Beating New York to the punch, San Francisco’s Board of Supervisors last week voted to alter the city’s building code to allow for a pilot program of so-called “micro apartments,” meaning dwelling units as small as 150 square feet in living space, for a total of 220 square feet (including the kitchen and bathroom). The move will allow for the construction of more than 375 of the tiny apartments in the City by the Bay, with an assessment of their impact to follow completion.

Until now, San Francisco’s building code allowed for apartments offering a minimum 220 square feet of living space. The ordinance, which proponents say will expand the tight housing market and help reduce the environmental impact of future development, still needs to be signed by Mayor Ed Lee.

“San Francisco has continued on page 9

Chicago’s Englewood neighborhood could become the backbone of the nation’s largest urban agriculture district: The city’s planning commission is moving to approve an ambitious land-use plan that would reclaim some of the area’s 11,000 vacant lots, spanning 13 square miles. Once home to the second busiest commercial intersection after downtown, the South Side neighborhood has lost nearly 70 percent of its population since 1960. Persistent poverty and gang violence have typically grabbed headlines there, but under Mayor Rahm Emanuel, more positive developments have appeared, such as urban farms breaking ground under the mayor’s new urban agriculture ordinance. Along the way, the continued on page 10

When Paul Goldberger gave the Vincent Scully Prize lecture in mid-November at the National Building Museum in Washington, D.C., he was pressed, during a question and answer session, for his opinion on a hotly debated local matter: Should the “Height of Buildings Act,” which limits D.C. building heights to 90 feet on
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IN THE MAIL

October score was 52.8, up from September’s a third straight month of growth. The Architectural Billings Index (ABI) has recorded more good economic news to report: The Architect’s Newspaper embarks on our tenth year of publishing. New York, New Jersey, and Connecticut are still reeling from the effects of Hurricane Sandy, which devastated the region with its unprecedented storm surge. Many in the affected zone, including architects, planners, and landscape architects, are pondering how to move forward, knowing that rising ocean levels have left coastal cities—including the nation’s largest urban area—alarmingly vulnerable. “Resiliency” seems to be the answer coming from many people’s lips. Certainly planning for future storms—which will likely be even more damaging—is essential, but in the rush to build everything from storm surge protection barriers to new soft-edged waterfronts, is something being forgotten? Has local resiliency trumped national resolve when it comes to addressing the worsening weather events and rising sea levels, somehow slowing or reversing manmade climate change? Where is the national—or even tri-state—conversation on global warming? How will we stave it off, in addition to mitigating its damaging impacts?

One of the most significant achievements of Mayor Bloomberg’s tenure is his administration’s now five-year-old PlaNYC, which set an ambitious goal of reducing carbon emissions by 30 percent by 2030. (The plan also addresses energy, water and air quality, transportation, etc. in a highly integrated and comprehensive way.) A report card on the plan—published by the city this year—claims a 12 percent reduction in greenhouse gas emissions since 2005, an impressive and largely painless achievement in a short period of time. The report is a bit vague on how this reduction has been achieved, but PlaNYC itself is a remarkable blueprint for how local actions can begin to have global impacts. But is it scalable?

New Jersey’s Governor Christie, for all his leadership following the storm, has pursued a largely urban, pro-growth agenda by cutting state funding for transit oriented development along the state’s extensive commuter rail network, and more publicly, killing the ARC tunnel, which would have added needed rail connections to New York. Christie seemed transformed by Sandy’s devastation, so there might be an opening for him to rethink his policies as they relate to climate change. Given his stature nationally, and within the Republican party in particular, his public leadership on climate change could transform the conversation on the topic and move climate change denial to the extreme fringe (former New Jersey governor Christie Todd Whitman, also a Republican, is a vocal advocate for addressing climate change and could prove to be an ally).

Governors Christie, Cuomo, and Malloy, of Connecticut, shared an experience of dealing with tragedy and destruction, and all three performed well, often working in tandem. Using PlaNYC as a template, these three governors could craft a regional agreement to address the shared vulnerabilities of climate change and rising sea levels. Home to the nation’s largest media market, these governors have the power to take significant action and create models for climate change adaptation and prevention that the rest of the country could follow. The governor’s legacies will be judged not just by how they respond to one tragic weather event, but how they react to the new reality of our warming climate and fragile coast.

MAKE SANDY A CLIMATE GAME CHANGER

As The Architect’s Newspaper embarks on our tenth year of publishing, New York, New Jersey, and Connecticut are still reeling from the effects of Hurricane Sandy, which devastated the region with its unprecedented storm surge. Many in the affected zone, including architects, planners, and landscape architects, are pondering how to move forward, knowing that rising ocean levels have left coastal cities—including the nation’s largest urban area—alarmingly vulnerable. “Resiliency” seems to be the answer coming from many people’s lips. Certainly planning for future storms—which will likely be even more damaging—is essential, but in the rush to build everything from storm surge protection barriers to new soft-edged waterfronts, is something being forgotten? Has local resiliency trumped national resolve when it comes to addressing the worsening weather events and rising sea levels, somehow slowing or reversing manmade climate change? Where is the national—or even tri-state—conversation on global warming? How will we stave it off, in addition to mitigating its damaging impacts?

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When Sean Kelly added several new artists to his gallery’s roster, including Terence Koh and Idris Khan, he found himself in need of more space. So he traded in his Chelsea habitation for a new location in the former McGraw-Hill Building right on the edge of the Hudson Yards development. Toshiko Mori—who designed Kelly’s house in upstate New York—led the renovation of this mammoth, 22,000-square-foot space. With its large windows and high ceilings, the building, constructed in 1934, is a “hybrid of steel, fly ash concrete, and flat arched terra cotta” and is naturally “quite modern” said Mori.

But this isn’t your generic white box. The two-story gallery houses three public exhibition environments that can accommodate artwork of a large scale and a variety of mediums. It also includes a black box space on the basement level. The custom-built library—outfitted with door-to-ceiling bookshelves and a light-installation by Jeff Zimmerman—is an intimate space for meetings. The reception area, with its clean geometric layout, might just be the most visually enticing part of the gallery. At the entrance, there’s a long ebony walnut desk, which provides warmth and a counterpart to the two cube-like, glass-enclosed offices in the background.

“The idea is to be transparent about the people working in there,” said Mori. “And wanting to be up front and engaging with the people who come in.”

NICOLE ANDERSON

SECOND THAT MOTION

Check your rearview mirrors, Audi. The Japan-based luxury car company Lexus recently announced the launch of a new design award that calls for proposals on the theme of “Motion”: “Our daily lives are continuously filled with motion. The motion of things, the motion of people. Moving people’s hearts. Shifting consciousness…” You get the idea. And it’s one that may ring a bell—the theme of this year’s Audi Urban Design Award was “Mobility.” In an intriguing twist, architect Junya Ishigami of Tokyo, one of the 2012 Audi award finalists who dropped out of that competition before the October judging, has now reappeared as a “mentor” to the Lexus award. There’s the requisite big-name panel of judges (Antonelli, Ito, and more), and a five million yen (about $60,000) prize for each of ten winners. Imitation is the sincerest form of flattery, Audi.

WATCH THE STEP

The Paul Rudolph townhouse at 23 Beekman Place hit the market in early December, listed at $275 million. The property consists of four separate apartments, including the four-level penthouse that Rudolph himself lived in, along with his pet rabbits. But buyer beware: the penthouse, which was renovated in 2006 by Della Valle and Bernheimer, retains many signature Rudolph elements, like the death-defying spiral staircase with no rails.

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LOS ANGELES IMPLEMENTS CONGESTION-PRICING PILOT PROGRAM

NOT-SO-FREEWAY

In Los Angeles, the hidden toll of driving on the city’s congested highways has traditionally been time spent in traffic. Now, a new congestion-pricing pilot program implemented on November 10 allows single occupancy vehicles to pay a toll and drive in carpool lanes. Already, cars are zooming along at average speeds of 60 miles per hour during rush hour.

LA’s congestion-pricing program, called Metro ExpressLanes, was made possible by political gridlock in the New York State Assembly over congestion pricing, after New York City was awarded grant money to implement a system in 2007. The city was forced to return the funds, which were then made available to other cities.

Los Angeles Mayor Antonio Villaraigosa spearheaded the effort for his city to receive a $210 million grant, to retrofit, into High Occupancy Toll (HOT) lanes, existing High Occupancy Vehicle (HOV) lanes on two highways, 110 and 10, leading into downtown. To participate in ExpressLanes, motorists may purchase a transponder that communicates with the electronic tolling system, and pay a sliding fee ranging from 25 cents to $1.40 per mile, depending on congestion levels. Similar systems are already operating in San Diego and along a 10-mile route in Orange County.

“We wanted to explore innovative ways of funding transportation projects,” said Deputy Mayor for Transportation Borja Leon. Leon said the system’s low risk and side benefits of improved air quality and job creation helped move it forward.

The California State Legislature approved a one-year pilot program to evaluate the effects of congestion pricing on traffic in LA, setting benchmarks for speed, congestion, and air quality. So far, the first 11-mile route along Interstate 110 has exceeded expectations. In the program’s first weeks, up to 1,300 vehicles per hour have been using the new HOT lanes, higher than the anticipated 700 per hour, with no adverse effects. Metro spokesperson Rick Jager said average speeds in the HOT lanes are around 60 mph, significantly higher than the average speeds of 20 to 26 mph in the nontolled lanes. Should traffic speeds in the HOT lanes fall below 45 mph, no new vehicles will be permitted to enter until the congestion clears. So far, speeds have not yet fallen below that threshold, Jager said.

A second, 14-mile route stretching east from downtown to the 605 along Interstate 10 will open early next year. Leon said that if the pilot proves successful, the city may expand the program to other highways, including the notoriously congested Interstate 405.

ExpressLanes is estimated to generate $18 million to $20 million annually, with a projected $10 million in post-operational revenues going to fund mass transit along the corridors. BRANDON KLAYKO

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Industrial Revolution

UCLA Architecture and Urban Design has always been interested in efforts at cross-disciplinary research. But now it’s taking such disciplines to the next level, announcing advanced graduate courses to be taught early next year by Thom Mayne, Greg Lynn, and Frank Gehry, at a new campus in Playa Vista.

Gehry’s studio, which will rely heavily on the input and guidance of his company, Gehry Technologies, will investigate the possibilities for technologies that go off the grid, a longtime passion of the architect. Lynn’s class will explore the potential for “transformable structures,” equipped with robotics and sensing technologies that can adapt and move in response to environmental changes. Mayne’s NOW Institute will focus on the application of urban strategies to problems in cities around the world. The three courses, which begin in January, will all be part of Suprastudio, a year-long, single-topic graduate studio that in past years has been led by Lynn, Mayne, and Neil Denari.

Now, instead of one studio, there will be three, all intermingling and sharing resources. The studies will partner closely with industry, with possible collaborators to include Toyota, Boeing, Disney, and even NASA. “There’s a space between the defined role of architects and immersion by outside entities that we need to explore,” said UCLA Architecture Dean Hitoshi Abe. “The architecture practice needs to be redefined and expanded to push the boundaries of the profession much further.”

In service to that goal comes another major change: Instead of working out of UCLA’s campus in Westwood, students will have access to the new 6,000-square-foot advanced technologies lab. Located at the Hercules Campus in Playa Vista, the lab is the former headquarters for Howard Hughes in the 1940s (including his Spruce Goose aircraft). The present owner of the campus, Wayne Ratkovich, is on the board at UCLA. The campus is also home to YouTube and Earthbound Media Group, and the location will allow close work with new industries.

“This would not have happened if we had stayed at UCLA,” said Abe. “It only happens if we’re outside in an industrial setting, more open to industrial collaboration.”

The new two-story, industrial-scale space will be equipped with giant high-capacity robots (which can be moved around on rails), computer fabrication machinery, and a composites facility. “The university sees this as a model for education, working with industry to do real research,” Lynn noted. Even Gehry, who is normally hard to excite, seems enthusiastic about the project, Abe pointed out.

“Frank grabbed my hand and said ‘Hitoshi, I’m excited.’ You don’t normally hear that from Frank.” As for Thom Mayne, he reportedly told Abe, “This is the future.”
JOHN JOHANSEN, 1986–2012

The word was not made flesh until 1986 when his first work appeared in an American architectural mag found hanging around the London’s Polytechnic School of Architecture circa 1968 that published his spray plastic house. It, along with Kiesler’s Endless House, became immensely influential. It wasn’t long before stomach like shapes started metastasizing on our own drawing boards and giving rise to a joke “movement” called “Bowellism.” All this to the consternation of our instructors and to the delight of us.

The lyrics of “Why Me” suggest a certain reticence, even a tendency towards self-abasement on the part of the author that I do not remember Johansen himself possessing. And if we unfreeze this music we do not get his architecture. His extant buildings have a tough and gritty in-your-face quality far removed from the gentle musings of the song. For eighteen glorious summers I housesat his roughing-it-in-the-wilderness tent house in Stanfordville NY, designed in conjunction with his wife Ati. The tent is a truncated square based pyramid braced internally with guy wires; the whole being clad with a double skin of translucent corrugated plastic panels. On sumit days during the winter months the skin, viewed from inside, became a projection screen upon which the shadows of tree branches would be cast. And on a summer night, viewed from outside, a giant illuminated lampshade.

This magnificent house seemed to be designed for Tarzan. Upstairs the floors stopped short of the external walls leaving an alarm-inducing gap without railings to prevent one falling into the abyss. Only the effect of drinking the martinis served at 7 p.m. sharp every night allowed the visitor the confidence to walk around up there. “Vespers” as we euphemistically called them. Ah! But to lie on the couch and look up through the various levels to the roof high above...that was some spatial experience!

I once asked him about the deep wooden vertical fascia at the roofline. I sketched out a way of waterproofing the top of the wall with instead a simple thin flashing, thus eliminating the need for the fascia. Geometric purity and all that. He was open to suggestion, but I felt that once he had completed the building it was a case of: OK let’s now move on to the next one. That’s the type of creative artist he happened to be.

I asked John too how he persuaded his clients to accept his extraordinary ideas. His answer: “I let them think it was their own idea.” There is a beautiful old song called “The Last Rose of Summer.” John Johansen was a rose, the last of his generation. And he was left to bloom alone.

MICHAEL WEBB WAS A FOUNDING MEMBER OF ARCHIGRAM AND TEACHES AT COOPER UNION.
WORLD'S A STAGE

In Hamlet, the title character tells a group of actors: "The purpose of playing...is to hold as 'twer the mirror up to nature." Studio Gang may have taken that notion literally in its recently revealed concept for its new Chicago-based Writers' Theatre, which features timber trusses and a catwalk through the trees.

Now approaching its 20th performance season, Writers' Theatre has become a fixture on the city's theater scene. Last year, the theater's directors brought in Studio Gang for an upgrade to their home in north suburban Glencoe. The objective: a redesign to befit their expanding reputation.

"We have a unique opportunity for a great project," Jeanne Gang said in a statement. "It has the potential to add tremendous value to Chicagoland and the North Shore as a premier cultural destination."

The intimate and open theater spaces reflect the immersive nature of performances at Writers' Theatre. Executive director Kate Lipuma said she is banking on Studio Gang's design to carry on that tradition for years to come.

"The only way to safeguard Writers' Theatre for the long term is to establish a permanent, modern performance facility that will support artistic and administrative growth," Lipuma said in a statement. "It has the potential to allow micro-apartments to Chicagoland and the North Shore as a premier cultural destination."

CHRIS BENTLEY

HOME SWEET SHOEBOX continued from front page

The San Francisco micro apartments are expected to cater mostly to singles and to be built in dense neighborhoods like the South of Market (SoMa) district. Published rent estimates of some local micro apartments have ranged from $1,200 to $1,500 a month, much less than the city's average of over $2,000 a month. One example is Smartspace SoMa, a 23-unit, micro apartment building by developer Panoramic Interests in the South of Market district. The firm is working on other developments in San Francisco's Mission district and in Berkeley.

The developer's website notes a quote by critic Lewis Mumford: "Cities exist not for the passage of cars, but for the care and culture of human beings."

Not all are enamored of the idea, however, worrying that micro apartments may be too cramped or that smaller apartments may even drive up the price of larger units. "You are still talking about very small units being very expensive," said Gabriel Metcalf of SPUR.

New York Mayor Michael Bloomberg has been trying to secure his own ordinance to allow micro apartments—which in New York would mean studios and one-bedroom apartments of no more than 300 square feet. But Bloomberg thus far has not secured approval, despite the success of a competition, called adAPT NYC, which attracted ideas worldwide. San Jose, California, has already approved such apartments, and they're being experimented with in Seattle, Chicago, and Boston.

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Architect: Weiss/Manfredi Architecture/Landscape/Urbanism
Photographer: Albert Veˇ cerka
FOOD OASIS continued from front page

farms have broken stereotypes about community gardens and city farms being the domain of yuppies and well-to-do hobbyists.

“...the city substantially reworked its zoning code, but did not even mention urban agriculture. Chicago has been involved with urban agriculture initiatives for several years, but only last year amended its zoning code to clearly define the practice.

The plan calls for green infrastructure planning on the neighborhood scale, with vacant lots serving as bioswales or other elements of what the plan calls “productive landscapes.” Localized flooding is common in the area, so planners hope to slow rainfall on its way into the city’s over-taxed sewer system.

A 15-month outreach process bodes well for the plan’s grassroots ambitions, but some residents have objected to living in the project is not without controversy. Some residents have objected to living in}

710 West 22nd Street, a biophilic approach that
creates an informal urban agriculture
district to help tackle food insecurity

The city has designated 25 acres next to the

green businesses in their neighborhood.”

“New Era Trail.”

There’s an optimistic spirit in the community,” said Glenda Daniel, community
greening director at Openlands: “They want
green businesses in their neighborhood.”

The city has designated 25 acres next to the

Englewood line solely for agriculture-related uses, with future expansion possible,
depending on the district’s success.

The city is not going to simply round up

existing farms and gardens and declare a
district. The Green Healthy Neighborhoods initiative includes scaling back an abundance of
rural zoning in the area and incentivizing development around a handful of commercial

nodes. The idea is to encourage a building grassroots movement around urban agriculture by consolidating data, promoting

education, and even encouraging light manufacturing.

That would be a big leap for this relatively new phenomenon. In 2004, the city substantially reworked its zoning code, but did not even mention urban agriculture. Chicago has been involved with urban agriculture initiatives for several years, but only last year amended its zoning code to clearly define the practice.

The plan calls for green infrastructure planning on the neighborhood scale, with vacant lots serving as bioswales or other elements of what the plan calls “productive landscapes.” Localized flooding is common in the area, so planners hope to slow rainfall on its way into the city’s over-taxed sewer system.

A 15-month outreach process bodes well for the plan’s grassroots ambitions, but the project is not without controversy. Some residents have objected to living in an agriculture district. More still have raised concerns about private land acquisitions by railroad company Norfolk Southern. Though not part of the city initiative, private acquisitions have some locals concerned about private land acquisitions.
ORDINANCE CUTS WASTE FOR COOK COUNTY CONSTRUCTION

Reduce, Reuse, Recycle

Cook County last month took a big step toward the ambitious zero-waste goal it outlined earlier this year. Leapfrogging Chicago’s standards, Cook County enacted the Midwest’s first demolition debris ordinance that requires reuse. At least 70 percent of construction and demolition debris must be recycled, and an additional 5 percent must be reused on residential structures. This law, which took effect November 21, affects some 2.5 million residents across 30 townships in suburban Cook County. While the City of Chicago mandates that 50 percent of debris be recycled—a 2007 ordinance, which, government officials note, contractors now easily exceed—building debris makes up a staggering 40 percent of landfill material nationwide.

“We’re looking not just at trying to keep materials out of the landfill, but at the fact that a lot of the stuff that goes into a landfill can be valuable,” said Deborah Stone, director at Cook County Department of Environmental Control. She cited the reuse of lumber and finished components as two vital emerging markets in the construction industry.

Many large, sophisticated demolition contractors have already moved toward reuse. Reaching these smaller contractors, said Bryant Williams, Cook County’s manager of engineering services noted, demands a hands-on effort. Education will be an important part of the ordinance’s success. Outreach includes visiting contractors and working with project managers, and discussing available recycling facilities. An online waste tracking system also helps contractors find the facilities that best meet their needs.

“Even for people who really believe in recycling,” Elise Zielechowski, a managing director at environmental nonprofit Delta Institute said, “it’s hard to change habits.” In emergencies, two waivers on the ordinance allow contractors to bypass the recycling and reuse requirements.

Additionally, small structures such as sheds are exempt from the law. Notably, the ordinance applies to Cook County’s own construction and demolition projects. “We’ll have to put our money where our mouth is,” Stone said. The county ran pilot programs in 2011 to train contractors, who deconstructed six suburban houses. “We were able to reuse between 4 and 18 percent of the material,” Stone said. “We were able to recycle or reuse all but about 4 percent.”

But not every contractor believes the new regulations will be a boon to business. During hearings, representatives of the Association of Subcontractors and Affiliates (ASA Chicago) cited labor and permitting costs as obstacles. “We worked with the association before the hearing,” Stone said in response, adding that that cooperative spirit resulted in the adjustment downward of country fees. “We continue to work with their members as well.”

Ultimately, I’d like to think that we wouldn’t need an ordinance—but I think we do, to kick it off,” Stone said. “Because it’s a permit requirement, every contractor on every structure and every owner that’s demolishing a building in suburban Cook County is going to learn about [recycling and reuse’s] potential—and I think that’s very powerful.”

Robert W. Ferris, AIA, REFP, LEED AP
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Sculpture: Elyn, Thomas H. Sayre, N.C. Museum of Art
Presidential elections have a funny way of making the middle of the country into the media’s temporary focal point. During the pre-election hoopla, speeches, parties, and rallies in Ohio, Wisconsin, and Michigan dominate the headlines, while the business of New York, L.A., and D.C. fades into the background. A first-time visitor to the United States might have a hard time guessing where the real power players live.

Then there is the power player named the Eli and Edythe Broad Art Museum, whose entire theme might be interpreted as space-age design. As a work of architecture, the building was made possible with $28 million gift from the couple. At its media opening, Eli Broad, who graduated from MSU in 1954, spoke of the “Bilbao effect” for the museum, and of his intention that it bring the “Bilbao effect” for the museum, and of his intention that it bring his alma mater a seat at the top of the cultural tourism game. Formally named the Eli and Edythe Broad Art Museum, the building was made possible with a $28 million gift from the couple. At its media opening, Eli Broad, who graduated from MSU in 1954, spoke of the “Bilbao effect” for the museum, and of his intention that it bring the “Bilbao effect” for the museum, and of his intention that it bring his alma mater a seat at the top of the cultural tourism game.

As a work of architecture, the $40 million Broad is delightfully bad at being Midwestern. Sharp, flashy, and screaming for attention, it features angles that point toward staid brick campus buildings, with an almost accusatory attitude. At its worst, the building presents metal sliding pieces that look like a gargantuan cheese grater. But overall, its form, swooping out to one side like the hull of a ship, provides a much-needed challenge to the surroundings.

The Broad is also challenging as a place to view art. Like Hadid herself, the interior can’t help but steal the limelight. Above the leaping, double-height gallery space, two balconies conducive to people-watching invite you to enjoy the other museum visitors for a while. Another double-height space, which faces a courtyard, has a glassed-off second-story wall, where one pauses again to see who is coming and going. This building will likely succeed as a vessel for parties, first and foremost, a factor that will also provide a much-needed challenge to the surroundings. Further, Hadid’s team likes to call the exterior metal forms “pleats,” but these don’t seem to have any parallels to fabrics. It feels more like a destination for fans of complicated feats of engineering than those seeking highfalutin’ culture; but that just might be the draw that works best for formerly industrial middle Michigan.

At 46,000 square feet, the Broad is puny compared to Bilbao’s 285,000-square-foot Guggenheim. And at odd moments the seen-and-be-seen effect fails completely, such as where the two-story glass windows frame a Taco Bell and tanning salon across the street.

Architecture shows a softer side of starchitecture and college life can make for an awkward cocktail of highbrow and low.

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A BACKWARD GLANCE

LA River restoration gains momentum.

New York City plans to redevelop San Francisco’s Treasure Island, announced. (12)

West 8-led team selected for Governor’s Island redesign.

Major steps taken toward high speed rail in California.

New orleans waterfront RFQ

MoMoa opens exhibition on prefabricated houses.

City Center in Las Vegas takes shape with designs by Foster + Partners, Libeskind and others. (18)

Libeskind’s Contemporary Jewish Museum is unveiled in San Francisco.

San Francisco passes green building standards.

AN launches West Coast edition.

Architect, editor, and critic Peter Blake dies.

William Point rezoning approved.

Walters Point rezoning approved.

Robert A.M. Stern’s African Art Museum and apartment tower on upper Fifth Avenue unveiled.

Pelli Calrk Pelli selected for largest rezoning in the city’s history.

Deutsche Bank building demolition.

One Bryant Park by Cook + Fox opens. (20)

AN visits the Googleplex.

NEW YORK, NY

Frank Gehry’s IAC building opens, his first project in New York. (11)

New York State acquires the Farley Post Office.

Second Avenue Subway resumes construction.

The Barnes Foundation launches search for architecture for new building in Philadelphia.

The McCarren Pool, a massive Robert Moses era pool in Brooklyn that had been abandoned for decades, redesigned by Rogers Marvel.

Morphosis Federal building in Kansas City, Missouri. (14)

Terry Farrell and Partners unveils design for the George W. Bush Presidential Library.

Theatrical Preservation, architecture and design in New York announced. Albert Ledner’s O’Toole building threatened with demolition.

A latex building is pair with the Stata Center.

Two competing proposals for San Francisco’s Presidio, including a contemporary art museum designed by Gehry and Maynor.

New orleans waterfront RFQ

MoMoa opens exhibition on prefabricated houses.

Jeff Koons design for MoMA tower, saving it too tall for its mid block location. (17)

Mayor Bloomberg’s congestion pricing plan hits a road block.

Paul Goldberger is named critic for the Miami Art Museum.

MoMA opens exhibition on prefabricated houses.

City Center in Las Vegas takes shape with designs by Foster + Partners, Libeskind and others. (18)

Libeskind’s Contemporary Jewish Museum is unveiled in San Francisco.

San Francisco passes green building standards.

AN visits the Googleplex.

Robert A.M. Stern selected to design the new Barnes Foundation.

Moveable architecture comes to the Venice Biennale.

Shohto O’Toole building threatened with demolition.

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Robert A.M. Stern selected to design the new Barnes Foundation.

Moveable architecture comes to the Venice Biennale.
AN explores the possibility of reversing flow of the Chicago River.
10 year waterfront plan. Mayor Bloomberg announces
Gehry’s 8 Spruce opens. (36)
Van Alen Books opens.
Hunters Point South in Queens.
SHoP selected for two towers at P. S. 1
Interboro Partners wins MoMA
Mansueto Library by Murphy
University of Chicago’s
Jahn opens.
Mansueto Library by Murphy
University of Chicago’s
LA expo line opens in LA.
Financial scandal rocks the GSA.
Isabella Stewart Gardner Museum opens. (43)
Paul Rudolph’s Orange County
Government Center threatened. (44)
LA Metro initiates Union Station masterplan competition.
LA modifies parking requirements.
Safdie’s Kaufman center opens in Kansas city. (41)
Adrian Smith + Gordon Gill to design Kingdom Tower in Saudi Arabia, the world’s tallest skyscraper.
Douglas Garofalo dies.
Arabia, the world’s tallest sky-scraper.
Adrian Smith + Gordon Gill to
Open Steel Frameworks
for Warrior arena in San
Francisco.
Snøhetta unveils design for Times Square redesign.
AV examines transit expansions
Foster wins competition for
Kansa City creates land bank.
SFMoMA.
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Kansa City creates land bank.
SFMoMA.
WHERE WE'RE HEADED

A+W'S EDITORS ASKED NOTABLES IN THE FIELD WHAT THE NEXT DECADE HOLDS FOR ARCHITECTURE.

JOHN CETRA, CO-FOUNDER AND PRINCIPAL, CETRAUDI, NEW YORK
The big question on the horizon for us is who's going to be the new mayor of New York City? Having a mayor who was not a politician for 10 years has set a tone for the city. I think Bloomberg has always done what he thought he could do for development. Who's going to carry that into the future? That's a huge question. What I see as another major thing is how young people have moved into the city and are staying here. They don't want to leave for the suburbs, but they need a certain kind of place to live. There's a real desire to find the kind of home that's appropriate for families. People want to lay down roots in neighborhoods. That's going to transform the city in major ways, and will increase the need for schools and recreation. That's a big factor for the future.

JEAN DUFRESNE, PRINCIPAL, SPACE ARCHITECTS + PLANNERS, CHICAGO
I'm one of the biggest cheerleaders for small firms. I can't believe I'm saying it but the downturn of the economy kind of cleaned house a little bit. The strong survived and it forced people to be smarter, leaner, and more effective. The people smart enough to diversify survived as well. I don't think there's an eagerness among small firms to become anything bigger than they are. The big firms want to be the next SOM—that's fine, they can have that. I believe you'll see more small firms doing larger projects. The overall trend in society is toward locally focused responses to things—like local food. Having a human contact will speak to the services of a small firm. If you hire a small firm you will get to meet the principal, for example. I think that will translate into design over time.

DOUG FARR, PRINCIPAL, FARR ASSOCIATES, CHICAGO
Many of society's most vexing issues—climate change, automobile-dependence, and even political fragmentation—are the result of poor design of the built environment. The remedy? More and better design! But by better design I do mean the kind of design that addresses the issues that have not been touched in the past. The most successful firms are those that have used their design talent to expand their services to include things not traditionally considered part of architecture practice.

GREG LYNNE, PRINCIPAL, GREG LYNNE FORM, VENICE, CALIFORNIA
I think you're going to see architects doing things in non-building-industry settings more and more. Not based on their virtual skills—their ability to draw before they make—but on their ability to make one-of-a-kind complex buildings out of standard off-the-shelf components.

I think the nature of what we do will expand into a lot of fields and we'll be relevant in a lot of ways. At the same time, the country doctor that's good at everything is already disappearing. The way our field is broken into so many specialties you can see it happening. I think in terms of fabrication everything is already very industrialized. What's happened in the last 10 or 15 years is designers have begun to talk to industry in a more creative way. I don't think you'll see big leaps. I think fabricators are probably as innovative as it's going to get. But with digital design tools and digital manufacturing tools, that loop is closing very quickly, so we'll have more access to it. To me what's more interesting is the logistics of things not the forms of things. We will begin to talk straight to the manufacturer. I think soon you'll see somebody of a Thom Mayne status doing design build.

ERIK OWEN MOSS, FOUNDER AND PRINCIPAL, ERIC OWEN MOSS ARCHITECTS, CULVER CITY, CALIFORNIA
I think the question of what's next is the wrong question. The question of what's next presumes that a sophisticated mind will know what's next. It's easy for someone to say it's about the digital advances or the integration of sustainability or of skin systems or about big scale infrastructure projects, or if it's about how avant garde architecture is dead. It's always easy to listen for something you know or you recognize. The point there might be you're going somewhere you've already been. If you want to go somewhere you haven't been you have to go for something you haven't heard. I think the trick is to teach people or to give people the tools to listen for what they haven't heard. Out of that capacity could come the next steps. I think when something can be taught and learned as a fresh point of view it's over. What you're looking for is something that hasn't been taught and hasn't been learned. You're looking for a critical new unlearning so you don't just reiterate what you know. You try to undo as much as you try to reprogram. I think you have to be comfortable being uncomfortable. Most people are comfortable being comfortable. They're looking for comfort and dependability. I'm looking for something else.

JOHN PETERTON, PRESIDENT, PUBLIC ARTS PROJECT, NEW YORK
In the last few years we've seen tactical urbanism move from an unnamed, unrecognized nascent movement, to one that is becoming embraced by the planning, architecture, and design fields. I believe this is a positive trend, as cities and citizens are now using the idea to increasingly collaboratively in making urban neighborhoods more livable and accessible. I also think we'll see a much more formal integration of socially conscious architects in schools. Now it's ad hoc and not clear what schools are about. It's the same thing that happened with sustainability a few years ago. Now every school says they care about it.

MIKE LYDON, PRINCIPAL, THE STREET PLANS COLLABORATIVE, NEW YORK
In the last few years we've seen tactical urbanism move from an unnamed, unrecognized nascent movement, to one that is becoming embraced by the planning, architecture, and design fields. I believe this is a positive trend, as cities and citizens are now using the idea to increasingly collaborate in making urban neighborhoods more livable and accessible. I also think we'll see a number of cities figure out how to solicit and embed tactical urbanism into the architecture department of projects of a certain type and scale. We think this will only be supported by the continued rise of trends like the sharing economy and collaborative consumption, open government, and demographic shifts to walkable neighborhoods.
## DECEMBER/JANUARY 2012–13

### DECEMBER

**WEDNESDAY 12**  
**LECTURE**  
The New Future of Design  
6:30 p.m.  
Parsons The New School for Design  
Tishman Auditorium  
66 West 12th St.  
New York  
newschool.edu  

**THURSDAY 13**  
**EVENT**  
Superstorm Sandy: Response and Recovery  
6:30 p.m.  
Cooper-Hewitt Design Center  
111 Central Park North  
New York  
cooperhewitt.org  

**EVENT**  
Sink or Swim (SoS): Principals and Priorities in a Post-Sandy Era  
8:30 a.m.  
AIA New York  
536 LaGuardia Pl.  
New York  
cfa.aiany.org  

**SATUREDAY 15**  
**EVENT**  
1:00 p.m.  
Museum of Contemporary Art Detroit  
4624 Woodward Ave.  
Detroit, MI  
mocadetroit.org  

**WEDNESDAY 19**  
**EVENT**  
Perkins + Will  
12:15 p.m.  
Chicago Architecture Foundation  
224 South Michigan Ave.  
Chicago  
architecture.org  

**SATURDAY 22**  
**LECTURE**  
Spotlight Gallery Talk: Oceanic Art  
3:00 p.m.  
Law Building  
The Museum of Fine Arts Houston  
1001 Bissonnet St.  
Houston, TX  
mfah.org  

**WEDNESDAY 26**  
**EVENT**  
Architects Without Borders  
6:00 p.m.  
AIA Portland  
402 NW 11th Ave.  
Portland, OR  
aiaportland.org  

### JANUARY

**WEDNESDAY 2**  
**LECTURE**  
Contemporary Galleries: 1980–Now  
11:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
New York  
moma.org  

**TUESDAY 8**  
**LECTURE**  
Intro to SketchUp for Design Professionals  
4:00 p.m.  
AIA New York  
536 LaGuardia Pl.  
New York  
cfa.aiany.org  

**LECTURE**  
Designing Big in Small Spaces  
6:30  
Town Hall  
119 Eighth Ave.  
Seattle, WA  
seattlearchitecture.com  

**THURSDAY 10**  
**LECTURE**  
Learning Environments for Special Needs: Places that Comfort and Challenge  
6:00 p.m.  
AIA New York  
536 LaGuardia Pl.  
New York  
cfa.aiany.org  

**SATURDAY 12**  
**LECTURE**  
The Face of It: Portraits Family Day  
11:00 a.m.  
Piper Art Museum  
225 West Second St.  
Davenport, IA  
piperartmuseum.org  

**TUESDAY 19**  
**EVENT**  
The Museum of Fine Arts Houston: Oceanic Art  
3:00 p.m.  
Museum of Fine Arts Houston  
1001 Bissonnet St.  
Houston, TX  
mfah.org  

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**Build Your Business at Build Expo**
The film was shown at the Architecture & Design Film Festival, in New York in October. Our main guides through this faceless roundelay are two journalists, Philip Noble, author of Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero (2004), and Scott Raab, who has written about the site for Esquire since 2005. With a wicked sense of humor and resigned irony, these keen observers analyze and synthesize the actions, decisions, and motivations of a parade of characters. Interviewees include George Pataki, Larry Silverstein, Danny Libeskind, Roland Betts (Lower Manhattan Development Corporation-LMDC), Janno Lieber (WTC Properties), Kenneth Ringler (Port Authority), David Childs (SOM), Michael Bloomberg, Rosalene Talon (family member), Chris Ward (Port Authority), and Michael Arad. It’s an impressive collection, but obvious omissions include Paul Goldberger, who wrote his own book, Up From Zero: Politics, Architecture, and the Rebuilding of New York, (2005) about the same subject; John C. Whitehead, chairman of the World Trade Center Memorial Foundation and chairman of LMDC; and former New York Governor Eliot Spitzer.

Telling this story in film brings these personalities and their motivations to vivid life and shows their true colors (Pataki as a political opportunist and obstructionist, Silverstein as a sometimes tone-deaf but earnest businessman). Then there are the made-for-the-camera, fig-leaf media events like the laying of the cornerstone on July 4, 2004 (an irrelevant act, as cornerstones are not used in modern skyscrapers). That event had been prompted by Pataki’s re-election campaign and the Republican National Convention.

Subsequently, the cornerstone’s siting drew objections from the New York Police Department as too vulnerable, and was moved. As a result, the Freedom Tower scheme had to be scrapped and redesigned. (The irrelevant cornerstone was finally removed and now sits behind the engravers’ headquarters on Long Island. Raab, meanwhile, fantasizes a scene of dumping the rock on Pataki’s front lawn, ringing the doorbell, and racing away as fast as possible.)

Along with fantasy, the film lets us steep ourselves in the site itself, via reminders of the fits and starts of building at Ground Zero, the alphabet soup of stakeholders, the complicated rebuilding efforts. In contrast, 7 World Trade, also designed by David Childs and sited directly across the street, involved only Larry Silverstein and the Port Authority and was completed in 2006.

After the destruction of the twin towers, an immense architecture and planning opportunity arose for the city on what Raab called “perhaps the most valuable 16 acres on the face of the earth…at the center of the cosmos and fair game.” continued on page 26

About America climbed out of the Depression and returned from the War, the country went on a two-decade long prosperity binge. Everywhere—from architecture to automobiles, trains, and yes, even signs—the design mood was built on speed and the future. The shapes of signs implied movement and energy. Streamlined buildings symbolized progress. Restraining was not in the vocabulary until people became unnerved by the tangled vision of it.

The 1960s and 70s sought to reverse that trend and reflect the era’s sensibilities by promoting the warm earth tones characteristic of the time. Then the preservation movement of the 1980s and 90s peaked back a building’s slip-covering to its original facade, this time, sans signage. That was a very big mistake, according to Treu.

The author cites Michael Auer’s thoughtful 1981 presentation for the National Park service: “Signs speak of the people who run the businesses, shops, and firms. Signs are signatures. They reflect the owner’s tastes and personality. They often reflect the ethnic makeup of the neighborhood and its character as well as the social and business activities carried out there.” continued on page 26
PRIME REAL ESTATE continued from page 25
But the ensuing saga can now be viewed only as a series of scrambled opportunities and mixed messages.

These skins are effectively sorted out in this smart film. Nobel highlights that these yet-to-be-built office buildings were being asked to embody the nation’s collective response—defiant renewal, a symbol of vengeance, and a symbol of healing. But as Paul Goldberger said in his book, “The greatest conflict was not between those who wanted to build and those who wanted the site to remain empty but between those who saw the priority of new construction on the site as primarily commercial and those who saw it as primarily symbolic and cultural.” Rather than void the pre-existing agreement with the leaseholder and rethink the use of the 16 acres, the arrangement remained, thus dictating that the rebuilding utilize the equivalent space for the same designated purposes.

A prime example of the zig-zag trajectory is the competition for the master plan (largely interpreted as the design of buildings themselves), which turned out to be a charade. First, the LMDC, created by Pataki and Giuliani to oversee the rebuilding, chose a design by THINK (Shigeru Ban, Frederic Schwartz, Ken Smith, Rafael Vinoly). Pataki, however, disregarded the agency’s choice and instead selected Libeskind’s proposal. Yet neither THINK nor Libeskind had the chance to realize their schemes, since leaseholder Larry Silverstein, who was paying for the rebuilding (as well as $10 million per month in rent to the Port Authority whether any buildings existed or not), wanted his own architect, David Childs. A shotgun marriage between Libeskind and Childs didn’t work. Nobel tells the story of how SOM staff removed the large illuminated model of the Freedom Tower while it was being displayed at yet another Pataki press conference, this one at Federal Hall.

The last Libeskind remnant—a “stick on top,” reaching to the symbolic 1776 feet—was even lopped off as the model exited the hall, never to be seen again.

Michael Arad, who had to make his own compromises on the memorial, said, “It’s easy to think about all of the strife, all the disagreement, to focus on this didn’t go right, that didn’t go right…Actually, in the big picture, something did go right, really right.”

At present, four towers are in various stages of completion on the 16-acre site: 1 World Trade (no longer called the Freedom Tower), by David Childs; 2 World Trade, by Norman Foster; 3, by Richard Rogers; and 4, by Fumihiko Maki. As Philip Nobel said, “It’s an incredibly healthy thing that the city responded to September 11 in classic New York fashion by beating each other up, and grandstanding, and political manipulation. And you can say, ‘Oh, that’s awful,’ or you can say, ‘What a wonderful thing that New York healed this big wound with more New York.’” Let’s hope that it’s worth the wait.

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ARCHITECTURE AND DESIGN: MATTERS OF THE ECONOMY

While the worlds of economic policy and design are often at odds, this month’s “Archtober” in New York and “Beijing Design Week” on the opposite side of the globe are encouraging signs that the distance between these ideas is rightly closing. Design and economics are, in fact, wholly intertwined. Here in the West, Archtober is a month of lectures, tours, and other events that celebrate the role and importance of architecture in the life of New York City. In contrast, in China, Beijing Design Week highlights architectural talent—both emerging and established. In both cases, the events are geared to connect design innovation with economic vitality. In introducing this year’s Archtober, AIA NY president Joseph Alioto proclaimed New York the center of American design and suggested that it “demonstrates this sector’s powerful economic impact and draws global attention to one of New York’s leading exports.” Beijing Design Week was supported and endorsed by Chinese government officials and took place during Golden Week, when the country’s founding is celebrated nationally. Clearly, the organizers of both recognize the fiscal and commercial power of architecture and design.

It wasn’t so long ago when discussions of design and economy never intersected in any meaningful way. Vigorous building is an engine for growth and provides the very infrastructure for the economy to operate, yet national discourse rarely acknowledges the integral importance of design and construction to economic competitiveness. Despite its critical role in providing jobs, there is no government building policy, nor is the industry represented meaningfully at the highest levels of government here in the United States. As the majority of the world’s population moves into cities—and the buildings in those cities are largely responsible for our energy and carbon challenges—the need to understand, celebrate, and encourage design is critical, and not just as an employment avenue for architects and engineers.

Six years ago, China’s president Hu Jintao declared that he wanted to see the Chinese economy move from “made in China” to “designed in China.” This was a prescient observation given that 2006 was before the peak of China’s power as a manufacturing center and long before Chinese manufacturing jobs began to move to cheaper locations in Southeast Asia. Increasing design and innovation capabilities is now a well-understood strategy for supporting a maturing economy where the workforce is increasingly educated and middle-class. It is certainly heartening to see architecture and design begin to take the stage along with iPads and apps as a potent vector for moving the economic needle. In many ways, New York sees itself as the “Silicon Valley” of U.S. Design, and events that celebrate the value of design (i.e. Archtober) engage the public—and the folks who are elected by them—in that dialogue.

Beyond the publicity and any political hype, though, the immediate benefits to designers from these events are apparent. For example, according to the Wall Street Journal, last year’s Beijing Design Week generated almost $20 million in direct business to China’s emerging design community along with tremendous exposure to boot.

When “Designed in China” is stated government policy, wallets are enlarged. But even more significantly, the Chinese want to establish a “creative class” that they believe is critical to establishing themselves as both an intellectual and economic superpower. As hundreds of millions of Chinese citizens move to their cities, that creative class will be largely responsible for making the world in which future China will live. That good design is starting to become government policy is only logical—and cause for optimism about our global future.

But how do we take the idea of Archtober and Beijing Design Week—and their real implications for cities and the economy—and scale it worldwide? We need to meet at the intersection of the New York and Beijing ideas, highlighting and celebrating the importance of architecture and design in concert with a government that understands and supports its economic, environmental, and societal relevance. This means acknowledging architecture and design with more than just marketing, and instead with policy and leadership at an international scale. These celebrations offer an interesting “chicken-and-egg” conundrum: were they so successful because the importance of architecture is well appreciated in New York and Beijing, or did the events further the dialogue? I suspect that the precedent condition of the former may well have helped the latter, and made a dialogue about architecture rise ever so slightly in the consciousness of the city. For instance, the Chinese love to build in New York when they can, and most of my students aspire to practice there after graduation. There’s no architecture “branding” problem there. But if Archtober/Design Week were happening simultaneously in Chicago, San Francisco, Los Angeles, London, Sao Paolo, and—perhaps most importantly—Washington all at the same time, the public and elected officials together could truly appreciate why building is so important to the future of our cities as well as to domestic and global economic vitality.

To be clear, however, I am not advocating for the creation of some sort of “architectural prom committee” for the world’s cities. Too often, architects plead to be understood and appreciated without constructing an argument about the importance of their work to the general public, which overwhelmingly neither understands, considers, nor (dare I say) appreciates good design. Instead, to scale “International Design Week” requires that the architecture and design community build a compelling case for the central role of design, architecture, and building in driving the economy, competitiveness, and protecting the environment. In the age of digital representation, big data computational analysis, and the increasing ability to predict and measure the behavior of design before it is built, this argument is far easier to make than it might have been even five years ago.

Excellent design can be the result, rather than the exclusive objective, of that work. Perhaps someday architects can look forward to an “International Archtober” as a celebration of design’s central role in improving the world’s environment, economy, and the lives of its citizens.
ARCHITECTURE AND DESIGN: MATTERS OF THE ECONOMY

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PHIL BERNSTEIN IS AN ARCHITECT
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YALE SCHOOL OF ARCHITECTURE.
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Empire State Building Company

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For more information please visit www.lutron.com/esb or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

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