THOMAS PHIFER DESIGNS NEW WING FOR CORNING MUSEUM OF GLASS

CRystal in the Garden

With buildings by Wallace Harrison, Gunnar Birkets, and Smith-Miller + Hawkinson, the Corning Museum of Glass boasts an impressive ensemble of glass architecture. A new building by Thomas Phifer and Partners, which includes a reworking of the grounds, aims to give the campus a new clarity and focus. Citing works in glass by artists Dan Graham and Gerhard Richter, Phifer has designed an enigmatic building that seeks to blur, reflect, and engage the landscape, all while creating an ideal interior for viewing art glass. Phifer has gained a reputation in recent years for taut and refined modernist designs for museums and residences. At Corning, he designed a Continued on page 6

GREEN LIGHT NEARS FOR BIG'S 57TH ST. "COURTSCRAPER"

The pyramidal "courtscraper" by Bjarke Ingels Group (BIG), an 870,000-square-foot rental project for Durst Fetner Residential (DFR), is one signoff away. The project, known as West 57, earned the City Planning Commission's approval in December and goes before City Council in January, aiming for completion in 2015.

Despite West 57's arresting angles, "it's not that radical," says Kai-Uwe Bergmann, a partner at BIG. The design arose from conversations beginning when Douglas Durst described his firm's success with sustainable towers to a Copenhagen audience and Ingels "heckled from the back row" that better energy performance called for different forms. In subsequent exchanges, Durst offered BIG "a site that's quite difficult for me to develop," a sloping plot in flood-evacuation Zone B.

Cuomo’s Elevated Ideas

The plan to create a High Line-style linear park over a 3.5-mile stretch of abandoned railroad track in Queens is moving forward with the help of a $467,000 grant from Governor Andrew Cuomo. The funding for this project, known as the QueensWay, will go to a study conducted by The Trust for Public Land, to examine the feasibility of turning this defunct rail line into a green space for the community.

"We really put together a good proposal, and think the project has potential in terms of its economic development of the ‘rails to trails’ and health and environmental components. When you put together that package, it makes Continued on page 7

WHo's on your team?

an is back with its annual best of issue. Find out who worked on some of the best completed architecture of 2012: contractors, engineers, custom fabricators, and more. All drawn from conversations with architects. Pages 18-26
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.
At press time, two unrelated events evoked vastly different reactions in the office. Early in the day came news that Joseph Sitt, the controversial head of Thor Equities, who plans to remake Coney Island among other places, announced the creation of a civic lobbying group to advocate for improvements to the city’s three major airports. Sitt, a frequent business traveler, finds the dismal conditions at LaGuardia, John F. Kennedy International Airport, and Newark Liberty to be an “embarrassment,” an assessment few would dispute. Sitt makes a necessary point about the dismal inefficiencies, grubby atmosphere, and unwelcoming experience of flying to and from New York City, which hampers business and tourism, as well as the travel experience for New Yorkers.

The news at the end of the day of the passing of the great Ada Louise Huxtable provoked a saddened response (and an especially anguished one in the twittersphere). Architecture and New York City has lost one of its most passionate, principled, and articulate advocates. She wrote spiritedly about the major development ideas, is, I hope, sincere in his desire to spotlight those problems. His group, Global Gateway Alliance, joins Mayor Bloomberg—who has been so attentive to bike bureaucracy of the Port Authority not been held accountable for its lack of accountability.

It’s a matter of economics and public safety. Why has the faceless New Yorkers accept the miserable state of the city’s airports. We have a kind of mass resignation that New York’s airports will consistently rank among the nation’s worst. The problem goes beyond stained carpets, scuffed sheetrock walls, poor circulation, inadequately designed security screening areas, and dismal fluorescent lighting. It’s a matter of economics and public safety. Why has the faceless bureaucracy of the Port Authority not been held accountable for its lack of accountability?

Mr. Sitt, for all his colorful remarks and questionable administration, deserves a hearing. His group, Global Gateway Alliance, joins Mayor Bloomberg—who has been so attentive to bike inadequately designed security screening areas, and dismal fluorescent lighting. It’s a matter of economics and public safety. Why has the faceless bureaucracy of the Port Authority not been held accountable for its lack of accountability?

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THE PRIZE
EYES ON WORLDWIDE
$100,000 PRIZE TO ARCHITECTS
HARVARD GSD OPENS THE
FRANKENYALE
DOME SWEET DOME
PENN'S MIRACLE GRO
OPEN> RESTAURANT
A THREE-HOUR TOUR
FRANKENYALE
Another Ivy Leaguer, Yale University, continues to be under fire from its own faculty for a new collaboration with the National University of Singapore (NUS). Pelli Clarke Pelli is designing the campus of what will be a four-year liberal arts college based in Singapore. A recent Reuters article reported that the project has “stirred sharp criticism from faculty and human-rights advocates who say it is impossible to build an elite college dedicated to free inquiry in an authoritarian nation with heavy restrictions on public speech and assembly.” Degrees issued by the Singapore-based college, called Yale-NUS, won’t be Yale degrees and technically it’s not considered a Yale-branded campus. Yet is Yale guilty of keeping out its values—the school’s motto is lux et veritas, “light and truth”—to extend its brand? As Reuters reports, “Christopher Miller, a professor of French and African American studies, has dubbed the venture “Frankenyale.” The faculty began to voice their objections last spring, but may have been too slow on the draw—the new campus is well under construction and set to open this summer.

Speaking of Franks, some recent tweeting by Paul Goldberger revealed that the Vanity Fair contributing editor had set sail off the coast of L.A. with architects/artist Frank Gehry and Greg Lynn, broadcasting from FOGGY, Gehry’s Beneftue First 44.7 fiberglass sailboat, Goldberger sent out a rakish pic of Gehry at the wheel. (The name “FOGGY,” in case you couldn’t guess, it’s based on F.O.G., the maestro’s initials; the “O” stands for “Owen”). We hope to hear more about the voyage in an upcoming VF article and that the story involves pirates and lost treasure.

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THE MARROW
HARVARD GSD OPENS THE $100,000 PRIZE TO ARCHITECTS WORLDWIDE
EYES ON THE PRIZE

Each year Harvard Graduate School of Design awards a recent graduate with a $100,000 traveling fellowship, the Wheelwright Prize, bestowed on a young designer showing remarkable potential. Since 1935 the Arthur W. Wheelwright Traveling Fellowship has emphasized Harvard GSD’s commitment to field research to strengthen architectural advances and broaden the approaches to modern design. Beginning in 2013, the prize will be available to all young architects.

Originally established in memory of Wheelwright, Class of 1887, to promote architectural studies, the fellowship was previously reserved for GSD alumni. But under Dean Mohsen Mostafavi this is the first year the fellowship is open to any early-career architect. “The GSD is a truly global design school, based at one of the leading research universities in the world,” Dean Mostafavi said in a statement. “It is clear that today’s fluid movement of people and ideas necessitates new approaches towards the understanding of architecture and urbanization. I am excited that in the coming years the Wheelwright Fellowship will be able to have a significant impact on the intellectual projects of young architects and, in turn, on the future of architecture and the built environment.”

The Wheelwright Prize is the first of its kind to award such a generous sum to young architects. The Pritzker Prize similarly awards $100,000 to recognize the work of an architect’s entire career. Instead the Wheelwright Prize is dedicated to architects who have graduated within the last 15 years from a professionally accredited degree program. Previous fellows include Paul Rudolph, Eliot Noyes, William Wurster, Christopher Tunnard, I.M. Pei, John Haro, Rudolph, Eliot Noyes, William Wruster, Christopher Miller, Eliot Noyes, William Wurster, and, in turn, on the future of architecture and the built environment.

The Wheelwright Prize will be available to apply for the first time this year. Applicants are required to submit a portfolio and a research proposal for a project with a travel itinerary. An organizing committee is composed of Dean Mostafavi, Assistant Dean Benjamin Prosky, and Professors K. Michael Hays and Jorge Silvetti. An international jury will be announced later this month. Applicants are free to apply online through February 28 at www.wheelwrightprize.org. A winner will be announced on May 15, 2013. JACLYN HERSCH
DORMA introduces its design center concept—a 360° experience in access technology located centrally in New York City. This spacious, beautifully appointed setting is a center of gravity for architects, designers, planners, and business partners. Interactive displays exhibit the right products for every project and every location, with industry experts on hand to advise on the best possible implementation. More than just a conventional showroom, the design center features an innovative multimedia table, granting access to hassle-free technology with state of the art presentation.

To schedule a visit, call 646-574-7464 or e-mail designctr@dorma-usa.com
Ozone Park. In the wake of Hurricane Sandy, the idea of a faster, more efficient connection between the Rockaways and Midtown Manhattan is winning support from a few local advocates and politicians. The Regional Rail Working Group has proposed a commuter train service to the Rockaways that could cost nearly a half-billion dollars. Not all community groups have taken sides. The Woodhaven Residents’ Block Association announced in October on its website that its members would not support either plan. Their list of grievances includes concerns about high costs potentially imposed on residents, in addition to privacy and parking issues.

Marc Matsis, director of The Trust for Public Land in New York State, said he was confident that the QueensWay would provide a variety of new features and activities that will benefit the community.

“Bottom line, central Queens is remarkably congested,” Matsis said. “Nearly 250,000 residents live within one mile of the proposed QueensWay project. The area’s largest park, Forest Park, is quite difficult to access by bike or foot. The 3.5 mile walking and bike path would connect several communities to the park, provide greater access to local businesses, and help to reduce the carbon footprint by promoting nonmotorized transit.”

UNVEILED

XIQUE CENTRE,
KOWLOON CULTURAL DISTRICT

Vancouver-based Bing Thom Architects has been awarded the commission to design the Xiqu Centre, a performing arts center dedicated to traditional Chinese opera, in Hong Kong. The center will be the first building in the new West Kowloon Cultural District, which will ultimately include a total of 17 arts venues, and will act as a gateway to the district.

Bing Thom bested Foster + Partners, Diamond Schmitt Architects, and Safdie Architects with a design that calls for three theaters suspended by a superstructure over a public plaza. The brief called for 200,000 square feet of retail space to subsidize the cultural facilities, two-thirds of which Thom placed below grade. In Thom’s scheme, visitors arriving by subway will enter through a retail arcade before ascending to the plaza, which will be ringed by the remaining retail. “Traditional Chinese operas were often staged in the town marketplace,” Thom told AN. “So we wanted to create a building that was a contemporary take on a venue for an ancient art form.”

The theater spaces are on three levels, the smallest being a cabaret/theater venue seating 280 and sharing the lowest level with other venues. The second level will house a 400-seat auditorium and school; the third level will house the largest hall, with 1,100 seats. The building will be clad in a veil-like “curtain” of metal tubes, which will allow various levels of light to shine through at night as well as serve as a projection surface. Gardens will be incorporated into the various levels of the building.

The West Kowloon Cultural District Authority also announced the shortlist to design M+, a major new museum dedicated to modern and contemporary art and design. On the list are: Herzog & de Meuron + TTP Farrells; SANAA; Renzo Piano Building Workshop; Shegeru Ban Architects + Thomas Chow Architects; Snahetta; Toyo Ito & Associates + Benoy Limited. AGB

A state-of-the-art arena with unparalleled sightlines and an interior environment as dynamic as its sculptural exterior, Barclays Center is New York’s first major new entertainment venue in nearly a half century. But while the arena’s unique steel paneled facade may stop traffic outside, it’s the elegant long span steel roof structure inside that enables crowds to enjoy column-free views of show-stopping performances. Architects SHoP and AECOM with structural engineer Thornton Tomasetti made sure that, long after its first sold out performance, Brooklyn would have a new living room where every seat is always the best seat in the house.

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Architect: Bing Thom Architects, Roland Lu & Partners
Location: Hong Kong, People’s Republic of China
Client: West Kowloon Cultural District Authority
Completion: 2014

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On November 28, New York City Mayor Michael R. Bloomberg announced milestones in three projects that will bring affordable housing and additional cultural and community space to the last city-owned parcels in the Downtown Brooklyn Cultural District. First, the Gotham Organization and DT Salazar are partnering with the City Department of Housing Preservation and Development (HPD) to develop a 515,000-square-foot, mixed-use building on a site bounded by Fulton Street, Rockwell Place, and Ashland Place. Second, Two Trees Management Company has initiated the public review and approval process for a 32-story, mixed-use facility designed by Enrique Norten of Ten Arquitectos, on Flatbush and Lafayette. Finally, HPD released an RFP on November 27 for the last development parcel in the district, located at the intersection of Ashland Place and Lafayette Avenue.

“Downtown Brooklyn has very quickly become one of the city’s most vibrant cultural destinations and an exciting place to live,” Mayor Bloomberg said in a statement. “These projects—which will bring more affordable housing and community space to the neighborhood—are more proof of the confidence that the real estate industry has in New York City and in downtown Brooklyn.”

HPD has finalized plans with the Gotham Organization and DT Salazar to build 600 units of new housing, 50 percent of which will be affordable; 40 percent of the affordable units will be two-bedroom units. When completed, the building will also contain 20,000 square feet of cultural and related office space and 20,000 square feet of retail space. HPD and the NYC Housing Development Corporation (HDC) expect to close on financing with the development team late next year and to see construction begin shortly thereafter. The Gotham Organization has not yet announced the architect of the project, which has just begun design development.

Two Trees agreed to purchase the district’s South Site parcel from the City’s Economic Development Corporation in 2009. The developer has begun the City’s Uniform Land Use Review Procedure (ULURP) to gain approval to build a new mixed-use development on the Flatbush Avenue site. The approximately 47,000-square-foot lot, bounded by Flatbush and Lafayette avenues, and Ashland Place, is currently a parking lot owned and operated by the New York City Economic Development Corporation (EDC).

Once the ULURP process is complete, and approvals have been granted, Two Trees may begin constructing the Ten Arquitectos high-rise, which includes approximately 50,000 square feet of creative and cultural space, to be shared by BAM (Brooklyn Academy of Music), 651 ARTS, and the Brooklyn Public Library. In addition, the tower will include approximately 23,000 square feet of ground-level retail, as well as approximately 300 to 400 apartments, 20 percent of which will be affordable.

Plans for the site also include a 16,000-square-foot public plaza programmed for a variety of outdoor uses, including dance and theater performances, film presentations, open-air markets and crafts fairs, and other community uses. Once the facility is complete, the 50,000 square feet of cultural space and a portion of the public plaza will be controlled by the City of New York. Approximately 17,400 square feet of space will be occupied by BAM, to allow that institution to meet the needs of its growing audiences. A component of this expansion will enable the Academy to make its BAM Hamm Archives Center resources available to the public, providing researchers, artists, educational institutions, and students with access to materials and records documenting the oldest performing arts center in the country.

The Brooklyn Public Library will use approximately 16,500 square feet of the cultural space to open a new state-of-the-art branch. The new branch will offer traditional library services as well as new technologies and programming to benefit the local community.

651 ARTS, an acclaimed performing-arts presenter dedicated to artists of the African Diaspora, will occupy a 12,500-square-foot studio and rehearsal center. The rehearsal studios will be available at affordable rates, and preference will be given to organizations in the Downtown Brooklyn Cultural District. The state-of-the-art studios will also be multipurpose space for education programs, and will provide opportunities for live public performances, gatherings, and salons for artists to cultivate their work.

The RFP for Cultural District Site II, at Ashland Place and Lafayette Avenue, calls for 100,000 square feet of floor area, with possible residential, community, and/or commercial space and a required minimum 15,000 square feet for cultural space and the arts. Proposals must be submitted by February 1.

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It seems that nothing can stop waterfront development, not even the might of Hurricane Sandy. Even as parts of the city remain locked in recovery mode, developers are forging ahead with new projects on the waterfront, undeterred by the chance that another storm, possibly of greater magnitude, could hit the East Coast again.

Several new developments are slated for construction in areas damaged by Sandy, such as Gowanus, Red Hook, and DUMBO. While rising sea levels fostered by climate change could pose a greater risk to waterfront properties in the future, developers say they have no intention of walking away from these projects. Instead, they’re taking into account the impact of the storm and rethinking certain elements of their plans.

This trend, however, has some community members and government officials worried. Council member Brad Lander is among those urging the developer Lightstone Group to withdraw its plans to build a 700-unit complex along the Gowanus Canal. In a letter sent to David Lichtenstein, the CEO of Lightstone, the councilman wrote: “I believe it would be a serious mistake for you to proceed as though nothing had happened, without reconsidering or altering your plans, and putting over 1,000 new residents in harm’s way the next time an event of this magnitude occurs.”

Ethan Geto, the spokesman for the developer, said that Lander never discussed his concerns with Lightstone. “We not only designed the project to meet the FEMA standard but to exceed FEMA’s standard. We had designed the project responsibly,” Geto said.

Geto said that Lightstone will move forward with the project but will take whatever extra measures are necessary to protect the buildings from flooding. “Our parking will be above-grade, our residential will be above-grade, and our mechanical systems will be above-grade,” said Geto.

Council member Lander remained skeptical. He said that Lightstone hadn’t reached out to his office or provided a response to the letter. The Gowanus Canal is a designated Superfund site, and the substantial flooding it experienced from the hurricane has re-ignited residents’ concerns about potential health and safety risks. Lightstone has agreed to help with the cleanup efforts, and in October, the Environmental Protection Agency released a statement in support of Lightstone’s environmental proposal for the Gowanus.

Like Gowanus, businesses and homes in Red Hook also suffered serious water damage, but two new ambitious projects are moving forward there, too. Alessandro Caparri Crivelli, founder of UK-based company Estate Four, is taking steps to develop the New York Dock Company building at 160 Imlay Street into a mixed-use space, with condos, artist studios, and retail shops.

The architecture firm Adjmi & Andreoli has been selected to renovate that six-story building, in addition to an old 130,000-square-foot factory at 202 Coffey, which Crivelli also plans on transforming into a complex of artist studios and exhibition spaces.

“We knew that the building was in Zone A, so the hurricane only confirmed preventative measures that we were already working on,” said principal Morris Adjmi. “We are also designing based on the knowledge that the water levels from Hurricane Sandy may not be the highest levels we should expect.”

The architects said they will be taking standard precautionary measures, such as raising mechanical equipment above the floodplain, to the first or second floor; filling in basement levels; implementing mitigation techniques; and flood-proofing areas of the building that host such facilities as the fire pump, trash compactor, water heater, and elevator pits.

The Department of City Planning (DCP) has been mulling over these issues, and at a hearing on November 13, department Director Amanda Burden discussed revisions to the Waterfront Revitalization Program (WRP), which she said “take several important steps towards integration of climate change concerns in the planning and design of projects.”

Burden requested an extended review period so the DCP can assess the data from Hurricane Sandy and make any additional revisions to the WRP. At a recent review session in late December, Howard Slatkin, director of Sustainability and deputy director of Strategic Planning for the DCP, presented a report, “Hurricane Sandy: Initial Lessons for Buildings.” While Slatkin’s findings revealed that newly constructed buildings designed to code “fared better” after the storm, he said that upgrades to building codes and changes to flood maps must also be implemented in the near future.
UNPACKING THE STACKS continued
from front page
the design for this controversial renovation, which would re-locate millions of books and open up to the public a section of the library previously occupied by stacks. The plan calls for a merger of the Mid-Manhattan Library and the Innovative Science, Industry, and Business Library (on Madison at 34th Street) into the renovated flagship building on 42nd Street. As part of the process, NYPL will transfer approximately 3 million books to a humidity-controlled chamber beneath Bryant Park, then send the remaining 1.2 million books to an off-site location in New Jersey. The New York Public Library sees the renovation as an effort to alleviate high operating costs, which a spokesperson says could loosen up "$15 million dollars more to spend annually." But critics are skeptical. In a letter addressed to NYPL President Anthony W. Marx, a group of 750 signers voiced concern about the renovation—pointing out that budget cutbacks and staff layoffs in the last few years already have impaired the services of and access to research materials in libraries across New York City: "NYPL will lose its standing as a premier research institution (second only to the Library of Congress in the United States)—a destination for international as well as American scholars—and become a busy social center where focused research is no longer the primary goal," the opponents warned. "Books will be harder to get when they’re needed either because of delays in locating them in the storage facility or because they have been checked out to borrowers."

In spite of the objections, NYPL stands behind its plan to transform what the institution describes as the “underutilized” library Carrere and Hastings created into “The People’s Palace.” The designs unveiled by Foster + Partners will remove seven floors of stacks under the grand Rose Main Reading Room to make way for a workspace with an expansive atrium, vaulted ceiling, balconies, bookshelves, and new areas devoted to classrooms and computer labs. Without the stacks, the floor-to-ceiling windows will let in light to the space and provide views of Bryant Park. As of now, interior finishes will include a combination of bronze, wood, and stone. New York Public Library and Foster + Partners are choosing their words carefully as they try to alleviate concerns about the changes and reassure critics that the renovation will honor and maintain the mission of the library and respect the historic structure of the flagship branch.

“Our design does not seek to alter the character of the building, which will remain unmistakably a library in its feel, in its details, materials, and lighting. It will remain a wonderful place to study,” principal Norman Foster said in a statement. "The parts that are currently inaccessible will be opened up, inviting the whole of the community—it is a strategy that reflects the principles of a free institution upon which the library was first founded."
WATER WASH

With development pushing in from all sides, the cleanup of the 1.8-mile-long Gowanus Canal Superfund site in Brooklyn could again transform a lost marsh and longtime industrial wasteland into the borough’s next waterfront destination. In a report in late December, the Environmental Protection Agency (EPA), in collaboration with the New York State Department of Environmental Conservation (NYSDEC), outlined a dual approach to dredge and cap the canal bottom and improve the city’s combined sewer overflow (CSO) problem that dumps raw sewage and other contaminants into the canal during heavy rainfall.

Declared a Superfund site in 2010, the Gowanus Canal will require a cleanup cost of between $467 million and $504 million that will be paid for by New York City and a group of companies liable for past pollution, including National Grid, ConEd, and Verizon, among others. To remove existing contaminants deposited by 176 years of industrial use from factories, tanneries, and refineries, ten feet of sediment from two heavily contaminated portions of the canal will be removed and capped with a mix of concrete, clay, and sand. A less-contaminated segment will also be dredged and capped with sand.

According to the EPA report, no major dredging effort has been undertaken along the canal in the past 30 years. The mix of PCB- and heavy metal-laden sediment will be cleaned and reused, either onsite or at a remote landfill.

After identifying the carcinogenic compounds in the sewage dumped into the canal, the EPA expanded the scope of the cleanup to mandate CSO reductions by 58 to 74 percent. “We realized that a lot of the pollution [including carcinogenic poly cyclic aromatic hydrocarbons, or PAHs, which result from the burning of fuel] was coming from the CSO,” said New York regional EPA spokesperson John Martin. “We want to make sure the canal doesn’t get recontaminated after dredging is complete.” He said both measures are necessary to ensure the long-term health of the waterway.

Two underground retention basins costing $78 million are proposed at two of the worst CSO sites, to store sewage until nearby water treatment facilities can handle it. Smaller-scale improvements, including green storm-water management, to capture and hold rainwater on surrounding streets, and an environmental restoration project, the Gowanus Canal Sponge Park, designed by Brooklyn-based dlandstudio and funded by city and federal grants, will also help reduce storm-water discharges. The public is invited to comment online or at two public meetings on January 24 and 26. Martin said a final plan will be drafted by the end of 2013, and the actual cleanup could be completed as soon as 2020, when hundreds of new residences are slated to open up along a canal-side esplanade.

BRANDEN KLAYKO

POWER PLANT PRESERVED

It has been nearly five decades since the Glenwood Power Plant in Yonkers, New York closed its doors, but developer Ron Shemesh has plans to transform this four-building complex on the Hudson into a hotel and convention center. The Wall Street Journal reported that Mr. Shemesh, a plastics manufacturer from the area, bought the property from investor Ken Capolino for $3 million. The project will be costly, however. Mr. Shemesh will need to raise around $155 million to redevelop the plant. In December, the Mid-Hudson Economic Development Council gave Mr. Shemesh a small economic boost with a $1 million grant to preserve the sprawling complex.

REVAMPING NEW YORK AIRPORTS

Joseph Sitt, a frequent flyer and the founder of Thor Equities, has channeled his frustrations with New York City’s congested and out-of-date airports into a new venture called the Global Gateway Alliance. The advocacy group is dedicated to improving operations and service at Kennedy, La Guardia, and Newark Liberty International airports. Sitt hopes the group will be able to press the government and Port Authority of New York and New Jersey to address the problems, such as the failing infrastructure, deteriorating terminals, and delays, that plague the three major metropolitan airports. Sitt, who will act as the Chairman, has jumpstarted the group with $1 million of his own money.

PHILLY GEARING UP

A Bike share program is on the horizon for Philadelphia. Now that the city has put aside $3 million for this initiative, it is setting a deadline of January 14th for its request for a proposal to design a business plan. The goal is to launch the program by 2014, and make over 1,000 bikes available at about 100 stations across the city by the following year.

FEMA SAYS NO TO HOUSES OF WORSHIP

Churches and synagogues are among the structures that suffered considerable damage from Hurricane Sandy, and while several non-profit organizations qualify for federal disaster assistance grants, houses of worship will not be eligible for aid because of a constitutional separation of church and state. A group of Jewish organizations is not giving up and continues to apply for grants. Senator Joseph L. Lieberman has presented an amendment to the Hurricane Sandy recovery appropriations bill to add houses of worship to the list of eligible organizations.
This project turns an abandoned railway bridge over the Niagara River and an adjacent 40-acre site into a mixed-use commercial development, museum, and cultural center. The bridge's current owner, the City of Niagara Falls, Canada, must either destroy it or find a buyer to turn it into a gateway attraction so they hired Studio V to develop a creative and realistic proposal for the structure. The second site is across the bridge and adjacent to Downtown Niagara Falls and the canyon escarpment. Their master plan for the site includes a series of elevated outdoor gardens on the existing track and smaller bridges leading to the main bridge. The scheme also includes a series of pavilions that contain a variety of supporting uses including restaurants, a new train station, a theater, and a hotel tower suspended over the edge of the bridge with views of the famous falls. The bridge is meant to be a contemporary gateway and symbol for the nation of Canada. The glass canopy over the bridge is an aluminum grid shell covered with ETFE foil for the museum and conference center.
RESIDENTIAL BUILDING AT VERNON AND JACKSON AVENUES
QUEENS, NEW YORK

The Long Island City site for this new residential structure lies at the intersection of two of the most prominent streets in Queens: Vernon Boulevard and Jackson Avenue. They face onto two very different plazas: Vernon Plaza (a 100 foot wide street with a new green median) and the Midtown Tunnel toll plaza. The overall massing of the building responds in a sculptural manner to its unusual triangular site. The corners of the building are articulated with cantilevered balconies that extend out into the angled corners of the site as the facade peels away in a series of layers to reveal the concrete structure beneath. Perhaps the most unique aspect of the building is an unusual mid-block courtyard raised up in the air to overlook the adjacent boulevard and provide an outdoor space for the residents. Finally, the taut stainless steel and perforated aluminum facade fits perfectly into this mixed industrial, residential, and cultural (P.S. 1 is only a few blocks away) zone of the city.

YONKERS RACEWAY
EMPIRE CITY CASINO EXPANSION
YONKERS, NEW YORK

A gambling casino attached to a horse racing track in Yonkers is not one where you would expect exciting architecture. Yet Studio V’s striking design for a new Empire City Casino sets out to “re-invent the modern casino with an unlikely and innovative contemporary architecture.” Valgora has designed a volume of stacked elements—balconies and overlook openings between floors, including a dramatic bar, an Alain Ducasse restaurant, and a bowling alley—to create an entirely new paradigm for the casino. The facade is a four story arc of frameless glass that not only brings the daylight into the casino but projects the excitement of the space outward to the street and the city. The facade is a large steel lattice structure which seems to grow out of its hillside site to create a sculptural entrance canopy and porte-cochere.

MACY’S HERALD SQUARE
NEW YORK

R.H. Macy’s has occupied their Herald Square Store since 1902, when it moved uptown from 6th Avenue. It first occupied just one building designed by DeLemos and Cordes but eventually began acquiring additional properties on the block bounded by Broadway and 34th and 35th streets until it owned the entire block. Though the building had the first modern escalator in the world and still has several of the great old wooden moving stairs and beautiful deco details, it feels cobbled together with various dropped ceilings, unexplained partitions, and inefficient mechanical equipment. Macy’s, Valgora claims, has always been “contemporary” and it is the Studio’s intention to create a new contemporary environment with restored historic architecture to create a “spacious, grand yet light and fit space for the 21st century shopper.”

The store’s master plan will create an entirely new interior, a high-end restaurant, a café on the mezzanine overlooking the grand ground floor, and a champagne/coffee bar in the Women’s shoe department. It also includes restoration of a Grand Retail Hall with coffered ceilings, visible exterior windows, double-height entrances, and soaring illuminated columns.

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OSCAR NIEMEYER, 1907–2012

The revolutionary age of Modern architecture slipped further away with the passing of Oscar Niemeyer, who was 104. In the beginning, Modernism was about experimentation and possibility. Niemeyer renewed that spirit in 1940 when he (and other Brazilians) pushed the international architectural movement in a controversial new direction.

By 1940, the International Style was already fitting architecture for a narrow straitjacket of rational right angles. Niemeyer upended that neat formula, with a series of astonishing and controversial designs that re-established the role of the curve in Modern architecture. With the parabolic vaults of the Church of St. Francis of Assisi and the free-form marquises of an outdoor dance pavilion at Pampulha, a new suburb of Belo Horizonte, Niemeyer threw form open to nature, landscape, dreams, and culture.

What made these buildings shocking was that Niemeyer had been an insider, a prince of the realm. He had learned Modernism when he was still in his twenties, at the feet of Le Corbusier. Working with Corbu and a team of equally talented young Brazilians (Lucio Costa, Roberto Burle Marx, Affonso Eduardo Reidy) on the design of the new Ministry of Education and Health building (1936–1943) in Rio de Janeiro, Niemeyer absorbed the fundamentals of the Swiss master: a mix of scientific rationalism and artistic expression.

Niemeyer took these curvilinear forms even further in a tour de force design for his own 1963 house in Rio de Janeiro. He would not recant the curve, he would not fall in line, and he became an official apostate.

“Your house is very beautiful,” remonstrated Walter Gropius, “but it is not multiplicable.” The European leaders of Modern architecture were horrified that Niemeyer had undermined the scientific rationality in which they put their own faith.

But Niemeyer was more interested in Modernism for the license it gave him to explore new forms of architecture and life. Visiting him at his Copacabana beach office, I met a true Brasileiro, a true Caricica—native-born to Rio de Janeiro. He was a Modernist who loved pleasure. Indeed, his office, squeezed between two larger buildings on the wide Copacabana sidewalk and fronting the famous beach, hardly even seemed the focal point of an international architecture office. The wide sidewalks paved with undulating black and white cobbles were jammed with beachgoers. And the narrow nine-story building was almost quantitatively Modern, with a top-floor office whose two curving bay windows jutted out to embrace a view of the Atlantic. The oddy surreal shape of Sugarloaf at one end of the panorama, the curving line of the surf, the crowds of sun worshippers—this was the balmy atmosphere that Oscar Niemeyer had breathed his entire life. Of course it would shape the way he saw architecture.

Niemeyer, then in his mid-eighties, was friendly and generous to this architect visiting from the United States despite the fact that the U.S. had refused Niemeyer a visa in 1964 to supervise his third building there, the Joseph and Anne Strick house in Santa Monica, because he was a Communist. He spoke English, but preferred to have a staff member translate as he told and drew his story, once more, about architecture. Architecture was clearly his life, but “architecture” included all of life: the pleasure of friends and conversation, the beauty of women, the rhythms of Samba (he designed the special civic promenade for Rio’s Carnival parade in 1980), the conviction of his politics, and his extended family. He spoke of his love of modern engineering and materials (particularly concrete) to create breathtaking structures that shielded from the sun and rain, but also had the potential to be natural sculptures. He kept coming back to the point of view of the individual human eye taking in the landscape.

This natural love of living formed the foundation for his architecture and his revolutionary ideas. He was both sensuous and cosmopolitan. Growing up in Rio, he knew that life was not just about rationality; it was about emotion, sensual touch, and beauty.

Like the Surrealists and other Modern artists, he used impulse and intuition; there is a dreamy quality in Niemeyer’s forms. Those dream forms also blend easily with Brazilian nature: the wildly dramatic landscape of Rio de Janeiro’s granite domes; the luxuriant meanders of the Amazon; the wildly dramatic landscape of Rio de Janeiro’s granite domes; the luxuriant meanders of the Amazon.

Niemeyer’s Brasilia, curves and all, is in many ways the zenith of 20th-century Modernism. Yet, there was no place for it to go. By the 1960s, international Modernism was confronting a rising tide of questions that undermined the certainties that already had been conceived and fought for a half-century. From his office overlooking Copacabana Beach, however, Niemeyer continued to build in Brazil, Europe, and Africa, with forms that became even bolder, simpler, more colorful, and more surreal.

Modernism for Niemeyer the Brasileiro was no ascetic harsh-shirt philosophy. It was the use of modern means to embody the joyful rhythms and leisure of life.
52nd INTERNATIONAL FURNITURE EXHIBITION

Milan: interiors of tomorrow

Salone Internazionale del Mobile
Euroluce, International Lighting Exhibition
SaloneUfficio, International Workspace Exhibition
International Furnishing Accessories Exhibition
SaloneSatellite

Milan Fairgrounds, Rho, 09/14.04.2013
In the future days which we seek to make secure, we look forward to a world founded upon four essential human freedoms: The first is freedom of speech and expression—everywhere in the world. The second is freedom of every person to worship God in his own way—everywhere in the world. The third is freedom from want—everywhere in the world. The fourth is freedom from fear—everywhere in the world. That is no vision of a distant millennium. It is a definite basis for a kind of world attainable in our own time and generation. —Franklin D. Roosevelt

Franklin D. Roosevelt Four Freedoms Park
Design Architect: Louis I. Kahn
Associate Architect: Mitchell Giurgola

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OUR WINDOWS LET YOUR IDEAS TAKE FLIGHT.
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Architecture, as the cliché goes, doesn’t happen in a vacuum. Even the most masterful of designers relies on a cadre of consultants, contractors, and suppliers for the success of their projects. Each year, AN sets its sights on calling out these unsung heroes of the building trade: the engineers, technology specialists, and material sources whose labor and products come together to turn the abstractions of design into concrete reality. The lists that follow were drawn from hours of interviews conducted by AN’s editors with the architects of some of 2012’s finest finished work.

"Emily Bittenbender of Bittenbender Construction is a great contractor and she proved that at Sister Cities Park. She cares about the end product and her team runs a good on-site project." Mark Sanderson DIGSAU

"The most difficult part of the passive house project was establishing the air barriers. For some reason, the smaller the building the tighter it has to be. It required careful sequencing of the construction process and Phil Manuele of Manuele Contracting was willing and happy to go along and learn and redo until we got it right." William Ryall Ryall Porter Sheridan Architects

"The general contractor at the Boston Society of Architects project was Commodore Builders. They were exceptional." Eric Höweler Höweler and Yoon Architecture

"The combination of E.W. Howell and The LiRo Group really helped the Brooklyn Botanic Garden project come together. They really took the project to heart and worked well with the entire team on a difficult site requiring careful sequencing. They did a really good job to get the project built in those conditions." Armando Petruccelli Weiss/Manfredi
“Weidlinger Associates were critical players in devising the design solution that employed large glazing panels in a self-supporting structure, thereby minimizing the visual impact of the new enclosure and the need for interventions in the historic limestone facade of The Frick Collection.”

Chrsity Robinson and Carl Krebs
Davis Brody Bond

“Weidlinger Associates were key to the team were Andy Sebor and Adam Trojanowski of Altieri Sebor and Wieber. They embrace sustainability in an integrated way. It is the way they approach design already. It doesn’t become an additional feature. Adam in particular is very clear and good at articulating complex issues to clients. We could put him in the room and I could shut up and he could really get things done. There are not a lot of consultants you can do that with.”

Philip Ryan
Tod Williams Billie Tsien Architects

“Dutch Kills Green was the first project to meet the city’s High Performance Infrastructure Guidelines. Langan helped us realize those performance goals.”

Ignacio Buster
WRT

“I worked with Pat McCaffery at ARUP on the stair at the Boston Society of Architects. We were very fortunate to have ARUP on board when everyone said we couldn’t afford them.”

Eric Höweler
Höweler and Yoon Architects
"We saw the curtain wall of the Human Ecology Building as a fabric, a textile that would hide the scale of the building. The glass panels have plastic straws pressed between the layers, so vision goes through, but it’s opaque from the side view. To achieve that we had Front as our curtain wall specialist. They worked hard to generate the wall in an economic way." Darke Hrelajnovic Gruzen Samton

"The United Nations Secretariat originally had single pane clear glass. They added the green film later to cut down on heat loading. For the re-cladding job we worked with Bob Heintges to develop a system that looked like the original clear condition, but with insulated glass for better energy performance, and blast resistance. Bob’s team put together several mockups out on the lawn in front of the secretariat and we looked at them at various times of day and ran them through a matrix to study energy factors and came up with the scheme we have now. It looks pretty close to what originally was.” John Gering

HUN
“The Harlem Hospital Modernization project wouldn’t have happened without GGI. They did the digital printing on the curtain wall panels that reproduces scenes from several 1930s murals in the historic building. This was their first big project in New York City and they invested a lot in the system to make it happen.”
Kenneth Drucker, HOK

“J.E. Berkowitz does the best glazing we know and their work really gave the visitor center at Sister Cities Park the floating character we wanted.”
Mark Sanderson, DIGSAU

“David White of Right Environments was my teacher when I took the passive house training class at Parsons. He did all of the calculations to ensure that the artist studio at the Orient IV house met all the requirements for passive certification.”
William Ryall, Ryall Porter Sheridan Architects

“The green roof subcontractor at the Brooklyn Botanic Garden Visitor Center was New York Green Roofs. Amy Falder really understood what we were looking for and they were a great partner to work with.”
Armando Petruccelli, Weiss/Manfredi
METAL

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“Restoring the Banner Building’s facade required both sheet metal and cast iron work. The pressed sheet metal egg and dart frieze, scroll moldings, rosettes, and decorative medallion reliefs utilized on the upper stories had to be carefully documented section by section and keyed. Replacements for missing or damaged portions were carefully fabricated by CCR Sheet Metal using custom molds, then intricately sol-dered into place. Cast iron construction is a complex assembly, a very heavy unwieldy, brittle puzzle that demands meticulous care. Robinson Iron’s expertise in historical cast iron fabrication methods was instrumental in replacing missing decorative elements using details extract-ed from surrounding features.”

Scott Henson
Scott Henson Architect

“As the steel subcontractor, Canalal Industries was a key player in the Brooklyn Botanic Garden Visitor Center. We gave them precise geometries for the structural steel and they were able to generate their own 3-D models that helped to streamline the fabrication process.”

Armando Petruccelli
Weiss/Manfredi

“The McNichols perforated metal mesh allowed us to create a pavilion that appeared change-able throughout the day and night.”

Antonio Font-Silva
WRT

“We worked with Shawn Keller on the reception desk at the BSA. C.W. Keller is a really good mill worker and they made the desk beautifully.”

Eric Höweler
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Höweler and Yoon Architecture
“Everyone wants to help out the Boston Society of Architects. The lighting was all donated by Lightolier and Lutron donated the lighting controls. They were both fantastic.”

Eric Howler Howler and Yoon Architecture

“...the lighting designers at Technical Artistry always brought the newest high performance product to the table—always what was going to work best.”

Claire Weiss WXY Architecture

“...created a lighting scheme that created an entirely new nightscape for Levitt Pavilion. It glows with a very low level of glare.”

Antonio Fiol-Silva WRT

“... did an excellent job of integrating the exhibit lighting into the landmarked Portico Gallery—one’s experience of each piece is enhanced, yet the lighting is discrete and deferential to the historic character of the space. They were able to integrate recent technology into historic fixtures as well as tight concealed conditions and achieve great results.”

Chivlasy Robinson and Carl Krebs Davis Brudy Bond
"At the Human Ecology Building we brought on Ithaca Stone Setting, a local contractor that had done a lot of work on the Cornell Campus. I wanted the look of a dry-stacked stone wall, like you’d find in the landscape. They agreed to pull back the mortar so it looked like it had open joints. It was a challenge telling them that we didn’t want regularity, but they found a new way of looking at stone in the end." Darko Hreljanovic, Gruzen Samton – The John Stevens Shop.

The quarry where the granite at Four Freedoms Park came from was North Carolina Granite Corporation. They did an incredible job fabricating the stone to a very tight tolerance. Nick Benson from The John Stevens Shop carved the text of the four freedoms themselves. He did a beautiful job. He designed a special letter that was a modification of the letter form that his father did for Franklin Roosevelt memorials in D.C. The stone setters on site were so dedicated to their job.

Gina Pollara
Franklin D. Roosevelt
Four Freedoms Park
“The most important for the Music Hall consultant has been with Yasuhisa Nagata Acoustics. His prescription in detailing the room has been very demanding and specific. We managed to find extremely efficient solutions that are fulfilling both the architectural as well the acoustical aspect. His sensibility for sound and music made it easy for him to understand our architectural desires.”

Emanuela Baglietto Ranzo Piano Building Workshop

“Judy Spielman of Space by Spielman specializes in professional kitchen design and it shows. She did the kitchen in the café and visitor center at Sister Cities Park in Phil. She is the best I know of in the field.”

Mark Sanderson DIGSAU
“EverGreene did a very good job on the restoration portion of the Harlem Hospital project. They didn’t hold anything back in the preservation of murals, they maintained the budget and did not take their eye off the ball.”
Kathleen Drucker

“Decoustics represented a collaborative relationship between architects and manufacturer. They were able to create a custom acoustic ceiling for the Brooklyn Botanic Garden Visitor Center and economize materials with our 3-D models and pattern details.”
Arminda Petrocelli

Weiss/Manfredi
CALENDAR

JANUARY

WEDNESDAY 16
TOUR
Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp
11:30 p.m.
2525 Pennsylvania Ave. Philadelphia, PA
philamuseum.org

THURSDAY 17
EVENT
Adapting Historic Schools for 21st Century Learning
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Lecture
Beyond Zuccotti Park: Privatization of Public Assets and Public Space
7:00 p.m.
Van Allen Books
30 West 22nd St.
vanalenbooks.org

Made for Walking
6:30 p.m.
Boston Society of Architects
290 Congress St.
basapace.org

EXHIBITION OPENING
Architectural New York: The Influence of Climate
6:00 p.m.
The Cooper Union
7 East Seventh St.
coper.edu

THURSDAY 24
EXHIBITION OPENING
Beyond Architecture
Yossi Milo Gallery
245 Tenth Ave.
yossimilo.com

Friday 25
LECTURE
Hariri & Hariri: Creative World
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Saturday 26
EVENT
Architecture and Energy: The Influence of Climate
All day
University of Pennsylvania School of Design
210 South 34th St.
philadelphia, PA
design.upenn.org

TUESDAY 29
EXHIBITION OPENING
Places for The People: Quattrocchio and America’s Great Public Spaces
9:00 a.m.
Boston Public Library
Copley Square
708 Boylston St., Boston, MA
bpl.org

THURSDAY 31
EVENT
Tectonic Acts
7:00 p.m.
Van Allen Books
30 West 22nd St.
vanalenbooks.org

Other
Real Estate/Developer
Planning/Urban Design
Landscape Architect
Interior Design
Architecture
Academic
Engineering
Construction
Design
Government
Higher Education
Managing Partner
Project Manager
Technical Staff
Student
Other

FEBRUARY

SATURDAY 2
WITH THE KIDS
Open Studio: American Legends
2:00 p.m.
Whitney Museum
945 Madison Ave.
whitney.org

MONDAY 4
LECTURE
Notions of Interactivity in Late 20th Century Art
1:30 p.m.
MoMA
11 West 53rd St.
moma.org

TUESDAY 5
EVENT
Edward Durrell Stone: Modernism’s Populist Architect
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
shortageofaffordablehousingincity,
makingroom:making

Making Room: New Models for Housing New Yorkers
5:30 p.m.
Museum of the City of New York
1220 Fifth Avenue
Opens January 23, 2013

Reflecting a rise in the number of single people and the shortage of affordable housing in New York City, Making Room showcases innovative, efficient ideas for small apartments. Organized by the Museum of the City of New York with the Citizen’s Housing & Planning Council, the exhibition includes proposals from two recent competitions as well as national and international examples. The show includes a full-scale mock-up of a 325-square-foot apartment, featuring flexible furnishings by Resource Furniture. The exhibition will also explore how individual units can be combined around shared common spaces to create new models of sustainable, compact living quarters for a variety of demographics and family structures.
Comics have always shared architecture’s lexicon by combining text and drawing: For comics, the goal is to tell a story; for architecture, it’s to explain a structure. Both can be wildly fantastic or utterly banal while tracing narratives of the heroic, comic, tragic, and adventurous. Lately, it seems that architects increasingly have used comics to explore concepts or explain ideas, just as artists have used architecture to define a sense of place and set a mood.

Continuing the precedent that Archigram, the 1960s avant-garde architectural group, set during the 1960s, of employing “illustrated essays,” recent architectural comics include BIG’s best-selling Yes Is More: An Architectonic on Architectural Evolution and Jimenez Lai’s Citizens of No Place: an Architectural Graphic Novel. Even Chip Kidd and David Taylor have co-opted the style of golden age comics, producing Batman: Death by Design. Archigram, however, eschewed the category “comics” while this generation seems to embrace it. Add Chris Ware’s recently anthologized Building Stories to the list of architectural comics. Previously published as the serial Building in various periodicals, including the New Yorker and Ware’s own Acme Novelty Library, the episodes have been collected in an oversized box reminiscent of a board game or box of memorabilia. The 14 volumes contained within come in a wide variety of formats—pamphlet, hardbound book, accordion-fold, tabloid, and a game board-like quadrangly—none of which has a correct or even defined order. Reading them is an act of putting together pieces of the puzzle: Histories are revealed, characters cross paths, and stories develop.

While Ware sets the story with some ambiguity, or at least multiple readings, the main characters are readily apparent. Taking place over 100 years in Chicago, the stories tell of a brownstone and its inhabitants and the changes in the neighborhood as it ages and grows through a series of demographic changes—the tale of many cities. The building’s elderly landlord occupies the first floor and rents out the upper levels to a bickering couple, and—the character around which many of the stories focus—a lonely, one-legged florist. There’s also an appearance by Bradford the Bee, a foil to the human characters. Each of their stories is weighted with depression, despair, abandon, loss, and melancholy, barely balanced with hope and brief moments of...
CROSS SECTION OF URBAN LIFE continued from page 28. Happiness. This is no child’s comic.

Ware’s passing observations of the built environment dovetail with another of his projects, to reveal that he is no stranger to architecture. In 2003, he contributed to a special episode of This American Life called “Lost Buildings.” Ware provided the illustrations and visual pacing of Ira Glass’ and Tim Samuelson’s discussion of architecture in 1960s and ’70s Chicago, specifically targeting Louis Sullivan’s demise and Mies van der Rohe’s rise. In Building Stories, Frank Lloyd Wright’s Home and Studio and the Arthur Heurtley House, both in Oak Park, make cameo appearances.

Although it appears prominently, Ware’s story is not about architecture. The three-story brownstone quickly becomes a character in the story, with its thoughts appearing throughout. The back of the triptych features axonometric drawings of each floor while the flipside panels depict the building through the four seasons; they are exquisitely laid out and surrounded by the progression of narrative. They also resemble a blueprint, featuring a main drawing, with details and notes filling the remainder of the page via directional arrows, thought bubbles, and arrangements left entirely to the reader. The building’s suspicions, observations, and comments appear as cursive notes in the margins. Like a classical choir, the building is the remote observer that reveals hidden stories to the reader.

Comics have a lowbrow association but can illustrate ideas for a wide audience. A couple of resources that explore the image and the word are Scott McCloud’s Understanding Comics, which gives a thorough overview of comic conventions, and Douglas Wolk’s Reading Comics: How Graphic Novels Work and What They Mean, which exposes leading figures of the medium and includes a chapter titled “Why Does Chris Ware Hate Fun?”

Whether the title Building Stories means creating tales, constructing levels of narrative, or establishing sagas about the house, Ware’s latest offering surely contains each, and his graphics, ability to pace the action, portrayal of time, and, more important, attention to detail are unparalleled. Despite the downer tone of the stories, Ware certainly knows how to tell a story, and show it.

JAMES WAY IS A FREQUENT CONTRIBUTOR TO AN.

HIGHER ED continued from page 28. range of interesting material has no bounds.

Kennedy’s chronological structure and assembly of elements augment the reading experience, allowing one to participate in the maturation of the program. It seems that student projects became more conceptually refined as time went on. The powerful succession of visual elements from chapter to chapter serves as cumulative evidence of the program’s stark authenticity and success. In the end, The Last Art College: Nova Scotia College of Art and Design, 1968–1978 becomes Kennedy’s greatest work to date as a conceptual artist. He has found a way to make the college’s vision and material production stand the test of time.

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Steven Holl, a longtime friend of Lebbeus Woods’ and close co-conspirator in the post-'68 design world (when every project that did not reinvent the future was, perforce, left to wither in ruins), recently paid tribute to Woods’ passing. Holl’s poignant gesture involved the offer of a cosmic burial in the same space-time tomb that Woods himself once proposed for the inventor of relativity. Among the crowd of a thousand or so listeners, there was surely little doubt that Woods would have embraced the irony of the proposed substitution: He was, after all, one who embraced fate itself. Woods’ project was, throughout and to the end—so why not also in the beyond?—one of great courage and risk. The project did not create immediate or universal understanding. As an outsider myself to architecture in the 1970s, I did not at first recognize the heroism of Woods’ project—the heroism required of a practitioner who seeks to build a route and pathway to the outside, to fashion his or her own exile (as did James Joyce) from one’s home and culture in order to be able to create in an unfettered, spontaneous, and uncompromising manner. Joyce was preeminent among my own boyhood heroes, so I well understand how Lebbeus came to play this role for so many in the field. In time I came profoundly to appreciate Lebbeus’ remarkable offering to the architectural imagination. As Nietzsche had taught: “Build your house on the side of a volcano.”—a battle cry to commit to existence—to an insecurity that cannot fail to drive an infinitely creative life.

Young, resistant, and perhaps ambitious producers of culture have recited this phrase, yet few—perhaps none—ever found the courage to make it real. Lebbeus did. And for that, he inspired moments of terror and also served as a beacon. As Nietzsche suggested, no home should survive the volcanoes that shake it, and Lebbeus maintained a deep attraction for the counterforces that endlessly make and remake architecture. In a text, he once wrote: “I know only moments.” Therein perhaps lies the essence of his Nietzscheanism: For he recognized only the reality of transition, of passage, of crisis, and of the awkward, brilliant moments of sublime opportunity that these, and only these moments, presented. Lebbeus loved the flesh, the senses, the hybridized; he loved how history changed things, and how every change offered an opportunity for improvisation and a release for the imagination. To take two of his most famous proclamations of resistance—Resist the idea that architecture is a building and Resist the temptation to talk fast: These are incitements to us to move in uncommon directions, and they bring us again to his foundationally Nietzschean manner, to his love, and forceful commitment to the “Untimely”—to the positions, the ethics, and the physical forms that are well outside of one’s own time, yet serve as seeds and placeholders for another time yet to come. This is what constituted Lebbeus’s public pact with an architecture coincident and coextensive with life itself. Lebbeus made of architecture a preoccupation, a framework for speculation, and a mode of thought unafraid of any darkness. He kept the idea of experimentation alive when much of the rest of the field collapsed into shameless expediencies. All that he did, said, or wrote, every ounce of work, was directed toward imagining and constructing a worldly city (for the un-repatriatable exiles?), and through this imagined city... a soul.

SANFORD KWINTER IS A PROFESSOR OF ARCHITECTURAL THEORY AND CRITICISM AT THE HARVARD GRADUATE SCHOOL OF DESIGN. LEBBEUS WOODS 1940–2012

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<tr>
<td>Building energy reduction</td>
<td>38%</td>
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<td>Building carbon emission reduction (over the next 15 years)</td>
<td>105,000 metric tons</td>
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<td>Annual building energy bill reduction</td>
<td>$4.4 mil</td>
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**Lutron contributions toward overall goals**

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<td>Projected lighting energy reduction</td>
<td>65%</td>
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<td>Projected lighting controls installed payback</td>
<td>2.75 years**</td>
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