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SHOP AND FIELD OPERATIONS TO REBOOT BROOKLYN WATERFRONT
A Doughnut for Domino

Two Trees Management has proposed to radically alter the Brooklyn waterfront with an architecturally ambitious plan for the Domino Sugar factory site in South Williamsburg. The new plan, designed by SHoP Architects and landscape architecture firm James Corner Field Operations, calls for a series of unusually shaped towers surrounded by gardens and recreation areas.

Above: The development plan calls for 3.3 million square-feet of mixed-use construction.

A previously approved scheme for the Domino site put forth by developer CPC Resources and designed by Rafael Viñoly Architects called for 3.1 million gross square feet of space. The new plan, which will have to go through the **continued on page 8**



WXY ARCHITECTURE + URBAN DESIGN

During Hurricane Sandy, floodwaters overwhelmed bulkheads along Manhattan's East River waterfront and spilled into neighborhood streets, inundating houses, businesses, and a power substation and causing wide-

spread blackouts. Whether a freak 100-year storm, or a harbinger of the effects of global climate change, the flooding raised serious concerns about New York City's ability to withstand such weather events. In

The architects imagine beaches for kayakers and more.

answer, WXY Architecture + Urban Design has developed a scheme to bolster 3.5 miles of waterfront from the Brooklyn Bridge to 38th Street.

Manhattan Borough President Scott Stringer unveiled the East River Blueway Plan in his 2013 State of the Borough address last month. The presentation revealed new details in a program to enhance the riverfront that was begun in 2010 as a collaboration between Community Boards 3 and 6, the Lower East Side Ecology Center, Stringer, and State Assemblyman Brian Kavanagh. "The goal of the Blueway was to redesign an often **continued on page 7**



HOK AND NEDSCAPE

CORPORATE HEADQUARTERS
THREATENS PALISADES VIEW
**CLOISTERED
UPBRINGING**

The Cloisters museum and gardens, the Metropolitan Museum's outpost for Medieval architecture and art in northern Manhattan, faces the tree-lined cliffs of the Palisades across the Hudson River in New Jersey. The view is picturesque, uninterrupted by the built environment. But soon, a 143-foot-high office complex designed by HOK could rise above the treetops—a change that some say will spoil the idyllic natural view.

LG Electronics USA's plan to build an eight-story headquarters in Englewood Cliffs, New Jersey, has sparked protests from environmental and local advocacy groups, the Met, and Larry Rockefeller—whose grandfather donated four acres of land for the museum and park in New York and also purchased 700 acres along the cliffs on the other side of the river to keep the view unmarred.

"We were troubled by a project that would disregard 100 years of historic preservation of the Palisades," said Mark Izeman, Director of the Natural Resources Defense Council (NRDC).

LG vice president John Taylor said that the headquarters is set a quarter mile back from the Palisades **continued on page 3**

SPECIAL SECTION:
KITCHEN AND BATH
FIXTURES AND FINISHES FOR
COMPACT SPACES AS WELL AS SPA-LIKE
BATH RETREATS AND SLEEK CULINARY
ENVIRONMENTS. SEE PAGE 13

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SASAKI ASSOCIATES/HACIN ASSOCIATES

NEW PLAN SEEKS TO REVITALIZE
PITTSBURGH RIVERFRONT
STEELING BEAUTY

A long stretch along the Allegheny River in Pittsburgh, once home to steel mills, suffered, like so many cities along the Rust Belt, from the decline of local industry. The Allegheny Riverfront Green Boulevard (ARGB) **continued on page 4**



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MORE COMMERCE, NOT CONDOS, FOR DOWNTOWN BROOKLYN

A recent census data report on commuting by the *New York Times* found an unsurprising result: More people commute to Manhattan to work than any other county in the country. The magnitude of the numbers and some of their implications are important, however, suggesting a real need to rethink comprehensive city and regional planning strategies. One-point-six million people commute daily to Manhattan, twice the number of the island's residents (830,000). Just over a million of those commuters travel from the five boroughs. The largest number (391,000) comes from Brooklyn.

This mass of Brooklynites—primarily straphangers, I assume—suggests the need to question the rapid transformation of Downtown Brooklyn into a forest of high-rise apartments and the conversion of old office buildings into condos and hotels. Developers are all too willing to supply the insatiable demand for housing with more market-rate units (sprinkled with affordable units to mollify community groups), but is that best for the city? With nearly 400,000 people commuting to Manhattan from Brooklyn daily for work, the vast majority of who pass through Downtown Brooklyn on the myriad of bus, subway, and commuter rail lines, the city should reemphasize and support the area as a commercial and office district. According to the NYC EDC, Downtown Brooklyn has a total of 17.3 million square feet of office space, with a total of 26,000 additional square feet of new office space currently under construction. That's not much.

According to *Crain's*, the 2004 plan for Downtown Brooklyn by the Department of City Planning estimated 4.5 million square feet of new office space would be added, but by 2011 only 1.3 million were built. Meanwhile residential and hotel construction has exploded, with new towers cropping up across the neighborhood. The latest wave will come at Atlantic Yards (which is being called Downtown Brooklyn by way of some rather creative geographic rebranding). The development's website states that the project will include 6 million square feet of residential construction (market rate and affordable) along with a scant 336,000 square feet of office space. Much of the success of the Barclays Center has been based in large part on its location over a warren of train lines. It shows the area's potential, as well as that of *true* Downtown Brooklyn, to absorb large influxes of people. Too bad the city hasn't made 9:00-to-5:00ers more of a priority. Boosting the number of workers in Downtown Brooklyn would reflect smarter planning and bring shorter commutes for thousands of Brooklynites, as well as improve quality of life for the city at large.

Manhattan's corporate magnetism is undeniable. But Brooklyn's dynamism should also be put to work. **ALAN G. BRAKE**

Proponent (above) and opponent (below) renderings of how the project would look.



HOK AND NEUSCAPE



PROTECT THE PALISADES

CLOISTERED UPBRINGING continued from front page and “isn't a tower,” but rather a “horizontal 8-story office building, which has gone through a very open and transparent [approval] process.”

More than a year ago, Englewood Cliffs Board of Adjustment granted LG a variance to exceed the 35-foot height limit in the area, a move later challenged in court. The property was subsequently rezoned to again allow for additional height, and then later approved for development by the New Jersey State Department of Transportation and Department of Environmental Protection last fall. Headquartered in Englewood for the last 25 years, LG is a major taxpayer in Bergen County. Taylor anticipates that this new headquarters will bring a significant investment to the region and allow LG to more than double its employees by 2016.

“We are listening to their concerns and looking at a variety of options,” said Taylor. “They make it sound easy to make the building shorter. It is not that easy. We're not ruling anything out at this point. To make modifications to the design would mean extending the time table for a redesign and more importantly and more risky is restarting the approval process.”

Several groups and individuals are taking action to prevent the new development from blemishing their much-loved views. The Met wrote a letter to LG requesting that they “reconsider the design.” Rockefeller, a trustee of the NRDC, spoke with LG officials to explain the significance of the landscape. Two Englewood residents along with several environmental groups—including Scenic Hudson, the New York-New Jersey Trail Conference, and the New Jersey State Federation of Women's Clubs—filed lawsuits against the variance and rezoning. The two opposing parties, however, have agreed to meet with a neutral mediator in the next month.

“If the case can be settled, then that is an ideal solution,” said Hayley Carlock, the environmental advocacy attorney for Scenic Hudson.

LG has publically stood behind its plans. The company published a full-page advertisement, entitled “Englewood Cliffs is our Home,” in the Sunday edition of The Record in early February stating that their 493,000-square-foot headquarters, costing \$300 million, will yield hundreds of construction jobs and lead to an expanded workforce and tax dollars for Bergen County.

“Some have suggested a false choice between jobs and the environment when LG can build a new headquarters and expand its number of employees at this location through a low-rise design,” said Izeman. “No one is suggesting they relocate somewhere else.”

Still, LG hopes to begin construction on the new campus this year once the lawsuits are sorted out, with construction wrapping up in 2016. **NICOLE ANDERSON**

NEW CANAAN MODERN HOUSES GET HISTORICAL MARKER

PLAQUE OF THE NEW

Twenty-three mid-century modern houses in New Canaan, Connecticut, appear on the National and State Registers of Historic Places, an honor normally given to more traditional houses. The New Canaan Historical Society, a long-time champion of modern architecture, wanted to recognize the achievement with a plaque, but the charming old antique-style ovals usually attached to such structures just didn't seem to work with rectilinear planes and wide expanses of glass. The solution: a modern design by Alan Goldberg, a former principal in the office of Eliot Noyes.

Noyes was the first of the Harvard Five to move to New Canaan—even before Marcel Breuer and Philip Johnson. “I wanted the sign to be recognizable, yet clean and simple, compatible with modern architecture's minimalist philosophy,” said Goldberg. “I chose a simple rectangular shape and a visually interesting format.”

“It's really an extension of what we've been doing for years,” said Janet Lindstrom, executive director of the New Canaan Historical Society, of the modern plaques. The society began to lay the groundwork for a survey of New Canaan's moderns in 2001, when it began to document the homes in collaboration with modern architecture advocacy group DOCOMOMO. The idea for the current program also grew out of

a need for a plaque for the Gores Pavilion (a modern pool house turned exhibition space), which the society recently opened to the public in New Canaan's Irwin Park.

The criteria for earning a plaque include publication in an architecture journal and/or a spot on one of New Canaan's modern house tours. Eligible homes also have to have been built before 1980. Seventeen houses now have plaques, and more will follow. The architects include Richard Bergmann, Marcel Breuer, Victor Christ-Janer, Frederick Taylor Gates, Alan Goldberg, Landis Gores, John Johansen, John Black Lee, Gary Lindstrom, Eliot Noyes, Laszlo Papp, Hugh Smallen, Edward Durrell Stone, Ed Winter, and Evan Woolen III. **GWEN NORTH REISS**

OPEN> RESTAURANT



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Architect: Berman Horn Studio

When designing Maysville, a restaurant and bourbon bar, architects Bradley Horn and Maria Berman of Berman Horn Studio established a piece of the American South in the middle of Manhattan. The establishment, whose name is derived from the Kentucky port town from which bourbon was shipped down the Ohio River during the Revolutionary War, "is an upscale redefinition of the historic tavern," said Bradley Horn. A gold-leafed backdrop illuminates an array of Bourbon bottles displayed in white oak-paneled cabinets, lending an amber glow and warm ambiance to the room. Gray grass-cloth clad walls and brass sconces fill the 2,500-square-foot space with earthy textures that evoke the traditional atmosphere of mid-century southern taverns. But the restaurant's most prominent design feature is an illuminated paper lantern ceiling. Inspired by aerial photographs of Kentucky farmland, the architects replicated the famous Jeffersonian Grid, implemented in the early 1800's to organize the southern territories. The lanterns are made from oiled craft-paper attached to metal panes with silk tape. In addition to being aesthetically pleasing, the luminous ceiling is also sustainable—a single warm white LED-bulb illuminates each lantern. The architects, working with the Landmark Preservation Commission, further emphasized the historic nature of the bourbon-centric eatery by completely restoring the facade, which had previously lost any trace of its historic design.

VINCENZA DIMAGGIO

EAVESDROP> THE EDITORS

TOWER OF BABBLE

Just a few weeks before the death of Venezuelan leader **Hugo Chavez**, the *New Yorker* published a profile by **Jon Lee Anderson** ("Letter from Caracas: Slumlord"). The subject of the profile was less Chavez and more a Chavez-era phenomenon, the so-called Tower of David in downtown Caracas. "It embodies the urban policy of this regime, which can be defined by confiscation, expropriation, governmental incapacity, and the use of violence," **Guillermo Barrios**, dean of architecture at the Universidad Central in Caracas, told Anderson. Torre David is a 45-story vertical slum that blossomed in an unfinished 1990s office tower developed by banker **David Brillembourg**. The mini-city of 750 souls that took root in the building's remnants is notable for its self-made eco-system—there's a butcher, bodegas, jerry-rigged plumbing, and electricity. Torre David, in the form of a pop-up arepa restaurant, was the subject of an entry at 2012 Venice Biennale by the Zurich-based firm **Urban Think Tank** (one of whose principals is **Alfredo Brillembourg**, cousin of the late David) with photographer **Iwan Baan** and writer **Justin McGuirk**. The installation won the Biennale's highest honor, the **Golden Lion**, and the project is now the subject of a book and film. Despite picking up the Lion d'Or, critiques of the project were immediate and continue to grow. **Monica Ponce de Leon**, a Caracas native and dean of architecture at University of Michigan, wrote to *AM*: "What has been left out of the conversation is the really deplorable living conditions of those who inhabit the towers, the socioeconomic forces giving them no choice but to live there, without basic sanitation services, security, or basic rights. Ignored in the debates is the arrogance of a discipline that reconstructs a vernacular cantina for their leisurely enjoyment."

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SASAKI ASSOCIATES/HACIN ASSOCIATES

The study proposes many options for transit.

the neighborhood. Through market studies, Partners for Economic Solutions provided Sasaki and Hacin with insight into the demand for office space and housing, and how these projects could potentially be financed.

The team at Hacin zeroed in on the 43rd Street District in Lawrenceville, a 19th century middle class neighborhood, where there is a substantial amount of vacant land on the waterfront. David Tebenkin, a partner at Hacin, said the firm created a flexible plan that incorporates a mix of open space and residential and commercial development along rail and multipurpose recreation paths that extend the neighborhood to the riverfront. The scale of the neighborhood, in addition to economic considerations, guided Hacin's provisional designs of the residential component.

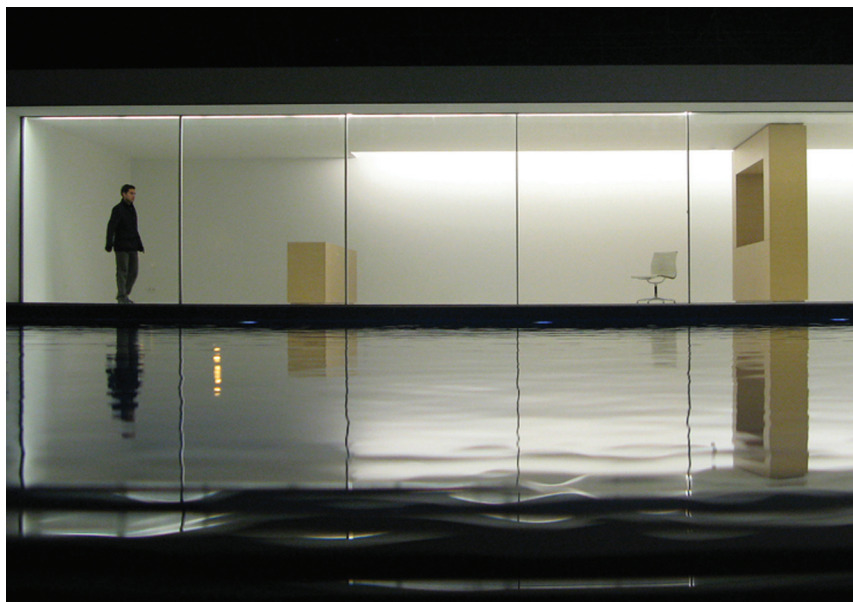
"We delved a little bit into these housing typologies, iterations of loft units, and town houses to convey to the city that there are a range of options for development," said Tebenkin.

While this study has been underway, Rubinstein said the URA has been actively targeting "ripe opportunities for investment that would allow us to pierce that barrier that gets us to the river." This translates into negotiating and striking deals with private property owners to buy up land and relocate businesses to other sites. The URA has set their sights on a few specific pockets along the Allegheny Riverfront including the zone between 40th and 48th streets, a privately owned property between 11th and 21st streets, and a third area on the eastern border of the city that could serve as a multimodal transit hub.

Funding poses a challenge, but Rubinstein explained that they have been able to secure some capital by way of "modest requests through the city," such as capital budget bonds for development and tax increment financing.

"There are a lot of moving parts. It is complicated and expensive, but at the end of the day, it will make Pittsburgh a better city," said Rubinstein. **NA**

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ENNEAD
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CONSTRUCTION



The architects redesigned the lobby and restored the facade (below, right).

Over the course of the past decade, Ennead Architects has been in the process of a multi-phase renovation of The Public Theater on Lafayette Street. Much of this work has involved upgrading mechanical and theatrical systems, as well as gussying up back-of-house spaces. The most recent phase, however, which was completed in late 2012, has given the theater a new public face with a mix of historic preservation and modern intervention.

Theater founder Joseph Papp first moved his non-profit dramatic institution into its current grand Renaissance Revival edifice in 1967. The building had originally been

The Astor Library—constructed by John Jacob Astor in 1853 to be the city's first public library. It changed hands a couple of times before Papp took over, at which point the structure was on the brink of being demolished. Papp hired architect Giorgio Cavaglieri to convert the old book repository into a multi-house performing arts venue, in the process saving the building and earning it a place on the list of the Landmarks Preservation Commission.

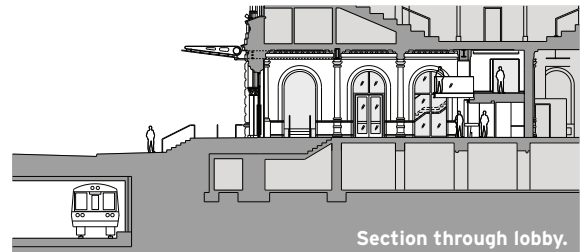
While Cavaglieri's redesign did the job of creating six performance spaces within the venerable shell, including the much-lauded Joe's Pub, it had no centralized box-

office and its circulation was walled off, making wayfinding difficult. Ennead's redesign seeks to solve these problems while improving the arrival sequence and creating what James Polshek called a "social mixer place" where people can gather before and after performances.

The first order of business, however, was restoring the historic facade, which had deteriorated to the point that pieces of brownstone were falling onto the sidewalk. Once that was underway, the architects looked for ways to maximize lobby space. At some point during the building's history, the original north south-facing stoop was

taken away and an interior stair was added in its place, creating a sort of Carnegie Hall syndrome where people enter, then trip up a flight of steps. Ennead brought the steps back outside, designing a modern, low profile, three-sided granite stoop sheltered by a steel and glass canopy. In order to garner the approval of Landmarks, the canopy is only supported at two points, where it needles through the facade and connects to a new built-up structural steel plate girder.

Inside the lobby, Ennead added a new mezzanine level and opened up the previously bricked-over arches on the north and south walls, revealing the building's vertical circulation stairs. The mezzanine, a steel-and-concrete-on-metal-deck platform with a glass-balustrade, attaches to imbeds in the lobby's east masonry wall and via custom-designed collar connections to existing cast iron columns. The architects placed the new box office beneath the mezzanine and in the center of the lobby placed an ovular bar. Above the bar, suspended from a network of wires designed by Guy Nordenson, is a sculpture by media



Section through lobby.



artist Ben Rubin called the Shakespeare Machine, which displays phrases from the bard's works, selected at random by an algorithm, on LED displays.

In all, Ennead increased usable space in the lobby by 70 percent. By opening up the arches, the firm also made the space more porous and easier to navigate, a function that is also aided by new graphics designed in collaboration with Pentagram. In some places—such as within the arches where the theaters' names are written—

the design team etched graphics into the building's architectural surfaces, creating a rare synthesis between two disciplines that do not always consider themselves kindred souls. **AARON SEWARD**

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Constructed wetlands could slow and filter the river.

WXY ARCHITECTURE + URBAN DESIGN

THE GREAT BLUE WAY

continued from front page
forgotten stretch of our precious eastside waterfront,” Stringer said in his address. “But as the Blueway evolved, it became clear that we also had to create a state-of-the-art plan to help protect this area from another catastrophic storm.” In his speech, Stringer committed \$3.5 million in funding to jumpstart construction.

WXY’s plan calls for a softer edge along the waterfront that will mitigate threats from future storms and provide the community with recreational and educational amenities. “We addressed the dual goals of how to improve the East River habitat and water quality—to bring in more birds and fish—and how to slow down the water speed

in the river,” said Claire Weisz, principal at WXY. “We’re creating more living edges, more surface area for nature.”

A series of salt marshes will extend to the edge of the East River’s navigation channel that Weisz said will bring a significant capacity for water storage and filtration. The wetlands will also help slow down the river and minimize waves, allowing the community easier access to the water. Beneath the FDR, WXY proposed a man-made tray system of marshes that will filter runoff from the highway. At two naturally occurring coves—beneath the Brooklyn Bridge and at a bend in the coastline above 14th Street—the Blueway calls for removing bulkheads and creating a series of river-filtering tidal pools and beaches. “We’re trying to

make the coves more like natural coves,” Weisz said.

At the 14th Street substation the highway currently crowds out the waterfront. WXY proposed a dramatic bowtie-shaped elevated bridge for the site, what Weisz calls “a flyway for bikes and people,” that brings added security and a floodwall to the substation while providing a vital link for the community to access the water. Elsewhere along the waterfront, the scheme locates elevated platforms for walking and biking over the river. “We wanted to get out from under the shadow of the FDR,” said Weisz.

Weisz stressed that the Blueway is a blueprint that can inform waterfront interventions elsewhere in the city. “The Blueway plan addresses how we can move into a future of resilient cities with active and sustainable waterfronts,” Weisz said. “If you have to repair a road, why not make it more permeable? If you have to rebuild a bridge, why not think about bridges differently? It’s different from a master plan; it’s a game plan.” The full Blueway plan with technical details on how it can be built will be released in April.

BRANDEN KLAYKO



PHILADELPHIA MUSEUM OF ART OPENS NEW FACILITY

RESPECTFULLY GEHRY

CONSTANCE MENSH/PHILADELPHIA MUSEUM OF ART

The Philadelphia Museum of Art has opened a 62,000-square-foot art handling facility designed by Frank Gehry. Though the project was completed slightly later than predicted, it came in \$5 million below its \$81 million budget. An important element in Gehry Partners’s Museum Master Plan, the Spring Garden Street-facing addition consists of 38,000 square feet of new construction and 24,000 square feet of new docks, service yards, and operations areas, as well as renovation of 24,000 square feet of existing space.

“The facility, respectfully tucked into the Museum’s iconic landmark building, opens the doors to the future renovation and

expansion of galleries and public spaces, which will transform the visitor’s experience of our collection,” said Gail Harrity, the museum’s president and chief operating officer.

Carved into Fairmount knoll, the new facility includes green-roofed shipping bays and climate-controlled crating, conservation, and storage areas to manage the museum’s permanent and special exhibition programs. A new production studio, an education distance learning lab, and new WiFi capabilities enable digital and mobile learning with schools and on-line visitors from around the world.

EMILY HOOPER

COURT ROOM



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.

Structural steel Right for any application

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

Steel Institute of New York

Publisher of *Metals in Construction*

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Arena Design Architect: SHoP Architects

Arena Architect: AECOM

Design Builder: Hunt Construction Group

Structural Engineer: Thornton Tomasetti

Photo: Bess Adler

NURSERY SCHOOL



With 10,000 species of plants, century-old **Brooklyn Botanic Garden** needed a visitor center to teach its more than 1 million visitors each year about horticulture. As green as its mission, the center's undulating glass curtain wall delivers high performance, minimizing heat gain while maximizing natural illumination. Skillfully integrated with park surroundings by architects **Weiss/Manfredi**, its organic transparency offers inviting respite between a busy city and a garden that has a lot of growing—and teaching—left to do.

Transforming design into reality

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



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Architect: Weiss/Manfredi Architecture/Landscape/Urbanism
Photographer: Albert Večerka



COURTESY STEVEN HOLL ARCHITECTS

A DOUGHNUT FOR DOMINO continued from front page ULURP process, calls for more than 3.3 million square feet.

According to Two Trees principal Jed Walentas, CPC and Viñoly's proposal would have added to the monotony of the Brooklyn Waterfront. Its was programmed primarily with condominiums and big box retail. The new plan includes 500,000 square feet of office space in addition to residential and smaller retail units. "We want to create a real neighborhood," said Walentas.

The new plan features more open space than the old, increasing it from 3.26 acres to 5.26 acres. It also reduces the number of parking spaces and significantly increases building heights. "The goal is to build tall, thinner, lighter architecture," said Vishaan Chakrabarti, partner at SHoP Architects. "This is the place to create a unique skyline for Brooklyn." The tallest buildings, a pair of towers adjacent to the Williamsburg Bridge, are slated to be 598 feet high. The "doughnut building"—a boxy tower with a hole cut through the middle of the elevation—is 518 feet tall. The plan's third major tower, a combination of office and retail, tops out at 400 feet. In the previously approved plan, the tallest building only reached 340 feet.

The proposal calls for turning one of the building sites into a new public space known as "Domino Square." It lies adjacent to the historic sugar refinery building and will be used for a farmers market or other community uses. The landmarked refinery building will be preserved and converted

The new development seeks to improve public access to the waterfront.

into office space.

The new scheme calls for approximately 2,300 housing units, a slight reduction as compared to the previous plan, but Two Trees intends to maintain the same number of affordable housing units, 660.

The plan also calls for continuing the street grid into the development and down along the waterfront to increase access and connectivity to the surrounding area. Field Operations is designing the park to include a kayak launch, volleyball and bocce courts, and other recreational amenities, as well as a ferry landing.

The buildings are pushed back slightly from the water and all the mechanical systems would be placed above the flood zone. "We want this project to show that you don't have to run away from the water," Chakrabarti said.

Since closing on the property in October, Two Trees has been meeting with stakeholders, civic groups, and elected officials to gather feedback. "We hope the project will be embraced by the community," Walentas said.

Two Trees is best known for redeveloping DUMBO, a neighborhood where it has large real estate holdings. The developer recently made a high-profile foray into Williamsburg with the trendy Morris Adjmi-designed Wythe Hotel. **AGB**

AT DEADLINE

THE MIDDLE CLASS' MAYORAL CANDIDATE

New York City Council Speaker Christine Quinn officially announced her run for mayor in mid-March. Quinn started her career as an affordable housing advocate with the Housing Justice Campaign for the Association of Neighborhood and Housing Development, and is positioning herself as the pro-middle class candidate. In a recent speech, she told an audience that New York City needs to become "a place that's a beacon for the middle class." After the Bloomberg era of rapid development, Quinn could usher in a new phase that makes affordable housing a top priority. While a few hopefuls have yet to declare their candidacy, the race could include former City Comptroller William Thompson, Public Advocate Bill de Blasio, and current City Comptroller John Liu.

REVIVING VACANT LAND

The Philadelphia City Council will consider several bills aimed at transforming thousands of vacant parcels into development districts, or a land bank. The *Philadelphia Enquirer* reported that the city spends an estimated \$20 million on keeping up these tax-delinquent parcels. Council President Darrell L. Clarke will propose that the city create development districts on vacant, publicly owned land. The city would provide a number of incentives to entice developers to build on these properties, such as discounts, expedited permitting, and easy re-zoning. The city is also looking at establishing a land bank within the Philadelphia Housing Development Corporation to take over these properties and then sell them at low prices.



AESOP, BOSTON WILLIAM O'BRIEN JR.

In the last few years, Aesop has been on a design kick. The Australian hair and skincare company has ditched architectural uniformity and created a string of distinct retail spaces that makes eclecticism the design staple of the brand. This same thoughtful approach and ingenuity has informed the new Boston location in the heart of the Back Bay neighborhood. Aesop commissioned architect and MIT professor William O'Brien Jr. to design this 850-square-foot space on Newbury Street.

For this project, which O'Brien calls "Mouldings," the architect re-imagined "historic architectural elements that are characteristic of Boston tradition" by transforming the ornamental crown moldings

found throughout the city into a contemporary and dominant design feature. While riffing off of Boston's architectural legacy, O'Brien has given the space a modern update. His moldings are made up of strong geometric forms, which "produce an unexpected texture," he said. The store, outfitted with a mix of new and reclaimed white oak, displays its products on rows of horizontal shelves along the walls and main counter.

Traditional and contemporary design elements mingle in every corner. Even upon entering,

Bostonians will experience a space that is at once familiar and unrecognizable: The staircase's bent wrought-iron bars, so typical of local architecture, support a ski jump of a white oak rail, rocketing shoppers into Aesop's world of lotions and salves.

NICOLE ANDERSON



JULIANA SOHN/AESOP

BURBERRY FLAGSHIP, CHICAGO CHRISTOPHER BAILEY WITH CALLISON BARTELUCE ARCHITECTS

When it opened in November, luxury fashion retailer Burberry's redesign of its Chicago location generated divisive reviews in the local press. The five-story flagship on Michigan Avenue was universally acknowledged as an icon in the Magnificent Mile shopping district. But a debate raged as to whether its

black chrome and glass facade, textured with references to the brand's familiar plaid pattern, was garish or graceful.

What was not disputed was the newly constructed building's bold take on the Burberry brand for that company's second largest U.S. store. Illuminated at night by LEDs, the chrome exterior gleams with what is perhaps an air of opulence, while the stacked window displays glow invitingly.

Inside, the flagship boasts Burberry's first digital customization counter in the country. It

also features the first in-store Burberry Beauty consultation counter in North America, and will also carry exclusive outerwear and non-apparel. Wifi availability and iPad-toting staff members round out the store's techie bonafides, while bronze fixtures and timber flooring bring an old-money veneer appropriate for the tony Mile.

The overall effect is nothing if not an engaging and lively update to a luxury brand that might just as easily have replicated the sleepy condition found elsewhere along Chicago's priciest retail avenue. That it flaunts its glitz a bit seems only fitting. Patrons get unique service beyond the store's iconic facade.

Burberry chief creative officer Christopher Bailey designed the store, with the help of Callison Barteluce architects in New York.

CHRIS BENTLEY



COURTESY BURBERRY



AETHER SAN FRANCISCO ENVELOPE A+D

Bay Area architecture firm Envelope A+D has designed a new addition to Proxy, the temporary shipping container village in San Francisco's Hayes Valley, for urban/outdoor clothing company Aether Apparel. Attached to Proxy's coffee shop, ice cream parlor, and beer garden, the new store is made up of three 40-foot-long shipping containers stacked one atop the other and supported by steel columns.

"It's great to have some verticality here," said Envelope A+D principal Douglas Burnham. All other container stores at Proxy only measure a single story in height.

The architects stripped the first two containers of their internal walls, forming a double-height

retail space with a glass mezzanine jutting to the side to make room for display space and views. The third container, which is reserved for inventory storage, is accessible via a custom-designed dry cleaners' conveyor belt that climbs up all three floors. Workers can load garments from the ground floor and send them up to the top.

The containers were all spray painted different shades of gray, in an effort to put the highlight on the merchandise inside. All are lined with spray-on insulation. Aether had started its presence on the site by tricking out an Airstream trailer, and after its success opted for a larger, more permanent presence with the containers.

Proxy is planning more shipping container retail. The next installation, called PROX_storefront, is a series of nine storefront spaces carved into six shipping containers, which will be located around the corner from Aether. **SAM LUBELL**



PETER PRATO



NACASA & PARTNERS

MY BOON, SEOUL, SOUTH KOREA JAKLITSCH GARDNER ARCHITECTS

Mark Gardner, a principal at Jaklitsch Gardner Architects (JGA), describes the South Korean retailer My Boon as a "highly curated lifestyle brand." For the company's new shop in Seoul, JGA designed three distinct zones: one for small items like accessories; a second for ready-to-wear clothing and lifestyle products, including

classic modern furniture; and a third housing a juice bar and apothecary. JGA selected a cross-cut, end-grain floor, which it had stained in three different colors: black, natural, and white. Overhead oak-veneer fins unite the space and provide scale, while partially screening the mechanicals from view.

JGA designed blackened steel vitrines to display the accessories, giving the space an architectural element while minimizing clutter. In the clothing area, JGA repurposed industrial concrete planks—used as a cladding material in Japan—to create

a display platform that also functions as bleacher seating. In the juice bar, an elegant marble counter with a milk glass cube above, dominates the space. Beauty products and other items are displayed discreetly to one side. Metal bands in a variety of Pantone colors serve as a window screen, providing a subtle sign to the residential street outside that some very special items and experiences can be discovered inside.

ALAN G. BRAKE



Two retail experiences designed by Gensler, Confidential (above) and HyundaiCard Air Lounge (below), blur the lines between Main Street and Internet shopping.

they go to a brick-and-mortar store. On the flip side, retailers are interested in driving up sales by capturing and using shopper information to create environments that seem to respond uniquely to each individual.

"The future of retail is really about applying the best of what we've learned in web and mobile and social applications over the last five or ten years and bringing it to the physical space," said Colin O'Donnell, partner and COO at technology innovation strategy firm Control Group.

With more than half of U.S. consumers carrying smartphones in their pockets as they shop, retailers can now use anonymous, cookie-based technology to learn about other stores customers have visited and track their paths through the store. Not surprisingly, this makes some people nervous. But the situation may be analogous to the resistance to Internet cookies in the late 1990s: Computer users back then were uneasy about the idea, until they realized they could avoid entering passwords twice.

"You have to give the user something they're going to like," said O'Donnell. If physical retailers can see that a shopper is visiting a second time, they can adapt digital displays to show new items as that shopper passes by. If RFID chips identify clothing that a shopper is trying on, a digital display in the dressing room can allow the customer to request a different size or color. And if customers repeatedly pick up, then discard, an item, the manufacturer can rethink its design in the next production run.

For the Japan launch of Kate Spade's new brand, Saturday, Control Group designed an iPad-based digital experience that delivers custom content to shoppers, letting them know, for instance, whether a nearby accessory complements the dress they are holding. The framework is designed to accommodate other devices, sensors, languages, and

BIG DATA

Retailers are finding more and more ways to combine the interactivity of an online shopping experience with their brick-and-mortar stores. **Jennifer Krichels** logs on to find out how the trend is influencing the work of architects.



Amid the brightly-colored coats and metallic accessories of last month's London Fashion Week, a new trend was emerging: haute tech. Burberry sent models down the runway in clothes embedded with digital chips that will allow customers to watch personalized videos of their garment being monogrammed; Topshop, in partnership with Google, launched a new multi-platform digital experience that allows consumers to create their own "look books," and to purchase music and even nail polish from the show. While the technology is invisible, the effect it is having on the retail industry is changing the way architects think about designing places to shop.

"It used to be all about interior fit-out. Now it's about user experience," said Irwin Miller, a principal and retail practice area leader at Gensler. "Every client talks about where technology is going to occur 'in space.'"

This attitude, Miller said, signals a trend toward mass customization. Consumers can buy almost anything online, where the shopping experience is specially tailored to their interests (as anyone who has received Amazon's endless recommendations knows). But consumers expect a special experience when

media as the brand grows and changes. Another of Control Group's iPad-based projects recently launched in Delta's LaGuardia Airport terminal. Designed for airport retailer OTG Management, the platform allows travelers to order food and other items from their seats at the gate, where they can also use the devices to check flight status and access the Internet.

As it is implemented at JFK, Minneapolis-St. Paul, and Toronto airports along with LaGuardia, the technology will allow OTG to expand its operations by hundreds of seats without having to build new restaurants or hire extra employees.

All this technology, however, raises a question: If customers can check themselves out and stores don't need a lot of infrastructure to operate, what will built retail environments look like in the future? If small, contained spaces are eliminated, what happens once the same concept is extrapolated to a mall, or across entire airports or cities?

"Alternate retailing is something we've seen in the last three years," Miller said of Gensler's projects. "The conditions of recent recessions gave way to new models." In lieu of expensive new storefronts, pop-up shops began colonizing urban spaces; and architects and designers became responsible for the rapid deployment of highly-engaging, temporary environments that didn't necessarily resemble traditional stores. In 2011, South Korean supermarket chain Tesco rolled out a virtual store that allowed commuters to scan QR codes printed on a large billboard designed to look like grocery store shelves. The campaign, designed by ad agency Cheil, helped the store compete with another chain that has more locations, and raised its online sales by 130 percent.

Now, architects and retailers are translating that spontaneity and customization into more permanent settings. Sports stores have been on the forefront in implementing this new model. In January, Canadian retailer Sport Chek unveiled its new "retail lab" in Toronto in concert with an overhaul of its advertising and social media strategies. Highlights of the store, designed by Sid Lee Architecture, include a build-your-own-Reebok kiosk that allows customers

to create every part of their Reebok shoes and have them delivered to their homes in four to six weeks. Other machines can create custom ski and snowboard boot inserts, and analyze a runner's gait.

Other market sectors are adopting the trend as well, trying to lure online shoppers into their spaces using the appeal of personalized experiences. One of Gensler's recent projects, the HyundaiCard Air Lounge at South Korea's Incheon International Airport, offers exclusive members retail and museum programs to help fliers relax and prepare for travel.

Another of the firm's projects, the Patina floor-and-wall-coverings showroom in Dallas' high-end Knox Street corridor, allows customers to see hundreds of room scenes on digital displays, or play with on-screen tile selections and patterns for floors and back-splashes. While these digital features are similar to those available online, customers can also bring samples from their home décor and work with interior designers to create a personalized palette.

As stores become more interactive, online retailers may feel that they are missing out. On the heels of the introduction of Google's new Google Glass technology, high-tech glasses that allow users to view the world through augmented reality and photograph what they see, the tech company has announced plans to open its own storefronts. The move is an indication that built retail space may still have an important role to play in an increasingly virtual world, opening up the opportunity for architects to think about new types of social interactions.

"We've been sharing online for the past ten years," said O'Donnell. "If I can control that and expose that information to people I want to have access to it, it fundamentally changes the way people interact. There's less of a barrier between you and the next person, and as a society you actually start to change as an organism."

JENNIFER KRICHELS



COURTESY OTG MANAGEMENT



COURTESY CHEIL WORLDWIDE



BRUCE DAMONTE

Control Group's digital platform for Delta's LaGuardia Terminal (top) allows passengers to order food while they wait by their gate. South Korean supermarket Tesco (above) has rolled out virtual stores where shoppers can scan images of items for purchase with their smartphones. At Patina (below), designed by Gensler, customers can view hundreds of room scenes on digital display.

design on tap

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Feldman



COURTESY SIEMATIC



PROFILE

SIEMATIC:
THE COUTURE KITCHEN

The heart of the modern home is the kitchen, a place not just for cooking but connecting with family and friends. For SieMatic, manufacturer of premium cabinetry, this means creating a kitchen that is a true living space. Using flexible systems developed with the highest standards for design and materials, SieMatic works individually with each client on customized solutions that seamlessly integrate the kitchen with surrounding areas of the home.

BeauxArts.02, developed in collaboration with Chicago-based

designer Mick de Giulio and launched in 2012, is a modern interpretation of SieMatic's classic BeauxArts collection. With its sleek finishes and clean lines, BeauxArts.02 reinterprets traditional kitchen cabinetry through innovative combinations of finishes and materials. A varied but curated selection of surface choices, ranging from high-gloss to matt lacquer and from honey to ebony walnut, complement stainless steel accents and glass-fronted cabinets.

FloatingSpaces, a new system with variable panels, takes the

SieMatic philosophy one step further. "It really brings living space into the kitchen," said Walter Banta, marketing manager of SieMatic USA, noting elements such as ultra-thin 12 to 28-millimeter shelves. Although the effect is delicate and sculptural, the striking shelves are engineered to work hard, not simply decorate the wall.

SieMatic's constant quest for innovation has led it to expand into five continents and 62 countries following its founding in Löhne, Germany, in 1929. A leader in sustainable wood harvesting and manufacturing, SieMatic only creates products based on client orders following an individualized process of design and planning, including an ergonomic analysis of kitchen use. The result is a space perfectly tailored to client needs and desires—a truly couture kitchen. **MOLLY HEINTZ**

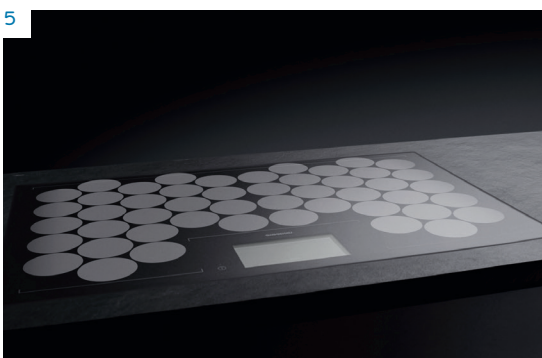




TRENDS

The Hidden Kitchen

The clutter-free heart of the home.



1 ARTEX VARENNA

Minimal design and maximum storage come together on Artex, a contemporary kitchen concept designed by Paolo Piva for Varenna. The system takes hidden storage to a new level and includes pullout bins, pantry shelves, and even a refrigerator/freezer combo. The system is offered in 133 finishes, materials, and colors, including wood, steel, glass, stone, and glossy lacquer.

poliform.it

2 XILA 09 BOFFI (ALSO ON PAGE 13)

Boffi has re-introduced one of their iconic kitchens, the Xila 09 originally designed by Luigi Massoni in 1972. It was the first kitchen system void of any detailing such as handles or drawers. Its sleek architectural appeal enforces the modular design while functioning as cooktop, counter, work surface, or bar. Xila is available in a selection of Boffi finishes including marble, granite, wood, or stainless steel.

boffi.com

3 B2-KITCHEN-KITCHEN TOOL CABINET BULTHAUP

German manufacturer Bulthaup's B2 kitchen workshop is the perfect disguise for the home cook. The kitchen implement cabinet is outfitted with multiple compartments to store accouterments from pots and pans to pantry items. Adjustable shelves, formatted containers, and storage systems all fit uniformly behind the folding doors. It works in a loft, studio, or office environment.

bulthaup.com

4 GAMMA ARCLINEA

Gamma, Arclinea's latest kitchen system can be formatted to fit any size space. And if you've got a wine collector client, who likes to show off, the linear design features a white laminate satin door system called Vina&Dispensa that can accommodate a pantry and refrigerating wine storage system. The pantry includes multiple pullout drawers and a sliding door with floor-to-ceiling glides and handle.

arclinea.it

5 CX 491 GAGGENAU

The latest in induction cooking comes from Gaggenau. The discreet stainless steel CX 491 is actually one giant cooktop. Operated by Thin Film Transistor touch display, the surface can accommodate up to 4 pots and pans simultaneously while all sizes and form of cookware can be used.

gaggenau-usa.com

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TRENDS

SMALL SPACE HIGH DESIGN

Great finds for tight rooms.

1 G925 DOOR IN MOKA GLASS PORCELANOSA

Small kitchens and baths call for innovative wall surfaces. Porcelanosa's semi-custom kitchen includes the G-925, a flat surface door finish with the company's Moka Glass and walnut veneer. The cabinets come in a choice of nine colors and feature integrated handles, which give them a seamless look that can be re-configured to fit any space.

porcelanosa-usa.com

2 MARIS WALL-HUNG TOILET TOTO

Toto's trim Maris wall-hung toilet offers space-saving solutions for powder rooms or small bathrooms. Besides adding nine inches of floor space, the hidden tank and dual flush system optimizes water efficiency without sacrificing performance. The bowl is protectively coated with Sanigloss, which makes cleaning a breeze.

totousa.com

3 CONVERTIBLE WALL MOUNT GLASS CANOPY HOOD WHIRLPOOL

Whirlpool's glass canopy hood fits snugly above a 30-inch stove, has a 3-speed push button control and dishwasher safe mesh filters. The stainless hood can be converted to recirculate air with optional kits for both ductless installation as well as a chimney extension. The canopy clears smoke, odors, and grease and includes a built-in incandescent light for illuminating your cooktop.

whirlpool.com

4 OPEN SPACE SHOWER DURAVIT

Vienna-based Eeos has collaborated on a folding shower that's perfect for a bathroom with limited square footage. Available in clear or mirrored glass, the four walled unit folds into a chrome frame that conveniently hides all fittings, including shower and fixtures, when not in operation. The bottom can be outfitted with Duravit's shower tray or set onto a tiled floor with a drain.

duravit.com

5 STARCK HIGH ARC PREP KITCHEN FAUCET AXOR

French designer Philippe Starck has created a sleek collection that would make any kitchen *Top Chef* worthy. His High Arc Prep Faucet features a single ergonomic pull-down handle with full and needle sprays. The fixture comes in chrome or stainless and is installed with a 150 degree swivel spout.

axor.com

6 ROMAN AND WILLIAMS DISTRICT TILE-CROWN MOLDING WATERWORKS

Robin Standefer and Stephen Alesch's new R.W. Atlas fittings line of bath fixtures for Waterworks includes a tile collection as well as District Tile Trimmers, hand glazed ornamental tile details that come in a range of 16 shades, and in 14 sizes. The addition of crown molding to a tiled wall can add architectural interest while creating the illusion of a master bath, even in a tiny abode.

waterworks.com

7 C6GGXU 24-INCH STOVE SMEG

Italian appliance manufacturer Smeg is know for their 1950's retro-style refrigerators in pop colors. The company also offers cooktops, dishwashers, and a petite 24-inch freestanding gas range, which fits snugly into small urban kitchens. Made from stainless steel with ergonomic control knobs, cast-iron grates, and automatic ignition, the range also has ample storage space below.

smeg.com



8 ARTESIO
POGGENPOHL

When is a kitchen not a kitchen? Hamburg-based architect and designer Hadi Teherani seems to know. His collaboration with Poggenpohl breaks the barrier of the standard fitted cooking area. By fusing wall, floor, ceiling, lighting, sound, and storage, the kitchen is brought to the forefront, making it a place to work, cook, and entertain.

poggenpohl.com

9 MIELE COMBI-
STEAM OVEN
MIELE

With Miele's revolutionary new wall-mounted stainless steel combi-oven, everyone's a gourmet cook. The transfer of heat is faster and more efficient, while the dual operations allows the unit to function as either a steam or a convection oven. Used in tandem, the oven is ideal for browning, caramelizing, and braising, allowing one unit to multi-task and save valuable cooking space.

miele.com

10 GENTLE
SINGLE LEVER
DORNBRACHT

Italian designer Matteo Thun's Gentle fixture collection now includes everything a proper bath requires: a towel rack, hook, tub handle, and soap dish. The single lever wall-mounted faucet in polished chrome takes up limited wall space and can be switched on with a flip of the wrist.

dornbracht.com

11 18-INCH BAR
HANDLE
DISHWASHER
BOSCH

Bosch has come up with a powerful little workhorse for small kitchens. The 18-inch bar handle dishwasher is quiet and efficient with washing capacity for nine place settings. Deceptively simple in design and operation, this unit has a 30-minute cycle, is energy efficient, and saves hundreds of gallons of water per year.

bosch.com

12 BOARD
SNAIDERO

While small and compact, Snaidero's new Board kitchen is ideal for an open plan. The cantilevered unit was designed by Pietro Arosio and made of Corian in two sizes and two finishes, including Igloo white or Texture Grey. Outfitted with basin-like receptacles for storage, waste, and sink, the unit seamlessly connects to a wall storage system and can be adapted to fit any space.

snaidero-usa.com

13 SQUADTWO
BOFFI

American designer Jeffrey Bennett has created the perfect solution for a tight squeeze. Quadtwo, an all-in-one sink and cabinet combination, is made from MDF, lacquered in a matte finish, and offered in 15 colors. The surface is manufactured from Cristalplant with drawers that have the option to be specified on the left or right side.

boffi.com

14 KILO SINK
HASTINGS

Hasting's new Whitestone collection of ceramic sinks comes in a variety of shapes and sizes, all recessed, inset, and wall-hung. Offered in 25 styles and cast from clay, the Kilo sink's thin construction creates the illusion of lightness while the support is knockdown sturdy.

hastings.com

LAUFEN'S DESIGN PARTNERS



ABOVE: The large palace washbasins (from a length of 59 inches) can be ordered made-to-measure from the LAUFEN factory. LAUFEN's innovative production engineering ensures that the ceramic will fit precisely into bathroom plans. Freestanding side components can also be manufactured to precise measurements without having to add on side panels with visible joints.

The Value of Collaboration

A brand long known and admired for its contemporary aesthetic and 'Swissness', LAUFEN also has a reputation for partnerships with world-renowned product designers and architects, each of whose own work has elevated product design to an art form. The collections born of these collaborations are definitive examples of the expression that the sum is greater than the parts. World-class and award-winning, LAUFEN is honored to consider these designers partners.



Andreas Dimitriadis
of platinumdesign

ANDREAS DIMITRIADIS PLATINUMDESIGN living square and palace

Andreas Dimitriadis defines a perfect product as one that has a bold design with personality: a product that not only meets the expectations of the buyer but whose unexpected positive features also pleasantly surprises. Beginning his career with the Phoenix Design studio he became co-owner in 2003. His clients included LG Electronics, BenQ Siemens, Siemens Gigaset, Navigon, T-Mobile and LAUFEN. In 2007 he launched platinumdesign, his own design studio located in the heart of Stuttgart. The design studio's current customers include Siemens, Navigon, Schock and LAUFEN of course. He has designed two collections for LAUFEN, living square and palace, most recently re-working the living square sinks using LAUFEN's revolutionary SaphirKeramik ceramic.

His work for LAUFEN has exceeded industry expectations for design and innovation and together LAUFEN and Andreas Dimitriadis have been the recipients of a number of international awards – his palace collection received the prestigious Red Dot award in 2011 and the living square collection was the recipient of the iF Product Design award 2012.

A timeless classic, the palace collection is one of the most enduring of LAUFEN's designs. palace has evolved into a versatile bathroom suite while retaining its signature feature: washbasins that can be cut to size to fit snugly into every bathroom layout. Today, palace is at home both in private bathrooms and hotel bathrooms around the world: a celebration of ceramics which showcase its strong qualities in both environments. Together with complementary furniture, open storage solutions and the graceful integrated towel rail, the palace collection reigns supreme.

living square is proof positive that ceramics can be elegant. With its sleek surfaces and clear-cut contours, the ultra slim washbasin appears to hover in front of the wall. Like the palace collection, living square washbasins can be cut to size practically as you wish: at the right, left or both ends with millimeter accuracy. The results are tailor-made solutions that can be incorporated perfectly in recessed and corner layouts.



A number of handy details make palace and living square the ideal bathroom solution. For example: ample storage space and easy-to-clean ceramic shelves under the washbasin.



Wiel Arets
Wiel Arets Architects

WIEL ARETS WIEL ARETS ARCHITECTS ILBAGNOALESSI dOt

Recently appointed the Dean of the College of Architecture, IIT, Chicago, IL, Wiel Arets is one of the most highly-regarded architects and product designers to come out of The Netherlands. WAA was founded in 1983, Arets designed his two most important early works, the Academy of Art and Architecture in Maastricht (1989–93) and the AZL Pension Fund Headquarters in Heerlen (1990–95), both of which were published in monographic form, and both of which received international awards.

Starting in 1995 with the Stealth furniture line produced by Lensvelt, Arets has been involved in product design in both mass and limited production. Since 2001 he has designed almost 100 products for the Italian company Alessi, including the ILBAGNOALESSI dOt series of bathroom fixtures, a salt shaker, pepper mill, corkscrew, coffee maker, mixer, milk and sugar set, espresso cup, saucer and spoon, tableware, and other kitchen products, as well as jewelry, a mobile phone, and a wristwatch; in 2009 Arets received the GOOD DESIGN™ Award for his designs for Alessi. Arets has also worked with the jewelry maker Leon Martens, as well as designing three chairs that have gone into production, including the B'kini Chair by Gutz and the Jellyfish Chair by Quinze & Milan. As with the Stealth furniture line, designed for the AZL Pension Fund Headquarters, many of Arets' product designs originated from his architectural commissions.

ILBAGNOALESSI dOt – a cooperative venture between Alessi, LAUFEN and Oras – exudes both ingenuity and pragmatism and was Arets' first bathroom project. In creating this collection, Arets focused particularly on making sure the individual objects did not distract from the actual purpose of the bathroom – the cleansing of body and spirit. When asked to describe the collection, Arets said, "The ensemble as a whole is based on the strengths of its individual parts. Each must fulfill its purpose without becoming overly dominant. All objects must, in all respects, serve the purpose of relaxation. The design of the forms is very low key yet consistent for all objects which means they project an overall impression of peace and tranquility. On closer inspection, it can also be seen that their form perfectly follows their function." The collection's name is derived from the round, dot-like recess, which adorns nearly every piece in the series. The cubes, circles and sloping surfaces that define this collection give the products a light, architectural look.

The ILBAGNOALESSI dOt collection has also received its share of recognition – receiving the GOOD DESIGN award and the iF Product Design Award in 2009.



The beveled form lends the ceramic body a playful lightness yet also an air of servility.

LAUFEN

Bathroom Culture since 1892  www.laufen.com

For more information, please contact
New York's Manager of Global Projects, Lisa Gold
at 1.917.757.9385 or lisa.gold@laufen.com
www.nyc.laufen.com

1 MATERIA PROJECT CASAMOOD

Materia Project is a porcelain and glass collection by Casamood, produced for Casa Dolce Casa a division of Florim Ceramiche. The collection, a balance of old world craft and modernism, consists of four neutral shades and four contrasting colors that can be mixed, matched, and coordinated with additional surfaces and patterns and eight different shades.

casadolcecasa.com

2 DOGGI BATHROOM COLLECTION GD CUCINE

Known for its Italian kitchens, GD Cucine has branched out to create stylish bath furniture. The Dogi Collection, designed by Enzo Berti, is inspired by nature. Manufactured from light or dark Ash wood and stone, it makes a perfect framework for a spa environment. Included is a vanity, medicine cabinet, benches, and accessories, which can be combined with Corian and a special heat-treatment, making them waterproof and bacteria and mold-resistant.

[Gdcucine.com](http://gdcucine.com)

3 VIPP 9 SOAP DISPENSER VIPP

Continue the calm and dispense your favorite vertiver or lavender soap in Danish manufacturer Vipp's stainless steel and rubber soap pump. Vipp, known for its iconic waste bin, has ventured into bath accessories, including hooks, a shower wiper, and a towel bar. The mod shape comes in black, white, stainless, or the color du jour.

vipp.com

4 OMOXIE KOHLER

Lather up while winding down with Moxie, an acoustic showerhead installed with a magnetic wireless speaker. Activated by blue-tooth, the device easily syncs to a smartphone or mp3 playlist. Ideal for showering in tranquility or to a beat, the Moxie speaker installs snugly into an angled chrome nozzle that provides full spray coverage. Singing in the shower will never be the same.

kohler.com

5 ESSENCIA COLLECTION BAINULTRA

Canadian manufacturer Bainultra is the leader in therapeutic baths and has two options: Thermomasseur, which features built-in deep massage with three levels of air jets, and Thermasens, which offers additional water massage therapies. The design is available in an oval or rectangular freestanding tub or can be installed onto a seamlessly integrated platform, creating a spa-like setting within a home bath.

bainultra.com

6 BATHTUB S-NENDO COLLECTION BISAZZA

Japanese design firm Nendo's first venture into the bath environment is with a collection for Italian manufacturer Bisazza. The Bathtub S is handcrafted in the spirit of a Japanese soaking tub, made of larch wood, and outfitted with a chromed-brass standing mixer.

bisazzabagno.com



TRENDS

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a serene retreat.



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Associate A.I.A., ASID, NKBA
Haeefe Design

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Product Image Credit: OMNIA (Left), Lutron (Main Right)

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MARCH

THURSDAY 21

EVENTS

A Conversation with Bunny Williams

7:00 p.m.
The New School
Tishman Auditorium
66 West 12th St.
cfa.aiany.org

Occupied: Exploring Contemporary Use of Public Space

6:30 p.m.
BSA Space
Congress St.
Boston, MA
bsaspace.org

Lunch and Learn: The Future of Estimating by Noriko Hall and Daedalus Projects

12:00 p.m.
The Windows on Architecture
158 Washington St.
Providence, RI
aia-ri.org

LECTURES

Mary Reid Kelley and Patrick Kelley

6:30 p.m.
Institute of Contemporary Art
118 South 36th St.
Philadelphia, PA
design.upenn.edu

State of the Art with Massimiliano Gioni

6:30 p.m.
The New Museum
235 Bowery
newmuseum.org

Family & Architecture—To Be or Not to Be

6:30 p.m.
Smith Group JJR
901 K St. NW
Washington, D.C.
aiadc.com

Future Cities: Dreams/nightmares or Opportunities for a New Operating System

6:30 p.m.
MIT School of Architecture and Planning
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

EXHIBITION OPENING Figment

Hiraki Sawa

James Cohan Gallery
533 West 26th St.
jamescohan.com

FRIDAY 22

EXHIBITION OPENINGS

Eye Level with the Smallest Leaf by Louise Dudis

6:00 p.m.
Robert Henry Contemporary
56 Bogart St.
Brooklyn, NY
roberthenrycontemporary.com

When Fashion Danced

Museum of the City of New York
1220 5th Ave.
mcny.org

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

SATURDAY 23

TOUR

Designing Tomorrow:

Gallery Tour

3:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

MONDAY 25

LECTURE

Reinvent:

Enchanting the Existing

6:30 p.m.
Columbia University
Wood Auditorium
1172 Amsterdam Ave.
events.gsapp.org

TUESDAY 26

EVENT

Members’ Studio Visit | Chilewich | Sultan

6:30 p.m.
Chilewich
44 East 32nd St.
cooperhewitt.org

WEDNESDAY 27

LECTURE

Revise: Revisiting Labrouste in the Digital Age

6:30 p.m.
Wood Auditorium
Columbia University
1172 Amsterdam Ave.
events.gsapp.org

EVENTS

Speed Presentations, Edition 4: The Death of Decadence-Pared

Down Interiors for the New Reality
6:30 p.m.
Steelcase Showroom
4 Columbus Circle
cfa.aiany.org

I Want to be a Metropolitan

6:00 p.m.
BSA Space
290 Congress St.
Boston, MA
bsaspace.org

THURSDAY 28

EVENTS

World Summit on Building Simulation Research

The Inn at Penn
3600 Sansom St.
Philadelphia, PA
design.upenn.edu

Design Talks:

Timothy Prestero, Design that Matters

6:30 p.m.
Cooper Hewitt Center
111 Central Park North
cooperhewitt.org

LECTURE

The Roman Villa: An Environment for Art

11:00 a.m.
The Metropolitan Museum of Art
1000 5th Ave.
metmuseum.org

FRIDAY 29

LECTURE

Cambridge Talks VII: Architecture and the Street

9:00 a.m.
Harvard Graduate School of Design
Piper Auditorium
Gund Hall
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

CONFERENCE

Assess: Chile at Columbia

1:00 p.m.
Columbia University
Wood Auditorium
1172 Amsterdam Ave.
events.gsapp.org

APRIL

MONDAY 1

PANEL

Boom: The Future of the Museum in China

6:30 p.m.
Columbia University
Wood Auditorium
1172 Amsterdam Ave.
events.gsapp.org

TUESDAY 2

LECTURES

Konstantin Grcic, “Off Site”

Harvard Graduate School of Design
Piper Auditorium
Gund Hall
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Current Work:

Wang Shu

7:00 p.m.
Cooper Union
The Great Hall
7 East Seventh St.
archleague.org

Architectural Rooms and Elements from the Islamic World

11:00 a.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

EXHIBITION OPENING

Above and Below

David Zwirner
519 West 19th St.
davidzwirner.com

WEDNESDAY 3

LECTURE

Thought Experiments: Human Geographies with Laura Kurgan

6:00 p.m.
The University of Pennsylvania
School of Design
Meyerson Hall
210 South 34th St.
Philadelphia, PA
design.upenn.edu

THURSDAY 4

EXHIBITION OPENING

The GSD and the Making of Le Crobusier’s Carpenter Center

12:00 p.m.
Harvard Graduate School of Design
Stubbins, Gund Hall
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

EVENTS

Technology Platform Discussion: The Future of Work Space

6:30 p.m.
Harvard Graduate School of Design
Piper Auditorium
Gund Hall
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Members’ Studio Visit | Snarkitecture

6:30 p.m.
Snarkitecture
60 Box St.
Brooklyn, NY
cooperhewitt.org

FRIDAY 5

EVENT

Andrew Berman Architects and Slade Architecture

6:30 p.m.
Slade Architecture
77 Chambers St.
archleague.org

SUNDAY 7

LECTURE

Roman Vishniac

Rediscovered: A Lecture with Laura Wexler

2:00 p.m.
International Center of Photography
1114 Avenue of the Americas
icp.org

MONDAY 8

EVENT

Critical Issues in Talent Planning and Strategic Human Resources

6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 9

EVENTS

Restoring a Double Architectural Icon: Notre Dame de Paris

6:30 p.m.
Columbia University
Schermerhorn Hall
1172 Amsterdam Ave.
events.gsapp.org

The Building as Metaphor: Kathleen Griffin’s Butterflies

6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WEDNESDAY 10

SYMPOSIUM

Project: Columbia University Extreme Cities Project

6:30 p.m.
Columbia University
Wood Auditorium
1172 Amsterdam Ave.
events.gsapp.org

LECTURE

Current Work:

Seung H-Sang

7:00 p.m.
Cooper Union
The Great Hall
7 East Seventh St.
archleague.org

EVENT

The ‘No Place’ of Pencil and Paper, or, the Acheiropoetic Social

6:00 p.m.
Bard Graduate Center
38 West 86th St
bgc.bard.edu

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THOMAS RUFF

THOMAS RUFF: PHOTOGRAMS AND MA.R.S

David Zwirner Gallery
525 West 19th Street
New York, NY
March 28–May 4

This March, Thomas Ruff’s seventh solo exhibition at the David Zwirner Gallery will be dedicated to two of the late twentieth-century German photographer’s most recent projects: *photograms* and *ma.r.s*. Ruff’s *photograms* series features a unique collection of “camera-less” photography—a technique used by photographers in the 1920s in which objects are placed on photosensitive paper and exposed to light. The outcome is the negative image of the object revealing itself in the form of a grey or white shadow glowing against a black backdrop. Ruff adds layers to his visually intriguing compositions—which mostly depict abstract lines, shapes, and spirals—by adding color and implementing varying degrees of transparency and lighting. To create his *ma.r.s* series, short for Mars Reconnaissance Survey, Ruff manipulated black-and-white satellite images, taken by a NASA spacecraft of the surface of Mars, and dramatically increased the saturation of the images, creating a striking representation of the planet’s rugged terrain.



WILLIAM EGGLESTON

AT WAR WITH THE OBVIOUS: PHOTOGRAPHS BY WILLIAM EGGLESTON

Metropolitan Museum of Art
Howard Gilman Gallery 852
New York, NY
February 26–July 28

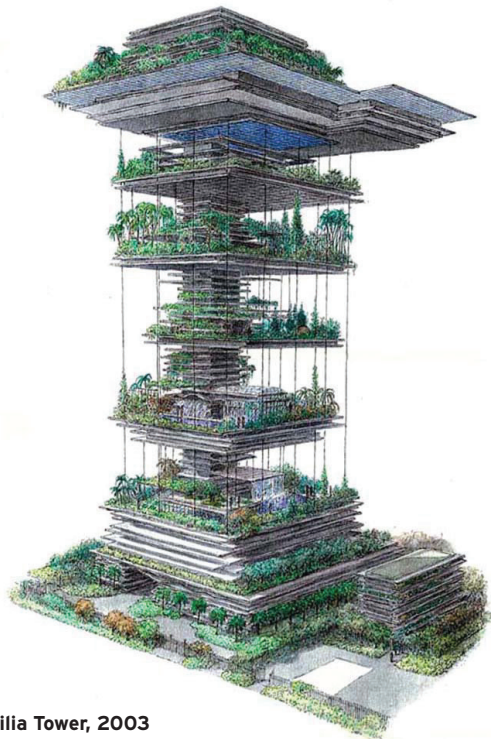
William Eggleston, one of the first American photographers to experiment with modern color photography in the 1960s, is known for his ability to capture the essence of southern life through photographs of ordinary people, scenes of everyday life, and commonplace objects, such as a child’s tricycle or a sign reading “Peaches!” set against the backdrop of a cerulean blue sky. Eggleston produced much of his color photography with a dye transfer printmaking process, a technique that was previously used solely for commercial and advertising purposes, and established it as a prominent artistic medium in the American tradition. The Metropolitan Museum of Art exhibition, *At War With the Obvious*, celebrates Eggleston’s work by presenting together for the first time thirty-six dye transfer prints he created in the 1970s. It also features his first portfolio of color photographs, fifteen prints from his landmark book, and seven other of his most recognized photographs.

THE ARCHITECT'S NEWSPAPER MARCH 20, 2013

THE MIND IN THE HAND

A Line Around an Idea

City University of New York
Anne and Bernard Spitzer School of Architecture
141 Convent Avenue
Through April 5



Antilia Tower, 2003

The architecture scene in the New York region is unquestionably the most diverse, creative, and multi-dimensional the country. It has so many components and sub groupings as to be barely comprehensible to

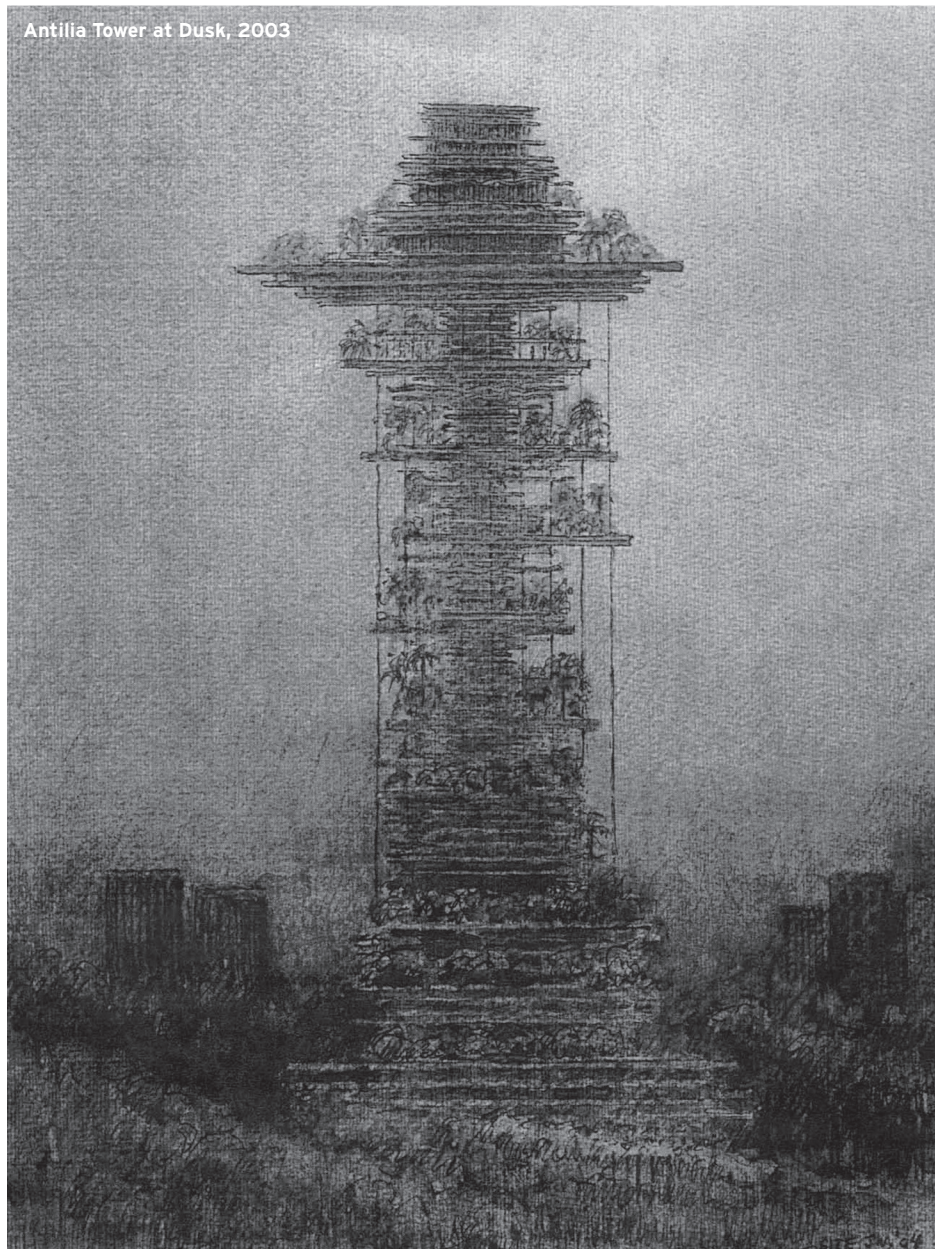
those who live here and unfathomable to visitors. The city is called home by the largest amount of big cooperate firms in the country as well as scores of small highly creative studios and workshops and

serves as the regular haunt of academic and institutional scholars and curators who range from Princeton in the south to New Haven in the north. In fact, it's safe to say that New York's architecture milieu is unparalleled anywhere in the world.

One of its unique strengths for the past thirty years has been a small but influential community of creators who work alone in studios putting their ideas down on paper in powerful images of thought and architectural possibilities. The most important of these figures includes ex-Archigrammer Michael Webb and the late John Heyduck, Raimund Abraham, Lebbeus Woods, Lauretta Vincarelli, and even the Italian Also Rossi who drew Manhattan's dramatic forms obsessively and merged them into his unique architectural vision. These so-called "paper architects" came, like Hugh Ferriss, from other places to live and work in New York and all contributed a unique influence to the rest of the field.

The exhibition *A Line Around an Idea*, which features the hand drawings of James Wines, who is best known as the founding director of SITE studio, makes the case that he too belongs in this group of **continued on page 27**

Antilia Tower at Dusk, 2003



JAMES WINES

The Old Neighborhood

Gut Renovation
Directed by Su Friedrich
Outcast films



Still from *Gut Renovation*, 2012

Su Friedrich has a point. Her film *Gut Renovation* is a screed against the forces that precipitated her move out of a beloved loft where she had lived for 19 years in Williamsburg, Brooklyn. The building was the former Hecla Iron

Works on North 11 Street (across from prominent neighbors like the Brooklyn Brewery and the Wythe Hotel), makers of wrought iron for such landmarks as Carnegie Hall, the New York Stock Exchange, the Waldorf Astoria, and Saks

Fifth Avenue. She lays the blame squarely on the 2005 rezoning that made this formerly industrial zone residential, with no taxes levied for 25-years if land was cleared before June 2008. Mayor Michael R. Bloomberg, the "businessman

in power," pushed the policy through as part of his "focus on high-end real estate development." The pace and density of tear-downs to build new apartments is particularly widespread, and Friedrich counts down the number of sites until she finally gives up at 173 (that was in 2010), placing red blocks on a black-and-white map marking the relentless march.

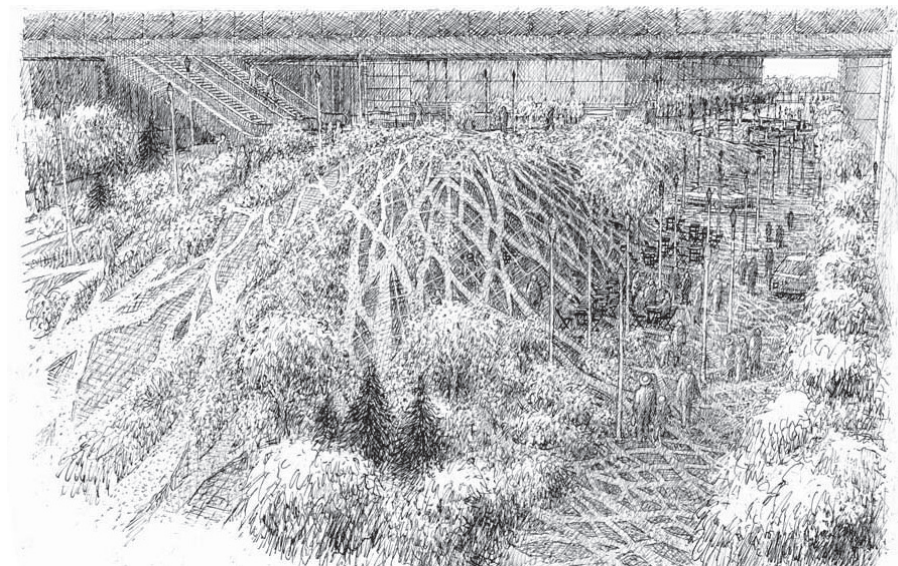
Friedrich laments that artists pioneered this neighborhood, which she calls Condoburg, made it vibrant, and have now been forced out. "Was I a dinosaur looking at the first snowflake?" she asks. Maybe so. I found myself wondering what was new here. Soho, Tribeca, the Lower East Side, and the Meatpacking district are just a few Manhattan neighborhoods that have undergone similar transformations. There are many more examples from across the country and around the world (the film screened at the Berlin Film Festival where Friedrich participated in an eviction protest in the Kreuzberg neighborhood). But this is Friedrich's turf, so she takes it very personally. She hates *all* the new buildings, finding the architecture cold, sterile, uninviting,

unimaginative, soulless—and it's true. Why hasn't new development given rise to better architecture? (A brighter spot might be the parks: East River State Park, Bushwick Inlet, and McCarren Park Pool.)

Gut Renovation can be seen as a cry against the increasingly two-class society that New York City is fast becoming, occupied by the extremely rich and the desperately poor with the middle squeezed out. Even the "affordable" housing offered to lottery-winning displaced neighbors in some of the new buildings has second-class status as residents cannot use the pool, gym, children's playroom, or other building amenities afforded market-rate buyers.

But it also shows Friedrich's age. In her late 50s, she's appalled by the 40,000+ new residents—young, well-dressed men and women, who are seen jogging, smoking, walking "designer" dogs—some of whom ask why they're being filmed. When accused of being rich, one woman replies, "You don't know anything about me," and she's right. When I watched the film, I found myself referencing HBO's "Girls." Lena Dunham's character Hannah and **continued on page 27**

SU FRIEDRICH



JAMES WINES

THE MIND IN THE HAND continued from page 26 important New York-based paper architects. Wines, this exhibit points out, draws beautifully (with a Montblanc Classic Pen, Windsor Newton brushes, Canson paper, a dwindling supply of Osmiroid ink, and natural charcoal) and his renderings of built and unbuilt projects from the 1970s until the present day makes the case for how important “mind-to-hand” drawing can still be for those who possess the skill and concentration to

utilize the form. The pictorial quality of SITE’s best work, like Peeling (Richmond, Virginia), Indeterminate Facade (Houston, Texas), Notch (Sacramento, California), and Tilt (Towson, Maryland), are unimaginable without Wines facile ability to render his thought process in pen and ink. The exhibition is organized chronologically with a linear panel that discloses the built or unbuilt condition of the rendered building above. The show covers Wines’ long engagement both with

Beijing New World Plaza, 2008. landscape merging into architecture and with green environmental conditions or “vegetated” buildings. Finally, the exhibition makes the case that Wines is not just a paper architect, but one involved in actual construction, with projects like his splendid Beijing New World Plaza Center. His mind and hand are as convincing in 2013 as they were in 1970. **WILLIAM MENKING IS AN’S EDITOR-IN-CHIEF.**



LINDSAY WENGLER

THE OLD NEIGHBORHOOD continued from page 26 her cohorts live in and frequent Greenpoint and Williamsburg and most of them are struggling financially. They appear at the Bellwether bar on Union Ave., or in the Bedford Ave. L train station, or at the “sorry wall” on Kent Ave. where a boyfriend posts his apology, and even at the Edge, a luxury high-rise on the water where a venture capitalist they meet in a local bar lives. “Knowing this Williamsburg street corner from that one is a way for fans who fit squarely in the ‘Girls’ demographic to show off their expertise in the subculture of Brooklyn loft parties and graffiti-art shows that spawned the show,” the *New York Times* recently reported. These people

have made the same neighborhood that Su Friedrich used to love into a vibrant, thriving, desirable enclave—but of a different sort. I’ve been told multiple times that this generation would prefer to be in these Brooklyn areas than in Manhattan. True, the opportunities for large, cheap living spaces in Manhattan is virtually nil, unless you’ve already secured one or can afford to break into the market, but where is that possible anywhere in the city? And in case you’re wondering where Friedrich landed, she now owns a house in Bed-Stuy. **SUSAN MORRIS WRITES ON FILM, ART, AND CULTURE FOR AN.**

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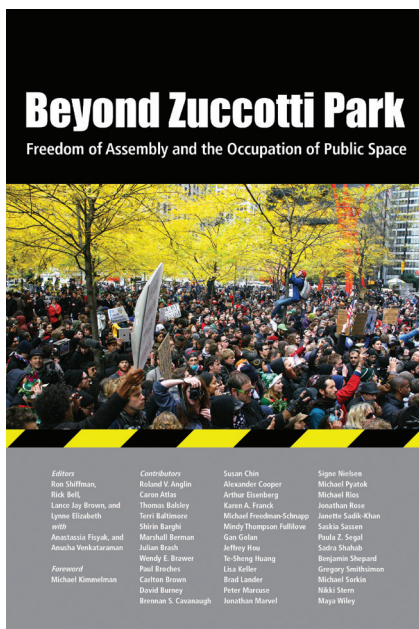
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AN Editor-in-Chief William Menking convened a diverse group of thinkers to discuss the recent book *Beyond Zuccotti Park, Freedom of Assembly and the Occupation of Public Spaces*, an anthology on the Occupy Movement and the role of urban design and public space in contemporary democracy. Activist and curator Aaron Levi, planner Laura Wolf Powers, and architect Srdjan Jovanovic Weiss participated.

William Menking: To start, we might look at the different themes in the book and discuss, as in any good review, how it succeeds and how it comes up short.

Aaron Levi: I know in your email you had mentioned Michael Rios' essay, "Emplacing Democratic Design," and his confusion, do we want to just begin there?

Laura Wolf Powers: I was struck with Rios' readiness to question the motives of his own profession. There is a pervasive idea in critical theory that people in the professions of urbanism—planning, urban design, architecture—are a malign force, acting in the interest of the powerful, complicit in this system whose main goal is to create real estate wealth. That's of interest to me as somebody who teaches city planners. I don't see myself in that way. I don't see the profession as being that way. I understand why people have that criticism, but I persist in believing that these professions can also be a force for change and for good.

AL: I found Rios' self-reflective disposition enabling and productive. I thought he was trying to encourage us to be attentive to how spaces are socially produced and the way that their production serves particular interests.

Srdjan Jovanovic Weiss: Perhaps it is impossible to make the cause-effect connection between urban design and public dissent. However, there is a looming sense of remorse that even as everything was well meant and well managed by Occupy Wall Street, it was evicted, while the urban design of Zuccotti Park survives as a working standard. As if the two were in opposition to begin with.

We can ask this irreverent question that is raised by *Beyond Zuccotti Park*: when

will those designs finally be truly taken as seamless open territories even though they are privately owned? This book's premise is slightly evasive in the way it calls out dissent by the name of the space where it happened. However, it does plenty to form its most crucial point, that the centers of cities are still the places for cultural dissent.

LWP: Rios had some compelling ideas about place making as an act of democratic action and dissent. He saw Occupy as an instance of that. But I think what you are both saying is that this theme of transforming spaces of social control into spaces of democratic expression hasn't had as big of a role as one might have expected in various accounts of the Occupy protests. Similarly, design has not been particularly central to the ongoing conversation about the future of the movement or the future of political activism. I think that is what this book is trying to remedy.

JSW: It is interesting, as a sign of the times, that we don't have a conclusion on that issue. To prevent dissent as a form of delinquency is probably one of the largest headaches of the authorities. Everyone is faced with a conundrum between goodness and self-sabotage. How does one approach the discussion of the paradox of dissent and at the same time talk about implementation and its enabling forces in urban design?

LWP: A few of the essays, including the one by Gregory Smithsmon, mentioned that it's a supreme irony that Zuccotti Park was a viable place for this to happen precisely because it wasn't a public park. Ordinary public spaces in New York have use restrictions. The city was not able to repress Occupy as quickly because it was held in a privately owned public place with fewer rules than a park.

Saskia Sassen's and Julian Brash's essays made interesting points about how rather than being able to engage in dialogue with public officials about the big political issues that motivated them—economic inequality, unemployment, the foreclosure crisis—the protestors ended up being forced to negotiate very small incremental things about noise and generators and sanitation. Sanitation was this outsized issue that Brash claims had enormous symbolic importance, and I think he is right. In the midst of all the arguing about cleanliness, the protestors and the wider public got distracted from the bigger picture demands.

JSW: A part of a chapter in the book contributed by Laurie Olin is quite moving in presenting an expectation that citizens should use a park as "it was intended." It graciously mentions the failure of designing a place for protesting at Independence Mall in Philadelphia, and contains a phenomenal statement: "It is in the nature of protest to be contrary." It reads as a challenge to how to educate anyone to battle with the design of prescribed civic spaces.

AL: Larry Oman remarks that legitimate protests make many people uncomfortable. He goes on to say that designers produce a number of anti-terrorists barriers for

federal institutional facilities that are then used in the public realm. I found this an extraordinary contradiction.

LWP: Well, there is a critical discourse that hovers above the practical discourse. I think that in architecture schools all over you have people who are very socially perceptive and penetrating in terms of understanding the social realm, how political space, psychological space, and physical space are all intertwined. Their critique is spot on. But then, at the end of the day, it is a fact that we live under capitalism. Within that, both the government and the private sector are pretty circumscribed. So you have the critics and then you have people who are actually teaching the design skills and the real estate development skills, and they may not have as much time for critique.

Look at the Bloomberg Administration. It has done some really interesting things in the public realm, but they are not radical things. With all the work that's gone into enhancing public space over the last 12 years, it's concentrated mostly in affluent neighborhoods, or in high-end commercial areas. Certain communities' are not addressed by this supposedly highly progressive public space agenda. I think that the marketization of space has been a big part of that. When I walk on the High Line it's an absolutely fantastic place to be, but I look around and I just see all these people who are of a certain stratum. The people who feel most welcome in that space are those who can participate in the consumption amenities all around it.

WM: If you are thin and well dressed and handsome, you are on the High Line. If you are fat and not fashionable, you get to go to Times Square.

AL: I think some of the strongest contributions were in chapter two, where social justice and questions of class and race are foregrounded in relation to Occupy, something that maybe Occupy wasn't successful enough at negotiating. I'm not really that taken by the focus on space and place making. It seemed to be at the heart of this volume as the only way to work.

WM: Well, it seems like Zuccotti Park itself had nothing to do with occupying. The reason why they used it is because of its relationship with Wall Street, the World Trade Center, and corporate America. It had nothing to do with design at all.

JSW: I think that links well to Saskia Sassen's point about remaking the territoriality of places that do not fall in either national nor natural property, which Occupy did to a previously unknown park on Wall Street.

AL: Today, everybody from funders to designers is obsessed with place making. It seems it's actually not that interesting of a conversation outside of sectors in which it's taken for granted that place is where we should begin every conversation. It seems to me that social relationships can be enabled and much work can be done, but we don't always have to begin with this focus on the built environment.

JSW: Perhaps that goes in line with

exploring spatial strategies that we may think are immanent even before the conversations start. We seem to trust that the process of place making should not be taken away from people that are going to use it. There I think we are wrong. How does one really know who is going to use any of these places without considering that some exceptional use of them will eventually occur?

LWP: People are going to use space. Sometimes they're going to use it for the purpose for which it was designed and sometimes they aren't. To have spaces designed and designated for democratic activity is actually counterproductive, because the point of dissent is that it is transgressive. It reminds me of when a city government decides to build a skateboarding park, usually because of consternation with skateboarders using various types of public spaces in ways that makes the government uncomfortable, or worried about lawsuits or whatever. So because they are upset about the status quo use of space by skateboarders they create this beautiful capital-intensive official skateboarding park and then nobody goes there! Why? Because the whole point of it for the skateboarders is to engage in something that's not sanctioned by mainstream society. How can they do that in a place that was designed expressly for them?

WM: I was interested in how the book foregrounded place and space but didn't foreground the use of media. It didn't foreground technology or surveillance as it was employed, but also technology as it was manipulated to enable a national movement to emerge. I think what is really important and special about Occupy is these extraordinary networks of affinity. The book has many diagrams and many site plans in Zuccotti, and they are all beautiful. What I didn't see was the architecture of relationships that enabled Occupy. I think that's what we really should be taking about when we talk about the design of these kinds of movements and mobilizations.

LWP: I think that it can be really useful to talk about space as long as you don't let it become the only thing in the conversation. There was one contribution by Mike Pyatok that offered a critique of conventional public spaces. Pyatok argued that public spaces are often designed to set off important buildings. The purpose of the plaza or the square or the park is to show off and glorify the edifice next to it. I thought it was interesting to think of Zuccotti Park and the U.S. Steel building in this way. The park in some ways became an emblem of what it took to make that building, since the reason the building could be so tall was that the park was provided, and the park showed off and glorified the building. What OWS did was to undermine that relationship in some way. Suddenly the building was less important and the park, which only existed because of the height of the building, was more important.

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