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Diller Scofidio + Renfro and Hargreaves are designing a new park and cultural center just off Red Square in Moscow. The team was selected from a pool of six international teams to create the park, which will include a new City of Moscow Museum and the site of a future concert hall.

Drawing on the national significance of the site, the design evokes the four predominant Russian landscapes: the

steppe, tundra, forests, and wetlands. The evocation of these places is not meant to be overly familiar however. Rather, the designers deliberately blend and confound expectations to create a “surreal” park experience, according to principal Charles Renfro. The pavers from Red Square, for example, will be pulled into a densely planted birch forest, a blend of natural and artificial the designers **continued on page 12**



For 25 years, Clemson University's School of Architecture in upstate South Carolina has operated a satellite campus in Charleston, allowing students to work with local architects on real and speculative projects in the city. “We developed the program to hybridize the relationship between the academy and professional practice,” said Ray Huff, director of the Clemson Architecture Center Charleston (CAC.C). After operating out of a series of historic buildings, Clemson is looking to make a major investment in the city that will provide room for the program to grow.

Allied Works Architecture (AWA) designed the \$12 million Spaulding Paolozzi Center (SPC) on a prominent corner on Meeting Street in the city's first suburb, Ansonborough, which dates to the mid 18th century. The 30,000-square-foot facility will accommodate around 100 students in architecture, urban design, landscape architecture, and historic preservation.

The new center “brings these design arts disciplines together in a building that becomes a civic institution. It aspires to a higher civic purpose,” said Huff. Galleries, lectures, meeting **continued on page 8**

PLAN DIES IN CITY COUNCIL

MIDTOWN REZONING BITES THE DUST

With the support of incoming mayor Bill de Blasio, City Council has squashed the Bloomberg administration's plan to allow for the development of taller buildings in East Midtown. The decision marks the end of Mayor Bloomberg's 12-year term, leaving behind a legacy that will likely be remembered for reshaping the cityscape with large-scale development.

“We are obviously disappointed in this decision. This plan would have created tens of thousands of good paying jobs for New Yorkers in every borough and resulted in tens of millions of dollars in private sector funding for public infrastructure,” said Steven Spinola, president of The Real Estate Board of New York (REBNY).

The proposal, ambitious in both scope and scale, pushed for the rezoning of the 73-block swathe **continued on page 4**



SPECIAL ISSUE: GLASS

THREE CASE STUDIES DEMONSTRATE THE PERFORMANCE, PROGRAMMATIC, AND DECORATIVE POTENTIAL OF GLASS. SEE PAGE 16 PLUS INNOVATIVE GLASS PRODUCTS. SEE PAGE 10.

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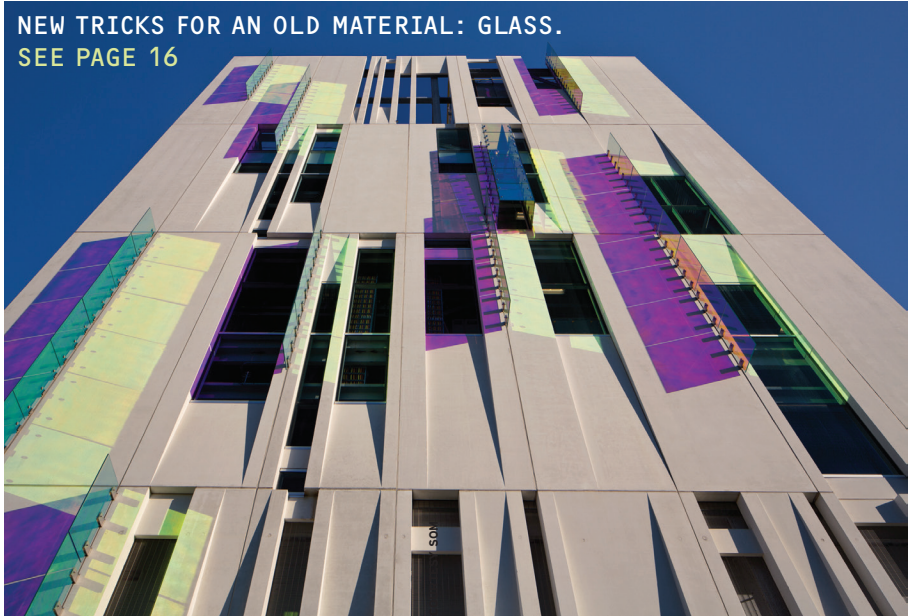
INSTALLATION GIVES NEW YORKERS A MEANS TO ADDRESS NEW MAYOR

Speak Your Piece

Duarte Square on Sixth Avenue and Canal Street is the site of a pop-up speaker's corner-cum-town square called the Talking Transition Tent (TTT). The “transition” is to

the administration of New York City mayor-elect Bill de Blasio, and the “talking” is voicing the hopes, aspirations, and desires of and by a broad spectrum of New Yorkers for their city. It is a happy coincidence that the square is named for Juan Pablo Duarte, founding father of the Dominican Republic, who aspired to a self-sufficient nation based on liberal ideals.

Event production company Production Glue under Tom Bussey and Jen Kurland designed the tent. The opposite of politics behind closed doors, it features transparency and openness with glass and clear plastic walls and ceilings that create an inviting, approachable place where the community can come together. Built in just two weeks, all materials were cheap and readily available. Plastic milk crates form the large letters spelling “TALK” that greets you outside, the **continued on page 7**



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WHAT ABOUT CULTURAL RESILIENCY?

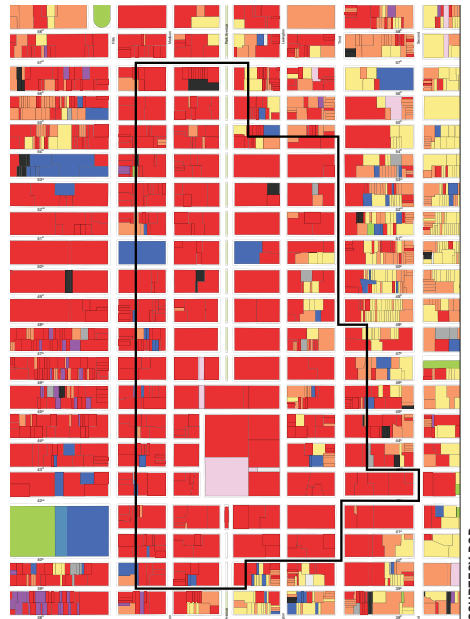
The damage from Hurricane Sandy continues to resonate in New York. While devastated families and ruined homes grab the headlines, the economic impacts are complex and far reaching. One sector that could be drastically reshaped is the rarified world of art galleries. Far West Chelsea in Manhattan has solidified its position as the dominant gallery district in the city, and many galleries have commissioned architecturally significant spaces by leading firms, including Deborah Berke and Partners, Selldorf Architects, Gluckman Mayner Architects, and Adjaye Associates, among many others.

Hurricane Sandy wreaked havoc in the neighborhood, damaging the physical spaces and destroying countless works. Most have since reopened, but a second wave of damage is headed for Chelsea. One gallery owner recently told me that fine arts insurance premiums have skyrocketed, and that many insurers are not extending policies to ground floor or below grade galleries. The blue chip brand names—Gagosian, Zwirner, et al.—that own their locations will survive. Smaller galleries that rent their spaces will likely be devastated. These galleries are an essential element in the city's cultural ecosystem, and smaller spaces provide venues for emerging artists (and sometimes architects) who will later show in more established galleries or museums.

The character of Chelsea will inevitably change, but likely not for the better if the galleries close or decamp for another neighborhood. New York's galleries have migrated from many different neighborhoods over the decades, but in this ever more gentrified city it is difficult to imagine where they would end up next (remember when Williamsburg, Brooklyn, had a gallery scene?). If SoHo is the clearest precedent, New York will end up with more of what it doesn't need: high-end boutiques.

The city's garment industry has organized around preserving its footprint in the five boroughs, arguing that local clothing manufacturing is essential to maintain New York as a fashion capital. Time will tell if they can succeed, but they have set a precedent that others in the cultural community could follow.

Worrying over the future of New York's art galleries might not seem like a high priority in the populist de Blasio era, but if there is one thing we have all come to learn in this constantly changing city it is that you don't know what you've got till it's gone. **ALAN G. BRAKE**



COURTESY DCP

MIDTOWN REZONING GOES DOWN continued from front page

around Grand Central Terminal with the intention of spurring the construction of new office towers that would ultimately replace the existing outdated building stock. This move, Bloomberg argued, would be critical in sustaining and growing the area into a robust business hub and attracting the right corporate tenants to keep this slice of midtown competitive with other global cities. City Council, however, said that the plan didn't garner enough votes, and would ultimately be shot down by members, prompting Bloomberg to withdraw the application for the proposal.

"We should rezone East Midtown, but only when we can do so properly. After extensive negotiations, we have been unable to reach agreement on a number of issues in the proposed plan," said speaker Christine Quinn and council member Dan Garodnick in a joint statement.

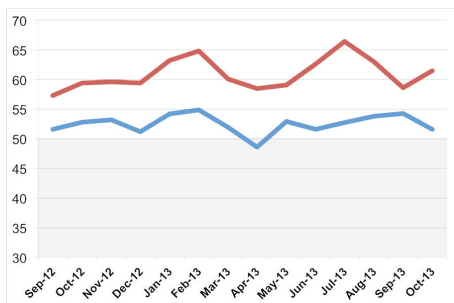
The duo pinpointed the Council's specific issues with the plan, including the process, price, and timing of the air rights, the funding required for infrastructure improvements, and the feasibility of the public realm improvements suggested.

In a statement, Bloomberg said that a financing agreement had been reached to allocate \$100 million in funding to transit and public realm improvements, but it was contingent upon the development piece of the plan moving forward.

"We are withdrawing the application for the rezoning of East Midtown. This will unfortunately cost the area hundreds of millions of dollars in badly needed subway and street improvements and \$1 billion in additional tax revenue—as well as tens of thousands of new jobs that would have been created," said Bloomberg in a statement.

Throughout the Uniform Land Use Review Procedure, critics and community members expressed concern that larger development would bring more people to midtown, putting a strain on the area's infrastructure.

The plan will likely be revisited. Mayor-elect de Blasio has spoken in favor of City Council's decision, but said that he plans to eventually pursue the rezoning of midtown. "I applaud the City Council for pressing the pause button in order to ensure these concerns are adequately addressed," he said in a statement. "We must continue this process in earnest upon taking office, and I commit to presenting a revised rezoning plan for the area by the end of 2014." **NA**



INDEX SLOWS AFTER MONTHS OF STRONG FIGURES

BILLINGS BUMMER

After a three-month streak of positive growth, the Architecture Billings Index (ABI) revealed a small dip in the demand for design services. The ABI score slid down from 54.3 in September to 51.6 in October (any score above 50 indicates an increase). AIA Chief Economist Kermit Baker said that the tumultuous political climate—read Government Shutdown—contributed to the drop in activity last month.

"There continues to be a lot of uncertainty surrounding the overall U.S. economic outlook and therefore in the demand for nonresidential facilities, which often translates into slower progress on new building projects," said Baker. "That is particularly true when you factor in the federal government shutdown that delayed many projects that were in the planning or design phases."

October was a month of mixed results

for architects across the country. Numbers rose slightly in the South, jumping from 54.1 in September up to 54.4 in October. The Midwest also came out strong climbing to 51.6 from 51. The West, though, took a bit of a nosedive, falling from 60.6 to 55.9. The Northeast (49.7) also didn't fare quite as well as the previous month.

There was a surge of multi-family and residential projects last month. The sector climbed up a couple of points from 55.6 to 57. Meanwhile figures showed a decline for the other sectors: commercial/industrial (53.7), mixed practice (53.2), and institutional (50.2).

The rise in new projects inquiry, however, bodes well for the future—moving from 58.6 to 61.5 last month.

NICOLE ANDERSON

ARCHITECTURAL ENVELOPMENT

Architecture, like so many aspects of human culture, has long sent the minds of certain segments of the general population into the proverbial gutter due to perceived similarities between some buildings and genitalia. For the most part, it has been the phallic nature of skyscrapers that have ignited tizzies of childish giggling, though the feminine form is also much represented. **Zaha Hadid** has set off the latest round of blushing and guffaws with her design for Al Wakrah Stadium, which is being constructed for the 2022 World Cup in Qatar. More than one commentator has pointed out that it looks a lot like a vagina. Even **Jon Stewart** picked up the refrain in a segment on the Daily Show, saying of Hadid that her “signature style appears to be making some of the world’s most f**kable buildings.” Hadid, however, was not amused. “It’s really embarrassing that they come up with nonsense like this,” she told *TIME*. “What are they saying? Everything with a hole in it is a vagina? That’s ridiculous.” Hadid says her stadium design was inspired by the dhow, a type of sailing vessel common on the Arabian Peninsula. Back on the Daily Show, **Al Madrigal**, reporting in on assignment, said that he was unable to find the stadium’s “press box.”

GOING SOFT

Speaking of phalluses, **Lord Norman Foster**’s pickle-shaped 30 St Mary Axe building in London, widely known as “the gherkin,” has been featured in an advertisement for a UK chemist that sells erectile dysfunction pills at £6 a pop. The print ad for Lloyds Pharmacy features the interrogative headline “Lost the perk-in your gherkin,” illustrated with a photo-shopped image of a drooping 30 St Mary Axe. The ad goes on to exhort readers not to “let a hard day stop a hard night.”

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TEXAS LEGISLATURE PASSES LAW REQUIRING THE FINGERPRINTING OF REGISTERED ARCHITECTS AND OTHER LICENSED PROFESSIONALS

STICKY FINGERS

The scuttlebutt among architects wandering the floor of the Texas Society of Architects (TSA) annual design convention and expo this November centered around one topic: fingerprinting. House bill 1717 passed both houses of the Texas legislature and became effective on September 1, making several changes to the way the Texas Board of Architectural Examiners (TBAE) operates. Sections two and five establish a new requirement for fingerprint-based criminal history checks of TBAE registrants. All active status registration renewals and or new applications for registration will require fingerprinting as of January 1, 2014.

“Sometime back, the legislature became convinced that if there was an individual licensed by the state who had access to someone’s kids, to their house, to their money, or to drugs or explosives, then steps needed to be taken to do a more thorough background check,” David Lancaster, senior advocate of Texas Society of Architects, told *AN*. “When we heard about it being added to our Sunset Bill this time our initial reaction was, ‘Architects? Are you kidding me?’”

The law will make Texas the only state in the Union to require the fingerprinting of all registered architects. It is one of only two states that conducts criminal background checks of members of the profession, the other being Massachusetts. Many states, however, require such investigations in special cases, such as for architects who wish to work on school projects, and those who seek work with the General Services Administration or Department of Defense must also submit to such scrutiny.

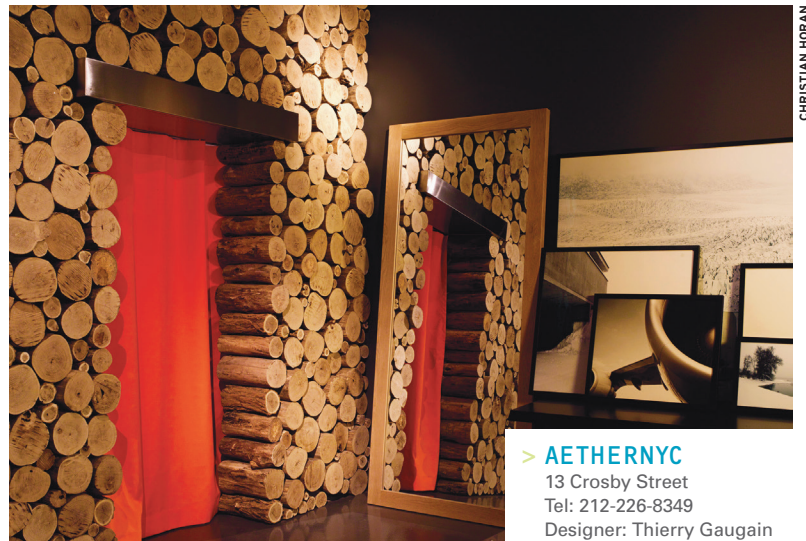
The job of fingerprinting architects, as well as other licensed professions in the

state who fall under the law—engineers, physicians, realtors, stock brokers, attorneys, and more—has been contracted to Morpho Trust USA. Morpho Trust is a branch of Safran, a global French company in the aerospace and security industry. It is the primary fingerprinting contractor in the nation, providing its services to the FBI, the Financial Industry Regulatory Authority, and other agencies. Getting fingerprinted will cost architects a one-time fee of \$41.45 (\$9.95 of that goes to Morpho, the remainder goes to the Department of Public Safety and the FBI, which will retain the records and conduct the background checks.)

Lancaster said that, though TSA did object to the fingerprinting mandate for architects, once it became clear that it would be futile to fight the legislation they changed tactic to trying to eliminate the need for those whose fingerprints were already on file with a government agency, such as from getting a concealed handgun license, to duplicate the process. FBI regulations, however, prohibit the sharing of that kind of information among government agencies.

Whether or not the law will have much longevity is another question. “I kind of wonder if there’s not going to be some backlash,” said Lancaster. “I sense that as more tea party and libertarians come into the legislature there’ll be more questioning if this is worthwhile. Has it proved to be effective in preventing bad actors from becoming licensed physicians, or realtors, or architects? The more you have groups squawking, the more legislators are going to go back and look at it.”

AARON SEWARD



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Designer: Thierry Gaugain

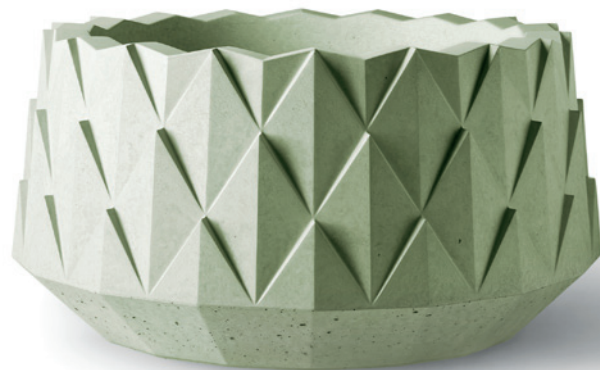
LA-based outerwear label Aether has opened a 2,000-square-foot Soho flagship store. The new space is crafted—much like the “clean modern design” of the brand’s clothes—to bring a sense of urban sophistication to roughing it.

This rugged-modern concept is the work of Paris-based designer Thierry Gaugain, the mastermind behind Aether’s San Francisco outpost, which is constructed out of stacked shipping containers.

Visitors are greeted by a brawny snowmobile at the store’s entrance, and the space beyond is an industrial shell of polished concrete floors and gunboat gray girders. Steel shipping containers emerge jauntily from an alpine-scene-covered wall, enclosing the boutique’s sales desk. The length of the interior is flanked by 34 irregularly-stacked wooden crates detailed like fine casework. Lined with white laminate and LED lights, the casework provides a glowing backdrop for the clothing line, while creating the sense that the merchandise has just been airdropped into the wilderness.

The fitting rooms are at the back of the space, accessed by twin doorways with stainless steel lintels that punctuate a 16-foot-tall wall of stacked logs. An oversized table offers an impromptu whiskey bar and offers would-be urban campers a line of outdoor goods, including artisanal axes and knives. **BRANDEN KLAYKO**

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Fumihiko Maki's recently completed 4 World Trade is the shortest, quietest, and most deferential of the four planned towers on the original trade center site. It may also prove to be the best. Its volumes—a trapezoidal shaft rising 57 floors, and a square tower pivoting above to 72 stories—reinterpret Daniel Libeskind's masterplan, which called for spiraling towers ringing the site.

Mr. Maki addresses the street even more deftly than the sky. Facing busy Church Street, he wrapped the building in a three-story retail base, which is articulated with steel fins giving it a human scaled presence at ground level. The retail base also connects to the transit center and retail below grade—all of which are currently under construction. (Adamson Associates are the project's architect of record and Leslie E. Robertson Associates provided structural engineering.)

The retail base wraps around to the north, facing the pedestrian extension of Cortlandt Street where it terminates in a notched entrance into the building's serene lobby, which faces the new extension of Greenwich Street. Maki marks the transition from Cortlandt to Greenwich with a Japanese-inflected circular fountain lined with smooth river rocks. Facing Greenwich Street, the double height lobby overlooks the Memorial park, mingling commerce and commemoration with surprising subtlety. (This smart urbanism is threatened, by a the overly militarized security plan for the area, the subject of a pending lawsuit by nearby residents.)

Inside the lobby, restraint reigns. The wall facing the Memorial is faced in polished dark grey granite, creating

a reflective surface that brings some of the experience of the park inside the building. The floors are pale grey and the ceiling and columns—engineered to be as few and far between as possible—are wrapped in white, as are the two reception desks. A curving kinetic sculpture by Nishino Kozo, called *Sky Memory*, emphasizes the openness of the lobby. Two 45-foot-long curving arcs cantilever from the granite wall, nearly touching to make a half circle. The two arcs move gently in the wind, emphasizing the strength of the cantilever, but also the tension and fragility of the space, an apt metaphor for this emotionally loaded site. Maki indulges in a bit more material richness as visitors pass through the security gates. Three hallways leading to the elevator banks are wrapped in warm anigre wood panels all cut from one tree for perfect book-matching. Each corridor terminates in a wall planned for digital art, currently displaying semi-abstract pieces that evoke the wind, earth, and trees.

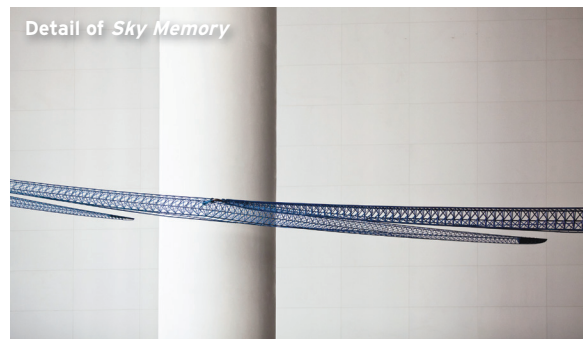
The floor spaces are still raw and will be finished by in-coming tenants, which currently includes two city agencies. Still, Maki and his firm made a few decisions that will help set the building apart for perspective occupants. The building's notched corners will allow twice the number of corner offices or corner conference rooms. The 57th floor set back allows for a large sky terrace, which will undoubtedly be one of the city's premiere outdoor spaces. Aligning roughly with the crown of the Woolworth Building, the terrace is both high above and embedded in the city. It offers dramatic yet

intimate views of the harbor and the surrounding buildings of Lower Manhattan and New Jersey.

As a private office building, most New Yorkers will only experience 4 World Trade from the exterior. While it is doubtful that this extremely restrained building will ever be one of the city's most beloved, Mr. Maki and his team have demonstrated that excellent craftsmanship and precise specification can be applied at a large scale to create an elegant addition to the cityscape.

Working with Israel Berger Associates, Benson Global, and R.A Heintges & Associates, Maki's team selected a thicker than usual 3/8-inch PPG Starfire low-iron outer lite for the Viracon insulated glazing units (IGUs). The glass in each floor-to-floor IGU extends beyond the spandrel for minimal visual interruption. The shadow box spandrel is painted grey to further diminish its visibility behind the reflective glass. Two layers of laminated 1/4-inch Viracon glass create a strengthened interior layer, protecting occupants.

The resulting curtain wall is extremely flat, with minimal pillowing, and subtly reflective. Viewed from the Harbor, or from Brooklyn or New Jersey, the building is remarkably changeable in the light, with whole elevations sometimes appearing to merge into the sky. While the now destroyed World Trade Center was a blunt and emphatic statement at the tip of the island, Maki's more ambiguous building encapsulates the feeling of our awakened, anxious times, and allows for both a return to business on the site with a deference for remembering what was lost. **AGB**

Detail of *Sky Memory*

The reflective granite wall



Anigre panel leading to the elevator banks



BRYAN PACE/TALKING TRANSITION

SPEAK YOUR PIECE continued from front page backdrop to the main stage Town Hall, hanging ceiling fixtures and table tops. They are complemented by plywood sheets with cutout letters spelling TALKING TRANSITION and for tables inside. A plastic-strip curtain at the entry is borrowed from bodega vocabulary.

Once inside, there are 32 iPads to register, fill out a survey (you can also do this online via social media, or at one of the mobile tent vans roving around the five boroughs), a digital soapbox where you can record your standup, sticky labels and markers to post “In Your Neighborhood” comments, a TV-studio-like area with cameras and director’s chairs, a cafe with refreshment and free tap water, a Town Hall space, and breakout rooms. With a Citibike station,

number 1-train subway entrance, the Holland Tunnel, and two major avenues nearby this really is a crossroads.

The brainchild of Chris Stone, president of the Open Society Foundations, the tent was implemented by deputy director Andrea Batista Schlesinger along with HR&A Advisors under Danny Fuchs. The activities in the tent are programmed around 9 topics: arts and culture; public safety and law enforcement; jobs and the economy; health and social services (youth, immigration, seniors, etc.); education; transportation; parks and public spaces; housing; and environment. New York City organizations planned the individual events. Week one included, “A Path to ‘Real’ Affordable Housing” (NY Communities for Change), “The New Resilient City: Big Infrastructure Meets Community Fabric,” (MAS and HR&A), “What is Affordable Housing” (CUP), and “Sustainable, Healthy, and Resilient Construction” (Urban Green Council). Week two included “Rethinking Regulation: New Priorities for City Building” (MAS), “Innovative Ideas for Preserving Affordable Housing” (Center for NYC Neighborhoods), and “Protecting the Waterfront” (Metropolitan Waterfront Alliance).

The results of all these efforts, honed down to 4 or 5 issues, will be presented—hopefully—to Mayor-elect de Blasio on November 23 at a Town Hall meeting in the tent, and compiled into a report by December. Citizens do want to be heard. As of November 17, there were already 30,000 people who had filled out the digital survey. But can TTT get in front of de Blasio? Chances are good since HR&A Advisors partner Carl Weisbrod is co-chairing de Blasio’s transition team. **SUSAN MORRIS**



COURTESY ALFONSO ARCHITECTS

UNVEILED

MUSEUM OF THE AMERICAN ARTS AND CRAFTS MOVEMENT

After scouting potential locations for the new Museum of the American Arts and Crafts Movement (MAACM), collector Rudy Ciccarello, along with the Two Red Roses Foundation (TRRF), settled on St. Petersburg, Florida—a city known for its significant clusters of Craftsman-style bungalows, concentrated in the Historic Kenwood District. The Tampa-based firm, Alfonso Architects, has been tapped to design the 90,000-square-foot facility, which will house Ciccarello’s extensive

collection of Arts and Crafts furniture, objects, lighting, ceramics, and prints and photogravures.

“We took the principal of the Arts and Crafts movement—that is all about fine craftsman and beautiful materials—and springboard off the idea of it,” said principal Alberto E. Alfonso.

The four-story museum will be composed of several galleries, event spaces, an auditorium, restaurant, gift shop, and café—and also include an entire room by renowned 20th century firm Greene and Greene Architects. The design will pay homage to the spirit of the movement with meticulous detailing, while also creating a space

that allows the objects and artwork to take center stage.

“The fact that it is a permanent collection really lets us design to the scale of the pieces,” said Alfonso. “Our approach is to do a really, beautiful and minimal backdrop to show off the objects. You want a clear distinction between the object and the container.”

As of now, the building will be a mix of stone, copper, exposed concrete, and Venetian plaster. The interior will also feature copper accents and wood. **NA**

Architect: Alfonso Architects
Location: St. Petersburg, FL
Client: Two Red Roses Foundation/Rudy Ciccarello
Completion: Fall 2016

STAR TRACK



From Las Vegas’s star-studded cast of gaming resorts to New York landmark **Yonkers Raceway**, casinos are becoming synonymous with innovative design. This historic 1890s racetrack bet its future on a 21st-century overhaul of its **Empire City Casino** by New York-based **Studio V Architecture**. With a philosophy of exploring architectural expression based on contemporary technology, the award-winning firm capped its redesign with a space-age *porte-cochère* of steel latticework clad with ETFE Teflon-coated film. The innovative entrance stunningly reinvents the casino’s image and marks the first U.S. application of this cutting-edge material—showing a building need not be conventional to be a good bet.

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Architect: Studio V Architecture

THE ARCHITECT'S NEWSPAPER DECEMBER 4, 2013



COURTESY ALLIED WORKS ARCHITECTURE

CHARLESTON TRIPLE continued from front page spaces, and symposia will help to engage the larger community. Clemson's president James F. Barker, who is an architect, stressed this civic role in an op-ed in the *Charleston Post and Courier*. "We want the new center to become an architectural landmark... an icon of thoughtful design and fine construction, a center for design innovation."

The facade is broken into three masses creating a rhythm and scale that responds to the surrounding neighborhood. "We wanted to think of the building as an enduring building that expresses and responds to the qualities of this place without imitating it," said Huff. A glass entrance tucked

under the protruding upper floors opens on a hall that runs through the building to a garden beyond. "The intent was to connect the interior of the building to the surrounding city," said Huff. Above, a graceful screen of undulating metal strips regulates light entering the building. The grid of the facade is softened with gently curving, perforated concrete walls running through the building. AWA is working with Arup on a daylighting scheme that will create a soft, even illumination on the interior while still allowing views out.

AWA principal Brad Cloepfil told the *Charleston City Paper*, "We're trying to make the most specific piece of new architecture we could... that could only be built in

Charleston. We're looking at finishes now. It is a white concrete building that we're really trying to render to have the quality of almost limestone."

Inside, the SPC houses studio space, an architectural conservation, fabrication labs, classrooms, faculty offices, gallery spaces, and a terrace overlooking Meeting Street.

The Charleston Board of Architectural Review issued preliminary approval of the structure's height and massing in 2012 after contentious debate among residents over the appropriateness of modern architecture in a historic district. A subsequent vote on October 23 was postponed until January due to conflicts of interest. AWA is working with Charleston firm e.e. fava architects on the project, and, pending final approvals, could open in early 2016.

"Charleston has an incredibly rich architectural heritage that's protected rather enthusiastically, and for good reason," said Huff. "There's always a bit of tension when introducing a piece of modern architecture into a context like this." **BK**

WORKAC AND ALICE WATERS TRANSFORM BROOKLYN SCHOOL LOT INTO GARDEN

Pavement to Planting

As P.S. 216 in Gravesend, Brooklyn, prepares to open the gates of New York's first Edible Schoolyard garden and kitchen classroom, the future of the city's youth is looking a little greener. Designed by New York-based architecture firm WORKac for Edible Schoolyard NYC (ESYNYC), the local affiliate of pioneering restaurateur Alice Waters' Edible Schoolyard Project, the project has transformed a half-acre parking lot into an organic farm and sustainable kitchen classroom for some of the city's most underserved children. By exposing them to sustainable food practices through an integrated curriculum of gardening and food preparation, the project hopes

to combat the epidemic of childhood obesity and imbue students with the knowledge and skills to make healthy, community conscious decisions for the rest of their lives.

At the heart of the project is the Kitchen Classroom, a simple, trapezoidal structure with a reverse-peaked roof that channels rainwater for collection. Containing kitchen facilities and communal dining tables, the building provides students with a space to learn the joys of cooking and eating as a group. The building is divided into three sections.

To the north is the bulbous, blue "Systems Wall," enclosing a 1,550-gallon rainwater cistern, tool shed, the building's mechanical systems, and

perhaps the New York School Construction Authority's first round bathroom. The central classroom space, clad in a pixelated floral tapestry of off-the-shelf concrete shingles drawn from a Denise Scott Brown design, holds the kitchen itself as well as ESYNYC's regional office. Awash in natural light from large, round skylights, the spacious 1,075-square-foot classroom avoids an overly clinical feel through the use of low counters, domestic appliances, and an enlivened color scheme of orange, yellow, and green.

Grafted onto to the southern face of the building, directly abutting the densely planted garden, stands a 763-square-foot polycarbonate and aluminum greenhouse. Soon to be lined with hanging planters and young seedlings, the airy space is equipped with heat and crank-open wall and ceiling panels so that students can plant and grow year-round.

With 40 percent of New York City's children overweight or obese, the work doesn't end at P.S. 216. WORKac and ESYNYC have already begun work on their second schoolyard at P.S. 7 in East Harlem, and plans are in place for many more. **NICK MILLER**



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STREETSCAPE REMAKE IN WEST SIDE NEIGHBORHOOD INCLUDES STORMWATER MEASURES

HUDSON SPONGE

Chances are most New Yorkers don't know where Hudson Square is located. But the launch of the first phase of a \$27 million streetscaping initiative may turn relatively obscure neighborhood, bounded by the West Village, SoHo, and Tribeca, into one of the most attractive places in the city.

Plans call for the formerly industrial neighborhood to be completely redesigned with gantries festooned with public art, deployable dumpsters planted with trees, yellow gridded crosswalks, and special light fixtures designed by Thomas Phifer and Partners. Along with custom designed street furniture and new plantings, the neighborhood's streets are slated to become some of the most sustainable in the city through the use of features such as permeable pavement and structural soil.

The plan to revamp the area is the brainchild of the Hudson Square Connection Business Improvement District (BID). The vast majority of BIDs throughout the city focus on sanitation and safety, but this one is unusual in that it is almost wholly oriented toward urban design and landscape.

"When we were formed the primary purpose was urban beautification because this area was already pretty clean and pretty safe," said Ellen Bair, president of the Hudson Square Connection BID. "What it wasn't was a neighborhood."

Bair said that the plan's adventuresome aesthetic and sustainability features reflect the sensibilities and the concerns of the young professionals who work in

the creative industries—such as media, graphic design, and architecture—that form the majority of the more than 1,000 businesses located in Hudson Square. "This is a neighborhood where sustainability is in the DNA of the people who work here," said Bair.

Phase one of the plan involves a \$3.2 million contribution from the city and a \$4.4 million contribution from the Hudson Square Connection BID. It will result in the planting of 360 trees throughout the neighborhood in specially designed tree trenches, larger than typical street tree pits, which will improve the neighborhood's ability to retain stormwater. "Every year, we will soak up a minimum of eight swimming pools in terms of rainwater, and we will have healthier trees," said Bair.

The next big move is the redesign of the gateway to the neighborhood, a large underutilized traffic island called SoHo Square, at the corner of Sixth Avenue and Spring Street, with kidney shaped islands of green to increase permeable surfaces, custom seating, and lighter

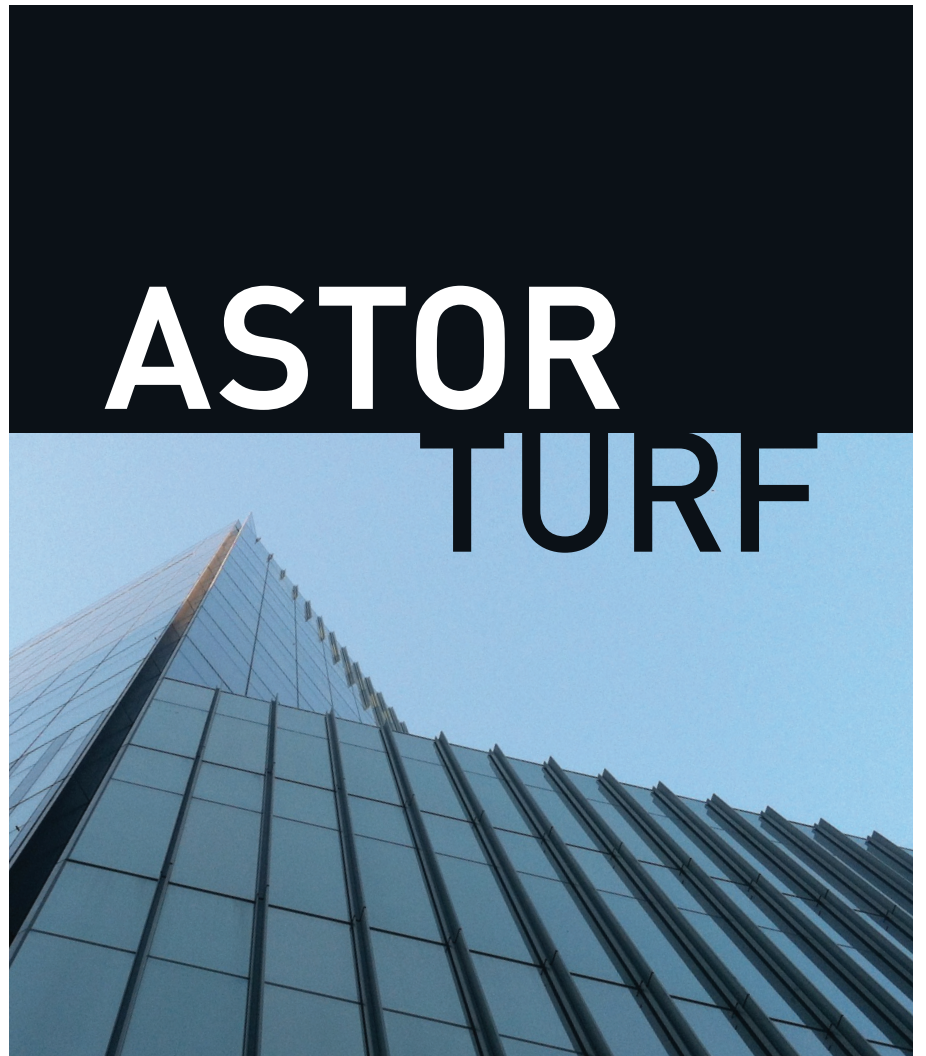
paving surfaces.

One big spur to the plan's implementation was a residential rezoning that went through last March, which Bair hopes will increase the number of neighborhood residents. Dotted with parking lots and underutilized industrial buildings, the neighborhood is ripe for redevelopment. Some of the choicest real estate will be along Hudson Square's western boundary, where the recently approved transfer of air rights from Hudson River Park may result in a wall of towers.

The Hudson Square Connection plan includes the largest district-wide use of state-of-the-art sustainable street features in the city. Nonetheless, it took four years to get approval from city officials. According to Signe Nielsen, principal at the landscape architecture firm Mathews Nielsen, who is leading a design team that includes Rogers Partners and ARUP, what really made the plan a slam-dunk was the flooding from Hurricane Sandy. "It became an easier sell after people saw the map of the extensive flooding," she said. **ALEX ULAM**



COURTESY MATHEWS NIELSEN



ASTOR TURF

In Manhattan's East Village, a neighborhood known for passionately independent movements, **51 Astor** coolly shows it belongs. Designed to attract a diverse range of tenants by **Maki and Associates** for **Edward J. Minskoff Equities**, it links two huge volumes on a full city block yet manages to appear different from each angle. The building's structural steel acrobatics ensure flexibility to serve this market long-term while coalescing with a neighborhood master plan to connect community through public space—a restrained composition in an unrestrained neighborhood.

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Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Ysrael A. Seinuk
Photo: Richard Ginsberg

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ALICE
GENERAL GLASS

Digital printing directly to glass provides customization options as broad as the imagination of the architect or designer. Bespoke patterns or imagery can be specified, in addition to a selection of bright and monochromatic colors and patterns for glazing, curtain walls, or interior applications. Fully opaque backing is also available, enhancing the contrast and crispness of any printed design.
generalglass.com



CLEARSHADE GLAZING UNIT
PANELITE

This honeycomb-like insert fits between two sheets of glass and redirects up to 70 percent of natural light, reducing solar glare and heat gain for midday-SHGC measurements as low as 0.11. The cellular configuration is made from a durable but transparent polymer that is resistant to UV rays. The product's bi-directional scattering distribution capabilities are compatible with Radiance, Energy Plus, and SketchUp modeling programs.
panelite.us



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3-form.com



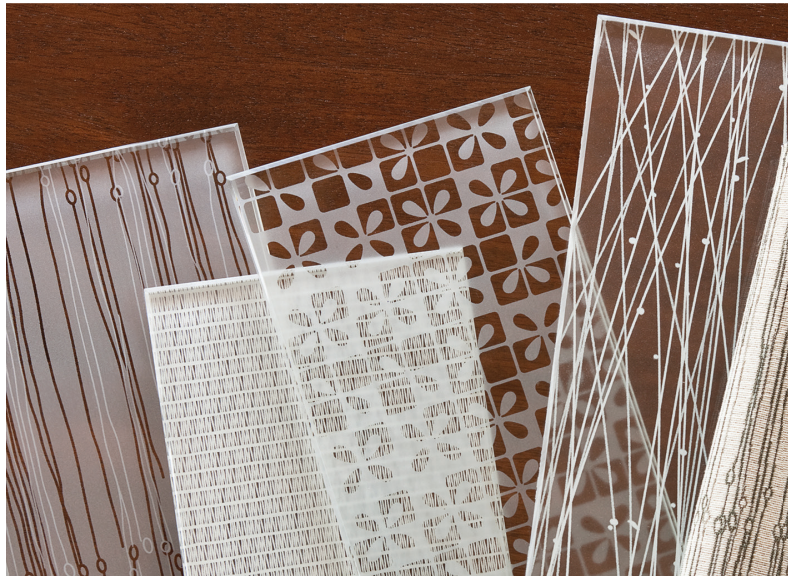
DF-PA DICHROIC FILM
3M ARCHITECTURAL MARKETS

3M's Dichroic films can be applied to any smooth surface with a pressure sensitive adhesive; the DF-PA is recommended for glass applications. Two color values—Chill and Blaze—span color ranges from blue to magenta to gold, in either a fully covered opacity, or as a decorative graphic. Durability complies with interior and exterior use, and the film can be easily removed from architectural screens, window fronts, curtain walls, or glazing when it is time for an update.
3Marchitecturalmarkets.com



RAILINGS AND FLOORS
CARVART

This structural laminated glass can be safely specified for floors and railings. Flooring can be installed as a freestanding finish or incorporated into another system with specially engineered mounting hardware, and stair treads can appear to "float" or integrate into stringers. For railings, top and side mounting options can be affixed to most structures, or can be suspended from coordinating adjustable point fittings. Railing caps are available in round, oval, or square profiles.
carvart.com



THE KNOLLTEXTILES GLASS COLLECTION
SKYLINE DESIGNS

Seven designs from KnollTextiles are rendered on glass through two production techniques: Eco-etch achieves varying levels of opacity, and AST Digital Glass Printing introduces color to partial transparency. These options provide for customization of classic patterns like Divine and Enchantment, designed by Dorothy Cosonas, or the mid-century Cyclone and Fibra, designed by Eszter Haraszty.
skydesign.com



As the buzzword "transparency" gains greater meaning in product specification, glass is an energy-saving, sustainable, and aesthetically pleasing option. **By Emily Hooper**



SUNGATE 600
PPG

This double-glazed insulated glass unit boasts an efficient configuration tailored to the region of application. In climates where heat gain is optimal, coating on the Number 3 surface blocks heat loss for a U-value of 0.33, while maintaining a 0.65 SHGC and visible light transmittance of 71 percent. For higher insulation values, the Sungate 600 coating can be placed on the Number 4 surface when combined with a solar control low-e glass, for a net gain in U-value of 20 percent.

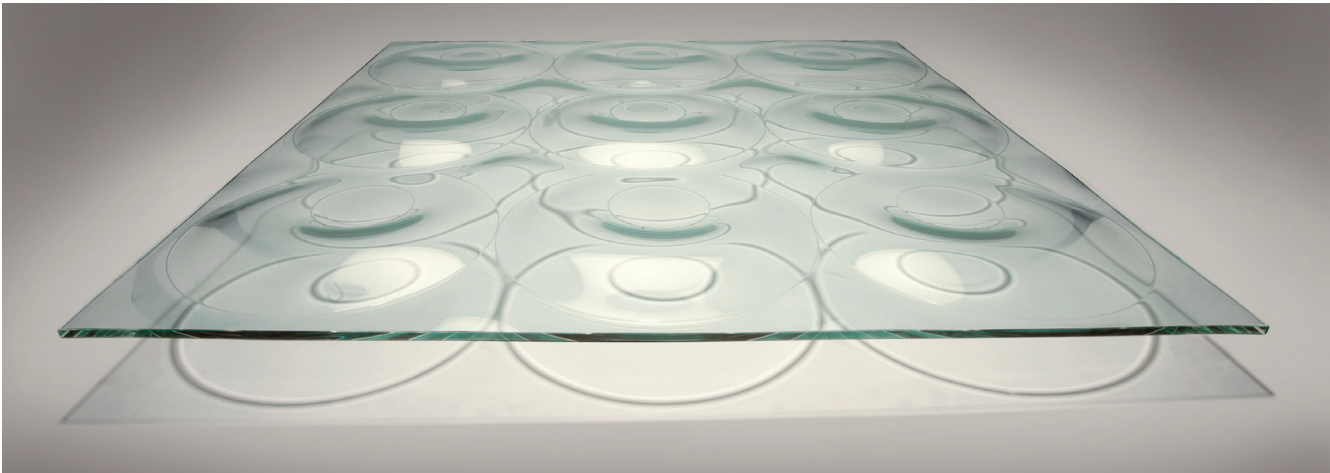
ppgideascape.com



DYNAMIC GLASS
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viewglass.com



OLIVIA
JOEL BERMAN GLASS STUDIO

The circular, three-dimensional pattern of Olivia is enhanced with subtle reflectivity to inflect motion into any space. Back painting options are available in a range of colors on panels measuring 53 by 108 inches. Produced for interior applications, it can be tempered for safety and impact resistance on exteriors as well.

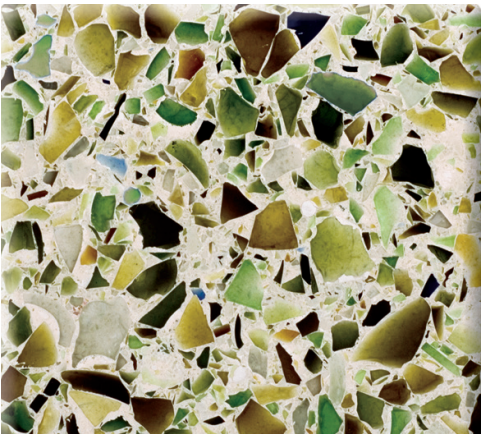
jbermanglass.com



SUNGUARD SUPERNEUTRAL 68 TRIPLE GLAZED
GUARDIAN INDUSTRIES

Guardian's triple-glazed insulated glass units help retain energy in colder months and repel heat gains in warmer conditions with SunGuard SuperNeutral 68 treatment on the Number 2 and Number 5 surfaces. The product provides visible light transmission of 52 percent and a solar heat coefficient of .32. It can also be laminated for noise depreciation and hurricane protection.

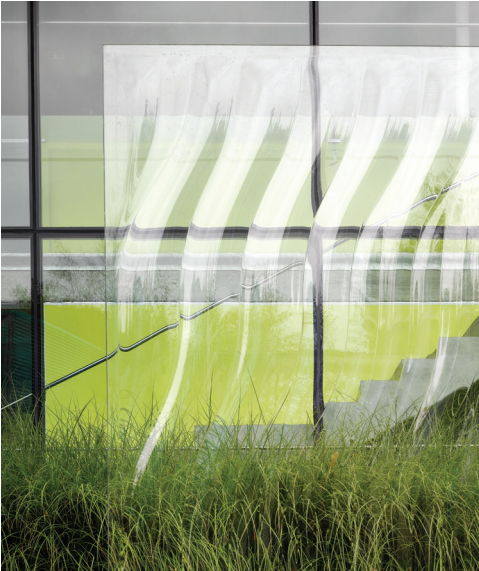
sunguardglass.com



BISTRO GREEN
VETRAZZO

Vetrazzo, the recycled glass division of Polycor, has been diverting glass from the waste stream since 1996. The surfacing material uses consumer beverage containers, waste from glass manufacturers, building demolition, traffic light lenses, windshields, shower doors, and more. It takes nearly 1,000 bottles to make one 5- by 9-foot panel that is 85 percent glass by volume and bound with Portland Cement. Sixteen of Vetrazzo's product lines are Cradle to Cradle certified.

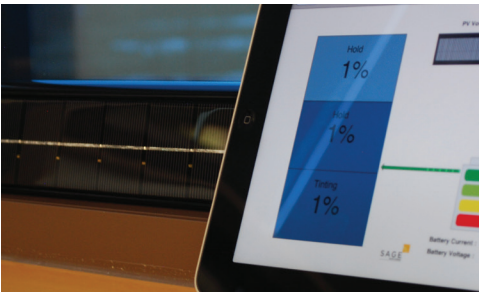
vetrazzo.com



LIQUIDKRISTAL
LASVIT

Designed by Ross Lovegrove, Liquidkristal was inspired by dynamic forms found in nature. The design was first modeled digitally to simulate thermo induction, which can imbue the qualities of water to glass under very high temperatures. A large-scale mold system was formed from the study's results, to produce multiple pattern variations over multiple sheets. In addition to interior applications, Liquidkristal is also suitable for glazing and facades.

lasvit.com



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sageglass.com

COURTESY RESPECTIVE MANUFACTURERS



RED SQUARE ROUNDED continued from front page are calling “wild urbanism.”

Given the harsh Moscow climate, the designers are also planning a number of sheltered areas that blur the line between indoors and out. These include a number of hybrid building/landscapes with glass roofs to take advantage of solar heat gain (when it is sunny) while providing views to surrounding landmarks like the Kremlin and St. Basil's Cathedral. These pavilions don't have doors, emphasizing their public nature. “We want the spaces to be comfortable year round with seasonally adjusted microclimates,” said Renfro. The park will also include restaurants and some retail.

In addition to the City of Moscow museum, the north end of the park includes a number of historic churches, all that remains from

the ancient neighborhood that previously stood on the site. “There's a lot of archaeology to be done on the site,” said Renfro. These historical remnants will be integrated into the museum or interpreted in the design of the park.

Given recent tensions between the United States and Russia, as well as ongoing human rights controversies in the country, the commission did not come without some soul-searching on the part of this avant-gardist firm. “Ultimately we found the brief to be compelling and we believe Moscow's mayor has a strong commitment to improving the city's public realm,” said Renfro.

The architect for the concert hall has yet to be determined. The park itself is being fast-tracked for completion in two years.

AGB

CITY PLANNING MOVES TO STREAMLINE BUILDING APPROVAL PROCESS

CUTTING RED TAPE

As mayor-elect Bill de Blasio prepares to move into city hall, City Planning is taking steps to implement lasting changes to the land use process, leaving a final stamp on the city it has drastically reshaped over the last 12 years under Mayor Bloomberg's governance.

This updated process is designed to accelerate the time it takes for applicants seeking approval for new developments. The agency's new rules target the period when a project is first introduced to City Planning, leading up to an applicant's certification to enter the Uniform Land Use Review Procedure. This phase, often delayed by redundancies, has historically been vague and unstructured, putting a strain on both the developers carrying the projects and on the architects trying to solidify designs.

“Before we had formal standards, you would get one piece of advice and then it would shift in the next application. Now that we have formal standards, we know what we're aiming for: transparency of where they are in the process. What will happen next and what we will have to do next to move the project forward. Not just call up a planner,” said Carol Samol, director of Blueprint and City Planning Bronx Borough Office.

Before instituting these changes, the agency conducted a voluntary pilot program with 90 applicants over the last 16 months to test out the new rules of reviewing land use and environmental review applications.

“The regulatory process in New York was traditionally and until recently the most complicated in the nation. It is a combination of things—which comes from both the nature of individual agency and the successive reviews from agencies,” said Rick Bell, Executive Director, American Institute of Architects New York. “We have been trying to concentrate our efforts in the AIA on the cumbersome nature of the process.”

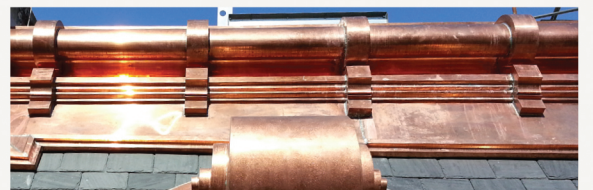
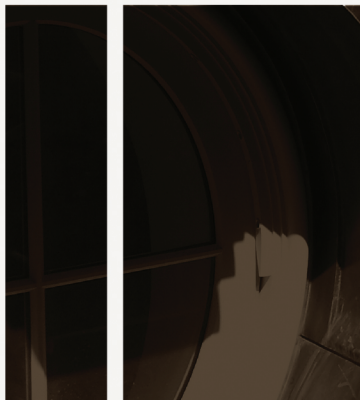
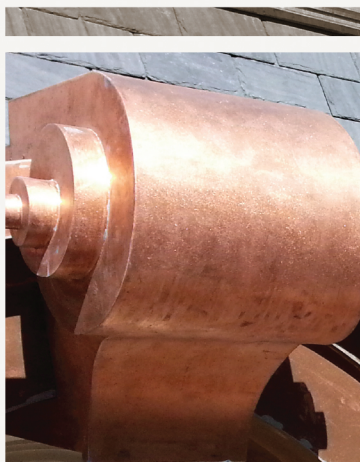
Bell, among other stakeholders and practitioners, was asked by City Planning to provide their feedback on the review process.

To simplify and speed up the pre-certification process, City Planning has launched a formal tracking system to follow an applicant from the “moment an applicant walks in the door” to make sure all requirements are being met. There is also a set of new standards to create reasonable time frames to help guide the projects along. For instance, a new rule stipulates that if the agency fails to act at a certain point, the project is allowed to proceed to the next stage with the application.

“The worst possible scenario for an architect is to realize that something isn't possible,” said Bell. “How early in the game can you get a sense of the general shape and form the building will take? The idea is that you don't wait until the end of the process to find out that what you're doing.”

NA

MASTERS OF ARCHITECTURAL ELEMENT REPLICATION



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COURTESY KIERAN TIMBERLAKE

CITY OF DESIGNERLY LOVE

Long considered a somewhat sleepy outpost in the mid-Atlantic, Philadelphia has become a hot spot of innovative architecture and urban design. **William Menking** drops in on the local design firms and finds out how they are transforming this once crumbling metropolis.

Ten years ago Philadelphia architects might have asked themselves “why am I here when I could be in New York or Washington where there is so much more opportunity?” Today however, according to architect Brian Phillips, “the situation has totally flipped and the city is a place where people are encouraged to take risks.” Unlike a place like Boston, which is so put together, Phillips said Philly is still a work in progress and presents an exciting laboratory for architects. Today it is not only a place where young designers want (and can afford) to live and work, but a city that is once again looking to architects and

urbanists to reinvigorate its de-industrialized core and give it a new identity. In fact, Philadelphia’s belief in what physical design can achieve and mean for daily life can be traced all the way back to William Penn’s utopian grid plan for the city. Though his plan was almost immediately overwhelmed by commercial demands, it set the stage for the city to be a place that makes linkages between planning, design, and its future.

For example, Louis Kahn—Philadelphia’s greatest mid-century architect and mentor to generations of the city’s best designers, including

Robert Venturi—worked on urban design plans for the city and its Planning Commission between 1939 and 1962. His urban design, traffic studies, and schematic tower buildings became iconic images, not just for Philadelphia, but for the entire nation’s urban renewal efforts. Then there are the massive physical changes brought to the center city by planner Edmund Bacon during the 1950s and 60s that also helped define the direction of American urban renewal. The bold and controversial changes that Bacon brought to the city can still be seen in the open landscaped plans of Penn Center,

Above: Dilworth plaza, designed by OLIN and Kieran Timberlake, improves accessibility while deferring to Philadelphia’s magnificent city hall.

Below left: Magic Garden by Isaiah Zagar is a folk art monument. **Below right:** The Piazza by Erdy McHenry Architects is the closest thing to a European piazza as we have in this country.

Society Hill, and Independence Mall. The other important architectural influence on Philadelphia is The University of Pennsylvania’s school of architecture (now Penn Design), which was founded in 1868 as the second university-based architecture school in the country. The importance of this school to Philadelphia is arguably more pronounced than any other American school to its host

city. Its faculty—which has included such luminaries as G. Holmes Perkins, Lewis Mumford, Martin Meyerson, and Edmund Bacon—has periodically been engaged with Philadelphia’s urban condition. Under current dean Marilyn Jordan Taylor, the school has continued this tradition with faculty members like the late Detlef Mertens and today Witold Rybczynski, Marion Weiss, Winka Dubbeldam,



LEFT: R. KENNEDY FOR VISIT PHILADELPHIA; RIGHT: COURTESY ERDY MCHENRY ARCHITECTURE

Stephen Kieren, and James Timberlake engaging regularly in urban issues. The international reputation of the school has also brought major faculty figures to the United States who have influenced the course of the city's (and the nation's) architecture, including, in 1903, Frenchman Paul Cret, Denise Scott Brown, and the Scotsman Ian McHarg. McHarg, the father of environmental landscape planning, re-energized the Penn program in the 1950s and 60s and made it one of the most important landscape programs in the country. It has produced figures like Laurie Olin and James Corner and the current chair, Australian Richard Weller.

It would be hard to imagine the city's great landscaped thoroughfare, Benjamin Franklin Parkway, without the influence of Penn faculty, from Cret who helped design the boulevard to Venturi and Scott Brown and Olin. A product of the early 20th century City Beautiful movement in urban design, the boulevard cuts across the Philly's grid and was intended to alleviate industrial congestion, but it has become a grand cultural district that includes the Free Library of Philadelphia, Franklin Institute, Academy of Natural Sciences, Philadelphia Museum of Art, Rodin Museum, and now Todd Williams Billie Tsien's new Barnes Museum with Parkway fronting gardens by Olin Associates. The panoramic image created by Venturi, Rauch, and Scott Brown for a 1976 U.S. bi-centennial celebration along the Franklin Parkway is a landmark of early post-modern concept and design. The city is making this historic boulevard, which was never a pedestrian friendly space, a best practices laboratory, attempting to knit it better into the urban fabric. The Philadelphia Museum of Art, which concludes the boulevard, has recently inaugurated a new garden designed by the late sculptor Sol LeWitt. Titled *Garden Lines in Four Directions in Flowers*, it consists of four different colors (white, yellow, red, and blue) arranged in four equal rectangular plots and rows going in four directions. It is intended to be colorful in all seasons. LeWitt designed it thirty years ago, but it only opened on the parkway last year. The parkway also has new OLIN-designed gardens and the Paul Cret-designed Rodin Museum, which features gardens by Jacque Greber, and the Barnes Foundation, all of which give a new emphasis to pedestrians. Nearby, where the Parkway meets Logan Square, The City Center District, a public-private organization, has just opened Sister Cities Park, which includes a Children's Discovery Garden, Café, Visitor Center, and fountain. Designed by Philadelphia architecture firm DIGSAU and Studio | Bryan Hanes landscape architects, it is the most important new public space in the city along with Field Operations' Race Street Pier, Erdy McHenry's Independence Café, and a meandering

24-acre park and play fields that Michael Van Valkenberg Associates has created between the Schuylkill River, Amtrak rail line, and a highway.

It is not just planning and landscape design that makes Philadelphia a hub of creativity, but also architecture. Perhaps the first really important building in the city was the Eastern State Penitentiary designed by architect John Haviland and opened in 1829. Though it is barely known today by architects, it was not only the second most expensive building in the country (after the U.S. Capitol) when it was constructed, but its hub and spoke radial design quickly influenced the construction of at least 320 similar institutions around the world. This high perimeter walled 10 ½-acre facility was based on the Quaker-inspired notion of "confinement in solitude with labor." While it seems a harsh environment today, it represented a major advancement in 19th century prison reform. It closed in 1971 after 142 years of active use and is now open to the public as a museum. It is not likely on many architects "must see" list when visiting the city, but it should be as it is a bricks and mortar reminder of how powerful architecture and its social programming are to those who inhabit its spaces.

New buildings in Philadelphia do not all receive the national press coverage that the new Barnes Collection facility garnered, but the city has a number of outstanding new works by local and regional architects that deserve to be better known. In the very heart of the city, adjacent to the 19th century City Hall (once the tallest masonry building in the world), Kieran Timberlake has designed Dillworth Plaza. The plaza combines landscape design (OLIN again) and architecture, including two soaring glass subway entrances, to improve accessibility while respecting the historic backdrop.

A dozen blocks west of City Hall and across the Schuylkill River, the University of Pennsylvania campus has always been a privileged zone of prestige architecture with buildings by Frank Furness, Louis Kahn, Venturi and Scott Brown, and Fumihiko Maki. In 2006, this illustrious list was joined by the iridescent, ivy green presence of Skirkanich Hall, designed by Williams and Tsien. A block away, the Weiss/Manfredi-designed Krishna P. Singh Center for Nanotechnology has just opened, continuing the tradition of extraordinary educational buildings. Weiss/Manfredi was a perfect choice for this building, which sits just off the campus proper, as the firm refined its "landscape into a building" signature style to create a gateway to the adjacent campus. The design arranges laboratories around a central quad, visually connecting the sciences to the street and providing a new indoor and outdoor open space for student and faculty interaction. It is a model for what universities,

which often wall off their campuses to the outside world, should be doing in today's cities.

As good as all this sounds, research by Mixplace Studio (a collaborative project that includes the Slought Foundation, People's Emergency Center, PennDesign, Estudio Teddy Cruz/Center for Urban Ecologies, and UCSD) points out that all of the new architecture and advanced urban thinking taking place in Philadelphia tends to focus on the central commercial districts and not its surrounding residential neighborhoods—particularly those that are poor and underserved. One Mixplace project, "One Linear Mile," focuses on ten consecutive blocks that move "across race and class, from public school to private university, and from public disinvestment to total privatization." It points out that Philadelphia's principle strategy for poorer residential neighborhoods is to hope the private market alone will solve the problem either through gentrification or cheap commercial housing. One Linear Mile points out the rather obvious fact that private real estate investment tends to avoid poor neighborhoods in search of the higher financial returns to be found in more affluent or up-and-coming areas.

However, there are two new commercial projects that belie this general rule and may well help create a more equitable future in low-income neighborhoods. The new environmentally aware mixed use housing project Folsom Powerhouse, designed by ISA Architecture, is just the sort of sensible and affordable project that could easily be copied all over the city. Then there is a project called The Piazza in the Northern Liberties neighborhood, which features an 80,000-square-foot public space. Designed by Erdy McHenry Architects, The Piazza is a three building complex with a perimeter wall that is the closest thing to a European piazza that we have in this country. The complex features shops on the ground floor that open onto the open space and above are Le Corbusier-inspired two-story loft apartments. The project has the feeling of being cut off from the surrounding troubled neighborhood. Once you are inside the Piazza, it is an experience unlike anything outside of Disneyworld. If the city were to build on this project with a more developed infrastructure it could be the catalyst for the entire area.

But de-industrialized neighborhoods like Northern Liberties are at least proving to be cheap workshop space for designers and fabricators. Milder Office moved there from New York. The fourteen-member collaborative of sculptors and fabricators called Traction operates out of a large old streetcar manufacturing warehouse. And Veyko metal fabricators is located in an old loft district.

In fact, according to Scott Brown, the city is not preserving the



TERRY FOSS



COURTESY PHILADELPHIA MUSEUM OF ART



COURTESY CITY DISTRICT

Top: The Chestnut Hill Quaker Meeting House designed by James Turrell has one of the artist's famous skyspaces. **Middle:** The Philadelphia Museum of Art's Sol LeWitt-designed garden.

Bottom: Sister Cities Park, designed by DIGSAU and Studio | Bryan Hanes landscape architecture, is one of the city's most important new public spaces.

greenways that Ed Bacon created to link residential Society Hill to the historic quarter on Walnut and Chestnut streets. When Scott Brown and Venturi designed the Benjamin Franklin National Memorial, it was meant to be a way stop on Bacon's pedestrians connections. In spite of Scott Brown's protestations, the walkway into the memorial and museum has been gated off and closed when the Museum is not open. A few blocks along Bacon's Greenway, however, Isaiah Zagar's ongoing tile mosaic project Magic Garden is still morphing and growing in and around once abandoned buildings. It is now in the center of an increasingly gentrified part of the city. If this folk art monument is not enough to

bring an urbanist to Philadelphia for a design weekend, perhaps they will be drawn by the recently completed James Turrell-designed Chestnut Hill Quaker meeting house, with one of his signature sky spaces, or Mark Newson's upcoming first retrospective at the Philadelphia Museum of Art. The list of attractions goes on.

Given these assets, if Philadelphia could just put a little more effort into upgrading the infrastructure of its troubled residential neighborhoods it would be a truly unique and exciting urban laboratory. This might be said of almost any American city, but Philadelphia has the tradition and creativity to make it work.

WILLIAM MENKING

THREE CASE STUDIES SHOWCASE THE PERFORMANCE, PROGRAMMATIC, AND DECORATIVE POTENTIAL OF CONTEMPORARY GLASS.

FIRST GLASS



SCOTT RUDD

QUEENS MUSEUM
OF ARTFLUSHING
MEADOWS-CORONA
PARK, QUEENS,
NEW YORK

Grimshaw's recent renovation of the Queens Museum of Art involved the task of unifying a previously divided building under a single program. The institution used to share its walls with an ice skating rink. The museum occupied the north half of the building—originally constructed as the New York pavilion for the 1939 World's Fair—and the rink the south half. When, in 2008, the rink moved into the newly completed Handel Architects–designed Flushing

Meadows-Corona Park Natatorium and Ice Rink, which was part of New York City's 2012 Olympic bid, the museum had the opportunity to stretch out, occupying the entire 105,000-square-foot building for the first time since being founded in 1972.

The architects saw the opportunity to greatly improve the museum's somewhat confusing circulation scheme, as well as support its mission of bringing the community together around art. By shifting the main entrance away from where it had previously been off the north parking lot, at the narrow end of the rectangular plan, to the center of the longer west facade, they were able to usher visitors directly into the building's cavernous central volume. By arranging temporary exhibition galleries around this space, which functions as a large works gallery, the architects created an easy to navigate experience where figuring out where to go next is

simply a matter of looking around.

Glass played a key role in supporting Grimshaw's design concept and in creating a bright and airy experience on the interior. Both eastern and western faces of the building were opened up with glass walls that let daylight in, welcome the community, and create a view corridor that passes straight through the space from the Grand Central Parkway to the Unisphere—the great, globular icon of Flushing Meadows-Corona Park. The west facade features a screen that can be animated by a color-changing LED system. A variety of artists will be invited to program the system over time.

Even with the glass facades, the large works gallery, with its soaring ceiling, promised to be a dark space. This could be solved with skylights, but then skylights, without control measures, can create tricky daylighting conditions for museum artifacts, many of which deteriorate in direct sunlight. In addition, the

architects wanted to create a seamless experience, where visitors could go from outside, into the great hall, and then into the galleries without perceiving the difference in light level. "On a bright day, it's 10,000 foot-candles outside," said Mark Husser, managing partner for Grimshaw's New York office. "We had to step that down to about 15 foot-candles in the galleries, and we attempted to do that without having a noticeable change or a lot of glare or shadow."

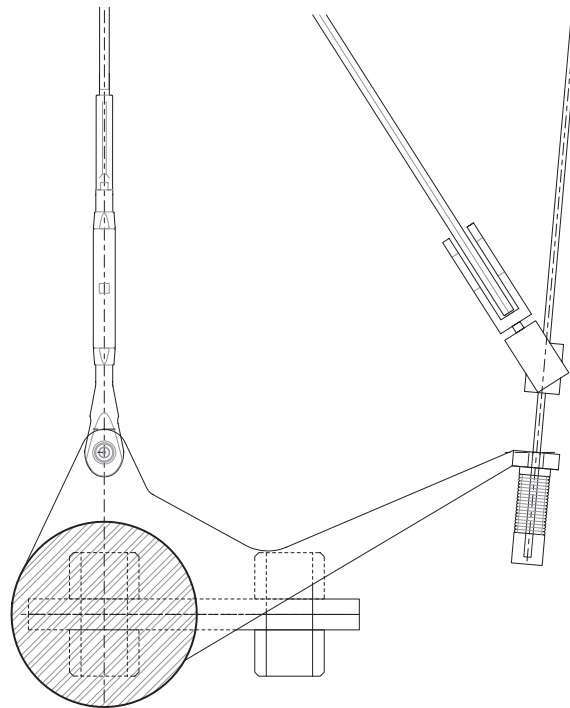
In order to accomplish this effect, Grimshaw designed what is unofficially referred to as the "Hanging Lantern," a daylight chandelier of sorts composed of canted glass louvers suspended by stainless steel cables around the great hall's central skylight. The glass louvers, which range in width, are built up from two 5mm-thick pieces of low iron tempered glass that are laminated together with an SGP interlayer. The down

facing sides of the louvers are acid washed, to catch and diffuse daylight, while the up facing sides are left glossy, to make them easier to clean as well as to create a shimmering effect on the inside of the lantern. The edges of the glass louvers are polished, post lamination, a delicate process that removed a mere 1/64-inch of material to clean up the edges and create a sparkling, diamond-like effect. The louvers are canted at different angles to catch sunlight entering from the skylight, which also features louvers, and direct it to the galleries, whose ceilings are outfitted with louvers of their own that further diffuse the light. "We did sun studies to determine the angles of the louvers," said Casimir Zdanus, Grimshaw's head of industrial design. "When direct sunlight hits the pieces of glass they light up like a halogen."

Grimshaw designed the Hanging Lantern, which combines daylighting and structural design, with consulting



SCOTT RUDD



ALL IMAGES COURTESY GRIMSHAW UNLESS OTHERWISE CREDITED

Facing and Above: A hanging lantern of acid washed glass and stainless steel cables captures and diffuses daylight throughout the large works gallery.

Top right: The feature stair has laminated glass treads and landings.
Bottom right: A custom-designed ring beam attaches to the bottom of the lantern's cables, pulling them into tension.

Below: The main entry facade is outfitted with a programmable light display.



HOLLY TSAI

engineer Michael Ludvik. The tempered glass louvers, which handle some structural loads, are attached to inner and outer sets of steel cables that drop down from the ceiling with machine finished 304 stainless steel connections. At the bottom of the lantern, which hangs more than 31 feet down from the ceiling, is a ring beam made up of 6-inch-diameter solid steel billets fastened together with heavy-duty bolts. At 20,000 pounds, the ring beam pulls the cable system into tension. While the 8mm-diameter outer cable carries most of the load, the 6mm-diameter inner cable attaches to the ring beam via a spring connection that allows the pendulous structure to sway without breaking the glass. The inner cables are also tuned to achieve a sensuous curving profile on the inside of the lantern.

Grimshaw also designed a glass-treaded feature stair that encourages access to the second floor and provides a series of landings that offer a good view of the large works gallery and the Hanging Lantern. The landings and treads are composed of four piles of ½-inch-thick low iron annealed glass laminated together with SGP interlayers. The upper surface features an acid etched non-slip

surface and the structure was designed so that even if all four piles break the interlayer will continue to carry the live load. Annealed glass was chosen, as opposed to tempered, so that the edges could be polished down flush without shattering, a detail that gives the edges of the treads a jewel-like translucency.

AARON SEWARD

Architect:
Grimshaw Architects
grimshaw-architects.com

Architect and engineer of record:
Ammann & Whitney
ammann-whitney.com

Engineer:
M.Ludvid Eng'g
mludvik.com

Glass fabricator:
ANGORA
agnora.com

Stair glass installation:
M Cohen and Sons
mcohenandsons.com

Lantern Fabrication and Installation:
AMG Design
amgdesign.net



OHIO STATE UNIVERSITY SOUTH CAMPUS CENTRAL CHILLER

COLUMBUS, OH

Ohio State University's south campus central chiller is a utilitarian powerhouse. It pumps cool water to more than half of the campus' buildings. It is also host to a dynamic light show, thanks to an array of glass fins affixed to its concrete facade.

"Rather than just showing the pipes, we wanted to represent energy itself," architect Carol Ross Barney told *AN* when the project was first announced in 2010. Now complete, the 95,570-square-foot building sports dichroic glass, composed of multiple micro-layers of fused metal oxides. A coating just 30- to 35-millionths of an inch thick can contain up to 50 layers of these materials, which condense on the glass after being vaporized by an electron beam in a vacuum chamber.

Those tiny bits of metal reject certain wavelengths of light, so the dichroic fins reflect and transmit different colors simultaneously.

Which colors pass through and which bounce back depends on the angle of view. The end result is a constantly shifting array of colors that dance across the building exterior.

Previously it hadn't been affordable to laminate dichroic film between layers of glass. Ross Barney Architects worked with glass manufacturer Goldray Industries to laminate the dichroic film, which was originally developed by NASA for use in space. The exterior application created concerns for the longevity of the thin film, so Goldray tested several glass products to sufficiently protect the film without distorting its ability to transmit light. Based on its success, Goldray has since used similar fins on projects from Indianapolis to Istanbul.

Structural shapes and welded plates hold the glass fins perpendicular to the building's precast panels. The incandescent fins themselves convey a sense of energy, Barney said, but clear sightlines into the mechanical innards of the chiller plant also put the building's utility front and center.

Still, no moving parts are visible. Instead, the precast plates that make up the ten-story building are punctuated with varied rectangular windows, complementing the geometry of the glass fins. Oldcastle manufactured the aluminum curtain wall window system, whose insulated exterior panels also cut down

on energy use. Inside, equipment decks are grated for natural cooling so the chiller, which anticipates LEED certification, won't have to be chilled itself.

To hear the designers tell it, in a rundown of their research and development process, "the building becomes an ethereal expression of the functional process of releasing thermal energy into the air to produce chilled water." Cool.

CHRIS BENTLEY

Architect:
Ross Barney Architects
r-bar.com

Glass fins:
Goldray Industries
goldrayindustries.com

Curtain Wall:
Oldcastle
oldcastle.com



BRAD FEINKNOFF

LANGHAM HOTEL

CHICAGO, IL

Like many who attempt to transform Mies Van der Rohe landmarks, interior designers Richmond Group got some flak for putting a glitzy hotel into one of the architect's stately modernist icons along the Chicago River. Langham Hotel, which now occupies floors 2-13 of the 52-story tower, is more known for glamour than clean geometry.

But the design team's intervention narrowed in on one of the sky-

scraper's key materials: glass. "We wanted to emphasize the extensive use of glass on the facade," Richmond Group's Deborah Bray said in a press release, "to deliver an individual and innovative design, which reflected the linear elements of the existing architecture."

Alliance Glazing and GLASSource helped outfit the lobby's two-floor RiverRoom with

a unique array of composite panels of Pilkington Optiwhite glass. They bonded ¼-inch low-iron beveled glass to both sides of an extremely flat 3/8-inch monolithic panel, computer numerically controlling each panel to keep the floor-to-ceiling array of panels uniform. Individually cut and fit brass strips divide each panel.

"The feel is almost like you're in a prism. The light reflects in different directions," said Alliance's Dan Shields. "But when you get close to it, you're able to get nice views out, so you're not taking away the skyline feel. It's more art than it is just glass."

Over six months of testing and mock-up production, Alliance and Bohle Group developed an adhesive that cures under ultra-violet light, keeping the composite panels together without forming bubbles in the glue. Despite being made from many small pieces of beveled glass, the feature wall appears unified.

GLASSource's Jim Arnold said the UV bonding was the first of such detail and scope. "Full size vinyl templates were printed to control the layout process and each small section took between two to four days per panel just to do the UV bonding," he said. "After almost 15 months from the first discussions the designers vision and the end result turned out to be

very spectacular as well as unique."

Langham Hotel opened its Traveller restaurant and bar this year, completing the bottom floors' transformation from office space to high-end hotel; and the focus on glass does not end at the lobby. Electrochromic glass from Guardian separates the bathrooms—with the flip of a switch, the glass switches from opaque to transparent. Televisions within the mirrors add another touch of luxury, rounded out by custom diamond-cut shapes in each mirror enclosure that match the carpeting.

CB

Designers:
Richmond
www.richint.com

Lohan Anderson
lohananderson.com

Rockwell Group
rockwellgroup.com

Glass fabricators and installers:
Alliance Glazing Technologies
allianceglazing.com

GLASSource
glassource.net

Guardian
guardian.com



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Architect: LS3P Associates Glazier: Charlotte Glass



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DECEMBER

WEDNESDAY 4
SYMPOSIUMS

Architecture Book Talk:
Witold Rybczynski

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

**Art, Design, and the
Urban Environment:
Urban Revitalization
and East Harlem Zoning**

6:30 p.m.
National Academy Museum
1083 Fifth Ave.
cfa.aiany.org

FRIDAY 6
SYMPOSIUM

**Old Topographics:
Photography and
Urbanization in
Nineteenth-Century Paris**

11:00 a.m.
National Gallery of Art
East Building Concourse,
Auditorium
Sixth and
Constitution Ave., NW
Washington, D.C.
nga.gov

SATURDAY 7
TOUR

**AIANY Around Manhattan
Boat Tour: NYC Bridges &
Infrastructure**

1:45 p.m.
Chelsea Piers (Pier 62)
West 22nd and Hudson River
cfa.aiany.org

SUNDAY 8

EXHIBITION CLOSING

**Infinite Place: The Ceramic
Art of Wayne Higby**

Smithsonian American Art
Museum
Renwick Gallery
1661 Pennsylvania Ave. NW
(at 17th Street)
Washington, D.C.
americanart.si.edu

THURSDAY 12
LECTURE

**The Ephemeral City:
Lessons from Modern Rome**

6:00 p.m.
Center for Architecture
1218 Arch St.
Philadelphia
philadelphiafca.org

SATURDAY 14
WITH THE KIDS

**Family Design Day with
Learning by Design:
Gingerbread**

10:30 a.m.
Boston Society of Architects
BSA Space
290 Congress St.
Boston
architects.org

TUESDAY 17
LECTURE

**LA.IDEA: Maestros de
Arquitectura Fall Lecture—
Enrique Norton**

6:30 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

WEDNESDAY 18

EXHIBITION OPENING

**The American West in
Bronze, 1850–1925**

Metropolitan of Museum Art
1000 Fifth Ave.
metmuseum.org

SATURDAY 14

EXHIBITION CLOSING

**Dorothy Heller Paintings from
the 1950s and 1960s**

The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

THURSDAY 19
TOUR

**Recycling Buildings: Finding
New Building Opportunities
In and On Old Structures**

12:30 p.m.
440 First Street NW
Washington, D.C.
aiadc.com

JANUARY

SUNDAY 5

EXHIBITION CLOSINGS

**Participatory City:
100 Urban Trends from the
BMW Guggenheim Lab**

Solomon R. Guggenheim
Museum
1071 Fifth Ave.
guggenheim.org

**Léger: Modern Art
and the Metropolis**

Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy.
Philadelphia
philamuseum.org

Charles Marville:

Photographer of Paris

National Gallery of Art
West Building, Ground Floor
Sixth and
Constitution Ave. NW
Washington, D.C.
nga.gov

TUESDAY 7
TOUR

**Exhibition Open House:
Practical Utopias**

6:30 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WEDNESDAY 8
EXHIBITION

**Asian Cities and the
Future of Public Space**

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

SUNDAY 12

EXHIBITION CLOSING

**Behind Closed Doors: Art in
the Spanish American Home,
1492–1898**

Brooklyn Museum
200 Eastern Pkwy.
brooklynmuseum.org

MONDAY 13
SYMPOSIUM

**Oculus Book Talk: Alexandros
Washburn, The Nature of
Urban Design**

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



COURTESY MASS MOCA

IZHAR PATKIN: THE WANDERING VEIL

MASS MoCA
87 Marshall St., North Adams, MA
December 7 to TBD

Izhar Patkin: The Wandering Veil is a survey of the Israeli-born, New York-based artist. Grand, labyrinthine, yet intimate, the exhibition occupies the entirety of MASS MoCA's largest gallery. The works on display are rich with personal narrative, political metaphor, and myth, highlighting the many formal innovations Patkin has pioneered in the course of his 30-year career. The show's centerpiece is a cycle of spectacular mural-size paintings on tulle fabric that are making their U.S. debut. Entitled "Veiled Threats," the cycle was inspired by the late Kashmiri-American poet Agha Shahid Ali's writings on memory, loss, love, and exile. Co-organized by MASS MoCA, *The Wandering Veil* is coming to Massachusetts from the Tel Aviv Museum of Art and the Tefen Open Museum in Israel, where it premiered last year.

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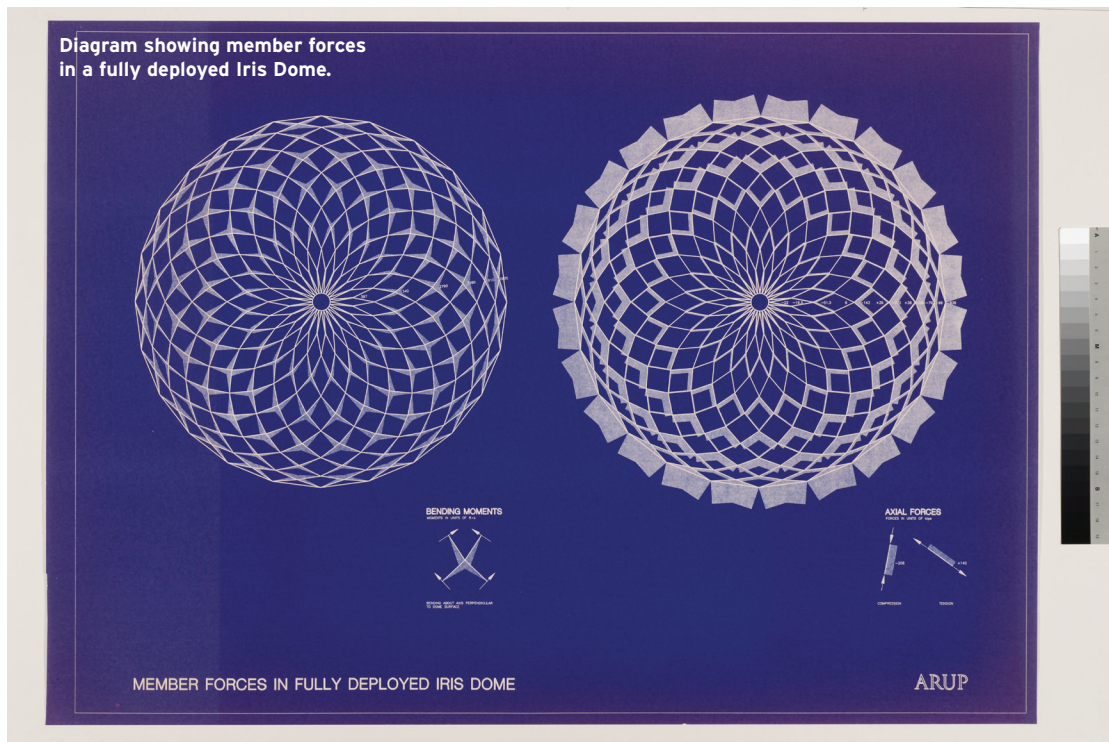
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Domo Arigato Mr. Roboto

Archaeology of the Digital
Edited by Greg Lynn
Sternberg Press, €29.00

The term digital in architecture carries a certain connotation: the promise of improved collaboration, efficiency, and ease. So often, the use of *digital* is qualified by “in the future.” Greg Lynn inverts the idiom by examining “the recent past” in his curatorial and editorial compilation, *Archaeology of the Digital*, by discussing four prominent architects at their creative apex in the 1980s. Along the way, a fifth star dominates the conversation—

the unsung heroics of the machine, computer, code, and scripts.

As Mirko Zardini points out in the introduction, the term archaeology suggests a great sense of loss. Lynn’s ambition, in conjunction with exhibitions and seminars by the Canadian Centre for Architecture (CCA), is to challenge how we think about preservation of digital iterations, even permitting access to digital records for future use and research. How can currently inaccessible byproducts of architectural design, such as a digital model, be curated alongside the classic documentation objects (sketches, physical models, and drawings) to heighten the interactive delivery experience of future research and curated exhibitions? *Archaeology of the Digital* is one format that relies heavily on static documentation and

anecdotal interviews about a time distant from the present—a time when computers were limited by speed.

The 1980s was a decade where interest in the digital world existed among many forward-thinking architects, but was not commonplace. Perhaps the most notable early adopter was Frank Gehry’s office, Gehry Partners. The Fish, a sculpture located on Barcelona’s waterfront for the 1992 Olympics and one of the first public projects by Gehry, pulled in aerospace industry veteran Rick Smith to develop methods to model and build complex shapes. When Gehry asked the question if the structure could be built, Smith responded with “a fish is kind of aerodynamic... sure.” And so it began. Utilizing digital modeling, Gehry Partners proceeded to projects such as the Guggenheim Museum Bilbao,

leveraging the digital model to bring the most sculptural of forms to life. Prior to project bid, the office educated six bidders in CATIA software, resulting in a one percent spread and 18 percent below budget. Though the value of digital tools and process was clear, Gehry never lost sight that it was personal intervention that transformed computer information into the built form.

At the time, aerospace and engineering industries would design directly within the computer environment, but leaders in architecture like Gehry were still heavily reliant on physical models. Tensho Takemori explained the extensive efforts to mold physical sheets of velvet, lathered with beeswax, to achieve the complex ripples of the proposed Lewis House roof, then translate the sculptural shapes via a digitizing arm into the computer, and finally proceed with documentation. Fundamentally, the processes adopted from aerospace and automotive industries were not commonplace in architecture because the ability to prototype for a one-of-a-kind building is cost prohibitive compared to a 747, for example.

The dialogue continues with several perspectives from the team of Peter Eisenman’s competition design for Biozentrum, including Eisenman, Benjamin Gianni, Chris Yessios, Joe Tanney, and Lynn himself. Though the project did not seek to be parametric, the parallel role of the computer, alongside traditional methods, was used to perform *macrotransformations* (consolidation of multiple transformations into a single operation) on forms seeking to provide variations resulting from DNA strand algorithmic inspirations. As Eisenman states, application of form from diagram “was so dumbly literal.” It was not the digital process or computational algorithms, but instead, the diagram

that interested him. As Gianni points out, Eisenman’s interest in the diagram was its potential ambiguity and ability to be misread. While the project was being designed in Eisenman’s New York office, student’s in his Ohio State University studio were facilitating the computational iterations that would be sent overnight by FedEx on a daily basis. It was an iterative feedback loop of optioneering, whose breadth and speed were made possible through the application of computational analysis.

The interviews proceed with Chuck Hoberman and Bill Record regarding kinetic forms and artwork they’ve collaborated on, and Shoei Yoh regarding the application of computational structural analysis on long span structures in Japan in the mid-1980s. Hoberman’s work is founded on mathematics, geometrical understanding, and kinetics, and he even states that the computer is not necessary to his process. Yoh acknowledges that the computer allowed the building to be thought of “more as a machine or organism” permitting iterations and refinement. Ultimately, forms were driven by the programmatic layout and the importance of light in his structures, not by the computer or computationally derived roof structure. Though both designers’ works could be achieved without computers, the integration of computer analysis and visualization changed the process by which the structures were developed.

A distinguishable characteristic of Lynn’s compilation is the side-by-side, parallel presentation of discussion and visual representations with *Field Notes* on the left side and *Project Files* on the right. This ingenious layout allows the reader to flip through sketches, project documentation, analytical output, **continued on page 22**



In pursuit of an inventive and flexible interpretation of Freshkills Park’s damaged land and its recovery of health and biodiversity, together with the intention to trigger the imagination of people, the Land Art Generator Initiative hosted the competition “Regenerative Infrastructures.” The results of the competition are featured in the

book *Regenerative Infrastructures: Freshkills Park NYC, Land Art Generator Initiative*. The projects include a variety of proposals including visitor-tours, on-site events, educational programs, installations, performances, scientific environmental research, and the expanding definition of the park that challenge the terminologies

GLYPTIC PHENOMENA

Regenerative Infrastructures: Freshkills Park NYC, Land Art Generator Initiative
Edited by Caroline Klein
Prestel, \$49.95

of public art, urban landscapes, and sustainable structures and technologies.

The introductory essays lay down the Land Art Generator Initiative’s theoretical opinions on sustainable land art considerations, covering topics on aesthetics in sustainability, the contemporary issue of garbage-production, the artist’s role, and the relationship between landscape and infrastructure.

The extreme articulation of land art, which came to being in the United States in the late 1960s and early 1970s, where the designer interprets the direct linkage between landscape and project, is expressed in this competition through various sources of inspiration. This artful process reminds one of the epistemological relevance of the

ground playing a significant role of a constant in the equation of the earth’s complex stability, similar to the formulation of the Gaia hypothesis of the 1970s by chemist James Lovelock, taking place parallel to the phenomenological investigations and new-expressionism. The Gaia hypothesis considers the treatment of the ground as a point of reference of a self-organizing system, where each particle that is being placed becomes strongly affected by its behavior. This doesn’t refrain much from the complexity theory of the same period of post-modernism, where qualities of architectural open space compositions were trying to find deeper values of linkages among forms, themes and aesthetic ideas, investigating multivalent relationships of many

meanings.

This evolution of ideas becomes supremely relevant to the Regenerative Infrastructures projects, which try to use every installation piece for the production of renewable energy. A noteworthy example could very well be the winner of the competition, “Scene-Sensor//Crossing Social and Ecological Flows,” which uses piezoelectric generators to harvest energy from the wind and the visiting humans, employing the form of an attractive screen and the metaphorical concept of mirroring and reflection in the actual experience of the final solution.

The intensions of land art were initially a movement of disapproval towards the modern developing movement of machinery, artificiality, *plastic aesthetics*, and commercialized architecture. Pursuing natural simplicity through concepts of minimalism, geometrical simplicity and organic expressionism, the movement initially spread in Europe, with works usually positioned in the **continued on page 22**

THE ARCHITECT'S NEWSPAPER DECEMBER 4, 2013

GLYPHTIC PHENOMENA continued from page 21 countryside and intended to reveal their pure concept from a bird's eye view. With the *Regenerative Infrastructures* of Freshkills Park, one sees the progress, not only in the sense of sustainability, but also in the partaking in the traces of the memories of the urban ground, offering experiences of subconscious investigation. Ideally, the land art figures follow existing patterns of the land, being traced as blueprints in quest of creating memories of past existing contours.

Dimitris Pikionis, of the same generation as Le Corbusier and Mies van der Rohe, delves deeply into the investigation of this groundscape and topographical sensibility, associating the designs with the direct interaction of the being with the "glyptic form of the site." This very glyptic over-design of the site's topography is evident in *Regenerative Infrastructure* projects such as "Fresh Hills," "99 Red Balloons," and "Currents," to name a few. But also Aldo van Eyck's interpretation of the Amsterdam playgrounds are a pure expression of this phenomenon, translating the morphological characteristics of the place into playground objects laid out on the outline of a cement grid. In the Freshkills Park projects, using the topography as the blueprint layer, this happens with the "PowerPlay" proposal, a "sculpturally stimulating and energy-generating interactive kinetic play-space."

Both of Pikionis' and van Eyck's theories combined translate to some of these projects' solution of touching and the sensory perception of the child searching for elementary signs traced on the ground and punctuated through a rediscovery

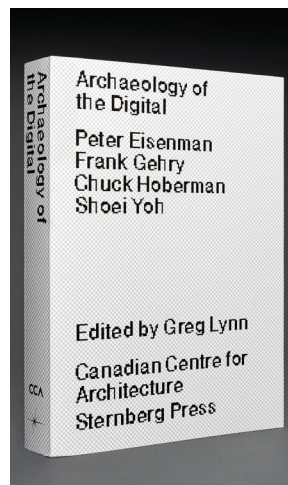
of landscape obstacles that absorb and distribute energy.

The interplay of the proposals takes various forms, including solar loop landmarks, the minimal element of the line, triangles representing natural healing, cylindrical energy collectors, bird-forms, panels, mechanical ghosts, kites, arching frames, rods as generators, three-legged modules, clouds, gas molecule forms expressed under high pressure, natural-looking elements of stems and blooms, trees, currents, and inflatable roofs. They are all valid solutions for contemporary situations of a landscape of historical importance, in the midst of a strong topographical imagery. The sources of inspiration for this imagery are also rich and inspiring, including window reflecting and revealing scenes, the relationship between energy and land, the aligning on the moving condition of the landfill's gradual sinking and the rising of the surrounding level, the expression of loss/hope/memory, interactive kinetic play-space, the bond between humans and the park, a bird's wing movement, the revelation of process of power generation, a kite's or flower's or tree's metaphor...

The book concludes with a comprehensive glossary explaining all of the mentioned energy technologies used for every project, completing the figurative character of the new landscape imagery.

Conclusively, it is a book that flirts among phenomenological facts of reality, illusion, and technology, transcending objects and sceneries into multiple layers of meanings, while offering symbolic advice.

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COURTESY CCA

DOMO ARIGATO MR. ROBOTO

continued from page 21 and model photographs about the projects being reviewed without losing one's place. This notion of parallelism, however, is a theme that goes beyond the book's physical format and surfaces in the work of the four designers. Whether it was the tandem modeling in physical and digital by Gehry, or the OSU students and computational files FedExed to Eisenman's office in New York, translations and iterations between mediums were integral to facilitating design process but with multiple digital and analog formats explored simultaneously.

Another almost shockingly consistent message that emerges is the four lead architects' hands-off approach to integrating the digital into the offices and processes. In some cases, it is almost described as despise for the computer. As Takemori noted, Gehry learned the computer's capabilities, but relied on the physical artifact (the model) because it possessed honesty, or inability to misconstrue like the computer screen. Yessios describes Eisenman as "anti-computer," though Lynn credits him as thinking like a computer and parametrically. Hoberman flat-out disregards the computer (and even pencil and paper) as being essential to his process. Strangely enough (and to their credit), these sentiments did not prevent these pioneers from supplementing their process with the digital, integrating perhaps what they were most uncomfortable with, leveraging the talents of the fifth star—the machine, computer, code and scripts—and their creative operators: the Rick Smiths, Benjamin Giannis, Chris Yessios, Bill Records, and Kenshi Odas of the world.

The book is astute in identifying the challenge

presented in documenting and preserving the digital nature of architecture practice today. However, beyond the clever side-by-side format, the booklet medium misses an opportunity to pull in digital documentation. Could the book be supplemented with a link to digital models hosted on the cloud? This raises questions about how successful the curatorship was in gathering digital files from these nearly three decade old projects. Were they lost or does one have to visit the exhibit to engage with these files? Would it have been more successful of a collection if more recent projects were used? How about the side-by-side format? How does that translate to an eBook format?

Lynn and contributors have laid out the problem. Now, as a community, how do we move forward in digitally archiving the abundance of information we generate day in and day out, in a time where computers and analysis are not necessarily limited by speed, but by our ability to navigate, understand, and store data?

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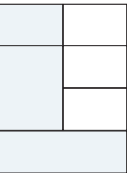
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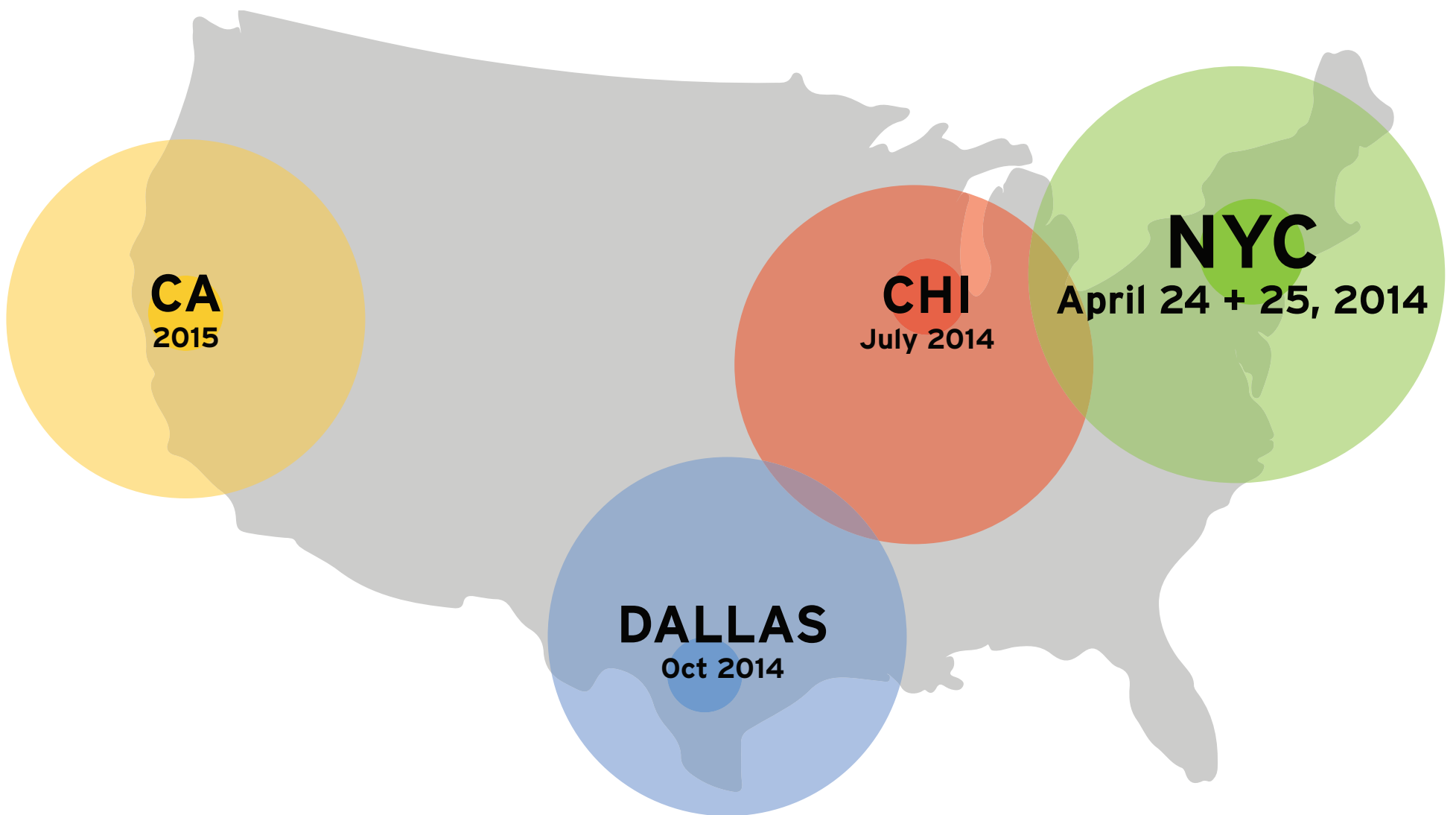
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Experimental Histories at CCA

History as a discipline has a reputation for being conservative, and therefore at loggerheads with the avant-garde thrust of many future-leaning architecture practices and schools. In how many architecture departments is it all too easy to discern the historians in ill-fitted tweed from the designers in bespoke black? And yet a number of architects, artists, theorists, and historians have been pushing the lines between disciplinary categories by working in a vein that might be called “experimental history.” While there are many ways to define “experimental history,” we might provisionally describe it as analyses of the past that lie outside the dominant modes of history writing—the monograph and text—including reconstructions, counterfactual histories, new media, critical conservation, and even destruction.

Such alternative historical practices were the subject of a recent pair of events held at the California College of the Arts (CCA) in San Francisco, both sponsored by the school’s Masters program in Design Theory and Critical Practices. The first was an exhibition entitled “An Olfactory Archive: 1100-1951,” curated by David Gissen and designed by Brian Price and Matt Hutchinson, that explored scent as a medium of historical reconstruction. Suspended in a lightweight steel frame occupying the school’s cavernous Nave were eighteen glass cloches, each encasing a waft of the past: manure in a French countryside, salt air, coal soot from the early industrial era. The efficacy of this unusual presentation of the past quickly became evident, as students and visitors seemed almost magnetically drawn to the cloches. Those who ordinarily might not pause to read a wall text about 14th century Dutch polders, say, nevertheless stopped to take a whiff of them.

On display were works by a number of architects and artists who have experimented recently with odor as a vehicle for recording, representing, and reconstructing historical buildings and landscapes. One of the scents in the show, for example, is a fragrance called “Rotterdam, Olfactory Object” created by Aaron Betsky and Herzog and de Meuron to capture the early 21st century aromas of that city. The designers describe the scent as a mixture of “river water, patchouli, hashish, tangerine, algae, fur, and dog.”

Odor is such an obviously powerful aspect of the experience of the city that one wonders why more urban and landscape historians have not addressed it. I asked my students to describe the characteristic smells of San Francisco, and they quickly identified the tang of the Civic Center, the putrescence of the number 22 MUNI bus, omnipresent vapors of coffee, weed, and the scent of seafood at Fisherman’s Wharf. Odor is immediate, visceral, and sometimes overwhelming. Yet scent, as the cultural historian Alain Corbin has observed, is a traditionally discredited source of knowledge—“at the bottom of the hierarchy of senses,” especially as compared with sight. Ephemeral, invisible, and sometimes to describe precisely, odors are excluded from the purview of most architectural and urban histories.

One of the works in the show that explicitly responds to the absence of smell from the standard historical accounts is Jorge Otero-Pailos’ *Olfactory Reconstruction of Philip Johnson’s Glass House* (2008). The project actually comprises three scents, each incarnating Johnson’s iconic residence at a different historical moment: The odor of the newly built house in 1949 is a blend of freshly lacquered wood, painted steel, and the leather of the house’s Barcelona chairs and bathroom ceiling. The scent from 1959 recalls the “aesthetic of olfaction preferred by sophisticated American men of the mid-to-late 1950s”—a Mad Men-worthy confection of Old Spice, English Lavender, and Acqua Velva. The final fragrance portrays the house in the late 60s, after its surfaces had been infused with the air of thousands of cigarettes and cigars. Otero-Pailos’ project challenges several longstanding biases in historic preservation, such as the tendency to give greater weight to a building’s original state (and its designer’s intention) over the work’s subsequent life, as well as an emphasis on the visual aspects of architecture over its other sensory qualities. The scents of the Glass House, like the exhibition as a whole, invite speculation about what it means to reconstruct and to understand the past.

Test Sites

Historians of a more disciplinary bent might ask, is reconstructing a smell “legitimate” history? After all, without actual historic air samples, the reconstruction of what a house

smelled like seventy years ago is necessarily a work of imaginative recreation. This was one of the questions probed at “Test Sites: Experiments in the History of Space,” a symposium organized by David Gissen and myself at CCA on October 12. The event gathered a number of architectural historians, theorists, artists, architects, and people whose identities are mash-ups of the above. Each presented a project, or series of works, that could be considered “test sites” for practices in experimental history.

As part of a panel on “Archives,” for example, the San Francisco-based artist Amy Balkin presented an ongoing project called *A People’s Archive of Sinking and Melting* (2012), in which she asks people living in places at risk of disappearing to contribute items to a collective archive. The notion of a “people’s archive” responds to the problematic issues around authority, control, and access attending most institutional archives. Such collections—places like MoMA, Avery Library, or the Fondation Le Corbusier—comprise the typical starting points for architectural historians. Yet nagging problems plague historians’ relationships to these official collections. Who determines what is valuable enough to be saved, and according to what criteria? How is history distorted when the guardians of an architect’s papers want to “edit” his or her legacy? Balkin’s project draws attention to exactly these questions of framing, editing, and curatorial authority. Her *People’s Archive* is strikingly varied: it includes items best described as debris—a crumpled Ramen package retrieved from New Orleans’s Upper Ninth Ward, a Kodachrome film box salvaged from a flooded Brooklyn basement after Hurricane Sandy, an empty tuna fish tin from Cape Verde—alongside more obviously “valuable” artistic items such as a carved whalebone from Alaska. Whereas most historians use the archive as a starting point, a source for the materials that are then interpreted, Balkin’s project ends with the archive—one that is “open source” and that the artist describes as a kind of “proxy” for political consciousness among a dispersed public.

Several of the projects presented at the symposium shared a preoccupation with issues of pollution, climate change, and the degraded atmospheres of modern cities. Otero-Pailos, for example, spoke about a series of works entitled *The Ethics of Dust* (borrowing a phrase from John Ruskin), in which he uses a latex treatment to remove

Left: The Ethics of Dust; Center and right: the Olfactory Archive.

pollution and dirt from historical sites such as the Doge’s Palace in Venice (2009) and an Alumix factory in Bolzano, Italy (2008). The result renders dust itself into an object of historical and aesthetic contemplation. Mark Wasiuta and Marcos Sánchez, architects who teach at Columbia and the University of Southern California respectively, presented a project that likewise “reconstructs” pollution, entitled *Instructions for the Reconstitution of Historical Smog* (2011). The project takes the form of an elaborate diagram of a machine theoretically capable of recreating the smog conditions of a specific site and time—for example, Los Angeles on September 14, 1955, using the archival records compiled by air quality agencies beginning in the 1940s. Like Otero-Pailos’s project, *Instructions* makes palpable something normally devalued by historians and preservationists, calling attention to smog—a condition that profoundly shapes the environment and perception of Los Angeles but rarely is addressed by historians. By drawing on actual scientific archives, Wasiuta and Sánchez’s project also cleverly plays on the idea of historical “reversibility”—the idea that historic data-banks not only record the past but also offer instructions for future reconstructions.

No doubt many professional historians would describe the above projects as works of conceptual art rather than “history.” Greg Castillo, a professor at the University of California at Berkeley and a respondent for one of the symposium’s panels, voiced the concern that a work of history must advance a new interpretation of events that responds to and builds off past scholars’ work. This definition seems sensible, and yet it also raises questions. Must history always offer definitive and clear accounts of the past? Or can historical analysis take forms, like smog itself, that are murkier, more speculative, and ambiguous? What if history adopted some of the modes of conceptual art and design practices to produce forms that raise as many questions as they answer? Perhaps befitting a symposium on experimental practices, the results are still being analyzed. What’s certain is that these and other questions related to the future of experimental architectural history will continue to be a subject of debate at CCA in the months ahead.

IRENE CHENG IS AN ASSISTANT PROFESSOR AT THE CALIFORNIA COLLEGE OF THE ARTS.

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