1ST ANNUAL
BEST OF DESIGN AWARDS

THE JURY HAS CONVENED AND JUDGED OVER 200 SUBMISSIONS. TURN TO PAGE 18 AND SEE THEIR SELECTIONS FOR BEST FABRICATION PROJECT, FACADE, INTERIOR, LANDSCAPE, STUDENT BUILT WORK, AND BUILDING(S) OF THE YEAR. IN ADDITION, LEARN ABOUT THE CONSULTANTS, COLLABORATORS, AND SOURCES BEHIND THESE PROJECTS.
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As we enter 2014, we are thrilled to publish our first annual Best of Design Awards, a unique, project-based awards program that reflects the editorial strengths of The Architect’s Newspaper. The six categories—building of the year, facade, fabrication, landscape architecture, interiors, and student built work—showcase the diversity of the field today and the broad commitment of our readership. Also unique to our awards program, we are showcasing the consultants, manufacturers, and products that contributed to these award-winning designs (see page 25).

We couldn’t be happier with the results, which include a three-way tie for building of the year that mirrors the varying strains in the field today, from the formally expressive to the sublimely refined to the socially and ecologically engaged.

I’d like to extend a special thanks to our jury: Kate Orff, principal of SCAPE; Thomas Hanrahan, dean of architecture at the Pratt Institute and principal of Hanrahan Meyers Architects; Wes Rozen, principal, Situ Studio; Mic Patterson, partner, Enclos; Dan Wood, principal, WorkAC; and AN’s own William Menking. Thank you for your focus, your wise judgments, and the lively debate. Anyone who has evaluated an awards program (over 200 entries in our first year) knows that sorting through a pool of projects this large is no easy task. Our jury performed with equal parts grace and good humor. Stay tuned for information on entering next year’s awards program, which will be announced in early fall.

Even as we come together to recognize excellence in architecture and design, at press time we are reminded that even critically praised, award-winning, magazine-cover-starring projects can meet the wrecking ball, given enough real estate pressure and institutional power. Though in many ways preordained, MoMA’s decision to demolish Tod Williams and Billie Tsien’s brooding American Folk Art Museum building as a part of a larger expansion and renovation led by Diller Scofidio + Renfro has still sent shockwaves through the architecture community. The project may well address some circulation and visitor experience problems at the Modern, but the erasure on 53rd street of this memorable, human-scaled, richly textured building will be hard for many of us to forget. This loss will be debated for decades to come, as many wealthy (and not so wealthy) cultural institutions continue to pursue bigger is better projects, often at the expense of both architecture and art. We’re left to wonder what the alternatives could have been.

Architecture may be the mother art, as Frank Lloyd Wright said, but it remains a fragile and still too often underappreciated one.

Follow me on twitter: @alangbrake
RENVOLVING DEAN DOOR

There is a rumor making its way around the West Coast that Thom Mayne may have more than one new building in New York. He may be headed east to become dean of Columbia University, replacing the departing Mark Wigley. But we have also heard—despite his protests that he is happy sailing to Catalina—that Greg Lynn may also be interested in the Morningside Heights position. It could be that Lynn would join his wife, Sylvia Lavin, who has long coveted an East Coast deanship. How about if Mark Wigley and MoMA’s departing Barry Bergdoll simply swap positions? There seem to be no end to the rumors of who may be filling one of the vacant deans posts at Cooper Union, Columbia, California College of the Arts in San Francisco, Cranbrook, or the University of Kentucky. We hear that Cooper Union is assembling names and has created a short list (who would want that job now?) that includes the names of several current deans as well as alumnus Daniel Libeskind and philosopher poet Peter Lynch. Then what will happen in the next two years when deanships become available at Penn Design, Yale, and Sci-Arc? Now that Aaron Betsky has left parochial Cincinnati he may be looking for a more hospitable place to work.

ARCHITECTURE BOOKSTORES ARE DEAD. LONG LIVE AN ARCHITECTURE BOOKSTORE?

Closer to home we hear that a new Urban Center may be brewing that would join together at least 11 New York civic organizations that have been adrift in hidden offices all over the city into a single “center” with an exhibition space and an architecture book store. Stay tuned.

SEND GRADUATION HOODS AND WAYWARD URBANISTS TO EAVESDROP@ARCHPAPER.COM

CITY AGENCIES ADVOCATE REMOVAL OF REVILED MOSES HIGHWAY

RESTRING THE BRONX

Only a few weeks before administrations changed hands at the mayor’s office, New York City released a comprehensive inter-agency report seeking to overhaul the Sheridan Expressway, the short but divisive freeway that cuts through the southern Bronx. This new study, which solidifies a number of recommendations introduced last spring, is part of a larger effort to reinvigorate a part of the borough that has been split apart by the unsightly expressway, creating perilous pedestrian crossings and exposing residents to hazardous air pollution.

The scope of this report is more far-reaching than simply the revamping of the Sheridan. It also calls for rezoning to allow for mixed-use development, which the agency says will lead to an increase in jobs.

City Planning (DCP) worked collaboratively with the New York City Department of Transportation, the Economic Development Corporation, and Housing Preservation and Development to put this study together, officially titled, The Sheridan Expressway Study: Reconnecting the Neighborhoods Around the Sheridan Expressway and Improving Access to Hunts Point.

“We always knew this was a long-term plan and would span many administrations,” said Carol Samol, City Planning Bronx Director at DCP. “There are some things we can get quickly, and others that will take more time and require more major steps such as an environmental review and a public review process.”

The proposal not only requires inter-agency teamwork, but also necessitates extensive coordination between city and state. Since the highways are operated by the state, these recommendations must be vetted and ultimately carried out by the New York State Department of Transportation.

The 1.5-mile Sheridan Expressway—a remnant of Robert Moses’ failed plan to create a link between the Triborough Bridge and the New England Thruway—generally operates substantially below capacity but is often used by trucks. To relieve congestion and enhance the connection to the Greenway and Starlight and Concrete Plant parks for pedestrians, the city recommends rehabilitating the northern half of the expressway and turning it into a boulevard. The plan entails three new crossings to establish a direct path to the waterfront and also adding ramps to enable trucks to reach the industrial corridor at Hunts Point more easily.

The city hopes that these improvements will set the ground work for the rezoning of the waterfront and attract new development, drawing more people back to the Bronx and righting a wrong from one of Moses’ most fractious urban renewal plans.

“This study gave us a chance to be visionary about the neighborhood, but to also look at small changes that when all combined will have a powerful effect,” said Samol. “The South Bronx will be a better place.”

Nicole Anderson

The proposal would improve connection and increase waterfront access in the Bronx.

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**Julia Morgan Posthumously Wins AIA Gold Medal; First Woman to Receive Honor**

The AIA has posthumously awarded the Gold Medal—the profession’s highest honor— to California architect Julia Morgan, more than 50 years after her death. Morgan is the first woman to win the prize, which has been handed out for more than a century.

Morgan, who died in 1957, practiced for nearly 50 years, and designed more than 700 buildings, a pace of more than 18 structures a year of widely varying types, including houses, churches, hotels, commercial buildings, and museums. The most famous was William Randolph Hearst’s Hearst Castle, in San Simeon, California (1913). A rambling hillside estate built in the style of Renaissance Spain, with 165 rooms and 127 acres of gardens overlooking the Pacific, Morgan designed elegant and often poetic structures across California, making her mark as one of the state’s most important and talented practitioners.

“Julia Morgan gave the world an abundance of that most valuable gift: creative genius that can bestow—beauty,” wrote Mark Wilson in his book, *Julia Morgan, Architect of Beauty*. Wilson refutes criticism from earlier naysayers, particularly those of the early modernists who rose during her career, calling her work “derivative” and unsavory. “Her legacy speaks clearly to anyone who takes the time to appreciate it: in the subtle beauty of her carefully crafted stairways, in the warm and intimate quality of her thoroughly livable interiors, in the pleasing refinement of every detail on her exteriors; and in the graceful strength of the structural elements of her largest buildings.”

In a bittersweet twist, the AIA awarded its other major honor—its Firm of the Year Award—to New Orleans architects Eskew + Dumez + Ripple in the same week that one of its founders, Allen Eskew, passed away. The New Orleans–based firm is known for using a rigorous Modernist aesthetic combined with a vernacular sensitivity to reinvent its home city and other urban locations. The firm’s projects are a mainstay at local and national awards, ranging from the renovation of the New Orleans Superdome to the Louisiana State History Museum in New Orleans, to Reinventing the Crescent, an exhaustive plan to redevelop much of the city’s battered waterfront. The cause of Eskew’s death was undetermined at press time. “Allen was incredibly proud of this nomination. We are grateful that we can reflect on what we have been able to accomplish,” noted Eskew’s business partner, Steven Dumez. Both Eskew + Dumez + Ripple and Morgan will be honored at the 2014 AIA National Convention in Chicago.

**Belated Gold**

Born in 1872, Morgan grew up in Oakland, and studied engineering at the University of California at Berkeley. Thanks in part to a recommendation from one of her professors, Bernard Maybeck, she became the first woman to study architecture at the École des Beaux-Arts in Paris. In 1904, she became the first woman licensed to practice architecture in California. Her Beaux-Arts education and relentless drive gave her the ability to design in a vast variety of styles, including Tudor, Georgian, Romanesque Revival, Spanish Colonial, and Moorish.

“She was an architect of remarkable breadth, depth, and consistency of exceptional work,” said California Senator Danne Feinstein in her recommendation letter for Morgan’s nomination. Also involved with the nomination was renowned Chicago architect Jeanne Gang, who gathered an extensive dossier on Morgan’s behalf.

“Julia was a true superstar,” said Gang. “Many people know her as the architect of Hearst Castle, but there is so much more to Julia Morgan, and it is my hope that the Gold Medal opens the door to further scholarship.”

Morgan’s most remarkable buildings are breathtaking for both their impact and their variety. They include the Herald Examiner Building (1915) in Los Angeles, an eclectic structure on Broadway combining Mission Revival and Romanesque forms with exceptional Moorish detailing; the Asilomar YWCA (1913) in Pacific Grove, California, a rustic but elegant collection of Arts and Crafts buildings that is now home to the Monterey Design Conference; and unusual work like her fairy tale-style collection of houses in Shasta County, California, known as Wyntoon (1924–1943).

Morgan’s career paved the way for female architects in much of the 20th century. While women were largely excluded from major international awards, such as the Pritzker Prize, the Gold Medal quality women who were overlooked. “It should be noted that the incoming President of the AIA, Helene Combs Dreiling, is a woman. Morgan’s body of work and pioneering legacy make her deserving, even a half century after her death. In his book, Wilson refutes criticism from earlier naysayers, particularly those of the early modernists who rose during her career, calling her work “derivative” and unsavory. “Her legacy speaks clearly to anyone who takes the time to appreciate it: in the subtle beauty of her carefully crafted stairways, in the warm and intimate quality of her thoroughly livable interiors, in the pleasing refinement of every detail on her exteriors; and in the graceful strength of the structural elements of her largest buildings.”

**News**

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MOMA and DS+R REVEAL PLANS TO REWORK THE MUSEUM'S VISITOR EXPERIENCE, AND DEMOLISH WILLIAMS & TSAIEN'S FOLK ART BUILDING

Making Way for The Modern

The American Folk Art Museum building on West 53rd Street will fall. As part of a broader reworking of the visitor experience at MoMA, led by Diller, Scofidio + Renfro, the museum will create a new multi-use space on the site to rework the lobby and ticketing experience, and build new galleries in a Jean Nouvel–designed tower that is being developed by Hines. The Modern's board approved the strategy on January 8.

As a condition of accepting the commission from MoMA, Diller, Scofidio + Renfro (DS+R) requested that it be able to rethink MoMA's previous decision to demolish the American Folk Art Museum building, designed by Tod Williams and Billie Tsien. “We approached the Folk Art building as an adaptive reuse project, but after intensive study it became clear that the building could not be adapted without compromising its integrity,” said Liz Diller, during a presentation to the press. The architects cited the alignment of the Folk Art building’s floor plates with MoMA’s galleries and circulation problems throughout MoMA’s existing and planned galleries as ultimately insurmountable challenges to preserving Williams and Tsien’s building. “We made a critical decision to take on the project believing we could save the building,” said Diller. “It’s a bespoke building designed for Folk Art. It’s very contrary in a way. Adaptive reuse became too much for the building to bear.”

Diller acknowledged the potential for controversy with the plan. “The architectural community was hoping the outcome would be different,” she said. In a statement, Williams and Tsien wrote, “This action represents a missed opportunity to find new life and purpose for a building that is meaningful to so many.”

Beyond the fate of the Folk Art Museum building, DS+R’s scope of work includes a broad rethinking of the museum’s urban presence and interaction with the public. On the Folk Art site, the firm plans to build a street-level “Art Bay,” an on-grade, multi-use space that opens directly to the street via a giant movable glass wall. The space will also include a movable floor that can be raised to reveal bleacher seating at street level extending below grade, which could be used for performances, screenings, and events. Above the Art Bay, the architects are planning a “Grey Box,” combining the technical and programmatic capabilities of a white box gallery and a black box theater. DS+R is also planning to open up the lobby from 53rd to 54th streets from a single height to a double height on the 53rd Street side, including a peekaboo view into the massive Taniguchi atrium above. The firm is also creating a new east/west corridor perpendicular to the Taniguchi lobby, connecting all the buildings on the MoMA “campus” on 53rd Street.

DS+R’s plan addresses many of the criticisms visitors have made about the Taniguchi building: poor and disorienting circulation, bottlenecks, and a somewhat forbidding street presence. DS+R also plans to alter the main 53rd street entrance, creating a new canopy and adding transparent glass above to allow views out to the street and glimpses of activities within the museum. DS+R plans to distribute ticketing into as many as four locations, diminishing bottlenecks and lines, and allowing greater access to the public. The book store, Art Bay, sculpture gallery, sculpture garden, and other loosely programmed lobby spaces will all be free to the public. They also plan to create a new entrance to the sculpture garden on 54th Street making it accessible without entering the museum.

With the support of the board secured, the Modern will move swiftly to demolish the Folk Art museum to advance construction of the Modern’s final expansion, which will create a new multi-use space on the site, reworking the lobby and ticketing experience, and build new galleries in a Jean Nouvel–designed tower that is being developed by Hines. The Modern’s board approved the strategy on January 8.

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 first three buildings and first phase of the landscape of the new Cornell NYCTech campus on Roosevelt Island, emphasizing collaboration across disciplines and sustainable design principles, were revealed at the end of December. Thom Mayne of Morphosis is designing the largest building, which will include classrooms, labs, and collaborative educational spaces. Weiss/Manfredi is designing a hybrid educational and commercial incubator building on the Queens facing side of the island. Handel Architects are designing a tower adjacent to the Queensboro Bridge for student and faculty housing.

Mayne’s trapezoidal building features a central core that aligns with 57th Street on the Manhattan Street grid. The residential and incubator buildings frame another view corridor out to Queens. A vast super structure supports a giant solar array, which will allow the building to produce as much energy as its occupants consume. “Aligning with Cornell Tech’s interdisciplinary academic mission, the design merges site planning, building planning, engineering, and architecture into an integrated and performative solution,” wrote Mayne in a statement. A ground floor café, accessible to the public, will help link the campus back to the more developed northern end of the island.

Weiss/Manfredi’s seven-story building, dubbed the “Corporate Co-Location Building,” will contain spaces for research and development projects for industry and the academy. It too features a rooftop solar array and is aiming for net-zero energy use. Manfredi called the building “a flexible platform bringing industry and the academy together.”

The residential building is only in the schematic phase, but Handel emphasized that there will be apartments of all sizes, from large faculty apartments suited for families, to modest studios for students. The building is expected to house about 550 people. The project uses passive design principles with the goal of creating a carbon neutral facility. James Corner Field Operations will connect to the existing island esplanade and weave a series of intimate gathering areas with more open spaces. Strategies are being put in place to retain all stormwater onsite. Park space will total two and a half acres.

James didn’t speak about the need to improve connectivity to the island, possibly with a pedestrian and cyclist connection off the Queensboro Bridge or adding ferry service. While the island’s population and activity will go with these first three buildings, they are only the beginning. The full campus will eventually include five additional buildings, possibly for educational use or for private industry.
In his mayoral campaign, Bill de Blasio often pointed to New York’s lack of affordable housing as an example of how the city had become a “Tale of Two Cities.” He cited the fact that 50,000 New Yorkers sleep every night in shelters and that “almost one third of the city’s households spend at least half of their income on rent.” If elected, he promised to build or preserve “200,000 affordable housing units over the next decade.” But unlike fifteen or twenty years ago, when the city had blocks of open land in Brownsville, East New York, and the South Bronx on which to build, the city is today essentially fully occupied with only scattered empty lots. It will take some thoughtful planning to achieve the 50,000 new units he is calling for, but a new project by architecture firm RKTB could be an innovative model for how to fulfill this affordable housing quota.

The project, Monsignor Anthony J. Barretta Housing, is located on Pacific Street in East New York beside the architecturally impressive church Our Lady of Loretta, which is abandoned. The church was built for an Italian American church Our Lady of Loretta, which is abandoned. New York beside the architecturally impressive church Our Lady of Loretta, which is abandoned. This statistic brings home clearly the pressing need that New York City has for good quality affordable housing.

RKTB’s Affordable Housing in Brooklyn Could Serve as Model

**THE RENT IS TOO DAMN HIGH**

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**RKTB’S AFFORDABLE HOUSING IN BROOKLYN COULD SERVE AS MODEL**

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Elizabeth Wright Ingraham, 1922–2013

Elizabeth Wright Ingraham, architect, FAIA, died of congestive heart failure in San Antonio, Texas, on September 15, 2013. She was 91 years old.

Daughter of John Lloyd Wright and Hazel Lundin, and granddaughter of Frank Lloyd Wright, Elizabeth studied architecture with Mies van der Rohe at the Armour Institute (now Illinois Institute of Technology). She also attended University of California, Berkeley. In addition to working for sixty-five years as an architect, Elizabeth was an educator, scholar, and public figure. Elizabeth’s practice received numerous design awards from the American Institute of Architects. Her extensive work on behalf of women, energy conservation, and environmental awareness was honored with multiple awards throughout her life.

Elizabeth was born in 1922 in Oak Park, Illinois. She became a licensed architect in 1947. In 1948, she moved from Chicago with her husband, Gordon Ingraham, who studied with Wright at Taliesin, to Colorado Springs, Colorado, where they opened a practice together. As Ingraham & Ingraham, Architects, they designed and built over 80 projects. In 1974, Elizabeth and Gordon divorced. Subsequently, Elizabeth opened her own practice, Elizabeth Wright Ingraham and Associates.

Dissatisfied with the narrowness of architectural work, Elizabeth founded an educational institute in 1970 for the comprehensive study of environmental and land use issues on the Front Range of Colorado. The Wright-Ingraham Institute thrived for twenty years under Elizabeth’s direction, attracting students and visiting faculty from schools across the nation. The Institute continues today as a non-profit dedicated to education and environmental research.

Elizabeth eventually returned to architectural practice, designing numerous residential and urban projects and became nationally and internationally known as a visionary educator and designer. Some of her most accomplished and experimental architectural projects were designed and built when she was in her 70s. She felt that this work, later in her life, reflected a departure from her grandfather’s principles and a coming to fruition of her own architectural ideas.

Elizabeth was an advocate for architecture and civic advancement throughout her life. She improved public access to her grandfather’s legacy and brought early attention to social and environmental issues in architecture through her writings, public lectures, and conferences.

Elizabeth started an international exchange program, Crossroads, in affiliation with Colorado College, was a co-founder of the Women’s Forum in Colorado, and served on multiple advisory boards and task forces. She sustained an avid interest in life, creative work, and the power of ideas to the very end of her life.

Catherine Ingraham, Elizabeth Wright Ingraham’s daughter, is a professor of architecture at the Pratt Institute.

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NEW MAYOR BEGINS FILLING KEY ADMINISTRATION POSTS WITH GOVERNMENT AND PRIVATE SECTOR VETERANS

de Blasio’s In Crowd

In his inaugural speech, Mayor Bill de Blasio repeatedly spoke of rising economic inequality. It remains to be seen how the new mayor will reshape New York City as one, but his recent appointments suggest how his administration will steer the city forward.

Prior to the New Year snowstorm, de Blasio had named several appointees to agencies that oversee the city’s built environment: Alicia Glen as Deputy Mayor for Housing and Economic Development; Polly Trottenberg as Commissioner of the Department of Transportation; and Kyle Kimball to continue as President of the New York City Economic Development Corporation (NYCEDC).

“I’m very excited about these three appointments—their sophistication, and balanced perspectives...they each know how to get things done—and are each progressive and realize the city needs innovative approaches to ensure and enhance livability and resilience going forward,” Vin Cipolla, President of the Municipal Arts Society, wrote in an email.

“Alicia Glen’s job title—housing and economic development—sends the signal that the creation of affordable housing comes first,” said Rick Bell, executive director of the AIA New York chapter. Glen is tasked with implementing a program that helped fund new multi-modal projects. “Alicia understands how money works and how things get financed,” continued Bell. “This is must have architects who are building housing and to those of us who have long been concerned about community development.”

For the past twelve years, Glen headed the Urban Investment Group at Goldman Sachs, which committed more than $2.8 billion in low-income development projects in cities throughout the country. She was also instrumental in raising more than $420 million to help finance New York’s Citi Bike bicycle-share program. From 1998 to 2002, Glen was the assistant commissioner for housing finance at the Department of Housing Preservation and Development under Mayor Rudolph W. Giuliani.

Polly Trottenberg replaces Janette Sadik-Khan as Commissioner of the Department of Transportation. Since January 2014 Trottenberg served as the Under Secretary for Policy at the U.S. Department of Transportation, where she worked on the Tiger program that helped fund multi-modal projects. “She brings a keen understanding of what mass transit works,” said Bell. In a statement, de Blasio thanked Sadik-Khan and emphasized that Trottenberg would advance the “ambitious agenda to expand Bus Rapid Transit in the outer boroughs, reduce traffic fatalities, increase bicycling, and boost the efficiency of city streets.”

A veteran of the Bloomberg administration, Kyle Kimball will continue as President of NYCEDC, a position he has held since August 2013. He has been with the organization since 2008 and has worked on the Applied Sciences NYC initiative, creating new graduate school programs in engineering and computer science.

De Blasio has also been involved with out-of-the-city economic development projects, including the transformation of the Kingsbridge Armory in the Bronx.

In related news, Holly Leicht has been named Executive Director of the Municipal Art Society, replacing President of the Municipal Arts Society, wrote in an email.

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For the past twelve years, Glen headed the Urban Investment Group at Goldman Sachs, which committed more than $2.8 billion in low-income development projects in cities throughout the country. She was also instrumental in raising more than $420 million to help finance New York’s Citi Bike bicycle-share program. From 1998 to 2002, Glen was the assistant commissioner for housing finance at the Department of Housing Preservation and Development under Mayor Rudolph W. Giuliani.

Polly Trottenberg replaces Janette Sadik-Khan as Commissioner of the Department of Transportation. Since January 2014 Trottenberg served as the Under Secretary for Policy at the U.S. Department of Transportation, where she worked on the Tiger program that helped fund multi-modal projects. “She brings a keen understanding of what mass transit works,” said Bell. In a statement, de Blasio thanked Sadik-Khan and emphasized that Trottenberg would advance the “ambitious agenda to expand Bus Rapid Transit in the outer boroughs, reduce traffic fatalities, increase bicycling, and boost the efficiency of city streets.”

A veteran of the Bloomberg administration, Kyle Kimball will continue as President of NYCEDC, a position he has held since August 2013. He has been with the organization since 2008 and has worked on the Applied Sciences NYC initiative, creating new graduate school programs in engineering and computer science.

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Sanitaryware, bathroom furniture, bathtubs, shower trays, wellness products and accessories: Duravit has everything you need to make life in the bathroom a little more beautiful. New for the pro - pro.duravit.us. More info at Duravit, Phone 888-DURAVIT, info@us.duravit.com, www.duravit.us
It is impossible to discuss Herzog & de Meuron’s design for the new Pérez Art Museum without bringing in the firm’s other winning structure in Miami, the 2010 parking garage named for its address, 1111 Lincoln Road. Both pose the same question: Where does inside start and outside end?

No doubt, architects have tried to blur the lines on these concepts for a century, most often by diminishing exterior walls with various sorts of openings and over-hangs or by moderating the boundaries with plates of glass.

With the two Florida projects, Herzog & de Meuron go one better. They simply eliminate exterior walls altogether as the perimeter of their buildings. The parking garage consists of seven stacked layers of concrete supported by a series of angled interior columns. The structure is a fully transparent loft for cars, with a 360-degree view and an elegant urban presence that has also made it an in-demand space for catered dress-up parties and art exhibits.

The Pérez follows suit. It is basically two horizontal platforms, one close to ground level, the other three-stories up, with a collection of connected boxes positioned deep inside. Set gently on slender columns, the top layer cantilevers as much as 30 feet before connecting to any vertical plane, creating a shaded veranda that surrounds the entire museum.

Rather than being a front porch, though, these lattice-covered spaces are actual extensions of the museum itself, fully programmable for art. The open-air galleries, 80,000 square feet total, were used to their fullest potential when the place debuted in December, showing off a series of sculptures by Chinese artist Ai Weiwei, whose work continued in a retrospective throughout the facility. The space is clearly within the museum’s periphery, though you experience it before going through any front door.

Together, the two Herzog & de Meuron buildings raise the possibility of a new vernacular for Miami, better known for piling on art deco ornamentation and sealing things tight so conditioned air can’t escape. Their breathable, stripped-down style suits the beach town’s sultry personality while functioning just fine in its warm climate.

Weather, in fact, is the powerful driver in the project, overseen by senior partner Christine Binswanger. Situated on picturesque Biscayne Bay in the city’s new downtown Museum Park, the $131 million building is set on stilts, which lift it above the land surface, protecting it from the rising water of hurricanes. The walls are made of concrete, a move intended to keep the heat out.

Still, the building maintains an affable lightness, thanks to the piers beneath that prop it high enough that a parking lot could be located below. The concrete is further softened by teak trim around its doorways and windows.

From far away, the building has a classical shape, it is a low rectangle with a wide, grand stair-case leading to the entrance. Closer up, it breaks all the traditional rules. The volumes are irregular and the roof is asymmetrical, trellising out farthest on the side facing the bay, rather than in front where you would expect it. The museum cafe takes full advantage by placing tables below.

The surprises continue inside, starting with an unusually long vestibule that visitors pass through before entering the galleries (climate-controlled to preserve the collection’s 1,800 objects). The lobby doesn’t seem to dump you anywhere in particular; you just sort of fall into the rest of the museum along the way.

That is a signature of the Pérez. The building doesn’t lead you as much as let you take whatever path you like through its 120,000 square feet of interior galleries. There is no great hallway with rooms on either side to guide you. A visitor is as likely to go left as right, up or down, repeat rooms or miss one entirely. Some will find this confusing, others a freeing change from the typical museum order.

There are plenty of pleasant distractions for the lost. Window boxes, with built-in seats, invite rest stops. The museum boasts free WiFi and you can check messages sitting on a second, centrally located, grand staircase, which doubles as the lecture hall when its curtains are drawn. You can admire the hanging Herzog & de Meuron’s new museum blurs inside and out and embraces Miami’s waterfront.

gardens, designed by artist/botanist Patrick Blanc, which drop like green cigars along the veranda.

With most of Museum Park still under construction—coming soon: a science center by Grimshaw Architects, a landscape from James Corner Field Operations, and a potentially scene-stealing condo tower from Zaha Hadid across the street—it is hard to tell how the Pérez will relate to its built neighbors. Right now, it is an island facing away from downtown; success will depend on whether those things that arrive next can tie it to the urban fabric.

But the museum is already synched to its natural environment, notably the bay. Those windows and porches frame it at every angle and another set of stairs lead to a walkway at the water’s edge.

Such natural connections are not the norm. Museums lead design in the U.S., accounting for many of the country’s best buildings. But, too often, they overemphasize their interior missions, neglecting the beauty around them. Most museums could be picked up with a crane and dropped into another city with little loss of their design integrity. This museum, on stilts, on the water, could be nowhere else.

RAY RINALDI IS A CULTURAL CRITIC AND REPORTER FOR THE DENVER POST.
DONALD JUDD MUSEUM & STUDIO
Executive Architect: Architecture Research Office (ARO)
Exterior Restoration: Walter B. Melvin Architects, LLC
Owner’s Representative: Levien & Company

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DONALD JUDD MUSEUM & STUDIO
Executive Architect: Architecture Research Office (ARO)
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As the newest addition to the BuzziSwitch line, strips of the company’s felt are artfully compiled to absorb sound and improve acoustics in easily installable panels. The linear design is realized by repurposing strips of felt that would normally be designated as scrap. A variety of combinations in over 25 colorways are available. buzzispace.com

**EON COLLECTION BELLAVITA TILE**

Designed for timeless appeal, the Eon Collection blends opacity and translucency on a glass tile. Each 6-inch tile features both a glossy and matte finish divided at the same angle for various installation configurations and ease of customization. Four neutral colorways fluctuate depending upon the viewer’s vantage. bellavitatile.com

**GYPTONE BIG CERTAINTEED**

A new series of large format perforated acoustic panels provide a more monolithic solution for sound absorptive surfacing. Four lines offer varying visuals: Quattro 41 features square apertures; Line 6 is defined by linear fissures; and Sixto 63 and Sixto 65 boast hexagonal perforations. Each BIG pattern can be translated for CertainTeed’s compatible grid system and ceiling tiles for smooth transitions. certainteed.com

**NET EFFECT INTERFACE**

Born from the Net-Works conservation project with the Zoological Society of London, Net Effect takes its design inspiration from the rescue and repurposing of discarded nylon fishing nets in the Pacific Ocean. Refined by domestic nylon supplier Aquafil, the new fibers are woven into three designs from David Oakley that evoke wave breaks along the shoreline. Two shades of blue and six neutrals are available on a 20-inch tile or a 10- by 40-inch plank. interface.com

**PHENOMENON MUTINA**

Designed by Japanese artist Tokujin Yoshioka, the Phenomenon collection features natural textures for walls and floors. Air, pictured, is a multidimensional mosaic of 1-inch unglazed porcelain tiles on a square foot of mesh backing. It comes in four neutral colorways with coordinating trim. mutina.it

**BIO-LUMINUM COVERINGS ETC.**

Manufactured from reclaimed aircraft materials, these floor and wall panels feature 100 percent recycled content. Each 1/8-inch panel features one beveled and one rectified edge for butted or grouted joint installation, and comes in 6- by 12-inch, 3- by 6-inch, or 3- by 12-inch formats. coveringetc.com
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330 Madison Avenue
Developer: Vornado Realty Trust Architect: Moed de Armas & Shannon Architects

MiMA (450 W 42nd Street)
Developer: The Related Companies Architect: Arquitectonica

100 Park Avenue
Developer: SL Green Architect: Moed de Armas & Shannon Architects

400 Park Avenue South
Developer: Toll Brothers/Equity Residential Architect: Portzamparc & Handel
BEST OF DESIGN AWARDS

BUILDING OF THE YEAR: TIE
VOL WALKER HALL & THE STEVEN L. ANDERSON DESIGN CENTER
UNIVERSITY OF ARKANSAS, FAYETTEVILLE, AR
MARLON BLACKWELL ARCHITECT

“IT’S BEAUTIFUL. AND A GREAT PLACE FOR ARCHITECTURE STUDENTS TO LEARN BY EXAMPLE.” —WILLIAM MENKING

FOR FULL JURY LISTING SEE PAGE 4

THIS PROJECT INVOLVED THE RESTORATION OF HISTORIC VOL WALKER HALL AND THE ADDITION OF A NEW DESIGN CENTER TO PROVIDE A SINGLE FACILITY FOR THE UNIVERSITY’S ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND INTERIOR DESIGN PROGRAMS. THE ADDITION IMPROVES ACCESSIBILITY AND TWIN STAIRWELLS LOCATED AT THE JUNCTURE OF THE HISTORIC BUILDING DELIVER DAYLIGHT AND ACTIVITY TO THE CENTER OF THE COMPLEX.
BUILDING OF THE YEAR: TIE
BROADWAY HOUSING
SANTA MONICA, CA
KEVIN DALY ARCHITECTS

“THIS IS A VERY WORTHY PROJECT. IT’S AFFORDABLE HOUSING, BUT IT ALSO PROVIDES WONDERFUL SOCIAL SPACES FOR THE RESIDENTS.” –THOMAS HANRAHAN

THIS PROJECT PROVIDES 33 UNITS OF AFFORDABLE HOUSING TO LOW-INCOME FAMILIES ON THE WESTSIDE OF LOS ANGELES. THE ENVIRONMENTALLY SUSTAINABLE DESIGN—INCLUDING A GREEN ROOF, CUSTOM WINDOW SHADES, A VEGETATED SCREEN WALL, AND A 15,000-GALLON STORMWATER CISTERN—CLUSTERS REPEATABLE HOUSING BLOCKS AROUND A CENTRAL COURTYARD WITH AN EXISTING SHADE TREE.
BUILDING OF THE YEAR: THE
CAMPBELL SPORTS CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NY
STEVEN HOLL ARCHITECTS

“COLUMBIA REALLY LET LOOSE WITH THIS PROJECT.” —DAN WOOD

“IT’S DISTINCTIVE, BUT ALSO DRAWS ON ITS GRITTY CONTEXT.”
—MIC PATTERSON

BEST OF: INTERIORS
HEAVY BIT INDUSTRIES
SAN FRANCISCO, CA
IWAMOTOSCOTT ARCHITECTURE

“IT MAKES A TOPOGRAPHY OUT OF A FLAT SPACE TO CREATE PLACES FOR SOCIAL INTERACTIONS.”
–KATE ORFF

“THE MATERIALITY OF THE INTERVENTIONS SETS UP A GOOD CONVERSATION WITH THE EXISTING BUILDING.”
–THOMAS HANRAHAN

HEAVYBIT IS A NEW, CURATED COMMUNITY FOR CLOUD DEVELOPERS. THE DESIGN INSERTS A SERIES OF ARCHITECTURAL INTERVENTIONS WITHIN AN EXISTING THREE-STORY WAREHOUSE. THE INTERVENTIONS DEFINE SPACE, ACCOMMODATE THE PROGRAM, AND WORK MATERIALLY WITH THE CLIENT’S CONCEPT OF HEAVY PHYSICALITY COUPLED WITH THE EPHEMERALITY OF THE CLOUD.
BEST OF: LANDSCAPE
HUNTER’S POINT SOUTH WATERFRONT PARK
LONG ISLAND CITY, NY
THOMAS BALSLEY ASSOCIATES / WEISS/MANFREDI

“If we’re going to call it Landscape of the Year it has to be somewhat aspirational. I think this project has great civic aspirations, especially for a neighborhood park.”
-KATE ORFF

This public park is the first phase of a larger master plan that encompasses the transformation of 30 acres of post-industrial waterfront on the East River in Queens. The design plays on the site’s industrial heritage and spectacular views of Manhattan to establish a resilient, multi-layered recreational and cultural destination.
“Nothing can touch this project in terms of the way high performance is integrated into the building envelope.”

-MIC PATTERSON

This project, which is seeking a LEED Platinum rating, sought to achieve maximum energy efficiency in part through a high-performance envelope. The building’s three distinct architectural volumes had different insulation targets. The office-classroom and library cladding systems achieved a U-factor of 0.24 BTU/ft²°F, and the atrium system achieved 0.32 BTU/ft²°F.
BEST OF: STUDENT BUILT WORK

OPEN HOUSE
YORK ALABAMA
MATTHEW MAZZOTTA

“IT’S A PLATFORM WHERE DIFFERENT THINGS CAN HAPPEN. THE ICONOGRAPHY IS GREAT.” –WES ROZEN

THIS PROJECT TRANSFORMED ONE OF YORK’S MOST BLIGHTED PROPERTIES INTO A NEW PUBLIC SPACE. UTILIZING RECLAIMED MATERIALS FROM THE SITE AND USED RAILROAD TIES, THE ARTIST CREATED A HOUSE THAT UNFOLDS WITH THE HELP OF A WINCH AND FOUR PEOPLE INTO ROWS OF STADIUM SEATING FOR OUTDOOR PERFORMANCES AND FILM SCREENINGS.

BEST OF: FABRICATION

2XMT
BUFFALO, NY
NICHOLAS BRUSCIA, CHRISTOPHER ROMANO
WITH PHIL GUSMANO AND DAN VRANA
UNIVERSITY AT BUFFALO, SUNY, DEPARTMENT OF ARCHITECTURE; RIGIDIZED METALS

“THIS PROJECT SUGGESTS SOMETHING BEYOND JUST SCULPTURE.”
–MIC PATTERSON

“The goal of this project was to produce a self-structuring and lightweight architectural screen built entirely from thin-gauge sheet metal. The freestanding prototype tests the performance of a rigidized stainless steel assembly (16, 18, and 20 gauge sheets) against harsh environmental conditions to investigate the potential of such a system for building envelope applications.

“IT LOOKS ROBUST.”
–WES ROZEN
BEST OF: STUDENT BUILT WORK
OPEN HOUSE
YORK, AL
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UNIVERSITY AT BUFFALO, SUNY, DEPARTMENT OF ARCHITECTURE: RIGIDIZED METALS

“THIS PROJECT SUGGESTS SOMETHING BEYOND JUST SCULPTURE.” – MIC PATTERSON

“It looks robust.” – WES ROZEN

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CLOCKWISE FROM LEFT: PHOTO BY PIETER ESTERSOHN, ARCHITECTURE BY DAIAD, INTERIOR DESIGN BY MCALPINE BOOTH & FERIER INTERIORS; PHOTO BY ROGER DAVIES, INTERIOR DESIGN BY WALDO FERNANDEZ, PHOTO BY SCOTT FRANCIS, ARCHITECTURE BY CODEIGNATI KALLA ARCHITECT, INTERIOR DESIGN BY JOHN YUNIS LTD; PHOTO BY PIETER ESTERSOHN, INTERIOR DESIGN BY VICENTE WOLF ASSOC.
FRANK LLOYD WRIGHT AND THE CITY: DENSITY VS. DISPERAL
Museum of Modern Art
11 West 53rd Street, New York, NY
February 1 to June 1

Frank Lloyd Wright and the City: Density vs. Dispersal will represent the first exhibit resulting from the recent joint acquisition of the architect’s archives by MoMA and Columbia University’s Avery Architectural and Fine Arts Library. The models, drawings, and films found within the extensive collection will allow the museum to illustrate the tension in Wright’s urban thinking in the 1920s and 30s. Even as he undertook projects that contributed to the increasingly vertical nature of American cities, he created a radical horizontal vision of urban life known as Broadacre City. The elaborate model of this agrarian metropolis created by Wright and his students will be displayed alongside the architect’s designs for the San Francisco Call Building, Manhattan’s St. Mark’s-in-the-Bowery Towers, and a largely theoretical mile-high skyscraper.

CalendaR

January

Wednesday 22
Exhibition Opening
Report on the Construction of
Spaceship Module: Museum
as Hub
New Museum
235 Bowery
newmuseum.org

Thursday 23
Symposium
Book Talk—Searching
for Philadelphia:
The Concealed City
New Museum
235 Bowery
newmuseum.org

Friday 24
Exhibition Opening
Richard Serra: New Sculpture
Gagosian Gallery
522 West 21st St.
gagosian.com

Saturday 25
With the Kids
Family Day at the Center:
Building Bridges
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Sunday 26
Exhibition Closing
Paul Rand: Defining Design
Museum of Design
1315 Peachtree St.
museumofdesign.org

Monday 27
Exhibition Closing
Dante Ferretti: Designing for the Big Screen
Museum of Modern Art
11 West 53rd St.
moma.org

Tuesday 28
Lecture
Vishaan Chakrabarti
Book Talk, A Country of
Cities: A Manifesto for
Urban America
6:30 p.m.
The Cooper Union
30 Cooper Sq.
cooper.edu

Wednesday 29
Symposium
Bronx Parks 125th
Anniversary: Panel Discussion
6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
pratt.edu

Friday 30
Lecture
Venetian Glass by Carlos
Scarpa: The Venini Company,
1932–1947
3:00 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

February

Sunday 2
Lecture
From Pilgrimage Site to
Architecture Monument:
Photography and a Modernist
Reinterpretation of Japan’s
Ise Shrine
8:00 p.m.
The National Arts Club
16 Gramercy Park South
nationalartsclub.org

Wednesday 5
Symposium
Orinus Book Talk: Jan Gehl
and Birgitte Svarre
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Thursday 6
Lecture
Winter Lecture Series:
Brian J. Huntley:
Kriiten Bosch – The Most
Beautiful Garden in Africa
10:00 a.m.
The New York Botanical Garden
2900 Southern Blvd.
nybg.org

Friday 7
Exhibition Opening
The Landscape Architecture
Legacy of Dan Kiley
National Building Museum
401 F St. NW
nbm.org

Saturday 8
Exhibition Closing
Drawn from Miami
Miami Center for Architecture
& Design
100 NE First Ave., Miami
miamicad.org

Sunday 9
Exhibition Closing
Dante Ferretti: Designing for the Big Screen
Museum of Modern Art
11 West 53rd St.
moma.org

Monday 10
Exhibition Closing
T.J. Wilcox: Up in the Air
Whitney Museum of
American Art
945 Madison Ave.
whitney.org

Tuesday 11
Lecture
Venetian Glass by Carlos
Scarpa: The Venini Company,
1932–1947
3:00 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org


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**CALENDAR**

**JANUARY 22**

**EXHIBITION OPENING**

Report on the Construction of Spaceship Module: Museum as Hub
New Museum
235 Bowery
newmuseum.org

**THURSDAY 23**

**SYMPOSIUM**

Book Talk—Searching for Philadelphia: The Concealed City
6:30 p.m.
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
aiaphiladelphia.org

**JANUARY 24**

**LECTURE**

Current Work: Richard Meier
7:00 p.m.
The Cooper Union
30 Cooper Sq.
cooper.edu

**SATURDAY 25**

**WITH THE KIDS**

Family Day at the Center: Building Bridges
11:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**TOURS**

Sky High Scavenger Hunt
10:30 a.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

**JANUARY 28**

**LECTURE**

6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

**TUESDAY 29**

**SYMPOSIUM**

Bronx Parks 125th Anniversary: Panel Discussion
6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
pratt.edu

**FEBRUARY 2**

**LECTURE**

Venetian Glass by Carlos Scarpa: The Venini Company, 1932–1947
3:00 p.m.
Metropolitan Museum of Art
1000 Fifth Ave.
museum.org

**FEBRUARY 5**

**LECTURE**

Winter Lecture Series: Brian J. Huntley
Krisen Bosch – The Most Beautiful Garden in Africa
10:00 a.m.
The New York Botanical Garden
2900 Southern Blvd.
vnbg.org

**SUNDAY 9**

**EXHIBITION CLOSING**

Drawn from Miami
Miami Center for Architecture & Design
100 NE First Ave., Miami
miamidad.org

Dante Ferretti:
Designing for the Big Screen
11 West 53rd St.
moma.org

T.J. Wilcox: Up in the Air
Whitney Museum of American Art
945 Madison Ave.
whitney.org

**FEBRUARY 10**

**LECTURE**

From Pilgrimage Site to Architecture Monument: Photography and a Modernist Reinterpretation of Japan’s Ise Shrine
8:00 p.m.
The National Arts Club
15 Gramercy Park South
nac.org

**THURSDAY 13**

**LECTURE**

Winter Lecture Series: Brian J. Huntley
Krisen Bosch – The Most Beautiful Garden in Africa
10:00 a.m.
The New York Botanical Garden
2900 Southern Blvd.
vnbg.org

**FEBRUARY 14**

**SYMPOSIUM**

Oruske Book Talk: Jan Gehl and Birgitte Svarre
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**FEBRUARY 20**

**FRANK LLOYD WRIGHT AND THE CITY: DENSITY VS. DISPERSAL**

Museum of Modern Art
11 West 53rd Street, New York, NY
February 1 to June 1

Frank Lloyd Wright and the City: Density vs. Dispersion will represent the first exhibit resulting from the recent joint acquisition of the architect’s archives by MoMA and Columbia University’s Avery Architectural and Fine Arts Library. The models, drawings, and films found within the extensive collection will allow the museum to illustrate the tension in Wright’s urban thinking in the 1920s and 30s. Even as he undertook projects that contributed to the increasingly vertical nature of American cities, he created a radical horizontal vision of urban life known as Broadacre City. The elaborate model of this agrarian metropolis created by Wright and his students will be displayed alongside the many projects and images related to the architect’s designs for the San Francisco Call Building, Manhattan’s St. Mark’s-in-the-Bowery Towers, and a largely theoretical mile-high skyscraper.
For over two decades, Kengo Kuma has been investigating the possibility of allying ideas from traditional Japanese architecture with contemporary technology. The nuances and tensions inherent to his endeavors unfold in Complete Works through Kenneth Frampton’s critical essay and the architect’s project descriptions. While the copious photographic survey draws the reader onto a soothing journey through serene landscapes, delicate structures, and immaculate interiors, much lurks beneath the surface. The buildings organized under a material taxonomy are in fact complex hybrids, poised between."
In this volume, Kuma’s accounts of his most significant buildings since 1995 invariably invoke principles of Japanese tradition, including the common leitmotifs of layered interface between interior and exterior, staggered plans and access paths, “bridges,” and “gateways.” If they seem at times as contrived rationalizations of rather universal designs, this may be due to “the Japonization of world architecture,” as Reyner Banham put it in his famous essay (1984). In any case, Kuma’s interpretations of traditional concepts are enlightening and testify to his savvy for sourcing and embracing a full range of techniques. Thus for example, when the Yamizo fir slats in the Hiroshige Museum were treated with infrared radiation to remove the pit membranes that function as capillary valves, at Takayanagi washi paper was waterproofed by soaking it in konnyaku potato starch and persimmon juice. While Frampton relates some of the works to the Japanese vernacular milieu, helpful connections might have been drawn to other 20th-century architects who offered distinctive twists on traditional practice, like Antonin Raymond in the 1920’s or Terunobu Fujimori today.

Considering that Kuma’s built œuvre consists of 150 completed works and over 100 more in various stages of design worldwide, the publisher’s odd choice of title—Complete Works—hints at a catalog more exhaustive than its actual content. Happily, Kuma’s thoughtful selection of twenty-five exquisite buildings for this volume precludes the overwhelming effect of other encyclopedic publications. This important opus brings convincing evidence that embracing the ambivalence inherent to a negotiation between tradition and contemporary technology, and between normative regulation and creativity, is key to architecture’s pertinence to culture.

Ariel Genady is lecturer at Penndesign.

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A Manifesto from the Architecture Lobby

The myth that architects have it all—professionalism, creative freedom, autonomy, civic power, cultural cachet—lasts until your first day of work. It is not that you immediately get the full picture; surely the bad compensation and crummy hours and the lack of power over design decisions are temporary, the dues you pay. But later, when you have your own firm or become a partner and the deferral can’t be deferred any longer, you don’t earn reasonable compensation, you work crummy hours, and you lack power over design decisions. Along the way you may have adjusted your thinking about the myth while still maintaining its mystical aura. “Architecture,” you can say, “isn’t a career; it’s a calling!” When is to say, the lack of money and appreciation is justified by sacrifice. But eventually it becomes impossible to feel good about the profession: architecture graduates with $100,000 in debt begging for internships that pay little more than minimum wage, honored to be working 15 hour days, seven days a week begging for internships that graduates with $100,000 in debt about the profession: architecture becomes impossible to feel good by sacrifice. But eventually it and appreciation is justified by sacrifice. Which is to say, the lack of money say, “isn’t a career; it’s a calling!”

The Architecture Lobby is an organization of architectural workers advocating for the value of architecture in the general public and for architectural work within the discipline. From the bottom up, we resist the acceptance of low wages based on the assumption that architectural firms themselves make little profit. From the top down, we reject thinking that accepts marginal profits for our expertise. We insist on the following conceptual changes:

1. In order to redirect the public’s perception of what architects do, we need to reconceptualize our value. We need to walk away from contracts that don’t allow us to share in the profit of a building’s success. We need to prove that we know that the building’s success is determined not by its publication photos but by its 40-year-long habitability. We need to redefine the way media showcases us. If we got our previous message to showcase us as keepers of sustainable spatial intelligence. Every submission we make to the media needs to privilege its intelligence and long-term commitment to the built environment, not merely aesthetics. Every article in every journal and newspaper discussing only form should warrant a letter of protest. Every commentary that mentions a development, a proposal project, a community plan or a new public space without mentioning the architect, designer, planner, or landscape architect involved should warrant a request for correction/elimination.

2. In order to reprogram our own identity, those of us in the discipline of architecture need to admit that we are part of a global labor force that has fought for and deserves fair pay, legal benefits, regulated hours, and termination policies. If we do not self-identify as such, we will remain immune to the global, labor-based, social reform movements. We should be ashamed but not surprised that architects building in the Emirates are oblivious to the indentured labor used to build the buildings we design. We should question why the artists asked to show in the Guggenheim Abu Dhabi have refused to have their work shown in a building built by illegal labor practices when we architects turn our backs. Identifying ourselves as immaterial laborers links us with artists, IT researchers, and product developers—all of who have long since recognized that their creative work is work none the less.

3. In order to retrain our graduates, we need to convince them of their value. Those of us who teach must stop being proud of our students’ all-nighters doing our pedagogical bidding. When they look for work, we need to direct them away from practices that are abusive (if not illegal) even if avant-garde. An Ivy League law school annually publicizes the top 10 family friendly law firms. It is not just shocking that law schools, unlike architecture schools, care about this issue, or that law firms unlike architecture firms climb over each others backs to get on the list; but sad that our good students don’t know that they should be the woodes, not the wookies.

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