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FINAL DESIGNS UNVEILED FOR 11TH STREET BRIDGE PARK COMPETITION IN WASHINGTON D.C.



COURTESY OMA/OLIN

THE HIGH LINE AT HIGH TIDE

Washington D.C.'s 11th Street Bridge Park could eclipse the High Line and become the new gold-standard in turning outdated infrastructure into dynamic public space. The capital's envisioned elevated civic space—equal parts infrastructure, public park, and architectural playground—would be built atop pillars that supported a freeway which stretched across the Anacostia River, from the city's Navy Yard to Anacostia Park. In early September, after a six-month, nationwide competition, designs for the park were unveiled from the final four teams: Balmori Associates/Cooper, Robertson & Partners, Stoss Landscape Urbanism/ Höweler + Yoon Architecture, OLIN/OMA, and Wallace Roberts & Todd (WRT)/NEXT Architects.

Scott Kratz, the director of the 11th Street Bridge Park Competition, told *AN* that the overarching goal of this project is to create an architecturally distinct structure that can support community health initiatives, improve the environment, and serve as an economic engine.

"We hoped that **continued on page 20**



COURTESY MTA

A NEW MICRO-PARK ON 50TH STREET CONCEALS MTA MECHANICALS

VENTILATION VEGETATION

A new, 2,400-square-foot pocket park has been wedged within the crowded grid of Midtown, Manhattan. The 50th Street Commons was designed by AECOM and takes its inspiration from the beloved Paley Park just three **continued on page 17**

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AFFORDABLE HOUSING TO BE REQUIRED IN REZONED PROJECTS

The Mayor's Mandate

In the Bloomberg years, developers were often presented with a choice: they could build a denser building if they agreed to make a certain portion of it affordable. The city program, known as voluntary inclusionary zoning, has received lots of media attention, but its actual impact on creating affordable housing was fairly limited because many developers decided not to take the deal. Now, with Mayor de Blasio at the city's helm, that option is off the table. In New York City, voluntary inclusionary zoning has become mandatory inclusionary zoning.

Taken alone, this policy change is not surprising; the mayor has publically supported mandatory inclusionary zoning since his days on the campaign trail, and it is a central piece of his plan to build or preserve 200,000 **continued on page 7**

ENVIRONMENTAL ISSUE
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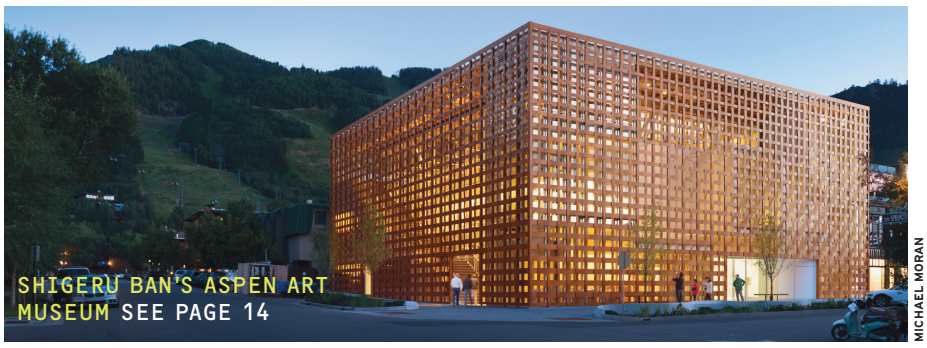
COURTESY KPF

SL GREEN PROMISES GRAND CENTRAL IMPROVEMENTS

BELOW THE SURFACE

If New York City is to approve plans for a Kohn Pedersen Fox–designed supertall tower, it expects to get something in return. Under an agreement with the de Blasio administration, the project's developer, SL Green, will only be granted a special permit to build One Vanderbilt—a 1,400-foot-tall tower adjacent to Grand Central Terminal—if it funds **continued on page 10**



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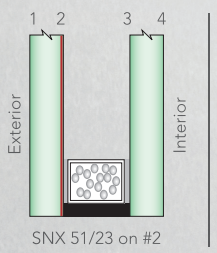

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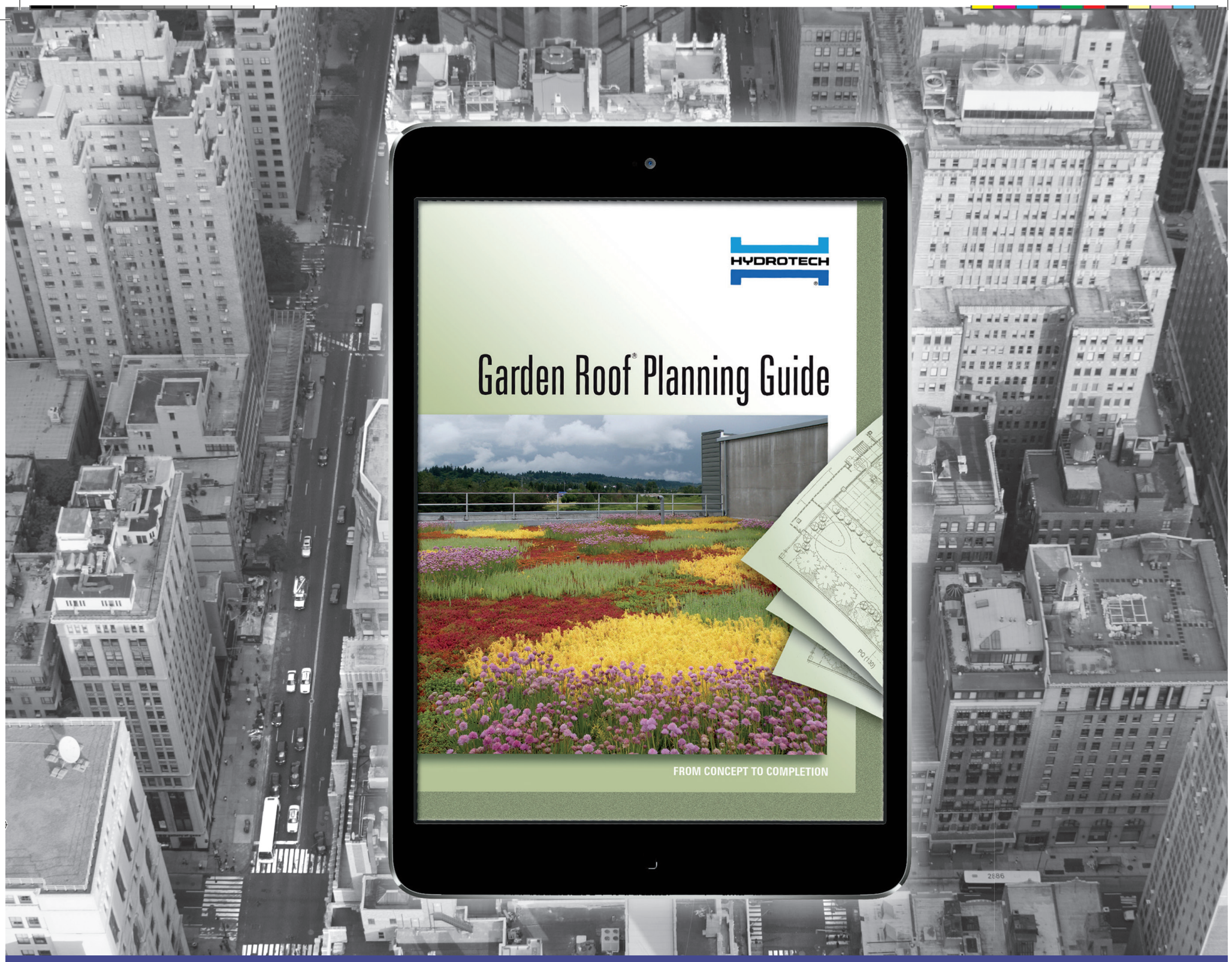

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EDITOR-IN-CHIEF
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MARKETING ASSISTANT
Kevin Hoang
ACCOUNT EXECUTIVE
Lynn Backalenick
DESIGN/PRODUCTION
Kristin Smith
Daria Wilczynska
PUBLISHING INTERN
Johnny Deng

CONTRIBUTORS
SARAH F. COX / DAVID D'ARCY / THOMAS DE MONCHAUX / JOHN GENDALL / ROB GREGORY / PETER LANG / ALEXANDRA LANGE / LIANE LEFAIVRE / STEPHANIE MURG / ZACH PONTZ / LUIGI PRESTINENZA PUGLISI / KESTER RATTENBURY / CLAY RISEN / D. GRAHAME SHANE / ALEX ULAM / GWEN WRIGHT / PETER ZELLNER

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REAL CHANGE FOR A CHANGING CLIMATE

As we worked to finish our annual environmental issue, nearly 400,000 people marched through Midtown Manhattan to demand political action to address climate change. It was the largest gathering ever dedicated to the issue. Thousands of additional events took place around the world to echo the message that decisive action on climate change is urgently needed. Attending the march, the atmosphere was festive and empowering. The sense was that change is not only possible, but that it is long overdue. For New Yorkers the issue has become personal. The memories of Hurricane Sandy remain fresh in our minds.

Over the course of his administration, President Obama has announced strong new regulations for power plants, raised mileage standards for cars and trucks, and invested in alternative energy through the Recovery Act. In mid September, the administration announced steep voluntary cuts in hydrofluorocarbons—mostly used in air conditioning and refrigeration—by working with large corporations. He has arguably done more to address climate change than any other president, all in the face of an obstructionist Congress and the Republicans' cynical, anti-science agenda. And yet these measures are not nearly enough to curb our emissions, let alone compensate for rising emission rates in the developing world.

A recent study suggests that drastically reducing greenhouse gas emissions is not only possible, but will save money in the long run. According to the New Climate Economy Report 2014, "the structural and technological changes unfolding in the global economy, combined with multiple opportunities to improve economic efficiency, now make it possible to achieve better growth and better climate outcomes."

The report puts urbanization at the center of the fight to reduce emissions. The sprawling development pattern in the U.S. wastes money and resources, according to the report: "New modeling for this report shows that the incremental external costs of sprawl are about $400 billion per year, due to increased costs of providing public services, higher capital requirements for infrastructure, lower overall resource productivity, and accident and pollution." Addressing sprawl will be the first line of offense in reversing our outsized emissions in an economically viable way.

Climate change is one area where the architecture/design/urbanism communities have taken the lead. The professions can and must do much more. In already dense areas, like New York, improving the efficiency of our buildings has the greatest potential to reduce our already modest (by U.S. standards) emissions. On the day of the People's Climate March, Mayor de Blasio announced a plan to cut the city's emissions by 80 percent over 2005 levels by 2050. Nearly three quarters of the city's greenhouse gases can be traced to its buildings. As a first step, the mayor created a plan to upgrade 3,000 city owned buildings, and pledged to work with the private sector in incentivize efficiency upgrades. Though these upgrades will come with upfront costs, the city estimates a savings of $1.4 billion in energy costs by 2025.

The New York Chapter has quickly moved to embrace the Mayor's plan, releasing the following statement: "The American Institute of Architects New York Chapter (AIANY) commends the mayor's pledge to drastically reduce the City's greenhouse gas emissions by focusing on building design. AIANY has long advocated for local laws and code changes that support energy conservation. Upgrades to public buildings, including housing, that concentrate on renewable energy sources and innovative design solutions, will benefit all New York City residents and set a powerful example for the private sector and the rest of the world. New York's architects stand ready to help carry out this work."

We couldn't agree more. **ALAN G. BRAKE**



COURTESY NEW YORK LAW SCHOOL

THE MAYOR'S MANDATE continued from front page units of affordable housing over the next decade. In that plan, which was released in May, the administration pledges to require affordable development "in rezonings that substantially increase potential housing capacity."

Speaking just four months after that report was unveiled, the city's planning commissioner, Carl Weisbrod, took things one step further. He said that inclusionary zoning would not just be mandated at large-scale redevelopments, but at any individual building that requires a zoning change. "You can't build one unit unless you build your percentage of affordable housing," he said at a New York Law School breakfast. "You can't just build market-rate housing. Period."

What exactly that percentage will be for developers, though, has not yet been decided. But Weisbrod said the city would not simply mandate the across-the-board 80 percent market-rate/20 percent affordable ratio that was seen under Mayor Bloomberg. "What we think we can require in a super hot neighborhood in Manhattan is going to be a lot different from what we think we can require, or should require, in an emerging area," said Weisbrod.

He added that any changes to inclusionary zoning would have to be decided carefully at the risk of supposedly scaring off developers. "With mandatory, if we get it wrong, we won't get any housing because if its too oppressive a developer won't build anything," he said.

The commissioner said the city is currently studying the issue and expects to have a proposal by the end of the year. *The New York Times* reported that the change could take effect as soon as next fall.

While a lot could change before then, Weisbrod emphasized the administration's new direction on affordable housing: "It is the beginning of a new era," he said.

HENRY MELCHER

CORRECTIONS:

In *AN* 10_09.03.2014, in a piece called "Not In My Park," we misidentified a rendering as a project by SBN Architects. The tower in question was designed by Davis Brody Bond.

In a Comment piece by Elizabeth Kennedy, "Designing for Community Continuity," we incorrectly stated that the earliest dwellings in the Weeksville Community dated from 1702 to 1704. Those numbers referred to their historic addresses on Hunterfly Road, a now de-mapped street that the Weeksville Heritage has helped to partially reconstruct.

Also in that issue, in the feature "Stemming the Tide," we misattributed a rendering of the redesigned Astor Place plazas to HOK. WXY Architecture + Urban Design created the renderings and is completing the project.

We regret the errors.

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EAVESDROP> THE EDITORS

SHOPPING FOR COTTON BASICS OR FUNDING SCHOLARSHIPS?

The Japanese retailer Uniqlo—a favorite among budget conscious designers and students—has announced a new scholarship fund for Japanese students accepted into programs at the Harvard Graduate School of Design and the Harvard Business School. The retailer will provide $600,000 in funding over the next three years. We think it's a smart move on their part, though we wish the funds weren't only for Japanese students! Have you seen the numbers for our national student debt lately?!? Too bad American Apparel is broke...

MVRDV BOOTED FROM MOSCOW PROJECT BUT MAYBE SO WHAT?

The Architect's Journal reports, somewhat melodramatically, that a "row" has broken about between MVRDV and the British firm LDA over the redevelopment of the Hammer and Sickle Factory in Moscow. MVRDV's competition winning scheme, which respected the existing historic factory buildings, has been dumped in favor of LDA's swoopier Shanghai/Dubai/Where-am-I scheme. Hurt feelings aside, MVRDV might have dodged a dictatorial bullet. Russia isn't exactly the most stable or desirable or reputation-burnishing place to work these days.

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COURTESY NARCHITECTS

UNVEILED

M2 MIXED BUILDING

A gleaming aluminum office building will rise from a small triangular lot in Calgary's thriving East Village, a new area the city is building as part of the mayor's plan to limit sprawl and create greater density. New York–based nARCHITECTS founded its design for the so-called M2 Mixed Building on local regulations that prohibit casting shadows onto the newly built RiverWalk directly north of the site along the Bow River.

nARCHITECTS principal Eric Bunge said his team created a "shadow envelope" for the 62-foot-tall, 20,000-square-foot building that responds to the harshest shadows—cast on September 21 at 4:00 p.m.—to create the building's zigzagging, stepped shape. "We had to absorb the local regulations into a cohesive form," said Bunge. This gives the M2 building, and many of its neighbors, a ziggurat shape, which Bunge called the "Mayan Riviera" for its stepped massing. The team articulated the form further to increase M2's social qualities with a series of interconnected terraces and a cantilever shading a plaza for ground floor restaurants.

The building is clad in aluminum panels with a gently scalloped texture that creates a playful tempo in contrast to the movement of the river. The south facade facing the street is clad in black aluminum, where triangular windows create a more lively rhythm at the internal stairwell.

The firm just completed schematic design, so Bunge noted that the design might shift as it moves through a lengthy review process. **BRANDEN KLAYKO**

Architect: nARCHITECTS with Riddell Kurczaba Architecture
Client: XYC Design + Development
Location: Calgary, Alberta
Completion Date: End of 2016

OPEN> BOUTIQUE



DANNY BRIGHT

> BAND OF OUTSIDERS

70 Wooster Street, New York
Tel: 212-965-1313
Architect: LOT-EK

Band of Outsiders' founder Scott Sternberg looks to classic films when designing his fashion line, references that show through in the brand's new Soho flagship store. LOT-EK, known for its shipping-container architecture, designed the space as a twist on the technology and aesthetic of the classic road case, bringing in design elements from a recently completed Tokyo store. "We wanted to find something nostalgic that goes back to travel and the idea of the steamer trunk, but make it more modern," said LOT-EK project architect Aaron Mark.

A series of eight large white cases are grouped in the center of the space beneath lids on a pulley system above. Casters allow for a reconfigurable layout able to handle different collections and special events. Mark described the design as "a large display installation that does everything; it's like a Swiss Army knife." Additional reconfigurable cases line the walls.

To open up the lofty double-height space, LOT-EK removed a mezzanine level and exposed original cast-iron columns. As a nod to the firm's origins, durable Apitong plywood from shipping containers is used as flooring. A mural from a Jean-Luc Godard film completes the space, serving as a backdrop for the brand's film industry glamour and concealing a wholesale showroom.

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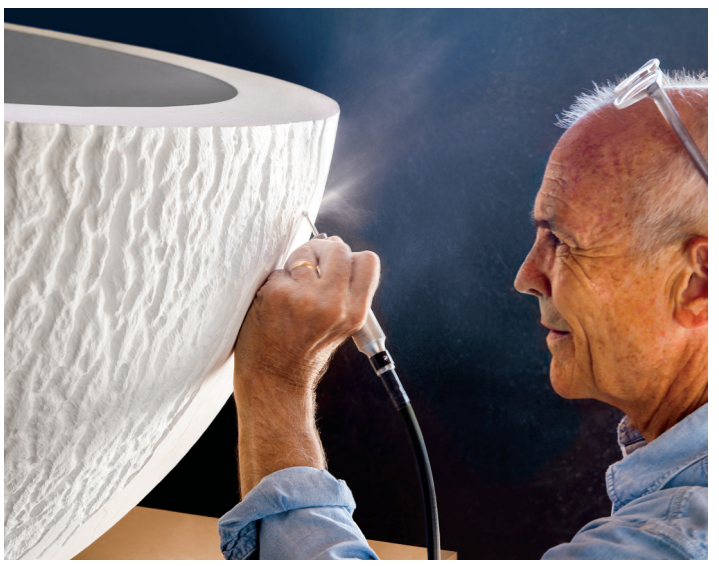

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The KPF-designed One Vanderbilt would be the second tallest building in New York City at 1,450 feet.

BELOW THE SURFACE

continued from front page

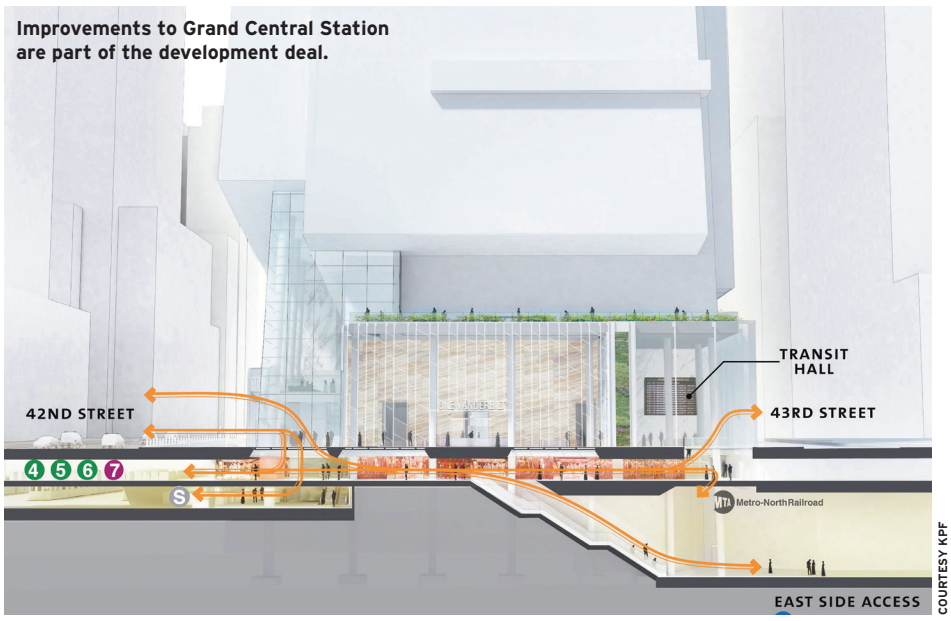
much-needed improvements at the iconic rail station next door.

The arrangement comes as Mayor de Blasio revisits a controversial proposal to rezone Midtown East to allow for larger towers. Mayor Bloomberg unsuccessfully pitched the proposal at the end of his third term.

"I think the basic idea is a good one," said David Burney, the commissioner of the Department of Design and Construction under Bloomberg, referring to de Blasio's demand that SL Green invest in transit and public space before its tower can rise. "If you accept the premise that Midtown office space is probably not Class A office space, and that there could be higher density, then, in return, there should be some public benefit."

Improving circulation at the already congested station will not be an easy task for SL Green. More than 700,000 people pass through the Grand Central every day and thousands more are scheduled to arrive when the Long Island Rail Road connects to the station in 2023. On top of that, SL Green hopes to fill One Vanderbilt with 8,000 workers, many of who will commute to the office by train.

In September, ahead of the tower's public review process, SL Green unveiled its five-year, $210 million plan that it claims can prepare the transit hub for a more crowded future. At the street-level, the developer carved out 4,000 square feet from One Vanderbilt to create a glassy waiting hall that comes with a living green wall and an entranceway to the terminal. Step outside and there is a block-long pedestrian plaza along Vanderbilt Avenue, and over on 42nd Street there is another new entrance to the subway. There is a new mezzanine beneath the Grand Hyatt Hotel, a corridor to connect the different transit lines, new stairways, elevators, and subway entrances, and thinner columns to improve circulation. If the plans are approved by the city, they must all be financed entirely (including cost overruns) by the development team.

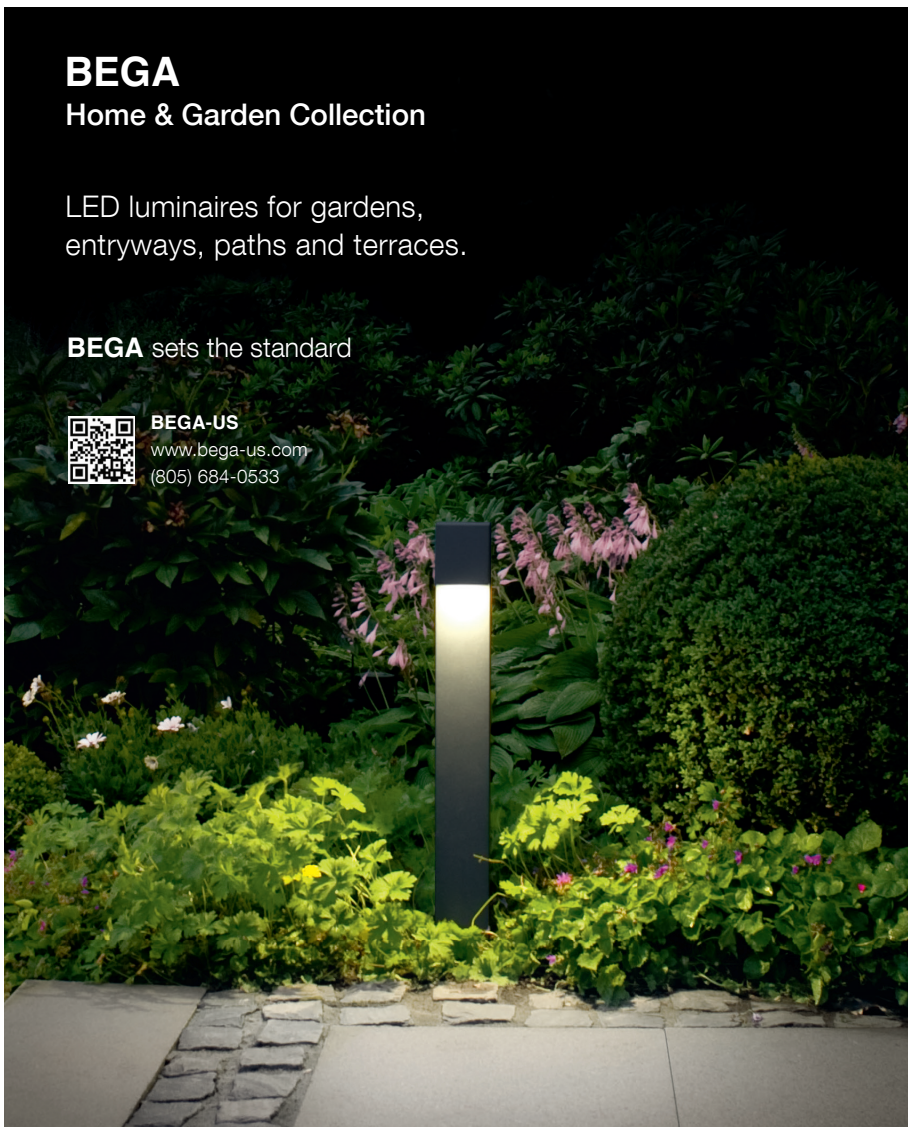


Improvements to Grand Central Station are part of the development deal.

COURTESY KPF

Local residents met the list of station improvements with skepticism. The *Wall Street Journal* reported that at a community board meeting in early September, locals questioned SL Green's plans, asking how, exactly, it arrived at its $210 million figure. The company reportedly said it would release a detailed spending breakdown when the project enters its full review process in October.

SL Green expects to receive a special permit in April and for the transit upgrades and tower to be completed by 2021. **HM**







COURTESY ALLEN PENWICK

NON PROFIT SUES MODERNICA OVER RIGHTS TO GEORGE NELSON BUBBLE LAMPS

Furnishing Issues

The George Nelson Foundation, a nonprofit with close ties to furniture maker Herman Miller, is taking an aggressive legal step to prevent Los Angeles–based Modernica from continuing production of their George Nelson Bubble Lamps. In its lawsuit against Modernica, the Nelson Foundation, established to protect the legacy of the designer's work, claims the company's lamps are "unauthorized" and made of inferior quality, thus damaging the Nelson name. The lawsuit also states Modernica's illegal use of Nelson's name in the marketing of the lamps.

The bubble lamps, with their soft and diffuse light, were first introduced in 1952 and manufactured by the Howard Miller Clock Company, which also produced an array of Nelson-designed clocks. Today the lamps are widely considered Nelson's best-known, best-selling work. That was not the situation when Howard Miller sold the bubble lamp business in the early 1980s after sales continued to decline. In 1999, Modernica, using the original tools and equipment from Howard Miller, started manufacturing the bubble lamps. Modernica has since turned sales of the lamp into a multimillion-dollar business, selling more than 25,000 units a year.

Legal documents contend Modernica owns the trademark and use of the Nelson name tied to the bubble lamps, and also owns the use of the shapes of the bubble lamps' 16 different styles, as specified by Nelson during Howard Miller's production. For the last 15 years Modernica has openly marketed their lights as George Nelson Bubble Lamps. However, last year Jacqueline Nelson, the 94-year-old widow of George Nelson, signed over her rights to Nelson's designs to the Nelson Foundation. The extent and validity of those rights is under consideration by the court as both sides prepare their case. Modernica's attorney Victor Sapphire said, "The Nelson Foundation filed a federal trademark application conceding it has no use, thus no rights, in the 'George Nelson' mark in connection with lighting, even while its lawsuit alleges Modernica is infringing on those nonexistent rights."

One of the most striking aspects of the situation is the Foundation's relationship to Herman Miller. The Foundation's legal council is the same firm that represents Herman Miller and two of the Foundation's four board members are Herman Miller executives. Rolf Fehlbaum of Vitra, Herman Miller's European design partner, recently retired from his role on the board. The Foundation and Herman Miller also share the same mailing address. Frank Novak, who along with his brother Jay, operates Modernica, sees the Nelson Foundation as a front for Herman Miller. As Frank Novak said, Herman Miller is "a billion dollar business posing as a benevolent company who is trying to steal our company."

The Novaks believe they are David to Herman Miller's Goliath. Rather than seek a cease and desist order, the lawsuit seeks all rights, intellectual property, and the equipment used to produce the lamps. Karen Stein, director of the George Nelson Foundation, formed in 2012, counters that viewpoint and says the foundation "is not managed or controlled by any outside entity; and the Nelson family continues to receive the economic benefits of existing licenses. That said, Herman Miller has had a relationship with George Nelson since 1946; it is only natural that we would have common interests. And one primary shared interest is to protect the lawful use of George Nelson's name." Nelson was Herman Miller's longtime design director, and the company briefly offered Modernica-produced bubble lamps through its Home division in the early 2000s.

The Foundation's pursuit of a legal remedy raises the question of "why now?" since Jacqueline Nelson or anyone acting on her behalf could have chosen to bring action against Modernica over the last 14 years. The Foundation's Stein explained, "In the course of exploring our options, we learned that Modernica has also unlawfully used the names of other iconic designers like Eames and Noguchi, which further confirms we're clearly dealing with a recidivist—and activist—infringer."

When asked about future production of the Bubble Lamp, the Foundation's attorney chose not to comment.

According to Modernica's attorney, his client has offered to pay an honorarium or royalty to Jacqueline Nelson, neither of which, he points out, Modernica is obligated to pay. Yet the legal friction between the Nelson Foundation and Modernica continues.

Attorneys for both sides are continuing to depose various witnesses in preparation for trial, although a date is not set. The announcement that Jacqueline Nelson is unable to be deposed because of a doctor's assessment regarding her health adds to the case's complexity.

JEFFREY HEAD

INSIDE OUT



Want to know what goes on at the **New School**? Passersby need only glance at the institution's new **University Center** in Greenwich Village to understand that progressive design education happens here. The building by **Skidmore, Owings & Merrill** expresses the school's interdisciplinary approach through a brass-shingled facade crisscrossed by a series of glass-enclosed stairways that highlight a vivid tableau of students circulating within. The unique system encourages collaboration—and a new dialogue between campus and community that is sure to be conversation for decades to come.

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Architect: Skidmore, Owings & Merrill
Photograph: Tex Jernigan



The Kings Theatre's Second Act

In September, 1929, the grand and extravagant Kings Theatre—one of Loew's "Wonder Theaters"—opened its doors in Flatbush, Brooklyn. Designed by Rapp & Rapp, the palatial space hosted vaudeville shows, and later films, inside a grand auditorium that could seat more than 3,000 people. With its ornate plasterwork, soaring ceilings, and two-thousand-pound chandeliers, the Kings Theatre was intended to have all the detail and elegance of Versailles. And it did, until the 1970s when the curtain fell at Kings. The once bustling venue stayed dark for the next 37 years.

But now, after a two-year, $93 million renovation, the Kings Theatre is slated to start its second act this January. Washington, D.C.–based architecture firm Martinez+Johnson is leading the transformation with meticulous precision and attention to every detail in the 93,000-square-foot space.

To return the theater to its original glory, the team looked through old newspaper articles, photos, and playbills to get a sense of the space at its prime. They salvaged everything that they could and painstakingly recreated everything they could not. When a section of wood in the foyer was damaged beyond repair, it was replaced with a new piece, taken from the same type of wood.

But before any plaster could be restored, or paint retouched, the long-abandoned Kings had to be structurally secured. "Some of the damage came from vandalism," said Gary Martinez, president of Martinez+Johnson, on a recent tour of the theater, "mother nature took care of the rest." A new roof had to be installed and recreations of all that was ripped out had to be brought back in.

The theater also had to be transformed into a 21st century performing arts venue. This meant altering the seating rake for better sightlines, installing state-of-the-art lighting and sound systems, adding a new ventilation system, and installing new bathrooms, concessions, loading docks, and dressing rooms. And the entire space had to be made ADA compliant.





MATT LAMBROS

When the restoration is complete, Kings Theatre will be the third largest theatre in the city. **HM**

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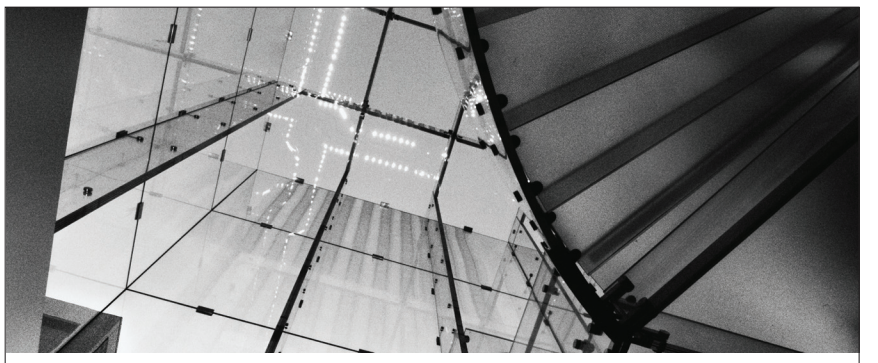

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EMILY KINGSOLVING, TEN ARQUITECTOS

TEN ARQUITECTOS CREATES A MODULAR PAVILION FOR A BRONX COMMUNITY GARDEN

Contemporary Casita

On September 18, at a ceremony marking the renovation of the Willis Avenue Community Garden in the Mott Haven neighborhood of the Bronx, the New York Restoration Project (NYRP) unveiled a prototype of a structure that has the potential to transform the city's community garden culture.

The new 12-by-36-foot louvered designed by TEN Arquitectos is an interpretation of a casita, the improvised open-air structures that serve as critical social gathering places in overcrowded, open-space deprived communities. Grounded in Hispanic gardening traditions, casitas also are a cultural touchstone for many people of Puerto Rican and Dominican descent.

The new minimalist casita, which cost about $70,000 to build, is constructed out of precut tempered wood bolted together in scalable modular building components. It replaces a leaking structure festooned with framed pictures and a mural of the Puerto Rican flag that was built against two buildings abutting the garden. As opposed to the former structure, the new casita is more of a multi-purpose facility with a large open space that can be used as a stage. It faces out onto a new lawn and has been built as part of a wholesale garden renovation project that includes a new pergola with a corrugated metal roof, a new compost toilet, and new planting beds including several that are wheel chair accessible.

Tailored to fit the parameters of the renovated Willis Avenue garden, the building components that comprise the new casita come from a kit designed by Ten Arquitectos that will be adapted to fit the needs of several dozen other community gardens that NYRP plans to renovate in coming years. "We wanted a lot of parts that we could use for all kinds of structures," said NYRP Executive Director Deborah Marton, adding that the relatively easy to erect modular structures make it possible for local communities to be more involved in the building and the design process.

However, a group of the longtime gardeners at the ceremony had mixed feelings about the new structure and the garden restoration. "It looks beautiful but we need a casita, not a stage," said Rosa Colon, adding that before the renovation the garden had an outdoor kitchen, "where we used to cook and feed everybody."

NYRP officials say that they intend to provide a kitchen in the next phase for the casita, for which they are currently fund-raising. Future plans for the new structure also call for it to be outfitted with Wi-Fi and solar panels to provide electricity that can be used for laptop charging stations and for lighting to make the place useable at night. Part of the agenda, said Yvi McEvilly, NYRP Director of Design, is to make the garden more of an intergenerational facility, where "older people can garden and younger people can come and do their homework."

ALEX ULAM



NEW TWIST



The new ideas that poured into Lower Manhattan's rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is **Pelli Clarke Pelli**'s new **Pavilion** at **Brookfield Place**, a public space serving the 35,000 commuters who use the PATH system daily. Because the system's track network runs underneath, the pavilion's soaring roof and hanging glass curtain wall could only be supported at two points. **Thornton Tomasetti** met the challenge with a pair of 54-foot-tall "basket" columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

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Architect: Pelli Clarke Pelli Architects
Structural Engineer: Thornton Tomasetti
Photograph: Tex Jernigan



Shigeru Ban wrapped the Aspen Art Museum in a woven Prodeema screen whose warm wood veneer successfully cozies up to the mountain hideaway's timber and masonry built context. But, it doesn't quite conceal the architectural problem brooding underneath. Cottle Car Yaw of Basalt, Colorado, is the architect of record; Front Inc. provided facade consulting services; and L'Observatoir International designed the lighting scheme. The timber space frame roof structure was fabricated by Spearhead Timberworks in British Columbia.

The new Aspen Art Museum (AAM), deigned by this year's Pritzker Prize Winner, Shigeru Ban, is not a beautiful building. It does not seek to inspire awe in visitors with its formal qualities, nor even to create a harmonious experience with well thought out proportions. It rather reads as a series of cobbled together solutions to a list of architectural problems; solutions that somehow manage to sit together fairly well, if somewhat awkwardly in places.

The challenge for Ban and his team was to integrate the building respectfully within the built fabric of Aspen while at the same time taking full advantage of the natural beauty of the Rocky Mountain setting and providing world-class facilities for displaying an ever-changing array of art. AAM is not a collecting institution. Its director, Heidi Zuckerman Jacobson, is always on the search for the next upcoming artist, and thus the display spaces had to offer a lot of flexibility. All of this had to be accomplished on a constrained site, only 100 feet by 105 feet, and within Aspen's 47-foot-high zoning limit.

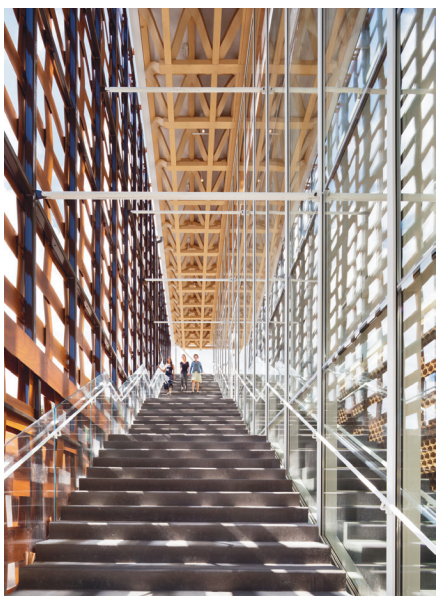
Ban optimized the available volume, squeezing in 33,000 square feet, 17,500 of which is exhibition space, by stacking three floors of galleries against the party wall (one below grade, two above); wrapping them in circulation, offices, and support spaces; and enclosing it all in a white metal and glass curtain wall. The top floor is half occupied by an outdoor sculpture garden, half by a café and event space.

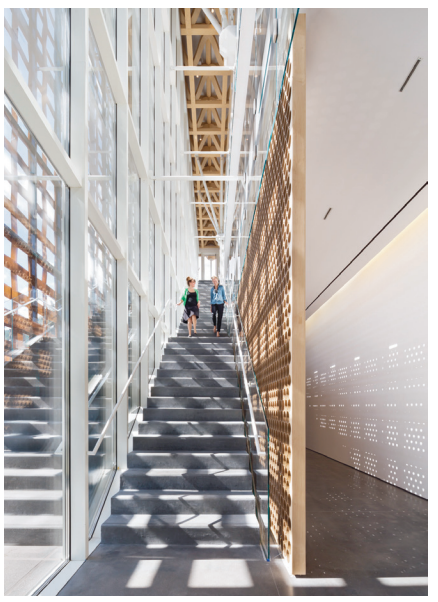
Structurally, the building comprises a composite system of three materials, each one doing what it does best. The first two floors are framed in post-tensioned cast-in-pace concrete. This system offered the most efficient floor-to-floor dimensions (about 16 feet), allowing the architects to provide 14-foot-high ceilings (to the bottom of the beam) in the gallery spaces while fitting the building within the zoning height limit. Spindly, exposed structural steel pipe columns in tree-like clusters of three keep the third floor space open and airy and support the third structural system, an exposed timber space frame that makes up the roof.

The timber space frame is, in my mind, the highlight of the architecture, and you can tell that Ban took the most pleasure in working out this problem. It is composed of three types of wood: spruce chords, birch web members, and Douglas fir end caps. The webs have curving profiles that create flat interfaces with the top and bottom chords of the truss. This allowed the connection between web and chord to be made with a single steel screw—as opposed to a gusset plate connection—driven in from above so that it is invisible from below, giving the impression that it is an all-wood structure. Ventilation ducts, sprinklers, and lighting integrate well within the space frame structure.

The street faces of the building (it is











MICHAEL MORAN

a corner lot) are wrapped with a woven Prodeema screen whose wood veneer offers a warm, hand-crafted expression that successfully cozies up to Aspen's masonry and timber context. Underneath, however, you can detect an architectural problem, brooding.

The screen is not uniform. Its apertures are larger toward the corner and top of the building. This variable geometry creates a bit of a discordant relationship between the screen and the building it conceals, a condition that is most apparent at night, when light emanating from the interior puts in profile the chaotic layers of rectangles and squares. This shifting geometry provides the best views, out and in, at the corner, where a glass elevator allows visitors to gawk at the surroundings as they ascend or descend, while creating movement in the building when viewed from the street.

A grand stair between the screen and glass curtain wall also shows some movement to the street. It provides access directly to the top of the building. There, the sculpture garden and café can be open to one another or closed off, depending on the weather, by way of a manually operated sliding glass wall. Either way, this space provides rooftop views, which are a rarity in Aspen. Ban, however, directs the view north to the ski slopes, as opposed to east toward Independence Pass and the Continental Divide, which, as locals will attest, is the most impressive sight in Pitkin County.

A second stair just inside the curtain wall, which mirrors the one outside, provides access to the gallery spaces. The idea behind this circulation scheme is that, as on Aspen's ski slopes, visitors can climb to the top before "sliding" down through the exhibition spaces. But this architectural conceit may be lost on many visitors, in spite of the meaningful view of the slopes, because it is just as easy to enter at the bottom and go up. Ban reportedly at first wanted to tightly control the circulation sequence, allowing only one way to proceed through the museum, but Zuckerman Jacobson put her foot down, explaining that in the U.S.A., especially in the West, people expect a little more freedom of movement.

Another place the collaboration, or perhaps conflict, between Ban and Zuckerman Jacobson shows is in the use of natural light in the galleries. Four out of the six galleries feature some access to daylight, while two are completely artificially lit. Zuckerman Jacobson originally wanted all black box spaces where she could have total control over the lighting, in keeping with at least the past 50 years of curatorial thinking and gallery design in this country. Ban, however, convinced her after a tour of naturally lit gallery spaces that she could have some control while taking advantage of the dynamic qualities of natural light. Art, after all, is created in natural light, Ban's argument ran. But, as with the muddled circulation concept, the blending of daylight and artificial light here is something of a failure. For one, there is no regular or very successful solution for bringing sunlight in (sometimes it enters from the side, sometimes from strangely aligned skylights). Secondly, what natural light does make it in is more than overpowered by the electrical lighting. Thus the daylighting seems something of an afterthought and—like much of AAM, regrettably—achieves nothing of the gripping synthesis of which there are now many examples in the museum world.

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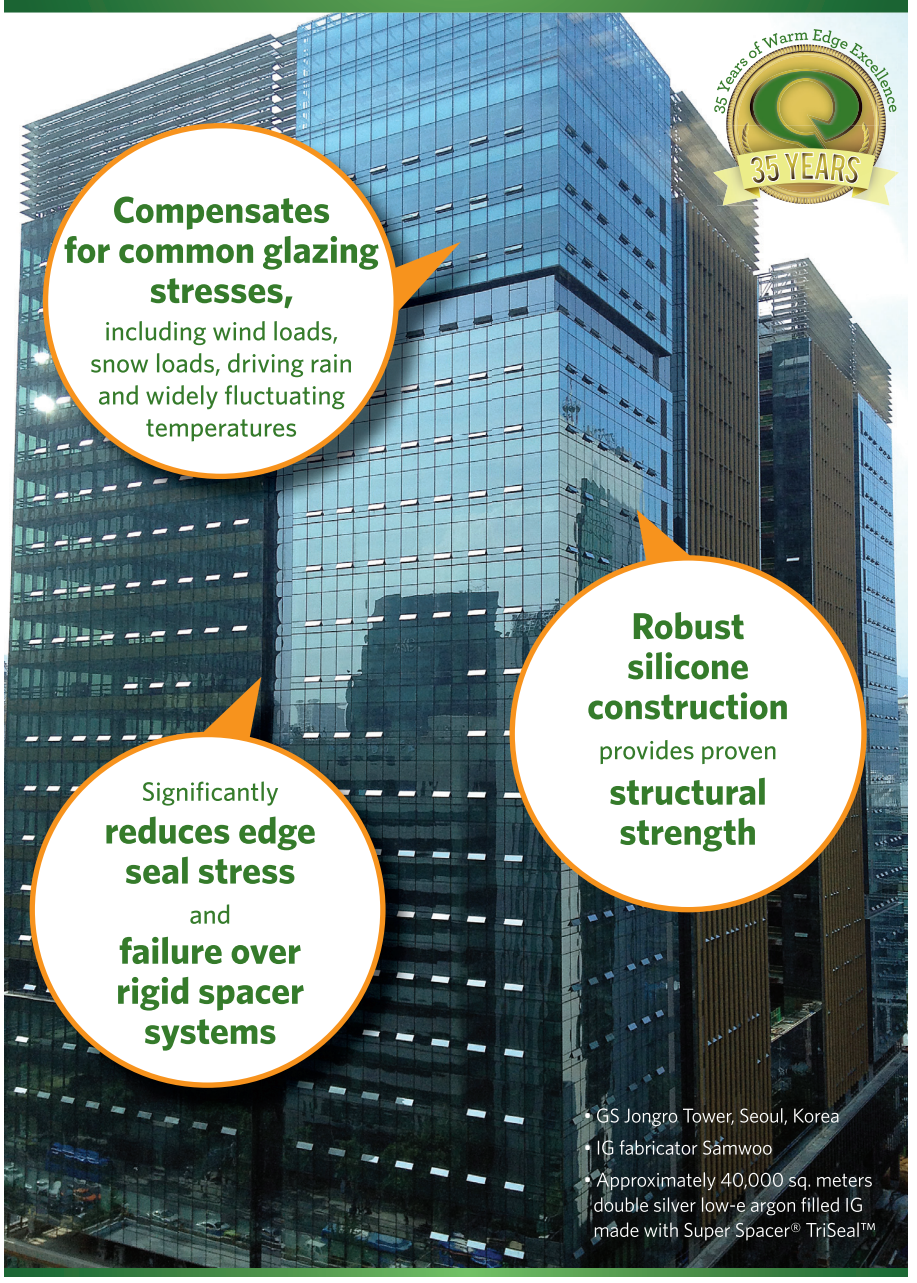

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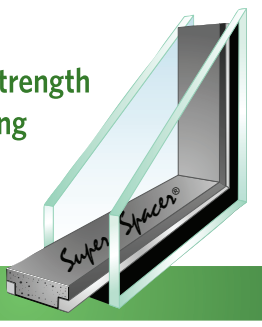

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COURTESY MARVEL ARCHITECTS + BROOKLYN PUBLIC LIBRARY

Marvel Architects has revealed two renderings of how the project may appear.

CASH STRAPPED LIBRARIES SELL DEVELOPMENT RIGHTS

READING CONDO

One of Brooklyn's many struggling public libraries is slated to be demolished to make way for the borough's latest luxury high-rise. But the stacks will not disappear from Brooklyn Heights entirely; tucked into the ground floor of the 20-story, Marvel Architects–designed tower that will rise in their place is a brand new 21,000-sqaure-foot public library. In mid-September, the library's board of trustees unanimously voted in favor of the development, which would raise significant funds for its financially strained system.

Under the agreement, the trustees allowed the city to sell its land to the Hudson Companies, the project's developer, for $52 million. As part of the deal, Hudson has agreed to build 114 affordable apartments within the branch's community board district. The *New York Times* reported that plans for the new residential building also include retail, community space, and a gymnasium for a local school.

The tower's design, though, is hard to decipher as the Brooklyn Public Library and Marvel Architects released two renderings that show two significantly different approaches. In one rendering, which is focused on the street level, the new library and the tower above appear to have a glass and stone facade.

In the other rendering, which shows the full height of the building at an oblique angle, the library looks to be enclosed in an all-glass facade. The glass extends up the elevation, which is punctuated with subtle setbacks. Those setbacks become more pronounced on the top four floors, creating what are likely terraces for the luxury apartments. Solid spandrels cut across the tower's two main facades and flank its glassy edge. While the design may not be finalized, the project is reportedly expected to break ground in 2016.

The news of the deal, first reported by *Capital New York*, came just one day after the Center for an Urban Future released a report on the dire state of New York City's public libraries. According to the center, the city's library system (excluding the famous 5th Avenue branch) has over $1.1 billion in unmet capital funds, $300 million of which comes from Brooklyn branches. "More than half of the city's 207 library buildings are over 50 years old and a quarter were built at least a century ago," explained the center. "With such an aging building stock, it's not surprising that the city's libraries are on the verge of a maintenance crisis."

As the libraries have been deteriorating, though, there has been an increase in the system's overall use. According to the report, over the last decade, circulation was up by 46 percent and program attendance increased by 62 percent. The problem, explained the center, is that the system has to rely too heavily on discretionary funds from City Council members and borough presidents.

In recent years, though, as so many library branches were just scraping by, the city was allocating millions of dollars to Norman Foster's controversial renovation of the system's main branch. "More than half of the [Bloomberg] administration's $257 million in appropriations since fiscal year 2010, for example, were directed toward that single project," explained the center. The Foster plan has since been scrapped and most of the money will now go toward renovating the mid-Manhattan library.

Moving forward, the center suggested that the City Council and the mayor's office should create a citywide capital plan for libraries with "dedicated capital allocation for repair and expansion of projects." Prior to this report, in his first capital budget, the mayor did increase library funding from $205 million to $229 million and raised available operating funds from $301 million to $311 million.

To further raise money, the report endorsed exactly what the Brooklyn Public Library system is doing in Brooklyn Heights. "In a number of cases, rebuilding branches as a part of a larger development could be an effective way to reduce the costs of new construction, even while increasing the size of branches and improving the links between library buildings and the communities they serve," explained the center. The report listed 10 sites where this type of development would be possible, and Brooklyn Heights was one of those mentioned.

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Designed by AECOM and inspired by Paley Park, 50th Street Commons conceals an MTA ventilation shaft.

VENTILATION VEGITATION
continued from front page

blocks north. A water feature on the back wall defines the space, but the new park is more than a micro oasis. It masks a ventilation system for the MTA's long-delayed and over-budget East Side Access project. The new access, which will connect the Long Island Rail Road with Grand Central Terminal, is now scheduled for completion in 2022.

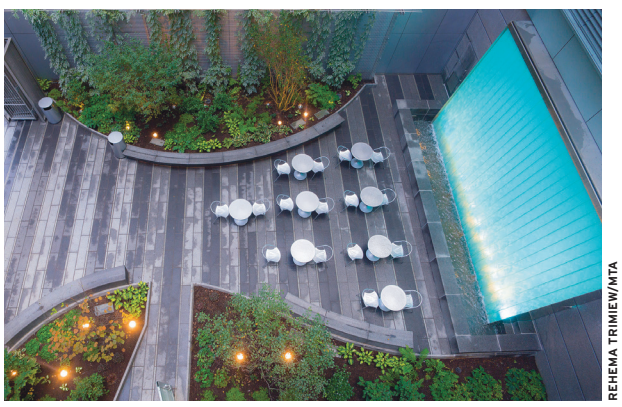
"50th Street Commons is our way of giving back to the Midtown Manhattan community, which has endured the inconveniences of construction for a number of years," said Dr. Michael Horodniceanu, the president of MTA Capital Construction, in a statement. "While most of the construction for East Side Access is underground, this is an aspect of the project that will be a visible improvement for everyone in Manhattan."

Andrew Lavallee, a principal at AECOM, explained that while 50th Street Commons is roughly organized like Paley, the architects took steps to differentiate it from the modernist retreat. "Paley is a piece of sculpture," he said, "this is a piece of landscape."

To create a more "voluptuous" feel for the space, AECOM flanked the park's walls with vines and trellises, and used curved planting boxes to bring landscaped elements into the main space. In total, 22 plant species were incorporated into the narrow park. Paving and seating, made of green and black granite, extend from the sidewalk to the glass waterfall, which changes colors throughout the day. As with Paley, moveable tables and chairs are stationed in front of the water feature.

Creating a public park atop such a significant ventilation system presented a unique, and fairly obvious, challenge for AECOM and the MTA: how to dampen unwanted noise. "We always understood that acoustics were going to be an issue," said Lavallee in an email, "so we designed the water as a 'masking' of the vent noise and ambient street noise rather than competing with it. We were relying on psychological proximity of distraction more than anything else." The vent is located behind the water feature.

The MTA says it did its part to reduce noise levels as well. The agency used dampers and sound absorbing materials within the facility to stop as much of the sounds as possible from reaching the street level. AECOM started work on the design in 2007 and received the UrbanMerit Award from the New York chapter of the AIA the following year. **HM**



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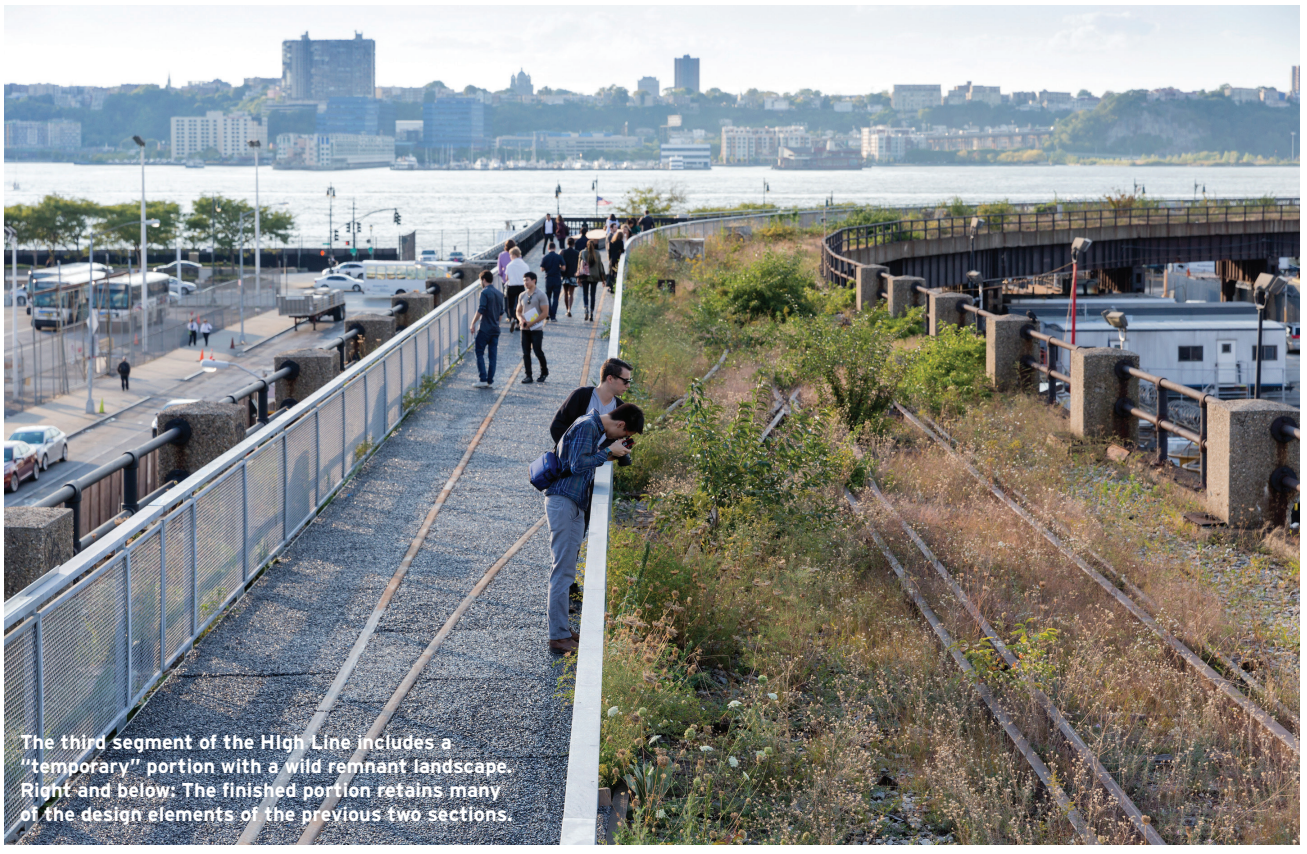
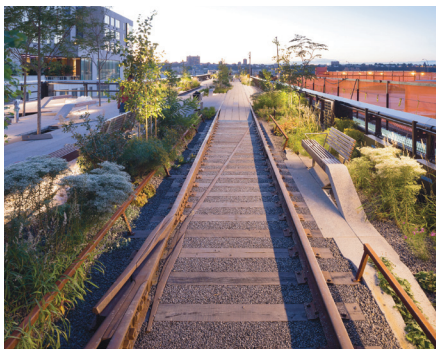




The third segment of the High Line includes a "temporary" portion with a wild remnant landscape. Right and below: The finished portion retains many of the design elements of the previous two sections.

New York's most glamorous park has taken a humble turn. On September 20, the Friends of the High Line opened the third segment of the now world famous urban promenade. Unlike the first two segments, the third is not technically finished, but the Friends of the High Line have made it accessible, giving the full length of the linear park over to the public (the so-called spur on 30th Street is under scaffolding for the Hudson Yards tower that will be anchored by the fashion brand Coach).

About half of the third segment has been given the full James Corner Field Operations/Diller Scofidio + Renfro design treatment: The feathered paths with the comb-like concrete pavement, the benches that curve up from the paths, and scattered, naturalistic plantings. This portion runs east-west from Tenth Avenue to Eleventh Avenue. The designers see this portion of the park as a crossroads, and one of the only places where the visitor has a choice of directions. A new alignment of public spaces, including a large plaza by Nelson Byrd Woltz, and the new 7 line stop park by Michael Van Valkenburgh, will form where the line bends at 30th street to the newest segment, creating a view corridor through the massive new development.

Assuming high levels of foot traffic at this juncture, the area has more hardscape than other portions of the park. As you walk toward the river, you encounter a sunken children's play area cut into the track bed, exposing the beams below, which are covered in silicone wrappers to make them soft and kid-friendly. Lead designers Field Operations, working with Piet Oudolf, have chosen a variety of plants that are meant to activate the senses, including herbs for smell and soft grasses to touch. There is even a "gopher hole" tunnel, where kids can crawl under the planting beds and pop their heads out of an opening in the garden.

As the Line crosses Eleventh Avenue, the path rises up three feet to take in the views of the traffic and the Hudson River, forming what Liz Diller cheekily calls a "runway," a nod to the High Line's reputation as a promenade for the fashionable (as well as the likely relocation of Fashion Week to Hudson Yards). Flanked by benches on either side, the subtle rise—totally about three feet—is effective in altering one's perception and focusing the viewer on the river beyond. It is the sort of move that has made the park such a landmark development of contemporary public space and landscape architecture.

At the same time, one senses a bit of exhaustion in the design, particularly with the curved benches throughout, which have been tricked-out in a variety of new configurations: picnic benches, tete-a-tete seating, a seesaw bench, a xylophone version, a crisscross design to encourage conversation. These seemed like an unnecessary bid for novelty for novelty's sake.

This may begin to explain why the final portion, a "temporary design," which curves back north/south and bends down to meet street grade at 34th Street, feels like such a revelation. The simplicity of the temporary section is something of a rebuke to the highly designed and meticulously manicured earlier phases. Passing through a gate that is only slightly more designed than your average chain link fence, the team has created a simple gravel path and left the rest pretty much alone. Here, you encounter the authenticity and romance of the pre-park High Line, the remnant, wild landscape planted by wind gusts and birds. Alongside the path, you see the rusty train tracks and the rough old wood ties, many of which are disappearing into the rocky gravel. The landscape is varied and strange and incredibly beautiful.

The minimalist design here calls to mind something close to Land Art. It focuses the eye and the mind, allowing you to see the object and the city right in front of you in a new way. The West Side Highway, the glittering river streaming with boats on the right, the lines of trains, which will eventually be decked over for the Western Rail Yards, fascinate. The new neighborhood rising behind is a testament to the city's power, wealth, and brutal voraciousness. The path itself is embellished only twice along the four-block stretch, with two large seating areas, one "the beam bench," made from reclaimed pieces of the steel beams saved from earlier phases of the renovation, and a bleacher-like pile of massive squared off logs.

Past this point, the path is entirely paved, and quickly becomes too hot on even moderately sunny days.

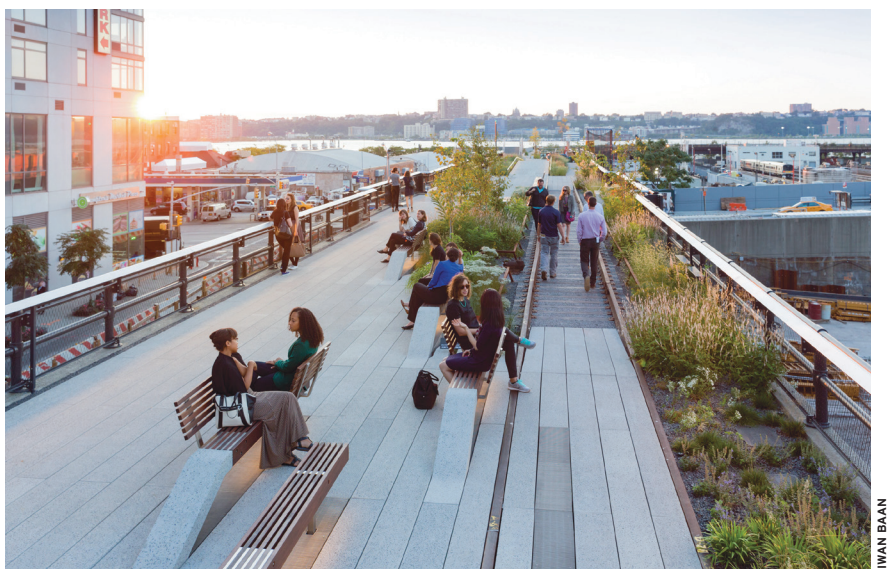
As the High Line meets the ground, unceremoniously and somewhat unexpectedly, midblock facing the side of the Javits Center, the designers preserved a glade of wild Aspen trees and added a few benches, which are sure to be popular with the throngs who wait on the sidewalk for the Megabus coaches.

There is currently a master plan to finish the temporary segment to the level of the other portions. That would be a mistake. The public deserves to see this piece of the High Line as it was. It was the power of the remnant landscape that became the reason for the preservation of the elevated line itself.

James Corner, for one, seemed open to preserving some or all of the truly wild. "The strategy was budgetary, but maybe it is finished," he said.

AGB





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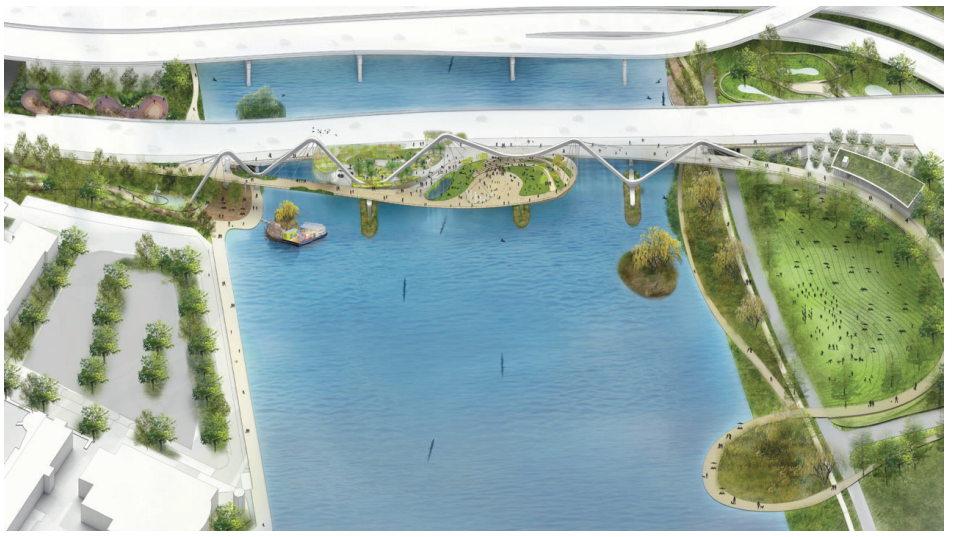



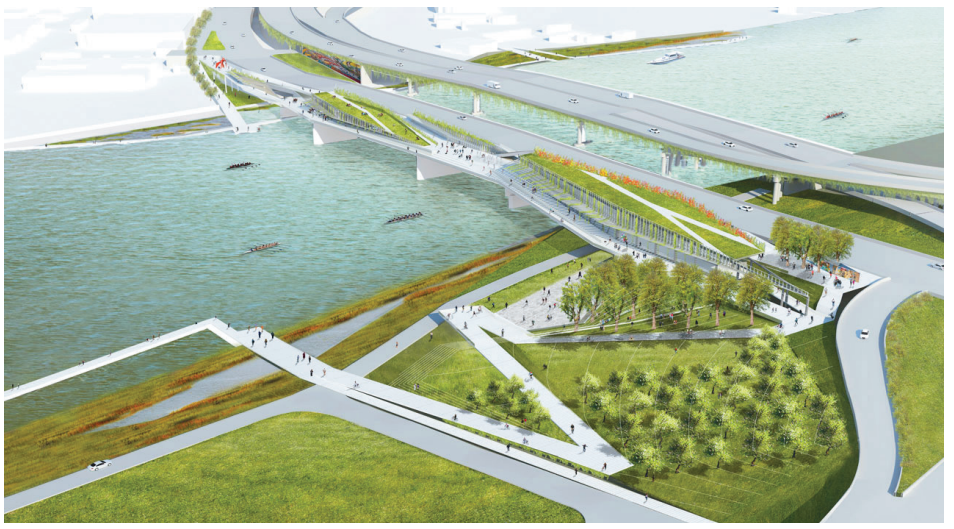





COURTESY RESPECTIVE FIRMS

Top two: Balmori Associates/Cooper, Robertson & Partners; Middle two: Stoss Landscape Urbanism and Höweler + Yoon Architecture; Bottom left: OLIN/OMA; Bottom right: Wallace Roberts & Todd/NEXT Architects/Magnusson Klemencic Associates.

THE HIGH LINE AT HIGH TIDE continued from front page when we launched this there would be interest from the best and brightest in the design world," he said a few days after the designs were unveiled, "and we couldn't be happier with what the teams submitted." Hoping to involve the public in every step of this process, the competition's organizers set up an online survey for the final designs and hosted three exhibitions in Washington.

In late September, each team will present their design to the competition's jury and a winner will be announced on October 16.

The OMA and OLIN team described their design as "a place of exchange," a space that is "more destination than elevated thoroughfare." This is realized through two sloped ramps that rise from either side of the bridge and form an "X" halfway across the Anacostia. This intersection creates a plaza that could be used for festivals, markets, and cultural events. As these paths continue to rise, they carve out spaces for a moss garden, hammock grove, rain gardens, a sculpture park, and an environmental education center. At the water's edge, there are new wetlands and a kayak launch.

Stoss Landscape Urbanism and Höweler + Yoon Architecture frame their proposal, called "The Crossing," as a central meeting place that pays homage to the ferries that used to cross the river. "Our proposal for the 11th Street Bridge Park puts in place a new crossing," explained the team in its design statement, "one that establishes new connections across and to the Anacostia River and to the burgeoning and socially/culturally rich neighborhoods along its banks." To achieve a sense of connection and place, the team laid out angled paths that cut across the river and create grassy lawns above the water.

WRT and NEXT Architects' Anacostia Landing—a "21st Century model of ecological place-making"—rebuilds natural habitats along the water and adds a host of programmatic elements along the main structure, including an amphitheater, market, climbing wall, urban beach, dog park, community and education center, play garden, fishing pier, café, hydroponic garden, and a "floating classroom." Above the bridge structure is a billowing canopy that the team compares to a "noble and grand old tree." That structure is intended to provide shade and support solar panels.

Balmori Associates/Cooper, Robertson & Partners' proposal, "Bridge Park," is defined by an expressive archway known as "The Walk," which is intended to evoke Frederick Douglas' daily crossings over the river. Extending from the shore to the center of the river is "The Clasp," a grand plaza with gassy areas, amphitheater-like seating, and water features.

Given the scale and grand gestures of these designs, it would be easy to dismiss them as nothing more than eye-catching renderings that will never be realized. But in a city known for dysfunction, Kratz is confident that the 11th Street Bridge Park can, and will, get built.

The city of Washington has already committed $14.5 million to the project, and through naming opportunities and donations from individuals and philanthropies Kratz is confident they can raise $40 million for the capital campaign. "We are going to hit that number," he said. "It is going to take a lot of hard work, but we will get there." **HM**

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COURTESY NATIONAL BUILDING MUSEUM

CHARLIE ROSE RECOGNIZED FOR CONTRIBUTION TO ARCHITECTURE

BROADCASTING DESIGN

The veteran broadcaster Charlie Rose has been awarded the 2014 Vincent Scully Prize from the National Building Museum in Washington, D.C. Known for his interviews of leading figures in politics, business, and culture, Rose has featured numerous architects on his eponymous talk show.

Created in 1999 in the name the Yale architectural historian Vincent Scully, the prize was established to honor "exemplary practice, scholarship, or criticism in architecture, historic preservation, and urban design," according to the mission statement from the museum. Previous winners have included Jane Jacobs, Robert Venturi, the Prince of Wales, and Robert A.M. Stern.

The jury for the prize includes architects Deborah Berke, Gary Haney, Elizabeth Plater-Zyberk, David Schwarz, and Ned Cramer, editor-in-chief of *Architect*. Some might argue Rose's contribution to architecture is less substantial than those of previous winners, but the jury would disagree. "Charlie Rose is to television what Vince Scully is to the written word," Cramer said in a statement.

"One of the great joys of spending twenty-five years at the table is meeting a cross-section of the best in culture and science and technology," said Rose in a statement. "I have a special place for the men and women who inspire us with the buildings they create. Architecture is a passion of mine and I've been proud to know not only architects but also those who teach, assess, and love great buildings. Architecture is one of the reflections of the permanence of a civilization."

Rose's longtime romantic companion, former New York City Planning Chair Amanda Burden, will present him with the award. Frank Gehry will also pay tribute to Rose during the gala ceremony on November 18. **AGB**

AT DEADLINE

WELCOME TO MIAMI

With Jeanne Gang bringing her architectural brand to so many cities across the country, it was only a matter of time until she landed in Miami. Local real estate blog ExMiami was the first to uncover the architect's plan for the city, which calls for a 14-story condo in the Design District. Like her much-celebrated Aqua Tower in Chicago, the structure has an idiosyncratic facade made of what appears to be glass and concrete. Through unique floor plates and carved, zig-zagging columns, Gang creates deep, recessed balconies and a highly textured exterior. As the tower rises, the distance between floor plates becomes more pronounced, which offers generous ceiling heights for the upper-apartments.

EXTERIOR CHANGES

Mayor Bill de Blasio has unveiled an ambitious plan to reduce New York City's greenhouse gas emissions by 80 percent by 2050, based on 2005 levels. To hit that target, the mayor said the administration will retrofit every one of its roughly 3,000 buildings over the next 10 years, and will incentivize private building owners to follow suit. "Nearly three quarters of New York City's greenhouse gas emissions come from energy used to heat, cool, and power buildings, making building retrofits a central component of any plan to dramatically reduce emissions," said the de Blasio administration in a statement. "The City is poised to make direct investments to increase the efficiency of its public buildings, including schools and public housing, reducing the government's contribution to climate change and generating operational savings for New York City taxpayers."

The administration said that these changes will result in $8.5 billion in cost-savings over the next decade and create about 3,500 jobs. But to get those types of returns, the city had to invest substantial money upfront. The *New York Times* reported that the administration has pledged $1 billion to reducing emissions in city-owned buildings.

Mayor de Blasio unveiled his plan just hours before he marched in the People's Climate March—a 400,000-person strong protest to demand action on climate change. The plan and the march were scheduled to coincide with the United Nation's Climate Summit in Manhattan.



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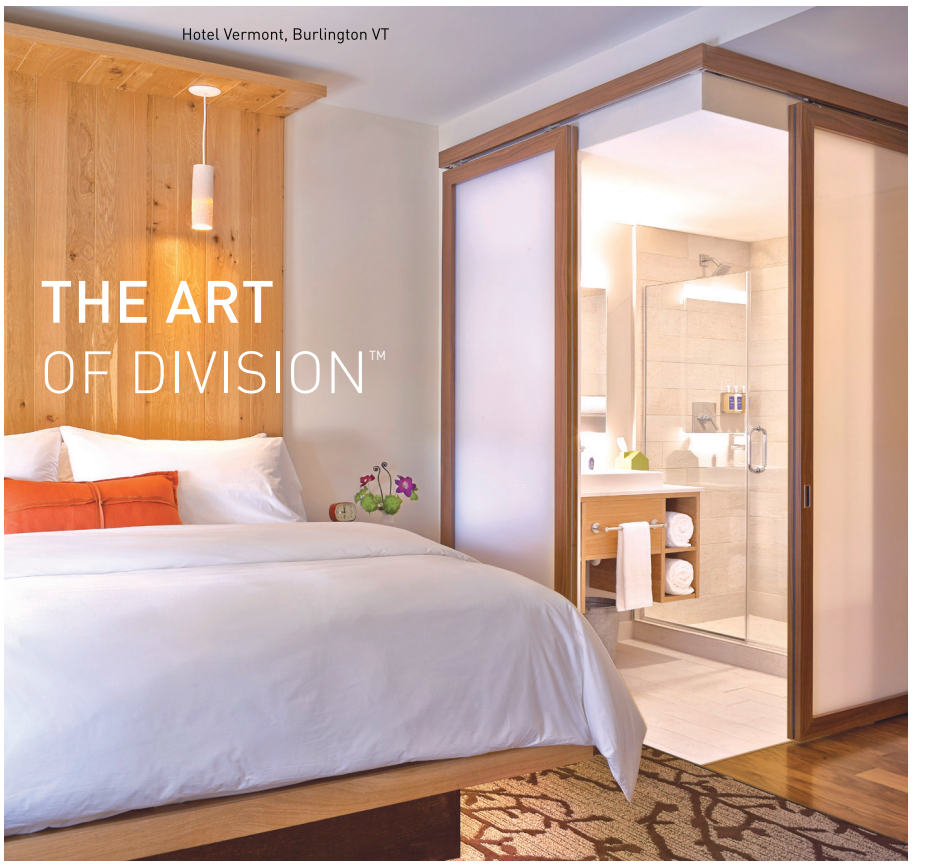

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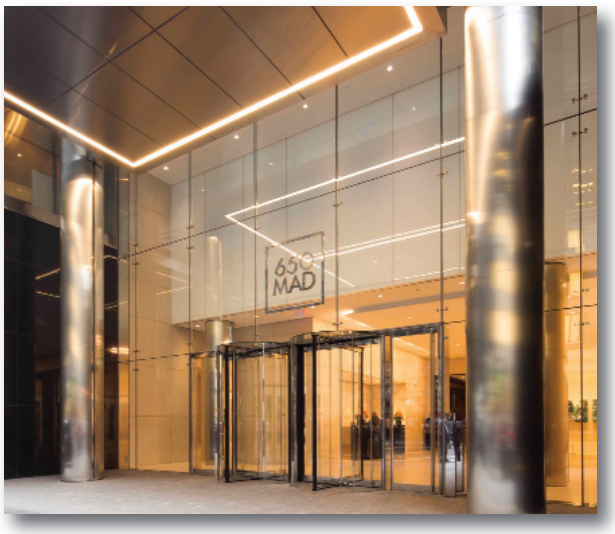

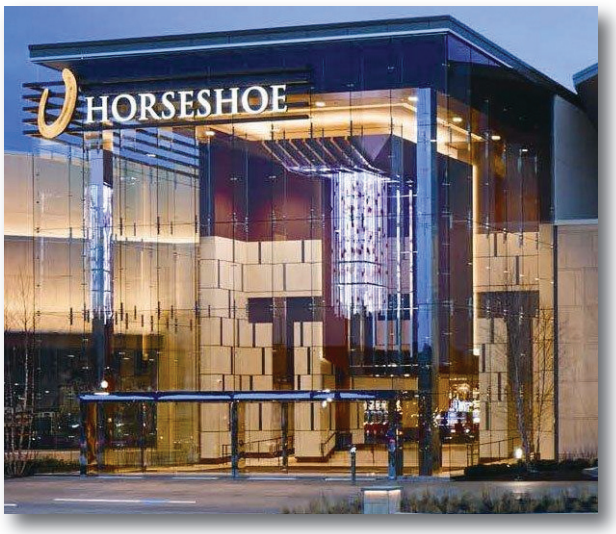

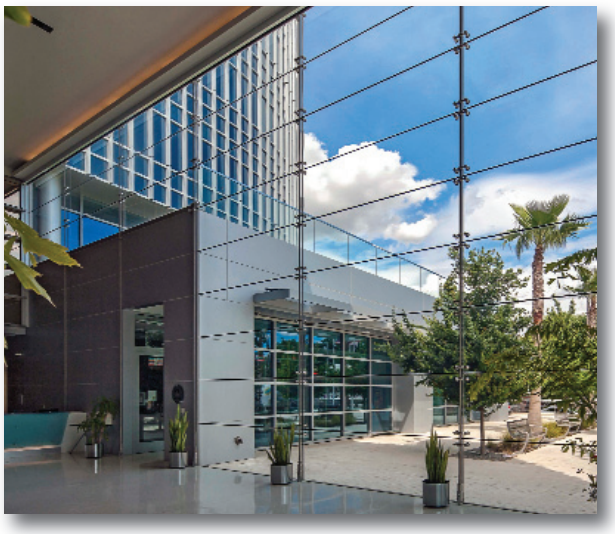

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COURTESY GUGGENHEIM FOUNDATION

GUGGENHEIM COMPETITION DRAWS HUGE INTEREST, BUT PROJECT REMAINS DISPUTED

THE HELSINKI AFFECT

The Guggenheim Foundation received over 1,700 submissions for its competition to design a museum outpost in Helsinki, but it remains to be seen what, if anything, will ultimately rise along the Baltic Sea. Despite the overwhelming response to the open-call competition, some Finnish officials have vowed to stop the project, which they think will place an unnecessary financial burden on the city. Further, they see a new Guggenheim campus as another branding opportunity for an American institution actively boosting its footprint around the globe.

This line of criticism has been levied against the Guggenheim since it first floated a Helsinki campus back in 2011, but the plan does have its supporters within the city, including the mayor. To the pro-museum crowd, a new architecturally distinct museum could do for Helsinki what Gehry's Guggenheim did for Bilbao. While that museum is credited with bringing tens of millions of dollars and countless tourists to the city, many attempts to recreate the "Bilbao Effect" elsewhere have failed.

The Guggenheim's competition—its first ever on this scale—could dampen those concerns if a positive consensus forms around a design proposal. Under competition guidelines, the roughly 130,000-square-foot building had to include galleries, performance space, a café and bar, a small formal restaurant, an educational center, offices, practitioner spaces, retail, collections storage, and an outdoor sculptures garden.

"Competitors were asked to submit innovative and creative designs demonstrating strong connections to Helsinki's historic city center, South Harbor, and its urban context while reflecting Nordic ideals," explained the competition's organizers.

The Guggenheim Foundation has announced that the competition's six short-listed designs will be unveiled in December, following review from an 11-member jury, which includes Mark Wigley and Jeanne Gang. The competition winner will be selected in June and, following that announcement, the City of Helsinki and State of Finland will decide whether to proceed with the proposal. The winning team will receive about $136,000 for its work and about $75,000 will go to each of the five runners-up.

In September, when the first stage of the competition closed, Guggenheim representatives touted the global response it received for the project. "When we launched the competition for the design of the proposed Guggenheim Helsinki, we hoped that it would inspire architects everywhere—emerging and established alike—to imagine what the museum of the 21st century could be and catalyze a global exchange of ideas about architecture and its traditions, urbanism, public buildings, and the future of cities," said Guggenheim director Richard Armstrong in a statement. "We are awed and humbled by the tremendous response to the call for entries, and we look forward to engaging in a full and public exploration of the submissions in the coming months."

The Guggenheim's competition did more than attract entries from 77 countries, it spawned "The Next Helsinki"—a rival competition that hopes to undercut the Guggenheim's claim on the city's South Harbor. "[T]he Guggenheim Foundation has launched a design competition on one of Helsinki's most valuable and compelling physical sites for a new Guggenheim building, in hopes of a transformation akin to the 'miracle' in Spain," said competition organizers in a statement. "The City of Helsinki is tempted to spend hundreds of millions of municipal euros in return for the benefits of the branding of the city with someone else's mark. Is this really the best use for the site and tax money?" The competition, which was created by independent arts organizations, is open to just about anyone who has an idea for development at the proposed waterfront site.

The debate over the Guggenheim's proposed Helsinki museum comes only a few months after the foundation was forced to defend its plans to build a Gehry-designed museum on Saadiyat Island in Abu Dhabi, where conditions for workers are notoriously bad. The Guggenheim has pledged to work with its partners in the area to improve those conditions, but critics say that is much easier said than done.

On Saadiyat Island, Gehry's structure will be joined by new works from Zaha Hadid, Tadao Ando, and Jean Nouvel. **HM**



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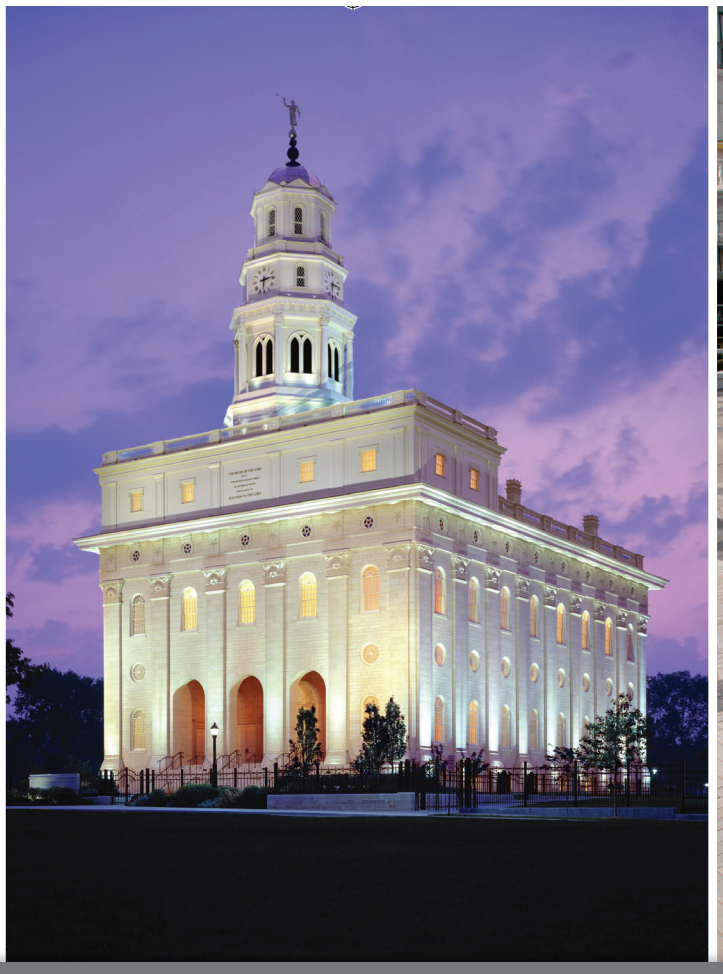



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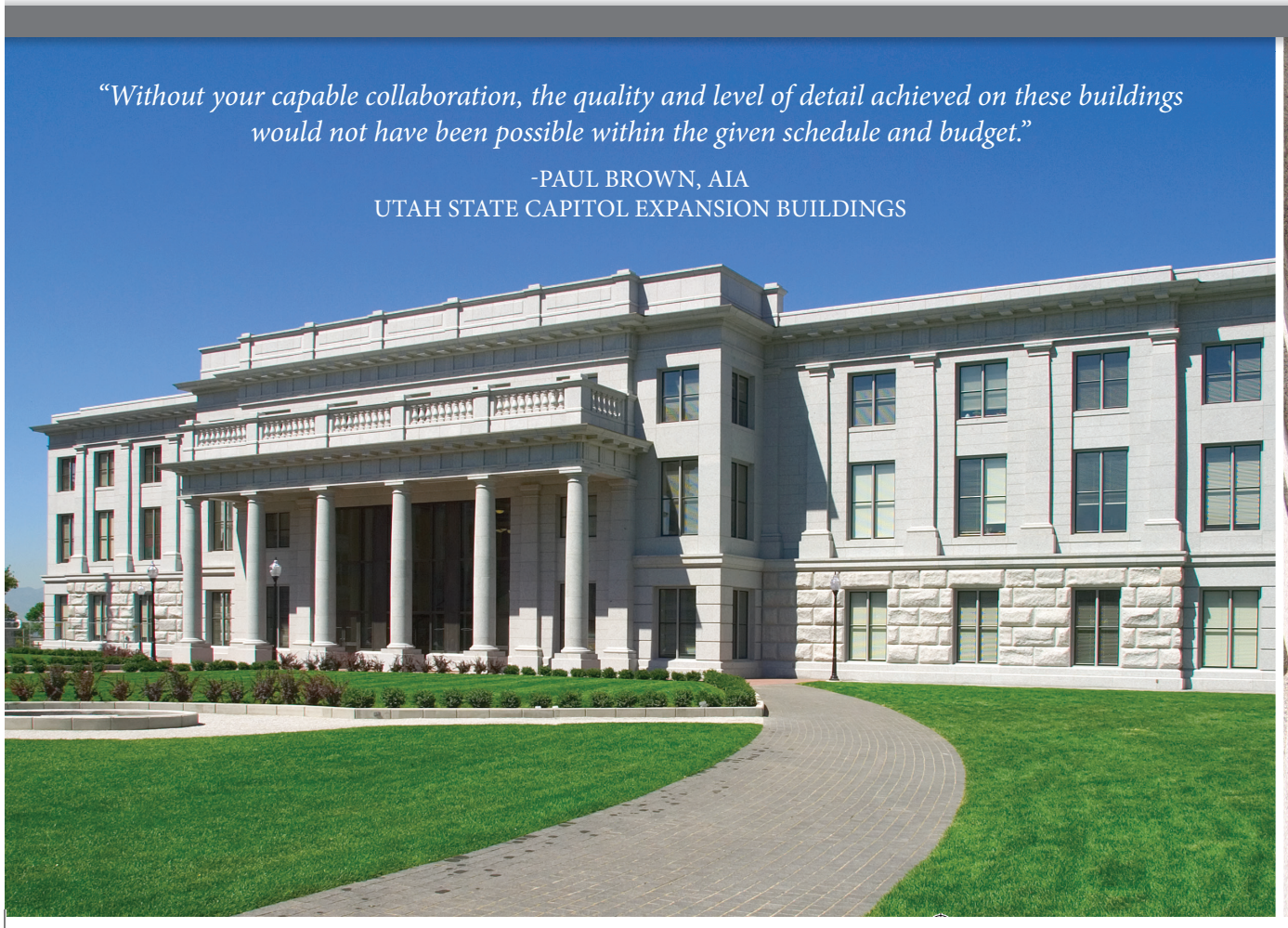
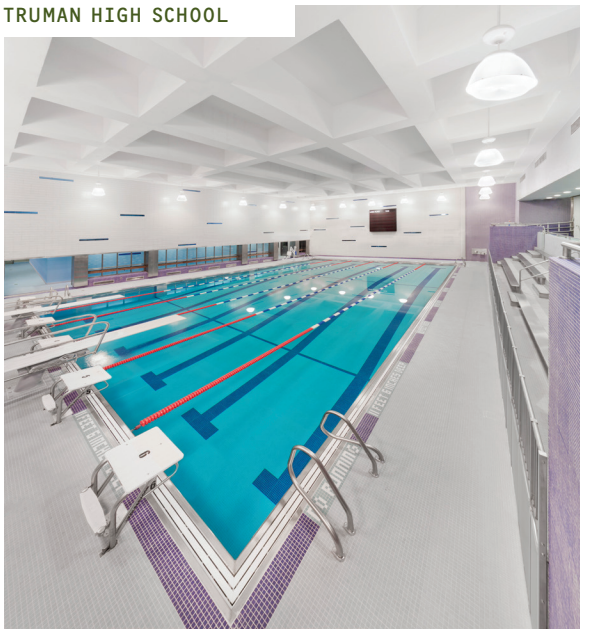




PS 313



TRUMAN HIGH SCHOOL



It is a sad state of affairs, but often a fact, that many New York architecture practices take public work only as a sideshow to more fashionable and profitable residential and corporate projects. This model of practice is not one that Macrae-Gibson Architects has followed since its was founded in 1982. In fact, though the firm has a healthy number of residential and commercial projects—from upper east historic district townhouses to social housing in Newark—it is their public or institutional projects they proudly claim have become imbedded in the texture of the city, quietly strengthening its architectural quality.

These public projects often, but not always, work with the idiom of New York's New Deal–inspired institutional vocabulary that, though we too often take it for granted, is a high moment in public design in this country. For example, the firm's clean restoration and addition to PS 170 in Bay Ridge, Brooklyn, smartly follows the school's existing New Deal design (focusing on making it more environmentally sustainable) but also borrows from the large window tradition of New York factories. The project fits naturally and heroically (it opens in fall 2015) into the residential context of the neighborhood. The firm's ability to work in this public tradition can be seen in their ground-up, 75,000-square-foot, through-block design for PS 313 in Sunnyside, Queens. It continues this tradition, but elevates the surrounding context with its patterned and striated colored bands of brick, stone, and large glass openings. They also strove to bring light into the interior spine of the structure's 12-foot-high floors with a large skylight. The building has the only-in-New-York design component of a roof top play yard with its steel mesh protective wall.

But this is not to say that Macrae-Gibson Architects cannot also do clean, beautifully conceived and detailed modernism in their institutional work. At Truman High School in the central Bronx the firm beautifully restored the school's 75-foot, 6-lane swimming pool, bleachers, and changing room. And in adding a new extension to PS 234 in Manhattan, the firm created a covered walkway with bright primary colors. The walkway was meant to create a strong visual connecting link with the three-story extension that is a good distance away from the "mother" school building.

This is a firm that has a diverse portfolio of residential and commercial work, but it is important to recognize its desire—expressed by its founder, Gavin Macrae-Gibson—to not always fallow fashion, but rather work within an honorable and important tradition of public architecture.

WILLIAM MENKING

PS 313
QUEENS, NEW YORK

A new ground-up building, PS 313 opened this month in Sunny Queens, confirming the firm's research into the historic typology of New York school architecture. The building's design falls in this idiom, last updated in the 1930s with New Deal federal assistance, but moves it forward in a popular and way that 'fits' into the Sunnyside streetscape, elevating the architecture of the historic neighborhood. The through-block building is brick faced with large window openings and brings light into the interior public space with a large skylight. It also creates a landmark in the area with a tower and clock.

TRUMAN HIGH SCHOOL
BRONX, NEW YORK

It is hard too imagine how dreary this high school swimming pool was before this colorful and imaginative restoration. The firm's use of strong and often contrasting color is a major part of many of its projects. The pool area is a double height space that has slim strips of blue mirror set into the glazed walls that reflect light and water, providing a horizontal emphasis accentuating the surface of the pool. Further, two handicap-accessible viewing platforms are emphasized with bright blue mosaics. Colorful bands around the pool itself make the white walls and coffered ceiling seem even more pristinely white.

PS 234 WALKWAY
NEW YORK, NEW YORK

This colorful walkway connects PS 234 on Greenwich Street in Tribeca with its annex half a half block away. The brick and stone postmodern architecture of the 1988 building is supposed to be taken from the "day dreams of kids," according to the AIA guide book to New York City, but its brick wall is dull and instantly forgettable. Further, the annex is located in the dreariest tower block in the area, so this colorful covered walkway not only connects the two structures, it enlivens the entire street scape and provides a joyful wall and space for the grammar school children. The playful color palate seems as fresh today as when it was built in 2010.

110-120 EAST 76TH STREET
NEW YORK, NEW YORK

The firm is restoring the facades of six upper eastside townhouses, which were designed in the Neo-Grec style by Augustus Hatfield in 1883. The restoration of the facades includes new entrances appropriate to the scale of the residences, new front yards, fences, steps, and a new one-story penthouse addition on the roof setback, which is not visible from the street. The interiors of the townhouses are completely new, as are the rear facades, which refer to the memory of the original architecture. The town-houses are distinguished from each other by varying amenities and overall style of the interior design.

PS 234 WALKWAY



110-120 EAST 76TH STREET



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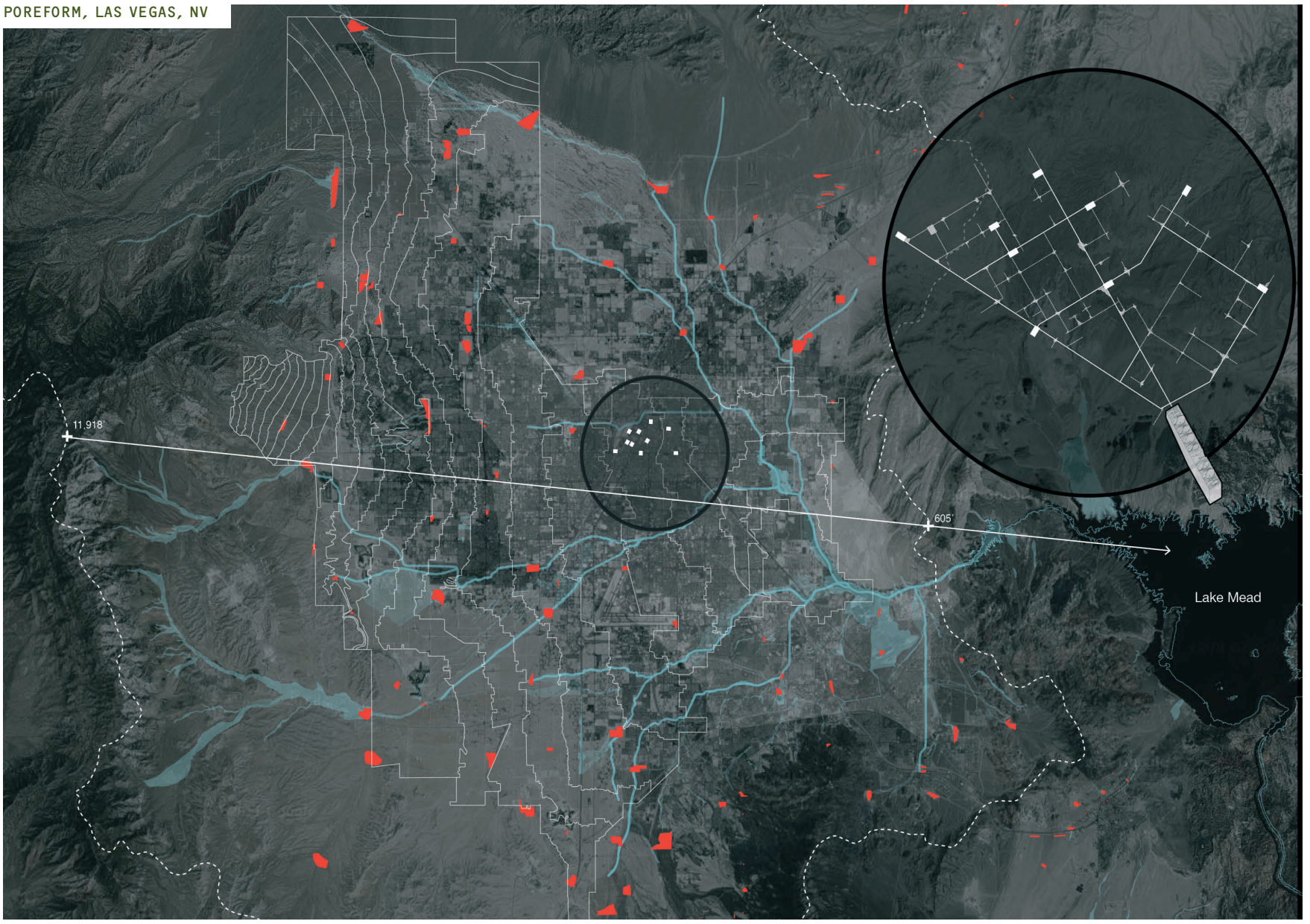
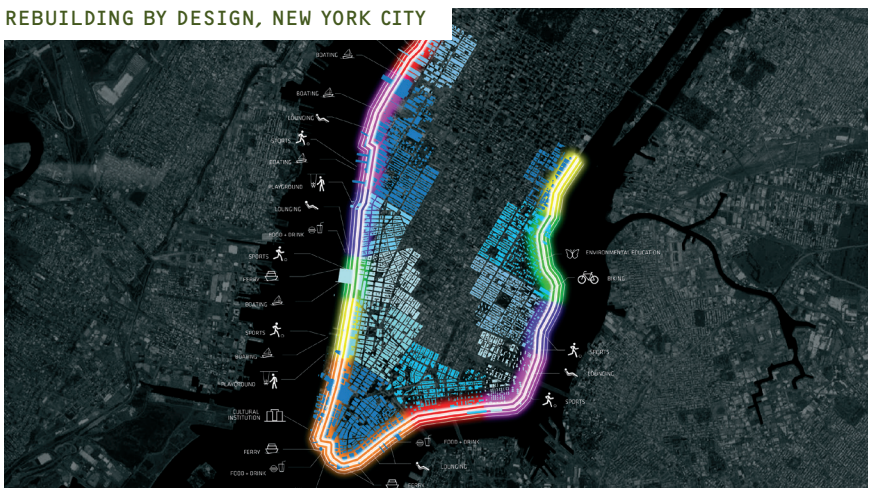


REBUILDING BY DESIGN, NEW YORK CITY



HY-FI, NEW YORK CITY



The Holcim Foundation has announced the North American winners of its 2014 awards program, which seeks to reward participants for evolutions in sustainable construction. This year's winners will share more than $300,000 in prize money for developing sophisticated, multi-disciplinary responses to the challenges facing the 21st century building industry.

GOLD
POREFORM, LAS VEGAS, NV
Amy Mielke and Caitlin Taylor of Water Pore Partnership won the top prize with a water absorptive surface and subterranean basin that captures stormwater, adding more than 75,000 megaliters to Sin City's water supply.

SILVER
REBUILDING BY DESIGN, NEW YORK CITY
A consortium led by Bjarke Ingels Group won Silver with a project that uses a raised berm and sequence of public spaces to address New York City's vulnerability to coastal flooding.

BRONZE
HY-FI, NEW YORK CITY
David Benjamin of The Living architecture lab won Bronze for a cluster of circular towers built of biologically grown bricks, designed for the MoMA PS1 Young Architects Program.

ACKNOWLEDGMENT PRIZE
THE CRYSANTHEMUM BUILDING, BOSTON, MA
Kennedy & Violich Architecture put forth an affordable model for residential development with a timber construction and metal mesh screens.

ACKNOWLEDGMENT PRIZE
HERITAGE REFRAMED, TORONTO, ON
NADAA restores 19th century architecture with state-of-the-art construction materials and energy systems.

ACKNOWLEDGMENT PRIZE
DIVINING LA, LOS ANGELES, CA
A Woodbury University team developed a digital tool for urban design in water stressed environments.

ACKNOWLEDGMENT PRIZE
IN-CLOSURE, SEATTLE, WA
ABF-lab designed a master plan that reintroduces forest into the heart of the Emerald City.

NEXT GENERATION 1ST PRIZE
TRASH FOR USE, NEW YORK CITY
Debbie Chen proposed an inner-city machine for turning trash into treasure.

NEXT GENERATION 2ND PRIZE
MACHINE LANDSCAPE, GREENE COUNTY, PA
Atelier Dreiseitl proposed using abandoned coal mines for hydro-pump electricity storage.

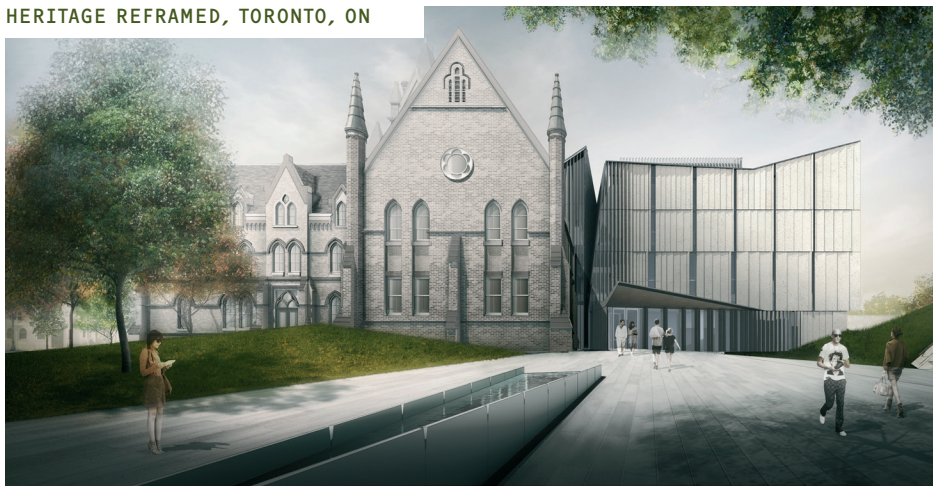
NEXT GENERATION 3RD PRIZE
PLEURA POD, CAMBRIDGE, MA
MIT students proposed a wall system filled with algae that transforms carbon dioxide into oxygen.

NEXT GENERATION 4TH PRIZE
TIMBER-LINK, CAPE DORSET, NU
Enns Design and solidoperations used cross-laminated timber to form a flexible system of inhabitable cells.

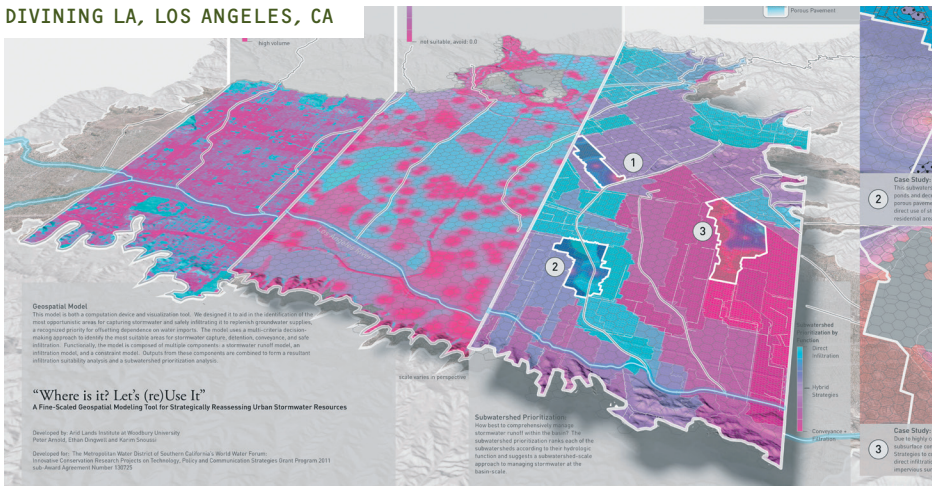
NEXT GENERATION 5TH PRIZE
EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA
This academic team explored the potential of adaptively reusing abandoned infrastructure.

NEXT GENERATION 6TH PRIZE
LATEX FORMWORK, CAMBRIGE, MA
This MIT research project investigates a new construction method for thin concrete panels.

HERITAGE REFRAMED, TORONTO, ON



DIVINING LA, LOS ANGELES, CA



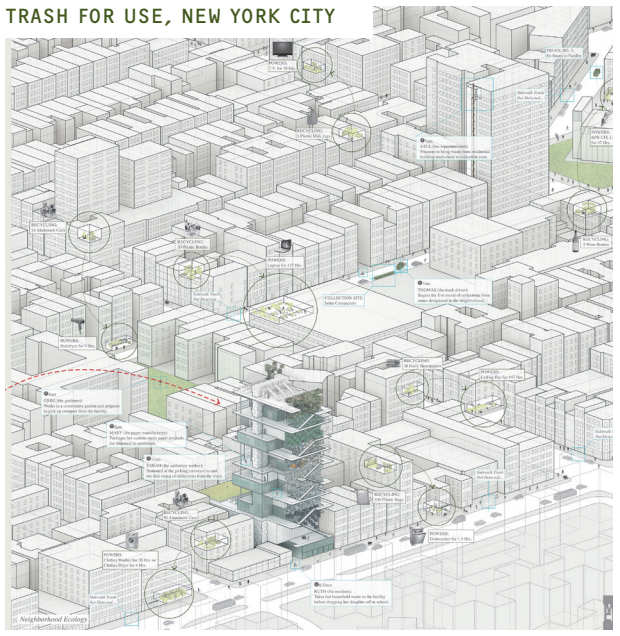
THE CRYSANTHEMUM BUILDING, BOSTON, MA



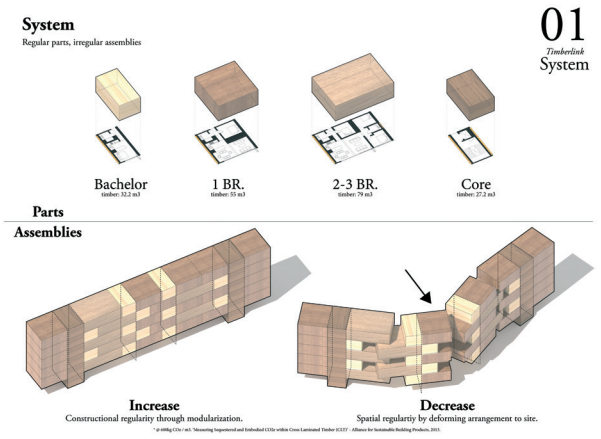
IN-CLOSURE, SEATTLE, WA



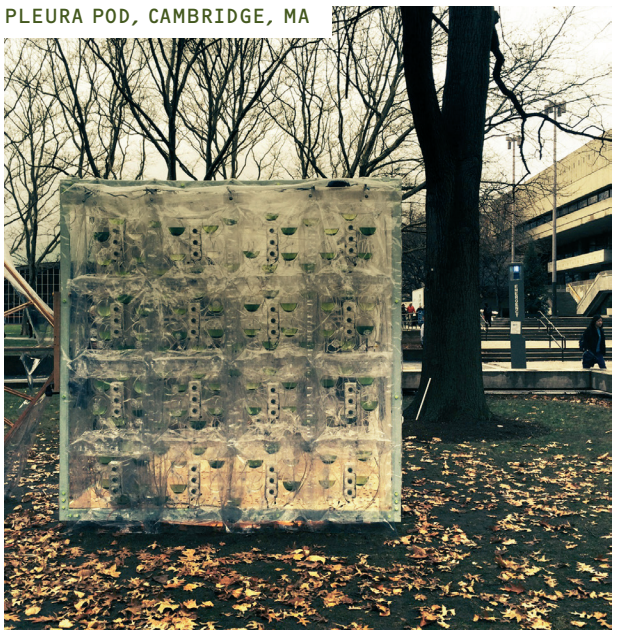
TRASH FOR USE, NEW YORK CITY



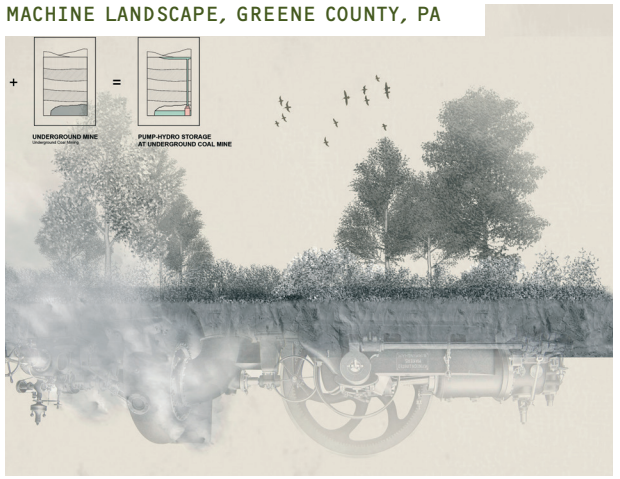
TIMBER-LINK, CAPE DORSET, NU



PLEURA POD, CAMBRIDGE, MA



MACHINE LANDSCAPE, GREENE COUNTY, PA



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COURTESY RESPECTIVE TEAMS









PAUL GUNTHER

MOMA'S MIDTOWN MONOTONY

Mission accomplished: The mid-town brownstone block where Alfred Barr and his fellow Modernist pioneers placed their Museum of Modern Art as America's definitive destination for the Euro-centric discovery, interpretation, and advocacy of the Western world's most progressive and putatively inevitable artistic trajectory will soon complete its path to final, filled-in form.

It began officially when the townhouse leased from John D. Rockefeller in 1932 was demolished for the first purpose-built International style MoMA headquarters by Goodwin and Stone, standing in breathtaking contrast to the 19th century context of residential masonry facades on the surrounding lots. It was precisely this bold juxtaposition that told the dynamic story best. And with it, the Museum set in motion its enduring dual role as both museum and real estate developer.

Manhattan's mid-blocks as placeholders of lower density and contrasting styles in a joyful discordance of design history and shifting accommodation of existing fabric to contemporary needs is headed towards extinction, excepting designated landmarks sandwiched amid the leapfrogging glass curtain walls scraping at a disappearing sky. This unfolds despite Section 81-00 in the "General Purposes" section of New York's Zoning Code (as approved and enforced by the City Planning Commission) calling for "the historic pattern of relatively low building bulk in mid-block locations, compared to avenue frontages." Such good intentions yield to overriding development interests amid what seems yet another ceaseless real estate boom; landmark designation holds as the sole buffer to demolition, and the street wall uniformity following it, and is labeled therefore as an impediment to change. "Amber" (as in "fixed") is just another word for nothing else to lose.

Somehow it seems fitting that with the exception of a few narrow mid-blocks, as between Madison to Park, where two midcentury Avenue-fronted lots accommodated new towers touching in the middle as of right, Barr's bold 53rd Street launch pad signals the final victory of Modernism's 80-year old call for what was back then a radical paradigm of new form.

MoMA president Glenn Lowry as much as said so back on April 10, 2013, when first announcing the plan to demolish Tod Williams Billie Tsien's 12-year old American Folk Art Museum: "The building's design does not fit our plans because the opaque facade is not in keeping with the glass aesthetic of the rest of the building…" This is official modernism writ large as proscribed four generations beforehand and apparently non-negotiable across time. When contemporary classicists appeal for comparable design deference, they are generally labeled reactionary.

The block is now maxed out and done. It is not easy to demolish 50+ story buildings. To refurbish or redefine interiors like downtown's residential conversions of old corporate towers is possible, even likely, but by and large the formal exterior envelope is now sealed excepting perhaps some occasional decorative refreshment (as usually regretted eventually when styles shift and the original integrity seems right after all).

This final transformation is made official at two sites: one nearing completion, the other finally set to start with the financing in place. The Folk Art Museum demolition is under way, starting with facade removal for placement in storage as a trace of a lost landmark, like the eagles from the parapet of the old Penn Station pulled from a New Jersey landfill years after its destruction.

That nearing completion is the Enrique Norten TEN Arqitectos 46-story flagship Baccarrat Hotels and Resorts replacing as it did Aymar Embury II's restrained classically-tinged yet modernist 1955 limestone-clad Donnell Library Center. The new library, housed at street level and subterranean as is so often the trade off on such zoning deals, is reduced in size from 97,000 square feet to just 28,000, including space-consuming "bleacher steps" eerily reminiscent of Koolhaus's Soho Prada. Just when public library usage surges to unprecedented demand, Norten's clients have set aside one third the total size for this oddity and future users can only hope that these bleacher steps have some sort of relevance to intended function as opposed to a spot for noisy and noisome crowd congregation.

The city sold the old five-story Donnell for a measly $39 million, which is about one half the price of the new luxury hotel/condo's penthouse sale price alone. While it is unfair to yet judge the design result on its own merit, its role in "completing" the block's south side facade is fact. It fills it in with the side street facade of Caron and Lundin's 1957 666 Fifth Avenue to the east; to the west is Kevin Roche's 1986 red granite–clad pharaonic Post Modern EF Hutton Building and the fabled CBS Black Rock tower of Eero Saarinen and Florence Knoll, completed in 1965 and daring to veer from high Miesian orthodoxy with emphasis on unbroken, order-free vertical columns instead of a glass curtain wall.

Meanwhile, the urban infill at its block-wide maximum on the northern street wall is the last piece, namely the MOMA-hatched real estate deal leading to what will open in 2018 as Jean Nouvel's Tower Verre. It will be an 82-story luxury residential tower rising to 1,050 feet after the City Planning Commission knocked off a submitted 200 feet more despite ambiguous authority to do so as back then (prior to approval of the 57th Street mother lode of needle towers) it was deemed unseemly to equal the height of the Empire State building envelop and even eclipse that of the Chrysler. Times change, values change when it comes to the sky and the impact on infrastructure and existing communities alike. Three street level floors designed by Diller Scofidio + Renfro will again expand MoMA's gallery and programming space, including easy, transparent access into the Sculpture Garden with the rest of the tower reserved for the world's wealthiest, who will thus sadly most likely never actually reside there.

So except for MOMA's sequential architectural iterations and the abutting St. Thomas Episcopal Church the inn is full.

This glimpse of midtown's now inevitable future began in part in the 1970s, when the Museum set out successfully to secure zoning permission for the revenue-generating and facility expanding mid-block tower on land it owned by drawing on the air rights of the Philip Johnson-designed Sculpture Garden. This seminal exception to the planning tenet mixing the density of Avenue vs. side streets that characterized midtown's archetypal form and function set a precedent. It was granted the variance despite vociferous objection from local neighborhood and civic organizations alike, presciently knowing that that act alone spelled the end to the Manhattan plan as evolved. Excepting landmarks and designated historic districts, all midblock lots would be replaced eventually by a seamless continuity of the Avenue street fronts in what would be finally a colossal uniform cube of street wall verticality.

That path-breaking commission went to Cesar Pelli Associates, who delivered the 52-story Museum Tower at 15 West 53rd Street in 1984, along with a coat checking friendly atrium, expanded restaurant and gift stores, and new gallery spaces of still conventional scale.

The Pelli commission led a generation later to another major overhaul and expansion, this time built largely with capital contributions and the taxpayers of New York City. The demolition of all remaining 53rd Street brownstones and the Dorset Hotel behind it on 54th Street heralded Yoshiro Taniguchi/Kohn Pederson Fox's 2004 six-story David and Peggy Rockefeller Building, eight-story Lewis and Dorothy Cullman Education and Research Building, and tucked in 16-story Museum Office Building, all framing a refurbished Abby Aldrich Rockefeller Sculpture Garden. Following its completion was the sale of the remaining empty lots to the Hines Corporation for $125 million and then, finally, the purchase of the imperiled Folk Art Museum lot, completing the Tower Verre footprint.

The initial variance became the rule and today it's inexorable as this finished block offers surest sign. Visit and see the future of zoning in Manhattan, and likely soon beyond.

To announce the end of history in this way in any social, economic, or cultural context is a fool's errand as best demonstrated by what is now a fairy tale prophecy of political scientist Francis Fukuyama in his utopian, post-*perestroika* 1992 book, *The End of History and The Last Man*.

> What we may be witnessing is not just the end of the Cold War, or the passing period of post-war history, but the end of history as such: that is the end point of mankind's ideological evolution and the universalization of Western liberal democracy as the final form of human governance.

So much for that prediction, as shown with such brutality in the last weeks of global unrest deconstructing what seemed irrevocable. It turns out there is no end of change whether progressive or regressive and that history keeps unfolding in a constant, tautological, and occasionally violent way.

Just as such, wishful thinking and its inherent delusion fade, it is equally foolish in the fullness of time to declare a place and its architecture or other hands of man to be complete. Change is constant whether going forward or other times back; user needs, expectations, and capabilities adapt, including the ample supply of cheap financing, which underpins much of our present bounty.

At the same time, however, are there limits to growth? It is a question of particular currency in the absence of any commensurate will or allocation of resources to expand the public networks of transportation, communications, and essential services that any increased density demands. The failure to do so imperils the social contract on which all else relies.

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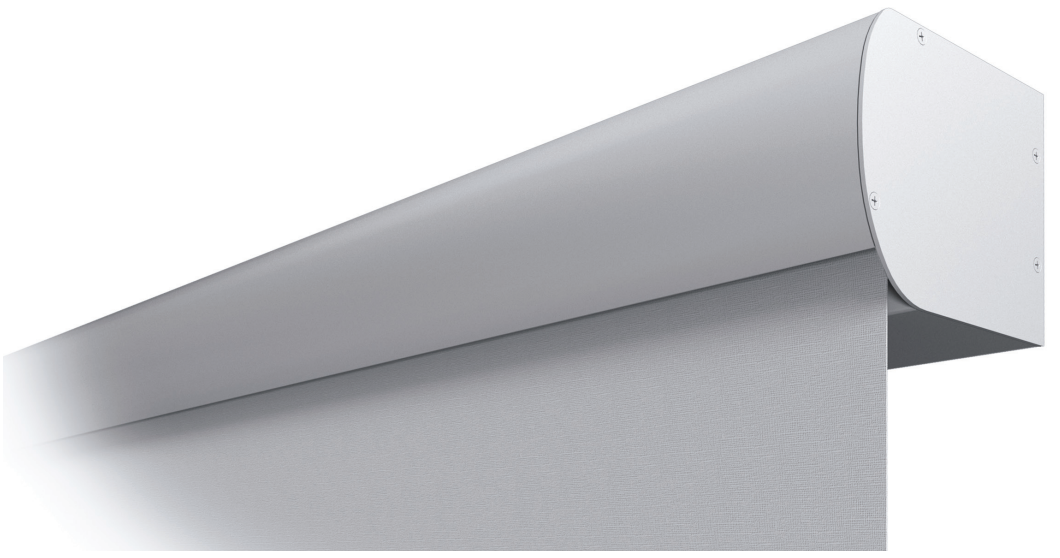

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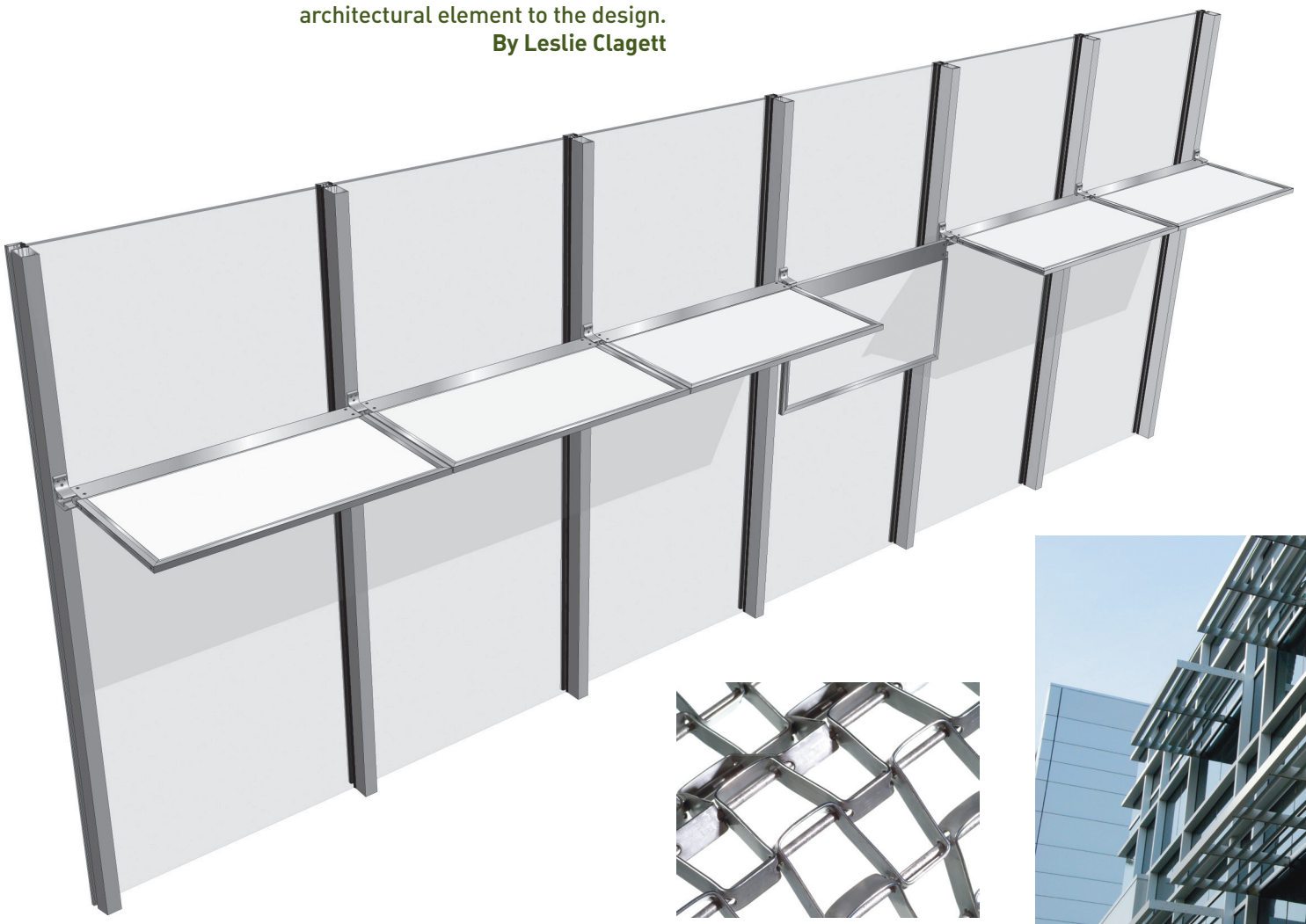
By Leslie Clagett



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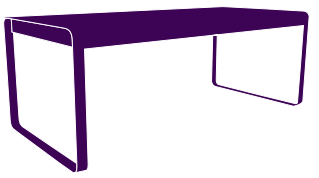

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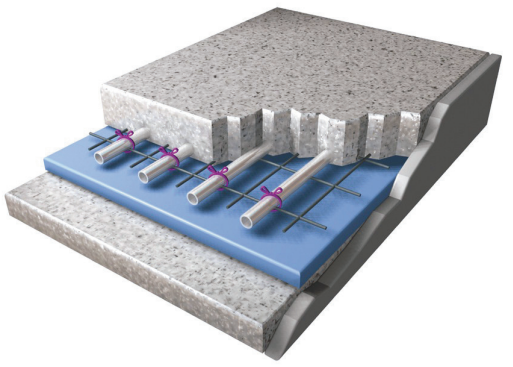

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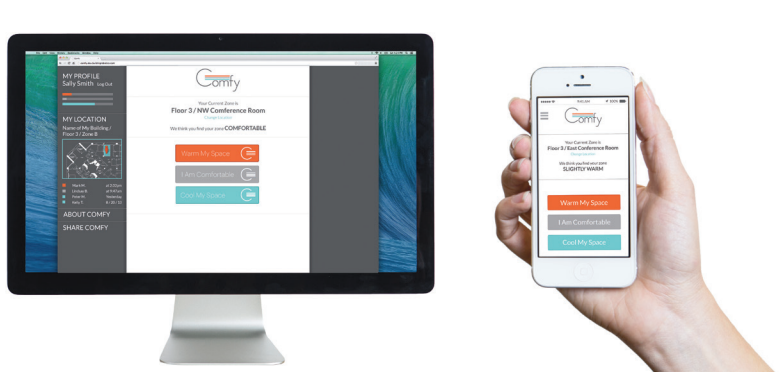

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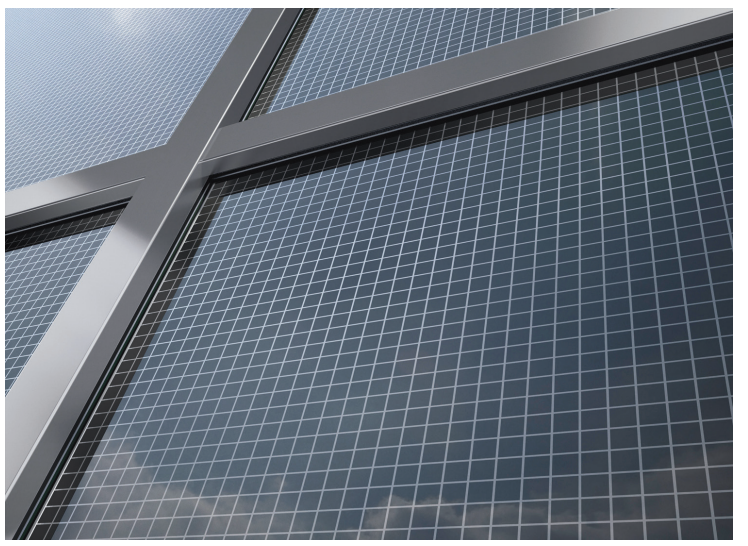

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Two of the most popular concepts in the design world today are "sustainability" and "wellness." Increasingly, architects and interior designers are combining the two ideas—to get an edge on the competition and create better buildings for their clients. One proponent has dubbed the movement "Human Sustainability."

Is this new push to integrate wellness into design the next major iteration of sustainability? Does it signal a return to a more low-tech, humanistic approach to green design? Or is it a kind of feel-good green washing, resulting in projects that sound novel but actually have little positive impact on users and the environment?

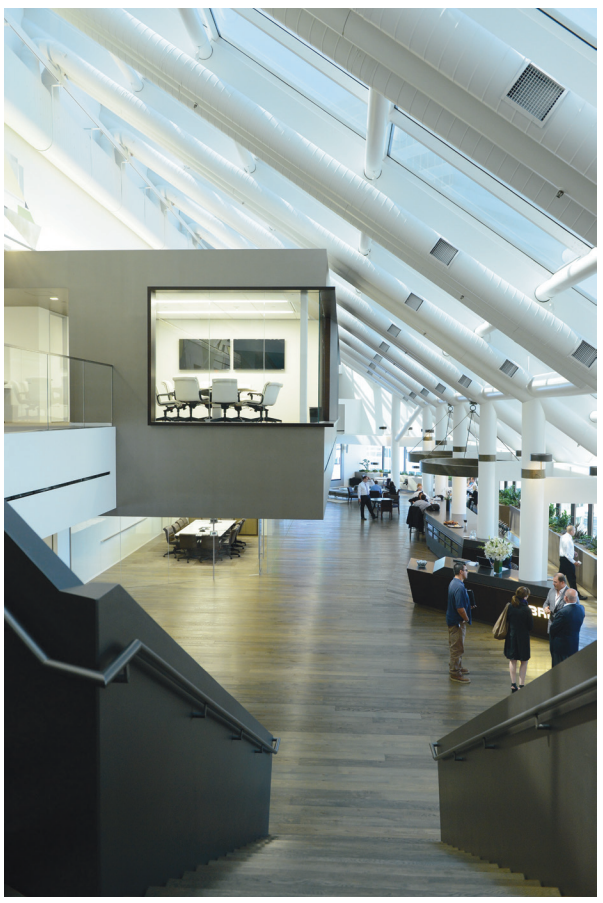
The answers may come from a series of recent initiatives by organizations seeking to marry the best practices of designing for environmental sustainability and healthy buildings. Around the country, architects, interior designers, developers, builders, and property owners are forming alliances with medical professionals, chemists, researchers, and educators to come up with ways to make buildings both greener and healthier for their clients and occupants. In this new effort, design emphasis is shifting from the exteriors of buildings to the interiors, where people spend most of their time.

"This is the first time major corporations and institutions from multiple sectors have come together to publicly commit to improving human health through green building," said Dan Geiger, former executive director of the Northern California chapter of the U.S. Green Building Council (USGBC), which launched one of the initiatives. This growing movement to make sure that health and wellness are seen as vital components of sustainability and green design, he added, is "a tremendous stimulus for the movement for healthy communities for all."

"It's an unmet need" in planning the built environment, said Fernando Arias, Director of Strategic Initiatives for the American Society of Interior Designers (ASID), a Washington-based organization behind one of the initiatives. While sustainability experts have long focused on designs of building exteriors and what works best for the environment,



COURTESY DELOS



he said, this new breed of designers is focusing on building interiors and what works best for the occupants.

"By taking this human centered approach to design, we're helping people understand how buildings affect their health," said Arias. "This will be the Rosetta Stone for a variety of ratings systems and best practices."

In many cases, collaborators say, the marriage of wellness and sustainability in design means getting health care professionals and scientists to work more closely with building industry professionals to achieve common goals.

"There is a growing recognition in medicine that the built environment has significant health impacts," said Elizabeth Baca, a West Coast physician who is working with the USGBC to make buildings greener and healthier. "Physicians want to understand the underlying causes of their patients' conditions. That's why we ask, 'Where do you work, live, and play?' It is imperative that the medical profession and the building industries learn from one another about the health impacts of the built environment."

One of the first efforts to combine environmental sustainability and wellness design was the Building Health Initiative, launched last year by the Northern California chapter of the USGBC.

The initiative is a two-year program in which leaders from different industries will make pledges in areas where they are positioned to bring about change for a healthier built environment. The pledges include demanding "transparency" in information about building materials, conducting research, promoting health and wellness, providing consultation and education, building toolkits and resources. The initiative has spurred cross-sector working groups focused on revolutionizing procurement strategies and fostering diversity and access to healthy buildings in traditionally underserved communities.

As part of its initiative, the chapter is planning a Building Health Forum on the Mission Bay campus of the University of California San Francisco in December. It is one of a series of educational events spotlighting aspects of healthy building and communities. The goals, organizers say, are to elevate green building as a public health benefit, accelerate the development of clear standards in building materials, and promote the sharing of best practices and collaboration by experts from different fields.

In partnership with 11 other organizations, the ASID in August announced a commitment to develop "Protocols for Health and Wellness in Design." The commitment, made as part of the Clinton Global Initiative to stimulate the economy and solve pressing problems around the world, involves training 40,000 interior designers and architects throughout the U.S. to use the ASID protocols, create spaces that promote the occupants' health, and specify healthier products and building materials, as well as following sustainable design principles. The ASID expects to begin testing the protocols by late 2015.

Arias said he believes one outcome of the project may be the creation of a new category of design professional: Individuals who are trained to evaluate designs for how well they produce healthy buildings and spaces. He envisions that this new breed of design professional may come to be trained in the same way that architects now obtain training to design buildings that are environmentally sustainable as certified by the USGBC's LEED program.

Arias said the focus on human health concerns in

Previous Page and above: The new headquarters for CBRE Group is a pilot project of the new WELL Building Standards, which promote sustainability and healthy building practices. **Below:** David Benjamin's Hy Fi pavilion is made of a new biodegradable building material made from agricultural waste. **Facing page above:** An OLIN-designed healing garden at Johns Hopkins. **Below:** A new LYFE Kitchen restaurant in Tarzana, California is another WELL pilot project.



COURTESY MOMA PS1

design goes back to Vitruvius, adding that part of the problem in the past is not that designers have not been able to obtain information, but that they have not had many good ways to select the best products and practices.

A third new initiative, called the Building Product Ecosystems Project, is an effort to "optimize the health and transparency of construction product ecosystems through material research and innovation, process improvements, policy/code evolution, and accessible education."

The project, whose advisors include a group called the Healthy Building Network, was launched this year by one of the largest developers in New York City, the Durst Organization, which joined forces with Parsons The New School for Design and the City University of New York.

Durst is the company behind 4 Times Square and the Bank of America Tower at One Bryant Park. The project has launched a public lecture series at Parsons, organized a series of working groups in which real estate owners and operators discuss healthy product innovation strategies, and is developing a healthy materials curriculum.

Douglas Durst, one of the Durst Organization's principals, said during the inaugural lecture in September that his company approached the educators because its principals want to create buildings that are both energy efficient and healthy places where people want to work, but they were having difficulty sorting out information about the appropriate materials to use and the best practices to follow.

Over the years, "what we have found is that the experience of being inside a building is just as important as what goes into it and how it operates," said Durst. "What are the materials made of? What are their true health impacts?" As developers, "we have a right to know this," he added. "What is the point of building an energy efficient building if no one wants to work in it?"

Another New York–based developer, Delos, pioneered the concept of Wellness Real Estate and has used the term "human sustainability" to describe projects at the intersection of human health and environmental sustainability. It is behind a fourth effort, a certification system developed by the International WELL Building Institute. The Institute is a public benefit corporation whose mission is to "improve human health and well being through the built environment," according to its website. It administers the WELL Building Standard, a system for measuring, certifying and monitoring the performance of building features that affect human health. Now in the pilot stage, the WELL Building Standard is designed to address areas such as air, water, nourishment, light, fitness, comfort, and mind, in concert with green building evaluation programs such as LEED.

Pilot projects that have been WELL certified include the CBRE Group's global headquarters in Los Angeles, LYFE Kitchen restaurants in Tarzana, California, and Chicago, Illinois, and the proposed William Jefferson Clinton Children's Center in Port-au-Prince, Haiti.

Related efforts are taking root all over the country. In Wilmington, Massachusetts, the Warner Babcock Institute for Green Chemistry has gained widespread attention for its pioneering efforts to help companies create products made with chemicals that are non toxic and environmentally benign.

John Warner, founder of the institute and co-author of the book *Green Chemistry: Theory and Practice*, said during a panel discussion with the Building Product Ecosystems Project that building interiors are filled with products made from chemicals that have proven to be unhealthy to humans, including formaldehyde, mercury, lead-based paint, and asbestos. Warner said these and other products were allowed to come on the market because the chemical industry is not regulated the way many others are. He suggests that universities could play a useful role by training people to test chemicals for human safety before they are used in products meant for interior building applications.

In New York, Gavin McIntyre founded a company called Ecovative, which creates healthy, rapidly renewable, compostable materials that can be used in building products and projects. Ecovative has patented a process by which biodegradable building blocks can be made with Mycelium, a byproduct of mushrooms.



COURTESY JOHNS HOPKINS



COURTESY LYFE KITCHEN

Applications range from lampshades to plant holders to a Portobello-shaped surfboard. It is also envisioned as a material that could replace Styrofoam.

One designer that used the Mycelium bricks for building is The Living, a New York studio headed by David Benjamin. One of its first completed projects was Hy Fi, a four-story, temporary, open air pavilion that was erected this summer in the courtyard of the MoMA PS I campus in Long Island City, Queens, to provide shade for people coming to hear summer concerts.

In Baltimore, as part of a $1 billion expansion designed by Perkins + Will, the Johns Hopkins Medical Institutions created healing gardens that double as stormwater retention zones. One of them, called Sara's Garden, was named after a former patient named Sara Wilhide, who was treated at the Johns Hopkins Children's Center for a congenital heart condition and died in 1989 at the age of 3. The garden was funded by her parents, Steve and Cheryl Wilhide, and inspired by her favorite book, The Little Prince by Antoine de Saint-Exupery. Designed by OLIN, Sara's Garden features volcanoes that children can climb on, an interactive sculpture that lights up like the stars, and a baobab tree.

Besides absorbing rainwater, administrators say gardens are a good way to harness the "healing power of nature" in a health care setting. Natural settings, they say, aid in the healing process by providing "a counterbalance to the stresses faced by patients and their families."

Proponents of initiatives that combine wellness and sustainability say it makes good sense for designers to seek ways to make buildings healthier while they strive to make them greener. They say the movement has the potential to transform the way designers think about buildings and the way people interact with them, in the same way that Rachel Carson's *Silent Spring* sparked a movement to protect the outdoors.

"It's helping people thrive in the built environment because their health outcomes are maximized," said Arias. "That's what sets this method of thinking apart from what has come before."

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TAKE TWO



AFTER DISMISSING A HANDFUL OF CULTURAL CENTER PROPOSALS, THE PRESIDIO TRUST HAS UNVEILED FIVE FINALIST PLANS FOR A NEW PARKLAND PROJECT.

BY ARIEL ROSENSTOCK

In February, the Presidio Trust rejected three teams' revised designs for a cultural space on eight acres in The Presidio, the more than 1,500-acre park in northern San Francisco. Even after asking design teams to submit refined proposals—citing programmatic, funding, and design issues—the Presidio Trust Board of Directors unanimously believed that none of the concepts were a good fit for the site. "After careful consideration and much deliberation," said the Presidio Trust Board of Directors in a statement issued last February, "we simply do not believe any of the projects were right for this location."

The three proposals for the original competition were varied in expression and program: the Bridge/Sustainability Institute by WRNS Studio/Chora Group featured a 140,000-square-foot mixed-use space dedicated to sustainability, while the Lucas Cultural Arts Museum by Urban Design Group for filmmaker George Lucas proposed a Beaux Arts–style, 2-story, 97,000-square-foot gallery for Lucas' art collection. A central part of the third proposal, The Presidio Exchange by the Golden Gate National Parks Conservancy and EHDD was the Living Room—a multi-purpose two-story meeting place at the center of the 8-acre site.

After dismissing these schemes, it looked like plans were on hold indefinitely. And while George Lucas may have chosen Chicago to host a museum for his personal art collection, another competition to develop a portion of the park has started.

Out of the 25 teams who submitted requests for qualifications this past March, the Presidio Trust invited five, providing each with a stipend to begin developing visions for a 13-acre site lying between Crissy Field and the Presidio's Main Post. The 13-acre site neighbors the previous 8-acre competition site, and some teams have even informally incorporated land from Mid-Crissy Field—which currently houses the sporting goods store Sports Basement—into their proposals.

Much of the 13 acres for the new Presidio project would lie above currently under construction roadway tunnels. Work is underway to remove the elevated Doyle Drive, also known as Route 101, and replace it with an at-grade parkway and a series of tunnels, set to open in 2016. The California Department of Transportation and the San Francisco County Transportation Authority are leading the project, an effort to create a safer and more accessible connection between San Francisco and the Golden Gate Bridge. Funding is coming from a mix of local, state, and federal sources, such as the Prop K transportation sales tax, the American Recovery and Reinvestment Act, and the Golden Gate Bridge Highway and Transportation District.

In developing proposals for the 13 acres, the Presidio Trust asked the five teams to fulfill three key criteria: imagine what the new landscape above the roadway tunnels could become, remake the Presidio Visitor Center, and rethink the Crissy Field Center Youth Campus.

Just released to the public in mid September, the five proposed concepts are diverse and ambitious. Each provides areas throughout the 13 acres for exploring, learning, connecting, and relaxing.

The Presidio Trust has also invited the public to pitch design ideas online through March 2015, as part of "ideaSFest." In January, the Presidio Trust will select a team or a series of teams to develop a lead design for the site. The trust has not yet set a budget, but expects the project to be finished in 2018.

PRESIDI-O - WEST 8 TEAM
(ROTTERDAM/BRUSSELS/NEW YORK)

The focal point of West 8's design is a pedestrian bridge rising over the marshlands, connecting the inland to the waterfront, and a bowl-shaped landscape, providing panoramic views of downtown San Francisco, Alcatraz, the San Francisco Bay, the Golden Gate Bridge, and the Main Post in the Presidio.

There are four layers to the plan: the upper park colonnade, which serves as a meeting space and shelter from the weather; the Ridgeline Park, which provides views of the skyline and access to a cafe; a circular landscape surrounded by a series of distinct oval and ring-shaped zones filled with wildflowers; and finally, the Lower Park, which features a misting fountain and an education hub with learning spaces like a wet lab.

Multipurpose spaces could host a series of diverse events: concerts, festivals, rallies, and even camping, with room to hold more than 200 tents.

"In America there are some great examples of extraordinary, grandiose sites with a legacy quality, which are timeless. This kind of quality we think would be the right way to approach this gate," said Adriaan Geuze, founder and design director of West 8, in his design presentation. "So it's not about design. Design is about dignity, allowing it to mitigate all of the qualities which are there to have this amazing quality of the view—uphill through the skyline, through Alcatraz, and also through the Golden Gate."





WEST 8 (THIS PAGE), FIELD OPERATIONS, SNOHETTA (FACING PAGE)





PRESIDIO POINT - JAMES CORNER FIELD OPERATIONS
(NEW YORK)

James Corner Field Operations—of New York City High Line fame and the lead designer in developing Seattle's new waterfront post viaduct replacement—turned in a proposal that imagines an array of dramatic boomerang-shaped lookouts that maximize water and bridge views. "We believe design shouldn't shout," principal James Corner explained in his design pitch. "We see [design] as a platform where everything else is amplified and concentrated and made even more dramatic, theatrical and more palpable than it is today."

The firm sees the site as a gateway and connection point to San Francisco and beyond. The plan opens and preserves views through expansive lawns, overlooks, observation posts, cantilevered walls, and serpentine sculpted wood benches, oriented toward the San Francisco Bay. The central meeting point is the "Zocalo" (plinth in Spanish), which could host food markets and festivals while helping connect two major pathways, the northeast-south-west–oriented "Anza Esplanade" and the southeast-northwest–facing "Cliff-Walk." A central overlook features a sculpture made from convex polished stainless steel glass, mirroring the water and sky. At the center of the plan is the "Observation Post"—a building with a wraparound glass facade.

While enhancing the natural beauty of the Presidio, James Corner Field Operations also wants to emphasize the dramatic. The highest point of the plan provides 360-degree views spanning downtown San Francisco, the Bay, the Golden Gate Bridge, Alcatraz, Palace of the Fine Arts, and beyond.







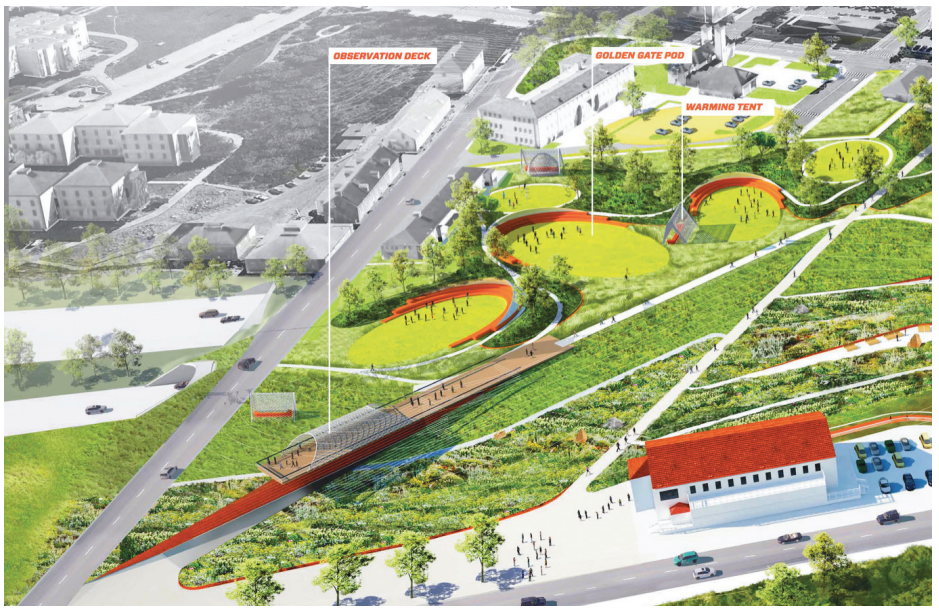
ARCS AND STRANDS - SNOHETTA
(OSLO/NEW YORK/SAN FRANCISCO)

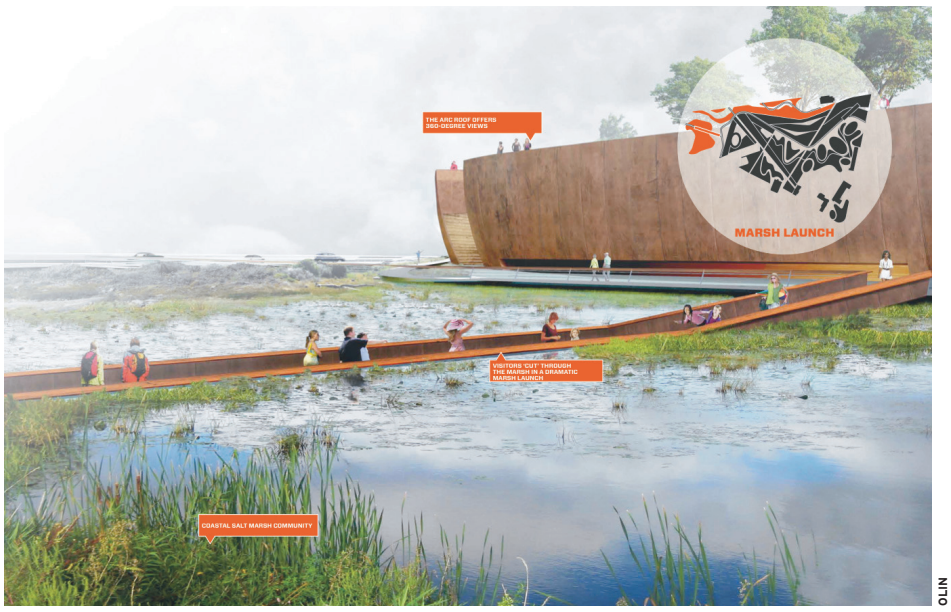
Snøhetta, which is also working on the new San Francisco Museum of Modern Art wing, turned in a proposal that extends the area's marshlands while engineering extensive cascading bluffs above the roadway tunnels to highlight views of the San Francisco Bay and the Golden Gate Bridge. It repurposes buildings lining Halleck Street for food venues and uses the street itself to hold events like camping and food truck festivals.

The proposal acknowledges the challenges of bringing in the new while preserving the cultural and historical aspects of The Presidio. "We ask time to stop," said principal Craig Dykers in his design presentation. "But holding back time and letting it flow don't naturally coexist." The architects balance the geometric (the "strands" of their conceptual buildings and circulation) with the geological (or the "arcs" of the proposed landscape). Described in a different way, the "arcs" are the viewpoints and bluffs that lead to the waterfront, and the "strands" the more direct, linear connections, pathways, and buildings running through the plan.

Adaptable terraces with cantilevered pathways and overlooks lifted off the ground connect Crissy Field to the bay. A post office is repurposed as a cafe, the quartermasters building is converted into a makers market, and there is a new visitors center folded into the landscape. Perhaps most significantly, Snøhetta expands the marshland to allow for better water flow from canals to bay.

Snøhetta's director of landscape architecture, Michelle Delk, emphasized the importance of not trying to escape, but embracing the unpredictable San Francisco fog and wind. "We're not always hiding from or trying to protect ourselves from some of this," he said. "There are moments, like the coves, and other places in the park where you can gain protection hidden away from that, but you also want to celebrate it and be a part of this, so there is this balance and sort of tension in how you engage in the landscape."





OLIN

YOUR GATEWAY PARK - OLIN
(PHILADELPHIA/LOS ANGELES)

Explicitly woven throughout OLIN's concept is the "U," which the firm described as "a magnet, a frame, a launch pad, a point of departure, a place to orient." The design, like a U-shape, focuses inward on the tactile or "microscopic" experience, but also outward to the horizon or the "telescopic."

OLIN's proposal aligns this concept to various elevations in the park. The firm sees people moving through the landscape at several different levels, from the high, broad views to deep into the landscape. An observation deck and a long linear path, "The Runway," provides expansive views, leading to a serpentine walk and large multi-purpose fields, and finally giving way to a path cutting through marshland gardens. The firm also proposes a tandem smartphone app, U-SCOPE, to help guide visitors through the landscape.

"We believe this project is dynamic, but it's simple. We believe the site is magnetic to begin with, and that the project and the park can be equally magnetic. Without overdoing it, we know it is about the horizon and the undeniable," said OLIN partner Lucinda Sanders in her design presentation. "There are many vistas in every direction and we need to be sure to celebrate that."



THE OBSERVATION POST - CMG LANDSCAPE ARCHITECTURE
(SAN FRANCISCO)

CMG Landscape Architecture unites the 13 acres of parkland through a focus on programming. "What's unique about the Presidio is that it is also a neighborhood park, it's a place for young and old, for programs, active recreation, comfort, and amenities," said Scott Cataffa, principal at CMG Landscape Architecture in his design presentation. "Of course this site is all about big views. I think it is an incredible gift and a guiding principal for our work."

CMG's proposal seeks to create "a clear and inviting connection between the Main Post, the East Beach, and the historic airfield," explained Cataffa. A center point of the plan is the Observation Post—a lounge with panoramic views of the bay covered with an angled green rooftop for a 360 degree panorama.

The plan also presents ideas for helping tie the different ecological landscapes together, like the existing wildflower meadow, dune swale, tidal marsh, coastal buff scrub, and coastal prairie. Wind gardens with undulating fences shape protected spaces for fire pits and picnics. A curved lookout post—the Bay Overlook—extends over the corner of a bluff, making space below for what they call the "Cyanoscope Underlook," a viewing lounge with an oculus open to the lookout space above.

CMG relocates and expands the site's existing learning center and repurposes Building 603 into a center for bay ecology with an artist residency program, a cafe, and a beer garden. Building 201 is converted into an international hostel. "Above all, we really focus on the people: the people who come here for the first time, the people who, like us, come here all the time. We judge our work by the experiences people have," said Cataffa.





CMG

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OCTOBER/NOVEMBER 2014

OCTOBER

WEDNESDAY 1
LECTURE
Thom Mayne
5:15 p.m.
Cornell School of Architecture
Milstein Hall
Ithaca, NY
cornell.edu

FILM
Diana Agrest: The Making of an Avant-Garde
6:00 p.m.
Princeton University
School of Architecture
Betts Auditorium
soa.princeton.edu

THURSDAY 2
LECTURES
Daniel A. Barber: Lessons from Lessons From Modernism
6:30 p.m.
The Cooper Union
Frederick P. Rose Auditorium
41 Cooper Square
cooper.edu

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

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MONDAY 6
EXHIBITION OPENING
Billboard: Contact High
6:30 p.m.
Columbia School of Architecture
Arthur Ross Architecture Gallery
Buell Hall
515 West 116th St.
gsapp.org

LECTURE
Giuliana Bruno: Surface: Matters of Aesthetics, Materiality, and Media
6:30 p.m.
Yale School of Architecture
180 York St., New Haven, CT
architecture.yale.edu

TUESDAY 7
LECTURE
Peter Cook: Nose-to-Nose
6:30 p.m.
Harvard Graduate School of Design, Gund Hall
48 Quincy St., Cambridge, MA
gsd.harvard.edu

THURSDAY 9
EVENT
Architecture for Humanity
6:30 p.m.
Boston Society of Architects
BSA Space
290 Congress St., Boston, MA
architects.org

MONDAY 13
EXHIBITION OPENING
Gensler: Shanghai Tower
Cornell School of Architecture
John Hartell Gallery,
129 Sibley Dome, Ithaca, NY
cornell.edu

EVENT
Docomomo
6:00 p.m.
Boston Society of Architects
BSA Space
290 Congress St.
Boston
architects.org

TUESDAY 14
LECTURE
Tao DuFour: The Specter of Sullivan
12:00 p.m.
The Cooper Union
41 Cooper Square
cooper.edu

WEDNESDAY 22
LECTURE
Suketu Mehta: Alienation: The Sadness of Cities
6:30 p.m.
Harvard Graduate School of Design
Gund Hall
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

WEDNESDAY 29
LECTURE
Nicholas Grimshaw and Andrew Whaley
Fountain: Design Inspired by Nature
6:30 p.m.
Columbia School of Architecture
Avery Hall, Wood Auditorium
1172 Amsterdam Ave.
gsapp.org

NOVEMBER

THURSDAY 6
LECTURES
Renzo Piano
6:30 p.m.
Harvard Graduate School of Design
Gund Hall
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Tod Williams and Billie Tsien: A Deliberate Architecture
6:30 p.m.
Yale School of Architecture
180 York St.
New Haven, CT
architecture.yale.edu

FRIDAY 7
SYMPOSIUM
Harvard Center for Green Buildings and Cities
Inaugural Challenge Conference
12:00 p.m.
gsd.harvard.edu

WEDNESDAY 12
LECTURES
Angelo Bucci: Streetlight
The Kenneth Frampton Endowed Lecture
6:30 p.m.
Columbia School o f Architecture
Avery Hall
Wood Auditorium
1172 Amsterdam Ave.
gsapp.org

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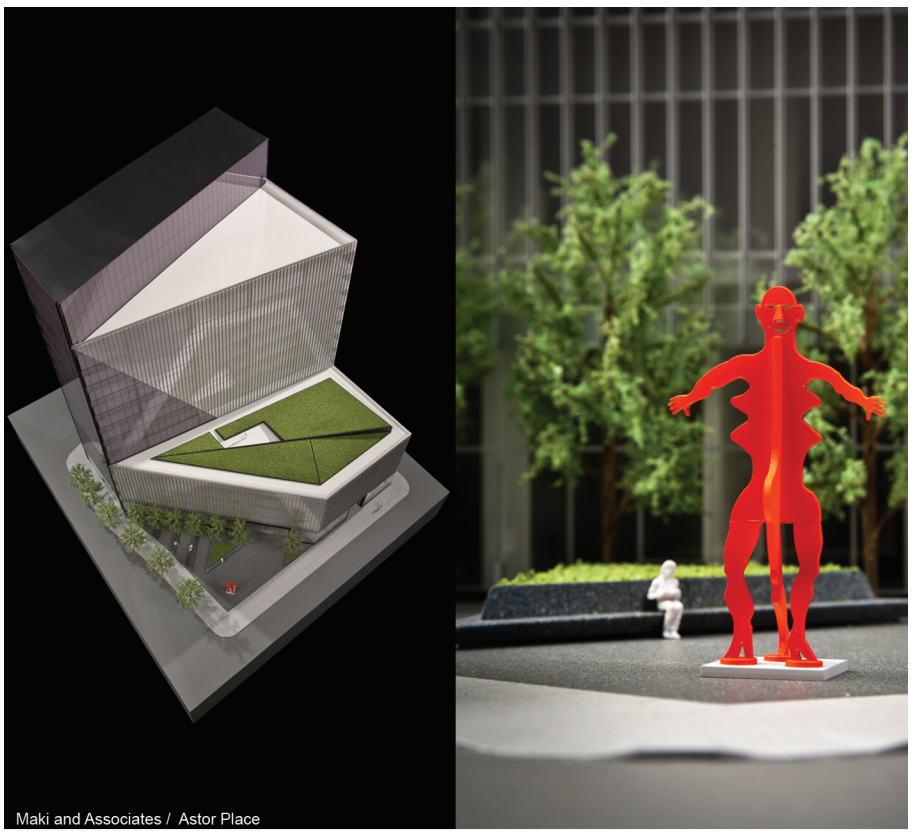
COURTESY MARIANNE BOESKY GALLERY

MICHAEL GRAVES
PAST AS PROLOGUE
Grounds for Sculpture
19 Fairgrounds Road, Hamilton, NJ
Through April 5, 2015

Celebrating 50 years of practice in art, architecture, and design, Michael Graves is the subject of a pair of exhibitions and an upcoming symposium at the Architectural League of New York. The largest of the shows is *Past is Prologue*, at Grounds for Sculpture in Hamilton, New Jersey. It presents lesser-known early works from the mid-1960s, his blockbuster works from the 1980s, to his current work, which ranges from architecture, to product design, to leading edge-work on accessibility issues. Uniting all these works is Graves' interest—sometimes reverent, sometimes irreverent—in the images and forms of the past, and how he continuously reinterprets them for the future. A companion show, *Michael Graves Paintings: Landscapes and Still-Lifes*, will be on view from October 6 at Studio Vendome in Manhattan.



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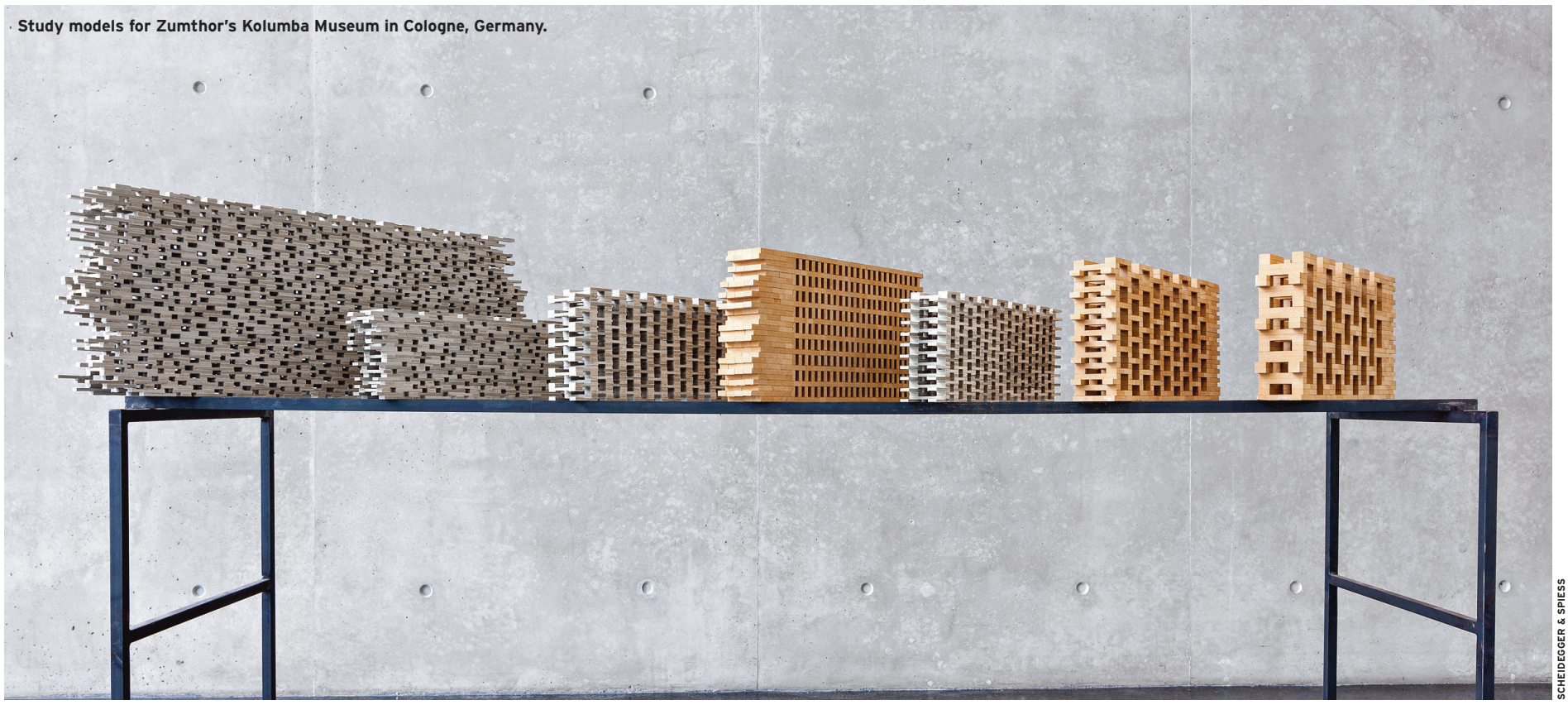

Study models for Zumthor's Kolumba Museum in Cologne, Germany.

SCHEIDEGGER & SPIESS

PATIENCE MAKES BEAUTY

Peter Zumthor, Buildings and Projects, 1985-2013.
Edited by Thomas Durisch.
Scheidegger & Spiess; distributed by University of Chicago Press. Five volumes, $250

Few architects are as patient and exacting as Peter Zumthor, and this monograph captures the materiality and intangible spirit of his work in drawings, photographs, and his brief texts. He came to architecture from an apprenticeship as a cabinetmaker, and the originality of his designs is matched by the tactility and precision of wood, concrete, and stone surfaces. Though his practice has grown in scale and global reach, he still works, hands-on, with a small team in a remote Swiss village. As Zumthor explains in his brief introduction, "What I Do," he began by renovating and restoring old buildings, absorbing and discarding ideological baggage and outside influences until, in the mid-80s, "I started to trust in my own ideas again. I remember the wonderful sense of freedom and certainty, a kind of blissful tension. It was a time of awakening… My personal search had begun."

It might be an artist or a poet discovering his true path, and Zumthor is both, but he is equally concerned to create structures that are a perfect expression of the site and the program. "Ideally, the building will match its use, just as a glove fits the hand," he writes. "Its beauty will be a pleasure for the people who use it, and will have a presence that enriches its surroundings." If more architects could express themselves as directly and create work that consistently achieves those goals, the profession would enjoy a higher public esteem. Therme Vals, the Sogn Benedetg chapel, Kolumba Diocesan Museum, Bruder Klaus Field Chapel, and the Bregenz Kunsthaus are fixtures on the contemporary Grand Tour. Others, such as the witch memorial in the Norwegian Arctic, are so remote that they've acquired legendary status.

And yet, as these volumes reveal, Zumthor has completed fewer than 20 buildings over the past 30 years, and far too many projects have been derailed by chance or concerted

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AN ACADEMIC ODYSSEY IN CAMBRIDGE

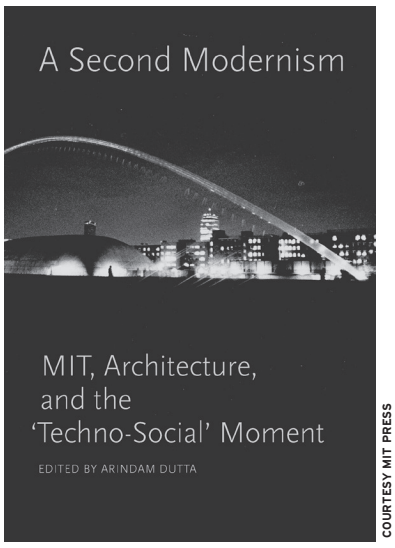
A Second Modernism. MIT, Architecture, and the 'Techno-Social' Moment
Arindam Dutta, editor
MIT Press
$65.00

MIT's long history of pressing for change in architecture includes being the first to offer an architecture degree in the U.S. and the first to award an architectural degree to a woman (Sophia Hayden Bennett in 1890). Less well known to many practitioners and academics today is the School's longstanding engagement with the knotty intersections of modern society, technology, research, and architecture. The essays in A Second Modernism address precisely these issues between 1945–1981, reaching back to the transformation of the Department of Architecture into the School of Architecture in 1932, and forward to the founding of the Center for Real Estate Development in the 1990s. From shaping an architectural history and theory graduate program, to Gyorgy Kepes' research on cognitive and perceptual technologies, to research on prefabricated housing, MIT marked numerous paths for other architecture schools to follow.

There is not room in this review to do justice to all the fine chapters in A Second Modernism, nor to ask all the questions I would like to about its production. For example, who chose pale grey and pale black sans-serif fonts on high gloss paper for such a book? Where was the copy editor, especially for Arindam Dutta's introduction? Why do some footnotes appear several pages before or after that of the passage being footnoted? Why no bibliography? This is not up to MIT Press's usually high standards. Could this be because the book was edited, designed, and produced under the MIT Department of Architecture's in-house imprint, SA+P Press, and is only being distributed by MIT Press? It would appear so, judging from the credits on the copyright page. Book design is a profession in itself, not a hobby to be toyed with; architects would do well to remember this. And this is not to mention the book's 3.1 pounds, which hardly eases reading. While it is difficult not to be discouraged by some of its mechanics, the book in its substance has much to offer.

The tale of Eero Saarinen's MIT Chapel (1949-55) in many respects encapsulates the University's ambitions in the post-World War II world. In the wake of that slaughter, as Reinhold Martin demonstrates in his fine study, students and faculty alike grasped for some way to resist scientific and technological determinism in part by shifting emphases toward a more holistic program, emblematically embodied in Eero Saarinen's Chapel. For Martin, the debates surrounding the chapel exemplify a greater complexity than found in the regnant simplistic binary oppositions (modern/traditional, abstract/symbolic). As he so elegantly writes, "the university rediscovers its human 'soul'…[and] exchanges the 'myth' of reason for the reasonable production of myth, in a theological humanism… no longer in need of its dialectical, secular counterpart."

Under the leadership of an extraordinarily enlightened President, James Killian—would there be some like he today!—the School of Architecture's underlying ambition was thus twofold: on the one hand, to develop a body of research in architecture engaged with new technologies and materials, and on the other, to fold architecture back into humanistic disciplines in part through the reintroduction of history to the curriculum. Today many have forgotten that Walter Gropius, of Bauhaus fame, eliminated all books on architectural history from the Harvard Library—along with the subject from the curriculum itself—and most other American schools of architecture duly followed suit. The focus instead was meant to be on technology, on problem solving, on being "modern," for which history, in the views of believers, was useless.



COURTESY MIT PRESS

MIT's leaders, though managing the top institution with a scientific and technological portfolio in the United States, took a very different approach, especially in the wake of World War II and the deployment of nuclear warheads sufficient to destroy the globe. MIT resisted the exclusively applied science

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Sketch of Zumthor's Swiss Pavilion for Expo 2000.

SCHEIDEGGER & SPIESS

PATIENCE MAKES BEAUTY continued from page 47

opposition. The Topography of Terror in Berlin was fiercely contested and canceled in mid-stream; a delicate summer restaurant on a protected island in Lake Zurich won wide support and was then blocked by the Federal Court. A model for the Herz Jesu church in Munich was smashed on its way to the jury. A new glass tower for a walled German town was voted down in a local referendum. But Zumthor has overcome his frustrations, and now takes the long view. "A design... that puts forward forms and structures not seen before arouses mistrust and fear," he reflects. "But I have come to realize over the years that the architectural ideas that occur to me in the course of working on a design are never really lost. They stay in the world and pollinate new work."

It's tempting to speculate that the unrealized hotel he designed for the Atacama desert—a free-form loop of guest rooms enclosing an oasis—may have been in his mind as he developed his ideas for the Los Angeles County Museum of Art, his most ambitious project to date. The sites and scale could not be more different, but in both there's a fresh sense of growth and reaching out to the surroundings.

It was an inspired idea to divide this rich concentration of work into five slim volumes, rather than cram it into one of the mega-publications that entomb other celebrated architects. Each is a delight to hold and page through, and a model of Swiss design from the gray silk covers to the crisp typography and spacious layouts. And it's far easier to concentrate on details, eight projects at a time, rather than confronting the entire output. As in the Lars Müller monograph of 1999 (now a costly collector's item) Zumthor has selected the photographs of Hélène Binet to overcome his aversion to the reproduction of his buildings. In her black and white images, which often verge on the abstract, one can recall the visceral experience of swimming through the polished chambers of Vals, or savoring the luminous stillness of Bregenz. In these pages, you can almost smell the freshly cut larch planks of the Swiss Pavilion in Expo 2000, and touch the jagged casts of scorched logs in the chapel that villagers constructed in a German field. Rarely has haptic architecture been better expressed in print.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO *AN*.



PATIENCE MAKES BEAUTY continued from page 47

thrust common elsewhere in part by its commitment to a broad humanistic undergraduate program. In architecture, this led to what remains the country's premier program in architectural history, a tale related in John Harwood's thoughtful chapter. Three broad research themes marked these years, one having to do with humanistic studies, another with architecture and urban planning, and a third to the interface between developments in science and technology and the first two. Harwood's exemplary analysis reminds us through whom, and how, momentous changes led to the country's most prominent and successful graduate program in architectural history and theory. Stanford Anderson's first-person, richly documented account of the effort to bring architects, planners, and historians together in a common enterprise during the turbulent 1960s, CASE (Conference of Architects for the Study of the Environment), reveals the early histories and interactions of a handful of men later to become among the most prominent in the field. It also holds numerous surprises for the current generation: Peter Eisenman and Michael Graves once (briefly) betrayed interest in housing for marginalized populations. Who knew?

For several decades, the MIT-Harvard Joint Center for Urban Studies set the terms of the urban planning agenda not only in the United States but also arguably around the globe. The new city of Ciudad Guayana in Venezuela (1961–68) assured the center's prominence, not only for the vastness of the enterprise but also for its many failures. To be sure, the city's population today exceeds 700,000, but the ambitious goal of diversity eluded planners, whose schemes ended up producing cities at once more class segregated and less pedestrian friendly than other Latin American cities. The chapters by Eric Mumford and M. Ijlal Muzaffar detail the high hopes and good intentions of planning from above on behalf of a population unwilling to live as planners demanded. The U.S. and Venezuelan planners' hopes for the deployment of what was then high-technology computer analyses, foundered on the realities of life for populations they did not understand. The same applied to the then-rampant so-called "urban renewal" programs. Tim Vreeland summarized many architects' views when he remarked in 1966, "Urban renewal is to planning what remodeling is to architecture." Ultimately MIT withdrew from the Joint Center, which evolved into a Harvard Center for housing studies.

Beneath specific program failures lay a more profound one, that of the culture of the expert. Many of the participants in the Joint Center shifted toward supporting self-built housing and away from top-down planning, but the culture of the expert is a difficult beast to kill. It persists in virtually every planning and architecture program in the U.S., and not only among professional schools of planning and architecture. The short life of Robert Goodman's advocacy approach to urban and architectural planning at MIT (1966–1972) effectively signaled institutional resistance to a bottom-up approach. How could it be otherwise when architecture and its discourses rested in the hands of leaders such as Charles Moore, whose 1966 comment: "With the architect's assumption of responsibility for the whole environment…" tellingly illustrates the typical arrogant response to the profession's increasingly marginalized status? Felicity Scott's brilliant essay on urban systems perhaps best summarizes the transformations in architecture during those fateful years. Architecture's longstanding imperative to give material form to normative social mandates, she writes, shifted to architectural research that operates "in the service of advancing modes of global governability and their micro-techniques of power… in which decision making has been ceded to technologies of control and management… geared toward eradicating conflict."

As Mark Jarzombek so effectively illustrates in his nuanced study of MIT professor emeritus Maurice Smith, other potential responses loomed. In the hyper-rationalist environment of Bauhausian training, Smith stood out as a vigorous and thoughtful opponent of over-designed, over-determined buildings. Why, he asked, were architecture students producing Bauhaus- and Kepes-inspired objects ('architectonic assignments') out of paper, when there were real materials to work with and real problems to confront? Indeed, one should ask the same question of undergraduate programs today, where, unfortunately, the same approach dominates. Smith's teaching and especially his projects erected with found materials in an additive, at times whimsical fashion can be understood as Frank Gehry (pre-Gehry) with a theoretical basis founded in an invigorating curiosity, one that resisted Gehry's easy accommodation with capitalism's most destructive features. In some sense the Center for Real Estate Development marks the trajectory of a graduate program from one that initially sought federal funding to develop low and medium cost housing as well as some measure of control over developments in science and technology, to one that became an arm of capitalist development and land use schemes, a trajectory at best disquieting. Ending as they do just prior to the advent of the center, the essays skirt this thorny issue.

It would be altogether too simple to dismiss much of the history recounted in these pages as that of a group of privileged white males toying with questions of how to make the world (or education, or buildings, or cities, or politics, etc.) for other people. It was indeed that, even if often with the best of intentions, for at times the pages of this book fairly throb with testosterone, with meetings, drinks, male bonhomie, duels, and whatever else Caucasian males do when they assemble to refashion a world (made by earlier white males) to reflect their new interests. It is some consolation that women wrote eight of the twenty-three chapters here—although not much. Though the architectural academy has reluctantly opened its doors to women and other marginalized groups, it has yet to accept challenges from them. As a Harvard professor once told a newly hired professor, she was chosen over others in part because he and his colleagues saw her as "collegial"—that is, she would embrace her colleagues' ethos and not rock the boat. At MIT, the agenda did not include battling for diversity, no more than was the case elsewhere, but as A Second Modernism illustrates, during the Cold War years the University's School of Architecture and Planning took up many other challenges, and did so in compelling ways. I can think of no other school in the country to have thwarted the inertia so typical of such programs in such varied fashion. Documenting this odyssey merits most of the 930 pages.

DIANE YVONNE FRANCIS GHIRARDO IS A PROFESSOR AT THE UNIVERSITY OF SOUTHERN CALIFORNIA.

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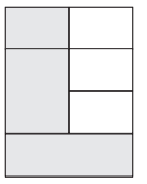

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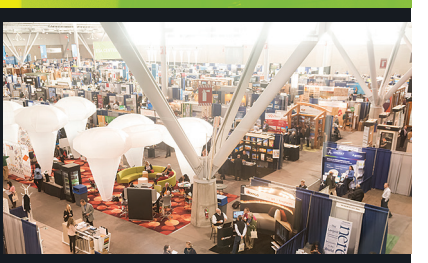

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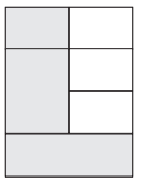

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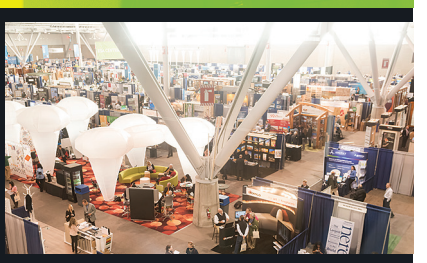

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Factory Community Center, São Paulo, Lina Bo Bardi.



Two Brazilian Architects: Bo Bardi and Atigas

Lina Bo Bardi

The Italian-born Brazilian architect Lina Bo Bardi creates, in her Factory Community Center, located on the low-income edge of São Paulo, a recreational community center. The center, set in a no longer used "brutalist" style concrete factory, was a familiar landmark for the community users. Bo Bardi's design deconstructs the old factory building, cutting holes into one of the building's now glass-less windows while creating in an adjacent building an artificial lake landscape, which employs both natural and industrial materials.

Neighborhood users can enjoy a community-oriented, recreational space while also entertaining memories of their old workspace. Instead of constructing a modernist, utopian imposition of a new clean community center, the new center recollects derelict factory buildings into a new mixture consisting of pleasurable cafés, restaurants, sports facilities, and a library. In this artificially reconfigured setting, a brutalist concrete bridge traverses the space between two factory buildings. This walkway, as well as the open holes of the other building, is open to fresh air and light.

The cut-open windows are organic forms busted out of the concrete, emitting light and fresh air as opposed to conventional glass windows. These are closed off with large sliding grill panels painted bright and playful colors. Bo Bardi's crude cuts into the preexisting material fabric of the building to create voids and light shafts prefigure the later work of Gordon Matta-Clark. While Matta-Clark's cuts are basically forms of agitprop, Bo Bardi's openings are functional.

In one building, a yin/yang configured reflective pool on the yin side creates an artificial landscape by using natural large-sized pebbles, partly submerged under a thin layer of water. The floor on the nonwater yang side gives the appearance of being a hard and slick industrial surface.

Vilanova Artigas

While Bo Bardi's factory expressed a post–World War II communitarian socialism, Vilanova Artigas' São Paulo University architecture building evinces a democratic, Marxist-collectivist feeling. The building's interior open core features progressively stacked, set back terraces; each floor level allows students (and instructors) to view each other. This nonhierarchical scheme breaks open the traditional closed-off classroom cells associated with university architecture. The building recalls Frank Lloyd Wright's Larkin building (1903), the first twentieth-century atrium-form office building. In Artigas' University Building, continuously slopped ramps connect all the floor levels.

Artigas also designed various lower middle- and middle-class apartment buildings, which characteristically incorporate ground level changes and often disparately link interconnected floors in bricolage-like configurations. These plans also incorporate a circulation system of open-air terrace balconies to move people to differing levels of the building. Typical of Brazilian architecture of this period, the exterior facades of Artigas' apartment buildings often utilize bright, primary colors, which relate to other surrounding public facades, functioning as popular urbanistic decorative signs.

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