

THE EAST
ARCHITECTS NEWSPAPER
14 12.03.2014

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



COURTESY HEATHERWICK STUDIO/MNLA

HEATHERWICK UNVEILS FLOATING PARK ABOVE THE HUDSON RIVER
HILLSIDE ON THE HUDSON

The next bold architectural statement planned for Manhattan's Far West Side will not be a High Line-hugging condo, but an undulating 2.7-acre park anchored nearly 200 feet offshore. Heatherwick Studio and

Mathews Nielsen Landscape Architects designed the futuristic structure, known as Pier 55, which will feature lawns, gardens, and three cultural venues. The floating park and arts destination would be primarily

funded by billionaire media mogul Barry Diller and his wife, fashion designer Diane von Fürstenberg, who have pledged \$113 million of the \$130 million total cost. The location of Pier 55 **continued on page 7**

CONTENTS	DATA AND URBAN DESIGN ARCHITECTS, DEVELOPERS, AND GOVERNMENT AGENCIES ARE HARNESSING INFORMATION TO BUILD THE CITIES OF TOMORROW. SEE PAGE 17
	12 AN'S 2014 GIFT GUIDE
	14 FLOATING IDEAS AT THE SEAPORT
	16 MORPHOSIS GETS TECHY
	05 EAVESDROP 22 CALENDAR 25 MARKETPLACE 26 PORTFOLIO

OPPOSITION TO MUSEUM'S
EXPANSION PLANS GROWS
FRICK FRACAS

In June, New York's revered Frick Collection announced it was out of space at its Upper East Side campus. Originally the home of the eponymous steel baron designed by Carrère and Hastings, **continued on page 3**



DAVID SUNDBERG/ESTO

FULTON CENTER'S
SKY REFLECTOR-NET
IN DETAIL.
SEE PAGE 8



COURTESY BIG

BJARKE INGELS GROUP UNVEILS \$2 BILLION SMITHSONIAN
INSTITUTE SOUTH CAMPUS MASTER PLAN

THE SMITHSONIAN'S BIG PLANS

In less than a decade, the Bjarke Ingels Group (BIG) has been launched into architectural stardom with designs that defy basic labels and easy categorization. Where exactly does a ski slope-topped power plant or a pyramid-shaped tower fit on the architectural spectrum? The firm can perhaps best be **continued on page 10**



COURTESY NBBJ

ITALIAN DEVELOPER UNVEILS PLAN FOR COMMERCIAL PROJECT IN
RED HOOK, BROOKLYN

Silicon Valley Brooklyn

Despite its poor access to public transit, and location firmly within New York's most vulnerable flood zone, Italian developer Est4te Four is betting big on Red Hook, Brooklyn. With strong sales at its AA Studio-designed, warehouse-to-condo conversion at 160 Imlay, the developer has unveiled plans for a **continued on page 6**

PRSR STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188

The Architect's Newspaper
New York, NY 10007
21 Murray St., 5th Floor



THERE'S A FINE LINE BETWEEN VISION AND REALITY.

YKK AP supports your spec from sketch to completion.

You can count on tested and proven high-performance facade systems from YKK AP. But most importantly, whether you're searching for impact resistance, low U-values, or some fresh air with operable windows, YKK AP gives you more support and design choices to deliver on your vision.



We have architect support tools for you,
learn more at commercial.ykkap.com

**YKK
ap**®
Quality
inspires®

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
EXECUTIVE EDITOR
Alan G. Brake
MANAGING EDITOR
Aaron Seward
ASSOCIATE MANAGING EDITOR
Nicole Anderson
ART DIRECTOR
Dustin Koda
SENIOR WEB EDITOR
Branden Klayko
ASSISTANT EDITOR
Henry Melcher
PRODUCTS EDITOR
Leslie Claggett
SPECIAL EVENTS DIRECTOR
Susan Kramer
ASSISTANT MARKETING MANAGER
Adriana Echandi
MARKETING ASSISTANT
Kevin Hoang
ACCOUNT EXECUTIVE
Lynn Backalenick
DESIGN/PRODUCTION
Kristin Smith
Daria Wilczynska
PUBLISHING INTERN
Min Ji Chung

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

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / M. CHRISTINE BOYER / PETER
 COOK / WHITNEY COX / ODILE DECQ / TOM HANRAHAN /
 CRAIG KONYK / REED KROLOFF / JAYNE MERKEL / SIGNE
 NIELSEN / HANS ULRICH OBRIST / JOAN OCKMAN /
 CHEE PEARLMAN / ANNE RIESELBACH / TERENCE RILEY
 / KEN SAYLOR / MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
 EDITORIAL: EDITOR@ARCHPAPER.COM
 ADVERTISING: DDARLING@ARCHPAPER.COM
 SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
 REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 12, ISSUE 14 DECEMBER 3, 2014. THE ARCHITECT'S NEWSPAPER
 (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE
 FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE
 ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007.
 PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
 POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL.,
 NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630.
 FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00
 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR.
 ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL
 RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS
 OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT
 THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
 PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
 WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

LOOK TO LINDSAY

The City of New York that John Lindsay governed in 1966 was a very different one from the one we live in today. It was still reeling from the loss of its middle class to government subsidized suburbs, its infrastructure was crumbling, and there seemed to be few new ideas about how to deal with these issues and move forward. But the Lindsay administration, as Ada Louise Huxtable wrote in 1974, “occupied the historic moment when the [planning] profession was beginning to make itself felt,” when the city was “lavishing care, quality, and sophistication on the design of new buildings and urban landscapes.” He founded The Urban Design Group, one of the first design-led organizations that attempted to come up with public policy for urban space inside a government agency. The Group, for example, organized and catalogued the city’s complicated and overlapping infrastructure for the first time in a series of beautifully designed books. It made public service compelling for the first time for professional designers. It is hard to imagine any of the design-led non-profits that proliferate in this city without the early efforts of the Group.

Before the Lindsay administration, the last urban agencies in the United States to attempt to plan or design urban space was Franklin Roosevelt’s New Deal and the multiple agencies under the direction of Robert Moses. Moses’s idea about transportation in the city, for example, was to make its city streets as accommodating as possible for the automobile. The thinking was that everything should be done to allow the car to move through the city as quickly as possible. This model has had a vice grip over New York transportation planning since the 1920s, but Lindsay’s administration began carving into it with bicycle lanes taking over the streets for the first time. It was an obvious example of designers thinking about how to make a city with cleaner air and one that is fitter and more livable. There are many photos of the glamorous mayor biking around town in his suit and tie. But when Lindsay left office in 1973, the following administration, as critics like Yonah Freemark pointed out, slowly strangled many of his and the Urban Design Group’s ideas. The first bicycle lanes were removed during the Beame, Koch, and Giuliani administrations. These mayors, who knew that businesses did not like them blocking their curbside pick up and drop off lanes, went back to the Moses model of thinking and acting only for the automobile. Even city parks, on which Lindsay had published a white paper in 1965 in which he promoted them as sites for happenings and anti-war speeches (some of which he delivered), were slowly disregarded and left to flounder. Who can ever forget the ham fisted redesign and closure of Tompkins Square Park under Mayor David Dinkins that led to days of rioting in the East Village?

It is fair to say that this lack of thinking about public space and infrastructure that marked the post-Lindsay administrations of New York came to a dead stop under Mayor Michael Bloomberg. Not only did he hire public officials who made the connection between policy and actual physical design, but he allowed them the freedom to make changes based on a newer model of urban living that tried to tame the automobile and think about the act of living in the city. The streets, for example, were rethought, and where there were triangles of leftover, barely used carriageways, they became hard-surfaced parklets. Bicycle lanes were laid down all over the city and, of course, the bike share program took off like a rocket. Streets were no longer only for the automobile, but became shared spaces for pedestrians and bicycles, and sometimes places for tables and chairs. But what about Bloomberg’s urban design legacy of improved parks, streets, and infrastructure? Will it go the way of Lindsay’s?

It seems clear that Mayor Bill de Blasio sees many of the Bloomberg initiatives as having only benefited the wealthy, and especially Manhattanites. But we have reported on the urban design issues surrounding de Blasio’s quick agreement over the Domino Sugar plan and Henry Melcher has written about de Blasio knocking Bloomberg’s parks legacy—a legacy that is widely respected in the city and beyond. De Blasio said, “I think [fighting inequality] is front and center in the philosophy of this administration and it applies to everything we’re doing—doesn’t matter if you’re talking about schools or job creation, or parks—it’s the way we see the world,” he said. “I think it’s fair to say the previous administration didn’t see the world that way.”

We have been critical in past editorials on the funding mechanism for spaces like the High Line and Brooklyn Bridge Park, but now they are there and should at least be maintained and improved. And as former New York City parks commissioner Adrian Benepe wrote, the Bloomberg administration put money into parks all over the city—not just Manhattan. It may be that de Blasio needs to stay focused on equity and affordable housing and to meet his laudable goals for this city, but let’s just hope that he also thinks about the impact that construction and these improvements will have on the future livability of the city. **WILLIAM MENKING**



COURTESY DAVIS BRODY BOND

FRICK FRACAS continued from front page

the landmarked Beaux Arts edifice has been expanded over the years. In 1977 Bayley, Van Dyke, and Poehler designed an addition along 70th street with a tranquil viewing garden and reflecting pool by noted British landscape architect Russell Page. Now the museum wants to add a 42,000-square-foot expansion in the Page garden. Designed by Davis Brody Bond in the same architectural vocabulary of the original buildings, it includes a 106-foot-tall structure and smaller auxiliary buildings.

Opposition to the project coalesced over the summer, with the formation of a group called Unite to Save the Frick (USF). The group includes prominent organizations such as the American Society of Landscape Architects’ New York chapter, the American Horticultural Society, the Cultural Landscape Foundation, the Historic Districts Council, and the Friends of the Upper East Side Historic Districts.

In a letter to Frick Collection Director Ian Wardropper, ASLA NY president Jeannette Compton urged the Frick to reconsider the project. “The Frick’s plans should seek to balance the benefits of economic development with the need to retain sufficient green space in our urban environment... The garden is an important work of art in its own right. It is a significant piece in the Frick’s collection.”

The Frick’s own horticulturalist, Galen Lee, noted the garden’s significance on the museum’s website: “This garden is to be viewed—from the street or through the arched windows of the Reception Hall—like an Impressionist painting... Page’s garden is designed to slow, or stop, a busy New Yorker, to make one pause for a moment—as a respite from the city.”

Citing documents presented to the Landmarks Commission in 1973, USF is accusing the Frick’s leadership of reneging on a promise to make the garden a permanent fixture. “The Frick Collection has decided to abandon its long-range plans for a wing covering the three vacant lots... thus enabling the proposed garden to become a permanent feature instead of the interim garden previously submitted to the Commission,” those documents read. “The Trustees have now decided to install a permanent architectural garden on these lots.” USF also blasted the Frick over the programming of the expansion, which includes many revenue-generating functions such as a larger gift store and café, as well as loading docks, offices, and an underground auditorium that don’t directly serve the display of the collection. The group is urging the Frick to redesign the expansion to save the landscape and build with a smaller profile.

More damning, former Frick director Everett Fahy has publicly opposed the plan. “At the very least, the architects have to go back to the drawing table,” he told *Bloomberg*. “I can’t believe anything close to the current designs would be approved by Landmarks.”

Ultimately, the Frick Collection must go before the Landmarks Preservation Commission next year to present its case for the expansion. **BRANDEN KLAYKO**

CORRECTION:

In AN 12_10.01.2014 we ran a story titled “Reading Condo” on the Brooklyn Public Library’s plan to replace its existing Brooklyn Heights branch with a Marvel Architects–

designed apartment tower. The design includes a new home for the displaced stacks and the condos are meant to raise money for the cash-strapped system. When the story ran online, we failed to show an updated—but

still preliminary—rendering from the architect. We regret the error.

WWW.ARCHPAPER.COM

Building Solutions for the Real World – with Gehry Technologies



Trimble, the leader in solutions for the Design-Build-Operate (DBO) lifecycle of buildings, is pleased to announce our acquisition of Gehry Technologies, the leader in technology-driven project delivery for the AEC industry.

Gehry Technologies provides web-based 3D project collaboration, BIM technology, and advanced project delivery services to owners, architects, engineers, builders, fabricators and industry professionals worldwide, allowing customers to communicate more effectively, improve design and construction quality, and accelerate project cycle times. Gehry Technologies, with the GTeam™ file sharing and web collaboration platform, has joined our Trimble Buildings team, enhancing our portfolio of DBO technologies and services.

Together, we look forward to transforming the way the construction works through our shared vision, commitment and capabilities.

Real-world challenges demand out-of-this-world innovation.



Learn more at:

buildings.trimble.com



© 2014 Trimble Navigation Limited. All Rights Reserved.

NOT MY SPIRE

Sculptor **Kenneth Snelson** is tired of having his name all over the derided spire atop One World Trade Center. It has been widely reported that Snelson consulted with Skidmore, Owings & Merrill (SOM) on the 441-foot-tall spire that brings the tower to its highly symbolic height of 1,776 feet. But he said he was only peripherally involved in the early stages of the design and is not all that connected to what now towers above Lower Manhattan. Snelson said everyone involved in the design of the spire had the best intentions, but as for its final iteration, he's no fan. "I don't know why somebody doesn't decide, 'well, we should remove the spire,'" he said.

ONE RAT CENTER

Speaking of One World Trade, Condé Nast's highly publicized move-in did not go entirely as planned. According to *Gawker*, *Vogue*, which is occupying floors 25 and 26, had to delay the relocation of its editorial department due to an infestation of rats. The rodent problem was evidently so dire that the fashion magazine's editor-in-chief, a one **Anna Wintour**, went so far as to issue an order to her staff that they must ensure her office is a rat-free zone before she sets foot inside. There was no indication of what measure might be taken should one of those little cheese-loving rascals appear among her papers when she does arrive. One only hopes that Ms. Wintour is an understanding boss who would offer her team some slack, especially where pest control is concerned, considering that it is not in the normal scope of an editorial job. *Gawker* also reported that *Vogue's* sales and marketing staff did make the move on schedule. Eavesdrop is not sure what this might say about these types of jobs and their relative rat-comfort levels.

SEND NAMING RIGHTS AND RAT TRAPS TO EAVESDROP@ARCHPAPER.COM



COURTESY PERKINS + WILL

UNVEILED

CORNELL UNIVERSITY'S UPSON HALL Perkins+Will has been called back to Cornell University in Ithaca, New York, to revamp a building it designed in 1956. Alongside LTL Architects and Thornton-Tomasetti, the firm is transforming the 160,000-square-foot, Upson Hall into a 21st century engineering facility. Robert Goodwin of Perkins+Will, who is a Cornell architecture graduate himself, told the *Ithaca Voice* that the updated Upson Hall will have an "aggregated facade" with textured terracotta and prominent, deep-set windows. The facade is designed to maximize daylight and optimize insulation for those cold Ithaca winters.

To better connect Upson Hall to the engineering campus and do the rest of the school, the design team updates an existing entrance to the quad and creates a new entrance on Hoy Road. It also reorganizes, and builds out existing interior space, to make the building more functional for students. To make Upson Hall more functional for students, it reorganizes, and builds out existing interior space. This includes cutting an opening into the entry

hall so students can see the action in the engineering labs on the lower levels. The \$63 million renovation also includes new shared spaces, classrooms, labs, and areas for 3D printing.

"In repurposing a post-WWII building, the Upson Hall project transforms a work of international modernism into a highly tuned, site specific building, setting precedent for the rejuvenation of the Engineering Quadrangle," said Perkins+Will in a statement.

As Goodwin noted, the Perkins+Will connection to Cornell runs much deeper than him alone. The firm's founders, Lawrence Perkins and Philip Will, both graduated from the university in the 1930s. But despite this history, the present-day firm is not too precious about its dated work at the school. "We are trying to make this a very meaningful building," Goodwin told *AN*, "and for us, that means not just the appearance, but the way it performs and how those two things relate together."

Construction is slated to begin in spring 2015. **HENRY MELCHER**

Architect: Perkins+Will, LTL Architects

Client: Cornell University

Location: Ithaca, New York

Date: 2017



COURTESY hOmE

> SISTERS

900 Fulton Street, Brooklyn

Tel: 347-763-2537

Designers: hOmE

The menu items at Brooklyn restaurants have become as predictable as the spaces they are consumed in: kale salads paired with hanging Edison bulbs, artisanal sodas in mason jars, and charcuterie plates served on reclaimed wood. But at Sisters in Clinton Hill—the latest addition to this small-plate scene—design firm hOmE has bucked the borough's aesthetic trend with custom-built features and a rich palette of materials. This starts with Sisters' wood, glass, and masonry facade that is centered around a prominent, street-facing clock.

Inside, the restaurant is separated into two dining sections, both of which have banquet seating and elegant, curving bars. In the front, globe lights hang from beech wood beams that are set underneath a peaked skylight some 22 feet up. A tiered back bar, which is stocked with liquor bottles and plants, climbs the room's east-facing wall.

In the back eating and drinking area—past the kitchen and bathrooms—there is a DJ booth and small stage. "We are always trying to evolve and push the envelope," said Oliver Haslegrave of hOmE. "Our stated goal is to draw from a lot of sources and create something familiar and surreal." **HM**

Quartz Series LANDSCAPE CONTAINERS



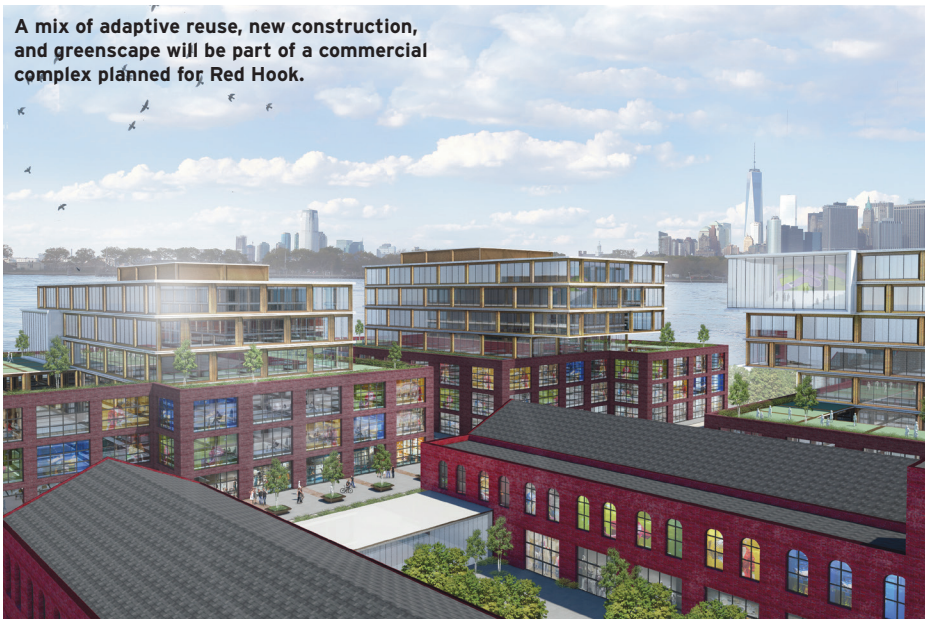
4 sizes available
High-strength, 6000+ PSI concrete
Endless color options



KORNEGAY DESIGN

www.KornegayDesign.com | 877.252.6323

A mix of adaptive reuse, new construction, and greenscape will be part of a commercial complex planned for Red Hook.



COURTESY NBBJ

SILICON VALLEY BROOKLYN continued from front page 1.1 million-square-foot commercial development right at the water's edge. The massive project is being designed by NBBJ.

While the design is still in its early stages, initial renderings show a robust mix of adaptive reuse, public space, and new, glassy construction. NBBJ preserves the exteriors of two existing warehouses, but retrofits their interiors. Pro-development blog *New York YIMBY* noted that the area is not zoned for residential use, but could include a hotel.

Included in the plan is the demolition of some older, industrial structures to make room for six boxy brick buildings with glazed, cantilevered upper floors. Behind masonry

exteriors, and expansive steel-framed windows, are workspaces divided by large glass cubes.

Set throughout the entire complex is a new network of walkways, greenery, and seating. Up against the New York Harbor is a promenade outfitted with sleek tables, chairs, and planters. That space connects to a triangle-shaped public plaza that has additional landscaped elements, an art installation, and stepped seating that meets the water. These new public spaces join an existing park and pier.

As with so many waterfront projects in New York, this site's proximity to the water exposes major vulnerabilities. During

Hurricane Sandy, Red Hook was one of the worst hit parts of the city. The design team is aware of this fact and said that they are planning ways to make the complex resilient to future storms. "Central in creating a campus dedicated to innovation is an active and open streetscape which can sometimes be at odds with dry flood proofing techniques designed to resist Mother Nature," said a spokesperson for NBBJ in an email. "The site's low elevation creates design challenges that require real engineering solutions and prediction techniques to solve." Red Hook-resident Alexandros Washburn, NBBJ's Urban Strategies Director and New York's former chief urban designer, will oversee a

sustainability study for the site.

There is currently no timetable for groundbreaking, but the project is more than a pipedream. In an email, a representative from NBBJ told *AN* that multiple investors have already put capital funding into the project, and that construction will start once a major tech tenant is secured.

In the meantime, the first phase of Est4te Four's project is underway. With AA Studio, the developer is converting an old ship building warehouse at 202 Coffey Street into an arts, educational, and events space.

HM

YOUR ONLY SOURCE FOR EXTRAORDINARY ARCHITECTURAL ELEMENT REPLICATION



At Gotham MetalWorks, nothing we do is cookie-cutter. Especially our stamped architectural elements. Take these dolphins, for example. In sad disrepair on a landmarked building in Manhattan, they needed to be replicated. Unusual? Maybe. But not for us—we're the only metal shop in New York equipped to handle the most intricately-stamped elements like this. Call us to learn more about this project as well our other architectural services and metal capabilities.



87 Bowne St.
Brooklyn, NY 11231

38-09 Vernon Blvd.
Long Island City, NY 11101

(718) 786-1774 | gothammetals.com

Landmark and Historical Reproduction
Custom Metal Reproduction Stampings
Architectural Shop Drawings
Luxury Retail Store Fixtures and POP Displays

Commercial Architectural Metal Fabrication
Copings and Flashings
Skylights with Thermal Break Option
Complete Architectural Surveys

Cast Iron Reproduction
Standing Seam Domes & Barrel Roofs
Custom Brackets and Plates
Hidden Fastener Wall Panel

GOTHAM
METALWORKS
by Extech

Custom Fabrication and Design

Heatherwick's 2.7-acre floating park will include gardens, cultural venues, and rolling hills.



COURTESY HEATHERWICK STUDIO/MNLA

HILLSIDE ON THE HUDSON continued from front page

is ideal for the power couple, who both oversee companies headquartered within walking distance of the site. New York City will also be providing \$17 million for the pier and New York State is spending \$18 million to upgrade the esplanade along the river.

Pier 55 is propped up above the river on 300 concrete piles that essentially double as the park's planters. These piers rise to varying heights—from 15 feet to 71 feet—to create the effect of a rolling hillside above the Hudson. By lifting the corners, Thomas Heatherwick told *AN*, the park could add three dimensionality to the riverfront's profile and create a unique topography that offers sweeping views from the river. "There is no reason, if you need to make a new pier to start off with, and your brief is to put horticulture into that, that that should be as flat as a pancake," he said.

The firm's initial presentation to the Hudson River Park Trust (HRPT) and to Diller and von Fürstenberg happened just hours before Superstorm Sandy swept across New York City. After that point, the brief changed entirely,

said Heatherwick. At their lowest point, the cast concrete piers are designed to provide enough clearance for the park during a future storm.

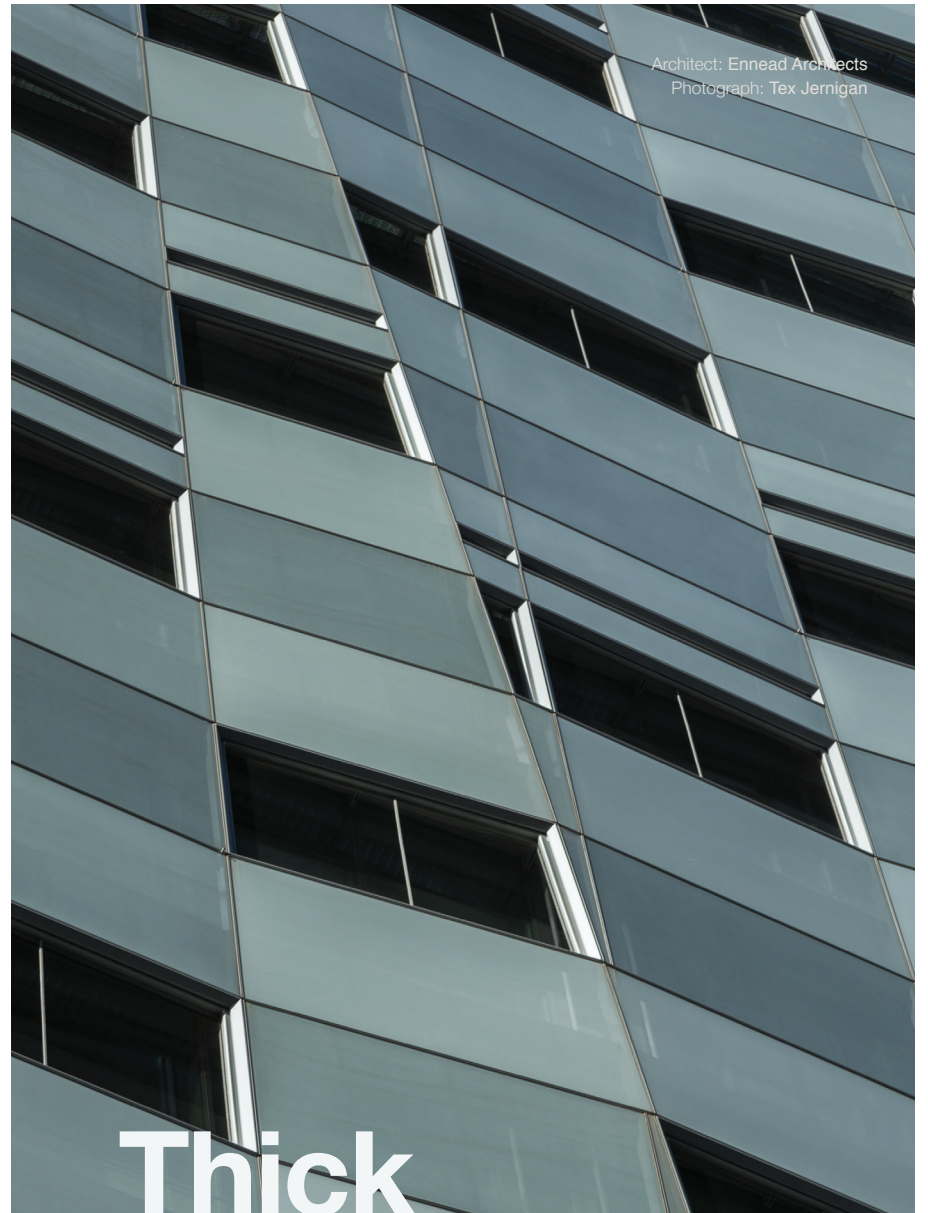
While Heatherwick is still designing Pier 55's arts spaces, Diller has announced that an A-list team of performing arts types, including the award-winning film and theater producer Scott Rudin, has been brought on to program them. According to the HRPT, the majority of cultural events will be free or close to free. Through a nonprofit, called "Pier55," Diller and von Fürstenberg will fund the costs of this programming, as well as day-to-day operations, and maintenance for the next 20 years.

Pier 55 would replace the crumbling Pier 54, which holds a significant place in

maritime history: It was the first departure point of the *Lusitania* and where survivors from the *Titanic* were brought ashore. According to the *New York Times*, the HRPT wanted to rebuild the historic pier, but did not have funds to do it. Diller was then brought in, and the largely secretive design competition that would culminate in Heatherwick's design was launched.

A public hearing about the plan—specifically, the proposed 20-year lease between the HRPT and the Pier55 non-profit to redevelop the site—is scheduled for December 17. As it stands now, construction is expected to start in 2016.

The Diller-von Fürstenberg Family Foundation is expected to cover any cost overruns. **HM**



Architect: Ennead Architects
Photograph: Tex Jernigan

Thick Skinned

Weill Cornell Medical College wants its buildings to last a century, but not feel like they were built last century. So **Ennead Architects** enclosed the **Belfer Research Building** with a double-skin curtain wall to better regulate lab environments—increasing their efficiency and the school's prestige within the research community. Read more about it in **Metals in Construction** online.

Ornamental Metal Institute of New York

WWW.OMINY.ORG



ARUP,
GRIMSHAW,
JAMES
CARPENTER
DESIGN
ASSOCIATES

The recently opened Fulton Center has brought a scrumptious taste of sexy British high-tech to Lower Manhattan. Subway riders accessing or departing from the Gordian Knot of transit lines that the center serves—2, 3, 4, 5, A, C, J, N, R, Z—now have the opportunity to pass through a sci-fi fantasy of a pavilion building.

A robust grey metal exoskeletal framework supports the rectilinear

glass facade—blast-proof, you understand, and offering a contemporary take on the depth and modularity of downtown New York's historic cast iron edifices. Elemental granite floors anchor the interior, cluing you into the fact that you are about to descend into the earth. Two upper levels of yet-unoccupied retail and restaurant space hover within the glass box, floated above the ground floor on V-

shaped columns with rounded GFRC covers that give the curved volume's glistening glass walls an outward cant. Passing under the commercial component—a moment of compression—stairs and escalators descend one flight to an intermediate level, and a soaring atrium rises above—the corresponding moment of release.

Roughly circular in plan, the intermediate level offers sight-



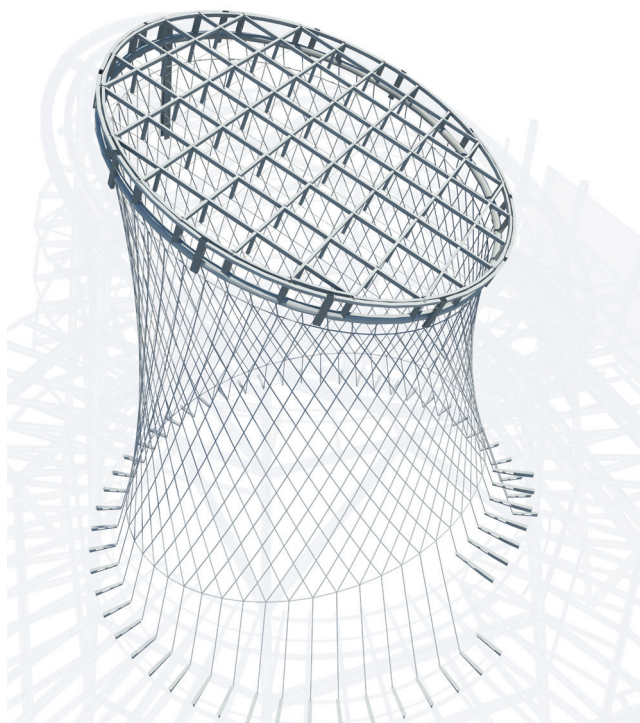
ZAK KOSTURA

lines up to the street as well as down into the subway system, an excellent position from which to find your direction into, or out of, the rabbit warren of tunnels. At one end, a snaking stairway rises up from the granite floor, curving sensuously around a glass elevator shaft and providing access to the upper levels. Digital screens ring the circular cut in the street-level floor plate, adding another layer of kinetics to an already busy space and more of the sense that you've just entered a scene from *Neuromancer*.

The atrium is bathed in an otherworldly light that filters down from an oculus skylight,

some 110 feet above. The light has a diffuse, almost material quality, similar to the fog of light seen in certain James Turrell works. This quality is the result of an optical diffuser/reflector that rings and hangs down from the oculus. Composed of crossing radial stainless steel cables that support diamond shaped aluminum panels, it looks like it could be the glowing interior of a nuclear power plant's cooling tower.

Entitled *Sky Reflector-Net* (2013), this \$2.1 million component of the architecture is the result of a collaboration between Arup, Grimshaw, and James Carpenter Design Associates. MTA Arts and

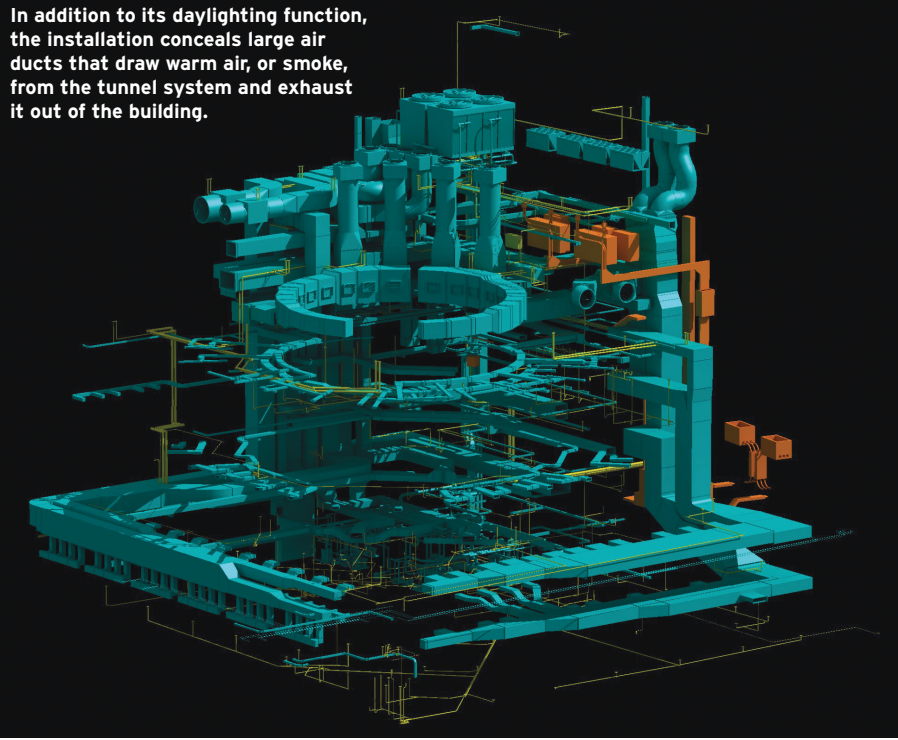


Commissioned in the wake of the September 11, 2001, terrorist attacks, Fulton Center brings much-needed clarity to the tangle of subway lines that the station serves. A large part of the wayfinding strategy is *Sky Reflector-Net*, an art installation that directs daylight captured by the building's raised oculus two levels under the ground.



DAVID SUNDBERG/ESTO

In addition to its daylighting function, the installation conceals large air ducts that draw warm air, or smoke, from the tunnel system and exhaust it out of the building.



COURTESY ARUP

Design and the MTA Capital Construction Company commissioned the work, along with the whole project, more than a decade ago. In March 2002, in the wake of the destruction of the September 11, 2001, terrorist attacks, the MTA hired Arup to conduct a planning study for a downtown transit center. The study, which was delivered four months later in July 2002, got the MTA \$847 million in funding from the Federal Transit Administration, part of the huge outlay of cash made available by the Supplemental Appropriations Act for Further Recovery.

The building that now stands on the corner of Fulton Street and Broadway is remarkably consistent with the recommendations of the initial study, a primary component of which was the use of daylight as a wayfinding device. Arup performed a solar analysis that established an ideal geometrical relationship between the site, the building, and the oculus to take optimal advantage of the sun's path throughout the course of the year. One of the chief challenges of the site in this regard is that the street corner faces north, whereas sunlight in this hemisphere comes from the south. In that direction, tall buildings hem in the site. In answer, the oculus rises out of the roof like a chimney, and its low-e coated, insulated glass top is tilted 23½ degrees south, to capture as much light cresting the neighboring buildings as possible. The exterior of the oculus is clad

in a stainless steel batten system with a diffusive coating that prevents hotspots and glare.

In February 2004, Carpenter was brought on to work with Arup and Grimshaw on developing a system that would encourage the light captured by the oculus to reach two levels under the ground to the subway system. His studio worked with the architects and engineers on reflection studies and finding a structure and materials for the system. The team eventually decided on a cable net. Made of 316 stainless steel, it attaches at 56 points to gusset plate and tension rod connections on the compression pipe at the top of the oculus, and at 56 points on the atrium structure below. TriPyramid fabricated the 4,000-pound net in its Westford, Massachusetts, facility and drove it to the site on the back of a tilt-bed truck. An installation team from Enclos lifted the net into place using eight individually operated hoists. As cable nets do, when erected and pulled into tension it naturally assumed its cooling tower shape.

Attached to the cable net are 952 1/8-inch-thick, diamond shaped aluminum panels with a mechanically applied anodized coating. Carpenter worked with German optical aluminum company Alanod to develop the coating, which has both diffusive and reflective qualities. The custom finish is now part of Alanod's product line and is called Scattergloss, an apt name that well describes what

happens to light as it lands on *Sky Reflector-Net*. It works as well for daylight as it does for electric light. At night, 32 metal halide lights grouped at the top of the installation in clusters of four transform the net into a giant lampshade.

The panels are perforated, 80 percent toward the bottom of the net and 20 percent toward the top. This gradient causes the installation to seem to dissolve as it reaches toward the ground. It also allows views to pass through where the net covers the upper atrium floors. As importantly, the perforations provide for the more-or-less unimpeded passage of air. In addition to directing light, the net conceals the large ventilation and smoke-evacuation ducts that ring the upper reaches of the atrium, lending a glowing face to a machine built in the memory and for the prevention of Fulton Center's tragic historical impetus.

AARON SEWARD

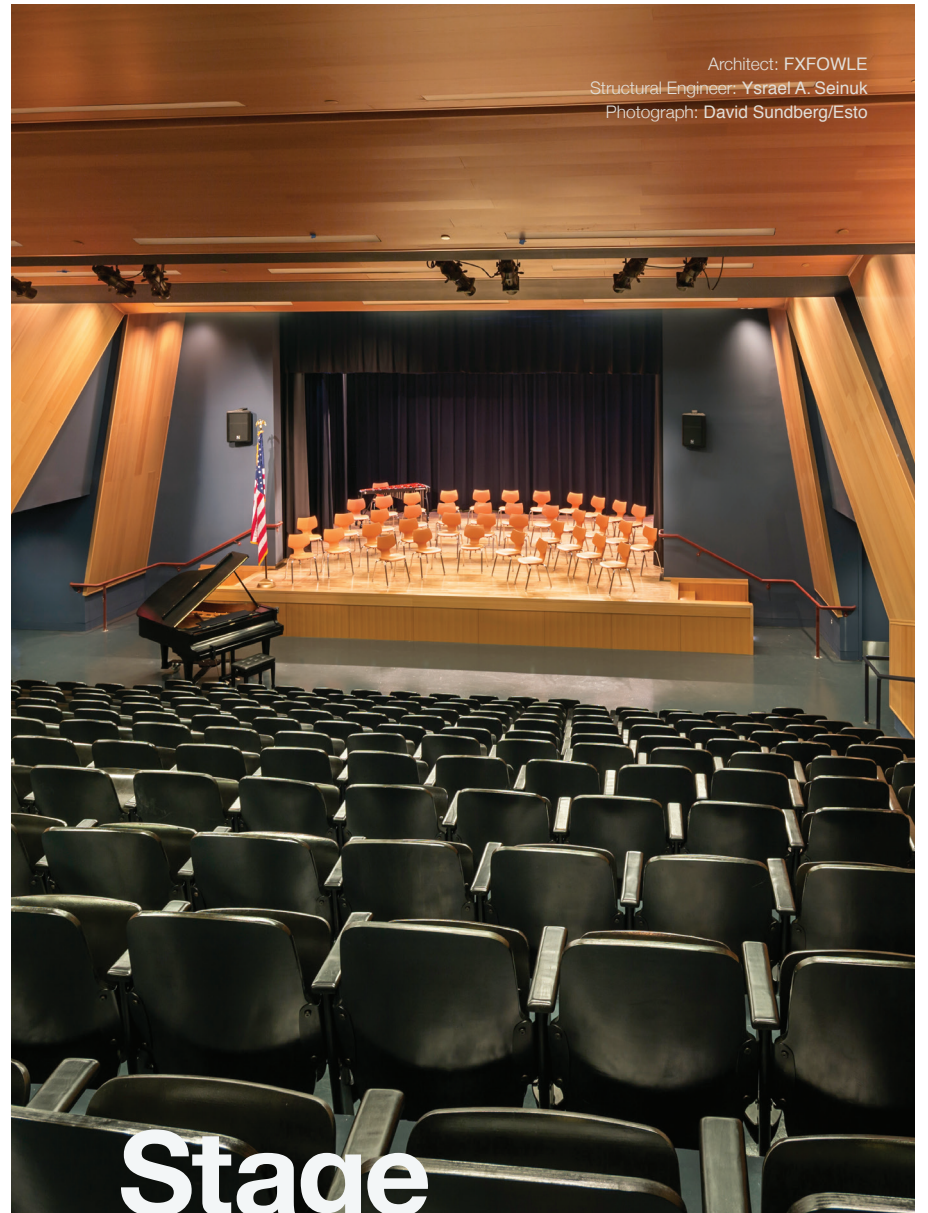
SOURCES

Cable Net:
TriPyramid
tripyramid.com

Aluminum Panels:
Durlum
durlum.com

Optical Finish:
Alanod
alanod.com

Installer:
Enclos
enclos.com



Architect: FXFOWLE
Structural Engineer: Ysrael A. Seinuk
Photograph: David Sundberg/Esto

Stage Right

FXFOWLE's design for the **Hunter's Point Campus** embodies a new academics, one rooted in preparing students for the professional world. Needing theater-like space for those aspiring to careers in television and film, they used long-span steel to make it column-free—giving students clear sight lines into life on a grand stage. Read more about it in **Metals in Construction** online.

 **Steel Institute of New York**

WWW.SINY.ORG



BIG's proposal calls for an elevated landscaped space in place of the Haupt Garden. Below: New subterranean galleries beneath the Garden will allow for larger artworks.



THE SMITHSONIAN'S BIG PLANS continued from front page understood through its perfectly suited acronym: BIG. What BIG does is, well, big, whether in size, ambition, or impact.

The Bjarke Ingels Group, then, is not the obvious choice to overhaul the Smithsonian Institute's historic southern campus alongside the

National Mall—the most hallowed stretch of grass in America. This fact has not been lost on Team BIG.

When Bjarke Ingels recently presented his firm's plan at the Smithsonian's centerpiece, its 159-year-old "Castle," he said he was warned that he was working on what could be "the most heavily regulated piece of real estate on

planet earth."

Knowing that, Ingels explained that the basic philosophy of the firm's approach was to "tread carefully, and respectfully, to enhance the quality and identity of the existing buildings." The plan includes the Smithsonian Institution Building (The Castle), the National Museum of African Art, the Sackler Gallery, the Arthur M. Sackler and Freer Gallery of Art, the Ripley Center, the Hirshhorn Museum and Sculpture Garden, and the Enid A. Haupt Garden. The driving force behind the plan is to upgrade the buildings' aging mechanical systems and enhance the overall visitor experience across the institutions.

The master plan is focused primarily around revamping the iconic Castle. Over the years, the structure's Great Hall has been divvied up so many times with partitions, small exhibits, and offices, that the 10,000-square-foot space has been reduced to just over half that. To reopen the hall, BIG's plan removes the majority of the more recent additions and relocates them into a new two-story space carved out beneath the building.

The below-grade space also houses a cafe, store, auditorium, and new passageways to the surrounding institutions. Underneath the public spaces is a base isolation system to protect the structure from seismic activity. (The Castle is still

showing damage from the 2011 Virginia earthquake that shook parts of Washington D.C.).

On the opposite end of the site, at the Hirshhorn Museum, the plan reconnects the arts institution with the city by simply removing its enclosing walls. Ingels said he is a huge fan of the Gordon Bunshaft-designed structure—lovingly referring to it as a "lifted doughnut"—and that it is unnecessarily "incarcerated" behind concrete walls.

The plan expands the museum underground and revitalizes its adjacent sculpture garden. These changes seek to increase natural light in the interior and create new, larger gallery spaces capable of accommodating larger art installations.

The most architectural piece of the plan is the overhaul of the Haupt Garden, a well kept, manicured space that dates back to 1987. It sits behind the Castle and caps parts of the National Museum of African Art, Sackler Gallery, and Ripley Center. In collaboration with San Francisco-based landscape architecture and urban planning practice Surfacedesign, BIG is removing the existing garden and replacing it with a modern, open space, two corners of which rise to form peaks nearly 30 feet high. From the south side of the site, the raised landscape frames

the entrance to the Castle. From the Mall, it reveals glass entrances to the cultural venues below. The new park, and its glazed border, creates what Ingels called "a moat of skylights." These landscape interventions do require the demolition of the institutions' existing entry pavilions

The Smithsonian's South Mall Master Plan has quickly drawn lots of media attention. But the road toward the plan's implementation will be long and filled with potholes. BIG's design will need to make it through a labyrinth of reviews and agencies in a city infamous for dysfunction and delay. Even when—or if—it does get the greenlight, there is the issue of the price tag: \$2 billion. The Smithsonian says this will be met through private donors and federal funds.

Initial phases of the plan could get underway in 2016, but major construction is not expected to begin until 2021. From then, it could take up to 20 years to complete, putting the completion date at some point in 2041.

With that in mind, the plan will likely evolve from its current design. Given that the implementation of BIG's plan largely relies on a slow moving, spending-averse Congress, what ultimately gets built might not be that big after all.

HM

Professional
Development
Training For:

Autodesk
Training In:

Draw It.
Build It.
Make It.

Pratt

**Architects
Designers
Engineers
Facilities Managers**

Autodesk® Authorized Training Center

AutoCAD®

AutoCAD® Architecture

Autodesk® 3ds Max®

Autodesk® 3ds Max® Design

Autodesk® Revit® Architecture

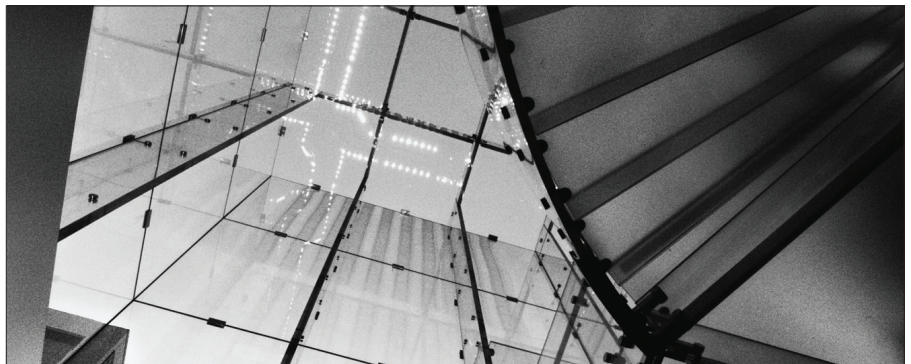
Autodesk® Revit® Structure

AIA Professional Development

AIA Continuing Education System Provider

For a free catalog or
more information call
855-551-7727
or e-mail: prostudy@pratt.edu

Pratt Manhattan
Center for Continuing &
Professional Studies
144 West 14th Street, Rm 209
New York, NY 10011
www.pratt.edu/prostudies



Helping You Design and Build the Future

**Lombardo Wealth Management at
Morgan Stanley**
James P. Lombardo, Jr.

Portfolio Manager
Vice President
Financial Advisor

1211 Avenue of the Americas
34th Floor
New York, NY 10036
212-903-7605

james.lombardo@morganstanley.com
[www.morganstanleyfa.com/
lombardowealthmanagement](http://www.morganstanleyfa.com/lombardowealthmanagement)

A financial plan is a blueprint for helping you build and preserve wealth.

Our approach at Lombardo Wealth Management is inspired by design and driven by structure. By leveraging the extensive resources of Morgan Stanley, we can provide customized investment solutions designed specifically for you.

Call us today to get started on your financial blueprint.

Morgan Stanley

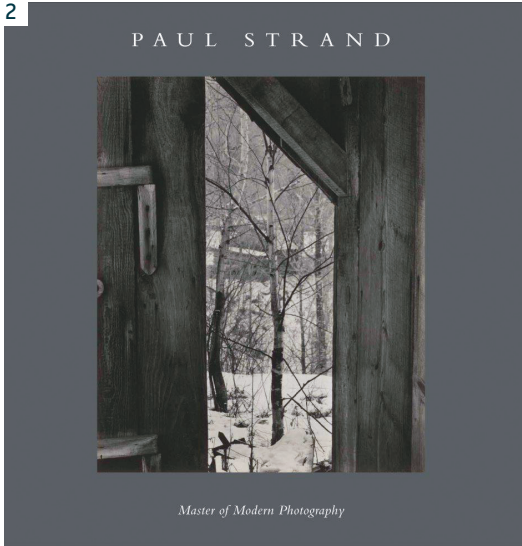
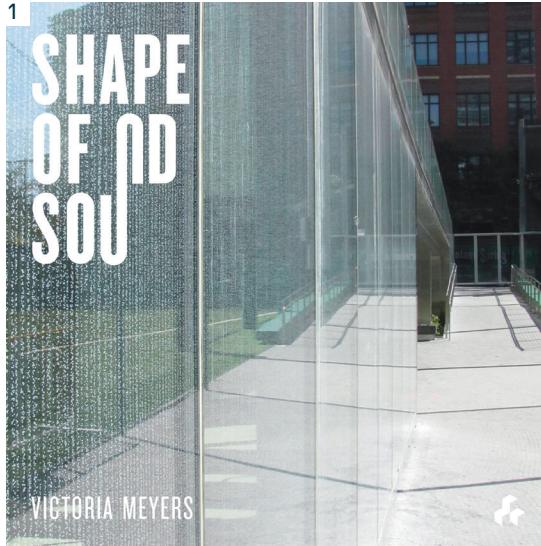


COLUMBIA UNIVERSITY MEDICAL CENTER MEDICAL AND GRADUATE EDUCATION BUILDING

Design Architect: Diller Scofidio + Renfro | Executive Architect: Gensler

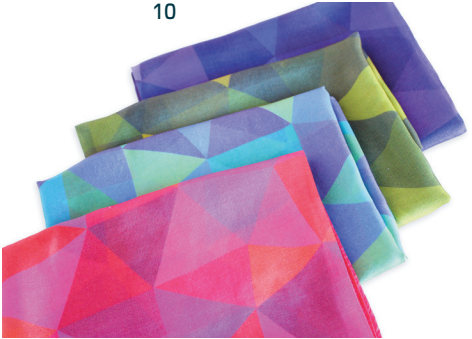
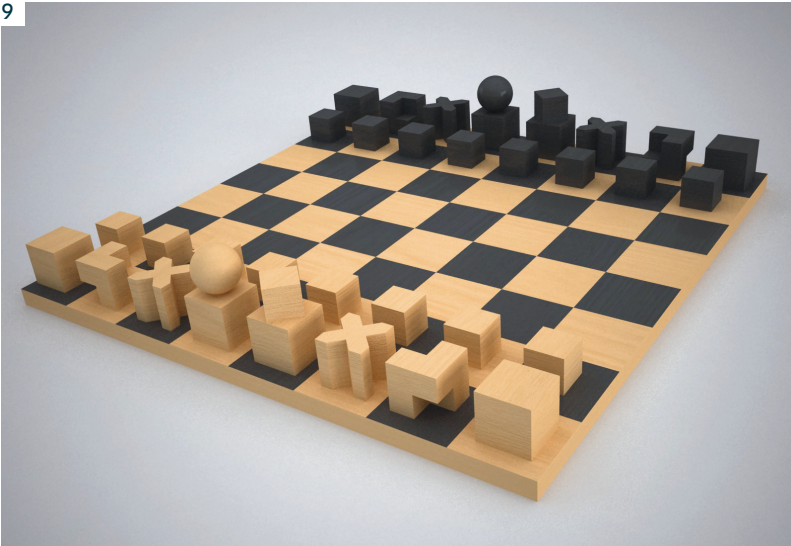
Sciame
WHERE BUILDING IS AN ART

Sciame Construction, LLC | 14 Wall Street, New York, NY 10005 | 212. 232. 2200 | www.sciame.com



PRESENTS WITH PRESENCE

1	SHAPE OF SOUND ARTIFICE BOOKS	2	PAUL STRAND: MASTER OF MODERN PHOTOGRAPHY YALE UNIVERSITY PRESS	3	FLO BEDSIDE/DESK LUMINA ITALIA	4	PERFETTO PENCILS BY LOUISE FILI PRINCETON ARCHITECTURAL PRESS	5	ELEMENTS COLLECTION J. HILL'S STANDARD	6	ARCHAEOLOGIST CHOPSTICK RESTS SPIN CERAMICS	7	SNØHETTA LIMITED EDITION, XO CONTEMPORARY COGNAC BRAASTAD
Architect Victoria Meyers examines the dynamic relationship between architectural forms and materials and acoustics in this amply illustrated book.		Featuring more than 250 plates, this book by Philadelphia Museum of Art curators Peter Barberie and Amanda N. Bock chronicles the career of the seminal photographer.		Rotate the head of this minimalist light fixture to focus the LED beam where it's wanted. In varnish-coated aluminum and steel, the fixture is also available in clamp, wall, floor, and grommet styles. Designed by Foster + Partners.		Graphic designer Louise Fili celebrates Italian typography with these two-color pencils; related items include notecards and a book.		A fresh take on Irish cut crystal, this drink ware is marked by cuts and textures of varying depth, creating a graphic language. Designed by Scholten & Baijings.		Impeccably detailed and finished, these glazed clay pieces are both naturalistic and abstract in form. Eight pieces to a set; designed by Na An.		Adding Scandinavian cool to a classic French product, the graphic design team at Snøhetta uses subtle metallic colors and hand lettering to reinvigorate the image of the spirit.	
artificebooksonline.com		yalepress.yale.edu		lumina.it		papress.com		jhillsstandard.com		store.spincermics.com		braastad.com	



FOR THOSE IN THE A/E/C PRACTICES, THERE IS LITTLE DOUBT ABOUT THE GREATEST GIFT OF ALL: TIME. WHILE AN CAN NOT SOURCE THAT ELUSIVE ASSET FOR YOU, WE HAVE ASSEMBLED A COLLECTION OF MATERIAL GOODS THAT ARE DESIGNED TO MAKE LIFE A LITTLE MORE ELEGANT, EFFICIENT, AND EVEN FUN. HAPPY HOLIDAYS TO ALL.

BY LESLIE CLAGETT

8 BRUT NATURE 2006
LOUIS ROEDERER

Of his design for the packaging for this vintage, Philippe Starck said, "The contents are so potent I decided to design a bottle that was stripped of any superfluous embellishment."

morrellwine.com

9 BAUHAUS CHESS SET

No prancing steeds or earnest foot soldiers here: Wooden cubes, spheres, and cylinders comprise this 1923 chess set. Designed by Josef Hartwig.

chesshouse.com

10 PRISMATIC SCARVES
NOTNEUTRAL

From the product-design branch of Los Angeles-based architects Rios Clementi Hale Studios, these 30-inch-square silk scarves are based on color studies for a competition project.

notneutral.com

11 FOLLOWME LAMP
MARSET

Cordless and rechargeable via USB, this oak-handled lamp shines a diffuse light through its polycarbonate shade. Designed by Inma Bermúdez.

marset.com

12 GLASS HOUSE
SNOW GLOBE
THE GLASS HOUSE

You'll never have to shovel the snow at this finely crafted miniature Glass House.

designstore.theglasshouse.org

13 OSSIDIANA
ALESSI

Fabricated of cast aluminum, this old-school, new-style espresso maker comes in three sizes. Designed by Mario Trimarchi.

alessi.com

14 QLOCKTWO W WATCH
BIEGERT & FUNK

In this reactionary design to a digital world, a grid of 110 letters illuminates the time in text form. The watch communicates in English, German, French, Spanish, Italian, Dutch, and Arabic.

qlocktwo.com



The most contested development site in New York City sits above water. For the past year, residents of Lower Manhattan, backed by influential city officials, have been trying to keep the Howard Hughes Corporation from building a 650-foot, SHoP-designed tower between the Brooklyn Bridge and the South Street Seaport. In an effort to appease the opposition—and to keep its battered development plans intact—Howard Hughes has proposed a new path forward.

Most notably, the plan's controversial centerpiece, the tower, has been reduced by 10 stories, now topping off just shy of 500 feet. The building's height has been a major concern for the Seaport Working Group, a coalition of local officials, business owners, and residents that created a set of non-binding guidelines for Howard

Hughes to follow.

With the height change also comes an aesthetic overhaul. The previous tower—which appeared like stacked bronze bands—has been replaced with a glassier, more angular structure. Deep-set wood boxes are cut into the glass facade forming terraces for the luxury condos. "Historically, buildings on piers are always made out of more lightweight materials," said Gregg Pasquarelli, a principal at SHoP, when unveiling the new design. "They are made of metal and glass and wood—never stone and brick." He explained that the tower's carved and tapering appearance was inspired by the sails of the Seaport's ships.

The building's podium houses retail and a public middle school for the community. To protect the structure from storms like Sandy, which

devastated the Seaport, its ground floor and its mechanical systems were lifted above the 100-year floodplain.

"We know it is a tall building," said Pasquarelli, "but it is really a driver for getting all these other community benefits." The Howard Hughes Corporation said if the tower is built at its revised height, it will inject \$171 million worth of private investment into infrastructure and public space improvements at the Seaport. Unsurprisingly, when unveiling the plan, the Howard Hughes Corporation was noticeably more eager to talk about this funding commitment than the tower itself.

First, 30 percent of the residential tower would be affordable, but these units (about 60) would likely be in the Seaport's low-slung, historic Schermerhorn Row. SHoP and

Howard Hughes consider this to be "on-site" because they are part of the same overall project. "This is no poor door," said Pasquarelli, "this is an exquisite 18th Century door in really beautiful buildings."

At a cost of \$54 million, the team pushes the existing Tin Building back from the FDR by 30 feet and transforms it into a food hall. Moving the structure makes it more publicly accessible and clears a connection for the East River Esplanade. SHoP also proposes lighting and pavilions underneath the roadway as well as an extension of Beekman and Fulton Streets onto the pier. This, they say, would plug the site back into the city grid. A new marina is also planned just north of the tower. The new open space components of the plan are designed by James Corner Field

Operations and will have "High Line-level quality," according to Pasquarelli. The Howard Hughes Corporation also provided capital to the Seaport Museum, but said it will work with the institution on how to best spend it.

This package of proposals will go before Community Board 1's Landmark Committee in December, and then the city's Landmarks Preservation Commission in January. After that, it heads to ULURP. The tower itself sits just outside of the Seaport Historic District. The boundary line cuts directly through Pier 17—SHoP's under-construction, greenroof-topped commercial complex.

But even with a new plan unveiled, and a tentative schedule set, the dynamic of this battle remains largely unchanged. Howard Hughes said it will work with the community moving forward, but has effectively drawn a line in the sand. "We are going to need something more to give more," said David Weinreb, the company's CEO, at a press conference. "We have put everything on the table that we have." Transferring air rights to build somewhere else, he added, is not a feasible option.

Manhattan Borough President Gale Brewer, a founding member of the Seaport Working Group, has reiterated her opposition to building a tall tower at the proposed site, saying "building a tower at the South Street Seaport is like building a tower at Colonial Williamsburg." **HM**



COURTESY SHOP ARCHITECTS

THE GLASS HOUSE DESIGN STORE

Glass House Visitor Center + Design Store
199 Elm Street, New Canaan, CT
designstore.theglasshouse.org

For hours, call: 203.594.9884 ext. 33332

A Site of the
National Trust for
Historic Preservation

SentryGlas® Expressions™ Case Study Summary:

Glass? Skate-able glass! In a skate park? That is correct! Newline Skateparks Inc., a renowned skate design firm based in Vancouver, was brought on to take the design of the park to the next level. The art in the glass was created by using SentryGlas® Expressions™. Perri Lynch, the artist commissioned to create the artwork, used scans from old beat-up skateboard decks to create the stunning, somewhat abstract artwork, while also giving a nod to history of skating in Seattle.

Read the full case study on our website to learn how Pulp Studio and SentryGlas® Expressions™ made this project possible.

expressionsglass.com

Laminators and SentryGlas® Expressions™ Licensees: Standard Bent Glass Corp and Pulp Studio. SentryGlas® and Expressions™ are trademarks or registered trademarks of E.I. du Pont de Nemours and Company or its affiliates and are used under license by Kuraray. Copyright © 2014 Kuraray Co., Ltd. All rights reserved.



PROMINENT ARTISTS TO SHOWCASE WORK IN THE MUSEUM'S VAST NEW GALLERIES

MASSIVE MOCA

For the ever-growing Massachusetts Museum of Contemporary Art (MASS MoCA), there has been no dearth of space to fill. Located in the once sleepy industrial town of North Adams, Massachusetts, the sprawling arts center is carrying out the next phase of its ambitious expansion plans to transform an unused building on its campus of 19th century structures into new gallery space to accommodate large-scale works by some heavy

hitters. The museum announced in November that it has established long-term partnerships, spanning 15 to 25 years, with celebrated artists, including Robert Rauschenberg, James Turrell, Laurie Anderson, Jenny Holzer, and the estate overseeing the work of Louise Bourgeois.

The news of this 120,000-square-foot addition, designed by Boston firm Bruner/Cott (who've overseen the renovation of the entire art center complex), comes on the heels

of the opening of the museum's own 10,000-square-foot gallery dedicated to the work of Anselm Kiefer and the recent renovation and expansion of The Clark Art Institute by Annabelle Selldorf and Tadao Ando—cementing this corner of the Berkshires as a significant hub for contemporary arts. Once the gallery space dubbed "Building 6" is completed, with the help of \$25.4 million grant from the state and \$30 million from private funding, the majority of the 600,000-square-foot MASS MoCA complex will be activated by visual and performing arts programming, rehearsal studios, fabrication space, and outdoor venues—making it one of (if not) the largest art institutions in the country.

The configuration of Building 6 will be driven by the artwork that is expected to occupy its three floors—each one of which covers an acre. The idea behind the design, explains founding principal Simeon Bruner and principal Jason Forney,

is that "each artist's work is a separate experience within an interior landscape—a museum within a museum," with 35,000 square feet of space allocated to Turrell's work, 20,000 square feet to Rauschenberg, and separate galleries to specifically house sounds installations from Holzer, Anderson, and Bang on a Can. The architects envision Rauschenberg's 52-panel, quarter-mile *Synopsis Shuffle* "weaving through the space as a primary organizer."

Situated where the north and south arms of the Hoosic River converge, Building 6 is accessible at two entry points: through Building 5 and along a bridge connecting to Building 8, both at the second floor which is also street level. The three floors will connect through a central, top-lit core, which will facilitate vertical circulation. The space, outfitted with nearly 1,000 windows, will feel airy and expansive, maximizing north and south light from the perimeter. The roof was

replaced in 2012 and now bears a 200kW solar array.

"Building 6's major assets are its space and extreme horizontality. So we intend to leverage that by creating long views that frame the repetition of the windows and columns, and being more spare with vertical connections," said Bruner.

The project extends beyond the building renovation for the firm. It is also an opportunity to conceive new wayfinding connections between buildings through the creation of courtyards, light wells, and bridges. Construction is slated to begin next year, and opening is expected by 2017. **NICOLE ANDERSON**



COURTESY BRUNER/COTT



**AQUA
DESIGN
GROUP**
INTERNATIONAL

168 7th Street
Brooklyn, NY 11215
718.832.7400

www.AquaDesignGroup.com

**Commercial & residential waterwalls,
fountains, greenwalls and fire effects,
since 1996.**

685 Third Avenue - Pocket Park

Largest square footage granite waterwall with two reflection pools in NYC, embraced by two greenwalls

Designed by: Gensler
General Contractors: Plaza Construction
Water Feature by: Aqua Design Group, Inc.

THE ARCHITECT'S NEWSPAPER DECEMBER 3, 2014



A scaly silver beast emerging from a hillside, or a precise composition of abstract geometries? Bill & Melinda Gates Hall, the latest addition to Cornell's Ithaca campus, can be seen as both, and it's an ideal symbol for a university that has won acclaim for architectural and technological excellence. OMA's Millstein Hall brought the architecture school into the 21st century, and Morphosis has now done the same for Computing and Information Science, an interdisciplinary department that was established 14 years ago. Bill Gates was greeted like a rock star when he opened the building his foundation helped to fund (donating \$25 million of the \$60 million construction cost). It's a model of digital design and fabrication as well as sustainability, and is a precursor to the collaboration

of the same architect and client on Cornell NYC Tech, the research campus that is slated to open on New York's Roosevelt Island in 2017.

The faculty was eager to improve their working conditions. "We told the architects we needed light, light, light," said Kavita Bala, associate professor of computer science. "I work in computer graphics, and it's important to have bright, open spaces where ideas can flow." Jeffrey Hancock, professor of communication and co-chair of information science asked for a "non-traditional design to inspire us. Curved lines intersecting with linear angles, lots of glass and light—not just in the common, collaborative areas, but in every office, lab, and teaching space."

Transparency is the hallmark of the Morphosis design. A five-story block

of laboratories and meeting spaces rises from a slope and is entered from an upper-level plaza beneath the cantilevered west end, or from below. Each glazed facade is shaded by sharply angled panels of perforated stainless steel. It's a strategy the architects have employed on several recent buildings, but each iteration builds on what went before. An addition to New York's Cooper Union is veiled in steel mesh. For the Hollywood satellite campus of Boston's Emerson College, folded aluminum panels screen the inner faces of two residential towers, and different shapes were combined in a random pattern.

At Gates Hall, the concentration and configuration of the panels responds to the path of the sun. As on previous jobs, Morphosis worked closely with the A. Zahner Company of Kansas

City, which custom designed the 450 panels in 90 subtly varied forms to simplify production and installation, and to achieve an elegant composition at minimal cost. The dramatic variation from one facade to the next animates the simple block, as does the cantilevered wedge that contains a third floor student lounge at the southwest corner. Zahner also fabricated the yellow ochre metal panels that line the soffit of the entry plaza. Tapered concrete columns help support the overhang and root the building to the ground, while faceted concrete benches extend the geometry into the landscaped perimeter.

Within, the themes of openness and transparency are further developed, so that the researchers and students who formerly toiled in dark, enclosed

spaces are encouraged to look in on their colleagues and socialize in the many shared spaces. A lofty skylit atrium is wrapped in fritted glass to expose activity on four levels of the building. A lecture hall opens off the ground-floor entry hall, which is linked to the first floor by a two-story, south-facing space. Other large meeting areas are grouped around the atrium for ease of access. Fully glazed offices, small meeting rooms, and labs flank racetrack corridors on the three upper floors, and these incorporate break-out areas for chance encounters and impromptu meetings. A glazed attic story pulls additional natural light into the fourth-floor labs. Everyone on the south side enjoys the bonus of a grandstand view over Hoy Field, the campus baseball diamond.

Gates Hall should achieve

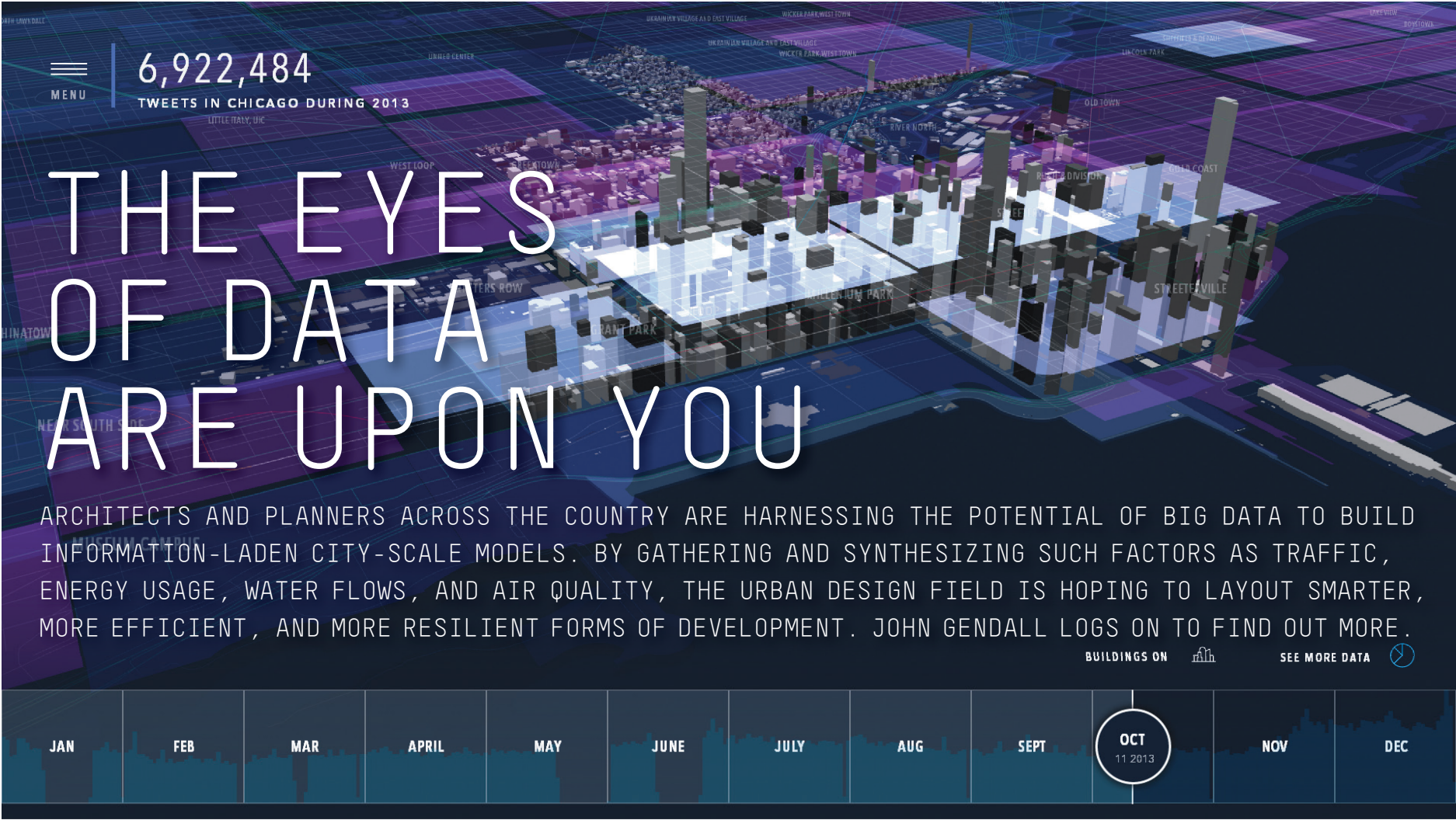
Morphosis' Gates Hall provides a transparent, light-filled workspace for the department of Computing and Information Science.

a LEED Gold certification for its conservation of resources and energy. High-performance glass and efficient shading devices provide an abundance of glare-free natural light. There's a chilled beam passive convection air-conditioning system that draws on the campus lake for cooling. It's a bold step towards the zero-energy building planned for Roosevelt Island. Gates also demonstrates the steady evolution in Morphosis' work as they've moved from an exaggerated emphasis on complexity and raw detailing to more sculptural and refined projects, with no loss of vigor and originality.

MICHAEL WEBB

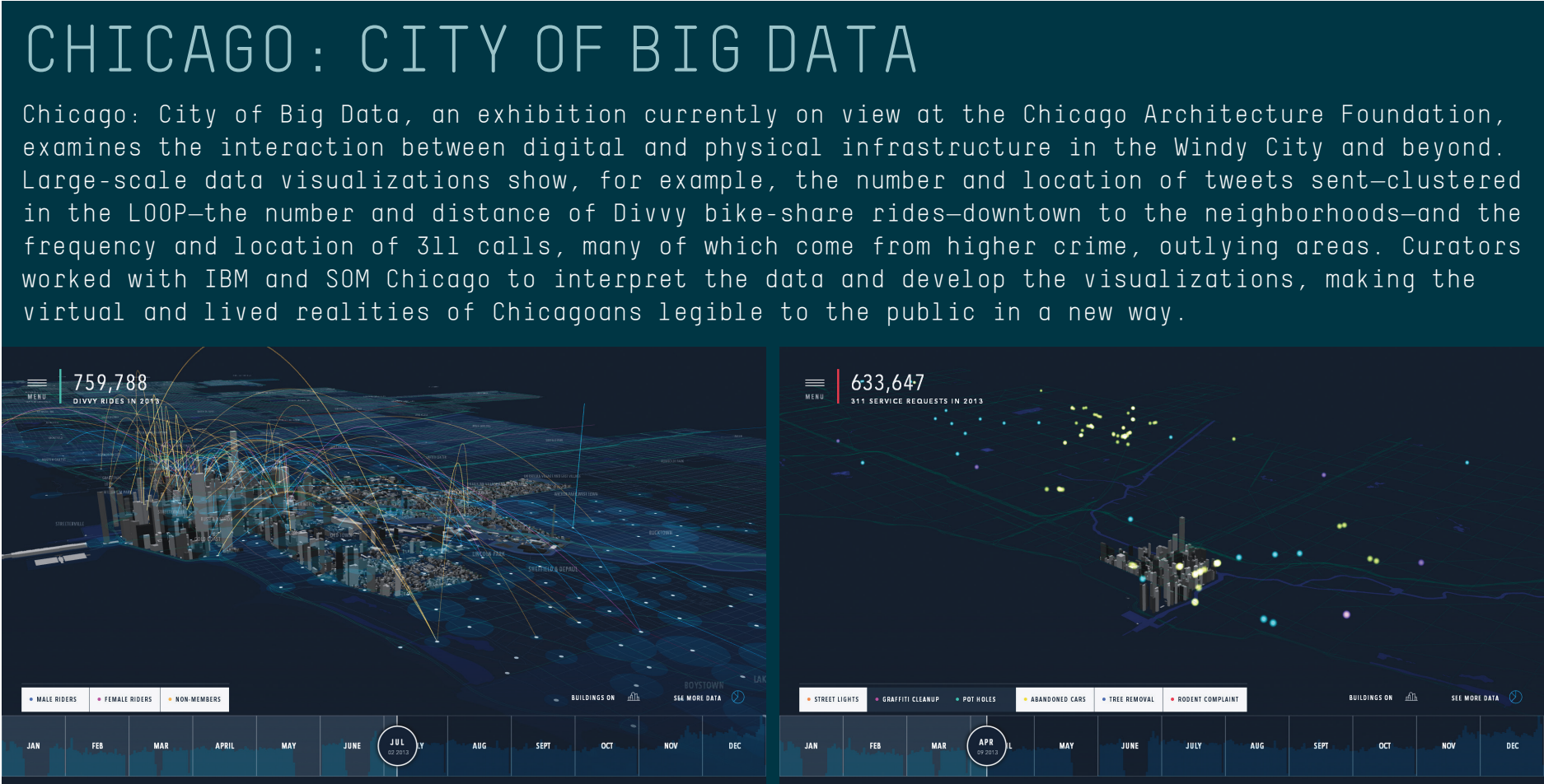


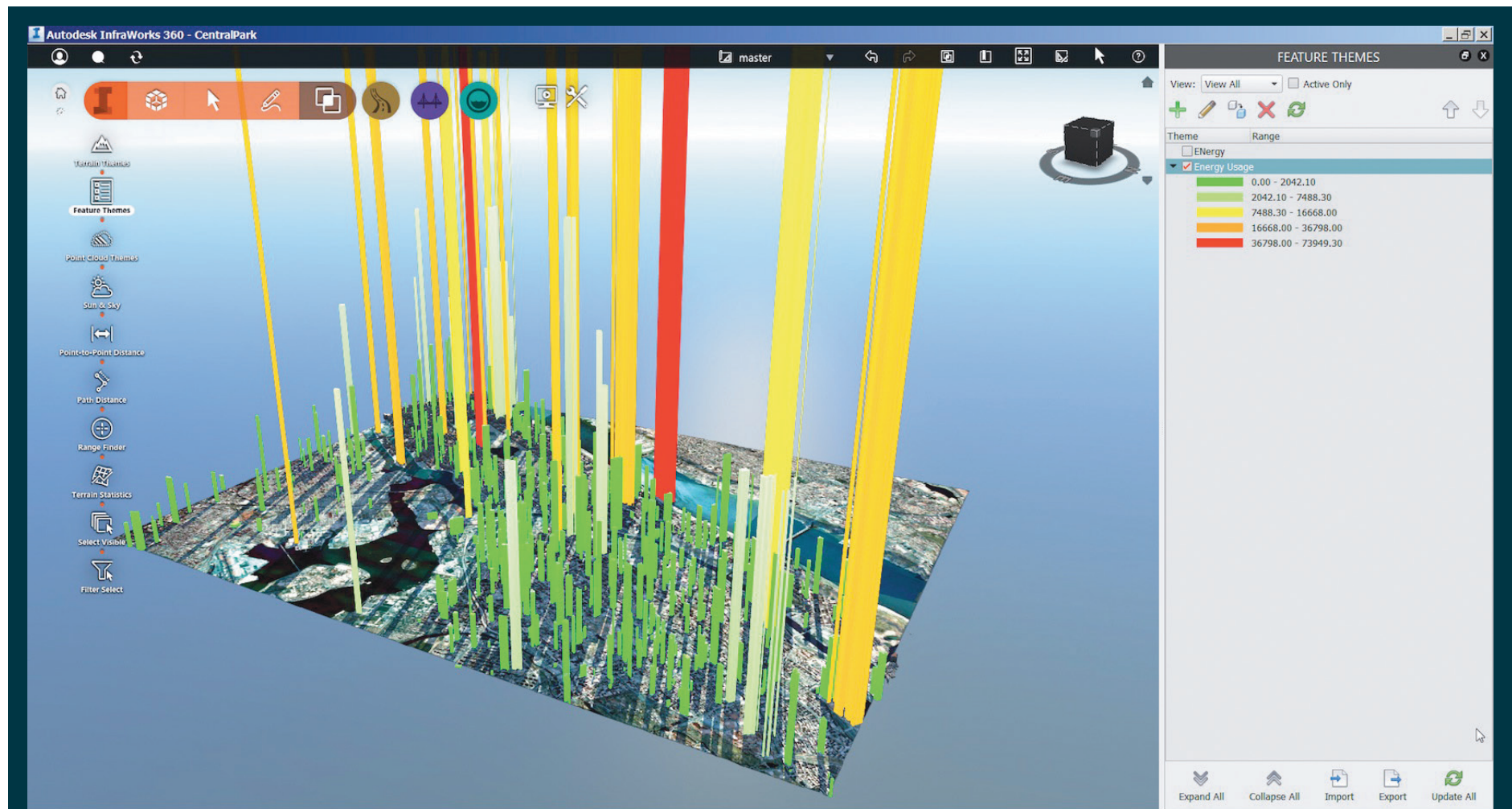
ROLAND HALBE



Scan the bookshelf of any urban designer or planner who graduated after 1980, and you will very likely spot a copy of *The Social Life of Small Urban Spaces*, by William H. Whyte, the journalist and consultant to the New York City Planning Commission who advocated a new, more empirical way of making urban areas. Cities, he reasoned, ought to be studied with the eyes of a scientist, subjected to a sort of post-occupancy analysis providing quantitative insight into just how urban spaces performed. While his approach now has so much currency as to seem obvious, his technique comes off as quaintly primitive. Through the 1970s, equipped with a camera, pen, clipboard, reams of paper, and several research assistants, Whyte would ensconce himself in public areas for weeks and months on end to painstakingly document figures like use, traffic, and interactions, culminating in his 1980 publication.

Thirty-five years later, cities around the world are carrying out extensive performance analyses, but rather than relying on an





INFRAWORKS BY AUTODESK

InfraWorks, a new data software for infrastructure developed by Autodesk, is modeled on BIM, but uses “horizontal” information, including traffic patterns—which is richer information than just vehicle counts—noise volumes, construction schedules, and pollution emissions. Multiple government agencies can access the information to coordinate work, and advocates and neighborhood groups can track potential impacts on affected communities. This information can be used to model how design changes—to highways, tunnels, rail lines, etc.—can shape outcomes before construction begins.



COURTESY AUTODESK

intrepid clipboard-toting individual, they are turning to another source: Big Data. Having reshaped other industries—finance, public health, manufacturing, and, with Building Information Modeling, architecture—the wheels of Big Data are increasingly being set on cities. With that comes access to immense and complex sets of information that city planners and urban designers can now harness to make cities perform better. Applications abound: traffic can be made to move quicker, energy consumption can be brought down,

view corridors preserved, and all of this can happen while budgets get trimmed. The “big” in Big Data refers not just to volume (even though there are unprecedented amounts of information churning in its orbit); it also refers to the number of different data sets. “We think of Big Data as a degree of complexity, not simply volume,” said Matthew Shaxted, a computational designer at SOM City Design Practice.” This makes it particularly well suited to sort through webs of changing interdependencies, or, put

another way, through cities.

Take urban flooding, for example. With so much at stake, municipalities have started wrangling data as a way to become more resilient in the face of climate risks that are becoming increasingly hard to predict. In Chicago, where rain events perennially cause widespread basement flooding, the city’s Department of Planning and Development partnered with SOM and the University of Chicago to get out ahead of what has become a costly problem. Aggregating high-

resolution point cloud data from the city, the team developed a model for how water flows and pools across Chicago. As Shaxted explained, “we then combined this with other open source data—vacant lots, single-family residential parcels, etc.—and we were able to determine locations across the city where green infrastructure would lead to the highest impact.”

But as it is with any information, big data is only as useful as it can be processed and aggregated. Invite eight million New Yorkers



HUDSON YARDS/ CUSP

Private developers are also getting into the data game. At Hudson Yards, a vast new neighborhood now under construction on Manhattan's far West Side, developers Related Companies and Oxford properties have teamed with New York University's Center for Urban Science and Progress (CUSP) to make the neighborhood the most connected and analyzed in the city. Pedestrian and transit flows will be measured, along with retail traffic and dollars spent—serving both public and commercial interests. Energy, solid waste, and water benchmarking will also be instituted to improve environmental performance and cut costs for the building owners. Residents and area employees will also be able to opt-in to health monitoring applications, which will help demonstrate the beneficial aspects of living and working in this new urban district.

to lodge complaints over 311, and you will need a way to analyze whatever lands on the receiving end of that line. Cities are tooling up to do that work. In 2013, for example, New York City established the Office of Data Analytics, outfitted to aggregate data and collaborate with other city agencies in using that information. Cities, from San Francisco and Miami to Boulder and Kansas City, are similarly committed to leveraging data to tackle local challenges. Because volumes of available information exceed the capacity of any single municipality to apply it, and because cities make much of it publicly available, architects, planners, and urban designers have a new, powerful resource—and a role to assume. "When working in 2-D, it used to be that designers would come up with one or two options, then clients end up with one of those," said Jay Mezher, the Director of Virtual Design and Construction at Parsons Brinckerhoff. "The advantage with Big Data in design is that there is so much information that you can make the best decision for each project."

Because it synthesizes complex information, these data-laden visualizations can have a clarifying effect on project coordination. As Mezher explained, "with infrastructure jobs, it's not just one client making the decisions. It's sometimes five or ten stakeholders—cities, counties, agencies—so any decision needs to go through many different layers." For its work on the State Route 99 tunnel, in Seattle, Parsons Brinckerhoff built eight different models within the city context, comparing eight different scenarios that involved underground utilities, all underground facilities, alignments, and an environmental impact statement.

This is what Justin Lokitz, a senior product line manager at Autodesk, calls "horizontal building information modeling." To carry out that modeling, the company developed InfraWorks, the software used for the Seattle tunnel design that, as he said, "brings in data from different sources and allows different constituents and stakeholders to act on it—it makes data real."

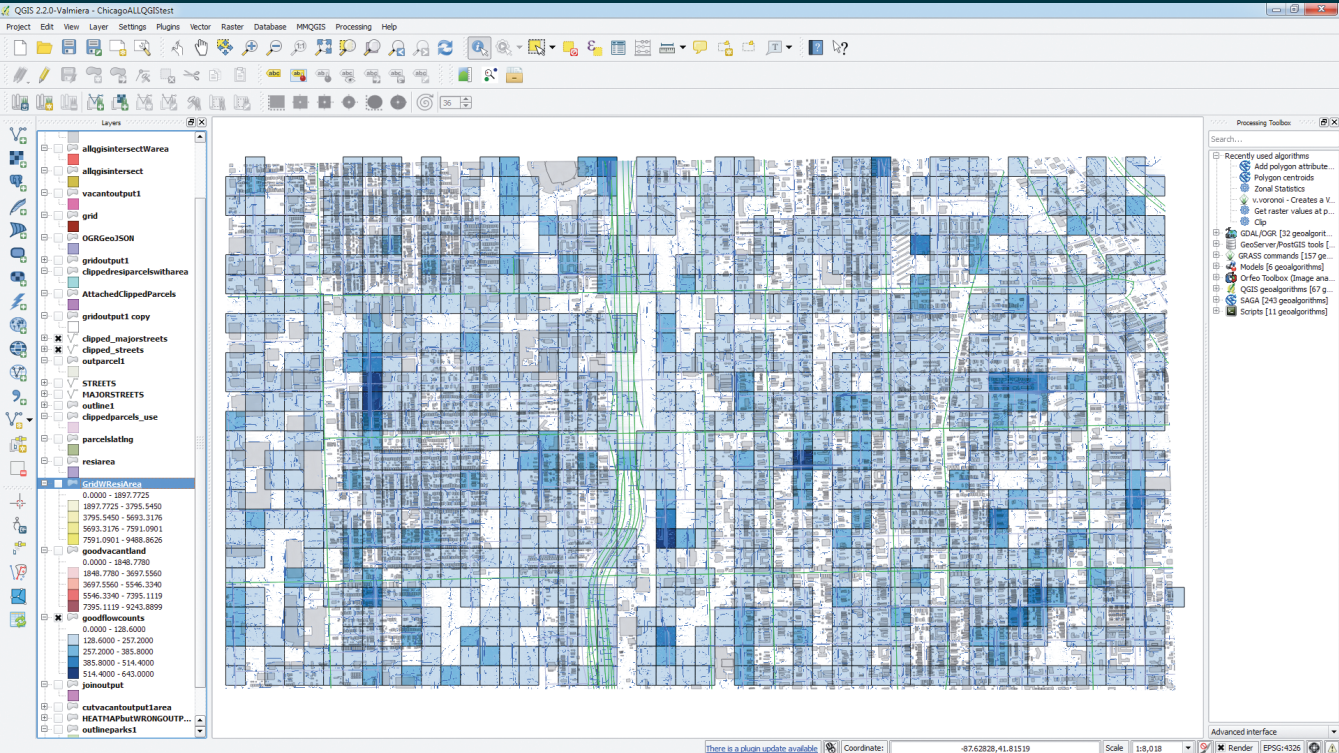
This modeled data allows these stakeholders to see the ramifications of design decisions. "For a highway job, for example, it's not just cars illustrated on a road—it's actual traffic patterns," said Mezher, underscoring the distinction between projected traffic versus representing the traffic in real time, as found in data. "Then," he added, "if you need to consider other factors—noise volumes, carbon emissions, construction schedules—you can incorporate that data, too, for clients to understand different aspects of a job."

Long the very apotheosis of permanence, modern cities have come to be made at something of a generational pace, with major works grinding their way through approval and construction (with fingers crossed for their effectiveness). Now, as their flows of information become better understood, cities seem to be moving toward something more fluid, where projects can be tailored for maximum efficiency, and where they can be tweaked and adjusted in light of changing conditions.

Consider Hudson Yards. Earlier this year, Related Companies and Oxford Properties, the developers of the over \$20-billion Manhattan development, announced a partnership with New York University's Center for Urban Science and Progress (CUSP) to make Hudson Yards what they called "the nation's first 'quantified

SOM CITY DESIGN PRACTICE FOR CHICAGO'S DEPARTMENT OF PLANNING AND DEVELOPMENT

Recognized as experts in the field, SOM Chicago's City Design Practice has been asked to help solve one of the Windy City's chronic problems: basement and street flooding and sewage overflows. Working with the University of Chicago and the Department of City Planning and Development, the urban design team developed detailed analysis of open space, impermeable surfaces, and water flows. The data will be used to precisely target green and grey infrastructure interventions to maximize their impacts and minimize capital costs. The project shows how the deployment of Big Data projects, a relatively new field and practice, is already being used to address real world challenges. SOM Chicago previously used similar analysis in the Chicago Lakeside Master Plan, the plan for a massive new neighborhood on Chicago's South Side, where stormwater will be managed on site.



community.” Working with CUSP, the developers will gauge metrics like pedestrian flows, air quality, energy usage, and waste disposal. As Related president Jay Cross said in a statement, “we will harness big data to continually innovate, optimize and enhance the employee, resident, and visitor experience.” Seen in another way, CUSP will be doing the work of William H. Whyte, but on a scale unimaginable to the 20th century observationist.

“Data is not new, it’s something city planners have always used,” said Kelly Floyd, who co-curated *Chicago: City of Data*, on view through August 2015 at the Chicago Architecture Foundation, where she is manager of exhibition and visitor engagement. “Daniel Burnham included train schedules and census data in his urban plans. Big Data is a buzzword now, but it’s important for people to know how their environment will be affected by it.”

To that end, researchers at MIT Media Lab are going after innovative ways to bring Big Data into the community engagement process, long the domain of sticky notes and colored markers. Its CityScope project has developed a tangible model that community members can manipulate in real time to determine just how their suggestions would perform. As Media Lab research scientist J. Ira Winder explains, “it gives the community members what a printed map and a marker could never give them: feedback.”

“The models work to augment existing models for stakeholder meetings,” he added. “These would provide evidence-based community engagement processes.” Likening them to Lego blocks, Winder said they would allow participants to see how certain changes would affect the entire design. In this way, it bridges the gap between experts and non-experts. Rather than having community members mark up drawings and maps at a public forum, then rolling them up and having planners and experts retreat with them to evaluate the efficacy of the suggestions, the CityScope model would short-circuit that divide, allowing community members to get real-time feedback. As Winder puts it, “a lot of the knowledge of experts can now be imbued in the data.”

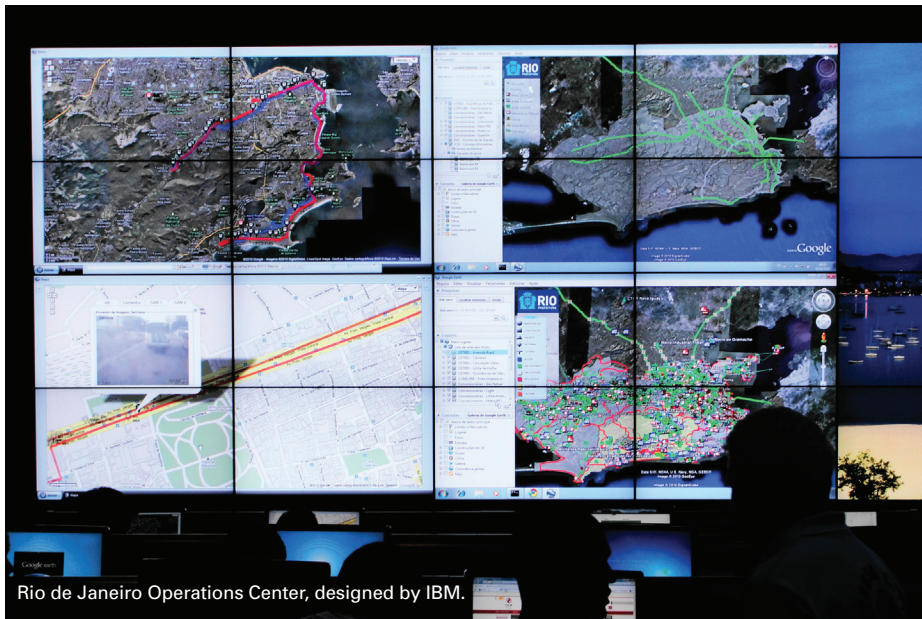
Placed in William H. Whyte’s timeline, the use of Big Data in urbanism would be somewhere in the mid-1970s. Hypotheses have been made, tools developed, observations made, and trials run, but it is still an emerging field.

“I always preface conversations about this topic with the disclaimer that in terms of using data sources, we are still at the tip of the iceberg,” said Shaxted. “We are just starting the exploration, and we don’t fully understand what the outcomes will be.”

If the degree to which BIM changed buildings can be made to foreshadow Big Data’s potential in urbanism, the city scale is set to change significantly, even radically. “In other disciplines, there has been a lot of emphasis on certain scales—the cell, for example, or the brain,” said Shaxted, adding that this attention normally leads to big breakthroughs. “The city as a unit of study is just getting started, so once discoveries are made into urban systems, perhaps we’ll begin to see completely new ways of making cities.”

JOHN GENDALL IS A REGULAR CONTRIBUTOR TO AN.

COURTESY SOM



Rio de Janeiro Operations Center, designed by IBM.



People voting on their devices, New Cities Summit 2014.

LEFT: COURTESY IBM; RIGHT: REX CURRY

CRUNCHING BIG URBAN DATA

John Rossant is the founder and chairman of the New Cities Foundation, a global non-profit with a mission to shape a better urban future. He took time from his busy schedule to speak with *AN* managing editor Aaron Seward about Big Data: what it means, how it is being used, how it can help us, and what we need to be wary of when implementing it in our urban areas.

Aaron Seward: To begin with, city planners have obviously used data for a long time in order to do their jobs, but now when we discuss Big Data we're talking about an evolution in the sort of data they're getting and how they're using it. What exactly is Big Data and how are planners using it to make our cities more efficient and better places to live?

John Rossant: I guess there are a few things. One is the impact on connectivity that the web has had everywhere, not only in allowing people to communicate as we do on the internet, but also in allowing objects to communicate with other objects. That's a game changer. That has also led to a massive quantum increase in real time data coming in from a variety of sensors. If you go into literally any city today and look up on a lamp-post there are cameras, temperature gauges, traffic meters, air quality monitors, and a whole variety of sensors that are tracking our movements, etc. And then there's the miniaturization of these kinds of things, which has enabled their proliferation. That's what I think of as Big Data. There's literally a massive amount of it.

We have a largely positive view of it. We think it does well for city managers and gives them the ability to make a much better city, particularly in terms of energy use, mobility, and security. Security is a huge issue. It should be among the first priorities of any city government to make sure residents can move around without fear, and Big Data can really make that easier to ensure. But of course, there's a whole realm of possible negative sides to this, which is the potential of the all-seeing, all-knowing State, which I think can be worrying. I think that enough people are concerned about this issue, particularly in our freer countries in the West that we'll be able to come up with guidelines for the use of all this data. There's a very interesting startup in New York, for

example, which runs real time analytics from CCTV feeds. Right from the get-go, they've addressed the issue of privacy by not using facial recognition software. Its only purpose is to look at flows of traffic.

So how do we ensure that Big Data isn't used as a means of oppression as opposed to a tool, and a very powerful one at that, for effecting real progress?

Well it all comes down to who uses Big Data? If it's used in a democratic way, which is the tendency so far in this country, then there's not much to worry about. Look at what Rahm Emanuel has done in Chicago by making all of the data they collect open to anybody who wants it. That allows citizen groups to build things from the ground-up. That's the approach that I favor. The other side, in more authoritarian societies, Big Data will not be opened up publicly, but it will be for the use of whoever is in charge of the city and long-term planning.

What's going to be interesting is that the price of these sensors is dropping dramatically. It allows you to do things that could never have been dreamed of even five years ago. What will be interesting is to see how it is used in some of these big new greenfield urban projects that are going up, largely in Asia and the Middle East. How are they going to bake this stuff into their urban structure from the beginning? In New York or London you have to retrofit systems. In Songdo, Korea, it's going to be a ground-up smart city with built-in Big Data collection and real-time analytics, so it will be interesting to see how that works out.

There are the obvious arenas in which Big Data can be used to create efficiencies, such as traffic flows and energy usage, but are you seeing any more specific targeted niches in which data is being utilized to make cities smarter?

Sure. Just look at something kind of mundane, but extremely pervasive, like street lighting. The whole world of street lighting is going to be upended by using data in a very smart way. You can modulate the intensity of lighting according to the traffic. If the system senses people are there, it will light up. There's no reason to light the street if no one is using it. So you have energy savings. They're doing this in Chicago and they're doing it a lot in LA. Parking is another big area where data has a huge potential to make a positive impact. There are new apps coming out in this field daily that allow you to find parking easily. Boston has rolled one out, as have other cities. One of the biggest impacts though, and I know you mentioned traffic, is mobility. But it's not only in geo-localized services like Uber, but in the whole promise of seamless, multi-modal transportation in the city. If you live in Bronxville or Westchester and you work in Midtown, you will be able to find the most efficient way on any given day to get to work, whether it's by car, bus, subway, water taxi, whatever. It will be mining real data and it will allow you to get from point A to point B as quickly as possible.

You mentioned greenfield cities, these urban areas particularly in Asia and the Middle East that are being built from scratch with smart technologies integrated into their DNA, so to speak. Is there any benefit to that as compared to the job of retrofitting our older cities to use Big Data?

The challenges of greenfield cities have yet to be discovered. We don't know that much about them here in the U.S. We don't have many examples. One of the main challenges of the greenfield city doesn't come so much from whether or not you integrate Big Data analytics, it's how do you make a greenfield city an attractive place to live and work. Look at some of the new cities going up in China. They're fairly soulless places. It's almost a given that there's going to be sensors, there's going to be software and algorithms, but to what degree can Big Data be used to make a city a more vibrant, more interesting place? If you boil it down to efficiency, it doesn't make it a very sexy place to live. If you look at someone like Daniel Libeskind, he thinks of the role of memory in the creation of our experience of a city. If you have a new city, you need some mechanism for people to relate to the buildings and their place among them, or else it's going to be like George

Orwell's *1984*: a soul destroying place.

The ultimate question is what makes cities exciting places to live in the first place? Part of the beauty of cities is that you never know what's going to happen when you step out the door! If you know everything in advance, well, I don't know how we're going to react to that.

So Big Data is here and here to stay for at least the foreseeable future. And while it has clear benefits for our cities and our society, you don't seem to be its biggest booster.

Big Data can and will make things more efficient. If you look at the savings in heating and lighting houses, the savings to the body politic in not keeping street lights on, or the savings in terms of the gas you're not going to use looking for parking, this will give more money back to cities and individuals who will then spend it in more interesting ways, hopefully. I'm all for efficiencies. We're never going to get to a place like in *The Lego Movie* with these automatons moving round doing the same thing every day. As a species we just don't do that. Big Data is very exciting, it's changing everything, but when it comes to smart cities and networks, they're only as smart as the people that run them. The challenge is making sure that we have city administrators who understand these issues. The other question is top-down or bottom-up? Look at Rio De Janeiro's experiment with big data. They got IBM to build a big operations center for the city, like NASA's Mission Control Center in Houston. It's great on several levels, as it centralizes data in a very chaotic city and includes more informal urban areas like the favelas. On the other hand, centralizing it is very expensive, and it's a very top-down approach. Is that the best kind of approach? I don't know.

The other issue, and one that no one has done any good work on, is that the more we're individually and collectively reliant on Big Data, what happens if in a crisis it's turned off or the system goes awry? We had a little of that during Sandy, when the cell network went out in Lower Manhattan. It made it basically unlivable below 34th Street. We need to think more about our reliance on these things and on the fact that they can leave people stranded. We have to hope that we don't get to a point where we will have forgotten the more informal types of communication we used to have, like just talking to people.

DECEMBER

**WEDNESDAY 3
LECTURES**
**Urban/Rural Policies
in Contemporary China**
6:00 p.m.
Harvard Graduate
School of Design
Gund Hall
48 Quincy St., Cambridge, MA
gsd.harvard.edu

Renia Ehrenfeucht:
Moving to a Shrinking City?
4:30 p.m.
Cornell School of Architecture
West Sibley Hall
Ithaca, NY
cornell.edu

The Magic of Animated Neon
6:00 p.m.
Philadelphia Center for
Architecture
1218 Arch St., Philadelphia
philadelphiacfa.org

**THURSDAY 4
OPENING**
**BSA Student
Design Showcase**
7:00 p.m.
Boston Society of Architects
BSA Space
290 Congress St., Boston
architects.org

LECTURE
**Education and the
21st Century Designer**
7:00 p.m.
Museum of Arts and Design
2 Columbus Circle
madmusuem.org

EVENT
AIAri Design Awards
5:30 p.m.
Rhode Island AIA
Hope & Main
691 Main St.
Warren, RI
aia-ri.org

**FRIDAY 5
EVENT**
First Friday:
MdeAS Architects
6:30 p.m.
80 Broad St., #902
archleague.org

EXHIBITION OPENING
Looking Forward:
**Re-Imagining the Athenaeum
of Philadelphia Award
Presentation and Exhibition**
5:30 p.m.
The Athenaeum of
Philadelphia
219 South Sixth St.
Philadelphia
aiaphiladelphia.org

FILM
Typeface
6:00 p.m.
Boston Society of Architects
BSA Space
290 Congress St., Boston
architects.org

**SATURDAY 6
TOUR**
**Walking Tour: 9/11 Memorial
and World Trade Center**
1:00 p.m.
SW corner of Broadway and
Vesey St.
cfa.aiany.org

**MONDAY 8
PANEL DISCUSSION**
Oculus Book Talk:
New York's New Edge
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**WEDNESDAY 10
LECTURE**
**Theater Gates: The Artist
and Cultural Spaces**
6:30 p.m.
Museum of Fine Arts
465 Huntington Ave.
Boston
mfa.org

PANEL DISCUSSION
**Community Schools: Process,
Program, and Promise**
5:30 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**THURSDAY 11
TOUR**
**Brown University
Building for Environmental
Research & Teaching**
5:30 p.m.
AIAri
89 Waterman St.
Providence, RI
aia-ri.org

**FRIDAY 12
EXHIBITIONS OPENING**
Beautiful Users
Cooper Hewitt, Smithsonian
Design Museum
2 East 91 St.
cooperhewitt.org

Immersion Room
Cooper Hewitt, Smithsonian
Design Museum
2 East 91st St.
cooperhewitt.org

**MONDAY 15
EVENT**
AIA Connecticut Reception
5:00 p.m.
370 James St., New Haven, CT
aiact.org

LECTURE
Bruce Mau:
The Future of Design
6:30 p.m.
Cooper Hewitt, Smithsonian
Design Museum
Morse Historic Design
Lecture Series
2 East 91st St.
cooperhewitt.org

**SATURDAY 20
EXHIBIT CLOSING**
Situation NY:
**An Installation by Jana
Winderen and Marc Fornes**
11:00 a.m.
The Storefront for Art and
Architecture
97 Kenmare St.
storefrontnews.org

JANUARY

**THURSDAY 8
EVENT**
**Architectural
Photography Network**
6:00 p.m.
Boston Society of Architects
BSA Space
290 Congress St., Boston
architects.org



COURTESY VITRA

VITRA—DESIGN, ARCHITECTURE, COMMUNICATION:
A EUROPEAN PROJECT WITH AMERICAN ROOTS
Philadelphia Museum of Art,
Perelman Building, Collab Gallery
2525 Pennsylvania Avenue, Philadelphia, PA
Through April 26, 2015

In its new exhibition, *Vitra—Design, Architecture, Communication: A European Project with American Roots*, the Philadelphia Museum of Art explores the history of the famous Swiss furniture company from its early licensing partnership with Herman Miller to new collaborations with world-renowned contemporary designers, such as Verner Panton, Antonio Citterio, and Jasper Morrison. Vitra's evolution will be tracked through a collection of about 120 design objects, furniture, models, publications, and videos. This will be supplemented by archival material and historic objects from the Vitra Design Museum in Germany. These materials include a plywood toy elephant by Charles and Ray Eames, a series of Alexander Girard's *Wooden Dolls*, and George Nelson's 1948 furniture catalogue for Herman Miller.

SUBSCRIBE

FREE

for registered architects and
architectural designers with
valid state R.A. numbers



SUBSCRIBE AT WWW.ARCHPAPER.COM/SUBSCRIBE



TEMPERED BY RESTRAINT

New York Transformed: The Architecture of Cross & Cross
By Peter Pennoyer and Anne Walker
Monacelli Press, \$60.00

Towards the end of his foreshortened career, the late, colorful art historian Henry Geldzahler organized a painting show at PS 1

in Queens called *The Underknown: Twelve Artists Re-Seen in 1984*. After leaving his successive posts as first-time curator of 20th

century art at the Metropolitan Museum of Art and as New York's just-hatched commissioner of cultural affairs in 1978, he turned much of his critical attention to the work of older artists once widely recognized and collected (including by leading museums), but then relegated indefinitely to unseen storage. It was like taking a 30-year-old Whitney Biennial catalog and restaging its content as a way of recalling the once recognized and now ignored, far outnumbering as they do those withstanding the fullest measure of time's passage.

In a world focused evermore on the young, emerging, and diverse, it was a refreshing curatorial impulse and a sobering reminder of how few era-shapers end up gaining a lasting hold on our collective attention.

Ironically, with architecture, despite its status as the most social and publicly accessible of the arts by dint of formal intent and (excepting secluded private houses) exterior visibility, such credit-giving is stingier still for past and present practitioners alike.

In the history of the United States Postal Service, for example, there has been a single stamp commemorating an architect and in case you have not guessed already it was in 1966 for Frank Lloyd Wright, who also got one for Falling Water, the original Guggenheim Museum, and the Robie House among the measly total of seven stamps that have had anything to do whatsoever with those who shape the built environment. Maybe some of the internationally branded stars anointed more recently and redundantly by critics, like the late Herbert Muschamp, will hold up to long-term scrutiny but it is too soon to tell.

Such lack of attribution and the

according anonymity of practitioners, whose contributions are thus hidden in plain sight, helps underscore the important joint contribution of the authors Peter Pennoyer, an architect, and Anne Walker, a historian, with their ongoing series about important "Underknowns" from the first half of the last century. And they come at a time when much of their subject examples still stand in moot contrast to the frenzy of up-zoning and air-rights laden exuberances now taking root across the five boroughs and their surrounding region.

There is no justification for the accomplishments and business practices of these masters to be lost to history, especially if and when the constructed results are overlooked, demolished, or at risk. Yet this backward glance is not a nostalgic yearning for better days past, nor a disguised plea for preservation. On the contrary, by always adding analysis of what building their subjects' work replaced, they acknowledge the changing social dynamics and economic circumstances imposed on the profession by varying clients. At the same time, however, they refuse to ignore such precedents and look instead for ways it can inform this inevitable continuum, especially given the sometimes blinding juggernaut of Modernism.

New York Transformed: The Architecture of Cross & Cross (aka brothers John Walter (1878–1951) and Eliot Cross (1883–1949)) arrives as the series' fourth, following *Delano & Aldrich, Warren & Wetmore, and Grosvenor Atterbury*. All subject architects are united by success in terms of both design and client engagement in the shadow of the "progressive torpedo," as foreword writer Robert A. M. Stern puts it, of Modernism's

inexorable concurrent rise so accelerated as it was by the advent of worldwide war. The record of these labors is twice confounded: by their polemical peers as well as by the profession's relative anonymity in general.

The 35-year duration of the fraternal partnership ranged from the Colonial Revival, which was under way as the Crosses launched their firm (e.g. the Flemish-bonded simple Georgian symmetry of the American Foundation for the Blind, 15 East 16th Street), to the sky-scraping proto-modern art deco of their late career (RCA Victor Building at Lexington Avenue and 51st Street) with its tacit acceptance of new technologies as well as the budgetary trimming born of depression and warfare. There was always a client- and architect-shared tie to the past and an acknowledgement of its best lessons cast anew. Like Peter Pennoyer Architects today, Cross & Cross deployed a broad and varied vocabulary, yet one descending from a rigorous classical point of departure and manifesting in continuously innovative ways.

Enlivening the text are ample blueprints and illustrations, especially in an occasional photographic essay contributed by Jonathan Wallen, of a surviving example of each building typology that defines the volume's thematic chapters. The Lee, Higginson & Co. tower at 41 Broad Street stands out for its instructive glimpse of structure and ornament in vital symbiosis.

And who knew? Far from their Federally inspired clubs and Cotswold Cottage-inflected homes on Long Island's North Shore, Cross & Cross landed in 1940 at the stripped down swank of Tiffany & Co. at Fifth Avenue and 57th Street with **continued on page 24**

Spread the Wealth

The Architecture of Change: Building a Better World
By Jerilou Hammett and Maggie Wrigley
University of New Mexico Press, \$49.95

The Architecture of Change: Building a Better World is an inspiring homage to the writing and legacy of Kingsley Hammett, the founder and co-producer, along with his wife Jerilou Hammett, of the journal, *DESIGNER/builder*. The magazine's coverage of indigenous community-led building initiatives inspired thousands of people who struggled to create sustainable lives for themselves and their neighbors. Their work was and is the written record of those creative and local efforts. The book's timely release helps to sustain and inform a discourse

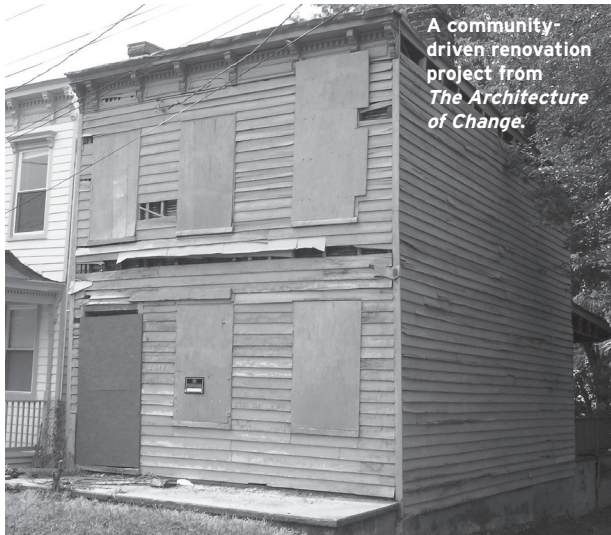
unleashed by the proponents of "Architecture for the other 99 percent" and those who launched "Occupy Design." The groups and designers that recently joined the legions of community-based advocacy and grassroots development organizations fighting for social, economic, political, and environmental justice, and the myriad of issues that comprise the right to one's place, community, or city are a welcome addition to the fight. However, too often these older indigenous and community-led initiatives, many of which are chronicled in the book, are

ignored in the process by many that profess to be allies to those engaged in the day-to-day struggle to survive and improve their communities. The work of the indigenous community leadership needs to be recognized and celebrated

lest they be eclipsed by the newer well-intentioned designer-led efforts that can learn so much from their predecessors. It is a subtle distinction yet a critically important difference between the empowerment of people and the usurping of that

power in the cause of benefiting those one professes to assist. The sampling of the stories in the book, many of them authored by Kingsley Hammett, visibly articulate the importance of these community-led and community-inspired efforts. In

"Disguise—Going Undercover to Experience Life as an Elder," Kingsley quotes Patricia Moore, the industrial designer, graphic designer, gerontologist, and sociologist, when she said, "I recognized back in the 1970s that **continued on page 24**





The crown of the RCA Victor building in New York.

JONATHAN WALLER

TEMPERED BY RESTRAINT continued from page 23 what was then the largest column-free merchandising hall in the country. Here the window dressers have enjoyed more attribution than those who created the beguiling vitrines of irrepressible yet concentrated attention on the goods for sale: bling for the masses as much as for the potential customer, overall, however, tempered by restraint of the stylistic commission.

Another narrative drive found here, lacking in most contemporary architectural narratives,

are lively and unapologetic accounts of the Cross & Cross clients, who, like them, grew up in the small world of interconnected families at the center of wealth and power which, without knowing it, were witnessing the end of this age of birthright privilege. All the Pennoyer/Walker books do so not as gossipy peeks at the rich and discreetly renowned, but as measures of doing business—that can still instruct even as a WASPy upper class hegemony depicted in these pages has long ago yielded to the finance and real estate meritocrats and foreign oligarchs who prove more elusive as illuminating ingredients in the complex business of getting things built.

Ironically, despite their well set place at the exclusive elite table, Cross & Cross, and in particular Eliot, also worked as speculative developers with the associated firm of Webb and Knapp that has evolved into today's Zeckendorf Development, thriving as never before. While benefitting from the decorous rules of Social Register propriety, Eliot and his profit-minded cohorts simultaneously contributed to its ultimate dismantling by the tools of investment, marketing, and the general free-for-all of accumulated wealth alone as the real drivers of growth.

In this way too, the invisible impact of forgotten trailblazers emerges from the historical shadows as with the authors' earlier series' subjects. The profession, like an evermore design savvy public, gains as a result of these insights. Its creative intent is worth sharing for the sake of drawing back a curtain blocking the artistry we inhabit daily whether, frankly, we want to or not.

PAUL GUNTHER IS A REGULAR CONTRIBUTOR TO AN.

SPREAD THE WEALTH
continued from page 23

designers would become the anthropologists of our time... And in taking responsibility as that gatekeeper, designers would have to become versed in a number of different languages and disciplines. We would have to understand the lifestyles of others without making judgments. And I think architects and designers have to recognize that it's not so much their own dreams and visions that are consequential to end users, but rather what they can do to understand the lifestyles of people in order to make a difference by design."

This is not an argument against design or an indictment of those well-motivated folks engaged in re-awakening our collective consciousness about the failures and social, economic, and environmental disparities of our society and the abrogation of the social contract between government and its people. Indeed we should applaud their efforts. Rather, it is a call for a greater understanding of our own domestic history, which was so ably reported in *DESIGNER/builder* magazine and recounted and celebrated in *The Architecture of Change*. It is a

recognition that the "designer egotist" made popular by Ayn Rand's fabricated Howard Roark is as out of line with our times as is her destructive economic doctrine.

The Architecture of Change is a must-read. First to trigger the discourse described above, for if we do not properly utilize the foundation upon which we build, our structure is seriously compromised. Secondly, there is a need to inform generations of design students, decision makers, and community leaders about the interventions of the past 50 years—to learn from its successes, avoid its mistakes, and be inspired by its aspirations. Finally, it gives us the opportunity to debate how the design process can be applied to addressing the complex social, economic, and environmental problems facing our society as we confront the newer challenges of climate change, sea level rise, and the chronic issue of poverty and growing social and economic disparities.

Jerilou Hammett and Maggie Wrigley have given us a unique gift that is an important tribute to a significant and discerning individual—Kingsley Hammett. The ultimate tribute,

however, is to keep alive the message that Kingsley sought to communicate and that is to bring our skills together with those of the people we serve to create a better, safer, and more equitable world. This point is best summarized in the chapter by Dominic Moulden entitled "One DC," where he states "One of our theories is that we are interested in resident-led change, resident-led development. We provide people with the skills and the talent to evaluate the inequity in their neighborhood. This is not about service. This is about systematic change that's focused on inequity around land, income, and housing."

Reminding people about the need for systemic change and the belief that change is possible when those affected lead is the legacy that *The Architecture of Change* celebrates. The challenge for the next generation of designers is to find the right role to play in order to support and aid this resident-led, community-building process.

RONALD SHIFFMAN IS AN EMERITUS PROFESSOR AT PRATT.

PSA PUBLISHERS | world-architects.com

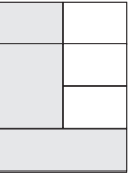


Check out Jobs!
Free resume posting.

Architecture on your mind? Browse Profiles of Selected Architects for inspiration. Plus Projects, Jobs. **american-architects.com**

MARKETPLACE

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
 Contact:
 Kevin Hoang
 21 Murray Street, 5th Floor, New York, NY 10007
 TEL 212-966-0630 / FAX 212-966-0633 / khoang@archpaper.com



P

U

L

P

S T U D I O

Others

Pintura AR

Introducing Pintura AR,
 glass surface perfect
 for projection

PINTURA

AR

www.pulpstudio.com/products/pintura

Pulp Studio, Inc. 3211 S. La Cienega Blvd. Los Angeles, CA 90016
 T: 310-815-4999 F: 310-815-4990 E: sales@pulpstudio.com

Maki and Associates / Astor Place

architectural models - objects - effects - done well

Contact: Ed Wood or Leszek Stefanski

66 Willow Ave, Hoboken, NJ 07030
 201.420.4700 www.radiiinc.com

radiiinc

Mixed-use

Landmark/Adaptive Reuse

Offices

Luxury Highrise

CRYSTAL
 WINDOW & DOOR SYSTEMS, LTD.
WWW.CRYSTALWINDOWS.COM

EXCEPTIONAL FENESTRATION
 + Residential + Commercial + Architectural

800.472.9988

SIDE VIEW

Esto David Sundberg Photographs Architecture
 Fulton Center/ Arup, Grimshaw, James Carpenter

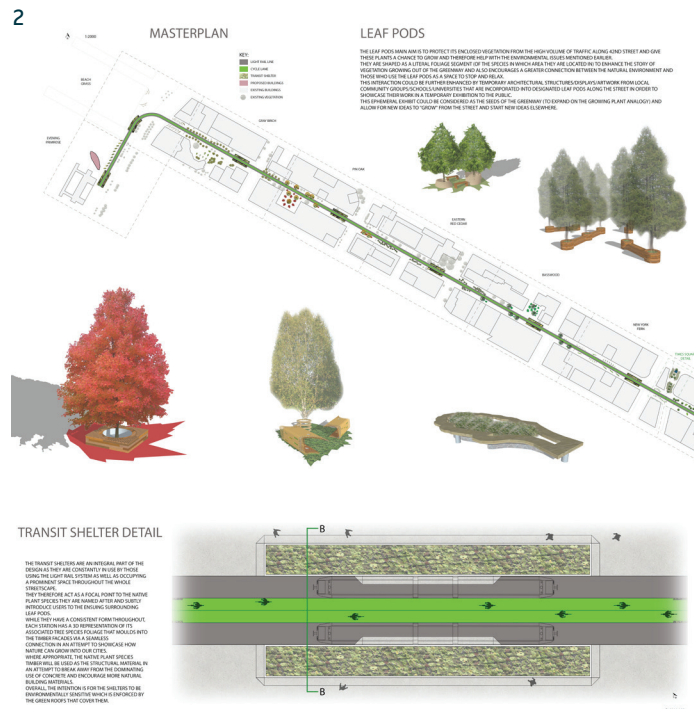
esto.com

EDITIONS

FINE ART PRINT PUBLISHERS

Steve Stankiewicz: Industrial Williamsburg. Limited edition Artist's book of 30 etchings printed on Rives BFK paper with distressed metal cover.

37-18 Northern Blvd
 Suite LL009
 Long Island City, NY 11101
 718 786 5553
info@vandedeb.com
www.vandedeb.com



IMAGINING A PEOPLE-FRIENDLY 42ND STREET

The four projects shown here are the result of the recently concluded vision42design competition that aimed to rethink one of the most iconic streets in the world—42nd street in Midtown Manhattan. The aim of the competition was to increase interest in and gain support for a river-to-river, auto-free light rail boulevard on 42nd Street. The competition intended to encourage architects, planners, and urban designers from around the world to develop creative proposals for remaking this important but noisy, traffic-clogged thoroughfare into an enhanced, world-class pedestrian environment served by a modern low-floor surface light rail tram. All entrants were asked to utilize the potential of the boulevard to inspire New Yorkers and its elected officials to transform the street into a model for a 21st century live/work space and transportation corridor. *The Architect's Newspaper* and *The Institute for Rational Urban Mobility* organized the competition. You can vote on your favorite vision42design project by scanning the QR code on this page.

1 From Infrastructure to Urban Renewal *ateliergeorges studio, Paris and Nantes, France.*

This proposal integrates with the existing transportation network, both at a city and regional scale, allowing for easier access to Midtown, especially from working class residential areas. It involves local communities and organizations through the planning process and creates grounds for public expression, free speech, and world transformation through a large urban square in front of the United Nations. A river-to-river bike lane is included with the light rail. The proposal brings the Bryant Park green space into the urban streetscape and links existing green corridors and neighborhoods. It creates a new economy at a pedestrian level and allows up-zoning practices in particular locations in order to involve landlords in the planning process.

2 A Greenway Grows on 42nd Street *Paul Boyle, University of Western Australia*

This proposal designates a particular indigenous plant species for each light rail station. The overall plan is informed by a sprouting tree, with the light rail line acting as a stem from which "leaf pods" sprout out into the street, injecting a sense of the natural environment into the hardscape concrete surfaces. The proposal addresses air pollution, the urban heat island affect, and storm water runoff. Each "leaf pod" allows plant matter to be grown in a protected area away from the thronging pedestrian traffic along the street. All of the station shelters and kiosk structures are covered with green walls and roofs to provide areas of interest along the street and showcase how these elements can improve the environmental functionality of a building.

3 Reactive Ground *Tiago Torres Campos, CNTXT Studio Landscape Architect, Edinburgh, Scotland.*

This proposal reflects on the importance of allowing the city to regain a relationship with its rocky foundation. It also refutes the idea of the street as road-channel, or even simply as a pedestrian channel with a light tram, in order to embrace a wider notion of the street as a gathering place, an urban and cultural stage, and an environmental facilitator. The proposal locates 42nd Street on the much wider space-time depth of Manhattan by positing three conceptual layers: the 200-year-old skyline, the 200,000-year-old ground line, and the 200-million-year-old rock line. By breaking up the grid's sealing cap, the ground line is unleashed as a strategy and vision for Manhattan's skyline and rock line reconnected.

4 The Light Rail Grand Passage, a Linear Garden *Alfred Peter, Charles Bové, and Karen Listowsky; Strasbourg, Marseille, France, and New York City.*

This project proposes a vibrant green promenade with eateries, bars, and coffee shops lined with open-air tables. Like a chameleon, the light rail channels the character of each section of its host neighborhood. Bicycle lane, light rail, and green pedestrian spaces are illuminated to ensure vibrancy day and night. The street layout is a continuation of the concept of the NYC grid plan with its grid streets and grid pattern facades. The light rail becomes the fifth facade of the city. Homogeneous pavement for the light rail and sidewalk facilitates the coexistence of the pedestrian with the loitering of the tourist and the local employee enjoying an outdoor lunch.



facades⁺

PRESENTED BY

THE
ARCHITECTS
NEWSPAPER

 **enclos**

2015 CONFERENCE CHAIR

YKK
ap Quality
inspires[®]

THE PREMIER CONFERENCE ON HIGH-PERFORMANCE BUILDING ENCLOSURES

LOS ANGELES

FEBRUARY 5+6 2015

Visit facadesplus.com for more information

SPONSORED BY:

AkzoNobel

**BostonValley
Terra Cotta**

**CAMBRIDGE
ARCHITECTURAL**

KAWNEER
AN ALCOA COMPANY

KEPCO+
Architectural Cladding Systems

kuraray

PORCELANOSA
TILE / KITCHEN / BATH / HARDWOOD

SAFTIFIRST

sapa **SCHÜCO** **WALTER P MOORE** **W&W GLASS, LLC**

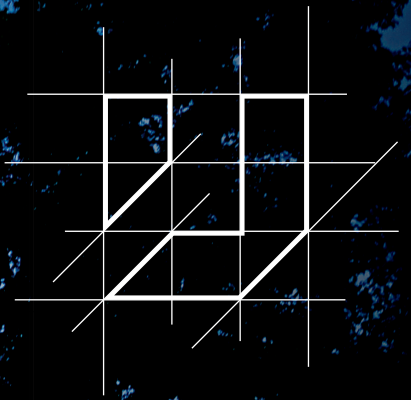
INDUSTRY SPONSORS:

Architect

bustler



@archpaper #facadesplus



YOUR **ONE** VISION.

OUR **INFINITE** CHOICES.

CREATE.

Begin with your inspired vision.

COLLABORATE.

Trusted, experienced and on the cutting edge of paving stone technology, the Unilock team has the expertise and customer service to fully develop your creative paving designs.

CUSTOMIZE.

Unilock will create a unique custom look for your next project. Optimizing color, finish, texture and size, our team will work closely with you from start to finish to make your designs a reality.

PROJECT: Broad Art Museum, Michigan State University. East Lansing, Michigan

DESIGN: Hamilton Anderson Associates

PRODUCT: Promenade™ Plank Paver with Umbriano® finish

UNILOCK®
DESIGNED TO CONNECT.

UNILOCK.COM 1-800-UNILOCK

Contact your Unilock Representative for samples, product information and to arrange a Lunch & Learn for your team.