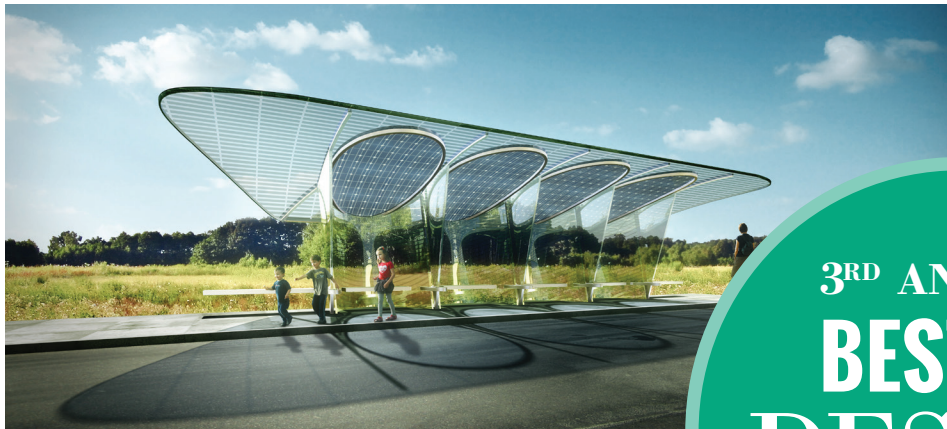
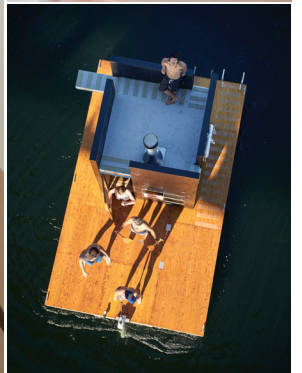
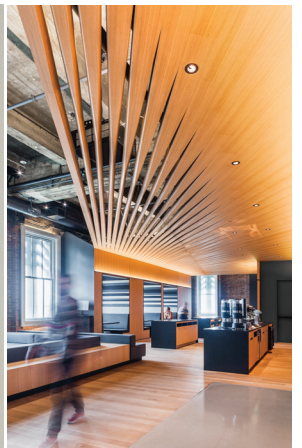


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WHAT HAPPENED TO THE MUNICIPAL ART SOCIETY?

The Municipal Art Society’s mission claims that it “fights for intelligent urban planning, design, and preservation through education, dialogue, and advocacy in New York City.” But while it still engages in a dialogue of sorts, it seems to have lost its fight for a fight. The society was founded in 1893 as a better government organization in the wake of the City Beautiful movement and boasts of its “decades of advocacy” that include defeating proposals by Mayor John F. Hylan to build the IND subway within Central Park, as well as the Music and Art Center on its south edge. MAS also helped halt the demolition of Tweed Courthouse, Radio City Music Hall, and most famously, Grand Central Terminal.

What was once one of the fiercest and most devoted New York City organizations that would litigate when it thought the best interests of the city were threatened, has now become a de-fanged developer and real estate-led organization that serves as a cheerleader for major development projects like Barry Diller and Hudson River Park Trust’s Pier 55. It is always a balancing act to create a board of directors in a nonprofit that needs to raise funds, but the MAS’s recent leadership has handed the organization over to the real estate industry, who it in turn “honors” in its fund-raising benefits. When it decides to take a controversial position it is usually something like their weak stand against Mayor de Blasio’s idea to take pedestrian plazas out of Times Square. Several weeks after every editorial in the city publicly came out against the plans, the MAS finally opposed the crazy scheme. When it came out and testified in support of the super tall One Vanderbilt Avenue project, its former directors must have sighed a collective “Oh no!” It has not taken a difficult or controversial stand in recent memory, choosing to act instead as a cheerleader for development throughout the Bloomberg administration.

Instead, the society spends its time and money organizing meaningless sound bite events like their summits for New York City, which encourage attendees to tweet out their thoughts and give advertorial stage-time for new digital start ups and developers of projects it wants to support. One wonders what comes out of these really meaningless events—except the appearance of having done something.

In addition, the MAS once supported fellowships that worked on substantive planning and preservation issues that have been dropped. Its Ralph C. Menapace Fellowship gave new law school graduates an opportunity to acquire firsthand experience in the legislative process and litigation and advocacy before New York’s regulatory bodies. Members of the New York preservation community talk about the importance of the fellowship in providing important research to committees, agencies, and commissions. This was something that truly benefited the preservation community, but the leadership of MAS quietly abandoned the program.

In retrospect, the problems with MAS leadership should have been apparent in 2010, when it decided to move out early from its long-term lease at Madison Avenue’s Urban Center—which it helped establish—to private offices on 57th street. No one can blame the group from wanting to cash out early from its lease, but the Urban Center was such an important public space (with the city’s only architecture bookstore) that has never been replaced. In the meantime, another better government organization—The City Club—has reformed (with several former MAS leaders) to take up the slack created when MAS decided to not take any positions controversial to the real estate industry. The Club is the group behind the opposition to the Pier 55 development that MAS supports and promotes. (page 46)

The MAS is currently seeking a new director and a change in leadership, which could not have come at a more important time for preservation efforts in the city. With development speeding along at pace rivaled only by the 1920s, the historic fabric of the city is threatened in new and more powerful ways. We have never needed an organization like the MAS more than at the present moment. Let’s hope it finds a new leader not just with vision, but the steely resolve to take controversial stands when they are needed to defeat proposals that only benefit the real estate community and not the larger city. **WILLIAM MENKING**

A PROPOSED REZONING COULD BRING BETTER WATERFRONT ACCESS TO LIVELY FLUSHING WEST

Royal Flushing

Don’t be fooled by the name: Main Street in downtown Flushing is decidedly nongeneric. One of the busiest commercial strips in New York, Main Street’s shops and restaurants cater to the 69 percent of Flushing residents who identify as Asian, particularly the neighborhood’s sizable Chinese and Korean populations. As in East Harlem, East New York, and Long Island City, the Department of City Planning (DCP) is studying rezoning possibilities for Flushing West. The DCP would like to activate under-utilized industrial space along the waterfront, giving the downtown room to grow westward.

The Flushing West Neighborhood Planning Study (FWNPS) is building on a master plan initiated in 2011 by the Flushing-Willets Point-Corona Local Development Corporation. With a \$1.5 million Brownfield Opportunity Grant, the LDC tapped SHoP, AKRF, and Mathews Nielsen to study zoning and land use between Flushing Creek and downtown Flushing. The master plan outlined strategies to spur economic development, add affordable housing, improve city services and infrastructure, and broaden access to the waterfront.

The FWNPS is now in its environmental review and public scoping phase. The plan’s rezoning proposal targets a 32-acre, ten-square-block area east of Flushing Creek, bounded by Northern Boulevard, Prince Street, and Roosevelt Avenue.

Since May, the DCP has invited residents to articulate Flushing’s core needs in a series of public meetings. Residents identified primary concerns, like building more housing for seniors, preventing displacement of small businesses, improving streetscapes for pedestrian safety, creating separate bike lanes, building more recreation space, and cleaning up the heavily polluted Flushing Creek.

Thomas Smith, director of studies for the DCP’s Queens office, explained that existing zoning in downtown Flushing “already allows for a significant amount of development potential.” The zoning encourages hotels (because of a low parking requirement), and buildings with wide,

continued on page 6



LETTERS

A-OKC

Thank you for your piece on OKC—much needed attention to what is happening there. Having grown up in Edmond, just north, I have watched good buildings disappear over time. Seeing Johansen’s model of Mummers Theater as a child was the first I became aware of architecture and that buildings could be different. I was truly amazed that what I was seeing was a theater! It was heartbreaking to watch it come down and I am still suffering from survivor’s guilt. I very likely would not be an architect if not for that building.

Much of the concern over the fate of these

buildings come from the coasts and I know that your work will help inspire the many in Oklahoma who value architectural diversity. **LYN RICE**

TERREFORM-ATIVE

[Editor’s Note: *The following is a response to a recent entry in The Architect’s Newspaper’s gossip column, Eavesdrop. In the response, Michael Sorkin is referred to as an editor at AN. Sorkin is not an editor, but does sit on AN’s East Coast editorial advisory board.*]

Our Guggenheim anti-counter competition posted on the Terreform ONE blog is a

sarcastic commentary. It is not an actual architecture competition and this is readily apparent to almost anyone reading it. We produced the post in response to the enormous confusion created by Michael Sorkin’s self-initiated counter competition and anti-Guggenheim defamation campaign. We received a number of requests for information in our “info at Terreform dot org” email box and some negative backlash from legitimate entrants. As stated in our text, we have a profound respect for the Guggenheim Museums and Foundation.

We also wish to divorce ourselves from any association with Sorkin and his personal

opinions as a professional critic. Why Sorkin is so resentful of the Guggenheim, Terreform ONE, and many other publicly recognized groups is disconcerting.

Furthermore, the individual attack on our cofounder Mitchell Joachim stating that Sorkin was his “father” is simply outrageous, offensive, and unprovoked. Why in this case does *The Architect’s Newspaper* need to behave like a tabloid?—perhaps it’s because Sorkin is an editor.

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COURTESY MCINTOSH PORIS ASSOCIATES

Eugene, Oregon-based Will Leather Goods recently opened their flagship store in Midtown Detroit—the largest and most thoroughly designed of their eight locations. Birmingham, Michigan-based McIntosh Poris Associates rehabilitated the 9,000-square-foot former run-down Tomboy grocer into a wonderland of leather goods and handmade products.

The Detroit iteration of the shop has special meaning to founder Will Adler, who grew up in the Motor City. He found a kindred spirit in architect Michael Poris, another prodigal Detroit native. “This store was an opportunity to show the entire catalogue,” Poris said. “Once we understood the catalogue, it became, “How do we put this all together as an experience?”

McIntosh Poris was heavily involved with the design realization, down to displaying the goods. Left mostly raw with concrete floors, glazed terra-cotta tile walls, and an exposed ceiling, the shop includes a gallery, cafe, and giant cowhide teepee. The hip Americana outpost is intended to be as much a community space as it is a store. An outdoor seating area is planned for spring 2016. **MATTHEW MESSNER**

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SPIDEY STYLE

No sooner than *AN* got news of an acronym-designed residence for actor-producer-architecture fan **Tobey Maguire** than we remembered his changeable real estate history. Previously, he nabbed **Peter Zumthor** to design his house and just last spring he flipped a vintage number by Santa Monica architect **John Byers**. His latest is a 1,200-square-foot art studio by **Koning Eizenberg**. Perhaps that's where he'll set up his Office of Mercurial Architecture.

PUTTING THE BIG IN BIG APPLE

Bjarke Ingels Group (BIG) has been getting all the commissions lately, racking up an impressive list around New York City. With the West 57th “courtscraper” under construction and four other projects—the Dryline, a mixed-use building on Harlem’s 126th St., the HFZ High Line project, and the 1,300-foot-tall Two World Trade Center—in design development, it is almost unreal to hear rumors about a possible tower in Tribeca, another West Side residential project, and another Upper East Side supertall tower possibly in the pipeline. That is eight “large” projects that could come to fruition in the next decade. Talk about a BIG Apple!

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UNVEILED

WILL ROGERS WORLD AIRPORT EXPANSION

The Oklahoma City Airport Trust has approved the schematic designs for a new terminal expansion to the Will Rogers World Airport. The design team, lead by Oklahoma City-based Frankfurt ShortBruza Associates (FSB), with partners Hellmuth Obata & Kassabaum (HOK), have integrated the latest in airport security, technology, and airport circulation into their bright day-lit plan.

The addition will include a new TSA consolidated security checkpoint, allowing for more pre- and post-security space for the growing airport. With passengers exceedingly using their smart phones to check in, the new security checkpoint is specifically designed with the changing nature of technology-enabled travel in mind.

With the hope of bringing back some of the feeling of 1960s air travel, passengers, as well as non-ticketed visitors, will have more viewing opportunities as well as community-oriented spaces. A new observation gallery and suspended viewing mezzanine look out over the concourse, tarmac, and runways. These spaces will include aviation education and information technologies, as well as new shopping and dining options that will be integrated with various seating and resting areas. All of this will be lit by expansive windows as well as skylights throughout, filling the space with daylight.

One of the major goals of the expansion is to allow for more airlines to offer services to Oklahoma City as well as expand the capacity of existing carriers. To do so the new terminal will include four new gates with the ability of further expansion to add six more in the future.

William Jenkinson, regional leader of HOK's Aviation + Transportation practice, commented on the ambitions of the project. “The design will enable the airport to attract new airlines and reintroduce international travel, expanding its destinations and placing Oklahoma City on the map of the world's top airports.” **MM**

Architects: FSB and HOK
Client: Oklahoma City Airport Trust
Location: Oklahoma City
Completion Date: 2018



PHOTO COURTESY FSB AND HOK

Houston is on pace to become a city of seven million in the next 20 years.



ED UTHMAN VIA FLICKR

PLAN HOUSTON PROMOTES QUALITY GROWTH THROUGH COMMUNICATION AND INCLUSION, NOT ZONING

SPACE PLAN

Houston, the largest city in America without zoning, is expected to house an additional one million people in the next 20 years, raising the metro area population to around seven million. In the past, Houston has managed growth with freeways and sprawl, but neither can maintain the city's infrastructure and development without running into issues of walkability, beautification, and affordability—just to name a few. So on September 30, 2015, Houston's City Council adopted Plan Houston, a citizen-engaged growth strategy

that intends to serve 21st century trends while preserving Houston's character. Instead of implementing land-use controls, the plan establishes goals and policies generated by Houstonians themselves.

Blueprint Houston, a nonprofit organization, researched and advocated the plan for an entire decade, holding numerous citizens' congresses to collect visions of what Houstonians want in the city's future. "We have tried to be the squeaky wheel in the face of mayors," said Joe Webb, architect and

chairman of Blueprint. Finally, in September 2014, Houston's Mayor, Annise Parker, ordered the planning commission to create the city's first General Plan, Plan Houston. Blueprint passed along the content from their citizens' congresses to a team of consultants. They reviewed and evaluated hundreds of different plans and, working with the committee staff, coming up with 32 goals and 12 strategies for nine topical areas: people, place, culture, economy, environment, public services, education, housing, and transportation. The 12 core strategies include: sustaining quality infrastructure, connecting people and places, and celebrating what is uniquely Houston.

Houston is a city of clearly defined neighborhoods and districts, but because the plan concentrates on overall growth, topics are examined on both scales: neighborhood-district and citywide. For example, when addressing quality and equity issues, the plan not only looks to where investments go, but rather how all the communities can benefit. Silvia Vargas, Senior Associate at Wallace Roberts & Todd (WRT), a national collaborative practice and member of Plan Houston's consultant team, noted this strategy is more incentive-focused than regulatory. For instance, instead of having a land-use map that identifies a town as an area that would accommodate more density, Plan Houston incentivizes developers by making land more affordable or facilitating permitting. David Robinson, architect and an at-large councilman for the City of Houston, said, "The role of the General Plan is to not mess with something that is stable and good. It's about the subtlety and diverse nature of Houston's wonderful

neighborhoods. It's not shoving anything down anyone's throat. What it becomes remains to be seen."

Also introduced though Plan Houston is the Planning Coordination Tool, an online platform allowing any individual or organization to geographically see the range of planning efforts and coordinate efforts to push common goals. Currently, the hundreds of available plans were designed by organizations, not the city of Houston. Anyone unrepresented is able to submit their plan via the website, planhouston.org. Because the Planning Coordination Tool promotes quality growth through communication, not zoning, developers are aware of how the communities want to project themselves.

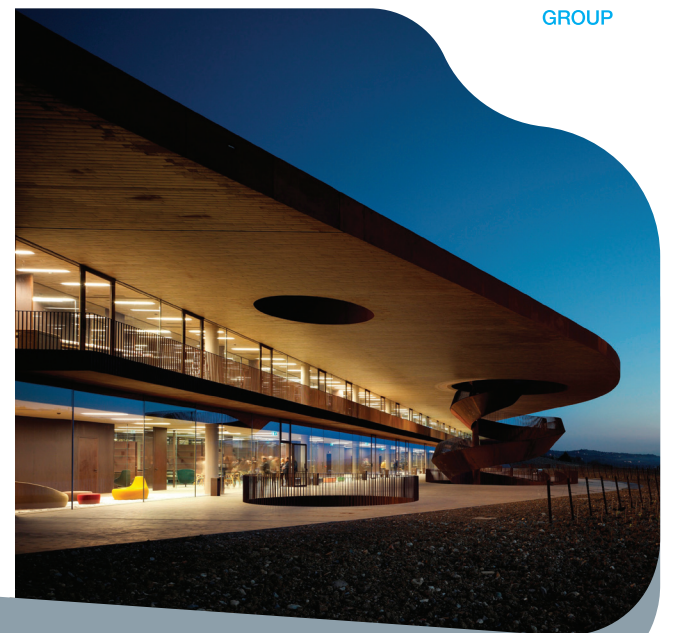
To ensure that these community visions and goals are carried out, Plan Houston establishes performance indicators, also on the website (planhouston.org/indicators). Each indicator links to one or more of the plan's goals and provides an assessment of progress and trends. Also, one can click on the goals from the goals page to see the corresponding indicators.

"With the adoption of Plan Houston, we have ushered in a new and more coordinated era of planning," said Mayor Annise Parker. "This plan can be a powerful tool to proactively address challenges we know the city will face in the coming years."

In 2016, Mayor Parker will reach the three-term limit, and the new mayor will inherit Plan Houston. Regardless of who is elected, this citizen-engaged platform allows Houston to step away from its reputation as a developer's Wild West and position itself for smart growth. **MARIA ELENA MOERSEN**

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Inspired by automotive styling and aerodynamics, the Petersen Automotive Museum stops traffic on Wilshire Boulevard.



Wilshire Boulevard is impressive for both its length as well as its remarkable collection of notable architecture, much of it pedigreed within L.A.'s historical time line beginning in 1895. Wilshire was also made for the automobile. Over the decades it has evolved into a mélange of typologies and styles, to be viewed by most Angelenos through the rearview mirror of their car rather than by the lone *flâneur* pounding the pavement. To attract attention in the parade of largely unremarkable architecture that makes up the majority of building stock along the boulevard, only the brash and bold will do.

The newly redesigned Petersen Automotive Museum by architects Kohn Peterson Fox stimulates the senses. Brash and bold it most certainly is, with an undulating steel facade wrapped in slick red and silver ribbons of LED-lined steel panels. The ribbons project from the eclipsed shell of Welton Becket's Seibu Department Store supported on tubular struts. Produced in Kansas City and brought to L.A. by semi-truck, each ribbon was computationally designed to fit together in the field, thereby reducing on-site coordination. Expertly engineered, flawlessly fabricated, and installed on time and on budget by Matt Construction and Zahner Inc., this energetic renovation of the original Petersen is KPF's romance with the visual image of aerodynamics of a race car in a wind tunnel. But this flirtation reads as an excuse to produce visual exuberance, and what we're left with is an articulated billboard, nostalgically hawking the cosmetics of a familiar, and more primitive digital age.

However, no one can debate that the Petersen now visually owns the corner of Fairfax and Wilshire. A monster truck previously blasted out of the old museum's facade in an attempt to communicate the contemporary program within. A sleek wrapper has replaced those marketing gimmicks, but programmatic ambiguity remains the architectural imperative of the new Petersen. Becket's big box is still formally present, but now clad in KPF's red and silver skin, it's got "bling" in surplus. Behind the stainless-steel ribbons is a utilitarian rain screen of

red corrugated steel, completing a textbook example of Venturi's decorated shed, but one that offers no clever cues toward its program, nor its larger cultural purpose.

Herein lies the true problem for the Petersen Automotive Museum: The building's dominating opacity doesn't work for a block of Wilshire soon to be subway adjacent, and it is assumed, will host more pedestrians as a result. The few sections of glazing at the ground floor are certainly welcome, but the contemporary *flâneur* needs continuous storefronts stocked with spectacle in order to turn their gaze away from their smart phone. Becket's original design was certainly no more transparent, but can be excused given its time and program—a postwar department store whose patrons entered from the rear through the parking garage. The contemporary museum visitor may often arrive on foot.

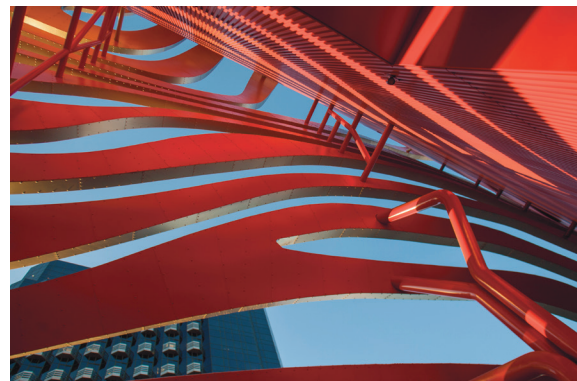
To their credit, the design team at KPF did challenge the client's brief, which ruled out a curtain wall for both its cost and environmental impact on the collection. They developed the entry as a concourse, or sectional promenade through the building that includes visual connections to the ground floor galleries and restaurant from the interior of the building. This nod to the changing urbanism along Wilshire allows the public to filter into the lobby from both the sidewalk and the parking garage at the rear, either to visit the museum, grab a meal at the restaurant inside the Petersen lobby, or journey onward to LACMA nearby.

The Petersen board championed opaque galleries as an obvious way to mitigate environmental and acoustic issues facing the design. Local architects House Robertson gave the windowless, showroom-like galleries a cosmetic update, but the interiors could have used a more aggressive spatial upgrade in order to push for a stronger urban interface. It is not unusual for another firm to handle the interior of a project this large, but House Robertson ought to have taken more cues from KPF's facade. Save for a large, open spiral stair—spatially promising at first glance, it reads upon closer

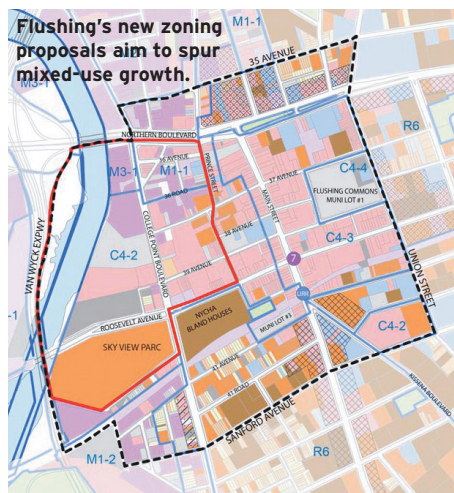
inspection as an uninspired cousin to the escalators that once traversed the original department store.

Contemporary architectural discourse has already moved passed the computationally driven exercise of simply wrapping buildings as a means of expression. The really hot projects in the academy right now embrace a kind of complex geometry that migrates from exterior to interior in ambiguous ways, challenging how a building interconnects with both its external context and its users. There's an opportunity for that moment in the concourse, and where the ribbons wrap to form a shallow brise-soleil on the roof deck, but without a material link from interior to exterior, the projected facade never gains spatial muscle, despite being cantilevered several feet off the primary volume of the museum.

"It makes better sense, of course, to acquire an existing disused building and impose your commercial personality on it with symbolic garnishes," remarked Reyner Banham on the topic of iconic roadside architecture in *Los Angeles: The Architecture of the Four Ecologies*. But Banham was referring to a burger stand, not a museum. The Petersen board has a track record of searching for an iconic personality for their building by adding such "garnishes" to Welton Becket's original structure, and the newest offering does little to improve the museum's connection to the city beyond. While the Petersen's founding mission may revel in the grand days of car culture, L.A.'s moved on to bike lanes and rapid buses, and is anxiously awaiting the arrival of the Purple Line Subway extension. Looking east down Wilshire Boulevard, one imagines subway riders emerging from below and skipping the Petersen Automotive Museum entirely beyond perhaps the quick selfie; it's architecture and collection the vestige an urban idea that Los Angeles just doesn't need anymore. **JOHN SOUTHERN**



LEFT: COURTESY PETERSEN AUTOMOTIVE MUSEUM; FAR LEFT: MICHAEL BODELL



STRAIGHT FLUSHING continued from page 3
low bases topped by residential units.

New zoning would encourage similar mixed residential-commercial development, and adhere to current land use near Northern Boulevard: heavy manufacturing on the waterfront and light manufacturing inland. Those fearing a Williamsburg- or Greenpoint-style tower building boom need not worry. Airport zoning for LaGuardia, across Flushing Bay, sets restrictions on the height of buildings in adjacent neighborhoods.

Though plans from 1998 set out to beautify the waterfront, today the public access area is narrow and uninviting. Downtown streets leading to the water are long and drab, doing little to entice the eye and move pedestrians creekside. The proposed zoning changes would

allow for a 40-foot-wide access area, a new street network, and restaurants and shops along the waterfront. At a November DCP public hearing, councilman Peter Koo praised the DCP's plan, but encouraged the agency to clean up Flushing Creek, claiming that "no one wants to go there because it stinks!"

Besides poor water quality, the affordability of affordable housing is a top community concern. Smith explained that the rezoning would allow for affordable housing rates at 25/60 or 30/80. Translation: In some new construction, 25 percent of units will be available to households making up to 60 percent of the Area Median Income (AMI), or, 30 percent of units will be available to those making 80 percent of the AMI. In 2015, the AMI for a three-person household in New York City is \$77,700 for a family of three.

If approved, the plan could add 938 total units of housing. Of those units, 516 to 619 units would be permanently affordable.

Jung Rae Jang, an organizing fellow at the Flushing-based MinKwon Center, noted that the AMI affordable housing guidelines are a poor fit for the neighborhood, which has an AMI of approximately \$39,000. To Jang, "the city's 25/60 plan simply does not address the [average] income level of the Flushing downtown area, and for people who are making less than that."

A coalition of community organizations has formed the Flushing Rezoning Community Alliance to speak out on the zoning changes that could negatively impact current residents. The DCP hopes that, after a public comment period, the neighborhood plan will be approved by fall 2016. **AUDREY WACHS**

STUDIO GANG REVEALS DESIGNS FOR AMERICAN MUSEUM OF NATURAL HISTORY EXPANSION



COURTESY STUDIO GANG ARCHITECTS

Natural Order

On November 4, the American Museum of Natural History Board of Trustees approved Studio Gang Architects' conceptual design for its \$325 million, 218,000-square-foot Richard Gilder Center for Science, Education and Innovation. It will be the first major expansion since the Rose Center for Earth and Space was completed in 2000.

The original 1877 master plan by Calvert Vaux and Jacob Wrey Mould proposed a rectilinear, four-quadrant plan with symmetrical street-facing facades. Although it informs the museum's design identity, in reality, it was never fully realized as subsequent buildings were tacked on to the existing structure. As a result, the 25-building museum is difficult for visitors to navigate.

When founder and principal Jeanne Gang first approached the expansion in 2013, she worked from the inside out. "Initially, we wanted to understand the DNA of the additions and discovered that there is a building right in the center of the campus. With a few edits we realized we could create a nice, clear circulation loop around that building and complete a north-south, east-west axis," Gang said.

Gang identified three buildings that, if removed, could allow her to achieve her goal of connectivity while realigning the building on an axis the way it was originally intended. The rest of the design unfolded from that central point, allowing 80 percent of it to be built on the museum's existing footprint. Its central exhibition hall will be a curving, soaring concrete and glass space akin to a light-filled subterranean cave—a space you would imagine that the half-million schoolchildren who attend each year might dream up. And that is important: When asked what motivated the decision to expand, the museum cited the need to deepen the impact of its work in science education, both for children and for the higher education programs it offers.

For Gang's team, this translated into crafting a space that facilitates a sense of discovery without taking away from the museum's collection. "It is such an iconic building as a void," said Gang. "So, what we asked ourselves was how do you make a base that's very memorable and iconic as a void? It's not an 'object building.'"

Gang's answer was to create walls that wrap out to structural arches and smoothly continue through to the outside, beginning with sinuous interior reinforced concrete walls and ending as a stone and glass facade.

Critics of the expansion have pointed out that it will encroach on about a quarter-acre of Theodore Roosevelt Park and necessitate the removal of a few trees. However, Gang was extremely conscious of this move. "We pulled back as far as we could go and still make meaningful connections to the new building," said Gang. "It was a negotiation between getting the building to function and respecting park and the green space."

Studio Gang worked with Reed Hilderbrand to integrate the building into the park. Rather than delineating the building with a plaza, the green space will be pulled up to the walls to create a seamless transition from the park into the building. The nine trees will be replaced with 17 new trees initially, with plans to plant more as the site progresses.

The expansion proposal will undergo a rigorous approval process: mainly focused on its environmental impact and historical preservation. The Parks Department will draft a scope for the Environmental Impact Statement and will hold a public meeting spring 2016. Then, the application will be sent to Community Board 7, where another public hearing will be held before the Landmarks Preservation Commission will review the application.

If all goes well, construction will begin in 2017 and the goal is to open the Gilder Center in 2020 as the conclusion of the museum's 150th anniversary in 2019.

OLIVIA MARTIN

The proposed interior of the Gilder Center Central Exhibition Hall in the Museum of Natural History.

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THE ARCHITECT'S NEWSPAPER DECEMBER 9, 2015

WHY REVITALIZES A LOUISVILLE NEIGHBORHOOD WITH HELP FROM A POTTERY COMPANY

Set in Stoneware

Two hundred years ago, a pottery company in Kentucky helped settle the American frontier. Louisville Stoneware owner Steve Smith likens his company's products to early Tupperware that kept food safe in the untamed country—Louisville was the last civilized stop-off on many journeys West.

But how does an early 19th-century stoneware operation stay relevant in the 21st century when the majority of its competition is made overseas at a fraction of the cost? Smith enlisted a team of architects, planners, and landscape architects led by Los Angeles—and New York-based architecture firm wHY to find out.

"All together a year ago, our team did a charrette with Louisville Stoneware to explore ideas," noted wHY principal Kulapat Yantrasast. "Of course we focused on Stoneware, but the goal is the rejuvenation of an entire area—the Paristown Pointe neighborhood. With the master plan that we have, we can offer connections to the larger area."

Smith, Yantrasast, and their team are remaking an entire neighborhood to save a single pottery company. At around 50 acres, Paristown Pointe is one of the city's smallest neighborhoods and comes with major site planning challenges. The triangular area is hemmed in by a channelized creek, elevated rail line, and steep topography. The creek historically spills its banks, inundating the low-lying area.

"It is a joint, or a knuckle, between the downtown grid and the grid that becomes the Highlands, Louisville's most walkable neighborhood," said Charles Cash, principal at Urban 1 and former Louisville city planner. "It's always been a secluded enclave, and this gives [the neighborhood] a chance to be a front door for the community." Because it has been forgotten to history, the area is primed for wHY to give it a distinctly new image.

The cultural district is anchored by a performing arts center, a brewery-restaurant, and Smith's stoneware company. Those three businesses define two blocks along a redesigned Brent Street, which will become a shared street that doubles as a gathering space during special events.

In late November the \$28 million project was awarded preliminary approval for up to \$7.2 million in state tourism tax credits to help fund the district.

Before wHY could begin planning individual components, the team first had

to address complex site issues. "We had to really look at green infrastructure and decide how we're handling all of the stormwater," said Kristin Booker, principal at landscape firm Booker Design Collaborative. "Because we're doing the three developments at the same time, we can think about those elements as a comprehensive system."

A terraced landscape and berms form a bowl around Brent Street to define public spaces and guard against floodwaters. Bioswales and pervious paving help keep stormwater on site.

At Stoneware, Yantrasast is adapting several buildings dating to the 1870s to streamline the pottery factory and visitor experience. "We really wanted to make it into a place that visitors can enjoy," he said. "We moved some of the logistics of the factory to create places people can go to see how the stoneware is made."

wHY's renderings show a green wall marking the complex's new entrance formed by glazing a void between two buildings. An occupiable rooftop plinth connecting old and new unites the factory.

Tying into the industrial heritage of the area, the 50,000-square-foot brewery shoulders up to the freight rail viaduct. "There will be a real factory aspect to that area," Yantrasast said. The production facility will be capable of brewing 60,000 barrels of beer annually alongside its gastropub and rooftop bar.

The district's signature building is the theater, to be operated by the Kentucky Center for the Performing Arts. "It's a 2,000-person, standing-room-only space for 21 to 35 year olds," Smith said, reiterating his desire to widen the audience exposed to Louisville Stoneware. Yantrasast arranged the black-box space with a mezzanine surrounding a multipurpose stage. "You can do everything from a symphony orchestra to a rock band to a variety of other events there," he said.

Yantrasast isn't just designing Smith's cultural hub, he's also helping to give the stoneware a modern look, serving as the company's creative director. "We're working with Kulapat and wHY on upgraded designs," Smith said. "We need new creativity; we need to create the next look and feel. Some people love it, but we don't get a lot of young people walking in the door right now and that's what we need."

BRANDEN KLAYKO



Several 1870's buildings will be refurbished to update Louisville Stoneware's factory complex and visitor center.

COURTESY WHY



REZONED FOR TALL BUILDINGS IN 2004, DOWNTOWN BROOKLYN GETS ITS FIRST TALL TOWERS

HIGH IN BROOKLYN

For 80 years, buildings in Brooklyn followed a local rule: Rise no taller than the Williamsburgh Savings Bank Tower at 1 Hanson Place.

Then, a 2004 rezoning of downtown Brooklyn allowed for taller construction. In 2009, GKV Architects' 51-story, 515-foot-tall Brooklynier broke the height barrier, besting the Williamsburgh Savings Bank Tower by three feet and 14 floors. In 2014, SLCE Architects' 53-story 388 Bridge Street stole the high crown, rising 75 feet above the Brooklynier to become the borough's tallest. SLCE's newest Brooklyn building, the Ava DoBro, tops off at 575 feet to beat its sibling.

The slowly rising bar will be soon be shattered by a spate of tall—possibly supertall—new towers. It is rumored that SHoP will build a 90-story, 1,000-foot-tall residential tower at Fleet Street and Flatbush Avenue. It is confirmed that Kohn Pedersen Fox (KPF) will unleash a 600-foot-tall, approximately 40-story tower at 420 Albee Square. The 400,000-square-foot building will be the first nonresidential high-rise in downtown Brooklyn.

KPF's 600-foot tower will be the first non-residential tower in Downtown Brooklyn.

buildings, the prow-like curve of the facade, visible to travellers coming over the Manhattan Bridge and down Flatbush Avenue, will make a "full gesture to mark the project from those vantage points."

Usually, a tower this size sits on full or half block sites. In Manhattan, this building's floor plate would be 30,000 to 40,000 square feet, though 420 Albee Square's floor plate is 16,000 to 18,000 square feet. "We developed a small floor plate with an off-center core to provide a big floor plate feel," firm principal James von Klemperer explained.

When asked if there was anything particularly Brooklyn about this tower, Gamburg mused on stereotypical Brooklyn design—exposed brick, Edison bulbs, and converted warehouses. He drew a thread between the borough's penchant for the past, its industrial legacy, and the cultural logic of late capitalism. "[We have] moved from a nostalgic idea to what the model for the city will be in the future. The office building achieves a new warehouse typology as a 'warehouse for work.'"

Gamburg sees a reciprocal relationship between the building's success and the success of the street. The frontage on Albee Square (Gold Street), across from the (COOKFOX-designed) retail development City Point, would be a prominent place for the lobby. Yet the lobby is positioned away from Albee Square so it doesn't kill a vital retail strip.

Though Gamburg predicts that KPF's tower will be a centerpiece of the Brooklyn Tech Triangle, he concedes, "great skylines are really the contribution of many players. It's not a load that one building can carry on its own." **AW**



Brooklyn skyline with new towers.

COURTESY KPF



The unusual structure is meant to give a sense of place to a diverse neighborhood.

ANDY DAHL

A NEW SCULPTURAL BUS STOP PUTS A NEGLECTED COMMUNITY ON THE MAP

THE PIN IS MIGHTIER

In East Baltimore, three artists have created a pushpin-on-steroids to put an oft-forgotten community on the map and welcome new residents to the area.

The big red pushpin is the main feature of a bus stop that was erected this fall in the Baltimore Highlands neighborhood.

The oversized pin juts into the sidewalk at an angle, as if it's pinning the shelter to the ground. On the shelter's undulating roof is the Spanish phrase, *estamos aquí* ("We are here"), a nod to the many Spanish-speaking residents who have moved into the area.

"We decided to do the pushpin as a statement about putting our neighborhood on the map," said artist and Baltimore Highlands Neighborhood Association co-president Rachel Timmins, who designed the bus stop.

The pushpin was a reference to the icons used on Google Maps, she said, and the phrase was meant to embrace the neighborhood's diversity.

"We have the most diverse population in Baltimore City but we have a very large Latino population, so we really wanted to highlight that. We want to be inclusive," said Timmins.

Timmins said her rowhouse neighborhood doesn't get the same attention from the city as many other communities and doesn't have many landmarks besides a nearby cemetery.

She said she saw the bus stop as a way to create a new sort of landmark that sends a message about the community and the fact that it's changing and needs more attention.

The giant pushpin is clearly inspired by the work of Claes Oldenburg and the late Coosje van Bruggen, sculptors best known for public art installations featuring large replicas of everyday objects, from a pair of binoculars in southern California to a spoon that becomes a bridge in Minneapolis.

Timmins said she used bright red for the pushpin because it's a powerful, vibrant color. The "pin" is actually a repurposed light pole turned upside down, and the red top is made of a synthetic stucco material.

The shelter itself is a utilitarian structure with metal posts, a wooden bench, and an open space for someone in a wheelchair. Its roof undulates like a fluttering piece of paper that needs to be held down by a pushpin.

Pinning down something that might otherwise scatter to the wind could also be a

metaphor for the community itself.

"This is one of the most heavily used bus stops in the city, but it's also a drug market," Timmins said. "We're hoping that by putting this here, it's a way of reclaiming the space for the community that lives here...The neighborhood has been neglected by the city for so long. This is a way of saying, 'Hey, we matter. Hey, city, pay attention to us.'"

The intersection of Baltimore Street and Highland Avenue was selected as the setting for the artwork, Timmins said, because it's a busy location, serving four city bus routes. From the start, it has gotten heavy use.

As soon as the artists completed their installation, people started gathering under the pushpin shelter to wait for their buses.

"I love it," said Laura Irvizu, who lives nearby.

"Seeing this sign here, it makes us feel like we're a part of the community," she said. "Most of the time, we feel invisible. Seeing this message in Spanish, it feels like someone cares."

The project is a collaboration of the Southeast Community Development Corporation, local residents and artists of the Highlandtown Arts District and Association.

The bus stop design won a \$25,000 PNC Transformative Art Prize for 2015. Timmins collaborated with two other artist-engineers, Kyle Miller and Tim Scofield, to fabricate the shelter, mostly off-site.

Her work has been shown in numerous exhibitions, both nationally and internationally, and in many publications, including *Unexpected Pleasures* from Rizzoli, *Contemporary Jewelry in Perspective* published by Lark Books, and *Jewel Book: International Annual of Contemporary Jewelry Art* published by Stichting Kunstboek.

Miller and Scofield are Baltimore sculptors who collaborated last year with the Madrid design collective Mmmm... to create another sculpture in nearby Highlandtown, a bus stop and pedestrian shelter that consists simply of three letters: B-U-S.

The PNC Transformative Art Prize is a program of the Baltimore Office of Promotion & the Arts, made possible through a partnership with PNC Bank and Baltimore's Housing department. Other funding included \$5,000 from the Baltimore Community Foundation and \$5,000 from Healthy Neighborhoods. **ED GUNTS**



Architect: Skidmore, Owings & Merrill
Structural Engineer: WSP Cantor Seinuk
Photograph: Tex Jernigan

World View

While the world watched, **One World Trade Center** grew in both height and symbolism, its 1,776-foot crystalline form bringing unmatched views back to Lower Manhattan. A redundant structural steel frame, the result of creative collaboration between **Skidmore, Owings & Merrill** and **WSP Cantor Seinuk**, ensures that its safety is as substantial as its stature. Read more about it in **Metals in Construction** online.

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9 **CONDIMENT
ARCHITECTURE**
ALDO CIBIC

Perfect for a table centerpiece, this nine-piece condiment set is made of bone china and features salt and pepper shakers, a vase, a toothpick holder, three ramekins, a pitcher, and a tray. \$80

momastore.org

10 **AN IGLOO ON
THE MOON**
CIRCA PRESS

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circapress.net

11 **PLANK SCARF**
SAM JACOB
STUDIO

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samjacob.com

12 **GRID X LINE**
STILL ROOM

The design of this foil-stamped stationary set includes a one-inch grid and two line weights. Grid x Line is available in six eye-catching foil colors and two paper types. \$5.50-\$9

gridbyline.com

13 **PARK PLATE
COLLECTION**
NOTNEUTRAL

The National Mall in Washington, D.C., makes its table-side debut in this collection of plates, which includes images of Lincoln Memorial, Tidal Basin, Museum Core, and Capitol Hill. Individual: \$50; Set: \$180

notneutral.com

14 **WHITE BRASS
JEWELRY
COLLECTION**
MARMOL RADZINER

Designed by Marmol Radziner Chief Jewelry Designer Robin Cottle, this fashion-forward jewelry line includes lightweight rings, three wrist cuffs, and earrings. \$125 and up

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15 **CERAMIC BOWLS
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vipp.com

16 **LIVESCRIBE
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Moleskine partnered with Livescribe to create a high-tech notebook that turns handwritten notes into digital documents. The notebook works with Livescribe smartpens and the Livescribe+ app. \$30

moleskine.com

THE ARCHITECT'S NEWSPAPER DECEMBER 9, 2015



IN HIGHLAND PARK, ILLINOIS, ARCHITECT PETER NICHOLAS TINKERS WITH A DESIGN FOR WARM CLIMATES

HIGHLAND DESIGN

A four-pack of modernist homes with overtures toward Los Angeles's Case Study Houses is planned for downtown Highland Park, Illinois. The deep references to the revered midcentury architectural showcase are right in the project name—Case Study Houses 2111.

"Case Study was an experiment in materials and economy," said project architect and co-developer Peter Nicholas, founder and president of Nicholas Design Collaborative. "We have less of the economy side, but the project aligns in that it's a new look at the old problem of private versus social space."

What results is an adventurous aesthetic offshoot without any grand illusion of setting the region aflame with a new design-build paradigm.

Highland Park is no stranger to modernism, with influential works by the likes of Frank Lloyd Wright and Stanley Tigerman. But the look and orientation of these designs are without a local precursor.

The concept molds a modest site into a four-home compound with a shared auto court and perforated eight-foot garden walls wrapping each brick and stucco cube dwelling. It's an enclave, not one house on a lot next to another house on a lot.

The auto court is narrow like an Old World private drive and cobbled like a piazza. Homes are built to the site line, and the public-private interplay at the center is echoed in the indoor-outdoor flow of living space within each set of garden walls. The courtyards and patios

are "rooms" to their designer's mind.

"Chicagoans tend to put objects in the middle of lots without considering the links between indoor and outdoor. I've always tried to work with the whole site," Nicholas said.

Nicholas puts a lot of California in his work, even though he mostly designs for the Upper Midwest. "Out in L.A. you throw up some sticks and glass and you're good to go," he said. "Our climate demands we build better as a rule, so it's not too much of a stretch to incorporate a variety of outdoor spaces that, while used seasonally, are nice to look at year round." These spaces interface with thermopane low-E glass walls and open cell spray foam insulation does well to seal the exterior.

The individual three- and four-bedroom houses are approximately 3,400 square feet with another 1,200 square feet of private outdoor space designed around circulation and sightlines. Floor-to-ceiling glass is framed in zinc and the forecourt, Nicholas's favorite space, remains in full view from anywhere on

the main floor. Checkered stone pavers from the auto court overflow into the enclosed patios, an avenue for community only when you're in the mood.

The project skated through public review and should break ground in early spring with staggered completion 10 to 15 months later. They are for sale starting at \$1.65 million.

IAN SPULA



MILWAUKEE ART MUSEUM RECEIVES \$34 MILLION UPDATE

Old Museum, New Tricks

One of the oldest art institutions in the United States has just been given a makeover. After nearly six years of planning and two years of reconstruction, the reopened 125-year-old Milwaukee Art Museum has been completely remodeled and reconfigured. New and reorganized galleries, a reopened entrance, and closer connection to Lake Michigan completely change the museum experience. Most recognizable

for its Santiago Calatrava-designed Quadracci Pavilion, which opened in 2001, the museum also boasts a 1975 David Kahler wing and the 1957 Eero Saarinen War Memorial Center. The remodel focused on the two older structures.

Included is a new 20,000-square-foot addition, informally referred to as the "East End," designed by the Milwaukee office of Minneapolis-

based Hammel, Green and Abrahamson. Clad in copper and zinc panels, the addition extends the roof top terrace, on which Saarinen's War Memorial sits nearly on the edge of Lake Michigan. From its cantilevered upper level, the interior includes floor to ceiling windows that provide an uninterrupted shoreless view of the lake immediately below. This relationship to the lake was lost when the Calatrava wing was added, and the windows of east facade of the Kahler wing were removed. Along with reintroducing a lakeside entrance—also lost at that time—the all-glass lower level

includes a small-plate cafe just steps off of the lakefront walking path.

"We wanted to fundamentally change the experience," remarked museum director Daniel Keegan at a press conference before the opening. "We have turned the museum on its head." While maintaining much of the exposed concrete work of the Kahler building, nearly every gallery wall in the museum was repositioned and every piece of art rehung. The new configuration allowed for 1,000 new works to be put on display, upping the number of overall presented works to 2,500. The design untangles the

circulation of the formerly labyrinthine space and created new galleries for Photographic and Media Arts and 20th and 21st century design out of former administration offices. The result is a museum that is hardly recognizable to anyone that has visited in the past.

Like so many other Rust Belt cities, Milwaukee is in the process of reinvention. Considering the \$34 million spent on this new investment in the museum, it would seem that Milwaukee is placing its bets on architecture and the arts as a way to attract tourists, as well as locals, to its downtown. **MM**



EXPERIMENTAL ARCHITECTURE AND ART FIND A HOME ON REMOTE RANCH LAND.

Experimental venues dot the plains, including Ensamble Studio's forthcoming Domo (shown).

TOP: ALBAN BASSUET; BOTTOM: COURTESY ENSEMBLE STUDIO

MONTANA BRAINSTORM

Montana has long been mythologized for its wide-open spaces and stunning vistas. Starting this summer, one of its most remote corners will be home to a unique cultural

venue: the Tippet Rise Art Center. Founded by artists-philanthropists Cathy and Peter Halstead, the facility is located on an 11,500 acre working cattle ranch between

Billings and Bozeman, two hours north of Yellowstone National Park. It will merge classical music, art, and architecture with scattered performance venues and even more widely scattered art pieces. Think Storm King meets Red Rocks Amphitheater, but further from civilization than both.

"There was nothing. Nothing at all. No roads, no water, no power. We had to think about everything from scratch," explained the center's director, Alan Bassuet, who started working on the project as an acoustical engineer for Arup and signed on full time as the process continued. The center, pursuing LEED Platinum certification, will obtain all of its energy through a solar array and geothermal power, and visitors will be shuttled around the immense property in electric vehicles.

The first structure visitors will encounter will be the Olivier Barn, a 150-seat indoor performance space and visitor center that's being designed by Bassuet along with Gunnstock Timber Frames. The timber framed, Cor-ten steel-clad structure, which has a pitched roof, is a less radical welcome piece than its counterparts further away, resembling many of the region's local barns. Bassuet described the design as "true rustic." He noted: "Everything is monochromatic in Montana. It's either all white from snow, all green in spring, or all gray on flatter days."

Moving past the barn, visitors can attend an outdoor performance at the Tiara, a recently-completed 100-seat facility designed by Bassuet consisting of a plywood acoustical shell that reflects sounds from its corners, leaving the rest open to views of the rolling hillsides around it. (And limiting exposure to the area's immense wind gusts.)

The space's ambitious art pieces, separated by miles of emptiness, will include a series of gateways, markers, and roadside shelters by several designers. The most notable have to be those by Brookline, Massachusetts-based Ensamble Studio, which literally use the earth as a mold for its raw concrete, earth, and stone mixed structures that rise from the ground like pieces of geology. Their two 150-foot-tall, arch-shaped *portas*, which act as jagged monuments and temporary shelters, will be tilted up like warehouse walls after being cast in the ground below. *Domo*, an even larger structure, will be cast on mounds of earth, which will be removed after the process is complete.

"How can the architecture act as landscape and not be in conflict with it?" asked Ensamble Studio principal Antón García-Abril, who described the structures as "quite alive." The firm has created similar installations before, but nothing close to this scale.

Other outsized artworks will include Patrick Dougherty's *Daydreams*, a tangle of willow branches wrapped around a frontier-period schoolhouse; Mark di Suvero's monumental steel *Beethoven's Quartet and Proverb*, which can be played with hammers like musical instruments or move like a pendulum or a metronome; and Stephen Talasnik's *Satellites*, which consist of nomadic wooden compositions poetically dotting the landscape.

"If people think 'I have to go here before I die' then we will have succeeded," said Basuett of the undertaking. "We're trying to get away from the walls of the concert hall and the museum." Many, many miles away.

SAM LUBELL

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THE FRANK LLOYD WRIGHT FOUNDATION ARCHIVES, MOMA, AVERY ARCHITECTURAL & FINE ARTS LIBRARY AT COLUMBIA UNIVERSITY



Left: An aerial shot of Frank Lloyd Wright's Taliesin West circa 1950; Above: The drafting room circa 1940.

MASTER PLAN FOR TALIESIN WEST PRESERVES FRANK LLOYD WRIGHT'S HOME AND SCHOOL IN THE ARIZONA DESERT

DO THE WRIGHT THING

"The design of Taliesin West is ad hoc, yet fully master planned in every way," said T. Gunny Harboe, principal at Chicago-based Harboe Architects, underscoring the complexity of preserving a structure as protean and contextual as Taliesin West, where building began in 1937 and never stopped. "It is a construction of 80,000 square feet under one roof, and yet is totally integrated with the landscape that surrounds it. The landscape comes into the building, goes out of the building, and is even within the buildings."

Two years ago, the Frank Lloyd Wright Foundation commissioned Harboe Architects to create a master plan for the preservation of Wright's

school and home in Scottsdale, Arizona.

The recently completed, 740-page plan outlines strategies to preserve Taliesin West, a structure that Wright and his disciples modified many times over the years without presenting a false sense of history. The plan presents an approach to conserving deteriorating materials, preserving existing spaces, restoring views of the landscape, and supporting Taliesin West as a tourist site, education center, and foundation headquarters.

"One of the real challenges," Harboe said, "was that this place was a seasonal camp. When Wright would arrive each fall, he would start

messing with things." Wright would have one of his "go-to boys" redo a window, or whole rooms. The changes were mostly unphotographed and undocumented.

The plan has four primary objectives: identify what needs to be restored or preserved, and why; determine intensity of preservation for different components of the site (and preservation Plan B's, if adequate resources are unavailable); estimate the cost; and determine what needs care immediately. Bridgeton, New Jersey-based engineers Watson & Henry Associates and the Philadelphia office of historic preservation firm Building Conservation Associates collaborated with Harboe on the plan.

To see how Taliesin West evolved, the team consulted over 6,000 photographs and construction documents at Columbia University's Avery Architectural & Fine Arts Library. They wanted to get a sense of the

materials and textures that finished art photos don't depict.

Through site surveys, the team pieced together what had been constructed (or reconstructed) and when. The building of Taliesin West can be separated into four periods: the 1937 groundbreaking and the construction of the core campus (through 1945), a major postwar expansion to accommodate more students (1946 to 1959, the year Wright died), after Wright's death (1960 to 1985), and when the foundation's offices were added (1986–2014). Harboe consulted visitor services (the site attracts 100,000 architecture enthusiasts per year), the school on site, and "legacy groups," students who were at Taliesin West with Wright, to gain insight into how the space was shaped over time.

Harboe's team used results from the site survey and the interviews to divide the property into four zones: the first designates areas of crucial significance, mostly built during Wright's lifetime, while zone four

comprises areas of "minor significance."

The zone one drafting studio is one of the first buildings the preservation team will work on. The roof of the drafting studio, for example, was originally made of canvas. In the mid 1960s, the canvas was replaced by fiberglass. In the mid-1990s, the fiberglass roof was replaced by acrylic. Work will repair the leaky roof leaks, stabilize wood beams, and repair desert masonry. They will also remove excess vegetation and masonry to restore views of the surrounding mountains.

Originally, the buildings were more open to the landscape. Rooms were designed for passive cooling, while shades controlled ventilation and sun shading. In the 1950s, glass enclosures created a fixed envelope that allowed for indoor climate control in the 1960s. However, Harboe noted that preservation may entail the removal of some contemporary comforts—like air conditioning—to restore the environmentally responsive original design. **AW**

SUNSET PARK'S SOUTH BROOKLYN MARINE TERMINAL TO BE REACTIVATED

THE FEW, THE PORT, THE MARINE



COURTESY NYCEDC

The South Brooklyn Marine Terminal (SBMT) is now up for grabs. On Thursday, November 5, Maria Torres-Springer, head of the city's

Economic Development Corporation (EDC), announced that the agency is seeking bidders for a 39-year lease on the currently unused

waterfront site in Sunset Park.

"The 72-acre South Brooklyn Marine Terminal is the only maritime site in Brooklyn, Queens, and Long Island with direct access to rail, making it a vital component of the city's manufacturing and waterfront infrastructure and a location primed to open waterfront access to businesses throughout New York City," Torres-Springer told AN.

The reactivation of the port is in line with the city's 197-A plan and the 2009 Sunset Park Waterfront Vision Plan, which looks for ways to update the area's "antiquated industrial infrastructure and develop Sunset Park into a 21st century model for diverse, dense and environmentally-sustainable industry."

Earlier this year, a scuffle between

Mayor Bill de Blasio and the City Council—specifically councilman Carlos Menchaca who reportedly lost his place as co-chairman in the Brooklyn Democratic Party as a result—nearly killed the proposal to revive the terminal. Adjustments, such as cutting down the original 50-year lease and agreeing to redirect five percent of the site's rental revenue to a community fund, allowed the groups to reach a compromise and move forward.

New York City's economic health is reliant on transporting goods and, according to the EDC, efficiencies of scale are crucial due to the large size of the port and metro region. In 2014, the Port generated over \$21.2 billion in personal income and \$53.5 billion in business income. Due to the

SBMT's easy access to rail, the city expects that even as activity grows, moving cargo directly from barges to trains can reduce traffic congestion. One barge can hold the equivalent of up to 58 trailer trucks and one rail car can hold the equivalent of up to four trucks. Shifting cargo to a barge and rail system also comes with environmental benefits. According to the EDC, one gallon of fuel can move one ton of cargo 514 miles by boat and 450 miles by train, compared to 59 miles by truck—statistics that factor into the city's sustainability agenda as well.

The EDC will be releasing a Request for Proposals in the upcoming weeks and subsequent time lines will depend on the tenant and negotiations. **OM**



With a sunlit atrium at the heart of Ellwood's former Xerox HQ, SOM hopes to attract creative office tenants.

COURTESY SOM

SOM PLANS TO UPDATE VINTAGE CRAIG ELLWOOD

OFFICE PARK'D

Much has been written about the changing nature of workplace. In the last decade, cubicles have been banished, warehouses converted, and foosball tables over-referenced. But what to do with the office buildings that once housed the man in the gray wool suit? A recent design by SOM's Los Angeles office reinvents Craig Ellwood's tailored office building at 777 Aviation Boulevard, converting the late 1960s steel and glass structure that once was Xerox's headquarters (previously Scientific Data Systems) into a multi-tenant campus that appeals to El Segundo's ever-expanding tech set. Suits out, bike racks in.

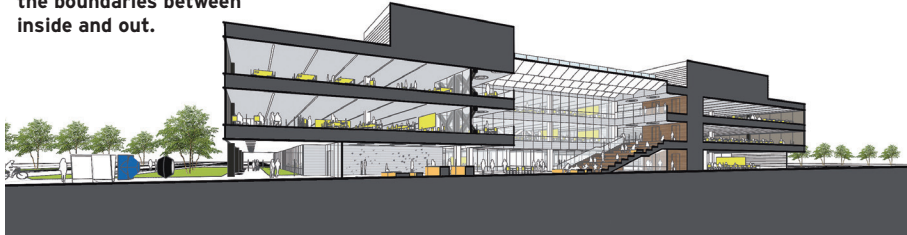
Clients Embarcadero Capital Partners and Westbrook Partners tasked the architects with bringing daylight into the three-story, 310,000-square-foot building without losing leasable square footage on each of the 103,000-square-foot floor plates. Carlos Madrid, the project designer at SOM, described the firm's approach as a counterpoint to Ellwood's buttoned up design. "It's Mies van der Rohe and California Modernism together,"

he explained, emphasizing the desire to blur the boundaries between indoors and outdoors.

To get light deep into the heart of the structure, the team's proposal shows an enlarged atrium. Sawtooth skylights will pour light across a new 40-foot-wide stadium stair (for hanging out or assemblies) and into the surrounding offices, which have windows that look into the space. There are plans for new interior and exterior balconies on the second and third floors plus amenities that are now typical for creative offices: a cafe, a gym (with showers and lockers), and a bike rental program. Finishes will complement and contrast Ellwood's bronzed steel.

Expected to be complete in 2017, perhaps the most striking update to Ellwood's structure will happen outside the building itself with the development of a campus-like landscape. "This type of classic office building is quite passive—it just sits in its parking lot," noted Madrid. "We are collaborating with the landscape architects to create a design that activates the whole site." SOM is working with Culver City-based LRM Landscape Architecture on the design. George Sugarman's brightly painted aluminum sculptures (created for Xerox in 1969) will remain, while additions include outdoor work spaces, fire pits, and even a dog park. **MIMI ZEIGER**

The scheme intends to blur the boundaries between inside and out.



Bright white finishes eliminate the ghosts of corporate interiors past.



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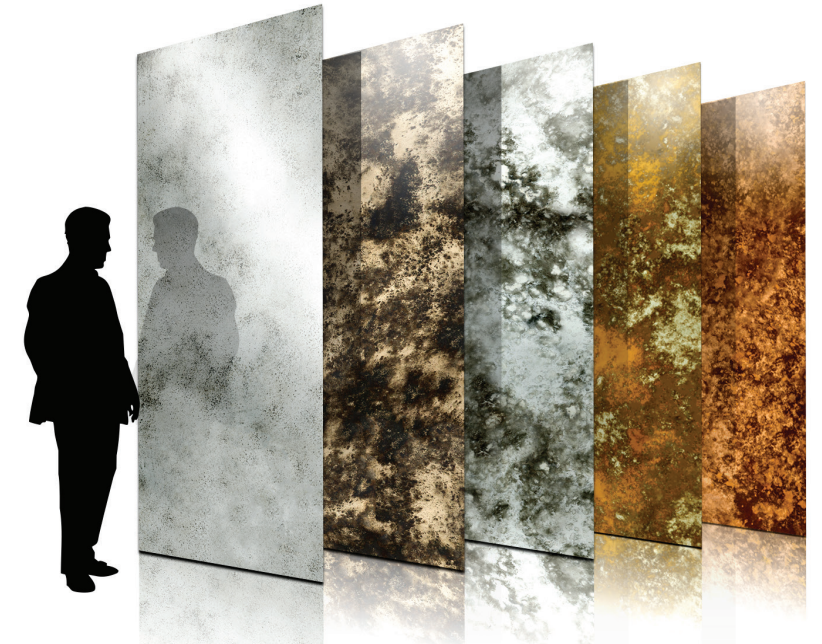
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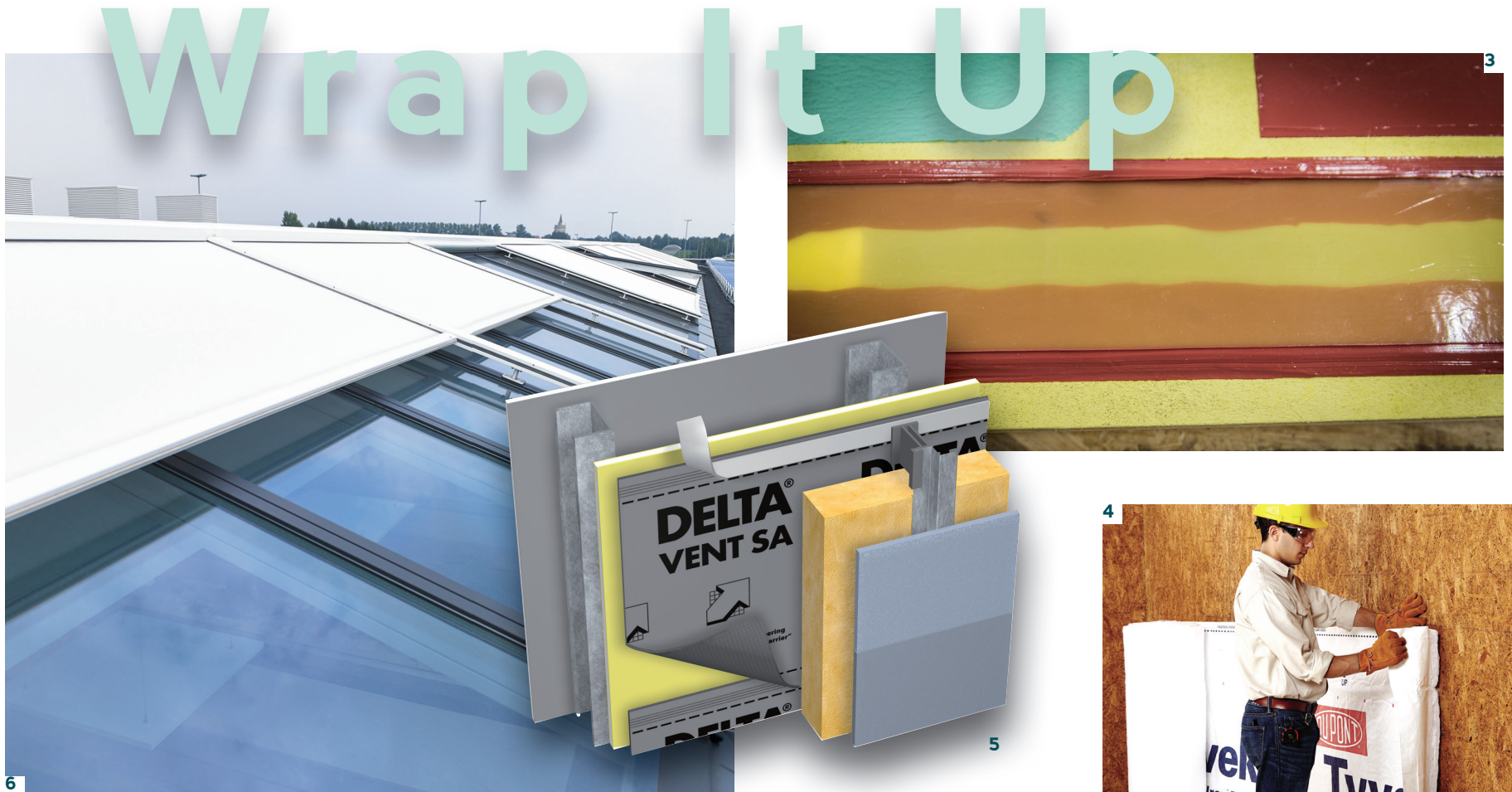
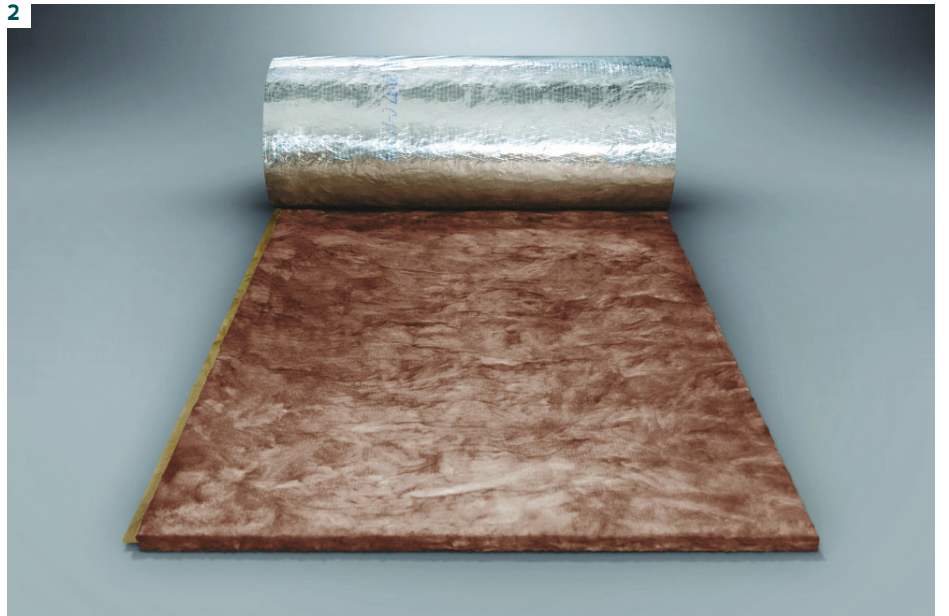
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COURTESY RESPECTIVE MANUFACTURERS

ANOTHER TECH CHAPTER FOR SAN FRANCISCO'S HISTORIC SOUTH PARK

PARKLIFE

San Francisco's South Park has long been considered the heart of the city's tech revolution. When the federal government passed the Telecommunications Act in 1996, freaks and geeks spilled out of long-forgotten Internet startups to celebrate in South of Market's 550-foot-long oval green space. Now, a redesign of the park by San Francisco-based Fletcher Studio proves a model for bringing together landscape and digital design.

Dating back to the 1850s, South Park was developed as a private green encircled by residences following an archetypal English design. Although lore says that a windmill pumped water to the surrounding houses, with the exception of the oval curb, none of the original structure remains. Fletcher Studio's scheme features winding paths, seating,

and a custom play structure that honors the British origin story. "The design is a meander, a recreation of the picturesque which started in England," said designer David Fletcher. "It's about moving through the space and creating framed views."

The South Park Improvement Association, a neighborhood nonprofit organization led by architect Toby Levy, developed a short list of designers and raised funds to commission Fletcher Studio to develop a master plan. Initial designs led to community meetings and discussions with the city, eventually resulting in funding from the San Francisco Parks Alliance and a million dollar San Francisco Recreation and Parks bond allocation in 2012. The total cost of construction is estimated at \$2.8 million. Groundbreaking took place in early November and construction is expected to finish summer 2016.

Fletcher addressed the pragmatics of long-term maintenance and ADA accessibility with a simple design: A single path made out of cast in place concrete "planks" winds across

the park, widening into small seating areas around the curves. Low concrete walls thicken to make small stages or informal benches. "It looks like a bone field—an articulated skeleton," he explained of the vertebrae-shaped forms. Once constructed, sod and variegated native and nonnative plantings will create a drought tolerant landscape.

Central to the scheme is a custom play structure designed by Fletcher Studio and built by Berliner and Miracle Play Systems. According to Fletcher, it is a perfect geometry in plan, but things get wild in the third dimension. Renderings show roller-coastering steel tubes jutting from the earth and supporting play nets and swings. He admits that at \$80,000, the play structure costs close to three times more than an off-the-shelf version. Yet he believes it was critical to getting the community engaged with the design process and also helped raise capital. "If you come up with a custom design that people are excited about and it is unique part of the place, people come up with the



funding," he noted.

The whole park design was generated in Grasshopper and the firm used a responsive 3-D model throughout the process. Although Fletcher considers the design an analog process, his team retroactively built a parametric model of the park in order to test circulation flows and relationships to crosswalks and existing trees. The firm is also using video game engine and 3-D software to visualize the experience of moving through the park. "The days of laboring over a single image are over," he explained. "It's our fantasy to go to a community meeting and put on a headset."

MIMI ZEIGER



COURTESY FLETCHER STUDIO



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COURTESY BARBARA KNECHT

E. Perry Winston, 1945–2015

Perry Winston's Thanksgiving dinner special was a satirical political aphorism artfully spelled out in mini marshmallows on a bed of mashed sweet potatoes. Whether it was a construction detail or the state of the world, Perry was committed to getting it right.

I met Perry Winston in 1984 when he was living in San Francisco, shortly after his son, Ali, was born, and I was teaching with his wife, Zeynep Çelik. From then

on, our lives were intertwined personally and professionally. Perry was working for Mission Housing, an activist housing and community development organization centered in the (pre-gentrification) Mission District of San Francisco, a neighborhood largely populated by Latinos. A perfect fit for Perry's sensibilities, skills, and Spanish fluency.

Before moving to San Francisco in 1979, Perry lived in Houston where he received his M.Arch from Rice University and met Zeynep. He grew up primarily in Baltimore, and graduated from Harvard in 1967. He spent four years in the Peace Corps in Guarenas, Venezuela, working with the city engineer on infrastructure and building projects, and on an adult literacy program with a squatter community.

Mission Housing was a great fit, but after seven years of housing-rehab work that produced 350 units of housing, Perry moved to New York where Zeynep had a teaching appointment. While I had the impression that Perry was moving with some reluctance, there was never a single complaint from him. Not his style—ever. Never reticent to speak, Perry was the one with the incisive comment that silenced excessive chatter. Perry went to work with Levenson Meltzer Neuringer, one of the few architects focused on low-income housing. He and Zeynep gathered interesting people around their dinner table, where spirited debates flowed along with wine and delicious food. Always the provocateur, Perry brought a wealth of detail—historical, political, architectural—to every conversation.

From 1990 until 2007, Perry was the Architectural Director at PICCED (now

Pratt Center for Community Development), the nonprofit architecture, planning, and community design center based at Pratt University. For 17 years, Perry made friends and admirers, and built housing, community centers, educational facilities, parks, and an early green roof. He was a cofounder of and technical advisor to the East New York Farms, long before urban agriculture was on anyone else's lips. Every one of us who worked with him has a recollection of his tenacity, integrity, and ethical compass: salvaging beams in a renovation project; raising funds to preserve windows with historic merit; holding the ENYF! Planning Group together until the Farms were self-sufficient; making sure contractors were getting construction work on equal terms; doing the work—whatever it was—to make sure each project was the best that it could be. Ana Aguirre of United Community Centers, described him this way: "I knew Perry for many years, when we were part of East New York Planning Steering Committee. He was so dedicated that he even took care of writing the minutes of every single meeting. He was a man with such integrity. He was humble, with profound social consciousness. A great man."

At the time of his death, Perry was working in the architectural practice of Magnusson Architecture and Planning (MAP), bringing a much-appreciated wealth of experience to the firm's housing work. He was the "senior statesman" with many projects and hundreds of building details behind him. His longtime construction management collaborator at Pratt, Bill Riley, recalled, "Perry and I were a great team and we had a lot of fun. He was

a practical architect, a stickler for details—everything he designed could be built. Together we saw a lot of change. When we started one project on a block in Brooklyn, we saw dealers and drugs; two years later it was kids and playgrounds." His skills and intentions were a powerful combination.

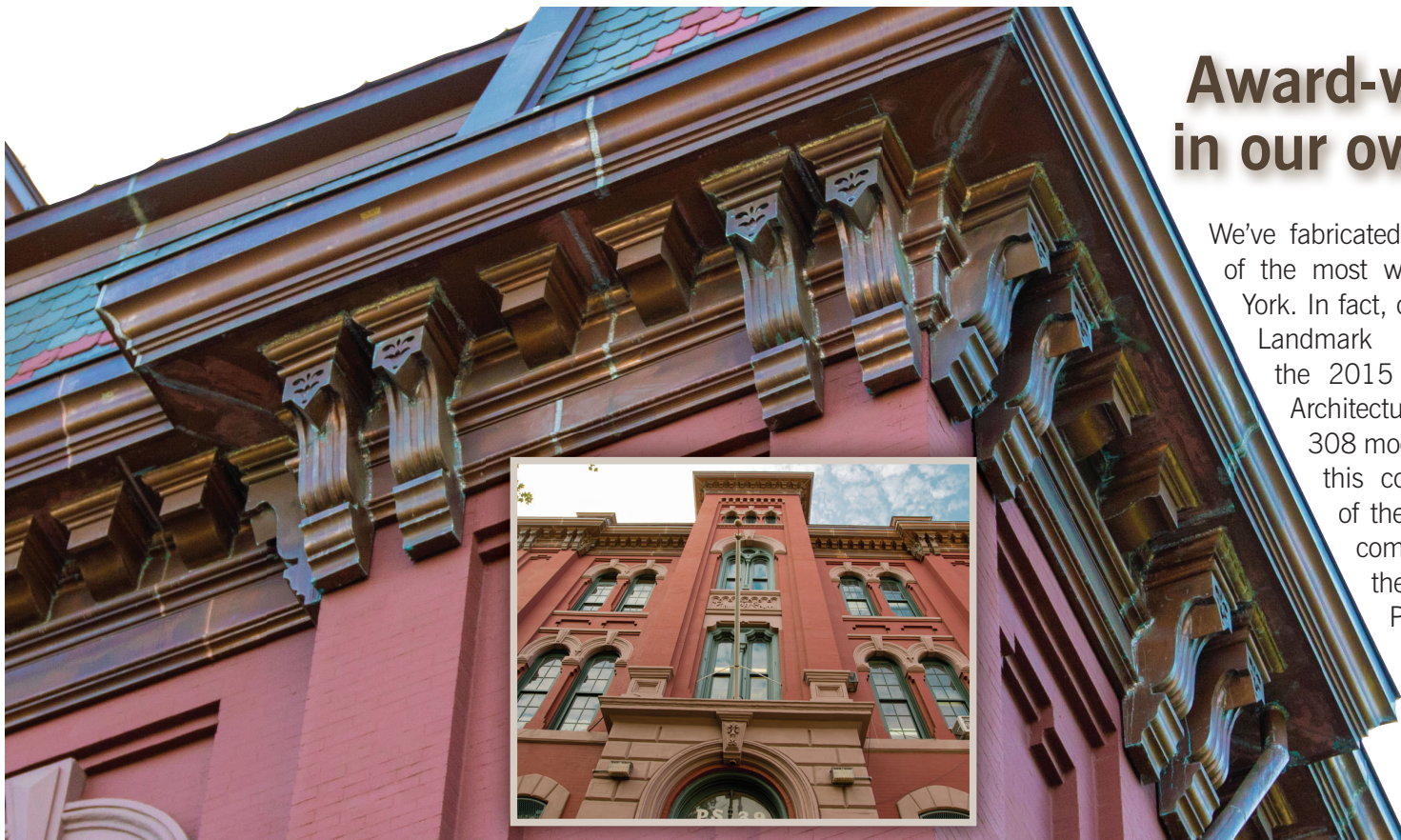
Perry won awards for his architectural work from preservation organizations, Architects/Designers/Planners for Social Responsibility (ADPSR), and other organizations. And he was accomplished in many other ways. His documentary film, *Bordersville*, about a Houston neighborhood's efforts to get running water and survive suburban sprawl also won awards, including a Special Gold Award at the Houston International Film Festival. Perry was a serious scholar, an excellent writer, and a natural teacher. He wrote for journals, taught design and professional practice at Pratt and The New School, took students abroad and into neighborhoods of New York. In his writing, there will remain some of the best examples of the humor that he exhibited as seriously as his scholarship. His annual New Year's letters were a pithy commentary on the previous year's political doings, riddled with facts and as tightly woven as a jigsaw puzzle. In each one-page letter, Perry Winston had you rethinking everything you thought you knew about the closing year. Thank you, Perry, you made me think.

BARBARA KNECHT

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ARCHIMANIA



When Memphis-based architects Archimania set out to create a house for a former NBA basketball player, it wasn't his height that was the biggest design challenge. It was his massive, nationally recognized collection of African American art.

Before he was married or had a family, the player had bought an unremarkable house in a typical Memphis neighborhood.

Years later, he hired local firm Archimania to renovate the structure to better accommodate his family and showcase his art, while sticking to a budget. This led the designers to a tactical solution: Rather than renovate the house, they would choose small spots to intervene with "insertions" that would be an entirely different color and material palette than the rest

of the house.

This meant focusing on five areas—the entry, master bathroom, kitchen, hangout space, and living room—that would have the biggest impact on the house. While this concept seems simple, the execution was actually surprisingly difficult. "There was an awful lot of strange detailing in the house," architect Kayce Williford told *AN*.



COURTESY ARCHIMANIA

A dark walnut "wrapper" snakes up the stairs and through the renovated living spaces, creating a contrast with the white walls, which are meant for displaying artwork. Above left, a "hangout space" was created from the attic, complete with built-in furniture and colorful upholstery.

"There were a lot of 45-degree walls in the plan and we weren't sure if those were structural or not. It took a little time to figure out what we could leave or what we could keep."

First, they carved a multiuse room, dubbed the hangout space, from the attic above the garage by playing off of the existing angled roof to create built-in seating along the perimeter. An orange space to the side is used as an office. Cut off from the rest of the home, the colorful area is meant to be less about the art and more about the family.

In the house's main volume, Archimania took the existing stair and wrapped it—along with the railings—in walnut to make it sculptural and give it more weight in the space. The walnut treatment continues up to the other renovated spaces, the kitchen, and the master bathroom. "We got rid of much of the trim and details," said Williford. "It was a challenge to

figure out which columns and trimwork were essential and what we could remove."

In the kitchen, the walnut paneling turns into similarly treated millwork. White glass subway tile and a white quartz countertop, backsplash, and overhead add a sense of lightness and create contrast with the polished laminate millwork.

Contrasting walnut and white is a theme throughout the house. While the walnut denotes what has been refurbished for the livability of the home, the white walls act as gallery display space. "Because the NBA player has so much art, it is hard for him to not put up art everywhere," explained Williford. "The architecture is a diagram of where pieces might go. It created notions of where he might want to frame the art and on which walls." **MATT SHAW**

COTTAGES AT HICKORY CROSSING



ARK ON NOAH STREET



CONGO STREET



RAPIDO



COURTESY bcWORKSHOP

BuildingcommunityWORKSHOP (bcWORKSHOP) is a non-profit, community-oriented design practice with offices in Dallas, Houston, and Brownsville, Texas. Helmed by founder Brent Brown, bcWORKSHOP seeks to improve the livability and viability of communities through the practice of thoughtful design. Working across scales and outside of the traditional boundaries of architecture, bcWORKSHOP is pushing the limits of what it means to be a contemporary architecture practice servicing a community. Their work goes beyond building to include elements of mapping, landscape and urban planning, filmography, community organizing, and marketing. Managing director Thor Erickson elucidated their approach, “We try to operate at multiple scales, from the entire city down to one neighborhood. Within that one neighborhood, we create

a platform to go in and do some activating vacancy work, working with the residents to understand their needs and what they want from their community. That is how some of our housing projects and planning projects get started.” Each element of the practice has grown out of a certain need that was unaddressed or a problem that needed solving, lending the studio a degree of hands-on experience and unrivaled credibility within the communities where they operate. “I think community-oriented design is only going to grow,” said Brown. “Right now the questions are: Is it a specialty? Is it a credential subset like LEED, or is it a market segment? You do hospitals, you do schools, and you do public interest design. I completely reject that. I believe that every architect should ethically perform within the public interest.” **NICK CECCHI**

COTTAGES AT HICKORY CROSSING DALLAS, TX

The Cottages at Hickory Crossing are representative of bcWORKSHOP's ability to be sensitive to user and community needs while still delivering good design. Currently under construction, the project is intended to provide permanent housing for 50 chronically homeless residents. The houses are 430-square-foot one-bedroom homes oriented around a central green space and clustered into what Erickson described as “micro-neighborhoods.” “The plan was very thoughtfully crafted with many key partners here. This was a unique project because our client here was the homeless population who was brought into the community meetings early so that we could understand not only their immediate physical needs of housing, but what types of spaces would work in that situation,” Erickson said. The project not only addresses the immediate habitation needs of these homeless citizens, but provides a model for sustainable living by maximizing open space and incorporating sustainable technologies into the project while providing a viable return on investment.

CONGO STREET DALLAS, TX

One of bcWORKSHOP's first projects and an ad-hoc prototype for much of the firm's later work, Congo Street Initiative was completed over a period of five years. Like many of bcWORKSHOP's projects, it grew into an extensive planning and engagement strategy for the neighborhood at large. The project originated as way for five families to rebuild their homes on a street that had been slated for removal without any of the residents being displaced during construction. bcWORKSHOP created a plan which would see each family move in-turn to a newly built “Holding House” that they could temporarily inhabit while their family home was rebuilt. This approach allowed each family to retain residency on their street while engaging with the design and construction of their new home. After this initial phase, the project grew into the first implementation in Dallas of a “Green Street” sustainable urban infrastructure. Congo Street was transformed by reducing street width to minimize impervious paving, providing integrated stormwater retention, bioremediation, shared landscaping, and design strategies to encourage community interaction.

ARK ON NOAH STREET DALLAS, TX

The Ark on Noah Street is a powerful example of the synthesis between the different scales of practice at which bcWORKSHOP operates. Arising from the mapping, planning, and community organizing exercises, bcWORKSHOP performs under their POP (People, Organizing, Place) initiatives, the Ark provides a locus for community engagement and an idea exchange in order to activate a traditionally underserved area. The Ark is a physical manifestation of bcWORKSHOP's collaboration with the Dallas CityDesign Studio on Activating Vacancy, an art and design initiative for the Tenth Street Historic District in Dallas. Composed of reclaimed and salvaged materials built around a shipping container, the Ark debuted as a temporary gallery of community art. The project will be stored and re-assembled for a yearly festival celebrating the neighborhood and its institutions.

RAPIDO CAMERON COUNTY, TX

Rapido represents the most ambitious and far-reaching initiative the bcWORKSHOP has undertaken to date. A holistic approach to responding to natural disasters, Rapido presents a comprehensive framework integrating key components of rebuilding after a disaster. Starting with what Brown calls a ‘temp-to-perm’ model, the initiative seeks to enable temporary shelter to form the core of permanent housing. This core concept is buttressed by community outreach, case management, labor recruitment, and resource deployment, and works with federal and local agencies to facilitate resource allocation and recovery. This initiative is perhaps the most complete expression of what bcWORKSHOP seeks to accomplish through their work: Exhibiting a level of design thinking that goes beyond aesthetics and infrastructure to address human needs through superior problem solving.



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control4.com

6 MATCH D1MP AND MATCH D2MP Luxul

Manage light settings and monitor energy consumption with these two metered smart switches. MATCH D1MP works with LED driver dimmers with phase dimming, while MATCH D2MP is compatible with LED driver dimmers with 0-10V dimming. Both switches feature a 120V/240V power supply and are operated via tablet or smartphone.

matchlux.com

CREATE WITH CARVART

C1 COLLECTION



Our C1 Collection of twelve exclusive etched architectural glass patterns offers refined solutions for walls, partitions and surfaces. Named for Brooklyn neighborhoods near **CARVART**'s urban beginnings — the C1 Collection's patterns propel a dynamic flow for any design application. Express your creativity and choose from 25 standard colors, varying transparent and reflective views plus flexible pattern scales.

3RD ANNUAL BEST OF DESIGN AWARDS

Jury

Amale Andraos
Dean, Columbia Graduate School of
Architecture, Planning and Preservation

Nicholas Koster
Project Manager, Snøhetta

Chee Perlman
Editor/Curator, Chee Company, Inc.

Ana Garcia Puyol
Computational Designer,
Thornton Tomasetti

Ali Tayar
Founder, Parallel Design Partnership

Terence Riley
Founding Partner, Keenen/Riley

Mimi Zeiger
West Coast Editor,
The Architect's Newspaper



BUILDING OF THE YEAR: EAST

Whitney Museum of American Art
Architect: Renzo Piano Building Workshop in
collaboration with Cooper, Robertson & Partners
Location: New York



Located on Gansevoort Street in the Meatpacking District, the new Whitney Museum of American Art is at the epicenter of New York's newest cultural district. Clad in pale blue-gray steel panels, the nine-story, powerfully asymmetric building responds to its low-rise neighbors with a series of linked terraces that step

back from the adjacent High Line. Next to the Hudson River, the design anticipates the effects of climate change and protects the museum from storm surges and rising water levels with a combination of integrated flood gates, protection at all possible infiltration points, and temporary deployable barricades.



BUILDING OF THE YEAR: MIDWEST

**Chicago Public Library,
Chinatown Branch**
**Architects: Skidmore, Owings &
Merrill and Wight & Company**
Location: Chicago

The Chinatown Branch Library provides a much-needed public gathering place geared toward inclusive community activities and technology-based learning. Exterior vertical shading fins juxtapose an ultra-transparent, high-performance glass curtain wall that maximizes visibility. The building's south-facing entrance and softened triangular shape reference Feng Shui design principles and resonate with the community's values. All spaces connect to a central atrium based on a traditional Chinese courtyard plan. To ensure maximum flexibility, there are very few enclosed spaces. A colorful mural, done in marker and paint by artist CJ Hungerman, captures the neighborhood's history and focuses the space.



“The Chicago Public Library Chinatown Branch is relevant to the community and has great architectural execution—by far the best in the category.”

—Nick Koster, Snøhetta



BUILDING OF THE YEAR: WEST

Chu Hall - Solar Energy Research Center
Architect: SmithGroupJJR
Location: Berkeley, CA



Located among the expansive Berkeley Hills and overlooking the bay, UC Berkeley's Lawrence Berkeley National Laboratory's Chu Hall is an alternative energy research

facility set to focus on new generation photovoltaic solutions, laser laboratories, and computational chemistry laboratories. Designed to reflect the natural form of

the hillside topography, the labs feature a subsurface plinth to reduce the size of the facility and to ensure minimal vibration and light-sensitive environments. A seamless

connection was made with the current LBNL campus by placing an outdoor plaza and offices in a breezeway at grade, promoting interaction between all buildings on-site.



THE ARCHITECT'S NEWSPAPER DECEMBER 9, 2015

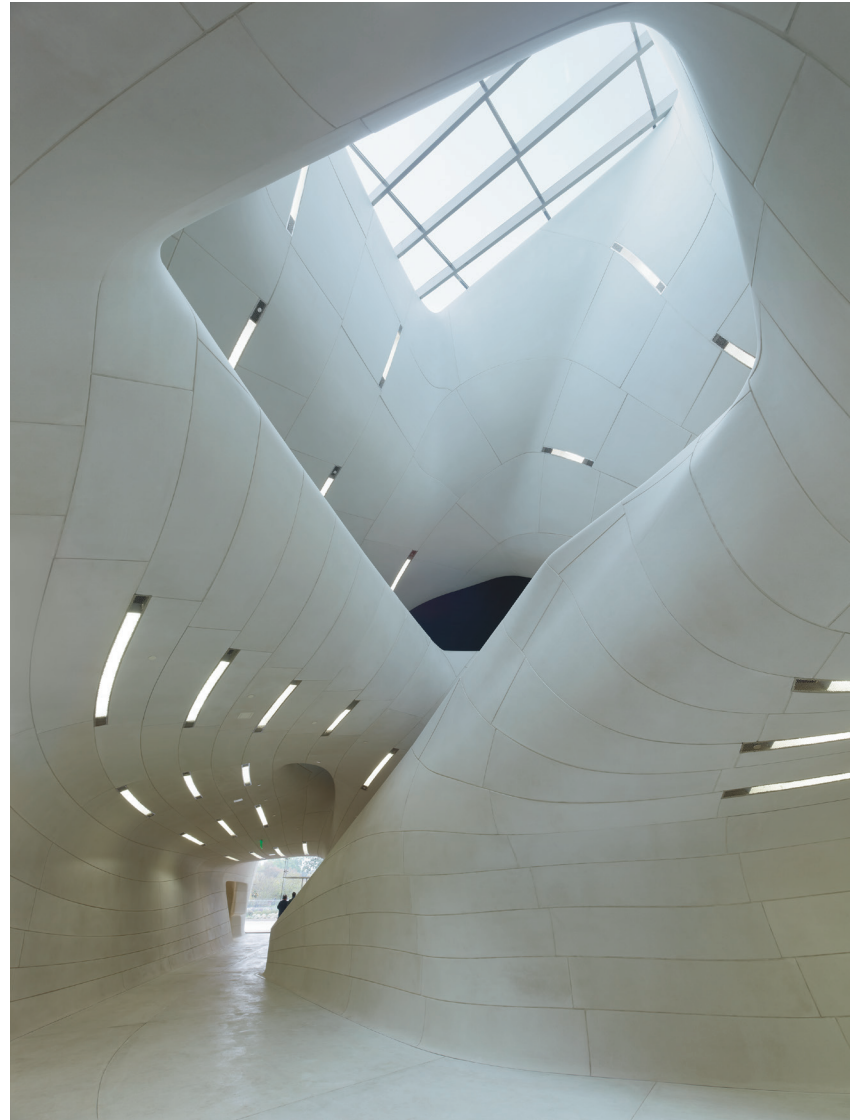


“The Louisiana State Museum is a radical and welcome addition to a small town.”

—Nick Koster, Snøhetta

The museum’s interior reflects the region’s fluvial geomorphology and the transformation of the landscape from centuries of carving by the meandering river. Sculpted from 1,250 unique cast stone panels, the interior seamlessly integrates building systems and serves as a canvas for potential exhibitions and films. The

simple, orthogonal container contrasts with the sinuous interior, highlighting the dialogue between the city and the natural environment. The exterior cladding of pleated copper panels employs surface articulation alluding to the louvers found in nearby plantations, used to control light, views, and ventilation.



BUILDING OF THE YEAR: SOUTHWEST

Louisiana State Museum
Architect: Trahan Architects
Location: Natchitoches, LA





TOP IMAGE: NAHO KUBATO, OTHER IMAGES: COURTESY FIRST OFFICE



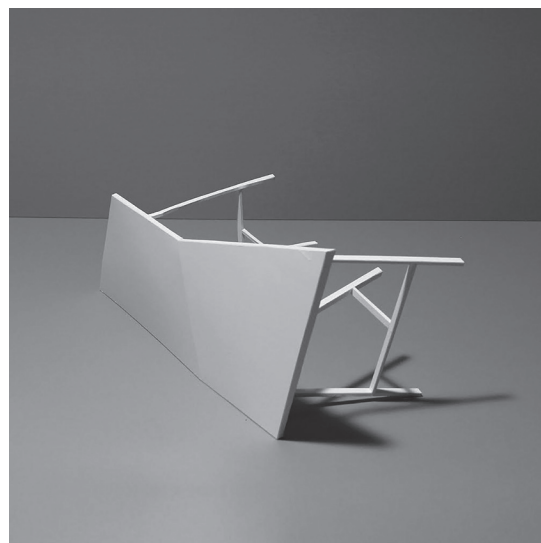
Best of: YOUNG ARCHITECTS

First Office

Team: Andrew Atwood and Anna Neimark

Location: Los Angeles

First Office centers on techniques of representation as historical and conceptual instruments and their relationship to the production of architectural design and pedagogy. Built projects include a collaboration on the Pinterest headquarters in San Francisco, a temporary screening room at the MAK Center for Art and Architecture, a One-Room House in Los Angeles, and a rehabilitation of a Shotgun House in Lexington, Kentucky. Collaborative texts have been published widely. A selection of essays and projects have been compiled in a small book, *Nine Essays by First Office*, published by Graham Foundation's *Treatise: Why Write Alone*.



Best of: LANDSCAPE

North Austin Community Garden
Architect: Thoughtbarn
Location: Austin, TX

This project, the first artist-led community garden in Austin, treats utilitarian infrastructure as a creative opportunity. Located at a YMCA in an underserved neighborhood, the 25,000-square-foot garden is laid out in a radial site plan. Each slice of the “pie” contains a different program: a wheelchair accessible area, raised beds for individual members, teaching plots, a fruit orchard, and a composting area. A public spine allows all visitors to enjoy the demonstration and gathering areas, while a volunteer-built sculptural fence encloses member beds. A hybrid toolshed and shade structure marks the entry to the garden from the adjacent parking lot.



COURTESY THOUGHTBARN

Best of: UNBUILT

Islamic Cultural Center
Architect: Buro Koray Duman
Location: New York

The Islamic Cultural Center will be the first Muslim-sponsored multi-faith community center promoting social justice and progressive change. Since space was limited, the challenge was how to implement a civic experience in a vertical layout. The design proposes a glass curtain wall along the perimeter as a vertical public landscape that wraps around the solid, stacked volumes inside, carving out an auditorium, a library, and galleries. Programs are vertically organized in relation to access, with large gathering spaces near the base, public programs in the center, and destination spaces at the top. The prayer room and multipurpose hall, rotated toward Mecca, are located below ground level with double height space that is visible from the street.



COURTESY BURO KORAY DUMAN

“The models and diagrams illustrating this project presented such clarity of process and concept that final renderings were simply icing on the cake.”

—Mimi Zeiger, AN

Best of: URBAN DESIGN

Buffalo Bayou Park
Architect: SWA Group
Location: Houston



JONNU SINGLETON

“It is getting harder and harder for large cities to expand their park systems. The challenge today is to find available sites in a heavily built environment. As with Olympia Park in Seattle, the planners of Buffalo Bayou Promenade were able to see beyond the realities of, what would have been considered in less congested times, a hugely compromised site. The results are remarkable: as if Frederick Law Olmsted got channeled through Robert Moses.”

—Terry Riley, Keenen/Riley

This newly opened 160-acre refuge promotes health and enjoyment for Houston’s four million residents. One of the city’s few bayous that escaped channelization and concretization, Buffalo Bayou Park is a valuable downtown park. It amplifies the

desirable natural traits of the bayou greenway, including native greenspace and habitat areas, while increasing connectivity with surrounding neighborhoods and respecting Houston’s long history as a floodplain.



Best of: ADAPTIVE REUSE

St. Ann’s Warehouse
Architect: Marvel Architects
Location: Brooklyn, NY

On a prominent DUMBO corner along the Brooklyn Bridge Park waterfront, the avant-garde St. Ann’s Warehouse built its new home in an 1860 tobacco warehouse. The design within this ruin-like brick building celebrates unexpected materials of glass bricks, black steel, and plywood. A structural steel volume housing the theater is inserted snugly into the walls, allowing the historic arched doors and windows to be both inside and outside. Glass bricks extend the structure above its existing height, recalling the brick of a taller structure that originally occupied the site. It is clearly readable as a new intervention and allows natural light to flood the interior spaces.



“The shell of a 19th century industrial building has been given a new life with a minimal intrusion on the original architecture.”

—Ali Tayar, Parallel Design Partnership

COURTESY MARVEL ARCHITECTS

Best of: RESIDENTIAL-SINGLE FAMILY

Rock Creek House
Architect: NADAAA
Location: Washington, D.C.



“The stair detailing was extraordinary and surprising, especially given the staid brick facade. The design respected the existing building but wasn’t beholden to it.”

—Mimi Zeiger, AN



Rock Creek House is a renovation of a 1920’s brick home that leverages the existing structure to capture the attic and basement; doubling the square footage, while also intertwining the once stratified living areas, work areas, and storage space. To establish a better relationship between rooms and open up the house to nature, the architects expanded the areas of glazing and freed up the layout. The most salient spatial interventions were the two new multi-story spaces that vertically connect the four floors of the home together, resulting in an informal home in constant dialogue with nature.

JOHN HORNER



Best of: RESIDENTIAL MULTI-FAMILY

Dumbo Townhouses
Architect: Alloy Design
Location: Brooklyn, NY



COURTESY ALLOY DESIGN

“A continuous facade combines the individual townhouses into a block which is particularly fitting for the industrial past of this NYC neighborhood.”

—Ali Tayar, Parallel Design Partnership

Located on a small lot in Brooklyn, the DUMBO Townhouses are five townhouses of approximately 3,500 square feet. A unique sectional strategy offers a generous program of four bedrooms, three baths, covered parking and outdoor space with parlor floor ceiling heights and multiple skylit rooms. Across from a park and located within a landmarked district, the industrial warehouse context inspired a cladding of tensile Ductal concrete panels composed of a series of tapered fins. Interspersed with full height windows, the cladding offers a combination of generous light and air with solar shading and privacy. The locally-based team acted as architect, contractor, developer and broker for the project.

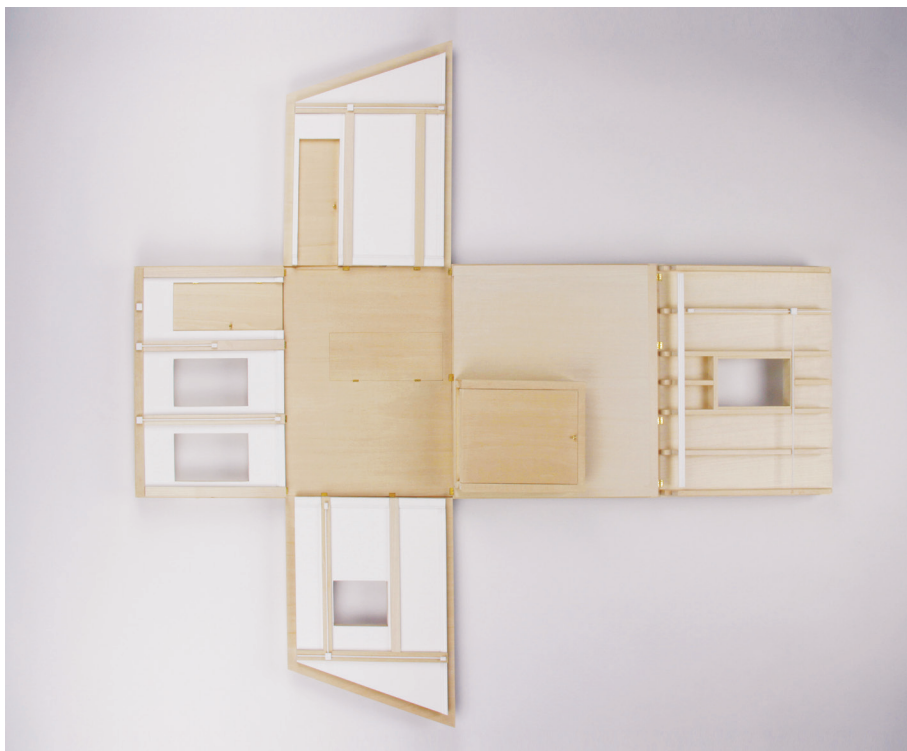


Best of: MODELS

Three Models and Three Movies
Architect: First Office
Location: Los Angeles, San Francisco, Chicago,
and Ann Arbor, MI

First Office started working on the problem of models after they received an email from a colleague entitled “Modelling Questionnaire.” In it, Andrew Atwood and Anna Neimark were asked to consider several important distinctions in the kinds of objects that architects, produce: such as

the distinction between a physical and a non-physical model, a physical model and an image of that model, an image of a model and a rendering of a model, a model as a false copy or as a true object, and a model as a simplification or an abstraction.



COURTESY FIRST OFFICE

Best of: RENOVATION

38 Newbury
Architect: Touloukian Touloukian
Location: Boston



COURTESY TOULOUKIAN TOULOUKIAN

“The entire interior renovation seems to be based on celebrating the beautiful structure of the original building.”

—Ali Tayar, Parallel Design Partnership

An open office plan on the third floor of a historical building in the Back Bay of Boston, this renovated space was designed for a private real estate development company. The client wanted to embody an office space that reflected their progressive style through inner office connectivity in a social and efficient environment.

A panel-formed, vaulted concrete structure was revealed, and this moment of realization focused the ceiling as the main design feature across spaces. It evoked an architecture of connectivity that allows users to remain visually connected to the space, street life, context, and overall architectural features.

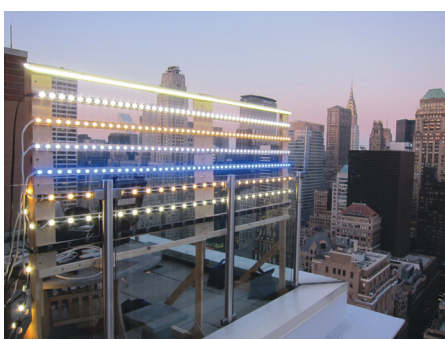
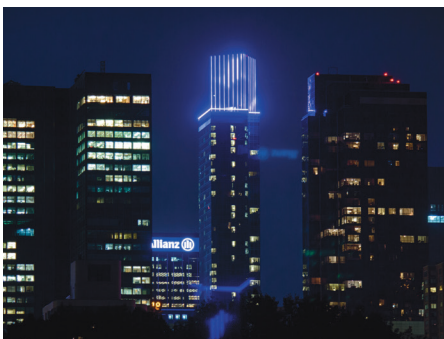


Best of: ARCHITECTURAL LIGHTING

1717 Broadway
Lighting Designer: Focus Lighting
Architect: Nobutaka Ashihara
Location: New York

The tallest hotel building in the Western Hemisphere, 1717 Broadway intends to create a digital canvas for light art pieces on the skyline of Manhattan. Its crown is distinguished through artistic lighting content, presented with LEDs in a single electric blue color. The challenge was to make the lighting memorable at each of the

building's primary views, ranging from two blocks to two miles away. Currently, NASA's infrared satellite imagery of Earth's changing weather patterns plays on the building's crown. Extensive mock-ups, manufacturer research, and equipment customization led to an energy efficient exterior lighting solution.



COURTESY FOCUS LIGHTING

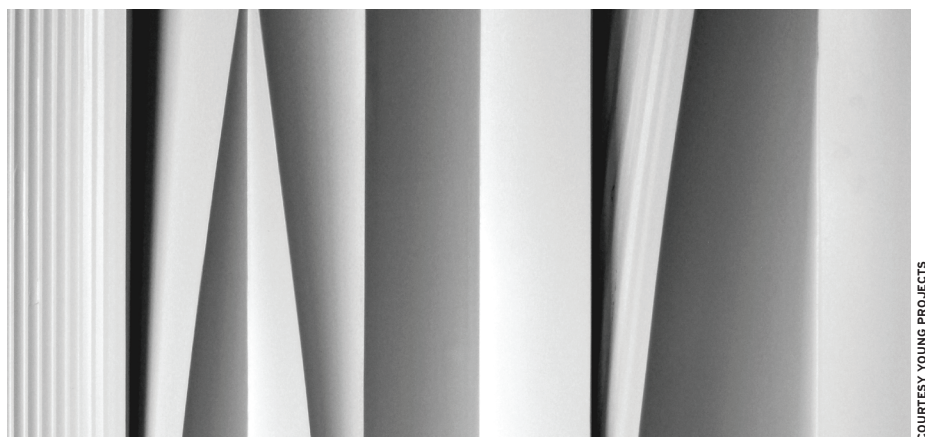
Best of: INTERIOR RESIDENTIAL

Gerken Residence
Architect: Young Projects
Location: New York



The Gerken Residence is a 6,000-square-foot renovation to the top two floors and rooftop of the historic Gerken Building in Tribeca. The building, originally the New York National Exchange Bank, was constructed in 1885. A spatial parti is anchored by a monolithic mass serving as the reference for the voids and floating volumes that

define the public spaces of the house. This core is clad in custom-pulled plaster panels, a technique developed through combining a centuries-old fabrication technique with contemporary digital design language. A courtyard plunges through the roof, creating an exterior landscape adjacent to the main living spaces of the house.



COURTESY YOUNG PROJECTS



Best of: DIGITAL FABRICATION

Micco
Architect: Codina Partners
Location: Doral, Florida

“The project utilizes digital fabrication technology in an innovative way where natural forms are reproduced in an entirely different scale.”

—Ali Tayar,
Parallel Design Partnership

In the town center of Doral, a Miami suburb, Codina Partners worked with an artist to re-purpose driftwood for an urban-scale intervention. Rescaling a found object is as

simple as it is impossible; the material and structural logics break down outside of their naturally occurring scale, requiring design problem solving to reinterpret the

original effects and functions. The team worked in digital and analog processes of hand sculpture, 3-D scanning and printing, and software modeling, adapting scripts

intended for engineering and sculpture. Formwork was cut in foam using five axis routers and concrete was cast on-site in a single pour.

Best of: FACADES

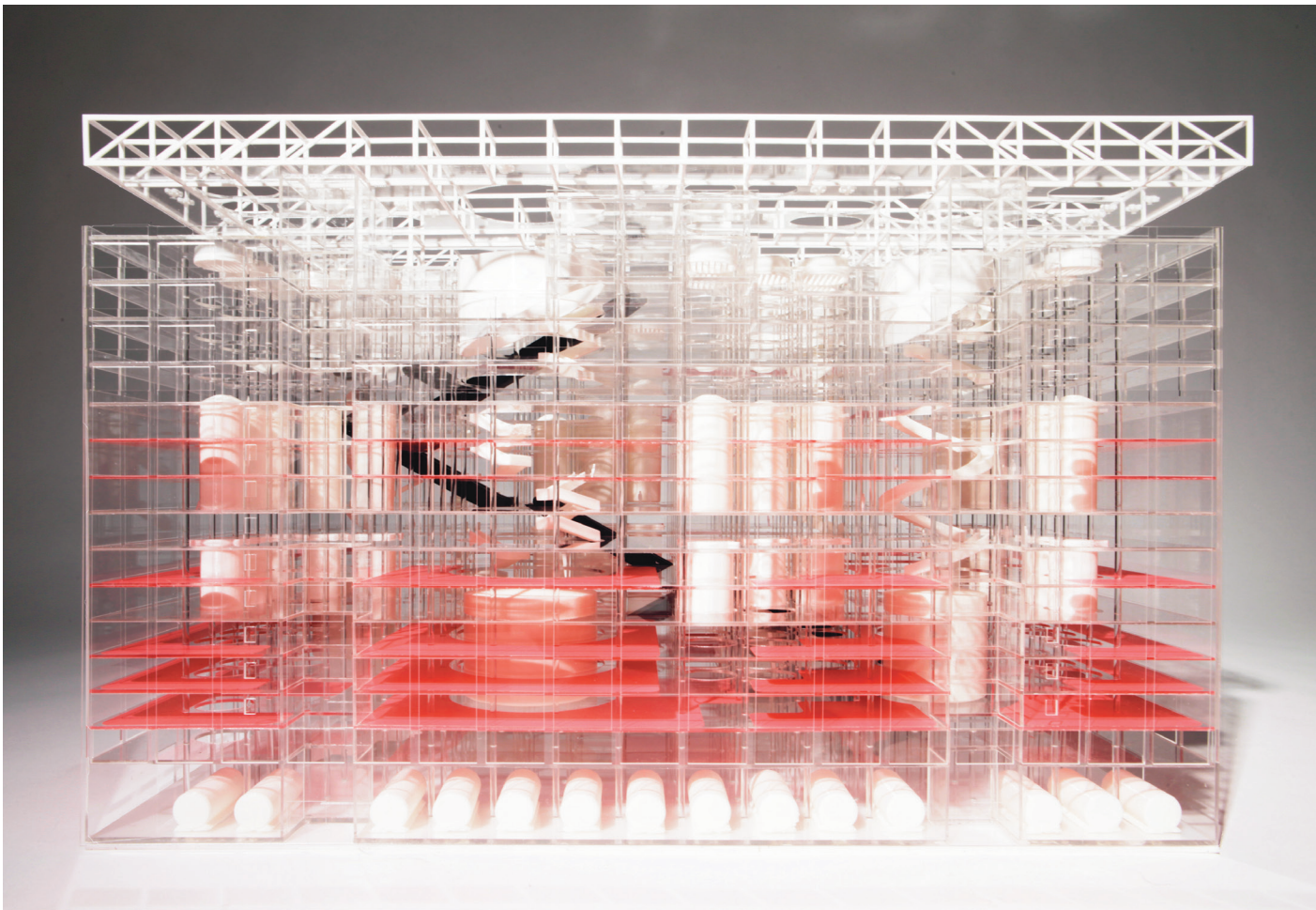
City View Garage
Design Architect:
IwamotoScott
Executive Architect:
TimHaahs
Location: Miami

This project was commissioned by Dacra and LVMH Real Estate to design a portion of the City View Garage in Miami's Design District. Sited along the edge of the Design District adjacent to I195, the facade acts as a billboard for the Design District. This portion of the facade wraps around the main corner of the garage. The design employs a digitally-fabricated modulated metal screen whose folded aluminum

modules of varying apertures yield a porosity that allows for natural ventilation. The office facade is designed using a standard storefront system that is modulated with a gradient pattern of glass sizes.



“Sometimes studio projects dabble in taboo topics—a brothel, a bachelor pad— but here the use of marijuana is a fantastic driver of a systematic way of designing, not simply a bit of sly deviance.” —Mimi Zeiger, AN



Best of: STUDENT

The Growery
Designers:
Kristen Garibaldi
and Alex Stewart
of Parsons
School of Design
Location:
Brooklyn, NY

COURTESY KRISTEN GARIBALDI AND ALEX STEWART

Worldwide economies are migrating to the digital realm, resulting in a restructuring of urban infrastructure. In the wake of this cyber renaissance, large-scale facilities from the now-obsolete industrial era can be reused for a new type of production. The Growery is a response to this. It reconsiders the production-distribution loop and ushers in new forms of urban farming for products uniquely new in their handling: algae for the production of biofuel and cannabis as America's future cash crop. Through calibrated circulation loops, the produce is able to be grown, harvested, and transported.

Best of: CIVIC

Santa Monica Library, Pico Branch
Architect: Koning Eizenberg
Location: Santa Monica, CA



Conceived as a community living room, this branch library engages its park setting to encourage use of an educational resource in a minority neighborhood. The project was developed with the community in a series of public design workshops that resulted in an inclusive design approach and interactive service strategies that attract families normally

reticent to use institutional resources. The library's siting preserves existing green space while repurposing underutilized space to activate the park's event plaza. On Saturdays the front door opens to the edge of the local Farmers Market. A photovoltaic canopy spans the fire lane, offsetting carbon footprint while enhancing walkability.



ERIC STAUDENMAIER

Best of: TEMPORARY INSTALLATION

Green Varnish
Architect and Designer: William Roberts
and Laura Santín
Location: St. Louis

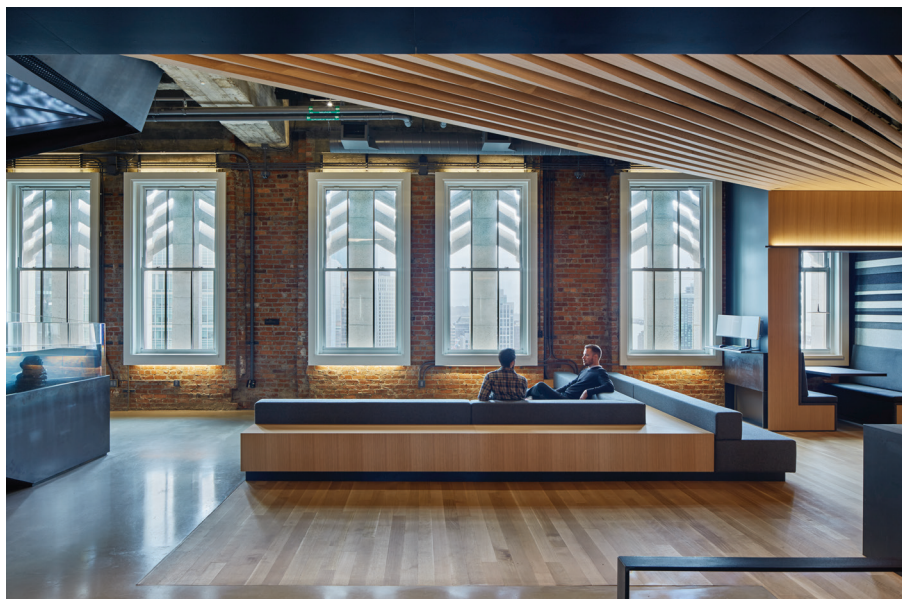


On view from spring to fall 2015 at the Contemporary Art Museum of Saint Louis, Green Varnish was a site-specific installation that explored the necessity of hiding inconvenient realities with politically correct beauty: We live in denial within vanishing landscapes. A vibrant green “fabric,” composed of 16 varieties of nearly 6,000

individual specimens of sedum, elegantly floated over the floor of the museum’s court. The hovering botanical blanket lifted at two of its corners to reveal a fan of tawny poplar boards. The result was a dramatic living sculpture that was both monumental and weightless.



DAVID JOHNSON, NONAD



COURTESY IWAMOTOSCOTT ARCHITECTURE

Best of: INTERIOR NON-RESIDENTIAL

Bloomberg Tech Hub
Architect: IwamotoScott Architecture
Location: San Francisco

“The architects have created a beautifully warm workspace with a limited material vocabulary.”

—Ali Tayar, Parallel Design Partnership

The Bloomberg Tech Hub is both a workplace for software engineers and an event space to help foster connections between Bloomberg and Silicon Valley. The space is in San Francisco’s historic Pac Bell Building and juxtaposes new elements against the exposed raw materials while also translating the form of the exterior ornamentation. A porous wood “liner”

splits into a series of sculpted boards at the ceiling that recall the facade and allows glimpses through to the raw concrete shell. Though relatively thin, the liner provides dimensionality to the space and ceiling. A rhombus shaped fish tank is paired with a sculptural media piece, “Light Volume,” affording visual connection between the two levels.

Best of: HONORABLE MENTIONS



URBAN DESIGN

Project: North Riverfront
Architect: Forum Studio
Location: St. Louis



UNBUILT

Project: The Glass Butterfly
Architect: Form4 Architecture



TEMPORARY INSTALLATION

Project: wa_sauna
Architect: goCstudio
Location: Seattle, WA



DIGITAL FABRICATION

Project: AMIE
Collaborators: Oak Ridge National Laboratory, Skidmore, Owings and Merrill LLP, and the University of Tennessee College of Architecture and Design
Location: Oak Ridge, Tennessee



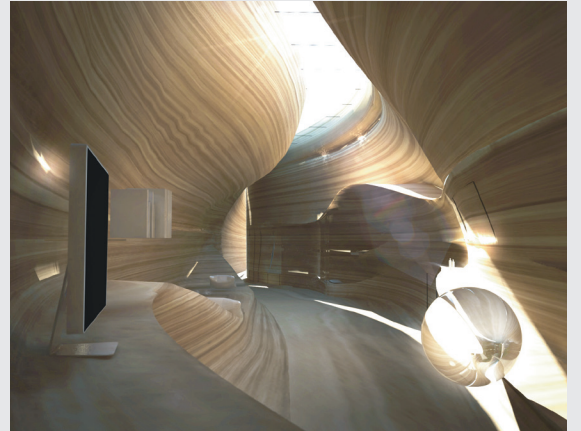
DIGITAL FABRICATION

Project: Catenary Compression
Architect: Boston Society of Architects
Location: Boston



RESIDENTIAL SINGLE FAMILY

Project: Amagansett Dunes
Architect: Bates Masi Architects
Location: Amagansett, NY



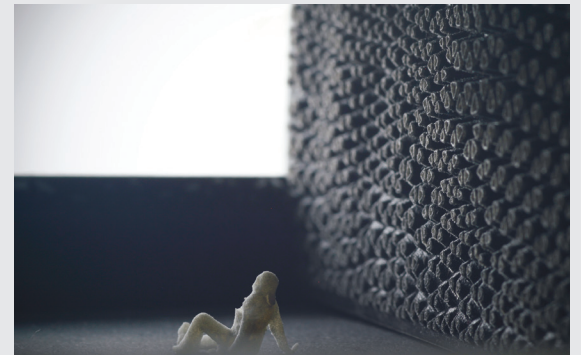
STUDENT

Project: Thirsty House
Student: Jie Zhang
Location: Massachusetts Institute of Technology



YOUNG ARCHITECTS

Firm: StudioKCA
Team: Jason Klimoski, Lesley Chang
Location: New York



MODELS

Project: Bjork, Museum of Modern Art
Architect: The Living
Location: New York



INTERIOR RESIDENTIAL

Project: Gerken Residence
Architect: Young Projects
Location: New York



MIKE SCHWARTZ PHOTOGRAPHY

INTERIOR NON-RESIDENTIAL

Project: Ranquist Development Group Offices
Architect: Vladimir Radutny Architects
Location: Chicago



BRUCE DAMONTE

BUILDING OF THE YEAR: SOUTHWEST

Project: Kaplan Family Pavilion
Architect: Belzberg Architects
Location: Duarte, California



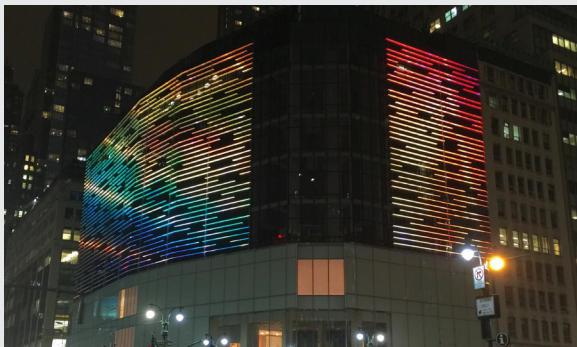
RESIDENTIAL MULTI-FAMILY

Project: SL11025
Architect: Lorcan O'Herlihy Architects
Location: Los Angeles, CA



BUILDING OF THE YEAR: EAST

Project: Field Public Elementary School
Architect: Jonathan Levi Architects
Location: Weston, Massachusetts



ARCHITECTURAL LIGHTING

Project: Herald Square
Lighting Designer: Design One Lighting Design
Architect: MdeAS Architects
Location: New York



RENOVATION

Project: Renton Public Library
Architect: The Miller Hull Partnership
Location: Renton, WA



BRUCE DAMONTE

BUILDING OF THE YEAR: WEST

Project: Kaiser Permanente Kraemer Radiation Oncology Center
Architect: Yazdani Studio of Cannon Design
Location: Anaheim, California



STEVE HALL

ADAPTIVE REUSE

Project: Stony Island Arts Bank
Architect: FitzGerald Associates Architects
Designer: Theaster Gates Studio
Location: Chicago



RENOVATION

Project: La Peer Project
Architect: Shubin + Donaldson Architects
Location: West Hollywood, CA



JAMES EWING

BUILDING OF THE YEAR: MIDWEST

Project: The Forum
Architect: Studio 804
Location: University of Kansas, Lawrence, KS



RESIDENTIAL MULTI-FAMILY

Project: The Schumacher
Architect: Morris Adjmi Architects
Location: New York



WADE ZIMMERMAN

FACADES

Project: Manhattan Districts 1 / 2 / 5 Garage
Architect & Designer: Dattner Architects and WXY Architecture + Urban Design
Location: New York

DECEMBER

THURSDAY 10
FILM

Industrial Soundtrack for the Urban Decay
(Amélie Ravalec and Travis Collins, 2015) 52 min.
7:30 p.m.
Yerba Buena Center for the Arts
701 Mission St.
San Francisco
ybca.org

FRIDAY 11
LECTURE

Liam Young: The Biennial presents Liam Young
6:00 p.m.
Preston Bradley Hall
78 East Washington St.
Chicago
chicagoarchitecturebiennial.org

SATURDAY 12
EVENT

Echo Park Craft Fair
10:00 a.m.–6:00 p.m.
Mack Sennett Studios
1215 Bates Ave.
Los Angeles
echoparkcraftfair.com

MONDAY 14
SYMPOSIUM

Civic Grandeur: Preserving Public Buildings—Robert Pigott
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
New York
mcny.org

TUESDAY 15
FILM

Architecture and Black Cinema: 70 Acres
(Ronit Bezalet, 2014) 53 min.
6:00 p.m.
Stony Island Arts Bank
6760 South Stony Island Ave.
Chicago
rebuild-foundation.
squarespace.com

EXHIBITION CLOSING
Museum of Feelings

11:00 a.m.–9:00 p.m.
Brookfield Place
230 Vesey St.
New York
themuseumoffeelings.com

WEDNESDAY 16
LECTURE

Amale Andraos From the Vault: Contemporary Voices on the Architecture and Design Collection at MoMA
6:00 p.m.
Architecture and Design Third Floor Galleries, MoMA
11 West 53rd St.
New York
moma.org

THURSDAY 17
EVENT

YBCA Converge: Winter Celebration
5:00 p.m.
Galleries and Forum Building,
Yerba Buena Center for the Arts
701 Mission St.
San Francisco
ybca.org

FRIDAY 18
LECTURE

In Conversation: Justice Stephen Breyer and Henry N. Cobb
8:15 a.m.–11:00 a.m.
The Great Hall,
The Cooper Union
7 East Seventh St.
New York
archleague.org

SATURDAY 19
EXHIBITION CLOSING

JB1.0: Jamming Bodies
11:00 a.m.–6:00 p.m.
Storefront for Art and Architecture
97 Kenmare St.
New York
storefrontnews.org

EVENT

Skyline 360 Tour
2:30 p.m.
Reading and Games Room,
Klyde Warren Park
2012 Woodall Rodgers Freeway,
Dallas
klydewarrenpark.org

SUNDAY 20
THEATER

Hotel Theory
(Sohrab Mohebbi in collaboration with Ruth Estévez, 2015)
4:00 p.m.
REDCAT
631 West Second St.
Los Angeles
redcat.org

JANUARY

SUNDAY 3

EXHIBITION CLOSINGS
Chicago Architecture Biennial
10:00 a.m.–6:00 p.m.
78 East Washington St., Chicago
chicagoarchitecturebiennial.org

Making Place: The Architecture of David Adjaye
10:30 a.m.–5:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

FRIDAY 8
EVENT

First Friday: Thornton Tomasetti/Weidlinger Associates
6:30 p.m.–8:00 p.m.
Weidlinger Associates' office
40 Wall St., New York
mcny.org

MONDAY 11
FILM

99 Homes
(Ramin Bahrani, 2014) 112 min.
7:30 p.m.
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
hammer.ucla.edu

EVENT

The Triforium Project 40th Anniversary Party
4:00 p.m.–8:00 p.m.
Public Art "Triforium"
Fletcher Bowron Square
Los Angeles
triforium.la



COURTESY ROCKWELL GROUP

LUMINARIES

Brookfield Place
10:00 a.m.–8:00 p.m.
Winter Garden
230 Vesey St., New York
Through January 10, 2016

New York-based architecture and design practice Rockwell Group is lighting up New York City this holiday season with *Luminaries*, an interactive lighting display inside the ten-story, glass-vaulted pavilion Winter Garden Atrium at Brookfield Place New York.

Designed by the LAB at Rockwell Group, the festive display features a large illuminated canopy comprised of 650 lanterns and an array of color-changing LED lights. The display is also outfitted with three interactive "wishing stations," which trigger various lighting effects upon touch. For every wish made at *Luminaries*, Arts Brookfield will donate \$1 up to \$25,000 to the GRAMMY Foundation in an effort to fund music education programs for high school students.

Inspired by the holiday traditions of sharing, community, and connection, *Luminaires* includes five choreographed light shows—*Snowfall*, *Christmas Tree*, *Ribbons*, *Firecracker*, and *Northern Lights*—that are scheduled every two hours during exhibition hours.

Visit artsbrookfield.com/luminaries for more information.

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The Brutalism Truth

Heroic: Concrete Architecture and the New Boston
Mark Pasnik, Chris Grimley, Michael Kubo
The Monacelli Press, \$32

Concrete architecture is currently enjoying a revival with young creative types. Social media is buzzing with feeds of concrete buildings from twitterati like @BrutalHouse and @brutalust, tumblr sites like f*ckyeahbrutalism, research blogs like #SOSBrutalism, and the support of Jonathan Meades—the doyenne of the British architectural avant-garde—who even wrote a two-part television documentary on it last year, *Bunkers, Brutalism and Bloodymindedness*.

Heroic is part of this revival, born as a research project in 2008, in response to the call for the demolition and/or sale of Boston City Hall by the city's then-mayor, Thomas M. Menino. The architectural community curated an exhibition of Boston's concrete buildings at pinkcomma gallery, which has now been turned into book format thanks to a successful Kickstarter campaign. The middle section of the book, "Buildings," is still very much in exhibition format, consisting of 25 concrete monstrosities/icons (according to taste) built in Boston between

1960 and 1977. For concrete fanboys and postwar architectural historians like me, this is a great contribution to our trans-Atlantic database. I enjoyed the photographs and occasional construction drawing more than the rather arid factual accompanying text—perhaps it's best to describe this as an introductory reference rather than a racy blockbuster.

All the key buildings, whether demolished or extant, are here: The Boston City Hall by Kallmann, McKinnell and Knowles, the Government Service Center by Paul Rudolph, Harvard's Carpenter Center by Le Corbusier, and the Aquarium by the Cambridge Seven Associates, alongside other lesser known but equally adventurous works like Mary Otis Stevens and Thomas McNulty's Lincoln House and Studio, now sadly no longer with us. The story of The Architects' Corner on Brattle Street was news to me, as was the existence of the Boston Architectural Center—"the first modern building in the United States designed and built exclusively for the professional study of architecture"—constructed predictably and appropriately from the misunderstood material that excites architects and alienates the public in equal measure.

On either side of the exhibition are words: Five essays on concrete and Boston historically situate and introduce the book, and seven abridged interviews with the main protagonists complete it. These are all good

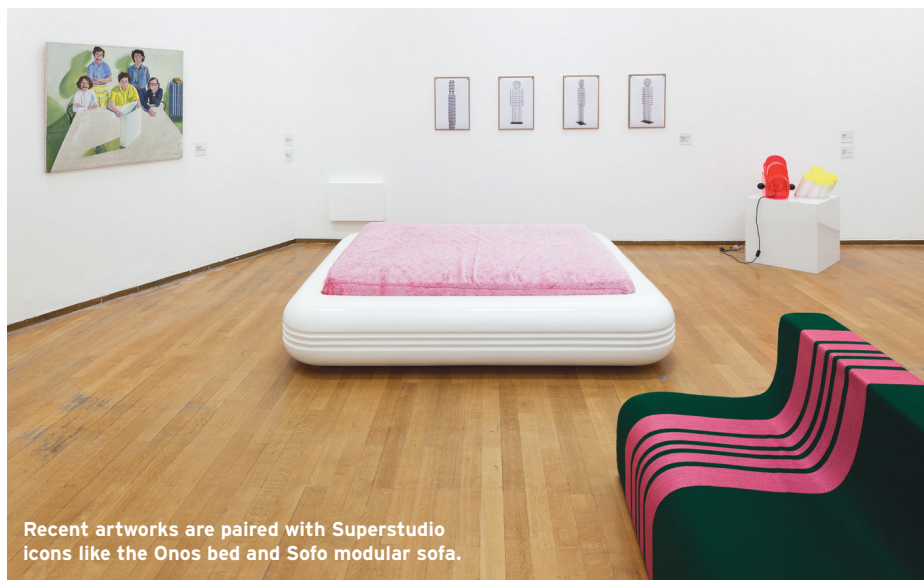


Supporters of Boston's hulking civic Brutalism say it exemplifies the "heroic and original" era of American Modernism.

COURTESY MONACELLI PRESS

reads. Joan Ockman is always insightful, and almost entirely correct in saying: "While it is true that Brutalism as a movement has been appropriated and re-appropriated by architects and critics both for and against it, with no clear definition, to say that 'no other twentieth-century architectural -ism has been such a moving target' without even a

whisper of postmodernism is uncharacteristically sweeping." Ockman uses the B word to ground Boston's new concrete architecture in the British context of the 1950s, but we should not simply conflate concrete with Brutalism. In fact, the editors of the book are careful to translate the British bombast of Brutalism into the **continued on page 42**



Recent artworks are paired with Superstudio icons like the Onos bed and Sofo modular sofa.

COURTESY PAC MILANO

SUPERSTUDIO'S LOST OFFSPRING

Super Superstudio
Padiglione d'Arte Contemporanea (PAC)
Via Palestro, 14
20122 Milano
October 11, 2015 – January 6, 2016

There is a lot happening in Milan these days. The Milan Expo is attracting record crowds in its closing month; apartment towers are cropping up around the city center like trees in a forest; and on Milan's immediate periphery, the Prada Foundation has opened its gilded quarters to an eager public of art and architecture aficionados. This jigsaw puzzle of renovated factory structures and new building additions by Rem Koolhaas are set against a broad expanse of freight rail lines, highway billboards, and graffitied walls. Featuring a collection of courtyards, ramped terraces, labyrinthine underground vaults,

repurposed industrial spaces, and a singularly phantasmagoric floating glass pavilion, there is little doubt this ex-distillery turned contemporary-art-environment has set a new standard for the art patronage elite. The Prada Foundation is one of Koolhaas's best works—and his most precious—yet it retains just the right proportion of off-kilter detailing to remind the visitor that Koolhaas won't be tamed by any formal architectural system, not even of his own making.

The Prada Foundation was very much on my mind when I made my way to the opening press conference for the exhibition

Super Superstudio at the Padiglione D'Arte Contemporanea (PAC), the latest overview on the Florentine Radical group Superstudio. Rem Koolhaas, without a doubt, is the most direct heir of the Superstudio legacy: Were it not for the *Continuous Monument* (1969–1970) and the *Twelve Ideal Cities* (1971), Koolhaas would have been at loss for both images and words. The 1972 *Voluntary Prisoners of Architecture* project (with Madelon Vriesendorp, Elia Zenghelis and Zoe Zenghelis) is a fusion between the spectacular imagery of the *Continuous Monument* and the verbal mastery and sheer imaginative stretch of *Twelve Ideal Cities*.

The discussion on legitimate heirs comes up precisely because the lead architecture curator of *Super Superstudio* is Andreas Angelidakis—who is also currently involved in the Chicago Architecture Biennial—introduced this show as a dialogue between the first inhabitants living on the surface of *Supersurface* and their imaginary offspring. *Super Superstudio* is the collaborative effort of three architect curators, Angelidakis, Vittorio Pizzigoni, and Valter Scelsi, who are responsible for assembling the collection and designing the in-situ *Continuous Monument* that succeeds in boldly rearranging the PAC's modern interiors—completed in 1954 by the noted Milanese architect Ignazio Gardella.

The two-story, 30-meter-long exposed steel stud and gyp-board corridor serves as an arcaded spine to organize the display spaces into thematic collections—combining works by Superstudio with those of a younger generation of contemporary artists. Clearly the curators were aware that their choices as intergenerational matchmakers would appear controversial. Could the cryptic grids by RO/LU, the delicate armatures by Patrick Tuttofuoco, the apocalyptic plastic castings by Danai Anesiadou, the weightless paintings of Priscilla Tea, or the hermetic

creations of Petrit Halilaj and Alvaro Urbano interact side by side with Superstudio's mercurial creations? Evidently, credit goes to Vittorio Pizzigoni and Valter Scelsi for several years' research to bring together the kind of comprehensive collection that would give ample material for these artists to play off of.

Yet does it make sense to associate categories and works together irrespective of what they might signify as an ensemble? Could one could have just as purposely created a random pairing of old and new elements with similar results?

Among the attending public, including Gian Piero Frassinelli, the only Superstudio member to make the trip up to Milan from Florence for the opening, there was in fact noticeable dissatisfaction. Frassinelli would have preferred matching their work to more familiar and respected brethren; Stefano Boeri, one of Milan's most prominent architects and critical theorists, insisted that Superstudio should have merited the entire PAC space on its own. But others, mainly from the art world, were intrigued, especially as they were drawn to PAC precisely by the younger generation of artists featured, only to discover, many for the first time, the works of Superstudio.

Architectural curators are becoming converted by the art world's engaged discourse on the nature of curating and display. It's hard to fathom an art exhibition produced today that is not in some way conscious of not only what it puts on evidence but also what it wants to communicate, to represent. The visionary works by Superstudio were really never intended to be made concrete in the first place—they acted more like conceptual time bombs, as evidenced in the way their ideas keep creeping back. To place them like mere objects around a room diffuses their revolutionary impact, turning their projects into nothing more than fetishized things. **continued on page 42**



COURTESY MONACELLI PRESS

THE BRUTALISM TRUTH continued from page 41 more optimistic *Heroic*. Like the strong silent protagonist in a Hollywood movie, concrete can indeed be characterized as heroic, although Stevens complains that the term is “too loaded,” “feeds the critique by Robert Venturi, Denise Scott Brown, and others,” and is monumental. She prefers the polar opposite term anti-heroic. This is more in line with Alison and Peter Smithsons’ more ethical definition of Brutalism, closely related to the everyday, although the British couple themselves would, I think, aspire to heroism. The Smithsons’ ethical dimension of Brutalism has been largely ignored in favor of Reyner Banham’s more picturesque aesthetic. As Ockman astutely points out, “an image travels faster than an ethos.”

Lizabeth Cohen then narrates the story of the Boston Redevelopment Authority: In 1960, John F. Collins became the mayor of Boston and recruited the rising star of urban renewal, Edward J. Logue. Peter Chermayeff explains that it was “bewilderingly exciting” for young architects to be handed the opportunity to rebuild the world in their image—the real apogee of modern architecture. Working with and

still having the confidence of politicians, they cast a “New Boston” out of concrete—the material of heroes and a move away from traditional brick and stone. Concrete represented progress, democratic monumentality, and confidence in the future. Boston City Hall was the jewel in the crown, but many other heroic structures followed, both governmental, and at the famous universities of Harvard and MIT, where many of the architects trained or taught. These links were crucial, and the roll call of architects is relatively tight—many, like Pei Cobb Freed & Partners, or Sert, Jackson and Associates, or The Architects’ Collaborative, were handed repeat commissions. Indeed, it was claimed that during this period in Boston, “These aggressive concrete buildings are sufficiently plentiful to be considered a local vernacular.”

The interviews of the third section offer a rare and welcome reflection on the period—real “memoirs of a survivor” and often different to historians’ tidy narratives. Henry Cobb, a partner with I.M. Pei, is damning of his own Harbor Towers, for example, and rejects the Brutalist tag. And Tician Papachristou of Marcel Breuer’s office, talks frankly of the “burden” that concrete became. In the late 1970s concrete fell out of fashion with magazines and the general public, and became too expensive and risky compared to steel. And as modernism waned, people’s interest in heroism waned too, and architecture went to sleep... until woken by an MIT postgraduate and his mates who turned the material into a book.

STEVE PARNELL IS AN ARCHITECT, CRITIC, AND LECTURER AT NOTTINGHAM UNIVERSITY.

SUPERSTUDIO'S LOST OFFSPRING continued from page 41

So it is a loaded question as to whether the PAC exhibition is worth it or not. On the one hand, a series of hitherto rare works are now on display. Consider the *Bazaar* plastic and pink fur sofa, or the *Onos* plastic bed, both made in 1968 and on loan by the design manufacturing firm Giovanetti. These, as well as the recently restored *Sofo* modular couch originally designed in 1968 and made from leftover stock fabric by Poltronova specifically for this exhibition, were never exhibited together. And then there are the hand-carved Alabaster lamps from 1969–71, the antithetical objects that defied mass production, and therefore mass consumption, curiosities rarely brought out into public view. These, along with the full scale reproduction of the Museum of Modern Art’s 1972 *Micro-Event Micro-Environment*, a number of rare photos from the archive collection from Superstudio cofounder Cristiano Toraldo di Francia along with restored videos and slide shows from *Ceremony* 1973, and the *Five Fundamental Acts*, 1972–74, make this show a historical event in its own right.

The catalogue comes in both English and Italian and provides an ample collection of Superstudio writings and Radical pronouncements. There are, of course, lacunae; missing are the original works on *Interplanetary Architecture* from 1971 developed with Alessandro Poli, the Superstudio member whose tenure officially lasted two years but whose creative association with the group deserves clearer recognition.

On the other hand, the formula to bring together radical architects with a collective of artistic *ingenui*, does work to reveal some of the buried ideals behind Superstudio’s provocations by setting up dialectical skirmishes between them. This mythic selection of artists that allegedly grew up on the compact gridded supersurfaces confirms the proposition that children are rarely acquiescent and tend to make their own dream worlds. Daniel Keller’s and Ella Previn’s *Pure Disclosure* combines their own designs for mesh shirts by DISown with detritus spread across the floor, alluding to today’s gloomier design future, Andrew Kovacs’s finely drawn *Proposal for a Social Condenser*, could refer to *Twelve Ideal Cities*, or Ila Beka and Louise Lemoine’s *La Maddalena* might evoke *Global Tools*. Yes, it’s a stretch to say the least.

Like the utopian Christiania in Denmark whose offspring run the kind of gentrified shops and businesses their parents once abhorred, there will be anguished truth in discovering who are today’s *enfants terribles*. Rem Koolhaas, let’s not forget, is nearly of the same generation as the members of Superstudio, and years of his toying with the Radical’s anti-consumerist ideology has led him right into the devil’s den: Prada.

It won’t be long before someone will be pairing him with a narrative he would utterly disapprove. And I am very much looking forward to seeing this come about. Until then, Koolhaas will remain masterfully in charge of his historic destiny, with few offspring willing to challenge him. **PETER LANG, PHD. IS AN ARCHITECT AND PROFESSOR AT THE ROYAL INSTITUTE OF ART, STOCKHOLM.**



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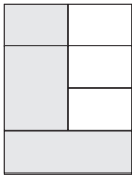
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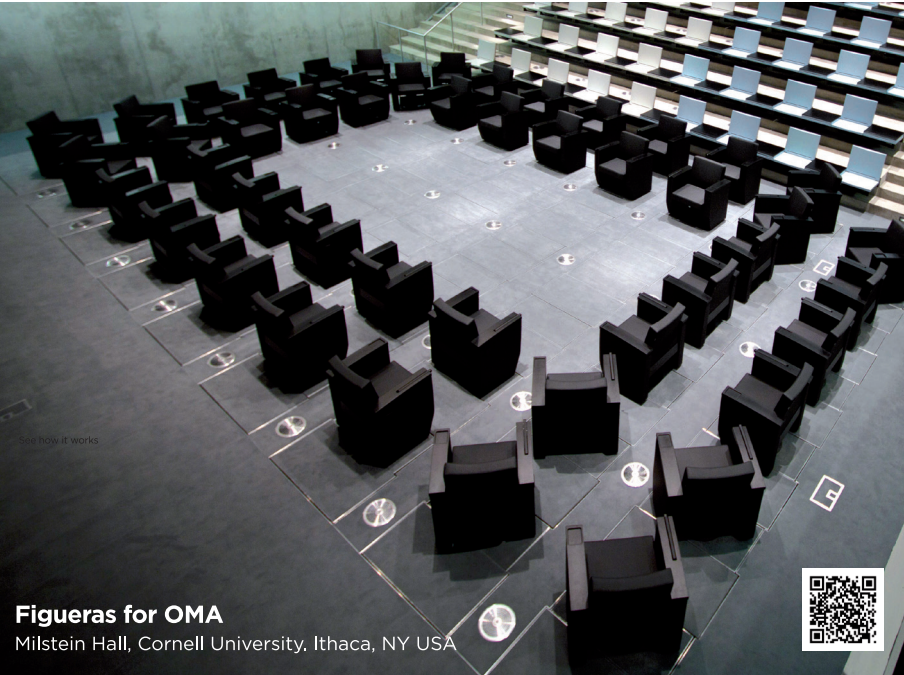
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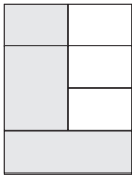


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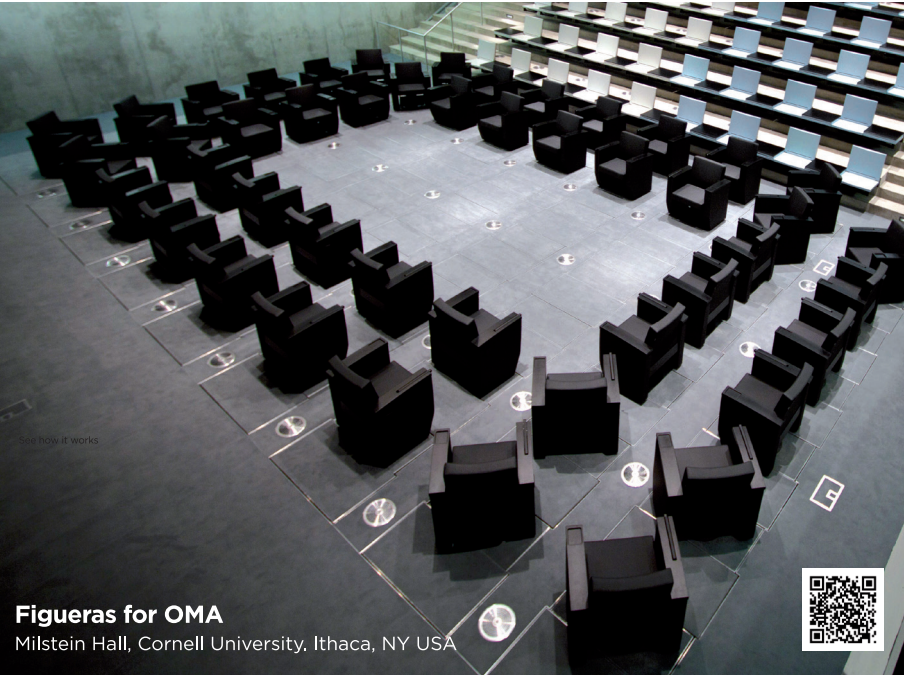
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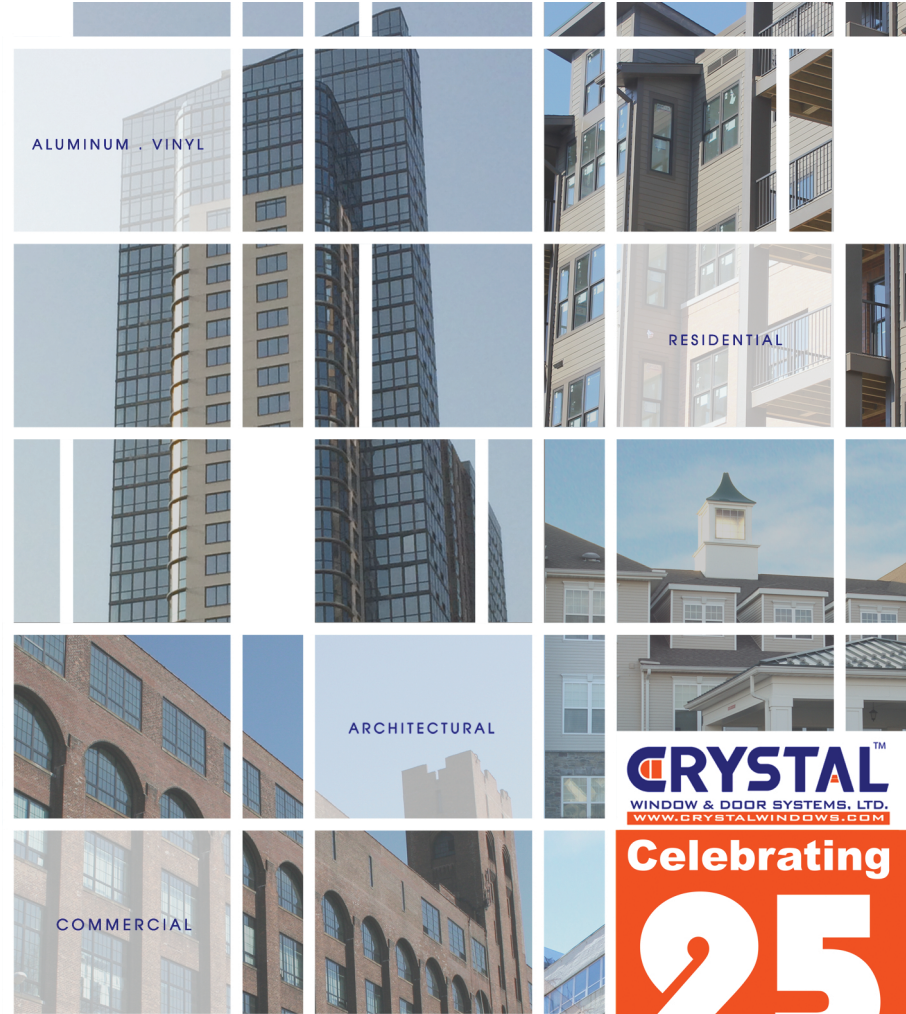
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COURTESY HEATHERWICK STUDIO

WHY THE UNITED STATES ARMY CORPS OF ENGINEERS SHOULD DENY PERMISSION TO BUILD "DILLER ISLAND" IN THE HUDSON RIVER

The Hudson River Park Trust has made a deal that follows a disturbing trend in park financing: In exchange for a gift of at least \$113 million, the Trust would allow media mogul Barry Diller and fashion designer Diane von Furstenberg to build a 2.7-acre island in the Hudson River and to control in large part how it would be used. The project would require driving about 550 piles in an area of the Hudson protected as an estuarine sanctuary. Diller and von Furstenberg would receive a 30-year lease to operate the island as a performing arts venue and naming rights to the island in perpetuity. The Trust would contribute \$17 million toward construction costs and would be responsible for long-term maintenance of the structure. In recognition of its location between former Piers 54 and 56, the island would be called "Pier 55."

Because the river is a navigable waterway, this project requires the permission of the U.S. Army Corps of Engineers. For 15 years, the Trust has had a Corps permit to rebuild Pier 54 at its current location but has not done so. The Trust has now asked the Corps to modify this permit to allow it to build the island. The Corps has invited public comment on the proposal.

The City Club of New York will submit extensive comments to the Corps requesting that the Trust's application be denied. This summary explains why:

- **The Trust is not in compliance with the Clean Water Act.** The Trust wants to build the island in the estuarine sanctuary, which is reserved by law for environmental conservation and the protection of marine wildlife. The island's purpose is to provide green space for the performing arts and recreation. This purpose can be fulfilled at another location, without driving hundreds of piles in the Estuarine Sanctuary. The Clean Water

Act requires the Trust to prove there is no feasible alternative to building the Island between Piers 54 and 56. The Trust has not considered whether these amenities could be provided elsewhere and has not even attempted to address this requirement.

- **The island is contrary to the public interest.** The Corps must decide whether the Island is in the public interest by carefully weighing its reasonably expected benefits against its reasonably foreseeable harms. The harms outweigh the benefits:
- **The island would obstruct navigation in the river.** The island is not a pier and cannot be used for maritime or water-dependent activities. Building it between Piers 54 and 56 would prevent future uses of both piers, and of the embayment between them. Pier 54 is designated by the Park's master plan to host historic vessels. Were it rebuilt, it could serve as a potential emergency evacuation point or transportation hub. The island would also eliminate the protected public waterway between Piers 54 and 56 that rowers, sailors, and kayakers use to practice their techniques out of the wind and current.
- **The island would negatively affect fish and wildlife.** The island would result in increased daytime shadows, nighttime lighting, construction noise, and sedimentation, all of which would affect the Hudson ecosystem. The Trust acknowledges the potential impact but misleadingly dismisses it as insignificant compared to rebuilding Pier 54 with an outdated 15-year-old design.
- **The island would erase historic resources.** Pier 54 was the home of the White Star and Cunard Lines and

the starting point of Lusitania's final voyage. State law requires the Trust to incorporate this history into the reconstruction of Pier 54 (as opposed to the construction of the island, which is not authorized by state law at all). Instead, the Trust proposed a futuristic design that does not integrate or celebrate the area's working maritime history.

- **The island would block views of the Hudson.** With the footprint of a Home Depot and a maximum height of seven stories, the island would block Hudson views now enjoyed by tens of thousands of pedestrians, cyclists, and motorists daily. It would replace them with a view of concrete pilings and a small, out-of-the-way vantage point atop the Island.
- **The island's benefits would be limited and restricted based upon ability to pay.** The West Side already has a host of indoor and outdoor performance venues, and the Trust has never explained why another is needed. Pier55, Inc. can charge whatever it wants for nearly half the events on the island, close it for private fund-raisers, and sell memberships. The Trust's application is misleading and cannot be granted under federal law. The Trust provided misleading and/or incomplete information to the Corps about important subjects. These deficiencies prevent the Corps from granting the Trust's request.
- **This is a new island, not a reconstruction of Pier 54.** The Trust claims it is rebuilding Pier 54, but it chose the name "Pier 55" for a reason. The Island is a new structure in a new off-shore location. It would cover 40 percent more of the Hudson. It would require driving hundreds of piles in a

location where the Trust has never been allowed to build. This is a new project that needs a new permit, not just a modification of the existing permit, and the Corps must subject it to exacting environmental scrutiny.

- **A private corporation, not a public Trust, is primarily in charge of the project.** Primary responsibility for building the island would lie not with the Trust, a public agency, but with Pier55, Inc., a private corporation controlled by Barry Diller. Under its lease, Pier55, Inc. would have final authority over the island's construction. Pier55, Inc. should apply for its own permit under Army regulations, but the Trust does not even mention Pier55, Inc. in its 496-page application to the Corps.
- **The "No Action" alternative to building the island is not rebuilding Pier 54—it's no action.** The Trust misleadingly understates the island's environmental impact by comparing it to the impact of rebuilding Pier 54. The Trust has already dismantled Pier 54 and told the public it has no intention or ability to rebuild Pier 54 because it lacks funding. The island's real environmental consequences can only be assessed by comparing it to the true, current alternative: Doing nothing and leaving the Pier 54 pile habitat as is.

A public hearing is needed. The construction of a new island by a private entity in a public park in the Hudson is unprecedented. Given the important issues involved, and the secrecy surrounding the Trust's planning process, the Corps should, at a minimum, hold a public hearing. New Yorkers deserve an opportunity to provide meaningful input into the Corps' decision.

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