

THE ARCHITECTS NEWSPAPER

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STEVEN HOLL ARCHITECTS COMPLETE AN ARTS BUILDING FOR THE UNIVERSITY OF IOWA—IMMEDIATELY NEXT TO ANOTHER OF THEIR OWN PROJECTS



IWAN BAAH

The Holl Shebang

While it is rare that an architect is given the chance to build adjacently to a former project, this was the case for Steven Holl

Architects' latest addition to the University of Iowa campus, in Iowa City, Iowa. Not only does Holl's new Visual Arts Building sit next to his 2006 Arts Building West, together they create one of the campus's major outdoor quads. **continued on page 9**



KATE JOYCE STUDIOS

THE MUCH-ANTICIPATED FINAL PHASE OF THE CHICAGO RIVERWALK IS COMPLETE AFTER YEARS OF PLANNING AND CONSTRUCTION

JUST ADD WATER

It has been over a decade since Chicago began to redevelop its downtown riverfront, with Ross Barney Architects leading the design. With the recent completion of Phase III, the new mile-and-

a-half public park known as the Riverwalk is now open. Divided into separate "rooms" between the famed bascule bridges, the Riverwalk provides a series of new programs for the downtown. **continued on page 12**

The Architects Newspaper
21 Murray St., 5th Floor
New York, NY 10007



GARY HE

THIS ISN'T YOUR AVERAGE CO-WORKING SPACE

MUCH A/D/O

Creative hub A/D/O has fully opened to the public in Greenpoint, Brooklyn, with a schedule of programs set to begin January 2017. Developed by MINI and designed by nArchitects, the newest space for creative and design professionals will house URBAN-X, an accelerator for innovative hardware startups, and will also act as a portfolio **continued on page 18**

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FOUR NFL TEAMS SWAP CITIES ON THE WEST COAST



COURTESY MANICA ARCHITECTURE

Do the Shuffle

San Francisco, Los Angeles, San Diego, and Las Vegas National Football League

(NFL) teams are playing a game of musical chairs, as a new generation of stadium-centered mega-developments attempt to lure established franchises to and from the West's largest cities. **continued on page 6**



ARCHITECTS AND DESIGNERS SHARE THEIR TOP GIFTS TO GIVE (AND TO GET). SEE PAGE 16

PRIVATELY OWNED PUBLIC ART

TRIGGERED BY THE RECENTLY REVEALED DEVELOPER-FUNDED HEATHERWICK STRUCTURE IN NEW YORK'S HUDSON YARDS, AN EXAMINES THE VALUE PRIVATELY OWNED ART HOLDS FOR THE PUBLIC IT SUPPOSEDLY SERVES. IN CHICAGO, GRAFFITI, ONCE ILLEGAL AND DESPISED, IS BECOMING A VALUE-ADD TO BUILDINGS WHILE IN L.A. DEVELOPERS LOOK TO LEDS. SEE PAGE 22



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THE AIA'S BIG MISSTEP

In the weeks since the presidential election, the American Institute of Architects (AIA) has drawn ire from architectural professionals for releasing a post-election memo containing conciliatory and supportive language for President-elect Donald Trump's campaign pledge to embark on a \$500 billion infrastructure building program. Robert Ivy, AIA executive vice president and CEO, released a statement on behalf of the national AIA apparatus and membership, saying in part, "The AIA and its 89,000 members are committed to working with President-elect Trump to address the issues our country faces, particularly strengthening the nation's aging infrastructure. The memo continued, "We stand ready to work with him and with the incoming 115th Congress to ensure that investments in schools, hospitals and other public infrastructure continue to be a major priority."

In response, *The Architect's Newspaper* issued a rebuttal challenging Ivy's magical thinking relating to the scarcely-detailed so-called infrastructure plan put forth by the President-elect and the fundamental lack of leadership inherent in pledging blind support to a political movement expressly aligned with xenophobic, racist, misogynistic, and climate change-denying ideals. We wrote: "It is anathema to this editorial board to fathom the positive impact of such a work of infrastructure as the proposed border wall or its attendant detention centers, federal and private prisons, and militarized infrastructure that would be necessary in order to achieve the President-elect's stated deportation policy goals. To ignore the role design and designers could play in instituting and perpetuating the inequality inherent in the racist patriarchy of Trump's ideology embodies is irresponsible and reprehensible."

AN's response was buttressed by supporting statements from dozens of architects, designers, and academics from across the field. As a consequence, Ivy issued an apology directly to AN saying, "The AIA remains firmly committed to advocating for the values and principles that will create a more sustainable, inclusive, and humane world. The spirit and intention behind our statement is consistent with and in support of President Obama's eloquent call for us all to unite for the best interest of America's future."

The statement did little to quell fury in the architectural community, with members openly calling for Ivy's resignation and at least one AIA member, Fritz Reed of Baltimore, resigning in protest. After members continued to express disapproval at AIA leadership, Ivy and AIA National President Russ Davidson issued an additional apology via video pledging to engage in listening sessions with AIA membership to better articulate a future vision for the organization and the profession. Moving forward, as Ivy and AIA leaders begin to plan these listening sessions, AN reiterates its initial pledge to stand in solidarity with AIA members and those who advocate for an inclusive, diverse, and morally responsible profession aiming to address climate change, promote equitable urbanism, and fight for design quality in the built environment.

AN will continue to listen to the architectural and design community and help articulate ways for the profession to move forward in support of the goals stated above and help lead the resistance to forces that aim to undermine the pursuit of those values. **THE EDITORS**

THE FUTURE IS UNCLEAR FOR THE
ICONIC ONE CHASE MANHATTAN PLAZA
AS A PROPOSAL SEES RESISTANCE.

LIBERTY FOR ALL?

An ongoing fight over a storied Manhattan landmark proves that indeed, size does matter. Fosun International, the Shanghai-based owner of lower Manhattan's 28 Liberty Street (formerly One Chase Manhattan Plaza), has commissioned Skidmore, Owings & Merrill (SOM) to revamp its own classic, 1960s International Style building and 2.5-acre plaza. Among its planned changes to the site, Fosun received Landmarks Preservation Commission (LPC) approval to build three glass pavilions on the landmarked plaza to serve as entrances to below-ground retail.

Although the commission approved the scheme, implementing changes at 28 Liberty requires an additional—and contentious—next step. Fosun is seeking a modification of 28 Liberty's deed restriction that would allow the pavilions to rise 11 to 17 feet above the highest points of the plaza, heights that far exceed the deed restriction's stipulation that structures on the plaza shouldn't be more than six feet tall.

SOM is updating the tower's office space and plaza by reintroducing original details lost in prior renovations while transforming approximately 290,000 square feet of basement space into retail.

The developers maintain that the glass pavilions are a key part of the renovations. Fosun argues that the three pavilions will improve handicap accessibility to the stepped plaza as well as protect shoppers entering and exiting the retail spaces from inclement weather. The pavilions, along with glass storefronts along Liberty and William streets, are intended to activate street frontage and encourage more fluidity between indoor and outdoor, below-grade and street-level spaces of the plaza, and sidewalk and tower.

Although some later modifications imitate original conditions, all of the plaza's elements are non-original aside from the Isamu Noguchi sunken garden. (The black-and-white Jean Dubuffet sculpture, installed 1971, was not included in the landmark designation.) The space is not a privately owned public space (POPS), but remains open to the public nonetheless.

Not all New Yorkers are thrilled with the changes. Some members of Community Board 1 (CB1), one of the city's 59 local representative bodies, say the design and the deed restriction, although technically unrelated, cannot be considered independently from each other. They point to the scale of the pavilions as proof. According to plans filed with the Department of Buildings, the three proposed pavilions include a 17-foot-tall, 46-foot-long, 1,473-square-foot structure at the corner of Nassau and Liberty streets; another 16-foot-tall, 43-foot-long, 1,132-square-foot structure facing Pine Street; and a third 11-foot-tall, 18-foot-long, and 418-square-foot structure at Cedar Street.

The cubes' sizes **continued on page 19**



LETTER

AYE AYE AIA!

I was shocked when I read Ivy's statement, but some people poo-pooed it as something that the AIA does everytime there's a new president. But, as we all know, this is not an ordinary election and Trump is no ordinary president-elect and maybe the AIA should have taken a moment to pause and think more about their message. I am reminded of the time when some Israeli architects banded together and refused to design and build in the West Bank. Archpaper, now more than ever, has a responsibility to promote discourse among practioners. As a

concerned layperson, you have my support.

Best,
Linda

CORRECTION

In the story "Big Nature, Big City" by Antonio Pacheco, published AN_05_10.12.2016, we mistakenly stated that Seattle's Olympic Sculpture park was designed as a collaboration between Charles Anderson Landscape Architecture and Weiss/Manfredi. That assertion is incorrect. Rather, Weiss/Manfredi acted as the sole

lead designer for both the site design and architecture on the project while Charles Anderson Landscape Architecture assisted only as a landscape architecture consultant.

In the story "Loction, Location, Location" by Olivia Martin, published AN_06_11.02.2016, we wrote that the Arverne residence was a former Mitchell-Lama development, which is incorrect. It is still a Mitchell-Lama and will continue to provide affordable housing in the Rockaways. We regret the errors.

THE ARCHITECT'S NEWSPAPER DECEMBER 7, 2016

EAVESDROP> THE EDITORS

NO SE VENDE

Developers are continuing to run into opposition in the Logan Square neighborhood of Chicago. At a recent community meeting to discuss revised plans for the **CLAYCO**-designed eight-story development, community leaders weighed in on the scale of the many new projects in the area. With more than five transit-oriented developments either planned, built, or under construction in the neighborhood, locals have been vocal about their opposition to the increased density and the possibility of rising property taxes. More than one protest has marched through the neighborhoods streets in the past year. Protestors carry signs reading, "STOP GENTRIFICATION EL BARRIO NO SE VENDE" (Our neighborhood is not for sale).

GEHRY A LA FRANCAIS?

Following **Donald Trump's** election, renowned architect **Frank Gehry** might be exiling himself to France. At least, that's what French newspaper *Le Figaro* reports. The newspaper quotes Gehry as saying, "If Trump is elected, [French President Francois] Hollande said I could go into exile in France." Apparently, the architect has plenty to fear from a Trump presidency, citing a long-standing dispute with the President-Elect as reason enough to flee the country. The incident stems from 2010 when Gehry's Beekman Tower beat out Trump's building next door for the title of tallest residential building in New York City by a few inches. Both buildings have since been surpassed, but as we've learned, a few inches matter quite a lot to the President-Elect, so maybe Gehry would be wise to book a flight to Paris.

TUNNEL OF LOVE

Architects are always trying to expand their sphere of influence and explore new territories for the application of architectural knowledge. **Kailen Rosenberg** is a "Love Architect" and her alternative practice is "an elite match-making and life design firm" with her "Love Architecture Programs" ranging from a \$250 one-time assessment to a \$100,000 elite representation. For the urbanists, Rosenberg has a hit TV show on the Oprah Winfrey Network called *Lovetown, USA*. When not helping Kailen make matches for her elite male clients, her husband **Lance Rosenberg** builds "dream homes" through his custom construction and modeling business.

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COURTESY T-MIZO / FLICKR

SELLDORF ARCHITECTS TAPPED FOR FRICK COLLECTION EXPANSION

Fourth Time's the Charm

New York-based art-world veterans Selldorf Architects will helm The Frick Collection's enhancement of its existing Upper East Side Manhattan home, the Henry Clay Frick House. Selldorf was selected from 20 candidates after an 18-month review period.

The Frick's road to expansion has been rocky. In June 2015, in the face of strong criticism from architects and preservationists, the museum abandoned plans to replace a gated garden with an historicist six-story tower by Davis Brody Bond. That added to a string of failed expansions (in 2001, 2005, and 2008) but the museum vowed to increase its exhibition space.

According to the Frick representatives, this latest round will work within the building's existing footprint. The upgrades include converting a set of second floor rooms to galleries, creating a new special gallery on the main floor, improving circulation and accessibility for those with physical disabilities, and installing new facilities dedicated to educational programming and conservation.

For now, the expansion is in its earliest stages. The configuration of the second floor galleries and the placement of the new facilities haven't been decided but more details will be revealed during winter 2017–2018.

ZACHARY EDELSON

OPEN> RESTAURANT AND BAR



GLEN ALLSOP

> FLORA BAR AND FLORA COFFEE

945 Madison Avenue,
New York, NY
Tel: 646-558-5383
Designers: Beyer Blinder Belle
with Matter House

At the end of 2015, restaurateur Thomas Carter and chef Ignacio Mattos, the duo behind Matter House, were tapped to create the new restaurant and coffee shop at the Met Breuer in collaboration Beyer Blinder Belle, the architects that led the building's overall renovation. Carter and Mattos previously created trendy downtown restaurants Estela and Café Altro Paradiso, and Thomas P. Campbell, the director and CEO of the Metropolitan Museum of Art, hoped that the pair would bring the same kind of hip ambience to the stately Brutalist Upper East Side building that now houses the modern and contemporary branch of the museum. With the opening of Flora Bar and Flora Coffee, the Met Breuer's reinvention takes another step forward.

Flora Bar is open to the public without a ticket and is located one level below the sidewalk with a seating capacity of 74. Throughout the space, iconic elements play off of updated, modern decor. For example, an ample wood-and-marble bar and custom stools by Brooklyn-based designer Steven Bukowski complement the original concrete walls and columns, while the ceiling, with Marcel Breuer's original disc-shaped lights, is mirrored by the circular Mountain White Danby marble tables. Flora Bar will maintain separate hours from the museum and will be accessible through the main entrance even when the museum is closed.

OLIVIA MARTIN



COURTESY EL DORADO

UNVEILED

CORTEX 3.0 MIXED-USE RESIDENTIAL BY EL DORADO

Kansas City-based architect el dorado and developer Silliman have released schematic designs for a mixed-use commercial and multi-family residential project as part of a larger development, Cortex 3.0, a bioscience and technology research community in St. Louis. The project will include 180,000 square feet of residential and 20,000 square feet of retail throughout seven stories. The approximately 220 apartment units range

from studios to two bedrooms and balconies are nestled in setbacks along the building facade. Though materials have not yet been designated, initial renderings envision the project wrapped in corrugated metal, referencing the site's industrial past. The growing Cortex district will also include a hotel designed by Boston-based Group One and a new office building designed by the St. Louis office of HOK. El dorado's project is expected to be complete by the end of 2018. **MM**

Architect: el dorado
Client: Cortex
Location: St. Louis

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OPEN> RESTAURANT



> IN SITU
151 Third Street
San Francisco, CA
Tel: 415-941 6050
Designer: Aidlin Darling
Design (ADD)

San Francisco-based Aidlin Darling Design (ADD) and three-starred Michelin chef Corey Lee have teamed up for In Situ, a new 150-seat restaurant located within the original Mario Botta-designed portion of the San Francisco Museum of Modern Art that was recently expanded by Snøhetta.

The restaurant is designed as an alternate-dimension art museum, where “borrowed” dishes on loan from the kitchens of the world’s most renowned chefs make up the menu, meticulously recreated by Lee’s team. And so, ADD has rendered an intentionally spare interior made of mostly-found surfaces, with many of the existing, roughed-out textures of the extant space remaining—some polished, some raw. Other interior elements, inserted neatly into that rough, gray box, act as bespoke elements: a sculptural timber ceiling, custom-made tables hewn from raw logs, and delicate bar stools and lounge chairs. Site-specific artworks are also scattered around the restaurant, which is lit from one side by a large storefront window opening onto Third Street.

The space is divided into two dining areas. The first, a large, informal dining room, is populated by bar-top and communal tables, is capped by the sculptural timber ceiling. Its surface is made up of delicately jagged and parallel wooden boards and extends across both dining rooms, alternating between various degrees of geometric relief. Further into the space, the second, more formal dining room is made up of intimate seating areas. **ANTONIO PACHECO**

COURTESY MATTHEW MILLMAN

OPEN> STORE



> THE LINE – CHICAGO
Waldorf Astoria Chicago
11 East Walton Street, Chicago
Tel: 917-460-7195
Architect: The Line

New York-based lifestyle store The Line has opened a seasonal store in Chicago’s Gold Coast neighborhood. Located in the ground-level retail space of the Lucien Lagrange-designed Waldorf Astoria Chicago, The Line will be open through January 2017. Like its permanent New York and Los Angeles stores, the Chicago iteration presents clothing, design items, and beauty products in a home-like space. As such, clothing is displayed in a bedroom setting, beauty products in a vanity, and general home goods in a living room space. The carefully displayed objects in the store come together as an ideal home. Along with the merchandise, the store also provides complimentary services, including interior design consulting. A series of special events will also be held throughout the holidays. **MM**

COURTESY THE LINE

OPEN> HOTEL



> CAVALRY COURT
200 Century Court
College Station, TX
Tel: 844-313-7337
Developer: Valencia Group

The army may seem like an unlikely inspiration for a hotel, but it was the jumping-off point for Cavalry Court, a “military-inspired” 141-room motor court hotel, in College Station, Texas. Designer Rottet Studio chose corrugated metal and vintage brick to form a Spartan palette, while details, such as pool cabanas resembling field tents, complete the kitschy theme. Due to its proximity to Texas A&M University, the hotel features 6,000 square feet of indoor and outdoor event space to accommodate meetings, weddings, and receptions. Appropriately, guest rooms and suites have been dubbed “barracks” and “officers’ quarters” (but are sans soldier-style bunk beds), and “gourmet Texas cuisine” is served at the Canteen Bar & Grill. “Like the motor courts of yesteryear, Cavalry Court’s aesthetic coupled with Texas A&M cadet history uniquely captures the true essence of College Station, of Texas, and embraces a bit of Americana,” Valencia Group president Doyle Graham Jr. said in a statement.

Cavalry Court is near part of Houston-based developer Midway and Valencia Group’s 60-acre Century Square, a mixed-use development adjacent to the A&M campus. The George, a more upscale boutique hotel, will be located next door. **OM**

COURTESY VALENCIA GROUP



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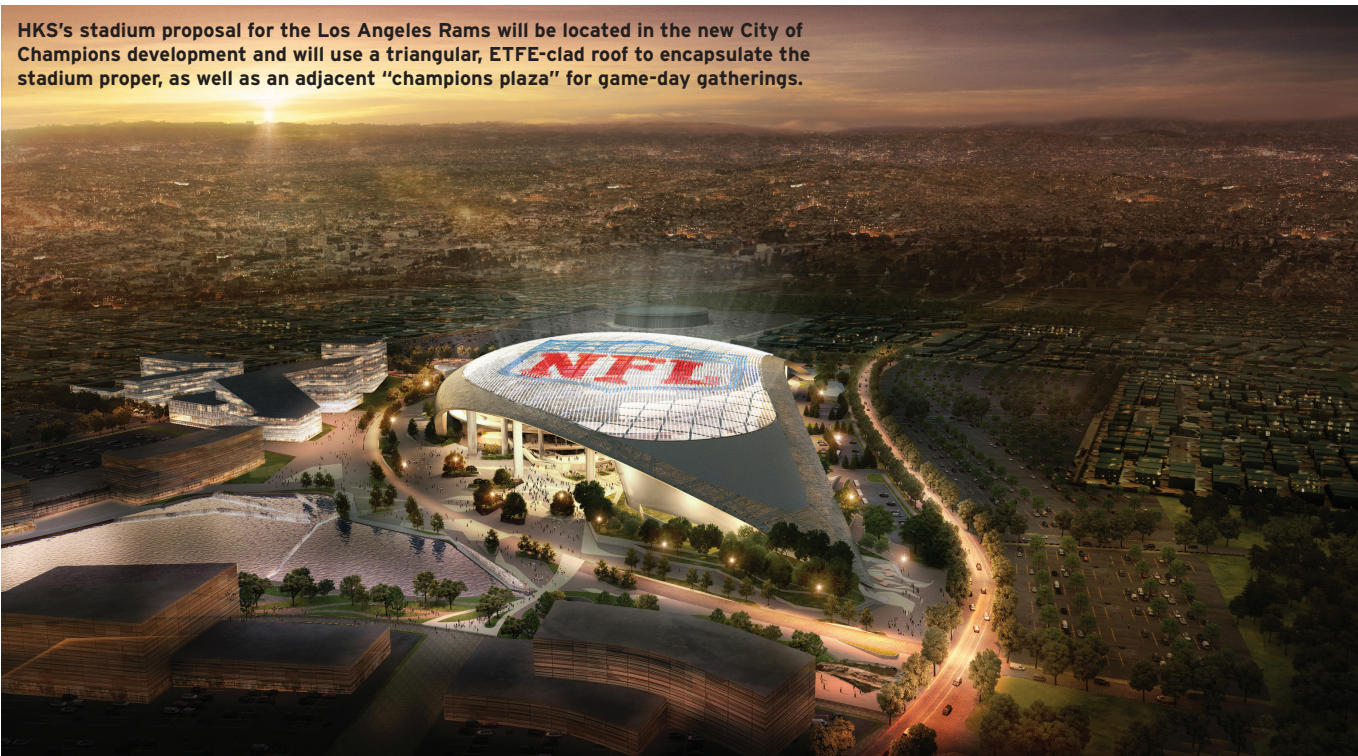


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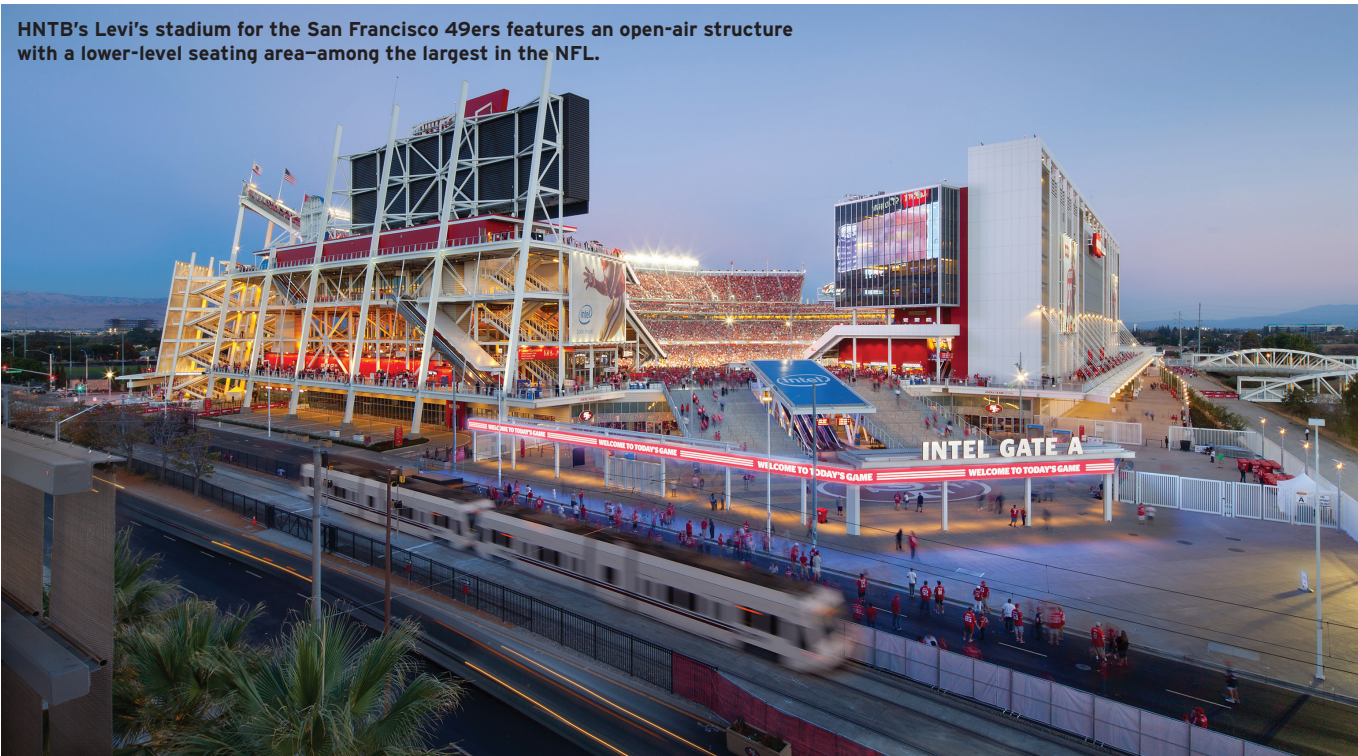
MANICA Architecture's proposal for a potential Las Vegas Raiders stadium is located in a landscaped parking lot and features a retractable roof with operable exterior wall elements that open and close to accommodate inclement weather.



HKS's stadium proposal for the Los Angeles Rams will be located in the new City of Champions development and will use a triangular, ETFE-clad roof to encapsulate the stadium proper, as well as an adjacent "champions plaza" for game-day gatherings.



HNTB's Levi's stadium for the San Francisco 49ers features an open-air structure with a lower-level seating area—among the largest in the NFL.



DO THE SHUFFLE continued from front page

NFL teams are notorious for holding their host cities hostage when it comes to demands over new stadium construction, and the current team swap going on across the region is no exception. *Reuters* reported earlier this year that when the Rams, formerly of Saint Louis, left the Gateway City for Los Angeles at the start of the 2016–2017 season, they also left behind a staggering \$144 million debt resulting from the 1995 construction of the HOK Sport (now Populous)–designed Edward Jones Dome that the municipality must pay off on its own.

The Rams were lured back to Los Angeles in the same way they were lured away from it: with promises of a brand-new, state-of-the-art sports temple. In the most recent case, however, the altar in question will be entirely privately funded by Rams owner Stan Kroenke. It will also be smack dab in the middle of the new City of Champions megadevelopment, a 238-acre neighborhood being built atop the site of the former Hollywood Park racetrack in Inglewood. Overall, the City of Champions project is due to cost \$2.5 billion and will include 3,000 housing units, 620,000 square feet of commercial space, as well as a new casino and hotel. The stadium component, designed by global architecture firm HKS, features a sail-like, triangular ETFE super-roof supported by thick columns that caps the stadium and also shelters a large, outdoor “champions plaza” to be used as a communal gathering spot for spectators. The 80,000-seat stadium will be able to hold up to 100,000 fans for concerts and is being designed to accommodate two football teams.

Simultaneously, Kansas City–based MANICA Architecture had proposed a competing stadium for the nearby city of Carson, California, in an attempt to lure the Rams and, potentially, the San Diego Chargers to a new stadium there. After the HKS proposal for the Rams became a reality, MANICA's proposal resurfaced in Las Vegas as a potential new home for the Oakland Raiders, a team that itself went from Oakland to Los Angeles and then back again during the late 1980s and early 1990s over unmet stadium-upgrade demands. MANICA recycled its nearly \$2 billion Carson proposal for Sin City, trading in an open-air proposal for an air-conditioned scheme featuring a retractable roof. The project was approved in November of this year after much political wrangling that included raising special taxes to fund the stadium's construction and a \$650 million cash infusion from billionaire Sheldon Adelson.

While the Raiders' move to Las Vegas has not been finalized, the team's current bout with wanderlust began after a deal to share the recently completed, \$1.2 billion HNTB-designed Levi's Stadium in Santa Clara, California, fell through. That stadium was designed to accommodate two teams, hold between 68,500 and 70,000 spectators during sporting events, and be the first ground-up LEED Gold-certified NFL stadium in the country.

Although the Raiders are working toward moving to Las Vegas, and the Rams are settling into their new home in Los Angeles awaiting the 2019 completion of the City of Champions complex, the future of the San Diego Chargers remains in doubt. A ballot initiative in support of their newly proposed stadium was a casualty of this year's November elections, paving the way for the Chargers to potentially take up residence in Los Angeles if they can't figure out a new approach.

AP



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THE BRIDGE GOLF FOUNDATION HELPS YOUNG MEN SUCCEED THROUGH NUMEROUS TEACHING PROGRAMS CENTERED ON GOLF

IN FULL SWING

Hidden away on West 117th Street in Harlem, the Bridge Golf Foundation is setting local schoolboys on the straight and narrow—and down the fairway. Packed into 2,400 square feet, the facility boasts three state-of-the-art golf simulators, a putting green, a 3-D printer, and

space for a kitchen, an office, a bathroom, and teaching areas. On weekdays from three until six, an after-school program brings students from the Eagle Academy for Young Men of Harlem to the foundation's "Learning Center." Upon arrival, the boys receive a healthy

snack and then go off to engage in either golf or STEM (science, technology, engineering, and math) classes. Tasked with coalescing the plethora of programs within the (relatively) diminutive space was Gordon Kipping, principal of New York studio G TECTS.



The state-of-the-art simulators in the Bridge Golf Foundation are also used by PGA professionals, including Jordan Spieth and Paul Casey.

STEM learning. To cater to the other programs that take place on site, netting that divides the golf ranges can be pulled back to create a much more open feel. Here, the Bridge can double as a venue for parties, though the primary use is for teaching. Using a collection of Node chairs from seating manufacturer Steelcase (who worked with an educational consultant company to conceive this particular chair), boys can work in a more traditional class layout or in small groups. Colors found in the Bridge's logo (G TECTS designed a full identity package for the foundation) also correspond to different areas within the facility, such as the simulator, teaching kitchen, and office spaces. "The response has been very positive," said Kipping. "A lot of the golfers who rent out the bays are pleasantly surprised because they are not accustomed to seeing an integrated space designed for golf. The kids love the space and have been making full use of it." **JS**

"We wanted the space to be able to accommodate many things either simultaneously or consecutively," he said. "I was looking at the programming in visits to the Harlem YMCA where it was already underway. [While the location on West 117th Street was being constructed, the foundation used a YMCA to host programming in its initial months of operation.] I saw the kids taking instruction in golf and in the classroom. I projected how that might take place in the space where we were working. We had considerably less space to work with, so the space is open, flexible, and tailored for the multitude of functions that are taking place in it. It actually works better than a big gym." Chairman, cofounder, and

principal owner of the Bridge, Robert Rubin, spoke of the "architectural challenge" of making the space a place the boys "would be proud of, and that told the story of the foundation to people that come in off the street, but also something that was attractive to New York City golfers." TrackMan golf simulators, capable of compiling 27 different parameters relating to your golf swing (or in this author's case, 27 things wrong), makes the facility a viable venue for professional golf classes. Being the only facility of its kind north of 42nd Street, the Bridge faces little local competition. Golf also works its way into the curriculum. Data sent in from the TrackMan can be translated into a means of



DESIMONE

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THE HOLL SHEBANG

continued from front page

For Holl, the challenge was not just to build a great building, but to build one that was even better than his much-loved first addition to the campus.

After the 2008 Iowa floods, a record-breaking, devastating natural disaster, the University of Iowa needed to replace its original 1936 Visual Arts Building. Rather than go directly to Holl to build the new project, the university held a design competition, which Holl won. The approach to the project would be vastly different than that of the 2006 building.

“You have to make it as good or better,” Holl explained. “That is why it took 30 schemes to get it right. We took the approach, as we have done before in terms of historic buildings, of complementary contrast. The first building is Cor-Ten and planner, with the steel structure exposed. This building is volumetric, not planner and concrete, not steel, and a different strategy altogether.”

Comprised of four offset levels, seven vertical cutouts produce outdoor balconies and indoor atria, bringing light deep into the new building. Other apertures lay behind the outer porous zinc skin system, arranged and sized with the Fibonacci sequence. Together, the cutouts and windows allow for studio spaces to be completely daylit. The interior cutouts also provide space for the buildings major vertical social and circulation areas. These communal spaces were at the heart of the project’s design.

“The seven cuts of light

Seven vertical cutouts on the exterior and interior allow light to penetrate the interiors of the Visual Arts Building. These spaces also improve circulation and provide opportunities for social gatherings.

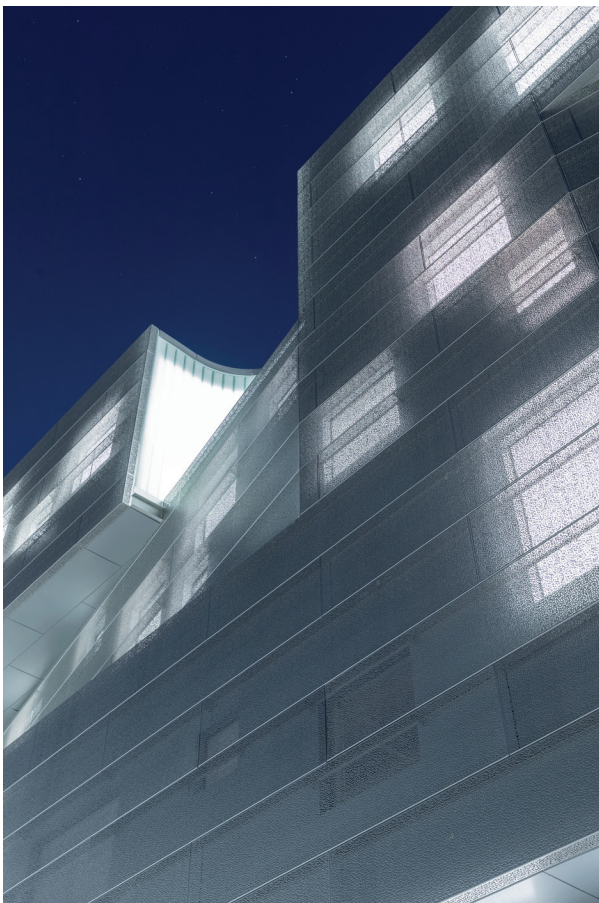
vertically penetrate the laminar shifting section,” Holl said. “We give them all equal weight as social spaces. These become places where you take a break and talk to a friend or someone from another department. The formal operation becomes a social operation, and one of bringing in light.”

The structure of the 126,000-square-foot project plays an important role in realizing the bright, open interior. The floor plates are poured-in-place biaxial voided slabs, or “bubbledeck” slabs. This technique, used for the first

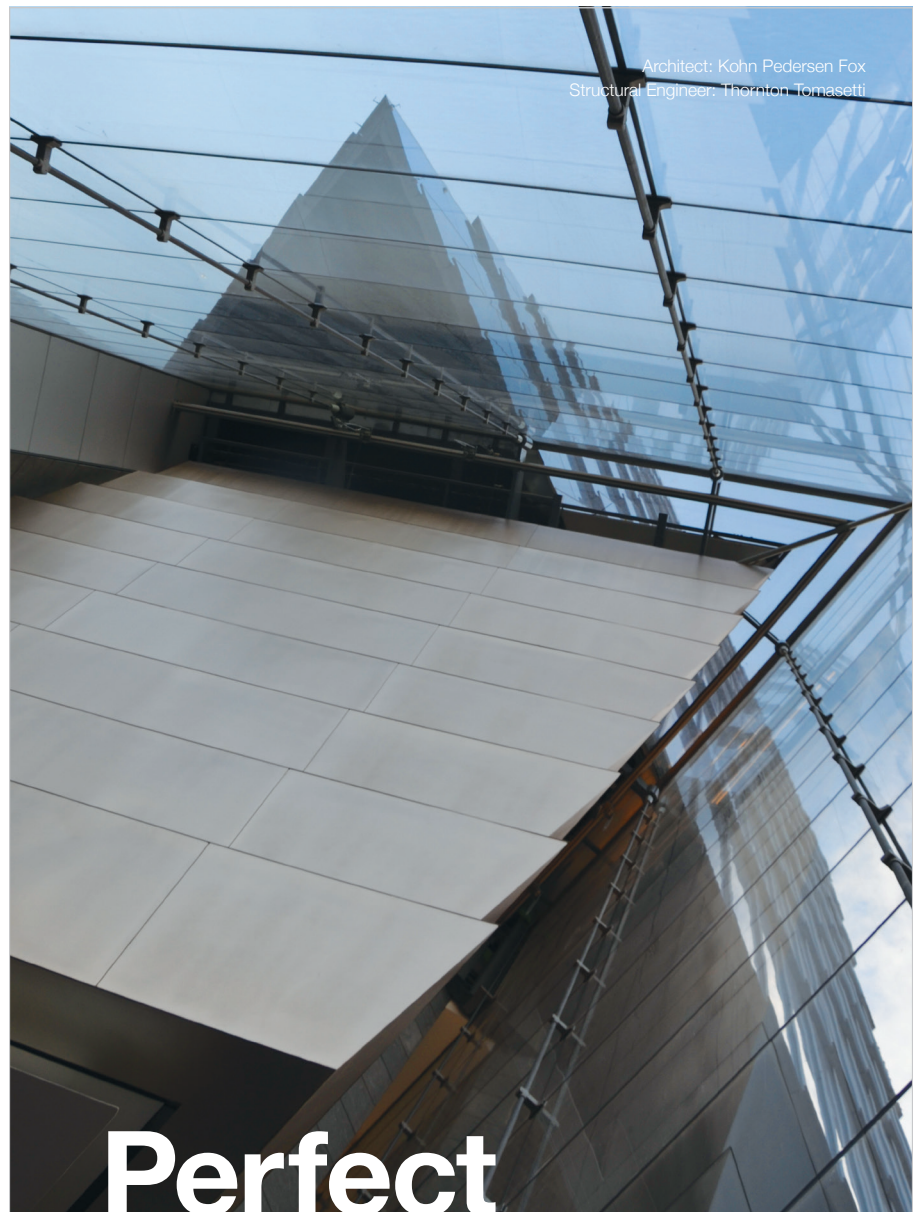
time in the United States, allows for integrated mechanical systems, including radiant heating and cooling. With lighter-than-typical floor slabs and zero ductwork, the interior could be more readily dedicated to programmed space.

The Visual Arts Building will be home to art history, ceramics, 3-D design, metal arts, sculpture, printmaking, painting and drawing, graphic design, multimedia, video art, and photography.

MATTHEW MESSNER



IWAN BAAH



Architect: Kohn Pedersen Fox
Structural Engineer: Thornton Tomasetti

Perfect Ten

With a multi-faceted curtain wall meticulously crafted of ultra-clear Pilkington Planar glass, **10 Hudson Yards** has become a beacon of new life on Manhattan’s West Side. Designed by **Kohn Pedersen Fox**, it is the first of 16 towers to be completed within the Hudson Yards Redevelopment Project—where collaboration between New York’s design and construction leaders is adding a new dimension to the city skyline. Read more about it in **Metals in Construction** online.

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SKIDMORE,
OWINGS &
MERRILL

SOM's design for the new United States District Courthouse utilizes 1,600 pieces of chevron-shaped, blast-proof glass to form the building's exterior and minimize solar heat gain and glare.



COURTESY © GSA / DAVID LENA

The new Los Angeles U.S. District Courthouse is located downtown midway between City Hall and the Walt Disney Concert Hall, and it's a worthy companion to those exemplary civic landmarks. Skidmore, Owings & Merrill (SOM) won the competition four years ago with a simple yet powerful design: A cube of folded glass that seems to float above a recessed base. The nine upper floors are suspended from a multi-dimensional roof truss system supported on four structural cores—a strategy that halves the amount of steel a conventional building requires and makes it more resistant to a blast than one supported on columns. Architects and the Clark Construction Group collaborated on a design-build program that brought the building to completion in 40 months, and it expects to secure LEED Platinum rating.

Few buildings achieve so much, so quickly, and SOM has made a significant contribution to the renaissance of Downtown L.A., which is still a work in progress. A park designed by OMA and Mia Lehrer + Associates will occupy

the long-vacant block fronting City Hall, and a Frank Gehry-designed mixed-use complex, repeatedly delayed, may soon begin construction to the west across from Disney Concert Hall.

As SOM design partner Craig Hartman explained, "We began with the concept of a courthouse that had the appropriate scale and massing and strengthened the civic axis of First Street. The facades had to achieve transparency and clarity of expression, qualities that express what Americans hope to get from the justice system."

To exploit the drop of 25 feet from Hill Street to Broadway, the building was raised so that—as Hartman noted—the topography flows under it and it stands apart, accessed by steps on three sides and by ramps that slice up through gardens to either side of the entry. Steel bollards provide an unobtrusive security perimeter. The downtown grid is 38 degrees off from a true north-south orientation, which complicated the architects' task of protecting the facades from solar gain. Rather than rotate the

building, they folded the glass. About 1,600 chevron-shaped units of high-performance, blast-resistant glass were craned into place, and nearly all of them have an inner baffle on the side that receives direct sunlight. That cuts solar gain by half, and a rooftop array of photovoltaic panels further reduces energy consumption. The elegance of the detailing at the corners and along the upper and lower edges is the product of intensive research by SOM, which constructed full-scale mock-ups and worked closely with curtain wall manufacturer Benson Industries.

The upper stories are cantilevered 28 feet over an entry plaza, shading people who are waiting to pass through the security barrier inside the glass doors. From there, they emerge into a soaring atrium with south-facing baffles that channel light down to all 10 levels, including the 24 courtrooms on floors five through ten. "The whole building is about light," said José Luis Palacios, design director at SOM with Paul Danna. The courtrooms are lit from clerestories

facing in and out to achieve a harmonious balance. United States Marshals deputies share the third floor with the holding area for the accused. The 32 judicial chambers occupy the periphery with sweeping views of the city. Artworks, including a multi-level work by Catherine Opie, enhance the minimalist interior.

The public has free access to the upper floors and to a tree-shaded patio in back, which is flanked by low, meticulously detailed glass wings. Jurors gather in one and a cafe occupies the other. Many cases are settled by mediation, even on the day scheduled for a trial, and there are breakout areas with comfortable seating on three upper levels to accommodate these encounters. Only a small amount of artificial light is required and this is provided by energy-efficient LEDs.

The architects' main client was the General Services Administration, whose Design Excellence Program has done much to enhance the quality of federal architecture country-wide. But SOM also worked with a committee of judges, headed by Justice Margaret M. Morrow, who enunciated 10 guiding principles for the design of the courtrooms. "Decorum, fairness and equality are the essentials and those haven't changed very much over the years," explained Hartman. "But judges have different opinions on how to express those qualities and it's surprising how much latitude there is in the layout. Judge and jury need to see the face of a witness, but where are they all to sit?"

To refine its design and win approval from the judges, SOM did a full-scale mock-up of their courtroom, which groups all the parties closely together. Sidewalls clad in ribbed gypsum reinforced plaster assure good acoustics, for audibility is the highest priority of all. A tilted ceiling diffuses the natural light, and every position—including the raised dais of the judge—is wheelchair accessible.

"America's civic buildings offer a permanent record of our democracy's values, challenges, and aspirations," declared Hartman at the opening. Though the SOM courthouse is a demonstration of these ideals, the reality is that ever fewer Americans can afford a day in court, given the dizzying rise of legal costs. That's the next big case for judges and legal associations to ponder.

MICHAEL WEBB



COURTESY © GSA/DAVID LENA



COURTESY OMNIPLAN ARCHITECTS

DALLAS HOLOCAUST MUSEUM INCHES TOWARD CONSTRUCTION

GETTING THERE

In late October, the Dallas Holocaust and Human Rights Museum announced a series of steps to push a proposed new museum building into reality. With over two-thirds of funding secured, the museum launched a “Building a Foundation of Hope” capital campaign to raise the final portion of the \$61 million budget needed to start construction.

The 50,000-square-foot structure will be built in Dallas’s West End neighborhood near Houston Street and the DART Rail corridor along Pacific Avenue. The property, which currently serves as a parking lot, will be transformed into a public building that will accommodate more than 200,000 visitors per year and nearly quadruple the amount of exhibition space that the museum currently boasts within its existing facility. “We are limited in the number of visitors we can see at one time, and many schools and thousands of students are not able to visit as their class sizes are too large for our current museum,” said Frank Risch who serves as the campaign co-chair for the new museum. “We have been forced to move many of our events to other venues.” The museum, awarded an Unbuilt Design Award by AIA Dallas in 2015, will take two years to complete from the start of construction.

The building, designed by Omniplan Architects, will serve as a vessel for remembering the Holocaust and its victims

Top: The Dallas Holocaust and Human Rights Museum will be built on a former parking lot in Dallas’s West End neighborhood. **Above:** Spaces for contemplation will offer repose from the exhibitions.

and will also extend the dialogue to human rights in modern America. “We need a place that allows us to have a discussion about what human rights, diversity, and respect for others mean for our city today,” said Dallas Mayor Mike Rawlings during the announcement of the capital campaign. Permanent exhibitions, under the direction of Michael Berenbaum, who served as the project director of the U.S. Holocaust Memorial Museum in Washington, D.C., will feature engaging galleries and content as well as expanded resources and archives. The designers seek to engage the public in a manner that creates individual experiences, allowing one to connect with the museum in a very personal way.

Beyond the physical and metric constraints that drove the concept, the Holocaust Museum will fulfill a message that has been understated in the community, especially in the context of recent attacks. “At a time when Texas leads the nation in the number of active hate groups, and the Dallas community is still healing from the July 7 attack on local law enforcement officers, the most violent and hateful act against law enforcement officers since 9/11, we believe the mission of the new Dallas Holocaust and Human Rights Museum is more important than ever,” said museum president and CEO Mary Pat Higgins. **MICHAEL FRIEBELE**

METALS IN CONSTRUCTION MAGAZINE 2017 DESIGN CHALLENGE

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The Architecture 2030 Challenge to reduce energy consumption in buildings isn’t just about the energy they consume day to day. It’s also about the energy consumed in producing the materials used to construct them. Submit your vision for minimizing this embodied energy by designing a high-performance New York City office tower—one whose envelope is part of its structure.

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at lunchtime and a weekend hotspot for tourists. New restaurants and bars provide outdoor seating along the water, while kayaks can be rented for those looking to get up close and personal. A grand staircase-ramp between upper Wacker Drive and the river, known as the River Theater, can often be found filled with people sitting, reading, exercising, or simply people-watching. Those with their own boats can pull up to multiple tie ups, drawing many large yachts from Lake Michigan. Part of phase three includes large floating planters, as well as one of the most anticipated additions to the Riverwalk, a large interactive water plaza.

A major challenge in realizing the continuity of the Riverwalk was connecting the separate rooms. The seemingly simple task was made more complicated by the fact that pedestrians frequently pass under the bascule drawbridges, whose permeable decks see some of Chicago's heaviest traffic. In order to separate the public from the mechanics of the over one-hundred-year-old bridges and shield them from



KATE JOYCE STUDIOS

JUST ADD WATER continued from front page

While the dream of swimming in the Chicago River is still far from reality, Chicagoans are now able

to get closer to the river than ever before. Since the completion of phase two, the Riverwalk has become a favorite gathering space for downtown business people

any falling debris from the road above, Ross Barney Architects designed canopies to cover the floating paths between the rooms. These canopies are wrapped in metallic paneling, reflecting the dappled light off of the water.

Along with Ross Barney Architects, a large team was brought together to realize the project, including Chicago-based landscape architects Jacobs/Ryan Associates, with Massachusetts-based

Sasaki Associates acting as prime consultant. Outside of the design, Friends of the Chicago River and Great Rivers Chicago advocated for the Riverwalk. Both groups are dedicated to remediating the river, with a goal of a clean, swimmable river by 2040.

Ever since the opening of the first sections of the Riverwalk, the new park has been showered with praise and awards. This year, AIA Chicago gave the Riverwalk with its highest honor, a

The Riverwalk allows Chicagoans to approach the river, over 20 feet below the street level.

Distinguished Building Honor Award. In addition, the project was awarded the 2012 Divine Detail Award by AIA Chicago, the 2010 *Architect* magazine "Move" Citation, and AIA Illinois's 2007 Daniel Burnham Award, among others. Most recently the Riverwalk was awarded *The Architect's Newspaper's* 2016 Urban Design Award. **MM**

artek

Kaari Collection

Ronan & Erwan Bouroullec

Based on a simple, yet intelligent component of the metal loop, Kaari – meaning "arch" in Finnish – is a furniture collection that comprises tables, desks, hooks, consoles and shelving units. The principles underlying the collection are simple: vertical loads are supported by wooden elements, and bent steel bands provide elegant, transparent support. The interplay between solid wood verticals and diagonal, metal bands gives Kaari its distinctive linear silhouette. The Bouroullecs combine solid wood with steel banding to create a practical, honest design language that speaks to Artek's fundamental heritage, similar to the way Alvar Aalto used the standard bentwood L-leg to support a wide array of furniture pieces.

Discover the Kaari Collection. Contact us for information:

artekamericas@artek.fi or +1 212 463 5780

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**1 VRP HEAT PUMP SYSTEM
FRIEDRICH**

Using a variable-speed compressor, this system is much quieter than a standard unit as it does not need to fully shut off and on to regulate temperature. Additionally, onboard sensors that monitor compressor speeds offer exceptional humidity control.

friedrich.com

**2 ANDROID BY DANIEL LIBESKIND
ANTRAX IT**

Daniel Libeskind devised not only an aesthetically appealing radiator, but also a sustainability-conscious one. In addition to its simple folds that emulate origami, Android is made of 100-percent recyclable material and requires very limited water content. The unit can be mounted horizontally or vertically, with an optional steel towel bar, and is available in over 200 color options.

antrax.it

**3 ART COOL GALLERY
LG**

A one-of-a-kind duct-free indoor model both heats and cools a space while remaining out of sight. The unit can service multi-zone systems, and is compatible with outdoor Multi F units to support eight spaces. Users can choose from a variety of images to frame, or add custom art and photographs.

lg.com

**4 SCALA2
GRUNDFOS**

The SCALA2 is an innovative water booster pump suitable for residential buildings with up to three floors and eight taps. There is a built-in sensor that continually monitors water pressure. If pressure drops below a desired level, the pump will kick into overdrive so water is never down to a trickle, all with a noise level as quiet as a dishwasher.

us.grundfos.com

**5 HEAT-ONLY THERMOSTAT
WITH TOUCHSCREEN
UPONOR**

A new, sleek offering from Uponor streamlines the user experience of its typical thermostat, which controls residential hydronic radiant heating systems. The touchscreen system can control both an air sensor and a floor sensor to accurately monitor temperature in individual spaces and automatically adjust.

uponor-usa.com

**6 CITY MULTI L-GENERATION
AIR-SOURCE OUTDOOR UNIT
MITSUBISHI ELECTRIC**

Thanks to HexiCoil, a new zinc-aluminum flat-tube heat exchanger developed by Mitsubishi, the L-Generation unit provides superior durability and water-shedding capabilities. Additional enhancements include a 30-percent-smaller footprint and improved vertical separation between indoor units, which allow for greater design flexibility.

mitsubishipro.com



COURTESY WXY

NOTORIOUS FORMER BRONX PRISON SITE TO BECOME AFFORDABLE HOUSING

Prison Break

The New York City Economic Development Corporation (NYCEDC) and the Department of Housing Preservation and Development (HPD) recently unveiled plans to redevelop a former Bronx juvenile prison into a mixed-use development centered on affordable housing.

WXY architecture + urban design (WXY) is collaborating with Body Lawson Associates (BLA) to transform the infamous Spofford Juvenile Detention Center into the Peninsula, a \$300 million project that will create 740 units of 100 percent affordable housing.

Claire Weisz, principal-in-charge of

WXY, said that “no parts of the former prison [were] being reincorporated” into the development. “The goal is to create a campus that incorporates living and working to reimagine this promontory place in Hunts Point,” she added.

The rest of the team—Gilbane Development Company, Hudson Companies, and Mutual Housing Association of New York (MHANY)—was chosen through a 2015 request for expressions of interest (RFEI).

The team is working with longtime neighborhood stakeholders like the Point CDC, BronxWorks, Casita Maria Center for Arts and Education, Urban Health Plan, Sustainable South Bronx, and others.

In 2014, Majora Carter—the urban revitalization activist and founder and former executive director of

Sustainable South Bronx—partnered with Autodesk to imagine alternatives to the Spofford site, which operated as the Bridges Juvenile Center when it was shuttered by the city in 2011 over appalling conditions and inmate abuse.

Along with the typical deliverables that come with a project this size—retail, community, and green space—the Peninsula will bring 49,000 square feet of light industrial space to the Hunts Point neighborhood.

Weisz said that “recreating and reconnecting the street grid” while “making a courtyard space [that] expresses the permeability and openness to the community” was a “priority of the team’s proposal.” Victor Body-Lawson, principal at Body Lawson Associates, added that the team “designed the courtyard as a hub that will foster interactivity

between the community, residents, and visitors while melding commercial, manufacturing, and residential activities around a central space.”

In addition to providing housing, the plan integrates different types of workspaces, including artist work studios and light industrial space for Bronx-based businesses to both launch and expand. The Peninsula will host a business incubator, job training facilities, school space for pre-kindergarten (an on-site Head Start program will be incorporated into the project) and higher education, 52,000 square feet of open space, and an 18,000-square-foot health and wellness center operated by Urban Health Plan. “The housing and these work spaces will together create a lively and open addition to the neighborhood of Hunts Point,”

said Weisz.

Food, too, is key to the Peninsula: The NYCEDC stated that in addition to a 15,000-square-foot supermarket, local favorites like Il Forno Bakery, Soul Snacks Cookie Company, Bascom Catering, and Hunts Point Brewing Company will be setting up shop in the development. According to Weisz, these “will serve as anchor tenants for the Peninsula because they provide access to fresh produce, offer health care services, and strive to be part of a larger vision that benefits their growing business and the community they serve.”

The five-building development is coming online in three planned phases: Phase one is expected to be complete in 2021, with phase two coming online the year after and the third phase set to open in 2024. **JS**



FRANK OUDEMAN / COLUMBIA UNIVERSITY

RENZO PIANO'S JEROME L. GREENE SCIENCE CENTER EDGES CLOSER TO COMPLETION

THE MACHINE FOR SHOWING SCIENCE

Columbia University’s new Manhattanville campus continues to grow as the Jerome L. Greene Science Center, designed by Renzo Piano Building Workshop (RPBW), edges closer to completion. The Italian architect and his firm started designing the building in 2010 and the center is on course to open spring 2017.

Rising nine stories, the 450,000-square-foot building will be home to Columbia’s Mortimer B. Zuckerman Mind Brain Behavior Institute. Approximately 900 scientists will occupy the facility, making use of its flexible teaching facilities.

Amid community opposition to Columbia expanding to the site, Piano argued, “A well-crafted building is a good thing to do, it’s a promise of something good. It’s not just aesthetics—making things well is more than

aesthetics—it’s ethics.” He continued, “If it is a palace, then it is a palace of light—it is not obscure. And if it is a factory...then it is a factory exploring the secret of the mind, the brain, and behavior.”

Transparency and legibility were important aspects of RPBW’s design. Zoning for the “Special Manhattanville Mixed Use District” meant that public accessibility was a priority at ground level. “The transparency requirement for the district [stipulated] that at least 70 percent of the surface of the street wall (i.e. ground wall-urban layer) required glazing, and at least 50 percent of the surface of the street wall requires the glazing to be transparent,” said vice president of Manhattanville Development at Columbia University, Marcelo Velez. “This was so the public can be reassured that nothing sinister is going on.”

As a result, RPBW’s design responds to its environment in multiple ways. On all four sides, the facade has extensive glass fenestration encased by an arrangement of exterior bracing and steel beams that run up through the structure. With this feature, the building subtly references the tectonics of the 1 subway line and Riverside Drive highway that can be seen on the east and west sides, respectively, while providing vistas all around and allowing the public to peer into the center.

However, while the subway line and highway can be seen, they cannot be heard. The curtain walling system, found on the northeast and southeast sides, uses a 16-inch-thick cavity between layers of glass with a coated exterior to minimize solar gain. Echoing Piano’s “factory” sentiment, Antoine Chaaya of RPBW described the building as a “machine to show science” as he pointed out a silent 1 train passing by. **JS**



Crossroads School for Arts and Sciences
Frederick Fisher and Partners Architects
Photography: Jeremy Bittermann

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STEAL:
VALERIE CONFECTIONS GOODMIX BARS
\$10, communedesign.com

Valerie Confections makes such delicious chocolate. We love the Goodmix Bars we collaborated on—the recipe is so good, people call it “chocolate crack” because it’s so addictive. Along with the fun packaging, it makes the perfect holiday gift.

SPLURGE: THE ELDER STATESMAN
PICASSO SWEATER
\$1,070, elder-statesman.com

His sweaters are truly the softest and most amazing quality cashmere. They make you look forward to the cold weather!



FRED BOULD, DESIGN DIRECTOR AND FOUNDER, BOULD DESIGN

STEAL: ROKU EXPRESS
\$30, roku.com

Everyone should have a streaming video player—there is so much great content. People like to get together and watch movies during the holidays and a Roku makes it easy.

SPLURGE:
HOME WIFI SYSTEM THREE-PACK EERO
\$499, store.eero.com

The holidays mean visitors, and sharing wi-fi. With the eero app, proud owners can easily share guest network access while keeping the mulled wine flowing and the stuffing on schedule.



ALEX MUSTONEN, COFOUNDER, SNARKITECTURE

STEAL: CONNECTION CANDLEHOLDER BY PHILIPPE MALOUIN FOR OTHR
\$480, othr.com
I love the clean lines and simplicity of Philippe’s candleholder.

SPLURGE: PRATONE LOUNGE CHAIR BY CERETTI/DEROSSI/ROSSO FOR GUFRAM
Price upon request, gufram.it

The Gufram piece is both playful and comfortable. The lounge chair and candleholder speak toward different aspects of design that I think are important. Now if I can just find space for the Pratone...



SHANT MADJARIAN, DESIGNER, JUNIPER

STEAL: DUETO FINELINER PEN + STYLUS
BEYOND OBJECT
\$65, aplusrstore.com

I love to see companies making products that stand in complete defiance of the disposable design market. For that reason I love this pen by Beyond Object. It is beautiful, and I am sucker for anything that is made in the +/- 0.002-inch precision level. I hope it is as smooth and heavy-in-the-hand as it looks. I can’t wait to try this out.

SPLURGE: MERCURY RING
SPINELLI KILCOLLIN
\$3,000, spinellikilcollin.com

While I love luxury, I love it to be understated. So if I could splurge on something today, I would not think twice about the Mercury ring for the person I love (or maybe for myself—men’s sizes are also available). I am enamored and inspired by just about everything this design couple creates—especially this piece because of its elegant simplicity. It whispers luxury.



GOTTA GIFT IT UP

THOMAS RANDON, GENERAL MANAGER, THE MUSEUM OF MODERN ART/RETAIL DIVISION

STEAL: GLASS WATER KETTLE
\$50, store.moma.org

I started using this kettle about a month ago and love it. I never thought watching water boil would become interesting!

SPLURGE: WATERROWER
ROWING MACHINE JOHN DUKE, 1987
\$1,500, store.moma.org

Made famous by Frank Underwood in *House of Cards*, this rowing machine is a beautiful design object made with love in the USA. It’s rare to find a workout machine that doesn’t damage the look of the room it’s in. This one enhances it and works beautifully.

THIS YEAR, AN ASKED A FEW OF OUR FAVORITE ARCHITECTS AND DESIGNERS WHAT THEY’RE MOST EXCITED ABOUT THIS HOLIDAY SEASON—AND BOY, THEY DID NOT DISAPPOINT





CHRIS BEARDSLEY, COFOUNDER AND CEO, STICKBULB

STEAL:
**PERSONALIZED FOIL-EMBOSSED
MOLESKINE NOTEBOOK**
\$16, moleskinecustom.com

Give a classic architect's accessory a personal touch by having the cover foil embossed.

SPLURGE:
JOHN HOGAN GLASS SCULPTURES
Price upon request, johnhogandesigns.com

I love the glass sculptures by John Hogan. Their mesmerizing prismatic color effects are beautiful and they can sit on a desk or tabletop.



PATRICK PARRISH, OWNER, PATRICK PARRISH GALLERY

STEAL:
AMAZON ECHO
\$180, amazon.com

I was at my in-laws' house and was amazed at the convenience of speaking to an object and actually having it work! I couldn't stop speaking to it, which was both fun and weird!

SPLURGE: JEAN PROUVÉ
**ARCHITECTURE TEMPORARY SCHOOL
OF VILLEJUIF, 1957**
\$3,405,952, patrickseguin.com

The houses of Jean Prouvé are the ultimate collectable piece of design and are warm and very livable, not to mention transportable!



GIULIO CAPPELLINI,
ART DIRECTOR, CAPPELLINI

STEAL: CLASSIC TRAYS
BY ALEXANDER GIRARD
VITRA
\$65–100, vitra.com

These are very beautiful and useful objects. The designs on each are incredibly graphic—sleek, yet whimsical, and the variety of patterns and shapes allows for so many different uses.

SPLURGE:
TOIO LAMP BY ACHILLE CASTIGLIONI
FLOS
\$1,395, flos.com

This lamp represents an icon of design history. It's so unique and inventive and can be used everywhere.



JEAN AND OLIVER PELLE,
DESIGNERS AND OWNERS, PELLE

STEAL: METAL CAST TULIP PETAL
BY SWALLOW
\$73, dearswallow.com

A decorative metal casting of a small tulip petal made by Swallow, a wonderful home-and-gift store filled with collectibles and curios located in Carroll Gardens, Brooklyn. We can imagine one or a couple of these tulip petals sitting on a windowsill.

SPLURGE:
**CODY HOYT PENTAGON
FACET VESSEL III**
Price upon request, patrickparrishgallery.com

Cody Hoyt's hand-built, slab-constructed ceramic vase, titled Pentagon Facet Vessel III. He's such an amazing artist and does incredibly skillful work.



ELIZABETH BROWN, CEO, VIYET

STEAL: HAFOD GRANGE PAPERWEIGHT
\$68, theline.com

A whimsical touch for any workaholic's home office.

SPLURGE: CHRISTOPHER FLACH BUST
Price upon request, geraldblandinc.com

We borrowed one of his busts to style a mantel for a photo shoot last year, and I have been a huge fan of his work ever since.

COURTESY RESPECTIVE MANUFACTURERS

ARANDA\LASCH TEAMS UP WITH NATIVE AMERICAN ARTIST TERROL DEW JOHNSON AT THE MUSEUM OF CONTEMPORARY ART TUCSON



coiling and weaving with computer modeling and fabrication techniques like CNC milling and water jet- and laser-cutting. Often a design would bounce between the teams across the country, digital and analog creations emerging in new and unexpected ways.

In one case, a wood basket was formed from laser-cut panels, assembled via weaving and connected with yucca and sinew. In another, a laser-cut metal loop would start in New York, and then come back from Arizona looking utterly transformed.

The artists first teamed up in 2006 for a show at New York's Artists Space. The current show, curated by Alexandra Cunningham Cameron, displays diverse pieces on platforms and walls, and even hangs them from the ceiling.

The project was as much about process as it was output, said Chris Lasch, principal at Aranda/Lasch. "What it boils down to was looking for a way to exchange information. The design was always collaborative. The pieces were always done through discussions and design sessions."

Both sides of this creative team are not only happy with what they've learned from the other, but are looking to collaborate again. Lasch notes that perceptiveness to local craft and materials is helping them with a new furniture system they're developing for a school built by the 14 + Foundation in Zambia.

"The sky is the limit," added Johnson. "I'm definitely looking for what the future holds with more collaborations or ideas to expand on what I need to express myself."

SAM LUBELL

Left and this image: Installation views of *Meeting the Clouds Halfway*.



Grass Coil 03, made from horsehair and waxed nylon, 2016



Wood Basket 01, made from wood, yucca, and sinew, 2016



COURTESY ARANDA/LASCH

Head in the Clouds

As contemporary architects continue to integrate craft into their designs, they'd be well served to take a close look at the new exhibition *Meeting the Clouds Halfway* at the Museum of Contemporary Art Tucson.

Stemming from a more than 10 year collaboration between New York architects Aranda/Lasch and Native American artist Terrol Dew Johnson of the Arizona-based Tohono O'odham Nation, the show examines the

merger of contemporary and traditional materials, techniques, and ideas.

"I've always been fascinated by things that were really different and took me out of the traditional realm," said Johnson. "I saw this as an exciting adventure."

The show, staged inside MOCA's generous, light-filled Brutalist main gallery, includes works ranging from jewelry and small baskets to furniture, sculpture, and

large-scale structures that grew out of the designers' experiments with the traditional native technique of coiling, in which a bendable material is woven around itself to create a solid surface.

The teams incorporated a large palette of traditional materials like bear grass, yucca, sinew, wood, gourd, horsehair, and feathers, and more modern ones like aluminum, steel, copper, and fiberglass. They merged

MUCH A/D/O continued from front page project for the car company as it explores non-automotive ideas.

The 23,000-square-foot former warehouse at 29 Norman Avenue will offer 24 private desks for emerging and established designers (selected through an application process), as well as access to studio spaces and an array of design tools to prototype ideas in-house. A/D/O also includes a cafe, a design store, exhibition spaces, and indoor and outdoor hangout spaces, all oriented around a vast abundance of free working space that will be open to the public.

In a city where a good 90 percent of co-working spaces are member-only, A/D/O seeks "to flip the idea of working spaces on its head," said managing director Nate Pinsley. "We thought it was far more interesting that the majority of the space is very permeable, so that people can figure out how [A/D/O] fits in their design life."

With this in mind, Eric Bunge, principal at nArchitects, explained that the concept of "remix" governed the approach to A/D/O's design, applying the idea to both the physical building and its program. Rather than dividing the warehouse into

different zones, "the spaces kind of bleed into each other," Bunge said, maintaining that "transparent connections to the main event space" allow people to "see what would normally be going on behind closed doors."

At the core of its programming, A/D/O's Design Academy will seek to foster critical conversations around the future of design to explore "opportunities for cross-fertilization between disciplines of design," said Daniel Pittman, A/D/O's director of design, as well as "how those different disciplines interact with the broader world."

The space is oriented around the

engagement between designers and non-designers, seeking "that sweet spot between the more intellectual group that will be in the space, and the people who have a respect for it, but are not credited in the field," said cultural programming director Alyse Archer-Coité.

This past fall, the A/D/O played host to a series of events to ramp up the buzz around the new space, including the Open House New York Weekend Launch Party, the Architecture League of New York's Beaux Arts Ball, and, more recently, The Future Series, presented by B&O Play.

With regard to what sets A/D/O apart from the other maker-spaces in Brooklyn, Archer-Coité believes that its strength lies in its flexibility. "The space affords options for designers to bring some of their more wild projects to life, and for projects that have had lives outside of New York to be celebrated or workshopped," she said. "In New York there isn't that flexible space for activating certain projects like that. It's an asset that would make certain projects possible that wouldn't be otherwise."

JOE RAMSAWAK



RCH STUDIOS IMBUES L.A.'S SMALL LOT SUBDIVISION ORDINANCE WITH NORDIC DETAILING



(SMALL) LOT ANGELES

Los Angeles-based architects Rios Clementi Hale Studios (RCH Studios), Riley Architects, and Integrated Development recently debuted Habitat 6, a collection of six new single-family homes in Los Angeles's Los Feliz neighborhood.

The project is made possible by L.A.'s "small-lot subdivision" ordinance, a special land use maneuver instituted back in 2005 aimed at increasing the availability—and density—of single family housing across the city's existing neighborhoods by allowing developers to subdivide existing lots into multiple properties to build collections of detached single-family residences. More controversially, the project is also the result of a protracted preservation struggle that resulted in the demolition of the Oswald Bartlett House, designed in 1914 by visionary Los Angeles architect Albert C. Martin. Applications for cultural monument status for the home were denied in 2014, paving the

way for its demolition and replacement with RCH Studio's units.

Bob Hale, partner at RCH Studios, described the difference between the design of a traditional single-family residence and a small-lot subdivision project: "The main issue here is that we have a single-family unit that's part of a multi-family community, so engendering a sense of community in the overall project while maintaining sense of privacy for each of the units was one of the main objectives."

As with most small-lot subdivision projects, Habitat 6's site is organized around a central driveway used to access each unit's two-car garage. In a nod to the normative tract house, each home features a small ground-floor yard. The homes range in size from 1,954 to 2,106 square feet and feature a flexible room on the ground floor, combined living room, kitchen, and dining areas along the second floor and two bedrooms, each

Above: The project blends Nordic-inspired materials like Douglas Fir with white stucco walls and board-formed concrete planters. **Below:** Each home's windows are positioned so units do not have views that face into neighboring residences.

with en-suite bathrooms, on the floor above.

Each home sits on a Douglas Fir wood-clad parking plinth, while the buildings' exteriors are clad in expanses of white stucco interrupted by vertical bands of floor-to-ceiling punched picture windows. Some of these openings wrap the corners, while others are contained within wood-clad recessed and pop-out volumes. The units' apertures are positioned such that neighboring homes do not face into one another. Inside, living room areas are designed with 10-foot ceiling heights (generous by Los Angeles standards), and feature clean, white walls accented with raw wood planks. Other interior finishes include marble countertops and backsplashes in the kitchen, and tile and board-formed concrete wall surfaces. **AP**



COURTESY LAUREN MOORE



COURTESY SOM

LIBERTY FOR ALL? continued from page 3 are not the only points of contention. Some residents think the architects' renderings suggest the cubes are being rendered too transparently (a common offense in renderings), and that the built structures will impede sightlines on to the plaza, especially to the Dubuffet and Noguchi pieces.

"Depending on light and structural angles, a glass cube can be quite reflective. At most angles, glass cubes

are pretty transparent, but they are not like a window, they're totally going to interrupt the view," said Michael Ludvik, glass engineer and founding principal of M. Ludvik Engineering.

SOM's glass pavilions have been compared to the Apple Cube, which is not entirely accurate, Ludvik said. The Apple Cube is not made of anti-reflective glass, so when viewed from an angle, it can look almost opaque. To make the proposed pavilions as transparent as possible,

he suggested using the thinnest and clearest glass available, along with appropriate fins, to minimize impact on clarity.

SOM could not be reached for comment on the glass choice, but a spokesperson for the developer explained that it is not far enough along in the process to have made a materials choice.

Alice Blank, an architect and resident who also serves on CB1's board, asked why the design can't be done differently, without the large pavilions that trigger the deed restriction modification: "I need to know, have all alternatives been considered before pavilions were added on top of the plaza? I need to know why the existing street-level entrances to the underground cannot be adapted."

In July, a spokesperson for the developer issued a statement on the deed restriction modification to assuage concerns about the modification: "CB1 is voting on a MINOR MODIFICATION which would ONLY PERMIT THE CONSTRUCTION

OF THE GLASS PAVILLIONS [sic] AS APPROVED BY THE LANDMARKS AND PRESERVATION COMMISSION [sic], AND NO OTHER CHANGES. THERE IS NO CREATION OF ADDITIONAL RETAIL SPACE, AND NO CHANGE OF USE."

Blank questioned the impact of the changes and the legacy they could set. "Development is important, but [a] violation of commitments to preserve open space for the public in perpetuity ought to be reviewed with extraordinary care in light of the compromise of the public interest. What would be next—Seagram, Lever House?"

Blank's concerns mirror public outcry over the recent Rivington House scandal, in which the city lifted a deed restriction that mandated the property be used as a healthcare nonprofit, a move that allowed the owner to profit handsomely from the sale of the property. In response, Mayor Bill de Blasio has announced a series of reforms to the deed modification process that could impact the dealings at 28 Liberty in

the near future. Faulting "a process that has failed to protect and preserve significant community assets, like Rivington House," councilmember Margaret Chin, whose district includes 28 Liberty, along with Manhattan borough president Gale Brewer, favor a process that would make deed restriction changes subject to a rigorous public land use review.

Judgment day for the plaza is near if the city can agree on how, exactly, to process deed change requests. Right now, the mayor's office is forging ahead with rules for the Department of Citywide Administrative Services (DCAS) that would provide clear guidelines for changes to deeds. In parallel to the mayor's office, sources tell *AN* the city council could vote soon on legislation that would create a more rigorous public review than the mayor's rules. Although the board's decision is purely advisory, in October CB1 voted in favor of council-led deed change reform. For more on this story, visit archpaper.com/tag/28-liberty.

AUDREY WACHS

INDIAN COMMUNITY SCHOOL



TIMOTHY HURSLEY

RADIO FREE ALCATRAZ



SWEAT LODGE CHANGING ROOM



STUDIO:INDIGENOUS

Chris Cornelius, founder of Milwaukee-based studio:indigenous, knew what he wanted to do when he started graduate school at the University of Virginia. His goal was no less than to develop an architecture that is based in the timeless worldviews of Native Americans. For the past decade, that goal has been unwavering, and has led to award-winning built and unbuilt work.

Cornelius is a member of the Oneida Nation, and the stories and traditions of native peoples are a key part of his identity. Every project by studio:indigenous starts with an intensive investigation of the narratives surrounding the client's needs. Often working for Wisconsin tribes, Cornelius's designs depart from the all-too-common iconographic motifs built on many reservations. (There is more than one turtle-shaped building in the Oneida

Nation.) Rather, the work is consciously produced outside of a specific style and without direct reference to native architecture or symbolism. Instead of relying on historical sweat lodge structures for the sweat lodge-changing room at the Indian Community School of Milwaukee, Cornelius repurposed the stones that are used in the ceremonies held in the steamy sacred spaces as a base for the design. In the Oneida Veterans Memorial, on the Wisconsin Oneida Reservation, the long history of the Oneida's service to the United States is manifest in the scaled timeline stretching though three acres of prairie grass.

"I realized at some point along this journey that I am not going to tie into anything stylistically," said Cornelius. "I had to be able to trust myself. Most important to me, first and foremost, was

to be a good architect. The Native American thing is not going to change; it's who I am. So I have allowed my voice to express itself. That has turned into an aesthetic that is latent to the process."

Cornelius works through complex drawings and models, producing images and forms that embody the narratives of his projects. The drawings, which have been recognized with multiple architectural and artistic awards, are intricately layered with colors, lines, and shapes. While times were slow during the recession, this drawing technique became an outlet for his continued research into articulating native narratives into formal operations. A series of drawings, entitled *Radio Free Alcatraz*, is a study of the Native American Occupation of Alcatraz Island in the late 1960s. A self-initiated project, *Radio Free Alcatraz* imagines that Native Americans

never left Alcatraz and were planning to build a university on the island. Other similar projects formalize small pavilions based on the Oneida calendar.

Yet it is not only Native clients that have found value in studio:indigenous's design approach. The focus on culture resonates with many groups that have strong cultural identities. studio:indigenous has worked with communities throughout Milwaukee, and found that the techniques translate across cultures and traditions. In every case, though, Cornelius sees the work not only as an embodiment of stories and traditions of the past, but also as the development of a contemporary story.

"The architecture is part of the current story," Cornelius said. "What is it that we want to make or achieve? The stories haven't necessarily changed, but the characters have." **MM**

INDIAN COMMUNITY SCHOOL MILWAUKEE, WI

The true genesis of studio:indigenous came about through a collaboration with Antoine Predock for the Indian Community School, just outside of Milwaukee. Completed in 2007, the goal was to help ensure that the architecture was an accurate translation of the cultural values of the 11 Native Nations represented in the student body. The pre-kindergarten-through-eighth-grade, 150,000-square-foot school also serves as a community center for the Native American population of the Milwaukee area.

RADIO FREE ALCATRAZ SAN FRANCISCO, CA

A speculative look at the occupation of Alcatraz Island in the San Francisco Bay, *Radio Free Alcatraz* imagines a new Native American University, part of the occupiers' original plan. Through complexly layered drawings, sketches, and multimedia, the speculations are put on paper to be reflected upon. Historical, contemporary, and speculative forms and information are blended together in each drawing to produce a new understanding of the island and its possibilities.

SWEAT LODGE CHANGING ROOM MILWAUKEE, WI

Known as the "Grandfather Stone," the Sweat Lodge Changing Room for the Indian Community School of Milwaukee takes the form of a stone used in sweat lodge rituals. The gray form is meant to appear as if it had emerged from the earth and has always been in its location.

ONEIDA MAPLE SUGAR CAMP ONEIDA, WI

"tsi? watsikhe? tu-ni-he," or "The Place Where They Make Maple Sugar," is an 800-square-foot project designed for the Oneida Tribal School in Oneida, Wisconsin. Along with providing the infrastructure to boil maple sap down to syrup, the building is an observational device. The ventilation cone provides a view of the "seven dancers"—the Pleiades—when the constellation is directly overhead during the Midwinter Ceremony.

MOON DOMICILE CONCEPTUAL

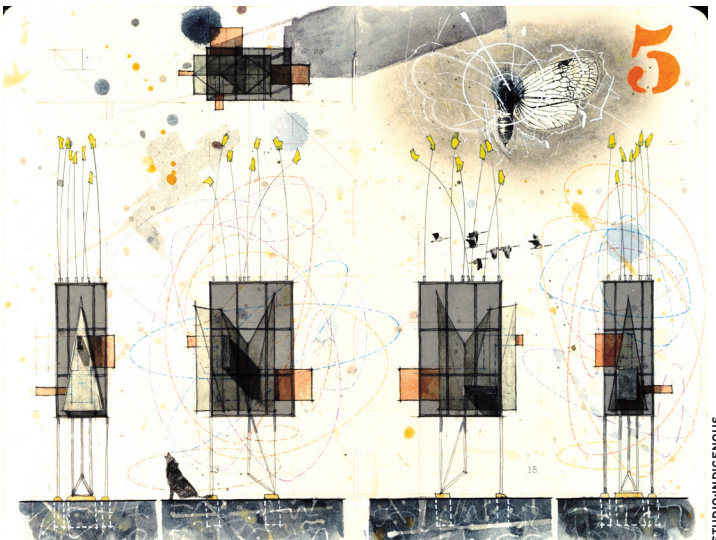
The Moon Domicile series is based on the moon calendar of the Oneida Nation. Each moon cycle throughout the year is associated with a specific ceremony or ritual. Each of the domiciles is formalized through these traditions, as well as the natural weather phenomena of each time of year. The narrative surrounding the Moon Domicile is ambiguous about whether each of the small projects would be created by human, animal, or other.

ONEIDA MAPLE SUGAR CAMP



STUDIO:INDIGENOUS

MOON DOMICILE



STUDIO:INDIGENOUS

THE ICONIC SAINT BONIFACE CHURCH ON CHICAGO'S NEAR NORTH SIDE NARROWLY AVOIDS THE WRECKING BALL

SAVED

One hundred and fourteen years to the month after the cornerstone of Saint Boniface Church was laid, the building was saved from the wrecking ball. After lying vacant since 1990, the City of Chicago set a deadline of September 23 for the building to be sold, or it would be ordered demolished. That same day, local developer STAS Development closed on the property with plans to convert the iconic North Side church into residences and a music school.

The Saint Boniface parish has been

a staple of the Near North Side in Chicago since 1860. First German and then Polish, the story of the parish and the church it called home is one that is common in Chicago. As one of the first schools in the area, the church was the center of an immigrant community. The four-towered Romanesque design by architect Henry J. Schlacks sits 900 feet tall, and has a 52-foot-high ceiling.

Now, a collaboration between STAS Development and the Hyde Park-based Chicago Academy of Music will transform the original structure: The 32,000-square-foot church will be converted into 15 residential units, with a music school and 24 more units planned for new construction on the site. While this will completely change the nature of the historic structure, it is still considered

a big win by preservationists.

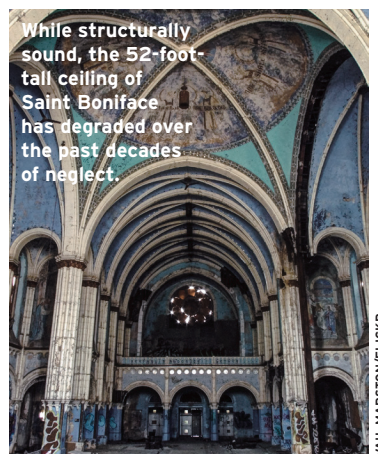
As development continues at breakneck speed on the Near North Side, churches have become popular structures for conversion into housing throughout its neighborhoods. Saint Boniface's neighborhood of Nobel Square, as well as nearby Wicker Park, Ukrainian Village, Bucktown, and Logan Square, were once filled with German Catholics and Eastern European Catholics building churches literally every few blocks. Only a very small number of these churches remain as active worship spaces. Those lucky enough to be spared the wrecking ball attract developers with their high ceilings, stained-glass windows, and distinctive character. As they are often larger than the typical stacked-flat housing stock in the neighborhoods, they can be used

for denser development.

Saint Boniface is an outlier among these converted churches, though. Unlike so many of the others, it is not deeply imbedded in the tight streets of its surrounding neighborhood. Instead it stands out on a major street with its four large bell towers, one of which is 150 feet tall. The church is an icon in its neighborhood, and more recently an icon for the whole city. After the Chicago Cubs' recent World Series win, Saint Boniface was used as the backdrop for a Nike commercial in which a young Cubs fan plays out his own World Series win in the adjacent park.

Although neighborhoods in Chicago quickly change in demographics and density, Saint Boniface will not be the last of the old churches to be "saved" by development, though it is likely to

be one of the largest. While complete plans have not yet been released, one can't help but wonder if someone will have a condo with an ornately vaulted ceiling or a rose window. **MM**



VAIL MARSTON/FLICKR

What are the consequences when privately-funded public art goes big?

VesselMania



COURTESY HEATHERWICK STUDIO

When Thomas Heatherwick—the nimble London-based designer known for work that defies easy categorization—unveiled his design for a new public landmark called *Vessel* at Hudson Yards to a crowd of reporters and New York City power players in September, questions abounded. What is it? What will it do to the neighborhood? And what does it say that Stephen Ross, the president and CEO of Related Companies, the primary developer of Hudson Yards, is financing the entire \$250 million piece by himself?

It's natural that Ross chose Heatherwick Studio to design his centerpiece, because the office's creations stun. For the UK Pavilion at the 2010 Shanghai Expo, it extruded 60,000 clear acrylic tubes from a center space to create a fuzzy, crystalline object whose apparent fragility is as mesmerizing

as it is clever. As the studio moves toward ever-larger and ever-more-public commissions, the people who will live with its work will need to seriously consider what it will mean for their neighborhoods and cities.

Interactive public art is plentiful, but there are no pieces with the built-in interactivity of *Vessel*. In Chicago, tourists snap selfies with Anish Kapoor's parabolic *Cloud Gate* (the Bean), while at New York's Astor Place visitors can now once again give Bernard Rosenthal's *Alamo* (the Cube) a spin. *Vessel* is supposed to be to Hudson Yards what the Christmas tree is to Rockefeller Center, but on display all year round. Related said it's a "new kind of public landmark," while *The New York Times* called it "a stairway to nowhere." Heatherwick referred to it as a "device." Critics have been unable, or unwilling, to name

it. There's power in naming, so let's call *Vessel* what it is—it is architecture. It fulfills the most basic criteria for the category: The piece serves a purpose and acts as an apparatus for the reorientation of the body in relationship to both the ground and the city.

Vessel's 2,400 steps will anchor the largest private development in the U.S., lifting visitors above Hudson Yards' 14 acres of parks and plazas. The elevations will give New Yorkers and tourists—siphoned off a to-be-constructed High Line spur—a place to view each other and all the stalagmitic towers of Hudson Yards. When complete, the 16-story structure will be the tallest freestanding observation platform in the city, at least until Staten Island's New York Wheel starts rolling.

Formally, the piece is inspired by Indian stepwells, but according to

Heatherwick it's a monument "to us." Like Pier 55, the architect's park on mushroom stilts on the lower west side, *Vessel* has instant visual currency—critics have compared it to a snakeskin teacup, honeycombs, bedbugs, and a döner kebab. For its creator, it's a bespoke response to the globalized taste that plants boring glass curtain-wall towers in Shanghai and London and plops blue chip art on corporate plazas in Los Angeles and Chicago. *Vessel* is the antidote that nurtures a spirit of togetherness: "Buildings are getting bigger and bigger—that mega-scale, it's something new," Heatherwick told *AN* at the unveiling. "But 2,000 years ago, humans were mostly the same size we are now. The human scale stays true." Like its creator, who the press has affectionately compared to Willy Wonka, *Vessel* is so earnest: Its intricate symmetry and aesthetics

divorce the grand stair from a signal of power and prestige, while its ostensibly public nature decouples the ordinary stair from its floor-to-floor workaday obligation.

Underneath its sincerity though, *Vessel* harbors serious contradictions. Heatherwick said it "has no commercial objective," which is hard to buy when the structure is the ultimate native advertising: It will sit smack in the middle of a five-acre park in the eastern yard designed by Nelson Byrd Woltz, a jewel in a glittery crown. It puts Ross's taste and design acumen on display for public admiration. As a gathering space, it's intended to integrate the raw development—which sits on a crust of artificial land over its namesake rail yards—into the rich fabric of New York City.

A proper design narrative, rolled out by the mayor and a multiracial dance troupe from Alvin Ailey,

paves the way for public acceptance and mental integration before the idea is built out. Who could argue with Heatherwick's kumbaya, a campaign for one New York?

In a city where even the ultra-rich hustle in and out of the subway, *Vessel* elevates the time-honored art of the schlep to civic priority—sort of. Heatherwick said it has no prescribed meaning, and that it is up to the public to decide—a vote for radical spatial practice if there ever was one. There's tremendous satisfaction, too, in hauling up a long set of set of stairs, our urban mountainsides. The whole-body high from ascending a tough trail, or emerging from the Lexington Avenue–63rd Street subway station, humbles screaming quads before God, gravity, and smart engineers. Heatherwick's gift to the city of New York, defines a citizen-subject as one who can walk—a lot. In a promotional video for Hudson Yards, Heatherwick says “it's extremely interactive, but properly,” slapping his torso and thighs, “using your physicality.”

On the surface, there's a positive correlation between the healthy metropolis—a public ideal that New York embraces—and the fit citizen—a personal ideal. But we're still far from health equity.

Sure, the piece will be ADA-compliant; curving elevators will sweep the wheelchair users, arthritic citizens, moms and dads with strollers, tired people, the very fat, and the time-crunched up to the top. For those of us fit enough to make it up even some of those steps, the terraces will form a bronzed steel beehive with neat new perspectives on the city. *Flânerie* never goes out of style, and in 2018 when *Vessel* opens, people will be watching other people on screens, too, documenting the fun on Instagram in a flurry of #Heatherwicks. Millennial employees of VaynerMedia, a Hudson Yards tenant, might use the thing as a StairMaster, and I predict there will be a *Buzzfeed* article on how to keep in shape with the new outdoor fitness structure. For his part, Heatherwick hopes that *Vessel* can be used for live performance, a dynamic and ostensibly more public forum than a Broadway theater or DS+R's slick corporate Shed adjacent to Heatherwick's piece. (So corporate, in fact, that “Culture” was removed from the name.)

However, even though initial renderings usually oversell the final product, Heatherwick's visions are particularly egregious. Although the structure is being fabricated in Italy right now, the renderings raise troubling questions about the gap between the not-architecture-but-still-architecture's intended and probable uses.

As his Shanghai Expo pavilion, his redesigned Routemaster bus for London, and his 2012 Olympic

cauldron demonstrate, Heatherwick is a master detailer and global designer adept at translating compelling human themes to local contexts. The *Vessel* model, which Ross reportedly kept under lock and key in his office, has been ready for months. Why then, at the public unveiling in September, were so many details missing?

Consider the crowds. Heatherwick's piece is supposed to take the success of the High Line and spin it vertically. Though pioneering, the High Line has received justified criticism for its crowding and lack of surprises, but at least it gets you, slowly, from place to place (and, as art critic Jerry Saltz observed, it keeps tourists out of Chelsea's galleries). If on nice days the High Line backs up, how will crowds be managed on a structure that only has egresses at its base? Heatherwick insists *Vessel* will be free to visit, but how besides timed and ticketed entry will the structure accommodate everyone?

If it's as popular as its creators believe, *Vessel* will attract not only people but also those other New Yorkers: The pigeons. The structure seems ready-made for roosting, and I can't imagine how hard it will be to properly enjoy *Vessel* while dodging dove turds. And in cold weather, I hope Ross will be more sedulous about de-icing the platforms than the neighbors on every block who make pedestrian booby traps out of sidewalks in front of their buildings.

As one climbs up *Vessel*, the railings stay just above waist height all the way up to the structure's top, but when you build high, folks will jump. After a student leapt into the soaring central atrium of NYU's Bobst Library seven years ago, the school installed metal fencing—on top of the Plexiglas barriers it had put in years earlier in response to other suicides. Philip Johnson and Richard Foster didn't see the death in the design that the public's morbid ideation uncovered, but Ross and Heatherwick seem not to have learned from Bobst, or from the city's bridges and iconic tall buildings. If barriers are installed, how will they affect the views, *Vessel*'s main selling point?

Critics have compared *Vessel* to the Eiffel Tower, but Paris's landmark is very much of its era, and meaning-making in our time has moved beyond tit-for-tat semiotics. New York has the Statue of Liberty, the Empire State Building, One World Trade Center, and any number of other symbols with which to broadcast its image. Plus, we're on Instagram: Times Square is the world's most-tagged location, more featured than the number-two tagged Eiffel Tower. There is already an essential New York space on a billion screens.

At this hour, there's truly no point in reviving the perennial debate



Opposite: A five-acre garden, designed by Nelson Byrd Woltz and planted with all native flora, will provide a stage for Heatherwick Studio's *Vessel*, a privately-funded public work of architecture at Hudson Yards. **Top:** The 150-foot-tall steel structure has been compared to a bedbug, a beehive, and a döner kebab. Its base is 50 feet wide and its upper span measures 150 feet. **Bottom:** Visitors will be able to climb 154 flights of stairs for a mile's walk and survey the surrounding development from 80 landings.

COURTESY HEATHERWICK STUDIO

about the vacuousness of privately-owned-and-operated public space. The structure, surrounded on all sides by condos that start at \$2 million, a Neiman Marcus, and a Thomas Keller restaurant, is a footnote in a city where politicians and developers plan expensive

malls but call them transit hubs; where amateur urban planners like multimillionaire couple Barry Diller and Diane von Furstenberg, patrons of Heatherwick's Pier 55, shape public priorities; and impressive but empty fortresses for billionaires jostle each other for space in

the sky. In its size and ambition, *Vessel* feels significant in some way, but in contrast to the High Line's renegotiation of the urban park, *Vessel* feels like a Gilded Age geegaw foisted on the city by a “benevolent” rich guy.

AUDREY WACHS



PAIN

IN CHICAGO, GRAFFITI COMES INTO ITS OWN AS PUBLIC ART PRECEDES MAJOR BUILDING DEVELOPMENTS

THE TOWN

Graffiti in Chicago is not always vandalism. Though tagging, the stylized signatures sometimes used as gang markings, still pervade alleys and the occasional blank wall, graffiti has come into its own as public art. Whether on “permission walls” or commissioned by businesses, many neighborhoods in Chicago are filled with large-scale artworks that, until recently, were relegated to train cars and out-of-the-way places. But in neighborhoods on the near northwest side and near south of the city, fewer and fewer commercial walls are left blank. Partially as an attempt to stem random tagging and partially as an attempt to connect with young locals who may be future customers, businesses and developers are commissioning, or at least allowing, massive works of graffiti on their property.

Along the Milwaukee Avenue corridor, through the Wicker Park and Logan Square neighborhoods, new midrise developments are being built every few blocks. As developers negotiate with locals who are often opposed to the new projects, new modes of community involvement are arising. In the case of one of the recent high-end apartment buildings, graffiti was at the forefront throughout early construction.

The 300-foot construction fence around what would become the L Logan Square, designed by Chicago-based Brininstool + Lynch, was handed over to local artist AMUSE126 to curate. Along with Galerie F co-owner Billy Craven, AMUSE126 gathered 10 local and national artists to produce a continuous mural on the fence. Though

the fence would stand for only a few short months, the L has incorporated graffiti-inspired artwork into some of its common spaces, including its 200-spot bike parking room.

Less than a block away, a group of now-vacant buildings known as the Mega Mall is covered in technicolor portraits and vibrant lettering. Once a bustling flea market, the Mega Mall slowly declined until the last tenant left after the building was bought earlier this year. Once again, AMUSE126 and Craven were called upon to gather artists to cover the building in art. In late May, two dozen graffiti artist went to work on the building, working for free and providing their own supplies for the opportunity to paint along the highly trafficked street. At the time, it was anticipated that the building would be demolished shortly after the mural was complete. Yet delays in the permit process have led to the works staying up for over half a year, a very long time in terms of graffiti.

The project planned for the Mega Mall site has been dubbed Logan’s Crossing. Announced over a year ago, the project has not always been met with open arms by the community. Recently developer Terraco, Inc. and Chicago-based architect Joe Antunovich released new renderings based on community input over the last several

months. Delays to the demolition of the Mega Mall along with other “permission walls” near the site have produced a half-mile stretch that would have been unimaginable in the past.

Chicago’s relationship with graffiti has often been a strained one. Through the 1980s and ’90s the city struggled with taggers, leading to the formation of the “Graffiti Blasters” under Mayor Richard M. Daley. To this day, unwanted tags will often be removed by the city’s teams, even if they’re not requested to be. The team removes over 60,000 pieces of graffiti every year. In 1992, the city passed an ordinance that would ban the sale of spray paint within city limits. This ordinance led to a lawsuit by spray-paint makers and sellers that would go all the way to the Supreme Court. In 1995, the ordinance was upheld, and for the last 20 years no stores in the city have sold spray paint. Recently, though, the same alderman who originally penned the ordinance has brought a plan before the city council to lift the ban in order to bring business back into the city. While the streets of Chicago have never been cleaner, it is arguable whether the ban had any major effect.

While the conversation about graffiti as

a legitimate art form has definitely begun to lean heavily in favor of the much maligned practice, the debate came to a head in 2010. Late one February night a crew of five graffiti artists painted a 50-foot wall along the then-new Renzo Piano-designed Modern Wing of the Art Institute of Chicago. The graffiti protested the museum’s lack of recognition of graffiti as a modern art form. The act would make headlines and be the basis for a play entitled *This Is Modern Art*. The play itself was also controversial.

Well before this act of civil disobedience, one of New York’s more famous graffiti artists, Keith Haring, came to Chicago and was asked to produce a major piece. In May 1989, just blocks away from the Art Institute, Haring, with the help of 500 Chicago public school kids, produced a 480-foot mural in Grant Park.

Vandalism in Chicago can lead to felony charges. Yet with more “permission walls,” often designated by the city itself, and property owners allowing for graffiti, the definition of what public art is is quickly changing. As developers use graffiti to connect with younger communities, and businesses more regularly use it as street-front advertising, the street-art form is no longer only being associated with the disenfranchised or criminal elements of the city. Instead, perhaps graffiti is on track to skip the fine-arts scene and jump straight into the corporate art world. Whatever the case may be, graffiti is coming out of the shadows, and onto bigger things.

MATTHEW MESSNER

MATTHEW MESSNER/AN



Top and bottom left: Oceanwide Plaza, designed by CallisonRTKL and developed by Oceanwide Holdings, features a 700-foot-long LED sign board that will be used to wrap the exterior. **Bottom right:** Gensler's Metropolis showcases a 100-by 20-foot LED art wall installation created by digital media artist Refik Anadol and architect Susan Narduli.

this collection of projects to incorporate potentially new definitions of what public art might be in the city.

For Metropolis, arts consultants Isenberg & Associates partnered with project management firm DG Hunt & Associates to find suitable artists for the project. After a lengthy selection process, a team made up of digital media artist Refik Anadol and architect Susan Narduli was selected for the project. Their work *Convergence*, a 100-by 20-foot LED wall installation, will be unveiled in January of 2017 as construction on phase one wraps up, creating, the developers hope, an opportunity to introduce the project to the city and local community. Anadol and Narduli describe *Convergence* as "a generative construct fuelled by data and informed by aesthetics," a synergy of Anadol's digitally focused art practice and Narduli's narrative-infused architectural work. The duo wants the artwork—located in a plaza facing Francisco Street on the site's eastern edge—to "create a lively public space by giving urban activities a new experiential dimension." They plan to do this by fusing the "real-time demographic, astronomical, oceanographic, tectonic, and climate data streams, as well as social media posts, traffic, and news feeds into a constantly shifting cinematic narrative of Los Angeles." The project was developed hand-in-hand with the architects as part of the overall design process, and is being deployed as an integrated architectural component of Metropolis.

According to the team's statement, "*Convergence* explores new ways of storytelling through an intelligent platform that both expresses and responds to the spirit of the city in a seamless fusion of digital content, public space, and urban life." The work will be available in situ for pedestrians to experience as part of the new sports and entertainment promenade the developers behind Metropolis hope to extend from L.A. Live to the upper reaches of the financial district. It will be available online, as well as via a mobile-device-friendly website accompanied by real-time audio. Experiencing the work in person will generate changes to the physical manifestation of the art, as the attendant data resulting from proximity, interaction, and occupation become woven into a living digital display.

It's unclear what pedestrians can expect from the arts programs developed for the other three projects, but if Anadol and Narduli's *Convergence* is a guide, expect more lights, more data, and perhaps most importantly, a closer relationship among architecture, digital art, and the public realm. **ANTONIO PACHECO**

ELECTRONIC LIGHT-EMITTING ORCHESTRA

LED walls as public art in Los Angeles

Over the last few years, the areas around L.A. Live and the nearby Los Angeles Convention Center in Downtown Los Angeles's South Park neighborhood have been undergoing a development boom, with mid- to high-end condominium and apartment complexes sprouting up at a steady clip. However, a new crop of projects currently either under construction or in the entitlement stages of development—dubbed Metropolis, 1020 Figueroa, Circa, and Oceanwide Plaza by developers—signal an infusion of upscale amenities headed for the area, all connected to the financial core and the rest of the city by a growing transit system, including

the Long Beach-bound Blue Line and Santa Monica-bound Expo Line.

Three of the four projects mentioned above—1020 Figueroa, Circa, and Oceanwide Plaza—are to be located on the blocks directly across the street from the Staples Center, with the Metropolis development located a block northwest. Through their sheer density and size, they will bring a sorely missing street culture to an area that is roaring back to life.

But what will greet those pedestrians when they step off the trains and onto the streets? Walls of LED screens.

That's because each project features large expanses of LED ribbon walls

wrapping street-level commercial and leisure programs. And, to varying degrees, these ribbon walls are being programmed with art content in an effort to bring a new form of artistic expression to the street.

The Metropolis project, consisting of a multiphase, multi-tower hotel and apartment complex on a 6.33-acre site, is currently under construction, with the first phase of the project due to finish at the end of 2016. Eventually, the \$1 billion-plus development will consist of four towers: Tower I will be 38 stories tall and contain 308 condominiums; Tower II will be 18 stories tall and contain a 350-room hotel; Tower III will be 40 stories tall and

contain 514 condominiums; and Tower IV will be 56 stories tall and contain 736 condominiums. This project, designed by Gensler, is much further along in the construction process than the others and, as such, its arts program is starting to come into sharper focus.

The Metropolis project, like the others mentioned here, is subject to Section 22.118 of the City of Los Angeles Administrative Code, "Arts Development Fee Credits" (ADF) provision that requires commercial projects valued at \$500,000 or more to pay a fee either based on the square footage of the building or equal to one percent of the project's Department of Building and Safety permit valuation—whichever is lower—into a fund used to increase access to public art citywide. The ADF fund is administered by the city's Department of Cultural Affairs, an arm of the city government that maintains a trust fund organized by project address to be used to fund arts initiatives at required sites, as necessary. This "one percent for the arts" approach is common in many California municipalities and is being stretched by



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EAST

THURSDAY 8
EVENT

Zoning At New Heights: Supertalls And The Accidental Skyline
6:30 p.m.
The Museum of the City of New York
1220 Fifth Ave., New York
mcny.org

FRIDAY 9
EVENT

Brooklyn Navy Yard Inside Industry Tour: A Visit to New Lab
9:30 a.m.
BLDG 92
63 Flushing Ave., Brooklyn, NY
bldg92.org

WEDNESDAY 14
LECTURE

Greg Goldin, Sam Lubell Oculus Book Talk: Never Built New York
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl., New York
cfa.aiany.org

EVENT

Green Buildings and Health: From the Lab to the Real World
5:30 p.m.
The New York Academy of Sciences
7 World Trade Center
250 Greenwich St., 40th Floor
New York
urbangreencouncil.org

WEST

WEDNESDAY 7
LECTURE

Josep Miàs: Boundaries
7:00 p.m.
SCI-Arc W.M. Keck Lecture Hall
960 East 3rd St., Los Angeles
sciarc.edu

FRIDAY 9
LECTURE

Odile Decq LACMA Distinguished Architects Lecture Series
7:30 p.m.
Los Angeles County Museum of Art, Bing Theater
5905 Wilshire Blvd.
Los Angeles
lacma.org

EVENT

2016 AIA SF Community Alliance Awards Breakfast
9:00 a.m.
California College of the Arts, Perry Family Event Center
350 Kansas St., San Francisco
aiasf.org

WEDNESDAY 14
EVENT

Utilizing the Ballot for Affordable Housing: Looking Beyond Election 2016
12:00 p.m.
California Community Foundation: Joan Palevsky Center
221 South Figueroa St.
Los Angeles
aialosangeles.org

MIDWEST

THURSDAY 8
LECTURES

Francesca Russello Ammon Bulldozer: The Culture of Clearance in Post-War America
6:00 p.m.
Taubman College of Architecture and Urban Planning, University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

Architect Talk: Francine Houben from Mecanoo

6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org

THURSDAY 15
LECTURE

Amale Andraos The Arab City
6:00 p.m.
The Graham Foundation
4 West Burton Pl.
Chicago
grahamfoundation.org

SATURDAY 17
EXHIBITION OPENING

Design Episodes: Form, Style, Language
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

SOUTHWEST

THURSDAY 8
LECTURE

Circles Presents: Museum Makers Series with Joanne Heyler
6:00 p.m.
Phoenix Art Museum
1625 N. Central Ave., Phoenix
phxart.org

THURSDAY 8–FRIDAY 9
SYMPOSIUM

The Urban Water Series: Man Made Natures-Urban Climate Solutions
Thursday: 5:30 and Friday: 5:00 p.m.
The Center for Philanthropy, Greater New Orleans Foundation
919 St. Charles Ave.
New Orleans
gnof.org

SATURDAY 10
EXHIBITION OPENING

Building Toys
Dallas Center for Architecture
1909 Woodall Rodgers Frwy.
Dallas
dallasdfa.com

FRIDAY 16
EXHIBITION OPENING

The Complete Works Progress Administration Collection: 75th Anniversary
Oklahoma City Museum of Art
415 Couch Dr.
Oklahoma City
okcmoa.com



COURTESY THE JEWISH MUSEUM

PIERRE CHAREAU: MODERN ARCHITECTURE AND DESIGN

The Jewish Museum
1109 5th Avenue
New York, NY
Through March 26, 2017

Pierre Chareau: Modern Architecture and Design is the first-ever U.S. show on the French designer and architect and the first show globally on Chareau in 20 years. It highlights the architect's rare remaining furnishings, light fixtures, interiors, and his extensive art collection, with an emphasis on his time spent in New York.

The exhibition was designed by Diller Scofidio + Renfro (DS+R), which used archival photographs and pochoir prints to recreate four interiors designed by Chareau in virtual reality: the salon and garden of his seminal *Maison de Verre*, a living room, and Chareau's own home office. To represent Chareau's *Maison de Verre*, DS+R also created a large-scale digital reconstruction that meticulously documents the house, as short films art-directed by Diller demonstrate the house in action.

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COURTESY CUAC

DREW CONRAD: THE DESERT IS A GOOD PLACE TO DIE

CUAC
175 East 200 South
Salt Lake City
Through January 13, 2017

The Desert is a Good Place to Die, curated by Mitra Khorasheh, is a new exhibition of works created by Drew Conrad that utilizes dismembered parts of his old installations to build new sculptures intended to reflect ceremonial shrines of distant cultures. The structures vary in size, delicacy, and complexity, and call to mind feelings of vulnerability, dependency, and our fundamental ties to sentient beings.

Conrad explained the theme in a statement: "A piece of me went missing when six years of creative output was erased from the world, now existing only as a 'phantom limb.' I have been known to say that the desert is a good place to die. This foreboding thought has existed since the first time I set foot in the arid lands of the Southwest, and traveled across and upward into the Rockies. It is a harsh, rugged, beautiful terrain that beckons me like my own modern day Manifest Destiny, but at times exudes a feeling that death is lingering in the air just beyond the horizon."



COURTESY WALKER ART CENTER

QUESTION THE WALL ITSELF

Walker Art Center
725 Vineland Place
Minneapolis
November 20, 2016 through May 21, 2017

The Walker Art Center has brought together 23 international and multigenerational artists in its latest exhibition *Question the Wall Itself*. The show will explore cultural belonging and identity through interior spaces and décor. The show is curated by Fionn Meade with Jordan Carter, and shown in the Target, Friedman, and Burnet galleries.

The exhibition will include sculptures, installations, films, videos, photographs, performances, and site-responsive works, presented as a series of rooms. From the prison cell to living room, and the library to the interior garden, many artists drew on their person, social, and cultural backgrounds to produce works for the show.

An accompanying publication will include new writings and visual essays by participating artists, as well as an extensive photographic walkthrough of the installations with essays by curators Fionn Meade and Jordan Carter, as well as visual arts curator Adrienne Edwards, Walker Art Center's Benton Scholar of Moving Image Isla Leaver-Yap, and art historian Robert Wiesenberger.



COURTESY JAI & JAI

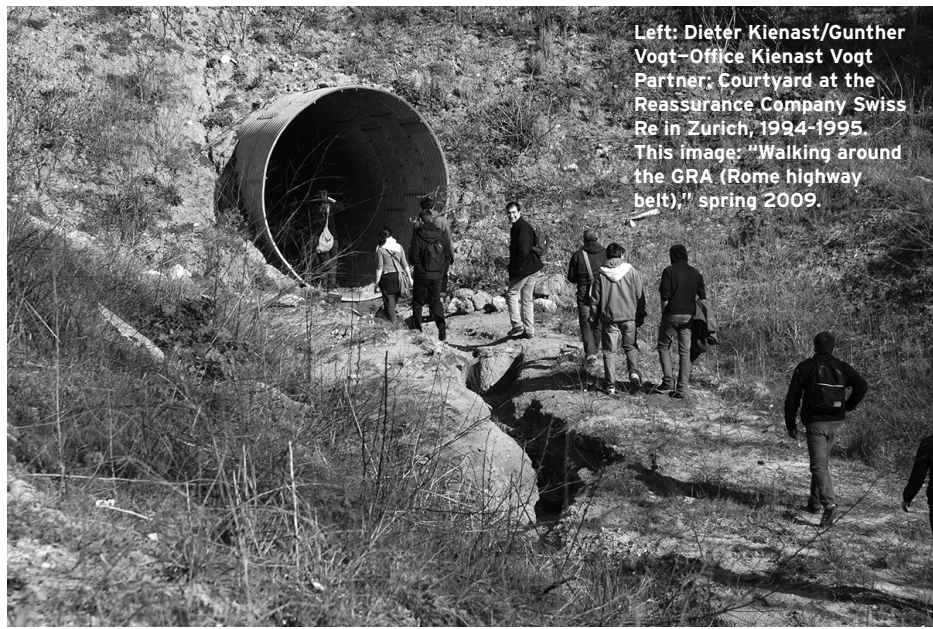
HOT ON THE HEELS OF LOVE: SENSATIONAL SPECULATIONS BY URBAN OPERATIONS

Jai & Jai Gallery
648 North Spring Street, Los Angeles
Through January 2, 2017

Hot On the Heels of Love: Sensational Speculations, an exhibition by John Southern and his firm Urban Operations currently on view at Jai & Jai Gallery in Los Angeles, attempts to collect almost 10 years' worth of research surrounding the spatial and functional aspects of the skyscraper into one quasi-retrospective.

The exhibition aims to enliven the tower, a "spatial manifestation of the sociological and psychological experiences exacted upon the modern individual within the territory of the contemporary metropolis," by viewing tall buildings—loosely defined and subject to the tendencies and extremes of late-stage global capitalism—as more than simple aesthetic statements. Instead, the collected works are showcased as multifaceted ruminations on not only what tall buildings have been and can be, but also as a collection of sensational projects produced as cultural artifacts in their own right, representative of the times in which they were created.

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Left: Dieter Kienast/Gunther Vogt—Office Kienast Vogt Partner; Courtyard at the Reassurance Company Swiss Re in Zurich, 1994-1995. This image: "Walking around the GRA (Rome highway belt)," spring 2009.

LEFT: GEORG AERNI; RIGHT: GIULIA FIOCCA

SOLID LANDING

Thinking The Contemporary Landscape
Christophe Girot, Dora Imhof, Princeton Architectural Press, \$45

Questions of environment, ecology, and climate have never more intensely occupied the cultural zeitgeist. According to editors Christophe Girot and Dora Imhof of the ETH Zurich, as scarcity, ruin, and a siege mentality drove the functionalism that dominated architecture of the post-war period, the profession of landscape architecture is still

in the midst of responding to a decades-long environmental crisis, and has produced similarly functionalist design. They suggest (as Elizabeth Meyer has for years in her *Sustaining Beauty* writings) that recent landscape architectural production is too highly conditioned by analytics, abstracted from site, and producing works that don't

rise above functionalist responses to an environment in peril.

Thinking the Contemporary Landscape, a 17-essay collection, attempts to set up a discourse between opposing ideologies, such as science and memory, power and territory, fact and myth, in order to present an all-encompassing theory of contemporary landscape practice. While this endeavor ultimately frays, revealing the unlikelihood (or frankly, undesirability) of such unification, the book itself is a must-read for landscape architects and urbanists. The editors wittingly construct a discourse about a schism in modes of practice, a reaction perhaps to the dominance in recent years of landscape urbanism and its hybrids. Despite the

foregrounding of an environment in peril, they react to scientific positivism by advocating for a return to aesthetics, poetics, myth, and meaning. The current volume suggests other new identities. If we are to believe Charles Waldheim, landscape architect equals urbanist. Waldheim and James Corner in particular are intent on fomenting this shift in perception; beseeching practitioners to take control of urban design territory (presumably, before the architects and urban planners beat them to it).

Girot's essay laments the modes of visualization epitomized by the "layer-cake" approach of Ian McHarg, author of the 1969 *Design with Nature*. He suggests that years of design with 2-D **continued on page 30**

STADIA ACADIA

Association for Computer-Aided Design in Architecture (ACADIA)
Posthuman Frontiers: Data, Designers, and Cognitive Machines
University of Michigan Taubman College of Architecture and Urban Planning
2000 Bonisteel Boulevard, Ann Arbor, MI
October 27-29, 2016

This year's meeting of the Association for Computer-Aided Design in Architecture (ACADIA) was hosted at the University of Michigan Taubman College of Architecture and Urban Planning. It was the 36th meeting of ACADIA, and was regarded to be an incredibly successful showing. The theme of the conference, *Posthuman Frontiers: Data, Designers, and Cognitive Machines*, was paired with the *Posthuman Frontiers* exhibition, featuring jury-selected projects submitted to the conference, as well as the advanced work of Taubman College faculty. The events of the conference were held at multiple venues around Ann Arbor, and were preceded by several workshops that made use of Taubman College's digital fabrication and instruction facilities.

For those of us on the outside looking in (in our lesser moments, perhaps), the ACADIA community might easily be misconstrued as a group of architects obsessed with robots, or possessing an interest in complicated shapes made in

Grasshopper for their own sake. However, the three days this author spent among their ranks at this year's conference were some of the most inspiring in recent memory. Yes, there were moments of geometric fetishism, and yes, there were a considerable number of time-lapse videos of robot arms in progress. But when taken in aggregate, these projects, papers, and talks reframed and made vibrant the essential ingredients of what we work on as architects: the arrangement of solid and void, the cultural effects of form, and the possibilities of what we might craft in the built environment.

It must be said that the range of work presented was dramatic. Even within the more immediately applicable papers and projects were sober arguments for parametric design in space planning, a smart device for lowering cooling costs in office spaces, newly designed plugins to optimize the unfolding of 3-D meshes, and progress-in-training robots to lay tile in order to relieve the

strain on human bodies.

Reaching into more radical territory, we saw prototyped near-body architectures operating on the politics of the posthuman in Behnaz Farahi's "Caress of the Gaze," an actuated garment which tracks—and responds to—the eye movement of those regarding the wearer. We saw installations that build intimacy and a sense of cooperative play between humans and digital entities. There was work which adopted uncommon material alliances of "programmable matter," such as in Jane Scott's intertwining of hydrophobic fibers that writhe and retract when exposed to water vapor (one of several fabric-oriented works), and too many others of note to mention them all.

But some of the most memorable moments from this conference were the keynote addresses, as they punctuated the proceedings with disparate tones and positions

that illuminated the diversity of this community. Theodore Spyropoulos led the charge on Thursday with a talk entitled *All Is Behavior* (a play on Hans Hollein's claim that "All are architects. Everything is architecture.") It quickly became clear that Spyropoulos sees the future of cities, and indeed, that of humanity, in a technologically positivist light. He envisions self-organizing and aggregating structures which allow for adaptivity in the face of changing climatic or social conditions, and seeks to bring us into more sympathetic forms of interaction with robotic and digital entities.

The evening of the same day found the participants exposed to other visionary work, in a dreamy—and at times titillating—conversation between Philip Beesley and Iris Van Herpen, whose ongoing collaborations are advancing both Van Herpen's work at the forefront of couture, and Beesley's at, perhaps, the architectural

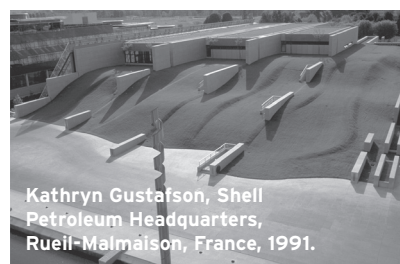
equivalent. Lucidly expressive, Beesley's tone was one of wonderment—of proposed, barely imaginable relationships between humans and matter. In fact, Beesley's role is most easily understood, when it is placed in the context of couture, the goal of which is to push the bounds of what is possible in clothing.

Mario Carpo's discussion of the cultural implications of searchability was a thoughtful meditation and provocation that ultimately concluded the conference Saturday evening, but the real climax of ACADIA 2016 was a keynote lecture Friday evening by Elizabeth Diller, as she was presented with the Lifetime Achievement Award. Despite a playful hesitance to engage with the foreboding finality of "Lifetime Achievement," Diller generously outlined some of the more seminal works of Diller Scofidio + Renfro (DS+R), one of the most **continued on page 30**



Posthuman Frontiers exhibition

JONO BENTLEY STURDY/AN



Kathryn Gustafson, Shell Petroleum Headquarters, Rueil-Malmaison, France, 1991.

KATHRYN GUSTAFSON

SOLID LANDING continued from page 29 maps and collage have effectively broken down landscape thinking into abstract, and ultimately, meaningless, layers. Girot argues that the results of this diagrammatic thinking have stripped design of character, of local connections, and ultimately, of meaning.

As a counterpoint, Corner argues for the preeminence of the plan, composite layers and collage, suggesting they have the capacity to become "engendering machines" of "rich and unpredictable interactions," a method that comes from ecology itself. Corner plays both ends of the spectrum, at once advocating for performance and form. In a mediated (and ultimately modest) position, Corner's conception of "format" is hardly memorable. In the context of design reviews as long as six years ago, Corner declared that the University of Pennsylvania was about form and aesthetics, and Harvard was about performance. This dissonance of Corner's recent commentary with his earlier writings manifests as some subconscious and uncoordinated id-war, a shift away from the working

landscape and toward the "pictorial impulse" he earlier reviled (in *New Operations and the Eidetic Landscape*).

Recalling David Gissen's *Subnatures*, Vittoria Di Palma's intriguing discussion of aesthetics engages the wasteland as site of primal disgust and ultimately, subversive aesthetics. She revisits the picturesque and its power to give "a new prominence to aversive landscape", (a topic explored by Robert Smithson in 1973's *Frederick Law Olmsted and the Dialectical Landscape*), an apt aesthetic history to sample when theorizing the entropy, asymmetry, and gnarliness of the Anthropocene.

Other contributors reject the editors' prompt of aesthetics altogether. Notably, Kongjian Yu, a practitioner of ecological design in China, argues powerfully for *landscape* or the working landscape, suggesting that "the quality and beauty of the landscape has been detached from the notion of a holistic land system for living and survival, and has now become high art landscape design exclusively for the pleasure of the urban elite." In a similar vein, Saskia Sassen's critique eviscerates the blunt hand of capitalism that is currently playing out in the form of global land acquisition.

Rather than a clear way forward, the diversity of this volume evidences a fraught world in need of urban design leadership, solutions for the anxious environment of climate change, and rethinking the future of landscape's territory and meaning in the 21st century.

CATHRYN DWYRE IS A LANDSCAPE ARCHITECT.

STADIA ARCADIA continued from page 29 influential practices in the world over the past 25 years. Early in the talk, Diller emphasized her interest in the fields adjacent to architecture, a propensity for smaller scale works, and a persistent fascination with "the encounter." By the end, however, she was in a mode of pure architectural shoptalk, sharing in-progress photos of the recently manufactured steel struts and enormous wheels that will comprise The Shed, currently in construction in New York's Hudson Yards development. Diller concluded her remarks with some reflections upon the way culture has shifted since some of DS+R's early work. In the present day, she claims:

"...the speed of obsolescence makes technology a liability. Dumber is better than smarter and the best thing to do for culture in the future is to secure real estate. It's as basic as that."

Then: Systems theory, game theory, cybernetic control systems were tools to democratize culture.

Now: Digital technologies allow culture to be open source, dispersed, and on-demand. However, with democracy comes the ubiquitous condition

of being monitored, so it's a different time....

Then: Kit of parts and kinetic systems produce flexibility.

Now: Flexibility is a paradox. The more flexibility is built in, the more predetermined, leaving nothing but empty space (this is related to 'dumb is a virtue').

Then: Disciplinary borders had to be broken.

Now: Despite academia's parsing and classification, the richly indeterminate contours of interdisciplinarity, intradisciplinarity, multidisciplinarity, transdisciplinarity, cross-disciplinarity—we actually have to push to make these things happen, because somehow, the real world divides everything up again. Because that's where money comes from—different places. And it's going to take a long time to change the system.

Then: Government support for culture was assumed.

Now: To avoid the vicissitudes of the economy, the cultural institutions must produce their own financial security.

Then: The architect was a generalist that gathers research from subcommittees.

Now: Professionalization turns

the architect into a director/producer that relies on a rolling cadre of subconsultants who bring an ever-widening depth of expertise to ever-more adventurous problems. So, then and now, the architect gets to push the agency of the profession to invent a cultural and civic project on both scores."

These sage thoughts carried the conference into its final day, which held perhaps the most poignant moment of the proceedings, as Chuck Eastman, one of the original founders of ACADIA in 1981, received the Society Award of Excellence. Hearing Eastman describe the early days of computational design, the work that went into tasks as simple as Boolean operations, put the tools we now take for granted in perspective. It is amazing how far computational design has advanced in just a few decades, and this community shows no sign of slowing. No doubt, the Massachusetts Institute of Technology's Media Lab will rise to the occasion and show us the next chapter a year from now, as they are slated to host ACADIA 2017.

JONO BENTLEY STURT IS A LECTURER AT THE UNIVERSITY OF MICHIGAN'S TAUBMAN COLLEGE AND COFOUNDER OF SECTION CUT.



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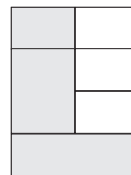
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February 18



Preservation Powerhouses: Who, What, Why of Preservation and The Forces That Make It Happen

Panel and Luncheon,
featuring eight influential
panelists, including *Architect's
Newspaper's* William Menking

February 20



Courtesy Collins Mexico City Anthropology Museum

Four Presentations on Mexico City Modern

Includes boxed lunch

February 20



Courtesy Herman Miller Archives

An Uncommon Vision: Alexander Girard and Herman Miller

Herman Miller's Global Brand
Director Sam Grawe and Corporate
Archivist Amy Auscherman,
followed by a conversation
with Kori Girard and Aleishall
Girard-Maxon, Girard's grandchildren

February 21



Windshield: A Vanished Vision

A new documentary on the
ill-fated 1938 residence
designed by Richard Neutra

February 23



Fred Moser

Slim Aarons: Women, the Making of the Book and the Stories Behind It

Author Laura Hawk with
collaborator Eric Rachlis

Beyond "Poolside Gossip"

An onstage conversation between
Nelda Linsk and Gary Johns
and film

The High Life: Slim Aarons

February 24



Maria Boyadgis

Harry Seidler: Modernist

U.S. Film Premier

February 24

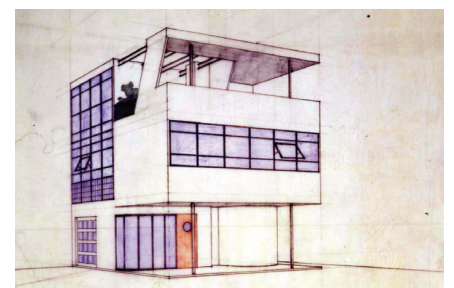


Garrison Theater, P. Bockhorst Productions

Millard Sheets and Claremont Modern

Presentation and panel,
two films and boxed lunch

February 25



Living Architecture: Lina Bo Bardi and Albert Frey

Daniell Cornell, PhD,
Palm Springs Art Museum

Restoring Keck's House of Tomorrow – America's First Glass House

Todd Zeiger, director of Indiana
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Alejandro Aravena speaking at the Habitat III Conference on Housing and Sustainable Urban Development in Quito, Ecuador, October 2016.



COURTESY HABITAT III CONFERENCE

An UN-Clear Path

United Nations Conference: Habitat III
Quito, Ecuador
October 17–20, 2016

We are living in an urban age. According to the United Nations, the balance of people living in cities crossed the threshold of 50 percent in 2008 for the first time in the history of the planet. By 2050, it is estimated that more than three quarters of the world's population could reside in cities.

With such global demographic shifts taking place within cities, combined with the accelerating challenges of climate change, it would be easy to be pessimistic about the future.

The UN conference Habitat III, which took place in Quito, Ecuador, from October 17–20, was a key moment in which the global community embraced the idea of urbanization as a positive agent of change in human development. Occurring only once every 20 years, the conference collects some of the world's most influential policy makers, politicians, press, designers, researchers, experts in sustainability, and interested onlookers on issues surrounding housing and sustainable urban development.

This year there were 45,000 participants, the greatest number ever to attend. Many of the thousands of participants appeared to be local Quiteños who had managed to register in time and had braved the long lines. The week was hectic, busy with visitors clamoring to attend panel discussions, visit exhibitions, and listen to lively discussions. The audience was filled with intrigue and anticipation, teetering on frenzy—there was so much to do and so many important conversations to absorb and participate in.

We felt that this was a landmark week—because we were in the place where the New Urban Agenda, the ambitious document that underpins the conference, was officially adopted. Paragraph five out of its twenty-three pages perhaps communicates best its bold potential: “By readdressing the way cities and human settlements are planned, designed, financed, developed, governed, and managed, the New Urban Agenda will help to end poverty and hunger

in all its forms and dimensions, reduce inequalities, promote inclusive and sustainable economic growth, achieve gender equality and the empowerment of all women and girls, in order to fully harness their vital contribution to sustainable development, improve human health and well-being, as well as foster resilience and protect the environment.”

The positive outlook continued into the conference and throughout there was a series of exciting conceptual revelations that shifted the discourse on the evolution of cities. It started with recent Pritzker Laureate Alejandro Aravena's keynote speech at the end of the first day, where he extolled his belief that the moment had come to invert our notion that good cities only come about after the creation of wealth and prosperity; to one where good cities lead by setting the context for economic development—an idea he borrowed directly from Dr. Joan Clos, executive director of the conference. Then there was the hugely anticipated release of the Atlas of Urban Expansion, a collaboration among New York University, UN-Habitat, and the Lincoln Institute of Land Policy. After years of analyzing satellite data, Professor Shlomo Angel and his team revealed conclusive proof that the footprints of cities are expanding faster than their populations.

LSE Cities and Deutsche Bank's decade-old Urban Age program, explores how the physical and social are interconnected and enter the collective conscience. The New Urban Agenda's mantra of “urbanization as an engine of sustained and inclusive economic growth, social and cultural development, and environmental protection” with its “potential contributions to the achievement of transformative and sustainable development” seems irrefutable and was adopted by all member states.

However, just because it is written does not necessarily mean it shall be. Reality is unpredictable. Ominously, on the final day of the conference, after days of a smoothly run operation, there was a sudden power outage. The whole complex of the Casa de la Cultura Ecuatoriana, where the majority of the conference was located, was temporarily thrown

into darkness. As people exited the dark lecture theaters, eyes squinted against the bright sunlight, rumors circulated that there were power surges causing explosions on the grid and that the city was without electricity, perhaps even the whole country. An hour or so of presentations, though written weeks before, were wiped from existence.

Leaders often turn to architecture to make concrete ideas that are, in reality, abstract constructions and Dr. Clos was no different in this regard when he asserted that the New Urban Agenda is contingent on “three pillars” of development: the rule of law, good design, and a sound financial plan.

By the end of the conference they were being expounded almost as if they were fundamental laws of nature: “Without these three pillars in a good manner, well balanced, we don't have good urbanization. You can have excellent project design of two pillars but if ... any one of them fails, all the systems fail.” Unsurprisingly, architects across history have been among the biggest exponents of using architectural rhetoric to imbue an underlying natural order to their ideas. Though Dr. Clos is an epidemiologist by training, his image of three pillars conjures the spirit of the likes of Vitruvius, Vignola, and Le Corbusier. Though subsequent societies came to recognize these men's “laws,” as polemical constructs, now that the New Urban Agenda has been adopted it would seem that Dr. Clos's words have become a fixed reality for many.

Aravena has an enthusiastic belief in these laws. In fact his practice, Elemental, provides the perfect example of the three pillars at work. In his evening Urban Talk, Aravena explained the financially sustainable building models his practice develops that allow the construction of homes at scale. He informed us that crucial to his projects, in addition to the relationship between the state and the market, a third element is utilized: the capacity of the people themselves. This dynamic, exemplified in his Incremental Housing concept, is where people expand on their homes within a preset framework when they have the means. Aravena's model exemplifies how good design enables people who start with nothing to become property owners and even sell and reinvest.

This goes to the heart of a key idea pervading the *New Urban Agenda*. Bundled up in the preeminence of the city is an ideology that increasing land values will unlock wealth and prosperity for all, in what the president of the Lincoln Institute for Land Policy, George McCarthy, said is a virtuous cycle: “... when new investments made in infrastructure and services increase the size of the tax base, and increase the value of the land, it becomes the source of new own source revenues and those revenues become available to make new investments...” Essential to delivering on the New Urban Agenda is a strategy based on market economics. In this context, fears over the right to the city are understandable. With growing inequalities in urbanized and urbanizing regions, how can the prosperity of the many be guaranteed?

It is possible to have come away from the conference believing that the world's leading thinkers on urbanization were broadly in agreement about their faith in the strategies underlying the New Urban Agenda. Except, beyond the high fences and security barriers protecting the Habitat III venues, other events were taking place that ran counter to this, such as “The Alternative Habitat,” organized by activists, community organizers, and researchers who felt left out of the official process. Invisible from any official program, the geographer David Harvey gave an energizing talk at the university on the Right to the City.

Professor Edgar Pieterse of the African Centre for Cities was one of the few speakers to plainly spell out the political economic challenge when speaking on a panel in the conference discussing the UN Green Cities partnership: “... it does require that we also talk about the political economy of vested interests... There are a set of infrastructure economies, financial actors, and financial markets that have a vested interest in the unsustainable form of the city.” Pieterse went further, explaining that “60 percent of the labor force is employed in precarious situations. So they don't have the revenue or the income to live in these beautifully, carefully planned cities. They don't.”

However, delve further into the implications of Clos's pillars, and the whole conception of democratic place making could be brought into question. “First and foremost,” he argued, “urbanization should be based on the rule of law. Good urbanization is based in good urban legislation and its implementation. Good urban legislation generates urban value.”

But how might the rule of law be enforced? The foregrounding of these ideas will have fundamental impacts on the development of cities and their architectures with potentially dangerous unintended consequences. When Clos dictated that “... the natural form of spontaneous urbanization is the slum,” it seemed clear that his insistence on the rules of law is most acutely directed at developing nations and their regions of rapidly expanding informal settlements. What troubles him is that in the coming years, developing countries will provide the greatest growth. Current UN estimates show that Africa alone will account for 54 percent of global population growth by 2050, the majority of which will be in cities. These are precisely the places where the social contract is weakest, making the rule of law, regulation, and planning the most difficult and antagonistic to implement. So, if the price of establishing the New Urban Agenda is expropriating land and increasing municipal revenues by imposing new, ever-inventive forms of taxation that also target the poor, without addressing Pieterse's pertinent point about securing jobs, then UN-Habitat might inadvertently be framing the city as the territory of a battle between elite policy makers, planners and politicians, and the urban poor.

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