

The Architect's Newspaper

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15 Year Anniversary Issue

Time flies:
A decade and a half of AN
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Editors' Note

Looking back on 15 years

It started as an idealistic dream and two years of dedicated work and planning before we published our first issue. We thought the American architecture world would embrace a new model of journalism, one that highlighted not just project profiles but also included news, reviews, commentary, and even gossip on a timely basis. *The Architect’s Newspaper*, named by early adviser Paola Antonelli, who said, “Just name it what it is,” has succeeded beyond our wildest dreams, and grown from a single-color, 18-page broadsheet into a media brand with multiple businesses devoted to all phases of the architecture, planning, development, and construction industries.

The newspaper launched in 2003 just before the internet washed over news gathering, but we have adapted to these new media formats and reach more readers across the country and world then we could ever have imagined when we were only a regional New York City–based publication. We have been recognized by multiple media and professional organizations as the most important architecture news organization in the country and our online media posts continue to expand our readership into hundreds of thousands of professionals.

There have, of course, been lows along the road, not the least of which was the financial crisis of 2008, which stretched our ability to survive in a challenging and changing media environment. But we bootstrapped, adapted, and persisted, and after 15 years we are a thriving, profitable business—and expanding into new areas important to the architecture community.

In this 15-year anniversary issue, we have implemented a full redesign, led by our art director Ian Thomas. This includes all new typefaces. Fred Smeijers’s Arnhem Blond is now our workhorse typeface, which early on was intended to be used by Werkplaats Typografie for their redesign of a Dutch newspaper in the late ’90s. We have further integrated the versatile type family, Suisse, into our paper by designing our new nameplate around Suisse Int’l Condensed. The Suisse family was first introduced to the paper to allow for a diverse yet harmonious texture to the headlines. The new nameplate is condensed to better fit all 22 letters of our name, and we have worked with the type foundry Authentic to develop a high-contrast typeface to make our iconic line apostrophe feel more at home in the nameplate as well as to add a skyline-like rhythm to it. As for the layout, the page section and subsection headers have been enlarged to help navigate the paper better while allowing flexibility for different types and lengths of stories.

A media company is made up of many people with different abilities and skills, and we have been successful because of the hard work and dedication of an ever evolving staff. The editorial team has been led by Cathy Ho, Anne Guiney, Alan Brake, Julie Iovine, Aaron Seward, and now Matt Shaw, with the steadfast contributions of regional editors past and present, including Matt Messner, Chris Bentley, Sam Lubell, Mimi Zeiger, and Antonio Pacheco. We cannot forget our design team, begun by Martin Perrin, who from the start understood our English heritage, followed by the leadership of Dustin Koda for a dozen years, and now helmed by Ian Thomas. In addition, we have had a devoted office and advertising staff too numerous to mention, but Susan Kramer and Dionne Darling deserve special attention for their long hours of helping make both our publications and events happen.

We want to say thank you to everyone who has worked on staff, freelanced, interned, contributed, advertised, sponsored, and helped support the voice of *AN*. Many *AN* alumni have gone on to larger roles in the architecture and publishing worlds and we are proud of all of them.

We are also proud of what we have achieved: the stories we have broken and written, the discussions we have provoked, and the communities we have brought together. We look forward to moving into the 21st century as the most important architecture publication in the United States. **William Menking and Diana Darling**

Masthead

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6 In Case You Missed It...

We corralled the top architecture and design stories buzzing about the internet this month—check out the highlights.

Finalists announced for Boston’s new Martin Luther and Coretta Scott King memorial plaza

A new monument dedicated to Martin Luther King Jr. and Coretta Scott King is coming to Boston—the city where they first met—and five teams are in the running to design it. The architects in the top group include Adjaye Associates, MASS Design Group, and Stephen Stimson Associates.

Governor Cuomo accused of dangerously rushing a major bridge opening

Ahead of September’s New York State primary, news came out that in July, Cuomo’s administration might have enticed the contractor building the new Mario M. Cuomo Bridge to speed up construction in order to finish it ahead of its late August deadline.

Golfer Jordan Spieth opens inclusive, accessible children’s park in Dallas

Professional golfer Jordan Spieth backed the new Flag Pole Hill park in Dallas, which opened in early September. It’s designed to be accessible to as wide a range of children as possible, including young people with special needs.

Bjarke Ingels Group designs a new home for Noma

BIG has designed a new home for one of the most critically acclaimed restaurants in the world: Noma. The Danish eatery moved into its new digs earlier this year, leaving its old home in the Strandgade neighborhood of Copenhagen, Denmark, for the city’s Christiania area.

Baltimore’s Port Covington to be the Silicon Valley of athletics wear

South Baltimore’s underdeveloped waterfront neighborhood, Port Covington, will officially become a sprawling new development with 3 million square feet of space surrounding Under Armour’s global headquarters. The athletic brand will also complete a 50-acre expansion of its campus.

Brooklyn Navy Yard goes vertical for the next phase of its life

The Brooklyn Navy Yard Development Corporation has released a slew of renderings from the Yard’s master planners, WXY, and a guide to development in the waterfront campus for the next 30 years. The design places a heavy emphasis on vertical manufacturing facilities.

Spatial Affairs Bureau unveils BridgePark plan or Richmond, Virginia

Los Angeles and London-based Spatial Affairs Bureau has unveiled a series of transformative concept designs for a major new linear park that would reconnect several communities and establish key points of access to the historic falls of the James River in Richmond, Virginia.

Selby Library by SOM’s Walter Netsch may be demolished in Sarasota bayfront project

A Walter Netsch–designed library is under threat as plans move forward for a much-anticipated, community-backed bayfront development in Sarasota, Florida. On September 6, the city commission voted to approve phase 1 of The Bay project by landscape firm Sasaki.



Chicago Park District pauses Jackson Park construction for Obama Presidential Center

The Chicago Park District halted efforts to relocate a track and field in Jackson Park hours before a September 17th public meeting on the ongoing environmental review of the Obama Presidential Center. The decision was made after meetings with the National Park Service and the Federal Highway Administration.

BIG’s undulating homage to Habitat 67 wins approval in Toronto

Only a few days after BIG’s snaking Serpentine Pavilion was fully installed in Toronto, King Street West, the firm’s proposed stacked housing development, sited directly behind the pavilion, received official approval.

New York City’s Pier 17 will transform into a winter wonderland

The New York City Landmarks Preservation Commission has approved plans to convert the newly revamped Pier 17 into a rooftop winter village during the colder months. The proposal by Rockwell Group will introduce a warming hut, winter marketplace, and ice rink to the South Street Seaport site.

Rios Clementi Hale choreographs a new park for Houston

Rios Clementi Hale Studios plans to transform Houston’s Jones Plaza from a sterile concrete jungle into a verdant, multi-functional space for locals and visitors to enjoy. The 1.5-acre design concept called “Urban Choreography” aims to embody the charm and appeal of Houston’s celebrated Theater District.



7 In Case You Missed It...

For more information and images for all of these stories, visit: archpaper.com/ICYMI

Arlington National Cemetery adds 27 acres to extend its capacity through 2050

An \$87 million expansion of Virginia’s Arlington National Cemetery added 27,282 interment spaces, including 6,000 pre-dug graves and 16,000 niche wall burial spaces for cremated remains. The major addition was designed by landscape firm Sasaki and architects Beyer Blinder Belle.

Los Angeles’s first roundabout is a psychedelic sustainable landscape

Riverside Roundabout, a stormwater-retaining traffic island at the intersection of Riverside Bridge, San Fernando Road, and Figueroa Street, is Los Angeles’s first roundabout. Greenmeme brought nine eye-catching granite sculptures to the site and created a resilient, varied landscape.

New York City’s massive Staten Island ferris wheel may never spin

While over \$400 million has been sunk into the 630-foot-high New York Wheel since its inception, little has been done to get the ball rolling. Construction has barely begun on Staten Island, and Mayor Bill de Blasio recently signaled that it may not ever happen.



Renzo Piano to “reinvent the ancient Athenian agora” in Baltimore

Johns Hopkins University has hired Renzo Piano to design a building for the Stavros Niarchos Foundation Agora Institute on its Homewood Campus in Baltimore. The interdisciplinary center will be dedicated to “strengthening democracy by improving civic engagement and civil discourse worldwide.”

Top design firms are vying for Chicago O’Hare expansion project

Twelve firms are in the running to design an \$8.7 billion expansion to the Chicago O’Hare International Airport. Teams from Santiago Calatrava, SOM, Bjarke Ingels Group, Jahn, and more submitted their qualifications. The project will replace the aging Terminal 2 and build out two satellite concourses.

Richard Meier permanently steps away from firm in wake of sexual assault allegations

Richard Meier & Partners Architects announced that following Richard Meier’s six-month leave of absence begun in March, Meier “will step back from day-to-day activities.” The announcement is the culmination of events that have taken place after an explosive *New York Times* report that alleged that Meier had forced himself upon female employees and sexually harassed them.

Tatiana Bilbao development could be coming to an abandoned St. Louis block

The Henry L. Wolfner Library for the Blind may become the clubhouse for a new development in St. Louis designed by Tatiana Bilbao and other architects. The plan to revamp a mostly vacant block in the city’s Grand Center Arts District is led by Emily Pulitzer.

New York plans massive mixed-use development for Governors Island

Governors Island could house the city’s newest innovation and education hub while maintaining its identity as a beloved recreational oasis. Plans to rezone the island’s former military base are underway to make way for the proposed 4.5 million-square-foot, mixed-use development.

Robert Venturi, pioneer of postmodernism, passes away

Pritzker Prize winner and giant of contemporary architecture Robert Venturi passed away at the age of 93 last month. Venturi was a pioneering author of books on architectural theory and, along with his wife and partner Denise Scott Brown, founded Venturi Scott Brown Associates—later renamed VSBA. (See page 30)

José Esparza Chong Cuy named new director of Storefront for Art and Architecture

Manhattan’s Storefront for Art and Architecture has a new executive director and chief curator, the international writer and curator José Esparza Chong Cuy. Esparza will be taking over on November 1, 2018, capping a summer-long search to replace Eva Franch i Gilabert.



8 Open

East

10 Corso Como New York



New York City is now home to 10 Corso Como's first American location. Established in 1991 by then-Italian *Elle* editor Carla Sozzani, the original 10 Corso Como in Milan has become a major shopping destination, where visitors can browse for luxury retail items related to art, architecture, literature, design, photography, and music from around the world. The NYC store, located in South Street Seaport, comprises one vast floor, where rows of books flow effortlessly into shelves of high-end fashion, and from these into an open art gallery. The interior of the store, designed by artist and New Yorker Kris Ruhs, is striking, with its glossy concrete flooring, crisp white and clear lacquer display tables, and dramatic chrome

light fixtures—all surrounded by 10 Corso Como's signature black and white scribbly logo. Even more noteworthy are the store's design objects and furniture, including Ettore Sottsass lamps, eccentric multicolored vases, and a chair shaped like a hamburger, designed by Seletti and Studio Job. Between the clothing, decor, art gallery, and upscale restaurant and bar, a visit to 10 Corso Como can turn into an immersive, all-day affair. **Ali Oriaku**

1 Fulton Street New York	212-265-9500
Interior designer:	Kris Ruhs

Midwest

All Square



The 900-square-foot All Square serves up artisanal grilled cheeses and a second chance for the formerly incarcerated. The nonprofit civil rights social enterprise-slash-restaurant now has a flagship store on Minneapolis's Minnehaha Mile courtesy of the Syracuse-based Architecture Office. All Square was designed without interior walls to facilitate a sense of openness in the small space. Architecture Office stuck to a straightforward mix of whites, blacks, and grays for the color scheme, with a simple material palette that uses metal, wood, and mirrors to make the restaurant seem larger than it really is.

The design's defining feature, the bright neon-colored lights installed in square frames throughout, shine at night. Once the lights are switched on, the space is bathed in pink, blue, and yellow illumination that adds both a pop of color as well as an identity to each programmatic area. All Square opened to the public on September 8. **JH**

4047 Minnehaha Ave Minneapolis	612-787-7164
Architect:	Architecture Office

East

Glenstone Pavilions



Glenstone may not be a recognizable name to non-art historians, but with the opening of the private museum's new Thomas Phifer-designed Pavilions, a 204,000-square-foot collection of galleries, that may all be about to change. First announced in 2013, the Pavilions are smartly sited among Glenstone's 230 acres of restored, pastoral woodlands. After a ten-minute walk from the parking lot and visitor's center on the opposite end of the campus, the tops of the interconnected Pavilions rise from the rolling landscape. Phifer has used massive precast concrete blocks—resembling bluestone slabs—to seamlessly clad both the interior and exterior of the Pavilions building.

Inside, visitors will find a collection of post-World War II art bathed in natural light, a deliberate decision that allows the changing seasons and times of day to transform the experience of the artwork. Two new cafes, a visitor center, and a nature center were also included in the \$200 million addition. **Jonathan Hilburg**

12100 Glen Road Potomac, MD	301-983-5001
Architect:	Thomas Phifer and Partners
Landscape architect:	PWP Landscape Architecture

West

San Ysidro Land Port of Entry



The newly upgraded San Ysidro Land Port of Entry (LPOE) located at the United States-Mexico border in Southern California is now open for business. A design-build team led by Stantec and Hensel Phelps recently completed work on the second of three phases planned for the busiest international border crossing in the western hemisphere. The team reconstructed pedestrian and bus inspection facilities in order to modernize the LPOE and help reduce traffic congestion. A historic, 1930s-era customs house was also restored and expanded, with the addition of a second story to the structure to help process Mexico-bound travelers.

In both cases, the designers sought to create a welcoming but secure environment for border crossers. Additional upgrades to the facilities include a new solar panel-topped shade canopy over key pedestrian bridges, energy-efficient ETFE glazing for inspection and office areas, as well as the addition of new trees and other landscaping elements to the site. **Antonio Pacheco**

United States-Mexico Border 720 East San Ysidro Boulevard San Diego	
Architects:	Stantec, Hensel Phelps

Eavesdrop

RIBA McEntyre

After a contentious summer election at the Royal Institute of British Architects (RIBA) that saw Alan Jones elected president, the institution is alleging that one of the candidates, architect Elsie Owusu, repeatedly and flagrantly broke its election guidelines during her campaign. Owusu strongly denies campaigning during a designated quiet period from July 3 through August 7, when candidates are expected to refrain from electioneering. However, RIBA charges that Owusu’s tweets, social media posts, and an op-ed in the *Financial Times* were obvious violations, and that her comments about the CEO’s pay were damaging to the institution. RIBA is now tightening up its social media policies and considering implementing sanctions to punish future violators, which Owusu has stated she considers a potentially unlawful way of stifling free speech.

A Welcome Guest

At the opening of Henning Larsen’s New York office, when asked for his name by a receptionist, the critic-on-high exclaimed, “I am Paul Goldberger!” When Her Royal Highness Crown Princess Mary of Denmark inquired of his profession, he retorted, “I am an architecture critic!” Upon discovering that the firm only provided a single microphone for the speakers, which included himself, Goldberger remarked, “Henning Larsen devoted more resources to catering than technological formatting.”

Send paparazzi shots and parametric curves to eavesdrop@archpaper.com.

Xefiro to Hero

Sometimes, the universe makes decisions for you. Such was the case recently when Southern California Institute of Architecture director Hernán Díaz Alonso sent out an informational email to followers of his architectural practice, Xefirotarch, advising them not only to ignore any further messages from the firm’s existing domain name, but also that the firm would be rebranded—effective immediately—due to a security breach. According to Alonso, the rebrand was already in the works, but its roll-out had to be hastened due to the breach. So take note and update your spam filters! Xefirotarch is now known as HDA-x, Creative Agency.

No Good Horrible Very Bad Day

The New York City Housing Authority capped off a disastrous summer of management scandals with a bizarre twist: Supervisors at the Bronx’s Throggs Neck Houses allegedly pressured roughly 40 employees to participate in regular boozy orgies—inside the property’s offices, no less. The entire staff there has since been reassigned and three supervisors suspended, including ringleader Brianne Pawson, daughter of NYCHA director of maintenance, repairs, and skilled trades Charles Pawson.



Page Turner

Queens’ new **Elmhurst Community Library** serves one of the most diverse and vibrant communities in New York. Designed by **Marpillero Pollak Architects**, the LEED Silver-rated facility features two structural glass-encased reading rooms that allow light to flood in during the day and offer glimpses of the state-of-the-art library setting at night. Erected by **W&W Glass**, its glazed features have become beacons for the community, drawing its knowledge-hungry members to the wealth of information within. Read more about it in **Metals in Construction** online.

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The High Line sings in The Mile-Long Opera

The nighttime chants of 1,000 opera singers wafted through the streets of Chelsea and over Manhattan’s High Line earlier this month. *The Mile-Long Opera: a biography of 7 o’clock*, a coproduction of composer David Lang and Diller Scofidio + Renfro (DS+R), sets human-scale stories against the elevated park’s environs. Poets Anne Carson and Claudia Rankine provided the text for each of the opera’s 26 sections, distilled in part from interviews with New York City residents on what the twilight period means to them. DS+R partner Elizabeth Diller directed the staging. The opera, a 90-minute amble from the High Line’s 14th Street entrance to its West 34th Street terminus, was in content, tone, and setting about transition: the changing time of day, evolving domestic duties, and the shifting (or gentrifying) character of New York itself. With each performer cloaked in white light from luminescent objects and garments, the experience felt at times dream-like. But the inescapable sounds of the city—and Hudson Yards’ looming presence over the entire show—grounded the performers in the material world. **JH**



Performers in *Mile-Long Opera* are spotlighted with personal LED lighting systems.

Top of the Glass

Olson Kundig's Space Needle renovations yield pristine, 360-degree views from 500 feet up.



Olson Kundig has removed cumbersome safety gear and enhanced the ADA compliance of the Space Needle's Top House in Seattle.

After 11 months of high-flying construction more than 500 feet above Seattle, a team led by Olson Kundig has completed construction on renovations to the historic Space Needle.

The so-called "Century Project" nearly doubles the amount of glass coverage on the structure's flying saucer-shaped Top House, as part of the firm's efforts to use "subtraction as a guiding design principle," according to Olson Kundig's Alan Maskin, the design principal for the renovation.

With this goal in mind, the designers worked to remove the uncoordinated detritus left over from previous designs, including the obtrusive aluminum pony walls separating the indoor observation deck from the open-air viewing area. The effort is geared not only toward opening up the Top House to pristine, 360-degree views, but also toward adding elements that were originally intended for the structure but ultimately were not realized.

The Space Needle debuted in 1962 with one of the world's first revolving-floor restaurants, ushering in what would become a global trend in mid-20th-century

design. The original opaque revolving floor has been replaced with sheets of tempered structural glass fabricated in Germany by Thiele Glas, an upgrade that provides views straight down to the ground below. The glass floor also allows visitors to peer into the inner workings of the Space Needle itself by highlighting the moving gears and pulleys—something akin to a "huge Swiss watch," according to Maskin—that bring the rotating floor and elevators to life. Engineering services provided by Arup, Fives Lund, and Magnusson Klemencic Associates were instrumental in the design's precision-driven focus, which included seismic retrofitting and other tricky structural upgrades.

Achieving Americans with Disabilities Act (ADA) compliance was another key concern for the renovations. The Seattle Space Needle opened 28 years before ADA regulations took effect, and contained areas that were only partially accessible to disabled visitors. With the Century Project, the design team brings full accessibility to the Top House by adding a new central "Oculus Stair" that features dynamic treads



NIC LEHOUX



NIC LEHOUX

Top: The designers also replaced the opaque floors in the Top House with sheets of structural glass that provide views straight down from the structure's rotating restaurant.

Bottom: The removal of old safety barriers and other accumulated elements has restored the Space Needle's expansive and breathtaking views.

that collapse into a platform that can carry individuals between levels as needed. In the observation areas, noncontinuous glass benches leave ample room for someone who uses a wheelchair to get right up to the outwardly canted glass barriers that wrap the space. Here, the architects have restored visitors' ability to peer down over the edge of the saucer, an aspect that was lost with the addition of cumbersome safety gear many years before.

The 11-by-7-foot, 2.5-inch-thick glass panels that wrap the observation platform were installed by specially designed robots cre-

ated by Breed Production Tooling & Design. The installation, like many other aspects of the renovation, involved navigating "wickedly complex logistics" and a nearly 'round-the-clock schedule. Hurdles for the project included accounting for significant wind deflection in the design and fabrication specifications for many components, and designing nearly all components so that they could be transported up the Space Needle's passenger elevators.

Several feats of design and engineering later, the Space Needle's new views are crystal clear and fully on display for all to see. **AP**

Develop Yourself

Los Angeles architects are pushing the envelope by developing their own speculative residential projects.



FreelandBuck's StackHouse uses custom board-and-batten siding and a compartmentalized floor plan to explore new terrain in the speculative housing market in Los Angeles.

As real estate prices continue to climb, Los Angeles's notoriously slow and combative building approval process shows no signs of letting up. In response, a growing set of L.A.-area architects have begun to embrace the idea of developing their own projects in-house as a way of taking charge of—and ultimately, profiting from—the production of architecture.

L.A. and New York City-based FreelandBuck, for example, recently completed work on a 2,200-square-foot speculative house in L.A.'s Mount Washington neighborhood. FreelandBuck partnered with L.A.-based developer Urbanite Homes for the hillside project, which contains a rental income-producing Accessory Dwelling Unit to make the hefty price point more palatable to potential buyers. According to the architects, the development partnership provided some wiggle room on the design that might not have been possible had they been hired as conventional designers. As a result, the architects were able to take risks with materiality by wrapping the four-story building in decontextualized board-and-batten siding. The freedom extended to the interiors of the home as well, where the ground floor areas are carved up into a series of discrete and complimentary rooms.

This envelope-pushing effort is mirrored nearby in the hills above Highland Park, where John Southern, principal at Urban Operations, has developed a handful of speculative single-family homes that encapsulate the architect's form-forward design

aesthetic. A 2,400-square-foot residence at 4752 Baltimore is designed around staggered floor plates in order to maximize outdoor space on the tight hillside lot. The downslope-facing house skews in elevation to best align with the site's winning views, which are matched by large format skylights. The architect-led development not only yields a more formally interesting home, but also creates opportunities for the designer to imbue what would normally be a hurried, one-size-fits-all commission with lightness, generously proportioned rooms, and interlocking spaces.

Workplays Studio* Architecture, on the other hand, wears the hybrid architect-developer hat in order to create a live/work unit that acts as "an experiment in living on commercial corridors." For their Pico Live/Work project, the architects added a single-family residence above an existing storefront. By linking the two levels with a courtyard entry and positioning a street-facing workshop in opposition to the home, the project approaches an alternative to conventional mixed-use development as it is normally practiced in the region.

Not only that, but the design is developed at a project scale modest enough to be undertaken by a small team, a far cry from the anonymous, big-block developments that have drawn so much community ire in recent years. **AP**

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Sizing Up Rahm

With Rahm Emanuel not seeking a third term as Chicago mayor, a look back on what he built, and what he destroyed.



Mayor Rahm Emanuel takes a moment to himself on the Chicago Riverwalk during a visit from the mayor of Hamburg, Germany.

On the eve of the beginning of the trial for Jason Van Dyke, the Chicago police officer charged with (and since convicted of) killing Laquan McDonald, Rahm Emanuel, two-term Chicago mayor, announced that he would not be running for a third term. Citing the need to spend more time with his family, Mayor Emanuel tearfully lamented of his time as mayor: “This has been the job of a lifetime, but it is not a job for a lifetime.”

Yet, for Chicagoans, Emanuel's two terms feel like enough to fill multiple lifetimes, both with development projects and architectural optimism, as well as what he will likely be known for: the decision to close 50 neighborhood public schools in 2013, many of which sit vacant and unsold five years later. Under his watch, Chicago became an infrastructure and design-driven cultural hub, with the first iteration of the Chicago Architecture Biennial, the Chicago Riverwalk, the 606, and the maturation of Millennium Park into a legitimate tourist destination.

Emanuel appeared on broadcast television to proclaim that Chicago was a “Trump-free zone,” yet the president's name is saliently plastered to the side of a skyscraper in 20-foot-tall letters, a blunder

approved by the zoning administrator and the alderman, catching the mayor's attention only after architectural outcry. A former chief of staff to President Barack Obama, Emanuel would work hard on the national stage to present himself as the antithesis of Donald Trump, yet kept largely quiet about it at home.

There was the risible focus on assisting Elon Musk with his rapid transit link to O'Hare Airport, and the sideshow-style hawking of sites for Amazon's HQ2. Then there were the bombastic press releases, the development of Lincoln Yards, the 78 mega-development, and the promise that Chicago would deliver the Obama Presidential Center to Jackson Park.

Yet among all of these high-profile projects, Emanuel seemed to love the glamour of developer-driven neighborhood projects most of all. The Transit Oriented Development (TOD) Ordinance of 2015 supercharged the construction of bigger, denser residential buildings along Chicago Transit Authority (CTA) lines, changing the architectural character of some neighborhoods and flushing each neighborhood with micro apartments of questionable affordability and access. The Tax Increment Financing

(TIF) program provided surges of cash to neighborhoods but seemed woefully out of touch with its original intent—to subsidize development in underserved neighborhoods—when funds were used to renovate downtown's Navy Pier.

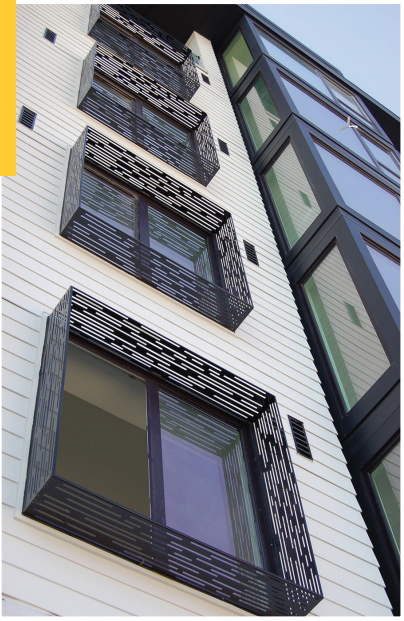
With regard to Chicago's historic built environment, Emanuel has made a lot of lofty promises that will be tough for the next mayor to fulfill. In 2017 he announced that he would encourage landmark status for the Legacy Walk in Boystown, a half-mile-long outdoor LGBT history exhibit constructed in 1998, which could be a hard sell to the city council due to its newness and obvious political motivations, as the announcement was made during Chicago Pride. While this could be considered a radical move, older, more vulnerable landmarks of cultural heritage, like sites that assist in telling the narrative of the Black Panther Party in Chicago, have yet to be considered for landmarking. Last year, Emanuel also announced that he would block the sale of the postmodern James R. Thomson Center by the State of Illinois out of fear of having to replace the CTA station beneath it, but will not take a stance otherwise on the future of the building or its architectural significance. Attempts to

restore the perennially threatened Uptown Theatre have stalled and sputtered under Emanuel's tenure, including the creation of a nonprofit in 2011 to back a public-private partnership to lead the renovation, which ultimately failed. This past summer, Emanuel announced yet again that the Uptown would be restored using a combination of TIF funds and private investment, handing the responsibility to whoever is elected in February of 2019.

Emanuel thought big, but also blew it big, and the success of his ideas and the legacy of his failures lies on the shoulders of the next administration, which may take a different direction entirely—perhaps toward neighborhood-led initiatives and on a smaller scale, working to improve parts of the whole—or continue to champion grandiose civic projects. The announcement that Emanuel will not seek a third term scrambles an already crowded field of candidates and piques the interest of new contenders who now believe that they have a shot at defining how Chicago presents itself in the 21st century. We will see how a new mayor designs it, builds it, and tears it down.

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Tulsa Treescape

Michael Van Valkenburgh transforms Tulsa's riverfront into a fantastical green parkland.



Michael Van Valkenburgh's design for the 66.5-acre riverfront park includes a fantasy playground featuring seven different themes for kids of all ages.

The Gathering Place, Tulsa, Oklahoma's newest public park, is anything but basic. Opened in early September, the 66.5-acre riverside landscape looks more like an ultra-green theme park than a typical urban park with trees thrown in for shade.

Designed by landscape architects Michael Van Valkenburgh Associates (MVVA), the \$465 million project was dreamed up by the George Kaiser Family Foundation and backed by over 80 other local corporate and philanthropic donors. It's located just 2 miles from downtown Tulsa on a formerly flat, scorching site along the Arkansas River. After four years of the first phase of construction, it's now one of the city's greatest amenities, providing spots for sport, relaxation, and water play underneath a sprawling tree canopy and atop grassy open lawns.

MVVA transformed the topography of the existing site by creating various elevated landscapes and other sunken spaces with access to water. The firm also accentuated the native ecologies of the parkland and introduced wetlands, meadows, streams, and dry areas that inspire different types of interaction with nature. Thick logs for seating, fingerlike tree trunks for gathering, and local stone used for walls and mazes were additionally incorporated to connect the landscape as a whole and link it to the surrounding region.

While the park boasts threads of regional bike trails, courts for ball-handling sports, and 21 points of entry and exit, it's the surprising structural elements of play that make it stand out. MVVA designed a 5-acre adventure playground for kids age two to 12 that features seven thematic spaces: Volcanoville, The Land of the River Giants, Royal Tower, Fairy Land Forest, The Ramble, Spiral Connector, and Mist Moun-

tain. According to the architects, these play areas are "boldly expressive and richly programmed," with normal playground elements such as towers, suspension bridges, and slides, but also fantastic designs like climbable, large-scale animals, flowers, and fruit. Many of the play accessories are clad in steel as well as timber imported from the Alps.

Accessibility is a key component of The Gathering Place. MVVA describes the guiding vision of the park to be a democratic space where all Tulsans can come together and experience an array of physically challenging and leisurely activities. Children in wheelchairs can easily access the play-scapes through elongated ramps on all of the structures, like the giant, wood-slatted elephant with a truncated slide. The park also includes a pond and boathouse where families can check out kayaks, canoes, and paddle boats. A coffee and ice cream cafe, as well as a dining patio and other picnic areas are situated in the northern part of the parkland near the play spaces to encourage extended stay.

Toward the park's south side, MVVA designed the Sky Garden and Four Season Garden, as well as Swing Hill, situated on the highest point of The Gathering Place with prime views of downtown Tulsa. At the farthest end of the park, visitors can enjoy courts for basketball, volleyball, street hockey, and soccer, or ride over to the skateboard and bike park, which offers courses for all ages and levels.

A 50,000-square-foot children's science museum will also be constructed in this area, coming late summer 2020. Phases 2 and 3 of construction, beginning next spring, will bring the park to a total of 100 acres. **Sydney Franklin**



Middle and bottom: The landscape architects designed the Adventure Playground with large-scale climbable creatures, towers, and suspended bridges.

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18 Landscape Design

Farm to City

To adapt to climate change, cities should learn from farms.

By David van der Leer and Chloe Stagaman with Sarah Haun, Van Alen Institute



VANNESA WRIGHT OF XSIGHT PRODUCTIONS INC.

Van Alen Institute Climate Council meeting attendees visiting the strawberry fields at Driscoll's Farm, Watsonville, California. What if water use in cities was managed as precisely as it is for these plants?

The hot July sun hit the grooves of the farmland barreling past our bus windows as we approached Bowles Farming Company in Los Banos, California. Envisioning sunburns and muddy hikes through the furrows, we—the two dozen landscape design, engineering, and architecture professionals that make up the Van Alen Institute Climate Council—were about to visit the farm as part of a three-day expedition in Northern California to consider how design thinking could impact the way this farm and farms like it plan for climate change.

Van Alen launched the Climate Council in 2018 as a platform for practicing design professionals and climate change aficionados to convene for twice-annual, three-day expeditions in regions across the U.S. Through tours, discussions, social gatherings, and hands-on charrettes, our trips provide members with a congenial setting for learning and reflection away from the hectic pace of everyday business.

Right at the beginning of this inaugural trip, the Climate Council's expectations contrasted dramatically with the realities of modern agriculture. Instead of weathering watermelon fields, we found ourselves

in a comfortable boardroom. Farm executives welcomed us with cut melon samples and a PowerPoint presentation of the farm's history, challenges, and technology. Over the soft hum of air-conditioning and with his adolescent son beside him, Cannon Michael, the farm's president and CEO, shared the impressive facts of his large scale operation: 11,000 acres, 14 crops, and six generations.

Bowles has an advantage that it shares with a small group of farms in the area: Their history of utilizing water from the San Joaquin River provides senior rights to surface water. But with that seniority comes an increased responsibility and stewardship. Their on-staff agronomist schedules crop irrigation daily with care for every drop, logging and adapting to changes in climate on the spot.

Michael proudly told us of the precision and care that Bowles uses to manage its water supply amid California's mounting water crisis. "In times of drought, farmers are often blamed for overusing water," Michael said. "The reality is, it's not in a farmer's best interest to waste water, as we only want to use the exact amount that the

crop needs—improper water management has a negative impact on crop production. California is an expensive place to do business, and we must carefully monitor all our inputs and costs, water being a primary one of them. It is also a fact that producing the food and fiber we all rely on every day takes water. Where these products are produced is of critical importance. Not all farms are held to high standards of environmental and ethical production—California leads the way in the world."

Bowles's commitment to precision and innovation unraveled the Climate Council's anticipated mission, and sent us on a new track of questioning in the days that followed. After visits with a strawberry farmer, a food distribution company, a tomato processing plant, and more, we started asking: What if cities had intricate systems dedicated to tracking inputs and outputs as accurately as these farms?

We had set out on our trip thinking we would consider how design could impact the future of food production and distribution, but instead, we realized that cities had at least as much to learn from modern agricultural practices. **continued on page 20**

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20 Landscape Design



VANNESA WRIGHT OF XSIGHT PRODUCTIONS INC.

Meeting attendees overlooking Alameda Creek near Fremont, California. Council members' time away from everyday responsibilities allows for collaboration and reflection on larger challenges.

Van Alen Climate Council

continued from page 18 Twice a year, the Climate Council travels to the same region—the first visit for exploration, the second for strategizing and discussing pressing climate issues using an interdisciplinary, systems-based approach. We offer professional advice to our partners and hosts, and aim to share lessons learned with other regions, both through further council travel and via members' professional practices. The council's purpose is rooted in Van Alen's mission as a design organization that seeks to understand and demonstrate how design can transform cities, landscapes, and regions to improve people's lives.

The council also provides support and funding for Van Alen's broader climate-related work. For more than a decade, we have created cross-disciplinary design and research projects that investigate issues of climate change across the country, from the sinking Lower Mississippi River Delta to the hurricane-battered eastern coasts. We are presently working in Greater Miami to help communities protect themselves from rising sea levels, using a design approach to make the region more socially equitable and economically resilient.

In selecting the inaugural topic for the Climate Council to explore, cochairs Claire Weisz and Mark Johnson commented, "We wanted to look at food as the first subject with this council. It's all-encompassing. It's something designers don't get to talk about very often but that ultimately impacts us."

Even designers who work in cities have a vested interest in learning more about the role of agriculture in our society. At a panel conversation during our program, Mary Kimball, the director for the University of California, Davis's Center for Land-Based Learning (and a partner in developing the council's California program), reminded us that more than two-thirds of Sacramento's regional farmland specialty crop jobs are in urban environments. Even though we typically associate agricultural jobs with rural labor, food distribution and packaging centers require resources that are almost always located in urban environments. So much of the food economy surrounds people in urban spaces every day, but we just don't see it. Similarly, many of the challenges that farmers face in today's economy are relevant to city dwellers.

Time is of the essence

On our first day in California, council members met David John, the business strategist at General Produce Company, a distribution center located 10 minutes from the central business district of Sacramento. As we walked through dozens of icy storage rooms, John told us that from the time of arrival to the time of departure, almost all of the fresh fruits and vegetables are present in the facility for less than 48 hours. The center runs 24/7, with days off only on Christmas and New Year's. When asked about the built environment of the facility, John said that many of the workers adjust rooms or shelving as needed with changes in supply, but that it is difficult to allow for changes because they take time away from moving product. This distribution center, like a vital transit system in a big city, cannot take a day off. We surmised that systems thinking, like that used in transportation engineering, could be used to create more flexible environments in food distribution centers, along with more adaptable storage facilities.

The berry farmer's dilemma

Following a brief meeting with the president of the Strawberry Commission of California near Salinas, our council climbed through coastal strawberry fields owned and operated by Tom AmRhein of Naturipe, Inc. AmRhein presented us with a pressing issue that berry farmers are facing in the area: The median home value in Salinas is more than \$400,000. With minimum wage for farm laborers at \$11 an hour, an enormous gap exists between the incomes of berry pickers and the supply of affordable housing in the area.

As a result, AmRhein said that as many as five different families may share a home together in the valley, bringing housing density to the level of some of the nation's biggest cities. As we downloaded our findings from Tom, the council considered what kind of affordable housing solutions could designers, working with migrant communities, dream up for rural laborers and their families. Moreover, with climate change making weather patterns and farming yields more unpredictable than ever, what kind of housing solutions would provide stronger, more stable, and adaptable shelters in this harsh environment?

21 Landscape Design



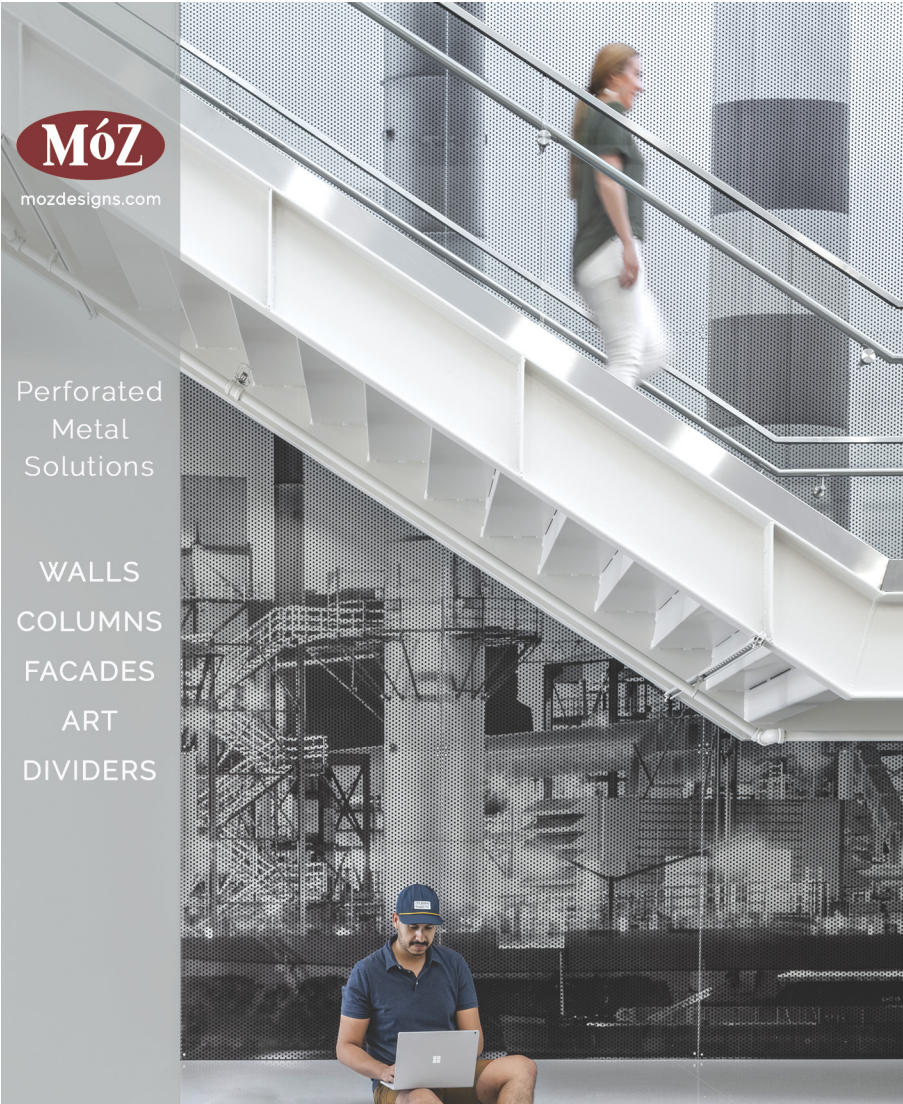
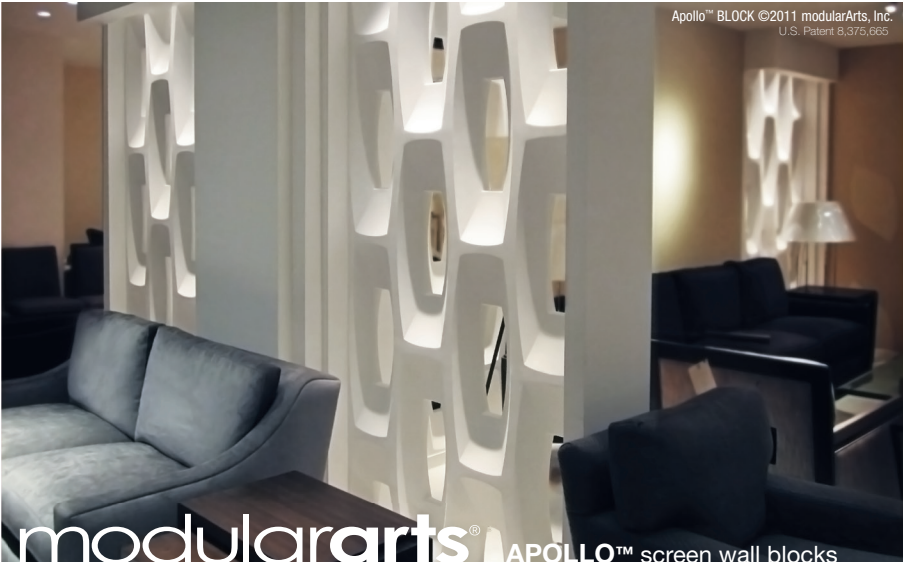
Making a stop at the Pacheco Pass Farmer's Market in Hollister, California.

What's next?

When asked about innovation in agriculture, our program collaborator Kyeema Zerbe, deputy director of the UC Davis Innovation Institute for Food & Health (IIFH), said, "The IIFH prides itself on making uncommon interdisciplinary connections to catalyze innovation across food, agriculture, and health. Collaborations like those with Van Alen help facilitate exploration of systemic issues and view prevailing challenges from new local and regional perspectives. By delving into the intersections between design, agriculture, and innovation, we can begin to imagine a safer, more sustainable and secure food system."

Van Alen believes that climate change is an all-encompassing phenomenon. In such politically divided times, the organization seeks opportunities where designers can work under the partisan radar to generate true collaboration between cities and their surrounding regions, inviting professionals from all backgrounds to innovate. The Climate Council's experience in Sacramento is an example of how nontraditional collaboration and open-mindedness can lead to enlightened discovery. And it's just the beginning.

On its third day in California, Climate Council members huddled pensively around drafting tables at the UC Davis Department of Landscape Architecture. Over the hours of charrette that followed, they revisited the issues that arose during this trip: How could farm feedback loops inform urban design? What role does governance play in the lack of balance of inputs and outputs in major cities? How can interdisciplinary design professionals enhance the security and resilience of existing rural communities that support our farm industry? Together, we started envisioning answers to these and other questions, and made plans to return to Sacramento in early 2019 with design concepts to address them. When we go back, we intend to continue our conversations with local farmers, community members, and other stakeholders. We know there are opportunities for collaboration and implementation; we just need time together. We are onto something.



22 Studio Visit



Spatial Affairs Bureau's work spans across disciplines but consistently aims to engage architecture at the landscape scale, as evidenced by the firm's Round Hill Pavillions, a series of indoor-outdoor structures that combine influences from the English picturesque and American vernacular architecture to envision new ways of engaging with memory, ecology, and bucolic vistas.

Spatial Affairs Bureau

Peter Culley's interdisciplinary practice brings together landscape, history, and design.

Spatial Affairs Bureau can get a lot done.

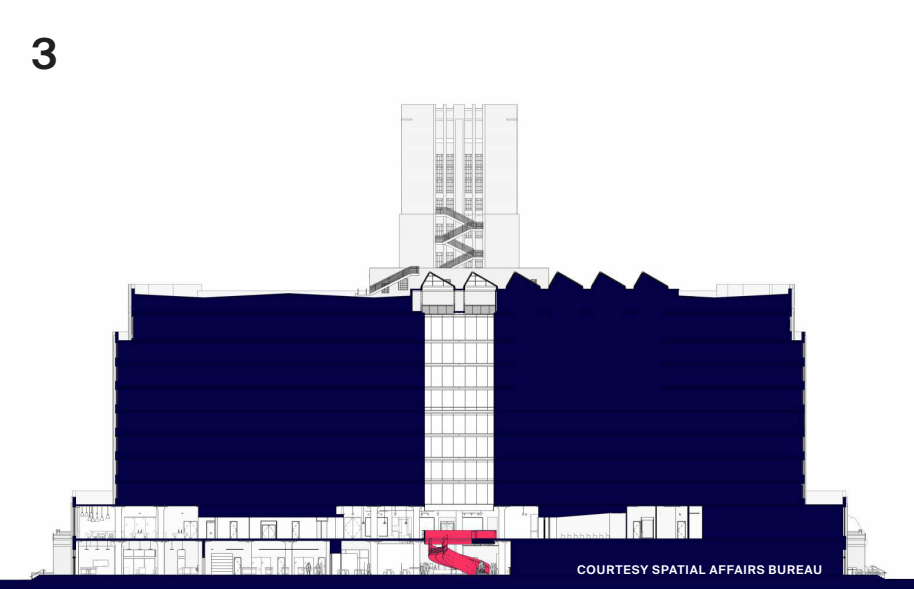
Started in 2010, the multifaceted landscape, architecture, and design practice led by Peter Culley boasts a wide array of diverse and engaging projects in the United States and England, with offices in London, Los Angeles, and Richmond, Virginia. With a background in landscape-focused cultural projects—Culley earned his stripes at London-based landscape architecture practice Gustafson Porter + Bowman in the late 1990s—Spatial Affairs pursues an intellectually nimble practice by pushing project constraints toward broad ends that encompass everything from “interior landscapes” to urban-scaled configurations.

As the number of commissions in hand has multiplied over the years, the practice has become well-versed in combining

the advice of expert consultants with its own penchant for programmatic and spatial innovation. It does so in an effort to create layered material and historic conditions that always push back toward the landscape in some form or another. The approach has resulted in a string of under-the-radar but dramatically good-looking commissions that aim to create something greater—and more cohesive—than the typical, rigidly defined arenas of normative practice might allow.

Aside from the work profiled here, Spatial Affairs Bureau has a number of other significant projects on the way, including several sustainable houses in Los Angeles, a master plan and remodel of the headquarters for advertising agency TBWA\Chiat\Day, and a new pedestrian path and bicycle redevelopment scheme for the Richmond, Virginia, waterfront. **AP**

23 Studio Visit



1: A proposal for a new park in Birmingham, England, envisions the radical reuse of a defunct public market to create suitable forms for new development; **3:** A multi-faceted project that repurposes a massive Sears distribution center in Memphis, Tennessee, reactivates lower levels with a new arts-focused compound.

2: Designs for new interactive kiosks in the Met's Great Hall that aim to seamlessly integrate new ticketing areas with the existing lobby spaces; **4:** A new artist's studio contends with a bevy of historic peripheral elements by embracing skylights as a central element of its design.

1 Birmingham Markets Park

As the city of Birmingham, England, looks to capitalize on a historic opportunity to create a new major civic space and park, Spatial Affairs is working to enrich a community-led proposal by laying out new residential, commercial, and public spaces in synergy with greenery and public health goals. To highlight the potential of the site, Spatial Affairs has developed an alternative approach that appropriates the leftover footprint of a redundant public market as the heart of the new parks complex. The project aims not only to meet the city's stated commercial and residential development goals, but also to use urban design in an effort to focus the benefits of rising land values surrounding the site toward community needs.

2 Metropolitan Museum of Art

Spatial Affairs Bureau has worked on several projects with the Metropolitan Museum of Art in New York City, both as a part of an interdisciplinary team that provided new outdoor seating areas for the museum's Fifth Avenue location, and for several other projects as an independent contractor, including at the Met Breuer building. As part of its work with the Met, for example, the firm developed a pair of black metal panel-wrapped security buildings to flank the museum. Here, Culley deploys gently tapering forms designed to "respond to the classical architecture and soften the impact of larger elements as they meet the ground." The approach was mirrored in a series of sleek bronze ticketing kiosks Culley created to help relieve crowding at both museum locations.

3 Crosstown Arts

The Contemporary Art Center in Memphis, Tennessee, is an arts and culture complex strategically carved out from within the hulking mass of a landmarked—but currently underutilized—1.5 million-square-foot former Sears warehouse and distribution center. The venue includes galleries, shared art making facilities, offices, artist-in-residence studios, and a bar. These amenities encompass portions of the first two floors of the warehouse, including a 10-story light well located at the center of the complex. With a distinctive, curving red staircase and excavated flared concrete columns populating the main "hypostyle" lobby, the complex represents an attempt to breathe new social life into a long-forgotten relic.

4 Bouverie Mews

Culley is also pushing the envelope in terms of housing, especially with the firm's proposal for a planned 5,400-square-foot arts and residential compound in North London. There, the architect is working on a ground-up duplex anchored by studio space and a sculpture court. The Passive House complex is located atop a former brownfield site and is sandwiched between existing multifamily homes, warehouses, and the Grade II Listed Abney Park Cemetery Wall. Due to the landlocked project site, designs for the complex include multitiered gardens, precisely calibrated frameless skylights, and an interior layout that emphasizes borrowed daylight and views between different project areas.

Kolon One & Only Tower

Magok is an emerging techno-industrial hub located on the outskirts of South Korea's capital city, Seoul. In 2013, The Kolon Group—a multinational corporation and leading Korean textile manufacturer—approached Morphosis Architects seeking a new consolidated headquarters within the district. The goal: a wholly unique design capable of housing the conglomerate's diverse divisions while showcasing its range of manufactured products.

After half a decade of design and construction, the 820,000-square-foot Kolon One & Only Tower opened on August 23, 2018.

The project follows founding principal Thom Mayne's preference for hyper-engineered, nontraditional forms. Sloped planes and yawning fissures wave across the surface and interior.

The main, west-facing facade has a dramatic inflection that defines the structure's exterior. Morphosis describes the ten-story main facade as “an interconnected array of sunshades that form a monolithic outer skin, analogous to woven fabric.” The woven embellishment—featuring the Kolon-produced Aramid, a reinforced fiber with a greater tensile strength than iron—was designed parametrically to balance the interior's need for outward vistas and shading requirements. Stan Su, director of enclosure design at Morphosis, views the sprawling sunscreen as carrying a “cloudlike plasticity in form while maintaining a remarkably high tensile strength.”

Each knot of “woven fabric” is fastened to the curtain wall with traditional stainless steel brackets that cut through exterior joints to the steel mullions that ring the structure. While the western elevation is the primary face of the development, the facility was designed holistically.

“The pared-back embellishment of the three other elevations is a response to their interior functions; lab and office blocks comprise what can be considered the rear of the building,” Su said. The curtain wall wrapping these elevations largely consists of Han Glass's low-iron glass and ALU EnC-

produced aluminum cladding, a measure to match the visibility requirements of the client.

The atrium is a vast space that measures approximately 140 feet tall and 330 feet long, and provides inward and outward views. Dubbed “The Grand Stair” by the design team, the space, which is ringed by pathways, is meant to serve as a quasi-public space while facilitating movement throughout the building. Morphosis has lined the entire height of the atrium with 400 fiber-reinforced translucent polymer panels measuring 30 feet wide. Produced by Kolon, the panels are fastened to the interior structure by stainless steel armatures.

In a bid to secure LEED Gold Certification, Morphosis added a number of sustainable and environmentally friendly interventions. As such, Kolon One & Only Tower is decked with a green roof, solar photovoltaic panels, and geothermal heating and cooling mechanisms. Additionally, Morphosis reduced concrete use by 30 percent through a bubble deck slab system that uses plastic balls as a form of reinforcement. **Matthew Marani**

Location:	Seoul, South Korea
Architect:	Morphosis Architects
Local Architect:	HAEAHN Architecture
Fabricator:	Kolon Industries
Facade Consultants:	Arup and FACO
Glass Fabricator:	Han Glass
Steel Fabricator:	POSCO
Aluminum Fabricator:	ALU EnC
Fiber Reinforced Polymer Fabricator:	Fiber Reinforced Polymer
Steel Life Interior Lining:	Steel Life



The sunscreen is composed of Aramid, a high-tech fiber manufactured by Kolon.



The central stairwell is lined with 400 30-foot, fiber-reinforced translucent polymer panels.



The atrium was conceived as vehicle for horizontal and vertical movement.



The west-facing facade is the project's primary elevation, featuring sloped planes and yawning fissures.



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26 Q&A

Thom Mayne

Morphosis's founder on facades and the future.

AN: When did you start getting interested in facade innovation, and what do you find most interesting about it today?

TM: It started in the early 2000s; we were working on a project in Seoul, on the Sun Tower. We were investigating the possibility of a second skin, an artifact that was much more connected to an aesthetic formal exercise because it freed us of the norm of a window curtain wall and the whole notion of facade. We had continuous surface and that allowed us a lot of freedom in a completely different direction.

After that we were working on the Caltrans project in Los Angeles and the General Services Administration (GSA) project in San Francisco. Both were very distinct projects that required real thinking on performance, using facade openings and scrim walls to take advantage of natural light and exterior temperature conditions. The whole thing became a huge exercise in environmental performance. We saw it as part of our responsibility to represent architecture within a state-of-the-art context in terms of its use of energy.

It is not something we're focused on, but there's nothing that comes out of the office that doesn't require some level of environmental facade performance.

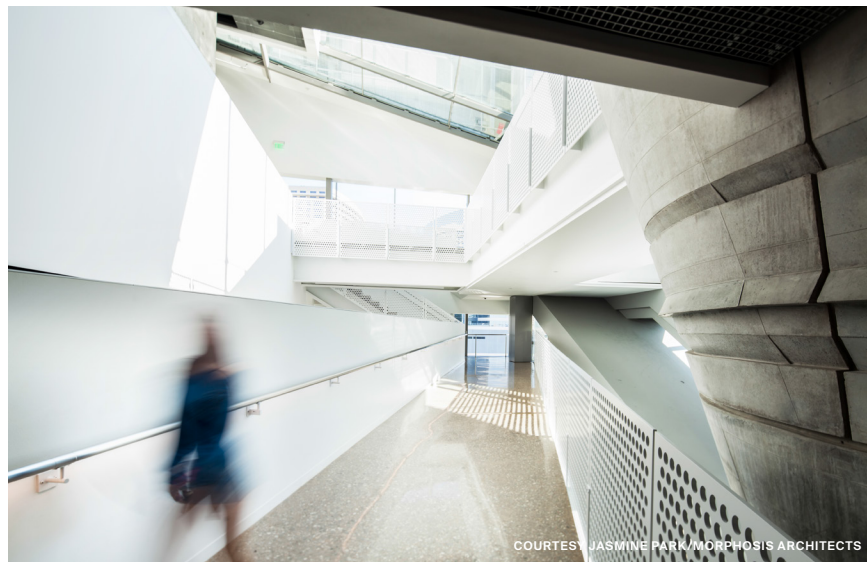
random pieces and it looks like it's dynamic, in a perpetual state of movement based on the reflection of the sun. The facade's 500,000 perforations are stationary, but if it looks like its moving, it's moving. We used metal skins at Cornell Tech, but we are sort of done with the whole metal thing; we want to move on since people link us with metal buildings.

AN: What are you working on and what do you think we'll see in five years?

TM: We are pursuing a couple other projects making the skin active and literally dynamic, which presents another set of possibilities. It just keeps changing the whole notion of facade. A large segment of the profession today is recognizing completely new opportunities.

We really pushed environmental performance with our recent work, the Kolon One & Only Tower [in South Korea]. It's a state-of-the-art research and development center with a sophisticated west-facing fiber screen wall. We found much more aggressive subcontractors in Korea and China. Here [in the United States] they just think, "Haven't done it, can't do it."

AN: Outside of the United States, contractors and clients are more willing to experiment with new materials and techniques?



The Perot Museum of Nature and Science blends precast concrete, locally quarried stone, and glass curtain walls to meet lighting and thermal performance requirements.

allow a completely different reading of the work because you get singularity of the surface.

AN: What facade and construction innovations do you think we'll see in the forthcoming years?

TM: Without question, there'll be a continuation of technologies that produce more efficient envelopes. New materials and increased performance characteristics will drive a lot of it. Design becomes less of a focus of your work.

I would also question the question. I think today, there isn't a lot of attention to the future since it's hard enough to grasp the present. The whole idea of the future is also that it is kind of unknown. And the answer is, I don't know.

At Cornell Tech's Bloomberg Center, we were discussing where they are going with the program, and they responded, "We don't know; we are going to put a biologist, a poet, and a mathematician together and invent projects." And you go and talk to Google's design group and ask what they are doing. Same thing, "I don't know." We are going to put certain people together and find something interesting. There's more of that process going on and it makes sense; continued thinking and progressions in material and integration.

Construction techniques and the ways we build other large complex objects, such as automobiles, are open to significant investigation. Advances in prefabrication allow for the efficient mass production of "handmade" pieces and the continual reworking of materials.

For certain contemporary projects, like Kolon One & Only Tower, to get the desired form, shaping, and performance of the facade components, metal is no longer as useful due to its heavy weight. That [investigation beyond metal cladding] is definitely going to continue as we expand our material language.

As you work on certain projects within the studio, they take on their own life. So I already know we're interested in pursuing that again with a similar material and technology because it's going someplace that we couldn't in other work. It's giving us a very different look and a different direction at the same time. It's opening up coloration and a different palette, because

we wore out metal. We have to say, "After number six or seven, let's move forward." We're doing it differently because we have to do it differently. It's not that we couldn't continue to do it in perpetuity, they're actually operational. It's more a desire for something new.

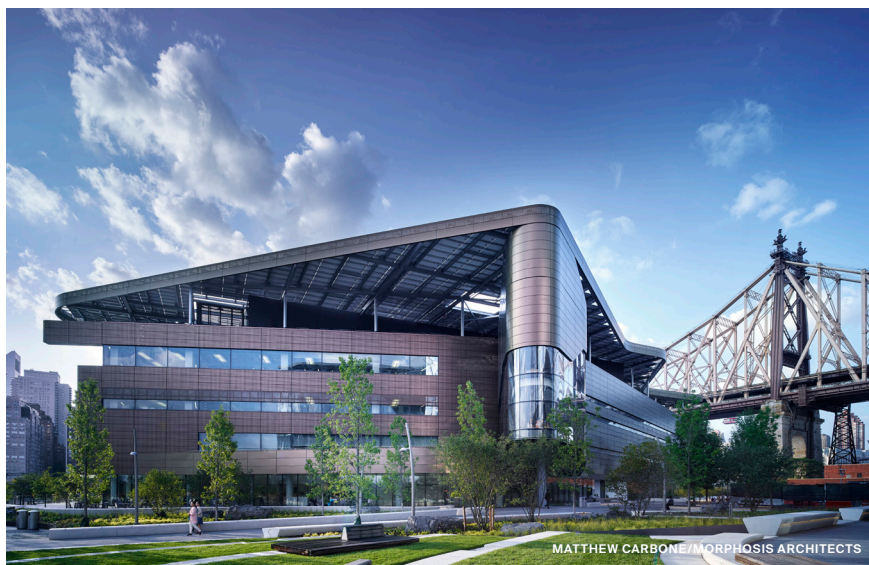
AN: You founded Morphosis in 1972 as an interdisciplinary practice. How have the firm's artistic tangents informed your design projects?

TM: As part of the visual culture, drawings, paintings, sculptures, objects of all types, including furniture, all share many types of connections in the design world and in their formal structures, and they're, to me, singular. The artistic tangents are dealing with organizational ideas, compositional ideas that feed directly into the work.

If you can look at a lot of [our tangent projects], you're going to be able to see absolute connections between organizational strategy and material connections. It's all part of a visual world that interconnects—the drawings and the abstract work become precursors to the work itself, that is, the architecture. The different mediums allow you to explore different formal ideas free of contingency. It's free of the pragmatic forces whether it be functionalities or economics. It allows you to explore it as a pure idea, which is useful mentally.

You need the freedom to explore ideas in a much purer kind of framework outside of contingency, because if there's anything difficult in architecture, it's the limits that restrain a certain amount of freedom necessary to explore an idea. But I would say on the other hand, those same limits are what architecture is about and are useful. It's a balance between constraint that gives you clear focus on a problem and other constraints which are just annoying or which are just limiting.

Going back to our earlier discussion of where even certain things can take place, like we discussed with Kolon in Korea, I just need an environment that's a little freer and open to just explore ideas. It's a constraint I need to remove. This other artistic work is just to think freely, but those ideas absolutely find their way into the work. They're absolutely interconnected. When I come back to my office this artwork is abstract urban design and the strategies of urban thinking. **Matthew Marani**



The facade of Cornell Tech's Bloomberg Center features 500,000 perforations.

When we opened the GSA building, Nancy Pelosi was there and she didn't like it. She likes Victorian architecture, and I said, "Nancy, actually this is how it works, and you have to understand its performance," knowing that she'd agree that our values are parallel. In fact that's interesting too, that the average person relates to a building just in terms of its appearance. It's fairly straightforward. In reality, the skins had to do with weight and their ability to move and their technological performances. It wasn't about the metal; we didn't start it by wanting to do a metal building. It's a result.

In terms of the metals, I think the Bloomberg Center at Cornell Tech was quite successful. We're experimenting with textures and imprints on metal, and in that case, it resulted in a set of

TM: It is really weird, as we're still the wealthiest economy in the world; we're in a place that's affecting architects for sure, but creating very timid architecture. You're staying competitive if you are creating intellectual capital.

We couldn't have done it in the States or for an American client; it would've been too aggressive or too risky on their end. [The Kolon tower] was very much moving the ball forward just advancing kind of this notion. Again, it's this one single element, the exterior wrapper that you see in the work.

Unlike other projects, we never set out to make a stainless steel building, even though it withstands weather and it'll be around in 100 years. The response [for Kolon] was to various performance demands. What it does is



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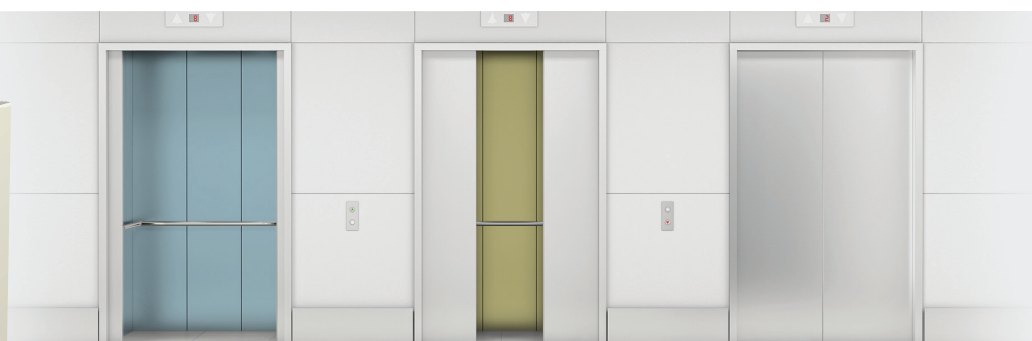
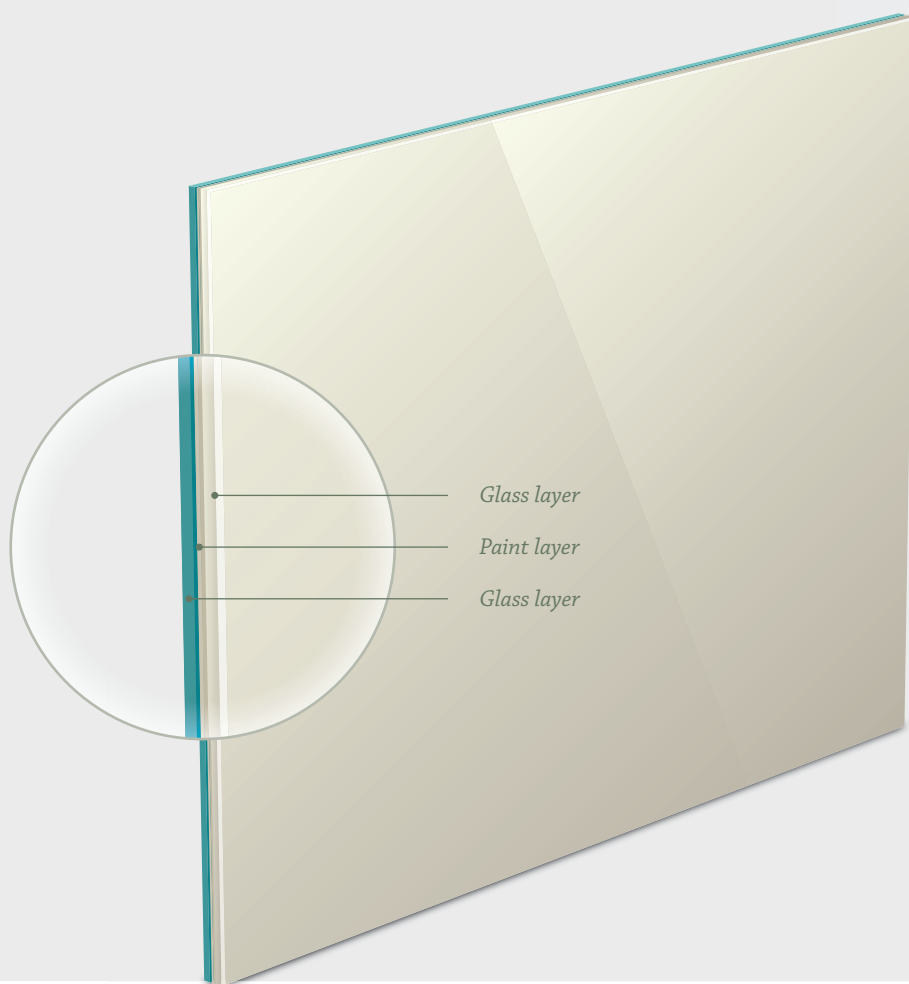
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Robert Venturi (1925-2018)

Robert Venturi passed away on September 18 at the age of 93. He was a brilliant, humble, kind, generous, and much-beloved man. But he was also hilarious. His friends and co-workers wrote to us with the following anecdotes.

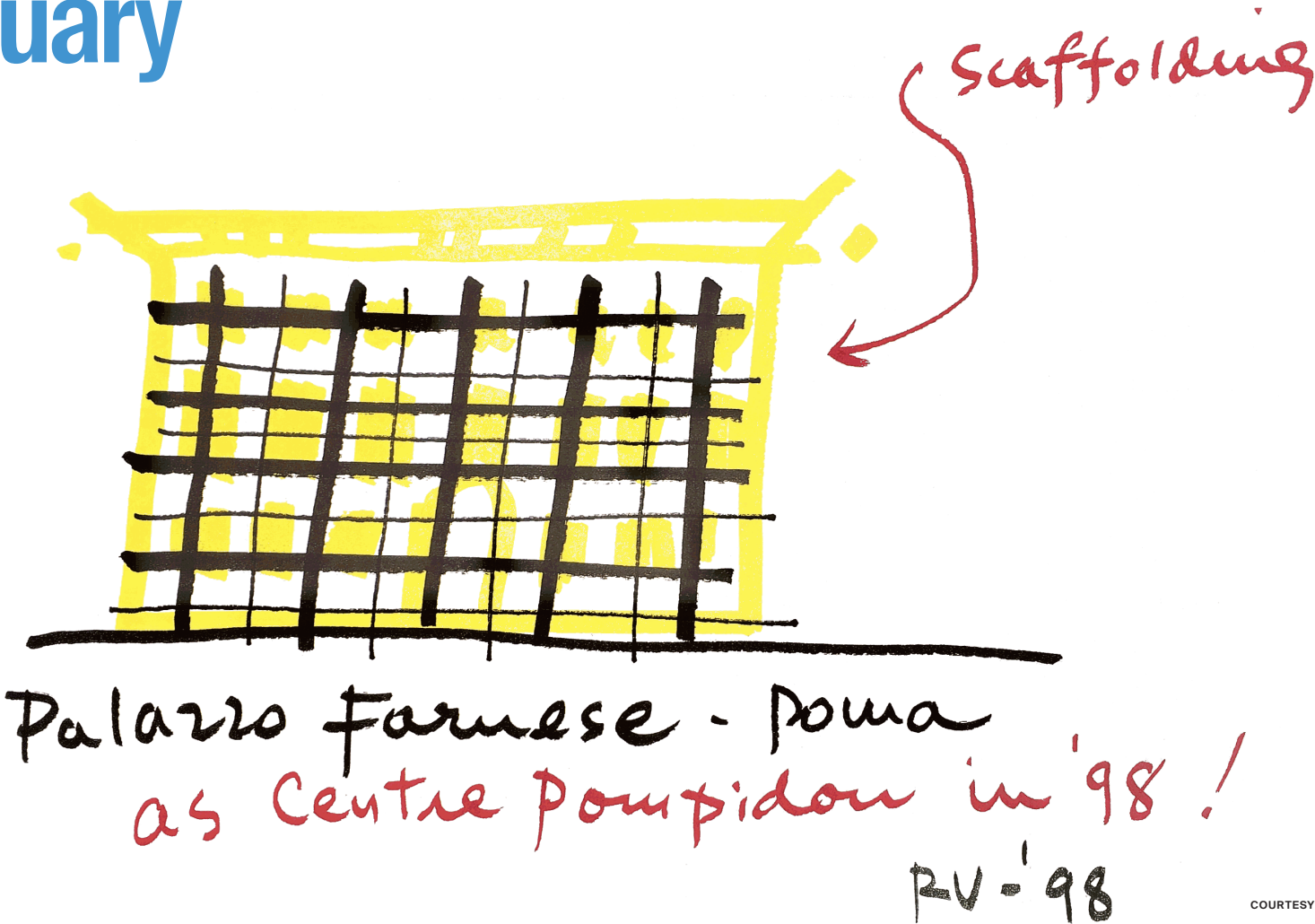
RV-'98



COURTESY VSBA

A sketch Venturi made on one of his many trips to Rome. "The front facade of St. Peter's. Alas, covered in scaffolding in '98!"

31 Obituary



COURTESY VSBA

“Palazzo Farnese – Roma” (as Centre Pomidou in ’98)

My husband John and I met working at VSBA. One rare weekend afternoon when John was working and I wasn’t, I tried to reach him by calling the office. To my surprise, Bob answered the phone. He was very kind, but clearly flustered by my request. There was a brief pause as he considered the matter, and then he made the following proposal: “I’ll tell you what... I’ll hang up. You call back, and I won’t answer the phone.”

—Sharon McGinnis DaSilva

When [Bob] was an undergraduate architecture student at Princeton, he adored Walter Gropius. Gropius came to Princeton, and Bob mustered up the courage to approach him at a reception. He said, “Hello, Mr. Gropius, my name is Robert Venturi and I am a student here at Princeton. I am an avid follower of yours. I would like to ask you if you could tell me the difference between your work and Frank Lloyd Wright’s?” Bob said that Gropius looked right at him, thought for a bit, and quipped, “Excuse me, young man, but I need to use the restroom.”

Secondary decorative elements were referred to as “flooker-plookers.”

One day during the late stages of CDs on the National Gallery, Bob came down to the first floor and announced that he was very frustrated. “So you design this spectacular lobby, and it’s just stunning. And then they tell you that you need to help them ‘arrange’ security cameras in the space. It’s like someone calling you and asking you to ‘arrange’ turds in your house.”

—Susan Hoadley

His rants were legend. Typically upset when he was branded a postmodernist, Bob would retort: “They never called Freud a Freudian!”

—Willis Pember

I once saw a note on the dash of his car when he had parked it on the raised curb behind the office. It said, “I am the 72-year-old owner of this establishment and I pay taxes on this building. I am old and I can’t find a parking space, so please don’t ticket me.”

—Lisa Oppen

Following the opening reception of the National Gallery in London, a room in a restaurant had been reserved for a celebratory dinner for the office people, members of the National Gallery staff, and some of Denise’s family. As architects are wont to do, they started to rearrange the tables and chairs, as more chairs were then brought in by the waitstaff. Much drama—it soon became apparent that Bob himself was left unseated! A bit of a nervous scramble ensued with one last table shuffle when a waiter came in and simply moved one of the columns (a false column as it turned out) to secure Bob his place. In his case and in this context, it seemed more than appropriate that the architecture yielded to accommodate the architect!

—David Franke

One of my favorite Bob quotes: “Where in the ‘H’ is my fucking pencil?!”

—Ken Wood

Every Friday afternoon, right when Bob was preparing to leave the office and head for home, he would say to me, “Sue, make sure you go to church on Sunday,” and I would reply with, “I will, don’t you worry.” Then every Monday morning, Bob would ask me, “Did you go to church?” My answer was always, “Yes, I did! And I even said a prayer for you.” Bob also had a nickname for me, which was simply “Ugh.”

—Sue Scanlon

Bob had an irreverent sense of humor. I worked at VSBA for 16 years, starting in 1994. I had heard stories of the layoffs from around 1990 when individuals would be called into the conference room, one at a time. After a while, everyone figured out what was happening. After I had been at VSBA for several years, I got a call one day from the third floor conference room asking me to come there. As I walked up the stairs from the second floor wondering why I was called, one of my thoughts was about those layoff stories. As soon as I opened the door and walked into the conference room, Bob was standing there and said, “You’re fired!” and immediately started laughing. I was actually being promoted to Senior Associate. I can still see him beaming with delight.

—Heather Clark

Denise walked us into her breakfast room two years ago for what would be a last visit with Bob. He was sitting in the room just in front of a large television watching a Beethoven symphony turned up to full volume. When he saw us enter he said, “Beethoven! Beethoven! I love Beethoven!” Denise turned the volume down and as I put out my hand to shake his, the well-known germaphobe crossed his arms on his chest and said, “I’m Japanese, I don’t shake hands!”

—William Menking and Matt Shaw

I was an intern. Bob asked me to come into work on Christmas day. I am Jewish so I thought this was a reasonable request. That day, I was the only person in the office except for Bob. He was so proud of me. Yet, he lamented: “Nobody works anymore! In my day, we never took a day off!” He then continued. “I need you to paint this wooden framed sketch. Here’s the pantone sample. Sky blue, matte finish. I need it Monday.” He then continued, “...and no pressure, it’s for the Emperor of Japan.”

—Daniel Horowitz

One of Bob’s stock phrases was, “You’re fired.” He would utter that to your face first thing in the morning as he walked through the studio on his way to his desk, except he would deliver it in a devilishly charming manner, and one immediately knew he was joking. I learned to respond with, “Thank you, good morning to you too, Bob.”

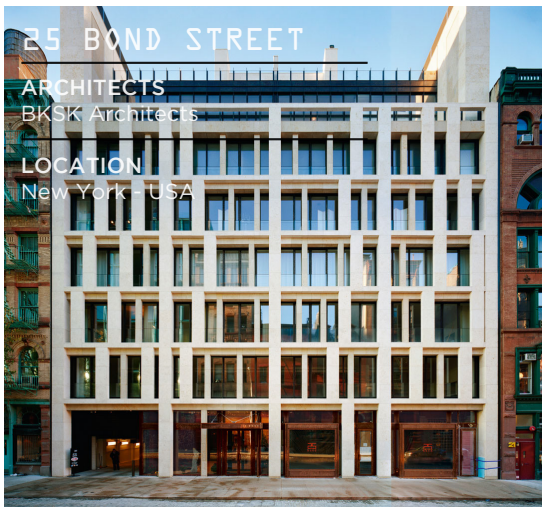
—Hide Abe

In the fall of 1985, at a faculty reception and dinner at Princeton, Bob offered a rave review of the movie he had just seen the week before—*Revenge of the Nerds*. The faculty listened politely and stared at us blankly. He interpreted this to mean that they were not familiar with the film. So he went on to provide a full plot summary: “Well you see, there is this group of nerds that the popular kids don’t like or respect. And then on the other side there are these jocks. And then the nerds form their own fraternity, and...” More blank stares.

—Layng Paw

I was driving Bob to Bard College for a construction site visit. We had left the office near the end of the workday and stopped for a break at a rest stop on the NY state thruway. The rest stop was the most atrocious postmodernism one could imagine. I became acutely aware that I was approaching this detestable pile with the purported father of the style. While there were no visible signs of distress on Bob’s face, I felt I had to say something. Gazing at the edifice without looking at him, I said, “Bob, this is all your fault.” We both paused. I then looked over at him, and with a wry smile he replied: “Sometimes the only thing worse than getting what you want... is getting what you want.”

—Tom Purdy



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15 Years of
The Architect's
Newspaper

To celebrate our 15th anniversary, we looked back through the archives for our favorite moments since we started. We found stories that aged well (and some that didn't), as well as a wide range of interviews, editorials, and other articles that we feel contributed to the broader conversation. We also took a closer look at the most memorable tributes to those we lost, and heard from editors past and present about their time here. On the next 18 pages, check out this history through headlines, excerpts, and a list of everyone who has written for us. To read the full version of the sampled stories, visit archpaper.com/15years.

2003

Protest Michael Sorkin on Ground Zero

Let the winner of the memorial competition—the only open competition held so far—build his or her winning entry in a space of public assembly, not in the midst of a clutch of slick office towers. Let those who are so eager to build do so on the perimeter of the site, or in Midtown South, or in Queens or Brooklyn or the Bronx. Let us have a wonderful hub of

transportation—the means of bringing people together—under and near Ground Zero. Let cultural institutions gather around the site, as they do around Central Park. But stop the demeaning arrogance of business-as-usual and the construction of an architectural zoo on this hallowed ground.



15 years, over 500 contributors!

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Bika Rebek
Bill Millard
Bob Rubin

2004

Saarinen’s TWA terminal proposed to be Kunsthalle

Philip Johnson retires

Comment: Developers now willing to pay for architecture

Who benefits at WTC?

It's crass to say it, but the tragic events of 9/11 have been good for business—indirectly, by raising awareness about design, and directly through dozens of projects related to the site's rebuilding. Nearly 50 architecture and design projects have risen from the ashes of the World Trade Center. We've compiled a list of contracts awarded by the city, nonprofit agencies, and private corporations since 9/11. Here are some of the biggest:

Steepest price tag: Transportation Hub, Wedge of Light Plaza/Total Budget: \$2 billion

Made out like a bandit: Beyer Blinder Belle/ Discarded WTC Master Plan: \$3.1 million

Worked for pennies: SHoP Architects/Rector Street Bridge: \$11,000

Worked for even less: Frederic Schwartz Architects and Rockwell Group/Wall Street Rising Downtown Information Center: \$0

Lap of luxury: Studio Libeskind/LMDC-reimbursed limo expenses: \$6,788

Biggest spender: LMDC/Total spent as of August 2004: \$900 million

After Koolhaas and before Piano, Richard Gluckman proposes Whitney addition

Emerging Voices, Class of 2004

Preston Scott Cohen
Rand Elliot
Tom Kundig
Pierre Thibault
Ken Smith

John Friedman and
Alice Kimm
Larry Scarpa
Lorcan O’Herlihy

Zaha Hadid wins Pritzker Prize

Q&A Architects and Musicians (Philip Glass, DJ Spooky, Greg Lynn, Thom Mayne, Moby, etc.)

Phillip Glass & Thom Mayne

Philip Glass: Music is built out of our bodies... On the other hand, music [can be] very difficult to recreate. Though music can be reduced to notation, it still remains as impermanent form. Once you stop playing, it's gone. Architecture is what you stumble over in the dark...You don't stumble across music in the dark.

Thom Mayne: I used to say I want to make architecture that hurts. [In one project], we wanted to place a limit on the body, so we lowered the space by a meter. We wanted to produce a space...that forced the user to deal with its compression... with the movement of the body.

PG: [The architect] as choreographer.
TM: And [the users] as the dancers.

Moby & Bernard Tschumi

Moby: Music is meant to be out in the world getting dirty. While I'm working on a piece, I'm thinking about a specific context [but hoping that] it'll have myriad other lives.

Bernard Tschumi: [That's] a perfect definition of architecture. Architecture is never pure. It's always being transformed by what's happening in it. [But] that perception is quite often completely negated by architects...Even architectural magazines try to show buildings in prefect conditions.

Another detour for Penn Station

Finalists for the High Line design competition announced

Aric Chen reviews new MoMA

Indeed, one thing that Tanaguchi does share with Goodwin and Stone—whose 1939 International Style design remains, of course, beloved to many—is his selection over more looming figures....Tanaguchi emerged from a

field of such overshadowing names as Rem Koolhaas, Bernard Tschumi, and Jacques Herzog and Pierre de Meuron in an invited competition.

DS adds R

Muschamp out, Ouroussoff in at *Times*

And also discussed in *Eavesdrop and Protest*: *The New York Times*' recent announcement that Nicolai Ouroussoff would assume Herbert Muschamp's post as architecture critic is quintessential good news/bad news. No one seems sorry to see Muschamp leave the job, even within the paper. As Clay Risen (who also contributes to *AN*) wrote in his sharp, obituary-like front-page story in the July

19 edition of *The New York Observer*, Muschamp's transition is "a relief for a new crop of editors unwilling to defend, as their predecessors did, the critic's iconoclasm and obscuritanism." For readers, his writing wavered between incisive and incomprehensible, socially minded and narcissistic. In any case, the rollercoaster ride seemed interminable.

For complete versions of all stories see archpaper.com/15years

The Deans List



Bradford McKee
Bradley Cantrell
Bradley Horn
Branden Klayko
Brantley Hightower
Brian Libby
Brian Newman
Brooke Hide
Caitlin Blanchfield
Camille LeFevre
Carlo Ratti
Carolyn Mees
Caroline O'Donovan

Carlos Brillembourg
Carren Jao
Caterina Frisone
Catherine Elizabeth Gavin
Cathryn Dwyre
Cathy Lang Ho
Charles Birnbaum
Charles Holland
Charles Sholten
Chelsea Ross
Chip Lord
Chloe Stagaman
Chris Bentley

Christine Cipriani
Christopher O'Hara
Christy MacLear
Claire Weisz
Clara Freedman
Claudia Gunter
Clay Risen
Craig Buckley
Craig Hodgetts
Craig Konyk
Damon Rich
Daniel Fabricius
Daniel Horowitz

Danielle Rago
David D'Arcy
David Davenport
David Giles
David Gissen
David Herd
David Kashi
David van der Leer
David Ruy
David Grahame Shane
David Sokol
Deacon Marvel
Deborah Gans

Deborah Grossberg
Dele Adeyemo
Denise Arnold
Diane Yvonne Ghirado
Drew Zeiba
Ed Mitchell
Edward Dimmenberg
Edward Gunts
Edward Lifson
Edward M. Peck
Edward Tufte
Eli Pousson
Elisia Guerena

Elizabeth A. Watson
Elizabeth Blasius
Elizabeth Solomon
Elizabeth Walker
Emily Nonko
Emma Fuller
Enrique Ramirez
Eric Allison
Eric Lum
Ersela Kripa
Esra Akcan
Eva Branscome
Eva Hagberg

Philip Johnson remembered

I have lost a great friend; architecture has lost a great friend.

Philip Johnson possessed a great talent, but it was too little appreciated by those who confuse consistency with conviction. F. Scott Fitzgerald put it well when he wrote to the same effect that a mind incapable of simultaneously entertaining contradictory ideas wasn’t much of a mind. Philip’s was the best mind of his time and, attuned to the contradictions of life, he did not sweep them under a carpet of conformity or consistency.

Philip was a friend to me for over forty years. I began as his student and remained such to the end. Whenever I encountered a problem I turned to Philip, not in the hope

that he would be sympathetic and inspire me to move on to the next best thing. Philip Johnson was a great rejuvenator.

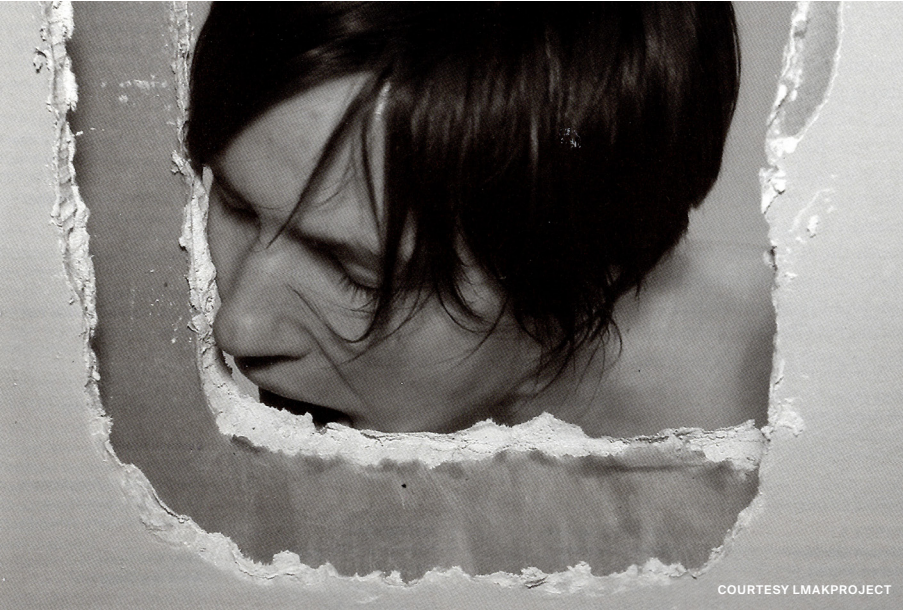
—Robert A.M. Stern

I recall a story following Philip’s retirement from the office and his departure from regular lunches at The Four Seasons Restaurant. One of his friends told him, “You know, Philip, the Four Seasons is not the same without you.” Philip didn’t miss a beat and responded, “The Four Seasons is nothing without me.”

—Alex von Bidder, managing partner, The Four Seasons Restaurant

Next lighting frontier: LED

Eating architecture at Cooper Union



Jets score Hudson Yards stadium

Bunshaft house destroyed

Eavesdrop Architects in tight jeans

Zaha Hadid did it for Vitra. Winka Dubbeldam posed for Panasonic. But soon, it’s one of the boys who’s modeling for a Levi’s advertisement. We went on the lookout when we heard about the company’s casting call for

male architects, between the ages of 18 and 45, for a New York ad shoot. Candidates had to be “Real-looking men with good bodies, handsome, interesting, rugged.” (Notice that “wears chunky black eyewear” was NOT listed.)

Italians to ICFF: Arrividerci!

Rafael Viñoly announces new architecture school

Robert Smithson’s island



Ethnic cleansing, GOP-Style

In the weeks since President George W. Bush’s speech in New Orleans’s Jackson Square, in which he promised to spare no effort in rebuilding the area, FEMA has alarmingly failed to advance any plan for the return of evacuees to temporary housing within the city or to connect displaced locals with reconstruction jobs. In fact, new barriers are being

erected against their return. In Mississippi’s ruined coastal cities, as well as in metropolitan New Orleans, landlords, galvanized by rumors of gentrification and soaring land values, are beginning to institute mass evictions. (Although the oft-cited Lower Ninth Ward is actually a bastion of blue-collar homeowner-ship, most poor New Orleanians are renters.)

Eva Leonard
Eve M. Kahn
Florence Tang
Fran Leadon
Frances Anderton
Francois Perrin
Francoise Roche
Frank S. Butler
Fred Scharmen
Gabriel Fuentes
Gabrielle Golenda
Gary Paige
George Calys

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Harry Kendall
Heather Corcoran
Henry Melcher
Hope Cohen
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Ian Spula
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Ivan L. Munuera
Izabel Gass
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Jack Balderrama Morely
Jack Murphy
Jaclyn Hersh
Jake Townsend
James Brasuell
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James Rossant

James Russell
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James Way
James Wines
Jane L. Levere
Janet Abrams
Jacqueline Leavitt
Jason Hart
Jason Sayer
Jayne Merkel
Jean-Louis Cohen
Jean-Louis Voileau

Jeff Byles
Jeff Haber
Jeffrey Head
Jennifer Krichels
Jennifer Luce
Jennifer Stob
Jesse LeCavalier
Jesse Seegers
Jesse Vogler
Jimmy Stamp
Joan Davidson
Joanna Merwood-Salisbury
Joe Kerr

2006

Storefront makes an offer to Anselm Franke

History of torqued skyscrapers

Rem Koolhaas and Hani Rashid in conversation

RK: I think increasingly we live in the kind of world that makes any kind of planning moot and difficult, so the best idea is to be open to chance.

HR: Recently we were shut out of a competition to design the Groninger Forum. There were 25 international practices invited, all good names, and in the end the short-list of five consisted of only Dutch firms. Europe seems to be becoming increasingly more closed and provincial, politically. Any thoughts on this front?

RK: It's a weird world, and I think that contaminates basically everyone. It makes it difficult to be productive because you end up responding to insanities. Have you read the book *Murder in Amsterdam*, by my friend Ian Buruma? It is explicit about how sick the situation is there. No one has any reason to be politically proud on their homefront.

HR: So it's no wonder these days we tend to meet in places like Dubai and Shenzhen.

Piano and Frampton in conversation

Vito Acconci and Doug Aitken in conversation

Charles Bukowski house landmarked in L.A.

Dumbo takes flight in Brooklyn

Eavesdrop Sex and the icky, by Aric Chen

Which flashy New York architecture firm is a sexual harrassment suit waiting to happen? Exhibit A: Homosexual male principal. He's a likable fellow—except, it seems, when he's terrorizing an entire generation of cute young things with his predatory behavior and unsolicited late-night booty calls. “It was sort of creepy,” says one victim, who confesses to being a past conquest of our hardy horndog. “Why was this man calling me at all hours?” And what of his poor interns?! We're told the interview process for one especially strapping Danish candidate included a background check to determine the direction in which the, um, Nordic wind blew. Turns out it was

the wrong one, but no matter: We hear our Lothario had better luck getting into the pants of another, less fortunate assistant. Exhibit B: Graying senior designer, heterosexual male. When this dirty old man isn't grossing out female co-workers by discussing the goings-on in their nether regions, we're told he can be found inducting new office interns—those poor interns!—with visits to a nudie bar. Exhibit C: Female principal, heterosexual (allegedly). Upon entering an elevator with a male client, who asked if they were “going down,” we're told her groaning response was “I LOOOVE going down.” Control yourselves, people!

Donald does downtown: Trump SoHo revealed

AN's first California issue



Q&A Cecil Balmond

For complete versions of all stories see archpaper.com/15years

Joe Ramsawak
Jaffer Kolb
John Czarnecki
John Gendall
John Kaliski
John Kriskiewicz
John Krouse
John Parman
John Stoughton
John Zukowsky
Jonathan Crisman
Jonathan Cornachio
Jonathan Hilburg

Jonathan Louie
Jonathan Massey
Jono Bentley Sturt
Jordan Hruska
Jose Esparza Chong Cuy
Joseph Altshuler
Joseph Giovannini
Joseph Mizzi
Josh Stephens
Judith Barry
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Karen Loew
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Kazys Varnelis
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Kelsey Keith
Ken Saylor
Ken Smith
Kenneth Caldwell
Kenny Schachter
Kester Rattenbury
Kevin Lippert
Khanya Mtshali
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Kimberly R. Drew
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Ornamental Metal Institute of New York



Steel Institute of New York



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Cataloging new skyscrapers in California

MoMA hires Andres Lepik to architecture department

Gwendolyn Wright interviews Shaun Donovan

GW: Let me shift a little and ask you about homeownership. It's emphasized in a lot of the literature put out by the Bloomberg administration. It's also becoming more controversial due to the problem of sub-prime mortgages. Homeownership is not the right thing for everyone. What do you see as the advantage of homeownership?

SD: We just reached a record high of homeownership in New York City: 33.3 percent, though it's the lowest rate of any metropolitan area in the country. We've created close to 20,000 low-income homeowners through the limited-equity properties we created through cooperative programs. These were city-owned buildings that we took in foreclosure, renovated, and sold for \$250 a unit to the residents. That's an incredible amount of equity that's been created for low-income people, and has built a stable financial existence for them. In that sense, I think it's an increasingly important tool that works within the marketplace. It will never be our primary strategy, but is an important piece of the overall strategy.

GW: There are several exhibitions on Robert Moses in the city right now. He's a controversial example of someone not elected to office who exercised enormous political power over the environment, social services, transportation, and housing. What does he teach political figures today?

SD: ...I think this [Bloomberg] administration has tried to move toward big things again. Look at Williamsburg: It's 2 miles of waterfront. It's not about small plans. A lot of it is about setting a framework for growth that has an organic quality. The city is a living organism and we have to think of it in that dynamic way. We can't freeze New York at any time. We have to be ready for change.

Hudson Yards plan announced

BAM restarts cultural district plans

Comment

New York's infrastructure is crumbling

Lydia Kallipoliti	Mark Wigley	Meara Daly
M. Christine Boyer	Marko Dumlija	Megan Daniels
Madeline Nusser	Marty Wood	Melissa Feldman
Marcelo Lopez-Dinardi	Mary Mcleod	Mervyn Kaufman
Margery Perlmutter	Masha Panteleyeva	Mia Amato
Margot Wellington	Mathilde van Tulder	Michael Abrahamson
Maria Elena Moersen	Matt Chaban	Michael Bell
Mariana Rodriguez Orte	Matt Shaw	Michael Dieden
Marianne Eggler	Matthew Berman	Michael Friebele
Marisa Bartolucci	Matthew Claudel	Michael Kubo
Mark Foster Gage	Matthew Postal	Michael Lawlor
Mark Alan Hewitt	Matthew Marani	Michael Paulson
Mark Lamster	Matthew Messner	Michael David Rouchell

Delirious Newark: Cory Booker's impact

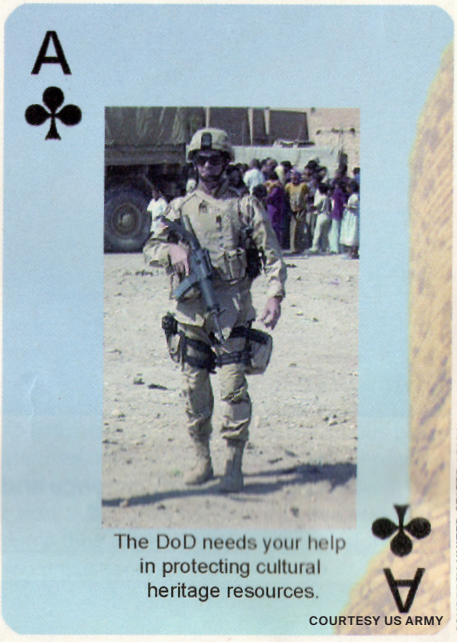
Monica Ponce DeLeon on digital craft

It is in the 19th century that standardization of materials across large geographic areas came into being, forever transforming the way buildings are produced. The consistency of dimensional lumber or "modern" brick sizes and their implications for construction are very much part of the reality of building today. These new techniques were developed without the critical input of those outside the building industry, propelled almost exclusively by economic forces, with unexpected societal and environmental consequences. The efficiency of dimensional lumber and its ease of assembly, enabled by the widespread use of balloon framing, for example, resulted in the boom of the lumber industry, but its unexpected side effect was that two-thirds of the net loss of forests in the United States occurred between 1850 and 1900. (Building alone is not responsible for this dramatic depletion of resources—the growth of the boat building and the furniture industries also had an impact in the consumption of wood during this period.) Formal concerns played no role in this architectural history. Thus, I cannot help but wonder that if form had been reconsidered in relationship to means of production, different criteria for efficiency might have emerged with dramatically different results.

Today we find ourselves at a similar crossroads. The digital revolution that has radically transformed how we acquire goods, communicate, and socialize also has had a tremendous impact in the way that we design and construct buildings. However, the consequences of these techniques have not yet been exhausted. There is a potential for design to radically impact the building industry and thus the material world around us.

Richard Barnes interviews Julius Shulman

Army distributes heritage preservation playing cards



Lydia Kallipoliti	Mark Wigley	Meara Daly	Michael Franklin Ross	Mónica Ponce de León	Nicole Anderson
M. Christine Boyer	Marko Dumlija	Megan Daniels	Michael Sorkin	Belmont Freeman	Nicole Oncina
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Mark Foster Gage	Matthew Postal	Michael Lawlor	Mimi Zeiger	Nick Cecchi	Olivia Martin
Mark Alan Hewitt	Matthew Marani	Michael Paulson	Mitchell Schwarzer	Nick Moroni	Olympia Kazi
Mark Lamster	Matthew Messner	Michael David Rouchell	Molly Heintz	Nick Peterson	Owen Hatherley

Rethinking New York’s coastal infrastructure

Governors Island landscape team chosen

Contractor still working after deadly accident at Trump SoHo

Major steps taken toward California high-speed rail

Jean Nouvel wins Pritzker Prize

MoMA neighbors speak out against Nouvel/ Hines Tower at LPC

Economic doldrums hitting West Coast architects

California passes wide reaching anti-sprawl legislation

Editorial Should architects work for totalitarian regimes?

Feature The lost city of North Brother Island

Comment James Wines: Beyond plop-art parks

Q&A Ricardo Porro

Report from the 11th Venice Architecture Biennale



Comment Mike Davis on seasonal wildfires

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Paola Antonelli
Patrik Schumacher
Paul Gunther
Paul Schuette
Paul Segal
Peggy Deamer
Perrin Drumm
Peter Straton Bejger
Peter Cook
Peter Eisenman
Peter Lang

Peter Murray
Peter Zellner
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2009

Q&A Allan Wexler

“Mike’s Angels”

Q&A Janette Sadik-Khan, Amanda Burden, Adrian Benepe

The Architect’s Newspaper: The High Line has turned out to be hugely popular. What have you learned that might work elsewhere in the city or in your departments?

Amanda Burden, Department of City Planning: One of the important elements is that you see the city from a completely different vantage point, close enough to see people’s faces down below, but far enough to feel a little removed from the city. I don’t think we would have imagined it that way if we hadn’t seen it completely planted, prompting the notion of a meadow in the sky, but now people are looking differently at barren tracks and barren roads as if they too might be something very special for the city. [...]

Adrian Benepe, Department of Parks and Recreation: I think something going on very much like that is what Janette [Sadik-Khan] is doing in the streets. The only time that I ever experienced the middle of Fifth Avenue was during a parade. Overnight, she has created all kinds of new experiences on our streets.

Janette Sadik-Khan, New York City Department of Transportation: We are looking at our streets differently. We are looking at them as valuable real estate instead of one-dimensionally. For 40 years, we spent a lot of time, energy, and money creating utilitarian corridors that really maximize car usage, and now we’re reimagining our streets as the real estate they are and taking a look at how we can use them differently.

Q&A Joe Mizzi

Architects are being lured to China and scammed

Q&A Cecilia Estolano

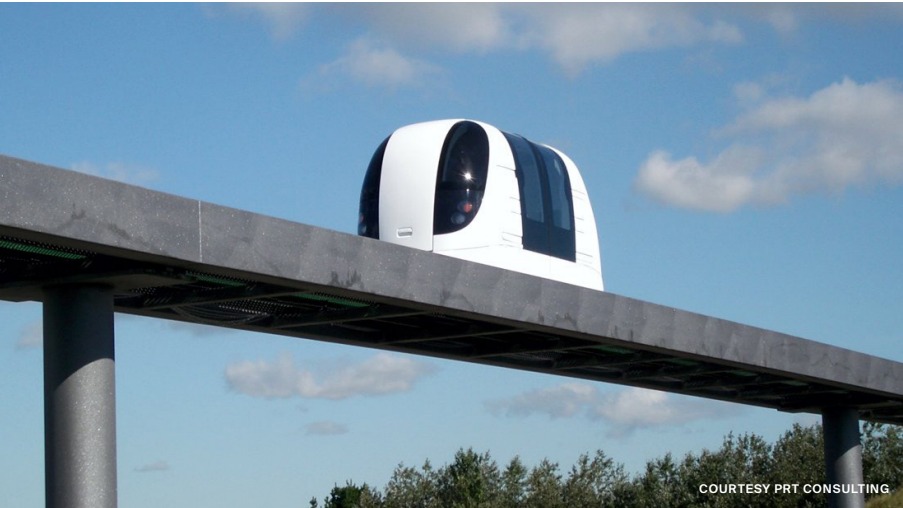
Eavesdrop Knock Knock

This tidbit just in from the 12th International Architectural Biennale now underway in Venice: Approaching the entrance of the main exhibition hall in the Arenale on opening day, Aaron Betsky, the director of the 11th Architecture Biennale, was refused admittance because he had no ticket. Betsky’s protests were met with an implacable shrug indicating, What have you done for us lately?

Wolf Prix completes School for the Performing Arts in L.A.

Q&A David Adjaye

Meet the Mod Pods



Q&A John Johansen

Eavesdrop Pearls before SCI-Arc

Few talking heads can dent an architectural ego like critic, curator, and professor Jeff Kipnis, who moderated a chat at SCI-Arc on July 29 with Eric Owen Moss and Thom Mayne about Moss’s new installation at the school. Among Kipnis’s gems, he praised

Moss’s garrulousness with the bon mots that he got paid by the hour for such events, and marveled at Moss and Mayne’s ability to argue with themselves—not among themselves, mind you, but each with his own self!

Mayor Daly’s Chicago legacy

The legacy: “Sustainability movements are common, but Chicago is different because of the top-down process. Instead of the usual grassroots beginning, Daley was the catalyst; it can be directly attributed to him.” —John Ronan

WPA: Built for the people of the United States

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Sukjong Hong
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Tami Hausman

Tara Kelly
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Tatum Taylor
Terence Riley
Teresa Hermann
Thaddeus Zarse
Thomas de Monchaux
Tibby Rothman
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Tom Stoelker
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Tulay Atak
Tyler B. Silvestro

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Vera Sacchetti
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William Bostwick
William L. Hamilton

William Menking
William Morgan
William Sanders
William Weathersby
Willivaldo Delgadillo
Witold Rybczynski
Wolf Prix
Yosh Asato
Zach McKowan
Zachary Edelson
Zack Morrison
Zoe Ryan

Thank you to everyone who has participated in making AN special!

SHoP launches a business

But why is the firm that shadowed Richard Rogers in sculpting a new Manhattan waterfront and took over from Frank Gehry to shape a new Atlantic Yards so invested in older buildings? [Partner Gregg] Pasquarelli argues that SHoP’s architectural acumen can make retrofits more compelling to harried landlords. “We are going to do everything with high design,” he told *AN*, calling attractive retrofits a new category that will grow with climate change and related regulations.

“I’ve heard students and governments ask when someone can tell that a building is sustainable,” Pasquarelli said. “A great answer is, ‘When it’s full,’ but aesthetics also play a role.” With G. Works, argues HR&A vice-chairman Candace Damon, architects ingratiate themselves into energy fixes: “When BuroHappold says you’re going to have to replace all the lighting and the landlord says, ‘But the lobby is part of my marketing and energy-efficient lighting is hideous,’ there’s an opportunity for architects to do fixture design and generate more business.”

And a response in Letters 02.03.2010:

The article titled “Whatever Works,” (*AN* January 20, 2010) contains errors that we would like to correct. In essence the article incorrectly conflates two separate business ventures in which SHoP is involved, and makes several factual misstatements about each.

Far from being a “hedging strategy”—as stated in the article—sustainable innovations are a core part of SHoP’s philosophy, and we are committed to the creation of strategic partnerships and new business ventures in order to effect this change. [...]

In addition to the erroneous suggestion that these two companies are related, there were multiple incorrect captions in the article identifying the facade system as “HeliOptix” (which is the company’s—not the system’s—name) as well as several quotes attributed to various staff members of SHoP that were not accurate.”

Oslo Opera House opens

Scaffolding competition seeks solutions

Q&A John Portman

JP: In 1956, I happened to make friends with the local dean of real estate, and I was fortunate enough that he let me go on some calls. I realized that if I found the site, came up with the idea, and figured out the financing, then there would be no question about who was going to be the architect. I don’t think anyone else was doing that at the time, so I guess you

might say that I pioneered the architect-developer, and I have been doing that ever since. My first development was the Merchandise Mart in Atlanta, which I started in an old garage that we remodeled. It opened in 1961, and has grown into the AmericasMart with 8 million square feet today.

Herzog & de Meuron Elbphilharmonie Hamburg unveiled

Q&A William Stout

Robert Scarano Jr. gets license revoked

Daniel Libeskind designs limited-edition “track” home

Q&A Bill Moggridge by Chee Pearlman

Eva Franch i Gilabert hired at Storefront for Art and Architecture

The Parametricist Manifesto by Patrik Schumacher

James Wines reviews *Small Scale, Big Change* at MoMA

Megachurch meltdown

Johnson, an atheist who called himself “an artist and a whore,” became Schuller’s architect, and in 1980 the preacher got a new \$21-million silvery glass house, the Crystal Cathedral, one of Orange County’s major tourist attractions. Worshipers sat in Johnson’s radiant space during the Hour of Power, or listened in parked cars, or watched it all as television panned from his stage set to fountains outside. The cathedral’s corporate sheen was reminiscent of Johnson’s Pennzoil building in Houston, and upscale enough to convince the congregants that they were the Episcopalians of Revivalism.

By 1990, Johnson added The Bell Tower, or Campanile, including melodramatic life-size sculptures that reminded you that the man

who loved modernism also shared cultural roots with the Liberace Museum. Thanks to Armand Hammer (providing introductions to Mikhail Gorbachev) and Rupert Murdoch (satellite access to the former Soviet Union), Schuller’s global reach widened. The architecture made for better television, according to Erica Robles, author of a forthcoming book on the Crystal Cathedral, architecture, and the media. In 2003, the Crystal Cathedral campus expanded even further, and at greater cost, with a \$40-million International Center for Possibility Thinking, a generic visitors center in embossed curved steel and glass designed by Richard Meier.

The blind architect

In 2008, surgery to treat a brain tumor left San Francisco-based architect Chris Downey blind at the age of 45. Soon after returning to work, Downey’s loss of sight proved an unexpected strength, leading to a niche as a specialty consultant on projects for those with sensory impairments. Veteran real estate and architecture writer/editor Peter Slatin, who has experienced a gradual loss of sight since his teens and is now almost completely blind, recently spoke to Downey about his approach to the world of practice, his design tools, and the full sensory experience of architecture. [...]

Downey: “Everyone assumes that architects draw and that it is a very visual profession. I tend to disagree. Architecture is first and foremost a creative endeavor. We think, we consider, we research, we study, and we take it into form via tools like drawing and modeling. If you can’t see the paper or monitor before you, how else can architectural design be created? Most of us walk down the street relying heavily on our sight, yet those with visual impairments find non-visual techniques for getting around. The same is true with most other things, including architecture.”

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2011

Q&A Ray Kappe

AN: Tell me about your latest project.
RK: I recently completed a three-unit prefab project for LivingHomes in Los Altos. It was the first multifamily project that I did for them. I'm also working on four single-family houses in a little grouping in Canada. I have a large \$3-million or \$4-million custom house in Beverly Hills, and there's a five-unit condo in connection with a hotel on Pico and Beverwil in Beverlywood.
AN: Your work for LivingHomes has been well documented. Do you consider it a success?

RK: Sometimes it's worth it to push prefab. But for me, until they really do a lot of them, it doesn't work. It's not economical. When I did the first LivingHome, it was \$125 a square foot. That was a two-story, simple house. That seemed great. Then the fabricator underbid the glass too much so that the price popped up, and there were some change orders that got it up to around \$140 a square foot. And then the houses went on the market at \$250. That isn't the way that the normal housing market works when you do quantity housing.

Bob Ivy takes the helm at AIA

SHoP develops construction management app

No nails, no lumber: The Bubble Houses of Wallace Neff



Degradation of the plan in “Late Modernism” by Peter Eisenman

Q&A Rem Koolhaas

“Occupy Wall Street” claims ownership of public space

2012

Sanaa designs a meandering pavilion in New Canaan

Four new “supertall” towers to pierce NYC skyline

Architects rally to preserve Prentice Women’s Hospital

More than 60 architects flocked to the side of Bertrand Goldberg’s embattled Prentice Women’s Hospital Wednesday, calling on Mayor Rahm Emanuel to ensure the concrete cloverleaf’s permanent place in Chicago’s skyline.
“The legacy of Prentice Women’s Hospital is unmistakable. It stands as a testament

to the Chicago-led architectural innovation that sets this city apart,” reads the open letter, whose cosigners include Frank Gehry, Jeanne Gang, and the partners of SOM. “Chicago’s global reputation as a nurturer of bold and innovative architecture will wither if the city cannot preserve its most important achievements.”

Wang Shu wins Pritzker Prize

Orange County, New York, approves demolition of Paul Rudolph Government Center

Field Operations to design revamped Navy Pier in Chicago

Q&A Kengo Kuma

L.A.'s public transit boom

AIANY to open book store on LaGuardia Place

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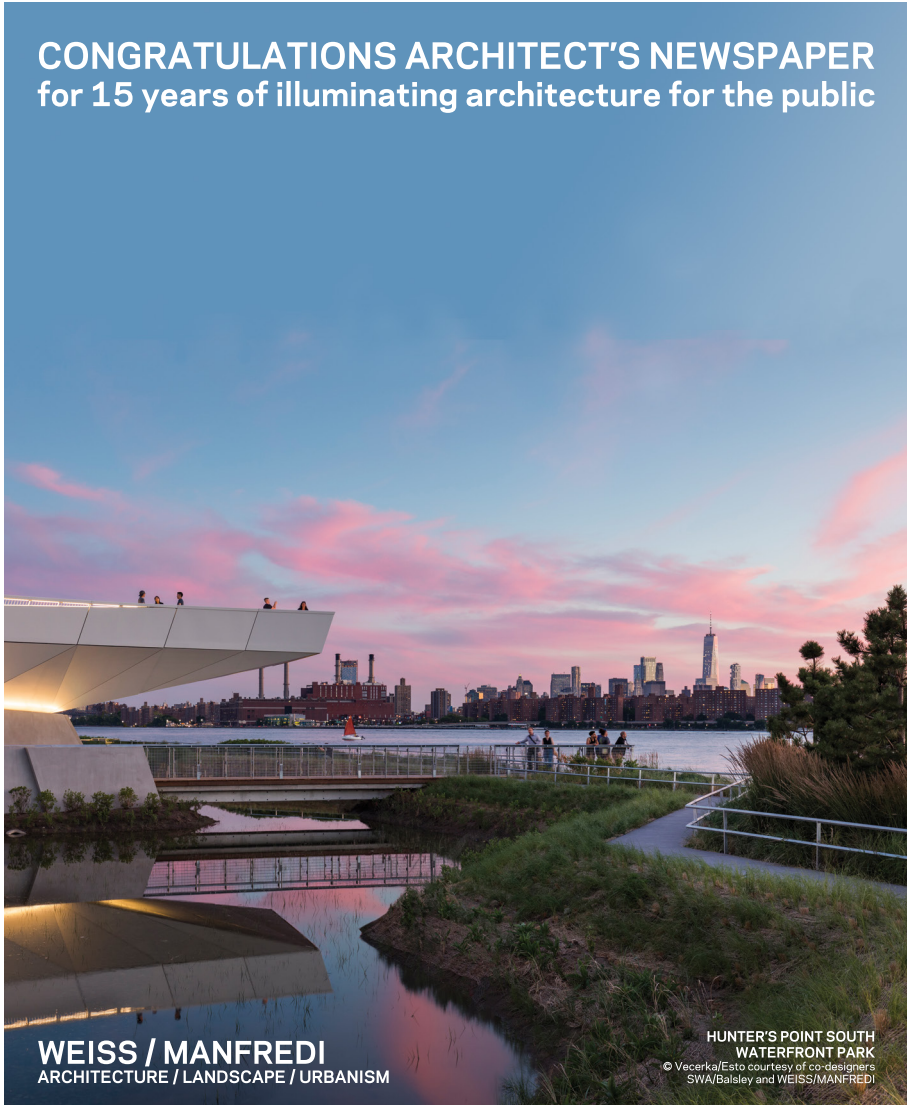
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Photo: Grove at Grand Bay | Bjarke Ingels Group © Rasmus Hjortshøj

DESIMONE

Q&A Peter Eisenman

PE: Manfredo Tafuri once said to me: “Peter, if you don’t build, no one will take your ideas seriously. You have to build because ideas that are not built are simply ideas that are not built.” Architecture involves seeing whether those ideas

can withstand the attack of building, of people, of time, of function. Tafuri said history will not be interested in your work if you haven’t built anything. I think that’s absolutely correct. If I had built nothing, you and I wouldn’t be talking now.

Responsible architects question AIA Code of Ethics

AN launches Southwest edition

Timber-framed towers embraced by eco-friendly designers

AN and YKK AP launch Houston Astrodome competition

Between when this issue goes to press and when it reaches the hands of readers, the voters of Harris County will have determined the fate of the Houston Astrodome. Either they will have approved a \$217-million bond fund to reuse the aging stadium, or they will have con-signed it to demolition. When AN and YKK AP decided to host this competition, it was under-stood that the winning proposals would serve either as a swan song for a doomed archi-tectural icon, or as inspiration for its possible

future. The submissions—23 in all—ranged from feasible interventions that imagined a variety of urban, public, or infrastructural uses for the structure, to wildly imaginative and utterly improbable schemes that nevertheless encapsulated the heady spirit that originally propelled this project to completion in the 1960s. The jury, in the end, selected 1st, 2nd, 3rd, and 4th place winners, each of which was chosen for the strength of its concept and the quality of its presentation.

Inga Saffron on DS+R MoMA expansion/Folk Art Museum demolition

Beyond Zuccotti Park

Laura Wolf-Powers: People are going to use space. Sometimes they’re going to use it for the purpose for which it was designed and sometimes they aren’t. To have spaces designed and

designated for democratic activity is actually counterproductive, because the point of dissent is that it is transgressive.

Architecture Lobby on changing labor conditions in the field

Heatherwick unveils floating park on the Hudson

250 things an architect should know, by Michael Sorkin

Affordable housing to be required in rezoned NYC projects

Comment Dan Graham on Lina Bo Bardi

The Italian-born Brazilian architect Lina Bo Bardi creates, in her Factory Community Center located on the low-income edge of São Paulo, a recreational community center. The center, set in a no-longer-used “Brutalist” style concrete factory, was a familiar landmark

for the community users. Bo Bardi’s design deconstructs the old factory building, cutting holes into one of the building’s now glassless windows while creating in an adjacent building an artificial lake landscape, which employs both natural and industrial materials.

Shigeru Ban wins Pritzker Prize

Closing the chapter on Van Alen Books



Koolhaas’s Miami Beach Convention Center receives a death blow

Pictorial **Ken Smith’s tree stumps**



Former Trump hotel by Graves is painted white by new owner

Making waves at MAS

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

What was once one of the fiercest and most devoted New York City organizations, which would litigate when it thought the best interests of the city were threatened, has now become a de-fanged developer and real estate-led organization that serves as a cheerleader for major development projects like Barry Diller and Hudson River Park Trust’s Pier 55. It is always a balancing act to create a board of directors in a nonprofit that needs to raise funds, but the MAS’s recent leadership has handed the organization over to the real estate industry, whom it in turn “honors” in its fundraising benefits.

Responses:

I worked up there. I learned about “social loafing,” which I teach in my management courses. —Val Ginter, former MAS Tour Guide

The MAS organized and managed the Urban Center in its thirty years of existence with a lively program of exhibitions, presentations, bookstore, and celebrations, as it became a destination and meeting place for design professionals and students from all over the world. It is still missed by many. —Margot Wellington, urbanist and former executive director of the Municipal Art Society (1975–84)

I did not recognize the Municipal Art Society described in the December 11th editorial. As a partner for the past three years in improving the safety, health, and prosperity of Brownsville, Brooklyn, MAS has brought attention to preservation, livability, and resilience concerns that it and other outer borough neighborhoods, particularly those with the highest rates of poverty, have long needed. —Rosanne Haggerty, president of the Community Solutions/Brownsville Partnership

Has MAS lost its fight? An important question, but we could equally ask: “Have we lost our fight?” William Menking’s editorial poses a question that the media, advocacy organizations, and the profession itself should be asking. As an example, *AN* itself used to be known for publishing the latest gossip from the upper boardrooms of design and architecture, aiming to break down walls. But controversy is hard to sustain. For both not-for-profit and for-profit concerns, the fight seems to be for relevance. —Claire Weisz, FAIA, principal, WXY Architecture + Urban Design

Open **Wes Anderson’s Bar Luce at Prada Foundation**

The history of Richard Neutra’s Avion Village community

50 Years of Watergate

Assemble wins the 2015 Turner Prize

Reverse Commute: Chinese architects in the U.S. and Europe

In Detail **Women’s Opportunity Center in Rwanda**

How interaction design is changing architecture

Q&A **Alternative developers**

Digging into Detroit’s future

Deans roundtable: Michael Speaks, Amale Andraos, Brett Steele, and Hernán Díaz Alonso

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5. Southwest Brooklyn, Brooklyn, New York
6. 3 MiamiCentral, Miami, Florida
(photo: POMA Architectural Metals)

2016

Crit AIA Convention (“No more weird architecture in Philadelphia”)

Crit Spring Street Salt Shed (“In praise of the urban object”)

How institutionalized racism and housing policy segregated our cities

Chinatown residents protest de Blasio rezoning

Roche-Dinkeloo’s Ambassador Grille receives landmark designation

Q+A Jorge Otero-Pailos: Why the Met Breuer matters

It is interesting that a building, in a sense, can have a life after its architect, that it doesn’t have to be beholden to that, and that it doesn’t require a new architect in order to be relevant for today. We often hear so much about the need to hire a contemporary architect in order to make the existing building feel contemporary. And I think here, the fact is that the architect has chosen not to leave their mark. Beyer Blinder Belle has chosen to hide their mark, which

is very different, and suggests that the building can be contemporary. The process by which the building can become relevant and contemporary again is not necessarily through the mediation of a contemporary architect, but that it is concerned about whether people will like it or not. Will people come back? And will people choose it? That sort of leaving it up to the public without over-manipulating it is, I think, a really daring thing that the Met is doing.

Comment Ronald Rael on the realities of the U.S.–Mexico border

Detroit Zoo penguin habitat opens

Chicago battles to keep Lucas Museum of Narrative Art from moving

Martino Stierli on the redesign of MoMA’s A+D galleries

WTC Oculus opens



Letter Phyllis Lambert pleads for Four Seasons preservation

I am writing a plea to you concerning what is still the Four Seasons Restaurant in the Seagram Building. My plea is to keep in place the furniture designed by Mies van der Rohe and Philip Johnson, and therefore to maintain the authenticity of two of the world’s greatest rooms.

Great public places are very rarely cre-

ated. Their presence, unchanged, maintains continuity of place and of ritual, which is socially and spiritually essential in all societies. You are in the very enviable position as heir to such a place. Here, within an established tradition of greatness, you can choose the restaurateur and the programs.

Q&A Mabel Wilson

#NotmyAIA: Protests erupt over AIA’s support of Trump

Snøhetta’s addition to SFMoMA opens

DS+R’s Vagelos Education Center opens

Baltimore’s Brutalist McKeldin Fountain pulverized

Actor Terry Crews is now a promising young designer

TC: I, for one, feel like some people get things mixed up with flash and shock and then they call it style. I've seen it in entertainment where jokes become insulting as opposed to informative and insightful. I've seen even design itself get very cynical, which is something you really have to watch because as an artist I don't want to offend, but I always want to be bold. Bold is the most important trait that I have, and

the good thing is that bold has nothing to do with personality. I've seen people who were very meek, very withdrawn, or even sanguine or melancholy, but they were extremely bold. My wife is my best confidant because I put stuff out there. I always run everything by her first. I want to make sure that I differentiate the loudness and craziness and shock jock kind of thing from actual boldness.

Architects design prototypes for Hyperloops

Never Built New York brings unrealized architecture to life

Seasteaders to bring a libertarian floating community to the South Pacific

Crit Five fundamental problems with the 2017 Chicago Architecture Biennial

A counter-terror adventure park in Florida

Jimmy Buffett-themed retirement communities in South Carolina and Florida

Will Jacksonville be a post-climate-change megacity?

Q&A Henry Urbach on curating architecture, the Glass House, and what's next

The architecture of addiction

Q&A Pablo Escobar's son is a good architect now

Architecture saved my life because it gave me the possibility to believe that even when something is demolished new things can come out of that and architecture really helps to know how to think not only about architecture but also about life.

[...] For the first house that I built in Colombia, I didn't even know who the client was. It was a mystery. There was a request, and they sent me the photographs, the plans, the coordinates, and everything that I needed to design the house. I never went to the place where the house is built. I don't even know where it exists. When it was complete, they called me

and I found out that the owner was one of the guys who, in 1988, put 700 kilos of dynamite in my house. It was a miracle that we survived because I was with my mom and my little sister there. It was the first car bomb in Colombia's history. So I built the house for the guy who ruined mine.

It was a way for them to ask for forgiveness and in a way to understand us. They knew who I was from the beginning. It was weird and it was a clear opportunity, and it was clear that a lot of things have changed in Colombia, and that is a great example of how things have really changed now. People want to make peace.

AGENCY's Border Dispatches: Reporting from the U.S.-Mexico Boundary

Learning from Baltimore's approach to Confederate monuments

The 50th anniversary of the Milwaukee housing marches

Preserving our modernist landscapes

For complete versions of all stories see archpaper.com/15years

San Fran's Millennium Tower is sinking

Amid protests, AT&T building landmarked

Trump brings back asbestos and AN becomes a meme



Architects Newspaper
@archpaper

The EPA is allowing asbestos, a substance banned in most countries since the '70s, back into the manufacturing process for some building materials.



Pé Resists
@4everNeverTrump
AMERICANS AGAINST FASCISM

This is fucking nuts.

Other countries literally tore out asbestos from ALL of their buildings once it was discovered the stuff slowly and painfully kills people.

The USA is allowing it to be put back in.

Eva Franch i Gilabert selected as new director of Architectural Association

Richard Meier's #MeToo reckoning

Buc-ee's: The world's largest gas stations

"Shitty Architecture Men" List commentary by S. Surface

For many on the receiving end of intimidation, bias, assault, and harassment in architecture, the scope of what has been revealed is old news. But some people have told me that it has already deepened their understanding of the systematic nature and urgency of the problem. As a compendium of case studies identifying specific behaviors as misconduct, the list rejects the normalization of bullying, coercion, and abuse of power as standard architecture culture. By describing a wide range of behavior beyond clear-cut instances of sexual harassment and assault alone, the list also signals how institutions and workplaces can respond to the full spectrum of issues. For example, a university administration's acceptance of one professor's casual bullying and racism might predict a tendency to dismiss complaints about sexual harassment and assault.

[...] Changing the culture means devoting time and resources to designing actionable processes. People who have been impacted by bullying, harassment, and

assault should know what steps they can take and what resources are available to have the time to recover individually. And cultural recovery requires that those who perpetrated sexual misconduct or other kinds of violence must also have restorative processes available to them. Accountability processes cannot continue a carceral culture of "throwing transgressors away." Instead, they must focus on fostering transformation. Otherwise we risk simply moving the problem to another school or workplace.

These are just some suggestions and ideas. Much more can be done, and architects, who address complex issues in their work, are more than capable of orienting themselves to the task of cutting out their own "shitty" behavior. You teach in the world's most elite institutions. You figured out how to construct unprecedented skyscrapers. You master-planned entire swaths of major cities. You can figure this out.

Juliana Huxtable, Andreas Angelidakis, Kimberly Drew, Gaetano Pesce, and more contribute in Façadomy collaboration

Pesce: Many years ago I was in Venice during the winter. At that time I was acquainted with Peggy Guggenheim, who invited me, along with Francesca, the mother of my children, for an evening at her house-museum. The Venetian winter is extremely cold and wet, so we arrived to the event with heavy coats.

A butler opened the door asking for our coats and hung them on a thin Giacometti sculpture that was in the

entrance. I thought that the sculpture would have bent under the weight of the coats, but it actually resisted. That evening my suspicion that art has always been functional and practical, as well as being the bearer of meanings, was confirmed: The Giacometti statue was exhibited as a piece of art during the museum's open hours, and in the evening, when that place became a private home, it was transformed into a coat rack.

A DMT-inspired psychedelic chapel rises in upstate New York

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56 Editors' Desk

Julie V. Iovine

Executive Editor 2006–2013

My years as editor of *The Architect's Newspaper*, between 2006 and 2013, were exciting, of course, but eye-opening too, in ways I had not expected.

There I was, sitting in the catbird seat with many of the world's most talented and prominent architects working within a few blocks (at least, no farther away than 13.4 miles), ready and willing to answer emails, give tours of their offices, and reveal their latest projects and agendas—with more from abroad checking in as they passed through town. How could that not be fun?

After a decade as a *New York Times* reporter, where every encounter with an architect was fraught and slightly adversarial—with both sides trying to extract something, whether quote, coverage, or exclusive image—at *The Architect's Newspaper*, I was tracking shared interests. Instead of asking “What have you done for the public lately?” I wanted to know about the compelling and relevant issues important to architects *right now*. Anyone passionately interested in architecture was free to chime in, and often did, including artists, engineers, software developers, and many more.

In the short years since its founding as a nimble observer and attentive commentator, *The Architect's Newspaper* became thoroughly embedded in the community it covered. It was a time when architecture was taken seriously across the land, but especially in New York City under Mayor Michael Bloomberg. So much so that it took just a few phone calls in the fall of 2009 to convene four NYC commissioners—transportation commissioner Janette Sadik-Khan, design and construction commissioner David Burney, planning commissioner Amanda Burden, and parks and recreation commissioner Adrian Benepe—for a roundtable conversation on the record about what was succeeding, failing, and in the works for the city over the coming years. I cannot imagine the press today so easily being given that level and quality of access. Across New York City, cultural, architectural, and urban institutions were taking advantage of this moment of being heard by the city's policy leaders and decision makers. There were forums, exhibitions, and commissioned works of the highest caliber that could realistically hope to have an impact on the urban environment. Of course, the entire population was also watching every progressive—and regressive—move around rebuilding at the World Trade Center site. *AN* was there too.

In 2010, I recall tagging along with a crew from City Hall trailing behind Barry Bergdoll, then MoMA's chief curator of architecture and design and engineer Guy Nordenson as they explained the innovations for dealing with climate change offered up by an extraordinary roster of architects, landscape designers, engineers, and more in the exhibition *Rising Currents: Projects for New York's Waterfront*. Many public servants at that time probably still believed the way to cope with flooding was with concrete barriers. *Rising Currents* changed that idea, for good.

In 2013, the Architectural League took on the city's intractable housing problem by sponsoring architects to develop solutions, including micro-units for single adults. By 2016, people were moving into the first micro-loft buildings.

But for me, it was actually when the Great Recession hit that I witnessed what

members of this profession are truly made of. As offices closed and shrank—including ours—and people of great talent found themselves unemployed and unmoored from even the possibility of designing much in the near future, I beheld an extraordinary resilience. Many times I would hear from principals of offices once 20-plus strong, forced down to one architect and a part-time draughtsperson, saying it was great to be a hands-on designer again. Others entirely reinvented themselves and developed new expertise in health care or the suddenly relevant field of security design. Turning a personal mission into a public mandate, Jonathan Kirschenfeld founded the Institute for Public Architecture in 2009, championing integrity and quality for building types—childcare facilities, low-income housing, prefab—too often churned out on the cheap.

The speed and ingenuity with which architects showed they could halt, pivot, and charge in a new direction was astonishing. The old cliché that designing is problem-solving finally made real sense to me: Whatever the economy threw at them, architects could figure it out. Especially gratifying and illuminating for me were a series of interviews we conducted, called “Recession Tales.” We talked to architects from different generations, professional backgrounds, and experiences about how they had handled personal or professional setbacks in the past: Harry Cobb, James Polshek, Rob Rogers, and David Adjaye among them.

Whether it was Cobb describing being blacklisted in the 1970s after curtain wall failures at the John Hancock Tower in Boston, or Adjaye admitting his severe financial woes, every architect we spoke to drew intimately vivid pictures of tough times endured with courage, revealing impressive strengths and an extraordinary ability to pull together.

I suppose the profession has never been for the faint of heart. The expand-and-contract nature of the building trades is always rolling through cycles. Still, as editor of *The Architect's Newspaper* during one of the toughest roller-coaster rides in recent memory, I was buckled into a front row seat, and the ride was unforgettable.

Matt Shaw

Current Executive Editor

It is always fun to go back to the very first issues of *AN* for inspiration. I noticed a small box on the back page of those issues marked “Punchlist,” a section that named websites for reference. Many were unfamiliar, as we might expect, but what struck me was the prescience of anticipating the digital-analog media conundrum in 2003. Since the beginning, *AN* has been attempting to build bridges between print and the internet. How do they relate? Is the paper a legacy print publication that has a website? Or is it two entirely different beasts?

The speed of the web (and thus the news cycle in general) is always increasing, while print stays relatively the same. This means that at *AN* we are constantly trying to rethink the relationship between print and digital. In January 2018, we debuted a

Sam Lubell

West Editor 2007–2015

I arrived at *The Architect's Newspaper* at just the right time.

It was fall 2006, and I was a West Coast newbie. Little did I know that the region was undergoing fundamental shifts that I would get to record, experience, and even influence, over the next nine years.

In my head, L.A. was still a single-family, concrete, and car-dominated place. But it was quickly shifting to a much denser one full of new subway lines, high-speed rail, corridors of mixed-use development, new parks, and anti-sprawl legislation. Its architects were taking advantage of a magical mix of schools, creative energy, and technical capability to create some of the best work in the world. And the rest of the region—from San Diego up to Seattle—was steadily churning out similar innovation, and, thanks largely to booming tech giants, growing like never before, welcoming some of the world's most famous architects while developing an impressive new garde (despite a major lull during the Great Recession). Of course, they were facing darker issues as well, like booms and busts, gentrification, affordability crises, gridlock, and mushrooming homeless populations.

Through it all, I drove my beat-up Hyundai to offices, meetings, classrooms, and building sites, making friends and getting the scoop. My role as *AN*'s West Coast editor helped me become—despite my outsider-ness—embraced by a coast, and a design community that I learned favors innovation, creativity, and sheer will over status and hierarchy. It started with our first launch events, which drew hundreds of designers eager for a publication to help pull them all together. And *AN* encouraged me to pursue new features and investigations, promote competitions, find my voice through editorials, and build community one event at a time.

The Architect's Newspaper, for me, represented much more than a publication. It represented a home. That's what it's done for writers, and of course, architects, around the country. I no longer have that Hyundai, but the many design circles *AN* has helped nurture and connect are still as strong as ever.

Aaron Seward

Executive Editor 2014–2015

I started working at *The Architect's Newspaper* in September 2005 when it was still being run out of the Menking loft on Lispenard Street in New York's Chinatown. My title was Projects Editor and my primary task was producing a custom publication for the Steel Institute of New York called *Metals in Construction*. It was one of the many sidelines that the publisher, Diana Darling, would initiate over the years to keep the paper in the black. Her frenetic energy and torrent of business ideas put a fine point on just how audacious an endeavor it was to launch a newspaper in an era in which every pundit with half a platform was declaiming the death of print, not to mention the death of the authoritative publication itself, which was prophesied to wither away under the “democratizing” glare of the internet. Well, here we are. *AN* is 15 years old and flourishing, doing a better job than ever of presenting just how exciting and essential architecture is to society. Meanwhile, the internet gave us Twitter, Facebook, and Donald Trump. Thank you very much.

My tenure at *AN* lasted a decade before I left to edit *Texas Architect*. There were many highs and lows during that time, but nothing sticks in my mind quite so much as those early days in the loft, which was an education in itself, full of books and art, emanating an edgy, downtown vibe. It was a family business, and we were all part of the family. The editors worked in an office at the front of the loft, Diana had her space at the back, and the rest of us—the production team, the grunts—were piled cheek by jowl into a separate apartment at the rear corner—the loft's Siberia, if you will. Bill and Diana's daughter, Halle, eight at the time, was around. She would swipe our scissors right off our desks. And there was a puppy, Coco, who would lope into Siberia, dashing in and out. The work was intense and focused, but there was no shortage of fun. A certain sense of wry humor, which found its way into the editorial (an enduring legacy of the paper), bound us together, as did the awareness that we were part of the larger cultural phenomenon called *architecture*, whether it wanted us or not. At this point, it seems to have wanted us.

Long Live *AN*!

new section in the paper called “In Case You Missed It,” a roundup of all the things that happened online while we were making the issue. It not only serves as a curated briefing for those who don't troll Twitter all day, but it also sequesters the news into a neat area, leaving the rest of the paper to entertain longer, more insightful articles: in-depth follow-ups, expert takes, off-the-wall stories, and historical ruminations that don't need to fit into the ebbs and flows of the 24-hour news cycle.

The strategy seems to be working: We have published some high-impact articles that have shifted the discussion on a number of topics, as well as news stories that have gotten hundreds of thousands of views and exposed us to new reaches of the internet.

In an era of Instagram and memes, it is imperative that we keep rethinking what the media is today and how architectural news and discourse are affected by current shifts in technology, information dissemination, and the degradation of our attention spans.

On the website, this battle will take place as we begin to put print content online in a way that starts to mimic the curated and cohesive feel of a print publication. For instance, we might put entire features online all at once with a single web page serving as a datum through which other articles can be accessed. In print, we will try to relate back to the speed and timeliness of the web by providing links for reference.

We look forward to embracing these challenges and are excited for where they will take us.

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SOM



58 15 years of Obituaries

2004

James Ingo Freed
Daniel Urban Kiley
Pierre Koenig
J. Irwin Miller
Ezra Stoller

Jacques Derrida *by Peter Eisenman*

Can the deconstruction of an abstract condition such as language have any relevance to a material practice such as architecture?...
When Jacques Derrida raised the question in philosophy and its language, he also permitted us to question presence, meaning, dialectics—all of those presumed truths that had sustained architecture for many years.
This did not mean that architecture would not manifest presence in its being, but that it would no longer have to thematize that presence. Truth was no longer necessarily in what was seen. The world as evidenced in the advances in computation and developmental biology is clearly becoming more intelligent; we live in a smart universe. Architecture can ill afford to remain ignorant of these changes. Derrida opened these possibilities for us to question and consider architecture.

2005

Edmund Bacon
Giancarlo De Carlo
Richard Soloman
Kenzō Tange
Philip Johnson *(see page 36)*

Robert Slutzky *by Anthony Vidler*

His presence was warm, his vision direct, his criticism deep, and his influence on all those he taught or encountered unforgettable. His stalwart support of abstraction as the modern language of art and architecture, and his passionate research into all of its implications constitutes a legacy to be developed and a powerful moral example in the fight against superficiality.

2006

Paul Bayard
Ivan Luini
Allan Temko
Simon Ungers
Stephen Perrella

Jane Jacobs *by Michael Sorkin*

[Jacobs’s] mind was tack-sharp and her enthusiasm for both learning and debating remarkable: At 88 her only frailties were physical, though even these could charm, as her impish wielding of an old-fashioned ear trumpet.

2007

Giorgio Cavaglieri
Robert Gutman
Herbert Muschamp

Jean Baudrillard *by Sylvère Lotringer*

People called [Jean Baudrillard] a pessimist, and he was always surprised and hurt. He was in fact a realist with a vision. Passionate about his ideas, he would follow them through to the bitter end whatever the cost.
[...]
He conceived of contemporary architecture as unable to muster space anymore and assume its symbolic power for lack of anything to express beyond its flat functionality. He was the only one who dared say that the Twin Towers had been looking for it, also that they were far more powerful in their disappearance than in their physical presence
At the time, he declared bluntly that the only architecture worth building is the one that deserves to be destroyed. He wasn’t kidding, but people never quite took him seriously. His humor was radical and imperceptible. What else is there to do in a world that has no more meaning or destiny, a spectral universe, virtual more than real?

William LeMessurier
by William F. Baker

To many, William “Bill” LeMessurier was the focus of a famous *New Yorker* profile in 1995. To the public, he was the man who realized that the tower he designed—the Citicorp Center in New York City—might collapse in a storm because of a wind loading condition that was not properly calculated. He was a man who, when faced with professional and personal ruin, did not run, but laid out the problem, the solution, and himself out in front of the owner.

O.M. Ungers *by Kurt W. Forster*

What may be claimed for Ungers among German architects of his generation is his fierce intelligence; it shines in everything he touched and endowed it with a cerebral beauty, at times serene but never arid, which sprang from his intellectual compass and sensitivity.

George Yu *by Thom Mayne*

George asked if he could stay in my apartment in New York while he was there alone on business. The apartment is not much, but it has a lot of architectural memorabilia and an amazing 32nd-floor view of Midtown Manhattan.
He spent several quiet days there, he told me, walking all over the city, gazing at the amazing evening skyline from the apartment. We had lunch when he returned to Los Angeles, and he reported that he had had an epiphany while he was there. George said the world had never looked more beautiful to him. Everything was in sharp relief, the sounds, the sights, the colors, the life of the city.
He said, “Thom, I am happy.”

2008

Charles Warren Callister
Stephen Kliment
Kisho Kurokawa
Walter Netsch
Jan Pokorny

Ralph Rapson *by Elizabeth A.T. Smith*

I first met Ralph Rapson around 1986 while at work on the exhibition *Blueprints for Modern Living: History and Legacy of the Case Study Houses*. Rapson’s unbuilt Greenbelt House project, one of the earliest Case Study residential designs had captivated me and my collaborator Craig Hodgetts, who wanted to present full-scale mockups of several houses in the exhibition; we selected Rapson’s as the embodiment of the early, experimental aspirations of the program.
At the time, Rapson was in his seventies and the Greenbelt House project was a distant memory. Yet he graciously and generously assisted us with all manner of recollections, as well as numerous unpublished sketches and preliminary studies for the project that shed more light on the radical nature of his thinking about the “postwar house”—a subject of profound importance to many architects of his generation.

Margot Gayle *by Andrew Berman*

Few people can be said to have gained legendary status in their own lifetime... She not only helped save buildings; she helped foster an appreciation for the kind of architecture mid-20th-century eyes had come to devalue and ignore, and helped us envision new life for our older buildings and cities.

2009

Sverre Fehn
Charles Gwathmey
Jan Kaplicky
Julius Shulman
Jørn Utzon

Lawrence Halprin
by Charles A. Birnbaum

A love of design, people, nature, the shaping of cities and spaces, and the blurring of lines between his personal and professional life energized Larry. Optimistic, sensitive, thoughtful, and cherubic, he will be remembered for his built legacy as much as for his multi-disciplinary workshops, which gave rise to his RSVP Cycles (Resources, Scores, Valuation, and Performance), a process that recognized that creativity, like nature, is not necessarily linear, while soliciting creative “input”—which could take the form of an interpretive dance or a sculpture made from popsicle sticks and Cheerios—from everyone from artists to the residents.

Monica Pidgeon *by Peter Murray*

In the 1960s, there were two British magazines with an international readership: *Architectural Design* and *The Architectural Review*. The latter was rather stuffy, promoting very English ideas of modern architecture set amid picturesque townscapes. *AD*, on the other hand, grew out of architects convinced that from the carnage of World War II they could create a better world, with modernism and international cooperation as their tools. One of the movement’s essential figures was Monica Pidgeon, who edited *AD* for nearly three decades.

Marvin Rand *by Lawrence Scarpa*

Since he refused to hire staff, I am proud to say that for two decades, I was Marvin Rand’s assistant, picking up cigarette butts, wrappers, and all kinds of trash to clear the way for his photos. I was relieved from this trash detail only after Marvin went digital. He would yell out to me his new favorite saying: “Larry, don’t worry about that trash. I’ll take it out in Photoshop!”

2010

Shusaku Arakawa
John Chase
William Mitchell
Dennis Sharp
John Carl Warnecke
Norval White

Raimund Abraham
by Lebbeus Woods

“Architecture,” he said, “must always confront a program,” by which he meant particulars of the human condition, from the project site, to the prescribed uses of space, to the nature of the materials for building. “Confront” was the keyword in this statement, because he believed that architecture was not merely the attempt to satisfy people’s desires or needs, nor the conventions imposed by history and culture, but what he sometimes called “a collision” between these and the architect’s worldview and poetic vision. None should be compromised; rather, they should coexist in a state of creative tension. “Architecture is not a profession,” he would say, “it is a discipline.”

2011

Larry Bogdanow
Andrew Geller
Kiyonori Kikutake
Ralph Lerner
Lauretta Vinciarelli

Detlef Mertins *by Mark Wigley*

In all of Detlef’s writing for magazines, books, collections, proceedings, and catalogs, history is not used to directly guide the present but acts as a kind of invitation for us to be hospitable to the experiments of the present,

59 15 years of Obituaries

to nurture that which is taking shape without knowing what the shape is or what its effect will be—to support, that is, the thinking, including the failed thinking, that comes just before the definitive statements become public...His way of holding the past and the present in mutual respect, each giving space to the other, is unique.

2012

Oscar Niemeyer
Walter Pichler

John M. Johansen *by Michael Webb*

I asked John how he persuaded his clients to accept his extraordinary ideas. His answer: “I let them think it was their own idea.” There is a beautiful old song called “The Last Rose of Summer.” John Johansen was a rose, the last of his generation. And he was left to bloom alone.

Lebbeus Woods *by Peter Cook*

The hole that is left in one’s life by the passing of Lebbeus Woods is a giant one, indeed a composite of many holes. There is the absence of the reassuring, meaningful, and deep, gravely voice. The cessation of the flow of extraordinary pieces, often drawn and sometimes made. The removal of a generous and worrisome persona, who often left one feeling as if one’s motives were a bit too indulgent, one’s actions a bit too lightweight, one’s territory a bit too comfortable and certainly too prissy and Northern European.

2013

Alan Colquhoun
William Drenttel
Balthazar Korab
Henry Hope Reed

Ada Louise Huxtable
by Julie V. Iovine

Her nose for pretentious posturing was sharply honed, but her reporter instincts were even more precise. She wanted to know everything that was going on everywhere in New York. It wasn’t that she had no interest in the wider world of architecture—after all, she was on the Pritzker Prize jury for years—but her inclination was to focus on what needed attention in the here and now across all boroughs. There was plenty of concentrated wealth, power plays, civic ambition, and glorious opportunity to mirror all the world.

2014

Hans Hollein

2015

Charles Correa
Jon Jerde
Donald Wexler

Edward Soja *by Mike Sonksen*

During [Edward Soja’s] four decades at UCLA, a radical shift occurred in how we understand urbanism in L.A. and elsewhere, and Soja was one of the most influential voices of the then-emerging “Los Angeles School.” Beginning with his watershed book, *Postmodern Geographies*, published by Verso in 1989, Soja became one of the most insightful theorists on space and place. He documented the gradual urbanization of suburbia, the global spread of industrial urbanism, and the new regionalism evolving in Southern California.

2016

Diana Balmori
Claude Parent

Zaha Hadid *by Peter Cook*

Zaha: the Great Light extinguished. From every point of view exceptional: As a direct, original, fearless personality. With a more than adequate supply of charm and humor. Used with more discretion than blandness. IMMENSE talent. Such that it either inspired, bewildered, or caused deep jealousy (that manifest itself in lesser talent to pick away at her motives, reputation or personality).

2017

Vito Acconci
Gunnar Birkerts
Ivan Chermayeff
Branden Klayko
Fred Koetter
Diane Lewis
John Portman
Vincent Scully
Albert Speer, Jr.
Wilbur “Bill” Woods

2018

Neave Brown
Robert Silman
Robert Venturi
Paul Virilio

James Tennant “Jay” Baldwin
by Antonio Pacheco

He is perhaps best known as the inventor of the so-called “pillow dome,” a modular metal tube structural system filled-in with ETFE panels. Early in his career, Baldwin pioneered solar geothermal and sustainable technologies and is among the earliest adopters of nascent sustainable approaches to design and building.

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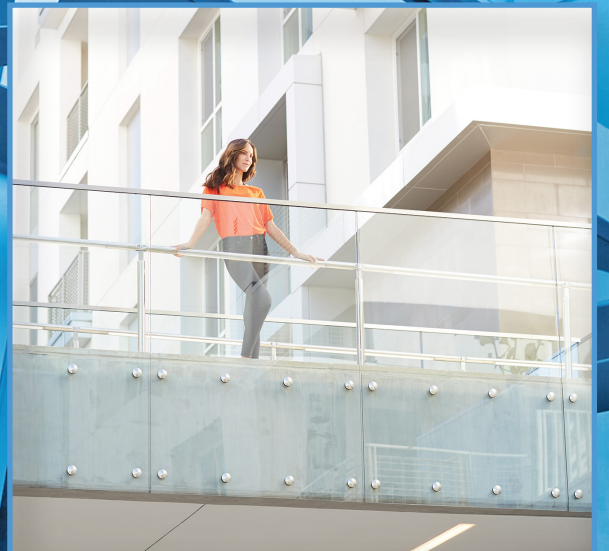
Kohn Pedersen Fox congratulates *The Architect’s Newspaper* for fifteen years of publishing insightful criticism, diverse voices, and open dialogue concerning the built environment. We’re proud to engage with this creative community and look forward to following its quality news and cultural reporting for years to come.

kpf.com



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WREN Apartments
Architect: Togawa Smith Martin



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61

Outdoor Voices



Create green spaces for communities with the newest furniture, lighting, and pavers. Plus, a new waterfront park in Brooklyn and a playful public space in San Antonio showcase how a mix of new products and custom designs can produce highly durable settings that embrace their local ecologies and offer much-needed space for rest and relaxation.
By Gabrielle Golenda

62 Case Study



The Domino Sugar Refinery rises behind the park. The park's central area features planters with shade and flowering trees interspersed with Hanover concrete slabs that separate into pathways.



JCFO specified new and reclaimed materials that can withstand rain, sun, and everyday wear and tear, including custom concrete slabs and turquoise gantry cranes.

Domino Park

Brooklyn, New York

Master Planner:	SHoP Architects
Landscape Architect:	James Corner Field Operations
General Contractor:	Kelco
Pavers:	Hanover Architectural Products, Tectura Designs
Lighting:	BEGA, Sentry Electric, LED Linear
Furniture:	Custom benches, tables, and seating steps made with reclaimed wood from Raw Sugar Warehouse, Landscape Forms' Ring Bike Rack and Chase Park Receptacle, Elkay Drinking Fountains
Fog Bridge:	Soucy Aquatik
Playground Designer:	Mark Reigelman
Custom Playground Equipment:	Landscape Structures

For the first time in 160 years, a 6-acre span on the East River waterfront in the shadow of the Williamsburg Bridge is open to the public. Located in front of the former Domino Sugar Refinery in Brooklyn, James Corner Field Operations (JCFO) designed Domino Park to inspire curiosity about the site's history while including new materials to balance its unique identity with performance.

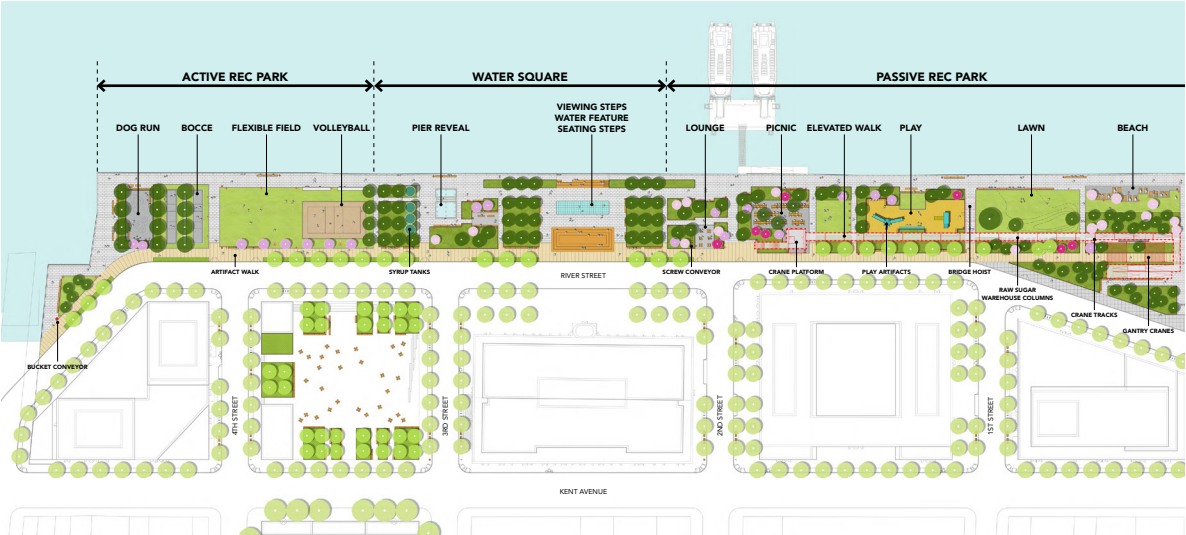
A unifying element in Domino Park is its artifact walk that weaves throughout the site. According to Lisa Switkin, senior principal at JCFO, "Integrating the artifact walk with custom furniture made from reclaimed wood from the Raw Sugar Warehouse creates a unique experience where people come into contact with remnants of the original refinery and have an up-close relationship with those artifacts." Throughout the park, JFCO-designed benches, tables, and chaise longues create texture and a sense of community. The elevated walkway is supported by beams from the refinery, while other factory elements such as columns, lattice beams, and a loading dock are incorporated throughout. Stadium-style seating made out of the refinery's salvaged wood creates a central gathering space in front of a water feature by Soucy Aquatik. The refinery's influence is also evident in the playground,

designed by Mark Reigelman, with its many nods to factory structures. It also incorporates part of the factory's old floors.

The park is organized into three areas. Each is connected by Hanover pavers selected in a mix of finishes for durability and color, "keeping with the tough, industrial look as well as maintenance and loading requirements," said Switkin. The most active area, in the southern end, holds a dog park, a picnic playground, a bocce ball court, and a tennis court. The middle area is dotted with lawn chairs and features a fog bridge. The recreational stretch in the north houses the lawn, a beach, the playground, and the elevated walkway. Tectura pavers were chosen for the walkway because of the manufacturer's ability to produce the long-format precast concrete planks needed to fit the dimensions of the walkway and meet the load criteria.

Introducing new lighting by BEGA, Sentry Electric, and LED Linear, along with Landscape Forms' Ring Bike Racks and Chase Park Receptacles, JCFO was able to work with materials that are highly durable and sustainable. Switkin explained, "These products created a dynamic urban landscape to activate the neighborhood."

63 Case Study



Top: On the elevated walkway, salvaged beams, lattices, and columns from the refinery accompany new steel beams and kickers, precast concrete planks, and metal fencing. **Middle:** The fog bridge connects the entire park. When the mist lifts, visitors can see the East River below. **Bottom:** Organized into three zones, the active recreational park includes a dog run, bocce court, volleyball court, and sport field; the water square features the fog bridge and seating steps; and the passive part of the park houses a picnic area, a lawn, a beach, and a playground.



YOU CALL ME RAIN



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64 Furniture

1



2



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Street Smart

These new releases provide comfortable solutions for urban environments and bring beauty to the landscape. **Gabrielle Golenda**

1 Phoenix Bench A David Trubridge for UAP SUPPLY

New Zealand-based furniture designer David Trubridge's collection of curvaceous hand-carved granite and laminated hardwood timber benches are perfect for gatherings. The soft biomorphic forms provide comfortable seating that weathers well in both public spaces and commercial settings. uapcompany.com

2 Vaya Collection Forms + Surfaces

Fashioned from Cumaru hardwood and solid aluminum, this family of chairs, benches, and tables is 100 percent recyclable. Designed for lounging, the chairs and benches feature reclined backrests composed of wooden slats and aluminum armrests. forms-surfaces.com

3 Ribambelle Collection Fermob

This collection of 100 percent aluminum tables is modular by design. Make space for up to six, eight, or ten guests by inserting anywhere from one to three leaves from the hidden compartment under the tabletop. It is available in 24 colorful finishes. fermobusa.com

4 Relay Street Level Sensing and Waste Control Service Victor Stanley

Forgot it was trash day? These IoT-connected recycling and waste bins are equipped with sensors that provide real-time data on the fill level, weight, location, collection status, and temperature. The subscription service disrupts the traditional fixed collection routine, reducing the environmental impact from fossil fuels while maintaining the cleanliness of public spaces. victorstanley.com

5 Fitzwater Rain Tank Shift

Tall, steel, and sleek, the Fitzwater Rain Tank stores up to 58 gallons of water. The rain saving station features a winterizing lid, screw-on spout, and connections for drip irrigation. shiftmakes.com

6 Bike Rack Flycycle

Streamline cluttered bike parking with a rack that saves space. The steel system features an elevated loop that a cyclist slides the front wheel into, securely locking the bike in place between the grooved trackways. The orderly positioning prevents handle bars from tangling and allows bikes to be parked more closely together. flycycle.co

65 Furniture






ORDINARY ROOFS
WASTE ME



HYDROTECH ROOFS
LEVERAGE MY
POTENTIAL



66 Case Study



Mosaic artist Oscar Alvarado designed colorful tiled benches that weave through play areas outfitted with custom forms by Corocord and Landscape Structures.

Yanaguana Garden at HemisFair

The '68 World's Fair Grounds, San Antonio

- Landscape Architect:** MIG
- Landscape Planting:** Bender Wells Clark Design
- Lighting:** Lumascape
- Playground Equipment:** Landscape Structures, Corocord
- Splash Pad Water Wall:** Vortex Aquatic Structures
- Custom Precast Spheres:** Quickcrete Products Corp.
- Benches:** Victor Stanley
- Paving:** Pavestone Company
- Mosaic Glass Artist:** Oscar Alvarado

Some consider the most formative date in San Antonio's history to be the fall of the Alamo, while others believe it's the day the World's Fair took over the city for six months in 1968. It was just a dusty city before more than 6.3 million attended the HemisFair '68. A few of the original structures built for the fair still exist on the 92 acres in the heart of downtown, and many of them were left unused for decades. In 2009, the San Antonio City Council established the HemisFair Park Area Redevelopment Corporation (HPARC) to revitalize a 37-acre new development, including a 4-acre park designed by MIG.

The project's name, Yanaguana Garden, comes from a folktale told by the Payaya Native Americans of a blue panther that chases a bird through the night sky. A drop that fell from its wings left the blue hole that came to be the source of San Antonio's river. This fable inspired the mosaic tile benches, panther sculpture, murals, and a blue paved pathway that represents the river, which snakes through the entire site.

HPARC's mission for Yanaguana Garden was to bring both children and adults to the city center. MIG focused on placemaking, designing a public space with courtyards, greenery, artwork, and playscapes. The park features a winding promenade, partly covered by a vine-draped pergola, which leads to the central square with giant checkerboard paving by Pavestone Company. The entire park is illuminated by Lumascape street light fixtures and lined with Victor Stanley benches. MIG also installed an outdoor theater with a dedicated seating area, play equipment by Landscape Structures, and a splash pad water fountain by Vortex Aquatic Structures.

In addition to the frolicsome furnishings, the landscape includes mature trees to provide shade. The saplings prevent soil run-off and help maintain proper irrigation year-round. This environmentally sustainable approach will also be applied by the organization to expand and improve the rest of what used to be the HemisFair World's Fair grounds.

67 Case Study



Top: Lumascape's in-grade LEDs line the winding benches that lead visitors to the vine-covered pergola. **Middle:** Oscar Alvarado's playful mosaics adorn the splash pad water fountain by Vortex Aquatic Structures. **Bottom:** Gustafson Guthrie Nichol's watercolor plan details the centrally located pergola that connects active and passive zones together.



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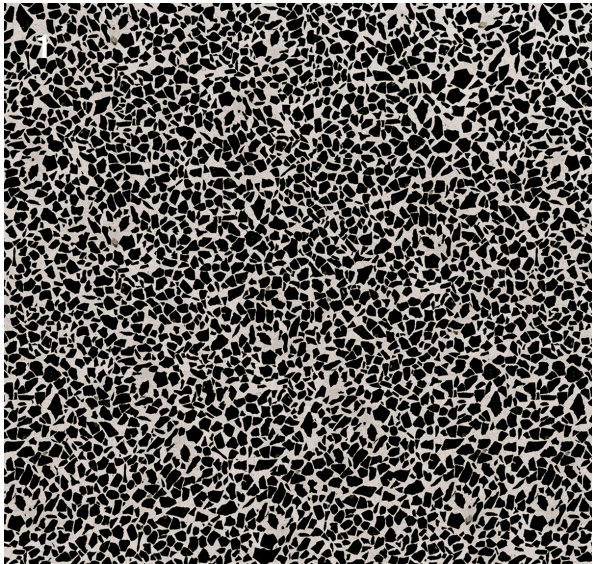
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68 Decking & Pavers



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Pave the Way

Perfect for high-traffic areas, these outdoor flooring solutions have the wherewithal to last through the hottest summers and the coldest winters. **Gabrielle Golenda**

1 Pavimento Artistic Tile

While terrazzo is typically poured in place, these large-format porcelain tiles can be assembled in a jiffy on-site. Because they're commercial grade, the tiles are low maintenance and require no shining or waxing. Que bello! artistictile.com

2 Soke Dekton by Cosentino

This synthetic composite flooring has no cracks or imperfections, making it perfect for high traffic areas and extreme weather. Emulating the industrial look and cool touch of concrete, Soke has a matte finish distinguished by marble veining. dekton.com

3 Ipê Wood Tile Bison Innovative Products

Ipê—also known as Brazilian Walnut—is so dense it doesn't float in water. Known for durability and resistance to fire, the wooden planks, sourced from Central and South America and manufactured in Denver, make long-lasting decks and boardwalks. bisonip.com

4 Monolithic Membrane MM6125 American Hydrotech, Inc.

Waterproof parking decks, planters, and roof areas alike with this extra thick thermoplastic fabric. Because it is more than three times thicker than typical waterproofing barriers, it can also hold three times the amount of water. hydrotechusa.com

5 U-CARA Unilock

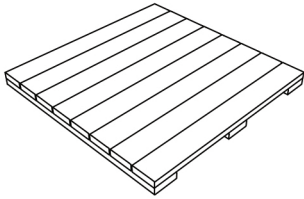
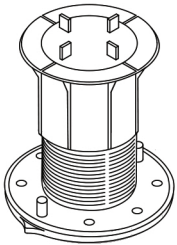
Create dynamic brick walls and siding with this system. The patented design allows for various layout and color combinations to be accurately assembled on the tracks located on the back panel of bricks. unilock.com

6 Bera & Beren Walker Zanger

Bera & Beren porcelain tiles emulate the look and feel of fine-grain Portuguese and Spanish limestone, but unlike the naturally occurring stone, these tiles are made for high-traffic areas. They are available in smooth and textured finishes in a range of sizes and a rainbow of mineral-inspired colors. walkerzanger.com



project: Partners Healthcare Administrative Campus (Boston, MA) | architect: Gensler | landscape architect: OJB Landscape Architecture | photographer: Kyle J Caldwell



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Hunters Point South Waterfront Park, Long Island City, New York
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Light Guards

Take in new outdoor lighting released this year at the NAHB International Builders' Show, Chicago's Lightfair International, and the Expo at the AIA National Convention. Outfitted with new technologies and design features, the following fixtures consider both safety and ambience in their designs. **Gabrielle Golenda**

1 O
Artemide

Rendered in the shape of the letter O, this fixture was designed to reconnect with the surrounding landscape and reduce its ecological footprint in public spaces. Available as both suspension and ground luminaires, the ring is illuminated only when triggered by sensors or preset to turn on. artemide.com

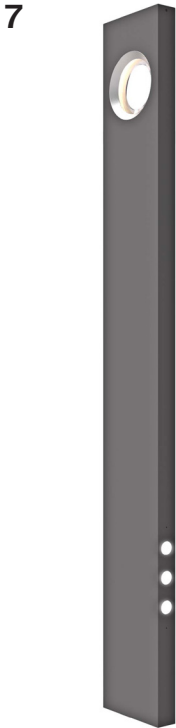
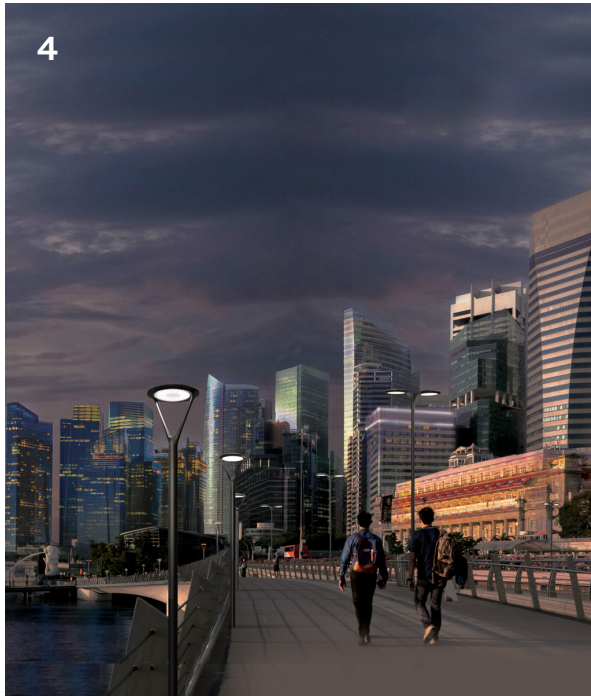
2 Homann Park
Louis Poulsen

Glow rings on the top and bottom of this street lamp cast dynamic upward and downward illumination. The fixture is equipped with wireless connectivity that allows control of the light settings and provides WiFi for the surrounding area. louispoulsen.com

3 Prisma
Sonneman

These sconces filter light through geometric angled cuts. The fixtures are available as tall and narrow or short and wide profiles in three finishes: white, gray, and bronze. sonnemanawayofflight.com

71 Lighting



4 Ouro Exterior Luminaire Kim/Hubbell Lighting

This fixture creates scalable lighting that can be mounted in two configurations. This allows it to illuminate low-lying areas like walkways, or conversely, to light parkways and roads from higher vantage points. hubbell.com

5 Exelia LED SELUX

Providing ambience and safety, Exelia LED is designed to illuminate pedestrian walkways and other low-lying areas with four light distribution patterns. The die-cast and extruded aluminum column is coated in a Tiger Drylac-certified polyester powder-coat finish, making it resistant to impact and year-round weather patterns. selux.us

6 Scoop Bollard WAC Lighting

Illuminate public spaces and commercial areas with this charming bollard that provides up to 60,000 hours of safety lighting. It is offered in both warm and cool white LEDs with a black or bronze finish. waclighting.com

7 Portal Illuminating Column HessAmerica

Enveloped in an aluminum shell that shows no visible welds, an LED light diffuses from a “portal” opening. Lighting is evenly distributed upward and downward through a lens covering the aperture. The unit is offered in textured dark gray, graphite gray, or matte silver gray metallic finishes. hessamerica.com

8 Skaal Les Jardins Solar Lighting

Portable and rechargeable, this teak lamp can refill outside in four to eight hours of sunlight, or indoors in four hours via a USB connection. It is adjustable in a range of 100 to 400 lumens for custom lighting schemes. lesjardins.solar

9 Glowline-Inground The Light Lab

This ground luminary offers the promise of unlimited lighting. Assembled using end-to-end positioning, this fixture’s low-profile linear acrylic LEDs can be installed recessed or flush in endless configurations: as lining pathways, snaking up stairways, or articulating the curve of a sinuous facade. thelightlab.com

Lighting

- Artemide
artemide.com
- BEGA
bega-us.com
- Kim/Hubbell Lighting
hubbell.com
- LED Linear
ledlinearusa.com
- Legrand
legrand.us
- Les Jardins Solar Lighting
lesjardins.solar
- The Light Lab
thelightlab.com
- Louis Poulsen
louispoulsen.com
- Lumascap
lumascap.com
- Sentry Electric
sentrylighting.com
- Sonneman
sonnemanawayoflight.com
- SELUX
selux.us
- WAC Lighting
wacighting.com

Furniture

- BuzziSpace
buzzi.space
- Corocord
corocord.com
- Dedon
dedon.de
- Elkay
elkay.com
- Extremis
extremis.com
- Fermob
fermob.com
- Fernando Mastrangelo
fernandomastrangelo.com
- Flycycle
flycycle.co
- Forms + Surfaces
forms-surfaces.com
- Kettal
kettal.com
- Kornegay Design
kornegaydesign.com
- Landscape Forms
landscapeforms.com
- Landscape Structures
playlsi.com
- Maglin Site Furniture
maglin.com

Quickcrete Products Corp
951-737-6240

Renson
renson-outdoor.com

Shift
shiftmakes.com

Soucy Aquatik
soucyaquatik.com

SP01
sp01design.com

UAP SUPPLY
uapcompany.com

Victor Stanley
victorstanley.com

Vortex Aquatic Structures
vortex-intl.com

Pavers

- Artistic Tile
artistictile.com
- Bison Innovative Products
bisonip.com
- Dekton
dekton.com
- Hanover Architectural Products
hanoverpavers.com
- American Hydrotech, Inc.
hydrotechusa.com
- Pavestone
pavestone.com

Porcelanosa
porcelanosa-usa.com

Tectura Designs
tecturadesigns.com

Unilock
unilock.com

Walker Zanger
walkerzanger.com

Firms

- Bohlin Cywinski Jackson
bcj.com
- BuroHappold Engineering
burohappold.com
- C.C. Sullivan
ccsullivan.com
- Dattner Architects
dattner.com
- FXcollaborative
fxcollaborative.com
- James Corner Field Operations
fieldoperations.net
- MIG
migcom.com
- SWA Group
swagroup.com
- Weiss/Manfredi
weissmanfredi.com

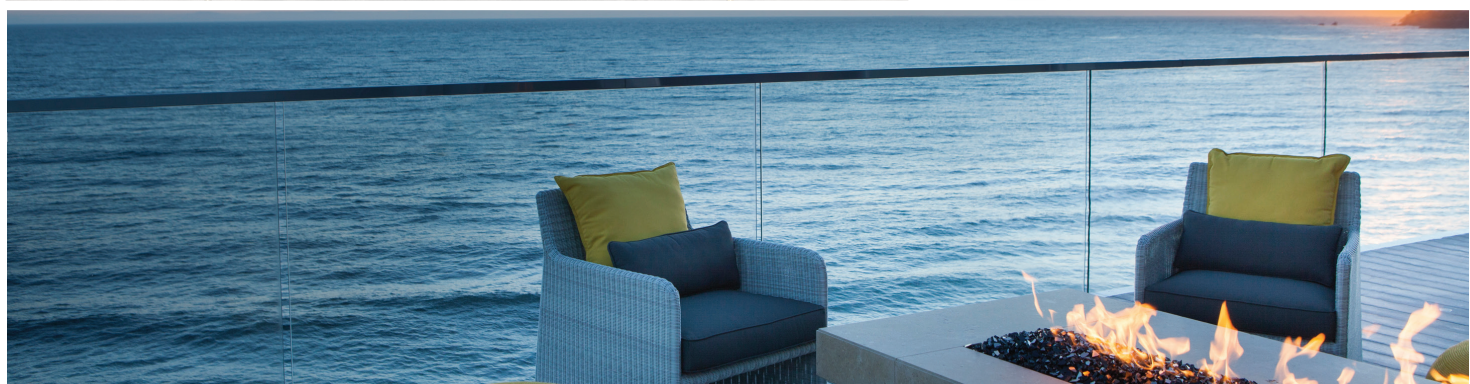


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76 Calendar

East

- Sep. 12 through Nov. 17

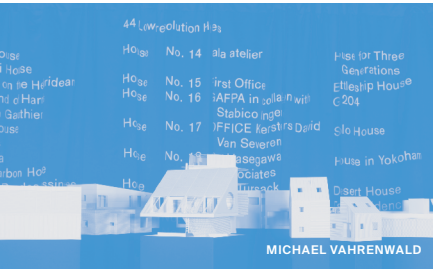
The Landscape Architecture of Lawrence Halprin
Boston Architectural College
320 Newbury St.
Boston
tclf.org
- Sep. 27 through Dec. 15

Model Projections
Arthur Ross Architecture Gallery
1172 Amsterdam Ave.
arch.columbia.edu
- Oct. 8 through Dec. 20

Drawing: Laurie Olin
Harvey & Irwin Kroiz Gallery
220 South 34th Street
Philadelphia
design.upenn.edu
- Oct. 12 through Nov. 11

Erica Stoller Unseen Scenery
A.I.R. Gallery
155 Plymouth St.
Brooklyn, NY
airgallery.org
- Oct. 15 through Oct. 21

Jorge Otero-Palios Répétiteur
New York City Center
130 West 56th St.
oteropalios.com



44 Low-Resolution Houses

North Gallery
Princeton University School of Architecture
Princeton, NJ

Through November 9

44 Low-Resolution Houses, curated by Michael Meredith, the principal of MOS and an associate professor at Princeton, brings together 44 different architecture studios that each contributed a unique model of a “low-resolution” home. These “low-resolution” models reduce homes to the elements that can be found on otherwise vastly different structures, such as pitched roofs and typical massings, with some of the models further pared down to simple geometric shapes. All of the houses were removed from any context and oriented north to enable an objective comparison of the models for the viewer to determine what exactly makes a house a house. As part of the prompt, the teams also contributed a construction element, material, or product that would best represent their homes at full scale.

- Nov. 7 5:15 p.m.

Dorte Mandrup Dorte Mandrup: Conditions
Abby and Howard Millstein Auditorium, Cornell University
943 University Ave.
Ithaca, NY
aap.cornell.edu
- Nov. 8 6:30 p.m.

Helen Leung and Elizabeth Timme LA-Más
Wood Auditorium, Columbia GSAPP
1172 Amsterdam Ave.
New York
arch.columbia.edu
- Nov. 8 7:00 p.m.

Chris E. Vargas Imperfect Models: Memory, Monuments, and Memorialization
New Museum
235 Bowery
New York
newmuseum.org



Close to the Edge: The Birth of Hip-Hop Architecture

Center for Architecture
536 La Guardia Place
New York

Through January 12, 2019

Hip-hop’s impact on cities over the past 50 years is unmistakable, launching from the Bronx to build a new culture out of disinvestment and disenfranchisement. An exhibit at the Center for Architecture showcases the work of 21 practitioners, professors, and students who have merged hip-hop culture with architecture and design to create bold spaces for living, working, and inspiring. The show is designed and curated by Sekou Cooke, an assistant professor at Syracuse University’s School of Architecture. Displayed atop repurposed shipping containers, colorful and imaginative images, drawings, and models chronicle the start of this movement from 1992 through today, alongside graffiti by artist David CHINO Villorente.

West

- Oct. 18 through Oct. 21

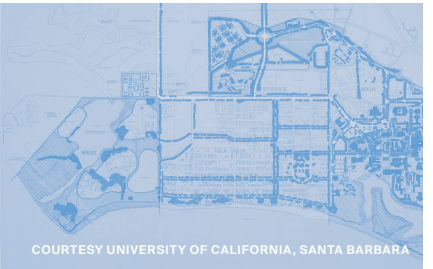
WestEdge Design Fair
The Barker Hangar
3021 Airport Ave.
Santa Monica, CA
westedgedesignfair.com
- Oct. 30 6:00 p.m.

Design Awards 2018
AIA Los Angeles
The Egyptian Theatre
6712 Hollywood Blvd.
Los Angeles
aialosangeles.org
- Nov. 6 6:30 p.m.

Susan Foster, Jennifer Jay, et al. 10 Questions: What is a Body?
The UCLA School of the Arts and Architecture
120 Westwood Plz.
Los Angeles
arts.ucla.edu
- Nov. 7 6:30 p.m.

Neeraj Bhatia Territory and Form
University of California, Berkeley
112 Wurster Hall
Berkeley, CA
ced.berkeley.edu
- Nov. 7 and Nov. 8

Women in Design + Construction
The Westin Mission Hills
71333 Dinah Shore Dr.
Rancho Mirage, CA
www.aiasf.org



UCSB Campus Architecture: Design and Social Change

Art, Design & Architecture Museum
University of California, Santa Barbara
Santa Barbara, California
805-893-2951

Through December 2

The exhibition uses archival photography and historical ephemera from the museum’s Architecture and Design collection to track wider societal changes through the planning and design that took place at the university over the course of the 20th century, notably its major expansions during the 1920s, ’40s, and ’60s. The exhibition focuses on these transformative periods and the iconic works of architecture that resulted, including the Student Health Center by Killingsworth, Brady & Associates from 1967, the Faculty Club by Moore and Turnbull from 1969, Kohn Hall by Michael Graves from 1994, and the Bren School of Environmental Science by ZGF from 2002.

- Nov. 10 5:30 p.m.

Rebecca Webb Four Ecologies Panel Discussion
Woodbury University School of Architecture, San Diego Campus
2212 Main St.
San Diego
woodbury.edu
- Nov. 14 7:00 p.m.

Inderpaul Johar Democratizing the City
SCI-Arc
960 East 3rd St.
Los Angeles
sciarc.edu
- Nov. 15 through Nov. 17

LA CoMotion 2018
Los Angeles Art District
Colyton St.
Los Angeles
lacomotion.com
- Dec. 22

The Sea Ranch: Architecture, Environment, and Idealism
San Francisco Museum of Modern Art
151 3rd St.
San Francisco
sfmoma.org



Calder: Nonspace

Hauser & Wirth
901 East 3rd Street
Los Angeles
213-943-1620

October 27–January 6, 2019

A whole lot of Alexander Calder’s works are coming to Hauser & Wirth in Los Angeles. This fall, the gallery will host *Calder: Nonspace*, a two-part exhibition of Calder’s abstract sculptures that will mark the first solo show for the artist in L.A. since 2013. It will feature five of Calder’s large, mostly monochromatic outdoor mobiles installed in the Hauser & Wirth courtyard. A collection of Calder’s smaller mobiles, stabiles, and standing mobiles will be displayed inside one of the gallery spaces. New York City-based designer Stephanie Goto, who crafted the Alexander Calder Foundation’s Project Space in New York, has designed the gallery interiors for the exhibition.

77 Calendar

Southeast

- Oct. 18
7:00 p.m.
[Lecture](#)

Architecture That Heals:
Michael Murphy, Executive Director of MASS Design Group
Museum of Design Atlanta
Woodruff Arts Center
1280 Peachtree St. NW
Atlanta
[museumofdesign.org](#)
- Oct. 20
through
Oct. 21
[Tours](#)

Open House Atlanta
Various sites
Atlanta
[ohatl.org](#)
- Oct. 31
6:30 p.m.
[Lecture](#)

Technoglass Lecture Series:
Lyndon Neri
University of Miami SoA
Glasgow Hall, Jorge Perez
Architecture Center
1215 Dickenson Dr.
Coral Gables, FL
[arc.miami.edu](#)
- Nov. 5
6:00 p.m.
[Lecture](#)

Harwell Hamilton Harris Lecture Series: William Sharples
North Carolina State University
College of Design
Burns Auditorium
2221 Katherine Stinson Dr.
Raleigh, NC
[design.ncsu.edu](#)
- Dec. 4
through
Dec. 9
[Fair](#)

DesignMiami/
Meridian Avenue and 19th St.
Miami Beach
[miami2018.designmiami.com/](#)



Design for Good: Architecture for Everyone

Museum of Design Atlanta
1315 Peachtree Street NE
Atlanta

Through January 20, 2019

Design for Good: Architecture for Everyone asks people to consider buildings that have been designed for and with the people who will use them. Curated by architect and writer John Cary and based on his 2017 book, *Design for Good*, the exhibition showcases real-life stories about human-centric structures around the world. Learn about the people who interact with Sharon Davis Designs' Women's Opportunity Center in Kayonza, Rwanda, or Michael Maltzan's Star Apartments along Skid Row in Los Angeles. Exhibition visitors can write letters to women afflicted by war or conflict through Women for Women International's Sponsor a Sister program, and provide feedback to the Atlanta Beltline Partnership on its new urban trail.

Southwest

- Oct. 20
[Event](#)

AIA Houston Home Tour
Houston
[aiahouston.org](#)
- Oct. 21
through
Jan. 27,
2019
[Exhibition](#)

Günther Förg: A Fragile Beauty
Dallas Museum of Art
1717 North Harwood St.
Dallas
[dma.org](#)
- Oct. 21
through
Dec. 2
[Exhibition](#)

ArtsThrive:
Art Exhibition and Benefit
Albuquerque Museum
2000 Mountain Rd. NW
Albuquerque
[albuquerquemuseum.org](#)
- Oct. 27
6:00 p.m.
through
Jan. 20,
2019
[Exhibition](#)

Becoming John Marin:
Modernist at Work
San Antonio Museum of Art
200 West Jones Ave.
San Antonio
[samuseum.org](#)



Cult of the Machine: Precisionism and American Art

Dallas Museum of Art
1717 North Harwood Street
Dallas

Through January 6, 2019

Cult of the Machine explores America's growing fascination with the influence of mechanization on architecture and design in the first half of the 20th century. On view are a number of works by American Precisionists, including paintings by Charles Demuth and Georgia O'Keeffe as well as the photography of Edward Steichen. Across different media, artists subscribed to geometric compositions and lucid forms that built upon Cubism and Futurism. While influenced by the European avant-garde, the pieces are intimately tied to the American landscape and its subject matter.

Midwest

- Oct. 20
11:00 a.m.
[Event](#)

Tracing/Traces:
Architecture and the Archive 2018
The Art Institute of Chicago,
Ryerson and Burnham Libraries
111 South Michigan Ave.
Chicago
[mascontext.com](#)
- Oct. 26
12:00 p.m.
[Lecture](#)

Barry Bergdoll
Activating the Museum:
Reflections on Architecture in the Gallery
Washington University in
St. Louis, Kemp Auditorium
Skinker and Forsyth Blvds.
St. Louis
[samfoxschool.wustl.edu](#)
- Nov. 20
6:00 p.m.
[Lecture](#)

Jonathan Solomon
Short Cuts:
Alternative Infrastructures in Hong Kong and Chicago
Chicago Architecture Center
111 East Wacker Dr.
Chicago
[mascontext.com](#)
- Nov. 28
5:00 p.m.
[Lecture](#)

Heather Becker and Barbara Bernstein
Silver Lining:
New Deal Public Art in Illinois
Chicago Architecture Center
111 East Wacker Dr.
Chicago
[landmarks.org](#)



Ando and Le Corbusier: Masters of Architecture

Wrightwood 659
659 Wrightwood Avenue
Chicago

Through December 15

A new exhibition space in Chicago designed by Tadao Ando will be officially inaugurated with *Ando and Le Corbusier: Masters of Architecture*. The exhibition is the first to be staged following the "soft pre-opening" with Ai Weiwei's installation *Trace* in this former 1920s Lincoln Park apartment building. More than 100 Le Corbusier drawings, photographs, and models on loan from the Fondation Le Corbusier, Paris, and the Art Institute of Chicago will be displayed, along with 106 small models of his architectural works, created by students of Ando. A symposium discussing Le Corbusier will be held on November 8 and 9, with a keynote address by Kenneth Frampton.

International

- Sep. 8
through
Feb. 24,
2019
[Exhibition](#)

Videogames:
Design/Play/Disrupt
Victoria and Albert Museum
Cromwell Rd., Knightsbridge
London
[vam.ac.uk](#)
- Sep. 15
through
Dec. 2
[Exhibition](#)

ROBOT LOVE
Campina Milk Factory
Hugo van der Goeslaan
Eindhoven, the Netherlands
[robotlove.nl](#)
- Oct. 10
through
Mar. 2,
2019
[Exhibition](#)

Hans Poelzig
Hans Poelzig: Projects for Berlin
Museum for Architectural Drawing
Christinenstrasse 18a
Berlin
[tchoban-foundation.de](#)
- Nov. 4
6:00 p.m.
[Exhibition Closing](#)

Akinbode Akinbiyi, Heba Y. Amin, et al.
African Metropolis:
An Imaginary City
MAXXI: Museo Nazionale delle
Arti del XXI Secolo
Via Guido Reni
Rome
[maxxi.art](#)



Dutch Design Week

Eindhoven, the Netherlands

October 20–28

The nine-day festival bills itself as the largest design event in Northern Europe; it includes over 2,600 designers in 400 happenings stretched across the Dutch city of Eindhoven. Its focus is local, but its ambitions are global. As the organizers put it: "Dutch design is an attitude and does not by definition refer to a nationality." The theme for this year's week is "If not us, then who?" and encourages designers to take on the world's social and political challenges. That idea is taken on by this year's ambassadors, Ravi Naidoo of Design Indaba, Laurens van den Acker of Renault, and Wendy Plomp of Dutch Invertuals, who see collaboration and direct action as central to today's design professions. The festival's lineup includes workshops, lectures, and even a series of concerts aimed at building community and fostering conversation.

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Michael Webb *Two Journeys*

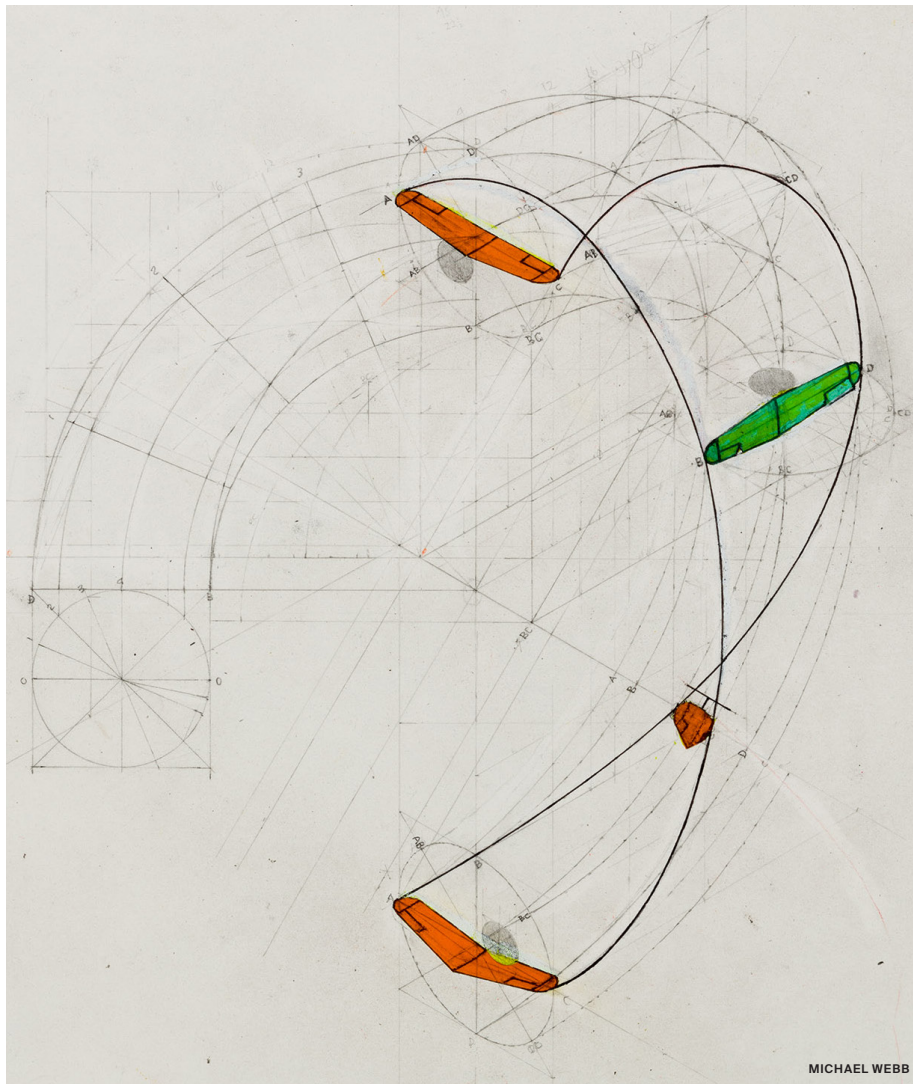
Edited by Ashley Simone
With essays by Kenneth Frampton, Michael Sorkin,
Mark Wigley, and Lebbeus Woods
Lars Mueller Publishers | \$28.46

Michael Webb is a virtuoso English architect, inventor, and artist who was a member of Archigram in London before emigrating to the United States in the late 1960s. Continuing his link with the group and his inventive investigations, he survives by teaching in architecture schools. Yet baldly stated, these facts hardly prepare one for the extraordinary document that is *Two Journeys*, his latest book.

Reading it, I have a serious suggestion: For those who have not had a chance to meet Webb or hear him speak, search online for a video of one of his lectures (there must be quite a few out there). Listen carefully, and then listen and watch it again. Then read the book carefully. His manner of speaking is slowly paced, often with the odd aside, spoken in a kind of English that those of us who remained in London after the 1960s have sullied through the influence of “Estuary English,” the result of the cosmopolitanism of London that leads one to incorporate a faintly European sentence structure, some West Indian patois, or the occasional charming Italian bon-mot. Not Michael: His parlance and manner is as charming and reassuring as the surviving BBC radio program *Gardeners' Question Time*, which he still probably remembers. He speaks with a trace of wistfulness, useful hints, and a whiff of friendly irony—often with quite a laugh, but behind that lies a rapierlike thrust.

That this book has finally emerged is wonderful, and for those of us who had despaired of it ever happening, it is a precious thing. Webb's text is loaded with the same asides and nuances as the lectures themselves, accompanied by revealing pieces of characterization, such as his description of Cedric Price as, “A new suitor sporting slick-backed hair and a golden tongue”—or, “Nursing a martini whilst seated on the terrace of the Johansen house...one has the feeling that the terrace (can it really be so?) is no longer level. With the clarity of perception that a second martini brings, I realize that indeed, the plane is tipping up, at an ever increasing angle.” Thus, in the first aside he captures the humility (or frustration) of a world where architectural ideas are the victim of style and communication, and in the second, he creates a charming lead-in to the discussion of shadow effect in the sun studies of 1988.

The journeys—and there are surely more than two—take us in and out of exquisite drawings that are never really finished. Therein lies one of the agonizing challenges to observers of the work. For surely Webb can draw (and how). Long ago I once caught a glimpse of a pre-High Wycombe project, probably from his third year, in which he wielded the shaded pencil to suggest so many of Le Corbusier's mannerisms on a single piece of paper. Yet in an early drawing of the High Wycombe project made to illustrate the ferro-cement technique, he left it just three-quarters finished because (as I remember him saying), “It didn't capture the material.” On other occasions, he tack-



Immelmann Turn (Sin Palace chapter), 2008. Graphite on Arches paper, 28 x 28 cm (11.2 x 11.2 in.)

led the vexed territory of oil painting with a determination that did, eventually, produce the beatific Brunhilde's magic ring of fire, with its floating angels.

However, perfectionism has not always been accompanied by much archival concern for the state of the drawings, and tales of them being lost, damaged, blown off the roof of a car, or even forgotten are legion—and it shows in the book. In an attempt to keep the explanation of a project or train of thought going forward, the illustrations range from a fashion-plate exposure of clouds and translucent panels for his five-phase house to the succulent paintwork of Henley Regatta landscape details, along with the occasional, slightly hairy “rescued” item from an old slide collection. It would seem that the key search for perfection remains that of the idea, the pursuit of the drawing apparently being a means to the end. But in the cases of the reworked versions of the Henley project or developed versions of the house-car preoccupation, there is a search for finesse in the line, the shading, the sheer beauty of what we see. When publishing the odd item, he will negotiate hard to have the best version published—and why not?

Well, this document is there to rescue us—friends, analysts, or new converts who inevitably will pick away, trying to fathom the tantalizingly not-quite-fathomable in his work. Yet such a book can be deceptive in its wish to explain overall significance rather than merely track the artist's own priorities. This book is, of course, very concerned about “positioning” Michael Webb, and invites the late Lebbeus Woods to try and get inside Webb's mind—which Woods does, invoking such dangerous allies as Faust, Freud, and God. As a fellow explorer, Woods has some insight into the significance of memory within the process, with both Webb and Woods dreaming their way in and out of it. The book presents a straightforward and rather useful chronology from Kenneth Frampton that embeds the experience of British and American culture alongside Webb's work. Michael Sorkin and Mark Wigley are brought in, too—brilliant wordsmiths and provocateurs. But just how much “positioning” must we have? This is a tiresome tendency of books that are either too nervous just to back a masterful piece of work and let it sail, or wanting to show off just how many scholars they can pack into 200 pages.

This brings us back to the narrative of the real author once again.

The captionlike texts are revealing: disarmingly frank about motives when, for a drawing of the Leicester Square ramps, Webb explains, “A few dyeline prints were initially attached to the board. All of them faded to the mustard yellow you see here. So to complete the drawing, coloured paper of a similar hue had to be added.” As if this mattered. But of course it did matter—the yellowness being part of the experience of the drawing as well as the information it gives about the ramps. Or consider Webb's near-apology for being painstaking with a plan drawing of the drive-in house, as he notes, “I am interested in the fact that during the reversing procedure the two front wheels are not parallel, hence the energy expended in the drawing on explaining why.” This underscores a delicious piece of draughtsmanship in which precise geometric lines of direction are laid over sweet exposures of steering armatures in plan and, of course, impeccably drawn tires—all 20 of them. It could be called something like “poetic pedantry,” and in fact, it is the amalgam of invention and art.

So what is it really all about? Fifty-five or more years of exploration track over the territory of the automobile-environment, picking up on personal space devices, started by the famous Cushicle and the Henley, or the Temple Island project that examines and reexamines linear perspective projection. Out of these and back again, he has contrived scenes, séances, gadgets, vehicles, trajectories, procedures, and—rarely—buildings. In fact, only two of the projects are buildings per se, and these are the earliest of the projects. But my—what buildings. The Furniture Manufacturers' Association at High Wycombe was a “set” project at the then Regent Street Polytechnic. Its “rack and tubes” architecture was stunning, moving the architectural vocabulary miles forward. It still gives Webb creative food for thought. The Sin Centre for Leicester Square (his “thesis” work) is, by his own admission, a form of folly: taking the thrill of a car driving up and zigzagging around inside a lace-work of a building. Again he tracks back and over the mechanism. Yet again, it resembles no other piece of architecture, and thus snippets of it can be found in Gunther Domenig's Vienna Z-Bank, bits of Richard Rogers's work, and anywhere that the “high tech” conversation crops up.

So having created these total statements, Webb seems to have moved into the foreground with an ever more internalized pursuit, not as crazy or agoraphobic as Scottish artist and poet Ian Hamilton Finlay, but rather taking the day-to-day world as an amusing but irrelevant background.

Read, and he willingly invites you inside.
Peter Cook

Times of Creative Destruction: Shaping Buildings and Cities in the Late 20th Century

By Alexander Tzonis and Liane Lefaivre

Routledge | \$46.46



Drawing of the path immediately adjacent to the Propylaea at the Acropolis, by Dimitris Pikionis.

The convulsive years that followed World War II saw extraordinary changes in architecture and design. Yet for all of its exhilarating creativity, this era was also one of unprecedented devastation. Approaches to architectural theory and practice that emerged in the aftermath of the war have ranged wildly, from the corporate imperialism of Cold War-era modernism to the grassroots communitarianism of the 1960s and '70s, passing through postmodern pastiche populism on the way to today's cosmopolitan globalism. In their ambitious new book, *Times of Creative Destruction: Shaping Buildings and Cities in the Late 20th Century*, the authors, historians Alexander Tzonis and Liane Lefaivre, chart the sometimes erratic development of these seismic shifts while reassessing their own writing and thinking over the past five decades.

Tzonis and Lefaivre have written and taught, together and independently, all around the world. They have studied and collaborated with an unexpectedly wide array of architects, designers, and personalities, from Lewis Mumford, Louis Kahn, and Aldo van Eyck to 2012 Pritzker Prize winners Wang Shu and Lu Wenyu. Their many books include *The Shape of Community*, which Tzonis wrote with Serge Chermayeff in 1971, and Tzonis and Lefaivre's *Architecture in Europe since 1968: Memory and Invention*.

Yet their greatest influence may have come via their more than 400 essays and lectures, the best of which have been translated and collected here for the first time. In addition to more than two dozen essays, many reproduced as facsimiles of the original magazine and journal articles, Tzonis and Lefaivre have included contextual introductions that reappraise, with a light touch and easy good humor, the intentions and ideas behind their writings while offering revealing insights into more than 50 years of debates, battles, and false dawns.

Perhaps the most important contribution the authors have made to contemporary architectural discourse has been to grapple with the preservation and protection of local and regional cultural identities in the face of an increasingly mobile and conformist global economy. In 1981 they coauthored an essay, "The Grid and the Pathway," included herein, in which they identified critical regionalism as an approach to design and planning that promotes "...the ecological, social and intellectual singularity and diversity of regions." Later interpretations took this revived regionalism into unappealingly nationalist, chauvinist, and often racist directions, which Kenneth Frampton has described as "simpleminded attempts to revive the hypothetical forms of a lost vernacular." But in Tzonis and

Lefaivre's conception, the critical regionalist approach served as a valuable bridge, helping architects and designers to recover the social and political ideals of progressive modernism from the alienation and despair that characterized 1980s postmodernism.

Another crucial contribution came in the first essay that Tzonis and Lefaivre wrote together, "The Populist Movement in Architecture." Written in the early 1970s and first published in the German magazine *Bauwelt*, this essay targeted the elitist hierarchy of architectural education and professional practice while also offering an appreciation of the common, nondesigned landscape of billboards and neon signs, as documented by Reyner Banham and another coauthoring couple, Robert Venturi and Denise Scott Brown. Lefaivre later revisited the topic for her 1990 essay "Dirty Realism," published in the popular British magazine *Granta*, in which she vividly describes late 1980s buildings and projects by the likes of Rem Koolhaas, Nigel Coates, Jean Nouvel, Bernard Tschumi, and Zaha Hadid.

A 1978 essay, "The Narcissistic Phase in Architecture," anticipates the phenomenon of "starchitecture," combining architectural history and psychoanalysis to encourage designers to resist retreating into "a make-believe world where the architect still reigns supreme," and instead to work to

master "the complex unfolding in time of the real relations between built form and social formation."

Deeply humanist in outlook, Tzonis and Lefaivre frequently delve into art and literature to support their unabashedly utopian worldview. In the jointly written 1992 essay "Planning and Tomatoes," originally published in the Italian journal *Casabella*, they channel the words and spirit of Allen Ginsberg's mid-1950s poem, "A Supermarket in California," to bemoan the rise of consumerism and the loss of community at a time when property developers seemed "to have assumed the initiation and control of the construction of cities and urban projects."

Yet despite all evidence to the contrary, *Times of Creative Destruction* is full of optimism and enthusiasm. As the authors write in the introduction to this thought-provoking and inspiring collection, "History and criticism can help find ways to arrest the blind process of creative self-destruction carried out by architects, developers, and clients, by bringing some critical planning into our future times." **Jamie Jensen**





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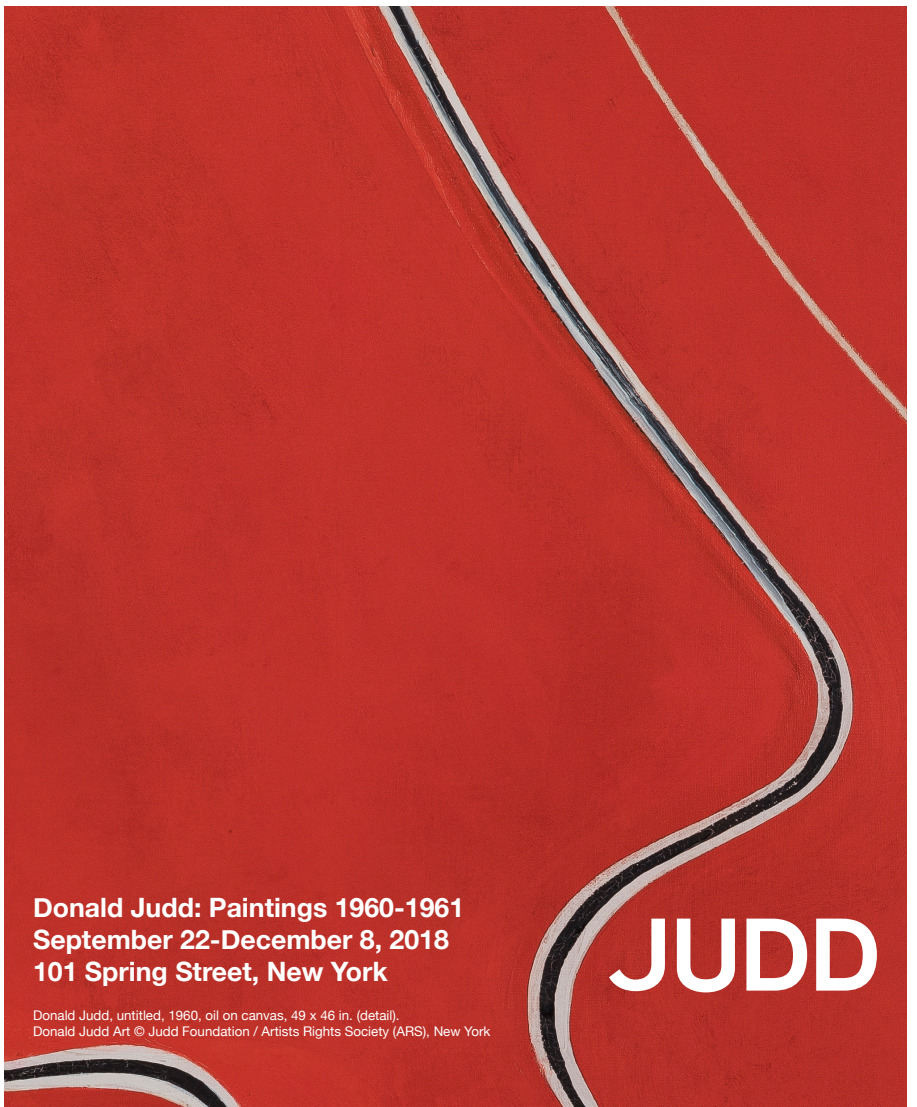
JOHN SCHIFF *Odd and Unaccountable* monotype 22" x 30"

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Brooklyn Navy Yard, New Lab,
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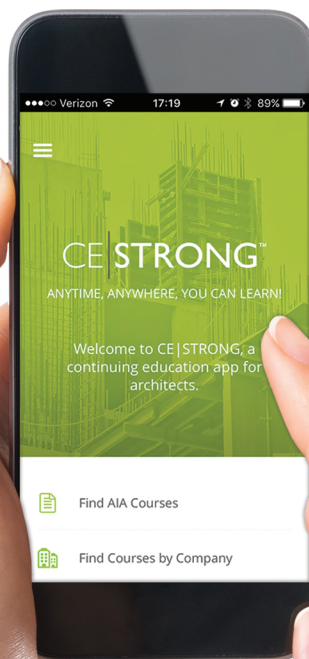


Donald Judd: Paintings 1960-1961
September 22-December 8, 2018
101 Spring Street, New York

Donald Judd, untitled, 1960, oil on canvas, 49 x 46 in. (detail).
Donald Judd Art © Judd Foundation / Artists Rights Society (ARS), New York

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SAN DIEGO: THE ARCHITECTURE OF FOUR ECOLOGIES



AN EXHIBITION HELD AT THE LA JOLLA HISTORICAL SOCIETY
SEPTEMBER 22, 2018 – JANUARY 20, 2019

This exhibition takes as its inspiration British architectural historian Reyner Banham's treatise [LOS ANGELES: THE ARCHITECTURE OF FOUR ECOLOGIES](#), a tribute to LA as a "mobile city." [SAN DIEGO: THE ARCHITECTURE OF FOUR ECOLOGIES](#) similarly pays homage to San Diego as a city of change and possibility, with a focus on the car as the current and predominant means to access and experience four of its own ecologies: Beaches, Freeways, Sub/urban and Border. [FOUR ECOLOGIES](#) is organized around these terrains, providing a gateway to engender dialogue about how we navigate and engage each environment. Works in various media—including drawing, painting, photography, installation, and video—will illuminate San Diego's evolving narrative about the relationship between the automobile, architecture, and the environment. Participating artists include: Doug Aitken, Abe King, Cy Kukenbacker, Robert Minervini, Margaret Noble, Jens Ochlich, Rene Peralta, Hector Perez, Iana Quesnell, Philipp Scholz Rittermann, Dustin Shuler, Paul Turounet, UCSD Design Lab/ Colleen Emmenegger, Gareth Walsh, and Michael Webb.

CURATED BY REBECCA WEBB

Funding for this exhibition generously provided by IS Architecture, Island Architects, ArtWorks San Diego, Weston Anson, Laura Ducharme Conboy and Garth Conboy, John and Diane Kane, Eric and Judith Lasley, and Donna Medrea. Institutional support provided by the City of San Diego's Commission for Arts & Culture and by the Members of the La Jolla Historical Society.

4-PHASE HEAT DIAGRAM
Michael Webb
Color-aid papers on illustration board
2018

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Architecture and “Humanitarian Space”

Over the past decade or so, architecture has seen a wave of interest in humanitarian design. Once a marginal subfield, humanitarian architecture has come into the mainstream of the discipline through exhibitions, institutions, and practices: the 2016 Venice Biennale curated by Alejandro Aravena; MoMA's *Small Scale Big Change, Uneven Growth* (2016–2017) and *Insecurities* (2010–2011) shows; Cooper Hewitt's series *Design for the Other 90%*; organizations like Architecture for Humanity (AfH) and Architecture Sans Frontières (Architecture Without Borders); prominent architects like Aravena, Frances Kéré, and Shigeru Ban, and younger practices like MASS Design Group and Rural Urban Framework.

While this turn toward a newfound sense of altruistic purpose was perhaps a needed corrective, arriving just as the myth of the “starchitect” was imploding with the 2008 financial crash, the apparent benevolence of humanitarian architecture belies a far more complicated set of ethical dilemmas. Despite the suggestion by Cameron Sinclair, the founding director of Architecture for Humanity, that he had “six billion clients” compared with the very few who could afford a certain Pritzker Prize winner, architecture in the name of a universal humanity obscures the fact that the powers that made a group like AfH's work possible represent particular alignments of interests and actors. These actors—international NGOs, national governments offering development aid, private foundations and philanthropies, corporate social responsibility programs, and supranational entities like the United Nations (UN), the World Health Organization, and the World Bank—are certainly not the “humanity” invoked by Sinclair, but rather comprise a heterogeneous complex of international organizations, infrastructure, laws, technologies, industries, and weaponry. Humanitarian architecture participates in a series of entanglements that take cover under the name of humanity, and the humanitarian project is enlisted, often knowingly, in the interests of national or international security and economic globalization. Rather than pursuing a righteous moral position self-evidently aligned with “the good,” architectural practices that work in the context of disaster relief operations or refugee crises could make evident the complexity of their ethical commitments.

One way for architects to do so is to consider the spatiality of aid operations. Rony Brauman, the former president of Médecins Sans Frontières (Doctors Without Borders), introduced a key term into the lexicon of aid work, the concept of “humanitarian space,” an operational environment in which humanitarian organizations are free to deliver aid without the interference of political forces. Crucial to Brauman's definition is the political independence and neutrality, at least in theory, of the institutions, technologies, and actors that participate in relief efforts. The concept of humanitarian space thus implies the separation of a moral imperative from the narrow interests of politics, one oriented toward the preservation of human life and the lessening of suffering.

While Brauman understands humanitarian space as a neutral sphere, architects are perhaps better prepared to recognize the politics at work in the repertoire of spa-



In Port-au-Prince, Haiti, people stand in front of an armored personnel carrier (APC) deployed in the UN-MINUSTAH peacekeeping mission. This APC has been surrounded by barbed wire and placed on wheel chocks, converting it, at least temporarily, from a vehicle to a quasi-architectural technology—a mobile tower.

tial and architectural forms through which this abstract space becomes instantiated, localized, and concretized in specific cities following a disaster or conflict. Unlike the abstract “space” of humanitarian space, these particular physical spaces suggest the outlines of the political and economic interests at work in humanitarian contexts. The buildings, walls, checkpoints, and infrastructures that organize these spaces give weight, form, and durability to Brauman's concept of humanitarian space. The spatial devices of humanitarian aid, such as tent camps, peacekeeping bases, water and sanitation systems, as well as more complicated derivatives like export processing zones, are repeated in similar physical forms at sites across the globe, but in each context nonetheless produce a different configuration of the surrounding space. Architects are perhaps uncommonly attuned to the ways in which these spatial-architectural forms act as a kind of short-circuit between the universalizing claims of the humanitarian project and the particularities of the sites that are the staging grounds of humanitarian operations.

Sites of humanitarian operations are organized by a repertoire of architectural techniques of separation and incorporation,

dividing the spaces of relief operations from civic life while simultaneously negotiating adjacencies and channels of circulation between the city and humanitarian spaces. Walls separate the normal order of a city from a tent camp, slum, export processing zone, or embassy complex, while the gates and checkpoints of these places regulate the movement of people and supplies across their boundaries. The temporary shelters provided by humanitarian organizations offer relief from homelessness and space for daily routines, but also indefinitely defer the resettlement of displaced populations.

In simultaneously separating and incorporating, humanitarian spatial devices participate in what the anthropologist Didier Fassin paradoxically terms “humanitarian government.” Humanitarian government, in Fassin's conception, works not only across national borders, but also on the very boundaries between state and non-state formations and between universal moral imperatives and particular political conflicts. The result is a form of international humanitarian order that is sustained through the coordinated activities of NGOs with national and local governments, supranational organizations like the UN, military operations, and multinational corporations.

The recent resurgence of nativist politics in the U.S. and Europe represents a significant challenge to the future of this humanitarian order, or at least proves that the spatial devices it employs in the name of humanity can easily be turned toward violently nationalist ends. But this has always been the case: The spatial form of the refugee camp of course has its origins in military operations, as do the bases of peacekeeping missions. Many manufacturers of relief aid supplies are offshoots of defense contractors. The most sophisticated spatial practices for managing displaced populations can be found in ethno-nationalist states. The threat of the withdrawal of America and European states from the liberal international order, including its humanitarian mandate, is likely only to exacerbate humanitarian crises, as seen in the past several years in Europe's response to migration from Syria and North Africa, and most recently on the U.S.-Mexico border.

Faced with the violence of the nation-state, architectural practice in humanitarian contexts could rethink the spaces of refugee camps and settlements as representing the possibility of a non-state politics. Humanitarianism claims a moral purpose, in that it acts not in the interests of any parties, but for the good of humanity itself. In this sense, humanitarianism is sometimes seen as opposed to or transcending political life. But humanitarian operations and their effects on cities are perhaps opposed not to the political, but to the state; or, more precisely, to the spatial ordering of state territory through the institutions of private land ownership and national boundaries. Humanitarian spaces point toward new spatial and political formations: governance structures, property laws, and models of land tenure that respect the complex forms of ownership seen in refugee camps and other communities where no land titles exist, or where land has never been formally divided into parcels, or where a legal distinction between public and private space is not specified. The refugee camp is therefore not outside the realm of politics, but rather points toward a political community beyond the nation-state, and beyond property and territory, the spatial extensions of the state.

Seen in this light, humanitarian spaces, like camps and settlements, might not be outside the polis; rather they are emerging sites of non-state politics. The architecture of these humanitarian spaces would be designed not for a universal humanity reduced to its basic needs, but for the humans of a political life still to come. **Benedict Clouette and Marlis Wise are the authors of *Forms of Aid: Architectures of Humanitarian Space*.**



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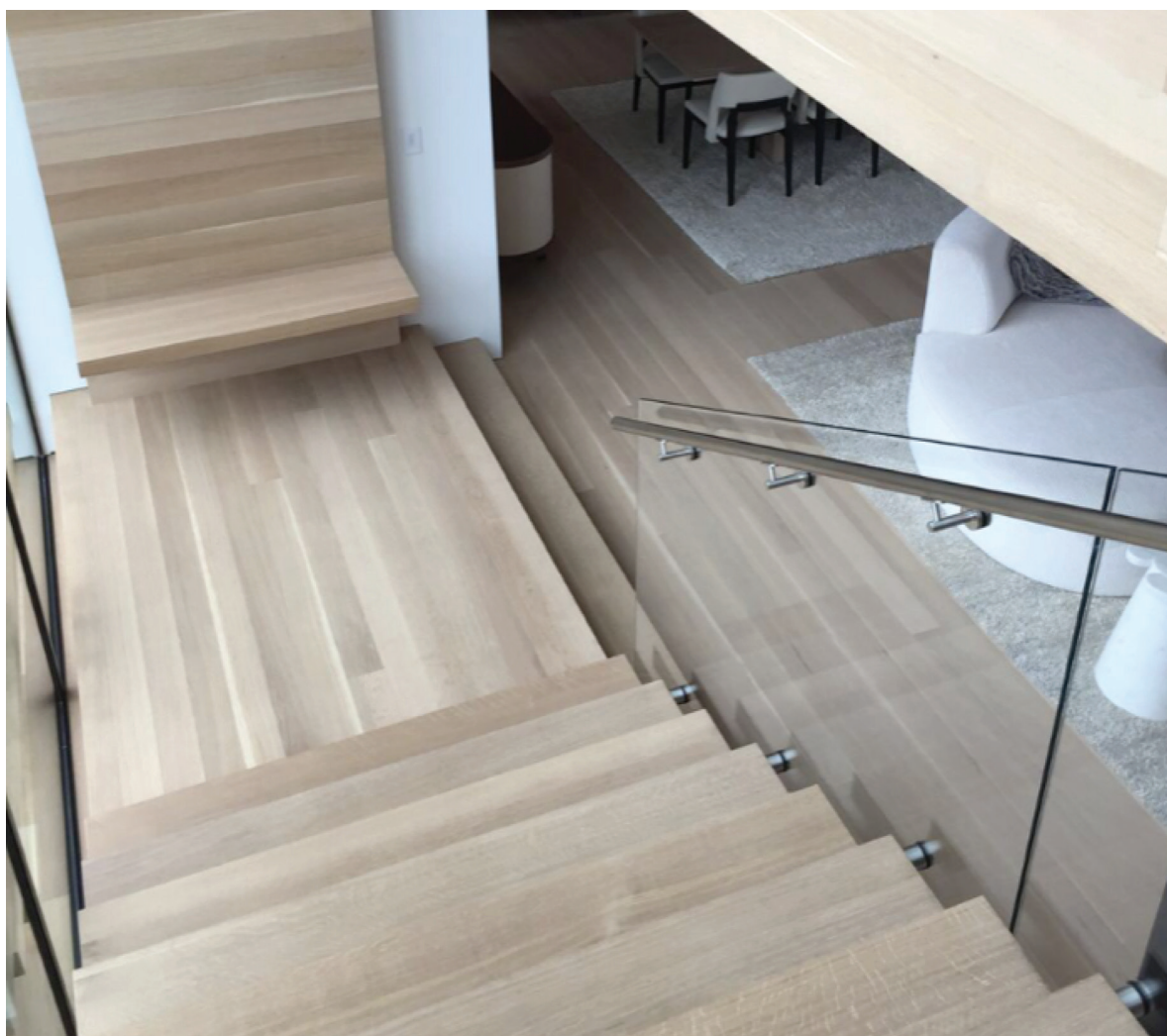


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