

The Architect's Newspaper

October/November 2019

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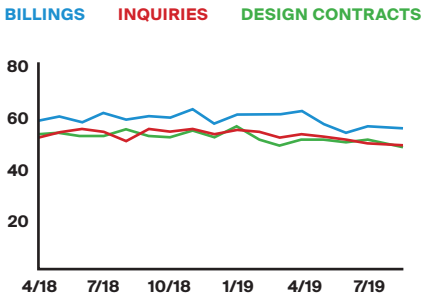
In a BIG Country

Bjarke Ingels's long-awaited power plant-cum-ski park opens in Copenhagen. See page 12.



No Money, More Problems

Architecture Billings Index dipped to record lows in August.



Looks like demand for nonresidential construction in the United States has dipped yet again. Per the AIA's monthly Architecture Billings Index (ABI), the demand for design services on commercial/industrial and mixed practice projects fell from a score of 50.1 in July to 47.2 in August, reaching its lowest **continued on page 12**

In Case You Missed It

What happened on the internet? Your monthly briefing is on page 4.



Change at the CCA

Canadian Centre for Architecture director Mirko Zardini steps down. See page 10.



Viva Aventura!

A svelte new Apple store designed by Foster + Partners opened in Florida. See page 6.



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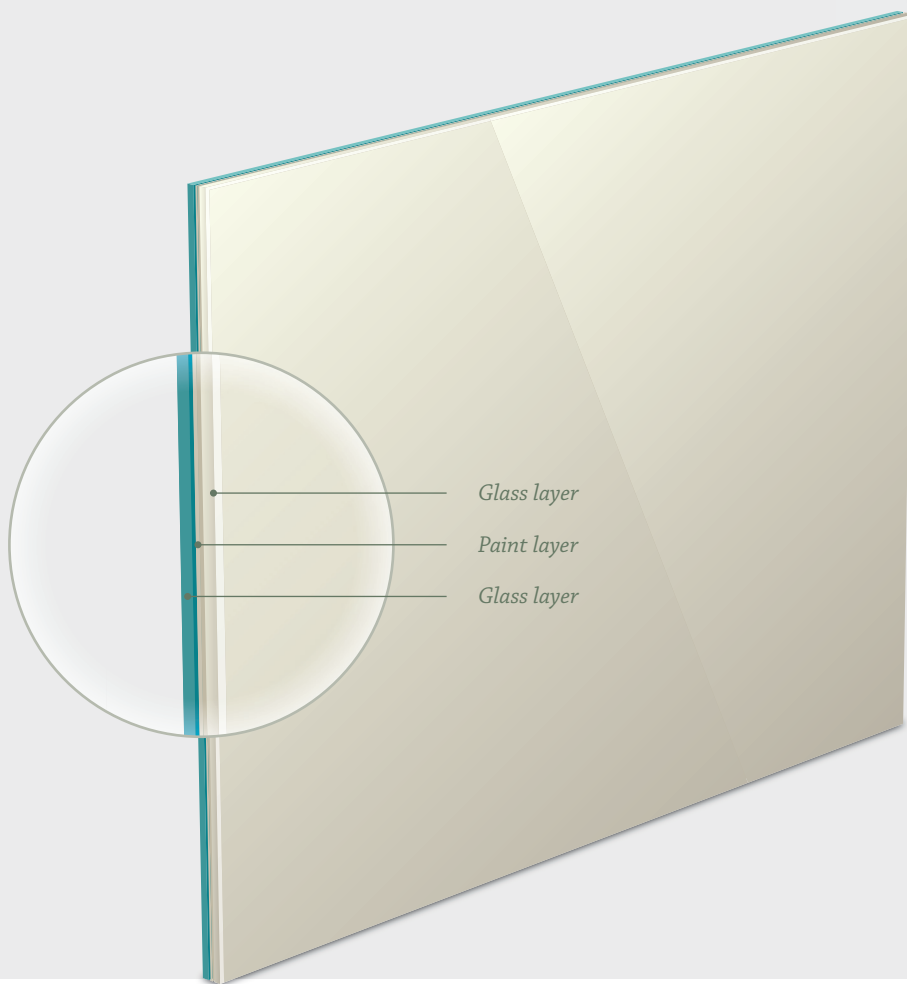
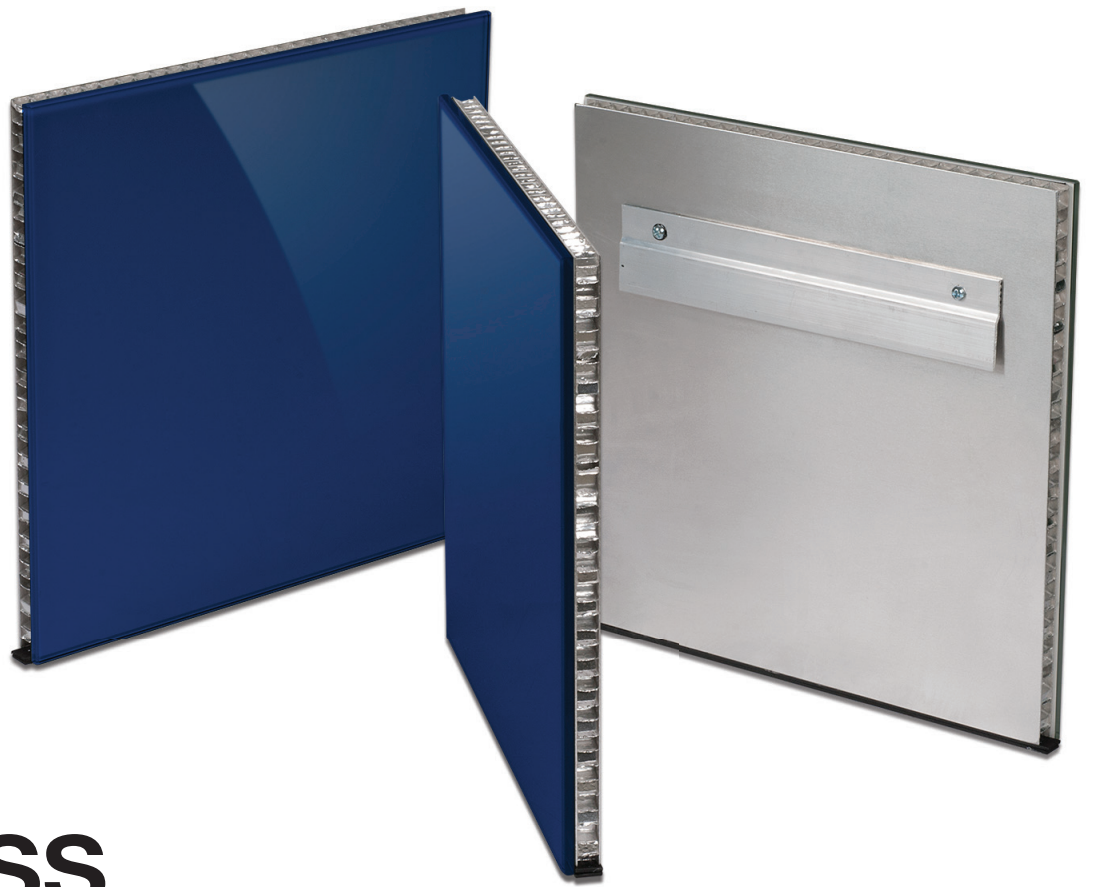
Outdoor Products

See page 28.

COURTESY LUCEPLAN

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PINCAB 

Here's to Paid Competitions!

A contest to design a new space in Syracuse inspires optimism.

Last week, as *AN*'s executive director, I participated in a juried competition for a renovation of the cafe at the Everson Museum of Art in Syracuse, New York. Dallas-based ceramic artist and collector Louise Rosenfield has donated a 3,000-piece functional ceramics collection to the museum, which will be integrated into the cafe's food and beverage programming.

It was a unique design prompt, and it deserved a comparably special design to complement it. In a collaboration between the Everson Museum and the School of Architecture at Syracuse University, Dean Michael Speaks and Assistant Professor Kyle Miller organized the competition, which brought together four finalists and seven jurors to decide who would take on the cafe design. The jury consisted of Everson Museum director and CEO Elizabeth Dunbar and Everson Museum curator of ceramics Garth Johnson along with Sean Anderson (MoMA), Aric Chen (Design Miami), Jing Liu (SO—IL), Matt Shaw (*The Architect's Newspaper*), and Oana Stănescu (Harvard GSD).

The four presenters were FreelandBuck (David Freeland and Brennan Buck, Los Angeles/New York), MILLIONS (Zeina Koreitem and John May, Los Angeles), NATURAL-BUILD (Yanfei Shui and Yichi Su, Shanghai) and Norman Kelley (Thomas Kelley and Carrie Norman, Chicago/New Orleans).

The competition brought to light a host of serious issues and questions about architecture today.

First, the format is a throwback to a time when competitions were a way for architects to get high-profile commissions and build their practices through proposals and thought experiments. Some of the world's greatest structures were realized through competitions, including London's Palace of Westminster (1836), the Sydney Opera House (1956), and Paris's Centre Pompidou (1971).

Competitions have also served as fertile grounds for the development of intellectual projects, as second-place proposals have become as important historically as the winners. OMA's Parc de la Villete (1982) and Reiser + Umemoto's Yokohama Port Terminal (1995) are both important mark-

ers in the firms' legacies, while the Chicago Tribune Tower competition has echoed through time, first as an actual building competition (1922), then as the basis for Stanley Tigerman's book *Late Entries to the Chicago Tribune Tower Competition* (1980), and then in Johnston Marklee's *Vertical City* (2017) as part of the Chicago Architecture Biennial.

Despite their significance and success at delivering world-class projects, competitions have come under fire in recent years as exploitative, using architects as sources for ideas while not compensating them for their time and effort. However, a paid, invited competition is much different than an open call where labor goes uncompensated.

The competition model helps clients mitigate risk by giving them the opportunity to move beyond obvious choices and take a chance on a younger practice that might not immediately seem capable to the untrained eye. In the Everson competition, the jury directed the clients toward a more ambitious proposal that might have seemed less desirable to a client at first.

Competitions not only allow institutions to take risks on progressive architecture, but they also save them money. Rather than pay top dollar for large corporate firms or high-profile established designers who have already proven themselves over multiple projects, an institution can find a cheaper firm that would not be affordable in ten years. This kind of knowledge only comes from a panel of experts. It is a win-win for everyone involved, and, at the Syracuse competition, it was clear that both the jury and the museum were satisfied with the result.

These competitions might cost money up front, but the results they deliver for the client will offer savings in the long run by using a less-established—yet talented—team that is not charging corporate rates or top dollar design fees. And they are an important way to create opportunity for young designers and foster the contributions they make to architectural history. Here's to more paid competitions!

Matt Shaw

Correction



The article about Allied Works' design for the renovation of the Portland Timbers stadium in our July/August 2019 issue ("Soccer City, USA") included a photo on page 17

showing the stadium before the renovation, not after, as the caption implied. A photo of the stadium post-renovation is shown above.

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4 In Case You Missed It...

We corralled the top architecture and design stories buzzing about the internet this month.

Bjarke Ingels Group’s twisting exhibition space opens in Norway

The Bjarke Ingels Group–designed art gallery for the Kistefos Museum dubbed The Twist has opened in Jevnaker, Norway. The building bridges the Randselva River in northern Europe’s largest sculpture park. The 10,700-square-foot building gradually transitions from a vertically oriented portion on the south bank to a horizontal passage.



Snøhetta unveils new master plan for Ford research campus in Dearborn

Ford Motor Company released initial renderings for a major remodel and upgrade of its research facilities in Dearborn, Michigan. Over the last two years, Snøhetta has been working with the automotive giant to develop a new master plan for its 350-acre site, the longtime home of Ford’s Research & Engineering (R&E) Center.

Burglars steal Maurizio Cattelan’s golden *America* toilet

In a pastoral part of central England known for its stately homes, burglars made off with a valuable, if fairly unusual, piece of art. The theft took place around 4:50 a.m. at Blenheim Palace, a monumental country house in Oxfordshire. The loot? *America*, a 2016 sculpture of a fully functional toilet crafted in 18-karat gold by the Italian artist Maurizio Cattelan.

Olafur Eliasson unveils larger-than-life spheres in San Francisco

Olafur Eliasson’s latest installation, *Seeing Spheres*, is the Danish-Icelandic artist’s first permanent public piece on the West Coast. All of the five ultra-polished steel balls stand over 15 feet tall, and they now populate the corner of San Francisco’s bayside basketball arena, the Chase Center.

Kanye West’s dome-shaped housing prototypes were demolished

Kanye West’s unconventional affordable housing project has faced the wrecking ball, as most of the *Star Wars*–reminiscent structures were torn down. *TMZ* reported that three of the four dome-shaped prototypes, located on the 300-acre wooded plot that Kanye West and Kim Kardashian West call home in Calabasas, California, were fully demolished.

SOM unveils a new look for Kansas City’s \$1.5 billion airport terminal

It’s been a long road for Kansas City’s plan to upgrade its outdated international airport, but the process is moving along. Edgemoor and SOM’s plans have been finalized and the design is a bit flatter than originally proposed, with a smooth, broad roof punctured by skylights over the two-story check-in area.

Gensler will lead the project team for Walmart’s new headquarters

Gensler will lead the project team for the new Walmart headquarters in Arkansas. The 350-acre campus will be located between Central Avenue and Highway 102 in Bentonville, Arkansas; it is expected to support 14,000 to 17,000 employees, and it will offer expanded cafeteria spaces, fitness spaces, a childcare facility, and accessible parking.

Gare du Nord expansion critics speak out over commercialization

“Indecent,” “absurd,” and “unacceptable”—architects and urban planners have denounced new plans for the Gare du Nord train station renovation in Paris. Proposed by S.N.C.F Gares & Connexions, the expansion of the largest train station in Europe by 1.2 million square feet would focus heavily on duty-free mall-like commercial development.

The Railyards in Sacramento will be America’s next big urban development

A neglected parcel of land once home to a leg of the First Transcontinental Railroad could become the U.S.’s next Hudson Yards–like mega-development. The former Union Pacific Railyards spans 244 acres just north of downtown Sacramento, California—the largest urban infill site in the country—and is currently being eyed for several large-scale projects.

Deborah Berke and Barry Bergdoll join the Pritzker jury

Two new members have been selected to sit on the jury of the Pritzker Architecture Prize. Barry Bergdoll and Deborah Berke have joined the Pritzker Prize jury as it prepares for the 42nd announcement of the annual award in 2020. Last year’s award was given to Japanese architect Arata Isozaki. The 2020 Pritzker Prize will be awarded next spring.



5 In Case You Missed It...

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

onePULSE Foundation reveals heavy-hitting shortlisted designs for new museum

The onePULSE Foundation and Dovetail Design Strategists have revealed concept designs from the six shortlisted teams chosen to create the upcoming National Pulse Memorial and Museum in Orlando, Florida. Each team proposed a series of interventions that connect the nightclub site with the larger SoDo district and the Orlando Survivor's Walk.

I. M. Pei's \$25 million art collection will go up for auction at Christie's

Over the course of their 72-year marriage, Pritzker Prize-winning architect I. M. Pei and his wife, Eileen, amassed a substantial collection of modern and contemporary art. The collection, which was kept privately in their home until Pei's death this past May, will be going up for auction at Christie's on November 12.

ODA tapped to transform Detroit's historic Book Tower

ODA New York has been tapped as the design architect for the adaptive reuse redesign of Downtown Detroit's historic Book Tower. ODA has experience renovating historically significant buildings like Rotterdam's Postkantoor and New York City's 10 Jay Street, and designing a mix of residential and hospitality, retail, and office spaces.

The iconic Round Bank in Bellmead, Texas, will be demolished

For residents of central Texas, the old American Bank building in Bellmead represents the most recognizable of icons. The characteristic round shape, with the bank's name perched on it like in an Ed Ruscha painting, makes a bold statement among a sea of pole signs and fast food joints, but the iconic bank will be demolished in 2020.

The last home designed by Frank Lloyd Wright will be auctioned off

Frank Lloyd Wright is credited as the architect of more than 532 structures throughout the world, and it was announced that a sale through Heritage Auctions will be held for the Norman Lykes House, the last building Wright ever designed. Interested buyers and agents can attend the auction at the house on October 16.

Shigeru Ban Architects completes a sprawling mass timber campus for Swatch

Shigeru Ban has made a career out of pushing the limits of timber construction, and this October, the Japanese architect announced the completion of the 500,000-square-foot Swatch and Omega Campus in Biel, Switzerland. The campus took 8.5 years to build and is composed of three new buildings by Shigeru Ban Architects.

America's largest BMX park opens in Houston, courtesy OJB Landscape Architecture

OJB Landscape Architecture's ambitious design for America's largest BMX venue opened earlier in August in Houston. Located near the Bush Intercontinental Airport on the site of a former wastewater treatment plant, the Rockstar Energy Bike Park features a massive bike track and public recreation space, spanning a total of 23 acres just north of the city.

Oak Park's historic preservation commission rejects proposal for Frank Lloyd Wright visitor center

The Frank Lloyd Wright Trust had long been planning to build a new visitor and education center next to the seminal architect's hugely popular Oak Park, Illinois, home and studio, but the proposal to move forward was unanimously rejected by the village's Historic Preservation Commission.



DIDIER BOY DE LA TOUR

Japan's tallest tower revealed in Tokyo's new Heatherwick-planned district

Pelli Clarke Pelli Architects has unveiled its vision for a 64-story tower in Tokyo, which, once finished, will be the tallest in Japan, reaching a height of 1,082 feet. The project is part of the upcoming Toranomom-Azabudai district, a mixed-use development with an urban design by Heatherwick Studio.

Barozzi/Veiga will tame the Art Institute of Chicago with sprawling master plan

The Art Institute of Chicago is likely to receive a multiphase makeover courtesy of the Barcelona-based firm Barozzi/Veiga. The Spanish studio is in the early stages of dreaming up how the museum's sprawling, 126-year-old campus could become a more porous, inclusive environment that would interact more directly with the city itself.

San Francisco's Millennium Tower approved for \$100 million structural renovation

On the heels of its tenth anniversary, downtown San Francisco's controversial Millennium Tower may soon turn things around. Last year, the city announced a \$100 million solution to retroactively construct proper bedrock-supported piles to stabilize the residential tower, and now that plan has been endorsed by a four-person regulatory panel hired by the city.

Central Park Tower tops out to become the world's tallest residential building

The 1,550-foot-tall Central Park Tower is officially the tallest residential building in the world. After topping out earlier this week, the Adrian Smith + Gordon Gill Architecture-designed structure now stands nearly complete at 217 West 57th Street, higher than any of its neighbors on Manhattan's Billionaire's Row.



PARRISH RUIZ DE VELASCO

East

Charles Library at Temple University



MICHAEL GRIMM

Snøhetta's eleventh library has opened its doors for its first fall semester at Temple University in Philadelphia. The new Charles Library is just one of many construction projects initiated by a \$300 million investment in the 2014 Visualize Temple campus master plan. The 220,000-square-foot, 4-story library boasts more than double the amount of space of its Brutalist predecessor. Sited at the intersection of the campus's major pedestrian pathways and one block east of Broad Street, the city's major thoroughfare, the building acts as a new social and academic hub not only for the school but also the broader North Philly community.

Designed and developed in collaboration with Stantec, the library is clad at its base in



MICHAEL GRIMM

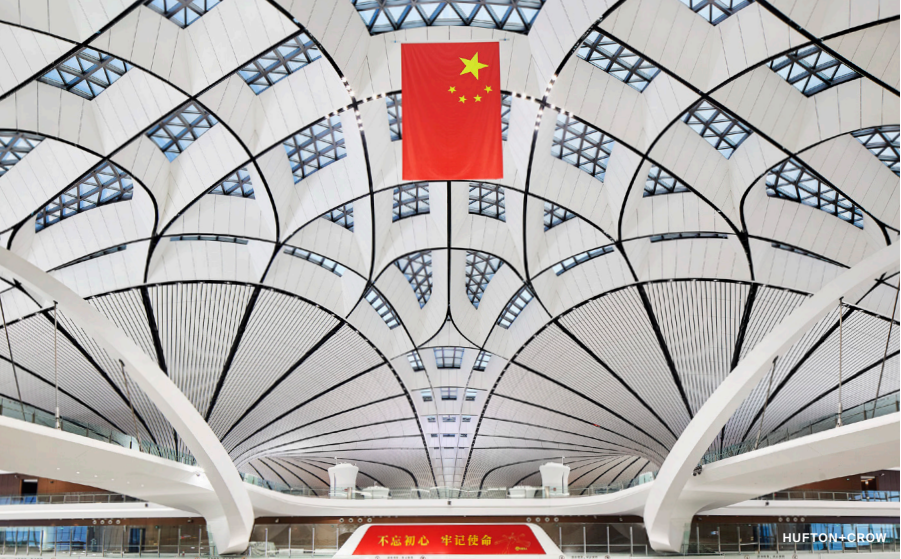
split-faced granite, a choice that references nearby structures. A cedar-clad arched entry welcomes visitors to the south side of the building. The swooping curves continue past the glass facade and into the interior, where they form a three-story domed atrium that is open 24-7 and has workstations available to all Philadelphia residents. **Jonathan Hilburg**

1900 North 13th Street Philadelphia	215-204-8212
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Architect:	Snøhetta
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International

Beijing Daxing International Airport



HUFTON+CROW

On September 30, the much-anticipated first airport project from Zaha Hadid Architects opened to the public. The Beijing Daxing International Airport (PKX) will take on upwards of 45 million passengers per year and accommodate up to 630,000 flights across four runways. Within six years, it is projected to handle 72 million people annually.

Situated to the south of China's capital, the sprawling structure features a geometrically florid design with the signature sweeping interiors and minimalist color palette of the late British-Iraqi architect. The design team created a single, 7.5-million-square-foot airport terminal with a six-pier radial design that from above resembles a thick, copper-colored starfish. Narrow skylights extend from

the central public area out to the edges of each terminal leg. On the inside, a pinstripe design covers the slick, curvaceous ceilings and is reflected in the shiny floors below.

Over the next few months, China aims to transfer several flight operations from the existing Beijing Capital International Airport to PKX. **SF**

Langfang, Hebei China	
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Architect:	Zaha Hadid Architects and ADP Ingénierie (ADPI)
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East

Apple Aventura



NIGEL YOUNG / FOSTER + PARTNERS

Foster + Partners has broken out of the traditional glass-box bubble and designed a different kind of Apple Store—one that's arguably distinct because it wasn't built in a major city center or as part of a new development (and doesn't resemble a MacBook). Apple Aventura in Aventura, Florida, a suburb north of Miami, is a piece of actual mall architecture that ripples above and beyond its predecessors in terms of design.

Located in a new wing of the posh Aventura Mall, the two-story stand-alone building features an undulating white roof made of seven precast concrete arches. The store evokes a certain feeling of fluidity thanks to the overhead structure that doesn't exist in other Apple retail spaces. What's more,

this project is the only one of its kind to use precast concrete as a predominant structural component, which allowed the design team to mimic Miami's Art Deco-style architecture and allude to its nautical design scene.

Sydney Franklin

19501 Biscayne Boulevard Aventura, Florida	305-914-9826
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Architect:	Foster + Partners
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East

The REACH at the John F. Kennedy Center for the Performing Arts



RICHARD BARNES

In September, Steven Holl Architects (SHA) finished the first-ever expansion of the John F. Kennedy Center for the Performing Arts. The three pavilions that make up the REACH mark the Washington, D.C.-based institution's largest design move in its 48-year-history.

The \$250 million addition spans 4 acres of sweeping landscape next to the main Edward Durell Stone-designed building, which sits northwest of the National Mall along the Potomac River. Composed of a series of angular, cast-in-place concrete structures that are semi-submerged and connected underground, the REACH is strategically woven into a sloping green space and features a contemporary style, with shapely white facades and translucent glass windows, that lightly

references its parent building next door. According to SHA, the new structures "break down the traditional barriers separating art and audience," allowing visitors to get up close and personal with the activity inside. Together, they make up a porous and fluid 72,000-square-foot facility with ample access to daylight and soaring, open interiors. **SF**

2700 F Street NW Washington	202-467-4600
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Architect:	Steven Holl Architects
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BangBros Stadium?



Miami-Dade County is taking offers from businesses to rename American Airlines Arena, the home of the Miami Heat basketball team. For the first time since 1999, a new sponsor will get its logo in lights in front of thousands of cameras. One of the bidders is adult entertainment site Bang-Bros, which has offered \$10 million per year for naming rights for ten years. Local newspaper *Miami New Times* listed reasons why the county should take the offer. Among them:

- 1. Miami and sex go together like peanut butter and jelly.
- 2. Miami-Dade has been getting paid pennies for the naming rights and should take the best offer.

- 3. The Miami heat “BangBros” is the perfect answer to the Golden State Warriors’ “Splash Bros,” a nickname of one of the best teams in the league.
- 4. It would be a middle finger to all the haters, as ESPN already looks down on Miami.
- 5. It would make rival fans feel weird buying a ticket there.

Would the new name come with any design updates? We speculate below.

The Future is now!

U.K. Housing Minister Esther McVey is making headlines after announcing her seemingly personal, and shocking, discovery of “3D architecture.” In a panel discussion with Business Minister Nadhim Zahawi and Minister for the Northern Powerhouse and Local Growth Jake Berry, McVey said, “If we have this new way of doing it, 3D architects...3D visionaries...doing it with it on a computer,” an immediately and widely mocked statement alluding to the discovery of three-dimensional architecture and digital tools in the architecture profession. AutoCAD was first released 37 years ago and has since given rise to an entire ecosystem

of digital rendering and BIM tools that are standard across the industry today. The verbal fumbling was mocked by everyone from casual observers to U.K. government elites, and even *Financial Times* architecture critic Edwin Heathcote asked his Twitter followers, “The Tories are going to introduce 3D architecture. How have we lived without it for so long?” McVey is the ninth Housing Minister and currently serves Boris Johnson’s conservative government. Clearly, there are some gaps to be filled between knowledge of a field and leadership within it.

Not-So-Fine Arts Library?

It is always important to visit buildings. On a recent visit to the Mui Ho Fine Arts Library in Cornell University’s Rand Hall designed by Wolfgang Tschapeller, which opened this fall, we discovered some surprises. The building is nice, with ample natural light and pleasant gathering and workspaces for students. Over 100,000 books fit neatly in the space, and the access and circulation work well. However, the architecture has some quirks. First, because of a fabrication shop below the four levels of library space,

the stacks—originally meant to hang from overhead—apparently now rest on steel columns. A guard rail blocks access underneath the stacks while visually delineating that area as inaccessible. The funniest (or worst) part, though, is that the upper floors are made of an industrial grate, which allows for sightlines up through the floor, causing some students to avoid the stacks when wearing skirts. Perhaps its architecture for the guys who cut the pockets out of their trench coats? Wow!

Stimulating Designs

New York-based design studio **Wolfgang & Hite** is taking an intimate approach to critiquing Manhattan’s Hudson Yards mega-development. The studio’s newest project, *XXX:HY*, casts the controversial West Side development in a whole new light. A self-described “luxury real estate dildo experience,” the project presents a series of pink silicone sex toys modeled after Hudson Yards’ most iconic buildings. While the phallic undertones of skyscrapers may be old news, the inspiration for *XXX:HY* came from a comment by architectural critic Ada Louise Huxtable in 2008. In a *Wall Street Journal* review of Hudson Yards proposals, the 87-year-old Huxtable remarked that “Skidmore, Owings and Merrill’s most conspicuous contribution is a pair of skyscrapers that look, in profile, alarmingly like sex toys.” While Huxtable never lived to see these buildings in all their not-so-subtle glory, Wolfgang & Hite has paid a grand tribute to the late critic by reducing SOM’s skyscraper (known as 35 Hudson Yards) to Huxtable’s interpretation: a hot pink silicone dildo. The collection includes a clitoral stimulator modeled after Diller Scofidio + Ren-

fro’s The Shed as well as a ribbed butt plug mimicking Thomas Heatherwick’s Vessel. All items were created at 1:100 scale and fit neatly into a base formed from a scaled model of the entire 28-acre development. “There’s a lot to love in NYC’s recent building boom, but the city and developers have been jerking each other off for decades, so naturally we wanted to join in the fun... Masturbation is a great metaphor for the latest wave of development in New York City,” Wolfgang & Hite said in a statement about the project. “Architects design dildos all the time. We wanted to put these buildings to the test.” In a move to make its statement even more provocative, Wolfgang & Hite has gifted a full set of *XXX:HY* prototypes to the New York City Department of City Planning and Stephen M. Ross, chairman and founder of The Related Companies. “Sex does the body good. After the fiery criticisms of Hudson Yards this year, we thought city officials might need a healthy outlet for working through some of that guilt,” the firm said in a public statement.



COURTESY WOLFGANG & HITE



COURTESY WOLFGANG & HITE

In Memoriam: Henry Urbach

1963–2019



SARALE GUY LAVY

Henry Urbach was a born curator. He had an eye for good design; the intellectual heft to be able to judge what was not only beautiful, but also meaningful or critical to both the discipline of architecture and a wider society; and the gift of gab with which to articulate all of that. He was also able to put together some of the best exhibitions on architecture of the last few decades. He was a bit of a rebel and a doubter of received notions and authority, which stood him in good stead as he developed ideas through his chosen medium of collecting and showing work in and around architecture, but which often made it difficult for him to operate within larger institutional structures.

His untimely death in Tel Aviv last week deprives us of one of the discipline's most distinctive talents.

With two degrees from Princeton and one from Columbia, as well as a network that reached around the globe, Urbach was able to position himself during the end of the last century as New York's primary broker of speculative architecture. He achieved that position through the work he did at his New York gallery, Henry Urbach Architecture. Picking up where the only other gallerist to have entered the field, Max Protetch, left off, Urbach assembled a stable of young designers and artists who extended the definitions of architecture. These included not only experimental architects and practices, such as LOT-EK, François Roche, An Te Liu, Lebbeus Woods, and Jürgen Mayer H., but also many artists playing with the forms and conventions of architecture, as well as photographers who both documented and penetrated our worlds. What Urbach showed in his Chelsea gallery, tucked up into an upper level of a warehouse on 26th Street, helped to change our perception of space and place. Much of his work focused on questions of seeing and being seen, spectacle, and the intimate relation between the body and the buildings that housed or enclosed it. He worked on issues related to queer space, and his exhibitions often had a sense of the uncanny and the slightly illicit or forbidden. They burrowed into the hidden places of the city and opened up almost operatic panoramas of what the urban scene made possible.

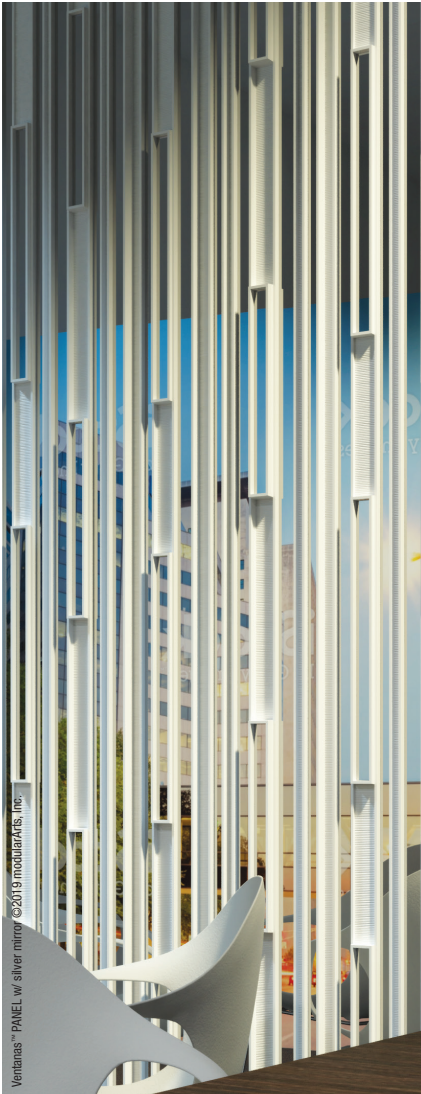
When I was the curator of architecture, design, and digital projects at the San Francisco Museum of Modern Art (SFMOMA) in the late 1990s, I was one of Urbach's most eager clients. I found in his gallery a treasure trove of what I thought was some of the most important architecture and design work being done at the time, and quite a few of his pieces made it into my own exhibitions, as well as into the museum's collection. When I moved on to direct the Netherlands Architecture Institute in Rotterdam, I invited him there to curate an exhibition on the relationship between architecture and the body. When Urbach was later appointed to my old position at SFMOMA after Joe Rosa vacated it and left for Chicago, I felt that it was a perfect choice.

Urbach organized excellent exhibitions and collected important work at SFMOMA, but, in the end, clashed with the museum's rather conservative culture. He then moved on to direct Philip Johnson's Glass House and do more good work there, but by then, the mark of what now appears to have been late-onset bipolar disorder turned his rebellious spirit and inquisitive mind toward swings between increasing paranoia and irrational exuberance. He moved to Israel and seemed to have found a new community and purpose as an effective and much-loved teacher, but the demons that had come to haunt him (as we like to think of such diseases) ultimately got the better of him.

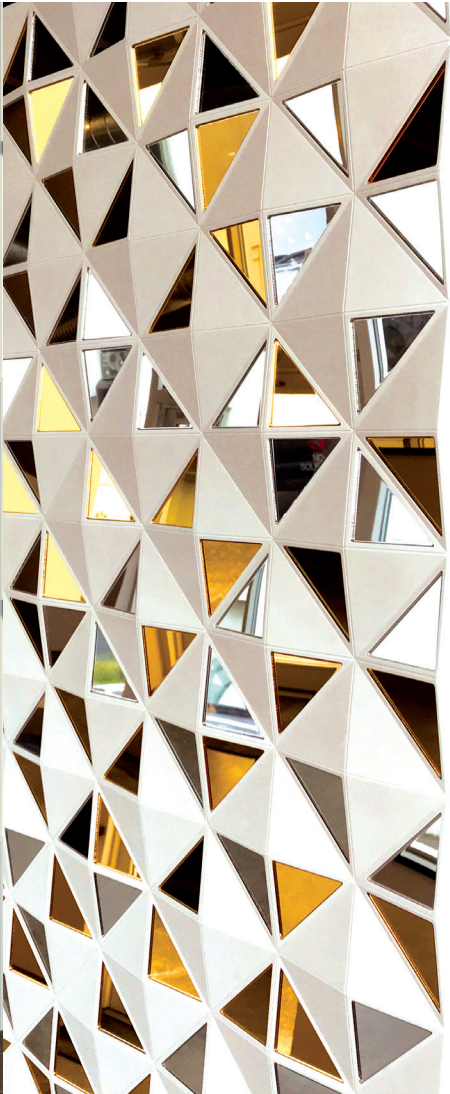
It is a tribute to his family and friends that they have felt it important to let us all know, in their statement about his death, about his disease. There is a difference between having a different perspective, wanting to challenge accepted notions, and seeing the potential of what is not valued or condoned and having a medical condition that skews not only your views but also your relations with other human beings. At some point, Urbach's ability to discern what few of us could or even wanted to see, often at the heart of our chosen avocation or in the environments we loved, and to pick, highlight, and explain such work, turned into something else, something that undercut his ability to use his great talents to move architecture toward productive confrontations.

I admit to being one of those who found it impossible, in later years, to engage in what I considered normal interactions with Urbach. Not recognizing his condition, I felt alienated and confused by his ideas and modes of interaction. I am sorry that I did not work through such difficulties, as now I will never be able to do so. What is more important is that we have lost an important life, a great spirit, and an agitator for experimental architecture. For all those reasons, we will miss Henry Urbach.

Aaron Betsky is the president of the School of Architecture at Taliesin and is the author of numerous books, including *Making It Modern* and *Architecture Matters*.



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Seventy five percent of New York City's high-rise office buildings are more than a half a century old. Most will still be standing in 2030, a milestone year on the city's roadmap to carbon neutrality. Since buildings alone account for more than 80 percent of the city's carbon footprint, equipping as many as possible with energy-efficient features is essential to reducing carbon emissions.

The costs of doing this can be enormous, but owners can offset them by giving the building a new identity. In this spirit, the 2020 Design Challenge invites architects and engineers to submit their vision for transforming the facade of one of Manhattan's 90-year-old buildings, creating an environment attractive to today's tech-savvy workforce while reducing its carbon footprint.

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Change at the CCA



Giovanna Borasi (left) and Mirko Zardini.

The director of the Canadian Centre for Architecture (CCA) for the past 14 years, Mirko Zardini, will step down at the end of the year, and Giovanna Borasi will take his place starting in January. Borasi is chief curator at the CCA, and she has been a curator at the Montreal-based institution since 2005.

Zardini led the CCA through a crucial period of growth and change. The CCA was founded in 1979 by the architect Phyllis Lambert with a desire to provoke—its website quotes Lambert as saying “We’re not a museum that puts things out and says, ‘This is architecture.’ We try to make people think.” As its director, Zardini made crucial moves to fulfill Lambert’s mission, including the ambitious use of the CCA’s archives and exhibition spaces, enabling a vibrant research program, and launching an online platform that makes the CCA’s resources widely available. Donations to the archives during Zardini’s tenure include those of Álvaro Siza Vieira, and Anthony Vidler. Architects who have donated their work include Zaha Hadid, Greg Lynn, and UNStudio. Recent exhibitions such as *The Other Architect* (2015–16) and the three shows in the *Archaeology of the Digital* series (2013–16) have been international in scope and focused on challenging models of architectural practice. Zardini has positioned

the CCA as a crucial node in conversations about architecture and the urban realm.

In an interview with *AN*, Zardini deflected questions about the “highlights” of his time at the CCA: “I like to think of what we produce as critical tools,” he said, not singular exhibitions or publications. He emphasized the CCA’s success in focusing on environmental issues, the effects of increasing global multicultural processes, the question of combining large-scale planning with button-up building, and the problems and promise of technology. Zardini said that he hopes the CCA “will not be judged for any single exhibition or publication, but for the discourse it has produced through the years.” He added that he likes that the CCA is “mature enough as an institution to speak in a collective voice.” This is “not easy,” he says, because “as an institution, you have to build your own public.” He concluded that his achievement as a director has been in “the kind of friction we have created at the CCA—we have maintained the institution in a critical position.”

The appointment of Borasi is based on a conviction that Zardini’s time as director was a success. In a statement, CCA board chair and Toronto-based architect Bruce Kuwabara emphasized that the CCA will continue to build on its current direction. Borasi was involved from the beginning of Zardini’s tenure as director, and indeed before. After curating and collaborating on exhibitions in Milan and working as an editor

of *Lotus International*, Borasi worked closely with Zardini on exhibitions in Italy and then at the CCA. They seem to think alike. One of Borasi’s current projects involves the creation of three short documentary films, the first of which, *What It Takes to Make a Home*, focuses on homelessness. It will premiere at the Architecture and Design Film Festival in New York in October 2019. This type of experimentation with media, modes of discourse, and challenging topics related to the built environment embodies CCA’s approach to architecture.

Speaking about her upcoming directorship and Zardini, Borasi said in an interview that she “shares his vision,” adding that “he pushed the idea from Phyllis that architecture is not just about building, but about ideas.” Borasi emphasized their shared belief that architecture “needs to have an impact at large” by constantly asking “What are the issues that architects should discuss today?” She said that it is the responsibility of an institution such as the CCA to “ask the questions that no one wants to ask.” This means that the CCA “is not neutral”: “Architecture that is committed, not self-referential, is the architecture I am interested in.”

Zardini was quick to emphasize how he has benefited from collaboration at the CCA. Lambert’s support has been crucial, he said, as has collaboration with Borasi. He mentioned the help of several others at the CCA and outside, including strong advice from Peter Eisenman that the CCA should

be proactive and take risks in the use of its resources. Pressed to offer his own advice, Zardini opined that “many other institutions are too confident of the traditional role that they have....Rather than being reassuring,” he continued, “institutions need to be provocative”; they should become “public intellectual figures.” Zardini spoke against the pressures of the current neoliberal moment: “Rather than thinking of architects as part of large corporations, I would rather think of architects operating with a more community-oriented strategy or in public organizations.”

Asked what he will do next, Zardini mentioned that he has “never had a chance to take a sabbatical.” He said that he “never aspired to become ‘director’ of anything,” that he is “not a director by career”; he even mentioned wryly that he did not apply for the directorship of the CCA, but was persuaded to take it by Lambert. Zardini plans to spend time in Europe and begin work on new research—to “create a new baggage of ideas to work with in the future.” Among his last projects at the CCA will be a publication compiling his essays from the past 15 years, which is due out in spring 2020.

What will remain to be seen is whether Zardini’s departure and Borasi’s appointment will mark the end of an era for the CCA or the continuation of an approach that seems to have worked. **Matthew Allen**

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In a BIG country

BIG's Copenhill is a contradictory landmark.



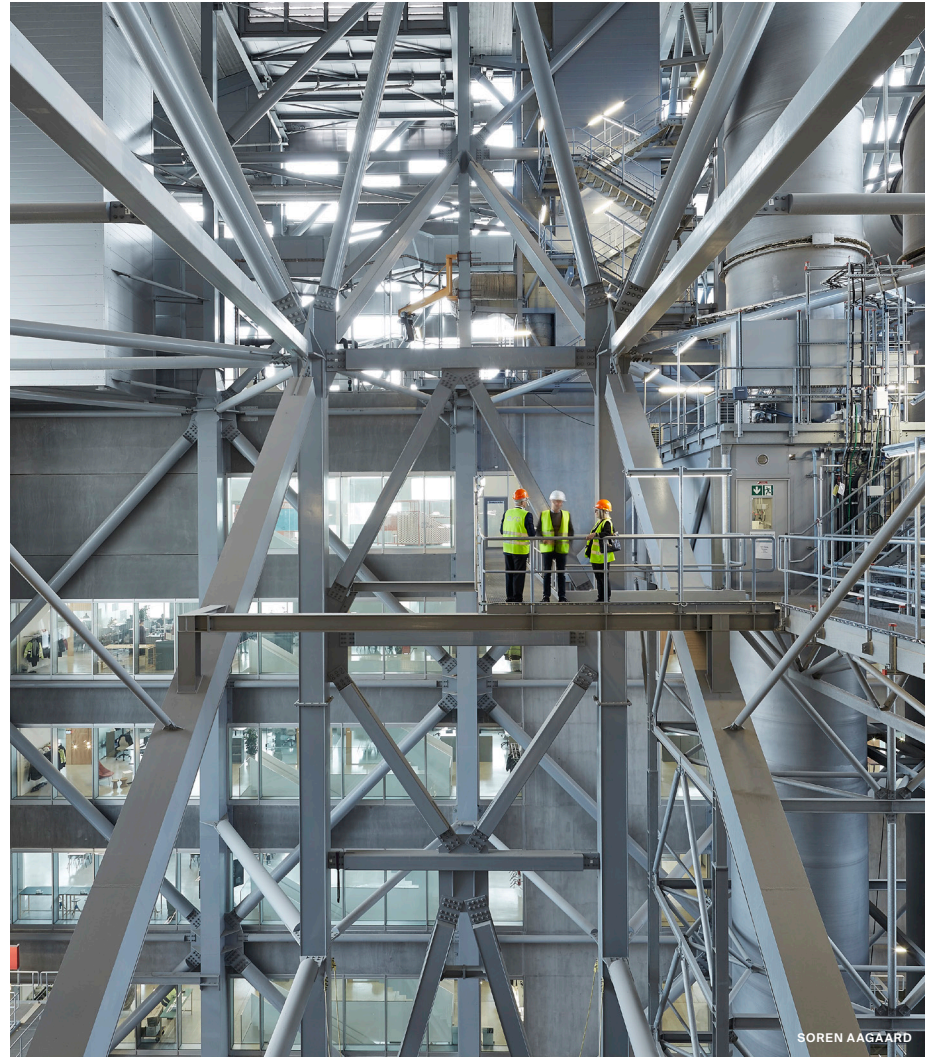
Copenhill, designed by Bjarke Ingels Group, features a ski slope on the roof of a power plant.

“Very soon it’s going to be a fact that in Copenhagen we ski on the roofs of our power plants,” Bjarke Ingels, founder of the Danish architecture practice Bjarke Ingels Group (BIG), stated a couple of months prior to the completion of his firm’s Copenhill. Now, Copenhill, a new waste-to-energy power plant, has officially opened its doors after eight years (delays were primarily caused by safety approvals to occupy the roof). Beyond its hyped rooftop ski slope, the building also houses ski lifts, a ski-rental shop, hiking trails, a cafe, and the tallest artificial climbing wall in the world.

Copenhill, or *Amager Bakke* in Danish, ironically refers to the lack of hills in the southeastern Amager area of Copenhagen, a flatness which becomes apparent when one stands on the top of the 90-foot-tall “mega-brick” metal-clad building. “We do not have mountains, but we do have mountains of trash,” Ingels said. Turning away from the panoramic city views, one sees the 1,300-foot-long artificial ski slope designed in collaboration with Colorado’s International Alpine Design, the creators of many

larger ski resorts around the world. The five shades of green of the ski slope surface membrane peek out from clean steam released from the nearby smaller chimneys. The gradient of green colors has been chosen to emphasize the sustainable agenda. The slope mimics—in a cartoon-like manner—a naturalistic terrain. However, the professional skiers testing it disappear within seconds, which makes the excitement of watching the skiers fade quickly.

A park, designed in collaboration with the Danish landscape practice SLA, runs along both sides of the ski track. The park was planned as a manicured Nordic wilderness with the ambition of attracting natural wildlife to the building. The metal facade, which will feature climbing plants, has setbacks for birds and other animals to inhabit. While the sustainable agenda informed details like the choice of plants, it can be questioned why the same consideration has not been given to the actual building materials. The choice of nonsustainable materials such as concrete, glass, steel, and aluminium is in many ways contradictory to



the ideology of the building itself.

On the underside of Copenhill is Amager Resource Centre (ARC), billed as the world’s cleanest power plant. It provides 30,000 homes with electricity and 72,000 homes with heating across five municipalities, including Copenhagen. The heaviness of the technology that goes into a building like a power plant becomes very apparent when the glass elevator takes you from the ground floor up to the ski slope. An impressive interior landscape of monochrome silver-painted machines extends as far as the eye can see, and as Ingels explained, “the only design decision BIG was able to make on the inside of the power plant was choosing the color of the machinery—if it was of no extra cost.” The building in its entirety has so far cost 4 billion Danish kroner (\$670 million USD) and is one of the most expensive construction projects in the recent history of Copenhagen. It is a high cost for a building that is supposed to be obsolete in the near future—plans are being drawn for a recycling system to take over all waste management.

The building—with the merging of interior industry and exterior recreative space—is what Ingels describes as hedonistic architecture. Copenhill should, in his eyes, be viewed as a landmark of an ambition to use clean tech to create a better environment, quality of life, and awareness of habits of consumption. The initial ambition was to have the 410-foot chimney discharge a smoke ring made from water vapor every time one ton of carbon dioxide was released into the atmosphere. There are no rings, but at least the exhaust is cleaned as much as possible before being unleashed above the city. As a contradictory landmark—the overall agenda is to have fun while increasing awareness of consumption—the building is officially part of the ambitious goal of making Copenhagen the world’s first carbon neutral capital by 2025.

Christine Bjerke is a Copenhagen-based architect and writer, and teaches at The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation.

No Money continued from front page point in more than 20 years.

The ABI gives architects a glimpse into what the construction industry will look like in the next nine to 12 months. When the ABI falls below 50, billings have decreased from the prior month. The indicator helps the industry understand where to look for new work and of what kind. In May, *AN* reported

on what was then the largest contraction the U.S. had seen in over two years: From February to March, the ABI fell from 50.3 to 47.8. The drop in the most recently issued index is even larger.

“The sizable drop in both design billings and new project activity, coming on the heels of six months of disappointing growth in billings, suggests that the design expan-

sion that began in mid-2010 is beginning to face headwinds,” said AIA chief economist Kermit Baker in a statement.

Calculated every three months, the average regional statistics for August showed that there was an increase in billings across the West (51.2), but decreases in the Northeast (49.1), South (48.2), and Midwest (46.4). Per sector—also broken down quarter-

ly—the ABI revealed that institutional and multifamily residential work saw slight increases, to scores of 50.6 and 50.5, respectively. Commercial/industrial projects dropped to 46.9, and mixed practice projects fell to 46.3.

Furthermore, the project inquiries index for August was 54.5 and the design contracts index was 47.9. **Sydney Franklin**

Follow the Yellow Brick Road

David Adjaye's Ruby City drops an imposing monument to art in southern Texas.

Ruby City is an oddity. Sited in a formerly industrial zone south of Downtown San Antonio dotted with islands of gas stations and fast food signs, and abutting a neighborhood known for its artist community, the 14,000-square-foot museum designed by Adjaye Associates is, by nature of its history, location, and form, a study in contradictions.

In 2007, the late Linda Pace, daughter of salsa and hot sauce magnate David Pace, reached out to David Adjaye with a sketch of Ruby City, which she envisioned as a museum to present her then 500-piece-strong art collection to the public. An artist herself, Pace would draw her dreams after waking up and have these sketches translated into sculptures (the museum's inaugural exhibition includes a work by Pace that renders the word STAY in fake blue flowers). Pace's idea for Ruby City came during one of these nocturnal fantasias, when she envisaged a complex of towers and minarets in blazing red. Pace met Adjaye shortly before her death from breast cancer to discuss the project, and 12 years later, the building is finally opening.

The result is far from a collection of windowless spires but is still, as Adjaye told *Texas Monthly*, "very shy." On approach, my initial impression was of a thick-shelled aardvark or beetle, the building's heavy

stone massing and brilliant red color standing in stark contrast to the sea of parking lots nearby. The red, terrazzo-like concrete used to form the museum's facade has rightly been celebrated by critics ahead of the building's opening; the material was fabricated by Pretecsa, a company based outside of Mexico City, and is also strategically deployed in custom curbside bollards and benches in the sculpture garden. In person, its rich color is true to the photos.

Despite the fortress-like street presence, Adjaye has tried to make Ruby City feel inviting. The way the entrance canopy gently lifts from the building and cantilevers over the plaza like the opening of a cave lends some much-needed lightness to the massing, a touch that's mirrored on the reverse side, over the parking lot.

Part of the inward-facing design is practical, as anything built in southern Texas must defer to the elements. To combat the harsh sun, two layers of curtains, one blackout and one shade, have been installed across the windows in all three of the museum's central gallery spaces; the building will be open only four days a week, with the blackout curtains otherwise drawn to protect the collection. Ruby-tinted steel grates, resembling crenelated brick from the ground, have been installed across every

skylight to defend against monster hail.

Once inside, it becomes clear that Adjaye Associates and executive architects Alamo Architects took great strides to enliven what could have become just another set of white-walled galleries. Flourishes abound. Pulls and fixtures were all designed in-house at Adjaye's office, as were the molcajete- and metate-inspired benches and reception desk textured in rough, crinkled concrete. Faceted skylights brighten the steep, lengthy staircases, which are specifically designed to block the view of the second floor until visitors nearly reach the landings above. What at first seems to be a straightforward path through two extra-tall exhibition spaces (the third is currently ensconced in blue felt for an installation of Isaac Julien's *Stones Against Diamonds* video, which will run for two years) actually meanders and reveals plenty of side passages and nooks with alternate views of the route just traveled. Similarly thoughtful, unexpected details are everywhere: An "eyelid" panel juts away from the building over a window on the second floor to direct views downward to the sculpture park; a conference room centered on a pair of doors taken from Pace's bedroom is clad in timber; the adobe-colored concrete plaza extends inside to the reception area and into the elevator;

a triangular cutout hidden in the overhang above the entrance looks to the sky but is only visible from directly below, a moment reminiscent of the work of artist James Turrell; a central gallery tall enough to comfortably, surprisingly, fit 16-foot-tall sculptures typically reserved for outdoor installation. These moves all spice up an interior that still feels, at times, a bit too staid.

There are now 900 drawings, paintings, videos, and mixed-media pieces in Ruby City's collection, as the Linda Pace Foundation has combined its holdings with Pace's personal acquisitions. Exhibitions will draw only from the permanent collection and will likely rotate every two years, with the kickoff show, *Waking Dream*, presenting a twisted take on domesticity from international and local artists, on view until 2022. Combined with strategic vistas of Chris Park, a one-acre landscape of palm trees and bamboo groves down the street that is dedicated to Pace's late son, from the double-height side corridor before entering the galleries proper, there's enough discovery in both the art and the building to keep visitors coming back. In the end, the gestures add up, turning what could be a simple experience into something more multifaceted.

Jonathan Hilburg is AN's web editor.



COURTESY RUBY CITY/ADJAYE ASSOCIATES

Above: Each long end of the building terminates in distinctively divided double-height windows. The front of the museum rises to reveal a cavellike entrance.

Top right: Marina Abramovic's 16-foot-tall 1993 *Chair for Man and His Spirit* installed in the central gallery alongside Do-Ho Suh's 2016 *Hub, 3rd Floor, Union Wharf, 23 Wenlock Road, London N1 7ST, UK*.

Right: The Jewel Box conference room in the back-of-house offices features a custom, cast concrete conference table and looks out to the sculpture garden.



MARK MENJIVAR/RUBY CITY, LINDA PACE FOUNDATION



COURTESY RUBY CITY/ADJAYE ASSOCIATES

Anita New Building

KFA and Leong Leong designed the Anita May Rosenstein Campus of the Los Angeles LGBT Center to have an unwavering presence.



The Los Angeles LGBT Center, designed by Killefer Flammang Architects and Leong Leong, has prominent glass facades on Santa Monica Boulevard, one of the city's main thoroughfares.

The Los Angeles LGBT Center has always attempted to make its presence felt in its community since it first began operations 50 years ago. In this spirit, the center hired Los Angeles-based firm Killefer Flammang Architects (KFA) and New York-based firm Leong Leong to come up with a bold but mature design for the center's new headquarters on the corner of Santa Monica Boulevard and North McCadden Place. Opened to the public this April, the Anita May Rosenstein Campus provides courses, space, and amenities for an estimated 42,000 LGBT youths and seniors every month. Its 183,000-square-foot campus offers many much-needed programs and services, including youth and senior drop-in centers, a youth academy, and a 100-bed homeless shelter. "The center's leaders gave KFA and Leong Leong a clear vision: that the design of the new Anita May Rosenstein Campus must reflect the boldness, optimism, and absolute certainty of the center's mission to

care for, champion, and celebrate LGBT individuals and families," said Barbara Flammang, one of the partners of KFA. "We hope that the design and formal expression of these buildings and open, landscaped spaces contribute to the flourishing of the people who live in, work at, and visit this wonderful place." With a total project cost of \$140 million, KFA and Leong Leong had a design budget appropriate for the task at hand. The center's rounded edges, ovalar fritted glass, and cylindrical skylights are all nods to the bold circular logo of the organization while self-assuredly contrasting the squat, boxy geometry of its neighbors. Yet up close, the colors of the rainbow associated with the LGBT community are details hidden like the lining of a jacket. Aside from the margins of an extruded parking sign and the faintly speckled terrazzo of a central stairwell, the building's color scheme is primarily divided between the dark green of numerous suc-

culents, the pale blue of its tinted windows, and the blanched—almost sterile—white of its walls inside and out. However, at night, it becomes a beacon of sorts: The edges of its exterior are highlighted in purple neon after sundown, and one can see from a distance that some of the interior spaces glow with a purple haze. The layout of many of the building's living spaces are reflective of gestures common in many co-living spaces being built today. The communal kitchen and main activity room, for instance, can become a single large room when the sliding doors between them are opened, while the lightness and transparency of the design throughout encourages interaction among clients and staff. The campus's programs are separated across the 4-acre site in 12 formally separate buildings to create the visual complexity and porosity of a typical college campus. "Inspired by the mission of the center," explained Dominic Leong, one of the partners

of Leong Leong, "the architecture is a cohesive mosaic of identities and programs rather than a singular iconic gesture." While this gesture visually and spatially fragments the center, it makes wayfinding more challenging than its designers might have anticipated, as evidenced by the profusion of navigational signage throughout. Though the second phase of the design, which will include 98 units for seniors and 25 apartments for younger residents, is not expected to be complete until early next year, the Anita May Rosenstein Campus has already begun to serve as a clear reminder of the 50 years of uninterrupted service the LGBT Center has provided to its community; with this latest gesture, it can continue to pursue this noble work.

Shane Reiner-Roth is a writer and critic based in Los Angeles.

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TIMBER SERIES

The Browsing Circuit

Steven Holl's Hunters Point Library is finally open.

Steven Holl faced some real challenges with the Hunters Point Library in Long Island City, Queens. Its planning began nine years ago, and construction started in 2015—that's a long time to wait for the \$40 million, 22,000-square-foot project. Nevertheless, the library, which opened this September, has been well put together.

The Hunters Point Library uses open stacks, which let visitors find the books they seek and discover other books of interest nearby. The building directs visitors' movements along a multitude of stairways that are punctuated by levels with select bookcases and shelves for readers' books and/or computers. Holl favors both artifacts, but he insists on the continuing importance of physical books. Holl also sees the library as a community center for presenting lectures, reciting poetry, or discussing philosophical views.

Inside the library, the many stairways evoke Giambattista Piranesi's mid-18th-century *Pier with a Lamp*, an etching from the series *Carceri d'invenzione (Imaginary Prisons)*. In 2007, Holl rendered a watercolor painting based precisely on this print, transforming it from dark, mysterious, and haunting—typical of Piranesi—to something upbeat and full of light. I would say that Holl has paid homage to Piranesi in the library as well, but, as with the watercolor, has created something much more cheerful—in spite of his presumed knowledge of the persistence of doubt and uncertainty in our world. This bright atmosphere is due to strong natural light coming in from the huge windows (modulated by metallic curtains) and enhanced by artificial lighting.

The library's fragmented mass presents an ambiguous spatial field that also invokes Cubist formal language. There are theatri-

cal views in Holl's approach to tectonics: A slanting, white form resembling a beam (which is in actuality the underside of an egress stair clad with sheetrock) moving through the building is met by a curved mass sheathed with bamboo, creating effects of light and shadow that recall Cubist paintings.

One other especially noteworthy interior view is the vaulting of the children's area into an atrium space. The children's area is to the south, shielded by a curved ceiling of rounded steel tubes bent with metal decking. This structural element is also clad with curved bamboo panels that seem to billow in the space. The library's teen section is tucked away on the fifth level, off the atrium, and, above, on the roof deck, is a small outdoor theater for lectures and a cafe.

Michael Van Valkenburgh's landscaping and artist Julianne Swartz's optical devices contribute to Holl's design. Van Valkenburgh was hired to produce a much more complicated scheme, but the budget was sharply reduced, limiting his design to several honey locust trees. Swartz's four sculptural lenses were placed strategically along and inside the library to control views, echoing the playfulness of the 1960s-era lens boxes designed by Mary Bauermeister. Swartz has said that she makes sculpture because it relates to the body. This is incredibly fitting for a design by Holl, since his work is tied to phenomenology, and his sense of human scale is evident throughout the library.

Suzanne Frank received a PhD in 1970 from Columbia University and has taught and written about issues in architecture from the 19th to the 21st centuries.



PAUL WARCHOL



PAUL WARCHOL

Steven Holl's design makes extensive use of stairs and tiers of bookshelves that are visible through unusually shaped windows in the flat facades.



PAUL WARCHOL

All Together Now

SelgasCano's building for Second Home Hollywood sets a new standard for co-working design.



The 21st century's profusion of freelancers, start-ups, and frequent travelers has ushered in the era of the co-working space. With more than 19,000 such spaces now operating around the world, co-working has become an attractive alternative to renting expensive traditional office spaces and the isolation of working from home. Companies like WeWork, Phase Two, and The Wing have tried to anticipate the needs of a growing nomadic workforce, yet co-working remains a developing phenomenon, and there is still much to learn about the kinds of environments that best support the practice.

One company that seems ahead of the curve is Second Home, whose recently opened campus in East Hollywood, Los Angeles, proves that its competitors have some catching up to do. Every seat within the 90,000-square-foot complex feels like the best place to open a laptop and get to work, while a wide range of public services makes the company's fourth outpost feel especially welcoming.

In 2017, Second Home purchased a 4-acre property on the corner of North St. Andrews Place and De Longpre Avenue and hired SelgasCano, the Madrid-based architecture firm that has designed the co-working company's other locations, to develop its first campus outside of Europe in an impressively short amount of time. One of the creative challenges the site presented was an existing courtyard building by legendary "architect to the celebrities" Paul Williams. Completed in 1964, the colonial revival building, which once housed offices and events for the Assistance League of Southern California, is notable for its glamorous exterior, circular staircase, and central courtyard. SelgasCano gutted the building while incorporating these three elements into its design.

From the street, visitors pass through the formal facade to enter what feels like a different world: a low-slung, columnless lobby with a lush array of tropical plants, extruded tubular furniture pieces, and a mobile coffee cart. Beyond this space is the courtyard, which has been charmingly reimaged as a casual work area, restaur-

rant, and public event venue shaded by a canopy of trees. It will soon host all events currently held at the SelgasCano-designed Serpentine Pavilion, which Second Home purchased and transported from London to the grounds of the La Brea Tar Pits. In an effort to distance itself from other co-working companies, Second Home has made the lobby and courtyard spaces accessible to the public without membership.

But the real showstopper is beyond the perimeter of the Williams-designed building: Sixty discrete offices with acrylic walls and lemon-yellow rooftops carpet the rest of the site, connected to each other by pathways that meander through a forest of over 6,000 trees and shrubs. Each office is lined with outward-facing desks underneath a yellow, steel-braced ceiling festooned with the ductwork of a central air conditioner. When walking the yard's labyrinthine paths, one is somehow able to forget just how closely the site abuts a Home Depot and a massive Target currently under construction.

Accessed via the original grand staircase, which contrasts with a translucent egglike chandelier, designed by SelgasCano, hanging at its center, the second floor of the Assistance League building is divided between an outdoor lounge and 37 additional office spaces. While the rooms here are finely detailed, with orange carpeting that climbs up walls to reach waist height and windows above, they lack the lower-level offices' immediate connection to the outdoors. From the lounge, one is afforded the most idyllic vantage point on the site: The lush courtyard is visible from one side, while on the other is the sea of office pods in front of the Santa Monica Mountains.

Given its commitment to inclusivity and creative adaptation to its site, Second Home Hollywood sets a new standard for the co-working building type; its creators should not be surprised if they feel other companies looking over their shoulders as the industry continues to discover its potential.

Shane Reiner-Roth is a writer and critic based in Los Angeles.



SelgasCano's design surrounds transparent office pods with plant life, celebrating the Southern California climate in the heart of Los Angeles.

WholeTrees

Wisconsin-based design and construction company WholeTrees Structures finds both architectural opportunity and environmental advantage in designing and building with intact tree trunks that would otherwise be used for firewood or pulp. Amelia Baxter and architect Roald Gundersen founded WholeTrees 12 years ago to build new markets for “cull trees,” or trees with rot and poor form

and limberness. At the time, designers were generally less aware than they are today of the carbon footprint associated with engineered building materials. Intact wood has a lighter environmental impact than engineered wood and a much lighter impact than steel. The company also invests in research and development, generating new technologies and products as part of its business

model. As a result, it can cost-effectively grade, engineer, and manufacture small round timber into trusses, beams, and joists. Even in today’s state of climate awareness, WholeTrees is still on the cutting edge of producing unmilled timber for commercial construction with products that are structural, sculptural, and sustainable. Jamie Evelyn Goldsborough



Festival Foods Grocery Store

The Festival Foods Grocery Store in Madison, Wisconsin, features WholeTrees’ largest natural round-timber trusses, which facilitate spans of up to 55 feet. The structure showcases the potential of unmilled lumber without compromising strength or visual impact, and the whole timber in combination with steel embodies a junction of nature and technology. The trees that make up the trusses were harvested during the City of Madison’s campaign against the emerald ash borer, an invasive insect lethal to local ash trees, and the standing columns are red pine sourced from just outside of the city.

Lakeridge Junior High School

WholeTrees repurposed 29 trees cleared from the project site as structural members for a new building designed by Mahlum Architects for Lakeridge Junior High School in Lake Oswego, Oregon, a suburb of Portland. The company harnessed a 3D-scanning system known as lidar to create digital models of the trees that included every nub, notch, and scratch. These models ensured each tree met the structural and spatial design parameters of the project. The 3D files created through this process can be shared with engineers and architects, allowing building professionals to confidently fabricate and specify related products, and architects to precisely visualize the organic material in their designs.



Blakely Elementary School

WholeTrees' first project in Washington State developed a new, patented steel connection to help meet the seismic requirements of the region. WholeTrees harvested, processed, and delivered 13 straight and branched tree columns rising up to 25 feet tall for a school on Bainbridge Island, outside Seattle, which was designed in collaboration with Seattle-based architecture firm Mithun. Blakely was the first project to adapt WholeTrees' explorations into 3D-scanning technology to a built project. The technology allowed the company to scan trees in its storage lot and share the resulting information directly with engineers and architects.



Maharishi University Sustainable Living Center


Located in Fairfield, Iowa, Maharishi University's Sustainable Living Center was required to comply with the International Living Building Challenge's mandate to use materials sourced within 300 miles of the project site. WholeTrees delivered 22 columns, 24 beams, and 2 structural arches harvested from managed woodlands in southwestern Wisconsin. Realized with sustainability-focused architecture practice Innovative Design, the project exceeded the U.S. Green Building Council's LEED Platinum standard. The building's entrance features a narrow corridor of massive but slender trunks, which creates the sensation of being among trees while still being inside.



Parks Parts

A stylized illustration of a park landscape. The background is a solid light green. In the foreground and middle ground, there are various types of trees: several palm trees with green fronds and brown trunks, and several deciduous trees with dark green, rounded canopies and brown trunks. Small tufts of green grass are scattered throughout the scene. The overall style is flat and graphic.

What goes into a park?
We dug into the parts
and pieces of landscape
design to explore and
illustrate the forces,
material histories, and
narratives that hide
beneath the surface.

A stylized illustration of a park landscape. The background is a solid light green. In the foreground and middle ground, there are various types of trees: several palm trees with green fronds and brown trunks, and several deciduous trees with dark green, rounded canopies and brown trunks. Small tufts of green grass are scattered throughout the scene. The overall style is flat and graphic.

Illustrations by Adam Paul Susaneck



Tongva Park

Santa Monica’s Tongva Park is a true product of Southern California. It certainly has a physical connection to its context—its hills and outlooks are packed with soil from construction sites in the area; its irrigation water sourced from the local runoff recycling facility; its plants grown in regional nurseries—but in less tangible and more sociopolitical ways, too, the park bears the mark of the Golden State.

Tongva, which opened in 2013, was funded under California’s now-defunct tax increment financing (TIF) laws. The first of their kind in the U.S., California’s TIF laws went into effect in 1952 with the passage of the Community Redevelopment Act, which set a precedent nationwide for how infrastructure might be financed. Many states have since imitated the approach to establish the funding mechanisms behind massive—and often controversial—projects, including Chicago’s Navy Pier and New York’s Hudson Yards. Tax increment financing lets municipalities borrow money for developments in areas designated as “blighted” with the assumption that the developments will generate higher property-tax revenue as land values rise. Critics have argued that TIF programs have been abused to subsidize luxury developments that do little to improve the quality of life for local residents, and in 2011, while work on Tongva was well underway, then-governor Jerry Brown dissolved California’s TIF program, making the park part of the state’s final wave of TIF-backed projects.

The park benefits from Southern California’s crazy-quilt approach to urbanism, where the wealthiest communities of the Los Angeles region have remained independent cities, enabling areas like Beverly Hills, West Hollywood, and Santa Monica to invest tax revenue within their borders without sharing with the city of Los Angeles that surrounds them. Cities where the median home price is less than Santa Monica’s \$1.6 million (more than twice the median home price for Los Angeles) may not be able to spend so lavishly on their parks.

California comes through most tangibly in the park’s siting and the aesthetic decisions by the park’s designer, James Corner Field Operations (JCFO). JCFO incorporated several beloved trees that were already on the site into an arroyo-inspired plan that orients visitors toward spectacular views of the Pacific Ocean and a beach that stretches out casually, with an air of West Coast chill, just across the street. **Jack Balderrama Morley**

Funding

The park was entirely publicly funded using TIF. The City of Santa Monica bought 11.6 acres of land from the RAND Corporation; besides the park, housing was built on the site and Olympic Drive was extended through it. The city spent \$53 million on the property and another \$42.7 million to design and build the 6.2-acre park, which includes a small area across Main Street in front of Santa Monica City Hall.

Buildings

The steel cocoon-esque pavilions, pictured below, and play structures were fabricated by Paragon Steel in Los Angeles.



Hardscaping

Aggregates in the hardscaping came from pits in the nearby San Gabriel Valley. Walls have California Gold rocks.

Land

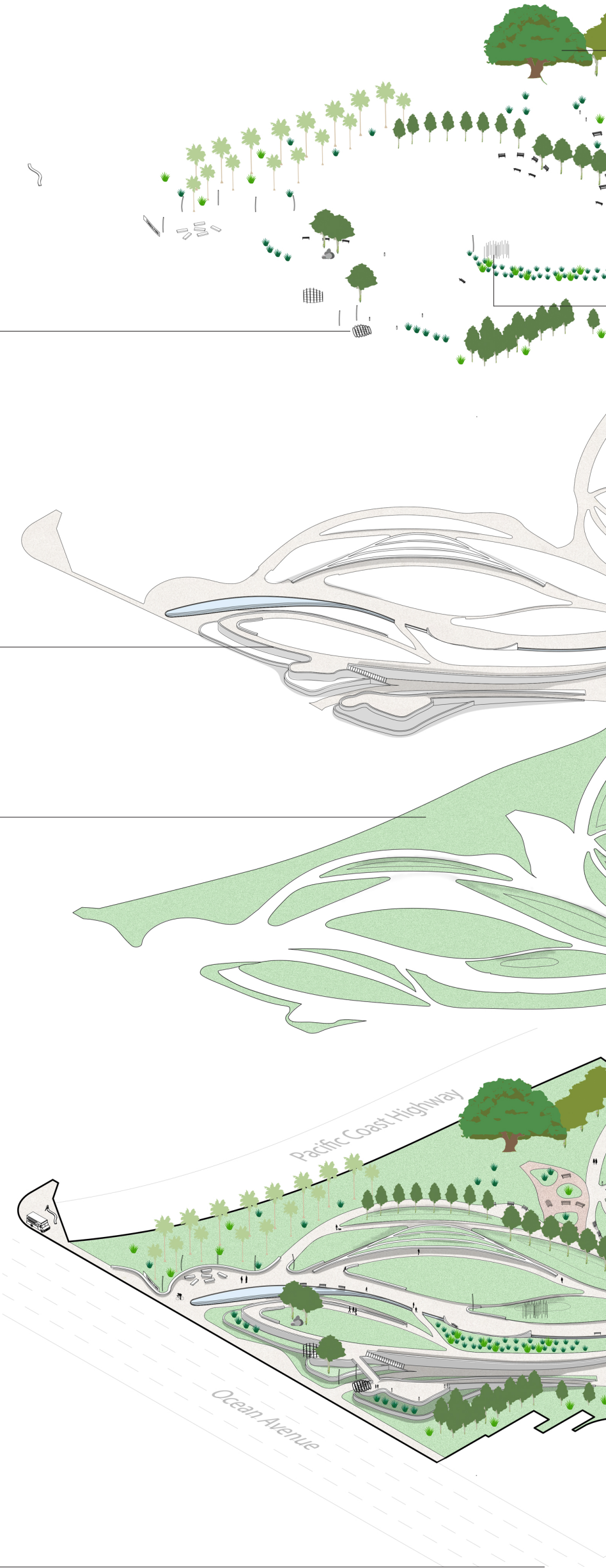
The site was previously home to the RAND Corporation headquarters, which have since relocated to a neighboring block. Housing developed by the Related Companies was built on the opposite side of the Olympic Drive extension.

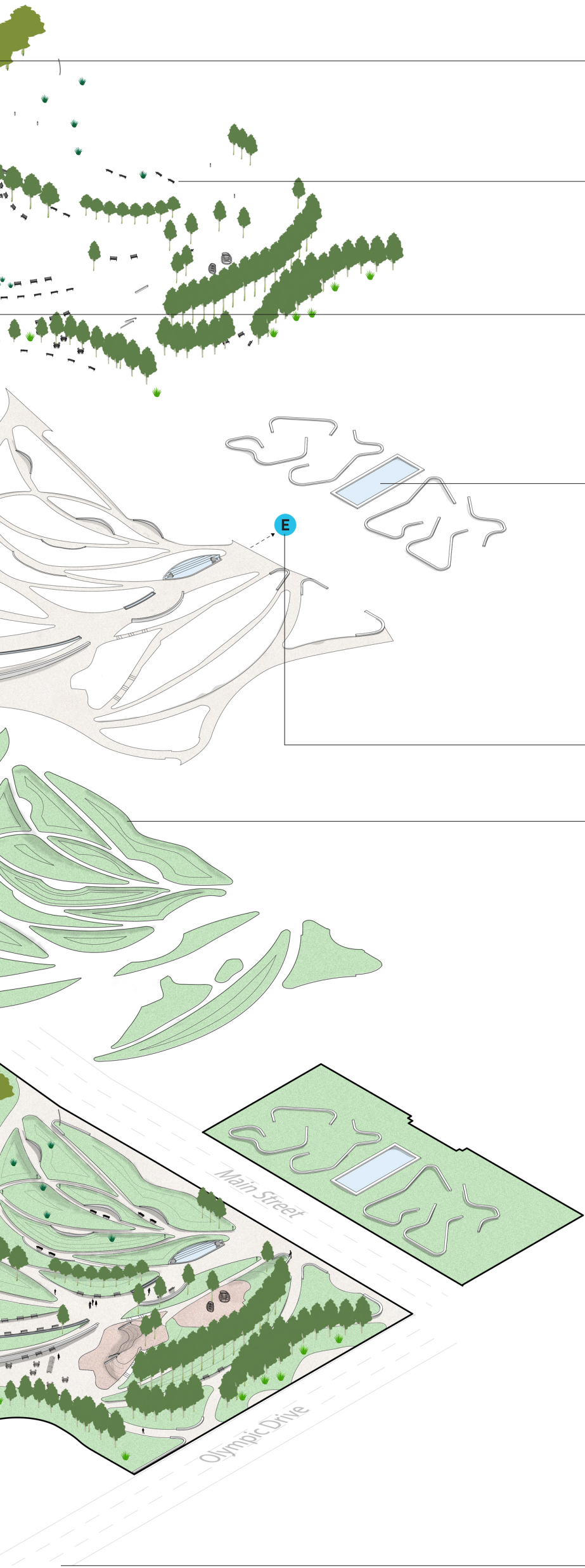


Security

Although there is no operational security technology in the park, Santa Monica has used some unorthodox activity-based surveillance strategies. After squatters set up informal camps on the park’s western corner, city agencies arranged for a food truck to occupy that area, which has since discouraged people from living there. And on top of regular maintenance costs, the City of Santa Monica spends about \$330,000 annually on “ambassadors” who staff the park, answering questions from visitors and keeping an eye on activity.

As is standard in many U.S. parks, Tongva closes at night; its hours are from 6 a.m. to 11 p.m.





Furniture

Custom furniture was designed using Forest Stewardship Council–certified jarrah wood, a variety of eucalyptus usually grown in Western Australia. Off-the-shelf benches from Landscape Forms were also used.

Art

Weather Field No. 1, by Chicago-based artist Iñigo Manglano-Ovalle, comprises a field of 49 stainless steel poles with weather vanes and anemometers attached.

Water

Plants are irrigated by water from the Santa Monica Urban Runoff Recycling Facility (SMURRF). Stormwater from the park is also collected in bioswales, and water features recirculate potable water in closed systems.

Infill/Terraforming

Before being cleared for Tongva, the site was dominated by the RAND Corporation’s parking lot. To create the park’s lookouts, which rise in points to 18 feet and provide views to the Pacific Ocean, infill soil was taken from construction sites around the city, tested to ensure safety, and sculpted to create accessible slopes for the site.

Project Delivery

JCFO was selected through an international competition in which 24 teams participated. After JCFO won, there were five community workshops over six months, and the scheme was presented to six review boards and commissions before site work began in 2011. Although the scheme began as a design-bid-build project, the city turned it into a design-build project midway through the process to try to speed delivery after California revoked its TIF laws.

Plants

Tongva hosts more than 30,000 plants of more than 170 species, and more than 300 trees from 21 species, most grown in seven nurseries across the state; the farthest is in Watsonville, less than 300 miles up the coast. Some trees traveled even less distance: Morty, a Moreton Bay fig tree, and the Three Amigos, a group of ficus trees, pictured below, along with several palms, were preserved and rearranged on the site to fit into the new landscape. The park mixes native and non-native drought-tolerant species in zones modeled on three California ecological communities (coastal scrub, chaparral, and riparian), creating a landscape that feels familiar but avoids cliché.



COURTESY FIELD OPERATIONS



TIM STREET PORTER

Transit

Tongva integrates into regional transit in some of the usual West Coast ways—there are bikeshare stations and scooter access—but it’s also just a block away from one of the Los Angeles area’s biggest transit initiatives: the LA Metro Expo Line expansion. The nearby Santa Monica Station opened three years after the park and was a part of a broader regional plan, whereas Tongva was part of a separate Santa Monica–specific urban plan. The region’s ubiquitous car culture is also present. Tongva sits at the southern tip of the picturesque Pacific Coast Highway, which extends up the shore to Big Sur, San Francisco, and beyond, and Olympic Drive, a local three-lane street, was extended along the park’s southeastern edge.

Maintenance

The City of Santa Monica spends just under \$100,000 annually on basic maintenance, plus about \$20,000 annually on tree work and \$10,000 annually on custodial work.

Gathering Place

Gathering Place park in Tulsa, Oklahoma, is the product of a dream of 77-year-old billionaire philanthropist George Kaiser and of several decades-long experiments by the landscape architecture team at Michael Van Valkenburgh Associates (MVVA). What Kaiser originally intended to be a series of riverfront “gathering spots” to activate the city has become a singular, whimsical, and lush 66.5-acre landscape that has attracted over 2.8 million people since opening last year. *AN* spoke with Scott Streeb, Matt Urbanski, and Michael Voelkel at MVVA about designing the park and sourcing materials both locally and globally for “the most complex topography [they] have ever done.” Taking cues from fanciful and innovative European playgrounds, their goal was to turn several desolate plots of land into an inclusive, truly one-of-a-kind environment. By many accounts, they succeeded; this summer, *TIME* listed the landscape as one of the greatest places in the world.

Beyond its ambitious design agenda, Gathering Place has also aimed to unify the historically segregated city. Tulsa was formally settled in 1836 and by the 20th century had earned the nickname “the Oil Capital of the World.” Money from the energy business flowed into the city, bringing with it a serious construction boom during the Art Deco era. Despite growing prosperity, race relations were tense. In 1921, white crowds rioted for 16 hours in the affluent neighborhood of Greenwood, then known as Black Wall Street, killing local residents and destroying black-owned businesses and buildings. It was one of the worst attacks on African Americans in U.S. history, and Tulsa still hasn’t fully recovered.

Gathering Place is being marketed as a space where the region’s diverse communities can come together. A decade ago, in talks between MVVA and the George Kaiser Family Foundation (GKFF), key decisions were made to engage Tulsans in their vision for the future 100-acre landscape and to raise expectations of what 21st-century parks can do.

Sydney Franklin

Buildings

There are three buildings on-site by Atlanta-based Mack Scogin Merrill Elam Architects. The ONEOK Boathouse features a roof canopy made of 130 fiberglass-reinforced plastic panels in the shape of flying sails. The rest of the three-story building, which includes a steel and concrete frame, has floor-to-ceiling glass panels that Vitro Architectural Glass created using raw material and sand from Mill Creek, Oklahoma. Williams Lodge, the 25,000-square-foot structure that serves as an entrance to the park, blends into its surrounding landscape with native sandstone from Haskell County. These massive boulders integrated into the design range from 1,000 to 5,000 pounds.

Hardscaping

There are over 20 different surface materials used at Gathering Place, including eastern Oklahoma and Arkansas sandstone in various hues. In total, the walkways used 4,500 cubic yards of fill excavated from just across the Arkansas River. The stones that flank the entrance paths are also from an in-state quarry, similar to those found in the Four Season Garden, a series of rock towers, pictured below.



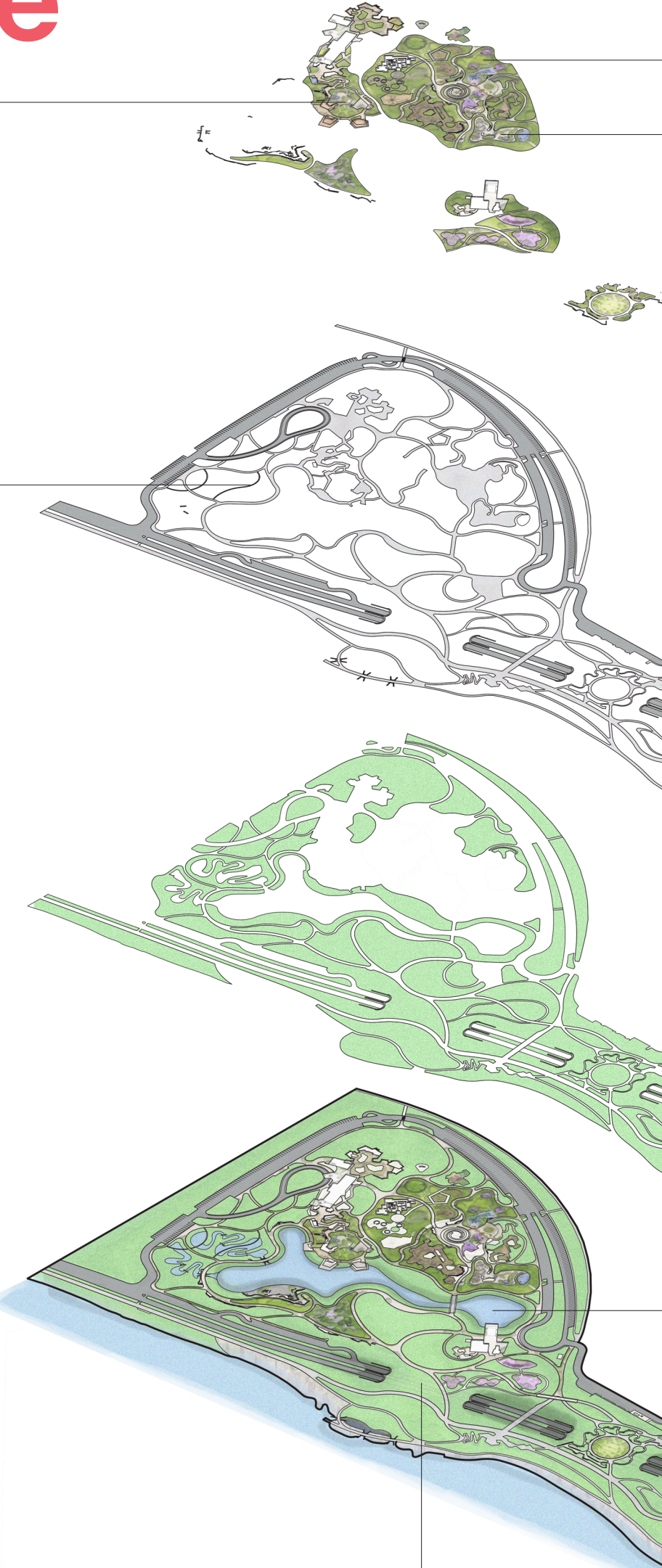
Land

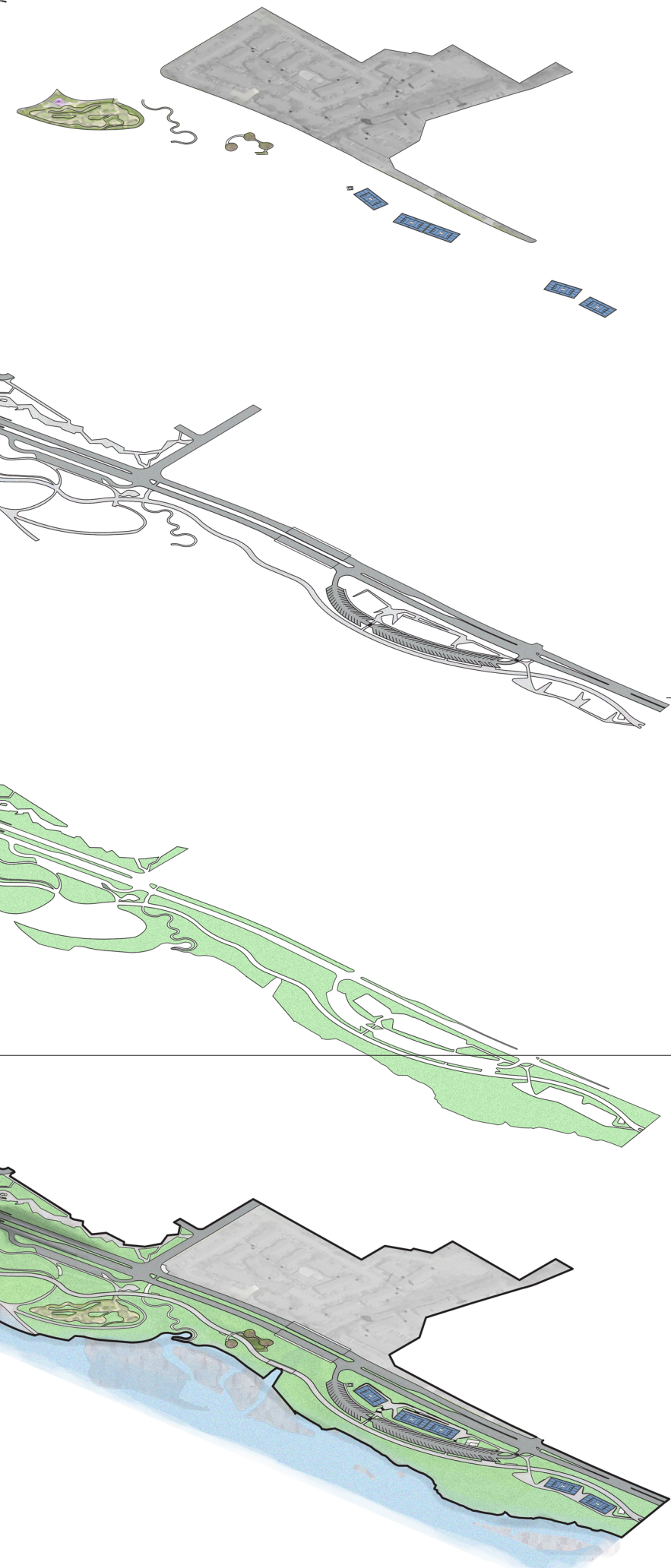
Gathering Place takes up four disparate, flat parcels of land along Riverside Drive, the adjacent four-lane commuter highway, that were purchased in 2009 by GKFF for \$50 million. At the northern end was once a 35-acre estate owned by oil entrepreneur B. B. Blair. The historic Blair Mansion, built in 1952, was torn down in 2014 after a failed attempt by its previous owner to relocate the building. Two large-scale apartment complexes south of the site, totaling 494 units on 14 acres, were also demolished and its residents displaced to make way for a construction staging area. GKFF offered to pay for those affected to receive mental health services. Phase 2 of the park’s design will be built out in this location, south of the skate park (shown below) and will include a \$45 million children’s museum by local firm KKT Architects, as well as a \$24 million pedestrian bridge by MVVA.



Terraforming

MVVA took 450,000 cubic yards of silt from the Arkansas River to create the 40 feet of grade change in the park necessary to bridge over Riverside Drive. Ohio-based engineering company Contech fabricated a set of precast concrete arches off-site in Broken Arrowhead, Oklahoma, that support the two 300-foot-long land bridges that help the park seamlessly connect to the waterfront.





Playground Equipment

MVVA and German playground manufacturer Richter Spielgeräte designed the park’s custom swings, water-play and sensory equipment, elephant slide, and four fantastical wooden castles that stand 30 feet in height. Danish design company Monstrum shaped additional wooden play-scapes to look like the great blue herons (pictured here) and paddlefish found along the Arkansas River. The 160 playground structures and their installation cost about \$11.5 million.



Plantings

In 2011, two years before construction began, MVVA began tagging around 600 existing trees on-site, some up to 200 years old, in an effort to monitor their health, and preserve and restore them. The firm then brought in 5,789 new trees sourced from over a dozen nurseries, two in Oklahoma and others in Tennessee, Missouri, Georgia, Illinois, and New York. The cohort includes over 90 species of evergreen and deciduous trees. Nearly 120 species of shrubs and over 200 species of perennials were selected as well and had to be stored in a greenhouse for up to three years before planting.

Funding

Over 80 philanthropic and corporate donors, including GKFF, funded the entirety of the \$465 million park. Though built with private dollars, Gathering Place is a public park: GKFF donated it to the River Parks Authority, the city and county agency in charge of public riverfront parks, in 2014, through Title 60, a public trust law. River Parks now owns both the land and the park and oversaw the five-year construction effort.

Transit

Riverside Drive was shut down in July 2015 and reopened in September 2018 after construction ended. The City of Tulsa spent \$40 million to widen and reconfigure the busy highway and for other infrastructure improvements, such as stormwater drainage and replacing sanitary sewers and water lines surrounding the site. Because Gathering Place is located just five minutes south of downtown Tulsa and immediately west of the wealthier Maplewood Historic District, accessibility is an issue for nonsuburban communities. This summer, the park began providing free shuttle transportation to underserved neighborhoods in North Tulsa, scheduled to operate every other weekend.

Maintenance

Half of the money raised went to capital investment and the other half created a \$100 million endowment for the continued operations and maintenance of the landscape for the next 99 years. GGP Parks, LLC, is a subsidiary of the River Parks Authority that operates out of GKFF and coordinates the over 450 volunteers that help the park run every day. So far, both individuals and groups have completed 11,300 hours of volunteer work. There are also 200 full-time and part-time employees who specialize in horticulture, programming, community engagement, food service, and more. An underground maintenance warehouse spanning nearly 1 acre was built to house facilities management off-site.

Water

Because of the oppressive Tulsa heat, water plays a big role in the park, and its nearly-6-million-gallon central reservoir, Peggy’s Pond, serves as a source for irrigation. To create it, MVVA had to dig down to groundwater level, integrating 70 feet of grade change within the landscape. Wetland gardens at the northern end of the park work as a bio-filter to clean the water that’s pumped out of the pond. Parking lot and highway runoff is also filtered through the gardens, and then through two large cisterns and below-grade, natural filtration basins. Wells throughout the site pull up clean water and redistribute it through the pond.

Labor

Columbus, Kansas-based construction company Crossland took over the build-out efforts from Manhattan Construction in 2015 when initial pre-construction, utility, and dirt work was done. Since the park’s groundbreaking, any day saw upward of 150 to 500 people laboring across 27 work zones and 12 play areas. A total of \$10.3 million was paid to both contractors, and 3.7 million man-hours were worked on-site.

Security

Over the last year, Gathering Place partnered with a local charity group, John 3:16, and the Mental Health Association of Tulsa to help employees and security teams better understand how to engage with the city’s homeless community. The park is open to all and does not operate fully in the late evening or early morning, but does welcome the homeless throughout the day.

Hunter's Point South Park

The transformation of Hunter's Point South in two phases from a contaminated strip of coast in Long Island City, Queens, to an ecologically sensitive 11-acre park was 11 years in the making. Stretching along the East River south of Gantry Plaza State Park and Steven Holl's Hunter's Point Community Library (see page 16), Hunter's Point South Park sits on a conveniently sited piece of land that was neglected for decades before the park opened at the end of last year.

The park was designed by Thomas Balsley Associates (TBA; the firm became SWA/Balsley in 2016) and WEISS/MANFREDI to be a sustainable storm buffer and public green space for the new Hunter's Point South development, a 5,000-unit housing complex on the southern shore of Long Island City.

The idea for Hunter's Point South Park had been percolating long before plans for it officially started coming together in 2007. Thomas Balsley told *AN* that back in 1990, when Gantry Plaza State Park was being planned, he envisioned a whole-coast master plan that would stretch from Anable Basin in Long Island City (the site of Amazon's failed HQ2 bid) all the way down to Newtown Creek in Greenpoint, Brooklyn (now home to a wastewater treatment plant known for its iconic "biodigester" eggs). To Balsley, Gantry Plaza State Park was supposed to be the start of a line of parks running down the Queens-Brooklyn shore. Design on Hunter's Point South Park began in 2009, and Balsley's early sketches are remarkably close to what would be built nine years later.

The linear park provides views of the Manhattan skyline and has an amphitheater-like arrangement that also blocks noise from the busy Queens streets to the east. Because of tight siting requirements, budget constraints, and the harsh microclimate that the park has to endure, SWA/Balsley filled the site with resilient native salt-marsh plants. Besides acting as a natural flood buffer, the plants don't require active irrigation, meaning none was built into the site. The plants also filter and clean the river, a job that Balsley likened to "acting as the park's liver." **JH**

Furniture

The custom wood-slat lounge chairs and banquette seats and custom precast concrete benches were designed in-house by SWA/Balsley and WEISS/MANFREDI, with galvanized steel framing and Kebony USA-provided Kebonized southern yellow pine. Steel benches with aluminum seat dividers were provided by Landscape Forms and manufactured in Kalamazoo, Michigan, with raw materials mined from within 500 miles of the facility to reduce environmental impact.

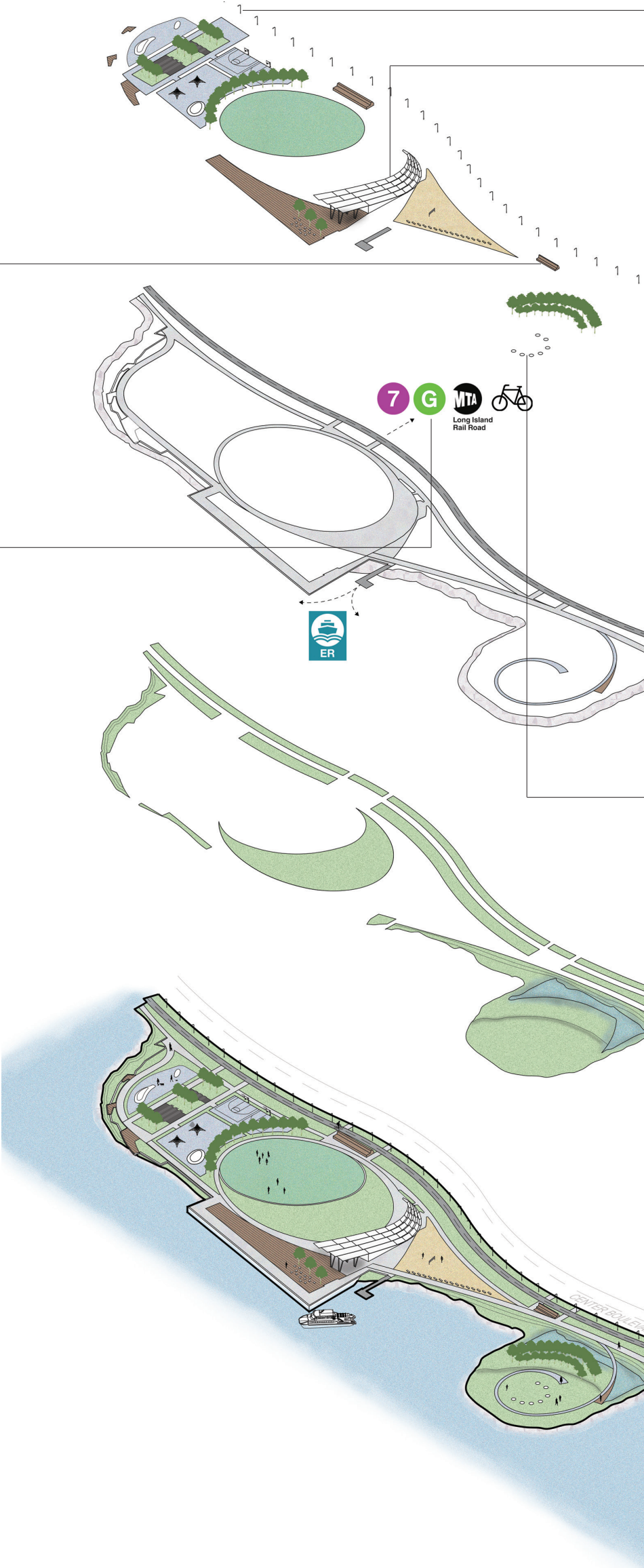
Transportation

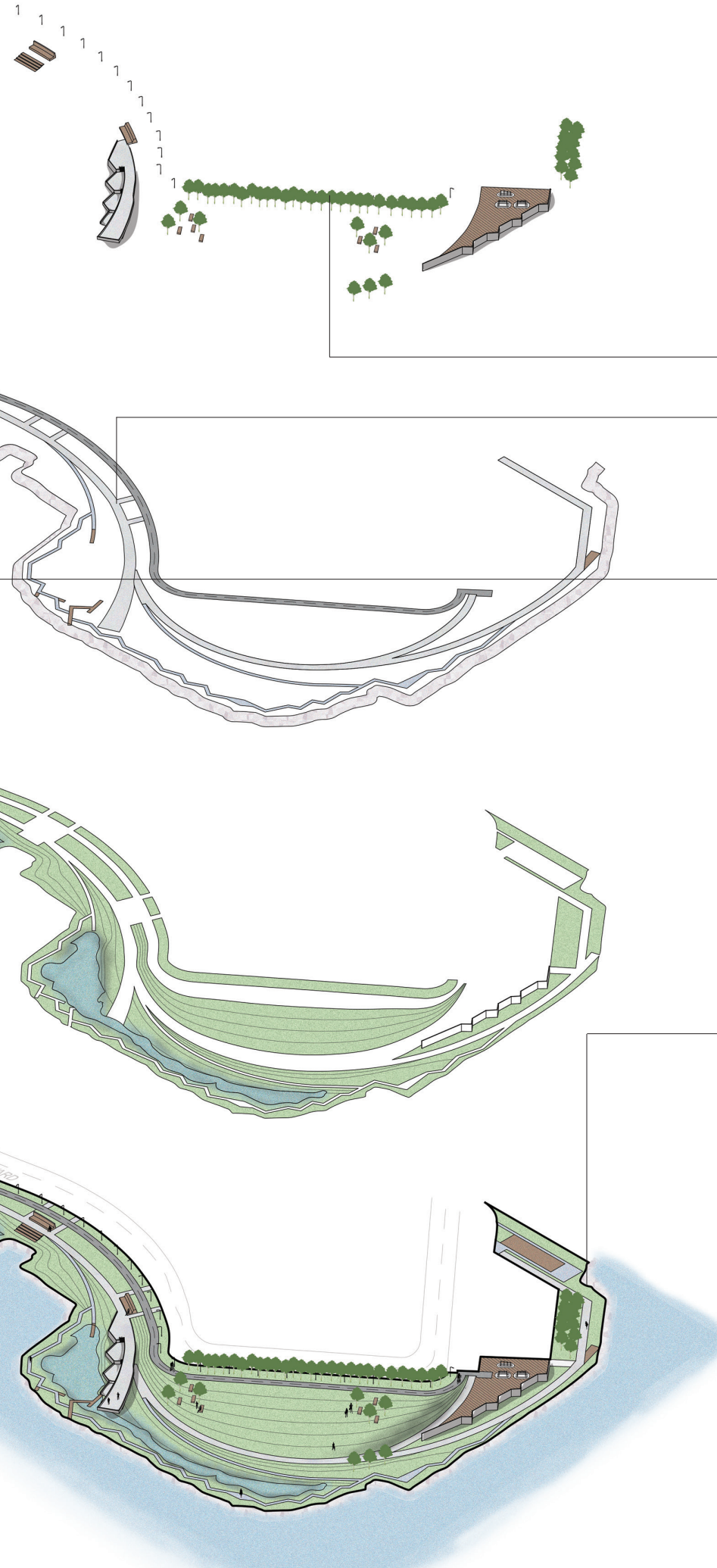
The park is easily accessible despite its coastal locale. It can be reached via the 7 train's Vernon Boulevard-Jackson Avenue station; by the Q103 bus via the Vernon Boulevard/49 Avenue stop; by the Long Island Rail Road, which stops at 49-13 Vernon Boulevard; by numerous street-level bike paths; by car; and via the Hunter's Point South ferry landing.

Funding and Labor

In 2009, the New York City Economic Development Corporation (NYCEDC) selected the project's developer, TF Cornerstone, and TBA, which brought on WEISS/MANFREDI as collaborators. The project was split into two phases from the beginning. Phase 1 broke ground in January 2011 and opened in August 2013, after the NYCEDC spent \$66 million for the 5.5-acre park and an accompanying 3,400 feet of linear roadway. Phase 2, which began construction in November 2015, opened at the end of June 2018, at a cost of \$99 million. This 5.5-acre section, which came with another 3,500 linear feet of new roadways, was funded through the NYCEDC as part of Mayor Bill de Blasio's Housing New York plan, as the park fulfilled the green space requirement of the adjoining housing development and is intended to mitigate flood damage there in the event of a storm surge.

The NYCEDC shepherded the project through two mayoral administrations and hired the LiRo Group to act as construction manager for the build-out, which then subcontracted the actual construction to the Great Neck, Long Island-based Galvin Brothers. The standard design-bid-build process was used for both sections. Park maintenance is handled by the NYC Parks Department.





Structures

WEISS/MANFREDI was responsible for designing structures for both phases of the park, with Galvin Brothers serving as the general contractors. In Phase 1, that meant the 13,000-square-foot bent-steel pavilion that houses Parks Department offices, restrooms, and a COFFEED cafe at LIC Landing, the park's ferry dock. Fabrication of the structure and canopies was done by Powell Steel Corporation of Lancaster, Pennsylvania, which permanently closed in 2013. Stainless steel cladding came from Westfield Sheet Metal Works in Kenilworth, New Jersey.

For Phase 2, the towering steel overlook structure (below) was fabricated by Newport Industrial Fabrication in Newport, Maine, while the freestanding precast panel walls were fabricated by Bétons Préfabriqués du Lac (BPDL) in Alma, Quebec.



Lighting

Arup was also responsible for specifying the park's lighting fixtures. Most of the fixtures used were New York City Department of Transportation/Parks Department-standard pedestrian- and street-lighting poles and Holophane helm fixtures. Linear lighting by Wagner was used to illuminate the benches and overlook handrails and as up-lighting. Step lights by Bega were integrated into the wooden furnishings and concrete walls. The nonstandard lighting features were all intended to be as minimal and unobtrusive as possible, so as not to detract from the landscape and views.

Infrastructure

Arup, which was responsible for the structural, civil, and bridge engineering of both phases, oversaw the installation of 7,500 feet of sanitary and storm sewers and 3,700 feet of water main.

Vegetation

Plant species were selected for their hardiness and nativity and include juniper trees and a variety of shrubs and grasses for the park's bioswales. Besides cutting down on maintenance costs, the flora used by SWA/Balsley can thrive on the edge of a briny river, and hosts native fauna.

Plants were sourced from nurseries in New York, New Jersey, and Maryland.

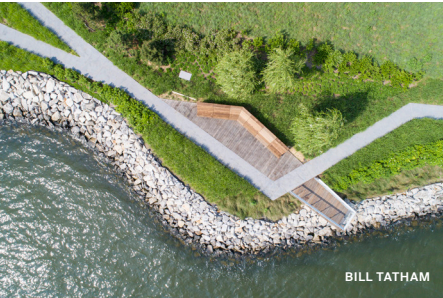
Art

Because this was a city project, the NYCEDC was tasked with appointing an artistic consultant. After a search, Suzanne Randolph Fine Arts was chosen, which in turn picked Nobuho Nagasawa to create a site-specific installation. Seven photoluminescent sculptures resembling different phases of the moon were installed in 2017 in the winding, peninsula-like amphitheater forming a piece titled *Luminescence* (below). Each "moon" in the series was cast from Hydrocal, a mixture of plaster and portland cement.



Infill and hardscaping

Prior to the park's construction, the site had been used in the 19th and 20th centuries as a dumping ground for soil excavated from rail-line construction sites around the city, and many portions of the site had since grown wild. To build out and sculpt the shoreline, existing infill was repurposed and moved to the water's edge. Around the shore, board-formed and precast concrete walls were used to create the harder edges, while Jet Mist and Stony Creek granites mined from Stony Creek, Connecticut, were used for the riprap (below) and to fill in steel gabions.





Delve into our annual outdoor products special section featuring a playful romp of objects and projects that celebrate plein air living. Turn to the following pages to see the latest in the world of landscape architecture: page 32 for furniture, page 38 for ambient lighting fixtures, and page 42 for decking. By Gabrielle Golenda

Outdoorsy



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Lakeview Low-Line

Location: Chicago

Design consultants: PORT Urbanism

Decorative stone: Lake Street Supply

Crushed granite pathway: Kafka Granite

Planters: Planterworx

Custom cubbies: Landscape Forms

Light boxes: Landscape Forms

Fixtures and fittings: Studio 431

PORT Urbanism designed Chicago's Lakeview Low-Line to be a community art space. When the Lakeview Chamber of Commerce drafted its master plan in 2012, among its top priorities was developing the underutilized

right-of-way and Chicago Transit Authority maintenance path along the city's "L" tracks between the Southport and Paulina stations on the Brown Line. Working with the manufacturer Landscape Forms' Studio 431, PORT created a series of bright yellow rectangular boxes, or "cubbies," as a new take on public furnishing.

The carved-out forms of the Low-Line's cubbies take cues from the interiors of the "L" train cars and the shape of the tracks overhead. The transit system had more than just an aesthetic influence; the cubbies needed to be movable for track repair and the possibility of excavation to rebuild the train structure's

column footings. The custom furniture rethinks durability, access, and comfort while accommodating a range of programs.

The Low-Line was designed to create a lively place for commuters, residents, and tourists to enjoy public art. It includes a picnic table, a vendor booth-cum-bar, and two cantilevered cubbies that frame the entry made of powder-coated steel exteriors and slatted ipe wood interiors. Power is integrated into the cubbies for controlled access by vendors and musicians. Studio 431 also manufactured easily replaceable panels and tamper-resistant fasteners to account for wear and tear. The first phase of the ½-mile-long art walk and

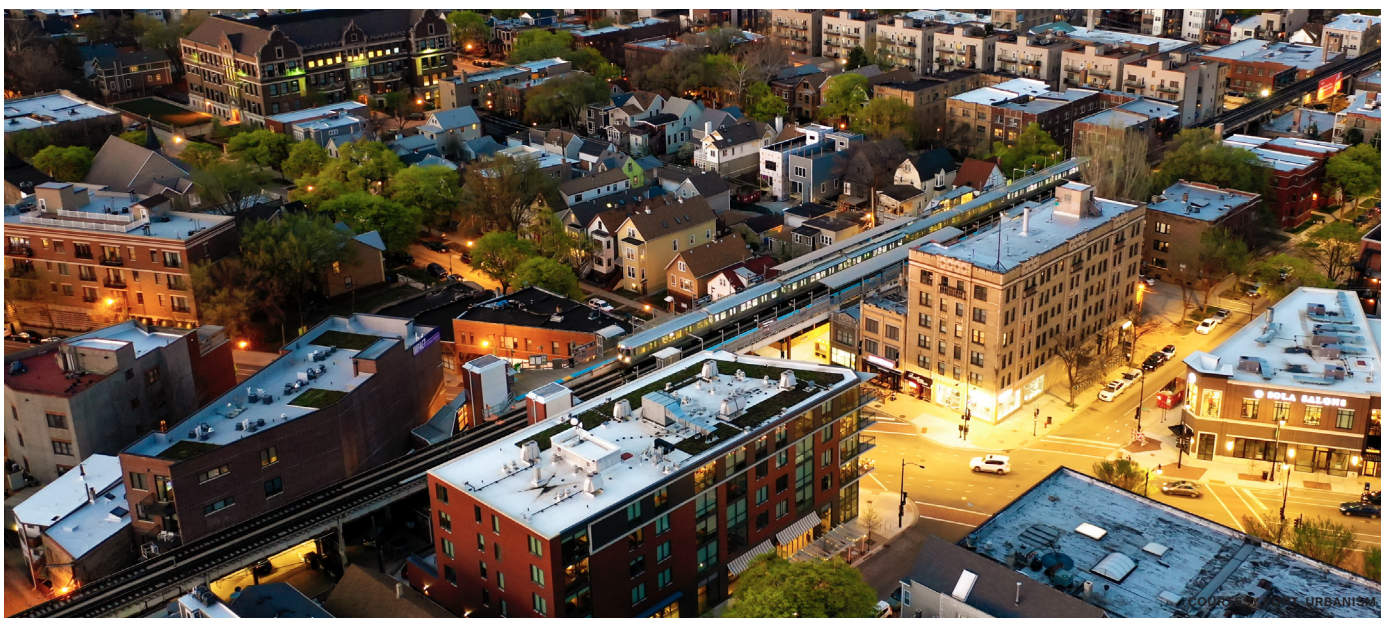
garden opened to the public in 2018 as a celebration of the neighborhood's culture and is part of a larger project that aims to encourage use of the "L" and other mass transit lines as a sustainable alternative to driving. **Eric Baldwin**



COURTESY PORT URBANISM



COURTESY PORT URBANISM



COURTESY PORT URBANISM

Above left: PORT Urbanism worked with Studio 431 to create durable yet comfortable furniture integrated with lighting and power.

Above right: Before the redesign, the passage served merely as a means to get from point A to point B. Large-scale furnishings activate the space, creating moments to pause, eat, or play.

Left: PORT Urbanism enriched the experience beneath Chicago's "L" by introducing playful seating elements inspired by train car interiors.



COURTESY PORT URBANISM



COURTESY PORT URBANISM

Above: The custom site furnishings include a vendor booth and bar, communal picnic table, and cubby boxes.

Left: The vibrant yellow adorning the site furniture was chosen to blend with the surrounding infrastructure.

Outdoor Furniture

Benches

These products update classic street benches with new materials and aesthetics, creating durable and beautiful pieces that can last in high-traffic areas.

Generation 50 Bench Landscape Forms

Aptly dubbed, the Generation 50 collection celebrates Landscape Forms’ 50th anniversary with a series of benches and litter receptacles reinterpreted from classic pieces. The updated furnishings feature a diverse material palette, including cast aluminum, steel, and domestically sourced, thermally modified ash.

landscapeforms.com



IOU Back Green Furniture Concept

Featuring a sinuous curved form, the IOU Back bench is designed to be combined in grand configurations. Made of upcycled wood planks and a recycled steel frame, sections of the bench can be snapped apart for reconfiguration and deep cleaning.

greenfc.com



Random Table and Bench Exteta

The Random Table and Bench get their name from the combination of assorted width wooden slats that make up the table tops and sitting surfaces. Handmade from sapele mahogany, the items are offered in a variety of sizes.

exteta.it



Monolithic Basalt Bench Stone Forest

Made from a solid block of columnar basalt, these monumental forms, laid on their sides with polished tops, are perfect for sitting. They are available in lengths ranging from 72 inches to 84 inches or custom-made to a specified length.

stoneforest.com



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extremis.com



Spindle Bistro Collection Zachary A. Design

Characterized by its spindle-like single leg, the round bistro-inspired table is 27 or 48 inches wide by 30 inches high. The entire cast resin body is lightweight, allowing for easy reconfiguration at outdoor happenings.

zacharyadesign.com



Steelsites Bistro Tables Victor Stanley

Articulating the traditional round cafe table shape, this updated take sheds water through a perforated tabletop. Table and chair configurations are offered in backless or backed seats with optional footrests in two heights.

victorstanley.com



Plato Jasper Morrison for Magis

Taking a cue from neoclassical motifs, Plato references one of the pillars of ancient philosophy with a form that provides both balance and function. The chair is available in five colors through Herman Miller.

magisdesign.com



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Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art

Location: New Orleans

Lead designer & landscape architect:

Reed Hilderbrand

Architecture: Lee Ledbetter & Associates

Civil engineer: Sherwood Design Engineers

MEP engineer: Altieri Sebor Wieber

Structural engineer: Edward Stanley Engineers

Soil science: Pine and Swallow Environmental

Lighting design: Lam Partners

Lighting: Lumenpod 16 from Wagner Architectural Systems

Irrigation: Aqueous Consultants

Geotechnical engineer: Stratum Engineering

Code compliance: FP&C Consultants

General contractor: Palmisano

Landscape contractor: Mullin Landscape Associates

Glass bridge supplier/fabricator: Pulp Studio

Glass bridge metal installer/glazer: DeGeorge Glass Company, Inc.

Glass bridge artist: Elyn Zimmerman

Reed Hilderbrand designed the new aquatic art experience at the New Orleans Museum of Art (NOMA)'s Besthoff Sculpture Garden. NOMA, the oldest fine art museum in the city, is surrounded by a diverse landscape with the world's largest collection of mature live oak trees and a string of water features. Introducing 25 new artworks, the Besthoff Sculpture Garden expansion added an amphitheater, gallery, and outdoor learning space set between lagoons and groves. The project is tied together by a series of custom pathways and bridges that create new perspectives and connections with the surrounding City Park.

At the heart of the expansion are 800 linear feet of bridges. Included in the expanse are a boardwalk, a canal bridge, two pedestrian bridges, and a glass bridge spanning 80 feet. This system connects to over half a mile of ADA-accessible paths. To immerse visitors in nature, the canal bridge was made with a concrete shell structure that dips into the lagoon, taking visitors down to the waterline and moving them through the water. For the bridges, the wood decking is Cumaru, a tropical hardwood similar to ipe, and the structure is steel. The guardrails and cable system are stainless, and everything below the deck is galvanized and painted. The boardwalks are all wood, the same Cumaru as the bridges, with a timber pile and wood structure. The pathways and bridges were custom-made by Palmisano and Mullin Landscape.

Designed to be resilient and sustainable, the expansion project places regional plants and ecology in dialogue with sculpture. Path materials respond to plants and the ground conditions; the paved path transforms into a raised boardwalk where it moves over water and into granite where it crosses roots of existing live oaks. The paths engage the trees and connect to the pedestrian bridges, offering the experience of walking below majestic canopies while looking out across the local lagoon. **EB**



BLAKE OGDEN



RICHARD SEXTON

Above left: The bed of the custom glass bridge made from seven panels of 72-inch-wide, 120-inch-long, and 2-inch-thick glass fabricated by Pulp Studios is adorned with brightly colored intertwining swirls—*Mississippi Meanders*, a sculpture by artist Elyn Zimmerman—an artistic nod to the Mississippi River, the defining body of water within the region.

Left: A sunken 280-foot-long pathway runs below the elevated footbridge to connect the existing site and the new addition.

Top left facing page: German born artist Ursula von Rydingsvard's 2015 undulating bronze sculpture *Dumna* captures the essence of a tree in its form, appearing as if it had it had an inner life force of its own.

Top right facing page: A monolithic skull titled *Schädel* by Katharina Fritsch is one among many diverse works by a cohort of artists that includes Frank Gehry, Irish painter Sean Scully, Mexican sculptor Pedro Reyes, and more.

Bottom facing page: The footbridge mimics the shapes of the three curvilinear pockets of land that form the new sculpture garden.



Lighting

Up and Down

Notable for their ability to cast light both up and down, these bold outdoor fixtures provide uncompromised illumination.

Antarktikós Carlotta de Bevilacqua for Artemide

This luminaire shines light in 360 degrees from a single LED bulb. The patented piece is available with a white or RGB light.

artemide.com



Rail Outdoor Lighting System Juniper

This system of interconnecting light rods can be assembled in endless configurations of luminance. The silicone-enveloped LED pods join together at custom lengths that and can rotate 320 degrees—providing focused lighting that is easily adjustable.

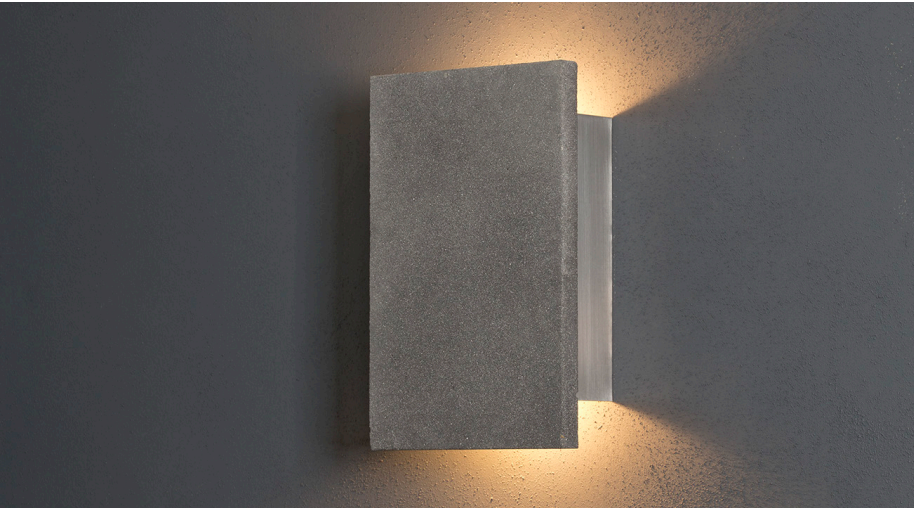
juniper-design.com



Acuo Outdoor Nick Sheridan for Cerno

This asymmetric sconce features a jagged composition that emits light like some sort of German Expressionist film. The dimmable integrated LED fixture is offered in various light colors ranging from 2700K to 4000K.

cernogroup.com



Generation 50 Bench FLOS

Taking the form of an hourglass, this wall sconce emits a diffuse, indirect light from both ends. It is offered in gray and brown in two beam lengths.

usa.flos.com



Super-Charged Systems

Create efficiently connected outdoor lighting schemes with these powerful LED systems.

Latitude Light nea studio

The solar-powered Latitude Light can be 3D-printed from an easily updated digital file. The lamp can be designed in slightly different shapes to optimize its ability to charge its photovoltaic panel at different latitudes in relation to the sun. After basking in at least eight hours of sunlight, the PV-paneled fixtures automatically light up at dusk.

neastudio.com



Limelight by Lutron Lutron

Michigan-based TwistHDM teamed up with the lighting controls expert Lutron on a robust wireless lighting control solution for parking lots and garages. Limelight by Lutron directly connects to Lutron's in-house control system, Enterprise Vue, efficiently managing an entire building's lighting from a single platform.

lutron.com



Solar Charging Kit Legrand

Delivering permanent power outside, this solar-powered charging device provides round-the-clock electricity for mobile devices. Each kit requires no hardwiring or regular maintenance and includes a battery, covered USB ports, and three illuminated charging shelves.

legrand.us



Bump Solar Lantern Les Jardins Solar Lighting

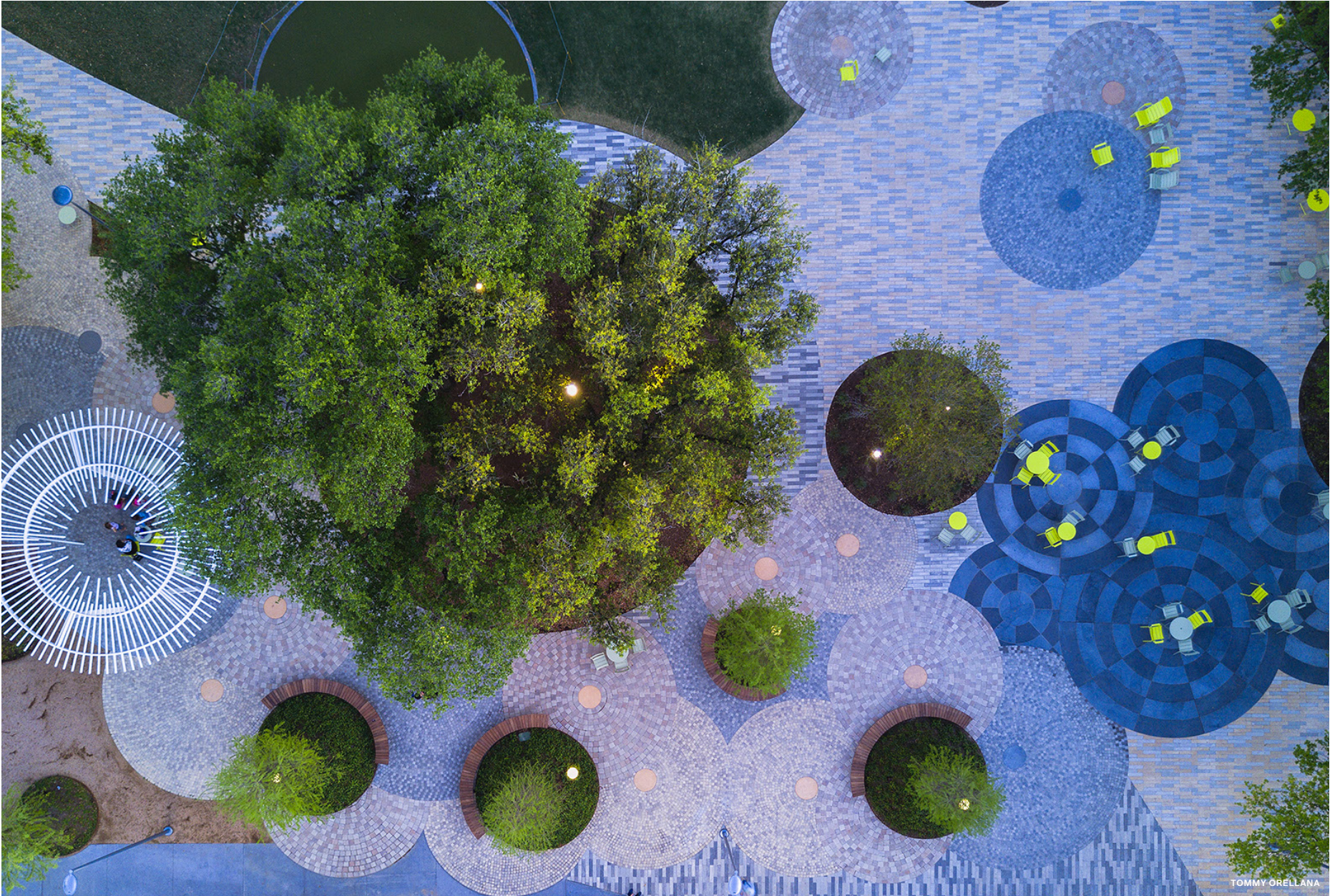
These playful light lanterns feature the same lightweight plastic shell used in the manufacture of kayaks, encased in an aluminum frame. Available with either a bright red or gray handle, the solar-powered fixture is perfect for outdoor adventuring.

lesjardins.solar



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Levy Park



TOMMY ORELLANA

Location: Chicago

Landscape architect of record: OJB Landscape Architecture

Client/Owner: Upper Kirby Redevelopment Authority

Civil engineer: WGA Consulting Engineers

Structural engineer: Matrix Structural Engineers

Water feature consultant: Fountain Source

Soil consultant: Dirt N Turf

General contractor: Burton Construction

Hardscape, landscape, water feature, and irrigation contractor: B&D Contractors

Hardscape: Pavestone, Living Earth, Davis Colors, Coldspring Granite, Laticrete, Forever Lawn Artificial Turf

Furniture: Fermob, Landscape Forms, Forms + Surfaces, Pet Pick-Ups, Most Dependable Fountains, Code Blue

Drainage and erosion products: NDS, ACO Drain

Fences, gates, and walls: Renfrow+Co

Lumber, decking, and edging: Ironsmith, US Lumber Brokers

Water management and amenities: Weather Trak from HydroPoint Data Systems

San Diego, Boston, and Houston-based firm OJB Landscape Architecture designed Houston's Levy Park to be a space for play. Located in the city's Upper Kirby district, the park had been underutilized and had fallen into disrepair, suffering from a lack of visibility, access, and activity. OJB's design introduced new programming and a central 40,000-square-foot children's garden, featuring interactive sculptures and a 150-foot-long, ADA-accessible treehouse platform. The garden connects

with activity lawns, a performance pavilion, a dog park, a community garden, and a rain garden.

OJB's design was meant to foster independent play among children. Visiting kids can climb rock walls, crawl through LED-lit tunnels, slide down a 7-foot-wide slide, and play in the three-tiered interactive water feature that mimics a Houston rain shower. The park showcases the furniture supplier Fermob's Luxembourg Collection, which reinterprets the chairs and armchairs of the Jardin du Luxembourg in Paris. Featuring distinctive lines and forms, the pieces combine the lightness and durability of aluminum with the comfort of curved seat slats and can be easily moved to allow people to rearrange seating and engage in ever-changing activities.

The park covers over 3 acres of permeable surface with 138 new native trees, drought-tolerant and pest-resistant plantings, and locally sourced pavers to mitigate the city's heat, humidity, and frequent flooding. Using the landscape as a learning tool, youth can move between furniture pieces, lively playscapes, and even the gardens, where they can harvest produce like Mexican marigold mint, sweet basil, squash, or trailing rosemary.

Since the park's reopening, attendance has grown from 75 visitors per week to between 5,000 and 10,000 visitors per week. The redevelopment of Levy Park revitalized Upper Kirby with an urban commons where all ages can explore and have fun. **EB**



DABFOTO CREATIVE

Top: A melange of pavers, artificial turf, concrete, stone, and tile make up the hardscaped area flanking the lawn around the pavilion. Park furniture by Fermob, custom planters framed with benches, and a canopy provide seating.

Above: The park comprises a multiuse performance pavilion and two large lawns. The landscape includes water features, a dog park, gaming and recreation areas, a children's garden, play areas, and treehouse.

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Decking

Planters and Roof Gardens

Amid the concrete and asphalt of urban jungles, planters and roof gardens provide stormwater drainage and a natural cooling effect. These products keep greenery lush.

Fairmount Tile Planter Shift

This aluminum planter system’s modular, rectangular trays can be used to create gardens in a variety of shapes. Each set is flat packed in a set of four.

shiftmakes.com



Stripes Planter Vestre

These planters-cum-ottomans function as a modular system of rectangular and semicircular forms that can be combined in various configurations. The units feature rhythmic, vertical stripes of slats encircling a steel frame.

vestre.com



Intensive Garden Roof Assembly American Hydrotech

Custom designed for the project’s geographic location and specific building requirements, this garden roof assembly accommodates up to 35 inches of growing media.

hydrotechusa.com



květa mmcité

Designed for the busiest of boulevards and public squares, this generously sized planter provides greenspace for plants to grow in areas where it would otherwise be nearly impossible. Fashioned from hardwood slats supported by a zinc-coated steel frame, květa is ideal for both cold and warm climates.

mmcite.com



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Slip-Resistant Pavers and Decking

These burly outdoor flooring options are not only designed to endure in high traffic areas, but they are outfitted with new surface treatments to prevent slips and falls.

Extragres 2.0 Casalgrande Padana

At about ¾ inch thick, Extragres 2.0 monolithic porcelain paver tiles feature a perfectly square edge with a slide-repelling surface. Forged in a fiery hot production process, the seemingly natural tiles are nearly impervious to cracking and external stresses. The collection is available in a wide array of colors and textures for residential and public outdoor flooring applications.

casalgrandepadana.com



Trekker Havwoods

Made in a European facility powered by solar energy, Trekker is a composite decking and cladding board system made from recycled wood and plastics. Offered in eight rich wood grains, the collection is outfitted with various patterns and plank configurations.

havwoods.com



Dekton Grip+ Cosentino

Ideal for residential, commercial, and hospitality applications, Dekton Grip+ provides skid resistance in highly trafficked public spaces. The ultra-durable engineered surface made from glass, quartz, and porcelain has the wherewithal to outlast ultraviolet rays, stains, and thermal shock.

cosentino.com



Origami Paola Lenti for Nerosicilia

Milan-based designer Paola Lenti put Japanese motifs across the faces of these lava stone slabs. The collection can be artfully arranged in different configurations of two squares made up of three irregular trapezoids. Even untreated, the oxidized surfacing is resistant to wear and tear.

nerosicilia.com



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Resources

Site furniture

B&B Italia
bebitalia.com

Baxter
baxter.it

DEDON
dedon.de

Earthscape
earthscapeplay.com

Ethimo
ethimo.com

Extremis
extremis.com

FlexForm
flexform.it

Forms + Surfaces
forms-surfaces.com

Green Furniture Concept
greenfc.com

greenscreen
greenscreen.com

HAY
hay.dk

Kettal
kettal.com

Kornegay Design
kornegaydesign.com

Landscape Forms
landscapeforms.com

Magis
magisdesign.com

Maglin Site Furniture
maglin.com

Mmcité
mmcite.com

Moroso
moroso.it

Most Dependable Fountains
mostdependable.com

Paola Lenti
paolalenti.it

Planterworx
planterworx.com

Pet Pickups
petpickups.com

Poggesi USA
poggesiusa.com

RENSON
renson.us

SP01
sp01design.com

Stone Forest
stoneforest.com

Swisspearl
swisspearl.com

Victor Stanley
victorstanley.com

Wishbone Site Furnishings
wishboneltd.com

Decking, pavers, and green roofing

American Hydrotech
hydrotechusa.com

Artistic Tile
artistictile.com

Belgard
belgard.com

Bison Innovative Products
bisonip.com

Black Locust Lumber
blacklocustlumber.com

Casalgrande Padana
casalgrandepadana.com

Coldspring
coldspringusa.com

Cosentino
cosentino.com

Echelon
echelonmasonry.com

Eurocobble
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Fiandre
granitififiandre.com

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florim.com

ForeverLawn
foreverlawn.com

GreenBlue Urban
greenblue.com

Hanover
hanoverpavers.com

Havwoods
havwoods.com

Kafka Granite
kafkagranite.com

Keystone Hardscapes
keystonehardscapes.com

Lake Street Supply
lakestreetsupply.com

Neolith
neolith.com

Nerosicilia
nerosicilia.com

Pavestone
pavestone.com

Porcelanosa
porcelanosa-usa.com

Shildan
shildan.com

TAMKO
tamko.com

Tectura Designs
tecturadesigns.com
TimberTech
timbertech.com

Unilock
unilock.com

Walker Zanger
walkerzanger.com

Outdoor lighting

Acclaim Lighting
acclaimlighting.com

AMP Lighting
amplighting.com

Artemide
artemide.com

BEGA
bega-us.com

Brendan Ravenhill Studio
brendanravenhill.com

Cerno
cernogroup.com

CSL Lighting
cslighting.com

Delta Light
deltalight.us

Flos
flos.com

Hubbell
hubbell.com

JESCO
jescolighting.com

Juniper
juniper-design.com

Legrand
legrand.us

Les Jardins Solar Lighting
lesjardins.solar

Louis Poulsen
louispoulsen.com

Luceplan
luceplanusa.com

Lutron
lutron.com

Nea Studio
neastudio.com

Northern
northern.no

Pinnacle Architectural
Lighting
pinnacle-ltg.com

Royal Botania
royalbotania.com

Selux
selux.us

Sonneman
sonnemanawayoflight.com

Sternberg Lighting
sternberglighting.com

VIBIA
vibia.com

Wagner Architectural Systems
wagnerarchitectural.com

Fabricators

IRONSMITH
ironsmith.cc

Pulp Studio
pulpstudio.com

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landscapeforms.com



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East

Made in Tokyo: Architecture and Living, 1964/2020

Japan Society Through January 26, 2020
333 East 47th Street
New York City



This month, New York’s Japan Society opened an exhibition that explores the evolution of Tokyo’s built environment between two global sporting events hosted by the megacity—the 1964 Summer Olympics and the 2020 Summer Olympics, which will begin in July. Curated and designed by Tokyo-based firm Atelier Bow-Wow, the show examines major social, demographic, and economic shifts in the Japanese capital through the attendant “development of socio-architectural facilities” across Tokyo. The examples it tracks include several of the city’s most well-known build-ings, including the Nakagin Capsule Tower, by

Kisho Kurokawa, the Yoyogi National Gymna-sium, by Kenzo Tange, and more. In addition to having completed several buildings in Japan and around the world, Atelier Bow-Wow has designed, curated, and otherwise contributed to a number of exhibitions and institutions, including the Venice Architecture Biennale, the Chicago Architecture Biennial, the National Museum of Modern Art in Tokyo, and the Haus der Kulturen der Welt in Berlin. **Aaron Smithson**

Midwest

In a Cloud, in a Wall, in a Chair: Six Modernists in Mexico at Midcentury

The Art Institute of Chicago Through January 12, 2020
111 South Michigan Avenue
Chicago



Deriving its name from a quote by the Cu-ban-born, Mexico-based furniture and interior designer Clara Porset, a new show at the Art Institute of Chicago (AIC) explores the impact of Mexico on the midcentury work of six visionary female artists and designers. “There is design in everything,” Porset wrote in the catalog to her 1952 exhibition *Art in Daily Life*: “in a cloud, in a wall, in a chair, in the sea, in the sand, in a pot.” Organized by the AIC’s lead curator of ar-chitecture and design, Zoë Ryan, *In a Cloud, in a Wall, in a Chair* looks at the ways these wom-en were influenced by the country’s culture

and traditions, its climate, and its political progressivism after the Mexican Revolution. Though they were from different genera-tions and countries, and worked in different disciplines, photographer Lola Álvarez Bravo, textile artist and printmaker Anni Albers, sculptor Ruth Asawa, textile designer Cynthia Sargent, sculptor Sheila Hicks, and Porset shared an interest in the creative landscapes of a country navigating robust social reform. **SF**

Midwest

Chicago Architecture Biennial

Chicago Cultural Center Through January 5, 2020
78 East Washington Street
Chicago



The third Chicago Architecture Biennial highlights discursive and interactive work by more than 80 contributors from 22 countries. Unlike 2017’s academic rhetoric and projects, this edition’s focus is on timely political, social, and environmental issues from around the world that all can relate to. This year’s artistic director, Yesomi Umolu, along with cocurators Sepake Angiama and Paulo Tavares, employ the theme *...and other such stories* to ask critical questions about how architecture has informed our present, and the power the field has to shape a more sustainable and more equitable future. The

main exhibition extends beyond the Chicago Cultural Center and into the city, with elements installed in key off-site venues. Lectures, panels, workshops, and performances will also take place at more than 50 locations. **JEG**

West

The Foundation of the Museum: MOCA’s Collection

The Geffen Contemporary at MOCA, The Museum of Contemporary Art Through January 19, 2020
152 North Central Avenue
Los Angeles



Celebrating 40 years since its founding, the Museum of Contemporary Art, Los Angeles (MOCA), has unearthed some of its greatest hits for the exhibition *The Foundation of the Museum: MOCA’s Collection*. Institutional critique and curatorial transparency appear to be the two forces behind the grouping of the artworks on display. In any part of the museum, one can hear performance artist Andrea Fraser’s critical voice from three televisions present-ing her video works; one room is occupied by a nearly stand-alone installation of Felix Gonzalez-Torres’s *Untitled (Portrait of MOCA)*,

which challenges the self-aggrandizement of the museum in straightforward wall text. Perhaps most impressive is the re-creation of Chris Burden’s *Exposing the Foundation of the Museum*, for which the artist dug into the museum’s floor to literally expose the con-crete foundations of the building. **SRR**

westedge

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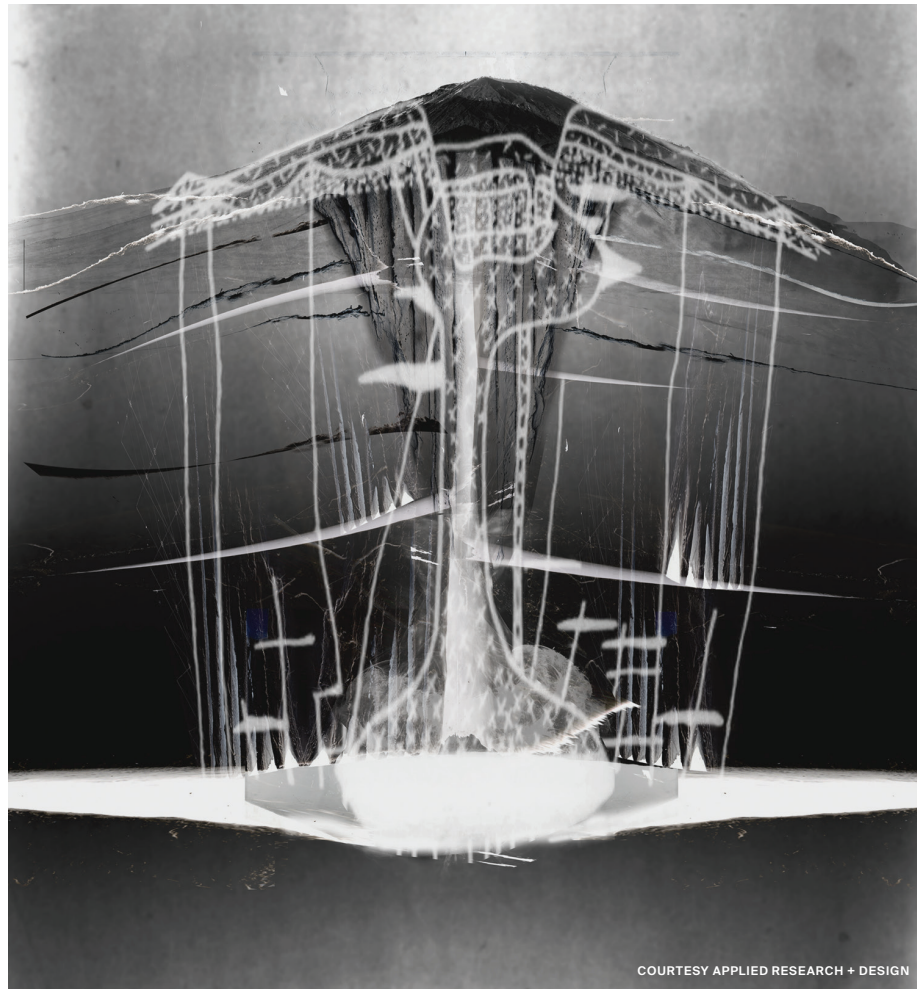
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Architecture of Nature: Nature of Architecture

By Diana Agrest | Applied Research + Design Publishing | \$49.95



Diagrams from Diana Agrest's *Architecture of Nature: Nature of Architecture*.

“Representation, theater of life or mirror of the world.” Michel Foucault, *The Order of Things*

Presented as a 9-by-11-inch hardbound volume of full-color drawings, this sumptuously produced book includes interviews and writings alongside Diana Agrest's design research as demonstrated by the fourth-year studio work of her students at the Irwin S. Chanin School of Architecture at the Cooper Union in New York City over a period of nine years.

Agrest is known for work that spans theoretical discourses in architecture, urbanism, semiotics, and gender. Her approach to semiotics has been neither purist nor essentialist; rather she takes a mediated view that argues that shifts in textual meaning are based on shifts in cultural context. In the 1970s and '80s her view was also a kind of mediation between the Whites and the Grays, treating representation as a form of artifice, reflexively commenting on architecture's inability to do more than this.

The Architecture of Nature exhibits (at first blush) a big pivot, with a new arena of investigation, if not perspectival view and methodology. The focus on nature, seen through geologic data (point clouds and weather data), is new to Agrest, yet the representations it produces are familiar as the aura and language of Cooper Union through multiple eras (under the leadership of Hejduk, Vidler, et al.).

If there's a through line between Agrest's early and late career, it rests here, in the primacy of (a particular type of) representation as the number one tool of architectural practice, with theory and building coming in a distant second and third. Less easy to

appreciate is how this new territory relates to Agrest's intellectual foundations in language, architecture, and urbanism.

The drawings make geologic space seductive, in an ambient way. The works are more diagrammatic than spatial, more planetary and notational than human. They work through abstraction; delamination of layers; and schematic, atmospheric sections producing geometrically complex artifacts that are difficult to apprehend, yet in their finest moments, verge on the mystical. In their elusive effects, they seem cultivated like an endangered species to demonstrate the Cooper design imaginary and unique skill of the architect in re-presenting (in this case) science to the world.

In an interview with Agrest, which forms some of the finest content of the book, art historian Caroline Jones and science historian Peter Galison suggest that the work exemplifies “an embrace of the constructed nature of the image and how it comes into being.” Jones then offers the following critique: “It's a sort of nature without us, except that the drawing is completely human in the way it is conceived.” The paradox Jones points out is this: Whatever “nature” is, we're part of it, made of it, embedded in it. “Yet we can only ‘get to it’—that is, produce it as some kind of object for contemplation—by modeling, by presenting, by analogy, by metaphor, by externalization. We are of course a part of it all. But we have to pretend we aren't, just to be able to think about it.”

Agrest's stated ambition is not to be metaphorical but rather to visualize space-time. Jones suggests that avoiding metaphor is not possible (and possibly not desirable), suggesting Donna Haraway's notion of

“witness” as a more apt concept to engender complex ideas of entanglement. Agrest responds by invoking the transdiscursive and then “the process by which knowledge builds at the boundary.” In ecology we call this *ecotone*, but here it seems like getting caught in the dialectic of Jones's caution.

In his interview with Agrest, science historian D. Graham Burnett suggests the work is “best understood as a kind of cataloging of contemporary gestures in the direction of a program—call it the ‘neo-sublime.’” This new program trades heavily on the aesthetics of information. In these cases, what we stand before that occasions a moment of negatory vertigo is not a big cliff or a deep cave but a colossal mass of data.” Burnett's point is a salient one that this reader wishes had been further explored by Agrest. It's part of a discussion that's been percolating.

The material would also be enriched had Agrest made connections between the work she's known for and this more recent design research less tacit—for example, the ongoing investment in notational design. Or to articulate ideas of gender and nature (if they are indeed still important) in her pivot to investigations of nature. She presents a too-simple discussion of “nature-gendered-female” in the introduction, and there's no evidence of this thread in the design research.

Is it too far a reach to suggest that for Agrest, nature is the new object of the gaze, the so-called “scene of history” that in her previous work referred to the city? It's one way to interpret an interest in the geologic past. Shifting focus from urbanism, Agrest has set her gaze away from the city and toward nature, and geology in particular. So it might follow that her previous articulations

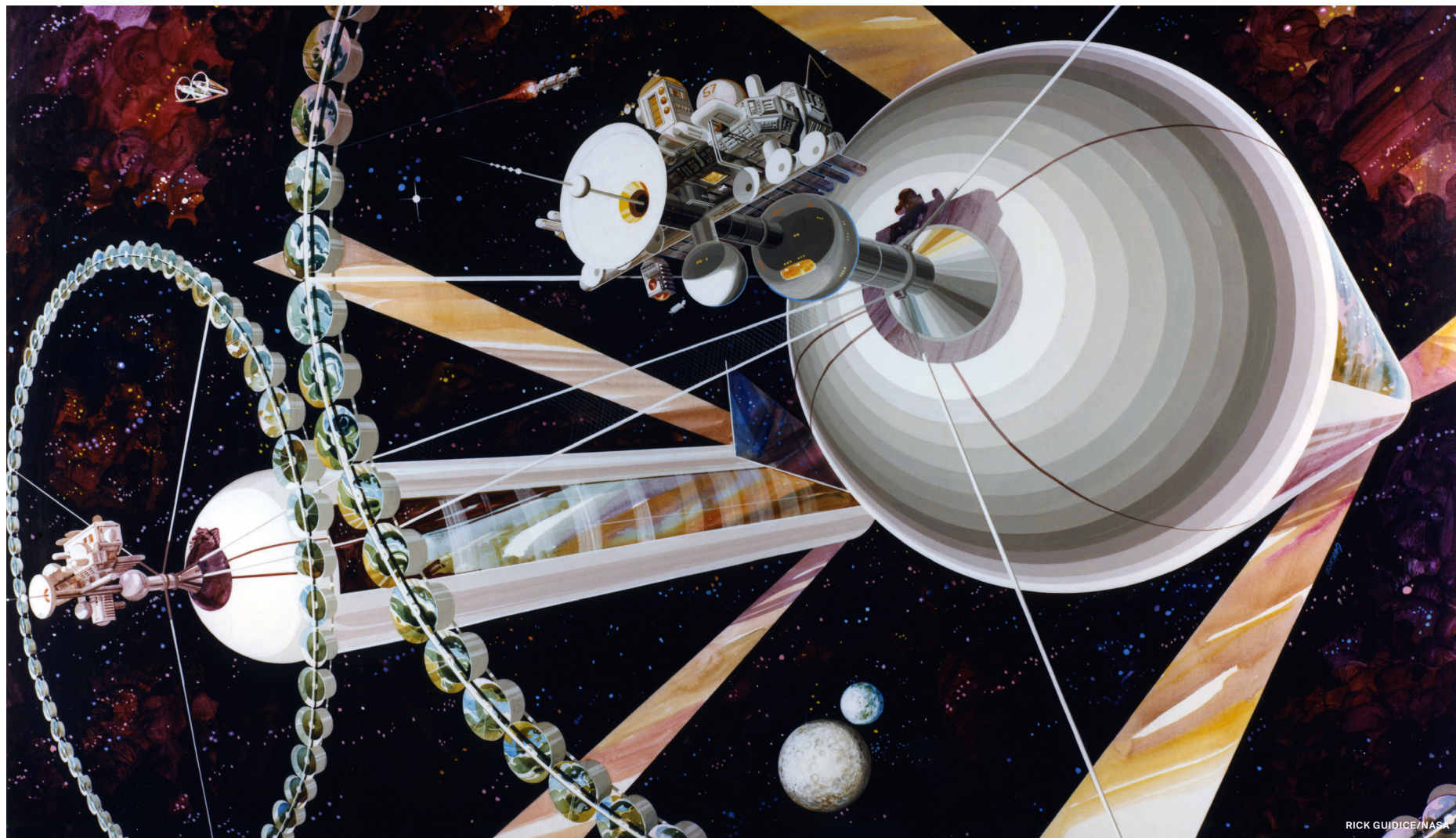
of a street—“Street: A scene in movement. The street is the scene of struggle, of consumption, the scene of scenes; it is infinitely continuous, unlimited in the motion of objects, of gazes, of gestures. It is the scene of history”—are now being transmuted to the immersive experience of geologic, or deep time. However, this is pure conjecture, so the reader is left to wonder if Agrest intends reinvention, recalibration, or promotion. The decision to include the 1991 essay *The Return of the Repressed: Nature* seems designed to place a golden spike in the calendar, a moment at which she began investigating nature. The essay, however, adds little to the more nuanced discourses with Jones, Galison, and Burnett in the book.

Given Agrest's commitment to the transdiscursive, especially in the context of a body of work premised on an engagement with nature, it's curious that the discipline of landscape architecture bears no mention, and in particular, the topological work coming out of the ETH in Zurich under Christophe Girod, as well as the work of Bradley Cantrell at Harvard and more recently the University of Virginia. Or the burgeoning interest in geology over the last 10 years or so in architecture, including Stan Allen's *Landform Building* and the work of Design Earth, to name a few. This absence of peer context suggests that the real context for the book is not so much contemporary discussions about nature, but rather the legacy of representational virtuosity associated with Cooper Union's School of Architecture.

Cathryn Dwyre-Perry is a landscape architect, adjunct associate professor at the Pratt Institute School of Architecture, and coprincipal of experimental design practice pneumastudio.

Space Settlements

By Fred Scharmen | Columbia Books on Architecture and the City | \$24.00



A double cylinder-style space colony like the one shown would hold over one million residents.

The Earth is finite, and the sky is limitless. So proposed Princeton physicist Gerard K. O'Neill during the convening of Stanford's Summer Study program in 1975, when he gathered engineers, architects, astrophysicists, and others to flesh out logistics for the space settlements originally conceived by his students. With fears of resource shortages and overpopulation dominating the 1970s, O'Neill, his students, and prominent science fiction authors proposed massive rotating spaceborne structures that could ensure the perpetuation of humanity among the stars.

Of course, as Fred Scharmen meticulously documents in *Space Settlements*, that's easier said than done. How can humans make the leap to living in pastoral orbital colonies when every artificial biosphere on Earth has failed? How would placemaking work in a wholly artificial environment, where every vista must be carefully curated so as not to alienate inhabitants? What is "the ground"—a constant constraint to push against in normal habitats—when even this is artificial? Scharmen's book starts as a history of the creation and impact of a series of Summer Study paintings from artists Rick Guidice and Don Davis, but it quickly turns into a deeper examination of what it means to exist outside Earth's atmosphere. If building vertically allows architects to imagine new spaces unconstrained by the ground plane, as Rem Koolhaas proclaimed in *Delirious New York*, then building in space presents designers with the ultimate freedom—while ironically limiting

them with the most stringent constraints.

The images that emerged from the Summer Study are, by design, both familiar and alien. They show pastoral landscapes and familiar building typologies curved around the interiors of massive toroidal or spherical spaceships, rotating to create artificial gravity at their edges. While O'Neill emphasized the need to consider these settlements as places with logistical needs and eschewed flashy pop-culture depictions of his work, Guidice and Davis knew that illustrating the space stations as occupiable places would drum up public interest for the research. These megastructures, half-a-mile wide or wider with names like O'Neill cylinder, Bernal sphere, and Stanford torus, would be anchored into orbits or Lagrange points—places where the gravitational pull from the Earth and the Moon are equal, meaning things that are put there, stay there.

That imagery is still powerful 40 years later. With the fears of the 1970s resurgent as climate change, resource shortages, and mass migration dominate the headlines, billionaires are looking for ways to leave this world behind and move to the stars. Take the Jeff Bezos-founded Blue Origin, a spaceflight and rocketry company founded by the world's richest man for the express purpose of eventually moving humanity off this planet. In May of this year the company released a suite of renderings of spacefaring toroidal colonies, each depicting idyllic countrysides and architectural pastiches protected by a glass-enclosed sky, clear references to the Summer Study images

from 40 years prior. The renderings were created to gin up excitement—and financial backing—for extracting resources from the moon as the first phase of launching an extraterrestrial settlement, but exactly what's depicted has a deeper significance.

Scharmen devotes much of *Space Settlements* to the human considerations of living in space. Humans, like all animals, need certain things to thrive, including open space and greenery, and the opportunity to watch something grow; hence the abundance of agricultural landscapes and wide vistas in Davis's, Guidice's, and Blue Origin's images. However, as Scharmen points out (and landscape architect Marc Miller highlighted in an online article for *AN*), the renderings are very conscious throwbacks to second generation Hudson River School paintings. These paintings were intended, in part, to encourage white observers to move west and assert their dominance over the North American wilderness. In depicting their landscapes as (artificial) wildernesses to be tamed, Blue Origin is trying to entice a very specific, well-educated population to "settle" these massive structures.

Therein lies the rub. Both the Summer Study artists and O'Neill knew that their depictions of leisure were a bit misleading, as all colonists would have to work hard to keep their city-in-the-sky running, even with automation. More important, the rationale behind expanding into these megastructures in the first place is rooted in an outgrowth of extractive capitalism. As Scharmen and O'Neill both discuss in the book,

and as today's Earth-bound billionaires surely know, space outposts would have to justify their immense cost, likely through extraterrestrial mining.

However, go one level deeper, and the implications become even darker. As Bezos and his peers have repeatedly stated, they feel that the only way to "save" humanity from our doomed planet is to expand into space. Bezos frequently claims that he has too much money to spend on Earth, and that expanding into space is the logical next step.

"The solar system can easily support a trillion humans," Bezos told *Business Insider*. "And if we had a trillion humans, we would have a thousand Einsteins and a thousand Mozarts and unlimited, for all practical purposes, resources and solar power."

To say that entirely artificial and dangerous habitats are the next logical step in humankind's progression presupposes that this planet, one that we evolved specifically to inhabit, is already full. What was once proposed as a way to foster unique communities in the sky and expand humanity's consciousness beyond the borders of this world has taken on a nihilist tinge. No one else has summed it up better than Elon Musk, another stargazing tech billionaire. When asked in an interview with *Aeon* why he wanted to settle other planets, Musk replied, "Fuck Earth! Who cares about Earth?"

Jonathan Hilburg is the web editor of *The Architect's Newspaper*.

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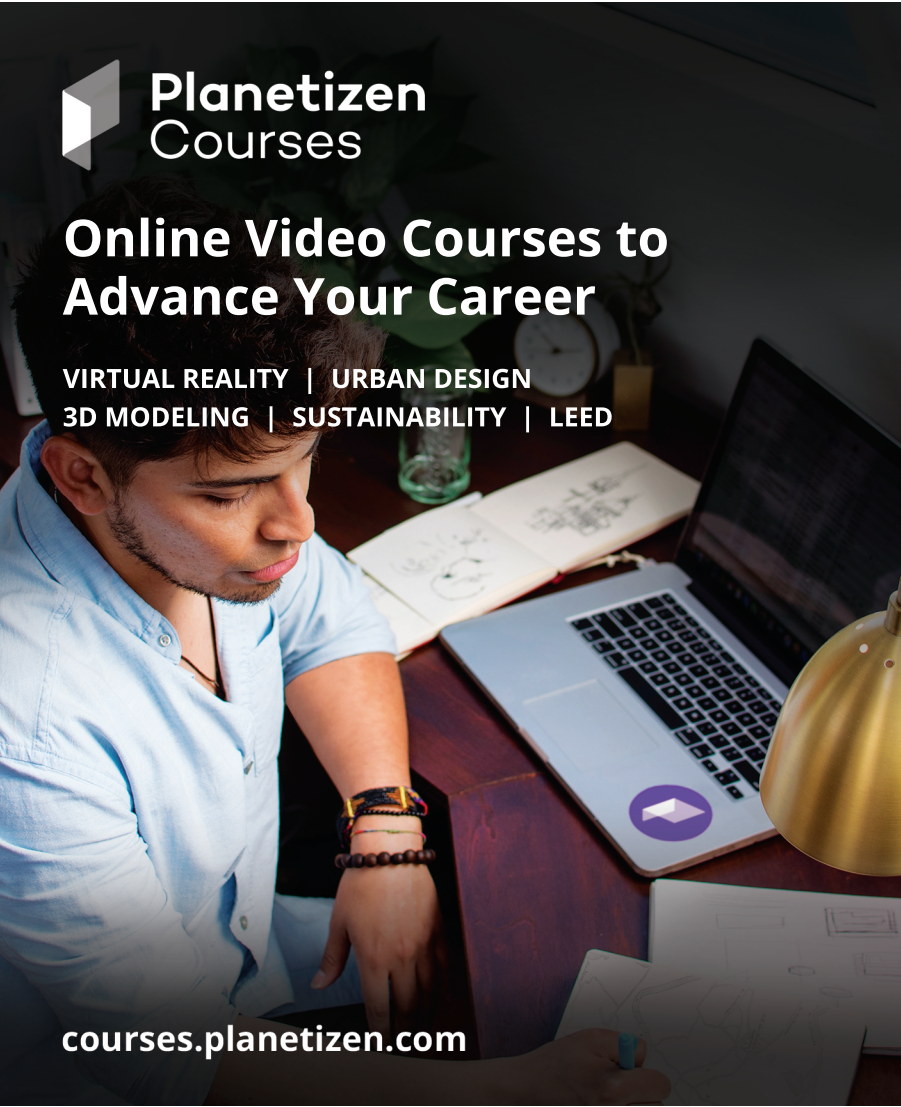
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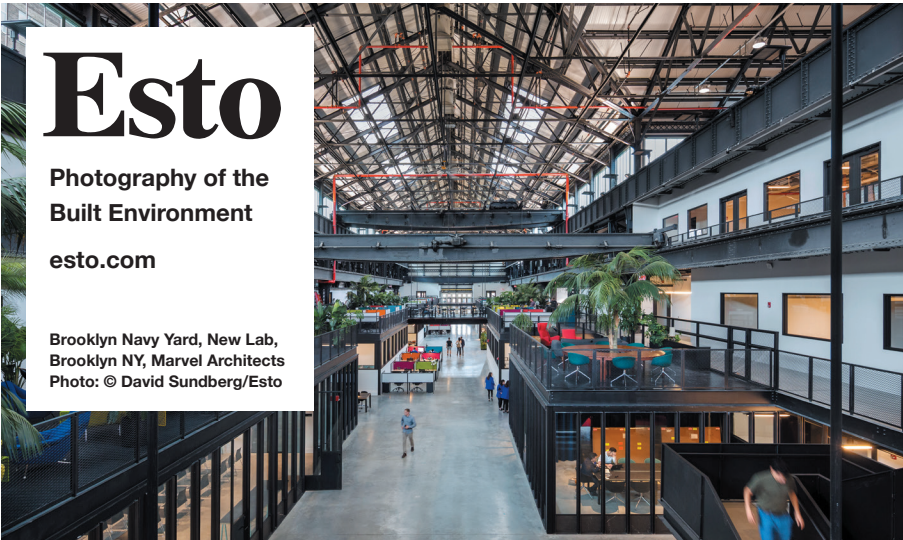


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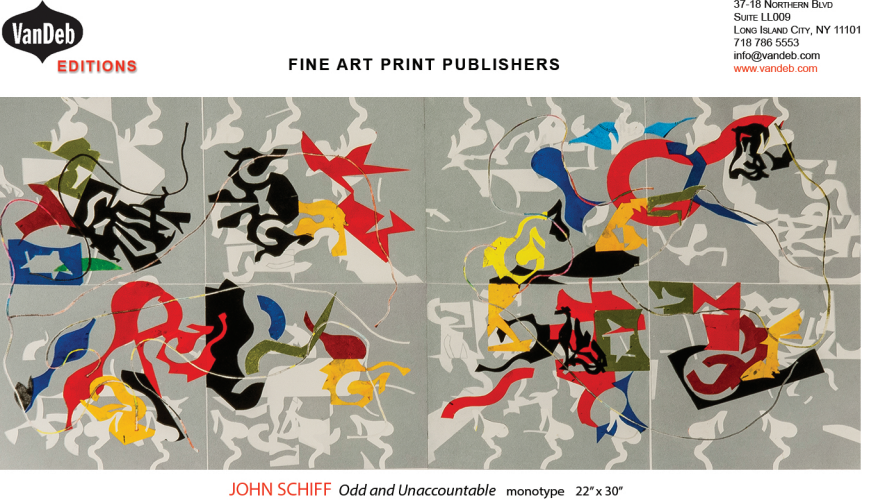
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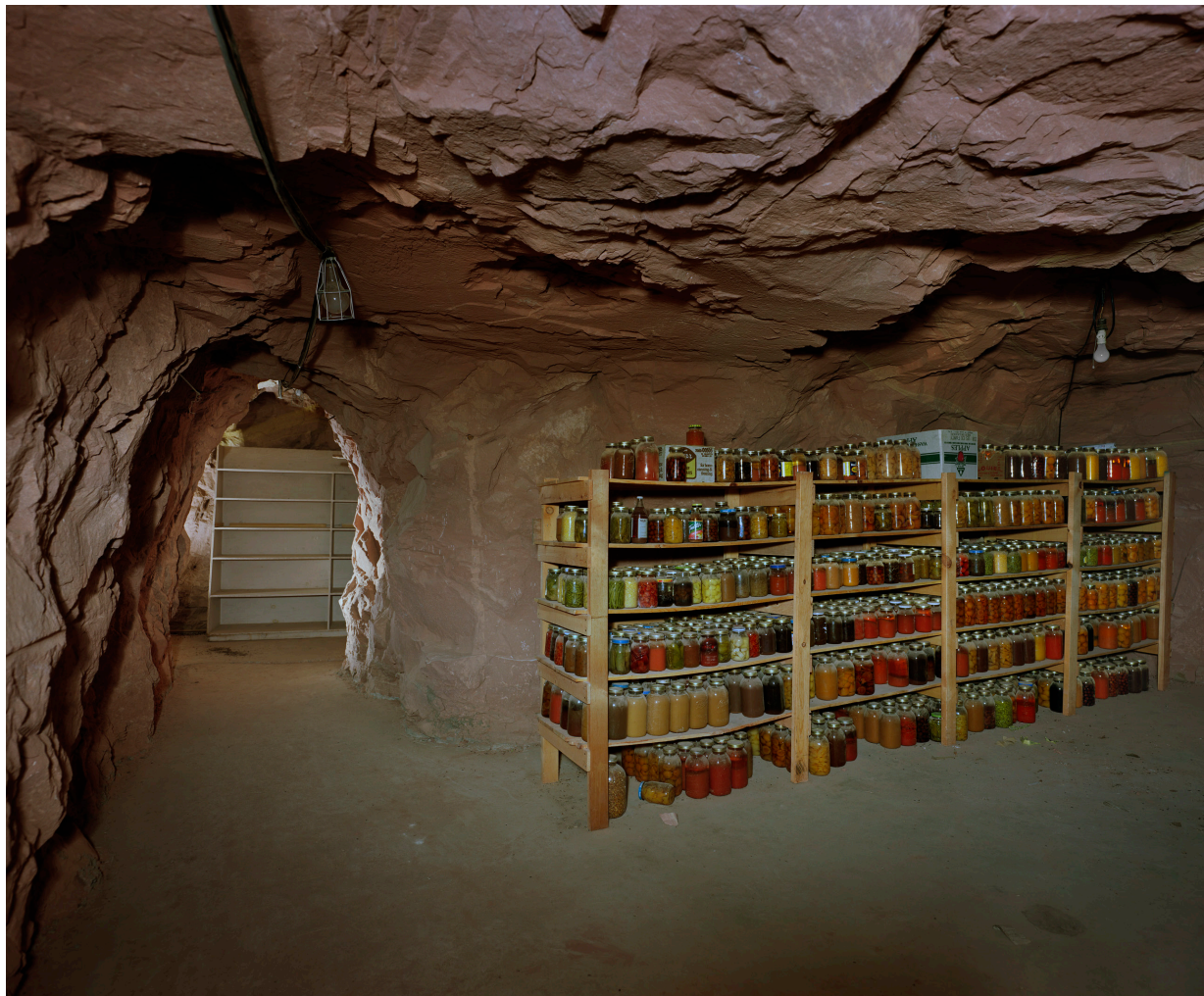
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Tainted Lens

Photographs by Timothy Hursley.

Timothy Hursley has photographed the lofty heights of 20th-century American architecture: Frank Gehry, I. M. Pei, and Philip Johnson all commissioned him to document their designs. But Hursley has also trained his lens on the country's colorful, lurid, and sometimes tragic underbelly, shooting the basements and back rooms where people struggle to survive, create art, and meet their makers.

Clockwise from top left, the photos here, from the artist's *Tainted Lens* collection, show a food storage cave for members of the Fundamentalist Church of Jesus Christ of Latter-Day Saints polygamous sect; a brothel in Tonopah, Nevada; Andy Warhol in the last Factory in the late 1980s; and coffins in a funeral home in Vicksburg, Mississippi. **JBM**





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