Bjarke Ingels Group (BIG) has released its design for a new stadium for the NFL’s Washington Redskins. The scheme offers a curvaceous, open-air seating bowl enveloped in a mesh-like skin—and surrounded by a moat.

A model of the stadium depicts it as a semi-transparent, wave-like structure that will also act as a continued on page 4

NEW YORK’S CRITICS SHARE THEIR TAKE ON CALATRAVA’S WORLD TRADE CENTER TRANSIT HUB—THE CITY’S NEWEST GRAND PUBLIC SPACE

White Dove or White Elephant?

On March 3, Santiago Calatrava’s World Trade Center Transit Hub opened with much anticipation and mixed reviews. All reached out to New York’s architects, designers, and engineers to hear their thoughts on the structure.

“Gliding through the bleached and sanitized carcass of Santiago Calatrava’s new transit hub is an uncanny experience. Its gleaming white halls are luxury conduits connecting the PATH and subways to several key consumption-and-speculation nodes of Lower Manhattan: The offices of Condé Nast, the WTC observatory at One World Trade Center, the shops at Brookfield Place, and a new shopping center in Calatrava’s above-ground

continued on page 10

During the March 22 New York City Council vote on changes to the city’s zoning code, a group of protesters on the balcony of the city council chambers locked eyes, joined hands, and started chanting “Hey hey! Ho ho! MIH has got to go!” As the council speaker called for order in the chamber, more in the balcony raised their fists and voices in protest,

continued on page 11

NYC’S FIRST COMPREHENSIVE ZONING OVERHAUL IN MORE THAN 50 YEARS SLATED TO INCREASE SUPPLY OF AFFORDABLE HOUSING

ZONING IN

A moat rings the proposed NFL stadium.

BIG PLANS FOR THE WASHINGTON REDSKINS NEW STADIUM

ROCK THE MOAT

Bjarke Ingels Group (BIG) has released its design for a new stadium for the NFL’s Washington Redskins. The scheme offers a curvaceous, open-air seating bowl enveloped in a mesh-like skin—and surrounded by a moat.

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continued on page 4


New York’s Museum of Modern Art (MoMA) is closing its galleries dedicated to architecture and design. The museum is famous, of course, for having the first sustained department of architecture and design of any museum in the world. (There was a short-lived one at London’s Victoria

continued on page 6

MOMA TO ABOLISH ARCHITECTURE AND DESIGN GALLERIES

Our biggest facade supplement ever: 36 pages of case studies, profiles, and projects. See page 22

PHILADELPHIA THEN & NOW

In parallel to May’s AIA National Convention in Philadelphia, ArtTalks to Denise Scott Brown about the little-known history of University of Pennsylvania’s unique 1960s architecture and social city planning movements. We also examine modern day preservation initiatives protecting the city’s past and shaping its future. See page 15
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Recently architecture has taken a social turn, with grassroots, designer-as-activist work becoming the field’s most talked about sector. The theme for the 2016 Venice Biennale, opening in late May, is “Reporting from the Front,” and it will feature socially conscious work from practitioners around the world. Curator Alejandro Aravena likens the struggle to improving daily life on a battlefield. The show picks up in some ways, what the Chicago Architecture Biennale started: socially engaged, often local interventions.

While this seems like it is all for the best, it comes with baggage, including—ironically—the hagiographies and moral dogma similar to its antithesis, modernism. Additionally, these endemic remediations are often criticized for being only slightly effective, or a “band-aid on a sucking chest wound,” as critic Rory Hyde once quipped. This type of work certainly brings up a parallel discussion about the agency of design. Is architecture really effective as activism? Or is it just relevant and interesting art?

Architecture alone cannot address the structural problems that the world faces. Improving our built environment for a more just society is a two-front war. On the one hand is the liberal pragmatism of activist architecture, and on the other is the more extreme possibility of policy change.

For example, a debate surfaced online around a competition called “Building The Border Wall.” Twitter outrage followed, as many people felt that there should be “NO WALL.” This hardline ideological approach—architects should not engage with walls because this makes them complicit with state violence—builds on legitimate, preexisting anti-wall sentiments from Berlin to Gaza.

But in this instance, does the “NO WALL” protest accomplish anything? As Ronald Rael, associate professor at University of California, Berkeley and author of the forthcoming book, Borderless as Architecture, notes in an online feature at archpaper.com, there are already 700 miles of wall on the border, creating a terrible scenario that divides cities, ecological zones, and even a college. The barrier creates a zone of exclusion, division, and violence, but it also has political support from both sides. Some in the United States want to keep out people and drugs, while some in Mexico want to keep out American guns.

Does simply saying “NO WALL” and refusing to engage with the pressing issues at hand paradoxically make us even less relevant to the realities of the situation? Perhaps the real solution is to engage architecturally with the physical reality and attempt to change the structural policy problems through the places where we can make more change: lobbying congress, drafting policy alternatives, or joining one of many grassroots immigration organizations. The architecture of the wall (or lack thereof) is only as good as the policy supporting it. This two-front approach could work by mitigating a terrible situation through design, while fighting for real structural change in the long term. These two fronts do not necessarily contradict one another.

Homelessness offers a similar conundrum. Do we simply refuse to design for the current crisis of homelessness because that implies that we are supporting the policies causing it? Can one believe in the right to full, dignified housing for all and still attempt to make clever (if often insulting) solutions that would allow the homeless to sleep under a roof, no matter how small or temporary? Is it possible to approach this issue with a two-front strategy of short-term design solutions, and a real, long-term advocacy for true affordable housing that allows every person access to a climate-controlled space with natural light and running water? Mayor de Blasio’s recently approved zoning proposals (front page) should offer some relief for New Yorkers who feel increasingly excluded from the city.

“Mandatory Inclusionary Zoning” and “Zoning for Quality and Affordability” are two zoning text amendments that aim to create or preserve some 200,000 units of affordable housing across the five boroughs. This law may not be perfect—it won’t radically transform the city into an egalitarian utopia overnight—but it can certainly get the ball rolling, as long as we continue to fight for more affordability and public space.

At its core, architecture is complicit with all sorts of bad things: gentrification, reification of power, gaudy inequality, and even violence. Perhaps the way that architecture has the most impact is alleviating the worst political realities (on the first front), while also making the invisible visible to open up critique (on the second front) help enact real policy change. 

MATT SHAW

The stadium is shaped like a bowl rather than the tiered shape of classic stadiums.

The Center for Architecture has, as its core mission, the education of all ages about the importance of thoughtful, responsive, and inspiring design in the built environment. We strongly believe that everyone is entitled to an opinion about their community and how it is shaped, and we provide opportunities for that dialogue to take place.

BENJAMIN FROSKY
EXECUTIVE DIRECTOR, AIA NEW YORK CHAPTER | CENTER FOR ARCHITECTURE
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Located in the center of Gowanus, Analog BKNY is vying to challenge established hotspots in Williamsburg and Bushwick as a go-to club in New York. Operating in a former tenement building, the 5,000-square-foot venue is painted black with fluorescent light beams on the ceiling in the shape of a maze.

Michael Bruno, who is both manager and designer of the club, said he wanted to “draw attention to the dance floor” when creating the space for Analog BKNY. In addition to the maze field lights above, single light beams lie on the walls, each alternating in color to give the effect of an electric-powered rainbow. Hanging just above the bar area are white lollipop lamps, with a large disco ball crowning over the entire space. Both add a whimsical feel to what can only be described as the Mad Hatter’s tea party with a twist.

One of Analog BKNY’s defining features is its handcrafted sound system built by co-manager Craig Bernabeu. The analog speaker system has unique amplifiers with no limiters or compressors, giving the music an unfettered and pure sound. Bernabeu, who owns manufacturing company SBS Designs, has also engineered sound systems at places like the now-defunct Twilo in Manhattan and Stereo in Montreal. With its one-of-a-kind sound and colorful dance floor, Analog BKNY seems set to offer New Yorkers an eclectic and buzzing night out.

Sent to EAVESDROP@ARCHPAPER.COM

THE LOWEST SPOT NORTH OF HAVANA

After Casa Daros closed this past December, it appears Rio de Janeiro’s art scene is shaky to say the least. The Escola de Artes Visuais do Parque Lage, one of the city’s art schools, and the Casa França-Brasil, a cultural center, both made significant programming and staff cuts. Now comes news that Diller Scofidio + Renfro’s Museum of Image and Sound is going under quite literally. According to ArT’s sources, the structure’s foundation is sinking into the ground in Copacabana Beach. The inauguration has consequently been postponed until further notice.

CONGRUENT ANGOLA

In 1991 EDI chairman and principal Victor Mirontschuk took an exotic gig in Angola, to improve the country’s infrastructure prior to a visit from Pope John Paul II. The country’s three bridges and numerous roads had been blown away, so the firm was tasked with rebuilding them. Since then, EDI has created numerous buildings in West Africa, but the experience was a little more than Mirontschuk bargained for. In addition to working during a volatile civil war, ArT heard that the architect was shot at, nearly arrested for taking photos, had several of his buildings bombed, ended up on the receiving end of an AK-47, and dodged a mine field. “I didn’t even get paid according to our sources.”

M.O.V.E.O.V.E.R MO.ODERN. A ARCHITECTURE

continued from front page and Albert Museum in the 19th century.) Since at least the 1960s, MoMA has had dedicated spaces reserved for its vast—and ever expanding—collection of nearly 30,000 architectural models, works on paper, design objects, and interiors like the Frankfurt Kitchen. These galleries, along with the Edward Steichen Photography and Paul J. Sachs Drawings galleries, are what the museum calls “medium-specific” galleries. These rooms will be absorbed into larger spaces devoted to general exhibitions and displays of the museum’s collection. The Terrence Riley–designed third-floor space that has served to display the design collection since 2004, has already been destroyed and is currently being used for the exhibition, A Japanese Constellation: Toyo Ito, SANAA, and Beyond. The still-existing architecture gallery on the same floor will disappear with the end of Pedro Garincho’s show on Frederic Kiesler’s Endless House.

The museum claims that this is a temporary result of the current Diller Scofidio and Renfro (DS+R) renovation and expansion and has not “made any statements yet on how the collection will be displayed following the expansion.” During this period of reorganization, the galleries will be repurposed for general collection and themed exhibitions.

The museum is clear to point out that this does not mean the end of large themed traveling or loaned exhibitions devoted to architecture and design. There is, for example, a new mixed-media installation of work taken from the museum’s collection on the 1960s that will be “among the new ways that [we are] showing the collection during construction.”

There has been a trend in the museum world toward these sorts of multi-disciplinary exhibitions that display work for all the arts under a same title. The Tate Modern has been doing this for many years (perhaps because it does not have an architecture collection) and MoMA seems to be finally joining this display bandwagon. This new reconfiguration, where medium-specific galleries are closed and the architecture and design collections are merged into the larger ones, will have effects for both the collection and the importance of architecture and design in the museum. If you visit MoMA today with the aim of viewing its significant collection of architecture drawings, models, and design objects, then you will no longer be able to see them in a focused and dedicated room. In the longer run, it means that architecture and design will be competing with all the other departments and curators for exhibition space. Architecture has traditionally been the most difficult of the arts to display and much of the time it develops with little or no overt connection to the other arts.

It could be good to see architecture and design placed into a larger context of the arts, but it’s not hard to imagine—given the role they have traditionally played in art history and museums—that architecture will be sidelined and used only to create and frame connections, not to drive a particular movement. It is possible that all curators believe their disciplines are unique, but architecture needs to be seen in a setting that not only foregrounds art, but also the constraints and influences of materials, client demands, etc.

The museum is making a point of saying that this is not a permanent change and for the sake of the architecture and design collections, lets hope that the DS+R scheme, which has not been made public, will include galleries devoted to architecture and design.

WILLIAM MENKING
VISION ZERO, CUBED

Exemplifying the eternal Robert Moses-Jane Jacobs dialectic, New York’s Astor Place-Cooper Square area has long reflected too much Bob and not enough Jane. Excessive vehicular space has tried human-car conflict points, with pedestrians facing “a super-wide roadway... unclear at various traffic lights which way you are supposed to cross,” as noted by Claire Weisz of WXY (formerly Weisz & Yoes). The neighborhood around Cooper Square has become a midrise melange, ill-serving its role as a campus and gateway between NoHo and the East Village. The chief open space is the under-ill, fenced-off Cooper Triangle, habitable mainly by rodents: A wasted opportunity in the park-starved area between Washington and Tompkins Squares.

Change hasn’t come quickly, but it’s coming. WXY has partnered with the Department of Design and Construction (DDC), Transportation (DOT), and Parks and Recreation (DPR), as well as with landscape architect Quennell Rothschild & Partners, lighting designer Linnaea Tillett, plantsman Piet Oudolf, and contractor Triumph Construction, to remap streets and upgrade the plazas. Adhering closely to the 2011 iteration of a plan vetted in community meetings since 2008, the team is creating an environment that blends landscaping and infrastructure: high-efficiency lighting, granite benches, stepped seating, bicycle racks, a new water main, catch basins, center medians, bioswales, and a dignified allée framing the Foundation Building. Construction began in 2013, and DDC projects opening this summer.

Weisz said, “The plan tried to rationalize the desire lines with the actual street layout,” correcting dangerous conditions. At Fifth and Sixth Streets, “you would find yourself in the middle of Third Avenue without being able to cross the street at a normal crosswalk,” and the subway-entrance island between Eighth and Ninth was “really narrow for the amount of people on it.” With vehicles banned from eastern Astor Place and from Cooper Square below Sixth Street, “you’ll be able to walk pretty easily from Fifth Street all the way to the subway without having to cross traffic.”

A tree-lined Alamo Plaza will replace two lanes of Astor Place, and an 8,000-square-foot Village Plaza will erupt from Cooper Square’s west sidewalk, replacing disorienting lanes and dead zones of striped-off asphalt. “Essentially, the goal is to continue to encourage the street ballet of the neighbor-
Claude Parent, 1923-2016

Reading the chorus of celebrative obituaries that have followed Claude Parent’s death on February 27, 2016, I remembered the first time I met the already-famous architect. The scene took place in the spring of 1968, on Paris’s Boulevard Raspail, near the École Spéciale d’Architecture, where the students had followed the steps of their peers from the École des Beaux-Arts, and engaged in a radical strike, occupying the school day and night for two months. Supreme elegance in his tailored suit, his striking house on the Riviera (1959-61), using geometry and structure, as in the Bordeaux le Hérisson, or the Church of Sainte-Bernadette in Nevers. One of the main features of the building was its sloping floor, an example of the “oblique function” promoted by Parent and Virilio in their short-lived periodical, and in dozens of striking drawings by the former, which depicted vertiginous slopes ascending to the sky. In contrast to these ambitious landscapes, the two shopping malls built for Goulet-Turpin in the northeast of France (1969 and 1970), seem almost tame, yet they remain to this day among the boldest statements of Parent. Another memorable building of his still hovers above the Paris bellevoye: the Pavilion d’Iran at the Cité Universitaire remains a unique illustration of meagrestructural concept, with its two blocks of dormitories suspended under a gigantic steel portico. In the 1960s, Parent played a significant part in establishing design guidelines for the flourishing French nuclear program. The sculptural shapes of the power plants he built in Cattenom and Chooz (1978-90), in which the streamlined blocks of the reactors are in dialogue with the hyperboloids of the cooling towers, remain a monumental evidence of the Gaulist technological utopia. Always polerical in his writings and his verbal statements, Parent had remained close to the world of fashion and of contemporary art, building numerous public facilities throughout France. In 2010, a retrospective exhibition at the Cité de l’Architecture et du Patrimoine gave an account of the full extension of his built and graphic work. But the most telling legacy of an architect his former draftsman Jean Nouvel considered “a Panarisi of our times” is another structure standing by the Paris bellevoye, the new Philharmonic Auditorium, with its slope and its walkable roof a belated homage by his disciple to the “oblique function.”

JEAN-LOUIS COHEN

In 2005, French architect Oléa Demaq wrote the following about the late Claude Parent:

If someone tells you that Claude Parent is over 80, do not believe it. I have known him for more than 30 years and can confirm that he did not change since the day in the 1970s when he gave this lecture together with his accomplice Paul Virilio in the newly built House of Culture in Rennes, talking about the strange objects called “Oblique Architecture” that were exhibited there. Indeed, the whisks and long curly hair have turned into an elegant little white mustache and short hair. But nothing else has changed. Sharp eye and humor, often ironic, sometimes corrosive to some of his colleagues but also tender and showing indefectible friendship to those younger than him. The burst of laugh and energy expended to convince the younger to resist in front of the status quo of doctrine, to dare becoming their parent-teacher’s orphan in order to win freedom and wear it out. His indignation is one that galvanizes and...
helps you to think about your dreams becoming possible. This drug is without any danger: It is a necessary prescription for today’s students in architecture, fully invested in project reality, but all frustrated with their dreams about tomorrow’s living. Though often on the edge, his own heart never broke down, repaired by surgeries on the side road, some oblique roads, so strong and intense was the energy Claude put in it.

One day, I asked him to come and direct a workshop at school. His first reaction was not positive. He had never taught—he had never wanted to do so as he was always liberating himself from studies and teachers. Then, he agreed. He proposed the theme “Urban surviving,” and the title was, “And if?”

With Claude, you cannot hide from imagination; you have to invent other possibilities!

[Upon his passing last month, she added] Even if it has been repaired multiple times, last Saturday, while becoming 93, his heart has dropped off and I have lost a friend who was shaking my head to go further. See you soon, Claude!

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

All of this is made up by an un- surfaced, exposed, bone-like structural supports. In other words, it is a cross between an Apple Store and the Dinosaur Hall at the Museum of Natural History.

A generous observer of the space might imagine that the hub’s skeletal uncanniness has a critical quality, that it might lay bare the surrealism of inequality in today’s Manhattan; that even our most fervently styled immersions in consumption, connectivity, and convenience can’t forestall death in the form of slow digestion by an alien animal. (We could even imagine this as the inverse of what once happened at the site: Before the first World Trade Center was built, the district housed the meat and vegetable vendors of the Washington Market. We digested them, now they digest us?)

I suspect that might be too generous though. You would have to set aside the pretentiousness and poor scale of the Oculus above ground. And then there’s the unavoidable symbolic misuse of such casual and surreal reminders of death on a site of recent carnage. Perhaps this might have made a decent upgrade for Penn Station (and its slimness could work on a decent upgrade for Penn Station unavoidable symbolic misfire of generous though. You would have them, now they digest us?)

Though a favorite animal has always been the porcupine

Though Jersey residents deserve a ceremonial Manhattan welcome

Though prayers go up every trip through 1969 trans-Hudson tubes

Though grateful that Rockefeller threw the PATH train a bone in exchange for building World Trade

When we see people squeeze themselves on the escalator shelf

Public space built to deny its public

Like hired help at someone else’s white party

Making way before incessant marble sweeping and recorded announcements:

“Escalators are for passengers only, always hold children by the hand”

Or maybe communal residents in St. Petersburg palaces

You have easy targets for dismissing architecture’s potential for the universe

Multibillion architectural Leviathans on Ground Zero stage

Quasi-public funds spent quasi-democratically

At least Calatrava’s dove got away”

— Hector Design Service

“Most of today’s criticism regarding the very large budget of the World Trade Center PATH station is intrinsically related to 9/11, local political problems, and Hurricane Sandy. We can’t blame Santiago Calatrava for any of these events, but some of the things that have gone wrong seem out of place. He demanded column-free spaces and well-crafted steel parts, which, while they did impact the budget, resulted in favor of a better public space. How the large interior will be used is not yet known, but its iconic value, as well as unique character will be cherished by New Yorkers soon. The fact that a third of the steel had to be manufactured in Italy simply shows us that North America’s construction industry is embarrassingly far behind technologically. However, Calatrava should have reconsidered the design of the Transit Hub after he knew that his operable roof would not be feasible.

This is not the first time an architect or engineer has encountered such a situation and good designers ought to be nimble enough to alter the narrative or design strategy of a project when value engineering becomes a new reality. The visual metaphor of a pigeon taking off may well have significant symbolic value for the site, but once the kinetic aspect of the project disappears, one is reminded of Icarus and his unfortunate predicament. The cantilevering steel members appear far more gratuitous now that the structure is arrested in a non-dynamic state.

There is no question that New York gained a high-end transportation terminal next to one of its most important memorials and is ready for increasing numbers of commuters to and from New Jersey. Whether its commuters really needed to be bathed in marble remains to be answered. It was an expensive endeavor with a complex history, but it also yielded an amazing new public space for the city.”

— Duk Koschitz, associate professor of architecture, Pratt Institute

“It’s a great space for future fascist rallies. I envision the room filled with dupes raising their right hands. Yet the aspiration to elevate the public sphere, elsewhere missing, is also here. Some might say, “The space is a little too slick for Trump I’m afraid.” But you could easily chintz it up with some gold leaf and little-fingered slogans.”

— Stephen Zacks, urban critic and journalist
ZONING IN continued from front page
prompting a recess as councilmembers vacated their seats to watch the demonstration unfold.

On the floor, staffers whispered to colleagues that this meeting was the most exciting in a while, both for the action on the balcony and the passage of Mandatory Inclusionary Housing (MIH) and Zoning for Quality and Affordability (ZQA), two landmark zoning resolutions that stand to radically reshape streetscapes and the availability of affordable housing in New York.

In the weeks leading up to the city council vote there were fears (and hope, from anti-rezoning activists) that the measures would not pass. Although the City Planning Commission—the majority of whom are mayoral appointees—approved both plans, 50 out of 59 community boards rejected MIH and ZQA. The council took note of the opposition and revised the proposals to limit height increases. One of the rezoning’s most vocal opponents, a coalition of community groups and housing activists called Real Affordability for All (RAFA), endorsed the plan after these changes were made. The revised MIH and ZQA sailed through the council by a 42-5-0 and 40-6-1 margin, respectively.

In essence, the new ZQA allows for more and taller buildings, while protecting the feel of individual neighborhoods. The nearly 500-page amendment makes it easier to build on corner lots, rear yards, and create front setbacks. ZQA imposes height transition requirements onto residential areas with dramatically different maximum height allowances to broker a less jarring segue between zones. For example, if an R4 zone, with a maximum allowable height of 36 feet, abuts an R7D district with a maximum height of 105 feet, then the new regulations mandate that buildings in the transition zones range in height from 45 to 65 feet. ZQA and MIH work in tandem to require developers to build affordable housing in certain areas of the city that are zoned for MIH. ZQA allows for higher floor area ratio (FAR) for mixed-income developments in contextual zones, and frees these developments from envelope constraints that the city says prevents the building of “high quality” housing. In practice, this will translate to 10 to 20 feet of added height and more variegated setbacks in qualifying buildings.

ZQA is meant to encourage taller ceilings for ground-floor retail. If a developer builds ground-floor retail with 13-foot ceilings, the building is eligible for a five-foot height increase, in most areas.

Higher ceilings, ZQA and MIH proponents claim, allow for more light and air in indoor spaces and a more inviting streetscape. Many preservation groups, however, are not pleased with the height increases allowed under both amendments or the political climate under which the zoning changes were brokered. Simeon Bankoff, executive director of preservation group the Historic Districts Council, sees ZQA “as top-down zoning that was politically motivated. All of those contextual zones (more than 120 in all) were painstakingly, individually zoned over the last 25 years. To change the rules of the game on 10 percent of the city is not fair.” Bankoff would have liked to see the city continue with neighborhood-based, contextual zoning, as opposed to the upzonings that MIH and ZQA presume.

Additional changes folded into ZQA include a reinstatement of the Silver Rule, a law that prevents taller, narrower buildings from being built next to shorter structures. Onerous parking requirements for developments near subway lines were scaled back, and incentives, like higher FAR in all residential zones, are in place to develop market-rate and affordable senior housing. The size of a senior housing micro-unit was increased from 275 square feet to 325 square feet.

MIH is one of the most comprehensive affordable housing mandates of any U.S. city. Notably, affordable units in qualifying developments will be permanently affordable. Initially, groups like RAFA were concerned that the plan was not extensive enough on this front. The city council worked to address these issues with a new provision: Under MIH, developers will have the option to set aside 20 percent of residential floor area for households making 40 percent of the AMI (Area Median Income), or $31,080 for a household of three. (Affordability thresholds are derived from averages of many levels of household income: to have an AMI of 40 percent, a developer could, for example, open affordable apartments to households making between 40 and 80 percent of the AMI). Additional options include building 25 percent of units available to households making an average of 60 percent of the AMI, and a 30/80 option. Previously, AMI was capped at 120 percent; under the revised text amendment, AMI is capped at 15 percent ($89,355 per year for a family of three).

With urging from RAFA, the city has agreed to conduct a study to see how it can broaden “deep” affordability for lower-income New Yorkers. In the meantime, there will be no more “poor door”: All tenants, regardless of income, will have access to the same building amenities as market-rate tenants.

For those interested in taking a deeper dive into the zoning text amendments, PDFs of MIH and ZQA are available at labs.council.nyc/ land-use/mih-zqa. AUDREY WACHS
The offices of Landing Studio are cluttered with “industrial fossils,” as principal Marie Law Adams calls them: vials of rock salt, cross-sections of old oak piers, a chunk of slag discovered during the demolition of a jet fuel tank. In between the piles of design books, they form a trail of breadcrumbs back to the firm’s founding in 2005, when Adams was hired along with her partner and co-principal Dan Adams to make an attractive public space out of a defunct shipping terminal in Chelsea, Massachusetts. That project went on to win awards for the way it reconciled industrial and recreational uses on the site without diminishing either.

It’s typical of Landing Studio’s work, which brings high design to industrial clients that typically don’t get much more sophisticated in their design process than making sure they clear the zoning board.

That work continues today, in the fittingly unrefined Boynton Yards District of Somerville, Massachusetts. Several employees share a unit with the firm Reverse Architecture in a converted four-story mill building whose other tenants include two chocolatiers and a fencing club. The building is like Landing Studio’s work itself: Not exactly postindustrial, but wrapped in the eclecticism and grittiness that the word implies; not just a pretty relic of the past, but something still alive and evolving.

“People, when they hear about our work, immediately start talking about postindustrial sites,” said Dan. “That for us was very jarring, that in the design community people would always say, ‘Oh industry, that’s an interesting niche.’ Industry probably shouldn’t be thought of as a niche. It’s much larger.”

When it comes to urban planning, the partners said, that reductive “postindustrial” mindset often means disparate industrial uses get lumped together. Oil tank farms and salt piles are very different uses that present different opportunities for a designer. But without a firm like Landing Studio, they’re usually glossed over with the same “industrial site” protocol.

“There’s no character like the architect who would negotiate between traffic engineering, civil engineering, and everything that would add up to the operations of the region?” said Dan. “In the case of the Boston Harbor, now it’s very nice to live near the water, but how do you preserve the viability of the region?”

“Do you just try to eliminate industry? Well, how does that serve the sustainability of the region? You’re just displacing the burden somewhere else,” said Dan. “In the case of the Boston Harbor, now it’s very nice to live near the water, but how do you preserve the viability of the region?”

Unlike Duisburg-Nord in Germany or the High Line in New York, he says, this is still an active industrial area.

“People now like the industrial aesthetic, so it makes it easier for them to stomach actual active industry,” said Adams. “Even though that’s just a kind of dead trophy.”

Landing Studio’s Chelsea harbor project is still the only publicly accessible portion of the town’s industrial waterfront. Bordering a dense residential neighborhood, the six-acre site turns a jet fuel and asphalt batching terminal into a shared landscape for public recreation and road salt storage.

“We like this continuum: when is something alive and evolving.‘‘

Throughout the harbor there’s still this kind of message of the interface between land and water,” said Marie. “That’s how Boston was built, basically by wharfing out piers.”

Landing Studio sliced the old piers into 2,000 discs and stacked them into a grid of 18 LED-illuminated piers on dry land in downtown Boston.

“Throughout the harbor there’s still this kind of message of the interface between land and water,” said Marie. “That’s how Boston was built, basically by wharfing out piers.”

Landing Studio salvaged eight oak pilings from the Boston Harbor, which were originally used to make new industrial land for the growing port.

“Throughout the harbor there’s still this kind of message of the interface between land and water,” said Marie. “That’s how Boston was built, basically by wharfing out piers.”

“Do you just try to eliminate industry? Well, how does that serve the sustainability of the region?” said Dan. “In the case of the Boston Harbor, now it’s very nice to live near the water, but how do you preserve the viability of the region?”

“The architecture of the freeway becomes really open and monumental,” said Marie.

“People now like the industrial aesthetic, so it makes it easier for them to stomach actual active industry,” said Adams. “Even though that’s just a kind of dead trophy.”

Like other partners of the firm VHB, Infra-Space is the first in a series of unlikely urban revivals. Using lighting installations, bike paths, and stormwater-absorbing landscape design, Landing Studio turned 13 acres of unused land underneath the I-93 viaduct in Boston’s South End into a multi-modal transportation hub. Paid parking sustains the site financially, while recreational use turns a once foreboding underpass into an inviting public space.

“The architecture of the freeway becomes really open and monumental,” said Marie.

This summer, Landing Studio will contribute to their fourth “LUMEN,” a one-night film and performance art festival in New York. On a maritime salt dock on the northern shore of Staten Island, Landing Studio builds salt pile landscapes with theatrical illumination, turning mounds of salt into a convertible gallery for artist installations.
Like many universities situated in the heart of their communities, Princeton is grappling with the enormous challenge of growing its campus to accommodate new and expanded programs. Some of the strategies to expand include selective densification of the core and the renewal and repurposing of existing facilities. But longer range, the university will have few options but to expand at the periphery. While densification risks upsetting the delicate balance between buildings and open space that defines Princeton’s campus and grants it a majestic beauty, the ability to craft large swaths of land in the image of itself is also a welcome opportunity. Recent examples include the new sciences neighborhood at the campus’s southern border, where new buildings by Hopkins Architects and Rafael Moneo join a genomics facility by Rafael Viñoly, and an expanded engineering precinct at the campus’s eastern side, which just welcomed the new Andlinger Center for Energy and the Environment by Tod Williams Billie Tsien. Located on a 23-acre site at the campus’s western edge, the arts and transit neighborhood is an exercise in forging a more engaged relationship between the university and town with new arts facilities, a transit hall and rail station, and various eateries, including a Wawa. Planning the precinct was tasked to Beyer Blinder Belle Architects and Michael Van Valkenburgh, who were working with the university at the time on a ten-year plan to guide campus growth through 2016. Scheduled to be complete in 2017, the $300 million project is the largest expansion project in the university’s 265 year history. The new facilities inscribe themselves into the fabric of the campus by integrating the language of the neighborhood and surrounding courtyards in their form, scale, and materials. Steven Holl’s Lewis Center for the Arts anchors the precinct and creates a new campus gateway. It provides performance and teaching spaces for the theater and dance program, the department of music, and the arts in three buildings organized around a three-sided courtyard that opens to the community. In the center of the courtyard a shallow pool defines a main public space. The buildings’ Italian limestone exteriors reference the early stones and bluestone paving used elsewhere on campus. The arts tower is scaled to Blair Arch. Rick Joy’s transit hub creates a chapel-like space that is washed in natural light. One of Joy’s big place-making gestures was putting the transit hall and the Wawa in two separate buildings to shape a new public space. “We had a program for it and the Wawa but we never conceived of splitting it apart,” said university architect Ron McCoy.

In addition to new facilities, the university is bringing in new infrastructure—reworking roads, creating plazas and circulation routes for pedestrians and cyclists, and providing for parking.
On March 7, the Veterans Room at the Park Avenue Armory reopened after an extensive renovation by Herzog & de Meuron. The reopening was the latest in the firm’s multi-year restoration of the building, which began in 2007 and has no set completion date. The Veterans Room was originally commissioned in 1879 to Associated Artists—Louis Comfort Tiffany, Stanford White, and Candace Wheeler—who later went on to design Mark Twain’s house, five rooms in the White House, and Cornelius Vanderbilt’s house. The Veterans Room’s Gilded-Era style is a rich, riotous mash up of Islamic, Chinese, Greek, and Celtic influences: scrolling ironwork hangs from the ceiling while twisting columns frame Tiffany’s dramatic blue-glass mosaic behind the fireplace, and ornate paneling with wooden bas reliefs and colorful embedded glass evokes an intricately carved jewel box.

The $8 million renovation of the Veterans Room took approximately one year. Herzog & de Meuron focused on two core features in particular: the wallpaper, which had been removed in the mid-20th century, and the lighting. Fortuitously, a piece of the original wallpaper was found behind a painting and, while the new version is not an exact replica, great pains were taken to honor the original color balance and effect of the design. “How can you recreate an artistic process?” Ascan Mergenthaler, a Herzog & de Meuron senior partner, told the New York Times. “You can’t read their minds, so you can’t just try to do what they did. You have to think beyond that.”

The firm created LED lighting with illuminated glass lenses to replace the original gas fixtures. The resulting refracted light achieves a warm, glowing atmosphere for which the Veterans Room was once so famous. To further transform the room into a modern venue, it was sound-proofed and engineered to concert-level acoustic standards. The now-in-demand space is expected to host musical performances, exhibitions, educational workshops, and lectures.

HERZOG & DE MEURON RENOVATES THE ARMORY’S VETERANS ROOM TO ITS ORIGINAL 19TH CENTURY APLOMB

GLOW GETTER

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OLIVIA MARTIN

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Developed by Vitra in Switzerland. Design: Ronan & Erwan Bouroullec

Belleville is the name of the vibrant Paris neighborhood where the designers have their studio. It is a technically sophisticated plastic chair consisting of two components - a structural frame and a seat shell. Tracing the calligraphic lines of the legs and back, the slender black frame supports a thin shell that tapers from the wide seat surface into a narrow backrest, which is available in colored polypropylene, molded plywood veneer or with a cover in leather or fabric.

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As architects descend for the 2016 AIA National Convention, the City of Brotherly Love will be in the spotlight. Philadelphia was just named a World Heritage City, the first in the United States. Denise Scott Brown and Robert Venturi will be awarded the AIA Gold Medal during the convention and a new mayor is fighting to preserve the city’s landmarks, which include the Liberty Bell, Independence Hall, Philadelphia City Hall, and a host of modern and postmodern relics—not to mention the urban fabric that composes the neighborhoods. In light of all that is happening, AN dove head first into Philadelphian architecture, both past and present.

The Philadelphia City Hall (1871–1901), built in the Second Empire style, was the tallest structure in the world from 1894 to 1908. It is still the world’s tallest masonry building, and until 1984, it was the tallest in Philadelphia, thanks to a gentlemen’s agreement that limited the heights of buildings below its 548 feet.
This year Philadelphia—home of the Liberty Bell, Independence Hall, and Rittenhouse Square—can boast of another historic attribute: It is the first and only city in the United States to be named a World Heritage City, one of 266 around the globe.

Civic leaders, who received word of the recognition last fall, note with pride that it gives Philadelphia a distinction that big-city rivals such as New York and Boston can’t claim. They hope it will make residents more aware of the city’s historic assets and help draw more tourists.

However, a letdown is that the World Heritage City designation doesn’t offer Philadelphia any money to protect or promote historic buildings. It comes from a Canadian group, the Organization of World Heritage Cities (OWHC), not the United Nations Educational, Scientific and Cultural Organization (UNESCO), and it provides no funds for preservation.

Some fear the designation could lull people into a false sense of security about local preservation activity. “There’s been a tremendous amount of confusion,” said architect Kathy Dowdell, principal of Farragut Street Architects. “It’s essentially a marketing campaign. It doesn’t actually protect anything. But if it gets people to think about the need to protect [historic buildings], I don’t care if it is a marketing campaign.”

Despite its recent designation as a World Heritage City, Philadelphia has had a decidedly uneven record and reputation for historic preservation. Architects who come to the AIA convention will find Center City relatively intact. But other areas of the city are losing historically and architecturally significant buildings at a steady rate, largely due to development pressures and lack of landmark protection.

This spring, many residents are smarting from the recent loss of the main auditorium of the Boyd Theater, the city’s last movie palace, and the former Union Baptist Church, where Marian Anderson learned to sing. Compared to its peers, local preservationists say, Philadelphia is doing a poor job of safeguarding its historic assets. More than a few describe the preservation scene as being in a state of crisis.

“There is a real culture of despair, or resignation, when it comes to preservation in this town,” said Aaron Wunsch, assistant professor in the University of Pennsylvania’s graduate program of historic preservation, in an interview with PlanPhilly, a website that monitors preservation activity in Philadelphia. “It’s not that people don’t care; it’s either that they assume that the system is working, or have given up on it ever doing so.”

Lack of imagination is one of the city’s problems, Wunsch said. “Philadelphia has become a real can’t-do kind of place, unwilling or unable to think creatively about preservation and adaptive reuse. We have the architectural
At the 2016 AIA convention in their hometown of Philadelphia, Denise Scott Brown, Hon. FAIA, and Robert Venturi, FAIA will receive the 72nd AIA Gold Medal, the highest honor that the institute gives. For this occasion, editor-in-chief William Menking and senior editor Matt Shaw sat down with Scott Brown at her and Venturi’s home in suburban Philadelphia.

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Left: The Declaration of Independence and the U.S. Constitution were both debated and signed in Independence Hall, built in 1732. It is part of Independence National Historical Park, which spans over 50 acres on 20 city blocks in the historic district of the City of Philadelphia. Above: The art deco Boyd Theater (1928) is one of the most recent losses for Philadelphia’s preservation community. The 1920s movie palace was one of the last of its kind in the city.

The Other Philadelphia School: An Unknown History of Architecture and Planning at the University of Pennsylvania

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organization that pays close attention to preservation in Philadelphia.

“Some people will tell you that there is a crisis. There is certainly a feeling that the regulatory process is not working... On the other hand, there is an enormous amount of preservation work happening—high quality preservation work and high quality adaptive reuse work—and there is opportunity for much more.”

Philadelphia seems to regard preservation differently than other cities do, observes Inga Saffron, The Philadelphia Inquirer’s Pulitzer Prize-winning architecture critic.

“In most cities, historic designation means a building is protected—forever,” she wrote after the city’s historic commission approved a proposal to tear down the Boyd auditorium. “In Philadelphia, designation is increasingly seen as a temporary state, good until a developer offers a compelling alternative.”

Despite the recent losses and threats to the city’s historic fabric, no one has given up hope. New Mayor James Kenney took office in January, and preservationists are optimistic that he and his administration will put preservation on a better course. They note that Kenney once worked for a local architectural firm that specializes in preservation, Vitetta, and that as a city council member he introduced legislation that would have added landmarks to the Philadelphia register and doubled funding for the historic commission. The...
Mitchell, architect turned transportation planner; Martin Meyerson, who came out of Penn and the University of Chicago; Herbert Gans, a city planning doctoral student (Penn’s first); C. Britton Harris and Jack Dyckman from Chicago; William Wheaton from Princeton and Harvard; and a young Paul Davidoff from Yale Law School. They were high-powered people, some, like Wheaton, were influential in Washington and were rainmakers for the school.

Universities use programs to fund activities temporarily while they are of interest. The Graduate School of Fine Arts’ Institute for Urban Studies was one of Penn’s first, but more followed as other departments tapped federal urban-related money. The presence of its young researchers was one of the reasons Robert Scott Brown and I found Penn to be the most exciting intellectual atmosphere we’d been in on three continents. People at Penn were thinking about the things we were thinking about, and thrilled to have us. But this was not so among the architects.

Architect planners like David Crane, our student advisor, had the same straddling problems I had. Whereas in London, architects approached urban planning because it was the going game, in America, you went there when you found you were not good at design. So I was seen as a non-designer in Penn architecture and was not invited to participate as I had been in England. But the American architectural elite had not yet caught up with Team Ten and the New Brutalism. Lou of course knew them and I introduced them to Bob and my students. By that time Robert was dead, people here had rallied to help me, I had formed lifelong friendships, and in 1960 I had begun teaching in the planning department. In 1961, I started teaching the fall semester theories course for architects and was given a joint appointment in architecture and in planning, This meant I was the only full-time person teaching in architecture. The architects spent three afternoons a week in the school, whereas I was there day and night. To connect the studio and the theories course, I gave studio crits at night, so I had good ties with beginning architecture students, and very good ties with planning students by teaching studio and kibitzing in their theory course taught by Paul Davidoff. So, I saw things that few faculty, and none in architecture, saw, especially around the turmoil going on
In the years, the historic commission has approved a number of requests to demolish buildings after owners argued it would be a financial hardship to maintain them. The city has few tax incentives for preservation.

Much of the problem, said Popkin, can be traced to the city’s loss of manufacturing jobs in recent decades and its subsequent budget woes. In addition, Popkin said, Philadelphia never had the sort of overheated real estate market New York City has. As a result, he said, the historic commission has been perennially understaffed, underfunded, and ill equipped to cope with the sort of development pressures it’s facing now.

In awakening from its real estate doldrums and embracing urban revitalization, the city sometimes acts as if it never learned the lessons of the past 50 years about preservation and urbanism, Wunsch said. “It’s almost as if Jane Jacobs never existed.”

The city’s lead public official in charge of preservation efforts, Historical Commission executive director Jonathan Farnham, offered no comment for this article. In other interviews, Farnham has defended his commission, saying he thinks it does well given its budget and staff size. He disagrees with those who complain that the commission isn’t recommending enough buildings for landmark status. He denies that it sides with developers too frequently.

How can the situation be improved?

In an op-ed for the Inquirer, Wunsch and Preservation Alliance executive director Caroline Boyce urged the city to increase funding for the historic commission; undertake a comprehensive survey of Philadelphia’s historic resources, and provide tax incentives for preservation, among other suggestions.

Another key to any turnaround would be for elected officials to demonstrate the political will to make preservation a higher civic priority, and that’s where Mayor Kenney comes in.

Carl Dress, principal of Heritage Design Collaborative of Media and chairman of AIA Philadelphia’s Historical Preservation Committee, said he’s encouraged that Kenney wants to rehab and reopen older libraries and recreation centers. In addition, he said, the city is moving its police headquarters from one older building, the Roundhouse by GBCC, to the former Provident Mutual Life Insurance building in West Philadelphia. It also hired Kieran Timberlake to refurbish the “Saucer” welcome center at LOVE Park.

“There are great hopes that he will help take preservation in the right direction,” Dress said of Kenney.

During last year’s campaign for mayor, “Kenney was the first person to talk positively about preservation in as long as anyone can remember,” Popkin said.

“He understands it. He gets it...Hopes are very high.” EDWARD GUNTS

Penn Fruit was one of the most popular supermarkets in Philadelphia from 1928 to 1978. Its over 40 locations were some of the finest midcentury designs in the city, but the location at Frankford Avenue and Pratt Street is the last remaining intact. It was in the Preservation Alliance for Greater Philadelphia’s Places to Save list this past November because of the threat of demolition from Ritz Aid.

in social planning. It was 1961—an enlivening time in American cities and at Penn. But the architects didn’t notice.

What was the turmoil about?

There was social unrest in cities related to injustice and particularly to urban renewal, seen as “human removal.” And when the social planners erupted at Penn, architects asked, “Who are these people horning in on our field? We were doing very nicely without them.” They said, “don’t fix what ain’t broke.” So eventually all the planners left Penn, as well as many architects who were not Harvard-trained modernists. This was because research money dried up with Nixon and Reagan, but also because our dean, great in many respects, saw Harvard as the shining model for architectural education. So nonconformists were not reappointed, and beyond the social planners, Crane and I left and Bob too, and Penn lost the opportunity to be the first school to build on the early links then forming, over our somewhat mangled bodies, between the social and the physical in architecture.

Where did you go next?

Bill Wheaton invited me to be a visiting professor at Berkeley, so I taught there during the Foul Speech movement, one semester after the Free Speech movement, at Berkeley. Then I went on to start a school of architecture at UCLA. I was one of three founding faculty members there, and I taught studio as I had learned from Dave Crane’s planning studios. This was the model for the Learning From Las Vegas studio, and is the reason why every school of architecture now has one team, urban project studio with a visit somewhere. Sadly they’re often junkets, not real research.

This model of teaching comes out of planning?

Yes but it needed adapting for architects and very careful putting together. Dave Crane pushed me at Penn to study regional science, an economic discipline, nicknamed “city physics.” It helped me greatly in connecting form and forces with architects. But at UCLA I taught urban design and brought in experts from various fields. The principal was George Dudley, who I had worked with in New York, and Henry Lu, Peter Kamnitzer, and I were faculty. I ran the first studio and set the model for interdisciplinary teaching via studio. “Determinants of urban form,” my subject, investigated the forces that make form, and how to design with them. In team studios everyone shared information collected for the project with everyone else and we all shared the project. In that way everyone saw how the whole thing was put together.

This past November, of demolition from Ritz Aid.
Facade technology is constantly evolving. Get up to date on the latest construction techniques and innovative products with our annual facades feature. This year the focus is on retrofitting, as architects grapple with the challenges of preserving aged modernist structures. We visit Cambridge’s Bruner/Cott, a firm that has restored several important Brutalist buildings by Josep Lluís Sert. We also look at several projects where facade interventions have added entirely new spaces in addition to increased performance and aesthetics. And as always, we share some shiny (and patinated) new constructions as well.
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Leland Cott, FAIA, and Henry Moss, partners at Bruner/Cott sit down with AN to discuss history of Brutalism, the technical complexities of renovating reinforced concrete towers, their firm’s respect for the history of modern architecture, and their optimism for a future of restored modernist projects.

Stationed between Harvard University and MIT in Cambridge, Massachusetts, Bruner/Cott finds itself at arguably the epicenter of Brutalism—the Charles River—where reinforced concrete towers thrived in the 1960s due to postwar campus expansion programs and the desire for an effect of stability and permanence among institutions. Bruner/Cott’s pioneering work with adaptive reuse in the 70s,
along with extensive experience in managing the preservation of entire campuses of buildings—some nearly entire towns—has naturally led the firm to Boston University and Harvard University, where the architects find themselves reengaging the work of their former colleagues and teachers. Technical complexities of renovating Brutalism bring forth a new set of preservation issues not seen in the restoration of 19th century clapboard buildings and limestone buildings—namely the cultural and tectonic baggage of exposed concrete. People often dislike concrete buildings. And concrete-formed structures are prone to sprawling and cracking since they are often reinforced and formed incorrectly. There is an art to concrete restoration that not only involves labor-intensive selective demolition, but also a precise pairing of aggregates to minimize the difference between old and new exposed finishes. “This is very fascinating work on a level that is very different than renovating a 19th century Victorian church. Modern architecture is of my time. We were around when modern architecture was new and innovative, and now we are renovating it. It’s very interesting to see its faults and to be able to bring it back so it can continue for many years—hopefully many decades,” said Cott.

The following projects have much in common despite a range of nearly 20 years between completion dates. Their stories all stem from what Cott describes as a “downward spiral” of disinvestment—a familiar story that goes something like this. The building is not particularly liked by the public leading to a decline in its use, which triggers owners to stop taking care of it because of costly repairs. The building deteriorates, and its occupants hate it even more. Now demolition is on the table as a solution. The first question from these owners is often, “If we clear out the building, can we demolish it?” All of this effort is ironic for an architectural movement that made every effort is ironic for an architectural movement that made every effort to stop taking care of it because of its faults, and “do the impossible” by making these buildings better than they ever were to begin with.

Josep Lluís Sert’s career was born in Barcelona where, after briefly working for Le Corbusier in Paris, he went on to found numerous influential artist groups influential in the growth of modern architecture. He was exiled to New York City during WWII where he worked on several urban planning schemes for cities in South America. From this experience, he became dean of Harvard’s Graduate School of Design, initiating the world’s first urban design degree program.

One of his trademarks, prominently found on the facade of Peabody Terrace, are wonderfully colored panels integrated into window systems. “They’re very romantic,” said Cott. “…and surprisingly brightly colored. You can open them up and let in fresh air.” The problem was that these panels were literally the only means to temperature control in the building. All of the dwelling units, despite various solar orientations, ran off one thermostat. Tenants had no control of their heat, often using Sert’s operable panels to cool their overheating spaces in the winter months. The units were neither air tight or waterproof, further adding to the deterioration of the building.

“That was the extent to the sophistication of what I would call the most innovative housing project designed in the past 100 years,” said Cott. “It was the work of a genius, the way he [Sert] aggregated apartment units around stair cores and skip stop elevators […] an incredibly beautiful exterior without any regard to occupant comfort.”

Bruner/Cott approached the project in the 1990s as a preservation exercise, reconstructing the 500 interior units, repairing the concrete envelope, and designing an extensive replacement of Sert’s window system.

Moss said that owners will typically just cover up the issues in these types of aged buildings. “That kind of recladding approach is going to become more and more endemic, but for good modern buildings it is a real problem. Often it skips the step of understanding and then working sympathetically with the original architecture.”
The project began with Bruner/Cott compiling a report that paired preservation principles with a development-minded approach. This became the blueprint for the Smith Campus Center—which is undergoing a major physical and cultural transformation that seeks to strengthen the Harvard community, rather than to divide it. The university has engaged the university student and faculty body through 25 focus groups to produce a collective vision for the new center. The committee organizing the reprogramming of the building has received over 6,000 survey responses.

While Boston University’s Law Tower received an addition that blended old with new, blurring the lines between Sert’s building and new construction, the Smith Center’s addition will separate itself from Sert’s architecture—a move that seems intentional. Visualizations of the addition promise relaxed spaces full of nature: A natural wood-clad ceiling and light-filled glassy expanses offering glimpses to nearby renovated leafy plazas. It is ironic that here in the very building Sert used to set forth a modernist agenda erasing the past, a new addition and campaign by the university is on track to culturally erase his project—from the facade system down to the name of the building. “The new Smith Campus Center will embody the aspirations and values that we hold dear and seek to preserve. It will draw us together more closely, strengthening the sense of community at Harvard by encouraging spontaneous interactions among students, faculty, and staff, as well as members of the broader community,” said Harvard President Drew Faust.

“We realize if we’re going to save these buildings and have another 50 years of usable life, we really have to make them better than they ever were to begin with. Because as good as they might have been in the beginning of 1960, they’re much better now than they ever were in terms of occupant comfort and ease of movement.”

---

**REBUILDING A COMMUNITY**

**HOLYoke center**

- **Date of Retrofit:** 2016 projected, (original construction 1965)
- **Architects:** Hopkins Architects (Design Architect); Bruner/Cott (Executive Architect)
- **Consultants:** Arup Partners ( MEP, structural engineering); Faithful & Gould (cost consultant); Simpson Gumpertz & Heger (structural engineering); Michael Van Valkenburgh Associates (landscape architect)
- **Project Scope:** Renovation of former Holyoke Center will include much-needed modernization of the building; improved access to Harvard’s information center; enhanced landscaped plazas at north and south ends of the site; new, flexible interior spaces for events; and common spaces to attract varied constituencies within the university.
- **Clear window film:** 3M, Solyx
- **Installers:** A+A Window, American Window Film

Recently renamed the Smith Campus Center, Sert’s former Holyoke Center at Harvard University is an h-shaped 10-story building offering a panoramic view of the nearby Charles River. With a crumbling exterior concrete envelope and inefficient heating and cooling system, the building is undergoing a significant renovation process spearheaded by London-based Hopkins Architects and executive architects Bruner/Cott. Two quotations might aptly describe Sert’s dogmatic approach to campus planning and architecture, which often was in conflict with popular taste. The first, from Sert himself, proclaiming his disdain for Harvard Square’s historical colonial architecture that he partially demolished for his Holyoke Center: “Stepping into Harvard Square is like entering one of Dante’s circles of hell in terms of anything associated with human enjoyment, pleasure, or beauty.” A year after its completion, Harvard’s student journal shot back: “The one nice feature about Holyoke Center is that it’s the one place in Cambridge from which you can’t see Holyoke Center.”

Today, the building—recently renamed the Smith Campus Center—is undergoing a major physical and cultural transformation that seeks to strengthen the Harvard community, rather than to divide it. The university has engaged the university student and faculty body through 25 focus groups to produce a collective vision for the new center. The committee organizing the reprogramming of the building has received over 6,000 survey responses.

While Boston University’s Law Tower received an addition that blended old with new, blurring the lines between Sert’s building and new construction, the Smith Center’s addition will separate itself from Sert’s architecture—a move that seems intentional. Visualizations of the addition promise relaxed spaces full of nature: A natural wood-clad ceiling and light-filled glassy expanses offering glimpses to nearby renovated leafy plazas. It is ironic that here in the very building Sert used to set forth a modernist agenda erasing the past, a new addition and campaign by the university is on track to culturally erase his project—from the facade system down to the name of the building. “The new Smith Campus Center will embody the aspirations and values that we hold dear and seek to preserve. It will draw us together more closely, strengthening the sense of community at Harvard by encouraging spontaneous interactions among students, faculty, and staff, as well as members of the broader community,” said Harvard President Drew Faust.

“We realize if we’re going to save these buildings and have another 50 years of usable life, we really have to make them better than they ever were to begin with. Because as good as they might have been in the beginning of 1960, they’re much better now than they ever were in terms of occupant comfort and ease of movement.”

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**CORRECTING PROGRAMMATIC FAILURE**

**BOSTON UNIVERSITY LAW TOWER**
- **Date of Retrofit:** 2015 (original construction 1965)
- **Architect:** Bruner/Cott
- **Project Scope:** New Redstone building; total gut renovation of Tower and Pappas Library; facade restoration.
- **Consultants:** Weidlinger Associates (structural); BR+A (MEP/FP); Richard Burck Associates (landscape design); Colburn & Guyette (foodservice design); Acentech (acoustic, AV); Atelier Ten (lighting); Haley & Aldrich (geotech); Nitsch Engineering (civil); Faithful & Gould (cost estimating)
- **Windows:** Graham (civil); Faithful & Gould (acoustic, AV); Atelier Ten (lighting); Haley & Aldrich (geotech); Nitsch Engineering (civil); Faithful & Gould (cost estimating)
- **Consultants:** WEIDLINGER ASSOCIATES
- **Rebuild:** The existing Redstone tower was part of a larger scheme. The owners were smart enough to ask the question, "Can these buildings be saved?" which is music to any architect's ears.

Bruner/Cott's comprehensive renovations to the 265-foot-tall tower included building system upgrades that required the insertion of new vertical distribution chases through Sert's concrete slabs, and a chilled-beam, passive cooling system. Building envelope repairs included the patching of more than 630 separate areas of concrete through a labor-intensive process involving sawing and chipping away at the structure to get behind reinforcement bars. New patches of concrete were carefully color matched to the existing concrete through a process of specifying matching aggregates to Sert's original mix. The patched areas were bush hammered to match the existing finish. Cott said this method of renovation is invasive not only to the building, but its occupants: "If the owner thinks they can't afford to move people out of the building, then all of that noise and vibration is something for the occupants to complain about."

One of the major flaws of this building was the circulation system of the building, which relied on elevators to transport large crowds of students to elevated lecture halls in the tower. During classes, it would take 20 to 30 minutes to clear the room, which was disruptive to the academic schedule. Bruner/Cott reprogrammed the building, swapping in administration and faculty offices for the large occupancy areas, which have relocated to a new five-story building, swapping in adminis-

**Right:** Boston University School of Law Tower and School of Theology as seen from Commonwealth Avenue; **Below:** Harvard University Smith Center.

**Below Left:** An axonometric drawing showing the urban context of the Boston University School of Law Tower; **Above Right:** Boston University School of Law Tower and School of Theology as seen from Commonwealth Avenue.
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The Fasano Hotel & Residences at Shore Club is a complex of several luxury hotel and condo buildings, anchored by the iconic Shore Club at 1901 Collins Avenue. The project is one of the biggest underway in South Beach and features Brazilian architect Isay Weinfeld’s sophisticated renovation of a former hotel tower, designed by British modernist David Chipperfield in the 1990s as a combination of the 1949 Shore Club and the 1939 Sharalton.

Thorsten Kiefer, director of design and development at HFZ Capital Group—the developer of Fasano Hotel + Residences at Shore Club—said that retrofitting Chipperfield’s tower will be an “architectural collage” fusing the old and the new: “The light veil of large outdoor gardens in the sky, for example, is a very sensitive addition, which still recognizes the Chipperfield design from the nineties. We do think that a sensitive juxtaposition between old and new will add to the sense of luxury the Shore Club had in its past,” said Kiefer.

The most significant features of the renovation are the large terraces reshaping Chipperfield’s stepped tower into an elegantly rectilinear volume. Through minimal detailing, transparent glass balcony railings, and a whitewashed color palette, the new outdoor gardens produce a transparent volumetric addition to the building.

The building was not designed to take on such large terraces, so a new structural system was carefully integrated into the existing tower. Pedro Ricciardi, project architect at Isay Weinfeld, said that this was the most challenging issue with the project: “We were very specific and respectful about placing new columns into the building.” The design team was able to keep roughly 90 percent of Chipperfield’s building envelope intact.

The original historic Shore Club building, designed by Miami architect Albert Anis, is notable for its landmarked art deco lobby, which contributes to the National Register Art Deco District. The lobby seamlessly transitions into outdoor labyrinthine gardens, supporting a marketing campaign that champions a “door to shore” lifestyle. Recently, Swiss landscape firm Enea Landscape Architecture has contributed to this vibe with a “living, breathing environment that forges a delicate balance between nature and design.” Weinfeld’s office intensified this diagram of blending nature with the built environment by providing a facade retrofit solution that dissolves the perceptual exterior envelope of the building into an occupiable outdoor living zone of variable depth.

The project is currently completing a documentation phase with construction scheduled for later this year and a completion date of 2017.

**FASANO HOTEL & RESIDENCES AT SHORE CLUB**

**MIA MI BE AC H, FL**

Above: Outdoor terraces extend the interior out toward the Atlantic Ocean. Below: Diagrams show the volumetric addition to the facade, which adds habitable area and improves the look and environmental performance.
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ORIGINAL ARCHITECT: DAVIS BRODY
ARCHITECT: REX
STEEL MANUFACTURER AND INSTALLER: PERMASTEELISA
DATE OF COMPLETION: 1970
DATE OF RETROFIT COMPLETION: EXPECTED 2016
Before BIG built its pyramid on New York’s west side, there was the concrete ziggurat at 450 West 33rd Street, designed by Davis Brody (now Davis Brody Bond) and completed in 1970. The 16-story office building lost whatever Brutalist charm it possessed when, in the 1980s, its precast concrete facade was painted beige and covered with brown metal panels and it gained the dubious honor of being one of the ugliest structures in New York. Now known as Five Manhattan West, the building is undergoing another makeover, spearheaded by REX, to update its facade with the latest in form-fitting fenestration.

The client, Brookfield Office Properties, was committed to transforming its ugly duckling into a swan. “If anything, our initial design sketches weren’t ambitious enough,” said REX founding principal Joshua Prince-Ramus. “We were trying to do something innovative and exciting thinking that we were pushing the envelope, and then they said ‘it’s a bigger envelope.’” REX ultimately devised a “pleated” glass facade that ripples down the building to flood the large, open interiors with light. These pleats are composed of panels angling out toward each other from the floor and ceiling, a design driven by the need to mitigate the structure’s slope, which limited the leasable space along the interior perimeter. But the unique form is more than just window dressing. According to Prince-Ramus, “What’s interesting about the geometry is that the sun doesn’t hit the lower piece of glass, so we can have a building that is transparent and simultaneously energy efficient.”

Every adaptive reuse project presents unique and unexpected challenges. To compensate for weakness or irregularity in the nearly 50-year-old concrete slabs, REX devised an unobtrusive steel substructure to support their new facade. Beyond re-cladding the building, the architects dramatically reconfigured its lobby and improved its core and mechanical systems. Impressively, this was all done while tenants continued to occupy the building.

The glistening glass pyramid will anchor Brookfield’s adjacent Manhattan West development and its investment and ambition seem to be paying off. The massive floor slabs and floor-to-ceiling windows are attracting tech companies and other businesses looking for nontraditional office space. The anything-but-retro retrofit will be completed by the end of this year but the transformation is already profound. At street level, Five Manhattan West feels brighter and less imposing. Though its edges may have softened, the once-Brutalist building still cuts a distinct figure among the increasingly anonymous glass towers of Manhattan.

JIMMY STAMP
THE ELYSIAN
LOS ANGELES, CALIFORNIA

ARCHITECTS: DAVID LAWRENCE GRAY ARCHITECTS
FAÇADE MANUFACTURER: CRL-U.S. ALUMINUM
FAÇADE INSTALLER: LINEAR CITY DEVELOPMENT (CM)
FAÇADE CONSULTANTS: KMN STRUCTURAL ENGINEERS, DAVIDOVITCH & ASSOCIATES (MEP); ILAN DEI STUDIO (PATIO DESIGN)
DATE OF COMPLETION: 2015

After sitting vacant for nearly 20 years, the eight-story Metropolitan Water District office tower in Los Angeles’s Echo Park has been converted from an office building to a luxury residential tower. The original building was designed in two phases—a low-rise podium and high-rise tower—by famed modernist William Pereira through a process that spanned from 1961 to 1973. Pereira’s design was a structurally expressive concrete frame building with cantilevered exposed concrete slabs establishing a wraparound balcony on each level. The building boasts bays along the longitudinal axis capped with infrastructurally-scaled white concrete columns, while perforated concrete panels form an iconic modernist brise-soleil along the podium.

Named after an ancient Greek conception of heaven, the Elysian blends architectural modernism with contemporary luxury in the 120,000-square-foot building with 96 live-work units. David Lawrence Gray Architects carefully and respectfully restored Pereira’s original structure, while pushing the building forward into the 21st century. This is evident in the remediation of Pereira’s concrete columns, which contained a high quality quartz aggregate cast under decades worth of grime—much to the surprise of the team. Another preservation marvel was the restoration of the existing mullions on the building. Metal panels from the lower third of the opening were removed along with original glass panes. The steel mullions were ground down and repainted. The openings were replaced with new double-paned coated glass and micro shades to produce a new building envelope. The architects worked with CRL-U.S. Aluminum to integrate an operable window unit and patio doors within Pereira’s mullion layout. Also notable is the new steel railing, which translates the original construction in a new horizontal assemblage without visually overpowering the building’s envelope.

While the renovation makes historical acknowledgements to Pereira’s modernism, the new work tends to give way to necessary market demands of luxury residential living: Amenities like floor-to-ceiling windows and a rooftop mechanical space that houses condenser units and a photovoltaic array for solar hot water heating. The existing building was designed with a generous floor-to-floor dimension of approximately 13 feet, allowing for an adaptive reuse of the building with minor modifications to the slabs required. The project team efficiently stacked new residential units, allowing for an economy in utility distribution, and limiting slab penetrations between floors to simply a new shaft and stairwell.

A curtain wall system, improved by a continuous thermal spacer that is interlocked within pressure plates, is a sophisticated update to Pereira’s steel mullions. The system picks up where Pereira’s mullions left off, set in alignment with the mullion spacing throughout and color matched with the rest of the building envelope. Historians might argue for removal of the penthouse entirely, while environmentalists might argue for a full replacement of the original mullion system. Regardless, occupants of the building—especially those in the upper floors—will surely take delight in the 360 degree views of Los Angeles’s distant hills and sprawling low-rise cityscape.

JOHN STOUGHTON
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By Becca Blasdel

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FULL METAL JACKET

Full Metal Jacket
A residential tower is being built according to Passive House Institute U.S. (PHIUS) standards on Cornell Tech’s new Roosevelt Island Campus. PHIUS is the most rigorous energy-efficiency standard in the world and is based on absolute energy use, not enhancement over code. To meet the code, the tower’s facade must be ten times tighter than is typical, and it must be insulated—this is the biggest challenge for the architects. Project architect Deborah Moelis of Handel Architects said that “having as much as possible fabricated and assembled in the shop is a great avenue to success.”

In addition to meeting the PHIUS standards, designs for the new tower must be approved by New York Public Design Commission (PDC). Moelis said she was “grateful for the process…the image of the building is a result of vigorous design standards, both beautiful (PDC) and efficient (PHIUS).” Handel used a combination of insulation, air-water barriers, vapor retarders, and tape to seal the facade anchors.

A rain-screen cladding system painted in Chromaflair “plays up the subtle facets of the facade and ranges in color from silver to gold depending on the light viewed at different angles,” said Moelis. Windows are triple-glazed low-e glass with warm edge spacers and a thermally broken metal frame. “The main goal is to reduce air exiting, and once you do that you reduce energy costs up to 75 percent,” said Moelis. “You almost don’t have to heat the building with more than a hair dryer, and the building may never actually have to be heated.”

Clockwise from right: Extra precaution was taken to make sure the building was sealed as tightly as possible; passive ventilation cools the building in the warm months; insulation prevents heat loss in cool months; the residence’s rainscreen and glass facade.
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Hamonic + Masson & Associés designed the first residential high-rise building constructed in Paris since the 1970s. Appropriately called “Home,” the building is a collective assemblage of 90 apartment typologies that result in 200 residential units.

The massing of the structure is staggered, clad with a prefabricated aluminum sheet panel and finished in anodized and brushed gold colorations. The architects said they employed these two finishes as a compositional strategy, highlighting the transition from repetitive low-rise to unique vertical massing elements. “The finishes applied to the cladding highlight the natural beauty of aluminum, while the glossy topcoat reflects the sunlight beautifully.”

The aluminum screens were prefabricated off-site by local companies Euramax and Alubel, and then fitted onto the building by SMAC. Over 300 spring isolators are tucked away in the base of the structure to dampen vibrations from the three-level, below-grade parking garage. This detail is unseen, but crucial to the occupant comfort of the units above. The architects said this project is a pedagogical tool, a demonstration that height is an effective urban planning solution for Paris. “Housing constitutes 80 percent of the city, so the 80 percent has to be exceptional.”

JOHN STOUGHTON

PROFILE

BATIMENT
PARIS, FRANCE

ARCHITECTS: HAMONIC + MASSON & ASSOCIÉS (LEAD ARCHITECT), COMTE VOLLENWEIDER ARCHITECTES (ASSOCIATE ARCHITECT)

FAÇADE MANUFACTURER: ALUBEL & EURAMAX

FAÇADE INSTALLER: SMAC (FAÇADE ASSEMBLY), BOUYGUES BÂTIMENT HABITAT RESIDENTIAL (GENERAL CONTRACTOR)

FAÇADE CONSULTANTS: SIBAT (STRUCTURAL/MEP ENGINEERING/QUANTITY SURVEYING); ATELIER YVES LION (URBAN PLANNER); SÉMAPA (URBAN PROJECTS DEVELOPER)

DATE OF COMPLETION: 2015
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The new library and student center at Centennial College’s Ashtonbee Campus creates both a literal and figurative bridge, a face of the campus that welcomes the community and represents the school, one of the largest training facilities for transportation technology in Canada.

Architect Ted Watson of MJM Architects wanted to “create a gateway that was a special experience for the arrival of pedestrians and vehicles reminiscent of the Holland Tunnel.”

The reflective metal cladding used for the building’s underpass was inspired by the technology students are developing at the college, particularly the chrome engines displayed at the yearly Show and Shine event. The cladding was chosen because of its versatility; Watson used five variations of the same module, with polished steel in the tunnel and brushed stainless steel on the rest of the facade.

The architects utilized ceramic fritted glass to create a gauzy, screen-like feel for interiors, simultaneously cutting down solar glare and projecting the student experience outward. The ceramic frit pattern matches the structural track of the interiors and displays a 164-foot school logo, which reflects onto the floor. BECCA BLASDEL

**LIBRARY AND STUDENT CENTER, CENTENNIAL COLLEGE**

**TORONTO, ONTARIO**

**ARCHITECT:** MACLENNAN JAUNKALNS MILLER ARCHITECTS

**STRUCTURAL ENGINEER:** BLACKWELL BOWICK

**STEEL FABRICATOR:** BENSON STEEL

**CLADDING SYSTEM SUPPLIER/MANUFACTURER:** DRI/DESIGN

**COMPLETION DATE:** SUMMER 2014
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JCY Architects and Urban Designers crafted a student services building on the Australian campus of Edith Cowan University that acknowledges the cultural identity of the local Aboriginal community while providing sculptural infrastructure that connects the campus through a series of landscaped environments. The building is composed of an elevated concrete podium that negotiates a steep grade change and a perforated aluminum solar shade. The project acts as a web with a central internal vertical spine atrium linked to various programs with a set of interconnected timber-clad stairways.

Embedded within the fabric of the interior and exterior skins are a number of themes that were developed through a collaboration among the architects, the local Noongar community, and ECU’s cultural liaison officer from the Centre for Indigenous Australian Education and Research.

One outcome is a gold anodized perforated...
aluminum screen that folds around three upper levels of the building. The texture is derived from curved, overlapping patterns of the chest feathers of a Carnarby cockatoo and creates a layered undulating effect.

This aesthetic is introduced to the interior glazing system through a custom ceramic frit pattern and textile design of the carpeting. The shimmering scales of a butterfly wing inspired the aluminum skin’s anodized finish.

An elevated concrete podium navigating a significant grade change is formally derived from fluid dynamics studies of the flow of water through Australian billabong waterways. The podium’s folded and sculpted white concrete soffit and faceted columns create their own seductive landscape that appears to be eroded and porous, like stone sculpted by water.

JOHN STOUGHTON

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Faces of Regent Park

Photo by Dan Bergeron / Fauxreel Studios

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Carefully designed to bring the city of Columbus, Ohio, inside and increase the Columbus Art Museum’s visibility to passersby, a new addition to the galleries links the Renaissance Revival style of the 1931 Elizabeth M. and Richard M. Ross Building to the 1970s Brutalist addition that left the museum with no clear entrance.

Copper is the star material of the new section. Design-Group’s lead architect Michael Bongiorno did not set out to use it in the design, but said he felt like “the material told us that’s what it wanted to be in the end.” At first, the museum’s board directors were dead set against the material, but then the firm organized field trips to other projects so the directors could see its application in person, and their minds were changed. Copper also appears in “the bronze detailing of the historic wing and riffs on the natural patina of the copper roofs and spires of the First Congregation Church nearby,” said Bongiorno. The project utilizes engineering and design firm Zahner’s pre-patina copper wall panels, and custom copper flashing and a standing seam roof were engineered and fabricated by Keith Panel Systems on its proprietary KPS System ‘A,’ which provides a compartmentalized and pressure-equalized rain screen. BECCA BLASDELL
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The University of Southern Denmark has received a new research and education facility that combines four academic institutes with a common space. Arranged around a central canyon-like atrium with bridges connecting the various research groups, the building’s design is primarily influenced by SDU’s 1970s-era structuralist campus by architects Krohn & Hartvig Rasmussen (known now as KHR Arkitekter), which incorporated reinforced-concrete construction and Cor-ten steel in a linear site layout.

The building envelope is predominantly a glass curtain wall with a custom exterior concrete screen made from prefab panels of white Compact Reinforced Composite (CRC), a special type of fiber-reinforced high-performance concrete, featuring circular openings with an underlying solar screen and natural ventilation.

The architects said the composition of the screen avoids a dull repetitive pattern but saves costs due to a modular assembly comprised of only seven cast profiles. Data from key views, solar shading, and structural requirements provide parameters for controlling circular opening sizes (from four inches to six feet in diameter) and locations with respect to interior functions.

The architects see this addition to SDU’s campus as a contribution to “an already solid Danish tradition for open ‘learning landscapes’ and innovative educational buildings,” citing prior projects such as the Maersk Building in Copenhagen, the A.P. Møller School in Schleswig, and the Vitus Bering Innovation Park in Horsens as notable precursors.

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trespa.com
Paris-based architect Dominique Perrault pays homage to the Institute for Mechanical Engineering at the École Polytechnique Fédérale de Lausanne (EPFL) with his design for its new extension. The addition, a "robotic facade comprised of a metal mesh shell around the building made of robotic shutters that follow the sun’s path and user’s instructions like a second skin,” explained Perrault, also shows off his signature materials, metal and metal mesh.

The 630 individual panels, made of horizontally sliding metallic fabric from GKD, form a zigzag pattern to provide solar protection. The shutters sit in a frame of stainless steel from Bluesteel, and the panels are alternately affixed at the top and bottom by means of a stable frame construction using clip bolts. The shutters are arranged in groups of three, with two of each group motorized and moving on rails behind the fixed element in a telescopic manner. When the shutters are closed, they create an interior space protected from solar glare while still providing unobstructed views. The open structure of the mesh minimizes energy requirements for artificial light and air conditioning, and heat generated by sunlight in winter supports an energy-efficient interior climate year round.

BECCA BLASDEL

INSTITUTE FOR MECHANICAL ENGINEERING, EPFL
LAUSANNE, SWITZERLAND

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CIVIL ENGINEERING, BUILDING, AND CONSTRUCTION: INDUNI & CIE SA
PLANNER: SCHWAB-SYSTEM, JOHN SCHWAB S.A.
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THE ARCHITECT'S NEWSPAPER APRIL 6, 2016
How does one do good work for bad people? This oversimplified question is especially relevant for architects, and one that the exhibition of work by East German graphic designer Klaus Wittkugel at P! Gallery asks us to consider, while simultaneously treating us to some modernist visual pleasure. Since the fall of the Berlin Wall, we have been taught that capitalism is the end-all-be-all system to structure our society, and consumption is the answer to our desires—overwhelmingly influencing our aesthetics and our ethics. But looking at the oeuvre of the little-known figure Wittkugel, who was the head designer of the German Democratic Republic’s Socialist Ministry of Information, we find an alternate reality: A sense of aesthetic purpose that, while firmly modernist, shows a softer, more figurative and less abstract approach to design. And yet at times it can be reminiscent of Socialist Realism propaganda, which today is usually met with finger wagging and dismissed as kitsch. But looking at the graphic techniques of this history, we find another reality: A Socialist Ministry of Information, who was the head designer of the German Democratic Republic’s Socialist Ministry of Information, and the limits of artistic freedom under Soviet Communism in post-war Germany.

The exhibition is not only impressive for the work it contains, but also for how it was assembled. P! founder and director Prem Krishnamurthy spent more than seven years assembling Wittkugel’s work into a thorough survey of books, posters, exhibitions, and signage, found in auspicious moments at used bookstores and by scouring eBay. In the process of uncovering this history, Krishnamurthy tells of an early encounter in Wittkugel’s career in 1965, when he designed a poster for a GDR Five Year Plan, and was chastised for its abstraction. Some higher party official determined that this abstraction did not adequately service the proletariat. Wittkugel was censured for not being a good enough Communist, and subsequently forced to attend remedial Socialism classes, brushing up on his Marx and Lenin as if that would instill his graphic designs with the proper message.

The work of Wittkugel displayed in the gallery is in a visual style that positions him as an heir to the legacies of early 20th-century design legends El Lissitzky and László Moholy-Nagy, like a long-lost East German cousin of the earlier German Bauhaus and Russian Constructivist diasporas. The judicious use of mise en abyme—the graphic technique of creating an infinity mirror, a recursive visual trick where an image contains a smaller version of itself in a window in a window in a window, etc...We might describe this today as “meta.” Krishnamurthy acknowledges that one of the things that really attracted him to his work is “a strain of self-reflexivity about the production of graphic design. So you have a poster, for an exhibition of posters, that is a freshly-postered poster column,” he said. The P! exhibition continues this game by recreating the poster column on the gallery facade. All of this is juxtaposed with a companion exhibition at OSMOS gallery on the work of Anton Stankowski, continued on page 60

For readers unfamiliar with German novelist, poet, theorist, artist, and inventor Paul Scheerbart (1865–1915), the 2014 book Glass! Love!! Perpetual Motion!!!: A Paul Scheerbart Reader (edited by Josiah McElheny and Christine Burgin, University of Chicago, $40.00) is supposedly the preferred visual language of dictators, with smiles beaming sunshine and 150 percent worker productivity embodied in a visual image. Yet what Ost und oder West (East and West) reveals is a more complex relationship between design and power, and the limits of artistic freedom under Soviet Communism in post-war Germany.

The book’s own back cover proclaims: “Rarely are the obscure so richly resurrected as Scheerbart is in this...volume...” In fact, Rosemarie Haag Bletter’s scholarship has long constructed Scheerbart’s legacy as Scheerbart is in this…volume...” The book’s true raison d’être lies in its introduction title: “Scheerbart, The Unknowable” [emphasis mine]. McElheny is a modern-day symbolist, akin to such avant-garde pioneers as Paul Gauguin or Wassily Kandinsky (the artist as magus, translator of esoteric doctrine). He “rediscover[s] Scheerbart, unlocking hidden wisdom and revealing him to the presumably uninhibited in an ecstatic call to action. The book’s acknowledgments page ends with the boosterish phrase, “We are all Scheerbaritans now.”

This passionate enthusiasm, ludic quality, and childlike naiveté—resistant, it is true, of Scheerbart’s own literary practice—can border on preciousness, and its rather relentlessly upbeat celebration of Scheerbart’s caniness can become grating. The book’s title, with its multiple exclamation points and its vibrant cover, communicate the tone of the text synthetically. Even the jewel-like lapis blue color for the end papers conjures up Scheerbart’s use of crystal symbolism.

The interdisciplinary nature of this book warrants some discussion, as artist and gallerist feel at liberty to curate architectural and literary history. The inference that Scheerbart is being rediscovered after a century of dormancy is a fantasy as fictitious as the cosmic travelers in Scheerbart’s novels. The book’s own back cover proclaims: “Rarely are the obscure so richly resurrected as Scheerbart is in this...volume...”

In fact, Rosemarie Haag Bletter’s scholarship has long constructed Scheerbart’s legacy in the United States. Beginning with her 1973 doctoral dissertation and a series of published essays, Bletter studied Scheerbart’s work and wide-ranging influence, particularly on early 20th-century German expressionist architects like Bruno Taut and the visionary architecture group Die Gläserne Kette (the Crystal Chain). She also studied his influence on more “mainstream” modernists like Mies van der Rohe. (Full disclosure: Bletter served as doctoral dissertation advisor to this author). The brief length of her essay to the current volume is thus a disappointment, and the acknowledgement at the end of the book insufficient. Indeed, Christopher Turner’s essay in this book includes no less than seven references to Bletter’s scholarship. To be fair, the other scholar’s contributions—by art historians Noam Elcott, Hollyamber Kennedy, and Hubertus von Amelunxen, continued on page 60
is shown in Wittkugel's 1957 exhibition doesn't mean some architect somewhere prisons if you object to incarceration, but it one's own. You can refrain from designing with people whose values may not align with architecture's inevitable collaborations directly to architecture, the exhibition offers conceptual lessons for architectural practice. One of the most compelling parts of the book is Scheerbart's 1910 essay Das Perpetuum Mobile: Die Geschichte einer Erfindung (Perpetual Motion: The Story of an Invention), illustrated with a series of McElheny's glass artworks. Laws of physics notwithstand- standing, the attraction of a perpetual motion machine seems clear if we consider it as a metaphor for the creative process and the unmitting need for fresh inspiration.

The endless tweaking of the machine's wheels in Scheerbart's narrative is akin to the active cogitating of the artist's mind, conflated with the generative life force itself; after a period of dormancy, "...the wheels began to stir once more." McElheny's appropriation of Scheerbart's drawing appears silhouetted against the night sky, ready to explode new ideas into the cosmos while teetering precariously on a tightrope. Here, Scheerbart's dada-esque quality is reminiscent of Duchamp's masturbatory Bicycle Wheel. Artists' healthy egos are, of course, no surprise; they want to be described as "big" and in the acknowledgements, Scheerbart is described as being "so big." The true subject of Glass! Love! Perpetual Motion!!! is the artist's quest for inspiration by making the past his own. Ultimately, though, if we are "all Scheerbartians," what do we make of Scheerbart's untimely death in 1915 at age 52, doubtlessly due to his chronic alcoholism but also, according to friends' accounts, as a result of his self-imposed hunger strike in response to the Great War? Is it possible to find profundity in Scheerbart's sense of the absurd and inspiration in his righteous indignation and utopian sensibility? Certainly. Final recommendation for the reader? Enjoy the book with a nice sandwich and a healthy grain of salt.

A version of this review appeared previously in the Journal of Architecture (Volume 20, Issue 5, 2015).

SCHEREBART
continued from page 59 along with writer and cultural critic Gary Indiana and filmmaker Guy Maddin--do add to the discourse.

The true subject of Scheerbart's narrative is the artist's quest for inspiration by making the past his own. Ultimately, though, if we are "all Scheerbartians," what do we make of Scheerbart's untimely death in 1915 at age 52, doubtlessly due to his chronic alcoholism but also, according to friends' accounts, as a result of his self-imposed hunger strike in response to the Great War? Is it possible to find profundity in Scheerbart's sense of the absurd and inspiration in his righteous indignation and utopian sensibility? Certainly. Final recommendation for the reader? Enjoy the book with a nice sandwich and a healthy grain of salt.

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When the Freedom of Information Act became law, many of my comrades from the struggles of the sixties sent away for their files. For a number there was a terrible outcome. The files were empty. How terrible to think of yourself as a dangerous enemy of the state only to discover you’d been completely beneath its notice.

Slightly similar feelings arose when I received a note from the director of media affairs at the Israeli Consulate General wondering if I would be interested in covering a just-announced architectural competition for the redesign of Jerusalem’s Zion Square, a Mandate era public space in West Jerusalem that has, since the 1930s, been a commercial center (the eponymous Zion was a cinema) and the go-to site for a wide variety of demonstrations, including mass rallies by both right and left. The competition is intended to refresh the site as well as to rebrand and repurpose it, “From Protest Square to Tolerance Square.” As the press release elaborates this false—even invidious—anthropology, “Zion Square, which drew demonstrations and protests, will become a square of tolerance and mutual respect.” Apparently my old pieces denouncing the fraudulent “Museum of Intolerance” (currently under construction on the site of an historic Arab cemetery not far away) and originally to have been designed by Frank Gehry (who wisely backed out) hadn’t made it to my dossier! Perhaps I have no dossier! Let one be backed out) hadn’t made it to my dossier! Perhaps I have no dossier! Let one be

This isn’t the first time there’s been an effort to reconsider the square. In 2006, the Jerusalem Foundation proposed to rebuild it and to rename it Raptopot Plaza, “in honor,” according to the Jerusalem Post, “of the Waco, Texas, tycoon who pledged $25 million for urban improvements,” including a colossal Cor-ten sculpture by Ron Arad. Although this scheme disappeared quickly, the funkiness and formal incoherence of the time-altered place has been an enduring source of dismay to bien pensant planners, concerned with its failures as a streetscape. The design brief for the new effort at transformation is couched in andodyne architectural language and calls for an “innovative, creative, and sustainable” solution to create a “beating heart of the city” that will become the “focal point of the city’s cultural activity,” supporting a “heterogeneous” “target audience” of “residents, tourists, and visitors” while attentive “to the needs of a diverse population, including children, seniors, and those with disabilities.”

Concealed behind these “universal” categories is the more salient fact that this transformation will further ratify and reify steps already taken to shut down the square as a political space. In 2012, after the opening of Jerusalem’s light rail, the municipality signed a contract with CityPass, the system operator, which “prohibits the train being stopped by a roadblock.” This smooth-sailing clause has been enabled by, among other things, the government’s signing of a liberal agreement of any permits for demonstrations by anyone in Zion Square, through which the tram passes. In formulation and practice, here, tolerance is equated with prohibition and silence, with restrictions on speech rather than its encouragement. The competition organizers attempt to divert attention from this effective intolerance by a vaguely formulated dedication of the project “in memory of the 16-year-old stabbed during last year’s Gay Pride parade in Jerusalem.” As a further marker of the particular species of exclusionary tolerance hovering over the affair, the adjudicating jury is made up entirely of Jewish Israelis, including the Likudnik mayor of Jerusalem, three highly placed municipal officials (two current, one former), four architects, and the mother of Shira Banki, the girl murdered by an unpleasant, settlement-dwelling, Haredi homophobe, who killed her shortly after his release from a 10-year prison term for having stabbed five people at the 2005 Pride march (he knifed another six in 2015). What a sad exploitation of grief to serve such a cravenly elastic idea of tolerance. But the self-congratulatory propaganda that seeks to use one form of ostensible liberality to mask a far more endemic repression is, alas, an old story. For many years, Israeli officialdom has been working hard to celebrate its welcoming attitude toward gay tourists. According to a much cited op-ed by Sarah Schulman in the New York Times in 2011, the government launched “Brand Israel” in 2004, a marketing campaign aimed at men aged 18 to 24 (posters galore of buff boys on the beach), which was expanded a few years later in a $90 million ad blitz to brand Tel Aviv as “an international gay vacation destination.”

The strategy has been widely described as “pinkwashing” for the calculating effort to universalize gay “solidarity” in order to obscure Israel’s attitude towards more intolerable forms of identity. As Jasbin Puar and Maya Mikdashi wrote in the e-zine Jadaliyya in 2012, pinkwashing functions to help the Israeli state “gloss over the ongoing settler colonialism of historic Palestine by redefining international attention toward a comparison between the supposedly stellar record of gay rights in Israel and the supposedly dismal state of life for LGBTIQ Palestinians in Occupied Palestine.”

The ploy is even more fundamentally invidious: Makdisi argued in an earlier piece, that this focus on gay rights—or women’s rights—serves as “pinkwashing” for the calculating opposition it offers between “protests” and “mutual respect”—that intolerance will not be protested here.

There’s a fine essay by Herbert Marcuse—written in 1965 as part of the volume A Critique of Pure Tolerance—on the subject of “repressive tolerance,” in which he describes how the idea of tolerance acquires a particular valence depending on the circumstances of its promotion. Marcuse elucidates the conundrum of the ideal of tolerance in an environment of violence and “total administration” in which the exercise of nominal democratic liberties (voting, demonstrations, letters to the editor) serve to reinforce the ability of the system to pursue its own bad ends. In effect, tolerance—the enlargement “of the range and content of freedom,” something devotedly desired as an ultimate good—is made the instrument by which all it strives for is ignored. “Tolerance” becomes a fig-leaf for intolerance. Such unquestioning is used to make dissent meaningless, purging truth-seeking by offering effective equality to any value at all under the guise of an impartiality that reinforces the status quo.

The Jerusalem government—through this competition—seeks to create an advertisement for its own warped idea of tolerance rather than to enable the thing itself. As Marcuse put it, “When tolerance mainly serves the protection and preservation of a repressive society, when it serves to neutralize opposition and to render men immune against other and better forms of life, then tolerance has been perverted.” No designer of conscience should participate in this awful sham, which only insults the memory of the victims—and the heroes—of Zion Square.
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