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SAARINEN'S MASSIVE CORPORATE CAMPUS TO GET MIXED-USE MAKEOVER

BELL TOLLS ANEW

For several years, the fate of the Eero Saarinen–designed Bell Labs complex in Holmdel, New Jersey, remained uncertain. Now the mammoth modernist structure, once the breeding ground for pioneering technology of the 20th century, will be reborn as an expansive mixed-use town center.

Somerset Development has tapped Alexander Gorlin Architects to convert the 1.9 million-square-foot facility into a contained island of retail, dining, residential, hotel, performance, and office space—providing new amenities, from a town library to an outdoor sports complex, for the sprawling suburban community. Two New Jersey-based firms, **continued on page 9**



COURTESY SHOP

SHOP AND BBB TO REMAKE LONG VACANT LOWER EAST SIDE SITE

FILLING A CAVITY

After decades of controversy, and bitter contention between community groups and politicians, the Bloomberg Administration has announced its plans for the future of the Seward Park Urban Renewal Area (SPURA). Located along Delancey and Essex Streets in the Lower East Side, the precinct remains the larg-

est tract of undeveloped New York City–owned land in Manhattan, south of 96th Street. The proposed mixed-use development, to be called Essex Crossing, will transform over six acres of under-utilized land into retail markets, restaurants, office space, entertainment spaces, and one thousand new **continued on page 6**



COURTESY SNØHETTA

SNØHETTA'S QUEENS LIBRARY

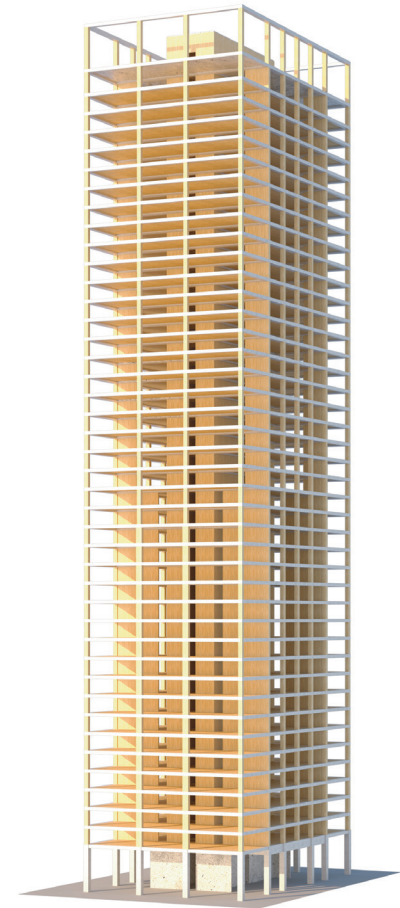
Reading Rockaway

After Hurricane Sandy, the squat, one-story Far Rockaway Branch Library served as a disaster-relief hub for the community. In spite of its civic function, however, the

building has always been obscured behind non-descript brick walls and an entrance guarded by a tall iron fence. Now, New York– and Oslo-based architecture firm Snøhetta has stepped in to change that, redesigning the library as a transparent beacon that aims to further revitalize the Rockaways.

Located on the busy **continued on page 4**

BUILDING TALL WITH TIMBER.
SEE PAGE 29



COURTESY SOM



EZRA STOLLER/ESTO

WITH NEW DEVELOPMENT IN BOSTON, NEW CRIES FOR DEMO OF CITY HALL

Beans Sprouting

As Beantown's race for mayor heats up before the November election, the future of the controversial Kallmann McKinnell & Knowles–designed Boston City Hall hangs in the balance, yet again. The Brutalist-style structure was lauded by critics when it was first completed in the 1960s, but has received mixed feedback over the years. In 2006, Mayor Menino pushed for the relocation of City Hall to the Seaport District—an area in which he has been integral in ushering in a wave of new development. The plan, however, never materialized. And now one mayoral candidate, Representative Martin J. Walsh, is focusing his efforts on the revitalization of downtown Boston, and the demolition of City Hall is emerging as the linchpin of his plan.

Walsh has argued **continued on page 8**

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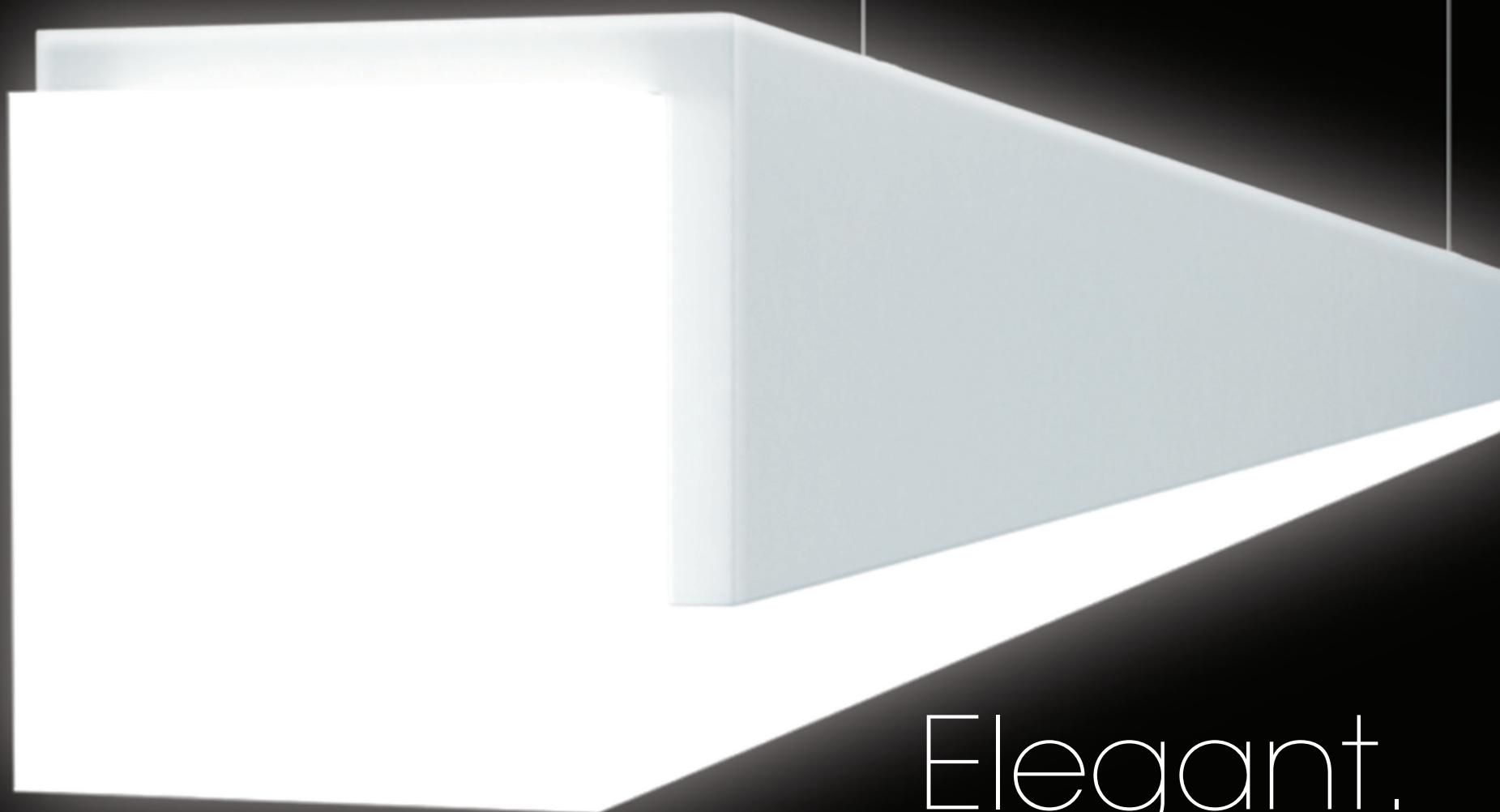


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RESILIENCY AND SUSTAINABILITY ARE INTERTWINED

A year ago, Super Storm Sandy made the abstract notion of rising sea levels and climate change tangible to millions in the mid-Atlantic and northeast regions. For a city as complex as New York, the prospect of frequent inundation is both mind boggling and threatening. New Yorkers have responded with a flurry of investigations and proposals of what a more resilient city would look like and how it could be built. The city's design community—particularly its architects and landscape architects—has been well primed to consider these issues after working under PlaNYC and other Bloomberg sustainability efforts.

The design community is still wrestling with what resiliency means at the scale of the city and of the individual building, and how resiliency relates to sustainability. While these issues can sometimes seem unrelated—for example, raising the mechanicals of a building to the second floor has no bearing upon their efficiency or on the carbon count of that building—I would argue that any serious conversation about resiliency is inextricably linked to sustainability, especially as it relates to energy efficiency.

While the menace of climate change becomes more immediate by the day, the news is not actually all bad. The United States, long the world's largest contributor of greenhouse gases, has actually begun to turn a corner. You many not have heard—amid all the gloom and doom—that in recent years our carbon emissions have dropped significantly. Last year emissions dropped to a twenty-year low, dipping to levels last seen in 1992, according to a report by the U.S. Energy Information Agency, a division of the Department of Energy.

Many factors have contributed to this drop, including important regulatory changes around gas mileage and power plant emissions (which have prompted many utilities to switch from coal to natural gas and increase renewables). But average Americans are also changing their habits by driving fewer miles (and in the case of the young, often not even bothering to get a drivers license), buying smaller cars and more efficient appliances, choosing smaller homes in more walkable neighborhoods, and taking transit in far greater numbers. Individuals are retrofitting their homes and institutions are building new green buildings. Taken together, these efforts are beginning to have a meaningful impact on America's contribution to climate change. They also demonstrate how much more could be done with better-focused and smarter regulations of emissions and incentives for energy efficiency.

Which brings us back to the conversation about prevention versus adaptation, or sustainability versus resiliency. Given the shifting shorelines and extreme weather patterns that will come with unmitigated climate change, a narrow conception of resiliency is a dangerous proposition. There are not enough floodgates or revised FEMA maps or restored coastal wetlands in the world to protect us unless we continue to reduce our carbon emissions at even greater rates. Just as when we build new communities, we must take coastal conditions into account and not repeat the mistakes of the past, a truly resilient building must necessarily be an energy efficient one. In our existing communities we must adapt as best we can by layering on new green and grey infrastructure, but also by continuing to reduce the emissions associated with the buildings we design, operate, and inhabit. **ALAN G. BRAKE**



COURTESY SNOHETTA

Top: Circulation spaces channel natural light and provide places to gather; **Above:** The facade will feature a fritted glass pattern inspired by the Rockaway's sunset.

READING ROCKAWAY continued from front page commercial intersection of Mott and Central avenues, the new design presents simplified massing. "The idea is for it to be a very simple volume," said Nathan McRae, project manager at Snøhetta. "The neighborhood itself is already visually cluttered. We want to create a simple, monolithic enclosure."

In the design, a two-story wall of glass opens up the library's facade to the street. Snøhetta is working with a photographer and artist to capture a Far Rockaway sunset inside the building's glass curtain wall, sandwiching digitally printed frits and warm sunset hues between layers of glass. McRae said the glass wall will be transparent from the inside—the frit pattern is 40 percent open, and applied in a gradient that grows more opaque as it climbs, cutting down on solar gain and glare much as in a car windshield—but the image will be legible on the exterior.

Snøhetta cut away the corner of the building, creating a dramatic triangular entrance stretching to the roofline. The entrance's low-iron glass provides a clear and welcoming view into the lobby and helps to create a prominent, inviting corner.

Warm tones on the interior complement the daylight that filters through the sunset-toned facade. A large skylight brings natural light into the middle of the building. "The center is pierced with an inverted pyramid we're calling 'the collector'," McRae said. "It's the focal point of the interior. The space serves to distribute light into the building and its reading rooms." A large skylight covered in colored, faceted metal panels helps control natural light entering the space. Surrounding the collector, a screen of tilted chrome rods defines the two-story space and draws attention to a monumental central stair without closing it off from the rest of the structure.

"It's hoped this building is a catalyst for change in Far Rockaway," McRae added. "The neighborhood was hit pretty bad during Sandy and is in need of investment. We think this could help spur that."

BRANDEN KLAYKO



Hunts Point Landing
 by Mathews Nielsen

ELIZABETH FELICELLA

CORRECTION

The commentary "Short SITED" (AN 11_09.18.2013) written by Terrie Brightman and Signe Nielsen, was submitted for publication prior to the most recent press release by the Sustainable SITES Initiative that identified eight newly certified projects. While certain numbers in the "Short SITED" piece were superseded by the newly certified projects, the article's underlying premise remains unchanged.

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RIGHT ANGLES BAD, DICTATORSHIPS OK

The Guardian got up close and personal with **Zaha Hadid** in a recent, no holds barred interview where the Pritzker prize-winning architect gave her two cents on London's "conservative" architecture climate and railed against rectangular buildings, revealing a nugget of wisdom that perhaps has eluded most designers: "The world is not a rectangle." Beyond her dislike for conventional corner-oriented design, she also told the reporter that, at her firm, "we don't make nice little buildings." While quadrilaterals and "nice" architecture are out of the question, apparently designing in Syria isn't. That is, unless it is an un-luxurious prison. "Well, I wouldn't mind building in Syria," Hadid told the paper. "I'm an Arab and if it helps people, if it's an opera house or a parliament building, something for the masses, I would do it. But if someone asks me to build a prison, I wouldn't do it. I wouldn't build a prison, irrespective of where it is, even if it was very luxurious." What population living in a war-ravaged country doesn't need a first rate opera house?

KANYE SAYS ARCHITECTS MAKE THE WORLD DOPE

There is little, if anything, **Kanye West** can't do. That is, of course, according to Kanye. The rapper-meets-fashion designer has already declared himself the "**Steve [Jobs]** of the Internet" and now he has set his eyes on architecture. Perhaps next, he'll hail himself the "**Franklin Lloyd Wright** of design." In an interview with BBC Radio 1, West said that he was interested in trying his hand at architecture and product design. And apparently he has a posse of architects by his side: "I hang around architects mostly," he said. "People that wanna make things as dope as possible." This isn't West's first foray into the design field. He created Air Yeezy trainers for Nike in 2009 and recently launched a creative agency called DONDA. According to a tweet in 2012, architects (or pretty much anyone of any profession) can apply at contactDONDA@gmail.com.

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MVVA'S WINDING GARDEN FOR THE ISABELLA STEWART GARDNER

Into the Woods



The Isabella Stewart Gardner Museum is one of Boston's most idiosyncratic and beloved cultural institutions. A couple of years ago, Renzo Piano completed a much admired but characteristically buttoned-up expansion there. In mid September, Michael Van Valkenburgh completed a redesign of the museum's tiny Monk's Garden to create a visually surprising, experiential landscape. "It's a small-scale forest—with trees that will remain relatively small—with a series of meandering paths that let you get lost in a very small space," Van Valkenburgh told *AN*.

Within the walled space of the garden, Van Valkenburgh's effusive, curvilinear design makes the space appear larger and more mysterious than a more restrained, orthogonal scheme would have. "I love playing with scale," he said, "and I like curves a lot right now. A curve helps push the landscape to the foreground." Van Valkenburgh selected the trees, a mix of multi-stem stewartia, grey birch, paper bark maple, and arborvitae, to create visual interest throughout the seasons.

The composition contrasts with Piano's austere building. "It's one of the best Piano buildings I've seen," said Van Valkenburgh. "This garden reflects my admiration. It's a compliment through contrast." **AGB**



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FILLING A CAVITY continued from front page apartments. While the overall plan for the site will be designed by SHoP Architects and Beyer Blinder Belle, the glassy, modern buildings will be designed

by various architects. The redevelopment project arose from five years of collaboration between community stakeholders, grassroots local leadership, and elected officials working together in

partnership with the city to reshape the long-neglected area. Through the provision of key services such as affordable housing, educational and cultural amenities, developers will attempt to build on the area's rich history and add to a vibrant neighbourhood that is undergoing rapid gentrification. The venture represents \$1.1 billion dollars of investment by Delancey Street Associates.

"The winning proposal reflects the priorities of the local community that were articulated during the multi-year community planning process," said City Planning Commissioner Amanda Burden in a statement. "This development plan exemplifies key principles of great urban design and community building by enhancing the

pedestrian experience of these currently underutilized blocks within the Lower East Side."

Housing affordability is a huge consideration in the venture, with 50 percent of the one thousand new apartments being planned for low- to middle-income earners and senior citizens. Part of the entertainment amenities will include a movie theater, bowling alley, and an Andy Warhol Museum. Educational facilities will consist of schools for early childhood, senior citizens, as well as a parcel of land being reserved for a public school which may be developed in the future by the School Construction Authority.

One of the unique components of the development will include a space to be known as "the Market

Lin," which will comprise a series of natural light-filled spaces for small-to-medium sized vendors. The planned concourse of vaulted archways between Essex and Clinton Street will host a range of tenants from retail and food, to a center dedicated to learning craft skills and producing handmade merchandise. Based on community needs, the project will also include a large grocery store and fitness center.

The location of the site continues to grow as a tech corridor, connecting downtown Brooklyn, Dumbo, the Lower East Side, and the new Applied Sciences campus on Roosevelt Island. As a means of capitalizing on the growing markets, the development will incorporate 250,000 square feet of new office space.

It remains to be seen how this ambitious project will achieve a seamless integration into an existing neighborhood that has been overlooked for decades. Deputy Mayor Robert K. Steel said in a statement: "This project is the pinnacle of urban development in 2013. It has all the hallmarks of a Bloomberg administration project: transforming an underutilized asset into a place that serves the diverse needs of the community."

STELA RAHMAN



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CHRISTOPHER PAYNE

HISTORIC GREYSTONE PARK PSYCHIATRIC HOSPITAL UNDER THREAT IN NEW JERSEY

SEEKING ASYLUM

In 1876, what became known as Greystone Park Psychiatric Hospital, designed by architect Samuel Sloane in the Second Empire Baroque style, opened in Morristown, New Jersey. With an estimated cost of \$2.5 million it was one of the nation's most expensive asylums. The massive facility operated for more than 130 years before shuttering in 2008. Now, after six development teams offered proposals to reuse the facility, the state has announced plans to raze the structure with \$50 million in taxpayer funds, leaving preservationists scratching their heads.

Public outcry forced the state to abandon initial plans to sell the hospital and its remaining 90 acres to a developer. "It looked like they'd get rid of the building and throw thousands of suburban townhomes on the property," said John Huebner, president of Preserve

Greystone (PG), a volunteer organization established in 2009 to advocate for the facility's adaptive reuse.

"From a cultural standpoint, Greystone has endured seven generations," said Margaret Westfield, advisor to PG and former State Historic Architect of New Jersey. "You'd be surprised with the cultural associations that go along with this building." For example, Woody Guthrie was a resident of Greystone's Ward 40 in the 1950s.

New Jersey subsequently issued a Request for Expressions of Interest (RFEI) from developers to reuse the facility, generating six responses from teams around the country. "Several of the proposals are promising. At least two are completely self-sustaining," said Westfield. "All of these organizations have track records. It's not like they're coming out of the blue."

Architectural photographer Christopher Payne visited Greystone before it closed during a national tour of abandoned asylums for his book on the subject. "This was the first one I saw and it kind of changed everything. I couldn't believe how big it was," he told *AN*. "What's special about Greystone is its axial approach—it's not a meandering landscape like at [Richardson's asylum in] Buffalo. The main building looms up on its hill with its tower." The direct tree-lined boulevard helps to emphasize the size of the 678,000-square-foot building, which operated its own post office and maintained its own zip code.

"Until recently, parts of Greystone were heated and well lit with people working in their offices," said Payne. "You'd open a door onto a ward and beyond that threshold it is blanket gray and cold—the temperature would drop 30 degrees—and the floor is covered in paint chips. I'd never seen that kind of contrast between the living and the forgotten."

This August, the state announced new plans to demolish the building next spring. "We were kind of flabbergasted," said Huebner. "It turned out they hadn't even called any of the developers back to talk about the proposals. We don't know what is informing their decision and what has changed." The state Treasury Office overseeing the project did not respond to *AN*'s request for comment.

"Greystone has been a major presence in our community for a very long time," said Huebner. "We showed people what was there and people were very interested. People just don't like waste." Preserve Greystone is requesting a more transparent process and a reexamination of the redevelopment proposals. "It's just insane to give up this landmark when people want to reuse it," added Westfield. "It's like the state is looking for an excuse to demolish the building rather than try to reuse it."

BK



REFLECTING PRESENCE



As the only building officially on memorial grounds, the **National September 11 Memorial Museum Pavilion** must echo the somber dignity of its WTC environs while admitting thousands of visitors to its exhibits each day. To achieve these diverse goals, **Snøhetta** teamed with consultant **Front Inc.** to design an enclosure that both maximizes the building's security and mirrors its placid surroundings. Through the changing days and seasons, it offers museumgoers a setting for reflection on the past while looking to the future.

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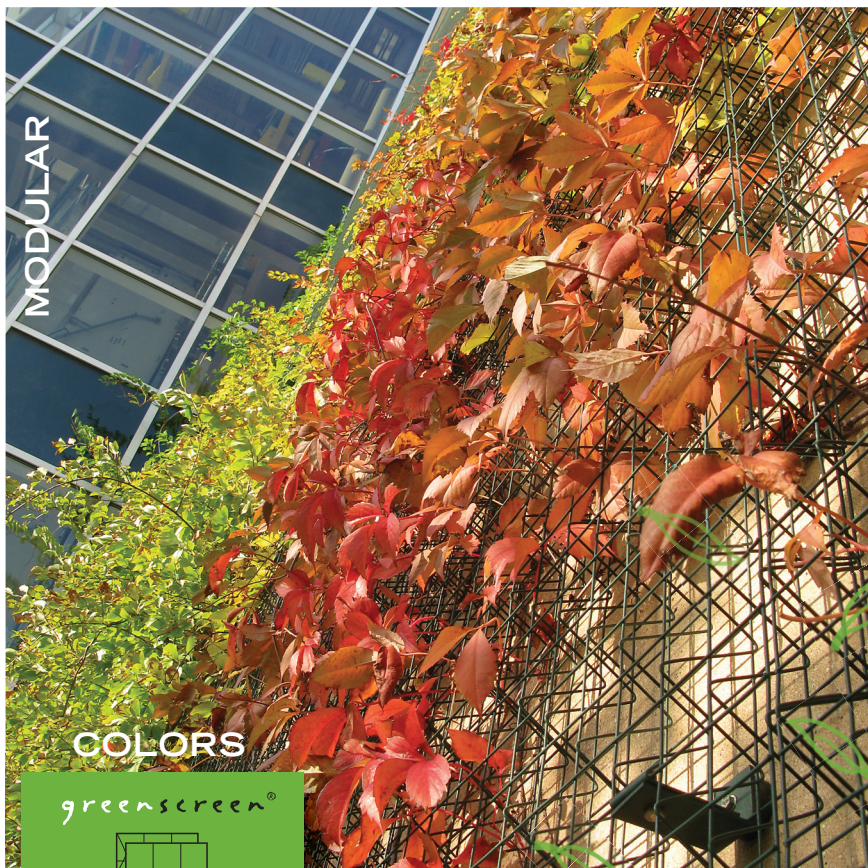
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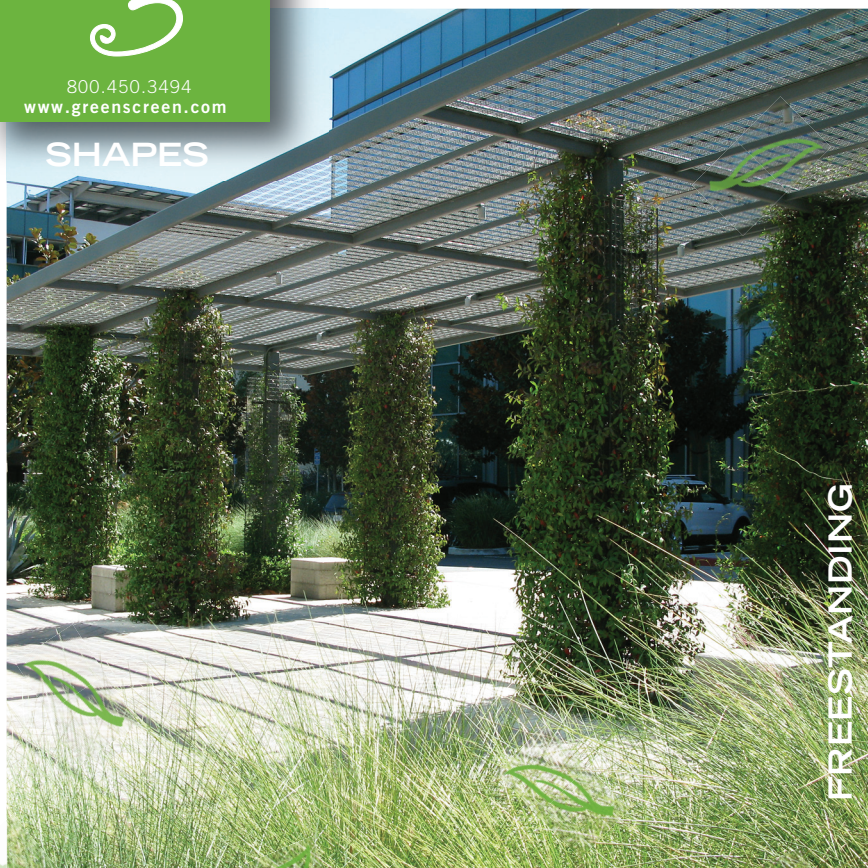
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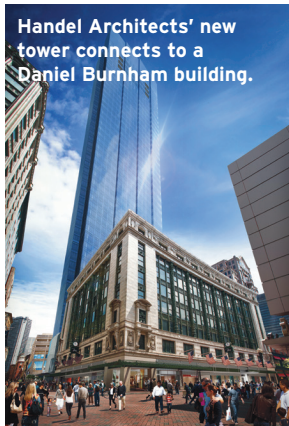


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BEANS SPROUTING continued from front page that the city sell City Hall Plaza to a private developer for roughly \$150 million to construct a new mixed-use complex on the 4.5-acre site, likely consisting of residential, hotels, retail, and office space. Municipal Center would then be moved to a location in or around Downtown Crossing, Government Center, or the Financial District, to be owned and operated by another private developer for a 20 to 40 year period.

"A 21st century economy has emerged, and the new mayor must refocus the development to the core economic engine of the city, the downtown. This area must evolve from a 9-to-5 weekday, government-dependent culture, to a culture economically driven to add value 24/7 to surrounding businesses and neighborhoods," said Walsh in a statement.

This proposal, Walsh has said, would generate significant revenue from both the sale of City Hall and new annual taxes, and would also provide a direct link to the Quincy Marketplace, which the candidate said has struggled since the Seaport became a popular destination.

But some of Walsh's rivals have been quick to express opposition to his plan. Mayoral candidate and Councilman Mike Ross called the idea "stale," and said that the priority needs to shift to creating affordable housing along transit nodes in neighborhoods throughout Boston.

"The citizens of Boston are hungry for bold new ideas, not just another conversation about moving City Hall. The next mayor can't just be focused on building big buildings and downtown development," said Ross in a speech outside the Leon Electric Building, an expansive structure for which he is proposing a mixed-use development.

The threat of demolition has also struck a chord with members of the architecture community. Several years ago, preservationists and local residents came together and formed the "Friends of Boston City Hall," an advocacy group seeking to preserve and update the massive concrete building.

"It stands more than any other building for the renaissance of Boston in the 20th century architecture," said David Fixler, president of Docomomo US/New England and partner at EYP Architecture & Engineering. "It was the catalyst of creating the Boston we know today, which is a world class city, which it wasn't in the 1950s."

Fixler points out that the building has its flaws, but believes that the city should conduct a comprehensive feasibility study to explore the options for renewing it. "The building is not perfect, the plaza is not perfect. There are things we need to address and make more humane and friendly to the users. But the potential is there," said Fixler.

Several recommendations have been floated to revamp the building and make it more useable, including implementing energy efficient strategies to lower the heating costs as well as transforming the plaza into a more lush, pedestrian-friendly space.

"Why not work with what you have, which is the sustainable thing to do and the culturally referential thing to do, and let Boston be an example of adaptive reuse," said Fixler. "It is a building that more than merits that for the architectural community and the city of Boston as well."

Whether or not the next mayor decides to relocate City Hall, change has already taken hold of downtown Boston. The area, which has been primarily a hub for business and government, is experiencing a surge of new

residential development.

Developer Millennium Partners just broke ground this month on a new 625-foot residential tower next to the former Filene's building in Downtown Crossing. Handel Architects has been hired by the developer to design the 450-unit tower as well as renovate the adjacent early 20th century landmark, designed by Daniel Burnham, and transform it into a multi-use complex with an upscale food market, retail space, and creative businesses.

"We are getting this landmark building back to its original concept—this palace of commerce—will now be a palace of creativity," said Handel partner Blake Middleton.

As of now, the apartment tower will stand as the tallest residential building in Boston, and will include retail on the first three levels. The design took its cue from the "wonderful rectangular linearity to the facade" of Burnham's terra cotta and steel frame building. Middleton said they also looked to the "simplicity that Cobb was able to conceive with the John Hancock building," while "clearly establishing our own identity."

Only a short distance from Downtown Crossing, Pei Cobb Freed & Partners along with Cambridge Seven Associates, just received the green light from the Boston Redevelopment Authority to build a set of towers in Back Bay. Once built, the 58-story hotel and condominium high-rise will top the Millennium Partners tower and rise to 691 feet to be the tallest residential tower in the city.

"The idea of the 24-hour city has really become a successful model. It really does take a particular mix of uses. The synergy of these uses has to be carefully calibrated," said Blake Middleton.

NICOLE ANDERSON

The building is a monolithic presence in the landscape.



BELL TOLLS ANEW continued from front page NK Architects and Joshua Zinder Architecture + Design, will also collaborate on the design of the interior tenant space.

"It is almost like the Romans have left the arena. How do you re-inhabit the coliseum? How do you inject new life in a space that is waiting for something to happen?" said Gorlin. "It symbolized America at its post-war peek in 1962."

The colossal, quarter mile-long atrium will be the cornerstone of the renovation. Gorlin imagines that this vast, open space will serve a similar function to that of the Armory, and host a variety of events such as large and small-scale performances, a farmer's market, and pop-up shops.

"It was originally a single-use tenant. It was not a space other than a gathering place or a passage through for the building. Now it is inverting that and making the atrium a kind of boulevard to reanimate a space that is deserted," said Gorlin. "Until there are new tenants, that [atrium] has to be made the destination."

Only a month after purchasing the property from Alcatel-Lucent, Somerset Development has already begun work on its \$100 million rehabilitation of the roughly 470-acre campus. Ralph Zucker, President of Somerset Development, said that they have started to clean up and restore the landscape originally designed by Saarinen and Sasaki, Walker and Associates (SWA).

The renovation will first involve restoring the three entrances to the facility and putting together a final master plan. "On the other hand, the space at some level is quite enormous and monumental and at the same time it is all based on repetitive modules," said Gorlin.

Gorlin said another challenge is attempting to make a structure that is "completely sealed" more "energy efficient and sustainable." Zucker anticipates that the master plan will be completed within the next few weeks. As the "town architect," Gorlin will focus on "the life between the buildings," whereas the future tenants will be able to bring in their own architects to oversee the interior design.

"We are going to provide a unified graphic system that will control all the tenants," said Gorlin. "It will maintain the order of Saarinen's vision, but will be newly alive with 24/7 programming—maintaining the spirit of invention and creativity that signified Bell Labs."

So far the development has one tenant, Community Healthcare Associates, which plans to take over 400,000 square feet of the building. The developer envisions that the complex will house a variety of tenants that meet the needs of the rather affluent surrounding community. "Everything has to mesh and come together: the clientele, the target market. There is room for many different levels," said Zucker.

The property to the rear of the building will become an outdoor sports center with basketball courts and soccer and lacrosse fields. Zucker also plans to carve out pedestrian and bike paths as well, however, he ensures that the front entrance and iconic landscape will remain intact.

"The idea is to keep the simplicity—gargantuan simplicity," said Gorlin. "It is this perfect rectangular glass volume sitting in bucolic nature, between two ponds. Between Versailles and an English country garden." **NA**

Mid-century interior of the Bell Labs.



EZRA STOLER/ESTO

SLANT ROUTES



Columbia University's new field house, the **Campbell Sports Center** by **Steven Holl Architects**, is designed to be a team player with facilities that foster balance between the minds and bodies of student athletes in a range of sports. Inspired by the slanting lines of field-play diagrams, the building's design relies on point foundations and a lightweight steel structure to achieve its diverse program on a sloped site. The university's first new athletics building since the mid-1970s, Campbell forms a gateway to the revitalized Baker Athletics Complex, and a new game plan for sports at Columbia.

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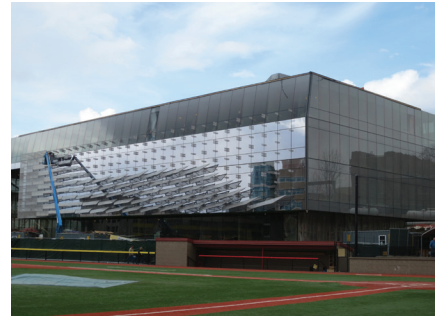
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Gates Hall encourages interaction between students and faculty through a stair-oriented vertical circulation atrium surrounded by public spaces. A perforated stainless steel screen system shades the glazed facade, mitigating heat gain and glare.

A little more than ten years ago, Cornell University launched a Computing and Information Sciences (CIS) program. Its purpose is to meld technical and social intellectual approaches in a single department dedicated to developing innovative solutions to complicated problems. Administratively, CIS brought together three disparate but complementary disciplines: computer science, information science, and statistics. Physically, however, these fields continued to operate from separate facilities both spread throughout the Cornell Campus, as well as in rented office space in downtown Ithaca, New York. In order to create a truly cohesive culture for this otherwise balkanized program Cornell needed a new building designed for its particular needs.

Los Angeles-based Morphosis, which also has an office in New York City, delivered a 100,000-square-foot, five-story building that is currently completing construction on the corner of Campus and Hoy roads, directly adjacent to the Cornell Big Red's baseball diamond. While in essence a simple, efficient, rectangular plan and elevation, the design features several elements—including a twisting stainless steel sun screen and a protruding arm of the upper floors hovering above the main entrance—that make it an unmistakable product of Morphosis as well as a suitable looking enclosure for a discipline forged by the realities of the digital age.

The protruding arm shelters the entrance, which is itself raised above

street level and fronted by a sculptural display of staggered stone blocks known as the "rock pile." The entry plaza is accessed by a ramp from Campus Road or via a staircase ascending from Hoy Field (the baseball diamond). Morphosis decided to cover the entrance with the upper floors in order to provide some shelter from Ithaca's long and inclement winters. Indeed, throughout the project, public spaces that have been designed to promote interaction among the faculty and student body have been housed primarily inside, as opposed to in semi-enclosed or outdoor spaces, as they might be in California. The one exception is the south courtyard, which connects to the foyer of the building's lecture hall in a subterranean level and provides breakout space for the department. This landscaped zone can be used as an informal study and gathering area during pleasant weather and also provides ramp access to Hoy Field.

For the most part, the building's public spaces are housed in the full-height grand entrance atrium, which also houses the building's central vertical circulation corridor. The design promotes the use of open stairways that provide views throughout the entire atrium. The idea is that this will increase the chances of the building's users seeing and interacting with each other, as opposed to elevators, which the designers decided would limit such opportunities. In addition to circulation space, lounges (housed within the protruding arm) and conference

rooms ring the atrium and the entire volume is naturally lit via a skylight.

Locating the facility's primary vertical circulation off the atrium at the western extremity of the building allowed the architects to maximize the rest of the plan for the main programmatic spaces: laboratories and offices. The labs, which occupy the perimeters of the floors, where they enjoy daylight and views, are not like scientific wet labs with rows of benches for beakers and plenty of safety plumbing and ventilation infrastructure. Nor are they like typical classrooms with rows of desks facing a blackboard. Rather they are more in the vein of a digital startup's office. While there may not be any beanbags or ping pong tables, the rooms are large, open plan, and informal, outfitted with workstations—large tables—capable of accommodating several students at once working on a group project.

As cold as Ithaca may be for most of the year, when Morphosis clad the building in 35,000 square feet of YKK AP's enerGfacade unitized glass-and-aluminum curtain wall, outfitted with 1 3/16-inch high-performance Viracon IGUs, its primary concern was mitigating heat gain and glare. In order to accomplish this, the firm reused a tactic that it had developed for its Cooper Union building: a perforated stainless steel panel system that shelters the glazing, supported on outrigger fins that attach to the exterior of the curtain wall. This stainless steel screen system clads floors two through four, creating a

different expression on the exterior for these levels, what Morphosis calls "the floating bar." To open up clear views to some of the key campus features that surround the building, the architects twisted the screen system in places, so that the panels bend from vertical to horizontal and back. Thanks to this feature of the design, students will now be able to take in whatever action may be happening on Hoy Field to the south, or gaze upon the impressive neo-gothic stone bulk of Barton Hall to the north.

AARON SEWARD

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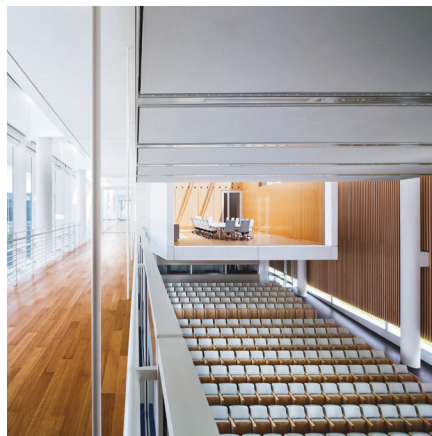
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THE ARCHITECT'S NEWSPAPER OCTOBER 2, 2013

ITALCEMENTI I.LAB



ROTHSCHILD TOWER



TEACHERS VILLAGE



The central figures in the creation of Greenwich Village's Westbeth Artist Housing—Joan Davidson of the J. M. Kaplan Fund, her brother Richard Kaplan, and Roger Stevens of the National Endowment for the Arts—needed an architect for the project as it evolved in the 1960s. Kaplan recommended a young designer he knew who had recently founded his practice in New York. It was Richard Meier. The group handed the commission to Meier without interviewing another architect and it was certainly a prescient choice. Meier has just celebrated his 50th year in practice as one of the world's best-known practitioners, having been recognized with a Pritzker Prize in 1984 and the AIA Gold Medal in 1997.

In 1969, MoMA's Arthur Drexler and Colin Rowe grouped Meier with his New York City contemporaries—Peter Eisenman, John Hejduk, Michael Graves, and Charles Gwathmey—and dubbed the group the “New York Five.” A subsequent book, *Five Architects* (Oxford University Press, 1972), became one of the most influential design statements of the period and secured Meier's place at the forefront of the profession. But it was winning the commission for The Getty Center in Los Angeles in the 1990s that catapulted Richard Meier & Partners into international celebrity and fame.

The firm's architecture is often described as an updated version of Le Corbusier's early white geometric forms, but its work is so much more. The

early white box houses formally referenced the villas Savoye and Stein, but also defined the notion of the modern home in a new way, more than any other architecture in the post war period. The Hamptons and Malibu are replete with houses that strive for the look and daily experience of a Meier house, but they are mostly bad copies.

In addition to these iconic residential projects, Meier's firm has designed scores of important and influential projects: United States Federal Courthouses in San Diego, California, and Islip, New York; Weill Hall, the life sciences technology building at Cornell University in Ithaca, New York; 165 Charles Street in New York; the San Jose, California, City Hall; The Barcelona Museum of Contemporary Art; and the Ara Pacis Museum and Jubilee Church in Rome. The firm has been able to update its design language into buildings that say “modernism” without being generic corporate towers or boxes.

In addition to the projects featured on this page, Meier's offices in New York and Los Angeles are currently designing projects on three continents including a hotel complex in Jeselo, Italy; a resort in South Korea; two residential towers in Tokyo, Japan; high rise tower projects in Mexico City; and City Green Court in Prague, the Czech Republic.

WILLIAM MENKING

IMAGES COURTESY RICHARD MEIER & PARTNERS ARCHITECTS

LEBLON OFFICES

ITALCEMENTI I.LAB
BERGAMO, ITALY

This research and development center in farmland outside Bergamo, Italy, is a v-shaped building emphasizing its triangular site and programmatic requirements: technical research facilities and administrative offices. A soaring double-height entrance foyer joins the two wings, housing a long and elegant ramp that provides circulation between floors. The technical wing was designed according to very stringent technical requirements. Meier laid out a simple structural grid and a central circulation corridor to allow efficient and flexible plans for these spaces. A second wing houses offices, conference rooms, a two-story multipurpose hall, and a sky-lit boardroom that cantilevers over the first floor. A spectacular soaring roof creates

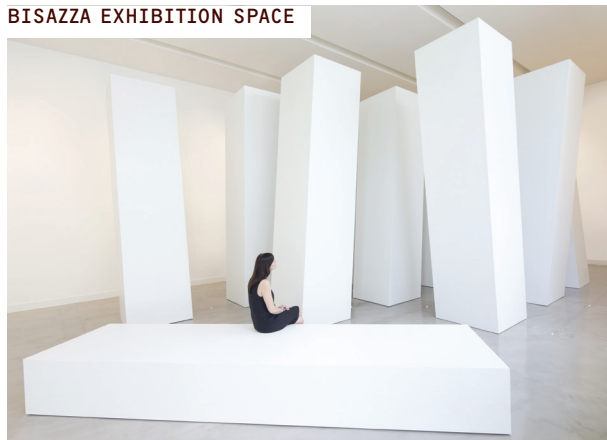
what Meier calls a “virtual fifth facade that is perforated with movable skylights directing light into offices, circulation corridors, and laboratory spaces, animating the interiors with the changing natural light.

The building uses a high-strength, pollution-reducing reinforced concrete mixture (white photocatalytic “smog-eating”) developed by Italcementi specifically for the project. The structure is a benchmark of sustainable design in Europe and the first LEED Platinum building in Italy.

ROTHSCHILD TOWER
TEL AVIV, ISRAEL

The most important thoroughfare in Tel Aviv’s historic White City quarter, Rothschild Boulevard, is perhaps the most active pedestrian street with a central green space,

BISAZZA EXHIBITION SPACE

TEACHERS VILLAGE
NEWARK, NEW JERSEY

Richard Meier has only a handful of completed projects in the New York area, but this one must be especially gratifying to the architect, who was born in Newark in 1934. A mixed-use development of eight total buildings, it houses 200 apartments, a charter school, daycare center, and street-level retail. Meier contends that each of these buildings is “site specific and designed relative to its context. Street wall heights (six stories) are regulated in accordance with the Newark Living Downtown Plan and provide a rich variety of street conditions.” Much of the downtown site had been used for parking lots and have now been transformed into workforce housing for teachers so they can walk to school. It creates a new neighborhood in what had

been a declining part of the city. The development is conveniently located to benefit from the city’s efficient public transportation system, from extensive local and regional bus lines to the Washington Street light rail and Newark Penn Station—hub for NJ TRANSIT, Amtrak trains, and PATH train service to Manhattan. While the project employs the traditional Meier formal vocabulary of white walls, it also includes a brick side structure that is unique for the office and a streetscape design that brings his ideas to an urban design plan.

LEBLON OFFICES
RIO DE JANEIRO, BRAZIL

This 10-story commercial office building located in the Leblon neighborhood of Rio de Janeiro is meant to be an iconic headquarters for Brazilian financial services firm Vinci Partners. The project consists of open office spaces and a series of terraces that open up to a private interior courtyard and create a direct connection with the urban artery of Av. Bartolomeu Mitre. The tower, with its formal vocabulary, is aimed at reflecting the site’s distinct orientation and, like most of Meier’s recent work, “addressing issues of sustainability, maximum efficiency, and flexibility.” Referring to the legacy of sun baffles in Rio de Janeiro, the western facade is composed of a set of louvers meant for both maximum sun shading and privacy. To the east, the facade is pulled away from

its neighbors to create an internal courtyard and provide natural daylight on two exposures for all offices. It also contains a large vertical garden that ties back into a rough and refined exposed architectural concrete core, which services the building. According to Meier, the project straddles “the refined precision of a white aluminum and glass, free-plan office, and the roughness of concrete and vegetation within the courtyard.”

BISAZZA EXHIBITION SPACE
VICENZA, ITALY

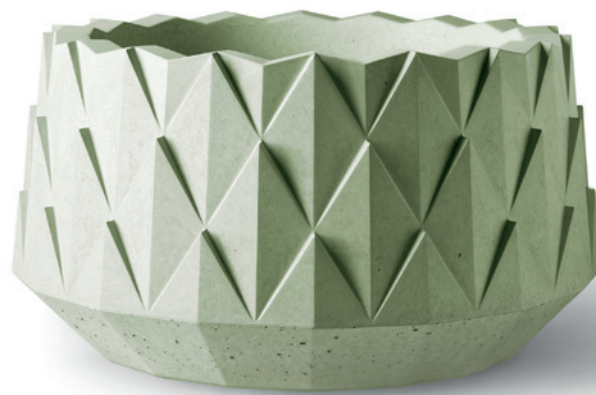
This site-specific installation was created for the Italian tile company Bisazza in Vicenza, Italy. Like many Italian companies, Bisazza’s idea of promoting its product is to tie it in with an important cultural project or producer—something American companies should try! Bisazza proposed a Richard Meier retrospective and asked the architect to design the exhibition, including an installation that the company would keep in its archives. The result was Internal Time, a series of eight columns whose geometries gradually angle in one dimension. As the user moves around the “garden” they “experience different qualities of compression and expansion, and changes in light and perspective.” Meier writes that natural light “is the most fundamental element central to our work and we hope this installation creates an immersive and intimate experience.”

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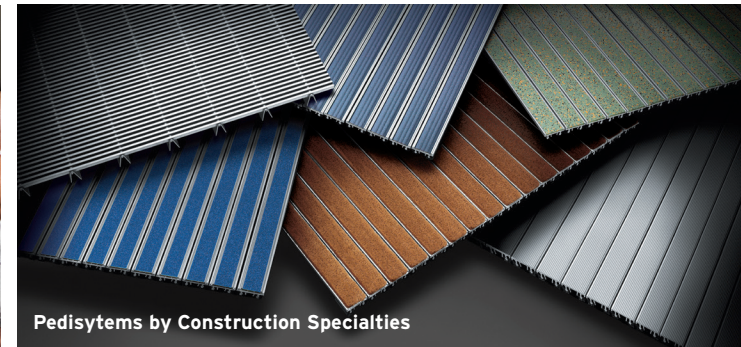


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Pedisystems by Construction Specialties

The USGBC is rewarding architects for following the healthy building products trend with the latest standards revision. As with previous versions of LEED, the revised New Construction in Materials & Resources Credit 4—Building Disclosure and Optimization, Material Ingredients—provides graduated levels of compliance. For example, Option 1 rewards projects that use products with chemical ingredients inventoried by an accepted methodology, whereas Option 2 rewards project teams for selecting products that minimize the use and generation of harmful substances. However, across both, C2C certified products will contribute up to 2 LEED credits.

Additionally, vendors that provide an Environmental Product Declaration/Health Product Declaration, will automatically comply with program requirements for points, having already unearthed product ingredients. "From a materials standpoint, it is a positive step forward since there is greater emphasis and potential reward for understanding a material's full composition," said Cliff Goldman, president of Carnegie Fabrics. "New credits for building product disclosure and optimization are more serious evaluations of a product's environmental soundness than previous versions of LEED."

EMILY HOOPER

LEED THE WAY

For some manufacturers, the commitment to environmental stewardship came from company employees. In the mid-1980s, associates at flooring manufacturer Mannington's southern New Jersey facility—located in the midst of the Salem County wetlands—implemented a birdhouse program as an alternative to chemical pest control. Ten years later to the north, a grassroots movement to ban a hazardous waste incinerator at Construction Specialties in

Pennsylvania spawned a greater effort for social justice, according to the company's marketing and product development manager, Curt Fessler. "After stopping that, we realized that the incinerator would just go to someone else's backyard, which begged the question, 'Why do we have these hazardous materials in the first place?'"

For many, transparency efforts hit the proverbial wall when a vendor's chemical and material suppliers are unwilling to disclose their "secret

sauce." "It's really hard to get down your supply chain and have people identify things," Fessler told AN. Assessment programs like Cradle to Cradle Product Certification have been useful in breaking down that barrier, as developers and property owners push for buildings that generate tax refunds and lower operating costs. Similarly, the Business and Institutional Furniture Manufacturers Association's (BIFMA) level certification, which uses third party assessments to consider a company's social actions, energy usage, useful lifecycle, and human and ecosystem impacts, is also affected by the chemicals used in production.

For HNI Corp.'s group of companies (HBF, Hon, Allsteel, Gunlocke), level compliance, in conjunction with a host of internal sustainability initiatives, has "kept us ahead of the curve," said Roy Green, director of stewardship and sustainability for

HBF and Gunlocke brands. FSC-certified timber and careful watch for CARB and Prop 65 developments are also on Green's list of moving targets. This forward motion has also led to a pilot project for Health Product Declarations, an open standard that accommodates variations in accessibility to product content and health information.

In fact, the trend toward material health has burgeoned since the C2C Products Innovation Institute published its precautionary list of chemicals. "Surprisingly, many manufacturers—due to complicated supply chain issues—are not fully aware of all of the chemicals in their products," wrote Stacy Glass, executive in residence for the built environment at the C2C Products Innovation Institute, in a statement. The design community reinforced this trend with its embrace of Perkins + Will's transparency list in 2010.

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PRESERVATIONISTS ARE CREATING
3D MODELS OF HISTORIC
BUILDINGS, JUST IN CASE

DIGITAL DISASTER RELIEF

Preservation architects are turning to new technologies to help rebuild historic structures damaged by natural disasters. "Access to digital and 3D data can make certain projects possible," says Lisa Ackerman, executive vice president of the World Monuments Fund.

One such project is at the Arts Centre in Christchurch, New Zealand, where Holmes Consulting Group (HCG) is using 3D scanning equipment to stabilize, repair, and strengthen the former Canterbury College buildings, a complex of late-19th century Gothic stone masonry structures that were severely damaged by earthquakes in 2010 and 2011.

HCG faced several challenges with working on these landmark buildings, including the fact that there were no modern architectural or engineering drawings that accurately reflected the current state of the buildings. The firm used high definition scanning equipment to generate detail point cloud data, and then used IMAGINiT's Scan-to-BIM software, which easily integrated with Autodesk Revit. Scan-to-BIM allowed HCG to interact with point clouds, assisting with the automated recognition and placement of architectural elements and enabled the firm to create working models.

Today, the HCG team has made models for all the buildings on the site that were damaged in the earthquakes. The models are allowing the structural engineers to analyze how each building behaves to determine its strength and how it will move in future earthquakes. "In the end we are getting far more detail than we thought possible and that helps immensely in the preservation process," says Tony Fitzwater, HCG's national drafting manager.

Engineers and architects are not only using 3D scanning technology to respond to natural disasters, they are applying these technologies to prepare for future strikes. The not-for-profit organization CyArk is committed to "preserving cultural heritage sites through collecting, archiving, and providing open access to heritage data created through laser scanning, digital modeling, and other state-of-the-art technologies." The organization is creating a free, 3D online library of the world's cultural heritage sites, which Ackerman said "records the most minute detail of a place, allowing it to be studied, rebuilt, or admired." CyArk has documented sites worldwide, including Ancient Thebes, Angkor Wat, Pompeii, and Mesa Verde. In October 2013, the organization is kicking-off a campaign to digitally preserve 500 cultural heritage sites over the next five years. **LIZ MCENANEY**



History

120 years of design and manufacturing is a significant number, no matter what the industry. For LAUFEN, Swiss producers of contemporary bathroom products, its history is precisely what keeps them current. That is not a paradox, nor is it lip-service – it is the benefit of LAUFEN's on-going commitment to improvement.

Placing a high priority on environmentally-friendly production, LAUFEN uses energy and raw materials sparingly at all levels of production – from development to marketing. The Swiss factory has carried the label of the Swiss Energy Agency for Industry (EnAW) since 2006, which recognizes it as a company that is actively committed to voluntary climate protection. All the LAUFEN production facilities are now certified with the Environmental and Quality Management Systems ISO 9001 and ISO 14001. LAUFEN's products feature the latest energy and water-saving technologies, such as the newest generation of water-saving toilets: several LAUFEN toilets flush using an optional 4.5 or 3 liters dual flush system as opposed to 6 or 3 liters for conventional toilets.

Product Innovation

No discussion about sustainability and the environment would be complete without mention of LAUFEN's revolutionary ceramic innovation. Ceramic largely consists of the natural and inherently sustainable and widespread raw materials kaolin, clay, feldspar and quartz sand. Ceramic can be produced economically in large numbers – assuming appropriate know-how is available – and it can be safely used in the bathroom and have contact with drinking water for many years and it is also completely recyclable at the end of a long product life.

LAUFEN's Research Director, Dr. Werner Fischer had long wanted to improve upon the centuries old ceramic recipe and for over two years he worked to perfect a new ceramic, which he calls SaphirKeramik. While the exact recipe is a closely held secret for LAUFEN, the properties of the material are quite convincing: the Federal Institute for Materials Research and Testing in Berlin (BAM) examined the flexural strength of SaphirKeramik and it measured an average of over 120 kp/mm² – which is comparable to steel and twice as high as that of vitreous china. The greater hardness permits thinner walls which in turn results in less material, lower weights and benefits in terms of sustainability: fewer raw materials required and lower energy used in production.

SaphirKeramik in Use

Some SaphirKeramik designs are best seen in the new Kartell by Laufen Collection, an innovative collaboration between the iconic brand Kartell and LAUFEN; curated by Roberto and Ludovica Palomba. The washbasins made of SaphirKeramik have revolutionized washbasin design. Sleek, geometric shapes are used in combination with Kartell's seating, mirrors, accessories and shelving.



Kartell by Laufen

LAUFEN's living square collection of washbasins has also been updated using SaphirKeramik. These sleek, ultra-thin washbasins are the perfect complement to many contemporary bathroom projects.

Superior production, coupled with research and innovative ideas is what has kept LAUFEN at the forefront of ceramic design for over 120 years. It's hard to argue with their longevity or their commitment.

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Herzog and Herter on Stage



COURTESY PARK AVENUE ARMORY

A dazzling new performance space has opened on the Upper East Side. The Board of Officers Room at the Park Avenue Armory, a riot of color, pattern, and intricately carved wood, has been meticulously restored

for chamber-scaled concerts, installations, and events by Herzog & de Meuron and Platt Byard Dovell. Originally designed by the Herter Brothers—the leading interior designers of their day—the

Board of Officers Room is an important example of the American Aesthetic Movement, paneled in fiery red Honduran mahogany with elaborate floral stenciling above.

Led by Herzog & de Meuron senior partner Ascan Mergenthaler, the process of restoring the room was one of “de-layering,” removing grime, earlier alternations, and repairing damage caused by time, neglect, and water (the rooms had been on the World Monuments Fund’s list of endangered cultural sites). Relying on the latest thinking in preservation practice, the design team meticulously restored existing finishes and inserted contemporary reinterpretations of the Herter designs where there were gaps. While this approach is sympathetic to the intentions of the original designers and draws a line between what is old and new, the results are so harmonious that the distinctions will likely be lost on visitors. Dazzling metal and glass chandeliers have been restored. Herzog & de Meuron’s most noticeable contemporary insertion is chainmail curtains, which moderate the light streaming through the massive windows. **AGB**



COURTESY SHoP

UNVEILED

57TH STREET RESIDENTIAL TOWER

Manhattan’s 57th Street continues its ascent as New York City’s new gold coast with a skinny skyscraper unveiled by SHoP Architects and JDS Development. SHoP most recently celebrated the groundbreaking of another skyscraper for JDS along the East River, but has now been tapped to build a lean, luxury high-rise on West 57th Street that could climb to a whopping 1,350 feet tall.

If built, the condo tower would stand 100 feet taller than the Empire State Building. The *Wall Street Journal* reported that while developers JDS Development and Property Markets Group will not comment on whether financing has been secured, they have already presented plans to the Landmarks Preservation Commission.

Stepping back from the street as it rises, the quarter-mile-high skyscraper will emulate steps and be clad in bronze-and-white

terra-cotta stripes. SHoP partner Vishaan Chakrabarti told the *Journal* that the materials would create an effect that “sparkles during the day and has a soft glow at night.” The developers were able to add height to the building by purchasing air rights from other properties in the vicinity.

Elsewhere on 57th Street, BIG is building a pyramidal “court-scraper,” Raphael Viñoly has designed the 1,380-foot-tall 432 Park Tower, Christian de Portzamparc’s One57 tower is nearing completion, Cetra Ruddy has designed an ultra-skinny 51 story tower, and SOM’s Roger Duffy is planning a prismatic, 57-story tower. Chicago’s skyscraper experts, Adrian Smith + Gordon Gill, have also been tapped to design a skyscraper near 57th and Broadway, but no design has been released.

JDS said it hopes to break ground by 2014.

NA

Architect: SHoP Architects
Location: Manhattan
Client: JDS Development
Completion: TBD

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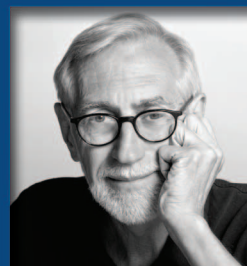
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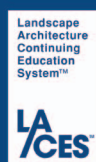
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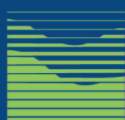
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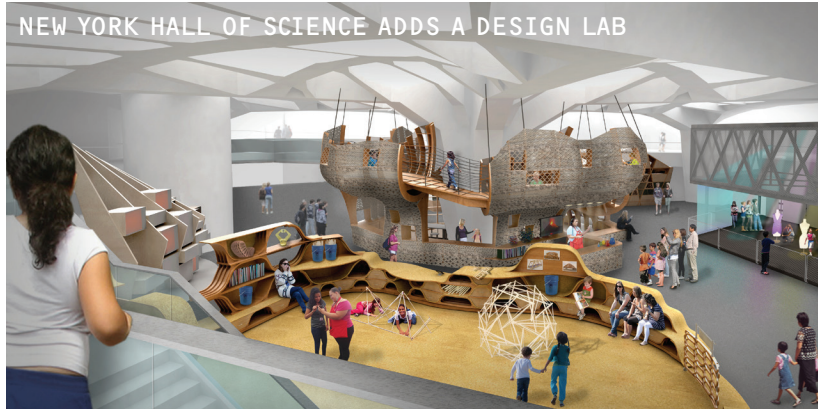
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THE ARCHITECT'S NEWSPAPER OCTOBER 2, 2013



Situ Studio is transforming the New York Hall of Science's Lower Central Pavilion into a new complex of permanent pavilions designed to facilitate interactive learning. This 10,000-square-foot space, dubbed the Design Lab, will consist of five new individual exhibition and

program spaces: the sandbox, the backstage theatre, the dollhouse, the fort, and the tree house. Each pavilion, housed within its own dynamic structure, has been conceived for a specific purpose from model building to physics-oriented activities.

"The intent of our installation is to facilitate these activities, providing space for participants to work, storage space to organize the various materials needed for the activities, display spaces where participants can showcase what they have made, and spaces for problem ideation," said Katie Shima, architectural designer and project manager at Situ Studio.

The Brooklyn-based firm is executing all the fabrication in-house at their shop in the Navy Yard, which will be installed in different phases. The first pavilion, Maker Space, dedicated to computer programming and 3D printing, was completed last year. Next the firm is preparing to build out the Sandbox, an "open landscape" with seating along the perimeter that can accommodate large-scale structures.

While the design of each pavilion is guided by a different set of activities, it is also intended to be instructive for the visitors. "In keeping with Maker culture and the idea of showing how things are made, the pavilions at Design Lab are detailed to reveal their construction logic, and the dominant material will be wood. The natural hues of the wood along with a few color accents will bring some warmer tones to the existing concrete space," said Shima.

The project is slated to be completed by 2014, but the museum will remain open throughout the installation process, allowing visitors to see first-hand how the pavilions are constructed.

NA

AT DEADLINE

ENTRY LEVEL

The Van Alen Institute announced Collective-LOK as the winner of its Ground/Work competition. The winning team—a collaboration between Jon Lott (PARA-Project), William O'Brien Jr. (WOJR), and Michael Kubo (over,under)—was selected from a pool of over 100 applicants, and beat out two other finalists: Of Possible Architectures and EFGH. The competition called on designers to re-imagine the ground floor level to accommodate new offices, bookselling platform, galleries, and event and programming space.

Collective-LOK's proposal uses a variety of screens to keep the space flexible and open: "To accommodate this range of possibilities within a limited square footage, we propose a Screen Play; a mechanism to order these spatial, curatorial, and temporal scenarios through a subtle interplay of surfaces that creates a complex and ambiguous presence in the city."

Next year marks the 120th anniversary of the Institute, which has a long history of research, competitions, and programming, and will now gear up to refocus its efforts on implementing public realm improvements.

SOFT LANDING

Construction has commenced on a new \$500 million Elkus Manfredi-designed headquarters for New Balance Athletic Shoes, called New Brighton Landing, located in the Brighton neighborhood of Boston. *Boston Business Journal* reported that the 1.45 million-square-foot campus will include a sports complex, 175-room hotel, three office buildings, retail space, parking, and a new stop on the Worcester Line commuter rail. The new station will be fully subsidized by the athletics brand.

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THE ARCHITECT'S NEWSPAPER OCTOBER 2, 2013

MARSHALL BERMAN 1940–2013

Marshall Berman, the great teacher and urban poet, died on September 11, 2013, eating breakfast at his favorite Metropolitan diner on the Upper Westside of Manhattan. No one would argue that the Metropolitan served gourmet fare, but that was not the point. It was local, on Broadway, and the perfect hang out for what Louis Aragon, the Surrealist poet of the 1920s, would call a "Paris Peasant." For Aragon, this persona was the archetypal urban inhabitant, at once instantly recognizable and also almost invisible. This persona could merge with the crowd, sharing an urban consciousness, becoming present but also disappearing.

Marshall, as a consummate New Yorker, had three voices that could appear and disappear in your head. As a student of the great British intellectual historian Isaiah Berlin at Oxford, Marshall's voice first emerged, unpacking the thought of the young Marx, placing the dialectic of Hegel into contemporary industrial productive processes, measuring the results against the ethical

imperatives of Kant. Marshall found that the young Marx could see positive virtues and pleasures in the cornucopia of modern capitalism, as well as being totally aware of the impoverishment, alienation, and degradation involved. This first voice filled Marshall's great book, *All That Is Solid Melts into Air* (1981). Here, he extracted beauty and poetry from the literary and urban spaces of the process of modernization from the angst of Faust onward, leading through Russian literature to Robert Moses and the destruction of the South Bronx, Marshall's treasured birthplace.

Unlike the disembodied and dialectic voice of this writing, Marshall's voice in person was sweet and mellifluous, with traces of the Bronx still remaining. You could talk to Marshall about almost anything, the urban poet and peasant dimension embraced everything in the city from comics and rap to landlords and luck. This voice was deeply ethical and reflexive, looking inward toward some buried and lost sense of a

soul that somehow would provide guidance and standards for the chaotic contemporary situation. Thus Times Square and 42nd Street, in all their recent transformations, like the revival of the South Bronx, provided grounds for hope. This voice can still be heard in a youtube video, arguing the city may have been in ruins "but we are not broken."

Marshall's third voice was that of the "Public Intellectual." His colleague Michael Sorkin honored this voice in his introduction to last year's prestigious Mumford Lecture at City College. Sorkin emphasized how Marshall loved this place of public education so much, believing in its importance as an essential part of an open city providing opportunities for all. Then Marshall's voice boomed through the huge early twentieth century Gothic hall, echoing off the vast mosaic fresco above, decorated with Beaux-Arts maidens bestowing wisdom on young (then male) graduates of 1910.

We will miss Marshall's voices, but especially his third voice, more public and formal, ex cathedra, from the chair of the professor, witnessing truth before power without fear, deeply courageous and independent.

GRAHAME SHANE



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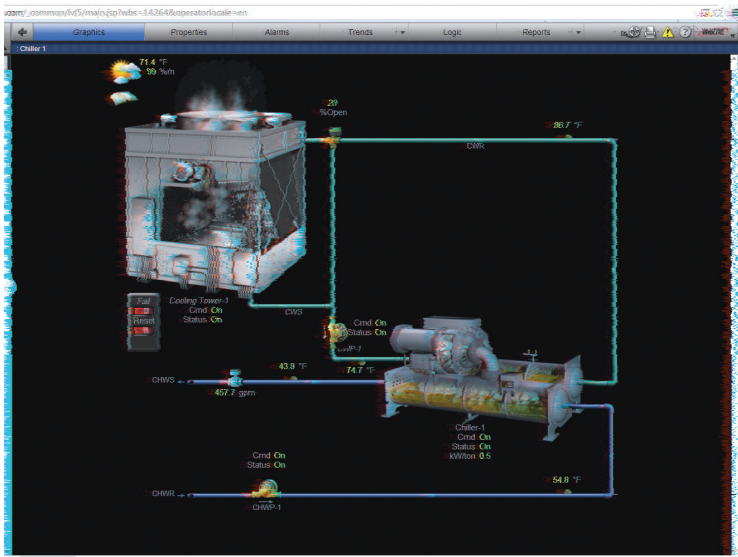
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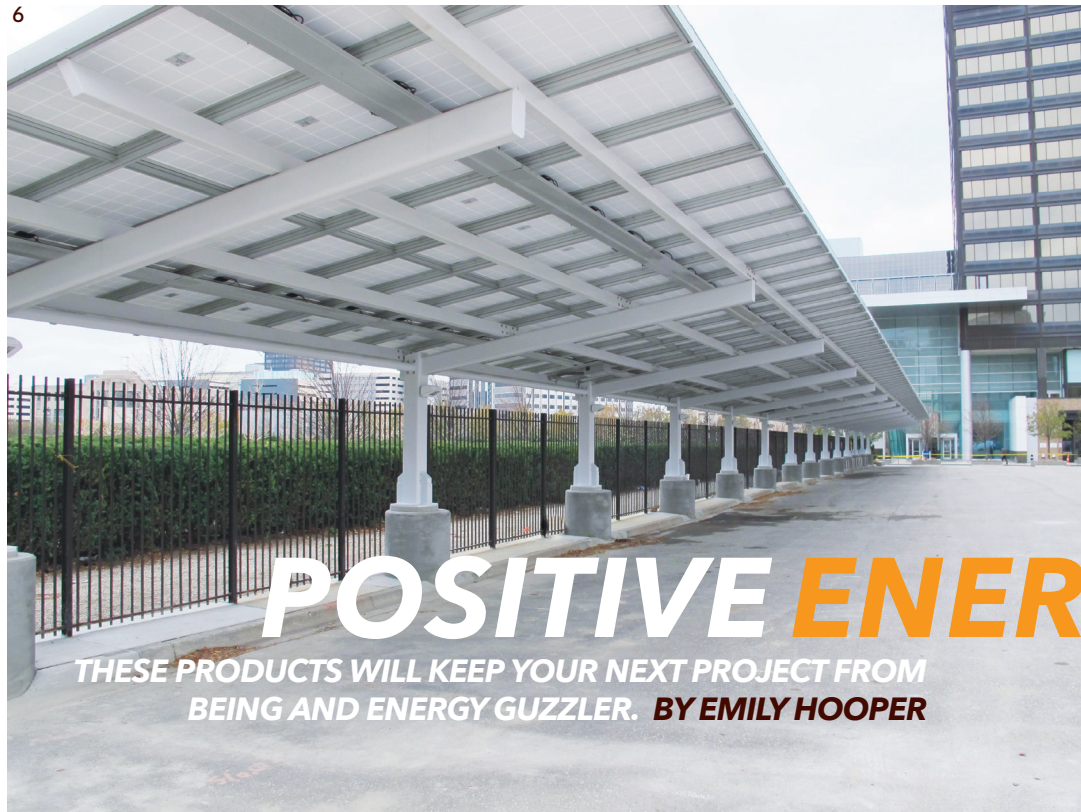
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TIMBER TOWERS

STRUCTURAL ENGINEERS ARE EXPLORING AN UNEXPECTED MATERIAL FOR HIGH-RISE CONSTRUCTION, ONE THAT MAY HAVE SIGNIFICANT ENVIRONMENTAL BENEFITS: WOOD. CHRIS BENTLEY BORES IN.

Concrete and steel enabled the advent of the skyscraper, and in just about a century they helped that form reach mountainous heights. But these materials have an environmental impact that can't be ignored. That fact is driving a new generation of designers to reconsider wood.

Concrete and steel production is responsible for about 8 percent of the world's emissions of carbon dioxide, the greenhouse gas mainly to blame for climate change. The majority of both materials go to fuel the construction boom in China, which nearly doubled its use of steel in the last ten years.

Asia's ongoing building boom is mostly in response to the extreme demand for housing created by its growing and rapidly urbanizing

population. More than a billion people will move or be born into Asian cities in the next 20 years. Billions more are already homeless or living in slums. While the density of high-rise living cuts down on transportation and energy emissions, the carbon content of concrete and steel somewhat tempers the savings.

Looking at a California redwood, which can stand nearly 40 stories tall, it is not hard to imagine a wood structure reaching such heights. And its carbon profile is not just less than competing materials; it is potentially carbon negative. As the poet Bill Yakes wrote, "Trees are our lungs turned inside out." That is, they grow by drinking up carbon dioxide, exhaling oxygen in return. Every cubic meter of wood stores

more than three quarters of a ton of carbon.

Canadian firm Michael Green Architecture just broke ground on what, at seven stories with plans to expand to 20, will be the tallest wood building in North America. Designers in Europe and Australia have also gone above wood's traditional three- or four-story limits. But in the U.S.—where code constraints, economics, and a social stigma prevent construction—the idea has been slower to catch on.

Since they helped set off a flurry of interest in the topic of tall wood construction about ten years ago, a pioneering few designers and engineers have seized on the potential of manufacturing breakthroughs to give one of the world's oldest construction materials

new life. They say urbanization, population, and climate change are on course for a head-on collision that architects have a responsibility to help avert, and wood construction is how.

Seeds to buildings

When British architects Waugh Thistleton set out to build the Stadthaus building, now called the Graphite Apartments, in the east London borough of Hackney, they weren't stacking two-by-fours.

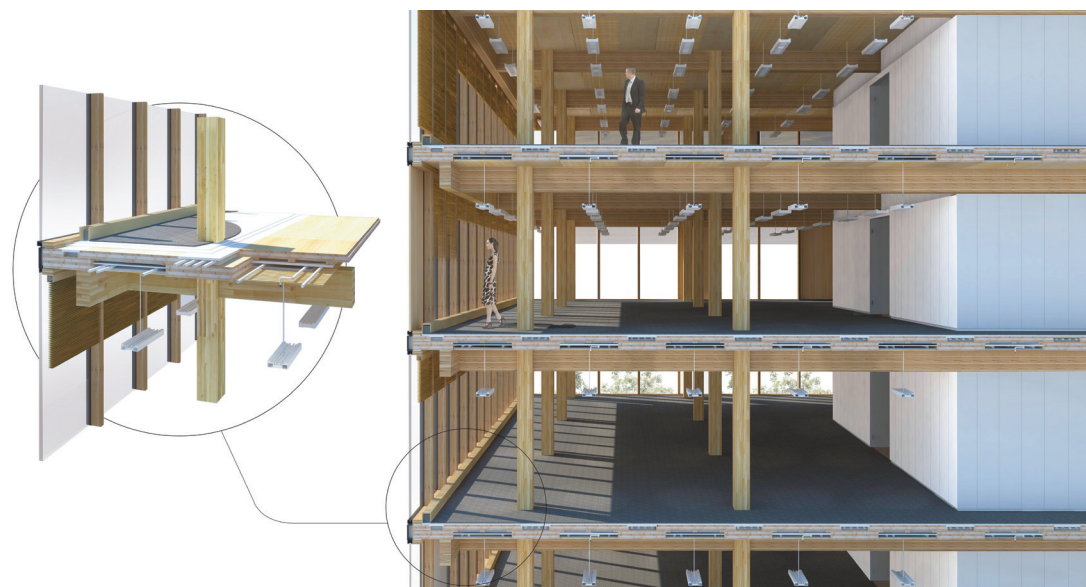
Apart from a reinforced concrete plinth and fiber-cement facade panels, the entire building is made from cross-laminated timber (CLT). Essentially huge wood sections that behave like shear walls, CLT panels were the first in a series of material advances that opened up

design possibilities for tall timber. Manufacturers like KLH Massivholz in Austria, where 80 percent of CLT is still made, pile up sheets of wood at 90-degree angles and paste or glue them together into something resembling a jumbo piece of plywood.

"Our biggest job talking to code officials and the fire department was making sure they distinguished between stick-frame and CLT," said principal Andrew Waugh. "You're dealing with a more solid robust material. With a stick-frame system you're relying on the guy on site."

CLT is assembled in the factory, which cuts down on construction errors and time. The Graphite Apartments, a nine-story mixed-use building, was built in just under one year—months less than expected.





A layer of drywall over the thick CLT panels helped the structure earn a fire resistance rating between 60 and 90 minutes, passing code. Heavy timber and cross-laminated timber actually have built-in fire protection; dense wood will burn slowly, charring instead of catching fire all at once. Part of bringing a wood building up to code is providing enough wood so that even after fire produces a “char layer,” there is still enough left to support the structure.

On Green’s forthcoming Wood Innovation Design Center in Vancouver, a pre-charred cedar exterior dramatically improved its fire rating.

Acoustics, another traditional failing of wood construction, is also heartier in CLT towers. An air gap, compressed insulation, and a floor slab totaling about 14 inches overall helped the Graphite Apartments in London, use a lot of load-bearing walls to hold up the structure. But that would limit the building owner’s options for renters, Johnson said, as would the immovable columns placed throughout.

To make the Dewitt-Chestnut system work without drastically shrinking the floorplate or beefing up the structural system, SOM zeroed in on what engineers call the

boundary condition—its mathematical pressure point. To illustrate, Johnson built two stacks of tile samples and placed a ruler on top to span the distance between. He balanced a can of soda water on the ruler, the building’s floor in this example. The ruler bowed beneath its weight, but its edges also flared up, making a slight u-shape. But with a few more tiles placed on each stack to pin down the ruler, it held its shape.

In his example, the ruler is a solid timber floor, while the tile stacks are reinforced concrete wall joints and beams. Without concrete,

from the old guard of skyscraper design to their ranks: Skidmore, Owings & Merrill. When SOM engineers first floated the idea of a 20-story wood tower, one partner’s response wasn’t the skepticism one might expect from a master of steel-and-concrete structural systems. “Do 30,” he reportedly told them. “It’s a high standard. We wanted to set a high benchmark,” SOM’s Bill Baker told *AN*. They chose the 1965 DeWitt-Chestnut Apartment Building in Chicago as their standard, the first building in the world to use the “framed tube” structural

system devised by SOM engineer Fazlur Khan.

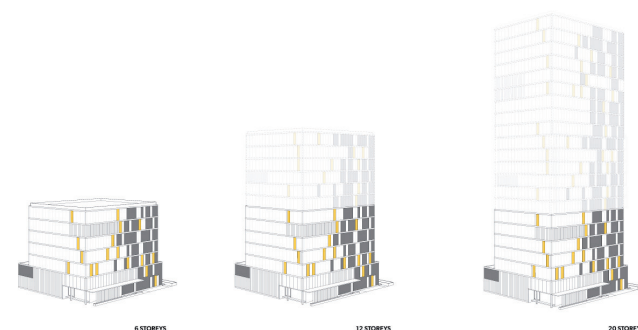
“We wanted to show not just that it was possible,” said SOM’s Benton Johnson, “but make it competitive with concrete.”

The prototype isn’t pure wood. A concrete core and joints mean the system uses about one quarter as much concrete as the actual Dewitt-Chestnut. Structural steel anchors the building at its base, using about 15 percent as much steel as a typical composite system.

SOM’s report examined five schemes with varying amounts of timber, steel, and concrete, trying

Preceding page and above: Michael Green Architect designed the all timber Wood Innovation Design Center with a charred wood facade. It uses cross laminated timber and is designed for possible future expansion.

Below: Whitmore Road, a multi-story project also using cross-laminated timber, was designed by Waugh Thistleton.



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Timber towers

Michael Green, Waugh Thistleton, and several European firms—Berg | C.F. Møller Architects and Dinell Johansson have proposed a 34-story “ultra-modern residential high-rise building” for Stockholm—are the face of the timber tower movement, but they recently added a company

SOM's engineers determined the Dewitt-Chestnut would need custom 13.5-inch CLT panels to support the floorplate's core-to-window span. That would be too expensive and would use more material in just the floors than the whole of the original building.

"It just started solving all these problems for us," Johnson said. "You have the concrete to hold it all together—basically all this timber coming together and concrete sealing it at the joints."

It would take about 12 million cubic yards of timber to build, the report estimated—less than one-hundredth of one percent of the annual North American timber harvest.

Scaling back

Even if engineers can solve these problems, there is still a stigma involved with tall wood structures. Antony Wood, executive director of the Council on Tall Buildings and Urban Habitat, counted timber towers among the "quiet revolutions" happening in tall building design.

"I think the fear of timber is that it's an organic material," he said. "It's not manufactured to provide a structural member like steel or concrete is."

Wood rots, so it must be kept out of the rain. SOM's system swaps wood for a steel frame at the building's base to prevent water damage during flooding.

Most critics worry about fire. Tall timber skeptics seized on a structural fire at the job site of a six-story wood building in Richmond, British Columbia, in 2011. In the city just south of Vancouver, what would have been the first wood-frame six-story building in Canada burned to the ground

on May 3. Steel companies were quick to blame the wood frame's flammability. But Canadian Wood Council President Michael Giroux pushed back, noting the construction team hadn't yet installed safety features, including fire sprinklers.

"To suggest that the outcome of the May 3 fire at the Remy project in Richmond would have been the same if the building had been fully completed, is not plausible," he wrote.

Even tall timber's champions concede the material isn't suitable for super-tall buildings. But they say building codes, which in many places restrict wood to only low-rise construction, isn't up to date with structural engineering advancements.

"It's time to reconvene and reconsider what we're doing," Waugh said. "We need to densify our cities to leave ground for agriculture and wildlife. Condensed cities are much more efficient places. But I don't think these Babel-sized towers are the way."

And some go as far as to say the threat of climate change means wood high-rises are our only choice.

Wood world

In 2009, the government of British Columbia endorsed a "culture of wood," requiring designers of public buildings to prove they can not use wood before considering other materials. With millions of acres of forests in the U.S. and Canada devastated by mountain pine beetles, it was a prudent move for a province home to one of the world's busiest forestry sectors.

But if wood construction is going to take off on the scale envisioned by its pioneering architects, Michael Green said, the "wood first" policy will have to become "carbon first."



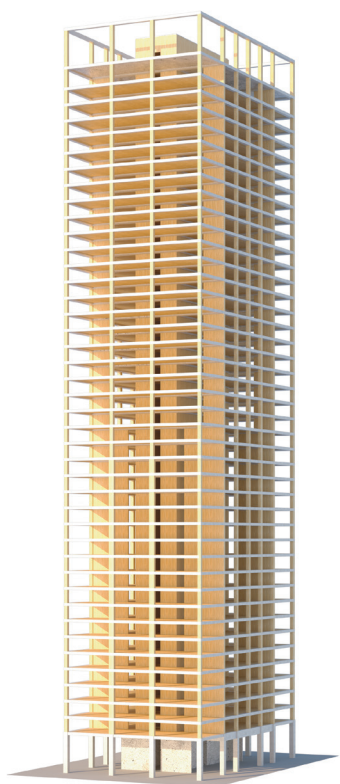
Above and below: SOM's proposal for a 40-story timber tower with a concrete core is based on a structural system designed by Fazlur Kahn in 1965.

"We need to create incentives around climate change instead of seeing it all as a hindrance," he told *AN*. "Let all industries benefit—it allows the concrete and steel industries to make their case. By no

means is one exclusive of the other. Let's use all materials where it's most appropriate."

While at MGB (mcfarlane green biggar ARCHITECTURE + DESIGN), Green released an open

source platform for wood tower construction—a structural system to engineer tall buildings 12, 20, or 30 stories high. Several iterations later, his wood-based structural systems have started a conversation





COURTESY BERG | C.F. MOLLAR ARCHITECTS AND DINELL JOHANSSON

Top: A proposal for a 34-story residential tower for Stockholm by Berg | C.F. Mollar Architects and Dinell Johansson.

in Vancouver, where he is based. Green said the warmth of wood interiors and scaling back the height of buildings could help solve another problem of modern high-rise

Above: The architects believe that all wood interiors are more inviting than those in similar steel and concrete structures.

construction: social sustainability. Whereas many residential skyscrapers are isolating, new typologies developed with wood in mind—not traditional forms grafted

onto wood frames—could change the mindset.

As with British Columbia's "wood first" policy, the UK's performance-based code has created an opportunity for timber construction, while U.S. code remains constrictive. But it wasn't novelty that ultimately built Waugh

Thistleton's Graphite Apartments. At a cost of about \$2,200 per square foot, the building was 15 percent cheaper than if it had been made from concrete.

By 2050, concrete use is predicted to reach four times its 1990 level. And production of steel and concrete are on track to balloon,

eclipsing advances in recycling and materials science that could shrink their carbon footprints.

"We need to really hit reboot on how we build environments," Green said. "As architects we owe it to ourselves to push these boundaries."

CHRIS BENTLY IS AN'S MIDWEST EDITOR

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**Surface Innovation:
Redefining the Boundaries of
Interior and Exterior Spaces**
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**FRIDAY 4
EXHIBITION OPENING**
**Women in Design:
Urban Interventions**
Boston Society of Architects
290 Congress St., Boston
bsaspace.org

**SATURDAY 5
TOUR**
**Seeing Modern: Modern
House Tour + Symposium**
8:30 a.m.
New Canaan Country School
635 Frogtown Rd.
New Canaan, CT
nchistory.org

CONFERENCE
**AIA New England Conference
and Design Awards**
Hilton Garden Inn
35 Major Taylor Blvd.
Worcester, MA
aianewengland.org

EXHIBITION OPENING
New Jersey at Non-Site
Princeton University
Art Museum
McCormick Hall,
Princeton University
Princeton, NJ
artmuseum.princeton.edu

**SUNDAY 6
SYMPOSIUM**
World Architecture Day 2013
The Center for Architecture
536 LaGuardia Pl.
worldarchitectureday2013.com

**MONDAY 7
EXHIBITION OPENING**
**AIA Philadelphia
Design Awards**
The Shops at Liberty Place
Philadelphia
aiaphiladelphia.org

**WEDNESDAY 9
LECTURE**
**Takaharu Tezuka,
Tezuka Architects:
Beyond Architecture**
6:30 p.m.
Penn School of Design
3451 Walnut St., Philadelphia
design.upenn.edu

**THURSDAY 10
TOUR**
**The Glass House Conversations
in Context Series**
5:00 p.m.
The Glass House
199 Elm St., New Canaan, CT
philipjohnsonglasshouse.org

LECTURE
**Architectural
Photography Network**
6:00 p.m.
Boston Society of Architects
290 Congress St., Boston
architects.org

**FRIDAY 11
WORKSHOP**
**Understanding the Living
Building Challenge**
9:00 a.m.
Syska Hennessy Group
1515 Broadway
urbangreencouncil.org

**SATURDAY 12
FOR THE KIDS**
**Open House New York
Weekend Family Festival**
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**MONDAY 14
EXHIBITION CLOSING**
Design for the Modern Child
Philadelphia Museum of Art
2525 Pennsylvania Ave.,
Philadelphia
philamuseum.org

**WEDNESDAY 16
TOUR**
**Art and Architecture in the
Federal Triangle**
9:30 a.m.
American Institute of
Architects, D.C.
421 7th St., Washington, D.C.
aiadc.com

**THURSDAY 17
LECTURE**
**Urban Design Lecture:
The Rose Kennedy
Greenway Urban Lab**
6:30 p.m.
Boston Society of Architects
290 Congress St., Boston
architects.org

**SUNDAY 20
EXHIBITION OPENING**
**Overdrive: L.A. Constructs
the Future, 1940–1990**
National Building Museum
401 F St. NW, Washington, D.C.
nbm.org

**TUESDAY 22
EXHIBITION OPENING**
**Dymax Redux: Crowd-
Sourcing a New Map for the
Buckminster Fuller Institute**
New School
7 East Seventh St.
cooper.edu

**TUESDAY 29
CONFERENCE**
**Design on the Delaware 2013
Conference & Trade Show**
Sheraton Philadelphia
Downtown Hotel
17th & Race St., Philadelphia
aiaphiladelphia.org



COURTESY SKYSCRAPER MUSEUM

SKY HIGH & THE LOGIC OF LUXURY
The Skyscraper Museum
39 Battery Place
New York, NY
Through April 19, 2014

For Manhattan architecture, the sky has always been the limit. The current trend in super-slender, luxury high-rise residential buildings has excited a niche clientele and captured the attention of skyscraper architects. This October, The Skyscraper Museum explores these ultra slim constructions, from their contextual rise to the modern engineering technologies that have rendered them possible. Featuring projects from the “57th Street phenomenon” and downtown’s pencil-thin counterparts, *SKY HIGH & the Logic of Luxury* surveys the multitudinous elements involved in the design, construction, and marketing of super-tall, super-luxurious residences. Penthouses in these spindly buildings sell for double-digit millions; but the exhibition claims there is a “simple math” in the logic of luxury behind them. Beginning with Manhattan’s history of slenderness, *SKY HIGH & the Logic of Luxury* traces their growth. The exhibition reveals how New York City has the specific conditions, localities, and branding psychology that encourages these very tall, very thin, luxury skyscrapers and the subsequent market-demand that has shot their costs sky high.

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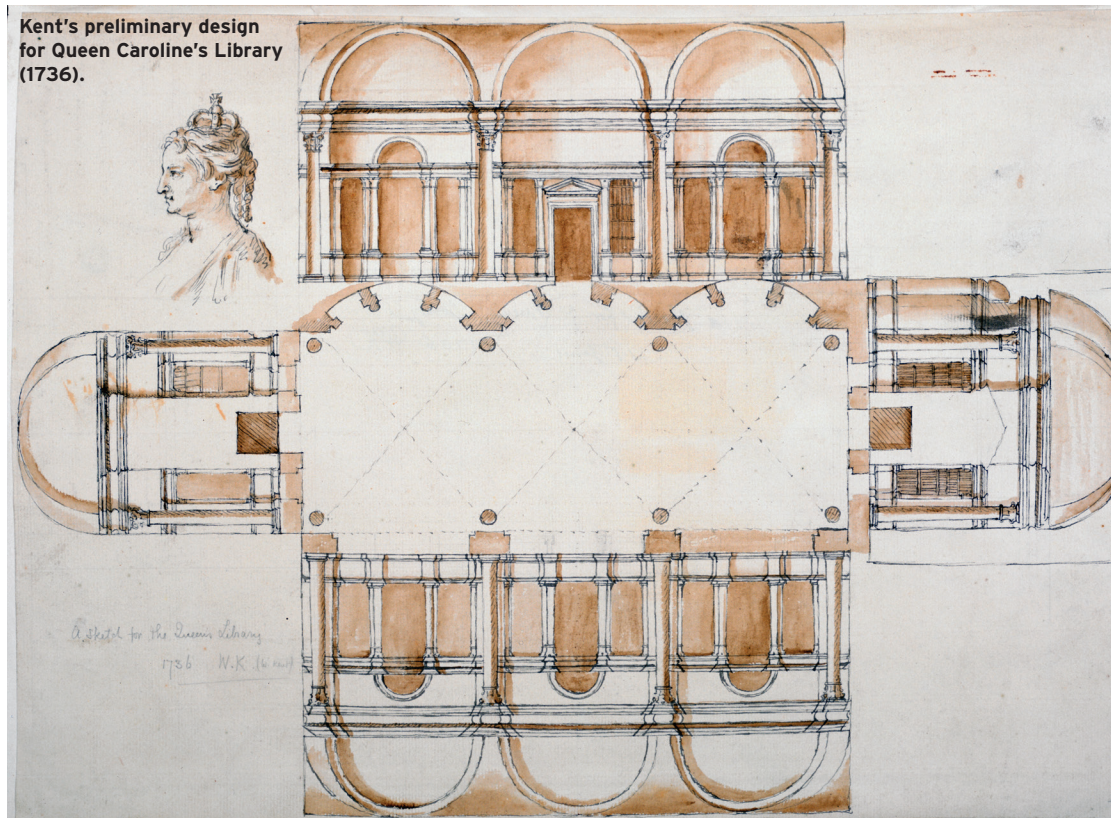
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BLURRED LINES

William Kent: Designing Georgian Britain
Bard Graduate Center
18 West 86th Street
Through February 9, 2014



Kent's career since his death 265 years ago, the professional divisions of modern practice across disciplines are laid bare and celebrated through the mind and hand of an under-known and until recently overlooked genius. The patient lens of history here finds its worthy convergence—regardless of stylistic preference—and illuminates the ambition of all those seeking to break free from formal boundaries and exercise their solutions accordingly in our digital world.

The show and its nearly 700-page catalog is a passage through the blurred lines of a sensual rubbery Anglo-Palladian baroque plasticity distilled from Italy, where young Kent traveled thanks to the perspicacity of neighboring Yorkshire tradesmen. It was there

too that he met Lord Burlington, his lifelong patron and partner in design expression. Together they defined a new Great Britain just as an imported Hanoverian king of German descent called for it. *Designing for Georgian Britain* has eponymic resonance that reminds a 21st century visitor of the lost ties between political ambition and an attendant architectural identity. Imagine, for example, an exhibition two centuries hence asserting some era-specific design vocabulary in the age of Obama; there will be nothing to say as the broad social forces of the modern era deny a unified investment in matters of public taste.

Architecture and its allied arts of landscape design, surface ornamentation, lighting, decorative painting, sculpture, and site-specific furnishings emerge here in a kind of career-long *gesamtkunstwerk*. Kent as polite, culture-melding iconoclast, whose personal ambition led from humble beginning to aristocratic go-to guy, verifies the creative impulses of co-curators Susan Weber (founding steward of Bard Graduate Center) and Julius Bryant (from the generously lending Victoria and Albert) to secure Kent's place as one of the first practitioners who can properly bear the title of decorator. Full stop. No apologies necessary.

The beauty and rigorous interpretation **continued on page 36**

Our Man In Washington

Capital Culture, J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience
By Neil Harris
The University of Chicago Press, \$35

In *Capital Culture, J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience*, Neil Harris tells the story of the National Gallery of Art (NG)—briefly from its inauguration in 1941, and in fascinating detail through the directorship from 1969 to 1992 of J. Carter Brown. Under his leadership, the NG was transformed from a marginal institution with 800,000 annual visitors to a precursor of today's popularized art museum. Attendance for 2013 was estimated at 4,200,000.

Unsurprisingly, given the author's reputation, Harris uses the story of Brown's years at the NG to provide a social history of the period that traces the gradual loosening of control by the entrenched patricians (a recurring description) who dominated the capital's cultural institutions to a more meritocratic command. Even greater than the role of the Rockefeller family in founding and supporting New York City's Museum of Modern Art, was that of Andrew Mellon and his son,

Paul, for the NG.

It is a measure of Washington's former provincialism that the original NG came into existence only in 1941, more than half a century after New York City's Metropolitan Museum, among others. Only in the 1970s did the success of the Kennedy Center (inaugurated in 1971), a revived theater and art scene, planning for the bicentennial, and new construction, restaurants, and hotels begin to put the city on a cultural par with New York.

Technically in charge of the NG and as important for the city, the Smithsonian Institution and the museums spun off from it (including the Renwick Gallery in Washington and the Cooper-Hewitt in New York) are also referred to. The similar social background and passionate entrepreneurship of the Smithsonian's most famous Secretary, Dr. Sidney Dillon Ripley II (from 1964 to 1984), make him an ideal counterpart to Brown. However the scant two chapters

of the fifteen total that are devoted to this outstanding scholar and extraordinarily colorful personality hardly do him justice.

The book begins with a brief biography of Brown and his fabulously wealthy family: the eponymous university is among the many distinguished institutions they founded. The Browns are presented as American aristocrats whose wide-ranging social and political connections were the key to Carter's success in an era when what mattered most was who rather than what you knew. As Harris succinctly states, "Carter's most important special talents were the results of heredity and upbringing rather than higher education."

It is all the more intriguing that this ultimate elitist "reinvented the museum experience," transforming protected havens of scholarship into the entertainment destinations that were spawned around the globe by his blockbuster exhibitions.

Two of the director's most stunning successes in this respect, and richest in the author's behind-the-scene details and conclusions, were the *King Tut* exhibition (1976) and *Treasure Houses of Britain* (1985). Both were occasions for the "opulent entertaining"—elaborately catered for and often with mandatory white tie and honorary decorations—that Brown made



into a hallmark of the Gallery.

Tut was museologically a landmark exhibition, inaugurating what Harris calls "one of the first truly imperial ventures in museum marketing" that has become a staple of museums worldwide. Thomas Hoving, then-director of the Metropolitan Museum, was in charge of merchandising that offered 450 saleable objects from postcards to full-scale replicas priced as high as \$1,500. The Met's second place in the six-museum lineup for the show pointed up the growing rivalry between the two institutions (although the NG never attempted to achieve the universal

status of the New York institution). Furthermore, repeatedly described as a "détente show," Tut was also among several museum exhibitions at this time that were criticized as American propaganda efforts.

Of all the spectacular exhibitions Brown organized, *Treasure Houses of Britain* was most perfectly attuned to his personality. No matter that many of the aristocrats with whom he dealt for loans haggled like fishmongers over what they would be given in return, he reveled in his dealings with the greatest names of the United Kingdom's former ruling class. Harris obviously had a field day **continued on page 36**



Dylan Ripley, director of Yale's Peabody Museum with Dale Parsons in 1954.

fund-raising events fare better than the mediocre art commissioned for it. The atrium set an unfortunate precedent for many subsequent museums.

Harris also notes that Brown was never very successful at acquisitions despite his efforts at what he called "stalking the prey." And finally, Brown's thirty years as chairman of the capital's Fine Arts Commission (1971–2002) saw mixed results. While his role in enabling the construction of Maya Lin's controversial Vietnam War Memorial is laudable, a great many mediocre buildings were built under his tenure (among them the Rayburn Building, the Watergate complex, and the D.C. Convention Center).

The author skillfully exploits the personalities of those involved with the NG in addition to Brown to evoke its history. Nowhere is this better exemplified than in "Trouble in Paradise," a chapter describing Paul Mellon's summary embargo on conservation in 1977. Reputed to be self-effacing, Mellon reveals a very different side of his nature and his relationship to the museum in this story. Thanks to similar episodes, the book is constantly revealing, entertaining, and often very amusing.

VICTORIA NEWHOUSE IS AN ARCHITECTURAL HISTORIAN AND WRITER. HER MOST RECENT BOOK IS *SITE AND SOUND: THE ARCHITECTURE AND ACOUSTICS OF NEW OPERA HOUSES AND CONCERT HALLS* PUBLISHED BY THE MONACELLI PRESS.

OUR MAN IN WASHINGTON continued from page 35 researching these dealings. He discovered a letter from Brown to his dying mom in which he punctiliously included the exact titles of the lenders.

Full credit is given to Brown's ability to think up and doggedly pursue successful shows, as well as his keen instinct for promotion. The director's phenomenally successful screening at the NG of the 13 episodes of Kenneth Clark's "Civilization" television series is a striking example. The author doesn't stint however on the downside of these and Brown's other achievements.

From the beginning, the blockbusters were described as "intellectually vacuous", and certainly many got higher marks as crowd pleasers than as scholarly accomplishments. Brown oversaw I. M. Pei's East Wing expansion of the museum (1978), but a measure of the Gallery's priorities under him is the ungenerous exhibition spaces in the addition compared with the huge atrium in which elaborate

BLURRED LINES continued from page 35 through the labels, discretely installed videos, and especially this definitive catalog of the primary materials blend to prove the thesis. This is an enterprise of tender regard distilled by unprecedented research on an artist who left behind remarkably few personal records and whose surviving output is disparate and in many case still held privately. Apart from paintings by Kent and by his contemporaries—including skeptical detractors like the caustically envious William Hogarth, and Kent's drawings (with their charming yet always thematically related doodles) of sections, elevations, and compositional renderings—almost none of the included material has been seen by the public. Two hundred years of ignorant if gradually shrinking disregard is here finally and fully dispelled. An innovative design mind is on glorious display. The hard work of assembling the narrative is evident throughout, representing, according to Weber, 20 years of condign intent.

The section devoted

Kent designed chandelier (1736–7)



COURTESY MUSEUM OF FINE ARTS BOSTON

to Kent's Houghton Hall (1725–35) for Britain's first prime minister Sir Robert Walpole, like that of nearby Raynham Hall (1724–35) for the less affluent if no less socially ambitious Townshend family, are ideal metaphors of the project's line-blurring curatorial and editorial force. Limited only by the Brad Center's

modest if visitor friendly galleries, each project shows the rich complementary diversity of the tastemolding work Kent brought to bear. See it to believe it. Put simply, William Kent defined an age heretofore hidden in plain sight.

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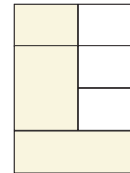
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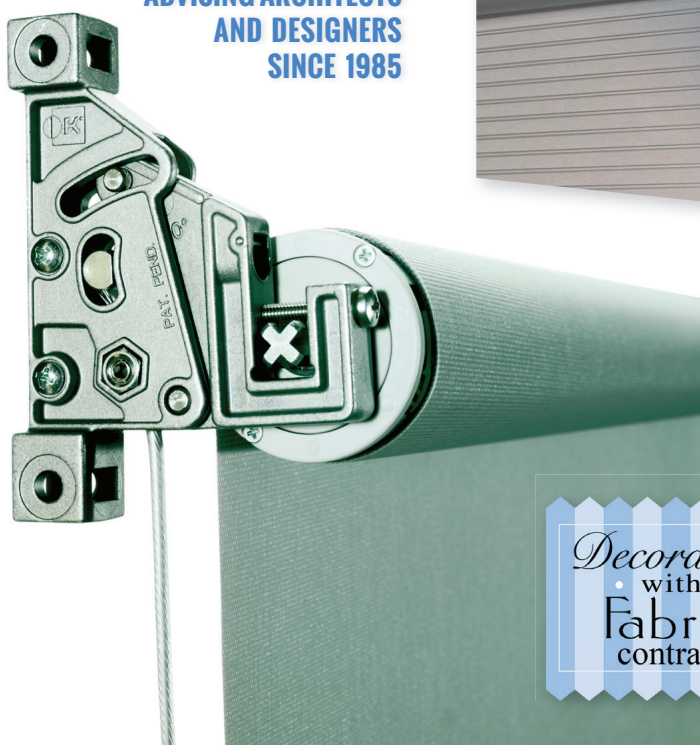


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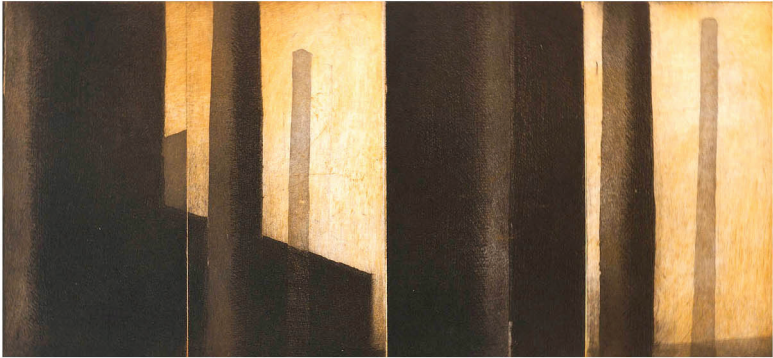


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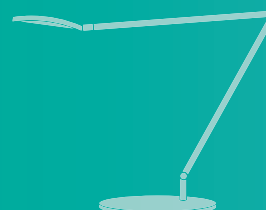
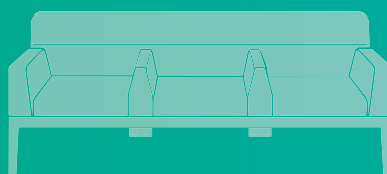
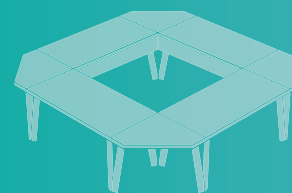
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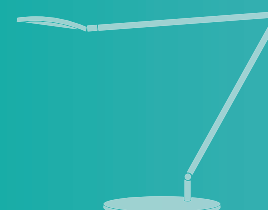
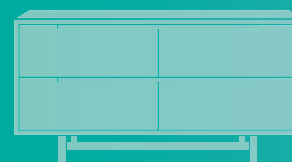
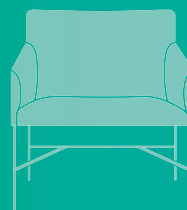
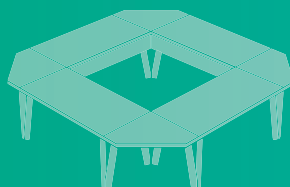
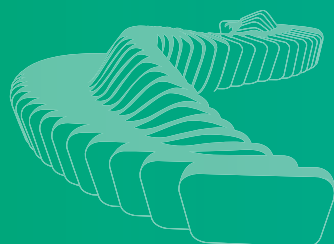
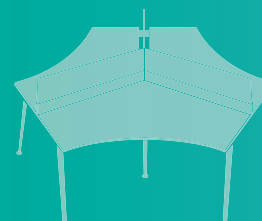
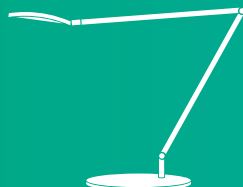
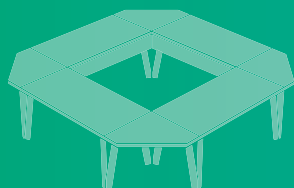
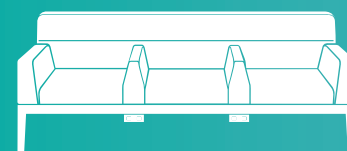
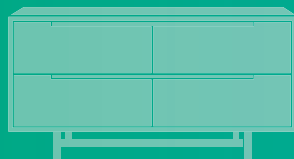
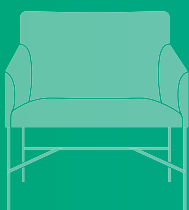
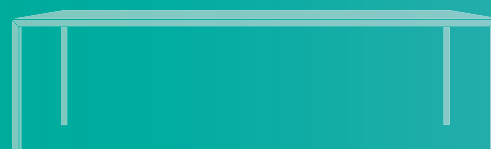
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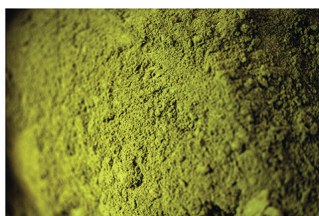
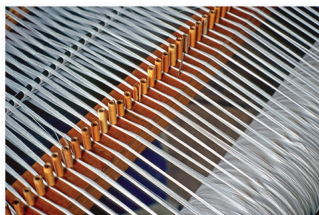
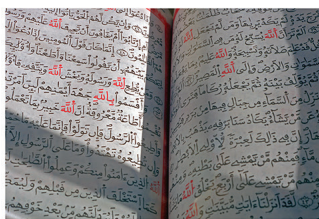
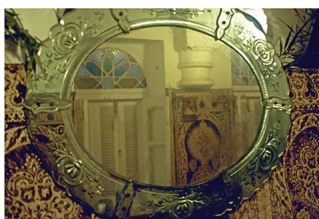
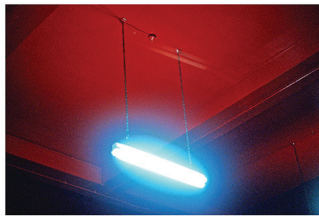
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Daniel Faust's suite of photographs, *Morocco*, forces the eye upward. We crane our necks and lose the ground. A latticed tower, a building top flag, and a crown of street lights ascend, making the sky their strict field of action. And then we go up too, releasing some pressure as our sights settle in the heights of twin suspended lamps, held from a ceiling of highly patterned white, and a fluorescent bar, glowing and blurring its rich red roof. A general buoyancy prevails, even shoes float with little visible support. It's a kingdom in the real world, of course, we know, but here it's a kingdom of air.

Faust's practice, since the 1980s, occurs through a research model. Investigating topics (lost museums, lost technology) or locales (Alaska, South Africa, Morocco here), his work eschews the singular

snapshot for the sustained view. There are correspondences to be found in each body of work, links that demonstrate the documentary in a new way. Each place, subject, and encounter should find its fellow, and through that pairing, ask the viewer to scramble the expected. His series span scenes close and far from home, but in both the images ask us to know more.

Like all of his projects, *Morocco* is a field of reflections, where mirrors and glass switch our perspectives and expose interiors fractured via bricks or resolved in circles. We see unavailable spaces or find the scenes just behind us obscured from view. We also see his interest in rhyming, as distinct lines, color blocks forming lines, all those diagonals, and different fields of boxes enter a conversation. His interest: what

are they saying, together? Maybe something about drawing, and the way these spaces demonstrate a kind of deep architectural plan for everyday life. There's something here too about writing, the lines of the loom and the lines of the book pointing to those long or short straightaways that make carpets, towers, books, and meaning.

Western art history has always had a horror but also a fascination with its rival traditions in the East: our perspective and figuration and modeling against their seeming flatness, pattern, and all-over design. Critic Dave Hickey in his *Air Guitar*, and art historian David Batchelor in his *Chromophobia*, speak to this history well. In Faust's view of this most western locus of that eastern tradition, I find myself facing again that fascination (if not that horror)

in very personal ways. The French theorist Roland Barthes once noted that powerful photography of place makes you want to live there, wherever that image might be. So I want to knock on the red door Faust shows here. I want to read his central book. I want to look in the mirror. And I think *Morocco* invites us to see a strong, local aesthetic, and to do our homework. The kingdom is there, but we are not.

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Project Profile

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