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ON RECOGNIZING AND PROTECTING GOOD DESIGN

As we enter 2014, we are thrilled to publish our first annual Best of Design Awards, a unique, project-based awards program that reflects the editorial strengths of *The Architect's Newspaper*. The six categories—building of the year, facade, fabrication, landscape architecture, interiors, and student built work—showcase the diversity of the field today and the broad commitment of our readership. Also unique to our awards program, we are showcasing the consultants, manufactures, and products that contributed to these award-winning designs (see page 25).

We couldn't be happier with the results, which include a three-way tie for building of the year that mirrors the varying strains in the field today, from the formally expressive to the sublimely refined to the socially and ecologically engaged.

I'd like to extend a special thanks to our jury: Kate Orff, principal of SCAPE; Thomas Hanrahan, dean of architecture at the Pratt Institute and principal of Hanrahan Meyers Architects; Wes Rozen, principal, Situ Studio; Mic Patterson, partner, Enclos; Dan Wood, principal, WorkAC; and AN's own William Menking. Thank you for your focus, your wise judgments, and the lively debate. Anyone who has evaluated an awards program (over 200 entries in our first year) knows that sorting through a pool of projects this large is no easy task. Our jury performed with equal parts grace and good humor. Stay tuned for information on entering next year's awards program, which will be announced in early fall.

Even as we come together to recognize excellence in architecture and design, at press time we are reminded that even critically praised, award-winning, magazine cover-starring projects can meet the wrecking ball, given enough real estate pressure and institutional power. Though in many ways preordained, MoMA's decision to demolish Tod Williams and Billie Tsien's brooding American Folk Art Museum building as a part of a larger expansion and renovation led by Diller Scofidio + Renfro has still sent shockwaves through the architecture community. The project may well address some circulation and visitor experience problems at the Modern, but the erasure on 53rd street of this memorable, human-scaled, richly textured building will be hard for many of us to forget. This loss will be debated for decades to come, as many wealthy (and not so wealthy) cultural institutions continue to pursue bigger is better projects, often at the expense of both architecture and art. We're left to wonder what the alternatives could have been.

Architecture may be the mother art, as Frank Lloyd Wright said, but it remains a fragile and still too often underappreciated one. **ALAN G. BRAKE**

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TOP ADMINISTRATION OFFICIALS
FORM NON-PROFIT CONSULTANCYBloomberg's
Policy Roadshow

New Yorkers can stop scratching their heads wondering how former Mayor Michael R. Bloomberg will spend his time now that he has left his political office. *The New York Times* revealed that the ex-mayor and more than half-a-dozen of his top aides will be taking their show on the road as a roving city government for hire. Dubbed Bloomberg Associates, this all-star "urban SWAT team," funded entirely by the deep pocketed businessman-cum-statesman, will assist in reshaping urban areas across the globe by helping local governments tackle troublesome, long-term challenges, entirely free of charge.

Headed by George A. Feritta, the former CEO of tourism agency NYC & Company, the newly formed team plans to work with four to six cities per year to adapt strategies developed under the 11-year Bloomberg administration to struggling urban centers. From relatively affordable initiatives like smoking and trans-fat bans, bike lanes, and pop-up pedestrian plazas, to larger policy shifts in the realms of environmental sustainability, economic development, security and law enforcement, the non-profit consulting agency will tailor Made-in-New-York measures to cities "from Louisville, KY to Mexico City," according to the *Times*. With an annual budget reported to be in the tens of millions and nothing to ask for in return from local municipalities, one can be sure their services will be in high demand.

While the organization's staff will eventually reach around 25 personnel, only a few high-profile deputies have been announced thus far. On board are Amanda M. Burden, Director of City Planning; Janette Sadik-Kahn, Commissioner of Transportation; Kathrin Oliver, Commissioner of Media and Entertainment; and Kate D. Levin, Commissioner of Cultural Affairs, with the possible addition of Police Commissioner Raymond W. Kelly.

The organization will work side-by-side with Bloomberg Philanthropies, the mayor's charitable foundation, within a large townhouse around the corner from his Upper East Side home.

"We have heard this huge demand and need from other cities to learn from New York City," Burden told the *Times*. "Under this mayor, New York is the epitome that cities look to of how to get things done."

This won't be the first time that Bloomberg will have lent his big-city governing expertise to other mayors and urban administrations. Last year, New Orleans Mayor Mitchell J. Landrieu received a \$4.2 million Innovation Delivery Team grant from Bloomberg Philanthropies to help the city implement new measures to combat its surging murder rate. As a result of this effort, which included a newly created team to address gang activity and a midnight baseball league to occupy trouble-prone young men, the city's murder rate has fallen 17 percent.

The mission of Bloomberg Associates formally establishes the mayor's long-touted beliefs that investment in cities is becoming ever more crucial as urban populations continue to grow, providing a platform for the businessman-turned-urban-advocate to spread his most successful, if still debated, policies to the cities that need them most.

NICK MILLER

CORRECTIONS

CORRECTION

In AN's special glass issue (14_12.04.2013) two Guardian products were mischaracterized, one in the product section (p. 11) the other in the feature (p. 18). Below are corrected descriptions of those products. We regret the errors.

Guardian SunGuard SuperNeutral 68
Guardian SunGuard SuperNeutral 68 glazing offers improved solar control and abundant natural light. The Valley View project shown here uses SunGuard SN 68 triple glazed, providing a visible light transmission of 52 percent and a solar heat gain coefficient of 0.32. SunGuard SN 68 can also be laminated for noise reduction and hurricane

protection. SunGuardGlass.com

Guardian Reveal

Reveal switchable glass from Guardian separates the bathrooms and bedrooms in more than 200 guest rooms in the newly renovated The Langham Chicago. With the flip of a switch, the glass changes from opaque to transparent.

EAVESDROP > THE EDITORS

REVOLVING DEAN DOOR

There is a rumor making its way around the West Coast that **Thom Mayne** may have more than a new building in New York. He may be headed east to become dean of Columbia University, replacing the departing **Mark Wigley**. But we have also heard—despite his protests that he is happy sailing to Catalina—that **Greg Lynn** may also be interested in the Morningside Heights position. It could be that Lynn would join his wife, **Sylvia Lavin**, who has long coveted an East Coast deanship. How about if Mark Wigley and MoMA's departing **Barry Bergdoll** simply swap positions? There seem to be no end to the rumors of who may be filling one of the vacant deans posts at Cooper Union, Columbia, California College of the Arts in San Francisco, Cranbrook, or the University of Kentucky. We hear that Cooper Union is assembling names and has created a short list (who would want that job now?) that includes the names of several current deans as well as alumnus **Daniel Libeskind** and philosopher poet **Peter Lynch**. Then what will happen in the next two years when deanships become available at Penn Design, Yale, and Sci-Arc? Now that **Aaron Betsky** has left parochial Cincinnati he may be looking for a more hospitable place to work.

ARCHITECTURE BOOKSTORES ARE DEAD.
LONG LIVE AN ARCHITECTURE BOOKSTORE?

Closer to home we hear that a new Urban Center may be brewing that would join together at least 11 New York civic organizations that have been adrift in hidden offices all over the city into a single "center" with an exhibition space and an architecture book store. Stay tuned.

SEND GRADUATION HOODS AND WAYWARD URBANISTS TO EAVESDROP@ARCHPAPER.COM

CITY AGENCIES ADVOCATE REMOVAL OF REVEILED MOSES HIGHWAY

RESTITCHING THE BRONX

Only a few weeks before administrations changed hands at the mayor's office, New York City released a comprehensive inter-agency report seeking to overhaul the Sheridan Expressway, the short but divisive freeway that cuts through the southern Bronx. This new study, which solidifies a number of recommendations introduced last spring, is part of a larger effort to reinvigorate a part of the borough that has been split apart by the unsightly expressway, creating perilous pedestrian crossings and exposing residents to hazardous air pollution.

The scope of this report is more far-reaching than simply the revamping of the Sheridan. It also calls for rezoning to allow for mixed-use development, which the agency says will lead to an increase in jobs.

City Planning (DCP) worked collaboratively with the New York City Department of Transportation, the Economic Development Corporation, and Housing Preservation and Development to put this study together, officially titled, *The Sheridan Expressway Study: Reconnecting the Neighborhoods Around the Sheridan Expressway and Improving Access to Hunts Point*.

"We always knew this was a long-term plan and would span many administrations," said Carol Samol, City Planning Bronx Director at DCP. "There are some things we can get quickly, and others that will take more time and require more major steps such as an environmental review and a public review process."

The proposal not only requires inter-agency teamwork, but also necessitates extensive coordination between city and state. Since the highways are operated by the state, these recommendations must be vetted and ultimately carried out by the New York State Department of Transportation.

The 1.5-mile Sheridan Expressway—a remnant of Robert Moses' failed plan to create a link between the Triborough Bridge and the New England Thruway—generally operates substantially below capacity but is often used by trucks. To relieve congestion and enhance the connection to the Greenway and Starlight and Concrete Plant parks for pedestrians, the city recommends rehabilitating the northern half of the expressway and turning it into a boulevard. The plan entails three new crossings to establish a direct path to the waterfront and also adding ramps to enable trucks to reach the industrial corridor at Hunts Point more easily.

The city hopes that these improvements will set the ground work for the rezoning of the waterfront and attract new development, drawing more people back to the Bronx and righting a wrong from one of Moses' most fractious urban renewal plans.

"This study gave us a chance to be visionary about the neighborhood, but to also look at small changes that when all combined will have a powerful effect," said Samol. "The South Bronx will be a better place." **NICOLE ANDERSON**



OPEN > BOUTIQUE



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Laurent Deroo Architects

Manhattan's Bowery is a long way from the days of homeless-strewn sidewalks and gritty punk rock venues. Today, the street and its surrounding neighborhood are lined with high-design condos and expensive fashion labels. Underscoring this transformation, French fashion label A.P.C. has opened its fourth New York City store on Bond Street, next to the last scrap metal workshop in the area. "When we started in 87, it was a reaction to the excesses of the 1980s," the brand's creative director, Jean Touitou, told Style.com. A.P.C. instead takes inspiration from the simplicity found in the uniforms of school children, workers, and the military. "Schoolkids could inspire me, because they've got it. They bring a kind of freedom, thanks to their uniforms. But most people are just prisoners of their own gimmicks."

Touitou and his architect, Paris-based Laurent Deroo, take this same design ethic to heart in creating the physical spaces that display their wares. The two-story space on Bond is unabashedly austere, clad exclusively in pale oak punctuated by brushed aluminum fixtures.

At Bond Street, a cleanly detailed scissor staircase connects the main showroom to the store's basement "denim parlour." Recessed lights hidden in a grid of shelves along the back wall brightly illuminate shoes and handbags, while a series of unembellished rods showcase a new line of quilts. **BRANDEN KLAYKO**

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Merrill Hall, 1928-29

JULIA MORGAN POSTHUMOUSLY WINS AIA GOLD MEDAL; FIRST WOMAN TO RECEIVE HONOR

BELATED GOLD

The AIA has posthumously awarded the Gold Medal—the profession's highest honor—to California architect Julia Morgan, more than 50 years after her death. Morgan is the first woman to win the prize, which has been handed out for more than a century.

Morgan, who died in 1957, practiced for nearly 50 years, and designed more than 700 buildings (a pace of more than 18 structures a year) of widely varying types, including houses, churches, hotels, commercial buildings, and museums. The most famous

was William Randolph Hearst's Hearst Castle, in San Simeon, California (1947), a rambling hillside estate built in the style of Renaissance Spain, with 165 rooms and 127 acres of gardens overlooking the Pacific. Morgan designed elegant and often poetic structures across California, making her mark as one of the state's most important and talented practitioners.

"Julia Morgan gave the world an abundance of that most valuable gift creative genius can bestow—beauty," wrote Mark Wilson in his book, *Julia Morgan, Architect of Beauty*.



Hearst Castle, 1919-47

COURTESY CAL POLY SCL

Born in 1872, Morgan grew up in Oakland, and studied engineering at the University of California at Berkeley. Thanks in part to a recommendation from one of her professors, Bernard Maybeck, she became the first woman to study architecture at the École des Beaux-Arts in Paris.

In 1904, she became the first woman licensed to practice architecture in California. Her Beaux-Arts education and relentless drive gave her the ability to design in a vast variety of styles, including Tudor, Georgian, Romanesque Revival, Spanish Colonial, and Moorish.

"She was an architect of remarkable breadth, depth, and consistency of exceptional work," said California Senator Dianne Feinstein in her recommendation letter for Morgan's nomination. Also involved with the nomination was renowned Chicago architect Jeanne Gang, who helped gather an extensive dossier on Morgan's behalf.

"Julia Morgan was a true superstar," said Gang. "Many people know her as the architect of Hearst Castle, but there is so much more to Julia Morgan, and it is my hope that the Gold Medal opens the door to further scholarship."

Morgan's most remarkable buildings are breathtaking for both their impact and their variety. They include the Herald Examiner Building (1915) in Los Angeles, an eclectic structure on Broadway combining Mission Revival and Romanesque forms with exceptional Moorish detailing; the Asilomar YWCA (1913) in Pacific Grove, California, a rustic but elegant collection of Arts and Crafts buildings that is now home to the Monterey Design Conference; and unusual work like her fairy tale-style collection of houses in Shasta County, California, known as Wyntoon (1924-1943).

Morgan's career paved the way for female architects around the country. Until now, the AIA has never given a woman the Gold Medal. The prize has been awarded since 1907. It is a devastating indictment of a profession that, despite progressive leanings, has not appropriately welcomed women into its leading ranks. Some have wondered aloud

whether Morgan's nomination is an implicit response to Denise Scott-Brown's controversial exclusion from the Pritzker Prize. Scott Brown wrote a letter of recommendation on Morgan's behalf for the award. "Including her now will help the profession diversify its offerings to include greater richness and creativity of expression," Brown wrote.

Julia Donoho, the AIA board member who nominated Morgan, told Architect that she nominated Morgan because she felt that the organization needed to go back and recognize Gold Medal quality women who "were overlooked." It should be noted that the incoming President of the AIA, Helene Combs Dreiling, is a woman.

Morgan's body of work and pioneering legacy make her deserving, even a half century after her death. In his book, Wilson refutes criticism from earlier naysayers, particularly those of the early modernists who rose during her career, calling her work "derivative" and unserious. "Her legacy speaks clearly to anyone who takes the time to appreciate it: in the subtle beauty of her carefully crafted stairways; in the warm and intimate quality of her thoroughly livable interiors; in the pleasing refinement of every

detail on her exteriors; and in the graceful strength of the structural elements of her largest buildings."

In a bittersweet twist, the AIA awarded its other major honor—its Firm of the Year Award—to New Orleans architects Eskew + Dumez + Ripple in the same week that one of its founders, Allen Eskew, passed away.

The New Orleans-based firm is known for using a rigorous Modernist aesthetic combined with a vernacular sensitivity to reinvent its home city and other urban locations. The firm's projects are a mainstay at local and national awards, ranging from the renovation of the New Orleans Superdome to the Louisiana State History Museum in New Orleans, to Reinventing the Crescent, an exhaustive plan to redevelop much of the city's battered waterfront. The cause of Eskew's death was undetermined at press time.

"Allen was tremendously proud of this nomination. We are grateful that we can reflect on what we have been able to accomplish," noted Eskew's business partner, Steven Dumez.

Both Eskew + Dumez + Ripple and Morgan will be honored at the 2014 AIA National Convention in Chicago.

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COURTESY DILLER SCOFIDIO + RENFRO

MOMA AND DS+R REVEAL PLANS TO REWORK THE MUSEUM'S VISITOR EXPERIENCE, AND DEMOLISH WILLIAMS & TSIEN'S FOLK ART BUILDING

Making Way for The Modern

The American Folk Art Museum building on West 53rd Street will fall. As part of a broader reworking of the visitor experience at MoMA, led by Diller, Scofidio + Renfro, the museum will create a new multi-use space on the site, rework the lobby and ticketing experience, and build new galleries in a Jean Nouvel-designed tower that is being developed by Hines. The Modern's board approved the strategy on January 8.

As a condition of accepting the commission from MoMA, Diller, Scofidio + Renfro (DS+R) requested that it be able to rethink MoMA's previous decision to demolish the American Folk Art Museum building, designed by Tod Williams and Billie Tsien. "We approached the Folk Art building as an adaptive reuse project, but after intensive study it became clear that the building could not be adapted without compromising its integrity," said Liz Diller, during a presentation to the press. The architects cited the alignment of the Folk Art building's floor plates with MoMA's galleries and circulation problems throughout MoMA's existing and planned galleries as ultimately insurmountable challenges to preserving Williams and Tsien's building. "We made a critical decision to take on the project believing we could save the building," said Diller. "It's a bespoke building designed for Folk Art. It's very contrary in a way. Adaptive reuse became too much for the building to bear."

Diller acknowledged the potential for controversy with the plan. "The architectural community was hoping the outcome would be different," she said. In a statement, Williams and Tsien wrote, "This action represents a missed opportunity to find new life and purpose for a building that is meaningful to so many."

Beyond the fate of the Folk Art Museum building, DS+R's scope of work includes a broad rethinking of the museum's urban presence and interaction with the public. On the Folk Art site, the firm plans to build a street-level "Art Bay," an on-grade, multi-use space that opens directly to the street via a giant movable glass wall. The space will also include a moveable floor that can be raised to reveal bleacher seating at street level extending below grade, which could be used for performances, screenings, and events. Above the Art Bay, the architects are planning a "Grey Box," combining the

technical and programmatic capabilities of a white box gallery and a black box theater.

DS+R is also planning to open up the lobby from 53rd to 54th streets from a single height to a double height on the 53rd Street side, including a peekaboo view into the massive Taniguchi atrium above. The firm is also creating a new east/west corridor perpendicular to the Taniguchi lobby, connecting all the buildings on the MoMA "campus" on 53rd Street.

DS+R's plan addresses many of the criticisms visitors have made about the Taniguchi building: poor and disorienting circulation, bottlenecks, and a somewhat forbidding street presence. DS+R also plans to alter the main 53rd street entrance, creating a new canopy and adding transparent glass above to allow views out to the street and glimpses of activities within the museum.

DS+R plans to distribute ticketing into as many as four locations, diminishing bottlenecks and lines, and allowing greater access to the public. The book store, Art Bay, sculpture gallery, sculpture garden, and other loosely programmed lobby spaces will all be free to the public. They also plan to create a new entrance to the sculpture garden on 54th Street making it accessible without entering the museum.

With the support of the board secured, the Modern will move swiftly to demolish the Folk Art museum to advance construction on the Nouvel tower. Hines expects to break ground in June. DS+R's project is scheduled to begin following completion of the Hines tower, expected in 2018, with a likely completion in 2020.

Glenn Lowry, MoMA's director, said he was somewhat surprised to be undertaking another major expansion less than a decade after Taniguchi's project opened, but said it was in keeping with the museum's identity. "Taniguchi created a wonderful platform—a building many people want to be in," he said, citing annual attendance figures at 3 million. "But it opened up a series of new questions." DS+R's focus on multidisciplinary interaction and public engagement is in step with the museum. "One of the things that has always excited me about MoMA is that it's always a work in progress," he said. "We asked them to take us out of our comfort zone." **AGB**

STAR TRACK



From Las Vegas's star-studded cast of gaming resorts to New York landmark **Yonkers Raceway**, casinos are becoming synonymous with innovative design. This historic 1890s racetrack bet its future on a 21st-century overhaul of its **Empire City Casino** by New York-based **Studio V Architecture**. With a philosophy of exploring architectural expression based on contemporary technology, the award-winning firm capped its redesign with a space-age *porte-cochère* of steel latticework clad with ETFE Teflon-coated film. The innovative entrance stunningly reinvents the casino's image and marks the first U.S. application of this cutting-edge material—showing a building need not be conventional to be a good bet.

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ROOSEVELT ISLAND TECH CAMPUS TAKING SHAPE

Ithaca on the East River



COURTESY KILOGRAPH

The first three buildings and first phase of the landscape of the new Cornell NYCTech campus on Roosevelt Island, emphasizing collaboration across disciplines and sustainable design principles, were revealed at the end of December. Thom Mayne of Morphosis is designing the largest building, which will include classrooms, labs, and collaborative educational spaces. Weiss/Manfredi is designing a hybrid educational and commercial incubator building on the Queens facing side of the island. Handel Architects are designing a tower adjacent to the Queensboro Bridge for student and faculty housing.

Mayne's trapezoidal building features a central core that aligns with 57th Street on the Manhattan Street grid. The residential

and incubator buildings frame another view corridor out to Queens. A vast super structure supports a giant solar array, which will allow the building to produce as much energy as its occupants consume. "Aligning with Cornell Tech's interdisciplinary academic mission, the design merges site planning, building planning, engineering, and architecture into an integrated and performative solution," wrote Mayne in a statement. A ground floor café, accessible to the public, will help link the campus back to the more developed northern end of the island.

Weiss/Manfredi's seven-story building, dubbed the "Corporate Co-Location Building," will contain spaces for research and development projects for industry and the

academy. It too features a large rooftop solar array and is aiming for net-zero energy use. Manfredi called the building "a flexible platform bringing industry and the academy together."

The residential building is only in the schematic phase, but Handel emphasized that there will be apartments of all sizes, from large faculty apartments suited for families, to modest studios for students. The building is expected to house about 550 people. The project uses passive design principles with the goal of creating a carbon neutral facility.

James Corner Field Operations will connect to the existing island esplanade and weave a series of intimate gathering areas with more open spaces. Strategies are being put

Above left: New buildings on Roosevelt Island will follow rigorous sustainability principles; Above right: A new park by Field Operations will connect the campus.

in place to retain all stormwater onsite. Park space will total two and a half acres.

At the press unveiling, Mayne spoke about the need to improve connectivity to the island, possibly with a pedestrian and cyclist connection off the Queensboro Bridge or adding ferry service. While the island's population and activity will go with these first three buildings, they are only the beginning. The full campus will eventually include five additional buildings, possibly for educational use or for private industry. **AGB**

MASTERS OF ARCHITECTURAL ELEMENT REPLICATION



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RKTB'S AFFORDABLE HOUSING IN BROOKLYN COULD SERVE AS MODEL

THE RENT IS TOO DAMN HIGH

In his mayoral campaign, Bill de Blasio often pointed to New York's lack of affordable housing as an example of how the city had become a "Tale of Two Cities." He cited the fact that 50,000 New Yorkers sleep every night in shelters and that "almost one third of the city's households spend at least half of their income on rent." If elected, he promised to build or preserve "200,000 affordable housing units over the next decade." But unlike fifteen or twenty years ago, when the city had blocks of open land in Brownsville, East New York, and the South Bronx on which to build, the city is today essentially fully occupied with only scattered empty lots. It will take some thoughtful planning to achieve the 50,000 new units he is calling for, but a new project by architecture firm RKTB could be an innovative model for how to fulfill this affordable housing quota.

The project, Monsignor Anthony J. Barretta Housing, is located on Pacific Street in East New York beside the architecturally impressive church Our Lady of Loretta, which is abandoned. The church was built for an Italian American

community in the early 1900s, apparently on land farmed by the first Italian settler in America. Several years ago, the diocese of Brooklyn tried to raze the church and build 88 units of desperately needed housing for low-income residents in the neighborhood. Though the area is now primarily Latino and African-American, the Italian American community who passed through the church rallied to save the building—at least temporarily. The group, which included New York builder Frank Sciame and his cousin Joe Sciame, the president of Italian Heritage & Culture Committee, developed a plan with a local developer to preserve the church structure and tear down the adjacent church buildings.

Enter RKTB and architect Carmi Bee, who has been building infill affordable housing in New York for several decades. Together with the archdiocese and the Community Preservation Corporation as developer, RKTB designed a building with 64 units of housing for \$185 per square foot. The project, said Bee, "takes advantage of the constraints in the building code," thereby lending affordability to each project. A single stair eliminates not only the need for an elevator, but also a second means of egress, and the sloped roof means an additional flight of stairs up to the roof is not needed. Another energy and cost saving feature of the prototype plan is the double-exposure layout, which provides cross ventilation. Careful material selection also helped keep costs low while achieving LEED-certification. Part of the RKTB model for affordable housing involves working "as of right" under the existing zoning and building codes with the intention of filling in vacant lots, specifically within districts that would yield 50–110 dwelling units per acre. Within the first week of the project's opening, 5,000 families applied for 64 apartments. This statistic brings home clearly the pressing need that New York City has for good quality affordable housing. **WILLIAM MENKING**



COURTESY BSC

UNVEILED

EDGE PORTALS

Following an extensive environmental clean up of the Harlem River in the mid 1990s, the New York Restoration Project (NYRP) transformed a 5-acre stretch along the toxic waterway in the Bronx into Sherman Creek Park. Now Bade Stageberg Cox (BSC) has been tapped by the NYRP to design a storm resilient pavilion at the shoreline of the park to serve as an outdoor recreation and learning center.

The Brooklyn-based firm's flood-resistant pavilion, dubbed

"Edge Portals," will be situated on two natural peninsulas where dozens of boathouses once stood. The pavilion, made of weathered steel panels, will consist of a boat storage building and an open classroom. The metal exterior, which provides good sun-shading as well as ample light, will also contain slits to allow for water to easily pass through the two buildings.

"It is a yin yang effect. The buildings form a space between them and frame a view of the river, even from the entry way," said Timothy Bade, partner at BSC. "The question was how do you position a building so that it

enhances the site, your view, and your experience of going there?"

BSC has selected materials that will at once withstand flooding and complement the landscape. "We wanted to find something that had warmth and a sense of materiality," said Jane Stageberg, partner at BSC.

The classroom will be outfitted with furniture in Southern Yellow Pine and storage spaces constructed out of galvanized steel. In addition, the building will include a skylight and a cistern to collect and recycle storm water for a nearby garden.

Gangways connecting the classroom and boathouse will form a space for a science cove, which will provide direct access to the river for a variety of educational programming. **NA**

Architect: Bade Stageberg Cox

Location: Bronx, NY

Client:

New York Restoration Project

Completion: 2017

ASTOR TURF



In Manhattan's East Village, a neighborhood known for passionately independent movements, **51 Astor** coolly shows it belongs. Designed to attract a diverse range of tenants by **Maki and Associates** for **Edward J. Minskoff Equities**, it links two huge volumes on a full city block yet manages to appear different from each angle. The building's structural steel acrobatics ensure flexibility to serve this market long-term while coalescing with a neighborhood master plan to connect community through public space—a restrained composition in an unrestrained neighborhood.

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Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Ysrael A. Seinuk
Photo: Richard Ginsberg

Fountain Branch Library;
Right: Elizabeth Wright Ingraham



educational institute in 1970 for the comprehensive study of environmental and land use issues on the Front Range of Colorado. The Wright-Ingraham Institute thrived for twenty years under Elizabeth's direction, attracting students and visiting faculty from schools across the nation. The Institute continues today as a non-profit dedicated to education and environmental research.

Elizabeth eventually returned to architectural practice, designing numerous residential and urban projects and became nationally and internationally known as a visionary educator and designer. Some of her most accomplished and experimental architectural projects were designed and built when she was in her 70s. She felt that this work, later in her life, reflected a departure from her grandfather's principles and a coming to fruition of her own architectural ideas.

Elizabeth was an advocate for architecture and civic advancement throughout her life. She improved public access to her grandfather's legacy and brought early attention to social and environmental issues in architecture through her writings, public lectures, and conferences.

Elizabeth started an international exchange program, Crossroads, in affiliation with Colorado College, was a co-founder of the Women's Forum in Colorado, and served on multiple advisory boards and task forces. She sustained an avid interest in life, creative work, and the power of ideas to the very end of her life.

CATHERINE INGRAHAM, ELIZABETH WRIGHT INGRAHAM'S DAUGHTER, IS A PROFESSOR OF ARCHITECTURE AT THE PRATT INSTITUTE.

ELIZABETH WRIGHT INGRAHAM, 1922–2013

Elizabeth Wright Ingraham, architect, FAIA, died of congestive heart failure in San Antonio, Texas, on September 15, 2013. She was 91 years old.

Daughter of John Lloyd Wright and Hazel Lundin, and granddaughter of Frank Lloyd Wright, Elizabeth studied architecture with Mies van der Rohe at the Armour Institute (now Illinois Institute of Technology). She also attended University of California, Berkeley. In addition to working for sixty-five years as

an architect, Elizabeth was an educator, scholar, and public figure. Elizabeth's practice received numerous design awards from the American Institute of Architects. Her extensive work on behalf of women, energy conservation, and environmental awareness was honored with multiple awards throughout her life. She believed that architecture was capable of profoundly influencing culture. On National Public Radio in 1994, she remarked, "Architecture is the language of intervention...

it intervenes in biologic, social, and political systems, and as such, architects become builders of ideas."

Elizabeth was born in 1922 in Oak Park, Illinois. She became a licensed architect in 1947. In 1948, she moved from Chicago with her husband, Gordon Ingraham, who studied with Wright at Taliesin, to Colorado Springs, Colorado, where they opened a practice together. As Ingraham & Ingraham, Architects, they designed and built over 80 projects. In 1974, Elizabeth and Gordon divorced. Subsequently, Elizabeth opened her own practice, Elizabeth Wright Ingraham and Associates.

Dissatisfied with the narrowness of architectural work, Elizabeth founded an

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WILLIAM DRENTTEL, 1953–2013

Nothing is more revealing than how we choose not to fit into niches, and Bill Drenttel, who died of brain cancer on December 21, was an outlier in several ways. He was a non-trained designer who played a commanding role in the design world; a non-tenured man of letters; an idea-a-minute entrepreneur whose ventures were boutique or non-profit; a founder and later editorial director of *Design Observer*, a pioneering website that frequently ranged off the subject of design; and a country squire who was constantly on the road.

I met him in the mid-1990s, when I was managing editor of the graphics magazine *Print*, and he was best known as a founder, with Stephen Doyle and Tom Kluepfel, of Drenttel Doyle Partners, a design studio so worldly and smart it produced the look of *Spy* magazine. In those days, I ran into him at AIGA events

(he was president of the organization from 1994 to 1996) and Cooper-Hewitt museum openings (he was a board member from 1998 to 2009).

They were a well-dressed group, those arty designers, and not a few of them had the costly, conservative duds of people who were trying to be taken seriously as business intelligences. But Bill's polish was its own species. He had neat, handsome features and dressed like a super-sophisticated preppie. I would have cast him as F. Scott Fitzgerald even before knowing that he, too, had been born in Minnesota, done serious time in Southern California, gone to Princeton, floated on clouds of enthusiasm but also sometimes roiled with cynicism, made an ethical virtue of taste, impressed many important minds of his era, and died much too young.

In the last two years of his life, he lived around New Haven,

Connecticut, but Bill is inseparable in memory from Litchfield County, where he and his wife, the designer and writer Jessica Helfand, founded their company, Winterhouse Studio, in 1997. They named the business after Ezra Winter, an early-20th-century muralist whose property in Falls Village they bought. Bill tucked his enormous rare book collection into the office they constructed out of Winter's original painting studio and chatted with visitors on facing sofas in front of a baronial fireplace. Employees lured to the Connecticut countryside to assist them enjoyed views of maple trees and stone walls. The Drenttel children, Malcolm and Fiona, could be seen in flashes of freckles and shiny hair, while Ruby and Maud, the family's Vizsla dogs, pushed open a door leading outside and wandered around the huge, hilly property.

I never met anyone who spent time at Winterhouse who didn't fall under its spell. Its gentility and comfort were like wood smoke, hypnotic and indelible even from miles away. Once, while editing *I.D.* magazine, I received a lunch invitation: The Poetry Foundation, which had been handed an enormous bequest from the pharmaceutical heiress Ruth Lilly, and had hired Winterhouse to help reinvent the organization, was arranging for a few editors to meet in a small, private room at Gramercy Tavern. The plan was to introduce poetry to non-poetry magazines, and it had Bill's fingerprints all over it. I found myself seated between John Barr, the Poetry Foundation's president, and Daniel Menaker, a renowned literary editor. In a folder in front of me was a Billy Collins poem called "Design," which I was encouraged to reprint, and later did. Billy Collins sat a few places away.

"Bill fit easily into no category," Barr wrote recently on the Poetry Foundation's website. "He was

more than an outside consultant, and we eventually gave him a title, Creative Director, to recognize what he did for the Foundation. But that was like putting Ariel into a bottle."

Bill challenged everyone to shape-shift. A theme of the tributes that bloomed on *Design Observer* after his death was his encouragement of new writers. My own early contributions to the site were articles he asked me to do about art, a topic I suspect no one else would have trusted me with. Review Christo's Central Park *Gates*? Accompany the photographer Duane Michals to Edward Hopper's former studio, now lodged at NYU's School of Social Work? Gulp. Thanks. I'd love to.

In 2009, Bill scored a coup that took him into another new direction: He secured a \$1.5 million grant from the Rockefeller Foundation to develop design strategies for social innovation. Being Bill, he proposed not one but three initiatives, which he engineered to work in concert: a conference on social design, which took place, in partnership with AIGA, at Aspen in November 2009; a series of social-design case studies developed with the Yale School of Management, where he was an adjunct faculty member; and a channel of *Design Observer*, called *Change Observer*, that served as an online platform for social-design journalism. He invited me to edit *Change Observer*, and it was from that vantage that I knew him best.

Together, the three initiatives allowed Bill to build a network of social-design experts from different corners of a large, undefined territory and create structures for pooling and perpetuating their knowledge. Impatient with the impractical, he insisted that the 2009 Aspen Design Summit focus on six concrete social-design problems dealing with issues from preventative health actions to child-

hood education. Attendees, both designers and stakeholders, were required to hammer out realistic plans for ameliorative measures that could be accomplished in the next 18 months. It was an ambitious, even impossible, goal, but Bill was determined not to lead a conference that was all talk and no action.

In 2010, he began an annual symposium that brought together social-design educators from the U.S. and abroad. That year, too, he invited international design curators to the Rockefeller Foundation's center in Bellagio, Italy, to discuss the museum's role in collecting, exhibiting, and fostering social design.

Applying his social-design expertise to other institutions, he co-directed the 2011 and 2012 Transform symposiums sponsored by the Mayo Clinic's Center for Innovation. From 2008, he was vice president of communications and design for Teach for All, an outgrowth of Teach for America, which is honoring his legacy with the annual William Drenttel Award for Excellence in Design. It aptly will laud design employed for maximum impact.

It is bittersweet to grieve in the digital age. I type "Drenttel" into my email search box and hundreds of messages pop up. Because most of our work together was conducted at long distance—very long distance in 2010, the year Bill took off with his family on a world tour, checking in from Hong Kong, Cape Town, and Rome—it feels like he's still around. Surely, if I amble into the Century Club, I'll find him with a Stoli and tonic, shaking enthusiasm and impatience off in equal parts like a water dog that's just bounded out of the surf.

That passionate energy. It really could change the world.

JULIE LASKY IS THE DEPUTY EDITOR OF THE HOME SECTION OF THE NEW YORK TIMES.

NEW MAYOR BEGINS FILLING KEY ADMINISTRATION POSTS WITH GOVERNMENT AND PRIVATE SECTOR VETERANS

de Blasio's In Crowd

In his inaugural speech, Mayor Bill de Blasio repeatedly spoke of rising economic inequality. It remains to be seen how the new mayor will reshape New York City as one, but his recent appointments suggest how his administration will steer the city forward.

Prior to the New Year snowstorm, de Blasio had named several appointees to agencies that oversee the city's built environment: Alicia Glen as Deputy Mayor for Housing and Economic Development; Polly Trottenberg as Commissioner of the Department of Transportation; and Kyle Kimball to continue as President of the New York City Economic Development Corporation (NYCEDC).

"I'm very excited about these three appointments—their sophistication, and balanced perspectives... they each know how to get things done—and are each progressive

and realize the city needs innovative approaches to ensure and enhance livability and resilience going forward," Vin Cipolla, President of the Municipal Arts Society, wrote *AN* in an email.

"Alicia Glen's job title—housing and economic development—sends the signal that the creation of affordable housing comes first," said Rick Bell, executive director of the AIA New York chapter. Glen is tasked with carrying out the new mayor's goal of creating and preserving 200,000 units of affordable housing. "Alicia understands how money works and how things get financed," continued Bell. "This is music to the ears of architects who are building housing and to those of us who have long been concerned about community development."

For the past twelve years, Glen headed the

Urban Investment Group at Goldman Sachs, which committed over \$2.8 billion in low-income development projects in cities throughout the country. She was also instrumental in raising over \$40 million to help finance New York's Citi Bike bicycle share program. From 1998 to 2002, Glen was the assistant commissioner for housing finance at the Department of Housing Preservation and Development under Mayor Rudolph W. Giuliani.

Polly Trottenberg replaces Janette Sadik-Khan as Commissioner of the Department of Transportation. Since January 2014 Trottenberg served as the Under Secretary for Policy at the U.S. Department of Transportation, where she worked on TIGER, the grant program that helped fund many multi-modal projects. "She brings a keen understanding of how mass transit works," said Bell. In a statement, the de Blasio transition emphasized that Trottenberg will advance the "ambitious agenda to expand Bus Rapid Transit in the outer boroughs, reduce traffic fatalities, increase bicycling, and boost the efficiency of city streets."

A veteran of the Bloomberg administration, Kyle Kimball will continue as President of NYCEDC, a position he has held since August 2013. He has been with the organization since 2008 and has worked on the Applied Sciences NYC initiative, creating four new graduate science and engineering campuses. He has also been involved with outer-borough economic development projects, including the transformation of the Kingsbridge Armory in the Bronx.

DeBlasio has yet to fill a host of positions including commissioners of City Planning, Building, Design and Construction, Parks and Recreation, Landmarks Preservation, Cultural Affairs, Public Design, and Long-term Planning and Sustainability.

In related news, Holly Leicht has been appointed to serve as Regional Administrator of the U.S. Department of Housing and Urban Development Region II, which comprises New York and New Jersey. Leicht, who was Executive Director of New Yorkers for Parks, will oversee ongoing Hurricane Sandy recovery efforts.

LIZ MCENANEY



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It is impossible to discuss Herzog & de Meuron's design for the new Pérez Art Museum without bringing in the firm's other winning structure in Miami, the 2010 parking garage named for its address, 1111 Lincoln Road. Both pose the same question: Where does inside start and outside end?

No doubt, architects have tried to blur the lines on these concepts for a century, most often by diminishing exterior walls with various sorts of openings and overhangs or by moderating the boundaries with plates of glass.

With the two Florida projects, Herzog & de Meuron go one better. They simply eliminate exterior walls altogether as the perimeter of their buildings. The parking garage consists of seven stacked layers of concrete supported by a series of angled interior columns. The structure is a fully transparent loft for cars, with a 360-degree view and an elegant urban presence that has also made it an in-demand space for catered dress-up parties and art exhibits.

The Pérez follows suit. It is basically two horizontal platforms, one close to ground level, the other three-stories up, with a collection of connected boxes positioned deep inside. Set gently on slender columns, the top layer cantilevers as much as 30 feet before connecting to any vertical plane, creating a shaded veranda that surrounds the entire museum.

Rather than being a front porch, though, these lattice-covered spaces are

actual extensions of the museum itself, fully programmable for art. The open-air galleries, 80,000 square feet total, were used to their fullest potential when the place debuted in December, showing off a series of sculptures by Chinese artist Ai Weiwei, whose work continued in a retrospective throughout the facility. The space is clearly within the museum's periphery, though you experience it before going through any front door.

Together, the two Herzog & de Meuron buildings raise the possibility of a new vernacular for Miami, better known for piling on art deco ornamentation and sealing things tight so conditioned air can't escape. Their breathable, stripped-down style suits the beach town's sultry personality while functioning just fine in its warm climate.

Weather, in fact, is the powerful driver in the project, overseen by senior partner Christine Binswanger. Situated on picturesque Biscayne Bay in the city's new downtown Museum Park, the \$131 million building is set on stilts, which lift it above the land surface, protecting it from the rising water of hurricanes. The walls are made of concrete, a move intended to keep the heat out.

Still, the building maintains an affable lightness, thanks to the piers beneath that prop it high enough that a parking lot could be located below. The concrete is further softened by teak trim around its doorways and windows.

From far away, the building has a classical shape, it is a low rectangle with a wide, grand stair-case leading to the entrance. Closer up, it breaks all the traditional rules. The volumes are irregular and the roof is asymmetrical, trellising out farthest on the side facing the bay, rather than in front where you would expect it. The museum cafe takes full advantage by placing tables below.

The surprises continue inside, starting with an unusually long vestibule that visitors pass through before entering the galleries (climate-controlled to preserve the collection's 1,800 objects). The lobby doesn't seem to dump you anywhere in particular; you just sort of fall into the rest of the museum along the way.

That is a signature of the Pérez. The building doesn't lead you as much as let you take whatever path you like through its 120,000 square feet of interior galleries. There is no great hallway with rooms on either side to guide you. A visitor is as likely to go left as right, up or down, repeat rooms or miss one entirely. Some will find this confusing, others a freeing change from the typical museum order.

There are plenty of pleasant distractions for the lost. Window boxes, with built-in seats, invite rest stops. The museum boasts free WiFi and you can check messages sitting on a second, centrally located, grand staircase, which doubles as the lecture hall when its curtains are drawn. You can admire the hanging

Herzog & de Meuron's new museum blurs inside and out and embraces Miami's waterfront.

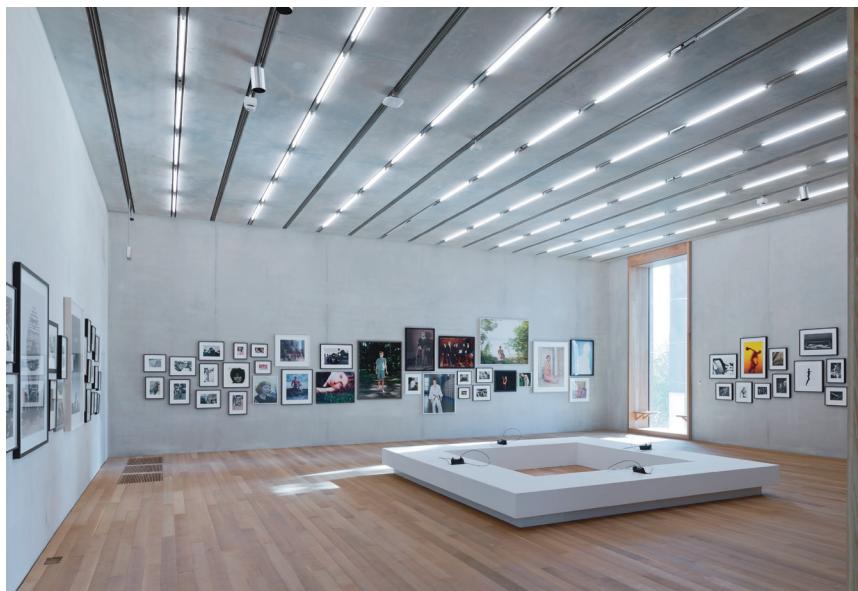
gardens, designed by artist/botanist Patrick Blanc, which drop like green cigars along the veranda.

With most of Museum Park still under construction—coming soon: a science center by Grimshaw Architects, a landscape from James Corner Field Operations, and a potentially scene-stealing condo tower from Zaha Hadid across the street—it is hard to tell how the Pérez will relate to its built neighbors. Right now, it is an island facing away from downtown; success will depend on whether those things that arrive next can tie it to the urban fabric.

But the museum is already synched to its natural environment, notably the bay. Those windows and porches frame it at every angle and another set of stairs lead to a walkway at the water's edge.

Such natural connections are not the norm. Museums lead design in the U.S., accounting for many of the country's best buildings. But, too often, they overemphasize their interior missions, neglecting the beauty around them. Most museums could be picked up with a crane and dropped into another city with little loss of their design integrity. This museum, on stilts, on the water, could be nowhere else.

RAY RINALDI IS A CULTURAL CRITIC AND REPORTER FOR THE DENVER POST.





DONALD JUDD MUSEUM & STUDIO

Executive Architect: Architecture Research Office (ARO)

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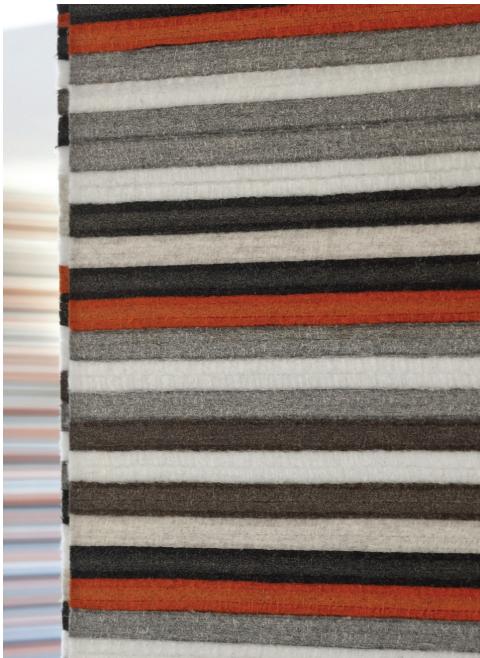
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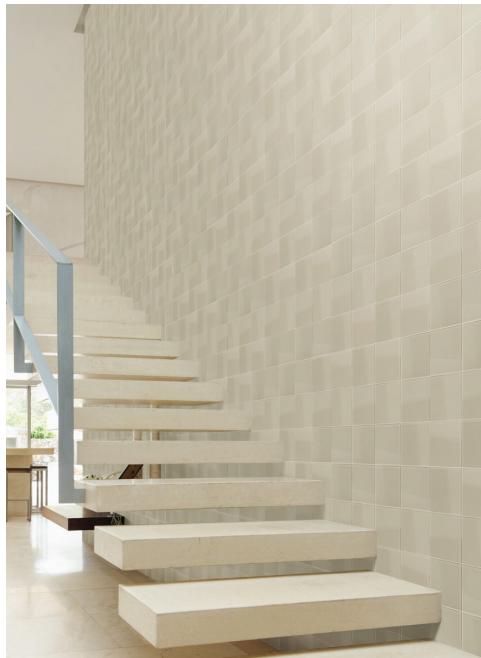
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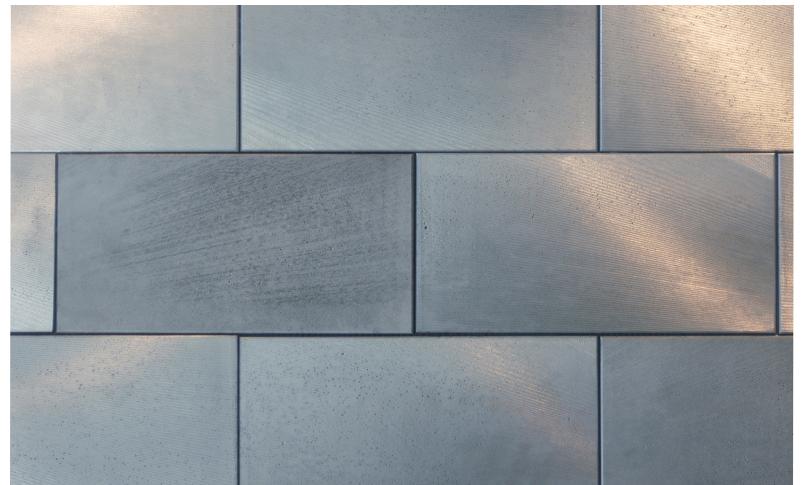
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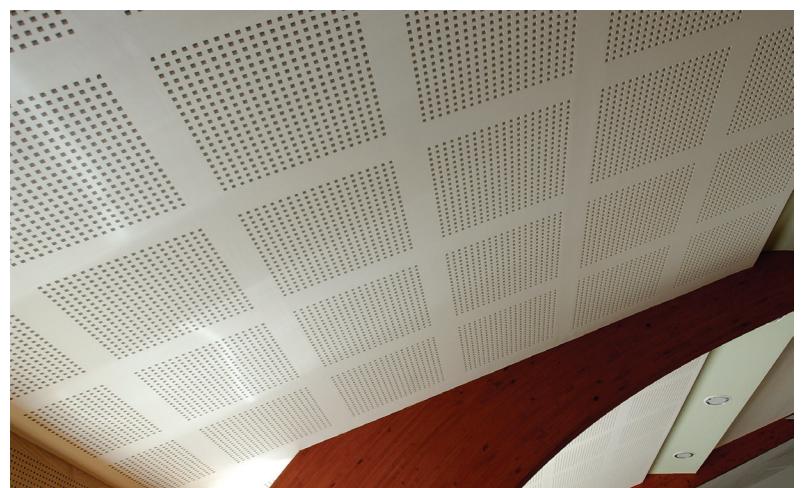
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INTERFACE

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MiMA (450 W 42nd Street)
Developer: The Related Companies
Architect: Arquitectonica

100 Park Avenue
Developer: SL Green
Architect: Moed de Armas & Shannon Architects

400 Park Avenue South
Developers: Toll Brothers/Equity Residential
Architects: Portzamparc & Handel



BEST OF DESIGN AWARDS



TIMOTHY HURSLEY

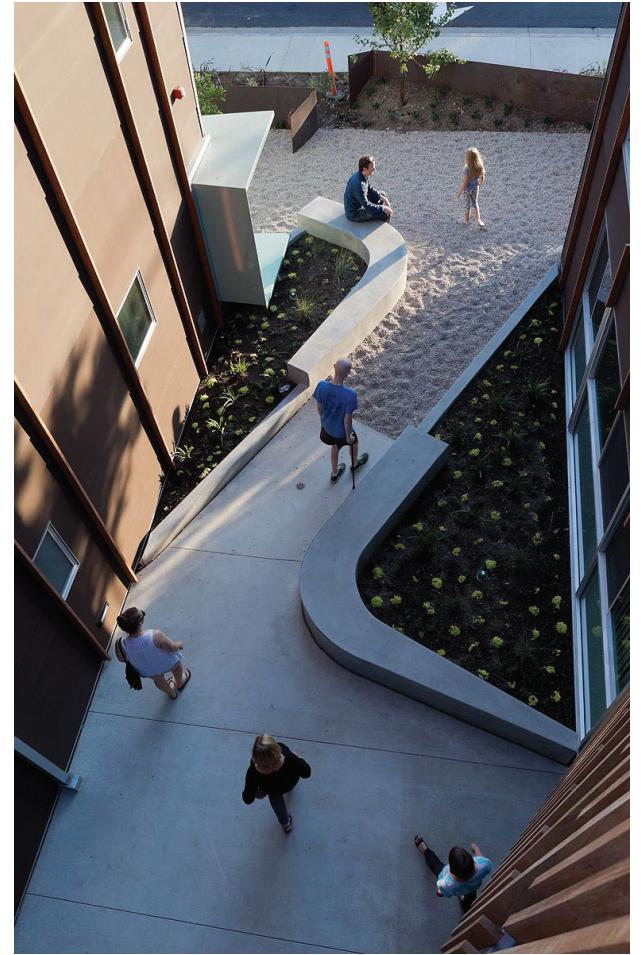
BUILDING OF THE YEAR: TIE

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THIS PROJECT INVOLVED THE RESTORATION OF HISTORIC VOL WALKER HALL AND THE ADDITION OF A NEW DESIGN CENTER TO PROVIDE A SINGLE FACILITY FOR THE UNIVERSITY’S ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND INTERIOR DESIGN PROGRAMS. THE ADDITION IMPROVES ACCESSIBILITY AND TWIN STAIRWELLS LOCATED AT THE JUNCTURE OF THE HISTORIC BUILDING DELIVER DAYLIGHT AND ACTIVITY TO THE CENTER OF THE COMPLEX.

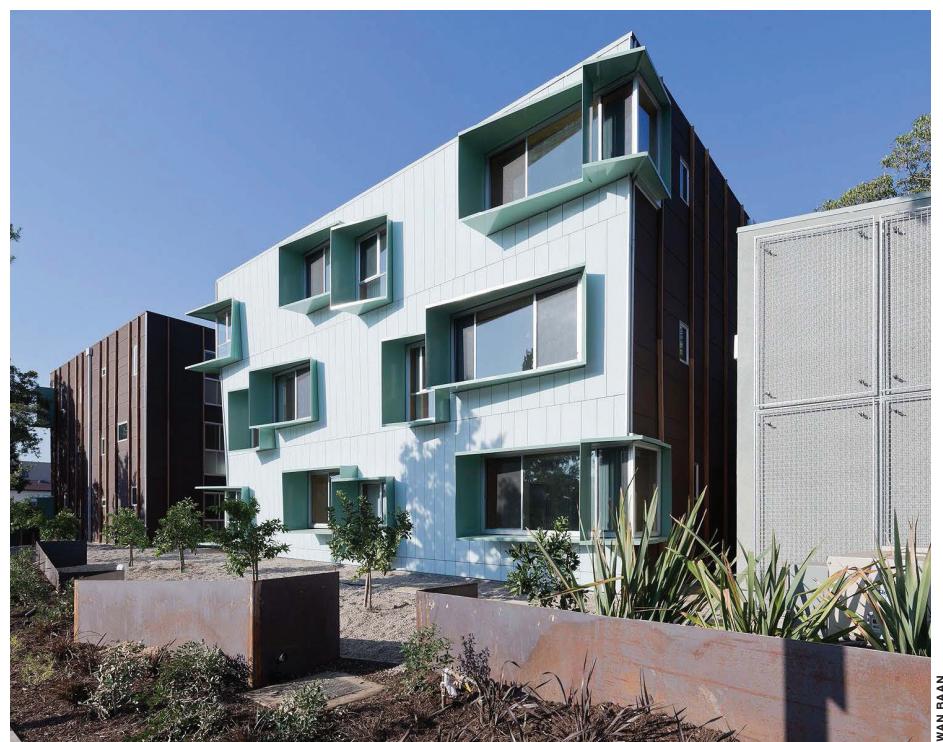
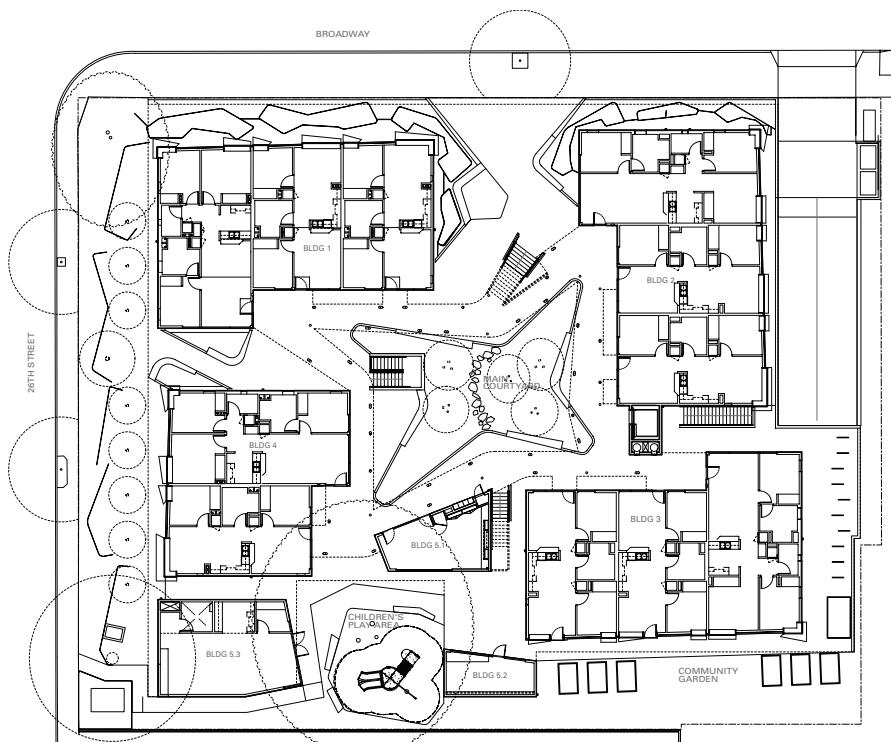


BUILDING OF THE YEAR: TIE

BROADWAY HOUSING
SANTA MONICA, CA
KEVIN DALY ARCHITECTS

“THIS IS A VERY WORTHY PROJECT. IT’S AFFORDABLE HOUSING, BUT IT ALSO PROVIDES WONDERFUL SOCIAL SPACES FOR THE RESIDENTS.” –THOMAS HANRAHAN

THIS PROJECT PROVIDES 33 UNITS OF AFFORDABLE HOUSING TO LOW-INCOME FAMILIES ON THE WESTSIDE OF LOS ANGELES. THE ENVIRONMENTALLY SUSTAINABLE DESIGN—INCLUDING A GREEN ROOF, CUSTOM WINDOW SHADES, A VEGETATED SCREEN WALL, AND A 15,000-GALLON STORMWATER CISTERN—CLUSTERS REPEATABLE HOUSING BLOCKS AROUND A CENTRAL COURTYARD WITH AN EXISTING SHADE TREE.





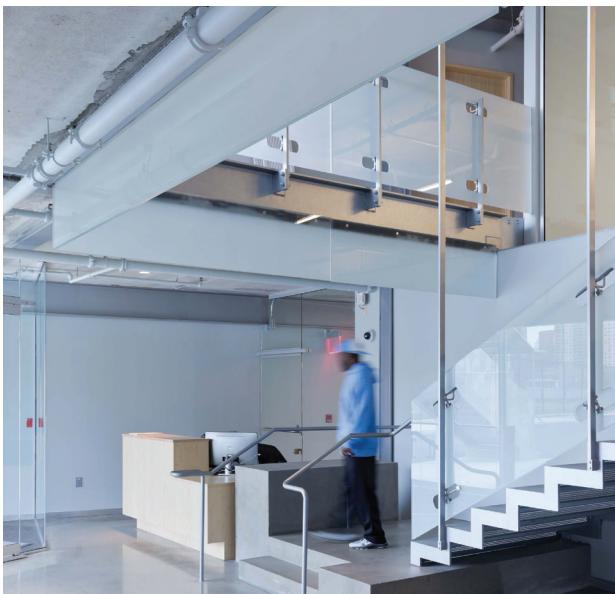
BUILDING OF THE YEAR: TIE

CAMPBELL SPORTS CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NY
STEVEN HOLL ARCHITECTS

“COLUMBIA REALLY LET LOOSE WITH THIS PROJECT.” –DAN WOOD

**“IT’S DISTINCTIVE, BUT ALSO DRAWS ON ITS GRITTY CONTEXT.”
–MIC PATTERSON**

THE ARCHITECTS DERIVED THIS DESIGN FROM THE IDEAL OF THE COLUMBIA UNIVERSITY STUDENT-ATHLETE AND THE SURROUNDING INFRASTRUCTURE. THE BUILDING ANCHORS THE URBAN CORNER AND ITS WESTERN ARM IS ELEVATED TO FORM A PORTAL BETWEEN THE PLAYING FIELD AND THE STREETScape. EXTERNAL STAIRS DRAW A METAPHORICAL CONNECTION TO THE SCHEMES OF A COACH’S PLAYBOOK.

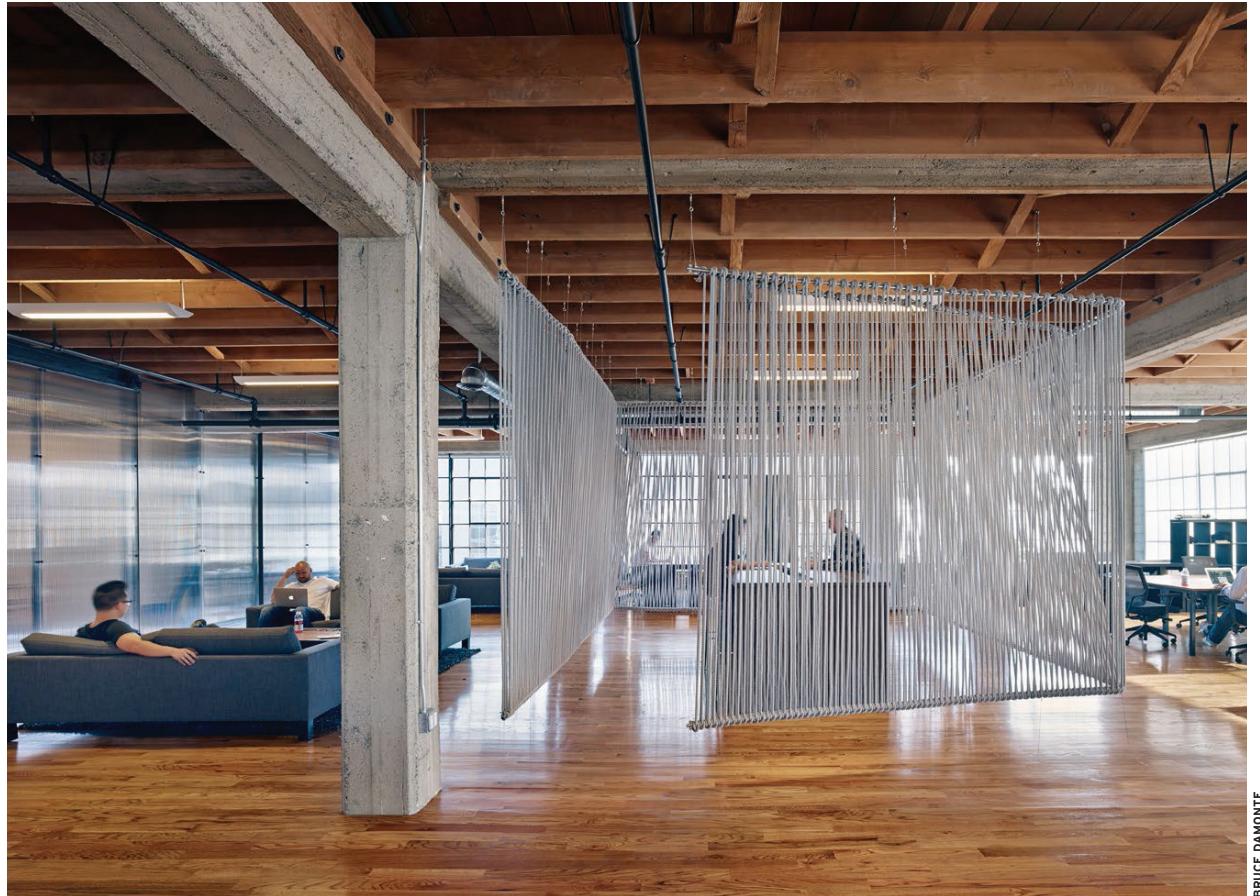
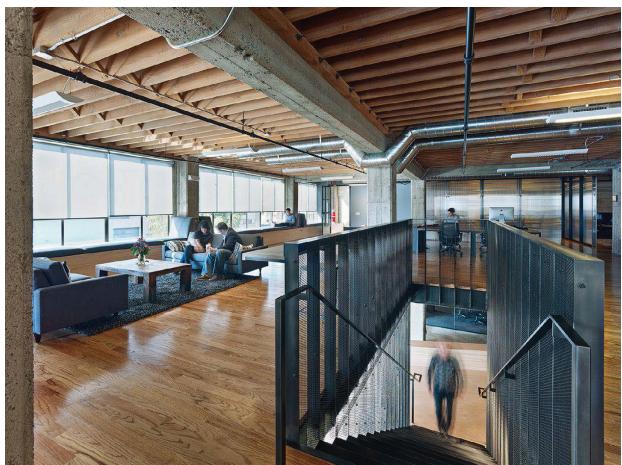
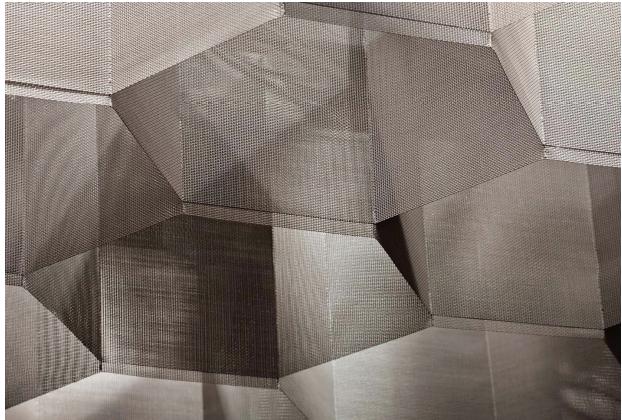
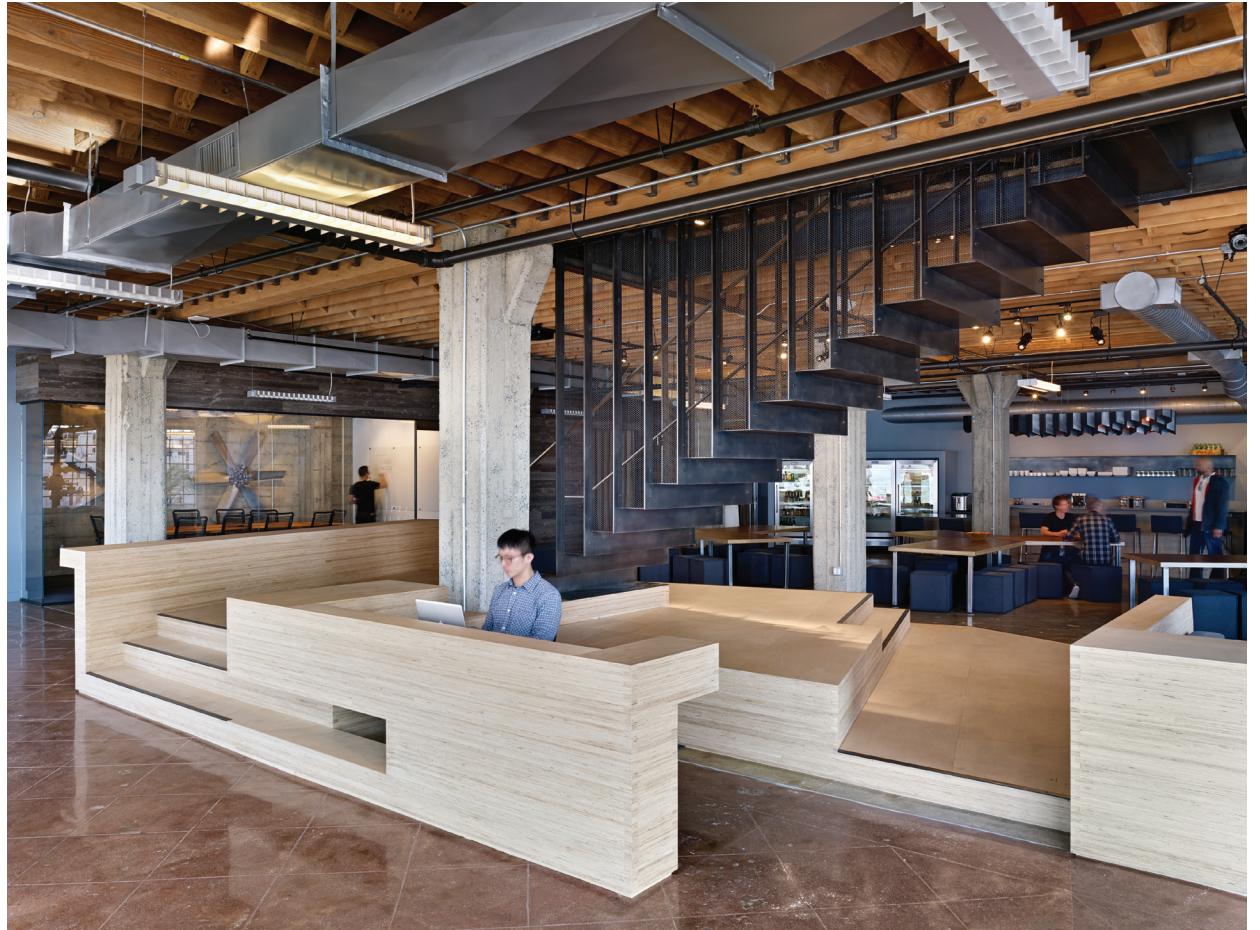


BEST OF: INTERIORS

HEAVY BIT INDUSTRIES
SAN FRANCISCO, CA
IWAMOTOSCOTT ARCHITECTURE

**“IT MAKES A TOPOGRAPHY OUT
OF A FLAT SPACE TO CREATE PLACES
FOR SOCIAL INTERACTIONS.”**
—KATE ORFF

**“THE MATERIALITY OF THE
INTERVENTIONS SETS UP A GOOD
CONVERSATION WITH THE EXISTING
BUILDING.”**
—THOMAS HANRAHAN



BRUCE DAMONTE

HEAVYBIT IS A NEW, CURATED COMMUNITY FOR CLOUD DEVELOPERS. THE DESIGN INSERTS A SERIES OF ARCHITECTURAL INTERVENTIONS WITHIN AN EXISTING THREE-STORY WAREHOUSE. THE INTERVENTIONS DEFINE SPACE, ACCOMMODATE THE PROGRAM, AND WORK MATERIALLY WITH THE CLIENT’S CONCEPT OF HEAVY PHYSICALITY COUPLED WITH THE EPHEMERALITY OF THE CLOUD.



BEST OF: LANDSCAPE

HUNTER'S POINT SOUTH WATERFRONT PARK
LONG ISLAND CITY, NY
THOMAS BALSLEY ASSOCIATES /
WEISS/MANFREDI

**"IF WE'RE GOING TO CALL IT LANDSCAPE OF THE YEAR IT HAS TO BE SOMEWHAT ASPIRATIONAL. I THINK THIS PROJECT HAS GREAT CIVIC ASPIRATIONS, ESPECIALLY FOR A NEIGHBORHOOD PARK."
-KATE ORFF**

THIS PUBLIC PARK IS THE FIRST PHASE OF A LARGER MASTER PLAN THAT ENCOMPASSES THE TRANSFORMATION OF 30 ACRES OF POST-INDUSTRIAL WATERFRONT ON THE EAST RIVER IN QUEENS. THE DESIGN PLAYS ON THE SITE'S INDUSTRIAL HERITAGE AND SPECTACULAR VIEWS OF MANHATTAN TO ESTABLISH A RESILIENT, MULTI-LAYERED RECREATIONAL AND CULTURAL DESTINATION.

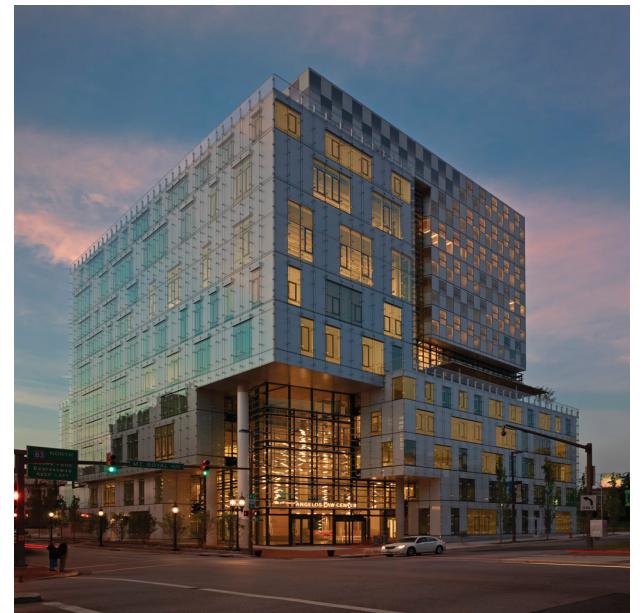




BEST OF: FACADES

THE JOHN AND FRANCES ANGELOS LAW CENTER AT THE UNIVERSITY OF BALTIMORE
BALTIMORE, MD
BEHNISCH ARCHITEKTEN
WHEATON SPRAGUE BUILDING ENVELOPE

“NOTHING CAN TOUCH THIS PROJECT IN TERMS OF THE WAY HIGH PERFORMANCE IS INTEGRATED INTO THE BUILDING ENVELOPE.”
-MIC PATTERSON



THIS PROJECT, WHICH IS SEEKING A LEED PLATINUM RATING, SOUGHT TO ACHIEVE MAXIMUM ENERGY EFFICIENCY IN PART THROUGH A HIGH-PERFORMANCE ENVELOPE. THE BUILDING'S THREE DISTINCT ARCHITECTURAL VOLUMES HAD DIFFERENT INSULATION TARGETS. THE OFFICE-CLASSROOM AND LIBRARY CLADDING SYSTEMS ACHIEVED A U-FACTOR OF 0.24 BTU/FT²*H*F°, AND THE ATRIUM SYSTEM ACHIEVED 0.32 BTU/FT²*H*F°.





MATTEW MAZZOTTA

BEST OF: STUDENT BUILT WORK

OPEN HOUSE
YORK ALABAMA
MATTHEW MAZZOTTA

“IT’S A PLATFORM WHERE DIFFERENT THINGS CAN HAPPEN. THE ICONOGRAPHY IS GREAT.” –WES ROZEN

THIS PROJECT TRANSFORMED ONE OF YORK’S MOST BLIGHTED PROPERTIES INTO A NEW PUBLIC SPACE. UTILIZING RECLAIMED MATERIALS FROM THE SITE AND USED RAILROAD TIES, THE ARTIST CREATED A HOUSE THAT UNFOLDS WITH THE HELP OF A WINCH AND FOUR PEOPLE INTO ROWS OF STADIUM SEATING FOR OUTDOOR PERFORMANCES AND FILM SCREENINGS.



BEST OF: FABRICATION

2XMT
BUFFALO, NY
NICHOLAS BRUSCIA, CHRISTOPHER ROMANO
WITH PHIL GUSMANO AND DAN VRANA
UNIVERSITY AT BUFFALO, SUNY, DEPARTMENT
OF ARCHITECTURE; RIGIDIZED METALS

**“THIS PROJECT SUGGESTS SOMETHING BEYOND JUST SCULPTURE.”
–MIC PATTERSON**

**“IT LOOKS ROBUST.”
–WES ROZEN**

THE GOAL OF THIS PROJECT WAS TO PRODUCE A SELF-STRUCTURING AND LIGHTWEIGHT ARCHITECTURAL SCREEN BUILT ENTIRELY FROM THIN-GAUGE SHEET METAL. THE FREESTANDING PROTOTYPE TESTS THE PERFORMANCE OF A RIGIDIZED STAINLESS STEEL ASSEMBLY (16, 18, AND 20 GAUGE SHEETS) AGAINST HARSH ENVIRONMENTAL CONDITIONS TO INVESTIGATE THE POTENTIAL OF SUCH A SYSTEM FOR BUILDING ENVELOPE APPLICATIONS.

DOUGLAS LEVERE



MATTHEW MAZZOTTA

BEST OF: STUDENT BUILT WORK

OPEN HOUSE
YORK, AL
MATTHEW MAZZOTTA

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DOUGLAS LEVERE

BEST OF RESOURCES:

VOL WALKER HALL & THE STEVEN L ANDERSON DESIGN CENTER (P. 18)
ASSOCIATE ARCHITECT

Polk Stanley Wilcox Architects
polkstanleywilcox.com

GENERAL CONTRACTOR

Baldwin & Shell Construction Company
baldwinshell.com

STRUCTURAL ENGINEER
Kenneth Jones & Associates
501-379-8139

MEP, FIRE PROTECTION ENGINEER

TME
tmecorp.com

CIVIL ENGINEER
Development Consultants
501-221-7880

LANDSCAPE ARCHITECT
Crafton Tull Sparks
craftontull.com

LIGHTING DESIGNER
Renfro Design Group
renfrodesign.com

GEOTECHNICAL CONSULTANT
Grubbs Hoskyn
barton & wyatt

Preservation Consultant
John Milner Associates
johnmilnerassociates.com

CONCRETE CONSULTANT
Clarkson Consulting
314-721-6029

POST-TENSIONED CONCRETE
Sun Coast Post-Tension
suncoast-pt.com

CONCRETE SUPPLIER
GCC Mid-Continent
midcoconcrete.net

PRECAST CONCRETE
De Vinci Cast Stone
devincicaststone.com

LIMESTONE RAINSCREEN
Stone Panels
stonepanels.com

MASONRY RESTORATION
Mid-Continent Restoration
midcontinental.com

METAL FABRICATION
L&L Metal Fabrication
llmetalfab.com

CURTAIN WALL MANUFACTURER
Kawneer
kawneer.com

GLASS INSTALLATION
Ace Glass
aceglass.net

GLASS SUPPLIER
Viracon
viracon.com

GLASS RAILING
HDI Railing systems
handrail-design.com

MOISTURE BARRIER
Typar
typar.com

ROOFING
Johns Manville
insulation systems

Insulation Systems
jm.com

Certain Teed Roofing
certainteef.com

GREEN ROOF
Live Roof
liveroof.com

DOORS
Ellison
ellisonbronze.com

Stiles
stilesdoors.com

VT Industries
vtindustries.com

Raco Interior Products
racointeriors.com

Oldcastle
oldcastle.com

HARDWARE
Rockwood Manufacturing
rockwoodmfg.com

Von Duprin
us.allegion.com

Corbin Ruswin
corbinruswin.com

CEILING
Newmat
newmatusa.com

Huffman Drywall
huffmandrywall.com

PLASTER RESTORATION
Oaks Brothers
oaksbrothers.com

CUSTOM MILLWORK
Architectural Concepts
architecturalconceptsweb.com

FLOORS
Iris U.S.
irisus.com

American Olefin
americanolefin.com

Glass Tile
glasstilestore.com

Johnsonite
johnsonite.com

Duro Design
duro-design.com

Miller Flooring
millerflooring.com

Interface Global
interfaceglobal.com

Tandus Flooring
tandus.com

Mohawk
mohawkflooring.com

American Terrazzo
americanterrazzo.com

Tate Access Floors
tateinc.com

FURNITURE
Watson Desking
watsondesking.com

Herman Miller
hermanmiller.com

Haworth
haworth.com

Coalesse
coalesse.com

Turnstone
myturnstone.com

First Office
firstoffice.com

Poltrona Frau
poltronafrau.com

Steelcase
steelcase.com

National Public Seating
nationalpublicseating.com

Knoll
knoll.com

Landscape Forms
landscapeforms.com

LIGHTING
Cooper Lighting
cooperindustries.com

Kurt Versen
kurtversen.com

Selux
selux.us

Eureka
eurekaighting.com

Visa Lighting
visalighting.com

Spectrum Lighting
speclight.com

Elliptipar
elliptipar.com

Columbia Lighting
columbialighting.com

Edison Price Lighting
epl.com

Lightolier
lightolier.com

Lumascape
lumascape.com

Lithonia Lighting
lithonia.com

Fawoo
ledlightsheet.com

Lucifer Lighting
luciferlighting.com

Bega
bega-us.com

Elcast Lighting
elcastltg.com

MP Lighting
mplighting.com

Winona Lighting
winonalighting.com

Lutron
lutron.com

ACOUSTICS AND DAYLIGHTING CONSULTANT
Dr. Tahar Messadi
architecture.uark.edu

CURTAIN WALL CONSULTANT
Heitmann & Associates
heitmannassoc.com

ACCESSIBILITY CONSULTANT
LCM Architects
lcmarchitects.com

VERTICAL TRANSPORTATION
Otis
otis.com

BUILDING CONTROL SYSTEMS
Johnson Controls
johnsoncontrols.com

BROADWAY HOUSING (P. 19)
OWNER'S REPRESENTATIVE
SL Leonard & Associates
sleonard.com

GENERAL CONTRACTOR
Ruiz Brothers Construction
ruizbrothers.com

CIVIL ENGINEER
Paller-Roberts Engineering
310-641-1853

MECHANICAL/PLUMBING ENGINEER
TK1SC
tk1sc.com

ELECTRICAL ENGINEER
FBA Engineering
fbaengineering.net

STRUCTURAL ENGINEER
John Labib & Associates
labibse.com

LANDSCAPE
Dry Design
drydesign.com

ACOUSTICS
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architecture.uark.edu

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heitmannassoc.com

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VERTICAL TRANSPORTATION
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otis.com

BUILDING CONTROL SYSTEMS
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johnsoncontrols.com

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tk1sc.com

ELECTRICAL ENGINEER
FBA Engineering
fbaengineering.net

STRUCTURAL ENGINEER
John Labib & Associates
labibse.com

LANDSCAPE
Dry Design
drydesign.com

ACOUSTICS
Davy & Associates
310-802-8900

EXTERIOR CLADDING
HardiePanel
jameshardiecommercial.com

Machinous
machinous.com

Minerit
americanfibercement.com

Dupont
dupont.com

W.R. Grace
graceconstruction.com

Tremco
tremcosealants.com

Neogard
neogard.com

Milgard
milgard.com

DOORS
Therma-Tru
thermatru.com

Smoke Guard
smokeguard.com

Cookson Company
cooksondoor.com

HARDWARE
Schlage
schlage.com

Cal-Royal
cal-royal.com

Dunn Edwards
dunnedwards.com

Silestone
silestoneusa.com

Expanko
expanko.com

Forbo
forboflooringna.com

Mannington Commercial
mannington.com

Elkay
elkayusa.com

Delta
deltafaucet.com

American Standard
americanstandard-us.com

ProFlow
proflow-inc.com

Kohler
us.kohler.com

RAINWATER HARVESTING
Skyharvester
skyharvester.com

VERTICAL TRANSPORTATION
Otis
otisworldwide.com

CAMPBELL SPORTS CENTER, COLUMBIA UNIVERSITY (P. 20)
CONSTRUCTION MANAGEMENT
StructureTone
structuretone.com

Pavarini McGovern
pavarinimcgovern.com

CIVIL ENGINEER
Hirani Group
hiranigroup.com

ENVIRONMENTAL ENGINEER
Transsolar
transsolar.com

GEOTECHNICAL ENGINEER
Mueser Rutledge Consulting Engineers
mrce.com

MEP ENGINEER
ICOR Associates
icorassociates.com

STRUCTURAL ENGINEER
Robert Silman Associates
rsapc.com

FACADE CONSULTANT
W.J. Higgins
wjhiggins.com

FACADE MANUFACTURER
Architectural Wall Systems
awsnjny.com

FACADE INSTALLER
City Newark Glass
citynewarkglass.com

GLASS SUPPLIER
Viracon
viracon.com

SHADING SYSTEMS
MecoShade
mechoshade.com

METAL WORK
Weir Welding
weirwelding.com

Post Road Iron Works
postroadironworks.com

CUSTOM MILLWORK/ CARPENTRY
Eastern Millwork
eastern-millwork.com

LIGHTING DESIGNER
Wald Studio
wald-studio.com

LIGHTING SUPPLIER
Chelsea Lighting
chelsealighting.com

CONCRETE CONTRACTOR
Conewago Enterprises (precast plank)
conewago.com

MASONRY, STONE, TILE
Port Morris Tile & Marble Corporation
portmorristile.com

ACOUSTICS
Cerami & Associates
ceramiassociates.com

COMMISSIONING
Horizon Engineering
horizon-engineering.com

COST ESTIMATING
Davis Langdon
aecom.com

FIRE PROTECTION/ CODE CONSULTING
Design 2147 Limited
design2147.com

VERTICAL TRANSPORTATION
Jenkins & Huntington
jenkinshuntington.co

BUILDING CONTROL SYSTEMS
Schneider Electric
schneider-electric.com

EXCAVATION, FOUNDATION & GEOTECHNICAL CONSTRUCTION
Urban Foundation
718-478-3021

EXHIBITION DESIGN
Cambridge Seven Associates
c7a.com

PAINTING, PLASTER, & STUCCO
FCS
fcsnewyork.com

SURVEYING
Control Point Associates
cpasurvey.com

CARPET & TEXTILE
Tretford
tretford.com

FURNITURE
Steelcase
steelcase.com

HEAVY BIT INDUSTRIES (P. 21)
GENERAL CONTRACTOR
Matarozzi Pelsinger Builders
matpelbuilders.com

STRUCTURAL ENGINEER
TSA Structural Engineers
tsase.com

METAL WORK
Chris French Metal
cfrenchmetal.com

CUSTOM FABRICATION
Ohio Design
ohiodesign.com

GRAPHIC DESIGN, SIGNAGE & WAYFINDING
Richie Brumfield
r2works.net

HUNTER'S POINT SOUTH WATERFRONT PARK (P. 22)
PRIME CONSULTANT AND INFRASTRUCTURE DESIGNER
Arup
arup.com

CONSTRUCTION MANAGEMENT
Liro Engineers
liro.com

GENERAL CONTRACTOR
Galvin Brothers Construction Company
galvinbrothers.com

ENVIRONMENTAL ENGINEER
Yu & Associates
yu-associates.com

GEOTECHNICAL ENGINEER
NAIK Consulting Group
naikgroup.com

MEP/FIRE PROTECTION ENGINEER
A. G. Consulting Engineering
agceng.com

METAL WORK
Powell Steel Corp.
powellsteel.com

LUMBER SUPPLIER
Kebyon AS
kebyon.com

LIGHTING SUPPLIER
Acuity Brands Lighting
acuitybrands.com

COST ESTIMATING
VJ Associates
vjassociates.com

CODE CONSULTING
Code Consultants Professional Engineers
codeconsultants.com

CUSTOM FABRICATION
Westfield Sheet Metal Works
westfieldsheetmetal.com

THE JOHN AND FRANCES ANGELOS LAW CENTER (P. 23)
CONSTRUCTION MANAGEMENT/ GENERAL CONTRACTING
Whiting-Turner
whiting-turner.com

CIVIL ENGINEER
RK&K Associates
rkk.com

ENVIRONMENTAL ENGINEER
Transsolar
transsolar.com

GEOTECHNICAL ENGINEER
Professional Services Industries
psiusa.com

MEP ENGINEER
Mueller Associates
muellerassoc.com

STRUCTURAL ENGINEER
Cagley & Associates
cagley.com

ELECTRICAL ENGINEER
Diversified Engineering
diveng.com

FACADE CONSULTANT
Stutzki Engineering
stutzkiengineering.com

FACADE MANUFACTURER/ INSTALLER
National Enclosure Company
nationalenclosure.com

GLASS SUPPLIER
Tecnoglass
tecnoglass.com

LANDSCAPE ARCHITECT
Stephen Stimson Associates
stephenstimson.com

PHOTOVOLTAICS/SOLAR SYSTEMS
Energy Systems Group
energysystemsgroup.com

SHADING SYSTEMS
Advanced Technology Group
atrg.com

LIGHTING DESIGNER
MCLA Lighting Design
mcla-inc.com

CONCRETE CONTRACTOR
Schuster Concrete Construction
schusterconstruction.com

AV/ACOUSTICS
Shen Milsom & Wilke
smwllc.com

FIRE PROTECTION/CODE CONSULTING
Aon Fire Protection Engineering Corporation
aonfpe.com

GRAPHIC DESIGN, SIGNAGE & WAYFINDING
Ockert and Partner
ockert-partner.com

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CLOCKWISE FROM LEFT: PHOTO BY PIETER ESTERSOHN, ARCHITECTURE BY DA|AD, INTERIOR DESIGN BY MCALPINE BOOTH & FERRIER INTERIORS; PHOTO BY ROGER DAVIES, INTERIOR DESIGN BY WALDO FERNANDEZ; PHOTO BY SCOTT FRANCES, ARCHITECTURE BY CICOGNANI KALLA ARCHITECT, INTERIOR DESIGN BY JOHN YUNIS LTD.; PHOTO BY PIETER ESTERSOHN, INTERIOR DESIGN BY VICENTE WOLF ASSOC.

JANUARY

WEDNESDAY 22
EXHIBITION OPENING
Report on the Construction of Spaceship Module: Museum as Hub
New Museum
235 Bowery
newmuseum.org

THURSDAY 23
SYMPOSIUM
Book Talk—Searching for Philadelphia: The Concealed City
6:30 p.m.
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
aiaphiladelphia.org

LECTURE
Current Work: Richard Meier
7:00 p.m.
The Cooper Union
30 Cooper Sq.
cooper.edu

SATURDAY 25
WITH THE KIDS
Family Day at the Center: Building Bridges
11:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TOURS
Sky High Scavenger Hunt
10:30 a.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

Seal and Sea Lion Exhibit on the American Trail at Smithsonian's National Zoo
10:30 a.m.
Smithsonian National Zoo
3001 Connecticut Ave. NW
Washington, D.C.
aiadc.com

EXHIBITION CLOSING
Richard Serra: New Sculpture
Gagosian Gallery
522 West 21st St.
gagosian.com

SUNDAY 26
EXHIBITION CLOSING
Paul Rand: Defining Design
Museum of Design
1315 Peachtree St.
Atlanta
museumofdesign.org

TUESDAY 28
LECTURE
Vishaan Chakrabarti Book Talk, A Country of Cities: A Manifesto for Urban America
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

WEDNESDAY 29
SYMPOSIUM
Bronx Parks 125th Anniversary: Panel Discussion
6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
pratt.edu

THURSDAY 30
LECTURE
Winter Lecture Series: Brian J. Huntley: Kristen Bosch – The Most Beautiful Garden in Africa
10:00 a.m.
The New York Botanical Garden
Ross Hall
2900 Southern Blvd.
nybg.org

SYMPOSIUM
The Once and Future Interior
7:00 p.m.
The Museum of Art and Design
2 Columbus Circle
madmuseum.org

Architects for Animals: Giving Shelter: New York's Architecture Community Creates Innovative Shelters for New York City's Feral Cats
6:00 p.m.
Mayor's Alliance for NYC's Animals
4 Columbus Circle
animalallianceny.org

FEBRUARY

SUNDAY 2
LECTURE
From Pilgrimage Site to Architecture Monument: Photography and a Modernist Reinterpretation of Japan's Ise Shrine
8:00 p.m.
The National Arts Club
15 Gramercy Park South
nationalartsclub.org

WEDNESDAY 5
SYMPOSIUM
Oculus Book Talk: Jan Gehl and Birgitte Svarre
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FEBRUARY 8
EXHIBITION OPENING
The Landscape Architecture Legacy of Dan Kiley
National Building Museum
401 F St. NW
nbm.org

SUNDAY 9
EXHIBITION CLOSINGS
Drawn from Miami
Miami Center for Architecture & Design
100 NE First Ave., Miami
miamicad.org

Dante Ferretti: Designing for the Big Screen
Museum of Modern Art
11 West 53rd St.
moma.org

T.J. Wilcox: Up in the Air
Whitney Museum of American Art
945 Madison Ave.
whitney.org

LECTURE
Venetian Glass by Carlos Scarpa: The Venini Company, 1932–1947
3:00 p.m.
Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org



COURTESY MUSEUM OF MODERN ART

FRANK LLOYD WRIGHT AND THE CITY: DENSITY VS. DISPERSAL
Museum of Modern Art
11 West 53 Street, New York, NY
February 1 to June 1

Frank Lloyd Wright and the City: Density vs. Dispersal will represent the first exhibit resulting from the recent joint acquisition of the architect's archives by MoMA and Columbia University's Avery Architectural and Fine Arts Library. The models, drawings, and films found within the extensive collection will allow the museum to illustrate the tension in Wright's urban thinking in the 1920s and 30s. Even as he undertook projects that contributed to the increasingly vertical nature of American cities, he created a radical horizontal vision of urban life known as Broadacre City. The elaborate model of this agrarian metropolis created by Wright and his students will be displayed alongside the architect's designs for the San Francisco Call Building, Manhattan's St. Mark's-in-the-Bouwerie Towers, and a largely theoretical mile-high skyscraper.

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JANUARY

WEDNESDAY 22
EXHIBITION OPENING
Report on the Construction of Spaceship Module: Museum as Hub
New Museum
235 Bowery
newmuseum.org

THURSDAY 23
SYMPOSIUM
Book Talk—Searching for Philadelphia: The Concealed City
6:30 p.m.
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
aiaphiladelphia.org

LECTURE
Current Work: Richard Meier
7:00 p.m.
The Cooper Union
30 Cooper Sq.
cooper.edu

SATURDAY 25
WITH THE KIDS
Family Day at the Center: Building Bridges
11:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TOURS
Sky High Scavenger Hunt
10:30 a.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

Seal and Sea Lion Exhibit on the American Trail at Smithsonian's National Zoo
10:30 a.m.
Smithsonian National Zoo
3001 Connecticut Ave. NW
Washington, D.C.
aiadc.com

EXHIBITION CLOSING
Richard Serra: New Sculpture
Gagosian Gallery
522 West 21st St.
gagosian.com

SUNDAY 26
EXHIBITION CLOSING
Paul Rand: Defining Design
Museum of Design
1315 Peachtree St.
Atlanta
museumofdesign.org

TUESDAY 28
LECTURE
Vishaan Chakrabarti Book Talk, A Country of Cities: A Manifesto for Urban America
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

WEDNESDAY 29
SYMPOSIUM
Bronx Parks 125th Anniversary: Panel Discussion
6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
pratt.edu

THURSDAY 30
LECTURE
Winter Lecture Series: Brian J. Huntley: Kristen Bosch – The Most Beautiful Garden in Africa
10:00 a.m.
The New York Botanical Garden
Ross Hall
2900 Southern Blvd.
nybg.org

SYMPOSIUM
The Once and Future Interior
7:00 p.m.
The Museum of Art and Design
2 Columbus Circle
madmuseum.org

Architects for Animals: Giving Shelter: New York's Architecture Community Creates Innovative Shelters for New York City's Feral Cats
6:00 p.m.
Mayor's Alliance for NYC's Animals
4 Columbus Circle
animalallianceny.org

FEBRUARY

SUNDAY 2
LECTURE
From Pilgrimage Site to Architecture Monument: Photography and a Modernist Reinterpretation of Japan's Ise Shrine
8:00 p.m.
The National Arts Club
15 Gramercy Park South
nationalartsclub.org

WEDNESDAY 5
SYMPOSIUM
Oculus Book Talk: Jan Gehl and Birgitte Svarre
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FEBRUARY 8
EXHIBITION OPENING
The Landscape Architecture Legacy of Dan Kiley
National Building Museum
401 F St. NW
nbm.org

SUNDAY 9
EXHIBITION CLOSINGS
Drawn from Miami
Miami Center for Architecture & Design
100 NE First Ave., Miami
miamicad.org

Dante Ferretti: Designing for the Big Screen
Museum of Modern Art
11 West 53rd St.
moma.org

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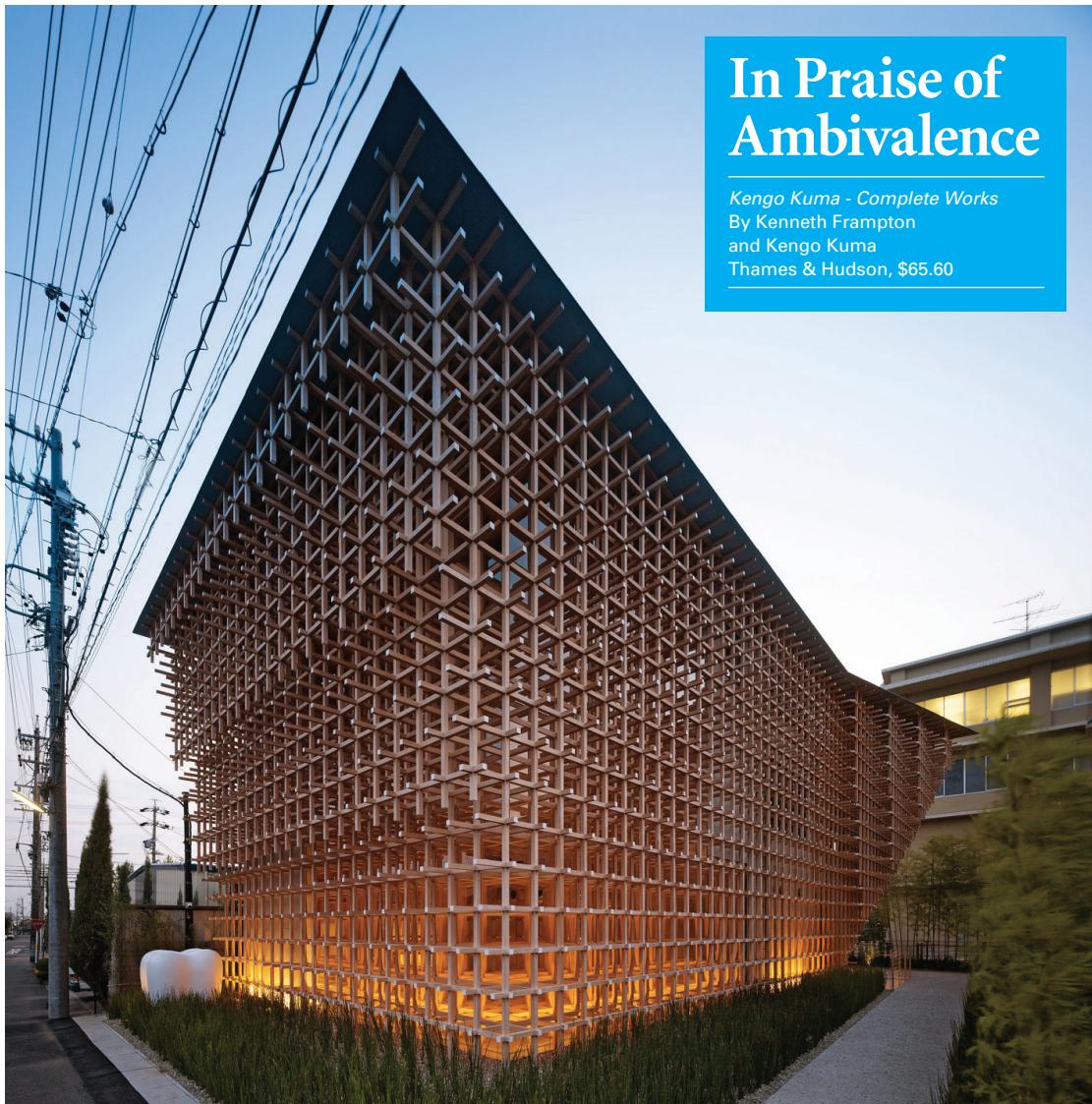
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In Praise of Ambivalence

Kengo Kuma - Complete Works
By Kenneth Frampton
and Kengo Kuma
Thames & Hudson, \$65.60

LEFT: GC Prostho Museum in Kasugai, Aichi, Japan

the expression of crafted wood, bamboo, stone, adobe, or ceramic and the concealment of steel and concrete skeletons. Their non-chronological grouping sets this volume apart from other Kuma monographs, providing topical insight on methods of subjugating materials to the architect's design philosophy. The artful black and white photos that punctuate the color catalog echo Junichiro Tanizaki's likening of the play of light and shadows in traditional Japanese rooms to ink-wash paintings. Similarly, these astutely cropped scenes, often blurred or veiled in vegetation, "dematerialize" matter, accentuate light patterns, temperatures, and textures, and impart an ambiguous atmosphere.

Frampton identifies ambivalence as a theme in Kuma's work, inspired by Zygmunt Bauman's argument that the negotiation between *creativity* and *normative regulation* makes "culture" inherently ambivalent, and productively so. This theme is manifest, for example, in the remarkable GC Prostho Research Center, where a delicate lattice of interlocking wood bars proved to be self-supporting, but seismic codes imposed that it be coupled with a massive concrete core that attenuates the sublime effect of repetition ad-infinitum of its units. This conflict was already present in the Hiroshige Museum, where the envelope's slender fir slats and diaphanous *washi*-lined screens dissimulate a robust shear wall. These examples demonstrate how Japan's climate and geology

compel her architects to make explicit their approach to the expression of *firmitas* in architecture. Kuma's antagonism to Tadao Ando's concrete "shelters" was visceral, and his strategies are reminiscent of the one adopted in Kenzo Tange's Tokyo City Hall (1952–57) with its "service core" liberating the envelope from seismic considerations. Kuma sees in the *representation* of stability a manifestation of "an arrogant, corrupt society" and seeks an architecture that eschews such false pretenses. His designs *seem* to relinquish resistance to the powers of nature, celebrating softness, warmth, thinness, translucence, fragility, and decay, and spurning the aggressive Japanese city and the anonymity of its suburban milieu.

With his usual acumen, Frampton points to various other manifestations of ambivalence in Kuma's oeuvre. His analysis of the Yusuhara Wooden Bridge Museum is particularly insightful, noting how this "exceptionally rhetorical work" wavers between theatricality and the tectonic expression of the "brilliantly engineered" timber-bracketing. He seems to welcome the architect's passion for understanding the "poetics of construction" as an expression of regional culture, yet his own ambivalence to Kuma's tendency to buck the tide of rationalism and avoid pure tectonic expression is manifest at certain moments. He seems more at ease with what he calls an "increasingly phenomenological dimension" of the work than with the theatrical aspects he qualifies as "arcane," "sleight of hand," "conceit," and **continued on page 30**

For over two decades, Kengo Kuma has been investigating the possibility of allying ideas from traditional Japanese architecture with contemporary technology. The nuances and tensions inherent to

his endeavors unfold in *Complete Works* through Kenneth Frampton's critical essay and the architect's project descriptions. While the copious photographic survey draws the reader onto a soothing journey

through serene landscapes, delicate structures, and immaculate interiors, much lurks beneath the surface. The buildings organized under a material taxonomy are in fact complex hybrids, poised between

READING BETWEEN THE LINES

RPIN-UP Interviews
Felix Burrichter and Andrew Ayers, editors, Dylan Fracareta, designer
powerHouse Books, \$29.95

In the world of glossy magazines about architecture, *PIN-UP* stands out as one of the most unpretentious. When putting together their self-styled "magazine for architectural entertainment," editor Felix Burrichter and his contributors make no bones about serving any kind of overt pedagogical or professional purpose other than to give anyone interested in contemporary architectural culture something fun with which to pass the time. So, when the same group of people put together a 448-page book with all text and literally not a single image, what are these readers to make of it?

PIN-UP Interviews is just this: a collection of 57 interviews drawn

from different issues of the magazine since it was first published in October of 2006. Though entertainment is not *automatically* more elusive without images, the stark difference in format between glossy magazine and textual tome is certainly meant to be noticed. Burrichter and designer Dylan Fracareta made this evident in many ways, from filling the cover with text to removing *any* sign of potential distractions in the form of contextual clues for each interview. At most, in some sections, small, italicized passages indicate essential background activity in the moment of the interview, but a sharp line is drawn by refusing to include any descriptions of projects beyond

the transcripts themselves. The plain effect is that the spoken word comes to the fore. This kind of emphasis is one that a broad swath of architecture enthusiasts are all-too-unfamiliar with encountering, and it is refreshing to be reminded that participants in architectural culture think through words as much as they think through sketches, study models, or renderings.

Alongside the decision to foreground the spoken word, the editorial strategy of flattening any otherwise apparent hierarchies allows for the implication that the selection is a straightforward (alphabetical) section cut of architectural culture today, laid bare for any interested parties to see and interpret as they will. If this intention is taken seriously, especially given the flawed decision to eliminate the dates that each interview took place, then the project becomes something much more than one focused solely on entertainment. Indeed, Burrichter says nearly as much in his foreword when he claims *PIN-UP* has always believed that "surfaces are **continued on page 30**



COURTESY POWERHOUSE BOOKS

THE ARCHITECT'S NEWSPAPER JANUARY 20, 2014

READING BETWEEN THE LINES continued from page 29 deceptively shallow, hiding surprising depths, and that a less serious approach can often be the more revealing." As any architecture enthusiast knows, this is exactly what a section cut helps designers do—reveal complex relationships beneath the surface that provide fresh insight into the composition of the form as a whole. So what, then, is the form of the culture that this section cut is showing us?

Primarily, it is a culture that contains not just architects as traditionally defined, but rather an incredibly diverse group of professionals that ranges from fashion designers and artists to critics and curators. By most accounts, they are all quite established in their corner of "the field," and they offer unsurprisingly varied perspectives on architecture, design, and the role those things play in the world. But even more broadly, the section cut shows that the world itself in which these interviewees operate is not in fact one, but rather many different worlds—albeit worlds that are somehow linked by architecture. It is pleasantly challenging to attempt to reconcile architect David Chipperfield discussing the difficulties of German building codes with fashion designer Rick Owens giggling about the nude statue he had made of himself; or to hear architect Peter Marino complain about how annoyingly intellectual the profession has become alongside architect Anca Petrescu denying of any complications from working for Romanian dictator Nicolae Ceausescu. Of course, this confusing effect is likely the point (and an entertaining one at that).

But beyond the profoundly heterogeneous nature of the culture *PIN-UP* helps to illustrate, there might be another lesson written between the lines. In one of the more thoughtful of the book's interviews, Kersten Geers of Office KGDVS echoes his mentors Iñaki Abalos and Juan Herreros when he says, "I think it's a very beautiful notion that architecture is more about intention than invention." Though undoubtedly not every interviewee would agree, the varied perspectives presented in the book do reinforce the fact that practitioners bring their worldviews to bear in their projects. As such, architecture (broadly construed) is the product of real people with their own sets of opinions and priorities. In other words, value judgments of architecture can and should be legitimately linked to the intention behind the form. Through this kind of exposure, *PIN-UP Interviews* helps to make clearer some of these glaring differences in contemporary architectural production, even when renderings of the associated projects alone might lead one to very similar conclusions. Thus, though some more editorial discretion would have been helpful in highlighting architectural visions worthy of replication, the stark presentation of very real ideological and methodological fault lines within an otherwise entertainingly diverse culture is an important record to have. It is then left for the readers (i.e. clients) to translate these words back into the images of architecture they actually want to see.

JACOB MOORE IS A NEW YORK-BASED CRITIC.



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MITSUMASA FUJITSUKA

IN PRAISE OF AMBIVALENCE continued from page 29 "hallucinatory." It is all the more interesting then that the Kuma should acknowledge that "these works would never have come into existence had I not listened to [Frampton's] lectures for the first time in 1985 and been exposed to his powerful, faultless argument."

In this volume, Kuma's accounts of his most significant buildings since 1995 invariably invoke principles of Japanese tradition, including the common leitmotifs of layered interface between interior and exterior, staggered plans and access paths, "bridges," and "gateways."

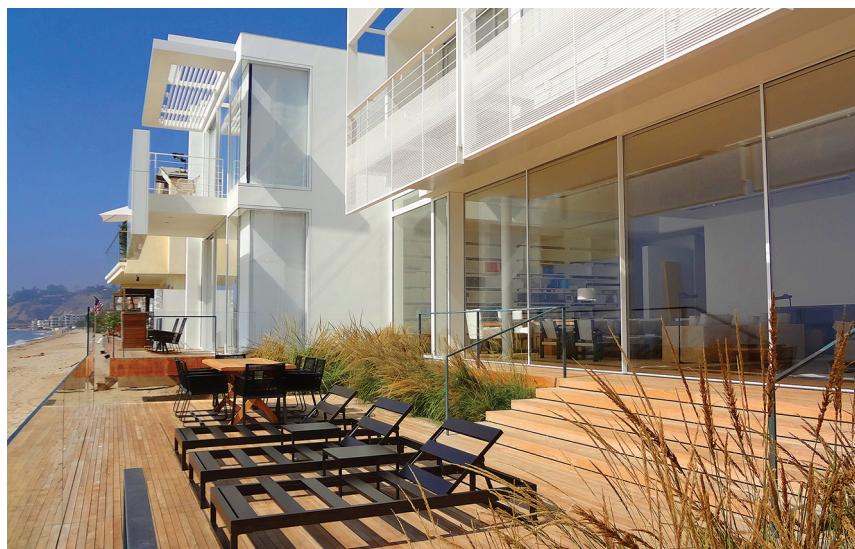
If they seem at times as contrived rationalizations of rather universal designs, this may be due to "the Japonization of world architecture," as Reyner Banham put it in his famous essay (1984). In any case, Kuma's interpretations of traditional concepts are enlightening and testify to his savvy for sourcing and embracing a full range of techniques. Thus for example, while the yamizo fir slats in the Hiroshige Museum were treated with infrared radiation to remove the pit membranes that function as capillary valves, at Takayanagi *washi* paper was waterproofed by soaking it in *konnyaku* potato starch

and persimmon juice. While Frampton relates some of the works to the Japanese vernacular milieu, helpful connections might have been drawn to other 20th-century architects who offered distinctive twists on traditional practice, like Antonin Raymond in the 1920s or Teronobu Fujimori today.

Considering that Kuma's built oeuvre consists of 150 completed works and over 100 more in various stages of design worldwide, the publisher's odd choice of title—Complete Works—hints at a catalog more exhaustive than its actual content. Happily, Kuma's thoughtful selection of twenty-five exquisite buildings for this volume precludes the overwhelming effect of other encyclopedic publications. This important opus brings convincing evidence that embracing the ambivalence inherent to a negotiation between tradition and contemporary technology, and between normative regulation and creativity, is key to architecture's pertinence to culture.

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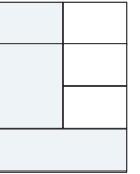
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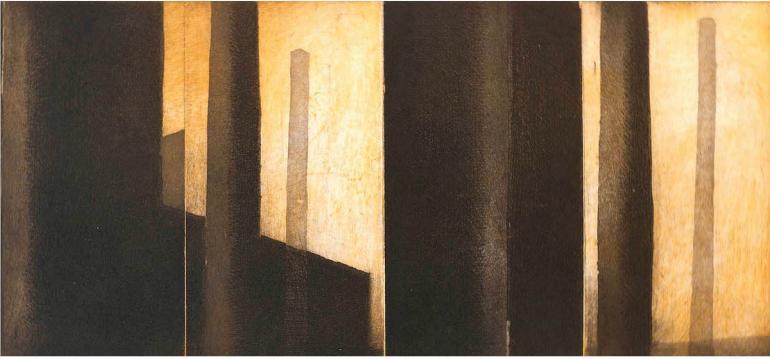
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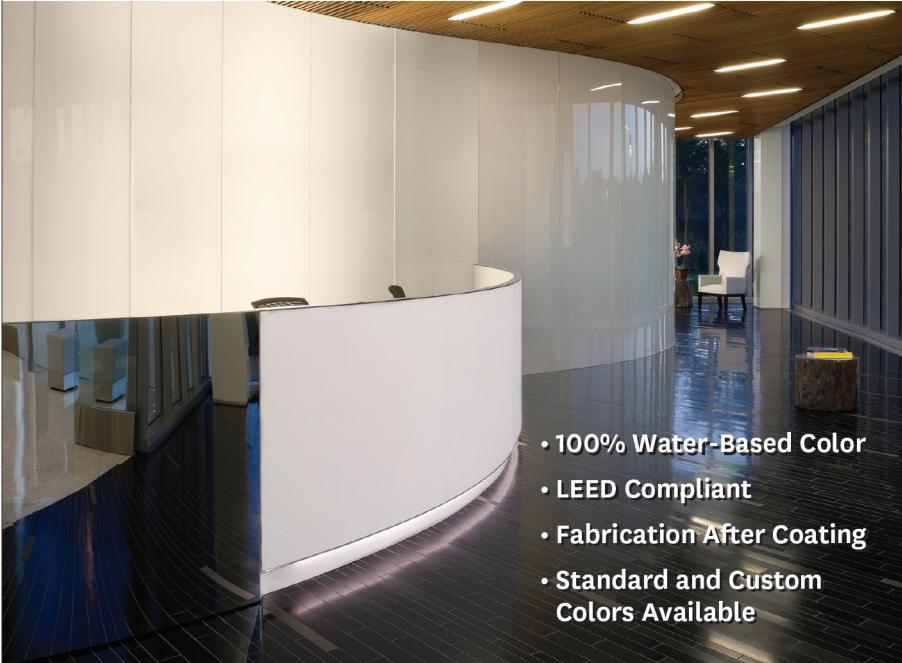
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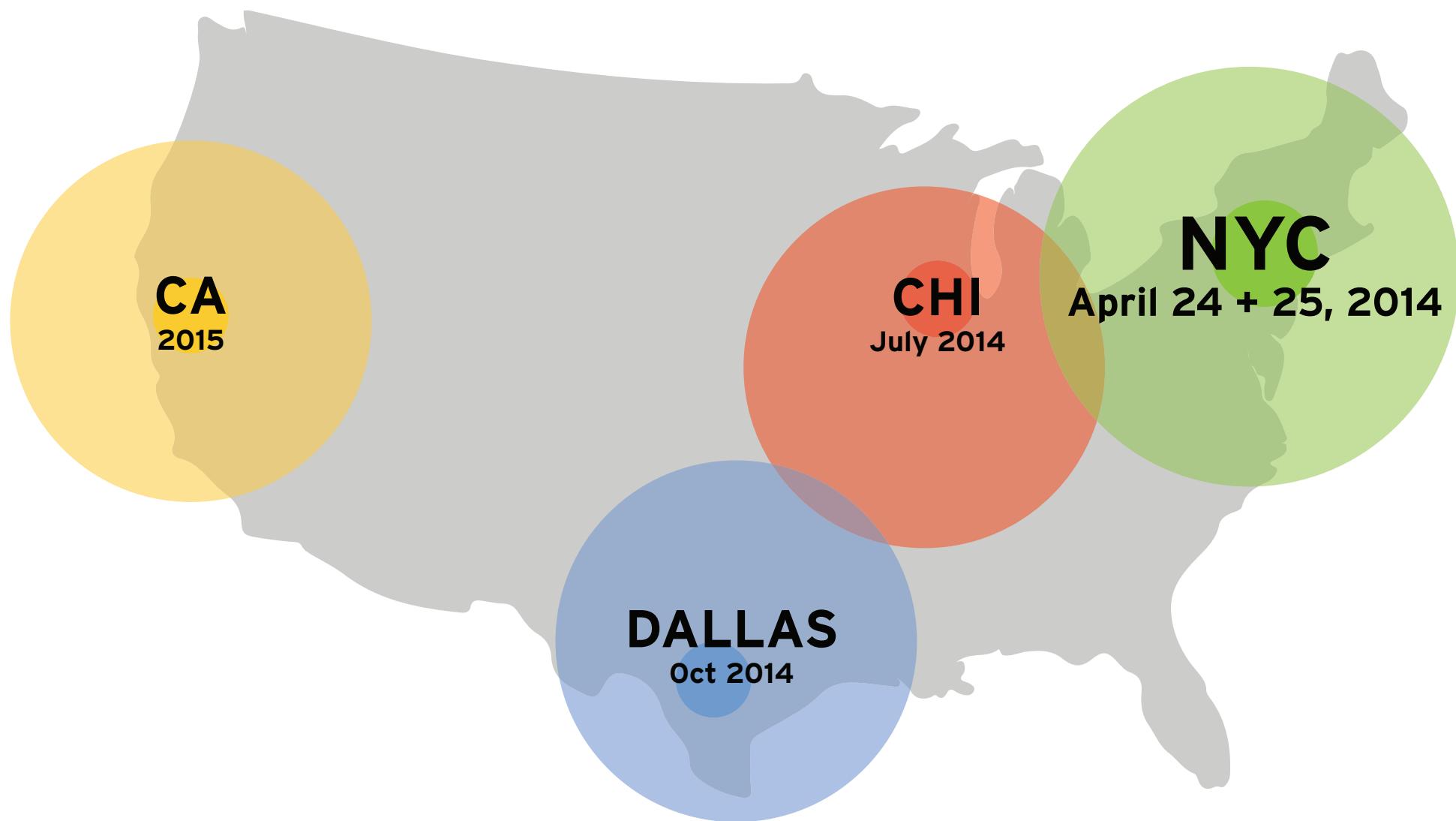
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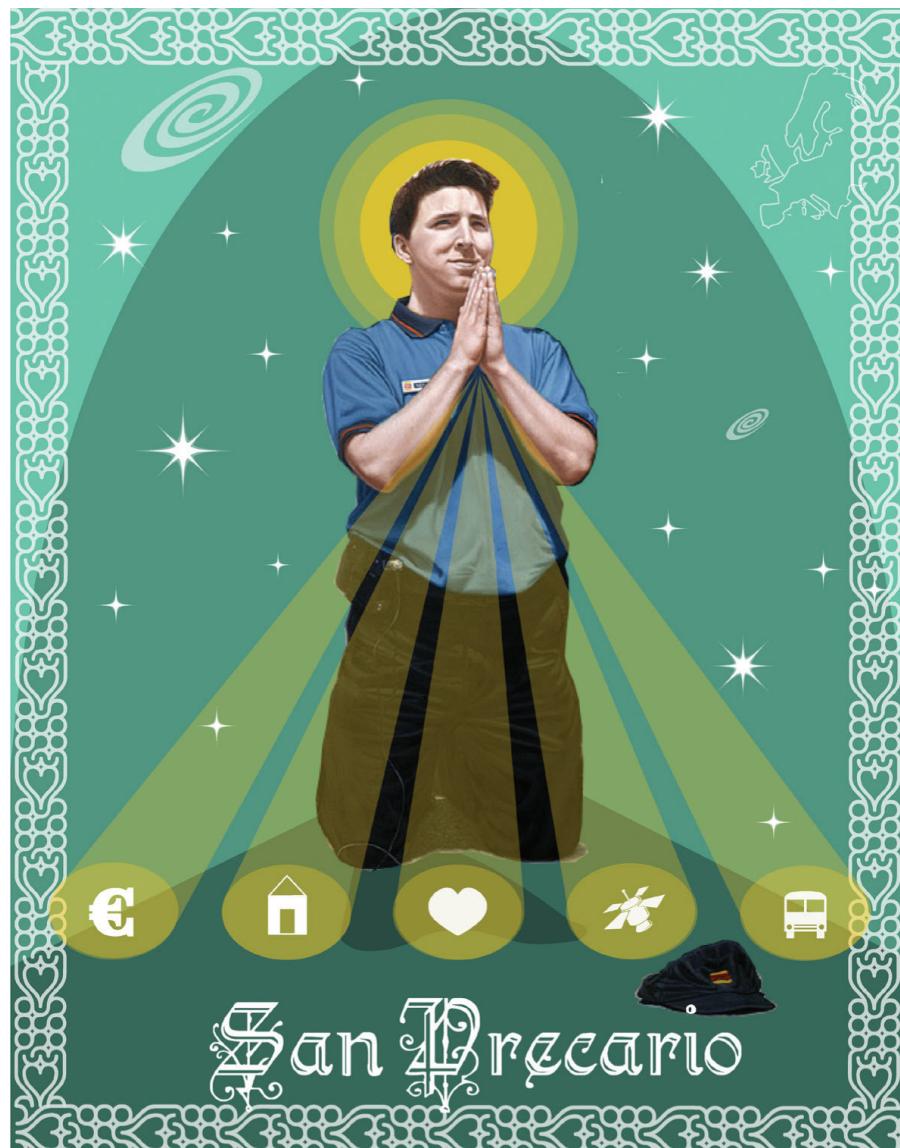
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those wandering uncertain,
without a future nor a home
with no pension nor dignity
Grant hope to undocumented workers
and bestow upon them joy and glory
Until the end of time

MAYDAY

COURTESY ARCHITECTURE LOBBY

A Manifesto from the Architecture Lobby

The myth that architects have it all—professionalism, creative freedom, autonomy, civic power, cultural cachet—lasts until your first day of work. It is not that you immediately get the full picture; surely the bad compensation and crummy hours and the lack of power over design decisions are temporary, the dues you pay. But later, when you have your own firm or become a partner and the deferral can't be deferred any longer, you don't earn reasonable compensation, you work crummy hours, and you lack power over design decisions. Along the way you may have adjusted your thinking about the myth while still maintaining its mystical aura. "Architecture," you can say, "isn't a career; it's a calling!" Which is to say, the lack of money and appreciation is justified by sacrifice. But eventually it becomes impossible to feel good about the profession: architecture graduates with \$100,000 in debt begging for internships that pay little more than minimum wage, honored to be working 15 hour days, seven days a week as a sign of their being needed; principals of firms working al-

most exclusively for wealthy private interest, trying to prove that their meager fees aren't paying for hubristic aesthetic experiments; young architects hoping to move beyond bathroom renovations to possible suburban additions.

We can retrace how all of this happened—how the profession over the years limited risk and liability and, with it, reward and responsibility; how in turn, the profession, as keepers of design, became known only for design. All of the intelligence that is brought to bare on achieving good design—zoning analysis, demographic scrutiny, material wisdom, procurement expertise, spatial adaptability, organizational expertise, manufacturing acumen, sustainability education, heat, lighting, and acoustic analysis, cost analysis, etc. etc.—disappears from the ledger when we are paid by (the size of) the piece. We want to be and should be part of the knowledge economy, not the production economy.

The Architecture Lobby is an organization of architectural workers advocating for the value of architecture in the general public and for architectural work

within the discipline. From the bottom up, we resist the acceptance of low wages based on the assumption that architectural firms themselves make little profit. From the top down, we reject thinking that accepts marginal profits for our expertise. We insist on the following conceptual changes:

1. In order to redirect the public's perception of what architects do, we need to reconceptualize our value. We need to walk away from contracts that don't allow us to share in the profit of a building's success. We need to prove that we know that the building's success is determined not by its publication photos but by its 40-year-long habitability. We need to redefine the way media showcases us. If they got our previous message to showcase us as designers, they can now showcase us as keepers of sustainable spatial intelligence. Every submission we make to the media needs to privilege its intelligence and long-term commitment to the built environment, not merely aestheticians. Every article in every journal and newspaper discussing only

form should warrant a letter of protest. Every commentary that mentions a development, a proposed project, a community plan or a new public space without mentioning the architect, designer, planner, or landscape architect involved should warrant a request for correction/elaboration.

2. In order to reprogram our own identity, those of us in the discipline of architecture need to admit that we are workers. We are part of a global labor force that has fought for and deserves fair pay, legal benefits, regulated hours, and termination policies. If we do not self-identify as such, we will remain immune to the global, labor-based, social reform movements. We should be ashamed but not surprised that architects building in the Emirates are oblivious to the indentured labor used to build the buildings we design. We should question why the artists asked to show in the Guggenheim in Abu Dhabi have refused to have their work shown in a building built by illegal labor practices when we architects turn our backs. Identifying

ourselves as immaterial laborers links us with artists, IT researchers, and product developers—all of who have long since recognized that their creative work is work none the less.

3. In order to retrain our graduates, we need to convince them of their value. Those of us who teach must stop being proud of our students' all-nighters doing our pedagogical bidding. When they look for work, we need to direct them away from practices that are abusive (if not illegal) even if avant-garde. An Ivy League law school annually publicizes the top 10 family friendly law firms. It is not just shocking that law schools, unlike architecture schools, care about this issue, or that law firms unlike architecture firms climb over each others backs to get on the list; but sad that our good students don't know that they should be the wooed, not the woosers.

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