

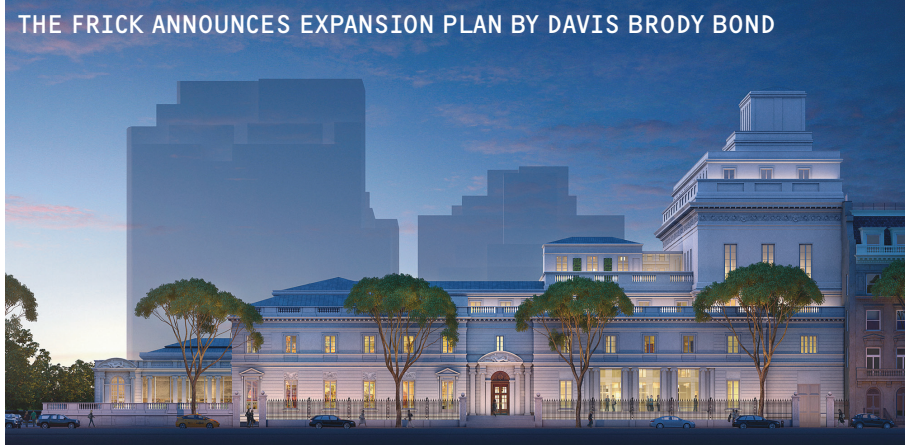
THE EAST ARCHITECTS NEWSPAPER

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THE FRICK ANNOUNCES EXPANSION PLAN BY DAVIS BRODY BOND



DAVIS BRODY BOND

AMENDING A MASTERPIECE

The Frick Collection sits in a rarefied tier among the nation's art museums. Its administration counts the Morgan Library & Museum, Boston's Isabella Stewart Gardner Museum, and Philadelphia's Barnes Foundation as peers; all these institutions trace their collections and original buildings to Gilded Age fortunes and the hands of their founders. And with recently announced plans the Frick will seek to join these peer institutions in expanding and adapting to reflect the needs of a growing audience and ambitious programming. But first they will have to convince their neighbors and the Landmarks Preservation Commission of

plans to alter its Beaux Arts masterpiece.

Though it hosts changing exhibitions, the Frick is an institution that expresses a remarkable sense of continuity. Many visitors might be surprised to learn that the institution has actually evolved and expanded three times since it was built as a private house in 1914. The original house was designed by Carrère and Hastings, and was conceived as a "country house in the city," according to the Frick's director Ian Wardropper: low lying with a large sunny garden, designed by Frederick Olmsted Jr., that faces central park. In 1920, Henry Clay Frick's daughter, Helen, founded a **continued on page 8**

ODA ARCHITECTURE DELVES INTO REGULATIONS FOR FLOOR AREA, DESIGN CUES, AND NEW BUSINESS



Hunters Point South, Queens

COURTESY ODA

In the Zone(ing)

When large-scale work tapered off during the recession, architect Eran Chen continued to pour over New York City's zoning codes and regulations, which can have a lot of sway over the shape of architecture in the

Big Apple. Chen's firm, ODA Architecture, has become the darling of New York's development community with its ability to work within these constraints, maximizing salable square footage while sweetening the pot with distinct and sometimes surprising massing schemes.

Before the recession, **continued on page 9**

David Benjamin



COURTESY THE LIVING

AUTODESK ACQUIRES THE LIVING, LAUNCHES ARCHITECTURE STUDIO

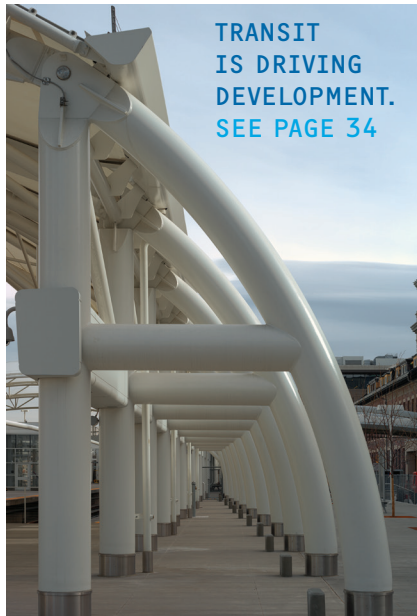
Living Software

With the acquisition of architecture and design firm The Living, led by principal David Benjamin, the software company Autodesk is launching a new studio that explores the future of computer-aided design. The studio, which will be called The Living, will create new types of buildings, public installations, prototypes, and architectural environments.

David Benjamin told *AN* he is "incredibly excited about deliberately engaging and experimenting with new models of the architecture studio itself." The studio will explore the intersection of new technologies and design in projects that span industries from architecture to industrial design to art to music to aerospace.

The Living has collaborated with Autodesk on multiple projects over the past several years. Selected by the Museum of Modern Art and MoMA PS1 as the winner of the 2014 Young Architects Program in New York, The Living used Autodesk software to design its winning project "Hy-Fi," now on view in the courtyard of MoMA PS1. **continued on page 6**

TRANSIT IS DRIVING DEVELOPMENT. SEE PAGE 34



COURTESY SOM

SPECIAL ISSUE: DEVELOPERS
AN LOOKS AT THE TENSIONS BETWEEN AFFORDABLE HOUSING DEVELOPMENT AND HISTORIC PRESERVATION: SEE PAGE 30 AND HOW TRANSIT HUBS ARE DRIVING DEVELOPMENT NATIONWIDE SEE PAGE 34

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COURTESY SHOP

AGREEMENT REACHED TO SPEED-UP BROOKLYN RAIL YARD DEVELOPMENT

ATLANTIC YAWN

Nothing about Atlantic Yards has been quick. The controversial, 22-acre development in Downtown Brooklyn got off to a slow start as it was plagued for years by strong community opposition and a sputtering economy. During these tumultuous years, Frank Gehry's master plan for the site was ditched and SHoP Architects stepped in to move things forward.

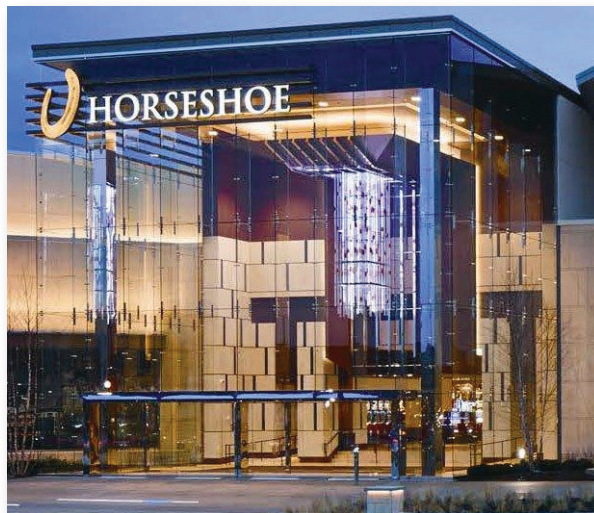
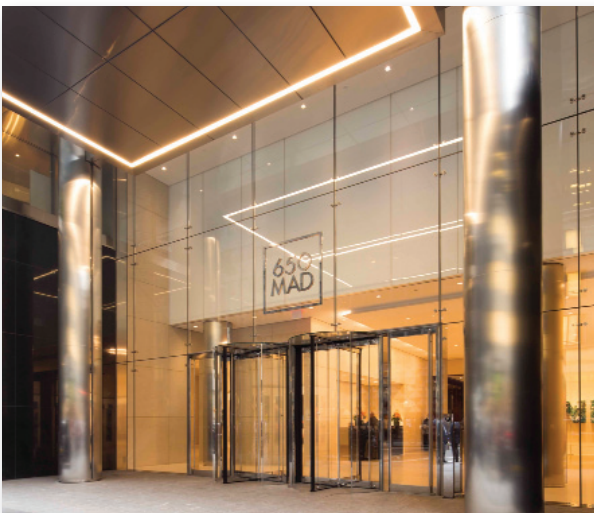
After the lawsuits, the design changes, and the delays, work finally got underway. In 2012, the SHoP-designed Barclays Center—the focal point of the project—opened to much fanfare. But since Jay-Z's inaugural concert in the arena, not much has happened at the rest of the Atlantic Yards site. The prefabricated residential towers that were supposed to rise quickly and offer much- **continued on page 11**

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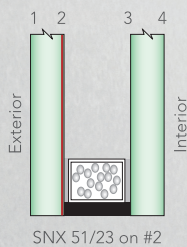
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THE SEAPORT ADRIFT

At press time, the founder of the New Amsterdam Market, Rovert LaValva, announced the end of the pop-up artisanal food market, which he had long hoped to make a permanent food hall in the historic South Street Seaport. LaValva accused Lower Manhattan Council Woman Margaret Chin of betraying the community and bemoaned her closeness to the Seaport's primary owner, The Howard Hughes Corporation. *AN* immediately reached out to Chin for comment, and she called LaValva's statement "false" and vowed to continue to work with the board of the New Amsterdam Market to try and give it a permanent home at the Seaport.

While the LaValva/Chin spat makes for good copy, it also speaks to a larger sense of rudderlessness at the Seaport. Still only semi-recovered from Hurricane Sandy, the Seaport is very much in limbo. Pier 17, the old mall that anchored the Seaport festival marketplace in a suburban commercial milieu, which caused many New Yorkers to scorn the area, has been demolished. An updated, glassy, grass-and-performance-venue-topped shopping mall designed by SHoP will replace it. The other primary 1970s-era shopping building is closed, cleared of tenants, its fate unclear. The so-called Tin Building, which would have been relocated for a giant also-SHoP designed tower (that plan has since been scuttled), remains in place. The old Fulton Fish market building is empty.

The South Street Seaport museum, which owns the collection of ships—many of which are badly decaying and in need of restoration or relocation—as well as the string of early 19th century buildings known as Schermerhorn Row, is operating with a skeletal staff. Following an unsuccessful partnership with the Museum of the City of New York, its fate is highly uncertain.

Hughes is staging events and has created the now familiar shipping container food stand/shopping area to keep the area active. But it lacks the vitality of most New York City neighborhoods.

All this begs the question, what do we want the Seaport to be? Hughes obviously wants a return on its investment, and it wants to build out at the maximum allowable square feet. But the line between the public and private has always been blurry at the Seaport, and if anything, the public needs a larger stake in its future.

The seemingly outlandish Seaport City plan, which would create massive blocks long East River version of Battery Park City under the guise of flood protection, is advancing. The ever-powerful Economic Development Corporation is privately and publicly pushing for it. The mayor with his single focus on affordable housing could be seduced by this clumsy idea. He should resist it.

Not only would Seaport City destroy or neuter the just built East River Park, it would also further sever the Seaport itself from its namesake connection to the water. A more enlightened approach would be to integrate movable floodwalls under the FDR, as advocated by BIG and Starr Whitehouse's Rebuild by Design plan.

More importantly, how can the Seaport itself be reconceived to connect better to its surroundings, to include non-mall elements like housing, to become a distinctive but more authentic neighborhood? Developers, preservationists, and community groups want vastly different things for the area. The mayor and the Department of City Planning should take a stronger hand here and insist that this important but fragile and under realized area meet its full potential. A master planning process, ideally one led by a world-class design team without financial interests in the area (i.e. not SHoP), which would represent all these interests, is sorely needed. A fancy food hall might be a great complement to the area, but let a good planning process bear that out.

ALAN G. BRAKE



COURTESY MOMA/PSI

LIVING SOFTWARE continued from front page
"Hy-Fi" pushes the boundaries between biological technology and cutting-edge computation to create new materials. Its design features a 40-foot-tall structure made of organic bricks grown from mushroom roots and corn stalks.

The new Autodesk studio will allow Benjamin to continue to work on cross-disciplinary projects. "We've never had an architecture studio as part of Autodesk Research, which has focused more on computer science and more traditional sciences," said Gordon Kurtenbach, senior director of research at Autodesk. "The new era of computer-aided design is about exploring as many opportunities as possible, and the life sciences and material sciences are becoming part of what we want to include in the digital design process."

The studio not only looks toward the creation of new materials, but also focuses on reimagining the design process. One project currently underway is Dreamcatcher, described as a "goal directed design" system. This system allows architects and designers to input specific design objectives such as performance criteria, cost restrictions and functional requirements. Then, using cloud computing, Dreamcatcher runs simulations to analyze processes and determine all the possible design options, including materials and manufacturing processes, allowing users to explore many more options than they could have previously.

Are we entering a new era of machine aesthetics? "If used properly the computer side of things results in designs that are wonderfully human and don't feel sterile," said Kurtenbach. Benjamin agrees, seeing the opportunity to "use new technologies not for cold blooded efficiencies but for enhancing creativities."

Upcoming projects for The Living studio include a floating pier in the East River that uses live mussels to track water quality, and the Laboratory for Embodied Computation, a new building for the Princeton University School of Architecture for research on robotics. The latter project, still in the schematic design phase, will be designed to be incomplete so that it can evolve over time, thus allowing the researchers occupying it the opportunity to test new ideas and non-traditional materials—such as roof panels and facades—by actually incorporating them into the structure. **LIZ MCENANEY**

itself..." There are issues here, the scope and depth of which are truly terrible. I'd love to have the author come to Detroit so we could show him some of what, as he puts it, we're so panicked about.

MAC FARR
DATA AND FINANCIAL MANAGER, CITY OF DETROIT

LETTER

MOTOR CITY MOUTHFUL

The following comment was left on archpaper.com in response to the editorial "Motoring Toward Destruction?" (*AN* 08_06.05.2014), which parsed the wisdom of Detroit's blight removal program.

I'm failing to find a thesis in here, other than wholesale demolition = bad, which is something we're well aware of. Other considerations that weren't even mentioned in this are aspects of public safety (arson and the use of dilapidated structures in which to commit crimes, peddle drugs, etc.) and

the question of revenue (clearing blighted structures for redevelopment). The article even mentions that of the 80,000 blighted structures, we're attempting to save more than half.

I further take issue with some of the language in here. "In its panic to save

ARE YOU GONNA GO MY COLORWAY?

Lenny Kravitz married **Lisa Bonet**. Lenny Kravitz won a bunch of Grammys. Lenny Kravitz is a member of the Ordre des Artes et des Lettres in France. Lenny Kravitz has washboard abs. Lenny Kravitz sometimes wears high heels. Lenny Kravitz produced **Madonna's** "Justify My Love." Lenny Kravitz designs hardwood floors.

The flooring company BR-111 has partnered with Kravitz Design to create a line of hardwood planks that "speaks to urban elegance with a masculine vibe like touches of dark woods," according to a release. Lenny Kravitz's hardwood is "sure to become the gold standard in flooring."

SERPENTINE SLIP-ONS

Don't have plans to visit London's Serpentine Pavilion? Well at least your feet will be able to, sort of! Mass-market, high-design European clothier COS (reportedly opening in New York this fall) sponsored the pavilion, and has launched a line of Serpentine-inspired shoes. But while the **Smiljan Radic's** structure resembles a flying saucer designed by the Flintstones, the COS kicks are decidedly demure.

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COURTESY BROMLEY CALDARI ARCHITECTS

NEW INCUBATOR TO GROW LIGHT MANUFACTURING IN BROOKLYN

Feeding Industry

One of the drawbacks of the residential real estate juggernaut transforming neighborhoods throughout the city is that light manufacturing and industrial businesses are being forced to relocate or to go out of business. One area that has been especially hard hit by gentrification is the Williamsburg neighborhood in Brooklyn, where a 2005 residential rezoning cut the amount of square feet available for manufacturing uses and made many of the remaining spaces unaffordable for small industrial firms.

However, thanks to an ongoing retrofit of a massive 575,000-square-foot former Pfizer warehouse, office, and manufacturing facility on Flushing Avenue in Brooklyn, there are new opportunities for businesses that actually make things in New York City. Here is a small village of artisanal food enterprises, fashion designers, and various crafts businesses housed in a warren of former laboratories, several of which still have their original cabinets with gray soapstone countertops. Plans for the building call for a commercial roof farm and ground-level retail spaces at former truck loading bays.

"We like these old masonry concrete buildings," said Jerry Caldari, principal in Bromley Caldari Architects, which is in charge of the renovation and also investing in the project. "They cannot build them like this anymore because nobody wants to—it is very expensive," added Caldari, noting that these types of buildings typically have floor loads of up to 250 to 300 pounds per square foot.

Together with Acumen Capital Partners, which bought the Pfizer building in 2011, Caldari is hoping to replicate the success of

the renovation project he undertook with the real estate investment firm at the Standard Motor Products Building in Long Island City. There, the development team updated the old industrial building for new uses by putting in large windows, bathrooms, and an additional elevator. Today, that building, which is 95 percent rented, has more than 50 tenants, including architectural, printing, technology, and media companies, many of which have been priced out of Manhattan. Its signature feature is a one-acre commercial rooftop farm with various crops, chickens, and honeybees, which was the largest rooftop farm in the city at the time it was built in 2010.

At the former Pfizer building, the developers have tapped into the Brooklyn-based foodie craze and the place has a decidedly Brooklyn feel, with a hydroponic agricultural installation in the lobby, bicycles parked in the hallways, and various tattooed entrepreneurs wandering about. Many of the new artisanal food businesses, which are there on short-term leases that start at \$19 per square foot, are taking advantage of the former laboratory spaces they occupy, some of which come with venting and plumbing and, in a few cases, even ovens. Currently, the development team is readying a space for a new anchor tenant, Pratt Institute's Brooklyn Fashion and Design Accelerator, where recent graduates can rent space on a temporary basis for technology, design, and fashion startups.

Redeveloping New York City's enormous old industrial loft spaces to accommodate light manufacturing can be a challenging proposition. "The reason that these projects are not more prevalent is the financing," said Jeffrey Rosenblum, co-manager of Acumen Capital Partners. "The banks and institutions don't understand this model—you cannot point to 1,000 examples, you can only point to three examples."

ALEX ULAM



COURTESY INTELLIGENTSIA

> **INTELLIGENTSIA**
1333 Broadway, New York City
Tel: 212-244-4320
Designer: Wheeler Kearns Architects

Shoppers at Urban Outfitters' new outpost in Herald Square can now get a quick hit of caffeine to power them through the racks without ever leaving the store. In June, Intelligentsia—the Chicago and Los Angeles-based coffee and tea company—opened a roughly 900-square-foot coffee bar inside the retailer. It is joined at Urban Outfitters by a record store, hair salon, and trendy eyewear shop for good measure.

The Intelligentsia space was designed by Chicago-based firm Wheeler Kearns Architects, which has worked with the coffee company on other locations, including a 1967 Citroen van in New York that was retrofitted to serve espressos out of its back window. At the Herald Square location, Urban Outfitters' design team served as the architect of record.

Carrera white marble lines the store's walls and defines its main bar, and brass and leather stools ring its perimeter. Daniel Wicke, of Wheeler Kearns, told AN that the heavy marble was used to reference the old retail countertops of bygone Herald Square department stores.

The added challenge for the space was connecting it to Urban Outfitters, which has a distinct design palette. "We were trying to meld a more contemporary modern language with Urban Outfitters' found object design aesthetic," said Wicke. A wall of detailed factory windows bridges that divide, and a roll-up garage door allows visitors to seamlessly move between the clothes and coffee. **HENRY MELCHER**

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an expanded museum store, and a direct connection to the library. In the 1914 building, the round music room will be removed to make way for a new temporary exhibition gallery, and several of the ornate second floor rooms and the grand staircase will be opened to the public as galleries.

Charles Birnbaum, president of the Cultural Landscape Foundation, thinks loss of the Page garden is a violation of the museum's cultural patrimony. "Somehow the idea of the collection doesn't extend to the design of the landscape," he said. "It has become beloved and it's part of the larger cultural narrative."

Even with the historicist architecture, the expansion significantly alters 70th Street and the Frick Complex itself, which is currently predominantly low-rise and arranged around a series of three gardens. The new complex will be significantly more monolithic in comparison.

The Frick is beginning outreach to neighborhood and preservation groups, including the Municipal Art Society and the Friends of the Upper East Side. They expect to bring the plan before the Landmarks Preservation Commission in January. Though they expect feedback from the Commission, Walldrapper insists all the new spaces, roughly 42,000 square feet, are necessary. "There's very little fat in this plan," he said.

AGB

AMMENDING A MASTERPIECE

continued from front page research library and in 1924 built another low-lying building on east 71st Street to house it, also designed by Carrère and Hastings. In 1934, John Russell Pope began the conversion of the house into a museum, enclosing the rear garden to create the Frick's famous glazed courtyard, which became the heart of the museum itself. Pope seamlessly extended the architectural language of Carrère and Hastings to adapt the house to public use, creating a new entrance lobby and other public spaces, while maintaining an intimate, domestic scale.

Pope also demolished the original library building to create a much larger and taller library on 71st, which

rose to the equivalent of six stories, though it actually contains 13 levels if you count the library's stacks. By the 1940s, the Frick was already thinking about further expansion, and began acquiring adjacent townhouses on 70th Street, the first of which was purchased in 1940 to create an underground art vault, which is still used for collection storage. The museum was not able to acquire the final town house until the 1970s, which allowed it to initiate its most recent expansion, a small hall off the entrance lobby for visitor services designed by Bayley, Van Dyke and Poehler overlooking a viewing garden by Russell Page, both completed in 1977. This is the primary site of the proposed expansion by Davis Brody Bond.

The plan calls for the removal of the 1977 addition and garden. The museum plans to extend the volume of the library building from 71st street to 70th, creating a six-story bar extending through the site and allowing direct connections between the library and museum. Extending over the rest of the site would be a one-story building that would extend the Carrère and Hastings and Pope buildings into one continuous street wall. A setback, three-story addition would rise next to the six-story bar building, which would contain mostly museum offices, topped by a publicly accessible roof terrace.

The architectural language of the new addition would depart from the more contemporary approach taken

by the Gardner and Barnes museums. "I understand what they did," said Wardropper. "Steel and glass was not the right move here." Davis Brody Bond, while stressing that the designs are preliminary, will follow the vocabulary of Carrère and Hastings and Pope in a somewhat simplified form. "I think it needs to retain the same language," said Carl Krebs, a principal at David Brody Bond. "It's a language we don't want to harm." The architects plan to clad the addition in the same Indiana limestone as the older buildings.

Inside, the museum will gain a new below ground auditorium, a vastly expanded visitors services area, improved ADA accessibility, a service entrance, new offices, and



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COURTESY ODA



IN THE ZONE(ING) continued from front page Chen said, architecture was dominated by high-profile architects that gave a project cachet. “What was lacking was a deep understanding of local rules and regulations. We brought value not just branding. As things started to come back up we had very specific ideas of what we wanted to do.” That could not be more clear than in the firm’s takeover of Tribeca’s beleaguered 5 Franklin Place tower. Originally designed by Dutch firm UN Studio as a stack of sleek metal and glass bands, the 20-story project stalled and developers rebounded with an unexciting apartment box. Chen’s firm refined the building’s design and efficient use of space on a deep lot. “We brought the idea of Tribeca’s masonry into a modern expression. The frames on the facade use handmade curved brick,” said Chen. “The building’s design found its place between the over-exuberance of the previous UN Studio design and the cookie-cutter plan.”

“Talking about architecture and design is very sexy, but when you talk zoning, regulations, and landmarks, it doesn’t sound as sexy,” said Chen. His designs, however, are challenging that notion. ODA exploits the nuances and logic of zoning—how to design with setbacks and street walls to create variety and visual interest. “To be contextual, you must have a deep understanding

of the rules. We’ve found many opportunities to be playful,” said Chen.

“It starts with the view that an apartment building is made of single apartments,” said Chen. “That sounds obvious, but a lot of New York apartment buildings are not built that way. For us, the apartment unit is the basis of the design, not the facade.”

Chen is also designing 1800 Park Avenue, a 32-story apartment tower that’s expected to become the tallest in Harlem. Here, Chen said he is using the building’s massing to help it fit into the neighborhood. “When you build a large tower in a low height neighborhood, how can you humanize it?” He eroded the building’s corners to create a pixelated grid that maximizes views and creates outdoor space for residents. “How great would it be if we had apartments in New York where everyone had a terrace?” said Chen. “We want to provide outdoor spaces for all the units, not just the penthouses.”

In the Lower East Side, Chen’s 12-story 100 Norfolk Street explores how new developments design with air rights. “It’s a very interesting subject as buildings occupy or invade the airspace of other buildings,” said Chen. “We wanted to explore the extent of that idea.” He tipped the traditional massing on its head, pushing the building’s bulk high above a slim, unoccupied base. Using a mega-truss expressed on

the building facade, Chen cantilevered 38 apartments in a way that pushes the developers’ mechanism as a design tool.

Last year, the firm beat out the likes of SHoP Architects and the Bjarke Ingels Group to claim a waterfront scheme for the Hunters Point South. The massive project is creating a new city on the Queens waterfront. “The challenge was, how do you deal with such a huge project in an urban scale and create a sense of community?” said Chen. His plan scraps the city’s traditional massing strategy of base, upper base, and tower, instead merging the horizontal massing and slicing the scheme into 25-foot-wide vertical elements, the width of a single unit, that takes on the scale of townhouses and, Chen said, creates a more dynamic streetscape. The project’s 1,200 mostly affordable units rise like foothills to twin corner towers, creating an inverted arch between two towers.

ODA’s work on infill mid-scale apartment buildings is what is bringing design to often overlooked neighborhoods throughout the city. At 22-22 Jackson Avenue in Queens, another under-construction apartment building might resemble a giant game of Tetris, but the pixelated facade is a carefully thought out application of ODA’s principles of designing with regulations in mind—the concrete facade represents a modulation of apartment sizes. For instance, a studio apartment is contained within one long 13-foot-wide module protruding from the face, while a one-bedroom unit is built from two short modules. This creates multiple planes along the facade, provides outdoor spaces, and makes room for three windows in bedrooms instead of one.

BRANDEN KLAYKO

NEW TWIST



The new ideas that poured into Lower Manhattan’s rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is **Pelli Clarke Pelli’s** new **Pavilion at Brookfield Place**, a public space serving the 35,000 commuters who use the PATH system daily. Because the system’s track network runs underneath, the pavilion’s soaring roof and hanging glass curtain wall could only be supported at two points. **Thornton Tomasetti** met the challenge with a pair of 54-foot-tall “basket” columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

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Architect: Pelli Clarke Pelli Architects
Structural Engineer: Thornton Tomasetti
Photograph: Tex Jernigan

THE ARCHITECT'S NEWSPAPER JULY 23, 2014



MARCO ZANNINI

Massimo Vignelli, 1931–2014

Designer Massimo Vignelli, born January 10, 1931, in Milan, Italy, died peacefully in his New York City home on May 27, 2014. One of the world's most consistent supporters of a modernist approach to design, architecture, and life, Vignelli was widely known for his work on signs and diagrammatic maps of the New York subway; the identity for American Airlines; and for a vast array of publications, signage, products, and furniture for clients including the U.S. National Park Service, Knoll, Heller, Artemide, Casigliani, Feudi di San Gregorio, Ducati, and the British GNER Railway. He worked in tandem with his wife Lella for most projects, particularly on interiors such as Saint Peter's Church and SD26 Restaurant in Manhattan, the Museum of Fine Arts in Houston, the Minneapolis Institute of Arts, and Poltrona Frau

showrooms in Italy and the U.S.

Many people list award-winning artifacts as Vignelli's most meaningful legacy, but these products and projects were a tangible result of his intent to make the world a better, more organized place. Vignelli's unwavering belief in design as a tool to benefit society grew naturally from his childhood. Familial stresses and the political upheaval as Italy was torn apart in World War II disrupted his schooling and when he was 15, life was further confused by the untimely death of his father. Vignelli first became aware of furniture and architectural design thanks to a family friend and this provided a meaningful focus for his intellect and skills as he excelled in studio and art history courses.

He furthered his education as an avid reader of *Domus* and international design magazines. Assisting a cousin who was studying architecture brought him into the studios of Italy's leading modernist architects; the views of Ernesto Nathan Rogers and Giancarlo de Carlo on life and work strongly influenced the young Vignelli. Issues of politics, economics, and war raised ethical and societal questions and led to his self-directed search for answers. At that time, Vignelli's learned distrust of the inequities of capitalism and of America was contradicted by his interest in innovations in American architecture and by the fact that many Bauhaus masters had resettled in the U.S.

In 1950, Vignelli enrolled in the

architecture program at Politecnico di Milano. For a time, he rented a room to Swiss designer Max Huber, who became his mentor for graphic design and typography. In 1951, he was a student volunteer at an architectural conference on Lake Como. There he met Elena (Lella) Valle, who accompanied her architect father to the conference. Lella would become his wife (in 1957) and lifelong business partner. Later, both would study architecture at the University of Venice.

In 1957, Massimo earned a fellowship at Towle Silversmiths and the Vignellis moved to Massachusetts. Lella continued her studies at MIT. The couple traveled across the US; while visiting Chicago, Massimo was offered a teaching position at the Institute of Design and a part-time position in design research at Container Corporation. The Vignellis stayed in Chicago until their visas expired in 1960, when they returned to Milan and opened their own design office. During this time, Massimo defined a language of visual form that would provide the foundation for his entire career.

In 1965, Vignelli was a co-founder of the short-lived Unimark International; through this position he became influential in establishing a comprehensive approach to American corporate identity and in promoting the widespread use of the Helvetica typeface. Unimark brought the Vignellis to New York, but in 1971 he abruptly resigned from the company

to form Vignelli Associates with Lella. From that time, their firm continued under their leadership along with a second company, Vignelli Design (for licensed products). Their showcase office was on Tenth Avenue from 1984 to 2000, then the Vignellis downsized their business and moved to their home office.

Massimo fulfilled a lifelong goal by actively working until his final days. Vignelli clients often became Vignelli friends. His love of architecture resulted in some of his favorite projects as he designed books for and developed close friendships with many architects, including Richard Meier, Harry Seidler, Peter Eisenman, and Tadao Ando.

Vignelli's constant battle against mediocrity, obsolescence, and the consequent deterioration of society itself lasted through his lifetime. His impassioned embrace of an engaged life came with a ready smile, quick wit, raised eyebrows, and a nimble mind, but he also aimed sharp criticism at anyone whose work failed to meet his strict standards. "There is no design without discipline. There is no discipline without intelligence," he said. This led him to a lifetime of teaching, sharing, and explaining ideas and methods with consistency, clarity, and patience to clients and designers alike. He was active in several professional organizations during his career, serving as president of Alliance Graphique Internationale (AGI)

and of AIGA, as vice president of The Architectural League, and as member of the Industrial Designers Society of America (IDSA).

Massimo Vignelli's most meaningful legacy was relationships. He was a designer—a builder—not simply of materials, but of ideas and of people. Besides visiting and lecturing for many schools and organizations, he began offering a series of Master Designer Workshops through the Rochester Institute of Technology (RIT). In 2010, the Vignellis donated their archives to RIT. The archives are housed in a Vignelli-designed building with exhibition and teaching spaces. "The Vignelli Center is not only the building and the archives, but it is sharing our philosophy of the importance of design theory, history, and criticism," he said.

Massimo Vignelli is survived by his wife Lella, daughter Valentina, and son Luca. His final days were honored by an outpouring of mail, thanks to Luca's suggestion of a "Dear Massimo" letter-writing campaign. Hundreds of letters arrived from those who felt Massimo's influence. Some were witty, some serious, but all expressed gratitude and support to the mentor who touched their lives and work in a meaningful way. It was a final reward and a warm tribute to Massimo Vignelli, whose great desire was "to rid the world of ugliness."

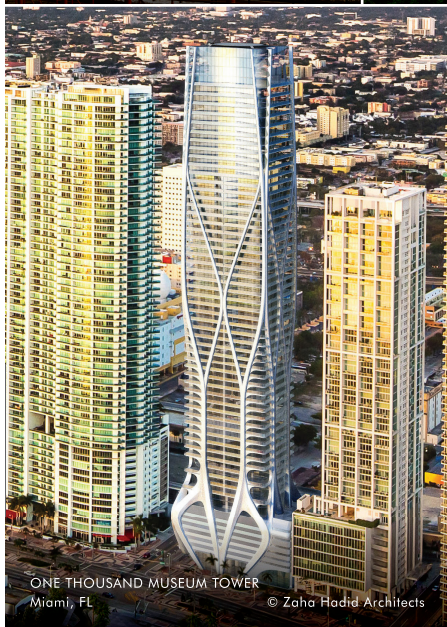
JAN CONRADI IS THE AUTHOR OF *LELLA AND MASSIMO VIGNELLI: TWO LIVES, ONE VISION* (RIT PRESS).

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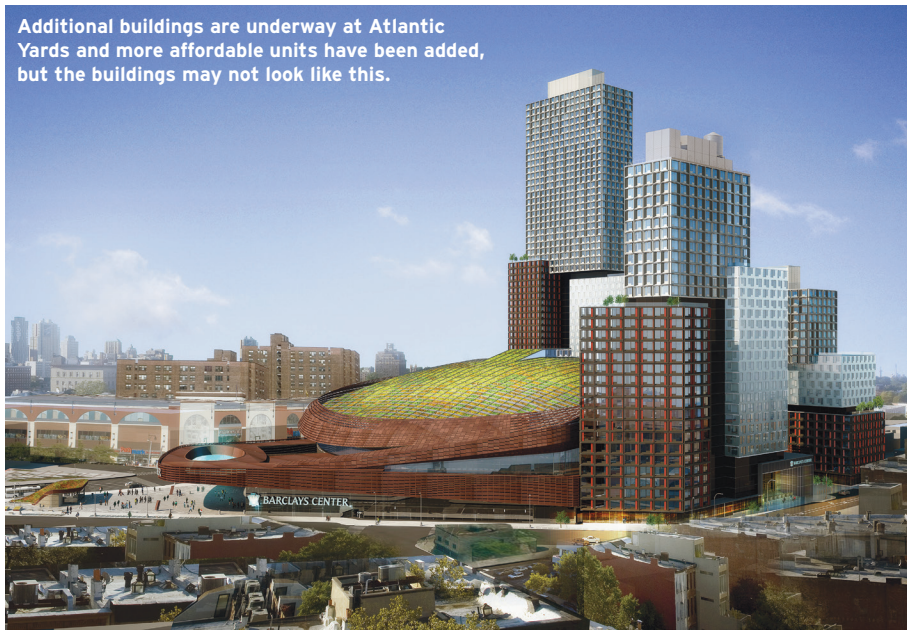
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Additional buildings are underway at Atlantic Yards and more affordable units have been added, but the buildings may not look like this.



COURTESY SHoP

ATLANTIC YAWN continued from front page needed affordable apartments have been delayed. And delayed again.

Currently, only one tower is on its way up: a 32-story building known as B2, which is also designed by SHoP. It broke ground in December of 2012, but in the time since, has only risen to its eighth floor. In April, the *New York Times* called B2 “one of the slowest-moving projects in a city with an unquenchable

thirst for housing.”

All these months later, things are suddenly expected to pick up. The *Times* reported on a deal struck between the de Blasio Administration, New York State, community groups, and Atlantic Yards developer Forest City Ratner to drastically increase the pace of construction. Forest City has agreed to complete 2,250 affordable units by 2025—10 years faster than previously planned. “We’ve secured

nearly twice as many affordable units for our city investment,” said Mayor de Blasio in a statement.

According to the *Times*, “under the agreement the next two residential buildings—a total of 600 units—will be entirely affordable housing.” If Forest City does not meet those terms, it will be fined \$5 million. This agreement would also “avert another lawsuit against the project from seven community-based organizations and several individuals.”

Another key player in this agreement is Greenland Holding Group, a Chinese company that is investing \$200 million in the property, and has said it wants to complete Atlantic Yards within eight years. The city also reportedly agreed to provide an \$11.75 million cash subsidy for Forest City Ratner’s two luxury towers at the site “in exchange” for those 600 affordable units.

Local politicians and community groups who have long been pushing for more affordable housing in the area applauded the deal. “Today’s agreement shows that communities can work with the state to hold developers accountable for their commitments to the public,” said Gib Veconi, the treasurer of the Prospect Heights Neighborhood Development Council, in a statement.

A total of three towers are slated to break ground at Atlantic Yards within a year. SHoP is designing B3, which is next to the Barclays Center, but an architect—or architects—has not been announced for the towers further back on the site.

HM



INSIDE OUT



Want to know what goes on at the **New School**? Passersby need only glance at the institution’s new **University Center** in Greenwich Village to understand that progressive design education happens here. The building by **Skidmore, Owings & Merrill** expresses the school’s interdisciplinary approach through a brass-shingled facade crisscrossed by a series of glass-enclosed stairways that highlight a vivid tableau of students circulating within. The unique system encourages collaboration—and a new dialogue between campus and community that is sure to be conversation for decades to come.

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Architect: Skidmore, Owings & Merrill
Photograph: Tex Jernigan



ARE FLARING RESIDENTIAL TOWERS THE NEXT TREND IN SKYSCRAPERS?

TOP HEAVY

New York City's rising batch of luxury towers do everything they can to attract the global elite. They have it all: the luxury amenities, the location, the big name architects, and, of course, the views. That is to say nothing of the way these glass goliaths allow the world's wealthiest to invest—or hide—huge piles of cash.

These super-skinny, super-tall, occasionally cantilevering, towers have been planned, designed, and engineered to meet the demand of this unprecedentedly high market. Of course, any unit in one of these buildings will cost you, but the big money—or rather, the really, really big money—is all the way up top where penthouse prices are now hovering around \$100 million. It was only a matter of time, then, that the design and massing of these narrow, glossy towers would explicitly reflect their top-heavy potential.

This appears to be the case with two new Kohn Pedersen Fox (KPF) condo buildings rising a few miles south of Midtown. The firm's 950-foot-tall tower in Tribeca and its 777-foot-tall tower in Gramercy, both rise from a narrow base and then flare out near the top. The effect is more dramatic on the Tribeca tower, which has been described as a champagne flute. The supposed goal with these towers is to create the biggest apartments where they will be most valuable.

Paul Katz, a principal at KPF, says the

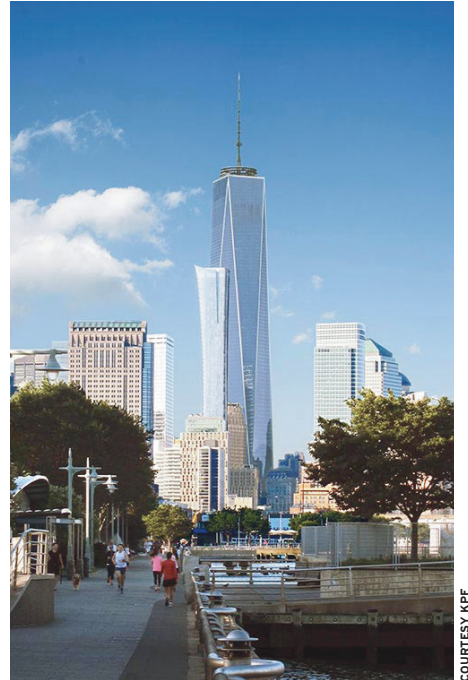
design of 45 East 22nd Street—specifically its tapering edge—serves two purposes: it softens a significant cantilever and also helps accommodate a high-end market, which places a premium on living high-up. The building's lower floors accommodate two units—studios and one-bedrooms that are roughly 1,000 square feet each. Some 50 floors up, as the building expands, there are full-floor and duplex units more than three times that size. The size of units at 101 Tribeca was not immediately made available.

But Katz is careful not to overstate the impact of either of these designs, saying that, on their own, they are not necessarily revolutionary. "It is a really interesting phenomenon that is part of a larger trend," he said, referring to the ultra high-end market. To him, this type of work is about more than creating bigger floor plates, it is about adding interior variety from top to bottom. "You don't feel like you are living in a building where every floor is the same," he said.

Carol Willis, the director of the Skyscraper Museum, is not convinced these two towers represent a larger trend in the luxury market. To her, increasing the size of a condo by a few hundred feet is not the driving force behind this type of development.

"What [wealthy individuals] are really buying is the height and views," she said. "The size of a floor plate does not really matter that much. To me, it is a formal move, not a business move."

It is hard to pin down the primary motive behind the shape of each building as the project's developers did not respond to



COURTESY KPF

Left: 45 East 22nd Street; Above: 101 Tribeca. Both towers expand at the upper floors, creating larger penthouses.

AN's request for comment. But KPF's towers are only the latest addition to high-rise, high-end living in New York City so if this type of design does allow developers to squeeze every possible penny out of a condo then more flaring towers will certainly follow.

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COURTESY NATIONAL BUILDING MUSEUM

National Building Museum Gets A BIG Maze

The National Building Museum in Washington, D.C. has opened BIG Maze, a preview of an exhibition on the Denmark- and New York-based Bjarke Ingels Group, a.k.a BIG, which is slated to open in 2015. The maze's outer most walls are 18 feet high and they decrease in height toward the center of the plan, giving visitors

progressively better views of the rest of the labyrinth as they walk further into it. As a result, getting out of the maze is much easier than reaching its center. There is only one entrance and one exit, but there are numerous paths that can be taken to find the other end. BIG Maze is open through September 1. **HABIN KWAK**



UNVEILED

THE SCHOOL AT FILLMORE PLACE

New York City-based Christoff : Finio Architecture has released preliminary designs for a preschool set to rise on a tiny corner lot in Williamsburg, Brooklyn. Known as The School at Fillmore Place, the three-story, 6,200-general-square-foot building's design is derived from the Reggio Emilia philosophy of early childhood education, which posits that environment is an extremely important factor in learning.

Due to the site's small footprint, each floor of the building is large enough to house only a single classroom along with the vertical circulation to access it. As a result, every learning environment will have ample access to views of the surrounding neighborhood. A glass and timber-framed curtain wall with integrated wood panels and furniture—storage bins, display cases, tables—provides open sightlines, offering children many opportunities to see out into their world, and feel a part of it, while engaging in their classroom activities. The roof is occupied by an open play area and greenhouse.

The project is currently going through Landmarks and Board of Standards and Appeals applications and will be further refined before construction begins. Located as it is in a designated historic district, the architecture has been designed to respond to its neighbors in massing and rhythm while providing a warm, contemporary expression.

AARON SEWARD

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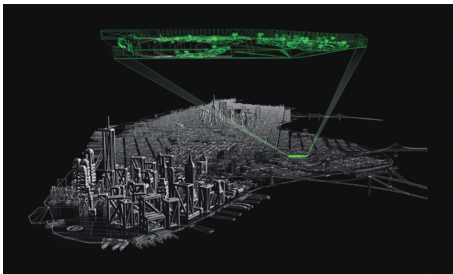
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THE ARCHITECT'S NEWSPAPER JULY 23, 2014



THE LOWLINE'S PATH TO REALITY

Bottom-up Urbanism

When James Ramsey and Dan Barasch set out to turn a defunct trolley terminal underneath Manhattan's Lower East Side into an open, airy park, they launched a Kickstarter. It was 2012 and they needed \$100,000 to build a full-scale mockup of Ramsey's "remote skylights" which would collect natural sunlight at the surface and funnel it into the 60,000-square-foot site through fiber optic tubes. If it worked, there would be enough light to sustain photosynthesis.

The team met its goal in six days, and ultimately exceeded it by more than \$55,000. The installation was created that fall and, for the

most part, the tessellated, aluminum light canopy, with its 600 individual panels, worked.

But in the year-and-a-half since, the Lowline's 15 minutes have come and gone. The project has been eclipsed by other Kickstarter campaigns, including ones for a floating pool, a floating beach, a floating party island, solar paneled streets, and so on and so forth. The Lowline, however, is not dead; the non-profit behind the project has a full-time staff that believes the park could be a reality by 2018. "The past year, and going forward at least another half year, we have been primarily focused on advocacy politically, and refining our technology and design process," Ramsey recently told *AN* in his Tribeca office.

The 2012 installation was an integral piece in getting the Lowline to where it is today; it raised the project's profile and proved that the technology was actually viable: an underground park could be filled with natural light.

"We learned a lot about the way the light actually behaves—physically and psychologically," said Ramsey. "In order to actually have some sort of bearing or reference to how the natural sky works, it was important to strike a balance between directed parallel collimated light and ambient diffuse light." He explained that he wants the light to create an inviting, timeless quality in the park.

This technology is still being refined and Ramsey was headed to South Korea to "suss out" an optics manufacturer the day after *AN* visited his office. But making the Lowline a reality will take more than technology—it will take cash, approximately \$50 million.

Ramsey and Barasch are not planning another Kickstarter. Instead, they are pursuing corporate support, public grants, and said they have received "several seven-figure pledges" for the



COURTESY SHOP; LEFT: THE LOWLINE

project. That money, though, is contingent on whether the Lowline gets access to the 1.5-acre site, which is controlled by the MTA.

Ramsey and Barasch said they are making progress on securing the space, but a spokesperson for the MTA told *AN* "there is nothing currently happening with regard to this former trolley location."

But that could change as the proposed site of the Lowline is directly adjacent to Essex Crossing, a 1.9-million-square-foot development designed by SHoP that is expected to break ground in March. While Ramsey and Barasch said Essex Crossing and the Lowline can exist autonomously, the projects could connect through the mega-development's "Market Line"—a retail corridor similar to Chelsea Market. Doing so, they say, would significantly boost public space at Essex Crossing.

"The Market Line is going to absorb a lot of the commercial activity and the Lowline will have its own design autonomy, said Vishaan Chakrabarti, a principal at SHoP.

Since its inception, the Lowline has been racking up political and community support, but ultimately needs City Hall's blessing to move forward. Ramsey has not landed a meeting with the mayor just yet. "Understandably, the new mayor has been really busy," he said.

For the time being, Ramsey and Barasch are pulling together all of the Lowline's disparate pieces so that if—or when—they get the go-ahead, the project can be executed quickly and efficiently. "This is not like the mayor issues an RFP and it trickles down," said Ramsey. "This is completely bottom-up urbanism."

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BOROUGH MADE

In recent years, New York's Museum of Art and Design (MAD) has become one of the most vital if somewhat undefined cultural institutions in the city. The museum has opened its doors to adventurous programming and has increasingly courted the design world as it has distanced itself somewhat from craft. Under the leadership of new director Glenn Adamson, the museum has embraced this messy vitality and further emphasized process over object. Its latest exhibition, *NYC Makers: The MAD*

Biennale, celebrates art, design, and craft production across the five boroughs, including both artists and fabricators.

Curated by Jake Yuzna, the exhibition participants were crowd-sourced from a group of 300 nominators. Selection was based upon particular expertise in a highly specialized skill. Nearly 100 made the cut. The show is organized into a series of themed groupings that also serve as programmatic stages for workshops, fashion shows, cooking demonstrations, and other

activities that make the exhibition an exercise in display and production. Architects and designers in the exhibition include Lindsey Adelman, Aranda/Lasch, Boym Parnters, Flavor Paper, Ralph Pucci, SITU Studio, and UM Project. In a city increasingly defined by money and the leisure class, the show is a group portrait of New York's still industrious creative producers. *NYC Makers* is on view through October 12. **AGB**



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TWO EARLY GEHRY BUILDINGS IN MARYLAND RECEIVE MAKEOVERS GHOSTS OF GEHRY'S PAST

Two of architect Frank Gehry's early buildings in Maryland are getting multi-million dollar makeovers. The former Rouse Company headquarters in Columbia, Maryland, by Frank O. Gehry and Associates, is being converted at a cost of \$25 million to a mixed-use development anchored by a Whole Foods Market and a community wellness center. Cho Benn Holback + Associates of Baltimore is the lead architect for the project, which will open in phases starting later this summer.

About a mile away, the Columbia Merriweather Post Pavilion, a regional concert venue designed by Gehry, Walsh, and O'Malley and opened in 1967, will receive a \$19 million renovation to keep it competitive as a performance space. Grimm + Parker Architects of Maryland and Virginia is leading the design effort, and improvements will be completed over the next five years.

Behind both projects is The Howard Hughes Corp., a Dallas based firm that serves as the master developer of Columbia, an unincorporated city of 100,000 founded by the Rouse Company starting in the 1960s.

Developer James Rouse, who died in 1996 and would have turned 100 this year, was an early patron of Frank Gehry, who worked during the 1950s as a staff architect for Victor Gruen Associates, a California-based designer of shopping centers.

Howard Hughes plans to expand Columbia by developing new offices, retail space, residences, and public amenities. Gehry said during a tour in 2012 that he thought Columbia turned out pretty much the way Rouse envisioned it and that he is open to the idea of working there again with Howard Hughes. "I'd love to play with them," he said.

To house the Rouse Company, Gehry designed a four-story, 150,000-square-foot building with a steel frame laid out on a 30-foot-by-30-foot grid with white stucco walls. Wood trellises and upper level terraces overlook one of the community's manmade lakes, Kittamaquindi. Gehry reportedly called the building an "elegant warehouse." The interior featured a central sky-lit atrium, a pedestrian "street" to promote interaction among employees, and a mix of direct and ambient lighting that grew out of research for the Joseph Magnin Co. department stores.

Howard Hughes originally tried to find another "single user" that would want the building as a corporate headquarters, but there were no takers. The adaptive reuse plan that Howard Hughes eventually followed called for the building to be subdivided to accommodate different tenants on each floor, while the exterior kept the look that Gehry designed as much as possible.

Plans call for the lowest level to be converted to a 28,000-square-foot "mind and body" wellness center and retreat called Haven on the Lake. The second level, which is accessible from the main parking lot, will contain a

50,000-square-foot Whole Foods Market. The top level, formerly the large meeting room, will contain about 20,000 square feet of office and exhibit space for Howard Hughes.

One of the biggest design moves that Cho Benn Holback made was the decision to remove most of the building's third level, to create a double height space for Whole Foods. With that move, the amount of space in the building dropped from 150,000 square feet to roughly 89,000 square feet.

Another significant change was creating a new main entrance for the market and a secondary entrance and new elevators providing access to the upper level offices. The new market entrance introduces a vertical element to an elevation that had predominantly horizontal lines. A large green Whole Foods sign has been added to the front facade, set against one of the original white walls, providing something of a counterpoint to the new entrance, and a new side loading dock was created to serve the retailer.

At the Merriweather Post Pavilion, the use will remain the same: an open-air concert venue active three seasons of the year. The goal, operators say, is to extend its life and attractiveness, upgrade its features and make it more environmentally friendly. "Merriweather desperately needed some renovations," said Howard County Executive Ken Ulman. "We needed to work to make sure that Merriweather is ready for its next act." The facility can seat about 6,000 people under its roof and more on a sloping lawn beyond. The work will be completed in stages, during the off season, so the venue can remain open the rest of the year. The first phase of improvements is scheduled to begin this fall.

The improvements include new seating, new restrooms and concessions, new artist dressing rooms, a new stage, and a raised main roof. Green features include an expanded solar energy system, new LED lights, and more energy efficient restrooms and concessions. The facility already has a solar array that powers house and backstage lighting, composting facilities, and an onsite bio diesel fueling station for performers' touring vehicles.

The project is being funded by \$9.5 million from Howard Hughes and a \$9.5 million loan from Howard County. Once work is complete, ownership will transfer from Howard Hughes to a non-profit organization called the Downtown Columbia Arts and Culture Commission. IMP Productions has a long-term agreement to serve as the operator.

"When you go to other venues, you realize how different this is," said Seth Hurwitz, chairman of IMP. "It's something that you need to preserve. It's something that couldn't be built today... From the Frank Gehry roof and all the little things that make it what it is, it's very special. The trick will be to renovate it and keep the charm—kind of like Wrigley Field."

EDWARD GUNTS



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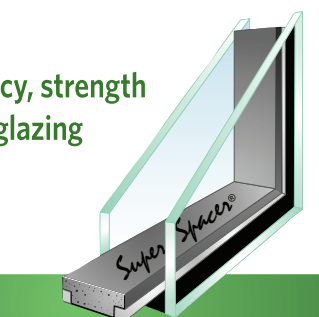
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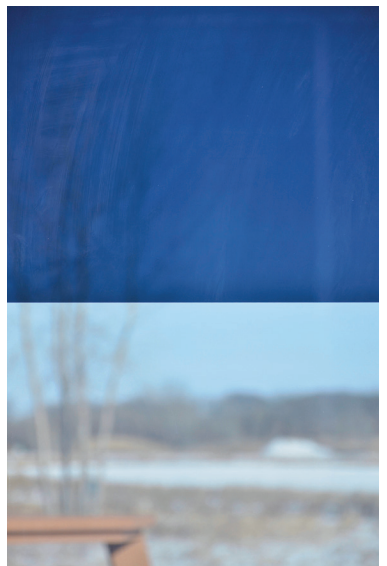
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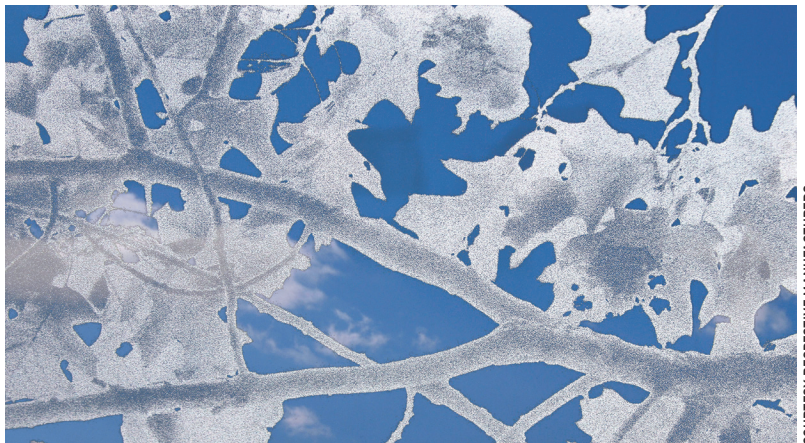
At once fragile and strong, clear but impermeable, glass is a material that can be used in both artistic and pragmatic ways. **By Leslie Clagett**



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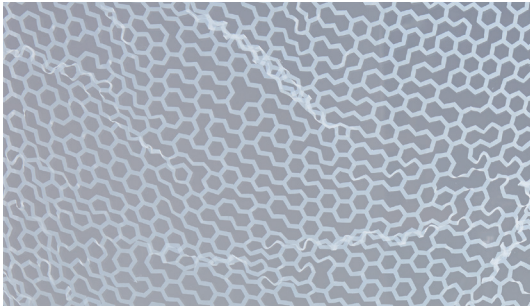
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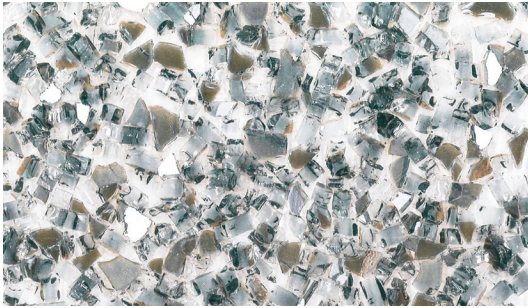
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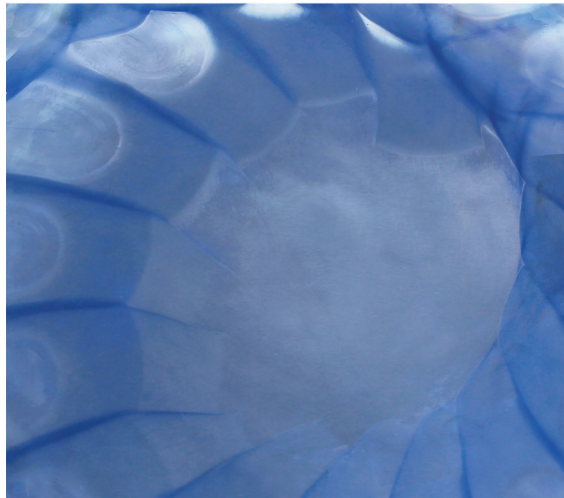
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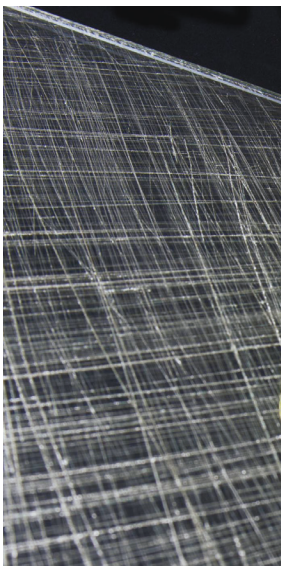
Cast, carved, or colored, glass brings both light and artistry to interiors. Its physical properties and aesthetic potential make it an exceptionally expressive material. **By Leslie Clagett**



GRAPH, ALEXANDER GIRARD COLLECTION
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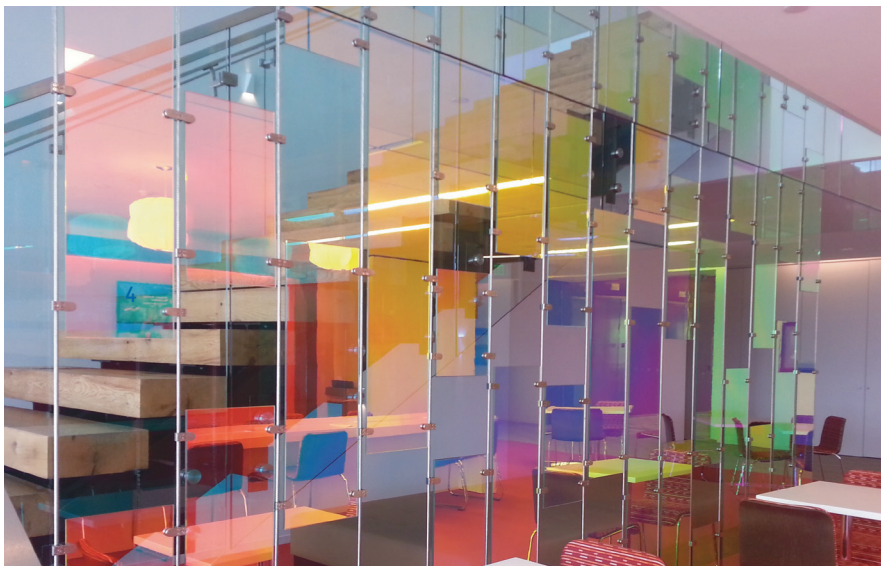
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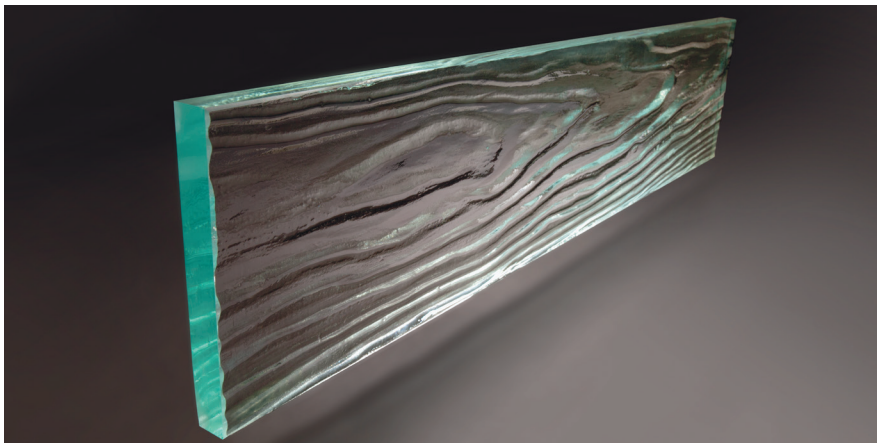
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THE ARCHITECT'S NEWSPAPER JULY 23, 2014



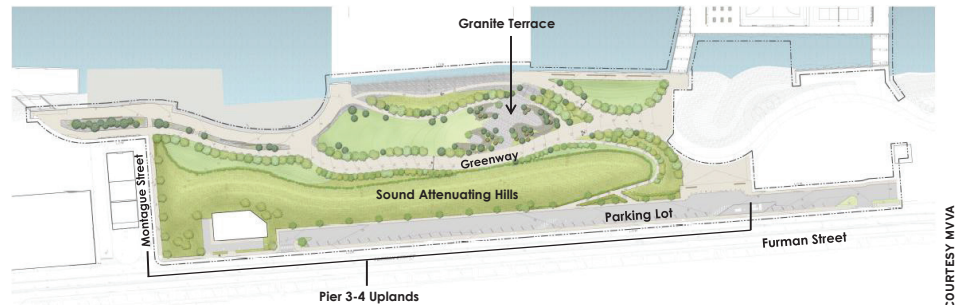
VAN VALKENBURGH'S SLOPING NOISE SOLUTION

A BERM GROWS IN BROOKLYN

Brooklyn Bridge Park has evolved in the past 15 years from a landscape of abandoned piers and fenced off concrete parking lots to a spectacular 84-acre greensward along the East River. The Port Authority of New York and New Jersey, the owners of the site, once planned to build 3 million square feet of residential towers on the land that would likely resemble the current Williamsburg waterfront wall of residential skyscrapers. Fortunately the powerful and politically connected Brooklyn Heights Association

opposed the 1986 plan and instead proposed a "harbor" park, which has, in many respects, been realized by Michael Van Valkenburgh Associates (MVVA). The park is a stunning template of a 21st century open space in a dense urban site. The park is divided into various sections, each with its own formally programmed landscape, hardscape, and pier play areas.

However, the central area near Pier 3 (the park runs from Atlantic Avenue to Jay Street) is not only a narrow area, but is squeezed



between the river and busy Furman Street. Overhead, is the double stacked and always busy Brooklyn Queens Expressway (BQE), which sits beneath Clarke & Rapuano's Brooklyn Heights promenade.

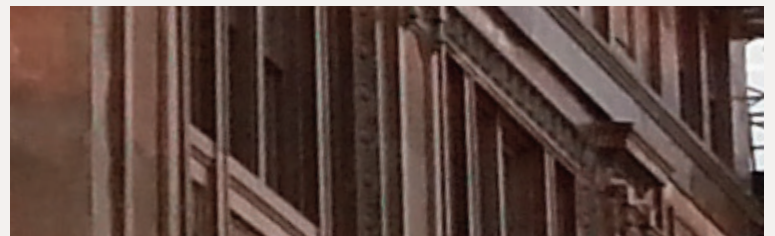
The area of the park beside Pier 3 has been a no-mans land since it opened due to the noise emanating from the BQE—which directs the sound of traffic away from the heights and toward the water. It was so intense park goers could barely hold a conversation, let alone relax on the park's future green grass.

Brooklyn Bridge Park officials and MVVA came up with an ingenious idea that has dramatically transformed this once inhospitable landscape into an oasis. Labeled Pier 3 Greenway Terrace, the new area has a south-facing landscaped sloping lawn and a walkway that is part of the 14-mile Brooklyn Waterfront Greenway. The walkway is outfitted with 30 benches made of long-leaf yellow pine salvaged from warehouses on site and is bordered by stacked blocks of recycled granite that rise 6 to 8 feet. Plantings of flowering shade trees and evergreens provide shade for the seating areas.

Behind the terrace is a 30-foot-high berm planted with trees and meadow grass that hides the BQE from the park and acts as a sound attenuating barrier, reducing noise pollution in the park up to 75 percent (or from above 80 decibels to below 68 decibels). The granite blocks, all of which were salvaged from the reconstruction of the Roosevelt Island Bridge and demolition of the Willis Avenue Bridge, act as the foundation of the berm.

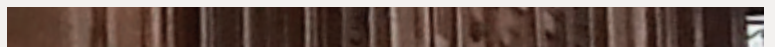
This summer, visitors to the area will also encounter Dahn Vo's: *We the People*, a new sculptural installation sponsored by the Public Art Fund, which is inspired by the Statue of Liberty. The berm runs along the entire length of the Pier 3 Greenway Terrace. Michael Van Valkenburgh has said that contemporary parks are not escapes from the city but are escapes in the city. To make this space an urban escape it was necessary to create a man made hill that may not look natural on this flat waterfront site (in fact it effectively replaces the escarpment that was cut down when Robert Moses built the BQE) but works perfectly.

WILLIAM MENKING



HISTORY IN THE RE-MAKING

Gotham MetalWorks takes the art of metalwork to new levels with Landmark and Historic Replication. To help NJ Transit restore the Hoboken Terminal, Gotham replicated and replaced over 80% of the pieces of the copper metalwork facing of this Beaux-Arts style edifice. With state-of-the-art 3D modeling technology and mechanical precision, the intricacies of the egg-and-dart patterns and fleur-de-lis copper moldings were preserved and the historic nature of the Hoboken Terminal maintained. Specializing in Landmark and historical replication, Gotham also creates its own stamping dies and does its own stamping work. Learn more by visiting gothammetals.com or calling 718-786-1774.



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CREATING ROOFTOP ENVIRONMENTS

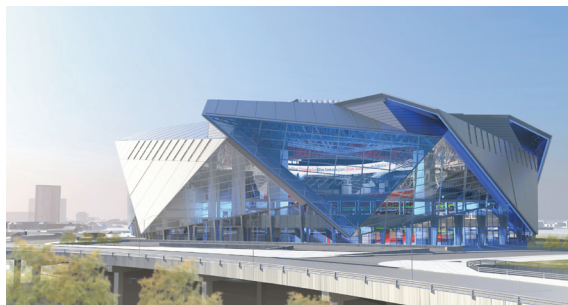
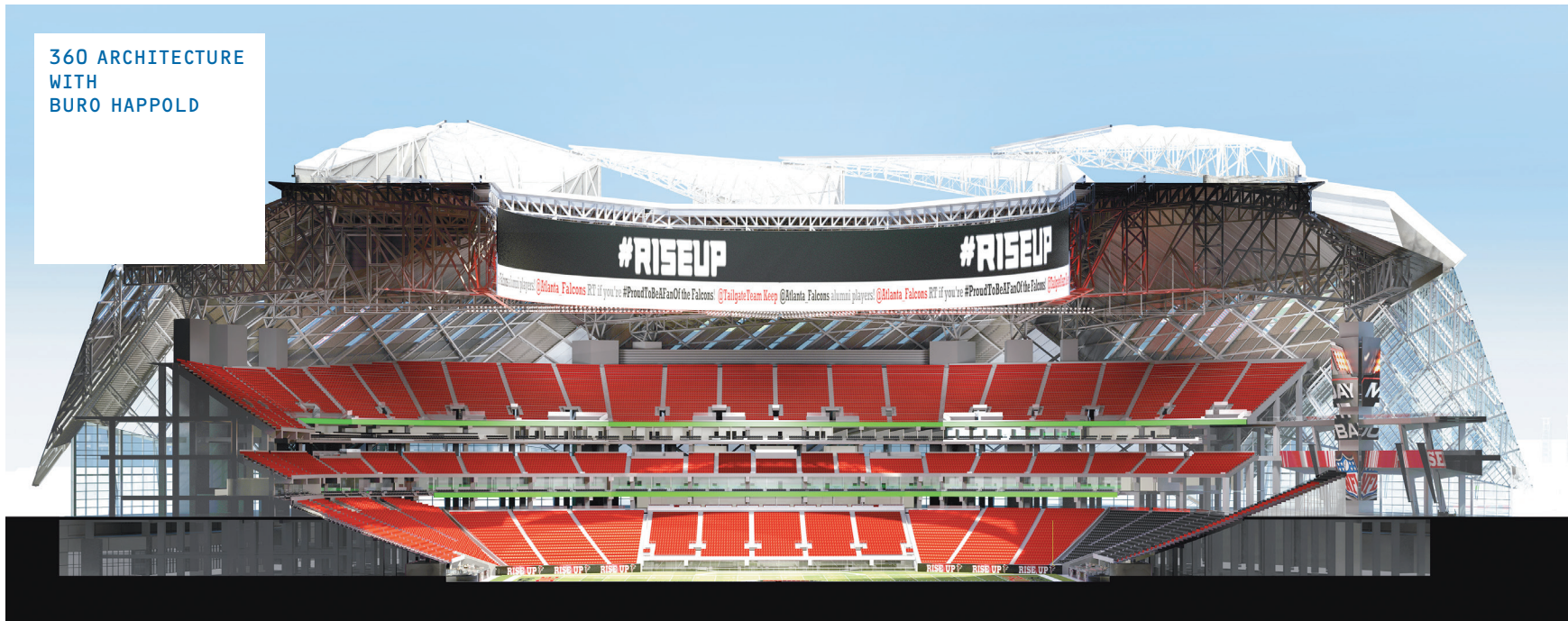
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360 ARCHITECTURE
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The Atlanta Falcons' new stadium design is topped by a unique retractable roof made up of eight, ETFE-clad triangular petals that open and close along dedicated rails. While each petal moves in a straight line, diagonal to the others, the coordinated movement creates the impression of circular motion, resembling that of a camera aperture mechanism.

As the home viewing experience has become much better, NFL owners have grown concerned about ensuring attendance at their stadiums on game day, especially if their teams are not perennial championship contenders. While in part this has been seen in an increased mediation of the game by way of jumbo screens and the like, teams building new facilities have looked for the architecture itself to become part of the draw. The result has been the introduction of formal adventurousness to a typology that was previously rather utilitarian and straightforward.

The most recent team to follow this trend is the

Atlanta Falcons, which has unveiled a new stadium to replace the Georgia Dome (1992). Designed by Kansas City-based 360 Architecture, the 1.8 million-square-foot, 71,000-seat facility is an eight pointed star in plan and features a unique retractable roof with eight triangular panels, or petals, that slide diagonally apart much in the manner of a camera aperture mechanism.

The architects derived the stadium's angular geometry from the Falcons' logo. To design the structure and moving apparatus of the roof, 360 worked with Buro Happold, kinetic architecture consultant Uni-Systems, and Chuck Hoberman, inventor of the Hoberman Sphere—an

isokinetic structure capable of folding down to a fraction of its normal size by way of scissor like joints. Hoberman convinced the team to abandon an initial scheme that had the roof opening with circular motion because circular motion is difficult to pull off in large structures. Instead, the team went with a scheme that has the petals moving together along dedicated rails in diagonal lines to each other, which creates the illusion of circular motion.

The fixed portion of the roof is made up of a mix of primary, secondary, backspan, and gutterbox trusses. There are four primaries, each 70 feet deep with a 12-foot deep

top chord, which span 715 feet between 179-foot-tall, reinforced concrete megacolumns. The petals of the retractable roof are clad in transparent ETFE and are each framed by three main trusses, which taper from 30 feet deep to four feet deep at the tip. Between 196 feet and 236 feet long and 128 feet and 160 feet wide, the petals cantilever between 156 feet and 192 feet from their rails, which they overlap by 40 feet. Each petal runs on two rails, an inner rail that handles compression forces with eight two-wheel bogies, and an outer that handles uplift with six roller assemblies. The tracks are between 225 feet and 375 feet long and 12

7.5-horsepower traction drive wheels propel each petal.

The kinetic nature of the stadium does not end at the roof. 360 envisioned the building as primarily open-air with the ability to become an indoor, air-conditioned facility in exceptionally hot weather. As a result, when the roof opens so do the louvers and operable glass curtain walls that make up the stadium's envelope, providing ample cross-ventilation for the concourses and seating bowl. And, of course, video mediation is part of the design in the form of a 58-foot-tall, 360-degree, high-definition video halo that hangs from the roof's primary trusses.

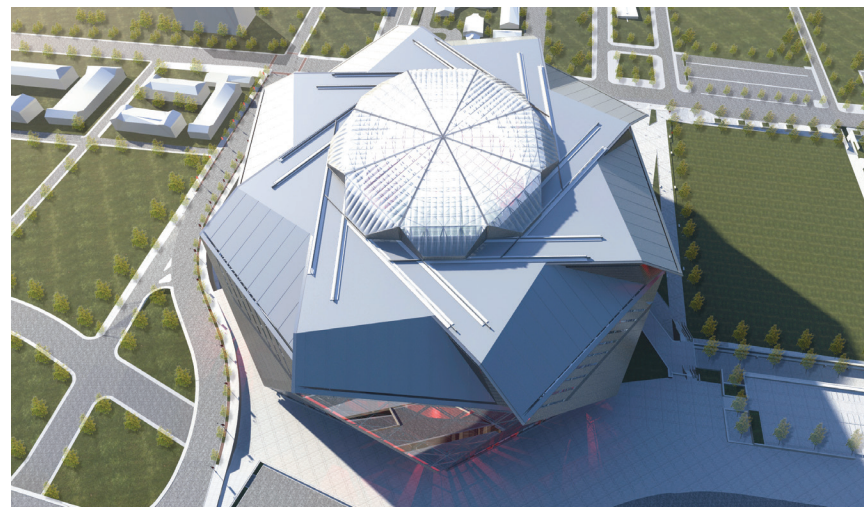
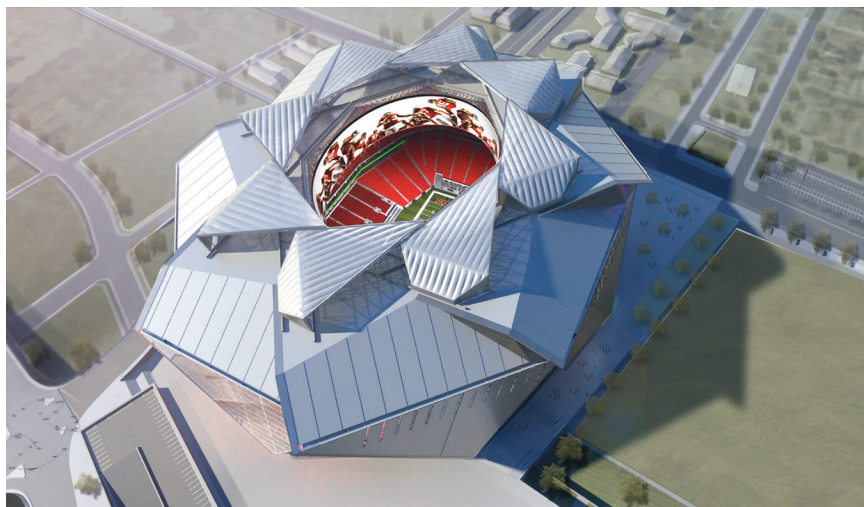
This screen will show each fan a magnified view of the game from the perspective of their seating area, a serving of video content unavailable to those watching at home on the couch. **AS**

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The Japanese architect Tadao Ando must be the world's most reticent architectural celebrity. He doesn't speak English, rarely gives talks and presentations, and in general lets his work speak for itself. His just-opened Clark Center at The Clark Art Institute in Williamstown, Massachusetts, is one of only a handful of projects he has designed in this country. The new building acts as the main entrance and visitors' center for the complex.

At a recent press unveiling of the building, the gathered group of journalists fell silent as Ando made his appearance, flanked by colleagues and an interpreter, the quiet interrupted only by the sound of clicking cell phone cameras and a Japanese film crew making a documentary. Dressed in black with a white collar, like a high priest of design, only a faint smile gave a hint that the 72-year-old Ando was affected by all of the attention.

It is no wonder he cuts such a mythical figure. He is a self-taught architect whose body of work is mostly in his native land. At the Clark, he was challenged to bring together a hodgepodge of architecture that includes a rather clumsy neoclassical white marble building from the mid-1950s, the Clark's original museum, which is joined by a bridge to the Manton Study Center, an equally unappealing modernist building by Pietro Belluschi and The Architects Collaborative (TAC) that opened in 1973. Ando's own Lunder Center at Stone Hill, completed in 2008, is located up on a hill away from the main campus.

The Clark Visitors Center is a brilliant stroke of architecture that is classically Ando. Made up of glass, concrete, and granite, it seems not so much to occupy the site as to seduce it. His trademark use of raw concrete, metal, and glass is combined with red granite walls that are a nod to the modernist Belluschi/TAC building. The resulting outdoor space is framed on one side by a verdant forest and on another by a large rural pasture. Acting as the mediator within this diverse design assemblage is a one-acre reflecting pool that has three tiers and that recedes as it moves away from the main building and into the countryside beyond.

It's hard to describe Ando's architecture without using the word "Zen," so masterfully does he unite building and landscape. The dove-colored surface of the concrete seems to come alive as it is splashed with sunlight; never perfectly smooth, it is content to recall the best work of Louis Kahn and Le Corbusier. But as one looks at the new pavilion from a distance, with its overhanging roofs and implacable walls, it's Mies van der Rohe's Barcelona Pavilion that comes to mind. Neither Ando nor Mies is afraid to let a wall be simply a wall, strong and unforgiving but also gently reflected in water, an ideal backdrop for the display of art. Ando himself has written: "At times, walls manifest a power that borders on the violent. They have the power to divide space, transfigure space, and

create new domains. Walls are the most basic elements of architecture, but they can also be the most enriching."

Ando had numerous collaborators on the Clark project. Gensler's New York office acted as executive architect and sustainability consultant. Selldorf Architects of New York handled the renovation of the original 1950s museum building and the adjacent Manton Research Center. And Reed Hilderbrand Landscape Architecture of Cambridge, Massachusetts, rightly gets credit for the beautiful and highly functional reflecting pool, which the Clark said is the centerpiece of a "dramatic rethinking" of the institute's 140 acres of trails and walkways.

It's easy to mock museum expansions as overly self-aggrandizing exercises and yet more opportunities for rich donors to get their names etched in stone. But given the depth and importance of its collection, it's clear that the Clark needed more space, and perhaps as equally urgent needed architecture that would give a sense of unity and oneness to the campus.

"The addition of special education space in the new Clark Center, coupled with the renovation of our museum building," said the Clark's director Michael Conforti, "enables us to present our collection and expand the provocative exhibitions for which the Clark is noted in new and interesting ways." As evidenced by his hosting of the press event, Conforti clearly relishes the role

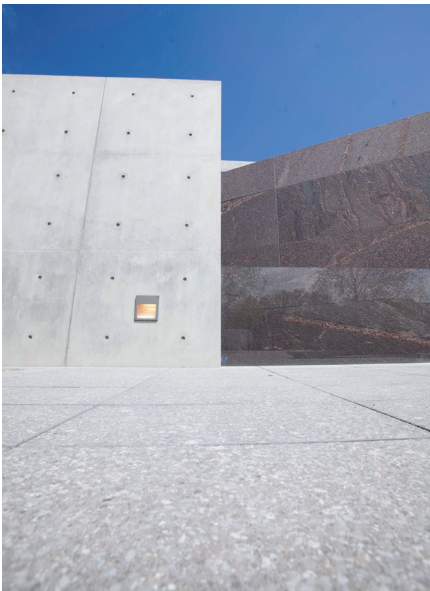
The expansion includes a new visitor center by Tadao Ando, a redesigned landscape by Reed Hilderbrand, and a renovated gallery building by Selldorf Architects. The project was more than a decade in the making.

of artistic impresario, proud both of the institution's collection and its new refurbished home.

Ando's love of details is evident throughout the new building. Note especially the way the white marble pediment of the museum building is visible above the new modernist glass entry pavilion; the way the risers of the Clark Center's main stairway are angled, giving the impression of a lightening bolt made of concrete; and the way that walls of both concrete and red granite seem to plow aggressively into the country soil, as strong and permanent as Richard Serra sculptures.

So, does this mean that God is really in the details? Despite his sacerdotal persona, Ando is not saying. But surely his new Clark building is a gift, be it secular or divine.

JAMES MCCOWN



TUCKER BAIR; BETTY SATORI; MIKE AGE

THE ARCHITECT'S NEWSPAPER JULY 23, 2014



COURTESY ZIGER/SNEAD

ARCHITECT-DESIGNED WATER WHEEL COLLECTS TRASH DESTINED FOR BALTIMORE'S INNER HARBOR

HARBOR COLLECTOR

Many architects have designed buildings that helped clean up Baltimore's Inner Harbor renewal area over the years, but one team has created a structure that is intended to clean up the water itself, while serving as the city's newest kinetic sculpture.

The Inner Harbor Water Wheel is an \$800,000, solar-powered "trash interceptor" that picks up plastic bottles, foam cups, and other debris floating toward the harbor and Chesapeake Bay from a tributary, the Jones Falls River, and collects it for

later disposal.

The floating device was conceived by the non profit Waterfront Partnership of Baltimore, which has a goal of making the Inner Harbor "swimmable and fishable" by 2020. According to its designers, the water wheel is capable of collecting 50,000 pounds of trash a day, objects that will not wind up in the harbor. With its prominent location along the city's waterfront promenade and its distinctive shape, it also serves an educational purpose, reminding passersby that litter and other storm water runoff from upstream

neighborhoods can mar the downtown waterfront.

"This is a new technology to solve an age old problem—trash in the Inner Harbor," said Laurie Schwartz, the Partnership's executive director. "The trouble is people who don't behave."

"It's so easy to sit back and say the problems that the city faces are just too big," added Michael Hankin, chairman of the group. "This is an effort to say there are things we can do."

Established in 2005, the Partnership worked with other area stakeholders, including the Port of Baltimore, city agencies, Constellation Energy, the Living Classrooms Foundation, and the Abell Foundation. The design team was a collaboration of John Kellett and Daniel Chase of Clearwater

Mills, which was responsible for the interceptor, and Steve Ziger and Michael Westrate of Ziger/Snead Architects, who designed the protective enclosure.

The water wheel is located near where the Jones Falls empties into the harbor, a heavily trafficked spot between the Pier Six concert pavilion and the Marriott Waterfront hotel. It replaced a smaller prototype that occupied the same spot in 2008 for eight months, which was not large enough to handle the amount of trash that flowed down the tributary.

The previous device, designed by Clearwater without Ziger/Snead, had an enclosure that was meant to evoke the mills farther north along the Jones Falls Valley. For the replacement,

Ziger/Snead created a fabric canopy that is part seashell, part snail, part Conestoga wagon. "We actually did look at the Nautilus," said Ziger.

The mechanism beneath the shell is 50 feet long, 30 feet wide, and weighs 100,000 pounds. Its galvanized metal wheel is 14 feet in diameter. Litter from the waterway is funneled toward a conveyor belt that picks it out of the water and deposits it into a dumpster that can be taken to a recycling facility.

The moving parts are powered by the current of the Jones Falls and stored energy from solar panels atop the canopy. It was designed to last 15 years or more. But clean harbor advocates say they would be happy if the time came when it was no longer needed.

Many people think most of the litter they see floating in the harbor comes from people along the shoreline throwing trash into the water, said Schwartz, but the bigger problem is caused by debris washing in from surrounding neighborhoods. The amount of trash can be reduced if people change their behavior, she said, but until public education and other measures make more of a difference, there will be a need for capture devices such as the Water Wheel. "Our goal is to put it out of business," she said. "The hope is for the children of the future, who don't have bad habits yet."

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COURTESY ARCHI-TECTONICS; PRODIGY NETWORK

Far left: 17 John Street; left: Rodrigo Nino, CEO of the Prodigy Network.

THE WISDOM OF THE CROWD

The Prodigy Network is a New York-based development firm that raises capital for projects through crowdfunding campaigns. It is similar to Kickstarter, but on a larger scale. Prodigy was founded in 2003 and has most famously raised funds for a 66-story tower in Bogota, Colombia. Now, the developer is at work converting an existing Manhattan building into an extended-stay hotel. The project, known as 17 John Street, is not only crowd-funded, its design is crowdsourced as well. Winka Dubbledam of Archi-tectonics

won an online competition to design the rooftop addition.

AN asked Prodigy's CEO, Rodrigo Nino, about his company's work and what crowdsourced development means for the future of architecture.

You have been doing crowd-funded projects in South America, so what now brings you to the New York City market?

I have been doing business in the States for a long time. I was born in Colombia,

but I consider myself a New Yorker. I have been here with my family for seven years now and have been doing residential real estate for a long time too. I have a large operation in Colombia—we are on our third project and we are doing ground-up development over there. While here in New York, we are doing acquisitions and are on our third project now.

How does crowdsourced design factor into crowd-funded development?

Crowdsourcing development is essentially a bottom-up approach to urbanism. You have a lead architect, you have a developer, and you have curator, you could say, and you finalize what the project could be, and then you ask the crowd. You create an online competition to validate whether your hypothesis was right or wrong—chances are, the collective intelligence of the crowd is always going to be greater than any of its individuals.

How have the SEC's new rules—including in the JOBS Act—which allow private companies to advertise investment opportunities without registering them with the Commission, changed things for the Prodigy Network?

The JOBS Act changed everything on September 23, 2013, because it enabled open solicitation to accredited investors. In terms of architecture, it brings a new tool to architects that can effectuate projects that they have in their minds, but that nobody wanted to finance before now. Every architect has a dream project that has never been done; now they have a more accessible source of capital, provided they are able to inspire the crowd. And they can fund it without the participation of a full-blown developer.

Are these projects truly crowd-funded if people need thousands of dollars to get involved? Are there ways to get lower-dollar investors involved?

Yes, right now I essentially have tickets in Colombia going for \$20,000 a pop, and I am thinking of reducing the ticket even further to \$10,000 a piece. It is far from ideal because, obviously, you wish you could invest \$100 in a project, but we are not there yet.

What does Prodigy Network have planned next?

We are bringing our platform to third-party developers and we are working on the launch of an actual website. Right now we are vertically integrated. We only fund our own projects, and that is changing in September.

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


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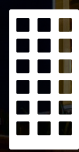
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PHOTO CREDIT: LAWRENCE ANDERSON

TO PRESERVE AND DEVELOP

HENRY MELCHER DIVES INTO THE DEBATE ABOUT AFFORDABLE HOUSING, REAL ESTATE, AND HISTORIC PRESERVATION IN NEW YORK CITY.



"Is Landmarking Out of Control?" That was the question posed by *Crain's New York* at a forum it hosted in mid-May. To answer that noticeably leading question, *Crain's* invited some of the biggest names in the city's preservation and development worlds to hash it over coffee and pastries at the New York Athletic Club in Midtown.

The debate played out along familiar lines: The pro-development side—Real Estate Board of New York (REBNY) President Steven Spinola, Columbia University professor Kenneth Jackson, and Nikolai Fedak

of the blog NY YIMBY (Yes In My Back Yard)—said that landmarking has its place, but New York should focus more on its potential for growth than its picturesque past. Jackson made that case in more explicit terms, saying that "history is for losers," "no one comes to New York to look at buildings," and "if you're more comfortable with fish, trees, and aging houses, move to Vermont."

On the other side of the debate were Peg Breen, the president of the New York Landmarks Conservancy and Ronda Wist, the

vice president of preservation at the Municipal Art Society (MAS), who explained how historic districts create a vibrant, livable city that creates jobs, attracts tourists, and increases property values.

This type of preservationist versus developer back-and-forth is not new—these battles have been waged over the streets of New York for years. But, now, as Mayor de Blasio sets out to build or preserve 200,000 units of affordable housing, the issue of landmarking—specifically, the designation of historic districts—has become a

flashpoint in the debate over the city's affordability crisis.

So, when exactly, did the landmarking process supposedly get "out of control?" A quick look at the numbers shows it happened under Mayor Bloomberg. Yes, as glass towers were rising and megaprojects were being approved, "pro-development" Bloomberg was designating more historic districts than any mayor since the Landmarks Preservation Commission (LPC) was founded in 1965. According to the *Wall Street Journal*, Bloomberg added or extended 41 historic

districts—topping Giuliani's designations by 23 and Koch's by 14. More than half of those designations were in outer boroughs.

Near the end of Bloomberg's three terms, REBNY started issuing studies on the impact of all this landmarking. In July, the Board found that nearly 28 percent of Manhattan properties were land-marked; a subsequent press release declared: "Excessive Landmarking of Manhattan Properties Stifling Economic Growth." To arrive at that figure, REBNY counted both historic districts and specific land-marked buildings in its calculation. Four months earlier, the *Journal* reported that historic districts, by themselves, only encompassed 10 percent of the island and two percent of the city overall. REBNY now puts that latter figure closer to four percent.

In September, REBNY was out with another study; this time it claimed that no affordable units had been created on landmarked properties in the borough since 2008. "Landmarking Curtails Affordable Housing Development in Manhattan," read the press release.

And then in June—with a new mayor in town—the same argument. The latest study, which encompassed the entire city, found that only 0.29 percent of new affordable units built from 2003 to 2012 were on landmarked properties.

This finding was immediately dismissed—and mocked—by the Historic Districts Council. "[REBNY] is at it again," said the Council in a statement. "The crisis in affordable housing... is not a landmarking issue; this is a deeper indictment of the real estate market to provide for the needs of New Yorkers and the subtle failure of government to guide market forces to help meet that need."

A spokesperson for the LPC told AN, "the Commission is currently reviewing the findings in the REBNY Report."

When asked about landmarking's impact on affordability, preservationists tend to reject the notion outright. Since landmarked properties represent such a small percentage of the city overall, they say historic designation has little—if anything—

to do with the city's housing crisis, and question REBNY's seriousness about wanting to create affordable housing. Laurie Beckelman, the chair of the LPC under Mayors Dinkins and Giuliani, said REBNY's claims on this issue are a "cheap shot" and "total rubbish."

Fifteen of the city's top developers did not respond to AN's request for comment for this story, but REBNY spokesperson Jamie McShane, said, "we are working with the de Blasio administration and other stakeholders on how to address the need for more housing, particularly affordable units. Responsible landmarking is one issue of many in addressing that need."



Facing page: Map of New York City with historic districts in orange. **Above:** Richard Meier's luxury condos outside the Greenwich Village Historic District. **Below:** Upper West Side/Central Park historic district.



ABOVE: PETER MAUSS/ESTO; BELOW: SCOTT LOFTNESS/FILICOR

As this debate plays-out, the Board is quick to tout its support for Mayor de Blasio's affordable housing plan. "Mayor de Blasio deserves a lot of credit for putting forward an honest plan that attempts to deal with the housing needs for all New Yorkers. [The plan] identifies the problems and provides a realistic roadmap for solutions," said REBNY president Steven Spinola. "[The Board] thanks the mayor for his commitment to this issue and we will continue our work with the administration to implement these critical objectives."

The plan, however, does not touch the issue of landmarking. In 115 pages, the word "landmark" only tangentially comes up in a footnote and in the glossary. And that is partially because the mayor is not targeting the West Village's brownstones or Soho's cobblestones to build his 80,000 new units of affordable housing. And the industrial and under-used areas he is eyeing to rezone for residential

use are not being considered for historic designation.

To achieve his ambitious goal within 10 years, de Blasio is launching a multipronged approach that also includes mandatory inclusionary zoning, raising taxes on vacant lots to encourage development, and reevaluating Bloomberg's land lease plan to build on New York City Housing Authority property. The mayor has also been packing more affordable units into Bloomberg-era developments like the Domino Sugar Factory and Atlantic Yards.

But even with these new, permanently affordable units—and the many more market-rate apartments slated to rise alongside them—New York City will still be a very expensive place to live in a decade's time. The city cannot, and will not, stop building; most everyone agrees that freezing construction would only make matters worse. But there is plenty of debate about how much the city should build, where it should do so, and if supply can ever meet

demand.

The bigger question, then, is: Can New York City build its way out of the affordability crisis?

"It is impossible," said Jaron Benjamin, the executive director of the Metropolitan Council on Housing, a housing advocacy group based in New York. "We do not have billions and billions of dollars to throw at this problem. We have to think creatively." Benjamin supports new development, but wants the city and state to focus on ways to preserve the apartments that are currently affordable.

And that is exactly what the mayor's plan does. Because while de Blasio's pledge to build new affordable units, and increase the city's overall housing stock, has received the most attention, it gets him less than halfway to his goal of 200,000 units. The bigger piece of the plan is focused on preserving affordable units, about 120,000 of them. The details on how, exactly, he plans to do this are less

clear, but the mayor's office has said that city agencies will "use every tool at their disposal" to protect rent-stabilized units from being deregulated.

This is where the LPC believes it can aid in de Blasio's efforts. "Since historic districts are also home to affordable housing units, the LPC will work with the Department of Housing Preservation & Development to align efforts to preserve both affordability and architectural character in these areas," said a spokesperson for the Commission. "The LPC also understands that the city must continue to grow while maintaining a judicious approach to designation of historic properties."

Andrew Berman—the executive director of the Greenwich Village Society for Historic Preservation and one of REBNY's most vocal critics—readily admits that landmarking is not *the* way, or even *a* way, to build new affordable units. But he believes that landmarking can be a tool to preserve rent-stabilized units that still exist in some of the most coveted zip codes in the world. "[Landmarking] can slow down the pushing out of long-term tenants and the disappearance of existing affordable housing because of anti-demolition protections," said Berman.

He also pushed back on the "strong correlation" that REBNY drew between high incomes, limited racial diversity, and Manhattan's historic districts in its July study. "We are talking about parts of the city that are, for the most part, some of the most distinctive, historic, and architecturally interesting," he said. "They are naturally going to be places that are likely to have become more expensive, not because they are landmarked, but because they have these qualities that people find increasingly desirable."

Unleashing development in, or around, historic districts, he said, would not necessarily lead to more affordable units; it could build a foundation for luxury condos that lift prices higher. He points to the glass towers lining the Hudson River, just outside of the Greenwich Village historic district, as glossy examples.

But in the debate over the future of landmarking, something resembling common ground starts to appear in terms of the process itself. The LPC's approval procedures for new projects in historic districts—and renovations

on landmarked properties—has been criticized by many for being too slow and overly expensive for property owners.

Peg Breen made clear to *AN* that the landmarking process is not broken, but that it could be improved. And to do that, she said, the LPC's budget should be increased. "[The Commission] is woefully understaffed and overworked," she said. "It needs an adequate staff to handle the load, and they do not have that now."

Whether that will happen is entirely unknown—as are most aspects of landmarking under Mayor de Blasio. The big question hanging high above any concerns about process or funding is what's next? On preservation, will de Blasio be another Bloomberg?

Six months into the mayor's term, that remains a question neither side can answer. And de Blasio's selection of Meenakshi Srinivasan to head the LPC provides few clues about the future of landmarks in New York City. The choice of the then-chair of the Board of Standards and Appeals surprised most onlookers when it was announced in May.

While landmarking is not expected to have an extensive impact in the affordable housing plan, in the coming months and years, the LPC could have a direct role in shaping New York City's skyline. If the controversial Midtown East Rezoning plan is adopted, and taller towers head for the sky, the Commission will help decide the fate of the area's older stock.

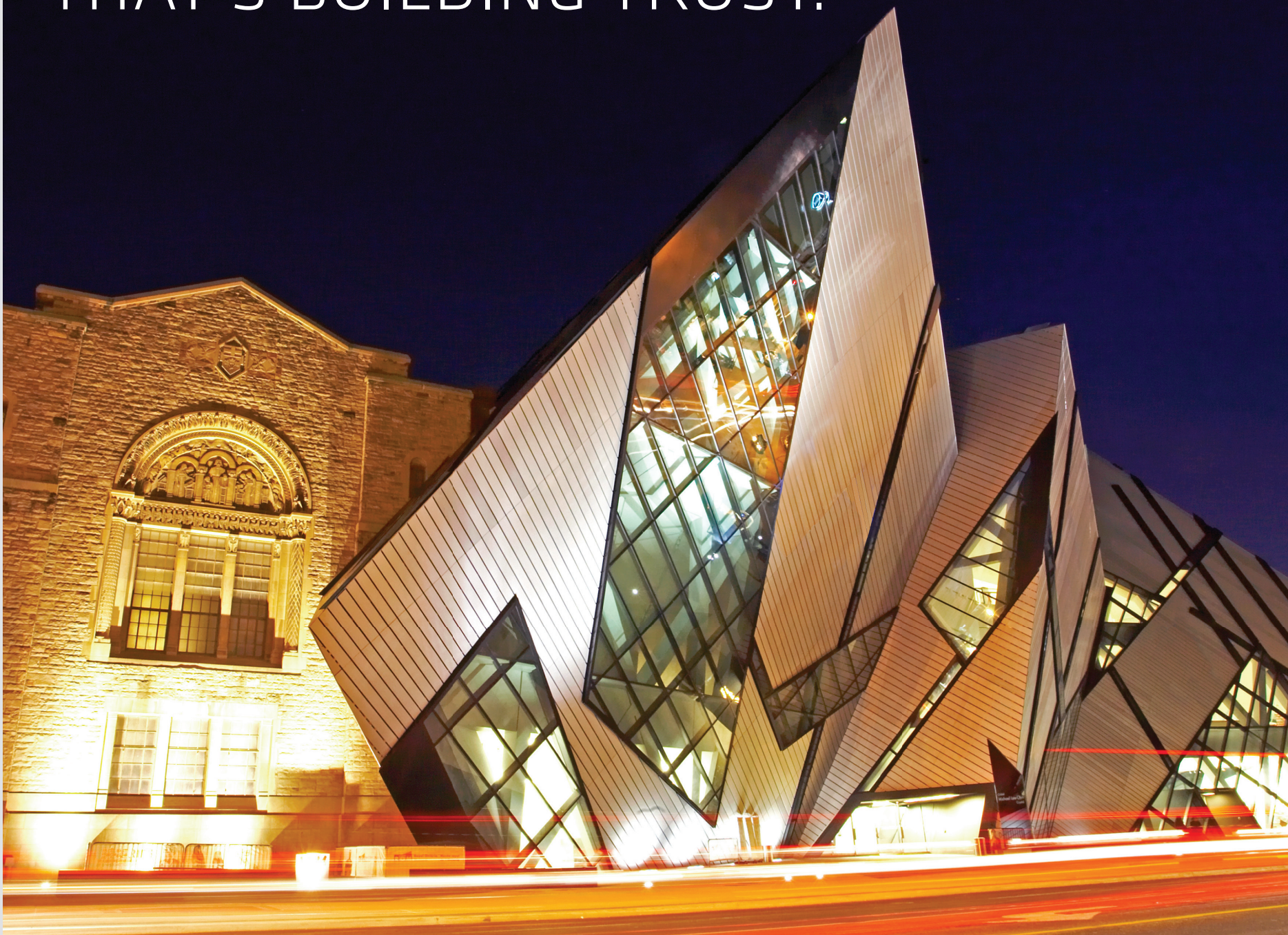
It could also adopt a proposal from a group called "Iconplans," which would upend the selling of air rights. As the *Journal* reported, the group's plan allows non-profits, universities, and religious institutions to sell air rights above their landmarked properties to developers who could use them elsewhere in the city—likely places where they can build taller. Currently, those air rights can only be transferred to adjacent sites. The LPC told *AN* it would consider this type of proposal. "As the administration continues to develop its housing and economic development policies, the expanded sale of air rights will be a relevant part of the discussion, which will occur across agencies," said the LPC spokesperson.

Now, with the mayor's housing plan in effect and the Commissioner in her new role, preservationists and developers are eagerly waiting for the Commission to answer that same question posed by *Crain's* back in May: "Is Landmarking Out of Control?"

Its response could transform the city.

HENRY MELCHER IS AN ASSISTANT EDITOR AT *AN*.

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THE GOLDEN TICKET

IN CITIES AROUND THE U.S., TRAIN STATIONS ARE BEING CONVERTED TO MULTI-MODAL TRANSIT HUBS ANCHORING IMPRESSIVE NEW NEIGHBORHOODS, AND PRIVATE DEVELOPERS ARE CASHING IN. JOHN GENDALL RIDES THE RAILS TO SKYROCKETING REAL ESTATE PRICES.

One of great rites of passage for most Americans, from baby boomers to Generation Y, was the trip, often on a sixteenth birthday, to the Department of Motor Vehicles to get the first driver's license. But research from automotive data company Polk shows the share of car purchases made by young adults (ages 18–34) plummeted by 30 percent between 2007 and 2011, while the share for adults aged 35–44 fell by 25 percent. Younger Americans, it would seem, are not as eager to get licensed up at the soonest opportunity. Not only has this sent carmakers scrambling to render the driver's seat with all the trappings of a smartphone—the commodity that young adults actually do covet—but it has also instigated a series of land use trends that are reshaping American cities, and train stations are taking center stage.

“Teenagers and young adults aren’t even getting driver’s licenses,” said Amtrak chief of corridor development Bob LaCroix, “These trends are making



ROBERT POLIDORI

our stations very interesting to the real estate community.” ‘Interesting’ would be one way to put it. ‘Potentially very lucrative’ would be another.

New Yorkers will be familiar with this effect from Hudson Yards and Atlantic Yards, where the Related Companies and Forest City Ratner are, respectively, developing on the formerly uncovered rail yards of Penn Station, in Midtown, and Atlantic Terminal, in Brooklyn. But in cities across the country—Denver, Salt Lake City, Minneapolis, Miami, Philadelphia, San Francisco, Seattle, and Los Angeles—developers and municipalities are making serious investment in transit and transit-oriented developments. “Every major metro area in the country, really, is doing a pretty substantial build out of its transit systems,” said Rachel MacCleery, Senior Vice President at the Urban Land Institute (ULI).

Since developing suburbs by the swath is becoming less tenable for economic and environmental reasons, municipalities and developers are more tactically considering

land use within city centers. In Philadelphia, for example, the main train station, 30th Street Station (which happens to be the third busiest station in Amtrak’s system) is ringed with significant real estate anchors: the University of Pennsylvania, Drexel University, and, just across the Schuylkill River, City Hall, the Philadelphia Museum of Art, and the Center City district. Though the station itself is an impressive historic structure and though it has this orbit of vibrant neighborhoods, its immediate context leaves something to be desired. One local architect, who wished to remain unnamed, called it “the hole in the middle of the donut.” Amtrak, which owns the station and over 80 acres of rail yards, including—and this is important—the air rights over them, is teaming up with neighbors Drexel University and Brandywine Realty Trust to develop a comprehensive master plan for the station and its context. To do this, Amtrak tapped SOM, Parsons Brinckerhoff, OLIN, and HR&A Advisors in May 2014 to undertake the two-year planning process.

Real estate professionals and transportation advocates point to Washington DC’s NoMa district as a particularly compelling precedent. Close to Union Station, the area, once dominated by parking lots and warehouses, had long suffered from high vacancy rates. In 2004, though, an infill transit stop was added to the Washington Metro commuter rail line, instigating a surge of real estate activity. Now, Washington is looking to build on that success with a redevelopment of its Union Station. Working with the Union Station Redevelopment Corporation, the U.S. Department of Transportation, Maryland Transit Administration, Virginia Department of Rail and Public Transportation, and the Washington Metropolitan Area Transit Authority, Amtrak engaged Parsons Brinckerhoff and HOK to author a 15-to-20-year master plan that will triple the passenger capacity in the station, double the train service, and plan for real estate development on and around the station.

The Washington project highlights one of the challenges of working with historic train

Opened this summer, Denver’s revitalized Union Station has stimulated urban development in its surrounding areas as well as along the transit lines that feed into it. Real estate prices near the station have jumped from around \$435 per square foot to \$600 per square foot.

stations in urban contexts: they come with what LaCroix called “serious constraints.” Unlike the suburbs, which, for the most part, can be transformed into buildable lots with the sweep of an earthmover, train stations typically demand greater finesse. “There tends to be more complexity to transit-related developments,” said Eric Rothman, president and transportation expert at HR&A Advisors. “There are always very important operational concerns.” As a simple case-in-point, LaCroix



COURTESY HOK

explained, “we can’t expand south because there is a little something called the U.S. Capitol.” Each of the other cardinal directions come with their own inviolable obstacles, so the Parsons Brinckerhoff/HOK plan goes below grade, but, LaCroix is quick to point out, “in an elegant way—not a Penn Station way.”

In Seattle, where ZGF Architects completed a restoration of King Street Station in 2013, Daniels Real Estate is undertaking the so-

called North Lot Development, a four-acre, 1.5 million-square-foot mixed-use project directly adjacent to the station. Though he identified the transit hub as the catalyst for the project, Daniels president Kevin Daniels conceded, “working with transit is a challenge,” citing the intricacies of moving people through infrastructure, between heavy rail and light rail, rail and bus, regional busses and local busses. “Developers can tend to get very myopic from our side, and

transit folks can get very myopic from their side,” he said. “While it might be easiest to line up busses in front of restaurants, that doesn’t work from the development side. The design has to find common ground with what works for them and what works for us.”

Cases abound of historically preserved train stations that contribute little to community and economic development. What these cases demonstrate is that architectural attention on the station

itself needs to be coupled with a serious commitment to the underlying transportation infrastructure. While the historic restoration of Seattle King Street Station was a critical element for the success of the project, that alone was not sufficient to anchor the neighborhood. The city and its transit agencies have committed to investing in transit and undertaking the gritty, long-term work of transforming the historic building into a multi-modal hub, orchestrating heavy



Facing page: For Washington D.C.'s Union Station, Amtrak hired Parsons Brinckerhoff and HOK to author a master plan that will tripple passenger capacity, double train service, and plan for real estate development around the station. **Right and below:** Amtrak has partnered with Drexel University and Brandywine Realty Trust to develop a master plan for the area immediately surrounding Philadelphia's 30th Street Station.

rail, light rail, and local and regional busses.

Cutting the ribbon on its transit hub this summer, Denver Union Station has become an important model for other transit-related developments. Having effectively reshaped the metropolitan experience in Denver, the project has stimulated urban development both at and around the station itself, but also along the network of transit routes that the station catalyzes. The Denver Union Station Neighborhood Development Company, a joint entity between developers East West Partners and Continuum Partners, has essentially shifted the city's center of gravity toward the train station, which, for decades, had been dangling on the margins of Denver's downtown area. The project included the historic preservation of the station itself, a robust public investment in transit, but also a real commitment to neighborhood building. Where Amtrak passengers once looked out onto acres of dusty landscape is now in the midst of becoming over five million square feet of commercial, residential, and civic space spread over nearly 20 acres. Several restaurants and a new hotel opened this summer. A Whole Foods is on the way. "It's an incredibly complex station, but we've created a neighborhood, not just a transit station," said Chris Frampton, a managing partner at East West Partners. Private developers play a fundamental role in realizing these transformations. "We typically seek developers through competitive processes," said LaCroix, acknowledging that Amtrak is not in the best position to build neighborhoods. "When transportation agencies do the developing, they do it wonderfully, but they do it for trains," said Frampton, making the case for private development to help in making neighborhoods.

"Transit investments are important, but they are only one part of making a neighborhood," said Rothman. "The stations should be as inviting a place as possible to non-transit riders and transit riders alike. It needs to be a civic asset, not just a transit asset," said Rothman. "Transit itself is not going to make a neighborhood."

This is not just an act of civic altruism. "The marketplace is paying," said MacCleery. In Denver, where the property leases had peaked at \$435 per square foot, East West and Continuum recently leased One Union Station at \$600 per square foot.

With this arrangement between transit agencies, private developers, and architects, everyone stands to profit. "We don't have to own the real estate to get value out of it," said LaCroix. "Smart, good development works for us. We can develop a very symbiotic relationship with private developers."

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JULY

WEDNESDAY 23
EVENT

Moving Modern
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

THURSDAY 24
FILM

"Open Sesame the Story of Seeds" documentary screening
7:00 p.m.
Rhode Island School
of Design Museum of Art
20 North Main St.
Providence, RI
risd.edu

SATURDAY 26
EVENT

Sandstruction 2014
7:30 a.m.
Savin Rock Festival
West Haven Beach
West Haven, CT
aiact.org

TOUR

**"Remembering the Future":
Architecture at the 1964/65
New York World's Fair**
11:30 a.m.
Queens Museum
New York City Building
cfa.aiany.org

WITH THE KIDS

**Target Design Kids:
Costume Design Workshop**
11:00 a.m.
Cooper Hewitt Design Center
111 Central Park North
cooperhewitt.org

SUNDAY 27
EVENT

The Epic Ride
8:00 a.m.
Newtown Barge Playground
Commercial St., New York
brooklyngreenway.org

MONDAY 28
EVENT

**Architecture as a Way of Life
and Placemaking**
5:30 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 29
EVENT

**BEC|DC Meeting: The Role of
Air Barriers in Maximizing Build-
ing Enclosure Performance**
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

AUGUST

MONDAY 4
TOUR

Right Proper Brew Pub
5:00 p.m.
Right Proper Brew Pub
624 T St. NW
Washington, D.C.
aiadc.com

TUESDAY 5
EVENT

**North Brother Island:
An Illustrated Book Talk**
7:00 p.m.
Paris Café
119 South St.
cfa.aiany.org

WEDNESDAY 6
EVENT

We're Burnin' Daylight
8:00 a.m.
Green Light New York
31 Chambers St.
cfa.aiany.org

THURSDAY 7
EVENT

**LA IDEA One-Year
Anniversary Celebration**
6:00 p.m.
SmithGroupJJR's rooftop
1700 New York Ave. NW
Washington, D.C.
aiadc.com

MONDAY 11
EVENT

**Oculus Book Talk: John
Massengale, Street Design**
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EXHIBITION OPENING

**Exhibition Opening
Reception – Local
Designers Global Visions**
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

TUESDAY 12
EVENT

**25 Architects Series:
Public Architecture**
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

SATURDAY 16
TOUR

**Midtown Manhattan:
Modernism Evolving-
East 42nd Street, the United
Nations and Vicinity**
10:30 a.m.
Pershing Square Café
Park Ave. & 42nd St.
cfa.aiany.org

MONDAY 25
CONFERENCE

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For its 65th anniversary, Philip Johnson's Glass House in New Canaan, Connecticut, is hosting an exhibition by Fujiko Nakaya that utilizes the historic site itself. *Veil* shrouds the Glass House as well as the surrounding landscape with fog by running fresh water through high-pressure pumps. The fog will be heavily released then dissipated at set time intervals to obscure the visibility of the area and create a unique experience for visitors. Fujiko Nakaya is well known internationally for her consistent usage of fog in her installations. In 1970, Nakaya created the first-ever fog sculpture by enveloping the Pepsi Pavilion at Expo '70 in Osaka, Japan, in mist. This exhibition is the first of Nakaya's works to be displayed on the East Coast in the U.S.

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THE ARCHITECT'S NEWSPAPER JULY 23, 2014

A BOOKISH BIENNALE

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Attending the Venice Architecture Biennale and assimilating its many contents requires strategy, and follows certain experiential contours: day one, excitement; day two, initial reactions and early skepticism; day three, fatigue. It's an event brimming with ideas, images, and important figures, lending a frisson of gossip and speculation about who's up, who's down, who's feeling validated or slighted. It's stimulating and a bit decadent, so one struggles a bit to be critical for fear of appearing to be a complainer, a cynic, or just no fun. Add to that the question of Koolhaas, widely held to be one of the greatest architects and thinkers in recent decades. Has he outsmarted us? Or fallen too in love with his own ideas?

And then came the flood of words and reactions by day four: "cynical," "creepy," "tomb," "buried." To which I would add, "detached," "backward looking," and "archive obsessed." Koolhaas, with his eerie ability to see the future, seems mired in the past.

His three part mediation on "Fundamentals" consisted of *Monditalia*, a sprawling survey of 20th Century Italian culture, which Koolhaas

calls a "fundamental culture"; *The Elements of Architecture*, a catalogue in built form with histories and examples of windows, toilets, ramps, etc; and *Absorbing Modernity, 1914–2014*, the theme for the national pavilions.

Monditalia is a heterogeneous look at Italy, with projects that examine domesticity, the history of archaeology preservation in Pompeii, a history of discotheques, maps of Mafia controlled areas, and other fascinating if scattershot topics, many of which only tangentially touch on the built environment. Much of the exhibition looks at the history of the Biennale itself, including its art, film, dance, and theater editions. A huge portion of the Arsenale's Corderie is devoted to clips of Italian films hung from screens from the ceiling. Elegantly installed, these excerpts are hypnotic but ultimately superficial. Why not build a theater and show the full films?

Overall *Monditalia* is fascinating and pleasurable to take in, but does anyone need to be convinced that Italy made a vital contribution to 20th century culture? And what, if anything, does *Monditalia* tell us about Architecture's present or future, let alone its recent past?

Below the frescoed dome of the Central Pavilion, Koolhaas inserted a drop ceiling with the protruding ends of ducts, pipes, and data wires emerging from the edge. It's a classic Koolhaasian move: take something beautiful and cover it in the mundane, and make the case that the mundane is more interesting than the beautiful. Welcome to *The Elements of Architecture*. The viewer is told that *Elements* is the outgrowth of a book

Right: The entrance to *The Elements of Architecture*.

from the Harvard Graduate School of Design with chapters on each piece of a building. Beyond that is a reading room, full of beautiful editions of architectural treatises from throughout history. With so many exhibits to see, will anyone sit and read Vitruvius? If *Elements* is a treatise for today, as Koolhaas seems to imply, it would seem to be a remarkably downbeat one: Architecture, while once an expression of creativity and culture (a Gothic window, a flowered urinal, a hand carved pediment), is now an outgrowth of building codes, industrial processes, and market demands. If the discipline should ever aspire to be more than that, he is emphatically not saying so.

The national pavilions are more successful, due to their diversity and a strong, well-chosen theme. Most countries interpreted *Absorbing Modernity* along architectural and stylistic lines, to mean Absorbing Modernism. Notable exceptions to this were the Golden Lion-winning Korean Pavilion, *The Crow's Eye View*, which offered poignant and highly personal expressions of one country torn apart by ideology, and the French Pavilion, *Modernity: Promise or Menace?*, which linked the political and cultural uses of architecture in surprising and disturbing ways.

Directing the Biennale is a daunting challenge. By largely abdicating the present and retreating into the archive, Koolhaas created an ample opportunity for the next Biennale director to suggest new directions for the discipline, to



COURTESY LA BIENNALE

engage with the issues of the day. It's a long way to travel to Venice to be told that architecture is a trip to the

library, or worse, the hardware store.

ALAN G. BRAKE IS AN'S EXECUTIVE EDITOR.



COURTESY POLISH PAVILION

The Polish Pavilion imagined Rem Koolhaas' tomb.

of occasional fits of decadence. In true Koolhaas fashion, it was a provocation, and not seeing it as such would be missing the point. But perhaps it could have gone further. Koolhaas has likened the theme "Absorbing Modernity," which he imposed on all the national pavilions, to the way one might absorb a blow or punch. What this neglects—and what many of the pavilions showed, to their credit—was how 20th century modernity was in fact resisted, instrumentalized, and transformed by its "receivers." They punched back, and perhaps it was modernity that absorbed *them*.

ARIC CHEN IS THE CURATOR OF ARCHITECTURE AND DESIGN FOR M+ IN HONG KONG.

Rem Koolhaas says that "the ideology of the market should dictate innovation and is the ultimate arbiter." In fact this ideology is nurtured by some politicians and economists today. The economic and social reality of the marketplace is always a compromise between the law as written by politicians and their corporate sponsors and the dynamics of a particular social/economic reality. Our responsibility as architects is to unveil this misleading ideology and not accept it at face value—cynically propagating the free market myth and speaking in terms of self-organizational urban strategies or a market driven view of history.

What I enjoyed at the Biennale was how some of the national pavilions responded to Rem's theme of the last hundred years of

"national" architecture. Ironically, only two pavilions were closed. Australia because it was under construction and Venezuela's beautiful pavilion designed by Carlos Scarpa in the 1950s was closed and used for storage by its neighbor the Swiss pavilion.

CARLOS BRILLEMBOURG IS A NEW YORK-BASED ARCHITECT AND CRITIC.

The world's most important non-commercial architecture event has been too much a showcase of buildings by leading architects and too little a debate about architecture at large. Exit architects. This year's director, Rem Koolhaas, makes very clearly his points—a talent retained from his journalistic background. He delivers a media-friendly and thought provoking—though somehow unfinished—Biennale. His robust curatorial presence results in a consistency that has not been seen in the Giardini for a while, producing remarkable national shows, including standouts from France, Korea, and Britain. The *Monditalia* journey to contemporary Italy, all magnificence and decay, recalls the *Strada Novissima*, brilliantly if only a touch shabbily, inhabiting the Corderie. *Elements* is less convincing. Encyclopedic, un-exhaustive, ironically *Beaux Arts*, it explores and dissects the elements of architecture. It fails to address the syntax and only marginally addresses its invisible aspects. The unoptimistic message may be that architects lose power to the idolatry of health and safety and regulations. That parametric design is, of course, irrelevant.

ALESSANDRA CIANCHETTA IS AN ARCHITECT BASED IN PARIS.

At the Polish Pavilion, dedicated to memorials, there's a wall of photographs of architects' tombs: Adolf Loos, Mies van der Rohe, Plecnik, Scarpa, Le Corbusier, Aalto are all there. High up, next to Loos, is an uncaptioned photo of what can only be Rem Koolhaas's tomb. Did Koolhaas notice?

But in truth, it's not the CCTV building but the Biennale itself that is Koolhaas's tomb. The voracious amassing of data, and yet more data, has finally caught up with him in *Elements*: part trade exhibition, part ethnographic collection of every kind of incident to do with walls, floors, windows, balconies, roofs, ceilings etc., this display that had seemed so promising, turns out utterly indiscriminate in its selection, positively bulimic in the endless accumulation of information without focus or apparent purpose. The architect is buried, not beneath the CCTV building, but under the sheer mass of unassimilated data that has been brought together.

ADRIAN FORTY IS A WRITER BASED IN LONDON.

This Biennale is a "great exhibition" in the tradition of the legendary Swiss curator Harald Szeemann, in which everything is tied to a central concept—in this case modernity. Koolhaas' concept of modernity is not a project, but an irreversible, globalizing, collective process affecting all aspects of society and thus the built-up environment, reminding of Otto Neurath's legendary *Modern Man in the Making* from 1939. *Absorbing Modernity* deals with Modernism as inspired by the First Modernity. *Monditalia* shows the chaotic implications of the Second Modernity **continued on page 42**

MANY VOICES ON FUNDAMENTALS

In contrast to Aaron Betsky's 2008 biennale, *Architecture Beyond Building*, this one—the Central Pavilion, at least, with its taxonomies of staircases, wall panels, and toilets—could be thought of as "Building without Architects." It offered a reset of sorts, and perhaps a breath of fresh air, for a discipline that might be accused



COURTESY LA BIENNALE

MUST SEE PAVILIONS

Belgium

In a biennale that emphasized “research” and presented scores of graphs on the walls, beauty seemed nowhere to be seen. While many countries presented catalogues of buildings but forgot about the need to create compelling installations for the public, the Belgians made a pavilion that was a joy to enter and absorb. This pavilion managed to accomplish both thoughtful research and the most beautiful installation. The Belgians did not think of the pavilion as a research project, but they smartly put the research into a catalogue and created an abstract interior of string. The pavilion argues that the interior is fundamental in architectural design but has been little studied, and if it had it would become clear, “counter to the notion of modernity as an all-consuming phenomenon, interior research would reveal that vernacular architecture is instead absorbing and consuming modernity.”

Finland

The curators of the Finnish Pavilion (Ole Bouman and Julia Kauste) took the Koolhaas directive that it describe if and how national traditions and habits still matter in today's globalized world. In fact they presented a compelling argument that national traditions still do matter in architecture. Bouman, who curated the recent Shenzhen Bi-City Biennale of Urbanism/Architecture (China and Hong Kong), presented a “primitive hut” by a Finnish architect in China, Anssi Lassila, and then re-presented it in Venice. In front of the Alvar Aalto-designed pavilion the curators placed one version of the Lassila piece constructed by a Finnish master carpenter for Venice and then in back the one designed for Shenzhen. The one made for Venice was built of cedar logs while the Shenzhen one was made for economic reasons of local bamboo. With the doors open in the pavilion, a large table displayed the drawings for each structure and clearly and concisely showed the variations in the two national constructions as they moved from Chinese bamboo to Finnish cedar.

Iran

This intensely research-based

installation, *Instant Past*, was not the easiest to absorb, as it featured multiple small tear sheets on the wall and photographic snap shots inside glass vitrines, but it was worth the extra effort. Modestly curated by Seyed Reza Hashemi and Azadeh Mashayekhi, it is an example of how to do a Venice installation on a minuscule budget. Rather than focus first on national identity, this exhibit showed how architecture itself can help form national identity. It argues that “if modernization is viewed as a force where ‘all that is solid melts into air,’ history presents itself as a tactic to find meaning and solace within these changes.” It wants to argue that the past is closely tied to visionary ideas of the future. Finally, a video highlights the dialogue between the two formal languages: Persian and modern. It starts from the biennale's premise, Absorbing Modernity, but turns this notion on its head.

Mozambique

This was a very modest installation befitting an emerging country like Mozambique. Further it was at the very end of the exhibition in a room with two other small installations, so many biennale goers may have overlooked it and missed one of the most well meaning and powerful attempts to come to terms with Absorbing Modernity. The exhibit, *Architecture Between Two Worlds*, curated by Jose Forjaz, Vincent, Joaquim, and Joel Mathias Limbombo, focused on the building projects and legacy of the colonial Portuguese building program. It took the research mandate seriously and featured iconic modern buildings from around the world and then showed how they were influential in Portuguese-designed buildings in the their country. A three level display on a wooden wall featured various historical realities of the country: The first section displayed a series of images and audio-visual

media giving the visitor an idea of the country's reality—natural systems, the people, infrastructure, human settlements and economic activities, illustrating the human, geographical, and cultural context of a young country, little known due to its recent history and geopolitical importance. It also highlighted contemporary gaps in urban development, making the point that they “should be understood, in themselves, as unavoidable steps in the creation of an endogenous architectural culture.” Like other developing countries, they took the theme of modernism and its cultural, social, and political baggage seriously and without anger into a future they are still creating.

Britain

Three of the last four British pavilions in the Venice Architecture Biennale have featured public housing, as if the country has nothing else to celebrate on an intentional level. For this year's biennale, the British curatorial team of *A Clockwork Jerusalem* (taken from William Blake), Sam Jacob and Wouter Vanstiphout, did not focus exclusively on public housing but used it as examples of how the “British form of modernity emerged from the aftermath of the industrial revolution.” We heard from several national pavilion curators in Venice that uber-curator Rem Koolhaas contacted them about staying on point with their research approach to presenting material on their country. But the British curators seemed to not focus on encyclopedic research and instead created a thoroughly idiosyncratic and unique view of regionalism in architecture. In the end it made a convincing and really brilliant installation (though I did not understand the totemic dirt mound in the entry space) on how responses to the industrial city combined “with traditions of the romantic, sublime, and pastoral to create new visions of British society. It was one of the

most thoroughly enjoyable installations in the biennale, particularly when it focused on images of past utopian (and dystopian) visions of the future city ranging from Stonehenge to council estates, Ebenezer Howard to Cliff Richards, ruins and destruction to back to the land rural fantasies.

Germany

The economics of curating a national pavilion at the Venice Biennale are daunting with the costs approaching a million dollars for the temporary installations. The traditional western European pavilions get huge financial support or subsidies from their central governments and this can truly be seen in this year's German pavilion. The curators created a 1:1 partial replica of the Kanzlerbungalow, which was built for the German chancellor in Bonn in 1964 by the architect Sep Ruf. The bungalow was a pure representation of a type of Southern California case study project that was widely featured in the German media as a symbol of progress for the country and served as the nation's “living room.” When the capital moved to Berlin in 1999, the Kanzlerbungalow lost its usefulness and apparently “vanished into oblivion.” The curators claim this wonderful scale model is supposed to be in dialogue with the German Pavilion, which I don't really get as meaningful, but as an image the model powerfully sums up how architecture can represent the wishes and political goals of a country. When it was finished, the German chancellor said, “You will find out more about me if you look at this house than if you watch me deliver a political speech.” The chancellor's Grand Mercedes Benz was brought to Venice and parked in front of the German pavilion, adding an exclamation point to this built symbol of German democratic hopes for the future.

WILLIAM MENKING IS AN'S EDITOR IN CHIEF.

MANY VOICES ON FUNDAMENTALS

continued from page 41 after the Second World War in Italy. Finally, *Elements of Architecture* hints at how under influence of computing and the Internet the elements of building—wall, floor, ceiling, window, door, fireplace—evolve to develop primitive forms of intelligence. Here Koolhaas puts himself self-consciously in the great tradition of canonical architectural tractates, from Alberti to Giedion's *Mechanisation takes Command* from 1948. Far from an operational critique, his tractate is presented as a universe of concrete fragments of a Utopia or Dystopia we have forgotten to formulate, think through, and evaluate.

BART LOOTSMA IS A HISTORIAN, THEORIST, AND CURATOR IN VIENNA.

The *Elements of Architecture*—a collection of the “fundamentals of buildings,” according to the brief—reads half like a trade show, and half like a catalogue. It's the kind of

compendium that a Ph.D. student could have put together, having stumbled upon a copy of *Architectural Graphic Standards* for the first time.

Yet the exhibition misses the essential point about architecture and its underpinnings. You can't simply extract the details; this is one of the most fundamental mistakes in design. Quality matters more than quantity; experience more than specificity. How you connect things, not how you pull them apart, creates the aesthetic moment.

After all, it's the part of architecture that you *don't* see that matters most. Buildings are facts, but their essence is intangible. As for any treasured recipe, the ingredients need to be right, but it's in the blending that one produces richness and delight.

ROB ROGERS IS A PRINCIPAL AT ROGERS PARTNERS IN NEW YORK.

The Venice Biennale is about Europe inviting the world to think, but the fact that the format is dictated by

the Giardini's set of national pavilions means that there is invariably a colonial sub-text, with the issue of embodying cultural identities in flag-bearing pavilions.

Koolhaas has cleverly avoided this kind of response by doing away with architectural egos and starchitect status building, instead encouraging curatorial teams to look at the past in order to suggest credible ways to move forward. It works particularly well for the emerging powers like Korea, as their pavilion ignores the distinction between North and South, which is in effect a way of ceasing to look at the past and instead working on the best possible future for a re-united nation, a revolutionary approach after a century of geopolitical changes.

But I am not convinced that Koolhaas' upmarket tradeshow (*Elements*) is the answer to everything. Personally, I love going to hardware supply stores to stimulate my imagination about what I could do with copper pipes, some planks, and a few tools, but only on

weekends... so Venice turned out to be a fabulous place to spend the weekend.

MICHAEL MOSSESIAN IS A UK-BASED ARCHITECT.

In his June 11th editorial for the *Architect's Newspaper*, William Menking suggested—as others have as well—a connection between Paolo Portoghesi's 1980 *Strada Novissima* and Koolhaas' already much talked about Biennale. He wrote: “Portoghesi's spectacular *Strada* was like Koolhaas' ambition for *Elements*, ‘not to show images of architecture but to show real architecture.’” This could not be more true. I would add that Koolhaas pursues the same ambition has did Portoghesi 34 years ago: render architecture, the most social of all arts, intelligible to all, by using a simple grammar of signs and symbols (here elements) that can be read and understood by all. In other words, avoiding mere representation by putting men *inside* the street, in *contact* with architecture. Yet, I would also suggest

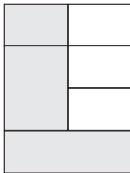
a perhaps even stronger connection between the *Monditalia* and the 1980 interior street of facades.

What was the ambition of Portoghesi when building the *Strada Novissima*? He and his collaborators wanted to fully and totally use the space of the Corderie (a secret space at the time, as the building, although an integral part of Venice's industrial past, was not open to the public), turning it into a social space of representation, a theatrical and scenographic venue, allowing for a polyphony of emerging voices to be heard. So many resemblances: the strict rules given to each participant; the sense of an emerging generation; the international ambition, yet deeply embedded in Italian tradition; the scarcity of means; the linear progression; even the number of participants, just almost doubled. Because after all, 34 years have passed, and the Biennale, whether we like it or not, has become a big machine.

LÉA-CATHERINE SZACKA IS AN ARCHITECT AND CRITIC IN OSLO.

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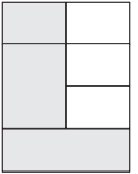
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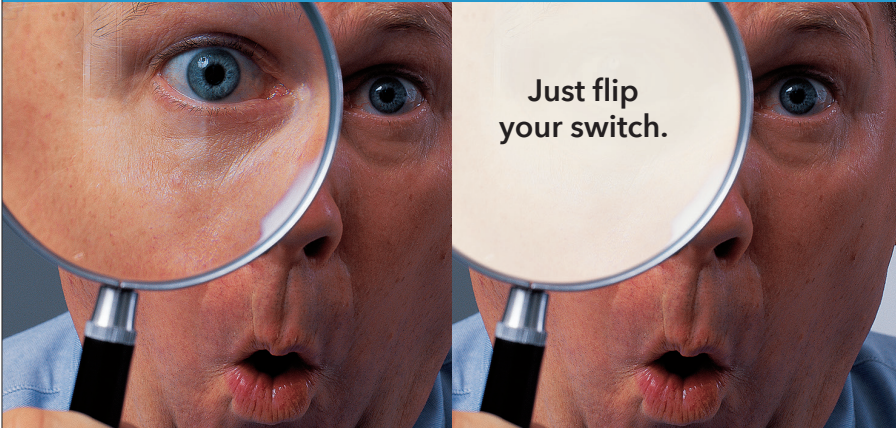


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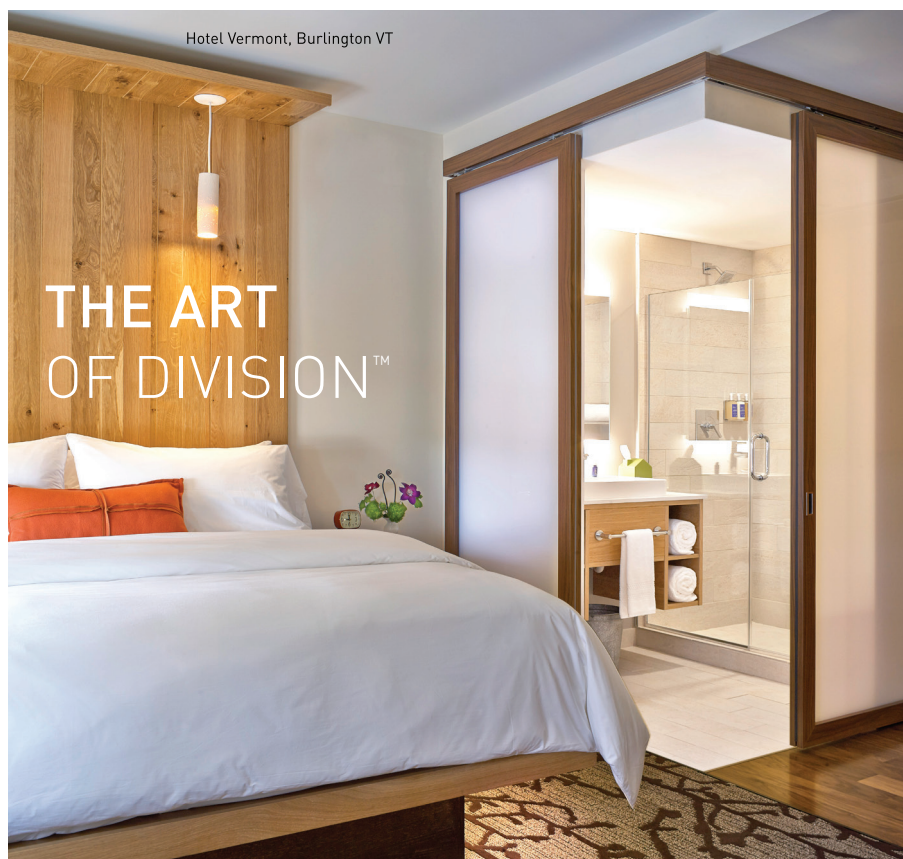
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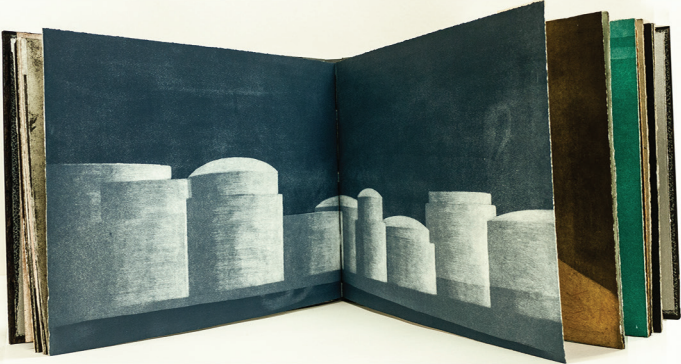
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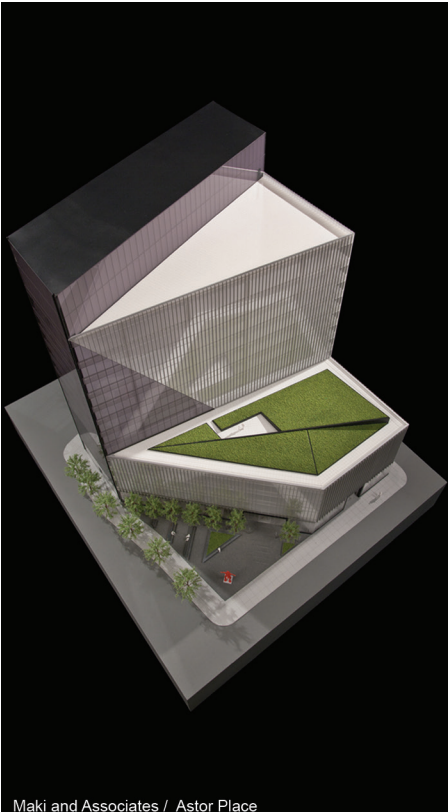



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ARTIST DAN GRAHAM CONSIDERS THE MASTER ARCHITECT'S USE OF MATERIALS, VIEWS, AND REFLECTIONS

MIES' BARCELONA PAVILION: AN ABSTRACT POLEMIC AND A POLITICAL ALLEGORY



PETER BENNETTS/ESTO

Mies van der Rohe's German Pavilion for the Barcelona World's International Trade Show in 1929 was originally placed in an artificially landscaped setting. This park siting continued the tradition of Karl Friedrich Schinkel's landscaped "neo-Greek" "temples" and private houses from the early 19th century. Mies' *Barcelona Pavilion*, emblematic of the new Weimar German state, also evokes the 18th century pavilion-like structures of English Gardens like Stowe. There these "temples" could be read as an abstract

poetic and political allegory, experienced by the spectator walking between the various buildings.

The *Barcelona Pavilion* was both a "nationalist" "temple" emblematic of the new post World War I modern Germany, and a showcase window with "high-end" furnishings on display. The pavilion's design was based on overlapping rectilinear divisions of freestanding walls of glass and marble, which enclosed the pavilion and formed a pattern of open and closed space. Honey-colored golden

onyx, green marble, and tinted, clear and frosted glass was used for the overlapping walls, which were supported by eight slender cruciform stainless steel columns. Mies' design brings nature inside, the green foliage outside the pavilion's glass perimeter wall projected onto the greenish marble and green tinted transparent glass. The gazes of the spectators transpose the spectators' body and desires onto the objects seen through the glass on display.

The "showcase" core displayed Mies' own furniture—black leather chairs and

stools with cushions alongside table slabs of black opal glass. Mies used a variety of colored glasses, green, black, frosted white, and transparent. The wall enclosing the pavilion was made from green marble. An outside terrace area contained a reflecting water pool. There were two figurative sculptures by Georg Kolbe, one near the pool, and the other at the edge of the path taken by visitors along the perimeter of the pavilion. The sculpture of the human figure perhaps relates to the ghost-reflected self-image of the spectator.

The optics of the *Barcelona Pavilion*, in its subtle, overlapping indoor/outdoor reflections, relates images from the marble material onto reflected images of the spectator's bodies both projected onto the showcase display window, superimposing the observing spectator's image of their body and gaze side by side with those of other spectators. This replicates the optics of the mirror stage, as articulated by Sartre and Lacan, involving the recognition of the young child's identity of their newly formed self by way of identifying one's reciprocal gaze with the gaze of another's. The modern showcase display window also makes use of this identity crisis by projection, projecting the superimposed "ghost like" image of the onlooker on to the goods on display, creating a desire, which can be fulfilled only with purchase of the item.

The author's own glass pavilion is on view at the Metropolitan Museum's rooftop through November 2.



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