The L Magazine

ART

Museums Giving Unemployed Architects Something To Do

Posted by Benjamin Sutton on Tue, Nov 3, 2009 at 11:59 AM

As the dormant **construction sites** all over the city can attest, with the bust of New York's building boom, being an architect in this city has gone from being lucrative to depressing. The Bronx Museum of the Arts and MoMA are doing what they can to keep architects and urban planners busy, though, with two design programs to re-imagine forgotten or dilapidated sections of the city.

The **Bronx Museum** just opened an exhibition of designs for the Grand Concourse, the borough's main thoroughfare, which was created after Paris' broad, tree-lined boulevards 100 years ago. The exhibition not only reveals 7 designs for the future of the Concourse, but also chronicles the various **planning decisions** that have caused its deterioration.

MoMA, meanwhile, is taking an unusual approach for its **Rising Currents** program. The museum is giving four teams of architects studio space at P.S.1 for a six-month research and design period aimed at creating programs to help with New York's impending flood problems as a result of global warming in four strategic waterfront places—like using old subway cars to create coastal wetlands that would protect the city from storm surges (pictured).

The project is based on a report published last year by Guy Nordenson that anticipated the possibility of Katrina-caliber flood disasters in New York before the end of the century. Though there are no plans to build any of these designs, it never hurts to think ahead—especially when there's no money to do anything right now.

(photo credit: Palisade Bay Team: Guy Nordenson and Associates, Catherine Seavitt Studio, Architecture Research Office)

Tags: nyc art, flooding, Katrina, Bronx Museum of the Arts, MoMA, Grand Concourse, architecture, global warming

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Rising Currents

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DesignCommentary Eco MOMA

Rising Currents: Projects for New York's Waterfront

3:06 pm Tuesday Nov 3, 2009 by Caroline Stanley

What would happen if Katrina-style flooding hit New York City? *Rising Currents: Projects for New York's Waterfront*, a new MoMA/P.S. 1 program, pairs four teams of architects, engineers, and landscape designers with four sites in New York and New Jersey's Upper Bay and asks them to come up with designs that would minimize the damage of high storm surges and "provide new ground for recreation, ecologies, agriculture, and urban development."

The eco-aware project was inspired by *On the Water: Palisades Bay*, a forthcoming book from Princeton University professor of structural engineering and architecture Guy Nordensen, as well as his independent research with ARO and landscape designer Catherine Seavitt. "The experience of Katrina taught us the value of wetlands," he had said. "We need to start thinking positively about what we can do to address these scenarios."

Each team will be given a stipend (!) and residency at P.S.1; the designs will be exhibited at MoMA next March. Some early ideas from Guy Nordenson Associates, Catherine Seavitt Studio, and ARO below.

An artificial reef made of subway cars

Rising currents

FAST COMPANY.COM
Where ideas and people meet
Article location:http://www.fastcompany.com/blog/cliff-kuang/design-innovation/moma-puts-its-muscle-behind-city-infrastructure
November 3, 2009
Tags: Design, urban planning, Museum of Modern Art, P.S.1

MoMA Hosts Creative Lock-In to Save New York's Waterfronts

By Cliff Kuang

New York's Museum of Modern Art is lending a hand, hoping to solve some of the city's environmental headaches.

Starting on November 16, they're gathering a select group of architects, engineers, and landscape designers, and then more or less locking them in a room for eight weeks. The assignment: Figure out how to save New York's waterfronts, which are sorely threatened by rising water levels caused by global warming.

The results of that caffeine fueled idea-jam will then be exhibited in a show called "Rising Currents: Projects for New York's Waterfront," running through January 8, 2010.

According to the press release, here's the participants:

> Paul Lewis, Marc Tsurumaki, and David Lewis of LTL Architects and team will work on the Northwest Palisade Bay/Hudson River area, which includes parts of New Jersey, Liberty

Park/Ellis Island, and the Statue of Liberty and waters.

Matthew Baird of Matthew Baird Architects and his team will focus on the Southwest Palisade Bay/Kill van Kull area, which includes Bayonne, N.J., Bayonne Piers, and northern Staten Island and waters.

Eric Bunge and Mimi Hoang of nARCHITECTS and their team are assigned the South Palisade Bay/Verrazano Narrows area, including eastern Staten Island, and Bay Ridge and Sunset Park in Brooklyn, and waters.

Kate Orff of SCAPE Studio, and her team, will concentrate on the Northeast Palisade Bay/Buttermilk Channel and Gowanus Canal area, including Governors Island, the Red Hook area in Brooklyn, and waters.

All of them will be taking up temporary residence at MoMA's sister gallery, P.S.1, in Queens.

The project is definitely exploratory--no one's got a building budget, much less city approvals--but it's based on actual problems. Recent reports by the New York City Panel on Climate Change and Guy Nordenson, a structural engineer at Princeton have both argued that higher temperatures and rising sea levels will necessitate some sort of "soft" infrastructures, which can adapt to changing conditions.

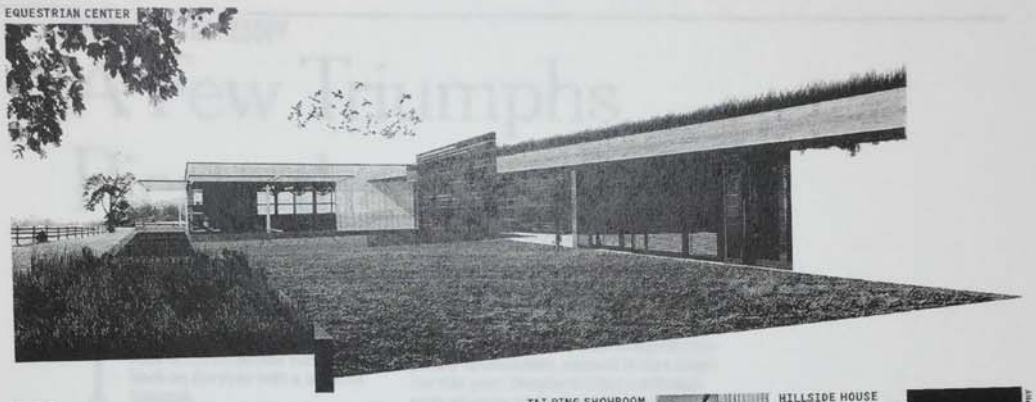
It's also important for MoMA. Critics have often accused MoMA of being an ivory tower, focused on the 20th century rather than the 21st. This exhibit is an attempt to place MoMA front and center of ongoing debates. And Rising Currents will be the first in an ongoing contemporary architecture series, dedicated to public-interest issues, rather than architectural theorizing.

[Via Art Daily [1]]

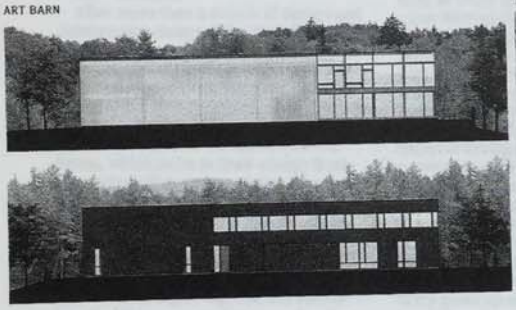
Links:
[1] http://www.artdaily.org/index.asp?int_sec=2&int_new=34303

STUDIO VISIT> MATTHEW BAIRD ARCHITECTS

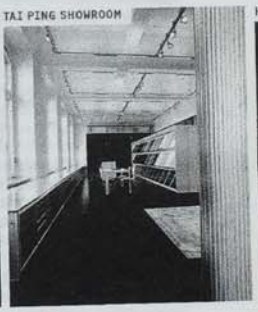
EQUESTRIAN CENTER



ART BARN



TAI PING SHOWROOM



HILLSIDE HOUSE

COURTESY MBA EXCEPT TAI PING SHOWROOM, RALPH WEHTJE/MAK PHOTOGRAPHY

Spatial clarity, exquisite detailing, and material richness define Matthew Baird's work, which is refined and never flashy. An interest in materiality runs through the office's portfolio, which is not surprising given Baird's ten years of work at Tod Williams Billie Tsien Architects. Since founding his own office in 2002, the firm has completed a variety of residential and commercial projects that demonstrate this interest to great effect, including a series of showrooms for Tai Ping Carpets and earlier projects such as an award-winning West Village townhouse with a massive, 17-ton mottled steel plate facade.

Recently, the firm has been working at a larger urban scale, first in a proposal for a ramped park and mixed-use neighborhood in Dallas as part of a larger proposal for converting the city's downtown surface parking lots into parkland. MoMA selected the firm for its *Rising Currents* exhibition, which will propose mitigation measures for climate-induced rising waters in New York harbor. Reflecting the firm's approach, they were the only team selected that included a contemporary artist: Matthew Ritchie is collaborating on the project, and together they have designed a new reef made of recycled glass. Their site includes the Bayonne piers and northern Staten Island shoreline. "We hope to change the way people think about a tarnished landscape," Baird said.

The MoMA commission provides an unusual opportunity for a firm of this size—they number 11 and usually fluctuate between 10 and 15 employees—to take on a regional planning and design problem. "I could do this for a long time," he said. "Working at this scale is fantastic." AGB

EQUESTRIAN CENTER
EAST HAMPTON, NEW YORK

The client wanted to avoid the usual tropes of horse parks—white board fences, barns with cupolas—for this new equestrian center in the Hamptons. Baird designed a series of barns and stables as well as a riding ring that are largely concealed behind a series of grass-covered berms. Green roofs, sliding wood screens, and stone walls also help to root the complex in the landscape.

TAI PING SHOWROOM
HAMBURG, GERMANY

The firm has designed 14 showrooms in different cities across the globe for the custom rug company Tai Ping. Each showroom is meant to reflect the company's modern aesthetic while embodying the essence of the place. The Hamburg, Germany showroom is located in an Art Moderne office building, the bones of which the architects have exposed. Resin panels, used as room dividers, are embedded with thread, reflecting the company's wares.

ART BARN
NEW YORK

This large house project was almost shelved during the downturn. Baird came back to the clients with the idea of doing a prefabricated house—something of a departure for the architect—that would cost a fraction of the previous design. In keeping with his interest in materials, one side of the house is clad in polycarbonate panels, the other in corrugated Cor-ten. The length of the building functions as a double-height gallery for the client's extensive art collection.

HILLSIDE HOUSE
PARK CITY, UTAH

This three-level hillside house has a flat green roof over the first and second levels, wrapping the building on three sides. The third level—capped by a subdivision-mandated peaked roof—pierces through the green roof with views of Park City below. Inside, walls are covered in reclaimed Douglas Fir and Myrtle, which is typically discarded as a waste wood, giving the room a "mountain modern" feel, according to Baird.

The New York Times

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NICOLAI OUROUSSOFF

A Few Triumphs Pierce the Clouds Of a Bleak Time

THE future may be bleak, but at least some architects can look back on the year with a sense of triumph.

After more than a decade of design and construction delays, Zaha Hadid completed her Maxxi contemporary art museum in Rome, one of the most architecturally ambitious projects to rise there since the work for the 1960 Olympics, when Pier Luigi Nervi completed his Palazzetto dello Sport. The museum's sinuous concrete forms, which seem to draw energy from the surrounding streets, play a game of hide and seek with the neighborhood. Tucked mid-block between rows of nondescript buildings, it is less about the hard sell than the slow seduction.

Jean Nouvel completed the Copenhagen Concert Hall, a glowing blue box emblazoned with fragmented images of performers that float dreamily across its surface. The ethereal quality of its skin, which is made of high-strength fabric draped over a steel frame, is a startling contrast to the solidity of the hall itself, which seems to have been carved out of an enormous block of hardwood.

And Toyo Ito, an architect whose work has been unfairly neglected outside his native Japan, received much-deserved recognition for a new stadium in Kaohsiung, Taiwan, built for the World Games. Its snakelike form, which uncoils along a once-neglected city park to frame one side of a vibrant public plaza, creates a comforting sense of enclosure while also offering distant views of the city's skyline.

What all of these projects share, besides being splendid architecture, is an ability to infuse a drab, lifeless neighborhood — whether it be a derelict postwar area at the far edge of Rome's historic center or a generic new development outside Copenhagen — with a sense of joy. Like much great architecture, they create a sense of place — of collective identity — where there was none.

New York too, a city that has been notoriously cautious about embracing contemporary architecture, seemed to turn a corner this year. Despite the fears and anxieties of many (including me) that rapacious developers would transform the High Line into a glorified mall, it has already become — just five months after the completion of its first phase — one of the most beloved public spaces in New York. Its colorful gardens, which cover a stretch of abandoned elevated tracks that run from the meatpacking district to Chelsea, prove that an alliance of government officials, activists, architects and landscape designers can sometimes influence a city as much as big-money developers.

The academic building for Cooper Union on the Bowery, designed by Morphosis, is another reminder that the city hasn't entirely given up on ambitious architecture. Its bold concave metal facade, with a rip running down the middle to allow views of the bustling inside, reverberates with life.

What's more, it is contextual in the best sense of the word. The corner of the building lifts up toward the old Cooper Union Foundation Building in a gentle nod to the past. The tough materials — concrete and perforated metal — are a sensitive response to the Bowery's rough history.

And a 30-minute walk to the south, the crinkled steel surface of Frank Gehry's 76-story Beekman Tower continues to rise despite worries over the project's financing. The 80-year-old Mr. Gehry's first skyscraper, it will reshape the downtown skyline, offering a counterpoint to the ornate terracotta facade of the 1913 Woolworth building, one of the city's most historic towers.

But perhaps the greatest shift of all this year has been a renewed interest in infrastructure. Encouraged by the debates that surrounded the unveiling of President Obama's stimulus package, American architects, curators and students have thrown themselves into the task of rethinking the networks — train lines, freeways,

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bridges, levees, ports and waterfronts — that bind our communities together.

Thom Mayne and Steven Holl, two of the country's most celebrated architects, are completing books on the subject. The Museum of Modern Art's architecture and design department recently unveiled a plan to study how to create a more sustainable waterfront for New York. Other architects continue to reimagine the infrastructure of New Orleans, even though there is little chance that they will ever be implemented.

And graduate schools across the country have been offering studio classes on infrastructure for the first time in decades. The most serious of these studies try to come to terms with deeply entrenched social issues, from racial and class segregation to shifts in the global economy.

As architectural work dries up and graduate students begin to contemplate what could be a much darker future, the question is: Who if anyone will tap into this wealth of talent and ideas?

Log Magazine
Spring-Summer 2010

Thomas de Monchaux

Blue in Green: Notes On "Rising Currents"

To architects, a city is always already a certain kind of disaster. It cannot be contained; it cannot be comprehensibly described; it is continually changing in unpredictable ways; it subsumes our own interventions into its own complex and unfathomable systems of behavior; it surrounds and supercedes in scale and spectacle. City planning is like disaster planning: a mysterious combination of the sensible, the willful, and the masterful that, when it succeeds, often does so in indirect, serendipitous, and only retroactively comprehensible ways. And now, approaching the urbanization tipping point wherein more than half of humanity lives in cities, the disaster is getting bigger.

A city is not a very, very, very big building. Although generations of architects succumb to speaking about cities as if they were buildings, the language we use for architecture – with its ostensibly prescient, roomishly-scaled mappings between intention and effect, function and form, event and setting – progressively fails as we apply it to urban conditions. Instead, since the era of industrialization that created the city as we now know it, those who have tried more successfully to describe its blossoming intricacy, its pulsing circulation networks, its equilibria of calm and chaos, have long compared it to nature: to the interior organs of the human body, to pathologies and ecologies, to the savage beauty of the furthest wilderness.

What does it mean, therefore, for the nature of cities when the nature of nature is changing? The cumulative scale of human impact on planetary systems has rendered all the world ever more a patchwork of the technologically sustained and the ecologically accumulated. When once the Arctic represented the refuge and refutation of this sort of Frankenstein's monster, now that very landscape has become such a creature itself – the transformations of its melting surface ice and warming subsurface ocean currents now the liveliest variable in the proximate effects of the climate crisis. And if architects, who theoretically specialize in mediating the effects and economies of nature and culture, are to intervene at local sites of this global confluence of ecology and technology, then what kind of architecture are they going to do it with?

MATTHEW BAIRD ARCHITECTS, BAYONNE SHIPPING PIERS AND GLASS REEF RENDERING, UPPER BAY, NEW YORK HARBOR. ALL IMAGES COURTESY THE MUSEUM OF MODERN ART, NEW YORK.

Much of the answer is to be found in "Rising Currents," a pensive and active exhibit currently in the architecture gallery of the Museum of Modern Art.[1] In a curatorial incubation that one hopes will set a precedent for cultural institutions' engagement with global challenges that transcend the seeming limits of culture, the museum enlisted five interdisciplinary design teams for a fast-paced architect-in-residence program to address the consequences of projected rising sea levels in New York Harbor. Each team was assigned a zone of the harbor and an anticipated high waterline pegged to projected future sea levels and harsher weather events that are the most locally pressing consequences of the global climate crisis. Thus, counterclockwise around the harbor are: ARO/dlandstudio in Lower Manhattan at plus six feet of water in 2100; LTL Architects in Jersey City at plus four feet in 2080; Matthew Baird Architects in Bayonne at plus two feet in 2080; nARCHITECTS in a submerged Bay Ridge; and SCAPE Studio in Gowanus and (that speculative architectural evergreen) Governor's Island, facing the five-foot-eight-inch consequence of rising sea and storm surge. The teams' work builds on a technical survey (usefully recorded in book form as *On the Water: Palisade Bay*) by engineer Guy Nordenson, architect Adam Yarinsky of ARO, and landscape architect Catherine Seavitt.

The responses are generally crafty, scruffy, and soft. Programmatically, there are intermodal transit terminals, housing developments, greenmarkets, a biofuel plant, kayak channels, farms, and ecologically remediative oyster beds. Geographically, there is an abundance of berms and swales, and many roughly beachy cut-and-fill openings along the existing bulkhead coastline, with land and water seeming to slip past each other as in the pier-fringed city of Melville. Unlike the self-segregating megastructural maneuvers architecturally fashionable in other eras – or even the solemn infrastructural fortifications, such as London's Thames

1. "Rising Currents: Projects for New York's Waterfront" at the Museum of Modern Art, on view March 24 through October 11, 2010.

Flood Barrier and Venice's MOSE system, that represent a current state of the art – the architecture of "Rising Currents" is generally an array of complicated and attenuated field conditions accruing to moments of spectacular effect: surgical, insurgent, strategic, contingent, opportunistic, intricate, interventionist.

This tendency is exemplified in the wetlands and reefs that feature in several of the schemes. Inducing these natural structures to form through artificial interventions requires an acutely localized understanding of dynamic natural conditions that is closer to the sensibility of medicine, perhaps, than of architecture as we usually understand it. An ingenious contraption introduced to the right system at the right place, at the right time, plus decades of urgent patience, has a more substantial impact than any singular structure that attempts to substitute itself for that system. A great achievement of "Rising Currents" is to make this sensibility visually legible. The topologically complex, interlinking devices that encourage reef formation don't have to be beautiful, but before design-conscious audiences, it helps when they are.

The most charismatic individual objects in the show are Baird's luminous cast-glass, anchor-like, reef-catalyzing "jacks." They are complemented by a striking cat's-cradle web of "fuzzy ropes" threaded, in the proposal by SCAPE, through a pier field in the shallow waters south of Red Hook. This web is another reef-formation armature, in this case for the reconstruction of an historic structure on that site, an oyster-based accretion of animal, plant, and mineral materials that would remediate the famously polluted local ecology and support a local farming economy. What first appears as the most normatively architectural proposal, nARCHITECTS' pier-based housing scheme, features surprisingly malleable details like inflatable storm barriers and embedded top-down suspension supports that enable encounters with the unpredictable behaviors of seascapes and landscapes. ARO's scheme brings this encounter intimately and ingeniously into the streets of Lower Manhattan, with a mesh cast-concrete street system that absorbs and sheds water more like unbuilt ground. The magnificently surgical treatment of the Jersey Meadowlands by LTL translates that firm's profound understanding of one-to-one detail and robust formal vocabulary of tilts, cuts, and striations into convincing infrastructural and land-art scales – largely by mysteriously resembling the sublime mess that's already there.

The cumulative visual effect of all this is powerful. On the vast plinth where the architecture gallery usually features its permanent collection of placidly tidy and smoothly reflexive models, it is bracing to observe some of that same sublime mess – down to the abject heap of actual rusty jetsam collected by a member of the Baird team. It is good to see these rough edges at MoMA. It is like seeing the always-set, never-used table in a sterile formal dining room become thoroughly and meaningfully disordered – rather like the evening after Thanksgiving.

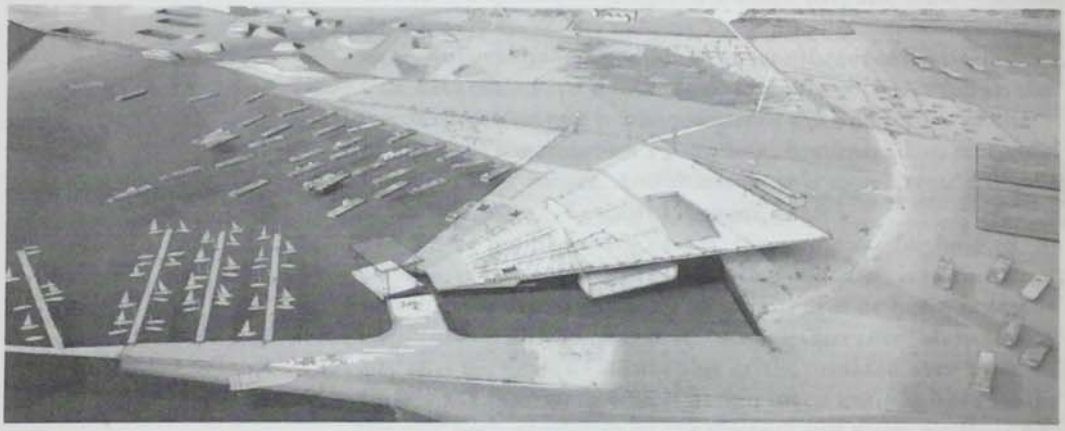
Much of the seeming disarray might be informed by a growing consensus that hard barriers – levees, breakwaters, and sealed channels – like those that failed during Hurricane Katrina, exacerbate as much as ameliorate the flooding associated with such events, and that many of the natural structures they replaced – the indeterminate littoral of swamps, marshes, wetlands, barrier islands, and other riverine accretions subject to time and tide – would serve better to absorb and redirect the force of a storm than any wall of steel. But some of this might have to do with something stranger. The climate crisis presents us with a startling combination of the inexorable and the possible, of the known and unknowable: the general reality-based consensus is that the last two centuries of anthropogenic atmospheric impact will produce a global increase in temperature between two and ten degrees Fahrenheit over the next 50 to 100 years. Even in the vanishingly unlikely event of an immediate international technological and cultural effort that combined, say, the economic and political capital of the Space Race and the East India Company, the lower end of that spectrum of change is inevitable. And unprecedented: given the contingently catalytic complexity of the systems involved, the consequences of this change are wildly unpredictable. Things could get weird.

Architecture is one of those things. Much of the practice of architecture (like current climate science) is the art of seeing what isn't yet here. And we are accustomed to imagining that this requires of architects a certain precise prescience: knowing exactly the effects that a certain set of constructed conditions will produce. As experienced by its designers, architecture is a phenomenon with precisely intended and determined effects that, given the vagaries of market and material, patron and program, may or may not actually show up. Yet the climate crisis is an inevitable event with unpredictable effects, and architecture situated within such an event is a different kind of architecture.

SCAPE Studio, Oyster-tecture rendered section, Gowanus Bay, New York Harbor.

There is a sting when one comes to understand that the architects in "Rising Currents" have been called on less to help stop a catastrophe than to preemptively ameliorate its inevitable consequences. This is, strangely, both dispiriting and inspiring. The hazard, of course, is that by making the future effects seem bearable, or even aesthetically appealing, architects undermine our necessary horror at the current causes and thus blunt our subsequent impulse to prevent the worst of a range of possibilities. When one contemplates the globally unjust economic and epidemiological fallouts of the sort of climate change that would raise New York Harbor by four feet, the notion that such a change would also occasion, say, a nice floating structure somewhere in the Hudson River becomes precious in both senses of the word: costly and trivial.

Yet much of the work of "Rising Currents" counters the tedious piety of mere sustainability in architectural discourse: acknowledging the inherent instability and unsustainability of our global and local situations. By specifically attending to the complex content and fluid behavior of water as the essential element of this instability, it puts the blue in green. The mutual constitution of natural and artificial structures that feature in many of the proposals reminds us that outside such narrow indices as carbon emissions and cap-and-trade, there is no such thing as a "zero



OPPOSITE: nARCHITECTS, NEW AQUEOUS CITY, SUNSET PARK, NEW YORK. RESIDENTIAL BUILDINGS ARE HUNG FROM SHARED BRIDGE STRUCTURES AMONG FLOATING TREATMENT WETLANDS AND WAVE-ATTENUATING PUBLIC PIERS. CENTER: LTL ARCHITECTS, CONCERT PIER AND MARINA, UPPER BAY, NEW YORK HARBOR. BOTTOM: ARCHITECTURE RESEARCH OFFICE (ARO) AND DLANDSTUDIO, NEW URBAN GROUND, UPPER BAY, NEW YORK HARBOR. IN 2100, LOWER MANHATTAN IS TRANSFORMED WITH A NEW INFRASTRUCTURAL ECOLOGY.

footprint." Such work suggests an ethical mission for the field's current technologically inspired interest in local controls, ubiquitous computing, reactive parametrics, and other lively behaviors that enable constructions to respond to dynamic events and environments – that is, to be as productively unpredictable as the conditions in which they find themselves. The exhibit's rough edges, indeterminate assemblies, and latent fields begin to describe constructions that are necessarily less prescriptive in their effects, less formally stable, more collaborative with uncertainty, than what we are used to. It may be that architecture, the slowest of arts, will be especially suited to the climate crisis, which is, relative to the speed and length of human life, also slow – albeit deceptively so. In the exhibit, these possibilities accumulate to an impact that embodies the most vibrant inflection of that debatable adjective *modern*, found in MoMA's name: the impression that one has encountered not an archive of the moment of the museum's founding, but instead an embassy from the near future. And this impact is as one would hope it to be: disturbing, beautiful, urgent, useful.

There is a necessary caveat. Our template for how to encounter the near future – whether we want it to be or not, whether we are continually conscious of it or not – is our encounter with the near past. "Rising Currents" shows us a city that survives a catastrophic crisis, presided over by a Lower Manhattan in which design interventions have made the city both gentler to its inhabitants and more resilient on their behalf. In the near past, the lovable disaster that is New York City experienced an acute crisis in whose aftermath the work of architects was notably invoked, and to which that same work was largely inadequate. Perhaps because the sudden demolition of big buildings had been the nominally inciting incident of the day and era that are now called 9/11, the rapid construction of big buildings – buildings that thanks to their architecture would embody every possible subsequent aspiration – seemed for a moment the essential project. It cannot be attributable only to the usual failures of local developers, politicians, and even architects that the subsequent actual construction has been so very banal. It is almost as if, in one of those almost-natural complex behaviors in which cities divert and defy the willful predictions that architects make with buildings, the systems of the city determined that the appearance in Lower Manhattan of architectural excellence, itself such an aberration in Manhattan, would have made that place too enduringly exceptional. And, therefore, beyond assimilation back into

the everyday life of the city. "Rising Currents" presents an alternative calibration between architectural, urban, and natural processes in which the role of architecture is less prescriptive yet more protective. The nearby risk in this is that this vision participates, however distantly, in one of the stranger uses to which we put nature: to enlist it as a seemingly politically or culturally neutral opponent in the restaging of our human conflicts and the processing of our human traumas, and therefore to fail to address them at their authentic sources. The substantial benefit is that the exhibition demonstrates, now that the axis of Lower Manhattan has shifted from plan to section as our archipelago city contemplates a rising sea, that the slow tools that were precisely those unavailable to architects in the previous Lower Manhattan – complexity and contingency, stealth and mess, hesitation and speculation – are what the current crisis reveals and requires.

THOMAS DE MONCHAUX IS A NEW YORK-BASED ARCHITECT AND WRITER. THE INAUGURAL RECIPIENT OF THE WINTERHOUSE AWARD FOR DESIGN WRITING AND CRITICISM, HE IS AT WORK ON *FOOD STYLE SEX POWER ART STONE GLASS*, A STUDY OF THE BUILDING AT 2 COLUMBUS CIRCLE, NEW YORK.

Rising Currents

Architizer BETA

Rising Currents

Hey, you! Yes, you in the desk cursing at AutoCAD! What are you up to tonight?

This isn't a come-on. We're just spreading the word about another opportunity to join MoMA and the AIA New York chapter for an evening with Barry Bergdoll and the architects of *Rising Currents*.

Rising Currents – on exhibition in MoMA's Architecture & Design galleries until October 11 — brings together five architecture firms (Architecture Research Office, LTL Architects, nARCHITECTS, SCAPE, and Matthew Baird Architects) to design innovative solutions re-envisioning the coastlines of New York and New Jersey, intended to dramatically change our relationship to one of the city's great open spaces.

Tonight's your change to hear from Bergdoll, who curated the show, and the five architecture teams who are re-imagining New York's relationship to its coastline. We went on a similar tour last June and had a ball. Want proof? Pictures after the break.

The boat leaves from South Street Seaport at 6:15 pm sharp. It will return to the dock around 9 pm. Tickets are $35, and a discounted $25 for AIA and MoMA members. BOOK IT NOW.

Zone 0: ARO and dlandstudio (Lower Manhattan and the northern edge of the Upper Bay)
Zone 1: LTL Architects (Northwest Palisade Bay/Hudson River area in NJ area including: Liberty Park / Ellis Island and Statue of Liberty and waters)
Zone 2: Matthew Baird Architects (Southwest Palisade Bay/Kill van Kull area including Bayonne NJ, Bayonne Piers and northern Staten Island and waters)
Zone 3: nARCHITECTS (South Palisade Bay/Verrazano Narrows area including eastern Staten Island and Bay Ridge and Sunset Park and waters)
Zone 4: SCAPE (Northeast Palisade Bay/Buttermilk Channel and Gowanus Canal area including Governors Island, Red Hook and waters)

The Brooklyn Bridge

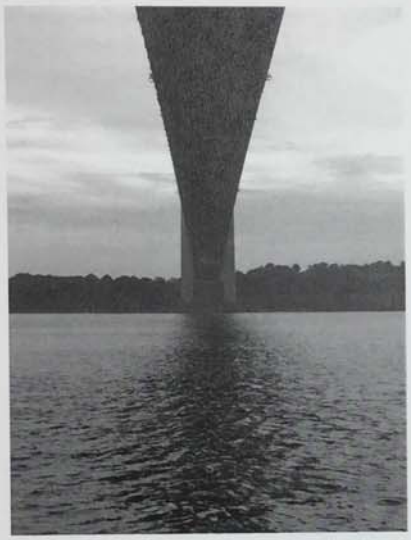
Industrial area of Red Hook in Brooklyn, part of Zone 4 designed by SCAPE.

On our way over to Liberty Island, we ran into the Queen Mary 2. LTL Architects led the charge for the proposed conservation of Zone 1.

Old industrial space on the north shore of Staten Island.

Dredging in the Kill Van Kull between Staten Island and New Jersey, under the jurisdiction of Matthew Baird Architects.

Verrazano Bridge, which is located in Zone 3, imagined by nARCHITECTS.



Verrazano Bridge

Governor's Island, Manhattan's Battery Park City in the background, which falls in Zone 0 as planned by by ARO and dlandstudio. *All photos by Kelsey Keith for Architizer.*

Bonus link: Conde Nast's travel blog has a play-by-play of a Rising Currents boat tour with Center for Architecture in June.

Link to website: http://www.architizer.com/en_us/blog/dyn/5605/rising-currents/#more-5605

Rising Currents

MOMA Exhibit Offers Real Solutions to NYC's Rising Tides

by Brit Liggett, 03/02/10

It's long been known that if the seas rise due to Climate Change, New York City is in trouble. With buildings built right up to the waterfront, the city could be in a soupy mess with just a small increase in water levels. Enter the Museum of Modern Art. Eight months ago they commissioned 5 teams of designers and architects to take up residency and create real world solutions for the Big Apple. On March 24th the exhibit "Rising Currents: Projects for New York's Waterfront," goes on display.









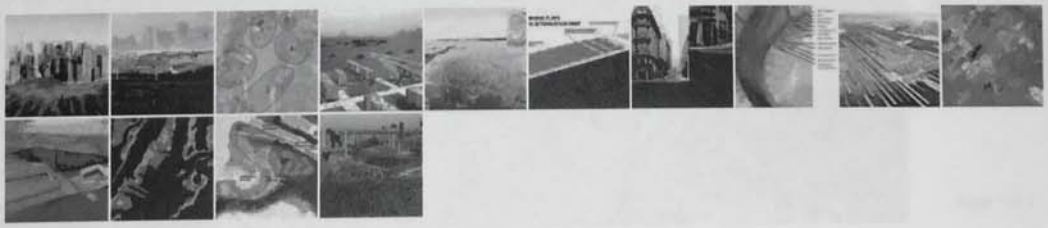


The project was sparked by Mayor Bloomberg's announcement last February of the report by the New York City Panel on Climate Change that predicted that New York City would quickly sink under water if sea levels rise. "Rising Waters" was initiated by the Latrobe Team, a multi-disciplinary Princeton University affiliated group led by Professor Guy Nordenson, a structural engineer. Each of the five teams was given a geographical area to focus on. The project is meant to create real adaptive solutions for New York city and New Jersey.

The teams chosen by MOMA to explore the problem took up shop at P.S. 1 — the MOMA satellite in Long Island City — in November. Their solutions range from the immediate and practical idea of installing pipes under sidewalks and roadways to divert water to the futuristic restructuring of higher ground areas into small islands connected by water channels. Not only do the solutions provide modes of real action for the area they also depict how New York City might look besieged by tidal waves and rising currents.

+ MOMA

+Via Archinect



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WHEN THE W

Five architects' plans for managing a globally warmed future.

By Justin Davidson

IT'S EASY TO imagine an apocalyptically soggy future for New York—high waves soaking the hem of Lady Liberty's robes, flash floods roaring through subway tunnels, kayakers paddling down Wall Street—and just as easy to dismiss it all as another end-of-days Hollywood fantasy. Global warming may be powerful and real, but so is denial, and the urge to postpone thinking about that particular item on the world's to-do list is almost irresistible. Coastal cities, however, don't have that luxury. For centuries, New York has been steadily expanding into its harbor; when the steroidal storms of the not-too-distant future start pummeling our shores, the waters will push back.

So Barry Bergdoll, the head of the Museum of Modern Art's architecture and design →

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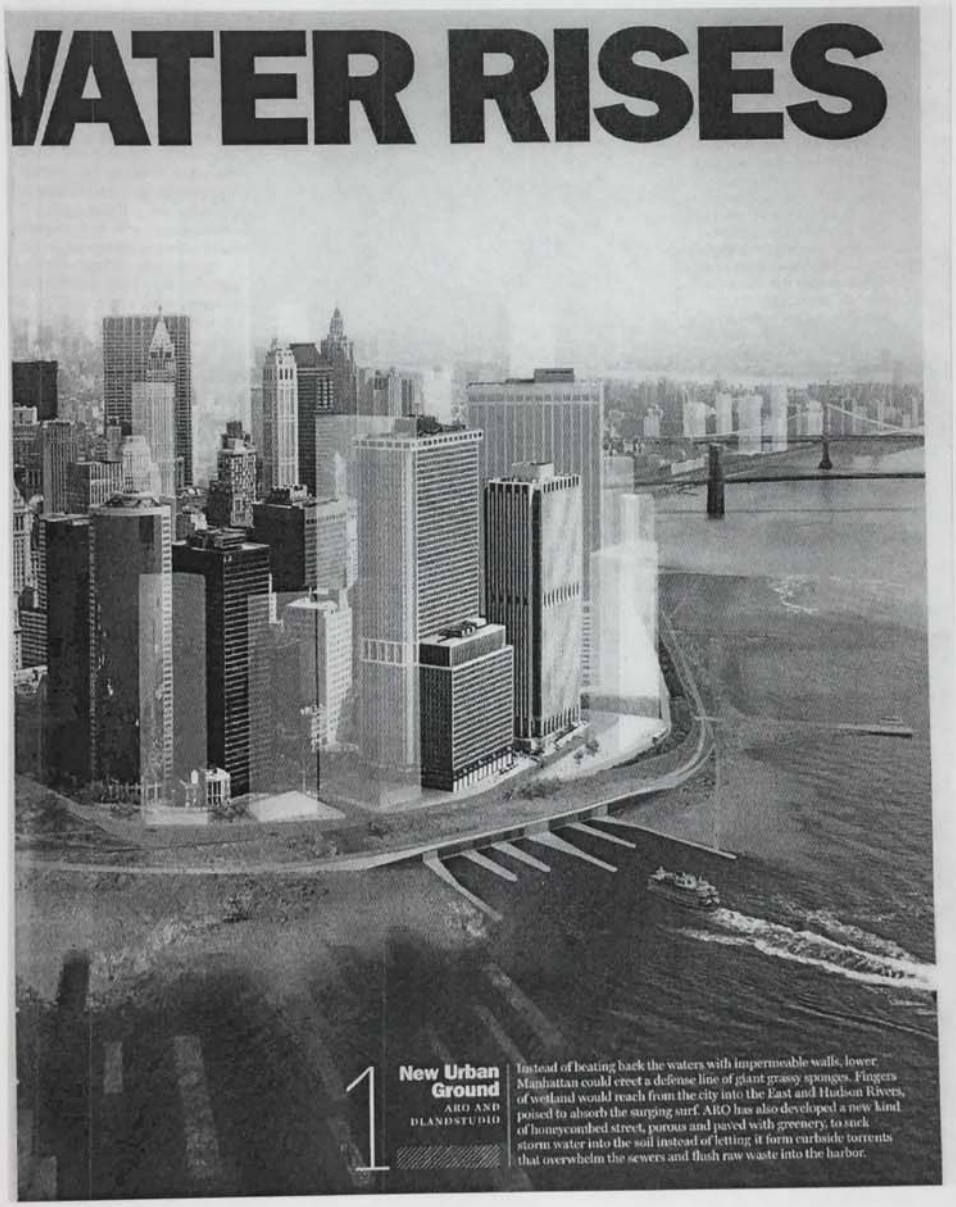
VATER RISES



1 New Urban Ground
ARO AND DLANDSTUDIO

Instead of beating back the waters with impermeable walls, lower Manhattan could erect a defense line of giant grassy sponges. Fingers of wetland would reach from the city into the East and Hudson Rivers, poised to absorb the surging surf. ARO has also developed a new kind of honeycombed street, porous and paved with greenery, to suck storm water into the soil instead of letting it form curbside torrents that overwhelm the sewers and flush raw waste into the harbor.

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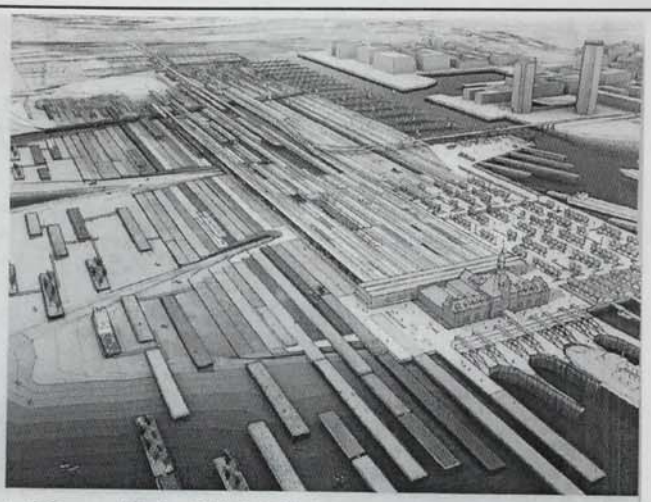
department, divvied New York Harbor among five teams of designers and challenged them to figure out how a low-lying metropolis might deal with rising sea levels and violent storm surges. Their answers will appear (starting March 24) in the MoMA exhibit "Rising Currents: Projects for New York's Waterfront," and they vary from spongy streets to reefs made of glass or oysters to apartment buildings dangling above the brine. Despite their varied approaches, all the teams agree that the traditional solution—barricading the city behind high, hard walls—is just a start. They craft a waterfront that's more like a beach than a bulwark: a soft urban edge that welcomes waves, drinks them up and puts them to work, and lets floodwaters ebb without drama. Bergdoll asked the architects to present paths to salvation in visual terms: "Your mission is to come up with images that are so compelling they can't be forgotten and so realistic that they can't be dismissed," he told them. The result is a tour de force of visionary pragmatism.

The five teams produced innovative ways of returning New York to a time before we paved over mudflats and salt marshes, poisoned the waterways, and clogged up the coastline with landfill. In the last decade, the city has recycled swaths of waterfront wasteland into a ribbon of park and piers. The future could involve dismantling the seawall, ringing the harbor with wetlands, and embracing the city's maritime identity. This seems at first like surrender—throw open the floodgates, let in the tides—but it's more like jujitsu engineering. A mushy, absorbent coastline is nature's defense against storm surges, and it doesn't need a tryout: We know it works.

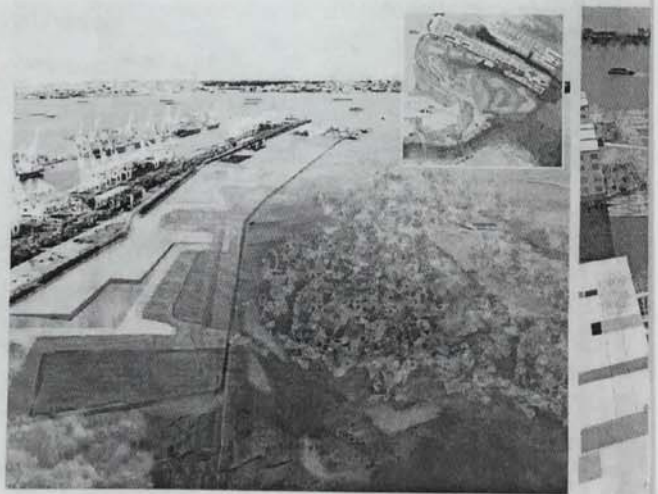
The proposals seem quixotic and expensive, but consider the reality of the Henry Hudson Parkway today, which after a moderate rainstorm often floods, narrowing to a single amphibious lane. Now imagine sitting in your car when the post-ice-melt storm surge comes muscling over the embankment, turning your Suburban into a submarine. Suddenly, you could find yourself wishing for an oyster reef.



2 Water Proving Ground

LTL ARCHITECTS

LTL's plan includes the Statue of Liberty, Ellis Island, and Liberty State Park, which the firm proposes to turn into "a landscape more reminiscent of Venice than New York." Yes, it's an unfortunate reference to a city that's slowly sinking, but the point is to reshape the landfill shoreline of New Jersey into an archipelago of islets, piers, canals, and coves. The rectangular beds house a new assortment of urban activities, from fish farming to watery recreation.



4 Working Waterline

MATTHEW BAIRD ARCHITECTS

Few sights are less hopeful than the oil tanks of Bayonne, but Baird's team imagines them redeemed by an ecologically virtuous mission. Protected from rising sea levels by a landscaped berm, they would generate power from waste and recycle tons of old bottles into glass "jacks." Those would be dumped in the harbor to form artificial reefs, which slow advancing storm surges, create new habitats, and function as free-range aquariums. If it gets clean enough, visitors might even snorkel in the Kill Van Kull.

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3 Oyster-Tecture

SCAPE

The phrase "Gowanus oyster" might sound as appetizing as "Chernobyl meatball," but landscape architect Kate Orff imagines it might eventually become a badge of quality and also a crucial 21st-century building technology. These useful bivalves scrub pollutants from water, and Orff would like to site them on the Gowanus Canal by lining the fetid rivulet with charming little oyster farms. It would take decades to make the mollusks safe for consumption, but in the meantime farmed oysters could seed the reef in the shallows off Red Hook, purifying the harbor, softening waves, and eventually preparing the way for the return of oyster carts on the streets of lower Manhattan.

5 New Aqueous City

nARCHITECTS

The most obvious way to deal with rising tides is to retreat to high ground and let the sea reclaim the lowlands. The nArchitects team offers the opposite suggestion: Cut channels deep into Sunset Park, and build new watery neighborhoods out beyond the shore. The key to this amphibious living is a new type of apartment complex suspended from a massive truss. Rather than sink foundations, builders would float columns. While the whole block shares a continuous public roof, the height of the lowest floor varies. As one of the team leaders, Mimi Hoang, puts it, "The more risk you are willing to take, the closer to the water you hang your house."

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BEFORE THE DELUGE

Breakfast should always be as empowering as the one held on May 6 at the Institute for Urban Design. Executive director Anne Guiney (and former *AN* editor) invited planners from the Army Corps of Engineers to kaffeeklatsch with a roomful of architects, curators, and engineers who contributed to (or are closely following) MoMA's *Rising Currents* exhibition. The Corps planners tried to demystify how their agency gets work done, describing the stars that must be aligned and the hurdles breached before any project can be implemented. These include a daunting inventory of authorizations, appropriations, and—toughest to corral—non-federal funding partnerships. And that is why, it suddenly seemed clear, what to do when water starts lapping the toes of the Statue of Liberty in our children's lifetimes hasn't landed on their plates yet. Even more troubling was the need to select projects exclusively on the basis of a cost-benefit analysis. One planner acknowledged that the economics of ecological disaster are the fuzziest of maths, and therefore politicians (the starting point for authorizations) don't like to go there.

That's when Guy Nordenson stepped in. He explained that while the solutions sketched out for how to buffer, block, and rechannel the coming floods in *Rising Currents* may seem like so much blue-sky dreaming to the Corps and the powers that be today, when disaster strikes, and everyone is casting about for solutions, suddenly those plans so close to hand (and already quite detailed) will look like the most cost-efficient way to go.

The *Rising Currents* proposals were the result of research undertaken by Nordenson's office several years ago, and they brought a designer's perspective to an important public policy issue. But the project should also serve as a model of the type of preemptive design thinking that could be picked up by any firm casting about for work in the future. It's a perfect time—with commissions and projects at their slowest in several decades—for design practices to undertake long-range research that might not lead to immediate work but could develop "plans so close to hand" that they might easily lead to work in the future.

This is the time for architects—so many of whom wished for some slack in recent decades to be more reflective—to take up research-based initiatives. What better time to research energy-efficient products and building systems, potential city code or zoning changes that may be put into effect in the next few years? Research projects might actually drive the necessary change and prepare the ground for new thinking that will impact the production of architecture and the urban environment. It is difficult to prove that research done now will definitely lead to work in the future, and we don't want to rely on anecdotes about how architects can drive development or change. But with the current slowdown, what do professionals have to lose by devoting their knowledge to long-range planning for their future and the city? **JULIE V. IOVINE AND WILLIAM MENKING**

TURNING THE CORNER

continued from front page

"I wouldn't put it in the 'great' category just yet, though things are good," said AIA chief economist Kermit Baker. "I'd want to see sustained growth for that, but we're definitely moving in the right direction."

Billings reached 46.1 in March, up from 44.8 in February (and the highest reading since August 2008, when billings were 46.7). Yet even those August numbers had been preceded by months of lower readings, suggesting its level of activity was somewhat anomalous. The case could be made that last month's billings are arguably the best performance since January 2008, the last time the index was above 50, indicating that billings are rising. It fell in February to 43.9, remaining below 50 ever since.

Another sign this could be the real thing is that not only billings and inquiries—up 6.5 points to 58.5 last month—are improving, but so, too, has every region and sector, a concerted movement that has not happened since the industry's woes began two years ago. It appears the AIA's predictions that the industry would emerge from its recession by the middle of the year may be spot-on.

Most impressively, the Midwestern region has broken the 50 mark, reaching 50.5 in March, up from 49.4 in February, and the region's tenth straight month of gains since hitting 37.2 last May. The Midwest has been unexpectedly strong thanks to improving manufacturing and housing. Walter Street III, president of AIA Chicago, believes the region's economic diversity has helped it weather the storm. "The Midwest tends to be a more conservative business environment," he said. "That said, our diversity has allowed us to be more flexible."

The South rebounded 3.7 points to 44.4, still leaving it in last place, but a promising sign. The East reversed a one-month dip reaching 47.0 in March, up from 44.1. Meanwhile, the West continues its rebound from being the worst of all regions last summer, when it fell to an abysmal 36.4. Last month it hit 46.0, up from 43.6 in February.

Within the sectors, institutional work saw the largest gains in March, rising 2.6 points to 46.8, an especially positive sign since institutions tend to be strong patrons during downturns. This has not been the case during the recent recession because many universities, foundations, and governments were especially hard hit and unable to take advantage of cheap construction costs as they typically do. With their latent return to health, this could be a considerable growth sector.

Mixed-use work, which has posted moderate gains since August, continued to rise, increasing 1.7 points to 45.0 in March. Industrial/commercial work, which has seen greater volatility—it has not posted two straight months of gains since this time last year—rose in March to 44.7. Residential work was flat at 47.3, though twice in the past six months it has risen above 50.

It may be disconcerting that none of these areas within the industry has posted sustained growth, but that may be another sign of overall improvement. "I temper my excitement because I'm constantly talking to architecture firms, many of whom are seeing little or no work," Baker said. "But there are others who say it's trickling back in, and some who are on track for great years. That's actually about what you'd expect and about where we'd want to be to set us up for a complete turnaround." **MATT CHABAN**

LETTERS

ENOUGH ARCHISPEAK, ALREADY!

I appreciated William S. Saunders' reflection on the less than stellar record of architectural writing ("Hasty Habits of Mind," *AN* 07_04.21.2010). The one test left out of this excellent piece is when, in a university context, we are called on to relate our subculture to others in the academy. I don't mean to lionize academic discourse in the social sciences (often opaque, insular, and simply irrelevant). But still! Academics need to at least try to engage other serious people.

GEORGE THRUSH
DIRECTOR, SCHOOL OF ARCHITECTURE
NORTHEASTERN UNIVERSITY
BOSTON

SHOW ME THE RECOVERY

I take umbrage at the comment "the industry has turned a corner," as you state in your recent billings report (archpaper.com, 04.26.2010). If that were really the case, why does the unemployment rate among architects remain at an all-time high? Why are there so many competent architects, especially well-credentialed senior-level professionals, unemployed since the beginning of 2009? Moreover, there are still firms that are forced to cut staff even now. You may be getting your information from firms who don't want it to be known that they have no work, and also don't want to respond to your inquiries for the same reason. I think psychologically it is difficult for the many unemployed architects to comprehend that the market is doing better while they can't find a position for a whole year.

As the president of an executive search firm, I get to see the effect this recession has on the unemployed. This recession is like no other that I have lived through in the past 30 years of my practice. I would like to see some statistics that could give us hope that the industry will pick up, and for what reasons this may happen.

RUTH HIRSCH
RUTH HIRSCH ASSOCIATES
NEW YORK

Monday, July 12, 2010

Rising Currents: Projects for New York's Waterfront

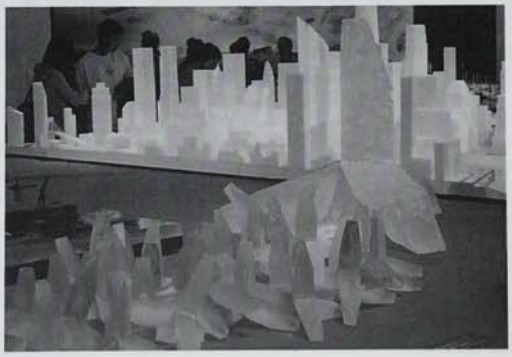
MoMA Exhibitions
March 24–October 11, 2010
Architecture and Design Galleries, 3rd floor

On my most recent trip to the Museum of Modern Art I stumbled upon a fascinating exhibit that I was surprised to find in an art museum. I love that MoMA is embracing the creativity required by urban planners, landscape architects, etc. to address issues like climate change and potential sea level rise.

Here's the project blurb from MoMA's website:

The architects-in-residence program at the P.S.1 Contemporary Art Center brings together five interdisciplinary teams, including Architecture Research Office , to re-envision the coastlines of New York and New Jersey around New York Harbor and to imagine new ways to occupy the harbor itself with adaptive "soft" infrastructures that are sympathetic to the needs of a sound ecology. These creative solutions are intended to dramatically change our relationship to one of the city's great open spaces.

It's a really fascinating exhibit and I highly recommend it. I especially enjoyed the artificial oyster reef proposal to clean up the Gowanus Canal and the soft shoreline ideas for Lower Manhattan. Be prepared to do a lot of reading because each proposal display contains a ton of information.



See, science can be beautiful too. Check out those pilings made from recycled glass proposed by Matthew Baird Architects for the waterline of Bayonne in the Kill Van Kull. Much more interesting than the standard massive concrete ones that are currently used to stabilize shorelines. Much more beautiful too.

More information can be found on the exhibition's interactive website here.

Photo Credit: Michelle Verdugo

tanks, P.S. 1, plans, proposal, reef, Rising Currents, sea, sea-level rise, storm, Urban Planning, Water, wetlands, workshops

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Sea-Level Rising: A New Look For New York

With the 2007 IPCC (International Panel on Climate Change) prediction that sea level will rise between 0.6 and 2 feet by the year 2100, we need to seriously consider how to adapt to such drastic global changes. MoMA and P.S. 1 Contemporary Art Center realize the importance of planning for the impending rise and how it will affect New York City and the surrounding harbor. They have launched a joint program called "Rising Currents" that brings together interdisciplinary teams to re-envision New York's coast line in the event of climate change-related sea-level rise. The models, drawings, and other documentation generated by their eight week architects-in-residence workshops will be displayed in MoMA's Architecture and Design Galleries from March 24 to August 9.

The plans take the dyer predictions of the IPCC and give them a positive spin, re-imagining New York's coast as a dynamic ecological reservoir where city flows seamlessly into sea. The plan incorporates new "blue space" as well as porous streets and an oyster reef. "Rising Currents" has harnessed the "city's remarkable pool of architectural talent" and placed them into groups, each with an assignment: redesign a specific zone of the city. Here's the breakdown:

tanks, P.S. 1, plans, proposal, reef, Rising Currents, sea, sea-level rise, storm, Urban Planning, Water, wetlands, workshops

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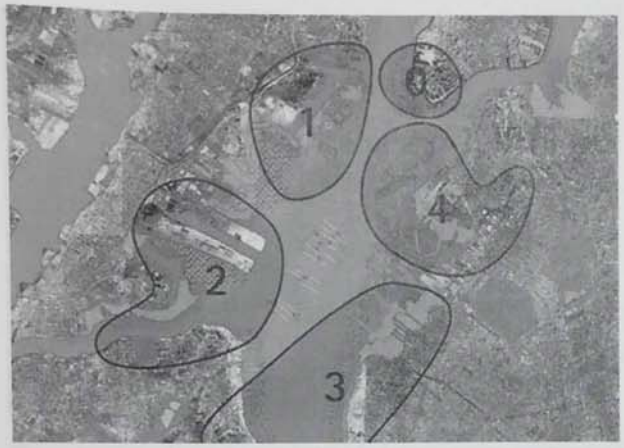


Zone 0

Members of the Architecture Research Office and dlandstudio looked at the northern edge of the Upper Bay and Lower Manhattan. Inspired by an early name for the Hudson River, the Muhheakantuck, or "river that flows two ways", the team is blurring the boundary between land and sea. The area, as noted by the New York State Department of Environmental Conservation, is actually a "tidal estuary, an arm of the sea where salty sea water meets fresh water running off the land," so the team wanted to expand upon the filtration qualities inherent in the estuarine setting.

They envision a new Lower Manhattan that is part "twenty-first-century business district," part "center of regional ecological renewal" and have proposed using porous streets as well as extending the lower part of the island.

> Our proposal consists of two basic components that form an interconnected system: wetland edges and filtering streets. The water's edge is transformed from the present hard sea wall to a gradient composed of three ribbons of open space: a public parkway, fresh water, and salt-water wetlands. Within the city, street infrastructure is rebuilt into a connected series of porous conduits that drain rain water and storm water into the wetlands. These streets continue up to the elevation flooded by a category two storm surge. Water will be the new connective tissue between the city and the harbor.

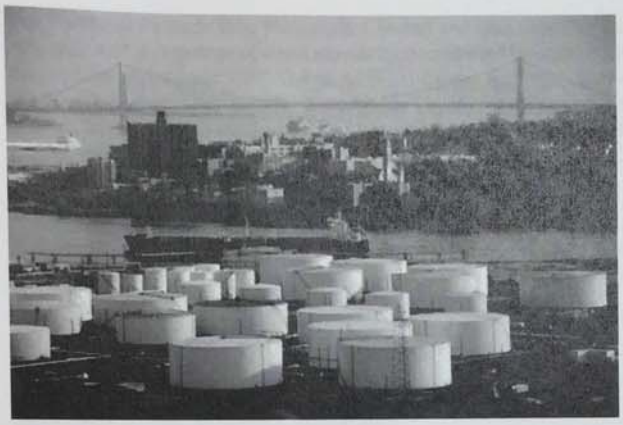
Zone 1

The rise particularly imposes upon the Northwest Palisade Bay and Hudson River area in New Jersey which includes Liberty Park, Ellis Island and the Statue of Liberty. The team led by LTL Architects sees this imposition as a boon and proposes harnessing the new aquatic area that would be created for

> productive new uses, from agricultural fields to aquacultural zones, and from protected existing biological reserves to tidal research fields. A new series of program anchors, including an aqua-hotel, an open-air concert dock, a regional terminal produce market, and a research station complement and enhance the existing tourist sites of Ellis Island and the Statue of Liberty, amplifying the uses of the area.

This "new engagement between water and ground" would be created by substantially lengthening the coastline and adding variations in ground height and water depth to the mostly flat site to better serve as a buffer against storm surges.

Zone 2



The conversion of an archaic industrial fuel site to a more progressive biofuel resource and recreational area is central to the Matthew Baird Architects-led team's proposal for the Southwest Palisade Bay/Kill van Kull area, including Bayonne, the Bayonne Piers, and northern Staten Island. They plan to take 600 used oil tanks in Bayonne, New Jersey and use them to create biofuel from algae fed by wastewater. In addition, team members envision turning the area into a hub for recycling projects, including producing reef-building units from recycled glass, and opening the site for tourism.

> Along the Bayonne Pier on a strip we call the "waste line," where our recycling plants are located, people will be able to explore (on foot or by car) the processes that convert trash into useful products. Hiking or driving in this reactivated post-industrial landscape connects people to a new natural order.

Zone 3

In the South Palisade Bay and Verrazano Narrows area, which includes eastern Staten Island, Bay Ridge and Sunset park, the nArchitects-led team envisions a dispersed infrastructure of new piers, islands, ferry stops, inflatable barriers, waste-treatment wetlands, elevated residential neighborhoods, and waterfront development corridors. This will create an area that is more resilient to sea-level rose and storm surges, which are predicted to increase in the coming decades. They hope to create "a progressive extension of city life from land to water."

> Infrastructural islands, located within the shallow areas of the estuary, create an archipelago of slowly accreting habitat. During a storm surge they also connect via inflatable barriers ("urban airbags"), forming a protective line of defense for the city's new multilayered edge.

Zone 4

The Northeast Palisade Bay, Buttermilk Channel and Gowanus Canal area, including Governors Island and Red Hook, was once an "archipelago of small islands interconnected by shallow tidal flats and meandering waterways that teemed with oysters and aquatic life." The SCAPE Landscape Architecture team wants to revitalize this area and get back in touch with its past. They propose a reintroduction of oysters and muscles to "colonize the sub-tidal and inter-tidal reef netting, filtering excess nutrients out of the water" and creating a reef that would protect against storm surges. The system would consist of a series of oyster nurseries combined with underwater rope scaffolding for reefs. SCAPE envisions:

> Impromptu islands emerge through the process of sedimentation in the slowed and protected waters of the flats, providing sanctuary for horseshoe crabs, marine birds, and the occasional seal. Public space with boat hookups, BBQ grills, diving platforms, and amphibious trails form a signature new regional "blue" park network.

Via Treehugger.

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THE ARCHITECTSNEWSPAPER

NEWS

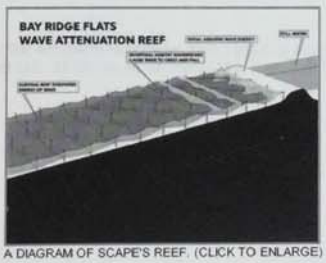
02.04.2010

As the Tide Turns

Rising Currents teams share flood-averting plans

SCAPE HAS PROPOSED AN OYSTER REEF FOR BROOKLYN'S SOUTHWESTERN SHORE. COURTESY MOMA

When *The New York Times* editorial pages take note of an architecture event, even the unconverted are bound to react. And so it was hardly surprising that the January 9 *Rising Currents* presentation at P.S.1 was wildly oversubscribed.



A DIAGRAM OF SCAPE'S REEF. (CLICK TO ENLARGE)

Approximately 350 people sat, stood, and squatted, with the likes of City Planning Commission chair Amanda Burden and British architect David Adjaye looking on, as five up-and-coming NYC firms showed the fruits of their two-month, MoMA-sponsored labors in 15-minute presentations. The teams had been tasked with inventing new infrastructure for five designated sites in New York Harbor that would respond to the threat of rising sea levels over the coming decades. An exhibition of their ideas opens at MoMA on March 24.

Barry Bergdoll, MoMA chief curator of architecture and design, kicked off the proceedings with the declaration that his department was rethinking "what an architecture exhibition can be," and added that Rising Currents was to be the first in a new series of exhibits on "timely topics with an emphasis on the urban dimension."

Certain tropes of contemporary waterfront design immediately surfaced: walls are bad; wetlands are good. And each project seemed to have a farmer's market, whether on a barge, repurposed railway terminus, or flupsy (a floating oyster incubator). Pavements, edges, parks, and vacant lots were all to be permeable. Food, bi-valve or vegetal, was to be grown at or on the water's edge.

ARO and dlandstudio led with the most recognizable site, Lower Manhattan. Their project focuses on preparing the city for inundation by softening the intersection of land and harbor. A semi-circle of wetlands would be planted around the bottom of Manhattan, replacing the hard edge and dampening waves. Certain avenues and side streets would be designated "blue streets," their roadbeds redone with permeable pavers and layers of dirt and gravel below ground to redirect storm water that could swamp sewers.

LTL Architects worked on a zone that includes Liberty State Park and Ellis and Liberty Islands. They offered one of the most ambitious earthworks, suggesting a rearrangement

of Liberty Park's current fill into four "mega-piers" connected by water transport to existing light rail systems and the NJ Turnpike. Uses along their length might include research parks to study flood- and saline-resistant plants; a concert field with floating stage and Corbusian "aqua-tel" (as in, aquatic hotel); and botanical gardens featuring the invasive species that have already colonized the area. The existing historic structures on their own islands would serve as anchors for and landmarks in the changed landscape.

By contrast, Matthew Baird Architects, on a site incorporating the opposite coasts of Bayonne, NJ and Staten Island, offered almost no architecture. Baird's site has existing shipping piers, a petroleum refinery, and a residential neighborhood—lots of stuff—so he suggested less building than reprogramming what's there in order to maximize shipping, add renewable energy opportunities, and (again) soften the shoreline. One set of abandoned warehouses could be turned into a glass recycling plant, with glass made into "jacks" that would be dropped into the harbor as a base for a new reef. Baird had one of these lovely, even artful, objects on display.

The same jack form cropped up in nARCHITECTS' wildly megastructural proposal for the coast of Brooklyn (Sunset Park and southwards). Y-shaped concrete islands would be deployed between Brooklyn and Staten Island as wave attenuators, with inflatable barriers ready to fight storm surges. These islands would accrete the sediment and eventually become organic. To accommodate the city's growth, new aqueous zoning ordinances would be written, promoting new top-down development sites: landscaped platforms over the water from which developers could hang apartments. Mobile barges with parks, markets, and other programming would ply their trade along the new residential edge.

The simplest proposal was by Kate Orff of SCAPE: "Oystertecture." Her Brooklyn-to-Governors Island site was among the smallest, and she latched onto the mollusk as metaphor and natural workman. "I want to harness the biological power of the creatures in the harbor to create a new relationship between New Yorkers and the harbor," she said. Her plan: to use new colonies of oysters, bred in the Gowanus Canal, to clean the waterways; to line the Gowanus with gardens, joggers, and oyster bars; and to encourage sea life and attenuate waves with a new reef off Bay Ridge. That reef could be knitted of inexpensive fuzzy rope and turned into a water park. It was the hipster preoccupations of Brooklyn as urban solution.

Orff's ideas got the loudest applause, perhaps because their scale seemed manageable and her enthusiasm was infectious. But after the PowerPoint was over, it was hard to know what all this imagination could mean for the city. Yes, it is great that young architects are being asked for solutions to big problems. But only a select few in the audience, not onstage, have the power to make anything happen.

A version of this article appeared in AN 02_02.03.2010.

Alexandra Lange

The Record

Date: Tuesday, June 22, 2010
Location: HACKENSACK, NJ
Circulation (DMA): 170,408 (1)
Type (Frequency): Newspaper (D)
Page: F3
Keyword: Museum of Modern Art

ARCHITECTURE

Admiring New York's famous landmarks by boat

By JOHN ZEAMAN
SPECIAL TO THE RECORD

Manhattan is famous for its skyline, but it's a feature that is near impossible to see if you're standing in its skyscraper canyons. To fully appreciate its architecture, you often have to get a little distance from it, and what better way than by boat?

Given the popularity of the city's architectural walking tours, it's surprising that there haven't been any regular water tours. Now, there are. The New York Chapter of the American Institute of Architects has come together with Classic Harbor Lines to offer an Around Manhattan Official NYC Architectural Tour on select Saturdays throughout the summer.

In addition to some unique views of familiar landmarks, you come away with a new appreciation of Manhattan's island-ness. Walking tours focus on specific streets and neighborhoods, but on this one, you are constantly reminded of the shoreline, the place where the forces of nature and the dreams of builders come together – or collide.

Michael Bischoff, one of three architect guides on the 2¾-hour tour, says it was partly inspired by the popular AIA architectural boat tour in Chicago, birthplace of the skyscraper. But the tours are also opposites: In Chicago, the buildings nearly surround the Chicago River, whereas in New York, the city is in the middle and the Hudson, East and Harlem rivers surround it.

Chicago also dominates its central river, to the point where, in 1900, engineers reversed its natural flow. Here, the powerful forces of New York Harbor and the rivers are not about to be tamed, a reality that becomes more timely as the city contemplates what might come to pass with global warming. "Rising Currents," an exhibit at the Museum of Modern Art about the challenges to New York if sea levels rise, was also an inspiration for this tour, Bischoff said.

The tour leaves Chelsea Piers at 22nd Street and the West Side Highway, aboard the Manhattan, a 1920s-style yacht. The elegant landscaping of the Manhattan Waterfront Greenway park and the promenades to the south through the World Financial Center and Battery Park City are reminders of how attitudes toward Manhattan's waterways have changed in the past 25 years.

As the guides point out, the watery edge used to be the place for slaughterhouses and gasworks, and the city reflexively turned away from it. But all that has changed as industry has given way to offices and fancy high-rises where water views and walkways are big amenities. It's hard to keep track of how many times you hear the name "Trump" on this tour.

At times on the inaugural tour, it seemed as if there was almost too much to see in Manhattan's ever-changing skyline. Guides struggled to keep up with the speed of the boat along a few stretches, as when passing the trendy Meatpacking District and its Standard Hotel, which straddles the High Line elevated promenade, and Frank Gehry's IAC building, with its glass façade evoking a cluster of sailboats.

The ride got lively coming around Manhattan's skyscraper-studded southern tip, as the boat rocked in the harbor's choppy waters amid a flotilla of other craft, including the Staten Island Ferry, the New York Water Taxi and the Statue of Liberty boats.

Governor's Island is a highlight here because of plans by architects Diller Scofidio + Renfro that would return the island to a more natural state. It would include softer, marshier shorelines instead of the typical seawall treatment that you see everywhere else along this tour.

You pass beneath 18 bridges in circumnavigating Manhattan, including the iconic Brooklyn, the Manhattan, the Williamsburg and the Queensboro. Given the ever-frenetic pace of development in New York and the fact that New Amsterdam was founded in 1624, you might not expect to still see so clearly the thinning of development as you go north. But once you pass Gracie Mansion and the boat enters the calm Harlem River, the scenery might be called bucolic, were it not for the razor-ribbon-topped fences surrounding industrial yards.

An eagle could be seen gliding the air currents above Inwood Park, the seemingly wild northernmost tip of the island. The pastoral scenery around the bend, with the Cloisters in Fort Tryon Park and the Palisades Interstate Park across the Hudson, is courtesy of John D. Rockefeller. His medieval illusion is furthered by the Gothic architecture of Riverside Church a bit to the south. But the modern world reasserts itself between 72nd and 59th streets, with the bulky buildings of the Riverside South development on the former Penn Cen-

WHAT: Around Manhattan Official NYC Architectural Tour.
WHEN: 2:15 p.m. Saturday, July 3, July 17, July 31, Aug. 14, Aug. 28, Sept. 4.
WHERE: Departs from Pier 62, Chelsea Piers and 22nd Street.
HOW MUCH: $75 per person, $40 for children.

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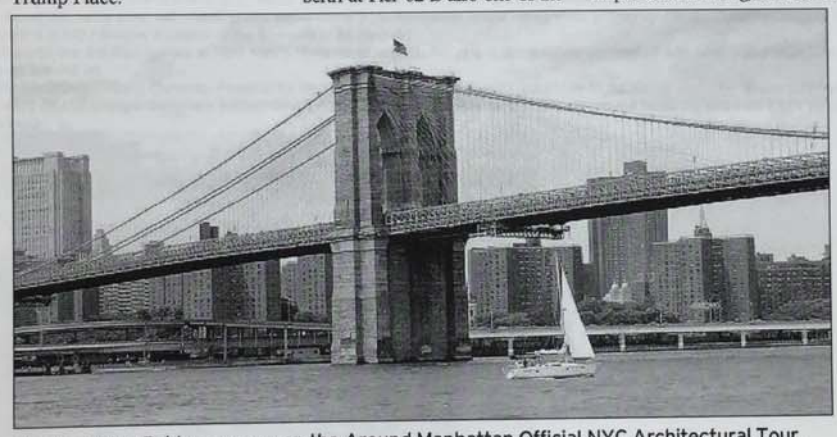
tral Railroad yards, a project also known as – you guessed it – Trump Place.

One of the last architectural views before the Manhattan glides into its berth at Pier 62 is also one of the most iconic – the midtown skyline with that classic '30s skyscraper, the Empire State Building, at its center.



The Brooklyn Bridge as seen on the Around Manhattan Official NYC Architectural Tour.

Rising Currents

The Waters are Rising: What Does it Mean for Jersey City?

By Ron Callari • Apr 22nd, 2010 • Category: Lead Story, News

About the animation: *The first shot is an aerial shot of the New York Harbor area, with Bayonne and Jersey City to the left and Newark Bay to the far left. The second shot shows the same area, with flooding that would come from hurricanes in four categories. (Category 1 is dark green, Category 2 is light green, Category 3 is orange, Category 4 is red.) Images courtesy of the Museum of Modern Art.*

Walking into the 3rd floor gallery at New York's Museum of Modern Art, one is immediately confronted with what many scientists say is a cold, hard fact: the waters are rising all around us.

But the exhibition, "Rising Currents: Projects for New York's Waterfront," doesn't just throw its hands up and say, "We're screwed." Instead, the five teams of architects, engineers and landscape designers participating in the show tackle the environmental catastrophe head on, and turn it into a potential ecological and cultural opportunity.

A team led by LTL Architects reworked a zone including Liberty State Park, Ellis Island and part of Downtown Jersey City (two images from their vision are above). The area in question, they point out, was not originally land; it was largely created by landfill to accompany the arrival of the railroad terminus at what is now the park.

The team estimates that the entire area in question could be largely underwater by 2080, depending on how quickly the Arctic ice melts. Much of the rest of the city could also join the park underwater, since it is a low-lying coastal area.

LTL's vision embraces the water, rather than running from it via major sea walls. The team says its project accepts "an ambiguity between sea and land" by creating four raised finger islands, a move that increases the amount of shoreline tenfold.

So what would be there? Everything from farming (both on land and in water) to recreation to entertainment to research, all connected by water and land transportation systems (part of the design calls for a Hudson Bergen Light Rail spur over the Morris Canal into what's currently the park at the foot of Washington Street.)

The architects say their project "offers a new kind of aqueous landscape," something more akin to Venice than present-day Jersey City. Looking at the sketches, the animated graphics and the accompanying videos, it's hard not to be awed and excited. But when the rubber meets the road, it's difficult to say if sustainable visions like LTL's will be fully realized in our efforts to cope with rising sea levels.

But the big ideas outlined, and the troubles they aim to tackle, raise obvious questions. What *will* happen to Jersey City as the waters rise? And what, if anything, can we do about it today?

Long-Term and Short-Term Concerns

Last year's H209 Forum brought more than 100 Dutch and American business leaders, policy makers, and environmental, planning and engineering experts to the Liberty Science Center (LSC) to discuss "sustainable adaptation" to climate change. The idea, organizers say, was to come up with ideas on how to tackle the major

water challenges, like rising sea levels, facing the world's coastal cities.

"We have to design our cities and infrastructures to be resilient to the effects of climate change, including summer temperatures and drought," Metropolitan Waterfront Alliance president and CEO Roland Lewis, who co-chaired the H209 forum, tells *JCI*.

LSC's CEO and president Emlyn Koster was the other co-chair of last year's forum. He points out that simple geography makes Jersey City vulnerable to encroaching water.

"Jersey City lies just north of the barrier island, where the coastal plain geography of the New Jersey shore starts to have more affinity with the steeper rocky coastline typical of New England," he says. "Before urbanization of the Jersey City area, Liberty State Park was a tidal embayment, Paulus Hook was a rocky headland, wetlands were abundant to the north, and the once molten rock of the Palisades have long formed an imposing cliff line."

Koster says that even before the long-term problem of potential permanent flooding, there are short-term issues to address as well.

"The Jersey City waterfront is just a few feet above normal high-tide level," he explains. "So in the short term, the brief but potentially catastrophic surges from hurricanes and nor'easters" should be our immediate concern.

So what can Jersey City do to prepare?

"[The] easiest thing for cities to review is their floodplain maps, to delineate the high-water mark for the next 50 to 100 years," says Dr. Thomas H. Wakeman III, deputy director at the Center for Maritime Systems and a professor at Stevens Institute of Technology in Hoboken.

These maps will determine where the contours of high water will intersect with public infrastructure, including sewers, roads, utility vaults and public transportation hubs.

"It may also illustrate what areas could be more vulnerable to the impacts of a significant storm event," he adds, "as climate change is more about meteorological extremes and not just sea level rise."

Since the development and improvement of this infrastructure "may take years or decades" to design and shepherd through the bureaucracies for approvals and financing, Wakeman says action is needed now.

"Cities have to start their planning well in advance," he says.

Jon Miller, the assistant director of the New Jersey Coastal Protection Technical Assistance Program (NJCPTAS) and a colleague of Wakeman's at Stevens, agrees.

"Since sea level rise is not a top priority for most businesses and agencies, [it's important] to take advantage of opportunities when they come," he says. "If a project is being built or reconfigured for some other reason, see if while the work is being done, you can capitalize on that and move towards building resiliency at that point."

In Jersey City, the Office of Emergency Management and Homeland Security (OEM) says it has participated in an "All Hazards Mitigation" study through the Hudson County Office of Emergency Management.

The OEM says the study identified potential flood areas, as well as anticipated changes in weather patterns, and it has been submitted to the Federal Emergency Management Agency (FEMA), with an eye towards receiving federal money to address the problems. OEM would not release a copy of the study for *JCI* to review, citing "sensitive Homeland Security information."

While Waters Rise, Land Sinks

Another factor has the potential to make climate change's impact on the Jersey City coastline more severe than other areas. University of Pennsylvania researcher Benjamin Horton, in his role as head of the "Sea Level Research" area at Penn's Earth & Environmental Science department, has found that the surface of New Jersey is shifting downward at a faster rate than many other areas.

Horton's findings point to the Mid Atlantic states subsiding at twice the rate of areas to the north and south. Since the Earth's crust is brittle, he explains, the interior is malleable, and it will deform if weight is applied to or removed from it.

About 20,000 years ago much of North America was covered by ice, Horton says, which caused the land underneath it to compress. In Jersey City, located south of this ice sheet, the Earth uplifted in a formation called a "forebulge." After the ice melted, places north (like Newfoundland) began to rise again, but the southern areas, including Jersey City, began sinking.

"The rate of subsidence in New Jersey, at nearly 1 inch every 10 years, is faster than anywhere else along the coast from Maine to South Carolina, and is double the rate of Boston or Charleston," Horton says.

Other Models to Emulate

Despite his own prediction of a potential 6-foot rise in global sea level by 2100, Rutgers University professor Kenneth Miller, like the architects at LTL, says it's not doomsday time.

"Don't panic, and don't sell your waterfront real estate just yet," he says. "The Dutch have lived below sea level for the last 500 years."

Miller says that much can be learned from the Dutch and others who have already dealt with being below sea level. In Jersey City, he sees the need to build sea walls and raise the height of new buildings, saying future developments should be sure to take into account the 100-year flood mark. Specifically, Miller suggests building first floors of new structures three feet above ground.

Lewis of the Metropolitan Waterfront Alliance suggests another tact — the Venetian model.

"This model is a combination of building dams and dikes, installing critical infrastructure on the top floors of buildings and refiguring the drainage systems of the city so once the water gets in, it is capable of getting out again and back into the harbor," he says.

But for ideas and policy solutions to gain traction, Lewis thinks this work needs to become a priority for state government, a tough proposition in the age of budget-cutting.

"Climate change needs to become a priority in Trenton," he says, "so that local governments can begin to look at how they will have to respond and what decisions need to be accomplished on the city level."

While they say castles built on sand are doomed, Jersey City's prime waterfront real estate can be preserved — but it's going to take city and state officials to heed the call now.

In her 1999 book *Against the Tide, New York Times* science editor Cornelia Dean outlines the global coastal management crisis best when she explains how many can view the long-term crisis with short-term myopia.

"There is a kind of constituency of ignorance, people who have so much invested in coastal real estate that they do not want to hear how vulnerable it is," she writes.

Clearly, Jersey City is vulnerable when it comes to rising sea levels. But given advance planning, innovative thinking and an eye towards working with the environment instead of against it, the dangers and risks may not be insurmountable. In fact, we may be able to create a sustainable waterfront for future generations to enjoy for hundreds of years to come.

Jon Whiten contributed to this report.

Ron Callari is a social media consultant and contributing writer for Digital Media Buzz and InventorSpot, and editorial cartoonist for the online **kidd millennium** cartoon series. He is the published author of *Crude Behavior*, a graphic novel and *Uncle Dubya's Jihad Jamboree*, a political treatise. He resides at Society Hill.
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e360 digest

New York Exhibit Shows Visions Of A City Adapting to Rising Seas

The effects of climate change and sea-level rise on coastal cities present a new challenge to urban planners, one that inspires the exhibition, Rising Currents, now at New York City's Museum of Modern Art. Working in collaboration with the P.S. 1 Contemporary Art Center, five teams of architects and landscape designers were asked to envision projects for New York City's future coastline. The plans all create what they call "soft" infrastructures — landscapes that will allow rising sea levels to flow within and around the building sites where power, water, sewer, and gas lines are encased in waterproof vaults beneath the sidewalks. The plans imagine the open spaces surrounding these building sites becoming estuarine habitats that will provide cost-effective storm-water management, as well as revitalize the harbor's biodiversity. The designers have conceived new oyster habitat as well as archipelagos of constructed islands to dampen the effects of increased storm surges. These new habitats will, in turn, provide new open space in the form of marshland parks — something the city predicts will become more necessary as temperatures rise a predicted 3 to 5 degrees F over the next century. Scientists forecast that sea levels around New York City could easily rise several feet by 2100. The exhibition runs through Oct. 11.

View Gallery

MOMA

Rising Currents: The Challenges of Climate Change

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THE BLOG

OYSTERS ARE THE ANSWER

The current design of Manhattan makes it very easy for residents to forget they live on an island. This past winter the Museum of Modern Art in New York commissioned architects, landscape designers, engineers and artists to address the effects of climate change on New York Harbour in a project called "Rising Currents". The designs are now on view at the museum in an exhibition of the same name.

The idea of these landscape projects is to help reclaim the waterfront as an essential part of the city. Indeed, water threatens to be a greater part of the city's identity whether New Yorkers are prepared for it or not, as current weather predictions put the harbour under water by 2080.

"Oystertecture", a recent presentation from one of these design teams, represented by Kate Orff of the Manhattan-based SCAPE Studio, gave the audience a sense of how oysters could become New York's salvation. Oysters, it seems, are no ordinary molluscs. The bivalve offers solutions to sea-level rise, storm surges and water quality. As Orff explained, oysters "agglomerate to make rich reef mosaics, and reefs are the most effective way of attenuating waves, because they go deep into the water column, stopping the velocity low, where it starts to do damage." One oyster alone can filter 50 gallons of water in a day–ingesting algae, detritus, sediment and pollutants. Oyster reefs also protect coastlines by acting as buffers against erosion.

New York and oysters have a storied past. For centuries the city was considered the oyster capital of the world. While on a visit to America in 1842, Dickens wrote to a friend, "We and the oysters missed you terribly in New York." These oyster reefs once protected New York and Brooklyn. At that time much of New York's harbour was incredibly diverse, with salt marshes, sandy beaches and rocky coasts. But oysters have since been in rapid decline, largely because of overfishing.

Orff describes her team's project as a "back to the future" vision of the city's harbour, a design that draws from what was once there, "but ours of course is a highly engineered, fabricated landscape that supports both new human culture and animal culture." Reintroducing oysters to New York's ecosystem could transform the harbour within decades, Orff says. By 2050 the oyster could once again become a quintessential New York food.

"Rising Currents", the exhibition, is on view at P.S 1 now; Barry Bergdoll, the curator, has been tracking the show on MoMA's Inside/Out blog

– YAEL FRIEDMAN

Picture credit: FotoosVanRobin (via Flickr)

GREEN NEW YORK

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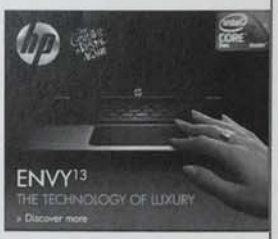
SLEEPLESS NIGHTS
After years of research, scientists have little idea why we spend a third of our lives asleep

THE FEED: APR 27TH
What we're reading

GALILEO AND SEXY AERIALISTS
This past Saturday night the Rubin Museum hosted a lot of perfume and a lot of Italians...

more...



ON JAMES WOOD AND RHYTHM

THE Q&A: LAURIE ANDERSON, PERFORMANCE ARTIST

A LEGO BRICK TOO FAR

THE NOT-SO-SECRET DIARIES OF A DOMINATRIX

WHITNEY'S TEPID BIENNIAL

BEING THERE: ROME

BEDSIDE TABLE: BOOKS ON FINANCE

WHAT'S HAPPENED TO THE SEASONS?

ALL THAT MUSIC

STARS OF THE STALLS

MOST POPULAR MOST COMMENTED

STARS OF THE STALLS
WHAT'S HAPPENED TO THE SEASONS?
WHAT DO PHILOSOPHERS BELIEVE?
BEING THERE: ROME
GALILEO AND SEXY AERIALISTS

I wonder how much this has to do with axial precession of the earth. In other words that it's merely a natural consequence of our planet's 26 000 year wobble...

The film business: Rich pickings for the sharks

New film: "Greenberg": Mumblecore meets the mainstream

The perils of Yemen: Beware! Keep out!

Information theory: A quantum calculation

Picasso at the Met: An in-house blockbuster

The Spanish-American war: The sweet smell of gunpowder

Bydlení iDNES.cz

New York se potápí. Zachránit jej mohou skleněná skaliska či ústřicová školka

EXKLUZIVNĚ 24. dubna 2010 1:00

Zní to neuvěřitelně, ale New York se začíná potápět. Jeho obyvatele čeká problém s vodou. Za 70 let budou lidé v dolní části Manhattanu potřebovat kajaky a Socha svobody záchranný kruh. Má New York začít budovat betonové hráze?

foto: ARO a diandstudio

Návrh řešení okraje dolní části Manhattanu s rozšířeným mokřadním pobřežím

Prohlédni fotky

Kupodivu se našla alternativní, ekologicky šetrná a urbanisticky zajímavá řešení, a překvapivě díky iniciativě muzea MoMa. Mezi návrhy architektů nechybí nafukovací bariéry, městský záliv s rozsáhlými parky, elegantní mokřady s vysokými travami či ústřicová skaliska.

Podle expertů lze předpokládat zvýšení mořské hladiny obklopující město New York jako důsledek zvyšování teploty postupně od půl do tří metrů. Newyorské muzeum MoMA spolu se svým experimentálním prostorem P.S.1 v Brooklynu proto pozvalo pět týmů místních architektů, inženýrů a krajinářů, aby navrhli novou vizi přístavního velkoměsta.

Pohled na výstavu "Stoupající proudy" v newyorském muzeu MoMA

Výsledné návrhy prezentuje obsažná výstava "Stoupající proudy: Projekty pro pobřeží New Yorku", která pojímá předzvěst katastrofy jako příležitost k přehodnocení úlohy architektury a urbanismu ve vztahu k životnímu prostředí.

Pět nejvíce ohrožených míst

Výchozím bodem pro práci týmů byla zpráva skupiny Latrobe z Princeton University, která identifikovala pět nejohroženějších oblastí přístavu New York a doporučila hledání inovativních urbanistických řešení směřujících k vytvoření adaptivní, "měkké" infrastruktury.

Mapa přístavní oblasti New York s rozdělením do zón, pro které vypracovali architekti návrhy

Architekti zpracovali problematiku ohrožení pro oblast dolního Manhattanu (zóna 0), státního parku Liberty State Park, ostrovů Ellis Island a Liberty Island se Sochou Svobody (zóna 1), Bayonne na pobřeží státu New Jersey, Staten Island a přílivovou úžinu Kill Van Kull (zóna 2), část Staten Island a Brooklynu (zóna 3), ostrov Governor's Island a brooklynský Gowanus Canal (zóna 4).

Manhattan pod vodou

Pokud se naplní nejhorší předpovědi, jen v dolní části Manhattanu stoupne voda téměř o dva metry. Zaplaví přibližně dvacet procent této části ostrova.

Architekti z ARO (Architecture Research Office) a dlandstudia předložili řešení pro zónu 0 ve dvou vzájemně propojených rovinách: vytvořili nový typ okraje Manhattanu s pozvolným přechodem pevniny do vody a z městských ulic vykouzlili zelené stezky.

Okraj koncipují jako třiúrovňový systém, kde první dvě úrovně tvoří slanovodní a sladkovodní mokřady. Ty plní funkci přirozené nárazové zóny, která zároveň umožní slané vodě volně se vylévat na pevninu a dešťové vodě volně z pevniny odtékat.

Průřez ulicí Manhattanu navrženou jako zelená stezka

"Navrhli jsme také řadu lávek a chodníků protínajících takto vytvořený městský záliv v různých směrech a úrovních. Můžete si představit, jak při přílivu budou některé části lávek ve výši vodní hladiny, nebo zatopeny," řekl na tiskové konferenci k výstavě architekt Stephen Cassell z ARO.

Zelené stezky, které architekti navrhují místo stávajících ulic, jsou vysázeny na betonu litém ve formě podobající se propustnému sítu. V jednotlivých otvorech budou vysázeny rostliny odolné vůči znečištění a soli. Pod takovouto propustnou betonovou sítí pak architekti nově uspořádají kanalizační a kabelový systém.

Jeden ze čtyř pevninských výběžků pobřeží New Jersey

"Kdybyste dnes otevřeli prostor pod ulicí, našli byste spletitou síť potrubních doupat. Navrhujeme zorganizovat prostor pod ulicí tak, aby pod úrovní jednoho chodníku vznikl uzavřený prostor pro městskou infrastrukturu a pod chodníkem na druhé straně ulice pro optická vlákna a kabelový management," vysvětlila Susannah Drakeová z dlandstudia.

Návrh nového pobřeží New Jersey rozčleněného na "petrihu" masky

Pro záchranu zóny 1 navrhlo studio LTL Architects rozšířit pobřežní pásmo. Architekti vymodelovali nové pobřeží do tvaru čtyř "prstů" vybíhajících do vody. Každý tento výběžek je rozčleněn na menší části připomínající petriho misky, které budou sloužit různým účelům počínaje zemědělstvím, přes rekreační využití, obchod, zemědělství a ekologický výzkum.

Pohled na nádrže na olej na pobřeží Bayonne před účinkou Kill Van Kull

Návrh nového pobřeží Bayonne s využitím nádrží k výrobě bionafty

Vodní město

Problematika průmyslového rázu přistála na bedrech týmu vedeného studiem Matthew Baird Architects. Zónu 2 totiž lemují nevábné doky, přístavní mola, skladiště z doby druhé světové války a šest set kontaminovaných nádrží na olej.

Předkládaný návrh využívá zastaralou průmyslovou zónu k recyklaci vyřazeného skla a k výrobě bionafty s použitím stávajících nádrží na olej. Z recyklovaného skla budou zhotoveny různobarevné velké konektory, které na dně přístavu vytvoří zajímavý druh skalisek.

Sklenené modely korálových útesů na dně přístavu k vytváření umělých skalisek

S nápady nešetřil ani architekt ze studia nArchitects. V zóně 3, ve které se počítá s velkým nárůstem obyvatelstva, navrhl úplně nové město "Aquaeous City".

Město se rozkládá z velké části na přístavních molech, která jednak umožňují dokování trajektů jako hlavního dopravního prostředku, jednak na nich architekti umístili nový druh bytových domů. Aby mohli lidé žít přímo na vodě, bytové domy jsou postaveny na vysokých pilířích a všechny inženýrské sítě jsou umístěny v horní části domů.

Nové vodní město Aquaeous City na pobřeží Staten Island a Brooklynu

Pátý tým, studio SCAPE/Landscape Architecture, se soustředil na oblast kolem ostrova Governor's Island a znečištěného kanálu Gowanus Canal v Brooklynu (zóna 4).

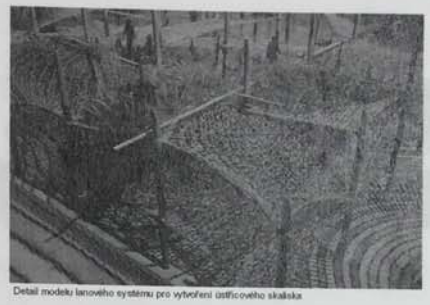
Zatímco dnes si lze při návštěvě této oblasti jen stěží představit, že cokoliv živého by v této vodě mohlo i jen přežívat, před 150 lety zde existoval ústřicový ráj.

S příchodem průmyslu a lodní dopravy došlo k vyrovnání dna přístavu a k výstavbě betonových zdí. Mořský habitat tak nemělí kde bydlet a vše postupně umřelo. Studio SCAPE navrhlo obnovu přirozeného prostředí přístavu jako zbraň proti živlům. Krajnářt chtějí využít ústřice jako materiál k vytvoření přirozených skalisek.

Vizualizace života na povrchu ústřicového skaliska

Na dně přístavu navrhují postavit pole sloupů, které na dvou úrovních spojuje konstrukce ze zvláštního, rozlepeného lana. Připomíná velkou rybářskou síť. Její povrch umožní ústřicím růst, čistit vodu a množit se.

Tak časem "vyrostou" ústřicová skaliska, která se stanou přirozenou překážkou bouřkovým vlnám.



Detail modelu lanového systému pro vytvoření ústřicového skalisku

Šance pro architekturu

Odvážný projekt MoMy představuje klimatické změny ne jako problém, kterému je nutno čelit, ale jako příležitost, kterou je nutno využít k přehodnocení úlohy architektury a urbanismu ve vztahu k životnímu prostředí.

Klimatické změny netrápí jen New York; řešení hledá Londýn, Amsterdam, Benátky či Hong Kong. Kurátor výstavy "Stoupající proudy" Barry Bergdoll poznamenal, že "projekt MoMy je opravdu glokální, tedy koncipován pro místní podmínky s možností globálního využití".

Možná je na čase podívat se na tato alternativní řešení a místo budování ocelových vrat se zamyslet nad propojením města a vody - nad vytvořením zdravé závislosti lidí na vodě a vody na lidech.

O AUTORCE ČLÁNKU

Katerina Kyselica vystudovala design interiéru na Virginia Commonwealth University School of the Arts v USA. Pět let pracovala jako projektová designérka ve Virginii a Washingtonu D.C. na navrzích interiérů letišť, nemocničních zařízení a na renovacích kancelaří právních firem a neziskových organizací.

Žije v New Yorku, kde se kromě konzultační činnosti v oblasti interiérové architektury věnuje psaní o designu a umění. Je vedoucí projektu ***dob2010***, který prezentuje středoevropský design newyorské veřejnosti.

Autoři:

pro iDNES.cz

Katerina Kyselica

Rising Currents

blogsnty

Sunday, March 7th, 2010 | Posted by Daniel Haim

MoMA & PS1 Gathers Forces – Rising Currents, Projects for New York's Waterfront

MoMA and P.S.1 Contemporary Art Center joined forces to address one of the most urgent challenges facing the nation's largest city: sea-level rise resulting from global climate change. Though the national debate on infrastructure is currently focused on "shovel-ready" projects that will stimulate the economy, we now have an important opportunity to foster new research and fresh thinking about the use of New York City's harbor and coastline. As in past economic recessions, construction has slowed dramatically in New York, and much of the city's remarkable pool of architectural talent is available to focus on innovation.

An architects-in-residence program at P.S.1 (November 16, 2009–January 8, 2010) brings together five interdisciplinary teams, including Architecture Research Office (ARO), to re-envision the coastlines of New York and New Jersey around New York Harbor and to imagine new ways to occupy the harbor itself with adaptive "soft" infrastructures that are sympathetic to the needs of a sound ecology. These creative solutions are intended to dramatically change our relationship to one of the city's great open spaces.

This installation presents the proposals developed during the architects-in-residence program, including a wide array of models, drawings, and analytical materials.

CONDE NAST TRAVELER

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NEW YORK CITY

The Life Aquatic

the BUZZ *(exhibit)*

By 2020, the water level in New York Harbor could rise by two feet, and storm surges could mire Manhattan in deluges three stories high. To doom-and-gloomers, those stats spell apocalypse, but to emerging architects, they mark a chance to create a more aqueous Big Apple. P.S.1 and the Museum of Modern Art's "**Rising Currents: Projects for New York's Waterfront**"—an archi-think tank created to propose how New York might respond to the sea rises and wave walls brought on by climate change. MoMA curator Barry Bergdoll divided the city's waterfront into five regions and assigned a team of architects to each. During their eight weeks in residence, they conjured the inspiring plans on exhibit at MoMA. The studio Scape envisioned an "Oyster-tecture" to solve the dual problems of contamination and rising tides around Brooklyn's Red Hook and Gowanus Canal. Armatures would attenuate waves and support oyster reefs like the ones that existed in the 1600s, when 350 square miles of oysters filtered the Hudson Estuary. LTL Architects planned to carve the crescent-shaped coast around Liberty and Ellis Islands into "fingers" that would "strategically allow water in rather than attempting to keep it out," says team leader David Lewis (212-206-9400; March 24–Aug. 10).

pair CONTROL

raw INGREDIENT

Get your paws on an Aussie finger lime, hitting up 7 ultimates everywhere (page 92)

master CLASS

Water world: In East River State Park (from left) are Paul Lewis, Marc Tsurumaki, and David Lewis of LTL Architects; Stephen Cassell of Architecture Research Office; Kate Ortf of Scape; Matthew Baird of Matthew Baird Architects; and Mimi Hoang and Eric Bunge of nArchitects.

word

Rising Currents

THE DESIGN OBSERVER GROUP

04.08.10: Places

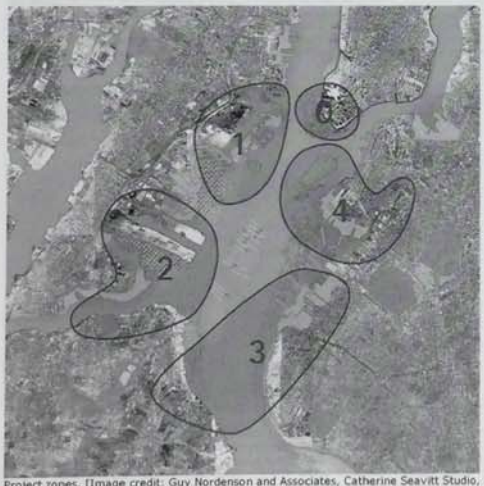
Review: Mimi Zeiger

Two Feet High and Rising: On Optimism, Speculation and Oysters

Rising Currents, March 24 – October 11, 2010. [Image credit: Jason Mandella. © The Museum of Modern Art]

Rising Currents: Projects for New York's Waterfront, the latest exhibition to open in the architecture and design gallery of the Museum of Modern Art, begins with a grim premise: that global climate change is making sea levels rise and powerful storm surges more frequent. Watch out, we're gonna get wet. If we don't take action, we're in for catastrophe, with floods wiping out parts of Lower Manhattan, Brooklyn and northern New Jersey. To underscore the creek we are up, the exhibition designers have grafted water lines — two, four, six, eight, ten feet — on the dark gray gallery walls. Glub, glub.

But curator Barry Bergdoll is optimistic. He assembled five crack teams of New York-based architects, engineers and landscape designers and had them develop solutions. *Rising Currents* grew from conversations between Bergdoll and structural engineer and Princeton professor Guy Nordenson, who became a consultant to the exhibition. Nordenson, as head of a multidisciplinary team funded by the Latrobe Prize (awarded by the AIA College of Fellows) had already begun to research design solutions for protecting New York Harbor from the hazards of climate change; the study and proposal have been published in Places and in the book On the Water: Palisade Bay, which sets the historic and intellectual context for the exhibition.



Project zones. [Image credit: Guy Nordenson and Associates, Catherine Seavitt Studio, and Architecture Research Office with Lizzie Hodges, Marianne Koch, James Smith, and Michael Tantala]

The renderings, drawings, models, videos and explanatory texts on view at MoMA are the product of a three-month design charrette held at P.S.1 Contemporary Art Center this past fall. Each team was given a space in the Queens museum and a swath of New York Harbor: Architecture Research Office and dlandstudio got Lower Manhattan; LTL Architects, Liberty State Park; Matthew Baird Architects, Kill Van Kull and Bayonne; nArchitects, Sunset Park, Bay Ridge, and Staten Island; and SCAPE/Landscape Architecture, Gowanus Canal, Red Hook, and Buttermilk Channel. It's a scenario that recalls equally all-nighters in studio and reality TV. The challenge: Save New York Harbor.

"The innovative proposals developed during the intensive workshop at P.S.1 extend beyond even my optimistic expectations," says Bergdoll, quoted in the press release. And in his remarks at the opening, about the overall approach of the teams and the resulting projects, the curator again emphasized his optimism. Yet as the term cropped up again and again it took on a somewhat defensive quality — starting to seem a kind of rhetorical lifejacket against not only the threat of rising sea levels but also against a public reaction that might accuse the museum of dabbling in doomsday scenarios as an excuse to engage in architectural folly. Which raises the question: are cultural institutions like museums really equipped to make an adequate response to looming ecological threats beyond their traditional zones of expertise? Bergoll sees *Rising Currents* as an optimistic first step.

But the word seems a misnomer. Not because *Rising Currents* is actually pessimistic (it's not), but rather because the show and its circumstances are ultimately more telling of our own time, and all its rising anxieties, than they are of a dampened future. Perhaps inevitably the show is opportunistic — not only because the topic is torn from the headlines, but also because it exemplifies a major institution working tactically within its satellite venues. The workshops in Queens were part of Free Space, a P.S.1 initiative that puts temporary programming in unused space — or more accurately now, in galleries left empty and uncurated due to budget cuts. It's the museum equivalent of the pop-up.

Top: nArchitects' New Aqueous City viewed from Sunset Park, showing residential buildings hung from shared bridge structures, floating treatment wetlands, and wave attenuating public piers. [Image credit: nARCHITECTS]
Bottom: Matthew Baird Architects, Bayonne piers and glass reefs [Image credit: Matthew Baird Architects]

Similar to those insta-interventions, both artistic and retail, the point is to quickly generate ideas, attention and discourse. To that end, MoMA and P.S.1 hosted two open houses during the course of the charrette, allowing the public to watch design in action. In addition, influential city and state officials passed through the P.S.1 studios — politicos such as Amanda Burden of the Department of City Planning, Adrian Benepe of the Department of Parks and Recreation and Arturo Garcia-Costas of the New York State Department of Environmental Conservation, as well as Adam Freed of the New York City Mayor's Office of Sustainability and Long Term Planning, and members of the New York–New Jersey Port Authority, among others. (Burden was also on the jury that selected the five teams from an invited list of some sixty-five firms.)

This kind of transparency, and for that matter production, are unprecedented for MoMA's Department of Architecture and Design. Museums generally acquire and exhibit finished work. So not knowing what would emerge from the five studios was chancy. And it raised the stakes for the exhibition: the challenge was to translate the accumulation of research, site photos, study models and digital sketches into a cohesive show. For if nothing else, the workshop phase succeeded in putting forward process plus performance as a model of architectural production; while at the same time the success of each individual proposal is less clear, and perhaps ultimately a less interesting quandary. The workshop phase highlighted the complex dynamics within the design teams — which besides architects included artists, engineers, scientists, consultants and gaggles of employees and interns — as well as the relationships of the individual teams to municipal and regional policy makers. Familiar to the design community, but less understood by the public at large, these mechanisms are exactly how real long-term solutions will be developed — yet such cumulative processes and the resulting solutions are more or less non-visual and necessarily had to be streamlined out of the MoMA exhibition. Which might explain why the process blog at MoMA.org, with its short videos of the teams' presentations and its texts by Bergdoll, Freed and Benepe, is worth a read, and the now-open-to-the-public comments page, easily accessed via computers in the gallery (though somewhat buried in the MoMA.org universe), is by comparison spotty, with only a few viewer reactions.

Architecture Research Office and dlandstudio's New Urban Ground transforms Lower Manhattan with an infrastructural ecology. [Image credit: Architecture Research Office and dlandstudio]

Rising Currents comes at a time when scenario planning and disaster speculation have become part of the architecture and urbanism zeitgeist — an intellectualized way of coping with an onrush of crises. In previous decades, construction downturns were marked by a rise in paper architecture, in unrealized visions. Now, we trade in speculation. Neither science fiction, exactly, nor an architecture of the everyday, a speculative practice carefully chooses which realities to contend with, betting on which futures might come to fruition. The approach isn't ironic; it's truly sincere. Yet, as contemporary books, blogs, studios and gallery shows reveal, the desire to do good is complicated by methodologies charged up on risk, as if the energetic discussion of failing cities, displaced populations and wasted landscapes were a kind of extreme design sport — a chance for architecture to free climb to the very limits of the discipline.

The results of *Landscapes of Quarantine*, for example, a recent multidisciplinary design studio, are now on view at Storefront for Art and Architecture. The show presents the work of artists, architects and designers wrangling with the topic both as concept and as projected future. *Unplanned: Research and Experiments at the Urban Scale*, exhibited at Superfront's Los Angeles outpost, offers up nearly two dozen takes — from the artistic to the radical — on emergent urbanisms grappling with global crises. (Incidentally, MoMA's 1967 exhibition, *The New City: Architecture and Urban Renewal*, also pushed aside traditional planning techniques in order to contend with a crisis — housing in New York City — to very different results. In a press release for the book that accompanied the show, Sidney J. Frigand, former Deputy Executive Director of the New York City Planning Commission, is cited. "The 'master plan' concept is therefore no longer meaningful," Frigand observes. "Perhaps the key word in the new planning approach is 'strategy.'")

Back in the *Rising Currents* gallery, the inevitable reliance on speculation makes it (again) difficult to evaluate the particular success of each of the projects. Should one ask where they fit on the spectrum between fantasy and reality? The exhibition's wall text implies that liberties were taken, noting that the designers' "visions of a resilient and vibrant waterfront do not necessarily comply with current land-use regulations or real-estate interests but are solutions of wide applicability." ARO and dlandstudio take a sober approach; for *Zone 0: A New Urban Ground*, the team has constrained its solution to Lower Manhattan's civic infrastructure. The proposed "green streets" basically re-engineer space that is already public into a rainwater control system layered with soil and salt-tolerant plants. And although nArchitects consulted with Arup for their *Zone 3: New Aqueous City*, the solution seems prone to flights of fancy. In addition to an inflatable archipelago that acts as an emergency breakwater in the harbor near the Verrazano-Narrows Bridge, the team proposed a series of piers jutting out into the water around Brooklyn's Sunset Park, topped with housing suspended from a supporting infrastructure.

LTL Architects, Aquatel Pier. [Image credit: LTL Architects]

Or maybe we should just accept the speculation within the premise put forward by Nordenson and the Latrobe team — that a proposal may be about either potential global solutions based on particular conditions or the inverse, a particular solution based on potential global conditions? In LTL Architects' project, *Zone 1: Water Proving Ground*, for example, the industrial landfill and rail lines that now make up Liberty State Park are shown to sink with a four-foot sea-level rise, and as such they stand in for low-lying areas everywhere. In the proposal the remnants of dry ground take the form of a fragmented, four-fingered shoreline (its temporality is captured with a model in which topographic features are overlaid with changing digital projections). Also in the proposal, the serrated harbor edge is designed to buffer storm surges, and its more architectural solutions — an eco-hotel, aqueous agriculture facilities and a farmer's market — are specific to this site but could just as well be transposed to Venice or the Maldives. By contrast, Mathew Baird's *Zone 2: Working Waterline* is an inventive local reaction to global climate change. His team envisions north-latitude shipping routes that are redirected as the Arctic becomes passable, which would change the economic ecology of New York Harbor. In one of the many propositions for their Bayonne site, Baird imagines repurposing existing but unused refinery buildings for glass recycling. The outcome, "jacks" made of discarded glass, would be dropped into the harbor to form breakwaters and reefs. Artist Matthew Ritchie joined Baird's team to consult on the glass jacks, and although they are prototypes, these ice blue, crystalline forms are compelling objects, especially in a gallery filled with didactic displays.

SCAPE, Oyster Reef. [Image credit: SCAPE]

But the real crowd-pleaser is the stunning, web-like model for *Zone 4: Oyster-Tecture*, created by the landscape architecture/urban design studio SCAPE. It's an approximation of the "fuzzy rope" oyster nets that SCAPE proposed for the shallow waters just south of Red Hook, Brooklyn: with these ropes the oysters not only naturally filter contaminated harbor water, but their netting also slows waves and protects the shoreline. The team worked with students and faculty from the New York Harbor School as well as with Katie Mosher-Smith, manager of the New York Oyster Program for New York/New Jersey Baykeeper, to gain hands-on understanding.

When asked about whether the project was speculative, team leader Kate Orff rejected the term outright. "I don't see [this proposal] as speculating," she said at the opening, "It's a chance to get in front of policy makers and a mass audience." The concept may border on the fantastic, but in the gallery at least its feasibility as infrastructure was convincing (even if Brooklyn foodies have to wait decades for an edible local oyster). Ultimately, *Oyster-Tecture* it is rooted in the real world and in existing and relatively low-tech solutions. And that is optimistic.

Rising Currents

The Inside Scoop on What's Hot and Happening Around the World

BY PAUL BRADY ON MAY 27, 2010 3:18 PM | NO COMMENTS

Rising Currents: The Future of New York Harbor According to MoMA

Last week, we spent Friday evening on a wonderful cruise of New York harbor with the Museum of Modern Art's Department of Architecture and Design and the Center for Architecture. They teamed up to promote the *Rising Currents: Projects for New York's Waterfront* show that's on view at the museum until October 11, an exhibition that addresses the threat to New York posed by global climate change. With harbor water levels predicted to rise by at least two feet by 2100, MoMA and its sister institution P.S.1 commissioned five interdisciplinary teams to re-imagine the harbor and soften the impact of climate change on its ecosystem. Our cruise was a wonderful opportunity to see all five sites up close with narration from the architectural teams explaining their visions.

The trip departed from the South Street Seaport and after a quick jaunt under the Brooklyn Bridge—one site for Olafur Eliasson's wonderful New York City Waterfalls project of 2008—we chugged toward Liberty State Park, passing the Queen Mary 2 on the way:

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About Word of Mouth

Born in Ireland, raised in Denver and living in NYC, Eimear Lynch is an Assistant Editor at *Condé Nast Traveler*. She writes, reads, spas, and travels for various parts of the mag—and blogs here about a global miscellany of art, architecture, bars and hotels.

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Truth.Travel's Most Recent

In the shadow of the Statue of Liberty, LTL Architects explained the importance of carving out more public waterfront green space in shallows that are at high risk of complete inundation by 2100. We then cruised down to the Kill Van Kull between Bayonne, New Jersey and Staten Island. There, Matthew Baird Architects, envision the area moving away from heavy industry and global shipping and toward a future as a regional economic hub powered by a deeper, dredged waterway and sustainable energy sources.

We then sprinted down to the Verazzano-Narrows Bridge as the sun started to set, to hear nArchitects ambitious plans for "New Aqueous City," a proposed floating mixed-used neighborhood with baffles against storm surge. The renderings are wild.

Still trying to imagine a commute from a floating apartment to Times Square, we cruised up past the mouth of the Gowanus Canal and onward to Governors Island, where SCAPE Studio plans to use "oyster-techture" to reintroduce bivalves to clean the ecosystem and provide new habitats in the form of oyster reefs.

ON THE FLY
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WORD OF MOUTH
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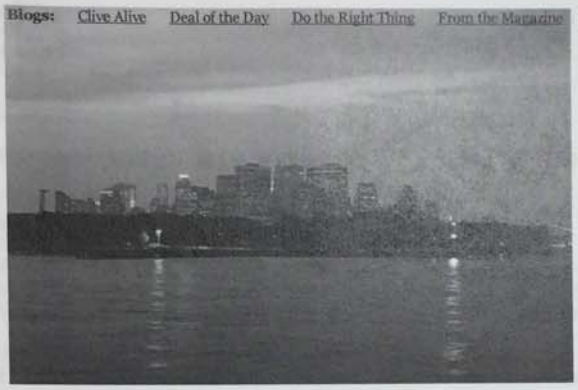

The evening ended where it began with a view of Lower Manhattan, the site of Architecture Research Office's proposal to "soften" the edges of that neighborhood, re-linking the waterfront to the city and mitigating the effects of occasional storm surges that are predicted to increase in intensity as the ocean warms.

While there aren't currently plans for another tour exactly like this, there is one scheduled for Tuesday, June 29. The cruise will feature a group of poets as well as Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design and organizer of Rising Currents, who will interpret the harbor in their own—presumably poetic!—way. Tickets area available online.

Tags: architecture, Art, New York

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Rising Currents

silive.com
Staten Island Live

Another visionary view of SI's shorelines

By Tevah Platt
May 06, 2010, 9:00AM
NORTH/EAST SHORES

STATEN ISLAND, N.Y. — A visionary development plan for New York City's waterfronts, on view through October at the Museum of Modern Art in Manhattan, adds "floating" residential piers, tiny man-made islands, and a constellation of biogas-powered ferries to Staten Island's North and East shorelines.

"Rising Currents: Projects for New York's Waterfront," an initiative organized by MoMA and the P.S. 1 Contemporary Art Center, presents infrastructure proposals for New York and New Jersey's Upper Bay. The proposed changes aim to make the metropolis more resilient to rising sea levels and more frequent storm surges over the next century.

The fertile brainstorming of five teams of New York-based architects, designers and engineers generated futuristic, radical, and eclectic proposals — ranging from the creation of new oyster beds and a reef made out of recycled glass, to a Bayonne plant that would convert New York City's sewage waste into fuel.

On Staten Island, the proposals see the R train extending across the Narrows and linking riders to new ferries and residential piers at the former Stapleton Homeport site. New combined sewer overflow outlets along the North Shore would be the first in the city to feed Bayonne's "Algae Biofuel Plant," and an archipelago of man-made islands, connected by inflatable floodgates, would protect the already flood-prone East Shore.

Municipal planners who are charged with designing and maintaining the Bluebelt and the East Shore's storm barriers, the Stapleton Homeport, the North Shore rail line right-of-way and Greenway Trail, the Freshkills Park and Staten Island's maritime industries— all hot topics of the moment— might look to "Rising Currents" for a dose of far-sighted vision.

During the workshop phase of the initiative, which began in the fall, the design teams tackled the anticipated challenges of climate change in five zones. Architect Mimi Hoang, whose "Zone 3" included Staten Island's East Shore, said the workshops had mounting momentum and a "Project Runway" dynamic. The planners were actually altering the hemlines of New York City.

In "Zone 1," the team led by architect Matthew Baird reconfigured Bayonne and Staten Island's North Shore, where the team proposed reactivating piers, adding a glass recycling facility, remediating soils, repurposing oil tanks, creating a biofuel plant, and building a "solar highway," all on the Jersey side. By 2030, barges would transport sewage from new combined sewer overflow outlets along the North Shore to the new biofuel plant, serving all of New York City by 2070.

A kayak launch site, also in Bayonne, would lead to an "industrial graveyard" park of abandoned docks, industrial ruins and wrecked ships on the Staten Island side of the Kill van Kull, and a "wetland education park" would be added to the Snug Harbor Cultural Center and Botanical Garden in Livingston.

Off of the East Shore, the design team led by Ms. Hoang and Eric Bunge of nArchitects proposed a "Staten Archipelago," a network of wave-attenuating islands that would anchor inflatable rubber dams that would deploy when needed to protect against storm surges.

They also proposed new housing and transportation options in their zone, which included Brooklyn's Bay Ridge and Sunset Park and the Northeast section of Staten Island between Tompkinsville and Fort Wadsworth.

The team responded to the paradox, said Bunge, of dual needs: Protecting the shores from rising sea levels, while accommodating continued population growth.

Extending the city into the water, their plan puts new, habitable piers off of the former Homeport area, sites for a new type of housing. The four-story buildings would be built top down, rather than from the ground up, and would "hang" suspended from shared roofs.

Biogas-powered ferry services and a new tramway encircling the entire New York Harbor would supplement existing rapid transit, and reused barges would be home to a mobile library and marketplace.

The "Rising Currents" project grew out of a study last year by the Latrobe Team, a multi-disciplinary group affiliated with Princeton University, which emphasized the need to explore the use of soft infrastructures to reduce damage from flooding and storm surges, rather than "hard infrastructure" techniques, such as piped storm water drainage networks and massive storm surge barriers, which have sometimes proved to be expensive, ecologically damaging, and ineffective.

In February 2009, Mayor Michael Bloomberg released a report presented by the New York City Panel on Climate Change predicting that sea levels will rise about two feet within the next 50 years.

Rising Currents

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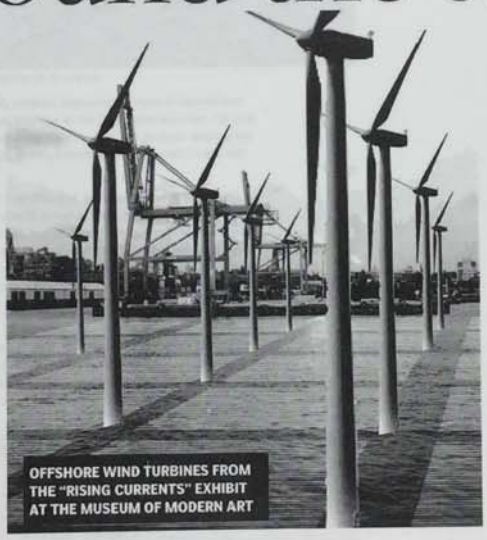
& around the town

MUSEUM OF MODERN ART. 11 W. 53rd St. (212-708-9400). "Rising Currents: Projects for New York's Waterfront" presents solutions to rising water levels through architecture plans and models.



OFFSHORE WIND TURBINES FROM THE "RISING CURRENTS" EXHIBIT AT THE MUSEUM OF MODERN ART

Rising Currents

Print

Monday, August 29, 2011 3:23 PM EDT

Taking a second look at MoMA's Rising Currents Exhibit, Zone 0 by ARO and dlandstudio

By Kelly Minner

Soho Neighborhood, via Daily Mail © Sarah Blakeley

In the wake of Hurricane Irene it only seemed appropriate to take a second look at Rising Current, an exhibit that was featured at the MoMA just last year. To give you a refresher, the exhibit was a cohesive showcase of five projects tackling the lingering truth that within a few years, the waterfront of the New York harbor will drastically change.

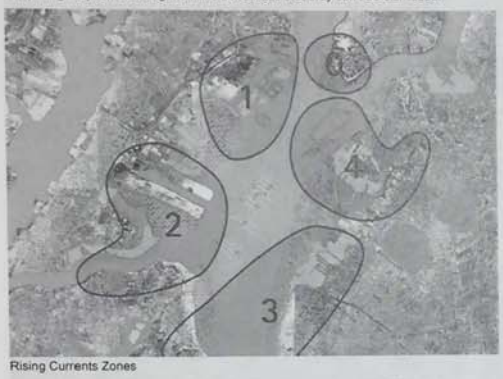
Team Zero, comprised of **ARO** and **dlandstudio**, specifically took a look at the lower Manhattan landscape, proposing to develop a new soft and hard infrastructure solution paved with a mesh of cast concrete and engineered soil and salt tolerant plants. This would create greenways that act as absorptive sponges for rainwater. The porous green streets address daily tidal flows and storm surges with 3 interrelated high performance systems (network of parks, wetlands and tidal salt marshes). These systems stop sewage overflow, block higher sea levels and mitigate storm surge.

Rising Current provided an emphasis on how to re-think the city, relevant before, and even more pressing now after the flooding from the hurricane. Let's hope that the ideas for solutions that were generated from the exhibit can now be considered for implementation. More about Rising Currents and Team Zero's solution following the break.

Zone 0, ARO and dlandstudio

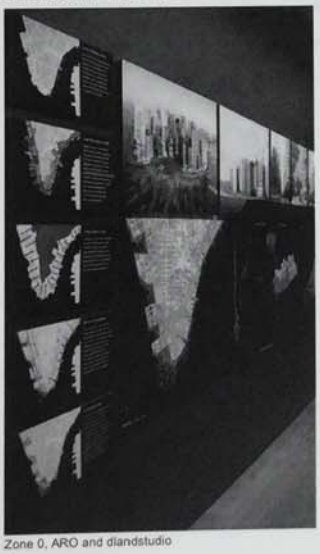
Organized by MoMA and PS 1 Contemporary Art Center, the Rising Currents exhibit was curated by Barry Bergdoll, the Philip Johnson Chief Curator of Architecture and Design at MoMA. Bergdoll divided the harbor into five regions which differ in their densities, square footages, and so forth. The teams, all New York architects, brought their philosophies to the competition and formed interdisciplinary teams. The projects are not meant to be viewed as a master plan, but rather each individual zone serves as a test site for the team to experiment.

Bergdoll explained, "Your mission is to come up with images that are so compelling they can't be forgotten and so realistic that they can't be dismissed."

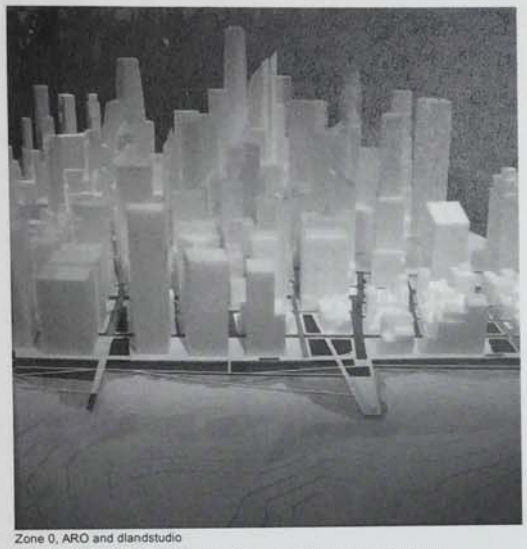


Rising Currents Zones

Following the exhibit, Bergdoll shared that the exhibit was meant to initiate conversation that could result in finding solutions and implementing them: *Unlike many exhibitions where the show itself is the end destination and ultimate distillation of researched concepts, the Rising Currents exhibition was always intended to be the "second act" in a three-part production, as it were. We wanted the exhibition to jump-start a dialogue on the urgency of climate change and rising sea levels among public officials, policy-makers, and the general public. Possible "third acts" could be to have some of the solutions proposed by the architects in the exhibition actually implemented, or to replicate the Rising Currents workshop and exhibition model in other locales that face similar challenges with sea level rise.*



Zone 0, ARO and dlandstudio



Zone 0, ARO and dlandstudio

Taking a second look at MoMA's Rising Currents Exhibit, Zone 0 by ARO and dlandstudio originally appeared on **ArchDaily, the most visited architecture website** on 29 Aug 2011.