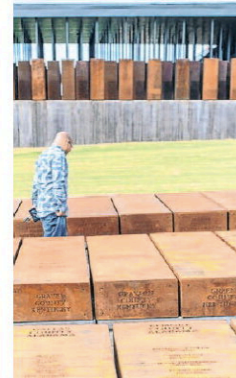




Clockwise from upper left: Facebook's Sheryl Sandberg; California wildfires; migrants in Mexico; North Korean leader Kim Jong Un hugs South Korean President Moon Jae-in; House Democratic leader Nancy Pelosi; Tesla CEO Elon Musk; President Trump; Saudi Arabia's Mohammed bin Salman; Serena Williams; Sen. Jeff Flake (R., Ariz.) confronted about his support of Supreme Court nominee Brett Kavanaugh.

YEAR IN REVIEW | LIFE & ARTS

NATIONAL MEMORIAL FOR PEACE AND JUSTICE



CRITIC'S CHOICE: BEST ARCHITECTURE OF 2018

Building for Complex Experiences

By JULIE V. IOVINE

If there are themes connecting the best architecture of 2018, one of them is certainly the eagerness of architects to give shape to complex and varied experiences, the more sensory the better.

This is architecture that offers a sequence of events revealed gradually with constantly shifting perspectives, as opposed to classic modernism's tightly controlled image of architecture as geometric tableau. The approach is taken to enchanting extremes at **Glenstone**, a private museum of contemporary art in Potomac, Md., where there's a 10-minute stroll through woody glens and sculpture-strewn meadows just to get from the car park to the museum entrance. A 230-acre rural estate, Glenstone expanded this year from a smallish gallery to a vast campus designed by Thomas Phifer and Partners within a landscape by PWP Landscape Architecture. The main building is not a single edifice, but actually 11 pavilions assembled along a ridge and around a half-acre pool sprouting with rushes, irises and lilies.

Mr. Phifer is a master of richly textured, minimal shapes. Here, the pavilions are built of 6-foot-long, one-foot-thick cast-concrete blocks set with 30-foot panels of clear glass framed in stainless steel. With overhead clerestories flowing with natural light the feeling is permanence in a new-fashioned way. Paths and bridges carry visitors deeper into the landscape, past site-specific works and restored streams to two cafes, the **older gallery** and an environmental

HUNTER'S POINT SOUTH PARK PHASE TWO



Memorial for Peace and Justice in Montgomery, Ala., is an emotional necessity. As designed with a powerful simplicity by MASS Design Group in collaboration with the Equal Justice Initiative, a walled path leads up a grassy slope that gradually lays bare the view of a vast formation of casket-sized slabs pipe-hung from a horizon-wide plane. Each rust-red

GATEWAY ARCH PARK



S: (MARRIOTT) GATEWAY ARCH PARK FOUNDATION; (NATIONAL MEMORIAL FOR PEACE AND JUSTICE) IYAN BAHN/GLENSTONE MUSEUM; (2)

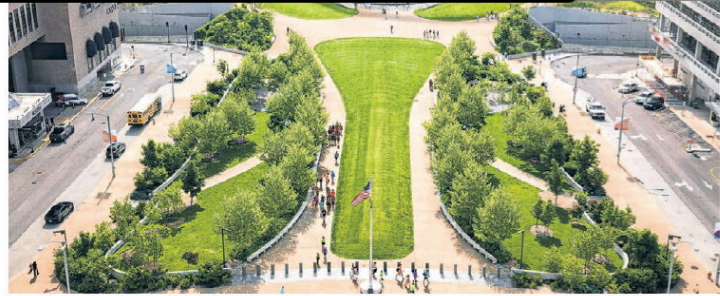
older gallery and an environmental center. Admission is free, and the hope is that visitors will stay long and return often.

The slow reveal built into the hillside approach to the National



zoo-wide plane. Each rust-red steel slab is inscribed with the name of a state and county, along with the names of humans lynched there and the dates they were murdered between 1877 and 1950. From here, we descend into an unadorned, timber-floored space, where the Legacy Museum provides bluntly and succinctly effective historical context. An interior waterfall lowers the temperature, adjacent to a contemplative open space beneath the slabs. The explanatory narratives are informing and significant, but it's the architecture that seems to embody the heavy weight of tragic, unrighted wrongs.

On July 3, the last phase of the Gateway Arch Park renovation opened in St. Louis. For years, the famous parabolic 630-foot arch, designed by Eero Saarinen and



FROM TOP: MASS DESIGN GROUP (3); LLOYD/SWA/BALSLEY AND WEISS

completed in 1965, was one of the most popular destinations in the National Parks system, but it had become ensnared in highways cutting the park off from downtown and from access by surrounding low-income neighborhoods. To reach the arch from a hotel just 75 feet away across I-44, you had to take a taxi.

The landscape overhaul by Michael van Valkenburgh Associates includes a pedestrian boulevard bridging over the highway and extending into the heart of the city. A new visitor center designed by Jamie Carpenter is a crescent-shaped glass wall wedged below the arch. Where visitors once lined up outside to enter directly into a leg of the arch, the much improved experience now includes a museum theater, shops and café.

New landscaped berms buffer the traffic's noise, while paths weaving around the rest of the park are em-

bedded to preserve sightlines of both the arch and the Mississippi River. The \$380 million project was financed by a local ballot proposition to raise sales taxes plus \$250 million in private donations, a type of public-private funding that actually lives up to the hype.

Hunter's Point South along the East River facing midtown Manhattan has long been a site of forlorn post-industrial abandonment. A green renaissance is well underway with the recent completion of an 11-acre waterfront park by SWA/Balsley and Weiss/Manfredi, with ARUP as the prime consultant and infrastructure designer. Phase One (2013) of Hunter's Point South Park introduced a hugely popular playing field, volleyball beach and zoomy-looking pavilion. The 5.5-acre Phase Two that opened this summer offers more direct contact

with nature, with paths dipping through tall grasses and then circling around to a landform amphitheater on a peninsula. An embankment trail swings out into the river to circle a frog-filled marsh transformed into a pond at high tide.

The \$100 million public-funded project is a triumph of soft infrastructure over hard. Here, bushy *rosa rugosa*—not concrete walls—are barriers; storm sewers look like watery gardens; and playing fields are at the ready to absorb flooding.

This year's best architecture features a productive breaking down of the barriers between architecture and landscape, interior and exterior, above and below that translates into a more enriched environment to be experienced by all.

Ms. Iovine reviews architecture for the Journal.

