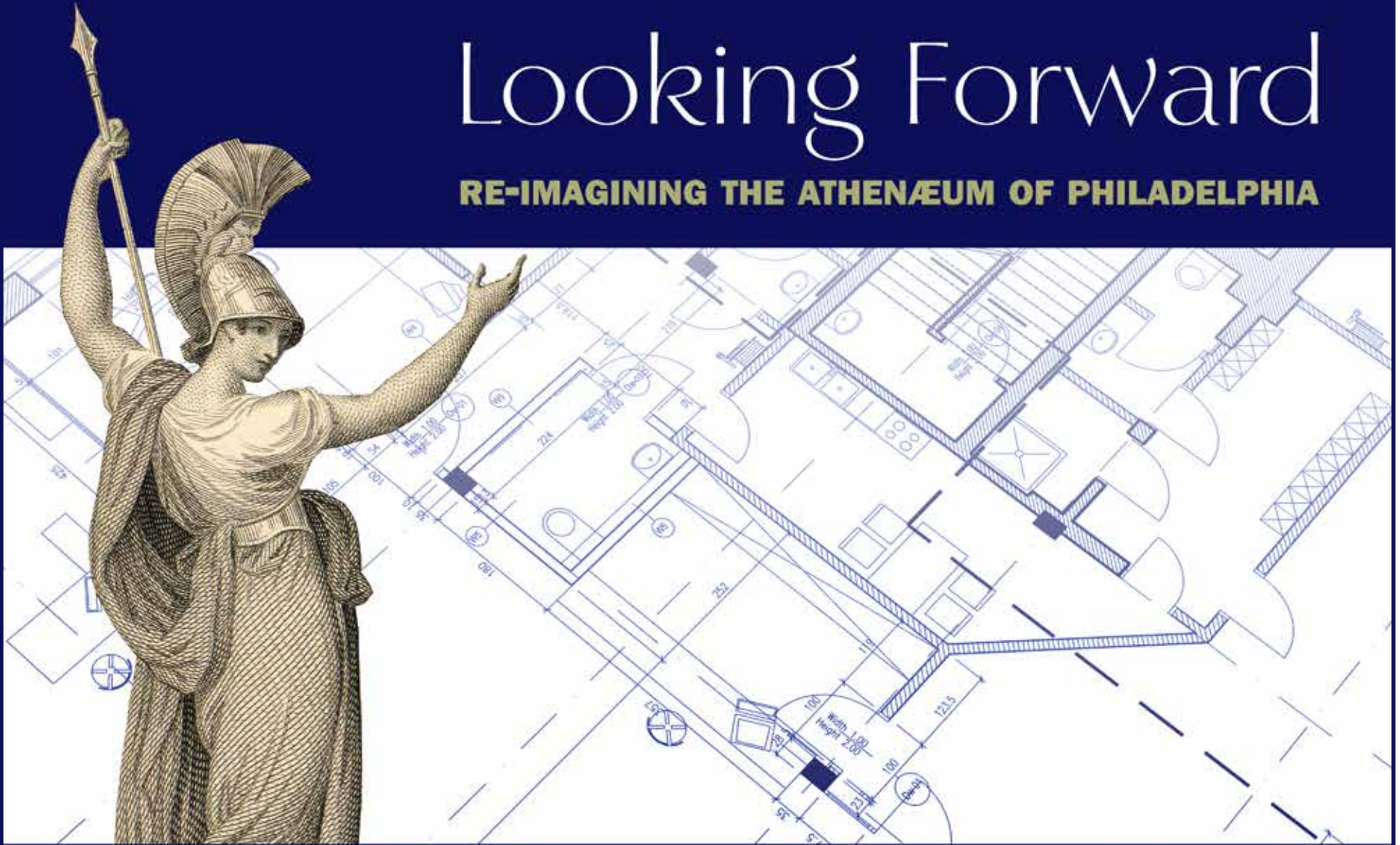


Looking Forward

RE-IMAGINING THE ATHENÆUM OF PHILADELPHIA



Theme

Celebrating its 200th anniversary in 2014, The Athenæum is an independent member-supported library and museum that engages members, scholars and the interested general public. A vital on-site and on-line community, it actively celebrates the cultural and intellectual life of Philadelphia with historical, design, literary and educational activities.

In the Athenæum's first two centuries, three themes dominate:

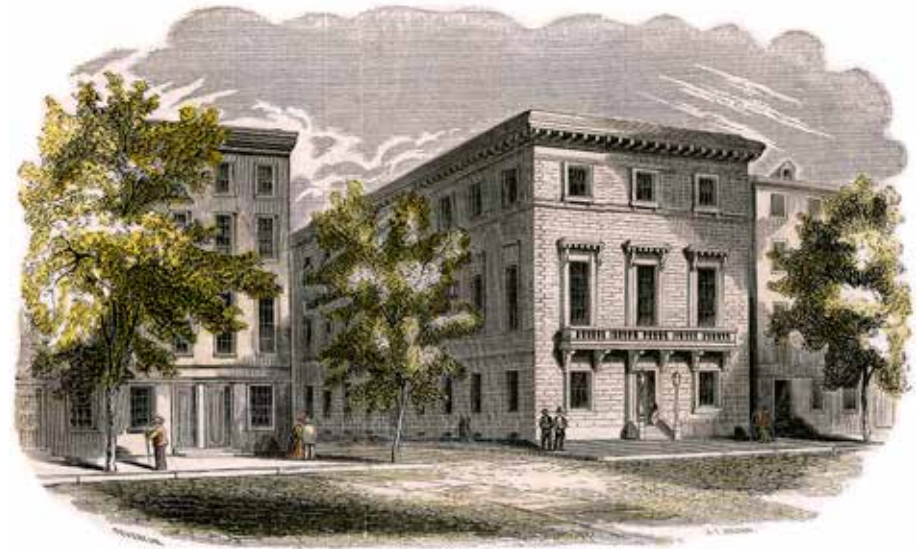
“To disseminate useful knowledge”

In 1814, a group of Philadelphians banded together to establish a new subscription library and reading room to be designated the Athenæum of Philadelphia. “Their first and immediate object was the collection, in some central place of...publications of politics, literature, and science, maps, dictionaries and other books of reference to which access might be had at all hours of the day.” The original charter included a sweeping corporate mandate to collect materials “connected with the history and antiquities of America, and the useful arts, and generally to disseminate useful knowledge.”



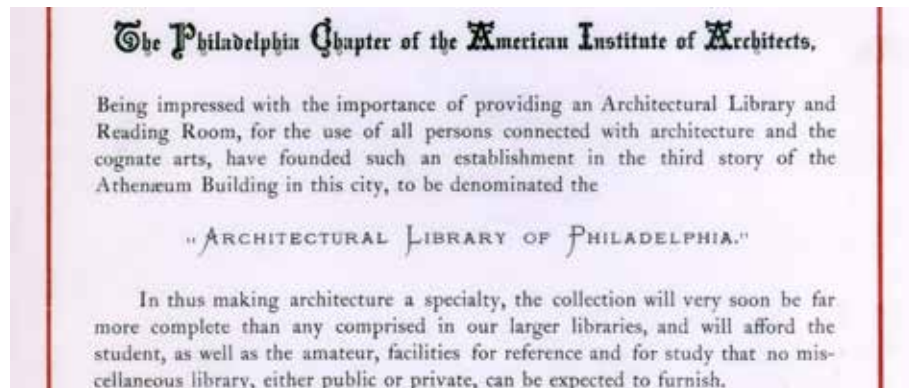
“The pride and ornament of Philadelphia”

After renting space in Philosophical Hall on Independence Square for nearly three decades, the Athenæum constructed a building of its own on the east side of Washington Square. Opened in 1847 to the designs of architect John Notman, this three-story National Historic Landmark building was Philadelphia’s first brownstone structure, and the first public building in America to be designed in the Italianate Palazzo style. The Athenæum finally had a home that “exhibited a pure specimen of classical elegance [and] would, with its accumulated treasures, become the pride and ornament of Philadelphia.”



“The Architectural Library of Philadelphia”

In the 1870s, the fledgling Philadelphia Chapter of the American Institute of Architects, called for the establishment of “The Architectural Library of Philadelphia” in the third floor space it rented in the Athenæum building. “In thus making architecture a specialty, the collection will very soon be far more complete than any comprised in our larger libraries, and will afford the student, as well as the amateur, facilities for reference and for study that no miscellaneous library...can be expected to furnish.” The idea for this architectural library languished for almost a century, but beginning in the 1970s the Athenæum’s collecting of architectural books, drawings and photographs exploded. Today, the collections include over 26,000 books, 200,000 drawings and 300,000 photographs. These materials and more are accessed more than 150,000 times daily through the Athenæum-created and sponsored Philadelphia Architects & Buildings Project. www.philadelphiabuildings.org



Program

The year is 2050...

Imagine: After three years of careful dismantling, moving, painstakingly re-assembling and most importantly, restoring, John Notman's historic Athenæum building has finally arrived at its new location in Fairmount Park, where it will serve as the headquarters of the newly formed Philadelphia chapter of the Friends of Brownstone (PhilaFOB). Flush with government funding from lottery and fracking revenue, PhilaFOB made the Athenæum Board of Directors an offer it couldn't refuse.

So now, for the first time since 1845, the lot at 6th & St. James Streets is vacant, and the Athenæum, still a vital independent lending and research library, with growing architectural and design collections, must re-imagine itself without its historic building. Given its location and its corporate purposes, what might a mid-21st century Athenæum look like?



Looking Forward is not simply a design competition but is also an exploration of the future of the institution. The Athenæum of 2014 is a member-supported library with a circulating collection and reading rooms. It also is a specialized research library with internationally significant collections in architecture and design. It is a vital organization that engages its members and the public with lectures and programs, exhibitions, and publications. It grants awards and fellowships related to its goals, collections and services. Its digital presence is robust and includes a Regional Digital Imaging Center. It administers two online services, The Greater Philadelphia Geohistory Network (www.PhilaGeohistory.org) and American Architects & Buildings (www.americanbuildings.org) which provide access to resources on the built environment. These services are used 300,000 times daily by researchers around the world.

Entries in the competition will be judged on the quality of their ideas for the future of the institution AND their design for its accommodation. Both are of equal importance. In addition to considering the Athenæum of 2014, participants are encouraged to imagine how library services in general and the Athenæum's services in particular may change by 2050. Appropriate spaces should be included in the design to accommodate the entrant's vision.

The entrant's design for 2050 should address the three purposes and functions created as outlined by our 19th century predecessors:

To “disseminate useful knowledge”

Knowing the services offered by the Athenæum today, how can the newly designed building further enhance the user experience and better engage the Athenæum's constituents?

To be “the pride and ornament of Philadelphia”

In the 19th century, “the pride and ornament of Philadelphia” referred to the physical appearance of the building and “its accumulated treasures.” What qualities would make the Athenæum the pride and ornament of Philadelphia in 2050?

To be “the Architectural Library of Philadelphia”

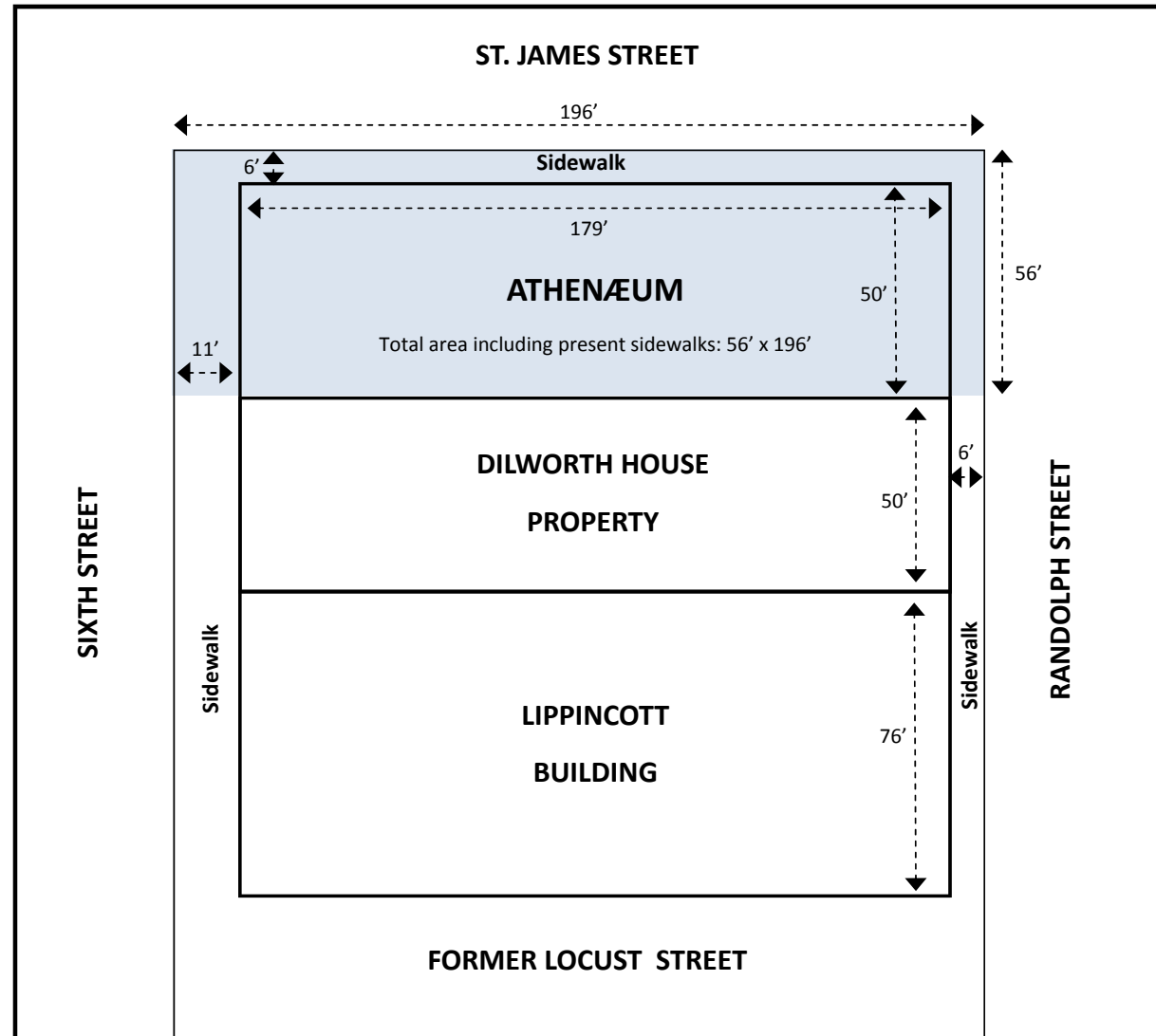
Between 1973 and 2014 the Athenæum assembled one of the world's most important collections of analog documentation of the built environment. This time period exactly coincides with the architectural profession's transition from paper-based design to digital design.

Looking Forward entrants should strongly consider how this trend may accelerate or change between now and 2050 and accommodate those changes in their designs, paying particular attention to the challenge of archiving and making accessible both analog and born-digital documents.

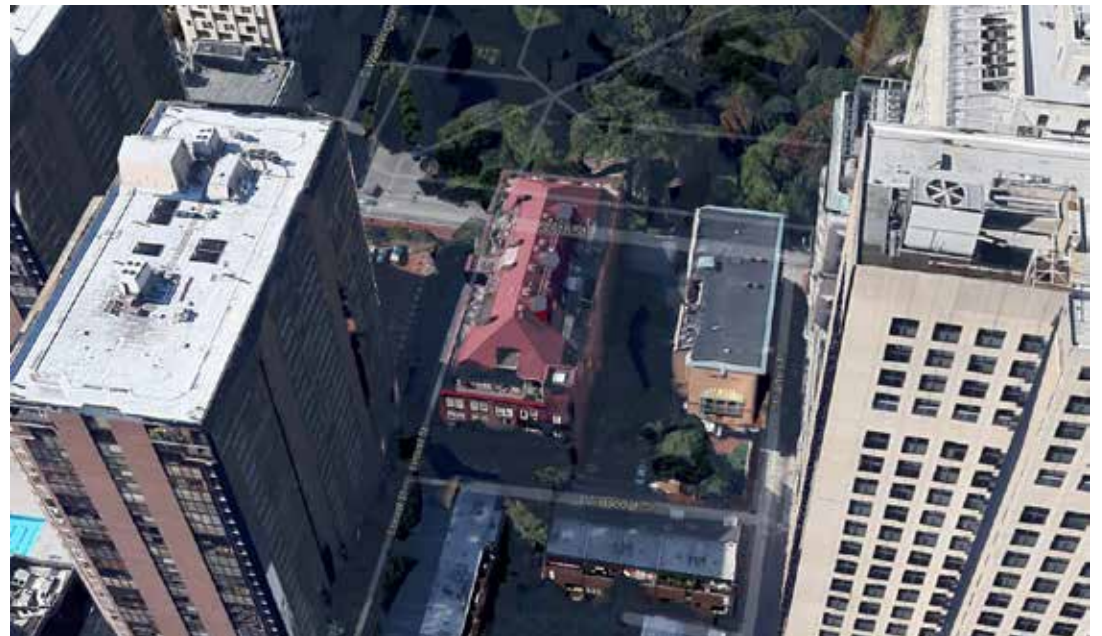
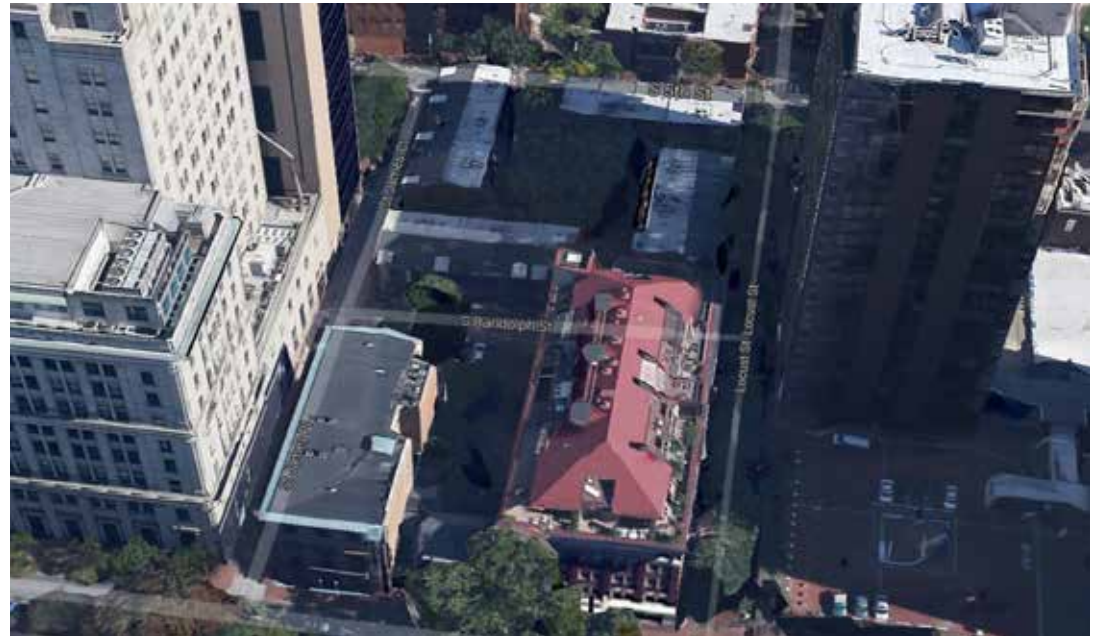
Site

The site encompasses the present location of the Athenæum building, including the current sidewalks. The area measures 56' x 196'. There is 56' of frontage on Sixth Street facing Washington Square and 56' of frontage on Randolph Street, facing the St. James Court housing development. There is 196' facing St. James Street on the north side, and on the south side the site abuts the Dilworth House property.

For the purposes of this competition, the current Athenæum building has been "removed" from the site, therefore it should not be incorporated into the design.

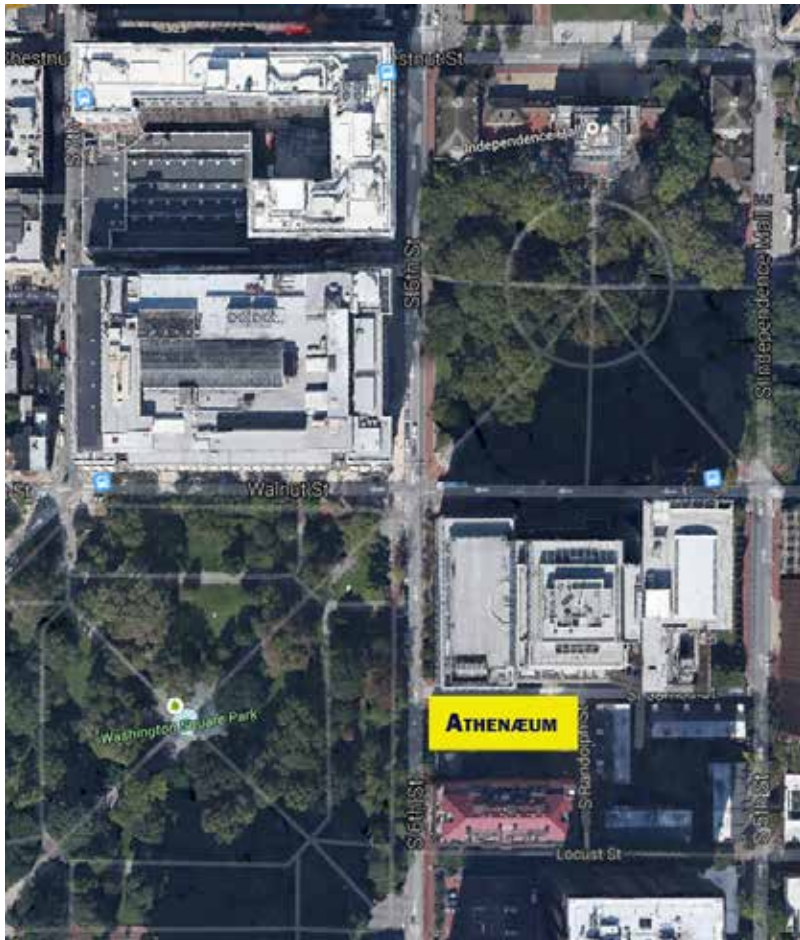


Aerial-From West



Aerial-From East

Aerial-Overhead



Jurors



Michelle Delk, ASLA
Snøhetta, New York

Fascinated by the urban environment and its influence on people's lives, Michelle Delk has designed public spaces throughout the U.S. for thirteen years. As the Director of Landscape Architecture for Snøhetta NYC, she continues to cultivate trans-disciplinary collaboration while providing insightful vision for the creative advancement of public environment.

Since 2001, Michelle has lead diverse urban projects at a variety of scales with emphatic community and client groups. This has included realization of small downtown plazas, conceptual plans for a four-hundred acre park system, streetscape revitalizations, the development of open spaces for campuses, and the creation of new civic public spaces. Through these design opportunities she seeks to discover and expand upon the urban landscape vernacular to further enable positive dialog between our current and future urban vision.

Her commitment to the profession is reflected not only in Michelle's design work and leadership within the firm but also in academic and community engagements. She's participated as a guest lecturer, critic, and mentor with universities in Denver and Boulder and has spoken at conferences such as the American Society of Landscape Architecture. As founder of an annual student design exhibit and as a community design review board member, she has been committed to broadening an understanding of the role of landscape architecture in our communities. Clear thinking and collaborative principles characterize Michelle's leadership in projects which often emphasize social and experiential opportunities. She is inspired by a belief that through well designed personal and spatial interaction, people will choose to better themselves, others, and their environments.



Roger W. Moss, Ph.D.
Executive Director Emeritus
The Athenæum of Philadelphia

Roger W. Moss is widely recognized as an authority on the preservation, restoration, and interpretation of historic American buildings. He trained an entire generation of graduate students in the Preservation Program at The University of Pennsylvania, where he taught courses ranging from historic site management to historic building mechanical systems and research for the preparation of historic structure reports. Moss also has served or is now serving as a trustee of several National Historic Landmark properties and as board member of national and international foundations. He enjoys a active national consulting practice specializing in nineteenth-century structures.

Moss is the author of more than a dozen books and scores of essays on architecture and design. For example, The National Trust for Historic Preservation published his *Lighting for Historic Buildings* and *Paint in America*. His three landmark books on Philadelphia historic architecture--*Historic Houses of Philadelphia*, *Historic Sacred Places of Philadelphia*, and *Historic Landmarks of Philadelphia* were published by the University of Pennsylvania Press. Together with his wife and partner, Gail Caskey Winkler, he wrote *Victorian Interior Decoration* and *Victorian Exterior Decoration*.

Roger Moss is the executive director emeritus of The Athenæum of Philadelphia. During his tenure this independent special collections library developed its specialties in American architecture prior to 1930 and nineteenth-century material culture. The historic Athenæum building was restored and expanded, the membership doubled, and millions of dollars added to the endowment. He also conceived and raised the funding for the Philadelphia Architects and Buildings on-line utility which is searched by 150,000 readers daily.



**Laurie Olin, RLA, FASLA
Olin Studio**

Laurie Olin is a distinguished teacher, author, and one of the most renowned landscape architects practicing today. From vision to realization, he has guided many of OLIN's signature projects, which span the history of the studio from the Washington Monument Grounds in Washington, DC to Bryant Park in New York City. His recent projects include the AIA award-winning Barnes Foundation in Philadelphia, Pennsylvania and Simon and Helen Director Park in Portland, Oregon.

Laurie studied civil engineering at the University of Alaska and pursued architecture at the University of Washington, where Richard Haag encouraged him to focus on landscape. He is currently Practice Professor of Landscape Architecture at the University of Pennsylvania, where he has taught for forty years, and is former chair of the Department of Landscape Architecture at Harvard University. Laurie is a Fellow of the American Academy of Arts and Sciences, a Fellow of the American Society of Landscape Architects, and recipient of the 1998 Award in Architecture from the American Academy of Arts and Letters. He is the recipient of the 2012 National Medal of Arts, the highest lifetime achievement award for artists and designers bestowed by the National Endowment for the Arts and the President of the United States. He also holds the 2011 American Society of Landscape Architects Medal, the society's highest award for a landscape architect.



**C. Ford Peatross
Founding Director,
Center for Architecture,
Design and Engineering,
Prints & Photographs Division,
Library of Congress**

During a forty-year tenure C. Ford Peatross has substantially redefined and expanded the Library's architecture, design, and engineering collections by over three million items, including the archives of Richard Morris Hunt, Cass Gilbert, Raymond Loewy, Charles and Ray Eames, Charles M. Goodman, Paul Rudolph, Victor Lundy, I. M. Pei; the photographic archives of Gottscho-Schleisner, Sigurd Fischer, Philip Trager, Balthazar Korab, Carol M. Highsmith, and Norman McGrath; the rare and special format collections of the American Institute of Architects and the United Engineering Societies; and the Historic American Buildings Survey, the Historic American Engineering Record, and the Historic American Landscape Survey.

He has published and lectured widely in these subject areas for a wide range of audiences and the broadcast media, here and abroad, and helped to organize and fund a number of award-winning exhibitions. He worked to initiate the Art & Architecture Thesaurus of the Getty Research Institute, to expand COPAR (the Cooperative Preservation of Architectural Records), and conceived the now ten-volume series of *W. W. Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering*. He has served on the Architectural Drawings Advisory Group of the National Gallery of Art and the editorial board of the *The Buildings of the United States* since their inception.

Peatross is a Fellow of the Society of Architectural Historians and the Historic American Buildings Survey and an Honorary Member of the American Institute of Architects. In December 2014 he will receive the President's Award for lifetime achievement from the National Building Museum.



Billie Tsien
Tod Williams Billie Tsien Architects

Billie Tsien has been in partnership with Tod Williams since 1986. Their studio, Tod Williams Billie Tsien Architects, located in New York City, focuses on work for institutions - museums, schools and non-profits; organizations that value issues of aspiration and meaning, timelessness and beauty.

Their buildings are carefully made and useful in ways that speak to both efficiency and the spirit. A sense of rootedness, light, texture, detail, and most of all experience are at the heart of what they build. Their compelling body of work includes the Natatorium at the Cranbrook School, the American Folk Art Museum in New York, the David Rubenstein Atrium at Lincoln Center, the Asia Society Center in Hong Kong, the Logan Center for the Arts at the University of Chicago, the Barnes Foundation in Philadelphia, and a skating facility in Brooklyn's Prospect Park. The firm, with Davis Brody Bond, was awarded the commission to design the New Embassy Compound in Mexico City.

Parallel to her practice, Tsien maintains an active teaching career and lectures worldwide. Tsien also serves on the advisory council for the Yale School of Architecture, and is a Director of the Public Art Fund, the Architectural League of New York, and the American Academy of Rome, where she was in residence in 1999. In 2007, Tsien was elected to the American Academy of Arts and Sciences and the American Academy of Arts and Letters.



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Prizes

Professionals

First Place: \$5000
Second Place: \$2000
Third Place: \$1000

Students

First Place: \$2500
Second Place: \$1000 (Sponsored by Keast & Hood Co.)
Third Place: \$500

Winning entries will be exhibited in the Athenæum's Dorothy W. & F. Otto Haas Gallery from December 5, 2014-February 14, 2015.

Winners will be announced and prizes awarded at the Awards Ceremony on December 5, 2014. Winners not in attendance will receive their prize by mail after December 5th.

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Rules

- Entrants must meet the submission deadline.
- Entrants must follow all instructions regarding materials and submission.
- Entrants may be students, architects, designers, artists or firms.
- Entrants can enter as an individual or as a team.
- There is no limit to the number of team members.
- Prizes are established regardless of the number of team members.
- The jury's decision is final.
- Entrants are forbidden to ask jurors about the competition.
- Entrants may not publicize their entry material before the announcement of the winners.
- Submitted materials may not include any reference to the team/firm name, the names of individuals, or schools.
- Athenæum staff, directors and their immediate family members are ineligible to participate.

Violation of the rules will result in disqualification.
Registering implies acceptance of the rules.

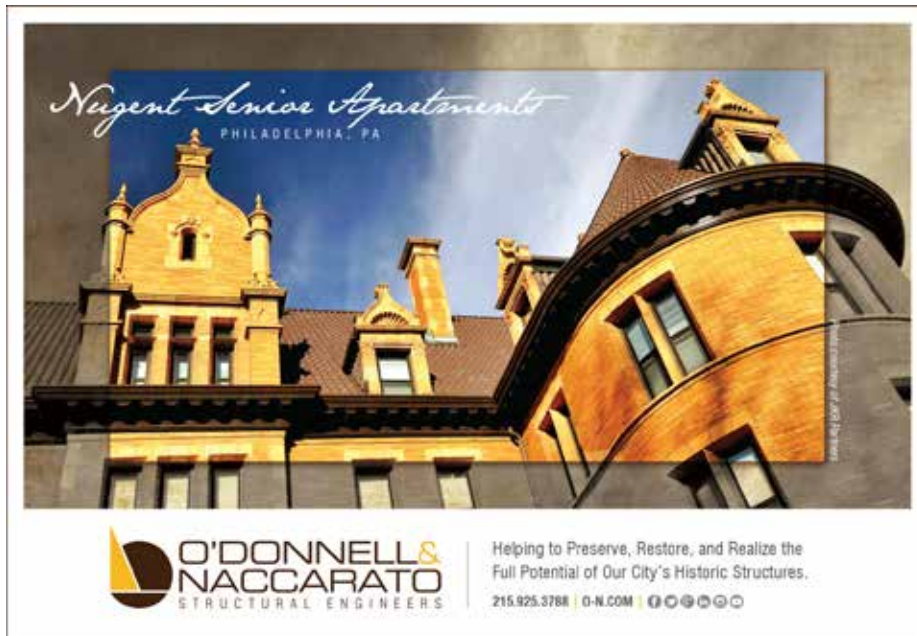
Questions

Entrants may ask questions until 5:00PM on October 3.

Questions should be sent to: lookingforward@PhilaAthenaeum.org

Questions and answers will be posted to the competition website for all entrants to review.

www.PhilaAthenaeum.org/LookingForward



Registration

Registration will be open April 30 - October 17, 2014.

Registration cost:

\$25 for students

\$50 for professionals/non-students.

One project per registration.

There is no limit to the number of registrations per person or per firm.

After your registration has been reviewed, you will be sent a registration number which you must include on your submission boards and documents.

Register at: www.PhilaAthenaeum.org/LookingForward

Calendar

April 30, 2014	Registration Opens	
October 3	Last day to submit questions	5:00PM
October 17	Registration Closes	5:00PM
October 24	Submission Deadline	5:00PM
November 4	Jury Review	
December 5	Awards Ceremony and Exhibition Opening	5:30PM
February 14	Exhibition closes	

Materials

1. Two digital presentation boards/layouts with the project information including plans, sections, and perspectives/renderings.*
 - Participants are encouraged to include all of the information they consider necessary to explain their proposal.
 - Boards/layouts should be 30"X 40" in horizontal or vertical format. The resolution of the boards must be 300 dpi, jpg, tif or pdf files suitable for printing at full size.
 - The lower right corner of each board must contain the registration number.
 - There should not be any mention of the team/firm/school or entrant names on the boards.
 - The files must be named by the registration number followed by the board number. For example: 123-1.jpg and 123-2.jpg
2. Two .doc (or docx) files containing the project statement (100 words max) and project assumption (100 words max). The **project assumption** describes what changes you anticipate generally, in terms of building technology, libraries, and the creation and storage of architectural records; and what changes you anticipate specifically to the Athenæum. The **project statement** should describe your design proposal (analysis, concept, design strategies/aim etc.).
 - This file must be named by the registration number followed by the word "statement" or "assumption" For example: 123-statement.doc

We are considering the possibility of producing a 3D model of one or more of the winning entries for the exhibition. We **do not** want you to submit a 3D file as part of the competition, however, if you design your project in a 3D environment anyway, we may request that file for exhibition purposes. This is not a requirement.

***You will be submitting digital files, not physical boards.**

Submission

Submissions must be received by 5:00 PM, October 24, 2014.

After registration, entrants will receive access to a Dropbox folder where their files can be placed. If the entrant is a team/firm, the team's primary contact will receive access to the folder.

By submitting, the entrant agrees to the following terms:

The entrant/creator grants The Athenæum of Philadelphia perpetual, non-exclusive rights to the materials submitted. This means that the Athenæum may reproduce or publish submitted materials in whole or in part, or grant others the same permission. This may include, but is not limited to, reproductions for exhibition, exhibition catalogs, magazines, books, and websites.

The Athenæum makes no claim of ownership of the design or intellectual property of the entrant/creator. Entrants retain the copyright to all materials submitted.

This competition is conceptual in nature. The Athenæum has absolutely no intention of building any of the submitted designs, and claims no right to do so without the permission of the entrant/creator.

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Organization

The *Looking Forward* competition is managed by:

Bruce Laverty, Gladys Brooks Curator of Architecture
laverty@PhilaAthenaeum.org

Michael Seneca, Director of the Athenæum's Regional Digital Imaging Center. mseneca@PhilaAthenaeum.org

The competition has been planned by a sub-committee of the Athenæum's Bicentennial Committee. This group includes:

Penny Hunt
Bruce Laverty
Hyman Myers, FAIA
Michael Seneca
Sandra L. Tatman
Maria M. Thompson
Trina Vaux

AIA Philadelphia congratulates The Athenaeum of Philadelphia on its 200th Anniversary and the launch of the *Looking Forward* competition. Here's to another 200 years of forward thinking inspired by our historic past.

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