

THE ARCHITECT'S NEWSPAPER

04 03.02.2011

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PS1 PARTY LINES!

PS1 and the Museum of Modern Art have selected Brooklyn-based urban design and planning firm Interboro Partners as the winners of the 2011 Young Architects Program. Celebrating its twelfth year, the honor

means designing what by now is widely recognized as the liveliest party space of the summer: the outdoor plaza of PS1 in Queens.

The Brooklyn-based firm proposed a literally and figuratively lofty solution

to the challenge of creating a space where hundreds of enthusiasts can mill and mingle from late June through the fall, weather permitting. Interboro's simple but large-scale *Holding Patterns* [continued on page 11](#)

BI-COASTAL TEAM TO REDESIGN STRETCH OF THE MINNEAPOLIS RIVERFRONT



California-based landscape architects Tom Leader Studio and Boston-based Kennedy Violich Architects (TLS/KVA) as the team charged with masterplanning and redesigning 5.5 miles of the riverfront.

The team's RiverFirst concept prevailed over proposals by Ken Smith, Stoss Landscape Urbanism, and Turenscape. Leader and Kennedy Violich have also collaborated on the recently opened 19-acre Railroad Park in Birmingham, Alabama. While the proposal is full of specific plans and detailed analysis, Kennedy Violich Architects principal Sheila Kennedy [continued on page 7](#)

OLD MINN RIVER

With active and abandoned industrial sites, rail lines, a commercial port, and a highway, the Minneapolis riverfront is physically and psychologically separated from the lives of most

residents. That is changing thanks to a recent competition conducted by the Minneapolis Parks and Recreation Board and other partners. On February 10, they named Berkeley,



WATER RECYCLING STANDARDS GROW LESS MURKY

GRAY AREAS

Protocols for gray water recycling could soon become much clearer for U.S. consumers. Working with product manufacturers who have found success in Europe and Asia, [continued on page 5](#)

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SHOP GETS A SHOT AT HUNTERS POINT SOUTH AFFORDABLE MEGAPLEX



COURTESY SHOP

Over one week in mid-February, SHoP Architects was selected to design the first two residential towers at Hunters Point South, add a 429-foot residential tower and school to the recently rezoned Hudson Square, and [continued on page 7](#)

REACH FOR THE SKY



TOMAS LOEWY

GEHRY IN MIAMI.
SEE PAGE 8

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VOLUME 09, ISSUE 04 MARCH 2, 2011. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$39.50 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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PRE-EMPTIVE PRESERVATION

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Inside and outside, modernism is finally getting its due, albeit slowly—this will be only the 12th modernist property designated since 2003. The designation of the bank interiors with its Dreyfuss vault and paneled ceiling of light is certainly something to celebrate, even if two place-making Bertoia sculptures have been mothballed somewhere by previous owners.

However, along with the relief comes a degree of perplexity. One minute, last October, those celebrated interiors were being matter-of-factly dismantled as part of a routine change of ownership. Then, one tip-off later, the Municipal Art Society spoke for all when calling the office floor "a masterpiece of modern architecture." (Although the AIA Guide to NYC has long described the SOM-directed project simply "a glass-sheathed supermarket of dollars.") Shouldn't there be a few stops along the way from dumpster-ready to masterpiece?

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A real challenge for preservationists and the guardian institutions we trust to protect our legacies lies ahead when dealing with interiors (and also landscapes which are even more seriously underrepresented at the LPC, now numbering just ten). To risk the obvious, interiors are not the same as buildings that are wholly visible, tangible, and easily comprehensible as cherished pieces of our shared environments. Interiors are no less so, only they are hidden, face early wear and tear, made of so many bits and pieces, and far more subject to transitory taste moments. Change will inevitably have been more a part of an interior's day-to-day survival as rugs wear out, heating and cooling methods are updated, and glass breaks.

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Such pre-listing would not come with any conditions beyond recognition. This would simply be a badge of quality—a sort of design provenance—and a usable benchmark later. There would be some extra work for the already overburdened LPC staff, for sure, but pre-listing would save immeasurable hours of consideration and much more difficult retrospective research later when the time does come for landmark consideration. That the Manufacturers Trust Bank was something special in 1954 was no surprise; it attracted between 90,000 and 100,000 nonbanking visitors the first year it opened. It only slipped from view and from the public's protective watch later. Why not give important interiors more of a fighting chance by noting from the start that they have lasting qualities worth recognition rather than leave it to a last minute scramble, with far less certain odds of success. **JULIE V. IOVINE**

LETTERS

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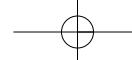
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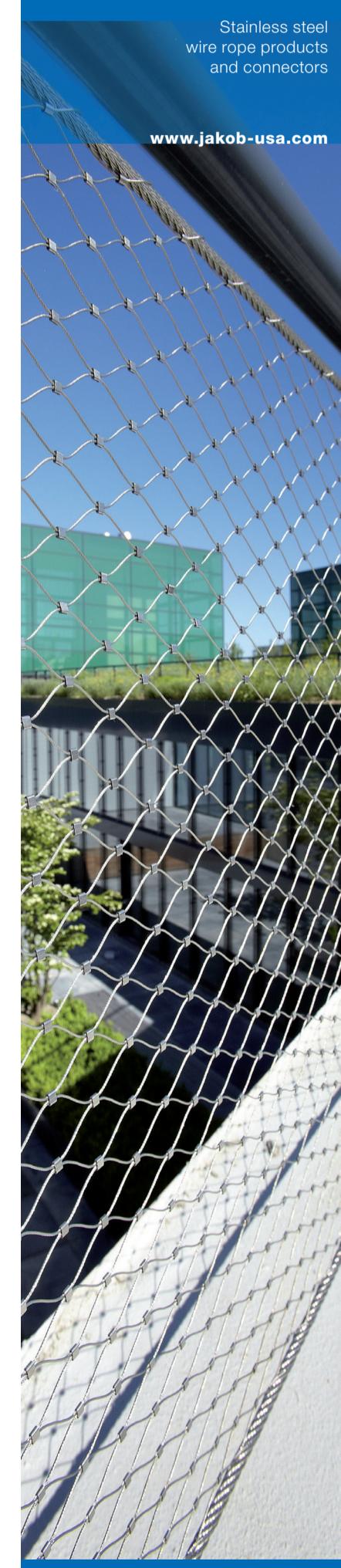
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WHERE'S FOG?

At Pace University, *The Economist* convened an "Ideas Economy: Intelligent Infrastructure" conference, promising to deliver **Frank Gehry** in a session called "The Sustainable City." Given his brouhaha-igniting remarks of last year, when he described LEED as "bogus" and "political," and recent news that his undulating skyscraper will not seek the certification, we wondered if he had signed on to do penance. No such luck. Gehry was a no-show, a high-profile absence that went oddly unacknowledged by the event's organizers. That left co-panelist **Judith Rodin**, president of the Rockefeller Foundation, to opine solo on how the U.S. can avoid becoming the Japan of the 21st century. "The smart money says that people who will succeed are those with design thinking skills, not MBAs," she told the MBA-heavy crowd.

GREEN, GOOD BUT NOT RIVETING

Before the conference veered off into a battle of the buzzwords—with "bottom-up solutions" perpetually pitted against "top-down thinking"—a kickoff panel of architects tackled the theme of "Eco-topia." **Richard Cook** was a crowd-pleaser, beginning his presentation with an Iroquois creed. **Elizabeth Diller** gave a rapid-fire visual tour of the High Line, floating the notion that the runaway success of the park had something to do with the post-post industrial blend of nature (microclimates!) and culture and the red-haired woman who does a nightly cabaret from her High Line-proximal balcony. The brainy architect ended poignantly: "It's amazing to us that the act of looking at nothing and doing nothing in New York is such a success."

Thom Mayne got his striped socks in a twist when someone suggested he was advocating government subsidies for green buildings. Mayne was just warming to a riposte calling LEED "a transition program...but it's a beginning," when the next session bell rang. In fact, that was part of his point. "One of the biggest hurdles we face is short attention spans," he scolded the audience, many of whom had long since averted their gazes to their smartphones and laptops.

SEND MEMORY STICKS, GREENS AND OPERA SCORES TO EAVESDROP@ARCPAPER.COM

GRAY AREAS continued from front page

NSF International, the non-profit, non-governmental standard developer for product certification is likely to release new standards for gray water treatment systems sometime in the coming year.

The new standard, called NSF 350, would "establish minimum materials, design and construction, and performance requirements for onsite residential and commercial reuse treatment systems," according to the organization's web site. The standards would address residential systems that treat all wastewater from a home, in addition to those that treat only gray water from laundry or bathing.

That's good news for companies like Hansgrohe, who is hoping to bring its Pontos AquaCycle 2500 system to the United States in the near future. Released last year in Europe, the system is designed to work mainly in 30 to 60-person residential buildings, offices, and hotels by treating about 500 gallons of gray water per day, as well as integrating rainwater and heat recovery systems. Though Pontos is in its second generation in Europe, "We have been hesitant to import it until we have a standard for the quality of the gray water," said Lars Christensen, Hansgrohe's director of product development. This hasn't stopped the company from developing government-funded pilot projects in Virginia and California that will move forward with or without new standards.

With the NSF standard set to reach a ballot approval stage later this year and additional guidelines forthcoming from the International Code Council's International Green Construction Code, the stage will be set for a new gray water treatment market in the U.S. But will the systems take off in this country? Without the high water costs experienced by Europeans, consumers are more likely to focus on hygiene than anything else.

"People are a little hesitant—what happens if kids drop toys in it?" said Christensen. Though standards are written

based on averages, the technology must account for deviations (you never know what people might pour down their sink), and systems must be able to shut down if high levels of contamination are detected. Though the European Pontos system doesn't use chemicals, the company will have to add chloride treatment systems to units stateside as an additional safeguard, but, "It will be less chloride than you have in drinking water in the U.S.," said Christensen.

Other precautions, like purple dye and special signage to indicate treated gray water, will also likely be put into place. "Manufacturers of PVC pipes already have a purple pipe ready to go," said Craig Selover director of plumbing product technology for Masco R&D. Purple water wouldn't be used for irrigation, but it would help consumers feel safer about allowing gray water back into their homes or businesses. "The second issue is local health authorities becoming comfortable and being able to approve the systems," said Selover.

According to a report issued last year by policy analysis organization Pacific Institute, approximately 50 percent of water used by U.S. homes could be used for irrigation and toilet flushing. Though national legislation regarding gray water reuse is unlikely, nearly 30 states already have regulations for treating gray water before reuse. In 2009, California changed its plumbing code to allow installation of simple laundry and single-fixture systems without a permit, thus enabling licensed plumbers to work on new or existing systems in the state.

While other states where water is scarce could follow suit, the cost of water more than anything will determine whether gray water reuse becomes a lifestyle norm in the states. "I'm reading more and more about water utilities looking at changing rate structures in order to encourage conservation," said Selover. "At this point, to add cost to the plumbing system in a house isn't desirable—people are more likely to select a granite countertop. But I think that's something that's evolving." **JENNIFER K. GORSCHE**

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Noted restaurant designer Roy Nachum (1oak, Mel's Burger Bar, as well as the forthcoming Southern Hospitality) puts another notch on his drafting table with the opening of Ember Room, a contemporary Asian-inspired barbecue restaurant featuring menus from celebrated chefs Todd English and Ian Chalermkittichai. The interior of the 140-seat space on 9th Avenue in the heart of Hell's Kitchen takes its visual cues from contemporary Asian and American design while also celebrating the beauty found in natural materials, like the reclaimed firewood that covers the walls. A focal point of the space is a two-story Chinese calligraphy installation describing food and the good life, but the most striking design element may be the thousands of tiny gold bells that shimmer on the ceiling, their impact more visual than aural. The open kitchen allows diners to see the Ember Room's chefs prepare meals on one of the seven roasting ovens, two stone woks, or the grill of the custom-built Nobile oven. Made of clay bricks, volcanic rock, and natural stone, the Nobile bears the initials "TE" (for chef Todd English, naturally). Visitors can also opt for the more intimate upstairs, which looks down over the action in the dining room below. **ALYSSA NORDHAUSER**

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inside
the box.



THE ARCHITECT'S NEWSPAPER MARCH 2, 2011



COURTESY WILL ALSOP/RMJM

UNVEILED

TORONTO STEELES WEST SUBWAY STATION

Will Alsop, the British architect best known to Torontonians for his controversial "tabletop-on-stilts" redesign of the Ontario College of Art and Design, has released his final designs for the new Steeles West Subway Station and Bus Terminal. Renderings of the whopping \$159-million project, which is to be built across the street from York University's Northwest Gate, reveal a bold departure from existing transit hubs. Looking as animated as architecture seen in "The Flintstones," the subway station's façade facing Steeles Avenue West will be clad with Cor-ten steel, which will oxidize to a rusty-and-rustic-patina. The distinctive façade, crowned with large plain letters spelling the station's name, is joined by a wide, swooping roof, which extends

to and hovers over a six-bay York Region Transit bus terminal. The design also incorporates several sustainable elements, including cool and green roofs, LED lighting, and water-efficient plumbing fixtures. The new station, however, faces an important challenge aside from its controversial design—it's situated in an area whose low density, some say, is nowhere close to justifying the huge costs of the new construction, triggering mixed responses from the community. The new station is scheduled to open in 2015. **CINDY YEWON CHUN**

Architect: Will Alsop/RMJM with Stevens Group Architects
Client: City of Toronto
Location: Toronto
Completion: 2015

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COURTESY DATTNER STUDIO

FILM STUDENTS TO BENEFIT FROM STEINER STUDIOS RENOVATION

LIGHTS, CAMERA, ENROLL 'EM

In January Mayor Bloomberg announced that Brooklyn College's graduate film program would move into a renovated warehouse at Steiner Studios in the Brooklyn Navy Yard. The excitement over the unique partnership somewhat overshadowed Dattner Architect's restoration plans for the historic building. The warehouse will add 235,000 square feet and nine more stages to the five already on Steiner's lot. William Stein, a principal at Dattner, said the adaptive reuse project is aiming for LEED certification, but the firm plans to do nothing that would detract from the industrial heritage, noting that they must contend with stringent restrictions from the State Historical Preservation Office. "On the one hand you have the historic concern and on the other you have LEED," said Stein.

The seven-story warehouse is a classic

Deco building with bands of steel casement windows that wrap around the facade, gently curving round the corner at Washington and Flushing avenues. The floors are 95 feet deep and 350 feet wide and ceiling heights graduate upward, from 14 feet high on a lower floor to 24 feet high on top floors. The windows flood the space with natural light, but the building's biggest asset also represents one of its biggest challenges. "You need a window that's much higher-performing," the architect said. Dattner plans to use new aluminum casements that mimic the original steel. "The approach is to pick up the muscular aesthetic in a contemporary way," he added.

Defunct radio towers atop the building—which once carried messages commanding the entire North Atlantic Fleet—rise 200 feet above the sidewalk and will remain in place, said studio chairman Doug Steiner, noting that they plan to light the towers at night. "This will give us our identity," he said.

Brooklyn College will rent two of the building's seven stories. Steiner has lined up \$90 million in state subsidies, \$65 million in mortgage financing, and \$420 million in state tax-credits that will go toward production companies also using the facility. The Navy Yard will contribute to environmental maintenance and remediation of the property as well as the interior demolition.

The college moves into the facility in 2013, and Steiner said the studio plans to implement an internship program. He added that the informal nature of the film business, and by extension the studio, will work to the students' advantage, allowing them to rub shoulders with the pros. "It's certainly not an ivory tower setting; it's the real world," Steiner said. **TOM STOELKER**

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OLD MINN RIVER continued from front page emphasizes that the plan is about a series of systems, not about specific sites. This approach reflects the organizers' projected 30-40 year build-out for the entire riverfront. "We organized the proposal around the themes of Water, Health, Mobility, and Green Economy," Kennedy said. "We aim to improve water quality, the health of the ecosystem as well as that of nearby residents, and improve connections to and across the river."

Among the team's ideas: creating artificial wetlands at key run-off points to filter and remediate stormwater, and constructing floating islands built on rafts of recycled water bottles with the excavated fill, which would serve as wildlife refuges. "The Mississippi River is the superhighway for

migratory birds in North America," Kennedy said. "So we think we could create habitats and greatly increase opportunities for bird watching." The proposal also aims to maintain existing industries, encourage new green industries, and increase public access in and around industrial sites. The principals are looking at precedents, such as the port in Rotterdam, where industrial and park uses coexist. The idea of relocating industries in favor of a sanitized riverfront seems, to the designers, unnecessarily expensive and disruptive. "You're just moving the issue somewhere else," she said.

A series of "knot bridges"—parasitic pedestrian and cyclist paths suspended from existing concrete bridges—would bring people closer to the water and the river's edge.

The team is also looking at innovative revenue generating schemes, like opportunities to pick fruit at orchards along the highway or downloadable smart phone applications with detailed analyses of wildlife and water conditions. Another possible scenario would extend the historic Fairview Park down to the river via a cap over the highway, converting it into a green space for urban agriculture projects.

The design team expects to refine their proposal and zero in on specific sites, funding plans, and phasing strategies over the next four to six months.

ALAN G. BRAKE



REACH FOR THE SKY continued from front page design the first residential tower at Atlantic Yards. Of the three projects, Hunters Point South developed by Related and the non-profit Phipps Houses stands apart. There, the firm will be designing apartment towers where 75 percent of the units will be permanently targeted toward low and middle-income households. It will be the largest affordable housing complex built in New York since the 1970s.

"They're very different areas. At Hunters Point it's almost like inventing a new neighborhood," said SHoP's Gregg Pasquarelli. "In Atlantic Yards it's a vibrant community with a hole in the center and at Hudson Square, we're knitting together what are probably three of the most important neighborhoods of the city."

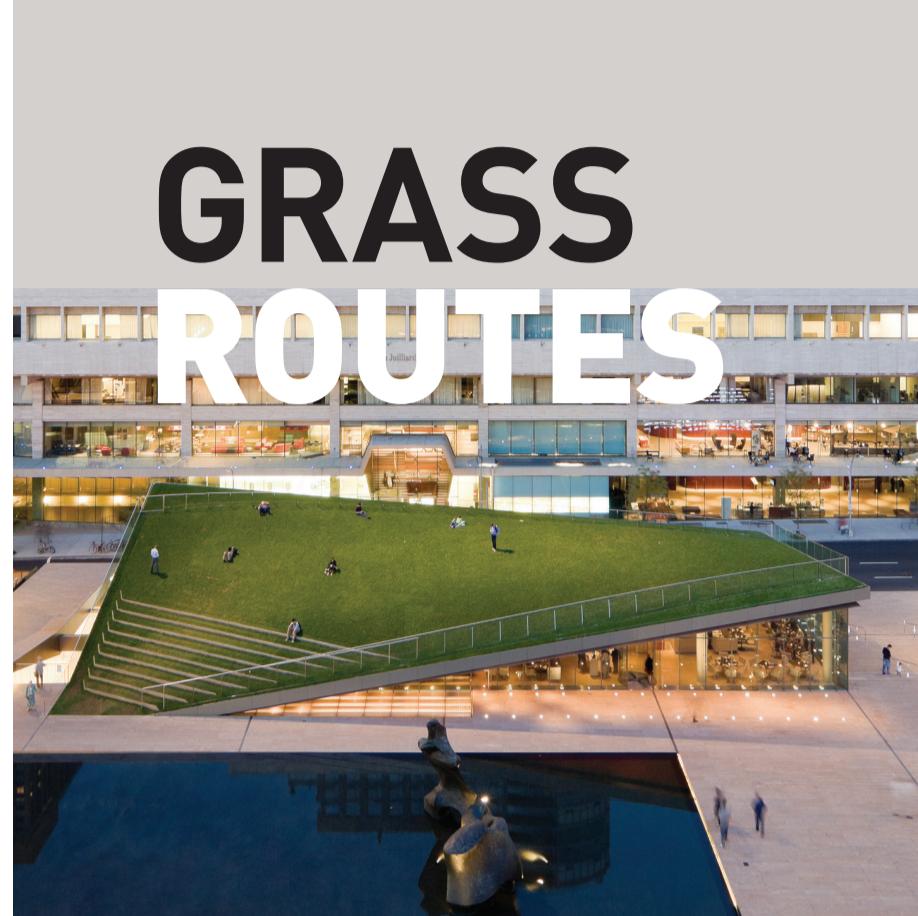
Speaking for Related, where he is currently VP for planning and development, Vishwaan Chakrabarti said Hunters Point will have all the ingredients needed to become a successful neighborhood, including subway access, new ferry routes, and enough density to activate retail and restaurants. "Related has been a proponent since the Olympic bid, so we were very bullish on the site," said Chakrabarti, noting that the prime views across the river of Midtown, the United Nations, and the Chrysler Building are "an amenity that you usually associate with the super rich." Chakrabarti added that part of the reason SHoP was selected was based on their ability work well with contractors.

"They create a kind of architecture that is ultimately clear for contractors to build, because it has to do with a technologically-based design process," he said.

The design is still in the conceptual stage and many technical issues need to be ironed out. According to City Planning regulations, Hunters Point South falls within a special purpose zoning district where base heights must be 50 to 75 feet before setting back to towers not to exceed 400 feet. The two mixed-use buildings, separated by 51st Street, are expected to be completed in 2014. They include 900 apartment units, a school and 20,000 square feet of retail space concentrated along 50th Street and Second Avenue. Attempts were made to maximize views by massing the buildings around a courtyard incorporated into the larger of the two buildings, although that part of the design has not been finalized. The courtyard, actually a green roof, would rest about four stories above the street, nestled between two small wings to the east and west and on larger mass to north, somewhat recalling the roof terraces of Rockefeller Center. As the building sits on a flood plane, parking could not be placed below ground, so it is buried within the core of the larger building. "There's nothing more neighborhood-killing than seeing five levels of parking before you get to peoples' homes," said Pasquarelli. Center Boulevard will separate the buildings from a five-acre waterfront park, so as to encourage public access. "We did look at Battery Park as a model," Chakrabarti said, "but this will have more diversity of design and socio economic makeup."

The towers will appear related but distinct. "We asked, should they be twins, sisters, cousins, friends or strangers? And I think we ended up with friends," said the architect, apparently with an eye to Queens' emerging skyline. "This was not a tower in the park," he said. "We thought about this as the first phase of many buildings." **TS**

GRASS ROUTES



Creating green space in New York is not always a walk in the park. Challenged with drawing activity to its campus from 65th Street, **Lincoln Center** commissioned **Diller Scofidio + Renfro** and **FXFOWLE** to design a restaurant that would allow street life and arts events to come together, enlivening pedestrian paths while adding valuable public space. The team's unique solution was an elegant parabolic-roofed pavilion that grows out of the Center's plaza, creating a lawn for those who wish to lounge, and a canopy for those who wish to lunch. Steel's slender, lightweight profile made the project possible by enabling the structure to bear on existing foundations, a new stage among many that give the performing arts center its life.

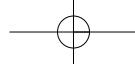
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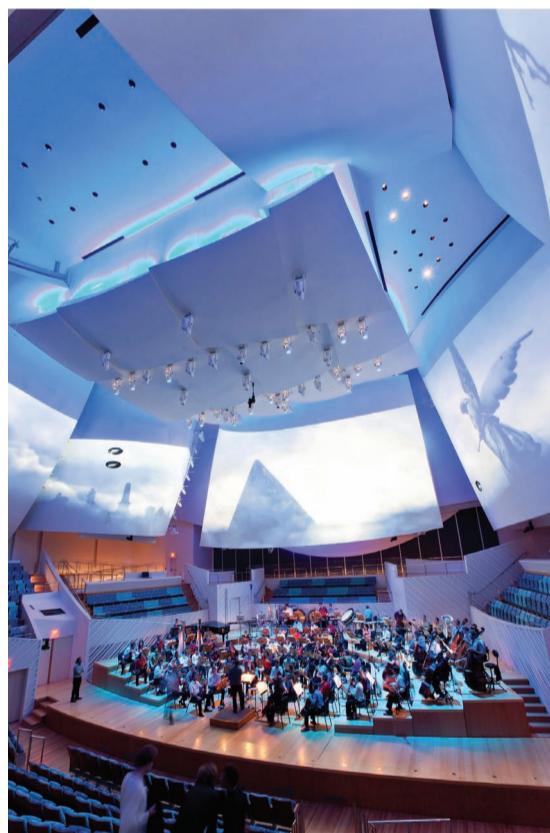
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CLAUDIA URIBE



Clockwise from top left: the building's main facade is part projection wall and part glass curtain wall; the glazed facade is reinforced for hurricane weather; the highly flexible auditorium has movable tiered seating; Gehry's expression is most evident in the interior.

Nearly five decades after founding his Los Angeles-based practice, Frank Gehry is such the quintessential starchitect that it is easy to forget that he was once a Southern California practitioner just working out problems—something that gets lost in his later, more expressive signature works. Venice and Santa Monica are peppered with his hits and misses. Without CATIA's sophisticated computer effects, the early works can be a mash-up of material choices and forms, but in hindsight, there's a delight in the awkwardness. So, it's a surprise to find that the New World Symphony

in Miami Beach, which opened on January 25, is pleasantly retrospective.

The 100,641-square-foot building is a part of a three-block development project in downtown Miami Beach, just steps from Lincoln Road. (Herzog and de Meuron's high-class parking lot, 1111 Lincoln Road, is several blocks away.) It's sandwiched between a 557-space parking structure that Gehry has designed at the back and a public park by Dutch landscape architecture firm West 8 at its front, with both sides feeding a music-going public into the building.

As an institution, the New World Symphony offers

professional training in orchestral music and performance to young music school graduates, so in addition to a 756-seat concert hall and public lobby, the building's hefty program required classrooms, rehearsal spaces, and offices. Yielding to Florida's strict hurricane restrictions, Gehry squeezed it all within four, mostly flat facades.

Michael Tilson Thomas is the New World Symphony's founder and artistic director. He and Gehry are old friends, but the collaboration between these two icons at the peak of their respective careers seems uneasy. At a press

conference held the summer before the opening, the charismatic Thomas, attempting to act out the creative exchange between designer and client, interviewed Gehry in front of several dozen New York City journalists. Where Thomas' questions were expressive, Gehry's answers were perfunctory. The same can be said about the building's main facade, which is adjacent to the public park and speaks to their artistic collaboration. One half is MTT territory: a 7,000-square-foot white stucco exterior projection wall that will be used for a wide variety of outdoor video programming, including public simulcasts

of concerts going on inside. The other half is given over to an 80-foot-high glass curtain wall. The beefy structure needed to hold back the Gulf Coast's breezes by engineers Gilsanz, Murray, Steficek is behind the glazed surface. Gehry's sculptural gestures are kept to a minimum—just a few rain canopy flourishes to mark the entrance.

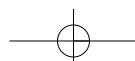
Once inside, Gehry gets a chance for playful geometries reminiscent of his beachier days. The composition recalls the village-like Edgemar Development in Santa Monica that he designed in the mid-1980s—smallish retail and gallery pavilions clustered around a central plaza. In Miami Beach, a sky-lit atrium cuts through the middle of the building. Although enclosed, it has the feel of a courtyard. Object-like practice and rehearsal rooms cluster in one corner (each wired to the teeth with fiber-optic cable and theatrical lighting for potential broadcast). An open, curvy stair ascends through the space, linking the ground floor to the concert hall's upper galleries and the academy's offices. All convex and concave surfaces are painted white, leaving them neutral enough to serve as backdrop for video projections or event lighting (think Design Miami). The blue

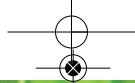
titanium canopy (Gehry's one metal moment) that shelters the glass concession bar is a singular hit of color.

Although similar in program, Disney Hall and the New World Symphony's performance space do not lend themselves to comparison. The two differ widely in scope, scale, and budget. The Floridian auditorium suffers from an overabundance of technical wizardry. Flexibility reigns: a shape-shifting main stage endlessly reconfigures and smaller performance platforms dot the hall; tiers of seating can be removed for dance parties or added for intima chamber music ensembles; a large window can be opened to the bustle of the street or shaded.

Meanwhile, a suite of video projectors and cameras are positioned to capture every move in the nearly all-white room. Gehry also designed the white and teal brush-stroke patterned seats upholstery (apparently to reflect a kind of cruise-ship chic). The project's limitations turned the atrium into a worthwhile nostalgic trip through the architect's mid-career oeuvre, but it's a free-for-all in the auditorium. With so many options, one wishes for more of the one with a little restraint.

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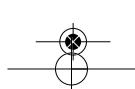


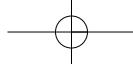
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BRIAN ROSE

In hopes of establishing an architectural language suitable for housing a resource center dedicated to memorializing the Holocaust, TEK Architects designed a glass wall composed of both ordered, orthogonal planes, and planes of shattered and chaotic geometric forms. The custom facade was framed with steel mullions to keep the sections as sinuous as possible, and the entire system was hand built in a warehouse in Brooklyn.

For the past 25 years or so, the Kupferberg Holocaust Resource Center at Queensborough Community College has assembled an impressive assortment of archival materials relating to the Holocaust. These include photographs, dissertations, books, films, newspaper articles, and even taped interviews with survivors—Queens happens to be home to the largest population of Holocaust survivors in the United States. What the Center lacked, however, was an appropriate place to store and exhibit its collection. All it had was a rather cramped and unpleasant space in a campus basement.

The president of the school, Dr. Eduardo Martí, and the director of the Center, Arthur Flug, wanted this to change significantly. They wanted the Holocaust Center to assume a prominent place within the college and to broaden its focus to encompass not just the capital H Holocaust, but also holocausts that have affected peoples all around the globe, whether it be the Rape of Nanking or the Kosovo genocide.

Queensborough, after all, has students of more than 100 nationalities, and Martí felt that the Holocaust Center should represent as many people as possible, becoming more of a general center for tolerance.

Marti worked tirelessly to raise money for the project, both from CUNY as well as from private sources, finding a major donor in Harriet and Kenneth Kupferberg. He raised money not just for design and construction but also to fund an endowment for the Center's operation, ensuring that the space would never be co-opted for a school dance or film festival.

Marti secured a 6,000-square-foot space in the campus' main administration building, a 1960s beige brick Brutalist structure that housed everything from offices to auditoriums and a cafeteria. The space itself was an old loading dock and printing facility with enough landscaping around it to add a pavilion. After a public design competition, New York City firm TEK Architects was awarded the job. TEK co-founder Charles Thanhauser is himself of German-

Jewish extraction and took a personal interest in the subject matter.

Thanhauser and his team found themselves with the challenge of renovating the existing space while designing an addition that would create a distinct and prominent presence for the Center. All in all, the space had to accommodate traveling as well as permanent exhibitions, special events, offices, a workroom, a classroom, and a library. Serendipitously, the loading dock sat upon a bit of a rise oriented on the same axis as the main entrance to the campus, providing a prominent location. Finding a form for the Center, however, required a bit more thought. What, after all, does a Holocaust Center look like? Thanhauser discarded immediately any overt references to train cars, an idea that he felt had been overused. Martí, however, had indicated that he wanted the Center to appear as a "glowing beacon" at night, a notion that suggested the prominent use of glass. After some reflection, Thanhauser settled on a reference that would both strike a discordant

note as well as satisfy Martí's beacon analogy: Kristallnacht, or the Night of Broken Glass, a series of attacks against Jews throughout Nazi Germany in November 1938, that that filled the streets with shattered shop windows after the violence.

TEK Architects worked with facade consultant R.A. Heintges Associates and wall manufacturer KPA Group to refine this idea into an architectural expression. They decided that part of the cladding, about one-third, would be an ordered, orthogonally-framed glass wall, while the rest would be composed of a "shattered" elevation of irregular quadrilaterals. The designers fiddled with the dimensions of these shapes to find what looked best and make sure that there were no difficult-to-fabricate tiny triangles or parts that were too large to be fit with a single panel of glass. To frame the glass, they decided on using mild carbon steel rather than aluminum, wanting the mullions to be as thin and sinuous as possible. In the end, the mullions were down

to three-quarters of an inch by six inches, far skinnier than the two-and-a-half inches by six inches that aluminum would have required. At the top of the elevation, the wall angles 90 degrees, forming a five-foot skylight and adding rigidity to the wall, which is self supporting.

TEK varied the type of glass used to reinforce the difference between the ordered and chaotic elevations. The orthogonal elevation is transparent, while the chaotic is translucent white. All of the glass panels are low iron, low-emittance, insulated units laminated with a PVB interlayer (white for the chaotic parts) to provide some protection from projectiles. Since the transparent elevation faces southwest, it was treated with a significant frit pattern to cut down on sun loading and protect the exhibitions. The wall was fabricated whole in KPA's Brooklyn factory then cut into transportable pieces and reassembled on site—a custom made jewel box to further Queensborough's mission of tolerance.

AARON SEWARD



COURTESY: INTERBORO

PS1 PARTY LINES continued from front page spans the entire courtyard, wall to wall, with ropes stretched taut enough to appear structural and allowing for a full array of party activities. It is the first time a design encompasses the full scale of the courtyard in a single gesture. The usual inclusion of a water feature was not described at the unveiling of the winning design. The four finalists in the competition were FormlessFinder of New Haven, MASS Design Group of Boston, Matter Architecture Practice of Brooklyn, and IJP of London and Cambridge, MA.

"Simple materials that transform a space to create

a kind of public living room and rec room are trademarks of this young Brooklyn firm," said Barry Bergdoll, MoMA's Philip Johnson chief curator. "Interboro is interested in creating elegant and unpretentious spaces with common materials. Their work has both a modesty and a commitment quite at odds with the luxury and complex computer-generated form that has prevailed in the city in recent years."

Interboro has also been selected this year as one of the eight firms participating in the Emerging Voices series at the Architectural League. Much of their work focuses on urban challenges, from completing

a neighborhood development plan for Newark, the first in decades, to a temporary park at Canal and Varick streets called Lent Space, with mobile trees, seating, and walls.

Meanwhile in Rome, a companion program called YAP_MAXXI, to be held at an outdoor space at the entrance of the new Zaha Hadid-designed museum, was also launched. The Roman architects stARTT have been selected as the first-up in a partnership between MoMA PS1 and the overseas institution, a model of a collaboration that could easily expand to other countries in no time. StARTT's entry *Whatami* appears to be a series of discrete and turf-covered hillocks with Hadid-like curves constructed of various recyclable materials including straw, geo-textiles, and plastic.

Recycling, in fact, was a key theme this year as Interboro also canvassed local libraries, greenmarkets, and senior and daycare centers to see who might be able to use the rope and other materials when summer is over. JVI

AT DEADLINE

CARRIED AWAY

On February 15, the Landmarks Preservation Commission voted to protect the interior of the Gordon Bunshaft/SOM-designed Manufacturers Trust Building. But notably missing from the designation is the Harry Bertoia-designed screen and a sculptural mobile, which former owner Chase Manhattan Bank squirreled away before selling the building to real estate giant Vornado. Vornado representatives voiced support for the designation to the LPC, while several preservationists argued that the screen is hardly a stand-alone work of art, but more akin to a mural inherent to the overall design. Fortunately, the vault by Henry Dreyfuss might have proved too cumbersome and expensive to haul away from its glass-fronted perch on Fifth Avenue.

THREE AMIGOS

Quadriad Realty is building four new towers on Broadway near the Cloisters in Upper Manhattan. The firm's president and CEO, Henry Wollman told AN that the company was interested in building mid-income housing at the site, and that they would be engaging some major talent for the job: Stan Allen for overall design, Selldorf Architects for interiors, and Balmori Associates for landscape. Nestled between Ft. Tryon and Highbridge parks and adjacent to Gorman Park, the towers range from 22 to 44 stories high. The developer was scheduled at press time to present plans to Community Board 12's Land Use Committee on March 2.

PLAYING HARD BALL

Even further uptown (aka-Upstate Manhattan), Columbia University got the green light on February 16 for their Baker Athletic Complex project. City Planning Commission gave Steven Holl the go ahead for his design for the Campbell Sports Center building. The facility lies at the tippy top of Manhattan Island. But instead of forking over 15 percent of waterfront property for public access, the norm for building riverside, the university sought to hand over just 1.5 percent and engage James Corner/Field Operations to spruce up adjacent wetlands in Inwood Hill Park, arguing that Columbia doesn't have enough land. At the moment the university can barely squeeze in fields for football, baseball, softball, soccer, and field hockey, as well as six indoor tennis courts and two boathouses. The community is literally split down the middle on the project. Half of CB12 is for it and half against. At press time, the proposal was moving on to the City Council for hearings in early March.

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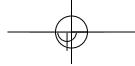
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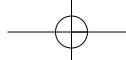
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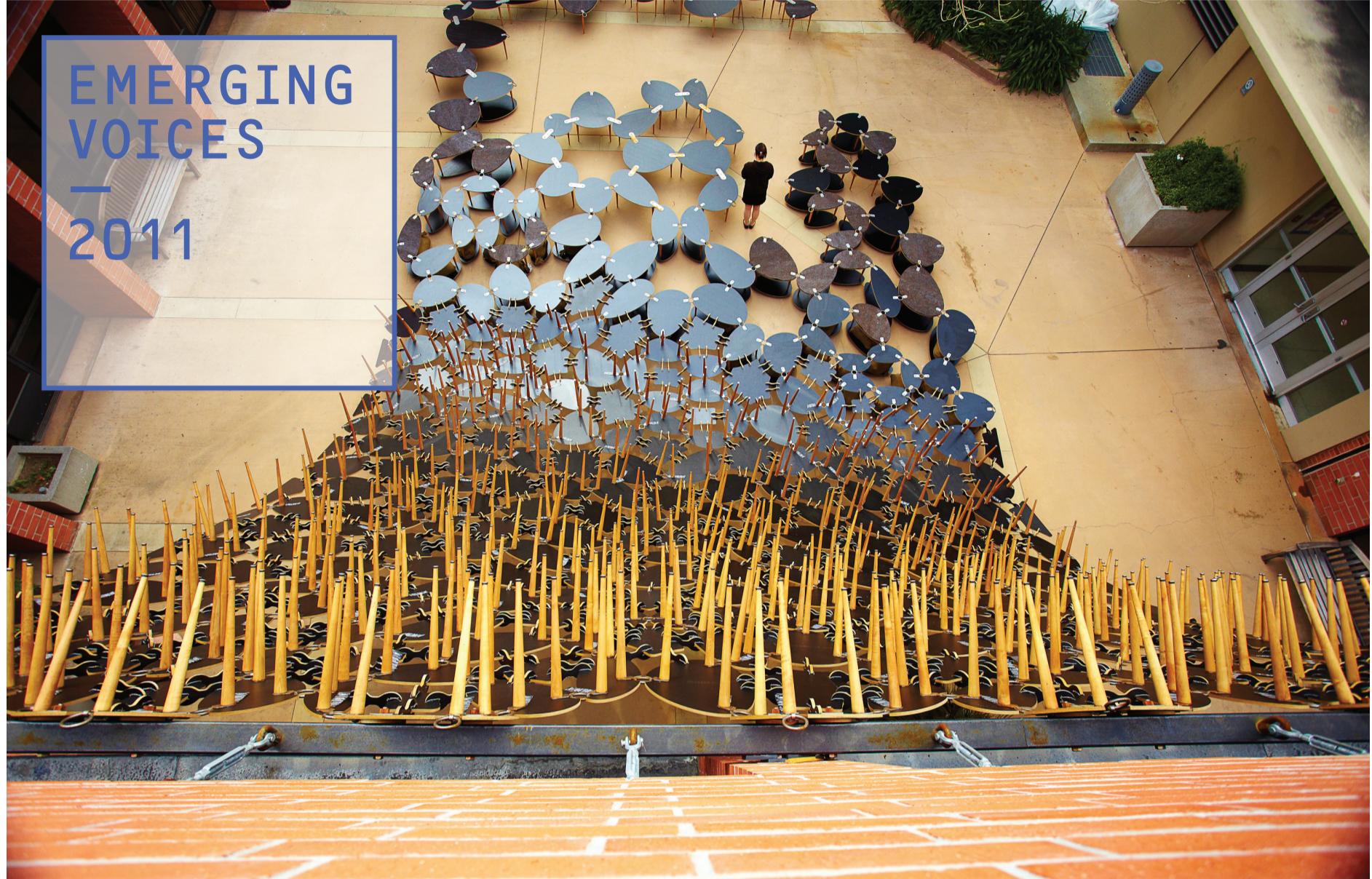
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SCOTT MAYORIA

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NEW IS ALWAYS REVEALING. THIS YEAR, THE EMERGING VOICES CLASS OF 2011 OFFERS SOME ESPECIALLY POLISHED WORK AT A VARIETY OF SCALES, AND WITH A RICH DIVERSITY OF EXPRESSION, FROM POLITICALLY SAVVY URBAN CONCEPTUALIZATION TO ART-QUALITY FABRICATION. AS ANNE RIESELBACH, PROGRAM DIRECTOR OF THE SERIES, SAID, "WE FOUND THIS GROUP HAD A REAL JOY IN EXPLORING DIFFERENT MODES AND MATERIALS. COMPARED WITH YEARS PAST, THERE WAS MORE SENSE OF PLACE AND NOTHING GENERIC."

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ABOVE: COURTYARD AT UCLA'S SCHOENBERG HALL, LOS ANGELES

BALL-NOGUES STUDIO

LOS ANGELES,
CALIFORNIA

installations across LA and the globe, including for the Los Angeles Museum of Contemporary Art, the Museum of Modern Art's MoMA PS1, Rice Gallery in Houston and the Venice Biennale in Italy.

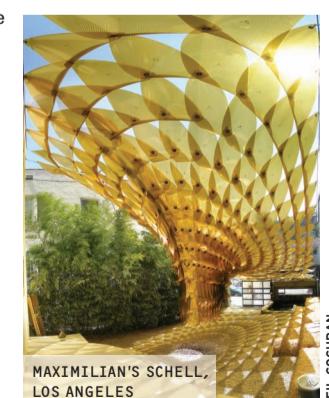
Their first installation, Maximilian's Schell in 2005 at Materials & Applications in LA, was a sophisticated, layered quilt of colorful, reinforced mylar created with modeling software and hung to resemble a vortex. The firm named the project after the protagonist of a Disney sci-fi film from the 1970s. Their main interest, said Ball, was just "figuring out how to do it."

Much of Ball and Nogues work is based on solving material challenges and then furthering their material potential. For their 2007 canopy installation Liquid Sky at PS1, the firm worked with a manufacturer to develop a more robust version of Maximilian's mylar to withstand higher wind loads and more abuse from visitors. Using computer algorithms and digital cutting machines, they fabricated 1,300 unique pieces that were then put together by hand.

Other series have investigated polished stainless steel spheres (*Cradle* at Santa Monica Place and a much larger upcoming installation for the city of Edmonton in Canada) and even the cardboard-like polymer used in fast-food-to-go containers.

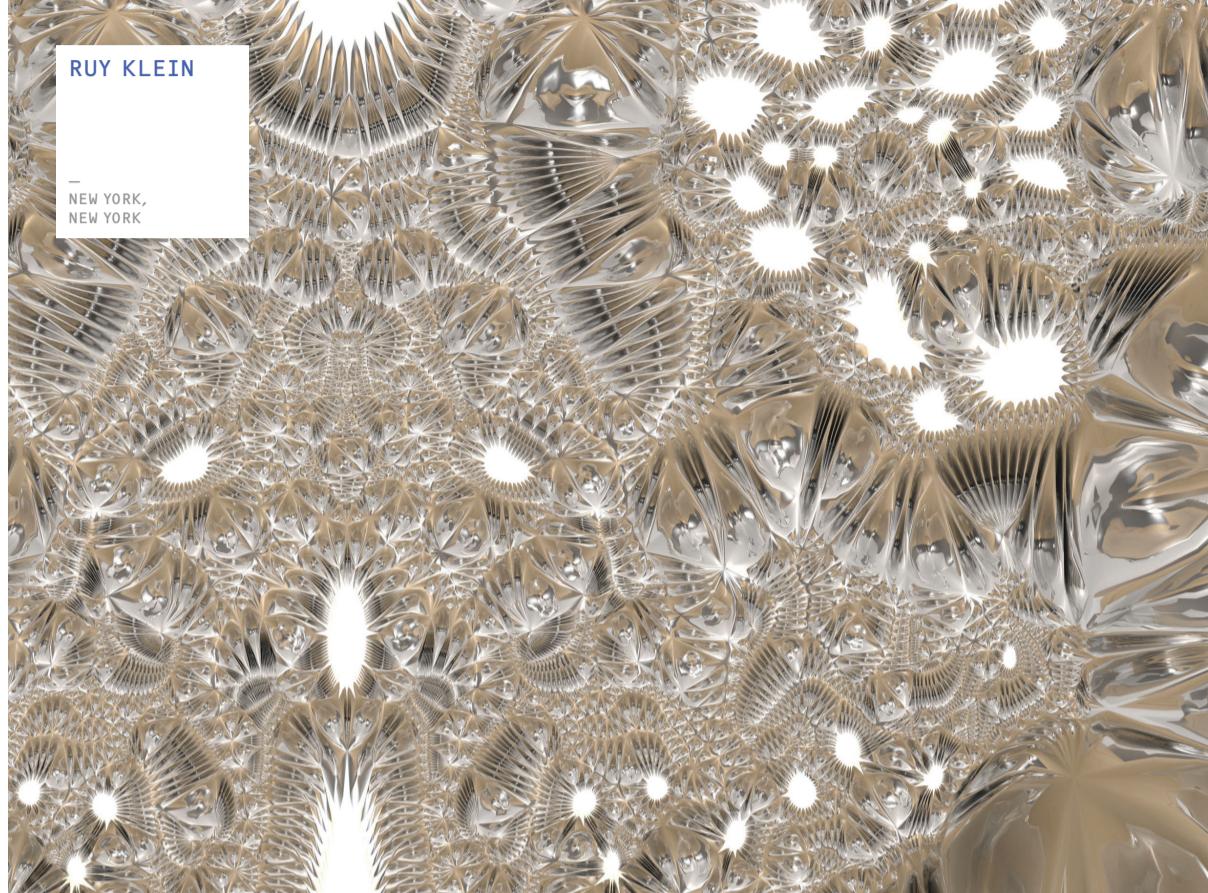
Upcoming work includes a gel-based window mosaic for Mercy Housing's 10th and Mission Teen Center in San Francisco, and, possibly, a paper pulp installation for the experimental Andrea Zittel gallery and showroom near Joshua Tree.

The pair do not want to be pegged as artists. "We want to effect space, and we're also interested in social dynamics and the types of activities and interaction of people," said Nogues. Designing full-scale architecture might even come into play. "Building something that lasts for 50 years versus something that lasts for six months are two sides of the same coin," said Ball. "I think eventually it will happen," added Nogues. "I think we're more than capable of stepping up to that." **SAM LUBELL**

MAXIMILIAN'S SCHELL,
LOS ANGELES

NEIL COCHRAN

THE ARCHITECT'S NEWSPAPER MARCH 2, 2011



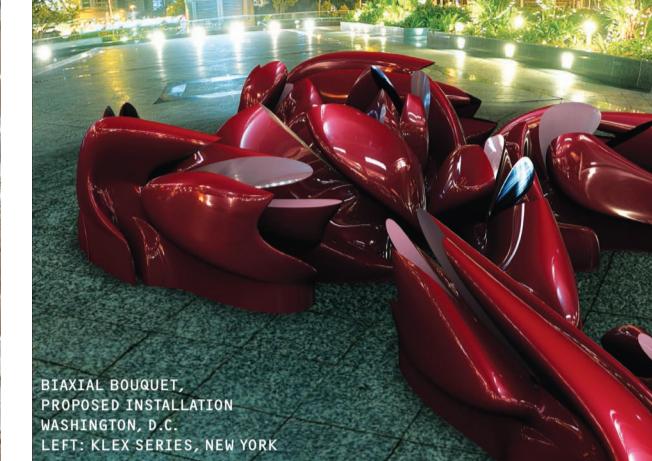
As a speculative practice, New York-based Ruy Klein experiments with almost every kind of digital fabrication technique available, studying a range of media from banana plant fibers and plywood to aluminum-nylon composite. Though the body of physical work they produce is very small, this approach to architecture is gaining

more value as fabrication techniques and materials continue to evolve exponentially in the ways they are integrated into spaces. "There are other fields where work is engaged without a client, investments are made without having a buyer," said David Ruy, who started the practice with his wife, Karel Klein, in

2000. "We are forecasting where we think things will go—we won't be able to do it all of a sudden."

The couple met in graduate school at Columbia and started out designing renovations. "We quickly discovered it wasn't the type of practice we wanted to have," said Ruy. Both soon moved to academic positions and

began creating digital experiments in 2004. Their Klex series, part of the *Matters of Sensation* exhibition at Artists Space in 2008, was a breakthrough. Drawing inspiration from Hermann Rorschach's inkblots, the team approached German fabricator EOS, a pioneer in metal joint and implant manufacturing, to create 3-D printed



BIAXIAL BOUQUET,
PROPOSED INSTALLATION
WASHINGTON, D.C.
LEFT: KLEX SERIES, NEW YORK

COURTESY RUY KLEIN

Alumide bricks that tile seamlessly into one gleaming panel, yet never read as a single object. The piece is visually captivating, but also a leading-edge example of digital modeling's possibilities when paired with the right techniques, in this case subdivision surfaces in place of NURBS (non-uniform rational basis spline).

Now, the team is on the cusp of a new phase as it begins its first large residential project, a 7,500-square-foot house on a seven-acre site in Bedford, New York. "They're going to be incorporating everything we've learned in terms of digital fabrication," said Ruy. "The project is fairly adventurous in terms of tectonics." On a larger scale, Ruy and Klein are also planning experiments for high-density housing in emerging economies.

The changing focus brings some uncertainty about their future relationship with fabricators, who by necessity are integral to

the firm's finished product. "With the fabricator, we might very closely work out how to achieve a particular result on a milled panel. We do it by talking with them every day. When we succeed, how do we feel when they use that technique for another architecture project?" asked Ruy. Along with copyright and intellectual property issues, the firm must consider who bears the risk of liability should a design fail. Larger projects will likely result in more traditional relationships with fabricators, but "as another generation of fabricators comes into play, there will be a greater willingness to take risks," said Ruy. He reasons that the same companies that have taken a chance on small, experimental pieces for an emerging firm will be willing to take on similar risks for projects large enough to sustain an entire fabrication shop. "You have the most freedom with the smallest projects and with the largest," he said. **JENNIFER K. GORSCHE**



The urban design and planning firm Interboro operates across many channels. Run by three Harvard GSD-graduates—urban designers Georgeen Theodore and Tobias Armborst, and planner Dan D'Oca—the Brooklyn-based firm straddles the worlds of architecture, planning, landscape, sociology, and urban theory, proudly flouting disciplinary boundaries. "We try to harness various disciplines and approaches to garner desirable outcomes," Theodore said.

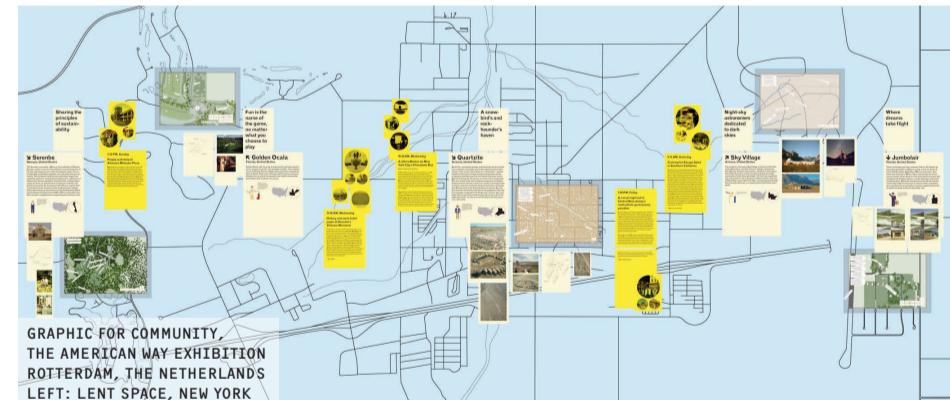
While their most visible project to date, a temporary park on Canal Street called Lent Space, is built, the practice currently focuses

largely on community-based studies, teaching, exhibitions, and books. They recently completed a neighborhood development plan in Newark, the first in decades.

Aware of the limits of traditional community meetings—which tend to attract those who are already involved in civic matters—the firm created a tabletop game to interact with people on the street. "We wanted the process to be truly participatory," Theodore said. They also distributed leaflets and postcards advertising the neighborhood, its assets, and an accessible description of the planning process. Their efforts resulted in a number of recommended

zoning changes as well as design proposals to facilitate development for specific sites.

At Lent Space, they also thought about how the temporary park could live on even after being dismantled. Built on a half-acre development site at Canal and Varick streets, which the developer decided to mothball during the economic downturn, the park includes trees planted in movable planters and a moveable fence with benches. Developed for the Lower Manhattan Cultural Council, Lent Space also incorporates temporary art installations to activate the space, which was built with materials typically



associated with construction sites, such as plywood and chain link fencing. Development plans for the site were announced recently, so the trees will be carted off and placed elsewhere to spruce up the Hudson Square business improvement district.

Their recent studies for books and exhibitions examine the way space is made or controlled. The Arsenal of Inclusion/Exclusion, an exhibition and forthcoming book, is a dictionary of 101 "weapons" that developers, real estate agents, architects, and planners use to control access to spaces and communities. These weapons range from physical objects, like highways, to zoning codes and racial covenants. For the study "The Dream of a Lifestyle: Marketing Master Planned Communities in America," the firm requested marketing materials from every master planned

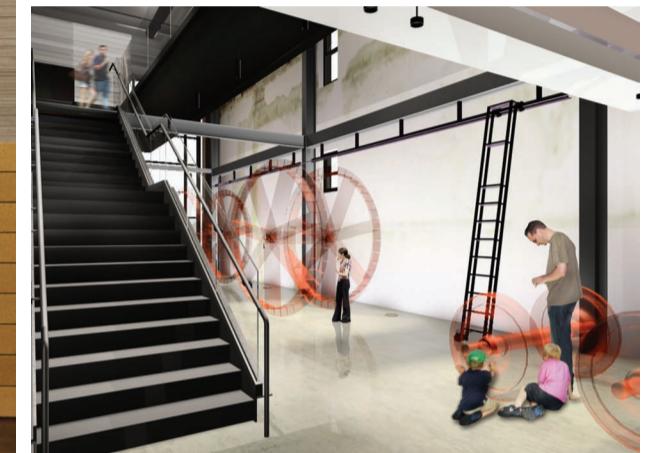
community built or planned between 2006 and 2008. The hundreds of brochures and other materials offer a compelling survey of current exclusionary practices that the firm suspects

have been disrupted by the ever-widening foreclosure crisis. "We have a very broad definition of what architecture is," D'Oca commented.

ALAN G. BRAKE

WEST MARKET
REDEVELOPMENT PLAN
NEWARK, NEW JERSEY

COURTESY INTERBORO



Roberto de Leon and Ross Primmer aren't radicals. Rather, they prefer a more reasoned and contextual architecture rooted in community involvement. "We're not really looking to play outside the box," explained De Leon. "We're more interested in collaborating and learning to work within the existing rules to create something new."

This approach has helped guide the duo behind De Leon & Primmer Architecture Workshop in Louisville, Kentucky. After earning their masters in architecture at the Harvard Graduate School

of Design in 1993, Primmer, a Midwesterner, and De Leon, a San Franciscan, looked around for an evolving post-industrial city, eventually landing in Louisville.

Finding the right city was important. "Our peers were settling outside the country—in Hong Kong, Shanghai, and Rotterdam—but we were interested in getting to work on real projects right out of grad school," De Leon said. Louisville's untapped potential represented an opportunity to utilize their skills while being actively involved in the community.

Those local roots, however, have informed such projects as the Mason Lane Farm Operations

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Now, De Leon & Primmer is collaborating on a sprawling high-adventure base camp for the Boy Scouts of America situated on a reclaimed coal strip mine in West Virginia. The site seems tailor-made for De Leon & Primmer, who are collaborating with

Lake Flato, BNIM, Mithun, and

Fernau+Hartmen to create a series of villages focused on the site's varied landscapes including wetlands and exposed coal seams.

"We were interested in architecture that impacts the landscape at an infrastructural level," De Leon said. He and Primmer are designing ten structures at the scout camp, from an interactive merit badge pavilion to restrooms and cisterns.

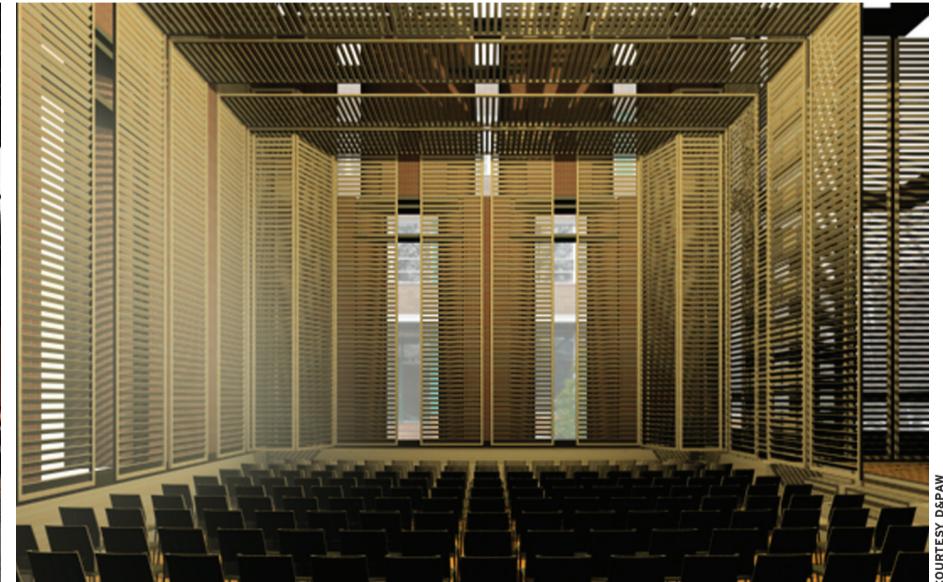
The basic necessities of the program do not diminish their enthusiasm. "It's about what these mundane little buildings can become," said De Leon. "Everyone

has to use the restroom; these buildings are part of any site's pervasive experience. We're interested in the in-between spaces that connect buildings—the front stoops—where happenstance moments occur, where interpersonal connections take place."

BRANDEN KLAYKO



YEW DELL BOTANICAL GARDENS, CRESTWOOD, KENTUCKY
RIGHT: WOOD SHUTTERS AT FILSON HISTORICAL SOCIETY AUDITORIUM, LOUISVILLE, KENTUCKY



COURTESY DEPAW

LECTURE SERIES:

Wednesday, March 9

Tobias Armborst, Daniel D'Oca, and Georgeen Theodore,
Interboro Partners
Lola Sheppard and Mason White,
Lateral Office

Wednesday, March 16

Robert de Leon, Jr. and
M. Ross Primmer,
*De Leon & Primmer
Architecture Workshop*
Claire Weisz, Mark Yoes,
and Layng Pew
WXY architecture + urban design

Wednesday, March 23

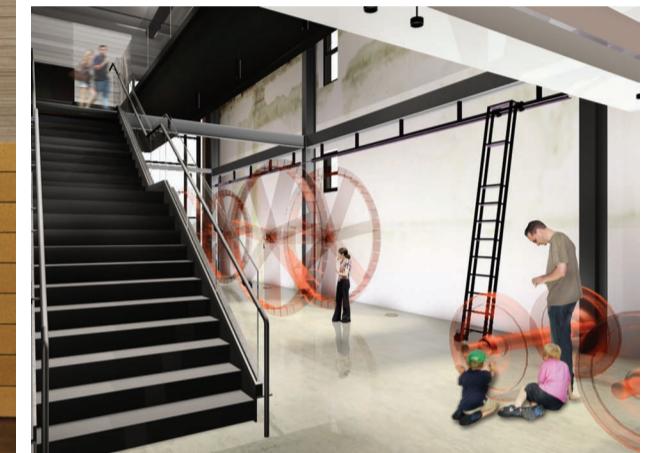
Karel Klein and David Ruy,
Ruy Klein
B. Alex Miller and Jeff Taylor,
*Taylor and Miller Architecture
and Design*

Wednesday, March 30

Benjamin Ball and Gaston Nogues,
Ball-Nogues Studio
Marcelo Spina and Georgina Huljich,
P-A-T-E-R-N-S

All lectures will be held at the New Museum, 235 Bowery, New York City at 7:00 p.m.

Tickets required. For information go to www.archleague.org or call 212-753-1722 ext. 13



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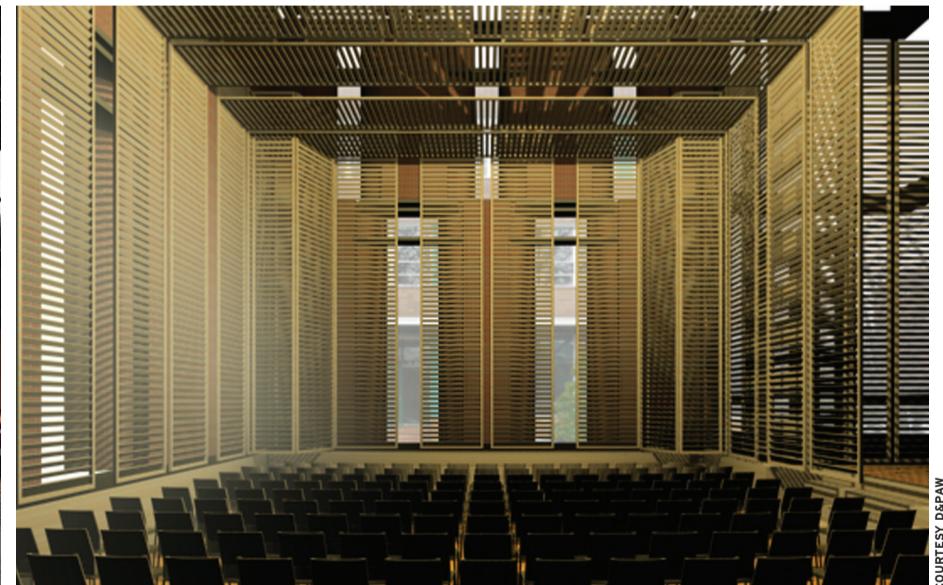
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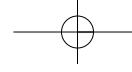
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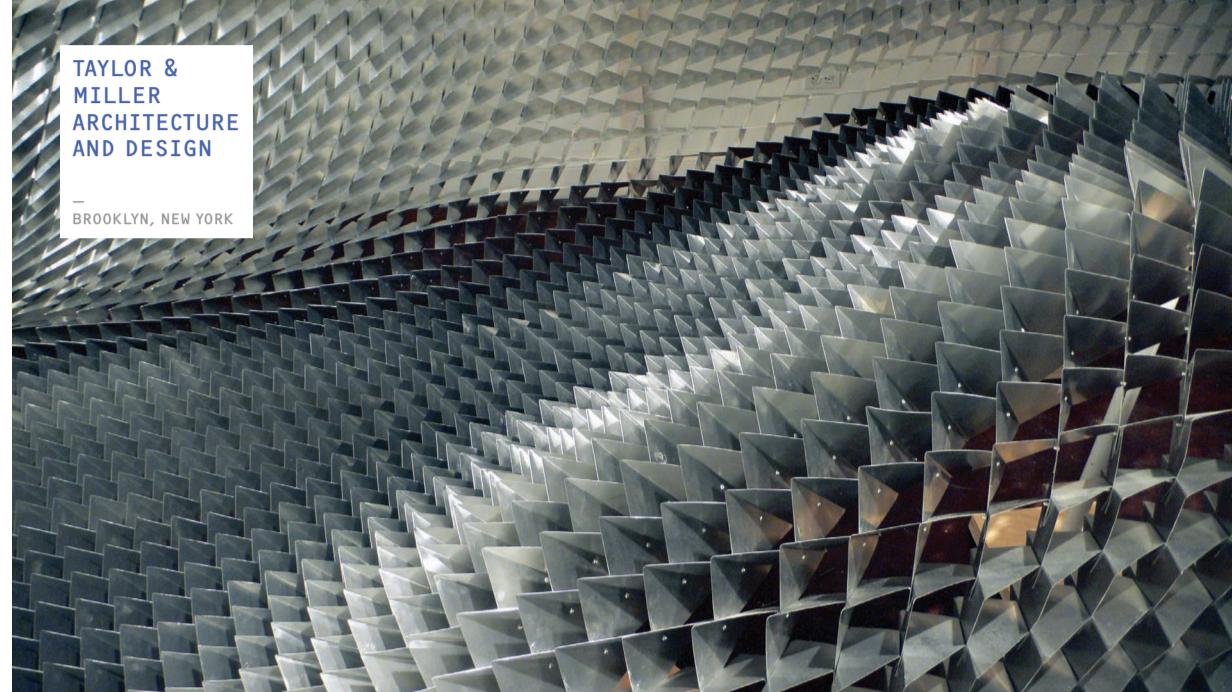
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THE ARCHITECT'S NEWSPAPER MARCH 2, 2011



TAYLOR & MILLER ARCHITECTURE AND DESIGN
— BROOKLYN, NEW YORK



PEEL HOUSE, THE BERKSHIRES, MASSACHUSETTS
LEFT: VERSION 3- INSTALLATION, NEW YORK

GREGORY CHERIN; LEFT: COURTESY TAYLOR AND MILLER

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Though work in the Berkshires was plentiful, most of the firm's current projects are in New York, including a private residence on East 5th Street with walls of carefully molded and lapped wood panels, and an office between 119th and 120th streets. The latter, a design for the non-profit Environmental Grantmaker's Association, adapts to the office's seasonal staffing requirements with a series of movable partitions akin to those found in libraries.

In spite of their hands-on approach, the firm is not a design-build operation. The geographical shift in workload could limit the amount of construction taking place in the Berkshires shop, but Taylor and Miller will not relinquish their approach to material

fabrication. "Right now, we don't have a mockup phase, because we're designing through building," said Miller. "We may develop a system, but there's always a moment where we acknowledge if the system is not working. In that way, we are bending in the way the material tells us to bend."

The team has often eschewed profit in favor of creating their ideal designs, an approach that has gained them many first-person referrals and left them relatively unaffected by the slow economy and well-positioned to maintain their focus on material research in the field. "For the most part, we consider ourselves outsiders," said Miller. "We took very non-academic trajectory; we focused on getting projects built."

JKG

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Construction using experimental systems is at the core of the pair's work. They gained wide recognition for Peel House in 2007, whose stacked, cedar-member facade provides opacity and transparency at intervals, revealing windows and doors through a

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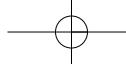
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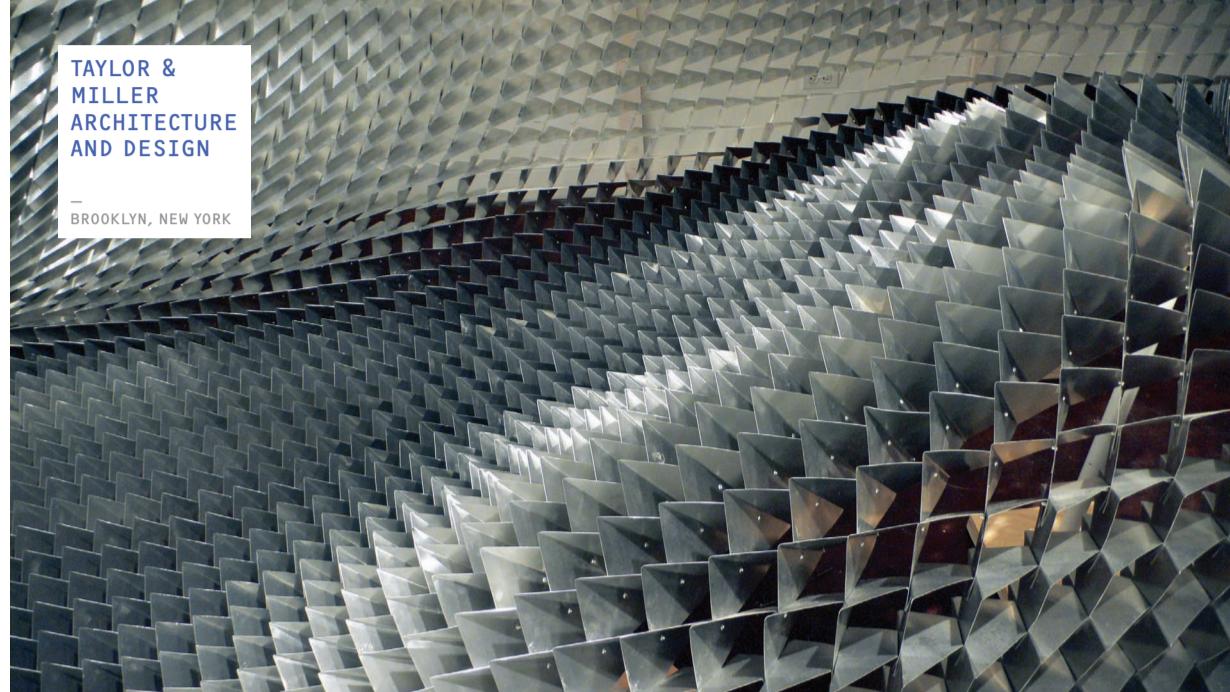
THE ACTIVE LAYER, EXCLUSION GALLERY, CHICAGO
LEFT: ICE LINK COMPETITION, BERING STRAIT
BELOW:
WATER ECONOMICS/ECOLOGIES, SALTON SEA, CALIFORNIA



COURTESY LATERAL OFFICE



THE ARCHITECT'S NEWSPAPER MARCH 2, 2011



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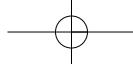
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COURTESY LATERAL OFFICE



To watch Claire Weisz in action at a community board meeting is to see an architect slice through the arch speak and level with the locals. This is no small feat in a city where talking local in Inwood differs from talking local on the Upper West Side, Hunts Point, or Battery Park City, all places where Weisz's WXY firm has projects pending or built. For WXY, urban design equals urban collaboration. She started the firm with her husband Mark Yoes in 1998; partner Layng Pew joined the team in 2006. Together the three have developed an ethos of collaboration—amongst them-

selves, within communities, and within the profession. "Our work involves a lot of other disciplines," said Weisz. "It's community broadly defined and assumes that other designers and engineers are a part of the process." From a sanitation garage to a firehouse, a charter school, concession stands, and several parks, bridges and plazas, the firm's work has subtly, and sometimes not so subtly, shaped New York landscape. "We do believe in a certain amount of excess," she said. "Making everything even doesn't make it interesting. Sometimes, the answer is counter

intuitive. Sometimes 'too much' is good. That's how you get a flower district or a garment district." Weisz said that for the past ten years the firm grew alongside technology, which fed her own interests and designs, such as the widely praised NYC Information Center completed in 2009. With its touch screen maps and whimsical design, the lab-like space operates like a 3-D iPad. "The tools have made it more interesting," she said. She credits the firm's comfort level in communicating digitally as key to collaborating with a diverse range of disciplines. "It really expanded the way we

work," she said.

The firm recently designed a double spanned redbrick pedestrian bridge that braids its way across the Nanhe River, in Xinjin, China. It is scheduled to open later this year. The firm, however, remains essentially regionalist. "New York City has been our laboratory. It's a good lab, but a tough one," Weisz said.

The partners also spend a good deal of time studying the work of visual artists. "We take a lot of inspiration, but no obvious visual references, from post-minimalist artists like Richard Tuttle and Al Taylor," said Mark Yoes. "We especially like the way these artists create visual conundrums with such simple means."

Indeed, the zipper bench at Peter Minuit Plaza in lower Manhattan could easily pass for sculpture. But here too, the essence of the design boils down to cooperation. "The zipper bench started out as an urban design problem, because there were a lot of private development plans that might have caused the developer to look at the esplanade as their own front yard," said Weisz. The bench starts as two benches facing in opposite directions before melding into one surface. The public has a choice of two views: the bustle of development or the calm of the park. **TOM STOELKER**



WXY STUDIO

NEW YORK,
NEW YORKPUMPHOUSE PLAZA TRELLIS
NEW YORK
BELOW: ZIPPER BENCH PROTOTYPE,
FLUSHING MEADOWS, NEW YORK
BELOW, LEFT: ACTIVITY BUILDING,
HUDSON RIVER PARK, NEW YORK

COURTESY WXY

At the corner of Sunset and Halloway in Los Angeles, a multi-tiered façade of heat-formed plastic panels twists down and points toward a glass entrance way, drawing visitors into an art gallery. The facade designed by Patterns both reflects the street traffic and glows from within, creating a translucence or opaqueness depending on the time of the day.

Though they met in Argentina, Marcello Spina and Georgina Huljich set up their practice in LA

in 1999, finding the city sympathetic to their interests in combining research and material explorations with teaching. Huljich teaches architecture and urban design at UCLA; Spina is on the design and technology faculty at SCI-Arc. On the firm's website, a good deal of space is given over to detailing processes by way of videos and photos showing molding, testing, prototypes, and installations that inform their work. There is a certain lab-like quality to the production;

theory becoming reality, an exercise in opposites.

In fact, Spina's father was in the construction business, but his son opted for architecture. "I wanted to have control over the buildings but not make them myself," he said by phone from the family's home in Argentina. He partly credits his background for inspiring him with a deep respect for the engineers and builders who make sculptural forms possible. Spina said that Huljich, his wife, anchors the firm.

"I'm more the dreamer and she's more pragmatic—not that I'm an idealist by any means," he said.

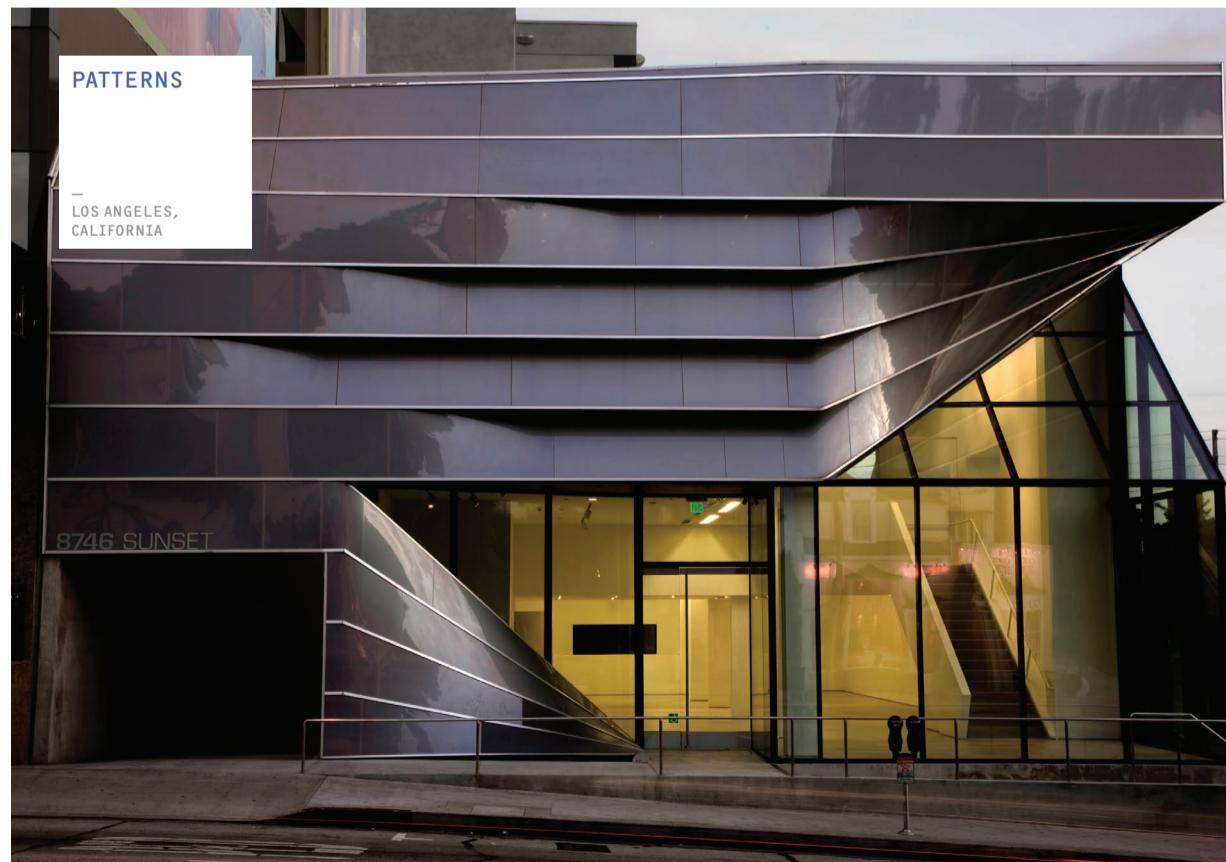
That solid grounding in construction is challenged in intriguing ways by such recent work as the soaring competition design for an observation tower in Dubai. Here, the morphing plastic developed for the real-world Prism Gallery in LA takes to the sky, anchored by four stoic concrete columns. The plastic twists between the columns, looking like a hyperbolic spider

web gone digitally wild. Instead of trying to fuse concrete and plastic together, here the design strives for maximum contrast.

For a 30,000 square foot multi-use space in Chengdu, China, Huljich and Spina played the sculptural off the rectilinear. Concrete gets coffered and aluminum gets twisted. But Spina said that material is not always the primary concern. "We are interested in certain kinds of forms and then we try to find the material," he said. With a spa,

a workplace, an indoor/outdoor pool, living quarters and a dining hall, the project accomplishes for lifestyle what the firm does with form: combining, contrasting and confronting the norm. "We don't believe in the categories of the commercial," he said. "Everything we do is to break these categories down." **TS**

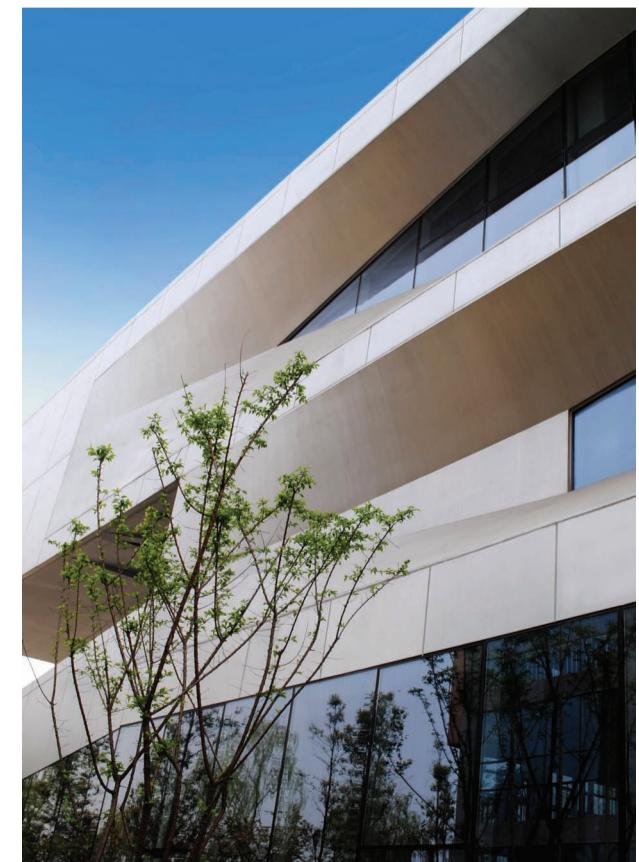
BELOW: MULTI-USE BUILDING,
CHENGDU, CHINA
BELOW LEFT: PRISM GALLERY,
LOS ANGELES



PATTERNS

LOS ANGELES,
CALIFORNIA

8746 SUNSET



LEFT: JORUA WHITE; RIGHT: COURTESY PATTERNS



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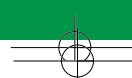


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THE ARCHITECT'S NEWSPAPER MARCH 2, 2011

MARCH 2011

MARCH

WEDNESDAY 2

LECTURES

Alan Powers
Brave New World: Preserving Post-War Britain
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Fabian Scheurer
Digital Craftsmanship: From Thinking to Modeling to Building
6:00 p.m.
Betts Auditorium
Architecture Building
Princeton University
Princeton, NJ
www.soa.princeton.edu

Arjun Appadurai
Matter, Material, Materiality: Thoughts on the Social Life of Design
6:30 p.m.
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St., Cambridge, MA
www.gsd.harvard.edu

EXHIBIT OPENING
Standard Deviations: Types and Families in Contemporary Design
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 3
LECTURES
Jennifer Gray
Cubism: From the Philosophical Brothel to The Three Musicians
11:30 a.m.
The Donald B. and Catherine C. Marron Atrium
Museum of Modern Art
11 West 53rd St.
www.moma.org

Jennifer Gray
Building Collections: Recent Acquisitions in Architecture
1:30 p.m.
The Donald B. and Catherine C. Marron Atrium
Museum of Modern Art
11 West 53rd St.
www.moma.org

Brian Healy
Continuities
6:30 p.m.
Sciame Auditorium
CUNY Spitzer School of Architecture
160 Convent Ave.
www.ccny.cuny.edu/ssa

Cassim Shepard
Urban Omnibus and the Culture of Citymaking
12:30 p.m.
Avery Hall
Columbia Graduate School of Architecture, Planning and Preservation
www.arch.columbia.edu

Eric Kandel
Uncovering the Unconscious: A Modern Dialogue, Inspired by Vienna 1900, Between Science and Art
6:30 p.m.
Neue Galerie
1048 Fifth Ave.
www.neuegalerie.org

Kenzo Tange
The New Understanding
6:30 p.m.
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

EVENT
New Practices 2010 Winner Presentation: SO-IL
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FRIDAY 4
LECTURES
Jorge Rigau
The Problems of Preserving Paradise
5:30 p.m.
Pratt Manhattan
114 West 14th St.
www.pratt.edu

Luis Flores
Meet the Author
6:00 p.m.
Center for Puerto Rican Studies
CUNY Hunter College
www.centropr.hunter.cuny.edu

SYMPORIUM
In the Life of Cities...: Parallel Narratives of the Urban
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

EXHIBITION OPENING
reOrder: An Architectural Environment by Situ Studio
Great Hall
Brooklyn Museum
200 Eastern Parkway
www.brooklynmuseum.org

EVENT
Jugaad Urbanism Film Series: Delhi 6
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SATURDAY 5
WITH THE KIDS
New Museum First Saturdays for Families: Lynda Benglis
10:00 a.m.
Second Floor Gallery
New Museum
235 Bowery
www.newmuseum.org

SUNDAY 6
EXHIBITION OPENING
Sung Hwan Kim: From the Commanding Heights...
New York City Building
Queens Museum of Art
Flushing Meadows
Corona Park
Queens, NY
www.queensmuseum.org

EXHIBITION CLOSING:
Motion Matters: Ben van Berkel, UNStudio
Gund Hall
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

EVENT
Arty Facts: Homes
11:00 a.m.
Brooklyn Museum
200 Eastern Parkway
www.brooklynmuseum.org

WITH THE KIDS
Mark Bradford: Alphabet and The Production of Space
1:00 p.m.
The Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

MONDAY 7
LECTURES
X-rite Inc. Fundamentals of Color and Appearance Seminar
9:00 a.m.
NYC Seminar and Conference Center
71 West 23rd St.
www.xrite.com

David E. Booher, Judith E. Innes Planning in a Complex World
6:30 p.m.
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

TUESDAY 8
LECTURES
John Bartelstone The Brooklyn Navy Yard
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Arjun Appadurai Can Fashion Really Be Allied With Design?
12:00 p.m.
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

Ebba Koch The Mughal Touch on the Indian Landscape
6:30 p.m.
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

WEDNESDAY 9
LECTURE
Emerging Voices: Interboro Partners; Lateral Office
7:00 p.m.
New Museum
235 Bowery
www.newmuseum.org

Bjarke Ingels and Julie Iovine New York After Bloomberg
6:30 p.m.
Core Club
66 East 55th St.
www.designtrust.org

SYMPOSIUM
Mario Carpo, Ingeborg Rocker, Patrik Schumacher The Eclipse of Beauty: Parametric Beauty
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

EXHIBITION CLOSING
Nordic Models + Common Ground
The American-Scandinavian Foundation
8 Park Avenue
www.amscan.org

THURSDAY 10
LECTURES
Julie Iovine, Michael Graves, Calvin Tsao, Gisue Hariri, Jeffrey Bennett Drafted: The Evolving Role of Architects in Furniture Design
7:00 p.m.
Museum of Art and Design
2 Columbus Circle
www.madmuseum.org

Victoria Meyers DWiP & Sacred Architecture: Symbolism in the Digital Realm
6:30 p.m.
Sciame Auditorium
CUNY Spitzer School of Architecture
160 Convent Ave.
www.ccny.cuny.edu/ssa

Bill Tsien, Aaron Schwarz, Sanjeev Shankar, Brinda Somaya Invention by Necessity: Construction Practice in India
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FRIDAY 11
EVENT
Jugaad Urbanism Film Series: Dharavi Slum for Sale
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SATURDAY 12
EXHIBITION CLOSING
Building Connections 2010
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WITH THE KIDS
Archkids
10:15 a.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

MONDAY 14
LECTURE
Bijoy Jain Current Work: Studio Mumbai
7:00 p.m.
The Great Hall
The Cooper Union
7 East 7th St.
www.cooper.edu



COURTESY MOMA

STANDARD DEVIATIONS: TYPES AND FAMILIES IN CONTEMPORARY DESIGN
Museum of Modern Art
11 West 53 Street
Through January 30, 2012

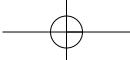
Thanks to digital technologies like 3-D printing, the concept of the family tree is no longer exclusive to nature. This MoMA exhibit celebrates a humanist revolution in design that started in the 1980s, when designers began to develop ways of individualizing what once were standardized, mass-produced objects, resulting in "families" of objects whose members, while never identical to each other, had recognizable common traits. The exhibit, curated by Paola Antonelli with Kate Carmody, showcases various objects and designs in the Museum's collection that belong to families, including Gaetano Pesce's pioneering Pratt Chair (1984), above, in fact a chair family of nine, each a little different due to the slight changes in temperature or density of the resin. Also on view: variations on clamps that can hold candles, books, and clothes; an endless array of Swatch watches; and the familiar Kidrobot toys, all colorfully unique while based on the same blank model. The museum's recent acquisition of 23 digital typefaces, including OCR-A, also make their debut in the show.



COURTESY NEUE GALERIE

VIENNA 1900: STYLE AND IDENTITY
Neue Galerie
1048 Fifth Avenue
Through June 27

Neue Galerie is currently hosting a major loan exhibition of over 150 pieces of fine and decorative arts from turn-of-the-century Vienna, and the radical era for culture heralded by the publication of Freud's first writings and characterized by an iconoclastic spirit. The exhibit, spanning two floors of the gallery, not only boasts collections of the familiar paintings by Gustav Klimt, Egon Schiele, Oskar Kokoschka, and Richard Gerstl, but also examples of women's changing fashion and the revolutionary music of composers such as Gustav Mahler and Arnold Schönberg. Of special interest are the design and architecture pieces in the exhibit; the third floor is dedicated to the decorative works of architect Otto Wagner and the design innovations of the Vienna Secessionists, among them Josef Hoffmann, whose tobacco case (1912) is shown above. Curated by Christian Witt-Döring and Jill Lloyd, the exhibit unifies its rich collection of art objects under the theme of emerging modernity and its redefinition of "the self."



THE ARCHITECT'S NEWSPAPER MARCH 2, 2011

Temple Menorah, Miami Beach, Florida, 1962.



COURTESY MORRIS LAPIDUS ARCHIVES

Award in 2000). Around these short texts, images of Lapidus' work are organized into chapters by building type—hotels and resorts, retail, commercial and public, and residential—each with a succinct introduction by Desilets.

As *The Architecture of Joy* makes clear, Lapidus recognized Miami's sub-tropical allure as a destination spot. It's here that he created a genre of luxury design infused with pop culture, a style of architecture that amplifies experience through theatrical force and creative programmatic sequencing. Most of the photographs in the book are black and white, and this mode of representation is particularly revealing with regard to building exteriors, allowing instant apprehension of the clean lines and flowing spaces that characterize Lapidusian space. Whereas Lapidus' interiors are defined by a combination of patterns and space-making from textures, materials, curves, and general oddities (hats, busts, bird cages), his exteriors are those of an architect that is beyond shock value. The black and white imagery confronts the reader with the seriousness of his facades, and though his interiors are remarkable, Lapidus is first and foremost invested in branded wrappers replete with dramatic gestures that convey his understanding of light, dark, shade, shadow, volume, and the negotiation of site. The photographs, taken over time by a variety of photographers that include Peter Bromer, James Forney, and the team of Samuel Gottscho-William Schlesinger, to name a few, introduce mis-en-scene to each image; context is critical to an understanding of Lapidus' work.

In her essay, it's clear that Desilets, an artist, former marketing director for Arcquitectonica, and, as custodian of his archives, Lapidus' last collaborator, considers Lapidus to be a cult hero who hasn't quite received the recognition he deserves. She inflates Lapidus' bad

PATTERN RECOGNITION

Morris Lapidus: The Architecture of Joy
Deborah Desilets
Rizzoli, \$65.00

Deborah Desilets subscribes to the notion that images of architecture have critical value as well as the ability to convey an immediate psychological message that is sometimes more effective than words. To that end, her new book, *The Architecture of Joy*, mainly consists of a carefully curated selection of pictures that document the illustrious career of one of the most prolific architects of our time, Morris

Lapidus. Lapidus' work represents an exotic brand of the International style that became central to the formation of Miami's cultural identity during the mid-twentieth century. Although image-heavy, the book includes a foreword by hotelier Ian Schrager and two essays, one by Desilets and the other by Lapidus entitled "Motion and Emotion in Architecture" (based on an acceptance speech for a National Design

Romancing the Platonic

Anne Tyng: Inhabiting Geometry
Institute for Contemporary Art
Philadelphia, PA
Through March 27

Anne Tyng's infectious enthusiasm for pure geometric shapes and the hope of their generative powers for urban planning and architectural form is almost as interesting as the juicy subplot of her lifelong office love affair with Louis Kahn. Both stories are on display at a new show at the Institute for Contemporary Art (ICA) in Philadelphia. Mounted in collaboration with the University of Pennsylvania Architectural

Archives, the exhibit features some fascinating studies of geometric shapes, along with a rich, gossipy hook for architecture junkies—Anne Tyng's professional associations read like a who's who in early modernist architecture. As one of the first women to attend the Design School at Harvard, she has been called "Kahn's geometrical strategist." Her long career working for Kahn—and her romantic attachment with the archi-

tect—began after her graduation when she returned home to the Philadelphia area. ICA has blown up and built at human scale Tyng's models of the five Platonic solids so that visitors may actually step inside them. Whether or not you are a Fibonacci fan, to be inside the pure forms of a tetrahedron, dodecahedron, or icosahedron is to somehow experience both the ancient and the new. Nearby, an illustration from Plato's *Timaeus* depicting the five Platonic solids (which Plato attributes to the major elements of the earth) is on display.

Small-scale models of the shapes that Tyng was constantly playing with, appropriately labeled "Tyng Toys" are juxtaposed with

Buckminster Fuller's letter of support for her Graham Foundation Scholarship application. Fuller describes his train ride up to New Haven with Kahn and touches upon the boundaries and overlaps of their simultaneous investigations with geometry.

Architects who have spent hours getting their lead holder point just right will appreciate the series of exquisitely hand-drawn graphite drawings of sectionally-cut tetrahedral shapes and triangles on mylar. These same triangles are also drafted at various scales in brilliant colors and hang next to a table displaying models of their architectural adaptations. Triangles in three-dimensional architectural form define the Walworth-Tyng

residence, which Tyng designed for her parents on Maryland's Eastern Shore. Tyng also applies the triangulated space frame geometry to a high tower structure, the unbuilt City Tower Project, as her work visibly matures in Kahn's office.



Tyng's five Platonic solids in luan plywood.

An elegant photograph mounted on the wall of two interlocking nautilus shells encapsulates Tyng's life-long investigation into and romance with geometry.

JULIA SCHAFER IS A PRINCIPAL AT SALLÉS SCHAFER ARCHITECTURE.

MATTHEW SWIB/GREENHOUSE MEDIA



THE ARCHITECT'S NEWSPAPER MARCH 2, 2011

Temple Menorah, Miami Beach, Florida, 1962.



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JULIE SCHAFER IS A PRINCIPAL AT SALLÉS SCHAFER ARCHITECTURE.

The lobby of the Eden Roc Hotel, Miami Beach, 1955.
Right: Mangels Department Store, Philadelphia, 1943.



EZRA STOLLER/ESTO



COURTESY MORRIS LAPIDUS ARCHIVES

boy image as a fantasist with "near encyclopedic recall of styles" while insightfully describing his general approach to work, if in a overly worshipful tone: "Lapidus embellished his interiors with his sense of emotion and motion, where the joyous celebration of life and all the particularly human occurrences would occur—laughter talking,

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"shock and awe"; and ephemerality underscored by lighting and formal plasticity.

"Motion and Emotion in Architecture," Lapidus in his own words, offers a more down-to-earth look at the architect's approach. Here, Lapidus ties his career back to a fundamental concept of movement that he associated with the material of the human soul. For Lapidus, architecture can be reduced to seven "guidelines"—a list of elements, from color to stairways to "delight"—that should be considered essential to his manifesto. While on a surface level this manifesto may be looked upon as one written by an outlier, it also indicates a deep bond with humanity, one which calls into question Lapidus' unfortunate alienation in terms of publication and reception.

The two essays are essential to this study of Lapidus, but it is the photographs that create the overarching mood of *The Architecture of Joy* and offer something for every architecturally-minded reader. On hotel envelopes: the Algiers Hotel, with its amazing tectonics and formal coding of balconies, its rhythmic expressions of slab, punched textures, and symbolic drop-off, and its ground-level retail defined by both canopy and second-story semi-private spaces with an architectural language of their own. On office buildings: the variety

of wall types exhibited in the Morris Lapidus Offices, the Meridian, and the Bay Towers. On luxurious and sophisticated interior design: the lobbies of the Algiers or DiLido, or the extravagant spaces of Fountainebleau or Eden Roc. And last but not least: Lapidus' trademark retail environments: the theatrical early projects in which he gained knowledge that informs nearly all of his later work. For someone who did so much over such an extended period of time, there is an unbelievable consistency that seems to be an impossible accomplishment. But, as demonstrated by Desilets's book, the proof is there in black and white.

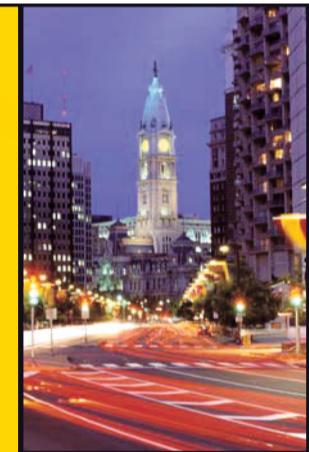
ALLAN HORTON IS A BROOKLYN-BASED WRITER AND FREQUENT CONTRIBUTOR TO AN.

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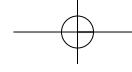
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The lobby of the Eden Roc Hotel, Miami Beach, 1955.
Right: Mangel's Department Store, Philadelphia, 1943.



EZRA STOLLER/ESTO



COURTESY MORRIS LAPIDUS ARCHIVES

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erful images—the author does offer a useful outline of the architect's career. Through all the gushing emotions, the reader may still perceive Lapidus' governing principles: the necessity of ornament; a predisposition for luxury, pleasure, and experience; surface dematerialization through the use of form, texture, and color; the value of

"shock and awe"; and ephemerality underscored by lighting and formal plasticity.

"Motion and Emotion in Architecture," Lapidus in his own words, offers a more down-to-earth look at the architect's approach. Here, Lapidus ties his career back to a fundamental concept of movement that he associated with the material of the human soul. For Lapidus, architecture can be reduced to seven "guidelines"—a list of elements, from color to stairways to "delight"—that should be considered essential to his manifesto. While on a surface level this manifesto may be looked upon as one written by an outlier, it also indicates a deep bond with humanity, one which calls into question Lapidus' unfortunate alienation in terms of publication and reception.

The two essays are essential to this study of Lapidus, but it is the photographs that create the overarching mood of *The Architecture of Joy* and offer something for every architecturally-minded reader. On hotel envelopes: the Algiers Hotel, with its amazing tectonics and formal coding of balconies, its rhythmic expressions of slab, punched textures, and symbolic drop-off, and its ground-level retail defined by both canopy and second-story semi-private spaces with an architectural language of their own. On office buildings: the variety

of wall types exhibited in the Morris Lapidus Offices, the Meridian, and the Bay Towers. On luxurious and sophisticated interior design: the lobbies of the Algiers or DiLido, or the extravagant spaces of Fountainebleau or Eden Roc. And last but not least: Lapidus' trademark retail environments: the theatrical early projects in which he gained knowledge that informs nearly all of his later work. For someone who did so much over such an extended period of time, there is an unbelievable consistency that seems to be an impossible accomplishment. But, as demonstrated by Desilets's book, the proof is there in black and white.

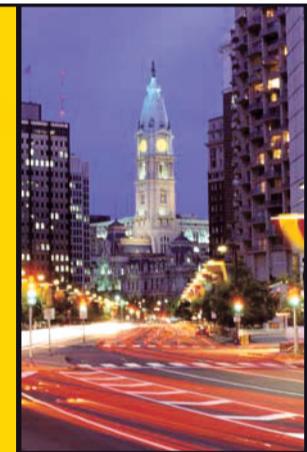
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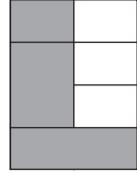
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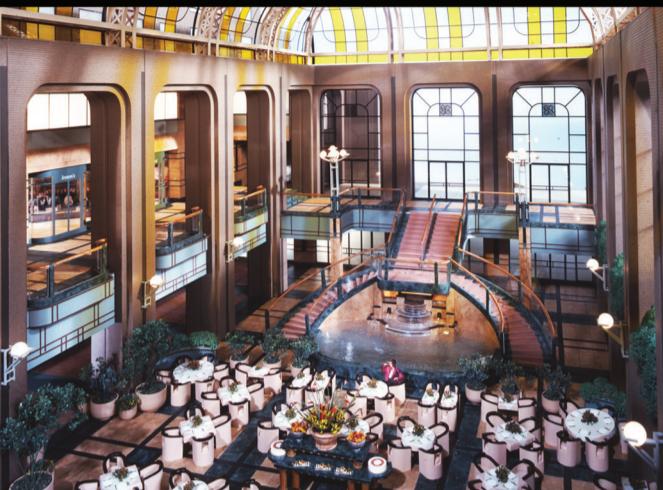
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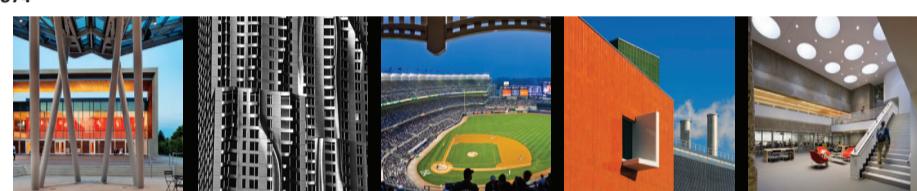
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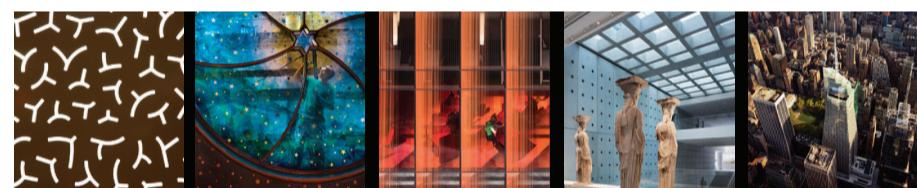


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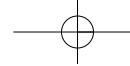
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CONSIDERING YESTERDAY'S HETEROPIAS

Cities are constantly evolving as they maintain their status quo as conceptual incubators for modern living. As migration of individuals from rural to urban settings increases throughout the world, building typologies are constantly adjusting to meet new programmatic services. At the same time, locating suitable land for development has become marginalized as irregular-shaped sites are tested for feasibility, and too often found inadequate.

I have followed such typologies integrating with various forms of infrastructure through research conducted in various cities. In Bangkok, for example, one can travel through Siam Square from the elevated rail and convene towards multi-layers of floor plates consisting of restaurants, offices, hotels rooms and shopping spaces without touching the ground plane. Here, various building structures have optimized a method of attracting individuals as they egress from transportation nodes directly into the shopping domain. Developers have noted that controlling flow of the pedestrians towards commercialized areas translates to a larger spending pool of consumers and higher rental cost per square foot.

These Heterotopias—places that define urban change, while accommodating exceptional activities within the standard type of the city, making programmatic functionality within the public realm as defined by urbanist Grahame Shane in his book *Recombinant Urbanism*—can be seen in various forms throughout the world. In the Middle East, Asia, and South America, new concepts of urban planning are being developed and tested as cities grow and acquire their own star on the map.

In our own backyard, I have been researching a selection of urban infrastructure projects that combined residential housing and public programming. One project I have

found particularly fascinating is the Bridge Apartments, a unique building type that during the planning stages in the 1960s was considered revolutionary in conceiving new ideas for housing within transportation infrastructure, construction means and methods, public policy, and funding opportunities for affordable housing.

Located in Washington Heights and adjacent to the George Washington Bridge, the four high-rise towers were an urban renewal project headed by the Port Authority of New York and New Jersey (PANYNJ). It was completed in 1964 as part of an overall project named the Washington Bridge Extension Complex. The development included the recessed highway that connects to the Cross Bronx Expressway implemented by Robert Moses and a bus terminal building with parking structure designed by Pier Luigi Nervi.

Designed by Guenther & Brown Architects, the Bridge Apartments complex has become a visual landmark in the ridges of the Washington Heights landscape, symbolizing an alternative to the six- to seven-story apartment walk-ups common throughout this community. The Bridge Apartments stood for modernism and progress. It identified the American dream of working hard and obtaining a better living environment. The project consisted of incorporating affordable housing units within four city blocks. This location marked the endpoints of one of New York's arterial roadways and the gateway to the

United States, through the George Washington Bridge. The Bridge Apartments introduced a new typology where housing and automobiles were mixed as a composite hybrid. It included 960 residential units with parking at the base and support spaces such as communal laundry rooms.

The Bridge Apartments' structure

was made of steel spanning over the highway, a massive structural innovation displaying its lightness. The curtain wall system was revolutionary for residential applications as it was the first non-office application of an aluminum-clad system in the city. The idea of middle-income families living in apartment spaces high in elevation was commonly an experience only granted to the wealthy elite.

As progressive as it was, it is necessary to also consider the environmental impacts and long-term effects on the building's tenants. Even during construction, community groups raised concerns about building living spaces over highways. After the building's completion, numerous studies were conducted on both the air quality above the highway and inside the apartment units, and the results were alarming.

The carbon monoxide and noise produced by the automobiles below contributed to considerable health and social issues for the tenants, including headaches, mental dullness, physical tiredness, dizziness, nausea, and learning disabilities. All these effects pointed to the open wells between the towers where carbon monoxide concentrated. The reasoning for the wells was attributed to the PANYNJ's attempt to naturally ventilate the highway. If the openings were covered, a mechanical venting system would need to be integrated to exhaust the carbon out to higher elevations, constituting an additional cost for the agency.

The environmental conflict was picked up by the press, drawing both public interest and criticism. In 1967 Senator Robert Kennedy toured the building and spoke personally with some tenants. He was dismayed by their strained voices and how they blamed the building for speech deficiencies. He attacked the building's air quality

problems in the press, but with minimal results. The project's location north of the Manhattan core probably dampened the general public's interest.

Besides new building ownership and changes in the rent structures, little to no alterations and upgrades have occurred within the four tower structure. The environmental issues still remain as the open wells to the expressway below continue to produce and impact air quality. Further studies, testing and monitoring of the carbon impact will be necessary to determine the levels and threats of contamination.

Design studies are also needed to strategize possible remediation solutions. One option could study the closure of the open wells to determine the percentage of carbon reduction. Another can look at a simplified solution through implementing 'carbon scrubbers' or vegetative planting where trees and plants can absorb and filter carbon in a more organic process.

What has astonished me was the building's ability to adapt to the changing neighborhood over the years, as the community has evolved to absorb new Latino immigrants. The building has adapted to such changes by providing for more community uses and services. At the base of one of the four towers, a monolithic masonry wall with minimal to no window openings defines the street wall. Behind this plane that was originally back of house supportive space for the towers, a series of businesses and community services were injected over the course of several years, including vocational schools, income tax and immigration consulting, and a cultural center.

Within the residential towers, tenants have sold, bought, or traded square footage among themselves to adjust to the fluctuating size of their families. These are common traits in live/work habitats, residential

loft living, and communal environments, but such activities are more rare where land use and zoning play a minimal role in supportive community programming. We can see other examples of these hidden infrastructures taking place in such neighborhoods as Chinatown.

Currently, the bus terminal is designated a New York City landmark. Over the past two decades aside from the queuing buses import and exporting commuters to this busy transportation node, the once progressive official commercial programming has become diluted. In 2008, plans between the PANYNJ and the Related Companies were initiated for developing mixed-use towers above the expressway. Those plans have never gone forward. While questioning the feasibility of the building site and function, current plans by PANYNJ are undertaking the renovation of the two-level commercial spaces with improved storefronts and commercial anchor tenants.

Hopefully the project will take some cues from the precedents in Bangkok mentioned earlier.

As architects, we can also learn how the adaptations made by the public can be utilized for the next generation of buildings, with programs changing according to community needs. The Bridge Apartments is close to celebrating 50 years since the day of its inception. This is just one example to the architectural community of how we could begin to evaluate building structures, their design, contribution to and impact on their users. We can then see more clearly new forms of urban juxtapositions developed within the city's diverse neighborhoods and the new layers adding to this metropolis we call New York City.

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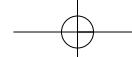
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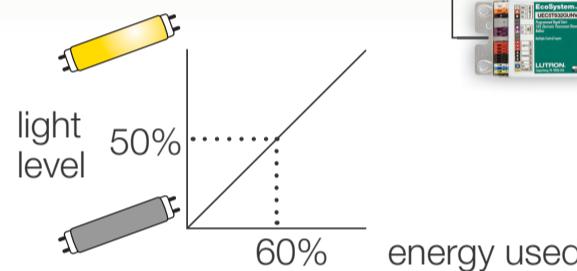
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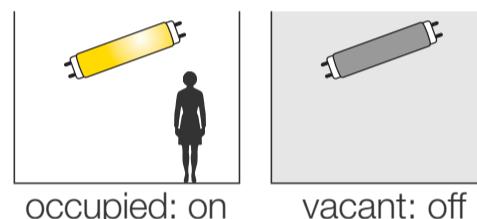
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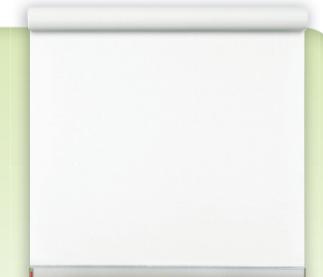
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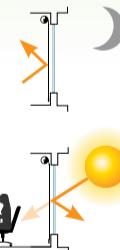
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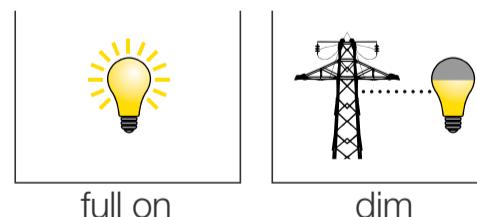


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