Anyone heading Downtown in early May, watch your step; the streets will be crammed not with tourists, trash, or shoppers—but Ideas. From May 4 to 8, the no-small-plans Festival of Ideas for the New City will take place, involving some 30 Downtown continued on page 18.

The drama is still playing out over how to pay for the maintenance of all the young saplings, soon-to-burst blossoms, and everything else there at Brooklyn Bridge Park. Many longtime supporters continue to oppose the plan to include condos and a hotel within park boundaries, and several of them showed up to air concerns at a final hearing before the Committee on Alternatives to Housing (CAH) held on March 30.

No one argues that a 2002 memorandum of understanding signed between the city and the state requires that the park be self-sustainable. Instead, the arguments now center on how to generate the required $16 million annually for the completed park. In 2005, a General Project Plan permitted private development, which evolved into plans to build a 150-room hotel and two 30-story to 40-story market rate condos on the periphery of the Park. One Brooklyn Bridge Park, a 438-unit converted warehouse, already sits within the Park and contributes toward maintenance. But with tensions over continued on page 19.

“Boston is 47 percent water and yet there’s nothing interesting happening on any of it,” according to Kim Poloquin, founder of the arts organization Shift Boston. Though an inflatable pink cloud-covered barge on the city’s sluggish waterfront might change that. Planned to be installed this summer on the

In early April the Serpentine Gallery unveiled renderings of its 2011 Pavilion, the annual summertime installation on the gallery’s grounds in London. Showcasing the work of a different architect every year, the design of the pavilion often veers toward the spectacular. But the first images of this year’s pavilion continued on page 5.

Anyone heading Downtown in early May, watch your step; the streets will be crammed not with tourists, trash, or shoppers—but Ideas. From May 4 to 8, the no-small-plans Festival of Ideas for the New City will take place, involving some 30 Downtown continued on page 18.

“Boston is 47 percent water and yet there’s nothing interesting happening on any of it,” according to Kim Poloquin, founder of the arts organization Shift Boston. Though an inflatable pink cloud-covered barge on the city’s sluggish waterfront might change that. Planned to be installed this summer on the

"Boston is 47 percent water and yet there’s nothing interesting happening on any of it," according to Kim Poloquin, founder of the arts organization Shift Boston. Though an inflatable pink cloud-covered barge on the city’s sluggish waterfront might change that. Planned to be installed this summer on the
May 14-17 2011

The 23rd annual International Contemporary Furniture Fair
May 14-17 2011 at New York City’s Jacob K. Javits Convention Center
800-272-7469 or 212-204-1060 icff.com
The Midwest leads the national pack, with a mid-2010 uptick in hiring. An AIA survey in February, from 56.5 in January.

PROJECT INQUIRIES REMAINED FAIRLY constancy of architectural history. "Architecture, he said, "is not for the common people. His biennale was, he claimed, meant "to create a continuity of architectural history. "Architect, he said, "is not for architects—it's for the public."

Could it be time to return to this sort of discussion about architecture? It might be a break from the droning discussion about digital parametric design and scripting. It would be sort of like going back to hammers and nails or pen and ink rather than what architecture actually ends up on the page and in the ground.

Speaking of old arguments that few of us can no longer remember or care to even think about, the arrival of Paolo Portoghesi back in New York for the first time in several decades reminds us about another debate that seems so far-off and long ago: Postmodernism and the end of the heroic period of modernism. Portoghesi, the curator of the 1980 biennial "The Presence of the Past" that featured most famously the Strada Novissima in the newly remodeled Corderie dell'Arsenale, was interviewed at the University of Pennsylvania and the Pratt Institute. At Pratt he made the point that his brand of Italian postmodernism was very different from our understanding of the movement in America, as in Italy it had its roots in populist architecture and even politics. The "idea of postmodernism" he claims was generated by Charles Jenks, who was officially connected with the exhibition, but Portoghesi said his own design sensibilities are much closer to Robert Venturi and Denise Scott Brown. They, like him, were influenced by living in Rome and realized that its lessons (quite unlike Le Corbusier) were those of humility. Since postmodernism is no longer debated—or when it is, it is accused of frivolity and cynicism—it was modernism Portoghesi claimed (at least as practiced by his biennale predecessor Vittorio Gregotti) that was elitist and had lost its "capacity to speak to citizens, the common people. His biennale was, he claimed, meant "to create something popular" as architecture for architects is wrong and "breaks the continuity of architectural history." Architect, he said, "is not for architects—it's for the public."

The gathering for the late Detlef Mertins at Cooper Union on April 9 was intelligent, calm, and dignified—just like Mertins. Those who knew him as a colleague and a friend (as well as his partner Keller Easterling) talked about his thoughtful scholarship, confidence, and his ability to look at the material that had been the focus of scores of scholars and academics—the work of Mies van der Rohe, for example—and find new and deeper levels of meaning through dogged, persistent inquiry. Commenting on his long-time friend, Barry Bergdoll recounted how contentious the debate between theory and history was in the 1990s, when Detlef was just beginning his most creative period of scholarship. Though today few of us can remember the heated and angry debates surrounding this verbal battle, Bergdoll claimed that Mertins' brilliance as a thinker and researcher blurred the distinctions between theory and history, making it a non-issue.

The fact that this angry debate (which took place primarily inside the academy and the pages of books) is difficult to recall should encourage us reflect on our current disagreements, like the one currently taking place in schools and the profession over parametric modeling as an all-embracing design strategy. This argument, one architect recently mentioned, is like fighting over hammers and nails or pen and ink rather than what architecture actually ends up on the page and in the ground.
THE KAGAN CAPRICORN COLLECTION IS AVAILABLE NOW FROM

OASIQ
outdoor furniture

The Oasisq Trade Showroom Represents Outdoor Furniture Collections from
WHAT COMES AFTER POSTMODERN ARCHITECTURE?

THE GOOD, THE BAD, AND THE VIÑOLY

Shoe designer Brian Atwood has a new home in a 1901 building commissioned by John Jacob Astor. The historic West Village space has been adapted by installation artist Sebastien L. Agneessens to complement Atwood’s striking footwear designs, resulting in a showroom that is “organic, young, and expresses the spirit of the B girl,” according to Atwood. The shop’s furnishings are a combination of custom-made contemporary pieces and period furniture from the 1960’s and 1970’s, including a Charles Pollack chair, vintage Pace glass and chrome table, and floor lamps by Angelo Lelli for Arredoluce, as well as etagères and chairs reupholstered in leopard print fur and deep purple velvet by Milo Baughman. Two artworks by Agneessens (both seen in the photo above) were created specifically for B. Brian Atwood. One is a mural entitled *I La Vie En Mauve*. The other is a mirrored aluminum sculpture fabricated by SITU Studios with a scaly, reptilian texture that Agneessens says “has the ability to capture and reflect the light in a fantastical way, and further translates the look and feel of the space: organic, yet contemporary and hopefully elegant.”

SECRET GARDEN continued from front page

by Swiss architect Peter Zumthor reveal not just a simple structure of humble materials but also a new type of collaboration for the Serpentine series. Zumthor invited the Dutch planting designer Piet Oudolf to join the project, and although Zumthor will retain top billing, his design gives Oudolf center stage.

The two have never worked together but Zumthor, who received the Serpentine commission last October, contacted Oudolf in January while visiting the Netherlands. “He already knew he wanted to do something that created a particular atmosphere, and he had an idea for a kind of closed pavilion with a garden inside,” said Oudolf of Zumthor’s concept for a “hortus conclusus”—a secluded garden within a garden. Oudolf is best known in the U.S. for his planting design for the High Line in New York, where an unmanicured mix of indigenous grasses and flowers almost appear to grow wild. While the interns will differ, Oudolf said that his garden for the Serpentine would have a similar “unorganized, spontaneous” effect.

The understated pavilion is intended to be a cloistered retreat removed from the noise and smells of London’s urban environment. Oudolf’s garden will form the heart of the timber-frame structure, whose walls will be wrapped with burlap and coated in a grainy black paste. Visitors will enter through doorways staggered along a set of exterior and interior walls, moving from the dark, shadowy hallway into a bright, flower-filled atrium that is open to the sky, with Prussian blue benches running around the perimeter and scattered folding chairs and tables designed by Zumthor. Julia Peyton-Jones, director of the Serpentine, said the project “brings to mind Zumthor’s Bruder Klaus Chapel in Germany, which he’s called ‘a small space to be quiet.’” Co-director Hans Ulrich Obrist compared the context of project to a Russian matryoshka doll: the pavilion garden sits within the larger grounds of the gallery, which itself is tucked into Kensington Gardens.

Oudolf said that the 1200-square-foot garden should comfortably accommodate 30 to 40 visitors at a time, and that the multiple entrances will ensure easy circulation around the garden bed. Over 20 varieties of densely packed plantings, from elegant irises to untamed grasses, are currently being nurtured for installation in July. The array of flora will grow to various heights, said Oudolf, with some chosen to add “vertical accents” and act as a screen, alternately obscuring and revealing activity on the opposite side of the atrium. And while the blooms will be visually arresting, they will not be overly fragrant. “Scents attracts bees and insects, so we really thought of scent as secondary rather than as a key part of the design. There is scent of course, but it’s just a backdrop to the experience,” said Oudolf.

Open to the public from July through October, the pavilion will be Zumthor’s first project in the UK. The architect, who won the Pritzker Prize in 2009, has said that experience of the Serpentine space will be “intense and memorable, as will the materials themselves—full of memory and time.”

ALYSSA NORDHAUSER

THE ARCHITECT’S NEWSPAPER APRIL 20, 2011

EAVESDROP>

MOLLY HEINTZ

SECRET GARDEN

PIET OUDOLF

PIET OUDOLF's drawing of the proposed Serpentine plantings.
New zoning for the mostly corporate corridor of Water Street hopes to bring a shot of vitality to a sterile stretch of lower Manhattan. A March 30th public hearing at the Department of City Planning aired a proposal that allows cafe seating to spill out from arcades, the recessed area within a tower that incorporates the sidewalk a few feet into the ground floor level. The arcades were initially intended to shield pedestrians from inclement weather, but they never really fulfilled their intended function. “They’re such a bad idea because the retail is behind it,” Commissioner Amanda Burden said during a review session held two days before the hearing. The commissioner went so far as to describe the street scene in the 23-block area as “dead” and “dying.”

With Condé Nast, The Daily News, and Newsweek/The Daily Beast all expected to relocate downtown, the East River Waterfront park set to open next month, new residential towers bringing 30,000 well-heeled residents, and millions of World Trade Center tourists expected, an unwelcoming Water Street seems off-message. Burden hopes to get a vote on the proposal by April 13 and send it off to City Council for approval. If all goes as planned the area could see tables and chairs by summertime. Looking forward, the New York Economic Development Corporation put out an RFP for enhancing the street life. The RFP calls for streetscape design, identity enhancement, and adding a landscaped median to soften the concrete corridor, thus greenly weaving east side parks to west side parks at the recently landscaped Peter Minuit Plaza.

The new cafe zoning stipulates that 40 percent of the seating be set aside for the public and the remaining 60 percent be designated to the cafe. As the proposal prohibits dividers such as planters or low walls to differentiate the seating, Commissioner Anna Hayes Levin voiced concern about how the public would know that part of the seating was there for them and not just cafe customers. Downtown Alliance spokesperson James Yolles predicted that restaurants would come up with creative ways to differentiate between public and private, perhaps using different tables or chairs. Regardless, Alliance testimony posited that activating the arcades is critical for the 70,000 people who work in the area. It didn’t seem to quell Levin’s concerns of an unabated “cafe creep” that would lay claim to the area. CB1 Director of Land Use and Planning Michael Levine said if cafe proliferation becomes a problem, the board would come back to the commission and address it. After the hearing he added, “We should live so long to see that it’s a problem.”

Is Wright Wrong On Chandigarh?

On March 31, the Wright auction house gingerly dipped into controversy with its sale of 23 lots of office furniture from Chandigarh even as the Indian government launched a belated international campaign to recover the pieces designed by Pierre Jeanneret for the masterwork by cousin Corbusier. The mid-century furnishings, many made of teak, had notoriously been neglected on site, stashed away in storage by officials, or even used as scrap. Since the 1980s, restored pieces have started to show up abroad and attract high prices, garnering as much as $54,000 for a pair of chairs. Corbusier biographer and historian Jean Louis Cohen called such sales “sad for history” and tantamount to “looting.”

In Chicago, the sale attracted an international crowd but no museums. A pair of upholstered teak chairs from the High Court (estimated $15,000–20,000) sold for a record $104,500. As for how it felt to court controversy, auctioneer Richard Wright, said, “What I hope will come out of all this is that India will take steps in the future to protect these pieces but, even more important, the architecture.”

JULIE V. IOVINE
FLOATING IDEAS continued from front page

Fort Point Channel and the Intercontinental Hotel, which will provide the access needed to realize the installation. Boston Redevelopment Authority’s (BRA) Richard McGuinness was one of the judges on the eclectic panel, which also included Olympia Kazi of the Van Alen Institute and structural engineer Matt Johnson of Simpson.

Though permission still needs to be granted, the Barge 2011 project jives with BRA’s plans to reactivate the south Boston waterfront. Long underused, the area was cut off by the John F. Fitzgerald Expressway, which from the 1950s severed the waterfront’s heavy industry from downtown until, in 2007, the Big Dig plowed it underground. In 2002, BRA launched the Watersheet Redevelopment Plan to introduce a public realm and reconnect the waterfront to the city. “Our fear was that we were going to end up with 16 water taxi stops,” said Kyro Shen, Chief Urban Planner of BRA. “So we asked: what do we want to see at the waterfront that would bring people down here?” The plan hasn’t achieved tangible results, and previous attempts to activate the city’s waterfront, such as Diller Scofidio + Renfro’s ICA completed in 2006, have so far failed to create the domino-effect regeneration envisioned at the time. To this end, Lighter than Air could prove successful as a new approach to reinventing Boston’s waterfront: a temporary installation that might stimulate more interesting things to “happen” on it.

GWEN WEBBER

IT’S ACADEMIC

Usually it’s what is inside a school that counts. But at Manhattan’s Learning Spring School, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect Platt Byard Dovell White wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered LEED for Schools-certified environment inside, and a new vision for learning in the heart of Gramercy.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.
Art Interrupted

For thousands of passengers who ride the 7 subway line, the graffiti-covered warehouse on Jackson Avenue is a familiar sight, but one that may be gone in two years. Owner Jerry Wolkoff plans to demolish the building in Long Island City and replace it with two high-rise towers and a luxury shopping mall.

The former 200,000-square-foot factory, known as Five Pointz, has been an outdoor exhibition space for aerosol art since 1993. Located across from MoMA PS 1, the structure occupies a city block and its five story walls are covered in murals. It has gained a reputation as a cultural landmark among New Yorkers as well as artists and hip-hop enthusiasts worldwide, drawing visitors every weekend. Curator Jonathan Cohen, who has run the art scene at Five Pointz for the past nine years, approves artists before they can paint. Cohen estimates that thousands of artists have passed through the space, which opens with 1,000 new pieces each spring. He explained, “I’m just focusing on the now and trying to make this next season the freshest ever.”

Though Wolkoff’s plan is still in conceptual stages, the proposed $350 million dollar project will include two 40-story residential buildings with up to 1,300 rental units, shops and a supermarket, as well as studios and a wall for artists. Wolkoff is in talks with the Department of City Planning to develop the size and scope of the project. As proposed, the towers exceed the height restrictions under current zoning laws and will require a zoning variance.

Wolkoff cited location as a primary factor making the block ripe for re-development. The project, located fifteen minutes away from Manhattan, will target young people. Wolkoff, who has owned the property since 1971, began considering re-development ten years ago, and has been waiting for the neighborhood to reach critical mass. He explained, “There will be pent-up demand for units when the project is done in three years.”

Under Wolkoff, the 90-year old structure has served as a factory for record player needles and garment manufacturing in addition to an artists’ showcase. A garment factory currently occupies two floors. The facility formerly housed studios for 90 artists who paid subsidized rent. But after an accident involving the collapse of cement staircase in 2009, the Department of Buildings ordered the artists to vacate unless the owner made repairs.

Though he has allowed Five Pointz to continue as a space for street art for over ten years, Wolkoff believes that the neighborhood will welcome new development. He said, “To some people, it’s an eyesore. I like it, but you have many more people who are happy with the change.” But Steven Kanellos, co-owner of Court Square Diner across the street disagreed. “It’s only a few in the minority who feel that way, the older people. If you go around and ask, most people like it.”

The announcement last month spurred an outpouring of press and calls for preserving Five Pointz. Cohen has received messages of support from around the world, and fans are circulating an online petition that has almost 3,000 signatures, including singer Joss Stone’s. Manuel DiRita, a graffiti artist from Venice, first heard of Five Pointz in 2002. “It’s an honor to paint here,” he remarked. Both Wolkoff and Cohen expect development to be approximately two years away. “The world has begun to say how it feels about this place,” Cohen said. “We’ll see how it goes.”

KATHERINE FUNG
W&W Glass has been part of the design build teams behind these and many other great architectural masterpieces throughout the United States.

For more information on structural glass systems call 800.452.7925 or visit us at wwglass.com

Visit us at the AIA Show – Booth # 2729
This winter Harvard University’s Arnold Arboretum in Boston opened its new Weld Hill research and administration building, a 44,000-square-foot cedar, brick and stone-clad structure designed to facilitate the 139-year-old institution’s increasing emphasis on research and education.

The building is one of Harvard’s few new construction projects to survive the recent recession. The university dramatically scaled back its ambitious plans when the 2008 market crash claimed nearly a third of its endowment. Most conspicuously, in 2009 it halted construction on the $1 billion science complex designed by Behnisch Architekten that was to anchor its campus and community outreach.

The challenge was to accommodate those functions in a single program, according to the architects. The arboretum is looking to make more extensive use of its live collection in support of research and to delve further into issues like climate change, conservation biology, and the global food supply, according to its new director, Ned Friedman.

The Weld Hill building allows the arboretum to bring its researchers, many of whom had separate spaces in Cambridge, under one roof, to add undergraduate teaching labs and to increase its adult education and community outreach programs, said Friedman. “The arboretum has one of the world’s preeminent collections of woody plants,” he said. The new building will support “research commensurate with the quality of the collection.”

Harvard is aiming for LEED Gold rating with the building, which uses geothermal heating and cooling and storm water retention systems. The arboretum, designed by Frederick Law Olmsted, was founded in 1872 and is the oldest public arboretum in North America. Harvard leases the majority of the arboretum’s 265 acres from the City of Boston under the terms of the 1882 land swap that brought the arboretum within the Boston parks system as part of Olmsted’s Emerald Necklace scheme. The thousand-year lease is set to expire in 2882.

The Weld Hill site is Harvard-owned land adjacent to the main arboretum. The project, which was built on one of the few urban meadows in greater Boston, faced opposition in the local community and among open space advocates. While the arboretum is replanting the site with native species, critics say it no longer functions as a meadow and that the development compromises what was an important urban wild land that bridged a gap between the arboretum and the Allendale Woods conservation land to the west.

“IT was one of those great little connections. There was a lot of sentiment for keeping it open,” said Julia O’Brien, a board member of the Longfellow Area Neighborhood Association (LANA) and former director of planning for the Massachusetts Department of Conservation and Recreation. A lifelong resident of the area, O’Brien says that since the 1950s a significant amount of green space has been developed by local institutions.

Weld Hill site is Harvard-owned land adjacent to the main arboretum. The project, which was built on one of the few urban meadows in greater Boston, faced opposition in the local community and among open space advocates. While the arboretum is replanting the site with native species, critics say it no longer functions as a meadow and that the development compromises what was an important urban wild land that bridged a gap between the arboretum and the Allendale Woods conservation land to the west.

It was one of those great little connections. There was a lot of sentiment for keeping it open,” said Julia O’Brien, a board member of the Longfellow Area Neighborhood Association (LANA) and former director of planning for the Massachusetts Department of Conservation and Recreation. A lifelong resident of the area, O’Brien says that since the 1950s a significant amount of green space has been developed by local institutions.
Pilkington Pyrostop®
Fire Resistance Glass

Product Features
- Optical clarity of clear glass
- High visible light transmission
- Human impact safety rated to Cat II
- Classified by Underwriters Laboratories
- 45, 60, 90, 120 minute products available

Find out more. Contact Technical Glass Products (TGP) at 800-426-0279 or visit www.fireglass.com
Pilkington Fire Protection Glass North America
www.pilkington.com/fire
Seeing Isn’t Always Believing

With an eye squarely focused on innovative bathroom design, the Invisi™ Series II Toilet Suite by Caroma® epitomizes the phrase ‘less is more.’ With the tank and flush-valve mechanism smartly hidden inside the wall, the WaterSense® labeled Invisi Series II incorporates Caroma’s dual-flush technology; true to all Caroma toilets, the Invisi Series II uses 40% less water without sacrificing high performance. With an extensive range of sleek flush-activation designer buttons to match any configuration or décor, the Invisi Series II is the ideal accompaniment to any contemporary bath. Highly functional yet luxuriously simple, Caroma’s Invisi Series II Toilet Suite is modern proof that things aren’t always what they seem.
Please check your subscription region:
- East (20x)
- West (12x)
- Midwest (11x)

Midwest/West Rates:
- *Architectural Designers FREE!
- 1 year $29
- 2 years $56
- **Student $19

East Rates:
- *Architectural Designers FREE!
- 1 year $29
- 2 years $69.95
- **Student $25

FIRM INCOME
- Under $500,000
- $500,000 to 1 million
- $1 to 5 million
- $5 million

EMPLOYEES
- 1–4
- 5–9
- 10–19
- 20–49
- 50–99
- 100–249
- 250–499
Markus Dochantschi’s interest in architecture began at the age of 14 with a passion for photography. But if line, shadow, and composition whetted the young aspirant’s zeal for designing buildings, his involvement in the discipline did not stop at pure aesthetics. Since founding studioMDA in New York City in 2002, Dochantschi has produced a body of work—both built and theoretical—that shows a deep dedication to a holistic approach to architecture, one in which formal considerations find their impetus in environmental factors, social forces, and user needs.

In attaining this mature perspective Dochantschi had some first-class guidance. Trained in his native Germany, he got a taste of international architecture while doing internships in the offices of Arata Isozaki and Fumihiko Maki in Japan. After graduating in 1995, he moved to London, where he began working for the then up-and-coming Zaha Hadid, who had a staff of seven employees at the time. As Zaha grew, so did Dochantschi. By 1998 he was a director overseeing The Contemporary Arts Center in Cincinnati. It was that project that brought Dochantschi to the United States.

Working from his apartment in New York City’s financial district, studioMDA’s first project was renovating a West Village townhouse. “I went from working on a complex cultural project to picking door handles,” said Dochantschi. “I always believed that no project was too small.” By continuing to take on small residential projects, while simultaneously submitting to competitions and teaching—Dochantschi has taught at the Advanced Studio at Yale University with Zaha Hadid, Stefan Behnisch, and Gerald Hines, and the Advanced Studio at Columbia University, GSAPP—the studio slowly grew. Today, located in Tribeca, it numbers 12 full-time employees and is engaged in projects around the globe ranging in scale from small interiors to state-of-the-art educational laboratories.

AARON SEWARD
This educational project typifies studioMDA’s holistic, from-the-outside-in approach to design. The firm conducted wind studies to develop the form of the building so as not to disrupt the flow of air through Aachen’s city center. The 36,000-square-foot structure contains laboratories, classrooms, and offices for the University of Applied Science’s electrical and information engineering, mechanical engineering, and aerospace engineering departments. The interior was kept as open as possible to facilitate visual communication, while the facade’s transparency was carefully calibrated to deliver only the amount of natural light necessary for each interior space.

**BAM BROOKLYN ARTS TOWER**

**BROOKLYN, NEW YORK**

Designed and developed by studioMDA in collaboration with Stefan Behnisch and Gerald Hines, this 280,000-square-foot project near downtown Brooklyn provides space for a dance center, retail, and 200 apartments. While the entire project is pursuing the highest degree of environmental sustainability, the residential tower seeks to promote ideal communities floor-per-floor. Rather than one monolithic elevation, the designers broke the mass into five clusters, each topped by sky gardens. There are no more than six units per floor, and the plan is skewed to allow cross ventilation.

**CONFERENCE CENTER MALOJER**

**INNSBRUCK, AUSTRIA**

This 30,000-square-foot corporate headquarters forges a formal relationship to the mountains outside Innsbruck by referencing a melting block of ice. It also maintains a visual connection to those majestic peaks through a high degree of transparency. StudioMDA conducted a careful study of the client firm’s working methodologies in laying out the floors, keeping lines of visual communication open all the way down the chain of command.

**MUNICH OLYMPIC VILLAGE**

**MUNICH, GERMANY**

Athleticism and a connection to nature were the guiding forces of this competition entry for the Munich Olympic Village. StudioMDA surrounded the building with parks in the form of green courtyards and green roofs, areas of both private and public orientation that promote community. The relatively low building height (five floors) encourages the use of the stairs and ramps as opposed to elevators. The energy plan calls for a mix of alternative energy-generating features, such as solar panels that also act as shading devices.

**NOLAN ART GALLERY**

**NEW YORK CITY**

StudioMDA teamed with sculptor Richard Artschwager for the design of this art gallery’s facade, which couples symmetry with reflectivity to create a solid-void dichotomy. Inside, a hanging metal grid ceiling—whose gray color echoes the polished concrete floor—emphasizes the white gallery walls. In the back, the designers took care to maintain a visual connection between the gallerist’s office and the exhibition space.
Onyx Solar’s soon-to-be-released walkable solar roof will be made of solar photovoltaic glass integrated over elevated ceramic tiles. The system is being developed in conjunction with elevated floor systems manufacturer Butech. Furniture may be placed on top of the panels, opening up rooftop space and architectural options. Backlit rooftop panels are also in development.

www.onyxsolar.com

Pythagoras Solar will introduce its new photovoltaic window in a pilot project with Chicago’s Willis Tower. The glass units offer the low solar heat gain and low U-values of traditional insulating glass units coupled with high photovoltaic power density. Adaptable to skylight and vertical curtain wall applications, the windows’ transparent design increases the amount of daylighting that can be used in a building. Colored tiles will be available soon.

www.pythagoras-solar.com

Still in development, EnSol’s spray-on solar technology is slated to arrive on the market in 2016. The thin-film photovoltaic cell design is based on nanocrystal technology that would allow the cells to be sprayed on a glass substrate with a magnetron technique—magnified nanocrystal shown above. Working with the University of Leicester, the company hopes to achieve a PV cell efficiency of 20 percent or greater.

www.ensol.no

Built for residential applications, Dow’s Powerhouse Solar Shingles generate solar electricity with an integrated solar cell, allowing them to function as a protective roofing material and solar panel at the same time. This design reduces installation costs and has a longer lifetime than independently mounted solar panels. Available this year in the U.S., Dow has already integrated the technology into Michigan’s first net zero house.

www.dowsolar.com

Polli-Bricks are a modular, translucent, naturally insulated building material made from 100 percent recycled polyethylene terephthalate polymer from plastic bottles. The 3-D honeycomb structure is self-interlocking, requires no adhesives, and weighs one-fifth as much as standard curtain walls. Now, LED lighting can be integrated into the system, creating an energy solution for facade lighting and reducing a building’s carbon footprint over time. Panel shapes and dimensions are customizable.

www.miniwiz.com

SolTech’s glass tiles recently won the “Hottest New Material” award at Stockholm’s NordBygg 2010 trade fair. Now, the company is looking for work internationally. Shaped like traditional clay tiles, the residential or commercial system consists of glass shingles or wall panels, special heat absorption felt, and beams under the felt that form a layer where air circulates once it is warmed by solar energy.

www.soltechenergy.com

---

RAISE THE ROOF

NEW SOLAR TECHNOLOGIES ARE REACHING FOR HIGHER PERFORMANCE, INTEGRATION AND FLEXIBILITY

JENNIFER K. GORSCH
OVER 40 COLORS AND PATTERNS

Quartz Master
World's Top Expert of Quartz Surfaces
101 E 2nd St, Bayonne, NJ 07002  www.quartzmasters.com
Some 30 architects, artists, and engineers stepped up to the task and the winners are a collaboration of new talent, Family and PlayLab. Their winning idea, selected by a jury including Storefront’s Eva Franch, the New Museum’s Lisa Phillips, Vito Acconci, and Charles Renfro, among others, expands on the loosey-goosey flexibility of the Slinky. Made of parachute silks, the so-called Worms are 10 feet tall and can extend 20 feet on steel fork supports plugged into casters. “We wanted something that would stand out but also function,” said Lisa Phillips. “The Worms suggest the idea of these unseen parts of the city that are underground coming up to be seen.”

Dong-Ping Wong of Family is focused on developing ecological responses to building. Founded three years ago, Family has designed a floating swimming pool that filters river water that so impressed engineers at ARUP that they are now working on realizing the project together. PlayLab is also just three years old, a collaboration between artist Archie Lee Coates and designer/architect Jeffrey Franklin. They are working with Family on the floating pool but have also designed an interactive art exhibition in Stockholm and an exploration program for a science and technology university in Saudi Arabia. The Worms will take up a life of their own on the Bowery between Houston and Spring streets on May 7.

The winning Worms concept is a collaboration between the firms Family and PlayLab.
Robert W. Ferris, AIA, REFP, LEED AP
CEO and Co-Founder of SFL+a Architects, Co-Founder Firstfloor, Inc., providing turnkey development solutions to educational institutions.

When I’m designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

“Truly effective design drives energy performance.”

BAD IMPLANTS continued from front page

new condos brewing, BBP Board of Directors established the CAH in August 2010 and commissioned a report to get to the bottom of how much money could be made from alternative funding sources. The report came out on February 22 and the alternatives included establishing a Park Improvement District. Other options included fee-based recreation and event facilities, concessions, commercial real estate, sponsorships, increased parking revenues, and grants. The report said the alternative options could bring in about $2.5 million to $7 million, far short of the $16 million needed.

Another funding alternative was only partially examined. It’s what Councilmember Michael E. Levine called the “elephant in the room.” The wordy option, called “Leveraging Opportunities Related to the Expected Disposition of Watchtower Properties,” explored a property held by the Jehovah’s Witnesses, the area’s largest landowner with their Watchtower printing operations. The proposal suggests that a park hotel take on a smaller footprint and not block the views of a large Watchtower property. In turn, the park would receive a one-time payment of $5 million “for a share of the real estate value retained through preservation of the views.” Many in the crowd balked, including Levine. “The Watchtower properties are what we should be looking at,” he said.

With the Witnesses planning a move uptown, the plan’s detractors argued that newly taxable properties coming on the market could represent a financial windfall for Brooklyn Bridge Park, an idea promoted by State Senator Daniel Squadron. But exploring the Watchtower sale in-depth was not part of the current report. As a long-time resident and park activist, Anthony Manheim found the omission particularly jarring. “It’s a slam dunk and I don’t understand why they won’t take yes for an answer,” he said, adding that the city should play hardball to nudge the sale forward. “It isn’t just what they’d like to do, but it’s crazy to think that a world class park serves less of a public purpose and is less worthy of the potential use of eminent domain than a commercial basketball stadium,” he said, alluding to Atlantic Yards.

Supporters of the original plan, including BBP Conservancy President Nancy Webster, feel that the proposed site locations for the hotel and condos are “wisely placed.” Other supporters argued that the properties provide “eyes on the park” for added security, to which Councilman Levine responded, “You can have even more eyes on the park with increased concessions.”

BPP President Ellen Ryan disagreed. “Concession funds wouldn’t add up,” she said. “We’ve been blessed that that park is safe, but we’re aware that the site is really isolated. Having One Brooklyn Bridge Park has been a huge success.” But while Ryan remains preoccupied with long-range concerns about maintaining a park atop the river (the pilings have a life span of about 50 years), there are also immediate pressures coming from City Hall: “The time urgency is that the mayor has put this in his budget, but we can’t build it if we can’t maintain it.”

CEOs and Co-Founder of SFL+a Architects, Co-Founder Firstfloor, Inc., providing turnkey development solutions to educational institutions.

www.insulbloc.com
From concept to completion

A green roof is about more than just being “green”; its success also depends on keeping the building dry. American Hydrotech’s Garden Roof® Assembly is setting the standard by which all other green roofs are measured and our Monolithic Membrane 6125® is the key. MM6125® was developed specifically for wet environments and is a seamless membrane that is bonded directly to the substrate. It’s the perfect choice for a green roof and the only one Hydrotech recommends for a Garden Roof Assembly.

Additionally, our Total Assembly Warranty provides owners with single source responsibility from the deck up. This is a warranty that only American Hydrotech can offer, and peace of mind that only American Hydrotech can provide.

To learn more about the Garden Roof Assembly, please call 800.877.6125 or visit us online at www.hydrotechusa.com.

Experience matters!  
American Hydrotech’s Garden Roof Assemblies have been installed for the past 13 years on over 1,400 structures covering more than 7,100,000 SF worldwide.
Descending a monumental staircase, they reach the bedrock level that houses permanent, rotating, and age-appropriate exhibits. This space, originally the twin towers’ six-story parking garage,
underground space beneath the waterfalls
occupying a seven-story, 98,000-square-foot
followed a year later by the 9/11 Museum,
then on 9/12 for the general public. It will be
opens on 9/11/11 for bereaved families,
enriched with meaning and complexity.

pass it, and it changes...in the process it gets
back and forth from one to the other, and you

(DBBA), Snøhetta, and others involved on or
in interactions with Libeskind,
Peter Walker, Davis Brody Bond Aedas
Architects. In interactions with Libeskind,
Memorial designer Michael Arad of Handel
through a rather excoriating process,” said

stages, is Daniel Libeskind’s original master
plan, or at least an iteration of it.

quickly,” he said. “Very few people you’ll find

have it backward, says Snøhetta principal
panels and mullions introduce a Libeskindian
theme of purposeful dissonance, contrasting
with what project manager Anne Lewison
calls the “corporate signature” of the four
towers, includes a private area reserved
for the families and a public auditorium.
Snøhetta’s original commission—the cultural

flowing into the twin towers’ footprints. While
the below-grade museum is designed by
DBBA, its entry pavilion is by Snøhetta on the
plaza. SOM’s Tower One is reaching its 60th
floor at this writing, with completion estimated
for 2013, followed by Fumihiko Maki’s Tower
Four (2013), and the transportation hub (2014);
Towers Two by Norman Foster and Three
by Richard Rogers are on an indeterminate,
market-dependent timetable.

The original twin towers went from
groundbreaking to completion in seven years
years; the Empire State Building, in 410 days.
According to data from the Council on Tall
Buildings and Urban Habitat, over the past
ten years (including partial data for 2011),
China has completed 133 buildings over 200
meters tall.

Do apples-and-oranges comparisons
put Lower Manhattan’s pace in context or
muddy the waters further? Disputes delaying
construction recur in local debates and head-
lines, but complaints about the timetable
have it backward, says Snøhetta principal
Craig Dykers. “I always feel that it went too
quickly,” he said. “Very few people you’ll find
saying that, but I strongly believe this. I think
there was too much emphasis on speed,”
Dyers said adding, “you cannot compare
[to the World Trade Center site to] the Empire
State Building”—a single-owner project
on clearly defined property. To Dykers and
others who have come to understand the
site’s complexity, the gravity of its demands,
and the quality of the work done to date,
what’s striking about the Museum/Memorial
component is not that it’s taken so long, but
that it is achieving so much so fast.

Having worked on Cairo’s Alexandria
Library, another emotionally and culturally
laden project (lasting 13 years), Dykers finds
that Ground Zero’s difficult collaborations
have harmonized aspects of the mission that
might easily have been discordant. As a
memorial, he says, the site looks back toward
the Earth, history, the traumas of September
11, and the dead, as it reconnects with the
living city. Its “skyscrapers are incised into
the sky...pointing upward to the place that
we often associate with the future,” he said,
and embodying the inherent optimism of
commerce. Snøhetta’s three-story Museum
Pavilion, the only building on the 8-acre
memorial block, draws light deep into the
connected Museum atrium by DBBA and
creates a transition zone between the city’s
energy and the Museum’s solemnity. The
low-slung pavilion, whose angled steel
panels and mullions introduce a Libeskindian
theme of purposeful dissonance, contrasting
with what project manager Anne Lewison
hosts the Drawing Center and
the culturally
the architect’s newpaper apr12, 2011

is “a room about the size of Grand Central,”
Davis said, and bigger than the Whitney or
the Guggenheim. It took a single morning for
the World Trade Center towers and superblock
to become Ground Zero. A decade after the
attack, the site has morphed from a projection
screen for national dreads, factional contro-
versies, and civic aspirations into a real,
tangible place. When completed, it will be
part public park, part private sanctuary, part
cultural touchstone, part archaeological
site, part tourist magnet, and part reinvented
commercial center on a restored street grid.

Still recognizable, through all its evolutionary
stages, is Daniel Libeskind’s original master
plan, or at least an iteration of it.

It is not a single vision, but “what survives,
through a rather excoriating process,” said
Memorial designer Michael Arad of Handel
Pavilion, the only building on the 8-acre
memorial block, draws light deep into the
connected Museum atrium by DBBA and
creates a transition zone between the city’s
energy and the Museum’s solemnity. The
low-slung pavilion, whose angled steel
panels and mullions introduce a Libeskindian
theme of purposeful dissonance, contrasting
with what project manager Anne Lewison
hosts the Drawing Center and
the culturally

Pavilion, the only building on the 8-acre
memorial block, draws light deep into the
connected Museum atrium by DBBA and
creates a transition zone between the city’s
energy and the Museum’s solemnity. The
low-slung pavilion, whose angled steel
panels and mullions introduce a Libeskindian
theme of purposeful dissonance, contrasting
with what project manager Anne Lewison
hosts the Drawing Center and
the culturally

is “a room about the size of Grand Central,”
Davis said, and bigger than the Whitney or
the Guggenheim. It took a single morning for
the World Trade Center towers and superblock
to become Ground Zero. A decade after the
attack, the site has morphed from a projection
screen for national dreads, factional contro-
versies, and civic aspirations into a real,
tangible place. When completed, it will be
part public park, part private sanctuary, part
cultural touchstone, part archaeological
site, part tourist magnet, and part reinvented
commercial center on a restored street grid.

Still recognizable, through all its evolutionary
stages, is Daniel Libeskind’s original master
plan, or at least an iteration of it.

It is not a single vision, but “what survives,
through a rather excoriating process,” said
Memorial designer Michael Arad of Handel
Pavilion, the only building on the 8-acre
memorial block, draws light deep into the
connected Museum atrium by DBBA and
creates a transition zone between the city’s
energy and the Museum’s solemnity. The
low-slung pavilion, whose angled steel
panels and mullions introduce a Libeskindian
theme of purposeful dissonance, contrasting
with what project manager Anne Lewison
hosts the Drawing Center and
the culturally

is “a room about the size of Grand Central,”
Davis said, and bigger than the Whitney or
the Guggenheim. It took a single morning for
the World Trade Center towers and superblock
to become Ground Zero. A decade after the
attack, the site has morphed from a projection
screen for national dreads, factional contro-
versies, and civic aspirations into a real,
tangible place. When completed, it will be
part public park, part private sanctuary, part
cultural touchstone, part archaeological
site, part tourist magnet, and part reinvented
commercial center on a restored street grid.

Still recognizable, through all its evolutionary
stages, is Daniel Libeskind’s original master
plan, or at least an iteration of it.

It is not a single vision, but “what survives,
through a rather excoriating process,” said
Memorial designer Michael Arad of Handel
Pavilion, the only building on the 8-acre
memorial block, draws light deep into the
connected Museum atrium by DBBA and
creates a transition zone between the city’s
energy and the Museum’s solemnity. The
low-slung pavilion, whose angled steel
panels and mullions introduce a Libeskindian
theme of purposeful dissonance, contrasting
with what project manager Anne Lewison
hosts the Drawing Center and
the culturally
and mullion grid are expressive. The Port Authority's October 2008 report to Governor David Patterson identified a deck-over construction strategy—building the roof of the PATH mezzanine (which doubles as the floor of the Memorial Plaza) before the remainder of the hub—as an operational solution allowing completion of the Plaza in time for the first-decade anniversary. Structural engineer WSP Cantor Seinuk has provided a system of four-foot-thick concrete shear walls, blast walls, and steel-supported concrete slabs below this plaza roof, providing lateral seismic resistance and allowing construction vehicles to serve multiple projects while maintaining uninterrupted PATH service. "The structural gymnastics that went into making this situation work were beyond daunting," said DBBA partner Steven Davis pointing out a mere wall separating his firm's space from the PATH mezzanine during a site tour.

The subterranean museum, Davis reports, developed in part through changes in Arad's initial design, which called for an underground memorial gallery, four ramps per pool, and views through the waterfalls. He is succinct about this change, the subject of a much-publicized clash with Arad: "Because of security concerns, that became untenable." Another factor, says museum director Alice Greenwald, was Libeskind's recognition of the metaphoric power of the slurry wall holding back the Hudson, leading to its designation as an historic asset. "We are obligated by federal landmark preservation law to make the slurry wall available to the public to see, which is actually the reason the museum is located below ground." Greenwald said. The 2006 decision to bring all memorial functions to grade, she says, was a critical milestone, not only halting cost escalation but also consolidating the components and articulating the Memorial/Museum complex as "its own precinct."

Visitors will follow a coherent path, a Dantesque sequence of descent, contemplation, and ascent (Greenwald calls it "a light-touch experience, not a forced march"). Descending from the Pavilion by stairs or escalator past an iconic pair of the original towers' 70-foot trident columns, one follows the gently sloping "ribbon" ramp, which doubles back twice to offer broad views of the vast space at west and east overlook points before a break point at the Vesey Street Survivors' Stairway (relocated and preserved under glass). "We made a very conscious decision for people to arrive at bedrock before a break point at the Vesey Street Survivors' Stairway," says Davis. Descending the monumental staircase, they reach the bedrock level and the space as large as GrandCentral and bigger than the Whitney and Gugg, Davis said. The exhibition level, where the void pools hover above the original towers' sheared-off box columns—precisely above them, Davis notes, not a few feet off as in early plans—are aligned with the illuminated square patterns of column stubs to create columns of light in airborne dust. "Everything about this experience," he notes, "is scale and authenticity.

The undersides of the pools, Davis adds, will be clad with a unique material, Cymat Alusion foamed aluminum, formed under high pressure with superheated gas and used for strong, light structural bracing in airplane wings. With a surface of myriad reflective facets, the aluminum will resemble a fog when under-fit, becoming "essentially buoyant," Davis said. "It will dematerialize. It ceases being a solid material...and takes on an eerie, almost apparition-like glow." Large artifacts already delivered to the Museum include the final column removed at the end of the nine-month recovery period, now preserved against construction-phase dust, debris, and other atmospheric conditions inside an air-conditioned chamber near the west overlook.

The ascent back to plaza level returns the visitor not immediately into urban clamor but to a meditative space defined by Arad's now-familiar fountains and a grove of some 400 swamp white oak trees in an "abacus bead" alignment: orderly rows when viewed along an east-west axis but naturally randomized when seen from north to south. "There are some unknown things going on in this landscape," Davis says, saluting Walker for the system of pavers, cobblestones, precast concrete tables, soil troughs, and rainwater-capture irrigation. Like so many of the memorial's abstract elements, the fountain technology is more complex than it looks: fluted weirs by Dan Euser Waterarchitecture guide water flow, and the voids' massive scale (an acre each, 1,600 feet on each side) makes precise leveling...
imperative. “If that were up an inch anywhere,” says Walker, “the water would run around that inch, and you wouldn’t have the continuous [flow].” Tested last November, it worked on the first try, Davis reports, and it will continue working thanks to a threaded adjustment system to allow for differential settlement over time.

Walker credits forester Paul Cowie and transplant/transport specialist Tom Cox for helping resolve the “huge technical issues” of trying to grow trees on top of a seven-story building of this size. “New York street trees are stressed enough by particulates, noise, radiation, and disease to live an average of only seven years, he says, but these oaks are expected to live for 80 to 100. After a year of radiation, and disease to live an average of 9/11 victims resided and have spent the past several years in a New Jersey nursery with a climate similar to Manhattan’s, fed and tended with a precision that makes them, in Walker’s words, “virtually identical, all straight leaders, all virtually the same tree.” He adds, “I’ve never had a chance to do this over time” in the U.S.

This is his first American project as sophisticated as those of Swiss and German nurseries. One component that may surprise visitors is a pair of concrete monoliths along the site’s West Street border, where original plans called for a one- or two-story museum entrance pavilion (removed in 2006 when public functions were brought up to grade and the museum and plaza entrances were consolidated on the east). Currently, the two structures are an unavoidable utilitarian eruption into the plan: vents. Among feasible airflow options for the site’s subgrade spaces—the museum, train stations, chiller plants, extensions of commercial spaces, and others—the West Street structures are far less intrusive, Walker explains, than what engineers initially saw as necessary: numerous smaller vents scattered around the memorial plaza. “I think there were 17 or 18 of them… frankly, I couldn’t see how you could build a memorial with all these vents. Because of the security, these vents had to be pretty tall, as much as 20 feet off the ground. So they were formidable. Our task in the Memorial was to produce this flat plane from which the voids fall down 30 feet… You just can’t do that with all this other stuff around. You have to produce a plane with which you can cut these voids if they’re going to be powerful. So we did a model, which we later called the Awful Model, where we had all the vents and colored them bright orange, and we took them to the Governor.” The reaction by Pataki’s chief of staff John Cahill was, “That looks awful.” He ordered the engineers to remove them all. The two West Street volumes and a few flat grates “essentially have collected all the vents that absolutely have to come up,” Walker notes. “It solved the security problems and also grouped all the vents together, which took a lot of engineering.” Few preliminary renderings emphasize the vents, and tree growth will make them less conspicuous over time, but they suggest how the site has evolved to keep its aesthetics and its emotional weight in counterpoise with its practicalities. It is developing within an atmosphere of relentless scrutiny, likely to re-intensify as each component opens, no matter how “Ground Zeroed out” some New Yorkers have grown over the long decade. If the site’s mission inspires awe, its execution evokes humility. “The awe wears off,” admitted Arad, and control is impossible on any level, from building placement on the site to the fine details of translating the three-dimensional Optima Nova font into the two-dimensional lettering of names on the fountain parapets. “It’s all about letting the site speak for itself,” he said, “not trying to come in here and impose a clear and reductive narrative,” his own included. “I don’t think you can force understanding or an epiphany on anyone, but you can create that space that allows people to have their own epiphanies.” After a decade of contention among parties trying to impose their stories on the Memorial, what the public will ultimately perceive and use is not time, political process, or even values, but the dialogues of expertise that generate a spatial performance.

If the site’s mission inspires awe, its execution evokes humility. “The awe wears off,” admitted Arad, and control is impossible on any level, from building placement on the site to the fine details of translating the three-dimensional Optima Nova font into the two-dimensional lettering of names on the fountain parapets. “It’s all about letting the site speak for itself,” he said, “not trying to come in here and impose a clear and reductive narrative,” his own included. “I don’t think you can force understanding or an epiphany on anyone, but you can create that space that allows people to have their own epiphanies.” After a decade of contention among parties trying to impose their stories on the Memorial, what the public will ultimately perceive and use is not time, political process, or even values, but the dialogues of expertise that generate a spatial performance.

TOM STOELKER IS ASSISTANT EDITOR AT AN. BILL MILLARD IS A CONTRIBUTOR TO AN AND OTHER ARCHITECTURAL PUBLICATIONS. TOM STOELKER IS ASSISTANT EDITOR AT AN.
adding form to function

The widest range of contemporary fixed seating solutions

Visit us at NeoCon 2011
Showroom 11-121

For more information or to view our complete product line
www.sediasystems.com
866 892 6130
Steel in Retail

POINT OF VIEW “We don’t build buildings. We sell merchandise and use buildings to do that. If you are going to understand us as an owner of buildings, you have to shed the idea of the core function of a building. For us, it’s selling merchandise. That shift completely changed the way I look at buildings as an architect.”

Crate & Barrel. A company that began with a dream, one employee, and no cash register. Today, the company has 7,500 employees and 60 stores in markets across the U.S. John Moebes, AIA, NCARB is one of them. Architect, contractor, he saw an opportunity open up with Crate & Barrel and hasn’t looked back since. As Director of Construction for the company, he offers a unique point of view about his world.

ECONOMICS. “An architect or engineer typically has a brief relationship with a building—maybe 2% of its lifespan? How does ‘economic performance’ fit that involvement? What I learned is that the 2% can have a huge economic performance impact that’s not always positive for the business. Architects believe the building will be there forever. That can lead to incorrect decisions from the business point of view.”

LIFE CYCLE “If you looked to an architect or engineer and say, well, think of what you are doing in relation to lasting only 15 years, they would feel concerned. They are not trained to think of a building as a short-term commodity. However, we may not be able to stay in the building. What if the market shifts? For us to be paying for a 50 or 100 year building would be a disaster. This kind of thinking impacts decisions we make with structures.”

STEEL. “Steel matches our core business philosophy. It is the industry standard in retail for many reasons. It’s the fastest material to erect; it’s always cost competitive. A school opening early doesn’t mean much to the bottom line. But a retail store? Steel is at the top of the list for speed to market.”

FORGIVENESS “Steel is like my grandmother: it is always forgiving. You can fix steel; you can subtract and add in a way you cannot with other materials. There is no construction formula for our stores as in some retailers. At one point—pretty far along on this one building—we saw it was wrong. You don’t want fifteen years of regret behind you. We made a decision to change it. With steel, you can do that, there is no penalty to make such changes.”

STRATEGY “We don’t have prototypes; our buildings are unique because of our real estate deals. We want to be in the best markets, which could be urban, suburban, maybe a historic building in New York, a lifestyle center in Charlotte. When I put together the strategy for a store, I would initially look for local experience. Steel changed that. We have developed an extremely effective relationship with a structural engineer and fabricator. For us, it is more cost effective to ship steel and have them travel to our sites than using local resources.”

COLLABORATION “It’s complicated. There are certain mind sets in the industry practices that don’t benefit an owner. For example, the industry says there shouldn’t be direct collaboration with fabricator and structural engineer. It’s a kind of chain of command that we grew up with. Now we call them roadblocks. We go around them. Whether or not you believe it, the world is flat; there is a leveling of how people work and without collaboration, you always pay more.

FABRICATORS “A general contractor selected SteelFab on one project when we were building a tough structure. It was overly complicated from a construction perspective. SteelFab hurried to show us how we could save money in the future. That was a magic moment. Over the next year and a half, they were awarded two more stores, under two different contractors. We soon realized they were working together throughout the U.S.

STRUCTURAL ENGINEERS “SteelFab introduced us to Moore Lindner Engineering. It was another magic moment, because Moore Lindner understood we wanted a relationship—not just a dialog going back and forth. You have to find people who want to talk to each other. We are fortunate.”

CORE VALUES “We have to have a building that is adaptable. Our deals are all different. From a branding perspective, we don’t see our brand as static. We sell change; we bring in new product every year. Our floors shift continually. We want an ever-developing relationship with our customers. If we had a static building in every city, it wouldn’t reinforce change as our concept, would it?”

FUTURE “The next fifteen year period will bring more change to buildings than anything we have seen. There is increasing pressure on all of us because no one has the money to build what we have to build. It will be on the AEs and owners to figure out how to get the next generation of buildings built. Steel, as an industry, thinks differently than other industries; it is progressive. It is the most innovative material we build with, far away above other materials when it comes to recycled content. It isn’t publicly seen as green, but it is the most strategically green. It will be integral to the future.”

Steel Solutions Center
Your connection to ideas + answers
www.aisc.org
$66.ASK.AISC
There's always a solution in steel.
DIARY
www.usgbcny.org
Brooklyn.
4:00 p.m.
EVENTS
www.aiaphiladelphia.org
1218 Arch St.
(dir. Andrei Tarkovsky, 1979)
www.design.upenn.edu
University of Pennsylvania
(dir. Larry Locke, 2010)
FILMS
www.aiany.org
Center for Architecture
Near-Zero Energy
Moving Towards
SYMPOSIUM
Summit, NJ
68 Elm St.
New Jersey
7:30 p.m.
LECTURE
www.skyscraper.org
Skyscraper Museum
Manufacturing Space
Ed Mazria
School of Design
Meyerson Hall
Menking and Aaron Levy
Paolo Portoghesi
www.nbm.org
11 West 53rd St.
Museum of Modern Art
Catherine C. Marron Atrium
Donald B. and
LECTURES
MAY

How did World War II impact the built environment? This new exhibit curated by Jean-Louis Cohen explores how 20th century architects contributed to the war efforts and how their work ultimately led to the modern structural and technological innovations that make up some of today’s complex designs possible. WWII was an accelerator of technological innovation, and from 1937 to 1945 architects were frequently pressed to pursue the most modern solutions, which often meant the most cutting edge. Designed by New York-based WO|WO, the exhibit is comprised of drawings, photographs, posters, books, publications, models, historical documents, and films that reveal how contemporary architecture left its mark on the landscapes of both the Axis and the Allied powers. Organized thematically, the exhibition focuses on wartime activity as well as architects and their projects in Canada, France, Germany, Italy, Japan, the Netherlands, Spain, the United States, and the USSR. Architecture in Uniform is part of a larger project at the CCA that examines the various roles of architecture from the Second World War to today called On the Natural History of Destruction.
PLANE TALK

Aerotropolis: The Way We’ll Live Next
John D. Kasarda and Greg Lindsay
Farrar, Straus and Giroux, $30

Atlanta had only been in existence for a few years before its burning in 1864, made memorable in Gone With the Wind. Created at the random crossing of railroad lines, the city had only recently passed an ordinance banning free range hogs from its streets. But by 1964 Atlanta was famous for its airport—for a time the busiest in the U.S.

That cities are shaped by modes of transportation is also the premise of Aerotropolis: The Way We’ll Live Next, a book by John D. Kasarda and Greg Lindsay. As defined by the authors, an aerotropolis refers not just to a city built economically around air travel but one designed around the airport: “a new urban form placing airports in the center with cities growing around them, connecting workers, suppliers, executives, and goods to the global marketplace.”

Aerotropolis is several books, or parts of them. One part recalls such books as Joel Garreau’s 1991 Edge City, looking at urban developments along the peripheral interstate highways. Another part reports on amazing new airports of the Middle East and Asia and astonishing industries, such as the African flower business feeding European markets. We get a good deal of flavor of the “airworld” culture popularized by Walter Kim’s novel, Up in the Air.

But the book suffers from its odd, double-author relationship. Greg Lindsay, a journalist, is the real writer, and Kasarda, the leading advocate of the aerotropolis concept, is its major subject or character. Imagine that Chuck Yeager had been listed with Tom Wolfe as co-author of The Right Stuff.

John Kasarda was a sociologist who shifted to the business school at the University of North Carolina—a move from analysis to advocacy that led to a career of consulting and proselytizing. For readers short on time, Kasarda’s gospel is spelled out more succinctly on his web site aerotropolis.com. (He does not claim to have invented the word, but discovered it in China.)

Like an airport itself, with its surrounding warehouses, rental car outlets, chain hotels, and fast food places, Aerotropolis the book is sprawling and miscellaneous.

Lindsay frames his reporting in narrative, but much of what he writes of Kasarda applies to the book: his “mother tongue is academic jargon leavened by the argot of business bestsellers”; air routes are the “new silk road”; the new economics turns on “survival of the fastest.” The tone is breathless and relentlessly upbeat.

For all his interest in airports, Lindsay seems to have a pretty skimpy understanding of the history of aircraft and aviation. He writes that when Boeing produced the 707, the first U.S. jet airliner, “the Air Force was first in line” to buy them. But the development of the 707 was famously leveraged off Pentagon funding of a sibling military tanker to fuel Air Force bombers.

We don’t learn much about who will own and operate Aerotropilis. Airports raise huge social and economic questions. In 2008, the world marveled at the speed with which China completed a new airport for Beijing, in time for the Olympics. Negative comparisons were made with the long and trouble-plagued creation of the new terminal at Heathrow. But how do we balance planning with individual rights to achieve such speed?

Lindsay veers from reporting to advocacy and back. Every now and then, he expresses a note of skepticism about Kasarda’s work or teaching, as in his discussion of the debacle of the aerotropolis planned by the state of North Carolina. But he is more often an apologist for Kasarda’s vision—sometimes awkwardly so. That vision is particularly vulnerable when it comes to energy consumption: can aerotropolis survive future energy prices? Does it abet global warming?

Lindsay offers twisted historical arguments about whale oil and coal. Besides, he tells us, work is advancing to make aviation fuel from algae, supported by Sir Richard Branson. Algae-based fuel not just for airplanes but cars and powerplants would be a fine thing, but it remains largely unproven.

Lindsay and Kasarda might not be the people to invite to dinner with your favorite locavores. Their vision of low cost air transport promises a wealth of fruit from the antipodes—think Gala apples from New Zealand.

The idea of a city planned around an airport might strike many people as a bad joke. Aren’t airports the embodiment of placelessness? Don’t they make us think not just of George Clooney, playing the character Ryan Bingham, trapped in a soulless vision of airport life in Up in the Air but Tom Hank’s playing a character trapped in an airport in Steven Spielberg’s Terminal?

How does architecture fit into the story? Marginally, at best, it seems. There are mentions of Rem Koolhaas and Sir Norman Foster but the key criterion for architecture in Aerotropolis seems to be size. Foster’s Terminal 3 in Beijing “could accommodate all five of Heathrow’s terminals… It was the world largest building under one roof before surrendering the title to Dubai’s own Terminal 3.”

The book’s cover shows a more intimate, century-old aerotropolis whose style might be described as high SimCity. Kasarda says more about airport architecture than the book does. “Placemaking and wayfinding should be enhanced by thematic architectural features and iconic structures,” he suggests, bringing to mind the “theme building” school of airport design.

But the book is often fun. This sort of futurism has a long history. Kasarda admits to admiring Alvin Toffler, the pop futurist author of bestsellers beginning with Future Shock in 1970. It might be argued that such books do little harm and offer useful stimulus for discussion—but they are not be confused with serious economic or social planning.

Transportation is not the only factor that shapes cities. Overemphasizing it is a mistake: we don’t speak of a city centered on a port or river as an Aquatropolis or one built to accommodate the horse traffic as a Hippotropolis.

The vision of Aerotropolis recalls earlier visions of the future, like Norman Bel Geddes’ designs for floating airports or Moses King’s imagined city of the future, circa 1911, in which airplanes flew among bridges linking skyscrapers.

These were inspired by the romance of flight, which continues to intrigue us, despite every indignity of scanner and schedule. But Kasarda seems to have lost that sense. As Lindsay describes him, he has “jet lag stamped on his face.” He has given his speech so many times that he has come to resemble Ryan Bingham himself. “He has spent years aloft by now, and nothing deters him on his site than stirs his blood anymore.”

PHIL PATTON WRITES ON AUTOMOBILE DESIGN AND CULTURE FOR THE NEW YORK TIMES AND TEACHES IN THE SVA DESIGN CRITICISM PROGRAM.
Marion Manley: Miami’s First Woman Architect

By Catherine Lynn and Carie Penabad

University of Georgia Press, $34.95

Marion Manley’s work offers a window into the history of Miami and its architectural style. Her contributions were significant in shaping the city’s aesthetic, and her influence is still felt today. Manley was a practicing architect before women were widely accepted in the profession, which makes her a remarkable figure in the history of Miami architecture.

Manley’s work is characterized by the Mediterranean style, which she brought to Miami from her time spent in the Mediterranean countries. Her designs often feature元素 such as courtyards, arches, and tiled roofs, which are distinct features of the Mediterranean style.

The authors, Catherine Lynn and Carie Penabad, have done an excellent job of capturing Manley’s life and work. They have used a variety of sources, including Manley’s own archives, to create a comprehensive picture of her career.

One of the highlights of the book is the inclusion of Manley’s original drawings. These sketches provide insight into Manley’s design process and the evolution of her ideas.

The book also includes a section on Manley’s social work, which highlights her commitment to the community. Manley was involved in various projects, including the construction of a school for African American students in Miami, which was a significant achievement for the time.

Overall, Marion Manley: Miami’s First Woman Architect is a well-researched and engaging book that provides a detailed look at the life and work of one of Miami’s most important architects.
The Architect’s Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

Contact Lynne Rowan for information
Email: lrowan@archpaper.com
Phone: 212.966.0630

Your City. Your Resources. Launching Soon!
“Having an accurate, ‘easy to use’ way to record our billable hours has resulted in a net gain of over $30,000 in our first year of use alone.”

- Al Truss, President, Fountainhead Group Consulting Ltd
BillQuick user

You Build It ... We Bill It

- Faster Billing
- Time & Expense Tracking
- Project Management
- Remote Access
- Budget Tracking
- Powerful & Professional Invoices

Call us today for a FREE Trial Copy

www.BQE.com/ArchNews | (855) 687-1022

Integrates with

Microsoft Outlook®
Peachtree®
QuickBooks®

Customizable Invoice Templates
In these hard times, we want to bring you the essential information you will need to carry on your business. To that end The Architect's Newspaper, the AIA NY and LA Chapters have collaborated to bring you Exchange Point. Reach out to others through our web-portal, whether it's seeking temporary design staffing, available desk space, sharing back-office equipment sales, remote office space, collaboration opportunities or looking for hard-to-locate resources and services. You'll find it here.
In Porto, a small, gray city in the north of Portugal, you grow accustomed to sixteenth- and seventeenth-century weathered granite buildings that seem to rise from the ground as naturally as mountains. This is the foggy, damp place that has shaped the life and work of Eduardo Souto de Moura, the 2011 Pritzker Prize laureate, and he, in turn, has helped bring the city into modernity over the past thirty years. “In Porto, you have the beautiful historical city,” the architect has said. “The monuments and buildings trying to find—like cats when they go to sleep—their natural place and positioning, and then they become almost natural, all made with the same stone…” And that gives them an immense serenity.”

This same serenity permeates the rigorous work of Souto de Moura, embodied in large, geometric volumes that are grounded and muscular. A fierce regionalist, Souto de Moura was born, raised and educated in Porto, and is today, alongside Álvaro Siza, the most visible face of what is called the “Porto school of architecture.” Souto de Moura began his career working for five years under Siza, but in 1980 started his own practice, winning a series of competitions for public buildings. His early—and, to date, strongest—body of work is comprised mostly of single-family dwellings in the northern region of Portugal, monumental in their simplicity. In combinations of oversized concrete and granite walls, glass facades and hard-wood floors, Souto de Moura’s houses offer horizontal spaces that unfold dramatically, inside long perpendicular volumes surgically inserted into the landscape. “Artists like Robert Morris, Donald Judd and Sol Le Witt transformed the environment by placing assertive new objects into it,” wrote Hans van Dijk in 1994 for Archis, the Dutch experimental architecture magazine, “And that is exactly what Souto de Moura does.”

Donald Judd was a definite influence in Souto de Moura’s trajectory. The architect first studied sculpture in college, and attributes his transition to architecture to a meeting with Judd in Zurich. But other influences are felt in Souto de Moura’s work: Portuguese architects Siza and Fernando Távora, as well as Le Corbusier, and especially Miles. Sometimes described as “a Miesian architect,” Souto de Moura has admitted being “passionate about Mies van der Rohe,” and much of his work evokes the German architect.

In Souto de Moura’s Burgos office tower, a project that took almost twenty years to build, the homage to the Seagram building is evident, its Miesian roots more than apparent in two dark, rhythmic volumes. The seventeen-story tower rises alone in the huge lot that was cleared for construction, unusually tall for the city, and the lower volume—a shopping mall—replicates and anchors the tower beside it. The Burgos office tower is, today, the most visible building within a mile of its site in Porto, and it represents a more recent side of Souto de Moura’s work: public buildings and more ambitious architectural gestures.

Of these, his Braga Municipal Stadium, sitting atop a hill that was once a quarry, is the most striking and dramatic example. Part of a commission by the Portuguese state, the stadium, one of ten built for the 2004 European Soccer championship, is the only one to break free of the traditional typology. Two parallel concrete stands, brutalist at times, with gravity-defying sloping roofs, are thrust into a wall of the former quarry on one side, revealing and framing the pitch dramatically, opening it to the light of the sun and stars. For Souto de Moura, who was given free rein, this was a true gesamtkunstwerk, from “inter-weaving in the landscape to drawing the doorknobs,” the architect has said. “It’s a project…in which the faults are mine.”

Many of Souto de Moura’s public projects are smaller interventions. The architect has taken up requalification projects, like the Pousada Santa Maria do Bouro, in Amares, or the Portuguese Center for Photography, in Porto. Both are historical buildings flawlessly renovated, the architect’s attention to detail apparent in every inch. Similarly, Souto de Moura’s project for the Porto light rail system has a light touch, seamlessly embedded in the fabric of the city.

One of the architect’s most poetic interventions is the Portuguese Pavilion at the 2008 Venice Architecture Biennale, in collaboration with the artist Angelo de Sousa. Souto de Moura covered an old warehouse facing the Grand Canal with glass inside and out, multiplying the space and making it disappear at the same time. “It’s obvious that architecture has an unseen part,” he said, “the part of ‘Europe’s most marginal country,’ and ‘the less flamboyant… among Portuguese architects...defending architecture that is almost anonymous—well done, but almost anonymous.”

The award might offer him opportunities to build abroad, but the architect is pragmatic. “I like to build in Portugal. I feel at home,” he said with a smile.

VERA SACCHETTI IS A NATIVE OF PORTUGAL AND A NEW YORK-BASED WRITER AND EDITOR.
YKK AP® is the leader in sustainable impact protection and blast mitigation solutions for private and public buildings. Our innovative ProTek® products were the first integrated systems to pass South Florida’s strict non-shuttered building codes. The ProTek family has recently expanded and now includes new systems and features fully tested to the most current impact-resistant and blast mitigation standards. These additions reinforce YKK AP’s leadership position in this market by providing world-class, high performing commercial building solutions that are economically sensible. From offices to courthouses to military installations, nothing protects like YKK AP quality.

800-955-9551 - ykkap.com

©2011 YKK AP America Inc. is a subsidiary of YKK Corporation of America. YKK AP is a registered trademark of YKK Corporation.
New Solarban® R100 solar control, low-e glass.
A better glass for a better environment.

Clean lines. Clean look. Clean conscience. It's a lot to expect from an ordinary piece of glass. Then again, Solarban® R100 solar control, low-e glass is about as far from ordinary as you get – thanks to a Solar Heat Gain Coefficient of .23 and a neutral-reflective appearance that lets your building put its best face forward. And you'll really be surprised by the extraordinary energy savings you can expect with Solarban R100 glass. To get your copy of the white paper, go to ppgideascapes.com/SBr100.