October 28 was a big day for the Groves of Academe, as the deadline for submissions to the NYC Economic Development Corporation’s (EDC) Applied Science NYC Campus arrived. Last December Bloomberg lobbed a Request for Expressions of Interest for a high-concept school that would recast New York as an East Coast Silicon Valley for training and launching applied science entrepreneurs of all high-tech stripes. President Seth Pinsky of the EDC keeps referring to it as an “Erie Canal moment,” harking back to the early 18th century when Governor DeWitt Clinton, over protests from Thomas Jefferson, invested in building the Erie Canal, a move that helped New York compete and ultimately overtake Boston and Philadelphia as the country’s major shipping port.

In scale and scope, the “Genius School,” as it’s been tagged, dwarfs the West Side stadium and even the Olympics bid, demonstrating that Bloomberg, continued on page 7

In late October, the MTA announced it would lease 70,000 square feet of retail at the $1.4 billion Fulton Street Transit Center to a single operator who will manage and rent out the space. With the announcement, downtown Manhattan’s continued on page 5

Rosanne Haggerty, president of Community Solutions made a presentation at the Municipal Arts Society Summit in October that recast the troubled Brownsville public continued on page 12

Gehry Technologies (GT), the Frank Gehry company that provides software and technology consulting to design and construction firms, announced a plan in late October to bring together “the world’s most distinguished architects” in a “strategic alliance” with a lofty goal: to transform the building and design industries through technology.

Put in more modest terms, the firm has put together a star-studded advisory board. The list of architects, designers, and business leaders in the group includes David Childs, Zaha Hadid, Greg Lynn, Laurie Olin, Wolf Prix, David Rockwell, Moshe Safdie, Patrik Schumacher, and Ben van Berkel.

Gehry Technologies CEO Dayne Myers and its chief technology officer Dennis Shelden told AN that the group, which will meet in person once a year and via conference call quarterly, will work to promote higher quality projects, to improve design through technology, and to address the industry’s crippling wastes in time, money, and materials through better work flow and communication. The continued on page 3
W&W Glass has been part of the design build teams behind these and many other great architectural masterpieces throughout the United States.

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IT’S ALL ABOUT THE GLASS
The San Diego architect Teddy Cruz is fond of telling local audiences that “California doesn’t end at the Tijuana border but stretches all the way to Mexico City.” Cruz is trying to make the point that the two economies are inextricably linked. Indeed, his own work shows how materials, goods, and culture move constantly back and forth across borders.

Mexico, of course, has had an extraordinary architectural culture—longer than our own. And the work now coming out of that country makes it clear to me just how powerful and creative the visual and intellectual resources are for Mexican architects. And just how much we naively can learn from our southern neighbors.

For the fourth year in a row, the just-ended World Architecture Festival in Barcelona was loaded with outstanding work by Mexican architects. I served on the Civic and Community jury (with University of Michigan dean Monica Ponce de Leon and Barcelona architect Fermin Vazquez). The first out of sixteen projects presented was a small private chapel in Acapulco, Mexico by the young Mexico City firm Bunker Arquitectura. The Sunset Chapel is set on a wooded hill overlooking the Pacific Ocean just south of the city. It is dominated by a huge boulder that was impossible to move or break. Ingeniously, the architects of Bunker created a structure emerging from a small base that gently touches the ground and lifts the chapel space some 16 feet up and over the boulder. The concrete structure is windowless, mimicking the giant rock but also looking as if it had been carved by a precise mason. Then at the chapel level, narrow carved windows open up to bathe the space in light and provide stunning views out to the Pacific Ocean and the sunset.

The entire Acapulco structure is very small and simple in plan and elevation but nonetheless a statement of the power of form that we have come to expect from the architecture of the region. From Pre-Columbian cities and monuments and the hybrid Colonial period resulting from Europe crashing into the indigenous cultures, the region produced (but admittedly also destroyed) cities and monuments of an elegance and sophistication absent in North America. Mexico has more sites—99 to be exact—on the UNESCO World Heritage list than any other country in the Americas. Their cities exhibit an urbanism rare north of the border, from Emperor Maximilian’s Haussman-inspired Paseo de la Reforma and Puebla’s Mexican baroque monuments to the modernization of Acapulco’s seaside resorts. Even the border settlements in Mexico from Tijuana to the Pacific on Reynosa near the Gulf of Mexico exhibit compelling urban and spatial qualities entirely absent from their suburbanized American counterparts just across the border.

The Mexican tradition of modern architecture while it borrows heavily from European and American influences is a unique formulation that rivals any in the Americas, arguably excepting Brazil. It has produced outstanding structures like The Institute of Hygiene in Popotla (1935) by Jose Villagran and the Ciudad Universitaria complex (begun in 1950) outside Mexico City by a collaborative of talented designers to the extraordinary structures of Luis Barragán and Spaniard Felix Candela.

In recent years through Emerging Voices and Young Practices, the Architectural League has been highlighting many firms, like Bunker, that by a collaborative of talented designers to the extraordinary structures of Luis Barragán and Spaniard Felix Candela. In October, the Bronx Museum held a two-day conference on Latin America, while last night I attended a lively panel on the same at Pratt, and Barry Bergdoll of MoMA is planning an exhibition on Central and South America. The vibrant work to the south of us has long been there, it’s about time we started paying attention.
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WHERE IS THE LOVE

“‘I’m proud of almost all the buildings I do,” Karl Fischer told the New York Post, who promptly dubbed him the “most loathed architect in New York.” No worries. The architect who has designed over 50 buildings in Brooklyn and is currently working on a condo at the corner of Canal and Greenwich rakes it all up to a form of indigestion: “It’s hard to tell whether that’s people speaking from their heart or getting something off their chests.”

METHOD MADNESS OR CORE DUMP

Through early February, London’s Barbican Gallery is representing “Progress,” the elite of an exhibition devoted to the work and ideas of the Office for Metropolitan Architecture. In a highly unlikely gesture of delegated control, the firm agreed to surrender curation of the monographic show to Rotor, a Belgian collective. “Rotor is the anti-OMA: borderline material fetishists, contemplative types, slow, resistant, consensus-driven, a group of young architects who decided for some reason not to be architects,” notes the OMA website, uh, passive-aggressively.

KHOURY, STRAIGHT UP

Bernard Khoury, the Beirut-based architect, recently delivered a lecture at Columbia’s GSAPP that covered his new work, like suspended gardens in Bahrain, urban developments in Libya, shopping malls in Kuwait, a spa in Saudi Arabia, and private residences in Lebanon. But Khoury seemed more interested in injecting images into the lecture of his turn as a model (with his projects as the backdrop) for Johnnie Walker advertisements, often asking the audience “I look good in this, no?”

Multi-level retail and destination restaurants at Fulton Street station.

At Fulton, the MTA, in a departure from its landlord role at Grand Central, will focus on running trains, not curating vendors. The main building, designed by Grimshaw Architects with Arup, employs a multifaceted circular glass atrium within a glass cubed-shaped curtain wall. At street side, market cafes will wrap around the atrium, dubbed the Oculus, and retail will take up the interior walls. The second level is intended for destination restaurants, while the third floor awaits an anchor tenant. More retail can be found below at concourse and platform levels. The underground Day Street passageway, devoid of retail, will take commuters toward the Calatrava-designed WTC Transportation Hub.

With much of the focus on the Oculus, the project’s incorporation of the 1888 Francis Kimbell-designed Corbin Building next door tends to be overlooked. MTA renderings show a restored 19th-century clubbly interior revived as a destination restaurant.

Westfield will be responsible for all retail at the World Trade Center. The company expects to finalize their agreement with the Port Authority next month and will spend more than $812 million on the retail environment, which will run over many levels at the WTC Transportation Hub, connecting concourses through to Three and Four World Trade. At Three and Four, the stores will meet the street and continue above grade. Retail intended for Two World Trade awaits financing for the tower as a whole. From the Hub, commuters can shop in concourses that lead to the World Financial Center, where Brookfield then takes up the baton.

Brookfield’s $250 million renovation of Cesar Pelli’s late 1980s World Financial Center ensemble includes preserving the Grand Staircase and balcony overlooking the World Trade site. Both are contained within at concourse and platform levels. The prime spot beneath the staircase is expected to be leased by a fashion or destination restaurant. The Japanese-Mexican restaurant Taka Taka makes a pointed effort to embrace its busy corner of Soho. Moving the main entrance to the corner was one of the key moves Grupo MTT—a Mexico City-based firm also behind the interior architecture of Fernando Romero’s new Museo Soumaya in Mexico City—made in an effort to maximize the 1,356-square-foot, one-level space. Another space-saver is a U-shaped conveyor belt that constantly makes around chunky oak booths. Drawing inspiration from both Japanese minimalism and a homely Mexican fonda (diner), Taka Taka’s restrained color combination of black surfaces and light woods offers a backdrop for festive details, like the use of “barro negro” clay to create sculptural window frames and Mexican “Sensaciones” comic strips papering the bathrooms. A geometric, 3-D-textured wall-hexagonal tiles in Mexico wraps the interior, a more realistic alternative to the design team’s original plan which was to wrap the entire space (including the façade) with stacked plates. (“The revision”) was not only more executable, but it also better responded to the space’s two main challenges,” said Andres Miere y Teran, Grupo MTT principal. “The extreme exposure and openness are counter-balanced by the warm visuals of the wood. The task of visually merging two distinct cultures is achieved through the abstracted, pyramidal pattern,” a gesture that evokes both Japanese origami and pre-Hispanic Mexico’s geometric iconography.

TOM STOEKLER
"The Savannah College of Art and Design (SCAD) Museum of Art is more than a preservation project," said architect Christian Sottile, "It is where a new structure gives life to the old." Situated in the historic landmark district of Savannah, Georgia, the 82,000-square-foot gallery space—including an outdoor theatre and event terrace—just two years ago was the site of rubble. The destitute walls of Savannah gray brick, some precariously leaning and others morbidly collapsed, were a relic of the country's last remaining antebellum railroad complex. When the city’s Historic Review Board insisted that SCAD, who owned the site, secure the remnants of the former railway depot to prevent it being razed to the ground, SCAD responded by hiring Sottile, a SCAD alumnus and local architect who also taught at the college. This October, the SCAD Museum of Art opened to the public.

Key to Sottile’s design from the start was the inclusion of the original materials. The brick walls were pinned to styrofoam and cast in situ to smooth concrete walls that seem to sprout from out of these fragments, while the fallen bricks were repurposed as pathways and are sewn into the streetscape along the east-west stretch of Turner Street. Here “jewel boxes” form a streetside gallery where protruding glass encasements frame artwork hung on a recessed panel behind. Inside, existing brick arches between galleries break up the white cube interior into three main gallery spaces, and in the auditorium, wood from the former depot has been repurposed as wall panels.

On Martin Luther King Boulevard, behind the mid-19th century Greek Revival facade that is the original SCAD museum, a 500-square-foot addition sits within the former North Depot’s linear configuration, mirroring an adjacent warehouse block that houses SCAD’s School of Building Arts (also renovated by SCAD in the late 1980s). The new building rises two stories and is accessible from the original museum entrance by way of a circulation junction known as “the gasket.” In the center, the museum spills out into a courtyard space to form an outdoor theatre and connects a direct path to a huddle of student housing to the west. The North Depot’s original 800-square-foot footprint means that there is room for expansion. Until funds have been found, however, the 300 square feet of grassy area at the western end of the museum, delineated in part by the original brick walls propped up by steel brackets, offer a further outdoor exhibition space.

Visibility was also a concern for Sottile, and atop the main entrance of the extension is a 86-foot-tall lantern made from a steel frame and channel glass bricks. The c-shaped blocks interlock to resist earthquakes and severe hurricanes, and their structural striations also repeat the overarching theme of linearity. The rectangular glass tower joins the spires and domes of some of Savannah’s oldest buildings, standing out as one of a few new icons in the skyline of the carefully preserved city, once gifted to President Lincoln by General Sherman following its capture at the end of the Civil War. The historic city boasts significant new architecture, such as Moshe Safdie’s 2008 building for the expansion of the Telfair Museum, but SCAD’s museum takes its place as an extraordinary project that harnesses history rather than mimics it.
At Cornell’s NYC Tech Campus, the landscape flows inside...

SILICONE ISLAND continued from front page

...even in his last stretch, is still aiming high: a 30-year build-out; two million square feet of construction; $6 billion in overall economic activity; 22,000 permanent jobs; $1.2 billion in taxes for the City. The City is committing $100 million for infrastructure, or what an EDC spokesperson described as “seed capital,” and four sites for free to choose from, including Roosevelt Island, Governor’s Island, Brooklyn Navy Yard, or the Farm Colony on Staten Island. No wonder over two-dozen institutions started salivating when the project was announced last December. Now down to the wire, with an administration eager to make a decision by year’s end so that Bloomberg can get his legacy shovel-ready by the time his term ends in 2012, two front runners—Cornell and Stanford—and one site—Roosevelt Island—are coming into focus. (At least as we rush into print: the City requested “a quiet period for review and evaluation” and no talking to the press about details after October 28.)

Cornell’s NYC Tech Campus is throwing its weight into a 150,000 square foot net-zero building just south of the Queensboro Bridge on the 10-acre site of Goldwater Hospital promising it will be “the largest net-zero energy building in the eastern United States.” Renderings show at least six buildings in all stacked, tilted, or variously cantied towards the sun and slathered in PVs. SOM is the architect and Field Operations is working on 500,000 square feet of landscaping with what looks like webs of turf gathered around building bases and running to ground. Karen Tamir, project manager for Cornell NYC at Field Operations, describes it as a “multi-layer landscape from grade to roof garden to balconies back to street level, with buildings over and under green roofs,” building in part atop a 30 to 40 foot high plinth. The program includes housing for faculty, staff, and students. Projects with connections to the community will, of course, so there are not only gardens attached to housing but also community gardens plus public spaces on campus, gardens as part of a public school, and a nursery so that the long-term project can grow its own trees. The net-zero building is the linchpin and the first to be built of the highly-phased campus, where energy production and use will be based on the photovoltaic arrays (devised by Distributed Sun of Washington DC) generating 1.8 megawatts at daily peak, plus a four-acre geothermal field with 400 wells drilled into Roosevelt’s granite foundation. (To get that solar power flowing fast, a 60,000 square foot shed to bear the PVs is included in Phase One that could host all nature of community activities.) Of the super-sustainable structure, Kent Kleinman, dean of Cornell University’s College of Architecture, Art, and Planning said, “We wanted to do something that would demonstrate our values and that would also reflect the things actually being researched inside. LEED Gold and Platinum are nice, but it’s better to generate as much energy as you consume.”

Kleinman described the tech school’s curriculum as focusing on three “hubs” of learning: Connective Media, Healthier Life, and Built Environment. The hubs would be demonstrably anti-silo with “aggregations of expertise”—rather than core subject departments—with, say, agriculture specialists teaming up with engineers and media types. “It’s more of a community and less like a research park,” he said. “Not at all a mono-culture like the Google campus.” Students and researchers would be working next to start up companies and co-located corporations, and everyone would share the tomatoes from the roof gardens.

With a high-powered technology partner, Technion, the Israel Institute of Technology, the team is feeling strong. “All vectors are pointing in the right direction,” Kleinman said on the eve of their submission. This could add a dimension to the way we study architecture and urbanism that would be quite profound, not just as a science.

A press release emanating from the office of Stanford University cut straight to the financial marrow of its own submission, StanfordNYC, stating that its proposal would come with an investment by the university of $200 million for start-up costs and an “initial endowment” for a 1.9 million-square-foot campus with housing for 200 faculty and 2,000 students in LEED Platinum digs. Stanford president John Hennessy also pledged $1.5 billion that would come from a ten-year capital campaign with an “accelerated launch” for 2013—music to the mayor’s outgoing ears. With a constant refrain that it is the spawning ground of Google, Cisco, Hewlett-Packard, and Sun Microsystems, Stanford wants it known that it knows how to translate teaching into economic lift-off. The university is partnering with City College in its bid. And instead of promising a Phase One building, classes would start being held on the City College campus as early as 2013. The proposal’s architect is Ennead, who referred requests for more information to the Stanford communications office. Interestingly, with all the rhetoric about sustainability flying, neither Cornell nor Stanford seems to have seriously considered re-using the Goldwater Hospital buildings.

Virtually no details were forthcoming from the other institutions believed to be making submissions at deadline, other than reports that Columbia is focusing its proposal on Manhattanville, while New York University is in concert with Carnegie-Mellon (who is pitching a second lone wolf proposal as well), University of Toronto, and U.K.’s University of Warwick, presumably on downtown Brooklyn. Little was heard about universities taking advantage of the other gratis sites, the Navy Yard or Staten Island. Surprisingly, Governor’s Island doesn’t appear to be getting any of the love. It’s already way too built-up, according to one team contender, apparently referring apparently to the West II, MNLA, Rogers Marvel Architects, and Diller Scofidio + Renfro plans already afoot.

With hopes high that the winners will be selected by year’s end and Bloomberg’s rallying cry “We can’t sit here and let Silicon Valley be bigger than us” ringing in every year, NYCTech could be just over the photographic rainbow.
Fernando Romero Enterprise (FREE) grew out of the architect’s Mexico-based Laboratory of Architecture (LAR) founded in 1999. Then last December FREE opened a second location in New York. “It’s a significant shift,” said practice director Armando Ramos, alluding to the firm’s increasingly multi-disciplinary approach to design as well as its U.S. presence. Romero, whose early career resume reads like a Who’s Who of architecture figures—Enrique Morales and Rem Koolhaas among them—has had a string of successes since starting his own practice in Mexico. His interest in research and architecture act as a mirror for social, political and cultural currents, often informing books that feed into building projects. Although the concept building, a bridge-like museum with access from American soil and Mexican, stemming from his 2007 book, *Hyperborders*, never materialised in the Americas for complex political and land ownership reasons, it has manifested itself in a project in China that straddles a lake in a park.

The focus on context has remained a thread throughout other work. Indeed, rather than being tethered to an explicit ideology and signature style, FREE’s work is fluid with each building specific to its setting and circumstance. “It’s evolutionary and ideas are recycled,” said Sergio Rebelo director of design in the New York office. There may be no formal language, but the firm’s work is not directionless. The recently opened Museo Soumaya and Plaza Mariana in Mexico City, the plans for a network of hotel rooms in Brazil, and a masterplan for a cultural retreat in South Mexico are testament to this diversity. “I think for good or for bad we don’t have a dependency on a specific style,” said Romero. According to FREE director Armando Ramos, the firm’s dynamism derives in part from Romero’s experience working with European firms, including Alvaro Siza in Portugal and Jean Nouvel in Paris. The office has not announced any U.S. projects yet, but there are allusions to a planned tower, and Romero is preparing an exhibition next year to showcase these plans along with the firm’s existing work to its new audience. Unlike FREE’s Mexico office that neighbors the Luis Barragán house, where Romero once put on an exhibition of interventions with the likes of Gilbert and George among others, the New York office nestles underneath the High Line in Chelsea, opposite Pace Gallery. Here, on the border of the area’s new, ongoing, and prospective developments along the Hudson, it’s a fitting location for a firm keen to make its mark in uncharted waters.

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ANNEAD'S RENOVATION OF A BELOVED HALL BRINGS BACK THE LUSTER

Multicolored stenciling and plasterwork was 17 inches to 22 inches wide. Over the years, lines for the balconies were meant to focus the audience on a single speaker, not an opera or dance. So the first order of business for Ennead was to replace the mezzanine and balcony flooring and stagger the seating. Seat width went from 17 inches to 22 inches wide. Over the years, multicolored stenciling and plasterwork was whitewashed and accented in gold. More than a dozen painters spent weeks on their backs restoring the original motifs, which had absorbed years of tobacco smoke, layers of shellac, and at least one restoration effort conducted by a high school class.

Workers completed backstage renovations last year, and this year they finished the front of the house in a mere seven months. With minutes to go before opening, Hazard sat back in a mezzanine seat admiring the hard work. "The element of the new shouldn't be from 2011, you should still recognize this as the City Center, but City Center to the N° degree," he said.

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.

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Architect: Platt Byard Dovell White Architects
Photo: Frederick Charles

MUSEO SOUMAYA
MEXICO

With a display of Mayan artifacts and history as well as contemporary art, the Tulun Museum plans to offer visitors to the ancient pyramids and ruins in the area an alternative experience of Mayan culture. “The building has been designed as an expression of Mayan culture using the pyramid theme,” said Rebelo. Organized into terraces, the visitors will see the exhibition as they ascend through the floors, which open out at points to vistas of the surrounding jungle and the ocean beyond. On the descent, visitors will be able to climb down the face of the museum itself.

MUSEO SOUMAYA
MEXICO

Museo Soumaya is an impressive sight with 16,000 individually shaped steel tiles attached to a hyperbolic paraboloid steel frame, while its column-free tension-ring roof is an engineering feat. “It was the first time something like this was built in Mexico: there is no expertise in doing a double-curved surface here,” said Armando Ramos. Instead of bringing on board well known contractors to solve this problem, FREE invested in local talent and developed a new skill set in the city. The final form was made from a 3-D scan of a hand-sculpted model and took two years and a half years to build.

PLAZA MARIANA
MEXICO CITY

Plunging two and three stories underground, the mixed-use building sits opposite the Basilica of Guadalupe, one of the most visited religious sites in Latin America. The center, which opened in October, includes a crypt, a museum, market, and conference center to accommodate the pilgrimages. “The project is rational and economical,” said Sergio Rebelo of FREE. “And it had to be built fast.” FREE produced the vast multi-faceted block in less than two years. The four programs are divided by a path that forms a cross, whose proportions were taken from the emblem worn by Pope John Paul II.

VILLA MAR
CONFIDENTIAL

The private vacation house is based on the principle of a continuous material wrap. In plan, the house looks like a disc; a notion that FREE has explored in various projects. “Here, proportions, structure, program, and circulation are all the same element,” said Rebelo. “It’s a concrete slab that opens and closes.” The concrete structure, designed to fit into different contexts, performs more as an object more than a rooted home. FREE is experimenting with more resilient materials using a mixture of coconut or other vegetable fiber with concrete to create similar continuous circular structures.

BRIDGING TEA HOUSE
JIN HUA ARCHITECTURE
PARK, CHINA

Brought together by artist Ai Wei Wei, 16 international architects have built a micro city of pavilions on the river Yiwu. Following ideas explored in Romero’s book Hyperborders, which examined borders around the world and the possibility of a museum bridging the United States and Mexico, Romero’s firm (called LAR at the time) designed a concrete truss tea house. Playing with notions of private and public, and open versus intimate spaces in the context of a bridge environment, the tea house hosts a restaurant as well as a public promenade.
From the time of its incorporation in 1863 to now, much has changed at the National Academy of Sciences (NAS). For one, the organization of scientists, engineers, and medical experts charged with the duty of advising the nation on matters close to their expertise on a pro bono basis has begun to conduct its business in a more public fashion. Unfortunately, the NAS’ headquarters in Washington, D.C. was not designed to host large gatherings. The 1924 neoclassical enclosure, which was designed by Bertram Grosvenor Goodhue as a “Temple of Science in America,” was built to provide its elite members a place to congregate, smoke cigars, and discuss matters of import in clubby, 19th-century style splendor. Though west and east wings and a 500-seat auditorium were added in 1962, 1965, and 1970 respectively, they did little to open up the facility or deliver capacious meeting rooms and the contingent break out spaces necessary for hosting public gatherings. Altering this state of affairs was chief among the tasks given to Quinn Evans Architects when the NAS hired the firm to take on a $44.5 million effort to restore and preserve the historic fabric of the building. The organization also wanted the architects to replace the facility’s aging infrastructure, incorporating sustainability strategies and technologies to reduce its energy consumption by as much as 25 percent and qualify the project for a LEED Silver rating.

The 1924 building’s primary interior architectural feature is a large rotunda bedecked with the work of bronze sculptor Lee Lawrie as well as paintings by Albert Herter and murals by Hildreth Meière. In addition to the works of art, the rotunda has been surfaced with Akoustolith, a porous ceramic material used widely in the early 20th century to moderate acoustic reflection and noise in large vaulted ceilings. Over time and exposure to tobacco smoke and other corrosives this resilient plaster had somewhat lost its luster. Quinn Evans worked with Conservation Solutions, Guilders’ Studio, and F.C. Vogt, to restore these details to their original vibrancy. On the exterior, the masonry exterior needed repointing and the steel windows (graced by sculpted bronze spandrels also designed by Lawrie) presented a special quandary. On the one hand there was the desire to preserve their historic aspect, but there was also the overall goal of increasing efficiency. In the end, the original window framing was maintained, though the glazing itself was replaced with low-emissivity glass. The windows of the 1962, 1965, and 1970 additions were replaced with insulated glass units.

One major challenge was finding enough cavity space in the historic structure through which to thread efficient new infrastructure, including HVAC, plumbing, electrical, fire suppression and alarms, and audiovisual and communication systems. The team created a BIM model of the existing building from old drawings and field surveys to help layout these systems and conduct clash detection. In many instances, however, the architects as well as engineers from Mueller Associates and Robert Silman Associates had to gather onsite to puzzle out difficult conditions. The team also had to work to resolve differences between the floor levels of the original building and its additions in order to make the facility ADA compliant. In order to satisfy the NAS’ desire for more public space, the team reconfigured the first floors of the building to accommodate two meeting rooms, one for 100 people, the other for 75. The challenge then became how to accommodate gathering and break out space for these two rooms as well as add pleasant environments for cocktail parties and receptions. Quinn Evans found their answer in two existing bay windows, one on the east, the other on the west, as well as a tiny silver of space between the historic structure and an addition. The team infilled these spaces, covering them with saw-tooth glass skylights outfitted with building integrated photovoltaic (BIPV) panels. While the BIPV system doesn’t generate a massive amount of electricity, it is important to the overall sustainable message that the NAS wanted to promote—serving as a green billboard, so to speak. Steel frameworks that bear directly on the existing building’s walls support the skylights. They were craned into place in sections before being bolted into place.

Workers added the glazing once the frame was complete. To resolve the differences in height between the historic structure and its additions the architects incorporated translucent clerestory panels that let light through, while at the same time responding architecturally to the aspect of the higher building. The team also added light shelves to the windows that face the new atrium for a LEED Silver rating.

In order to make the NAS’ headquarters more suitable for hosting public functions, the design team carved out larger spaces within the existing buildings and created new breakout space by covering two courtyards with glass skylights. The skylights feature photovoltaic panels that produce a token amount of electricity while promoting a sustainable future.
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In 1990 Haggerty founded the not-for-profit Common Ground, with a stated mission of ending homelessness in New York City. Two of the group’s better-known spin-off of Common Ground that strives to launch Community Solutions, a new

Going Coach

From resuscitated bus terminals to repurposed rail yards, the West Side of Manhattan was getting some major press at deadline. Related Companies and Oxford Partners officially announced that they snagged fashion label Coach to be an anchor tenant at Hudson Yards. Covering 26 acres along the Hudson River and spanning a LIRR train storage yard, Hudson Yards will mix residential, commercial, retail, and cultural space to create what Related chair Steve Ross described as the “Rockefeller Center of the 21st century.” The announcement bodes well for the last segment of the High Line, which wraps around the site. All parties involved agree that the High Line should play a prominent role.

The Bus Stops Here

The George Washington Bridge Bus Terminal finally landed several big box tenants to realize their dream of a $183 million renovation. The Wall Street Journal reported that Port Authority partner SMU Partners signed on Blink Fitness gym, Fine Fare supermarket, and Marshall’s clothing store. Pier Luigi Nervi’s 1963 building is to buses what Saarinen’s 1962 TWA terminal is to airplanes, though it never received nearly as much acclaim or attention. Fortunately, with poverty being the best preservationist, a down and out Washington Heights neighborhood kept speculators at bay and the building preserved. Now that the Heights is on the up and up, locals and New Jersey commuters can look forward to shopping and working out in an Uptown Modernist landmark.

Crossing Center City

After two rejected plans for the Museum of the American Revolution at Valley Forge, the American Revolution Center announced they had made a land swap with the National Park Service to secure a prime location in Center City Philadelphia. In return for a 78-acre property at the Valley Forge site, the Park Service will give the museum an apparently expendable former visitors’ center at the nearby Independence Mall to house their $150 million museum. The museum selected Robert A. M. Stern to design the new building. Stern told The Philadelphia Inquirer there are no plans to aesthetically rock the boat. He intends to use “the language of traditional Philadelphia architecture.” Surely, this excludes Louis Kahn.

www.archpaper.com
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Last spring, the Port Authority of New York and New Jersey shattered a dream when it dropped SOM’s plan to clad the base of One World Trade Center in prismatic glass. The design element was meant to emanate “splays of color” from the building’s podium, but after several years and nearly $10 million spent on design development, the team found itself without a viable sample. It had paid to build specialized equipment to cut 1-inch-thick, 48-by-159-inch glass panels with a grooved, pointed pattern, then temper the prismatic sheets and laminate them to strong barrier glass. The project was going to be an exemplar of architecture’s best hopes for the future of glass: huge panels with a highly customized, carefully fabricated visual quality that could meet strict safety requirements. But during impact testing, the panels broke into large shards rather than holding together as laminated glass should. The team finally announced the design was too technically difficult to realize.

Or was it? Nathan Munz, managing director of Australia-based glass fabricator Glassform, said that he manufactured a sample of viable prismatic facade glass after being contacted in May 2010 by a project manager with Solera/DCM, the contractor charged with installation of the podium facade. According to Munz, Glassform made the list of approved fabricators for the project, along with Ontario-based Barber Glass Industries, before Solera’s fabrication subcontractor, Las Vegas-based Zetian Systems, gave the fabrication work to Sanxin Glass in Shenzhen, China. Barber, too, was contacted in March 2011 about getting back on board with the project; the company had developed a full-scale mockup for the project in 2009, before going into receivership last year.

When it seemed as if option A had failed, the team “started getting worried because they had a project to deliver and the Chinese friends were not supplying even small samples,” said Munz. “They started calling people to see if there was an option B.” Glassform

GROWING PANES

Highly customized glass fabrication technologies have never been so in demand, but as architects push for never-before-seen designs at ever lower prices, they are learning that some risks don’t pay off. When they do, however, the results achieve a brilliant crystallization of glazing art and science.

By Jennifer K. Gorsche

In Reykjavik, Olafur Eliasson’s Harpa Concert Hall facade incorporates ten types of glass. Facing page and below: More than 800 twelve-sided “quasi bricks” forming the building’s south facade are reflected in the interior’s faceted and mirrored ceiling.
developed a sample without accepting fees and sent it to New York the following month. “I had meetings with Solera and their engineers and they were impressed,” Munz said. But he left confused after Tishman, the project’s construction manager, declined to meet or sign a confidentiality agreement about his fabrication techniques.

Munz returned to New York in October 2010 with a larger 4-by-2-foot sample, this one protected by an application for a U.S. patent and manufactured with equipment “modified in a very unconventional way,” he said. He brought the sample to a meeting with project manager Ken Lewis and several other SOM team members. "The sun was streaming through the window and it hit the glass and these people freaked, absolutely freaked," remembered Munz. “They said it was amazing.” But after Tishman again declined to meet with him, Munz was left to conclude that the construction manager had already decided to abandon the project unless it could be realized with Zetian. When contacted by AN, a spokesperson for Zetian declined to comment about the project’s glass.

Somewhere in a Pennsylvania warehouse, hundreds of PPG Starphire glass panels that the Port Authority purchased for the project will never see the light of day, but other buildings may soon realize what One World Trade did not. Glassform expects to release a new mass-produced prismatic architectural glass product to the market by the first quarter of 2012. (In early November a new scheme was announced for the building’s base featuring back-lit glass louvers set at angles.)

In spite of the trial and error involved in testing new designs, architects are determined to push the limits of glass technology. In most cases, innovation is more easily achieved in Europe where building teams are likely to negotiate a way to use the best product rather than incorporate more of a lower-priced option. The proximity of several glass-producing nations also fosters an adapt-or-die mentality: Italy depends on exporting its products to France and Germany, forcing them to advance their industry quickly in order to compete with domestic fabricators in those countries.

Reykjavik’s new Harpa Concert Hall and Conference Center is a prismatic addition to the city’s waterfront and a glamorous example of collaboration rather than compromise. Designed by artist Olafur Eliasson with Henning Larsen Architects, the 30,000 square-foot building’s south face is composed of 823 “quasi bricks” mimicking crystallized basalt columns commonly found in Iceland. Each brick is a stackable, twelve-sided module of steel and glass that Eliasson and his structural engineers designed using several digital and physical modeling techniques. The north, east, and west facades are flat variations of the south face, as if the bricks have been sliced at an angle. Ten types of glass were used for the skin: yellow, green, and orange dichroic panes reflect their complementary colors, blue, red, and purple; clear, anti-reflective, and five kinds of reflective glass are also layered carefully to alternately emphasize depth, solidity, or transparency at different vantage points and light levels. At night, the facade glows with more than 700 LED strips with optics developed with lighting manufacturer Zumtobel.

“It has been a process pretty much like doing a painting,” said Eliasson in a project presentation video. “When you have the colored glass that has a tendency to stand out, I have put a low-reflection glass next to it in order to give you a sense of it being a volume.” The hall’s foyer, balconies, and ceiling are oriented to catch light and color. The facade functions, too, standing up to Reykjavik’s punishing winter winds and preventing noise from a nearby highway from disturbing concerts inside.

As advancing digital modeling and engineering capabilities allow integration of cutting-edge shapes and sizes, technical material advances are also driving new designs. David Chipperfield’s Two Lines pavilion was one of this year’s London Design Festival Size + Matter commissions pairing designers with materials and manufacturing processes. Chipperfield created the installation with 28 panes of unframed laminated glass panels embedded with SEFAR Architecture Vision and a DuPont SentryGlas interlayer, a new fabric with a translucent single-sided metal coating. Built in collaboration with Arup, the project’s orthogonal glass walls in copper and aluminum interlayers are topped with horizontal glass panels as long as 16 feet with corresponding colored metal connections, giving a glimpse of the shimmering, diffusive quality a facade could achieve with the same materials. According to DuPont, SentryGlas has better adhesion with the fabric mesh than Polyvinyl butyral interlayers, increasing moisture resistance and temperature stability in the long run. The Castellana 79 business and commercial center in Madrid, designed by Rafael de la-Hoz, is one of the first facade projects to be completed with the material. As decorative patterns, interlayers, and digital printing technologies move from building interiors to facades, understanding the sunlight testing data associated with inks and technical materials is becoming more important for architects.

“These technologies are relatively new in terms of...
As a series of balcony glass failures in Toronto recently demonstrated, poor specification practices for even simple components can end up costing glass-heavy projects a lot of money. This summer, Ontario-based Lanternra Developments suffered a PR nightmare when glass sheets fell from the balconies of three of its recently completed Toronto condominiums. The fifth, and final, sheet to break fell from the 29th floor and hit a pedestrian below. Lanternra replaced the tempered balcony glass in all three projects with laminated glass sheets, which should remain in place even if fractured. The failures raised questions about the source of the project’s glass, and whether heat-soaked glass, which has undergone a process that would reveal any inherent flaws, was specified and delivered.

A few weeks later, Seattle’s NBBJ-designed Four Seasons Hotel and Private Residences experienced its third balcony failure and opted to replace its tempered glass balustrades with laminated lites as well. The W Austin Hotel, designed by Anderson-Wise Architects, also closed for several days in June when two falling glass sheets injured four people on the pool deck; three more lites fell in subsequent weeks. Again, the property owner replaced the tempered balcony glass with laminated panels. A report conducted by Curtainwall Design Consulting (CDC) concluded that debris from the building’s slab edges had damaged the edges of the tempered glass balconies, which were unprotected by a top railing, causing them to shatter.

Project developers and design teams have not released the sources of the failed glass, but glass fabrication experts speculated that all of the buildings used tempered balcony glass from Chinese manufacturers as a cost-cutting measure. This glass is more likely to contain nickel sulfide inclusions, impurities that can cause breakage unless heat soaking detects imperfections, which have largely been removed from domestic glass manufacturers’ products.

Buildings finished as the economy slowed may continue to see problems. “The recession especially has cultivated an ignorance-is-blind type of attitude,” said Lax. “Most people are so browbeaten by the time they get a project, they don’t want to rock the boat. General contractors know the glass guy hired is going to be a problem, but they can’t throw him off because he hasn’t done anything wrong yet. These things snowball.”

In spite of value engineering at every level, manufacturers remain optimistic about investing in new technologies. Glass supplier and fabricator General Glass International (GGII) is launching a line of acid-etched flooring based on increased demand for that type of application. The company also recently installed a new tempering furnace, allowing them to print and temper a 110-by-170-inch piece of glass (its previous capability was 84 by 188 inches). They will use it to manufacture digitally printed glass for Newark’s Terminal B modernization. “It eliminates an obstacle for designers,” said Richard Balik, the company’s vice president. “Bigger glass eliminates the need for metal and gives them more flexibility.”

And pieces are likely to get bigger—GGII’s furnace can temper glass up to 110 by 236 inches, but the logistics of cutting, polishing, drilling, and storing a piece of glass that size are still being worked out in the company’s plant.

“Architects are pushing us a lot,” said Don McCann, director of international sales for glass fabricator Virascon. “They want larger glass and to span larger openings. It’s requiring us as a company to get larger fabrication equipment.” As a lower-cost alternative to digital printing, the company recently launched Viraspan Design-HD, a high-definition silkscreen process that creates half-tone pixels and gradation within an image or pattern. While the designs they can achieve are beautiful, they are not just decorative: Being able to engineer a larger piece of glass into a building could mean a reduction in other materials and in interior finish costs, and incorporating the right frit, low-e coating, or interlayer into facade glass can reduce strain on mechanical systems. "It’s a first-cost savings,” said McCann. If architects—and their clients—are on board, they can make sure the glass works for itself.

Jennifer K. Gorsche is AIA’s Special Projects Editor.
Chapter III

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The way we work is changing: A team that is relevant to a company one day is obsolete the next, but time and money to redesign office space is scarce; collaboration is essential, except when privacy is even more essential. Sliding doors, modular walls, and dividing systems are offering an answer to the ever-changing needs of office environments. New hardware, bigger doors, and more customizable options allow teams to collaborate, cluster, or create individual work areas with a few simple moves. New movable wall systems aren’t just for looks, either. Large pieces of glass let in more sunlight, increasing natural lighting and decreasing energy consumption in open-plan layouts. In residential and retail environments, sliding doors are stretching the length of a room, creating more functional space in smaller environments and seamless transitions between indoors and out. JENNIFER K. GORSHE finds some clear winners among the newest wall-to-wall innovations.
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1. **EXTENDO KLEIN** (SEE PAGE 14)

   Klein’s new Extend-o telescopic sliding door system can create clear openings more than 16 feet wide for office, residential, and hospitality applications. Its synchronized mechanism fits ADA opening force requirements and eliminates floor tracks. It supports exposed and recessed installations and pocket and standard wall designs.

   www.klein-usa.com

2. **INVISIBLE SLIDING WALL**

   Vitrocsa (SEE PAGE 14 AND COVER)

   Using slender ¾-inch vertical jambs in all units, including very tall double-glazed sliding units, Vitrocsa can create almost invisible movable walls. Manufactured in Switzerland and assembled in the U.S. by Goldbrecht USA Inc., the system has been tested to U.S. AAMA and WDMA standards.

   www.vitrocsaUSA.com

3. **GENIUS WALL SOFT STOP**

   KI has designed a soft-stop sliding door option for its Genius movable wall line. The mechanism is activated when a user opens or closes a door, automatically catching the door and gently bringing it to its final position softly and quietly. Designed by Eberhard von Huene & Associates the Genius series incorporates acoustical control and functionality in a range of styles.

   www.ki.com

4. **FILO MODERNUS**

   The new Filo office system from Modernus features a floor-to-ceiling design with no visible metal frame. Modules are delivered pre-hung and available in custom sizes and finishes. Door panels are rabbeted and coplanar on both sides. Modules incorporate innovative door technology including flush panels, tension bars, concealed hinges, magnetic latch sets, and gaskets.

   www.modernus.com

5. **GLIDE SLIDING PARTITION**

   Glide is a modular sliding room partition system that is ceiling- or overhead-mounted to a track, available in standard 4-, 6-, and 8-foot widths as well as custom sizes. Glazing options include a range of designs and materials, allowing the system to work for closets, rooms, offices, conference areas, or open spaces in need of flexible partitions.

   www.loftwall.com

6. **CLAD-WOOD SERIES**

   LaCantina’s Clad-Wood series is designed for applications with extreme temperatures and weather in which a wood door or window interior design is desired. Built with a heavy-gauge extruded aluminum-clad exterior and two wood species options, the system can accommodate up to eight folding panels in each direction.

   www.lacantinadoors.com
PK30 designs glazing framework systems for residential and office applications. Components are extruded from recyclable aluminum alloy with up to 30 percent recycled content. Snap-in glazing stops compatible with any material enable complete installation before glazing and simplify repairs or replacement.

www.pk30system.com

NanaWall has designed the first folding glass wall system that meets Passive House Standards for zero-energy buildings. Able to span openings from 3 to 39 feet, the system is designed with high-performance triple-glazed windows that meet Energy Star requirements in the United States and Canada.

www.nanawall.com

Bartels Doors USA has designed the Culinaria door for residential and commercial dining rooms and kitchens. Inscribed with multilingual culinary terms, the door is available in customizable frame, size, hardware, and hinge options (pictured), and with frosted glass and sliding barn door hardware.

www.bartelsdoors.com

Inscape’s new Acme 50 seamless glass wall system is a slim-profiled space divider designed to enhance the transparency of private offices and conference rooms. Specialty glass, hardware, and door options are available for the 96 percent recyclable system.

www.inscapesolutions.com

Burkhardt Leitner’s modular room-in-room Ottobox system can reduce office space conversion costs and create easily movable spaces for meetings, play areas, temporary ad campaigns, or concessions. The aluminum, steel, and glass system is available with casters, custom colors, graphics, and axial dimensions.

www.burkhardtleitner.de/en

PURinform has introduced a new structural frame element consisting of a doornop module and a decorative module, which create a flush, uninterrupted frame unit. The profile is available in satin, brushed stainless steel, or polished chrome finish, in addition to a broad range of colors, surfaces, fittings, and glass panels.

www.purinform.de
Launched this summer by husband-and-wife design team West Chin and Roseann Repetti, the "min" collection includes four flush-mounted designs: the S min door pull, the L min cabinet pull, the D min sliding double-door pull, and the D2 min (pictured) sliding door pull. Finishes include dark statuary bronze, satin nickel, and powder coated white.

"David Chipperfield's new door levers for FSB are supplied with AGL heavy-duty bearings, with standard bearings, or with a fire-safety version depending on the project's needs. The collection includes a framed door handle with a straight-edged rose. Available in aluminum, stainless steel, or bronze."

Hawa's latest product introduction is the SoftMove 80, a self-closing system designed for integration with the company’s Junior 80 sliding hardware system. It gently decelerates and closes doors based on their size and ideal sliding speed. The hardware is suitable for wood and glass sliding doors and for use on the opening and closing side of the door.

Omnia recently introduced the Ultima line of hardware, a collection designed for a wide range of residential drawer and cabinet applications. The pieces are available in six sizes, ranging from 4 to 18 inches. Made of solid brass, the hardware is available in three finishes: oil-rubbed bronze, satin nickel, and polished chrome.

Manfred Frank's Micromaster hinges are rated for door panels between 440 and 660 pounds with installation of just two hinges. They are suitable for most swinging panel-mounting applications including tall and wide panels. A patented 3-D, self-locking technology allows the hinge to be adjusted by one person with a small tool.

Designed by Yoshimi Kono for Valli & Valli, the Bess H 1045 series is designed to give each piece a sense of lightness while offering ergonomic shapes in a full range of coordinated accessories for use throughout the home. The Nikrall Zamak alloy base is available in brass plate, satin, and polished chrome finishes.
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www.poliformusa.com

2 OPENSPEACE SHOWER DURAVIT
Duravit collaborated with design group EOOS to create a new shower with doors that fold in to conceal fixtures and toiletries when not in use. The system can accommodate the unevenness of older building walls and is compatible with tile floors and DuraPlan shower trays.

www.duravit.us

3 FLOATING SPACES SIEMATIC
SieMatic’s new FloatingSpaces design concept offers a range of panel options designed to match the company’s kitchen systems and integrate the kitchen into a home’s other living spaces. Panel shelves and functional elements offer flexible organization in a range of sizes, colors, and materials.

www.siematic.us

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www.crlaurence.com

5 TURN SWING DOOR  
KLEINE TUREN

Kleine Turen's Turn Swing door is constructed with a new easily mountable pivoting mechanism and thick door panel designed to lie flush with a wall. Automatic-closing hardware allows the door to open 90 degrees in each direction and can be installed with most floors.

www.klmbocholt.de/en

6 SERIES 3000  
RENLITA

Renlita's Foldaway Series 3000 counterweight-balanced door is a two-leafed folding door with horizontal hinges. It can span up to 98 feet and can accept a wide variety of cladding and glazing patterns. Designed to suit commercial and industrial applications.

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7 PARAMETRIC WALL SYSTEM  
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November 2011

**WEDNESDAY 16**

Lectures
Zaha Hadid
What is now?
6:30 p.m.
Wood Auditorium
Avery Hall
Columbia University GSAPP
1172 Amsterdam Ave.
www.arch.columbia.edu

Marina Abramovic
Personal Views on the Past, Present, and Future of Performance Art
6:00 p.m.
Piper Auditorium, Gound Hall
48 Quincy St.
Cambridge, MA
www.gsd.harvard.edu

**THURSDAY 17**

Lectures
Russell Flinchum, Alexandre Lange
Modernism For The Masses
Manitoga/Russel Wright Ctr
76 Ninth Ave.
Manitoga/Russel Wright Ctr
Modernism For The Masses
Alexandra Lange
Russell Flinchum,
THURSDAY 17
48 Quincy St.
Piper Auditorium, Gund Hall
6:00 p.m.

**EVENT**

Premiere Screening of ARCHITECT, the opera
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**SYMPOSIUM**

Universities x Energy: Campus Action for Building Energy Reduction
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**EXHIBITION OPENING**

Beauty in All Things: Japanese Art and Design
Museum of Arts and Design
2 Columbus Cir.
www.mad museum.org

Saturday 26

EXHIBITION CLOSING
Richard Serra
Junction/Circle
Gagosian Gallery
556 West 24th St.
www.gagosian.com

**MONDAY 28**

Lecture
Anne Frederick, Damaris Reyes, Esther Wang
Where is New York?
Visions at Pier 42
6:30 p.m.
Wood Auditorium
Avery Hall
Columbia University GSAPP
1172 Amsterdam Ave.
www.arch.columbia.edu

**EXHIBITION OPENING**

Liberty, Equality, and Fraternity: French Design for Living
Wolfsonian Florida International University
1901 Washington Ave.
Miami Beach, FL
www.wolfsonian.org

**TUESDAY 29**

Lecture
Viny Maas
Why Ask Why?
6:30 p.m.
Wood Auditorium
Avery Hall
Columbia University GSAPP
1172 Amsterdam Ave.
www.arch.columbia.edu

**WEDNESDAY 30**

Lectures
Thomas R. Gleason
Responding to Housing Challenges in Massachusetts
12:00 p.m.
Taubman Building
Harvard Kennedy School
78 JFK St., Cambridge, MA
www.gsd.harvard.edu

Bruce Fowle, Andrew Kimball, Paul Rode, Russell Unger
Benchmarking in Action: Retrofitting New York
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**DECEMBER**

**THURSDAY 1**

Lectures
Kate Ascher
On the Heights:
Anatomy of a Skyscraper
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Robert Goodwin,
Daniel Kaplan, Varun Kohli,
Fiona Cousins, Hillary Brown
Design for Energy: The Language of Sustainability
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**MONDAY 5**

Lecture
Alan Berger
Systematic Design + Exterior Landscapes
Mayerson Hall
University of Pennsylvania
210 South 34th St.
Philadelphia, PA
www.design.upenn.edu

**EXHIBITION OPENING**

Lost Worlds:
Ruins of the Americas
Art Museum of the Americas
1889 F St., NW
Washington, DC
www.lostworldsmuseum.com

**TUESDAY 6**

Lecture
Kevin Roche,
Morisson Hackett
Building the Met: Kevin Roche and the Metropolitan Museum of Art Master Plan
Museum of the City of New York
1220 Fifth Ave.
www.mycny.org

**EXHIBITION OPENING**

The Greatest Grid: The Master Plan of Manhattan
100 Washington Sq. East
New York University
Grey Art Gallery
100 Washington Sq. East
New York University
Grey Art Gallery

**EVENT**

Four Lectures
6:30 p.m.
Grand Tetons National Park
Jackson Wyoming

**SYMPOSIUM**

Kevin Roche, Morrison Hackett
Building the Met: Kevin Roche and the Metropolitan Museum of Art Master Plan
Museum of the City of New York
1220 Fifth Ave.
www.mycny.org

**FLUXUS AND THE ESSENTIAL QUESTIONS OF LIFE**

New York Art Gallery
100 Washington Sq. East
Through December

The Fluxus movement, an international network of artists, composers, and designers developed in the 1960s, was known for their anti-high-art attitude that challenged the increasingly commercial art world. Their ideas often manifested themselves in events or toolkits intended to be catalysts for action or provocations, such as the Burglary Fluxkit by George Maciunas, above. Curated by Jacquelyn Baas and organized by the Mood Museum of Art at Dartmouth College, the exhibition represents the “art as a social process” attitude of Fluxus with over 100 artifacts/ works, including documents, objects, event scores, and “Fluxkits” by artists such as George Brecht, Robert Filliou, Yoko Ono, Nam June Paik, and George Maciunas, the Fluxus leader whose archive forms the basis of the show.

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In their new volume the co-authors bring to bear long complementary expertise in historic preservation to advocate for an architecture of place and continuity of style as the foremost guiding philosophies for successful contemporary design intervention. In this vision, renovations (and additions when called for) are intertwined seamlessly across vocabularies. The chapter “Additions that Stay in Tune” sums up the binding theme. Illustrated examples range from English Georgian (Sir John Soane’s House accreting from 1796 to its 1837 tripartite unit) to mid-century American modern (The Stern & Bucék’s beautiful restoration of the 1960 Frame/Harper House by Neuhau & Taylor in Houston) even as the overwhelming focus is on traditional and vernacular examples. The message returns to the continuum of classical expression and the paramount worth of existing fabric and its component materials and craft methods. What distinguishes the book is its gentle yet unabashed, unapologetic call for connoisseurship as a base of design departure. Stewardship means knowledge and the values it spawns; only exacting historical reflection can lead to lasting success, with original intent leading the way. Hewitt and Gordon bring to mind Lutyns’s oft-quoted chestnut, “There will never be great architects or great architecture without great patrons.” In sum, this book is not aimed at the DIYers or contractor wannabes. Instead it squarely and tactfully reveals that any well-intentioned client with sufficient means and good sense needs to engage an architect and team of building pros whether for a new HVAC system, a modern (albeit, between These covers, always sympathetic) kitchen, or artisanal ornamentation. Those who dream of such domestic upgrades done right will also appreciate this essential appeal to patron sophistication. The prose along with sensible images of all the parts of a well-functioning house and legible blueprints add up to an eager guiding hand for those ready for the connoisseurship challenge; it is straightforward and condensation free. The sprinkling of sidebars—one-part glossaries; other parts helpful hints—graphically distinguished in tawny blocks, come along intuitively without pomp just as the reader needs them.

For architects or designers concerned above all with contextual continuity, the book constitutes an ideal introduction to the tasks at hand. It is a perfect gift for a prospective client, especially among those for whom starting from the ground up is neither an interest nor an option. Once one understands and loves the essential qualities of what is about to be changed, then lasting improvement can result. In short, it would be a mistake to pour the Romanée Conti into the New Year’s Eve punch.

PAUL GUTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART IN NEW YORK CITY.
Author Simon Garfield, who has previously written about stamp collecting, the invention of the color mauve, professional wrestling, and how the AIDS epidemic changed England, is a generalist. In a way, he’s the perfect author to introduce the once obscure world of typeface design to a popular audience. Just My Type: A Book About Fonts offers a bright, snappy tour of the behind the scenes world of typeface design from Guttenberg to Garamond, from Zuzana Licko to Jonathan Hoefler, and all here. Somewhere in the 1890s comes after a Linotype machines developed and distributed by Lincoln, a hugely popular font, despised by type snobs. He uses an anecdote about a woman who got fired from her job for sending a mass email in all caps to introduce the concept of upper and lower case letters and name-checks the fictional company Dunder Mifflin of The Office to introduce the notion of legibility vs. readability. A backstage interview with Paul McCartney opens up the topic of logotypes and brand marks; apparently Paul designed the Beatles mark that was emblazoned on Ringo’s bass drum. The problem for anyone who’s actually thought about type before is that while Garfield goes wide, he never goes deep. And because he has no particular agenda, his chapters are not arranged in any particular order. A discussion of Monotype and Linotype machines developed in the 1890s comes after a section about the use of the typeface Gotham by the Obama campaign in the 2008 elections. Guttenberg’s Bible shows up just after a mention of Men are from Mars, Women are from Venus. Still, there’s enough material here that even a hardcore type head will find something they don’t already know. I enjoyed the section on the development of the British highway sign system because the story was new to me. And many of Garfield’s “fontbreaks,” mini-chapters describing individual typefaces such as Gill Sans or Futura offer small pleasures. But this book never coherently explores the ways that type shapes our experience of the written word. And while the profound change currently well underway—the migration of the written word to the screen—is the very phenomenon that makes this book marketable, the impact of screen-culture on a still bookish discipline isn’t fully probed; like everything else in Just My Type, it’s mentioned in passing.

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Tapestries and life are both about entwined threads but rarely are both as tightly wound together as the life and tapestries of mid-century textile designer Jan Yoors, whose works are now on show at reGeneration Furniture in Tribeca.

“It was a communal project that my two mothers and my father worked on,” daughter Kore Yoors said by phone from Paris. To be clear, Yoors had only one biological mother, Marianne Yoors. But Marianne and her weaving partner, Annabert Yoors, were both wedded at different points to the Belgian Jan. Together they created a family and a series of tapestries at their studio on Waverly Place in Village during the 1960s and 70s. Only now is the family sifting through years of accumulated records showing just how widely popular the tapestries were to modern architects and artists. Visitors and museum curators dropped by the studio frequently. Marcel Breuer, Gordon Bunshaft, and Welton Becket were fans of the group’s work.

In the early 1960s, AIA New York asked Jan to photograph 20th century spiritual buildings in South America. Among the 50,000 photographs, there are images of Niemeyer’s Brasilia still under construction alongside abstract studies of oil slicks and leaf shadows. At the reGeneration show, the tapestries’ stark forms on rich color fields suggest abstract black and white photography. Compositions vary significantly from abstract to figural. In one a contorting leaf shape seems ready to peel off in pinwheel fashion, while in another a contained body crouches. The influence of 1970s New York City graffiti seems certain, although Sanskrit is the more likely source.

Written in Fire, 1974
Ony Wah, 1973
Orange Diamond, 1977
Purple Tantra, 1976
Mexican Pink Tantra, 1976
Plowshare, 1977

The uncommon work of an unconventional family

The Yoors family tapestries

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Jan’s own life was colorful. He wrote a book about Gypsy culture, of which he had intimate knowledge, having run off with a tribe at the age of twelve. His open-minded parents allowed him to join the Gypsy caravan every year when it came to town. During World War II, he even stayed to fight beside his chosen brethren at Dunkirk.

Jan’s back-story, amazing as it is, does not upstage the monumental achievement of his two wives. ReGeneration’s show organizer Eric Hibit said keeping the work in the family allowed Jan to be directly involved with the craft, unlike artists Jean Arp or Roy Lichtenstein, who contracted outside firms to execute their textile designs. “Yoors was different, he approached tapestry the way a painter would approach a painting,” said Hibit. Using an Aubusson technique, it took the women eight hours to complete one square foot, and many pieces are large scale, such as Written in Fire, which runs 7½ feet tall by 24 feet wide. And when Jan died in 1977, the two women carried on his legacy and making his tapestries just as smooth, tight, and exact.

THE UNCOMMON WORK OF AN UNCONVENTIONAL FAMILY

THE YOORS FAMILY TAPESTRIES

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