There was an uproar when Stanford University pulled out of the competition to build a high-tech campus on Roosevelt Island, Mayor Michael R. Bloomberg’s most ambitious legacy project yet, followed by a media crush when Cornell University/Technion was announced the winner a few days later on December 19.

Multiple factors helped the Cornell/Technion team win what continued on page 7

For those who remember Poe Cottage before its renovation, it was a sorry site. Essentially abandoned, the cracked clapboard building where Edgar Allan Poe wrote Annabel Lee harked back to the borough’s neglected past. Recent renovations of the cottage and the addition of the Poe Park Visitor Center, designed by Toshiko Mori, added a glimmer of hope. But after the Parks Department continued on page 12

A pioneering green developer in Philadelphia is pushing the envelope of sustainability with a mixed-use project called The Ridge on the banks of the Schuylkill River, which is expected to become the nation’s largest Passive House, a net-zero energy building. In doing so, design-build development firm Onion Flats aims to redefine mixed-use development by example. “Our work is pretty well known for its sustainability,” said Timothy McDonald, a principal at Onion Flats. “Now we’re taking it to the next level.” On December 5, Onion Flats was selected by the Philadelphia Redevelopment Authority (PRA) to redevelop a vacant site bound by Kelly Drive, Calumet Street, and Ridge Avenue at the terminus of the Fairmount Park continued on page 12

New Poe Park Visitor Center Empty and Vulnerable in the Bronx

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NEW MAN AT MOMA
ZONE GREEN
CATTELAN: HOW HE HANGS
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Dutch Dream Team to Redesign United Nations Lounge

GROUP THINK
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The Architecture Billings Index is up, hitting 52.0 in November, the first positive ground since touching 51 in August (anything over 50 indicates an increase in billings). The roller-coaster volatility of the past few months—we held our breath and skipped reporting September’s down and October’s up—suggests cautious optimism that the index that tracks the approximate nine-month lag time between architecture billings and construction spending is finally in a solid swing upward.

Kermit Baker, AIA chief economist, who also spent the fall refusing to jinx the index with overpromises, said in a statement: “Hopefully, this uptick in billings is a sign that a recovery phase is in the works. However, given the volatility that we’ve seen nationally and internationally recently, we’ll need to see several more months of positive readings before we’ll have much confidence that the U.S. construction recession is ending.”

The regional highlights were a mix, with only the South (54.4) and the Midwest (50.9) in the black. Optimism is reflected in a big leap, however, in inquiries: up to 65.0. It looks as if 2012 may be the year to breathe again. *JVI*
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MOMA WELCOMES NEW CURATOR WITH AN INTERNATIONAL MANDATE

Portuguese architect, curator, and writer Pedro Gadanho has joined the Museum of Modern Art's (MoMA's) Department of Architecture and Design as a curator of contemporary architecture, filling a post vacated by Andres Lepik in 2011. In addition to developing the museum's contemporary architecture holdings, Gadanho will supervise the Young Architects Program (YAP), an annual competition for emerging architects co-organized with the Lisbon Institute of Astrophysics, Portugal. Gadanho has built a notable career as a freelance curator, developing numerous editions of the Lisbon-based Experimenta, Portugal's entry for the 2004 Venice Biennale, and acting as chief curator for several organizations, he will solidify our role as an international showcase for the most innovative contemporary architects, and will help us develop positions of relevance in contemporary architecture in exhibitions and programs.

Gadanho, noting the current momentum behind the built environment in Latin America as well as Asia, underscored that broadening the architecture department's network would be an important part of his role, a mission that promises to be reflected in exhibitions and programming he will help develop, including the ongoing “Issues in Contemporary Architecture” series and shows on contemporary architecture that deploy a variety of media.

While he received a master's degree in Architecture from the University of Porto and a master's in Art and Architecture from the University of Porto, where he received a PhD in Architecture and Mass Media for a dissertation on how architecture was represented in general consumer publications in contemporary Europe. Although he has never held a comparable position at an institution like MoMA, Gadanho has built a notable career as a freelance curator, developing numerous architecture exhibitions in Europe, including Portugal's entry for the 2004 Venice Biennale, and acting as chief curator for several editions of the Lisbon-based Experimenta Design’s Biennale. “Curating is a way in which criticism is allowed to survive and progress,” said Gadanho, who sees exhibitions as a medium for a multilayered critical message that may be grasped in a few minutes or over repeat visits.

MOLLY HEINTZ

LIBESKIND & SON'S BIG BANG

Daniel Libeskind’s latest project promises to illuminate your living room and the origins of the universe. He has joined the likes of Zaha Hadid and Hani Rashid in collaborating with Zumtobel, the Austrian lighting company. Libeskind’s chandelier, “el Masterpiece,” debuted last month at Art Basel Miami Beach and while its name evokes a dodgy canvas proffered on the streets of South Beach, the design is actually an LED-studded feat of quantum complexity. Enter Libeskind fils, Noam, a rocket scientist at the Leibniz Institute for Astrophysics Potsdam, who was tapped by his father to whip up an algorithm that controls the chandelier’s 1,680 twinkling LED modules and tells the story of how light came into being. “By turning on the el and watching it through its loop, you’re actually recreating 14 billion years of cosmic history,” explains Herr Doktor Libeskind.

A VERY GEHRY OPERA

Back on Broadway, David Rockwell will be waving his wand over a new production based on the life of Harry Houdini. But this time, Rockwell won’t just be creating the sets, he’ll also be co-producing. The idea has been in the works for years, but now Rockwell and a glitzy team—Hugh Jackman in the leading role, Aaron Sorkin on the script, Jack O’Brien as director, and Kurt Andersen, who helped develop the project, as creative consultant—will conjure Houdini into reality by 2014.

SMOKE AND MIRRORS

In other high-profile collaboration news, Frank Gehry will return to Walt Disney Concert Hall this spring—as a set designer. He’s at work on a “moving still-life on the stage” for the Los Angeles Philharmonic’s May production of Don Giovanni. The plans that call for moving the orchestra upstage on raised lifts, about four feet above the action taking place downstage. Meanwhile, in a recent Q&A with Wallpaper* magazine, Gehry revealed that things are “getting slow” for his firm, to the point that he is considering—gasp!—proactive PR efforts. “We’ve got enough things for the next year, but it’s not the same as it was a few years ago,” he said. “I’m old enough to quit, though, you know what I mean? I’m 82.”


The Australian skincare brand Aesop, named after the famed Greek storyteller, wanted its long-awaited North American debut to be both discrete yet pervasive—akin to the brand’s ever-expanding but modestly packaged lineup of apothecary-inspired products. A total of four new retail locations will open in New York by early 2012, three of which were designed by New York-based architect Jeremy Barbour. A kiosk that opened in Grand Central Terminal in July was intended as a “teaser,” and in the fall the brand launched two more boutiques, one in Nolita and another just south of Union Square. All three of Barbour’s projects are inter-referential in design yet each one is specific to its location. Aesop’s latest University Place location is “a freer sister” of its Nolita counterpart, according to Barbour. Both locations feature wooden horizontal shelving systems, but those on University Place are flexible and even temporary, with units that can be added and subtracted according to need. Felt walls are intended to echo the soft finish of newspaper, an everyday material that plays a prominent role in the other New York locations, and a six-foot-long trough-style sink (salvaged from the historical Bethlehem Steel Corporation) sitting in the center of the space underscores the brand’s emphasis on customer sampling and interaction. The location came without existing plumbing or electrical infrastructure, allowing Barbour that much more freedom in his design, such as the floor-to-ceiling shelves that required a sixteenth-of-an-inch precision.

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Second Avenue subway progressing in fits and starts, hobbled by community complaints, the new Number 7, which boasts few residential neighbors, looks poised to take the prize as New York’s newest subway extension.

The new station engineered by Parsons Brinkerhoff will take one of the system’s busiest train lines from its westernmost terminus at Times Square, to Eleventh Avenue and 34th Street—and perhaps, one day, to New Jersey. The extension may prove a viable alternative to the regional tunnel that New Jersey governor Chris Christie squashed in 2010. As currently planned, the new station will serve the mass-transit-challenged Javits Center and Related Hudson Yards project, and Brookfield Properties’ Manhattan West proposal. The new station will accommodate 25,000 commuters per hour, and an additional six trains added to the line will find room to park and/or maneuver on extra tracks positioned just north and south of the new subway platform.

Kildare noted that this was the first time that a tunnel-boring machine set the precast concrete arch segments into a “mixed-face condition,” where rock and soil meet. “A tunnel-boring machine is just like any other drill,” said Kildare. “If you take a drill and you have wood on one side and steel on the other, the drill is going to try to run toward the wood, the path of least resistance.” Similarly, a boring machine will try to grind away from rock and toward soil, which could create water infiltration. In this project, the boring machine drilled through rock and frozen soil. Just behind the drill, the machine placed the five precast segments into position and workers immediately pumped concrete grout between the panels and the rock or soil.

Along Eleventh Avenue the tunnel dodged Amtrak and Lincoln Tunnel tubes before curving east to meet the existing Number 7 tracks. This meant digging beside the Port Authority Bus Terminal while passengers disembarked 20 feet away. A few blocks west, the sandhogs burrowed beneath the Times Square/Eighth Avenue pedestrian passageway while commuters crisscrossed overhead.

Dattner Architects, designers of the new station, found the Canary Wharf station on the Jubilee Line in London to be a suitable prototype, if not an inspiration. “It had many of the same characteristics as this project, which is an extremely deep station requiring some very long escalator runs,” Richard Dattner said of the Norman Foster–designed station in London. The new station will also include incline elevators, another first for New York City. Another similarity to Canary Wharf is that both stations open to an aboveground park, in this case one designed by Michael Van Valkenburgh. Down at train level, a generous 35-foot-wide almost column-free platform greets passengers. Currently, the smoothly finished raw concrete and large arc of the mezzanine level recall London’s Tube or Washington, D.C.’s Metro. But the finished design blunts the curve with a drop ceiling to accommodate current safety codes requiring substantial ventilation and exhaust ducts. “When you see a diagram of the cavern and the final station, something like 30 percent of the actual cross section will be used for exhaust and supply ventilation,” said Dattner.

While the entrance level will feature installations recessed into the ceilings by artist Xenobia Bailey, much of the design remains clean, bright, and utilitarian with clearly defined circulation. But for now, in its unaltered concrete state, the station appears as an unadorned and impressive subterranean feat, an elegant cistern without water.
At press time, ‘The last word has not been spoken.’ At press time, Bloomberg’s most significant legacy project, including Stanford’s withdrawal; the $350 million donation from Duty-Free billionaire Charles Feeney; and the mobilization of local Cornell alums rooting for the cause. High on that list is Skidmore, Owings & Merrill’s (SOM’s) preliminary design proposing a net-zero building and a permeable landscape, developed with Field Operations and woven in, over, and into multiple structures, lending an interactive and public character to the entire campus.

This wholly sustainable, radically accessible design plan has become a signature of the project as the city ambitiously strives to become an East Coast high-tech start-up incubator bar none. And yet it is unclear if SOM will remain on the job. Amid rumors that the same Cornell alumni who helped get the prize now want to see a Cornell architect get the job, Cornell administrators close to the project were vague when asked if the SOM team would be seeing the project through. “SOM has served us fantastically well,” said Kent Kleinman, the dean of Cornell’s College of Architecture, Art, and Planning (AAP). “The next phase will start immediately and proceed according to our standard RFP process. Our facilities department has to get its arms around the whole thing, but it’s fair to say, it’s wide open. The last word has not been spoken.” At press time, Cornell was due to pay the city $10 million as part of a predevelopment deposit, with a ULURP application due by November.10. There are stiff penalties for missed deadlines.

There is no time to waste given that Cornell has made a commitment to have a completed design in hand by 2015 and significant parts of the campus built by 2017. SOM partner Roger Duffy described the firm’s approach as the challenge “to design high flexibility and remove all impediments to collaboration and the flow of information. We emphasized lateral connections, rather than stacked, in order to mimic how the tech industry likes to work. Facebook and Google have warehouse setups where everyone is on a single level; offices are open. We wanted to communicate that sense of open information exchange and make it instantly apparent in the design.” Such an approach implies huge floor plates that would have eaten up the site, eviscerated public space, and blocked daylight. And so the design team came up with a multi-story plinth with few walls or barriers and with “the landscape rolled up and over so it’s possible to actually walk the building,” said Duffy.

The proposal to be one of the largest net-zero buildings in the country would require aggressive sustainable gestures, starting but not ending with the largest photovoltaic array in the city. “This will not be an object building,” Duffy said. Whether it will be an SOM building, at this point, remains to be seen.

A staircase creates a community in a building that needs one. That’s the philosophy behind the ornamental stair designed by Mitchell | Giurola Architects for NYU’s newly renovated School of Continuing and Professional Studies. Rising through a triple-height space that links classrooms and lounges, the inviting series of elliptically shaped treads and landings promotes a collaborative environment that lets students looking to learn and grow connect with mentors. Coupled with its new high-performance curtain wall enclosure, it has helped 7 East 12th Street become a light-filled vertical campus within this prestigious university, encouraging students to climb to new heights with each step.

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Architect: Mitchell | Giurola Architects

Photographer: Jeff Goldberg/EIato

From top: Rendering of SOM’s tech campus on Roosevelt island; section of the net-zero building; rendering showing how landscape enters the interior.
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TAKE TWO

After a tumultuous first round, Jamestown Properties presented new plans for Chelsea Market by STUDIOS Architecture in December. Initial proposals had taken a beating in the local press and at community meetings upset with both the scale and the modern, cantilevered design, sending the developer and architect back to regroup and redesign. The team went on a listening tour with community organizations before finalizing the latest $194.5 million proposal.

STUDIOS principal David Burns said that much of the new design focuses on reconfiguring the 330,000-square-foot massing with cues taken from structures such as the old Nabisco building itself as well as the High Line. The existing market is an amalgam of former warehouses and factories of varying sizes. The architect’s challenge was to integrate the new structure, starting on the ground at 16th Street then cantilevering over the older structures, into the original assemblage.

Along Ninth Avenue, the hotel segment of the mixed-use plan wraps around the north side of the old building with a blond masonry expression. Punched horizontal window openings attempt to mimic those of an original red brick structure, though only loosely, as the new window widths frequently stretch into wide horizontal strips.

A large midsection glass-clad cutout resolves connections between a three-story section of the old building that sits mid-block and a much larger eight-story structure to the south. At the ninth floor, the building sets back to take on another two stories in charcoal-colored stone.

The architecture holds its cards close until Tenth Avenue, where an impressive cantilevered form juts out over the old structure, with a huge negative gap separating the market from the new tower. “The space between the two buildings creates a clean datum that breaks the old and the new,” said Burns. The gap also presents an opportunity for the surface beneath the new building, represented in renderings through a grid of lights. The large, exposed trusses hint at a complex tripod-like design in which the elevator core acts as an anchor. The trussed structure forms a box that sits within a larger box set back to the east. Delicate solar shading clads the easternmost form. Besides the trusses, the green-roofed setbacks reference the High Line just below.

Last September, Jamestown released an economic impact report from Appleseed, the same research firm retained by New York University to argue their case for a new commercial space atop the existing 750,000 would be a boon to the local economy, particularly for the area’s growing media and tech industry. (Google owns nearly 3 million square feet just across the street.) The report noted that the 150-room hotel component of the proposal would be geared toward such new businesses.

The report added that the proposed 240,000 square feet of office space would feed industry’s demand for unconventional office space.

The ULURP process will begin in earnest in January, with the building needing special zoning to be included in the Special West Chelsea District, which was created in 2005 to spur growth near the soon-to-be High Line. The developer hopes to persuade the community that the area can withstand another mixed-use hotel/office development and the traffic that comes with it. Some in the neighborhood feel the area is already at a traffic tipping point. “Nobody could have foreseen in 2005 the massive redevelopment that would take place,” said Leslie Doyle of Save Chelsea. “We think the Chelsea Market was already redeveloped beautifully. It’s a wonderful example of adaptive reuse; it doesn’t need to be redeveloped again.”
HOLL AND GRAVES WIN TOP AWARDS

RAD VS. TRAD
Two of American architecture’s best-known names received major awards at the end of the year: Steven Holl won the AIA Gold Medal and Michael Graves was named a Driehaus Prize laureate. Holl is known for his formally inventive, richly detailed buildings in the United States and around the world, including the Linked Hybrid in Beijing; the Vanke Center in Shenzhen, China; the Bloch Building at the Nelson-Atkins Museum of Art in Kansas City, Missouri; and Simmons Hall at Massachusetts Institute of Technology, among many other notable projects. Holl has long been interested in phenomenology as a guiding idea in his work and is especially noted for his masterful use of light. “What, in my view, especially commends him as a candidate for the Gold Medal,” wrote Harry Cobb, a principal at Pei Cobb Freed & Partners, in a statement, “is his brilliantly demonstrated capacity to join his refined design sensibility to a rigorously exploratory theoretical project.” The AIA Gold Medal is the Institute’s highest honor and one of the most prestigious prizes in the profession. Graves has enjoyed a remarkable career, designing office towers, cultural buildings, and hotels around the world, along with iconic furniture and housewares for Target. His impact has been vast, and his populist designs appeal across global cultures through abstracted historical references that often draw on classical or vernacular forms.

CITY PLANNING PROPOSAL ENCOURAGES SUSTAINABLE UPGRADES

Green Zone Goes for Code
City Planning hasn’t missed a beat since celebrating the 50th anniversary of the 1961 Zoning Resolution with a conference in November that brought together zoning czars from academia, business, and government to discuss challenges ahead for planning in New York City. In December, the City Planning Commission (CPC) announced a new Zone Green initiative making it easier—at least zoning-wise—for sustainable upgrades of residential and commercial buildings across the city. Zone Green focuses on retrofitting existing buildings to high-performance standards. To that end and as part of the mayor’s efforts to green NYC’s one million buildings (and lower the $15 billion per year it takes to power and heat them), the new zoning text allows for the addition of external insulation within property lines while exempting insulation from floor area requirements; permits solar panels on roofs to exceed maximum building height limits; and allows window shades and screens, whether vertical or horizontal, to project from building facades. The new code is more flexible about rooftop bulkhead regulations in order to encourage and allow cogeneration facilities, skylights, and storm water management tanks, as well as—with CPC certification—greenhouses as long as they are not residential in any way. Small wind turbines would be allowable on buildings taller than 100 feet and on those under 100 feet that are near the waterfront (except in low-density residential neighborhoods). The new proposal continues the department’s innovative approach that has yielded zoning to applications well beyond building mass and height in order, among other things, to encourage fresh food sources in neighborhoods with heavy concentrations of obesity; mandate access to stairs as an alternative to elevators and escalators also for healthier urban living; and even to acknowledge that some New Yorkers just want to be alone by including single seats in parks and on the waterfront. It also differs from typical zoning measures in its application to existing, old stock as well as to newly constructed buildings. Zone Green will be backed by new amendments to the City’s energy code. On December 12, it was submitted to public review by all community boards, borough boards, and presidents for 60 days through approximately mid-February, when all comments will be reviewed by CPC and the city council.

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GIVE A DORM

Fordham University cares about the student experience, both in and out of the classroom. When it had architect Sasaki Associates undertake a master plan for the university’s Rose Hill campus, it envisioned a Student Life Facility at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student’s life long after dorm life ends.
COURTESY OMA

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the cottage restored, the Parks Department
interest. Now, with the center complete and
community attention or spark substantial donor
transportation hub have helped to fuel com-
uses-drive-out-bad-acts school of thought.
Poe Visitor Center sprang from the good-
and Construction Excellence Program, the
Mayor Michael R. Bloomberg's Design
vandalism and arson, abuse that the center's
than six months after completion, leading to
center, the building remains empty more

The Poe Visitor Center is clad in slate.

OSU CHILLER PLANT

Previously designed two widely
acclaimed chiller plants the University
of Pennsylvania and Princeton, Leers
Weinzapfel has become a go-to firm for
elegant campus infrastructure. "It is an
often forgotten area, but infrastructure
has been a focus of our practice from the
beginning," said principal Jane Weinzapfel.
"You can make these projects beautiful
as well as functional." Their latest 23,000-
square-foot chiller, at Ohio State University
in Columbus, does just that, and it's also
designed to complement the masonry build-
ings nearby with a "refined industrial" look,
designed to compliment the masonry build-
ing's slate cladding, architect Toshiko
he said. "We also have our own museum
run it. "We have to fund our own operations,

One of the first projects completed under
Mayor Michael R. Bloomberg's Design
and Construction Excellence Program, the
Poe Visitor Center sprang from the good-
uses-drive-out-bad-acts school of thought.
But unlike, say, Bryant Park, neither a well-
edowed commercial thoroughfare nor a
transportation hub have helped to fuel com-
community attention or spark substantial donor
interest. Now, with the center complete and
the cottage restored, the Parks Department

The Poe Park Visitor Center is clad in slate.

still does not have the funding to staff it.
Initially, the department anticipated that the
Bronx County Historical Society would
manage the facility. "Then, as with many
of the best laid plans, the economy got
in the way," said Parks Commissioner Adrian
Angel Hernandez, educator at the Historical
Society, said that while his organization holds
historic materials they hope to make available
at the center, they didn't have the funds to
run it. "We have to fund our own operations," he
said. "We also have our own museum
that's 250 years old and you can imagine the
costs of maintaining that."

Following incidents such as graffiti on the
building's slate cladding, architect Toshiko
Mori began to pursue alternative programs
for the space, lobbying Benepe at Parks
as well as the Guggenheim's David van der
Leer. At a mid-December meeting with park
officials at the Arsenal in Central Park, Mori
suggested using this past summer's BMW
Guggenheim Lab as a model, a notion that
impressed Benepe, but he still needs another
institution to take the reins.

The commission is also reaching out to
local institutions such as Fordham University,
Lehman College, Bronx Community College,
the New York Botanical Garden, the Bronx
Zoo, and Montefiore Medical Center, as well
as Manhattan-based Municipal Arts Society.
Mori has stressed how essential it is to keep
it local. "The Bronx is a thriving community,
but it may not have an identity because there's

so many different ethnic groups. It's not
clear who's there," she said, noting the
ever-evolving neighborhood makeup.
"A top-down-only approach will not work
in these situations," she said. "You need a
buy-in from the local community."
Benepe said that while the Parks
Department will retain primary responsibility
for the property, it is generally not in the
business of programming. A mid-January
site visit with Parks officials and Mori is
planned in the hopes of enticing an interested
institution with a programming track record.

With the Certificate of Occupancy pending,
who will occupy it remains an unknown,
normally a question answered before funding.
"It's totally backwards," Mori said.

THE ARCHITECT'S NEWSPAPER JANUARY 18, 2012

UNVEILED

GROUP THINK continued from front page
"reconceive" the North Delegates Lounge
In addition to Koolhaas and OMA, the
team will include designer Hella Jongerius,
graphic designer Irma Boom, artist Gabriel
Lester, and theorist Louise Schouwenberg.
Occupied since 1952, the original space
is sandwiched between the Secretariat and
General Assembly. It is magisterial without
being grand or even very interesting, except
for the view. The double-height room is
hundreds of feet long with floor-to-ceiling
windows overlooking the East River. A
swank bar at one end was replaced in 1978
with a mezzanine and a smaller bar that will
be removed to take advantage, once again,
of the room's corner views and sweeping
proportions.
Keenly aware of the complex's complex
identity and Le Corbusier's grab for design
credit, Koolhaas, who once wrote that the
U.N. was a building that "an American could
never have thought and a European could
never have built," has described the team's
approach as the "preservation of change."
The renovation will include handmade bead
curtains, new carpets, a combination of
original Knoll club and Eames lounge chairs
with new furnishings, and a new installation
for artworks donated by member states.
The fate of a 300-foot tapestry of the Great
Wall of China (50,000 yards of wool; 600
pounds) that once hung in the lounge and
was donated during the ping-pong détente
of the 1970s was not mentioned in the press
release.
A distinctive feature will surely be the
curtains at the east-facing windows,
designed by Hella Jongerius, providing the
kind of décor enhancement often supplied
in Koolhaas projects by Petra Blaisse.
Jongerius, known for her radical craft
grafts combining traditional and modern tech-
niques, is making the 22-foot-tall by 44-foot-
long curtain, imagining it as a tactile grid
of yarn and porcelain beads (produced by
Royal Tichelaar Makkum, the same firm that
made the iridescent bricks for the face of
New York's Museum of Arts and Design).
The project, sponsored by the Dutch
Ministry of Foreign Affairs, is scheduled for
completion in 2012.

Vacant, Nevermore: continued from front
page spent nearly $4 million to build the
center, the building remains empty more
than six months after completion, leading to
vandalism and arson, abuse that the center's
activities were intended to deter from the
park.
One of the first projects completed under
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Poe Visitor Center sprang from the good-
uses-drive-out-bad-acts school of thought.
But unlike, say, Bryant Park, neither a well-
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community attention or spark substantial donor
interest. Now, with the center complete and
the cottage restored, the Parks Department

The Visitor Center's picture window faces Poe Cottage.

The lounge in the 70s;
Below: model of the rethink.

Location: Columbus, Ohio
Completion: 2014

Architect: Leers Weinzapfel Associates
Client: Ohio State University

JVI

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3 REVIT DESIGN DAVID FANO 9:00 - 1:00PM + 2:00 - 6:00PM
4 COMPUTATIONAL DESIGN & 4D SEQUENCING JOHN D. CERONE & HASHIM SULIEMAN 9:00 - 1:00PM + 2:00 - 6:00PM
5 RHINO DESIGN, KEVIN PATRICK MCCLELLAN & BRAD BELL 9:00 - 1:00PM + 2:00 - 6:00PM

Ornamental Metal Institute of New York
THE ARCHITECT’S NEWSPAPER

* digital fabrication alliance
McDonald said The Ridge’s two-bedroom units above. Predominantly one- and two-bedroom units above.

McDonald said “For us, it’s really common sense stuff.” McDonald, who recently became a certified Passive House consultant, explained that, among other requirements, Passive House calls for a super-insulated exterior envelope, which Onion Flats hopes to show can be simplified in a mixed-use building. "What’s going to be important is to demonstrate that it’s easier to meet Passive House standards on large-scale buildings than small buildings," McDonald said. “We want to show that it’s not only possible but also much easier to take on larger buildings without losing quality design.”

The project will be prefabricated in a factory just outside the city, offering substantial savings on construction time. “Modular construction cuts the building time in half,” McDonald said. “The building is being built while the foundation is being built.”

Four years ago, Onion Flats formed a partnership with prefab manufacturer BLOX Sustainable Building Systems, but the recession has limited Onion Flats’ ability to implement their designs. The firm is preparing to break ground on two other smaller, prefab projects containing three and 27 units each that will serve as a testing ground for the Ridge.

Onion Flats will develop The Ridge’s design through 2012 and the project will begin construction in the first quarter of 2013 and be complete in the first quarter of 2014. Developers have until June to enter a full redevelopment agreement with PRA including sale of the site and final design and sustainability features.

### CASHING IN ON JAVITS

As part of his annual State of the State address on January 4, Governor Cuomo surprised all by announcing that he wants to abandon the long-troubled Jacob Javits Convention Center—amidst a $500 million renovation—and build a brand new convention center designed by Arquitectonica in Queens. His decision was clearly driven by the Genting Organization, a Malaysian developer, who announced that it would spend $4 billion on the new convention center, if the state provided the land. In October Genting’s Resorts World opened an $800 million casino at the Aqueduct Racetrack, just next door to the proposed convention center site.

### CASHING OUT ON BARCLAY’S

It was a lousy end to what seemed a very productive year for the fabricators of the rusty steel panels that make up the façade of Barclay Center at Atlantic Yards in Brooklyn. In late December, Crain’s reported that the Indiana based firm, ASI International, was going under. Speculation was thin on how the makers of the ultra-precise panels would make a cross-court buzzer-beater shot. But at press time the plant was back in biz with a little, scratch that, a lot of help from Hunt’s Construction Group who, together with insurer Ohio Farmers, got ASI’s factory functioning again.

### VIADUCT VOTE

On January 9, Philadelphia City Council shot down the proposed Callowhill Reading Viaduct Improvement District. An additional property tax for the district was intended to remove blight from the area and support the Viaduct, Philly’s version of the Highline. Even though the Council initially supported the measure, they backed down when property owners balked. With the grassroots effort defeated, community groups are regrouping.

### PARK AND PARCEL

On January 3, NYU submitted its Greenwich Village expansion proposals to City Planning, kicking off the ULURP process. Meanwhile at the Center for Architecture, the Greenwich Village Society for Historic Preservation rallied the troops. Just across the street from the Center sit parcels of parkland originally assembled for Robert Moses’ failed downtown highway. Now NYU wants want to build beneath the parcels and promises to replace them with new park designs by Michael Van Valkenburgh. But the group at the Center isn’t buying it. “This is not a done deal,” said GVSHP president Andrew Berman.
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.

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“Truly effective design drives energy performance.”

21st-CENTURY ARCHIVE AIMS TO EXPAND HOW WE DOCUMENT THE BUILT ENVIRONMENT

Moving Target

The meaning of the word “archive” has become slippery in the face of 21st-century technology, where a collection doesn’t necessarily demand physical space. In fact, today the word is most commonly seen in verb form, as in “five emails from your inbox have been auto-archived.” Where these items have actually gone and how to find them again remains somewhat mysterious. It’s this active yet enigmatic sense of the word that best applies to a new project, the Archive of Spatial Aesthetics and Praxis, or ASAP, which launched in New York in December.

Developed by architecture writers Tina DiCarlo and Danielle Rago, an Architect’s Newspaper alum, ASAP’s intention is to document and present the work of a selected group of architects and artists as they create. By doing so, the founders hope to expand on and entrench the discourse around what they term “the spatial environment.”

The focus is on not just final products but also what is generated as part of the work process, from objects to books to blogs. Which raises the question: how does one acquire a blog?

In 2010, the Museum of Modern Art (MoMA) acquired the @ sign for its collection, signaling a new way of thinking about collecting design, one that was less about making room on a storage shelf and more about acknowledging the cultural value of something in the public realm. But DiCarlo draws a distinction between this approach of identification and re-presentation of a finished work and ASAP’s objective of tracking and tagging the efflorescence of the creative process, including those artifacts, like blogs, that may continue to grow and evolve. “We have concrete goals, but at the same time we want to remain agile and flexible enough because we don’t exactly know what we’ll find,” said DiCarlo, who has worked in the architecture department at MoMA and now teaches at the Architectural Association School of Architecture in London.

So far ASAP has invited about 30 so-called protagonists to participate in the project, from architect Bjarke Ingels to artist Andrea Zittel to scent designer Sissel Tolaas, and is open to considering proposals from those who would like to be included (the archive start date is 2004). Some pieces have already been donated and handed off to ASAP, while others will remain with their creators. DiCarlo and Rago are looking for a New York office, where ASAP will be established as a nonprofit, with most of the physical archive stored off-site. They also hope to develop events and lectures all over the world.

But for now, the work of ASAP’s interdisciplinary group of subjects is presented on a website that allows for sorting and even iPod-style shuffling to create unexpected juxtapositions. It’s just these kinds of mash-ups that ASAP wants to encourage.

At present, wholly dependent on donations and silent benefactors (Peter Eisenman is a friend), Rago said she hopes the archive will “facilitate discourse with a larger public who makes the majority of decisions about the built environment.”

“Truly effective design drives energy performance.”

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Sculpture: Eysn, Thomas H. Sayre, N.C. Museum of Art
Balanced on a pedestal at the end of the Frick Collection’s newest gallery, Diana, goddess of the chase, appears to have just leaped back across Fifth Avenue after a little hunting in Central Park. That this late-18th-century statue by Jean-Antoine Houdon was allowed to emerge from storage and strike a pose against an appropriately sylvan backdrop is one of the highlights of a thoughtful renovation led by Davis Brody Bond (DBB).

The Portico Gallery for Decorative Arts and Sculpture, the museum’s first new exhibition space in 35 years, was created from a south-facing loggia running along the Frick mansion’s ample front yard. The project came about when a donor’s gift (an extensive collection of porcelain) required additional display space. DBB and former Frick director Anne Poulet decided to take a cue from the 1914 building’s original architect, Thomas Hastings of the firm Carrère and Hastings, who, just after completing Henry Frick’s main house, immediately began sketching up a proposal for a sculpture gallery addition.

Hastings’ scheme went on hold once the United States entered World War I in 1917 and never came to pass, due to Frick’s death in 1919. But almost a century later, that plan to create a sculpture gallery connected to the main house led DBB to consider the disused colonnaded loggia, whose decorative limestone relief carving has been fading due to exposure to corrosive exhaust fumes from Fifth Avenue traffic. Part of the original house, the long and narrow 816-square-foot space was accessible from the library, but had long been closed to museum goers. The new gallery’s southern orientation means copious amounts of sunlight, an issue for paintings but less so for sculpture and ceramics. “We wanted to maintain the character of an outdoor space,” said DBB partner Carl Krebs, whose team specified low-iron glass panels to fill the spaces between the columns. The panels, some of the largest in production at approximately 14 feet by 7 feet by 2 inches, are cantilevered from below, resting in shoes secured 16 inches below the floor. Framed in bronze and set slightly back from the outmost edge of the loggia’s floor, the glass panels defer to the limestone columns, allowing the space to retain its original appearance both from the interior and the exterior.

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The loggia’s stone paving was too damaged to be saved, but removing it allowed DBB to install power lines and a radiant heating system below for finely tuned climate control. Ventilation of the space was made easy thanks to a series of existing grates running along the floor of the interior wall, where the gallery’s main display cases are mounted. The grates originally allowed air into servant’s quarters in the basement, and DBB took advantage of the subterranean space to install new air ducts. Lantern-style custom lighting fixtures modeled on those found elsewhere in the house hang from the ceiling of a newly insulated roof; a striking blue-stone floor replicates the pattern of the early 20th-century paving, running the length of the gallery and culminating in Diana’s oval rotunda.

Clockwise from top left: Houdon’s Diana the Huntress overlooks the 815-square-foot gallery; at night the gallery becomes a vitrine for sculpture and ceramics; section showing DBB’s new curtain wall and ventilation system; Thomas Hastings’ original 1916 drawing of a proposed sculpture gallery.

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of the early 20th-century paving, running the length of the gallery and culminating in Diana’s oval rotunda. MH
STRINGING UP MAURIZIO CATTELAN’S WORK WITHIN THE GUGGENHEIM’S ROTUNDA TOOK IMAGINATION AND LOTS OF 3-D MODELING

GET A ROPE

Bad-boy Italian artist Maurizio Cattelan has made a career out of stunning the art scene with realistic sculptures that seek to unsettle the viewer by revealing just how unfair and out of whack the world can really be. Taking his naughty, iconoclastic nature into account, curators at the Guggenheim rejected the idea of presenting the artist’s work in a traditional chronological retrospective. Instead, they decided to hang representations of all of his pieces since 1989 within the museum’s famous rotunda. The result is Maurizio Cattelan: All, a sort of anarchistic mobile collage that visitors can view as they ascend the building’s spiraling ramps.

While Cattelan’s work itself may cast an oblique eye on the world of authority figures, death, and self loathing, the Guggenheim’s fabrication and installation team consulted with structural engineers, worked with mockups and 3-D models, and ran multiple tests to make sure that the collection of scandalizing sculptures hung upright and plumb.

To execute the lift, the team first assembled the ring truss on the rotunda floor. Once this was done, they lifted the truss and began to attach the sculptures: a taxidermy horse, a Pinocchio puppet, Pope Paul John II, and an effigy of the artist himself among them. This was done in four stages, with the higher up sculptures hung first, and the lower ones hung later, until the entire installation was complete. Again, nothing was left to chance. Before hanging the sculptures, the entire installation had been assembled in a 1/12” scale model, allowing the team to make sure that the cables supporting the lower sculptures did not interfere with the motion of the higher sculptures. Or endanger the record gawking crowds.

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AN’S annual resource list may be published every year but it is never the same. Painstakingly drawn from extensive interviews by our editors with the architects and builders of the best architecture of 2011, these names are the too-often unacknowledged cornerstones that guarantee the quality and excellence of today’s architecture. We both herald and share them with you.

**THE INNER CIRCLE**

Produced by Aaron Seward

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**“Arroyo Contracting did a good job on the Sunshine Bronx Business Incubator. It was a complicated project with many angled walls and corners. They looked into new ways of working, moving from their back ground in traditional design to contemporary design.” — Helal Edery, Mosza**

**“Graciano has experienced masons that know how to work with terracotta and its reinstallation, using pieces that were reconditioned and some that were brand new.” — Joe Coppola, Dattner Architects**

**“We were fortunate to have RC Doliner build the Atrium. They had just finished the Greek and Roman galleries at the Met; we were confident they could make elegant and refined traditional detailing. At the Atrium they were able to apply their same high standards in a modern setting.” — Tod Williams, Williams + Billie Tsien Architects**

**“Yorke’s level of service was outstanding. The site superintendent in particular was exemplary and always in contact with us about how the construction was affecting the design. That attitude then filtered down to the contractor and subcontractors.” — Michael Fischer, Rockwell Group**
“John Riner of PW Grosser is one of the handful of consultants in this area who has substantial experience with open loop wells.”
Michael Tucker
Beyer Blinder Bell

“Joseph R. Loring and Associates anticipated issues at NYU SCP and worked creatively with the design team to insert contemporary mechanical systems into an existing building with a complex new program.”
Carol Loewenson
Mitchell/Giurgola Architects

“Edward Messina at Severud Associates is known as ‘Eddie’ around our business because you call him up and he’s right over.”
Harry Smith-Miller
Smith Miller + Hawkinson Architects

“The North Carolina Museum of Art is really all about daylight, and Arup did an extraordinary job calculating the amount of natural and artificial light and how it combined throughout the space.”
Thomas Phifer
Phifer, Feibelman & Partners

“The KPFFs designed the tree column and the big spans for Centro. It was a big effort to make that happen. They’re really great engineering firm, and one thing that they’re great at is keeping the design team and client comfortable with very complicated things and also working with the construction team, while keeping everything on schedule.”
Lloyd Sigal
Humboldt & Trumbull

“We have worked on several historic buildings in New York, but when they are as high profile or popular as the Puck Building, you need a consultant who understands these types of spaces. EBM Structural Engineers is one of the preeminent firms in New York with vast experience in adaptive reuse in a historic context. We worked with Ken Eipel and Rich Grabowski on the REI Soho project and their expertise as historians on New York architecture made them valuable partners for Callison.”
David Curtis
Callison

“Cantor Seinuk developed a core outrigger wall design that eliminated a lot of shear walls, which helped a lot with the very complicated unit layouts at 8 Spruce. We just find them to be the best when it comes to structural engineers.”
Joe Recchichi
Forest City Ratner Companies
“There’s a learning curve on installing a European curtain wall system. Architectural Metal Fabricators took a real interest in jumping in and getting a technical understanding of the system.”

Harry Smith-Miller Smith-Miller + Hawkins Architects

“Front was the key to unlocking the prefab facade at Via Verde. It cost a bit more, but it was faster to put together on site. They helped us translate that.”

Robert Garneau Grisham Architects

“Island Fabrications knows how to bring all the components together; they ordered material globally and fabricated it locally.”

Bill Stein Dattner Architects

“Gordon Smith is a tried and true Manhattan curtain wall consultant. He kept us out of trouble and found good value for the wall at Centra. We could barely afford a curtain wall for this building and he helped us sneak it in and detail it really well so we can sleep at night.”

Lloyd Sigal and Hugh Trumbull KPF

“They protected me! At 8 Spruce, the extremely unique wall was largely aesthetically driven but it’s just as advanced in performance and Helmtmann took care of everything behind the wall in terms of feasibility, budget and schedule.”

Joe Recchi Forest City Ratner Companies

**FACADE AND CURTAIN WALL**

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"Interior glass subcontractor A-Val worked creatively to ensure design intent in extremely complex conditions including the three-story open ellipsoidal stair at the NYU SCPS."

"Carole Loewenson Mitchell (Giurgaio Architects) "You can get good window R-value in the United States but you can't get the quality of high solar heat gain as you can with Walch. The combination is unmatched." Sam Bargatz Loading Dock 5

"A-Val did the recovery wheels and air handlers at Penn Medicine. Their system helped their owner meet their energy goals. It monitors the occupancy and the amount of CO2 in a space and optimizes the number of air changes so you wind up saving energy and money." Jim Herr Rafael Violy Architects

"Julie Bargmann of D.I.R.T.'s knowledge of brown fields, Navy Yards, was a really nice fit." Matt Burman workshop/apd

"Bright Power did a great job of administering and coordinating the LEED application and they were responsible for designing the photovoltaic system which was an important part of the building's design." Bill Dattner Architects

"CBO out of Buffalo did the glass veil and other curtain wall systems for the Buffalo Courthouse. The most difficult part was printing the Constitution on the glass with ceramic fritting. It took a lot of editing and laying it out and a very long time on our side and theirs."

Bill Pedersen KPF

"John Lewis Glass would work closely with Tony Dominski at West Edge Metal. Even though it was a custom bench, it was even more custom because of the collaboration of the two firms."

Scott Ten Smits-Miller + Hawkins Architects

"We used Veridian as the sustainability consultant on Centra. Originally, we were just aiming for LEED certification. Now the numbers are coming in and they're very good. It looks like we're going to get Platinum." Lloyd Sigal and Hugh Trumbull KPF

"Airicity did the recovery wheels and air handlers at Penn Medicine. Their system helped their owner meet their energy goals. It monitors the occupancy and the amount of CO2 in a space and optimizes the number of air changes so you wind up saving energy and money." Jim Herr Rafael Violy Architects

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LEFT: NORTH CAROLINA MUSEUM OF ART
THOMAS PHIFER AND PARTNERS/PIERCE
BRINKLEY CEASE + LEE
ABOVE LEFT: BUFFALO COURTHOUSE
ILLUMINATION
KPF
BELOW RIGHT: SUNSET IN SIBERIA LIGHTING BY GREGORY
STUDIOS MEDIA

“A company in California called Holly Solar fabricated the LED lights in the facade of the Nighthawk Cinema. It’s a small little company, but they do custom light fixtures. They’re good.”
—Stephen Lynch
Caliper Studio

“We worked with Lighting By Gregory who helped us get the most energy efficient fixtures for the Sunshine Bronx Business Incubator. As architects we know what’s out there, but Lighting By Gregory opened our eyes to more LED opportunities.”
—Harel Edery
Mosza

“Paul Marantz’s lighting design is one of the most mesmerizing aspects of the 9/11 Memorial and plaza.”
—Matthew Donham
PWP Landscape Architecture

“Kugler Ning is on board with understanding the world architects work in—working with tectonics—to create the right effect. Sometimes lighting designers can be more interested in the fixtures than the final effect. Kugler Ning helped make the lighting fixtures disappear.”
—Scott Tosi
Smith-Miller + Hawkinson Architects

We worked with Lumen Arch on the lighting design of Penn Medicine. They just did a fabulous job. We implemented a lot of lighting controls, occupancy sensors, daylight sensors, and things of that nature in the labs to bring down the energy usage and Lumen really knew their way around those systems.
—Jim Harr
Rafael Vinyoly Architects

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—HAREL EDERY
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“Paul Marantz’s lighting design is one of the most mesmerizing aspects of the 9/11 Memorial and plaza.”
—Matthew Donham
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“Kugler Ning is on board with understanding the world architects work in—working with tectonics—to create the right effect. Sometimes lighting designers can be more interested in the fixtures than the final effect. Kugler Ning helped to make the lighting fixtures disappear.”
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We worked with LUMEN ARCH on the lighting design of PENN MEDICINE. They just did a fabulous job. We implemented a lot of lighting controls, occupancy sensors, daylight sensors, and things of that nature in the labs to bring down the energy usage and Lumen really knew their way around those systems.
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“Peter Dagostino at ADM Concrete made it possible to get the building up. He coordinated everything. ADM is a very smart company and did a quick job.” Werner Morath

“Boston Valley is one of the premier companies to go to for very careful matching of terracotta.” Joe Coppola

“Reginald Hough was invaluable in achieving that.” Ziad Shihab

“The slate siding was naturally resistant to spray paint.” Amy Yang

“Very careful matching of terracotta. It was a very precise installation method. Hough was invaluable in achieving that.” Ziad Shihab

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Werner Morath, Loading Dock 5

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Joe Coppola, Dattner Architects

“Reginald Hough was invaluable in achieving that.”

Ziad Shishab, OMA

“The slate siding from Sheldon was naturally resistant to spray paint.”

Amy Yang, Toshiko Mori

“Dattner Architects and Deane Architects were very careful matching of the materials to test and techniques to use. The lower levels have a smooth concrete dome ceiling with integrated lighting. Because it is both architecture and structure, it required a very precise installation method. Hough was invaluable in achieving that.”

Reginald Hough, ADM Concrete

“The excellent stone work by Port Morris Tile & Marble helped us make this a place of permanence and beauty. They worked with our vision and found the spectacular green marble for the benches.”

Tod Williams, Tod Williams Billie Tsien Architects
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**“Acoustic Dimensions was great. They were really hands on, heavily involved in the Nitehawk. We have apartments above the movie theater so acoustic isolation is a big part of this project. They designed the second floor’s ceiling to hang on springs. They also tested the sound transmission when it was all done and you can’t hear a thing.”

Stephan Lynch
Caliper Studio**

**“Clarity Custom is a terrific ‘full system’ provider and installer who took the lead on specifying A/V equipment and lighting control systems. There was an excellent interface with the general contractor and architect to minimize coordination issues. Clarity did a great job of integrating hardware, wiring and controls in a project where every detail matters.”

Charles Wolf
Dean/Wolf Architects**

**“At the Museum of the Moving Image, Schauff/Weisberg and Jaffe Holden had a real hand in setting the stage to accommodate different uses in terms of all the data and audio visual systems that allow the museum to be a plug + play environment.”

Henry Smith Millar
Schauff, Weisberg + Hawkins Architects**

**“Richard Demarco is the most informed architect in New York City about building code and law. This guy is a joy to work with.”

Tod Williams
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**“Building Conservation Associates have areas of expertise that bring refinement and an ability to find the resources.”

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Frank Grauman
Bohnin Cwyinski Jackson**

**“The Museum of the Moving Image faced a lot of challenges not to mention being a publicly-funded project in hard economic times. Levenick took it all in stride and helped us meet the extra demands on budget cutting without sacrificing quality.”

Simon Arnold
Levenick Quasbarth & Partners**

**“Weisberg was a terrific code and law. This guy is a New York City about building environment.”

Richard Demarco
Dean/Wolf Architects**

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“The reception desk at the Sunshine Bronx Business Incubator is custom designed by Panelite and fabricated.”

Harel Edery, Mosza

“The reception desk at the Sunshine Bronx Business Incubator is custom designed and fabricated.”

Harel Edery, Mosza

“Claudy Jongstra’s artistry is present in two monumental tapestries that cover both long walls of the Atrium. These extraordinary artworks were made possible by her artistic vision as much as her involvement in the technical aspect, managing all from Europe.”

Tod Williams, Tod Williams + Billie Tsien Architects

“Fountain consultant Dan Euser is really familiar with the potentials and limits of water dynamics. He’s visionary in terms of creating things of beauty and simplicity.”

Matthew Dunham, PWP Landscape Architecture

“When the graphic designers Karlssonwilker joined the team, the design of the Museum of the Moving Image was fairly well resolved, but they were able to complement and add to its strength in a way that carried through the branding of the entire institution”

Simon Arnold, Leeser Architecture

“At Queens Plaza, we collaborated with Michael Singer, an artist whose commitment to the public realm complements Julius Buddick’s environmental sensibility for landscape. He designed and produced special pre-cast components integrated into the architecture of new social spaces that withstand the site’s powerful infrastructural presence.”

Linda Pollak, Maripierro Pollak Architects
### JANUARY 2012

**WEDNESDAY 18**

**EXHIBITION OPENINGS**
One Prize 2011 Award Ceremony: Water as the Sixth Borough The Center for Architecture 536 LaGuardia Pl. clfa.always.org

**Staging Fashion, 1880-1920** Jane Hading, Lily Elsie Billie Burke 11:00 a.m. Bard Graduate Center 18 West 86th St. www.bgc.bard.edu

**EVENT**
SMPS Principal’s Breakfast: A/E/C Market Forecast/ Market Trends 8:00 a.m. CUNY Graduate Center 385 Fifth Ave. www.smpany.org

**WebVisions New York** 8:00 a.m. Hudson Hotel/Good Units 366 West 58th St. www.webvisionsevent.com

**THURSDAY 19**

**LECTURE**
Edward Glaser, Eero Saarinen Lecture Building a City of Choices 7:00 p.m. Hastings Hall Yale School of Architecture 180 York St., New Haven, CT architecture.yale.edu

A Proposition by Arthur Hubeber: The Letter ‘T’ 7:00 p.m. New Museum Theater 235 Bowery www.newmuseum.org

**SYMPOSIUM**
Evolving Models for Senior Housing and Care in New York City 6:00 p.m. The Center for Architecture 536 LaGuardia Pl. clfa.always.org

**EVENT**
Introduction to Web Usability 8:00 p.m. General Assembly 902 Broadway www.introwebusability.eventbrite.com

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### JANUARY 2013

**FRIDAY 20**

**LECTURE**
Wadadl W. Stillman Celebrating Historic Hudson Valley at Sixty Antiques at the Armory 2:30 p.m. 68th Regiment Armory 68 Lexington Ave. www.armoryonpark.org

**EVENT**
NYC Photo Safari at Madison Square Park 9:30 a.m. Madison Square Park 1 West 23rd St. www.newyorkcityphoto.safari.com

**SATURDAY 21**

**EVENT**
Antiques at the Armory 10:00 a.m. 68th Regiment Armory 68 Lexington Ave. www.armoryonpark.org

**SUNDAY 22**

**TOUR**
Architecture: If You Build It 10:00 a.m. Institute of Contemporary Art 100 Northern Ave., Boston, MA www.icaboston.org

**MONDAY 23**

**EXHIBITION OPENING**
Print Studio: The Lewis B. and Dorothy Cullman Education and Research M+MA 14 West 35th St. www.moma.org

**LECTURE**

The Responsive Building Envelope: More than Just a Chronic Phena 7:00 p.m. Holiday Inn 400 Arch St., Philadelphia, PA www.aspha Philadelphia.org

**TUESDAY 24**

**FILM**
Out of the Shadows Kevin Sullivan, Narrated by Donald Sutherland 4:00 p.m. 68th Regiment Armory 68 Lexington Ave. www.armoryonpark.org

**FILM**
Stranger than Paradise 7:00 p.m. The Theater at MAD Museum of Art and Design 2 Columbus Cir. www.madmuseum.org

**EVENT**
Building a City of Choices Edward Glaeser, Eero Saarinen Lecture 8:00 a.m. CUNY Graduate Center 385 Fifth Ave. www.smpany.org

**EVENT**
A Country of Cities 6:30 p.m. Piper Auditorium, Gull Hall Harvard GSD 48 Quincy St., Cambridge, MA gsd.harvard.edu

**EXHIBITION OPENING**
Derek Lerner RHV Fine Art 633 Sixth Ave. www.rhvart.com

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### FEBRUARY 16-17, 2012

**CREATING THE 21ST CENTURY FACADE:**

**METALS IN CONSTRUCTION 2012 FACADES CONFERENCE**

**Day 1:** Thursday, February 16, 2012 8AM-5PM McGraw-Hill Auditorium, New York, NY

**KEY NOTE SPEAKER**
**PATRIK SCHUMACHER** Director, Zaha Hadid Architects

**Day 2:** Friday, February 17, 2012 9AM-6PM Pratt Manhattan Campus, New York, NY

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quirky playfulness to the American
Charles and Ray Eames brought a
College (2010).
Weiss/Manfredi’s Diana
designers and consumers to adopt them. Today, even the rapper Ice Cube is a fan.
The Eames studio—part work- shop, part circus—was a partnership of two free spirits: one, an architec- ture school dropout who never got his license; the other, a painter trained by Hans Hofmann who used objects or any other surface as her canvases. They shunned the term “artist” as pompous. “Charles and Ray Eames wanted to bring the most magnificent experience that you could have with your eyes to the largest number of people,” said the art critic Jed Perl. “I don’t think there’s anything more important for an artist to want to do.”
In Eames: The Architect and the Painter, in which Perl and others weigh in, directors Jason Cohn and Bill Jersey aim at a similar goal, an overview of the Eames duo as creators and personalities. More affection than investigation, the film, narrated by James Franco, still avoids the spoo-fed pedagogy of PBS’s dutifully dull American Masters series (which aired it on December 19).
The upbeat documentary taps a near-infinite visual archive, as Eames observers refresh a much- examined history. This is Eames 101, but it draws from some of the best voices, from architect Kevin Roche to curator Donald Albrecht to filmmaker Paul Schrader. Everyone called Charles Eames (1907–1978) a charismatic charmer. This documentary’s charm is its anatomy of a start-up, before the term existed, which took root in a Los Angeles apartment and relocated to a Venice, California, workshop packed with odd forms and imaginative people. The Eames lab was fun for decades and still enormously productive. How many people can say that about their lives?
The Eameses’ prodigious imaginations would eventually take flight in a surging postwar economy, although they failed for the most part, as the author avows, tall buildings—practically the visual trope for New York’s neighborhoods. The result is a nuanced perspective of the city’s recent cultural forum graces the book’s cover). The Eameses’ 1969 ode to the spinning top. Yet just what led Charles Eames to cinema is never dis- cussed. Nor do we hear from young filmmakers on the Eames legacy. Is it because so few know about them?
The perspective of today’s designers on the Eames era is another gap in The Architect and the Painter; yet any designer will envy Charles Eames’s skill at wooing corporate clients, despite his famed verbal awkwardness.
We witness how the Eameses turned to informa- tion design, which evolved from their films that blended innocence and visual wonder. Paul Schrader, who wrote Taxi Driver, broke ranks with LA cinema snobs who scorned the Eames films, and visited the office. In the film he marvels at the refinement of little movies that he calls a mix of “self-expression and vanity”—and poetry, epitomized by the Eameses’ 1969 ode to the spin- ning top. Paul Schrader, broken ranks with LA cinema snobs who scorned the Eames films, and visited the office. In the film he marvels at the refinement of little movies that he calls a mix of “self-expression and vanity”—and poetry, epitomized by the Eameses’ 1969 ode to the spinning top. Top just what led Charles Eames to cinema is never dis- cussed. Nor do we hear from young filmmakers on the Eames legacy. Is it because so few know about them?
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A key Eames client was computer giant IBM, which harnessed the Eames approach in clever cartoons that, in the era of sinister sci-fi robots, made computers seem as unthreatening as a child’s top. Working for straitlaced IBM, the Eameses operated as if they were autonomous, and their whimsical films added warmth to the imposing IBM corporate brand, as did their IBM pavilion at the New York World’s Fair in 1964. What looks like a sellout today, curator Donald Albrecht opines, really wasn’t, since the Eameses believed in what they were doing—and reaped the profits as corporate work begat other corporate work. Geniuses can be propagandists, and geniuses can have bad days. The Eameses rode waves of praise until their mammoth 1976 bicentennial touring exhibition, The World of Franklin and Jefferson, which went to the Metropolitan Museum of Art, Charles layered galleries with American objects, documents, and explanatory text. It was an early prefiguration of internet hyperlinking, but it proved that dense stuffing of information as an idea—the embodiment of “eventually everything connects” —was more refined than the installation in physical space. Critics, led by Hilton Kramer of The New York Times, trash it as unworthy of the Met. Charles Eames died two years later in 1978. Ray died to the day, ten years later. The film also revisits poignant personal stories. At Cranbrook in 1940–41, when lovestruck Charles abandoned his bride and baby for the gifted Ray Kaiser, he smothered her in love letters that first drove her away and finally won her over. In the 1970s, when Charles fell for young Judith Wechsler at Massachusetts Institute of Technology, letters gushed out to her, evidence that the old partnership with Ray was fading.

The film declares that the Eames legacy lives on, but where, beyond the works that came out of the studio? The audience is left to ponder that proposition, which is a task that the Eameses would have liked. After all, one of Charles Eames’s other famous lines was, “If you can think and you can see, and you can prove that to me, then you can work here.” NEW YORK–BASED ART AND ARCHITECTURE CRITIC DAVID D’ARCY CONTRIBUTES REGULARLY TO AN. New York-based writer and editor Jan Lakin is the author of the popular blog A Daily Dose of Architecture—initiated in 2004 and currently receiving 32,000 hits a month—where he posts images and commentary on contemporary architecture around the world as well as book reviews. This may account for a guidebook that feels both inclusive and curated, inviting its users to investigate a range of new works making their mark on the cityscape.

1959, was an assertion of superior American might, cloaked in a comradely “Family of Man” universalism. Ray Eames in her back yard with a prototype of The Toy, a transformable object made of cardboard triangles, 1951.

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EMPLOYEES
☐ 1-9
☐ 10-19
☐ 20-49
☐ 50-99
☐ 100-249
☐ 250-499
COME TO LO-LO MA, NYC'S NEW BOROUGH AT SEA

Why not solve the city's pressing housing and open space issues by growing the island? That was the proposal made in a joint studio last fall at Columbia’s Graduate School of Architecture, Planning, and Preservation (GSAPP), run by Laurie Hawkinson, architect and professor of architecture, and Vishaan Chakrabarti, director of GSAPP’s Real Estate Development Program.

The studio, called Speculation, brought together collaborative teams of architecture and real estate students. “It was a great match,” said Hawkinson. “The architects were very articulate at creating visions and the real estate students were excellent at crunching the numbers.”

The studio was driven by two au courant themes, “density” and “speculation”—defined as a kind of amalgam of intelligent vision and risk taking—along with a mandate to “keep it real.” Otherwise, Hawkinson said, “Everything was up for grabs.”

One of the student proposals, The Present Future of New York City, has captured wider attention for its visionary plausibility. “We wanted to get at the issues of growing cities in the future in terms of environment, economy, and housing demands. And we used New York as a model with its issues and initiatives like rising waters, building performance, and PlaNYC 2030,” said team member Luc Wilson, an architecture student.

Developed by real estate students Leigh D’Ambra and Scott Hayner with architecture students Wilson and Muchan Park, the project started with research on marine ecology and the discovery that the Army Corps of Engineers must pay to remove and ship out vast amounts of dredged materials from New York’s waterways. And so their proposal asks, why not use the muck to grow a new sixth borough off the southern tip of Manhattan and around Governors Island? Call it Lo-Lo Ma.

Mindful that housing is not allowed on Governors Island, the team began phasing in buildable land by locating barrier reefs around the island. Then, based on examples in Norway, they propose sinking prefabricated subway tunnels to the riverbed and covering them with more landfill. Voila, the Number 1 line could go to sea and arrive at Governors Island for much less than it has taken to get the Second Avenue subway not to open and the Number 7 to inch its way across the West Side. With Governors Island as the new borough’s green lungs—perhaps with a campus of some sort added—the remaining dredges would continue to fill in the gaps until reaching mainland and connecting to the street grid; however, all the Lo-Lo Ma streets would be oriented to maximize solar gain.

And then it gets innovative. Using CATIA software explored in an earlier studio, the team was able to project flexible ranges for development through to 2035. According to the proposal, “Depending on the density of development, the value of the new land created in Lo-Lo Ma would pay for the costs of developing the new borough, while also allowing for investment in other infrastructural projects.”

Thus a build-out with a Floor Area Ratio (FAR) of six could pay for a subway extension to the island, while a FAR-10 would make a bridge from Red Hook not only possible but desirable in light of the increased density. Things like 40 percent affordable housing, a waste-to-energy plant, even a field of wind turbines could be achieved in the same way. Even the worst-case scenarios are under consideration with streets and boulevards transforming into either permeable gutters or Venetian-style channels depending on storm severity. “We prepared for disaster in an optimistic way,” Wilson said.

According to The Present Future, Lo-Lo Ma could provide about 88 to 100 million square feet of developable land as compared to the 44 million square feet on offer at Hudson Yards. The PowerPoint images of Lo-Lo Ma—that Chakrabarti has shown at a 50th-anniversary Zoning Conference sponsored by the Planning Commission as well as on WNET—as a shimmery sun-catching cluster of towers, turbines, and oyster-rich soft edges have an Oz-like resonance and appeal. In late January, the students will be presenting Lo-Lo Ma to a group of movers and shakers including Planning Commissioner Amanda Burden and engineer Guy Nordenson.

JULIE V. IOVINE
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