

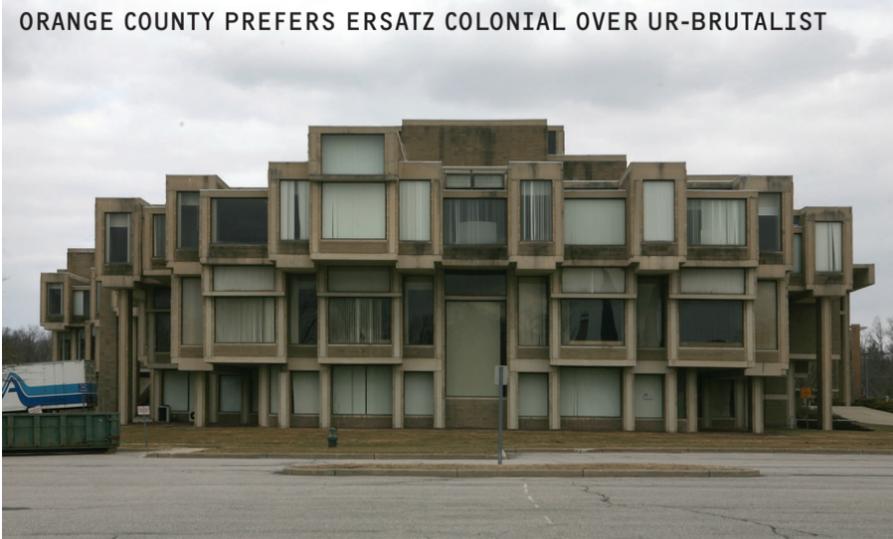
THE EAST ARCHITECTS NEWSPAPER

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ORANGE COUNTY PREFERS ERSATZ COLONIAL OVER UR-BRUTALIST



TOM STOECKER

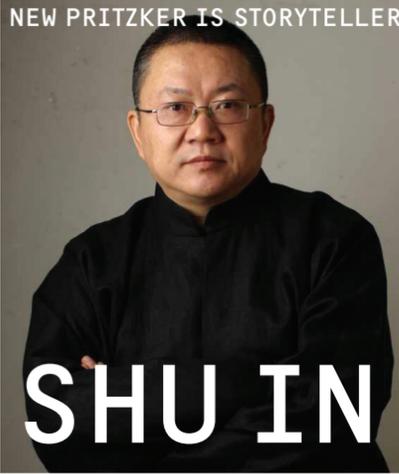
RUDOLPH IN RUINS

Passing through the colonial charm of Main Street in Goshen, New York, the last thing you expect to find is a Brutalist masterwork, but there it is: Paul Rudolph's 1971 Orange County Government Center, a series

of long windowless boxes stacked ajar as if blown by the force of the cars whooshing past. From the parking lot, the composition reorganizes—Transformer-like—into dozens of glass-fronted boxes still unevenly

stacked. Over 80 individual roof planes cover the boxes. They leak. They leaked from day one. On April 5, county legislators will vote whether to grind Rudolph's multilayered concrete composition to dust and **continued on page 3**

NEW PRITZKER IS STORYTELLER



COURTESY ZHU CHENZHOU

SHU IN

Wang Shu may have been an unknown name to the world when he was announced the 2012 Pritzker Laureate on February 27, but in China, he has long been known as an unconventional artist/builder/architect.

And for those who **continued on page 7**

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INNER-CITY YOUTH LEARN ART OF BUILDING



COURTESY DIGSAU

SHOW OF HANDS

On a peninsula jutting into the river in Wilmington, Delaware, a rough-hewn building is rising at a very slow pace. Digsau principal Jeff Goldstein is not concerned, and that's probably because the act of building

and not the building itself is, in fact, the point: the Construction Training and Education Center (CTEC) is a teaching tool for at-risk youth.

The students are part of a Delaware-based organization

called the Challenge Program, which initially trained students in the art of making boats. The project's executive director, Andrew McKnight, quickly realized that boat making was not a sustainable skill for inner-city youth, and the organization refocused and started training 25 young people a year, from ages 18 to 21 years, in carpentry and construction building.

CTEC is the first project by the four Kieran Timberlake alumni who are now the principals at Digsau. And while Digsau has other projects built or well under way, CTEC moves at its own, organic pace. The design and master plan allows for repetitive tasks and improvisation. "We knew from the beginning what they didn't need was standard construct **continued on page 4**

TAKING STOCK OF THE GROWING CONTROVERSY OVER EISENHOWER'S MEMORIAL



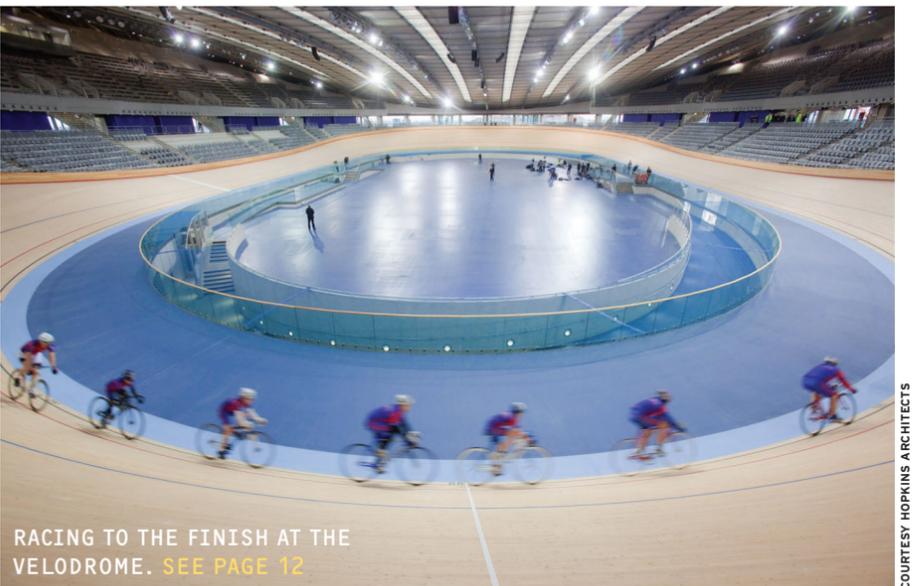
COURTESY EISENHOWER MEMORIAL COMMISSION

LOOMING LARGE

Four months ago, a design for a presidential memorial in Washington, D.C., was wending its quiet way through the federal approvals process. Most of Washington didn't know or care that architect Frank Gehry—he of Bilbao and Disney and Lady Gaga's hat—

was creating the new memorial, which will commemorate President Dwight D. Eisenhower on a four-acre site just off the National Mall.

Now three Congressmen have called for the design to be **continued on page 9**



COURTESY HOPKINS ARCHITECTS

RACING TO THE FINISH AT THE VELODROME. **SEE PAGE 12**

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STAR POWER

Recently, Rem Koolhaas was in town talking up *Project Japan: Metabolism Speaks* (Taschen), a book of interviews, jointly conducted with freelance intellectual Hans Ulrich Obrist, with the surviving leading lights of the Metabolist movement in 1960s Japan. The pair spent six years on the Metabolists, a hugely influential but under-appreciated group that clearly made a deep impression on Koolhaas if not always for the architecture (combining a Brutalist streak with Lego piece overtones) as much as for the dynamics of the group itself.

Speaking at the New York Public Library, Koolhaas seemed intrigued with the career paths of the Metabolists—especially their treatment by the media and their solidarity, two aspects of professional life that today seem to be particularly out of joint. We think of starchitecture as a post-Bilbao, post-little black round glasses phenomenon, but in Japan from the 1950s through the '70s, architects were not merely celebrated on magazine covers but elevated to “gurus capable of reorganizing the nation,” according to Koolhaas and Obrist. While today's architects wait for an invite to chat briefly on the Charlie Rose Show, Kisho Kurokawa was not only the host of a TV program where he mused about his theories and activities but even interviewed the prime minister, and also New York Mayor John Lindsay when he paid a visit after Expo 70. In 2007, the year he died, Kurokawa ran for governor of Tokyo.

Koolhaas suggests that serious attention was paid to architects in part because of the scale of the problems the nation faced. The war made a “tabula rasa” of modern Japan and the bureaucracy well understood that a blank slate was something that architects might find easier than other professions to negotiate.

Secondly, Koolhaas and Obrist remark on the power of fellowship and the sense of shared responsibility fostered among postwar Japanese architects, starting with Kengo Tange who set out purposefully to mold a generation of engaged practitioners literally in his home and at the University of Tokyo where he arranged “committees and groups of architects to rehearse their roles as players on the world stage.”

It sounds so invigorating and, except for the part about most of your major cities blown to smithereens, one can't help wondering what conditions, what trigger could light the same kind of fire underneath architects today. Koolhaas sounds discouraged, describing ours as “a moment when the connection between architects and their own culture has dwindled to insignificance, and the market has dissolved any connective tissue between colleagues.”

Koolhaas doesn't accept that architects have to be invited into the political process; participation itself engenders credibility. He also vastly underestimates the collegial spirit of the upcoming generation of architects, engineers, landscape designers, curators, and critics who are already on the move from a fixation with object architecture to focusing on a much broader shaping of the built environment. Too rarefied to be a manifesto, *Project Japan* will probably be read as a very thorough documentation of historic importance. Much better to tune into its underlying message: An urgent call to architects to use whatever they have, including celebrity, to locate and nurture intellectual community. **JULIE V. IOVINE**

GSA MAY LIMIT PEER REVIEW IN DESIGN EXCELLENCE PROGRAM**Peer Pressure**

Since the U.S. General Services Administration (GSA), which oversees the federal government's multibillion dollar building program, launched its Design Excellence program in 1994, the quality of new federal buildings has improved significantly.

Of course Design Excellence is not perfect, but it stresses creative proposals and talented architects and streamlines architect and engineer hiring. Perhaps the most vital part of the initiative, peer review—in which a list of top architects from across the country help advise on and even help select architects—has been put into doubt by new federal guidelines.

Currently private sector architects, or “peers,” make up one of five voting members on technical evaluation panels that help select architects for Design Excellence projects. During design and construction review, three-person architecture peer panels provide design critiques.

Last October the Office of Federal Procurement Policy issued *Policy Letter 11-01*, addressing the issue of ending guidance of “the performance of inherently governmental and critical functions.” The letter stresses a determination on “when governmental outsourcing of services is, and is not, appropriate.” Such outsourcing could include consultants, private contractors, or, in the case of Design Excellence, private sector professionals.

So GSA is examining whether peer review for architecture projects selection is “in keeping with the regulations and the policy,” said Frank Giblin, who works in the office of GSA's chief architect. The decision would not affect design/build projects nor would it impact the peer panels that provide design critiques during projects (these architects only play an advisory role).

The agency's goal, said Giblin in mid-March, “would be to have things clarified before it becomes an issue on the next selection of an architectural firm—about six weeks from now.” The result, he said, could mean that “current architecture/engineering procurement processes are unaffected.” Of course the decision could also mean the end of a vital component of peer review, which the AIA, for one, sees as a huge mistake.

In an email to *AN*, Andrew Goldberg, AIA's managing director of government relations, wrote, “Peer review is a central component of GSA's Design Excellence program. It ensures that federal facilities are designed and built to the highest standards, safeguarding the taxpayers' investment in government facilities. At a time when federal policymakers are striving to lower energy costs, make federal buildings safer and more accessible, and represent the best in American design, it would make no sense to eliminate or scale back the [peer review] program.”

Giblin himself doesn't disagree. “The peers,” he said, “have helped to raise the bar on the quality of federal design.” But that doesn't guarantee they'll remain part of the process. Now it's a waiting game to see what verdict the bureaucracy delivers.

SAM LUBELL**LETTERS****RECOMMENDED READING**

I wanted to thank Paul Gunther for his very generous review in *The Architect's Newspaper* (“Fellow Traveler,” *AN* 02_02.01.2012, on *Edward Durrell Stone: A Son's Untold Story of a Legendary Architect* by Hicks Stone). I have to confess that it was exactly the kind of response that I was hoping to

elicit when I started my project in 2008. I am exceedingly grateful to you for being so open to the message and not letting the shallow and controversial aspects of father's story interfere with your reading, as other reviewers have fallen victim to. With warmth and gratitude,

HICKS STONE
ROXBURY, CT

CORRECTION

In the feature “Inner Circle” (*AN* 01_01.18.2012) the Poe Park Visitor Center was incorrectly credited to Sheldon Slate Company; Vermont Structural Slate Company (Box 98, 3 Prospect Street, Fair Haven, VT 05743) provided materials for the project.

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MUSICAL DEANS

Will a lady dean be stepping into the shoes of Stan Allen, departing Dean of Architectural Design at Princeton? All the names in circulation suggest as much: **Sylvia Lavin**, scholar, critic, and former chair at UCLA is in the lead; NYC-based **Keller Easterling**, a commuter associate professor at Yale, has scored an interview; **Monica Ponce de Leon**, U of Michigan's Dean of Architecture and Urban Planning, has been passed over. It's now in the hands of the president, **Shirley M. Tilghman**.

LOW SUGAR

Domino Sugar Factory is back on the block, according to *The Observer*. And developer Community Preservation Corporation Resources (CPCR) is "shopping all or portions of the potentially \$2 billion multi-building development to potential buyers." What happens now to the gargantuan, glamorous residential towers by **Rafael Viñoly**? **Michael Lappin**, who first headed Community Preservation Corporation (CPC), before also taking on its 1992 for-profit spin-off CPCR, quietly resigned last fall. In January another Rafael took over, **Rafael E. Cestero**, former NYC Housing, Preservation and Development Commissioner. A source familiar with the project suggests that inner turmoil over the mission of CPC-CPCR is the root cause for the sell-off. We've heard of for-profits starting non-profits, but non-profits starting for-profits? Dacey for Domino.

DUBBLE-DUTY

Last issue, Eavesdrop overshad a *New York Post* item concerning renovation trouble in Tribeca between **Winka Dubbeldam** and **Stephen Werther**, a former president of Ralph Lauren Home. Both co-own and live/work in a building on Hubert Street. The *Post* pulled the piece the next day; Dubbeldam is actually a minority owner and is counter-suing Werther, who has fired their architect, engineer, and expediter, among a slew of other past legal actions involving former landlords, **Kate Spade** and **Troy Halterman** of now defunct Troy design gallery. We also heard he is trying to buy her out, a negotiation trick?...Sorry, Winka!

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LaBella Associates' proposed replacement for Rudolph building.



COURTESY ORANGE COUNTY

RUDOLPH IN RUINS continued from front page build anew.

Needless to say, preservationists are alarmed at the prospect of losing yet another Rudolph building in Orange County, having just lost the battle to save Chorley Elementary School in nearby Middletown. Chorley's delicately exposed trusses beneath opposing angled rooftops gave that building a birdlike appearance. If Chorley looks as though it were about to take flight, then the monumental effort at the government center seems to convey the gravity of complex decisions being made inside, particularly through the variety of concrete. Several distinct combinations of aggregate and formwork butt up against corduroy split block.

But after Hurricane Irene swept through last August, the mechanical room flooded and the county's executive director, Eddie Diana—who had already been proposing a new building—had had enough. The building was vacated and the push to tear it down went into full gear. "I would never ask to take a building down because of what it looks like," said Diana. "But I would for its effectiveness and the ongoing problems, or concerns for the building's health and of the workers' health."

On March 5, Diana proposed a \$75 million replacement of the 153,600-square-foot building in a style that would be more in keeping with the village's colonial past. At 175,000 square feet, the proposed complex is scaled back from an earlier 330,000-square-foot proposal. That proposal would have brought all county government offices to one locale and closed several satellite

buildings at a projected cost of \$136 million. But preservationists argued that closing the older buildings would sap village street life, to say nothing of county coffers. Diana said the new plan addresses the concern by allocating \$10 million to renovate existing buildings, with the total cost now coming in at \$85 million.

Diana also presented two renovation estimates. One, from LaBella Associates, adds 22,000 square feet to the Rudolph building for \$67 million. Another, from Holt Construction, without an addition, came in at nearly \$77.5 million. Both propose gutting the Rudolph interior and bringing the entire complex up to current energy codes and ADA standards. "The report pandered to Eddie Diana's cause," said Sean Khorsandi, co-director of the Paul Rudolph Foundation. "All the numbers for renovation were inflated, and the numbers for a new building are not qualified."

In a subcommittee, legislator Myrna Kemnitz attempted to allocate \$40,000 for another study, but the proposal was tabled until the LaBella report came out. Kemnitz said superficial efforts were made such as core concrete samples and mold tests, but a forensic study with recommendations was never completed. Instead, the emphasis was on new construction.

Frank Sanchis, director of U.S. Programs at the World Monuments Fund, gave LaBella the benefit of the doubt. "They don't appear to be incompetent, but they just don't understand the building," he said. During a February 27 hearing, Kemnitz said she had asked LeBella reps if they ever went to see other nearby Rudolph buildings, such as IBM or Yale, to better understand Rudolph's significance and dwindling legacy. The answer was no.

The World Monuments Fund, Docomomo US/New York Tri-State, and the Paul Rudolph Foundation are doubling up on efforts to get the word out in Orange County by holding public forums. The final forum will be held in Port Jervis on March 25. **TOM STOELKER**



> THE OUT NYC

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COURTESY THE OUT NYC

At one point in New York's history, the gay community was centered in Chelsea. But as it dissipated to other parts of the city, an unfortunate side effect was the loss of a sense of a physical community. Designer Paul Dominguez, along with his business partner, Ian Reisner, have attempted to re-create the spirit of community in their new "urban resort," The Out NYC. The project is a renovation of a three-story motel-style building on 42nd Street between 10th and 11th avenues, which Dominguez describes as "more like something you would expect to find in Palm Springs than in New York City." The site became available when a planned 60-story tower lost funding in the recession. Two floors of rooms surround three courtyards, each designed to inject a heavy dose of "nature" into the urban environment: there's a garden stocked with bamboo trees; a Grand Lawn—made of astroturf—that seems to stretch, thanks to the optical illusion of a vertical turf wall and mirrors; and a spa deck defined by faux boxwood shrubs intended to evoke the landscaping of Fire Island. Dominguez's goal was to create a resort unlike any of the city's traditional hotels. The relaxed common spaces of the courtyards encourage socializing (the great lawn is scattered with colorful beanbag chairs), while the ground floor houses a nightclub and cafe, drawing people in from the street.

MATT SHAW

Courtesy Paul Warchol

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NEW MOISTURE-MONITORING SOFTWARE TO BE REQUIRED ON GSA PROJECTS

MAKING WUFI

WUFI: It looks like an acronym your teenage daughter might text, but it's going to be a necessity for any architect pursuing work with the U.S. General Services Administration (GSA). The software program, developed through collaboration between the U.S. Department of Energy-funded Oak Ridge National Laboratory and Germany's Fraunhofer Institute of Building Physics, is meeting a push by the GSA and others to more accurately predict moisture problems that can arise in modern building enclosures.

The program is not new. Oak Ridge began working on it with Fraunhofer in the late 1990s in anticipation of a growing need for moisture modeling in energy-efficient buildings that can develop condensation problems if tight wall assemblies don't use appropriate insulation and ventilation. The software is sold commercially overseas, but because the research receives federal funding, WUFI has been available for free in the United States since 2001. "But the GSA are really the first ones to make it real," said Andre O. Desjarlais, leader of Oak Ridge's Building Envelopes Group, of the software's U.S. presence.

That was the GSA's intention when it updated its P100 design standards reference document in 2010. Designers now must submit moisture control performance

modeling with building enclosure proposals using ASHRAE Standard 160P, *Criteria for Moisture Control Design Analysis in Buildings*. Because WUFI is the only software that can perform this analysis, it will be a de facto part of new government projects.

WUFI (the name stands for Wärme und Feuchte Instationär, or "Transient Heat and Moisture Transport") is endorsed by the Department of Energy, the National Institute of Building Sciences, and the National Building Enclosure Councils. But at a recent conference about facade design in New York, sponsored by this newspaper, only a handful of audience members indicated their familiarity with it. "You could see by the lack of hands in the audience that it is an area that is not yet mainstream in the architecture and engineering community," said Dirk Meyer, national advisor for the GSA's Building Enclosures Office, in an email. "The first step for raising that benchmark for performance is to prompt dialogue," said Meyer.

A moisture-modeling requirement is not a panacea for the ills that can befall a poorly ventilated facade. "It still requires the knowledge of the designer to translate the model's numbers into a risk assessment," said Desjarlais. Currently, the WUFI development team is defining new gradations of building failures and new predictors for the onset of corrosion in metal buildings. "One thing we've focused on is making it simpler and quicker to use. We don't expect an architect to spend the whole day on moisture analysis," Desjarlais said.

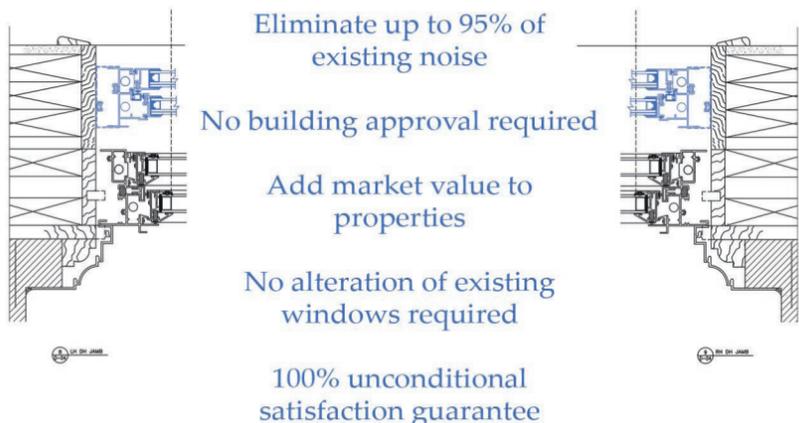
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Inside CTEC, a learning site that's perpetually under construction.

date the students learning how to use torsion wrenches. The steelworkers from R.C. also allowed the students to work side by side with them and experience the steel rising—an exciting charge that Goldstein said can't be understated.

Sawtooth skylights flood the rectangular interior with natural light and give the building a jagged profile; a cantilevering balcony juts out toward the stream. A metal stud frame allows for a modular system of reclaimed wood panels, measuring approximately a classic 4 feet by 4 feet. The wood—donated from a range of outside jobs—creates a variety of textures and color. The process of preparing the panels was like an old-school handwriting exercise, in that repetition gave way to interpretation, with the students' handiwork giving the project an unexpected quilt-like quality. Back inside, deconstructed redwood pickle barrels serve as tables and sit atop block endgrain flooring that the students made of fir. **TS**

SHOW OF HANDS continued from front page documents," said Goldstein. "We knew that the design would evolve, using the resources that became available."

The Challenge Program works on several outside projects besides the CTEC campus, such as low-income housing and historic restoration. The building process at CTEC yields innovations that find their way into the other work. When eventually completed, the facility will include a green roof and solar panels. The building already utilizes reclaimed materials and features one of Wilmington's first geothermal heating systems.

The non-union organization gets surprisingly smooth cooperation from

unions on city construction projects. "Sometimes the city gives them houses to renovate," said Jeff Starkey, Wilmington's director of licensing and inspections. "It may take them a little longer because they're learning, but the detail on what they do is actually fabulous." Nor do they get a free ride from L&I; instead it becomes another learning opportunity, as students are brought in to see how an official licensing review works.

CTEC's 4,000-square-foot barnlike structure includes a 1,000-square-foot mezzanine. The crew was involved in laying foundation systems of rebar and formwork. A steel frame constructed by R.C. Fabricators used limited welding so as to accommo-



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UWS CONGREGATION
PREFERS GARAGE OVER
LANDMARKCONVERSION
EXPERIENCE

On March 3, the Redeemer Presbyterian Church on West 83rd Street opened the doors of its new church, formerly a parking garage, while three blocks away on the corner of Amsterdam and 86th Street, the landmarked Romanesque Revival West-Park Presbyterian Church struggles to buy a new boiler.

The congregations belong to different branches of the Presbyterian Church—the Redeemer is a younger and more conservative branch of Presbyterianism, and its congregation is looking to expand, while West-Park, which traces its roots back to the 1789 Scots Calvinists, already owns some of the prettiest historic properties in Manhattan.

Temporarily renting spaces across the city, the Redeemer church approached West-Park, about buying the building that has long been troubled, but the price was too high. The Redeemer also had specific programming needs that they

didn't want relegated to a basement. The industrial garage suited them better, according to Susan Lee, the Redeemer's project manager working with Gertler & Wentz Architects on the \$53 million conversion of the century-old garage to a five-story church.

As the Redeemer congregation moves into its new home, West-Park struggles to juggle maintenance of its landmark while serving its mission. Last month, the nonprofit Landmark West! cobbled together almost \$5,000 to help the church replace its heating system. Tony De La Rosa, the interim executive presbyter of the Presbytery of New York City, said that it's a burden for churches concerned with maintaining membership to be saddled with caring for monumental edifices. "We're now hamstrung in the business of being architecture preservation societies," he said. "If there are entities that wish to take on that, and there's energy and money for it, fine." He added that landmark structures cut out certain adaptive reuse options and so newer communities are likely to look at property ownership more skeptically.

Redeemer's new church

Rendering of Redeemer church on West 83rd Street.



COURTESY GERTLER & WENTZ

will accommodate 850 parishioners, community programs, and classrooms. The sanctuary starts 20 feet below grade and ascends three stories. Rugged industrial elements of the parking structure were maintained and exposed. As there is no height limit on house-of-worship steeples, the elevator bulkhead was slipped into the tower while a steel cross continues up the shaft to 85 feet. All the elements conspire to create an environment that's decidedly contemporary. "They want to attract a hip, urban demographic," said Tim Eckersley, a principal at Gertler & Wentz. "It's a very young crowd—the average age is about 30—and they want to keep that following, so they didn't want a traditional church." **TS**

This is Wendy.



COURTESY HWKN

PS1 INSTALLATION BY HWKN WILL
BE A SPECTACLE ON A MISSION

Who Is Wendy?

A savvy combination of creativity and strategy won New York-based HollwichKushner (HWKN) top place in MoMA PS1's 2012 Young Architects Program. In November, after being selected by the jury as one of five finalists, Matthias Hollwich and Marc Kushner began rigorous research into past winners and the selection process. "We made a book about every entry," Hollwich said. The study provided in-depth knowledge about the different approaches and forms that won in previous years, and also about the finalists that were not ultimately selected. In it to win it, HWKN's resulting proposal was Wendy, an explosion-shaped fabric structure supported by what might be New York's most under-utilized architectural resource: scaffolding.

HWKN envisioned an installation that is proactive not just socially but ecologically. A steel-framed structure sitting within a 3-D grid, Wendy is covered with a smog-

eating, self-cleaning treatment (a titania nanoparticle spray) manufactured by Catalytic Clothing. Once applied, the invisible, nontoxic coating lasts indefinitely. Ideally, Wendy will not have air-conditioning in its 800-square foot interior, or use any electricity at all, for that matter. The plan is for the structure to generate its own power through photovoltaics on the upper arms, which will run the ventilation fans and, in combination with pools of water, cool the space. Thanks to the air-cleaning fabric, Hollwich claims the structure will create the freshest air in New York City. With its extra-clean atmosphere and shade for up to 80 percent of PS1's courtyard, the architects think Wendy, which opens at the end of June, will be a lively gathering place.

Wendy is a formal departure from recent winners. MOS' *afterparty* in 2009, *Pole Dance* by Solid Objectives—Idenburg Liu (SO-IL) from 2010, and Interboro's *Holding Pattern* from 2011 all worked as canopy-like structures spanning the courtyard, providing shade by creating spaces with overhead elements. Wendy is an object, more autonomous and isolated than previous entries. But the creation of such a spectacle was also a strategy. The architects hope that the outrageous form will inspire people to take pictures and distribute them via social media, and that along the way designers may learn about eco-ideas for future projects, such as the air-purifying fabric. This open source and media-savvy approach to architecture is informed by the young firm's roots in Internet culture—Hollwich and Kushner are also the founders of Architizer.com. **MS**

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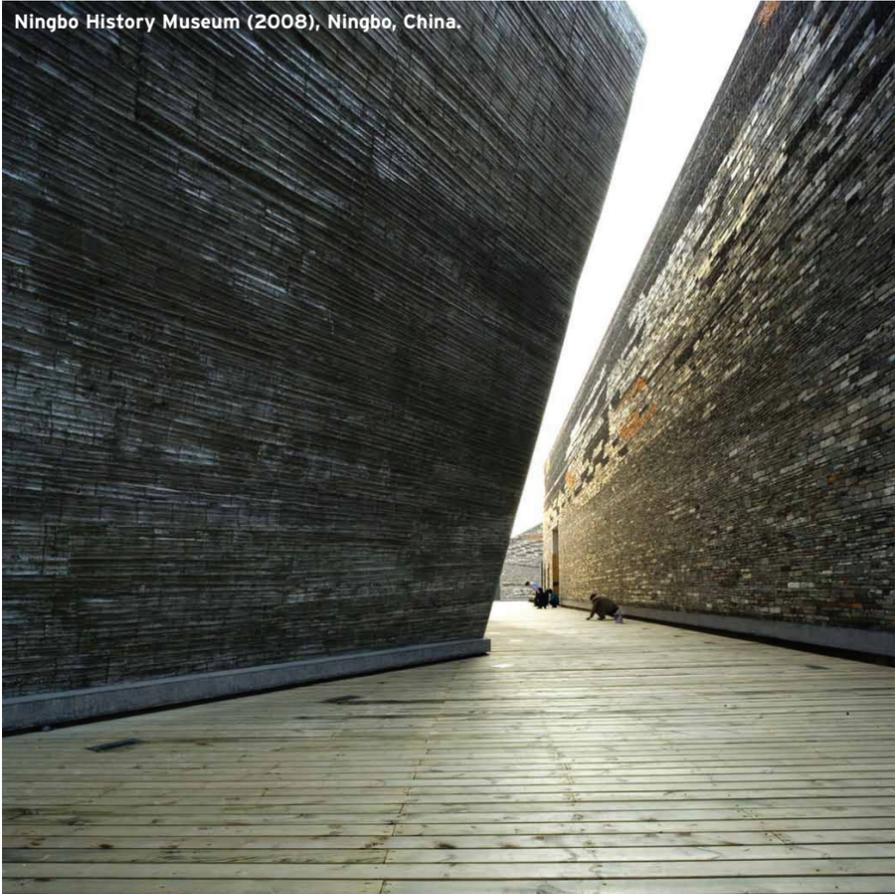
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Ningbo History Museum (2008), Ningbo, China.



SHU IN continued from front page know him, Shu is a storyteller. And his stories all somehow shed light on his originality as an environmentally conscious architect with a love of nature and of Brutalist aesthetics. One memorable story he tells is how as a child he followed his itinerant parents from the Chinese city of Urumqi in Central Asia, near the border with Kazakhstan, where he was born. His father had been hired to play the violin for the workers as they lay train tracks. The workmen allowed the child to help them during the day, and every night when the day was done, everyone would gather and tell stories. Wang Shu also recounts how much he loved the childhood experience of helping to build by hand one of the family's temporary homes in Urumqi, out of rough, unpolished, reused materials and mud.

As for the story of how he discovered Hangzhou, where he currently lives and works, it's almost the stuff of legend. On a train to somewhere else, he and his wife and collaborator, the architect Lu Wenyu, were so taken with its beauty that they got out on the spur of the moment—and decided to spend the rest of their lives there. Wang Shu rightly complains that large parts of Hangzhou, once the cultural center of China under the Song dynasty, have been destroyed by haphazard real estate devel-

opment, but it is still the only major Chinese city that has managed to preserve much of its green urban fabric of traditional tea shops, public places, and pagodas, along with sycamore-lined streets and the lush banks of the West Lake, still famously smothered with exquisitely fragrant osmanthus thickets.

In Hangzhou, Wang Shu found a permanent home, along with a supportive institutional framework at the long-venerated Central Academy of Fine Arts, where many of China's best artists have been trained for over two hundred years. Its recently founded department of architecture provided him with a teaching job and a commission, resulting in his first masterpiece, the campus of the school. Here he put into practice his commitment to sustainability and also the scholarship he accumulated along the way from Nanjing and Tongji universities. Indeed, Wang Shu is not only an architect who was once a construction worker, he is also a scholar with a doctorate in Chinese landscape painting.

There is something that defies the imagination about the way this established institution took a chance on a young and—already by the mid-1990s—famously non-conformist architect. It says as much about Wang Shu's passionate uncompromising vision as it does about the uniquely enlightened spirit

of this academy's young administrators. Its department of art history, for example, acquired the library of the Viennese historian Ernst Gombrich, which appeared to be very much in use by Chinese scholars of the Italian Renaissance when this reporter visited in 2010. In 2011, it acquired the 7,010-piece Bauhaus collection from the German collector Torsten Brohan for almost \$80 million. The academy plans on using the 60 million yuan (\$9.5 million) just received from the provincial government to create a design research center and to launch a "cultural revolution" for architecture.

On May 25, Wang Shu will be receiving the Pritzker Prize in the Great Hall of the People on Tiananmen Square. Even Hu Jintao, the president of China, is planning to attend, a gesture that promises good things for architecture.

LIANE LEFAIVRE



Ceramic House (2006) in Jinhua, China.

COURTESY LV HENGZHONG/AMATEUR

SPIRAL BONDING



A staircase creates a community in a building that needs one. That's the philosophy behind the ornamental stair designed by **Mitchell | Giurgola 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.

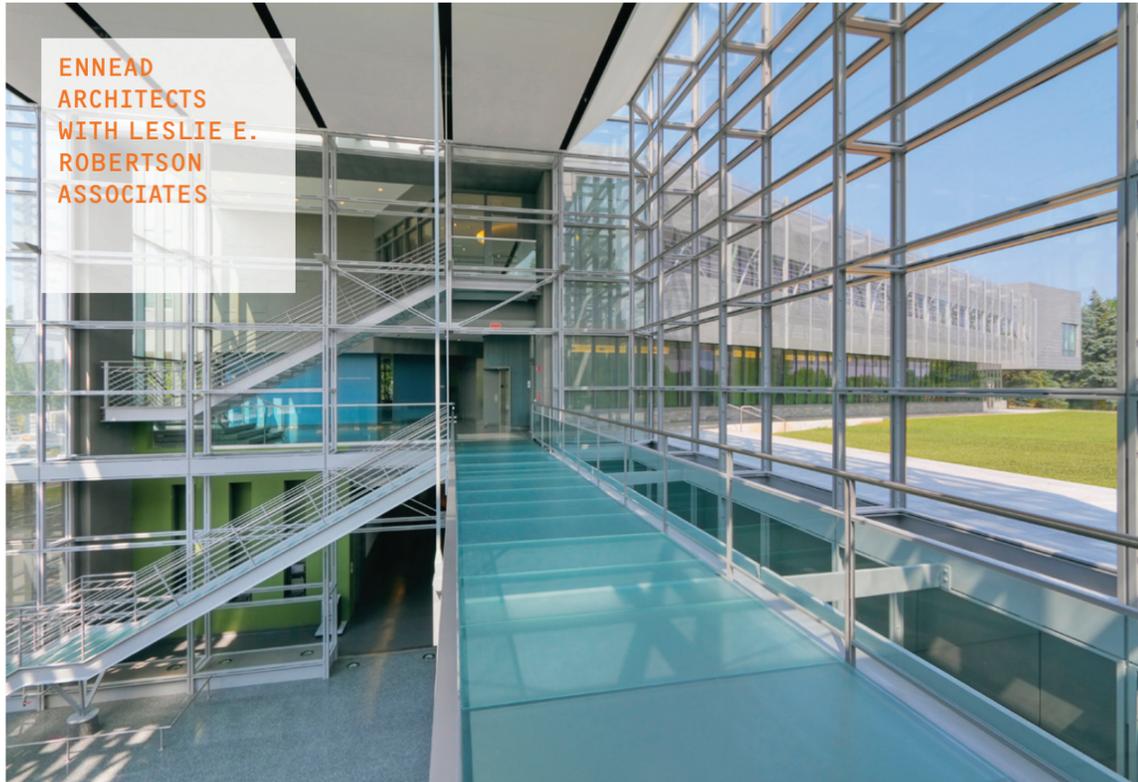
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Architect: Mitchell | Giurgola Architects
Photographer: Jeff Goldberg/Esto



Completed in 2010, the New Gateway Center has brought a central hub to Westchester Community College that stands out two years later as a model use of customized prefabrication. The \$33 million, 70,000-square-foot, three-story building provided a place to welcome students of this commuter school and expanded the institution's overburdened facilities, adding classrooms, offices, language and computer labs, and an auditorium. Ennead Architects based their design around the idea of the threshold, developing a concept of welcoming and arrival that, in architectural terms, would sit lightly on the college's beautifully landscaped campus. The firm laid out the facility's functional spaces in two academic wings that embrace a landscaped courtyard. The project's centerpiece is a 48-foot-tall transparent glass pavilion that connects the wings on two levels and serves as the lobby and welcome center. It was here that the architects, working in collaboration with structural engineering

firm Leslie E. Robertson Associates (LERA), developed a unique architecturally exposed structural steel system that supports the pavilion's glass curtain wall while allowing copious amounts of daylight to flood the space.

The foremost challenge in designing a customized structural solution for the pavilion was cost. "We knew we had to think about how to create this central gateway in a manner that would be both inventive and modular," explained Ennead design partner Susan Rodriguez.

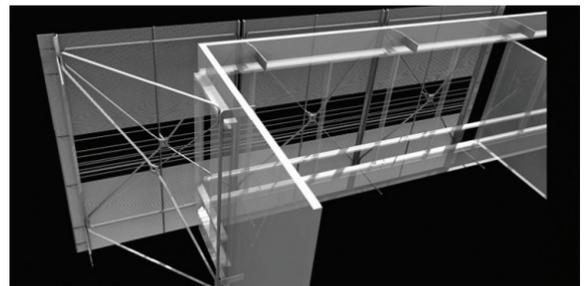
This led the team to the idea of using prefabricated structural modules that could be quickly and easily erected on-site, bringing a high level of design to the project without sending the budget through the roof. "We were looking for a material that could sponsor something special but on its own would be simple in conception. Like a soldier, it becomes different when you bring many together," said Dan Sesil of LERA. "We wanted to create a building block that lent itself

more to manufacturing. So you could get this fairly simple conception and build it into something extraordinary."

The result of the team's hard work is a system of 233 architecturally exposed structural steel boxes stacked one atop the other to form a spindly, trellised grid that supports the pavilion's glass volume. Built up from 4-inch channels and 1-inch plate, the boxes each measure 8 feet 11½ inches long by 4 feet 7¼ inches high by 3 feet deep. R&S Steel prefabricated the boxes in their shop in Rome, New York, and then trucked them to the campus with a temporary internal bracing element that kept them from deforming during shipping and installation. Once on-site, ironworkers got down to the business of stacking the boxes and connecting them. Almost all connections were made with shims and ¾-inch-diameter type A325 bolts, cutting down erection time by limiting the amount of field welding necessary. Steel plate tabs welded to the boxes in the shop form the curtain wall connections.

The pavilion also features an architecturally exposed structural steel stair and bridge that connects the second floors of the two wings across the airy, daylight space. Both the stair and bridge are built up from 1¾-inch-by-12-inch structural steel stringer plates and channels. Laminated glass panels make up the treads and floor. Two steel hanger rods support the bridge at mid-span, connecting to the main stringers with custom pin and jaw fittings designed by LERA.

The two academic wings are also framed with structural steel, though there the structure is more conventional wide-flange post-and-beam construction with concrete on metal deck flooring. The exception to this standardized affair is that the third floor cantilevers out over its base on all sides from 6 to 30 feet, reinforcing the "sitting lightly upon the land" theme of the building. The most significant of these cantilevers are on the east and west ends of the structure. The east features the largest cantilever. Supported by four trusses



The Gateway Center's glass-encased lobby is framed with architecturally exposed structural steel boxes. The team designed the boxes to be prefabricated and easily stacked on site, providing a customized design solution that kept costs down.

on the roof made up of wide flange sections that range from W14x120 to W14x283 with double angle diagonals that range in size from 2L6x4x1/2 to 2L8x6x1, the volume projects more than 30 feet out over the grass below. The trusses also form parapet walls that disguise the roof's mechanical array.

The original design included a cantilever on the west end that extended 40 feet, but it was lost to value engineering. Instead, the projecting volume is supported by an architecturally exposed structural steel inverted tripod element that reduces the cantilever to 24 feet. Each leg of the tripod consists of two parallel 1½-inch-by-7½-inch structural steel plates stitched together at regular intervals with a 3-inch-diameter round spacer bars, creating ladder-like elements. To eliminate bending forces in the tripod, each leg terminates in a steel pin detail. At the base, a plate assembly designed to transmit gravity and lateral forces to the foundation below ties the 4-inch-diameter pins together.

Perhaps fearing that new students might have trouble locating the college's New Gateway, the design team anchored the south wing of the building with a 60-foot-tall spire. Clad with zinc panels, the spire tapers from 10 feet wide at the base to less than 3 feet wide at the top, like an exaggeratedly tall A-frame house. It consists of two interconnected 1-inch structural steel plates built up into an 18-inch overall cross-section. A full-height LED array runs up the east face of the tower, creating a beacon that shines both day and night.

AARON SEWARD

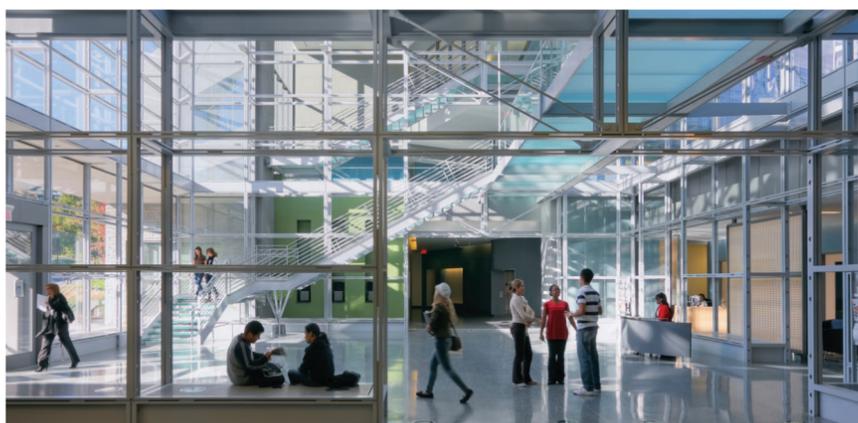
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LOOMING LARGE continued from front page scrapped, and Gehry's proposal will be debated at a House hearing later this month. What exactly happened?

In December, rumblings of discontent from Eisenhower's granddaughters, Susan and Anne, appeared in *The Washington Post*. Within hours, their brother, David Eisenhower, resigned from the Dwight D. Eisenhower Memorial Commission, which Congress had established in 1999 to plan a memorial to the late president, and which selected Gehry from among 44 contenders in 2009.

A group called the National Civic Art Society (NCAS) had already declared war on Frank Gehry and his proposal with a counter competition. Billing itself as an educational society "dedicated to the traditional humanistic practice of architecture, urban design and the fine arts," and headquartered in a conservative lobbyist's office, NCAS published a 153-page report attacking Gehry's design as a "travesty" and a "Happy McMonument," and the architect himself as an egoist and relativist.

The traditional architecture community then mounted an aggressive anti-Gehry PR campaign. Objections to the Gehry design appeared in right-leaning publications like *The Daily Caller* and *The American Spectator* and trickled up to mainstream outlets. *The Chicago Tribune's* Blair Kamin reported that he was pitched by a PR person in the employ of Richard Driehaus, the philanthropist and staunch architectural traditionalist.

So what exactly is "monstrous," to use the NCAS's term, about Gehry's plans for memorializing Ike? Critics take issue with the memorial's style, scale, and use of an unconventional material.

Gehry's design calls for a memorial park framed by monumental-sized columns, which will hoist a giant theatrical backdrop: translucent metal "tapestries" depicting the landscape of Abilene, Kansas, Eisenhower's childhood home. In the park, chunky bas reliefs will show Ike in his prime as World War II general and president, while a small statute of the president as a boy will survey these future milestones of his life, and America's.

Two of the common criticisms—about scale and material—merit serious consideration. At four acres, the memorial site is huge (although Frank Gehry is the wrong person to blame for that). The 80-foot-tall columns and screens could make visitors feel like ants. But being visible from a

distance, they should also draw curious visitors from the Mall proper, and will help define the park as more than leftover space between major roads and hulking government office buildings.

If the finished tapestries resemble the mockups (that fabricator Zahner says have already been scrapped), Gehry will be giving us something exciting: an urban-scaled palimpsest, a rural Kansan landscape layered over the Department of Education's Brutalist facade. Is experimentation with materials appropriate for a national memorial? Durability is a concern, as Eisenhower family members have pointed out; but if our government won't go out on a limb for innovative design, who will?

The primary objection to Gehry's design is biographical. The design, critics say, tells the wrong story about Ike. It's too focused on Kansas and his boyhood, and not on his achievements as a great public figure. In truth—and here's the problem—the story is only half written. The narrative elements of the design are still hazy, and will mostly be handed off to collaborators (Robert Wilson is a consultant on the metal tapestries, and currently Charles Ray is unofficially advising Gehry on the sculptural elements). Artistically, maybe this makes sense, but for the public it leaves a lot unanswered. We can judge Gehry's frame but not the portrait that goes inside it.

This has resulted, no surprise, in wild speculation and a PR nightmare for the commission. In a belated attempt to tamp down the furor, commissioners released transcripts of meeting minutes in which the Eisenhower grandchildren endorsed Gehry's design concept as early as 2009. They were for it before they were against it, apparently.

The controversy exposes the drawbacks of a fast-track, closed competition. The Eisenhower Memorial Commission followed the federal government's mostly laudable Design Excellence Program, which has been instrumental in getting more top-tier architects designing federal buildings by streamlining the selection process. But that program's pre-qualification of architects based on past work rules out finding young designers who might be the next Maya Lin—one cogent point made by an NCAS report amid its blizzard of otherwise hysterical rhetoric. Expect critics to raise that point again on March 20, when the House Subcommittee on National Parks, Forests and Public Lands holds its hearing.

AMANDA HURLEY

AT DEADLINE

DS+R TAKES IT HIGHER

High Line designers Diller Scofidio + Renfro is climbing ever higher near with their first ever skyscraper. *The Wall Street Journal* reports that the firm was selected by Related Companies to work with the Rockwell Group on an 800-foot-tall, 700-unit residential building that will play well with its architectural cousin next door. Elizabeth Diller told *AN*, the architects are "very conscious of the adjacency to the High Line." Indeed they are. On the same day the news of the residential tower was released the firm presented plans for the third and final section of the High Line at a community meeting.

SHORED UP

After months of plodding and prodding, Philly adopted the Central Waterfront Master Plan for the Delaware waterfront. The Central Delaware Advocacy Group (CRDA), a coupling of civic associations and nonprofits, gets much credit for helping realize the plan with the Delaware River Waterfront Corp, a city-run corporation. PlanPhilly.com reports that the group is now focusing on a zoning overlay that would keep billboards and massage parlors at bay. This is in spite of Philly's new zoning code, whose main purpose was clean up years' worth of overlays. The group must now convince Eva Gladstein, the new deputy executive director at City Planning commission and the code's gatekeeper.



Technology-based "smart classrooms" need smart buildings to be effective. **Westchester Community College's Gateway Center**, designed by **Ennead Architects**, meets the challenge. Erected on the college's Valhalla campus to aid new Americans in gaining essential skills for the technologically sophisticated workplace, its long-span steel trusses enable an array of spaces programmed for the dynamic exchange of ideas. More than an inspirational entryway for students preparing for 21st century careers, the **LEED Gold-certified building** is a demonstration of the college's commitment to sustainability—a symbol that the campus is investing in the future in more ways than one.

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Architect: Ennead Architects
Structural Engineer: Leslie E. Robertson Associates
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COURTESY RESPECTIVE MANUFACTURERS

COVER STORY

NEW OPTIONS FOR SHELTERING AND SHADE STRUCTURES BY JENNIFER K. GORSCHÉ

1 TENARA FABRIC SEFAR ARCHITECTURE

Launched in the United States last year, along with several other architectural fabric products, Sefar Architecture's Tenara fabric is made with high-strength expanded PTFE fluoropolymers. Ideal for roofing applications in which high light transmission is desirable, the fabric can be folded and draped for retractable roofs. The company also offers interior applications that filter natural and artificial light and improve acoustic conditions in atriums and lobbies. www.sefar.us

2 METAL WALL AND ROOF SYSTEM FABRAL

Used recently for the roofing, canopies, and light shelves of the largest net-zero public school in the country, Fabral's metal wall and roof systems are 100 percent recyclable. Panels are painted primarily with "cool paint systems," LEED- and Energy Star-certified colors with a Solar Reflective Index of 29+ (Bright Silver is pictured here). Most systems have a life expectancy of more than 40 years. www.fabral.com/netzero

3 EDGE BICYCLE SHELTER MMCITÉ

Geared toward creating well-designed ways of integrating cycling into modern cities, mmcité, in its Edge shelter, combines a galvanized steel frame with glass roof and side walls supported by stainless steel brackets. An acrylic back wall provides slots for bike wheels; traditional steel racks can also be incorporated. See the company's bus shelters and other site furnishings at www.mmcite.com/en. U.S. distribution through ESF. www.esfbysigma.com

4 SPOKES MODEL BIKE SHELTER DUO-GARD

Duo-Gard offers a range of sizes and finishes for ten standard bike shelter models that use recycled and recyclable polycarbonate panels and can count toward LEED certification. The Spokes model shelter is pictured. The company's recent technical partnership with LED developer Arborlight will also create new energy-efficient, slim-profile lighting integration options for walls, ceilings, and canopies. The first of these products are in the prototype stage. www.duo-gard.com

5 REYNOBOND WITH ECOCLEAN ALCOA ARCHITECTURAL PRODUCTS

Alcoa has introduced its Reynobond coil-coated architectural panels with EcoClean, a self-cleaning surface that pulls organic materials and pollutants, including nitrogen oxides, from the air. Designed to reduce maintenance costs over a building's lifetime, the panels use patented Hydrotect technology from TOTO and are coated with the first titanium dioxide finish applicable to a pre-painted metal surface. www.alcoa.com/aap

6 OMEGA 1500 METAL MESH GKD

In addition to its newly patented Illumesh LED-illuminated metal fabric facade system, GKD creates a range of solar management solutions for architectural mesh. Pictured is Omega 1500, a flexible stainless steel fabric used to mitigate intense heat and glare in canopy applications. Because the mesh has 5 percent open area, heat is not trapped beneath the protective skin, making it ideal for covered outdoor spaces. www.gkdmetalfabrics.com

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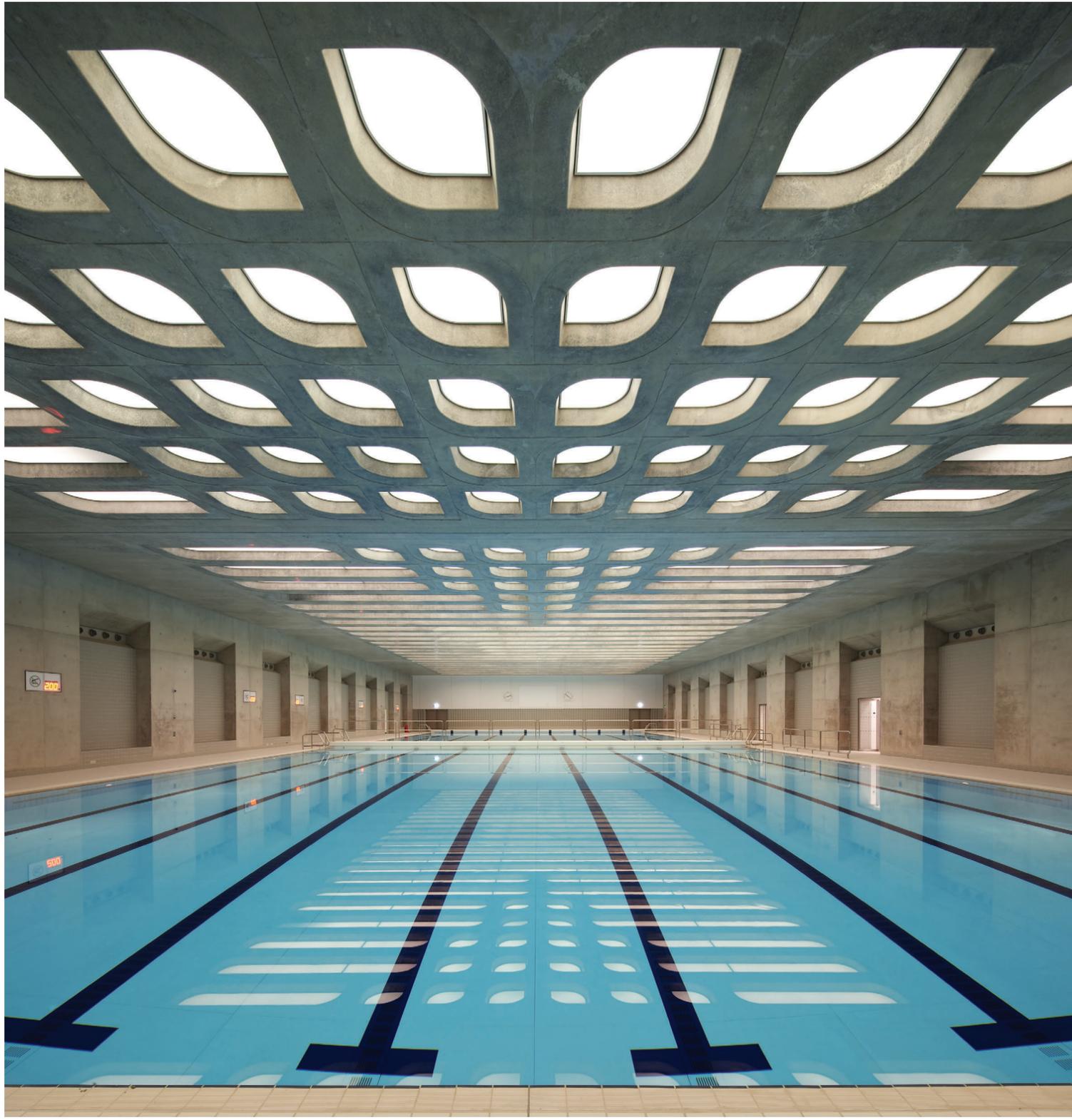
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COURTESY AECOM

The Queen Elizabeth Olympic Park, 500 acres of former brownfield site in the depths of East London, has undergone a tremendous transformation since London won the Olympic bid in 2005 to host the Games. The impressive buildings by internationally acclaimed architects that sit at the heart of the scheme have won accolades and commendations for design and sustainability, but these are not the crowning glory. For the park organizers and the masterplanners, as well as for some of the designers of the iconic venues, it is the infrastructure and ideology around creating an on-going life for the park that has presented the greatest challenges and opportunities.

"We never thought the Olympics project was as important as the city project," said Jason Prior, chief executive for planning, design, and development at AECOM, the firm responsible for the initial masterplan presented to the International Olympics Committee (IOC). "This was the starting point because of the huge socioeconomic disadvantage of this part of the city." The plan by a design team that includes Foreign Office Architects, Allies and Morrison, Zaha Hadid Architects, and Populous, has overlain the former wetland wilderness and industrial heritage of the Lower Lea Valley in East London with a carefully crafted landscape by Hargreaves Associates as well as four permanent venues (the Aquatics Center as the gateway in the south-east, the main stadium in the south, the handball arena in the west, and the Velodrome with its mountain bike trail to the north), three temporary adaptable venues, and the voluminous residential zone in the northern part of the site.

With a tendency to be overbearing, the mantra-like emphasis on the Olympic "legacy" is widely accepted as being the edge that helped London pip Paris to the post seven years ago. As the Games have aged and Pierre Coubertin's original intent for a rotation of host countries has lost favor among IOC members, the idea of a sustainable Olympiad has permeated the committee's founding criteria. While Paris proposed using its existing infrastructure for its 2012 bid and Beijing produced the most expensive main stadium to date in 2008, London's is the largest regeneration

PASSING THE TORCH

In five months, some 10 million ticketholders will descend on London for the 2012 Olympics where over \$14 billion in construction nears completion. But that's only the prelude. Gwen Webber takes measure of the event's post-game strategy.



COURTESY ODD AND TRIATHALON HOMES



COURTESY OFPLC

Facing page, above: One of the swimming pools at the Aquatics Center by Zaha Hadid Architects.

Facing page, below: The 500-acre site in East London clusters all the main sports venues on a former brownfield.

Top, left and right: The Athletes' Village designed by a consortia of 16 architects will accommodate 23,000 athletes and officials during the games and provide 2,818 homes afterwards.

Above: Rendering of New York-based Field Operations' design for the South Park.



COURTESY ODD AND TRIATHALON HOMES

project in the U.K. since the Second World War and, once the Games are over in September, it will also be the biggest new public park in Europe. To achieve these ambitions, the park's infrastructure has been developed with two layers: "Games time" and "Legacy-mode".

Even before London decided to bid for the Olympics, the area was already undergoing significant development. To the southeast of the park, sandwiched by the existing Stratford town center, Arup had been working on a masterplan for Stratford City since 1997. The 180-acre retail-led development for client Westfield was driven by the development of Stratford International station, which would connect to continental Europe via the Channel Tunnel, and which would also create important links from East to West London via the Central Line underground and further east via the Docklands Light Railway (DLR). Once the bid was won, the scheme was assimilated into the Olympics Park but the residential zone—renamed the Athletes' Village—failed to attract a buyer and the Olympic Delivery Authority (ODA) had to bear the cost, in effect becoming the client.

The 2,818 new apartments in 11 residential plots form a series of Tetris-like courtyard clusters across the northern side of the park, covering 67 acres in total and providing a mix of low-cost housing with more up-market rental apartments and mixed-use blocks. One of the Stratford City planners stayed on as master planner for the Olympics was Fletcher Priest Architects (FPA), who created

a highly detailed brief and specific design guidance for the Village's 16 architects. Long-listed by the ODA from an international call for submissions, the architects include Allford Hall Monaghan Morris, DSDHA, and De Rijke Marsh Morgan. "The selection of architects was informed by the client's view of the temperament of those practices to work in abnormal situations as much as the quality of their design," said Jonathan Kendall, director of urban design and partner at FPA. "One of the big debates all the way through was about the balance between homogeneity and diversity: we were trying to hit an appropriate middle ground."

The largest single venue in the park, the Athletes' Village will expand to include a total of 4,000 new homes and provide the new residents and existing communities with a school campus, Chobham Academy, as well as a medical center. During the Games, temporary structures in the Village will house back-of-house activities such as catering, and transportation will develop to include five new neighborhoods, with around 7,000 homes and new infrastructure over a 30-year period. Inside the residential units, which will house 17,000 athletes, partitions will define the athletes' bedrooms, and rooms allocated as kitchens for future tenants will remain bare until after the Games. Meanwhile, other venues have faced even greater design hurdles to make their structures flexible. The main stadium by Populous and Peter Cook, which was planned to shrink from 80,000 capacity to 25,000, will now

be adapted to host the World Athletics Championships in 2017 and reduce to only 60,000. As the park's centerpiece, the stadium has been criticized for its lack of design innovation but as far as sustainability goes, it is an efficient, lean machine. Made of a steel and concrete frame, it has removable tiers that speak to Cook's long-held interest in plug-in architecture as part of his influential 1970s practice, Archigram, while its lightweight bicycle-wheel-inspired roof completes the 10,000-ton structure (a quarter of the weight of the Bird's Nest stadium, albeit also with a smaller capacity).

The two main distinctions between the stadium (called the Lily) and most other stadia is that first, the 2012 venue will remain an athletics stadium, while others tend to be forced to adapt their use rather than their size to accommodate demand. Second is the lack of hospitality built inside the structure; the food and ticketing pavilions have been placed outside on podiums leading into the building. "The advantage of its short-term use is that it can have a relaxed, festival atmosphere," said Philip Johnson, principal at Populous. Even the external skin, a continually twisting fabric around the concrete base, has been designed to reflect the transitory nature of a pavilion. Similarly, a temporary rubber surface fills the gaps between the Central Park bridge's three Z-shaped structures, which will be the main pedestrian route during the Games. The 90-foot- and 130-foot-wide bridges over the two rivers wrapping the stadium island will shrink to around 30 feet

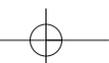


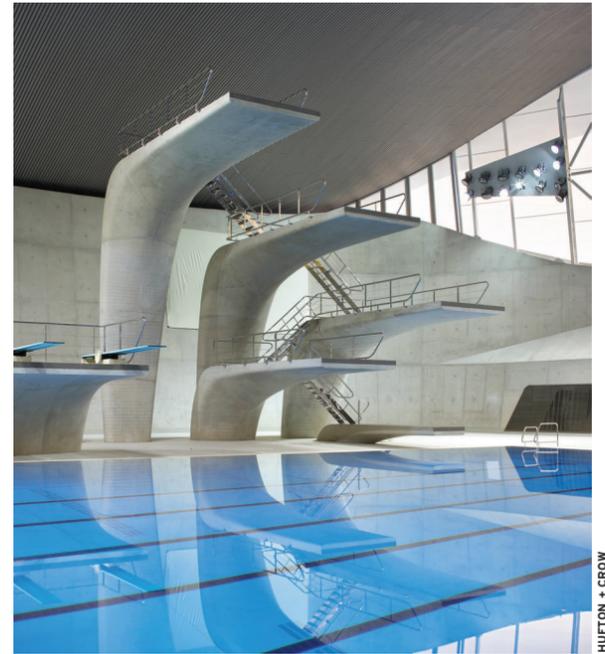
The main stadium by Populous and Peter Cook will shrink from 80,000 to 25,000 capacity after the Games.

wide and have been designed in couples, one permanent and the other temporary, to accommodate the expanded number of visitors. This has also impacted upon the shape and feel of the park. As well as the demand for proximity to existing and new neighborhoods, "the positioning of the venues was also informed by the Games schedule," said Kevin Owens, design principal at the London Organizing Committee of the Olympic Games and Paralympic Games (LOCOG). "It was determined by the parkland as well...the waterways and natural landscape."

For the Aquatics Center and its role as the Olympics gateway adjacent to the Westfield shopping mall (siphoning visitors from the station onto the entry bridge at an incline of 23 feet), the challenge was the restricted

site. The orientation and program were mostly prescribed as the site is flanked by a railway line on one side and canal on the other. The former use of the site also affected construction: the design team had to build a bridge underground so as not to put weight on buried tunnels covering existing electricity pylons that lie directly beneath the building's roof supports. The unsightly additional "wings" attached to the concrete shell, which provide 15,000 additional seats during the Games, were, according to Jim Herevin, associate at Zaha Hadid Architects, always intended to be there—a fact the press up until now has aggressively ignored. "This is what happens when you try to develop a site that is so complex and so large," said Herevin. "The bottom line is that no one





HUFTON + CROW

would try to build this type of building on this kind of site except for the Olympics and the government because they are looking at the greater good."

Ensuring the Games has a lasting impact rests on its infrastructure's capacity to evolve. The Aquatics Center has been built with a system of flexible floors and boons that will enable the pools to be divided up and their heights to be divided. During the Games, there will be no reception or lockers and the changing rooms will have temporary partitions, while a glass screen allows visitors to look at the pool underneath the podium. "Effectively what we have done is design for after-use first and then changed it to be used for Olympics," said Herevin.

Indeed, this strategy was employed across the board to avoid the park becoming another Expo, like many object-led Olympic sites before it. For the temporary buildings and interstitial spaces, the Olympic Park Legacy Company (OPLC) has been developing a program to retain a level of activity while permanent uses are agreed upon. The permanent buildings, such as the International Broadcast Center by Allies and Morrison and the handball arena by Make Architects with Populous, will transform into community-based venues, while other areas will be landscaped over the next year. New York-based Field Operations recently won a competition to design the South Park, which will link four main attractions: the

375-foot-tall ArcelorMittal Orbit sculpture by Anish Kapoor and Cecil Balmond, Zaha Hadid's inimitable Aquatics Center, Populous' stadium, and the London 2012 Gardens. A concurrent competition to design the North Park was won by Erect Architecture and will feature a visitor's center and children's playground. "We are trying to humanize the park," said Eleanor Fawcett, head of design at the OPLC, who has overseen a gamut of "fringe" projects that aim to encourage existing communities to invest in their new local park and has begun the strategic process of allocating uses for some intermediary spaces. "It's an opportunity to be more daring and experimental in the interim," she said. "We either do this or pay for

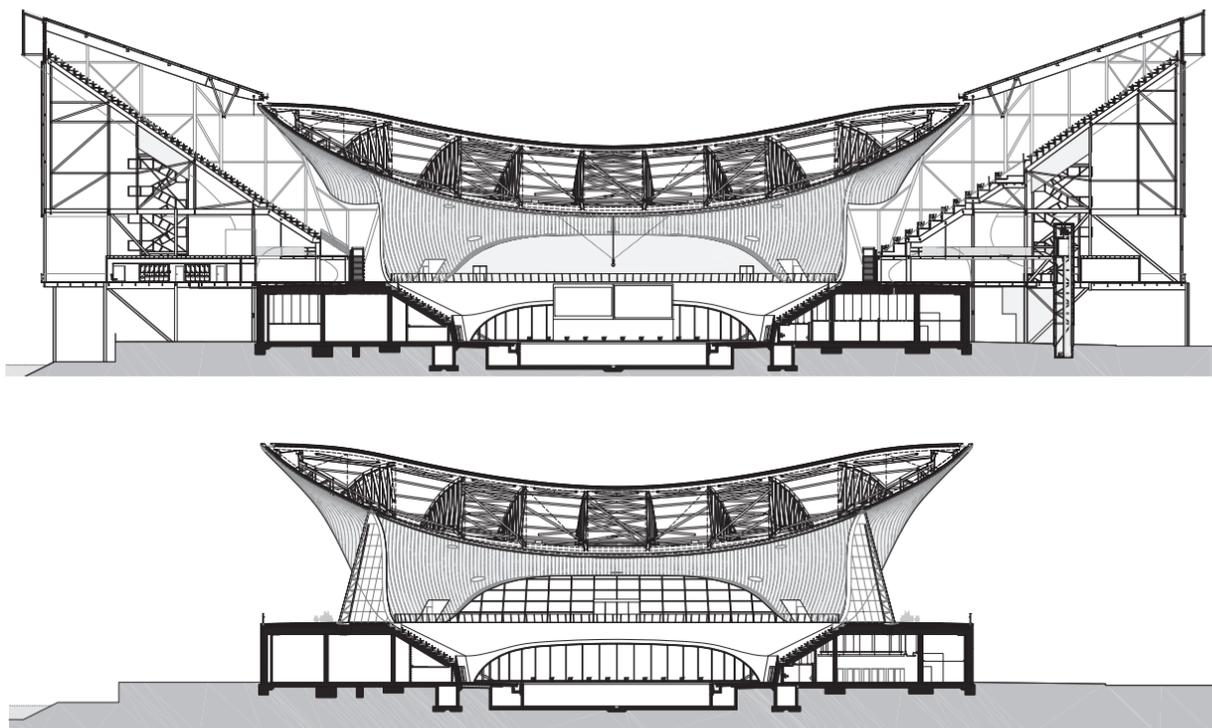
security guards." The park's legacy is already underway. Though it is hard to imagine whether a project of this scale, characterized by its buildings and worked up almost entirely in the virtual, can avoid becoming what author Iain Sinclair called a "JG Ballard theme park." In six months, when the top layer of the Games is peeled back and the temporary buildings dismantled, it may be down to the latest addition to the park—the recently announced British Olympics Museum—to tell us about the London Games' true legacy. **GWEN WEBBER IS THE U.S. CORRESPONDENT FOR LONDON'S BLUEPRINT MAGAZINE.**

Above, left and right: The Aquatics Center, designed by Zaha Hadid Architects, with 17,500 seats, has the largest capacity of any pool in Olympic history.

running the entire length of the pools affording views of the new landscaped parkland, the largest new urban park in Europe.

Below, left: Section showing Games-time and Legacy-mode allowing for the removal 15,000 seats and a temporary roof that will be replaced with glazing

Bottom: The \$36 million sculpture commemorating the 2012 Olympics was designed by artist Anish Kapoor in collaboration with engineer Cecil Balmond.



COURTESY ZHA



COURTESY OPLC

THE ARCHITECT'S NEWSPAPER MARCH 21, 2012

MARCH

WEDNESDAY 21

LECTURES

Michael Jakob
GSD Talks:
Park Bench Stories
12:00 p.m.
Piper Auditorium,
Gund Hall
Harvard GSD
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Christina Cameron
Historic Preservation Lecture

6:00 p.m.
Meyerson Hall
Penn School of Design
210 South 34th St.
Philadelphia, PA
design.upenn.edu

Building Community
in Complex Times

Michael Kimmelman,
Shelly Poticha, and
Jonathan F. P. Rose
6:30 p.m.
Museum of the
City of New York
1220 Fifth Ave.
mcny.org

Joshua Mosley
Paradigm Lecture Series

7:00 p.m.
Terra Hall
University of the Arts
211 South Broad St.
Philadelphia, PA
design.upenn.edu

SYMPOSIUM

Women in Architecture:

Pedagogy

Lori Brown, Peggy Deamer,
Dagmar Richter, and
Despina Stratigakos
7:00 p.m.
Van Alen Books
30 West 22nd St.
vanalen.org

THURSDAY 22

LECTURES

Rafael de Cárdenas

Design + Interiors
7:00 p.m.
The Theater at MAD
Museum of Arts and Design
2 Columbus Cir.
madmuseum.org

Susan Attiwill

7:30 p.m.
East Building
Parsons
The New School of Design
25 East 13th St.
newschool.edu/parsons

Scott Andrews
and Patrick Quinton
The City We Make

12:30 p.m.
Piper Auditorium, Gund Hall
Harvard GSD
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Rosalind Williams
Keynote Lecture,
Landscape Infrastructure:
Beyond Engineering?

6:30 p.m.
Piper Auditorium,
Gund Hall
Harvard GSD
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

FRIDAY 23

SYMPOSIUM

Emerging Voices
Dwayne Oyler and
Jenny Wu/Jinhee Park
and John Hong

Introduced by Paul Lewis
7:00 p.m.
Rose Auditorium
The Cooper Union
41 Cooper Sq.
archleague.org

EVENT

Book Signing:

Photographs Not Taken
6:00 p.m.
ICP Store
International Center of
Photography
1133 Avenue of the Americas
icp.org

SATURDAY 24

SYMPOSIA

Landscape Infrastructure

Antoine Picon, Charles
Waldheim, Chris Reed, et al.
6:30 p.m.
Piper Auditorium, Gund Hall
Harvard GSD
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Smart Geometry Conference

Enric Ruiz-Geli, Robert Hull,
Manfred Grohmann,
Perry Hall, et al.
9:00 a.m.
Experimental Media and
Performing Arts Center
Rensselaer Polytechnic
Institute
8th St. and College Ave.
Troy, NY
smartgeometry.org

MONDAY 26

LECTURE

Integrated Product

Design Lecture:
Bill Moggridge
6:00 p.m.
102 Meyerson Hall
210 South 34th St.
Philadelphia, PA
design.upenn.edu

TUESDAY 27

LECTURES

Witold Rybczynski

The Biography of A Building
6:00 p.m.
D-Crit Department
School of Visual Arts
136 West 21st St.
dcrit.sva.edu

Mike Pyatok

Equity and Sustainability:
Communities of the
21st Century
6:00 p.m.
Trustees Room
Massachusetts College of
Art and Design
621 Huntington Ave.
Boston, MA
massart.edu

SYMPOSIUM

The University in the

Neighborhood: Debating
NYU's Expansion Plan
Hilary Ballon, Gary Hack,
Brad Hoylman, and
Ron Shiffman
6:00 p.m.
Municipal Art Society of
New York
Scholastic Auditorium
557 Broadway
mas.org

WEDNESDAY 28

LECTURE

Stefano Boeri and
Sheila Kennedy
Constructed Atmospheres

6:00 p.m.
Betts Auditorium
S-110 Architecture Building
Princeton University
soa.princeton.edu

EXHIBITION OPENING

Electric Currents, 1900–1940

Promotional Posters
The Museum of Modern Art
11 West 53rd St.
moma.org

THURSDAY 29

LECTURES

Sara Caples

History as Content
6:30 p.m.
Sciame Auditorium
CUNY Spitzer School of
Architecture
141 Convent Ave.
ccny.cuny.edu/ssa

Orly Genger

Rappaport Prize Lecture
6:30 p.m.
Auditorium
Massachusetts College of
Art and Design
621 Huntington Ave.
Boston, MA
massart.edu

Adrian Benepe

Sustainable Parks for
the 21st Century
6:30 p.m.
Hastings Hall
Yale School of Architecture
180 York St.
New Haven, CT
architecture.yale.edu

SYMPOSIUM

Transit-Oriented

Development in the New
York Metro Region
David Fields, Kyle McGraw
and Wendy Johnston
3:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EXHIBITION OPENING

Nayland Blake, John
Outterbridge, Jacolby
Satterwhite, et al.

Shift: Projects | Perspectives |
Directions
Studio Museum Harlem
144 West 125th St.
studiomuseum.org

FRIDAY 30

LECTURE

Eileen Fitzgerald

NeighborWorks
12:00 p.m.
Piper Auditorium,
Gund Hall
Harvard Graduate
School of Design
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

SYMPOSIUM

Emerging Voices

Jose Castillo and
Saidee Springall/
Katsuhiko Yamazaki
Introduced by Dan Wood
7:00 p.m.
Rose Auditorium
The Cooper Union
41 Cooper Sq.
archleague.org

EVENT

Book Signing:
Ed Panar's Animals
That Saw Me

6:00 p.m.
ICP Store
International Center of
Photography
1133 Avenue of the Americas
icp.org

SATURDAY 31

WITH THE KIDS

Columns and Stories

10:30 a.m.
Skyscraper Museum
39 Battery Pl.
skyscraper.org

APRIL

SUNDAY 1

LECTURE

Diana Lind
Belonging: A Conversation
about Cities in Flux

2:30 p.m.
Perelman Media Room,
Perelman Building
Philadelphia Museum of Art
Fairmount Ave. and
Pennsylvania Ave.
philamuseum.org

MONDAY 2

LECTURE

Francois Roche
The Risk(s) of Hiring Me

6:30 p.m.
Hastings Hall
Yale School of Architecture
180 York St.
New Haven, CT
architecture.yale.edu

Brian Rose

Time and Space on
the Lower East Side

7:00 p.m.
Duo Theater
62 East 4th St.
gvshp.org

SYMPOSIUM

Faster and Bigger:

Building in the
Middle East

Scott Duncan,
Roger Nickells
and Hassan Radoine
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 3

LECTURE

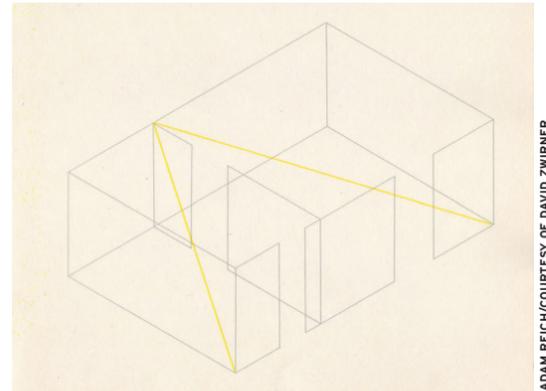
Discussions in Architecture:
Steven Holl with
Preston Scott Cohen

6:30 p.m.
Piper Auditorium,
Gund Hall
Harvard GSD
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

EVENT

Curatorial Walkthrough
of Magnum Contact Sheets
and The Loving Story:

Photographs by Grey Villet
6:00 p.m.
ICP Store
International Center of
Photography
1133 Avenue of the Americas
icp.org



ADAM REICH/COURTESY OF DAVID ZWIRNER

FRED SANDBACK: DECADES

David Zwirner
525 West 19th Street
Through April 21

The drawings and sculptures of Fred Sandback are the subject of a new exhibition at New York's David Zwirner gallery. The projects are arranged by decades, representing distinct periods in the artist's career, spanning the years 1969 to 2000. Sandback created minimalist sculptures out of simple materials in response to the architecture of specific interiors. Installations made from thin lengths of material redefine spaces, creating objects and planes by simply implying their outlines. On display are early works from the 1960s made of metal wire and cord, permutational works of the '70s, and reliefs and site-specific projects from his late career. Drawings are included, like *16 Variationen von 2 Diagonalen Linien 1972* (above), plus the Zwirner gallery has reconstructed the interiors of Galerie Heiner Friedrich, the Munich space for which many of Sandback's works were designed. A rare copper wire sculpture, *Proposal for Heiner Friedrich, Munich, Six Rectangles, Copper Wire (Sculptural Study)*, spans three rooms and is a highlight of the show.



COURTESY COOPER UNION

CARLO SCARPA: THE ARCHITECT AT WORK

The Arthur A. Houghton Jr. Gallery
The Cooper Union
7 East 7th Street
Through April 21

A collection of hand drawings and photographs of work by renowned postwar Italian architect Carlo Scarpa is on view for the first time in New York. *Carlo Scarpa: The Architect at Work* depicts the conception and realization of two major works, the renowned Villa Ottolenghi (Bardolino, Verona, 1974–79) and the II Palazetto series of imagined interventions in a 17th-century villa (Monselice, Padua, 1969–78). Scarpa is renowned for his poetic expression of space through the use of materials and ornamentation, and visitors to the gallery will witness the architect's development of spatial ideas through 22 original hand drawings of Villa Ottolenghi, like the site plan above, and 11 of Villa II Palazetto. Reproductions of historical photos taken of the Villa Ottolenghi before it was completed as well as photos of Scarpa's work at Villa II Palazetto are included, along with reproductions of his drawings for the Museo di Castelvecchio and the Museo Nazionale dell'Arti del XXI secolo.

Candela's Palmira Chapel (1959) in Cuernavaca, Mexico.



GREAT CURVES

Félix Candela: 1910–2010
Miriam and Ira D. Wallach Gallery
Schermerhorn Hall, Morningside Campus, Columbia University
Through March 31

The artistic and intellectual culture of all the Americas was irrevocably changed by the immigration of artists, architects, and intellectuals sent into exile by the Spanish Civil War and World War II. In 1939, Félix Candela, condemned to prison in absentia by Franco's government, sought refuge in Mexico. His studies at Madrid's Superior Technical School of Architecture included engineering and the mathematics of statics and strength of materials, and this expertise became essential to his career as an architect-builder.

The success of the construction company Candela founded in 1950, Cubiertas Ala, or "winged roofs," was based on his economical solutions for large spans using hyperbolic-paraboloid umbrella structures made of "thin shell" reinforced concrete for warehouses and market buildings. In 1951, he

designed and built the Pabellón de Rayos Cósmicos in Mexico City, the first structure made of thin-shell reinforced concrete in the form of a hyperbolic parabola. In the late 1950s, Candela lectured widely throughout the Americas and opened branches of his construction company in Venezuela, managed by Mexican architect Guillermo Shelley, and in Guatemala. In Venezuela, his company built new thin-shell structures in Maracaibo and Caracas for projects such as the Volkswagen factory and the club Playa Azul, working with the architects Dirk Bornhorst and Pedro Neuberger.

The exhibition currently on view at the Wallach Art Gallery is centered on a collection of drawings and photographs that Candela donated to Columbia's Avery Library and on material from the Félix and Dorothy Candela archive at Princeton

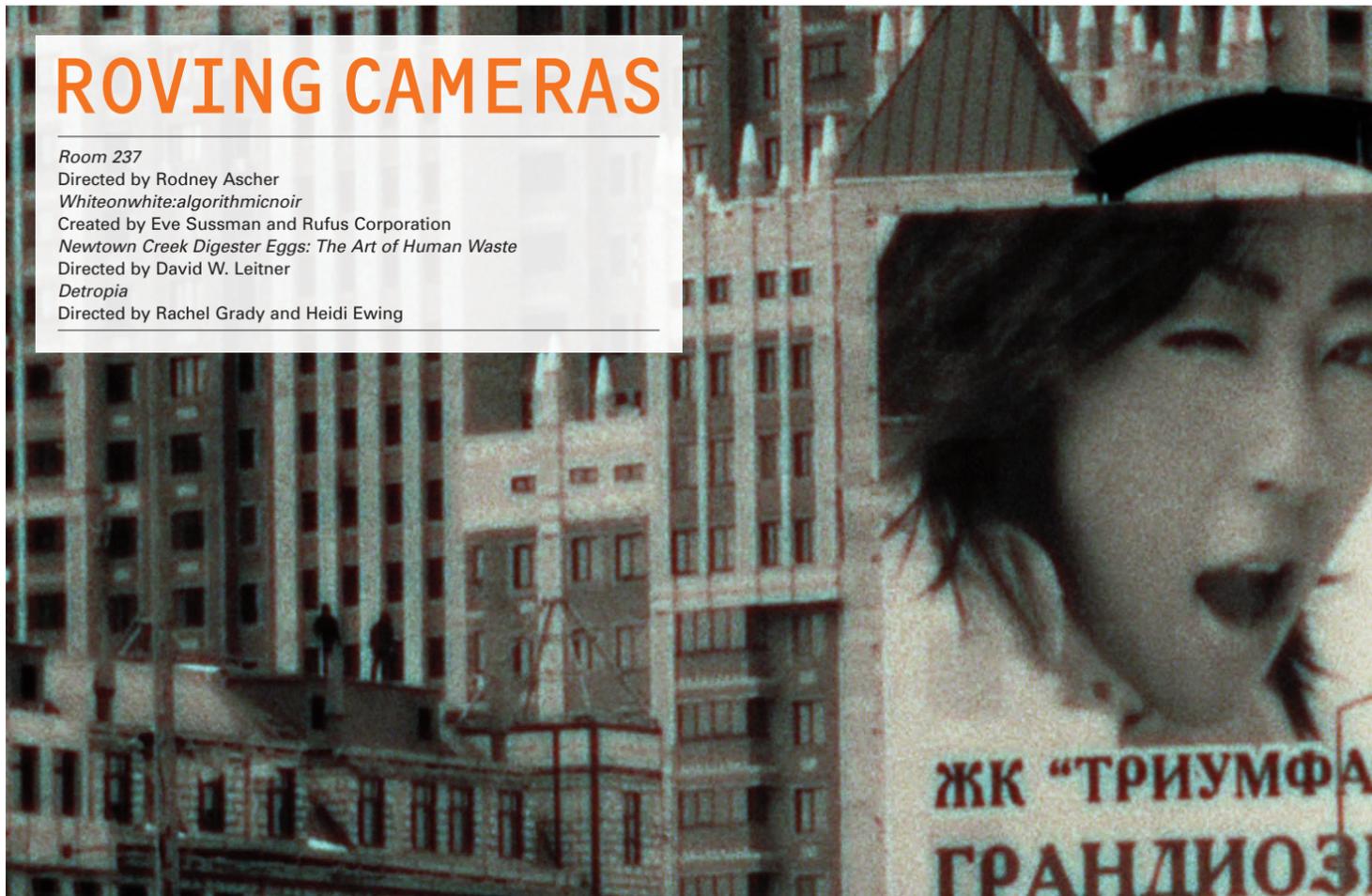
University. The models and drawings describe in detail Candela's favorite buildings: Los Manantiales Restaurant, the Chapel Lomas de Cuernavaca, the Bacardi Rum Factory, and the Church of Our Lady of the Miraculous Medal.

Thin-shell structures were built to withstand earthquakes and are still in use today, taking full advantage of the light and conditions in the cool climates of Caracas and Mexico City as well as the hot and humid climates of Maracaibo and Guatemala City. Candela's contribution to architecture was founded upon a deep knowledge of the properties of reinforced concrete, which he had learned from studying the work of Robert Maillart, a Swiss civil engineer who revolutionized the use of structural reinforced concrete with such designs as the three-hinged arch, the deck-stiffened arch for bridges, and the beamless floor slab and mushroom ceiling for industrial buildings. Candela was a master of geometric imagination, and each of his solutions that use a double curvature structure forming the roof and support at the same time is unique. His forms adapted to the particular needs of the site or the program, **continued on page 18**

ARMANDO SALAS PORTUGAL

ROVING CAMERAS

Room 237
Directed by Rodney Ascher
Whiteonwhite:algorithmicnoir
Created by Eve Sussman and Rufus Corporation
Newtown Creek Digester Eggs: The Art of Human Waste
Directed by David W. Leitner
Detropia
Directed by Rachel Grady and Heidi Ewing



Urban collage in *whiteonwhite:algorithmicnoir*.

"Wendy is as surprised as she is because [a]...hall is out of place, it's not supposed to be there...these doors don't exist, instead there is the thickening of wall...the audience is surprised, alarmed, horrified by this red hall, its walls saturated with the supernatural, the hotel—and not just its ghosts—seeming to come to life, threatening to swallow Wendy whole.... We take her...as fleeing from other horrors she's witnessed, pell-mell wandering like a ball in a pinball machine bounced around by frightening situations, looking for a way out," says Kearns of the gaming logic Kubrick sets in motion.

The filmmakers graphically composite the inspiration for the Overlook resort from three hotels: the Timberline Lodge in Mount Hood, Oregon, for a modified exterior; the Ahwahnee Hotel in Yosemite for the interior; and the Stanley Hotel in Estes Park, Colorado, where Stephen King wrote the novel, *The Shining*, in room 217 (changed to 237 at the request of the Timberline).

A different universe is created by artist Eve Sussman in *whiteonwhite:algorithmicnoir*, named for Malevich's *White on White* painting of 1918. Sussman, whose films have been shown at the Museum of Modern Art and the Whitney Biennial, presents an American protagonist enmeshed in a suspense story in the former Soviet Union in what was a "closed city," a location literally off the map—no signs, nonexistent on railroad timetables, with restricted **continued on page 18**

Waste, seedy utopias, decline, and the artificial world of hotels are just some of the themes expressed in the crop of new films at the 2012 Sundance Film Festival that use architecture in interesting and provocative ways.

In Rodney Ascher's delightful *Room 237*, film obsessives posit theories about the hidden meanings

of Stanley Kubrick's 1980 genre-bending horror film, *The Shining*. It's really a film about the Holocaust, the extermination of Native Americans, the number 42, and a faked Apollo moon landing, they say, but it is also about architectural imagination.

Author, playwright, and artist Juli Kearns maps the fictional Overlook

Hotel, analyzing how the spaces knit together, including the infamous Room 237, where murders occurred; the red bathroom (reputed to have been designed by Frank Gehry), where Jack Nicholson's character talks to the ghost of a previous caretaker; and the corridors that young Danny traverses on his tricycle. As the camera tracks through the

enormous hotel with its spacious lobby, luxurious ballroom, long corridors, industrial-sized kitchen, and labyrinthine maze outside, it becomes a schematic for the minds of the characters—as Jack (Jack Nicholson) goes mad, as his son, Danny, uncovers the hotel's secret dark past, and as Wendy (Shelley Duvall) tries to protect her child.

COURTESY EVE SUSSMAN

THE ARCHITECT'S NEWSPAPER MARCH 21, 2012



Cosmic Rays Pavilion (1951) in Mexico.

ESPECIALISTAS EN ARQUITECTURA

ARMANDO SALAS PORTUGAL

GREAT CURVES continued from page 17 whether for industry or the sacred spaces of a church. Not only did the structure become the space, but the structure was conceived in terms of the gaps that allow for a controlled natural light to radiate within the interior space.

The Bacardí factory is a particularly good example of Candela's repeated use of the hyperbolic parabola allowing life-affirming natural light into the interiors. The resulting space accommodates programmed industrial

processes and, at the same time, presents the formal geometry derived from the imagination of the architect. The beauty of the solution asks us to consider these spaces independent of their original use, inhabited by art and people rather than by industry.

Candela's quick sketch method of structural composition arrives at the tectonic form conceived as a synthesis of geometry and a proprietary knowledge of the properties of thin-shell reinforced concrete. When

these forms were built in Mexico, they could only be constructed using the specialized formwork and procedures developed by his own company.

In exile Candela wrote about a new freedom for a transnational identity. His conception of a new man that is "Pan American." Thus he broadened his political discourse beyond anti-fascist activities. His hope was for a modernism in the Americas that would overcome the tragic circumstances of a world devastated by the imperial ambitions of Stalin, Franco, Mussolini, and Hirohito.

In only twenty years, Felix Candela's prolific office worked on 1,400 projects, of which approximately 900 were built. But the quantity of built structures is not why Candela left his mark on the history of architecture. Instead it is due to the unique translation of a theory of structures into a constructed urban architecture that could be site specific and accommodate industrial, commercial, or religious environments.

NEW YORK ARCHITECT CARLOS BRILLEMBURG IS EDITOR AT LARGE OF BOMB MAGAZINE.

Schematic plan for the hotel in *The Shining*.



COURTESY JULI KEARNS

ROVING CAMERAS continued from page 17 travel and residencies due to sensitive military, industrial, or scientific facilities. Sussman's idea was to conflate the Soviet-planned living systems with nouveau sci-fi architecture to insinuate a retro-futuristic place. "We set out to unravel the utopian promise. We conducted a search for unobstructed space: geometry, salt, water, oil.... We registered the crumbling concrete towers left by bygone master planners, and the emergent forms conceived by their successors. We came to see these landscapes as the sets for our film. We named our location City A," said the director. Both oracular and seedy, *whiteonwhite* was shot largely in Aktau in western Kazakhstan, complete with crazy World's Fair-like obelisks, buildings shaped liked discs, and Soviet-style apartment blocks. Additional locations were at Norman Foster's Bayterek monument in Kazakhstan's capital, Astana, and SOM's Burj Dubai while under construction. The director also re-created cosmonaut Yuri Gagarin's office in Star City, near Moscow, which she is currently touring as an installation. The trick of the film is that it is edited by an algorithm prompted by key words attached to each film clip. As a result, every screening is different, with much left to chance. Surprisingly, the suspense genre lends itself to this random

storytelling, and one is rarely unsure of the basic plotlines.

The three-minute films in the Focus Forward series on innovation featured *Newtown Creek Digester Eggs: The Art of Human Waste* by David W. Leitner, which lyrically tells the story of the architects and artists behind the giant silver eggs in Queens: Ennead Architects, Acconci Studio (visitor's center), George Trakas (nature walk), and Hervé Descottes (lighting). Richard Olcott of Ennead spins the tale, and Jim Pynn, the plant superintendent, proudly explains not only how the system works, but also how it supersedes EPA requirements. Gary Hustwit (*Helvetica, Objectified, Urbanized*) made *Landfill* in Delaware County in Upstate New York. Another in the series, *Meet Mr. Toilet* by Academy Award-winner Jessica Yu (*Breathing Lessons*), echoes the recycling theme.

Detropia by Rachel Grady and Heidi Ewing focuses on the shrinking, depressed city of Detroit. A few of the characters profiled—president of the local U.A.W., a young female blogger, the owner of a blues bar—are charming, but the only solution that the one-note story offers is one to relocate the existing population to a concentrated area, a move that met with fierce opposition.

It's encouraging to see films that use architecture as a central (or supporting) character. Some filmmakers explore the built environment as users, while others do so as makers. Whether fact or fiction, both can show us a different perspective on familiar and unfamiliar locales.

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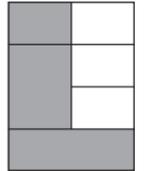
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PHOTO: ROY WRIGHT

TENGUERIAN ARCHITECTURAL MODELS

The model was built during design development and is now on permanent display at Yankee Stadium Museum.

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The 1959 AMS Headquarters in Ohio includes an extraordinary double-dome by Buckminster Fuller. Recently renovated by The Chesler Group, the project has been photographed by Jeff Goldberg.

Photo © Jeff Goldberg/Esto

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THE ARCHITECT'S NEWSPAPER MARCH 21, 2012

The fire at the Triangle Waste Company on March 25, 1911; Right: The building today on Waverly and Greene streets.



MIKE GLENN; LEFT: COURTESY KHEEL CENTER, COLUMBIA UNIVERSITY

REMEMBERING THE TRIANGLE FIRE

For the unknowing passerby, the 10-story loft building at the corner of Waverly and Greene streets is unlikely to stand out. But for others, it is a place of pilgrimage. Just over 100 years ago, on March 25, 1911, 129 mostly very young women and 17 men died inside and around this building in the worst workplace disaster in New York City prior to September 11, 2001. The building survived, but on that day in 1911 146 employees of the Triangle Waist Company did not. After many years of commemorative ceremonies, this tragic but world-changing event deserves a memorial. On March 23, Remember the Triangle Fire Coalition is announcing the details of a two-stage international design competition for a vertical, urban memorial at the site.

When architect John Woolley designed the tan brick and terracotta building known as the Asch Building (now the New York University Brown Building of Science) in 1901, he incorporated the latest design features and structural amenities, including fireproofing technology to protect the structure and keep fire insurance rates low. As the New York City Landmarks Commission documented in 2003, when the Asch Building opened, it was both fashionable in its neo-Renaissance style and modern, providing passenger and freight elevators, steam heat, sanitary plumbing, and electric lighting. Because it would be 135 feet tall, the building was allowed to have wood floors and wood

window frames and trim instead of the metal trim and window frames and the stone or concrete floors required for buildings over 150 feet tall. The plans called for two staircases and a fire escape descending to a skylight in an interior courtyard. After reviewing the plans, the Buildings Department objected to the planned fire escape, noting that it should not simply lead to a skylight. Woolley agreed to correct the plans and requested an exemption for an additional staircase, arguing that the floors were open, the two stairs were far apart, and the fire escape functioned as a third stair. Fatefully, the exemption was granted.

Triangle workers never had a fire drill. No sprinkler system was required or installed. Most likely the fire was started by a match or cigarette carelessly tossed into a bin of scraps on the eighth floor, and it quickly spread. Buckets of water were not sufficient to douse it; the hose had rotted and the water valve had rusted shut. Nonetheless, most workers on the eighth floor escaped via the elevators and the only accessible stairwell, as the other stairwell was locked. On the tenth floor, the owners, their children, and employees escaped to the next roof with help from NYU students from a neighboring building. However, lacking early notice of the eighth-floor fire, more than 250 workers on the ninth floor had to find their way through smoke and flames, around a maze of worktables, chairs, machines, and baskets. A barrel of machine

oil exploded in the only available stairwell. The only means of escape were two small (4'9" x 5'9") passenger elevators and the 17-inch-wide fire escape, closed off with iron shutters. Heroic elevator operators saved many lives; some workers tried to grab the elevator cables or jumped onto the top of the elevator cars, until the elevators stopped working altogether. After prying open the shutters, terrified workers crowded onto the fire escape, which buckled and collapsed, dropping them onto the second floor skylight and impaling some on the iron fence enclosing it. Over 50 workers died as they sought escape through the windows, jumping toward the fire ladder that extended only to the sixth floor, crashing through fire nets, and landing on the street.

Vehement citizen outrage followed the Triangle fire. Blame cast a wide net: the Triangle's owners, Max Blanck and Isaac Harris, who were indicted for manslaughter then acquitted; the Buildings Department, which was accused of graft and corruption for permitting occupancy of the building even though it was deficient; and capitalism itself. Reforms quickly followed. The fire department improved training, creating a Fire College. The city's establishment of the Fire Prevention Bureau in 1912 reflected a growing understanding of the importance of preventing fires by educating people and promoting safety codes. As the Landmarks Commission's 2003

report notes, almost immediately after the fire, Joseph Asch ensured that some of the defects contributing to the loss of life in his building were corrected. The Washington Place staircase was made accessible to the roof, a new fire escape was added, the iron shutters were removed from the courtyard windows, two large water tanks were constructed on the roof, and a sprinkler system was installed.

Responding to continued demands and political pressure, the New York State legislature established the Factory Investigating Commission led by Senator Robert Wagner and Assembly leader Al Smith. The commission's 59 public hearings, with testimony from 472 witnesses, resulted in 36 new laws, including stringent requirements for fire escapes, exits, and fireproof partitions, fire alarms, and fire drills in factory buildings. These laws set standards for proper ventilation, lighting, elevator operation, and sanitation in the workplace; required employers to safeguard workers from industrial accidents; and introduced special regulations to protect women and children in the workplace. In order to ensure compliance with the laws, the New York State Department of Labor was reorganized and the number of inspectors was doubled and given greater powers. In 1915–16 New York City's Building Code was revised, limiting the occupancy of buildings according to the means of emergency egress available. The revised

building code also increased protection for workers and required that older buildings used as factories had to be retrofitted to meet the new safety standards. The Buildings Department was given greater power to inspect premises, order repairs, and impose fines. These New York City and New York State regulations, the most advanced and comprehensive in the country, served as models for other state and local ordinances and for New Deal federal legislation.

The Triangle Fire has been commemorated each March 25 publicly for at least 50 years, and privately for much longer. The International Ladies' Garment Workers Union (and its successor, Workers United) marks each anniversary by inviting dignitaries to make legislative proclamations. As a New York City Fire Department truck raises its ladder only to the sixth floor, a fire officer rings a bell and school children read each victim's name, laying a flower in front of the three plaques on the corner that mark the building's national historic and landmark designations. On the centennial last March, at exactly 4:45 p.m. (the time the fire broke out), houses of worship and individuals rang bells throughout the United States. This year, the commemorative ceremony will take place at noon, Friday, March 23, and bells will ring on Sunday, March 25.

Fire safety conditions in the Asch Building were certainly better than in many factory buildings of that era. But, as Frances Perkins, member of the Factory Investigating Commission and Franklin Delano Roosevelt's Secretary of Labor, so aptly described, the overarching intent of building and fire codes in 1911 was to protect buildings not their occupants. Many of the workplace protections we take for granted today—sprinkler systems, exit signs, ample means of egress—are the direct and indirect legacies of the Triangle Fire. Over 100 years later it is time to recognize, through design, the sacrifice of these men and women—a sacrifice that forced society to recognize that people, not only buildings, deserve to be protected. For information about the Triangle Fire Memorial competition, go to RemembertheTriangleFire.org.

ADRIENNE ANDI SOSINCO IS A CO-AUTHOR OF THE NEW YORK CITY TRIANGLE FACTORY FIRE AND MEMBER OF THE REMEMBER THE TRIANGLE FIRE COALITION. JOEL SOSINSKY IS CO-AUTHOR OF THE NEW YORK CITY TRIANGLE FACTORY FIRE AND MEMBER OF THE REMEMBER THE TRIANGLE FIRE COALITION. KAREN A. FRANCK, PROFESSOR OF ARCHITECTURE AT NJ INSTITUTE OF TECHNOLOGY, IS WRITING A BOOK ABOUT MEMORIALS.



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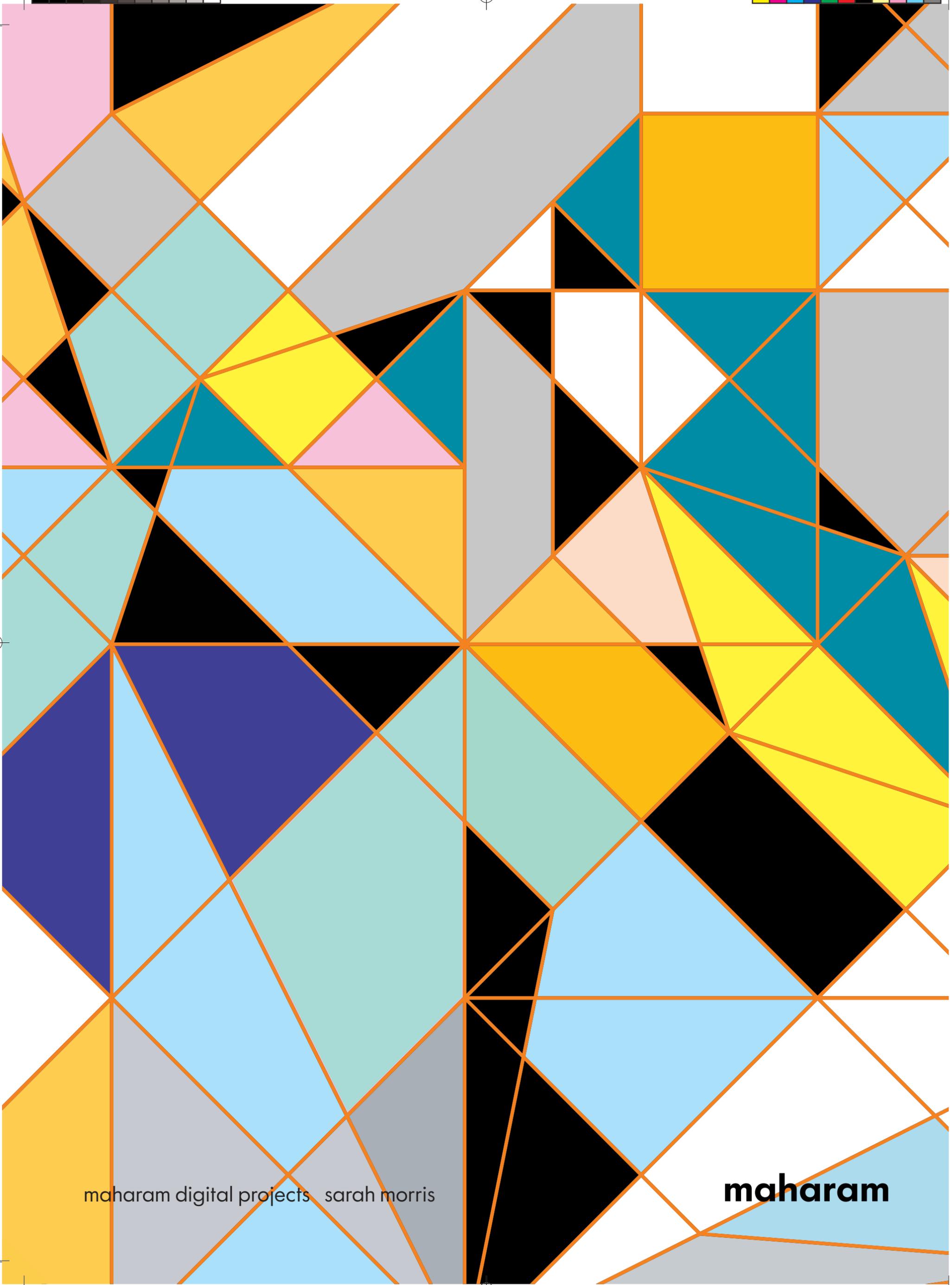
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