

THE EAST ARCHITECT'S NEWSPAPER

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MIXED-USE DEVELOPMENT TO HELP FUND BBP MAINTENANCE & OPERATIONS

A MARVEL IN THE PARK

Just as rolling hills of green lawn have replaced the industrial waterfront at Brooklyn Bridge Park (BBP), two new buildings by Rogers Marvel Architects will soon mask the Brooklyn-Queens Expressway, which divides Brooklyn Heights from the park below. City officials announced today that the

mixed-use proposal by Toll Brothers and Starwood Capital Group was selected from a list of seven proposals to be built immediately south of the Brooklyn Bridge along Furman Street at the entrance to the park's Pier One, providing much-needed maintenance and operational funding for the new water-

front green space. Zigzagging through the site, the two new buildings are composed of three distinct masses of stone, glass, and steel, all topped with lush planted roofs and terraces. Rogers Marvel countered the horizontality that the site presented with a bold

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HWKN DESIGNS NEW PAVILION FOR FIRE ISLAND PINES



FROM THE ASHES

The Friday before Memorial Day new renderings appeared by HWKN for Fire Island Pine's notorious

Pavilion, the entertainment complex that burned down last November. In January, it was announced that Diller

Scofidio + Renfro (DS+R) were signed on to do the master plan for the marina, of which the Pavilion serves as the social hub.

FIP Ventures had owned the property for just over two years before the fire. They had previously promised to build a temporary structure in time for summer, but as the season approached without a promised temporary Pavilion, rumors began to circulate that FIP was looking to sell. But FIP's Matt Blesso said that permits delayed putting up the temporary structure and the group is fully committed to rebuilding. "We

continued on page 4



CITY PLANNING POSITIONS
MIDTOWN EAST FOR UPZONING

PARK AVE PUSH

The last major rezoning push by the Bloomberg administration in Manhattan could be upzoning the grand dames around Park, Madison, and Grand Central. On June 6, the Department of City Planning (DCP) went

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FROM BROOKLYN BRIDGE WAREHOUSE TO COMMUNITY STAGE

CURTAINS UP

After 18 months embroiled in litigation and public controversy, a new tenant is now poised to take the stage in Brooklyn Bridge Park: St. Ann's Warehouse.

Having gotten the boot to make way for condominiums on 38 Water Street, the Dumbo theater known for its avant-garde repertoire is the conditional lessee slated to occupy a relic of Dumbo's early industrial days: the

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SPECIAL SUPPLEMENT 10

facades

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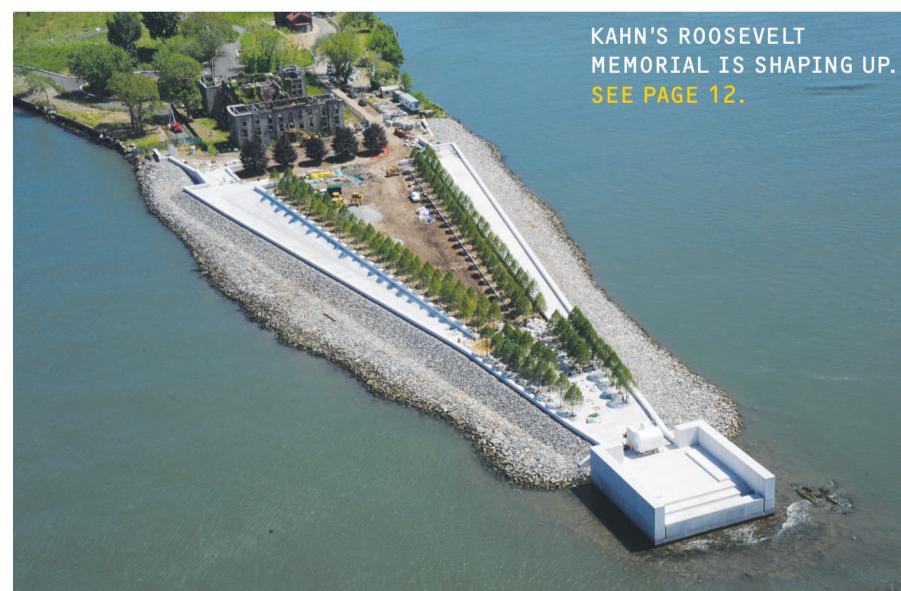


SERPENTINE GALLERY MINES THE PAST WITH NEW COLLABORATION

DIG IT!

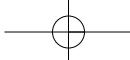
Every summer since 2000, the Serpentine Gallery in London has commissioned a temporary pavilion from an architect who has not built in England before. This year, to celebrate the Olympics, it selected the team that designed

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SETTING THE STONES RIGHT

If you build it they will come! Well not necessarily if you are talking about new arts facilities, claims "Set In Stone," a just released study from the Cultural Policy Center at the University of Chicago (culturalpolicy.uchicago.edu/setinstone/).

It won't be good news for architects to learn that many new cultural buildings built on the assumption that they would benefit their institutions, in fact, "put enormous strain" on them. More disturbing still, the report claims that some institutions stumbled when they became "signature pieces for leading architects." The study makes important recommendations for civic leaders, arts organizations, donors and government officials contemplating new cultural buildings.

First, it recommends that clients focus on their organization's mission and the public's "demand for the project." Before formulating final plans, leaders and donors need to understand the precise reasons for the project, as well as determine need, attendance and long-term financial support. Successful projects were driven by both the organization's artistic mission and also by clear and definable needs. The report recommends that leadership be clear and consistent throughout the process and that a single project manager be appointed to monitor the project through to completion. Finally, they suggest the need for flexibility—both in terms of how to generate income but also in light of the fact that cultural projects can take as long as ten to 20 years to complete. It's a cold, hard reality that the community served by the building may be different than the one that originally envisioned the building.

According to "Set in Stone," projects usually faltered when they became signature set pieces for the aspirations of donors or local community leaders. Initial cost projections for these projects were frequently both extremely and unreasonably low, making the final tab much more expensive than anticipated. More than 80 percent of the projects studied ran over budget, some by as much as 200 percent.

The study also found that cities in the South had the greatest increase in cultural building in part because it had lagged behind the rest of the country for many years. But more to the point, "increases" in cultural facilities were most common in communities that had also had increases in personal income and in education among their residents. Finally during the study period (1994-2008), New York led the country in cultural building spending \$1.6 billion, while the Los Angeles area witnessed an expansion of \$950 million and the Chicago area saw spending of \$870 million on arts related projects.

In October, I traveled to Shenzhen, China to the opening of the Hong Kong and Shenzhen Bi-City Biennale of Urbanism and Architecture. The curator of this fascinating exhibition, Terence Riley, took the assembled journalists on a tour of Shenzhen which 20 years ago had a population of 35,000, but now has over 10 million. Riley pointed out the new Arata Isozaki-designed concert hall, a contemporary art museum by Coop Himmelb(l)au, and a design museum by Chinese architect Pei-Zui. None of these new cultural facilities had any collections or work on their walls. The design museum was being used to film a car commercial.

In China, it did not seem to matter whether or not the facilities had anything in them, only that Shenzhen had a cultural district with museums designed by famous architects. In the U.S., our cultural institutions have to work harder. Of course, with the still slow economy, the number of cultural projects in this country has already decreased. Going forward, it hardly needs a massive study to understand that institutions need to plan and develop only those projects the public really wants, demands, and needs. **WILLIAM MENKING**

CURTAINS UP continued from front page
Tobacco Warehouse on Water Street.

The move has been an embattled process, pitting community groups against local government in both federal and state lawsuits. But in early June, the plaintiffs (the park and the city) agreed on a plan green-lighting the next steps for the adaptive reuse of the Tobacco Warehouse as a theater and, for the adjacent Empire Stores, future conservation and conversion into mixed-use retail, including converted parkland to compensate for the development.

"The agreement starts a process to secure regulatory approval for reuse of that structure as a cultural and community-use venue," explained Regina Myer, president of Brooklyn Bridge Park Corporation. The organization now awaits the passage of state legislation to approve development as well as a go-ahead from the National Park Service, implicated because of a Land and Water Conservation Grant given to what was then Fulton Ferry State Park.

Working with St. Ann's is H3 Hardy Collaboration Architecture. The theater-savvy firm has designed what will essentially be a building within a building, featuring the beloved ruin. The intervention is an infill structure that will be "clean, minimal, and modern—complementing and not mimicking the historic building," stated principal architect Geoff Lynch. For H3 the task was to preserve a romantic, historic space while creating a flexible staging area for the theater's diverse programming. The triangular wedge beneath the Brooklyn Bridge will become a forecourt garden open for public use accessed from the park esplanade. Outdoor seating and a cafe will provide a gathering space as well as public amenities for park users and theatergoers alike, who will enter the theater itself through a small pavilion. Simple plate glass windows will offer sightlines to the park and water, while a roof, likely of a material like Cor-ten steel, will rise in complementary contrast to the preserved brick facade, according to Lynch.

Jane McGroarty, president of the Brooklyn Heights Association (BHA), points out that currently the empty warehouse is a porous entryway into the park. She voiced a concern that the evening draw of a theater will leave the building dormant for much of the day. BHA was plaintiff in the case, but overall McGroarty said the group feels satisfied. Referring to the less-than-an acre parcel underneath the Manhattan Bridge (now a painting facility) that will be knitted into the park, she said, "Brooklyn Bridge Park Corporation has agreed it will follow the law and provide substitute parkland, making the park bigger and better in exchange for the park land they will be taking away." **CAITLIN BLANCHFIELD**

to me that of all the possible uses that you might put on Pier 40 and Pier 76, housing has about the lowest traffic impact with the highest level of reliable revenue."

HRPT's proposal faced opposition from some community activists and legislators. "The Trust is misrepresenting the degree of the crisis. The immediate needs of Pier 40 and Pier 54 are not beyond the ability of the city and state to address," said New York State Assemblymember Deborah Glick.

Wils says that with the current rate of capital maintenance costs, HRPT will run out of money by the end of 2015.

ALEX ULAM

HRP RESTRICTIONS UPHELD

Pier Pressures

Proposed changes to the state law that restricts development within Hudson River Park have failed to get traction in Albany, leaving a big question mark over the future of one of the city's most significant parks.

Facing overwhelming maintenance and repair costs that are burning through its reserve fund, the Hudson River Park Trust (HRPT) the quasi-governmental agency that runs the park, had sent a controversial proposal to Albany seeking

to change the Hudson River Park Act to remove some of the development restrictions, most notably the one against residential development.

The Trust's proposal included a study for Pier 40 with potential redevelopment scenarios by SHoP Architects that included residential towers and a luxury hotel. The most significant threat to park finances is the 15-acre Pier 40, the largest pier in Manhattan, which suffers from rusting pilings and a leaking roof that is in the midst of an \$8.8 million emergency repair job. HRPT officials estimate that it will cost about \$120 million just to fix Pier 40.

"If we don't get the state law changed, eventually we will have to start shutting down

sections of Pier 40," HRPT president Madelyn Wils said.

Some in Albany supported HRPT's proposal, such as State Assemblymember Richard Gottfried, who introduced a bill to change the Hudson River Park Act in the assembly session that ended June 21. Gottfried says the proposed legislation was a compromise that did not go far enough because it did not include the complete menu of development scenarios.

"Until about three months ago, I was fully committed to the language that I helped to write in the Hudson River Park Act 14 years ago that prohibited residential development within the park," Gottfried said. "It has now become clear

HOW NAVE CAN HE BE?

Financial giant Goldman Sachs has received lots of attention recently for its headquarters at 200 West St. *New York Times* architecture critic Michael Kimmelman waxed poetic about the building's glass canopy by Preston Scott Cohen. The canopy, said Kimmelman, "elevates what is really just a gap between two buildings into something almost as inspired as the nave of a great Gothic cathedral. That's the power of architecture." Or, in this case, the architecture of power. The latest, and more critical, take on Goldmans' HQ by Times writer N. R. Kleinfield outlines the firm's impact on the surrounding area which at the time of the buildings completion in 2009, was short on shops and restaurants. So using its \$1.65 billion in Liberty Bonds plus \$115 million in tax breaks, Goldman just created a neighborhood in its own image.

CUT LINES

We can't blame a *Times* caption writer for misunderstanding the renderings of Diller Scofidio + Renfro's proposed education building for Columbia University Medical Center. One corner does appear remarkably well ventilated, leading to a caption that describes a view of multiple balconies as a "cutaway rendering."

RUSTICATED

The hanging gardens inside the atrium of Jean Nouvel's 100 Eleventh Avenue sound idyllic: "From planting boxes built into the structure, trees soar upward and plants cascade down the walls, lending their scent to the atmosphere," states the building's website. But the smell may not be so sweet. A source familiar with the project told AN that the huge suspended planters lack proper drainage, leading to standing water and the early onset of rust. Maybe Nouvel can argue that he's taking a cue from the Cor-ten laden High Line next door?

SEND HYPERCAPITALIST URBANISM AND MOSQUITOS TO EAVESDROP@ARCHPAPER.COM

View from the Brooklyn Heights Promenade.



Brooklyn Heights Promenade and how light will reflect off the building in the evening.

Toll Brothers and Starwood signed two 97-year leases for the two park-side parcels in a deal that's expected to net BBP \$119.7 million, or about \$3.3 million annually when the buildings are complete, in payments in lieu of taxes to cover maintenance costs. Until now, the park has relied on funds from the One Brooklyn Bridge Park condominiums at the southern end of the park to cover security, maintenance, and infrastructure costs.

The public-private funding model at BBP calling for about 10 percent of the park to be developed to cover maintenance costs has drawn criticism from some in the community who have charged that turning over public space for development transforms the park into a lawn for expensive residences—as the backyards of several ground-level residences back directly up to the park—but "CB2 largely accepted the proposed building program as the best way to raise the most income for the park on the smallest footprint," said Ferris. Boundaries between public and private space, between what is the park and what is someone's backyard need to be established in a meaningful way, he said.

Toll Brothers and Starwood hope to break ground on the new buildings by summer 2013 with the hotel and residences opening in the fall of 2015. **BRANDEN KLAYKO**

A MARVEL IN THE PARK

continued from front page
facade of vertical stone panels delineating residences from the hotel.

A ten-story glass tower situated at the entrance to BBP's Pier One contains a 200-room luxury eco-hotel and a two-story restaurant spilling out onto a terrace fronting the park. Connected to the hotel over a four-story open passageway, a terraced ten-story residential slab is aligned to take advantage of skyline and park views. A park-side cafe sits adjacent another pass-through at the residential lobby. Small retail shops front Furman Street, and banquet and meeting rooms face the park.

Separated by the planned Squibb Park Pedestrian Bridge to the south, a smaller five-story residential structure incorporates park amenities like restrooms and maintenance areas and includes a third access point connecting Furman Street to the park. Ground-floor residences have been pulled back from the property line to create private outdoor

space alongside the park. Combined, the two new buildings encompass 550,000 square feet, including 159 apartments and 300 parking spaces, and adhere to height restrictions of 100 feet and 55 feet respectively, which had been established by City Planning.

Rogers Marvel worked closely with BBP's landscape architect Michael Van Valkenburgh to integrate the new buildings with the existing landscape, including the multiple pedestrian passageways through the buildings and a landscaped berm serving as a buffer between the development and the park, said David Lowin, vice president of real estate at Brooklyn Bridge Park Corporation. This responsiveness to the landscape and porosity within the larger building mass was important to Community Board 2 (CB2), said CB2 district manager Robert Ferris. He said the community approached the project from a functional level, including how the rooftops will appear when walking along the

OPEN > HOTEL

> WYTHE HOTEL

80 Wythe Ave., Brooklyn
Tel: 718-460-8000
Architect: Morris Adjmi Architects



COURTESY WYTHE HOTEL

Evidence of a hardworking history remains visible in the renovation of the 43,000-square foot Wythe Hotel by Morris Adjmi Architects. A clue to this industrial past may be built right into the hotel's corner entrance, a curvy sliver of glass that follows the unusual contours of the facade—the expected right angle has been scooped away, leaving a concave hollow that runs the height of the building. According to local lore, this quirky indentation supported a kind of external conveyor-belt for barrels. Adjmi transformed the former factory into a series of inviting public spaces, including a tiled-floor restaurant, a barrel-vaulted banquet hall, a screening room, and a rooftop bar with spectacular city views. But it's the private spaces that set the hotel apart. The guestrooms are notably light on sound-absorbing textiles, but thanks to the layers of concrete, cork tiles in the hallways, and new insulated glass in the windows, serenity reigns. Adjmi's biggest intervention was on the western side of the building, which became all windows. "We tried to design a facade that drew on the factory window aesthetic," said Adjmi of the 10,000 square foot addition, "and then extended it all the way up to the roof and the three new floors." **MOLLY HEINTZ**

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THE ARCHITECT'S NEWSPAPER JULY 11, 2012



ILLUMINATED INSTALLATIONS TRANSFORM BOTANICAL CENTER **Garden Alight**

In Brandywine Valley, PA, Longwood Gardens, one of America's most historic botanical oases, has commissioned the British light artist Bruce Munro to present a debut, garden-wide exhibition. *Light: Installations by Bruce Munro*, running through September 1, is Munro's first garden installation in the United States. The installation allows visitors to stroll through the gardens at night—an illuminated perspective that's never been seen before at Longwood.

The bucolic setting of Kennett Square, Pennsylvania, and the size and meticulous maintenance of the 1,077-acre garden are already enough to inspire awe. Munro's additional dimension of artificial light will delight visitors further, "with their beauty and ingenuity," said Paul Redman, director of the gardens.

Installation highlights include *Forest of Light*, which invites guests to wander through a serene forest of 20,000 illuminated stems reminiscent of blooming flowers. Longwood's undulating Meadow plays host to the *Water Towers*, a collection of 69 symmetric towers made of plastic bottles creating a glowing maze of light that changes hues to music. In *Water Lilies in Bloom*, Munro pays homage to Longwood's iconic water lily platters and sets his shimmering interpretations to float on the Large Lake. Nearby, the 6,000-stem installation *Field of Light* beckons visitors toward its glowing ambience. **TYLER SILVESTRO**

BRUCE MUNRO

DIG IT! continued from front page the Bird's Nest stadium for the 2008 Olympics in Beijing. While Herzog & De Meuron have worked in London before, this is their first collaboration in the city with Ai Weiwei. The Chinese artist, who is still under house arrest and was unable to attend the opening, upstaged the architects in the local press coverage, and his poetic imagination infused the concept of a pavilion that is half sunken shelter, half archeological dig.

Herzog & De Meuron and Ai Weiwei took a different approach from the signature statements favored by earlier architects. "We asked ourselves why we needed to make a new design for this event," explained the artist in a filmed statement. "We focused on memory and the past, and from that, a very interesting result came out."

To discover traces of the eleven structures that briefly occupied the gallery's front lawn, the architects excavated a large circle down to the water table. They uncovered fragments of foundations and backfills, which they selectively referenced in low walls and 11 slender steel columns. They added a 12th column to represent their own intervention; the columns together support a circular steel roof that doubles as a reflecting pool, flattened on one side and elevated about 5 feet above the ground. The water mirrors the sky and the neo-Georgian gallery, and can be drained to create a dance floor.

All the supports and surfaces below the canopy are clad in dark brown cork, a material that is also used for mushroom stools. Steps and ramps lead 4 feet down into a gathering pit that

will host a variety of events before it closes on October 14. Thanks to the efforts of director Julia Peyton-Jones, the Serpentine Gallery has become one of the most adventurous and best attended in the capital. It is open every day, admission is free, and plans are afoot to build a second facility, designed by Zaha Hadid.

The current project is less dramatic than many of its predecessors, but it offers a deeply satisfying, haptic experience, recalling childhood games beneath the dining table. Its apparent simplicity conceals the complexity of the preparatory plans, in which the footprints of earlier pavilions and their foundations were overlaid.

The physical challenge was daunting for, as excavation began, April showers turned into torrents. More time was spent pumping than digging. And yet, as in every year but one (the over-ambitious 2004 design of MVRDV went unrealized), the pavilion was completed on time with Arup providing engineering services as in most previous years. The lead supporter—Indian steel magnate Lakshmi N. Mittal and his wife, Usha—will purchase the pavilion when it is dismantled and add it to their collection, ensuring that this Sino-Swiss collaboration will enjoy a long second life.

FROM THE ASHES continued from front page have a full contract with HWKN and they're working on construction documents," he said, adding that an engineer was also hired.

When asked why the group chose the young firm HWKN to design the new structure over DS+R, Blesso was frank. "We wouldn't have been able to afford that," he said. Renfro, a familiar face on the island, charged only for his staff's time for the designing the master plan and offered his services for free. FIP owns 80 percent of the commercial property on the island, but the DS+R plan will encompass the entire marina.

Architect and historian Christopher Rawlins, whose upcoming book on architect Horace Gifford highlights several houses in the Pines, said that since the 1960s the marina was always well used, if utilitarian. The new complex would represent a definitive shift. "It would be the first instance of distin-

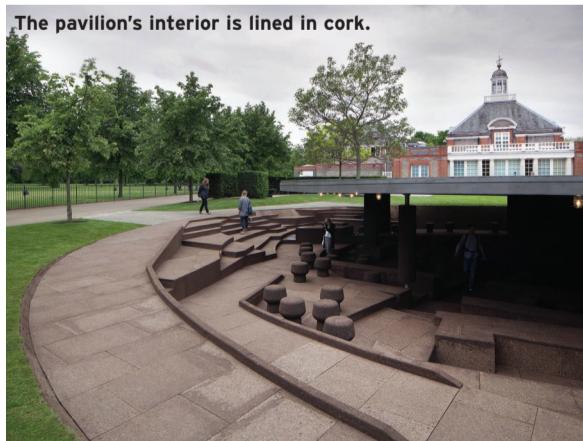
guished commercial architecture in a place that up to now has only had distinguished residential architecture," said Rawlins. In addition to Gifford, Andrew Geller, Harry Bates, and Earl Combs all built on the island. Rawlins's book captures not just Gifford's sensibilities but that of the pre-AIDS Pines as well, a place where sheepskin-lined conversation pits and "makeout lofts" were common. And while the island today is hardly prudish, the new normal requires stroller parking.

"It was a mistake to think that the Pines was not in the eyes of the world," said Renfro. "Why not take advantage of this moment; we're in the cross hairs of history." At the moment, zones of use are being defined, similar to those employed by DS+R and Field Operations at the High Line. The circulation and movement of the marina has an hourly rhythm in which marquee events like the July 4 drag queen invasion give

way to quiet events like marriage ceremonies. "We're not trying to Bilbao the island," said Renfro. "What we're seeking to do is tap into the history and ritual that already existed and bring in architecture that is commensurate with the Pines as a place that's inventive, kooky, and fun loving."

A typical Pines home is more summer camp than Hamptons show palace. The challenge for HWKN was to keep the tone casual while also providing enough panache for wedding ceremonies. HWKN decided to stick with the cedar cladding, a material used throughout the island. The pressure-treated pine boardwalk would continue as flooring through much of the building, "so it feels like it's a part of the infrastructure," explained HWKN's Matthias Hollwich. The facade is open and faceted to allow the largest frontage to drop toward the dock to greet incoming ferries. A series of steps will lead up through the opening to amenities on the first floor. A generous ceiling height of 14 feet will be reserved for second-floor terraces, where the 28-foot-high building will offer its best views. Openings will make the building visually permeable from most angles. "We used every kind of architectural tool we have to break down boundaries," Hollwich said. **TOM STOELKER**

The pavilion's interior is lined in cork.

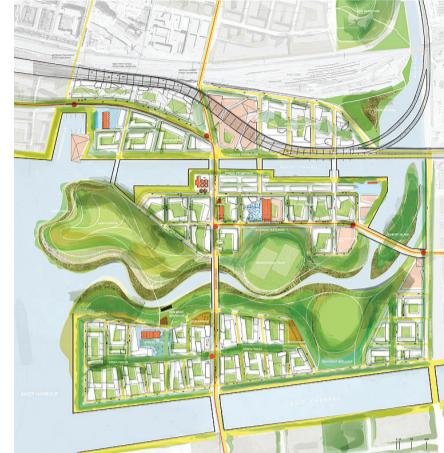


LUKE HAYES

MICHAEL WEBB



COURTESY HWKN



AWARD-WINNING TORONTO RIVER RECLAMATION AND DEVELOPMENT PLAN MAY SUCCUMB TO VALUE ENGINEERING

FLOW WITH IT

A new controversy is brewing over the fate of an award-winning master plan by Michael Van Valkenburgh Associates for the Lower Don Lands, an underutilized 308-acre industrial section of Toronto's waterfront.

The 2007 Van Valkenburgh master plan calls for flood-proofing the Lower Don Lands, and transforming it with new sustainable parks and mixed-use communities. A key aspect of the plan is to reroute the Don River and restore wildlife habitat and wetlands that were lost more than 100 years ago.

The master plan for the Lower Don Lands is part of a larger redevelopment project underway in Toronto's 988-acre Port Lands district, which city officials say is the largest urban renewal project in North America.

Currently, armies of construction workers and hundreds of cranes are building two neighborhoods, each one about the size of Battery Park City, in waterfront neighborhoods adjacent to the Lower Don Lands.

However, work has yet to start on the Van Valkenburgh plan for the Lower Don Lands, which could take years to build out because of the plan's ecological goals and because of tightening government budgets. Toronto Mayor Rob Ford, elected in December 2010, and his influential brother, Toronto City Councillor Doug Ford, have advocated for a revised master plan with elements that could be built on a faster timeline.

Last September, after a public backlash, Mayor Ford and the city agency that owns large stretches of the waterfront backed away from a plan to seize a section of the Don Lands from Waterfront Toronto, the joint federal, provincial and municipal development agency charged with developing the city's waterfront.

Instead of the mixed-use community built upon the 21st-century ecological goals emphasized in the Van Valkenburgh plan, the mayor and his brother reportedly wanted to build a tourist-oriented development on the site that would have featured a megamall and a Ferris wheel.

Now critics charge that the Ford administration is working on another attempt to gut the 2007 Van Valkenburgh master plan, this time in conjunction with Waterfront Toronto. Early this summer, Waterfront Toronto was

Above and below: MVVA's plan called for restoring wetland and creating new parks.

to have presented a modified master plan developed by Toronto-based urban planning firm planningAlliance under the new Port Lands Acceleration Initiative, to Toronto's Executive Committee. However, the deadline recently was extended to September.

"[The mayor and his brother] see it just as a fire sale of assets," said Ken Greenberg, a prominent Toronto-based urban planner who worked on the Van Valkenburgh master plan, adding that the city's new approach effectively was to "do the minimum we have to for flood proofing in the form of an engineered channel; strip out what, in their view, is all of the extra parkland; and put the land on the market for developers."

Greenberg says that more significant public involvement and investment is needed and that private developers will not be able to realize the ideals contained within the award-winning master plan, which was chosen as one of 16 founding projects of a Clinton Climate Initiative for its broad potential in reducing greenhouse gas emissions.

Officials with Waterfront Toronto counter that they are not, in fact, changing the objectives of the Van Valkenburgh plan, but rather developing new ideas about how to finance it. Some of the proposed changes also include building out the master plan in phases and moving the locations for some of the parks. Reached by email, Michael van Valkenburgh did not want to comment at this time.

"This is a natural evolution," said Michelle Noble, director of communications for Waterfront Toronto. "The cold hard reality is that there are less public dollars available for everyone." **AU**



COURTESY MVVA

LAWN AND ORDER



Colleges today are rethinking not only the structure of their curriculum, but also that of their classrooms. With **John Jay College of Criminal Justice** outgrowing its widely scattered facilities, school officials asked **Skidmore, Owings & Merrill** to design a new vertical campus consolidating all social and academic functions, including a **65,000-square-foot roof terrace**, within a single city block. Using steel girders to span a network of Amtrak tunnels running beneath the prominent Midtown site made the design possible. Now, John Jay students are better able to collaborate across disciplines and enhance their legal research—proving it's easy to build a case for choosing structural steel.

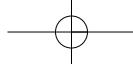
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Architect: Skidmore, Owings & Merrill
Structural Engineer: Leslie E. Robertson Associates
Photograph: SOM | © Eduard Hueber



KPF WITH FLAD ARCHITECTS



In 2006, the City University of New York kicked off an effort to double its number of science, technology, engineering, and mathematics graduates by 2015, dubbing the ten years to follow its "Decade of Science." Pursuing this ambition, the university tapped KPF and Flad Architects to design a new multidisciplinary research facility with laboratories, classrooms, faculty and administrative offices, and a cafe on its south campus in Harlem. Now nearing completion, the Advanced Science Research Center (ASRC) features two glass-clad facing towers connected by a below-grade space that is topped by an intensive green roof. Altogether, the complex comprises 400,000 square feet. A future phase of construction will add another 200,000 square feet.

KPF, which also designed the master plan of CUNY's south campus, arranged the two towers on a north-south axis, maintaining the college's main circulation corridor and maximizing the ridgeline site's spectacular views of Manhattan. This arrangement also allowed the designers to orient the buildings toward St. Nicholas Boulevard and keep a 200-foot distance from the existing structural biology building—a necessary step considering that excavating and driving piles for the new structures threatened to disrupt the sensitive equipment involved in that

program's ongoing experiments. As it was, digging out the foundation, an operation that involved carving through bedrock, took an entire year to complete.

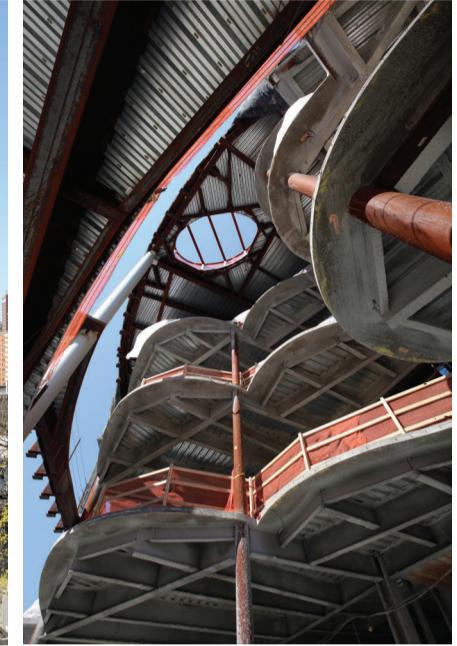
The structural steel-framed towers themselves are each laid out on two distinct plans: rectangular volumes based around an ideal flexible module for lab spaces and more fluid, curvy volumes that house social spaces, offices, and meeting and break rooms. The curvy volumes, which are expressed by the building's facade, look out onto the complex's central green. The shared space below the green contains the facility's more sensitive, vibration-prone equipment, including a vivarium, imaging facilities, and a loading dock.

Materially, the two towers relate to each other. Each building's base is clad in rusticated gneiss stone. Though it comes all the way from China, the designers picked this material because it most closely resembles the Manhattan schist that makes up the majority of City College's historic Gothic Revival campus. Manhattan schist itself is no longer available as a building material.

Above this green-gray-white stone base, the towers are clad with a unitized low-e glass, structurally glazed curtain wall. The curtain wall has three distinct expressive zones. The curving sections that shelter the offices are made up of modules, 2 feet

6 inches wide by 16 feet high (the buildings' average floor-to-floor height is 16 feet), that simulate the sinuous form without requiring the cost-prohibitive measure of curving the glass itself. Half the height of each module is vision glass, while the remainder is a medium-gray shadow box spandrel. The vision sections feature 10-inch-deep vertical glass fins that protrude from the wall's 4-inch aluminum mullions. The fins feature vertical white line fritting that helps cut down on glare and heat loading. The tips of the fins are cut like prisms to catch the light and create a rainbow effect across the facade.

The orthogonal lab blocks are clad with 5-foot-wide modules that feature a gradient of white line fritting that goes up the vision panel from 30 percent to 50 percent to 80 percent. These sections of wall also feature the shadow box spandrel with a reveal expressing the floor line. At the north and south ends of the towers, the cladding shelters meeting rooms and vertical circulation spaces. Here the curtain wall features a 50 percent white line frit. The architects designed the glazing in close collaboration with the engineers, Cosentini (MEP) and LERA (structural). Lab buildings are notorious energy hogs due to the massive amounts of ventilation required to maintain a healthy, sterile environment. In order to achieve the



Clockwise, from top left: Recent construction shot of the two slabs; View of atrium of west building; Third floor plan; rendering of ASRC complex with green roofs on connector.

building's LEED Silver target, KPF kept upping the density of the curtain wall's fritting, cutting down as much as possible on the solar heat gain. Their efforts were not in vain, as the facility is now on track for LEED Gold.

At the top of the towers yet another facade system takes over, a painted aluminum louvered cladding system. It conceals the buildings' robust exhaust fans and features acoustical properties that cut down on the noise produced by these workhorses, a neighborly gesture that will help the residents of the campus' nearby dormitory catch some much-needed shut-eye, whether by day or night.

AARON SEWARD

SOURCES

Curtain Wall
Permasteelisa Group
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Lab Planner
Jacobs Consultancy
jacobsconsultancy.com

Exterior Acoustical Louvers
Construction Specialties
csgroup.com

Acoustics
Shen Milsom & Wilke
smwllc.com



COURTESY KPF

PARK AVE PUSH continued from front page to Community Boards 5 and 6 to open the discussion on East Midtown, a yet-to-be-defined business district surrounding Grand Central. While Midtown is hardly a tabula rasa along the lines of Hudson Yards or the World Trade Center, rezoning has the potential, according to Edith Hsu-Chen, director of DCP's Manhattan office, to "seed" a healthy amount of new development for the next 10, 20, or 30 years, while boosting the value of one of the world's premier office addresses.

At least one developer has already taken notice. Earlier this month *The Wall Street Journal* reported that SL Green, one of the city's largest commercial property owners with more than 25 million square feet of office space throughout Manhattan, has assembled a one-block parcel right next door to Grand Central between Madison and Vanderbilt on 42nd Street to be developed in a joint venture with architect-savvy developer Hines. The company has already rehabbed several old buildings in East Midtown, including 62-year-old 100 Park Avenue.

Addressing the developer-felt imperative, Mary Ann Tighe, the powerful broker and CBRE chief officer, has said, "If we don't do something now, in the fullness of time we might find these areas have become orphans."

Edward V. Piccinich, SL Green's executive vice president of property management and construction, appears to be in it for the long haul, but not without concern about the next Planning Commission. "Whoever goes in to Midtown is going to have to work in a very strategic way, whether it's coordinating with the MTA, mixed-use development, or phasing and circulation," he said. "It's not just about creating a plaza."

The applicable zoning codes in the area are a paralyzing mess of contradictory allowances. The 1961 zoning law implemented floor area ratios, or FARs, in many cases tighter than what was already built. In 1982 a Special Midtown District was created to restrict FAR in an attempt to shift development west to help Times Square. The plan worked all too well and development in eastern Midtown slowed. Then in 1992 the Grand Central Subdistrict—from 41st to 48th streets and between Madison and Lexington avenues—was created to allow for air-right transfers from Grand Central Terminal and other area landmarks to new developments nearby.

The average permitted FAR in East Midtown is 12 to 15, but in the Grand Central Subdistrict it can be as much as 21.6 FAR. The problem for developers is if they want

to tear down an obsolete pre-1961 tower of, say, 21 FAR, they can only build it back up to a post-1961 zoning allowance of about 15 FAR.

And yet, in spite of the failed 1992 incentives, the 1982 disincentives, which are still in place, and the added turn-offs of subway improvement requirements, mandated plazas, and a very public review process, the area still commands top dollar, although the study (don't call it a plan yet) presented at Community Board 5 noted that there's been just 0.06 percent annual growth rate in the past decade.

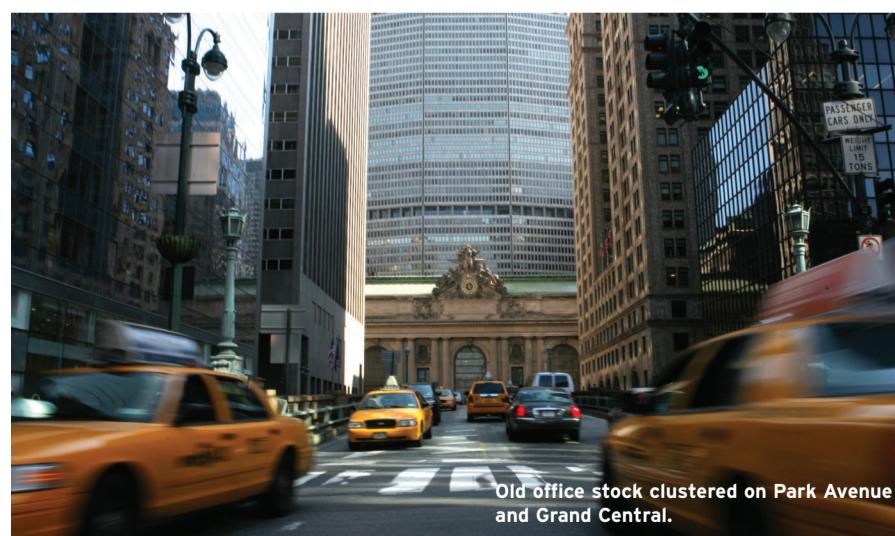
The new zoning will likely allow a 21.6 FAR without any of the current constraints. It will also likely allow a massing cluster near Grand Central—where the taller buildings already exist, but are considered by many developers to be outdated and beyond renovation. Piccinich notes that many of today's office tenants are looking for column-free continuous office floor plates, which are rare in buildings built before 1960.

Upzoning has its champions, but the concerns are many. But even Simeon Bankoff, executive director of the Historic District Council, acknowledged the area needs help. "They've always had tall buildings around Grand Central," he said, adding that the real problems have to do with infrastructure and pedestrian circulation.

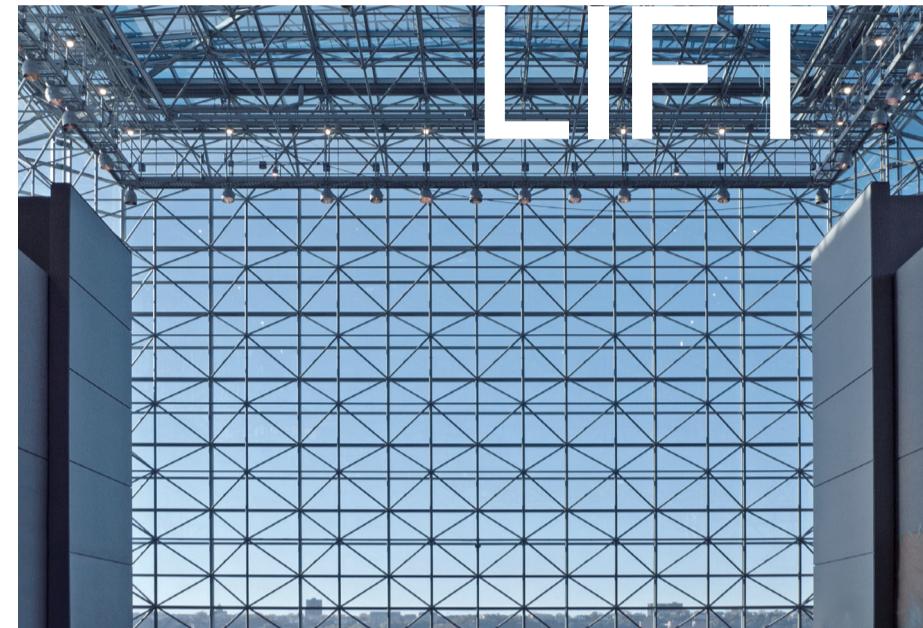
The planning department's study also pays extensive attention to pedestrian circulation and mass transit below grade. Any changes there would require intense coordination with the MTA. By 2019, Long Island Rail Road's East Side Access project will be funneling hordes of LIRR commuters through the same MTA tunnels that Metro North passengers use. Hsu-Chen said an already existing bottleneck at the subway turnstiles has got to be part of any new zoning conversations.

With extensive congestion below grade, it's almost perverse to note the desolate quality of Vanderbilt Avenue. This dank but grand old side street was left adrift when 9/11 put a stop to the taxi drop-offs at the Vanderbilt Entrance to Grand Central. The site has obvious potential for a DOT plaza.

The main objection voiced at CB5 and by opponents is that there are millions of square feet of brand-new office space to be leased at the World Trade Center and at Hudson Yards. In response, planning's Hsu-Chen stated the obvious: Planning's job is to plan. The implication was that Bloomberg's time is running out and the Commission cannot wait until Hudson Yards and World Trade Center are leased before taking action on Midtown. **ts**



SPACE



Since its construction in 1982, the **Jacob K. Javits Center** has been one of the world's leading examples of space-frame design. But the **I.M. Pei & Partners**-designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged **Epstein Global** and **FXFowle Architects**, who developed the recladding program that is dramatically increasing the building's transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn't have to mean retiring.

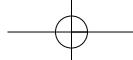
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Architect: Epstein Global, FXFowle Architects
Photographer: Enclos



1



2



3



6



4

COURTESY RESPECTIVE MANUFACTURERS

1 KAMANI
KNOLL LUXE

Named after the Kamani flower and inspired by Hindu patterns, Knoll creative director Dorothy Cosonas combines a modern, almost mid-century floral with old-world screen-printing techniques in a 100 percent cotton fabric.

knoll.com

2 REFORESTATION
BLIK

As with their online-sold T-shirts, these self-adhesive fabric wall tiles by Threadless are based on user-submitted designs. Nontoxic and free of PVC and phthalates, they come two per pack and are easy to apply to walls or customizable to fit almost any surface.

whatisblik.com

3 BROOKLYN MUSEUM
BENTLEY PRINCE STREET

Adhering to the company's "7 Fronts of Sustainability" credo that includes conducting life cycle assessments on all products, this digitally printed nylon flooring, depicting sea glass and river rocks, achieves climate neutrality with carbon credits purchased to offset emissions.

bentleyprincestreet.com

4 BAVARIA
MAHARAM

Known for design work that "explores the macabre, the bizarre, the historical, and the everyday," Antwerp-based Studio Job used traditional farmland scenery of livestock, tools, and crops with a flattened perspective in a complex woven jacquard construction for a quirky upholstery touch.

maharam.com

5 EXCURSION
CF STINSON

One of six new patterns for the Voyages collection by Michael Graves, Excursion is inspired by the architect's love of travel and his commitment to designing high-performance upholstery for environments that require durable, easy-to-clean surfaces.

cfstinson.com

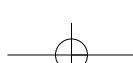
6 PATCHWORK GARDEN
DOMESTIC CONSTRUCTION

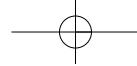
The pattern for Patchwork Garden comes from an antique sewing sampler found in an old chest in a farmhouse that "the girls," as they call themselves, at Brooklyn-based Domestic Construction collaged with paper. The image is then digitally printed on a polyester textile fused to a foam-rubber backing that is skid resistant and machine washable.

[domesticconstruction.
bigcartel.com](http://domesticconstruction.bigcartel.com)

ALL NATURAL

FLOORING AND FABRIC BRANDS PUT DOWN ROOTS WITH THESE TRIBUTES TO MOTHER EARTH. BY PERRIN DRUMM





Despite its proximity to Manhattan and Queens, Roosevelt Island has always been something of a mystery and a world unto itself. Home to a prison, an asylum, a hospital, and assorted housing plans, it is now the site of an ambitious new tech campus underway and a major new memorial park set to open this fall. **Angela Riechers** looks at the history and AN's editors report on the evolving aspirations for this fast-evolving city sliver.

BEHIND THE ISLAND CURTAIN

AN/STOELKER

To a greater degree than any of the other islands dotting the waterways around Manhattan, Roosevelt Island represents a place whose history divides neatly into eras that mirror the social and economic growth of New York City. Over the years, this bit of land just two miles long and 600 yards wide has served as a proving ground to test civic-minded and architectural ideas proposed in a spirit of experimentation. A quirky scrap of the city, Roosevelt Island boasts such amenities as an underground pneumatic tube system for transporting garbage and the first commissioned aerial tramway in the United States. In the 19th century, the island was home to an insane asylum, an almshouse, a prison, a charity hospital, and a smallpox hospital—warehouses for the human unwanted, kept safely segregated from the

rest of the population by the treacherous currents of the East River. By the 1970s, as New York slid toward bankruptcy, city planners were looking for new uses for Roosevelt Island, including a proposal to turn it into a massive amusement park.

Today, the insane asylum has been converted to luxury rental residences, the smallpox hospital lies in picturesque gothic ruins, the prisoners now reside on Riker's Island, the amusement park never happened, and Roosevelt Island is poised to enter a new phase of development that embraces it as a vital component of 21st-century New York City. A compelling feature of its pending renaissance will be Cornell University's 2-million-square-foot applied science and engineering campus, scheduled for completion by 2037. Skidmore, Owings & Merrill (SOM) is

developing a master plan for the parcel of land where Goldwater Hospital now stands, to prepare the site for university buildings to be designed by individual architects. The campus will incorporate a multistory pedestrian network, extensive public gardens and amphitheaters, and a 150,000-square-foot photovoltaic array powering one of the country's largest net-zero energy structures. Thom Mayne of the architectural firm Morphosis was recently selected to design and build the first of three academic buildings on the site.

Roosevelt Island has known many names and identities throughout recorded history—it was called Minnahanonck or "It's Nice To Be Here" by the Native Americans, Varcken Eylandt by the 17th-century Dutch, then Hog's, Blackwell's, Welfare, and finally Roosevelt

Island, after FDR. The city bought the land in 1828 from Robert Blackwell, whose family's farmhouse still stands just south of the Queensboro Bridge. Soon 107 acres of farmland were developed and put to correctional and humanitarian institutional use, immediately establishing an identity for the island as a place for the unwell, the insane, the destitute, and the criminal.

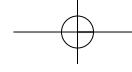
The penitentiary, a forbidding gray arched structure with castle-like crenellations, was completed in 1832, and boasted a staff of 24, including a quarry master and a coxswain to pilot the island's boat. The lunatic asylum, designed by Alexander Jackson Davis, went up next in 1839, followed by the Hospital for Incurables—those suffering from smallpox or tuberculosis—designed by James Renwick Jr. (designer of the Smithsonian Institution



COURTESY SOM



COURTESY GRUEN SAMPTON



THE ARCHITECT'S NEWSPAPER JULY 11, 2012



AN/STOELKER

and the original facade of the New York Stock Exchange) and completed in 1857. The island also supported an almshouse for indigent adults and orphaned children. Living conditions were grim for residents at all of these massive stone structures. Social reformer Jacob Riis described the almshouse at Blackwell's as "the hell-box, rather than the repair-shop, of the city." Nearly all of the City's orphans were entrusted to the care of the poor women living in the almshouse, even though ledger books show that most children sent there soon died from diarrhea or malnutrition. One doctor wrote of an infant "regarded as a prodigy because it has managed to attain the age of two months."

Reflecting its status as the location where the city took care of its poorest citizens, Blackwell's became known as Welfare Island in 1921. It kept that name until 1973 when the city's newly created Urban Development Committee (UDC) rechristened it Roosevelt Island, envisioning a new residential haven for the middle class. The UDC even came up with a catchy name for the rebranded island: the "New Town in Town." Architect Rem Koolhaas projected his provocative urban fantasies here—including an elevated "travelator" to move pedestrians around and a park with a so-called Chinese swimming pool carved out of the island's rock and extending into the river. In his words, Roosevelt Island could become "a civilized escape zone, a kind of resort that offers, from a safe distance, the spectacle of Manhattan burning."

The comprehensive master plan that the city approved, drafted by Philip Johnson and John Burgee, called for a car-free island where vehicles could only enter from the Queens side. Residences and stores would be connected by a central Main Street running past restored historic buildings and leading to parks at each end of the island. The streets were to flow north from the subway stop, and a bus system would link the main Motorgate parking garage to the north with the tramway and subway to the south.

The first phase of development, known as Northtown, consisted of four housing complexes, including two designed by noted architect Josep Lluís Sert, then dean of the Harvard Graduate School of Design. Sert took an innovative approach to high-rise multiple-dwelling residential buildings, creating duplex units with public corridors and elevators only on every third floor. When the city's worsening fiscal crisis forced a near-collapse of the UDC in 1975, only 2,138 units of rental housing were built—less than half of the original proposal. Since then, residential construction has been architecturally mixed: buildings in the Starrett Corporation's Northtown Phase II, completed in 1989, are designed in an undistinguished pseudo-historical postmodern style, and in 2006 the blue stone Octagon tower (the only piece of the old lunatic asylum still standing) was converted into an imposing entrance rotunda for a 500-unit luxury rental complex. Roosevelt Island's day-to-day operations

are administered by the Roosevelt Island Operating Corporation (RIOC) rather than falling under New York City jurisdiction. RIOC, established in 1984, oversees everything on the island from transit to trash pickup to security and parks, and historically has been controlled by the New York State governor, who approves its board members and appoints its president. Over the years, relations between locals and RIOC have sometimes been contentious, with accusations that too many board members tend to be hand-picked Albany favorites—amounting to governance by a group of outsiders and unqualified political cronies. In the 1990s, residents even staged what they called a Roosevelt Island Tea Party, dumping tea into the East River to protest Governor George E. Pataki's management, including the appointment of one of ex-Senator Alfonse M. D'Amato's staff members as president of the RIOC board. The State of New York's 99-year lease on the island expires in 2068, and control will revert once again to New York City.

New parks abound in Roosevelt Island's future. The old Renwick smallpox hospital (New York City's only landmarked ruins) became the centerpiece for the 7.5-acre Southpoint Park, designed by WRT, which opened in the summer 2011. Just beyond the reimagined ruins, stretching to the southernmost tip of the island, will be the 14-acre Franklin Delano Roosevelt Four Freedoms Park by architect Louis Kahn (who was working on construction drawings at

the time of his death in 1974). Set to open in 2012, its focal point will be a "granite room," an open-air plaza with twelve-foot-high walls made from 36-ton blocks of granite, set just one inch apart. Visitors will be able to access the history of the FDR years on their smart phones, technology unimaginable when New York City Mayor John Lindsay first announced the project nearly 40 years ago.

As city planners tried again and again to figure out best uses for this strip of land so close to Manhattan yet so far removed from its everyday hustle and bustle, Roosevelt Island became densely layered with projects reflecting the social ideals of each subsequent era. Today, Roosevelt Island has been recast as a gleaming modern hub for tech and research, trimmed with new parks and green spaces. Colin Koop, architect and senior designer at SOM, said, "At one time, Roosevelt Island was about prison, then it was about the health and welfare of the underprivileged, then it became about the middle class, and you could argue that now it's about engagement in tech and education." In a sense, the island is once again providing a solution to an issue facing the entire city: how to stay competitive in an increasingly tech-based economy. Perhaps the best part of the story is that the new plans still honor Roosevelt Island's singular history as a place where New York City isn't afraid to try things out.

WRITER AND DESIGNER ANGELA RIECHERS IS THE CREATOR OF SITES OF MEMORY, AN ONLINE URBAN HISTORY PLATFORM.



Facing page, top: The south-facing lawn framed by an allée of linden trees narrows in perspective to a 1933 bust of Roosevelt by sculptor Jo Davidson.

new tech campus south of the 59th Street Queensboro (Koch) Bridge. Rendering of the Gruzen Samton's Southtown housing complex, now half built.

Facing page, lower left and right: The Cornell Technion team with a masterplan by SOM won the competition to develop the

Above, from top: A placeholder photograph in the granite niche as it awaits the Roosevelt bust. The lawn looking north to the Queensboro Bridge. Kahn designed the granite embankment with the stolidity of an Egyptian monument; the granite was quarried in Mount Airy, North Carolina, as specified by the architect. Rip rap rocks around the edge were handplaced.

FOUR FREEDOMS PARK

At the tip of Roosevelt Island known as Southpoint, the Franklin D. Roosevelt Four Freedoms Park is set to open in mid-October. The much-anticipated park was designed by Louis Kahn before his 1974 death but is just being completed this year. The only Kahn structure realized to date in New York City, it sits atop a former landfill just south of the remains of a smallpox hospital nicknamed the "Renwick Ruin." But the four-acre site's rather insalubrious history is now eclipsed by stately allées of linden trees that flank a grass lawn and lead to Kahn's austere white "room," a memorial to President Roosevelt and what is now known as his Four Freedoms speech, part of his State of the Union address in January 1941, the year the United States entered the World War II.

Kahn did not have to compete to win the park project but was handpicked in 1972 by the New York State Urban Development Corporation; this followed a federal commission's recommendation that a memorial to President Roosevelt be located on what was then known as Welfare Island. "Whatever is done, must be done to outlast everything else on the island," architect James Polshek said of the proposed memorial in *The New York Times* in 1973, the year the island was renamed. "This memorial must look permanent and beautiful."

But just as Kahn's design was completed, New York City sunk into a financial crisis. Gina Pollara, the executive director of Four Freedoms Park, explained that Roosevelt Island's unusual status contributed to the delay in getting built. "It's jurisdictional purgatory," she said. "The island is owned by the city, but was leased to New York State's Urban Development Corporation in 1969 in a 99-year lease." Four Freedoms, technically a New York State park, languished until gaining new momentum in the late 1980s under the Cuomo administration only then to be stymied by Governor Pataki, who cut funding for the island's capital projects. The park began moving forward again in 2005 thanks to an \$11 million grant from the Chicago-based Alphawood Foundation, and this April the project received \$500,000 of federal funding for the completion of the landscaping. Pollara said that the Park will likely fund future maintenance through a conservancy. The bevy of new trees, including the 120 lindens and five copper beech trees that mark the park's entrance, come courtesy of MillionTreesNYC.

The beeches give way to a grand staircase of poured concrete risers that lead to the lawn. At its end stands a granite wall containing a monumental bronze bust of Roosevelt created in 1933 by sculptor Jo Davidson. On the opposite side facing the room, Roosevelt's famous speech is inscribed, calling for freedom of speech and worship and freedom from want and fear worldwide. Fittingly, the memorial offers an unparalleled view of the United Nations building.

MOLLY HEINTZ

ISLAND INFRASTRUCTURE

The last major assessment of the Roosevelt Island's infrastructure was carried out in 2009 by Hunter College. "The issue now is that the planned growth is unprecedented and no one has taken a critical look at the infrastructure and the impacts on the residents," wrote Dr. Laxmi Ramasubramanian, leader of that study, in an email. A spokesperson from NYCEDC said that the agency is in the process of conducting an Environmental Impact Statement for the planned new developments, which will address all environmental issues, including the need for a ConEd makeover to bring gas lines to the island.

Traffic congestion is a primary concern. Yvonne Pryzybyla, ROIC's transportation planner, said that as Main Street is the only street, one stopped car impacts the entire transportation network. Short-term street parking and long-term garage parking will be

needed. The island's sidewalks are already too narrow for rush hour and the breathtaking views of Manhattan are hobbled by an incomplete promenade. A pedestrian bridge to Manhattan hasn't been ruled out, but cost and concerns about shipping on the East River could become stumbling blocks. The Hunter report suggested cantilevering a walkway from the Queensborough Bridge. ROIC officials are also hoping for increased ferry service, but without subsidies the fare would keep islanders on the tram and subway, where overcrowded F trains sometimes skip the island to unload passengers in Queens. In one bright note, the tram was renovated in 2010 for \$25 million, allowing the two cars to operate independently of each other.

TOM STOELKER

CORNELLNYC TECH

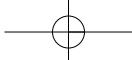
Nothing says investment potential as readily as a vast tech campus with entrepreneurial ambitions. Turning Roosevelt Island into Silicon Island is meant to be the capstone to the already legacy-laden Bloomberg administration. That means going fast-track at a breakneck speed: from last December, when Cornell-Techonion won development rights for the 2-million-square-foot development to starting demolition of the Goldwater Hospital now on the site by January 2014 and completing the first of four Phase I buildings by 2017. According to Andrew Winters, formerly in the mayor's Office of Capital Project Development and now leading the development of the new tech campus, the SOM master plan that won the competition "is meant to elicit the principles we will try to follow" including an attention to sustainability, establishing a pedestrian network across campus, and river-to-river connectivity. Beyond that, architects, including Thom Mayne of Morphosis, who is in the midst of designing the first building, are free to invent. This summer architects should be hearing from developers as they team up for the three remaining Phase I buildings for "corporate co-location" research, housing, and a hotel. The Mayne building is on the Manhattan side and is currently in pre-schematic design to be presented to the public later this year.

JULIE V. IOVINE

ISLAND HOUSING

Half built and awaiting funds from co-developers Hudson and Related companies, Southtown, the last remaining housing development planned for Roosevelt Island, has already brought needed density to this isolated sliver of land. Six buildings and three taller residential buildings will add two million square feet total space. Planned and designed by Gruzen Samton, Southtown supplements the more experimental housing of Northtown, designed by Josep Lluis Sert and others, in the 1970s. Gruzen Samton also designed Northtown phase II. "The island has always been a challenge, and residents have often felt underserved by amenities like shopping," said Jordan Samton, principal at Gruzen Samton. "With increased density and a flood of tourists for the Roosevelt memorial, there will be a different spirit on the island." There's even a new retail master plan to spiff up the Eastern European aesthetic of the dated retail signage.

According to the most recent census, the island's population stands at just over 11,600. With 20,000 students and employees estimated to enroll at the CornellNYC Tech campus, the island will be a much busier place in coming years. No additional housing is planned on the island after the completion of Southtown and the 1,100 unit Cornell dorms. Samton wonders if the island needs a comprehensive masterplan encompassing additional housing, transportation, retail, and open space, comparable, say, to Battery Park City. "The island still has a future that is unpredictable," he said. **ALAN G. BRAKE**



ADVERTISING SUPPLEMENT 10

facades—

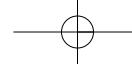
Published by The Architect's Newspaper

www.archpaper.com

TRENDS IN BUILDING ENVELOPS: Collaboration, Integration, Materials Innovation
PROFILES IN PRODUCT: Enclos at John Jay; Firestone at Bridgestone; Guardian at the Burj

NEW MOVES

COURTESY MPS



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TRENDS

THE MANY SIDES OF FACADES

Architects are using facades to push the green building revolution. Advances in technologies like glass fabrication and performance-modeling software have been a key to making this happen. But now that the first wave of high-performance buildings have been in play for a number of years, the industry has new post-occupancy data applicable to the next generation of energy-efficient buildings. Software is also helping people collaborate in unforeseen ways, allowing architects to do productive, real-time work with fabricators and facade consultants no matter their geographic location.

And with improvements in digital design software, architects are not just creating building enclosures that passively reduce a building's energy consumption. Facades are now active participants in their interior and exterior environments, with operable components and energy-collecting systems that can power many of the functions within. Photovoltaics continue to grow in popularity; one report from NanoMarkets, an industry analyst, estimated the total market for BIPV glass will reach \$6.4 billion in revenues in 2016, compared with

\$1.5 billion in 2012.

Material advances, too, are making building skins more efficient. Architectural products are slimming down: long a staple of European rainscreen design, thin-form ceramics only a few millimeters thick are taking their place on building exteriors as a lightweight, high-design option for a range of projects in the United States. Concrete is also having a revolution as a facade material, with new advances in ultra high-performance mixes that are lightweight and can be manufactured almost anywhere in the world. Glass-fabrication technology

is allowing fabrication of larger panels, reducing material consumption for many projects. Metal, too, is being modeled in new and exciting ways. While structural steel systems continue to bend, twist, and conform innovatively, the world's most cutting-edge architects are showing that their fascination with bending, perforating, and finishing metal continues. Ultimately today's facades are more than the sum of their parts, allowing not only these buildings but our cities as a whole to function more efficiently than ever. **JENNIFER K. GORSCHE**



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PPG Industries, Inc., Glass Business & Discovery Center, 400 Guys Run Road, Pittsburgh, PA 15024 www.ppgideascapes.com

JOHN JAY COLLEGE OF CRIMINAL JUSTICE

ARCHITECT: SKIDMORE,

OWINGS & MERRILL

LOCATION: NEW YORK, NEW YORK



Long scattered over several Manhattan buildings, the John Jay College of Criminal Justice decided several years ago to unite its facilities with one vertical campus. Designed by SOM, the new 625,000-square-foot building doubles the size of the school's facilities, adding classrooms, labs, auditoriums, offices, and student spaces to meet increasing enrollment. The building's stacked, cascading layout allows students to collaborate across disciplines, and the architects wanted this function to be visible from the exterior as well. Framed glass setbacks for the cafeteria, labs, a 250-seat classroom, and large lounge area highlight the building's diversity from the street and emphasize the "transparency of justice," said the architects. The rest of the building has a skin of aluminum panels and fritted and transparent low-e-

coated insulated glass units, all fabricated by Viracon, which are arranged in a staggered pattern on all four sides (every third panel is transparent). The typical panel dimension is 6 feet, 8 inches by 15 feet.

Baker Metal Products provided extrusion fabrication and subassembly services, and units were later assembled at the Eprata, Pennsylvania, facility of facade design/build consultant Enclos. Enclos conducted two laboratory performance mock-ups to confirm each curtain wall system's performance, with validation including on-site water chamber and hose testing. Because of the college's urban location, installers used three methods to install 240,000 square feet of facade: hydraulic crane, pallet stacker, and monorail systems. Enclos also provided installation services

for the building's metal panels, canopy and soffits, louvers with steel supports, and glass and aluminum doors.

Depending on how it is approached, the facade presents a different effect. Vertical fins with depths of 3 to 11 inches encircle the building in bands. Finished with silver mica-flake paint on one side and silk-screened with red dots on the other, the fins make the building look red when seen from the east and approached counterclockwise. The effect connects the building with the brick facade of nearby Haaren Hall, the college's main location previously, and with North Hall, a former shoe factory building. From the other direction, aluminum and glass materials fit with the school's newer glass-clad neighbors on 11th Avenue.



FACADES 17

SPECIAL ADVERTISING SECTION

BRIDGESTONE AMERICAS CENTER FOR RESEARCH AND TECHNOLOGY

ARCHITECT: SOL HARRIS/
DAY ARCHITECTURE
LOCATION: AKRON, OHIO

FACADE DETAIL:
FIRESTONE



This year, Nashville-based Bridgestone Americas celebrated the opening of its new 265,000-square-foot technical center in Akron, Ohio. Designed by Ohio-based SoL Harris/Day Architecture, the facility is one of the company's three technical centers worldwide; the others are in Rome and Tokyo. The project houses a research laboratory that the tire maker uses to test new tire compounds, as well as prototype and quality-control engineering offices and additional office space for almost 450 employees. A pedestrian bridge with custom ceramic-frit glass spans Akron's South Main Street to connect to a new 400-car parking structure on the nearly 25-acre campus.

Built to LEED Gold specifications, the technical center does not rely on just one enclosure system to function efficiently. Instead, it incorporates a range of efficiency-enhancing products from Bridgestone's Firestone Building Products division, including the S-4500 Aluminum Panel Rainscreen System, Flat-Lock Stainless Steel Wall Panels, UC-600 Aluminum Exposed Fastener Panels, UC 500 Aluminum Soffit Panels, S-200 Aluminum Column Covers, Aluminum Sun Screens, and LS-1 Light Shelves. Using the company's suite of products also helped the project stay on a tight schedule—from its February 2010 groundbreaking to its official opening in April 2012.

In addition to the light shelves and screens, reflective roofing and a vegetative roof reduce the building's cooling requirements, while an on-site cistern collects water for irrigation. A high-performance, triple-glazed facade system uses United Architectural Metals UAM 275-925 TRIPLE, a thermally broken unitized curtain wall system designed to accommodate Viracon's 1-3/4-inch triple-glazed units across 50,000 square feet of curtain wall.

COURTESY BRIDGESTONE AMERICAS

BURJ KHALIFA

ARCHITECT: SKIDMORE,
OWINGS & MERRILL
LOCATION: DUBAI, UAE

FACADE DETAIL:
GUARDIAN



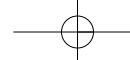
In an arid climate like Dubai's, a building's enclosure system is its most important protection against days that average a high of 108 degrees in summer. This is especially true for the world's tallest building, the Burj Khalifa, whose 2,650-foot height is clad in more than 1.8 million square feet of Guardian SunGuard Solar Silver 20 and Guardian ClimaGuard NLT Low-E glass.

The project's glass provides an anti-glare shield for the strong desert sun, and a high light reflectance to keep the interior from overheating. It also withstands extreme desert temperature swings and strong winds, all while meeting the SOM architects' vision of a matte silver reflective color for the building without use of tinted glass or ceramic frit.

Guardian's first conversations with the architects included discussions about glass thickness calculations based on wind loads, as well as calculations that took into consideration glass movement and temperature differences between the ground floor and the top of the tower during each season. Stress on the glass caused by the temperature difference between production and installation conditions was another important consideration in determining glass thickness.

The glass is positioned vertically in the facade frame and segmented around the tower to avoid the visibility of small distortions that occur during the heat-strengthening process of glassmaking. (In a completely flat facade, the high reflective glass would show more distortions.) Heat-strengthened glass has been subjected to a heating and cooling cycle and is typically twice as strong as annealed glass of the same thickness and configuration. Throughout the manufacturing and installation process, Guardian instituted tight quality control to ensure that the building's nearly 26,000 panels would live up to the standard of the record-breaking structure.

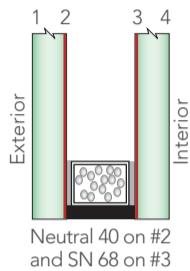




How Guardian SunGuard helps improve patient care and recovery.

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Well-daylighted hospitals with outdoor views enhance patient care and recovery. That's why HKS specified Guardian SunGuard glass for



the C.S. Mott Children's Hospital, in Ann Arbor, Michigan. The combination of Neutral 40 and SuperNeutral 68 in an insulated glass unit delivers plenty of visible light and a low, 0.25 solar heat gain coefficient, all with lower reflectivity than previously possible, so patients

can easily see outside. HKS's selection of SunGuard products also improved the building's energy efficiency and created a comfortable setting for children and families. The building is LEED Certified Silver. For complete performance data, project photos and other ways to Build With Light, visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).

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COURTESY CAMBRIDGE ARCHITECTURAL

METALS/MESH/TENSILE FABRIC

ALPOLIC

Alpolic/fr is an advanced fire-retarding exterior cladding composed of a mineral-filled, fire-resistant thermoplastic core sandwiched between two thin metal skins. alpolic-northamerica.com

BIRDAIR

Tensile architecture reduces material usage and increases daylight. Tensotherm with Lumira aerogel fabric membrane now optimizes rooftop thermal efficiencies. birdair.com

CAMBRIDGE

Streamlined manufacturing and pre-engineered systems are customizable to an architect's vision for any type of project in the United States and internationally. cambridgearchitectural.com

DORALCO

The custom architectural metal company specializes in innovative custom metal fabrication for projects seeking LEED certification. doralco.com

RHEINZINK

A range of roofs and facades made of Rheinzink titanium zinc include modular rainscreen panels that allow for quick and cost-efficient installation. rheinzink.us

FABRAL

The Lancaster, PA-based metal roof and wall system manufacturer is known for standing seam roofs and standing seam roofs paired with solar. fabral.com

SEFAR ARCHITECTURE

Vision, a metal-coated precision fabric interlayer is typically laminated within glass or other transparent materials to create unique aesthetic design possibilities in facades. sefar.us

FIRESTONE BUILDING PRODUCTS

The new SunWave SMRT is a solar-powered day-lighting solution that brings high levels of diffused natural light into buildings, reducing lighting energy consumption by 50 to 80 percent. firestonebpc.com

SYNTHEON

The ACCEL-E wall system combines the strength and performance of cold-formed steel framing with the insulation properties of expanded polystyrene. syntheoninc.com/accel-e

GKD

The Capital Gate Tower in Abu Dhabi is clad with a GKD Tigris stainless-steel splash that eliminates more than 30 percent of the sun's heat from the building. gkdmetalfabrics.com

UNI-SYSTEMS

Facilitated by a team of engineers, the company's kinetic architecture solutions turn buildings into mechanized structures that change with climate, need, or purpose. uni-systems.com

KALZIP

Kalzip is a multi-component system offering solutions and finishes for roofs, facades, and the entire building envelope. kalzip.com

U.S. ALUMINUM

This subsidiary of C. R. Laurence manufactures and supplies aluminum curtain walls, window walls, hurricane resistant systems, blast mitigation systems, and sunshades. usalum.com

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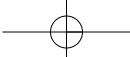
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3-form.com

DUPONT CORIAN AND DRI-DESIGN

The new Dri-Design Wall Panel System (above) with DuPont Corian EC is exterior cladding engineered to facilitate innovative design, efficient installation, and sustainability.

dri-design.com/

[corianec](http://corianec.com)

ETERNIT

Eter-Color is a fully compressed, autoclaved, fiber-cement panel for interior or exterior applications. The panel is through-colored and is available in a variety of formats.

fiber cementproducts.com

FORMICA VIVIX

Exterior panels for vertical applications with a rain-screen attachment system are offered in solid colors, patterns, and wood grains that withstand exposure to sunlight and weather.

formica.com

KREYSLER & ASSOCIATES

The California-based custom fabrication shop specializes in the design, engineering, and manufacture of composite products for architecture, sculpture, and industrial applications.

LUMINORE

A cold-spray application process applies a protective layer of metal over a variety of exterior facade surfaces, including concrete, fiberglass, and foam.

PARKLEX

High-density stratified timber facade panels use Everlook, a special overlay that dramatically increases the normal life of the panel, improving UV resistance and color stability.

TRESPA

Trespa Meteon panels are ideal for use in innovative and functional ventilated rain-screen cladding systems, on their own or in combination with other materials.

trespa.com



CERAMICS/CONCRETE

COTTO D'ESTE

Italian manufacturer of porcelain stoneware floors, also makers of Keralite an ultra-thin ceramic tile for cladding.

LAFARGE DUCTAL

Ultra high-performance concrete technology increases options for new and renovated facade designs with new shapes and finish options.

LAMINAM

Porcelain stoneware slabs measuring 1000x3000x3 mm allow for high-performance, lightweight ceramic ventilated facade designs in a range of finishes.

MARAZZI

Porcelain stoneware for ventilated walls is available in multiple colors and styles; large-format tiles resist abrasion, fading, graffiti, and harsh weather conditions.

NBK CERAMIC

This Hunter Douglas Company makes large-size terra-cotta rain-screen elements in custom pre-cast and baguette formations. TERRART product line offers a suspended facade system using ventilation and pressure-equalizing elements for building envelope protection.

nbk.com

PALAGIO

Specializing in turnkey rain-screen facades, the company makes terra-cotta tiles designed for easy installation with stone, porcelain, and metal on a pre-engineered substructure.

SHILDAN

Shildan provides ceramic sunscreen products and energy-efficient facades, as the exclusive North American representative of the German terra-cotta innovator Moeding, known for its patented horizontal aluminum clip and attachment system.

TAKTL

New TESL8 panels allow for the production of unique facade systems available at a standard VECTR panel price, enabling large-scale facade patterns.

VIRACON

VE-45, a new low-emissivity coating, improves the balance between visible light transmittance, solar control, and enhanced U-values.

viracon.com

YKK AP AMERICA

The architectural product manufacturer has introduced the YUW 750 XT unitized wall system for low- to mid-rise commercial buildings to its enerGfacade product line.

ykkap.com



GLASS

GLASPRO

The structural and architectural and glass manufacturer has a 75,000-square-foot California fabrication facility in which to create technically advanced custom glass.

glas-pro.com

GUARDIAN INDUSTRIES

Guardian and Pythagoras Solar now manufacture and market SunGuard Photovoltaic Glass Units (PVGU) for commercial buildings.

sunguardglass.com

OLD CASTLE GLASS

From a major supplier of architectural glass systems and custom curtain and window walls, Old Castle has evolved to providing entire integrated building systems.

oldcastle.com

PPG

New commercial building products include a passive-solar, low-e glass for cool climates and a self-cleaning glass for skylights, canopies, and other sloped glazing.

ppg.com

SAGE

This spring the French glass giant Saint-Gobain acquired Sage, makers of electrochromic smart windows that can tint and block light using only 0.28 watts per square foot of glass.

sageglass.com

SOLADIGM

Based in Milpitas, CA, Soladigm specializes in green building products, including the introduction of a new energy-efficient dynamic glass manufactured in collaboration with Guardian Industries.

soladigm.com

SOUTHWALL AND PLEOTINT

New high-performance insulating glass is the first to combine suspended-film and sunlight-responsive glazing technologies to reduce solar heat gain and increase energy savings.

southwall.com

TGP ARCHITECTURAL

Technical glass product manufacturer provides innovative specialty glass, including the new linear self-supporting channel glass, Pilkington Profilit, and steel framing systems.

tgpmamerica.com

VIRACON

VE-45, a new low emissivity coating, improves the balance between visible light transmittance, solar control, and enhanced U-values.

viracon.com

W&W GLASS

The architectural glass and metal contractor specializes in curtain walls, storefronts, entrances, ornamental metal, skylights, and Pilkington Planar sssss structural glass systems.

wwglass.com

RICHARD BRYANT/COURTESY SENTRY GLASS



Prospect Park Lakeside Center

Architect: Tod Williams and Billie Tsien Architects

Rendering Credit: dbox

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THE ARCHITECT'S NEWSPAPER JULY 11, 2012

JULY 2012

JULY**WEDNESDAY 11****LECTURE**

Michael Marella and Claire Weisz
Urban Design Talks: The Sixth Borough—Visions for New York City's Waterfront
12:30 p.m.
Avery Hall
1172 Amsterdam Ave.
events.gsapp.org

THURSDAY 12**LECTURE**

Elizabeth A. Sackler
Rodin's Partiality: Fragmentary Bodies and the Gendering of Sculpture
7:00 p.m.
Brooklyn Museum
200 Eastern Pkwy.
brooklynmuseum.org

EXHIBITION OPENINGS

Yayoi Kusama
Whitney Museum
945 Madison Ave.
whitney.org

dasHaus: Innovation in Renewables and Energy Efficiency

dasHaus pavilion
parking lot at 125 Court Street
White Plains, NY
ny.dashastour.com

The Harlem Edge: Cultivation Connections

The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

INCONGRUOUS: Other Means

Museum of Arts and Design
2 Columbus Circle
madmuseum.org

EVENT

A Celestial Angle on the Greatest Grid
5:00 p.m.
Museum of The City of New York
1220 5th Ave.
mcny.org

SATURDAY 14**LECTURE**

Richard Guy Wilson
Architecture 101: Victorian Architecture
11:00 a.m.
National Building Museum
401 F St. Northwest
Washington, D.C.
nmb.org

EXHIBITION OPENING

Jerome Haferd and K.Brandt Knapp
Curtain
Socrates Sculpture Park
3205 Vernon Blvd.
Queens, NY
socratessculpturepark.org

EVENTS

City of Water Day
10:00 a.m.
Governors Island and Liberty State Park, NJ
cityofwaterday.org

From the Hudson River to Spiral Jetty: Reclaiming Nature through Art Tour

12:00 p.m.
Dia:Beacon
3 Beekman St., Beacon, NY
diacenter.org

Greater and Greener: Re-Imagining Parks for 21st Century Cities

12:00 p.m.
NYU Kimmel Center
60 Washington Square South
urbanparks2012.org

WITH THE KIDS

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

MONDAY 16**LECTURE**

New Practices New York 2012
Winners Roundtable
6:00 p.m.

The Center for Architecture
536 LaGuardia Place
cfa.aiany.org

SYMPOSIUM

Productive Cities: Competitive and Innovative Cities

12:00 p.m.
National Building Museum
401 F St. Northwest
Washington, D.C.
nmb.org

TUESDAY 17**LECTURE**

Stan Allen
On Landform Building
4:00 p.m.
Avery Hall

1172 Amsterdam Ave.
events.gsapp.org

SYMPOSIUM

Net-Zero House Symposium
9:30 a.m.
dasHaus pavilion
parking lot at 125 Court St.
White Plains, NY
ny.dashastour.com

FILM

The Bungalows of Rockaway
(Jennifer Callahan, 2010),
56 min.
6:30 p.m.
National Building Museum
401 F St. Northwest
Washington, D.C.
nmb.org

WEDNESDAY 18**LECTURES**

Harry DeRienzo and Kellie Terry-Sepulveda
The South Bronx: Deconstruction of a Neighborhood's Reconstruction
6:30 p.m.
Museum of The City of New York
1220 5th Ave.
mcny.org

Andy Wiley-Schwartz and Signe Nielsen

Urban Design Talks: Growing Public Space
12:30 p.m.
Avery Hall

1172 Amsterdam Avenue
events.gsapp.org

EXHIBITION OPENING

Ghosts in the Machine
New Museum
235 Bowery
newmuseum.org

TRADE SHOW

8th Annual First LOOK
New York Design Center
200 Lexington Ave.
nydc.com

THURSDAY 19**LECTURES**

Robert A.M. Stern and Henry Urbach
Conversations in Context
5:30 p.m.
The Philip Johnson Glass House
199 Elm St.

New Canaan, CT
philipjohnsonglasshouse.org

Vanessa Kassabian**Spotlight on Design: Snøhetta**

7:00 p.m.
National Building Museum
401 F St. Northwest
Washington, D.C.
nmb.org

SYMPOSIA

25 Architects Series: Making the Most of an Urban Site
12:00 p.m.

District Architecture Center
421 7th St. Northwest
Washington, D.C.
aiadc.com

Graphic Design—Under Discussion

7:00 p.m.
Tishman Auditorium
Parsons the New School for Design
66 West 12th St.
cooperhewitt.org

EVENTS

Launch Party: Make Space: How to Set the Stage for Creative Collaboration
7:00 p.m.
Van Alen Institute
30 West 22nd St.
vanalen.org

Design the Night: Text

5:00 p.m.
RISD Museum
55 Angell St.
Providence, RI
risd.edu

FRIDAY 20**EXHIBITION OPENINGS**

Josef Albers in America: Painting on Paper
The Morgan Library and Museum
225 Madison Ave.
themorgan.org

40 under 40: Craft Future

Renwick Gallery
1661 Pennsylvania Ave.
Northwest
Washington, D.C.
si.edu

EVENT

Celebrating Wendy, MoMA PS1 Winner
7:00 p.m.
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY
design.upenn.edu

EXHIBITION OPENING

Urban Fabric: Building New York's Garment District
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

SATURDAY 21**LECTURE**

Milton Shinberg
Architecture 101: Arts and Crafts
11:00 a.m.
National Building Museum
401 F St. Northwest
Washington, D.C.
nmb.org

SYMPOSIA

Indie Publishing: Books, Magazines, and Monsters
2:00 p.m.
Building 110
West Ferry Lane Rd.
Governors Island
cooperhewitt.org

Perspectives on New York as a 21st Century City

Paul Goldberger, Robert Hammond, Joe Rose, et al.
2:30 p.m.
Guild Hall Auditorium
158 Main St.
East Hampton, NY
thehighline.org

EVENT

New Architecture on Washington Square, Cooper Square, Bond St. and the New Bowery
10:30 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WITH THE KIDS

Explore Governors Island
10:45 a.m.
Governors Island Ferry Terminal
10 South St.
cfa.aiany.org

Yard Inspectors

Family Tour
1:00 p.m.
Brooklyn Navy Yard
63 Flushing Ave.
Brooklyn, NY
brooklynhistory.org

MONDAY 23

SYMPOSIUM
Beyond the Highline: Transforming Detroit
Alexander Nelson and Phillip Cooley
6:30 p.m.
On the High Line
West 14th St.
thehighline.org

TUESDAY 24**LECTURE**

Joseph Grima
On Domus
4:00 p.m.
Avery Hall
1172 Amsterdam Avenue
events.gsapp.org

WEDNESDAY 25**LECTURE**

Matthias Hollwich
Urban Design Talks: Sociopolis
12:30 p.m.
Avery Hall
1172 Amsterdam Ave.
events.gsapp.org

EXHIBITION OPENING

Urban Fabric: Building New York's Garment District
The Skyscraper Museum
39 Battery Pl.
skyscraper.org



COURTESY STOREFRONT FOR ART AND ARCHITECTURE

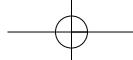
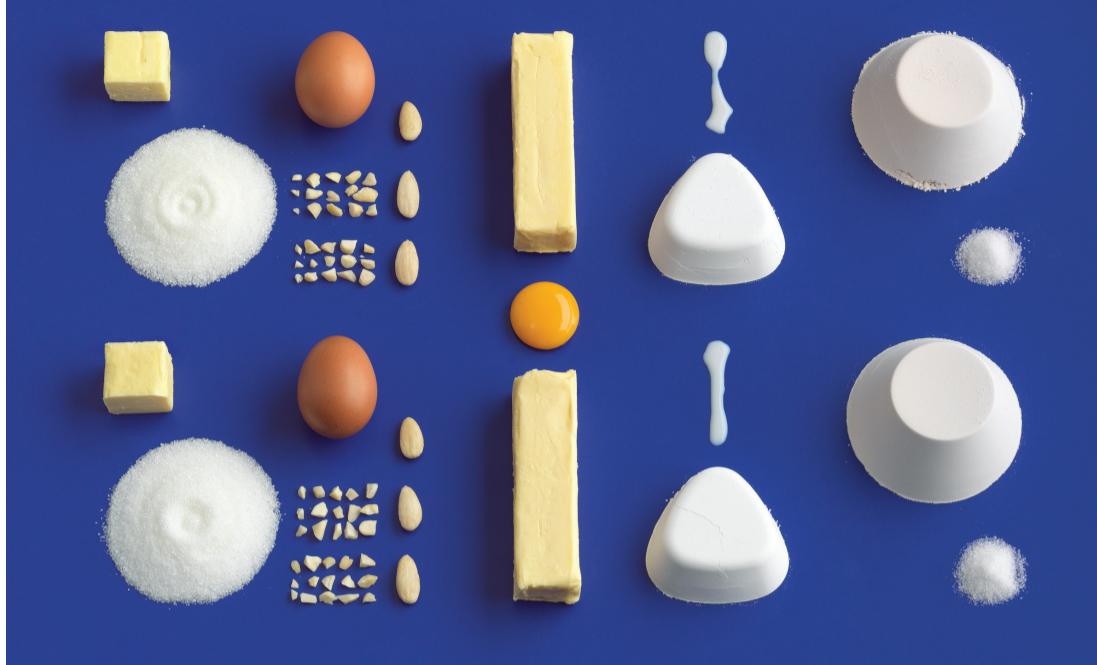


COURTESY ARCHITECTURAL LEAGUE

FOLLY
Socrates Sculpture Park
3205 Vernon Boulevard
Queens, NY
July 14–October 21

Socrates Sculpture Park and the Architectural League of New York present the inaugural recipients of the park's "Folly" grant and residency for emerging architects and designers to New Yorkers Jerome Haferd and K. Brandt Knapp. The residency was established to investigate the intersection of architectural and sculptural disciplines and the increasing overlap in references, materials, and techniques between the two. To this end, young architects and designers were asked to propose a contemporary interpretation of the folly, a structure whose purpose is purely decorative but architectural in form. Haferd and Knapp's winning submission, *Curtain* (rendering above), is composed of a series of slender wooden posts that define a space of 20 feet on each side and a triangulated roof canopy approximately 8 to 12 feet high. White chains, some suspended between posts and some left hanging, will suggest occupiable spaces within the structure and will sway with the breeze off the East River—a play on the modernist conception of the "curtain wall."

LIST YOUR EVENT AT DIARY@ARCHPAPER.COM

Forsman & Bodenfors, *Homemade is Best* (2010).

COURTESY FORSMAN & BODENFORS

As they stepped off the ferry onto Governors Island in mid-June, visitors looking for the *Graphic Design: Now in Production*

exhibition, co-organized by the Walker Art Center in Minneapolis and the Cooper-Hewitt National Design Museum, were confronted

with a dilemma. Two signs indicated the route to the exhibition: one, attached to a piece of metal fencing, pointed north and immediately

TAKING THE PULSE

Graphic Design: Now in Production
Building 110, Governors Island, New York
Through September 3

above it another, on a signpost, pointed west. When consulted, park staff directed visitors to the north. This faux pas was more a park planning oversight than a graphic design failure, of course, but it did mean that by the time visitors entered Building 110, the former army warehouse where the 8,000-square-foot-exhibition of graphic design is installed, they were newly sensitized to the uses and misuses of the subject at hand.

Graphic Design: Now in Production encompasses hundreds of examples of posters, books, magazines, typefaces, logos, and film and television titles created since 2000 and captured like so many vividly patterned butterflies in frames and cases and on monitors

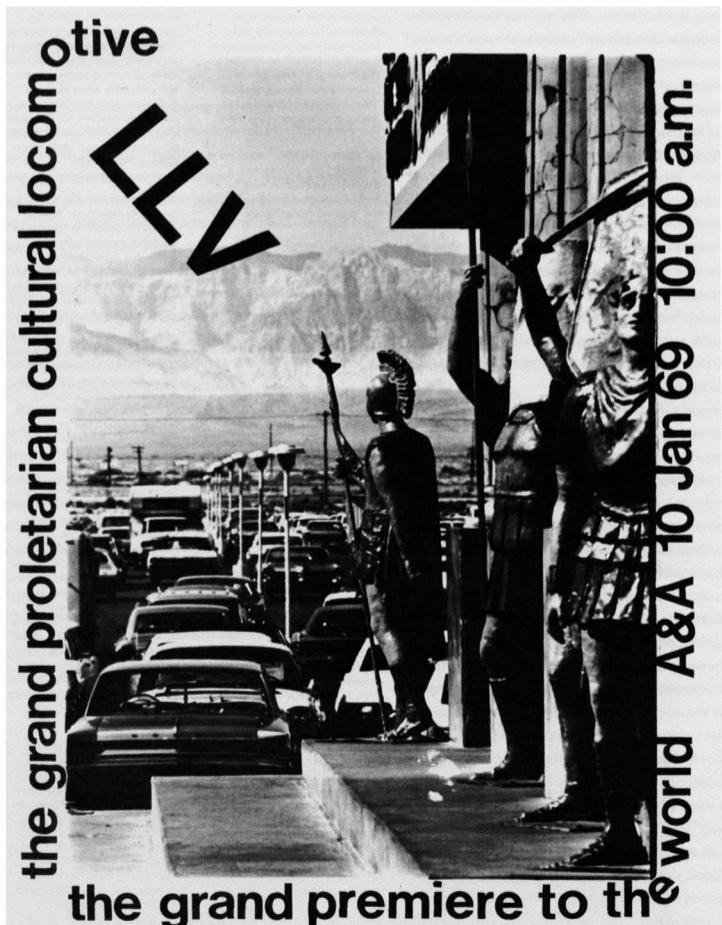
and walls in an installation designed by Project Projects and Leong Leong.

Much of the work featured in the exhibition is self-authored and self-produced rather than client driven, with products like axes, stationery and notebooks, wallpapers, and T-shirts that were devised and marketed by designers. Also well represented is the recent and exciting profusion of books and magazines designed, written, edited, and published by designers enabled by print-on-demand operations. Some, like the magazines *Fantastic Man* originally designed, edited, and published by Jop van Bennekom 032c, and *Gesamtkunstwerk* created by Joerg Koch, are excellent examples of the genre.

continued on page 26

BLUE BOOK

Architecture School:
Three Centuries of Educating Architects in North America
ed. Joan Ockman (Rebecca Wilson, Research Editor), MIT Press, \$50.00



Left: A 1969 student poster for the Learning From Las Vegas studio at Yale School of Architecture.

all encompassing—aims, in her words, “to open up as many avenues as possible for future inquiry and, in doing so, to work against the tendency to produce a canonical history.” By and large, the book achieves this objective, partly owing to its binary structure, which combines telescopic breadth with more microscopic glimpses into particular themes. Part one comprises a broad chronological account from “Before 1860” to the year 2012, with chapters written by Dell Upton, Michael J. Lewis, Ockman, Mary McLeod, and Stan Allen. Part two is encyclopedic in structure, containing short topical essays by different scholars. By thus adopting both a chronological and a thematic approach, this compendium is able to trace changes in broad trends over time while including more focused investigations into particular components of architectural education.

Despite the profession’s long-standing interest in education, it is not so surprising that this book is the first of its kind, given the daunting challenges of such a project: first of all, there is the quandary of how to broach the staggering number of schools, each with their diverse casts of characters—educators as well as students. Perhaps in view of this difficulty, Ockman solicits contributions from an institutionally diverse roster, including educators from no fewer than 30 schools within the U.S. and Canada. The book maps key tendencies and events across an impressively wide range of schools, both public and private, with the possible exception of the final chapter, “1990 to 2012,” which chronicles an educational discourse

occurring mostly within the Ivy League. As for how student activities are integrated into the book, numerous illustrations of student work provide some evidence of material practices occurring in design studios.

Another challenge for such a book lies in the work of contextualizing architectural education—already a broad field—vis-à-vis other histories. McLeod’s chapter, for example, presents a history of feminist, civil rights, and countercultural movements. Ockman opens her chapter with the United States’ Cold War investments in scientific research at universities. If there is, however, one contextual link which remains less explored than we might wish, it is the connection between histories and theories of architectural education and those of general education, which might have helped contributors avoid citing familiar discourses of the architectural profession to account for practices within architecture schools. Of course, there exists no hard line segregating professional discourse from educational discourse (since educators are usually practitioners), but one distinguishing function of education is its reliance on underlying assumptions about epistemology and psychology. One could argue that theories of how human beings learn have had a remarkable impact on changes within the profession itself, given that educating architects requires a teacher to translate an otherwise personal and inarticulable process of design into a communicable system. Such pedagogical systems (as clearly demonstrated two centuries ago by Jean-Nicolas-Louis Durand’s *Précis*, and again with the 1970’s turn towards digital systems of design) have had the effect of reorienting the profession

towards established protocols, toolkits, and systematic techniques of creative production. Arguably, architecture’s educational methods have had impacts on design and technologies reaching far beyond the walls of the university or the discipline. The book’s contributors certainly do discuss the systematization of design processes, but these cases are treated as indicative of the professional preoccupations of people who happen to be educators, rather than as processes indebted to an educational interest in epistemological systems. To put this more simply: The development of teaching methods driving the profession towards technologization is not a possibility covered in this book.

Overall, Ockman’s book provides a rich, dense, and macroscopic treatment of 19th- and 20th-century architectural education, and its high-quality writing renders it a great pleasure to read. Yet there remains the difficult challenge of accounting for architecture schools’ increasing global spread, digital embrace, and reliance on privately funded research. Seeming to accept “technology” and “globalism” as having swept architecture schools along in their inexorable tides, the book’s treatment of the 21st century does not provide great insight into how methods of architecture education may have actually helped instigate such tendencies, e.g., not only through the recent tradition of sending design studios on trips to the Global South, but, more broadly, through a long tradition of treating processes of the imagination as codifiable, communicable, and thereby reproducible through systems of global and technological exchange.

GINGER NOLAN IS A NEW YORK-BASED ARCHITECTURAL HISTORIAN.

Education has long been the object of much discussion among architects, yet this present volume constitutes the first comprehensive history of North American architec-

tural education. Whereas most scholarship has focused on a particular school, pedagogue, era, or curricular component, Ockman’s book—while making no claims to be

THE ARCHITECT'S NEWSPAPER JULY 11, 2012

**TAKING THE PULSE** continued from page 25

The exhibition contains very few specimens of graphic design as problem solving—an attribute once at the core of definitions of the discipline but being increasingly questioned in today's practice and commentary. You won't find a story about how to design a way-finding signage system robust enough to withstand the indifference of busy park workers, for example. And that's okay.

But the big social and political concerns of the day—things like childhood obesity, women's rights in the Middle East, fracking in Upstate New York—are conspicuous by their absence in this exhibition. Judging by the numbers of current design conferences, Kickstarter projects, and book titles dealing with such matters, meaty issues really do preoccupy today's graphic designers and yet the problems dealt with by pieces in the exhibition are much softer, much less subversive. In fact many of the projects on display seem more like existential musings or doodles made in the moment of pause that the last decade seems to represent. Can we make a typographic sculpture out of wax? What happens if I leave a piece of paper balanced

Maharam's *Flieger* (2010).

on top of this set of uncapped Magic Markers? And if I use the repeat function in Illustrator to replicate these little shards of glass for a really long time? Not all graphic design has to solve the world's problems and lots of the work on display here is utterly seductive—the wax sculpture, the Magic Marker print, and the nerve-jarring glass shard poster image included are actually quite stunning—but the mini rebellions against corporate graphic design, clear communication, and modernist ideology that they represent start to feel slight, especially when the jokes are too insidery and when visitors to the exhibition are not familiar with the entities and traditions they resist and critique.

As a major museum exhibition on graphic design, *Now in Production*'s closest precedents are the Walker Art Center's *Graphic Design in America* from 1988, which looked back at the profession's own history and the Cooper Hewitt's *Mixing Messages* from 1996 that examined how graphic language of the 1980s and 1990s sampled its references and dialects from across the high-low cultural divide.

The past decade began with a post-Millennial-hangover-induced sobriety that merged into a recession-induced austerity. It has been an era of anti-design in which many graphic designers have given up the responsibility of having a point of view, a visual style, or any direct control over form. Instead, through making tools, establishing default systems, and coding algorithms that determine output, they favor a more remote practice, in which their role is to set the conditions for outcomes and for the active participation of

end users. Innovative practice in this period has been less concerned with traditionally graphic designerly activities like finessing typography and solving other peoples' problems, and more concerned with rethinking the very contexts in which graphic design is produced.

In seeking a thematic characterization for the first decade of the 21st century, *Now in Production*'s lead curators, Andrew Blauvelt and Ellen Lupton, have identified the amorphous concept of "openness," writing in the catalogue that, "it is the increasingly open nature of design practices and the open access to tools that reign supreme." If such a concept sounds broad, intangible, and difficult to make manifest in an exhibition, that's because it is. In the catalogue and elsewhere the curators freely discuss the challenges of corralling the often invisible, ubiquitous, and increasingly immaterial entity that is early 21st-century graphic design into the shape of an exhibition that will engage and inform designers and members of the public alike.

Ultimately the curators have chosen to display the finished outputs, rather than attempting to represent the production processes by which they were created. Even though the floor above the exhibition houses the studios of Lower Manhattan Cultural Council-supported artists in residence, the working practice of designers is scarcely in evidence in the exhibition. Apart from a few choice examples—a compelling time-lapse video of the making of an issue of the London film magazine *Little White Lies*, Christophe Szajdel's death-metal logos sketched on the back of the printouts of clients' emails, and Swiss designer Jürg Lehni's specially designed

machine for printing out die-cut posters—surprising little of the show is devoted to process and production, considering its title.

The catalog, on the other hand, emphatically celebrates the way design is produced. It contains excellent essays about design's production process, photographs of designers working at their computers or silk-screening posters, and, through its *Whole Earth Catalog*-inspired compilation of fragments of text and image, it embodies the way in which designers view, juxtapose, and filter valuable content and references from the deluge of information plankton that they consume each day. Conceived and designed by Blauvelt and Walker Art Center's design director Emmet Byrne, the catalog materializes the experience of absorbing significance and influence from what they term "the atomized data flow." The result, the curators write in the catalog introduction, "is a borderless enterprise whose cut-and-paste methodology embraces the open conflation of design, authorship, and production today."

Graphic Design: Now in Production surveys a decade in which graphic design has been engaged in intense self-examination—a restocking and retooling. The fact that new technologies enable anyone to be a designer is a new reality and not something to be feared, but it does put pressure on those designers who have dedicated their careers to this pursuit to take what's been learned in this period of quietude, as it has been termed, and decide on a bold new direction, even if the signposts are hard to interpret.

ALICE TWEMLOW IS CHAIR OF THE DESIGN CRITICISM PROGRAM AT THE SCHOOL OF VISUAL ARTS IN NEW YORK.

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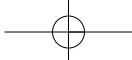
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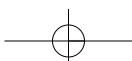
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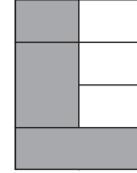
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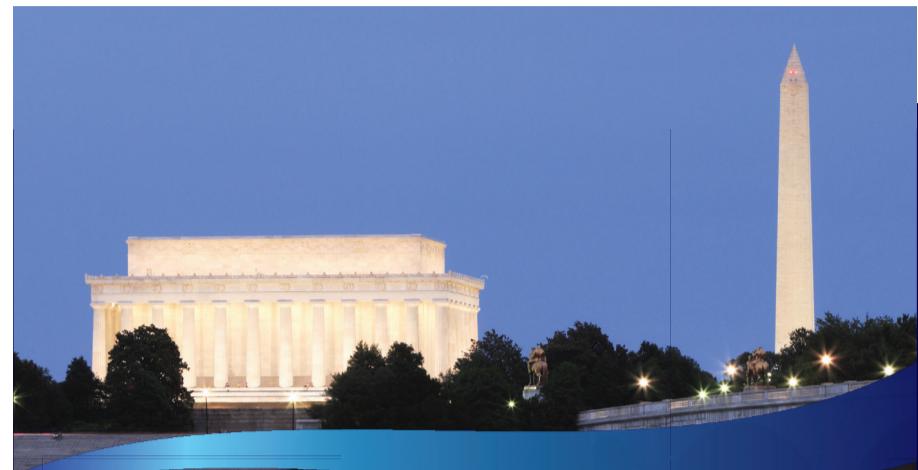
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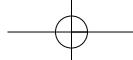
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In *Magic City*, the lobby staircase aims for a Lapidus "stairway to nowhere" look, while the cast channels James Bond.

figure of Miami Beach history.

The Miramar Playa hotel is the Fontainebleau, more or less, with elements from other hotels liberally thrown in, making the result a slightly odd mash-up. In addition to bits of the Fontainebleau and Eden Roc hotels, there are also elements of Melvin Grossman's slightly more subdued Deauville Hotel farther north on the beach and the smaller DiLido (now a Ritz Carlton) designed by Lapidus and Grossman together. The curve of the Miramar tower is a play on the Fontainebleau's famous arc, but here it is a less elegant freeform curve to the Fontainebleau's pure semicircle. The pool deck used for exterior shots is literally that of the current Deauville, one of the most boring lidos on the beach, and a far cry from the glory of the Fontainebleau's grounds.

The lobby is the heart of the mess. To the left is the Eden Roc's rotunda, with a tray ceiling hanging from skyhooks. To the right is Lapidus's famous "staircase to nowhere," a motif he used at many hotels. This one is most like the Fontainebleau's, with clunkier details. The check-in counter is straight from the Eden Roc, but it is recessed into a wall from the DiLido. Perhaps most jarring of all is the Miramar's color scheme: its blasé browns and golds are copied from the contemporary DiLido, going for a restrained luxury that wasn't at all Lapidus' taste. Any Lapidus original would have burst with brightly colored designs and patterns, often simultaneously.

Past the premiere, the locations in *Magic City* feel more comfortably natural, and less obvious in their boldness. There's also more of Miami. The first episode said loudly, "We are at the Miramar Playa. Wish you were here." By the third episode, Evans and his family move out into the city, where they have dinner at a stand-in for the Wreck Bar at the Castaways, a long-gone classic Miami dive.

The broader range of Miami's architectural evolution also emerges, and the city's various styles lend some symbolic power to the plot's themes. The real life Mediterranean Revival estates of Carl Fisher's island developments contain an older, prewar, generation of Miami Beach wealth populated by white Gentiles with names like Firestone and Honeywell. They exclude Jews from their domains, like the classic Miami Beach Bath Club, just as they were excluded from

Palm Beach society. We see this side of Miami Beach in the character of Meg Bannock, whose oceanfront estate was sold to Evans to become the site of the Miramar. Again, fiction mirrors the real story: the Fontainebleau was built on the site of the 15-bedroom Firestone estate.

As Miami's old gentile population fades out, the nouveau mobsters move into Art Deco palazzos. Not incidentally, the house used as mobster character Ben Diamond's house happens to be next door to the one used as Bannock's new place.

Other Miami sites have made cameos. South Beach is a sleepy land of retired Jews from New York, and Ocean Drive is one long shuffleboard court. The Beaux Art Dade County Courthouse in downtown Miami is the DA's office in the show. The University of Miami campus, a beautifully Pan-American composition by Marion Manley, Miami's first female architect, isn't literally in the show, but an interesting substitute for its sleek subtropical look is. *Magic City* uses the Bacardi Building on Biscayne Boulevard as a convincing stand-in, providing a rare, fortuitous glimpse inside the building, an iconic tower floating over a sunny plaza that does a good job of copying Manley's architectural work.

Magic City is not a Miamian *Mad Men*, a show that uses the advertising industry as a way to analyze a fantasized historical American past. *Magic City* is about a city that could not possibly have happened anywhere else. *Magic City* is about the sudden growth of a new Miami, more specifically, a new Miami Beach in the decades after World War II. It is about that new city and its growing pains, where a lot of strange things were allowed to happen, as if the Floridian peninsula was another country and not quite the U.S.A.

Strongly rooted in the history of Miami, *Magic City* straddles the line between straight-up historical documentary (as ridiculous as that sounds for a sexed-up drama) and surreal vacation fantasy. The strong architectural identity of the Fontainebleau, and every other notable building used in the show, makes historical inaccuracies all the more keenly felt to those who know what to look for. As for Lapidus, it almost seems strange that, for his epic architectural influence, and his influence on the look of the show, he hasn't been bestowed with the honor of a character. If only, when the show returns next season, Lapidus could have a walk-on part, perhaps, as the designer of a hotel to rival Miramar Playa in all its gilt pattern gaudiness, as he did at the Eden Roc in real life.

SEAN McCUAUGHAN IS THE EDITOR OF CURBED MIAMI.

THE LAPIDUS TOUCH

A fictional proxy of that most famous of Miami Beach hotels, the Fontainebleau, has a starring role in *Magic City*, a new period docudrama from Starz set in early postwar Miami Beach. The fake hotel in question is called the Miramar Playa, and was thought up by Mitch Glazer, the show's producer. Along with the rest of the show, it is a phantasmagoria of midcentury Miami architectural flamboyance, of woggles, cheese holes, zigzags, and bean poles (thin steel decorative poles that had a habit of jauntily going through things like tables and birdcages), inhabited by mobsters, Cuban refugees, and leggy models on beach blankets. But the more *Magic City* becomes distinctly Miami, the more it becomes distinctly about architecture. *Magic City* is "International Style" glamour in a sticky bathing suit.

Magic City is the loosely disguised story of the famous Fontainebleau Hotel and its

owner Ben Novack, played by Jeffrey Dean Morgan. There have been some name changes (Novack is now Ike Evans) and personality overhauls (Novack was a tough guy in with the mob; Evans is a good guy who makes big mistakes) but many of the story lines are based in truth. In spite of copious on-screen nudity, pure history turns out to be more thrilling than the show's fiction: the Fontainebleau was the biggest and most luxurious hotel in Miami Beach, and the first hotel built at that scale since the Waldorf-Astoria in New York. It was built with Mafia money, and was a place famous for its decadence and debauchery, for headliners like Frank Sinatra and the Rat Pack in the La Ronde supper club, and for high-stakes gambling tucked away in cabanas and hotel suites. Sean Connery played James Bond there, Miss Universe was crowned there, and in 1972 both the Democratic and Republican national conventions

were held there.

Magic City is a show about a hotel and about the very specific city within which that hotel lies, and by extension, a show about that city's architecture. And it's about a specific time. Miami Beach had just woken up from the architectural slumber of the Depression and World War II, launching into a feverish building boom wearing new architectural clothes. It had also just imported an architect from New York with a lot of new ideas, named Morris Lapidus.

Lapidus built or decorated hotels all over Miami Beach, where his populist take on modernism became the new look of South Florida. With shocking singularity, he invented, using his expertise as a highly innovative retail architect, the entire look of Miami Beach in that era. Although it was Novack's hotel, the Fontainebleau was the creation of Lapidus, whose designs have made him a legendary

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