

# THE EAST ARCHITECTS NEWSPAPER

## 18 11.21.2012

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NY CONSIDERS MASSIVE FLOODGATES TO PROTECT AGAINST STORMS

### VENICE ON THE HUDSON?

Hurricane Sandy has made it abundantly clear that addressing New York's vulnerability to storm surges and rising sea levels is of paramount importance.

Through the Mayor's Office of Long Term Planning and Sustainability, the Bloomberg Administration has commissioned a study of major flood barrier infrastructure, with a

draft report due in February. "This hurricane has put everything upside down," said Jeroen Aerts. Aerts, a professor of environmental studies **continued on page 15**

COURTESY ARCADIS

### CHICAGO ARCHITECT TO MAKE NEW YORK DEBUT IN BOOMING MEATPACKING DISTRICT



COURTESY STUDIO GANG

Jeanne Gang will soon join the likes of Neil Denari, Frank Gehry, Jean Nouvel, Ennead Architects, and Shigeru Ban by designing her own new project near the High Line in New York City. Pending city approval, Gang's roughly 180,000-square-foot office tower will rise along Tenth Avenue between 13<sup>th</sup> and 14<sup>th</sup> streets.

The project will be Chicago-based Studio Gang's New York debut, and its atypical form is a novel take on New York's zoning. "We looked at what we could build 'as of right' and realized that it would block out light, air, and views from the High Line," principal Jeanne Gang told AN. She pointed out that the High Line creates the unusual urban condition of a much-loved public space mid-block. "So we rearranged the building's **continued on page 9**

## LINE GANG



44 floors of condo living at 50 United Nations Plaza.

COURTESY FOSTER + PARTNERS

FOSTER + PARTNERS BRINGING GLOBAL LUXURY TO THE UN'S FRONT DOOR

## CONDO OF THE NATIONS

In the latest sign that high-end real estate development is resuming in New York, Zeckendorf Development with Global Holdings is breaking ground on a new 44-story luxury condominium tower designed by Foster + Partners. **continued on page 4**

**SPECIAL ISSUE: FACADE**  
 RECLADDING AGING BUILDINGS EXTENDS THEIR LIFE, IMPROVING INSULATION, OPTIMIZING DAYLIGHT, EVEN REINVENTING THE TYPOLOGY. SEE PAGES 19-21.  
 PRODUCT: CLADDING SYSTEMS. SEE PAGE 16.

CONTENTS

- 06 THE WORLD TRADE CENTER'S SHOPPING STREET
- 17 BOSTON GETS BACK TO BUSINESS
- 24 ISTANBUL'S DOUBLE SIDED BIENNIAL
- 06 EAVESDROP
- 23 CALENDAR
- 30 COMMENT



COURTESY COOPER UNION

## Lebbeus Woods, 1940-2012

The hole that is left in one's life by the passing of Lebbeus Woods is a giant one, indeed a composite of many holes. There is the absence of the reassuring, meaningful, and deep, gravely voice. The cessation of the flow **continued on page 12**



NYU SCPS AND OTHERS CHANGE THEIR CLOTHES. SEE PAGE 19.

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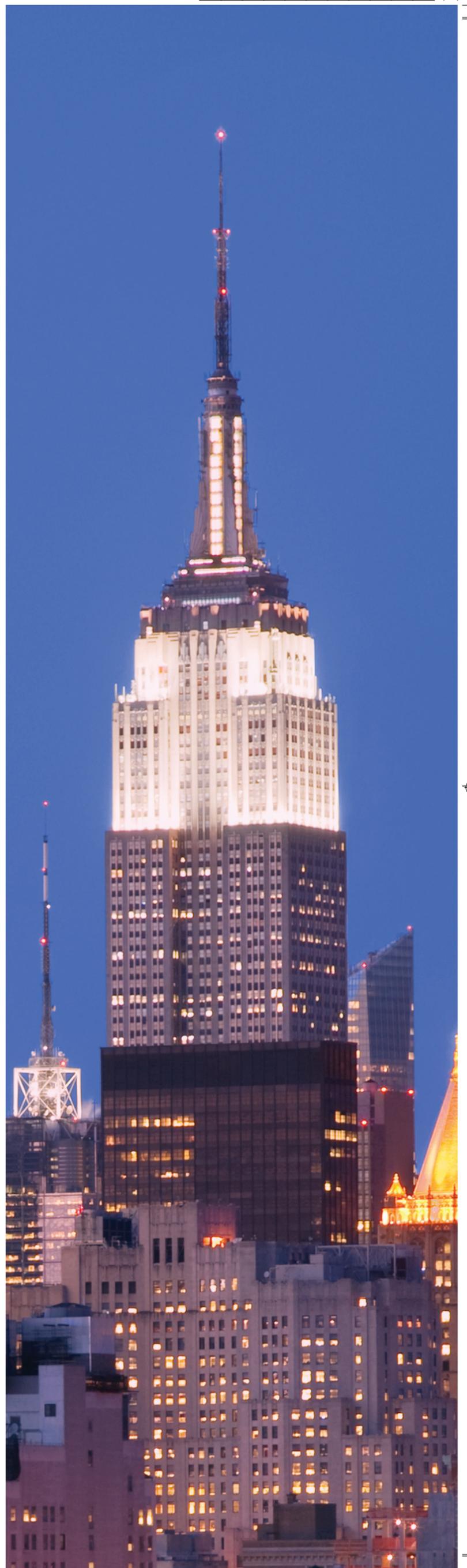
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## GLOBAL CLIMATE CHANGE AND THE BUILT ENVIRONMENT

In late July an eminent group of scientists warned a congressional committee that climate change was indeed having a powerful impact on our environment. It should not be surprising that a group of scientists would appear before a hearing of the Committee on the Environment and Public Works. But in fact this was the first time in nearly two years that researchers studying climate change had appeared before the group.

The last time scientists had been invited to the committee was when President Obama was first elected, a time when there was optimism that climate change would finally be addressed. But despite repeated attempts by Democrats to address climate change the Republican-controlled committee had blocked any attempt to debate the issue. Oklahoma Senator James Inhofe claimed on the Senate floor on August 1 that global warming was “the greatest hoax ever perpetrated on the American people,” despite his home state’s record breaking heat wave the month before. Inhofe crowed that the “global warming movement has completely collapsed.”

So in the wake of the devastation caused by tropical storm Sandy it was a revelation to finally hear a politician make the link between global warming and climate change and even more gratifying that it was New York’s own Governor Andrew Cuomo who said, “climate change is a reality. Extreme weather is a reality. It is a reality that we are vulnerable, and there's only so long you can say, ‘This is once in a lifetime, and it's not going to happen again.’” Finally we have a young ambitious politician ready to admit the obvious—I may be ready to sign on for his presidential candidacy. The dangerous reality of climate change should be evident to anyone reading the news for the past 10 years but we still have groups like the Heartland Institute in Chicago trying to discredit scientific claims about global warming. In fact, Heartland officials attacked Cuomo, accusing him of exploiting tragedy to perpetuate a lie. “Leave it to global warming alarmists to exploit the innocent victims of a human tragedy like Hurricane Sandy to spread the laughably false notion that global warming caused the storm,” wrote James Taylor, a senior fellow for environment policy at Heartland.

The AIA has been out front since at least 2005 making an argument about the impact of buildings on our energy consumption and linking green house gas emissions from construction and building operations. But after Sandy and scores of other extreme weather conditions it is time for architects as a profession and as citizens to stop worrying about what global warming skeptics say and make an even stronger case for action. Architects are among the very few professions that could most directly make the case for the damage being done to our environment. Buildings account for 48 percent of energy consumption in the US and, according to the AIA, “generate far more greenhouse gas emissions than any other sector of the economy including automobiles.” It is time to admit that energy consumption needs to be made a direct part of our design process. **WILLIAM MENKING**

**CONDO OF THE NATIONS** continued from front page The 87-unit building will be located across the street from the United Nations Secretariat building and will offer views of the East River and the Chrysler Building.

Perhaps in deference to the purity of the Secretariat building, Foster’s design for the tower, which will be called 50 United Nations Plaza, is fairly buttoned up. “The slender proportion of 50 United Nations Plaza is attenuated by the vertical stacks of the bay windows,” Norman Foster said in a statement. “The polished stainless-steel detailing of the facade is in the spirit of earlier historic towers in the city, and reflects the sharp quality of light which is special to New York.”

Though it overlooks an institution dedicated to promoting global equality and human rights, 50 United Nations Plaza is clearly intended for the so-called 1 percent. The building will include a 10,000-square-foot, two-floor penthouse unit with a rooftop infinity pool. Smaller units will range from 1,100 to 6,000 square feet, with ceiling heights ranging from 10 to 16 feet. Additional amenities include a private motor court and reserved resident parking. The project will also include 5,000 square feet of retail space along First Avenue.

The Zeckendorf family has historic ties to the neighborhood and its most famous institution. “The neighborhood is of great personal significance to my brother Arthur and me, as our maternal grandfather Trygve Lie was the first UN Secretary General, and our paternal grandfather assembled the land upon which the UN Secretariat building now stands,” said William Zeckendorf in a statement.

As an offering to the neighborhood, the developers are giving \$100,000 to the Friends of Dag Hammarskjold Plaza, a non-profit that supports maintenance and programming of that public space. The money will be earmarked to hire a landscape architect to tie the development’s grounds to Dag Hammarskjold Plaza.

While hurricane-related flooding has forced the evacuation of many riverside buildings, top-tier residential development appears, thus far, unfazed. Perhaps that is the trick to New York’s continued growth and success: selective blindness and boundless bank accounts. **ALAN G. BRAKE**

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## LETTERS

## BETTERING THE BRICK DESERT

Per Alex Ulam’s article, “Softening Modernism’s Hard Edges” (AN 17\_10.31.2012), we stated in a previous edition of *The Architect’s Newspaper* (AN 19\_11.17.2010) that the original street matrix leading pedestrians into the “vast” Boston City Hall Plaza is the key to reinstating a vibrant city square. No amount of academic

redesign of the existing plaza will improve the situation. Reinstating the original street pattern leading people into the Plaza is the clear answer. It’s a basic principle of city planning that our experts do not seem to understand.

CONSTANTNE L. TSOUIDES  
TSOUIDES ASSOCIATES ARCHITECTS PLANNERS  
NEWTON UPPER FALLS, MA

## CORRECTIONS

An article about Nancy Owens Studio’s design for new parkland within mixed housing and retail development Gateway Estates (“Carte Blanche,” AN 17\_10.31.2012) failed to mention the name of the architect of that project. Alexander Gorlin Architects designed Gateway Estates.

A Highlight featuring the *Parks for the People* exhibit at The Octagon Museum (AN 17\_10.31.2012) misattributed the images to the Center for Architecture. In fact, those images were provided courtesy of the Van Alen Institute.

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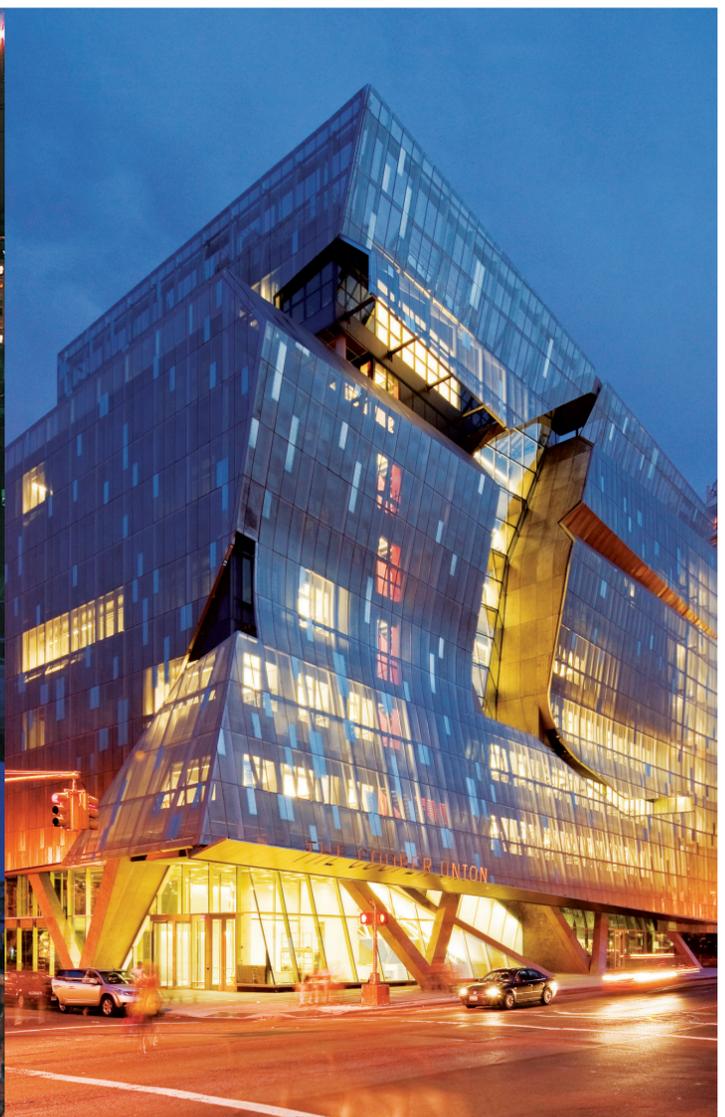
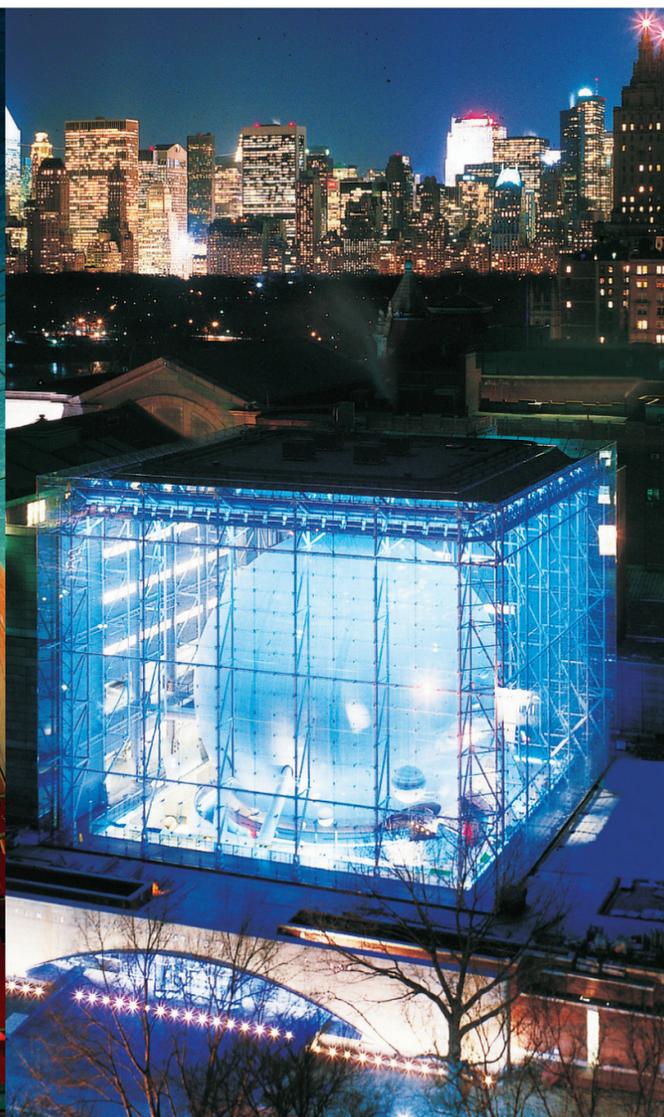
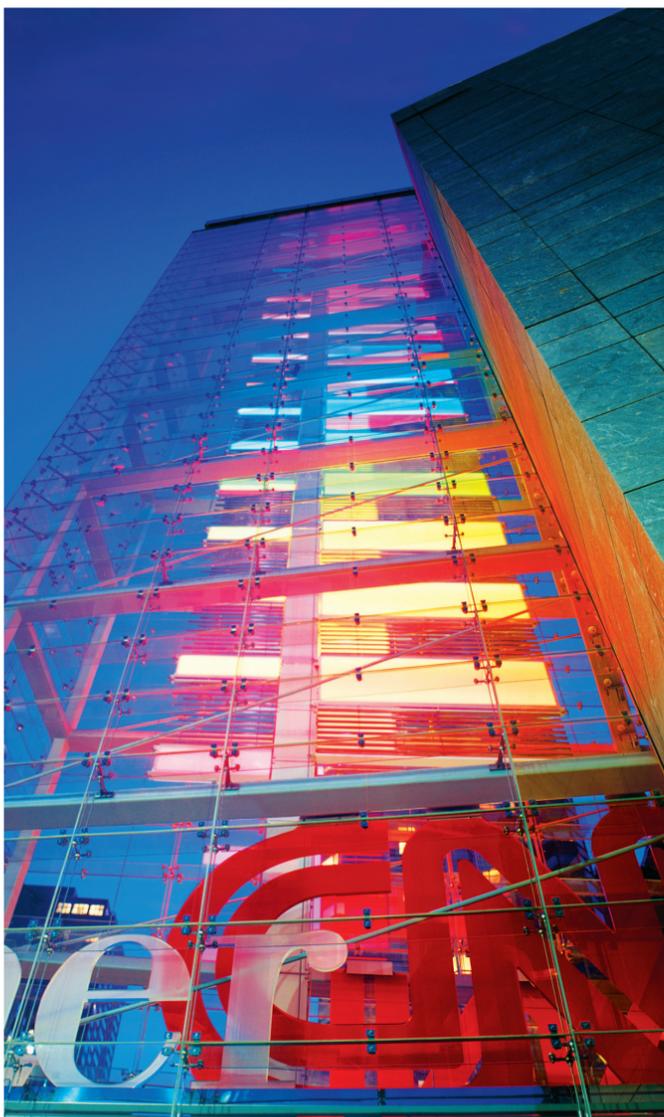
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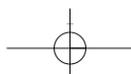
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The Rose Center for Earth and Space  
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THE ARCHITECT'S NEWSPAPER NOVEMBER 21, 2012

OPEN &gt; RESTAURANT

## &gt; AAMANNS COPENHAGEN

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Designers: Sanne Ytting /  
Anders Faagord & Associates



MARTA S. MCADAMS

After a long search to find a space with just the right light to feel Scandinavian, New York City's first exclusively Danish restaurant, Aamanns-Copenhagen, brings a small slice of Danish culture, design, and cuisine to a light-filled corner space in Tribeca. Sanne Ytting, a native Dane, and co-owner with Copenhagen chef Adam Aamann, worked with Copenhagen-based designer Anders Faagord, sharing 3-D models over the Internet, to create the 2,000-square-foot space, using a palette of white and natural woods.

"Every little detail is Danish," Ytting said. "We wanted to be authentic and stick to the Danish way of designing things, with a clean look and elegant lines." Fritz Hansen, the well known furniture company, sponsored the seating in the space. Distinctive domed pendant lights by Mater cast light upward through an array of perforations, creating extra ambiance in the evening. "We wanted a space with low visual noise but with a warm feel from light and candles," Ytting said.

A crimped white marble-topped bar with a corrugated metal base anchors the back wall of the restaurant. Danish artisans provided the custom round wood-top tables and site-specific artwork. Ytting also formed a relationship with the Danish consulate to bring cultural programs to the space year round.

The simple design accentuates the rich texture and color of Denmark's signature open-faced sandwich, the smørrebrød, featuring seasonal meats, fishes, and vegetables. The authenticity paid off: Denmark's Crown Prince Frederik and Princess Mary attended the site's soft opening last fall and voiced approval. **BK**

EAVESDROP &gt; THE EDITORS

## HADID SUPREME

"If Zaha is in Paris, ask her to text me and make an appointment." So read the text message from **Karl Lagerfeld** to **Naomi Campbell**. La Campbell was having a sit-down with **Zaha Hadid**, who happens to be designing the supermodel's new house outside Moscow. But this wasn't a meeting to review floor plans—it was an on-the-record chat (including incoming texts) for the German edition of *Interview* magazine. The conversation ranged from the subject of Hadid's new book (on the Russian Suprematist movement, one of her foundational influences) to 3-D printers. Funnily enough, Campbell covers a lot more ground than architecture writer **Aaron Betsky** manages in his recent and rather fluffy profile of Hadid for *Glamour* magazine, which named the architect as one of its Women of the Year. Here, Betsky cites **Mame** rather than **Malevich** as an early influence: "My house was like **Auntie Mame's**, with my mother redecorating every season," said Hadid.

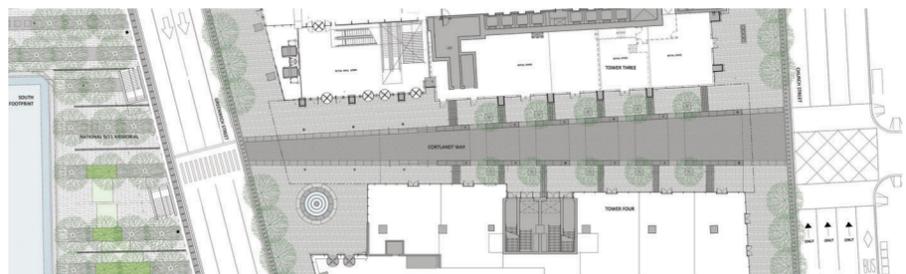
## WWFD?

After wedding bands and houses, wasn't it only a matter of time before **Brad Pitt** continued in the footsteps of his mentor **Frank Gehry** and started designing furniture? For this new endeavor, Pitt has teamed up with another Frank—**Frank Pollaro**, a New Jersey based craftsman best known for his Art Deco-inspired wood furnishings. The Pitt-Pollaro collection debuted in New York on November 13, but not before a panel of design experts convened by *The New York Times* proceeded to give Pitt a public crit based on images of the objects. The jury included, among others, writer and radio host **Kurt Andersen**, who is a former architecture and design critic for *Time* magazine. Andersen opined, "The shiny metal surprised me specifically; the mod **Trumpian** swankiness, in general. Heretofore, Mr. Pitt's design sensibility—as embodied by the Make It Right houses in New Orleans—has seemed very different than that."

## PLAYING HOUSE

Do radically small apartments automatically beget a transient population and all that entails? That's the fear of residents in the Kips Bay neighborhood of Manhattan, the pilot site for a new building that will be 75 percent micro-units, or apartments that total about 300 square feet each. Community Board 6 finds it hard to imagine that anyone other than students or elves would be game, but City Planning Commissioner **Amanda Burden** is charmed by the diminutive plans, stating at a recent presentation, "I think you'll all agree that the apartment behind me is some place that one and two [person] households would be delighted to live in."

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COURTESY PWP LANDSCAPE ARCHITECTURE

## WALK THIS WAY

Construction for Cortlandt Way, a proposed 300-foot-long open-air concourse and pedestrian gateway to the 9/11 Memorial in New York, has the go-ahead to begin in February, with design work by Berkeley, California-based PWP Landscape Architecture. The strip of land the gateway will inhabit runs perpendicular to Church and Greenwich streets and is one of two missing blocks of Cortlandt Street initially torn down to make room for the original World Trade Center Towers. The block, which will cater to high-end luxury retail shopping, will feature a pathway of shops and restaurants that will gradually taper and slightly descend in gradient near the Memorial, forming a ramp of sorts to make a clear focal point of the empty footprints. "The sloping path of the narrow corridor aims to provide a connective link from the city to the memorial while also providing stepped terraces for people to linger [on], hang out, and have a social relationship with the district," said PWP partner Doug

Findley. The streets will be paved in black granite and granite cobblestone. Because of the high traffic of the area, materials were chosen "not just for their durability but for their ability to be cleaned and assembled in a way to not show every speck of dust," said Findley. Honey locust trees, known for their adaptability to the urban environment, were selected to line the terraces "for the lacy quality of their canopies, which allows light to pass through them" and to frame and harmonize the forests of oaks in the distance.

The Port Authority of New York and New Jersey, which owns and runs the property, announced the board's approval of an \$11.2 million contract with T.B. Penick & Sons to build Cortlandt Way. An earlier, 2005, design for the space, featuring an entirely glass enclosed galleria-style mall with additional footbridges overhead for retail outlets, was rejected by city officials, who said they feared that the multi-levelled layout would hide views to and from the Memorial.

**CLARA FREEDMAN**

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D.C. SELECTS DESIGN FOR ST. ELIZABETHS PAVILION

## Davis Brody Bond Digs In



COURTESY DAVIS BRODY BOND

On October 13, Washington's Mayor Vincent Gray unveiled the winning design for a new pavilion on the 350-acre St. Elizabeths Hospital campus across the Anacostia River from downtown. From three competition finalists, the city selected a concept by the design/build team of Davis Brody Bond, builders DAKON, and engineers Robert Silman Associates. The 20,000-square-foot pavilion is scheduled to open next summer. City officials hope that it will catalyze private redevelopment at St. Elizabeths, the country's first federal psychiatric hospital and site of the new headquarters for the Department of Homeland Security and the U.S. Coast Guard.

Made of precast concrete and steel, the pavilion will slope gently upward from its two-acre site off Martin Luther King Jr. Avenue, allowing visitors to walk to a seating area on the roof offering views overlooking the historic campus, to the monuments beyond. A boomerang-shaped cantilever facing MLK will shelter areas for dining and community events. The pavilion will house a farmers market and food and craft stalls, and will anchor a fleet of food trucks to serve the more than 4,000 Coast Guard workers once their new facility opens on the campus next year.

The city selected Davis Brody Bond and KADCON over IStudio Architects/MCN Build and Ayers Saint Gross/Donohoe Construction. Ethan Warsh, who manages the project for D.C.'s Office of the Deputy Mayor for Planning and Economic Development, said the design

stood out for the "subtlety and elegance of its solutions to site constraints"—especially the lack of infrastructure and the proximity of early-20<sup>th</sup>-century hospital buildings. The pavilion's low profile will "attract attention to the historic assets," rather than compete with them, Warsh said. It will also feature a rainwater cistern, solar panels, and equipment for reprocessing fry oil from local restaurants, to provide energy and water until such infrastructure is put into place in the next phase of the redevelopment.

Even as the pavilion moves into fast-track construction, the District is choosing a "programmatic anchor" for the city-owned St. Elizabeths East campus (the West campus, across MLK, is GSA property and will be home to the new federal buildings). Microsoft, SmartBIM, and urban lighting company Citelum are on the short list, and one of them will be selected as the anchor by the end of the year. District officials hope that the pavilion will help brand the campus as an alluring destination for further private investment.

The city's RFP for the pavilion, issued in May, had sought an "iconic" and "aesthetically unique" design. Warsh is confident that D.C. got one.

Many details of the project—the exact programming and the price tag, which currently floats between \$2 million and \$7 million—remain to be worked out, but "the stronger the design, the stronger the programming you're going to attract," Warsh said.

**AMANDA KOLSON HURLEY**



COURTESY FX FOWLE

### UNVEILED

#### NATIONAL CENTER FOR PALLIATIVE CARE INNOVATION

FXFowle has released renderings for a new healthcare facility to rise beside the East River in Manhattan's Lower East Side. Known as the National Center for Palliative Care Innovation, the project will be an assisted-living community for both low-income and market-rate tenants. Palliative care focuses on relieving terminally ill patients' suffering with a holistic approach that includes psychological, physical, and multi-

faith spiritual approaches. Commissioned by The HealthCare Chaplaincy—a national leader in research, education, and multi-faith patient-centered care—the building will be the first facility of this kind in New York City.

The wavy profile of the 16-story, 180,000-square-foot structure responds to its location. The design team also worked to blur the line between indoor and outdoor space by incorporating green roofs into the project as well as a semi-public passageway that cuts through the lower floors of the building.

In addition to accommodating 120 assisted-living units, the project will include a geriatric and palliative care outpatient medical practice, as well as educational, research, and administrative spaces. The project will also seek LEED Platinum certification as part of an overall goal of becoming a national demonstration project for the healthcare industry.

**AS**

**Architects:** FXFowle, Clodagh, MHG Architects  
**Client:** The HealthCare Chaplaincy  
**Location:** New York City  
**Completion Date:** 2015

# COURT ROOM



A state-of-the-art arena with unparalleled sightlines and an interior environment as dynamic as its sculptural exterior, **Barclays Center** is New York's first major new entertainment venue in nearly a half century. But while the arena's unique steel paneled facade may stop traffic outside, it's the elegant long span steel roof structure inside that enables crowds to enjoy column-free views of show-stopping performances. Architects **SHoP** and **AECOM** with structural engineer **Thornton Tomasetti** made sure that, long after its first sold out performance, Brooklyn would have a new living room where every seat is always the best seat in the house.

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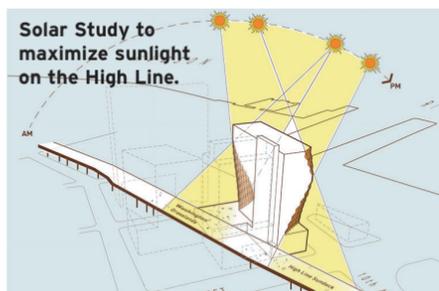
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THE ARCHITECT'S NEWSPAPER NOVEMBER 21, 2012

**LINE GANG** continued from front page mass so that the tallest part faces Tenth Avenue," Gang said.

In addition to pulling the building to the lot line along Tenth Avenue, Studio Gang's design calls for angled notches, slicing off wedge-shaped portions of the tower, allowing river views, and minimizing shadows on the elevated park. The design for the building has a glass skin, which will be smooth on the vertical portions and faceted in the cutaways. "The faceted edge emphasizes what I call the 'solar carving,'" she said. "The serrated-edge demarcates the special character of these spaces."

For Gang the project is an opportunity to respond to and critique New York's building and planning standards. "We're using the principle of the zoning envelope, but we're recognizing the exceptional condition that the High Line creates," she said. "It's an interior-block public space. How do you respond to that?" The project draws on research her firm conducted for the un-built Solstice Tower in Chicago's Hyde Park neighborhood, whose design employed a top-heavy, angled facade to mitigate heat gain on the southern



exposure in the summer while increasing it in the winter.

William Gottlieb Real Estate is developing the new project. It will replace an empty meatpacking plant on the site and include ground-level retail. "They really want to defer to the fundamental asset of the High Line," Gang said, noting that other developers and architects have built over the park. Because the project is located outside the Gansevoort Market Historic District, it is not dependent on approval from the Landmarks Preservation Commission. Gang's unconventional take on city zoning is currently being filed with New York's Board of Standards and Appeals. Completion is scheduled for 2015. **AGB**



## CHICAGO LANDMARKS REFUSES TO PROTECT PRENTICE HOSPITAL

### CRITICAL CONDITION

On November 1, the Chicago Landmarks Commission denied landmark status to Bertrand Goldberg's Old Prentice Women's Hospital in Chicago, after first voting to recognize its merits for preservation, then ultimately withholding protection from demolition.

A coalition of proponents who favor preserving Prentice had spent months issuing pleas for a meeting before the commission. But when the hard-fought event materialized, coalition members were surprised to find that the meeting's agenda contained an apparent "out" for political expediency.

The agenda item was a second vote that followed the commission's decision to grant preliminary landmark status. This second vote rescinded the commission's own vote to protect Prentice—a mechanism Preservation Chicago's John Fine said was unprecedented in the body's recent history.

"This rigged proceeding is denying Prentice its so-called day in court," Fine said at a press conference held the morning of the commission meeting. The decision was made two days before, according to many in the Save Prentice Coalition. In a move deemed a veritable death knell for the structure, Mayor Rahm Emanuel, in a *Chicago Tribune* op-ed, voiced support for demolition, on the same day the commission agreed to hear Prentice's case. Landmarks commissioners are appointed by the mayor.

Nonetheless, preservationists turned out in droves, forcing the commission's meeting—which lasted six hours—to move to City Council chambers. And, initially, things looked good for the preservationists: The commission's own report on the building's merits anticipated

the commissioners' 9–0 recommendation for landmark status. Also, in the nearly two hours of public comment that transpired between the commission's report and the initial vote, a parade of architects and preservationists came forward on the building's behalf.

They praised architect Bertrand Goldberg's design and challenged the prevailing notion that saving old Prentice precluded any new construction by owner Northwestern University on the site or nearby.

"Other cities will follow your lead," said Goldberg's son, architect Geoff Goldberg. "The stain [of demolition] will run long and deep. It will last." More than 65 architects, including Frank Gehry and Jeanne Gang, in July had signed an open letter calling on City Hall to preserve the iconic structure. The Save Prentice Coalition also delivered a petition with more than 3,500 signatures to Emanuel's offices.

Yet not everyone with a design background sided with preservation. Representatives from Goettsch Partners, HOK, and Thornton Tomasetti cited structural concerns and said Prentice did not stand out among Goldberg's works. Andrew Mooney, the city's commissioner of Housing and Economic Development, argued that new construction would bring jobs and research dollars, which would outweigh the importance of preserving Prentice.

The majority of speakers, in fact, favored demolition, framing the debate as pitting "nostalgia for an intriguing architectural example" against "saving lives and economic recovery." Northwestern University was among the opponents. Hoping to build a new medical research center on the site, the University has dismissed reuse studies as infeasible, citing stringent technical requirements.

Preservationists responded by pointing to Northwestern's massive real estate portfolio—by some accounts 44 percent of the Streeterville neighborhood, including an empty lot across the street from Prentice. The preservationists accused the University of presenting a false choice between medical advancement and economic development on one hand, and architectural heritage on the other.

Landmarks Commission Chairman Rafael Leon took offense to that notion. "This is about a building," Leon said. "We are all in favor of preserving lives." **CHRIS BENTLEY**

# NURSERY SCHOOL



With 10,000 species of plants, century-old **Brooklyn Botanic Garden** needed a visitor center to teach its more than 1 million visitors each year about horticulture. As green as its mission, the center's undulating glass curtain wall delivers high performance, minimizing heat gain while maximizing natural illumination. Skillfully integrated with park surroundings by architects **Weiss/Manfredi**, its organic transparency offers inviting respite between a busy city and a garden that has a lot of growing—and teaching—left to do.

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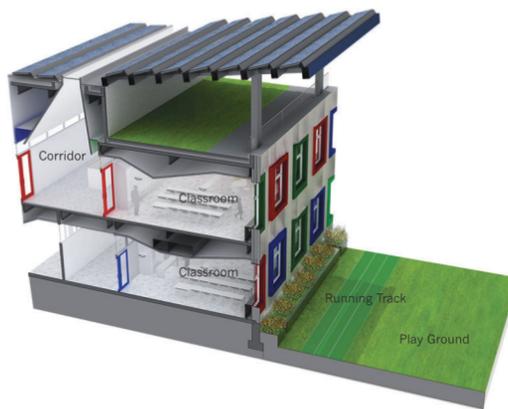
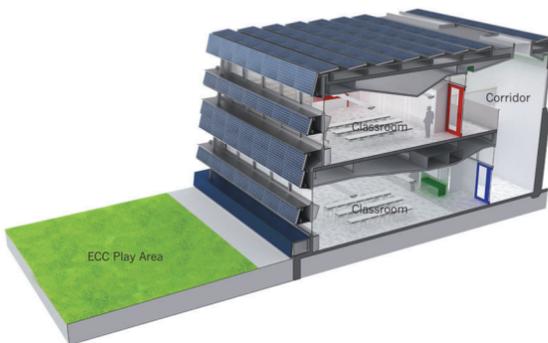
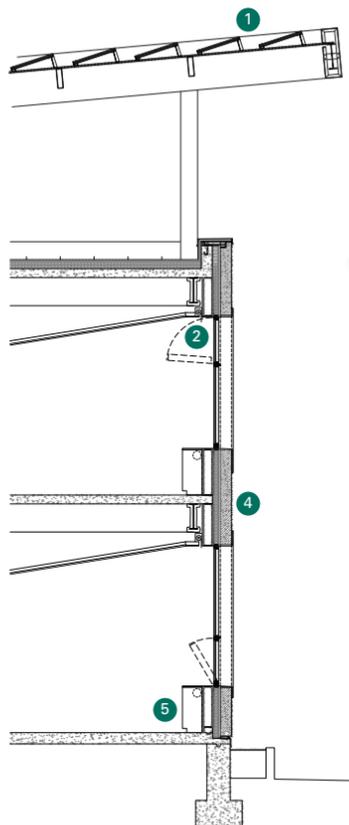
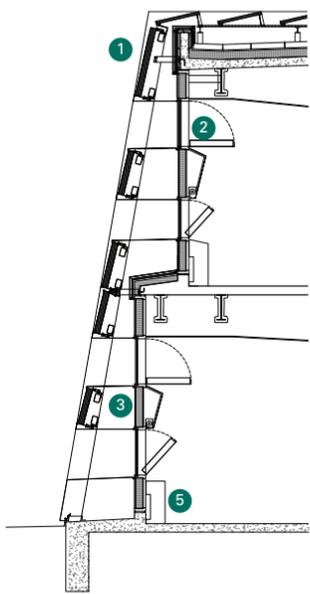
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Above: Roof-mounted PV panels will produce all of the school's energy over the course of the year; facing page: Daylight floods interior corridors; bottom: East elevation.

#### Building Envelope Composition

- 1 PV panels
- 2 Operable windows
- 3 Insulated window wall
- 4 Precast concrete rain screen
- 5 Displacement induction units



Ground has been broken on what will be the first net-zero public school east of the Mississippi. Situated on a modest L-shaped site in the quiet residential stretches of southern Staten Island, P.S. 62 will offer students and local residents a glimpse of what the architecture of the future may resemble. Designed by SOM in collaboration with sustainability consultancy In:Posse and CASE (Center for Architecture, Science & Ecology, a research and development program operated jointly by SOM and Rensselaer Polytechnic Institute), the project will make use of nearly every arrow in the quiver of sustainability, blending them thoughtfully to create a building that will not only be easy on the environment, but will also be educational.

P.S. 62 is the brainchild of Bruce Barrett, vice president of architecture and engineering at the New York City School Construction Authority. She (yes, Bruce is a woman) had the idea of building a school that would be 50 percent more energy efficient than the minimum required by Local Law 86. The law mandates that projects that receive city money must be built to be 30 percent more efficient than the standards set by ASHRAE 90.1, which itself sets a pretty high bar for efficiency. On top of this ambitious efficiency goal, Barrett also thought that the project should, over the course of the year, produce as much energy as it consumes—thus becoming a net zero energy user.

The net zero standard had its effect on the architectural design. "This is not a formal design exercise," explained SOM design partner Roger Duffy. "This is really an apparatus, a scientific apparatus that is also attractive, formally speaking."

To hit its energy efficiency target, the design team, which included lighting design firm Brandston Partnership, focused on establishing ideal solar orientation, maximizing daylight on the interior and creating a tightly sealed envelope. The two-story, 66,000-square-foot building's rectangular plan faces its narrower walls roughly north and south, while the long walls face east and west. The team restricted glazing to 30 percent of the envelope. On the south face—which receives the most sun—the fenestration is expressed in two horizontal strips for each of the two floors, an upper clerestory window and a lower vision window. The windows are operable, well shaded by overhanging eaves, and treated with light diffusing material to reduce glare. The north side features traditional punch windows. Elsewhere in the project, indirect daylight is transmitted via skylights through double-height atriums and interior windows to illuminate as much of the interior as possible. Through these measures daylight provides 90 percent of necessary light to the south side spaces, 60 percent to the north, and between 50 percent and 75 percent to the interstitial spaces, such as the cafeteria and gymnasium.

The building envelope itself is a high-performance, precast concrete rain screen system. In order to provide the tightest seal possible, the precast panels, which feature an irregularly undulating pattern that breaks up the building's mass, span from the foundation to the roof, a distance of some 60 feet, without any intermediate connection to the structure. This move avoided the necessity for



COURTESY SOM

penetrations through the building's insulation and vapor barrier thus providing as airtight a building enclosure as possible.

Most of the energy generated on site will come from a photovoltaic (PV) panel-wraper that rises up across the south facade and covers the roof. Researchers at CASE conducted an efficiency study to determine the best profile for the wrapper as well as the optimal angle for the PV panels themselves. They determined that a combination of flat panels and panels sloped between 20 degrees and 40 degrees would produce the optimal amount of electricity for the site. They also determined that they could maximize the number of panels that the roof could accommodate by combining sloped and flat surfaces, as opposed to a single slope. The resulting design takes these considerations into account as well as the mandates of local zoning regulations and height restrictions.

The exact amount of energy that the PV array will produce is not yet known. The technology of PV panels is evolving rapidly. As a result, the designers decided to delay procurement until the moment when the panels will be required for construction. They estimate, however that over the course of one year, the PV array will produce approximately 1.9 million kBtu of energy, enough to offset the anticipated energy use of the building.

A stellar example of sustainable design, P.S. 62 will actively educate its users about how the way they use the building affects its energy consumption. A system of interactive displays placed throughout the building will supply real-time data about energy use and energy production. So if a student turns on or off a light, or opens or closes a window, the consequences of those actions on the consumption of electricity will be made absolutely clear. **AARON SEWARD**

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The Storm, Cooper Union, 2002.

COURTESY COOPER UNION

**LEBBEUS WOODS, 1940-2012** continued from front page of extraordinary pieces, often drawn and sometimes made. The removal of a generous and worrisome persona, who often left one feeling as if one's motives were a bit too indulgent, one's actions a bit too lightweight, one's territory a bit too comfortable and certainly too prissy and Northern European.

Leb was one of the last of that tribe of individuals (Cedric Price was another) who lived life according to their own standards: with indefensible indulgencies, unexplainable inconsistencies of habit or value, excesses galore, and then—suddenly—acts of generosity and

even piety that leave you breathless.

It was Zaha Hadid who, sometime in the 1980s, introduced Leb to the AA in London, having met him through their mutual friend, Steven Holl. Indeed, it was Leb's issue of Holl's *Pamphlet Architecture* that exposed him—an already mature but unknown visionary—to the architectural world. Somehow, he had come to New York from the Midwest, had worked as an architect on Roche-Dinkeloo's Ford Foundation building, and later found a living making perspective renderings for Kohn Pedersen Fox.

I myself first experienced Leb's AA lecture after years of hearing

lectures by the most significant, the bright, and the meaningful minds of architecture; and it woke me up. I leapt to my feet like a fan, and became a fan. As did an increasing tribe of Europeans: Kristin Feireiss in Berlin; Svein Tonsager in Aarhus, Denmark; Wolf Prix in Vienna. We all contrived—particularly through the 1990s—to send him on a circuit through our schools.

Everywhere he went, he offered a magical combination of vision, technique, and personal presence that captivated audiences. His proposal *Cities in the Sky*, for those curious and almost "Edwardian" vehicles that were somehow more characterful than machine-true visions, developed and became, over the years, combinations of the jagged, the thrusting, and the cellular, drawn with such confidence and deftness that they truly seemed to be on the move. The drama and violence of confrontation developed as he became more involved in the eastern end of Europe: with Berlin and then Sarajevo—where he would visit the parents of his new wife Aleksandra at their home, which was under bombardment.

Imagine Woods, dressed comfortably in New York businessman's attire (never a jeans-and-open-shirt man), pulling on a good-quality cigarette (he was never one to heed a health warning), inquiring for the best champagne (I never once saw

him with inferior bubbly). Then picture this man, crouched behind a bullet-shielding wall in Bosnia, or taking very seriously a post-lecture question from a badly-briefed student. Woods complained very little if the projector was wonky, or the hall draughty, for he was the real pro. Often requiring the top of the top-whack fee (cash in an envelope, please), and a no-rubbish meal, he irritated the academic bean counters but left audiences wanting more, wanting him back—and telling their friends about the experience.

Even if many young architects couldn't spell his mysterious name, his drawings became legendary, and not just in the first-run cities. I was not really surprised to find a line of five different Lebbeus Woods books in a rather ordinary bookstore in a rather ordinary mall in Tel Aviv. Somehow, his ability to draw things that showed substance and patina, and presented combinations of the normal with the extraordinary, gave the messages behind his work so much power and universal appeal.

As international recognition came to him (though never much from the manipulators of East Coast architectural taste), he dropped out of the illustrator's game and started to teach. And what a teacher he was! With no tolerance for the smart-ass or the amicably trendy student, he nevertheless taught by combining home truths with

incredibly straightforward advice. He was, in some respects, always the Midwesterner with the down-home logic lurking under the New Yorker sense of style. This generosity developed with his invention of "RIEA"—the Research Institute for Experimental Architecture—which sponsored new talent and hosted a series of books with the publisher Springer-Verlag.

His last period was characterized by his successful move beyond drawing; notably into installations, at the Cartier Centre in Paris and the Museum of Decorative Arts in Vienna, which featured cascades of lines recalling his drawings of that time—non-figurative but highly dynamic. Thus, you were able to walk *into* his drawings. In other exhibitions, meanwhile, there were three-dimensional objects that had developed from his flying vehicles. Recently, he spent more and more time writing and exchanging ideas through his blog while at the same time continuing to teach, though confined to a wheelchair. Indeed, the support of Anthony Vidler, dean of Cooper Union, was critical, to Leb's final creations, which though less graphically based, were nonetheless creative and positive and sprang from the same honest power that always characterized this extraordinary man.

**PETER COOK IS A PRINCIPAL AT CRAB STUDIO.**

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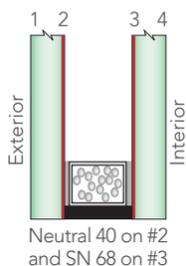
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**VENICE ON THE HUDSON** continued from front page at the Free University of Amsterdam, spoke in a phone interview from Holland, where he has been working for the past few years on the draft report.

Aerts said that his instructions from the city were to do a cost-benefit analysis of two strategies. "One is looking at upgrading the current regulations—focusing more on building codes, zoning regulations, and flood insurance—as compared to developing levees and surge barriers," he said.

Currently, Aerts and his team are analyzing two gate options. One, which would cost about \$10 billion, involves a set of gates running between Sandy Hook and Breezy Point, and another in the East River in the area of Throgs Neck and the Whitestone Bridge. The second option, estimated to cost about \$17 billion, involves three to four barriers that would cut off the Arthur Kill tidal strait between New Jersey and Staten Island, the Verrazano Narrows, the East River, and perhaps Jamaica Bay.

Determining whether or not gates are necessary may be one of the most critical decisions that elected officials make for the future of the New York City metropolitan region. Because of its low coastal settings and large population, New York is one of the areas most vulnerable to climate change in the United States.

Although Aerts' report is not finished, Mayor Michael Bloomberg appears to be resistant to the idea of gates and levees. "I don't know if there's any kind of practical way to build barriers in the ocean, when you have an enormous harbor, like we do, and Long Island Sound," the mayor said in a press conference in the aftermath of Sandy. "Even if you spent a fortune, it's not clear to me you would get much value for it." Governor Andrew Cuomo, however, has said such barriers might be necessary.

Some scientists, however, say that it is already clear that upgrading the city's infrastructure to make it more resilient against future storms is not enough. "In a time of limited budget and economic stress, the mayor has done exactly the right thing, but you cannot flood-proof the city against a major catastrophe," said Malcolm Bowman, a professor of Oceanography at State University of New York. "So there needs to be a longer-term plan that will weatherproof the city to a much higher degree."

Bowman, who helped organize an American Society of Civil Engineers conference several years ago that warned of future devastating storms, said that floodgates could be designed to function as a roadway for vehicles and even trains going between New Jersey and Long Island.

"There is such a huge transportation bottleneck getting through New York City or Northern New Jersey," Bowman said, adding, "I think that the gates could be hugely popular—there could even be a toll road there to pay for it."

For his part, Aerts is reserving judgment. "I don't have an opinion about flood-gates," he said, "What I can do is provide the relevant information on the basis of which you can make a decision."

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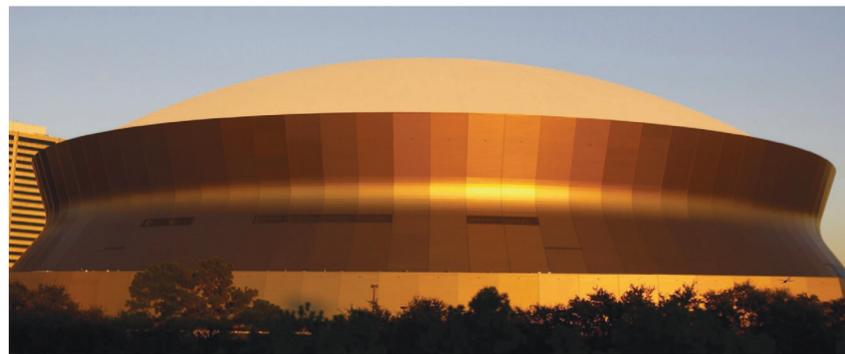
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CONSTRUCTION TO START SOON  
ON STAGNANT BOSTON SITE

## Hole Rise



COURTESY HANDEL ARCHITECTS

The giant empty pit in the middle of Boston's historic center—known locally as the “hole”—has been an all too vivid symbol of an economic downturn that began in 2008. That year, developer Vornado stopped construction on what was to be a 38-story mixed-use building on the former site of Filene's department store, a Boston institution that went bankrupt in 2006. But last February, the site began a new chapter. Developer Millennium Partners agreed to take a controlling stake in the property for an undisclosed sum, and in mid-September, following approval from the Boston Redevelopment Authority, renderings were released showing a 625-foot mixed-used tower designed by Handel Architects, with plans for surrounding public spaces designed by the Boston firm Höweler + Yoon.

After clearing the site and starting construction that retains a 1912 landmarked building designed by architect Daniel Burnham for the Filene family, Vornado in November 2008 said it lacked the financing to continue the project. Vornado chairman Steven Roth was later criticized in 2010 for implying that the choice to stop construction was strategic rather than financial, with the intention to gain concessions from the city. A frustrated city government withdrew Vornado's zoning permits, and the developer put the property back on the block.

Once Millennium took over earlier this year, things moved rapidly. Millennium proposed a \$625 million plan for a mixed-use tower with 500 residential units, a restored Burnham building housing offices and retail, and new public spaces. Anthony Pangaro, a principal at Millennium and head of its Boston office, noted that the scheme will leave Burnham's original eight-story department store for Filene's freestanding and restore its large plate glass windows, once considered a daring innovation in merchandising. The older building and new tower will be linked, said Pangaro, via a redesigned public plaza with a “stadium seating area that will give people a new focal point.”

The Boston Redevelopment Authority approved Millennium's plan in September, and final state approvals are expected by year's end. Once those go through, construction could begin next spring, first on the Burnham renovation and then the tower, expected to be completed in three years. Public reaction to the plan has been positive, but almost anything would be preferable to the four-year-old gaping hole. Nash Yacoub, a long-time business owner with offices downtown, said, “For too many years that area has had vacant storefronts and eyesores. The neighborhood gets a lot of traffic, and I'm looking forward to seeing it rise again.” **MOLLY HEINTZ**

## Trending Now – Hotel Design

Have tastes moved away from ‘matchy-matchy’ and become more eclectic in hotel design? Recent renovations and new hotel build-outs seem to bear out this trend; from the Raphael-like colors of the Gramercy Park Hotel, a luxury boutique hotel in New York, to the edgy and hip ACE hotels, designers seem to be unafraid to take some risks.

LAUFEN's research shows that there is a new paradigm in hotel design. It seems that travelers want an ‘experience’ when they travel – they want creature comforts of course, but they also love to stay in rooms that are completely unlike their own home.

“Hotels should be living things not stuffy institutions” maintain Tim and Kit Kemp, owners of Firmdale Hotels, whose properties include the Covent Garden, Kensington and Number Sixteen hotels in London and the Crosby Street hotel in New York City.



Palomba

You need only look at the furnishings in some of the newer boutique hotels to see that design is not limited to creating plain vanilla rooms that are comfortable if a bit safe. The beauty of hospitality design is that architects and hoteliers can swing for the fence design-wise.

LAUFEN has been working with hoteliers and architects for years, creating distinctive bathrooms that provide the stand-out look and feel that designers want. Using LAUFEN's statement pieces allows the hotel designers to define their clients brand aesthetic in a way that differentiates them from other boutique hotels.

“I have seen much more customization lately in bathroom designs”, says Therese Virserius, principal of Therese Virserius Designs a New York-based design firm. “We are always looking for the manufacturer who can work with us to create a customized experience for the guests. We have found that LAUFEN is more than happy to work with us on these types of projects.”



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Palomba

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FACADES USUALLY EXPIRE LONG BEFORE THE STRUCTURAL SYSTEMS THEY ENCLOSE. ONE ANSWER TO THIS DISSONANT FACT IS RECLADDING, WHICH CAN BE A COST-EFFECTIVE MEANS TO EXTEND THE LIVES OF BUILDINGS, WHILE IMPROVING THEIR PERFORMANCE AND EVEN CHANGING THEIR USE. THE FOLLOWING THREE PROJECTS EXEMPLIFY THIS PRACTICE.

## SECOND ACTS FOR MODERN BUILDINGS



STATE STREET SOUTH, CHICAGO, IL  
ARCHITECT: 4240 ARCHITECTURE  
FACADE CONSULTANT: WISS, JANNEY,  
ELSTNER ASSOCIATES  
MANUFACTURER: OLDCASTLE BUILDING ENVELOPE  
INSTALLER: ALLIANCE GLASS AND METAL

The General Services Administration (GSA) recently hired Chicago-based 4240 Architecture to renovate State Street South, a former department store in the Chicago Loop Retail Historic district that the government transformed into office space in the 1980s. The project is part of the GSA's ongoing effort to bring federal workplaces up to contemporary standards of design and sustainability. As part of an overall upgrade, which included new interiors, high-efficiency HVAC systems, and carbon dioxide sensors, 4240 replaced the structure's aging facades on State Street and Jackson Boulevard with a high-performance glass curtain wall.

"A big part of the project

was the use of light, to the point where we talked about it as a material," said 4240 design director Robert Benson. "We took a previously opaque project and made it something that people want to go to work in every day."

The design of the curtain wall maximizes the penetration of natural light into the interior while employing several measures to mitigate heat gain and glare. The unitized, structurally-glazed system is made up of an extruded aluminum mullion frame outfitted with insulated glass units (IGUs). Both vision and spandrel panels are transparent, revealing the white-painted slab edge from the exterior and allowing more daylight to pour inside.

The low-iron, low-e-coated IGUs feature a half-inch airspace made with stainless steel spacers, which is filled with inert argon gas, increasing their insulation value.

The architects also treated the glass with a white ceramic frit pattern that references a sculpture on the building's west face by Sol LeWitt, titled *Lines in Four Directions*. An automatic shading system rounds out the facade's sustainability strategy, which increased the building's energy efficiency by 36 percent.

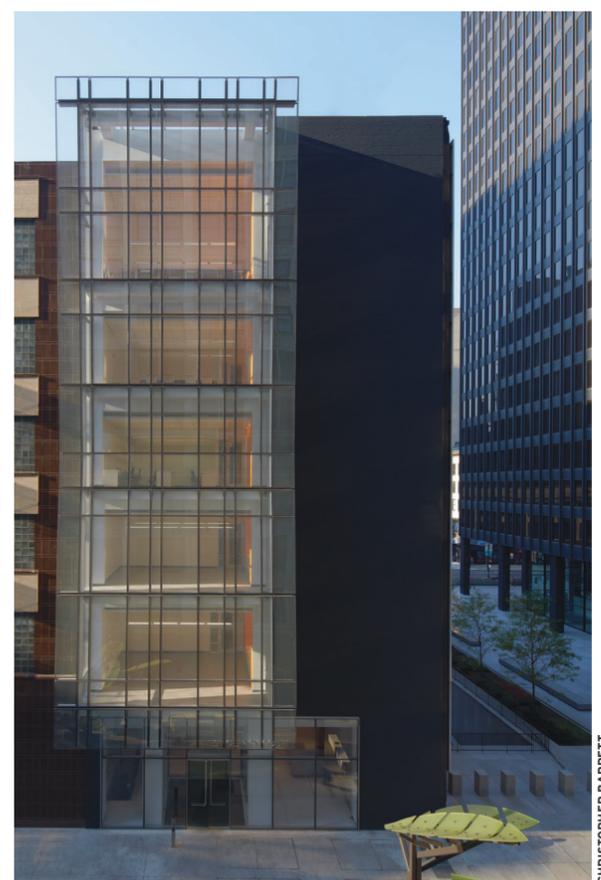
4240 also applied a glass curtain wall to the elevation of the building above a new entry on Quincy Court. "We were able to control the proportion and the quality of the architecture to a much greater degree than if we had just clad the opening," Benson said. The Quincy facade features a fold made from angled two-planed glass, aligned to the centerline of LeWitt's sculpture. The glass contains tiny lines

**Above:** The architects fully glazed the elevation above a new entrance on Quincy Court. **Below:** The glass and aluminum curtain wall on State Street replaces a marble facade with strip windows.

of text written in ceramic frit that are legible from inside the building. The bits of prose were extracted from The Declaration of Independence, the Constitution, and the Bill of Rights.

In addition to optimizing daylight and thermal performance, the new facade opens the interior to the architectural marvels that surround the site. Views to the west reveal the juxtaposition of the Mies van der Rohe-designed Dirksen Federal Building and proto-skyscraper the Monadnock Building. That almost 360 degrees feeling of connection, said project architect Noah Luken, opens up the project to a broader urban experience.

**CHRIS BENTLEY IS AN'S ASSOCIATE MIDWEST EDITOR.**



THE ARCHITECT'S NEWSPAPER NOVEMBER 21, 2012

JAVITS CENTER, NEW YORK, NY  
 ARCHITECTS: FXFOWLE, EPSTEIN GLOBAL  
 FACADE CONSULTANT: R.A. HEINTGES ASSOCIATES  
 MANUFACTURER AND INSTALLER: ENCLOS CORP.

When architect James Ingo Freed first dreamed up his design of New York City's Javits Convention Center, he imagined a pellucid glass box that would flood the soaring Crystal Palace lobby and expansive concourse with streaming natural light and, from the exterior, reveal the graceful trelliswork of a space frame structure. Unfortunately, his vision was to remain a dream. The glass technology of the late 1970s and early 1980s, when the building was constructed, wasn't up to the task of providing both transparency and insulation. The heat loading that would have come with such a design threatened to overpower the HVAC system. So Freed compromised. He kept the glass box, treating it with a dark gray tint and bronze reflective coating. The strategy kept things relatively cool inside, but stymied his ambitions for a translucent architectural expression and brilliantly sunlit interior.

In 2006, the New York City Economic Development Corporation decided it was time to give Javits a facelift. The agency hired architecture firms FX Fowle and Epstein Global to overhaul the aging convention center and bring its systems into the 21<sup>st</sup>

century while improving energy efficiency by 26 percent. The team's strategy included updating the HVAC and electric lighting systems, adding a green roof, and removing the structure's decaying envelope, replacing it with a modern, high-performance system capable of fulfilling Freed's dreams of a transparent facade.

The switch to more translucent glass did raise a particular concern, however. "In the original design, glass covers the whole building uniformly, the black-box convention halls as well as the day-lit lobby and concourse," said Bruce Fowle, a senior partner at FXFowle. "That wasn't going to work. If we kept it all glass, it was going to read differently from opaque to transparent. We thought it needed something different. So where the opaque portions are we've introduced stainless steel panels."

The original facade was based on a 10-foot-square module that corresponds to the space frame structure. In the recladding, the architects played on the horizontal nature of the convention center's long, opaque facades by designing 10-foot-wide-by-5-foot-high stainless steel panels. Most of the

panels were treated with a No. 4 brushed finish, though some were given additional patterning: 2-FL, which introduces horizontal ribs, and 6-ON, which adds golf ball-like dimples. The tricked-out panels were interwoven with the plain to help make the transition from glass to stainless and to create some visual interest across the facade.

The team also made slight changes to the design of the glass panels, removing the vertical mullion that had

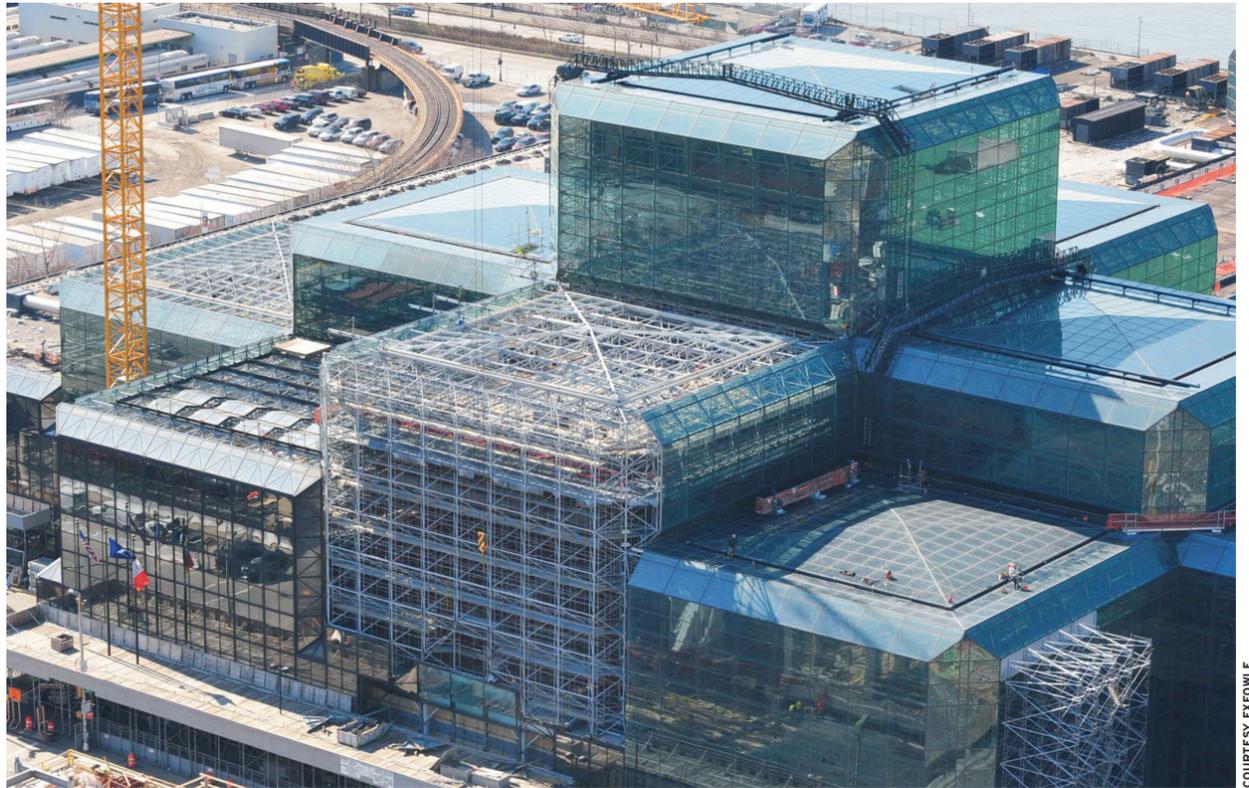
divided the original into 5-foot-square panes. This allowed more daylight into the interior and matched the dimensions of the stainless steel panels. The modules are outfitted with Viracon IGUs treated with a hybrid of traditional low-emissivity coatings and low-reflectivity coatings that mitigate solar heat gain, and produce a neutral color. The IGUs are made up of a 3/8-inch outer lite, a 1/2-inch air space, and a 1/4-inch inner lite, and are structurally glazed

into a partially thermally-broken frame of 4 1/4-inch deep aluminum mullions. The architects applied a range from 28 percent frit to 48 percent frit to the glass to control the amount of natural light entering particular portions of the building.

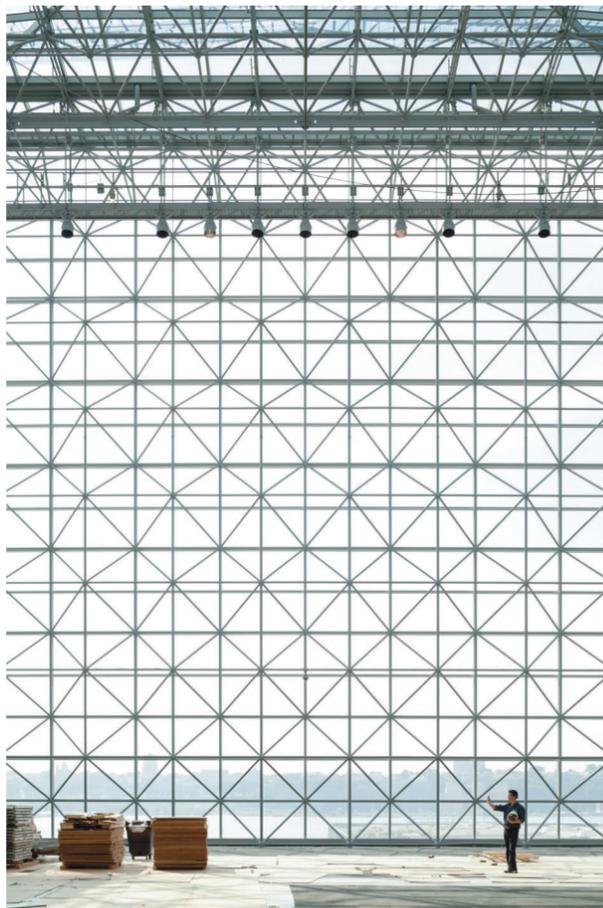
In the original design, Freed painted the space frame structure dark brown because it blended with the tinted glass. "We painted it light medium gray," said Fowle. "It really freshens up the interior environment and fits with

**Above:** The transparency of the new high-performance cladding system realizes the original designer's ambitions. **Below left:** The new glazing allows natural light to flood the interior without excessive heat gain. **Below right:** This wall section shows the original glazing (right), the new glazing (middle), and the new aluminum panels (left).

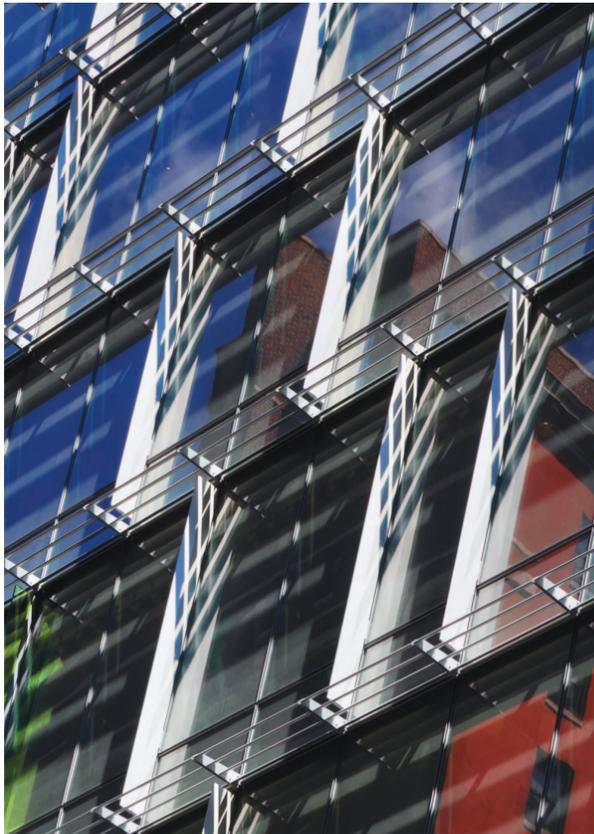
the more transparent, lighter glass. It's really quite striking."  
**AARON SEWARD IS AN'S MANAGING EDITOR.**



COURTESY FXFOWLE



COURTESY R.A. HEINTGES &amp; ASSOCIATES; FAR LEFT: COURTESY FXFOWLE



**Above:** During the day, solar shades protect the glazing from sun loading; at night, the building becomes a lantern on the street; **Below right:** The architects removed perimeter mechanicals and notched the ceiling to let more natural light into the interior. **Below left:** The new facade responds to its Greenwich Village neighbors.

**SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES, NEW YORK UNIVERSITY**  
**ARCHITECT: MITCHELL | GIURGOLA ARCHITECTS**  
**FACADE CONSULTANT: R. A. HEINTGES ASSOCIATES**  
**MANUFACTURER: PERMASTEELISA GROUP**  
**INSTALLER: TOWER INSTALLATION**

When New York University (NYU) engaged Mitchell | Giurgola to design a new headquarters for its School of Continuing and Professional

Studies (SCPS) at 7 E. 12<sup>th</sup> Street, its priorities included literal and metaphoric transparency, opening up the activities of this prominent

division to the community. NYU had taken over the 1948 vintage Fairchild Publications building by Harrison & Abramovitz in 1992, using it

largely for administrative functions before repurposing it as the SCPS flagship and reopening it in November 2011. Gut renovation was

necessary: the building's interior atmosphere needed an energy-performance upgrade and a general atmospheric rethink. According to Mitchell | Giurgola partner Carol Loewenson, existing conditions included a "foreboding facade" with strip fenestration and dark marble detailing, along with a rabbit-warren interior, short on daylight. Now, with a new curtain wall, a spacious double-height lobby, and assorted solar-control features that are both functional and visually sporty, the SCPS building presents a cheerful face to both the street and the students inside.

On a tight 10,000-square-foot floorplate, the new design welcomes daylight by expanding the original windows from a narrower condition, with 2-foot-high sills and drop ceilings, to full-height glazing. The architects programmed the front-most spaces on upper floors for public circulation and casual seating, not private offices; interior glazing still allows sunlight into conference rooms or offices set back behind the halls. A three-story staircase, another signature feature, invites daylight into

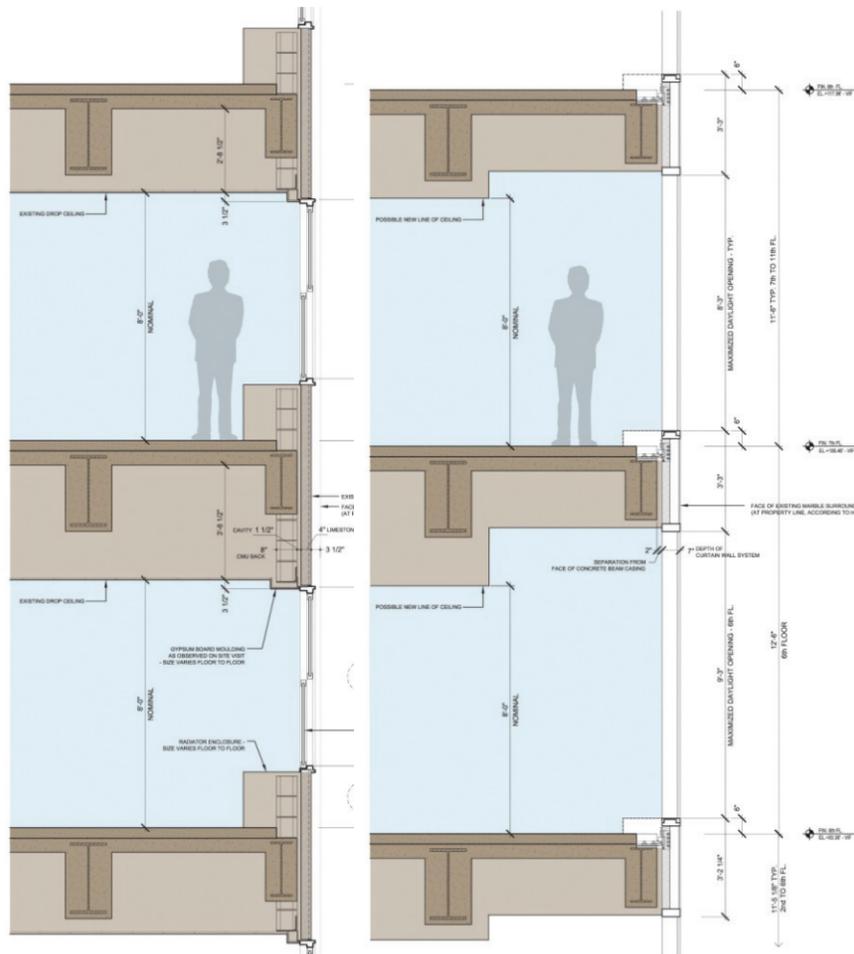
all three classroom floors (basement through second).

The building's first nine stories are flush with its neighbors along the street wall, while floors 10 through 12 are set back 10 feet. The architects incorporated asymmetries into the new wall that transform the original somber grid into a more expressive and varied facade. Vertical anodized-aluminum fins appear at irregular intervals. Scattered among these fins are seven vertical strips of dichroic glass that pick up different hues—blues, yellows, and greens, along with NYU purple—as solar intensities and viewing angles change. "Looking around the Village," Dietz said, "the neighborhood is full of whimsy. We didn't want the building to be so insistent and taut. Adding this kind of vertical element felt right for the scale."

Another asymmetrical detail is the angular canopy of trapezoidal glass panels. Reinforced with protected steel, the canopy was prefabricated and brought in for installation as a single element. The prefab approach allowed precise tolerances unaffected by temperature or other site variables.

The curtain wall is a custom unitized aluminum system with 4-foot-wide panels of laminated, Viracon low-E-coated, low-iron glass. The glass is clear on the lowest two floors, with 30 percent ceramic fritting on upper floors, creating a soft white veil. Panel heights vary with floor heights, from just over 10 feet on the first and second floors to 11 1/2 feet to 12 1/2 feet on the third and above. Mullions are uncapped painted aluminum, 4 inches wide and 6 inches deep, with fritted spandrel-glass borders to soften edges. Outboard horizontal louvers of painted aluminum hang perpendicularly at each story in rows of four, adding depth and complicating the shadows and light reaching the south-facing wall. These extend, Dietz said, "as far as the DOT would let us." Narrow brick segments left and right of the curtain wall, with operable aluminum-framed punch windows in the right segment, modulate the contrast with neighboring masonry buildings.

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COURTESY MITCHELL | GIURGOLA ARCHITECTS

JEFF GOLDBERG/ESTO

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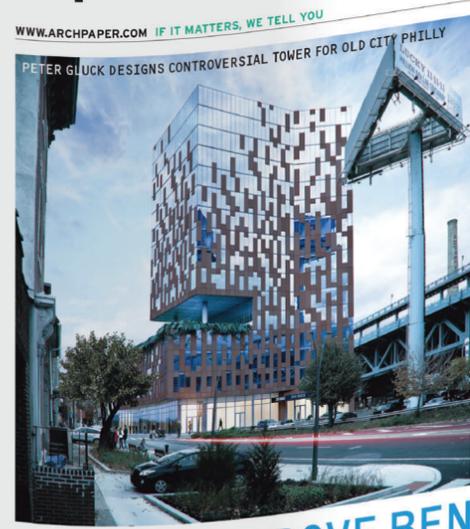
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## THE EAST ARCHITECT'S NEWSPAPER

14\_09.19.2012



**TOWERING ABOVE BEN**  
On August 21 Philadelphia's new zoning code went into effect, but projects conceived under the old code may still be rising. Just one week into the new code, architect Peter Gluck presented a tower proposal to the Old City Civic Association (OCCA) for a 16-story building adjacent to the Benjamin Franklin Bridge. The zoning permits were filed in July, so the project can follow the old code. The reception to **continued on page 4**



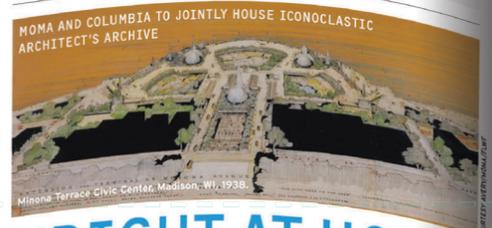
**WRIGHT AT HOME**  
Frank Lloyd Wright had a famously contentious relationship with cities and with New York in particular. New York City, however, will be the final home for much of his architectural output, thanks to a groundbreaking partnership by Columbia University's Avery Architectural & Fine Arts Library and the Museum of Modern Art to acquire his drawings, models, photographs, and office correspondence. The massive collection includes 23,000 architectural drawings, **continued on page 3**



**A CALL TO CRITICAL ARMS**  
It's been a dizzying year for readers who follow architecture critic Paul Goldberger. Recently deposed as architecture critic at The New Yorker, he quickly rebounded as a Vanity Fair **continued on page 5**

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- 06 CHELSEA MARKET CHECKS OUT
- 07 SLOPING SECURITY AT WTC
- 08 PRODUCT > COOKING WITH CLASS
- 09 NAME CHANGERS
- 17 COMMENT > SPURA'S BIG BOX BLANDNESS
- 03 EAVESDROP
- 06 AT DEADLINE
- 17 CALENDAR
- 18 REVIEWS



**HENRY STOLZMAN, 1945-2012**  
The senior partner of the venerable, two-generation New York firm Pasanella + Klein, Stolzman died on August 8 at 66 after an extended bout with cancer. He spent his last months at the Orchard, a sprawling house with his wife, Alison. He is survived by his wife, his brother and sister, his sons Kardon and Daniel Stolzman, the women in their lives Sasha and Caroline, and a grandson. Henry Stolzman was born in Brooklyn, grew up in Yonkers, went to college at McGill University in Montreal, **continued on page 2**

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## NOVEMBER

WEDNESDAY 28

## PANEL

**Trash: New York City's \$2 Billion Problem**  
6:30 p.m.  
Columbia University  
Wood Auditorium  
1172 Amsterdam Ave.  
events.gsapp.org

## LECTURES

**Scale: Steven Holl in Conversation With Lebbeus Woods**  
7:00 p.m.  
Cooper Union  
The Great Hall  
7 East Seventh St.  
cooper.edu

## Between Art and Architecture:

**Oscar Tuazon**  
6:30 p.m.  
Parsons the  
The New School for Design  
Tishman Auditorium  
66 West 12th St.  
newschool.edu

## High Design, to Scale

12:30–1:30 p.m.  
MoMA  
11 West 53rd St.  
moma.org

THURSDAY 29

## LECTURE

**Michael Rock: All That Is Solid Melts Into Air**  
6:30 p.m.  
The Institute of  
Contemporary Art/Boston  
100 Northern Ave.  
Boston, MA  
icaboston.org

## EVENT

**Author Series: Alexandra Lange, Writing About Architecture: Mastering The Language of Buildings And Cities**  
6:00 p.m.  
Boston Society of Architects  
290 Congress St.  
Boston, MA  
bsaspace.org

## FILM

**America On Screen**  
6:00–8:45 p.m.  
RISD  
Chace Center  
20 North Main St.  
Providence, RI  
risdmuseum.org

## EXHIBITION OPENING

**Building Connections 2012**  
4:00–6:00 p.m.  
The Center For Architecture  
536 La Guardia Pl.  
cfa.aiany.org

FRIDAY 30

## DISCUSSION

**Claim: No Longer Art—Salvage Art Institute**  
2:00 p.m.  
Columbia University  
Arthur Ross Architecture  
Gallery, Buell Hall  
1172 Amsterdam Ave.  
events.gsapp.org

## EVENT

**Webinar: Developing Python Components in Grasshopper**  
2:00 p.m.  
Studio Mode 1 modeLab  
1205 Manhattan Ave.  
Brooklyn, NY  
modelab.nu

## EXHIBITION OPENING

**Where Are The Utopian Visionaries? Architecture of Social Exchange**  
6:00 p.m.  
Boston Society of Architects  
290 Congress St.  
Boston, MA  
bsaspace.org

## DECEMBER

SAURDAY 1

## TOUR

**9/11 Memorial and World Trade Center Site—Architecture, Urban Planning and the History of New and the Original**  
World Trade Center  
11:00 a.m.–1:30 p.m.  
Liberty St. and Trinity Pl.  
cfa.aiany.org

## WITH THE KIDS

**Holiday Postcard Making**  
10:30 a.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

## Design a School of the Future

11:00 a.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

## EXHIBITION OPENING

**GO: A Community-Curated Open Studio Project**  
Brooklyn Museum  
200 Eastern Pkwy.  
brooklynmuseum.org

SUNDAY 2

## EXHIBITION OPENING

**How Do We Look? Photographs by Engineering Students**  
6:30 p.m.  
The Cooper Union  
7 East Seventh St.  
cooper.edu

## EVENT

**ARE Boot Camp: Site Planning and Design**  
10:00 a.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

MONDAY 3

## LECTURE

**Tracing Computing Culture: Pre-digital to Post-Digital**  
6:30 p.m.  
Rhode Island School  
of Design  
Bayard Ewing Building  
231 South Main St.  
Providence, RI  
risd.edu

TUESDAY 4

## LECTURE

**Design [R]evolutions: Morse Historic Design Lecture Series**  
6:30 p.m.  
West Ferry Lane Rd.  
Governors Island  
cooperhewitt.org

## EVENT

**The School Building as Community Center: Policies, Paradigms, and Challenges**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

## EXHIBITION OPENING

**Universals Albright-Knox 150**  
7:00 p.m.  
Albright-Knox Art Gallery  
1285 Elmwood Ave.  
Buffalo, NY  
albrightknox.org

WEDNESDAY 5

## EVENT

**Chosen Capital: The Jewish Encounter with American Capitalism**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

## EXHIBITION OPENING

**Designing Tomorrow: America's World's Fairs of the 1930s**  
Museum of the  
City of New York  
12250 Fifth Ave.  
mcny.org

## EVENT

**AIGA/NY**  
7:00 p.m.  
Museum of Art and Design  
2 Columbus Circle  
madmuseum.org

## LECTURES

**Tokyo 1955–1970: A New Avant-Garde**  
12:30 p.m.  
MoMA  
11 West 53rd St.  
moma.org

## Sculpture from Objects to Places

12:30 p.m.  
MoMA  
11 West 53rd St.  
moma.org

## Wireless Light Rail/Tram Technology

6:00–8:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

THURSDAY 6

## LECTURE

**Urban Colloquium Lecture Series: Sheela Patel**  
7:00 p.m.  
Parsons the  
New School for Design  
Sheila C. Johnson  
Design Center  
66 Fifth Ave.  
newschool.edu

## FILM

**I Know Where I Am Going**  
6:30–8:00 p.m.  
Massachusetts Institute of  
Technology  
Bartos Theatre  
20 Ames St.  
Cambridge, MA  
listart.mit.org

## EVENT

**Road Work Ahead**  
8:00–10:00 a.m.  
Boston Society of Architects  
290 Congress St.  
Boston, MA  
bsaspace.org

## LECTURE

**The Situation of Contemporary Artists in the Islamic World**  
7:00 p.m.  
Museum of Art and Design  
2 Columbus Circle  
madmuseum.org

FRIDAY 7

## EXHIBITION OPENING

**Pirates of the Kittybean**  
6:00–11:00 p.m.  
Studio 464  
464 Amherst St.  
Buffalo, NY  
464gallery.com

## FILM

**Amos Poe's New York: Alphabet City**  
7:00 p.m.  
The New Museum  
235 Bowery  
newmuseum.org

SUNDAY 9

## WITH THE KIDS

**Inside/Outside: Places In Art**  
10:20 a.m.  
MoMA  
11 West 53rd St.  
moma.org

## LECTURE

**The Making of the Modern: The Legacy of Alfred H. Barr**  
1:30 p.m.  
MoMA  
11 West 53rd St.  
moma.org

TUESDAY 11

## EXHIBITION OPENING

**Anything Can Substitute Art: George Maciunas in SoHo**  
6:30 p.m.  
The Cooper Union  
41 Cooper Sq.  
cooper.edu

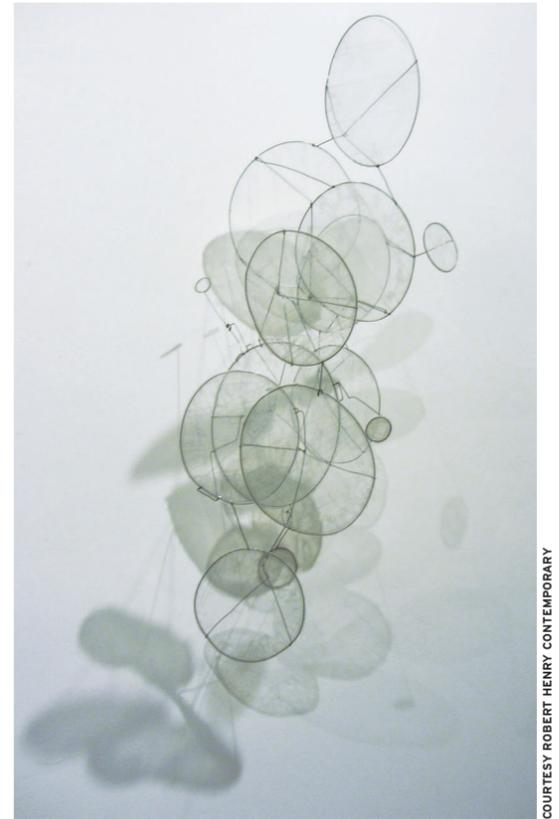
WEDNESDAY 12

## LECTURE

**Double Take: 'The Fault Zone'**  
12:15–1:00 p.m.  
Rhode Island School  
of Design  
Chace Center  
20 North Main St.  
Providence, RI  
risdmuseum.org

## EXHIBITION OPENING

**Ragnar Kjartansson: Song**  
The Institute of  
Contemporary Art/Boston  
100 Northern Ave.  
Boston, MA  
icaboston.org



## DIAGRAMMING SCHEMATIC INTANGIBILITY

Robert Henry Contemporary  
56 Bogart Street  
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November 30–January 6

Robert Strati's work uses everyday materials to expose overlooked and unseen parts of our everyday lives. Employing ink-jet prints, wire sculptures, balloons, and packaging tape, Strati blends art with architectural theory, music, and science. His prints imitate scientific formulas, on top of astrological maps, on top of musical staves, creating an interaction between formal shapes—points, lines, and planes—and metaphysical visualizations. Three-dimensional space is explored through wire sculptures and balloons that reveal invisible forces, like air and wind. The use of simple materials to reveal complex "dimensions of reality" was inspired by the works of Kasimir Malevich, Agnes Marin, Eva Hesse, Guglielmo Marconi, Leslie J. "Airplane" Payne, Gego, and Leonardo da Vinci's notebooks.



## CHERNOBYL

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Diana Thater's video installation, *Chernobyl*, captures the effects manmade disasters have on the natural environment. Situating her work on the 1986 Chernobyl nuclear explosion in the Ukraine, which left a no-man's land with the sudden evacuation of over 100,000 people, Thater highlights the possibilities nature has to rebuild itself when the ruins of industrial infrastructure are left to decay. She focuses on Prypiat, a city that was built to house nuclear plant workers, and the city's wildlife, specifically the Przewalski's Horse species that were released post-disaster and left free from human contact. Her work, both beautiful and startling, forces us to consider how we perceive images and their potential to dictate how we see our world.

THE ARCHITECT'S NEWSPAPER NOVEMBER 21, 2012

## MEASURE BY MINUTE

*World in the Balance*  
Robert P. Crease  
W. W. Norton, \$17.95

*Cartographies of Time: A History of the Timeline*  
Daniel Rosenberg and Anthony Grafton  
Princeton Architectural Press, \$35

Protagoras wrote that man is the measure of all things; and while centuries later, Da Vinci's *Vitruvian Man* illustrated this concept, it takes just one look at Danny Devito and Arnold Schwarzenegger together (*Twins*, 1998) to see how radically different these measures can be. Considering the common units of measurement we have today, it may be hard to imagine a time when systems for quantifying weights and distances varied widely even between neighbors. Time, too, divided by night and day, has been interpreted and recorded in widely varying ways. Two recent books tackle these histories—one that looks at empirical measurement, the other representations of time.

Robert Crease's *World in the Balance* shows how various measurement systems have developed and converged into a single system since the French Revolution, when multiple standards were decried. This history of codifying measurement into a unified system takes us from China to Africa, and to Europe and the U.S. The result is a rational system by which all elements are related through a common measurement and scaling system, commonly known as the metric system.

Arbitrary systems—bodies, flutes, and gold dust scales—satisfied appropriateness and accessibility, but problems arose when different systems interacted. Homogenization of these systems developed largely due to commerce, industrialization, globalism, and politics. Crease shows that something as simple as a desire to denounce colonial rule was enough to motivate countries to throw off imperial systems and convert to the metric system.

Earlier systems of weights and measures were recorded in artifacts and stored in vaults. Yet the search continued for an enduring and universal standard based in nature. Henry Peirce, who displayed unmatched brilliance and cantankerous behavior, pioneered some of history's biggest (and simultaneous) advancements in the field by aligning the meter to natural phenomena, and alienating nearly everyone along the way. Peirce was responsible for moving the meter from a fraction of the earth's meridian to the more precise atomic spectroscopy of today's standard.

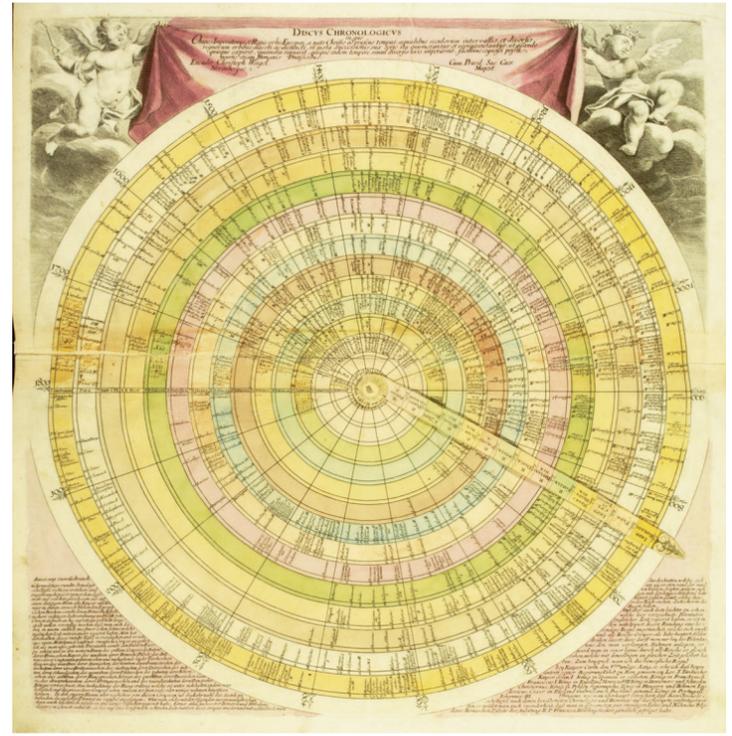
This rage for order became increasingly paradoxical on many fronts. Irrationally, the search had been driven, in part, by fear that if

the artifacts holding the secrets to the measurements were to be destroyed in an apocalypse, or space-faring aliens came to earth, the key to the metric system had to be fully accessible in nature. And, as measurements become more precise, they moved further away from everyday use and closer to the laboratory. Furthermore, these measurements focused on physical quantities and could not approximate qualitative differences.

Time too did not escape scrutiny: Crease mentions, for instance, that a decimal standard was quickly rejected by those who believed that every time piece would become useless; and otherwise sympathetic supporters of the metric system blanched. These challenges, though, did not halt the eventual representations of time that Daniel Rosenberg and Anthony Grafton describe in their lavishly illustrated *Cartographies of Time: A History of the Timeline*.

The single-axis timeline developed in the late 18<sup>th</sup> century, but the desire for increased information and precision produced new ways of charting. Much of the problem wasn't how to add more detail, as several illustrations in the book prove, but how to simplify and make the information accessible—a strategy many architecture firms still employ with pictographs and visual statistics.

Using predominantly Western examples, *Cartographies of Time* follows the ideas that prompted representations. The book itself is a timeline of historical representations of lineage and events, wars and rulers, and astronomical occurrences and inventions. The more interesting



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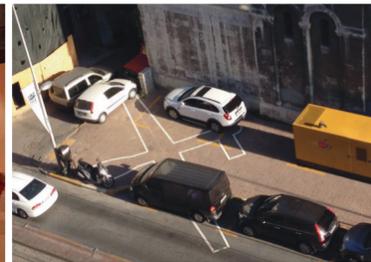
feats of graphic design include natural elements, figures, or archaeological elements, as illustrated *Wunderkammer*.

While many charts in history have relied on linear depictions, some have avoided the spreadsheet grid by using circular maps, scrolls with unique measuring devices, and fans. Emma Willard's *Temple of Time* in 1846 drew a timeline in the image of a temple with a geographical floor, columns cataloging personalities, and a roof depicting character types, all in a forced perspective. Etienne-Jules Marie developed his photo series to record movement in time, just as both Edison and Janssen recorded

*Discus chronologicus*, published in early 1720s by German engraver Christoph Weigel; from *Cartographies of Time*.

sound as a chronological device, not as entertainment, as both have become.

Both books show modern artists teasing out the irrational, or taking, to the logical extreme, qualities in their ever-scientific milieu. While Duchamp was goofing on the meter with the malleability and non-Euclidean geometry of his *3 Standard Stoppages*, Francis Picabia and Alfred Barr were poking fun at rendering time as a single linear event, by showing timelines as a collection of **continued on page 25**



## TURKEY MASH-UP

**Istanbul Design Biennial: Musibet/Adhocrcy**  
Istanbul Modern Museum/Galata Greek Primary School  
Galata, Istanbul  
Through December 12

A city of dualities—east and west, Europe and Asia, ancient and modern all at once—today, Istanbul feels like the ultimate urban mash-up. But the city has always worked that way: Constantine imported civic monuments from all corners of the Roman empire to give his instacapital an air of authenticity; Mehmet the Conqueror converted Hagia Sophia into a mosque; Ataturk decreed that the Turkish language would be written in Latin script rather than Arabic, and the city's shop and street signs had to be changed. So it's fitting that the city's first design biennial, which opened in October and runs through mid-December, is itself a mash-up of two distinct shows, *Musibet* and *Adhocrcy*.

*Musibet* (the Turkish work for disaster) curated by the Istanbul-

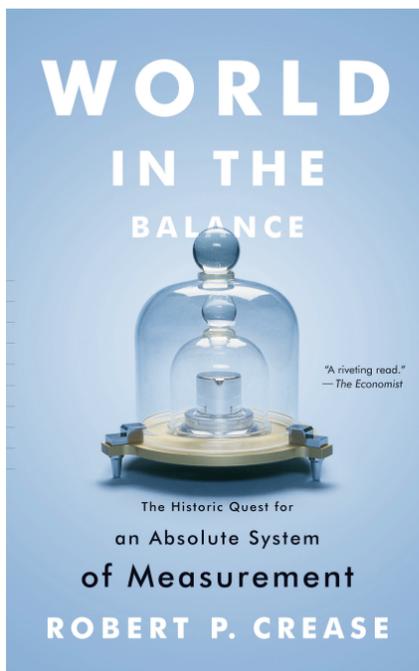
based architect Emre Arolat paints a picture of grassroots architectural struggles taking place urban environments, mainly in his own city and country, while *Adhocrcy*, curated by *Domus* editor Joseph Grima, the current back to basics movement: how things are made. The exhibits are loosely united through the Biennial's overarching theme of "Imperfection," which Deyan Sudjic, a member of the fair's advisory board, defines as an acceptance "that we no longer believe in utopia, but find inspiration working in the messy reality of everyday life."

In its acknowledgement of the complexities of modern existence, Imperfection's "messy reality" summons up the "messy vitality" called for in architecture by Robert Venturi in the early 1970s. But while

Venturi's response to the stifling perfection of Modernism was enacted through formal means, today's response to cookie cutter planning solutions or the banality of mass production comes through highly practical channels that privilege the process of making and utility of the final product. The theme of imperfection loosely unites *Musibet* and *Adhocrcy*, but conceptually the shows sit on different sides of the same road, something underscored by the fact that the exhibitions are separated by one of Istanbul's busiest traffic arteries.

The intentionally oppressive *Musibet* exhibition makes visitors feel in turns anxious and trapped—the entrance of the show in the basement of the Istanbul Modern Museum is an actual prison gate that leads into a disorienting labyrinth with 15-foot black walls. Intended as critique of the contemporary urban environment, the exhibition design mainly comes off as heavy-handed, but the show succeeds in bringing to the surface many proactive efforts by local architects and artists to address crises in the Turkish city, like *Design or Make* by **continued on page 25**

COURTESY ISTANBUL DESIGN BIENNIAL



COURTESY WW NORTON

**MEASURE BY MINUTE** continued from page 24 multiple influences converging and diverging.

For an accessible read, Crease gets more theoretical and scientific in this last chapter, while Rosenberg and Grafton become more accessible and popular with their examples. Somewhat academic due to endnotes and indices, neither book yields a dry run of facts and dates. Rather, both portray the vitality and curiosity inherent in the search for better systems, precision, and representations.

**JAMES WAY IS A FREQUENT CONTRIBUTOR.**

**TURKEY MASH-UP** continued from page 24 PAB Mimari Tasarım, a fictional narrative critiquing the media for celebrating high design bona fides rather than looking at the actual project. *Istanbul-o-Matic* by PATTU Architecture creates a game of city-making that highlights the need for a balance of both ground-up and top-down solutions.

Infused with both sound and scent, *Musibet* effectively makes its point through a theatrical but intense experience. Visitors to the biennial are more likely to linger across the street in the sunny galleries of the Galata Greek Primary School, a Beaux Arts building that formerly catered to the children of Istanbul's Greek community. Here, *Adhocracy* casts its net globally to present a recent history, an exciting present, and an optimistic future of what an April 2012 cover of *The Economist* magazine called the "third revolution" in design.

The third revolution is a resourceful but humble one, a point playfully made by one of the first installations the visitor encounters, *In Love We Trash* by the Spanish collective Basurama, whose contribution was improvised on site using discarded packing materials from other objects in the exhibition. Basurama's makeshift tent relies solely on an air current commandeered from a nearby vent to stay upright; after stepping through a scruffy flap, and standing up inside, it's hard not to be enchanted by a patchwork of bubble-wrap transformed into a domed structure of ethereal beauty.

Beauty is often found in unexpected places in *Adhocracy*, including in the process of making itself. As Grima notes in his catalogue essay, futurist Alvin Toffler coined the term

"adhocracy" to describe "any form of organization that cuts across normal bureaucratic lines to capture opportunities, solve problems, and get results." It's a powerful concept that was picked up by business consultants—and recently in the U.S. by both the Tea Party and Occupy movements—to overcome the built-in inefficiencies of calcified organizations through quick, tactical, and largely ephemeral solutions. This is what makes the show exciting and what sets it apart from other design biennial round-ups: you haven't seen these things before. The biennial itself is ad hoc.

For the fields of architecture and design, subverting codified systems is nothing new; *Adhocracy* aptly demonstrates this through presenting the work of practitioners like Italian architect Giancarlo De Carlo, whose 1960s designs for modular housing projects allowed for customization and individual preferences. But with the advent of open source software, file sharing, and supporting tools in the form of 3-D printers affordable enough for a home-user (the Maker-Bot receives a place of honor), today tactical designs have a much greater chance of becoming reality.

On the third floor of the show, Antwerp-based Unfold studio has set up *Stratigrafic Manufactory*. Part exhibit, part laboratory, Unfold provides instructions on 3-D printing ceramics to craftsmen around the globe. The results of previous experiments, some of which are on display, reveal the subtle differences, both personal and cultural, that arise when people from different regions are allowed to customize post-prototype. It's an elegant demonstration of the reunion of craft and industry and of how individualism might be expressed through quotidian objects.

Other projects are roadmaps for making the machines themselves. The kit of parts system of *Global Village Construction Set* by Maysville, Ohio-based farmers and scientists of Open Source Ecology allows for the creation of 50 working industrial machines.

As visitors move to the higher floors of the exhibition, the projects become more polemical and political. *Drone Journalism*, a video created by the Polish firm Robocopter, documents the November 2011 Independence Day riots in Warsaw, capturing violence in the streets between police and protestors. Although police shut down large parts of the city, limiting access to journalists and witnesses, Robocopter's drone-mounted camera rig captured the action in sweeping cinematic shots. *Adhocracy* makes music, too: Artist Pedro Reyes' *Imagine* uses instruments made of defunct guns and helmets to cover the John Lennon song of the same name.

While information sharing is built into many of the projects on display, another level of communication seems to be required if adoption on a larger scale is the goal. With their techy instruction sets, one wonders how these projects have a chance of gaining the attention of general consumers, especially Westerners who have been long tricked into passivity by a prevailing culture of artificial obsolescence. So the real story of adhocracy has yet to unfold. Like democracy, the true measure of adhocracy will be how, when given the tools, people practice it. In suggesting what this imperfect future could look like, *Musibet* and *Adhocracy*, two shows of a seemingly bi-polar biennial, intersect—a mash-up that feels right at home in Istanbul.

**MOLLY HEINTZ IS A CONTRIBUTING EDITOR TO AN.**

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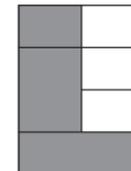
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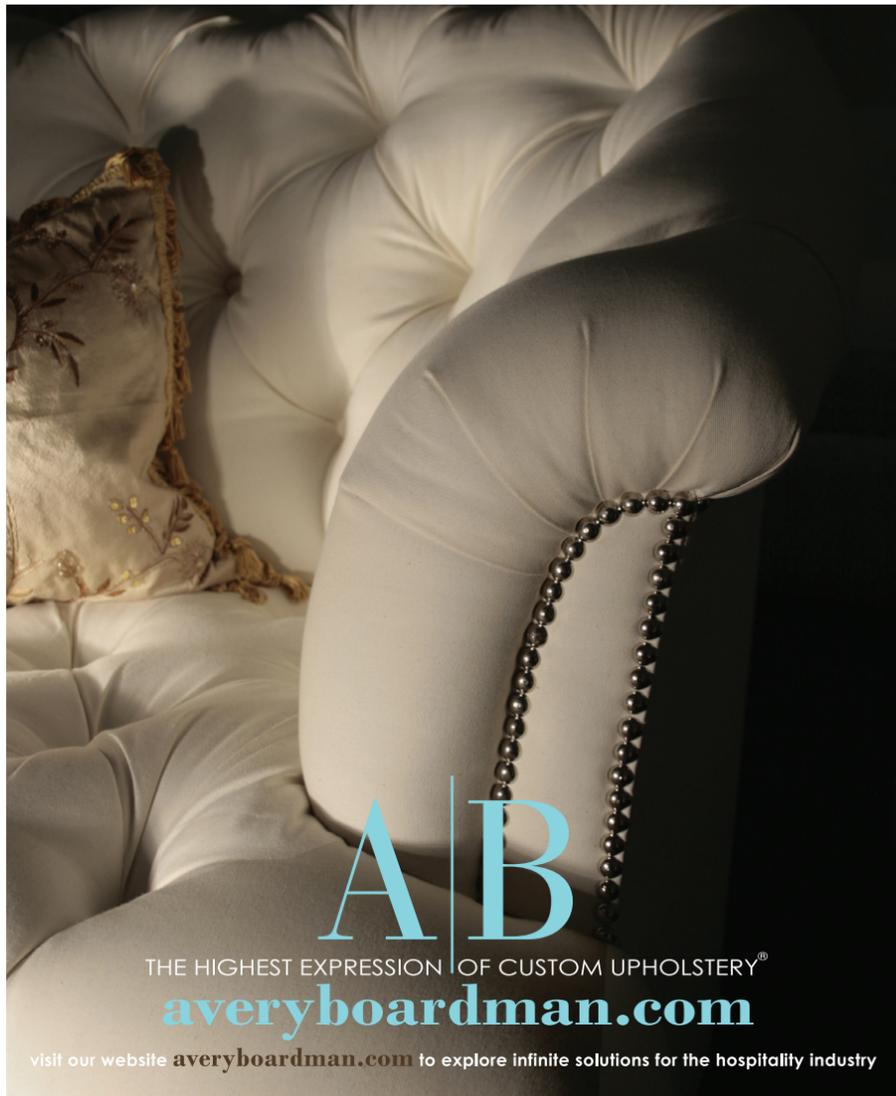
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## ALL HANDS ON DECK TO PROTECT METROPOLITAN NEW YORK

The tragedy of Hurricane Sandy has raised many profound questions for us. Some may worry about the vulnerability of big cities, asking whether, when we concentrate density, do we put too much in harm's way? Some may worry about our financial system, asking, should the NYSE remain in Lower Manhattan? Some may worry about subways: Should we be so reliant on mass transit? And some already may have questioned coastal development: Should we build big along urban waterfronts?

The answer to each question is a resounding yes, with some caveats. Far too much financial infrastructure is located downtown to consider relocating our financial district, but we should ensure that there are off-site redundancies. Far more environmental benefit than risk comes from our reliance on subways, but we should find the means to better protect our tunnels against flooding. Over 300,000 New Yorkers live in the low-lying areas known collectively as Zone A, and it would be unthinkable to relocate most of them; but for the large, new buildings where these people live and work, we should create critical mechanical systems and fuel oil above a newly established floodplain.

Too much joy derives from our unfolding, new five-borough waterfront park system for us to suddenly cut and run, but we should design public spaces along the waterfront to flood and retain water. Finally, as my forthcoming book, *A Country of Cities: A Manifesto for an Urban American*, explains, cities are our best chance for an economically, environmentally, and socially stronger nation and planet.

But the answer to the first question, regarding the downside of density, is still yes: Yes, too much of our urban environment is in harm's way. The solution, however, isn't to throw the urban baby out with the bath water of rising seas. As Governor Cuomo suggested during his recent press conferences, we must instead redesign our infrastructure to defend against the tide of climate change.

A newly energized President Obama, in

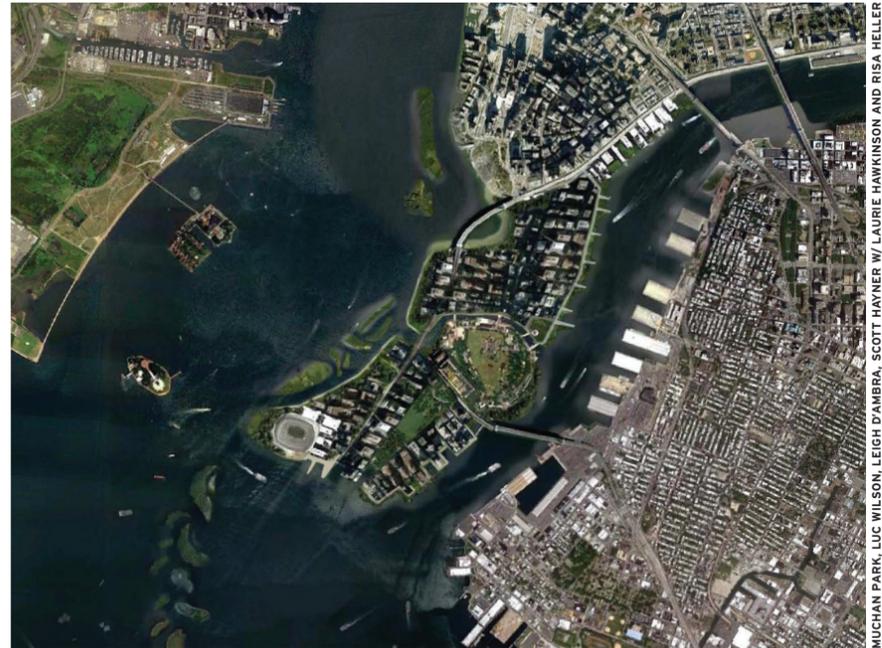
collaboration with Governors Cuomo, Christie, and Mayor Bloomberg, should convene a senior level Harbor Protection Commission to produce recommendations for new infrastructure that protects our low-lying areas. This commission should include all three levels of government, plus business leaders; community representatives; civic voices; and experts in engineering, design, development, and marine science. Experts from Columbia, Princeton, and Stony Brook universities who have been studying the problem for years, and the insights offered by participants in MoMA's *Rising Currents* exhibit, should certainly be brought to bear in this picture.

Initially, the commission should ensure that the generous aid from federal reconstruction funds goes to good use, by replacing as much obsolete infrastructure as we can with new, more resilient technologies. But the larger task for the commission is to identify the best medium and long-term solutions for protecting our harbor and coastlines.

No idea should be taken off the table, given the millions of lives and billions of dollars at stake. Environmental sacred cows, such as the regulations that prohibit us from reshaping our shoreline or building in the water to protect ourselves, must be slain. Dense, properly designed new development, which could help us pay for the costs of flood protection and create a new front line of waterfront defense, must be considered.

In fact, as the post-Sandy period now unfolds, the advantages of high-density, transit-rich coastal environments are becoming increasingly apparent: Consider the robustness and inherent resilience, in Lower Manhattan and parts of Brooklyn, of the local buildings, centralized underground power system, and mass transit system.

Though impacted somewhat by the storm, these structures were by and large able to recover at a rapid pace. By contrast, low-density areas with houses built near the coast—or worse, along barrier beaches—proved painfully vulnerable,



particularly those coupled with above-grade power lines. Whether in New York, New Jersey, North Carolina, or along the Gulf Coast, this kind of housing suffers terribly during storm surges. This scenario is a mistake our region should not repeat, for the sake of all who live in such communities. Barrier beaches should be restored to perform their natural function—protect the coast—which is something they cannot do where housing tears up the dune layer and makes itself a target. In lieu of developments in these areas, we should build replacement housing to greater densities farther inland, thus preventing repeat tragedies.

Ironically, as Hurricane Sandy made landfall, a group of us from Columbia University were in Rotterdam to examine innovative forms of waterfront development. No one knows water like the Dutch, considering their history of fending off threats from flooding. Their time-tested solutions include the enormous Maelstrom Barrier—massive sea gates at the mouth of the Rhine built in the late 1990s. The Barrier is a solution that, given the expanse of our own harbor, may or may not work here. But the Dutch are also experts at using dredge material to build “soft edges,” or artificial barrier islands that absorb the energy of storm surges and create natural habitat.

Two years ago, our Columbia students proposed a similar strategy to protect Lower Manhattan by recycling the dredge material that is a continuous byproduct of maintaining deep shipping channels

in the harbor. They proposed using this dredge to not only create barrier islands, but also a magnificent new flood-resistant neighborhood called “LoLo” that would fund the construction. Unlike many such proposals for artificial barrier islands, the LoLo concept would create a new front line for Lower Manhattan that would pay for itself, a factor that is essential if we are serious about climate change protection in an economically challenged era.

The facts of global warming have become indisputable. The mayor has called for evacuations twice in a little over a year, an action for which I can find no weather-related precedent in the three centuries New York has been a city. A nearly 14-foot storm surge breached our shores due to a record-breaking low-pressure system. And now, with the oceans warming, we must wonder how long before Category 1 storms become Category 2, and how long before Zone C transforms into Zone A? While we must adopt every reasonable measure to reduce our carbon footprint, it is time to also consider extraordinary measures to protect our city and ourselves. We must take the recommendations of the proposed Harbor Protection Commission and construct the defenses we require. This has been a terrible tragedy for the city, the region, and the country. Let's not allow its lessons to go to waste.

**VISHAAN CHAKRABARTI IS A PARTNER AT SHOP AND THE DIRECTOR OF THE CENTER FOR URBAN REAL ESTATE AT COLUMBIA.**





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