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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

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, gravelly voice. The cessation of the flow continued on page 12

NYC CONSIDERS MASSIVE FLOODGATES TO PROTECT AGAINST STORMS

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RECLADDING OLD BUILDINGS EXTENSIVELY SCAFFOLDING, EXTERIORS INSULATING, OPTIMIZING DAYLIGHT, EVEN REINVENTING PRODUCTS: GLAZING SYSTEMS. SEE PAGE 16.

CHICAGO ARCHITECT TO MAKE NEW YORK DEBUT IN BOOMING MEATPACKING DISTRICT

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CONDO OF THE NATIONS

NYC considers massive floodgates to protect against storms

JEFF GOLDBERG/ESTO

VENICE ON THE HUDSON?

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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 crowded 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 ten 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 the Heartland Institute.

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.
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OPEN> RESTAURANT

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 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.


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 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 was rejected by city officials, who said they feared that the multi-leveled layout would hide views to and from the Memorial.

Clara Freeman
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 KADDOC 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-20th-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 Cielum 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 pro-

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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 the morning of the commission meeting. The decision was made two days before, according to many in 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 Goetttsch 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.”

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, 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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Architect: Weiss/Manfredi | Architecture/Landscape/Urbanism
Photographer: Albert Veˇ cerka

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 unbuilt 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 Garment 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. aeb
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...
Most of the energy generated on site will come from a photovoltaic (PV) panel-wrapper 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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BY PERRIN DRUMM
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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 had vacant storefronts and eyesores. The neighborhood gets a lot of traffic, and I’m looking forward to seeing it rise again.”

**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.

The older building and new tower will be connected, said Pangaro, via a redesigned public plaza with a “stadium seating area that will create distinctive bathrooms that provide the standout look and feel that designers want. Using LAUFEN’s statement pieces allow 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 our clients.”

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

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 standout look and feel that designers want. Using LAUFEN’s statement pieces allow the hotel designers to define their clients brand aesthetic in a way that differentiates them from other boutique hotels.

**News**

Trends may come and go, but renovations are an expensive endeavor and knowing this, LAUFEN’s products conform to the highest standards of excellence. LAUFEN’s manufacturing excellence has been honed over its 120 year history, providing a level of security to the hotel industry, where products are subject to much wear and tear. If the products chosen for a project have not been manufactured to this degree of excellence – it will reflect poorly on the hotel, which is why LAUFEN takes such great pains to continuously perfect its manufacturing and quality control standards.

The Palomba Collection 2012 is the perfect example of LAUFEN’S design excellence coupled with Roberto Palomba’s desire to create products that challenge the industry’s perception of ceramic design. The Palomba tub and its sensual, organic shape fits nicely in all design schemes; contemporary, transitional, and yes, even bohemian. The Palomba vessel sinks and vanities provide the same design options and opportunities for unique expression.

No matter what your bathroom design needs… LAUFEN has solutions.

For more information, please contact New York’s Manager of Global Projects, Lisa Gold at 1.917.757.9385 or lisa.gold@laufen.com

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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 entrance 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 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-skycraper the Monadnock Building. That almost 360 degrees feeling of connection, said project architect Noah Luken, opens up the project to a broader urban experience.
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 interior, but stymied his ambitions for a translucent interior, but stymied his ambitions for a translucent interior.

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 6-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, cut down on reflectance, 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 light, and are structurally glazed into a partially thermally-broken frame of 4⅝-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 the more transparent, lighter glass. It’s really quite striking.”
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. 12th 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 ½ feet to 12 ½ feet on the third and above. Mullions are uncapped paint-ed 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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**THE ARCHITECT’S NEWSPAPER NOVEMBER 21, 2012**

**CALENDAR**

**NOVEMBER**

**WEDNESDAY 28**  
Panel  
Title: New York City’s 52 Billion Problem  
3:00 p.m.  
Columbia University, Wood Auditorium  
1172 Amsterdam Ave.  
events.gsapp.org

**LECTURES**  
Scale: Steven Holl in Conversation With Laboux 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 New School for Design  
Tishman Auditorium  
66 West 12th St.  
newschool.edu

**DECEMBER**

**SATURDAY 1**  
T/SL 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

**EVENT**  
With The Kids  
Holiday Postcard Making  
10:30 a.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.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  
290 Congress St.  
bsaspace.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

**TUESDAY 4**  
Lecture  
Design (Re)volutions: 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  
Aladdin/Artists  
United States  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

**EXHIBITION OPENING**  
Designing Tomorrow: America’s World Fairs of the 1930s: Museum of the City of New York  
1250 Fifth Ave.  
mcny.org

**EVENT**  
AIAG/IVES  
7:00 p.m.  
Museum of Art and Design  
2 Columbus Circle  
madmuseum.org

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

**SUNDAY 9**  
With The Kids  
Inside/Outside: Places In Art  
10:20 a.m.  
MoMA  
11 West 53rd St.  
moma.org

**EVENT**  
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**  
Regnar Kjartansson: Song  
The Institute of Contemporary Art/Boston  
100 Northern Ave.  
bosnia.org

**DIAGRAMMING SCHEMATIC INTANGIBILITY**  
Robert Henry Contemporary  
56 Bogart Street  
Brooklyn, NY  
November 30—January 6

Robert Stratl’s work uses everyday materials to expose overlooked and unseen parts of our everyday lives. Employing inkjet prints, wire sculptures, balloons, and packaging tape, Stratl blends art with architectural theory, music, and science. His prints imitate scientific formulas, on top of astrological maps, on top of musical staffs, creating an intersection 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, Agnès Martin, Eva Hesse, Guillemine Marcondo, Leslie J. “Airplane” Payne, Gego, and Leonardo da Vinci’s notebooks.
MEASURE BY MINUTE

World in the Balance
Robert K. Massie
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 interpreted and recorded in widely

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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, due to endnotes and indices, neither book

TURKEY MASH-UP continued from page 24 PAB Mimari Tasarrım, a fictional narrative critiquing the media for celebrating high design bona fides rather than looking at the actual project. İstanbul-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 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 $60 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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Presentation and Conversation with 2012 New Practices New York Winner
Christian Wassmann

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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 Maeslstrom 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 evictions 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.

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