

THE EAST ARCHITECT'S NEWSPAPER

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THOMAS PHIFER DESIGNS NEW WING FOR CORNING MUSEUM OF GLASS CRYSTAL IN THE GARDEN

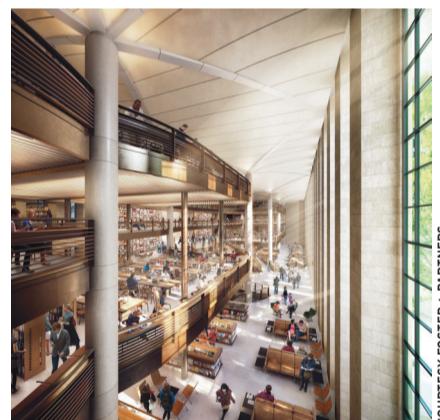
With buildings by Wallace Harrison, Gunnar Birkerts, and Smith-Miller + Hawkinson, the Corning Museum of Glass boasts an impressive ensemble of glass architecture.

A new building by Thomas Phifer and Partners, which includes a reworking of the grounds, aims to give the campus a new clarity and focus. Citing works in glass by

artists Dan Graham and Gerhard Richter, Phifer has designed an enigmatic building that seeks to blur, reflect, and engage the landscape, all while creating an ideal interior for viewing art glass.

Phifer has gained a reputation in recent years for taut and refined modernist designs for museums and residences. At Corning, he designed a

continued on page 6



FOSTER + PARTNERS REVEALS
DESIGN FOR NEW NYPL

UNPACKING THE STACKS

When the New York Public Library first announced plans for a \$300 million over-haul of its flagship branch, the grand Beaux Arts-style building on Fifth Avenue, protests ensued from scholars, writers, and ordinary users, who regard the institution as a sacred resource for research and learning. Last month, Foster + Partners revealed

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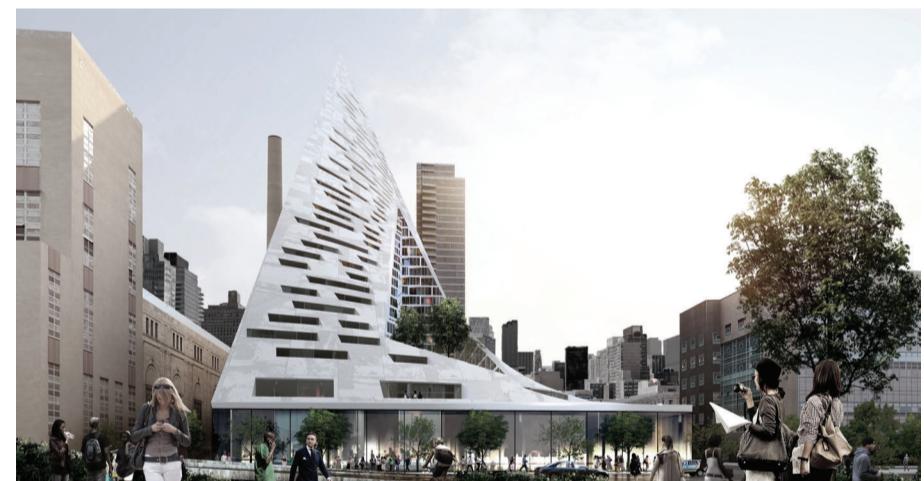
TRUST FOR PUBLIC LAND TO STUDY FEASIBILITY OF QUEENS HIGH LINE

Cuomo's Elevated Ideas

The plan to create a High Line-style linear park over a 3.5-mile stretch of abandoned railroad track in Queens is moving forward with the help of a \$467,000 grant from Governor Andrew Cuomo. The funding for this project, known as the QueensWay, will go to a study conducted by The Trust for Public Land, to examine the feasibility of turning this defunct rail line into a green space for the community.

"We really put together a good proposal, and think the project has potential in terms of its economic development of the 'rails to trails' and health and environmental components. When you put together that package, it makes

continued on page 7



GREEN LIGHT NEARS FOR BIG'S 57TH ST. "COURTSCRAPER"

PYRAMID SCHEME

The pyramidal "courtscraper" by Bjarke Ingels Group (BIG), an 870,000-square-foot rental project for Durst Fetner Residential (DFR), is one signoff away. The project, known as West 57, earned the City Planning Commission's approval in December and goes before City Council in January, aiming for completion in 2015.

Despite West 57's arresting angles, "it's not that radical," says Kai-Uwe Bergmann,

a partner at BIG. The design arose from conversations beginning when Douglas Durst described his firm's success with sustainable towers to a Copenhagen audience and Ingels "heckled from the back row" that better energy performance called for different forms. In subsequent exchanges, Durst offered BIG "a site that's quite difficult for me to develop," a sloping plot in flood-evacuation Zone B

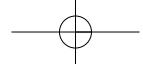
continued on page 4

WHO'S ON YOUR TEAM?

AN IS BACK WITH ITS ANNUAL BEST OF ISSUE. FIND OUT WHO WORKED ON SOME OF THE BEST COMPLETED ARCHITECTURE OF 2012: CONTRACTORS, ENGINEERS, CUSTOM FABRICATORS, AND MORE, ALL DRAWN FROM CONVERSATIONS WITH ARCHITECTS. PAGES 18–26

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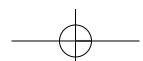
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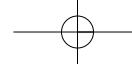


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CORRECTION

In Susan Morris' review of the film *16 Acres* (Prime Real Estate, AN 19_12.12.2012) we misspelled the name of the producer. His name

NO MORE DELAYS, DEMAND BETTER AIRPORTS FOR NEW YORK

At press time, two unrelated events evoked vastly different reactions in the office. Early in the day came news that Joseph Sitt, the controversial head of Thor Equities who plans to remake Coney Island among other places, announced the creation of a civic lobbying group to advocate for improvements to the city's three major airports. Sitt, a frequent business traveler, finds the dismal conditions at LaGuardia, John F. Kennedy International Airport, and Newark Liberty to be an "embarrassment," an assessment few would dispute. Sitt makes a necessary point about the dismal inefficiencies, grubby atmosphere, and unwelcoming experience of flying to and from New York City, which harms business and tourism, as well as the travel experience for New Yorkers.

The news at the end of the day of the passing of the great Ada Louise Huxtable provoked a saddened response (and an especially anguished one in the twittersphere). Architecture and New York City has lost one of its most passionate, principled, and articulate advocates. She wrote spiritedly about the major monuments and everyday urbanism that make New York City a great world city. She also had a knack for pointing out what was right in front of our faces, the mediocrities we live with unnecessarily. In reading her criticism over the years, I was always struck by the underlying push for civic dignity, and for architects, developers, and politicians to act with their collective power and responsibility over the cityscape in mind.

Thinking about Ms. Huxtable, I began to wonder at why New Yorkers accept the miserable state of the city's airports. We have a kind of mass resignation that New York's airports will consistently rank among the nation's worst. The problem goes beyond stained carpets, scuffed sheetrock walls, poor circulation, inadequately designed security screening areas, and dismal fluorescent lighting. It's a matter of economics and public safety. Why has the faceless bureaucracy of the Port Authority not been held accountable for the routine inconvenience one encounters at New York's major airports, as well as the lost tourist and convention dollars. Why has Mayor Bloomberg—who has been so attentive to bike lanes and public space—completely ignored the problem? Why isn't transit connectivity to the airports a priority? What about Governors Christie and Cuomo?

Mr. Sitt, for all his colorful remarks and questionable development ideas, is, I hope, sincere in his desire to spotlight those problems. His group, Global Gateway Alliance, joins the Regional Plan Association's Better Airports Alliance, which is pushing for similar goals. New Yorkers deserve better. It's up to us to snap out of our state of resignation and make better-designed, more efficient travel a priority for the next mayoral administration. **ALAN G. BRAKE**

is actually Mike Marcucci.

In Michael Webb's remembrance of John Johansen (AN 19_12.12.2012) we mistakenly

listed Johansen's birth year as 1986. He was born in 1916. We regret the error.



COURTESY BIG

PYRAMID SCHEME continued from front page near Con Ed's 58th St. McKim Mead & White steam plant, the Sanitation Department's Pier 97 facility, and the West Side Highway. Sharing its block with DFR's Helena residential tower to the east, BIG's design observes Manhattan setback conventions and preserves the Helena's views, but differs from what Bergmann calls "beefy wedding-cake projects where you don't bring daylight or fresh air into the interior." It gives most apartments a terrace, maximizing natural light and ventilation to lower energy use.

The tetrahedral form marries the European perimeter block, organized around a communal courtyard, with the American skyscraper. BIG traces the evolution of the courtscraper hybrid back to dozens of precedents. Carol Willis, executive director of the Skyscraper Museum, contextualizes it among courtyard structures such as the Parisian *hôtel particulier* and the "square donut" office buildings built in Chicago from about 1892 until it adopted New York-style zoning in 1924.

Jordan Barowitz, the Durst Organization's director of external relations, adds that West 57 will share sustainability features with the LEED Gold-rated Helena, including a black-water recycling system and a compressed-natural-gas shuttle to the Columbus Circle transit hub. The environmental impact statement estimates that West 57 accommodates a two-foot sea-level rise; Barowitz points to its at-grade mechanicals, with no basement on its western side within a flood plain.

The construction team is largely in place, with Thornton Tomasetti as structural engineer, Starr Whitehouse as landscape architect, and SLCE as architect of record. The courtyard is private for residents but visible from the street, establishing continuity with the park; Bergmann notes that DFR and city officials both favor upgrading the 59th Street highway underpass for safer pedestrian access to the waterfront.

City Council's Zoning and Franchises subcommittee holds its first public hearing on the project January 17 and Council may vote in early February to approve, modify, or block it. Despite design-community enthusiasm and CPC support, approval is far from certain. Community Board 4 voted against it last September, citing affordable-housing terms and vehicular hazards to pedestrians. DFR addressed many of these concerns, Barowitz said.

Council approval may hinge on the affordable segment. The building is an 80/20, with 150 units designated as affordable, though only for 35 years; tenants will then retain rent-stabilization protection, Barowitz said, but vacancy decontrol will take effect after they leave. The obstacle to permanent affordability is that Durst leases the land from the John Appleby family's Four Plus Corporation rather than owning it outright. "We can't encumber the land with permanent affordable housing," Barowitz said.

BILL MILLARD

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DOME SWEET DOME

We've always known that **Rem Koolhaas** has a special relationship with textiles and those who make them. But watch out **Petra Blaisse**, someone else may be hoping to knit his way into Rem's heart. According to the blog Knitting Daily, artist **Jared Flood** has created the wool "Koolhaas Hat," a toboggan whose diamond-shaped pattern is inspired by the facade of OMA's Seattle Public Library. We hope Flood will send a sample directly to Rotterdam. Watching a recent video of Rem accepting the annual **Charles Jencks Award** at RIBA in London, the formidable noggin looked particularly windswept.

PENN'S MIRACLE GRO

Koolhaas once had flowing locks, much like **Richard Weller**, the new chair of landscape architecture at University of Pennsylvania's School of Design. Photographed *en plein air* against an impressionistic vista, the Australian Weller cuts quite the romantic figure in his headshot. Think *Braveheart*. Or perhaps *Fabio*. But clearly tresses aren't a factor in Penn's selection of department chairs. We've heard from reliable sources that Weller's Penn colleague **Winka Dubbeldam**, who sports a stylish pixie cut, will be tapped to lead the school's architecture department.

FRANKENYALE

Another Ivy Leaguer, Yale University, continues to be under fire from its own faculty for a new collaboration with the National University of Singapore (NUS). **Pelli Clarke Pelli** is designing the campus of what will be a four-year liberal arts college based in Singapore. A recent Reuters article reported that the project has "stirred sharp criticism from faculty and human-rights advocates who say it is impossible to build an elite college dedicated to free inquiry in an authoritarian nation with heavy restrictions on public speech and assembly." Degrees issued by the Singapore-based college, called Yale-NUS, won't be Yale degrees and technically it's not considered a Yale branch campus. Yet is Yale guilty of selling out its values—the school's motto is *lux et veritas*, "light and truth"—to extend its brand? As Reuters reports, "**Christopher Miller**, a professor of French and African American studies, has dubbed the venture 'Frankenyale.'" The faculty began to voice their objections last spring, but may have been too slow on the draw—the new campus is well under construction and set to open this summer.

A THREE-HOUR TOUR

Speaking of Franks, some recent tweeting by **Paul Goldberger** revealed that the *Vanity Fair* contributing editor had set sail off the coast of L.A. with architects/seamen **Frank Gehry** and **Greg Lynn**. Broadcasting from *FOGGY*, Gehry's Beneteau First 44.7 fiberglass sailboat, Goldberger sent out a rakish pic of Gehry at the wheel. (The name "FOGGY," in case you couldn't guess, is based on F.O.G., the maestro's initials; the "O" stands for "Owen"). We hope to hear more about the voyage in an upcoming *VF* article and that the story involves pirates and lost treasure.

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HARVARD GSD OPENS THE \$100,000 PRIZE TO ARCHITECTS WORLDWIDE

EYES ON THE PRIZE

Each year Harvard Graduate School of Design awards a recent graduate with a \$100,000 traveling fellowship, the Wheelwright Prize, bestowed on a young designer showing remarkable potential. Since 1935 the Arthur W. Wheelwright Traveling Fellowship has emphasized Harvard GSD's commitment to field research to strengthen architectural advances and broaden the approaches to modern design. Beginning in 2013, the prize will be available to all young architects.

Originally established in memory of Wheelwright, Class of 1887, to promote architectural studies abroad, the fellowship was previously reserved for GSD alumni. But under Dean Mohsen Mostafavi this is the first year the fellowship is open to any early-career architect. "The GSD is a truly global design school, based at one of the leading research universities in the world," Dean Mostafavi said in a statement. "It is

clear that today's fluid movement of people and ideas necessitates new approaches towards the understanding of architecture and urbanization. I am excited that in the coming years the Wheelwright Fellowship will be able to have a significant impact on the intellectual projects of young architects and, in turn, on the future of architecture and the built environment."

The Wheelwright Prize is the first of its kind to award such a generous sum to young architects. The Pritzker Prize similarly awards \$100,000 to recognize the work of an architect's entire career. Instead the Wheelwright Prize is dedicated to architects who have graduated within the last 15 years from a professionally accredited degree program. Previous fellows include Paul Rudolph, Eliot Noyes, William Wrster, Christopher Tunnard, I.M. Pei, John Haro, Klaus Herdeg, Fares el-Dahdah, Adele Santos, and Linda Pollak.

To apply entrants are required to submit a portfolio and a research proposal for a project with a travel itinerary. An organizing committee is composed of Dean Mostafavi, Assistant Dean Benjamin Prosky, and Professors K. Michael Hays and Jorge Silvetti. An international jury will be announced later this month. Applicants are free to apply online through February 28 at www.wheelwrightprize.org. A winner will be announced on May 15, 2013. **JACLYN HERSCHE**

OPEN > RESTAURANT



COURTESY THE MARROW

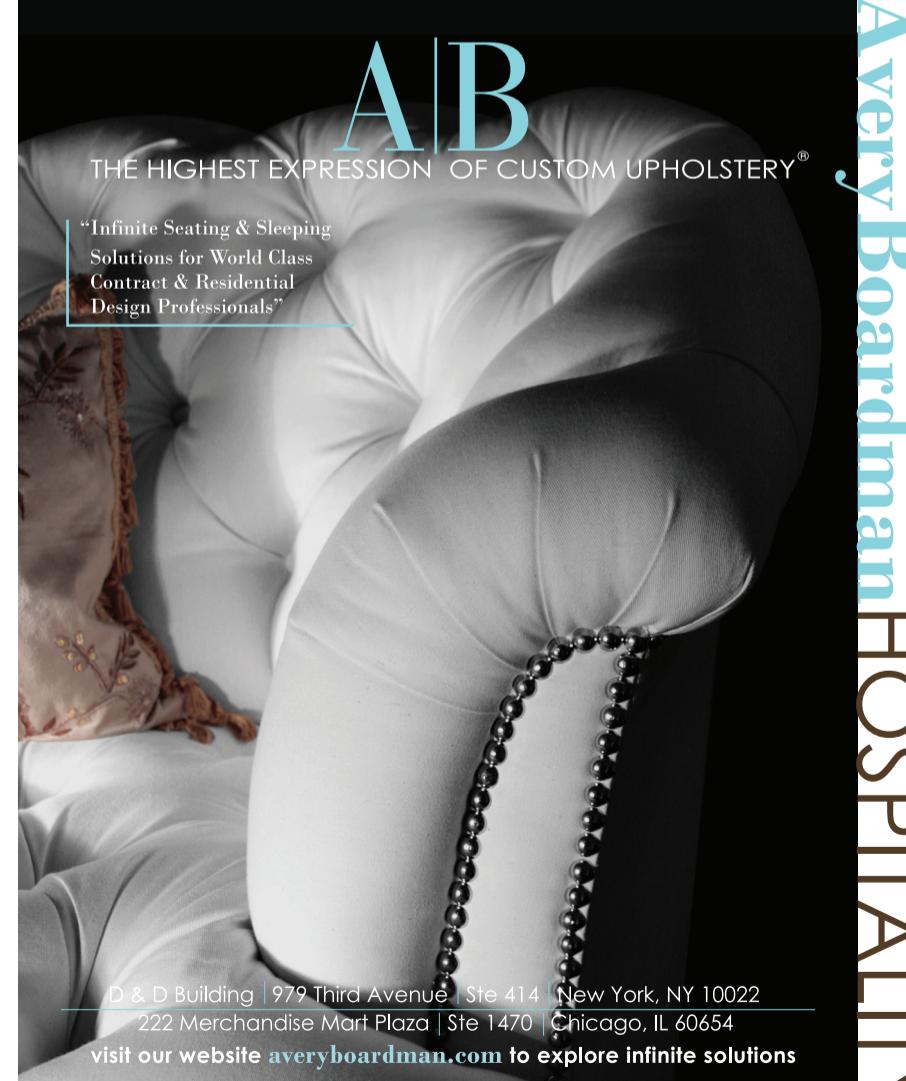
> **THE MARROW**
99 Bank Street
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Designer: Glen & Co. Architecture

At The Marrow, a new cozy eatery in the West Village, chef Harold Dieterle's German and Italian family heritage not only informs the menu, but also leaves an imprint on the design. The space, outfitted with red leather banquets and rough-hewn vertical wood, is a modern interpretation of these two cultural traditions. Architect Glen Coben of Glen & Company set out to balance a rustic aesthetic with contemporary sophistication by using a muted color palette, with bright red accents and a neutral brown and beige wallpaper reminiscent of Victorian lace. Decorative touches emphasize what he calls the "duality of the rugged and elegant," such as a selection of antique kitchen appliances that he handpicked to fill several free-standing gold-painted shelves. "We were really striving for a visual language that juxtaposed two different sensibilities," said Coben.

The L-shaped restaurant, with its marble bar and eight enormous windows facing out toward the street, is just the kind of neighborhood place that invites you to pull up a stool and indulge in a meandering dinner of pan-fried duck schnitzel or a whole grilled fish. The merging of Italian and German traditions into the design scheme could have gone dangerously in the direction of kitsch, but Coben pulls it off gracefully, thanks to a nice marriage of homespun style and modern elements. **NICOLE ANDERSON**

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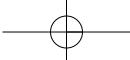


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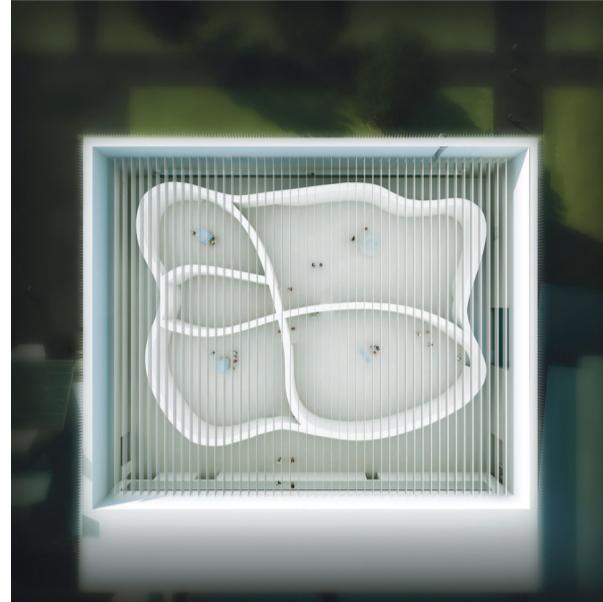
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Clockwise from top, left: The exterior is clad with glass fins; the curvilinear gallery as seen from above; the galleries will be lit with natural light; the column-free "porch" overlooking the grounds.

CRYSTAL IN THE GARDEN

continued from front page
100,000-square-foot gallery addition clad in tensioned fins of ultra-thin glass. "I've long been engaged in how to connect architecture to its place," Phifer told AN. "We began with a series of ideas of how we could use glass to blur the distinction with the landscape." Phifer and his team looked at a variety of glass materials—all manufactured by Corning—before settling on the fins, which are slightly milky and treated with a reflective coating. In addition to the fins, a series of reflective glass panels will frame painterly views of the landscape.

The landscape itself is sited on the museum's former bus parking lot, and will be designed by Cambridge, MA-based landscape architects Reed Hilderbrand. "The campus didn't have a town green," Phifer said. "It became clear to us that we wanted to create a building in a garden."

The design of the new wing features a more than 170-foot-long column-free "porch," offering expansive views out to the newly wooded grounds.

Inside, a series of galleries with curved walls departs from the rectilinear nature of the exterior. Most of the works will be placed or hung independent of the walls, so the architects were able to deviate from the conventions of white box galleries. The amorphous form is meant to evoke a cloud. The fluid spaces will also encourage more circulation around the objects. Perhaps the most innovative aspect of the interior is the ceiling, which allows dappled natural light to illuminate the objects from above: the optimum light condition for glass. Four-foot-by-three-and-a-half-inch-thick concrete beams, resting on the curved gallery walls, diffuse the light. The ceiling ranges from completely transparent, to translucent, to opaque in a randomized pattern.

Phifer and Partners is also renovating an existing building into a new hot shop and auditorium. The project is scheduled for completion in 2014. **ACB**



COURTESY THOMAS PHIFER AND PARTNERS

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Ozone Park. In the wake of Hurricane Sandy, the idea of a faster, more efficient connection between the Rockaways and Midtown Manhattan is winning support from a few local advocates and politicians. The Regional Rail Working Group has proposed a commuter train service to the Rockaways that could cost nearly a half-billion dollars.

Not all community groups have taken sides. The Woodhaven Residents' Block Association announced in October on its website that its members would not support either plan. Their list of grievances includes concerns about high costs potentially imposed on residents, in addition to privacy and parking issues.

Marc Matsil, director of The Trust for Public Land in New York State, said he was confident that the QueensWay would provide a variety of new features and activities that will benefit the community.

"Bottom line, central Queens is remarkably congested," Matsil said. "Nearly 250,000 residents live within one mile of the proposed QueensWay project. The area's largest park, Forest Park, is quite difficult to access by bike or foot. The 3.5 mile walking and bike path would connect several communities to the park, provide greater access to local businesses, and help to reduce the carbon footprint by promoting nonmotorized transit." **NA**

CUOMO'S ELEVATED IDEAS continued from front page a lot of sense to make an investment in the study," said Travis Terry, a volunteer member of the steering committee of Friends of the QueensWay. Friends is a nonprofit group composed of local residents.

The feasibility study, slated to begin this month or next, will take up to eight months to complete. Over this period, the Trust for Public Land said, it will assess the structural and environmental conditions, conceive a master plan, and map out costs. The Trust also will engage in a dialogue with the local community and cultural institutions to incorporate their feedback into the design.

The plan may prompt opposition, however. Some Queens residents are pushing to restore train service on the elevated viaduct that runs from Rego Park and Forest Hills to



COURTESY BING THOM ARCHITECTS

UNVEILED**XIQU CENTRE,
KOWLOON CULTURAL DISTRICT**

Vancouver-based Bing Thom Architects has been awarded the commission to design the Xiqu Center, a performing arts center dedicated to traditional Chinese opera, in Hong Kong. The center will be the first building in the new West Kowloon Cultural District, which will ultimately include a total of 17 arts venues, and will act as a gateway to the district.

Bing Thom bested Foster + Partners, Diamond Schmitt Architects, and Safdie Architects with a design that calls for three theaters suspended by a superstructure over a public plaza. The brief called for 200,000 square feet of retail space to subsidize the cultural facilities, two-thirds of which Thom placed below grade. In Thom's scheme, visitors arriving by subway will enter through a retail arcade before ascending to the plaza, which will be ringed by the remaining retail. "Traditional Chinese operas were often staged in the town marketplace," Thom told AN. "So we wanted to create a building that was a contemporary

take on a venue for an ancient art form."

The theater spaces are on three levels, the smallest being a cabaret/tearoom venue seating 280 and sharing the lowest level with other teahouses. The second level will house a 400-seat auditorium and school; the third level will house the largest hall, with 1,100 seats. The building will be clad in a veil-like "curtain" of metal tubes, which will allow various levels of light to shine through at night as well as serve as a projection surface. Gardens will be incorporated into the various levels of the building.

The West Kowloon Cultural District Authority also announced the shortlist to design M+, a major new museum dedicated to modern and contemporary art and design. On the list are: Herzog & de Meuron + TTP Farrells; SANAA; Renzo Piano Building Workshop; Shigeru Ban Architects + Thomas Chow Architects; Snøhetta; Toyo Ito & Associates + Benoy Limited. **AGB**

Architect: Bing Thom Architects, Roland Lu & Partners
Location: Hong Kong, People's Republic of China
Client: West Kowloon Cultural District Authority
Completion: 2014

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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Arena Design Architect: SHoP Architects
Arena Architect: AECOM
Design Builder: Hunt Construction Group
Structural Engineer: Thornton Tomasetti
Photo: Bess Adler

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BLOOMBERG ANNOUNCES PLANS FOR BROOKLYN CULTURAL DISTRICT

BROOKLYN CULTURAL

On November 28, New York City Mayor Michael R. Bloomberg announced milestones in three projects that will bring affordable housing and additional cultural and community space to the last city-owned parcels in the Downtown Brooklyn Cultural District.

First, the Gotham Organization and DT Salazar are partnering with the City Department of Housing Preservation and Development (HPD) to develop a 515,000-square-foot, mixed-use building on a site

bounded by Fulton Street, Rockwell Place, and Ashland Place. Second, Two Trees Management Company has initiated the public review and approval process for a 32-story, mixed-use facility designed by Enrique Norten of Ten Arquitectos, on Flatbush and Lafayette. Finally, HPD released an RFP on November 27 for the last development parcel in the district, located at the intersection of Ashland Place and Lafayette Avenue.

"Downtown Brooklyn has very quickly become one of the city's most vibrant cultural destinations and an exciting place to live," Mayor Bloomberg said in a statement. "These projects—which will bring more affordable housing and community space to the neighborhood—are more proof of the confidence that the real estate industry has in New York City and in downtown Brooklyn."

HPD has finalized plans with the Gotham Organization and DT Salazar to build 600 units of new housing, 50 percent of which will be affordable; 40 percent of the affordable units will be two-bedroom units. When completed, the building will also contain 20,000 square feet of cultural and related office space and 20,000 square feet of retail space.

HPD and the NYC Housing Development Corporation (HDC) expect to close on financing with the development team late next year and to see construction begin shortly thereafter. The Gotham Organization has not yet announced the architect of the project, which has just begun design development.

Two Trees agreed to purchase the district's South Site parcel from the City's Economic Development Corporation in 2009. The developer has begun the City's Uniform Land Use Review Procedure (ULURP) to

gain approval to build a new mixed-use development on the Flatbush Avenue site. The approximately 47,000-square-foot lot, bounded by Flatbush and Lafayette avenues, and Ashland Place, is currently a parking lot owned and operated by the New York City Economic Development Corporation (EDC).

Once the ULURP process is complete, and approvals have been granted, Two Trees may begin constructing the Ten Arquitectos high-rise, which includes approximately 50,000 square feet of creative and cultural space, to be shared by BAM (Brooklyn Academy of Music), 651 ARTS, and the Brooklyn Public Library. In addition, the tower will include approximately 23,000 square feet of ground-level retail, as well as approximately 300 to 400 apartments, 20 percent of which will be affordable.

Plans for the site also include a 16,000-square-foot public plaza programmed for a variety of outdoor uses, including dance and theater performances, film presentations, open-air markets and crafts fairs, and other community uses.

Once the facility is complete, the 50,000 square feet of cultural space and a portion of the public plaza will be controlled by the City of New York. Approximately 17,400 square feet of space will be occupied by BAM, to allow that institution to meet the needs of its growing audiences. A component of this expansion will enable the Academy to make its BAM Hamm Archives Center resources available to the public, providing researchers, artists, educational institutions, and students with access to materials and records documenting the oldest performing arts center in the country.



COURTESY TEN ARQUITECTOS

The Brooklyn Public Library will use approximately 16,500 square feet of the cultural space to open a new state-of-the-art branch. The new branch will offer traditional library services as well as new technologies and programming to benefit the local community.

651 ARTS, an acclaimed performing-arts presenter dedicated to artists of the African Diaspora, will occupy a 12,500-square-foot studio and rehearsal center. The rehearsal studios will be available at affordable rates, and preference will be given to organizations in the Downtown Brooklyn Cultural District. The state-of-the-art studios will also be multipurpose space for education programs, and will provide opportunities for live public performances, gatherings, and salons for artists to cultivate their work.

The RFP for Cultural District Site II, at Ashland Place and Lafayette Avenue, calls for 100,000 square feet of floor area, with possible residential, community, and/or commercial space and a required minimum 15,000 square feet for cultural space and the arts. Proposals must be submitted by February 1.

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It seems that nothing can stop waterfront development, not even the might of Hurricane Sandy. Even as parts of the city remain locked in recovery mode, developers are forging ahead with new projects on the waterfront, undeterred by the chance that another storm, possibly of greater magnitude, could hit the East Coast again.

Several new developments are slated for construction in areas damaged by Sandy, such as Gowanus, Red Hook, and DUMBO. While rising sea levels fostered by climate change could pose a greater risk to waterfront properties in the future, developers say they have no intention of walking away from these projects. Instead, they're taking into account the impact of the storm and rethinking certain elements of their plans.

This trend, however, has some community members and government officials worried. Council member Brad Lander has been urging the developer Lightstone Group to withdraw its plans to build a 700-unit complex along the Gowanus Canal. In a letter sent to David Lichtenstein, the CEO of Lightstone, the councilman wrote: "I believe it would be a serious mistake for you to proceed as though nothing had happened, without reconsidering or altering

your plans, and putting over 1,000 new residents in harm's way the next time an event of this magnitude occurs."

Ethan Geto, the spokesman for the developer, said that Lander never discussed his concerns with Lightstone.

"We not only designed the project to meet the FEMA standard but to exceed FEMA's standard. We had designed the project responsibly," Geto said.

Geto said that Lightstone will move forward with the project but will take whatever extra measures are necessary to protect the buildings from flooding. "Our parking will be above-grade, our residential will be above-grade, and our mechanical systems will be above-grade," said Geto.

Council member Lander remained skeptical. He said that Lightstone hadn't reached out to his office or provided a response to the letter.

The Gowanus Canal is a designated Superfund site, and the substantial flooding it experienced from the hurricane has re-ignited residents' concerns about potential health and safety risks. Lightstone has agreed to help with the cleanup efforts, and in October, the Environmental Protection Agency released a statement in support of Lightstone's environmental proposal for the

Gowanus.

Like Gowanus, businesses and homes in Red Hook also suffered serious water damage, but two new ambitious projects are moving forward there, too. Alessandro Cajrati Crivelli, founder of UK-based company Estate Four, is taking steps to develop the New York Dock Company building at 160 Imlay Street into a mixed-use space, with condos, artist studios, and retail shops.

The architecture firm Adjmi & Andreoli has been selected to renovate that six-story building, in addition to an old 130,000-square-foot factory at 202 Coffey, which Crivelli also plans on transforming into a complex of artist studios and exhibition spaces.

"We knew that the building was in Zone A, so the hurricane only confirmed preventative measures that we were already working on," said principal Morris Adjmi. "We are also designing based on the knowledge that the water levels from Hurricane Sandy may not be the highest levels we should expect."

The architects said they will be taking standard precautionary measures, such as raising mechanical equipment above the floodplain, to the first or second floor; filling in basement levels; implementing mitigation techniques; and flood-proofing areas of the building that host such facilities as the fire pump, trash compactor, water heater, and elevator pits.

The Department of City Planning (DCP) has been mulling over these issues, and at a hearing on November 13, department Director Amanda Burden discussed revisions to the Waterfront Revitalization Program (WRP), which she said "take several important steps towards integration of climate change concerns in the planning and design of projects."

Burden requested an extended review period so the DCP can assess the data from Hurricane Sandy and make any additional revisions to the WRP. At a recent review session in late December, Howard Slatkin, director of Sustainability and deputy director of Strategic Planning for the DCP, presented a report, "Hurricane Sandy: Initial Lessons for Buildings." While Slatkin's findings revealed that newly constructed buildings designed to code "fared better" after the storm, he said that upgrades to building codes and changes to flood maps must also be implemented in the near future. **NA**



COURTESY LIGHTSTONE GROUP

Architect: Weiss/Manfredi Architecture/Landscape/Urbanism
Photographer: Albert Večerka

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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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THE ARCHITECT'S NEWSPAPER JANUARY 16, 2013



People's Palace."

The designs unveiled by Foster + Partners will remove seven floors of stacks under the grand Rose Main Reading Room to make way for a workspace with an expansive atrium, vaulted ceiling, balconies, bookshelves, and new areas devoted to classrooms and computer labs. Without the stacks, the floor-to-ceiling windows will let in light to the space and provide views of Bryant Park. As of now, interior finishes will include a combination of bronze, wood, and stone.

New York Public Library and Foster + Partners are choosing their words carefully as they try to alleviate concerns about the changes and reassure critics that the renovation will honor and maintain the mission of the library and respect the historic structure of the flagship branch.

"Our design does not seek to alter the character of the building, which will remain unmistakably a library in its feel, in its details, materials, and lighting. It will remain a wonderful place to study," principal Norman Foster said in a statement. "The parts that are currently inaccessible will be opened up, inviting the whole of the community—it is a strategy that reflects the principles of a free institution upon which the library was first founded." **NA**



COURTESY FOSTER + PARTNERS

UNPACKING THE STACKS continued from front page the design for this controversial renovation, which would re-locate millions of books and open up to the public a section of the library previously occupied by stacks. The plan calls for a merger of the Mid-Manhattan Library and the Innovative Science, Industry, and Business Library (on Madison at 34th Street) into the renovated flagship building on 42nd Street. As part of the process, NYPL will transfer

approximately 3 million books to a humidity-controlled chamber beneath Bryant Park, then send the remaining 1.2 million books to an off-site location in New Jersey.

The New York Public Library sees the renovation as an effort to alleviate high operating costs, which a spokesperson says could loosen up "\$15 million dollars more to spend annually." But critics are skeptical. In a letter addressed to NYPL President Anthony W. Marx, a

group of 750 signers voiced concern about the renovation—pointing out that budget cutbacks and staff layoffs in the last few years already have impaired the services of and access to research materials in libraries across New York City: "NYPL will lose its standing as a premier research institution (second only to the Library of Congress in the United States)—a destination for international as well as American scholars—and become a busy social

center where focused research is no longer the primary goal," the opponents warned. "Books will be harder to get when they're needed either because of delays in locating them in the storage facility or because they have been checked out to borrowers."

In spite of the objections, NYPL stands behind its plan to transform what the institution describes as the "underutilized" library Carrere and Hastings created into "The



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EPA DETAILS \$500 MILLION PLAN TO CLEAN UP THE GOWANUS SUPERFUND SITE

WATER WASH

With development pushing in from all sides, the cleanup of the 1.8-mile-long Gowanus Canal Superfund site in Brooklyn could again transform a lost marsh and longtime industrial wasteland into the borough's next waterfront destination. In a report in late December, the Environmental Protection Agency (EPA), in collaboration with the New York State Department of Environmental Conservation (NYSDEC), outlined a dual approach to dredge and cap the canal bottom and improve the city's combined sewer overflow (CSO) problem that dumps raw sewage and other contaminants into the canal during heavy rainfall.

Declared a Superfund site in 2010, the Gowanus Canal will require a cleanup cost of between \$467 million and \$504 million that will be paid for by New York City and a group of companies liable for past pollution, including National Grid, ConEd, and Verizon, among others.

To remove existing contaminants deposited by 150 years of industrial use from factories, tanneries, and refineries, ten feet of sediment from two heavily contaminated portions of the canal will be removed and capped with a mix of concrete, clay, and sand. A less-contaminated segment will also be dredged and capped with sand. According to the EPA report, no major dredging effort has been undertaken along

the canal in the past 30 years. The mix of PCB- and heavy metal-laden sediment will be cleaned and reused, either onsite or at a remote landfill.

After identifying the carcinogenic compounds in the sewage dumped into the canal, the EPA expanded the scope of the cleanup to mandate CSO reductions by 58 to 74 percent. "We realized that a lot of the pollution [including carcinogenic polycyclic aromatic hydrocarbons, or PAHs, which result from the burning of fuel] was coming from the CSO," said New York regional EPA spokesperson John Martin. "We want to make sure the canal doesn't get recontaminated after dredging is complete." He said both measures are necessary to ensure the long-term health of the waterway.

Two underground retention basins costing \$78 million are proposed at two of the worst CSO sites, to store sewage until nearby water treatment facilities can handle it. Smaller-scale improvements, including green storm-water management, to capture and hold rainwater on surrounding streets, and an environmental restoration project, the Gowanus Canal Sponge Park, designed by Brooklyn-based dlandstudio and funded by city and federal grants, will also help reduce storm-water discharges.

The public is invited to comment online or at two public meetings on January 24 and 25. Martin said a final plan will be drafted by the end of 2013, and the actual cleanup could be completed as soon as 2020, when hundreds of new residences are slated to open up along a canal-side esplanade.

BRANDEN KLAYKO

AT DEADLINE

POWER PLANT PRESERVED

It has been nearly five decades since the Glenwood Power Plant in Yonkers, New York closed its doors, but developer Ron Shemesh has plans to transform this four-building complex on the Hudson into a hotel and convention center. *The Wall Street Journal* reported that Mr. Shemesh, a plastics manufacturer from the area, bought the property from investor Ken Capolino for \$3 million. The project will be costly, however. Mr. Shemesh will need to raise around \$155 million to redevelop the plant. In December, the Mid-Hudson Economic Development Council gave Mr. Shemesh a small economic boost with a \$1 million grant to preserve the sprawling complex.

REVAMPING NEW YORK AIRPORTS

Joseph Sitt, a frequent flyer and the founder of Thor Equities, has channeled his frustrations with New York City's congested and out-of-date airports into a new venture called the Global Gateway Alliance. The advocacy group is dedicated to improving operations and service at Kennedy, La Guardia, and Newark Liberty International airports. Sitt hopes the group will be able to press the government and Port Authority of New York and New Jersey to address the problems, such as the failing infrastructure, deteriorating terminals, and delays, that plague the three major metropolitan airports. Sitt, who will act as the Chairman, has jumpstarted the group with \$1 million of his own money.

PHILLY GEARING UP

A Bikeshare program is on the horizon for Philadelphia. Now that the city has put aside \$3 million for this initiative, it is setting a deadline of January 14th for its request for a proposal to design a business plan. The goal is to launch the program by 2014, and make over 1,000 bikes available at about 100 stations across the city by the following year.

FEMA SAYS NO TO HOUSES OF WORSHIP

Churches and synagogues are among the structures that suffered considerable damage from Hurricane Sandy, and while several non-profit organizations qualify for federal disaster assistance grants, houses of worship will not be eligible for aid because of a constitutional separation of church and state. A group of Jewish organizations is not giving up and continues to apply for grants. Senator Joseph I. Lieberman has presented an amendment to the Hurricane Sandy recovery appropriations bill to add houses of worship to the list of eligible organizations.

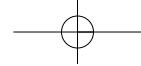
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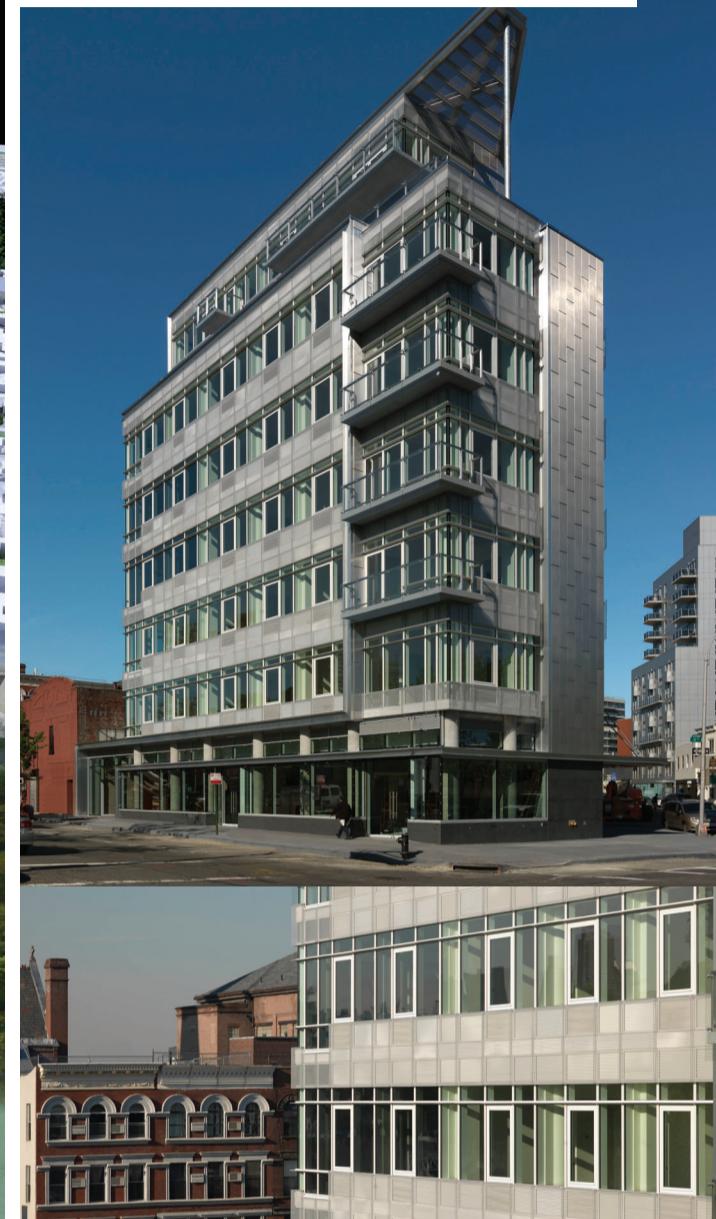


THE ARCHITECT'S NEWSPAPER JANUARY 16, 2013



NIAGARA FALLS BRIDGE AND CROSS LINK BRIDGE DEVELOPMENT

RESIDENTIAL BUILDING AT VERNON AND JACKSON AVENUES



RESIDENTIAL BUILDING AT VERNON AND JACKSON AVENUES

YONKERS RACEWAY



Studio V was founded in 2006 by Jay Valgora who at the time was a design principal for Walker Associates/CNI, and had been a design director at Rockwell Group. In these previous positions Valgora focused on refurbishing projects located in gritty urban industrial areas: A residential tower addition above the RKO

Keith in Flushing, Queens, the historic Empire Stores in Brooklyn, and a large zone of Anabel Basin in Queens. Crucial to his later Studio V career as an urban designer, Valgora simultaneously developed theatrical designs for Cirque du Soleil, Mohegan Sun resort, and the Kodak Theatre in Los Angeles. These widely diverse

project types have come together in Studio V's current work, which shows Valgora's interest in projects that "reconcile modern architecture and the city's abandoned or fragmented edge urban areas... emerging neighborhoods, public parks, and sustainable communities." The 18-member office has undertaken a massive

renovation of the interior and exterior of Macy's Herald Square. Other projects include architectural and urban design work in Long Island City, Flushing (Flushing River Waterfront), Astoria (Halletts Point and Astoria Cove), Sunset Park (Bush Terminal), and Red Hook (Atlantic Basin). The firm is also

designing new parks and public spaces along the East River in collaborations with internationally recognized landscape firms James Corner Field Operations and Workshop: Ken Smith Landscape Architect. **WILLIAM MENKING**

NIAGARA FALLS BRIDGE AND CROSS LINK BRIDGE DEVELOPMENT

This project turns an abandoned railway bridge over the Niagara River and an adjacent 40-acre site into a

mixed-use commercial development, museum, and cultural center. The bridge's current owner, the City of Niagara Falls, Canada, must either destroy it or find a buyer to turn it into a gateway attraction so they hired Studio V to develop a creative

and realistic proposal for the structure. The second site is across the bridge and adjacent to Downtown Niagara Falls and the canyon escarpment. Their master plan for the site includes a series of elevated outdoor gardens on the existing track and smaller

bridges leading to the main bridge. The scheme also includes a series of pavilions that contain a variety of supporting uses including restaurants, a new train station, a theater, and a hotel tower suspended over the edge of the bridge with views of the

famous falls. The bridge is meant to be a contemporary gateway and symbol for the nation of Canada. The glass canopy over the bridge is an aluminum grid shell covered with ETFE foil for the museum and conference center.

MACY'S HERALD SQUARE



RESIDENTIAL BUILDING AT VERNON AND JACKSON AVENUES QUEENS, NEW YORK

The Long Island City site for this new residential structure lies at the intersection of two of the most prominent streets in Queens: Vernon Boulevard and Jackson Avenue. They also face onto two very different plazas: Vernon Plaza (a 100 foot wide street with a new green median) and the Midtown Tunnel toll plaza. The overall massing of the building responds in a sculptural manner to its unusual triangular site. The corners of the building are articulated with cantilevered balconies that extend out into the angled corners of the site as the facade peels away in a series of layers to reveal the concrete structure beneath. Perhaps the most unique aspect of the building is an unusual mid-block courtyard raised up in the air to over look the adjacent boulevard and provide an outdoor space for the residents. Finally, the taut stainless steel and perforated aluminum facade fits perfectly into this mixed industrial, residential, and cultural (P.S.1 is only a few blocks away) zone of the city.

YONKERS RACEWAY EMPIRE CITY CASINO EXPANSION YONKERS, NEW YORK

A gambling casino attached to a horse racing track in Yonkers is not one where you would expect exciting architecture. Yet Studio V's striking design for a new Empire City Casino sets out to "re-invent the modern casino with an unlikely and innovative contemporary architecture." Valgora has designed a volume of stacked elements—balconies and overlook openings between floors, including a dramatic bar, an Alain Ducasse restaurant, and a bowling ally—to create an entirely new paradigm for the casino. The facade is a four story arc of frameless glass that not only brings the daylight into the casino but projects the excitement of the space outward to the street and the city. The facade is a large steel lattice structure which seems to grow out of its hill-side site to create a sculptural entrance canopy and porte-cochere.

MACY'S HERALD SQUARE NEW YORK

R.H. Macy's has occupied their Herald Square Store since 1902, when it moved uptown from 6th Avenue. It first occupied just one building designed by DeLemos and Cordes but eventually began acquiring additional properties on the block bounded by Broadway and 34th and 35th streets until it owned the entire block. Though the building had the first modern escalator in the world and still has several of the great old wooden moving stairs and beautiful deco details, it feels cobbled together with various dropped ceilings, unexplained partitions, and inefficient mechanical equipment. Macy's, Valgora claims, has always been "contemporary" and it is the Studio's intention to create a new contemporary environment with restored historic architecture to create a "spacious, grand yet light and fit space for the 21st century shopper."

The store's master plan will create an entirely new interior, a high-end restaurant, a café on the mezzanine overlooking the grand ground floor, and a champagne/coffee bar in the Women's shoe department. It also includes restoration of a Grand Retail Hall with coffered ceilings, visible exterior windows, double-height entrances, and soaring illuminated columns.

MACY'S HERALD SQUARE



COURTESY STUDIO V



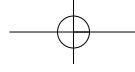
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THE ARCHITECT'S NEWSPAPER JANUARY 16, 2013



ANDREAS KORNFIELD/ESTO; WAYNE ANDREW/ESTO

OSCAR NIEMEYER, 1907–2012

The revolutionary age of Modern architecture slipped further away with the passing of Oscar Niemeyer, who was 104. In the beginning, Modernism was about experimentation and possibility: Niemeyer renewed that spirit in 1940 when he (and other Brazilians) pushed the international architectural movement in a controversial new direction.

By 1940, the International Style was already fitting architecture for a narrow straitjacket of rational right angles. Niemeyer up-ended that neat formula, with a series of astonishing and controversial designs that re-established the role of the curve in Modern architecture. With the parabolic vaults of the Church of St. Francis of Assisi and the free-form marqueses of an outdoor dance pavilion at Pampulha, a new suburb of Belo Horizonte, Niemeyer threw form open to nature, landscape, dreams, and culture.

What made these buildings shocking was that Niemeyer had been an insider, a prince of the realm. He had learned Modernism when he was still in his twenties, at the feet of Le Corbusier. Working with Corbu and a team of equally talented young Brazilians (Lucio Costa, Roberto Burle Marx, Affonso Eduardo Reidy) on the design of the new Ministry of Education and Health building (1936–1943) in Rio de Janeiro, Niemeyer absorbed the fundamentals of the Swiss master: a mix of scientific rationalism and artistic expression.

Niemeyer took these curvilinear

forms even further in a tour de force design for his own 1953 house in Rio de Janeiro. He would not recant the curve, he would not fall in line, and he became an official apostate.

"Your house is very beautiful," remonstrated Walter Gropius, "but it is not multipliable." The European leaders of Modern architecture were horrified that Niemeyer had undermined the scientific rationality in which they put their own faith.

But Niemeyer was more interested in Modernism for the license it gave him to explore new forms of architecture and life. Visiting him at his Copacabana beach office, I met a true Brasileiro, a true Carioca—native-born to Rio de Janeiro. He was a Modernist who loved pleasure.

Indeed, his office, squeezed between two larger buildings on the wide Copacabana sidewalk and fronting the famous beach, hardly even seemed the focal point of an international architecture office. The wide sidewalks paved with undulating black and white cobbles were jammed with beachgoers. And the narrow nine-story building was almost quaintly Moderne, with a top-floor office whose two curving bay windows jutted out to embrace a view of the Atlantic. The oddly surreal shape of Sugarloaf at one end of the panorama, the curving line of the surf, the crowds of sun worshippers—this was the balmy atmosphere that Oscar Niemeyer had breathed his entire life. Of course it would shape the way he saw architecture.

Niemeyer, then in his mid-eighties, was friendly and generous to this architect visiting from the United States (despite the fact that the U.S. had refused Niemeyer a visa in 1964 to supervise his third building there, the Joseph and Anne Strick house in Santa Monica, because he was a Communist.) He spoke English, but preferred to have a staff member translate as he told and drew his story, once more, about architecture.

Architecture was clearly his life, but "architecture" included all of life: the pleasure of friends and conversation, the beauty of women, the rhythms of Samba (he designed the special civic promenade for Rio's Carnival parade in 1983), the conviction of his politics, and his extended family. He spoke of his love of modern engineering and materials (particularly concrete) to create breathtaking structures that sheltered from the sun and rain, but also had the potential to be natural sculptures. He kept coming back to the point of view of the individual human eye taking in the landscape.

This natural love of living formed the foundation for his architecture and his revolutionary ideas. He was both sensuous and cosmopolitan. Growing up in Rio, he knew that life was not just about rationality; it was about emotion, sensual touch, and beauty. Like the Surrealists and other Modern artists, he used impulse and intuition; there is a dreamlike quality in Niemeyer's forms. Those dream forms also blend easily with Brazilian nature: the wildly dramatic landscape of Rio de Janeiro's granite domes; the luxurious meanders of the Amazon seen from a plane; the intense colors and shapes and opulent size of the country's plants.

These inspirations also blended with Niemeyer's love of Brazil's

colonial architecture—another aspect of his work that did not sit well with his International Style critics. With his mentor Lucio Costa, Niemeyer actively preserved the eighteenth century towns of Brazil. It is not a far leap from the coils and serpentine licks of those Baroque churches to the free-form curves and whips of Niemeyer's spiral ramps and wavelike factories.

Apostasy was a natural role for Niemeyer, and it did not ultimately marginalize him. He was still designing and building around the world shortly before his death. Like many famous architects, he had a large ego (colleague Roberto Burle Marx called him "a hothouse flower"), but that ego expressed self-confidence, not fragile defensiveness. He would not react to criticism; when he and one-time mentor Le Corbusier were both competing for the United Nations building commission in 1947, Le Corbusier contacted Niemeyer once it was clear that Niemeyer's entry was going to win. Le Corbusier suggested that they blend their entries. Niemeyer consented.

He was a committed Modernist but one with his own intuitions—there are rich contradictions in this kind of architect. Many of those contradictions played out in his largest commission—indeed, the commission of the century: the design, beginning in 1956, of Brasília, an entire new capital city for Brazil.

In ways Brasília was itself a self-portrait of the architect as a vision of his nation's future. The slender Modernist columns of the executive Planalto Palace, barely touching the earth, lift the eye to the future. Their weightless white curves evoke the castelike clouds floating over the vast and rich Planalto prairie that at the time was the future of Brazil.

Niemeyer (who disliked air travel) spent hours driving from Rio to the Brasília site, engrossed in the ethereal shapes of those clouds.

The ministry buildings, on the other hand, are a series of rational glass boxes, lined up like dominoes, one after the other—a vision of communal government power and bureaucracy. Niemeyer was, after all, a Communist.

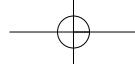
Between these two poles, the superblock apartments are, in many ways, a reasonable Modernist manifestation of Corbusier's Ville Radieuse towers (Paris, 1924), tempered by humanity. They are only seven stories tall, low enough to relate residents to the ground, which is landscaped with parks by Burle Marx.

But Niemeyer's overconfidence is seen in that which was left out, and which later forced itself into the picture: the helter-skelter satellite cities that housed the thousands of workers who were not so neatly taken into account in the original city plan.

Niemeyer's Brasília, curves and all, is in many ways the zenith of 20th century Modernism. Yet, then, there was no place for it to go. By the 1960s, international Modernism was confronting a rising tide of questions that undermined the certainties that already had been conceived and fought for a half century. From his office overlooking Copacabana Beach, however, Niemeyer continued to build in Brazil, Europe, and Africa, with forms that became even bolder, simpler, more colorful, and more surreal.

Modernism for Niemeyer the Brasileiro was no ascetic hairshirt philosophy. It was the use of modern means to embody the joyful rhythms and leisure of life.

ALAN HESS IS AN ARCHITECT AND WRITER BASED IN CALIFORNIA.



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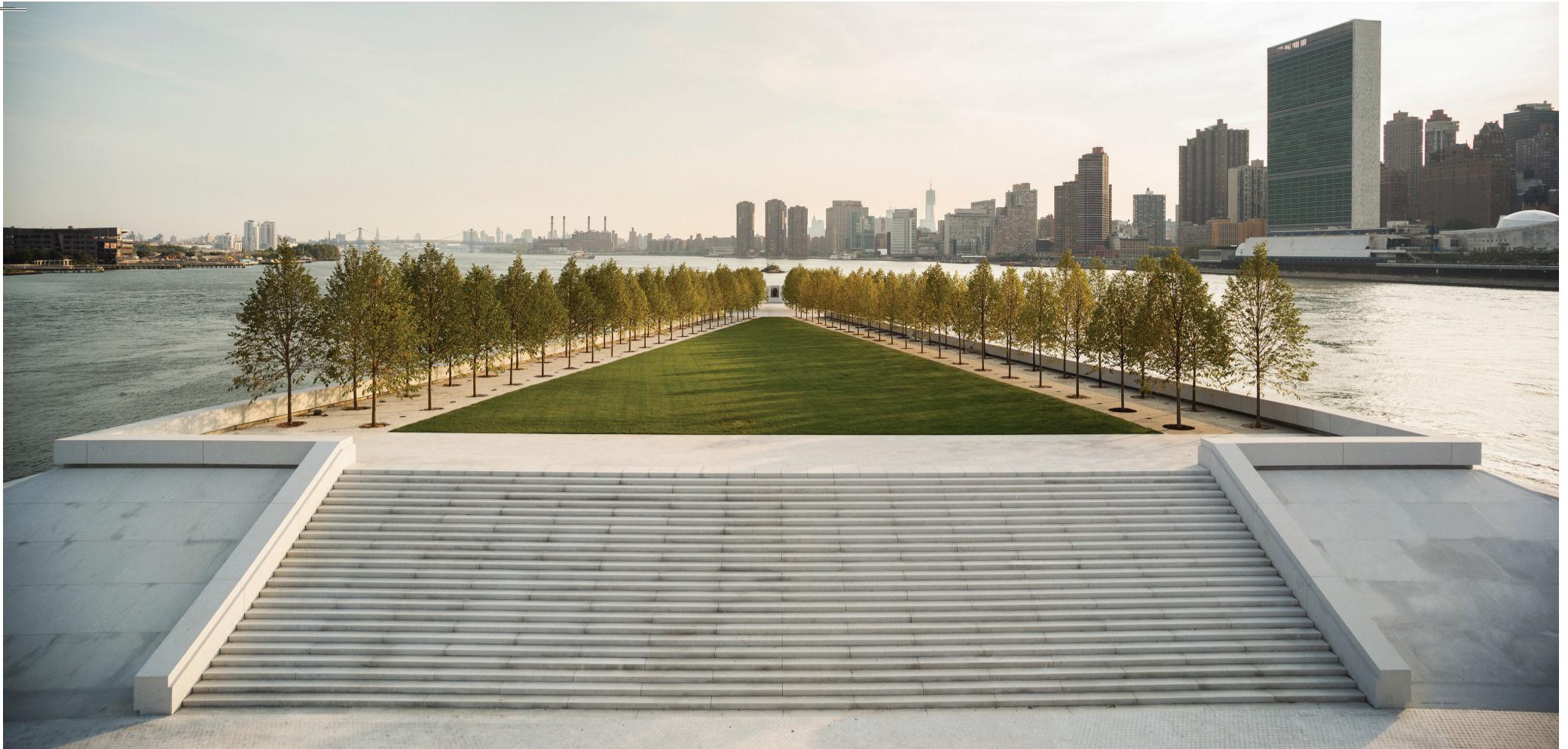
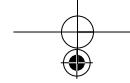
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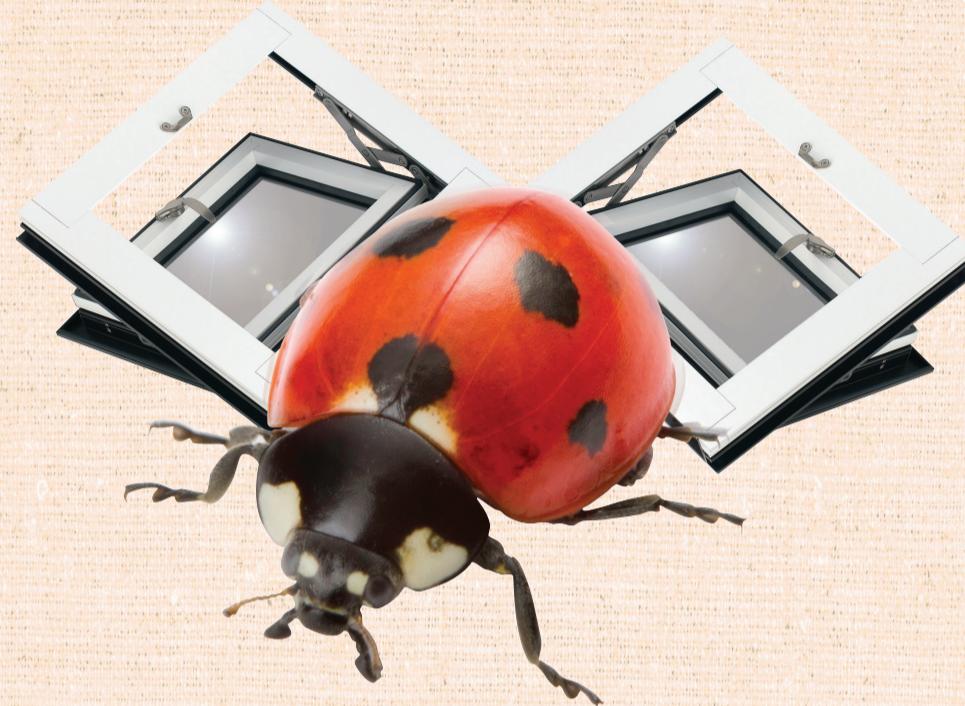
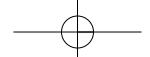
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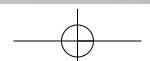
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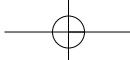
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Architecture, as the cliché goes, doesn't happen in a vacuum. Even the most masterful of designers relies on a cadre of consultants, contractors, and suppliers for the success of their projects. Each year, *AN* sets its sights on calling out these unsung heroes of the building trade: the engineers, technology specialists, and material sources whose labor and products come together to turn the abstractions of design into concrete reality. The lists that follow were drawn from hours of interviews conducted by *AN*'s editors with the architects of some 2012's finest finished work.



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"Emily Bittenbender of **Bittenbender Construction** is a great contractor and she proved that at Sister Cities Park. She cares about the end product and her team runs a good on-site project." —Mark Sanderson DIGSAU

"The most difficult part of the passive house project was establishing the air barriers. For some reason, the smaller

the building the tighter it has to be. It required careful sequencing of the construction processing and Phil Manuele of **Manuele Contracting** was willing and happy to go along and learn and redo until we got it right." —William Ryall Ryall Porter Sheridan Architects

"The general contractor at the **Boston Society of**

Architects project was Commodore Builders. They were exceptional!" —Eric Höweler Höweler and Yoon Architecture

"The combination of **E.W. Howell** and **The LiRo Group** really helped the Brooklyn Botanic Garden project come together. They really took the project to heart and worked well with the entire team on a difficult site requiring

careful sequencing. They did a really good job to get the project built in those conditions." —Armando Petrucelli Weiss/Manfredi

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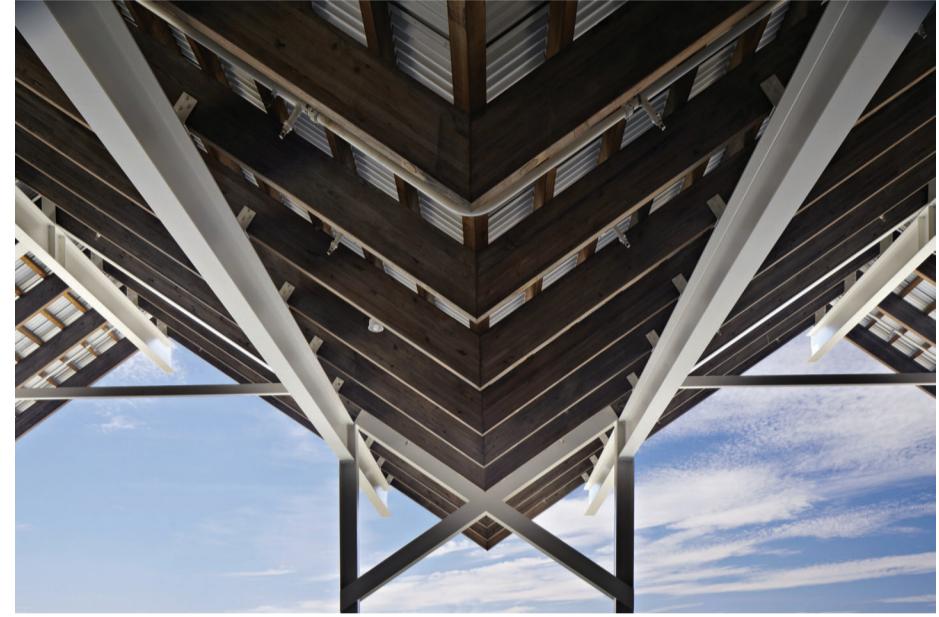
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"Weidlinger Associates were critical players in devising the design solution that employed large glazing panels in a self-supporting structure, thereby minimizing the visual impact of the new enclosure and the need for interventions in the historic limestone facade of The Frick Collection."

Christey Robinson and Carl Krebs
Davis Brody Bond

"The two individuals who were key to the team were Andy Sebor and Adam Trojanowski of **Altieri Sebor and Wieber**. They embrace sustainability in an integrated way. It is the way they approach design already. It doesn't become an additional feature. Adam in particular is very clear and good at articulat-

ing complex issues to clients. We could put him in the room and I could shut up and he could really get things done. There are not a lot of consultants you can do that with."

Philip Ryan
Tod Williams Billie Tsien Architects

"We would really call out the structural engineers at **Buro Happold**. There were some really tricky and tight coordination between mechanical and structural at the Drawing Center. They were inventive and responsive throughout."

Claire Weiss
WXY Architecture

"We worked with Pat McCafferty at **ARUP** on the stair at the Boston Society of Architects. We were very fortunate to have ARUP on board when everyone said we

couldn't afford them."

Eric Höweler

Höweler and Yoon

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helped us realize those performance goals."

Ignacio Buster

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ASSOCIATES
HERZOG & DE MEURON

ABOVE:
DUTCH KILLS GREEN
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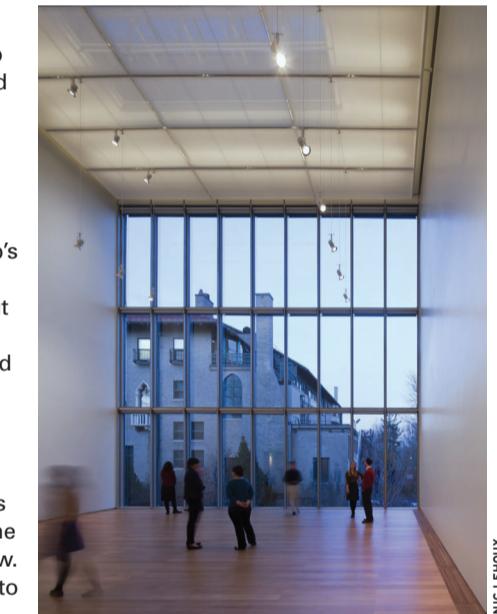
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ALBERT VEZERKA/ESTO

"David White of **Right Environments** was my teacher when I took the passive house training class at Parsons. He did all of the calculations to ensure that the artist studio at the Orient IV house met all the requirements for passive certification."

William Ryall
Ryall Porter Sheridan Architects

"The green roof subcontractor at the Brooklyn Botanic Garden Visitor Center was **New York Green Roofs**. Amy Falder really understood what we were looking for and they were a great partner to work with."

Armando Petruccielli
Weiss/Manfredi

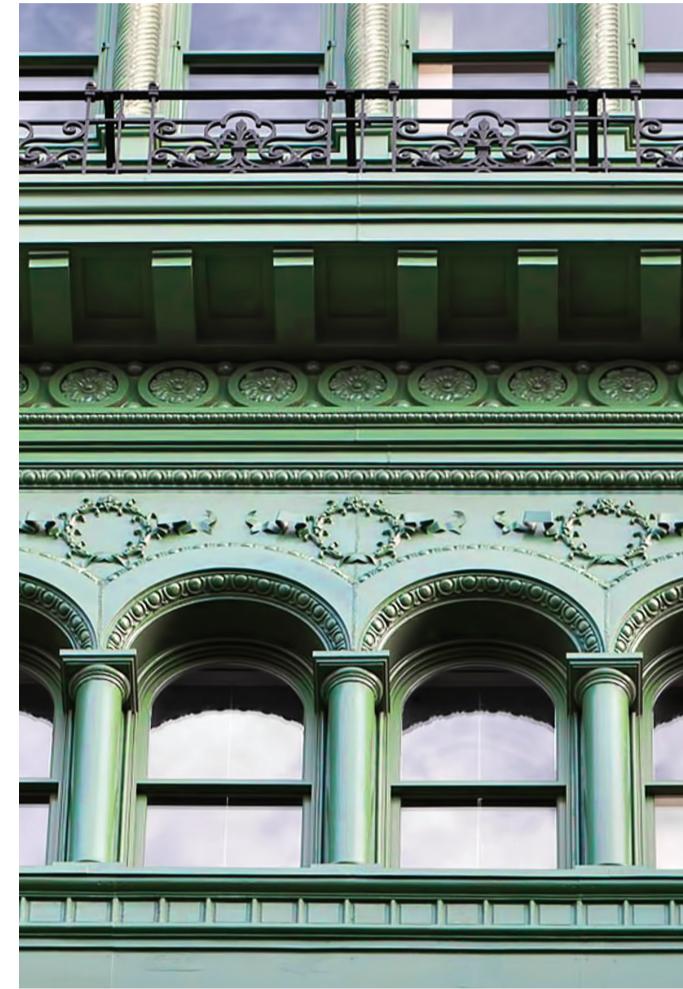
ABOVE:
BROOKLYN BOTANIC GARDEN VISITORS CENTER
NEW YORK GREEN ROOFS
WEISS MANFREDI

BELOW:
ORIENT IV
RIGHT ENVIRONMENTS
RYALL PORTER ARCHITECTS



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demands meticulous care. **Robinson Iron's** expertise in historical cast iron fabrication methods was instrumental in replacing missing decorative elements using details extracted from surrounding features."

Scott Henson
Scott Henson Architect

"As the steel subcontractor, **Canatal Industries** was a key player in the Brooklyn Botanic Garden Visitor Center. We gave them precise geometries for the structural steel and they were able to generate their own 3-D models that helped to streamline the fabrication process."

Armando Petruccielli
Weiss/Manfredi

"The **McNichols** perforated metal mesh allowed us to create a pavilion that appeared changeable throughout the day and night."

Antonio Fiol-Silva
WRT

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Eric Höweler
Höweler and Yoon
Architecture

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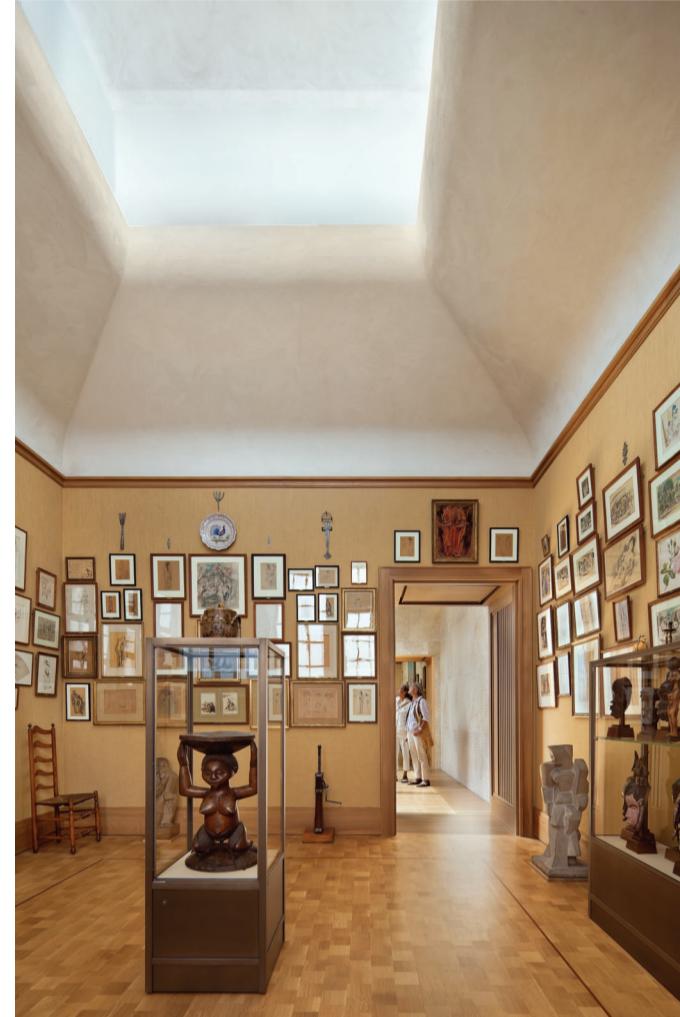
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LEFT:
BARNES FOUNDATION
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TOD WILLIAMS
BILLIE TSIEU

MICHAEL MORAN/OTTO

"Everyone wants to help out the Boston Society of Architects. The lighting was all donated by **Lightolier** and **Lutron** donated the lighting controls. They were both fantastic."

Eric Howeler
Höweler and Yoon
Architecture

"The lighting designers at **Technical Artistry** always brought the newest high performance product to the table—always what was going to work best."

Claire Weiss
WXY Architecture

"**L'Observatoire** created a lighting scheme that created an entirely new nightscape for Levitt Pavilion. It glows with a very low level of glare."

Antonio Fiol-Silva
WRT

"**The Renfro Design Group** did an excellent job of integrating the exhibit lighting into the landmarked Portico Gallery—one's experience of each piece is enhanced, yet the lighting is discrete and deferential to the historic character of the space. They were able to integrate recent technology into historic fixtures as well as tight concealed conditions and achieve great results."

Christey Robinson
and Carl Krebs
Davis Brody Bond

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LEFT:
WENDY AT MOMA PS 1
HWKN

MICHAEL MORAN

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"The quarry where the granite at Four Freedoms park came from was **North Carolina Granite Corporation**. They did an incredible job fabricating the stone to a very tight tolerance. Nick Benson from **The John Stevens Shop** carved the text of the four freedoms themselves. He did a beautiful job. He designed a special letter that was a modification of the letter form that his father did for Franklin Roosevelt memorials in D.C. The stone setters on site were

Port Morris. They did an absolutely remarkable job of setting the stone especially given the size we were working with. They were out here in 104-degree temperatures. We are very lucky that they were so dedicated to their job."

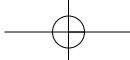
Gina Pollara
Franklin D. Roosevelt
Four Freedoms Park

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FAR LEFT: ALBERT VEZERA/ESTO; LEFT: PAUL RIVERA

"EverGreene did a very good job on the restoration portion of the Harlem Hospital project. They didn't hold anything back in the preservation of murals, they maintained the budget and

did not take their eye off the ball."

Kenneth Drucker
HOK

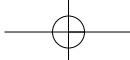
"Decoustics represented a collaborative relationship between architects and manufacturer. They were able to create a custom acoustic ceiling for the Brooklyn Botanic Garden

Visitor Center and economize materials with our 3-D models and pattern details."

Armando Petruccelli
Weiss/Manfredi

ABOVE, LEFT:
BROOKLYN BOTANIC GARDEN
VISITORS CENTER
DECOUSTICS SAINT-GOBAIN
WEISS/MANFREDI

ABOVE, RIGHT:
FRICK PORTICO GALLERY
GIGGINS QUASEBARTH & PARTNERS
DAVIS BRODY BOND

**JANUARY**

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Cage, Cunningham,
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EVENT
Adapting Historic Schools
for 21st Century Learning
6:00 p.m.
The Center for Architecture
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LECTURE
Beyond Zuccotti Park:
Privatization of Public
Assets and Public Space
7:00 p.m.
Van Alen Books
30 West 22nd St.
vanalenbooks.org

Made for Walking
6:30 p.m.
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EXHIBITION OPENING
Archi/Texture:
New Work
6:00 p.m.
FXFOWLE Gallery
22 West 19th St.
fxfowle.com

FRIDAY 18

LECTURES
New Technologies, New
Forms in Modern Design
11:30 a.m.
MoMA
11 West 53rd St.
moma.org

Track Record: Mike Taylor
Hopkins Architects
7:00 p.m.
The Great Hall
The Cooper Union
7 East Seventh St.
cooper.edu

TUESDAY 22

TOUR
The Four Season restaurant:
Johnson, Picasso & Lippold
4:00 p.m.
The Four Seasons Restaurant
99 East 52nd St.
hdc.org

LECTURE
Construction Standards in
Flood Zones and Procedures
for Rebuilding After Sandy
5:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

THURSDAY 24
EXHIBITION OPENING
Beyond Architecture
Yossi Milo Gallery
245 Tenth Ave.
yossimilo.com

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LECTURE

Hariri & Hariri: Creative World
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FRIDAY 25

EVENT
Architecture and Energy:
The Influence of Climate
All day
University of Pennsylvania
School of Design
210 South 34th St.
Philadelphia, PA
design.upenn.org

TUESDAY 29

EXHIBITION OPENING
Lessons From Modernism
6:00 p.m.
Arthur A. Houghton Jr. Gallery
The Cooper Union
7 East Seventh St.
cooper.edu

WEDNESDAY 30

EXHIBITION OPENING
Places for The People:
Gustavino and America's
Great Public Spaces
9:00 a.m.
Boston Public Library
Copley Square
700 Boylston St., Boston, MA
sap.mit.edu

THURSDAY 31

EVENT
Tectonic Acts
7:00 p.m.
Van Alen Books
30 West 22nd St.
vanalenbooks.org

LECTURE

Architecture
Uncensored, Part 1
6:30 p.m.
The Washington Chapter of
the American Institute of
Architects
2101 L St. NW.
Washington, D.C.
aiadc.com

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SATURDAY 2
WITH THE KIDS
Open Studio:
American Legends
2:00 p.m.
Whitney Museum
945 Madison Ave.
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MONDAY 4
LECTURE
Notions of Interactivity in
Later 20th Century Art
1:30 p.m.
MoMA
11 West 53rd St.
moma.org

TUESDAY 5
EVENT
Edward Durell Stone:
Modernism's
Populist Architect
6:30 p.m.
The Skyscraper Museum
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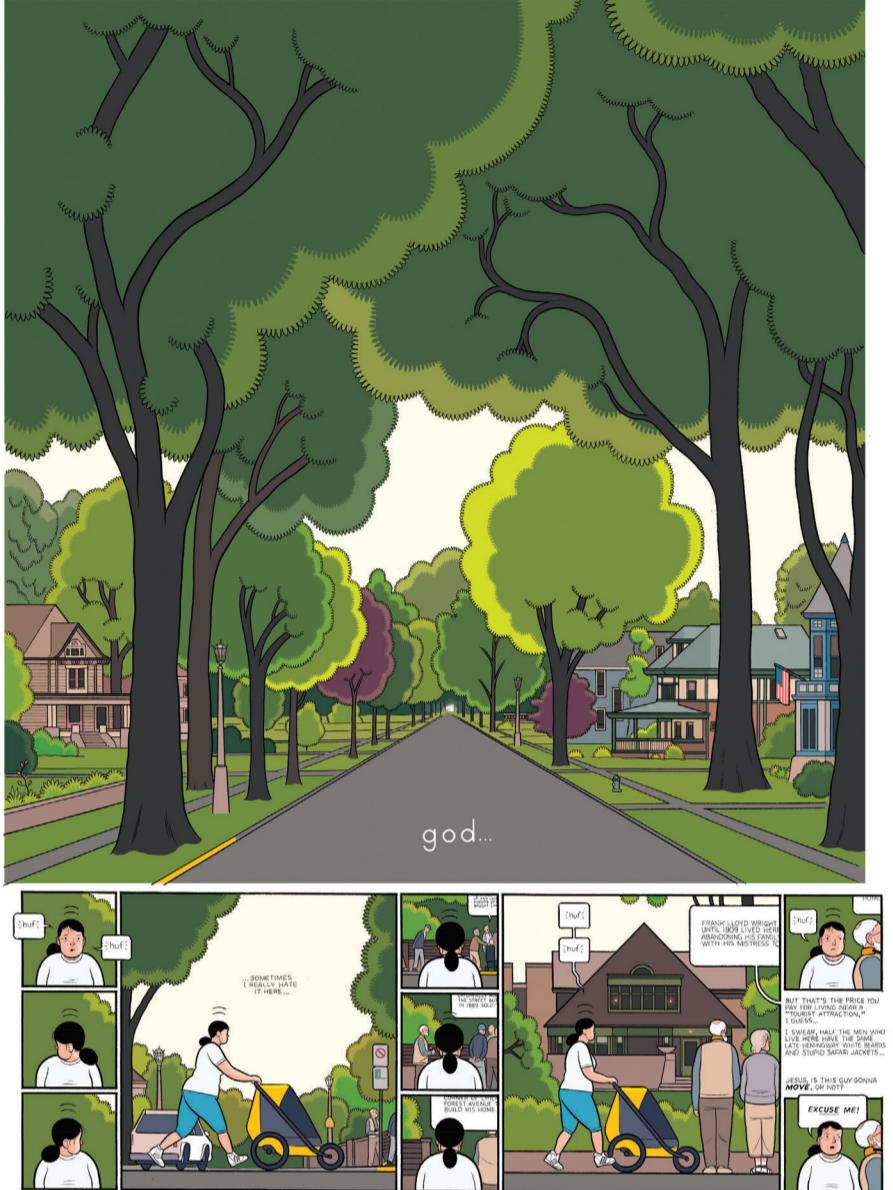
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THE ARCHITECT'S NEWSPAPER JANUARY 16, 2013



Cross Section of Urban Life

Building Stories
Chris Ware
Pantheon, \$50

Comics have always shared architecture's lexicon by combining text and drawing: For comics, the goal is to tell a story; for architecture, it's to explain a structure. Both can be wildly fantastic or utterly banal while tracing narratives of the heroic, comic, tragic, and adventurous. Lately, it seems that architects increasingly have used comics to explore concepts or explain ideas, just as artists have used architecture to define a sense of place and set a mood.

Continuing the precedent that Archigram, the 1960s avant-garde architectural group, set during the 1960s, of employing "illustrated essays," recent architectural comics include BIG's best-selling *Yes is More: An Archicomic on Architectural Evolution* and Jimenez Lai's *Citizens of No Place: an Architectural Graphic Novel*. Even Chip Kidd and David Taylor have co-opted the style of golden age comics, producing *Batman: Death by Design*. Archigram, however, eschewed the category "comics" while this generation seems to embrace it.

Add Chris Ware's recently anthologized *Building Stories* to the list of architectural comics. Previously published as the serial *Building* in various periodicals, including the *New Yorker* and Ware's own *Acme*

Novelty Library, the episodes have been collected in an oversized box reminiscent of a board game or box of memorabilia. The 14 volumes contained within come in a wide variety of formats—pamphlet, hardbound book, accordion-fold, tabloid, and a game board-like quadriptych—none of which has a correct or even defined order. Reading them is an act of putting together pieces of the puzzle: Histories are revealed, characters cross paths, and stories develop.

While Ware sets the story with some ambiguity, or at least multiple readings, the main characters are readily apparent. Taking place over 100 years in Chicago, the stories tell of a brownstone and its inhabitants and the changes in the neighborhood as it ages and goes through a series of demographic changes—the tale of many cities. The building's elderly landlady occupies the first floor and rents out the upper levels to a bickering couple, and—the character around which many of the stories focus—a lonely, one-legged florist. There's also an appearance by Bradford the Bee, a foil to the human characters. Each of their stories is weighted with depression, despair, abandon, loss, and melancholy, barely balanced with hope and brief moments of

continued on page 29

HIGHER ED

The Last Art College: Nova Scotia College of Art and Design, 1968–1978
By Garry Neill Kennedy
MIT Press 2012

Garry Neill Kennedy's long-awaited *The Last Art College* reveals the visionary infrastructure that placed the Nova Scotia College of Art and Design (NSCAD) outside of mainstream European and North American art world influences to become the most relevant program for new visual and conceptual art to emerge in the late 1960s. Similar to Black Mountain College (North Carolina) in its removal from urban centrality and general eccentricity, NSCAD, which Kennedy presided over during the years he describes, was a rural creative enclave, which, through an innovative pedagogical approach, inspired aesthetic investigations that dramatically altered the traditional understanding of the way art could be taught, produced, and even perceived.

NSCAD's flexible mission, ideologically influenced by Pop Art, Fluxus, Dada, Surrealism, Abstract Expressionism, and European Avant-Garde Theater and Dance, was inextricably wed to the social context of this ten-year period. While the college maintained a permanent faculty of active artists and artists-in-residence, the political reality of the Vietnam War; the assassinations of Malcolm X, Martin Luther King, Jr., and Robert Kennedy; and the shootings at Kent State and race riots in major American cities, were equally influential in the creation of NSCAD's pedagogy during this time. Gary Neill Kennedy's robust chronology of student and faculty work, essays, photographs, exhibition posters, letters, and interviews is at times overwhelming in its day-to-day detail. Yet the book still authenticates the story of the author's ever-evolving search for, and discovery of, a highly conceptualized model for art education. NSCAD, perhaps inadvertently, made history by encouraging the emergence of fresh, myriad-minded, process-driven, Post-minimalist art forms of an unprecedented caliber.

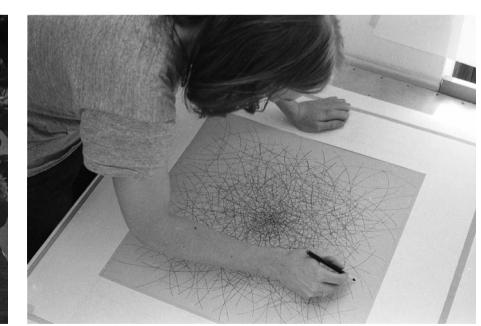
Kennedy, who became president of NSCAD in 1968, had very strong feelings about what should remain central to the renewal of the institution's mandate. In his introduction, he describes the importance of the school's "peripheral geographic location" and suggests a relationship between the school's location and its ability to avoid the "rigid and controlling hierarchies" that characterized more established art institutions. Further to this point, Kennedy writes that he believed the school itself should have no "encompassing plan" to guide the college's development, but that instead it would "capture the process integral to the innovations that were sweeping through the art world." The author goes on in the Introduction to explain the necessity of a student's potential

encounter with other artists, and celebrates the school's general commitment to ideas and their rigorous exploration as a generative process for the production of new art in and of itself. It was this interactive relationship between student and active artist, within an environment that favors experimentation over prescribed structure, that formed the core of Kennedy's pedagogical approach and served as the intellectual point of departure for NSCAD in 1968.

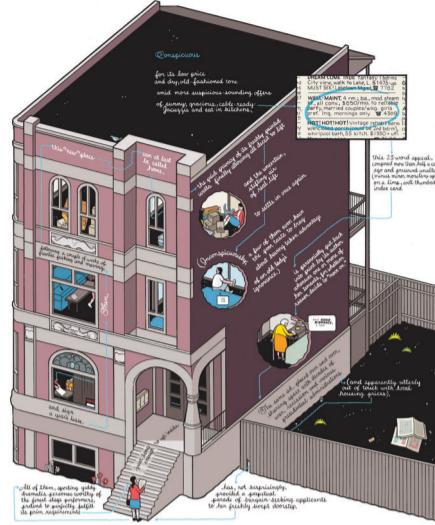
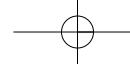
This experimental position was empowered by the author's own philosophy. This included Kennedy's then-open acknowledgment of the value of art from the turn-of-the-century work that challenged preconceived notions of content, form, and material and sought to break down traditional modes of expression or representation by asking new questions or exposing the wrong answers. A fundamental capacity for revolution prompted Kennedy's establishment of an atmosphere of "trial and error" in Halifax. Within the constructs of such offerings as the school's Conceptual Projects Class, its Lithography Workshop, the NSCAD Press, NSCAD's exhibition spaces, and a World Encounter Course, Kennedy provided a loose network of laboratories in which those willing to discover new artistic terrain could turn on, tune in, drop out, return, produce, and disseminate works in whatever form they demanded. Many professional artists, such as Sol Lewitt, Dan Graham, Martha Wilson, Vito Acconci, Claus Oldenburg, Carol Condé, and Richard Serra, were involved in the genesis of Kennedy's vision. The proverbial list of renowned artists associated with NSCAD during this period goes on and on.

Although each chapter of *The Last Art College* is more or less similar, in containing a mélange of notes, interviews, essays, published works (by NSCAD Press during that year), lithographs, exhibition announcements, photos, and letters, many things do stand out. Peggy Gail's "Artist's Talk" summaries are particularly insightful, as are Charlotte Townsend's essays on various artists. In terms of the works catalogued, the most striking pieces include but are not limited to: Gene Davis' *Halifax* (1970), David Askevold's *Catapult* (1970), Patrick Kelly's *Lithograph Untitled* (1970), Robert Maclean's *Hoar's Doom* (1970), Joyce Wieland's *O Canada* (1970), Robert Ryman's *Two Stones* (1971), Guido Molinart's *Opposition Triangulaire* (1971), Eric Cameron's *Flame Red* (1974), Agnes Dene's *Map Projections* (1974), Gordon Smith's *Pacific Rim #1* (1975), and various pieces by Vito Acconci and Sol LeWitt. The

continued on page 29



COURTESY MIT PRESS



CROSS SECTION OF URBAN LIFE continued from page 28 happiness. This is not a child's comic.

Ware's passing observations of the built environment dovetail with another of his projects, to reveal that he is no stranger to architecture. In 2003, he contributed to a special episode of *This American Life* called "Lost Buildings." Ware provided the illustrations and visual pacing of Ira Glass' and Tim Samuelson's discussion of architecture in 1960s and '70s Chicago, specifically targeting Louis Sullivan's demise and Mies van der Rohe's rise. In *Building Stories*, Frank Lloyd Wright's Home and Studio and the Arthur Heurtley House, both in Oak Park, make cameo appearances.

Although it appears prominently, Ware's story is not about architecture. The three-story brownstone quickly becomes a character

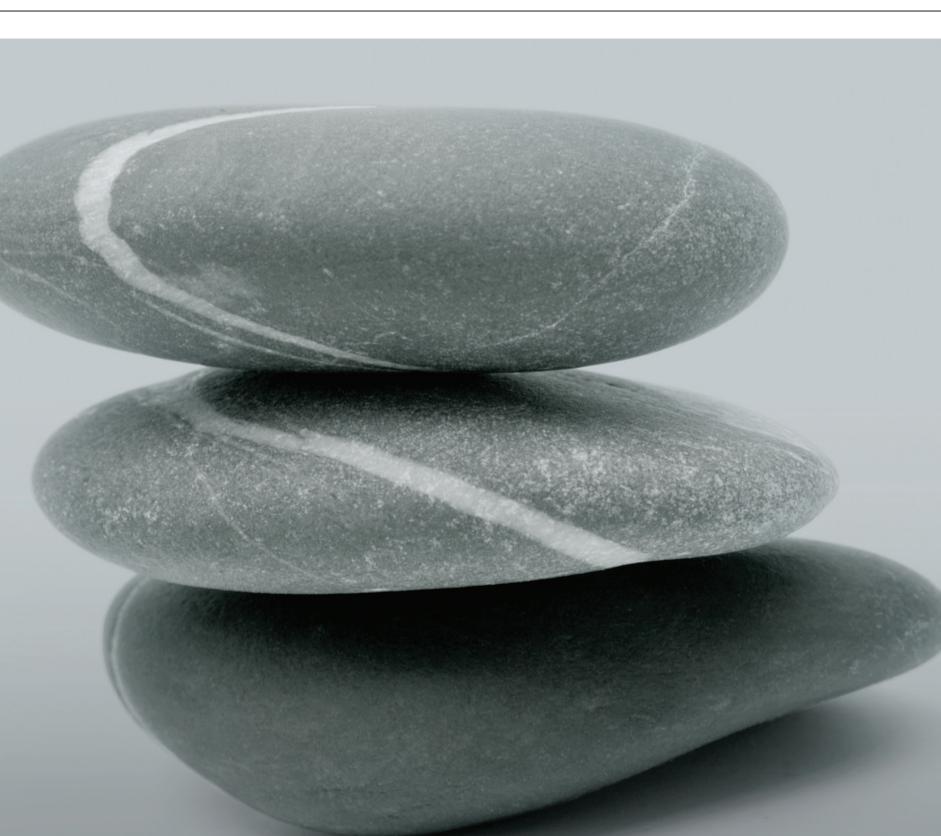
in the story, with its thoughts appearing throughout. The back of the quadriptych features axonometric drawings of each floor while the flipside panels depict the building through the four seasons; they are exquisitely laid out and surrounded by the progression of narrative. They also resemble a blueprint, featuring a main drawing, with details and notes filling the remainder of the page via directional arrows, thought bubbles, and arrangements left entirely to the reader. The building's suspicions, observations, and comments appear as cursive notes in the margins. Like a classical choir, the building is the remote observer that reveals hidden stories to the reader.

Comics have a lowbrow association but can illustrate ideas for a wide audience. A couple of resources that explore the

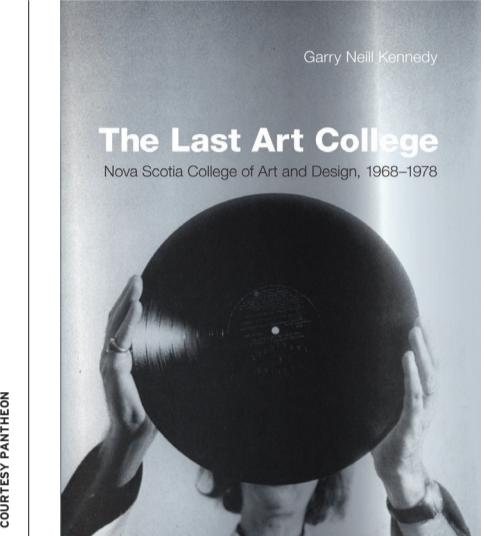
image and the word are Scott McCloud's *Understanding Comics*, which gives a thorough overview of comic conventions, and Douglas Wolk's *Reading Comics: How Graphic Novels Work and What They Mean*, which exposes leading figures of the medium and includes a chapter titled "Why Does Chris Ware Hate Fun?"

Whether the title *Building Stories* means creating tales, constructing levels of narrative, or establishing sagas about the house, Ware's latest offering surely contains each, and his graphics, ability to pace the action, portrayal of time, and, more important, attention to detail are unparalleled. Despite the downer tone of the stories, Ware certainly knows how to tell a story, and show it.

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Garry Neill Kennedy

The Last Art College

Nova Scotia College of Art and Design, 1968-1978

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HIGHER ED continued from page 28 range of interesting material has no bounds.

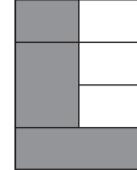
Kennedy's chronological structure and assembly of elements augment the reading experience, allowing one to participate in the maturation of the program. It seems that student projects became more conceptually refined as time went on. The powerful succession of visual elements from chapter to chapter serves as cumulative evidence of the program's stark authenticity and success. In the end, *The Last Art College: Nova Scotia College of Art and Design, 1968-1978* becomes Kennedy's greatest work to date as a conceptual artist. He has found a way to make the college's vision and material production stand the test of time.

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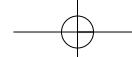
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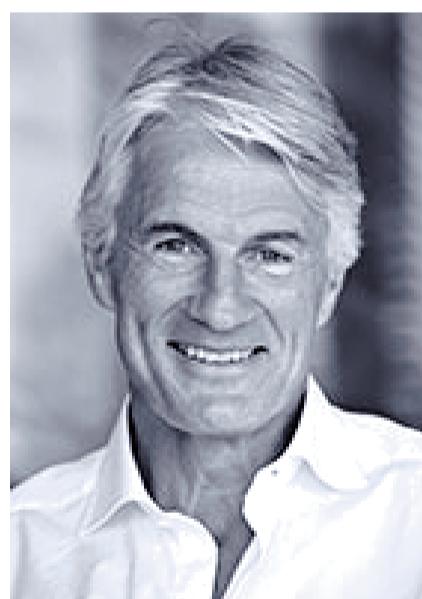
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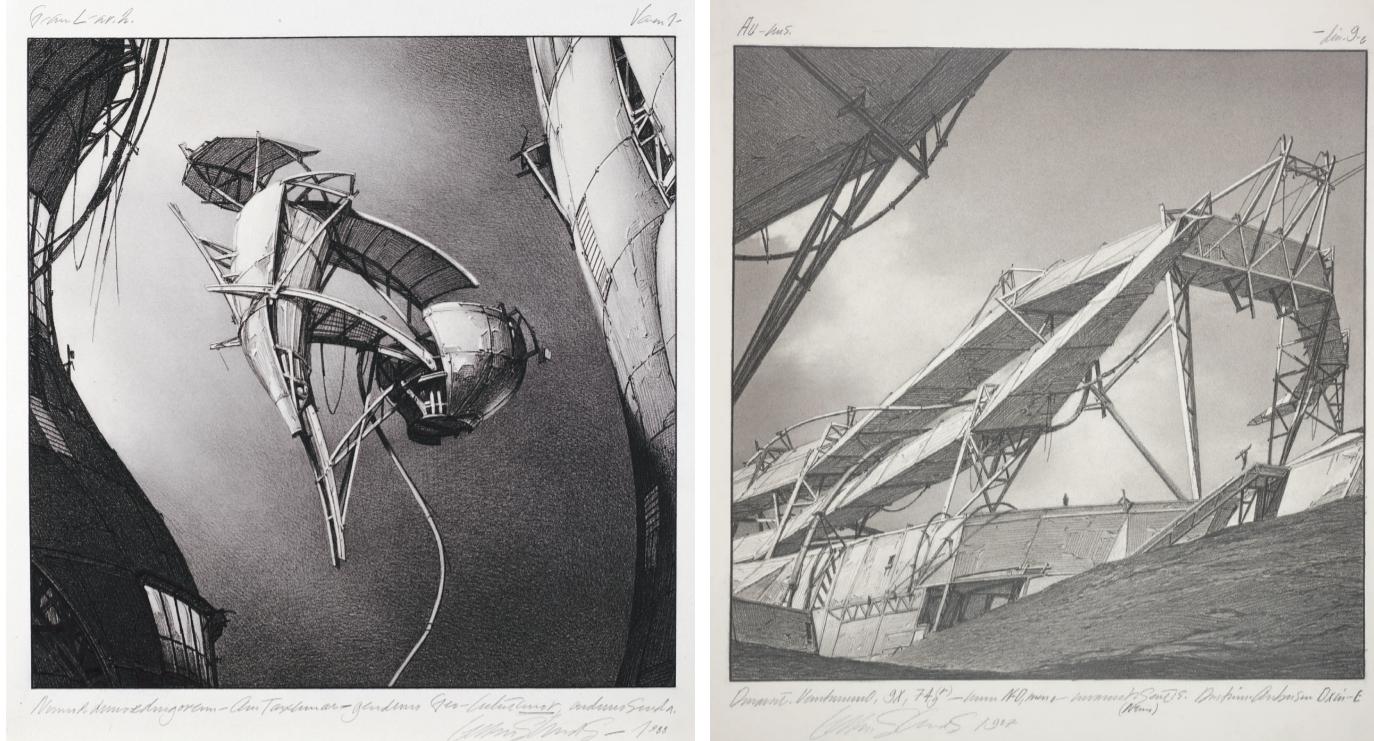
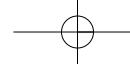
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Clockwise from top left: *Photon Kite* (1988); *Unified Urban Field* (1987); *Concentric Field* (1987); *San Francisco Project: Inhabiting the Quake* (1995).

Lebbeus Woods. Architect will be on view at San Francisco Museum of Modern Art from February 16 to June 2, 2013.

LEBBEUS WOODS 1940–2012

Steven Holl, a longtime friend of Lebbeus Woods' and close co-conspirator in the post-'68 design world (when every project that did not reinvent the future was, perforce, left to wither in ruins), recently paid tribute to Woods' passing. Holl's poignant gesture involved the offer of a cosmic burial in the same space-time tomb that Woods himself once proposed for the inventor of relativity.

Among the crowd of a thousand or so listeners, there was surely little doubt that Woods would have embraced the irony of the proposed substitution: He was, after all, one who embraced fate itself. Woods' project was, throughout and to the end—so why not also in the

beyond?—one of great courage and risk.

The project did not create immediate or universal understanding. As an outsider myself to architecture in the 1970s, I did not at first recognize the heroism of Woods' project—the heroism required of a practitioner who seeks to build a route and pathway to the outside, to fashion his or her own exile (as did James Joyce) from one's home and culture *in order to be able* to create in an unfettered, spontaneous, and uncompromising manner.

Joyce was preeminent among my own boyhood heroes, so I well understand how Lebbeus came to play this role for so many in the field. In time I came profoundly

to appreciate Lebbeus' remarkable offering to the architectural imagination. As Nietzsche had taught: "Build your house on the side of a volcano."—a battle cry to commit to *existence*—to an insecurity that cannot fail to drive an infinitely creative life.

Young, resistant, and perhaps ambitious producers of culture have recited this phrase, yet few—perhaps none—ever found the courage to make it real. Lebbeus did. And for that, he inspired moments of terror and also served as a beacon.

As Nietzsche suggested, no home should survive the volcanoes that shake it, and Lebbeus maintained a deep attraction for the counterforces that endlessly make and remake architecture. In a text, he once wrote: "I know only moments." Therein perhaps lies the essence of his Nietzscheanism. For he recognized only the reality of transition, of passage, of crisis, and of the

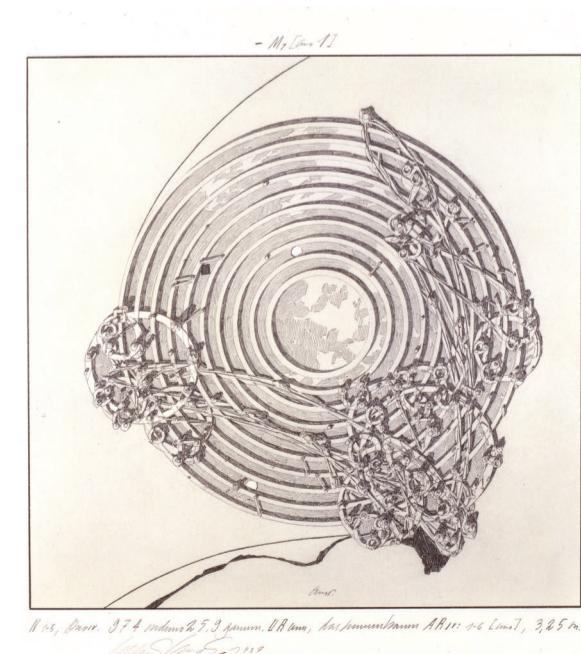
awkward, brilliant moments of sublime opportunity that these, and only these moments, presented. Lebbeus loved the flesh, the senses, the hybridized; he loved how history changed things, and how every change offered an opportunity for improvisation and a release for the imagination.

To take two of his most famous proclamations of resistance—*Resist the idea that architecture is a building* and *Resist the temptation to talk fast*: These are incitements to us to move in uncommon directions, and they bring us again to his foundationally Nietzschean manner, to his love, and forceful commitment to the "Untimely"—to the positions, the ethics, and the physical forms that are well outside of one's own time, yet serve as seeds and placeholders for another time yet to come.

This is what constituted Lebbeus's public pact with an architecture of homelessness,

an architecture coincident and coextensive with life itself. Lebbeus made of architecture a preoccupation, a framework for speculation, and a mode of thought unafraid of any darkness. He kept the idea of experimentation alive when much of the rest of the field collapsed into shameless expediencies. All that he did, said, or wrote, every ounce of work, was directed toward imagining and constructing a worldly city (for the unrepatriable exiles?), and through this imagined city... a soul.

SANFORD KWINTER IS A PROFESSOR OF ARCHITECTURAL THEORY AND CRITICISM AT THE HARVARD GRADUATE SCHOOL OF DESIGN.





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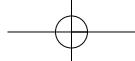
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* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.

Learn about our other energy-saving projects
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