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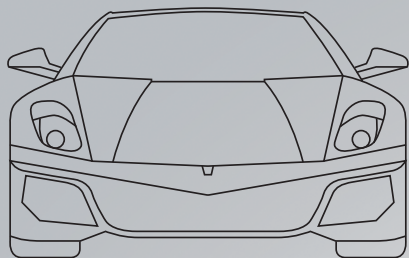
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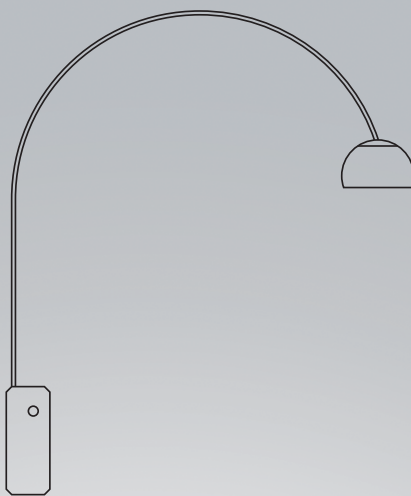
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ARCHITECTURE, THE COLLABORATIVE ART

There has been so much written in the past two months about whether Denise Scott Brown should be acknowledged for her contribution to Robert Venturi’s work and his 1991 Pritzker Prize that there is very little left to say on the matter—unless you are a member of the Hyatt Foundation, which sponsors of the award, or a juror for the prize. The ball is in the Pritzker court in Chicago. Most of the living Pritzker Prize winners or Laureates, including Richard Meier, Zaha Hadid, the 2012 winner Wang Shu, Rem Koolhaas, and, of course, Robert Venturi, have signed a petition that she be recognized by the award committee. Scott Brown herself has said she does not expect to become a laureate, but would like to be honored with an “inclusion award” that would not be given in a grand ceremony along with Toyo Ito (the 2103 winner) in Boston. Instead, she proposes something much more modest: that the Pritzker support a conference or a discussion on “creativity.”

The discussion on creativity that Scott Brown calls for might focus on the prize itself and its mission to honor “a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment.” While the Pritzker Prize has undoubtedly done a great service by raising the visibility of architecture in the mind of the public, it is not to much to say that this mission is outdated and in need of a tweaking if not an overhaul. This focus on awarding the prize to a single architect of “talent, vision and commitment” continues to perpetrate the notion of individual, creative genius in the field, rather than recognizing that architecture is in every respect a social art conceived, constructed, and experienced not by a solitary figure, but collaboratively. It fact, the Pritzker was moving in this direction when it honored its first pair of architects, Jacques Herzog and Pierre de Meuron, in 2001, and Kazuyo Sejima and Ryue Nishizawa, in 2010. This is not to say that individual initiative or even brilliance are not important in the field. No one can deny the power of drawings by Aldo Rossi or Zaha Hadid, or the quiet uniqueness of buildings authored by Sverre Fehn. But even Rem Koolhaas has admitted the collaborative nature of his practice just as his book *Delirious New York* was in part created by Madelon Vriesendorp and other young researchers. Perhaps there is a way the prize might begin recognizing firms rather than the figure with his or her name on the door.

Finally, it is time that the Pritzker Prize rethink its blind determination to only honor architects for their built work rather than recognizing that writing, theoretical manifestos, and teaching are just as integral to the profession. It should be possible for figures or groups as diverse as the late Lewis Mumford, Archigram, Manfredo Tafuri, or even Kenneth Frampton to be honored, since, after all, the Pritzker claims to laud “consistent and significant contributions to humanity and the built environment through the art of architecture.” **WILLIAM MENKING**



W-ARCHITECTURE AND LANDSCAPE ARCHITECTURE

CALGARY REVITALIZES A DISUSED URBAN GEM ON ST PATRICK'S ISLAND

STAMPEDE PARK

St. Patrick’s Island, which sits at the confluence of the Bow and Elbow rivers in the center of Calgary, Alberta, is on the cusp of a major redevelopment that will return it to its 19th century roots as a public park. The Calgary Municipal Land Corporation (CMLC) and the City of Calgary recently broke ground on a redesign of the site completed by New York City–based W-Architecture and Landscape Architecture and Denver-based urban planning and landscape architecture firm Civitas. The revitalized public space is scheduled to open in the fall of 2014.

Currently home to the city zoo, but otherwise abandoned for decades, St. Patrick’s island is to Calgary as Treasure Island is to San Francisco, or Roosevelt Island to New York, or Northerly Island to Chicago. This disused treasure in the middle of The Stampede City became a priority for redevelopment in 2007, after Calgary’s government formed the CMLC to implement its Rivers District Community Revitalization Plan—an overarching scheme to revitalize much of the inner-city waterfront. The island, an “all but forgotten treasure at the city’s centre,” as CMLC describes it, offers 31-acres of land that will be purposed for recreational uses. The new design includes such amenity-rich areas as The Rise, Play Mound, Lowland Channel, Picnic Grove, The Lookout, Amphitheater Plaza, The Cove, The Gallery Forest, and The Seasonal Breach.

In its current condition, the island is primarily wooded. In the 1960s, portions were backfilled to displace a seasonal river channel. The new design takes advantage of this piece of civil engineering with an area called The Seasonal Breach, which includes space for ice-skating in the winter and a children’s pool during the summer. W-Architecture and Civitas also took advantage of other existing elements on the island: large trees, vantage points with skyline views, natural oases. “We just want to dramatize it and have more ways for people to access it,” said Barbara Wilks, principal of W-Architecture. The Rise, for example, rises to an elevation of 30 feet above grade, giving Calgarians a promontory from which to view their city.

A new bridge—St. Patrick’s Bridge—is in the works, linking the island to Calgary’s East Village neighborhood to the south and Bridgeland district to the north. This sort of connectivity is made a priority elsewhere by the River District Community Revitalization Plan. Many of the city’s neighborhoods are currently undergoing major infrastructural amendments as the CMLC hopes to “inject optimism and energy back into the inner city.” Design and construction costs for both the bridge and the park redevelopment will range between \$25 million and \$45 million.

B. TYLER SILVESTRO

MIDTOWN EAST REZONING COULD FUND IMPROVED PUBLIC SPACE

PENNIES FROM HEAVEN

Last summer, Mayor Michael R. Bloomberg’s administration announced plans to rezone a 78-block area of East Midtown. While the proposal is designed to strengthen the Central Business District (CBD) around Grand Central with a new crop of modern office buildings, it has also yielded a number of recommendations for public realm improvements that could enliven Midtown’s notoriously cramped streets. In late March, at the request of Community Board 5, the Department of City Planning provided sketches of specific urban design features—

from planting areas to wayfinding—to illustrate how the area might look in the future.

“I think we all have a shared goal. We want to transform the public realm from gray to green,” said Edith Hsu-Chen, director of the Manhattan office of the Department of City Planning. “There is a lot of opportunity to have plantings and beauty. That is a really important goal of this rezoning.”

The proposal first addresses the administration’s concern that the building stock in Midtown East, at an average age of 73 years

old, is outdated. The aging structures are no longer attractive to incoming tenants, a factor that could strip the neighborhood of its standing as a competitive business district on a global scale.

“It is not the age per se that is the problem, it is the bones of the buildings: low floor to ceiling heights, floors with many columns, and it is not the kind of space that tenants are looking for,” said Hsu-Chen. “We need to replenish Class-A office stock to keep the CBD healthy and vital.”

East Midtown, however, has limited open space for new development. The rezoning would enable developers to raze old buildings and rebuild on their sites at a greater height. The plan would increase the current maximum Floor Area Ratio (FAR) **continued on page 8**

SOANE ZONE

After **Dennis Rodman's** recent star turn into North Korea, **Beyonce** and **Jay-Z's** April trip to that other off-limits dictatorship, Cuba, didn't seem quite so sensational. Yet gossip magazines quickly disseminated the images of the couple strolling Havanese streets. But no one mentioned with whom the Americans were traveling. **President Obama** came the closest when he said, "My understanding is I think they went through a group that organizes these educational trips down to Cuba. (And PS: "You know, this is not something the White House was involved with. We've got better things to do.)" In fact, the dynamic duo had signed on with the **Sir John Soane's Museum Foundation**, and their design-centric itinerary included landmarks by architect **Miguel Coylua**, among others. **Blue Ivy** stayed home—she couldn't get her vaccinations in time to make the trip, said our source.

CAST IN PLACE?

Bloomberg architecture critic **James Russell's** recent musings on how Paul Rudolph's Brutalist architecture for the U Mass Dartmouth might have affected the now infamous alma mater of marathon bomber suspect **Dzhokar Tsarnaev** raised some eyebrows. Deputy editor of the *Architect's Journal* **Rory Olcayto** wrote, "Making a link between Tsarnaev's alienation and Rudolph's Brutalist architecture is crass." Russell retorted, "It is not a contradiction to marvel at the bravura design while finding it sociologically wanting," adding, "the crummy maintenance doesn't help."

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COURTESY NARCHITECTS

UNVEILED

WYCKOFF HOUSE MUSEUM
CULTURAL EDUCATION CENTER

nArchitects' design for a cultural education center soon to be built at the Wyckoff House Museum sets forth a modern counterpart to this historic Brooklyn structure—the oldest still standing in New York City. The new building subtly draws upon the museum's Dutch colonial style, reinterpreting the architectural details of the 1652 saltbox house in a contemporary framework that will serve as a flexible space for community and educational programming and events. The 5,000-square-foot center accommodates a public space, gallery, gift shop, caretaker's apartment, and administrative offices, all of which flow out into one portal overlooking the original house.

"We were looking at the clustering of the farm buildings relative to how the outdoor spaces were activated and used back in the day," said nArchitects partner Eric Bunge. The firm also took cues from the landscape paintings of the Dutch masters. Bunge and his colleagues noted the quality of light filtering in from windows in these pictures, as well as the use of indoor and outdoor spaces and the views framed by portals.

Museum and Landmarks Preservation officials told the firm that they wanted the center to look contemporary and avoid replicating a bygone era of architecture. With that in mind, nArchitects sought to pay homage to the original house by choosing materials and features that reference the

Dutch colonial style, without mimicking it. They selected zinc cladding to play off the dark wood of the house and planned a succession of spaces with windows close to the ceiling, in keeping with much 17th century Dutch architecture.

The museum, once surrounded by farmland, now sits on an isolated plot hemmed in by car and tire shops in a busy part of the Flatlands section of Brooklyn. Bunge said he oriented the center to "create a buffer on a very dense site" and to "frame the view of the house and block out the noise and visual clutter." Landscape design by Nancy Owens Studio further shields the grounds from the urban sprawl and creates a link between the center and house. Visitors enter through "a screen of trees into the portal" and then walk down a path to the house. Harking back to colonial times, the landscape architects have chosen native plantings and vegetation originally introduced to Brooklyn by Dutch farmers, such as Sedges, Blue Flag Iris, and Dogwoods.

"Many of our institutions and social structures are indebted to the Dutch experience, and especially New York's legacy as a liberal place," said Bunge. "This project and the landscape and the house tell a much broader story—it is larger than Brooklyn, it is a foundational story about America." **NICOLE ANDERSON**

Architect: nArchitects
Client: New York City Department of Parks and Recreation
Location: Brooklyn
Completion: Late 2014



BRETT BEYER

> STELLA 34 TRATTORIA

Macy's 151 West 34th St.
Tel: 212-967-9251
Architect: STUDIO V Architecture

Vacant space can be difficult to come by in Manhattan. Tucked away on the upper level of Macy's Herald Square building, STUDIO V Architecture discovered a space that had been left untouched for half a century and transformed it into an Italian restaurant, Stella 34 Trattoria. "Our challenge was to turn this dark space into a cool, high-end restaurant as a highlight in our overall design strategy to completely remake Macy's Herald Square and bring it into the 21st century," explained principal-in-charge Jay Valgora. The architects began by uncovering the space's large bay windows, allowing sunlight to lavishly fill the room and revealing views of Herald Square and the New York City skyline. The restaurant's most alluring design element, however, is the 240-foot long bar composed of stainless steel and white Carrara marble woven together by a third-generation Florentine stone mason. The bar features dramatic curves sculpted to respond to each of the stations positioned around it: a prosecco bar, a pizza making station, a cibi ronda antipasti display, and a Vivoli gelateria. The bar's undulating profile also echoes the curves in the veering course of Broadway as it works its way through the Manhattan street grid. **VINCENZA DIMAGGIO**

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THE ARCHITECT'S NEWSPAPER MAY 8, 2013



THE MODERN MAKES THE "PAINFUL" DECISION TO SCRAP WILLIAMS AND TSIEN'S FOLK ART BUILDING

The Museum of Modern Art is in the unenviable position of destroying a relatively new work by a respected architectural firm. The former American Folk Art Museum building sits between the MoMA's existing facility and a planned tower designed by Jean Nouvel. The folk art museum's former home, designed by Tod Williams Billie Tsein Architects, was completed in 2001 and sold to MoMA only ten years later, in 2011, relieving the folk art museum from a heavy debt burden.

According to MoMA's director, Glenn Lowry, the folk art museum initiated the transaction. "We entered into the process with an open mind," he said in a statement. "However, it was also with the understanding that it would be difficult, if not impossible, to integrate a building that was designed for a very specific purpose and as a discrete structure with the Museum's plans for expansion."

Barry Bergdoll, chief curator of MoMA's architecture and design department, told *AN* that the decision was an administrative, rather than a curatorial one. He called the decision "painful" for architects and others who appreciate Williams and Tsein's work, and acknowledged that museums have a responsibility to the art in their care—including architecture. But, he said, the building "was designed as a jewel box for folk art," and could not reasonably be altered to fit a different collection and a different purpose. Bergdoll added that some possible solutions, including retaining only the facade of the former

folk art museum building or drastically restructuring it, would violate its architectural integrity and "denature its total design aesthetic."

Williams and Tsein's firm has been inundated with press inquiries since news of MoMA's demolition plans broke, but a public statement on their website expresses their sadness over MoMA's decision. "The Folk Art building stands as an example of a modest and purposefully conceived and crafted space for art and the public; a building type that is all too rare in a city often defined by bigness and impersonality," read the statement.

Williams and Tsein are no strangers to museum design. Their design for the Barnes Foundation in Philadelphia was completed in 2012, and they have undertaken two expansion projects for the Phoenix Art Museum. Their website lists several other cultural organizations as clients, including the HoodMuseum at Dartmouth College and the Whitney Museum of American Art.

Meanwhile, the American Folk Art Museum, thriving in its scaled-back home on Lincoln Square, presents a cheerful public face. They have also issued a public statement via their website: "We remain grateful for the purchase of the building by our good neighbor, the Museum of Modern Art; the sale of the building was a necessary step for our resurgence." **VIRGINIA C. MCGUIRE**

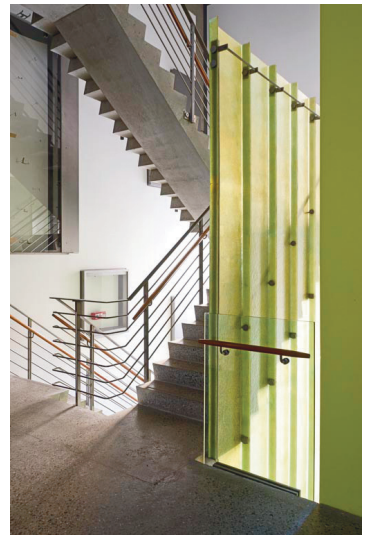
PROTEST> JULIE V. IOVINE

MOMA SHOULD REUSE THE FOLK ART BUILDING TO ENRICH VISITOR EXPERIENCE

Nothing says might so blatantly as the ability to blast away whatever gets in the way. And how much more expressive of clout it is if that something is carefully made, admired, very expensive, and still new. A primal territorial grunt seemed to accompany the Museum of Modern Art's announcement last week—without a peep about considered alternatives—that it was in the museum's best interest to tear down the American Folk Art Museum designed by Tod Williams and Billie Tsein and opened to great international acclaim—adorning magazine covers around the world—barely twelve years ago.

Many have noted director Glen Lowry's justifying comment that the Folk Art Museum's cast bronze facade (a work of technological wizardry wedded to craftsmanship on an unprecedented scale that is the building's chief wonder) is not compatible with the glass aesthetic of the rest of MoMA's facade. One does not have to look back that far to find that MoMA has engulfed many a conflicting design aesthetic on its way to becoming the current block behemoth. In 1953, Philip Johnson's wing added a web of black steel on black glass to Philip Goodwin and Edward Durrell Stone's 1939 deliver-us-from-deco International Style; in 1985, Pelli did a slick seamless skin that was subsumed by the even sleeker Tanaguchi extension. Lowry need not worry about inconsistencies; by now, MoMA is far too large to be understood as a coherent whole from the sidewalk.

The townhouse scale of the Folk Art Museum might have been turned to advantage. MoMA got



GILES ASHFORD

Left: The interior of the Folk Art Museum building shortly after it was vacated; Center: The building's bronze facade; Right: The compact interior is rich with material and spatial complexity.

its start in a townhouse owned by John D. Rockefeller, Jr. at 11 West 53rd Street. Two other Rockefeller townhouses on 54th were quickly absorbed to make way for the sculpture garden. (Back then the museum was more mindful about its impact and took care not to destroy some period rooms in those townhouses, donating two to the Museum of the City of New York and one to the Brooklyn Museum.) Incorporating the folk art museum into its 53rd Street lineup would not only counter the unrelieved, airport-scale stretch of the current facade, but also give a nod to those townhouse beginnings.

While the Folk Art Museum does look very different from the rest of MoMA, it is unquestionably modern. It is the modern of intense materiality and process made visible; a modern that the museum has long underestimated and largely ignored in favor of a more doctrinaire and European-focused definition. It was an approach fixed by Philip Johnson who ruled the architecture department, directly and by proxy, from the museum's beginning almost until his death in 2005. That approach was a narrow interpretation of the museum's original mission "dedicated to helping people understand and enjoy the visual arts of our time" (according to an official history on the website). More recent curators of architecture at the museum have struggled to correct that legacy. Preserving the Folk Art Museum—even if only the facade—would allow MoMA the chance to provide a more expansive and more accurate picture of modern architecture.

It remains to be seen how this decision could undermine the efforts of the MoMA architecture department to regain the trust of an architectural community shaken to the core by the rough

shod treatment of two highly admired practitioners. It certainly casts a cynical pall on the efforts of current department head Barry Bergdoll to present exhibitions engaged with contemporary issues from housing to climate change as well as on the talent search that is the Young Architects Program at MoMA/PS 1. While rescuing high quality architecture isn't part of the museum's brief, destroying a valuable cultural artifact should not be part of its operations.

In fact, by engaging with rather than demolishing the Folk Art Museum, MoMA could show itself to be a far-sighted urban planner rather than opportunistic real estate developer. The increasingly fraught battles between new development and landmark preservation are fast becoming a defining New York issue. Taking an aggregate approach that allows for the coexistence of disparate elements—bronze and glass, townhouse and tower—could be an exciting alternative to the monolithic homogenization of 53rd Street.

Finally, it is the lack of transparency that is most disturbing about last week's announcement following more than a year of impenetrable silence on the subject of the Folk Art Museum's fate. The MoMA experience has become unpleasant overall, from the opaque bureaucracy to the oppressively large lobby that seems to have no middle ground between dankly empty and rush-hour crush. Here was an opportunity to be more thoughtful and engaging about its role in the cultural and urban community. The sad fate of the Folk Art Museum can be chalked up to overreach. MoMA, in highlighting the disposability of high quality architecture in the service of expansion, should be careful not to fall into the same trap. **JULIE V. IOVINE**

PLAN SEEKS TO BRING BOSTON 30,000 NEW RESIDENTIAL UNITS BY 2020

BEAN TOWN HOUSING

Only a few days before Boston's longest serving mayor, Thomas M. Menino, announced that he would not seek a sixth term in office, he introduced an ambitious new initiative. Known as Housing Boston 2020, the plan seeks to create as many as 30,000 new units of housing within the next seven years. The plan will build upon the mayor's July 2000 plan, Leading the Way, which resulted in 20,000 new units of housing.

"For the mayor, housing has been near and dear to his heart and to his administration. He really wants to leave a blueprint in place for the incoming administration," said Sheila Dillon, Chief of Housing and Director of Neighborhood Development for the City of Boston. "First we have to figure out exactly what we want to accomplish. We have an idea of the areas we really need to work on, and once we identify those, we'll really dig in."

The Menino administration has hand-picked housing experts and professionals from the private sector and non-profit development communities to serve on an Advisory Panel for the Housing Boston 2020 plan. The panel's first meeting is scheduled to take place within the month. While still in the preliminary planning stages, Dillon said that the administration has zeroed in on the specific housing challenges and opportunities in Boston.

"We need a multi-pronged approach and make sure that we have the resources so that we can do that—not do one of those one size fits all," said Joe Kriesberg, a member of the panel and President of Massachusetts Association of Community Development Corporations. "We want to make sure that every neighborhood has a mix of incomes and see a better balance across the city both ethnically, racially, and economically."

In recent years, a change in demographics coupled with a rise in population has led the administration to come up with different housing solutions to accommodate the diverse needs of its new residents. There has been an influx in the number of families moving from the suburbs to downtown, in addition, the administration predicts a

similar trend with empty-nesters and seniors who will likely contribute most dramatically to population growth in the area. According to statistics provided by the City of Boston Department of Neighborhood Development, there has been a considerable uptick in the number of children in Boston. From 2000–2010, the number of children has risen 37 percent in the Back Bay, 15 percent in the South End, 20 percent on Beacon Hill, and 23 percent in Downtown.

The panel will also focus on identifying development opportunities for affordable and middle class housing near key transit nodes such as the Fairmont Station and along the Orange T line. For several panelists, affordable housing will be a priority when outlining the plan.

"Affordability remains paramount," said Thomas Callahan, Executive Director Massachusetts Affordable Housing Alliance. "It is still very hard to buy a house in the city if you don't make a certain income."

During the last two decades, Menino has played a critical role in facilitating access to housing for Bostonians and paving the way for new development, most notably around the Fenway and Seaport. Callahan said that the Inclusionary Development Policy instituted by the mayor and the Boston Redevelopment Authority has been a key tool in the creation of more affordable housing. This program, launched in February 2000, gives developers the option to designate a percentage of apartment units in their proposed development to affordable housing, build affordable housing units at a different location, or contribute money to a fund for the creation of affordable housing. Callahan said that he would like to see the panel consider raising the fee for developers that choose to contribute to the fund.

"We want to make sure that those who have helped to make Boston a better city should benefit from the changes and not be pushed out," said Kriesberg. "It comes down to some really tough choices and decisions when it comes to transactions and development."

NICOLE ANDERSON

AT DEADLINE

FREE NO MORE

After nearly two years of intense debate and student protests, Cooper Union has announced that it will end its 155-year tradition of tuition-free education—a hallmark of the prestigious institution. The school's board of trustees said in a statement that budget-cutting measures could not relieve the \$12 million annual deficit it has on its hands. The new policy will cut the full tuition-free scholarship to 50 percent for the undergraduate class beginning in fall 2014. Depending on financial need, a student could pay nothing or up to \$20,000. Industrialist Peter Cooper founded the school in 1859 on the premise of providing a first-rate, free education to the working classes.

HARVARD HERALDS NEW ARCHITECTURE CHAIR

Harvard Graduate School of Design (GSD) has appointed Inaki Abalos Jose Ignacio Ábalos Vazquez as Chair of the Department of Architecture. Currently a Professor of Residence at GSD, Abalos is also a member of Ábalos + Sentkiewicz Arquitectos and formerly a founding partner of Ábalos and Herreros. In a recent statement from GSD, his work was described as "broadly interdisciplinary" with a specific focus on "the interaction of architecture, technology, landscape and culture." Abalos will take over for the currently serving chairperson, Preston Scott Cohen, on July 1.

UN VEILED



When erected in 1952, the **United Nations Secretariat** symbolized the latest advances in curtain wall construction. But rapid deterioration by the elements soon masked the transparency envisioned in the original design. Only after **HLW International** and **R.A. Heintges & Associates** undertook its replacement as part of a 21st-century update has the facade's intended splendor been revealed. Now, along with adding the energy efficiency and blast-resistance required by its prominence, it gives the city a long-denied glimpse of the grandeur that helped shape global architecture in its day.

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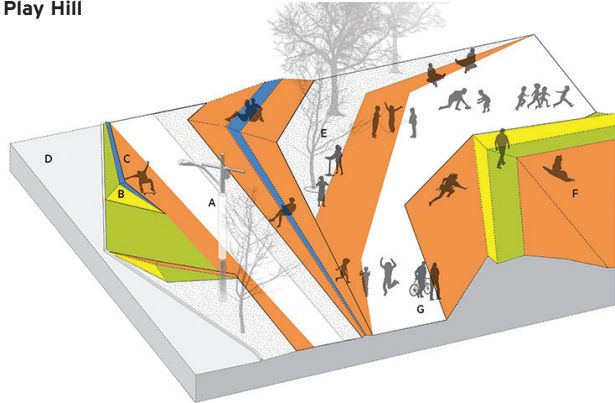
 **Ornamental Metal Institute of New York**

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Architect of Record, Facade: R.A. Heintges & Associates
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THE ARCHITECT'S NEWSPAPER MAY 8, 2013

Play Hill

STOSS LANDSCAPE URBANISM LAYS NEW
STREETSCAPE IN LOW-INCOME NEIGHBORHOOD

HEALTHY STREET

Five blocks on Syracuse's Near Westside neighborhood is undergoing a public space makeover to help rebrand and promote activity in the historically low-income area. On April 15, Boston-based

Stoss Landscape Urbanism, working with Howeler & Yoon Architects, was named winner of the Movement on Main: Designing the Healthy Main Street competition for their playful approach

to promoting an active public realm.

"There has been some revitalization in the Near Westside neighborhood, but it still feels like it has been left out," said Marc Norman, a jury member and director of UPSTATE: Center for Design, Research and Real Estate at the Syracuse University School of Architecture. He made reference to a previous competition for the area in 2009, which led to the completion of three sustainably designed houses, one by COOKFOX, one by Della Valle Bernheimer, and one by Onion Flats. That competition helped lay the groundwork for the collaborative approach taken with Movement on Main.

Stoss' concept—called "Light Play!"—uses readily available and inexpensive off-the-shelf products to create

a playful streetscape designed around a series of outdoor rooms and "activity mounds." Along the Wyoming Street corridor, faceted shards of earth rise from the sidewalk to form gathering areas and impromptu playgrounds. There are also small plazas in vacant lots along the route. Vibrant colors provide a sense of energy while helping to offset the gloom of upstate New York's long winters.

"Initially, the strong point of Stoss' project is its degree of pragmatism and that it realistically responded to the budget," said Richard Weller, jury chair and chair of Landscape Architecture at the University of Pennsylvania. Realizing the limitations of a \$1.5 million budget, Stoss chose to redesign only the side of the street closest to residences. "The challenge

is, can you deliver a cost-effective streetscape to act as a catalyst for improving the sociology of an area, to get people out on their feet?" said Weller.

Weller applauded Stoss' attention to the street's nightscape, which uses light to create a sense of activity. Reflective and glow-in-the-dark tape and paint catch light from passing cars and passing pedestrians trigger motion-controlled LEDs of varying intensities. "Stoss' design made what's normally a banal issue of security into a sort of art project," said Weller.

Besides the new streetscape, the design introduces traffic-calming elements such as chicanes—jogs in the road that force cars to slow down as they pass—and rain gardens that catch runoff from the street

and sidewalks.

"The design doesn't really conform to known typologies. It's not a pattern book approach," Weller said, noting that Stoss delivered a new streetscape, linear park, and piazza in one. "It's a hybridization of all three typologies yet it manages to look bold and new and remain interesting."

This summer, Stoss will meet with the neighborhood residents and city officials to further develop the design, but Norman said no construction timeline has been set. When the streetscape is complete, Norman said he hopes to see not only increased numbers of people on the street, but also improved health statistics in an area known for high rates of chronic asthma and diabetes.

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PENNIES FROM HEAVEN
continued from front page

from 15 to 24 around Grand Central (new maximum FARs will vary in other parts of east Midtown), allowing buildings to stand taller than the Chrysler Building. For developers to obtain that extra height above 15 FAR, they will be obligated to contribute \$250 per square foot to a District Improvement Fund that would then be allocated toward improvements to the public realm.

With the East Midtown Rezoning Plan just at the beginning of the Uniform Land Use Review Process (ULURP), many of the conceptual elements presented to the community board meeting last month are tentative and will likely change and adapt over time. Before coming up with a list of ideas, Frank Ruchala, Project Manager of Midtown East for the DCP, said that the DCP first measured and mapped out the area to establish a better understanding of some of the major challenges to the public realm.

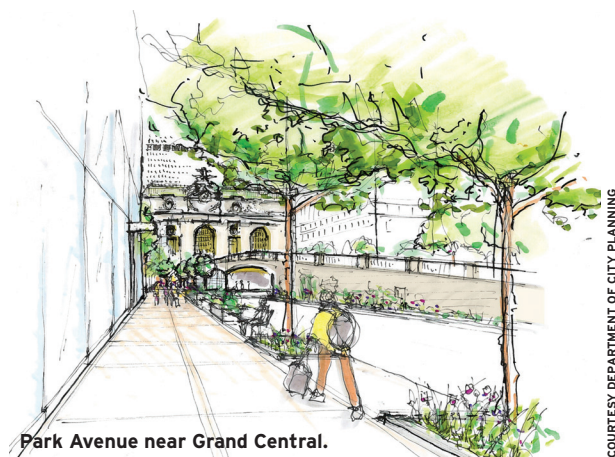
Department of City Planning identified "priority areas" that could benefit from more open space, plantings and trees, outdoor seating, improved lighting, curb extensions, and widened sidewalks.

One such focus is Vanderbilt Avenue. DCP imagines this stretch along Grand Central, now primarily a service and loading dock to the terminal, as a pedestrian gateway and the nucleus of a public space network for the area.

Currently, most of these recommendations are non-specific and make up a grab bag of ideas. But with the recent launch of the Public Review process, the Multi-Board Task Force of Manhattan Community Boards has requested more information from City Planning moving forward. In a recent press release, the task force said the plan should include "a detailed, block-by-block analysis and comprehensive

plan prescribing specific improvements to the East Midtown streetscape that will make the area a desirable place to live, work, pass through, and visit."

City Planning officials said that the specific plans depend, in part, on when development begins, which will open up a stream of funding. "Money will come in over time as new buildings are built, so the question becomes what would one want to do first, second, and third," said Ruchala. "And that is something we're trying to work on with the community boards and others to really determine what their priorities in the area are." **NA**



Park Avenue near Grand Central.

COURTESY STOSS LANDSCAPE URBANISM

COURTESY DEPARTMENT OF CITY PLANNING



COOKFOX TO FILL LONGSTANDING GAP IN HOUSTON STREETSCAPE

Puck's New Neighbor

The Soho Cast Iron Historic District is about to get a little bit trendier. In April, the Landmark Preservation Commission held a hearing on COOKFOX Architect's design of a new retail and office development that will transform the corner of Houston and Lafayette streets. The verdict: unanimous approval by the commissioners. "It was amazing and so encouraging to hear the commissioners comments," said architect Rick Cook.

The architects were drawn specifically to this intersection because, explained Cook, "We love to look at these empty spots in landmark districts, the missing teeth, missing corners of Manhattan." Since the 1930s, the site has remained home to giant billboards and a gas station. The sidewalk surrounding the lot also houses two of Manhattan's busiest subway stations—Bleecker Street and Broadway-Lafayette—making it one of the most frequented spots in the city. When designing the building, the architects made sure to consider the historic character of the neighborhood as well as the bustling nature of the intersection.

In creating the design for 300 Lafayette, the architects were primarily focused on connecting the building's users with nature. "The practice is called biophilic design," said Cook, "people feel good when they feel connected to nature." The firm worked with landscape

ecologist Dr. Eric Sanderson to develop a list of plants and trees indigenous to Manhattan. "What it feels like to watch the seasons change, watch the birds come, it's beyond description," commented Cook. The architects included 11,000 square feet of natural indigenous green space into the building design, mostly in the form of planted balconies.

In addition to nature, the design responds to two prominent 19th century buildings located nearby: The Little Singer Building (1902) by Ernest Flagg, whose large windows and balconies are delicately laced with wrought-iron railings, and the Bayard-Condict Building (1897) by Louis Sullivan, whose ornamental terracotta facade was radical in its day.

Ernest Flagg's use of large windows is echoed in the new building by deep-set glass walls that give the illusion that one floor floats above the next. The floor-to-ceiling expanses of glass

allow ample natural light to flood the interior while providing clear views of the Puck Building across the street (the two-story-high retail base was specifically designed to line up with the Puck Building's massing). The facade recalls Louis Sullivan's design by featuring a limestone base that transitions into a cream-colored terracotta cladding system.

As is typical of COOKFOX Architect's designs, 300 Lafayette will be built using sustainable technology, most notably a post-tensioned, voided-slab, flat-plate concrete construction technique. The process leaves spherical voids in the slabs that not only reduce the weight of the floors but also reduce the amount of concrete and steel in the structure.

The project is awaiting approval from The New York Department of City Planning before construction can begin. **vd**



COURTESY COOKFOX

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.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

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

HONORS > AIA NEW YORK 2013 AWARDS



**ARCHITECTURE
ARCHITECTURE HONOR AWARD WINNERS:**
Hanrahan Meyers Architects
Won Dharma Center
Claverack, NY

**Kohn Pedersen Fox Associates
and SLCE Architects**
One Jackson Square
New York, NY

Platt Byard Dovell White Architects
New-York Historical Society
New York, NY

Richard Meier & Partners Architects
Jesolo Lido Condominium
Jesolo, Italy

RUR Architecture PC
Local Architect-of-Record: Erga Progress
O-14
Dubai, United Arab Emirates

SHoP Architects and AECOM/Ellerbe Becket
Barclays Center
Brooklyn, NY



Skidmore, Owings & Merrill
John Jay College of Criminal Justice
New York, NY

Steven Holl Architects and E.rae Architects
Daeyang Gallery and House
Seoul, South Korea

ARCHITECTURE MERIT AWARD WINNERS:
Desai/Chia Architecture
LM Guest House
Dutchess County, NY

Ennead Architects
Stanford University, Bing Concert Hall
Stanford, CA

Ennead Architects
New York City Center Renovation Restoration
New York, NY

ikon.5 architects (2)
McGee Art Pavilion | School of Art & Design,
New York State College of Ceramics
Alfred, NY

Morphosis Architects
Perot Museum of Nature and Science
Dallas, TX



NADAAA (3)
Model Home Gallery
Seoul, South Korea

**GLUCK+ (formerly Peter Gluck
and Partners Architects)**
Tower House
Upstate New York

Roger Ferris + Partners (1)
Bay House
Noyack, NY

Skidmore, Owings & Merrill
510 Fifth Avenue Renovation
and Adaptive Reuse
New York, NY

Skidmore, Owings & Merrill
Al Hamra Tower
Kuwait City, Kuwait

Steven Holl Architects
Sliced Porosity Block - CapitaLand Raffles City
Chengdu, China

Thomas Phifer and Partners
Clemson University College of Architecture
Clemson, SC



Tod Williams Billie Tsien Architects (4)
Center for the Advancement of Public Action
Bennington College, Bennington, VT

**INTERIORS
INTERIORS HONOR AWARD WINNERS:**
Guerin Glass Architects
LifeEdited, Inc.
LifeEdited 1
New York, NY

Toshiko Mori Architect
Sean Kelly Gallery
New York, NY

INTERIORS MERIT AWARD WINNERS:
Bernheimer Architecture
MALIN+GOETZ
Los Angeles, CA

EwingCole
Bayhealth Medical Center
Dover, DE

Jaklitsch / Gardner Architects
Marc by Marc Jacobs Showroom
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WORKac

The Children's Museum of the Arts
New York, NY

PROJECTS**HONOR AWARD WINNER:**

Christopher Johnson Architect
with **Ramona Albert (5)**
Kápolna Madaras, Romania

PROJECTS MERIT AWARD WINNERS:**ABRUZZO BODZIAK ARCHITECTS**

Landscape (Triptych)
New York, NY

Cooper Joseph Studio

Webb Chapel Park Pavilion
Dallas, TX

Diller Scofidio + Renfro, Lead Designer,
and Gensler, Executive Architect

Columbia University Medical Center
Education Building
New York, NY

Michielli + Wyetzner Architects

Delancey + Essex Municipal
Parking Garage, New York, NY

nARCHITECTS

Wyckoff House Museum
Brooklyn, NY

Platform for Architecture + Research

Helsinki Central Library
Helsinki, Finland

TEN Arquitectos

53rd Street Library,
New York Public Library
New York, NY

URBAN DESIGN**URBAN DESIGN HONOR AWARDS:****EE&K a Perkins Eastman company**

Qingdao Harborfront
Qingdao, Shangdong, China

J.M. Lin Architect

Badouzi Harbor Urban Design with the
National Museum of Marine Science &
Technology and the National Aquarium
Keelung City, Taiwan

URBAN DESIGN MERIT AWARDS:

Louis I. Kahn, FAIA, David Wisdom,
and Mitchell | Giurgola Architects
Franklin D. Roosevelt Four Freedoms Park
New York, NY

SAMOO Architecture PC, New York

agri-CULTURE:
Richardson Mixed Use Development
Richardson, TX

Terreform ONE

Urbaneer Resilient Water Infrastructure
Brooklyn, NY

Park Designers: Thomas Balsley
Associates/WEISS/MANFREDI

Infrastructure Designer: Arup
Hunters Point South Waterfront Park
Long Island City, NY

WORKac Preservation

Jorge Otero-Pailos
New Holland Island
St. Petersburg, Russia



Thoughtful Innovation

The word innovation denotes "a new method, idea or product." However, innovation for its own sake does not align with LAUFEN's mission, and for the Swiss brand, the 'thoughtful' part of innovation is as important as the results.

Case in point: SaphirKeramik. LAUFEN worked on what is now being called a 'revolution in ceramics' for years before debuting it this year. Not content just to continue to design beautiful, contemporary, well-made ceramic pieces for the bathroom, LAUFEN's team worked to refine the recipe to reduce the size of the ceramic pieces while maintaining the proper manufacturing methodology.



Dr. Werner Fischer, Research Director of LAUFEN, shows the new SaphirKeramik (right) in comparison to conventional ceramic (left).

The new ceramic created using SaphirKeramik is considerably harder and has a greater flexural strength than vitreous or fireclay ceramic. SaphirKeramik turns the old material into completely new shapes: closely defined radii and edges are possible with thin walls which have until now not been seen in sanitary ceramic.

LAUFEN named the material SaphirKeramik to reference the addition of the mineral corundum, which occurs in nature in different modifications as a component of sapphire. This mineral is also used in the watch industry as sapphire glass dials and its hardness is surpassed only by that of diamonds.

"At LAUFEN, we never stop thinking about improving both our designs and the manufacturing and technology we use to create our products," said Mike Teresso, president of LAUFEN Bathrooms North America. "Dr. Werner Fischer, Research Director at LAUFEN,

developed SaphirKeramik together with his team and various university research institutes and he worked on the 'recipe' for almost a decade. It's this level of commitment to development that drives us and keeps us at the forefront of the industry."

Until now, ceramic design was limited to vitreous china and fine fireclay. Vitreous china excels because of its waterproof qualities but it cannot be used to manufacture large ceramic pieces. Fireclay has traditionally been used to manufacture pieces such as LAUFEN's Tam Tam or Menhir, both large floor-standing vessels. With SaphirKeramik, the hardness of the material permits shapes which were previously not possible. A more delicate design language, more defined in shape and line, becomes possible – exactly matching the ideas behind contemporary architectural design.

Some of the benefits of SaphirKeramik are:

- **Flexural strength** – the material is measured at an average of over 120 kp/mm² – which is comparable with steel and twice as high as that of vitreous china.
- **Thinner** – the greater hardness permits thinner walls and simplified structure of the ceramic parts, which in turn results in less material, lower weights and benefits in terms of sustainability: fewer raw materials are required and lower energy consumption in firing, production and transport.
- **Design possibilities** – given the incredibly thin radii of the products: 1-2 mm radii for edges and 2 mm radii for corners are technically feasible with SaphirKeramik. The state of the art for classic ceramics is radii from 7-8 mm.

Proud of its 120-year history of providing bathroom solutions, LAUFEN is prouder still to say that they never rest on their laurels.

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PAOLO SOLERI, 1919–2013



Arcosanti

ALFONSO ELIA

The word “visionary” has fallen out of favor for good reason as it leans too heavily on the notion of genius. But, in the 1960s, it was regularly used to describe Paolo Soleri, who always thought about architecture in the future tense, in books, futuristic (another dated word) structures, and in his public persona as a philosophical thinker inspired by the Jesuit Pierre Teilhard De Chardin. Soleri was an architectural star for students and those looking for a way out of acceptable norms

and culture. Peter Cook recalls that when Soleri (who he called a guru) came to lecture at the AA in the 1960s, there were so many people that wanted to hear him that the school moved his talk to the larger TUC hall across Bedford Square—something they had done only for Buckminster Fuller. Though he was awarded the Venice biennale’s Golden Lion for Lifetime Achievement in 2000, when his work appeared at the 2010 biennale his project was largely ignored by the public. It’s not

unusual for cultural creators to have careers that rise and fall, but why was Soleri so enormously popular in the 1960s and 1970s?

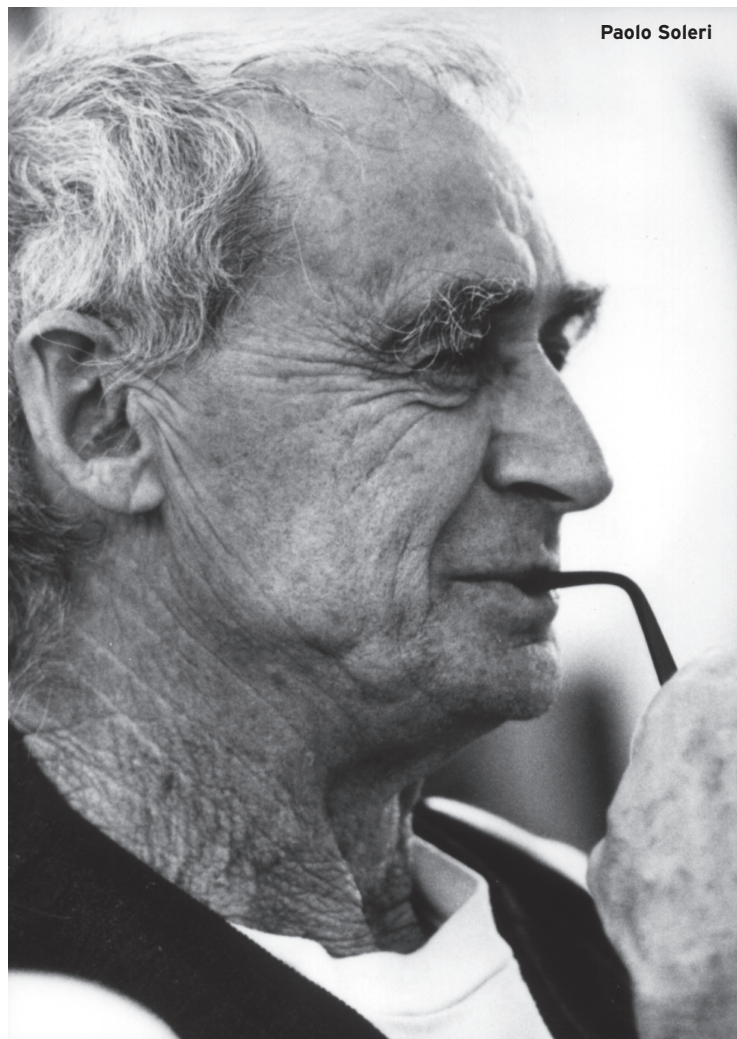
Soleri did not build a great many buildings, but he did create at least a half-dozen memorable structures mostly near his adopted (he was a native of Turin, Italy) home of Phoenix, Arizona. His most famous work is, of course, Arcosanti—his high density community situated on a desert bluff 70 miles north of Phoenix. He started it in 1970

as a project to explore what he called arcology, which combines architecture and ecology. In 1997, I spent two days at Arcosanti and on a guided tour of the experimental habitation a young architecture student/intern/tour guide from Alabama gestured to the open blue sky and described where one day giant supersonic airplanes would land on a runway that circled the structure some 150 stories above. Given that in 37 years of construction, Arcosanti has only reached 3 stories

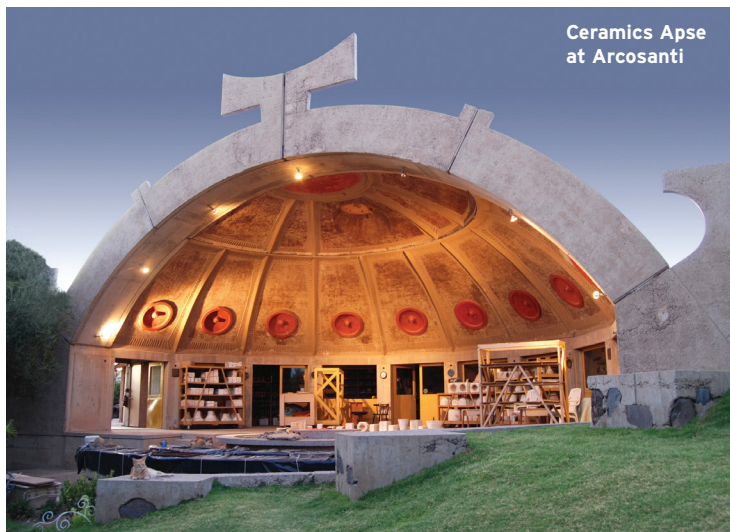
high, I had to admire the student’s genial optimism and hope that it would serve him well as a future architect. But a naive optimism, I think, was a large part of everything that Soleri did and may explain his life long passion for the off-the-grid life of the American desert—the somewhat dated philosophy of both Frank Lloyd Wright (who brought him to North America) and Pierre Teilhard De Chardin. This optimism about the future can be seen in all of his creations, from his wonderful sand cast bronze bells and technologically adventurous Dome House in Cave Creek, Arizona, with its rotating sunshade that allows for passive solar heating and cooling, to his belief that one day Arcosanti would have 5,000 inhabitants and airplanes landing on its elevated runways.

It must be admitted that Soleri was a really good architect. I stumbled upon one of his unique designs when I was on a student trip to Italy and driving along the Amalfi Coast: his 1950 Ceramica Artistica Solimene. The building—which is constructed like Wright’s Guggenheim Museum with interior ramps circulating from top to bottom—brilliantly serves the process of making small ceramic plates and dishes. If you are not familiar with Soleri’s design ability, take a close look at his unrealized designs for long span concrete bridges. He split a straw along its top and folded the sides to the ground to become piers. He was a brilliant designer and one wishes he had stuck a little more closely to design, rather than trying to solve all the world’s ills. Soleri did believe that design can save the world and this belief drove him to create a legacy that is singular and unique.

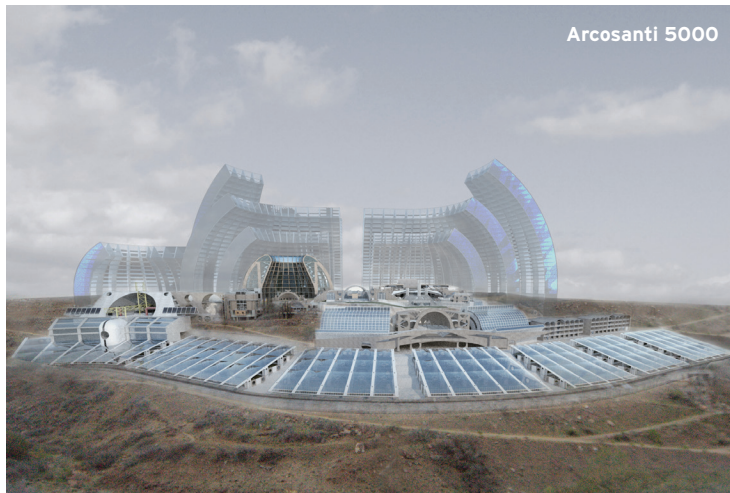
WILLIAM MENKING



Paolo Soleri

Ceramics Apse
at Arcosanti

TOMIAKI TAMURA



Arcosanti 5000

COURTESY YOUNGSOO KIM

COURTESY COSANTI FOUNDATION

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3 STUDIO
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4 KELLY SEATING
TACCHINI

5 SILENZIO
LUCEPLAN

6 NINA DOOR HANDLE
OLIVARI

With a name formed from the words “terracotta” and “libreria” (the Italian for bookcase), the Archea Associati-designed Terreria shelving system is a made-to-measure ceramic bookcase. Its modular components are available in various types of clay and glazed porcelain stoneware and in three different geometric configurations, which can be assembled into an almost infinite variety of shapes.

www.moroso.com

First-time fair exhibitor Citco launched its Mercuric Tables Limited Edition by Zaha Hadid with the goal of reinvigorating often bland Veronese marble with the architect’s modern touch. The collection includes three organically shaped tables that can be combined in various configurations. The pieces are available in Black Marquina or Bianco di Covelano with a gold vein.

www.citco.com

Specialists in architecture and urban development, Ben van Berkel and UN Studio continue their exploration of furniture design with Studio, a system of public-space seating. Lightweight and easily rearranged, the collection includes several seat versions: Studio Twin, Studio Twin Beam, and Studio Easy Chair Right and Left, allowing users to choose between open and closed seating configurations.

www.offecct.se

Multidisciplinary design office Claesson Koivisto Rune was inspired by American artist Ellsworth Kelly when they created the Kelly seating collection for Tacchini. The line features three pieces—Kelly E, H, and L—with cushions that reference the bold colors and irregular shapes common in the artist’s sculptures atop delicate frames coated in matching paint.

www.tacchini.it

Designer Monica Armani developed the idea for Luceplan’s new sound-dampening Silenzio collection after furnishing a corporate hallway with lamps and wall panels upholstered in Kvadrat fabrics. The new family of suspension lamps and luminous panels improves acoustic comfort and is available in the Remix 2 family of fabrics, a grisaille-inspired textile designed by Giulio Ridolfo for Kvadrat.

www.luceplan.com

Daniel Libeskind’s Nina door handle for Olivari is designed to invite users to open a door and explore what lies beyond. Libeskind may be known for bold forms, but the Nina door handle shows his restrained side with its simple elegant design. The tapered design is available in three formats and three finishes.

www.olivari.com



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7 OVETTO WALLSYSTEM
FLOS

Continuing his collaboration with Flos, Antonio Citterio designed the new Ovetto wall light for functional up- and down-lighting on walls. The light can be mounted on a rosette or in its own socket. Other additions to the Wallsystem collection include a long-necked Minikelvin design and Disco, a pivoting head that allows for adjustable directional lighting.

www.flosusa.com

8 TOOLS FOR LIFE
KNOLL

Celebrating 75 years of design at this year's Salone, Knoll introduced its new Tools for Life collection designed by Rem Koolhaas' practice, OMA. The twelve-piece collection is designed to facilitate the flow between office and social life with adjustable tables and consoles available in a range of Knoll finishes.

www.knoll.com

9 DREAM CHAIR
CARL HANSEN & SON

Pritzker Prize-winning Japanese architect Tadao Ando and Carl Hansen & Son teamed up to pay tribute to Danish furniture designer Hans Wegner, one of Ando's own influences. Designed with a single piece of bent plywood atop a bent plywood base, the chair is also available in oak and American walnut with optional leather upholstery.

www.carlhansen.com

10 STACK SHELVING
PAUSTIAN

Designed by professor and architect Anders Brix, Paustian's Stack shelving system is made up of stacking elements that lock into each other, allowing the shelves to be assembled without tools. Elements are available in six colors and are easily reconfigured based on evolving needs at home or at the office.

www.paustian.com

11 COLORING COLLECTION
SCHEMATA
ARCHITECTS

Young Tokyo-based architect Jo Nagasaka, founder of Schemata Architects, reinterprets the traditional technique of Udukuri, in which a wood surface is polished to reveal its coarse grain pattern, applying bright paint before polishing the surface smooth. The collection includes a variety of tables, chairs, benches, and stools.

www.schemata.jp

12 PARRISH COLLECTION
EMECO

In conjunction with its collaboration with Konstantin Grcic on the mobile interiors of the new Parrish Art Museum, Emeco released the Parrish Collection of modular indoor-outdoor chairs and tables. Chairs are available with three recycled aluminum frame designs that can be combined into four seat options, including one made of locally sourced wood from Lancaster, Pennsylvania.

www.emeco.net



FOCUS ON FABRICATION

MEET THE MAKERS WHO ARE TRANSFORMING THE PRODUCTION OF ENVIRONMENTS AND OBJECTS.

Jessica Rosenkrantz and Jesse Louis-Rosenberg met while they were both students at MIT. Jessica graduated in 2005 with degrees in architecture and biology and then went on to get a masters degree in architecture at the Harvard Graduate School of Design. Jesse graduated with a degree in mathematics and then got a consulting job with Gehry Technologies, where he worked on modeling and design automation. In 2007, the pair got together and formed Nervous System, merging their interests in computation and design in a generative studio that uses algorithmic and physical tools to create innovative products—everything from kitchenware, to jewelry, to puzzles, and light fixtures.

While solidly rooted in the digital

realm—the studio writes all of its own design software programs—Nervous System draws its creative inspiration from nature. “Typically we become interested in a natural processes of pattern foundation, such as leaf veins, coral aggregations, and geological formations,” said Louis-Rosenberg. “We research what people understand about that particular phenomenon and write an algorithm that simulates it. Then we manipulate the patterning through the software to create novel, unnatural patterns for design.”

Unlike many designers, Nervous System does not create a single form to be reproduced ad infinitum, but develops a process by which design patterns can be manipulated in endless variations. The

studio uses JavaScript and Processing to build most of its software, much of which it makes available for free online in the form of downloadable apps. This open, democratic way of running a design studio allows customers to craft their own personalized products within the parameters of the pattern type. For example, with Cell Cycle people can shape, twist, and subdivide a mesh-like cellular formation into nearly any perforated object imaginable: lampshade, coaster, wastepaper basket. Another app, Dendrite, uses an algorithm called diffusion limited aggregation, which models the growth of dendrites—treelike crystals. The software simulates the random aggregation of particles found in these structures and provides users

with a control panel that allows them to influence the final form, which can then be forged into a one-of-a-kind piece of jewelry.

In addition to digital processes of design, Nervous System relies on digital processes of fabrication. The studio has a CNC router and laser cutter in house and contracts its 3D printed matter to Shapeways. It also works with a wide variety of materials, everything from plastics, acrylic, and nylon to silver, gold, and stainless steel. At ICFF this year, Jessica and Jesse will be showing off their new line of customizable CNC routed tables and giving a DesignX workshop on digital fabrication and 3D printing.

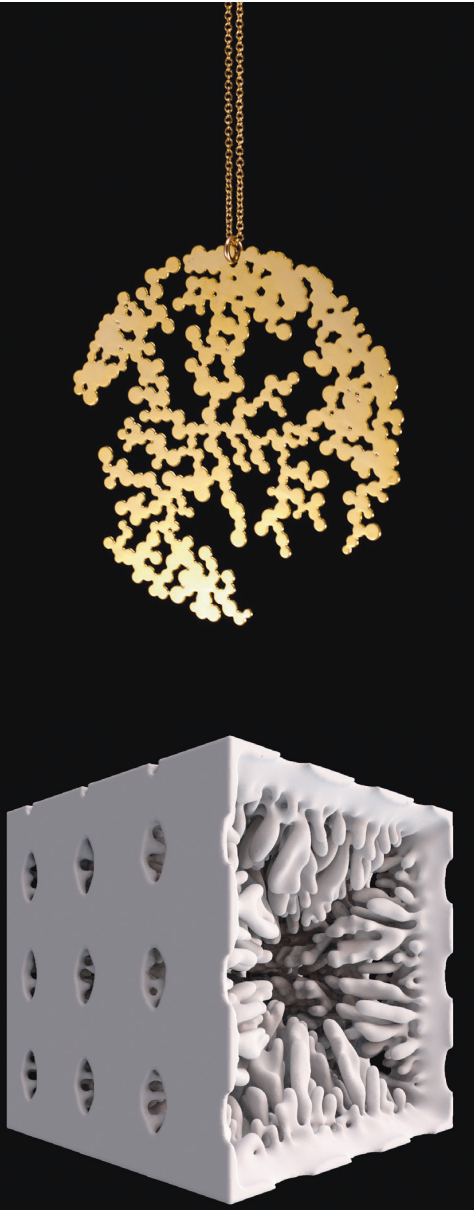
AARON SEWARD

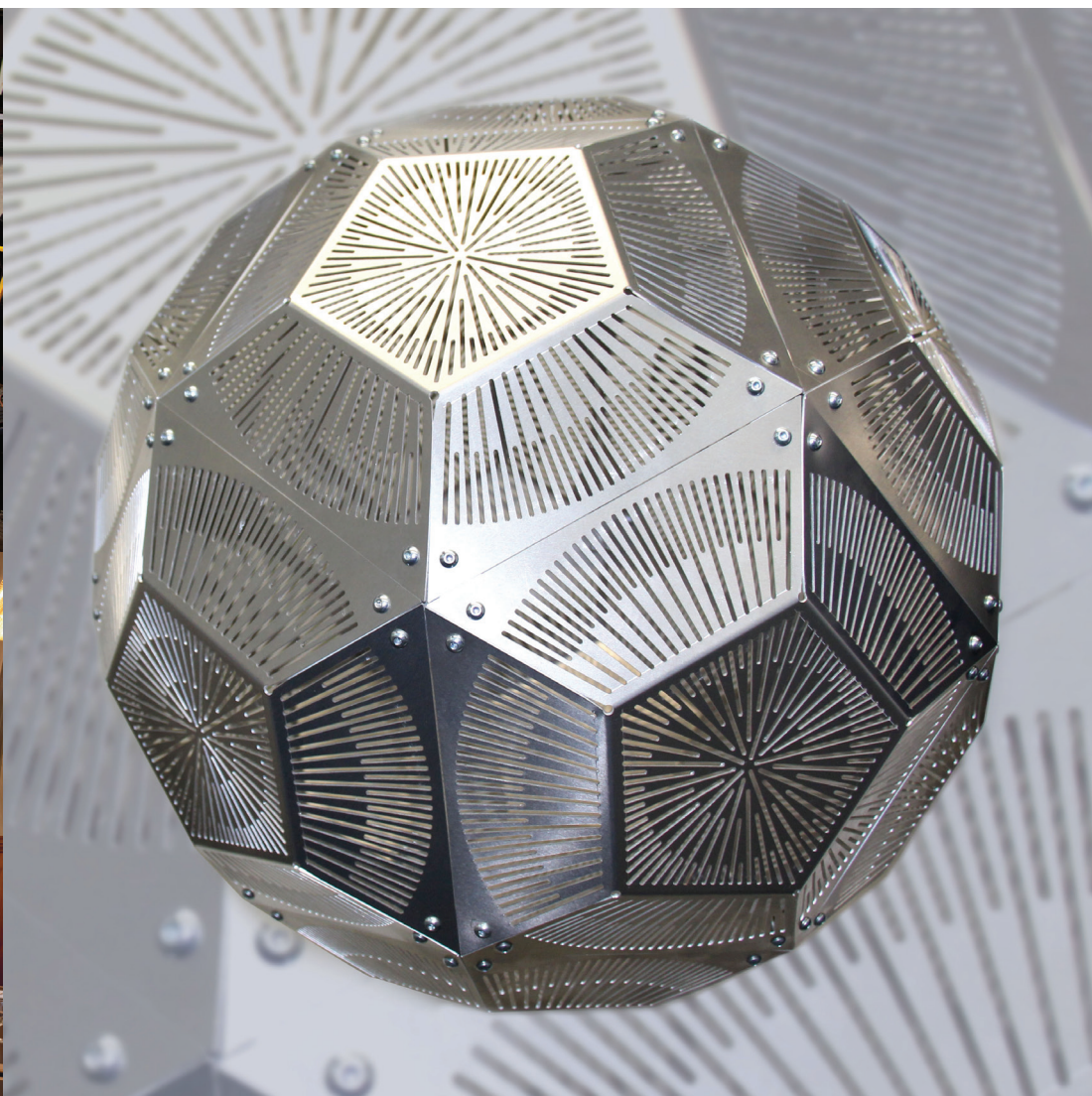




NERVOUS SYSTEM

SOMMERVILLE, MA





TOM DIXON/TRUMPF/KAMMETAL LONDON

"When I started in making things myself in the '80s, there just wasn't a way for a designer to access manufacturing without spending a lot of money on tooling or waiting for a rich German or Italian manufacturing company to pick them up," said Tom Dixon, the London-based product designer. "Now it's possible for almost any designer to create a product and have it manufactured in a very industrial way, in small, medium, or large quantities."

Dixon plans to prove that point at this year's ICFF, where he'll oversee a pop-up factory developed in collaboration with the U.S. office of Trumpf, a global manufacturer of lasers and fabrication equipment, and the Brooklyn-based fabricator Kammetal. Trumpf's massive metal-stamping robots will be trundled in from Connecticut and take their place on the showroom floor of the Javits Center, generating a series of products that range from the everyday to the spectacular. Fairgoers can watch a Dixon-designed scale ruler come to life before their eyes (and pop one in their bag to take home), or perhaps get a glimpse of the production of the Punch Ball XL Pendant, squares of stamped metal riveted together to create a delicate, faceted lamp nine-feet in diameter.

Dixon had been searching for a machinist company partner for years before he found one in the Germany division of Trumpf, who was game to work with the designer on an insta-restaurant at last year's furniture fair in Milan, producing 500 lamps and 200 chairs with matching tables on the spot. "People move around trade fairs very quickly, looking at loads of booths, possibly stopping for a quick chat. What was nice about the project in Milan was that people slowed down and actually stood there—sometimes with their mouths open—for 20 minutes or more." The Milan endeavor inspired Dixon to export the concept to the U.S. "The western consumer is particularly divorced from any connection with how things are made, whether that's food they consume the chair they sit on. But I think people want to see where things are coming from.

There is something really nice about seeing the process behind an object," noted Dixon, comparing his installation to an open kitchen in a restaurant.

In addition to being enthralled by the process of making himself, Dixon, who spent two years as a bass guitarist in a disco band, admits that he also likes the performative aspect of the planned ICFF installation. "It doesn't matter if it's a food processor being demonstrated in a department store or a crafts-person weaving baskets at a craft fair, I always loved seeing things evolve and being made in front of your eyes. I like the idea of thinking of design more as a performance rather than just a product to stick on a pedestal." To that end, smaller scale versions of the Punch Ball Pendants will be rolling off the production line all week, part of Dixon's new Bespoke division of on-demand products.

Kammetal, who will have two or three staffers on site throughout ICFF, used the 3-D modeling software SolidWorks for the fabrication of the Punch Ball series. Aluminum sheets 48 x 96 inches will first be fed into Trumpf's laser-cutting machine, where lasers will spend up to one hour burning patterns into the metal; next, a pressing machine will break and bend the form into individual panels over the course of 15 minutes; finally, 12 panels will be hand-assembled to create a small Punch Ball Pendant. Of the real-time process, Sam Kusak, president and co-owner of Kammetal, said, "We don't know how long assembly will take because we haven't done it yet, but we're looking forward to being there and interacting with people."

With his bit of design fair theater, Dixon ultimately hopes to inspire designers and local manufacturing. "The message is really get on with it and do it yourself. It's possible for everybody to design now," he said. **MOLLY HEINTZ**



TIETZ-BACCON

LONG ISLAND CITY, NY

Erik Tietz and Andrew Baccon, founders of the Queens-based fabrication studio Tietz-Baccon, are a bit like material alchemists. Inside their Long Island City shop, a plank of smooth walnut is transformed into a tufted leather headboard, a series of wooden cabinets is reimagined as a flowing curtain, and a sheet of rigid foam is remade as a rippling wall for a pop-up shop. “We like manipulating materials,” Baccon said. “We’re taking existing traditional materials that are readily available, and new materials, and applying technology in a non-standard way to generate new forms.”

During graduate school at the Harvard Graduate School of Design in the 1990s, Tietz and Baccon were fascinated by the design potential that computers were bringing to architecture, but found the availability of fabrication tools to realize their projects lagging behind.

“It’s so easy to create unique things on the computer, but it’s hard to make them,” Tietz explained. He said designers today have more access to new software and fabrication methods beginning in architecture school. “Today’s schools have digital fabrication equipment where previously they only had wood shops.”

In 1997, after graduation, the pair formed Tietz-Baccon, retrofitting large-scale machines left over from the previous generation of manufacturing and adding new cutting edge equipment for a fabrication arsenal that includes laser and water-jet cutters and CNC milling machines.

For Tietz-Baccon, the future of architecture is in this digital world made tactile. “No one is coming out of school today who isn’t digitally savvy,” said Baccon. “In the design community, [digital design] is becoming ubiquitous. The way they’re designing requires mass customization and bespoke manufacturing.”

Their high-tech handiwork is now on display at the SHoP Architects-designed Barclays Center in Brooklyn, where the studio reinterpreted the arena’s signature weathered steel facade as a dynamic wall of white Corian at a VIP entrance.

Aside from large architectural installations, Tietz-Baccon has also worked with artists and designers interested in fabricating smaller projects, like furniture. Translating the soft appearance of fabric into other rigid materials has been an ongoing interest for the studio. For example, it fabricated a headboard and dresser set out of dark walnut wood using a CNC milling machine to create a three-dimensional texture that appears soft when its pillowed surface catches the light.

At ICFF in New York this year, Tietz-Baccon will launch its new project, Machine Made, an online interface that makes fabrication as easy as submitting a print order at a copy shop. The website allows architects to upload their digital files and provides access to educational resources and guides. “It’s a way for architects, designers, and engineers to get access to digital fabrication,” Baccon said. “Just upload your project, pick a material, pick a machine, and get going.”

BRANDEN KLAYKO



COURTESY PHILADELPHIA MUSEUM OF ART

ASSOCIATED FABRICATION BROOKLYN, NY



According to Jeffrey Taras, one of the founding partners of Associated Fabrication, the Brooklyn-based studio emerged out of the simple desire to “know how to make things.” Taras and his partner, William Mowat, matriculated at the Columbia University Graduate School of Architecture, Planning, and Preservation during what Taras described as the “paperless studio time.” “People were making these very voluptuous and curvy things that weren’t out in the world yet,” said Taras. Immediately upon graduating, Taras and Mowat formed Associated Fabrication and set out to find the tools and develop the skills to transform digital designs into physical forms.

Now in its eighth year, the studio has cultivated the experience and expertise to tackle projects that demand a sophisticated knowledge of the digital process and a mastery of the machinery and equipment needed to execute an architect’s concept. In the beginning, Taras said it took “a lot of trial and error.” As they grew more familiar and proficient with

the tools, the studio established new techniques that enabled them to take on more challenging commissions.

“The tools have remained constant but we have gotten more adept at using them and our process has become more streamlined,” said Taras. “We bring to bear what we’ve done with other projects to inform new work.”

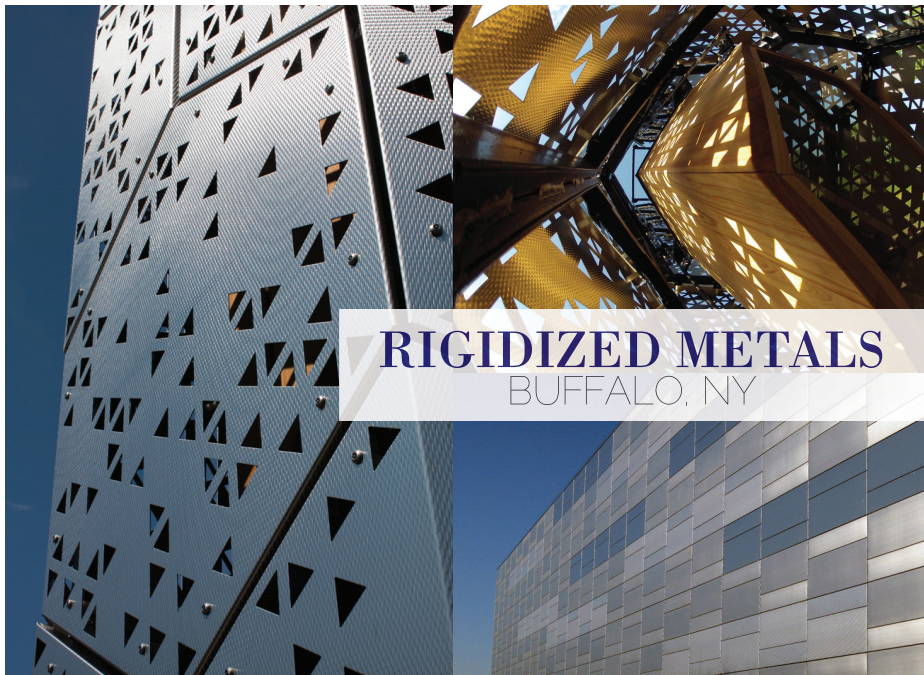
Associated Fabrication operates out of a large industrial space in Greenpoint, Brooklyn, where it does everything from CNC milling and Corian fabrication to millwork and 3D modeling with Rhino and MasterCam. The studio, which has grown to a staff of seven, has become widely recognized for its advanced work with Corian thermoforming. Taras said they gravitated towards this material because “it lends itself to be seamless,” and often that is the very quality that an architect craves.

As graduates of Columbia’s architecture program, Taras and Mowat have a keen understanding of the design sensibility that drives architects. “We’re able to speak their language, so we can help deliver results and meet their goals,” said Taras.

It was this very insight that came into play when Associated Fabrication was commissioned to build and install the Philadelphia Museum of Art’s *Zaha Hadid: Form in Motion* exhibition in 2011. With a tight budget and limited time, the studio had to come up with a material that resembled Hadid’s signature curvaceous forms. Taras and Mowat decided to work with EPS foam, a material they had never used before. The risk paid off. The exhibition space, outfitted with curvilinear walls, created a fitting backdrop for Hadid’s designs.

With the International Contemporary Furniture Fair around the corner, Associated Fabrication is in the process of developing a few ideas that Taras hopes will highlight its Corian techniques and “showcase our abilities and our craft.”

NICOLE ANDERSON



RIGIDIZED METALS

BUFFALO, NY

Founded in 1940, Rigidized Metals specializes in rolled metals with deep-set patterns. These highly textured surfaces are created with the help of three massive rolling machines, each of which weighs nearly 40 tons. According to the company, they know of only one other machine of that size and ca-

pability in North America, and it is put to use for industrial products, such as tread plates. Though metal is often regarded as a tough material, Rigidized sees steel, aluminum, copper, and brass as materials that can be manipulated as easily as textiles or leather. The rolling machines are like "giant pasta

makers," according to Chip Skop, a sales executive with the company.

As the company's name implies, the rolled textures help stiffen the material with no added weight and prevent bowing, while also concealing scratches for added durability.

The company's lengthy portfolio includes the continents on the Unisphere in Flushing Meadows Corona Park and more recent work like the metal panels used in the recladding of the Jacob J. Javits Convention Center. Rigidized makes a variety of exterior and interior metal cladding systems and surfaces, but they see custom interior applications as a growing area for the company. "We're used a lot in bars and restaurant, lobbies, and airports," said Skop. They're making their debut at ICFF this year. "A lot of the architects and designers we work with attend the show, so we think it will be a great fit for us," continued Skop.

Fabrication has been a growing area of business for the firm, though they do not assemble the pieces they make. Rolled patterned sheets are customized through perforating, bending, and cutting processes, which are then used for bar fronts, reception desks, balustrades, and countless other interior applications.

While hardcore cladding materials and beautiful interior elements and surfaces might be more typical of their work, Ri-

gidized recently sponsored a competition for graduate students at the University of Buffalo to create housing for a threatened population: honey bees. The resulting tower, Elevator B, uses a system of hexagonal panels to create a strikingly contemporary vertical hive in an empty lot dotted with wildflowers, set amid rusting silos. The 22-foot tower, now occupied by thousands of pollinators, is emblematic of the Rigidized's engagement with the design community at all scales. This Buffalo-based company is demonstrating that the Rust Belt still knows how to manufacture the elements of leading-edge design.

ALAN G. BRAKE



COURTESY RIGIDIZED METALS



KREYSLER & ASSOCIATES

AMERICAN CANYON, CA



COURTESY KREYSLER & ASSOCIATES EXCEPT UPPER LEFT: AISLINN WEIDLE

William Kreysler founded his eponymous design, engineering, and fabrication shop in 1982 after 10 years of managing production for the largest sailboat manufacturer in Northern California. During this tenure, he became aware of the properties of reinforced plastic and composites and how they could be utilized beyond boat building. "I hoped we could find a way to use the materials for what they were; where we didn't have to pretend they were something else," Kreysler said.

It turns out, Kreysler's timing was on point. As architects began to design buildings that depended on three-dimensional modeling, Kreysler and his team were working on ways to realize those profiles efficiently and responsibly. A glimpse into the future of the construction industry—as well as the fabrication studio—came from

early work on historical renovations, where his expertise in crafting composites generated viable solutions to reconstruct original facades and ornate architectural detailing.

Three years after opening shop, the Kreysler team built a custom CNC mill, paving the way for jobs that wouldn't be economical by conventional construction methods. "We built our first machine out of plywood, and our goal was to not have to go more than five miles from our original shop in Petaluma to source all of our materials," said Kreysler. For 15 years, the mill was used to fabricate everything from sculptures to dinosaurs, until it incinerated during a job one night. "Those are the perils of wooden CNC machines, I guess," he lamented. "Fortunately, the sprinkler system worked like it was supposed to." Since then, the Kreysler workshop has used both

custom-made and manufactured CNC mills, the largest of which is a 65-foot-by-20-foot, 5-axis VMC machine that can accommodate a block of material as large as 10 feet in height.

Today, Kreysler is passionate about architecture, the environment, and a fabricator's role in the equation. "The construction industry is evolving very fast from an era with a manufacturing process that is very inefficient," he explained of the costs of energy consumption and materials wasted. "However, if you take a strong material that can be formed into any shape, you can build like nature." Referencing the shape of a seashell, he noted an absence of naturally flat surfaces. "If you lay a sheet of flat glass horizontal, support it at each of its corners, and stand in the middle, the glass will break. But if you form a bowl, it will hold.

Shape is a more efficient way to generate strength, rather than using more two-by-fours."

What sets Kreysler apart from other composites fabricators is years of experience in the construction industry and a unique ability to integrate with building teams. While many companies can fabricate beautiful composites, Kreysler understands the complexities of larger construction projects thanks to a wide range of experience, from HOK's restoration of the Flood Building to Snohetta's addition to the San Francisco Museum of Modern Art. "Boat builders are highly skilled, but they don't know how to coordinate within a complex construction site: That's what makes us unique," attested Kreysler. **EMILY HOOPER**

MAY

WEDNESDAY 8
EXHIBITION OPENING
Please Come to the Show, Part I (1960–1980)
Museum of Modern Art
11 West 53 St.
moma.org

LECTURES
Harlem Focus—Public Monuments: Art in Collaboration with Design Landscape
6:30 p.m.
Cooper-Hewitt Design Center
111 Central Park North
cooperhewitt.org

Design Insider: How Buildings Stand Up
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

THURSDAY 9
LECTURES
Landmarks Preservation Commission Filings
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

Seminar on Greek and Roman Art and Architecture
6:00 p.m.
The James B. Duke House
1 East 78th St.
nyu.edu/gsas

A City and its Stream: The Cheonggyecheon Restoration Project
6:30 p.m.
Van Alen Books
30 West 22nd St.
vanalen.org

EXHIBITION OPENING
PUNK: Chaos to Couture
The Metropolitan Museum of Art
metmuseum.org

EVENT
Association of Real Estate Women 35th Anniversary Gala
6:00 p.m.
Gotham Hall
1356 Broadway
arew.org

FRIDAY 10
EXHIBITION OPENINGS
XL: 19 New Acquisitions in Photography
Museum of Modern Art
11 West 53 St.
moma.org

BKLYN DESIGNS 2013
8:00 a.m.
St. Ann’s Warehouse
29 Jay St.
Brooklyn, NY
bklyndesigns.com

Bice Lazzari: Signature Line National Museum of Women in the Arts
1250 New York Ave NW
Washington, D.C.
nmwa.org

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

LECTURES
Diller and Scofidio of DS R and Ed Dimenberg
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

EVENT
First Friday Gluckman Mayner Architects
6:30 p.m.
Office of Gluckman Mayner Architects
250 Hudson St.
archleague.org

SATURDAY 11
EXHIBITION OPENINGS
Projects 100: Akram Zaatari
Museum of Modern Art
11 West 53 St.
moma.org

David Levinthal: War Games
Corcoran Gallery of Art
500 Seventh St. NW
Washington, D.C.
Corcoran.org

TOUR
Exploring Urbanism: A Walking Tour of 5th Avenue
10:00 a.m.
Institute of Classical Architecture & Art
20 West 44th St.
classicist.org

FAMILY DAY
Green Architecture
1:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

CONFERENCE
counter/point: The 2013 D-Crit Conference
12:30 p.m.
Visual Arts Theater
333 West 23rd St.
dcrit.sva.edu

MONDAY 13
LECTURES
Small Firm Practice in the New Normal: Learning from Chaos Theory
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

Hunting for Hecla: The Danish-Norwegian Contribution to NYC’s Modern Architecture
6:30 p.m.
Scandinavia House
58 Park Ave.
scandinaviahouse.org

TUESDAY 14
LECTURES
Conquering the Demands & Challenges of Today’s Building Envelope
8:30 a.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

Spotlight on Design: SOM
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
nbm.org

Building Philadelphia: Architecture, History & Politics
6:00 p.m.
Center for Architecture
1218 Arch St.
Philadelphia, PA
preservationalliance.com

EVENT
Public Architects Committee Informal Gathering
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

THURSDAY 16
LECTURES
Theater of Architecture BAM Fisher Hillman Studio
321 Ashland Pl.
Brooklyn, NY
archleague.org

Designing Suburban Features: New Models from Build a Better Burb
7:00 p.m.
Van Alen Books
30 West 22nd St.
vanalenbooks.org

Urban Design: “The Urban Family”
6:30 p.m.–8:30 p.m.
Boston Society of Architects Space
290 Congress St.
Boston, Massachusetts
architects.org

EXHIBITION OPENING
Directions: Jenni C. Jones: Higher Resonance
Hirshhorn Museum
Independence Avenue
at Seventh St. SW
Washington, D.C.
hirshorn.si.edu

LECTURE
Social Hour: The 1960s—A Turning Point for Central Park
6:30 p.m.
Dana Discover Center
Central Park
centralparknyc.org

EVENT
Bazzeo and FAGOR Culinary Evening
6:00 p.m.
NYLoft Showroom
6 West 20th St.
bazzeo.com

FRIDAY 17
EXHIBITION OPENINGS
Christopher Williams
David Zwirner Gallery
525 & 533 West 19th St.
davidzwirner.com

CONFERENCE
Civic Horticulture Conference
8:00 a.m.
The University of the Arts, Gershman Hall
401 South Broad St.
Philadelphia, PA
tclf.org

SATURDAY 18
LECTURES
Booming Buroughs: Redesigning Aging-in-Place in NYC
4:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

Discover Classical New York: Morris-Jumel Mansion
Morris-Jumel Mansion
65 Jumel Terrace
New York, NY
classicist.org

Mosaic Madness
2:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
nbm.org

EXHIBITION OPENING
Barrique: The Third Life of Wood
10:00 a.m.
Poltrona Frau Soho
145 Wooster St.
barrique.sanpatrignano.org

TOUR
Walking Tour: Kalorama
10:00 a.m.
Recreation Building, Mitchell Park
South Street, 23rd St.
and Bancroft Pl. NW
aiadc.com

SUNDAY 19
LECTURE
Breakfast Design Conversation at WANTEDDESIGN
9:30 a.m.
The Tunnel
269 11th Ave.
aiany.org

MONDAY 20
LECTURE
DINING + DESIGN: Conversations with Chefs and Architects on Creating the Ideal Dining Experience
6:00 p.m.
The New School’s Wollman Hall
65 West 11th St., 5th Floor
aiany.org

TUESDAY 21
EXHIBITION OPENING
Italian Renaissance and Baroque Bronze Sculpture from the Robert Lehman Collection
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

SYMPOSIUM
Windows: Old and New, Historic and Traditional
Eastern Market
225 Seventh St. SE,
Washington, D.C.

WEDNESDAY 22
LECTURE
Harlem Focus—Inspired: Africa, WPA Art & a Unique Hospital Design
6:30 p.m.
Cooper-Hewitt Design Center
111 Central Park North
cooperhewitt.org

Business of Architecture: “Employment Matters”
8:00 a.m.–9:30 a.m.
Boston Society of Architects Space
290 Congress St.
Boston, Massachusetts
architects.org

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COURTESY DAVID ZWIRNER

RICHARD SERRA: EARLY WORK
David Zwirner
537 West 20th Street
New York, NY
Through June 15, 2013

David Zwirner presents an exposition of early work by artist Richard Serra. The works on display, dating from 1966 to 1971 and compiled from museum and private collections, represent Serra’s earliest innovative, process-oriented experiments that employ nontraditional materials. He uses vulcanized rubber, neon, and lead to emphasize weight in relationship to the nature of materials. The exhibition, on view through June 15 at David Zwirner, examines the innovative methods and ideas that so decisively place Serra in the history of Twentieth-Century art.

Serra’s work can be seen in numerous public and private collections in the United States and abroad, including the Museum of Modern Art and the Guggenheim Museum in New York. Since his early work, his approach to sculpture has evolved through focusing on site-specific projects that work with particular architectural, urban, or landscape settings.

In concurrence with the exhibition, the gallery has published a complete monograph dedicated to the artist’s early practice. The publication includes archival manuscripts and photographs from the years 1966 to 1972. Also on view will be a program featuring Serra’s films from the same period.



COURTESY SOCRACTES SCULPTURE PARK

DO IT (OUTSIDE)
Socrates Sculpture Park
3205 Vernon Boulevard
Astoria, NY
May 12 to July 7, 2013

Socrates Sculpture Park, in collaboration with Independent Curators International (ICI), presents *do it (outside)*, an exhibition curated by art critic and historian Hans Ulrich Obrist. The exhibition is a selection of 65 artist instructions interpreted by other artists, performers, and the public. The results will be displayed in a site-specific architectural pergola by Christoff : Finio Architecture, a New York based architecture and design studio.

do it (outside) connects a diverse group of people who craft remarkable works originally created by internationally acclaimed artists. The outcome ranges from sculptural, to performance-based, to the simply bizarre, and raises questions about and transforming ideas.

do it began in Paris 20 years ago as a discussion between Obrist and artists Christian Boltanski and Bertrand Lavier. Each *do it* exhibition is site-specific and seeks to engage local communities. Adaptations of the progressive exhibition have been conducted in more than 50 locations worldwide. The twentieth-anniversary show will be the first presentation of the exhibition in New York City and the first to be situated completely outside in a public art venue. The opening coincides with the release of *do it: the compendium*, a publication that provides the instructions from the exhibition, co-published by ICI and D.A.P.



Left: Bibliothèque Nationale, Paris, 1860-1867.
form for the library, one designed for use by everyday readers rather than wealthy book-collector connoisseurs. Arranged on specially designed wooden drafting tables modeled after furniture at Bibliothèque Sainte-Geneviève, as if the viewer was a reader in the library, these drawings demonstrate the rigorous alignment between structure and ornament for which Labrouste is famous.

Focusing as they do on technical details, the library drawings tend to reinforce the reading of Labrouste as an architect dedicated to structural expressionism, and meticulously crafted cut away models reinforce this. However, contemporary photographs and newly-created computer animations illustrating the effect produced by gas lighting the interior of the Bibliothèque Sainte-Geneviève, give us a different understanding of Labrouste, one in which he is concerned just as much with the quality of interior space produced by the structure as with the structure itself. Labrouste was one of the first architects to introduce gas lighting and the effect of the animations is to show us something of what he intended with this new technology: They turn our attention downward, away from the dramatic roof structure, toward the lower half of the room where readers were enveloped in warm, glowing, flickering gas light. Created using research by Martin Bressani and Marc Grignon, these animations are presented as a nineteenth-century paradigm for our present day fascination with the concept of “atmosphere” as a special mode of perception.

Besides this new analysis of Labrouste’s famous libraries, the exhibition also brings to light some lesser known examples of his work, including a series of drawings for utopian projects—prisons, asylums, and agricultural camps—projects which place Labrouste in the revolutionary tradition of Boullée and Ledoux. His drawings echo theirs in scale, simplicity, and geometric rigor. Though these projects might be seen as proto-functional in their dedication to the idea of **continued on page 26**

ANCIEN MODERNIST

Henri Labrouste: Structure Brought to Light
The Museum of Modern Art
11 West 53rd Street
Through June 24

The name Labrouste is synonymous with two libraries in Paris, the Bibliothèque Sainte-Geneviève (1850) and the Bibliothèque Nationale de France (1868), both of which feature astonishing reading rooms created by the unprecedented meeting of an elegant cast-iron structure with an austere neo-classical masonry envelope. The current Museum of Modern Art exhibition, *Henri Labrouste: Structure Brought to Light*, offers detailed and original analysis of these two libraries, as well as fascinating material related to the architect’s lesser-known works, most of which were never built.

Organized in association with the Bibliothèque Nationale and originally mounted last year at the Cité de l’Architecture et du Patrimoine in Paris, the show is presented in New York by MoMA’s Department of Architecture and Design under the direction of Barry Bergdoll. As with all of Bergdoll’s exhibitions, it is grounded in the highest level of scholarship, but is also accessible to non-specialists, allowing us to see material we thought we knew in an entirely new light. The initial question of appropriateness (is a show of architectural works dating back to the 1820s and

30s really “modern”?) is convincingly answered. The curators argue that the work of this nineteenth-century French master was a direct response to modern times, in particular his redefinition of the library as a form of democratic public space. The show promises and delivers an image of Labrouste as an “avant-garde” architect, a contemporary of Eugène Delacroix and Victor Hugo, “committed to experimentation and the creation of new forms for art in response to new social, economic, and cultural conditions.” In this regard, it makes a provocative pairing with the exhibition *9 + 1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban Design* in an adjacent gallery, which features neo-avant-garde works from the European revolutionary moment of the late 1960s and early 70s. Bringing together a series of Labrouste’s original drawings from archives throughout Paris,

the exhibition will be particularly attractive to those interested in architectural drafting. Despite the inclusion of a bells-and-whistles “interactive computer kiosk,” it is the drawings that really stand out. The exhibition is divided into three sections: the first on Labrouste’s work as a student winner of the Prix d’Rome, largely measured drawings of antique ruins; the second on his two library projects; and the third on his influence. The student drawings are breathtaking, capturing in meticulous detail both the present day structural and material reality of ancient monuments such as Trajan’s Column, as well as their imagined ephemeral aspects including colored murals and temporary decorations, as seen in his reconstructions of the ancient city of Paestum. The section dedicated to the two libraries demonstrates how Labrouste brought his archaeological eye to the problem of inventing a new

Disbelief Suspended

The Unreal Estate Guide to Detroit
Andrew Herscher
University of Michigan Press, \$29.95

Refuse is a word fitting for Detroit. As a noun, it is trash, something discarded, deemed worthless or useless. As a verb, however, it is a rejection, it expresses a determination to not participate, it is counter,

and suggests an agenda of its own. Andrew Herscher’s *The Unreal Estate Guide to Detroit* examines a community’s reaction to its urban condition. In its pages, he documents a seemingly

impossible optimism for the public to shun the popular outside perception that their city is over, and rather turn its assets into something new—be that a sculpture of vacuum cleaners or literally a house as canvas. Detroit has long been the image of urban blight. Photographers like Yves Marchand allow their audience to rubberneck past their gory exposés of urban decay and lament. These photos, statements in themselves,

often stand un-interpreted, with captions, which are intentionally minimal, mainly for provenance. Aside from evoking empathy, these mute images only reinforce preconceptions of the Motor City and foster a repetitious loop of despair, confusion, even disgust. Too often, the sensationalism of the negative overshadows the positive efforts taking root. An overdue response is Herscher’s book, which is profusely illustrated, but

not manipulative. Capturing guerrilla art installations, meet-ups, and community activism in iPhone-quality snapshots, he catalogs the frustrations experienced by citizens that pushed them to react for the betterment of themselves, their community, and even just for art’s sake. Despite the heavy topics covered, there is a lightness of spirit to his analysis. The text is not preachy and it is almost as if you could digest the book as a peel-away

once-a-day calendar. Thoughtful explanations preface segments within the categories of Unprofessional Practice, Unwarranted Techniques, Unsanctioned Collectives, and Unsolicited Constructions. Peaches and Greens for example, is an “Unprofessional Practice” and describes a local food truck. At first mention, it registers in one’s mind alongside New York’s ubiquitous idling fleet of refrigerated Fresh **continued on page 26**

THE ARCHITECT'S NEWSPAPER MAY 8, 2013



COURTESY MOMA

ANCIEN MODERNIST continued from page 25 architectural form as a shaper of social behavior, the exhibition also includes works that are much more nuanced in their understanding of the relationship between architecture and society, including fascinating images of civic celebrations that Labrouste helped coordinate in the wake of the revolution of 1830, most notably a procession designed to honor the repatriation of Emperor Napoleon's body. Together, these projects illustrate the possibility of modern civic architecture that is both rationalist and at the same time evocative of the cultural memory residing in ancient mythological traditions.

It is testament to the primary aim of the exhibition that the immediacy of Labrouste's work in the context of the social and political concerns of his own time seems fresher than its later influence on architectural modernism. Next to the riches of the first two sections of the exhibition, the third section on Labrouste's legacy feels almost redundant. Here the promised focus on Labrouste as a modern architect in his own right yields to the simultaneously more

familiar and perhaps less interesting story of Labrouste as a pioneer of modern design. However, there are some pleasant surprises here too, especially the startling Art Nouveau experiments in iron structure and ornament by Louis-Ernest Lheureux, and Auguste and Gustav Perret's beautifully severe neoclassical interiors of the 1920s and 30s. Though it is intriguing to speculate on the relationship between Labrouste and Louis Sullivan, between French and American modernism, the show spends too little time on Labrouste's influence in the United States to make a convincing argument.

Finally, viewers will draw their own conclusions about the relevance of this exhibition to the contemporary debate over the renovation of the New York Public Library at Bryant Park, which involves moving the library's extensive stacks to a remote location in order to create more space for readers. Detractors might see this as an unwelcome evolution away from the Bibliothèque Nationale, with the sociability of the shared reading room being privileged over the introverted act of research. Those who approve could well argue that the mediating third space Labrouste created between readers and books might now exist in the digital realm, rendering physical proximity less necessary. Whatever your conclusion, this excellent exhibition will continue the conversation about libraries as exemplary modern spaces.

JOANNA MERWOOD-SALISBURY TEACHES ARCHITECTURAL HISTORY AT PARSONS THE NEW SCHOOL FOR DESIGN.

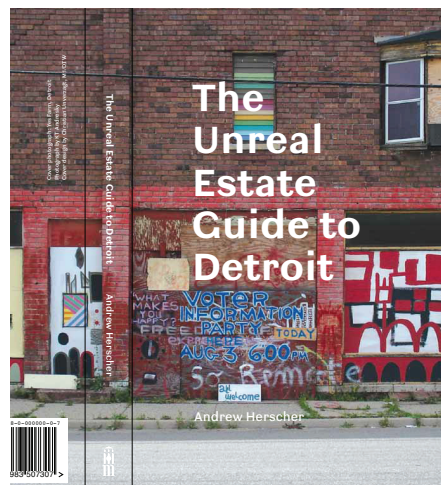
DISBELIEF SUSPENDED continued from page

25 Direct trucks, only this one supplies the community with produce from local farmers and at self-proclaimed affordable prices. One hears the presence of this food truck as it travels the neighborhoods with music akin to Mister Softee, not when the doorman calls up to inform you. This truck was not created out of luxury for those too harried to choose their produce themselves, but because parts of Detroit are food deserts and locals are left to shop for groceries wherever they are sold. Often that means liquor stores. This was not the product of a helpful assembly representative or even an NGO. Peaches and Greens was begun by the local Christian community responding to inadequacy in their area.

In this corner of America, capitalism has failed, or perhaps, reached its ultimate end. But perhaps that absence will necessitate new solutions, which can transform the status quo of how the rest of our country consumes.

Where else in America can you just paint houses, which you don't own, unsolicited, and orange, without ramification? Page after page, one has to wonder, where exactly is the government? Some of the interventions border on and fully cross into the realm of vandalism, but the worst repercussion cited is a project's removal by city workers, further feeding a controversial city incinerator. Then again, with so much building stock left abandoned or lost to taxes, doesn't it, theoretically, belong to the public? Unreal Estate is what happens when there is enough of a community left to claim it.

Value is another fitting word for Detroit.



COURTESY UNIVERSITY OF MICHIGAN PRESS

As a noun, it can seek to quantify a monetary value, but it can also impart principle, ethics, and customs, what something stands for or represents. Neither meaning alone can properly define a city.

We The People need to de-familiarize ourselves with standards of how things "normally" function. By becoming involved, and by refusing to give up, these communities are proving themselves resilient. The de-centralization of systems by the government has led to a hyper re-localization. Their example allows the reader to re-examine not only what we take for granted, but also what might be if familiar givens and infrastructures were absent. What if those of us living in more "functional" environments were motivated to push beyond the status quo?

SEAN KHORSANDI IS A NEW YORK-BASED WRITER AND ARCHITECTURAL DESIGNER.

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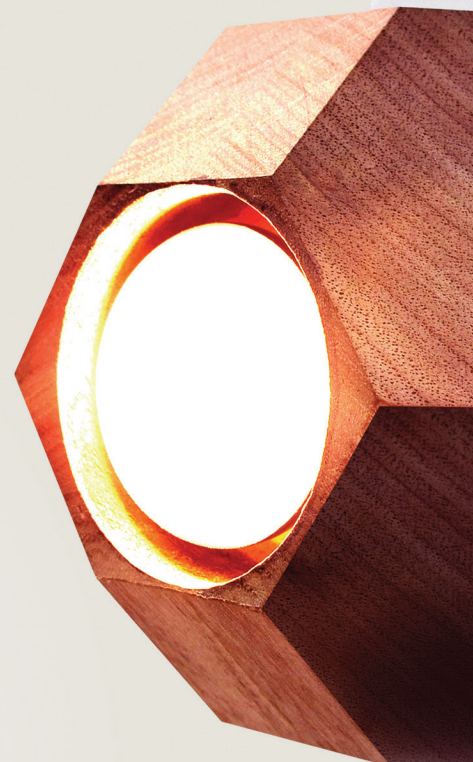


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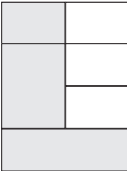
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THE ARCHITECT'S NEWSPAPER MAY 8, 2013

NEW YORK'S EXPANDING DESIGN SEASON

The International Contemporary Furniture Fair (ICFF) will take place at the Jacob Javits Convention Center from May 18 through 21, but all throughout the month of May the whole of New York City will be abuzz with design-fever. The ICFF will be accompanied by several off-site exhibitions, festivals, and events that will lure designers, manufacturers, craftsmen, architects, students, and enthusiasts from all over the world to celebrate contemporary design and New York as a global design capital. **VINCENZA DIMAGGIO**



COLLECTIVE DESIGN FAIR:

When: May 8–11, 2013
Where: Pier 57, New York

This May, the Collective .1 Design Fair will debut for the first time at New York City's historic Pier 57. Designers and curators have pulled together a collection of contemporary design and vintage pieces from leading design galleries

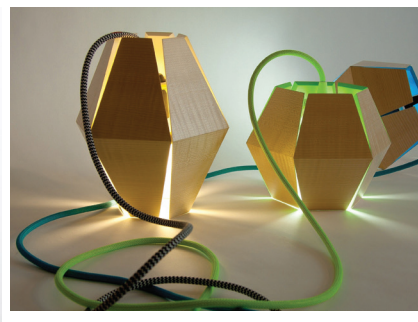
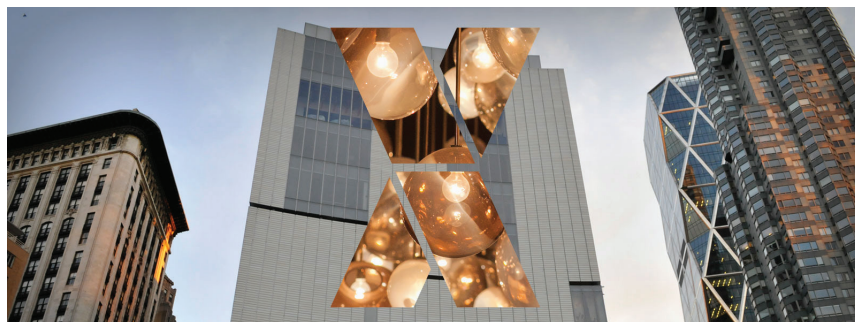
all over the world, including New York, Philadelphia, Paris, and Stockholm. Exhibitors include Volume Gallery, Sebastian + Barquet, Modernity, Kinder MODERN, and R 20th Century. www.collectivedesignfair.com

BKLYN DESIGNS:

When: May 10–12
Where: Dumbo, Brooklyn

The BKLYN DESIGNS annual design fair will celebrate its 10th Anniversary this May. The fair will commemorate local talents by showcasing the works of Brooklyn-based designers including Dhurries by Vaishali's intricately

designed all cotton, flat weave area rugs, Aellon's sustainable and re-purposed furniture designs, and Paula Greiff's uniquely decorative ceramics. The three-day event will feature design-focused panel discussions, as well as kid-friendly activities, including a Mommy & Me cooking design event led by One Girl Cookies. www.bklyndesigns.com



NYCXDESIGN:

When: May 10–21
Where: citywide

This May the NYCxDESIGN festival will premier in city parks, galleries, design schools, and venues all throughout New York's five boroughs. New York City's first citywide design festival will embrace and celebrate the works of New York's 40,000 design professionals. The 12-day fair will highlight every imaginable form of design, featuring a design film festival,

trade shows, panel discussions, installations, and exhibitions highlighting furniture, graphic, industrial, and fashion design. nycxdesign.com

WANTEDDESIGN NYC:

When: May 17–20
Where: Terminal Stores Building (11th Ave. between 27th and 28th Street)

The third edition of WantedDesign invites design lovers to take part in student workshops, participate in conversation series, and view installations crafted by renowned international design professionals, such as the Swedish design studio Almedahls, which produces beautiful high-quality textiles, and FÁBRICA, the Guatemalan

furniture and home accessory design studio that merges age-old techniques and materials with modern design technologies. The event will take place in the Terminal Stores Building where brick walls and high ceilings provide the ideal background for participants and visitors to admire these pioneering furniture, textile, and home accessory designs. WantedDesign is also creating a special bike map highlighting design destinations around the city. 2013.wanteddesignnyc.com



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