The heat has been turned up in Miami. Two final teams—South Beach ACE and Portman-CMC—are going head to head, sparing no harsh words, in a battle to win the commission to revamp the outdated Miami Beach Convention Center and redevelop the surrounding 52-acres.

On May 14, the teams—Rem Koolhaas’ OMA and developer Tishman Hotel & Realty on South Beach ACE, and Bjarke Ingels Group (BIG) and developer Portman Holdings on the Portman-CMC team—presented their final master plans at a community meeting. With the Miami Beach Commission expected to vote on a proposal on July 8, the two camps are exchanging blows and making a final push to promote their proposals to the public.

The convention center, which was originally built in 1957, is wedged between busy avenues and... continued on page 6

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Yale Pulls up Stakes

For more than 40 years, students at the Yale School of Architecture have designed and built structures for low-income communities. For more than a decade, the program, now called the Vlock Building Project, has focused on building houses for low-income residents in New Haven, Connecticut. The building project is integrated into the first year of the masters of architecture program, giving... continued on page 8

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NYPD RELEASES WORLD TRADE CENTER SECURITY MEASURES

SAFE GROUND

One of the most lauded features of Daniel Libeskind’s masterplan for the redevelopment of the World Trade Center site is the reintroduction of Fulton and Greenwich streets... continued on page 9

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PHILLY ADOPTS PLAN TO REVIVE ACTIVITY ON THE SCHUYLKILL

River of Industry

A plan to revive 3,700 acres of Philadelphia’s Lower Schuykill River—an industrial area that has long been home to oil refineries—is now underway. On May 21, the Philadelphia Planning Commission adopted the... continued on page 7

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SPECIAL SECTION: FACADES

FIVE CASE STUDIES OF INNOVATIVE BUILDING ENVELOPES. PLUS CUTTING EDGE SEALANTS FOR AIRTIGHT ENCLOSURES. SEE PAGE 17

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THIN IS IN

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The abdication of physical planning by the profession of city and regional planning has left urban dwellers without skilled advocates to represent them in negotiating change and development. Though planning evolution has been a part of architectural initiatives—like the Garden City, housing reform, and controlling urban growth—it increasingly became suspicious of the potential for physical form and architectural approaches to solve problems, and as a result it moved towards solutions rooted in public policy. But this shift created opportunities and challenges for other design professionals who engaged with larger scale development. For example, in the absence of policy planning techniques, purposes, and thinking about the future of the city, the profession of urban design emerged in large architecture offices and schools of architecture in the 1960s as a way to think about large-scale urban renewal. This new profession, it is safe to say, had limited success. It in no way claimed to represent the body politic, as planning had done, nor was it able to translate its focus into convincing, relevant physical form. Though many design schools still have departments of urban design, administrators treat the discipline simply as large-scale architecture, without its own pedagogy or skills of urban reform. The failure of urban design to create a convincing alternative to social planning meant that architects were left to their own devices when called to “plan” large sections of the city, particularly on large outside the major field and industrial edges of large cities.

On the other hand, landscape architects—who are trained to think about large unused building sites and the nature of public use—began to “plan” important projects all over the country. The creation of Brooklyn Bridge Park and Governor’s Island in New York, The Great Park in Orange County, California, and Tulsa, Oklahoma’s new Central Park are important landmarks in this recent design approach to public infrastructure planning. Tulsa’s new park—designed by Michael Van Valkenburgh Associates (with valuable support by George Kaiser Family Foundation)—is an example of a design that attempts to be both top down in terms of design and bottom up in its approach to programming. The landscape architect brought to the project his knowledge of how to unify the unbuilt site into a single space, yet provide a variety of experiences. The city and county of Tulsa and various residents’ groups had valuable input into translating the site’s history, integrating it into the surrounding neighborhoods, and providing needed commercial uses. The result of this collaborative process will create a public space that is unique but also a product of Tulsa’s needs and history.

This brings us to “Emergent Master Planning,” the feature story in this special AIA issue of The Architect’s Newspaper. I believe that what takes place in this profession is a unique opportunity to think about the city and create a more sustainable and equitable urban environment for the future, as planners did almost a hundred years ago when Frederick Law Olmsted Jr. was asked to rethink New Haven, Connecticut, and the Regional Planning Association of America did when it created Sunnyside Gardens, Radburn, New Jersey, and the Appalachian Trail. Now that planners no longer have a say in physical planning, architects have to go it alone. Have a look at our feature and tell us how you think the profession is handling the job of master planning our cities.

William Menking
CLIMBING THE WALL

Readers enjoying Architectural Record’s free online content got a wake-up call in late May: a paywall for articles older than 30 days. Now to access “the archive,” one must subscribe to the publication or sign up for an online subscription ($20/year). Thus, Record—one of the oldest surviving publications on architecture, joins the ranks of The New York Times and The Wall Street Journal, which in recent years have asked readers to pony up for full online access. Record’s move sent a jolt through the Twitterati of the architecture and design world, who speculated on what other pubs might follow. No paywall plans for us, Metropolis and Architect cheerfully tweeted back. Thanks to its high volume of online traffic, Record can afford to experiment with paid content, even if it means stymying some potential readers. On Reddit’s architecture site, a recent post that asked “What design do you like best?” and included a link to Record/received the reply: “I like the one that doesn’t link to the F-ING PAYWALL.”

WEINER AND PITTSBURGH: JUST FRIENDS?

Is Anthony Weiner two-timing New York City? If you looked at the mayoral candidate’s website in late May, you might wonder whether he wants to lead parades in the Big Apple or the City of Steel. Perspicacious political reporter Michael Barbaro of the New York Post discovered that a backdrop image on Weiner’s website was not a view from Brooklyn across the East River, as it may seem on first glance, but rather a shot from the Robert Clemente Bridge leading into downtown Pittsburgh. Oops.

FÜHRER FUROR

Speaking of dubious web images... Depending on your tendencies toward miracles and/or conspiracies, you may have done a double-take if you saw J.C. Penney’s photographs of its Michael Graves-designed Stainless Steel Teapot. An online opinion that the kettle’s profile evoked Adolf Hitler saluting caught fire... and the now-backordered kettle will be available again on June 26. SEND PASSWORDS, PENGUINS TX, AND INK BLOTS TO EAVESDROP@ARCHPAPER.COM

VAN ALLEN INSTITUTE LAUNCHES COMPETITION FOR GROUND FLOOR

Hitting the Street

The Van Alen Institute is moving—downstairs! The public space think tank is currently located on the sixth floor of an institute-owned building on 22nd Street in Manhattan, which has always made its space somewhat of a secret known primarily to the design community.

The competition is the first major initiative undertaken by new executive director David van der Leer, who hopes to expand the institute’s reach to a larger public. “We’ve been on the sixth floor for nearly 20 years,” van der Leer told AN: “Being on the ground floor will be a much better way to interact with the city.”

Lewis Tsutsumaki. Lewis designed the sixth floor space, completed in 1998, which includes a gallery and offices. In 2011, the institute opened a small ground-floor bookstore designed by LOT-EK Architecture & Design. The new ground floor space will also include room for selling books, but the volumes will likely be displayed on “mobile units,” according to van der Leer. “We’ll see what the designers come up with.”

Drawing on the institutional knowledge of the previous designers, the institute put Marc Tsurumaki and Ada Tolla on the jury along with Mark Robbins, president of the International Center for Photography, Mark Gardner of Jaklitsch/Gardner, and Winka Dubbedam of Architectonics, along with van der Leer. The competition registration is open now and portfolios are due on June 13.

The competition is part of a broader effort to reorient the institute toward concrete actions with tangible results.

“Impacting the state of the public realm, and cities in general, can only be achieved if the Van Alen Institute’s different program elements (Competitions, Research, Consultancy, Curatorial Projects, and Public Programs) can be coordinated as one coherent effort to improve the analysis, advice, and activation of designs, public policies, and experiences of the public realm and urban life in the U.S. and beyond,” wrote van der Leer in an email. “We look to develop a program that will go beyond design entertainment or mere theoretical reflections. We hope to sustain successful partnerships and lobby for implementation of the ideas that come out of the Van Alen Institute programs.”

ALAN G. BRAKE

After traveling to Malaysia, India, Taiwan, and Japan to generate their signature blends, the owners of Press Tea—a family-owned gourmet tea salon—set up shop in Manhattan, where they consciously blended in with the atmosphere of the West Village. “We are trying to define gourmet tea in America,” says co-owner George Kuan. “Our goal is to grow from our first concept store to 10 to 15 stores in the next five years.” The space was designed by Short Hills, New Jersey–based interiors firm Hambrrecht Oleson in collaboration with Su Ting Chen. “We wanted to create a warm and inviting space that was more residential than commercial,” said Karen Oleson. “It’s a neighborhood cafe that is an eclectic mix of warm woods, grey tones, and copper elements to recall copper tea kettles.” Ceramic floor tiles imported from Italy, an open window étagère decorated with tea accessories, and tea-stained wallpaper fill the cafe with a fusion of Western European and Eastern accents. Wicker chairs, wooden tables, and a velvet sofa offer customers a relaxing space to savor the homemade artisanal pastries. A wall clad in square panels of smoky mirrors, a hammered copper-plated counter, and a copper-trimmed storefront add to the homey feel and residential sensibilities, pendant lamps, and a chandelier provide a soft illumination perfect for reading or just feeling cozy.

VINCENTE DWASDIO
During a six-month period, South Beach ACE and Portman-CMC two teams have taken relatively different approaches. OMA’s proposal focuses on creating a centralized facility that allows for plenty of open space. It also reconfigures the layout of the convention center to enhance connectivity to Lincoln Road, green space, and existing hotels on the beach through the introduction of new entrance points on the south side and Washington Avenue. “We wanted to expand the convention center without taking up more space within the city, so one of the key elements of our design is that we stack the hotel and ballroom,” said Jason Long, associate architect at OMA. “We integrated the hotel to reduce the footprint of the building and leave some breathing room for open space and as a buffer between the convention center and the Jackie Gleason Theater and new cultural building to the south.”

Kai-Uwe Bergmann, partner and director of business development at BIG, explained that his firm wanted to “provide a civic heart to the city.” The firm plans to accomplish this by creating Miami Beach Square, a public space that serves as a connecting hub to the convention center, hotel, city hall, and Jackie Gleason Theatre. “We really want to create a heart to this site and this is the Miami Beach Square opposed to a bunch of buildings with a park in it,” said Bergmann. BIG also plans to carve out substantial space for the visual arts. The firm has included a new Latin American Cultural Museum in its proposal, in addition to space on the convention center’s roof for art installations that will be sponsored by an art foundation they plan to create.

“The developer is committing $25 million to the cultural programming of the facility. Our team is proposing three times more arts and cultural funding than our competitor,” said Bergmann. “The convention center is driven by art and design.” Since the last public meeting, the two teams have exchanged some fighting words. Portman-CMC released a “Top 5 Reasons” document that outlines why their proposal is “the best plan for the City of Miami Beach and its competitors,” citing less cost for the public and a shorter construction timeframe.

“We are really very saddened that the team has to make a point to attack us. We have been very consistent about illustrating our strengths,” said Shohei Shigematsu, partner and director of the New York office of OMA. “Architects are not supposed to hate each other like this. I hope the decision won’t be based on these kinds of battles.” Shortly after the publication of Portman-CMC’s press release, South Beach ACE came out with its own polemic, questioning the other team’s “lack of a consistent vision for Miami Beach.”

All trash-talking aside, commissioner Libbin said that when making his decision in July, he’ll be considering other factors. “I am definitely looking at the numbers and seeing which developer is more flexible with us.” Nicole Anderson
institutions. Many say that the facility of the existing structure as well center. The RFQ called for a redesign teams to overhaul the convention submissions from development for qualifications (RFQ), seeking In 2012, the city issued a request Miami Boat Show. events as Miami Basel and the looking to get as close to the base case: the ballroom and whatever associated parking we need. My preference is that we pick someone sooner than later.” The program calls for a mix of high-end and functional components, including a new hotel, ample green space, an updated convention center with additional ballroom space, an updated convention including a new hotel, ample green and meeting space, and increased connectivity to the surrounding areas of Miami Beach. The two teams have taken relatively different approaches. OMA’s proposal focuses on creating a centralized facility that allows for plenty of open space. It also reconfigures the layout of the convention center to enhance connectivity to Lincoln Road, green space, and existing hotels on the beach through the introduction of new entrance points on the south side and Washington Avenue. “We wanted to expand the convention center without taking up more space within the city, so one of the key elements of our design is that we stack the hotel and ballroom,” said Jason Long, associate architect at OMA. “We integrated the hotel to reduce the footprint of the building and leave some breathing room for open space and as a buffer between the convention center and the Jackie Gleason Theater and new cultural building to the south.” Kai-Uwe Bergmann, partner and director of business development at BIG, explained that his firm wanted to “provide a civic heart to the city.” The firm plans to accomplish this by creating Miami Beach Square, a public space that serves as a connecting hub to the convention center, hotel, city hall, and Jackie Gleason Theatre. “We really want to create a heart to this site and this is the Miami Beach Square opposed to a bunch of buildings with a park in it,” said Bergmann. BIG also plans to carve out substantial space for the visual arts. The firm has included a new Latin American Cultural Museum in its proposal, in addition to space on the convention center’s roof for art installations that will be sponsored by an art foundation they plan to create. “The developer is committing $25 million to the cultural programming of the facility. Our team is proposing three times more arts and cultural funding than our competitor,” said Bergmann. “The convention center is driven by art and design.” Since the last public meeting, the two teams have exchanged some fighting words. Portman-CMC released a “Top 5 Reasons” document that outlines why their proposal is “the best plan for the City of Miami Beach and its competitors,” citing less cost for the public and a shorter construction timeframe. “We are really very saddened that the team has to make a point to attack us. We have been very consistent about illustrating our strengths,” said Shohei Shigematsu, partner and director of the New York office of OMA. “Architects are not supposed to hate each other like this. I hope the decision won’t be based on these kinds of battles.” Shortly after the publication of Portman-CMC’s press release, South Beach ACE came out with its own polemic, questioning the other team’s “lack of a consistent vision for Miami Beach.” All trash-talking aside, commissioner Libbin said that when making his decision in July, he’ll be considering other factors. “I am definitely looking at the numbers and seeing which developer is more flexible with us.”

Nicole Anderson
Penn acquired the former DuPont Marshall Research Laboratories campus in 2010, which is only a short distance from University City, to provide a place for academic research and business ventures, in addition to space for basic institutional functions, such as storage and transportation. “This is a sequential process,” said Paul Sehnert, director of real estate development at Penn Facilities and Real Estate Services. “We are beginning to fill spaces and repurpose buildings as we do the planning. There is a lot more vibrancy in the last year with the Working Dog Center (Penn Veterinary Medicine’s program) in place now, a steady stream of tenants [several from Penn’s Center for Technology Transfer], and more on the way.”

The university has enlisted the help of local planning firm Wallace Roberts and Todd (WRT) to sketch out long and short-term objectives for the campus. Richard King, senior associate at WRT, said that immediate planning will entail improving the streetscape to provide better connectivity between the South Bank Campus and the main campus as well as “improving buildings to a point that enhances their usability.”

Penn intends on repurposing four existing buildings on the site, which can accommodate a variety of uses from light fabrication and research to typical office space. The university and WRT have also identified other potential parcels on the campus that would be appropriate for future development. “These buildings are pretty robust structures. They have good bones,” said Sehnert. “We’ll be matching tenant demand with space that is available until there is a critical mass that says we need a site to build a new building.”

While the South Bank Campus is still in the early phases of planning, it is a critical piece of the Lower Schuylkill Master Plan. “PIDC saw this northern end as an early linchpin to the creation of this innovation district,” said Mark Kocent, principal planner at Penn Facilities and Real Estate Services. “It is pretty visionary right now. We’re just trying to get our arms around what the property can be.”

The study area’s relation to other key parts of Philadelphia.

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The matter didn’t end there. “The decision dents or faculty were working on the house. Their plan included transportation to and from Yale’s campus. The students were working on the house. The decision left the school and moved up to the top of the university,” said Hopfner. Simultaneous to those meetings, outgoing Yale president Richard Levin and incoming president Peter Salovey met with the chief of the Yale Police, who determined that the safety of students and faculty could not be absolutely guaranteed. They then overruled the school of architecture’s plan and ordered that the Lilac Street site be abandoned.

“I am saddened by the decision,” Hopfner said, “we broke our commitment to the Newhallville community.” Faculty and students had done significant outreach to the area, including hosting a block party, meeting with neighbors, and developing programs for homeless youth from a neighborhood shelter. Last year the building project constructed a house two blocks from the Lilac Street site. Working with the city of New Haven and non-profit partner Neighborhood Housing Services, Hopfner was able to secure a new site in a university-approved neighborhood, West River. “The students have been wonderful,” Hopfner said. “I told them, this is a test of the prototypicality of your design.” In order to preserve an existing tree on the new site, they mirrored the plan to accommodate a curb cut. The students have also devised a way to prefabricate many of the elements off-site so they can speed up construction.

The contrast between Yale, a wealthy university, with New Haven, a largely poor and working-class city, is stark. The University’s decision—made during the transition of presidents—underscores that strain, as well as the limits of architecture to transcend societal problems.

MATHEWS NIELSEN PROPOSES TWO SOLUTIONS FOR PIER 42

Waterfront Access

Two proposals were set forth recently by Mathews Nielsen Landscape Architects, overseen by the New York City Department of Parks and Recreation, to enhance the East River Greenway at Pier 42. The plan to develop the site, formerly a banana warehouse, adds another feather to the cap of Manhattan’s ambitious waterfront connection effort. With the help of U.S. Senator Chuck Schumer and State Senator Daniel Squadron, Community Board 3 is now $9.8 million closer to the estimated $60 million in total costs. The funding was secured from the Lower Manhattan Development Corporation.

In discussing the community’s impact on the program diagram, Noriko Maeda, project manager for Mathews Nielsen, acknowledged the clear objectives of locals. “Everything was developed from the meetings,” Maeda said. Mathews Nielsen associate Greg Leonard added that his firm sees the site as an opportunity for an environmental approach, as indicated by the slyed of environmentally friendly terminology. It’s an appropriate response to Community Board 3’s guiding principles, outlined in its 2004 motion to improve the waterfront, to “add more nature.”

The FDR, as is the case with much of the East River esplanade, either severs cross circulation or pinches parallel programming to the point of discomfort. The same is the case with Pier 42, which sits between the Williamsburg and Manhattan bridges across the estuary from the Brooklyn Navy Yard. “Access is limited to two points, Montgomery Street and Colefars Hook Park,” said Leonard. “The priority is safety and access. Aesthetics is not a primary concern.”

The piers which were built in the 1950s, will remain in place, having passed structural inspection. The warehouse, however, will be removed, opening this portion of the waterfront to more passive pleasures. “The opportunity is in the directions this design can go,” said Leonard.

This summer, a portion of the parking lot behind the warehouse will be open for public use. “Pier 42 is finally transforming from a blighted, abandoned warehouse into a beautiful open green space for children and families,” said Senator Schumer in a statement. It may be years before Community Board 3 cuts the ribbon to the park, but it is clearly already a special place to locals.
Levine said his main concern was the process. “Browne urged the community’s concerns, neighborhood interactions, and it changes too much of the city fabric downtown.” Levine said. “Pedestrians will just go around the site.” Rogers also said that the barriers in place around the site had created a porous security perimeter around the rest of the site, including closing a lane of Church Street. “The old World Trade Center site was an absolute island,” said Paul J. Browne, deputy commissioner at the NYPD. “The new site has been revealed. Now, along with adding the energy efficiency and blast-resistance required by its prominence, it gives the city a long-awaited glimpse of the grandeur that helped shape global architecture in its day.

The convergence of security and design is now.” Rob Rogers, principal at Rogers Marvel Architects, is intimately familiar with the contentious security measures. Among them are nine guard booths approximately the size of newstand kiosks with sally ports situated around the perimeter to check vehicles entering the site. In addition, a series of bollards and barricades creates a porous security perimeter around the rest of the site, including closing a lane of Church Street.

“The old World Trade Center site was an absolute island,” said Paul J. Browne, deputy commissioner at the NYPD. “The new site has connectivity with streets running through it,” which he said will remain open to pedestrians and cyclists who are not subject to the checkpoints. “All of this is part of the original design,” he said. “Nothing has changed.” Browne said the NYPD plan uses “very attractive kiosk-style checkpoints in keeping with the designs used downtown that have gone through the public review process.” Browne urged the public to remember that the 1993 bombing of the World Trade Center was carried out with a truck. “There are serious security issues we think have been balanced in this plan,” he said. “We know security is important, but a less rigorous plan would be better. There’s got to be a better solution,” said Michael Levine, director of planning and land use for Community Board 1, who has followed the security plans since meetings began last fall. He raised concerns about the security plans’ affect on the public realm and the connectivity of the new street grid and how it would affect traffic in surrounding neighborhoods. Few of the community’s concerns, he said, made it into the DEIS. “They have destroyed the concept of connectivity,” said Levine of the NYPD plan. “It’s too invasive a plan and it changes too much of the city fabric downtown.” Levine said his main concern has been the lack of community involvement in the plan. “A visual barrier of bollards, checkpoints, and sally ports is the biggest off put to pedestrians and cyclists,” said Levine, noting the barriers in place around One Police Plaza in Chinatown. “Pedestrians will just go around the site.”

Jeff Zupan, senior fellow for transportation at the Regional Plan Association, said that while security interventions can provide challenges to connectivity, he believes the NYPD plan won’t necessarily be a problem. “The police department plan will pretty much be fine for pedestrians. Once they get past the visual checkpoints, pedestrians are free to roam through the site,” he said, noting that security measures will slow down cars, “but that’s just fine. There’s very little need for vehicular circulation in Lower Manhattan.”

Zupan said the conspicuousness of any security plan comes down to design and logistics, noting that community and city stakeholders “should get together to minimize the visual impact of the checkpoints through design. While a necessary evil, [security] can be minimized more than it is now.”

Rob Rogers, principal at Rogers Marvel Architects, is intimately familiar with the convergence of security planning and design. His firm designed the award-winning checkpoints on Wall Street and is currently working on integrating security and landscape at President’s Park in Washington, D.C. “Security design can become the identity of an entire district, in a positive way, not necessarily in a negative way,” Rogers said. “That’s what we tried to do at Wall Street.” His firm designed bronze barriers to act as bollards, some with integrated lighting, that soften the edge of the security checkpoint. “None of these [security] elements that exist were intended for urban environments,” Rogers said, pointing to the military origins of security checkpoints. “Their makeup, makeup, rhythm, and spacing are not made to be integrated into a pedestrian environment. The best solution is integration into the overall environment.” Rogers also said that coordinating this with multiple interests can be very difficult. “You need everyone to be committed to innovation to make it happen.”

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 façade’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-awaited glimpse of the grandeur that helped shape global architecture in its day.

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Andrew Kotchen and Matthew Berman, principals of the 25-person firm Workshop/apd, met as undergraduates at Lehigh University. Following separate pursuits and different paths to graduate school—at Michigan and Columbia respectively—Kotchen landed a string of residential projects on Nantucket and in New York and the two quickly formed a partnership. Though the firm has developed a large portfolio of residential work over the past decade plus, often with sleek, contemporary interiors designed by the firm’s in-house interior design division, Workshop/apd is diversifying, with a restaurant project, a large loft building conversion with new maisonettes, a SoHo storefront improvement, and an institutional commission for a visitor’s center at the Brooklyn Navy Yard. “We lead all our presentations now with the Navy Yard,” said Berman. “We want to do more projects that are impactful in a public way.”

Located in lower Midtown, Workshop/apd occupies a narrow full-floor loft office, fitted out with classic and contemporary residential furnishings, giving the office a relaxed, comfortable feel. The firm also maintains a small field office in Nantucket for its thriving residential practice.

Like many practices of their generation, Kotchen and Berman’s office uses advanced fabrication techniques to create custom pieces, ranging in scale from light fixtures to facade cladding panels. The Navy Yard project, called BLDG 92, was a crash course in on-site fabrication and local sourcing. Before starting the project, they took an inventory of the companies and artisans at the Navy Yard and realized they could specify everything from steel to furnishings to graphics within the complex, including the building’s laser-cut facade panels. They hope the building will give New Yorkers a better understanding of the complex’s role in the city’s economy.

“It’s the first time the fence has been broken, so people can see what’s going on in the Navy Yard,” Berman said. “We think that’s really exciting.”

The architects are cladding this guesthouse, gym, and spa on the grounds of an upstate horse farm in Cortland, creating a balance between tactile materials and simplified forms. Some panels are laser cut to create screens and openings for widows, producing a varied experience of light and shadow, transparency and opacity. The interior is spare and serene with custom fabricated stairs and lighting. A concrete connecting bridge and carport add contrast and weight to the composition.

Recently approved by the Landmarks Preservation Commission, this plan for a series of existing storefronts, for Zar Properties, on Greene Street simplifies and opens them up for more light and display area, while respecting the historic massing and window patterns of the buildings. Custom fabricated filigree grills draw on the imagery of the cast-iron district and new display cases make space for rotating public art.
RICK MÄHER, 1937–2013

Rick Mather arrived in London from Portland, Oregon, in 1963, just as the Beatles’ “Love Me Do” was hitting the top of the charts. He ended up staying for fifty years. It was also the year that Alvin Boyarsky, one of Rick’s teachers in Oregon, arrived at the Architectural Association (AA). Mather did a degree course there in urban design before going on to work for the Brutalist firm Lyons, Israel and Ellis on school buildings in Yorkshire and then on public housing for the London borough of Southwark. But the AA would remain a focus, especially after he established his own practice not far away in Camden Town in 1973. In the 1970s, Boyarsky rejuvenated the roster of unit masters—Bernard Tschumi, Zaha Hadid, Elia Zenghelis, Daniel Libeskind, Rem Koolhaas—while Mather, despite New England puritan ancestry, created a stylish bar at the heart of his transformation of the AA’s string of Georgian row houses on the west side of Bedford Square. With its mirrored surfaces in unexpected places (under the bar for one)—something that would become a hallmark in the next decade of Mather’s own two houses, as well as whole series of astounding restaurant interiors for the “Zen” restaurants—

the bar was the lynchpin of the AA’s metamorphosis into an international hub. I first met Rick in 1988 or 1989, years after I had already made the bar and bookstore at the AA a necessary stop on any trip to London; and not through the world of architecture but through a former teacher and friend from my years at Cambridge, the old master drawings specialist and Fitzwilliam Museum curator, David Sarsa, Rick’s future life partner. In 1978, Mather had reimagined a Victorian terrace house on the slopes of Hampstead into an amazing bachelor pad/party house, with a library and guest bedrooms on lower floors and a duplex living/dining room at the top with access to a lushly planted roof terrace commanding views of the London skyline. Its outdoor dining table featured a glazed bench cantilevered over the back garden three stories below. Rick and David made this space into a nexus of conversation, conviviality, and new friendships (including ours), now centered on the intersecting worlds of architecture and art museums. Is it merely a coincidence that right around this time Mather’s practice would shift dramatically from residential and restaurant interiors towards university and museum work? This began in 1988 with the master plan for the extension of the University of East Anglia and the brilliant transformation of a gallery space in Cork Street London to allow light to penetrate into a basement gallery for the Waddington Art Gallery, entered over a stair suspended from cables. Mather’s vocabulary of light-weight structure and bringing daylight into previously wasted or inhospitable spaces was announced. Over the next 25 years this approach to restructuring at all scales from a small gallery to a campus or city district would be combined with a zest for complex spatial reorganization of historic buildings, which announced a sophisticated marriage between a lyrically minimalist modernism and an intelligent respect for historic structures.

Unusual for someone trained in modernism at Oregon and coming of age in an AA dominated by Archigram and Alison and Peter Smithson, Mather had a voracious openness to architectural history. A library of rare volumes spilled from his office shelves in Camden Town and his home library at Belzoe Park, even as more and more of his work was in dialogue with British masters from the austere reduced classicism of Sir John Soane (his hero ever since the mirrored bar) via the High Victorian Gothic exuberance of William Butterfield (in a sophisticated addition to Keeble College, Oxford) to the Brutalism of Denys Lasdun. That his own style could enter a conversation with this whole tradition without changing its core—more than his American English had softened over the years, was, for him, proof that a modernist approach to materials, space, and an elegant restraint of means, was indeed the most respectful way to dealing with inherited masterworks and with the collage that is both London and, no less, the college campuses which were the venue for most of his free-standing new buildings.

In the years when the Prince of Wales’s neo-traditionalism was in ascendency, Mather became one of the most convincing—and least shrill—voices demonstrating that an architecture of contrast could bring new life to even some of the most beloved of English architectural monuments. The exquisitely detailed, glazed, L-shaped cloister addition that, in 1989, Mather connected to Soane’s sober London stock brick 1812 Picture Gallery at Dulwich College won over a whole new generation of museum directors, fifteen years after the Prince’s torpedoing of a proposed modernist addition to the National Gallery as a “carcuncle on the face of old friend.” A whole series of deft transformations of some of Britain’s most cherished spaces for viewing art followed, as Mather turned the courtyard of the Wallace Collection into a glazed restaurant and circulation space, proposed a brilliant solution for the British Museum—passed over for Sir Norman Forster—restructured a coherent set of spaces for the National Maritime Museum at Greenwich, and began work on his most complex, and most adroit museum project of all, the Ashmolean at Oxford. Working inside Charles Robert Cockerell’s highly personal classical U-shaped building with myriad later additions and alternations, Mather not only managed to increase the floor area and qualities of the gallery spaces without changing the overall footprint of the historic structure, he also found space at the heart of the impacted complex for a light-filled stairwell, the ramps and railings of which cascade through the height of the building to animate the new found light and to dramatize the new flowing ease of space that he breathed into the whole project.

Slowly word crept out of Mather’s ability to transform an institution, borrowing a historic building for a few years and giving it back with both its original intent and its current life richly enhanced. In 2001, Mather began work on the Virginia Museum of Fine Arts in Richmond, bringing sense to a somewhat chaotic complex with its characteristic sense of master plan clarity and sectional richness. He was poised to do the same for the Peabody Essex Museum in Salem, Massachusetts, which he hoped might anchor his practice back on the shores of the homeland he had left a half century earlier. But within a few weeks of the news his precipitous decline in health and then death on April 20 from an aggressive case of Mesothelioma, contracted, it is thought, earlier from asbestos exposure on building sites, the New England museum announced its decision to sever ties with Mather’s firm and to delay the project for at least two years. Enough had been accomplished that Mather’s design intelligence will in all likelihood still undergird that project, and all can regret deeply that Mather did not find time to set up his office to assure a successful transition. But it can be hoped that the astute master planning he had devised for one of the great urban planning quandaries of late twentieth century London—the South bank from Waterloo Bridge to Ladsun’s National Theatre, a challenge that had defeated Terry Farrell and Richard Rogers before him—will carry both his architectural acumen and his devotion to his adopted London into the future. Rick will be sorely missed by the institutions who had been rejuvenated by this perennially youthful architect—what a shock to learn that this ebullient convivial professional and wonderful friend was a few weeks shy of his 76th birthday—as he is by the international circle of friends who had dined either at his table in London, or the wonderful house and garden he and David created on the coast near Saint Tropez, or those who still hope to catch a glimpse of him in the mirrors of the AA bar.

BARRY BERGDOLL IS THE PHILIP JOHNSON CHIEF CURATOR OF ARCHITECTURE AND DESIGN AT THE MUSEUM OF MODERN ART.
If you’re a reader of design magazines, you may be forgiven for thinking that 21st century urbanism is a product of popsicle stands and micro-gardens. In part, fueled by a distaste for anything that had a hand in the 2008 economic collapse (main characters: bankers, big government, and needlessly risky developers), urban theory took a turn to the grass-roots, self-starting stories that sprang up in the fault lines of the Clinton/Bush-era real estate bonanza. The American city, though, is facing a critical turning point, having to reckon with changing economic engines, the public health realities of environmental abuse, and a cultural reevaluation of the suburbs. While I like artisanal popsicles as much as the next person (truth be told, I like them more), with a glut of these so-called D.I.Y. Urbanism projects pinballing through blogs and magazines, it seems right to ask ‘where has the master plan gone?’

One answer would be Chicago, where what is expected to be a $4 billion development is reconfiguring an entire swath of the South Side. Back in 1901, when U.S. Steel set up shop—a shop in the form of a 600-acre landfill on Lake Michigan—it chose its site directly on the lake, where its long horizontal mills could make use of the water for incoming supplies and outgoing waste. Though the industrial site drove a wedge between the city’s South Side and the waterfront, economic benefits in the form of thousands of jobs justified the location. When it was shuttered in 1992, not only did those jobs vanish, but the environmentally compromised site was left as a blight to the neighborhood. Less than ten years ago, Lakeside Development (a joint venture between U.S. Steel and McCaffery Interests) hired SOM and Sasaki to design a master plan for the future development of the old mill.

“One of our first priorities is to deliver infrastructure to the site,” said Douglas Voigt, SOM’s director of urban design. “And we don’t want those technologies to come from 40 to 50 years ago, but rather 100 years in the future.” The way the designers see that future is in the form of a possible micro-grid (not unlike a university campus), where energy from wind and/or...
solar technologies could be generated by the district and sold to the city in times of excess. The plan also overhauls the site’s relationship to the water. Taking advantage of the landfill’s porous slag, the designers plan to allow rainwater to filter through the remediated terrain, where it will then return to the lake and recharge its water table. For the design team, the project is not about mitigating the environmental detriments of building, but about casting development as an environmental possibility. “We want the project to create a positive contribution to the site’s ecology,” said Voigt. But this is no experiment in environmental technologies. The designers are quick to foreground the human experience of what will become a new district. Parks and open space, a recreational marina, and smaller block sizes will enhance the quality of life for residents.

Mention large-scale master plans and transportation policy is never far behind. “Transportation is still one of the larger challenges,” conceded Voigt. “It’s as much cultural as it is an issue of technology.” Nowhere is this truer than in Los Angeles. The city that mythologized the age of the automobile is now expanding its subway system, seeing surging volumes on its regional rail lines, and is anticipating the arrival of high-speed rail. In the midst of this diversifying transportation network sits Union Station, a 1939 architectural gem rimmed by parking. Metro, which bought the 47-acre property in 2011, hired Grimshaw and Gruen Associates’ vision for a multi-modal, transit-oriented LA.

Previous page: SOM and Sasaki are transforming a 600-acre former U.S. Steel mill on Chicago’s South Side into a mixed-use district with parks, a marina, and small block sizes; Left: Grimshaw and Gruen Associates’ vision for a multi-modal, transit-oriented LA.

Above: One possibility for integrating those plans with LA’s existing Union Station; Below: SOM, Hargreaves Associates, and Kiewit are turning Denver’s Union Station into a centerpiece for the city, as well as a multi-modal transit hub.

L.A. can find a useful model in Denver, which, next spring, will cut the ribbon on its own historic Union Station as the center of a multi-modal transportation network. “We had several disconnected elements feeding into downtown,” explained Bill Mosher, senior managing director of developer Trammell Crow and the owner’s representative for the Denver Union Station Project Authority. “The issue was where to put the hub.” That hub, they determined, would be the 19th-century train station that the design/build joint venture between SOM, Hargreaves Associates, and Kiewit is now reconfiguring into not only a centerpiece for a revamped city and regional transportation strategy, but also as an important connective public space between downtown
and the Central Platte Valley. Owing to the real estate development that the project has instigated, Mosher said the project will account for more than $1 billion of development, dramatically transforming the physical and economic landscape of that area.

The Denver project highlights the critical role of what has become an Obama-era lightning rod: government spending. “There has to be an understanding of the role of government,” said Mosher. Citing voter-approved financing for a 2004 transportation initiative, he added, “there has to be public investment, which is then followed by the private sector.”

This is a formula that New Yorkers will recognize from the much-anticipated Hudson Yards redevelopment, the genesis of which can be found in the extension of the MTA’s No. 7 subway. A master plan conceived by KPF will harness the $2 billion of transportation investment into a 26-acre mixed-use area, zoned for more than 13 million square feet of development, both commercial and residential. Whereas urban development on this scale has been maligned in the past for carrying out heavy-handed top-down approaches, KPF is determined to avoid the mistakes of earlier planners. “The key is to create an exciting urban experience,” said KPF founding design partner Bill Pedersen. “You can’t just build a bunch of office buildings.” Up high, the tilting forms of the two main towers are meant to integrate into the Manhattan skyline, gesturing, on one hand, toward the Hudson River and, on the other, toward the towers of Midtown. But much of the master plan’s emphasis is on the street level. “We considered the position of the human body and its relationship to the environment so that it’s always changing as you walk around,” said Pedersen. Pointing out the way the towers scale down to meet Diller Scofidio + Renfro’s Culture Shed, and the way the Highline will cut straight through the building volume, he stressed that “the connection to the city is the crucial element.”

These immense urban developments point to a changing cultural and demographic reality. The most recent U.S. census data shows that urban populations are growing faster than populations in non-urban areas, meaning that America’s cities are swelling (and are projected to continue that trajectory with increasing volume). Absent an outward expansion of the suburbs, basic arithmetic points to the need for cogently planned densification.

A current master plan for The Blairs, in Silver Spring, Maryland, doubles as a diagram of this data. Built by a private developer in the 1960s as a suburban foil to Washington, the 27-acre community had 1,300 residential units in slab buildings surrounded by parking lots. The Tower Companies, the development’s original owner, hired Bing Thom Architects and Sasaki to design a plan for a denser development. With a comprehensive approach, the team was able to increase density even while adding open green space by relocating most of the 3,200 parking spaces underground. “The key was to create a series of public spaces that not only allow for recreation, but also to complement the commercial spaces around it,” said Ling Meng, a director at Bing Thom Architects. The plan doubles the residential units to 2,800. As Sasaki principal Alan Ward put it, “The challenge in developing this many units would be that it could have resulted in a mega-tower, but by keeping the geometries varied and developing residential blocks wrapped by townhouses, the entire community will have a very human scale.”

The present debate between D.I.Y. and master planned urbanism still runs on the furnes of what has become an immensely reductive clash between Robert Moses and Jane Jacobs. While there is much to be learned from their legacies, to keep them in the kick-boxing ring of urban theory glosses over much of the nuance in counter-productive ways. The Cross-Bronx Expressway, put in place by Moses, is an urban disgrace. And the fact that there still exists a Greenwich Village, saved by Jacobs, is a delightful highlight in the history of community activism. But there is more to the story than the technocratic power broker setting out to squelch the crazy dame. While the examples above involve decades of contentious public debate, byzantine political processes, and expansive budgets, they also borrow principles from each of the archivials. To begin with, each of these master plans includes the chorus of many...
different community voices. “It takes
time and money, yes, but it also takes a
remarkable amount of civic will and a real
commitment to the area,” said Mosher.
Sasaki principal Dennis Pieprz put it
differently: “We work on projects around the
globe, and one of the things that is present
in the U.S. that you don’t see elsewhere
is the very active process of community
engagement.”

“To see Jane Jacobs as only a community
activist is problematic,” said Vishaan
Chakrabarti, partner at SHoP Architects
and associate professor of real estate
development at the Columbia Graduate
School of Architecture, Planning, and
Preservation. “She is also an advocate
for the economic expansion of cities. She
wanted to see development in the form of
mixed-use environments.”

She did write The Death and Life of Great
American Cities, yes, but she followed that
up with The Economy of Cities and Cities and
the Wealth of Nations. To turn that popsicle
stand into a popsicle store, and then to parlay
that into a popsicle distribution company
demands a dense local market complete
with efficient transportation networks,
diverse housing stock, and infrastructure.
The knee-jerk vilification of Moses is
similarly unproductive. “Urban renewal
is such a loaded term because it is so
associated with Robert Moses and with
community displacement, but it did some
important things, like transit-oriented
affordable housing,” said Chakrabarti. “That
whole era has been made a caricature of itself.”

Dense urban areas make an environmental
and economic case for themselves, but
there is also a more intangible argument to
be made for this type of urban regeneration:
the cultural reconsideration of the suburbs
as the desired life endpoint. “The suburbs
are not just a consequence of the market,”
said Chakrabarti, paraphrasing a theme
of his forthcoming book, A Country of
Cities (Metropolis Books, 2013). “There is
a $100-billion-per-year federal subsidy to
support the suburbs. If you were to level the
playing field, we’d see even more movement
into cities.”

As that movement happens, master
plans—having learned from mistakes in the
past and responding to active, thoughtful
community engagement—have the capacity
to render these cities more equitable,
environmentally sustainable, and perfectly
suitable for all kinds of D.I.Y interventions.

“These types of projects are opportunities
to do more than just design a few buildings,”
said Pieprz. “It’s an opportunity to develop
a new vision for the city and how this area can
evolve. Everything goes back to the human
occupation of space, how people experience
a place.”

John Gendall is a New York-based
Architecture Writer.
While designing a sustainable project is a holistic job, one of the largest contributors to the success of a green building, both in terms of energy efficiency as well as occupant comfort, is the facade. In this special section, we look at the manufacturers who are pushing the envelope of building cladding systems and zero in on five projects that show the design potential of the contemporary facade.
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"Your accomplishments on the terra cotta work were extraordinary; the terra cotta column design, fabrication, and erection was definitely ‘out of the box thinking’, a trait that is common for your group."

Kevin Brown, Project Executive
Jacobsen Construction
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For the James B. Hunt Jr. Library in Raleigh, North Carolina, Snøhetta sought to relate to the campus’ and state’s historical connection to the textile industry. “The idea of weaving threads and inserting textural quality was very appealing,” said Nic Raber, an architect who worked on the project. The facade itself is a weave of the interior and the landscape as the zig-zag of exterior louvers correlates to the stairs inside the building. Working with executive architects Clark Nexsen to devise the most efficient facade, the design team selected glass with a 30 percent charcoal frit and outfitted the wall with aluminum solar blades that reflect and diffuse light, mitigating glare. The panoramic south-facing window features a cantilever that twists at opposing corners to absorb the bulk of summer sun, but maintains solar access for passive heating in winter. Since the state-funded project had to be built to LEED Silver standards, the facade is one of several sustainable building strategies. The building’s roof is white to reduce the heat island effect; solar panels heat hot water; native vegetation dots the landscape; and an automated storage retrieval system reduced the footprint needed to accommodate 2 million volumes by 1/9. The design team also used a chilled beam system in the building’s heating and cooling strategy, an energy-saving approach that is popular in the Northeastern U.S. but has not been utilized with as much frequency in the South.

Architects: Snøhetta; Clark Nexsen (executive)
Engineers: Stewart Engineering (structural); ColeJenest & Stone (civil)
Facade suppliers: AkzoNobel; Viracon (glass); Bonnell (vertical solar blades)
Facades

MARK JEFFERSON SCIENCE BUILDING, EASTERN MICHIGAN UNIVERSITY

For the renovation of and addition to the Mark Jefferson Science Building at Eastern Michigan University, Lord Aeck & Sargent devised a multitude of opportunities to reduce the building’s carbon footprint. In addition to stormwater management strategies and a green roof, updating the building’s facade presented great opportunity for daylight management. A new pedestrian walkway shades the original 1960s brick and stone trim along the west side. Elsewhere, metal fabric supplier GKD fabricated exterior sunshades to mitigate direct sunlight, while maintaining the user benefits and energy savings of natural daylight. Applied to all three tiers of the building’s exterior, 89 panels of stainless steel mesh shield the curtain wall for substantial temperature control. According to a recent case study, portions of the curtain wall that were shaded on a sunny, 75-degree day were only 9.3 percent warmer than the air temperature at 82 degrees, whereas un-shaded exterior areas were 25.3 percent warmer at 94 degrees. The combined strategies yielded a 31.5 percent improvement in baseline building performance and the project was recently awarded LEED Gold in the New Construction v2.2 category.

Architect: Lord Aeck & Sargent
Engineer: Mike Leonard of GKD
Facade consultant: GKD Metal Fabrics
Facade supplier: GKD Metal Fabrics
For the winning proposal of a public library in Washington, D.C., Adjaye Associates designed a building that is equal parts transparent and reflective. The strategy draws a connection between the interior and the surrounding woods of Fort Davis Park. A low-E, double insulated, two-story curtain wall combines clear, uncoated glass panels and panels with an 80 percent mirrored finish on the number two surface. The angle of a large, canopied roof that cantilevers over the south side of the building was refined to harvest solar heat gain in winter, while shading the south facing-facade in summer. The diaphragm of the roof is also tied into the glass box to absorb torsion and reduce the need for additional structural steel. The geometric diamond pattern of the exterior translates to the interior with deep-set wooden window niches that directly correspond to the facade apertures. “The whole approach to the building was to feel like one was still sitting in the park,” said Russell Crader, a project director with Adjaye Associates. “Because the apertures capture the park like settings around the building, seeing people reading in those niches is really quite beautiful.”

A combination of solar management strategies facilitated by the facade, energy efficient heating and cooling systems, and the use of regional materials won the project LEED Silver certification.

**Architect:** Adjaye Associates  
**Engineers:** ReSh Designers, Inc. (structural); Setty & Associates (mechanical)  
**Facade supplier:** Guardian Industries

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**PROFILE**

**FRANCIS GREGORY NEIGHBORHOOD LIBRARY, WASHINGTON, D.C.**
Double skin facades are a burgeoning building envelope solution utilized primarily in colder regions. So Ingenhoven’s winning proposal from a 2006 design competition for 1 Blight Street in Sydney, Australia, was a surprising solution for the warmer climate down under. Both of the facade’s curved interior and exterior walls are constructed from glass with 62 percent visible light transmittance, and between the two skins are 1,780 specialty Venetian blinds, controlled by 897 individually programmed controllers. Each of the building’s 64 rentable spaces feature louver angles programmed with unique information that combines the sun’s angle of incidence, absolute positioning within the building, and the space’s relative position to adjacent buildings to determine the degree to which the blinds will open. Due to the elliptical curvature of the plan, each of the 30 stories receives sunlight throughout the day, whereas if the building had flat walls and four corners the blinds would need to remain closed.

The gap between the two skins also keeps the building cool, thanks to operable louvers at the end of each floor slab. Air enters through the base of the building and circulates through the cavity, exiting at the top. This enables natural ventilation of corridors and the reduction of HVAC equipment for an additional 10 percent area for leasing.

Architect: Ingenhoven Architects
Engineers: Enstruct Corp. (structural); Arup (MEP)
Facade suppliers: Horiso (blinds); G.James Glass & Aluminum; Viracon

At 1,353 feet tall, the Al Hamra Tower is Kuwait’s tallest building and the tallest stone-clad building in the world. In order to minimize heat gain across the building’s 74 stories, SOM designed the south facing wall with a 130-degree turn from east to west, which also reinforces the tower structurally. While the north, east and west facades are clad in a reflective glass veil, the south wall features an opaque limestone facade designed to absorb the brunt of direct sun exposure. However, to enable a consistent material application on the upper floors, the 55- by 28- by 2-inch limestone tile format had to be amended. A mesh-mounted trencadis (broken tile mosaic) application was devised to deliver the same color and texture of the lower floors, at a fraction of the weight. The flexible mesh format also proved advantageous in conforming to the tower’s curved surfaces, which has up to 10-degree inclinations. Sheltered windows punctuate the south wall for views over the Persian Gulf.

Architect: SOM
Engineer: SOM
Facade consultant: Entek Engineering
Facade suppliers: Jura Limestone; Laticrete
MANUFACTURERS

METALS/MESH/TENSILE FABRIC

Rigidized Metals Corp
Rigidized Metals combines functionality and durability with beautiful finishes and rich textures to create three-dimensional metal panels perfect for architectural, industrial, and transportation applications. rigidized.com

United Architectural Metals
This engineered wall and facade manufacturer makes preassembled glass structures for large commercial buildings. unitedarchitectural.com

Kalzip
Kalzip offers a top-quality standing-seam cladding system. It can be used to finish roofs or facades, or the entire building envelope. kalzip.com

Spectrum Metal Finishing
This Youngstown, Ohio–based metal coatings company specializes in the electropolishing and electrodeposition of many precious and semi-precious metals using a liquid and powder coating system. spectrummetal.com

Cambridge
Cambridge specializes in the production of woven metal mesh, a durable and sustainable architectural component that is customized to suit an architect’s vision for any type of project. cambridgearchitectural.com

Technical Fibre Products
Using a wet laid process, TFP manufactures high-performance nonwoven mats and veils composed of specialist fibers, including glass, metal-coated carbon, polyester, and aramid. tfpglobal.com

Composites

Shaffner Heaney Associates
This premier wall panel manufacturer specializes in custom-designed wall and building panel systems. The company produces architectural cladding systems, curtain walls, windows, entrances, and skylights. shaffnerheaney.com

Doralco
This custom architectural metal solutions company specializes in innovative aluminium fabrication and architectural stainless steel components for projects seeking LEED certification. doralco.com

GKD
One of the nation’s leading metal fabrication companies, with its headquarters located in Cambridge, Maryland, GKD specializes in advanced metal weaving technology. It offers an extensive selection of weave patterns that will satisfy any project’s needs. gkdmetalfabrics.com

Alcoa
This manufacturer of aluminum composite material and painted aluminum sheets has recently developed a new process in which EcoClean, a titanium dioxide coating, is applied to the pre-painted aluminum surface of Reynobond, making it the world’s first coil-coated aluminum architectural panel that actively works to clean itself and the air around it. alcoa.com

Birdair
Birdair specializes in tensile architecture, which incorporates the uses of recycled metals, and translucent fabric membrane roofs that are durable and allow natural daylight to filter through. birdair.com

Luminoire
Luminoire has a proprietary cold-spray application process that applies a protective layer of metal over a variety of exterior facade surfaces, including concrete, fiberglass, and foam. luminoire.com

3-Form
3-Form’s global team of artisans produces a line of high-performance Koda XT materials that are made with 49 percent recycled content, are lightweight, designed to resist intense weather conditions and UV exposure, and ideal for exterior use. 3-form.com

Goetz Composites
Known for building some of the fastest race boats and carbon fiber yachts in the world, Goetz has collaborated with energy generation companies and industrial businesses to produce architectural components and large structures, decks, and wind and hydro energy generation components. goetzboats.com

Eternit
Eternit produces a wide range of functional and sustainable fiber cement facade panels that come in a variety of formats, forms, and colors and can be customized to the vision and needs of the architect. eternit.ch

Kreyser & Associates
This California-based digital fabrication company specializes in making custom composites for historic preservation, new construction, sculpture, and industrial applications. kreyssler.com

Construction Specialties
This global leader of architectural and engineering products has introduced its new CS Bold Line Louvres. High-performance, hurricane-resistant, drainable, acoustical or blast-resistant, the louvers come in a variety of textures, colors, and shadow lines. c-sgroup.com

Grace Construction Products
This manufacturer and international distributor of building materials offers innovative solutions to construction challenges through concrete admixtures and fibers, liquid pigments for colored concrete, cement processing additives, concrete masonry products, air and vapor barriers, structural waterproofing systems, residential building materials, and fire protection products. graceconstruction.com

TRESPA
Trespa’s premier product line, Meteor, is a decorative high-pressure compact laminate panel ideal for use in innovative and functional ventilated rain-screen cladding systems, on its own, or in combination with other materials. tRESPA.com

FORMICA VIVIX
This company produces solid phenolic, engineered exterior facade panels that are blast-resistant, weather and UV-resistant, easily maintained, modifiable, and come in a variety of solid colors, patterns, and wood grains. formica.com

CERAMICS/CONCRETE

TAKTL
TAKTL employs a new ultra high performance concrete formulation, which has four times the strength of traditional concrete, allowing for the low-cost and environmentally friendly production of structures that require 70 percent less material. taktl-llc.com
Facades

Florim Solutions
This Italian manufacturer of ceramic tiles, slabs, and porcelain stoneware specializes in ventilated facades for the construction and restoration of large-scale architectural projects. The porcelain stoneware sheets come in three different shades of gray: Ecodark, Ecogrey, Ecolight. florimsolutions.com

Cercasa Ceramica
Spanish company Cercasa manufactures and distributes ceramic and porcelain tile. valuefloorsdirect.com

Tek Homes
Tek Homes provides high-quality, low-cost services for basement waterproofing, decks and patios, and concrete work. tekhomes.com

Les Ceramiche
Les’s Slimtech series is an ideal solution for external cladding. The ultra-thin, large-format porcelain stoneware slabs can be installed on facades with a variety of fastening systems. ceramichelea.it

Palagio Engineering USA
Palagio specializes in turnkey rain screen wall cladding facades. The company’s terracotta rainscreen is a dry, multi-layered construction system that hangs on the structural wall with an aluminum frame. palagiousa.com

EQUITONE
This Etex Group company produces thin, light-weight, and non-combustible sheets of fiber cement, a natural composite material used for facade construction. equitone.com

Interceramic
This producer of ceramic, porcelain, and natural stone tiles used in floor and wall applications features a green line of durable products manufactured with natural clays and minerals, helping architects obtain LEED certification credits. interceramicusa.com

NBK Ceramic
This leading terracotta facade company produces high-quality, durable, eco-friendly products. Its TERRART product line provides architects with a suspended facade system that incorporates ventilation and pressure-equalizing elements in order to extend the life of the building skin. nbk.com

Skyline Windows
When the Empire State Building needed to replicate the windows of its 82nd floor they commissioned Skyline Windows, a premier designer and manufacturer of custom designed energy efficient window systems, to complete the project. skylinewindows.com

MechoSystems
MechoSystems is a pioneer developer of energy efficient solar shading systems that provide solutions to brightness, glare, and solar control problems. mechosystems.com

J.E Berkowitz
J.E Berkowitz fabricates architectural glass products, including insulating, heat-treated, silkscreen, and spandrel glass, laminated glass, all-glass doors and entrances, and point-supported glass systems and canopies. jeberkowitz.com

Oldcastle Building Envelope
This company designs, engineers, tests, and manufactures all products necessary in the delivery of the building envelope: curtain wall, windows, storefronts, doors, skylights, and architectural glass. oldcastle.com

W&W Glass
This New York-based metal and glass company provides solutions for the most demanding architectural projects through the Pilkington Planar System, which provides a complete glass envelope for curtain walls, storefronts, Skylights, and other building structures.wwglass.com

Technoform Bautec
This company specializes in structural thermal insulation in aluminum windows, doors, and facade systems. technoform-bautec.us.

CRICURSA
Providing sophisticated glass solutions, this Barcelona-based company produces curved and flat interior and exterior glass as well as decorative, safety, and energy efficient glass. cricursa.com

Hilti
These producers of cutting-edge technology manufacture innovative products like the HDA Undercut Anchor, which sets a higher standard for reliability, performance, and ease of use in the global construction industry. us.hilti.com

YKK AP America
YKK AP assists architects and engineers in achieving LEED certification with products like the recently launched enerGalance series, featuring ThermaShade sunshades, the industry’s only sunshade system with a thermal barrier. ykkap.com

Cooperative Ceramica d’Imola
This Italian company produces glazed porcelain stoneware and porcelain stoneware for ventilated facades. The material comes in a wide range of sizes, colors, and finishes. ccimolaproject.com

Casalgrande Padana
This company produces cutting-edge cladding systems made from ceramic materials with superior functional characteristics that enhance the thermal performance of walls. casalgrandepadana.com

Marazzi
Marazzi produces a variety porcelain stoneware cladding solutions for energy efficient buildings. marazziarchitectural.com

Shildan
Shildan produces terracotta rain screen and sunscreen products for energy efficient building facades. Its Alphaton panel is made from extruded double-leaf terracotta strengthened by a chain of internal I-beam supports. shildan.com

Grespania Ceramica
Grespania is a Spanish company specializing in porcelain floor and ceramic wall tiling. grespania.com

Daltile
Daltile’s SlimLite Panels are ideal for interior or exterior wall applications. Made from 100 percent natural products, the thin panel design uses less energy during production, reduces carbon emissions by lowering shipping weight, and reduces costs while maintaining quality performance standards. products.daltile.com

GLASS
Viracon
This architectural glass maker recently launched a new product, VUE-30, a high-performance glass coating that allows for enhanced visible light transmittance and enables architects to maximize window-to-wall ratios while meeting and exceeding domestic energy code requirements. viracon.com

Guardian Industries
Guardian manufactures float glass and fabricated glass products such as EcoGuard Pattern, a low iron annealed tempered pattern glass that provides optimal energy and light transmission for photovoltaic energy systems. guardian.com

PPG Industries
This leading coatings and specialty products company produces STARPHIRE Ultra-Clear Glass which transmits 91 percent of light, providing the highest level of transparency in the industry. ppg.com

ES Windows
This South American company manufactures, distributes, and installs aluminum and glass windows, doors, and curtain walls to national and international locations. ewsslc.com

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It'll change the way you look at neutral glass.
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It takes a special kind of glass to make the Glasshouse.

Artist Dale Chihuly is known for the color of his glass. That’s why Owen Richards Architects specified Guardian SunGuard SuperNeutral 62 on clear for the Glasshouse, the centerpiece of the Chihuly Garden and Glass exhibition in Seattle. With a visible light transmission of 62%, SN 62 allows the beauty of Chihuly’s artwork to be seen from the outside. And with a solar heat gain coefficient of 0.31, it meets the City of Seattle’s tough energy requirements as well. For complete performance data and other ways to Build With Light, visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).
It takes a special kind of glass to make the Glasshouse. Artist Dale Chihuly is known for the color of his glass. That’s why Owen Richards Architects specified Guardian for the Glasshouse, the centerpiece of the Chihuly Garden and Glass Exhibition in Seattle. With a visible light transmission of 35%, it allows the beauty of Chihuly’s artwork to be seen from the outside. And with a solar heat gain coefficient of 0.6, it meets the energy requirements as well. For complete performance data and other ways to build with light, visit SunGuardGlass.com or call SunGuard®.

Ken Yeang, of Hamzah & Yeang, Malaysia, is best known for his signature ecoarchitecture and ecomasterplanning having a distinctive green aesthetic.

**MEET OUR KEYNOTE SPEAKER**

**KEN YEANG, ECOARCHITECT**

Ken Yeang, of Hamzah & Yeang, Malaysia, is best known for his signature ecoarchitecture and ecomasterplanning having a distinctive green aesthetic.
Packer Collegiate Institute, 2003  |  Brooklyn, New York
Architect: Hardy Holzman Pfeiffer Associates  |  CM: Lehr Construction Co.
Photo Credit: Aislinn Weidele/Ennead Architects

New York City Center, 2011 | New York, New York
Architect: Ennead Architects  |  CM: F.J. Sciame Construction
Photo Credit: Aislinn Weidele/Ennead Architects

Architect: Davis Brody Bond  |  CM: F.J. Sciame Construction

Hess Corporation, 2005  |  Woodbridge, New Jersey
Architect: TPG Architecture  |  CM: Structure Tone

Park Avenue Armory, Ongoing | New York, New York
Architects: Platt Byard Dovell White and Herzog & de Meuron  |  CM: Tishman Construction

Penny Harvest, 2007  |  New York, New York
Architect: Polshek Partnership Architects (Ennead)  |  CM: Structure Tone

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CELEBRATING 20 YEARS
LEVIEN & COMPANY, INC.
**JUNE 2013**

**JUNE 5 EVENTS**
- Mayoral Candidates Forum 8:30 a.m.
- BSA Space 290 Congress St. Boston bsaspace.org

**Concepts:** The 2013 Washington UNBUILT Awards 8:00 a.m.
- District Architecture Center 421 Seventh St. NW Washington, D.C. aiadc.com

**THURSDAY 6 EVENTS**
- LA Forum for Architecture and Urban Design 7:00 p.m.
  - Van Alen Books 30 West 22 St. vanalenbooks.org
- The Glass House Conversations in Context 5:00 p.m.
  - The Glass House 195 Elm St. New Canaan, CT philipjohnsonglasshouse.org

**EXHIBITIONS**
- Beginnings: Drawing Early Architecture
  - Koller Gallery
  - Massachusetts Institute of Technology 77 Massachusetts Ave. Cambridge, MA mit.edu
- Something Very Specific 4:00 p.m.
  - Former Salvation Army 328 Massachusetts Ave. Cambridge, MA mit.edu

**FRIDAY 7 FILM**
- Lost Rivers 11:00 a.m.
  - Van Alen Books 30 West 22 St. vanalenbooks.org
- Shining Brow Opera 6:30 p.m.
  - Fallingwater 1478 Mill Run Rd. Mill Run, PA
- Exposition Openings
  - Marissa McKenzie 6:00 p.m.
    - E/L Studio 1319 Naylor Ct. NW Washington, D.C. aiadc.com
  - From Obsolescence to Sustainability: A Century of Architectural Change 9:00 a.m.
    - Massachusetts Institute of Technology 77 Massachusetts Ave. Cambridge, MA mit.edu

**SATURDAY 8 SYMPOSIUM**
- Le Corbusier (New York) 8:30 a.m.
  - The Center for Architecture 536 La Guardia Pl. cfa.aiany.org

**EVENT**
- NY13 Passive House Symposium & Expo 9:00 a.m.
  - The Bernard & Anne Spitzer School of Architecture 160 Convent Ave. cfa.aiany.org

**EXHIBITION OPENING**
- Shangai: Art of Tantania
  - Portland Museum of Art 730 Congress St. Portland, ME portlandmuseum.org

**MONDAY 10 EVENT**
- Legible Cities: The Human Face of the Smart City 6:00 p.m.
  - The Center for Architecture 536 La Guardia Pl. cfa.aiany.org

**TUESDAY 11 EVENT**
- Hudson Yards Speaker Series: Parks: A Catalyst for Development on Manhattan’s West Side 6:00 p.m.
  - The Center for Architecture 536 La Guardia Pl. cfa.aiany.org

**WEDNESDAY 12 EVENTS**
- Harlequin Focus | Architectural Photography: The Imaging of Design 6:30 p.m.
  - Cooper-Hewitt Design Center 111 Central Park North cooperhewitt.org

**Creating an Award Winning Design Competition Entry**
- 12:00 p.m.
  - Center for Architecture 128 Arch St. Philadelphia, PA asaphiladelphia.org

**SETTING THE STANDARD:**
- BMW Guidelines for Building a Safer New York City 7:30 a.m.
  - The Times Center 242 West 41 St. microdesk.com

**FILM**
- A Girl is a Fellow Here: 100 Women Architects in the Studio of Frank Lloyd Wright 6:30 p.m.
  - The Center for Architecture 536 La Guardia Pl. cfa.aiany.org

**THURSDAY 13 EVENTS**
- Monkey Town 7:00 p.m.
  - Eyebeam 540 West 21 St. monkeytown3.com

**WHAT THE SKETCH?**
- 6:00 p.m.
  - BSA Space 290 Congress St. Boston bsaspace.org

**KEEPING PACE**
- With Climate Change: Resilience Strategies for the 21st Century and Beyond 9:00 a.m.
  - Pratt Institute—Manhattan 144 West 14 St. cfa.aiany.org

**FRIDAY 14 EVENT**
- Transforming Time Square 8:00 a.m.
  - The Center for Architecture 536 La Guardia Pl. cfa.aiany.org

**EXHIBITION OPENING**
- Time Times Three 6:00 p.m.
  - Robert Henry Contemporary 56 Bogart St. Brooklyn, NY roberthenrycontemporary.com

**SATURDAY 15 TOUR**
- NoMa 10:30 a.m.
  - Union Station Bike Share 50 Massachusetts Ave. NE Washington, D.C. aiadc.com

**TUESDAY 18 LECTURE**
- The Streets of Falmouth Neck: Yesterday, Today, Tomorrow 6:30 p.m.
  - Portland Museum of Art 7 Congress Sq. Portland, ME portlandmuseum.org

**THURSDAY 20 EXHIBITION OPENING**
- The Relics James Cohan Gallery 530 West 26 St. jameschahn.com

**WEDNESDAY 26 EVENTS**
- Harlem Focus | Garden Design: The Art of Color, Variety and Form 6:30 p.m.
  - 111 Central Park North cooperhewitt.org

**AUTHOR SERIES**
- Ellen Weiss 6:00 p.m.
  - BSA Space 290 Congress St. Boston bsaspace.org

**FRIDAY 21 EVENT**
- An Evening with Kebrer Verlag: Carlos Casalís, Sandi Haber Fitzgerald, David Leonof, Wendy Paton, and Rosemarie Zens 6:00 p.m.
  - International Center of Photography 1133 Avenue of the Americas icp.org

**SATURDAY 22 TOUR**
- Through the Lens 11:00 a.m.
  - The National Building Museum 401 F St. NW Washington, D.C. nbm.org

**SUNDAY 23 EVENT**
- Fashion and Fabric Design & Pushing Buttons: Activist New York 10:30 a.m.
  - The Museum of the City of New York 1220 Fifth Ave. mcy.org

**MONDAY 24 PANEL DISCUSSION**
- D.C. Builds: Along the Waterfronts 6:30 p.m.
  - The National Building Museum 401 F St. NW Washington, D.C. nbm.org

**THURSDAY 27 EXHIBITION OPENING**
- The Architectural League Prize 7:00 p.m.
  - Parson The New School for Design 66 Fifth Ave. archleague.org

**SATURDAY 29 EXHIBITION OPENING**
- Studio Plata (King Kong Complex) Andrea Rosen Gallery 526 West 24 St. andrearosengallery.com

**MONDAY 8 EXHIBITION OPENING**
- Robert Arneson: Early Work 537 West 20 St. davidzwirner.com

**WEDNESDAY 10 EVENT**
- Harlem Focus | Up on the Roof: Farming the Urban Rooftop 6:30 p.m.
  - Cooper-Hewitt National Design Museum 111 Central Park North cooperhewitt.org

**JULY**

**REPROGRAMMING THE CITY**
- Boston Society of Architects Space 290 Congress Street, Suite 200 Boston, MA June 25–September 29

BSA Space presents a mixed-media exhibition, Reprogramming the City, curated by urban designer Scott Burnham. The works on display—videos, photographs, media stations, renderings, models—explore how the built environments of cities around the world are being retrofitted to accommodate new urban inhabitants and visitors. The exhibit also includes examples of urban infrastructure and systems that are being reimagined to reinvent a more functional urban landscape. There are 40 innovative examples from London, Amsterdam, Copenhagen, Hong Kong, and Boston that seek to develop new ways of urban design from within the city.
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The Solar House: Pioneering Sustainable Design
By Anthony Denzer
Rizzoli, $55

From the beginning, Denzer defines his research to encompass a “building that uses solar energy for space heating that is deliberate and creative.” This definition excludes the earlier notions of solar as a system of maintaining health. The Solar House’s view of solar as only energy-related begins to weave together engineering and design problems in the domestic space. The book works as both a glossy illustrated anthology and as a rich historical narrative. At the same time, it covers both the motivational ethics of solar homes and the pragmatic engineering necessary to achieve innovation. For evidence, The Solar House follows a mostly chronological progression of solar design, starting with architect George Fred Keck’s House of Tomorrow (1933), Frank Lloyd Wright’s Solar Hemicycle (1943), and MIT’s Solar Housing Experiments (beginning in 1939), and follows through to the contemporary Solar Decathlon, a national competition encouraging students to design innovative solar houses. All of Denzer’s examples highlight the primary nature of solar design—from passive solar energy to solar storage—in the inception of the homes.

Denzer wants you to expand your preconceptions, to broaden your knowledge of what exactly a solar house is and how it came to be a part of the American domestic landscape.

Denzer, an architectural engineering professor at the University of Wyoming, is also the author of Gregory Ain: The Modern Home as Social Commentary, in which he discusses the socialist ideas underpinning Ain’s architecture. But Denzer’s latest effort, The Solar House, represents a major shift in historical writing. No longer are architectural historians confined to reviewing the big names or buildings of a previously established canon. Denzer is part of an emerging movement looking to more broadly and deeply describe a profound and interwoven material history of architecture, a history with main and secondary architects, as well as off-the-map buildings. And never is this history more important than when looking at the environmental issues in architecture.

So just what is a solar house? And how do those two words spark your imagination? Do you picture an idealist hippie’s 1970s dome retrofitted with a solar collector and cobbled together with clunky, handmade pipes and pumps? Or maybe a later version with sleek, refined black-and-silver solar arrays with perfectly manufactured parts and pieces? These two popular images of domestic solar applications are at the root of Anthony Denzer’s glossy, amply illustrated The Solar House: Pioneering Sustainable Design. Denzer is part of an emerging movement looking to more broadly and deeply describe a profound and interwoven material history of architecture, a history with main and secondary architects, as well as off-the-map buildings. And never is this history more important than when looking at the environmental issues in architecture.

Solar House, directed by Angad Singh Bhalla, Herman’s House

Herman’s House, directed by Angad Singh Bhalla, seems to be a documentary film directed, written, and produced by Angad Singh Bhalla. The film explores the life of Herman Wallace, an inmate at Angola, Louisiana, who, in 1971, was released after spending 41 years in solitary confinement. Wallace, who was part of the Black Panther movement, was convicted of murder in 1969 and has maintained his innocence. The film follows a mostly chronological progression of solar design, starting with architect George Fred Keck’s House of Tomorrow (1933), Frank Lloyd Wright’s Solar Hemicycle (1943), and MIT’s Solar Housing Experiments (beginning in 1939), and follows through to the contemporary Solar Decathlon, a national competition encouraging students to design innovative solar houses. All of Denzer’s examples highlight the primary nature of solar design—from passive solar energy to solar storage—in the inception of the homes.

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So just what is a solar house? And how do those two words spark your imagination? Do you picture an idealist hippie’s 1970s dome retrofitted with a solar collector and cobbled together with clunky, handmade pipes and pumps? Or maybe a later version with sleek, refined black-and-silver solar arrays with perfectly manufactured parts and pieces? These two popular images of domestic solar applications are at the root of Anthony Denzer’s glossy, amply illustrated The Solar House: Pioneering Sustainable Design. Denzer is part of an emerging movement looking to more broadly and deeply describe a profound and interwoven material history of architecture, a history with main and secondary architects, as well as off-the-map buildings. And never is this history more important than when looking at the environmental issues in architecture.

Solar House, directed by Angad Singh Bhalla, Herman’s House
5 countries, and included detailed plans as well as a model of Herman’s cell. Herman also requested that Jackie actually build the house to be used as a youth center. Jackie moved from New York to New Orleans to make this happen. After finding the perfect plot of city-owned land, which she believed New Orleans did not want to use, the parcel was snatched by real estate developers. So she continues her hunt. Herman’s dream home is clearly a reflection of the spaces he has occupied for most of his life now. If he were placed in architect Jeff Goodale’s glass house, he would probably feel uncomfortably vulnerable and seek cover. Jackie may have hit on a means to understand people’s relationship to space, both aspirational and real.

Susan Morris is a frequent contributor to an...
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Arguably the most influential member of the first generation of modernists, Le Corbusier fashioned himself into a myth with an invented name, catchy polemics, and doctrinaire and legitimately revolutionary architecture. A new exhibition at MoMA seeks to flesh out the man behind the signature glasses with the largest collection of his architectural drawings, urban plans, sketches, paintings, photographs, and writings ever seen in New York. Drawn from MoMA’s collection as well as the Le Corbusier Foundation, Le Corbusier: An Atlas of Modern Landscapes focuses on four types of landscapes at different scales: found objects, the domestic, the modern city, and planned territories. Organized by guest curator Jean-Louis Cohen with chief curator of architecture and design Barry Bergdoll, the exhibition will include more than 320 objects and four reconstructed interiors. A companion symposium will be held at the Center for Architecture on June 8-9. Le Corbusier: An Atlas of Modern Landscapes will be on view at the Museum of Modern Art, 11 West 53rd Street, from June 15 through September 23.

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