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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ACE and Portman-CMC—are going head to head, sparing no harsh words, in a battle to win the commission to revamp the outdated Miami Beach Convention Center and redevelop the surrounding 52-acres.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

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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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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**



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

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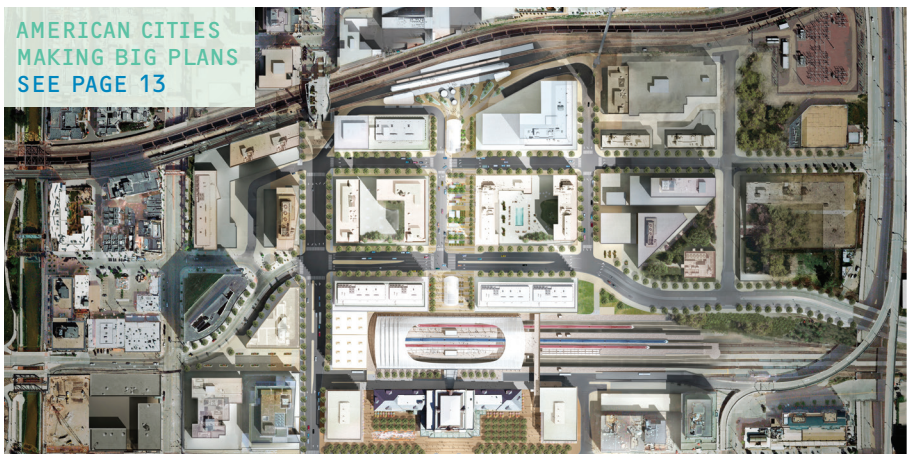


PHILLY ADOPTS PLAN TO REVIVE ACTIVITY ON THE SCHUYLKILL

River of Industry

A plan to revive 3,700 acres of Philadelphia’s Lower Schuylkill 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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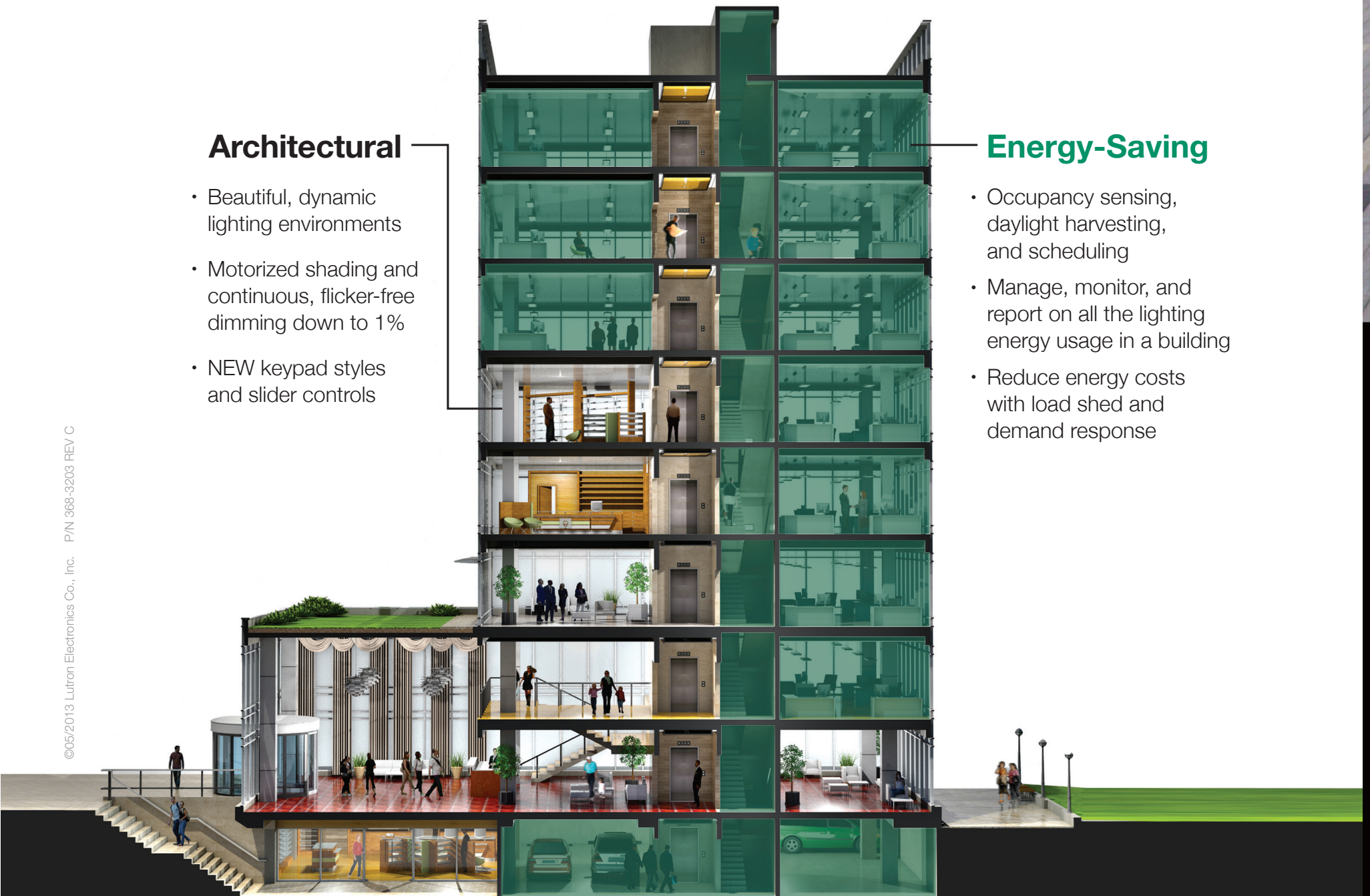
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THE DEATH AND LIFE OF PLANNING

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 evolved in part out 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 when they engaged with large-scale urban development. For example, in the absence of city planning techniques, positions, 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 reformation. The failure of urban design to create a convincing alternative to social planning meant that architects were left to their own devices when called in to “plan” large sections of the city, particularly on large outdated brown field sites and the 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 AN, and how architects are attempting to re-envision 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**

MANAUGH TAKES THE HELM AT GIZMODO

System of a Malfunction

COURTESY GEOFF MANAUGH

On July 7, 2004, Geoff Manaugh launched BldgBlog with a quote from science-fiction writer J.G. Ballard. “Highways, office blocks, faces, and street signs are perceived as if they were elements in a malfunctioning central nervous system.” In the subsequent nine years, the web-site has garnered a cult following for Manaugh’s idiosyncratic outlook on architecture and urbanism, built on speculation and surreal futures.

On September 23, that Ballard quote could bring new relevance for Manaugh when he joins Gawker Media’s technology site Gizmodo as editor-in-chief, where he will be tasked with broadening the scope of coverage from the nitty-gritty of high tech gadgets to include architecture, design, and urbanism. “The largest gadget we encounter these days is the city,” Manaugh told AN. “From wifi parking meters to the way we get around, the city is a host to technology itself on different scales. At Gizmodo we’ll be looking at technology like the iPhone as a cultural object. We’re changing the emphasis of the site from just technology as technology, like electronics and chip sets, and moving more toward design. The culture of the object and the design that went into it.”

Manaugh is no stranger to the fast paced world of commercial publishing, having worked at both *Dwell* and *Wired UK*, and he remains undaunted by what he called “the gladiatorial job of content-creation at Gawker.” Now at Columbia, where he co-directs Studio-X NYC, a social think tank on cities, Manaugh is looking forward to the freedom online publishing can offer with its wider audience, faster feedback, and ability to try out new ideas. “I’m at a low point for enthusiasm for academic life,” he said. “There’s very much not a personal freedom” with the importance of conforming to grant requirements and the “straightjacketed approach to academic research.”

Manaugh believes that the collision of technology and design will help shape the future of the environment around us. It’s a trend many have been picking up on, from *Fast Company* to *Wired* to the *Atlantic*, but with Gizmodo’s self-proclaimed 8 million monthly readers, it has some clout to throw around.

With the proliferation of design and technology blogs, Manaugh said the underlying message has been lost. “Architecture writing had a brief moment at the beginning, when blogs were new, to change the way we write about architecture,” he said. “Everything I’m reading on architecture blogs has a feeling of a little ennui.” The same, he said, has happened with technology writing. “Tech blogging is running on empty. Tech gadgetry has become so ubiquitous. Technology reviews have become irrelevant if they’re not placed in the context of the culture of daily life.”

But Manaugh was quick to point out that the core focus of Gizmodo won’t change. “The goal is not to wake up and find Gizmodo is a totally different site,” he said. “I’m not going to take BldgBlog and retitle it. We’re just adding new layers to what’s already going on,” he said. “There are two worlds that are coming together. It’s not going to become an architecture blog. It’s a tech blog that has architecture.”

**BRANDEN KLAYKO**

LETTER

COOPER UNION’S PRESIDENT EMERITUS RESPONDS

The following comment appeared on archpaper.com in response to the editorial, “Cooper Union’s Tragic Consequences,” which cited a report in the New York Times, titled “How Errors in Investing Cost a College Its Legacy.”

The article on Cooper Union, “How Errors in Investing Cost a College Its Legacy,” like many others in response to the college’s decision to charge tuition, discusses selected aspects of its financial history, leaves out crucial elements, and offers misleading and outright incorrect details.

Left out of the sweeping generalization—“decades of bad decisions”—is that the college experienced a remarkable period of recovery from near bankruptcy in 2001–02, when the annual operating deficit had been more than \$10 million for more than a decade, the cash reserves were months from being depleted, and the endowment dipped

below \$100 million. By 2008, the operating budget returned a surplus, according to the Times article, the endowment had climbed to \$710 million, and the \$250 million, 12-year capital campaign launched in 2002 had produced more than \$20 million per year.

Beyond the restructured Chrysler Building lease that will bring a total of \$32.5 million in annual revenues plus an estimated \$20 million in tax equivalency payments, there were a number of other successful real estate transactions during this period. It is often stated that the college borrowed \$175 million to build a new academic building. This is a gross misrepresentation of a complex transaction that consolidated the institution’s existing debt, permitted the college to add \$34 million to its investment portfolio, and, most importantly, enabled the development of 51 Astor Place (the old engineering building) that returned \$100 million to the endowment in 2008. In addition, the latter, together with the 26 Astor Place transaction, assuming a reasonable invest-

ment return together with rents or tax equivalency payments on those properties, yield annual revenues that more than cover the debt service on the loan. These were, in fact, very sophisticated deals that brought a net positive financial return to the college while yielding a state of the art building without which the college could not have sustained a first rate engineering school. These transactions are clearly not a source of the college’s current financial woes.

Operating a free university, offering degrees in critical, technology intensive disciplines, has always been an enormously challenging proposition financially, and Cooper Union has been close to giving up this aspect of its mission many times before. While I do not know enough about the current financials to comment on the decision to charge tuition, I have to believe there are other choices that could be made.

GEORGE CAMPBELL JR., PH.D.  
PRESIDENT EMERITUS  
THE COOPER UNION



## 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.

## FÜHRERFUROR

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 TIX, AND INK BLOTS TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)

PETE DEEVAKUL

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MARK QU

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 Hambrecht 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 café 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 home-made 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 sconces, pendant lamps, and a chandelier provide a soft illumination perfect for reading or just feeling cozy. **VINCENZA DIMAGGIO**



COURTESY VAN ALEN INSTITUTE

## VAN ALEN 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 22<sup>nd</sup> 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."

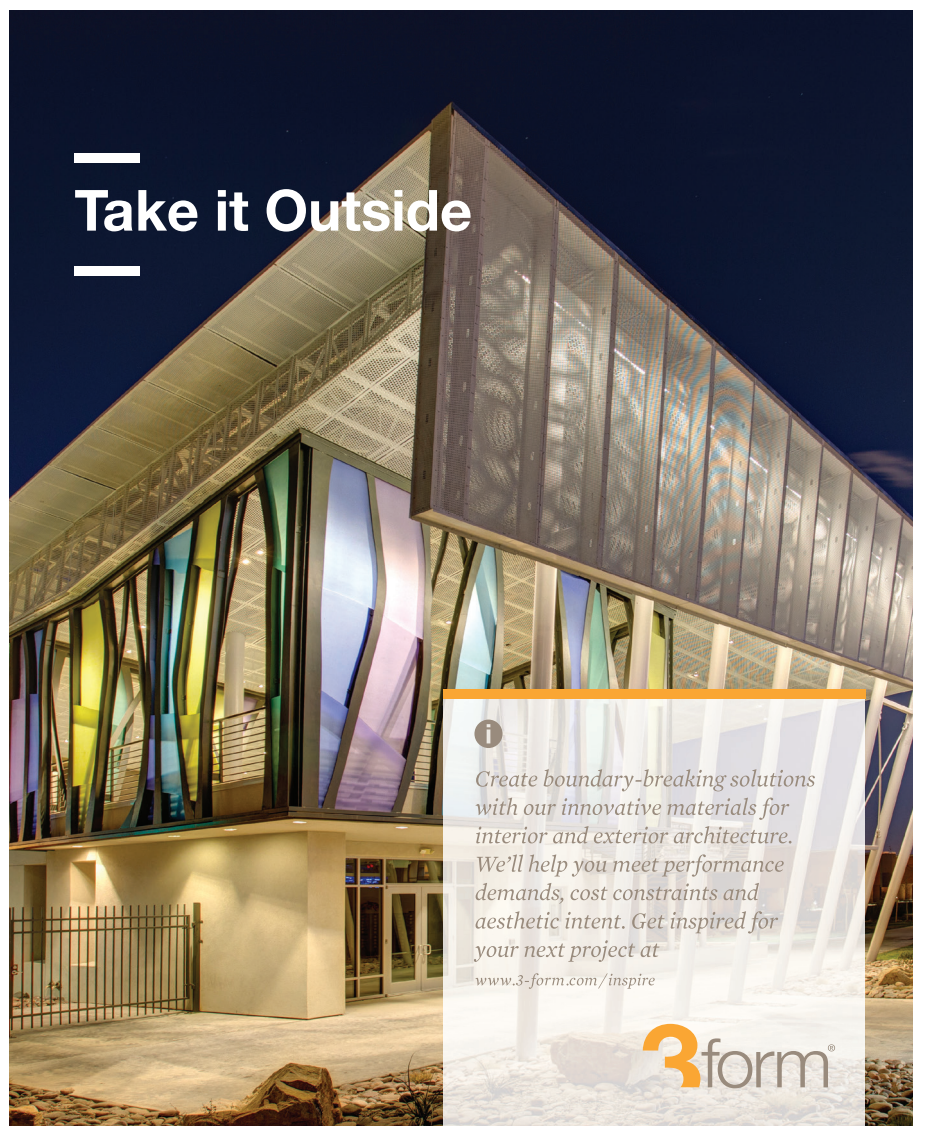
Lewis.Tsurumaki.Lewis designed the sixth floor space, completed in 1998, which includes a gallery and offices. In 2011, the institute opened a small ground-floor bookstore designed by LOT-EK Architecture & Design. The new ground floor space will also include room for selling books, but the volumes will 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 Dubbledam 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**

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**WELCOME TO MIAMI** continued from front page several civic and cultural institutions. Many say that the facility acts like a roadblock, awkwardly severing Miami Beach. In addition, the aging building is struggling to meet the needs of such growing events as Miami Basel and the Miami Boat Show.

In 2012, the city issued a request for qualifications (RFQ), seeking submissions from development teams to overhaul the convention center. The RFQ called for a redesign of the existing structure as well as the improvement of access and pedestrian crossings. Two months later, the city received eight proposals, which it eventually whittled down to the two finalists. During a six-month period, South Beach ACE and Portman-CMC presented their plans to the public

and the city several times, listened to feedback, and then tweaked their proposals accordingly.

"I am looking for the developer who is going to give us the most of what we need," said City Commissioner Jerry Libbin. "I am 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 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."

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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**

## WHY RUST?



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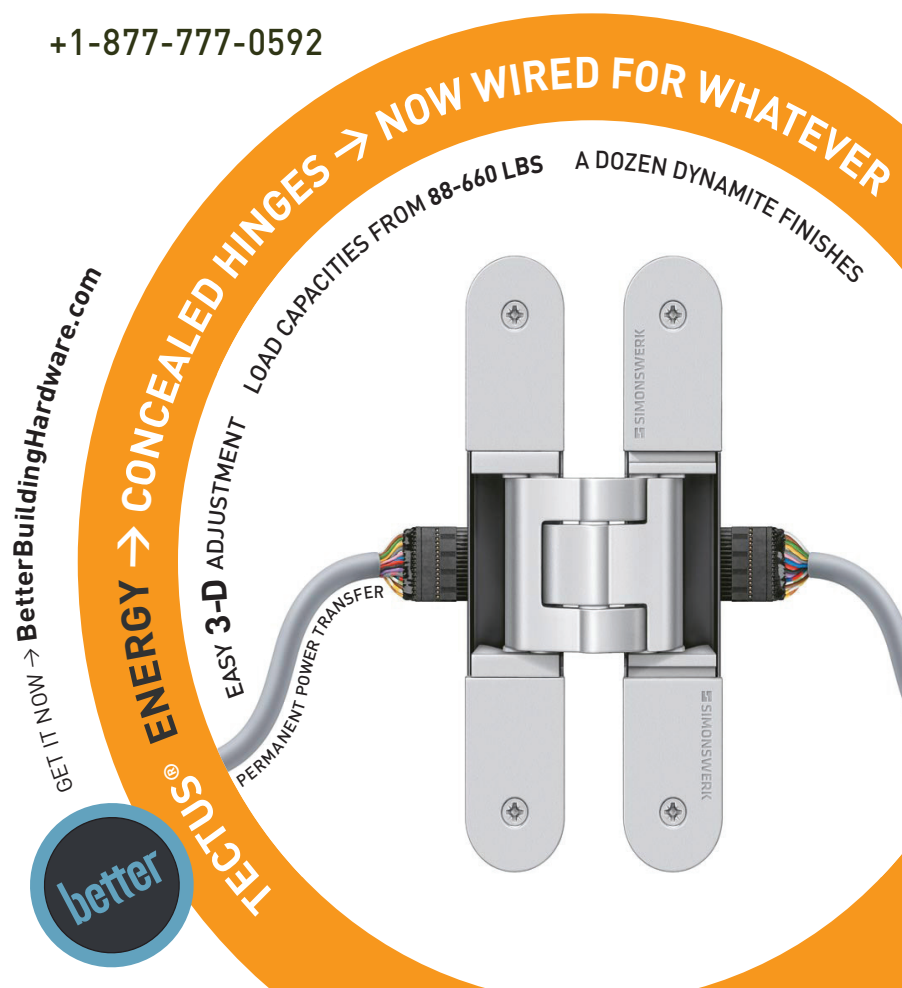
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## WHY RUST?



### FORTRESS POWDER COATING:

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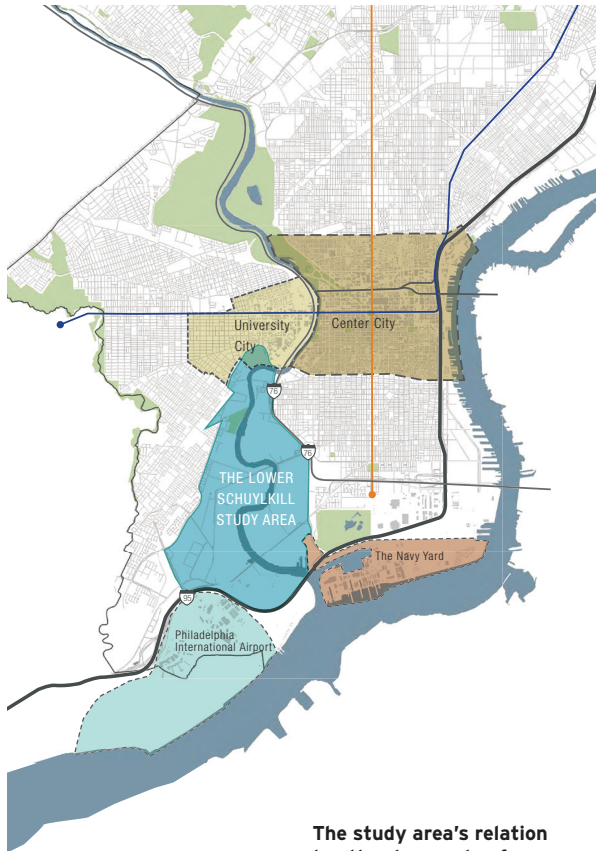
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CREATING CLASSICS





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

COURTESY PIDC

**RIVER OF INDUSTRY**  
continued from front page  
Lower Schuylkill Master Plan, which seeks to turn the area into a thriving manufacturing hub.

"It took us 18 months to pull it together," said Thomas Dalfo, senior vice president of real estate services for the Philadelphia Industrial Development Corporation (PIDC). "The concept is to take this industrial district, which in a larger respect under performs compared to what it has done historically, and bring it up to the standards of the city's other districts. We want to get the vision out into the market and let [potential businesses] know where the city's investment is going."

The plan, spearheaded by PIDC, calls for the creation of three "campuses" along the river: An Innovation District, a Logistics Hub, and an Energy Corridor. In addition, the PIDC envisions 46-acres of green space, including 5 miles of trails winding along the river.

In the northwest portion, the Innovation District will be reserved for education and research related businesses along with artisanal manufacturers. The University of Pennsylvania's new South Bank Campus, occupying 23-acres of the new district, is already in sync with PIDC's mission for the area and is geared towards academic research and commercial

endeavors. The Logistics Hub, just south of the Innovation District and in close proximity to the airport and interstate, will provide space for distribution, warehousing, and manufacturing. Across the river to the east, the Energy Corridor will sustain and build upon its current use as a site for oil refining by attracting additional investment. Right now, Dalfo estimates that oil and gas manufacturer Philadelphia Energy Solutions takes up somewhere between 1,400 and 1,500 acres of the Corridor—making up a substantial chunk of the land that is part of the master plan.

"The bulk of the land is privately owned and there is not a plan to do extensive public acquisition," said Dalfo. "The intention of the plan is to make use of strategically placed public assets on the river along with targeted public investments in infrastructure."

While the plan will develop gradually over time, the PIDC anticipates that it will eventually have an economic impact of \$63 billion and yield \$860 million in private investment. Dalfo said that they will first focus their efforts on the Innovation District, which has the highest level of public land available for development. It also encapsulates UPenn's South Bank Campus, where there has already been a surge of new activity.

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."

NA

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THE ARCHITECT'S NEWSPAPER JUNE 5, 2013



**YALE PULLS UP STAKES** continued from front page students a crash course in collaborative design processes, construction, and community outreach. A recent mugging on the site this year's house caused the university to take the unprecedented step of abandoning the location, forcing the school of architecture to rush to salvage the project and the students' learning experience.

In mid-May, the building project team had just finished the foundation for a house at 32 Lilac Street in the Newhallville neighborhood. Then-83-year-old architecture professor Paul Brouard was assaulted and robbed at the building site. He was taken to the hospital and has since fully recovered. Building project director Adam Hopfner immediately met with Yale School of Architecture dean Robert A.M. Stern and associate dean John Jacobson to devise a plan to continue work. Their plan included transportation to and from the site as well as security anytime students or faculty were working on the house.

The matter didn't end there. "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. **AGB**

## 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 diagrams, 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 slew 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 Corlears 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.

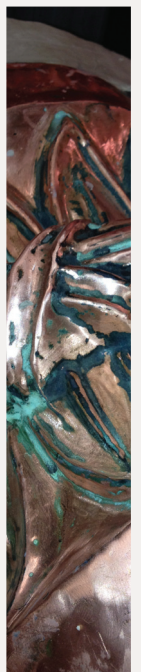
This summer, a portion of the parking lot behind the warehouse will be open for public use. "Pier 42 is finally transforming from a blighted, abandoned warehouse into a beautiful open green space for children and families," said Senator Schumer in a statement. It may be years before Community Board 3 cuts the ribbon to the park, but it is clearly already a special place to locals. **B. TYLER SILVESTRO**



COURTESY MATHEWS NIELSEN

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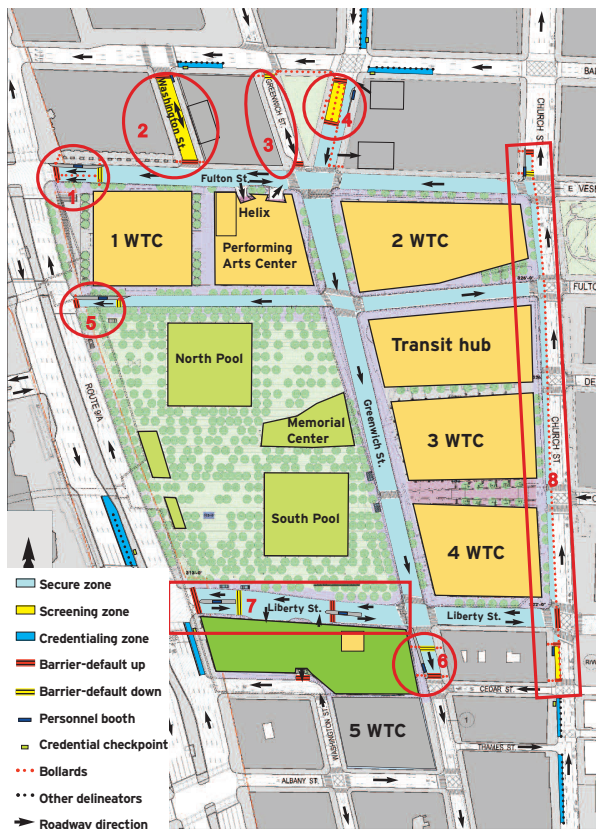
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#### SAFE GROUND continued

from front page to the landscape of Lower Manhattan. Cut off by a raised public plaza in Minoru Yamasaki's megablock design for the Twin Towers, the reincarnation of these passageways has been promoted as a way of connecting the 16-acre site to the surrounding city. But another of the project's challenges is raising the question of how "connected" these streets will actually be: security.

On April 8, the New York Police Department (NYPD) released a Draft Environmental Impact Statement (DEIS) detailing the agency's proposed security measures. Among them are nine guard booths approximately the size of newsstand 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



Left: Site plan with security measures; Above: Dedicated security lane on Church Street.

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 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 scale, 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." **BK**

# UNVEILED



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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Design Architect, Architect of Record: HLW International  
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L'APICIO



FARM COTTAGE



UPPER EAST SIDE APARTMENT



STUDIO RETREAT



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 furnishing 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." **AGB**

L'APICIO  
NEW YORK,  
NEW YORK

Workshop/apd placed a private dining room in the center of this restaurant located in a new mixed-use building to break up the massive space and create a more human scale. Open shelving offers glimpses in and out of the space, so private parties feel separate from but still engaged with the action in the larger restaurant. Large and small-scale pendant lights also help make the space feel more intimate.

UPPER EAST SIDE  
APARTMENT  
NEW YORK,  
NEW YORK

Prior to its conversion into a second floor apartment, this space housed more than a dozen doctors' offices. The building's many original windows allowed for the creation of a light-filled residence. Travertine floors and built-ins throughout give the space a luxurious, spare feel, where possessions can easily be tucked away and art and objects are highlighted. The firm teamed up with KA Design Group to finish the interiors.

FARM COTTAGE  
NORTH SALEM,  
NEW YORK

The architects are cladding this guest-house, gym, and spa on the grounds of an upstate horse farm in Corten, 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.

STUDIO RETREAT  
CHAPPAQUA,  
NEW YORK

Nestled on a wooded hillside between two large boulders, this tiny retreat is an ideal spot to read, paint, or play music. A large bank of floor to ceiling glass opens onto a generous deck. Inside, midcentury pieces by Noguchi and Saarinen mix with contemporary furniture and art, creating a sophisticated contrast to the natural palette of lpe and walnut.

SOHO STOREFRONTS  
NEW YORK,  
NEW YORK

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.

SOHO STOREFRONTS









THE ARCHITECT'S NEWSPAPER JUNE 5, 2013



COURTESY RICK MATHER ARCHITECTS

## RICK MATHER, 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 Zhengelis, 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 Scrase, 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 excitement, 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 Belsize 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 accent any 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 ascendancy, 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 1999, 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 "carbuncle 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 Foster—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 his 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 quagmires of late twentieth century London—the South bank from Waterloo Bridge to Lasdun'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 76<sup>th</sup> 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.**

The Virginia Museum of Fine Art, Richmond, VA, 2010.



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COURTESY SOM



For as much as the rejuvenation of American cities during the past two decades has been accomplished by grassroots, D.I.Y. movements, the 21<sup>st</sup> Century is seeing a return of the urban masterplan. **John Gendall** goes on a coast-to-coast tour of some of the country's biggest inner-city development projects to find out how today's masterplanners are finding ways to reconcile Robert Moses and Jane Jacobs.

If you're a reader of design magazines, you may be forgiven for thinking that 21<sup>st</sup> 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?'

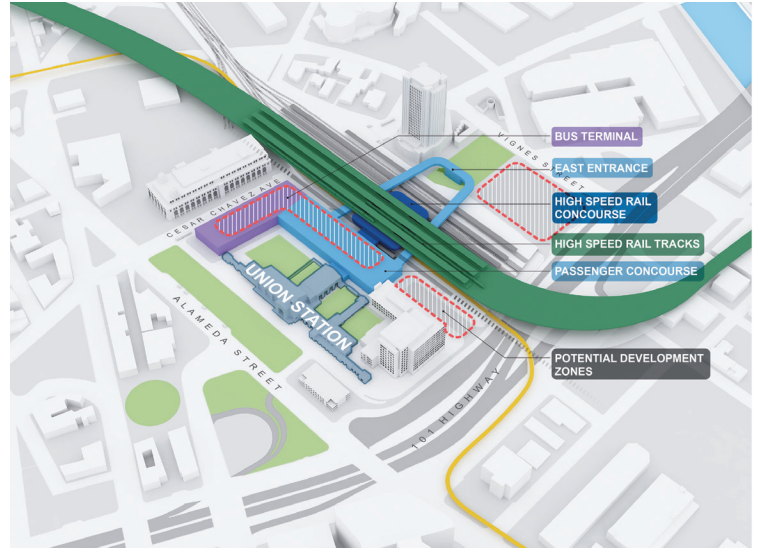
One answer would be Chicago, where what is expected to be a \$4 billion development is reconfiguring an entire swath of the South Side. Back in 1901, when U.S. Steel set up shop—a shop in the form of a 600-acre landfill on Lake Michigan—it chose its site directly on the lake, where its long horizontal 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





**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.



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.

building into an urban workhorse. Built in the Golden Age of Hollywood, it was designed for 7,000 daily passengers. It now moves 70,000. In the midst of a burgeoning downtown, and next door to the vibrant Little Tokyo and Chinatown neighborhoods, Union Station was never fully integrated into the urban landscape. "Our first goal is to address the transit needs," explained Cal Hollis, Metro's executive officer of countywide planning. "It was built as a transit building, but it's now a multi-modal transportation hub." The master plan will also include two office buildings and approximately 250 residential units as a way to link the building with the surrounding area. "It's now perceived as not a part of downtown, so we want to tie it in better with the area by making better pedestrian connections," said Hollis.



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 ringed by parking. Metro, which bought the 47-acre property in 2011, hired Gruen Associates and Grimshaw Architects to turn the

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 19<sup>th</sup> 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 fumes 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 archrivals. To begin with, each of these master plans includes the chorus of many



COURTESY BING THOM ARCHITECTS

**Above:** The Blairs, designed by Bing Thom Architects, transforms a 1960s suburban development in Silver Spring, Maryland, into a dense, pedestrian-oriented district.

**Next page:** The KPF-designed Hudson Yards, on Manhattan’s West Side, includes more than 13 million-square-feet of development that links into The High Line.





COURTESY KPF

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.**



# facades —

Published by The Architect's Newspaper

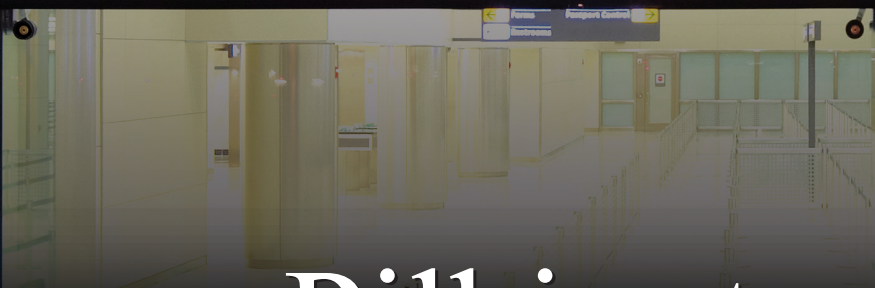
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## HIGH PERFORMERS

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.

Compiled by  
Emily Hooper





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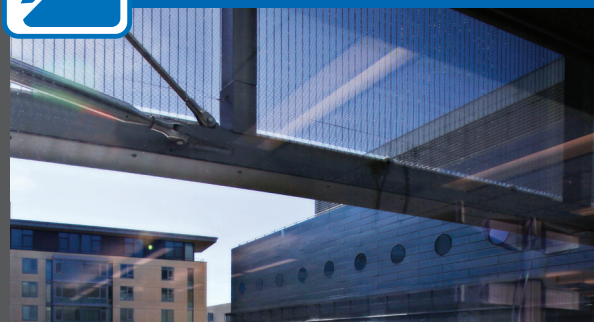


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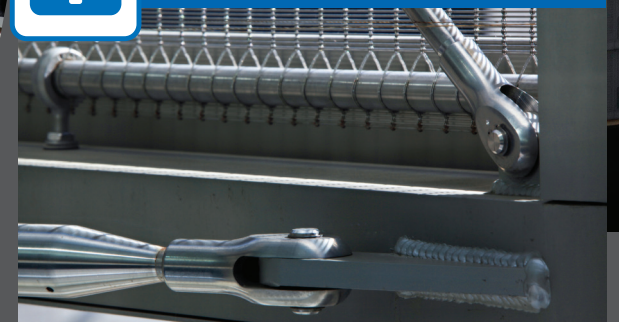


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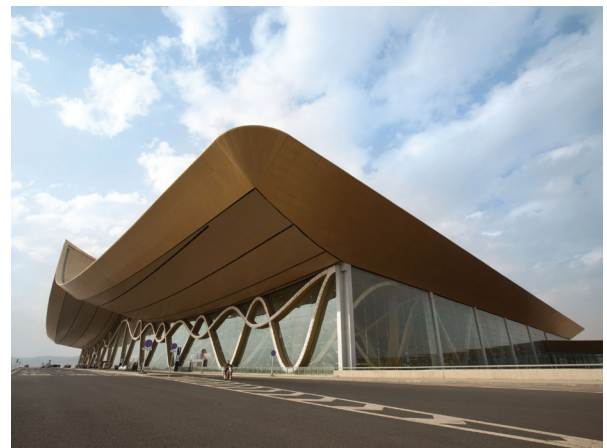
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Designed for general glazing and weather sealing on curtain walls and building facades, 791 Silicone Weatherproofing Sealant cures neutrally by reacting to moisture in the air for a flexible yet durable rubber seal. Ideal for expansion, connection, perimeter, and other movement joints, the sealant extrudes smoothly in any weather and adheres to a variety of building components without any requisite preparations. In addition to reliable weather, sunlight, rain, snow, and ozone resistance, Dow Corning's 791 meets ASTM requirements and VOC content guidelines determined by the South Coast Air Quality Management District of California. It is available in Black, Gray, Bronze, Limestone, Precast White, and White with the option of a 20-year limited warranty.

## TRENDS

Four sealants to keep  
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# SKIN TIGHT





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## TRENDS

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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)

## PROFILE

# JAMES B. HUNT JR. LIBRARY, RALEIGH, NORTH CAROLINA





## PROFILE

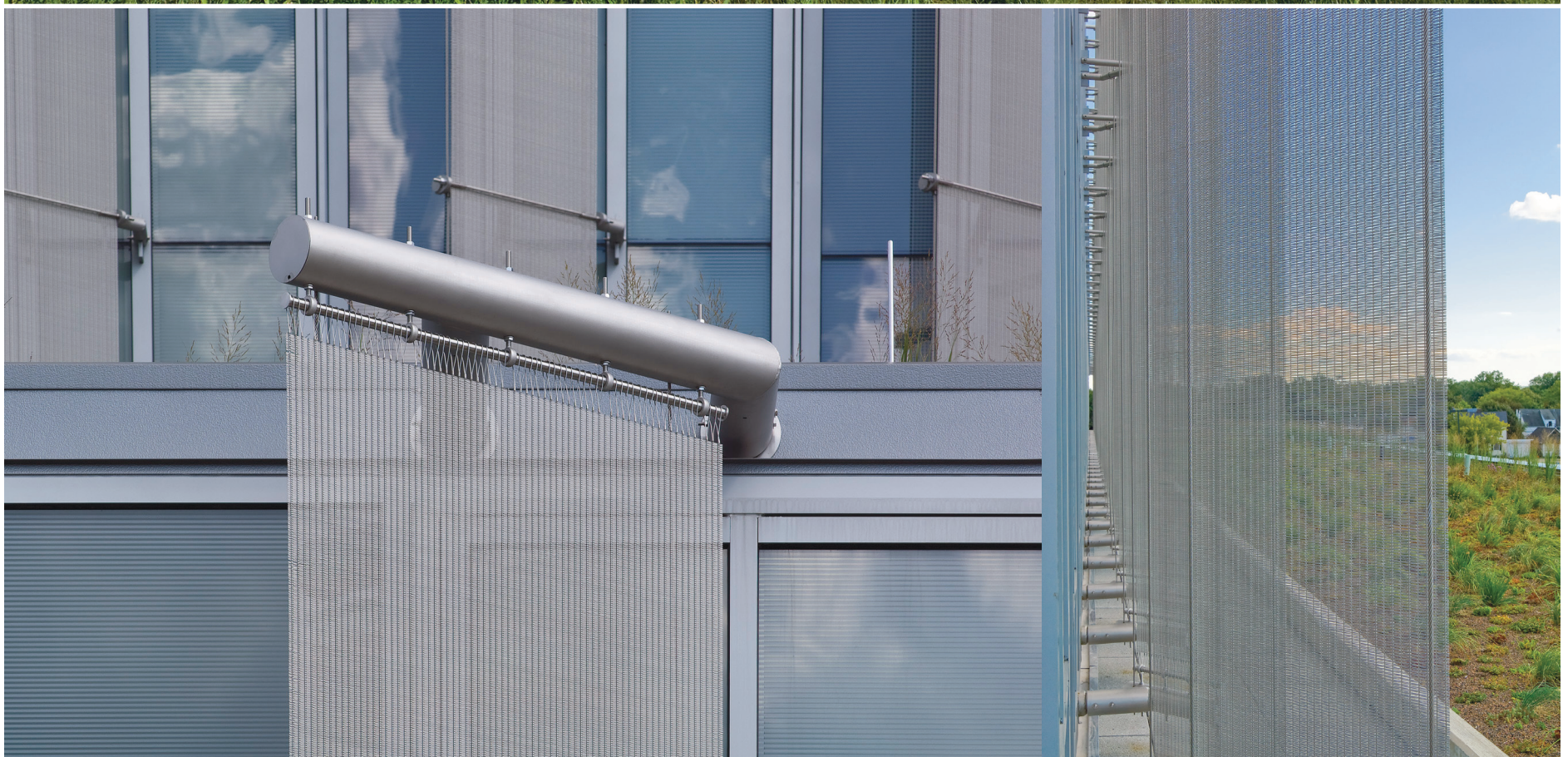
# MARK JEFFERSON SCIENCE BUILDING, EASTERN MICHIGAN UNIVERSITY

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

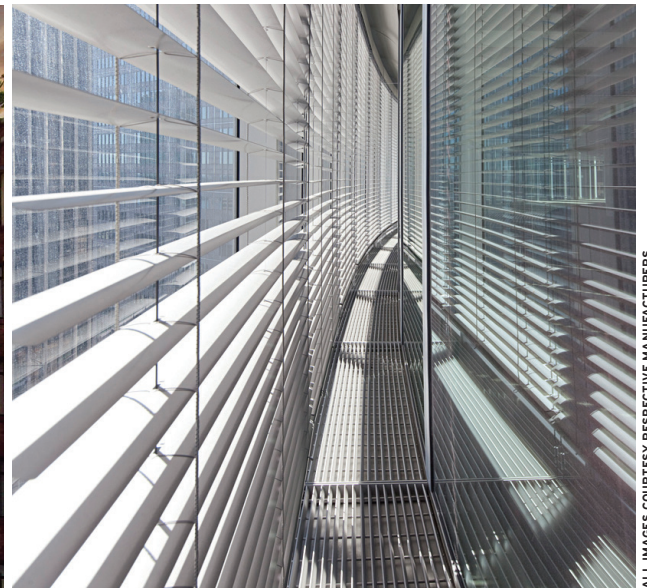
heating and cooling systems, and the use of regional materials won the project LEED Silver certification. **Architect:** Adjaye Associates **Engineers:** ReStl Designers, Inc. (structural); Setty & Associates (mechanical) **Facade supplier:** Guardian Industries

PROFILE

# FRANCIS GREGORY NEIGHBORHOOD LIBRARY, WASHINGTON, D.C.







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PROFILE

# 1 BLIGH STREET, SYDNEY, AUSTRALIA.

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 Bligh 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



PROFILE

# AL HAMRA TOWER, WASHINGTON, D.C.

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





Photograph: Paul Katz/Courtesy Judd Foundation Archives

## DONALD JUDD MUSEUM & STUDIO

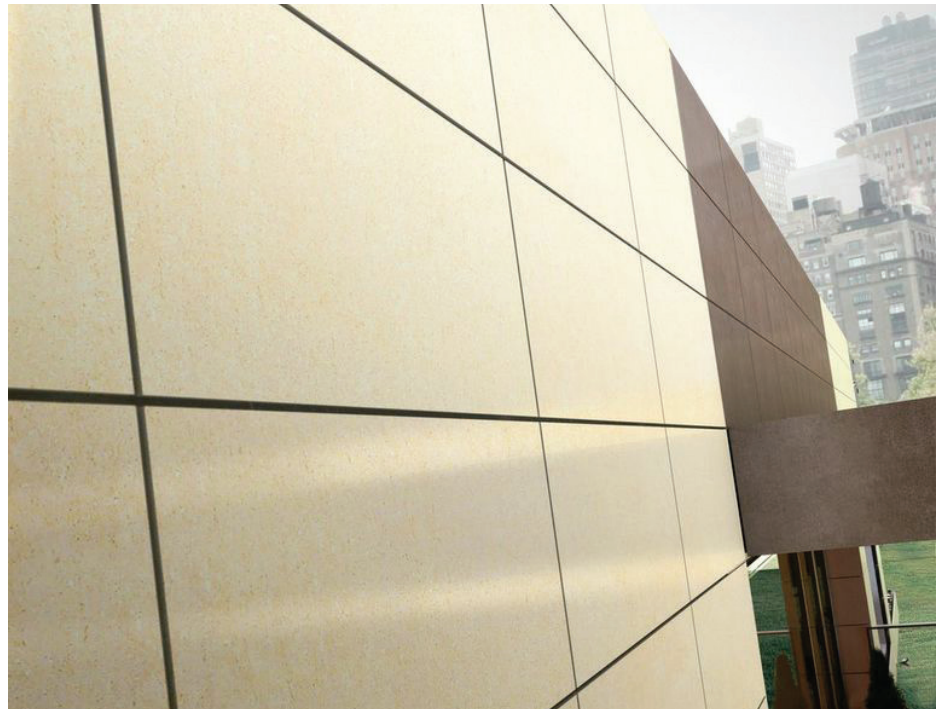
Executive Architect: Architecture Research Office (ARO)

Exterior Restoration: Walter B. Melvin Architects, LLC

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### 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](http://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](http://alcoa.com)

## COMPOSITES

### 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](http://birdair.com)

### mouldCAM

This manufacturer of composite structures uses five-axis CNC machines to create complex 3D molds for the architecture, marine, industrial, and renewable energy markets. [mouldcam.com](http://mouldcam.com)

### Luminore

Luminore 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. [luminore.com](http://luminore.com)

### 3-Form

3-Form's global team of artisans produces a line of high-performance Koda XT materials that are made with 40-percent recycled content, are lightweight, designed to resist intense weather conditions and UV exposure, and ideal for exterior use. [3-form.com](http://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](http://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](http://eternit.ch)

### Kreyler & Associates

This California-based digital fabrication company specializes in making custom composites for historic preservation, new construction, sculpture, and industrial applications. [kreyler.com](http://kreyler.com)

### Construction Specialties

This global leader of architectural and engineering products has introduced its new C/S 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](http://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](http://graceconstruction.com)

### TRESPA

Trespa's premier product line, Meteon, 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](http://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](http://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](http://taktl-llc.com)





#### 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

#### YKK AP America

YKK AP assists architects and engineers in achieving LEED certification with products like the recently launched enerGfacade 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

#### Casalagrande Padana

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

#### 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

#### Lea Ceramiche

Lea'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



#### 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. ewslc.com

#### Skyline Windows

When the Empire State Building needed to replicate the windows of its 82<sup>nd</sup> 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 Bautech

This company specializes in structural thermal insulation in aluminum windows, doors, and facade systems. technoform-bautech.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





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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).

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GLASSHOUSE, CHIHULY GARDEN AND GLASS,  
SEATTLE, WA

ARCHITECT: Owen Richards Architects  
GUARDIAN SELECT™ FABRICATOR:  
Hartung Glass Industries

GLAZIERS: Novum Structures  
and Eastside Glass  
(Guardian Glazier  
Connection™ Member)

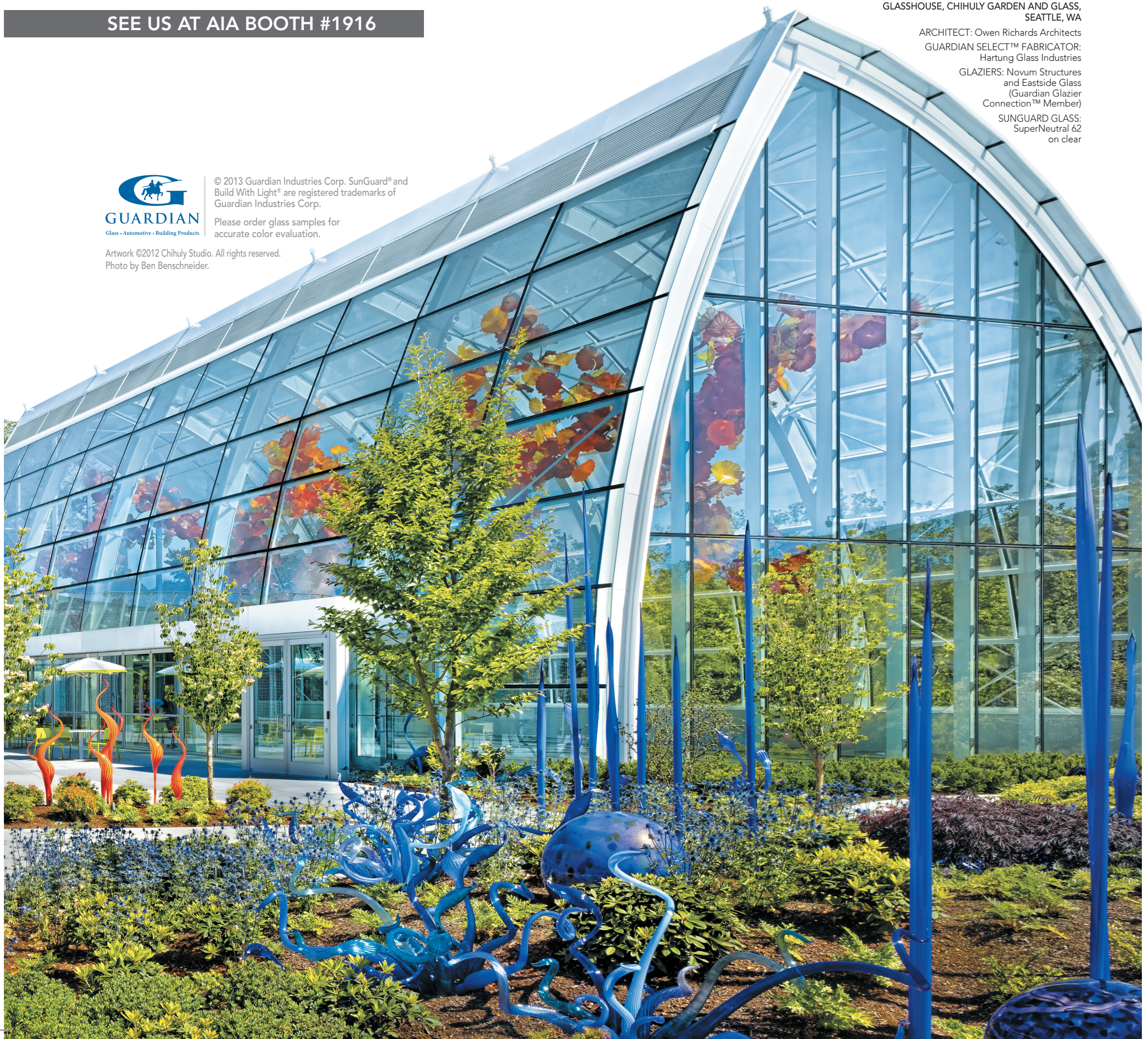
SUNGUARD GLASS:  
SuperNeutral 62  
on clear



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Please order glass samples for accurate color evaluation.

Artwork ©2012 Chihuly Studio. All rights reserved.  
Photo by Ben Benschneider.





# facades

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## MEET OUR KEYNOTE SPEAKER KEN YEANG, ECOARCHITECT



Singapore EDITT Tower



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

#### CONFERENCE CHAIR



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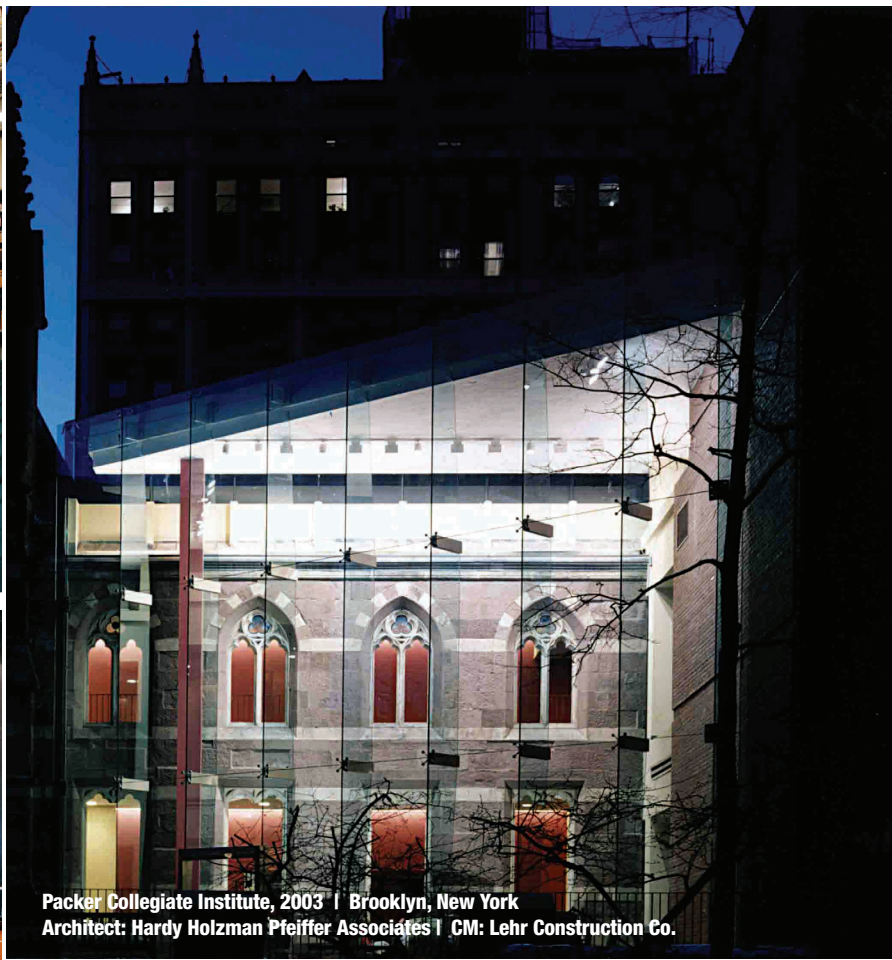
#### SUPPORTING SPONSORS







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



Packer Collegiate Institute, 2003 | Brooklyn, New York  
Architect: Hardy Holzman Pfeiffer Associates | CM: Lehr Construction Co.



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



Harvard Club of New York, 2002 | New York, New York  
Architect: Davis Brody Bond | CM: F.J. Sciamé Construction

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

# Celebrating 20 Years

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JUNE

WEDNESDAY 5

EVENTS

Mayoral Candidates Forum

8:30 a.m.  
BSA Space  
290 Congress St.  
Boston  
bsaspace.org

Concepts:

The 2013 Washington  
UNBUILT Awards

6:00 p.m.  
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Washington, D.C.  
aiadc.com

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vanalenbooks.org

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5:00 p.m.  
The Glass House  
199 Elm St.  
New Canaan, CT  
phillipjohnshonglasshouse  
.org

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Cambridge, MA  
mit.edu

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aiapgh.org

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Sidewalk Art

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skyscraper.org

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Shangaa: Art of Tanzania

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portlandmuseum.org

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The Human Face of  
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cooperhewitt.org

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microdesk.com

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540 West 21 St.  
monkeytown3.com

What the Sketch?

6:00 p.m.  
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Keeping Pace with  
Climate Change:  
Resiliency Strategies  
for the 21st Century  
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9:00 a.m.  
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FRIDAY 14

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Transforming Time Square

8:00 a.m.  
The Center for Architecture  
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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

WITH THE KIDS

Family Design Day:  
From Bricks to Bridges:

Kids Design Along  
the Waterfront

10:30 a.m.  
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Boston  
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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  
533 West 26 St.  
jamescohan.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.  
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FRIDAY 21

EVENT

An Evening with  
Kehrer Verlag:  
Carlos Cazalis, Sandi Haber  
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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 Mu-  
seum  
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.  
mcny.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 Pietà  
(King Kong Komplex)

Andrea Rosen Gallery  
525 West 24 St.  
andrearosengallery.com

JULY

MONDAY 8

EXHIBITION OPENING

Robert Arneson: Early Work

David Zwirner  
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  
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COURTESY SOLOMON R. GUGGENHEIM MUSEUM

JAMES TURRELL

Solomon R. Guggenheim Museum  
1071 5th Avenue  
New York, NY  
June 21–September 25

In his first solo museum exhibition in New York since 1980, James Turrell displays his newest site-specific installation, *Aten Reign*, at the Guggenheim Museum. In *Aten Reign*, the artist uses natural and artificial light to dramatically transform Frank Lloyd Wright’s rotunda into one of his own brilliant Skyspaces. As daylight enters the central atrium, LED fixtures lining the museum’s spiraling ramps emit rings of shifting colored light. Turrell’s installation, viewable only from the ground floor, encourages the viewer to consider the interior void rather than the building itself. Common of Turrell’s work, the mechanics of the installation are almost entirely concealed in an effort to encourage the audience to create its own awareness and understanding of what is being shown. This exhibition is a continuation of the past 50 years of Turrell’s site-specific work with light, perception, color, and space and will include early pieces from his career as well.



COURTESY BOSTON SOCIETY OF ARCHITECTS SPACE

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 reimaged 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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**Fashion and Fabric**

**Design & Pushing Buttons:**

**Activist New York**

10:30 a.m.  
The Museum of the City of  
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1220 Fifth Ave.  
mcny.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 Pietà**

**(King Kong Komplex)**

Andrea Rosen Gallery  
525 West 24 St.  
andrearosengallery.com

JULY

MONDAY 8

EXHIBITION OPENING

**Robert Arneson: Early Work**

David Zwirner  
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

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COURTESY SOLOMON R. GUGGENHEIM MUSEUM

JAMES TURRELL

Solomon R. Guggenheim Museum  
1071 5th Avenue  
New York, NY  
June 21–September 25

In his first solo museum exhibition in New York since 1980, James Turrell displays his newest site-specific installation, *Aten Reign*, at the Guggenheim Museum. In *Aten Reign*, the artist uses natural and artificial light to dramatically transform Frank Lloyd Wright’s rotunda into one of his own brilliant Skyspaces. As daylight enters the central atrium, LED fixtures lining the museum’s spiraling ramps emit rings of shifting colored light. Turrell’s installation, viewable only from the ground floor, encourages the viewer to consider the interior void rather than the building itself. Common of Turrell’s work, the mechanics of the installation are almost entirely concealed in an effort to encourage the audience to create its own awareness and understanding of what is being shown. This exhibition is a continuation of the past 50 years of Turrell’s site-specific work with light, perception, color, and space and will include early pieces from his career as well.



COURTESY BOSTON SOCIETY OF ARCHITECTS SPACE

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 reimaged 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.





Left: Still from *Herman's House*, 2012.

What would you wish for if you inhabited a small space? We're not talking about a studio or a micro apartment, or a bedroom at your parents' house. This is a six-by-nine-foot cell where you've spent 23 hours a day for more than 30 years. If you were offered the quintessential America dream—your own home—what would you imagine?

That is the question put to Herman Wallace, an inmate at Angola, the Louisiana State Penitentiary, by artist Jackie Summell, an activist on behalf of prisoners in solitary confinement. As we see in *Herman's House*, a documentary film directed by Angad Singh Bhalla, Herman's first reaction was blank, if not dumbfounded—he hadn't dreamed of any sort of home, and, if he was on the outside, would have been happy being homeless. But after peppering him with

photographs of everything she saw during the course of the day, and shots of fanciful dream homes that looked like lighthouses or spaceships or tree houses—all of which he dismissed—Herman set about sketching and writing about his ideal home: a two-story, peaked-roof house with overhanging eaves and a chimney on a plot of land with gardenias, carnations, and tulips. He wanted a yellow kitchen with sprinklers in the ceiling to be safe for cooking (Jackie notes that he's specified a color that was popular in the 1970s when he was a free man). He wanted a Wall of Revolutionary Fame with portraits of Nat Turner, John Brown, and Harriet Tubman, which reflects the Black Power consciousness he developed in prison. The master bedroom sported a king-sized bed, African art, and mirrored ceilings, and the master bathroom featured a six-by-nine-foot hot tub—

only slightly larger than his cell. A swimming pool with a painted black panther at the bottom dominated the exterior.

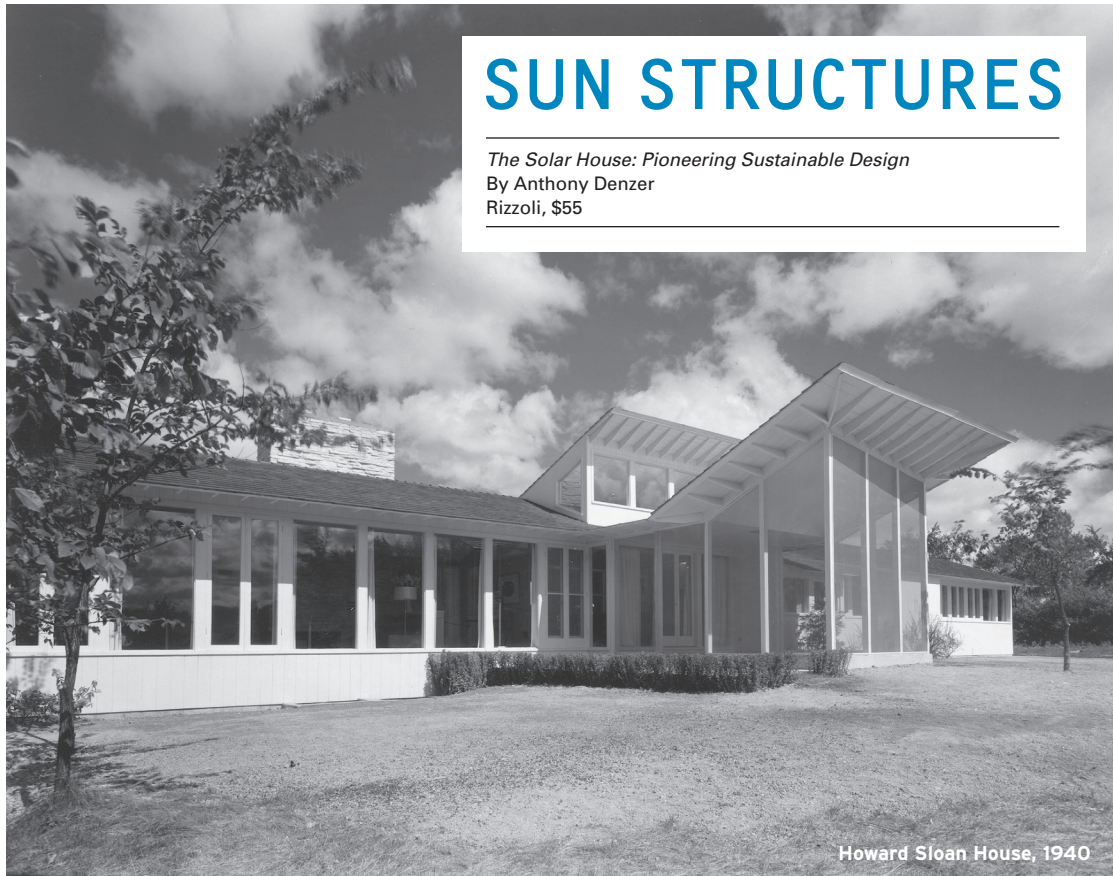
Three architects who specialize in prison or "justice" design comment on Herman's dream house. Frank Greene of Ricci Greene Associates, remarks how bourgeois Herman's concept is, and notes that you cannot see the rising or setting sun. Jeff Goodale, HOK's Director of Justice, muses that if he were in solitary, he would wish for an all-glass house that is completely exposed and without barriers. But Herman's house mimics the tight areas experienced in prison—narrow corridors that lead from space to space, a central room reminiscent of a prison day room where inmates sit around a table, ringed by benches. Goodale finds it oppressive. Melissa Farling of Jones Studio counts six atypical rooms, and **continued on page 37**

## IMAGINING FREEDOM

*Herman's House*  
Directed by Angad Singh Bhalla  
First Run Features

## SUN STRUCTURES

*The Solar House: Pioneering Sustainable Design*  
By Anthony Denzer  
Rizzoli, \$55



Howard Sloan House, 1940

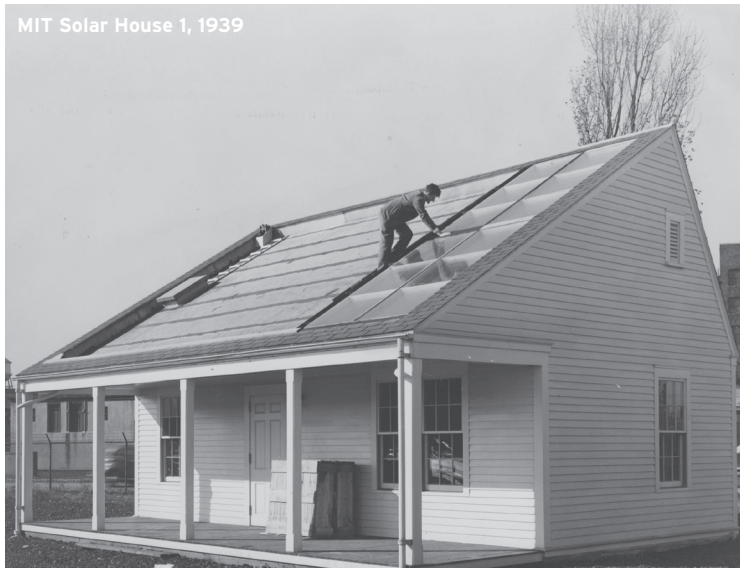
Solar House. How do those two words spark your imagination? Do you picture an idealist hippie's 1970s dome retrofitted with a solar collector and cobbled together with clunky, handmade pipes and pumps? Or maybe a later version with sleek, refined black-and-silver solar arrays with perfectly manufactured 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 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?



MIT Solar House 1, 1939

MIT PRESS, HEDRICH-BLESSING

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.

Refreshingly, Denzer does not shy away from reporting engineering mistakes and setbacks along the way. *Solar House* is a refreshing and honest account, warts and all. Take, for example, the unique solar heat storage and cooling house Dover Sun House, a collaborative effort by engineer Maria Telkes and architect Eleanor Raymond in Dover, Massachusetts, in 1948. Viewed a success when it was built, and praised by such publications as *Architectural Record* and *Newsweek*, the Dover Sun House was retrofitted with a conventional **continued on page 37**





*Lots & Lots of Love  
Herman*

**IMAGINING FREEDOM**

continued from page 36

thinks that a non-prisoner given this task would probably request an 8,000 to 10,000-square-foot home with a bowling alley and media room—a term unfamiliar to someone

who's been locked away since the 1970s.

Jackie built Herman's home as an art installation that was seen at Artists Space in New York in 2007 entitled "The House that Herman Built." It has so far travelled to 12 galleries in

Left: Herman Wallace

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 AM.**

COURTESY FIRST RUN FEATURES

**SUN STRUCTURES** continued

from page 36 furnace just five short years after it was completed. But as Denzer points out, failures are part of the research problem, and solar innovation is not a passing trend—it is part of a continuous narrative in engineering and design.

But the book is not always even in its treatment of solar history. If *The Solar House* has a fault, it's that it too heavily places chronological weight in the mid-century period, with examples from

the 1970s to the present appearing far less detailed and nuanced than those covered in earlier chapters.

Earth Day 2013 helped us all to recall the 1970 landmark celebration and reminded us of the significance of the environmental movement. *The Solar House* is not simply a gesture to those roots; it is a wake-up call to remind us that those roots go deeper and further back, past the visions of the 1960s.

Hopefully this book will

be one of many future investigations that approach the problems of environmentally focused design with serious historical research, attention to innovation, and analysis of the profound impact that environmental history and architectural history both deserve.

**JESSICA VARNER IS THE FOUNDER OF THE RESEARCH STUDIO SMALLERLARGE AND A CURRENT YALE UNIVERSITY, SCHOOL OF ARCHITECTURE MED CANDIDATE.**

House of Tomorrow, Century of Progress Exhibition, Chicago, 1933



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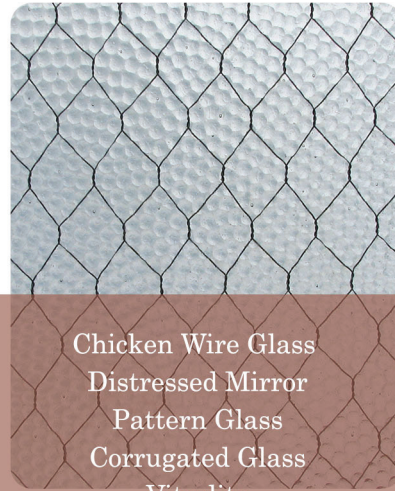
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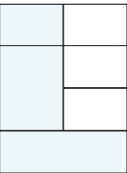
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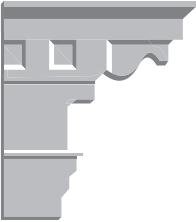
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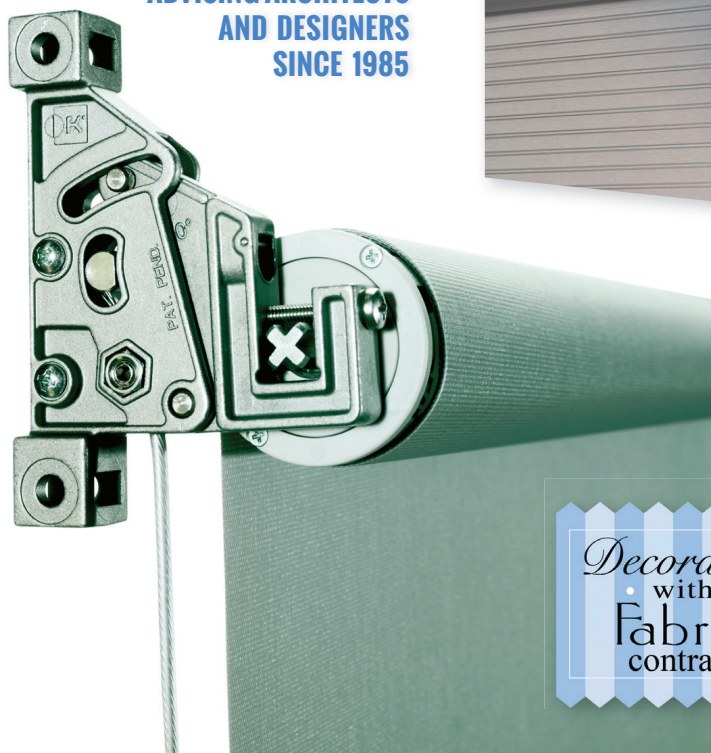
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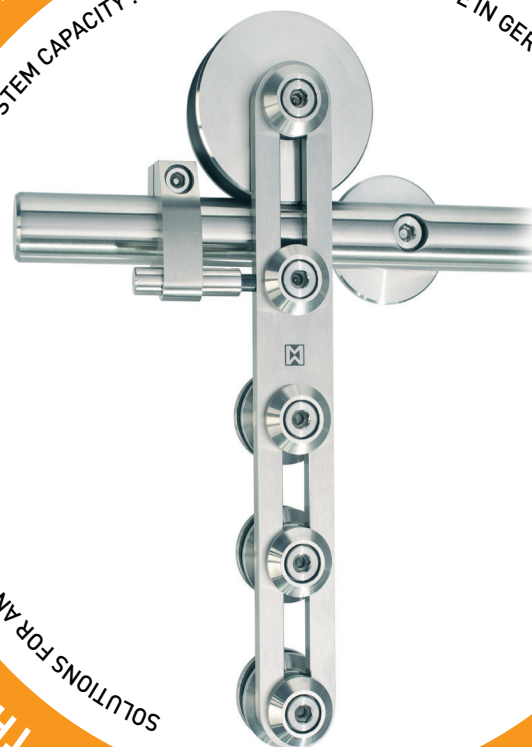
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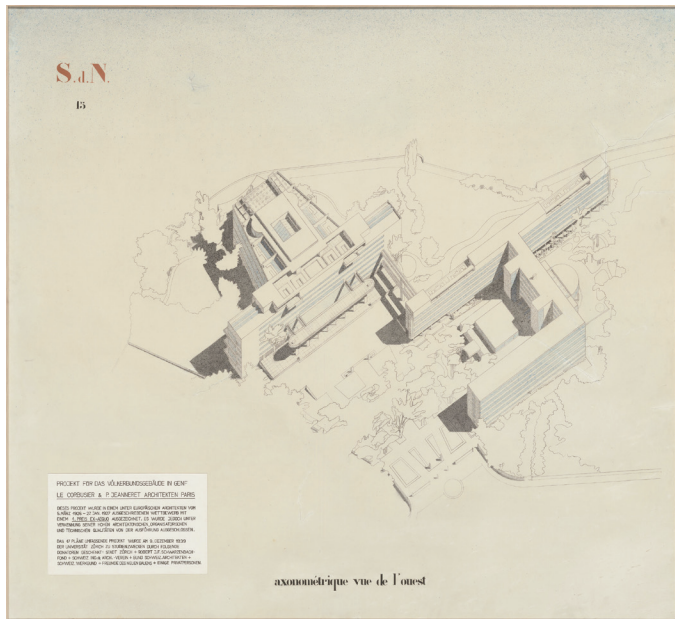
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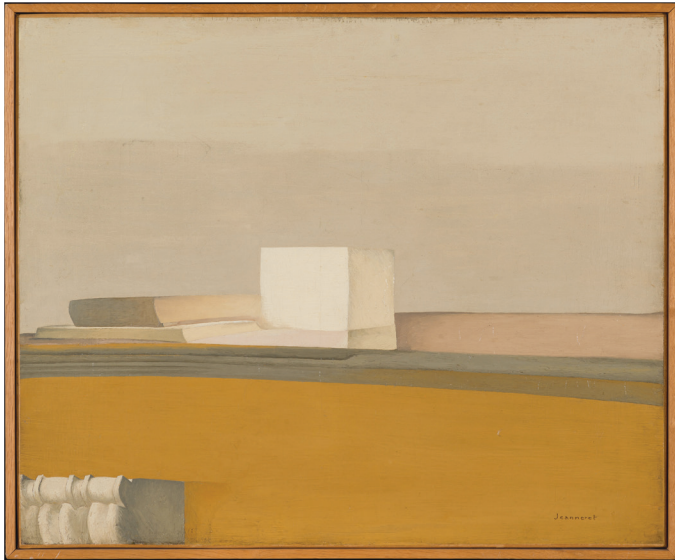
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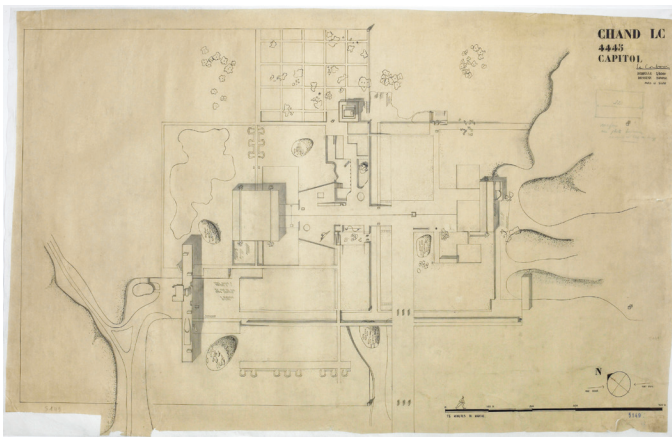
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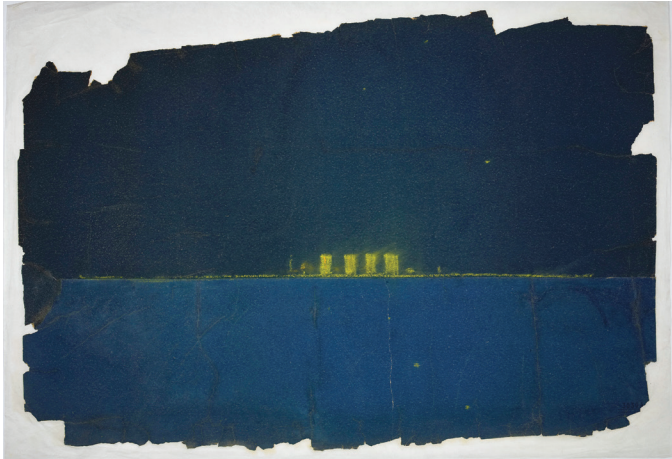
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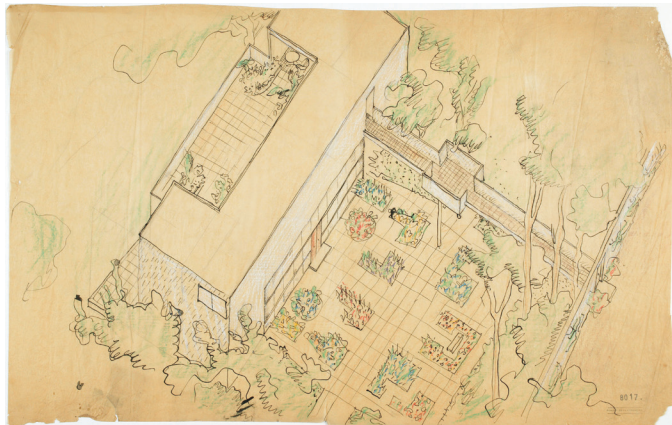
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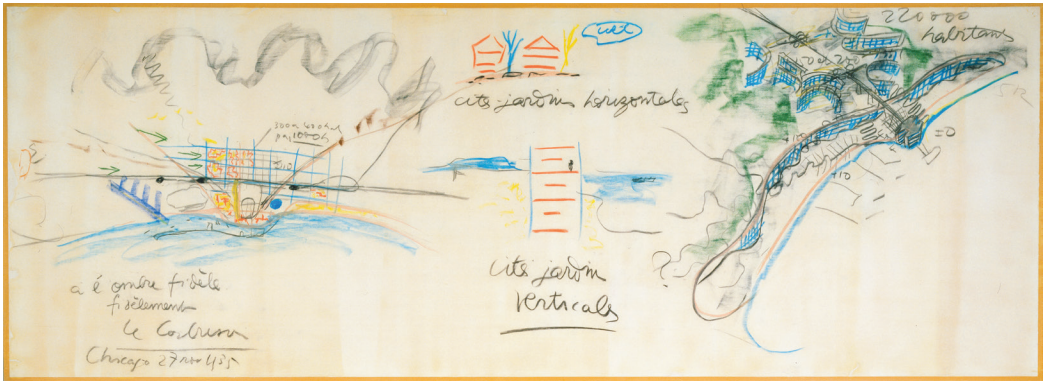
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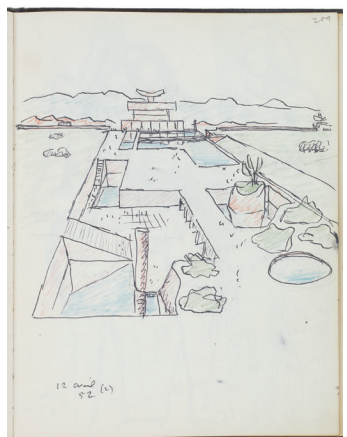
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8

# THE HAND THAT MADE THE NEW

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

1. Palace of the League of Nations, 1921 2. Capitol Complex, Chandigarh, 1951-1965 3. Governor's Palace, Chandigarh, 1951-1965 4. Plan for Buenos Aires, 1929 5. Urban Plan for Rio de Janeiro, 1929 6. Still Life, 1920 7. Music Pavilion for Villa Church, 1927-1939 8. Parthenon, Athens, 1911 9. The Fireplace, 1918 10. Plan for Algiers and Barcelona, 1935

symposium will be held at the Center for Architecture on June 8-9. *Le Corbusier: An Atlas of Modern Landscapes* will be on

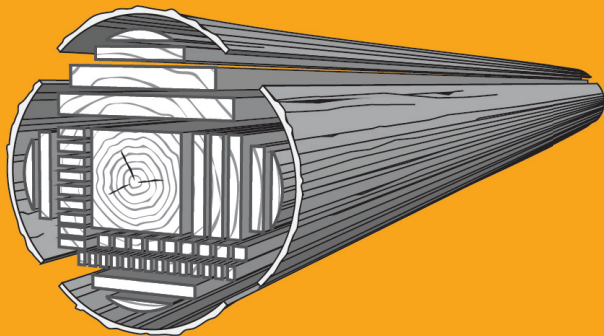
view at the Museum of Modern Art, 11 West 53<sup>rd</sup> Street, from June 15 through September 23.

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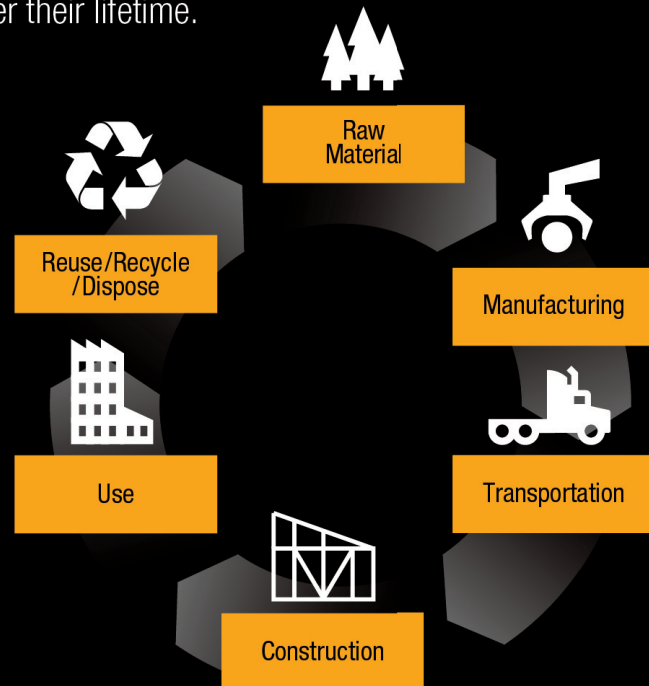
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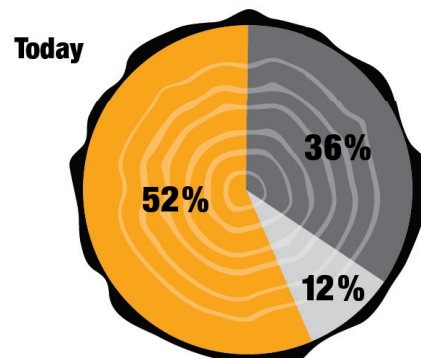
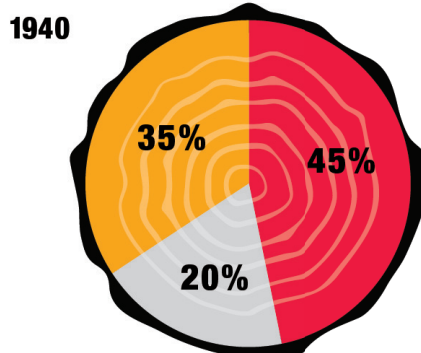
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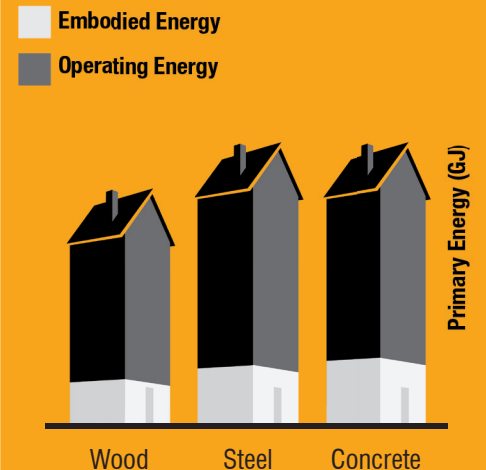


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