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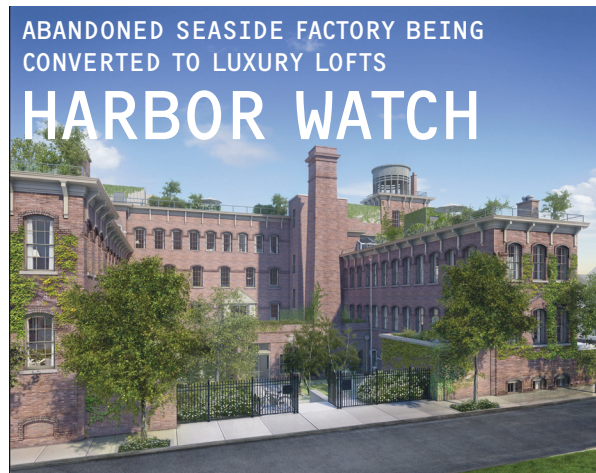
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Dudley Square in Boston's Roxbury neighborhood has always been a crossroads in the city, first traversed by elevated rail lines and now home to the city's busiest bus depot. It's fitting then that a new municipal office building designed by Netherlands-based Mecanoo Architecten—the firm's first U.S. project—and Watertown, Massachusetts-based Sasaki Associates will create a new civic heart for the historically underserved community.

Construction on the \$115 million complex began in 2012. Sasaki principal Victor Vizgaitis said that before breaking ground there were several false starts and an abandoned design competition that shortlisted ten international firms, Sasaki and Mecanoo among them. In 2011, the project reemerged with a new selection process that led to a stepped back massing plan, blending the mixed-use building with its midrise

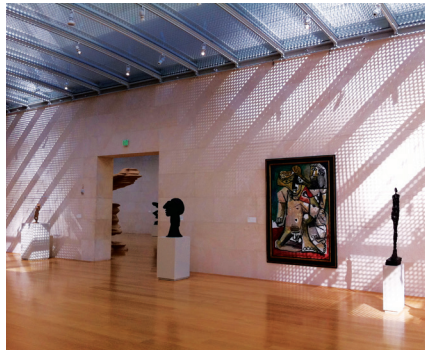
**continued on page 9**



Compared to the flashier towns of the Hamptons, the Village of Sag Harbor traffics in quaint seaside charm with a picturesque Main Street, historic churches, and an eclectic mix of houses in a variety of 18<sup>th</sup> and 19<sup>th</sup> century styles. Until recently, one thing disrupted the otherwise postcard-perfect setting: a four-story brick factory complex just a block from Main Street that had been crumbling into ruin for over thirty years. Working with Beyer Blinder Belle, developers Cape Advisors are transforming the circa-1881 building and its site into a mix of more than 60 luxury loft condominiums, neo-traditional houses, and townhouses.

Originally built as a watchcase factory for Joseph Fahys & Company, and later used by Bulova, the interior features ample natural light, which enters the building through more than 700 windows. Massive wood beams and exposed brick give the building a rustic quality. Many of the structure's original features, like a huge granite vault that will be repurposed into a kitchen

**continued on page 5**



NASHER GLARE DEBACLE CONTINUES

**Under the Bright Lights**

As another sweltering summer begins, Dallas' Nasher Sculpture Center continues to bake under the harsh reflections of the neighboring 42-story Museum Tower. The problematic glares, sunspots, and rising temperatures in the galleries and gardens came to a head last spring, but despite many efforts, it

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MARKETPLACE



Mayor Michael R. Bloomberg unveiled a comprehensive plan this month to address the looming hazards of climate change to New York City. The ambitious 438-page report, aptly titled "A Stronger, More Resilient New York," calls for \$19.5 billion in funding to implement a program of roughly 250 recommendations to protect the city's buildings, infrastructure, and public realm from severe storms and rising sea levels. The initiatives outlined in the plan are often site specific and run the

**continued on page 4**



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## **LIBERTY ISLAND RETAIL PAVILION**

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## L.A. NEEDS TO LOSE ITS ARCHITECTURAL INSULARITY

The southern California architecture scene just received a well deserved slap in the face from local critic Christopher Hawthorne. In a recent *Los Angeles Times* review of *A New Sculpturalism*, at the city's Museum of Contemporary Art, Hawthorne labeled the exhibition the product of "an architectural ruling class in Los Angeles that is not so much dysfunctional as increasingly insular." The city, which considers itself a leader, or *the* leader of American architectural experimentation and creativity, may see Hawthorn's review as simply a criticism of a failed exhibition. But it is more accurately a condemnation of a scene that is top heavy with a few design stars, a local educational model that promotes the notion of individual genius, and a culture that celebrates formal innovation over civic engagement.

I once had a prominent L.A. architect claim when I asked him to suggest good architecture writers, "we don't need criticism here because our buildings are critical and they carry on an architectural debate with the history of the city and our contemporaries!" Well that may be true in the mind of a few star L.A. architects but Hawthorne believes that the MOCA exhibit is a troubling sign "that the city's most talented and ambitious young architects are struggling to complete for even small projects in an increasingly dense and risk-averse city and step out of the wide, insistent shadow cast by their world-famous older colleagues." He blames these older colleagues, including one—Tom Mayne—who stepped in and reinstalled the MOCA exhibit when the museum pushed aside its original curator, Christopher Mount, for creating an exhibition that "is even more unapologetically a celebration of white male architecture, floating in a bubble of its own making, hardly pausing even to glance in the direction of contemporary Los Angeles and its cultural complexity."

A review of this "confused" exhibit is hardly the most important criticism that Hawthorne is leveling here. Rather, he is bravely taking on the leaders of the city's architectural establishment. He writes that Frank Gehry, Tom Mayne, and Eric Owen Moss who though they are "influenced deeply by the antiwar politics of the 1960s and the counterculture, having cast themselves for so long as rebels and outsiders," are behaving "as though they are still underdogs, still marginalized and misunderstood." It may seem odd that this city, which prides itself on a lack of tradition, has evolved an architectural culture that is un-generously strangling its younger generation of architects. Hawthorn—who represents a newer voice in the California city—is supporting this younger generation who must sometimes feel overwhelmed by the legacy of the older generation, who are still winning competitions and getting big commissions.

It is true that southern California is a center of a uniquely creative architecture—even New York's own Ada Louise Huxtable admitted as much in her writings. New York has benefited in recent years from thrilling new structures by Neil Denari, Morphosis, Frederick Fisher, and Frank Gehry. But so much of Los Angeles public discourse and debate has the ring of Chamber of Commerce self-promotion (How many more exhibits and lectures can it produce on Austrian emigrant architects in L.A.?) and breast beating about what a great culture it has created. In fact, the rest of the country needs L.A.'s creative design spirit and lack of traditional tropes. It would be a shame if its design community does not take Hawthorne's remarks to heart and reinvigorate its culture—much in the way it seems able to constantly spin out inspiring new architectural forms. **WILLIAM MENKING**



COURTESY HARGREAVES ASSOCIATES

## FIRMS DEVELOP A VISION FOR THE GATEWAY NATIONAL RECREATION AREA

## JAMAICA ME CRAZY FOR PARKS

In an effort to study the parklands surrounding Jamaica Bay, the National Park Service (NPS) has partnered with the New York City Department of Parks and Recreation, Happold Consulting, and Hargreaves Associates. The extent of the study area is roughly 10,500 acres of city, state, and federally owned land forming a ring of natural and engineered terrain circumscribing the tidal water body. While the bulk of the property is within the National Park Service's Gateway National Recreation Area, an agreement signed by the U.S. Secretary of the Interior and Mayor Michael R. Bloomberg in 2011 mandates coordination of park management. A vision plan is set to emerge this fall.

Hargreaves Associates, which is internationally known for its waterfront work, is leading the development of the vision plan. Hargreaves principal, Mary Margaret Jones, is looking forward to creating an exceptional park at one of the city's densest and most diverse edges. The neighborhoods in the southern reaches of Brooklyn and Queens, Jones described, are as populated as the city of Atlanta. She said that an accessible, coherent park would be of great benefit to the youth. "Many of these kids have never been on a boat, gone camping, or seen wildlife before...Gateway could serve as a 'gateway' for these communities."

Kate Ascher, head of Happold Consulting, agrees with Jones' enthusiasm. "The idea of the partnership is to create something that is akin to a national park experience on the city's doorstep," she said in a statement. The challenges, however, are great. Once home to numerous fortifications, Jamaica Bay is well positioned for sea incursion and has once again been thrust to the front lines to defend New York City against rising sea levels.

Much of the NPS property in Jamaica Bay is composed of a series of islands forming an archipelago. These islands, according to Jones, are in danger of eroding until completely submerged. "In ten years, half of these islands will be underwater," said Jones. "There must be some form of management in order to retain their ecological importance to one our city's greatest natural resource."

Not all will be lost. NPS sites like Fort Tilden, Breezy Point, and Floyd Bennett Airfield are all regularly used and are great indications of the park's recreational significance. Jones believes that the design of a unified park system, coupled with the educational opportunities provided by NPS to the city's youth, will enhance resiliency to future storms. **B. TYLER SILVESTRO**

**CORRECTION**

In AN's special section on facades (High Performers AN\_08\_06.05.2013) a product listing for Guardian Industries highlighted a line called EcoGuard, when it should have called out SunGuard glazing, which is applicable for facades. AN regrets the error.

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## OPEN &gt; RESTAURANT



## &gt; RIVER STYX

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The meteoric growth of North Brooklyn can in large part be attributed to do-it-yourself entrepreneurs who have built up a robust service industry around the artists, trust-fund dilettantes, and creative professionals who resettled the area. The rise of the district has seen the crystallization of a distinctive interior architectural style based upon craftsmanship, adaptive reuse, and the reinterpretation of the past. The latest and greatest in this vein is River Styx, a restaurant near Transmitter Park in Greenpoint. Housed in a former machine shop, the long, narrow floorplan is divided into two distinct spaces: a bar in front and a dining area in back. Between the two, a narrow walkway passes between an open kitchen and a services core. The kitchen has a wood-fired oven and is topped by wooden rafters that angle down from a skylight, while the services live in a hut of sorts with its own sloping roof. The transition creates a sense of compression and release while maintaining sightlines throughout the interior and availing diners of the spectacle of the chefs at work. The bar is reclaimed Carrara marble and walnut wood with an inlay of Jatoba. A custom acrylic tube light fixture provides a warm glowing presence, which is made all the more sensual by a Venetian plaster wall. The dining area in back is portioned into discrete, intimate nooks on a stepped platform that elevates the hand-made Vitrolite-and-tile-inlaid tables toward the lofty ceiling, from which chain hoists hang—a reminder of the Brooklyn waterfront's industrial past. **AARON SEWARD**

## EAVESDROP &gt; THE EDITORS

## ICONIC, NOT IONIC

In recent interview with the journal *Foreign Policy*, Frank Gehry held forth on how architecture and democracy don't really go together. Just too many opinions, you see. "I think the best thing is to have a benevolent dictator—who has taste!" said Gehry. "It's really hard to get consensus, to have a tastemaker. There is no **Robert Moses** anymore." Why was Gehry on *FP*'s radar in the first place? We're guessing it was **Hillary Clinton**'s Gehry name-check in one of her outgoing speeches as Secretary of State. Riffing on how institutions of the future must be dynamic rather than static, the stateswomen stated, "We need a new architecture for this new world, more Frank Gehry than formal Greek."

## SLOW BOIL

The designers at New York-based **Atopia Innovation**, must have been stewing over the past year. Although the gag order imposed on all participating architects and designers by London's Olympic Organizing Committee (a.k.a. LOCOG) was lifted in January, Atopia only stepped forward in late June to say that the Olympic Cauldron designed by **Thomas Heatherwick** and used in the 2012 opening ceremonies seems to have been directly inspired by studies Atopia delivered to LOCOG between 2006 and 2008. Check out the sketchbook that seems to prove the point at [atopiainnovation.com](http://atopiainnovation.com).

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COURTESY NPCC

**URGENT WORK** continued from front page gamut from local storm surge barriers and beach nourishment strategies to zoning changes and new design solutions for damaged homes.

A few months after Hurricane Sandy ravaged the east coast, Mayor Bloomberg assembled a task force, the Special Initiative for Rebuilding and Resiliency, to study the impact of the storm and create a thorough resiliency plan to tackle the challenges posed by changing weather patterns and to provide new resources, strategies, and support in the ongoing recovery efforts.

"It is a full spectrum response," said Illya Azaroff, principal at +LAB and co-chair of design for risk and reconstruction at AIA New York, who attended a private technical review of the report. "As Seth Pinsky said, 'there is no silver bullet' to address all conditions including zoning, building code, and actual physical building. The report is really broken down into multiple layers of response that are needed to have multiple layers of resiliency."

The report first takes a sweeping look at climate change by offering a detailed account of Sandy's impact on the city. It then assesses the risks that lie ahead with the likelihood of more extreme storm surges and

imminent topographical changes to the city's 520-mile coastline within the next 50 years.

Radley Horton, associate research scientist at the Center for Climate Systems Research at the Columbia University Earth Institute, participated in Mayor Bloomberg's New York City Panel on Climate Change (NPCC) and served on its technical team, which provided much of the insight and climate projections for "A Stronger, More Resilient New York." Horton said that this plan provides critical information that not only applies to New York City, but also benefits other coastal cities. "The mayor's plan offers a multi-faceted approach to adaptation, so that for other coastal cities, it offers many potential points of entry in thinking about their vulnerability to storms and sea level rise. The report talks about hard engineering solutions and green infrastructure solutions."

The plan is systematically divided into several sections, including 37 coastal protection initiatives and 14 building initiatives that target specific locations throughout the five boroughs, and give a timeline for implementation. Bloomberg's vision includes setting up community design centers across the city that will guide property owners through

the process of reconstructing and retrofitting their homes.

While some property owners will need assistance in redesigning their homes to comply with new building codes, others living in areas extraordinarily vulnerable to flooding and rising sea levels will likely need to plan for relocation. And through the New York Smart Home Buyout Program, property owners in certain neighborhoods will be given this option. Negotiations for a buyback program with residents of Oakwood Beach in Staten Island are already underway.

The report sets into motion a number of coastal protection measures. For example, starting as early as this year bulkheads will be constructed in several waterfront communities, including Great Kills in Staten Island and the Rockaways in Queens.

Lower Manhattan, home to 70,000 residents and the city's Financial District, was inundated with water during Sandy. The report anticipates that the threat of flooding will only increase and recommends installing an integrated flood protection system, composed of different tactics from floodwalls to landscaping, to prepare for the onset of more severe storms.

"Now the plan is incredibly ambitious and much of the work will extend far beyond the 203 days that we have in our administration, but we refuse to pass responsibility for creating a plan onto the next administration," said Mayor Bloomberg in a speech at the Navy Yard introducing the report. "This is urgent work and it must begin now."

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Hovering like fog in Kensington Gardens, the ethereal new pavilion for the Serpentine Gallery opened in June and will remain in place through October 20. Designed by the 41-year old Japanese architect Sou Fujimoto, the structure is a poetic expression of both Euclidean geometry and the limits of human perception.

Composed of a three dimensional grid of white rods that has been broken in places to make openings and voids, the pavilion creates a varied experience for the visitor according to his or her approach to the structure as well as weather and light conditions. From afar, the grid appears cloud-like, seemingly dissolving into sunlight. Up close the grid is more legible, but only on very close inspection is it clear that it also hold glass risers and railings that allow visitors to climb onto and into the structure. According to a statement, Fujimoto intends the pavilion to act as “a transparent terrain that

encourages people to interact with and explore the site in diverse ways. Within the pastoral context of Kensington Gardens, I envisage the vivid greenery of the surrounding plant life woven together with a constructed geometry.”

Fujimoto is lesser-known than many previous Serpentine designers, which have included such luminaries at Zaha Hadid, Frank Gehry, Toyo Ito, Herzog & de Meuron with Ai Weiwei, and Peter Zumthor. He has previously designed a series of houses with nested volumes set within frames. His notable works include the T House, House N, the Musashino Art Museum and Library at the Musashino Art University, all of which are in Japan. The Serpentine Pavilion commission has tracked closely to the Pritzker Prize (either proceeding it or following close behind), so chances are Fujimoto will be taking a larger role on the global stage in coming years.

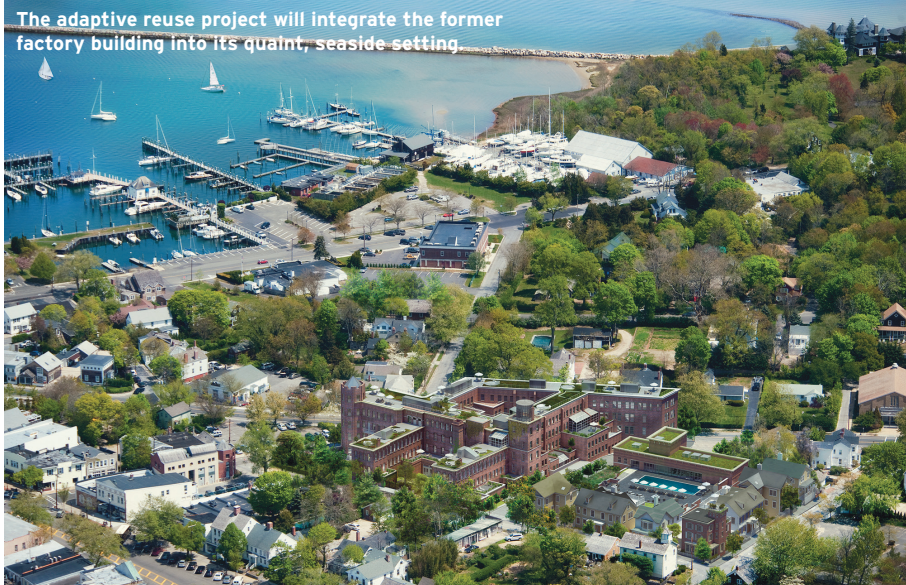
ALAN G. BRAKE

**HARBOR WATCH** continued from front page for one unit, are being retained. Rather than chopping up the narrow floorplates with corridors, Beyer Blinder Belle’s design allows most units to be accessed through a small hallway connecting to one of three elevator cores. Most units will have windows on two or three sides. The architects raised the floors to create space for mechanicals. “Those were the two main ideas behind the design, keeping the spaces open and preserving the beams,” said Jack Beyer, partner at Beyer Blinder Belle. The well-known New York and Sag Harbor-based interior designer Steven Gambrel is designing the interiors as well as the fully furnished model apartment.

Most units will have a private outdoor

space—made possible by the complex’s many courtyards—including several accessible green roofs. From the rooftop there are panoramic views of the town, harbor, and ocean. Quennell Rothschild & Partners are designing the landscape. Parking will be placed below ground with a private park and pool above. The new houses ring the pool area and will share all amenities with the factory-lofts.

From ruin to revival, the watchcase development returns a blighted corner of Sag Harbor to life. “People tried for decades to figure it out,” Beyer said. “A lot of people in town just stopped looking at the building. Now it’s something the community can be proud of.” **AGB**



The adaptive reuse project will integrate the former factory building into its quaint, seaside setting.

COURTESY BEYER BLINDER BELL

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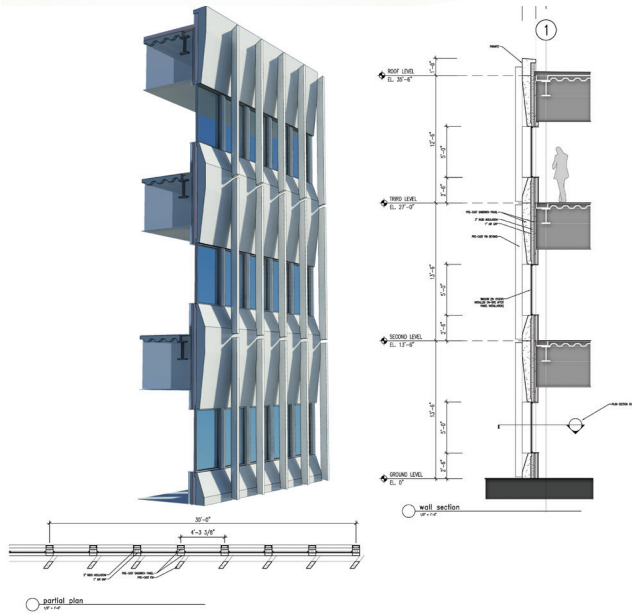
The story goes that in the middle 1950s, Edward Durell Stone had something of a mid-life crisis. He married his second wife—an Italian woman whom he proposed to on a transatlantic flight—traveled the world, and returned a changed man with completely different ideas about architecture. Gone was his rigid adherence to the doctrines of the International Style. Present was a renewed appreciation of historic forms and his early Beaux-Arts training.

One of the typologies that fascinated Stone in this period, which he picked up from time he spent in Southeast Asia, was the courtyard building. He designed several, including the widely appreciated Stanford Medical Center. The largest of these constructions is the uptown campus of the State University of New York at Albany, which is three stories high and nearly a half-kilometer long. Known simply as the “Podium,” Stone’s monolithic campus has an undeniably refined elegance and beauty—its single-height flat roof supported atop a symmetrical array of impossibly thin concrete columns. The courtyards themselves, however, which are meant to be peaceful

retreats full of verdant growth and rippling water, don’t fare very well in the region’s brutally cold winters.

Climactically appropriate or no, Stone’s building sets a hefty precedent to follow, as Perkins + Will discovered when the university hired the firm to design an addition to the Podium. Located on a former parking lot flanking the campus’ grand entrance, the new building provides classrooms and facilities for the school of business and acts as a de facto gateway to the rest of the school, connecting to a network of underground passages that allows students to avoid the chill when moving between classes.

Perkins + Will based their design on the Podium’s rectilinear formality and vertical, precast concrete detailing, updating the Stone building’s distinctly mid-century vernacular with some 21<sup>st</sup> century touches. The 94,000-square-foot building is rectangular in plan and its siting maintains the campus’ Cartesian order. The architects drew on the idea of the courtyard, using it metaphorically in the form of a series of staggered, daylight-filled, enclosed public spaces that flow together within the building.



The exterior responds to Stone’s Podium with vertical precast concrete fins angled to optimize daylight. Interior “courtyards,” flooded with daylight, provide space for random encounters among students and faculty.

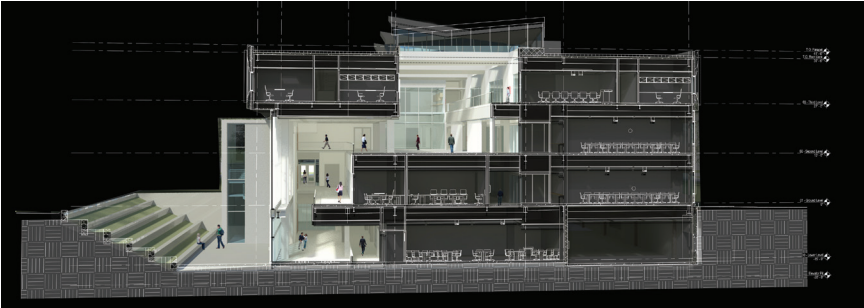
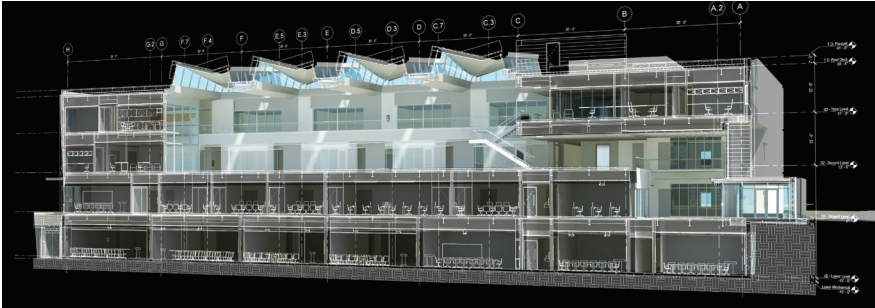
On the ground floor, the “courtyard” is oriented to the northeast corner of the plan and expressed as a double-height lobby with a triple-glazed mullion wall. Students entering can either descend directly to the lower level to access the rest of the university, or filter into the business school spaces. The program is stacked in a hierarchy of public to private functions. The lower level opens onto terraced outdoor courtyard and features general classrooms, a cafe, and access to the campus connector. On the ground floor, in addition to the lobby, is a mock trading room and a series of business school outreach components—storefront like spaces where students set up small businesses. Upstairs is the core of the business school itself, which is more private, without the rank and file of the student body passing through. Here, the courtyard shifts to the center of the building and is topped by a butterfly skylight whose geometry was calculated to optimize daylight, reducing east-west exposure to minimize glare, letting in a controlled amount of southern light, and opening up to indirect northern light.

For the facade, Perkins + Will took its cues from Stone’s vertical, precast concrete detailing. The Podium’s walls feature concrete verticals on two-foot centers. Finding that to be too confining, the architects spread the concrete fins out more on the new building opening up larger apertures

for a simple ribbon window system. The fins are angled to block low-angle glare while bouncing as much daylight as possible into the interior. Albany is one of the most overcast American cities east of Seattle, so much of the daylight strategy for the building involved maximizing penetration as opposed to shading. The concrete itself is made with self-cleaning photocatalytic cement, which contains particles of titanium dioxide. When sunlight hits the surface, it interacts with the titanium and breaks down organic and some inorganic pollutants, allowing rain to then wash the smog away and keeping the concrete clean and bright.

The new school of business is currently under construction and is scheduled for completion in August so that it will be ready for classes to begin in September. The project is seeking a LEED Gold rating. **AS**

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**UNDER THE BRIGHT LIGHTS** continued from front page doesn't look like a resolution is coming anytime soon.

Designed by Renzo Piano and Peter Walker, the Nasher is located in the heart of the city's Arts District and has provided an anchor for the area's successful growth. Banking on this attraction, the Museum Tower, designed by Los Angeles-based architect Scott Johnson, was constructed in the Nasher's backyard, noting views of the gardens as a selling point for the high-end condos. The tower, which is owned by the Dallas Police and Fire Pension System, is clad in Viracon 1-38 panels. The glazing is 44 percent reflective and unabashedly violates a 1998 covenant established by Raymond D. Nasher, which called for any nearby development to adhere to reflectivity standards of no more than 15 percent. The covenant expired in 2008, but Nasher representatives argue that the glazing is still in violation of an additional agreement that nearby buildings would not exceed 35 percent reflectivity.

"In 2011, we thought that James Turrell's decision to close *Tending, (Blue)* due to the invasive view of the tower in the skyspace aperture was our biggest problem, but it was only the beginning," said Jill Magnuson, director of external affairs at the Nasher Sculpture Center. Temporary scrims now help to partially diffuse the intense daylight in the interior gallery spaces, and the gardens require unusually excessive replacement, maintenance, and watering. Temperatures in the sunspots range from 10 to 25 degrees higher than in other areas of the garden. "We are highly concerned about the trees; the long term effects could be irreparable," said Magnuson. She noted that the immediate effect of the light and heat is visible in the lawn, which has needed to be repeatedly re-seeded and re-sodded during the course of the spring.

Mediation efforts that began last year have resulted in a stalemate. The Museum Tower team wants to rebuild the Nasher roof, noting it as the only solution that will completely address the problem. (They have deemed any louvered system that



could be installed on the tower as ineffective in eliminating the reflections.) The Nasher representatives are calling for a solution that resolves the glare issues not only in their interior galleries, but also in the gardens and the Arts District as a whole. "Diffused natural light is essential to the experience of the Nasher," noted Magnuson. "Altering our roof, however, is only a partial solution to a complicated problem. We are confident there is a solution, but we are also positive that the solution begins with fixing the Museum Tower rather than our roof."

The Museum Tower released a well-packaged public proposal for the reconstruction of the Nasher roof on June 13. The proposal calls for reconstructing the existing cast-aluminum ocular sunscreen and creating a new sunshade with apertures constructed of elongated fins rotated 45 degrees west of north. The existing shade structure is composed of oculi that face due north. It floats above a barrel-vaulted glass ceiling anchored on narrow steel ribs supported by thin steel rods. It was designed for easy maintenance and has a walkable surface. Nasher representatives argue that the new roof proposal will dramatically reduce both the amount of daylight in the galleries and accessibility for cleaning. Peter Walker himself responded that the solution was inadequate and failed to recognize the long-term effects on the gardens and the neighborhood. The Nasher will celebrate its tenth anniversary in November. If things continue as they are, one can only hope for cloudy days during the festivities.

CATHERINE GAVIN



Museum Tower as seen from the Nasher gardens.

COURTESY NASHER SCULPTURE CENTER

# SLANT ROUTES



Columbia University's new field house, the **Campbell Sports Center** by **Steven Holl Architects**, is designed to be a team player with facilities that foster balance between the minds and bodies of student athletes in a range of sports. Inspired by the slanting lines of field-play diagrams, the building's design relies on point foundations and a lightweight steel structure to achieve its diverse program on a sloped site. The university's first new athletics building since the mid-1970s, Campbell forms a gateway to the revitalized Baker Athletics Complex, and a new game plan for sports at Columbia.

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Architect: Steven Holl Architects  
Structural Engineer: Robert Silman Associates  
Photo: Iwan Baan



THE ARCHITECT'S NEWSPAPER JULY 15, 2013



Named after an ascetic Greek philosopher, Diogene is designed to be a weekend retreat.

JULIEN LANGE FOR VITRA

RENZO PIANO TURNS OUT A MINIATURE MOBILE HOME FOR VITRA

## CABIN ON THE LAWN

Renzo Piano's minimalist Diogene is a validation of the old saying, "big things come in small packages." The Genoa-born architect designed the 6 ½ foot-by-6 ½ foot, self-sufficient cabin for furniture maker Vitra. The mobile retreat is not the typical type of work that passes through the Renzo Piano Building Workshop (RBPW). The office is more accustomed to projects of somewhat larger-scale, such as The Shard in London, which qualified as Europe's tallest high-rise at the time of its completion in 2012.

Piano designed the cabin—which just contains a pull out sofa, chair, and a small folding table—ten years ago on his own accord. He built several prototypes in Genoa, but it wasn't until Vitra chairman Rolf Fehlbaum caught wind of the project in 2010 that Piano was able to really fine-tune the little lodging.

Diogene, which is named after the ancient Greek philosopher Diogenes, who purportedly lived in a barrel and renounced all worldly possessions, is equipped with the barest provisions necessary for a single-inhabitant's survival. To the naked eye,

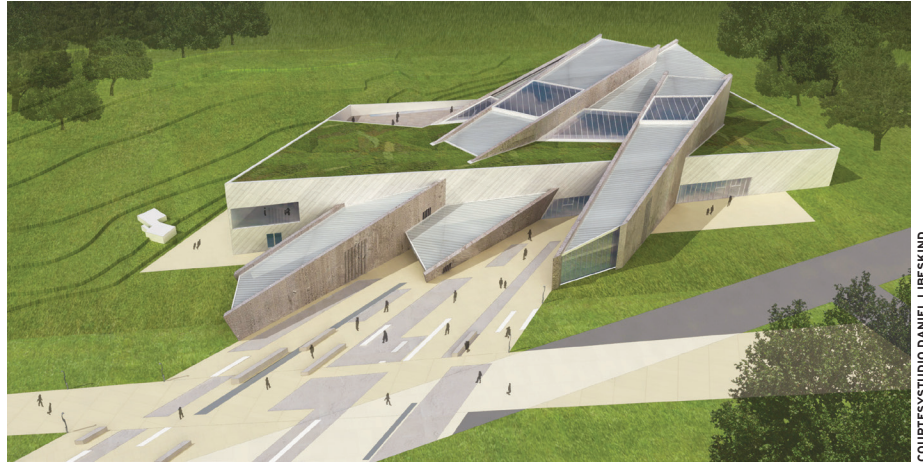
the cabin, with its clean design and warm wood interior, appears sleek and minimal. In reality, it is filled with complex technical systems that ensure its self-sufficiency.

The cabin has a timber frame, wood interior, and an aluminum cladding system that is suitable for a wide variety of climate conditions. Rainwater is collected in a tank, filtered, and used in the shower and kitchen. It is equipped with a biological toilet. Photovoltaic panels provide electricity, and hot water is supplied by a solar water heater.

The mobile home is not meant to serve as an emergency refuge, but as a temporary hideaway, *studiolo*, or weekend home. It intentionally does not include a telephone line or WiFi connection, encouraging occupants to communicate with the outside world without being dependent on technology.

In June, the single-unit cabin was installed on the Vitra Campus in Weil am Rhein, Germany. It sits now on the lawn opposite the VitraHaus, where it is available for public viewing.

VINCENZA DI MAGGIO



COURTESY STUDIO DANIEL LIBESKIND

LIBESKIND DESIGNS A PEACE CENTER IN NORTHERN IRELAND

## UNTANGLING THE MAZE

For some time now, Daniel Libeskind has been the go-to architect for designs that commemorate and seek to heal tragic and violent instances in the history of human discord. The Jewish Museum in Berlin, the Imperial War Museum in Manchester, and the master plan for the World Trade Center site in New York City all, in one way or another, give expression to anguish and the need for conciliation. Next in line for the Polish-born architect is the Maze Long Kesh Peace building and Conflict Resolution Centre (PbCRC) in Northern Ireland.

In April, the Department of the Environment Northern Ireland approved plans for the PbCRC, which was designed by Libeskind in collaboration with Belfast-based firm McAdam Design. The project is being funded wholly by a \$27.6 million grant from the European Union's PEACE III Programme.

The PbCRC is being constructed on the former site of Her Majesty's Prison Maze, a detention facility that was used to house paramilitary prisoners during the ethno-nationalist conflict that gripped Northern Ireland during the second half of the 20<sup>th</sup> century. The building will provide a shared space to support the work of peace

building organizations and agencies for local and international work, and seeks to orient the region at the forefront of peace-building work throughout the world. In addition to the new building, the 30-acre site is occupied by structures that have been retained from the prison, including the H6 block, hospital, emergency control facility, and chapel.

"It is truly meaningful to build a hope filled common ground; to tell individual stories and to do so in Maze Long Kesh," said Libeskind in a statement.

Construction has begun on the project and completion is expected by 2015.

The PbCRC is the first project to get underway on the larger Maze Long Kesh Development site. At 347-acres, and \$459 million, it is the largest development site in Northern Ireland. Overseen by the Maze Long Kesh Development Corporation, the project is seeking to attract international developers and businesses in the technology, health and life sciences, agriculture, and renewable energy industries. As of May, the former prison is also now the location of the annual Balmoral Show of the Royal Ulster Agricultural Society.

AS

### AT DEADLINE

#### REVIEW OF FIGURES

New York Public Library (NYPL) president Anthony Marx has commissioned a third-party review of the projected \$300 million cost to implement Norman Foster's redesign of its central branch. The library expects to pay for the Central Library Plan, as it is called, with \$150 million in city funds and more than \$200 million in anticipated proceeds from the sale of two branches: the Mid-Manhattan Library and the Science, Industry, and Business Library. NYPL says consolidation will save it \$7.5 million a year. Critics of the plan advocate preserving the central branch's stacks and renovating the Mid-Manhattan Library instead.

#### BUS TERMINAL BLUES

The Port Authority Board of Commissioners has endorsed a study to investigate options to accommodate growth in bus commuting to and from midtown Manhattan. The authority hired Kohn Pedersen Fox and Parsons Brinckerhoff to craft a long-term master plan to improve interstate public transit services and reduce the impact of interstate buses on nearby communities. The plan will potentially replace the Port Authority Bus Terminal in Manhattan, which has reached capacity and is in need of improvements.

#### UM DEAN STEPS DOWN

Prominent planner and architect Elizabeth Plater-Zyberk has stepped down as dean of University of Miami's (UM) architecture school after an 18-year-long tenure. Plater-Zyberk will continue to teach at UM, whose faculty she joined in 1979. During Plater-Zyberk's term, UM's architecture school became closely associated with neo-traditional design and New Urbanism. The celebrated dean and her husband, planner and architect Andres Duany, are co-founders of Duany Plater-Zyberk & Co. and planners of the pedestrian-friendly Seaside, a Florida panhandle town. Associate Dean Denis Hector will serve as acting dean.



**DASHING DUDLEY** continued from front page neighborhood. “Dudley Square is one of the geographic hearts of Boston, but it’s not as dense as the rest of the city,” said Vizgaitis. At more than 215,000 square feet, “the mass of space required could have easily dominated the area. We did our best to break down the scale of the building.”

With a topping out ceremony taking place on June 24, construction is now about a third complete, and is expected to be complete in late 2014 or early 2015 when 500 Boston Public School employees will move in.

Sited on an irregular triangular block adjacent to the bus depot, Dudley Square is anchored by three visually differentiated corners, one formed by the facade of the 117-year-old Ferdinand Building. “It’s the American way, to keep the building facade and throw away the rest of the building,” quipped Francine Houben, founding partner at Mecanoo. “It’s a very complex site. Our composition is of natural stone to create strong corners and brick in between as a sort of glue.” The Ferdinand had been abandoned for nearly 40 years, Vizgaitis said, noting that structural instability necessitated gutting it and two other historic buildings on the site. “We were dealing with a lot of people’s cultural memories of what Dudley Square and the Ferdinand Building represented in the community,” Vizgaitis said, of the restoration of the three facades, down to the distinct blue mullion color of the original Ferdinand.

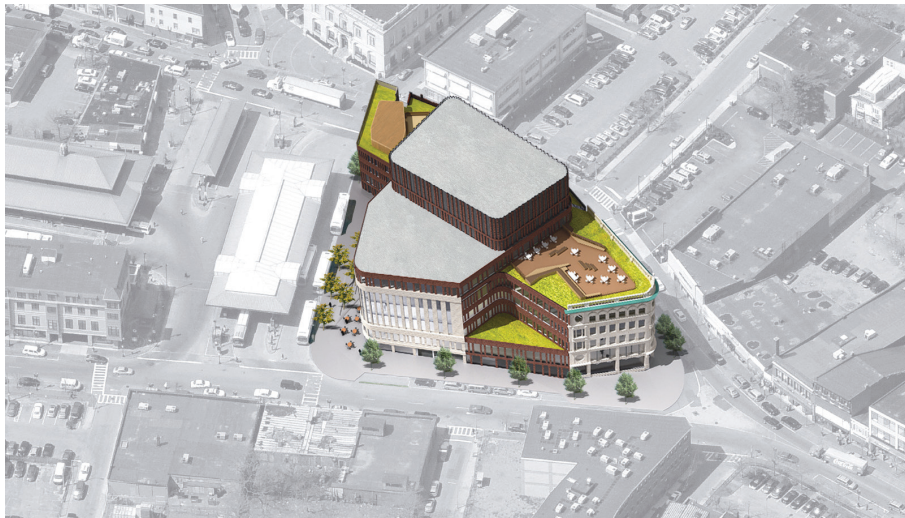
The architects have used the brick “glue” to bring life to the new structure. “There’s a lot of brick work in Boston, but it’s very flat,”

said Houben. “We used the bricks to create shadow and a sense of movement, a quiet rhythm in a very sculptural way with vertical and horizontal lines. It’s really about showing craftsmanship.” The team sought to make the new structure harmonize with the historic details of the Ferdinand. The resulting masonry pattern shifts in richness of texture, with irregularly spaced windows and recessed mullions. The massing pulls away from the sidewalk as it rises, creating space for landscaped roof terraces and reducing the overall visual weight. A two-story mechanical penthouse continues the fenestration pattern at the center of the building and incorporates LED lighting that create random color washes.

“A major concern for the neighborhood was to create activity and energy past 5:00 pm,” said Vizgaitis. Up to 20,000 square feet of retail space surrounds a generous double-height public lobby, what the architects described as “the New Dudley Square.” It is large enough to hold public performances and a monumental public stair that doubles as seating. “You still experience the railroad as a form in the public spaces of the building,” said Houben. Textured wooden slats run through the ceiling backed by acoustical material and hiding a reconfigurable lighting scheme. “We wanted the public space to feel comfortable for people waiting for the bus and a space for the entire community.”

“Dudley Square is probably a new model for Boston in making a building for the city that serves the people, not just the workers inside,” said Vizgaitis. “No one wanted to create a giant fortress.”

**BRANDEN KLAYKO**

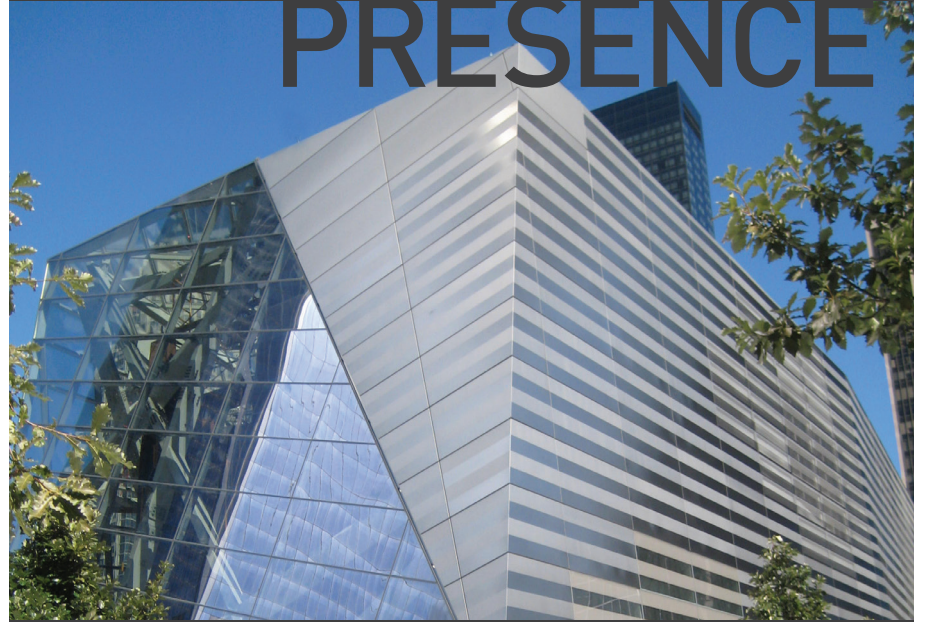


The building’s massing is designed to minimize the impact of the 215,000-square-foot structure on the low-rise neighborhood.



COURTESY MECANOO ARCHITECTEN

# REFLECTING PRESENCE



As the only building officially on memorial grounds, the **National September 11 Memorial Museum Pavilion** must echo the somber dignity of its WTC environs while admitting thousands of visitors to its exhibits each day. To achieve these diverse goals, **Snøhetta** teamed with consultant **Front Inc.** to design an enclosure that both maximizes the building’s security and mirrors its placid surroundings. Through the changing days and seasons, it offers museumgoers a setting for reflection on the past while looking to the future.

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Architect: Snøhetta  
Photo: Snøhetta





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Aluminum trihydride and highly resistant resins form an antibacterial and durable surfacing material that is highly resistant to UV radiation, fire damage, staining, and extreme environmental exposure. It can be cut similar to wood or marble, scored for dramatic backlighting, and thermoformed for seamless corners and irregular shapes. Warm to the touch, Krion is available in nearly 50 colors and styles, including a white that boasts more than 99.8 percent purity.



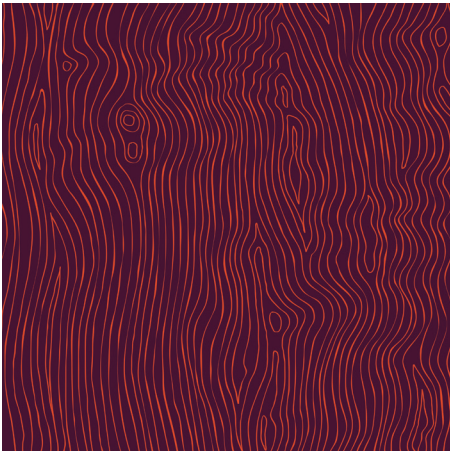
SILENTMESH  
GKD METAL FABRICS  
GKDMETALFABRICS.COM

GKD has developed a ceiling solution from its line of metal fabrics. The multi-layered system features a lightweight aluminum honeycomb core that is stabile, sound absorbing, and maintains strong architectural edges and finishing details. While large-format panels are compatible with the drop ceiling framework prevalent in North America, it also comes with a custom T-grid suspension system for clean, flush seams that conceal traditional joints.



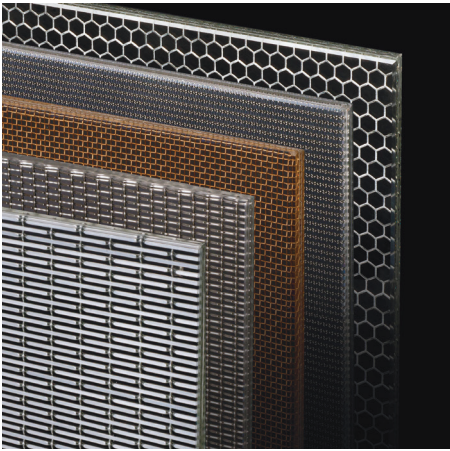
I FRAMMENTI  
BRIX  
BRIXWEB.COM

This micro mosaic of 2,304, 5-millimeter-square ceramic blocks on a 12- by 12-inch sheet of fine mesh provides a full range of flexibility, perfect for finishing curved or irregular walls. Available in both glossy and matte treatments, I Frammenti comes in mixed colors of sand, gray, and black; blue, white, and azure; white, gray, and black; white, sand, and black; and blue, gray, and azure.



PYNE  
ARBORITE  
ARBORITE.COM

A bold, graphic faux bois is rendered on high-pressure laminate for Pyne, one of three patterns in the INK series. Designed by Giona Maiarelli, the pattern is a wink to his Italian view of 1960s America, refined by years of graphic work for the likes of Milton Glaser and *Harper's Bazaar*. The product comes in 4- by 8-foot panels and is available in inverse combinations of Purple and Orange.



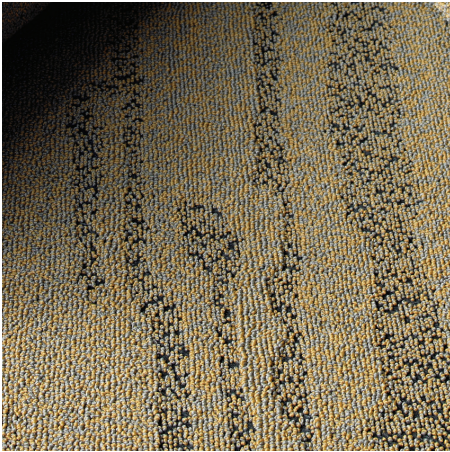
MAGLIA  
PULP STUDIO  
PULPSTUDIO.COM

To achieve a smoother surface than traditional woven metal materials with additional sound-blocking capabilities, Pulp Studio developed Maglia, a laminated glass sheet embedded with architectural mesh for interior applications. Low-iron glass highlights metallic details in both annealed and tempered formats while complying with Category I and II of the Consumer Product Safety Commission standards. Any of Pulp Studio's meshes are available and custom weaves can also be specified.



DI-NOC  
3M ARCHITECTURAL MARKETS  
3MARCHITECTURALMARKETS.COM

The color and texture of a naturally unwieldy material can be applied to irregular or gravity-defying surfaces with an 8-millimeter architectural vinyl film from 3M. The lightweight material comes in rolls for a smooth application and can be heat-stretched over corners and sharp edges for a monolithic look. It comes in more than 500 patterns and textures, thanks to a combination of digital printing embossing techniques.



DECONSTRUCTED  
PATCRAFT  
PATCRAFT.COM

Deconstructed embraces the foundation of carpet. It integrates the backing of either a modular or broadloom format into the face of the floor covering. Monochromatic thread fibers at varying heights are variegated by exposing the matrix pad for pops of color and texture. The product is material efficient, lightweight, and soft. All components are 100 percent recyclable and Cradle-to-Cradle certified.



BIOBOASED XOREL  
CARNEGIE  
CARNEGIEFABRICS.COM

Seven years of research went into reimagining the Xorel line of wall coverings and upholstery fabric—traditionally a petroleum-based product—in sugar cane. The U.S. government grants a bio-based label to any product with at least 25 percent biomaterial, but Xorel is composed of between 60 and 80 percent sugar. Ninety-one colors are available in three existing and three new patterns.

COURTESY RESPECTIVE MANUFACTURERS



## REPORT SUGGESTS CHANGES TO THE SHERIDAN EXPRESSWAY

## DOWN TO EARTH

An inter-agency report released on June 25 has put forth sweeping recommendations that could remake a portion of the South Bronx. Titled “The Sheridan Expressway-Hunts Point Land Use and Transportation Study,” the report advocates redesigning the 1.2-mile-long Sheridan Expressway to allow direct vehicle access to the Hunts Point peninsula—home to the region’s busiest food-distribution hub—and to reconfigure the northern half of the highway as a surface-level boulevard with pedestrian crossings to a newly revitalized greenway and park space along the Bronx River.

The New York City Department of Transportation, Department of City Planning (DCP), Housing Preservation and Development, Economic Development Corporation, and Mayor’s Office of Long-Term Planning and Sustainability collaborated on the report. The recommendations go beyond transportation infrastructure and include rezoning to provide opportunities for growth near transit access, encourage mixed-use development, and develop a comprehensive design framework for construction along the waterfront. “We were really thinking of this project well beyond just the scope of a transportation study,” said Carol Samol, Bronx borough director at DCP. “We were interested in a holistic approach to studying the neighborhood.

The Sheridan has long been the subject of debate. Community efforts to remove the highway began in 1997 following an expansion proposal. The New York State Department of Transportation (DOT) quashed the effort in 2010 when it discontinued an Environmental Impact Study (EIS) on the removal. However, the process began anew the same year with an injection of \$1.5 million in federal TIGER funding to study the Sheridan’s future.

Joan Byron, Director of Policy at the Pratt Center for Community Development has long been an advocate of removing the highway. She praised the city’s report as a major achievement. “It’s a really good step for the vision the community has for what should happen in the Sheridan corridor,” said Byron. “Narrowing the roadway, providing at-grade crosswalks to access the waterfront—that’s huge. It’s turning Moses-era concepts of planning on its head.”

Now the New York State Department of Transportation must consider the city’s recommendations and assemble a new EIS. Byron noted that extensive research and traffic modeling conducted by the city could help form the basis for the study. “We hope this lifts a little of the resource burden off the state,” she said. “The pushback is going to be getting them to do anything at all.” Beyond challenges convincing the state to pursue the study’s recommendations, the task of overseeing the project locally will fall to the next mayoral administration, whose priorities remain unknown. Still, Bryon remains optimistic. “All of the agencies are on the same page after reaching a consensus,” she said. “The city is now speaking with one voice.” **BK**

NO. 4 IN A SERIES

## Thoughtful Innovation – LAUFEN’s DNA

As a company over 120 years old, LAUFEN takes innovation as a point of pride, not just a means to an end. They do not rush to market until they are certain their products are fully functional and proven to last. Over the last few years, they’ve developed a number of innovations of which they are quite proud. Sometimes the innovation is external, as with their SaphirKeramik slim ceramic which is both technically advanced and a design innovation, but many times the innovation leans more towards a more internal technical advancement; it might not be visible upon first examination. You will know these innovations because of their functional improvements, such as their hidden drain with optional hidden overflow, their pro rimless WC, or their patented ‘EasyFit fixation’.



## Laufen pro rimless WC

The bowl of the new LAUFEN pro rimless WC is as clean as can be. There’s no longer anywhere for dirt and deposits to hide; instead, thanks to an innovative and powerful flushing system, everything is flushed cleanly away with both the 6/3-liter version and the 4.5/3-liter version. Both public toilets and private bathrooms can benefit from the easy cleaning and great hygiene of this system. Water from the rear outlet transports the material to be flushed away to the siphon. The entire basin is flushed and cleaned over all of the flush apertures around the ring. The additional jet at the front pushes the flushed material in the siphon and into the sewage network.



## EasyFit fixation

LAUFEN has developed a revolutionary wall fixation system for WCs and urinals. (Patent pending.) The invisible, easy to mount fixation system meets the needs of both installers and end users. For example, end users are impressed by a ceramic WC with a flawless surface which is really easy to clean since there’s nowhere for dirt to hide. Installers are enthusiastic about the time-saving, intuitive mounting system.

## Hidden drain with optional hidden overflow

LAUFEN is breaking the mold when it comes to drain design. Many of their washbasins have no visible drainage opening. The water disappears into a narrow, hidden drain through an elegant pipe. A concealed overflow system has also been developed and a special valve allows you to choose between a solution which is always open or which can be closed off.



## SaphirKeramik

A recent recipient of the prestigious GREEN GOOD DESIGN Award, SaphirKeramik turns old material into completely new shapes: closely defined radii and edges with thin walls are now possible. Until now, ceramic design was limited to vitreous china and fine fireclay. With SaphirKeramik, a more delicate design language, more defined in shape and line, becomes possible – exactly matching the ideas behind contemporary architectural design. The benefits of SaphirKeramik are many, including greater flexural strength, much thinner radii, and lower energy consumption used to manufacture the product as fewer raw materials are required in firing, production and transport.

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CAMPBELL SPORTS  
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THREE PROJECTS SHOW A  
CONFIDENT RETURN TO BUILDING  
IN THE NEW YORK REGION.

# ARCHITECTURE AGAIN

The Campbell Sports Center at Columbia University's Baker Athletics Complex is Steven Holl Architects' first ground-up project in Manhattan. The 48,000-square-foot building houses strength and conditioning spaces, offices for varsity sports, theater-style meeting rooms, a hospitality suite, and study rooms. Located on the corner of 218<sup>th</sup> street and Broadway, the idiosyncratic geometry of this metal-and-glass skinned structure was derived from the tension between its interior programming and urban surroundings.

"The building is based on the idea of the Columbia scholar-athlete and responds directly to its site," explained Chris McVoy, Steven Holl Architects' partner-in-charge of the project. "It responds to the urban condition, acts as a portal to the field,

and embodies the shifting geology in that part of upper Manhattan."

Just south of the project, the brick and stone prewar fabric of the city comes to an end. Instead of relating to it, the structure expresses a connection to the elevated tracks of the number 1 subway line to the east, the hulking steel form of the Broadway Bridge to the north, and the field diagrams used by coaches of football, soccer, and baseball. "Points on the ground, lines in space," is the way McVoy described the design concept. It can be clearly read in the jutting, angular forms of the building, in the exposed wide flange steel columns and diagonal tube sections that support the elevated western arm of the building, which forms a sort of portico framing an entry to the practice fields, as well as in the exterior egress stairs that

interlock across the street face.

The cladding is a combination of three systems that convey a kinship with the hulking grey steel towers of the Broadway Bridge. The predominant system is an offset grid of 4-foot-by-8-foot aluminum panels, ¼-inch thick with a sanded and anodized finish that holds and diffusely reflects the prevailing light conditions. The glazing is composed of low-e coated Viracon insulated glass units that have a silvery sheen similar to the metal. The stairs and the urban street corner are clad with ¼-inch-thick perforated aluminum alloy panels. Steven Holl designed the perforation pattern based on studies he did with a corrugated piece of wood and the marks it left on tin foil. The overhangs and the underside of the elevated arm are also clad with 4-foot-by-8-foot, ¼-inch-thick aluminum panels, though here they are powder-coated Columbia blue, a technique that McVoy said

**This page:** Sited where the pre-war, brick fabric of Manhattan comes to an end, the Campbell Sports Center relates more to the area's transportation infrastructure.

**Facing, top:** Exposed, interlocking egress stairs on the street face draw a metaphorical connection to the field diagrams used by coaches.







was borrowed from New England porches to lend the building an uplifting quality.

Inside, the architects portioned out the program to reflect the scholar-athlete ideal. The first floor—which is raised above the street, but on-grade with the practice fields—is the body, so to speak, and is centered around the strength and conditioning room. This double-height space features glazed walls that offer views of the fields to the north and of the city to the east and south. The elevated subway tracks dominate this panorama, providing a bit of exciting urban theater to the experience when the trains periodically roll past. The upper reaches of the room—the second floor—are ringed by a balcony,

off of which are the offices for the varsity athletics program: the mind in this equation. The third and fourth floors contain the study areas, hospitality suite, and theater style meeting rooms, where the scholar-athletes can study film of their own performances as well as those of their opponents, metaphorically bringing mind and body together in one continuum.

Throughout the interior, the building's steel and concrete plank structure is exposed and carefully detailed, as are the mechanicals, which were treated with the same loving attention. The bolted connections and plates were designed collaboratively between the architects, engineers, and fabricators to communicate the material's strength in compression

**Right, top:** The strength and conditioning room is a double-height space with views out to the city and practice fields;

**Right, bottom:** Throughout the interior the steel structure's connections are exposed and carefully detailed.

and tension and convey a sense of muscularity in the architecture. The lateral system is composed entirely of tube sections, and these are also expressed along the perimeter of the building in the form of diagonal lines that show through the glazing on the north and south facades.

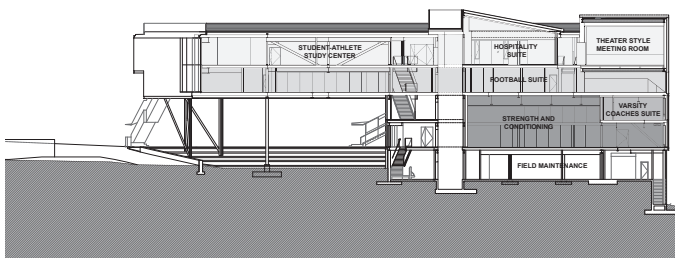
As one would expect of a Holl building, the lighting design plays into the overall architectural approach. The architects integrated T5 fluorescent fixtures within some of the wide flange columns, concealing them behind panes of frosted glass. Recessed LED fixtures dot the undersides of the 8-foot-wide, 12-inch-thick concrete planks, more "points on the ground."

One of the study rooms on the top-most floor also features a Sigurd Lewerentz-inspired chandelier composed of several darting lines of conduit that snake across the ceiling. Who knows, the zigzagging scheme may one day make its way into the Lion's playbook!

COURTESY STEVEN HOLL ARCHITECTS

AARON SEWARD

Section



IWAN BAAN





DAVID ZWIRNER  
20<sup>TH</sup> STREET  
SELLDORF  
ARCHITECTS

On a nondescript block in far west Chelsea, Selldorf Architects has quietly completed one of the best buildings in New York since the beginning of the Great Recession. The result of a two decade-long collaborative relationship between principal Annabelle Selldorf and art dealer David Zwirner, the new gallery building is utterly of its time yet

manages to feel as if it has always been there. "When David called me and said we have a site and we're going to do a building, I gasped," Selldorf told *AN*. "It was an opportunity to extend a 20-year dialog."

Selldorf and Zwirner have worked together continuously on various gallery projects and routinely visit museums and

galleries around the world, so they quickly understood the kind of space they wanted to create. "The spatial diagram emerged rather quickly," she said. "Everything else came together in layers."

From there she established a subtle processional sequence with a small entry area buffering the galleries from the street. The



COURTESY BING THOM ARCHITECTS

massive 65 by 68 main gallery, which is currently divided into two spaces, is visible beyond, but not the full extent of its scale or light conditions. Sawtooth skylights illuminate the nearly 19-foot-high museum-quality galleries from above. Selldorf said she and Zwirner did look at the top floor studio spaces at the Cooper Union Foundation Building, which feature similar skylights (other portions of the building will be covered by accessible Piet Oudolf-designed roof landscapes).

To the right of the entry area, Selldorf's most seductive design move beckons: a cantilevered concrete stair that zigzags up five stories of board-pored concrete. While visually alluring, the placement of the staircase off to the side of the space subtly signals that more private spaces are located above, including additional galleries for smaller works on the second floor, and private offices and a generous employee kitchen with a large Jacobsen table for communal dining. An elegant blackened steel railing and ultrathin staircase profile provide a graphic counterpoint to the tactility of the concrete. Peering over the railing and looking up or down offers a dramatic view composed of natural light, taught geometry, and rich materiality. "It's an intense architectural moment that doesn't interfere with anything

**Left:** The board-formed concrete facade is muted and restrained; **Right:** Selldorf calls the cantilevered staircase "an intense architectural moment"; **Below:** Sawtooth skylights bring indirect natural light into the massive ground floor galleries.

else," said Selldorf.

The inspiration for the board-formed concrete came from La Tourette and well as Louis Kahn. "How can you not look at Kahn when you think of concrete?" said Selldorf. The six-inch pine board forms were built with the consultation of concrete expert Reginald Hough and were used both for the staircase as well as the entire 20<sup>th</sup> Street facade. Teak trimmed windows and loading dock doors accentuate the wood grain-textured concrete, adding complexity to the quiet but luxuriously detailed facade. Conventional cast-in-place concrete was used elsewhere in the building. "When David said we should do a board-form concrete building, I told him that that was an expensive and risky idea," said Selldorf. "I believe luck is when preparation meets opportunity." Good planning, skilled oversight, and excellent craftsmanship resulted in a building for which New Yorkers are already grateful.

**ALAN G. BRAKE**







PINES PAVILION,  
HWKN

Large trusses create a porch for partying and people watching; **Below:** The bold lines of the Pavilion give it an iconic presence in the harbor.

After Fire Island Pines' gay nightclub the Pavilion burned to the ground two years ago, social media lit up with the news, as did immediate speculation on its replacement. On June 21, a new highly tweetable version by HWKN reopened on the harbor. It's the first major building to be completed by partners Matthias Hollwich and Marc Kushner since winning last year's MoMA PS 1 Young Architect's Program.

Hollwich used the term "tweetable architecture" to describe the firm's ethos at a recent book launch for *Fire Island Modernist*, a monograph about the island's unsung architect, Horace Gifford. But unlike Gifford, whose generation was badgered by police entrapment, later liberated

by Stonewall, and finally decimated by AIDS, Hollwich's post-ACT-UP generation came of age in the liberated fist-pumping culture of gay mega clubs.

It's that liberated muscle culture that embodies HWKN's reinterpretation of the clean-lined utilitarian structure that came before. And while the flow of the interior spaces melds neatly from zone to zone, and the view corridors are quite clever, it remains a building where function follows form.

Hollwich described the two-story form simply as "a box chopped off at a corner and then a diagonal and that's it." The composition, which makes a dynamic statement from aboard the ferry entering

the harbor, as well an easy read on an iPhone, reveals a few value-engineered details up close.

The facade takes its cues from its angular site by making potent use of triangles throughout, a symbol of gay culture. The lopped off corner of the building's rectangular framework creates a huge upside-down triangle to greet incoming boats. From there, a series of cedar-clad triangles appear to shore up the structure.

The building's best details occur whenever its structure is exposed. A hint of the truss network supporting the building juts out from beneath a rear stairway, revealing its laminated beams—a compressed wood with a plywood-like texture.

Roughhewn beams also peer from beneath the roofline, under floor plates, and stand as columns. Since the facade's cedar-veneer beams primarily fulfill decorative duties, they lack structural tension and give the building a steroidal quality.

The programming also celebrates workout culture through a glass-enclosed black box of a gym on the first floor, making iron pumping an integrated part of the facade. But while the physique spectacle animates the building, the gym's glass walls stop the eye at a critical point where the space should continue to flow.

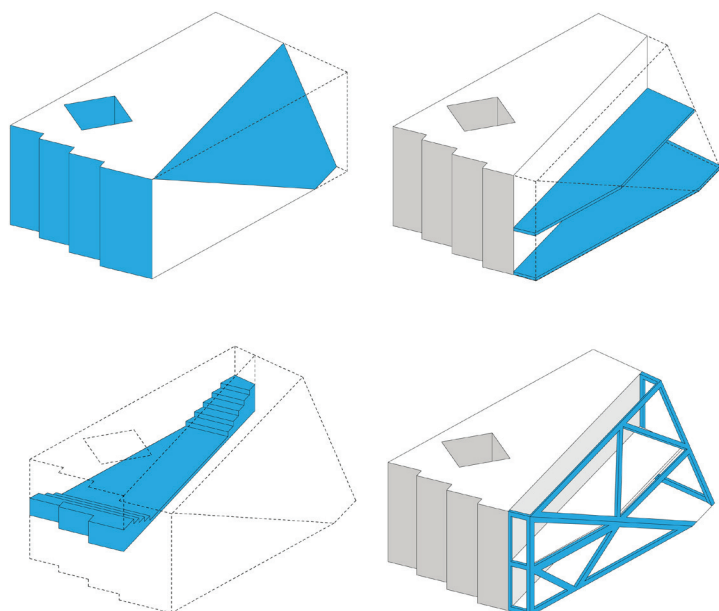
Next to the gym is the first water-ing hole on the island. In addition to the bar and the gym, the

programming also includes an art gallery/real estate office and a spa along a zigzag facade facing the boardwalk. The building's alleyway remains utilitarian and drab with concrete panels and the programming somewhat misses the mark when it comes to serving a growing community of modern families.

The Pavilion is at its best when it's being what it wants to be, which is a club. And for that the dance floor fulfills its duty to the fullest. The interior employs an accentuated approach to the triangular space, where slatted blond wood panels give way to black recesses holding LED lights that transform the space into a prism of light at night. Along one wall, the slats pull back, curtain-like, to allow a triangular bar to punctuate the dance floor. A crystal chandelier hangs above, adding a measure of camp. A retractable skylight will allow the heat to escape. The bar's angles encourage patrons to check each other out while ordering drinks. Bleacher-like benches bookend the space, reinforcing the cruising dynamic.

The second floor open air bar overlooking the harbor is the club's strongest space. From behind, the facade beams appear less weighty and the three triangular bars that push into the crowds offer dozens more opportunities to look, wink, and drink. "Yeah there are the hookups," Hollwich said of the design intention. "But there is also the friendships, and there's also the business, and there are those casual conversations that change peoples lives and people's minds."

**TOM STOELKER**



MICHAEL MORAN/OTTO



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JULY

WEDNESDAY 10  
EVENT

**Building Brooklyn Awards 2013**  
6:00 p.m.  
Liberty Warehouse  
260 Conover St.  
ibrooklyn.com

TOUR

**East Village Historic District Tour**  
9:30 a.m.  
Meeting location available upon registration  
gvshp.org

LECTURE

**MidCentury (un)Modern: An Environmental Analysis of the Manhattan Office Building**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

THURSDAY 11  
LECTURE

**Inside the Business of Design with Holly Hunt**  
6:30 p.m.  
Tishman Auditorium,  
The New School  
66 West 12th St.  
cfa.aiany.org

TOURS

**Emergence of a Modern Metropolis: Philadelphia**  
2:00 p.m.  
Center for Architecture  
1218 Arch St.  
Philadelphia  
philadelphiacfa.org

**In Transition: The West 30s**

6:30 p.m.  
Meeting location provided after ticket purchase  
mas.org

EVENT

**AIA DC: Mini Golf Late Night**  
5:00 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
nbm.org

**Open Studio & Artist Talk: Transparent Studio, Chitra Ganesh**  
6:00 p.m.  
Bose Pacia  
163 Plymouth St.  
bosepacia.com

FRIDAY 12  
EVENT

**A Look Inside the Boston Redevelopment Authority**  
8:30 a.m.  
BSA Space  
290 Congress St., Suite 200  
Boston  
bsaspace.org

LECTURE

**Illuminating Faith: The Eucharist in Medieval Life and Art**  
7:00 p.m.  
The Morgan Library  
225 Madison Ave.  
themorgan.org

FOR MORE LISTINGS VISIT  
DIARY.ARCHPAPER.COM

SATURDAY 13  
TOURS

**Private Tour of the Parrish Art Museum**  
10:30 a.m.  
Parrish Art Museum  
279 Montauk Highway  
Water Mill, NY  
cfa.aiany.org

**Roosevelt Island: 1970s "New Town in Town"**  
11:00 a.m.  
Roosevelt Island Tram Station  
Roosevelt Island, NY  
cfa.aiany.org

**AIANY Around Manhattan Boat Tour: NYC Bridges & Infrastructure**  
1:45 p.m.  
Chelsea Piers (W. 22nd St. and Hudson River)  
cfa.aiany.org

LECTURE

**Architecture 101: Art Nouveau**  
11:00 a.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
nbm.org

WORKSHOPS

**Cathedral of Commerce**  
10:30 a.m.  
39 Battery Pl.  
skyscraper.org

**Open(Art): BOMfu-Beta-Thon, Meemoo Hackable Web Apps, Pixel Shaders**  
12:00 p.m.  
Eyebeam  
540 West 21st St.  
eyebeam.org

SUNDAY 14  
LECTURE

**The Train Station and the Transformation of Modern Identity**  
1:30 p.m.  
MoMA, The John Jay and Betsey Whitney Painting and Sculpture Gallery  
11 West 53rd St.  
moma.org

MONDAY 15  
LECTURE

**On Camera! Marketing Your Message [Part 1]**  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

CONFERENCE

**DIVA Day 2013 Thornton Tomasetti**  
51 Madison Ave.  
diva4rhino.com

TUESDAY 16  
EVENTS

**Pella Architect Pro Event**  
9:00 a.m.  
Wentworth by the Sea  
588 Wentworth Rd.  
New Castle, NH  
aianh.org

**Women in Architecture: Good Stress/Bad Stress**  
6:00 p.m.  
Center for Architecture  
1218 Arch St.  
Philadelphia, PA  
aiaphildadelphia.org

LECTURES

**Arguments Lecture Series: Pier Vittorio Aureli**  
6:00 p.m.  
Columbia Graduate School of Architecture, Planning and Preservation  
Wood Auditorium  
1172 Amsterdam Ave.  
gsapp.org

**Up in the Air and Down to Earth: On the Dialectics of Aerial Vision in Landscape and Urban Design**  
6:30 p.m.  
The First Congregational United Church of Christ  
Second Floor Chapel/  
Meeting Room  
945 G St. NW  
Washington, D.C.  
aiadc.com

WEDNESDAY 17  
EXHIBITION OPENING

**Reinvention in the Urban Midwest**  
BSA Space  
290 Congress St., Suite 200  
Boston, MA  
bsaspace.org

EVENTS

**AIANY Boat Cruise: Passive House Design – The Real World Metrics**  
5:30 p.m.  
Captain JP Cruise (State & Front streets)  
Troy, NY  
aiaeny.org

**Empire State Building Case Study**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

THURSDAY 18  
LECTURES

**Living in a Fit Nation**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**Rude Bruner Awards for Urban Excellence**  
6:30 p.m.  
BSA Space  
290 Congress St., Suite 200  
Boston  
architects.org

TOUR

**Gardens of The Cloisters**  
1:00 p.m.  
The Cloisters  
99 Margaret Corbin Dr.  
Fort Tryon Park  
metmuseum.org

FRIDAY 19

**EXHIBITION OPENING Summer Sculpture Series: Monika Grzymala, Volumen**  
7:00 p.m.  
The Morgan Library & Museum  
225 Madison Ave.  
themorgan.org

SATURDAY 20  
TOUR

**Modern Architecture & Adaptive Re-Use in the West Village & Meatpacking District**  
10:30 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

LECTURE

**Architecture 101: Miesian**  
11:00 a.m.  
National Building Museum  
401 F St., NW  
Washington, D.C.  
nbm.org

SUNDAY 21  
TOUR

**Battery Park City and Battery Park: Downtown Landscapes**  
2:00 p.m.  
Meeting location provided after ticket purchase  
mas.org

MONDAY 22  
LECTURE

**Domestic Materials Transformed: The Art of Robert Rauschenberg, Yayoi Kusama, Joseph Beuys, and Robert Morris**  
3:30 p.m.  
MoMA, The Donald B. and Catherine C. Marron Atrium  
11 West 53rd St.  
moma.org

EVENTS

**Master Planning: Moving Toward a Sustainable City**  
9:00 a.m. to 5 p.m.  
Harvard University, Gund Hall  
48 Quincy St., S102  
Cambridge, MA  
gsd.harvard.edu

**From Accra to Bangkok: Informal Cities Around the World**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
nextcity.org

TOUR

**Private Tour of the New York Yacht Club**  
4:30 p.m.  
New York Yacht Club  
37 West 44th St.  
cfa.aiany.org

TUESDAY 23  
EVENT

**25 Architects: Mark Lawrence, AIA**  
12:00 p.m.  
District Architecture Center  
421 Seventh St., NW  
Washington, D.C.  
aiadac.com

WEDNESDAY 24

**LECTURE MASTER Class: Central Park Lecture with Francis Morrone**  
6:00 p.m.  
Greenacre Reference Library, Municipal Art Society  
111 West 57th St. 16th Fl.  
mas.org

BOOK TALK

**Marguerite Holloway: The Measure of Manhattan**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

POST YOUR OWN EVENTS  
AT ARCHPAPER.COM



COURTESY PAUL CITROEN/AIRS

CUT 'N' PASTE: FROM ARCHITECTURAL  
ASSEMBLAGE TO COLLAGE CITY

The Museum of Modern Art  
11 West 53rd Street  
New York, NY  
Through December 1

*Cut 'n' Paste: From Architectural Assemblage to Collage City*, on view at The Museum of Modern Art from July 10 to December 1, examines the essential yet overlooked role of collage in architectural representation. The exhibition places Ludwig Mies van der Rohe's early photomontages next to the cut-and-pasted experiments of artists, photographers, and graphic designers. Together, these pieces suggest an immersive "collage city," originally conceived by Colin Rowe and Fred Koetter in the 1970s, that becomes animated through superimposing various elements. Combining popular references and dynamic cultural connections, *Cut 'n' Paste* emphasizes early uses of collage to map out both its progression as an aesthetic technique crucial to architectural representation and as a cultural practice that constitutes the city. Pedro Gadanho curated the exhibit along with Phoebe Springstubb. In addition to works by Mies van der Rohe, featured artists include Ralph Schraivogel and Paul Citroen.



SERGIO GOMEZ

COLOMBIA: TRANSFORMED/ARCHITECTURE=POLITICS

Center for Architecture  
536 Laguardia Place  
New York, NY  
July 11–October 26

*Colombia: Transformed/Architecture=Politics*, on view at the Center for Architecture from July 11 to October 26, examines 11 recently built, socially-mindful developments designed by six leaders in contemporary Colombian architecture: Daniel Bonilla and Giancarlo Mazzanti from Bogotá, and Felipe Mesa, Juan Manuel Pelaez, Felipe Uribe and Orlando Garcia from Medellín. The projects in the show embody the change occurring in Latin America today and reveal themes of social inclusion in addition to inventive architectural forms and spaces. They include day-care centers, schools, a sport complex, and library, among others. Through photographs, slides, drawings, models, and film footage, the works commemorate how the public uses these projects and how lifestyles have been improved and uplifted as a result. The exhibition was curated by Vladimir Belogolovsky, founder of the New York City–based Intercontinental Curatorial Project, and Fernando Villa, associate principal of Magnusson Architecture & Planning.





Aten Reign, 2013

## GREET THE LIGHT

**James Turrell:**  
**A Retrospective**  
Los Angeles County  
Museum of Art  
5905 Wilshire Boulevard  
Los Angeles, California  
Through April 6, 2014

**James Turrell: The Light Inside**  
Museum of Fine Arts, Houston  
1001 Bissonnet  
Houston, Texas  
Through September 22

**James Turrell**  
The Guggenheim Museum  
1071 Fifth Avenue  
Through September 25

"We advance toward the light, only to see it disintegrate into its ephemeral nature. "

James Turrell

James Turrell works with perception—and misperception. He has been sued by someone who leaned on a "wall," according to the deposition—but collapsed as there was nothing solid there. Another plaintiff tried to walk through a misty space, but rammed into a solid wall. Others of us relish in being a player in the subtle yet dynamic transformations that occur as our eyes adjust and environments seem to shift, defining and redefining space. With three exhibitions on view now across the country—at the Guggenheim in New York, LACMA in Los Angeles, and the Museum of Fine Arts, Houston—now is a rare opportunity to experience Turrell's work.

Turrell's medium is light: colored light and white light; artificial light and natural light; and the absence of light, darkness. He says that light making is the architecture of space, and indeed we can only perceive space when it is

illuminated. When the lights go out, space seems to disappear. This plastic and material medium is the only element for Turrell. His light does not illuminate any object. Turrell has said, "Light is unlike clay, you can't form it with hands, you can't carve it away like wood, or chip it away like stone, or assemble it through welding. It's almost like making the instrument first... and then... have it perform."

In the 1960s, Turrell became fascinated with the elixir of light during an art history class at Pomona College when he was more interested in the luminosity and shape of the slide projector's beam of light than the projected image of an artwork in the darkened classroom. (He also was frustrated that these projections made all art the same size.) His work *Afrum* (White), 1966-67 (displayed in all 3 venues) uses a Leitz slide projector with high-intensity tungsten light (later iterations use quartz halogen) using a template to delineate the shape—two flat white panels of light splayed in the corner of a darkened room,

which look 3-D. What is this "volume? Is it a cube? A window? It's all about ambiguity, and is dependent on where the viewer stands. It is as deceptive as a 2-D painting alluding to 3-D.

Afrum grew out of the Mendota Stoppages, works made in the defunct Mendota Hotel in Santa Monica, where Turrell blocked out all external light by painting the windows, and then cutting into the building—a West Coast Gordon Matta-Clark. The result was a series of controlled light performances using both daylight and urban light at night to create a carefully timed, choreographed viewing experience. His series *Projection Piece Drawings*, 1970-71, explore on paper the differing ways a solid white light triangle or rectangle will impact a gridded room, whether on the walls, in the corner, or bleeding onto the floor. You can see Turrell working out the mathematical principles of how to render his projections in space. After all, this comes on the heels of the moon landing, the TWA terminal, John Cage's silent compositions as well as Turrell's contemporary Southern California artists in the Light and Space movement.

The Projection Pieces—single, controlled beams of light from the opposing corner of the room, appearing as a 3-D forms—which were also done in colors, led to slits or cuts in a wall that seem to modify the perspective on the room (*Ronin*, 1969, on the Guggenheim's mezzanine), and then whole portions of a building removed in Skyspaces, such as the open-air, celestial-vaulted permanent installation at PS1. (Interestingly, PS1's *Meeting*, 1986, was achieved by its own slight of hand. When the building was under renovation, then-director Alanna Heiss slipped it in as part of the architectural refurbishment, rather than as an art installation.) Experiments in light include Wedgeworks, where the precise use of projected light creates the illusion of an indented wall where none exists; Dark Spaces, closed, dark rooms without an apparent light source that takes minutes before the eyes adjust to varied interpretations of what is there; Space Division Constructs, or Apertures, which boast a horizontal block of color that appears to lead to an infinite space beyond; Ganzfeld, German for "complete field," which gives a complete loss of depth perception through an immersive

continued on page 9

## All Worldly Knowledge

**11 Palazzo Enciclopedico**  
International Venice Art Biennale, Venice, Italy  
Through November 24

It may be the 55<sup>th</sup> International Venice Art Biennale, but the first exhibit to greet visitors in the vast halls of the Arsenale is a giant Neoclassical-style model of *11 Palazzo Enciclopedico*, on loan from the American Folk Museum, which was designed to occupy more than sixteen city blocks in Washington D.C. and would have been the tallest building in the world. Consisting of a 136-story tower surrounded by Doric columned arcades, this flight of fantasy, which resembles Moscow's Lomonosov University, is the work of self taught Italian-American artist Marino Auriti. In 1955, Auriti actually filed a patent with the U.S. patent office for his museum, which was intended to house all worldly knowledge.

In addition to being an exhibit, the *11 Palazzo Enciclopedico* (The Encyclopedic Palace) is also the inspiration and the title for this year's Biennale, which was curated by New York City's New Museum Associate Director Massimiliano Gioni. It is fitting that the Encyclopedic Palace, with its classical references, is the theme of a show that Gioni has said is an "exhibition about the desire to see and know everything." But this is not a show about artists as geniuses or even as mediums. Instead, as Gioni has stated, the intention of this year's biennale is to "release art from the prison of its supposed autonomy, and to remind us of its capacity to express a vision of the world." As such, this exhibition shares certain concerns with *Common Ground*, the 2012 Architecture Biennale. David Chipperfield, curator of that show, said it was intended to "illustrate common and shared ideas that form the basis of an architectural culture," instead of showcasing the work of superstar architects.

In this year's Art Biennale, the work of art stars such as Walter De Maria and Richard Serra share the stage with a host of outsider artists, including unknowns whose work was found in places like junk shops. There is also

anonymous work, including ecstatic gift drawings with trees, religious inscriptions from Shaker communities, and drawings of shamans from the Solomon Islands.

A strong curatorial structure has been imposed on what would otherwise be a riot of imagery. The Arsenale—which was redesigned for the exhibition in collaboration with New York City architect Annabelle Selldorf—is a linear journey that loosely progresses from galleries that showcase manmade and natural forms, to ones that feature mechanical and digital forms of representation, such as video art. According to Gioni, this organizing principal is meant reference the *Wunderkammern*—or cabinets of curiosities—which were popular in the 16<sup>th</sup> and 17<sup>th</sup> centuries.

The art on display in the *11 Palazzo Enciclopedico* exhibition includes a number of architecturally inspired works. One is the frame of a 200-year-old Catholic church that was imported from Vietnam by Danish-Vietnamese artist Danh Vo. The small church, with its rough-hewn wood and stone columns, is intended as a symbol of the melding of European and Vietnamese architectural forms during the era of colonization.

Some of the architecture-oriented pieces feature surrealist visions, including the work of Achilles Rizzoli, an architectural draftsman who in his spare time drew architectural representations of people, such as *Mother Symbolically Represented/The Cathedral*.

One of the largest exhibits is a table near the entrance of the Biennale's Central Pavilion occupied by 387 model-train-set-style replicas of various buildings, including farmhouses, bank buildings, and single-family homes. Peter Fritz, an Austrian insurance clerk, made these intricately crafted miniatures from cardboard matchboxes, wallpaper, and magazine pages during the 1950s and 60s. Later, in the early 1990s, artist Oliver Croy discovered the models at a junk shop and, together with architecture critic Oliver Elser, created this display for the biennale.

Many of the national pavilions in the Biennale also include mediations on the built environment. One of the most striking is the actual pavilion for Georgia's first exhibit at the Biennale, called *Kamikaze Loggia*. This rickety structure was designed by a group of Georgian artists to be representative of the country's so-called "Kamikaze" architecture, which proliferated in the post-Soviet era.

The artist Lara Almarcegui, known for her work on urban wastelands and blighted areas, has filled rooms in the Spanish Pavilion with large

continued on page 9



387 model buildings by Peter Fritz.

ALEX ULAM





FLORIAN HOLZHEER

**REET THE LIGHT** continued from page 18 space of controlled light, coped walls, and inclined floors (in LA, after donning paper slippers, one climbs steps into the space).

The exhibition at LACMA, which runs through April 6, 2014, affords an immersion into Turrell's work. The timed tickets restrict the number of visitors so you are often the only person in the room (same for Houston), and there are signs suggesting how long to spend in each display for eyes to adjust (Turrell says photographs do not do his works justice as they can only capture a single moment of the transforming experience.) LACMA also has a series of architectural plaster models of his magnum opus Roden Crater in Arizona, as well as the fanciful *Boulle's Boule*, 1994, *Transformative Space: Basilica for Santorini*, 1991, and *Milarepa's Helmut*, 1989.

The newly created, site-specific *Aten Reign*,

2013, in the Guggenheim rotunda, makes one see the Frank Lloyd Wright building in new ways. The central void is filled with shifting, modulated colors that look like an oval, illuminated Josef Albers painting. Viewed only from the ground floor looking up, it takes its cues from the building itself. The Guggenheim is built around two intersecting cones; the exterior tapers at the bottom, while the interior tapers at the top. Turrell's installation is a series of cones, like inside-out lampshades where the framework is on the outside and the fabric is on the inside, that narrow as it goes up. Five concentric double rings of LEDs shine upward, separated by fine mesh scrims, to fill the five separate conical chambers with slowly changing light that can appear flat or deep, vivid or muted. Aluminum truss scaffolding holds two layers of fabric, one white and one black, stretched taught with heat and then cooled.

In plan, the Guggenheim's rotunda is a circle with a bite taken out, so the elliptical shape was used to maximize the impact and to make you feel like you're in the space rather than looking at it. Although the oculus at the top emits natural light—*Aten* denotes the deified Egyptian sun disc—what one sees is completely controlled. Turrell develops structures to erase themselves, so that we focus on the spaces in between.

One of the unexpected byproducts of the atrium installation is how one experiences the corridors along the spiral. When you walk up or down the ramp, the perimeter walls are bare and the stretched white fabric prevents you from looking into the rotunda. The volumes, pacing, arches, and recessed lighting all become pronounced. It's unlikely we'll ever experience these spaces empty again.

**SUSAN MORRIS IS A REGULAR CONTRIBUTOR TO AN.**

**ALL WORLDLY KNOWLEDGE** continued from page 18 mounds of rubble. One pile consists of the same quantity and types of materials as were used in the construction of the pavilion: bricks, tiles, and glass. Another pile calls attention to the materials used in the creation of an artificial island in the Venice Lagoon that was made from the discharges of the Murano glass industry.

Urban wastelands received a surprising amount of attention this year. A decrepit Athens is the backdrop for *History Zero*, a film by Stefanos Tsivopoulos at the Greek Pavilion, which shows isolated forlorn characters searching for things of value in a bleak decaying cityscape. One is an African immigrant who is a scrap metal collector, and another is an artist in search of scrap material for his sculptures.

Certain elements from the Greek Pavilion's exhibition could fit into *Intercourses*, an installation in the Danish Pavilion, which features five films playing simultaneously in a looped format. This film shows three alienated-looking black men wandering through the banlieue and the city center of a miniature version of a post-apocalyptic Paris. In actuality, this place is a half-built replica of the city set in a suburb of Hangzhou, China. *Intercourses*, which is by Danish artist Jasper Jest, also includes posters of buildings in five foreign sites, including New York City, with invented symbols based on ideograms used for the translation of non-Chinese names by New York City-based design studio Project Projects.

Many of the exhibitions in this year's Venice Art Biennale could easily inhabit the Venice Architecture Biennale. It is true that



ALEX ULAM

the show does not include models of state-of-the-art buildings or suggestions on how to improve the built environment. However, a surprising amount of the art on display features architecture or addresses urban issues. And given various contemporary crises, it is fitting that the images and structures portrayed in the 2013 Art Biennale generally are portrayed as more fragile and conditional than might have been the case in the past. While celebrating flights of the imagination, a sense of melancholy pervades this show. As Gioni notes in *Is Everything in My Mind?*—his essay for the 2013 Biennale Catalogue—"The biennale model itself is based on the impossible desire to concentrate the infinite worlds of contemporary art in a single place, a task that now seems as dizzyingly absurd as Auriti's dream."

**ALEX ULAM IS A REGULAR CONTRIBUTOR TO AN.**



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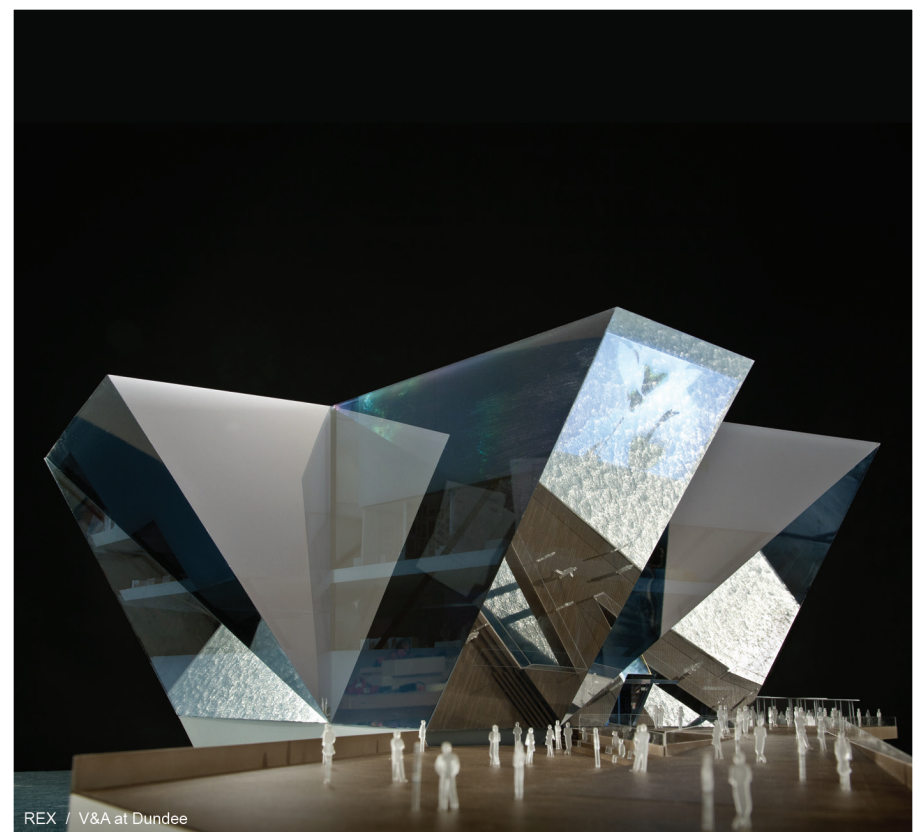
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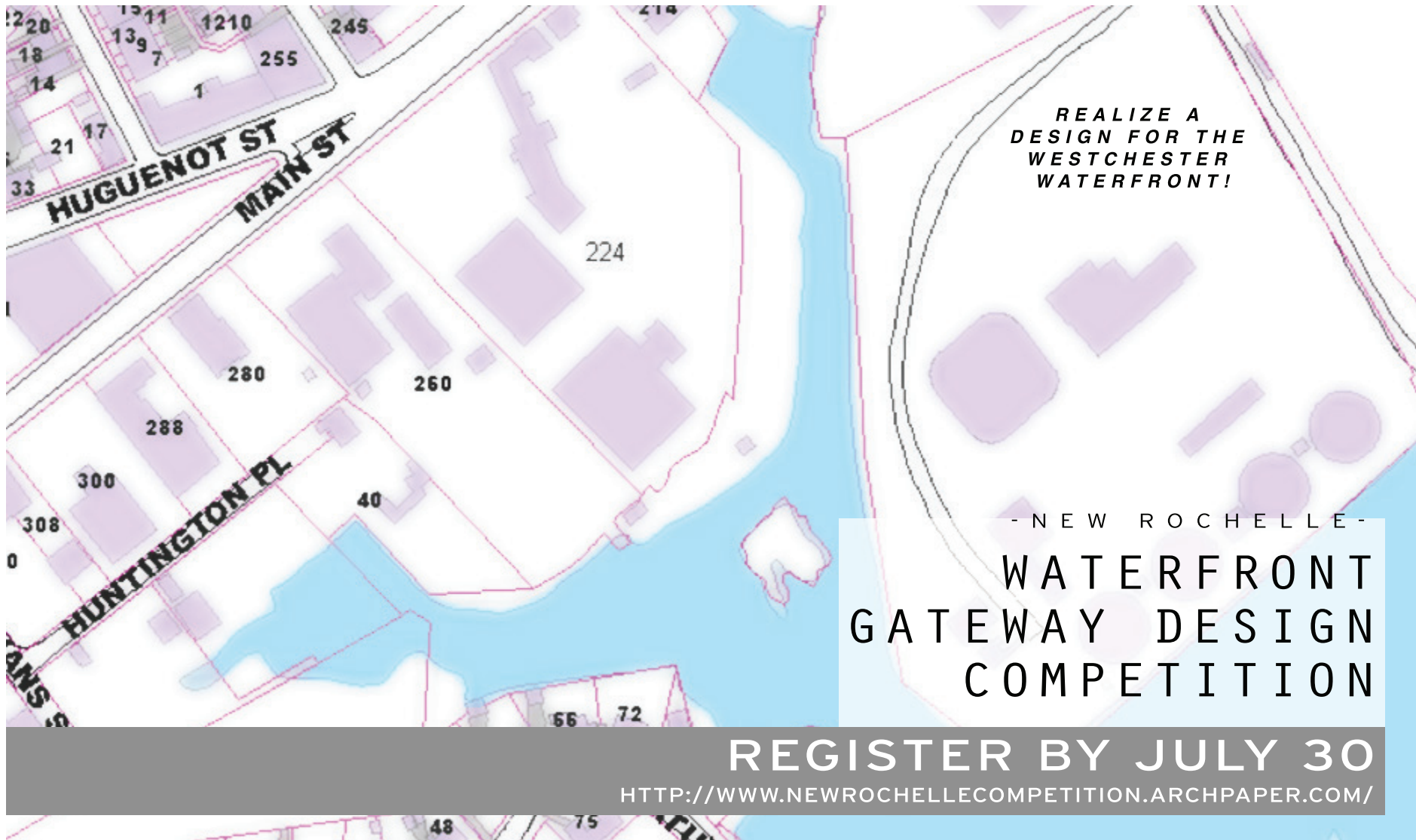
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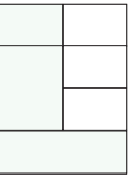
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Henning Larsen



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NIC LEHOUX

## HENNING LARSEN, 1925–2013

"The Maestro of Light is Dead" was the headline in the national Danish newspaper *Politikken* on Saturday, June 22, the day after Henning Larsen died peacefully in his sleep. He was 87. In Scandinavia, Larsen was often called "The Light House of the Nordic Modern Field of Architecture." He taught internationally at Yale in 1964 and at Princeton in 1965 before settling in Copenhagen. I remember when he became chair of the department 3D at the Royal Art Academy Architecture School in Copenhagen after teaching there for some years. The students would often call the department "the Institute of Marxism/Leninism," or the "Red Department," reflecting an ideology that was not necessarily Larsen's cup of tea. He was a very warm and gentle man who carefully transformed a department that denied design having any role in the political engagement and correct transformation of our physical space into a department that exhibited dedication to design as the main driving engine for change. He was an artist that believed in the power of design but was also an intellectual that studied diligently the context and history of a place before he engaged in a project. The students of the

department were allowed to experiment widely and quickly learned that there was a larger and more interesting world outside of Scandinavia in a time when architecture in Denmark had dug itself into a dormant, mind-numbing state. The department quickly became one of the most desired places at which to study in Copenhagen.

Larsen himself was a student of the Royal Art Academy School of Architecture in Copenhagen, where he graduated in 1952. Already at that time he was considered a more outgoing, experimental, and intellectually curious man that had studied at the AA in London and at MIT in Boston. His international education and extensive travel, however, did not reflect a privileged background that took the study of architecture as a form of "edu-tainment," but was hard earned. He was a student that came from a rather humble background. His father worked as a country schoolteacher in Opsund near Ringkøbing.

After graduating, Henning Larsen worked a short while for Arne Jacobsen and started a small office in 1956 with Gehrdt Bornebusch and Jørgen Selchau. He split off three years after to open his own office, Henning Larsen's

Tegnestue, with one architecture student as his employee. His practice, now called Henning Larsen Architects, became increasingly global by the 1980s and is one of the largest architecture firms in Scandinavia, with office locations in Copenhagen, Oslo, Munich, Istanbul, and Riyadh. His office's website shows today more than 170 designed and built projects. Of those, the most important ones are The Ministry of Foreign Affairs in Riyadh (Saudi Arabia, 1984), The Danish Embassy in Riyadh (Saudi Arabia, 1987), The Malmö Stadsbibliotek (Sweden, 1997), and in Denmark the Handelshøjskolen (1989), the Enghøj Church (1994), the Ny Carlsberg Glyptotek (1996), and the Copenhagen Opera (2004).

Just last year, Henning Larsen received the Peaemium Imperiale Prize, which is regarded as the Nobel Prize in the Arts. He was the first Dane ever to receive such an honor. This year the Reykjavik concert hall Harpa, designed by Henning Larsen Architects in collaboration with Batteriið Architects and Studio Olafur Eliasson, won The Mies van der Rohe Award 2013, one of the most prestigious architecture awards worldwide. When I sailed by that building last year, the Nordic midsummer

light, the glow of the low sitting sun, and the reflections of the water were choreographed perfectly by the designed reflections of the building's exterior, creating a dedicatedly urban effect. There and then I understood why Larsen was often referred to as a Magician of Light. When Henrik Sten Møller interviewed him for his 75<sup>th</sup> birthday, Larsen seemed to agree. "Many people cannot master the nuances in their language to express the importance of light in their lives," he said. "I always wanted to do something about this by celebrating light in my buildings." In 1967, Larsen designed a delightful small chapel in Aarhus, where a small light gap created a simple, yet powerful effect. Larsen's projects integrated the effects of light and shadow with the sculptural quality of space and are situated consciously within their historical, physical, and cultural context. He never succumbed to the branding effect of a personal style, but instead searched for the fundamental quality of each individual project.

Henning Larsen was always active in giving back to the architectural community. When he was younger and a new professor he started SKALA, the first gallery of architecture in Copenhagen that published an architectural magazine. He managed SKALA personally for many years and invited numerous international architects to exhibit and lecture and published extensive interviews with them. SKALA had an enormous impact on the architectural scene in Denmark. In 2001, he founded The Henning Larsen Foundation with his own private funds. The purpose of this foundation is to promote and disseminate Danish architecture in a broad sense. Each year on his birthday one or more grants are awarded. In 2008, Henning Larsen Architects joined the United Nations business network, Global Compact, which is a partnership between the UN and the international corporate world. Its objective is promoting the social commitment of businesses and a sustainable building practice.

Danish architecture has always been known for its extraordinary spaces filled with light and built with warm and natural materials, creating a unique and—for Danes—familiar Scandinavian effect. Henning Larsen was an international master of it.

**DAGMAR RICHTER TEACHES IN THE ARCHITECTURE DEPARTMENT AT THE PRATT INSTITUTE.**

Harpa, Reykjavik, Iceland, 2011



NIC LEHOUX



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### TOWERING ABOVE BEN

On August 21 Philadelphia's new zoning code went into effect, but projects conceived under the old code may still be rising. Just one week into the new code, architect Peter Gluck presented a tower proposal to the Old City Civic Association (OCCA) for a 16-story building adjacent to the Benjamin Franklin Bridge. The zoning permits were filed in July, so the project can follow the old code. The reception to **continued on page 4**



### A VOYAGE TO VENICE

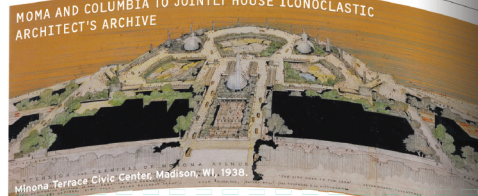
SEE PAGE 13.



### PAUL GOLDBERGER WINS SCULLY PRIZE, SPEECH TO FOCUS ON THE NEED FOR EXPERTISE IN MEDIA

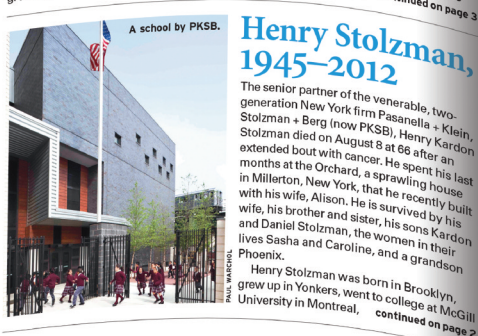
**A CALL TO CRITICAL ARMS**  
It's been a dizzying year for readers who follow architecture critic Paul Goldberger. Recently deposed as architecture critic at *The New Yorker*, he quickly rebounded as a *Vanity Fair* **continued on page 5**

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### WRIGHT AT HOME

Frank Lloyd Wright had a famously contentious relationship with cities and New York City, with New York in particular. New York City, however, will be the final home for much of his architectural output, thanks to a groundbreaking partnership by Columbia University's Avery Architectural & Fine Arts Library and the Museum of Modern Art to acquire his drawings, models, photographs, and office correspondence. The massive collection includes 23,000 architectural drawings, **continued on page 3**



### Henry Stolzman, 1945-2012

The senior partner of the venerable, two-generation New York firm Pisanella + Klein, Stolzman + Berg (now PKSB), Henry Stolzman died on August 8 at 66 after an extended bout with cancer. He spent his last months at the Orchard, a sprawling house in Millerton, New York, that he recently built with his wife, Alison. He is survived by his wife, his brother and sister, his sons Kardon and Daniel Stolzman, the women in their lives Sasha and Caroline, and a grandson. Henry Stolzman was born in Brooklyn, grew up in Yonkers, went to college at McGill University in Montreal, **continued on page 2**

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