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 18th and 19th 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.

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
LIBERTY ISLAND RETAIL PAVILION
Architect: Acheson Doyle Partners Architects, P.C.

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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, insistently 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 which prides itself on a lack of tradition, has evolved an architectural culture that is un-generously strangling its younger generation. 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.
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 indoor 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 service 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 partitioned 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.

URGENT WORK continued from front page garnet 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 Aaroff, 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 gives 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.”

NICOLE ANDERSON

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EAVESDROP> 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 atopiaproduction.com.

SEND BROKEN PEDIMENTS AND FONDE SETS TO EAVESDROP@ARCHPAPER.COM

FEATURES
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 preceding 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

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HIDDEN FASTENER STREAMLINE WALL PANEL

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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 buildings is the uptown campus of the State University of New York at Albany, known simply as the Podium. The largest of these constructions is the uptown campus' de facto gateway to the rest of the school, the Podium's rectilinear formality and vertical, precast concrete detailing. The Podium's walls feature cues from Stone's vertical, precast concrete detailing. His rigid adherence to the doctrines of the International Style was 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 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 basest their design on the Podium's rectilinear formality and vertical, precast concrete detailing, updating the Stone building's distinctly mid-century vernacular with some 21st 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 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.
Museum Tower as seen from the Nasher gardens.

**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 oculars 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 SAVIN

**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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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 (RPBW). 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 an ascetic 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, studio, 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

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 20th 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 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.

**Reflecting Presence**

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Architect: Snøhetta
Photo: Snøhetta
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.

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.

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.

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.

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; white, sand, and black; and blue, gray, and azure.
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 $15 million in federal TIGER funding to study the Sheridan’s future.

Joan Byron, Director of Policy at the New York City 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 $15 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 resource burden off the state.”

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, Byron 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.”

Thougtful 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’.

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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 into 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 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.

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.

No matter what your bathroom design needs... LAUFEN has solutions.

LAUFEN

Bathroom Culture since 1870

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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 into 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.

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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 218th 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, ⅛-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 ⅛-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, ⅛-inch-thick aluminum panels, though here they are powder-coated Columbia blue, a technique that McVoy said involved a layer-by-layer application to create a richly colored finish.

Three projects show a confident return to building in the New York region.

ARCHITECTURE AGAIN

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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 and tension and convey a sense of musculature 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 topmost 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!
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 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 else,” said Selldorf.

The inspiration for the board-formed concrete facade 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 20th 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.

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.

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.
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 as 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 programing 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 watering 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 programing 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,” Hollowich 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.”

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## July 2013

### Thursday 11

**Lecture**

**Title:** The Emergence of a Modern City

**Location:** 290 Congress St., Suite 200

**BSA Space**

**Time:** 8:30 a.m.

**Speaker:** BSA Redevelopment Authority

**Description:** A look inside the business of design with Hollywood Hunt

### Friday 12

**Lecture**

**Title:** City of the Cloisters

**Location:** 11 West 53rd St.

**CFA AIA NY**

**Time:** 9:00 a.m.

**Speaker:** Mark Lawrence, AIA

**Description:** AIAENY Boat Cruise: Passive House Design - The Real World Metrics

### Saturday 13

**Lectures**

**Title:** Fragmentation?

**Location:** 11 West 53rd St.

**CFA AIA NY**

**Time:** 9:00 a.m. to 5:00 p.m.

**Description:** BSA Space Event: The Cloisters - Urban Excellence

### Sunday 14

**Lectures**

**Title:** Life in a Fit Nation

**Location:** 66 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** MASTER Class: Central Park Lecture with Francis Morrone

### Monday 15

**Lecture**

**Title:** Living in a Fit Nation

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Garden of The Cloisters - Urban Excellence

### Tuesday 16

**Exhibition and Lecture**

**Title:** Cut ’n’ Paste: From Architectural Assemblage to Collage City

**Location:** The Museum of Modern Art

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Madison Avenue Lecture at MoMA with Mark Lawrence, AIA

### Wednesday 17

**Exhibition**

**Title:** The Cathedral of Commerce

**Location:** 69 West 53rd St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Rude Bruner Awards for Urban Excellence

### Thursday 18

**Lecture**

**Title:** Rude Bruner Awards for Urban Excellence

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** TD Garden Lecture with Francis Morrone

### Friday 19

**Exhibition**

**Title:** City of the Cloisters

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** MoMA, The Donald B. and Catherine C. Marron Atrium

### Saturday 20

**Tour**

**Title:** Modern Architecture & Adaptive Re-Use in the West Village & Meatpacking District

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 10:30 a.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Center for Architecture

### Sunday 21

**Tour**

**Title:** Battery Park City and Battery Park: Downtown Landscapes

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 8:30 a.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Center for Architecture

### Monday 22

**Lecture**

**Title:** Master Planning: Moving Toward a Sustainable City

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Center for Architecture

### Tuesday 23

**Tour**

**Title:** 25 Architects: Informal Cities Around the World

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** District Architecture Center

### Wednesday 24

**Lecture**

**Title:** Informal Cities Around the World

**Location:** 56 West 12th St.

**CFA AIA NY**

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** District Architecture Center

### Cut ’n’ Paste: From Architectural Assemblage to Collage City

**Location:** The Museum of Modern Art

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Museum of Modern Art

### COLOMBIA: TRANSFORMED ARCHITECTURE POLICIES

**Location:** 56 Llaguadia Place

**Time:** 6:00 p.m.

**Speaker:** Mark Lawrence, AIA

**Description:** Museum of Modern Art
It may be the 55th International Venice Art Biennale, but the first exhibit to greet visitors in the first halls of the Arsenale is a giant Neoclassical-style model of 11 Palazzo Enciclopédico, 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 138-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 Enciclopédico (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 exhibit in a building removed in Skyspaces, such as the open-air, celestial-vaulted permanent installation 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 installation. Exhibits 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 band of color that appears to lead to an infinite space beyond; Gabriel’s German for “complete field,” which gives a complete loss of depth perception through an immersive 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 re-designed 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 16th and 17th centuries. The art on display in the 11 Palazzo Enciclopédico 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.
The newly created, site-specific Milarepa’s Helmut, 1991, and 1989. Transformative Space: Basilica for Santorini, Boulle’s Boule, as well as the fanciful has a series of architectural plaster models of the transforming experience.) LACMA also says photographs do not his works justice spend in each display for eyes to adjust (Turrell and there are signs suggesting how long to only person in the room (same for Houston), into Turrell’s work. The timed tickets restrict The exhibition at LACMA, which runs inclined floors (in LA, after donning paper space of controlled light, coped walls, and there are signs suggesting how long to spend in each display for eyes to adjust (Turrell 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 Caster in Arizona, as well as the fanciful Boule’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 scrim, 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 AK.

GREET 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), and 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 scrim, 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.

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Henning Larsen, 1925-2013

“The Maestro of Light is Dead” was the headline in the national Danish newspaper Politiken 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 at 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. His father worked at NASA, his mother worked as an English teacher, and his sister worked as a country schoolteacher. 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 later to open his own office, Henning Larsen’s Department at the Pratt Institute.

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. His father worked at NASA, his mother worked as an English teacher, and his sister worked as a country schoolteacher. He was a student that came from a rather humble background. His father worked as a country schoolteacher in Opsund near Ringkøbing.

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