Facing two new lawsuits and vociferous protests from numerous scholars and critics, the New York Public Library (NYPL) has decided to take a step back and re-evaluate its proposed renovation plans for the iconic 5th Avenue branch.

In December, Foster + Partners unveiled renderings of the new circulating library to be housed in the Stephen A. Schwarzman building with an ambiguous price tag of $300 million. This costly overhaul of the historic Beaux-Arts branch called for the removal of seven tiers of stacks beneath the Rose Main Reading Room to make way for a new circulating library. NYPL’s controversial “Central Library Plan” would consolidate the Mid-Manhattan and Innovative Science, Industry, and Business

After 10 years, Boston Development wins approval

More than ten years ago, John Rosenthal, president of the Boston real estate firm Meredith, conceived plans for an ambitious development in the Kenmore Square neighborhood to be called The Fenway Center. Just this month, the city’s department of transportation finally approved the five-building project. As American cities become denser, the low-lying fruit of real estate becomes scarcer, leaving developers and municipalities to cobble together more challenging sites. Such was the case here. While it redevelops two surface-level parking areas—themselves prime candidates for redevelopment—these areas happen to be bisected by the

NYPL agrees to financial review as renovation lawsuits loom

Facing two new lawsuits and vociferous protests from numerous scholars and critics, the New York Public Library (NYPL) has decided to take a step back and re-evaluate its proposed renovation plans for the iconic 5th Avenue branch.

In December, Foster + Partners unveiled renderings of the new circulating library to be housed in the Stephen A. Schwarzman building with an ambiguous price tag of $300 million. This costly overhaul of the historic Beaux-Arts branch called for the removal of seven tiers of stacks beneath the Rose Main Reading Room to make way for a new circulating library. NYPL’s controversial “Central Library Plan” would consolidate the Mid-Manhattan and Innovative Science, Industry, and Business

Painting the Lot

In 1972, artist Gene Davis painted a parking lot in front of the Philadelphia Museum of Art with vibrant stripes for the art installation Franklin’s Footpath. Four decades later, Philadelphia is repainting the lot, not for art, but as an experiment in public space. On July 17, a pop-up park carved from a parking lot inside Eakins Oval at the northwest terminus of Benjamin

Upjohn One Upped

Nestled amid the towers of the world’s biggest banks and financial companies, Trinity Wall Street, a relatively diminutive neo-Gothic structure designed by Richard Upjohn in 1846, might seem quaint. But with assets estimated at more than $2 billion (thanks, in large part, to a colonial land donation in 1705), Trinity is right at home with its wealthy neighbors. Though its bank account would be the envy of many parishes, it is generating internal strife since the church must now decide how to best deal with its considerable real estate holdings.

At the moment, the source of this tension is the building code of its 90-year-old administrative office at 68-74 Trinity Place. Faced with a $33 million price tag for building-related work aimed at meeting 2018 code compliance, the church’s vestry, or overseeing board, is considering razing the existing structure

Historic downtown church considers mixed-use project

Upjohn One Upped

Nestled amid the towers of the world’s biggest banks and financial companies, Trinity Wall Street, a relatively diminutive neo-Gothic structure designed by Richard Upjohn in 1846, might seem quaint. But with assets estimated at more than $2 billion (thanks, in large part, to a colonial land donation in 1705), Trinity is right at home with its wealthy neighbors. Though its bank account would be the envy of many parishes, it is generating internal strife since the church must now decide how to best deal with its considerable real estate holdings.

At the moment, the source of this tension is the building code of its 90-year-old administrative office at 68-74 Trinity Place. Faced with a $33 million price tag for building-related work aimed at meeting 2018 code compliance, the church’s vestry, or overseeing board, is considering razing the existing structure

Historic Downtown Church Considers Mixed-Use Project

Upjohn One Upped

Nestled amid the towers of the world’s biggest banks and financial companies, Trinity Wall Street, a relatively diminutive neo-Gothic structure designed by Richard Upjohn in 1846, might seem quaint. But with assets estimated at more than $2 billion (thanks, in large part, to a colonial land donation in 1705), Trinity is right at home with its wealthy neighbors. Though its bank account would be the envy of many parishes, it is generating internal strife since the church must now decide how to best deal with its considerable real estate holdings.

At the moment, the source of this tension is the building code of its 90-year-old administrative office at 68-74 Trinity Place. Faced with a $33 million price tag for building-related work aimed at meeting 2018 code compliance, the church’s vestry, or overseeing board, is considering razing the existing structure

Historic Downtown Church Considers Mixed-Use Project

Upjohn One Upped

Nestled amid the towers of the world’s biggest banks and financial companies, Trinity Wall Street, a relatively diminutive neo-Gothic structure designed by Richard Upjohn in 1846, might seem quaint. But with assets estimated at more than $2 billion (thanks, in large part, to a colonial land donation in 1705), Trinity is right at home with its wealthy neighbors. Though its bank account would be the envy of many parishes, it is generating internal strife since the church must now decide how to best deal with its considerable real estate holdings.

At the moment, the source of this tension is the building code of its 90-year-old administrative office at 68-74 Trinity Place. Faced with a $33 million price tag for building-related work aimed at meeting 2018 code compliance, the church’s vestry, or overseeing board, is considering razing the existing structure

Historic Downtown Church Considers Mixed-Use Project

Upjohn One Upped

Nestled amid the towers of the world’s biggest banks and financial companies, Trinity Wall Street, a relatively diminutive neo-Gothic structure designed by Richard Upjohn in 1846, might seem quaint. But with assets estimated at more than $2 billion (thanks, in large part, to a colonial land donation in 1705), Trinity is right at home with its wealthy neighbors. Though its bank account would be the envy of many parishes, it is generating internal strife since the church must now decide how to best deal with its considerable real estate holdings.

At the moment, the source of this tension is the building code of its 90-year-old administrative office at 68-74 Trinity Place. Faced with a $33 million price tag for building-related work aimed at meeting 2018 code compliance, the church’s vestry, or overseeing board, is considering razing the existing structure...
Defining Style with Great Value

Omnia Industries
Cedar Grove, NJ
(800) 310-7960
www.OmniaIndustries.com
Newly minted mayoral candidate Anthony Weiner is at the top of an uninspiring pack according to some polls. Prior to his self-destructive sex scandal, Weiner had served with some distinction as a liberal firebrand in the U.S House of Representatives, but, according to some accounts, he had always dreamed of Gracie Mansion.

New York is a famously live-and-let-live city. We enjoy scrutinizing our public figures, whether they are at the pinnacle of their profession or at the bottom of the heap. The problem is not with the architects described and to denigrate them? I have read several news organizations have banned the word “starchitect”—which is not a word—commonly in articles, it sets an unfortunate precedent. Frankly, they sound dumb. His hawkish, pro-Israeli statements. Let us not forget that prominent members of the Hasidic and Orthodox communities have opposed bike lanes in their communities, arguably for threatening the insularity of their neighborhoods. Weiner’s position on bike lanes may reflect narrow-minded political commitments over broad-based urbanistic thinking.

Weiner’s comments do not reflect well about his thinking on transportation policy or urbanism. An argument could be made that the use of any popular word could be made that the use of any popular architecture and urbanism. An argument undermines serious discourse regarding “starchitects”—which is not a word—rather than be envious, why don’t we suggest, I urge you to take a positive approach and use the word “architect.”

The problem is not with the architects who have won Pritzker Prizes and do exist. Rather than exclude all but a few, focus on creating a way of opening up the conversation to be more inclusive of other architects who create a way of opening up the conversation. Rather than be envious, why don’t we allow a word that might be used at a quick, easy term, it shuts out more serious discussion of the underlying issues. It comes across as something a tabloid would use and I am dismayed that so few people would use and I am dismayed that so many serious journals of architecture have allowed a word that might be used at a cocktail party to slip into their writing. It also comes across as self-identifying by members of the profession who use it. Rather than be envious, why don’t we create a way of opening up the conversation to be more inclusive of other architects who are doing worthy things around the world? Rather than exclude all but a few, focus on the culture that nurturates our culture. It shuts out other very worthy architects and focuses on a select few that the media is comfortable in favoring. Just as certain news organizations have banned the word “foreign” for the connotation that word suggests, I urge you to take a positive step and restrict or ban these terms by writers on your team. By using starchitect as a quick, easy term, it shuts out more serious discussion of the underlying issues. It comes across as something a tabloid would use and I am dismayed that so many serious journals of architecture have allowed a word that might be used at a cocktail party to slip into their writing. It also comes across as self-identifying by members of the profession who use it.
ARCHITECTS HAVE NO WORK? LET THEM EAT CAKE.

The planners of the AIA New York Chapter 2014 International Architecture and Design Summit have selected a pretty unusual conference venue: the Chateau of Versailles. Given the still sorry state of the economy, the choice left us scratching our head (under our powdered wig). Perhaps Rick Bell will point out the lessons in urban agriculture to be found in the Petit Trianon? Summit participants can display their work on easels in the Galeries Batailles, which will be handy if they want to do a little painting later en plein air. Après tout, Giverny is less than an hour away by automobile, a bit longer by carriage though. Potential attendees are warned that the Plaza Athénée will be closed for renovations. Sacrébleu!

HAPPY 80TH MR. ROGERS

Richard Rogers turned 80 years old this month, making him the same age as Willie Nelson. You might think that’s a pointless comparison, but the Italian-born, British, self-described “left-winger” architect and the pot-smoking Texan Outlaw Country singer have more in common than one might at first suspect. At around the same time that Shotgun Willie was changing America by uniting the hippies and the rednecks through music, Rogers and his buddy/collaborator Renzo Piano were converting critic’s into fawning admirers and altering the face of architecture with their design for the Centre Pompidou. “We thought of ourselves as bad boys who wanted to change the world, with the funny idea that you could do it through architecture,” is the way Piano put it in a recent article in The Guardian.

Knoll has entered the realm of retail with a new store located steps from the Museum of Modern Art. The 2,700-square-foot space—most recently occupied by a bank—was relatively raw, enabling New York-based ARO to deliver a well-established brand message through thoughtful material choices and strategic product placement. Three main zones across two levels were defined to house furnishing displays by use, rather than product category.

“The biggest challenge was how to get the baseline of classic Knoll products without cluttering the space,” said ARO partner Stephen Cassell. A sunken entry level gives way to a glass-encased seasonal vignette, while a more permanent product display is housed in the back of the shop. A neutral wall of gray lacquered shelving and heater-hued FilzFelt highlights iconic pieces from Florence Knoll, Eero Saarinen, and Marcel Breuer behind a retractable sheer by Irma Boom. An adjacent feature wall in Knoll’s signature red holds new releases from KnollTextiles. Translucent resin lettering embellishes floor-to-ceiling glazing on the second floor; an inverse echo of the interior brand wall. Darkly stained end grain wood flooring lends an inviting, residential feel to the space.

Knoll opened a temporary program on a shoestring budget. Perhaps Rick Bell will point out the lessons in urban agriculture to be found in the Petit Trianon? Summit participants can display their work on easels in the Galeries Batailles, which will be handy if they want to do a little painting later en plein air. After all, Giverny is less than an hour away by automobile, a bit longer by carriage though. Potential attendees are warned that the Plaza Athénée will be closed for renovations. Sacrébleu!

Knoll

1330 Avenue of the Americas
Tel: 212-343-4000
Designers: Architecture Research Office (ARO)
Alchemy Properties built a condominium building at 50 West 15th Street. The architect on the project, incidentally, was FXFOWLE. In the process of clearing the building with the community, the developer got to know some of the folks in the administration of Xavier High School, one of New York City’s top Jesuit educational institutions. The school’s campus, which is across the street from the condo, includes some nice Italianate style buildings, including a church that faces 16th Street designed by Patrick Keely. In addition to admiring the architecture, the people at Alchemy discovered that Xavier had unused development rights in the air above its mostly five-story complex and that it wanted to expand. Shortly thereafter, the 75-foot-wide lot at 35 West 15th Street opened up and Alchemy made a deal with the school to build it a new facility in exchange for permission to put high-end residences on top. The result of this only-in-New-York pairing is 35XV.

Designed by FXFOWLE, the building expresses its twinned program with two distinctive, but related, architectural treatments that reflect the realm of the street and that of the sky. The first six floors, which house 38,000 square feet of space for the school, including a double-height gym, as well as the residential lobby, are clad with white Mount Airy granite. This light, bright material presents a modern notion is that this rugged base texture but soft appearance, since it diffusely reflects light. The exception is within the window walls and doorway, where the granite has a high honed finish. The architectural notion that this rugged base has been carved away with a very sharp, smooth knife.

The seventh floor is a transition zone to the realm of the sky. It contains the residential amenities and a sizeable terrace on a 20-foot setback. Floors eight and up (there are 25 stories overall and one cellar level) are occupied by one-, two-, three-, and four-bedroom luxury units, 59 total. This tower portion of the building is angled to follow the sky exposure plane established by the neighborhood’s zoning laws. In order to maximize usable square footage, it hangs off the back of the lower section, supported by angled “flying buttress” style steel columns that tie back into the podium. A skin of silver-painted aluminum and double-glazed, high-performance glass clads the residences. The vertical portions of the curtain wall are articulated to resemble shingles or fish scales, while the angled portions are flush. The windows from level to level are also staggered, much like courses of brick, with a pattern that repeats every three levels. This staggered fenestration is also present in the windows of the lower part of the building, creating a common vocabulary that ties the two otherwise disparate sections together.

The tower is separated visually into two volumes—the angled street volume and the predominantly vertical rear volume—by a strip of the metal panels, opening a dialogue with the Keely church clad with the metal panels, opening a dialogue with the Keely church below.

Structurally the building is also divided. The lower section is framed with structural steel, while the upper portion is cast-in-place concrete. The seventh floor features four, full-height structural steel transfer trusses. The concrete tower is fairly typical, except for the 12th floor, which is post-tensioned to handle the considerable forward thrust generated by the building’s sloped form.

Drawings: Seventh floor plan (top) and first floor plan (bottom).
challenges, too. Two acres of
have liked,” he said. All
also had to approve more
to increasing density. “The
surrounding communities
had to accept more density
than they would have
originally liked, the city
of Boston and the Boston
Redevelopment Authority
also had to approve more
density than they too would
have liked,” he said. All
told, the $500 million project
will include three residential
buildings and a parking
garage in the first phase,
followed by a 27-story mixed-
use tower in a second phase.
There were technical
challenges, too. Two acres of
the 4.5-acre site will be made
to appear out of thin air. A
deck, engineered over the
turnpike, will transform an
urban void into a new ground
plane. “We first need to build
the site,” explained The
Architectural Team project
manager Jay Szymanski.
“It’s new land that doesn’t
yet exist.” The first step,
set to begin this fall, will be
to construct a 70,000-square-
foot deck, which will take
18-24 months to complete.
All told, the first phase of
this two-phase development
will yield 420 residential
units dispersed across three
buildings, 50,000 square feet
ground-level retail, and
nearly 1,000 parking spaces
(750 of which, crucially, will
be shared-use spots for the
surrounding communities).
The site is wedged
between several important
Boston neighborhoods, each
with a different character,
including Fenway Park,
the Back Bay, Brookline,
and Longwood Medical
Area. “We see it as a
transformational project,”
said Szymanski. “It’s an
opportunity to connect these
different neighborhoods,
so we designed the massing
and open spaces as a gateway
between neighborhoods.”
“There’s a tremendous
opportunity—and respon-
sibility—to provide the best
pedestrian experience in the
public realm, and to create
new connections between
existing neighborhoods,”
said Rosenthal. To do this,
The Architectural Team
tailored the building volumes
in response to the site’s
different adjacencies, moving
down in scale, for example,
toward the low-lying
Brookline neighborhood,
and peaking toward the site’s
center with the 27-story tower.
In this type of dense urban
development, transportation
is often a limiting factor,
since it demands so much
public investment. The
Fenway Center benefits from
already-existing subway
stops and the commuter rail
stop Yawkey Station, which
is currently undergoing
a separate, state-funded expansion. Once the project
is complete, the station
will operate with net-zero
energy use. The designers
are taking advantage of a
large south-facing wall on
the planned parking garage
to support photovoltaic
panels designated to power
the station.
“The barriers to entry
are very high in Boston
development,” said
Rosenthal, citing the city’s
tradition of community-
based development input,
a process that can take up to
five years. “The secret sauce
for breaking the log-jam,”
his continued, “was getting
everyone involved.”
Rosenthal had convincing
metrics on his side, too.
“Right now, the site pays
no taxes,” he said. “But
once we’re done, it will
generate several million
in tax revenues, and about
$2 billion in economic
development over the 99-
year lease period. We’ve
spent ten years trying to get
to this point. I’m thrilled—
totally thrilled,”

John Gendall

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.

Transforming design
into reality

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

Ornamental Metal Institute of New York
Publisher of Metals in Construction
211 E 43 ST | NY, NY 10017 | 212-897-5554 | www.ominy.org

Architect: Snøhetta
Photo: Snøhetta
House VI by Peter Eisenman sits on a gorgeous old New England lane wedged between a steep ravine and a manicured working farm field. The thin grey and white planes of the 1975 structure, first appear, as one enters the property, like a squared-off architectural exclamation point without an obvious entrance and little if any relationship to its site. But the exterior walls, thin light wells, and larger glass sheets that function not as windows to frame a view but as light wells, and larger glass slit across the floor exposed me to the downstairs living room as nearly as much as Paul Rudolph’s famed Beekman Place tub ceiling. While it take a special client to keep this architectural folly a residence, there is to be said that the Franks have spent a lifetime living in the house they commissioned, trying to come to terms with its toughness (for example, the only bathroom must be entered through the bedroom, for which there is no door). They are trying to preserve it and find a buyer who will not tear it down. House VI is built as Paul Rudolph’s famed sculptural masterworks. The Franks and Drezen are marketing the house as an artwork. This iconic building, the asking price is $1.4 million and, according to realtor Steven Drezen, the house has had several inquiries from “high net worth collectors” of architectural masterworks. The Franks and Drezen are marketing the house as an artwork. This is a residence that makes no concessions to daily bourgeois experience, but requires—or forces—its inhabitants to bend to its rigid, Spartan plan.

The compact, taut spaces of House VI feel like a small New York duplex apartment. They all come together around a famous green staircase and adjacent false stairs painted bright red that disappear into the ceiling. The house does have its charms, like the light slits that come down the wall and continue along the floor; back up again, and across the ceiling. Eisenman meant the structure to challenge our notions of domesticity and it does. A meal at the kitchen table is interrupted by false columns placed so that any conversation must happen around the vertical impediments—one can barely see the people at the end of the table. While changing my clothes to use the house’s elegant swimming pool I looked down to see that a glass slit across the floor, turned the house as an artwork. This is—a residence—which of course it is—as much as an architectural concept. William Menking

As the renovation moves forward, by Gluckman Mayner, Baumann and her team are working with Diller, Scofidio + Renfro and Local Projects to “create a whole new museum experience.”

“I’m excited to be at the helm at this time,” Baumann told AV. “The reopening will really establish the museum as a design resource.” By moving the library into the museum-owned townhouses next door, the new Cooper-Hewitt will have almost 80 percent more gallery space. Reopening is planned for October 2014.

In other news, Holly Hotchner has stepped down as the director of the Museum of Arts and Design. Under her leadership, the museum relocated to its Columbus Circle home, and made design part of the institution’s purview. A search is underway for her replacement. Meanwhile on the west coast, SFMOMA has named Jennifer Dunlop Fletcher the head of the department of architecture and design, filling a position vacated by Henry Urbach more than two years ago. She will present an exhibition in Silicon Valley while that museum undergoes an expansion led by Snøhetta. In LA, Wim de Witt is departing as the head of architecture and contemporary art at the Getty Research Institute to take up an architecture and design curatorship at Stanford.

This fall, the Indianapolis Museum of Art will open new 10,000-square-foot galleries dedicated to design after 1945. Under the direction of senior curator R. Craig Miller, the museum has been building its design collection, which now includes more than 1,200 objects. The new galleries will open on November 21.
select which firm we’d like to partner with. “She is quick to emphasize that the design decision is still entirely contingent on the vestry meeting: “I won’t be surprised if it goes either way—renovation or new construction.”

The church asked other teams to submit designs, but it was COOKFOX and Pelli Clarke Pelli that answered the call. “Our criteria for inviting these architects was that they would be committed to great design, that they had done a number of buildings in New York, and that they would be excited and challenged by the commission,” said Hanick.

Both schemes include six or seven stories of administrative offices topped by a 25-story residential tower that would pay for the project and help keep the church coffers full. The firms are barred from speaking about the project, but the church has released renderings of each design and a video of comments by the architects. Pelli Clarke Pelli’s glass-and-steel tower is meant to minimize its impact on the historic site. The COOKFOX tower is a stone-and-glass structure with heavily planted outdoor space. In the video, firm principal Rick Cook calls it a “calm backdrop to Upjohn’s masterpiece.”

For Hanick, this is an exercise in due diligence. “This is a big decision and we have taken a very careful approach,” she said. Some parishioners still need convincing, including Jeremy Bates, who, in February, filed a lawsuit stemming from what he saw as the church’s distraction from its core values. A public meeting on June 30, attended by 50 people, provided a venue to comment on the plans and architectural designs. When asked if it had been contentious, Hanick remarked, “It was an exciting opportunity to ask questions.”

PDM 3
In 1999, French developer ICADE established a master plan to transform the northernmost neighborhood of Paris, once home to an industrial warehouse depot under the rule of Napoleon, into one of the city’s major districts. Known as Parc de Millénaire, the district will soon be home to a new building by Kohn Pederson Fox Associates (KPF) that recently began construction called PDM 3.

Located between the Canal Saint-Denis to the north and the Boulevard Périphérique—a highway that encircles metropolitan Paris—to the south, PDM 3 is one of two polygonal structures that will provide a visual and physical connection between Paris and the suburbs. The building will connect to the city’s 19th Arrondissement via a footbridge extending across the Périphérique.

As the new home of the Ministry of Justice, the eight-story office building, whose walls, roofs, and cantilevered soffits are all angled, will serve as an important cultural icon for Parisians.

“The design was based on the idea that we can create polygonal buildings with large accessible atrium spaces inside so the building is not only outward looking but also looks internally—a topology of Paris,” said KPF design principal Jamie von Klemperer. The building features an interior courtyard covered with a series of skylights that allow natural light to fill the interior space, creating a bright, inviting meeting area for occupants. Vincenzo Dimaggio

Architect: KPF
Location: Paris, France
Client: ICADE
Completion: TBD
Perched on a hill in Forest Park, with grand Beaux-Arts fountains splashing in terraces below, the Saint Louis Art Museum is a commanding civic presence. Yet this museum has always been a cultural palace for the people. Designed by Cass Gilbert for the 1904 Louisiana Purchase Exposition, the phrase “art still has truth, take refuge there” is carved into the building’s pediment. It, along with four other civic and cultural institutions, is free to the public, and serves as a dignified place to view the impressive encyclopedic collection. It also functions as a cool-down spot in the well-loved park. Adding on to such an imposing classical structure poses challenges. Should a new wing try to rival the original building or replicate it? Or retreat into the background?

Few architects around the world have grappled with, and mastered, these questions more successfully than David Chipperfield. Projects like the Neues Museum in Berlin have established him as a modernist with a uniquely sophisticated approach to history, while his German literature museum demonstrated the attention to proportion—so important in classicism—that is present throughout his work.

His new East Building at the Saint Louis Art Museum (HOK served as the architect of record) is deliberately deferential to the grand Gilbert temple, and it is one of the finest spaces for viewing modern and contemporary art to be completed in the U.S. in recent memory. The East Building is set back from the Main building, but this placement is as much about interior circulation as it is about being discreet on the exterior. The galleries in Gilbert’s building (on the ground floor at least) are arranged in a pinwheel formation, so Chipperfield follows a similar plan tying his building to Gilbert’s at two points directly from the galleries. Visitors move uninterrupted from one to the next, and though the architectural language is different, the scale and monumentality of the spaces relate to one another.

Museum curators used the collection to further unite the old and new buildings. On a main axis through the Gilbert building, curators placed a gallery of Greek and Roman antiquities, which then leads into Chipperfield’s building with a small gallery of ancient ceramics, metalwork, and stone carvings. The second transition from Gilbert to Chipperfield leads from European Surrealism in the Gilbert to American Surrealism in the Chipperfield building, and then onto the museum’s spectacular collection of modern and contemporary art. This kind of thoughtful work by an architect and museum curators has been all too rare in the last decade and a half of American museum expansions, as dozens of institutions have built new facilities that lack the sense of place that is present in Chipperfield’s building.

Though the Saint Louis Art Museum East Building has its own entrance, the lobby is similarly scaled to the galleries (there was no need for a rental hall as the Gilbert building contains a monumental sculpture court). Chipperfield organized his building around a poured-in-place structural concrete ceiling grid of five-by-10-foot modules with a depth of four feet. Beautifully cast with a smooth almost luminous surface, the human-scaled modules help prevent the weighty ceiling from feeling oppressive. It is as beautiful an expression of concrete as Harry Weese’s vaulted DC Metro stations.

The walls extend the full 16 feet to the ceiling grid. Doorways between galleries are also 16-feet high, creating a rhythm of massive solids and voids that relates to Gilbert’s classicism. Aside from the concrete, Chipperfield’s other strongest design element is light. Set inside the concrete modules is a light box with 3-foot panels embedded with fabric. Some of the galleries are lit with natural light, while others use only electric light. With the highly changeable Midwestern sky, this can create dramatic shifts in illumination levels, so the designers placed the electric lighting system on a ten-minute delay to keep the light level from constantly shifting as the sky changes. The modulating daylight is an unexpected and enchanting effect.

Chipperfield’s building puts the experience of viewing art front and center. Entering the East Building art is clearly visible at the terminal axis, in the ancient art gallery immediately to the right, and in several large pieces in the lobby itself. To the left, an upmarket restaurant is visible through tinted glass. On the right, past the admissions desk, is a small gift and bookshop. Commerce is present, but discreet. In the galleries beyond, the Museum’s collection beckons.

The Saint Louis Art Museum has long collected German art and has the largest collection of work by Max Beckmann in the U.S. (Beckmann gets the biggest gallery in the Gilbert building entirely to himself). The Museum wisely extended that legacy and has actively collected postwar German art, including major works by Joseph Beuys, Gerhard Richter, Anselm Kiefer, the Dusseldorf photographers, and many others. The current temporary exhibition is drawn entirely from the Museum’s holdings, amply demonstrating how postwar German art is the most fertile and challenging national artistic production since American Abstract Expressionism.

Chipperfield’s building gives the museum a world-class setting to display its impressive holdings. It also offers an object lesson for other U.S. museums pondering expansions (are there any left?). A principled but not ego-driven architect, a dedicated director steering a project from conception through fundraising and on to the ribbon cutting, and an engaged curatorial and exhibition design team can reinvigorate the 19th century idea of the encyclopedic museum, making it enlightening and ennobling for the 21st century.

---

**Top right and left:** Chipperfield’s building defers to Cass Gilbert’s original main building; Above: Light filters into the galleries through a structural concrete ceiling grid.
BEAUTY IS NOT JUST SKIN DEEP.

Explore opportunities for wood construction—visit www.rethinkwood.com

MEETS CODE
Five-story wood structure, 120 apartments

COSTS LESS
Mixed-use urban infill project—cost-effective, durable building

VERSATILE
Structural wood material is exposed throughout interior for warmth and variety

RENEWABLE
North American forests grow the wood used in this building in 4 minutes

ECONOMIC GROWTH
Wood use supports one of the top 10 manufacturing sector employers in the US
Jason Sheftell 1967–2013

Luxury fatigue is not a medical condition you’ll find in any scientific text, but New York City is the creator of its own unique psychoses. And for journalists who have dedicated years to chronicling the ups and downs (but mostly ups) of Big Apple real estate, luxury fatigue can be a stifling ailment. When so much architecture, development, and design activity in a city caters to such a small, hugely wealthy segment of the population, how do you make the audience care again and again?

Jason Sheftell had a simple cure: First, try caring yourself. And Jason, who filed over 800 stories for the New York Daily News after joining the paper in 2007, cared a lot—about luxury condominiums, affordable housing, architecture, interior design, celebrities, old ladies on the corner, and everything in between. You’ll behold the power of the presidency, the prominence of the United States, and the triumph of democracy in the modern age. If one person read that and was inspired to go out and experience Kahn’s FDR memorial (and how could that not be the case?), that was Jason’s only goal.

Jason often threatened to move to Brooklyn, but we all knew he’d never cast off the golden handcuffs of his rent-stabilized West Village apartment. It was there he passed away in June at the too-early age of 46, filled with an inspiring amount of love for his family, friends, and the city he so well captured in print.

JOEY ARAK, THE FORMER EDITOR OF CURBED NEW YORK, IS CURRENTLY THE VICE PRESIDENT OF MBD PUBLIC RELATIONS

The Foster + Partners–designed condo tower Faena House is the first development to break ground in an expansive new cultural and residential quarter in Miami Beach named the Faena District. The 18-story beachfront condo boasts of custom designed, floor-to-ceiling sliding glass doors and wraparound terraces that provide sweeping views of the sea and city. To soften the impact of strong winds while also maintaining an airy outdoor-oriented interior space, aerodynamic components were implement-
“The Holcim Awards appeal to students, to professionals, to everybody who has an interest in sustainable construction and design. All can stand together and talk as equals in the arena.”

Reed Kroloff, Director, Cranbrook Academy of Art, USA.

4th International Holcim Awards for sustainable construction projects. Prize money totals USD 2 million.

Renowned technical universities lead the independent juries in five regions of the world. They evaluate projects at an advanced stage of design against the “target issues” for sustainable construction and allocate additional prizes for visionary ideas of young professionals and students. Find out more about the competitions at www.holcimawards.org

The Holcim Awards is an initiative of the Swiss based Holcim Foundation for Sustainable Construction. It is supported by Holcim and its Group companies and affiliates in around 70 countries, including the United States. Holcim Ltd is one of the world’s leading suppliers of cement and aggregates.
An installation, entitled “Magic Carpet,” by Josemaría de Churtichaga of Spanish architecture firm, CHURTICHAGA + QUADRA-SALCEDO, is a riff on Pier 57’s nautical past as a shipping terminal.

Young Woo and Associates (YWA), the developer behind the other container-centric bazaar Dekalb Market, is in the process of retrofitting the historic pier into a marketplace-meets-culture hub. Still in its early stage of planning, the firm tapped Churtichaga to enliven the building’s ground floor by integrating industrial shipping containers into the cavernous space. Churtichaga suspended 36 of the steel boxes from the ceiling, each just ten feet off the floor. They can be re-arranged to accommodate a variety of activities, events, or exhibits. For visitors looking up, these hefty metallic structures appear almost weightless.

Currently, the ground floor is home to a spattering of pop-up shops, such as Takumi Tacos and Soludos, housed in containers and an old school bus. YWA plans on a complete overhaul of the pier with the help of Handel Architects and LOT-EK, which will include a rooftop park and a 425,000-square-foot marketplace built from containers for retail, restaurants, and cultural programming. The pier is expected to be fully open by 2015. NA

Three developers vie for the commission to convert Philadelphia’s 72-year-old Family Court Building into a new luxury hotel. After issuing a request for qualifications last October, the Philadelphia Industrial Development Corp. (PIDC) has selected three development teams from a pool of applicants, which include Fairmont Hotels & Resorts with Logan Square Holdings, Klimpton Hotels with P&A Associates and the Pebbles Corp., and Starwood Hotel & Resorts with Dranoff Properties and HRI Properties. According to the Philadelphia Inquirer, the city will bring officials together from different departments, from planning to historic preservation, to oversee the review process and choose a proposal. The PIDC anticipates that an agreement will be reached with the winning developer by end of the year. A new hotel will be a coup for the area around the Benjamin Franklin Parkway, which has seen an influx of activity and changes in the last few years.

Cooper Union students’ 65-day occupation of the President’s office has come to an end. The board of trustees, administration, and student occupiers announced this month that the school will now reconsider its controversial decision to end its tradition of free tuition. A new proposal establishes a “Working Group”—consisting of a selection of trustees, faculty members, students, alumni, and administrators—to examine the school’s finances and come up with a strategy to reinstate its full-tuition scholarship for students. The Working Group will provide recommendations to the Board of Trustees by December 1, 2013.
W&W Glass, LLC ... 

NY’s largest glazing contractor serving developers, architects & contractors for over 30 years.

Engineered systems for all your glazing applications.
Define outdoor space with greenscreen’s fiberglass planters. They come in a curved or straight 48-by-18-inch base in 21 colors with a gloss, orange peel, sand, or matte finish. A 3-inch-deep powder-coated screen—also available in a curved or flat profile—is available in green, silver, black, or white for an overall height of 58 inches.

Inspired by the facets of raw quartz crystals, Kornegay Design captures both the sharp edges and smooth surfaces in this collection of pre-cast concrete planters. Weighing just less than 2,200 pounds, the furnishings can withstand extreme weather and heavy pedestrian traffic. Four sizes range from 27 inches to 39 inches in height, and 23½ inches to 36½ inches in width, in a range of custom-mixed pigment dyes.

This decking material is extruded from 60 percent rice husks, 22 percent salt, and 18 percent mineral oil. Its unique construction makes it ideal for outdoor applications. It can withstand rain, sun, snow, and salt water with or without a proprietary surface glazing that comes in 21 shades. Unlike conventional wood decking, Resysta features a Class A fire NFPA fire rating, and is also resistant to pest and fungal growth.

Kris Van Puyvelde designed this outdoor dining table, which features thick, rough-hewn teak or mahogany boards dovetailed to a powder-coated aluminum frame for a handcrafted touch. The table measures 126 inches in length and 43 inches in width, with an overall height of 30 inches. Sled-based stools and a bench are also available for a complete dining collection.

Belgian furniture company SIXINCH recently established headquarters in Indiana to bring more than 50 products to the U.S., including the Rainer Mutsch-designed Rocking Chair. Made from rotational molded plastic, the chiseled outdoor piece comes in 20 bright colors and measures 25½ inches in height and 38½ inches in width, with a seat height of 15 inches.

Designers and architect Julia von Sponeck connected two curved sheets of fiber cement for a sturdy yet forgiving outdoor seating solution. Optional felt covers in gray, red, or a vibrant chartreuse coordinate with the body’s cement gray or custom coloring. Dimensions measure 31-by-24-by-20 inches with a seat height of 10 inches, while the coordinating 20-inch square table matches the seat height.
TIME TO BUILD
TIME TO LEARN
TIME TO PROFIT
TIME TO NETWORK

GlassBuild AMERICA
THE GLASS, WINDOW & DOOR EXPO
SPONSORED BY NGA, GANA, AAMA, IGMA, BEMA

THE TIME IS NOW
SEPTEMBER 10-12, 2013
ATLANTA, GEORGIA

www.GlassBuildAmerica.com
The Buffalo State Asylum for the Insane, designed by H.H. Richardson with a landscape by Frederick Law Olmsted, has been a mighty but ghostly presence since it was largely abandoned in the 1970s. Preservationists have long fought to save the monolithic complex that stretches across roughly 90 acres. Now, their efforts are paying off, with work under way to transform a portion of the late-19th-century structure into a boutique hotel, conference venue, and architecture center.

“We’ve been lucky,” said architect Barbara Campagna, while giving a hard-hat tour of the facility on a steamy summer afternoon. “It’s such a sound building—it’s still in decent shape.”

Campagna sits on the board of the Richardson Center Corporation, which is tasked with overseeing the site’s redevelopment. While the group has engaged a lengthy roster of consultants over the years, the current design team comprises Flynn Battaglia Architects, Deborah Berke Partners, and Goody Clancy. Public and private money is funding the estimated $56 million project.

The adaptive reuse of the Richardson Olmsted Complex, as it’s now called, is just one of dozens of notable projects moving forward in Buffalo. Indeed, Mayor Byron Brown had much to trumpet when he stood before 1,100 constituents to deliver his State of the City address this past February. Beleaguered for decades by a stagnant economy and depopulation, this Rust Belt city is finally on the upswing. Construction projects totaling more than $1 billion are in the works, from quaint hotels to large mixed-use complexes, with an eye toward regenerating downtown. “The city is the strongest it’s been in years,” Brown told the optimistic crowd.

Why the turnaround? Many attribute the boom to low interest rates combined with the city’s upgraded credit rating. State and federal tax credits to revitalize historic buildings have also proved alluring. Moreover, in 2012, Governor Andrew Cuomo pledged $1 billion in incentives for private-sector development. It all amounts to a renaissance for a city that hopes to return to the glory of its Industrial-age heyday.

“Our plan is to address the impediments that have held back growth: To turn older buildings into adaptive reuse projects, to focus on creating funding sources to stabilize distressed neighborhoods, to have a more vibrant waterfront,” explained Brendan Mehaffy, executive director of the city’s Office of Strategic Planning. “We’d definitely like to see a population increase,” he added, “but we are focused on making a Buffalo that Buffalonians can really enjoy.”

To get a sense of how much this Upstate New York metropolis once prospered, one need only take a stroll down Millionaire’s Row, a street lined with palatial historic mansions and vast lawns. Buffalo had much going for it through the first half of the 20th century. It was...
an industrial powerhouse, a prime shipping hub due to its location on the eastern shore of Lake Erie and at the western terminus of the Erie Canal, and was the second-most-trafficked railroad center for years (after Chicago).

It’s not surprising that, given its wealth, the city evolved into an architectural mecca, with a standout collection of buildings by masters such as Louis Sullivan, Daniel Burnham, and Frank Lloyd Wright, as well as an extensive park system conceived by Olmsted. But the good times stopped rolling in the 1950s. The city was devastated by the loss of heavy industry and cargo traffic, exacerbated by the opening of the Saint Lawrence Seaway to the north—an alternate transportation route between the Atlantic Ocean and the Great Lakes. It has limped along ever since. Just a decade ago, the city was on the verge of bankruptcy.

According to census figures from 2007–2011, the median household income in the city proper was roughly $30,000, and nearly 30 percent of residents were living below the poverty line. “For years, we hoped a white knight would come in and save the day—that never happened,” said Bill Pottle, a 45-year-old native and sales manager at Boston Valley Terra Cotta, which supplies materials for building restorations in the area. A variety of smaller-scale, grassroots projects emerged instead—and now they’re “starting to add up to something big,” he explained. The piecemeal development has not only paved the way for larger projects, but has also helped unite many Buffalonians in a mission to make their city a thriving work-live-play destination fueled by the sports, health care, and tourism industries.

A key initiative is reinvigorating the waterfront. “Buffalo has always been criticized, and rightfully so, for not taking advantage of its
That’s starting to change. During a recent open-air bus tour showcasing the city’s architecture, McDonnell pointed to Harbor Center, a $172 million entertainment complex under construction on a 1.7-acre block adjacent to the First Niagara Center, home to the NHL’s Sabres. Designed by Populous and financed by team owner Terry Pegula, the structure will feature two hockey rinks, a hotel, and space for restaurants, retail, and parking. Full completion is slated for 2015.

Nearby, the vacant Donovan State Office Building, circa 1962, is undergoing a $30 million facelift. Designed by Fontanese Folts Aubrecht Ernst Architects and funded by Benderson Development, the run-down concrete-and-glass box is getting a new glass and brick skin. A 96-room Marriott hotel will occupy the bottom four levels; a law firm will take up residence in the upper four. The city is also constructing a $5 million park, by EE&A (a subsidiary of Perkins Eastman), just south of the revamped building.

Varied programming appears to be a preferred formula for the area. “The synergy of different uses seems to work well,” said Bill Paladino, CEO of Ellicott Development and son of company founder and former gubernatorial candidate Carl Paladino. Ellicott hopes to break ground by next spring on The Carlo, a $75 million project with offices, a hotel, apartments, and restaurants on a 5.5-acre parcel near the Erie Basin Marina.

Echoing the sentiments of many others, Paladino says construction activity is at an all-time high. “With interest rates remaining low, I still see a lot of opportunity out there,” he said. “There’s a narrow window, and we hope to capitalize on it.”

Other areas of the city are also flourishing—most saliently, the Buffalo Niagara Medical Campus in downtown. The 120-acre property houses public and private institutions, with half a dozen major projects recently finished or in the pipeline. Last year, a striking building by Cannon’s Yazdani Studio opened, work will soon begin on an HOK-designed, 500,000-square-foot medical school for the University of Buffalo, and cranes are onsite for a 300,000-square-foot building, dubbed Conventus, by Kideney Architects.

Ciminelli Real Estate purchased the Conventus site 20 years ago and waited for the right moment to strike. “The medical campus is now one of the top priorities within the region,” said CEO Paul Ciminelli. He estimates it will lure several thousand new employees within the decade, with a corresponding uptick in amenities development.

Those amenities include stylish condos in the downtown district, which Ciminelli is already pursuing. His company recently spent $15 million to convert a former industrial building into Bethune Lofts, which contains 87 market-rate apartments. It’s named after the first female American architect, Louise Blanchard Bethune, who was based in Buffalo.

Throughout the city, there are numerous adaptive reuse projects either planned or newly completed. More than 60 years after it ignominiously bulldozed Wright’s Larkin Administration Building, Buffalo seems committed to saving notable historic structures (while demolishing more than 4,000 derelict buildings under Mayor Brown’s watch).

Rocco R. Termini, who heads Signature Development, is especially committed to the cause. One of his greatest achievements is resurrecting the prized Lafayette Hotel,
built in the 1920s and designed by Bethune. The 7-story, French Renaissance-style building was once a grand inn for the well-heeled traveler, but it ultimately fell into disrepair. "I always loved that building," said Termini, who purchased it in 2011. "Everyone thought I was crazy; they thought it wouldn’t work."

The architecture firm Carmina Wood Morris helped him transform the landmark into an upscale mixed-use building with 34 hotel rooms and 115 apartments, along with banquet facilities and several restaurants. The property, renamed Hotel Lafayette, opened last year. Termini’s gamble paid off. "Every weekend there are four or five weddings held there. Every apartment is rented. The restaurants are doing well," he said. The hotel’s occupancy rate is 78 percent—a respectable figure considering the region’s occupancy rate for the first five months of 2013 was 58.5 percent, according to data tracker STR Global. “We never had high-quality hotels in the city,” said Termini. “Buffalo is just catching up.

The city is also working to preserve its architectural gems in hopes of boosting cultural tourism. A nonprofit organization that owns Wright’s Darwin D. Martin House is continuing to oversee its meticulous restoration. “If you had been here five years ago, you wouldn’t have believed this was the same house,” said the group’s executive director Mary Roberts, while showing visitors around the Prairie-Style property that dates to 1905. Based on an independent consultant’s estimates, the Martin House has the potential to draw up to 84,000 visitors annually and generate more than $17 million in revenue for the city. “It just hasn’t been marketed yet,” said Roberts.

Buffalo certainly is brimming with activity and promise, but one wonders if it is doing too much, too fast? Developer Ciminelli says no, emphasizing that most projects are not speculative. “It’s not like other markets where it’s a ‘Field of Dreams’—build it and they will come,” he said. “We’re building it because we’re already here.”

JENNA M. MCKNIGHT IS AN ARCHITECTURE WRITER BASED IN NEW YORK CITY.
Thursday 27
Panel Discussion
Spotlight on Design: City/Center DC
7:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
aiad.com

Lecture
Mierle Laderman Ukeles
4:00 p.m.
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY
moma.org

Conference
Urban Agriculture and the Form of the City
9:00 a.m.
Harvard University GSD
48 Quincy St.
Cambridge, MA
execed.gsd.harvard.edu

Friday 26
Event
Nightgazing with Leni Schwendinger
8:00 p.m.
The Whitney Museum of American Art
536 LaGuardia Pl.
New York, NY
nightsighting.net

Cocktails & Conversation with Robert Rogers & Susan Szasz
3:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Saturday 27
Lecture
Architecture 101: Expressionism
11:00 a.m.
The National Building Museum
401 F St. NW
Washington, D.C.
aiad.com

Workshop
Basic Autodesk REVIT Architecture 2012 Training – July Session
9:00 a.m.
The National Building Museum
401 F St. NW
Washington, D.C.
aiad.com

With the Kids
Family Day at MoMA PS1
Building Bridges
11:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Sunday 28
Workshop
Fashion and Fabric Design
12:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Lecture
David Auerbach, Evgeny Morozov & Ben Wizner
4:00 p.m.
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY
moma.org

Monday 29
Exhibition Opening
Creation Station: Now You See It Now You Don’t
11:00 a.m.
The Museum of the City of New York
1220 Fifth Ave.
museum.org

Lecture
Smart Growth: The Suburbanization of Poverty
12:30 p.m.
The National Building Museum
401 F St. NW
Washington, D.C.
nbm.org

From Obsolescence to Sustainability: A Century of Architectural Change
9:00 a.m.
MIT School of Architecture + Planning
77 Massachusetts Ave.
Cambridge, MA
map.mit.edu

Tuesday 30
Lecture
Habitude: Making Room
6:30 p.m.
The Museum of the City of New York
1220 Fifth Ave.
museum.org

Friday 2
Lecture
Leaning Out: Women in Global Practice
8:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Sunday 7
Lecture
Bill Brandt: Shadow and Light
12:30 p.m.
Museum of Modern Art
11 West 53rd St.
moma.org

Thursday 8
Lectures
Eisenman/Wigley X: The Problematic of Homogenous Space
12:00 p.m.
Columbia University Wood Auditorium, Avery Hall
arch.columbia.edu

Active Design and Activism
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Tour
What’s in Bloom: a Nature Walk on the Highline
2:00 p.m.
The Highline
highline.nyc

Monday 15
Exhibition Opening
Julia Margaret Cameron: The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

Thursday 29
Performance
MoMA Nights with Jerron Paxton
Museum of Modern Art
5:30 p.m.
11 West 53rd St.
moma.org

Friday 30
Film
Saturday Night and Sunday Morning
Museum of Modern Art
1:30 p.m.
11 West 53rd St.
moma.org

Saturday 31
Event
Washington Architectural Foundation’s Construction 2013: Buildout
10:00 a.m.
The National Building Museum
401 F St. NW
Washington, D.C.
nbm.org

With the Kids
Secret Agent Architect: Decoding the Architectural Shapes of the Museum
11:00 a.m.
The Museum of the City of New York
1220 Fifth Ave.
museum.org

Tuesday 13
Workshop
Hands-On ArchCAD Introductory Course
9:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Saturday 17
Exhibition Openings
Soundings: A Contemporary Score
11 West 53rd St.
moma.org

American Modern: Hopper to O’Keeffe
Museum of Modern Art
11 West 53rd St.
moma.org

Sunday 18
With the Kids
Getting Around: Transportation in NYC
12:00 p.m.
The Museum of the City of New York
1220 Fifth Ave.
museum.org

Monday 19
Exhibition Opening
Julia Margaret Cameron: The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

Thursday 22
Performance
MoMA Nights with Jerron Paxton
Museum of Modern Art
5:30 p.m.
11 West 53rd St.
moma.org

Friday 30
Film
Saturday Night and Sunday Morning
Museum of Modern Art
1:30 p.m.
11 West 53rd St.
moma.org

Saturday 31
Event
Washington Architectural Foundation’s Construction 2013: Buildout
10:00 a.m.
The National Building Museum
401 F St. NW
Washington, D.C.
nbm.org

It has been 36 years since Robert Irwin, now 84 years old, debuted his Scrim veil—Black rectangle—Natural light installation at the Whitney Museum of American Art. This summer, the legendary installation, designed specifically for the fourth floor of the Breuer building, returns to the museum. As the title suggests, Irwin’s minimalist installation is composed of three simple elements: a black line that runs along the length of the gallery walls, natural light that enters through the museum’s iconic trapezoidal window, and a white translucent polyester scrim hung from the ceiling that slices through the space. These elements divide the space into various geometric forms and create a disorienting experience. As visitors circle the gallery and daylight moves across the room, the perception of space is shown to be less definite than one might previously have imagined.


**THE LAW OF THE MEANDER**

Le Corbusier: An Atlas of Modern Landscapes

Museum of Modern Art

11 West 53rd Street

Through September 2013

It is hard to believe that this is the first retrospective exhibition of Le Corbusier at MoMA. An Atlas of Modern Landscapes, the title chosen by the curators Jean Louis Cohen and Barry Bergdoll, asks us to view these selected works of Le Corbusier under the rubric of landscape as the frame for the exhibition. The show is wonderful and is hung with a very didactic point of view, but to focus on both landscape and provide a retrospective diachronic view of his major works, built and unbuilt, drawn or painted, is difficult to accomplish within the limited space of the gallery. The catalogue that accompanies this exhibition does succeed in reconciling these two points of view admirably and is a wonderful contribution to the scholarship on Le Corbusier.

Using original drawings, watercolors, paintings, models, and films, Le Corbusier emerges as an architect and painter concerned with nature since his early work in his hometown in Switzerland. This might surprise many who blame Le Corbusier as the culprit, or, more to the point, the scapegoat for all the mistakes of modern architecture and city planning in the 20th Century. Viewing mostly lesser-known images of familiar works, we can perceive the evolution of his thinking in multiple mediums. The exhibition begins with the paintings of Charles L'Eplattenier, his first mentor, and Le Corbusier’s own romantic landscapes of the Jura School. It continues with the polemical proposals for erasing big chunks of Paris and replacing the medieval urban fabric with abstract utopian urbanism office towers and low- and medium-rise housing surrounded by parks and freeways. The landscape-oriented work begins with his sketches of landforms and cities that resulted from his airplane trips up and down the coast of South America in 1929. Le Corbusier boarded the inaugural flight of “Aeroposta Argentina” on October 22, 1929. Piloted by Jean Marmoz and Antoine de Saint-Exupery, it flew from Buenos Aires to Asuncion del Paraguay. It was an epiphany for the 42-year-old architect whose previous urban proposals for Paris were scandalous. Although specific to their context, the generic flat Cartesian urbanism of Ville Contemporain de Trois Millions D’habitants, Ville Radieuse, and Cité Linear Industrial was transformed into an aerial geological view of the site as structured by mountains, rivers, and the ocean. The marvelous urban proposals that he made from the plane for Montevideo, Buenos Aires, Sao Paulo, and Rio were reflective of the unique waterscape of the river Plata of Buenos Aires, the promontory peninsula of Montevideo, the many hills and two rivers of Sao Paolo, and the extraordinary sequence of bays and boulders of Rio de Janeiro.

A drawing from a 1928 lecture in Buenos Aires, entitled The Law of the Meander—solution to the crisis!, shows to what extent this particular epiphany became axiomatic of his worldview. The fall of 1929 was the turning point in his career from his early prismatic continued on page 25

**Scripting Tall Tales**

Alice Aycock Drawings: Some Stories Are Worth Repeating

Parish Art Museum

and Grey Art Gallery

Closed July 13

There are many well-known artists in the middle of their careers who claim their current work is “better now than when I was young.” Alice Aycock, an artist who emerged from the cultural ferment of 1970s, can make that claim truthfully. When she began showing in New York, her work at first seemed to come primarily out of Robert Morris-like minimalism and the constructivism of figures, in the manner of Gordon Matta Clark. The work (at least architects believed) was playing primarily with notions of scale, space, and construction; but it is now clear it was really about so much more. During this period she explained that her works were “exploratory situations for the perceiver. They can be known only by moving one’s body through them. They involve experiential time and memory.” In particular, she built or proposed several projects for buried or partially buried structures, including Tunnel/Wall Project, Project for Five Wells Descending a Hillside, Project for a Simple Network of Underground Wells and Tunnels, Project for Three Concrete Chambers Entered Through an Underground Tunnel. This work was tough, hard-edged, beautifully rendered and always aware of the possibility that architecture can carry messages larger than simple enclosures and markers for the power of clients. This work was shown in her recent exhibition at New York University’s Grey Art Gallery, which featured intricate scale models and images of her site-specific installations, all landmarks of 1970s constructed art works. Early in her career, Aycock chaffed against the notion that her work should be simply categorized. The catalogue for her recently concluded exhibition at the Parish Museum in East Hampton quotes her effort to explain her misunderstood intentions. Aycock writes, “Using the conventional vocabulary or sign system of architecture—doors, walls, roofs, ladders, floors, chimneys, shafts, wells, platforms—as a sort of directions for continued on page 25
Continued from page 24

houses and polemic urban proposals to a more grounded view not of landscape but of site. This geological view was not concerned with vegetation, which for Le Corbusier was always generic, but with the dramatic topography of these cities. His ocean voyage with fellow passenger Josephine Baker to Rio and then Buenos Aires was a quest for “the future of architecture” and resulted not in architectural commissions but in the gathering of these lectures as a book. In my opinion, his best book on his particular view of the theory and praxis of architecture and urban planning was published in 1930 in Paris as Precisions on the Present State of Architecture and City Planning.

The otherness of Latin America’s climate, vegetation, and topography drew out the sensual side of Le Corbusier’s complex personality. His bold proposals of urban infrastructure integrated into the landscape as architecture for Rio, Montevideo, and São Paulo are both sensual and monumental. None of these “earthscrapers” proposed were built in America, but he continued to draw them on a subsequent trip to Brazil in 1936 as a consultant to Lucio Costa for the Ministry of Education Headquaters and the University City of Rio. His later project, the Plan Obus for Algiers, a refinement of the University City of Rio, is his particular view of the theory and praxis of Le Corbusier and his complex role in the modern movement.

“Modern Movement.” The Law of the Meander. Continued from page 24

THE LAW OF THE MEANDER continued from page 24

proposes generic branded architecture irrespective of context. As his sketchbooks show us, Le Corbusier was constantly observing his surroundings and paid attention to almost everything he saw on his many travels: from the vernacular structures to agriculture and celestial phenomena. Each one of his architectural projects were inflected to reveal the physical and cultural values of the context that he was working with—never a generic or prototypical solution for architecture. Le Corbusier would paint every morning and this practice nourished his architecture, but rarely does his painting reach the excellence of most of his built work. Yet his best buildings have painterly and sculptural values and the sensitivity to color and materials is evident in the original models and drawings as well as paintings. Before his collaboration with Amédeé Ozenfant and the advocacy of “Purism,” he was engaged in exploring the relationship of architecture and landscape as a subject for painting. The most surprising oil painting in the show is The Fireplace from 1918. In this painting, a white cubic volume appears painted in perspective on an abstracted field of layered colors. Even as a purist painter or architect, one can see the creeping influence of surrealism in his painterly work, which would reach its zenith in the Charles de Beistegui apartment in Paris of 1929–1931. While Le Corbusier was very hopeful that Argentina and Brazil were the ideal countries to build his architecture, all his efforts resulted in only two built works on that continent: Villa Curuchet with Amancio Williams as site architect in La Plata, Argentina, and the Carpenter Center with his colleague and former employee Jose Luis Sert as patron in Cambridge, Massachusetts.

Some of the most striking and rarely seen works in the show are the long scrolls for his lectures that illuminate a particular subject. Whether it is Columbia University’s scroll of the Palace of the Soviets shown next to the original model, or his long sketches for Algiers and Barcelona with the vertical garden city made during a lecture in Chicago in 1935, these drawings register the emotional and spontaneous intensity of his ideas and the urgency to convince us of his own world view. He said to the audience at Columbia University on April 28, 1961: “I prefer drawing to talking. Drawing allows less room for lies.” Here the notations and the calligraphy are complimentary to the ideas and give us a secondary reading of how he himself inhabited his own architecture. Le Corbusier never attended University and he never taught architecture, making these scrolls important documents of the didactic role of Le Corbusier as public architect.

In Precisions, speaking of Brazil he writes: “When, after two and a half months of constraint and inhibition everything breaks out in a festival.” He concludes: “Ladies and Gentlemen this year my attentive wanderings in Moscow with its steppes, at the pampa and in Buenos Aires, in the rain forest and in Rio have deeply rooted me in the soil of architecture.” You must see this show and beware: this exhibition will change your view of Le Corbusier and his complex role in the “Modern Movement.”

CARLOS BRILLENBOURG IS AN ARCHITECT AND CONTRIBUTING EDITOR TO DOMINO MAGAZINE.
Partner with us in one or more cities!
Join these sponsors in presenting your products and services to an elite group of the AEC community in an intimate setting.

CHICAGO October 24 + 25, 2013
NYC April 2014
SF July 2014
Dallas Fall 2014
As you prepare to photograph your new projects, call us to learn more about our cost-effective options for sharing with consultants, suppliers and others.

914 698 4060
AN
DESIGN AUDIENCE
CONNECTION
WANT TO MAKE AN IMPRESSION?
HOW ABOUT A COUPLE MILLION!

RENLITA DOORS
S-1000: Floataway Doors
Custom Folding Door Systems Fabricated to Your Design Objective
www.renlitadoors.com  903-583-7590

FEAURED
CALL US FOR NEWSLETTER SPONSORSHIP OPPORTUNITIES - 212.966.0630

ENGINEERED
SHADING SOLUTIONS
ADVISING ARCHITECTS
AND DESIGNERS
SINCE 1985

CONSULTATION | FABRICATION | INSTALLATION
845-352-5064  dwfcontract.com

SMPS
Society for Marketing Professional Services
New York
2013 Marketing Communication &
Chapter Leadership Awards Gala
June 6, 2013 / 6-10 PM
WHERE
Providence
311 West 57th Street
New York, NY 10019
SPONSORSHIP OPPORTUNITIES
For more information contact
Michelle Westgate at
mwestgate@vjassociates.com or
516.932.1010

LEARN MORE AND REGISTER TODAY AT: www.smpsny.org

FABRIKATOR
FRIDAY

CONSULTATION | FABRICATION | INSTALLATION
845-352-5064  dwfcontract.com

2013 Marketing Communication &
Chapter Leadership Awards Gala
June 6, 2013 / 6-10 PM
WHERE
Providence
311 West 57th Street
New York, NY 10019
SPONSORSHIP OPPORTUNITIES
For more information contact
Michelle Westgate at
mwestgate@vjassociates.com or
516.932.1010

LEARN MORE AND REGISTER TODAY AT: www.smpsny.org

STEVE STANKOWICZ
Industrial Williamsburg #10 etching 18½ x 33¼ inches
REALIZE A DESIGN FOR THE WESTCHESTER WATERFRONT!

NEW ROCHELLE WATERFRONT GATEWAY DESIGN COMPETITION

REGISTER BY JULY 30
HTTP://WWW.NEWROCHELLECOMPETITION.ARCHPAPER.COM/

For more information and pricing, contact Diana Darling at ddarling@archpaper.com or call 212.966.0630.
There is a quiet order always present in the work of Italian architect Renzo Piano, an order that shelters with a sense of calm yet remains dynamic, laden with rich texture and detail. The Gagosian Gallery has captured this quality in their exhibition on the architect, *Fragments*, presented in collaboration with the Fondazione Renzo Piano.

The exhibition arranges Piano’s oeuvre on a grid of 24 tables, each overflowing with finely crafted models, drawings, photographs, and videos that demonstrate a career dedicated to the act of making and the attention to detail that is a hallmark of the Renzo Piano Building Workshop. The exhibition matrix reinforces the collaborative spirit of the workshop across a linear progression of projects, inviting deeper exploration into the architect’s process over time, spanning the scales from master plan to joint construction. The undulating roof of the California Academy of Sciences floating above a model of the museum’s interior relates directly to the starkly orthogonal New York Times Tower a few tables away.

Renzo Piano Building Workshop: *Fragments* is on view at the Gagosian Gallery, 522 West 21st Street, through August 2.

BRANDEN KLAYKO
NEW AT GLASSBUILD AMERICA!

Join cutting-edge designers and industry professionals as they present The Architect’s Forum, a one day symposium on the design, fabrication, and construction of high performance architectural and decorative glass.

SEPTMBER 11, 2013
9:00AM TO 5:00PM
Georgia World Congress Center
Atlanta, GA

HIGHLIGHTS INCLUDE:
• Keynote Address
  Architect, Neal Denari, a leading figure in LA’s dynamic design scene

• Functional Appeal and Aesthetic Challenges of Glass Design for Today’s Building Facades
  Philip Vourvoulis, Triview Glass Industries

• The Biggest Glass in Miami Dade County: Construction of the Miami Art Museum Facades
  Peter Arbour, Seele
  Emil Hoogendoorn, John Moriarty & Associates, Inc.

• Structural Glass: Ancient Material Modern Treatment
  Michael Ludvik, M.Ludvik Engineering

• 3 Day Access to the GlassBuild America Trade Show Floor with live demonstrations

• MAXIMUM AIA CEC AWARDED • INCLUDES LUNCH

FOR MORE INFORMATION VISIT
WWW.GLASSBUILDAMERICA.COM/ARCHITECTS-FORUM
Clean, sleek lines are essential to any modern design. And when you want to create them with paving stones there’s only one company to turn to: Unilock.

With national distribution and the broadest variety of paving products in the industry, Unilock has been making architectural dreams a reality for over 40 years. Especially with products like the unique Promenade™ Plank Paver series.

Available in a wide variety of Unilock Select finishes, these long, narrow paving “planks” reflect the latest architectural trend, creating an exciting linear aesthetic that will complement any design.

And because this special series is from Unilock, it features EnduraColor™ Plus – an advanced technology that delivers both superior surface durability and color longevity.

In line with the best designs. That’s the Promenade Plank Paver series from Unilock.

Contact us to learn more and arrange a “Lunch & Learn”. Call 1-800-UNILOCK (864-5625) UNILOCK.COM