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AFTER 10 YEARS, BOSTON DEVELOPMENT WINS APPROVAL

**BREAKING THE BARRIER**

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 **continued on page 7**



NYPL AGREES TO FINANCIAL REVIEW AS RENOVATION LAWSUITS LOOM

**LIBRARY REVIEW OVERDUE**

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 **continued on page 4**



A Proposal by Pelli Clarke Pelli.

**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 **continued on page 9**

**DEVELOPERS ISSUE**  
LONG A DECLINING PRESENCE ON THE RUST BELT, BUFFALO IS AT LAST A HIVE OF DEVELOPMENT. JENNA MCKNIGHT INVESTIGATES. SEE PAGE 19

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PHILLY INSERTS PARK ON BENJAMIN FRANKLIN PARKWAY  
**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 **continued on page 5**



BUFFALO ASCENDANT  
SEE PAGE 19

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AFTER THE WEINER JOKES, QUESTIONS REMAIN

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 US 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 political scandals, but we also give second chances. Weiner’s personal proclivities are not of much interest to those of us who care about the physical city and hope the new mayor takes up the commitment to improve public space and foster urban sustainability pursued by the Bloomberg Administration. Still, Weiner’s actions raise questions about his judgment.

New York is also a famously hotheaded town. Prior to his underwear debacle, Weiner seemed hell-bent on differentiating himself from Bloomberg by taking on a great menace to the city—at least to the headline and editorial writers of Murdoch’s rags—bike lanes! At a dinner for the New York Congressional delegation, Weiner erupted at Bloomberg, saying, “When I become mayor, you know what I’m going to spend my first year doing? I’m going to have a bunch of ribbon-cuttings tearing out your (expletive) bike lanes.”

Weiner now claims he was joking and has recently been photographed cruising around town on a Citi Bike. But I’m not so sure we should take him at his word. Senator Charles Schumer—Weiner’s former boss and congressional delegation colleague—and his wife Iris Weinshall, a former Department of Transportation Commissioner under Giuliani, have been on a weird crusade against the Prospect Park West bike lane, a bike lane Weiner objects to for how it looks: “I’m not crazy about the aesthetics of the Prospect Park West bike lane,” he told *Capital New York*. “You know, that beautiful open boulevard is now more congested.”

Weiner also counts on tremendous financial and political support from the Orthodox Jewish community, support he rewards with extremely 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 urban planning. Frankly, they sound dumb. His 64-point “Keys to the City” plan offers one item about bicycling: an anodyne recommendation for businesses to incentivize commuting by bike.

The advocacy group Transportation Alternatives has issued a survey to the mayoral candidates to clarify their views on issues of importance to pedestrians and cyclists. The results are due at the end of July. Let’s hope Weiner, and the other candidates worthy of serious consideration, respond with ideas that are more sophisticated than a headline in the *Post*. **ALAN G. BRAKE**

**LIBRARY REVIEW OVERDUE** continued from front page libraries within the main branch on 42<sup>nd</sup> Street and transfer roughly three million books from its research collection to storage space beneath Bryant Park and to off-site locations in New Jersey.

“We also believe the removal of the stacks and relocation of books will create a situation that is really negative for people trying to use the library in a research capacity,” said Simeon Bankoff, executive director of Historic Districts Council and member of the Committee to Save the New York Public Library. “It is really a crippling blow to the purpose of the building.”

The funding for this ambitious undertaking would come from a mix of public and private sources. So far the library has secured \$150 million from the city, and hopes the sale of the Mid-Manhattan Library and Science Library will generate an additional \$200 million.

“We don’t trust the numbers that the library is throwing around. Where is the oversight and where is the accountability?” said Bankoff.

At a hearing on June 27, State Assemblyman Micah Z. Kellner, chair of the Assembly Committee on Libraries and Education Technology, listened to roughly 50 people voice their concerns about the merger of the three branches. Acknowledging the public’s misgivings about the hefty and somewhat vague cost of the renovation, NYPL president Tony Marx said that the library would initiate and provide independent cost reviews. The NYPL has committed to exploring several options, including cost estimates for renovating the stacks and Mid-Manhattan Library, and a third review of the larger renovation project to be updated once again by Foster + Partners.

“All projects, especially projects this large and complex, go through an iterative process,” said NYPL official Ken Weine. “Come fall we’ll have a new design from Foster + Partners.”

When the library filed for building permits in early June prior to the completion of the public review process, it prompted several scholars and preservationists to take legal action with the help of the law firm Advocates for Justice. The aim of the lawsuit against the NYPL is to avert plans to permanently alter the historic building, which the plaintiffs contend will betray the mission of the institution and play to the interests of private developers.

In the lawsuit, the plaintiffs make the case that the NYPL has breached its promise to keep public books at the library, violated New Yorkers’ constitutional right to have access to information, and failed to take proper measures to assess environmental impact. They also argue that the library trustees have breached their fiduciary duties by not considering other options to ease financial concerns in addition to abandoning the charter to keep the books on site.

A second lawsuit was filed on July 10 by another group of critics and preservationists, including authors Edmund Morris and Annalyn Swan along with a library advocacy group, Citizens Defending Libraries. These plaintiffs have filed an injunction to halt construction and removal of the stacks. This lawsuit focuses on a 1978 Agreement between the Library, City, and New York State that, according to the plaintiffs, prohibits any “structural alteration of the Central Branch” without approval from the state first.

**NICOLE ANDERSON**

LETTER

PUT OUT THE STARS

I have been writing to publications I respect in hopes of influencing the way the profession is covered. I sincerely believe that the use of “star architects” or worse, “starchitects”—which is not a word—undermines serious discourse regarding architecture and urbanism. An argument could be made that the use of any popular expression or jargon undermines the seriousness of the message; I believe it is a problematic, derogatory term that is both insulting to the architects described and to the profession in general. It doesn’t serve any real purpose except to denigrate a few individuals and to signal the “hip” or “in-the-know” sense that the journalist has of himself, except that now it communicates that the user is out-of-date. If nothing else, the expression starchitect has passed its shelf life. Unfortunately, it has begun to spread to mainstream culture along with its toxic effects.

These architects are serious, skilled individuals who are at the pinnacle of their professional careers; why use expressions that denigrate them? I have read several uses in the past week in professional journals and websites and cringe each time I come across the expression. I believe these publications are extraordinary platforms to generate discussion and influence thought. When such expressions are used commonly in articles, it sets an unfortunate tone and precedent.

The problem is not with the architects who have achieved a level of fame but the cult of celebrity that permeates our culture. It shuts out other very worthy architects and focuses on a select few that the media is complicit 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-hating 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 many. We have a select few architects who have won Pritzker Prizes and do excellent work, but there are so many others who are just as competent and deserve recognition. When journals endorse the cult of celebrity, it does a disservice to all of us.

STEPHAN JAKLITSCH  
PRINCIPAL, JAKLITSCH/GARDNER ARCHITECTS  
NEW YORK



## 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 Anthénée will be closed for renovations. *Sacrebleu!*

## HAPPY 80<sup>TH</sup> 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 red necks through music, Rogers and his buddy/collaborator **Renzo Piano** were converting critics 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*.

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The park will feature sand-boxes and shaded tables.



COURTESY LRS LA

a lot of time researching products in a nonstandard way," Skafe said. "We found these buoys in the weeds at Parks and Rec's salvage yard that we painted to look like beach balls."

While the park is in place, feedback will be collected from visitors to gauge their opinions of the utility of the space. "It's a first step in seeing if people will come to the Oval and enjoy it," said Skafe. "It's a good way of seeing if further renovations are reasonable." One challenge not included in the temporary program, however, is pedestrian access, which was highlighted in the *More Park Less Way* plan. Skafe said if access and safety are major concerns, feedback should reflect that.

Infrastructure construction including power and water lines began in late June and painting began in early July. The park will close for Labor Day to accommodate a Jay-Z concert, Skafe said, but will later reopen in a limited way for several more weeks. In November, the park will be repainted and returned to a parking lot. If the project is successful, however, the Oval could see similar transformations in the future.

**BRANDEN KLAYKO**

## PAINTING THE LOT continued

Franklin Parkway opened as a temporary intervention to activate the disused space that will test the concepts outlined in the recent *More Park Less Way* action plan that lays out goals for improving the parkway.

"When we were asked [by the Philadelphia Department of Parks & Recreation and the Fairmount Park Conservancy] to design the pop-up park, we didn't have much time and they didn't have much money," said Karen Skafe, principal at LRS LA. "The charge was to come up with ideas on what could be done to activate the space on a shoestring budget." The firm also worked on the temporary porch at 30<sup>th</sup> Street Station that converted a parking area into programmed public space.

"The parking lot is a huge

scar on the Oval," said Skafe. "The only way to make a transformative change would be to hide it, and paint was an obvious choice." At the Oval, LRS LA divided the lot into three segments—a beach, blanket, and boardwalk—and local nonprofit Mural Arts applied several layers of paint to create patterns for each area. The beach includes large sand pits, spray misters, and lifeguard chairs; the blanket is filled with chairs, tables with umbrellas, and a variety of games; and the boardwalk includes added seating and space for food trucks. Events in the Oval include concerts, movie nights, and a beer garden.

Skafe said the team looked for existing and readily available materials, sourcing many of the park's furnishings at local discount stores and online. "We spent

The pop-up park will replace a parking lot on the other side of this monument to George Washington.



COURTESY PENNPRAXIS



COURTESY KNOLL

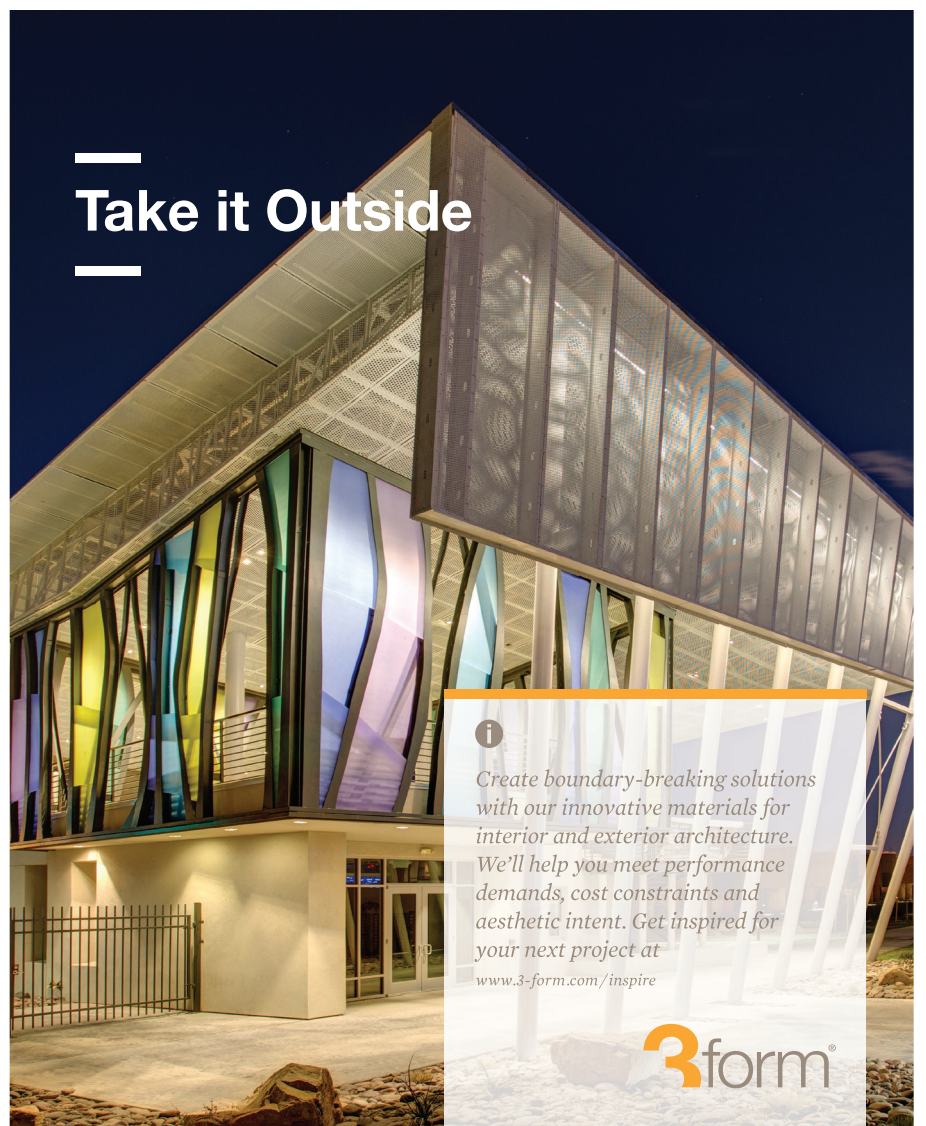
## > KNOLL

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Designers: Architecture Research Office (ARO)

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 heather-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. **EMILY HOOPER**

## Take it Outside

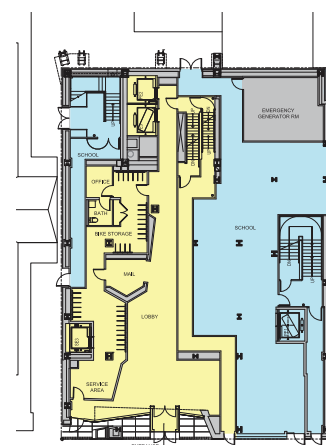
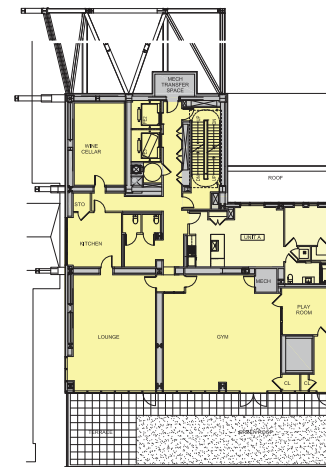
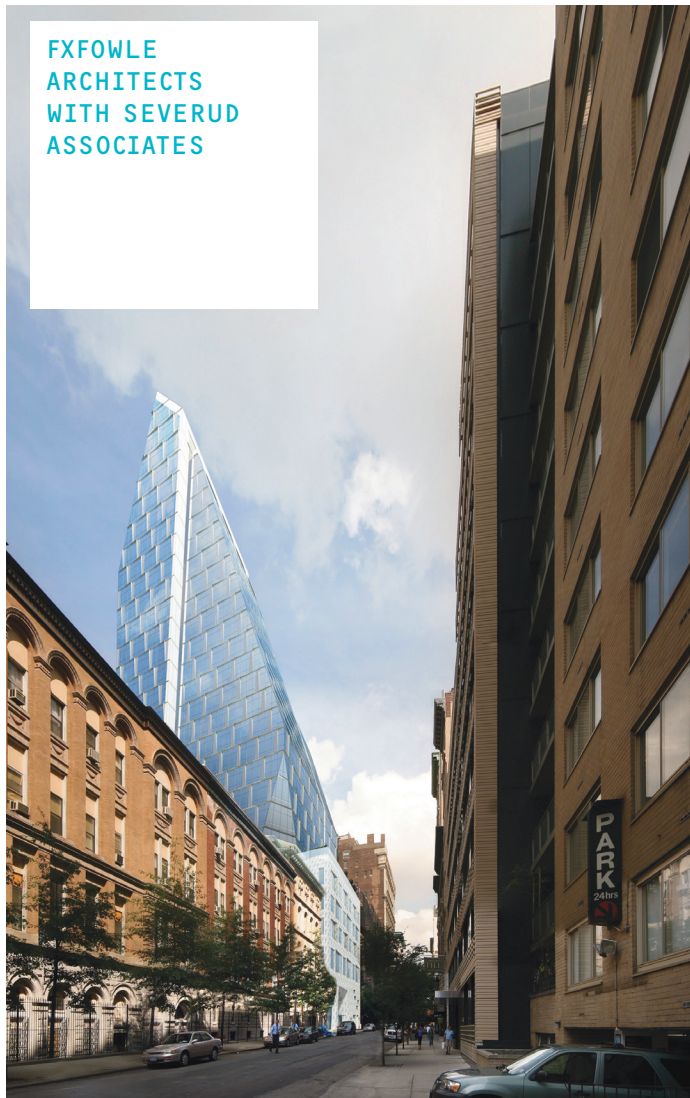


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In the middle of the last decade, Alchemy Properties built a condominium building at 50 West 15<sup>th</sup> Street. The architect on the project, incidentally, was FXFOWLE. In the process of clearing the building with the community, the developer 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 16<sup>th</sup> 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 15<sup>th</sup>

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 face while at the same time fitting into the 19<sup>th</sup>-century streetscape. The vast majority of the granite has a thermal finish, giving it a rough texture but soft appearance, since it diffusely reflects light. The exception

is within the window wells and doorway, where the granite has a high honed finish. The architectural notion is 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.

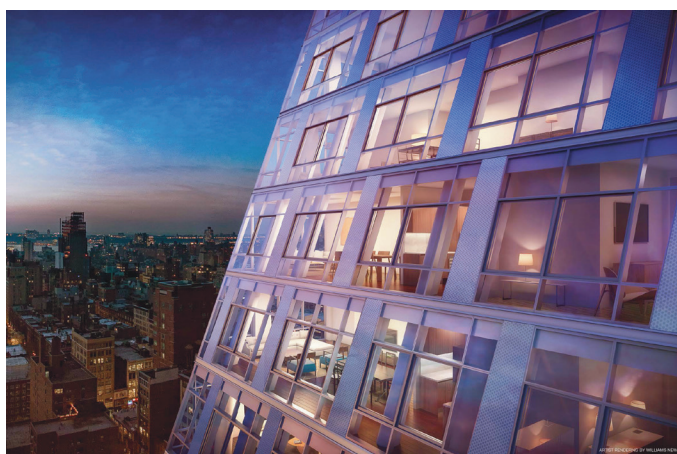
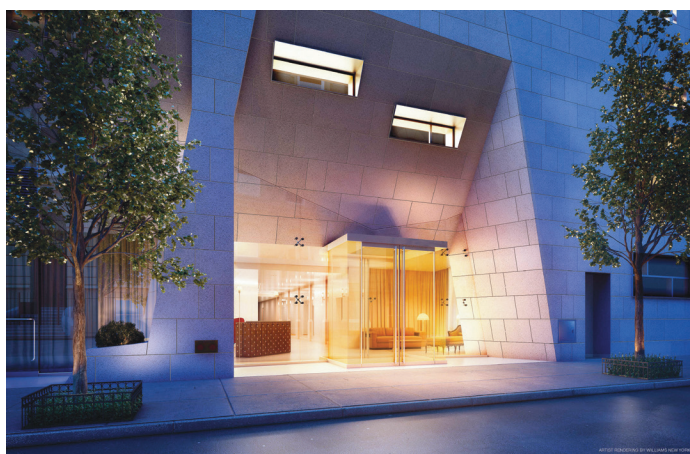
The tower is separated visually into two volumes—the angled street volume and the predominantly vertical rear volume—by a strip of the metal panels, thus breaking down the mass of the structure. The east face is completely covered in the metal panels, which conceal the building's parti wall. The crown

**35XV expresses its dual program with a white stone base for the school and an offset glass and aluminum-clad tower for the residences.**

**Drawings: Seventh floor plan (top) and first floor plan (bottom).**

of the tower comes to a point, also 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 12<sup>th</sup> floor, which is post-tensioned to handle the considerable forward thrust generated by the building's sloped form. **AARON SEWARD**

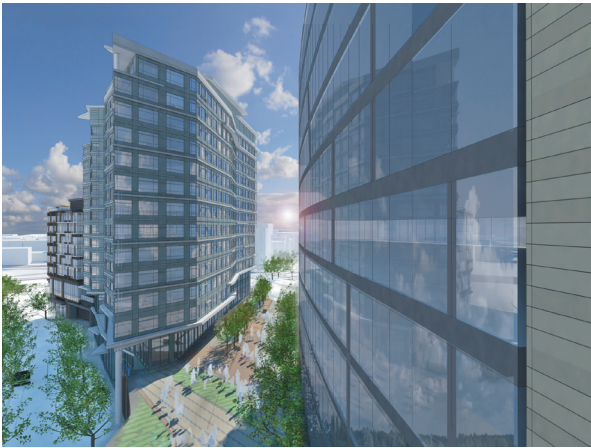


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Above and left: The Fenway Center will be built over the Massachusetts Turnpike.

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," he 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

#### BREAKING THE BARRIER

continued from front page

Massachusetts Turnpike. The transportation department had to sign off on a 99-year lease of the air rights over that segment of thoroughfare.

"There are a lot of reasons why no major air-right developments have been constructed since Copley Place in the 1980s," said Rosenthal. In his estimation, much of the resistance came in a form familiar to most U.S. developers: an aversion 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.

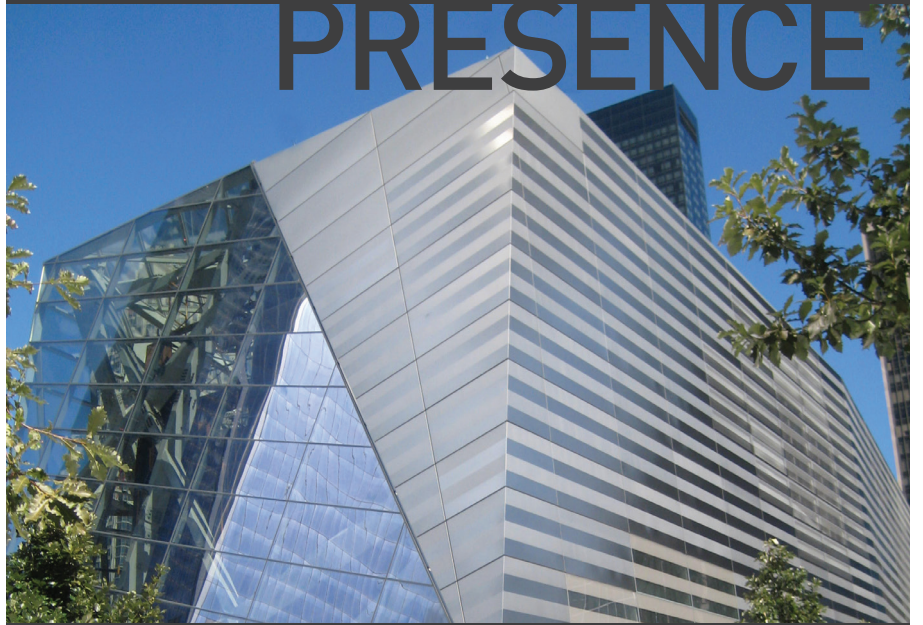
There were technical challenges, too. Two acres of the 4.5-acre site will be made to appear out of thin air. A deck, engineered over the turnpike, will transform an urban void into a new ground plane. "We first need to build the site," explained The Architectural Team project

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 of 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 responsibility—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

# REFLECTING PRESENCE



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

## Transforming design into reality

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Architect: Snøhetta  
Photo: Snøhetta





DICK FRANK

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 transparent walls make the building seem not like a residence—which of course it is—as much as an architectural model. This iconic building, commissioned by Suzanne and Dick Frank in 1972 and lived in as a weekend getaway since that time, is now for sale.

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 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 working residence, it has 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 on the foundations of a much older house that was torn down to make way for it, so perhaps its fate is to become a memory of an idea and an intellectual concept. **WILLIAM MENKING**



COURTESY COOPER-HEWITT

## DESIGN MUSEUM SHUFFLE

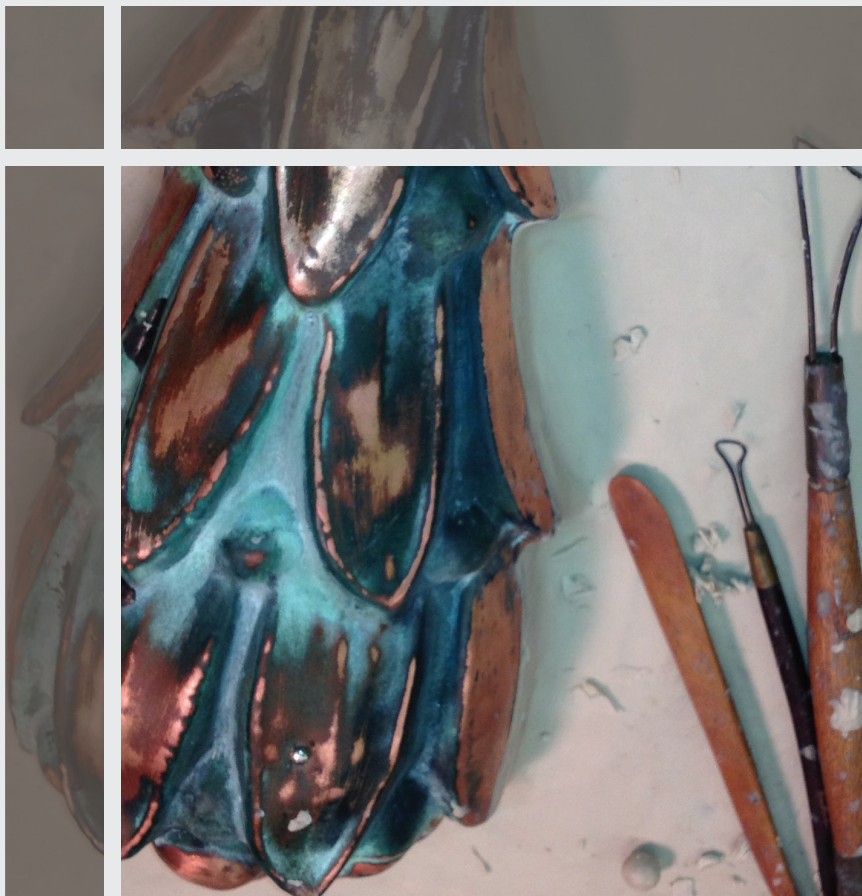
It’s been a season of change for the country’s design curators and museum leaders. Caroline Baumann has been named director of the Cooper-Hewitt National Design Museum, as it moves toward reopening following a two-year-plus renovation. A veteran of the museum, she has previously served as acting director, first after the departure of Paul Warwick Thompson, and then following the death of Bill Moggridge.

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 *AN*. “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 60 percent more gallery space. Reopening is planned for October 2014.

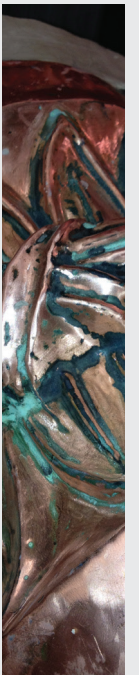
In other news, Holly Hotchner has stepped down as the director of the Museum of Arts and Design. Under her leadership, the museum relocated to its Columbus Circle home, and made design part of the institution’s purview. A search is underway for her replacement. Meanwhile on the west coast, SFMOMA has 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. **AGB**



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The COOKFOX design includes heavily planted terraces.

COURTESY COOKFOX

**UPJOHN ONE UPPED** continued from front page and building a new, fully-compliant one for an estimated \$35 million. As a way to explore this option, it has engaged two design firms—COOKFOX Architects and Pelli Clarke Pelli Architects—to carry out conceptual designs.

The question of architect is still a ways off. The vestry is scheduled to meet on July 24 to choose between renovations or new construction. “At this point, we are considering only two choices: go or no-go,” explained Linda Hanick, Trinity’s vice-president of communications and marketing. If it’s go, the church will then proceed to the question of choosing an architect. “At this point, we’re not selecting a specific design,” said Hanick. “This process will allow us to

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.”

JG



COURTESY KPF

## UNVEILED

### PDM 3

In 1999, French developer ICADE established a master plan to transform the northern most 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 19<sup>th</sup> 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. **VINCENZA DIMAGGIO**

**Architect:** KPF  
**Location:** Paris, France  
**Client:** ICADE  
**Completion:** TBD

# SLANT ROUTES



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

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





CLOCKWISE FROM TOP LEFT: ALISE O'BRIEN; JACOB SHARP; WESLEY LAW; J.J. LANE

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 (save for fire code-required glass doors) from one building 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 tarted-up with placeless signature architecture and larded-up with money-making rental halls, gift shops, and cafés.

An obvious point of comparison is Renzo Piano’s Modern Wing at the Art Institute of Chicago, which has many attributes, but feels like a separate museum. With its own entrance and massive rental hall/lobby—an element Chipperfield calls “lobbyitus,” something to be avoided in his view—the Modern Wing does little to relate to the historic museum, leaving its collections and the viewing experience disconnected.

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 3form 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

**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.**

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 19<sup>th</sup> century idea of the encyclopedic museum, making it enlightening and ennobling for the 21<sup>st</sup> century. **AGB**



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**Jason Sheftell**  
1967–2013

COURTESY NY DAILY NEWS

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 heck of a lot—about luxury condominiums, affordable housing, architecture, interior design, celebrities, old ladies on the corner, boutique hotels, broken-down squats, the evolution of New York City's neighborhoods, and any place where a sweaty guy in a hardhat could be seen moving a pile of dirt with heavy machinery.

It was his boundless passion and energy—he was known for swooping in like a tornado, sometimes with hair to match, and challenging land speed records for words said per minute—that made Jason such a trip to interact with and such fun to read. And it's the absence of that passion and energy that comes as such a shock and a bummer to anyone who knew Jason personally or through his byline.

Raised in Stamford, Connecticut, but a neurotic New Yorker down to his very core, Jason (as reporter and editor) made the real estate beat at the *Daily News* his own personal playground, somehow managing to capture the seriousness, silliness, and sport of it all, sometimes within the same story. He treated every story like it was his last and poured himself into the subject matter, obsessing over every detail, whether it was a scoop about Cameron Diaz buying a loft in Chelsea or a look at a new batch of Section 8 townhouses in East New York. All stories were equal to Jason, and demanded his full attention. Once Jason was touring a new luxury condominium development in NoHo, and while most people *ooh*-ed and *ahh*-ed over the hand-laid brick facade, 11-foot-tall floor-to-ceiling windows, and wide-plank white-oak flooring, Jason spent 15 minutes intensely questioning the developer about the color of the mortar. That was Jason: The little things mattered, and people loved him for that enthusiasm.

For the casual *Daily News* reader it must have been odd to flip open New York's biggest tabloid—the fifth-largest newspaper in America—and see multiple pages dedicated to topics like Annabelle Selldorf, modular construction, and gentrification around the Lincoln Tunnel entrance (a micro-neighborhood he hilariously dubbed “The Linc”). But Jason made his beat so *him*, and his prose exploded with his personality. On the opening of the Louis Kahn-designed Franklin D. Roosevelt Memorial on Roosevelt Island, he wrote, “You’ll think, smile, and gasp. Maybe cry. You’ll be glad you live in this city and country. 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 and appreciation 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 M18 PUBLIC RELATIONS**



COURTESY FOSTER + PARTNERS

#### UNVEILED

#### FAENA HOUSE

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 the city. To soften the impact of strong winds while also maintaining an airy outdoor-oriented interior space, aerodynamic components were implemented into the design from details on the glass balustrade to the linear curves of the building. “The form of the building is very much governed by the aerodynamic response to the wind but also governed by the

search for the best views toward the ocean,” said Brandon Haw, senior partner at Foster + Partners.

The building's glass and pre-cast concrete exterior creates a sleek counterpoint to the rounded edges of the terraces. The structure, though modern, is intended to complement the neighborhood's Art Deco-style buildings. In the words of Haw, “It was incumbent upon us to respect the architectural history of the site and the neighboring district but find an architectural expression that was of its time and that would be timeless.” **NA**

**Architect:** Foster + Partners  
**Client:** The Faena Group  
**Location:** Miami Beach  
**Completion Date:** 2014





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COURTESY CHURTICHAGA + QUADRA-SALCEDO

An installation, entitled "Magic Carpet," by Josemaria 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**

AT DEADLINE

## CITY COURTS DEVELOPERS

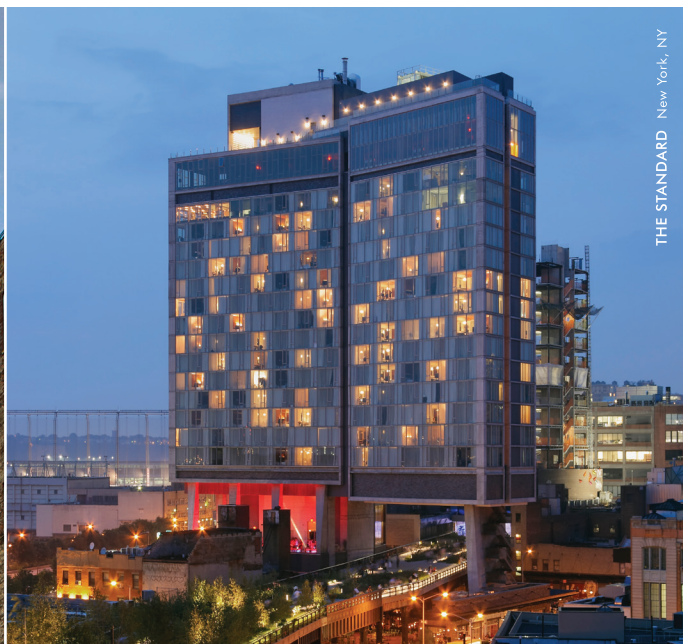
Three developers vie for the commission to convert Philadelphia's 72-year-old Family Court Building into a new luxury hotel. After issuing a request for qualifications last October, the Philadelphia Industrial Development Corp. (PIDC) has selected three development teams from a pool of applicants, which include Fairmont Hotels & Resorts with Logan Square Holdings, Klimpton Hotels with P&A Associates and the Peebles 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.

## FREE AGAIN?

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.



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Architect: Moed de Armas & Shannon Architects

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Developer: The Related Companies  
Architect: Arquitectonica

**100 Park Avenue**  
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Architect: Moed de Armas & Shannon Architects

**221 Main Street**  
Developer: Capelli Enterprises, Inc.  
Architect: Costas Kondylis & Partners





## HUMAN NATURE

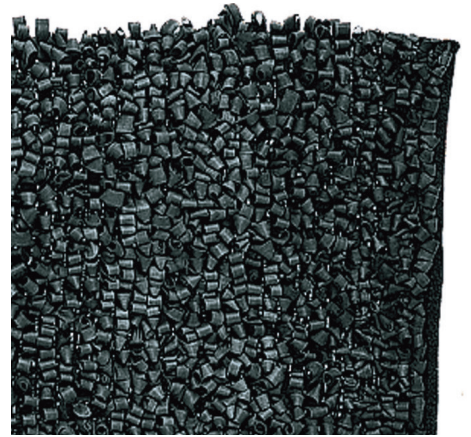
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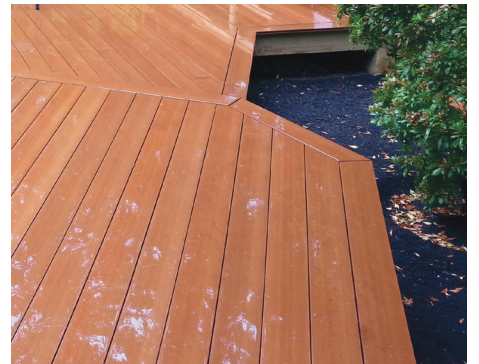
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NANIMARQUINA  
NANIMARQUINA.COM

Inspired by a visit to India—where bicycling is one of the most popular transportation methods—Nanimarquina's hand-loomed Bicicleta is made from repurposed 130/140 bicycle inner tubes. The 100 percent recycled area rug features a springy pile height of just under 1½ inches with an overall size of 5.6 feet by 7.9 feet.

4 DECKING  
RESYSTA  
RESYSTA.COM

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.

5 VIGOR TABLE  
ROYAL BOTANIA  
ROYALBOTANIA.COM

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.

6 SPRING  
WILDSPRIT  
DAPOSTROPHE.NET

Strips of steam-bent bamboo form Spring, a tabouret for use across a wide range of applications thanks to the fibrous material's inherent strength and flexibility. Designed by Erik Jansen, its classic hourglass shape is suitable for backless seating or an ad hoc side table. Spring measures 19.7 inches in height and 16.1 inches in diameter.

7 ROCKING CHAIR  
SIXINCH  
SIXINCH.US

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.

8 SPONECK  
CHAIR & TABLE  
GREENFORM  
GREEN-FORM.COM

Designer 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.



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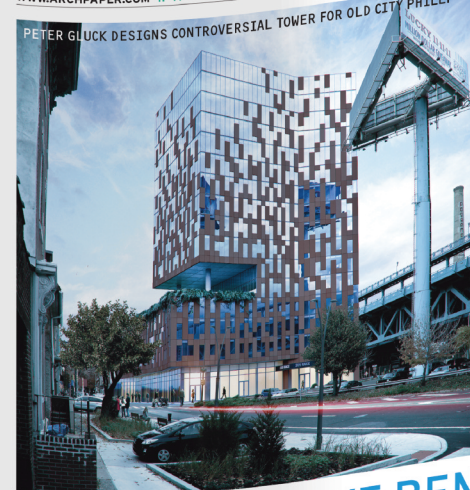
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## THE EAST ARCHITECT'S NEWSPAPER

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### TOWERING ABOVE BEN

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



### A VOYAGE TO VENICE. SEE PAGE 13.



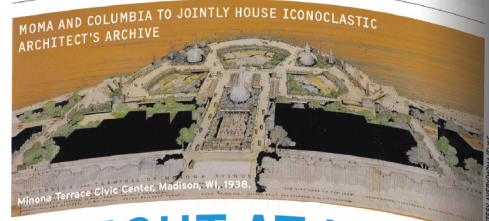
PAUL GOLDBERGER WINS SCULLY PRIZE, SPEECH TO FOCUS ON THE NEED FOR EXPERTISE IN MEDIA

### A CALL TO CRITICAL ARMS

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

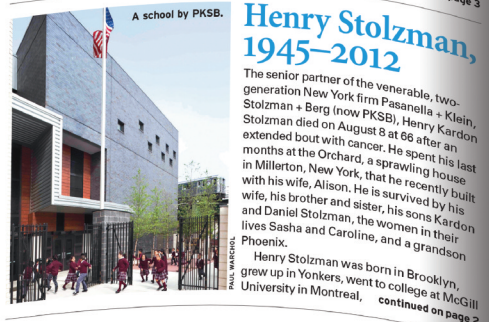
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| CONTENTS | 06 CHELSEA MARKET CHECKS OUT           |
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|          | 09 NAME CHANGERS                       |
|          | 17 COMMENT > SPURA'S BIG BOX BLANDNESS |
|          | 03 EAVESDROP                           |
|          | 06 AT DEADLINE                         |
|          | 17 CALENDAR                            |
|          | 18 REVIEWS                             |

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### WRIGHT AT HOME

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



### Henry Stolzman, 1945-2012

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

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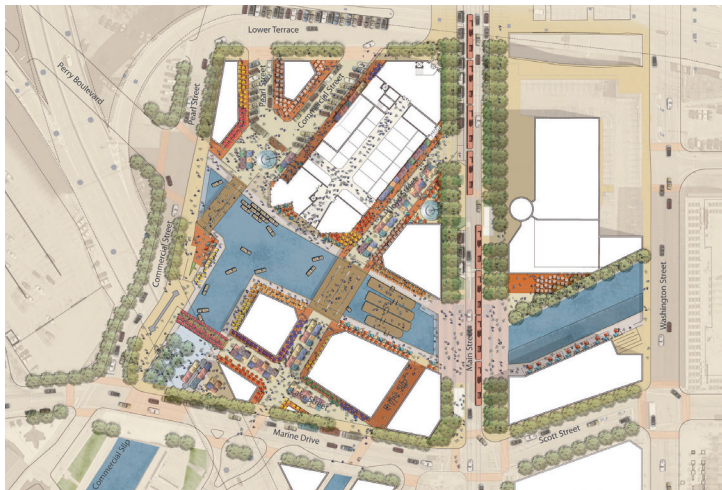
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# THE BUFFALO BOOM



AFTER DECADES OF STAGNATION AND DECLINE, THIS RUST BELT CITY IS FINALLY ON THE UPSWING.  
BY JENNA M. MCKNIGHT

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-19-century structure into a boutique hotel, conference venue, and an 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 20<sup>th</sup> century. It was

**Below:** Buffalo Canalside by Perkins Eastman; **Above:** Site plan





THE ARCHITECT'S NEWSPAPER JULY 24, 2013



BJORG MANGA



THOMAS MAYER



COURTESY HOK

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 stand-out 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



waterfront,” said architect Paul McDonnell, president of the Campaign for Greater Buffalo. 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&K (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,



COURTESY KIDENEY ARCHITECTS



COURTESY POPULOUS ARCHITECTS



**This page, above:** Conventus, a new medical center, by Kideney Architects; **Middle and below:** Harbor Center, designed by Populous, will include a hotel, retail, and entertainment facilities adjacent to the existing NHL arena.

**Facing page, above:** A new building in the Buffalo-Niagara Medical Campus by Cannon’s Yazdani Studio; **Below:** The planned University of Buffalo Medical School by HOK.



THE ARCHITECT'S NEWSPAPER JULY 24, 2013

**Above left:** The Visitors Center by Toshiko Mori by Frank Lloyd Wright's Darwin-Martin House; **Below:** The house could draw 84,000 people a year.

**Above, right:** Rendering of the converted Bethune Lofts; **Below:** The project nearing completion.

**Bottom:** The first phase of the renovation of the Richardson Olmsted Complex will include a boutique hotel, conference center, and an architecture center.



I WAN BAAN



COURTESY CIMINELLI REAL ESTATE



COURTESY DARWIN MARTIN HOUSE



COURTESY CIMINELLI REAL ESTATE

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.**



COURTESY RICHARDSON OLMSTED CORPORATION



JULY

WEDNESDAY 24  
LECTURES

**Equity, Engagement and Transparency in Urban Adaptation**  
6:00 p.m.  
Pratt Institute  
114 West 14th St.  
cfa.aiany.org

**How the Other Half Dies: Hart Island**  
6:30 pm  
The Museum of the City of New York  
1220 Fifth Ave.  
mcny.org

**New Directions in Coastal Resilient Design Strategies**  
12:30 p.m.  
Columbia University  
Wood Auditorium, Avery Hall  
arch.columbia.edu

**Marguerite Holloway Book Talk: The Measure of Manhattan**  
6:30 p.m.  
39 Battery Pl.  
cfa.aiany.org

PANEL DISCUSSION

**El Barrio Tours: Gentrification in East Harlem**  
6:30 p.m.  
El Museo  
1230 Fifth Ave.  
elmuseo.org

THURSDAY 25  
PANEL DISCUSSION

**Spotlight on Design: CityCenter DC**  
7:00 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
aiadc.com

LECTURE

**Mierle Laderman-Ukeles**  
4:00 p.m.  
MoMA PS1  
22-25 Jackson Ave.  
Long Island City, NY  
momaps1.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

**Nightseeing with Leni Schwendinger**  
8:00 p.m.  
Jackson Heights Cinema  
40-31 82nd St.  
Queens, NY  
nightseeing.net

**Cocktails & Conversation with Robert Rogers & Susan Szenasy**  
6:30 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

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LECTURE

**Otto Piene**  
4:00 p.m.  
MoMA PS1  
22-25 Jackson Ave.  
Long Island City, NY  
momaps1.org

SATURDAY 27  
LECTURE

**Architecture 101: Expressionism**  
11:00 a.m.  
The National Building Museum  
401 F St. NW  
Washington, D.C.  
aiadc.com

WORKSHOP

**Basic Autodesk REVIT Architecture 2012 Training – July Session**  
9:00 a.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

WITH THE KIDS

**FamilyDay@TheCenter: 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 Museum of the City of New York  
1220 Fifth Ave.  
mcny.org

LECTURE

**David Auerbach, Evgeny Morozov & Ben Wizner**  
4:00 p.m.  
MoMA PS1  
22-25 Jackson Ave.  
Long Island City, NY  
momaps1.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.  
mcny.org

LECTURES

**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  
sap.mit.edu

TUESDAY 30  
LECTURE

**Habitats/ Making Room**  
6:30 p.m.  
The Museum of the City of New York  
1220 Fifth Ave.  
mcny.org

EVENT

**Architect, Engineering & Construction All Industry Appreciation Night**  
5:30 p.m.  
New Britain Stadium  
230 John Karbonic Way  
New Britain, CT  
aiact.org

WEDNESDAY 31  
TOUR

**FitNation**  
6:30 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

EXHIBITION OPENING

**Steve Locke: there is no one left to blame**  
The Institute of Contemporary Art  
100 Northern Ave.  
Boston, MA  
icaboston.org

LECTURE

**Spaces that Matter**  
12:30 p.m.  
Columbia University Room 114, Avery Hall  
arch.columbia.edu

AUGUST

FRIDAY 2  
LECTURE

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

SUNDAY 4  
PERFORMANCE

**Georgia Sagri Performance**  
4:00 p.m.  
MoMA PS1  
22-25 Jackson Ave.  
Long Island City, NY  
momaps1.org

WEDNESDAY 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  
thehighline.org

MONDAY 12  
LECTURE

**Oculus Book Talk: Vishaan Chakrabarti, A Country of Cities**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.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.  
mcny.org

TUESDAY 13  
LECTURE

**25 Architects: Yolanda Cole**  
12:00 p.m.  
District Architecture Center  
421 Seventh St. NW  
Washington, D.C.  
aiadc.com

WEDNESDAY 14  
WORKSHOP

**Hands-On ArchiCAD Introductory Course**  
9:00 a.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SATURDAY 17  
EXHIBITION OPENINGS

**Soundings: A Contemporary Score**  
Museum of Modern Art  
11 West 53 St.  
moma.org

**American Modern: Hopper to O'Keefe**  
Museum of Modern Art  
11 West 53 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.  
mcny.org

MONDAY 19  
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 53 St.  
moma.org

FRIDAY 30  
FILM

**Saturday Night and Sunday Morning**  
Museum of Modern Art  
1:30 p.m.  
11 West 53 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



COURTESY MOMA PS1

EXPO 1: NEW YORK

MoMA PS1  
22-25 Jackson Avenue  
Long Island City, NY  
Through September 2

*EXPO 1: New York* is an art festival dedicated to the environmental and sociopolitical challenges of the 21st Century that runs through September 2. In addition to occupying the entirety of MoMA PS1's Long Island City home, the show encompasses exhibitions at other venues throughout New York City, including the Rain Room at the Museum of Modern Art and the VW Dome 2 at Rockaway Beach. The festival is centered on the idea of what its curators call "dark optimism." The exhibitions, installations, and prototypes featured in the festival suggest the end of an era plagued by climate change, economic suffering, and political strife, and the beginning of a new, brighter future. Highlights include the legendary artist-environmentalist Ansel Adams' photographs, Meg Webster's site-specific ecosystem *Pool*, and Olafur Eliasson's glacial ice installation *Your waste of time* in the basement of MoMA PS1.



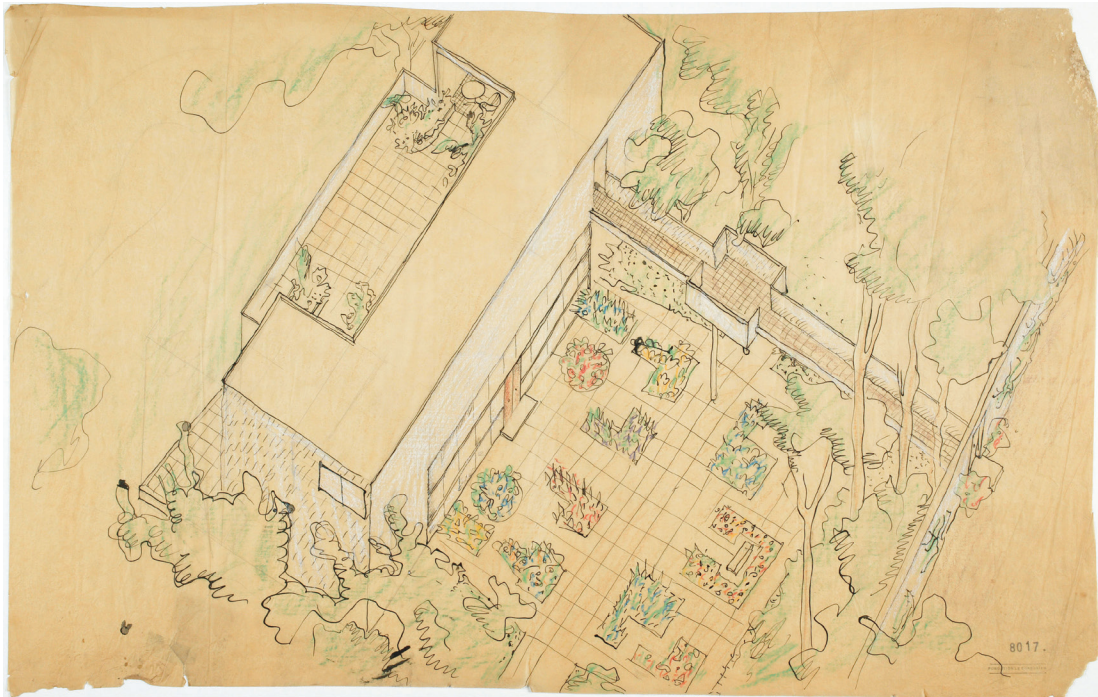
COURTESY THE WHITNEY MUSEUM OF AMERICAN ART

ROBERT IRWIN'S "SCRIM VEIL—BLACK RECTANGLE—NATURAL LIGHT"

The Whitney Museum of American Art  
945 Madison Avenue  
New York, NY  
Through September 1

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.





COURTESY MOMA

## 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

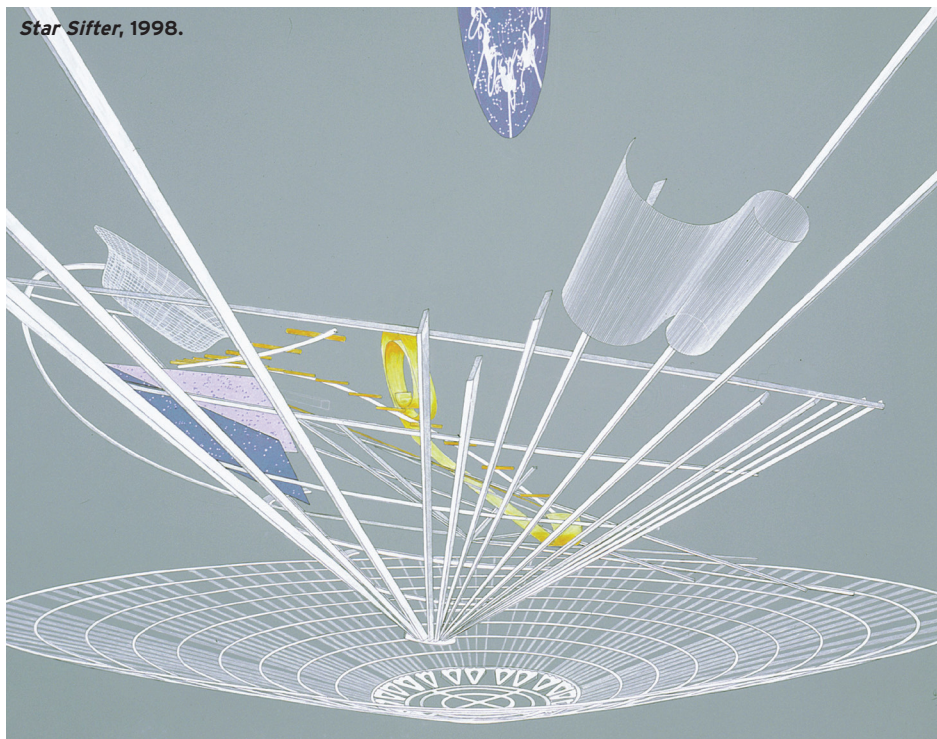
landscape and provide a retrospective diachronic view of his major works, built and unbuilt, drawn or painted, is difficult to accomplish within the limited space of the gallery. The catalogue that accompanies this exhibition does succeed in reconciling these two points of view admirably and is a wonderful 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 20<sup>th</sup> 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

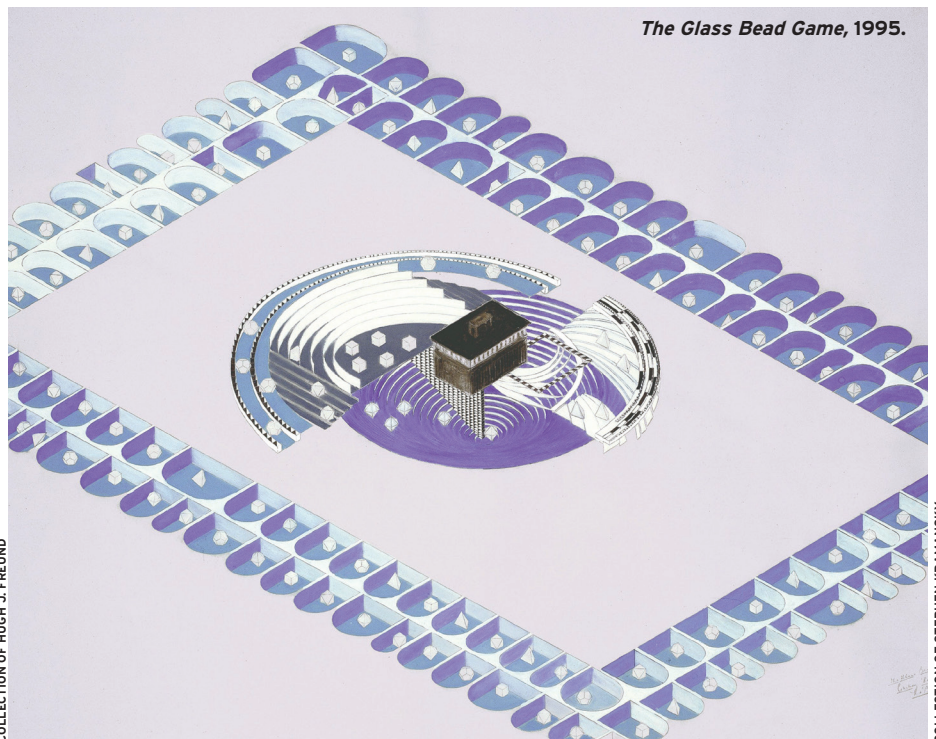
cities that resulted from his airplane trips up and down the coast of South America in 1929.

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 *Cite 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**



COLLECTION OF HUGH J. FREUND



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## Scripting Tall Tales

**Alice Aycock Drawings:  
Some Stories Are Worth Repeating**  
Parrish Art Museum  
and Gray 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/Well 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 Parrish 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 set of directions for **continued on page 25**



**THE LAW OF THE MEANDER** 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 Sao 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 Headquarters and the University City of Rio. His later project, the Plan Obus for Algiers, a refinement of the earthscraper architecture/urbanism, was also unrealized.

Although Le Corbusier was a relentless traveler looking for new work in the Soviet Union, Latin America, Istanbul or Algiers, he cannot be considered the model for the contemporary name-brand architect that

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 Amédée 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 BRILLEMBOURG IS AN ARCHITECT AND CONTRIBUTING EDITOR TO BOMB MAGAZINE.**

**SCRIPTING TALL TALES** continued from page 24 a performance (as a structure for an event), it is possible to create a vocabulary of disjunction. This vocabulary of disjunction is in the tradition of Bosch, Piranesi, Boullée, Ledoux, Lequeu, Smithson, and many others.” Further, the work’s autobiographical nature was carried by fictive stories that she learned from her family’s tradition of storytelling. This pushed Aycock to create works that enticed people into spaces of disbaring unpleasantness and out of body certainties.

Aycock’s current work carries on this storytelling and the desire to bring people into uncomfortable yet compelling spaces. She digitally tracks natural events like hurricanes and then takes the patterns that emerge to create beautifully drawn and rendered worlds inside of worlds that spiral out into the future. Aycock’s work has moved from one sort of spatial analysis and creation to the unknown world of what architects like to call “scripting.” She is aware of this new world: “Now I only remember a little: Michelson-Morley and the constancy of the speed of light; Einstein and his clock paradox; Max Planck and his quanta; Picasso and his *Les Femmes d’Alger*, and poof. The stability of the Newtonian world is gone. A pity it was so hard won.” She’s right, that world is gone, but her current work is not much different than what an architect like Tom Mayne seems to have done at Cooper Union: The structure, one imagines, was once like any normal building. Then it was canted and pitched to be out of sorts with the surrounding world, while enticingly pointing to a more exciting realm.

**WILLIAM MENKING IS AN’S EDITOR-IN-CHIEF.**

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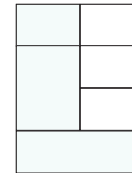
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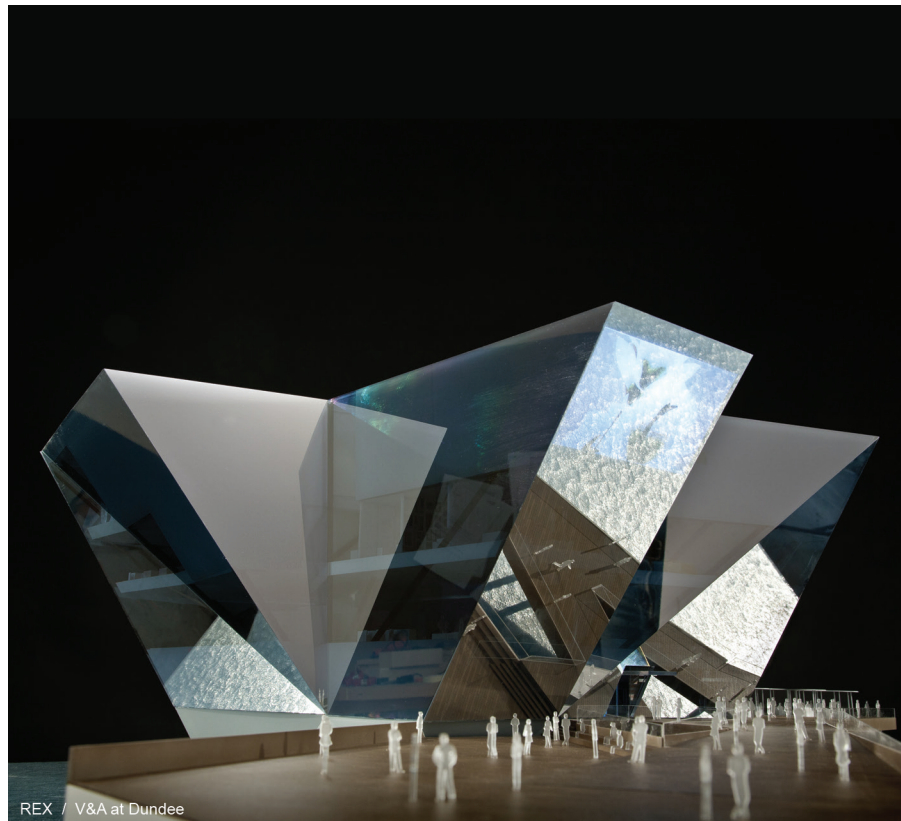
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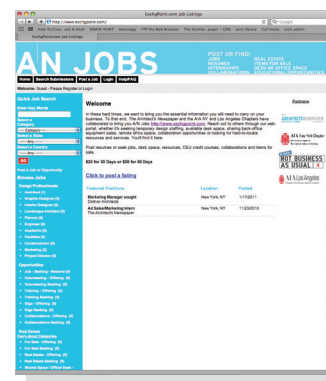
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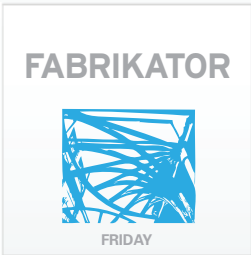
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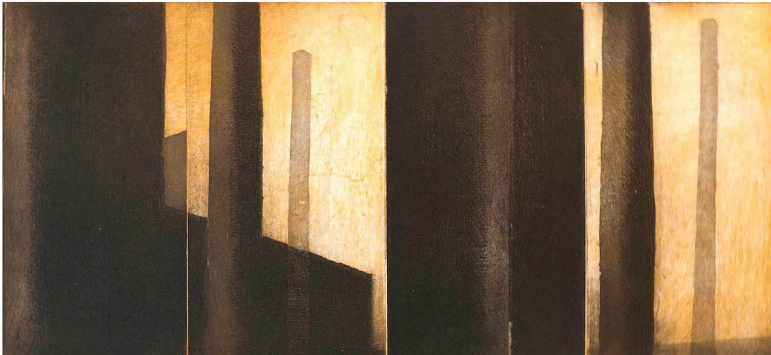
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# PIANISSIMO

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**



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