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**BOSTON ADDS AN INCUBATOR PAVILION TO ITS INNOVATION DISTRICT**

**HALL OF TECH**

In late October, among the clusters of tall office towers rising in the South Boston Waterfront's new Innovation District, a modern single-story pavilion called District Hall opened its doors. The building, situated right in Seaport Square, will serve as a hub for the district's growing technology industry and the public. Designed by Boston-based Hacin + Associates, this glass and corrugated metal structure was born out of a private-public partnership with the city and Boston Global Investors, the developer behind the planned 23-acre Seaport Square.

Innovation District, the brainchild of Mayor Menino, has been transformed from

an industrial strip, made up of parking lots and warehouses, into an emerging neighborhood of entrepreneurs and tech start-ups. "This project is a unique private-public partnership in terms of having the city and the developer work together to create a building that will really anchor and define this new neighborhood, and do so not just for the innovation and tech community, but for all the citizens who will be using the neighborhood," said David Hacin, principal of Hacin + Associates.

Hacin + Associates was tapped to assist Kohn Pedersen Fox Associates in creating the master plan for Boston Seaport Square. The plan sought to **continued on page 6**



**FAMOUS PREFAB HOUSE AT THE CENTER OF PRESERVATION DISPUTE**

**Acrimonious House**

Residents of Sunnyside Gardens, Queens, clashed Tuesday with several members of the architecture community at a public hearing at the Landmarks Preservation Commission. Their gripe centered around a plan to move the celebrated Aluminaire House to a former playground as part of a development that would also include a two-story residential building.

Developer Harry Otterman, who purchased the quarter-acre property six years ago, told the commission that the project shares the same mission as the Sunnyside Gardens Historic District, "to create quality housing for low-cost." The Aluminaire House, to be resurrected by architects Frances Campani and Michael Schwarting, will sit on the corner of the site, flanked by the new 8-unit building. The design for the L-shaped building echoes its aluminum neighbor, while also intending to draw upon the vernacular architecture of the district.

The relocation of this all-metal prefabricated house—the first of its kind in the United States—has sparked an ideological debate, dredging up thorny questions that get to the heart of one of historic preservation's ongoing quandaries: What does it mean for **continued on page 10**



**MORE ORGANIZATIONS AND HOUSING COME TO CULTURAL DISTRICT**

**IN THE EYE OF THE ARTS**

The Downtown Brooklyn Cultural District has been years in the making. After several delays and changes of plans, new buildings are starting to rise and come to fruition.

A new mixed-use **continued on page 5**

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**SIN CITY TO GET FIRST PUBLIC PARK ON ITS FAMED GAMBLING BOULEVARD**

**BUSHY STRIP**

Over the last two decades Las Vegas has evolved its image significantly beyond slots, blackjack, and showgirls. Major land owners have created family-oriented themed developments, luxury **continued on page 9**



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## AFFORDABILITY AND CREATIVITY ARE ESSENTIAL FOR NEW YORK'S FUTURE

The recent conference at the Storefront for Art and Architecture, “Since Now From Then,” celebrated the 30<sup>th</sup> anniversary of the minuscule but influential space on Kenmare Street. It made clear the far-reaching impact the Storefront has had on the culture of architecture but also how much New York City has changed around the gallery.

The first public exhibition at the original Storefront on September 18, 1982, then at 51 Prince Street, was a month-long series of performances titled A-Z, with a different artist featured each day. Many of these artists in the 1980s lived in the blocks surrounding Prince Street except Tehching Hsieh whose prescient performance was to live “homeless” on the streets of the city for a single year.

Today when the Storefront presents a group of emerging artists it is doubtful that any of them could afford to live anywhere near gentrified Kenmare Street. They are more likely living in Crown Heights or Bushwick, Brooklyn. In fact Kyong Park, one of Storefront’s founders, made an off-hand comment during the conference that if anyone today wanted to do what he did at the Storefront in the 1980s “they should leave New York City.” Park, who hails from Detroit and now lives in L.A., may have been thinking of the particular challenges and opportunities for young urbanites in post-industrial landscapes like Detroit.

But New York City officials would do well to heed Park’s advice and begin thinking about strategies for creating affordable housing, not just for the young creative class, but for all New York residents.

Mayor Bloomberg promised to focus on creating 165,000 units of affordable housing and claims to be meeting this target. He may believe this was enough new affordable units for this enormous city, but the Association for Neighborhood and Housing Development analyzed Bloomberg’s housing program and came to another conclusion. Not only did tens of thousand of affordable units go off-line as landlords exited subsidized programs and regulated apartments went market rate, but in Harlem, to pick one neighborhood, property values have jumped 222 percent and in East Harlem, median market rents went from roughly \$1200 in 2002 to \$1900 in 2011.

Further, “it’s not only that rents are rising; it’s also that a growing part of the population is trying to live in New York City on very modest incomes. According to the city’s own poverty measure, roughly 46 percent of New Yorkers were what is considered “near poor” in 2011. For a family of four, that means earning under \$46,000 annually.” Thus the Furman Center says that nearly a third of New Yorkers were what is called “severely rent burdened” in 2011, which means they were spending more than half their monthly income on rent.

The association admits the Mayor’s initiative is on track to meet its housing goal but these units too often do not meet the actual affordability needs of the neighborhoods in which they were built. Further, “one-third of these units have an upper income limit above the actual New York City median income and in half the city’s community districts, the majority of units built are too expensive for a household earning the local median income for the neighborhood.” The association claims that “starting in 2017, New York will be at risk of losing an annual average of 11,000 units built with city subsidy and by 2037, the city could also lose many units as were built by Bloomberg, greatly undermining the value of the City’s efforts.” Bloomberg can point to two recent housing projects that illustrate—if they were replicated ten times over—the kind of new housing that can and should be built in the city. The Lower East Side project called Essex Crossing will replace a forty year old urban renewal site with 1,000 units of new housing which the city claims will be 50 percent “permanently affordable for low, moderate, and middle-income households and senior citizens.” In addition, the project includes a 15,000-square-foot open space, a new and expanded Essex Street Market, a school, a community center run by Grand Street Settlement, a rooftop urban farm, the Andy Warhol Museum, 250,000 square feet of office space, and a diverse mix of retail space. In addition the Mayor recently announced a new housing facility in downtown Brooklyn as part of the Brooklyn Academy of Music’s expanding district that will have 42 units of affordable housings built above a large cultural space and restaurant. It is clear that New York City has run out of easily and cheaply developable land in vacant neighborhoods like the South Bronx and Brownsville, so finding sites for new affordable housing will not be easy.

It is important to point out that in the deeply flawed 2030 Plan for New York City identified vast areas for new housing above open areas over the Brooklyn-Queens Expressway and Sunnyside Yards, but these would require massive public investment in infrastructure and will not likely yield any truly affordable housing.

The next mayor will have an enormous challenge to build enough units to meet the pressing demand for housing that always seems to be part of life in this city. Aside from protecting NYCHA and its 230,000 units of affordable housing and maintaining rent control, which helps thousands of middle income New Yorkers, the next mayor will need a new and different approach if more housing is to be built. This is an absolute necessity if New York is not to become a victim of its own success. Bill de Blasio, the apparent next mayor, claims to be a progressive politician. This will mean nothing unless living here is a possibility for the sort of person who wants to start the next Storefront.

**WILLIAM MENKING**



COURTESY CO|FXFOWLE

CO|FXFOWLE, a collaboration between New York City-based firm FXFOWLE and Los Angeles-based CO Architects, has just unveiled its design for a new nursing school at the Columbia University Medical School campus. Slated to begin construction in 2014, the seven-story building has been designed to provide a space that facilitates student interactions and maintain an open face to the neighboring community.

“Columbia University has long been an integral part of New York City’s institutional fabric,” said CO|FXFOWLE senior associate Michael Syracuse. “We are excited to work closely with the University’s School of Nursing, in creating a new facility that will both honor its rich heritage while providing a collaborative, interactive, and forward-thinking environment for faculty and students.”

CO|FXFOWLE won the project in an invited competition. The competition brief requested a three-story building of 65,000 square feet for the site. CO|FXFOWLE, however, proposed a taller, skinnier building that would leave half the site for future development, while resulting in a lower-cost, more efficient construction. The project will seek LEED Silver certification.

The soaring lobby and circulation spaces are clad in transparent glass, offering passersby clear views in to a set of scissoring, chartreuse-colored staircases that extend upward to the seventh floor, where there is a green-roofed terrace. The terrace flows into a penthouse that contains a student lounge and an informal event space.

The architects allocated faculty offices, conference rooms, and breakout spaces to the building’s two street faces, north and east. These elevations are clad in a fritted glass curtain wall that allows daylight penetration while providing privacy. The core houses simulation labs, research centers, and flexible office space for PhD candidates and visiting faculty.

The simulation labs are the most innovative part of the project, featuring the latest in medical simulation technology. There are labs to prepare nurses for different sorts of situations they will encounter on the job, including large multi-bed labs, multifunction ICU/ED/Acute care rooms, an operating room, and mock exam rooms for actor patients. Some labs feature simulation mannequins operated from adjacent control/observation rooms. There are also debriefing areas, where students will view videos of their performance in the simulation labs and receive critiques from their peers and professors. CO|FXFOWLE worked with the School of Nursing faculty, staff, and students through a series of workshops to understand their functional and spatial requirements, course schedules, and projected growth in order to right-size the simulation areas.

The design also seeks to impart the importance of environment in keeping people healthy. The architects are giving special attention to ensuring indoor air quality, optimizing daylight, selecting non-toxic materials, conserving energy and water, encouraging the use of stairs, and providing connections to the green roof.

**AARON SEWARD**



## OMA GOSH, WHAT A DISASTER

Cornell architecture professor **Jonathan Oschorn** has taken **Rem Koolhaas'** Milstein Hall—an expansion of the university's architecture school—to task in a critique, calling it “by virtually any conceivable objective criterion, a disaster.” While Oschorn admitted that the building possesses great aesthetic interest, his quibbles lie in the project's functionality. He calls out no less than seven fire safety issues, including that the auditorium only has a single means of egress and that there are no fire walls separating it from the existing buildings that it connects—Sibley and Rand halls. He takes the LEED system to task, wondering how in the world a building that makes nearly every no-no conceivable in terms of sustainability—such as terrible issues with thermal bridging and a form that maximizes envelope surface area for the floor area—could be awarded a Gold rating. He points out “non structural failure” items, such as a leaking curtain wall and roof, cracked concrete floors, and protruding objects that could be problematic for the visually impaired. Finally, he blasts the building's lack of flexibility to adapt to future uses.

Oschorn's review, which is available online, makes for a scintillating read, but it hasn't won him many friends in Ithaca. In an interview with **Enoch Sears** of [thebusinessofarchitecture.com](http://thebusinessofarchitecture.com), he admitted, “The architects at Cornell who supervised the construction no longer talk to me.”

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LEESER Architecture created a new home for BRIC Arts | Media and UrbanGlass.



COURTESY LEESER

### IN THE EYE OF THE ARTS

continued from front page  
development, called “EyeBAM,” is the latest addition to this burgeoning neighborhood. Dattner Architects and Bernheimer Architecture, along with SCAPE | Landscape Architecture, have been selected by the Mayor's Office and the New York City Department of Housing Preservation and Development to design a 12-story building, which will include 109 apartment units (40 percent affordable and 60 percent market rate) and a Craft restaurant. It will also carve out space for two arts-and-science-focused organizations, Eyebeam and Science Gallery.

The building, equipped with entrances on either side, is designed to engage with neighboring cultural institutions. The restaurant will flow into the new Arts Plaza, which is the forecourt to the Theater for a New

Audience, and in nice weather, will include outdoor seating to activate the space.

“We really view this site as a hinge of the heart of the Cultural District, and it was very important to create a lively pedestrian experience and open the building to the neighborhood,” said Dattner principal Bill Stein.

To further accentuate the cultural space, the architects plan to implement a glazed exterior on the lower levels. The material palette, composed of terracotta and brick, is a nod to Brooklyn's architectural history.

“We wanted to create a scale and texture to the building that was both contextual to the neighborhood but also gave the building its own identity,” said Stein. “A solid piece of architecture that has variation, color, and texture.”

The two non-profits, which will take over 27,000-square-feet of space, share much of the same programmatic

needs and will “require flexibility for performance, new technologies for art and display, and a great deal of teaching,” said Andy Bernheimer of Bernheimer Architecture.

The architects are seeking to attain LEED Gold certification. “We are looking to, along with the developer Jonathan Rose, to use materials and building systems to make it a sustainable building,” said Stein. The development is scheduled to break ground in 2015.

Around the corner from EyeBAM, a new cultural facility just opened its doors. Five years ago LEESER won the commission to convert the 94-year old Strand Theatre into a community-accessible arts facility. The firm retrofitted the historic structure to house two arts organizations with vastly different programming and workspace needs. The 60,000-square-foot building is the new home to BRIC Arts | Media, a non-profit dedicated to arts and media programming, and UrbanGlass, an organization focused on the art of glass making.

“It is to serve as an anchor of the BAM Cultural District and of the larger vibrant and rapidly evolving areas of Downtown and Fort Greene, Brooklyn,” said Sofia Castricone, senior architectural designer at LEESER. “The strategy for the exterior of the project was to integrate elements of architecture, signage and exterior lighting to unify the building as an arts center, while maintaining the distinct identities of BRIC and UrbanGlass and to do so within the limited budget.”

**NICOLE ANDERSON**

### > VICEROY HOTEL

120 West 57th Street  
Tel: 212-830-8000  
Designer: Roman and Williams



CHRISTIAN HORAN

Rising thirty stories above Central Park, the newest Viceroy Hotel on 57<sup>th</sup> Street has opened its doors after a long anticipated wait. The highly acclaimed husband-wife team of Roman and Williams designed the sleek black tower from the ground-up, with the aim of breaking away from the architectural prototypes that dominate midtown Manhattan and creating a “downtown feel.” Boasting 240 guestrooms that resemble luxury cabins in the sky, the guestroom decor features a combination of iroko wood, leather, and rich brass finishes. The public spaces within the building maintain this bold aesthetic, with fine-crafted metal details, stonework, marble, and classic woodwork throughout. The designers—Robin Standefer and Stephen Alesch—wanted to convey the intensity of New York, a city that “celebrates industry and artistic inspiration,” according to an interview with *Architectural Digest*. A cast-iron bronze map of New York is a nod to this sentiment, and creates a focal point in the double-height lobby, a striking space adorned with three different types of marble. From the outside, the building's distinctive facade is reminiscent of a Miesian approach to design, blending modern elements with a traditional grid of black brick and steel. **STELA RAHMAN**



ph. Elliott Erwitt, 2013

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The cafe has already become a neighborhood hub.

FLAGSHIP PHOTO/GUSTAV HOLAND

**HALL OF TECH** continued from front page enhance connections between the different sub-neighborhoods, institutions, and landmarks within the area. Soon after, the firm signed on to design the \$5.5 million District Hall. The 12,000-square-foot facility, located on the site of former waterfront rail yards, now sits right in the center of the Innovation District, and only steps away from the Institute of Contemporary Art, Fan Pier, the Boston Convention Center, and transit nodes.

The building's design is a nod to the neighborhood's industrial and nautical history: One part emulating the low rectangular shape of the train cars, and then an exterior shell, punctuated by angular forms, reminiscent of sailboats and the water. The interior of the building is composed of flexible 250-person assembly space, a lounge, café, and a restaurant called Gather. In addition, a series of "pod" spaces offer companies and organizations a place to host pop-up retail shops, meetings, exhibitions,

and classes.

"The building is specifically designed for connection and interaction," said Hacin.

The landscaping, designed by Reed Hilderbrand, features plantings, a grove of native gray birch, and a shrub thicket. Next, the landscape firm will design a park to be called the Seaport Green adjacent to District Hall, which will provide a respite and gathering place for the tech community. A new park pavilion, by Haacin + Associates, is also in the works for the site. **NA**

## BJARKE INGELS GROUP DESIGNING MIXED USE SPACE IN CITY'S MID-MARKET AREA

### BIG News in the Bay Area

San Francisco may soon get its first Bjarke Ingels Group (BIG) building: a mixed-use development in the rough-around-the-edges Mid-Market area. The firm's proposal for 950-974 Market—a mixed use project that blends art, non-profit, residential, and retail space—pushed out OMA and Snøhetta in a design competition. San Francisco planning officials and real estate development forces to re-energize this triangular shaped site at

Market and Turk streets, a highly visible location along one of the city's major thoroughfares. The area has seen a recent boom in development as companies like Twitter have made the neighborhood their home, due in large part to a Mid-Market tax break.

In BIG's bold design, two outer peaks and a hollow core unite three distinct programs. The two outer sections, which contain a hotel and residence, meet at the middle, creating a

theater and the hotel's atrium, with a public space at the base. The firm imagines these indoor and outdoor hubs serving as marketplaces for ideas.

"This will be our first project on the West Coast," said Bjarke Ingels in a statement. "It is an unusual combination of a prime location with a landmark presence with a great potential for social and urban transformation."

Group I and BIG call the project a much-needed boost to the neighborhood, reviving its theater and performing arts culture, while providing housing for city arts organizations, bringing 300 mixed income homes, 250 hotel suites, and 15,000 square feet of ground floor retail space.

In North America, BIG has designed the Beach & Howe Tower in Vancouver and the West 57<sup>th</sup> Residences in New York City. Pending a zoning variance for the 60-foot-high building, the project is estimated to cost \$173 million with a targeted completion of 2018 or 2019.

**ARIEL ROSENSTOCK**

Left: BIG's scheme bested proposals by OMA and Snøhetta.

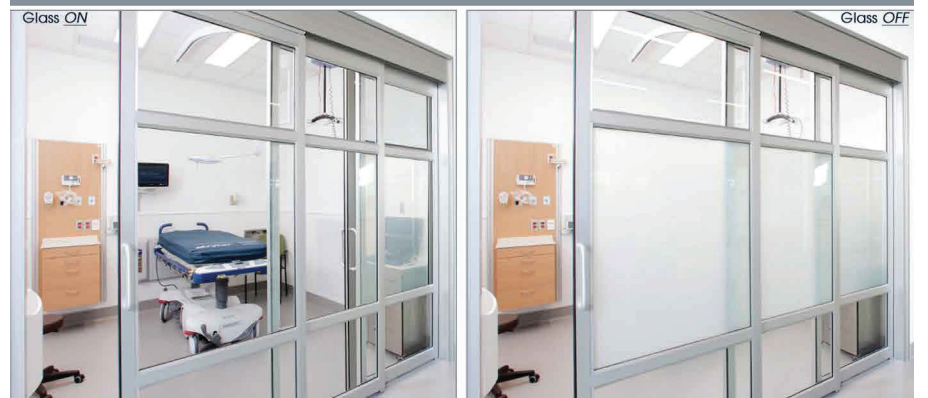


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Mark Robbins



## AMERICAN ACADEMY APPOINTS AN ARCHITECT AS PRESIDENT

### ROME ROBBINS

In late October, the American Academy in Rome announced that it has selected Mark Robbins as its new president and CEO. Robbins, an architect and artist and a fellow of the academy in 1997, currently serves as the executive director of the International Center of Photography (ICP) in New York, a position he has occupied for a year. Prior to that he was the dean of architecture at Syracuse University.

At the Academy, Robbins will succeed Adele Chatfield-Taylor, a historic preservationist who restored the institution's McKim, Mead & White home and built a more than \$100 million endowment.

"Mark is one of the most enterprising and original figures of his generation. He is fascinated by the work of both artists and scholars, especially in the fields of our fellowships, and he will bring a fresh take to all sectors of our life," Chatfield-Taylor said in a statement. "I look forward to working closely with him during the transition, and know he will take our beloved institution to a whole new level of excellence."

"What is so amazing about Adele and the Academy is the incredible foundation that she built," Robbins told *AN*. "I'm arriving at a very lucky moment." He demurred about commenting on any specific plans, but added: "Every president brings their own viewpoint, their own approach."

The American Academy awards the Rome Prize annually to artists and scholars who are invited to live in residency and pursue their work. "It has aspects of a cultural institution and aspects of an academic institution," he said, "so it's in a way a hybrid of my experiences at ICP and at Syracuse."

When Robbins arrived at ICP, many speculated he would help the museum and school build or secure a new space. "It's no secret that ICP looking for space," he said. "I believe that search will continue."

ALAN G. BRAKE



## UNVEILED

### THE GHESKIO/MASS CHOLERA TREATMENT CENTER

Shortly after the 2010 earthquake leveled Haiti's capital city, the worst cholera outbreak in 100 years traveled swiftly through Port-Au-Prince's compromised water infrastructure. As a more permanent solution to the temporary, tented cholera treatment centers that sprang up in response to the epidemic, MASS Design Group designed a new facility for GHESKIO, one of Haiti's leading cholera-response organizations. Construction of the health and hydration center is estimated to cost roughly half of the annual operation expenses for the treatment tents, and construction materials and fabrication services are to be executed by the local Haitian workforce wherever possible.

To address the cause and surrounding effects of the water-born disease, the GHESKIO center treats waste on site,

distributes chlorinated water, and offer diarrheal disease care. An onsite sanitation system will treat more than 250,000 gallons of sewage each year, and a rainwater collection system will store sanitized water to service the building. "We're using low-tech, passive systems that are easy to maintain with appropriate technologies like an anaerobic biodigester," Michael Murphy, CEO of MASS, told *AN*. And as more cities focus on resilient design, self-sustaining systems are increasingly relevant. "You can't rely on the broader electrical system in case of a failure," Murphy added. "In Haiti, only one third of the population has access to modern sanitation, so we learned a system had be localized and resilient to achieve a higher performing solution."

Murphy anticipates the center will open within the first quarter of next year.

EMILY HOOPER

**Architect:** MASS Design Group  
**Location:** Port-Au-Prince, Haiti  
**Client:** GHESKIO  
**Completion:** February 2014

# STAR TRACK



From Las Vegas's star-studded cast of gaming resorts to New York landmark **Yonkers Raceway**, casinos are becoming synonymous with innovative design. This historic 1890s racetrack bet its future on a 21st-century overhaul of its **Empire City Casino** by New York-based **Studio V Architecture**. With a philosophy of exploring architectural expression based on contemporary technology, the award-winning firm capped its redesign with a space-age *porte-cochère* of steel latticework clad with ETFE Teflon-coated film. The innovative entrance stunningly reinvents the casino's image and marks the first U.S. application of this cutting-edge material—showing a building need not be conventional to be a good bet.

## Transforming design into reality

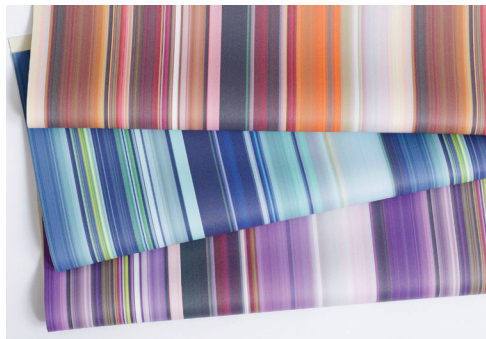
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## From Convalescing to Caring

Despite the fact that hospitals are places for healing, cases of facility-born illness are growing with alarming frequency. *AN* has rounded up a selection of furniture and finishes that will help your next healthcare project aid the healing process. By Emily Hooper



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COURTESY !MELK

**BUSHY STRIP** continued from front page retail, and restaurants. Still, vibrant public spaces and walkable streets don't spring to mind when visitors think of Sin City. That may begin to change thanks to efforts by MGM Resorts, New York-based architects and planners Cooper, Robertson & Partners, and landscape architecture firm !melk. The team is bringing the first public park to the Strip, along with streetscape improvements and new street-level retail and dining.

"What have I learned from Las Vegas?" asked !melk principal Jerry van Eyck, evoking Robert Venturi, Denise Scott-Brown, and Steven Izenour's famous study. "That it's completely determined by the market, but the market itself keeps changing." In the early days, hotels and casinos were oriented inward, with elaborate signage and decoration applied to the outside, with the hopes of attracting drivers on the Strip. Today, many visitors arrive looking for a more pedestrian-oriented experience, hoping to catch a show, eat in a restaurant, drink with friends, maybe hit some slots, and grab a hangover coffee the next morning, all possibly in different venues.

Located just south of the new City Center development, the project will transform a private road and parking lots into a new landscape—totaling nearly 32 acres—adjacent to a new 20,000-square-foot arena,

The new park and streetscape will activate the exteriors of formerly inward looking hotels and casinos.

designed by Populous. Within the highly privatized realm of the Strip, the park will add a new dimension to the life of the city. "The big companies have come to realize that public amenities add to the value of their properties," said van Eyck.

The design will include mosaic sidewalks in beige marble, evoking desert sands and stones. Mesquite trees and other desert plants, requiring minimal irrigations, will soften the area and provide some shade. Large sculptural shade canopies will provide additional passive cooling. The road traversing the site will bend to the north, creating a larger plaza/park leading up to the arena. The drive-up porte-cochere of the Monte Carlo hotel will face the new park. New dining and retail options, including a Shake Shack, will line the New York, New York hotel, providing an active frontage to the new public space.

MGM owns several additional blocks along the Strip, so depending on the success of this redesign it could be the first phase of a larger remake.

"Las Vegas is about selling illusions," said van Eyck. "We like the challenge—almost a contradiction in terms—of creating something authentic in Las Vegas." **AGB**

# ASTOR TURF



In Manhattan's East Village, a neighborhood known for passionately independent movements, **51 Astor** coolly shows it belongs. Designed to attract a diverse range of tenants by **Maki and Associates** for **Edward J. Minskoff Equities**, it links two huge volumes on a full city block yet manages to appear different from each angle. The building's structural steel acrobatics ensure flexibility to serve this market long-term while coalescing with a neighborhood master plan to connect community through public space—a restrained composition in an unrestrained neighborhood.

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Architect: Fumihiko Maki, Maki Associates  
Structural Engineer: Ysrael A. Seinuk  
Photo: Richard Ginsberg





DAVID LA SPINA/ESTO

**ACRIMONIOUS HOUSE** continued from front page a building to be contextual? Does it come down to upholding the original intent of the architects and of a design philosophy of a certain era? Or is it about maintaining a specific aesthetic quality, character, and architectural vocabulary of a neighborhood?

For over three hours, both sides stood up and provided testimony. Local government representatives and residents railed against the proposed development and prefab building calling it “inappropriate” for the landmark-designated neighborhood, which is predominantly made up of red brick row-houses.

“The Aluminaire House, while very significant and beautiful and historic in its own way, is simply inappropriate for Sunnyside Gardens,” said Councilman Jimmy Van Bramer. “The aluminum and glass materials, and terracotta facades in the town houses do not match the one and two story community brick homes in Sunnyside Gardens. Any development in this location, I believe, should be consistent with the intended character and

aesthetic that Sunnyside Gardens was built with.”

Proponents of the development—composed mostly of academics, preservationists, and architects—argued that Sunnyside Gardens would be a fitting home for the Aluminaire House. Several pointed out that while the metal prefab house, designed by architects A. Lawrence Kocher and Albert Frey, might not be in keeping with the existing building typologies in the district, it had been conceived the same year as the planned community, and with a common mission to provide affordable housing to low and moderate income families in a densely populated area.

“The House crosses path with Sunnyside Gardens,” said Michael Schwarting, a professor at New York Institute of Technology (NYIT) and the co-founder of the Aluminaire House Foundation. “Just because it is different doesn’t mean it is inappropriate. It is appropriate because of its scale and meaning.”

Councilman Van Bramer disagreed with this reasoning: “Just because it was built in 1931, it doesn’t mean that it belongs in Sunnyside. The Empire State Building was also built in 1931. You wouldn’t plop the Empire State Building in Sunnyside.”

The Aluminaire House, renowned for its modernist design and populist intent, has been homeless for nearly a year now. The metal and glass prefab structure—made of aluminum, steel, and alloy—was originally built as a prototype to demonstrate how mass production can be employed for the creation of contemporary, yet low-cost housing. It made its first appearance at the

Architectural and Allied Arts Exposition in 1931 inside the Grand Central Palace.

Following its early critical success, the Aluminaire House was purchased by architect Wallace K. Harrison, who then moved it to his property in Huntington, New York, to expand and turn into a weekend house. After Harrison’s death in 1981, the building began to deteriorate and was at risk of being demolished. But preservationists waged a campaign to save it, which eventually prompted the new owners to donate it to NYIT.

The Aluminaire House, later reconstructed by Shwartz and his students, lived on NYIT’s Central Islip campus for more than twenty years until the university relocated its architecture program, leaving the house alone and unused.

The building has since been dismantled and placed in storage. But Shwartz is hoping that the Aluminaire House will be reconstructed, yet again, on the edge of the historic district in Sunnyside Gardens and operate as a museum, which would be open to the public select times of the year.

“It is a textbook example of ideologies that modernists endorsed in the 1930s,” said Marta Gutman, professor of architecture at The City College of New York, in her testimony. “Bring the Aluminaire House and Sunnyside together as they once were. It will be a benefit to students of housing and the public.”

A gaggle of critics and architects—including Richard Meier, Steven Holl, and Michael Graves—have spoken out in favor of the project. At the hearing, letters of support were read from Tod Williams Billie Tsien Architects, the Municipal Art Society, Barry

Bergdoll, and Andrew Scott Dolkart.

“To marry these two great American architectural achievements at a single site is a brilliant idea, one that will make a prominent corner in Sunnyside Gardens into a veritable pilgrimage site for architectural students, fans, and aficionados. It would be a welcome addition of a landmark to this beautiful Queens neighborhood and a poetic juxtaposition,” wrote Barry Bergdoll, the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art.

But residents say that this development is a blow to the hard-won battle they fought to achieve landmark status for the district a few years ago.

“This seems the total opposite of what we are trying to protect,” said Joseph Conley, chair of Community Board 2. “It is an unfair imposition on the community.”

Several individuals gave testimony calling for the re-opening of the defunct playground, designed by Marjorie Sewell Cautley, across the way from its former owners, the Phipps Garden Apartments. One resident argued that it was one of the remaining intact playgrounds from the 1930s. The property, however, now belongs to Mr. Otterman.

“The truth is the Aluminaire House is a house in search of a home and it should not be jammed in to a development of town houses in Sunnyside Gardens simply because there is a hole in the ground,” said Van Bramer.

The Landmarks Commission did not come up with a resolution and has yet to reschedule a follow up hearing. For now the Aluminaire House will remain packed up in storage. **NA**

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## GOVERNORS ISLAND AWARDS LEASES TO THREE TENANTS

# ISLAND LORD

Governors Island, the once sleepy military base, has been evolving rapidly in the last five years—transforming into a hub of cultural activity, educational facilities, and lush parkland. And now, the next phase of the \$260 million redevelopment plan could add a mix of spa services, classrooms, and artist studios.

Last December, the Trust for Governors Island issued a request for proposals seeking ideas for creative, educational, or commercial uses for over 40 historic structures, which had previously provided residential quarters, administrative offices, and other communal functions. And while the exteriors of these 19<sup>th</sup> and early-mid 20<sup>th</sup> century wood and brick buildings are landmarked, the interiors are not, and can be renovated to accommodate a variety of tenants with different spatial requirements.

After receiving 15 proposals, the Trust selected three finalists: Lower Manhattan Cultural Council (LMCC), Quadratic Spa, and CIEE Global Campus. These tenants will occupy six buildings, and take over only 30 percent of the historic district, leaving much of the area open for further redevelopment. Two of the tenants have signed a 49-year lease, and one has committed to a ten-year lease.

"Governors Island is a unique shared public resource for all New Yorkers. Now, with the completion of the first phase of the park and announcement of new tenants, the island is fulfilling its potential as a lively year round destination," said Trust president Leslie Koch. "These tenants will bring new recreational educational and cultural activity and much needed resources to the Island."

The Quadratic Spa will take over three historic buildings, which will include indoor facilities, saunas, a light café, and outdoor pools with panoramic views of Manhattan.

Next door, LMCC, a non-profit dedicated to arts and culture, will occupy all of Building 110. The organization already operates over 20 studios and exhibition space in the building, and plans to build additional studios, a digital media lab, more gallery space, and a screening room.

Around the bend, two existing structures—Building 12 and Pershing Hall—will be retrofitted to accommodate the CIEE Global Campus, an organization providing international education and exchange programs. The campus will consist of classrooms and dormitories for over 250 international students.

The Trust is still in negotiations, but if all goes well, the tenants are slated to move into their new quarters by 2016. The island, which now is only open seasonally, will eventually be open year-round. Over time, the Trust plans on releasing more RFPs, and introducing new programmatic uses and redevelopment plans to the 172-acre island.

NA



COURTESY OF TERME



## The Collaborative Leap: When Kartell met LAUFEN



Since its introduction in March, the Kartell by Laufen collection has been garnering praise from architects, designers and media alike. Combining the playful aesthetic of the iconic Kartell brand with the elegant ceramic designs of LAUFEN, the architect and product design team of Roberto and Ludovica Palomba designed a collection that is redefining anything that had been done in the bathroom before.




Roberto and Ludovica Palomba

The results of this collaboration are clear to see – ceramics with thin, delicate yet sturdy edges, surfaces treated with enamels in sophisticated colors, drain outlets that are invisible, hidden below essential slots, and assembly systems that are as innovative as they are easy. Bringing plastic into the bathroom in a way that raises its profile, the pieces from the Kartell by Laufen collection work beautifully in concert with LAUFEN's precisely engineered and designed ceramic pieces. The collection is not only beautiful to look at it, but is designed using LAUFEN's revolutionary SaphirKeramik; which is why the washbasins have such wonderfully precise edges. SaphirKeramik allows more defined radii, while still providing the strength that ceramic pieces require. In fact, SaphirKeramik ceramic is stronger than traditional vitreous china.

The Kartell pieces add pops of color against the cool and clean LAUFEN pieces, but the collection is not only about aesthetics. Along with the innovation of SaphirKeramik, the basins are designed using LAUFEN's hidden drain and overflow technology, which is not only aesthetically pleasing but a breakthrough in basin design. Coupled with Kartell accessories, even the smallest detail has been carefully designed and engineered.



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ROBERT POLIDORI

How do you add to a masterpiece? This question must have troubled Renzo Piano when he was approached to expand Louis Kahn's nearly perfect Kimbell Art Museum in Fort Worth, Texas. Piano's answer: don't touch it.

Working with Houston-based Kendall/Heaton Associates, Renzo Piano Building Workshop (RPBW) designed a new building across the lawn that would complement Kahn's, allowing the Kimbell to show nearly all of its 350-piece collection and expand its programming. The new Piano Pavilion, as it is called, is actually two buildings: one a refined and well-executed gallery building, a variation on many of Piano's architectural themes; the other an auditorium and education

building buried in the ground and topped by a sloping lawn.

Moving through Kahn's sublime sequence of arches, yaupon hollies, pools, and steps down to the lawn, Piano's building presents a rather blank face: a concrete wall broken in the center by floor to ceiling windows and doors, carefully aligned and proportioned to relate to the Kahn building. Inside, however, you are immediately in the luxurious, well-detailed world that Piano creates. A large lobby—also the same size as Kahn's—will house a small café, coat check, and ticketing for special exhibitions, all of which can be cleared from the space for events. Two courtyards are visible beyond, flanking a glass bridge connecting

to the auditorium building. Light is modulated through an elaborate ceiling system of scrims, translucent glass, and rooftop photovoltaic louvers, all set within massive laminated wood beams stained pale gray. Two large galleries flank the lobby on either side.

While the Kahn building uses warm materials including creamy travertine, warm wood floors and casework, cotton-covered walls, and rough-poured concrete, Piano's palette is cooler and smoother, more mechanical than hand crafted. The galleries terminate in floor-to-ceiling glass walls offering views out to the landscape and neighboring buildings. Where Kahn had travertine, Piano opted for concrete walls, but not just any concrete. RPBW

crafted the walls using special buttressed formwork, allowing for 30-foot spans between tie holes. They created a special mix to lighten the color and added titanium for a satiny finish. The concrete work is stunning. It also provides a strong backdrop for hanging art, including the many Old Master paintings for which the Kimbell is known. In the galleries, ventilation is handled through a white oak "breathing floor," with air circulating through tiny gaps between the boards, so there are no visible grates. The overall effect will be familiar to visitors of Piano's other museums, but here the attention to detail is taken to a wonderful extreme.

Passing through one of the two glass bridges into the auditorium building, v

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ROBERT LAPRELL

**Facing page:** The Piano Pavilion features floor to ceiling glass walls over looking the landscape. **Above:** The original Kahn building is famous for its use of natural light.

isitors see a tougher, deeper side of Piano. The building includes one additional gallery for light-sensitive works, with only one carefully shaded window looking out to the fairgrounds beyond. The window also reveals that the auditorium building is set within a giant berm. A pair of facing staircases—also mirroring those in the Kahn building—leads down to the auditorium entrance. The staircases are lined with a canted concrete wall, which evokes a temple or maybe a tomb. Piano dramatizes the below-ground location in the 300-seat auditorium with a three-story-high concrete light well behind

the stage, entirely visible though clear glass. The larger auditorium will accommodate an expanded program of lectures, films, and music performances.

Unlike the Kahn building, which is mostly opaque, the galleries of the Piano Pavilion will be visible from the park outside. Visitors can also climb on top of the auditorium building, which is covered in a thick mat of grass and will be a great picnic spot when the weather isn't too hot.

While Piano's building doesn't match the beauty of Kahn's temple of culture, it is one of RPBW's best museum expansions. It deftly balances accessibility with rarity, a fitting expression for this treasure chest of a museum that is always free to the public.

**AGB**



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### UNVEILED

#### 215 WEST 57<sup>TH</sup> STREET

Manhattan's 57<sup>th</sup> Street is quickly becoming the city's newest Gold Coast, with half a dozen exclusive residential skyscrapers planned along its stretch. Chicago-based Adrian Smith + Gordon Gill Architecture is designing the latest tower along the coveted corridor. The firm

beat out a number of other architects, including Herzog & de Meuron and SHoP Architects.

Extell Development announced late last year that the project, which is located at 215 West 57<sup>th</sup> Street, would reach a height of 1,550 feet, 100 feet taller than the Empire State Building, making it the second-tallest building in New York City behind SOM's

One World Trade Center. (If you removed One World's spire, Extell's tower would stand 200 feet higher, making it the city's tallest.) Adrian Smith designed the world's current tallest tower, the 2,722-foot-tall Burj Khalifa in Dubai, while working at SOM. Extell is also developing another West 57<sup>th</sup> tower, this one designed by Christian De Portzamparc, which before the announcement of 215 was to be the city's tallest residential tower at 1,004 feet.

Containing 88 stories, 215 West 57<sup>th</sup> Street consists of a tower perched atop a podium housing a Nordstrom Department Store. A hotel and luxury apartments fill the rest of the building. A large cantilever extends over an adjacent landmarked building approximately 300 feet above the street. Plans for the tower were presented to Community Board 5 in early October but must gain several approvals before moving forward.

**BRANDEN KLAYKO**

**Architect:** Adrian Smith + Gordon Gill Architecture  
**Location:** Manhattan  
**Client:** Extell Development  
**Completion:** 2018



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# HEALING IN PLACE

ALEX ULAM TAKES A LOOK AT HOW TODAY'S HOSPITALS ARE PREPARING FOR DISASTER SCENARIOS, AND WHAT MORE THEY COULD DO.

STEINKAMP PHOTOGRAPHY

Some of the most disturbing images from Hurricane Sandy were those of hundreds of patients in gurneys lined up in front of ambulances in the streets of Manhattan at the peak of the storm. After New York University Langone Medical Center's basement and elevator shafts flooded with 10 to 12 feet of water, the hospital's electrical systems went out and several hundred patients had to be wheeled outside into the hurricane's howling winds for transport to other facilities. The city's flagship public hospital, Bellevue Hospital Center, flooded with 8.5 million gallons of water leading to the facility's first extended closure since it opened in 1736. Altogether, Sandy temporarily knocked out six New York City hospitals and 26 residential care facilities, forcing the evacuation of about 6,400 patients.

A year after the hurricane, many of the metropolitan region's hospitals are still in recovery mode. New York City Health and

Hospitals Corporation recently estimated that fixing the hurricane's damage to the city's public hospital system and flood proofing it for future storms would cost upward of \$800 million. The toolkit for storm mitigation includes new flood barriers (such as the ones installed recently at Bellevue's loading docks), repositioning of generators, chillers, boilers, plumbing, and medical gas delivery systems. At Coney Island Hospital, administrators are even considering erecting a new, elevated building.

So why did New York City's hospital system appear to be so woefully unprepared for Hurricane Sandy? Ironically, before the hurricane hit, Langone Medical Center was in the process of building a new energy plant, and had the hurricane happened this year rather than last year, the hospital would have been in much better shape.

However, many other hospitals in the New York metropolitan region have been slow to

upgrade with resilient features. "Hospitals have been around for a long time and especially if they haven't been updated, it is very expensive to retrofit them," said Skidmore Owings and Merrill (SOM) Design Director Peter Van Vechten. "In the 1950s and 60s it was very common to put all of your critical mechanical equipment in the basement because it was not revenue producing and it didn't relate directly to patient care."

Despite the devastation, Hurricane Sandy was not in fact the first wake up call. Resiliency has been a concept in hospital design for decades. The 1994 Northridge earthquake in the state of California spurred the state's legislators to significantly strengthen existing seismic requirements for new and existing hospitals. In 2001, Tropical Storm Allison swamped the Texas Medical Center, the largest medical complex in the country, causing losses of \$1.5 billion. Then of course there was Hurricane Katrina in New Orleans,

which knocked out seven of the 16 hospitals in the area for more than two years.

It appears that many of the most resilient hospital systems in the country were built as responses to major catastrophes. After Hurricane Katrina devastated a preexisting VA hospital in New Orleans, its replacement is being designed for boat access in times of flooding. After Tropical Storm Allison, The Texas Medical Center hired SOM to do a master plan that emphasizes better storm-water management through green roofs and permeable paving. Other major steps at the Texas Medical Center included getting infrastructure out of hospital basements and building a medical district energy plant above the floodplane.

However, current proposals to redesign New York City's hospital infrastructure do not in fact envision radical changes to the status quo. New York City and New York State are proposing regulations for new hospitals and





ones undergoing major renovations that would require a once-in-a-500-year storm standard and upgrades to emergency power systems. But architects say that many of the proposed regulations are already standard practice for new hospital buildings. The really critical issue is that the proposed regulations reportedly would exempt existing hospitals that were not significantly damaged from complying until 2030.

Most hospitals being built today incorporate some level of resiliency and disaster mitigation into their plans—for

example, locating critical mechanical equipment above grade and building some level of redundancy into their systems. But the logjam holding up innovation is the fact that the hospitals are some of the most change adverse institutions in the country and although regulations get rewritten, frequently they are not flexible enough. “A disaster creates a new set of regulations,” said SOM Technical Director Joan Suchomel. “But because hospitals are so highly regulated, when we wish to try something new, sometimes we are fighting regulations.” One

example Suchomel mentioned is the use of chilled beams, which provide more usable space than HVAC ducting and reduce energy loads. “There are places where you just cannot do that,” she said, “and whether that will change over the years is another question.”

The most storm-resilient hospitals in the country today are the so-called Defend-In-Place medical centers designed for the U.S. Veterans Administration—one area where the federal government is way ahead of the private sector. Such hospitals are intended to be the last line of medical defense after all

other medical facilities go down. Designed to resist both civil unrest and national disasters, they also have extra capacity built in enabling them to accommodate patients from less well-protected hospitals. These fortress-like complexes can fully operate for five to seven days on emergency backup power and are equipped with redundant features and spaces so that they can keep operating when primary operating systems go down.

The state-of-the-art Defend-in-Place hospital coming online is the Southeast Louisiana Veterans Healthcare System’s VA Medical





Center, a \$995 million, 1.6 million-square-foot complex that is designed to be fully operational for seven days on emergency back up power. All of the hospital's mission-critical functions will be located a minimum of 20 feet above grade. The hospital will have a parking garage with a roof capable of accepting army helicopters and an elevated emergency room will have a ramp that can be converted into a boat dock if the site gets flooded. In addition, the building's exterior enclosure will be capable of resisting bomb blasts as well as 130-mile-per-hour winds.

"The unique thing about New Orleans is that the first floor is designed to be sacrificial," said NBBJ partner Doug Parris, which is designing the hospital as part of a joint venture with New Orleans firms Eskew+Dumez+Ripple and Rozas-Ward Architects. "If New Orleans had another levy breach," said Parris, "they could have up to 19 feet of water on the site and still have the rest of the hospital functioning."

However, many of the resilient features at the VA hospital in New Orleans are not in fact revolutionary. Established VA standards make building in resiliency only slightly more costly than without these measures. "A lot of it is just putting the right components together," he said. "This is stuff that they could have done a decade ago."

Going forward, the big issue in hospital design is getting administrators to see resiliency as part of a larger picture that involves building more sustainable structures. Despite the fact that hospitals are widely acknowledged to be among the most energy intensive institutions in existence, many in the industry have been slow to incorporate LEED Hospital standards. "They want to be on board with resiliency, but if they are not on board with sustainability, an important challenge is getting people to see them as the same thing," said Robin Guenther, a principal in Perkins+Will and co-author of *Sustainable Healthcare Architecture*.

It is notable that despite all of its resilient features, the new VA hospital in New Orleans did not in fact manage to fully address its contribution to climate change. Although it is designed to be a LEED Silver equivalent building, and it has the capacity to recycle rainwater for non-potable uses and has a roof that was designed for solar panels, those systems were not hooked up. "All of those things were possible," said Parris, "but because of budget constraints, we were not able to do them."

One hospital that epitomizes a marriage of sustainable and resilient features is the Kiowa County Memorial Hospital in Greensburg, Kansas. After a 2007 tornado flattened 95 percent of the city's downtown including a preexisting hospital, it was determined that the all city owned buildings should be built back to a LEED Platinum standard.

Kiowa County Memorial is the first 100-percent renewable energy medical facility in the United States and the first LEED Platinum Certified Critical Access Hospital. It is equipped with an onsite wind turbine that generates base power and a wind turbine farm in the countryside that supplies peak power needs. The hospital also achieves a 57 percent reduction in potable water from low flow plumbing fixtures and uses captured rainwater for non-potable uses.

However, cities with similar events often respond quite differently. "Joplin, Missouri had a set of hospitals that was notorious

**The Spaulding Rehabilitation Hospital in Boston by Perkins+Will (facing and previous) was designed with many resiliency features as a response to Hurricane Katrina. The VA Medical center in New Orleans by NBBJ (this page) is being built to keep operating when everything around it falls apart.**

for being destroyed by tornadoes," said Guenther. "They put in a facade capable of withstanding a 250-mile-per-hour wind so their mechanical equipment didn't fly off the roof again, but they didn't fundamentally seize the opportunity to rebuild based on the idea of renewable energy."

A few cities aren't waiting for their own natural disasters to develop state-of-the-art resilient hospital designs. At Spaulding Rehabilitation Hospital in Boston,





THE ARCHITECT'S NEWSPAPER NOVEMBER 13, 2013



**The Christ Hospital in Cincinnati by SOM (above) is striving for LEED certification. Kiowa County Memorial Hospital in Greensburg, Kansas, by Health Facilities Group (below) is completely powered by wind energy.**

Massachusetts, designed by Perkins+Will, “all of the design decisions were based on Hurricane Katrina in 2005,” said Guenther. What is striking about Spaulding, which is situated on Boston’s waterfront, is how it uses sustainable features to improve resilience. The building has a gas-fired co-generation unit that enables the hospital to produce its own electricity and its own thermal energy.

Some design features at Spaulding are revolutionary for the hospital industry, such as the decision to install key operated windows that can be raised 4 inches. Unlike in Europe, where many hospitals have operable windows, in the U.S. hospital building codes are based upon the idea that medical facilities are hermetically sealed. “Hospitals generally seal their windows because of safety concerns,” said Guenther. “But the lesson learned from Katrina was that when the air conditioning went out, people were throwing furniture through the windows because the heat was 100 degrees.”

The cost savings rational for delaying the implementation of sustainable resilient features is becoming increasingly difficult to justify. For one thing, the expense of many sustainable energy systems such as variable drives on air handlers is dropping, which should enable new hospitals as well as existing ones to better afford them. For another, many new sustainable features are increasingly viewed as dovetailing with a hospital’s mission. One example is the healing gardens, believed to improve patient outcomes, which some hospitals are installing. “If people put a green roof on their building, is it a sustainable feature or a program feature?” questioned Guenther. “They [the healing gardens] are doing two or three things—the premiums are probably a lot less than most people think.” **ALEX ULAM**



STEVE RASMUSSEN PHOTOGRAPHY; TOP COURTESY SOM





**THE ARCHITECT'S NEWSPAPER INTRODUCES**

# FIRST ANNUAL BEST OF DESIGN AWARDS

*The Architect's Newspaper* introduces the first annual Best Of Design Awards, a unique project-based awards program that showcases great buildings and building elements. Categories include best facade, fabrication project, student-initiated built work, interiors, landscape, and building of the year. These awards reflect our editorial strengths and areas of focus, combined with the interests and obsessions of our readers.

In addition to jury comments, building descriptions, and generous illustrations, winning entries will showcase the resources and collaborators behind the projects.

*AN* editors and a group of prominent architects will judge the entries based on criteria including innovation, sustainability, and use of new technology. Winners will be published in our January print edition and online. The Best of Design Awards is sure to be one of our most anticipated issues of the year.

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December 9, 2013

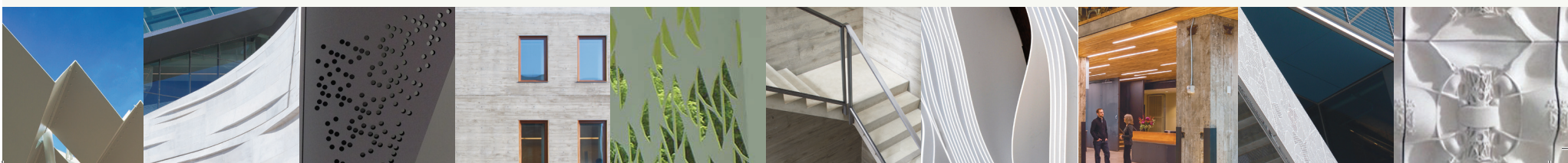
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NOVEMBER

WEDNESDAY 13

**TOUR**  
**The Public Theater at Astor Place**  
4:00 p.m.  
The Public Theater  
425 Lafayette St.  
main.aiany.org

THURSDAY 14

**EXHIBITION OPENING**  
**Building Connections 2013**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SYMPOSIUM

**Architecture for Humanity Boston**  
6:30 p.m.  
290 Congress St.  
Boston  
afhb.org

LECTURE

**Gezi Park, Istanbul: Reconsiderations**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

EVENT

**The New Look of Baldwin**  
JW Marriott  
1331 Pennsylvania Ave. NW  
Washington D.C.  
aiadc.com

FRIDAY 15

**EVENT**  
**Fall Design Fete**  
7:00 p.m.  
Organization of American States  
200 17th St. NW  
Washington D.C.  
aiadc.com

EVENT

**Cocktails & Conversations—William Pederson, Kohn Pederson Fox and Carol Willis**  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SATURDAY 16

**TOURS**  
**Midtown Manhattan: Modernism Evolving The Park Avenue Corridor (with a few diversions)**  
10:30 a.m.  
Park Ave. and 47th St.  
cfa.aiany.org

**Reading the Streetscape: SoHo Cast Iron Architecture**  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

MONDAY 18

**SYMPOSIUM**  
**Acoustic Design Series: The Architectural Acoustical Design Cookbook**  
District Architecture Center  
421 Seventh St. NW  
Washington D.C.  
aiadc.com

TUESDAY 19

**WORKSHOP**  
**DesignPrep: Portfolio Prep Day 1**  
4:00 p.m.  
Cooper-Hewitt Design Center  
111 Central Park North  
cooperhewitt.org

WEDNESDAY 20

**EVENT**  
**Greenbuild International Conference & Expo**  
9:00 a.m.  
Pennsylvania Convention Center  
1101 Arch St.  
Philadelphia  
greenbuildexpo.org

FRIDAY 22

**EVENT**  
**Architecture College Fair**  
4:30 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
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SATURDAY 23

**EXHIBITION OPENING**  
**Isa Genzken: Retrospective**  
Museum of Modern Art  
11 W 53rd St.  
www.moma.org

MONDAY 25

**SYMPOSIUM**  
**Barclays Center: Integrating Transportation into an Urban Arena**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

FRIDAY 29

**EXHIBITION OPENING**  
**Constructing Play: Classic Building Toys**  
Philadelphia Center for Architecture  
1218 Arch St., Philadelphia  
aiaphiladelphia.org

DECEMBER

SUNDAY 1

**EXHIBITION CLOSING**  
**A World of Its Own: Photographic Practices in the Studio**  
11 West 53rd St.  
moma.org

MONDAY 2

**EVENT**  
**Making the Most with the Least: Examples from Africa, Haiti, and India**  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

WEDNESDAY 4

**DISCUSSION**  
**Foundation Book Talk: How Architecture Works, by Witold Rybczynski**  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

EVENT

**13th Annual Green Tie Affair**  
6:00 p.m.  
AIA Washington D.C.  
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MARC NEWSON: AT HOME

The Philadelphia Museum of Art  
2600 Benjamin Franklin Pkwy.  
Philadelphia, PA  
November 23 to April 20, 2014

This fall, the Philadelphia Museum of Art will honor the career of Marc Newson, the prolific contemporary designer, also named one of Time Magazine's most influential people in the world. *Marc Newson: At Home* is the designer's first solo exhibition in this country and will showcase collections from Europe, Japan, and the United States, in addition to Newson's personal cache. The iconic *Lockheed Lounge*, a biomorphic aluminium/fiberglass form that catapulted Newson into design stardom, will be on display along with a plethora of the artist's best known works, which helped to define an era of industrial design. From his smooth, brightly colored furniture and appliances, to an eco-friendly concept car designed for Ford, much of Newson's work has achieved iconic status. The exhibition celebrates the versatility of a designer who has had a profound influence on a broad range of industries, from manufacturing and technology to high-end fashion and luxury goods. The exhibition is made possible by Collab, a collaboration of design professionals supporting the modern and contemporary design collections at the Philadelphia Museum of Art.



West Kowloon Terminus in Hong Kong, designed by Aedas.



COURTESY AEDAS

mall guides featuring stacked, color-coded, axonometric floor plans, the tangled nets of expansive mass transit system maps, as well as, in a memorable moment, “Singapore Girl,” Singapore Airlines’ flight attendants fully objectified in doll form.

Somewhat missing is better indication of the “lived-in” sense of these places, especially since they are often touted as the new public spaces of Asia. How do these spaces fare under throngs of people? Or over time? The video installations move closer to this, but the stop-motion styling in some of these often prove more visually stimulating than experientially edifying. Large in scale, often corporate, institutional, or governmental, the projects here are stylish, fast-paced, spatially intricate, and yet sanitized. Compared to other visions of Asian modernity—complex, multi-shaded, constantly teetering between aboveboard and underground, formal and informal, like something out of a Wong Kar Wai movie—these projects, as shown, seem to miss key moments of Asian urbanity.

The five themes provide an intriguing framework. It is evident that it is really not about scale, and it is not about style. Green and Dense, perhaps the two more critical themes, call out for more elaboration. For Green, we are shown the buildings and master planning of the National University of Singapore—with requisite green walls, green roof, and solar panels—and the reconstruction of the Cheonggyecheon River in Seoul, a successful urban amenity project that has also been criticized for the lack of connection to broader ecological systems. The exhibition doesn’t mention initiatives of far broader consequences, for example, Singapore’s own techno-utopian efforts—through recycling, desalination, and extensive capture—to be water independent. Density is a complex topic. It is implicated in current sustainability concepts like ecological footprint as well as debates on

**continued on page 22**

## GO EAST

**Practical Utopias: Global Urbanism in Hong Kong, Seoul, Shanghai, Singapore, and Tokyo**  
Center for Architecture  
Through January 18, 2014

*Practical Utopias* explores the spectacular urban transformation of East Asia that has captivated global investors, corporate tycoons, well-heeled jetsetters, and architects and planners alike. It attempts to unravel the threads that link the large-scale projects that underlie this change.

The exhibition casts a wide net, typologically. Marina Bay in

Singapore, a rigorously planned megaproject integrating retail, casino, hotel, and urban garden, appears alongside Pudong and the Bund, two sides of Shanghai’s Huangpu River that in twenty years have been completely transformed, one from farmland to skyscraper-thronged financial center, the other from erstwhile seat of colonial power to tourist and nightlife center. Hubs in networks figure prominently, both in terms of physical transportation, like the Hong Kong International Airport and Changi Terminal 3 in Singapore, and as well in terms of global flows of finance capital, like the International Finance Center in Hong Kong.

The focus on hubs, flows, and connections—both physical and

financial—suggests that these built forms are more linked to each other than to their immediate urban contexts. Saskia Sassen, in her 1991 book *The Global City*, discussed how the command and control of global financial flows results in both the tendency to disperse (following the mobility of capital) and agglomerate (concentrating headquarters and services in the global cities of New York, London, and Tokyo). It might be argued that the projects illustrated here are adding a new phase to Sassen’s earlier findings, the front offices roaring forward in the new global finance hubs nipping at New York and London’s heels.

Lavishly illustrated with photographs, architects’ renderings and diagrams, and large sectional

drawings, and organized into five themes—“Connected,” “Dense,” “Green,” “Thick,” and “Fun”—the exhibition weaves a story that is as entwined as the spaces it explores. Connected, dense cities are green. And “thick” projects, programmatically complex in three dimensions, are “both connected and fun.” There is an emphasis on spaces of financial transactions, transportation, and retail hubs, evidently propelled by global finance capital. Nevertheless, the exhibition emphasizes that these spaces are not just lively and fun, but, in a sense, public.

The photographs and illustrations are supplemented by a handful of models, video installations, and two displays of the accouterments of 21<sup>st</sup> century urban life—shopping

## POWER PLAY

**Designing the Creative Child: Playthings and Places in Midcentury America**  
Amy F. Ogata, University of Minnesota Press, \$105.00

*Designing the Creative Child* is an in depth essay on how and why creativity and childhood became so closely linked after the Second World War, and why middle class parents became almost obsessed with raising creative children.

Amy F. Ogata, professor of modern Architectural and Design History and Material Culture of

Childhood at the Bard Graduate Center in New York, describes how children’s capacity for imagination and independent thinking became a widespread and cohesive national value by the mid-1970s. Once an elitist concept, creativity was adopted by the middle class after the Second World War, then became a tool to strengthen national competitiveness

and successively transformed into an ideal and icon. With the Cold War and the triumph of consumer culture, schools, magazines, television, museums, and the toy manufacturing companies actively and successfully designed, shaped, and merchandized the image of the creative child.

Pushed by the television, educational institutions and discourses, the image of the creative child proliferated throughout the public and private space. Ogata dedicates a chapter to each, as she calls it, “material object”: the educational toy, creative living at home, building creativity in post-war schools, learning imagination in art and science. She evaluates

the experts’ discourse on parenting, psychology, and anthropology such as Benjamin Spock, Margaret Mead, and others. Their contributions were widely received and fashioned the image of the natural child as raised in an inclusive, flexible, and democratic culture—in opposition to the oppressed Soviet child living in dictatorship.

Young suburban families felt responsible and challenged to raise “better” children. They adopted the educational toy mostly designed in abstract forms and manufactured in wood, designed to teach physical skills or develop cognitive abilities—and were able to afford these expensive toys. Toy companies,

**continued on page 22**



**Designing the Creative Child**

PLAYTHINGS AND PLACES IN MIDCENTURY AMERICA

Amy F. Ogata

COURTESY UNIVERSITY OF MINNESOTA PRESS



THE ARCHITECT'S NEWSPAPER NOVEMBER 13, 2013

**POWER PLAY** continued from page 21 such as Creative Playthings, relied on contemporary artists and designers and became linked with sophisticated taste and modern aesthetics.

Immediately after the Second World War, the nation was challenged by the extensive need for new school buildings and the multiplication of teaching and building concepts. European architects brought new concepts to the U.S., opening a field for experimentation with the aim to create "open" and flexible learning situations. After the Soviet Union launched the Sputnik space satellites in 1957, concerns about the competitiveness of the nation's education rose dramatically. The government made efforts to strengthen the science curriculum at public schools, to foster experimentation and creative learning.

Parallel to this, in the late 1940s museums took leadership in shaping the "domestic landscape" for middle-class families by setting aesthetic standards and promoting new models. Museums such as the Walker Art's Center in 1947 (*Idea House II*) and MoMA in 1949 with Marcel Breuer's installation of a model house in the sculpture garden, outlined a postwar vision of domesticity that included spaces solely dedicated to children. It reflected the experts' advice to provide enough play space at home to encourage a child's inner life and creativity. Postwar parents shared more space and time with their children, family ties became more and more normative, and gender roles were further inscribed into domestic space. "Expressive creativity" became the most

prominent objective of art education, at home, school, and museums. Art education's higher goal was to improve society at large. Museums, such as the Met (in 1941) and the Art Institute of Chicago, pioneered Junior Museums and art programs. Under Victor d'Amico's (1904–1987) direction, MoMA's art program reached international renown for liberating children's creativity and pushing them to explore materials, textures, and imagination. Starting in 1942, the *Children's Festival of Modern Art* emphasized the joy and playfulness of making and learning about art. Coined *Holiday Art Carnival*, it traveled to the World's Fair in Brussels in 1958 and Expo 67 in Montréal and then continued to operate at the Harlem School of Art.

*Designing the Creative Child* is a valuable and inspiring resource for scholars and professionals in child related research, it lays out how the image of creativity became ubiquitous, from *Curious George* to children's furniture to the museums' art programs. The image is mostly complete, but some questions remain: Why didn't the cultural elite develop a more critical attitude toward consumerism? When and why did the ideal of creativity become a cliché to then fade almost completely? What is the relationship of the *Creative Child* to American culture at large? How was it possible that the Beat Generation and the emerging suburban middle class seemed to have shared, for a moment, the same ideals—yet with very different results and consequences?

**GABRIELA BURKHALTER IS URBAN PLANNER.**



Marina Bay Sand Skypark by Safdie Architects.

surrounding Marina Bay in Singapore. To those with a passing familiarity with each city, these specificities bring up issues of history, geophysical constraint, and socio-political conflict.

And that is perhaps what is most absent here: the socio-political contexts that set the stage for, and are now part of, waves of global flows of capital and global design practice. These might include, in the past, war, colonization, and nation-building, and now, questionable labor practices, social inequality, the political contestation that follows large-scale urban projects... Surprisingly, the concept of "utopia" itself is never questioned, as if the "practical" qualification relieves the exhibition from taking on the loaded term.

*Practical Utopias* enthusiastically takes on the critical sites and built forms that are drawing more and more design professionals, opening up a new era in our practice. There is a lot to learn here, and a lot to question. Those who study global flows of capital and information often dwell precisely in the places where flows slow, or stop—Sassen's "preferred sites," or Manuel Castells' "spaces of places." As if situated in the same flows as the projects it bears witness to, *Practical Utopias* smooths rather than contrasts, highlights rather than details. One wishes that the exhibition lingered in these places, and took a longer, harder look at both the contradictions as well as the opportunities.

**KIAN GOH IS A PHD CANDIDATE IN URBAN STUDIES AND PLANNING AT MIT.**

**GO EAST** continued from page 21 the virtues of urban existence, what Louis Wirth called "urbanism as a way of life." Here Dense is left somewhat vague, explained primarily at the scale of a building.

One of the more illuminating parts of the exhibition is a series of small, 3D-printed models of cityscapes. After the texts and photographs that reinforce the global links of each project, these one-square-foot models of each city open up interesting questions about differences. Varieties of scale, time, and urban governance show through the slender, ziggurat skyscraper forms of New York City, the radical dissimilarity of Shanghai Pudong and Bund, the intricate scale of Tokyo, and the flatness

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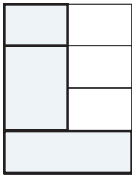
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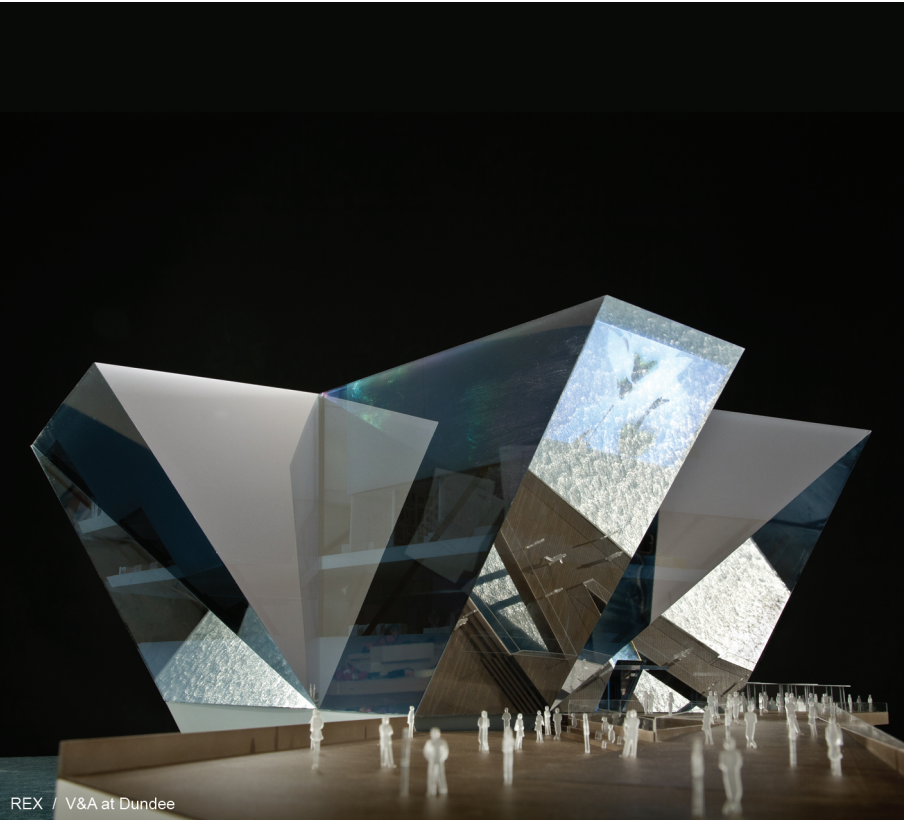
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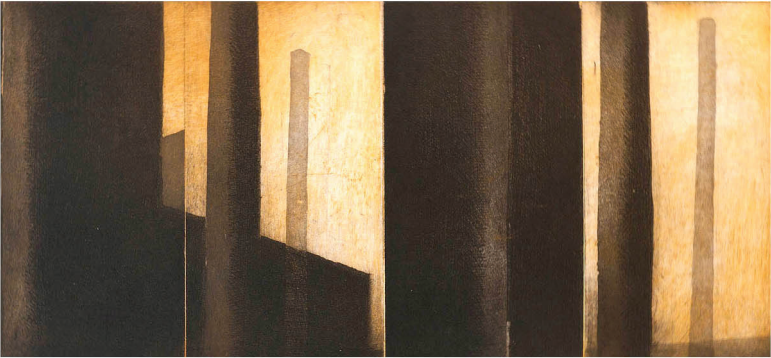


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TWO STRUCTURAL ENGINEERS EXPLAIN WHAT THEY LEARNED WHILE PRESERVING HISTORIC MASONRY

## HISTORY LESSON

Although New York City is continually evolving, its architecture remains a testament to its rich history. For example, townhouses built from the Gilded Age to the Roaring Twenties evoke lavish lifestyles of luxury. Moreover, ornate terra-cotta facades are a tribute to the Renaissance Revival style, inspired by the Italian Renaissance and characterized by classical details; these facades are the by-products of advancements in travel and technology that allowed architects to see Italian architecture first-hand and document it using photography to replicate later.

As structural engineers, we are often asked to upgrade or repair historic buildings while minimizing alterations to the facade. Balancing these competing interests, we recently completed retrofits of several historic masonry buildings in New York City. This article presents four lessons learned from our experiences that can help you with similar projects. Although not a comprehensive checklist for masonry facade renovation work, this article provides guidance based on our experiences.

### Make Conservative Assumptions

Material testing allows us to quantify the strength of existing masonry. However, often this testing is too costly, too time-consuming, or too invasive. If testing is not feasible, design professionals should assume that facade masonry has limited strength based on age, type, and condition, as determined from a visual survey.

As a point of reference, standard practice assumes that early-twentieth-century brick masonry in New York City in fair-to-good condition has an allowable compressive strength of 225 psi to 250 psi, and an allowable flexural tensile strength of 1 psi to 5 psi (normal to bed joints). The allowable compressive

strength roughly corresponds to a relatively low compressive strength for the masonry assembly (brick and mortar) of 1,000 psi. The allowable flexural tensile strength is a nominal value that reflects the minimal tensile capacity of the existing assembly. These values contrast with the corresponding minimum values for new brick masonry, which has an allowable compressive strength of 625 psi and an allowable flexural tensile strength of 20 psi to 30 psi, as specified in the 2011 Building Code Requirements and Specification for Masonry Structures.

Existing building codes, including the New York City building code, typically provide little-to-no guidance on allowable stresses for old masonry. Usually, design assumptions are based on the engineer's experience, and therefore it is important to engage an engineer that has a good working knowledge of the subject of masonry. The properties of masonry are dependent on the locally available materials and, therefore, can vary by region. Thus, the engineer should have experience not only with the type of masonry used (brick, terra-cotta, etc.), but also experience with the local varieties of the specific masonry type used. Furthermore, the engineer should have experience assessing the condition of existing masonry construction.

### Field-Test Masonry Anchors

Anchor strengths in the field can vary significantly from the manufacturer's published values. Whereas the manufacturer's values are based on installations into new masonry in a laboratory setting, field strengths are highly dependent on the quality of the installation and the substrate.

A discrepancy between published and field-strength values occurred on one of our

recent townhouse projects, in which field-testing showed tensile strengths into 80-year-old brick at approximately 25 percent of the published ultimate values. Although allowable values typically include a safety factor of four to five, on our project this safety factor was not enough to offset the effects of poor installation and a poor substrate. Thus, field-testing of anchors is critical, as emphasized by the recent New York City mandate to test a representative sampling of each size and type of post-installed masonry anchor installed on a project.

The current industry standard is to only perform pull tests in the field. This is because shear testing is logistically more difficult to perform. The New York City mandate, referenced above, requires that post-installed masonry anchors be pull-tested to twice the allowable load listed in the applicable evaluation reports, such as those by the International Code Council Evaluation Service (ICC-ES). While shear strength cannot be correlated with tensile strength, good tensile strength is typically an indicator of quality workmanship and a sound substrate, and by extension good shear strength.

Field-testing of masonry anchors is neither time-consuming nor expensive; it can be completed in a day and is often performed free of charge by the manufacturer. However, testing must be discussed early on with the contractor so that he can accommodate it in the schedule and can complete it before the anchor design is finalized. Lastly, a statistically significant sample of each size and type of anchor must be tested to ensure that the data is meaningful.

### Replacement in Kind?

Replacement in kind is common when existing masonry is damaged to a degree that it cannot be repaired. Even with extensive mock-ups, it is difficult to create a seamless transition between new and existing

masonry. This is especially true for old brick when the original brick is no longer produced, either because the manufacturer no longer exists or because the clay source is gone. The design team must be cognizant of the potential for variations in color and texture, even when reusing old brick or creating terra-cotta replicas. The aesthetic impact of these potential variations must be conveyed to the owner, and ownership and the design team must collectively define permissible tolerances.

On one of our recent facade-restoration projects, the owner was willing to accept larger discrepancies in the color and texture of the terra-cotta blocks at locations higher on the building where the blocks were less visible. We worked with the owner to identify these locations, and we used all new masonry at the most visible areas to ensure consistency. In areas where salvaged terra-cotta blocks were to be reinstalled, we specified an extensive cleaning procedure for the salvaged blocks. By cleaning the blocks, we were able to mute some of the existing staining and make the block coloring more even. Matching the color of the terra-cotta replicas to the even coloring of the cleaned blocks proved to be much easier than matching the original, splotchy coloring of the weathered blocks.

### Verify in Field

Field verification is crucial when working with existing buildings. Multiple renovations can render the original design drawings ineffectual. Moreover, original drawings are often not available. Unfortunately, contractors often submit shop drawings without field-verified dimensions, with the intent to finalize dimensions during construction. However, for a successful project the design team, the contractor, and ownership must be active participants. The contractor must verify dimensions during the shop drawing process, and the design team must enforce this requirement. In addition, the design team must react



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to unforeseen field conditions quickly so as not to affect the project schedule.

Sometimes there are bumps in the road. We have had projects in which the contractor did not field-verify critical facade dimensions when developing shop drawings. These oversights resulted in misaligned structural elements.

On one recent project, we designed a new moment frame to provide additional lateral support for the rear masonry facade of an existing townhouse building. Because existing obstructions were not investigated during the layout of the moment frame, the locations of the frame and the supporting concrete piers/foundations were offset by several inches, requiring a rapid redesign during construction. On another project, we designed new steel supports for a terra-cotta cornice consisting of flat channels hung from tube steel outriggers; the cornice was to be hung by threaded rods from the channels. The cornice was not properly dimensioned by the contractor prior to fabrication and installation of the support steel. Consequently the installed channels were too short to support the last cornice block. Moreover, some of the threaded rods were not fabricated long enough to extend through the channels.

Resolving these issues required the respective contractors to remove previously-installed work and necessitated some redesign effort, which was costly and time-consuming in all cases. The impacts of unverified dimensions are not always this severe, but it is vital to emphasize to ownership that the contractor must field-verify dimensions prior to fabrication and construction.

### Conclusion

A masonry facade is long-lasting and durable, and is therefore an excellent medium for preserving a piece of the local history from the time the facade was constructed. But like any building component exposed to weather, these facades deteriorate over time. It is our responsibility to restore them in order to continue preserving the history that they embody. With the guidance provided above, we hope to make this a little less of a daunting task.

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