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PARKINGPLUS DESIGN CHALLENGE PRESENTS SOLUTIONS FOR CREATING DENSITY IN CAR-BASED SUBURBS

WHERE TO PARK IT

Since 2011, America’s largest cities have been growing at a faster rate than their suburbs and many revitalized urban downtowns are safer, cleaner, and livelier than they have been in generations. Now, some suburbs, as part of an effort to stem the outflow of jobs and young people, are making plans to reinvent themselves with denser downtowns, mixed-use developments, and



BRUNER/COTT GIVE NEW LIFE TO A JOSEP LLUÍS SERT BUILDING AT BOSTON UNIVERSITY

The 265-foot tower no longer meets the university’s needs.

SERT-IFIED

When construction of a new addition on the Boston University School of Law’s campus is finished this summer, it will mark six years from conception to completion. But the spacious 93,000-square-foot, five-story structure set to replace the school’s iconic Josep Lluís Sert-designed law tower as a classroom facility almost didn’t happen.

In 2008, Boston University officials feared that Sert’s law school building would need, at the very least, a substantial renovation. The 265-foot tower, which was erected during the first half of the 1960s, had lost favor with students and faculty because of its inefficient design. University officials approached the Cambridge-based Bruner/Cott & Associates to help them assess the practicality of such a renovation—and to offer their own suggestions.

“The dean of the law school had two complaints about the building,” Leland Cott,

continued on page 9

DE BLASIO TRIES TO ERADICATE TRAFFIC FATALITIES IN NYC

COUNTDOWN TO ZERO

Mayor Bill de Blasio is taking steps to deliver on his campaign promise to stop what he calls an “epidemic of traffic fatalities” and serious injuries on New York City’s streets.

In a press conference held on January 15, de Blasio announced the formation of an interagency working group to implement “Vision Zero.” Leaders of the New York City Police Department, the Department of Transportation, the Department of Health and Mental Hygiene, and the Taxi and Limousine Commission will report to the Mayor by February 15 with concrete plans for how to achieve the initiative’s

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Urban-Ready Living Harborside by Concrete.

TWO RESIDENTIAL PROJECTS SET TO ABSORB NYC OVERFLOW

JERSEY MORE

Sited on the west bank of the Hudson River, Jersey City is connected to Manhattan by a web of transit lines that are making it an increasingly desirable location for new residents priced out of New York City. Developers have taken note of this trend, as evidenced by a pair of high-rise residential complexes that recently broke ground in the satellite city. When complete, the two projects—one designed by HWKN with Handel Architects, the other by Dutch firm Concrete—will be among the tallest buildings in New Jersey.

“As Brooklyn becomes more and more inconvenient due to affordability and transportation, people are warming up to New Jersey’s

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FOUR RETROFIT PROJECTS THAT CREATE A FUTURE FOR THE PAST. SEE PAGE 18

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BEYOND BRIDGEGATE

Scandal continues to engulf the administration of New Jersey Governor Chris Christie. His presidential ambitions appear to be dashed, his position as head of the Republican Governors Association is in doubt, and some question whether he can effectively run the state for the remainder of his term. And while *The Architect's Newspaper* is not a particularly political publication, it is worth noting how many of the incidents that now cloud Christie's governorship relate to poor policies on the part of his administration related to the built environment.

The most obvious of these is, of course, "Bridgegate" itself, where Christie appointees to the bi-state Port Authority closed four local access lanes to the town of Fort Lee, tying up traffic for four days on what has widely been called "the busiest bridge in the world." A massive and vital piece of infrastructure appears to have been used in a petty political maneuver, the exact motivation of which and level of involvement by the Governor are in dispute.

Beyond Bridgegate, Christie's administration has repeatedly failed on transportation issues, especially on transit and regional connectivity policies and administration. Christie famously ran for office with the cancelation of the so-called ARC tunnel as a top priority, claiming New Jersey taxpayers would be responsible for 70 percent of its costs. A 2012 report by the Government Accountability Office found that Christie vastly overstated the contribution required of New Jersey taxpayers, which would have been less than 15 percent. Martin E. Robins, an early director of the ARC project, told the *Times*. "In hindsight, it's apparent that [Christie] had a highly important political objective: to cannibalize the project so he could find an alternate way of keeping the transportation trust fund program moving, and he went ahead and did it."

Then there was the needless flooding of New Jersey Transit trains during Hurricane Sandy, which resulted in more than \$100 million in damage due to poor planning. Even the "mass transit Super Bowl" was marred by sloppy crowd estimates and subpar planning, which left some football fans stranded for nearly three hours.

Similarly, Hoboken Mayor Dawn Zimmer's account of being threatened by the Lieutenant Governor with withholding Sandy-rebuilding funds from the city unless Zimmer supported a controversial development project is only the most high profile of many questions surrounding the dispersal of Sandy-related funds. Zimmer, according to the *Times*, entered local politics because she wanted to do what she could to address climate change, a poignant motivation for a political near novice in a tiny, highly vulnerable harbor-side city. Christie famously disputed manmade climate change and the increasing severity of natural disasters.

What emerges here is a pattern of policy-making and administration motivated by political gain (or vengeance) rather than by good governance. This is a losing strategy over the long term, regardless of party affiliation. As many economists have noted, cities are leading the economic recovery, a trend that is only going to increase given most demographic indicators. As our cover story, "Jersey More," shows large, dense projects are reshaping many cities in the Garden State.

Many Republicans support anti-city policies reflexively. Good urban policy should not be a partisan issue. Chris Christie may be learning that lesson the hard way: with his career. **ALAN G. BRAKE**

COUNTDOWN TO ZERO continued from front page goal of zero deaths.

Plans will include dedicating sufficient NYPD resources and personnel to deter the most dangerous behavior, particularly speeding and failing to yield to pedestrians; improving at least 50 dangerous corridors and intersections annually; reducing the speed limit to 20 miles per hour on a number of city streets; and developing a legislative agenda for traffic safety that includes continuing to fight for the home rule right to install additional red light and speed enforcement cameras wherever data shows that they will make the streets safer.

Immediate measures have already been taken to address the public safety problem on the streets. Some speed cameras have been installed and are issuing tickets to enforce the speed limits on some of the city's most dangerous streets. NYPD Commissioner William J. Bratton, alongside the Mayor at his Vision Zero announcement, reported that the NYPD was increasing the number of officers in its highway division by 50 percent, to 270 officers.

Since the mayor's press conference, the NYPD has been cracking down on traffic violations. *The Brooklyn Paper* reported that in a two-day period from January 23 to 24, police from the 78th precinct "handed out 16 summonses, one sixth of the 96 they gave out over all of 2013, and nearly two thirds of the 26 they wrote in December."

The police are not only ticketing drivers, but also pedestrians. "We find it troubling that one of the police commissioner's apparent priorities is to ticket pedestrians," Paul Steely-White, executive director of Transportation Alternatives, told the *Guardian*. "The first order of business is to focus on those road users who do have the capacity to do harm. That is of course drivers of cars and trucks, multi-ton vehicles, that should be the first and foremost priority for enforcement and ticketing," he said.

Safe street advocates will be watching to see whether de Blasio can deliver on his promise to address the public safety problem. As of the mayor's press conference, eleven New Yorkers had already been killed in traffic fatalities this year—seven of them pedestrians.

LIZ MCENANEY

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LETTER

**CORNELL RESPONDS**

The Architect's Newspaper's gossip column recently mentioned Cornell University's Milstein Hall (Eavesdrop 13_11.13.2013), quoting an online interview with Cornell Professor Jonathan Ochshorn. The column

repeats a few shocking claims regarding our new addition, Milstein Hall.

Readers of *AN* are no doubt wondering just how Cornell University managed to receive a building permit and a certificate of occupancy for Milstein Hall, what with its

alleged monstrous conditions: an auditorium with only one means of egress, no properly rated area separations between connecting buildings, neglect of ADA requirements, and gross indifference to energy consumption. In the interest of full disclosure, I must confess that Cornell does not possess a secret formula for achieving any such gross violations of building safety or design integrity. Instead, I'm happy to report, the auditorium, fire separations, and accessibility were built in compliance with ADA and other codes and to the highest professional standards. Even a cursory review would show that we have not one but four exits from our auditorium; adequate fire barriers between fire areas as required by code; an ADA-compliant design as determined by City of Ithaca building officials and by ADA consultants; and innovative heating, cooling, and daylighting systems that conserve energy.

The so-called fire safety issues were appealed by Professor Ochshorn to the state code review board last spring. The review board ruled against Ochshorn and upheld the code official's interpretation in six of them. Of the two issues for which Ochshorn's appeal was sustained, one has since been granted a variance. For the other, Cornell is still reviewing its options while using the space in the interim for a less demanding occupancy that is satisfactory to the code official.

The opinion of one individual notwithstanding, we are exceedingly proud of the exemplary architectural work that Rem Koolhaas and OMA have created for our students and faculty.

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> DAVID WEEKS STUDIO

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Solvieg Furnlad, 2x4



FOTO-WARNER

In a street-level storefront in TriBeCa, furniture designer David Weeks has opened his first, exclusive showroom in Manhattan. Located just two blocks from his first New York apartment circa 1990, the new space was not only a strategic move into retail, but an opportunity to expand his existing Brooklyn manufacturing facility that was quickly squeezing out the administrative branch of his business.

Local architect Solvieg Furnland assisted Weeks with the architectural build-out, rectifying proportional inconsistencies in what the designer called a “cookie cutter retail space for downtown.” The classic, rectangular 2,500-square-foot floor plan with 15-foot-high ceilings was tweaked to accommodate two stairwells in the front and back of the shop, creating two offset parallelograms that still honor the building’s historical composition. The clean white slate is adorned with soft, oversized graphics by 2x4 that were inspired by Weeks’ lampshade designs. A utilitarian electrical system accommodates Weeks’ lighting collection and product display updates. “The most interesting part of the process is understanding how to activate the retail, gallery, and administrative programs that have to happen in one space,” Weeks told *AN*.

Weeks also plans to showcase work from other designers.

EMILY HOOPER

EAVESDROP> THE EDITORS

BRONZE ON YOUR HANDS

Liz Diller faced down a hostile crowd at the recent “MoMA Expansion Conversation,” hosted by the Architectural League, the Municipal Art Society, and AIA New York. Apparently she’s had some practice. One elder statesman of the New York Architecture community reports that Diller made a series of phone calls to prominent architects prior to the public release of MoMA’s plans asking for their advice and support. This gray eminence apparently told her the firm should resign from the commission. At which point Ric Scofidio apparently chimed in, saying, succinctly, “Never!”

An editor from another publication reports rumors of dissent within Diller Scofidio + Renfro. Apparently some associates in the firm have asked not to work on the project, fearing a Scarlet Letter on their resumes.

PENN-ULTIMATE? NEVER!

In life, by all accounts, William Penn, founder of the Province of Pennsylvania, was a good man. In death, however, this portly, English-born idealist has turned nasty—if the good sports fans of Philadelphia are to be believed.

The trouble all started when a Bronze statue of Penn was placed atop the tower of Philadelphia’s Second Empire-style city hall, which, upon its completion in 1901, was the tallest structure in town. It maintained that status, and Penn his supremacy, until the erection of One Liberty Place in 1987, which stood some 400 feet taller. As soon as Penn’s perch was eclipsed, Philadelphia was plunged into a 25-year drought during which none of the city’s professional sports franchises won a championship. Many began to speculate that the founding father had cursed his progeny.

To appease the peeved spirit, upon the completion of the even taller, Robert A.M. Stern-designed Comcast Center in 2007, a miniature statue of the great man was placed atop the building’s highest beam. A year later, the Phillies won the World Series. Now, to keep old Penn happy, the statue will be moved to the top of an even taller tower designed by Foster + Partners, which is currently under construction.

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COURTESY BIG + HKS + MDA

UNVEILED

ALBANY MARINA RESIDENCES

BIG + HKS + MDA has unveiled its design for the Honeycomb building at the Albany Bahamas resort. This 175,000-square-foot private residential building takes its name from its hexagonal facade, which mimics the naturally occurring shapes in the coral reefs found off the shores of New Providence. When completed, it will be the tallest structure on the island.

Infinity pools on each level create stunning vistas of the Elysium-like surrounds of the golf resort, connecting residents directly to this manicured world of pleasure. Swimmers can imagine that they are immersed in the marina and the ocean beyond. Summer kitchens reinforce this connection to the natural surroundings while providing all of the comforts of modern technology.

“Our design is driven by an effort to maximize the enjoyment of the abundant natural qualities of Albany in The Bahamas: the landscape, the sea, and the sun,” said Bjarke Ingels in a statement. “A honeycomb facade functionally supports the pools making

them sink into the terrace floor and provides spectacular sight lines while maintaining privacy for each residence. Drawing inspiration from its coastal setting, the hexagonal design evokes the natural geometries you find in certain coral formations or honeycombs.”

The building contains units with diverse floor plans to suit a variety of pampered lifestyles, while the architecture itself melts into the lush flora and fauna of the resort’s grounds.

ALEXANDRA PUCCIARELLI

Architect: BIG + HKS + MDA

Location: Albany Bahamas

Client: New Providence, The Bahamas

Completion: TBD



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WHERE TO PARK IT continued
from front page pedestrian friendly streetscapes.

One of the biggest challenges to making suburbia more urban is finding places to put all of the cars. A glaring example is the suburban downtowns of Long Island, where vast expanses of valuable real estate, estimated to be more than 4,000 acres, are consumed by surface parking lots. But thanks to the ParkingPlus Design Challenge—an initiative of the Long Island Index, a non-profit regional planning group sponsored by the non-profit Rauch Foundation—concept plans have recently been released that show how land can be reclaimed from these dead zones in four different suburban communities.

The plans were unveiled on January 16 in a lecture hall filled with politicians and businessmen at Long Island's Adelphi University. "Parking garages have bad reputations, typically thought of as foreign, ugly, and scary," Jocelyn Wenk, Associate Director of the Long Island Index told the assembled crowd. "We know that they don't have to be."

"ParksandRides," the plan for the town of Ronkonkoma by a team headed by Roger Sherman Architecture + Urban Design was the most ambitious. It featured a bubble wrapped parking superstructure longer than a prone Empire State building with hotels, housing, conference centers, sports fields with seating for 9,000 people, and even an air

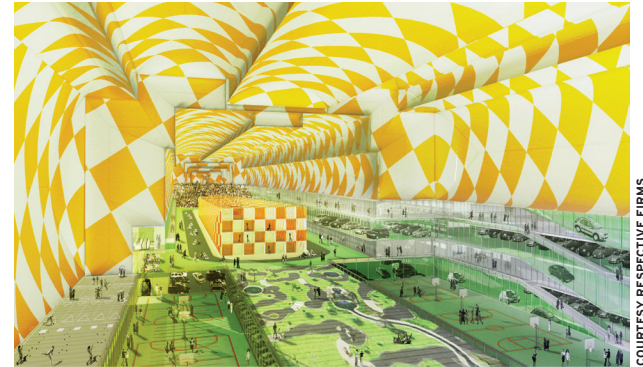


terminal annex. Glass enclosed ramps weave through the structure taking cars to floors where drivers can drop off their car close to their destination.

The team headed by Utile, Inc. Architecture + Urban Planning designed "Civic Arches" as a monumental garage prototype to provide a civic gathering area for Rockville Center, a bustling commercial complex. Utile's plan takes its cues from the massive arches running underneath a Long Island Railroad viaduct and calls for a large arcaded structure that could serve as a farmers market on weekends, when parking spaces are empty. Possible add-ons include housing, retail, and tennis courts.

For the town of Patchogue, where many visitors have trouble finding parking spaces, the team headed by dub studios designed "Main Street Brackets," a mid-block parking deck as well as a shared public private parking lot system that could result in a 30 percent reduction in the number of parking spaces necessary to service the town's needs. According to the designers, their system, which incorporates a smart phone application and automated signage, will save the town's motorists the equivalent of 150,000 miles annually that would otherwise be used up trying to find an available parking space.

In Westbury, a town that is bifurcated by the Long Island Railroad, the team headed by



COURTESY RESPECTIVE FIRMS

LTL Architects conceived of "Train Terraces," a terraced mega-structure that could be built in phases. Train Terraces would straddle the train tracks with parking decks layered amid offices, multifamily housing, recreational facilities, and a high-tech incubator hub. The varied program for this multipurpose parking facility also includes alternative transportation options such as buses and a bicycle support facility.

In addition to being charged with designing architecturally distinguished parking structures that could serve as prototypes for suburbs throughout the country, the teams were instructed to include program elements that would address

Left to right: Main Street Brackets by dub studios; Train Terraces by LTL Architects; ParksandRides by Roger Sherman Architecture + Urban Design.

the critical issue of financing the developments. Although several of the plans appear to have been intended more as theoretical exercises than as practical solutions, Patchogue Mayor Paul V. Pontieri Jr. said he was considering the dub studio design for his town.

"They gave us a price of \$6 million, which is a very doable number for us," he said. "The design of the parking deck is not obtrusive and it is forward thinking. It is also safe and comfortable for people to use and very accessible."

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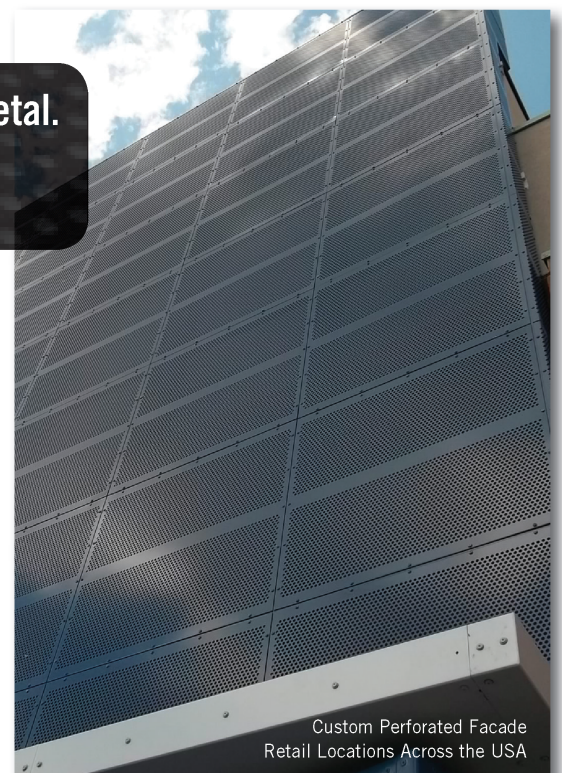
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THE ARCHITECT'S NEWSPAPER FEBRUARY 12, 2014



JERSEY MORE continued from front page convenience," said Matthias Hollwich, partner at HWKN. He noted that many of the amenities that draw people to Brooklyn already exist in Jersey City, from a vibrant dining scene to tech incubation hubs. "It's really unknown to many people." His firm is building a triad of towers at Journal Square, the tallest of which is 74 floors and 740 feet. "I was really amazed at the accessibility that's completely underutilized," he continued. "It's only 10 minutes to the World Trade Center and 15 to

Midtown Manhattan."

HWKN broke ground at their so-called Journal Squared, or J2, project last November, according to developer Jonathan Kushner, brother of HWKN principal Marc Kushner. The 2.4-million-square-foot plan groups three towers around a PATH station that handles 5 million train passengers annually. The first tower will top out at 54 floors and features a pixelated facade of square windows accented by a dynamic lighting scheme. Hollwich declined to discuss design specifics of the project,

but initial concepts call for a series of landscaped roof terraces with sweeping views of the Manhattan skyline.

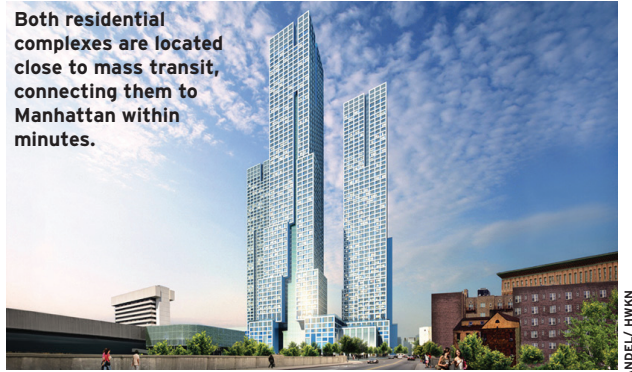
"We took special care in the crafting of urban qualities so not to abuse what's already there," said Hollwich, emphasizing that the project is a prime example of a transit-oriented development. "You can reduce the parking because it's been demonstrated that you need less around transit," he said. "Now we have a maximum of .5 cars per apartment, but it potentially could be zero, and that's

a good thing." Jonathan Kushner told the *New York Times* the future phases of the project would likely take several more years.

Down the tracks toward Manhattan, developers Mack-Cali Realty Corporation and Ironstate Development just broke ground on the first of three more towers grouped around the Exchange Place PATH Station. Concrete designed the three towers as a series of stacked glass boxes rising from parking podia covered in pixelated metal and wood screens. Occupiable landscaped roofs linked by pedestrian bridges connect the overall site. Standing 713 feet tall with 69 floors, the new tower, called URL Harborside, or Urban-Ready Living Harborside, takes the state's second tallest title behind Cesar Pelli's 42-story, 781-foot-tall 30 Hudson Street.

"We believe there is strong demand for a live-work-play environment that offers a true sense of community—all in an amenity-rich, transit-oriented location," said Mitchell Hersh, Mack-Cali president and CEO, in a statement. Each of the planned 763 residences is designed to be energy-efficient

Both residential complexes are located close to mass transit, connecting them to Manhattan within minutes.



LEFT: COURTESY CONCRETE; RIGHT: COURTESY HANDEL/ HWKN

with innovative layouts and communal amenities that appeal to flexible, urban lifestyles. When complete, the entire project will contain more than 2,300 units and retail space. The first phase of URL Harborside is expected to be complete in 2016.

Over 5,000 residential units are under construction in Jersey City and another 12,000 have been approved, according to developer Mack-Cali. Much

of this development has centered around transit hubs in the city. Hollwich attributed much of this growth to the city's decision to allow for increased density around transit hubs. "The planning department has pushed for many years now for density close to transportation," said Hollwich. With prime land vacant around many stations in the city, he expects growth to continue. **BRANDEN KLAYKO**



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LOT-EK'S BRIGHT YELLOW INTERIOR TO MAKE WAY FOR THE NEW



COURTESY VAN ALLEN INSTITUTE

Closing the Chapter on Van Alen Books

As the venerable Van Alen Institute enters its 120th year in existence, big changes are coming for its West 22nd Street storefront. The Van Alen Bookstore, which opened in 2011 to the hurrahs of New York's architectural community, will be closing its doors this spring. Designed by Napoli- and New York-based LOT-EK Architecture & Design, the yellow space housed the city's last remaining bookstore dedicated to architecture and played host to an array of panels and events. In its place will come a new space, designed by Collective-LOK, signaling yet another era in the long history of this admired institution.

"When we began the project in 2010, we thought it represented a really interesting moment for Van Alen," Ada Tolla of LOT-EK told *AN*. "The transition from their sixth floor offices to the street level was a reflection of

their mission, which is very much focused on the public realm."

LOT-EK made wise use of the small, cubic storefront by focusing on its section and drawing attention down to the street with a set of rough-hewn yellow stairs. Inspired by the iconic Times Square TKTS booth, one of Van Alen's most successful interventions, the stairs served as seating for both browsing patrons and event attendees.

"The stairs were also a reflection of how Van Alen engaged the section at Times Square, which creates a different relationship to the square," said Tolla. "The idea, at both the square and the bookstore were to demonstrate that dedication to the street."

"It is a little bit sweet and sour for us," continued Tolla. "On one end, it showed us that this experiment worked, as it ended up staying a lot longer than expected. It was also very successful, and the coming change is a testament to that success because it showed Van Alen that they need to be on the ground, in the city."

Executive director David van der Leer's plans for Van Alen include a new storefront design called Screen Play by Collective-LOK, a collaborative team composed of Jon Lott (PARA-Project), William O'Brien Jr. (WOJR), and Michael Kubo (over,under). Winner of the highly publicized Ground/Work competition, the flexible, multifaceted design utilizes an array of screens to create a flexible space to house a variety of future programming. Construction will begin in the coming months.

NICK MILLER

MIAMI TURNS UP THE DESIGN HEAT

The recently completed Miami Center for Architecture is striving to be the nucleus of the city's architectural community by providing several different functions, including AIA's Miami offices, community space, exhibition space, a lecture hall, design studio, and archive. Its inaugural exhibition, *Drawn From Miami*, explores the role of the urban planners and architects who created the fabric of the Magic City. An open call drew 350 submissions from a wide range of sources. Five architects and academics curated the show: Jake Brillhart, Nick Gelpi, Jean-Francois Lajune, Terrance Riley, and Allan Shulman (who was

also the architect for the space). *Drawn From Miami* explores the handmade drawings that helped shape the city. These drawings, which come from local, national, and international sources, give a deeper view into the creative processes that went into the making of modern Miami. The renderings of never realized spaces and installations give a view of the city's real and imagined identity from the 1920s to today. Through this exhibition, Miami's identity is rediscovered, questioned, and challenged—a fitting provocation from the new center.

AP



ROBIN HILL

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.

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Architect: Studio V Architecture



New mayor Philip Levine has restarted the convention center process, tossing OMA out.

COURTESY OMA

KOOLHAAS' MIAMI BEACH CONVENTION CENTER RECEIVES A DEATH BLOW THE POLITICAL BREAKS

A newly elected mayor and city commission in Miami Beach has officially killed Rem Koolhaas' \$1 billion convention center district, which has been in the planning stages for the past two years. Mayor Philip Levine, as well as a stable of four new commissioners, included opposition to the convention center as a core issue of his campaign. With 50.49 percent of the popular vote, Levine has wasted no time in following through on that promise.

This leaves the development team—having already poured millions into the project and competed against former Koolhaas protégé Bjarke Ingels in a fierce, last-architect-standing-wins battle royale for the job—out in the cold. Known as South Beach-ACE, the team consisted of OMA, landscape architects Michael Van Valkenburgh Associates and Raymond Jungles, New York developer Dan Tishman, and local Miami Beach developer Robert Wennett. Wennett is known for his internationally acclaimed 1111

Lincoln Road parking garage, designed by Herzog & de Meuron.

Prior to officially receiving the axe at the January 15th commission meeting, Tishman said in a statement that he was “shocked and disappointed” in the Mayor’s stance on the project. He expressed doubt that any “reputable national development company would respond to [another Miami Beach Convention Center] RFP... after seeing how much time the city caused our team, and all the other bidders, to waste.” Then came a statement from the team’s lawyers, saying the city was “contractually obligated to proceed” with the plan, in a letter that conveyed the impression they were exploring their legal rights. The city canceled the project anyway.

While this seems to be the end of the road for a Koolhaas-designed convention center, it is not the end for the convention center itself. The Mayor and commission have restarted the entire

process, and are proposing upgrades to the existing structure paid for with city funding, and possibly the addition of a large convention hotel nearby. In the South Beach-ACE plan, rental income from a ground lease of the convention center’s surface parking lots would have subsidized construction costs. It is widely agreed by practically everyone involved, including the mayor, that the convention center is in dire need of renewal. Many—not including Mr. Levine—also agree that a very large hotel in close proximity to, if not within the convention center complex, is also a necessity. The South Beach-ACE plan had included a rooftop hotel with a sweeping Fontainebleau-like curve.

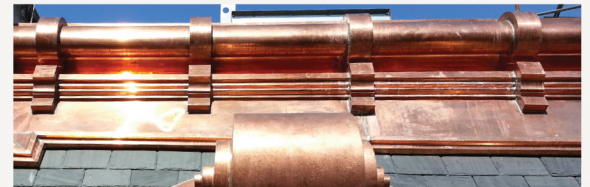
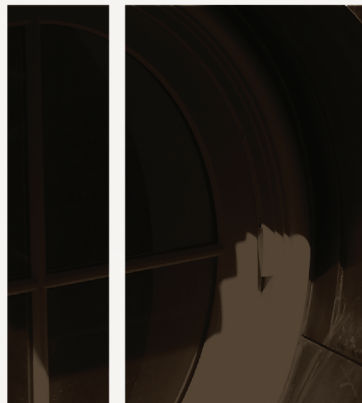
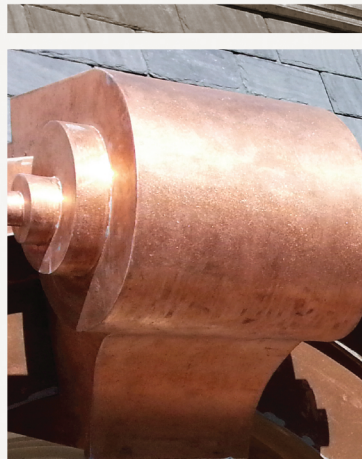
A few major conventions are already known to have recently passed the city over in favor of other locations with newer convention digs or more convenient hotel options. The American Institute of Architects, which recently held its national convention there in 2010, has already announced that it will not be returning. “Miami Beach is not under consideration due to the substandard design aesthetic, the abhorrent condition of the convention center, antiquated technological infrastructure, insufficient air

conditioned exhibition space, and lack of a convention center hotel,” wrote John R. Forbes, president of the Institute, in a letter to commissioners.

The new plans however, do clear one hurdle that had previously dogged the project, the necessity of a voter referendum to lease out the sea of city-owned parking lots that now surround the convention center. South Beach-ACE had planned on transforming them into a verdant park, retail, public plaza, and housing, all designed by OMA, Valkenburgh, and Jungles. With no more vote, the citizens of Miami Beach now have even less of a say over the scope of a project crucial to the future of their city.

City pols may be forgoing a world-class convention center district designed by one of the reigning monarchs of architecture today, but the residents of Miami Beach and all of South Florida will not be missing out completely. Greater Miami’s current architecture boom is showing no signs of abating, with upcoming buildings by Zaha Hadid, Frank Gehry, Sou Fujimoto, and others. Neither are Koolhaas or Ingels going anywhere either. Both have multiple other projects in the works nearby. **SEAN MCCAUGHAN**

MASTERS OF ARCHITECTURAL ELEMENT REPLICATION



Gotham Metal Works has a long-standing history of working on landmark buildings throughout the New York Metro area. These buildings require very specific replication of existing materials when being restored or renovated, and getting through the review process can be arduous for both contractors and architects. With an extensive knowledge of historical preservation coupled with computer aided design and state of the art techniques, we'll help establish the best approach while adhering to the Landmarks Commission's code.



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COURTESY BRUNNER/COTT ASSOCIATES

SERT-IFIED continued from front page a founding principal of Bruner/Cott, told *AN*. “Aside from the issue of leaking and snowdrifts in the classrooms, functionally it had too small of a floor plate for a tower and the classrooms were not easily accessible. It was a flaw in Sert’s design to put classrooms in the tower and then expect students to get there efficiently in small elevators.”

Cott and his team of designers believed that with a little ingenuity the tower could be preserved while also meeting the school’s criteria that a new facility include state of the art classrooms, a new library facility, and informal meeting places for students. The architects devised a separate building adjacent to the tower that would create more horizontal space, improve classroom accessibility, and provide room for students to congregate. The tower, the team decided, would be revamped to house the

school’s administrative departments and faculty offices. Thus the Sumner M. Redstone building—named after the media magnate who gave a lead gift to the \$130 million project—was born.

The design team chose limestone as the principal material because of its similar aesthetic qualities to those used for the law tower and the theology building, which lies to the south of the Redstone building. The design’s glass portions bring the project into the 21st century. Cantilevers on the north and west sides complement those Sert incorporated into his other buildings on the campus and create a dialogue with the surroundings, said Cott. The building’s central element and entryway is a 4,000 square-foot, glass-enclosed winter garden. It also serves as an informal gathering space for the student body.

For Cott, one of the

The 93,000-square-foot addition provides classrooms, a library, and informal meeting spaces. The tower is being converted to faculty offices.

challenges of the design was in keeping with Sert’s initial vision. “I knew Sert,” he said. “He was the Dean of Harvard’s Graduate School of Design when I attended. My design team frequently asked, ‘What would Sert have thought of this? Would he object?’”

Cott said that Sert would approve not only of the project, but of the effort to reinvigorate his works for a modern audience. “When you’re dealing with a master like Sert, an architect of significant importance, we look to ways of preserving his architecture and correcting the faults that people have with it in ways that will make people like it once again. I think that’s what we and Boston University have succeeded at doing.”

ZACH PONTZ

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



COURTESY NYIT

MICHELE BERTOMEN, 1952–2013

There are occasionally people who come along in life who challenge us to think differently, perhaps more ambitiously, and my late, great colleague Michele Bertomen was just such a person. Michele never achieved great fame (she actively avoided the spotlight). She was not a power broker (she once said to me that anyone who seeks power should give it all away). Nevertheless, she had a feisty but brilliant intellect and an adventurous spirit that left a powerful imprint on colleagues (such as myself) and friends (too many to name). Her generosity was without limits. It is also something that deserves tribute.

As a professor (Michele taught for over thirty years at the New York Institute of Technology), Michele's generosity could be felt in the way she constantly tested the limits of what was possible in an academic setting. Ever uncomfortable isolating theory from practice, she refused the creature comforts of the classroom, always opting for the messiness of the real instead. During the late 1980s, she collaborated with students in developing

a book and exhibition on the Long Island Expressway's Transmission Towers, which allowed her to reflect critically—and quite presciently—on “power in the information society,” as Herbert Muschamp would later write. From 2003 to 2005 Michele also spearheaded NYIT's participation in the U.S. Department of Energy's Solar Decathlon competition, which, as her colleagues have noted, “marked the beginning of NYIT's research on issues of sustainability in the field of architecture and design.” She and her students' solar-hydrogen home received third place in the design category and fifth overall. More importantly, it was a project that proved transformative in the lives of countless students, a number of who have gone on to build exciting practices of their own.

As a professional architect, Michelle was no less dedicated. In 1985, she co-founded the Brooklyn Architects' Collective, which was expressly set up to help mentor and support the professional development of young architects. In 2006, she and her partner David Boyle also embarked on what was

probably the most significant feat of her career—the building of New York City's first legal shipping container home, which ultimately became the couple's permanent residence (it is located in Williamsburg, Brooklyn).

The story behind the building of this remarkable structure is one that still needs to be told. (It might be called “Mission Impossible.”) One thing that should be stressed here, however, is just how thoughtfully it engages the urban fabric. It teaches us, among other things, that the shipping container is far more versatile as a building element than we are normally given to believe (i.e., it is not restricted to *tabula rasa* environments and post-disaster zones alone). It reminds us that there is still experimental, socially conscious architecture to be seen and experienced in Williamsburg and elsewhere (developers have not destroyed that impulse entirely). It also challenges us to reckon more creatively with the refuse of globalization. Waste, Michele believed, is *the* problem of our times; it is also one that cannot adequately be addressed

through the curtailing of consumption. This was a message that she reiterated time and again in her ecology seminars; it is also one that defined her collaborations and conversations with colleagues such as myself.

Michele passed away peacefully (“listening to Gregorian chants”) after a multi-year battle with cancer. Her death took place in the very home she and David built together (they finally received their certificate of occupancy earlier this year). In accordance with her wishes, a party was thrown in her memory about a week thereafter. It was a potluck event with music and drink. Michelle loved music and drink. Countless former students came. The gathering felt as much like a block party as it did a memorial; exactly what Michele would have wanted. It was a beautiful tribute to someone who dedicated her life to community and architecture. It was also a clear signal that her generosity would not soon be forgotten.

Thank you for everything, Michele. I love you and will miss you dearly!

NADER VOSSOUGHIAN



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The Zambonini Papers

COURTESY PARSONS THE NEW SCHOOL FOR DESIGN

Photographs of the exhibition are included in the collection.

The Kellen Design Archives was created in 1995 to document Parsons' history, but has since become a major repository of New York design with special strengths in 20th century American fashion, interior, graphic, and environmental design, illustration, photography, product design, and design education. It houses the papers of major figures like Ivan Chermayeff, Michael Kalil, graphic designer Bea Feitler, and the archives of Saks Fifth Avenue's fashion publicity department.

The Zambonini archives are an important addition to The New School collection. At OAD, he stressed that students study architecture, interior design, and product design as one piece, and his emphasis on design build is similar to the academic approach stressed at Parsons.

The collection was brought to the collection by Parsons professor Robert Kirkbride, one of Zambonini's last students.

WILLIAM MENKING

Giuseppe Zambonini (1942–1990) was what some would call a polymath, but design always seemed to be at the center of whatever project he was working on at the moment. The Italian born architect died unexpectedly in 1990 and now his archives have come into the collection of the Kellen Design archives at Parsons The New School for Design.

Zambonini was an important figure on the New York design scene from when he arrived in the city in 1972. He studied under Leonardo

Benevolo and Leonardo Ricci in Florence and then in Venice with Carlo Scarpa (who directed his thesis on the architectural history of Verona) and Carlo Aymonino, Ignazio Gardella, and Aldo Rossi.

After a stint as a theater impresario, Zambonini gravitated to The New York School of Interior Design and eventually founded his own school, Open Atelier of Design (OAD), a non-accredited atelier and design build studio. He organized and curated the first American exhibition on Carlo Scarpa.



COURTESY HG/OVER,UNDER

UNVEILED

MUSEO MAYA DE AMÉRICA

Guatemala City will have the largest museum of Mayan Artifacts and culture; La Fundación Museo Maya de América. "The museum will become a profound cultural resource for Guatemala, one which will showcase the country's deep heritage and serve as part of repatriation efforts for lost artifacts. Our design lends to this through the creation of spaces within the building that embrace and teach citizens of all backgrounds about the Maya, as well as by establishing a new public center for a future urban park adjacent to the Museo de los Niños and Museo Nacional de Arte Moderno," said Roberto de Oliveira Castro of Boston architecture studio

over,under in a statement.

Castro partnered with Alasdair Graham of the Harry Gugger Studio to create La Fundación Museo Maya de América. The design draws inspiration from traditional Mayan Architecture. The building features a pattern of staggered stone screens, which are punctuated by over-scaled loggias that admit natural light and offer glimpses inside. The museum site is almost completely devoted to open space. The structure appears to float above the ground. The large, abstract form of the museum poses a stark contrast to the rest of Guatemala City. **AP**

Architect: Harry Gugger Studio and over,under
Location: Guatemala City, Guatemala
Client: Museo Maya de América
Completion: 2017

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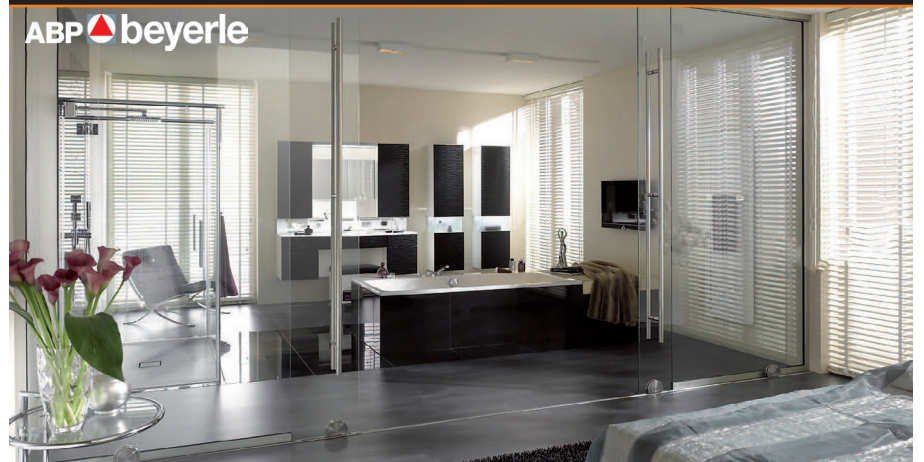


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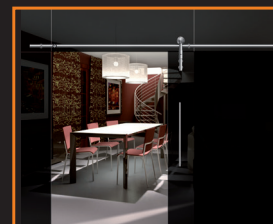
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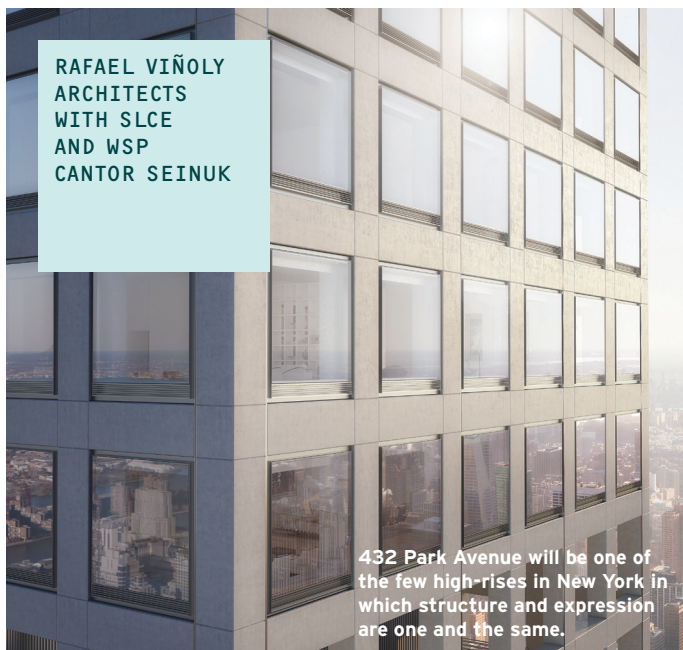


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432 Park Avenue will be one of the few high-rises in New York in which structure and expression are one and the same.

Topping out at around 1,396 feet, 432 Park Avenue will be the second loftiest building in Manhattan when it is completed late in 2015. It will not hold this title for long. Already there are taller buildings in development, including the 1,550-foot-tall 215 West 57th Street just around the corner. But even once it is surpassed in height, 432 will stand out among the crowd of super-tall residential buildings in New York City by dint of its unconventional and elegant

structural system.

In addition to being very tall, 432 is very slim. Its footprint is 94 feet square. This extremely slender height-to-width ratio created several challenges for Rafael Viñoly, whose studio designed the tower with executive architect SLCE and structural engineering firm WSP Cantor Seinuk. For one, the wind vortex acting upon such a spindly structure promised to create a very uncomfortable amount of acceleration in the upper reaches

of the tower, unless strong measures were taken to brace against it. And then there was the challenge of devising a structure that would not only keep the residents from becoming sea sick and the water from sloshing around in the toilet bowl, but would also provide efficient and flexible floor plates capable of being reconfigured by apartment owners.

The team began by locating the core in the center of the plan and moving the rest of the structure—all reinforced concrete as is typical of residential construction in New York—to the perimeter, leaving clear span bays of 27 feet. The conventional structural solution for managing lateral forces in this type of construction is to use shear walls, which are wider at the bottom of the building and get narrower up the elevation. This, however, did not suit Viñoly's goal of providing a maximum of flexibility, since it meant that lower floors would have less access to exterior views than those toward the top. Instead, the team came up with a "basket grid" solution of beams and columns based upon a regular, repeating module that would provide the necessary stiffness and the same permeability across the entire structure.

The dimension for the module

that the team came up with is 3-foot-8-inch-wide columns and 3-foot-8-inch-wide spandrel beams, leaving six equal open bays across each face of the building—the basket grid. The depth of the columns ranges from 20 inches at the top of the building to as much as 5 feet 4 inches at the bottom. The floor-to-floor heights are 15 ½ feet with 10-inch-thick slabs, though at the top of the building the slabs are 18 inches thick in order to add more mass to combat acceleration.

Still more had to be done to relieve the wind vortex acting on the structure. Here Viñoly struck upon a particularly ingenious idea: opening the facade at regular intervals and letting the wind simply pass through. Every 12 floors, two levels of the basket grid modules are left empty. Within these open floors are circular enclosures housing mechanicals that serve the six floors above and the six floors below. Breaking up the mechanicals in this way also meant that the architects could keep the ducting at a minimum, preserving valuable saleable square footage. Two large tuned mass dampers at the top of the tower and outriggers in certain of the mechanical floors further contribute to steadying



the building.

At 432 Park Avenue, the structure is the facade. The building was literally designed from the inside out. The basket grid of 14,000 psi white Portland cement, cast around preassembled full-floor cages of #20 rebars with steel formwork, filled in with 10-foot-by-10-foot windows, is left without any fascia. It is as simple and elegant an expression of what makes the building work as one could hope to see in a New York City luxury condominium.

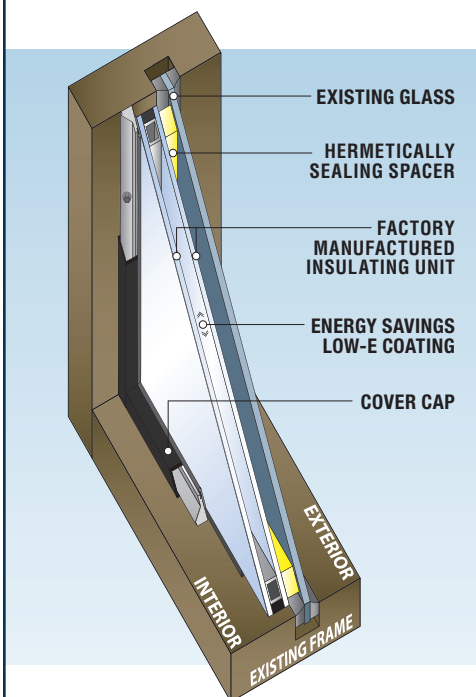
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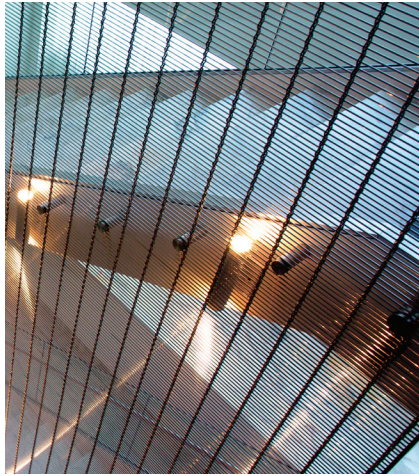
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BITTERTANG



PARA-PROJECT



The American Institute of Architects New York Chapter honors six new firms for innovation with its New Practices New York exhibition at the Center for Architecture, opening October 1.

BITTERTANG

This small "design farm" is run by Antonio Torres and Michael Loverich. With offices in New York City and Guadalajara, Mexico, Bittertang makes it its mission to bring happiness and pleasure into the built environment and to add "a thick rich fodder to contemporary material culture." bittertang.com

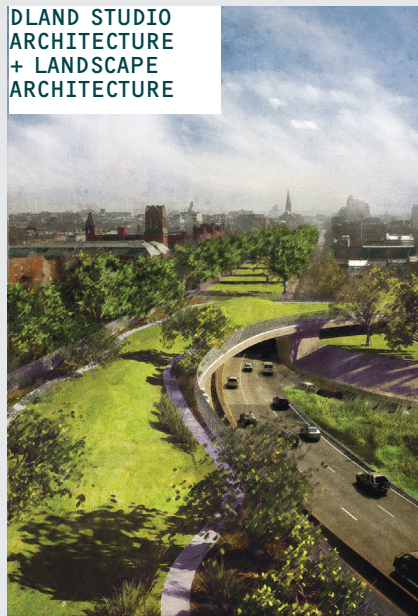
FAKE INDUSTRIES
ARCHITECTURAL AGONISM

"F**k originality," declares Fake Industries. Founded by Urtzi Grau and Christina Goberna Pesudo, the firm explores the potentials hidden in the public knowledge of the last 400 years of architectural excess. "Don't ask us for new stuff, we copy." fakeindustries.org

FAKE INDUSTRIES ARCHITECTURAL AGONISM



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NAMELESS ARCHITECTURE



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Founded by Susannah Drake in 2005, this multi-disciplinary design firm collaborates with large teams that include architects, artists, landscape architects, planners, and engineers. dlandstudio.com

FORM-ULA

Composed of three trained architects, this collaborative looks to the future by looking back at the past, and reaching beyond the traditional bounds of the profession in order to bring home fees. form-ula.com

PARA-PROJECT

This New York City-based collaborative works on projects that vary in scales and media, from commercial, institutional, and residential work, to events and international competitions. para-project.org

NAMELESS ARCHITECTURE

With offices in New York City and Seoul, Korea, NAMELESS is a concept-based architectural practice committed to "the simplicity on the unpredictable world." The firm has completed art pavilions and worked on the cultural infrastructure of New York. namelessarchitecture.com



COURTESY DS+R; BOTTOM LEFT: GILES ASHFORD

Major urban institutions, like viruses, are hard-wired for survival and growth. The bigger they get, the more determined they are to keep growing, even to the detriment of their host. We see it all the time with hospitals and universities that stomp all over their neighborhoods, simultaneously trading on, and destroying, the local character. And now we are seeing it with a different kind of institution, the Museum of Modern Art.

It is foolish to think you can have a reasoned conversation about expansion with mega-institutions because the issues are always framed by their own hermetic logic. What's good for the system is all that matters. So, when MoMA Director Glen Lowry and architect Elizabeth Diller make the case for demolishing the American Folk Art Museum, they start with the assumption that growth is a good thing. Expansion, they argue, is



necessary to relieve overcrowding in its 53rd Street compound. Huge numbers of visitors requires the creation of a sequence of continuous galleries, so MoMA's collection can be displayed in a more effective, interdisciplinary manner. The Folk Art building interrupts that continuous flow, and it is impossible to incorporate the structure into the new wing because of what Diller calls its "obdurate" design. (That means, 'stubborn, unyielding,' by the way.) Ergo, it must be destroyed.

This formulation turns the teensy, 6,000-square-foot Folk Art museum into the problem, when the real problem is that MoMA's vast scale has made it an overwhelming, pleasure-less place to engage with art. Making the compound bigger will only degrade the experience even more, no matter how elegantly Diller Scofidio & Renfro refine their proposal for a new east-west circulation corridor. And who believes this will be MoMA's last expansion? If the plan is realized, the museum and its residential appendages will sprawl across more than two-thirds of its block. Cities thrive on diversity, but MoMA is turning its swathe of Manhattan into a monoculture, a ghetto of extreme affluence.

MoMA keeps comparing its situation to that of the Metropolitan Museum of Art, another mega-museum that struggles with overcrowding. The Met moves six million visitors a year through its galleries; MoMA handles three million, double the number it saw before the 2004 Taniguchi expansion. The Met's solution to the increasing numbers has been a series of architectural appendages. Why shouldn't MoMA add another wing? What gets forgotten is that the Met is located in a park and set back from Fifth Avenue by a broad plaza and monumental staircase. Manhattan can handle tremendous

density, but those millions of visitors are surely felt more intensely on 53rd Street than in Central Park. It is not only MoMA that is unbearably crowded now; it is all of Midtown.

Density has become the new urban rallying cry. There is probably not a city in America that would not benefit from higher concentrations of people, but that doesn't mean all density is created equal or that there are no limits to density. I was once a New Yorker, but when I travel now from my home in Philadelphia (which has densities similar to Brooklyn's) to Midtown, I am increasingly aware of the oppressiveness of the crowding—on the sidewalks, in the subways, in museums, in public places of all kinds. This is purely anecdotal, I realize, but on my last visit to Midtown I was reprimanded twice by strangers for intruding on their personal space, even though I had no choice in the matter, having been jostled by fellow travelers. The stress level seems way up.

Museums were once places where New Yorkers could go to find an oasis of tranquility and contemplation from the unrelenting city. I can hardly believe that as a college student I would sometimes journey to MoMA's garden or the Frick's garden court simply to be alone and do homework. The Folk Art museum was designed by Tod Williams and Billie Tsien to provide space for repose. Though some critics have complained about its inscrutable metal facade, the solidity was intentional and—when you consider its purpose—functional. Within the thick armature of its concrete walls, you could feel removed from the world. The domestically scaled spaces might not be perfect for displaying art, but neither are MoMA's supposedly all-purpose white boxes. You could see the hand of the architects on every surface—the beaten bronze panels, the bush hammered

MoMA announced plans to demolish the Folk Art Museum on January 8 to make way for a major expansion.

concrete—a personal stamp we rarely experience anymore. Eccentricity is part of its appeal, the antithesis of Taniguchi's malleable, subservient MoMA galleries. The Folk Art was the first museum, and first serious work architecture, to be completed in New York after 9/11, when the city was reeling from the enormity of the tragedy and reconsidering the predilection for bigness that produced the twin towers. As then, New York is again suffering from a crisis of bigness. It needs to make room for the small.

MoMA perceives the Folk Art museum as a threat to the institution, but it shouldn't. The Met has found a way to decentralize with the acquisition of the Whitney Museum of American Art's Marcel Breuer building, where it plans to install its growing contemporary art collection. The satellite will be an excellent pressure valve. MoMA, which is more fleet in its operations, more attuned to new ways of thinking about space, could easily establish similar satellites around the city, boutique spaces for shows that get swallowed up in the big house. In an interview, Diller told me that when MoMA hired her firm, they "asked us to make them uncomfortable." Instead they were suckered in by the institution's faulty logic. Rather than pursuing ways to chop up the Folk Art building to make it fit into an expanded MoMA, they should have explored ways to invent a new, decentralized kind of museum. No obsolete albatross, the small, intimate Folk Art may well represent the first inklings of what a modern New York museum can be.

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With Twitter as an anchor tenant, 1355 Market was restored with an eye toward preserving the building's art-deco detailing where possible, and stripping back to the concrete structure where appropriate.





BRUCE DAMONTE



At the heart of San Francisco's Market Street renaissance is a pair of buildings between 9th and 10th streets, former furniture warehouses reborn as creative office space.

"I thought, if you really want to do something and leave a mark, the old furniture mart was a great opportunity," said architect Olle Lundberg. "[When it closed] it created this incredible dead zone on Market. Having nothing in there created an inherent problem. Who would move in there to have enough of an impact to make it work?"

The answer is Twitter, which recently moved its global headquarters to 1355 Market. The Twitter offices, designed by Lundberg Design and IA Interior Architects, breathed new life into a downtown Art Deco landmark. An outstanding example of adaptive reuse, the complex, known as Market Square, is the result of collaboration between real estate investor Shorenstein and multiple design firms.

Market Square comprises two buildings, 1355 Market and 1 Tenth (formerly 875 Stevenson), and The Commons, a park built over Stevenson Alley. The centerpiece of the project is 1355 Market, constructed in 1937. Massive floor

plates and low ceilings characterize the 800,000-square-foot building's interior, while its 11-story elevation is clad with terracotta and features a Mayan motif.

With support from historic building specialists Page & Turnbull, RMW Architecture & Interiors renovated 1355 Market's exterior and public floors. The facade was left largely unchanged, with only the windows and ground-floor storefronts replaced. The interior was a different story. The lobby of 1355 Market Street had been renovated in the 1980s, its Art-Deco fixtures replaced and walls covered with glass mirrors. The designers removed the mirrors and used historic photographs to recreate period lighting fixtures. They also repainted the lobby's decorative plaster ceiling.

The building's other defining feature is a series of two-story concrete columns that had been obscured by the furniture showrooms' walls. RMW cleared these out to create Stevenson Hall. The columns were "a driving force for the interior architecture," said Terry Kwik, a principal at RMW. "All of the architecture was really designed to emphasize that portion of the building."

Douglas fir beams, reclaimed from a 1941 addition to the building, clad one of 1355's lobbies.

The designers added a second lobby, accented with Douglas fir beams reclaimed from a 1941 addition to the building. Around the new elevators, RMW created a concrete core, which, with the addition of shear walls, satisfied California's rigorous seismic retrofit requirements. The firm also installed all new MEP infrastructure and doubled the number of bathroom fixtures on each floor. These upgrades helped earn Market Square LEED Gold certification.

At 1 Tenth, the design team found less worth saving. Built in the 1980s as a furniture showroom, the concrete building's small windows made it unsuitable for office space. RMW re-skinned the building in glass. "Literally every bay was cut out," said Kwik. "It's a whole new building now. Before you would only look out 3-by-3 windows. Now you have floor to ceiling glass, it's totally transparent." The team made few infrastructure upgrades, and instead focused on the building's connection to 1355 Market.

ANNA BERGREN MILLER IS A REGULAR CONTRIBUTOR TO AN.



LAKE|FLATO

RETROFIT FOR RESILIENCY SUNSET COFFEE BUILDING HOUSTON, TX

Built in 1910, the Sunset Coffee Building is one of the only remaining industrial structures on Buffalo Bayou in downtown Houston. Sited near Allen's Landing, at the corner of Commerce and Fannin streets, the one-time coffee roasting warehouse has a colorful history that includes a brief stint in the late 1960s as artist David Adickes' psychedelic rock venue Love Street Light Circus and Feel Good Machine.

Because of this link with the past, the Buffalo Bayou Partnership (BBP) and Houston First (HF) decided to do something almost unheard of in Space City—they decided to preserve and restore the old brick building by turning it into a recreation and cultural center.

"Keeping the historic elements of building and scale is a really great thing in a city like Houston," said Joseph Benjamin, project manager

with Lake|Flato, which designed the project with BNIM. "In San Antonio it's a given, but in Houston that's a challenge. There could have been lots of pressure to develop it into a larger, denser site."

The adaptive reuse project presented several challenges to the architects. BBP applied for historic preservation grants from the National Park Service, requiring the design team to restore and/or replicate the character of the building. The three-story, 12,000-square-foot warehouse's poured-in-place reinforced concrete structure was in good shape, but the brick veneer wall had crumbled beyond

repair. The architects conducted an exhaustive search to find a contemporary brick that matched the color and spotting of the original masonry. The wooden casement windows also had to be restored, where possible, and replaced with newly fabricated windows that matched the originals where necessary.

Another challenge was that the site is 12 feet below street level, solidly within the bayou's flood plane. The first floor could expect to contend with regular inundations. Consequently, the architects located a canoe, kayak, and bicycle rental station on this level, securing

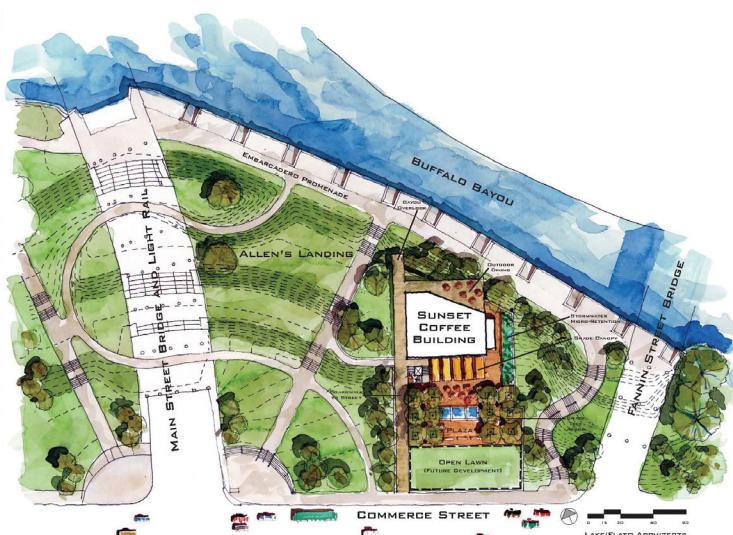
The restored structure will give BBP flexible work and event space while connecting Houstonians to their city's past and its contemporary waterfront amenities.

it with permeable gates and garage doors capable of allowing floodwaters to flow into and out of the interior without causing much damage. An elevated rainwater collection tank posted beside the building will serve as a symbol of BBP's commitment to improving the bayou's water quality.

The architects located BBP's offices on the second level. The office floor is linked to the street with a bridge that connects to an elevated veranda, which wraps around to the bayou side of the building. On the third floor is an exhibition space and on the roof a terrace, both of which can be rented out for events. The design team left the interiors open and the structure exposed, creating a flexible, loft-like environment.

While this restored bit of history will offer Houstonians with a connection to the city's ever more obscured past, perhaps the project's greatest function for downtown will be the improved access it creates to the revitalized Allen's Landing and the Buffalo Bayou Greenway.

AARON SEWARD IS AN'S MANAGING AND SOUTHWEST EDITOR.





RETROFIT CURTAIN WALL
FIRST CANADIAN PLACE
TORONTO, ONTARIO



At 978 feet, Toronto's First Canadian Place is the tallest occupied building in Canada. While that claim to fame has endured since its construction in 1975, the tower's white Carrara marble cladding has not fared so well. The exterior of the building had not undergone any significant changes beyond general maintenance, said Dan Shannon of Moed de Armas & Shannon Architects (MdeAS).

"Over time, the marble had deteriorated to the point that one piece of stone had fallen from the building," said Shannon. "The anchoring, the stone itself, was in a place where it could no longer be maintained, and a change had to be made." But with tenants like BMO Harris, Manulife Financial, and other major Canadian corporations, primary building owner Brookfield was left with little time to renovate. MdeAS and B+H Architects, who worked as the architect of record, had to replace 45,000 pieces of marble in one year—a job Shannon said would easily take two years under typical circumstances.

To accomplish the job the team commissioned a custom suspended rig with three tiers for simultaneous work. The rig was climate controlled, but not airtight. "This was an occupied building," said Shannon. "You can imagine trying to change that at 800 feet up during the Canadian winter."

The design goal, he said, was to come up with a new curtain wall assembly that would bolster the building's integrity while maintaining the stately appearance of the original design by Edward Durell Stone's office and Bregman + Hamann Architects.

MdeAS had worked on Stone buildings before, notably New York's General Motors Building. As with that project, the architects were drawn to Stone's affinity for recurring geometric patterns. On First Canadian Place, they added a ceramic frit to the custom seven-by-ten-foot Viracon glass panels,

The architects replaced the building's marble panels with fritted spandrel glass, preserving the tower's look while improving its performance.

evoking the texture of the original marble with a series of triangles.

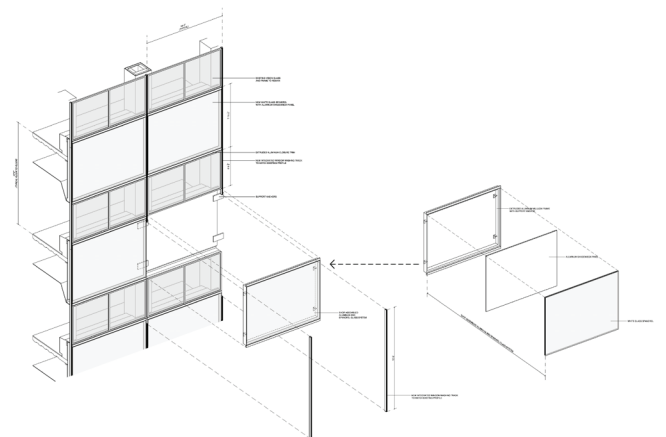
Each of the new opaque spandrel glass panels replace eight marble tiles, extending beyond the corners of the building on all sides. "Rather than just having the white glass fold back into these corners that were important to the original design, we used the contrasting glass color to make spandrel glass, accentuating the corners," said Shannon.

The subtle sheen and restored brightness of the curtain wall contrast strikingly with those shadowy corners. New solar-reflecting window treatments and repaired air leaks update the

insulated glass units that remain from the original assembly. In all, the unitized spandrel panel glass system nests three panes of ¼-inch low-iron glass in an extruded aluminum frame, with three types of PVB interlayers between.

In place of the 45,000 marble panels now sit 5,370 glass panels, reducing the amount of cladding sealant needed by 39.8 miles. The removed marble is being crushed into roof ballast and sand for other projects, and a portion is going to local art programs.

CHRIS BENTLEY IS AN'S MIDWEST EDITOR.





SCOTT FRANCES

**RETROFIT PLAZA/ENTRANCE
1200 NEW HAMPSHIRE AVENUE
WASHINGTON, D.C.**

In the resurgent real estate market of Washington D.C., the owners of older buildings are competing for tenants with newer, more dynamic office spaces. And while D.C.'s reputation as a city remains buttoned-up, the city has an increasingly vibrant street life and a young and choosy workforce.

This forms the backdrop for Janson Goldstein's glittering addition to a mundane 1980s brick office building in the Capital, which adds retail space to the streetscape and creates a reflective, eye-catching surface that captures images of trees, passing cars, and pedestrians.

The new angled glass pavilion

aligns with the sidewalk to better engage street life and contains two retail spaces set within a subtly prismatic, reflective volume. The mirrored quality is achieved through a silvery metallic frit pattern, which allows a carefully calibrated ratio of transparency to reflectivity. Two bands of massive sheets of glass—the upper of which angles out, the inner bending in—create a dynamic surface. Janson Goldstein worked with German glass manufacturer BGT Bischoff Glastechnik, which was capable of fabricating the pieces,

the largest of which is thirteen and a half feet long. No mullions separate the glass, which is hung from above. "It creates one continuous image for the property," said Hal Goldstein, a principal at Janson Goldstein.

Janson Goldstein also renovated the building's lobby and entrance, creating a new signature bronze wall that extends from the interior out to the building facade. Allied Development fabricated the panels, which provide a rich, textural contrast to the sleek glass volume outside and the bright white lobby

The addition engages the sidewalk and houses two retail spaces in a reflective volume.

inside. "The developer came to us, looking to rebrand the building, bring in retail, and create a new iconic entrance," said Goldstein. "Our project was simple enough to appeal to the developer. We were taking advantage of leftover space that hadn't been designed at all. It's another step toward making this a 24-hour neighborhood."

ALAN G. BRAKE IS AN'S EXECUTIVE EDITOR.



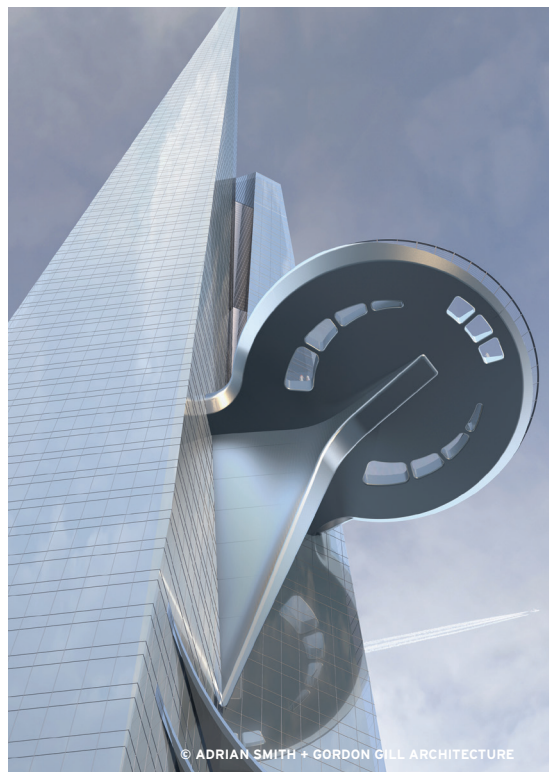
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FEBRUARY

WEDNESDAY 12

LECTURES

Divine Light: Capturing the Holy in the Middle Age

11:00 a.m.
Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

Graffiti 101: New York Subway Art of the 1970s and 80s

6:30 p.m.
Museum of the City of New York
1220 Fifth Avenue
mcny.org

GRAY AREA Preservation Provocateur Cara Bertron on Rightsizing Cities

6:00 p.m.
AIA Philadelphia
Hamilton Hall,
University of the Arts
320 South Broad St.
aiaphiladelphia.org

Performing John Cage

3:00 p.m.
Museum of Art and Design
2 Columbus Cir.
madmuseum.org

THURSDAY 13

FILM

EPNet: "Archiculture"

6:00 p.m.
BSA Space
290 Congress St.
architects.org

FRIDAY 14

EVENT

Date Night at the Museum

6:00 p.m.
Mass MoCA
1040 Mass MoCA Way
North Adams, MA
massmoca.org

EXHIBITION OPENING

A Collective Invention: Photographs at Play

10:30 a.m.
The Morgan Library & Museum
225 Madison Ave.
themorgan.org

SATURDAY 15

EVENTS

Winter Exhibitions Celebration

6:00 p.m.
Princeton University
Art Museum
McCormick Hall
Princeton, NJ
artmuseum.princeton.edu

MONDAY 17

EXHIBITIONS CLOSING

Isaac Julien:

Ten Thousand Waves
MOMA
11 West 53rd St.
moma.org

Alighiero e Boetti

Dia: Beacon
3 Beekman St.
Beacon, NY
diaart.org

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DIARY.ARCHPAPER.COM

TUESDAY 18

LECTURE

Alexandros Washburn Book Talk: The Nature Of Urban Design: A New York Perspective On Resilience

6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

THURSDAY 20

EXHIBITION OPENING

Archaeology of the Digital

6:30 p.m.
Yale School of Architecture
180 York St., New Haven, CT
architecture.yale.edu

LECTURE

Graphic Design Lecture Series: Dan Michaelson and Tamara Maletic

6:30 p.m.
RISD Museum of Art
169 Weybosset St., Room 103
risdmuseum.org

SYMPOSIUM

Open Houses:

Kahn and His Client, a Panel Discussion
Penn Design
102 Meyerson Hall
Philadelphia
design.upenn.edu

SUNDAY 23

TOUR

City as Canvas: Gallery Tour

1:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

TUESDAY 25

LECTURE

DesignPrep| Unconventional Fashion with Sena Yang

4:00 p.m.
Cooper Hewitt Design Museum
111 Central Park North
cooperhewitt.org

MARCH

SATURDAY 1

EXHIBITIONS CLOSING

Building Connections 2013

11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Surface

Mass Art
621 Huntington Ave., Boston
massart.edu

SUNDAY 2

EXHIBITIONS CLOSING

Body & Soul

Museum of Art and Design
2 Columbus Cir.
madmuseum.org

The Surrealists:

Works from the Collection
Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy.
Philadelphia
philamuseum.org

TUESDAY 4

FILM

Screening:

The Art of Spiegelman

2:00 p.m.
The Jewish Museum
1109 Fifth Ave.
thejewishmuseum.org



COURTESY PRINCETON UNIVERSITY ART MUSEUM

EDVARD MUNCH: SYMBOLISM IN PRINT
Princeton University Art Museum
McCormick Hall, Princeton, NJ
Through June 8

Edvard Munch is best known for his 1893 painting *The Scream*. Like the majority of his work, this piece deals with psychological themes that were mainstays of late nineteenth century symbolist art, which greatly influenced German Expressionism. The symbols that Munch used contain universal meanings, but also meanings specific to his life. It is frequently forgotten that Edvard Munch was also one of the most skilled printmakers of his era. *Edvard Munch: Symbolism in Print: Masterworks from the Museum of Modern Art, New York*, shotwcases twenty six of Munch's most poignant prints drawn from MOMA's collection of lithographs and illustrated books. Munch used printmaking to refine complicated imagery and symbols that continue to speak to bedrock human concerns. Edvard Munch's works echo his personal philosophy. He "[did] not believe in the art which is not the compulsive result of Man's urge to open his heart."

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Admont Abbey Library, 1776, in Admont, Austria.



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A ROOM FOR BOOKS

The Library: A World History
By James W. P. Campbell, Photographs by Will Pryce
University of Chicago Press, \$75.00

The present debate about the future adaptation of the great Beaux-Arts landmark of the New York Public Library at Fifth Avenue and 42nd Street lends editorial currency to

the advent of *The Library: A World History*. Its author conjoins the function of storage with the act of reading as solved by architects and their clients, and, finally, in the 19th

century, the librarians themselves as that profession emerged as the science we know today.

A radical reworking of the Carrère and Hastings masterpiece, with proposed removal of its reliable system of concealed yet adjacent stacks, along with most the books themselves to an offsite repository, flies in the existential face of just such a form-making alliance. It separates the printed word itself as the formal centerpiece of the library's architectural assignment with its

safe conveyance of content to reader. That is Mr. Campbell's guiding editorial imperative, explored throughout world history with print linked to structure. The relevance was made further in the midst of the controversy by Barry Bergdoll's tenderly rigorous look at Henri Labrouste and his functional proto-modern articulation of contemporary engineering and the materials it called for.

Paradoxically, Campbell came to the project as architect and historian to point out that astonishingly there really has never been such a survey. And what is without doubt an exceptionally lively and passionate consideration comes to spectacular life in the remarkable illustrations, which provide a nearly gasp-out-loud voyage through some of the finest and certainly most optimistic design works of mankind. While mostly full-page interiors, they propel the well paced narrative meandering succinctly as it does between history and theory in complementary doses. They also make clear how from the advent of writing with the cuneiform tablets of the Fertile Crescent 5,500 years ago to the brand new twig-shrouded Liyuan Library outside Beijing by

Li Xiaodong, the library form itself has evolved from what was essentially a room for books (albeit often very large, and, in Rococo Austria, astonishingly ornamented with storage cabinets yielding to shelves) to a building type: Wall to stall to hall, to combine Campbell's expert progression. Demand and supply drove it: moveable type, paper, and mechanization in concert with the need for more broadly accessible education and the tools to make that happen. Architecture has kept pace as Campbell reveals with such evident glee. Regardless of types however, it is apparent how the storage of books and the act of reading them has continually spawned such prides of civic place especially once monastic, royal, or only elite resources gave ever-increasing way to a tax-paying public. The little known 1251 wooden Tripitaka Koreana monastery library in South Korea's Haeinsa Temple is alone worth the read. There's hope after all!

Campbell welcomes his reader with a graceful discussion of such iconography and social meaning of the library: "Libraries indicate to the wider world the scholarly ambitions of individuals or organizations and, in the case of public libraries they can also be a charitable gesture. In the simplest cases the mere existence of the library may represent."

While he goes on to describe how so often (as with all architecture of integrity despite style) there can also be a more explicit message of, for example, wealth or polemics, he makes reassuringly clear that he will not lose sight of the design task. He adds, "It is important to safeguard against over-interpretation and the imposition of over-elaborate or anachronistic reasons for elements that may have been shaped simply by practical" **continued on page 27**

Form Follows Politics

Modern American Housing: High-Rise, Reuse, Infill
Edited by Peggy Tully
New City Books, \$29.95

Most architects pursue their profession out of a desire to alter the built landscape—a need to have their ideas formalized in glass, steel, wood, and stone. What many (honest) practitioners will admit is that the most effective means of altering the built environment is by engaging in politics.

Modern American Housing: High-Rise, Reuse, Infill, the latest installment of the New City Books Series, focuses on the role of a research university in facilitating collaborations with architects and planners for public and private responses in redefining "weak-

market cities." Whether the New York projects referenced—in desirable neighborhoods like TriBeCa, SoHo, the Meat Packing District, NoLiTa, and Clinton, with A-list designers—reflect this mission is up to the reader, but the collection of projects is genuinely inspiring.

The volume is organized around the three housing types of High-Rise, Reuse, and Infill. A practitioner introduces each chapter by discussing their own work and struggles in creation as it pertains to their housing theme. Most read independently and could stand alone, but there are moments where authors break character, as in "Urban Architecture" when Stanley Saitowitz crosses the fourth wall and enumerates the "questions for the studio"—the included student design rendering is the only of its ilk in the book and feels perfunctory. While the book appears at times non-committal about being a school-affiliated publication, the few moments when it admits to it suggest

a sister volume with projects by students might create a keen foil. An essay by Jonathan Massey offers a clear summation of the American mortgage situation—not just how our country got to the crash of 2008, but how the government encouraged the borrowing practice in the first place.

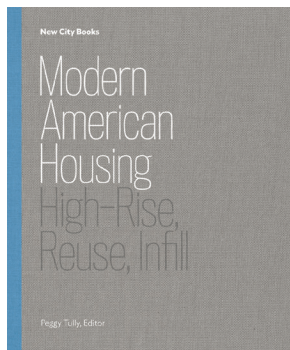
The populous was systematically reprogrammed for homeownership and the modern conveniences it represented, all packaged within a familiar envelope. *Familiar* being key—Massey explains that the FHA cautioned underwriters against modernist designs for fear of "extra risk in resale and valuation because of potential 'nonconformity.'" The government set the traditional-looking, single-family home as the pinnacle of citizenship and family life. What was once a dream that we waited and worked for has become one we borrow for, particularly as we evolved from an agrarian base to a corporate/industrial one. In essence, our housing simply followed

the model of so many of our other goods of consumption. Worse yet, one can read between the lines and realize that the FHA underwriting policies in fact encouraged leapfrog development and sprawl. Fast forward to modern times and

the financial picture is spread globally with internationally-backed mortgages, which recognize financial obsolescence amid physical function, leaving owners to just build more, build bigger, or retreat back to the cities. **continued on page 27**



COURTESY NEW CITY BOOKS



COURTESY NEW CITY BOOKS

FORM FOLLOWS POLITICS

continued from page 26

A novel idea, and perfect segue to a transcribed conversation between Greg Pasquarelli, Vishaan Chakrabarti, Douglas Gauthier, and Philip Nobel. Their discussion about this “American Way” posits that the structure of our democratic representation is awry. The Blue States with density warrant more public infrastructure to support that population yet, their resources are drained by the land-rich Red States, which absorb the federal tax subsidies via voting power that is disproportionate to their populations. They go on to talk about how this imbalance plays out with recent ramifications in Purple States like Florida. In a word: Amen.

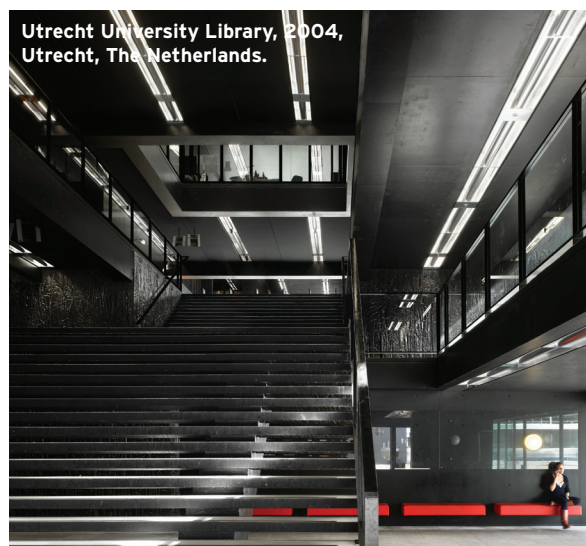
The remaining chapter essays, by Andrew Bernheimer and Julie Eizenberg respectively, give down-to-earth readings of their work. Their invisible hand, pulling back the curtain on some of the zoning and policy issues, breathes reality into the portfolio sections that accompany it, and happily present a parade of interesting projects with a short synopsis that makes them appear carefree and to have arrived just as the designer envisioned with not a hiccup to mention.

One minor fault in these essays are the accompanying images. While Mr. Bernheimer focuses on four of his firm’s projects, only three are on display. Ms. Eizenberg’s teases the reader with a description of The Electric Art Block, but won’t show us. If a picture is worth a thousand words, these 402 aren’t worth a picture. Their writings are pointed though, reminding designers how it is our job to steer public taste, why we should be involved in [and direct] land use policy, and how some existing policies like historic preservation and tax abatements have helped their firm’s

work—see, it’s not all bad! Each of the three project portfolios is substantive without becoming tiresome. Most supply a figure ground in context along with elevations or renderings. The High-Rise section is most successful when it expands to include typical unit or floor plans. It can be mired in this format though. Smith-Miller + Hawkinson Architects present The Dillon in New York. Its design signature is the atypical skip-stop duplexes and triplexes. Offering a section would seem to be an obvious inclusion, yet the reader is left without.

Editor Peggy Tully is quite successful in culling and presenting the information. The book, however, ends relatively abruptly after a sample project. An afterword or few pages of closure from her would have been welcomed. In the meantime, she has also edited the first installment in this series, *From the Ground Up: Innovative Green Homes*, which is equally worth a read. And we can look forward to American City X, the final installment, which is due in the spring.

SEAN KHORSANDI IS A NEW YORK BASED DESIGNER.



WILL PRYCE

A ROOM FOR BOOKS

continued from page 26

considerations or the desire to copy a well-worn formula or established device.” It is this practice-minded sense and, accordingly, application of historic precedent that makes a page-turner of what, at first glance, may seem only another coffee table scale monograph. Don’t judge a book by its cover especially if it is about books.

If online access and electronic reading mean an inevitable shift from this building typology as

implicitly foretold at the New York Public proposal, then the volume comes along in the nick of time. If any practitioner or lover of architecture still cares about the capacity to remove a book from a shelf then this becomes an essential, if ludicrously overdue, reference.

On the other hand, maybe the brilliant trajectory Campbell animates will continue after all. Proposals of civic visionaries such as the Center for an Urban Future to reinvigorate the broad civic asset of the public library

branch system for the first time since Andrew Carnegie gave his “staggering” \$350,695,653 donation for 2,811 public libraries worldwide lends it timely significance. This infrastructure of knowledge is too precious to squander and demands reinvention. A special library bond issue would in this case play patron as this history highlights throughout.

The shifting potential of the library buildings and their fundamental program as an ultimate and finally inevitable conversation between the living and the dead provides a fine design challenge ahead. With the whole atomizing idea of knowledge storage, retrieval, and access in a period when Google and its unlimited database (not to mention the prospect of placing the entire contents of Edmund Lind’s Beaux-Art Library of Congress confection on a micro-chip...) stands as the flying buttress of discovery, it is fitting that a book about libraries as social lodestones reminds its readers of how much is at stake and what fine standards there are.

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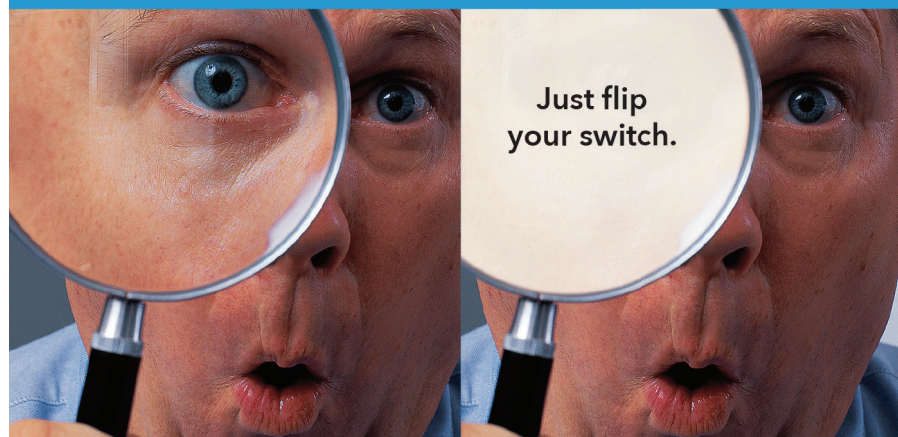
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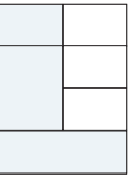
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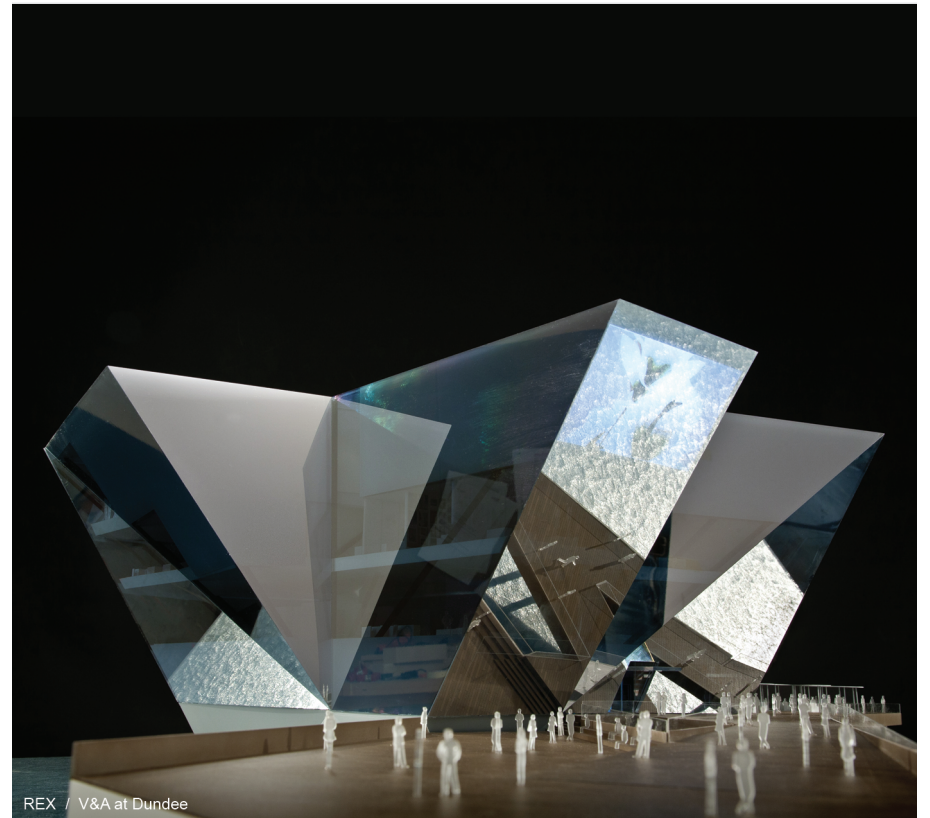


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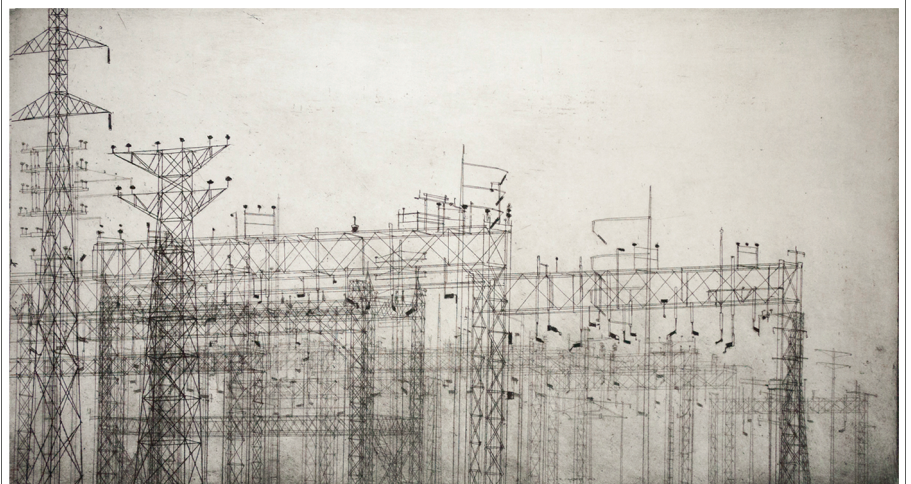
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CAMILO JOSÉ VERGARA

DOCUMENTS OF HARLEM'S TRANSFORMATION

Over forty years ago, award-winning photographer Camilo José Vergara began chronicling what he believed would be Harlem's decline. Vergara's early photographs of 1970s Harlem show a neighborhood in decay—the junkyards, abandoned buildings, and plywood windows that threatened to overtake the streetscape.

But as Vergara vividly shows in his new book *Harlem: The Unmaking of a Ghetto* (University of Chicago Press), this didn't happen to the place he calls home. The overgrown lots that once defined the

neighborhood have given way to luxury condos, the empty storefronts are now big-box retailers, and the abandoned streets are lined with tourists.

These dramatic changes can be seen in Vergara's photographs of the Eisleben Building at the corner of Malcolm X Boulevard and West 125th Street. In the 1980s, paint was chipping off the building's exterior and cinderblocks filled the window frames. As the neighborhood changed, though, so did the Eisleben. By 2000, the exterior was masked by splashy ads for companies like Old Navy, Fila,

and Adidas. And by 2013, the old building was gone entirely.

Perhaps the perfect capstone to that series of photos is the intersection's current Google Street View. Next to the abandoned lot where the Eisleben Building once stood is a double-decker tour bus, complete with tourists snapping pictures. The vacant lot they are next to, though, will not stay that way for long; construction has already started on Harlem's first Whole Foods.

Vergara's new work helps readers understand what this type of change means for

Harlem from all angles—for its buildings, its businesses, and its people. By looking back, Vergara is ultimately helping his readers look ahead. **HENRY MELCHER**



CLASSIC DETAILS



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