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

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When I recently mentioned Cornell University's new addition, Milstein Hall, to a friend, he was curious. "Why," he asked, "is a small liberal arts school like Cornell building such a large and expensive structure?"

The answer is simple: it's a response to the changing conditions of higher education. As universities struggle to meet the growing demand for their services, they are turning to new buildings to accommodate their expanding student bodies and to provide the facilities that students expect.

Cornell is not alone in its ambitions. Many universities, especially those in the Ivy League, are investing heavily in new construction and renovation projects. The reason is clear: in today's competitive landscape, institutions with the best facilities have a significant advantage.

The construction of Milstein Hall is just one example of this trend. The building is designed to meet the needs of a modern university, with state-of-the-art classrooms, laboratories, and study spaces. It is also intended to be a hub for the university's growing research and innovation efforts.

Of course, the construction of such large-scale projects is not without controversy. There are concerns about the cost, the impact on the surrounding community, and the environmental impact of the project. But for Cornell and other universities, the benefits of investing in new facilities outweigh these concerns.

In the end, the construction of Milstein Hall is a testament to the importance of higher education in our society. It is an investment in the future, one that will benefit not only the students who attend Cornell, but also the wider community that it serves.

The Architct's Newspaper
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 was tweaked to accommodate two stairwells in the front and back of the shop, creating two offset parallelograms that still honor the retail space for downtown. “The classic, rectangular-squared floor plan 2,500 rectifying proportional inconsistencies in what the designer called a “cookie cutter retail space for downtown.” The classic, rectangular 2,500-square-foot floor plan 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 MOOER

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 Sciolfo apparently chimed in, saying, succinctly, “Never!”

An editor from another publication reports rumors of dissent within Diller Scidio + 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 1894, 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 paved 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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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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 Courtesy biG + hKs + MdA

EAVeSdroP> thE EDITORS

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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.”

“Parks and Rides,” 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.

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 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 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.”

Alex Ulam

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

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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 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.

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
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 protege 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.

Seán McCaughan

Koolhaas’ Miami Beach Convention Center Receives a Death Blow

The Political Breaks

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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 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

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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ASTOR TURF

Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Israel A. Samik
Photo: Richard Greenberg

The 93,000-square-foot addition provides classrooms, a library, and informal meeting spaces. The tower is being converted to faculty offices.
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 preciently—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 VOSoughian
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 Rizzi in Florence and then in Venice with Carlo Scarpa (who directed his thesis on the architectural history of Verona) and Carla 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.

William Menking

The Zambonini Papers

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 posse a stark contrast to the rest of Guatemala City.

Architect: Harry Gugger Studio and over,under
Location: Guatemala City, Guatemala
Client: Museo Maya de América
Completion: 2017
Topping out at around 1,396 feet, 432 Park Avenue will be the second loftiest building in New York City by dint of its height-to-width ratio. At 432 square feet, 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 seasick 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 rebar 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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Sun Valley Bronze’s Novus Collection of mortise-lock entry sets features a slim, 2-inch faceplate with no visible hub, a square key cover, and the company’s modern Elle lever. Its white bronze construction boasts 93 percent pre-consumer recycled copper, manganese, nickel, and zinc elements for a nickel hue.
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gkdmetalfabrics.com

Futura 3110
GKD METAL FABRICS

Stylish fittings for opening doors, drawers, and more.

By Emily Hooper
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*** originality,” declares Fake Industries. Founded by Urtzi Grau and Cristina 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

Dlandstudio Architecture + Landscape Architecture

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
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 Glenn 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 monochute, 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 concrete—a personal stamp we rarely experience anymore. Eccentricity is part of its appeal, the antithesis of Taniguchi’s meeleeable, 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.
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 showroom 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.”

The designers added a second lobby, accented with 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, 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, 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, clad one of 1355’s lobbies.

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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.

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 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.
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, 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 panels 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.**
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 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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**A ROOM FOR BOOKS**

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 from the formal centerpiece of the library's architectural assignment with its 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.

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The volume is organized around the three housing types of High-Rise, Reuse, and Infill. A practitioner introduces each chapter by reflecting this mission is up to the reader, but the collection of projects is genuinely inspiring. The popeulous 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 sought to make happen. Architecture has kept pace with 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 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 need.”

LN Xiao Dong, 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 with 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!

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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 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.
like Florida. In a word: Amen.

ramifications in Purple States to talk about how this imbalance plays out with recent subsidies via voting power which absorb the federal tax resources are drained by the land-rich Red States, that population yet, their infrastructure to support density warrant more public democratic representation that the structure of our "American Way" posits...Continued from page 26

"FORM FOLLOWS POLITICS"

Gauthier, and Philip Nobel. Their discussion about this "American Way" posits that the structure of our democratic representation is awry. The Blue States with policies like historic preservation and how some existing in [and direct] land use policy, why we should be involved reminding designers how it is still pertinent, 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 afterward 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.

"A ROOM FOR BOOKS"

The Dillon in New York. Its design signature is the atypical triplexes. Offering a section on display. Ms. Eizenberg’s teasers the reader with a 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 teasers 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 essays are the accompanying images. While Mr. Bernheimer focuses on four of his firm’s projects, only three are on display. Ms. Eizenberg’s teasers 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 slip-stop duplexes and triplexes. Offering a section would seem to be an obvious inclusion, yet the reader is left without.

I find the book 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. He has also edited the first installment in this series, 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 slip-stop duplexes and triplexes. Offering a section would seem to be an obvious inclusion, yet the reader is left without.

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FINE ART PRINT PUBLISHERS

Steve Stankiewicz Infrastruktur II/8 etching 19 1/2 x 22 3/4 inches
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
During the Utah State Capitol renovation and seismic upgrade, 204 terra cotta-clad panels were fabricated and installed on the historic 90-year-old building. Each radial truss was engineered to incorporate both new and restored terra cotta while maintaining the original rotunda drum dimensions and blending harmoniously with the handset terra cotta as well as the pieces that were never removed.

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