The University of Pennsylvania has unveiled a plan to convert a former industrial site along the Schuylkill River into a high-tech, innovation, and research park. The 23-acre site, called South Bank, which was previously home to the DuPont Company, will be anchored by the Pennovation Center, a “business incubator and accelerator.” The Center will be housed in an existing 52,000-square-foot building that the school will be  

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Brooklyn Bridge Crossroads

Every day, thousands of cyclists and pedestrians jockey for space on a narrow strip along the center of the Brooklyn Bridge. A ballet plays out as cyclists commuting to and from work dodge eager tourists looking for the perfect photo op, with the soft chime of bike bells blending with the din of car traffic below. At the Brooklyn terminus  

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It is dear to everyone who lives in New York City that we need more affordable housing—and not just for the poorest residents of the city. All segments of the society below the top one percent need help to live in this city. Recently, a friend who counts herself as a member of the professional class (i.e. with the ability to secure a bank mortgage) said that she feels that a reasonable place to live for her family seems permanently out of reach in New York. It is one thing to give up copies back and front gardens, garages, and devoted office space in the suburbs, but when professionals with double incomes cannot afford a place to live with a designated bedroom (not an office sleeping above) one wonders who is going to want to work in the laboratories and workshops of the new high tech campus on Roosevelt Island. In 2014 we seem to be living in a city that, because of its desirability, is choking on its own success.

By now we are all familiar with Mayor Bill de Blasio’s ambitious promise for a new direction in housing for the city, particularly what he calls “affordable.” He plans to steer $1 billion of city pension funds into the development of lower-rent units and even plans to raise taxes on vacant land that would close a valuable loophole to developers and hopefully spur development. Further, as we have seen in the recent agreement to jump start the Domino Sugar development project in Brooklyn, the new administration has developed a plan where the developer will provide additional new units of low-income and much needed larger family size moderate-income housing.

It is a sad fact that, while Mayor Bloomberg’s administration reached its goal of creating 165,000 units of “affordable” housing, most of these were smaller sized units the majority of which the Association for Neighborhood and Housing Development concluded were not truly affordable to most of the residents in the communities where they were constructed. This means that many of these affordable units were not being utilized by those who most needed them and perhaps were taken by young single professionals looking for their first residences after living in college dorms. Further, as this publication pointed out last December, not only did tens of thousands of affordable units go off-line as landlords exited subsidized programs and regulated apartments went market rate, but in Harlem, to pick one neighborhood, property values jumped 22 percent, and in East Harlem, median rent rates went from roughly $1,200 in 2002 to $1,600 in 2011.

So the housing market even for the middle class in this city is dire. The Domino Sugar project is a good first attempt to provide relief for the hungry residents of this city. But while we constantly pointed out during Bloomberg’s administration that many of the transformative initiatives undertaken during his mayoralty were in the better-off areas of the city, at least he took design seriously and created a level of public architecture not seen here since the 1930s and the era of Robert Moses. As Molly Heintz’s crit (p. 10) on the Domino project points out, while the city will get some housing relief, the project’s sheer size—now made larger to accommodate more affordable housing—will bring undesirable and unwanted issues to an area that is already overdeveloped. Bloomberg’s legacy was not as equally spread around the city as one would hope, but it is important to recognize that during his years (and under the enlightened leadership of figures like David Burney and Amanda Burden) the city looked to architecture and architects to bring a new level of quality and urban design sensitivity to every project and every space.

Burney and Amanda Burden) the city looked to architecture and architects to bring a new level of quality and urban design sensitivity to every project and every space. As we imagined it, this was to be the last urbanity that it could not deliver. In any case, as we have seen in the recent agreement to jump start the Domino Sugar development project in Brooklyn, the new administration has developed a plan where the developer will provide additional new units of low-income and much needed larger family size moderate-income housing.

The entire South Bank project is part of Penn Connects 2.0, the university’s long-term strategy for development and sustainability. The plan was drafted by the Philadelphia Industrial Development Corporation’s larger initiative for the development of industrial land along the Lower Schuylkill River. HENRY MELCHER
Design Within Reach has opened a new Manhattan flagship store in midtown east. The brand is refocusing on the design community, and the store—split over second, third, and basement levels, with a small street level entrance—is an ideal place for architects and designers to bring clients, with distinct areas for testing and trying products and textiles.

Sayigh + Duman, the store’s designers, worked closely with the in-house creative team to rethink how the brand displays its products. The studio also collaborated with 2x4 on the store’s graphics, signage, super-graphic scions, and custom wallpapers. The store is a playground for designers, with a “chair lab” where customers can try out and arrange the iconic seating in any combination, and a “swatch wall” with hundreds of textiles.

The space’s most architectural feature is a mezzanine “apartment” suspended between the second and third floors comprising two small room vignettes, which can be formed into a “swatch wall” with hundreds of textiles.

The architects were told to come to a PS 1 meeting to discuss moving forward as the winner, but after waiting for an hour they were told that a member of the jury was not there and the meeting could not take place. They waited patiently for another hour until they were asked to go home and wait—“don’t call us, we’ll call you.” Later that week, a MoMA official contacted the firm and told them that, actually, Benjamin and his firm had been selected as the winner of the coveted summer pavilion—oops, sorry. It was, of course, a devastating blow. So devastating that the architects are not willing to talk about the episode. So MoMA will go forward with the “organic” brick pavilion. Benjamin employer Columbia University reported in its May 15 GSAPP newsletter that “Kanye West and GSAAP faculty member David Benjamin (M.Arch ’05) are working on a ‘strictly confidential’ project.” Though other sources claim that this project involves a “new type of movie theater and 3D entertainment experience,” can we expect Benjamin’s partner to take part in PS 1’s usually rollicking summer party to inaugurate the pavilion?

THE CRITICAL INVERSION OF THE PROSTHETIC PUBLIC ARMATURE

Speaking of the architecture/celebrity complex, a source told Eavesdrop that Liz Diller is designing an Upper East Side apartment for entertainment mogul David Geffen. The once radical architect has gotten awfully cozy with the establishment. We guess all that time in L.A. designing The Broad is paying off.

YEEZUS! WHAT A JURY!

The MoMA PS 1 jury process that selected the “100 percent organic pavilion Hy-Fi” for its 2014 pavilion may have been a contentious group. The museum announced last month that David Benjamin, the principal of Brooklyn-based firm The Living, would design the temporary structure. But several sources have told Eavesdrop that one of the short listed firms (Collective:LOK, PARA-Project, WOJR, over,under, Fake Industries Architectural Agronism, LAMAS, Pits + Bloom) was in fact told that it—not Benjamin—had won the design competition. The architects were told to come to a PS 1 meeting to discuss moving forward as the winner, but after waiting for an hour they were told that a member of the jury was not there and the meeting could not take place. They waited patiently for another hour until they were asked to go home and wait—“don’t call us, we’ll call you.” Later that week, a MoMA official contacted the firm and told them that, actually, Benjamin and his firm had been selected as the winner of the coveted summer pavilion—oops, sorry. It was, of course, a devastating blow. So devastating that the architects are not willing to talk about the episode. So MoMA will go forward with the “organic” brick pavilion. Benjamin employer Columbia University reported in its May 15 GSAPP newsletter that “Kanye West and GSAAP faculty member David Benjamin (M.Arch ’05) are working on a ‘strictly confidential’ project.” Though other sources claim that this project involves a “new type of movie theater and 3D entertainment experience,” can we expect Benjamin’s partner to take part in PS 1’s usually rollicking summer party to inaugurate the pavilion?

DEMOlITION oF LANDMARK ShUKhov Tower

Revolutionary Destruction

After racking up a winning mediial score at the Sochi Olympics, Russia is set to lose one of its most iconic pieces of architecture. It is not an Olympic stadium, but the Shukhov Radio and Television Tower in Moscow, which dates back to the 1920s. The engineer behind the project, Vladimir Shukhov, is credited with creating the world’s first hyperbolid steel structures, an invention that would influence the world of architecture for generations.

According to the Shukhov Tower Foundation, this structure’s 500 feet of latticed steel served as a communications tower for over 80 years in Russia. And it was the first major structure built after the Russian Revolution. But this piece of Soviet history has fallen into disrepair and could disappear entirely.

The Moscow Times reports that plans are in place to dismantle the building this year. The Communications and Press Ministry claims that the structure must come down to prevent the risk of collapse. It also contends that disassembling the tower might be the best way to protect its future.

Preservationists challenged these claims. Vladimir Shukov, the great-grandson of the tower’s engineer, who also runs the Shukhov Tower Foundation, has said the structure is in bad condition, but that it is stable. Shukov also told AN that the tower is a “unique and very important object of cultural, architectural, and engineering heritage.” He believes that if the tower is dismantled and reassembled elsewhere, “it will no longer be a monument of cultural heritage; it will become an art object, which will look similar to the Shukhov Tower.”

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DEBLASIO WINS AT DOMINO
continued from front page and it shows that we can ensure the public’s needs are met, while also being responsive to the private sector’s objectives.”

This vote is not just significant for New York City development—it is a key political victory for the new mayor. And it sets the tone for his administration’s aggressive approach toward city planning.

Just days before the vote the project was at risk of collapsing entirely. The site’s developer—Jed Walentas and his family’s company, Two Trees—threatened to walk away over de Blasio’s last-minute request for more affordable housing. In return, the mayor said his administration would grant permission for him to build taller towers.

But Walentas said he had already included enough affordable housing and called the mayor’s demands “not workable.” He threatened to scrap this plan and revert to an older less-architecturally distinct scheme that included even less affordable housing and less public space. After what can only be assumed as tense negotiations, the mayor announced a deal. His high-stakes gamble paid off.

The final plan does not include everything de Blasio wanted, but the final talks garnered an additional 110,000-square-feet of permanent housing for low- and moderate-income tenants. This equates to about 700 affordable units, or roughly 30 percent of the site. De Blasio also succeeded in boosting the proportion of larger affordable units, which can better accommodate families. In return, Walentas has been granted approval to build 55-story towers—20 stories taller than previously allowed on the site. “We are proud to work with Mayor de Blasio’s team and the City Council to get this project across the finish line, get shovels in the ground, and deliver the housing and jobs this city needs,” said Walentas in a statement. “We hope this can become a model for what we can all achieve together in the years ahead.”

The deal was also lauded by housing advocates, and advocates for the poor. “This is the kind of initiative the city should be taking to ensure that the affordable housing component in major developments is maximized,” said David R. Jones, the president of the Community Service Society of New York. “The mayor has raised the bar for future developments and signaled that he intends to fully incorporate affordable housing into his policy vision.”

This high profile back-and-forth between Walentas and de Blasio represents a dramatic shift in city development, and city politics. But the mayor’s approach to Domino should not come as a surprise. He did exactly what he promised during his mayoral campaign.

While the mayor has frequently critiqued developers for building so many “multi-million dollar condos” for the global elite, he has made it clear that his affordable housing agenda relies on increased development.

According to the New York Daily News, de Blasio told a group of developers at a closed-door event, “The only way I can achieve my affordable housing goals is if we are building and building aggressively.”

The 11-acre Domino plan is certainly aggressive, and so were de Blasio’s demands. While neither side got exactly what it wanted, the project will move forward—taller and more affordable.
DEBLASIO WINS AT DOMINO
continued from front page
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DARK PARK continued from front page

St. John called for an immediate moratorium on this new generation of tall towers so the city, and public, can debate the approval process for these types of projects. “Once we have done that, we’ll come to a long-term plan, and all these trade-offs can be accounted for and debated; but what we shouldn’t do is sit around and debate that while the buildings go up,” he said.

He described what’s happening as “the debasement of a great public resource used by millions for the benefit of an elite few.” And this “debasement” will only get worse; because, at a mere 1,000-feet, One57 will soon be dwarfed by the glass giants rising around it.

A recent report by the Municipal Art Society called “The Accidental Skyline” predicts the impact these new structures will have on the park. Central Park’s future will—quite literally—be darker.

At the town hall, Margaret Newman, the society’s executive director, presented dramatic images from the report, which showed the park’s shadows and simultaneously opened umbrellas to show where the building’s massive shadow would fall. This massive shadow would fall. This time would be.

While the height of these new towers is unprecedented, the fight over shadows in Central Park is not. In 1987, the Municipal Art Society (MAS) and Jacqueline Kennedy Onassis led a group of 800 New Yorkers into Central Park to protest a planned Moshe Safdie-designed tower at Columbus Circle. It was known as the “Umbrella Protest” because the crowd stood in the park and simultaneously opened umbrellas to show where the building’s massive shadow would fall.

How the towers will look from the park (orange for emphasis) and before and after images.

After the panelists decried within its leafy confines. coming towers will lay them deeper at its fringes for decades, but the Park has, of course, had shadows before and after from the report, which showed the director, presented dramatic images Newman, the society’s executive

Frank Barkow in an email. “The fin profile offers a differentiated/ornamental pattern that is obviously non-structural and that can change from building to building, underscoring the idea of a ‘family of forms.’ The fin profile in the tower also generates a kind of continuous cladding/skin so that open air loggias lie protected behind them.”

The project will also include operable windows and advanced sun shading systems, green roofs, photovoltaics, and solar hot water systems, among other sustainability strategies.

Prime Supplier of Software and Equipment Declares Bankruptcy

The foundation of many of the country’s ever-growing number of bike share systems has been Bixi, a Montreal company that supplied the equipment and software on which these programs rely. While the growth of the industry would seem to bode well for Bixi, in January the company—embroiled in lawsuits with the cities it supplied, on the hook for a $37 million loan to buy equipment—faced the wake of an equipment deficit. The bike share systems or the expansion of existing ones could be impacted by the bankrupcy. Once slated to move into nearby Capital Bike has had to delay the initiative in the wake of an equipment deficit. The bike share system has also been underway in Baltimore, one that appears will come to fruition this summer in the form of Charm City Bikes. While they too were relying on Bixi, the city had braced for the company’s impending collapse and was able to renegotiate with Alta and arrive at a new supplier with relative ease. New York–based Social Bike will now be Baltimore’s bikes at what the city says is a third of Bixi’s price.

None of these programs operate on quite the scale of Citi Bike, the bike share launched in New York City in May 2013 after its own series of delays. The privately funded program has proven to be massively successful, prompting proponents to call for expansion beyond its current Manhattan and Brooklyn confines. Paul Steely White of the New York advocacy group Transportation Alternatives points to an “acute demand for bike share programs in areas traditionally underserved by public transportation” that is partially motivated by increased intra-borough movement. Behind the Curb, a recent study conducted by the Center for Urban Future, indicates that New Yorkers are living and working in the same boroughs with greater frequency. The Department of Transportation has been coy on the matter, expressing an interest in expansion without explicitly speaking to logistics or a possible timeline. It remains to be seen what influence Bixi’s difficulties will have on the issue.

Scott Kelly
ACTIVISTS PUSH ZONING CHANGES FOR MANDATORY AFFORDABLE HOUSING

The Association for Neighborhood and Housing Development (ANHD), a coalition of housing advocates, together with several prominent New York City elected officials, is calling for a major revision to city zoning laws to make affordable housing a requirement in all middle- and large-sized New York City developments. If implemented, the group’s proposals, which are outlined in a recent paper, Mandatory Inclusionary Zoning: Ensuring Affordability is a Part of New York City’s Future, could make New York’s neighborhoods more economically and socially diverse and have a major impact on the size of new buildings.

At issue is inclusionary zoning, a market-based program that is used in various forms in cities throughout the country to stimulate the production of affordable housing. Under the administration of New York City’s previous mayor, Michael Bloomberg, the city’s current inclusionary zoning policy was introduced as a voluntary program that allowed participating developers in certain designated neighborhoods to construct buildings 33 percent larger than would otherwise be permitted under standard city zoning laws. In exchange, the developers were required to either make 20 percent of their new building’s units affordable or to rehabilitate an equal of affordable units offsite within one-half mile of the development or within the same community district.

Voluntary inclusionary zoning definitely has had an impact on New York City’s skyline. For example, some of the controversial bulky towers along the Greenpoint/Williamsburg waterfront were built with a density bonus in exchange for providing affordable housing, and one reason that many of the buildings at the massive Hudson Yards project on Manhattan’s West Side will be so big is that developers there are taking advantage of the program.

According to ANHD, however, the housing policies implemented by the previous mayor’s administration have fallen woefully short in addressing the needs of the city’s low- and moderate-income residents. “The current voluntary zoning program, where you say ‘pretty please’ to the real estate industry and give them a huge amount of buildable density, but ask very little in return, that doesn’t work for our neighborhoods,” ANHD executive director Benjamin Dulchin said at a press conference on the steps of City Hall, which was attended by elected officials such as Manhattan Borough President Gale Brewer and City Council Members Brad Lander and Jumaane Williams. “We want mandatory inclusionary zoning that says when you build market rate housing of a certain density in New York City, you must build a modest rate of affordable housing as part of that development,” Dulchin told a cheering crowd of housing activists from around the city.

Although moderate and large-scale residential developments in New York City have created a $7.8 billion windfall for the real estate industry since 2002, according to ANHD, the city’s current voluntary inclusionary zoning policy, implemented in 2005, has only resulted in 2,800 units of affordable housing. In fact, according to the organization, that represents just 1.7 percent of the more than 160,000 market rate units built during the Bloomberg administration.

If inclusionary zoning was made mandatory in New York City, ANHD estimates that the new policy potentially could create 4,000 affordable units annually instead of the 400 per year that the current voluntary program is averaging. The Real Estate Board of New York, which was sent a copy of the ANHD paper, had no comment by press time.

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 unstressed neighborhood.

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Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Israel A. Sevilla
Photo: Richard Ginsberg
Up through the 1920s, Houston Street was a narrow little passageway through the lower Manhattan trenches, no bigger than Spring Street is today. It was not until the 1930s, as part of Robert Moses’ overhaul and modernization of New York City, that it took on its current form as a multi-lane thoroughfare. The transformation from urban lane to city highway involved the demolition of quite a few buildings, and resulted in a number of odd-shaped and sliver-like lots that would only appeal to a developer in the city’s current real estate reality. One such oddity is a triangular plot on the south curb of Houston bordered by Broadway and Crosby Street—a prominent location that for years has been home to a fruit stand, a subway entrance, and an MTA parking lot. The brick wall of the building bordering the lot has been used as a billboard for much of this time, home for an age to an iconic DKNY advertisement, and now branded with the logo of the Southern Californian clothing company Hollister and an artificially distressed rendition of the California state flag.

This awkward patch of land is now being treated with the Landmarks Preservation Commission. Perkins Eastman took a contextual/contemporary approach to this challenge. The structure’s massing and floor-to-floor heights match that of its immediate neighbor, keeping it on-scale with the area. The treatment of the Crosby facade is the most contextual. It is clad with a Danish grey brick that closely matches the material facing other buildings on that street (Denmark was apparently the closest place to source a natural brick of that particular color) and also features punched windows and even a cornice. The Houston facade, on the other hand, is a contemporary interpretation of the 19th-century cast iron facades that predominate SoHo. Here, the architectural notion is that a pre-existing building has been sliced away, revealing the section. The facade system’s depth and variation are inspired by SoHo’s historic cast iron facades.

The new building mimics the scale of its neighbor and its Houston Street face is meant to appear as though it has been sliced away, revealing the section. The facade system’s depth and variation are inspired by SoHo’s historic cast iron facades.

For those of you wondering what will be done with the thin-edge-of-the-wedge space at the corner of Broadway, it will be left empty, a soaring atrium from the second floor up, giving whatever retail tenant that takes the space a highly visible branding opportunity. Whatever piece of advertising fills this space, it will show through the glass facade to the bustling throng entering SoHo from the Village—a preservation of the building-as-billboard condition that has ruled this site for the past few generations.

AARON SEWARD

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Brooklyn Bridge Crossroads continued

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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To those of us in the neighborhood, long-suffering Domino feels more like a person than a project. Reborn as a development site in 2004, the defunct sugar refinery complex on the Williamsburg waterfront has gone through a rocky childhood. For the last decade, controversy has surrounded its use and financing. Now, Domino is about to enter a rocky adolescence— if the City Council signs off on the latest deal proposed by developer Two Trees and supported by the New York City Planning Commission, the 11 acres will become a construction site through at least 2023. The result would be 3 million square feet of offices, retail, and residential space housed in a series of buildings designed by the architecture firm SHoP. City Hall is already high-fiving, but the City Council should consider that now and in the future the communities in all five boroughs deserve better.

Recent press around Domino has focused on the increase in affordable housing units hammered out between Two Trees and the City (see “de Blasio Wins at Domino,” page one). The current deal, spearheaded by planning commissioner Carl Weisbrod and deputy mayor for housing and economic development Alicia Glen, has been hailed as a coup for the de Blasio administration. Two Trees agreed to 700 affordable units, an increase from 660, or 30 percent of the planned 2,200 units. But at what price? More square feet. And that continues to be the rub for members of the community: the project’s sheer scale compared to its context. Two trees claims the project scale—the tallest building is now 55 stories—is contextual if compared to the neighboring Williamsburg Bridge, a flawed point of reference whichever way it looks if you are sitting on a bridge or noting how the new skyline spells “Oh.”

Despite SHoP’s new design, the shadows are still severe and will cast a long shadow. A 2013 follow-up report revising the 2010 Environmental Impact Study lists building shadows as an “unavoidable adverse impact.” The balance sheet may now add up in a more equitable way, but the architectural context but the architectural aesthetics, waxing poetic about watching the sun rising in the monumental “O-shaped” building or noting how the new skyline spells “Ooh.” Sure, that is the way it looks if you are sitting in Manhattan. From the Brooklyn side it spells “Hoo.” As in, ha, ha.

This is bigger than Two Trees and SHoP. It is a question of where the city’s loyalties truly lie. Local government should represent not just individuals but also the caretaker of neighborhoods. The balance sheet may now add up in a more equitable way, but looking beyond the numbers, the city still comes up short. Failing to acknowledge the impact on the urban fabric is a problematic precedent for the de Blasio administration, and the City Council should realize that whichever way it votes, Domino will cast a long shadow.

Williamsburg feel like a village stuck in a deep alpine valley. Transit, traffic, and pedestrians are on a list of other issues requiring mitigation thanks to the outsized project. Raising these concerns are not just to be expected NIMBY objections. A lower income neighborhood until the last decade, Williamsburg and its residents do not have the PR reach or sense of entitlement to speak up that money buys in New York. The community understands firsthand the value of development and the need for affordable housing, but the issue for many residents is a much bigger one: the feeling that Domino is a major lost opportunity for the city.

The community group Williamsburg Independent People, exploring alternative ideas, commissioned Jens Holm of HAO/Holm Architecture Office (full disclosure: Jens Holm is the author’s spouse) to help envision a plan that includes the same amount of affordable housing and retail, plus more public space. Recognizing the unique history and situation of the site, this financially self-sustaining scheme takes a page from the adaptive reuse of a London power plant that became a powerhouse cultural attraction, the Tate Modern. It is a plan that doesn’t just benefit the neighborhood or one borough, but would have long-term economic ripple effects for the entire city. Above all, it underscores the possibility that affordable housing might be able to take forms other than as the stepchild to luxury condos. Disappointingly, architecture critics writing about the SHoP proposal over the past year have stayed focused not on the larger context but the architectural aesthetics, waxing poetic about the widespread gloom that would be better, faint praise considering the monumental “O-shaped” building or noting how the new skyline spells “Oh.”

Sure, that is the way it looks if you are sitting in Manhattan. From the Brooklyn side it spells “Hoo.” As in, ha, ha. This is bigger than Two Trees and SHoP. It is a question of where the city’s loyalties truly lie. Local government should represent not just individuals but also the caretaker of neighborhoods. The balance sheet may now add up in a more equitable way, but looking beyond the numbers, the city still comes up short. Failing to acknowledge the impact on the urban fabric is a problematic precedent for the de Blasio administration, and the City Council should realize that whichever way it votes, Domino will cast a long shadow.

MOLLY HEINTZ
EXPANDED MODEL MUSEUM OPENS IN JERSEY CITY

MEIER LOOKS BACK AND FORWARD

With a career spanning more than 50 years, Richard Meier has a remarkable and ever-expanding body of work. Architects, students, or the general public can now explore the process behind his architecture at the just-opened Richard Meier Model Museum in Jersey City, New Jersey.

In addition to the 400 or so models, the facility also includes more than 200 architectural drawings (a small fraction of the firm’s archive), as well as sculptures and art from Meier’s personal collection, and more than 1,000 books and periodicals. The standouts of the Museum are a pair of models, 18 and 27 feet across, of the Getty Research Institute in Los Angeles. “It’s interesting to see how the project evolved over twelve years,” Meier told AN. “It’s very gratifying to me.”

The new incarnation of the Model Museum is more than four times the size of its previous space in Long Island City, Queens. Located at Mana Contemporary, a massive art studio and storage facility in an old industrial complex, it also includes a showroom for Richard’s daughter Anna Meier’s furniture. The elder Meier is happy to be a part of the emerging scene at the Jersey City complex. “It’s a very lively place, a destination,” he said, noting the presence of artists, craftspeople, and dance studios in the building.

Meier sees the museum as a cultural and educational resource, and hopes, in particular, that architecture students will access the collection. “I have some very rare magazines,” he added. Architecture PhD students, take note.

The Richard Meier Model Museum is open by appointment every Friday beginning this spring and appointments can be made through the office of Richard Meier & Partners. Email requests can be sent to M.Musuem@RichardMeier.com

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AGB
Nearly eight years after architecture firm Bruner/Cott won a competition to design a new arts center for Lesley University, construction on the building has finally begun at Porter Square in Cambridge, Massachusetts.

The 70,000-square-foot, LEED Gold-designed Lunder Arts Center, scheduled for completion later this year, will allow the school to relocate its current arts center, the Art Institute, from Boston, where it occupies a converted parking garage. The new artistic hub will contain classrooms, studios, faculty offices, and spaces for collaborative work. The ground floor will feature art exhibition spaces that will also be open to the public.

After losing an appeal in 2012, legal action was abandoned. Last December a team of workers moved the church the intended 80 feet. Addressing the matter, Bruner/Cott’s Jason Forney, the current principal on the project, told AN that “community interest has been high across the eight years of design/construction.” Forney said that the community-at-large had embraced the project, and added that the relocation of the church, which is to be restored to house an arts library and studios, will actually benefit the neighborhood. “The church structure was moved closer to Massachusetts Avenue and lowered in elevation from twelve feet above grade to five, making the church more visible along the avenue and more inviting to the neighborhood,” he said.

Careful thought was put into making sure the new building meshed seamlessly with the church and the surrounding neighborhood. To this end even the materials used to construct the Lunder Arts Center were carefully considered. “Ivory terracotta was selected for the raised volume housing the studio art making spaces. The scale and detail of the church inform the new building, and its terra cotta detailing harmonizes with neighborhood brick and clapboard,” said Forney.

The buildings’ proximity also necessitated careful consideration. “Care was taken in scaling the studio component and designing connection details between the two structures. We view the design as a ‘combined work’ where old and new support each other—and embraced the challenge of incorporating the historic building into that composition,” said Forney.

Among the features that Forney and his team hope will achieve this symbiosis is the Arts Commons Connector, a three-story glass commons space connecting the buildings that, as Forney explained, “unifies and links the two elements into one whole.”

HISTORY IN THE RE-MAKING

Gotham MetalWorks takes the art of metalwork to new levels with Landmark and Historic Replication. To help NJ Transit restore the Hoboken Terminal, Gotham replicated and replaced over 80% of the pieces of the copper metalwork facing of this Beaux-Arts style edifice. With state-of-the-art 3D modeling technology and mechanical precision, the intricacies of the egg-and-dart patterns and fleur-de-lis copper moldings were preserved and the historic nature of the Hoboken Terminal maintained. Specializing in Landmark and historical replication, Gotham also creates its own stamping dies and does its own stamping work. Learn more by visiting gothammetals.com or calling 718-786-1774.
Compiled by Leslie Clagett
Especially in small-footprint urban kitchens, every proverbial inch counts when it comes to storage. With its redesigned cabinet-interior system, premium-kitchen manufacturer SieMatic respects that reality. Hans Henkes, President/CEO of SieMatic Möbelwerke USA, said, “By refining the myriad details that touch everything from the cabinet’s surface to the drawer glides and interior accessories, we’re providing a distinctively designed product that serves our customers with the best in style and design, as well as precision functionality.”

The company’s approach preserves the clean aesthetic of its kitchens, and also increases the efficiency of the room’s performance. Reconfigurable drawer dividers and inserts, crafted from anodized aluminum, glazed oak, chestnut, and porcelain, are not only elegant, but durable and easy to maintain. A new addition to the collection is a charger drawer; it has a USB port that acts as a docking station for smartphones and tablets.

Underlying it all: top quality hardware. SieMatic has reengineered its linear hinge to integrate soft-close dampeners and features hinge caps with hidden screw connections. The patented tracking system has been sculpted to a 16-millimeter grid, and has a thinner, more architectural profile.
THE SIEMATIC ALUMINUM INTERIOR SYSTEM affords you creative new options for designing your kitchen entirely according to your own taste and harmonizing it elegantly with your style and finishes. With a unique mix of materials of high-quality aluminum, velvety flock, fine porcelain, and fine woods like dark smoked chestnut or light oak with numerous innovative functions. Creating order has never been so much fun.

You can see the new interior design system in action via the QR code or at sieematic.us/individual.
Mixing Media

Decked out in an extensive materials palette—metal, wood, carbon fiber, glass, concrete, veneer stone, lacquer, laminate, even high-tech fabric—the kitchen has become a laboratory not just for culinary experimentation, but for design exploration as well.

1. Schiffini Cinqueterre
   - Cabinet boxes and doors with a wave-shaped profile are formed of light, strong anodized aluminum with an integral titanium finish. Designed by Vico Magistretti.
   - schiffini.com

2. Goldreif by Poggenpohl Profile Series
   - A mid-market complement to the luxury Poggenpohl kitchen system, goldreif’s initial offering in the US market comprises three collections with a palette of 44 colors and more than 130 door styles.
   - goldreif.com

3. Effeti Bk2
   - Designed by Gabriele and Oscar Buratti, the kitchen cabinets are made of matte-lacquered scraped oak with lacquered interiors. Pulls are cast aluminum, powder-coated to match the casework’s color.
   - effetiusa.com

4. Leicht Largo Fg Lg
   - Modular shelves can be left open or enclosed with a push-latch door. Colors and finishes can contrast or coordinate with other cabinet units.
   - leichtnewyork.com
5 SieMatic
NEW DRAWER INTERIORS

Featuring the new Flock2Block anti-slip liners, the revamped drawer system also features an extra-deep compartment that provides 50 percent more storage height.

siematic.us/showrooms

6 Valcucine
LOGICA SYSTEM
OLMO TATTILE

The redesigned wall system contains and conceals the tools of the kitchen: everything from small appliances and sink taps to scales and sundries. Designed by Gabriele Centazzo.

valcucine.com

7 GD Cucine
LEGNO VIVO

Constructed of solid oak with a stainless steel worktop, this understated kitchen can straddle both contemporary and traditional interior architectures. Designed by Roberto Pezzetta.

gd cucine.com

8 Alno
VINTUCINA ALNOSPLIT

Combining slick glass surfaces with brushed wood that has a shingled appearance, the resulting textural play is at once modern and rustic.

alno.com

9 Eggermann
UNIQUE LIMESTONE

Limestone veneer and graphite clad the kitchen island, while the bank of wall cupboards have sliding doors faced in sandblasted oak.

eggersmannusa.com
For architects who are new to the experience of specifying European kitchen systems, the process may be surprisingly involved. Cabinet accessories and options abound, and the choices for customization—in finishes, hardware, lighting, and more—are extensive. Even practitioners who have previously worked with such systems can be unaware of line upgrades that could potentially expand the design potential of a project.

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Sophisticated simplicity

+SEGMENTO
The simplest appearance often belies the most complex thinking. +SEGMENTO’s exquisite and simple design hides decades of thought and experience. Thin worktops, handle-less surfaces and a purity of line combine to refine the visual experience.

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By NOA Design Studio, the 1.8 GPM faucet is equipped with a two-mode pullout spray, as well as a ring of LEDs at the end of the spout, which illuminates the water and sink area. Offered in chrome and stainless steel.

Chrome handles and white glass doors characterize this appliance collection, a fresh alternative to stainless steel. The line also includes steam and speed ovens, a coffee system, and plate and cup warmer.

An artistic interpretation of perforated brick, the white clay of the tile body gives the rich colors of the glossy and flat glazes clarity.

Fabricated of an innovative blend of jute fiber and cement, this sink is lighter than conventional concrete basins and resists staining and cracking. It can be undermounted, dropped in with the rim elevated, or installed with an exposed apron. Offered in three finishes.

The adjustable, stainless steel countertop tap dispenses a full menu of custom coffee drinks on demand via smartphones or tablets using iOS or Android platforms.

Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

Containing up to 75 percent post-consumer recycled glass, the mesh-backed mosaic mixes hand-cut tesserae in a composition of texture and light. Available in nine colorways.

The fixture’s three-inch-high profile defines the work zone around the sink. Suitable for island installations, its granite-based material resists scratches, stains, and household alkali and acid solutions. In three colors.

On the Front Burner

1. **KWC Zoe**
   By NOA Design Studio, the 1.8 GPM faucet is equipped with a two-mode pullout spray, as well as a ring of LEDs at the end of the spout, which illuminates the water and sink area. Offered in chrome and stainless steel.

2. **Miele Brilliant White Plus 30" Convection Oven**
   Chrome handles and white glass doors characterize this appliance collection, a fresh alternative to stainless steel. The line also includes steam and speed ovens, a coffee system, and plate and cup warmer.

3. **APE Ceramica Adobe**
   An artistic interpretation of perforated brick, the white clay of the tile body gives the rich colors of the glossy and flat glazes clarity.

4. **Native Trails Ventana Bar Sink**
   Fabricated of an innovative blend of jute fiber and cement, this sink is lighter than conventional concrete basins and resists staining and cracking. It can be undermounted, dropped in with the rim elevated, or installed with an exposed apron. Offered in three finishes.

5. **Scannomat Topbrewer**
   The adjustable, stainless steel countertop tap dispenses a full menu of custom coffee drinks on demand via smartphones or tablets using iOS or Android platforms.

6. **Crossville Tile Sideview Glass**
   Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

7. **Trend Group Metropolis**
   Containing up to 75 percent post-consumer recycled glass, the mesh-backed mosaic mixes hand-cut tesserae in a composition of texture and light. Available in nine colorways.

8. **Blanco Modex Sink**
   The fixture’s three-inch-high profile defines the work zone around the sink. Suitable for island installations, its granite-based material resists scratches, stains, and household alkali and acid solutions. In three colors.
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# CLEAN LINES

New bath fixtures and fittings focus on design and performance

## 1. California Faucets Diva
Offered in 30 finishes, the sinuous design is made of solid brass. The collection includes high- and low-profile faucets, as well as a full complement of tub fittings. Made in California.

[cafaucets.com](http://cafaucets.com)

## 2. Laufen by Kartell
Pairing transparent polycarbonate accents with ultra-thin ceramic ware and fittings, this collaborative bath collection is available in six colors.

[laufen.com](http://laufen.com)

## 3. Kallista PLEO Wall-Mount Toilet
Offered in Stucco White or Linen, this sleek toilet has 1.6 GPF/1.0 GPF dual-flush capability. WaterSense certified.

[kallista.com](http://kallista.com)

## 4. Brizo Hydrati Shower
Secured with a magnet, the hand shower docks into the traditional showerhead, extending the functionality of the fitting without breaking into the wall. 2.5 GPM; available in four models in a variety of finishes.

[brizo.com](http://brizo.com)

## 5. Moen Arris Tub Filler
Proprietary mounting plates resist wobble after installation. Available in chrome and brushed nickel. ADA compliant.

[moen.com](http://moen.com)

## 6. Kohler Sunstruck Tub
With a 17-inch bathing well, wide deck, and integrated lumbar support, this oval soaking tub offers comfort and easy access. The center drain, 66-by-36-inch acrylic fixture is available with straight or fluted shroud.

[kohler.com](http://kohler.com)
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Especially in small-footprint urban kitchens, every proverbial inch counts when it comes to storage. With its redesigned cabinet-interior system, premium-kitchen manufacturer SieMatic respects that reality. Hans Henkes, President/CEO of SieMatic Möbelwerke USA, said, “By refining the myriad details that touch everything from the cabinet’s surface to the drawer glides and interior accessories, we’re providing a distinctively designed product that serves our customers with the best in style and design, as well as precision functionality.”

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Underlying it all: top quality hardware. SieMatic has reengineered its linear hinge to integrate soft-close dampeners and features hinge caps with hidden screw connections. The patented tracking system has been sculpted to a 16-millimeter grid, and has a thinner, more architectural profile.

LESLIE CLAGETT
THE SIEMATIC ALUMINUM INTERIOR SYSTEM for drawers and pull outs affords you creative new options for designing your kitchen entirely according to your own taste and harmonizing it elegantly with your style and finishes. With a unique mix of materials of high-quality aluminum, velvety flock, fine porcelain, and fine woods like dark smoked chestnut or light oak with numerous innovative functions. Creating order has never been so much fun.

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# Mixing Media

Decked out in an extensive materials palette—metal, wood, carbon fiber, glass, concrete, veneer stone, lacquer, laminate, even high-tech fabric—the kitchen has become a laboratory not just for culinary experimentation, but for design exploration as well.

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<th>GOLDREIF BY POGGENPOHL</th>
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siematic.us/showrooms

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valcucine.com

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gd cucine.com

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alno.com

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Advances in technology keep residential kitchen equipment current

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On the Front Burner

1. **KWC KWC ZOE**
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2. **MIELE BRILLIANT WHITE PLUS 30" CONVECTION OVEN**
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3. **APE CERAMICA ADOWE**
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4. **NATIVE TRAILS VENTANA BAR SINK**
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   - The adjustable, stainless steel countertop tap dispenses a full menu of custom coffee drinks on demand via smartphones or tablets using iOS or Android platforms.

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   - Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

7. **TREND GROUP METROPOLIS**
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   - The fixture’s three-inch-high profile defines the work zone around the sink. Suitable for island installations, its granite-based material resists scratches, stains, and household alkali and acid solutions. In three colors.
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CATSKILL FAWN
ELKHORN
SANTA FE TRAIL
GLACIER FROST
CANYON SAND
BLACK HILLS CHARCOAL
CLEAN LINES

New bath fixtures and fittings focus on design and performance

1 CALIFORNIA FAUCETS DIVA
Offered in 30 finishes, the sinuous design is made of solid brass. The collection includes high- and low-profile faucets, as well as a full complement of tub fittings. Made in California.
calfaucets.com

2 LAUFEN KARTELL BY LAUFEN
Pairing transparent polycarbonate accents with ultra-thin ceramic-ware and fittings, this collaborative bath collection is available in six colors.
laufen.com

3 KALLISTA PLÉO WALL-MOUNT TOILET
Offered in Stucco White or Linen, this sleek toilet has 1.6 GPF/1.0 GPF dual-flush capability. WaterSense certified.
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Quick: close your eyes and think of space flight. Where do the images come from? If you’re of a certain age, they’re from the Mercury, Gemini, and Apollo missions of the 1960s, the heroic era that culminated in a moon landing. For nearly everyone younger, they’re from cinema and video: some iteration of Star Trek, Star Wars, Battlestar Galactica, and 2001: A Space Odyssey. The visual vocabulary became a cliche long ago: sleek techno-biomorphic spacecraft straight out of William Gibson’s Gernsback Continuum, zooming between Fullerian/Saarinenesque/Altoid space stations and CGI battle scenes, dodging the question of whether streamlined contours actually matter in environments with no atmosphere and, hence, no friction (they don’t, as Thom Mayne once noted in reference to the Apollo Lunar Module that his Cooper Union building so uncannily resembles).

Personal visions of space travel are less likely to suggest NASA’s more prosaic space shuttle (or, lower on the aerospace-iconography ziggurat, The Jetsons). Yet commercial spaceports, a critical step toward a future when space is open to every George and Jane, have moved from speculation to actual construction over the past decade. If the space-travel industry follows the path these ports’ proliferation implies, those humbler models will be closer to reality. Spare-no-expense public projects with single-use rockets that discard launch stages into the ocean, manned by larger-than-life rocket jocks who joined the astronaut/cosmonaut elite through military training, have given way to economical carrier craft (“motherplanes”) taking off horizontally on regular runways, ferrying light reusable vehicles full of relatively unheroic civilian passengers. Tourism and eventual routinization, in other words: the passing of the torch from people with the Right Stuff to people with plenty of the green stuff.

Though it’s easy to view rocket-borne millionaires as the ultimate dilettantes, some longtime aerospace observers see tourism as an essential phase in the evolution of the field. Consultant/engineer Derek Webber, executive director of Spaceport Associates, has analyzed the business models and regulatory climate for passenger space flight, managing Futron Corporation’s ASCENT study of space markets for the National Aeronautics and Space Administration (NASA)’s Marshall Space Flight Center. After decades in the communications satellite industry, he believes that space tourism could grow far larger. “It’s an enormous potential market,” he said, “because if each person is considered as a payload, you’ve got potentially tens of thousands of payloads per year, whereas in normal commercial space you have about 80 payloads a year... globally.” Envisioning a wide range of “horses for courses”—spaceports tailored to particular purposes—and looking to suborbital tourism as the path to commercial viability as general space transportation matures and expands, Webber compares the brewing space boom to the barnstorming era in the early history of aircraft. “Go back to the Wright brothers. They started something, and they didn’t know where it was going to lead.”

One thing is certain: wherever this industry is headed—back to the moon, to a future Martian settlement, to the Martian moons Deimos and Phobos (an exploratory possibility that some at NASA Goddard Space Flight Center have studied), or only to the checkbooks of indulgent hedgefundistas and celebrities—its trajectory leads through a quiet airfield on 18,000 acres between Las Cruces and Truth or Consequences, New Mexico. Here, a state agency, the New Mexico Spaceport Authority (NMSA), operates the world’s first dedicated commercial spaceport. Spaceport America, with a terminal designed by Foster + Partners and URS, is not just photogenic but substantially operational; its first-phase construction was completed in 2013, and its vertical-launch component (it supports both horizontal and vertical takeoffs) has hosted 20 launches since 2006. Virgin Galactic, the furthest-flung branch of entrepreneur/adventurer Richard Branson’s empire, is its anchor tenant. In May 2013, the port added Elon Musk’s firm SpaceX, which will launch the Grasshopper test rocket, a vertical-takeoff, vertical-landing (VTOL)
design that Spaceport America’s executive director Christine Anderson describes as “the Holy Grail... that will cut costs 100-fold in the vertical space industry.”

Uniquely among its existent peers, and perhaps providing a prototype for its speculative ones—globally, there are still more of the latter than the former—Spaceport America expresses a recognition that since the business model and the theatricality are intertwined, success in the sky requires balanced attention to practicality and spectacle on the ground. It marks the first realized case of the commercial spaceport as a distinct building typology.

**X Prize leads to New Mexico**

Space-flight privatization began with the 1980 founding of the French satellite firm Arianespace and accelerated after businessman Dennis Tito’s self-financed International Space Station visit on a Russian Soyuz rocket in 2001. The Ansari X Prize—$10 million offered by telecom tycoons Anousheh and Amir Ansari to the first nongovernmental team that could deliver a manned reusable spacecraft to the Kármán line, the 100-km (62-mile) altitude accepted as the border between Earth’s atmosphere and outer space, twice within two weeks—gave the effort a boost.

Mojave Aerospace Ventures, a partnership of aerospace designer Burt Rutan’s Scaled Composites firm and Microsoft cofounder Paul Allen, won that competition in 2004 with SpaceShipOne, a carbon-fiber craft whose folding-wing design allows a high-drag feathered configuration for re-entry and a glider configuration for landing. SpaceShipOne, which launched from the motherplane White Knight at California’s Mojave Air and Space Port, now hangs in the Smithsonian’s National Air and Space Museum. Its successor, SpaceShipTwo, large enough to carry two pilots and six passengers (all with window seats), is undergoing testing as Virgin Galactic’s demonstration craft for a maiden flight carrying Branson and his two adult children from the New Mexico port and back, with White Knight Two (VMS Eve, after Branson’s mother) as carrier. Though Virgin Galactic has kept details quiet and revised its timetable several times, Webber speculates that the Bransons’ ride may occur as early as late 2014.

The convergence of the X Prize, the appearance of Virgin Galactic, and the energetic promotion by NMSA, said Spaceport America’s project architect Grant Brooker, senior partner at Foster + Partners, was “a project we want to do. This is not an expensive facility; this is not a..."
Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.

This proposal for a Houston Spaceport to be built at Ellington Field was designed by Nejc Trost of Trost & Associates and Sam Ximenes of Exploration Architecture Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.

very big facility; but we were trying to make something that was very concentrated and where, [as] in the early days of flight, you get the people close to the equipment."

Siting decisions for spaceports, at least for now, rank remoteness above accessibility. Keeping uninvolved populations safe from errant rockets, Webber points out, is a vital consideration in licensing decisions by the Federal Aviation Administration (FAA), favoring ocean-side or desert sites. Spaceport America, Brooker said, offers a “geographical advantage held by no other location in the States, which is the proximity of the White Sands missile base,” creating a large commercial no-fly zone. Additional benefits of the location include impressive desert views, a 12,000-foot runway, and the prevailing westerly winds, which the building employs in a geothermal system, channeling air beneath large earth berms via long tubes for cooling and delivery into the mechanical plants, making the HVAC system more efficient. A broad, blanket-like roof of thin-shell concrete keeps direct sunlight from penetrating the building and provides additional thermal mass. Although flight is obviously energy-intensive, environmental performance is an important priority for the port; the terminal is not carbon-neutral, but it is designed to attain LEED Gold, Anderson reports. The site offers an incremental advantage over sea-level areas: “We’re also at altitude,” she adds. “We always say, ‘The first mile is free,’ because we’re at 4,600 feet, so that means more payload, less fuel.”

The curves of the low-slung, symmetrical, steel-framed facility can be read as a horseshoe crab or a manta ray as easily as a parked spacecraft or winged alien; it references both Earth and space. “We wanted something that really felt that it was almost tethered,” Brooker continues, “floating above the landscape, in the landscape. That gave us an aesthetic straight away. We like that it hovered, but we weren’t consciously trying to drive anything that looked futuristic.” Internally, it circulates observers on a viewing bridge close to the hangar space without disrupting the facility by placing them right in the vaults with the equipment, a decision that Brooker calls the most important design-stage change in a competition proposal that otherwise remained consistent. Lifting the walkway allowed the architects to join the control and training vaults as one large “superhangar” with enough clearance for carriers and jets to pass below.

Galleries for spectators are among the earthbound considerations that make an active spaceport more than a launch site. Astronauts are the most prominent people a port serves, but they are outnumbered by terrestrial onlookers whose purchases of souvenirs, hot dogs, lodging, and other goods, Webber has concluded, will be a key part of any private spaceport’s revenue stream. This far from other settlements, Anderson pointed out, “we had to build a small city,” self-sufficient in basic infrastructure: water, power, and sewer, plus a fire department, security, emergency flight termination capability, and emergency medical technicians. Aware of the port’s potential for education aimed at the wider population as well as preparatory training for the passengers themselves, she notes its secondary function as a kind of science museum. “We hired a company from Florida that did a lot of EPCOT and Disney activities,” she said. “Education is an undercurrent, but it’s a fun experience, so you’re going to learn more about commercial space; you’re going to learn how spacecraft fly, and kids can build model rockets and fly them there. That’s our other business line.” Other spaceports, she said, supplement their central business in different ways. Mojave, for example, is also a wind power center and an intermittent transportation hub with cargo-transfer capabilities to rail and trucking.

In other respects, private spaceports are less complicated than airports to design, build, and operate. Space tourists for the foreseeable future return to the lift-off point rather than traveling elsewhere on Earth. Until enough of these facilities exist to make point-to-point flights an option, there is no need for baggage handling, passport control, or customs. And certainly not in-flight food: with accelerating forces of 3-6G during re-entry, plus a zero-gravity flight segment that reminds some passengers why NASA’s reduced-gravity aircraft acquired the nickname “Vomit Comet,” space tourism is best experienced...
under fasting conditions.

First, single points; eventually a network

Spaceport America is one of eight licensed spaceports in the United States, including the longtime manned-launch monopoly, Cape Canaveral. Most are either vertical-launch facilities, mainly handling satellites, or repurposed existing airports (decommissioned military fields in the case of Jacksonville, Cecil in Florida and Mojave north of Los Angeles); only one, Spaceport Systems International’s California site, is the only one, Spaceport Systems International’s California site, has not taken on passenger missions but may hint at long-range ambitions through its acronyms. Legislatures in Texas, Colorado, and Wisconsin have mounted efforts to join the “spaceport states” (Alaska, California, Florida, and Oklahoma).

Overseas, along with Russia’s Baikonur (actually in Kazakhstan), three in China (Xichang, Wenchang, and Jiuquan), and the Guiana Space Centre, used by the European Space Agency (ESA), proposed ports can market their services with appeals to local features as well as expertise. Webber notes that Spaceport Sweden in Kiruna, already experienced in ESA rocketry, may be able to offer passengers the chance to fly through the aurora borealis. The proposed Caribbean Spaceport in Cutoapo features Dutch leadership in both architectural design (by the Amsterdam firm D/DOCK) and engineering, along with a tropical location; XCOR Aerospace, which markets two-person flights, one passenger plus pilot, on its Lynx spaceplane (a horizontal-launch vehicle with no motherplane), has bristled the idea of moving these operations from Mojave to the Curacao port as early as 2016. The Japan Aerospace Exploration Agency (JAXA) joined the commercial market with a satellite launch from the island-based Tanegashima port in 2012; Space Adventures, the tourism firm that has put Tito and six other civilians into orbit to date, is reportedly vetting sites in Japan, Australia, Singapore, and Dubai along with U.S. ports for a suborbital-flight port and training center. Abu Dhabi, not to be outdone, may get a passenger spaceport within two years in a partnership between Branson and local investors. A global spaceport network, with Virgin Galactic and XCOR somewhere to go besides up, is conceivable.

For the proposed Spaceport Colorado, to be located at Front Range Airport, a small general-aviation facility near Denver, planners called in Luis Vidal, an internationally recognized airport design specialist and principal of Madrid-based Luis Vidal + Architects. Vidal sees the spaceport typology as being both a spaceport and general-aviation use. He also goes against the grain in advocating site choices closer to cities and commercial airports to facilitate connections for passengers and proximity to spacecraft manufacturers; he is confident that “an evolution of the current aviation safety protocols would be sufficient to guarantee the same levels of safety.” As for aesthetics, he acknowledges that science-fiction visions are implicit influences on most spaceport architecture to date—but we have to realize that sci-fi is now. These flights will soon be as common as taking a plane. If Vidal’s vision is realized, Spaceport Colorado will be “the world’s first spaceport dedicated to space tourism.”

Webber, a veteran and an optimist, acknowledges the spaceport industry’s marketing challenges: “It’s people wanting to push the boundaries, take some risks, have some fun, and other people wanting to make a buck out of it. Nobody knows it’s going to happen in different places around the world and in the U.S., and it’s just a matter of how successful. Will the forecasts turn out to be correct? Once a few have done it, will they be disappointed? Will they say, ‘Ah, it wasn’t that great?’ Or will they say, ‘Wow, it was transforming?’ Every astronaut I’ve talked to—and I’ve talked to a lot of them—they always just tell you that they want to go up again.”

Bill Hillard is a contributor to AN, Oculus/Edculus, Architect, Architectural Lighting, Leaf Review, Icon, Context, and other publications.
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CHICAGO!
MARCH 19

**LECTURES**

The Bauhaus Staircase
11:30 a.m.
Museum of Modern Art
11 West 53rd St.
moma.org

Thom Mayne
6:30 p.m.
University of Pennsylvania School of Design
210 South 34th St, Philadelphia
design.upenn.edu

**FILM**

Warhol Films
7:00 p.m.
RISD
Metcalf Auditorium
20 North Main St.
risdmuseum.org

THURSDAY 20

**LECTURES**

Purple and Rose: The Lange Leizen of the Six Marks, 1864, by James Abbott McNeill Whistler
11:00 a.m.
Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy.
philamuseum.org

Thomas Rainer: Designing with Native Plants
10:00 a.m.
The New York Botanical Garden
2900 Southern Blvd., Bronx
nybg.org

SATURDAY 22

**EXHIBITION CLOSING**

Joseph Montgomery: Five Sets Five Reps
10:00 a.m.
MASS MoCA
1040 MASS MoCA Way
North Adams, MA
massmoca.org

**LECTURE**

El Greco: 400 Years After
12:00 p.m.
National Gallery of Art
Washington, D.C.
nga.gov

**PERFORMANCE**

Betty: 5:00 p.m.
M.A.S.S. MoCA
Club B-10
Princeton University
Princeton, NJ
artmuseum.princeton.edu

**EVENT**

Da Inventare sul poste
1:00 p.m.
Museum of Modern Art
11 West 53rd St.
moma.org

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Garry Winogrand (1928–1984) is best known for his photography and its portrayal of American life in the 1960s through 80s. His images depict the social issues of the day and the role of media in shaping attitudes on his subjects. Winogrand shot voraciously in the last twenty years of his life, but his editing process was far more labored. Upon his death, among his effects were discovered 2,500 rolls of undeveloped film, 6,500 rolls of developed but not proofed exposures, and contact sheets made from about 3,000 rolls. The National Gallery of Art showing is the first retrospective of his work in more than 25 years. A vast majority of the 160 photographs in the exhibition, and more than 350 in the accompanying catalogue, reveal for the first time the full breadth of Winogrand’s art through never-before-seen prints and proof sheets.
You have to admire Bob Stern’s fidelity. Way back in 1981, when postmodernism was still hot, he co-edited a special issue of Architectural Design on “The Anglo-American Suburb.” Now, three decades later, he has brought out a colossus of a book that claims to offer the definitive history of the subject.

It is among the biggest books you will have ever seen, and makes S,M,L,XL feel like a paperback. With well over 1,000 pages, Stern’s book is too heavy for my kitchen scales to weigh. The reader becomes like Gulliver in Brobdingnag, shrunken by comparison. Much of the work has been done by Stern’s impressive research team, thus emulating the multi-author technique he used to great effect for the successive volumes on New York since 1880.

In essence, the historical case is that which Stern put forward thirty years ago. What we know as the garden suburb begins in London in the late 18th century as a result of the growth in size and wealth of that city, allowing the well-to-do to escape from living alongside lesser mortals. The Paragon developments in Old Kent Road and Blackheath are identified as the first inklings, with Regent’s Park as the first flowering of the dream of bringing the countryside into the city, and 1870s Bedford Park as where “the planned garden village comes into its full maturity.”

Meanwhile, the idea had spread to America, where it was soon being done even better. The apogee of the US garden suburb is the truly sublime Riverside in west Chicago, begun in 1889, and it is also that scheme’s designer, Frederick Law Olmsted, who is quoted for the book’s line “as dependencies on specific industries with an according civic overlay of connection, the garden suburb incorporates a civic overlay of connection, shared amenity, and hopeful aspiration as point of formal departure as absent from thecookie-cutter zoning of the McMansion-dotted subdivision where the ground plan seems more like an abattoir. Nearly one thousand pages unfold chronologically with site descriptions laced by broad era-defining themes propel a story of an enterprise. All of the more than one hundred case studies propel a story of an underappreciated and often overlooked design at its optimistic best. Lewis Mumford’s ode in his book The City in History to those planners and builders “accepting the cooperation of nature instead of stamping out every trace of environmental character” as the prototype of a new form of community here finally get the detailed historic monograph he specifically called for.

Frank Buttter’s 1925 plan for Coral Gables, Florida, is something of a minor center, free of commerce and blackheath are identified as the first inklings, with Regent’s Park as the first flowering of the dream of bringing the countryside into the city, and 1870s Bedford Park as where “the planned garden village comes into its full maturity.”

In his 1908 thriller, The Man Who Was Thursday, G. K. Chesterton placed his novel on London’s Ealing outskirts in a place he called Saffron Park as a scarcely concealed stand in for the renowned crucible of the garden suburb planning template called Bedford Park (1875). His approval crescents from “But although its pretensions to be an intellectual center were a little vague, its pretensions to be a pleasant place were indisputable,” to “It was not only pleasant, but perfect, once there the stranger who looked for the first time could regard it not as a deception but rather a dream.” Nothing so pretentious did it could diminish the place they had the good fortune to inhabit as pioneers in a whole new manner of place. If not utopia, it was still dream-like in its shared grace.

Such passionate regard for a suburban paradigm as evolved throughout history from its English origins, across Europe, especially in ever accumulating form and frequency in America enlivens Robert A.M. Stern and his co-authors through this seminal enterprise to dispel “the impression that the garden suburb movement was something of a minor distraction in the history of the modern city.” The writers reveal to the reader the weight of all the historical examples on show, as combed from across the world, merely reinforces the nostalgia of Stern’s vision. By ending the survey of still to disdainful deniers that there is a great divide between good suburban planning and the banal sprawl too often seen as its inevitable byproduct. In instances ranging from the rustic—like West Orange, New Jersey’s precedent-setting Llewellyn Park—to the more interstitially urban—like Kew Gardens and Forest Hills Garden in New York’s borough of Queens—the true garden suburb incorporates a civic overlay of connection, shared amenity, and hopeful aspiration as point of formal departure as absent from the cookie-cutter zoning of the McMansion-dotted subdivision where the ground plan seems more like an abattoir. Nearly one thousand pages unfold chronologically with site descriptions laced by broad era-defining themes propel a story of an enterprise. All of the more than one hundred case studies propel a story of an underappreciated and often overlooked design at its optimistic best. Lewis Mumford’s ode in his book The City in History to those planners and builders “accepting the cooperation of nature instead of stamping out every trace of environmental character” as the Still to disdainful deniers that there is a great divide between good suburban planning and the banal sprawl too often seen as its inevitable byproduct. In instances ranging from the rustic—like West Orange, New Jersey’s precedent-setting Llewellyn Park—to the more interstitially urban—like Kew Gardens and Forest Hills Garden in New York’s borough of Queens—the true garden suburb incorporates a civic overlay of connection, shared amenity, and hopeful aspiration as point of formal departure as absent from the cookie-cutter zoning of the McMansion-dotted subdivision where the ground plan seems more like an abattoir. Nearly one thousand pages unfold chronologically with site descriptions laced by broad era-defining themes propel a story of an enterprise. All of the more than one hundred case studies propel a story of an underappreciated and often overlooked design at its optimistic best. Lewis Mumford’s ode in his book The City in History to those planners and builders “accepting the cooperation of nature instead of stamping out every trace of environmental character” as the
GARDEN SUBURB OF EVIL continued from page 30 suburbs in 1940, it misses out the unplanned post-war explosion in the U.S. It also misses out on very recent analyses of suburbs which portray the multiple activities and intra-suburb connections as offering their real sense of dynamism and innovation.

Instead, Stern leaves us with a traditional innovation. It also misses out on very recent analyses of suburbs which portray the multiple activities and intra-suburb connections as offering their real sense of dynamism and innovation.

Instead, Stern leaves us with a traditional vision of the garden suburb as a place that commuters return home to at night, exclusion, and sexual difference barely register—and where the rich luckily get to live in the choicest places just because they can pay more. As such, this giant book offers their real sense of dynamism and innovation.

Bob Stern with John Massengale set this career-long consideration of the garden suburb as a vital ingredient in a healthy modern city with a small 1981 Cooper-Hewitt Museum exhibition and catalog (published as a special volume of Britain’s Architectural Design magazine) entitled simply Suburb. Just as then when many critical elites ignored if not delighted in the open space, landscape devouring, equal opportunity depopulation of land (a holy trinity of cheap estate, cheap gas, and unregulated zoning) that defined sprawl, the two curators looked to the brighter angels of cohesive and ennobling urban plans. To that end, they gathered and interpreted a sample record for those willing to look. These two trained architects put such planning excellence ahead of individual structure design despite their professional credentials and proved to be well ahead of their time even as the urban rediscov- ery of gentrification gained full steam and the cost of fuel had long ceased its status as inevitable bargain.

Now with the Traditional Town movement of the New Urbanists, which serves as subject of the book’s forward-looking epilogue of future practice as informed by all the history that goes before it, there is an ever greater community of modern practitioners who will keep Paradise Planned in ready, well-thumbed proximity to their desks. There could be no better prop for prospective client meetings, especially when among elected and appointed officials making land-use decisions at a time of shrinking available land and rising property values. Who could have imagined 30 years on from the Suburb exhibition that plugged-in, grid-dependent hipsters, whose idea of hell is sitting behind the lonesome wheel of a traffic-choked highway, would come around to demand the trains and connectivity of cities and of garden suburbs. Paradise Planned reminds its readers that modernism comes in waves and is not a liner progression.

As the authors conclude, “Suburbs will not go away, nor should they. Planned as part of a metropolitan city, the garden suburb is the best template yet devised to achieve a habitable earthly paradise.” And while the order may be a tall one, the evidence so abundantly and densely arrayed here provides a long list of well-tested recipes.

PAUL GUNTHER IS A FREQUENT CONTRIBUTOR TO AIA.

GARDEN SUBURB OF GOOD continued from page 30 as Radburn, New Jersey, and Valley Stream, New York, where initial promise in part went hollow through tougher Depression-laden times. Economic forces thus left the land-use door open just enough to later accommodate the sprawl of cheaper construction costs and the automobile and its disconnection from the systems of rail and trolley access that played such a key part in the garden suburb prototype flourishing throughout this new essential reference compendium.

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in January 2005 at The Cooper Union, that it was as co-curator of that show, mounted a "now-or-never" moment. The Reed Foundation initiated an exhibition on the Kahn project that brought it to the public's attention and started a wider dialogue.

By the mid 2000s, funding to construct its promised purpose. There were more elusive issues, questions that hit on the intangibles: Can a posthumous work be an authentic work of its author? What makes a Kahn, a Kahn? Several of his most famous works (Yale Center for British Art and the National Assembly Building in Bangladesh, among them) had been completed posthumously, so at least there was precedent. Ultimately, the majority of these concerns were overcome. From the start, a mandate was set to build the memorial exactly as dictated by the 1976 set of construction documents, with whatever changes had to be made for current code compliance. It was clear from the drawings that construction would be challenging. Kahn had specified large solid granite blocks, some weighing up to 36 tons apiece, and the tolerances for fabrication and installation were exceedingly tight: the design was dimensioned to 1/32" of an inch. The finish of the granite was to be "saw cut," an unforgiving method of production which yields a matte surface engraved with the marks of the saw and allows little room for error.

There were logistical and delivery complexities as well. The site is situated on the tip of an island in the middle of a tidal strait that boasts some of the swiftest currents in North America and one of the shortest slack tides in the world. The 36-ton blocks had to be barged to the site and off-loaded using a floating crane barge in and out on a tight schedule driven by a narrow window between changing tidal currents. On top of all this, Roosevelt Island is city-owned land that was leased to New York State, which makes even the most basic jurisdictional questions difficult to answer and complicates the regulatory, permitting, and approvals process.

Whenever there was a tough choice that had to be made, what drove the outcome was respect for Kahn's intent as far as it could be divined through the archival record and his known methods and attitudes towards his architecture and its making. There were some who thought it a ridiculous expense to install if those same elements were flame finished on all four sides, arguing that the homogeneity would ensure the contractors could not get it wrong. But Kahn was not about what was easy or cheap or expedient. And, though I wondered as to the purpose of that detail, it was not mine to change. It took completion of construction to supply the answer: the shimmer of light off the polished inner surface is what allows the visitor to see through the 6-foot deep dimension of the joint and, if that person's view is aligned perfectly with the joint, produces the illusion that a solid 36-ton mass of granite is a thin plane of material. These nuances are what make Kahn's work such genius. Needless to say, if the contrast of the saw-cut finish versus the polished surface had been changed, this little bit of magic would have been lost.

The kind of magic evoked by the phrase "coming to light" suggests a latent form that emerges slowly through some preordained process without much external human input or effort, like a photograph that appears by way of a chemical reaction. It was an apt title for the 2005 exhibition, and, in retrospect, an ironic one.

Kahn's architecture is simultaneously immediate and inevitable, as though it somehow appeared without effort and has always been there. Kahn famously said, "...what was, has always been, what is, has always been, and what will be, has always been..." The memorial now seems as though it has always been part of the landscape of the island and the city. This sense belies a grueling process of creation. There is something in the DNA of a Kahn work that makes it particularly challenging to execute. His insistence on perfection, his attention to the smallest detail, his demand for the highest quality work, and his exacting tolerances, were exhausting to replicate. And yet, all that was the source of his genius and the reason why nearly every single built work of his is a masterpiece. It is also likely the reason why so few works were actually completed and what was built took such a toll on Kahn's life.

The end, it was the sum total of every individual, hard-won, exorcising detail and decision that made the completed project as precise as Kahn would have demanded. Through the long and arduous process, I often thought of a line from Beckett's play, Endgame: "Grain upon grain, only one, and one day, suddenly, there's a heap..."
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