

THE EAST ARCHITECTS NEWSPAPER

05 04.09.2014

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SHIGERU BAN WINS THE PROFESSION'S HIGHEST HONOR, THE 2014 PRITZKER ARCHITECTURE PRIZE

A Humble Master



Haesley Nine Bridges Golf Club House in Korea.

HIROYUKI HIRA

Shigeru Ban has been named the 2014 Pritzker Architecture Prize Laureate. Known for his inventive use of materials and for his relief work in disaster areas, Ban

has built projects around the world and maintains offices in New York, Paris, and Tokyo. He is the seventh Japanese architect to win architecture's most

prestigious honor.

Ban reacted with shock to hearing he had won the prize. "When Martha Thorne [the executive director of the Pritzker] continued on page 6



A new transit center with offices and apartments could add vibrancy to downtown Atlanta.

COURTESY FX FOWLE

URBANIZING ATLANTA TRIES OUT MULTI-MODAL TRANSIT OPTIONS AND A WALKABLE DISTRICT

TRANSIT'S A PEACH

As with most all Sunbelt cities, Atlanta is known for its sprawling development, network of freeways, and reliance on the automobile. Today, however, a series of studies suggest that the city is urbanizing, and local

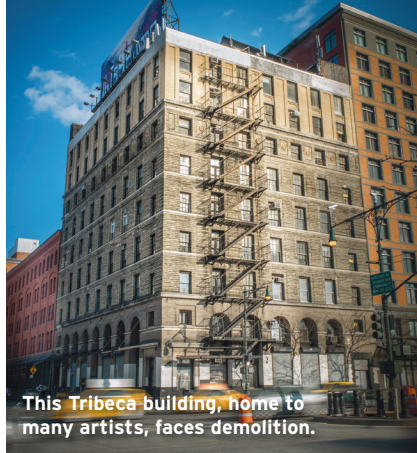
leaders are pushing for new mass transit options as a regional solution to mobility. One ambitious project currently in development by the Georgia Department of Transportation (GDOT) and a coalition of local and

regional partners could create a Multi-Modal Passenger Terminal (MMPT) that would serve as the centerpiece to a new \$1.5 billion, 120-acre, transit-oriented neighborhood on the edge of downtown.

The project began in 2010 when GDOT issued an RFP—eventually selecting a team led by Cleveland-based Forest City Enterprises—to develop a master plan for an area of eastern downtown known as "The Gulch." Historically an industrial train yard, the Gulch's topography drops off, halting the city grid in a morass of elevated viaducts that rise some 30 feet above the ground. "The road is basically a long bridge with nothing on either side," said Abbas Hasan, manager of planning and development at Forest City. "The area now is just not pedestrian friendly."

Forest continued on page 9

TENANTS PUSH TO LANDMARK THREATENED LOFT BUILDING



This Tribeca building, home to many artists, faces demolition.

CARLOS CHISSONE

ART VERSUS REAL ESTATE ON VESTRY

The old cobblestone streets of Tribeca meet the gray asphalt of the West Side Highway at the corner of Vestry and West. The uneven din of trucks making deliveries mixes with the constant whirl of traffic peeling alongside the Hudson River. It is an unofficial border between the stately brick buildings of Tribeca and the glass towers being sewn into Manhattan's West Side. At this corner is 67 Vestry—a nine-story palazzo—that is fighting to keep its place in time.

In February, RFR, the building's current owner, filed plans for an 11-story residential project on the site. Before new condos can rise, though, a significant Tribeca building must fall. To stop that from happening, the tenants of 67 Vestry—many of whom are working artists—are trying to get their building landmarked.

Sixty-Seven Vestry dates back to 1897 and was designed by Frederick Dinkelberg, the architect who later worked with Daniel Burnham on the Flatiron Building. The building's first life as a coffee and tea warehouse for The Great Atlantic and Pacific Tea Company is still apparent today. Above the building's continued on page 7

SPECIAL SECTION: FACADES
AN SHOWCASES FIVE CASE STUDIES WHERE MATERIALS DEFINE THE DESIGN OF THE BUILDING ENVELOPE, PLUS THE LATEST IN GLAZING PRODUCTS, CLADDING SYSTEMS, AND MEDIA WALLS. SEE PAGES 19–39.

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The winning proposal for Freedom's Gate.



COURTESY CURTIS GINSBURG

A NEW COMPETITION FOR LOW-INCOME AND EX-CONVICT HOUSING

HOUSING FOR REHABILITATION

Curtis + Ginsberg Architects and Saratoga Associates have won a competition for a green affordable housing development project in Syracuse, New York, called Freedom's Gate, which aims to house low-income families and ex-convicts recently released from prison under the same roof. The continued on page 5




THE DELICATE ART OF LIGHTING MUSEUMS. SEE PAGE 15

ROBERT POLIDORI

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WILL DESIGN FIGURE IN DE BLASIO'S PROGRESSIVISM?

There are some ominous signs in the first days the de Blasio administration indicating that the next four years may not be the best ones for the built landscape of New York City. We pointed out in the last issue of *The Architect's Newspaper* (“Crit> Domino Proposal” *AN* 04_03.19.2014) that the Domino Sugar agreement between the city and Two Trees development will provide seriously needed new affordable housing units, but at a cost to its surrounding neighborhood. Two Trees agreed to a 30 percent increase in the number of affordable units in the project—up from 660 units to 700 (out of a planned 2,200 totals units), but in return the developer will be allowed an enormous increase in the height of the project. The tallest residential building will now be 55 stories, which the developer claims is in scale because of its relationship to the nearby Williamsburg Bridge. I am not sure if the city bought this notion of appropriate scale—or if it even cares—but it does raise fears of what we might get in the way of new buildings as the mayor moves toward achieving his goal of 200,000 new units of affordable housing

Will he seek affordable housing no matter its effect on the surrounding neighborhood and the residents who are already in place? We have been told by a New York architect that when he submitted drawings to the Department of City Planning under the Bloomberg administration he would get a personal telephone call from Director Amanda Burden saying, essentially, “we like your plan for the park but could you go back and detail the benches as they don’t seem correct for their use and site.” This attention to detail and concern for the built fabric of the city seems—at least based on this hastily agreed upon Domino plan—no longer to be a major concern to the planning department.

One of mayor de Blasio’s major campaign themes was for the city “to thrive as a 21st-century economy,” and for working families to make ends meet, the “city need(ed) a fast, reliable, and affordable transportation system.” He claimed that the city “needed a more accessible and connected system that links trains, buses, bicycles, commuter rail, and pedestrian spaces into a unified whole that serves every New Yorker. But when presented with the potential failure of the enormously successful Citi Bike share program, de Blasio seemed to be less certain about supporting an integrated system. He would, he said, collaborate with Citi Bike “to help them find ways to be more efficient and more effective,” but he maintained the “tens of millions of dollars” the program needs to keep rolling will not come from the public sector. At this moment, he concluded, “city budget money is not on the table.”

This is an unsettling first reaction from a “progressive” willing to raise taxes on the city’s wealthiest occupants to pay for something he believes important. He apparently does not value the bicycle share program and does not see its potential—maybe because the bike share program does not meet his standards of equality as it seems to be only for the privileged zones of the city. The program, typical of the Bloomberg years, was rolled out in Manhattan south of 59th Street and in gentrifying neighborhoods of Brooklyn. Rather than cutting the program loose it should be enlarged to go from the edge of Yonkers to the Rockaways in Queens and Nassau County, so that it would truly encompass a new vision for the city. The public nature and healthy benefits of the bike share program seem entirely deserving of public support and financing. It would be a shame if, in the future, we think back on the Bloomberg administration as an isolated golden age of creative initiatives, rather than only the beginning of what the city can become in all neighborhoods for all its citizens. **WILLIAM MENKING**

PRINT ARCHITECTURAL PERIODICALS
KEEP DROPPING LIKE FLIES

TWILIGHT OF
THE DESIGN
MAGAZINES

In mid-March, *Il Giornale dell’Architettura*, a broadsheet newspaper that had served the Italian architecture community for over a decade, announced it was abandoning its print edition to become an online news source only. Though Italy has one of the world’s most vibrant design cultures, its principle language is spoken by few north of the Alps and this has always marginalized its media outlets. In January, *Abitare*, the legendary Italian architecture magazine founded in 1961, ceased publishing its monthly print edition and the few remaining Italian print magazines, like *Domus* and *Casabella*, may not be far behind. The luxurious four-color format of these Italian publications made them expensive to produce, distribute, and, therefore, sell; and when images and news are increasingly being quickly displayed online, and a poor economic climate reigns in Italy, even these historic magazines may be impossible to maintain. *Domus*, in fact, has long been subsidized by its owner and publisher, whose principle income is derived from its popular automotive magazines.

The Unites States may soon be joining Italy as a country with few or no architecture and design magazines. Last week the gracious, founding publisher of *Metropolis* magazine, Horace Havemeyer, died (see our obit by Jayne Merkel, p. 8) just after he had passed his publishing duties on to the periodical’s long-time editor, Susan Szenasy. Havemeyer leaves a family, including his wife Eugenia Cowan, and they may decide to keep the magazine running, but it is fair to wonder how long that publication can continue without his financial wherewithal.

Metropolis is not the only American architecture magazine making news. On March 18, *The Wall Street Journal* reported that McGraw Hill Financial is exploring “options for (its) construction data unit,” which includes *Architectural Record*, *ENR*, *SNAP*, and *Sweets* online. *The Journal* reported that this highly profitable corporation will “explore a potential sale or find a partnership with another company for its construction titles.” Further, the current president of the construction division, Keith Fox, announced via a press release on March 26 that he is leaving McGraw Hill to become chief executive officer of Phaidon Press.

It is entirely possible that these construction titles will find a supportive buyer, but the signs are ominous considering that print advertising is becoming evermore competitive with online formats and Hanley Wood Media’s magazine *Architect* is now the official journal of the AIA, as opposed to *Record*. Thus, even in this country, with its multi-trillion dollar architecture and construction business, the marketplace may not be able, or have the will, to support such a number of print design magazines. **WM**

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LETTER

HEALTH FOOD AND
HISTORIC PRESERVATION

Thanks for the article (“Suburbs Meet City” *AN* 03_03.05.2014). About the note at the end referring to the project’s intent—is it possible that what could be a corporate marketing ploy on the front end positively contributes to a vibrant local culture? If consumers keep demanding this type of sensitive response from national corporations, I hope with time this business strategy evolves and matures from just local products and signs that say “Brooklyn” all the way to careful stewardship of a community, i.e. good use of the Coignet

Building, etc. Thanks again.

CHRIS HOAL
INTERN ARCHITECT
GRESHAM SMITH & PARTNERS

Thanks for this very needed article (“Set in Stone” *AN* 03_03.05.2014). What has happened to this important building is a tragedy, but hopefully it’s turned the corner to its restoration. It’s a shame, however, that the Whole Foods building was allowed to completely about the building—some thoughtful massing would have made the situation much more bearable.

HISTORIC DISTRICTS COUNCIL

CORRECTION

In our In Detail on the Perkins Eastman–designed 19 East Houston Street (*AN* 04_03.19.2014) we incorrectly stated that 14th Street was widened as part of Robert Moses’ overhaul and modernization of New York City. In fact, the street was widened to its current multi-lane highway alignment and configuration in the course of the construction of the Independent Subway—a four-track subway that opened in 1936 and runs under Houston Street from 6th Avenue to Essex Street.

BBC WORLD, MEET NEW YORK ONE

An odd confluence of global statecraft and local politics could reshape Manhattan super luxury real estate. The Russian/Ukraine conflict has pushed the U.S. to impose sanctions on many of Russia's richest men, the so-called oligarchs surrounding **Vladimir Putin**. According to the *Times* Real Estate section, the sanctions are sending a "chill" through Manhattan's luxury developers and the brokers who serve them, since Russian buyers have acquired some of the city's priciest properties in recent years. Time will tell if the conflict is long lasting enough start to depress prices or change the dynamic of Manhattan real estate, but with **Mayor de Blasio's** relentless drive to create affordable housing the pressure is on for developers to start paying more attention to average New Yorkers, not just global billionaires looking to stash their cash in empty apartments overlooking Central Park.

DUST OFF YOUR WHITE LEATHER JACKET

Warmed over designer from the early 2000s, **Karim Rashid**, is back! The man in white is designing two new residential properties in upper Manhattan, "HAP FOUR N.Y." in East Harlem and "HAP SIX N.Y." in Inwood. Known for curving forms, extensive use of plastics, and bright colors, Rashid has designed numerous products and interiors, such as the bulbous bottles for Method cleaning products. This is his first foray into architecture, so we can only speculate about what the buildings will look like. Developed by HAP Investments, the East Harlem property will have 100 apartments while the Inwood project will contain 20 apartments along with office space and retail. Our most pressing question: what happened to HAP FIVE?

SEND BELUGA CAVIAR AND MOBY TRACKS TO EAVESDROP@ARCHPAPER.COM

A colorful facade and staggered windows separates the project from typical low-income housing design.



HOUSING FOR REHABILITATION continued

from front page other firms in the design competition, which used a Curtis + Ginsberg prisoner reentry project called Castle Gardens, located in New York City, as an inspiration, were Solid Objectives-Ildenburg Liu (SO-IL) together with Holmes-King-Kallquist +Associates, Architects; ISA Architecture/Research together with HealthXDesign; and SWBR Architects.

The Curtis + Ginsberg and Saratoga Associates design for Freedom's Gate, which includes a large commercial

space, doesn't look like typical low-income housing. It has a colorful patterned facade with staggered windows, sunbathed stairwells, decks, and community gardens. By establishing a street wall extending the length of a city block with large picture windows and trees, the development seeks to enliven an otherwise bleak neighborhood dominated by "Tower in the Park" public housing projects, vacant lots, and a deli housed in a concrete bunker-like structure.

Freedom's Gate addresses a burgeoning population whose housing needs have

been almost completed neglected in public policy circles. "When they get out of prison, the reentry population is typically homeless," said Marc Norman, director of Upstate, a division of Syracuse University's School of Architecture that focuses on real estate. Upstate developed the design brief for the competition on behalf of the Syracuse-based Center for Community Alternatives, the Syracuse Housing Authority, and Norstar Development USA.

What makes Freedom's Gate a potential model for other prisoner-reentry developments is that it provides different dwelling types to help former convicts move toward living on their own. The design calls for shelters on the ground floor for men and women ex-convicts recently released from prison, and 51 units on the upper floors of the development for families of prisoners as well as low-income families who need affordable housing.

According to Freedom Gate's developers, one of the key reasons that the Ginsberg/Saratoga design was chosen is that it establishes a relationship between indoor and outdoor spaces, such as a laundry room that looks out on a playground, a dining facility with indoor and outdoor areas, and a network of community gardens and courts that serve as shared spaces. It also creates a transition, "from public to semi-public to semi-private to private."

ALEX ULAM

> ALL'ONDA

22 East 13th Street
Tel: 212-231-2366
Designers: Jack Dakin and Silvia Zofio



DANIEL KRIEGER

All'onda is a new restaurant in the Village that dishes up Venetian Italian cuisine prepared through the lens of global influences, specifically Japanese. This cultural combination served as a jumping off point for design duo Jack Dakin and Silvia Zofio. "I think in this day and age, fusion is a dirty word," said Dakin. "But in this case we had an opportunity to do a little bit of that while we were developing the concepts for the interior."

"From the Italian we were getting rustic materials: white washed brick walls, dark walnut, and blackened steel," said Zofio. "We got simplicity from the Japanese: geometric screens and hand-made hexagonal tiles."

The two-story restaurant is divided between a bar downstairs and a dining room upstairs. Upon entering, diners are greeted by a 10-seat, white Calacatta marble bar on the right. To the left is a communal walnut table with seating for 12. The hexagonal tile floor, in various shades of light blue, gives over to dark walnut at the staircase, which has blackened steel railings.

Upstairs, the atmosphere is more airy, with floor-to-ceiling windows looking over 13th Street and flooding the interior with light. Here, Venetian nautical themes predominate, including banquettes with cushion ties and sliding doors with porthole-like windows. The Japanese influence is present as well with a continuation of the hexagonal tile floor and a large abstracted print of water that evokes Far East calligraphy as much as the Laguna Veneta. **AARON SEWARD**

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Centre Pompidou-Metz; Left: Cardboard Cathedral, Christchurch, New Zealand.



STEPHEN GOODENOUGH; DIDIER BOY DE LA TOUR

A HUMBLE MASTER continued from front page called to tell me, I thought she was joking,” Ban told *AN*. Ban had previously served as a juror for the prize, so he has a keen understanding of the significance of his selection. “I knew about the reason why I was chosen, and I knew that the reason was quite different from other laureates,” he said. “It was an encouragement for me to continue to do the kind of social work I do as well as making projects like museums and others, so I try to keep a balance between other kinds of projects and working in disaster areas. So I’m taking it as an encouragement rather than the award was for such achievement.”

The jury citation notes his innovative use

of materials and structure. His satellite museum for the Centre Pompidou in Metz, France, is one such example. A basket-like super structure, made of woven timber covered in a lightweight translucent membrane, caps the complex, creating sheltered indoor/outdoor spaces that help dissolve the physical boundaries of the museum.

Ban is widely known for using paper tubes and disused shipping containers to create temporary and permanent structures. Projects like the Paper Church in Kobe, Japan, and Cardboard Cathedral in Christchurch, New Zealand, have brought dignified places of assembly and reflection to areas after earthquakes and other natural calamities.

“Shigeru Ban is a force of nature, which is entirely appropriate in the light of his voluntary work for the homeless and dispossessed in areas that have been devastated by natural disasters,” said the Lord Palumbo, Prizker jury chairman, in a statement. “But he also ticks several boxes for qualification to the Architectural Pantheon—a profound knowledge of his subject with a particular emphasis on cutting-edge materials and technology; total curiosity and commitment; endless innovation; and infallible eye; and acute sensibility—to name but a few.”

At 56, Ban is relatively young to win the prize. As he takes on an increasing number

of high profile cultural projects, including the Aspen Art museum in Colorado and a new concert hall in Paris, he sees the prize as an opportunity to reflect on his work and practice. “It’s an encouragement but it’s also a warning,” he said. “I design everything myself. It’s very important that I am involved in each project in a deep enough way. Now I feel my office has become too big, so in order to spend enough time on each project I should reduce the size of my office.” Through his modest and rigorous approach, Ban strives to continue to innovate and raise the standards for himself, for his work, and for the discipline of architecture.

ALAN G. BRAKE



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ART VERSUS REAL ESTATE ON VESTRY

continued from front page rusted loading docks are Romanesque openings and alongside its soot-brushed brick are floral roundels. In 1910, Frank Helmle—an architect whose firm designed the Metropolitan Life North Building—added a two-story addition to the building. And by the 1970s, 67 Vestry had been transformed into a hub for artists like John Chamberlain, Marisol, and Andy Warhol.

At first glance, what is happening at 67 Vestry is not entirely surprising. When a developer sees a lucrative opportunity, they will routinely bulldoze history to make way for granite countertops and floor-to-ceiling windows. But this building, which fostered some of the city's greatest artistic talents, is threatened by a developer who is also a prolific art collector: RFR's co-founder and principal, Aby Rosen.

In press accounts, Rosen is described as a “real estate mogul and prolific art collector,” “developer and bon vivant,” “the merry prankster of the city’s real estate and art scenes.” He’s a “Page Six staple” and a good friend of Jeff Koons. Rosen collects architectural icons like they’re pieces of art; RFR owns both the Lever House and Seagram Building. He has recently faced backlash over his plans to remove a Picasso tapestry from the Seagram’s Four Seasons restaurant.

For years, Rosen has seamlessly straddled the worlds of art and real estate, but now they are colliding at the corner of Vestry and West. He owns over 100 Warhol’s and once hosted a dinner in honor of John Chamberlain.

When Robert Wilson, the playwright and director, moved into the building in the early 1970s, his studio was as raw as the neighborhood. “The concrete floor was painted battleship grey and the walls were cold, bluish white. There were blue exposed light bulbs hanging throughout the space,” Wilson wrote in an email to *AN*. “Standing in the middle of the living space, one looked out at the Hudson as if one were on a ship.” It was from on board this ship, docked eight floors above the Hudson, where Wilson and Phillip Glass developed their famous opera, “Einstein on the Beach.”

Tribeca has, of course, changed dramatically since then, and the tenants of 67 Vestry say they helped make that happen. “We came in and toughed it out, and that eventually created this neighborhood,” said Roland Gebhardt, a sculptor and designer who has been in the building since 1974.

Aby Rosen bought 67 Vestry in 2005 with supposed intentions to replace it with condos. Tenants—and reports from the time—say he started emptying out the building by not allowing market-rate tenants to resign their leases. This reportedly happened to Robert Wilson. When asked about his departure from the building, he



Tenants hope 67 Vestry’s architectural merits and its place in cultural history will make it worthy of Landmark designation.

would only say, “When Aby Rosen bought the building I eventually moved out.”

AN could not independently verify Rosen’s actions and RFR did not respond to repeated requests for comment for this story. But, today, only 14 of the building’s 25 units are occupied—and all of the tenants have rent-stabilized leases.

Cathy Drew, who runs the non-profit River Project, is one of those tenants. She is not surprised by Rosen’s actions. “He may be a patron of the arts in some ways, but this is business,” she said.

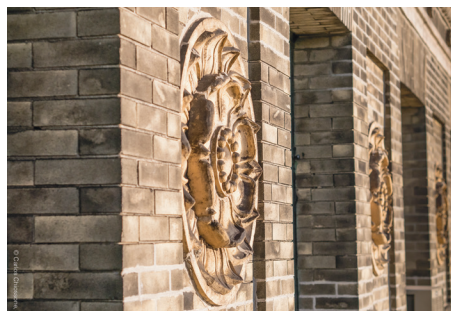
Since Rosen purchased the building, tenants have been quite critical of its upkeep—especially after Sandy. When the storm hit New York, it hit 67 Vestry especially hard. Tenants accused Rosen of purposefully “dragging his feet” on necessary repairs. It took weeks for the water, electric, and heating systems to come back online, and the building’s freight elevator is still out of service.

When tenants are asked about where they will go, or what they will do if Rosen’s plans move forward, they say they are entirely focused on getting the building landmarked. The Landmarks Preservation Committee told *AN* that their application is currently under review.

If landmark status is not approved, it is not clear what will rise in 67 Vestry’s place. There are no renderings for the project, but SLCE is listed as the architect of record. Since Rosen tends to work with big-name architects, another firm could oversee the final design.

To Gebhardt, it is not about what comes next; it is about what is currently there. “If [Rosen] really was interested in doing something iconic, the iconic thing to do would be to preserve the icons that created the neighborhood.”

HENRY MELCHER



STAR TRACK



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

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**Horace Havemeyer, III,
1942-2014**

COURTESY METROPOLIS MAGAZINE

On March 19, the architectural and design worlds lost a passionate champion when Horace Havemeyer died at 72 in his Manhattan apartment of complications from CIDP, a chronic neurological disorder.

Horace had used crutches for decades, but his disability failed to keep him from exploring cities, physically as well as through books, articles, and on the worldwide web. *Metropolis*, which he founded in 1981, was "the first magazine that was ever online," according to Susan Szenasy, its long time editor who succeeded Havemeyer as

publisher on February 12. "He was a big techie," she said. "He wanted a website before anyone else had one."

Metropolis was a pioneering publication in many ways—in its scope, which encompassed everything from city planning to furniture, along with early coverage of preservation and ecology. The graphic design of *Metropolis* itself was groundbreaking, as was the range of feisty writers whose work it published. Michael Sorkin, Philip Nobel, Blair Kamin, Alan Temko, Robert Campbell, Karrie Jacobs, Akiko Busch, Paul Goldberger, James Howard Kunstler, Luc Sante, Laurie Olin, John Hockenberry, Aaron Betsky, Marshall Berman, Ben Katchor, Eva Hagberg, Jonathan Glancey, Alex Marshall, Fred A. Bernstein, Ellen Lupton, Andrew Blum, Alexandra Lange, and Christopher Hawthorne, among many others, wrote for *Metropolis*, many before they were well known.

Horace Havemeyer's interest in the built environment began in childhood. The son of Rosalind E. and Horace Havemeyer Jr., he grew up in rural Dix Hills, Long Island, surrounded by Impressionist paintings and Tiffany wares, and summered in a house in Islip designed by Grosvenor Atterbury. Although he graduated from the Pomfret School and the Hobart and William Smith Colleges (where he majored in English and later served on the board of trustees), he struggled with learning disabilities—a problem hard for anyone who knew this articulate, unusually well read man to imagine.

When he graduated from college in 1964, he joined the family's National Sugar Refining Company, because he was a fourth generation eldest son. But when the business

was sold five years later, he was free to pursue a career more in line with his passions. To learn the editorial and business operations of publishing, he became a production supervisor at Doubleday. And to learn about the built environment, he took courses at the Institute for Architecture and Urban Studies, where he worked on its monthly tabloid, *Skyline*, until it closed in 1980.

The next year, Havemeyer founded Bellerophon Publication to publish *Metropolis*. He drew on *Skyline*'s "attempt to reach a broader cultural audience" and on "Massimo Vignelli's idea of using a tabloid size and... good offset paper rather than on newsprint," as he explained in the Mission Statement for *Metropolis*. But he wanted to avoid the "thicket of unreadable jargon" in the institute's other publication. He "thought this was an odd way to reach a larger audience. *Metropolis* would instead offer an alternative. We'd strive to be sharp, lively, thoughtful, challenging, and, above all, accessible."

"From the beginning, we tried to tell stories from multiple points of view," explained Havemeyer. "We'd interview the architect or designer as well as the client and end user... And we'd... visually show the process through the layered use of photographs, diagrams, sketches, drawings, and floor plans. Like all design publications, we were interested in showing beautiful buildings and objects, but we weren't content with merely showing them as objects of desire to explain clearly and concisely why things looked the way they did."

Unlike most publishers, Havemeyer was intimately involved in every issue of

the magazine. He read every article before it was published. And in 2004, he launched Metropolis Books which published, among other titles, *Design Like You Give a Damn*; *Expanding Architecture: Design as Activism*; *Edible Estates: Attack on the Front Lawn*; *Design Revolution: 100 Products that Empower People*.

Ten years ago, when his disease progressed, Horace and his wife Eugenie hired architect Ronnette Riley to make their apartment subtly more accessible with a nautical theme. The floor of the entry hall is painted to resemble rough seas, an historic photograph of a racing yacht is blown up to form a mural, and an oval brushed stainless steel handrail surrounds the space like one the boats he sailed all his life.

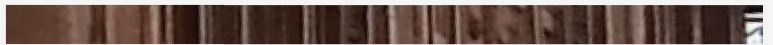
Havemeyer went to the office daily until three years ago when his disease progressed to the point where he was confined to his home by his paraplegia. Even then, he held weekly meetings at his apartment with his staff and entertained friends for brief periods. Confined to an elevated wheeled chair, wrapped in a blanket, and wearing a breathing tube, he would have it removed it to ask questions and then express his opinions with all the vigor and passion of his youth. No longer able to paint watercolors, he learned to make collages. He was unstoppable. His indomitable spirit lives on in his publications and in the friends, relatives, and associates he leaves behind.

JAYNE MERKEL, A CONTRIBUTING EDITOR AT AD/ARCHITECTURAL DESIGN AND ARCHITECTURAL RECORD, HAS WRITTEN FOR METROPOLIS AND IS A MEMBER OF THE ADVISORY BOARD OF THE ARCHITECT'S NEWSPAPER.



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.



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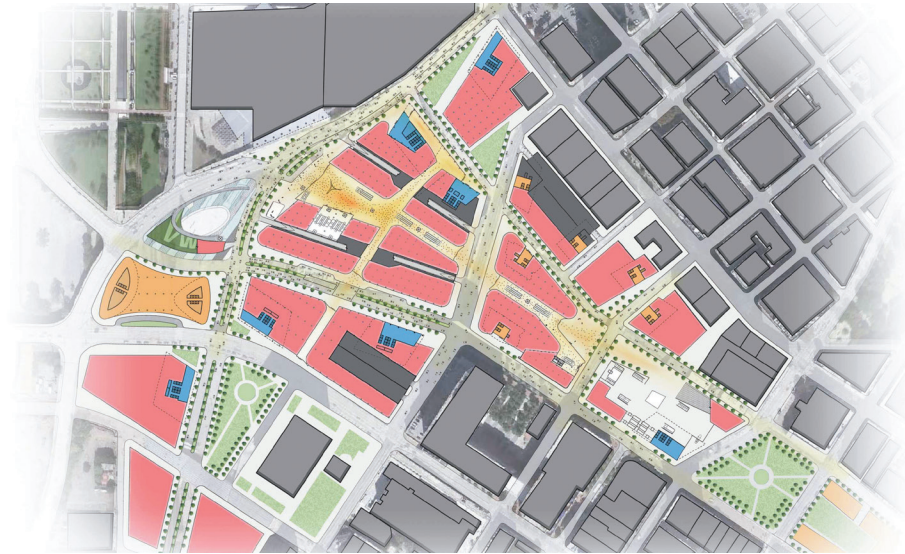
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COURTESY FXFOWLE

TANSIT'S A PEACH continued from front page City worked with FXFOWLE Architects to devise a 20-year master plan that uses the existing viaducts and topography to its advantage. "When we began looking at the feasibility of the Multi-Modal Passenger Terminal, we had two goals: transportation—how we could bring multiple modes of transportation together efficiently—and development—something like this won't be successful unless it's economically successful," said Hasan. The futuristic terminal layers the city's existing transit system with intercity trains and buses to create a regional hub that could also one day be connected to the national high-speed rail network. "The last thing you want to do is build a hub and not plan for the future of transportation, like high speed rail," he said. Atlanta is currently listed as a stop on the southeast line extending from Washington, D.C.

"The challenge was, how do you create a place people want to be?" said Hasan. "You can't just create activity out of nothing; you need to create a rationale for people to be there with overlapping uses like transportation, retail, parks, offices, and residential. It's a very holistic approach to creating an urban environment." FXFOWLE first reconnected the city grid, adding streets to make the area more walkable, and then arranged a series of new office and residential towers on top of and around the terminal. A series of parks help define urban spaces within the plan, culminating with a linear rooftop park on the terminal itself. "You need to create a lot of density around this thing. The more people you have there, the better it is for transit," said Hasan.

Plans call for a dramatic oculus for the transit station (top). The masterplan would stitch together two neighborhoods on the edge of downtown Atlanta.

"Once you have people living there, you create a sense of ownership in the area, as opposed to just an office park environment." New buildings and parks would be built up to the level of the viaducts with parking, train tracks, and mechanical systems built underneath. "When you're on the street, you won't realize you're not on terra firma."

With design and planning complete, GDOT is working to finish an environmental review for the project. The final environmental impact statement is expected to be complete by the end of the year, resulting in a record of decision that allows the project to apply for federal funding. If all goes by the book, construction could begin as early as 2015, with a construction time of three-and-a-half years.

Hasan said the coalition—including GDOT, city officials, and a terminal advisory group—will determine how to move the project forward next year, and whether FXFOWLE's design will be part of that plan. "Our job was to create a vision and a plan to implement that vision that's market feasible," he said. The firm's contract with the project expired in December, and with the changing economy Hasan said Forest City would have to determine whether the project still makes sense for the company to pursue.

BRANDEN KLAYKO

WWW.ARCHPAPER.COM

ASTOR TURF



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

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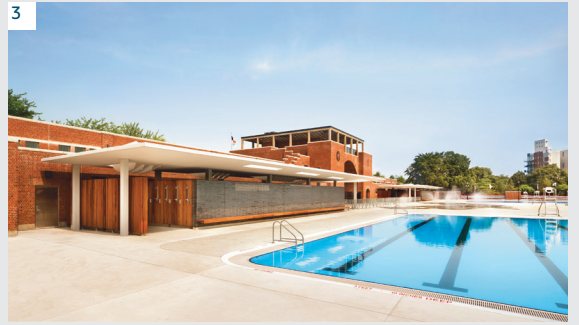
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Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Ysrael A. Seinuk
Photo: Richard Ginsberg

HONORS> HISTORIC DISTRICTS COUNCIL DESIGN AWARDS



The Historic Districts Council, one of New York's leading historic preservation organizations, has announced the winners of its first annual design awards. The goal of the awards program is to "broaden perceptions of the possibilities of design in historic settings," according to a statement from the organization. *AN* served as a media sponsor for the awards, and I served as a juror for the awards along side jury chair James Stewart Polshek; Leo A. Blackman, principal, Leo A. Blackman Architects; Jean Caroon, principal, Good Clancy; Andrew Scott Dolkhart, director of the Historic Preservation program at Columbia; and Adam Yarinsky, principal at ARO. Drawing over 70 entries from within the five boroughs, the award winning projects exemplify the power of

contemporary design to engage with history and enrich the life of the city. **AGB**

AWARD WINNERS

Historic Front Street at the South Street Seaport (1)
COOKFOX Architects

Weeksville Heritage Center (2)
Caples Jefferson Architects

McCarren Pool and Bathhouse (3)
Marvel Architects

HONORABLE MENTIONS

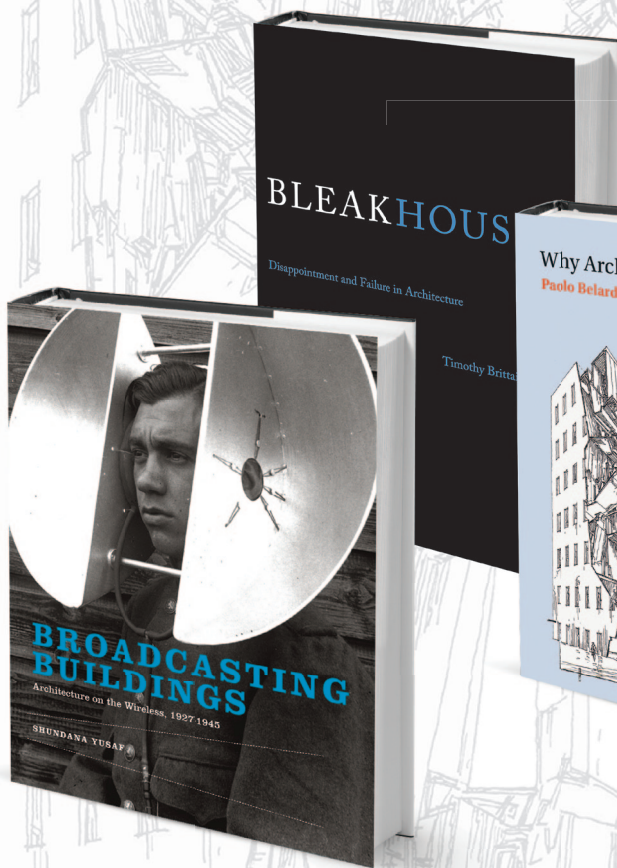
48 Bond (4)
Deborah Berke and Partners

Corbin Building (5)
Page Ayres Cowley Architects

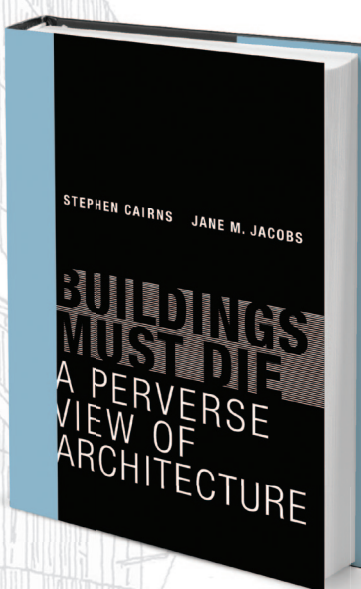
Gertrude Ederle Recreation Center (6)
Belmont Freeman Architects

Wythe Hotel (7)
Morris Adjmi Architects

COOKFOX: NIC LEHOUE; DAVID SUNDBERG/ESTO; CATHERINE TIGHE; HDG; CHRISTOPHER WESNOFSKE; JIMI BILLINGSLEY

 The MIT Press


BLEAKHOUSES
Disappointment and Failure in Architecture
Timothy Brittain-Catlin



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Paolo Belardi
translated by Zachary Nowak

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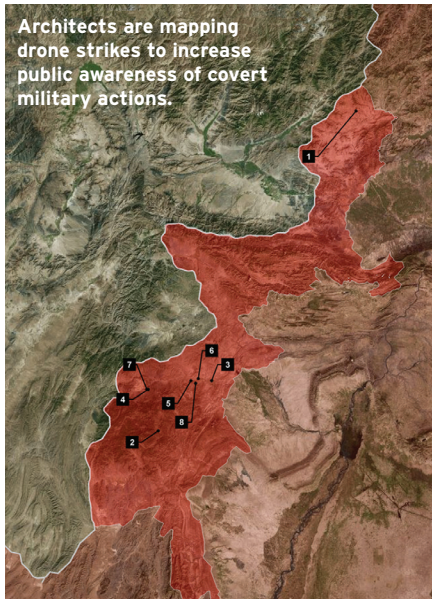


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Architects are mapping drone strikes to increase public awareness of covert military actions.



COURTESY SITU RESEARCH

ARCHITECTS CREATE USER-FRIENDLY MAP OF DRONE STRIKES

VISUALIZING A HIDDEN WAR

As the debate over drone strikes has amplified in the United States and abroad, public information about the efficacy of the program has not. Drone warfare continues to be hidden behind impenetrable layers of secrecy. But the burgeoning field of “forensic architecture,” and the ability to visualize and render the sites of drone strikes, could start to peel back some of those layers. This is what the Brooklyn-based SITU Research—part of the larger, design-focused SITU Studio—and Forensic Architecture from Goldsmiths, University of London, have done through a recent collaboration.

The two firms created an interactive web-based platform to profile and map the sites of 30 drone strikes across five countries. This is not some hypothetical project or abstract idea about the built environment

and international policy; it is an entirely new way to understand the issue of drones. And the U.N. Special Rapporteur for Counter Terrorism and Human Rights, Ben Emmerson, recently presented their work before the UN Human Rights Council. This was part of his larger report about the need for increased transparency on the impact of drone strikes on civilian populations.

The new platform takes reports of drone strikes—by the U.S. and Israel—and lays them into a user-friendly map. From Pakistan to Yemen to Gaza, each marker represents the location of an alleged attack, site-by-site and body-by-body. Every point tells a different story: five killed while driving in North Waziristan, 12 blown-up on their way to a wedding in Yemen, two children killed when their house exploded in Gaza City.

SITU and Forensic Architecture also rendered the sites of certain strikes in detail, including one woman’s home that was destroyed in an alleged strike. According to a statement from SITU and Forensic Architecture, “the researchers cross referenced various types of media such as mobile phone videos, photographs, interviews, testimonies, computer models, and satellite photographs to analyze the impact of drone strikes.”

At its core, this project is aimed at increasing visibility into a world that is infamously cloaked in shadows. Given the very limited information that is available about drone strikes, this was not easy.

“The logic of drone warfare, from the American perspective, is to increase visibility, to create permanent surveillance over the area,” Eyal Weizman, the principal investigator at Forensic Architecture, told AN. “It also acts to eliminate the ability to visualize what has happened. It is kind of an intervention on the field of vision, which on the one hand increases the American ability to see and decreases the possibility for anyone from the international community to monitor.”

This project could start to rebalance that equation. **HM**



COURTESY NYC MAYOR'S OFFICE

MAYOR DE BLASIO MAKES MITCHELL SILVER NYC PARKS COMMISSIONER

PARK BOSS

In mid-March, New York City Mayor Bill de Blasio announced that Mitchell Silver—chief planning and development director in Raleigh, North Carolina—will be New York’s next Parks Commissioner. “Mitch understands that our parks are our gyms, they’re our classrooms, they’re our recreation centers, they’re our commuter paths—they

play so many roles in our lives,” said Mayor de Blasio at the announcement. “They’re more and more important—in terms of fostering healthiness and well-being and fighting obesity—our parks really are central to so much of what we have to do, and we’re committed to making sure they work for all our people.”

Wilson recently served as the president of the American Planning Association, and in the 1980s worked in the New York City Planning Department. With Wilson’s extensive planning experience, he would seem to be a natural fit to lead City Planning rather than parks—and he reportedly was considered for that post before Carl Weisbrod was selected.

“Commissioner Silver’s expertise in planning and community development is an inspiring signal that the de Blasio administration acknowledges the essential role parks play in the health and development of our city’s neighborhood,” said New Yorkers for Parks in a statement.

This has been a much-anticipated announcement, as the Parks Department has been without a head since de Blasio took office nearly three months ago.

HM



COURTESY RESPECTIVE MANUFACTURERS

BRIGHT OUTLOOK

1 ANTONIO LUPI RIGA

As a suspended fixture or a wall-mount installation, this minimalist light is made to measure. Offered in satin grey aluminum. Designed by Massimo Broglio.

antoniolupi.com

2 USAI LIGHTING BeveLED

Small yet powerful, this fixture delivers more than 1,000 lumens at 20 watts from a compact 1½-inch optical aperture. LEED and Title 24 eligible.

usailighting.com

3 ZERO BEAM PENDANT

A mounting stem facilitates directing the 26W CFL lamp, which is shielded behind a matte acrylic diffuser. Made of painted aluminum, in white, black, or red. Designed by Johan Carpner.

globallighting.com

4 ILEX ARCHITECTURAL LIGHTING CHROMA

This bulbous pendant by Christopher Poehlmann continues his work in organic modernism. In polished aluminum and several matte and glossy painted finishes, it is offered with several lamping options.

ilexlight.com

5 BLACKBODY ENVOL

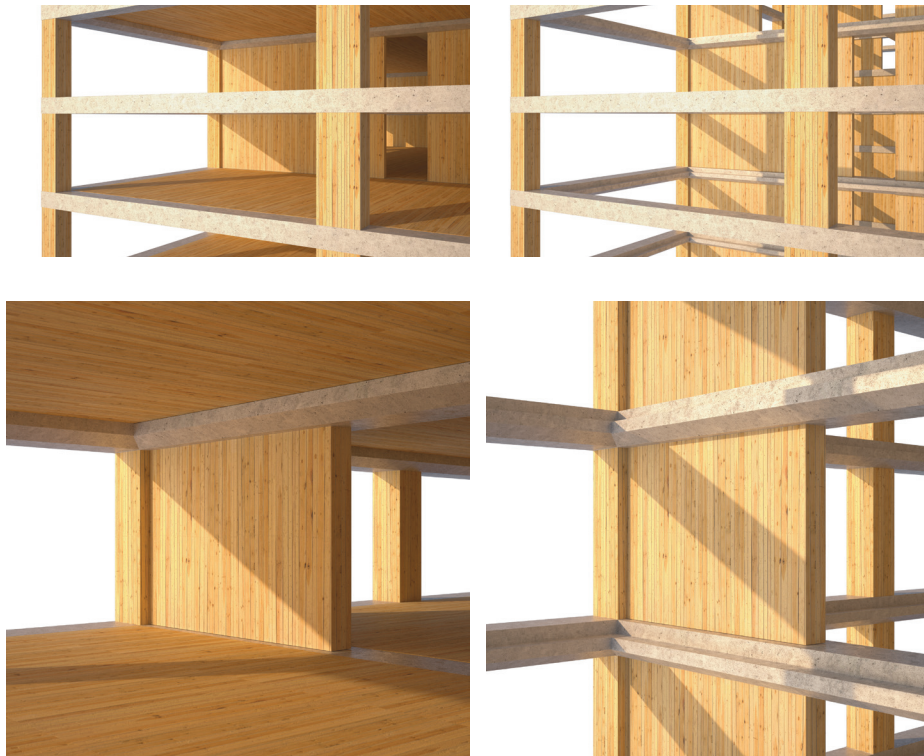
Designed by Camille Paillard, this Organic Light-Emitting Diode (OLED) fixture consumes only 90W of power. The lamps are ultra-thin (.08 inches/2mm) and are heat and glare free.

blackbody-oled.com

6 FLOS STRING LIGHTS

Suspended overhead, the cord plays with interior space, while conical or spherical luminaires mark points in the air. LED lamps. Designed by Michael Anastassiades.

flosusa.com



FEDERAL GOVERNMENT MOVES TO PROVIDE INCENTIVES FOR CONSTRUCTING HIGH-RISE BUILDINGS WITH TIMBER STRUCTURAL SYSTEMS

Carbon Collectors in the Sky

If cities are serious about tackling climate change, then part of the solution may be found in building the city of tomorrow to look more like the city of yesterday. As reinforced concrete and structural steel towers continue to rise, wood-framed skyscrapers are likely to start sprouting alongside them. Multi-story and high-rise wood buildings that have been deemed safe are already planned or rising in Europe and Canada. And now the U.S. Department of Agriculture is trying to get America in on the action.

Agriculture Secretary Tom Vilsack recently took the first step to make that happen. He announced that the USDA is entering into a partnership with WoodWorks—an organization that provides support to the wood building industry—to educate architects and engineers on the potential of using wood as a structural material for tall buildings. The department will also invest \$1 million

in a prize competition for developers and designers to demonstrate the structural viability, and architectural opportunity, of high-rise wood construction.

“Building stronger markets for innovative new wood products supports sustainable forestry, helps buffer greenhouse gas emissions, and puts rural America at the forefront of an emerging industry,” said Secretary Vilsack at the announcement. He told *AN* that the money included in these initiatives will help offset some of the costs associated with initial design challenges, necessary code-variances, and engineering studies. “What we’re doing is essentially creating a resource that reduces the risk of trying something different,” said Vilsack.

Using timber as a structural material for high rise construction also has the benefit of cutting down on carbon emissions associated with traditional materials. For all the green

Architects and engineers—and now the U.S. government—are promoting the economic and environmental benefits of timber construction.

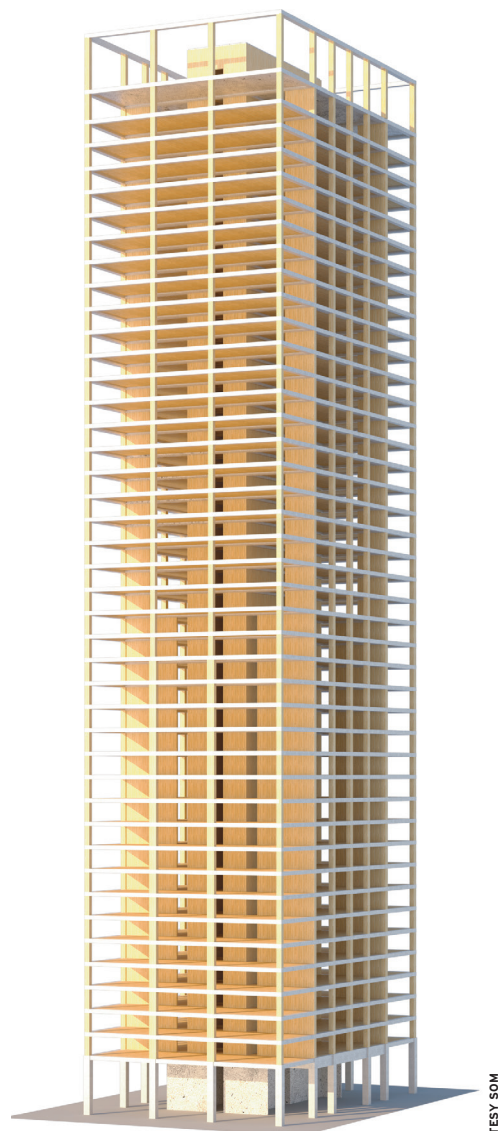
roofs and solar panels that sleek new towers may offer, the process of producing structural steel and concrete releases a significant amount of carbon. By some estimates, the production process accounts for 8 percent of total global carbon emissions.

“The great thing about wood is that it absorbs carbon and sequesters carbon permanently,” said Vilsack. Responsibly harvesting forests, said the secretary, can also reduce greenhouse gas emissions by reducing the risk of wildfires. “This isn’t necessarily about chopping down healthy trees,” said Vilsack. “It can just as easily be about dealing with diseased wood that exists in the western part of the United States.” He pointed to the 45 million acres of forest that have been infected by the mountain pine beetle and become highly susceptible to catching fire. “Better that we use that diseased wood for a new product like cross-laminated timber that can be used in construction projects that can permanently sequester the carbon and reduce the risk of intensive forest fire,” said Vilsack.

Cross-laminated technology involves crisscrossing and layering lumber to create sturdier and more fire-retardant wood panels. This technique is already being used for wood towers in Canada and Sweden. Last year, SOM conducted the Timber Tower Research Project, which proposed new ways to make wood high-rises a reality.

High-rise timber construction is also not a fire hazard, as some might expect. As *AN* reported last year (“Timber Towers” *AN* 12.10.02.2013), “heavy timber and cross-laminated timber actually have a built-in fire protection: dense wood will burn slowly, charring instead of catching fire all at once. Part of bringing a wood building up to code is providing enough wood so that even after fire produces a ‘char layer,’ there is still enough left to support the structure.”

Still, Vilsack said he understands the hesitation behind tall, wood structures, but he believes that some investment and education could change that. While the USDA’s new initiatives will not usher in a wave of wood towers, they do lay the



COURTESY SOM

groundwork for a new type of architecture; and they help designers and developers take the next steps. “There’s momentum building,” said Vilsack, “but it’s going to take some time.” **HM**

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READING THE TWEET LEAVES

New York City Mayor Bill de Blasio’s new appointments to the city’s Rent Guidelines Board mark a significant change to the nine-member committee, which oversees rent increases for about one million rent-regulated apartments. Tenants groups heavily criticized the board during the Bloomberg years for being too accommodating to landlords. The five new members selected by de Blasio are poised to change that dramatically. De Blasio’s picks all have extensive experience working on affordable housing issues and are expected to be significantly more receptive to tenants’ concerns about rising rents. They could even take the unprecedented step of voting for a temporary rent freeze, which then-candidate de Blasio called for on the campaign trail. And, last June, when the board voted to approve a 4-percent rent increase on one-year leases, de Blasio

tweeted, “with nearly 1/2 of NYC living at or below the poverty line, Rent Guidelines Board again chokes to sharpen economic inequalities. #Disgusting.”

A spokesperson for the de Blasio Administration told *The Observer* they “plan to undertake an ambitious agenda that confronts the affordability crisis facing the city’s tenants.” It is not yet clear if a rent-freeze will be part of that.

A FLOOD OF CASH FOR SANDY RELIEF

Seventeen months after Superstorm Sandy pummeled New York City, Mayor de Blasio and U.S. Senator Charles Schumer announced major changes to the city’s Sandy relief efforts. At an announcement in the Rockaways, Mayor de Blasio said that \$100 million of federal money has been reallocated into the city’s Build it Back program, which will help storm victims regardless of their income or priority level. The mayor’s

office says that funds from this program are already being sent out.

In an effort to further cut red tape, the mayor also announced new staffing and policy changes to accelerate the delivery of resources to those impacted by the storm.

“Today’s announcement is a down payment, and I look forward to this administration taking additional steps to ensure Sandy victims who went into their pockets to pay for repairs themselves will be quickly made whole. The de Blasio administration deserves major credit for tackling this problem quickly and making necessary changes to a program that wasn’t working well at all,” said Senator Schumer in a statement.

GROCEER SEEKS VISIONARY IDEAS FOR JOHNSON IN QUEENS

John Catsimatidis, the billionaire grocery

store tycoon-turned-failed-mayoral-candidate says he will write a check to save Philip Johnson’s iconic New York State Pavilion in Queens. That is, if someone presents him with the right “visionary” plan. At a recent event to commemorate the 50th anniversary of the World’s Fair, Catsimatidis told *The New York Daily News* he wants to see another World’s Fair in Queens in the near future. “I can make it happen,” he told *The News*. “But you need people who have dreams.” It, of course, will take more than dreams and, as the publication notes, Catsimatidis does not have “a specific plan, timeline or strategy” behind his offer.

But, if he is true to his word then Catsimatidis could end up writing quite a large check. A study by the Parks Department found that preserving the structure as-is will cost about \$50 million, and renovating it for new use would set someone like Catsimatidis back \$70 million.



AN looks into four naturally lit contemporary gallery spaces and talks to Andy Sedgwick of Arup—which completed the lighting schemes of all of these projects—who Thomas Phifer calls, “the premier daylight designer in the world.”

THE ART OF DAYLIGHT

NIC LEHOU; DRAWING: COURTESY ARUP

**RENZO PIANO PAVILION,
KIMBELL ART MUSEUM
FORT WORTH, TEXAS**

**ARCHITECTS: RENZO PIANO
BUILDING WORKSHOP, KENDALL/
HEATON ASSOCIATES
LIGHTING DESIGNER: ARUP**

Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition. “I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

Of course, the Kimbell did not want a knock-off. The institution wanted the addition to be very much grounded in the 21st century, and sustainability was central to this goal and a large part of the lighting design.

The new building, known as the

Piano Pavilion, bears a close kinship with the architect’s other Texas art spaces—The Menil Collection in Houston and The Nasher Sculpture Center in Dallas—in that it features skylit galleries with sunlight modulating hardware on the roof. While the previous projects feature static shading systems—baffles and perforated screens—the Kimbell addition’s skylights are shaded by a motorized louver system outfitted with photovoltaic arrays. The louvers open to face south, for the PVs, at five-degree increments. Arup provided the museum with a table indicating the number of footcandles of daylight a setting will provide at any time of year, giving curators the flexibility to set the amount of light for an exhibition’s needs. The louvers are also capable of rotating 180 degrees to protect the skylight and the PV arrays from North Texas’ not infrequent hailstorms.

While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is

variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.” It does however close completely during off hours and opens minutes before the museum begins accepting visitors. This cuts down on heat gain from the sun during the long summer mornings, reducing demand on the HVAC system.

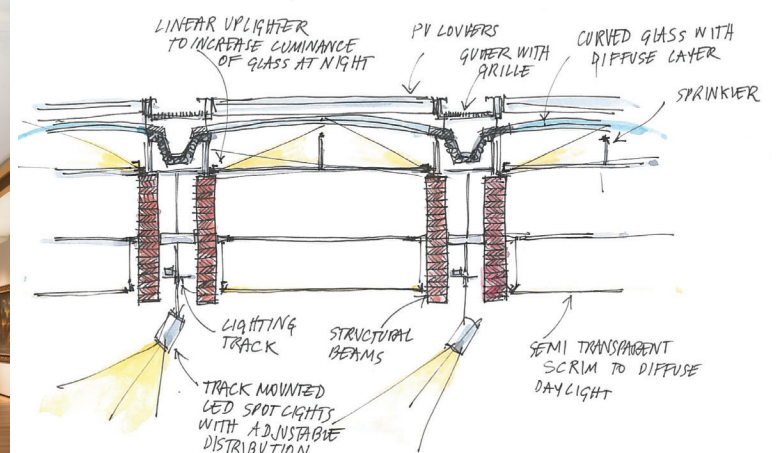
As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops

of the structure’s 100-foot-long, 54-inch-deep, 8-inch-wide, laminated, twinned Douglas fir beams are outfitted with LED strips that project 3000K white light up at the bottom of the fritted, low-iron, UV-filtered IGUs that makeup the skylight. This maintains a gentle glow that shines down into the galleries during cloudy days and in the evening. Fabric scrims span between the beams, further diffusing the light.

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company

Xicato. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.” **AARON SEWARD**

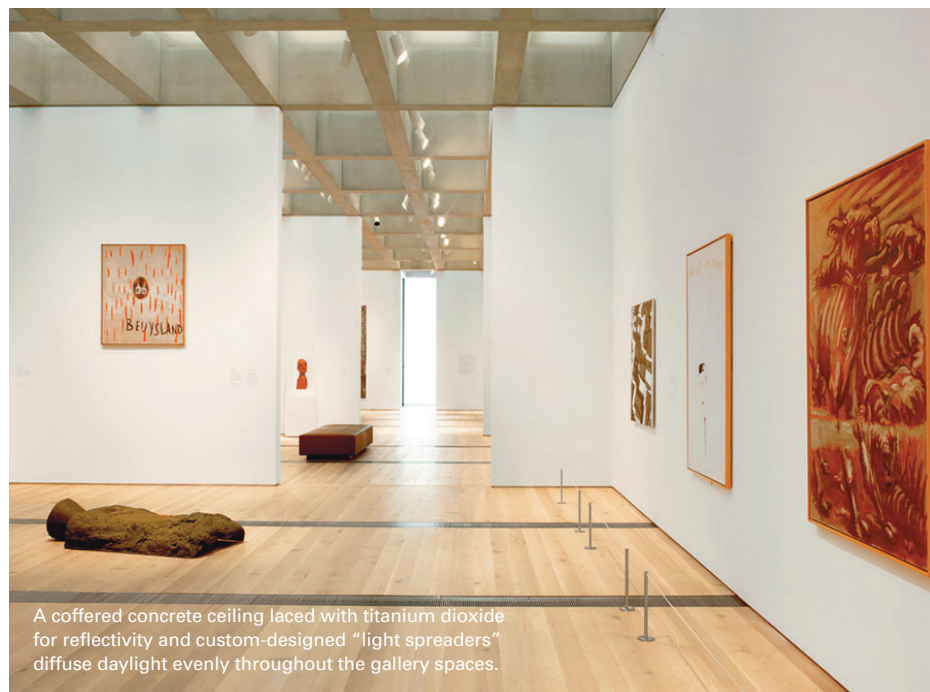
A motorized louver system outfitted with PVs allows curators to dial-in the ideal amount of natural light for any exhibition.





ST. LOUIS ART MUSEUM EXPANSION
ST. LOUIS, MISSOURI

ARCHITECTS: DAVID CHIPPERFIELD
ARCHITECTS, HOK
LIGHTING DESIGNER: ARUP



A coffered concrete ceiling laced with titanium dioxide for reflectivity and custom-designed "light spreaders" diffuse daylight evenly throughout the gallery spaces.



TOP TWO: ALISE O'BRIEN; BOTTOM LEFT: WESLEY LAW; BOTTOM RIGHT: J.J. LANE

A recent expansion of the historic St. Louis Art Museum by David Chipperfield Architects and HOK features a sophisticated daylighting system that fills the galleries with diffused natural light without adversely affecting the art on display. "It is so natural that you can feel a cloud go over head," said HOK's Roger McFarland. Designed with Arup, the system pipes in natural light through a coffered concrete ceiling, diffusing it throughout the galleries with a custom tool dubbed the "light spreader."

The building's 16-foot-high, 40,000-square-foot cast architectural concrete ceiling is divided into a grid of 680 rectangular coffers, each four feet deep. Centered above each coffer is a skylight made of double-glazed, low-iron glass. Light enters through the skylights and bounces off the concrete, which is infused with titanium dioxide to lend the material 55 percent reflectance—nearly twice

that of typical concrete.

The field of skylights cannot be seen from outside. Adjoining the Cass Gilbert-designed "Palace of Fine Arts" constructed for the 1904 World's Fair, the new East building does not trumpet its presence. Instead it is low and flat, in deference to its historic neighbor.

Once light enters the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis-based fabrication studio Troco. They consist of two layers—a 3form plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density

of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

The light spreaders also conceal the addition's mechanical systems, which are floated within the space between the coffers and the skylights. "So it acts as a light diffuser, the light fixture holder, the sprinkler containment portion, the acoustical panel, and the track to hold exit signs, speakers, security cameras, and motion detectors," said McFarland. "It's a work horse. It hides all of the stuff that you have to have in a museum."

To test the system, the design team made a full-scale, 20-by-30-foot mock-up of the gallery and ceiling grid, even drawing up Mondrianesque paintings to test the appearance of different colors under the diffused light. Even after the real thing was built, museum workers tested each surface with humidity and light meters for months

before the space opened to the public.

The unique lighting system traps heat near the ceiling, which helped the new wing achieve a 29 percent reduction in energy use compared to a museum with conventional systems, helping it earn LEED Gold certification.

After viewing hours, the building's automation system pulls shades over the skylights and the addition's two floor-to-ceiling glass walls that look out over St. Louis' Forest Park. A Hyperium software system tracks the movement of the sun throughout the day, fine-tuning with shade controllers manufactured by Lutron an assemblage of translucent and blackout shades to maintain a consistent level of light within the interior. The system also supplements the Midwestern daylight with fluorescent fixtures positioned above the ceiling coffers, which fill in for daylight during evening hours.

CHRIS BENTLEY

Q&A> ANDY SEDGWICK

Andy Sedgwick is a director of Arup's building engineering team with a specialty in designing natural lighting schemes for art spaces. He spoke to AN about recent trends in daylighting galleries, the technologies that are enabling this movement, and how

his team works with architects.

AN: It seems that there is a trend in contemporary museum design to bring more and more daylight into gallery spaces. Do you think this is true and, if so, why do you think it is a growing tendency?

Andy Sedgwick: In the mid 20th century there were two contrasting

approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great

Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you just have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was

safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we've seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern



A concrete and wood canopy protects the museum's extensive glazing from direct exposure to the intense Miami sun.

PÉREZ ART MUSEUM MIAMI
MIAMI, FLORIDA

ARCHITECTS: HERZOG & DE MEURON,
HANDEL ARCHITECTS
LIGHTING DESIGNER: ARUP

In Miami, "art" usually means "art deco." But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. "Art deco was about decorated boxes with no great relationship and exchange between inside and outside," said senior partner Jacques Herzog. "The greatest thing,

however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity." The firm's design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. "Given the spectacular location, PAMM offers more views than any

of the other 14 museums we built," said partner in charge Christine Binswanger. "To balance the intimate and concentrated experience of contemporary art with exposure to the sea and the park was one of the things we wanted to achieve."

Achieving this balance between openness and intimacy was a particular challenge when it came to the museum's lighting design. Herzog & de Meuron and executive architect Handel Architects employed the canopy not just to shade the outdoor spaces, but also to protect PAMM's extensive glazing from the Miami sun. Inside the museum's galleries, the architects opted for a combination of incandescent track lights (by Litelab) for highlighting the artworks and four-foot-long fluorescents (by Bartco) for ambient light. The addition of the fluorescent lights was "done both as a lighting strategy and as an energy-saving strategy," said Matt Franks of Arup, the project's lighting designer. An automated dimming system adjusts the artificial light according to the amount of daylight coming in.

The fluorescent lighting system extends throughout many of the museum's non-gallery spaces, including the shops and bar. For the cafe, Herzog & de Meuron designed a simple custom pendant fixture—"really just a suspended lamp with a simple bulb in it," said Franks. Daltile manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum's restrooms and secondary corridors. For PAMM's third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

"In the outdoor space, within the space of the canopy, we made the conscious decision to not continue the same lighting from inside, but rather create a space that would be darker, more comfortable, and more environmentally friendly," said Herzog & de Meuron. "The contrast of the lighting from outside to inside also allows the interior spaces to glow from within." To diffuse the light from the column-mounted fixtures (BEGA-US), the designers commissioned custom bent steel plate light reflectors from American Architectural Metals and Glass.

The straightforwardness of PAMM's lighting strategy belies the extent to which Herzog & de Meuron's inside-out approach to museum design depends on its success. "The design concept is pretty simple," concluded Franks, "but there's a lot of thought that went into how everything fit together."

ANNA BERGREN MILLER



IWAN BAAN

European approach to gallery design. Another part of it is that when you're investing in a major new cultural building, you want to see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the rooms and see the architecture. It's a more enriching experience for those visiting as well as those funding the spaces. You get more

bang for your buck. I'd like to think that some of it has to do with understanding daylight better, how to handle UV radiation and quantify exposure of art to light. Daylight is a complex science and such a variable phenomenon—the sun moves in sky, clouds move under sun, it varies where in the world you are. We can be very responsible with daylight now.

Finally, there is an imperative on many projects now to work toward more sustainable design solutions. Historically, tungsten halogen or incandescent light sources have been used every operating hour of the day to light gallery spaces. They're energy intensive and bring a lot of heat that has to be taken out with AC. A museum with a good daylighting design can run

without electric light for much of the year.

Do you find that clients and architects are more receptive to daylighting galleries these days?

Generally I find that to be the case. Sometimes the role of daylight is still an open question. There are still some institutions who,

perhaps because they require complete flexibility, may need designs that are very safe in terms of light. Sometimes that may be designed as a daylight gallery with ways of blacking out the light. I find it's helpful to take clients on a tour of recent and contemporary projects to get informed about the value and the risks of natural light. My experience is that, after those



CORNING MUSEUM OF GLASS EXPANSION

ARCHITECT: THOMAS PHIFER
AND PARTNERS
LIGHTING DESIGNER: ARUP

On sunny days, the museum's glazed, translucent roof will allow as many as 425 footcandles of natural light into the gallery spaces, eliminating the need for electric lighting.

Unlike paintings, drawings, or photography, glass can take a lot of natural light. So for the planned addition to the Corning Museum of Glass, Thomas Phifer and Partners decided to make natural light a central idea of their

design. An enclosed "porch," offering views out to the museum campus, rings the glass-walled pavilion. The galleries are set within entirely opaque, load bearing concrete walls, focusing visitors' attention on the

works inside.

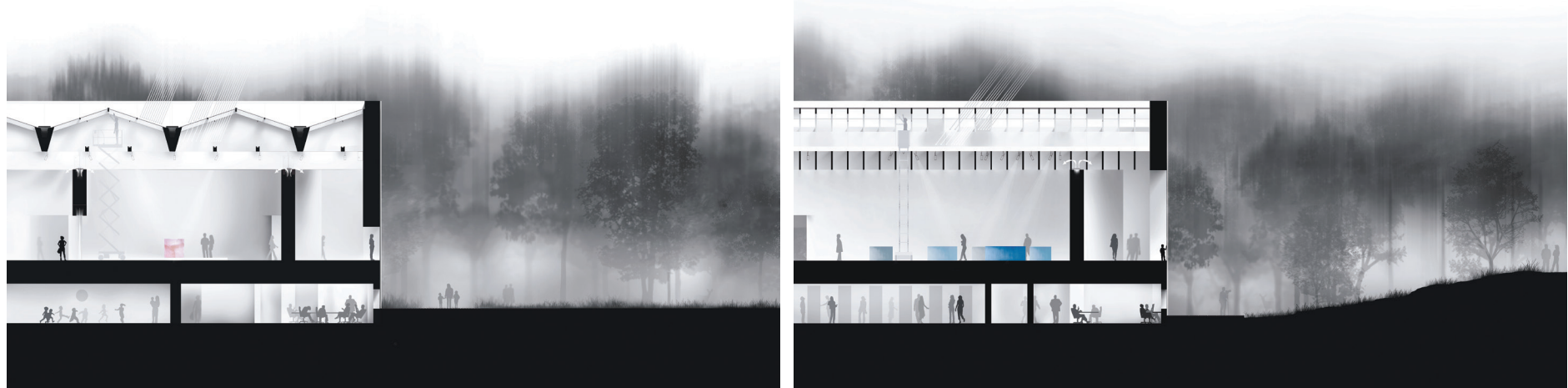
Phifer worked closely with Arup's lighting design studio to study the particular qualities that daylight brings to the medium. "Glass loves light, it throws it and becomes

luminous," said Phifer. Because most of the works will be displayed on pedestals or on the floor, rather than hung from the wall, the architects wanted the light to come directly from above, rather than through pointed spots. This helps to diminish shadows and silhouettes.

An entirely glazed ceiling of 4-by-6-foot glass panels, roughly 10 percent transparent, 80 percent translucent, and 10 percent opaque, will flood the space with daylight, while also creating a "dappled light effect," according to Phifer. On sunny days light levels could reach up to 425 footcandles, and most days the galleries will require no artificial light at all.

Massive 4-foot-tall, 60-foot-long concrete beams support the glass ceiling. At only three and a half inches thick, the beams act like fins or diffusers, and rest on top of the gallery walls, which curve and bend to create highly irregular, sculptural spaces. The ventilation and climate control systems, embedded within the concrete, circulate air through the top of the walls, eliminating visible vents. The height of the beams also allows the electric lighting—necessary at night on the occasional dark day—to be similarly concealed. Placed at the top of the beams, LSI halogen track lights will only be visible when looking directly up at the ceiling. The designers considered LEDs, but did not feel that the technology at this point was capable of producing an even distribution of light across the roughly 24-foot distance from tops of the beams to the floor. "It needs to be as seamless as possible, and we aren't sure the technology is there yet," said Phifer.

On working with Arup, and Andy Sedgwick in particular, Phifer said: "Andy is the premiere daylight designer in the world." And on the importance of bringing natural light into museums: "It brings a full spectrum of color into viewing art and it grounds the architecture and the art in the place where you are." **ALAN G. BRAKE**



COURTESY THOMAS PHIFER AND PARTNERS

tours, everyone had fallen in love with the daylit space.

Have there been recent technical innovations that have made it easier to use daylight in gallery spaces?

There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find

something that met the sweet spot. Now there's a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy efficient if it doesn't bring heat with it.

When does your team typically get involved in a project?

We're normally in right at the beginning because there are discussions to be had around

things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AC needs to work in a compatible way with the lighting, as do the sprinklers and so on. These things need to be worked on together.

What other daylit art spaces does Arup have in the pipeline?

There are three or four in North America. The Broad Museum in Los Angeles with DS+R, which is well on in construction. It has a very extensive top lit third floor gallery space, which is fully flexible. There's the Harvard Art Museum with Piano that is close to completion. It has a lot of daylit galleries, but also a major conservation space on the top

floor that is the pièce de résistance. We're also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.

facades —

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PUSHING THE ENVELOPE

Contemporary building exteriors are composed of an increasingly broad palette of materials. Some, like wood and ceramic, are traditional surfaces that are being reinvented by science to meet 21st century performance requirements. Others, such as glass and metal, are modern by nature, and are continuing their high-tech architectural trajectories. AN takes a survey of the latest building enclosure products and key design applications that are stretching the frontier of facade aesthetics and performance.

Compiled by
Leslie Clagett

PROFILE

MUSEUM
BRANDHORST
MUNICH, GERMANY

Appropriate to a museum, the polychromatic design for this facade acts almost like a large-scale abstract painting. This skin plays with the perception of the scale and plasticity of the building. The overall building envelope is seemingly divided into three interlocking volumes through the demarcation of different color fields.

Seen from afar, each of these color families merges into one overall neutral color. But when viewed at close range, it is clear each field is composed of seven different colors.

Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in

front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design's dynamic effect.

The technical design of the system is also dynamic as it uses the principles of a ventilated facade. Instead of being engineered as an impervious layer, caulked and sealed against the weather, the facade features open vertical joints that allow a free flow of air. The facade's ability to balance air pressure, along with a support system that drains rainwater away from the interstitial space, discourages water from entering wall cavities.

ARCHITECT: SAUERBRUCH HUTTON, BERLIN
STRUCTURAL ENGINEERS: INGENIEURBÜRO OTTITSCH
DAYLIGHT PLANNERS: ARUP LIGHTING, LONDON
FACADE: NBK KERAMIK



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MOSAIC VILLAGE

CHARLOTTE, NORTH CAROLINA



Part of Johnson C. Smith University, Mosaic Village is designed as a sustainable campus that embodies diversity, mobility, identity, and history. It serves as one of the first components of a culturally oriented master plan, and was visually inspired by the vital, rhythmic progressions of jazz music. The mixed-use project consists of a

299-bed residence hall, 7,000 square feet of retail space, and a 400-car parking deck.

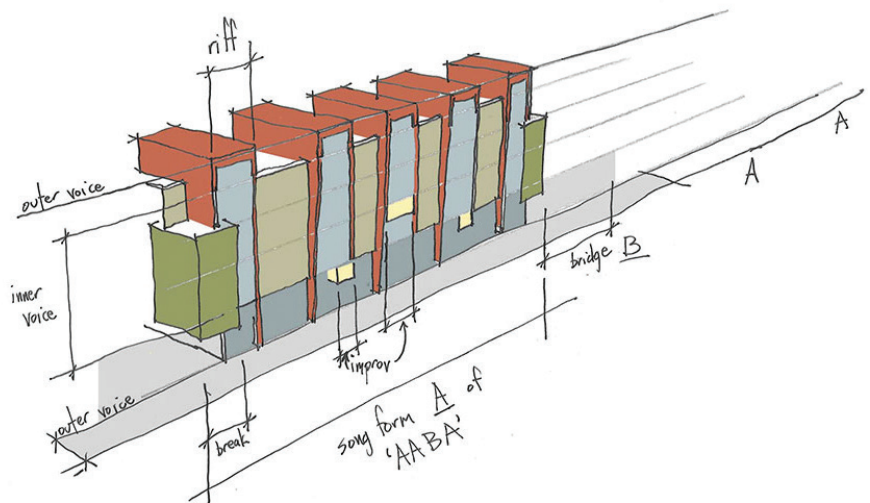
The architect for the project, Neighboring Concepts, is a multidisciplinary design firm that strives to deliver elegant and sustainable solutions to their clients. Opting for colorful metal panel cladding systems gave the firm not just the design flexibility

it needed to see their vision for Mosaic Village become a reality, but also a cost-effective and energy-efficient solution.

Specifying Kingspan Benchmark Design-wall insulated metal panels and Morin's single skin metal panels was a collaborative effort that focused on high-performance results. From the design stage through

installation, both the manufacturers' teams offered in-house support to the architects, associates, and contractors to ensure successful and timely project completion.

The project has been recognized as a winner of the Charlotte, NC section of the American Institute of Architects Urban Design Merit Award.



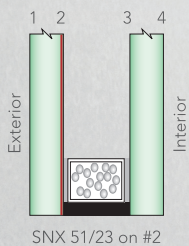
ARCHITECT: NEIGHBORING CONCEPTS
FACADE: KINGSPAN AND MORIN



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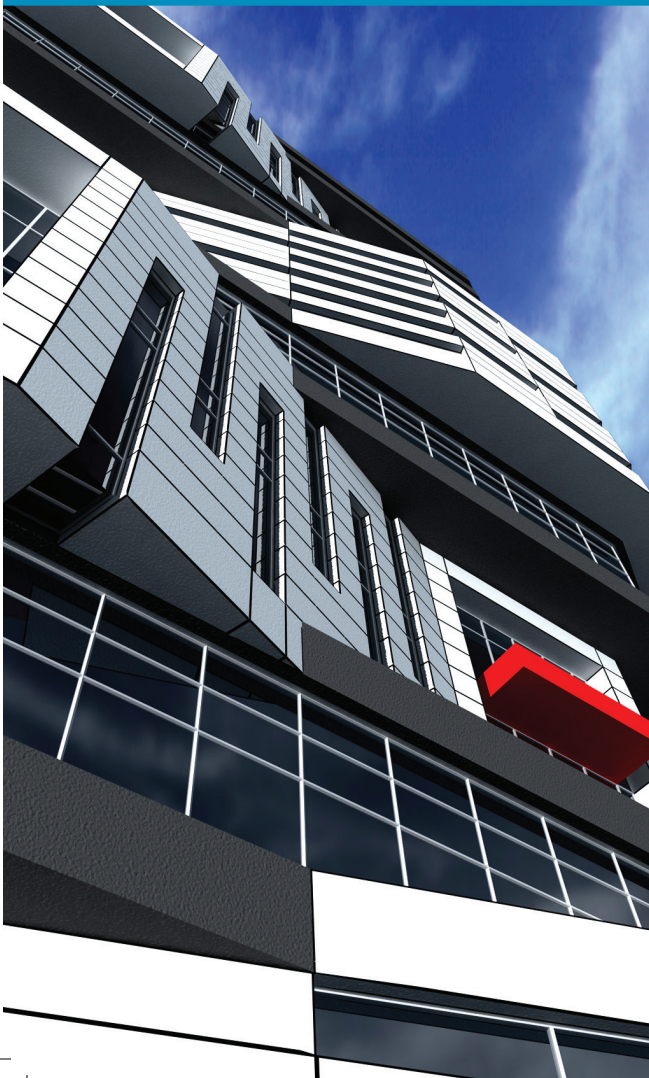


BERNARD SAADE

PROFILE

SALATA 14

DOHA, QATAR



Designed by E-Square Architects in Lebanon, this building is a 14-story commercial structure in the heart of Doha, the capital of Qatar. The concept underlying the appearance of the Salata 14 building is to reflect the urban site; its fragmented facade panels are an abstraction of the property lines.

The architects selected a material that could be easily shaped to fit this conceit as well as withstand the harsh climate conditions. The entire facade was surfaced using Neolith, an ultra-compact, light-weight mineral-based material available in slabs up to 3200 by 1500 millimeters, and in a variety of thicknesses, from 3 millimeters to 12 millimeters.

The technical properties of the cladding were a significant factor in the success of the project. Extremely hot summers and biting sand and winds are of concern in Qatar; Neolith is abrasion- and UV resistant, and can withstand thermal extremes without compromise.

An overarching goal for Salata 14 was to support the construction of green buildings. To meet this goal, a ventilated facade system using Neolith slabs was developed, instead of using conventional composite panels.

ARCHITECT:
E-SQUARE ARCHITECTS
TECHNICAL PLANNERS:
QATAR STEEL TECHNOLOGIES
CONTRACTOR: RED LINE
CONTRACTING
FACADE: NEOLITH BY THESIZE

PERFORMANCE UNDER PRESSURE



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PROFILE

J. CRAIG VENTER INSTITUTE

LA JOLLA, CALIFORNIA

ARCHITECT: ZIMMER GUNSUL
FRASCA ARCHITECTS
M/E/P ENGINEER: INTEGRAL GROUP/IDEAS
STRUCTURAL AND CIVIL ENGINEER:
KPFF CONSULTING ENGINEERS
FACADE: PACIFIC ARCHITECTURAL MILLWORK

Since the scientists at the J. Craig Venter Institute are working on biological genomic research, their new facility reflects related ideals. Investigating issues germane to global climate change and hydrocarbon dependency, it is only fitting that the 45,000-square-foot Southern California structure put its principles into practice.

Laboratories traditionally consume massive amounts of energy, for both equipment operation and for heating and

cooling. In pursuit of carbon-neutral status, strict strategies for environmentally beneficial mechanical systems and materials were employed whenever possible. Using a timber curtain wall system from Pacific Architectural Millwork contributed to that goal. The system is U.S.-tested for air, water, structural, and thermal performance; woods are certified by the Forest Stewardship Council or the Sustainable Forestry Initiative.

Ted Hyman, managing partner of ZGF Architects, said, “The architectural design takes cues from a sailboat, in which all of its systems must work together to make it self-sustaining. Incorporating a wood facade not only made sense from a sustainability standpoint—the Spanish cedar comes from renewable sources, is durable, and can weather naturally without chemical treatments—but boat-builders have been using this type of wood for centuries.”





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The faceted facade of this new academic and research facility represents the innovative, collaborative, and life-changing activities housed inside. It is home to the University of Florida's colleges of Pharmacy and Medicine.

Todd Bertsch, Design Director of HOK in Atlanta, said, "The building's unique attribute is the blend of undergraduate teaching and learning space with state-of-the-art research. We wanted the undergraduate students to see and get excited about the

cool research going on inside the building. Our solution combined these activities under one roof while providing a bridge between the university and other Lake Nona institutions."

With its bold colors, shapes, and forms, the building presents a memorable image from all directions. A multi-material surface comprising composite metal panels, a terra-cotta rain screen system, and elaborate stainless steel sunshades gives

the conventionally reinforced, four-story concrete structure an iconic identity.

Research areas include two floors of open laboratories made up of large, "ballroom"-plan island bench areas. Labs have views of a wooded preserve to the south. An internal glass wall provides visual connections to offices.

The sustainable-design strategies include daylight harvesting, sun-shading devices, chilled-beam technology, heat pump recovery

for reheat, solar thermal and photovoltaic panels, and green roofs. The sunshade is made of GKD Escal 7 by 1 architectural mesh, which simultaneously addresses sun control and visual transparency.

PROFILE

UNIVERSITY OF FLORIDA LAKE NONA RESEARCH CENTER

ORLANDO, FLORIDA

ARCHITECT: HOK ARCHITECTS,
KANSAS CITY, MO
STRUCTURAL ENGINEER:
WALTER P. MOORE
FACADE: GDK METAL FABRICS



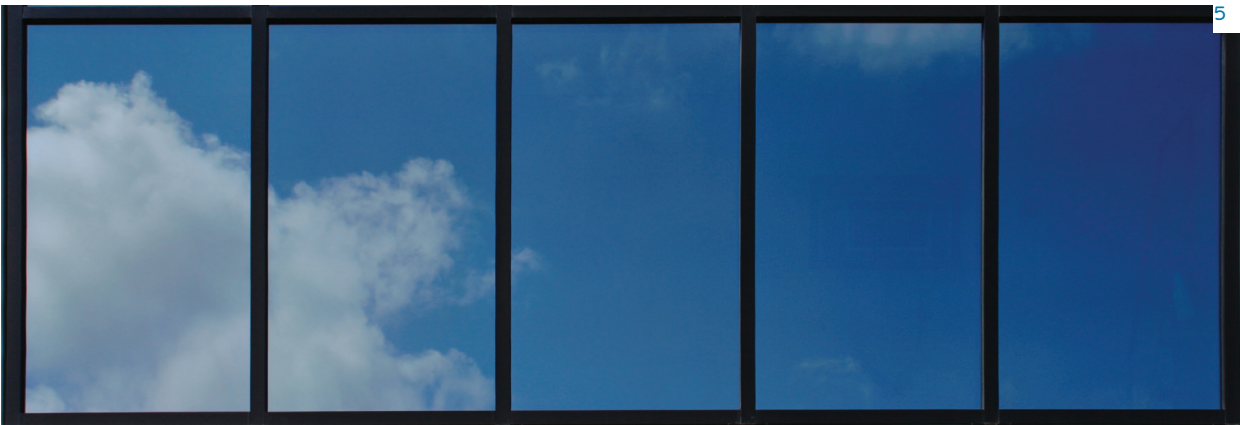
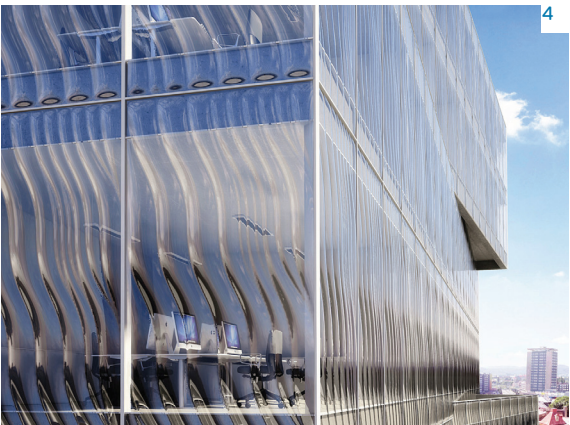
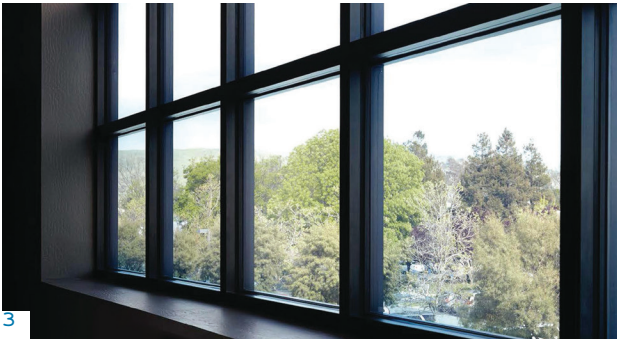
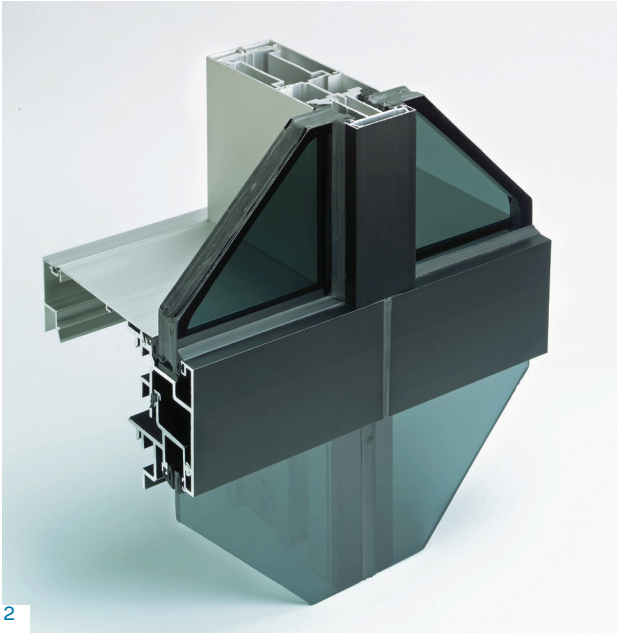


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WAUSAUWINDOW.COM

Factory-fabricated as an aluminum knocked-down system, this curtain wall offers glazing contractors an easy-to-install, non-thermal system for low- to mid-rise buildings. It features tubular vertical framing members in lieu of I-beams, to withstand wind loads without twisting at anchor points or buckling.

3 GUARDIAN
SUNGUARD EC
GUARDIAN.COM

This dynamic architectural glass product helps control heat and glare inside a building using electrochromic technology. The glazing transitions from clear to tinted in response to either manual or automated controls. The tint level can be adjusted to one of four settings.

4 LASVIT
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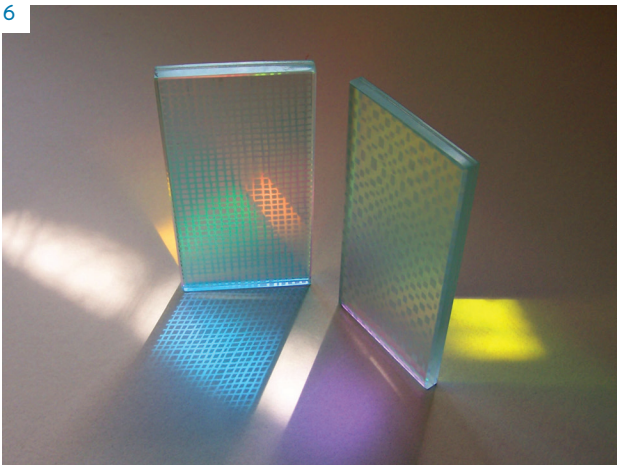
Designed by Ross Lovegrove, these glass panels can be fixed into construction profiles or into building construction-assembly grooves. Specialty colors and finishes are available; panels range in size from 80 by 8 centimeters to 270 by 370 centimeters.

5 VIRACON
VUE-30
VIRACON.COM

This high-performance glass coating allows designers to maximize window-to-wall ratios, while exceeding industry and current domestic energy code requirements for sustainable design. The coating is available on any Viracon glass substrate, and can also be combined with silkscreen patterns or digital printing.

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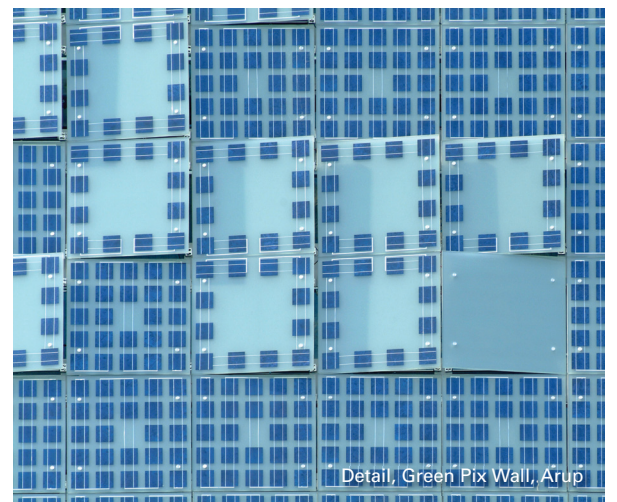
Green Pix Wall, Arup



ag4 Architect, Mediamesh, GKD



Atelier a Torce, Batir, GKD



Detail, Green Pix Wall, Arup

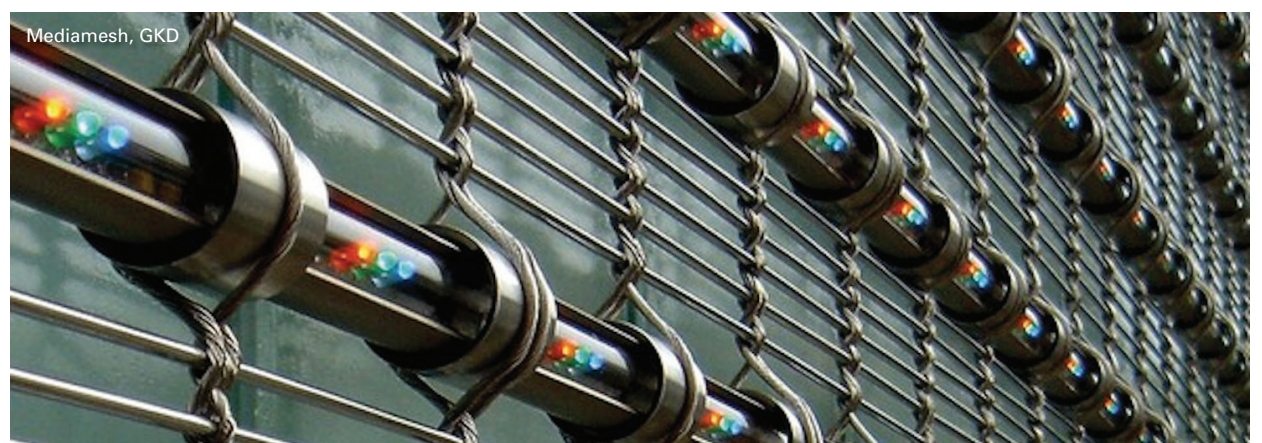
TRENDS

Whether for advertising or artistic purposes, media walls are transforming facades.

THE LIGHTING ON THE WALL

In the digitally-connected, 24/7 world, it seems everyone—and everything—is in a perpetual state of “on.” Buildings are no exception. But where once facilities managers sent terse memos reminding tenants to turn out the lights at the end of the day, now automated systems-monitors (with a little human help from engineers) are literally flipping the switch on eye-catching, energy-efficient exterior lighting programs.

These media walls are as much an electronic canvas as they are a billboard, albeit a complex one. Building physicists



Mediamesh, GKD

and facade specialists analyze interior lighting and solar heat-gain conditions during the daylight hours, then develop a combination software/hardware package that implements dramatic after-dark imagery.

As part of a new project, media walls can be a money making feature, mediums for virtually endless series of advertising and branding campaigns. LED systems are more economical than conventional billboard signage, with lower installation, energy, and maintenance costs. In Beijing, Arup consulted on the world’s largest LED screen, a 2,000-

square-meter skin called the GreenPix wall. It is powered by a self-sufficient photovoltaic system that captures twice as much energy as the facade uses.

A media wall can also invigorate an older building, giving it a modern facelift. French A/E firm Batir wrapped the facade of a aging manufacturing facility with illuminated mesh screens, turning it into an ever-changing display of light, color, and detailed graphics. The woven steel reflects sunlight during the day, and provides a pleasing glow from the embedded, weatherproof LEDs at night.



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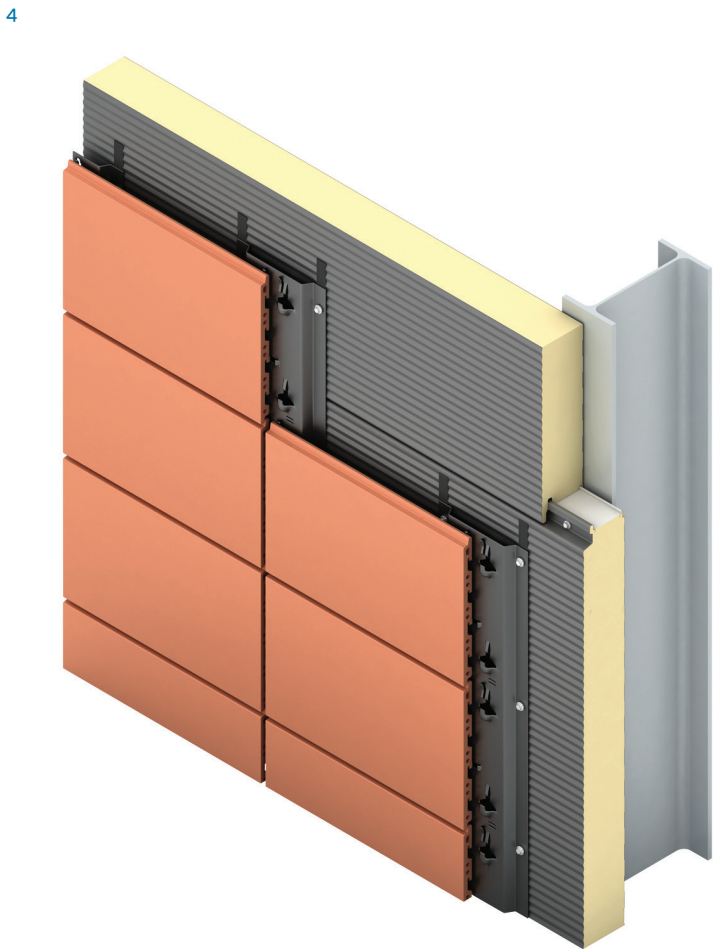
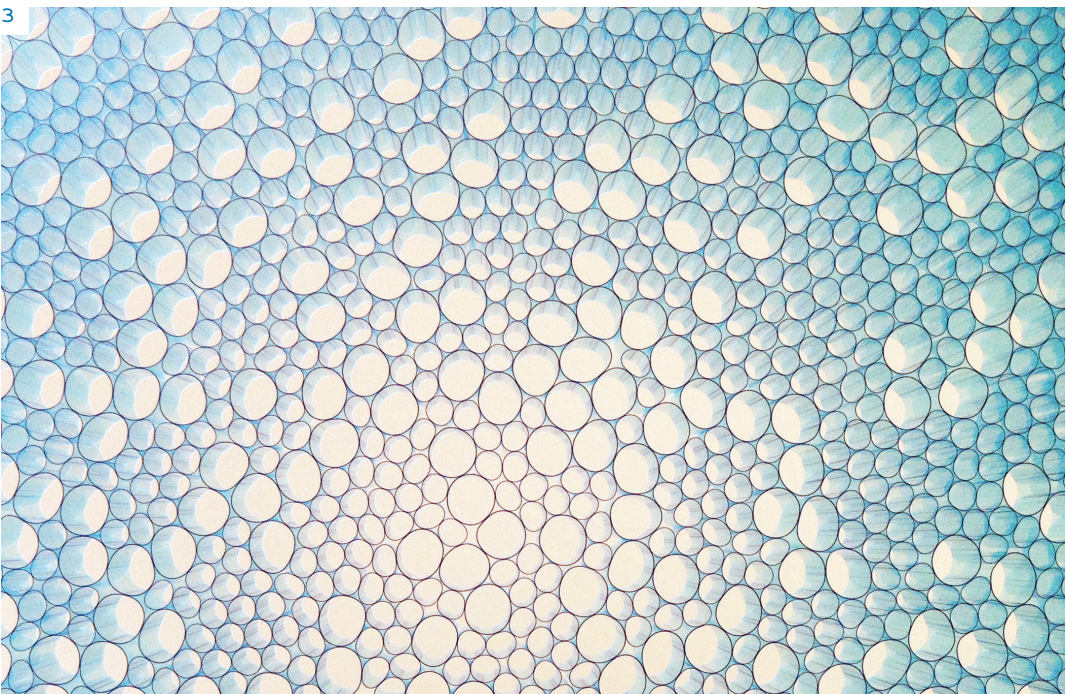
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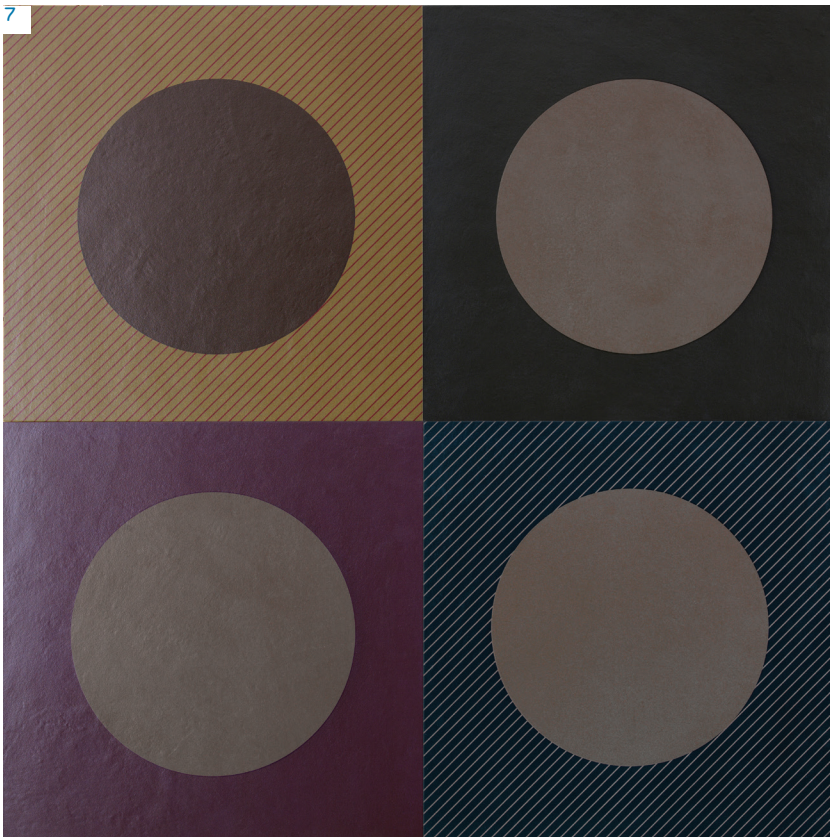
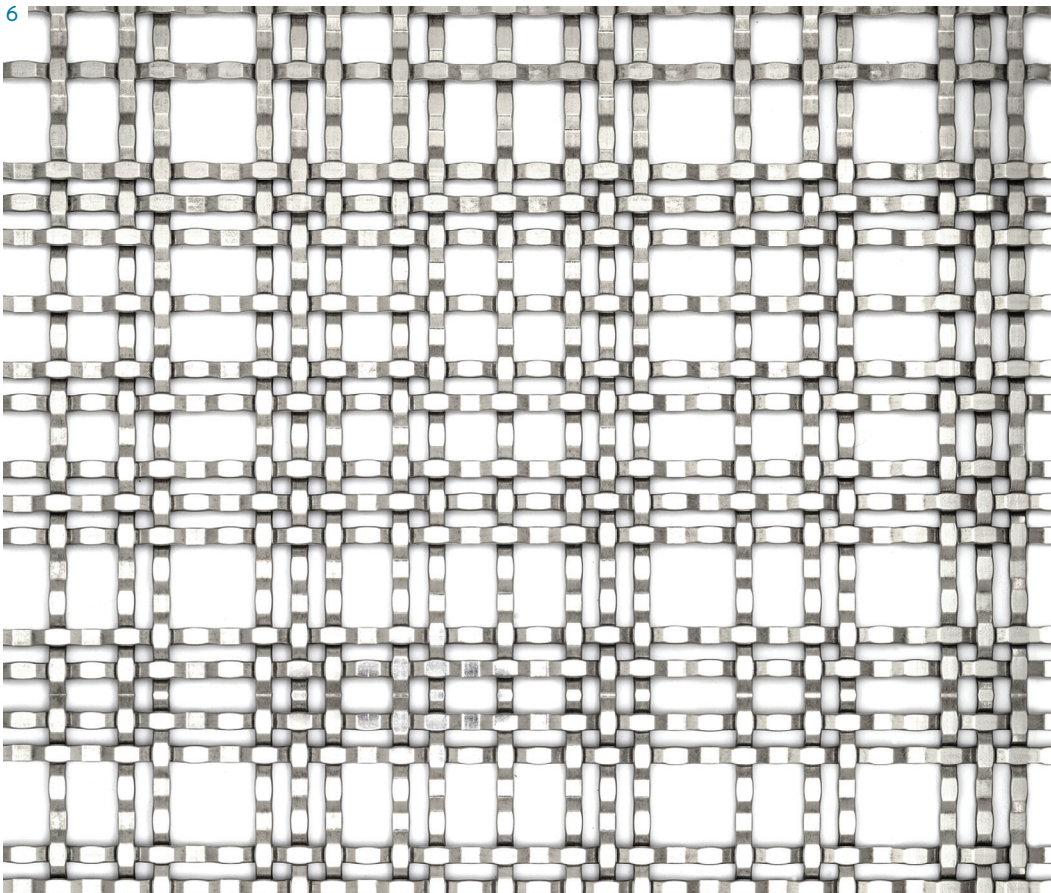
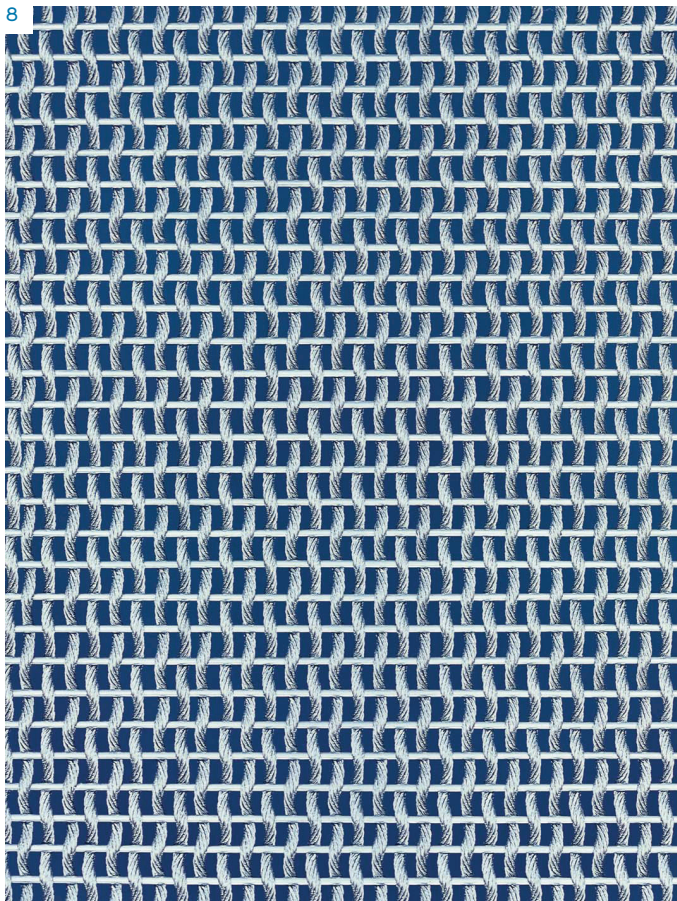
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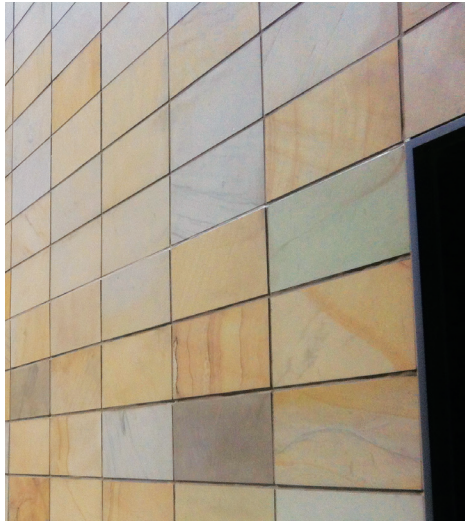
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Developer: Vornado Realty Trust
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MiMA (450 W 42nd Street)
Developer: The Related Companies
Architect: Arquitectonica

100 Park Avenue
Developer: SL Green
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400 Park Avenue South
Developers: Toll Brothers/Equity Residential
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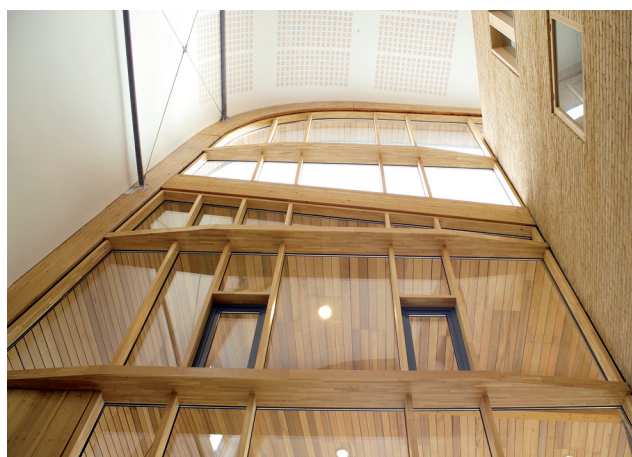
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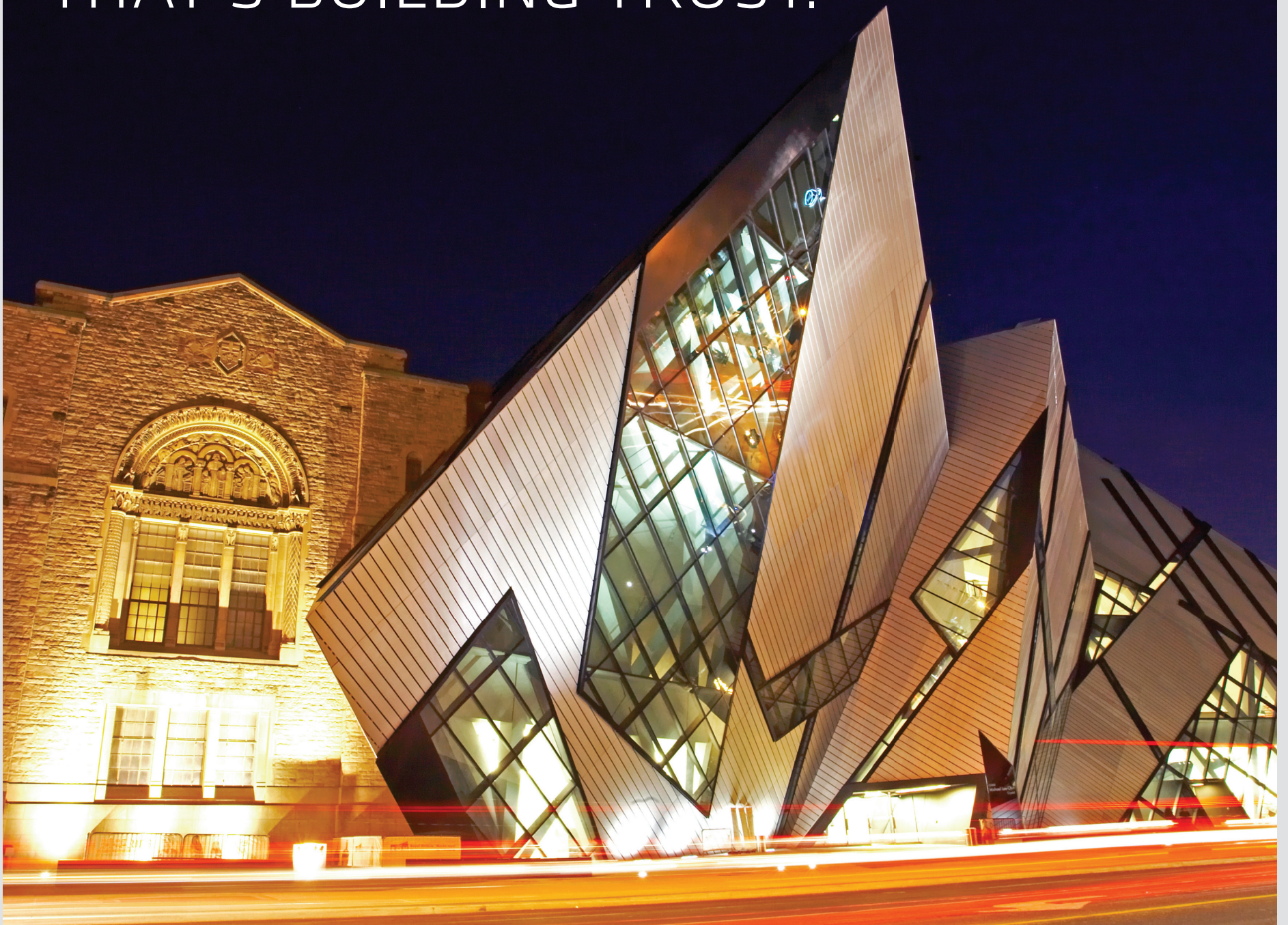
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APRIL

WEDNESDAY 9

LECTURE

SoA Lecture: Sheila Kennedy
6:00 p.m.
Princeton University
Architecture Building
Room N107, Princeton, NJ
soa.princeton.edu

SATURDAY 12

TOURS

Open Studios
1:00 p.m.
Flatiron District
ohny.org

SUNDAY 13

LECTURE

**Visions of Tomorrow:
Art and Commerce at the
1939 New York World's Fair**
3:00 p.m.
Noguchi Museum
9-01 33rd Rd.
Long Island City, NY
noguchi.org

TUESDAY 15

LECTURE

Current Work: Sou Fujimoto
7:00 p.m.
Cooper Union
7 East Seventh St.
archleague.org

WEDNESDAY 16

LECTURES

**Design Talks: Margie Ruddick
and Janette Sadik-Khan**
6:30 p.m.
The Greene Space
44 Charlton St.
Cooperhewitt.org

Kira Lynn Harris

7:00 p.m.
Sheila C. Johnson
Design Center
66 Fifth Ave.
newschool.edu

THURSDAY 17

WITH THE KIDS

Amazing Arches
11:00 a.m.
Museum of the
City of New York
1220 Fifth Ave.
mcny.org

MONDAY 21

SYMPOSIUM

**Understanding
Earthquakes
and Seismic Design**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 22

SYMPOSIUM

**Conversations Around
Public Health,
Architecture, and Cities**
8:30 a.m.
Studio-X NYC
180 Varick St.
gsapp.org

THURSDAY 24

CONFERENCE

**Facades +
PERFORMANCE**
8:00 a.m.
CUNY Graduate Center
365 Fifth Ave.
facadesplus.com

LECTURE

**Prosperity for
a Finite Planet**
7:00 p.m.
Scholastic Auditorium
557 Broadway
archleague.org

FRIDAY 25

SYMPOSIUM

Mapping New York
9:00 a.m.
Bard Graduate Center
38 West 86th St.
bg.cbard.edu

MONDAY 28

LECTURE

**A Museum, A Library,
and a Cathedral:
Three Monumental
Landmark Restorations**
6:00 p.m.
The National Arts Club
15 Gramercy Park South
thenationalartsclub.org

TUESDAY 29

LECTURE

Judith Dupré Book Talk
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

MAY

THURSDAY 1

EXHIBITION OPENING

Fujiko Nakaya: Veil
Philip Johnson Glass House
199 Elm St.
New Canaan, CT
theglasshouse.org

FRIDAY 2

EVENT

**Thomas Balsey
Associates Mingle**
6:30 p.m.
Office of Thomas
Balsley Associates
31 West 27th St., 9th Floor
archleague.org

TOUR

Gardens of the Cloisters
1:00 p.m.
The Cloisters
98 Margaret Corbin Dr.
Fort Tryon Park, NY
Metmuseum.org

SUNDAY 4

WITH THE KIDS

May the Fourth be with You
10:30 a.m.
Guggenheim Museum
1071 Fifth Ave.
Guggenheim.org

MONDAY 5

EXHIBITION

**Carl Andre:
Sculpture as Place**
Dia:Beacon
3 Beekman St., Beacon, NY
diaart.org

WEDNESDAY 7

LECTURE

**Frank Lloyd Wright
and the City:
Density and Dispersal**
12:30 p.m.
MoMA
11 West 53 St.
moma.org



MICHAEL FREEMAN

**PALACES FOR THE PEOPLE:
GUASTAVINO AND THE ART OF STRUCTURAL TILE**

Museum of the City of New York
1220 5th Avenue, New York, NY
Through September 7th

Coming to New York City from Washington, D.C., this exhibition illuminates the legacy of architect and builder Rafael Guastavino. A Catalan immigrant, Guastavino created the iconic (and aptly named) Guastavino tile. By interlocking terracotta tiles and layers of mortar to build his arches, Guastavino married old-world aesthetics with modern innovation. The resulting intersection of technology and design revolutionized New York City's landscape, and is used in over 200 historic buildings including Grand Central Terminal, Carnegie Hall, The Bronx Zoo's Elephant House, and Ellis Island. Guastavino's son, Rafael III, is part of the family legacy explored in the exhibition.

MCNY has expanded this showing to include 20 more projects found throughout New York City's five boroughs. The exhibition also boasts an 11-by-15-foot replica of a Guastavino vault, contemporary photos by Michael Freeman, previously unreleased drawings and materials, and a video gallery installation that visually immerses the viewer in Guastavino's vaults.

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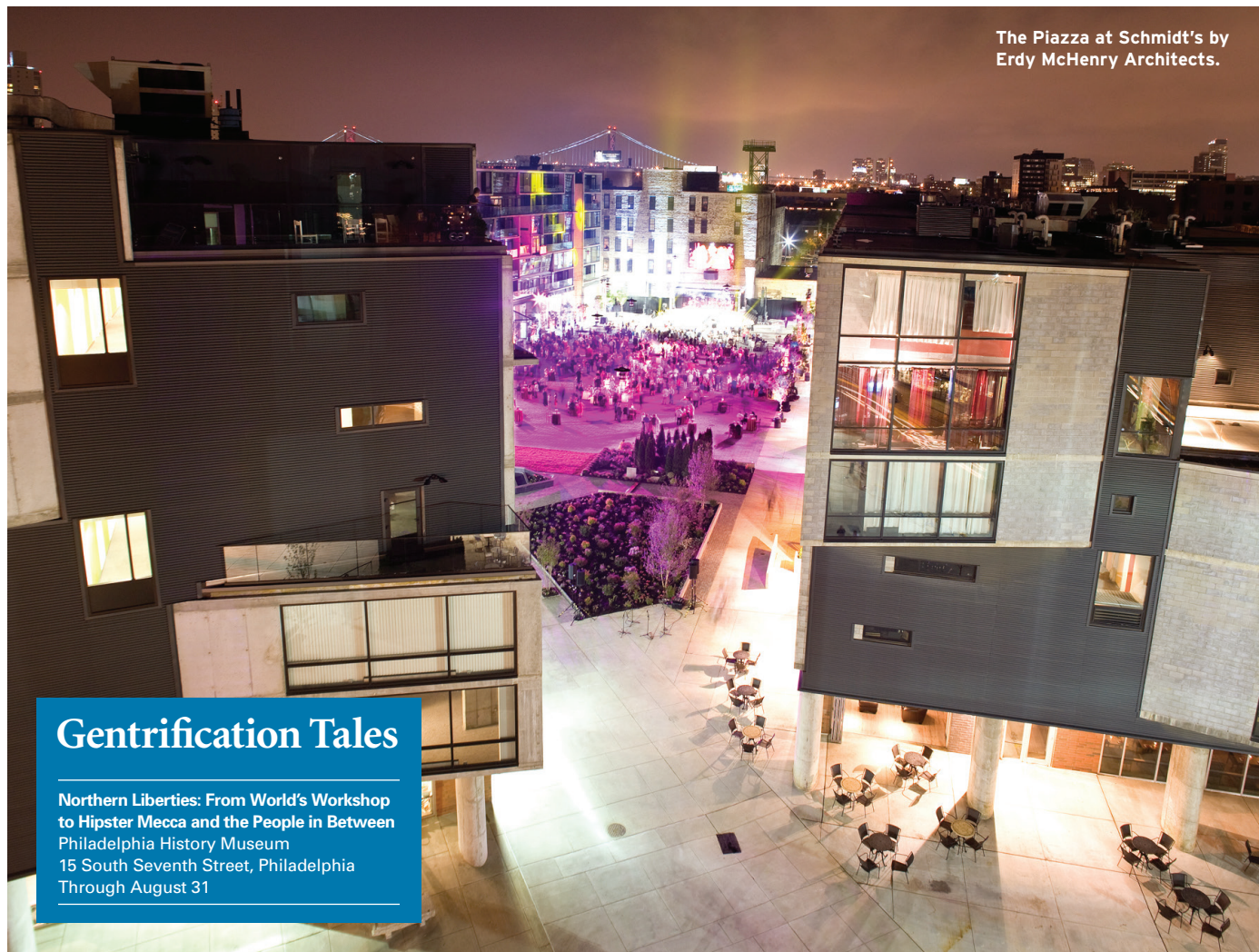
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The Piazza at Schmidt's by
Erdy McHenry Architects.

Gentrification Tales

Northern Liberties: From World's Workshop to Hipster Mecca and the People in Between
Philadelphia History Museum
15 South Seventh Street, Philadelphia
Through August 31

The provocation is in the name: *Northern Liberties: From World's Workshop to Hipster Mecca and the People in Between*.

Exhibited in *Philadelphia Voices: The Community History Gallery*—a small enclave in the newly renovated Philadelphia History

Museum—it uses photographs, artifacts, and video to chronicle the neighborhood's history. Organized by the Northern Liberties Neighborhood Association and curated by artist Jennifer Baker, the exhibition spotlights community memories of a once-thriving

industrial corridor.

The exhibition traces history through architectural evolution. It highlights industrial powerhouses: Burk Brothers Tannery (est. 1855) and Schmidt's Brewery (est. 1860)—large factories that brought thousands of

immigrants, mostly from Central and Eastern Europe, into the area to work and live. By the mid 20th century however, the industries began to fall. Businesses moved elsewhere and residents moved out. The city razed buildings and fires became frequent, as the old brick row houses fell into dilapidation.

Just as Northern Liberties fell, Old City rose. As local artists could no longer afford the rising rents and soaring taxes in Old City, they moved the few blocks north. For the Northern Liberties residents who had stayed, the influx of artists brought revitalization, such as Liberty Lands Park on the former site of Burk Brothers Tannery, but also conflict.

This is when the story sounds all too common: Artists move in when the neighborhood is still rough, renovate buildings, establish public spaces—they do the dirty work of stabilization. They pave the way for others to move in, for businesses to open, for value to go up. Developers take note, condos are built, the neighborhood becomes hip, and tourists abound.

Filmed conversations with residents echo this narrative, their voices enabling memory, both as reflections on the past and anxieties for the future. It is from them that anecdotes about ice cream parlors, jazz houses, and the nail man are shared, but also where frustrations and fears are voiced. As one neighbor explained: "People are moving in with the attitude that locals don't belong."

Today, Northern Liberties is the icon of gentrification in Philadelphia. The Piazza, a multi-purpose outdoor plaza with retail at ground level and luxury apartments above, designed by Erdy McHenry Architects, occupies the former site of Schmidt's Brewery. While The Piazza is a marker of architectural innovation in the city—it also signifies social division. Concerts and up-scale flea markets take place in the interior, promoting a space **continued on page 43**

PETER KUBILUS

THE ARCHITECT'S BIBLE

The Architect's Handbook of Professional Practice, Fifteenth Edition
Various authors
Wiley, \$250.00

With great fanfare, the AIA launched its Repositioning Initiative a year ago as a way of making the institute more valued and relevant to its members and to the public. Consultants have been retained; repositioning ambassadors have been appointed; reports have been written; committees have been convened; innovation grants have been doled out. And there is more to come. Everything is on the table and nothing is sacred from the macro-scale of the national board composition to the fine grain of chapter programming. There is no question that the massive soul searching and navel gazing extravaganza underway is long overdue.

As the profession's bible, the 2014 *AIA Handbook of Professional Practice, Fifteenth Edition* should be scrutinized under the same magnifying glass. I welcomed the opportunity to reexamine or examine a tome I hadn't carefully looked at in years. I took an informal survey and realized that I am not unique. Most of my peers proudly confided in me that they too hadn't opened it since they got their licenses. What a mistake.

The book itself weighs in at over 1,000

pages and could only be described as a comprehensive. The list of contributors and editors alone fills the first two pages. Their ranks include many architects, supplemented by a bevy of lawyers, insurance brokers, educators, economists, and assorted specialists in marketing, in cad, in management. Many of them teach and lecture about their topics. Many of them consult. With this many authors, the prose varies ranging from informative to straightforward to thorough. It is a textbook and not a novel. It is definitely not lively.

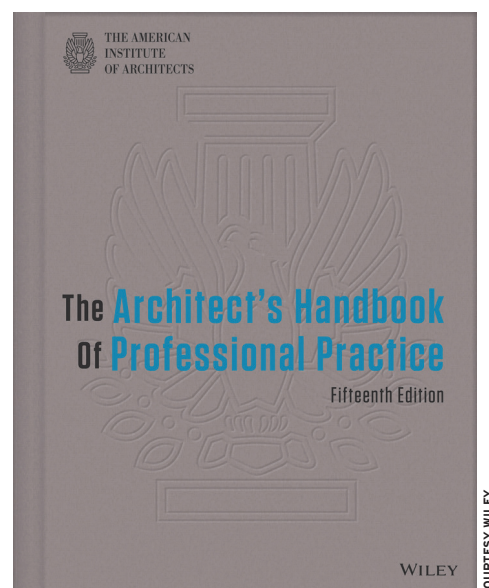
Organized in four parts beginning with Practice and followed by Firm Management, Project Delivery, and Contracts, it is stuffed with useful information. Each author was given a topic supplemented by case studies and backgrounders.

The book itself exemplifies what is right and wrong with the AIA. The broad scope pretty much assures that nothing is dealt with in depth. In an effort to be inclusive, many of the articles became too basic and generic, assuming that the audience has no background or knowledge of the subject,

which is impossible since they are actually practicing architects dealing with cad, social media, LEED, etc. on a daily basis. From this perspective, the first part, Practice, is the weakest. By the time the *Handbook* hits its stride and gets to the meatier topics of running firms and project delivery, the approach makes considerably more sense.

The amount and caliber of reference material goes beyond helpful. Since architects do not take any classes in business management in architectural school, here is B School lite. Similarly, what they learn of project management comes from how it was done in offices in which they worked, which is certainly not comprehensive. This will help. At a time when architects are struggling to master design build and BIM, discussions about the issues are relevant. It goes without saying that the section on when to use which contract and how to modify it is fundamental. There is so much stuff, that if one topic does not resonate with one architect at a moment in time, another will.

The book also sidesteps many thorny hot button issues, which are treated in a more cursory fashion than they really warrant. The IDP as it is currently designed puts a huge amount of pressure on practitioners (employers) to create an appropriate apprenticeship experience. Admonishing them in print probably does not help mitigate this. Extolling the virtues of mentoring is conventional wisdom. But the real issue is about the best way of training the next



COURTESY WILEY

generation. At the other end of the career scale, the discussion of project credit is a very complex issue because it deals with how you can present yourself and get work. But it is not addressed with anywhere near the sympathy and nuance that is required.

Some of the advice is simplistic. Suggestions that you tell employees honestly what you are looking for when you hire them and people do not want to work overtime on a daily basis seem a bit flatfooted. As do paragraphs promoting keeping good project records. **continued on page 43**

THE ARCHITECT'S BIBLE continued from page 42 Case studies are oddly selected; there should have been a concerted effort to draw from projects that are more significant buildings architecturally and to do it in a more formalized manner.

The book itself looks dull; the layout is a very traditional, and very tired. We are a visual profession. In our own practices, we strive to make everything we touch beautiful to look at. We respond to good graphics. The Handbook is filled with charts, most of which look like they were lifted from PowerPoint presentations by management consultants. There are practically no photographs whatsoever, even in the section about architectural photography and how it helps win design awards. The handful of photos are black and white and very small.

It is, for the most part, business as usual. The sticker price alone hovers around \$250 (including the downloadable sample contracts) with some discounts for online versions. That virtually guarantees the *Handbook* a place on the reference shelves of the firms who need it the least. Those are the offices most likely to have access to myriad consultants to help them navigate potential minefields. It virtually ensures that the tome is a deal breaker for the smaller, less financially stable practices who could benefit from its collective wisdom the most.

There is no question that much of the information contained in the *Handbook* belongs in every architectural practice and should be included with membership. Architects already complain bitterly about

the high cost of joining the AIA. As part of the repositioning, the AIA should make the grand gesture of focusing on its core mission of member service and realize that they are sitting on a gold mine. The wealth of content is extraordinary. The advice is plentiful and by any metric useful.

This is an incredible resource that has been compiled. It should be delivered online, not in print, with each section supplemented by case studies showcasing the buildings and the firms that have won AIA Honor Awards. There should be more thorough discussions about critical issues that we face that are open ended: ethics, project credit, mentoring. There should be links to appropriate websites with supplemental material. The contracts should be annotated in a way that would make it easy for practitioners to choose the most appropriate. The graphics and photography should mirror the caliber of presentation material routinely generated by architects in a way that more accurately reflects who we are. Rather than educating your first time client, there should be sections you could point your client to about mutual expectations.

Providing the toolset to strongly support their members and position them to effectively serve their clients and communities will do far more to endear the AIA to the architectural community and, in turn, the larger public than any advertising campaign, no matter how well conceived. This is an extraordinary opportunity to achieve that.

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GENTRIFICATION TALES continued from page 42 for the young, hip, and wealthy. Meanwhile longtime residents are confronted with rising taxes and increased rents as they negotiate whether they want to—or can—be part of the changing face of Northern Liberties.

While celebratory, the show is inevitably cautionary and appropriately concerned with the potential of history lost. Consequently, the show reveals the urgent need for documentation and public conversation. This is reflected in a table topped with paper and pencils and an invitation to “Tell Your Northern Liberties Story.” Ultimately,

the success of the exhibition rests on its timeliness. It comes at an important moment when other Philadelphia neighborhoods, such as South Philly, Fishtown, and Kensington, are following in Northern Liberties’ footsteps and while larger discussions about gentrification permeate the national dialogue. *Northern Liberties from World’s Workshop to Hipster Mecca* successfully narrates the history of the neighborhood, while acknowledging that history is always in a process of negotiation.

RACHEL HEIDENRY IS A PHILADELPHIA BASED WRITER AND CURATORIAL FELLOW AT THE SLOUGHT FOUNDATION.

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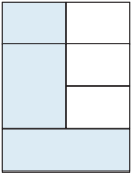
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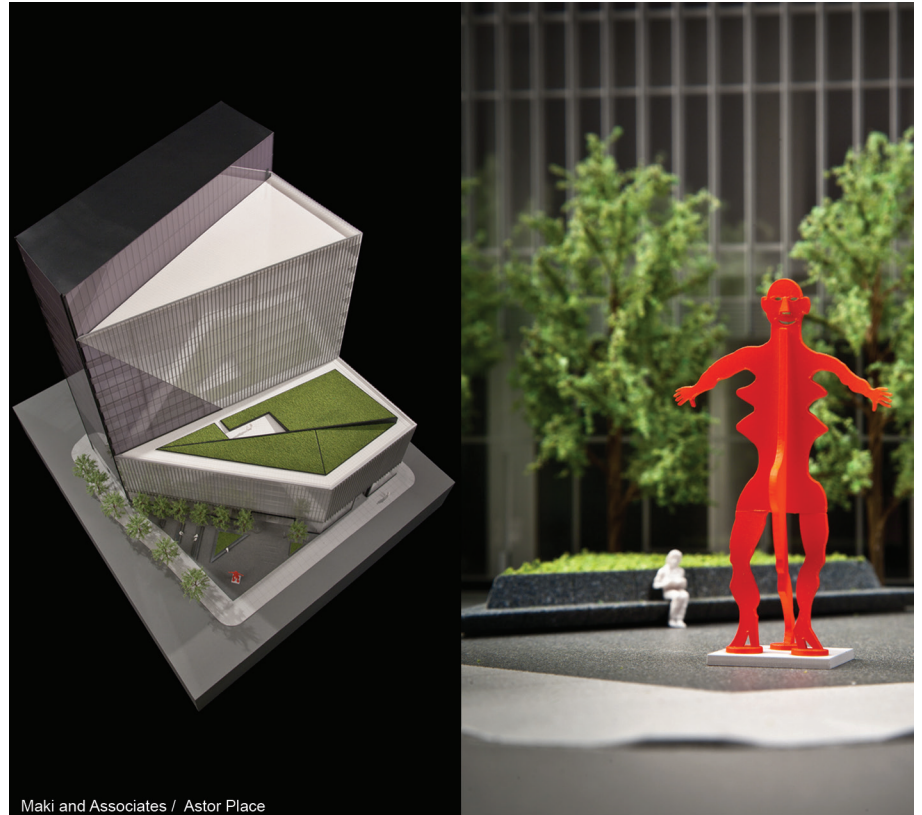
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COURTESY WASA/STUDIO A

THE MID-CENTURY MODERNIST SINGLE-GLAZED CURTAIN WALL IS AN ENDANGERED SPECIES

By the mid 20th century, modernism was expected to respond to the demands of the post-World War II world, resolving commercial and housing needs. Instead, over time, it became synonymous with urban renewal and the loss of the historic urban fabric. Thus, from its earlier celebrated representation of transparency and newness, modernism eventually became berated as visually exhausting, and was ultimately followed by a postmodernist reactionary response. However, with over 50 years separating the present from mid-century modernism, the style is experiencing a renewed appreciation and reevaluation.

As an architect leading a preservation practice in New York at WASA/Studio A, I have increasingly become involved in the conservation of 20th-century heritage, including investigation and design of repairs for buildings by Frank Lloyd Wright, Harrison & Abramovitz, Mies van der Rohe, I.M. Pei, Emery Roth & Sons, and Eero Saarinen. What we have found is that the material most susceptible to change is the single-glazed curtain wall. Although Henry Russell-Hitchcock and Philip Johnson coined the term “International Style” with the seminal eponymous exhibit and accompanying publication at the Museum of Modern Art in 1932, the “glass box” did not become ubiquitous in our cityscapes until the 1960s. Perhaps the greatest concentrations of mid-century International Style in the world exists in Midtown East, recently spared by the New York City Council from a proposal to up-zone the neighborhood, which would have surely spelt the eventual demolition of these early glass boxes.

The single-glazed curtain wall was cutting edge in the 1950s and early 1960s, but still very much experimental in nature. Frequent failures include lack of sufficient anchorage (based on compliance with inadequate wind-pressure design requirements per the 1938 NYC Building

Code), and air and water leaks. All too often the effort to upgrade thermal performance and resolve leaks has resulted in the complete alteration of the mid-century modernist aesthetic, which only recently has begun to capture the public’s appreciation through popular shows like *Mad Men*. Witness the case of a series of glass-box buildings along Park Avenue designed by Emery Roth & Sons, described below.

The firm of Emery Roth & Sons produced many of the fine Beaux Arts and art deco apartment buildings so visible along Central Park West. However, by the 1950s and 60s, their prolific glass-box output had literally changed the image of Midtown and the Wall Street District. No matter what their place in the history of architecture—many decry the firm as copycat architects—they are responsible for over 60 buildings in Midtown alone, according to the 2004 results of a Docomomo survey of 200 mid-century modernist buildings in Midtown. And as far as copycats are concerned, the Look Building at 488 Madison Avenue, a modernist design the firm completed in 1949 (albeit, not a glass box), predates the Lever House (1952) and Seagram Building (1958), as well as the UN Secretariat Building (1952). Another criticism has been that their glazed skyscrapers all look very similar. Yet, is anyone complaining that Mies van der Rohe spent years replicating his details—practice, after all, makes perfect, and “less is more”? Should we hold it against Emery Roth & Sons that their buildings from this period are instantly recognizable?

Let me draw your attention to the Manufacturers Hanover Trust Building at 350 Park Avenue. Completed in 1954, the building, with its green reflective glass, compliments the Lever House, located on the adjacent block to the north. Unlike the Lever House, however, it emphasizes verticality with its exposed vertical

muntings. The next two blocks to the south along the same side of Park Avenue are occupied by the Mutual of America Building (320 Park Avenue) and the Colgate Palmolive Building (300 Park Avenue). Emery Roth & Sons designed both buildings, the former executed in 1960 and the latter in 1956. These three buildings in a row have very similar massing, with stepped setbacks leading to a central tower. All three buildings were remarkably alike—glass boxes that express their verticality. The Colgate Palmolive Building could even be considered contextual in its respect for the Waldorf Astoria directly across the street, its cream colored spandrels an homage to the limestone art deco masterpiece. Along with the Bankers Trust Building (280 Park Avenue, 1962), and 400 and 410 Park Avenue (1958 and 1959), Emery Roth & Sons helped change the landscape of Park Avenue giving it a consistent appearance, condemned by Lewis Mumford at the time, yet praised by Ada Louise Huxtable.

With the exception of the Lever House and the Seagram Building, none of these buildings are protected. In the name of energy efficiency and the desire for a contemporary look, two of them have been altered beyond recognition. In 1995, the Mutual of America Building was re-clad with a design by Swanke Hayden Connell that is a glazed version of post-modernism, roughly ten years after the style fell out of favor. Although continuing to present a vertical expression, the building is so changed as to bear no resemblance to its original design. In the re-cladding of the Colgate Palmolive building, executed in 2000, an equally dramatic departure from the original aesthetic was achieved. The resulting facade has reversed Emery Roth & Sons’ intention. Horizontality has been emphasized with continuous opaque aluminum spandrels interrupted by strips of horizontal window wall.

Why should we care about one or two less Emery Roth & Sons’ facades considering their relentless output during the same period? The issue becomes one of preservation theory. Is it time for the early glass box to be recognized for what it actually represents—not just a radical change in aesthetics from the historic masonry building, but also a moment in time when the future appeared to be full of innovation and optimism, manifested in the lightness, transparency, and openness of these structures? Does the experimental nature of these buildings, since proven prone to failure, mean that we should abandon our tried-and-true principles as preservationists?

Preservation theory is guided by international and national doctrine, most notably the *Venice Charter* (1964), *Secretary of Interior’s Standards* (1977), *Burra Charter* (1979), *Nara Document on Authenticity* (1994), and the *Recommendation on the Historic Urban Landscape* (2011). Whereas the *Venice Charter* focused on the care by experts of monumental masonry structures in the European tradition, the *Burra Charter* systematized the use of a values-based approach to cultural heritage, wherein stakeholders are consulted to elicit significance, not just academics. This

was followed by the *Nara Document*, which emphasized that authenticity is not automatically about saving original fabric, but should be viewed and interpreted differently by each culture in its context. Based on the *Venice Charter*, the *Secretary of Interior’s Standards* apply many of these considerations to the American reality. Although relatively recent, the *Historic Urban Landscape* document, adopted by UNESCO during the 36th session of their general conference, is extremely applicable to the case of Park Avenue.

Alfredo Conti, one of the five current international vice presidents of ICOMOS (International Council on Monuments and Sites, one of the three statutory advisory bodies to the World Heritage Convention), eloquently defines the Historic Urban Landscape (HUL) as follows:

“... the sensory perception of the urban system and its setting. A system of material components (urban layouts, plot systems, buildings, open spaces, trees and vegetation, urban furniture, etc.) and the relationship among them, which are the result of a process, conditioned by social, economical, political and cultural constraints over time. The [HUL] concept contributes to link tangible and intangible heritage components and to assess and understand the town or urban area as a process, rather than as an object.”

Even if we consider Emery Roth & Sons’ mid-century glass boxes as a vernacular backdrop, we must still acknowledge that these buildings embody the politics, events, and social changes that happened during the 20th century. Although not considered iconic, what are the limits of change that we should impose on Emery Roth & Sons’ buildings from this period? Should we be alarmed by potential alterations to their aesthetics, as their non-designated and aging glazed curtain walls come under scrutiny for upgrading?

The 1995 restoration of the Lever House involved the dismantling and reconstruction of its failed single-glazed curtain wall; however, because of the jurisdiction of the NYC Landmarks Preservation Commission (LPC), its aesthetic was replicated, albeit in double-glazing. The adjacent buildings of Emery Roth & Sons have been afforded no such protection. While the NY Landmarks Conservancy and Municipal Arts Society, in response to the recent threat posed by the subsequently defeated East Midtown up-zoning proposal, have brought more than a dozen early masonry high-rise structures in the area to the attention of the LPC in the hopes that they will be individually designated, I would argue that we should also consider designating a historic district of the early examples of the International Style along Park Avenue and its vicinity. Only through this type of regulatory framework can we insure that these structures are properly evaluated for their cultural significance prior to proposals for re-cladding, sure to multiply in the near future as their leaky and energy-inefficient facades come under consideration for replacement.

PAMELA JEROME IS A PARTNER AT WASA/STUDIO A.

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