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CONTRIBUTORS
SARAH F. COX / DAVID D'ARCY / THOMAS DE MONCHAUX
/ JOHN GENDALL / ROB GREGORY / PETER LANG /
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IT'S ABOUT THE STREET NOT THE SKY

Most New Yorkers embrace life in a constantly changing city and do not fear density or tall buildings. But the sudden appearance of super tall, super thin, super luxury apartment buildings rising in Downtown, Midtown, and on the Upper East Side has many asking whether we have the tools to effectively guide development in this city.

In spite of the “Two Cities” rhetoric popularized by Mayor de Blasio, and the backdrop of bailouts and Occupy, I do not want to focus this discussion on wealth or class divisions. Still, as Paul Goldberger pointed out in his recent profile of these buildings in *Vanity Fair*, they are not apartments in the traditional sense. They are global assets, often unoccupied, rendered in built form. That being said, extreme wealth has been and will continue to be a major driver of built form in New York, the question is how, in what form, and where.

A few years ago there was what seems now to be a rather quaint worry about new office and residential towers overshadowing the Empire State building or blocking views of it. This played out in discussions of Hudson Yards and in the planned Jean Nouvel tower adjacent to MoMA. The important issue with these finger buildings is not about preserving the skyline (a strange idea in a city of towers), but about protecting the street.

The structural advances and market forces driving these buildings have radically changed what gets built and where. Tiny lots no longer prevent great height. Engineering and sometimes tortured cantilevers make site constraints easy to bypass. Community board members often feel ambushed by developers assembling air rights in secret and presenting “as of right” plans for midblock sites on small streets (see page 15).

Carol Willis, president of The Skyscraper Museum, has curated an important exhibition on the subject: *Sky High & The Logic of Luxury*. In it she argues that these slender towers are an entirely new type of skyscraper, one native to New York and its regulatory and financial environment. Ever a proponent of building tall, Willis believes these towers are an efficient way of attracting and housing wealth, and that these new forms add to the dynamism of the city’s skyline. She is dismissive of worries about shadows cast over Central Park and other public spaces, calling them quick-moving “sun dial shadows.”

When pressed, Willis concedes that these towers do have an effect on public spaces and streetscapes, but she believes much of the worry is an “emotional” reaction. She believes existing regulations are enough and that FAR still works to balance the needs of developers and the public. Rather than further limiting heights, she suggests a “view tax” on new tall residential buildings, which would benefit parks and public space improvements.

Call me emotional, but I remain concerned about the rapid rise and lack of oversight of these towers. Any new building type requires the careful consideration of its impact on the urban fabric. We look forward to participating in and fostering this dialogue. New York’s streets are the city’s great equalizer. They must be respected and improved, not sacrificed for the few. **ALAN G. BRAKE**



GENE SMIRNOV

PHILLY'S ARCHITECTURE CRITIC WINS JOURNALISM'S HIGHEST HONOR

INGA WINS!

Inga Saffron, the architecture critic of the *Philadelphia Inquirer*, has won the 2014 Pulitzer Prize for criticism. Known for her deep reporting and woman-on-the-street perspective, the Pulitzer jury commended Saffron’s work, which “blends expertise, civic passion, and sheer readability into arguments that consistently stimulate and surprise.”

Saffron covers everything from marquee projects by well-known architects to preservation fights and bus route improvements, making her weekly column a varied and highly engaging review of Philadelphia’s built environment. Perhaps more importantly, her writing influences development in that city. “We read her work and we like it when she says nice things about our projects, but more importantly clients, owners, and builders pay attention to what she says,” said David McHenry, principal of Erdy McHenry Architects. “That’s good for Philadelphia.”

In the approximately 15 years her column has run in the *Inquirer*, Saffron has seen a shift in attitudes about cities. “I grew up at a time when cities were falling apart. Now certain cities, fortunate cities, are experiencing a profound change of reinvestment and repopulation,” she told *AN*. “People used to ask if Philadelphia would survive, or if it would become Detroit. No one says that anymore.” Still, given the difficulties facing the newspaper industry, she is quick to acknowledge the rarity of her position. “My editors have stood firm and let me do what I do. They’ve never tried to influence me, even under pressure from developers and politicians.”

The Pulitzer has recognized architecture criticism since it began awarding a prize for criticism. Ada Louise Huxtable won the first such award, but it has been a long stretch since Blair Kamin, of the *Chicago Tribune*, won the prize in 1999. Saffron thinks her prize is a sign of the times: “I think the winners do reflect an interest, a feeling of civic responsibility to the public realm.” **AGB**

LETTER

FROTHING OVER ROTH

I applaud Pamela Jerome’s comment piece, “The Midcentury Modernist Single-Glazed Curtain Wall is an Endangered Species” (*AN* 05_04.09.2014). As for Emery Roth’s output of iconic single glazed curtain wall buildings, they brightened the cityscape, especially on Park Avenue. Their output reflects a design that designates a specific period in our Architectural History, no different from the Palladian Buildings that are adjacent to the Brenta Canal. Currently, the call is for 96-story, super skinny hi-rise condos on very small footprints in Manhattan. Change accounts for progress! Architecture by its nature is an evolving art, just like artists who go through different styles in their lifetime. Another reason Emery Roth & Sons’ buildings worked so

well is because they produced one of the best sets of construction documents in this city at the time.

RUTH HIRSCH
RUTH HIRSCH ASSOCIATES

Emery Roth & Sons produced numerous office buildings in the “wedding cake” style. Of these, 300 and 350 Park Avenue were described in “The Mid-Century Modernist Single-Glazed Curtain Wall is an Endangered Species” (*AN* 05_04.09.2014). Exemplified in both restorations, Moed de Armas & Shannon Architects preserved the modern integrity of these buildings while renewing the building’s prominence on a changing Park Avenue. Related to the revitalization of a building, our firm reinforces the building’s strengths and aims to mend its deficiencies,

including energy performance, image, and marketplace.

350 Park Avenue is arguably the best of this building type. In 2010, we participated in the restoration of the building. This included the replacement of all of the single glazed windows with a high-performance insulated glass unit. The color and quality of this glass were carefully selected to enhance the existing grey glass spandrel. The window profile and sightlines were also carefully studied to maximize the daylight openings. Not only was the thermal and acoustic performance upgraded, but by removing the unsightly and leaking “hopper” window, the building’s appearance was improved. Additionally, the weathered mullions were over-clad with new aluminum covers that matched the finish and unique profile of

the existing. As a result, 350 Park Avenue emerged as the newest 1950s building on Park Avenue.

At 300 Park Avenue, a new aluminum rain screen system was installed in conjunction with high-performance insulated glass windows. The result was a respectful “remake” of the pink soap colored Colgate Palmolive Building. The building was featured in the movie *Catch Me if You Can*, and appears as much a period piece as Leonardo DiCaprio’s vintage Aston Martin.

Though they are not the equivalents of the Lever House and Seagram Building, these buildings are part of the architectural heritage of New York. We are proud to have contributed to their longevity.

DANIEL P. SHANNON
MOED DE ARMAS & SHANNON ARCHITECTS

PORT AUTHORITY MAKES IT RAIN ON MAN FROM SPAIN

According to a report in the *Bergen Record*, the Port Authority gave **Santiago Calatrava**, the renowned Spanish Architect whose lust for gold is as vigorous as that of his conquistador forebears, \$500,000 for two bridge designs that will not be built and to which Calatrava will retain the copyrights. Sound shady? Anyone who has had the opportunity to use the Port Authority Bus Terminal will not be surprised to find out that it is.

In 2012, two Port Authority commissioners (say hello to **David Steiner** and **Anthony Sartor**, a couple of wise guys who have resigned since the check signing went down) pushed for inclusion of the world-class architect in two of the agency's bridge projects. The first, the Goethals Bridge, which connects Elizabeth, New Jersey, and Staten Island, was already years in the making when Steiner brought Calatrava's plans to the agency. "Beautiful but unusable" was the agency's verdict. Steiner, however, remained undeterred. Months later, he pushed for Calatrava's involvement on the Bayonne Bridge. The committee responded in the same way as before. But a series of hush-hush meetings and closed-door negotiations lead the Port Authority to write a check to Calatrava some months later, the official explanation being that they viewed his designs to compare them with their own.

Funnily enough, Calatrava was not happy with the windfall. He asked for almost \$3 million and would not give consent for the Port Authority to use the rights for the plans otherwise. Stalemate? It would seem so. \$500,000 is the maximum amount the agency can spend without submitting the allocation to a public vote by governor-appointed commissioners.

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COURTESY +POOL

THE SO-CALLED +POOL COULD ACTUALLY HAPPEN

Floating Towards Reality

Float Lab, a rectangular, blue platform currently bobbing alongside Pier 40 in the Hudson River, is the "science-lab version" of +Pool—a floating swimming pool that promises to filter river water through its submerged walls. The pool would be the first of its kind and is slated to welcome New York City swimmers in the summer of 2016.

Support for +Pool has been gaining momentum since four young designers hatched the idea for a half-pool, half-water filter in 2010. The filtration system that the team is testing in the Hudson is, for the most part, keeping the river's pollutants out of the pool. Over the next six months the +Pool team will be analyzing and perfecting the system. "We're testing for the worst-case scenario and designing for the worst-

case scenario," said Dong-Ping Wong, a co-founder of +Pool, at a recent press conference on the project's future.

The event was held at Kickstarter's headquarters in Greenpoint, Brooklyn, which was a fitting venue because over \$275,000 has been raised for +Pool through the crowd-funding platform. That money has been used to help develop Float Lab, but to cover the estimated \$15 million construction cost of the Olympic-size pool the team needs to raise a lot more. To do that, it is selling naming rights for each of the 70,000 tiles that will make up the pool's walls, floors, and deck. If successful, the end result will be a floating mosaic of supporters' names.

Money aside, a lot of planning and politics needs to happen before +Pool is

Tests are underway for the filtration system for the +Pool, which could open in the East or Hudson River in 2016.

dropped into a New York City river. Ultimately, +Pool will be anchored to the riverbed and tethered to the shore with a walkway. The most likely sites are Brooklyn Bridge Park and Hudson River Park.

For the next two years, the team will be busy finalizing the filtration system, boosting political support, securing permits, locking down a site, building the pool, and getting the structure installed. It will be busy, but the +Pool team says it is closer to making its plan happen than ever before. "It started with a simple idea amongst friends," said Archie Coates, a +Pool co-founder. "But it's grown into something much larger than that."

HENRY MELCHER



MALCOLM BROWN

> SOPRA

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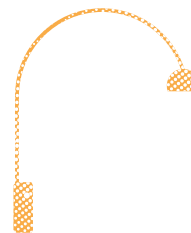
Architectural firm Mapos' latest project, Sopra, opened in mid-April on Manhattan's Upper East Side. Sopra, which means "above" in Italian, is located in an 18th-century townhouse directly upstairs from its sister restaurant, Amali. Seeking to forge an intimate dining experience with the expansiveness of Mediterranean warmth, the 1,000-square-foot restaurant is deeper than it is wide, a perfect accommodation for long, family style dining tables. A strong color palette—including taupe brick walls, amber lighting, and white oak—all complement the rustic yet polished ambiance. An open-air kitchen reinforces an atmosphere of communal hospitality. The design capitalizes on the building's lofty ceilings in order to create an intimate and unstuffy dining experience.

Locally sourced products factored heavily into Sopra's design and construction. Mapos consulted Gowanus-based design studio Rich Brilliant Willing to bring warm, subtle lighting into the restaurant. The exterior and interior steel work was done in Lower Manhattan, while the wood for the tables and kitchen was repurposed by M. Fine Lumber Company of Brooklyn and fabricated by Dario Gimenez of Bushwick. **ELISIA GUERENA**

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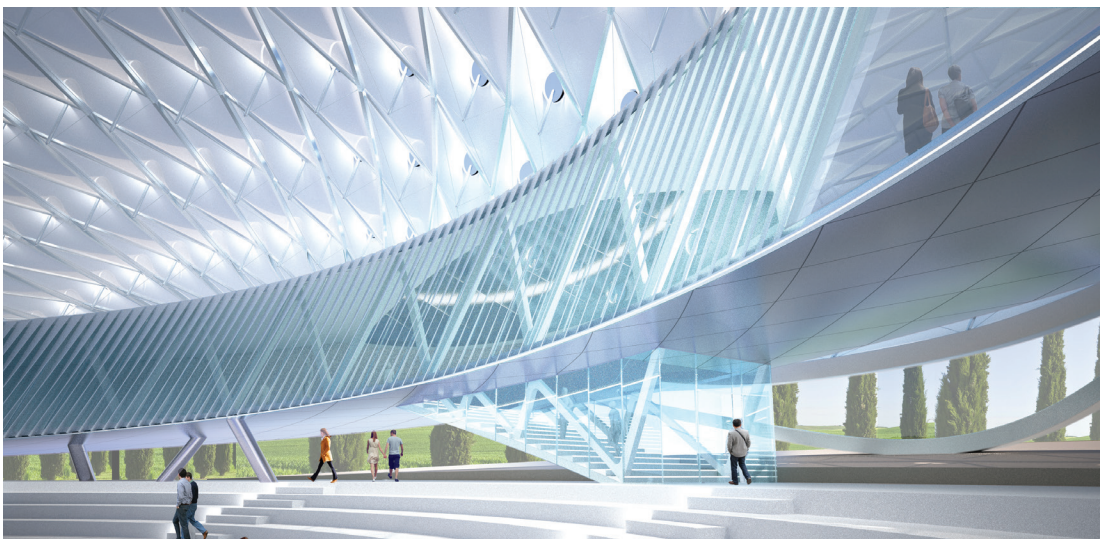
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ASYMPTOTE UNDERTAKES A CULTURAL MASTER PLAN IN ITALY

TUSCAN GEOMETRY



The site's new amphitheater and piazza.



COURTESY ASYMPTOTE

When Hani Rashid was flown out to Tuscany he did not yet know the scale of the project he would be undertaking. The principal at Asymptote Architecture joked that he thought he was being commissioned to do a patio, or a farmhouse, or maybe a villa for a wealthy oligarch. He quickly learned that it would be much more than that. Asymptote had been selected by a local company to create a cultural master plan for the rolling hills of Italy.

For the idyllic setting, Asymptote is designing new landscapes and modern cultural spaces that will become more than a flashy tourist center. "It's sort of the anti-thesis of what we see so much of these days," said Rashid. "These sort of local projects that are just about drawing eyeballs, and tourism, and dollars."

Instead, the "Peccioli Cultural Masterplan" will provide new cultural programming for the community. But while the Asymptote-designed amphitheater, music center, and Etruscan museum might represent the "anti-thesis" of tourism architecture, they will not be fading into the Italian background.

Asymptote did not design the buildings to mimic the historic backdrop. As Rashid explained, the firm designed them to play off the surrounding towns without

veering into what he called "pastiche historicism." The structures, though, are not entirely void of context.

The planned amphitheater and piazza—which are expected to break ground this fall—borrow heavily from Tuscany's iconic natural landscape in both form and function. The translucent, textured amphitheater, which will host concerts and performances, rises and rolls out of a hillside like an engineered extension of the earth. The airy piazza, which will accommodate social events like weddings and parties, is covered with a sleek, white canopy that resembles flower petals. These structures are covered with fabric canopies that are highly reactive to the natural world. They open with the sun, close with the rain, and engage with the wind. Rashid described the canopies as a "porous, living, kinetic envelope." Rashid said the effect will be a kind of magic.

New biking and walking paths will complement both the amphitheater and piazza, as will gardens that evoke the region's cultural history. The gardens will draw upon Renaissance and Baroque precedents and will include geometric elements reminiscent of the works of the region's famous thinkers and engineers.

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BKS K'S WARPING TRIBUTE TO SOHO HISTORY



CAST OF CHARACTER

In the mid-19th century, a technological revolution was playing out in New York's Soho neighborhood, as cast iron and the expanses of glass it allowed ushered in a new era of architectural expression. This transformation is clearly seen in two buildings, 99 and 111 Spring Street, the former an 1850 brick building with small punched openings, the latter an 1872 cast iron structure with enormous windows. BKS K Architects is celebrating this architectural evolution in a six-story development for Aurora Capital Associates, which is set to rise next door at 529 Broadway. The design features a dynamic, warping facade of terra cotta that gives way to a modern glass expression.

"These two little buildings told the story of a 20-year period when technology was evolving so quickly," said Harry Kendall, principal at BKS K. "In that short period of time we saw technology changing so much and the emergence of modern architecture. We thought that story deserves to be writ large in our new building. We tried to tell a story that's representative of the whole district based on these two smaller buildings."

Todd Poisson, partner in charge at BKS K, worked on the design with Eve Szentesi, David Ettinger, and Wil Rodriguez. He said the 34,000-square-foot structure begins with a "reunion of old and new" where it meets the existing buildings. Here, the new facade alludes to the patterning of the 1853 Prescott Hotel that once stood on the site. As the facade progresses east across a 150-foot frontage it warps to reveal a modern curtain wall building. At the east side,

529 Broadway references the rhythm and proportions of the Prescott using a frit pattern and thin aluminum fins.

529 Broadway is clad in a warm, cream-colored, open-joint terra cotta rain screen system over a glass and metal curtain wall. English ceramics manufacturer Shaws of Darwen is casting each of the 700 unique shapes by hand.

The design team used a variety of software, including Rhino with Grasshopper, to design the modulation of the facade. "Each floor warps at a slightly different rate to create a gradually unfolding rippling facade," said Poisson. As the building deforms, intricately detailed spandrels turn into sun shelves that shade the glass. The spandrel pattern shifts to the underside of the horizontal fins facing Broadway.

"We wanted our new decorative pattern to be a modern interpretation derived from a decorative pattern of the cast iron lintels of the old building," said Poisson. "We digitally-enhanced old photographs of the building and used film-making software Blender to map it and digitally cast it to effectively create the molds for the terra cotta."

Located in the Soho Cast Iron Historic District, 529 Broadway was under the watchful eye of the Landmarks Preservation Commission. The new structure replaces a two-story remnant of the Prescott Hotel that was re-clad in the 1980s, destroying any semblance of the original. "A big hurdle was to convince the commissioners that the existing two-story building was not contributing as much as our new building would," said Poisson. The project was approved with glowing reviews in September 2013. "We're gaining confidence with each approval that building in a historic district is a wonderful opportunity to tell a story."

BKS K is currently finishing up construction documents for the project, but a start date has not yet been set. The developer is sensitive to the needs of the existing tenants on the property. Once demolition gets underway, the new 529 Broadway is expected to be complete within 18 months.

BRANDEN KLAYKO

The terra cotta facade of this new Soho building references both masonry and cast iron precedents.



COURTESY BKS K

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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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FXFOWLE DESIGNS LA CENTRAL, A MIXED-USE AND MIXED-INCOME DEVELOPMENT IN THE SOUTH BRONX

THE BRONX IS BUILDING



COURTESY FXFOWLE

In the final weeks of the Bloomberg Administration, FXFOWLE was selected to design a one-million-square-foot, mixed-income, mixed-use complex in the South Bronx. A few months later, the firm is finalizing plans for La Central, a project it hopes will build on the successes of Via Verde, a similar affordable development nearby. It is an ambitious undertaking for FXFOWLE. The firm is not just designing a building, it is attempting to create a neighborhood.

"Via Verde is at the large end of a singular building and we're at the small end of building a whole neighborhood," said Dan Kaplan, a senior partner at FXFOWLE. The \$345-million project includes 985 units of mixed-income affordable housing, 40,000 square feet of retail, a 50,000-square-foot YMCA, a skate park, green roofs, and a

recording studio. The tallest tower also includes a telescope for Bronx High School of Science students.

Kaplan described the firm's design for La Central as a London terrace that has been broken apart. "We took the super-block and sort of wrapped it in a masonry jacket," he explained. "Then cut holes in it and revealed a sort of lighter, more luminous inside." La Central's interior courtyards will be wrapped in metal panels and Future Green Studio will design the interior landscaping. The building's brick exterior is punctuated by vegetated highlights at different elevations: green-screens rise at the street level and trees grow out of rooftop terraces.

While the design for La Central is not as colorful as Via Verde, the new project borrows—and builds upon—its predecessor's

La Central, designed by FXFOWLE, will attempt to build on the success of Via Verde but at the neighborhood scale. It will incorporate green roofs, solar panels, community gardens, and other sustainable strategies into the mixed-use complex.

programming, which promotes green and healthy lifestyles. All five of La Central's buildings are topped with photovoltaic panels and green roofs that are accessible to tenants. The project also features an outdoor play area for children and a massive south-facing deck where local non-profit GrowNYC will teach community members about urban agriculture. Kaplan said the site's programming is intended for both the tenants of the property as well as the surrounding community.

In terms of housing, La Central is geared toward families: nearly 50 percent of the affordable units will have at least two bedrooms. But unlike Via Verde, individuals at La Central will not have the opportunity to buy their homes—all of the nearly 1,000 affordable apartments are slated to be rentals. Kaplan said this could possibly change down the road.

La Central consists of two-phases. Construction is expected to start in the latter half of 2015. **HM**

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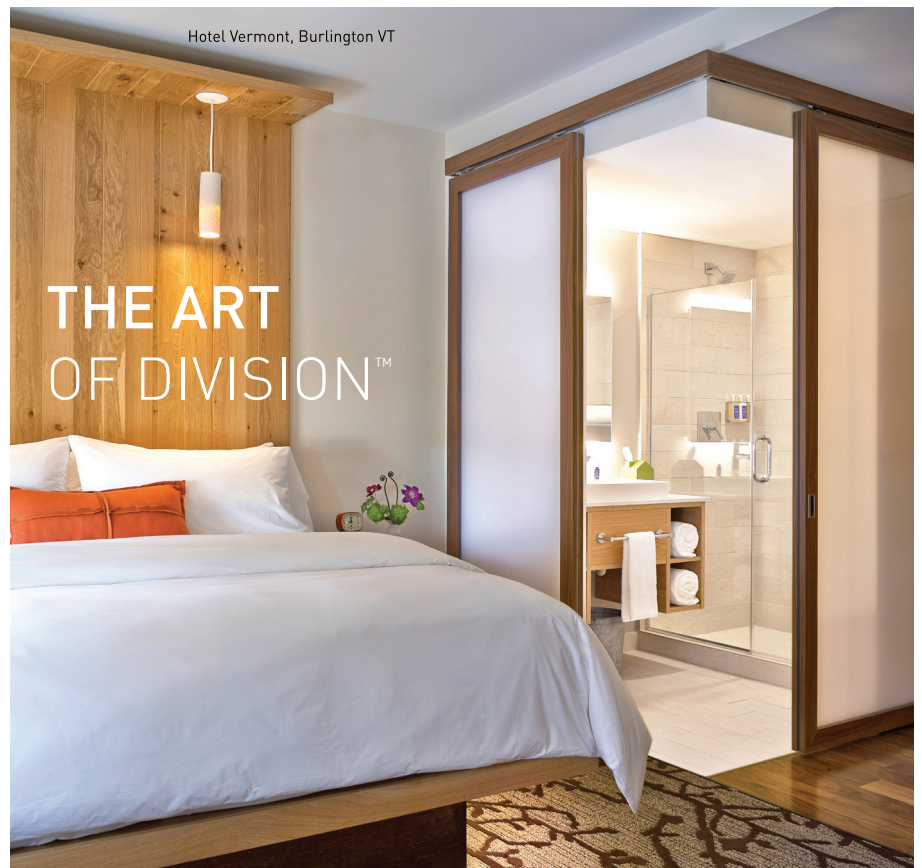
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COURTESY SCAD

THE LIVING LOT

In response to growing urban populations and a reduction of the need for cars in cities, a cross-generational team of architects, designers, and artists from the Savannah College of Art and Design (SCAD) have created an experimental mode of adaptive urban housing. A group of 75 SCAD students, 12 faculty, and 37 alumni have transformed the seemingly dark, uninhabitable interior of a standard mid-century parking structure in midtown Atlanta into a light-filled communal habitat.

"The result [of the project]," said Paula Wallace, president of SCAD, in a statement, "is now a solution—a sustainable urban micro-housing community that projects relevance far beyond form and function to the Vitruvian principles of utility, strength, and delight. SCADpad creates an environment for inventive and artful living."

Three fully functional,

135-square-foot housing units, each occupying no more than a single parking space, have been completed and are already inhabited by a pioneering zgroup of SCAD students. Each micro-apartment, dubbed SCADpads, features art installations by SCAD alumni, a private courtyard, student-designed furniture, and home automation technologies, like smart glass windows and Philips Hue LED smart bulbs. Sustainable features include community gardens fed by filtered gray-water and a fiber optic sun harvesting system, and a composting and recycling center. The development also contains a workshop equipped with a state of the art, hands-free 3D printing interface.

The three completed SCADpads each have their own themed designs, inspired by the identities of SCAD's global campuses, and are

wholly designed and adorned by SCAD students and alumni. SCADpad Europe is clad in blue, lacquered wood panels, arranged in tile-like diamond patterns, and features a roofline of scalloped, copper tiles. SCADpad Asia contains geometric wallpaper overlaid on a touch-sensitive sound-board that plays randomized musical sounds. The minimalist, black and white exterior of SCADpad North America contrasts the lush interior of wood paneling and textural, Navajo-inspired leather textiles. Large windows in the unit provide views of the Atlanta skyline, but with the touch of an iPad located in a wall mounted 3D printed console, the windows become translucent for added privacy. The visually and technologically rich micro-apartments were built for \$40,000 to \$60,000 per unit.

"Parking structures are a unique and very recent building type," said Christian Sottile, dean of the School of Building Arts, SCAD. "It's not a structure that cities, architects, and designers have examined as opportunities for urban living."

With 105 million parking spaces—five for every car—and approximately 40,000 parking structures operating at only half of their capacity in the United States, opportunities abound for more exciting adaptive reuse projects like this in urban centers across the country.

NICK MILLER

SAFETY MEASURES IMPLEMENTED IN SEVERAL NYC BOROUGHES

VISION ZERO COMES INTO FOCUS

New York City may have one of the lowest traffic fatality rates of any large city in the US, but every two hours a pedestrian is killed or injured by a motor vehicle. It is the current leading cause of death for children under 14 and the second leading cause of death for seniors.

Under Mayor de Blasio's Vision Zero Action Plan the city is ramping up traffic enforcement, redesigning streets, and working to educate drivers about the perils of speeding.

One of the first of the 63 Vision Zero proposals to be rolled out is the Arterial Slow Zone program, which is focusing on 25 major thoroughfares where there have been particularly high rates of pedestrian fatalities and injuries. Thus far, work is underway on three zones: a 5.2 mile stretch of the Grand Concourse in the Bronx and in Brooklyn a roughly 8-mile stretch of Atlantic Avenue and a 1.1 mile stretch of McGuinness Boulevard. On these designated roadway segments, which are targeted for stricter enforcement and marked with distinctive blue and white signs, the citywide speed limit of 30 mph has

been reduced to 25, street lights retimed, and pedestrian safety features are being added such as widened medians.

Studies show that at 20 mph pedestrians hit by cars have a 98 percent chance of survival, but the death rate goes up significantly for every one mile per hour increase. At the city's current 30 mph speed limit, a pedestrian hit by a car has only an 80 percent chance of survival. At 40 mph a pedestrian hit by a car only has a 30 percent chance of survival.

For Vision Zero's goals to be realized citywide, various state laws need to be changed. New York State Senator Martin Malavé Dilan and Assembly member Maureen O'Connell have both sponsored legislation that would allow the city to determine more of its own traffic regulations. Currently, New York City does not have the authority to lower its overall speed limit without approval from the state legislature. State law even limits red light cameras to use at 150 intersections and the use of speed enforcement cameras to only 20 locations near schools.

"The main event right now is Albany," said Paul White, executive director of Transportation Alternatives. "We need the state legislature to lower the default speed limit to 20 mph, and we are also seeking enabling legislation for hundreds of additional speed enforcement cameras."

ALEX ULAM

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.

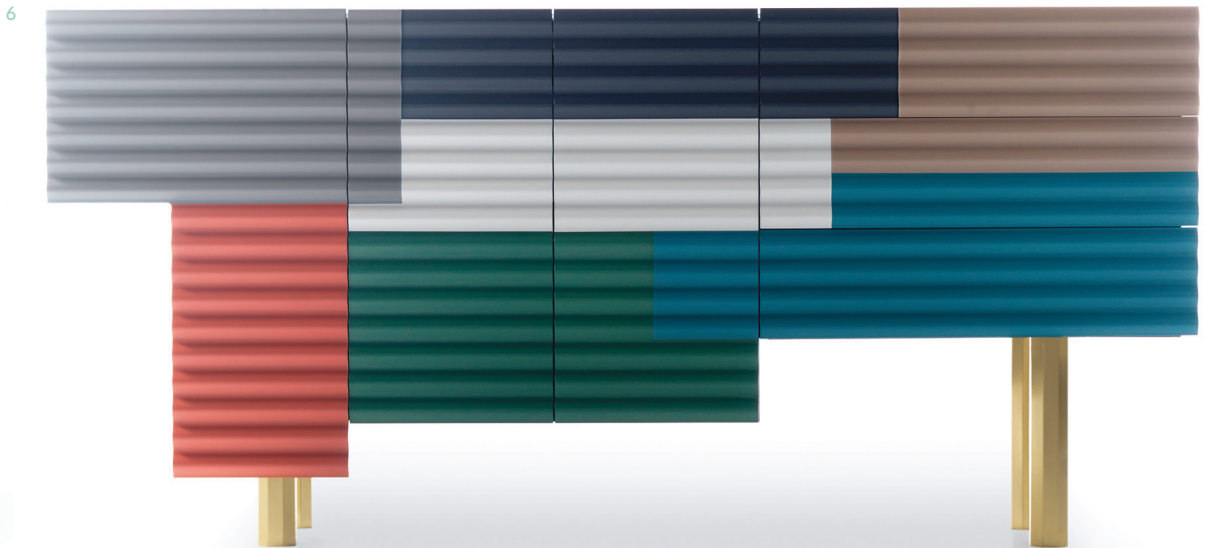
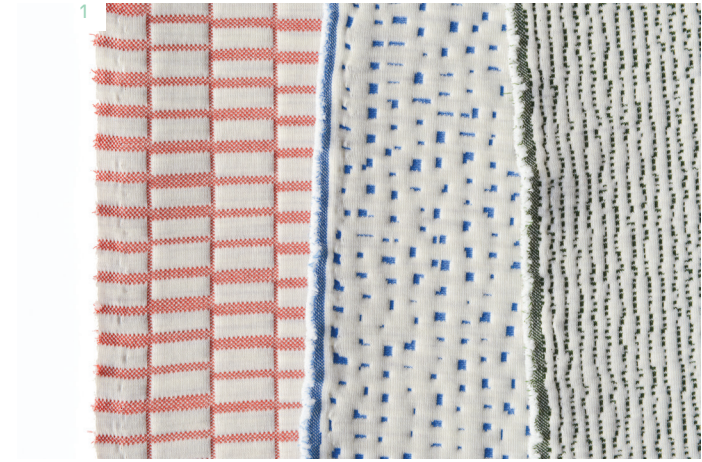
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VIBRANT AND MARKET-READY

1 KVADRAT KNITS COLLECTIONS

Layering stretchy jersey, wool, and polyester, these upholstery fabrics play with pattern, color, and texture. Designed by Ronan and Erwan Bouroullec.

kvadrat.com

2 INGO MAURER FLYING FLAMES

Repositionable downlights and dimmable LED "candles" are held by magnets to a ceiling-mounted canopy that contains an integrated electronic ballast. Designed by Moritz Waldemeyer and Ingo Maurer and team.

ingo-maurer.com

3 EMECO SU COLLECTION

These simple stools are offered with seats of reclaimed oak, recycled polyethylene, or an eco-friendly "concrete" material, atop legs of anodized aluminum or wooden legs. Designed by Nendo.

emeco.net

4 MOROSO 22ND FLOOR

Folded steel and aluminum comprise an all-in-one seating and table unit. Varying the palette of textiles and surface materials creates a custom design. Designed by Tord Boontje.

moroso.it

5 COALESCE CARBON FIBER CHAIR

Weighing less than five pounds and capable of supporting 300 pounds, this stacking chair takes full advantage of the technical properties of carbon fiber. Designed by Michael Young.

coalesce.com

6 BD BARCELONA DESIGN SHANTY SUMMER

Each of the corrugated door panels fronting this cabinet opens in a different direction. Available in several color schemes. Designed by Doshi Levien.

bdbarcelona.com



7



8



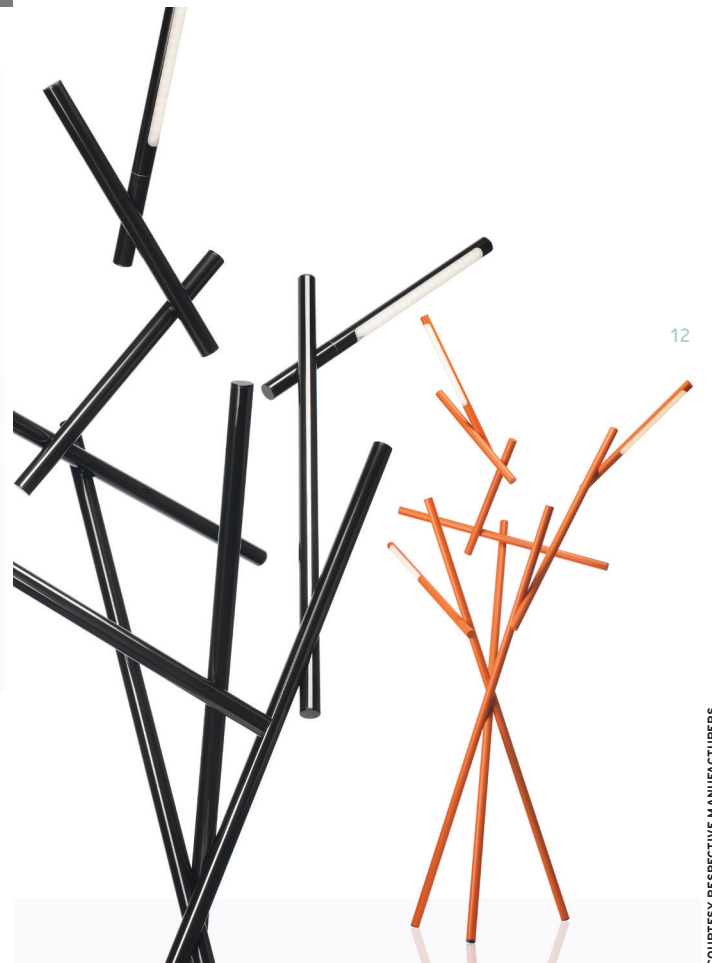
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10



11



12

More than 300,000 attendees navigated the halls of the Milan exposition center—an exuberant work of architecture by Massimiliano Fuksas—perusing the works of 1,400 exhibitors during the week-long celebration of design called Salone del Mobile. Here's a survey of furnishings, new and re-envisioned, that caught the collective eye of the *AN* editors on the scene. **By Leslie Clagett**

7 CARL HANSEN & SON
PAUL SMITH & MAHARAM

Modern classics including the Wing Chair, the Shell Chair, CH28, and the CH163 sofa all receive the signature striped treatment. Textiles by Paul Smith & Maharam; chair designed by Hans Wegner.

carlhansen.com

8 ARTEMIDE
PARAGON

A body of extruded aluminum in matte black or anodized grey finishes, this blade-like floor fixture uses a dimmable LED lamp. Designed by Daniel Libeskind.

artemide.us

9 CASAMANIA
N=N05

Breaking apart the components of a traditional sofa, this chair's seat and backrest float separately, but are linked together by a thin exposed framework. The integral side table is made of ash wood. Designed by Luca Nichetto and Nendo.

casamania.it

10 MAGIS
BIG WILL

This wheeled work or dining table extends to seat eight. The witty wheel-like pair of legs slide for easy expansion. Designed by Philippe Starck.

magisdesign.com

11 ARTEK
RIVAL

While created as a work chair for the home office, this swiveling seat has a distinctive presence. Fabricated of birch, in high- and low-back styles; leather and fabric upholstery. Designed by Konstantin Grcic.

artek.fi

12 FOSCARINI
TUAREG

This tubular fixture's three LED light sources adjust 360 degrees and can be operated independently, allowing it to be used as a reading lamp, wall lamp, or floor lamp. Designed by Ferruccio Laviani.

foscarini.com

THE ARCHITECT'S NEWSPAPER MAY 7, 2014



COURTESY TEAM SCAPE AND TEAM BIG

TEN TEAMS PRESENT VISIONARY DESIGNS TO PROTECT THE REGION

THE NEXT WAVE

Seventeen months after Hurricane Sandy roared into New Jersey, New York, and Connecticut, leading architects from around the globe showed how affected communities can fight back against the next Sandy. They presented their plans as part of Rebuild By Design, a competition created by the Department of Housing and Urban Development to solicit ideas for a more resilient region. After months of consultation with engineers, architects, and planners, the final 10 teams presented their proposals 29 floors above the calm waters of New York Harbor and the Hudson River.

For the South Shore of Staten Island, SCAPE proposed "living breakwaters" made of oysters to protect against a stronger sea. WXY drew up plans for "blue dunes," or barrier islands miles out from shore. And OMA suggested both hard infrastructure and soft landscapes to "resist, delay, store, and discharge" stormwater from Hoboken.

It was BIG's proposal that would wrap Manhattan's skin with new cultural and green space that doubles as infrastructure. Bjarke Ingels told *AN* that his team's plan is "the lovechild of Robert Moses and Jane Jacobs." To that effect, new parkland serves as a berm,

an art gallery under the FDR expressway becomes a storm wall, and pavilions transform into floodgates. "If we're going to spend all this money on necessity or utility, let's make sure it also provides social amenity and public amenity," said Ingels.

This point is key: Planning for climate change should be about more than preparing for bigger and more frequent storms. Because even if the "100-year storm" becomes the "50-year storm" or the "10-year storm," the vast majority of the time, these spaces will not be flooded with water; ideally, they will be flooded with people. Brooklyn Bridge Park is the perfect example. On most days it is a treasured public space, but when Sandy struck it became a crucial buffer between the borough and the breaking waves.

Rebuild By Design is about building more spaces like that. It is focused on using design

as infrastructure and infrastructure as design. "This is about moving from a culture where we only think about protecting our communities after the storm has happened, to thinking about how we protect our communities in every decision that we make as we build them," HUD Secretary Shaun Donovan told *AN*. "Every time we build a sidewalk, a park, a piece of infrastructure, how do we make sure that every one of those steps better prepares our communities for the effects of climate change."

Rebuild By Design fits squarely within that vision. The competition is not just an opportunity for famous architects to show off some nice renderings. When a winner—or winners—from the group is selected this spring, they are slated to receive federal funds to help make their plans a reality.

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**SCOTT HENSON
ARCHITECT,
OLE SONDRESEN
ARCHITECT**

The old brick warehouse at 58 Kent in Greenpoint, Brooklyn, has had a storied life. Part of the Landmarks Preservation Commission's Eberhard Faber Pencil Company Historic District, the address is actually composed of the facades of three buildings constructed in stages during the late-19th and early-20th centuries. The western portion

is part of an 1860 Italianate factory building designed by Philemon Tillion. Faber purchased it in 1872 when he moved his pencil-making operation from lower Manhattan across the East River. The tycoon commissioned Brooklyn architect Theobald Engelhardt to design the central section, a Renaissance Revival composition of brick dentil courses and corbelling, bluestone watertables, and cast iron and radiating brick lintels. The eastern section is in the German Romanesque Revival style, with projecting brick header arches at the windows, iron shutter hinges, and cast iron door lintels. The central and eastern sections have pediments featuring the Faber Pencil

Company logo. In the mid-1980s the building's upper stories and interiors were demolished, leaving only the Frankenstein-like collection of street and rear facades.

In 2011, an Internet company purchased the property for its headquarters. The company leadership liked the dilapidated look of the old edifice and accordingly hired local architect Scott Henson to find out if it would be possible to preserve the facade as-is—including the mish-mash of mortar types, anachronistic masonry repairs, broken bricks, and layers of graffiti—while making sure it was watertight and structurally sound. "Everyone agreed that we were not going to take it back to its

original condition," said Henson. "It was important that we preserve the various changes that had happened over the years. That's kind of atypical in the field of historic preservation."

While another architect, Ole Sondresen, designed the overall project, Henson worked with historic preservation consultant Cas Stachelberg of Higgins Quasebarth & Partners to conduct a detailed survey of every brick and mortar joint in the facades. Once the survey was completed, he brought on Ken Follett of Quality Restoration Works to analyze and research the various mortar types in the existing building so that they could be replicated as closely as possible. Contractor Urban DC was then brought on to undertake the uncommon task of figuring out what exact parts of the street facade really needed repair, and which could be left alone.

The team drew up a specific set of criteria for determining what parts of the wall required repair. All mortar joints that had deteriorated beyond 3/8-inch deep were cut and re-pointed using Follett's mortar replicate of what existed in place, whether original or from a more recent patch job. Other areas of the facade were merely spot pointed, a technique used to repair minor holes and deterioration. Some areas of the wall at the base of the Engelhardt-designed addition were

so deteriorated that more than 30 percent of the bricks had eroded. The team did not replace these bricks. It repointed them and applied new water-repellent coatings atop the spalled brick to replace the original baked face-finish. The graffiti-covered areas were cut and re-pointed where required, leaving the markings on the brick face, though without any attempt to recreate the paint on the fresh mortar joints. While this level of detail was applied to the street face, 100 percent of the rear was repointed as a money saving measure.

New windows were installed, replacing existing bricked-in openings. They are framed in Corten steel window boxes that float 1½-inches inside the historic apertures. Another piece of Corten steel juts out over the entrance, a minimal gesture of wayfinding that, along with the clearly contemporary glass insertions, serve as the only indication that this dilapidated piece of the Greenpoint urban fabric has entered 21st-century usage.

AARON SEWARD

SOURCES:

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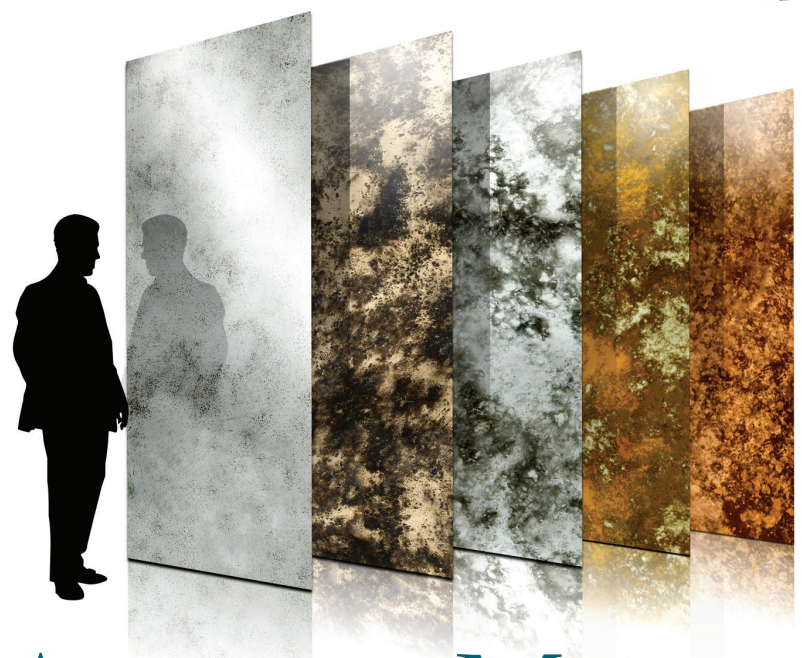


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COURTESY KPF

SLENDER SKYSCRAPER COMING TO 22ND STREET

TALL AND SKINNY IN GRAMERCY

As the supertall towers of 57th Street climb ever higher, a new glass giant is set to rise 35 blocks south. Renderings have surfaced for 41 East 22nd, which will become the tallest tower between the Financial District and Midtown. The 60-story residential building resembles its neighbors to the north in that it is very thin, very glassy, very tall, and built for the very wealthy. It is designed by Kohn Pedersen Fox (KPF) with Goldstein Hill & West serving as the architect of record.

While the Supertalls of 57th stretch the already tall Midtown skyline further, 41 East 22nd towers above its mid-rise neighbors. The base of the glass tower is clad in a multi-story masonry facade, a contextual nod to the surrounding historic urban fabric. From there, the structure angles out 17 feet over the adjoining five-story building. The remainder of the 777-foot elevation, all the way up to its angled crown, is encased in a glass curtain wall.

While significantly taller than anything else in Gramercy, the building will not stand alone in the immediate skyline. One Madison Park, a high-end, high-rise condo tower designed by CetraRuddy, is located just down the block. The building, which has been plagued by financial and legal troubles, has loomed empty over Madison Square Park for years. Soon it will be eclipsed by KPF's tower, which is 150-feet taller.

While neither this new tower nor One Madison Park are technically "supertall," they are both priced for the super rich. The new building, which is being developed by Bruce Eichner of Continuum, will contain 81 high-end units. The local community board is not in favor of this project and others like it. "As with developments along 57th Street, this building is the result of a large transfer of development rights," said Layla Law-Gisiko, chair of Community Board 5. "It is urgent that our elected officials develop a responsible zoning policy to address the impact of new buildings on our parks and historic resources." **HM**



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HANS HOLLEIN,
1934–2014

COURTESY ESTATE OF HANS HOLLEIN

Hans Hollein, architect and artist, has died aged 80 in Vienna, Austria. His was an exceptional interdisciplinary practice and the ideas that he developed from the late 1950s were truly visionary, anticipating virtual learning and working environments, for example. Hollein's drawings and collages were already being included in collections of the Museum of Modern Art in New York by the 1960s, and he won the prestigious Reynolds Memorial Award for his first building, a small candle-shop in the heart of Vienna, in 1966. From 1965 to 1970 he was a co-editor of *Bau* magazine. His output was infused with an intense preoccupation with visual communication and the human body. By 1967 he was proclaiming "Everything is architecture."

Born in Vienna in 1934, Hollein became an architectural student at the Academy of Fine Arts just after World War II. The city he grew up in had been devastated. He was able to go to England as a post-war initiative of exchange, living with a family there. Then, as an architectural student, he travelled to Spain and worked in Sweden. In 1958 he was awarded a Harkness Fellowship to study and travel in the U.S. This experience proved decisive for his later development as an artist and architect, allowing Hollein to rethink his whole approach to architecture. While he went to America in search of Modernism, meeting several distinguished European émigré architects there, times were changing radically. The Cold War and the arms and space race were bringing with them new ideas about environmental design. Architects were no longer dreaming, like Le Corbusier, of ocean liners, but of the possibility of living on the moon. Materials being developed for space travel were also exciting for their direct application in architecture as well.

Hans Hollein became particularly interested in the space suit as a minimal environment. It had everything the human body needed to survive in isolation, yet was connected by new communication technologies. This inspired him to develop a polyester cellular capsule that allowed the user to control their body temperature, nutrition supply, and disposal of human waste. This basic shelter also prevented boredom. It was connected by means of a screen and a sound system to the outside world, as well as to other capsules. The units could be lined up together. In the event of death, they could be tipped over and buried like a coffin. While this project may initially remind one of similar projects by Archigram, it was not really at all: their capsule designs were fun, disposable environments but lacked the grimy realities of having to deal with an actual human body.

From his capsule project, Hollein went on to conceive of a pill as the ultimate small piece of architecture, because it too could allow you to

control and change your own environment. It could make things less painful, or make you feel like a king, or let you tolerate stress, or increase your creativity, or bring you happiness, or death, or keep your body temperature at 36.4 degrees Celsius, and, even in the 1960s, let you make love without fear of conception. In Hollein's view, the acts of dance, trance, and orgasm were also to be understood as spatial experiences.

While many artists and architects were playfully experimenting with pneumatic structures in the 1960s, Hans Hollein created the Mobile Office. This was a portable environment that could be inflated as part of a busy jet-set lifestyle in which no moment was to be wasted. It came complete with its own drawing board, typewriter, and telephone for work on the go.

Much of Hollein's early work was for artistic productions, manifestos, and exhibitions. He was closely associated with the avant-garde Galerie St. Stephan in Vienna run by the Catholic priest, Otto Mauer. This was an interdisciplinary venue where Hollein was able to test out his proposal that architecture was not just about providing things such as houses, but also about politics, religion, science, technology, psychology, performance, the human body, fashion, and sex. Architecture could be anything and as he declared openly, everything was now architecture.

Hollein participated in the 1968 Milan Triennale, which was closed down as a reaction by the authorities to that year's student protests. He had designed and installed a striking pop environment. Later, in 1980, he took part in the first Venice Architecture Biennale, which famously launched Postmodernism as an international style. In 1982 his first truly major project, the Museum Abteiberg in Mönchengladbach, Germany, was finished, providing a remarkable space conceived for the collection of avant-garde art. In 1985 he was awarded the Pritzker Architecture Prize.

Hollein developed his architectural ideas over the decades, often revisiting early concepts and revising them for a contemporary context. Perhaps his most successful recent structure is the SBF Tower in Shenzhen. It was based on a sketch from 1958 and will be finished later this year, bracketing Hollein's career as an architect. It consists of a 650-foot-tall vertical office structure that alternates between glazed office boxes and contrasting sky gardens with organic planting and media screens. It is conceptually about allowing for globalised building practice in which the architect is the designer but does not need to manage the construction process. Hence the SBF Tower is not about exact specifications and details; instead, it sees itself as having moved beyond such matters, embracing less precise building practices. Any future addition of satellite dishes, climatic controls, air-handling systems, and digital screens will only enhance the design. As a 21st-century media tower, it both celebrates and acts as a stage for the notion of perpetual change in technology.

Two retrospective exhibitions were already conceived to take place this year to mark Hans Hollein's 80th birthday; now they will honor his life. The exhibitions rework Hollein's oeuvre in tandem: one in the Museum Abteiberg in Mönchengladbach, opened on April 12, addressing his early ideas and projects; it will be followed by a show at the MAK Gallery in Vienna on June 25, which looks at his furniture and interior design. It is regrettable that Hollein should pass away just at the point when his career is being reassessed in a serious way.

EVA BRANSCOME



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QUADRANT

THE VICEROY HOTEL

NEW YORK, NY



Manhattan's West 57th Street has drawn considerable attention for the spindly glass skyscrapers now rising there. But set within this crane-dotted corridor is a new 30-story tower that stands apart for its rigor and refinement, both inside and out.

Completed last fall, the 240-room Viceroy Hotel was designed by Roman and Williams, the renowned firm behind such influential projects as the Ace Hotel and The Standard, High Line.

Founded in 2002, the firm is led by the husband-and-wife team of Robin Standefer and Stephen Alesch, former Hollywood film set designers who have a remarkable talent for producing deftly curated, atmospheric spaces. The Viceroy, for which they envisioned the interiors and the facade, marks the duo's largest project to date.

Unlike the shiny, modern towers cropping up nearby, the Viceroy harkens back to glamorous old New York. Standefer and Alesch

drew inspiration from varied sources—ocean liners, artist lofts, and film noir among them. Their overall vision was to create a hotel that feels “industrial and creative” yet still emits an air of confidence and sophistication. “There is nothing shy or humble about this project,” they said.

Slipped into a narrow lot, the masculine tower is faced with a grid of blackened steel struts and muntined windows, establishing an aesthetic the designers refer

to as Neo-Miesian. Once inside, however, the Miesian reference quickly fades. In the warmly lit, double-height lobby, no surface was left unadorned. Walls are sheathed in dark-toned wood and heavily veined marble; on one wall, an imposing mural inspired by the Regionalist painter Thomas Hart Benton lends hues of red, blue, and orange to the opulent space.

Efficient yet elegant, the standard guest rooms are reminiscent of ship

cabins. Beds are set within tambour-paneled wall units made of iroko, an African hardwood; the units contain clothing storage, nightstands, and a mini-bar. The rooms are fitted with custom lighting fixtures made of perforated brass and aluminum. In the bathrooms, the designers employed a color palette based on American currency: olive greens, blacks, and ivory.

The nautical theme is continued within a rooftop bar, which features ipe flooring, brass detailing,

and walnut-and-leather sofas. In contrast, the Kingside restaurant at street level evokes an upscale diner, with its red stools and black-and-white checked floor.

While the Viceroy has properties around the globe, from Aspen to Istanbul, this is the company's first hotel in New York. CEO Bill Walshe said Roman and Williams has redefined interior landscapes within the city. “Partnering with them on a ground-up project felt like the perfect entrée into New York,” he said.





COURTESY 21C HOTELS, MAGNUS LINDQVIST

21C MUSEUM HOTEL BENTONVILLE BENTONVILLE, AR

When the Crystal Bridges Museum of American Art opened in 2011, it put the town of Bentonville, Arkansas, on the map for art lovers. Now, a new boutique hotel by Deborah Berke Partners promises to further boost the town's cultural cachet.

Intended to be a destination in its own right, the 21c Museum Hotel Bentonville opened in February 2013, just a quarter-mile from the Moshe Safdie-designed museum. In addition to its 104 guest rooms, the hotel doubles as an art gallery, offering 12,000 square feet of exhibition space.

Berke's restrained architecture serves as a suitable backdrop for exuberant artwork, from psychedelic wallpaper by Brooklyn's Chris Doyle to life-size, green plastic penguins by the Cracking Art Group. "I really loved making spaces for the work," said firm founder Deborah Berke, noting that she graduated from RISD and has long been involved with artists. "Doing a hotel where the arts play a key role is a very good fit for me."

The Arkansas outpost marks the third 21c hotel, all designed by Berke. The hospitality company emerged in 2006, when two art collectors in Kentucky—Laura Lee Brown and Steve Wilson—commissioned Berke to convert old warehouses in Louisville into a hotel and museum filled with 21st-century art (hence the name 21c). The project was a hit and led to a similar venture in Cincinnati.

The Bentonville location was the first to entail ground-up construction. For the flat, open site, Berke created

a simple composition of two distinct, rectilinear volumes. A one-story volume fronts the street and houses public functions (a lobby, restaurant, and exhibition space); behind it, a four-story volume—the town's tallest building—contains the guest rooms.

White walls and polished concrete floors characterize a series of stripped-down galleries, which are open to the public 24 hours a day. The atmosphere is warmer inside The Hive, a casual restaurant where guests sip coffee by day and cocktails by night. "We really wanted an active bar and restaurant area," said Berke. A 125-seat dining room contains wooden tables and chairs and soft banquettes. In the lounge, the bar is faced in white brick and topped with indigenous limestone.

The guest rooms are "simple and gracious," said Berke. Featuring a neutral color palette with dashes of color, the rooms are outfitted with tasteful modern furnishings and original artwork. Co-owner Brown even contributed her own creations, such as photographs of farm animals screen-printed on throw pillows.

Berke emphasized that the hotel's art program is not some contrived branding experiment. "It's true to the soul of who these people are," she said of the owners. "They're smart, inventive, and delightful to work with, and they believe in what they're doing." That passion seems to be paying off. Berke is currently designing 21c Museum Hotels for Lexington, Kentucky, Oklahoma City, and Durham, North Carolina—promising to put more American cities on the cultural map.



Over the course of her illustrious career, the British designer Tara Bernerd has taken on an array of projects, from nightclubs and department stores to the interior of a 150-foot private yacht. In 2012, she completed Belgraves—A Thompson Hotel. Located in London, it was the hospitality company's first property outside of the United States. Now, Bernerd has produced another edgy, boutique hotel for

the Thompson portfolio, this one on American turf.

Thompson Chicago, which debuted in October, occupies the former Sutton Place Hotel, built in the 1980s in the city's exclusive Gold Coast district. Following an extensive interior makeover guided by Bernerd's firm, Tara Bernerd & Partners, the 23-story building now contains 247 guest rooms, six two-level penthouse suites, a

fashionable restaurant, and more than 12,000 square feet of meeting and catering space. The overall goal, said Bernerd, was to create a comfortable, "rough luxury" atmosphere. "We wanted it to feel aspirational but not intimidating," she said.

Visitors enter a lobby that promptly reveals Bernerd's knack for crafting environments that are sophisticated yet cozy. A timber-beam ceiling, wood paneling, weighty bookshelves, and seating upholstered in tweed encourage guests to linger with a cup of coffee and their favorite novel. Just off the lobby, a staircase constructed of black iron and brass mesh lends a

subtle, industrial vibe. Throughout the hotel, raw materials such as concrete, metal, and brick are used in a ways that Bernerd describes as "seductive and soft" while still conveying a sense of refinement.

The lobby leads to a double-height atrium housing Nico Lounge, where a verdant, living wall measuring 36 feet wide by 22 feet tall serves as a striking centerpiece. Adjacent to the atrium is Nico Osteria, an Italian seafood restaurant led by the celebrated chef Paul Kahan. Its design includes a large open kitchen and Scandinavian-style tables and chairs.

For the guest rooms, Bernerd set out to create a residential vibe.

"We wanted to keep it warm and not go too modern," she said. The bedframes and headboards are crafted of wood and connect to side tables and a velvet sofa. Lacquered cabinetry is accented with leather, and eclectic artwork adorns the walls. In most rooms, floor-to-ceiling windows provide sweeping views of the cityscape and Lake Michigan.

Bernerd said she loved working in Chicago, particularly given its rich architectural heritage. "There's such a serene elegance to the place, with its marvelous buildings and sense of scale," she said, adding that she'd love to continue working in the city. "I hope we are embraced."

THOMPSON CHICAGO CHICAGO, IL





ANDAZ MAUI AT WAILEA

MAUI, HI

Since its founding in 1984, the Rockwell Group has developed a robust portfolio of contemporary spaces imbued with drama. Its latest hotel project, Andaz Maui at Wailea, employs the firm's signature theatrical style, seamlessly blending it with the magical atmosphere of Hawaii.

Completed in September 2013, the resort encompasses 15 acres on Maui's south shore, an exclusive area known for its five-star hotels and scenic golf courses. The project called for overhauling three existing towers that made up the Renaissance Resort, shuttered in 2007. Rockwell also revamped the grounds and proposed five buildings containing 19 villas. The overall

design intent, said firm partner Shawn Sullivan, was to create a luxurious environment that embraced the outdoors and incorporated references to local culture.

The captivating experience begins right as guests arrive. A covered, wooden and stone bridge overlooks a serene reflecting pool and leads to the hotel's main entrance. Guests are ushered into an 8,000-square-foot lobby, where natural light cascades down through a large skylight and ample glazing offers views of the turquoise ocean.

In the center of the lobby, a sandpit with free-form chairs lends a playful touch. A grand staircase sculpted of wood—inspired by traditional Hawaiian canoes—leads to a

bistro serving seasonal cuisine. Other public spaces include a Morimoto restaurant, five meeting rooms, and a ballroom with a bespoke lighting installation made of glass pendants and braided ropes.

For the hotel's villas and 290 guest rooms, Rockwell created fresh, modern spaces filled with natural light. Custom furnishings include platform beds, walnut side tables, and vanities with teakwood slats. Sliding glass doors open onto terraces that enable guests to take in the breathtaking surroundings.

Those seeking a respite from the sand and surf can get pampered inside a 14,000-square-foot spa. With its warm glow and tall wooden cabinets, the space feels

earthy and soothing. In the reception lounge, a walnut table displays herbs, spices, and fruits that are used to prepare customized oils and lotions. "The ingredients come from the local hillside and local markets," said Sullivan. "We wanted to invent a spa experience that was really specific to Wailea."

That commitment to honoring the resort's milieu went a long way toward winning over the locals. Sullivan said area residents praised the design during the hotel's opening party. "A lot of people were expecting it to be so out-there modern," he said. "It was rewarding to hear them say the project feels very Hawaiian, even though New York designers created it."





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Beyond the Supersquare

May 1, 2014 – January 11, 2015

Beyond the Supersquare explores the indelible influence of Latin American and Caribbean architecture on contemporary art. The exhibition features over 30 artists and more than 60 artworks, including drawing, photography, sculpture, video, and installation, that respond to major Modernist architectural projects constructed in Latin America and the Caribbean from the 1920s through the 1960s. *Beyond the Supersquare* examines the complicated legacies of Modernist architecture and thought—as embodied by the political, economic, environmental, and social challenges faced by countries throughout Latin America—through the unique perspective of artists working today. *Beyond the Supersquare's* co-curators are Holly Block and María Inés Rodríguez, and designer: Benedeta Monteverde.



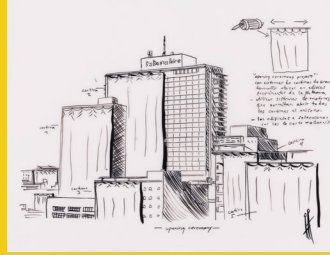
Leonor Antunes

assembled, moved, re-arranged and scrapped continuously, 2012
Walnut and stainless steel
109.5 x 118 x 118 in
Courtesy of Marc Foxx Gallery, Los Angeles



Alexander Apóstol

Documental, 2005
Digital video, 2 min.
Courtesy of the artist and Henrique Faria Fine Art, New York



Alexandre Arrechea

Opening Ceremony – “Habana Libre”, 2003
Ink on paper
14 x 17 in
Courtesy of the artist and Magnan Metz Gallery, New York, NY



Felipe Arturo

Casa Domino, 2010
Reinforced concrete
39.5 x 23.6 x 19.7 in
Courtesy of the artist



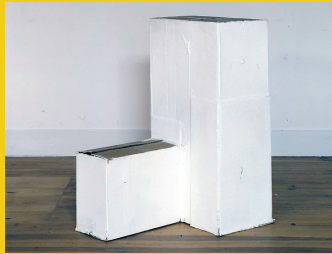
Alessandro Balteo Yazbeck

In collaboration with Media Farzin
Mobile for the Hotel Ávila and The Larger Picture, 1939-1942
From the series *Modern Entanglements, U.S. Interventions, 2006-2009*
Two C-prints
Mock construction plan of Alexander Calder's mobile for the Hotel Ávila ballroom
Two wall labels with narrative text
Courtesy of the artist and Henrique Faria Fine Art, New York



Alberto Baraya

Estudios comparados modernistas: Catedral-Brasilia & Escoba seca, 2010-11
Black and white photograph, inkjet print on cotton paper
23.6 x 33.1 in
Courtesy of Galería Nara Roesler



Carlos Bunga

Untitled, Model #23, 2004
Cardboard, packing tape and matt paint
39.4 x 30 x 19 in
Courtesy of the artist and Galería Elba Benítez, Madrid



Los Carpinteros

Embajada Rusa, 2003
Wooden chest of drawers
118.5 x 43.3 x 43.3 in
Courtesy of the Mugar Collection



Jordi Colomer

Avenida Ixtapaluca, 2009
Video, 6 min.
Collection of Joost & Siska Vanhaerents-Dezutter, Torhout, Belgium
Courtesy Michel Rein, Paris and Meesen De Clercq, Brussels



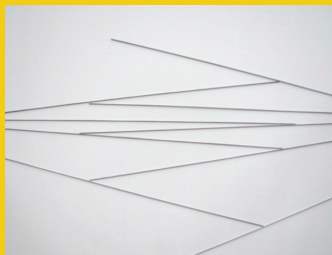
Livia Corona Benjamin

Day Worker at Home Expansion Site, Cancun, 2010
Archival chromogenic print
30 x 40 in
Courtesy of the artist and Galería Agustina Ferreyra, San Juan, Puerto Rico



Felipe Dulzaides

Interrogating Architecture, 2012
Desk, microphones with stands, and drawing
Dimensions variable
Courtesy of the artist



Magdalena Fernández

3vaWC011, 2011
serie Video apuntes
Stop motion video, 1:22 min.
Courtesy of the artist



Fernanda Fragateiro

After Clara Porset and Xavier Guerreiro drawing “Muebles de bajo costo” for International Competition for Low-Cost Furniture, MoMA, 1950, 2013
Lacquered iron with titanium paint, steel cable
37.8 x 26.2 x 65.6 in
Courtesy of the artist and Galería Elba Benítez, Madrid



Carlos Garaicoa

Monumentos, 2011
Digital print on Hahnemühle paper, cardboard, plastic
13.7 x 11.8 x 78.7 in
The Bronx Museum of the Arts, purchased with funds from the Ford Foundation
Courtesy of the artist
Photo: Oak Taylor-Smith



Mario García Torres

Je ne sais si c'en est la cause, 2009
Double 35mm slide projection and sound on vinyl record
Courtesy of Colección Patricia Phelps de Cisneros



Terence Gower

Ciudad Moderna, 2004
Digital video, 6:20 min.
Courtesy of the artist and LABOR,
Mexico City



Patrick Hamilton

*Redressed Architectures for the
City of Santiago - Building # 9*, 2008
Collage, black and white photograph,
contact paper
62.2 x 42.52 in
Courtesy of the artist



Quisqueya Henríquez

Familiar Things, 2012
Acrylic paint on inkjet print on fine
art paper
Series of 4 - 27 x 27 in each
Courtesy of David Castillo Gallery



Diango Hernández

If a letter in a Wall, if a Cut, 2011
Cut wall, dimensions variable
Five archival pigment prints on paper
in envelopes, 12.8 x 9.1 in
Courtesy of Alexander and Bonin,
New York
Photo: Joerg Lohse



Andre Komatsu

Base Hierárquica (United States),
2011/2014
Popular glass, crystal bowl and
concrete blocks
Dimensions variable
Courtesy of the artist



Runo Lagomarsino

Contratiempos, 2010
Dia projection loop, 27 original
images in Kodak slide projection
carousel with timer
Courtesy of the artist and Nils Stærk,
Copenhagen
Photo credit: Amílcar Packer



Pablo León de la Barra

paisaje inutil/useless landscape, 2010
Video projection
Courtesy of the artist



**Maria Martínez-Cañas
and Rafael Domenech**

Bunker Series 004, 2013
Pigment print, collage and watercolor
on Arches Aquarelle 310 gms paper
44 x 34 in
Collection of Laura Blanco and
Robert F. Shainheit
Courtesy of Julie Saul Gallery, New York



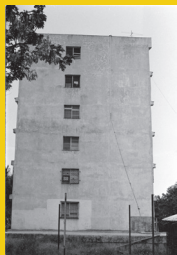
Daniela Ortiz

*Habitaciones de Servicio –
Casa Chavez*, 2012
Architectural plans, photographs,
and typological studies
23.62 x 23.62 in (photograph)
11.81 x 11.81 in each
(plans/studies/narrative)
Courtesy of the artist
Photo: Xose Quiroga



Jorge Pardo

Ten People, Ten Books, 1994
Cloth cover book with vellum
architectural plan
10.12 x 7.25 in & variable
Courtesy of the artist and Petzel Gallery,
New York



Manuel Piña

Of Constructions and Utopias II, 2000
Gelatin silver print
Series of 16 - 14 x 8.5 in each
Courtesy of the artist and Marvelli
Gallery, NYC



Ishmael Randall-Weeks

Arq. Graffiti, 2012
Acrylic and photo transfer drawing
with cut-out mounted on paper
7.25 x 7.8 in
Courtesy of the artist and Eleven
Rivington



Mauro Restiffe

Oscar 12a, 2012
Gelatin silver print
31.5 x 47.25 in
Courtesy of the artist and Galeria
Fortes Vilaça



Pedro Reyes

Moebius Chair, 2006
Fiberglass and steel frame
35.43 x 76.77 x 33.86 in
The Bronx Museum of the Arts,
purchased with funds from the Natasha
and Jacques Gelman Foundation
Courtesy of the artist



Chemi Rosado-Seijo

In collaboration with Roberto
Boly Cortez and La Perla Residents
and volunteers

La Perla Bowl, 2006-ongoing
Video projection, 4:56 min.
Courtesy of the artist

BRONX MUSEUM

The Bronx Museum of the Arts
1040 Grand Concourse & 165th St
Bronx, NY 10456
718-681-6000

For calendar of Public and
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Museum Hours
Thursday: 11 am–6 pm
Friday: 11 am–8 pm
Saturday & Sunday: 11 am–6 pm
Monday–Wednesday: Closed

Admission: ALWAYS FREE

Beyond the Supersquare is made possible with major funding from The Andy Warhol Foundation for the Visual Arts, with additional support from Acción Cultural Española; Calouste Gulbenkian Foundation; Embassy of Colombia; The Consulate General of Colombia/New York; The Evelyn Toll Family Foundation; Fundación Jumex Arte Contemporáneo; Furthermore: a program of the J. M. Kaplan Fund; Graham Foundation for Advanced Studies in the Fine Arts; Agnes Gund; Toby Devan Lewis; The National Endowment for the Arts; The O'Grady Foundation; Sciamé Construction; and The Venezuelan American Endowment for the Arts. Special thanks to Aeroméxico; The Architect's Newspaper; BSK Architects; Walter Puryear and the Andrew Freedman Home of the Mid-Bronx Senior Citizens Council; The Sherwin Williams Company/Manhattan; and Galia Solomonoff.

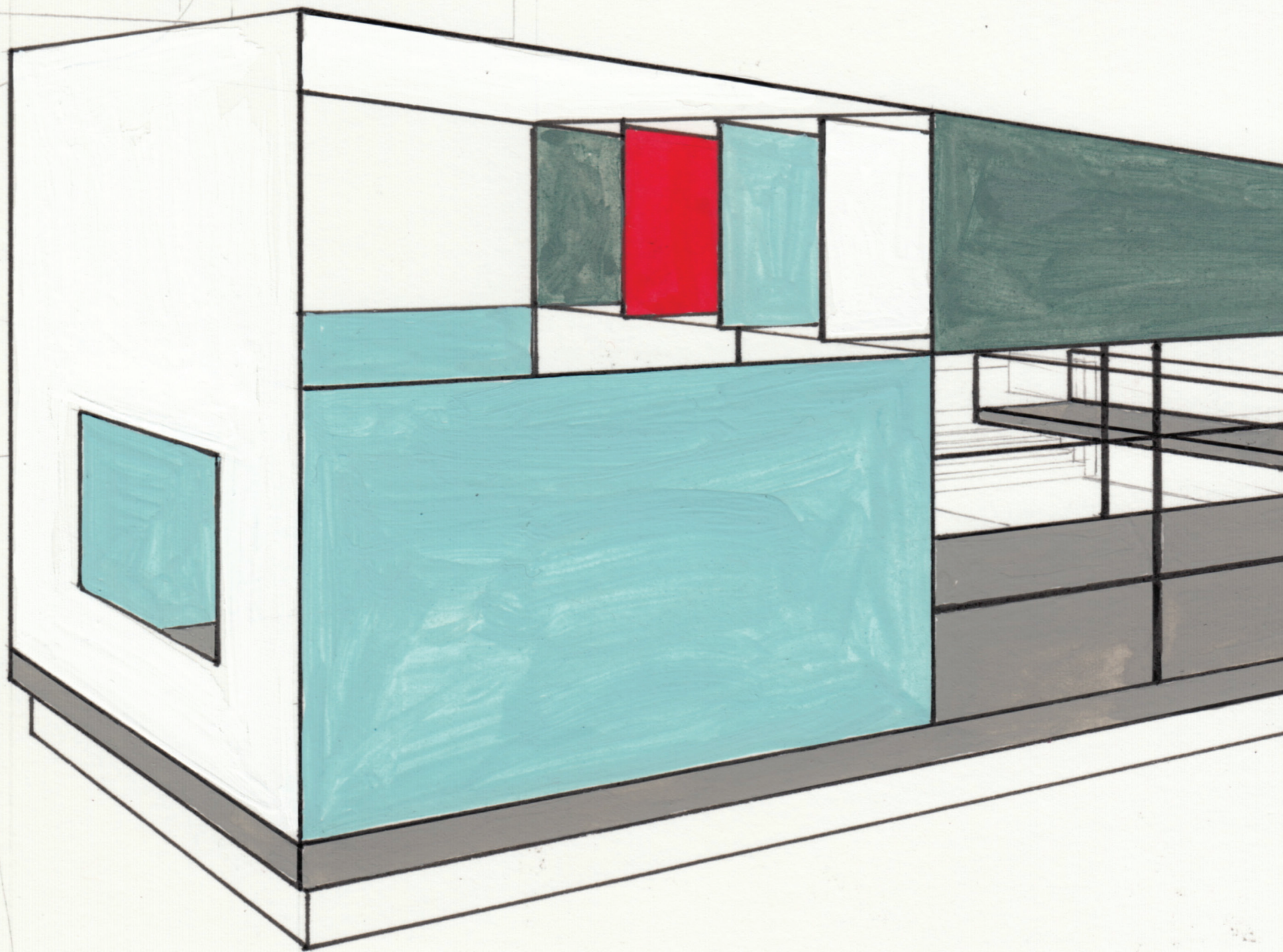


Sciamé
WHERE BUILDING IS AN ART

* FUNDACIÓN JUMEX
ARTE CONTEMPORÁNEO

Terence Gower: SuperPuesto

June 1 – September 28, 2014



Terence Gower's *SuperPuesto* is a temporary pavilion commissioned by The Bronx Museum of the Arts in collaboration with the Andrew Freedman Home in conjunction with the exhibition *Beyond the Supersquare*. With the goal of providing an immersive space for visitors to experience the exhibition's artistic and architectural themes, *SuperPuesto* also serves as an outdoor annex for educational and public programs related to *Beyond the Supersquare*. The pavilion applies the sharp, clean forms of modernist architecture to the rudimentary building technology of the *puesto*, the traditional market stalls found throughout Latin America that have become the face of the informal economies prevalent in the region.

Beyond the Supersquare is made possible with major funding from The Andy Warhol Foundation for the Visual Arts, with additional support from Acción Cultural Española; Calouste Gulbenkian Foundation; Embassy of Colombia; The Consulate General of Colombia/New York; Furthermore: a program of the J. M. Kaplan Fund; Graham Foundation for Advanced Studies in the Fine Arts; The National Endowment for the Arts; The Evelyn Toll Family Foundation; and The Venezuelan American Endowment for the Arts. Special thanks to Aeromexico; and The Sherwin Williams Company/Manhattan.

Additional support for *SuperPuesto* was generously provided by Fundación Jumex Arte Contemporáneo; Agnes Gund; Toby Devan Lewis; The O'Grady Foundation; Sciamé Construction; The Architect's Newspaper; Walter Puryear and the Andrew Freedman Home of the Mid-Bronx Senior Citizens Council; BKS Architects; and Galia Solomonoff.

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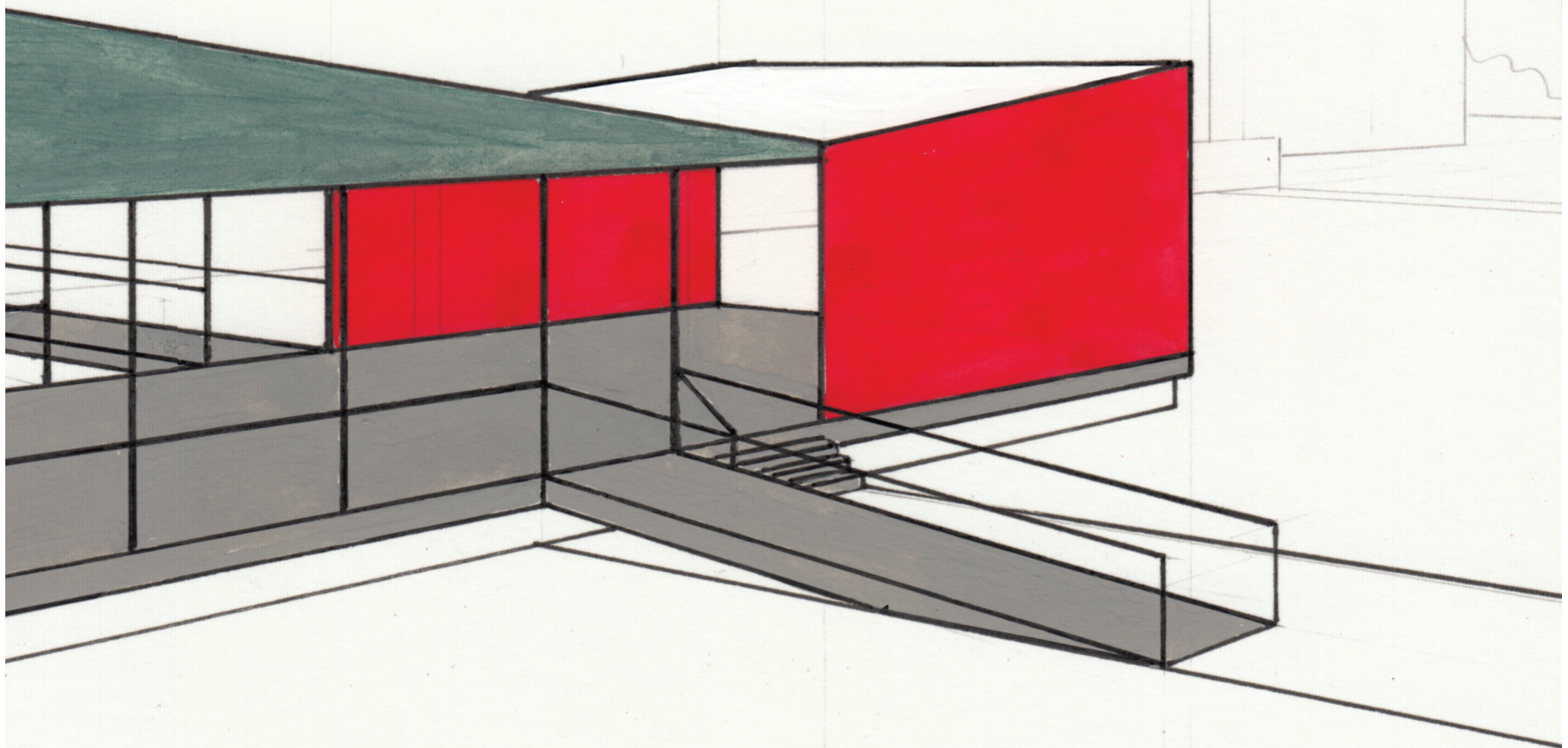


Andrew Freedman Home
1125 Grand Concourse between 166th
and McClellan Streets, Bronx, NY 10456

(Diagonally across the street from
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1040 Grand Concourse and 165th Street)

Hours: Thursday–Sunday: 12 noon–6 pm

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MAY

WEDNESDAY 7
EVENT

2014 New Practices New York Competition Winners Presentation-Dlandstudio Architecture
5:30 p.m.
Hafele Showroom
25 East 26th St.
cfa.ainy.org

LECTURES

50 Years Later: What is the Design Legacy of the 1964 World's Fair?
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.ainy.org

Construction Trends, Bernie Markstein, Chief Economist, Reed Construction Data
12:00 p.m.
Philadelphia AIA
Federal Reserve Bank of Philadelphia
10 Independence Mall
aiaphilidelphia.org

Fujiko Nakaya: Veil
12:00 p.m.
The Glass House
199 Elm St., New Canaan, CT
theglasshouse.org

THURSDAY 8

FILM

The Mute
7:00 p.m.
MOMA
11 West 53rd St.
moma.org

LECTURE

Hard Talks: Is The Internet Bad For Us?
6:30 p.m.
The Jewish Museum
1109 Fifth Ave.
thejewishmuseum.org

FRIDAY 9
EXHIBITION OPENING

TEN Show
7:00 p.m.
Cindy Rucker Gallery
141 Attorney St.
ten-nyc.com

LECTURE

There+Here: Transnationalism and Migration with Laura Kurgan
6:00 p.m.
BSA Space
290 Congress St.
Boston
architects.org

PLAY

Andrew Dawson: The Russian Doctor
8:00 p.m.
Mass MoCA
Hunter Center
1040 Mass MoCA Way
North Adams, MA
massmoca.org

SATURDAY 10
WITH THE KIDS

Family Design Day: Green Architecture
10:30 a.m.
BSA Space
290 Congress St.
Boston
architects.org

SUNDAY 11

EXHIBITION CLOSING

Andy Warhol's Screen Tests
RISD
20 North Main St.
Providence, RI
risdmuseum.org

TUESDAY 13

EXHIBITION OPENING

CoA: "Opening Up the Clark"
6:00 p.m.
BSA Space
290 Congress St., Boston
architects.org

LECTURE

Modernism in the Delaware Valley
6:00 p.m.
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
aiaphilidelphia.org

WEDNESDAY 14
SYMPOSIUM

Propelling the Bell: How Can Architects Lead the Way to a More Sustainable Future?
2:00 p.m.
AIADC
421 Seventh St. NW
Washington, D.C.
aiadc.com

THURSDAY 15
SYMPOSIUM

TW Perry
7:30 a.m.
AIADC
Washington Dulles Hilton
13869 Park Center Rd.
Herndon, VA
aiadc.com

FRIDAY 16

EXHIBITION OPENING

Urbes Mutantes: Latin American Photography 1944-2013
International Center for Photography
1133 Avenue of the Americas
icp.org

SUNDAY 18

EXHIBITION CLOSING

The Landscape Architecture Legacy of Dan Kiley
The National Building Museum
401 F St. NW, Washington, D.C.
nbm.org

LECTURE

Maya Lin + Edwina von Gal
3:00 p.m. The Glass House
199 Elm St., New Canaan, CT
theglasshouse.org

TUESDAY 20

LECTURES

Design for a Better World
6:00 p.m.
Bard Graduate Center
38 West 86th St.
bgc.bard.edu

Resilience by Design

6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.ainy.org

WEDNESDAY 21

LECTURE

Net Zero Educational Buildings in New York
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.ainy.org



COURTESY BSA SPACE

RIGHTS OF WAY: MOBILITY AND THE CITY

BSA Space
290 Congress Street, Suite 200, Boston, MA
Through May 26

Rights of Way: Mobility and the City examines transportation and mobility in the global city through dozens of examples of how the city is shaped by the ways people move through it. Curated by James Graham and Meredith Miller of architecture studio MILLIGRAM-office, the exhibition seeks to demonstrate that our urban environment is a result of a complicated set of negotiations between designers, policy makers, the private sector, and individual residents. The show proclaims that each resident of the metropolis has a right to mobility and access to opportunity within the urban area while showing how those public rights are often at play in the shared commons of any given city. The exhibition examines large-scale urban futures, contemporary examples of innovative design for transit and public space, historical attempts at remaking the city, and individual adaptations of mobility systems. *Rights of Way* also includes three projects from the 2012 Audi Urban Future Award, focusing on three mega-regions: the Pearl River Delta in China's Guangdong Province; São Paulo, Brazil; and the Boston-Washington, D.C. (BosWash) Corridor. Displays include renderings, drawings, photography, videos, info-graphics, and a media library that allows visitors to delve further into the issues raised by the exhibition content.

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THE ARCHITECT'S NEWSPAPER
EAST COAST ARCHITECTURE AND DESIGN

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Speeding Train (Treno in corsa), 1922, Ivò Pannaggi.

The Need for Speed

Italian Futurism 1909–1944:
Reconstructing the Universe
Guggenheim Museum
1071 5th Avenue, New York, NY
Through September 1

There is a playful perversity in celebrating an artistic movement that called for the de-

struction of “museums, libraries, academies of every sort...” with a monumental exhibition on Fifth Avenue. *Italian Futurism 1909–1944: Reconstructing the Universe*, on view through September 1 at the Guggenheim, takes an ungainly collection of painting, prints, sculpture, ceramics, fashion, and writing and tames it into a lively narrative about a curious strain of early 20th century radicalism that aimed to bully its way to utopia.

Later reviled—sometimes unfairly, writes art historian Enrico Crispolti in a catalogue

essay—for its associations with Italian Fascism and a misogynistic point of view, Futurism began as a literary movement spearheaded by the poet and editor F.T. Marinetti. In his original 1909 manifesto published in the French newspaper *Le Figaro*, Marinetti provocatively paid homage to war and speed, the former as a transformational force in society and the latter as a new aesthetic standard for modernity.

Marinetti’s medium was the written word, but through the years he gathered a motley,

multidisciplinary crew under his tent, including poets, musicians, artists, and architects. The Italian movement, which emphasized plastic and dynamic forms, unfolded parallel to Cubism in France and was soon influenced by it. Umberto Boccioni, one of the better known artists from the movement’s so-called “heroic” early period, is well represented in the exhibition, as is the young architect Antonio Sant’Elia. A fascination with the infrastructure of transportation and communication shines through in Sant’Elia’s drawings of sleek, streamlined high-rises in his *Città Nuova* series, and his drawing *Station for Trains and Airplanes* looks like it may have come from the pages of a 21st century newspaper.

Killed in 1916 in World War I, Sant’Elia’s involvement in the movement was brief and on paper, although his name lived on as the title of a Futurist journal. Work of Sant’Elia’s contemporary Mario Chiattoni, who was never formally part of the Futurists, is also included in the show, along with that of architect Virgilio Marchi, whose dramatic sketches for city plans with flyovers and floating walkways for the island of Capri—a Futurist outpost—evoke modern day Hong Kong.

The surprise star of the exhibition is Fortunato Depero, an artist and graphic designer who notably proclaimed in 1931, “The art of the future will be the art of advertising.” Unlike the architects associated with the movement, Depero actually managed to build something, and his 1927 Bestetti Treves Tumminelli Book Pavilion made of giant three-dimensional letters, showcased in a striking 1:3 scale model in the show, seems to foreshadow the contemporary pop-up shop. Depero’s ads for Davide Campari underscore his facility at bringing Futurist aesthetics into the commercial realm, while his designs for toys, textiles, and waistcoats speak to the Futurist ideal of the *opera d’arte totale*, or “total work of art,” a concept more familiar to architects and designers in its German iteration, the *gesamtskunstwerke*.

Like Gropius at the Bauhaus, the Futurists wanted to create a holistic environment. But if a movement so aggressively shuns the past, it is a challenge to create a way of living that does not refer to **continued on page 34**

NEW EYES ON ITALY

Fortunato DePero
The Center for Italian Modern Art
421 Broome Street
By appointment www.italianmodernart.org
Through June 28

There is very little about Little Italy in New York’s Lower East Side that is still Italian—except for a few wonderful food stores. But a few blocks northwest of Piemonte Ravioli and DiPaolo’s on Broome Street is a new cultural institution that promises to become a major center of Italian culture in the city. The Center for Italian Modern Art (CIMA) opened last month with an inaugural exhibition on the work of Futurist Fortunato Depero, which coincides with *Italian Futurism, 1909–1944: Reconstructing the Universe*, the large survey currently on view at the Guggenheim Museum. The center, which is elegantly renovated and designed by Irina Verona Architecture, intends to focus—as its

title suggests—on Italian modern art, which it thinks has been overlooked in comparison to the country’s contemporary fashion, design, and culinary arts. It will host a single exhibition per year, primarily from the collection of CIMA founder, the art historian and curator Laura Mattioli.

The current show was drawn from the Mattioli family collection of 50 rarely seen works (they also loaned work to the Guggenheim exhibit) and focuses on Depero’s “diverse roles as a Futurist artist, graphic designer, product designer, and theorist.” The work of the Futurists of course has long suffered from critical evaluation (like the Italian Rationalist **continued on page 34**



COURTESY CIMA

THE ARCHITECT'S NEWSPAPER MAY 7, 2014

NEW EYES ON ITALY continued from page 33 architects) outside of Italy because many of its protagonists, Depero included, flirted with Mussolini's Italian proto-Fascism. Thus he is a convenient subject to kickoff any discussion of the issues involved in evaluating 20th century Italian art and design.

The center hopes to serve as an "incubator for new discourse, scholarly debate, and appreciation of 20th century (Italian) art in all its variety and complexity," according to its executive director, Heather Ewing. To this end the center will support a number of scholars each year in study fellowships tied to its core exhibition themes. It currently has two young researchers in residence focusing on Depero, and next year will support four new fellows.

Though the focus of the center is art and not architecture or design, one imagines

that the strong interest in design that cuts across all artistic disciplines in Italy means that there may be many overlaps in coming exhibitions that could have an architectural theme. The one aspect of the Depero show where design is in evidence is the artist's interest in graphic design. There is, for example, a graphically spectacular 1927 futurist "bolted" book, *Depero Futurista* ("Libro imbullonato"), that ostensibly documents the artist's life and that of his friends. CIMA claims the volume "revolutionized the traditional concept of the book." The exhibit has two copies and has unbolted one and mounted it on a wall. The manner in which the book's contents are structured and spaced across the printed page is a manifesto of Futurist interpretations of "disegno," or architecture and design concerns and ideas.

WILLIAM MENKING IS AN'S EDITOR-IN-CHIEF.

THE NEED FOR SPEED

continued from page 33

previous conventions. A Futurist tea set? A Futurist dining room suite? Both are represented, and it is at these moments in the show that Futurism almost feels quaint.

At the Guggenheim, visitors may be tempted to zip to the top of the building via elevator then let gravity help pull them through the main exhibition. But those who trickle down through *Italian Futurism* will miss the full impact of the careful story that curator Vivien Green methodically builds during a forced march up the museum's ramp. With the mix of media including archival publications of Futurist manifestoes (there were many) as well as videos that deploy sound and photographic stills, content and context become effectively blurred.

The Futurists were a noisy bunch, declaiming their latest writings at *serate*, evening gatherings that often ended in a scuffle. The exhibition feels intentionally noisy, too, with an atmosphere of cacophony rather than contemplation. The message is that Futurism



KRIS MCKAY

was meant to be experienced, not just observed. A side gallery dedicated to Futurist theater underscores this with a pulsating installation that evokes Giacomo Balla's 1916–1917 lighting design for Igor Stravinsky's orchestral composition *Fireworks*.

Politics aside, this dedication to the disorienting and disruptive gives the Futurists particular resonance today, when the speed of cultural and technological change is taken for granted. The movement's love of aerial perspectives generates some of the most electrifying later work, such as Tulio Crali's 1939 *Before the Parachute Opens*, which graces the cover of the exhibition catalogue and could be a still from a modern day action movie.

Seen from above, a black clad figure is silhouetted against the countryside just as he jumps from a plane.

By comparison, the last gallery, featuring five large-scale painted panels by the artist Benedetta Cappa, one of the prominent female Futurists and later Marinetti's wife, feels like a quiet coda rather than a conclusion. Based on the theme of communications, the 1933–34 public work was tucked away in a conference room in a post office building in Palermo. It is a reminder that with so few major commissions, the Futurists only come into focus today through massive efforts like Green's at the Guggenheim.

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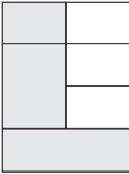


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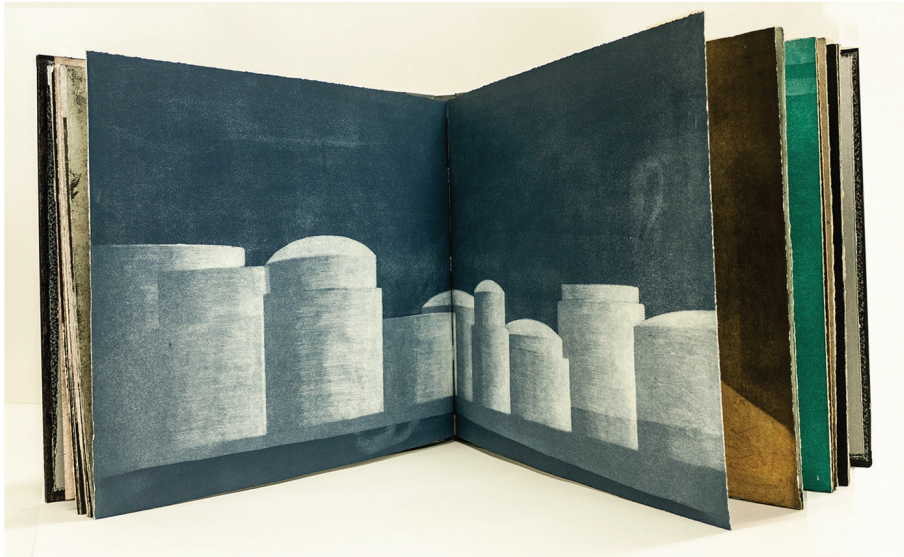
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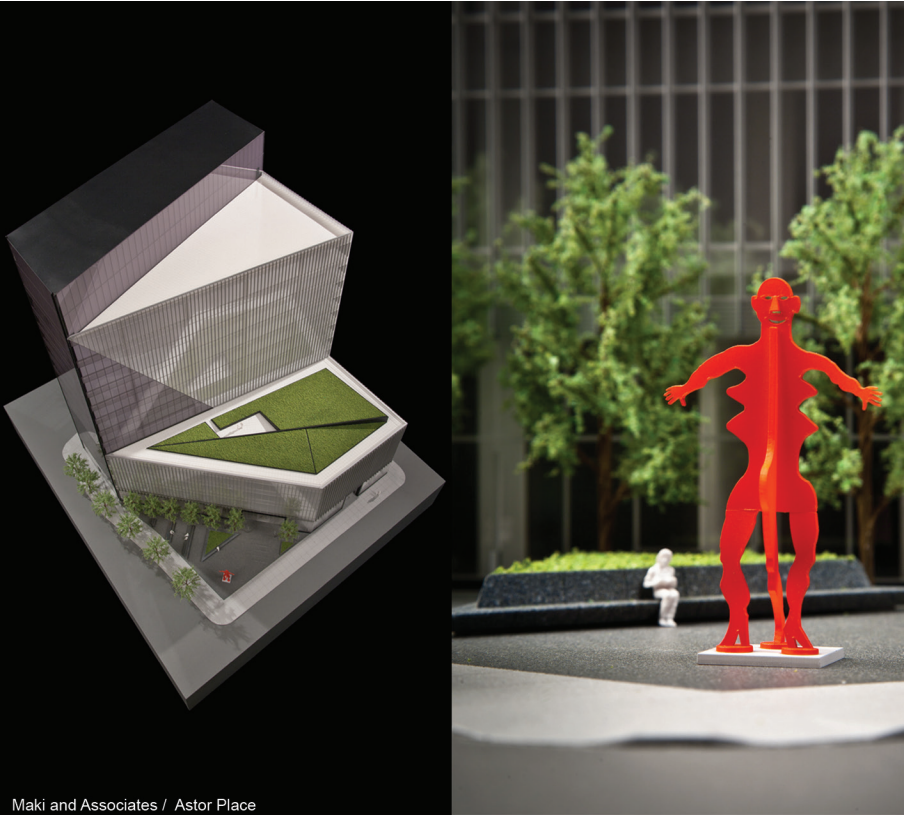


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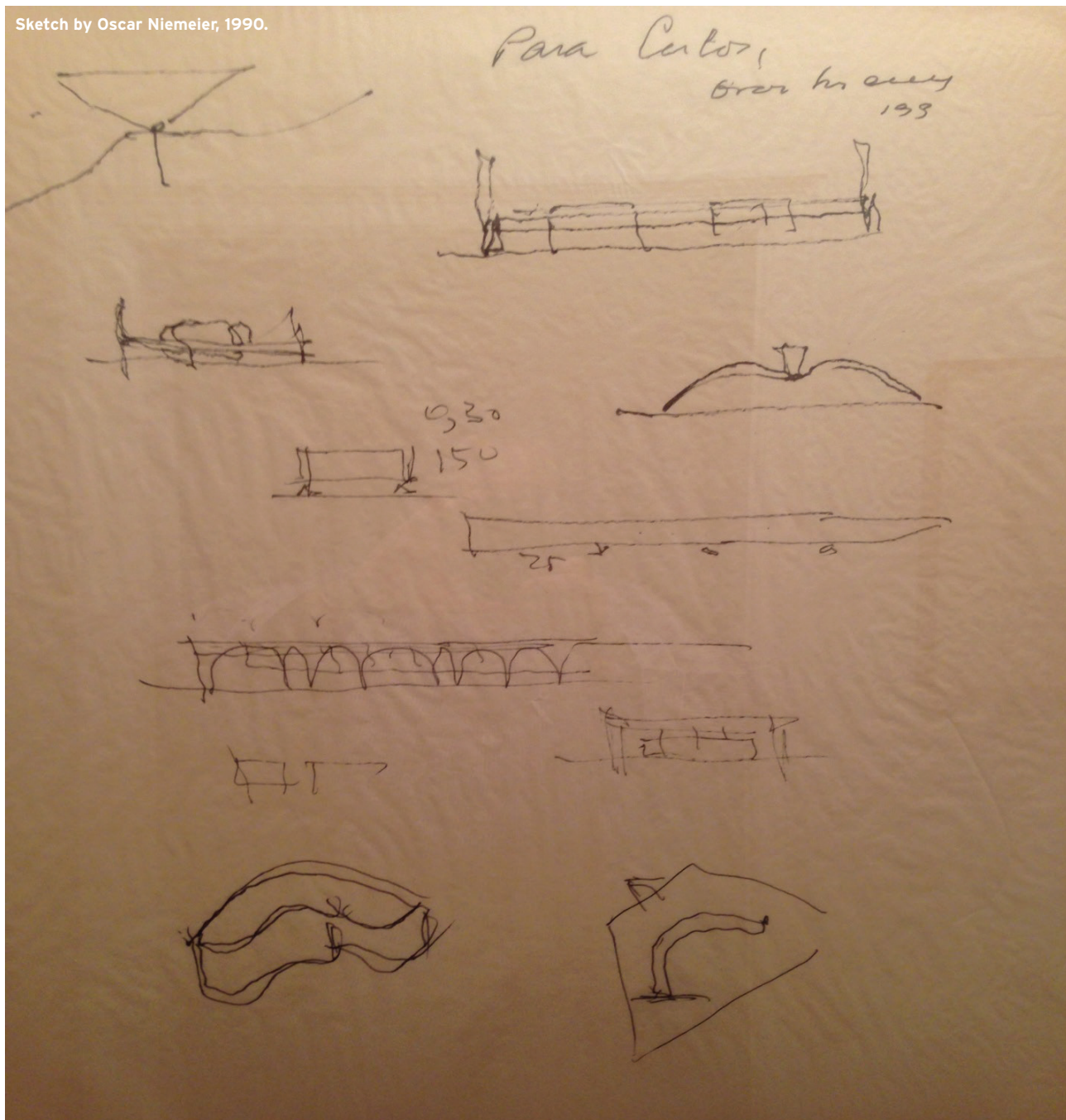
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Sketch by Oscar Niemeyer, 1990.



COURTESY CARLOS BRILLEMBOURG

RIO DE JANEIRO, NOVEMBER 1990

NIEMEYER, AFTER ALL

The appointment with Oscar Niemeyer on Thursday at 3:30 p.m. was confirmed on Tuesday and I decided to fly early Wednesday morning to Brasília. The day in Brasília was spent moving constantly from one place to the next with some architecture students from the University arranged by Marcia Kubitschek (governor of Brasília at this time and a personal friend of mine from her New York days). My only break was a peaceful and intimate lunch with Marcia at home in the gated community reserved for ambassadors. After a late night flight back to Rio on Thursday morning, a bit exhausted, I walked around the center of old Rio and in the afternoon headed to Copacabana beach for my appointment. Oscar greeted me at the door and introduced his nephew and assistant and led me to the double bay window looking east across to the islands just off the bay coast. From the tenth floor, the street and beach were part of the vast panorama. We sat on the window seat with Oscar perched at the corner softly sizing me up as he spoke in Portuguese and me in Spanish. His soft and deliberate voice included some hard looks and emphasis from time to time. What was I doing and thinking in architecture

and politics? For him there wasn't any difference—they are intertwined. After these preliminaries he took me into his small office, asked me to sit down across from a desk against the wall with a chair on either side. Where the table met the wall a Weston photograph of two naked women was hung: one lying up and the other down without legs or heads. This was a conversation piece and as he lighted a little cigar he said that this is the landscape, the source, and the raison d'être of his life and work. I enjoyed the smell of the fine tobacco and we talked about my work. I showed him just one building recently completed on the littoral side of greater Caracas. He commented on the round balconies on each end. He asked if the red brick was load bearing or rather a skin hung on a reinforced concrete structure.

He had recently completed the Memorial for Latin America campus in Sao Paulo and these buildings were on his mind when discussing architecture and, at the same time, the world disaster of capitalism and how the Brazilian state was uselessly corrupt. I asked about certain buildings and he answered succinctly about some ideas of structure and space. Suddenly he got

up and took out a sheet of tracing paper. He asked his nephew to tape it on the wall and began to draw standing with a magic marker a linear synthesis of the conversation we just had.

The sketch (above) includes eleven images and addresses seven or eight buildings in plan, section, and axonometric views. Each sketch is a narrative and answers some questions raised in our discussion. This sheet of tracing paper shows his thinking but also his creative process at this point in his life. It is reductive shorthand—a Matisse-like line against the void.

On the upper left we find Niemeyer's section drawing of the Museum of Modern Art Caracas, 1954–55, in Bello Monte, which was to have been built on the edge of a promontory and to have formed part of a new urbanization developed by Innocente Palacios, his client. The building has only one foundation. Niemeyer claimed that this would not disturb the hill on which it would sit and from this one point grows an inverted pyramid, making a glorious roof garden for sculpture and plants. Even unbuilt, it remains the key project in his career from the early Corbu inspired and extraordinary work in Bello Horizonte towards the generic and schematic envelope building so prevalent today. His Museo do Arte Contemporanea built in 1991 in is a smaller

circular version of this idea.

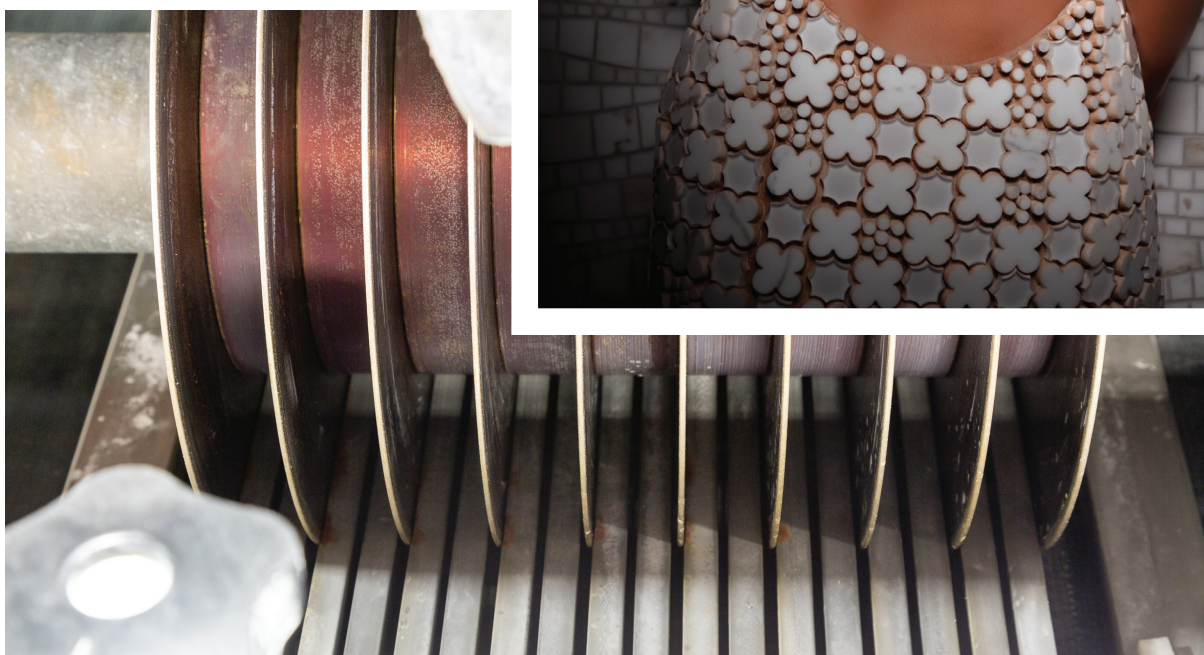
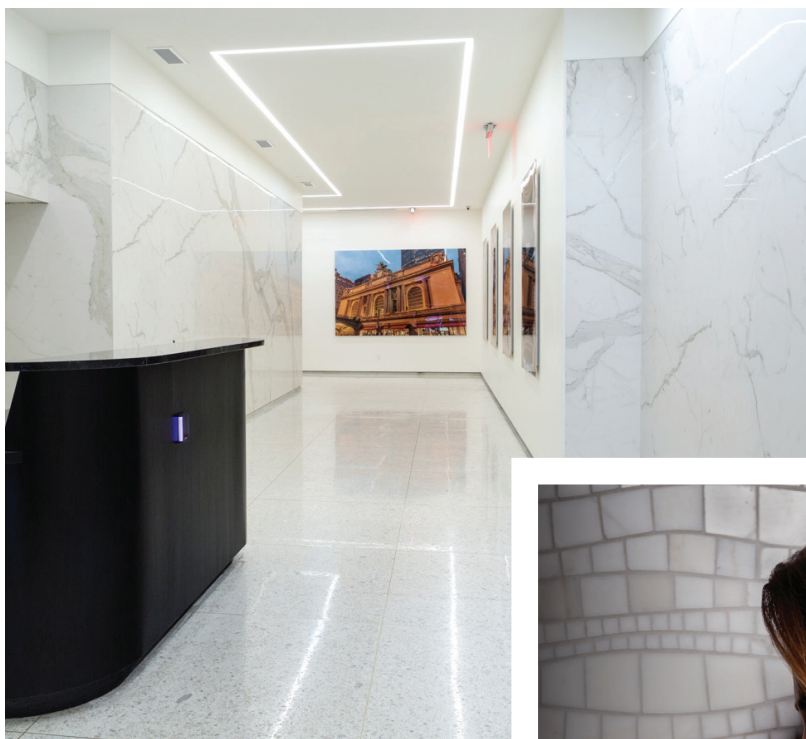
The drawings near the center are of the theater building in the campus of The Memorial de Latino America in Sao Paolo. The focus is the singular horizontal, rather than vertical support. The drawings reveal just one mega beam holding the shell of the curved roof for the theater pavilion. Just below is a generic pavilion differentiated by the use of a typical exterior, a structural frame from which to hang the interior elevated spaces. This leitmotif of separating the structure from the interior space is prevalent in many of his projects. Moreover, the independence of structure and space gives us the sensation when seen from the outside that the space is a container held in the air. One of Niemeyer's last buildings for the municipal government of Bello Horizonte hangs the public rooms from the super structure, or you might say that the container of the use/space is groundless. On the center right is an elevation and section where he drew a box-like structural frame sitting on short pyramidal foundations. The elevation is organically inflected, almost as if cast by a dinosaur bone. Below this is an arched elevation transforming the Miesian, or Brasília-type model to one that is discontinuous—a module of arched frames that are non-repetitive—related to the Milan project or perhaps to the Algeria project. The bottom right is a site plan with a curved building in the center and he underlines the lower left side indicating the problem of a rectangular building and its four facades. An arrow points to the lower left drawing an organic fetus-like building with the entrance expressed by a slight fold. Could we take this polemic one step further? Luis Barragan said to Louis I. Kahn when he was working on the Salk Institute that a building has five facades. The fifth faces the sky.

When Niemeyer came to New York for the 1939 world's fair, Mayor Fiorello H. La Guardia awarded him the key to the city, honoring Brazil's pavilion (Lucio Costa and Paul Lester Wiener did the interiors.) Next time Niemeyer came to New York, in 1949, was to participate in the UN design competition, organized by Wallace Harrison. The world's institution was to be built on the Rockefeller's land. But because of Joseph McCarthy's persecution of the far-left, before Eisenhower's election, Niemeyer was becoming persona non grata in the USA. His membership in the communist party became a problem for the CIA and, as a result, Niemeyer refused to ever step foot in the country again or to speak English. When exiled by a military coup in Brazil, he chose to go to Paris. His work in Paris began with the commission for the communist party headquarters. He became an international figure, with projects in France, Algiers, Italy, Libya, and Nicaragua. His furniture design is interesting, comfortable but awkward, looking perhaps intentionally so against normal "design" criteria.

His communism was deeply rooted and he celebrated the birth and death dates of Stalin. Ironically, at the very end of his life, he gave the Venezuelan military regime a gift of a memorial project in the shape of an inclined missile. Even in his "senile" period Oscar Niemeyer fought against nature through the poiesis of architecture.

To his last breath he fought for architecture.

CARLOS BRILLEMBOURG IS THE PRINCIPAL OF CARLOS BRILLEMBOURG ARCHITECTS AND A CONTRIBUTING EDITOR TO BOMB MAGAZINE.



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