Designers don't always work in a standard 4' or 8' world.

Sometimes, lighting needs to take its own shape, follow its own unconventional path.

It must be brilliant in a small space.

Equally brilliant in a long, sweeping expanse of space, creating a path of eye-catching illumination.

So unique. So GRÜV.
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IMPROVING MODERNISM

Pamela Jerome’s thoughtful comment on mid-century modernist curtain walls (“The Mid-Century Modernist Single-Glazed Curtain Wall Is an Endangered Species”) in the April 2014 was timely and well written. There is a moment’s hesitation to alter them time and commerce, and wealth. There was never a momentum. Around that time, SOM, where

FUNDAMENTALLY UNSTABLE, REM KOOLHAAS DOES THE VENICE BIENNALE

The presence of architectural ambitions, intentions, and the profession’s image of itself. Architectural engagement and social need, but a far more ambitious project that speaks of architectural ambitions, intentions, and the profession’s image of itself. Absorbing Modernity 1942–2014, the Elements of Architecture, and Monditalia, which is devoted to the history of Italian architecture and culture. It is possible to reconcile the view that architecture has the possibility of spanning the formalism and the visionary dimensions of architecture (and) take architecture discourse and mutations spawned by intensifying global exchange. It takes nothing to show real architecture. The floor, the wall, the ceiling, the roof, the

NEWS

moment’s hesitation to alter them time and commerce, and wealth. There was never a moment’s hesitation to alter them time and commerce, and wealth. There was never a moment’s hesitation to alter them time and commerce, and wealth. There was never a moment’s hesitation to alter them time and commerce, and wealth. There was never a
Pier A, a landmarked, late 19th-century landmark, has been a ground lease for it since 2008. The company, said Gwen Dawson, its vice president of real property, because their concept “utilized the entire building and offered the building to the public for the first time in its history, which was one of our objectives.” In addition, she said their concept made “as few changes as possible to the second floor, the most historically significant part of the interior.”

BPCA is spending $37 million—$30 million of which is from the New York City Economic Development Corporation—to renovate the building. Its core and shell have been restored and a new building envelope system and tin roof installed. Columns, beams, and arches have been replaced; interior basic finishes and fixtures have been repaired, restored, and replaced; and new mechanical, electrical, and plumbing systems, as well as stairs and elevators, have been installed. The BPCA is spending an additional $5 million to reinforce the promenade along the Hudson River and construct a new plaza adjacent to Pier A.

Green Light’s design for the first floor of the new building includes a new, 128-foot “long bar”; an oyster bar, whose wooden ceiling is meant to resemble the hull of a ship; a glass-enclosed wine tower that will be three stories high and incorporate the clock tower’s spiral staircase; and a take-out coffee bar. The second floor contains close to 9,000 square feet of dining space, including an octagonal aperitif bar overlooking the Statue of Liberty that will occupy the former commissioner’s office, containing original teak wall paneling and glass; a fine dining restaurant that will feature four consecutive dining rooms and an open kitchen with two chef’s tables; and a bar offering views of the Freedom Tower and financial district skyline. The top floor of the building will have a separate VIP entrance and staircase and will be rented for special events.

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DENISE SCOTT BROWN REMEMBERS THE NEW YORK ARCHITECT

FRED SCHWARTZ, 1951–2014

Fred came into our family life before he joined our office. In late 1972 we moved with our fifteen month-old to an Art Nouveau house in an old suburb. For the first year we watched and learned. The roof needed replacing, the dining room was a racetrack for Jim’s tricycle, and in the yard weeds seemed to grow as we watched. We looked for ways to get house and yard tasks done while we spent our days at the office. Who could be intrigued by this work? Who might accept free board and lodging? We were ready for students to return for weeding, pruning, and house maintenance in the summer? Architecture students!

We advertised at several schools in early 1975 and Fred arrived for an interview. He was dressed for office work in New York and we wondered how he would do at weeding, but an unruly mop of brown hair reminded us that he had recently been at UC Berkeley. We felt reassured. He joined us that summer as our first “handyperson”—neuter gender: women and men would do that work. We gave him the address of the place we were living in Berkeley and told him he could stop by...if he wanted. We wondered how he would do at UC Berkeley story was of selling homemade hamburgers to charretting fellow students. It was a business with a social dimension—some people got hamburgers for free. Doing good while doing well was a Fred theme.

In his summer with us Fred was a laid-back Californian, with a huge zest for life. He spread fun around him and cared very much about friends and work. At summer’s end he returned to Harvard but would visit when he could. One summer my parents arrived bringing four grandchildren and a babysitter, and there was, as well, our second handyperson. Every night those two looked for places to sleep, given the crowd and the heat, and every evening Fred organized a barbeque and cooked dinner. Four more children gained an uncle, and Fred told me that he had found in Jim the little brother he always wanted.

Back at school, he worked part-time with SOM, on a street project in Cambridge. Something took him to San Francisco and, while he was there, I suggested he tape an oral history of an old friend and colleague—really old: he had started teaching at Berkeley in 1911. He had built a house in the Berkeley hills and had found someone “to draw the blue prints of my design,” as he put it. “Who was the architect?” I asked. “Oh a funny old man, you wouldn’t know him—Bernard Maybeck.” I had visited his Maybeck house and remembered well my friend’s stories of life at Berkeley then. The Smithsonian had been tapping the more famous dimensions of Charles Seeger’s story, but I felt Fred should catch the parts on architecture, especially as Charles continued with an account, rather wearily, of John Galen Howard.

So Fred made the tape. Then life caught up with him and the project was stowed. He told me the tapes were safe among his things, but they should be available for students and scholars. Charles Seeger chatting with Fred Schwartz about Berkeley in the 1910s, what a joy!

Fred worked in our office on several inner-city and small-town planning projects, outcomes of our Las Vegas and South Street studies. Fred’s indicative designs for our Princeton CBD project and his perspective drawing of our recommendations for the Miami Beach Deco District, are among the beauties of our office. In these, he collaborated with Bob and me but also with Steve Izenour on the work Steve did best, and he saw Mary Yee, a planner who really understood my role as both architect and planner in the office and how the two came together. I think we helped him hone his combat skills, which he occasionally used to support me—at an urban design conference in New York, for example, when he corrected a panelist who called our Miami work “Venturi’s project.” It was, Fred said, “Scott Brown’s project.” The panelist, I forget which New York pooh-bah, had a fit and stalked off the stage, only to return and redirect his stalk. He had walked into a closet.

When our Westway project came up, it was clear Fred should be project manager. This meant returning to live in New York. He gave notice at his Philadelphia apartment, then the project was delayed. “Live with us a month or so, Fred, no need for another apartment.” This triggered a year with us at home, expecting to leave from month to month. It also cemented his friendship with Jim. In New York Fred set up our office.
Westway involved design at all scales and more work, this time, with Bob who was deeply invested in evolving a water edge geography to meet New York human urban need, but missed stripped bass sexual need. It was a wonderful experience while it lasted, but it helped me define “honeypot” projects—ones where private interests are masked as public concerns and no good can come of them.

As the Westway ended, Fred arrived at our Philadelphia office with a long list of ticked off items and a few left to discuss. “Thank you deeply for all you do” we said, and he replied, “I’m leaving.” After years of practice, I knew we must accept that people would leave. Fred was obviously headed toward a good future and we had to let him go. But this did not alleviate our sadness, nor Fred’s, as you could see from his face. Yet he said there would be many ways of working together and there were, most initiated by him.

We were all involved with decorative arts designs for Knoll and Swid Powell, applying universals of urbanism and architecture appropriately, we hoped, to a universe of everyday objects, and “mixing metaphors” to join commonplace and high culture. From these principles we evolved the “Grandmother” fabric, where flowers from an old kitchen tablecloth were overlaid with a standard office stationery pattern. The tablecloth was literally from a grandmère—Fred’s.

From age 12 we allowed Jim to travel to New York alone to meet Fred. Only later did I find a map drawn by Fred, showing him how to take the subway on his own to a cooler bar that he liked. When Fred went to the American Academy in Rome, we put him in touch with Carolina Vaccaro, whom I first met caring in her walker through her father’s studio, when we worked for him. Now an architect and teacher she widened the circle of “family” around Fred and as they became friends, he renamed himself Schwartzini. Then we sent Jim, age 14, Unknown to the administration, he slept on the floor in Fred’s studio and ate in the kitchen, to the joy of the staff, who adored the towheaded young American, as they had adored Bob when he was a fellow there. Then word got out. “Where did you go, Jim?” we asked, “To France.” And where was that? “At the French Academy.” Our child was moving in elevated circles. “Francois” was Jim’s mispronunciation of Francoise Blanc, a beautiful French architect, friend of Fred and Carolina, who worked in New York and was later a mentor with us in Toulouse. Fred, Carolina, and Francoise cared for Jim in Rome, and the dynasty continues today into the third generation.

At 19 Jim left high school and worked in a pizza parlor. At 18 he announced he was going to New York. “Not on your own,” we said. Well then to Fred. Poor Fred! He owed us one for the year at home but not the presence of a rebellious teenager. Yet he found ways to protect his social life. Meanwhile Jim, whose rebellion subsided among ambitious young professionals, set up Fred’s office computer systems and did the same for several small New York architecture firms.

Fred was sine qua non to my “Architecture of Well-being” studio at Harvard, and our firms joined to enter a competition for the Whitehall Ferry Terminal. When we won it we walked together into another honey pot. For this and related reasons we removed ourselves from the project, leaving Fred the architect. We disagreed with his choice to stay and felt that the building, which should have been a bright postage-stamp at the foot of Manhattan, had missed an opportunity. This situation caused tension, but so did much else—architecture is full of them—and we got on with the major opportunities occurring in our lives. Jim kept the communication open.

Fred’s project for the World Trade Center, New York’s biggest honey pot, did not win, but Fred’s role in it gave him a mysterious authority. Even without it, something about Fred made people trust him. So he could practice and lecture worldwide. Then we set up Fred’s office computer systems and among ambitious young professionals, he found ways to protect his social life.

Fred, Carolina, and Francoise cared for Jim’s mispronunciation of Francoise Blanc, who worked in New York and was later a mentor with us in Toulouse. Fred, Carolina, and Francoise cared for Jim in Rome, and the dynasty continues today into the third generation.

Up to two people could be awarded so long as the creativity came from both of them. Fred’s strategies had succeeded where other’s equally devoted had not. But we are so grateful to all of them. Fred had worked hard with an equally spirited AIA group that included Suzanne Miller, the president of the AIA at the time, and various chapter presidents from across the country. It was his parting gift to me and perhaps the AIA’s to him.

I saw him at a small meeting in New York last summer. His beard was very long and grey and he wore a small black pill-box cap. Moorish in tone. He looked like an Old Testament prophet. After that we spoke about strategy by phone. Then I merely said, “Just float. Think of all the good you’ve done.” Then I left messages from Bob and me. In the last week Jim was with them much of the time, for Fred and to help Tracey sort things out. I hope there’s a corner in heaven where Fred can follow his interest in how some people beset by tsunamis manage to live on flood-plains.

DENISE SCOTT BROWN
The orthogonal street grid of New York City’s Commissioners’ Plan of 1811 collides with Greenwich Village’s wickerwork layout at 14th Street. While everything above that mark is rectangular blocks, below there is a series of odd triangular leftovers in the urban fabric. The difference between these two conditions served as the primary inspiration behind Morris Adjmi Architects’ design of 837 Washington Street, a 54,000-square-foot spec commercial building developed by Taconic Investment Partners at the corner of 13th Street in the Meat Packing District.

The site was home to an existing brick building that was once used for the purpose that gives the neighborhood its name. Two stories tall on Washington Street, it steps down to one story on 13th and is distinguished by a two-tone brick facade and a now-restored steel canopy—one of the hallmarks of a district that is protected by the Landmarks Preservation Commission. Required to preserve this piece of history, but eager to wring out every bit of allowed floor area, Taconic asked Adjmi to design an extension for the top of the structure. Adjmi—who has built up quite a repertoire of expansion projects of this sort—responded with a modern addition that looks to the area’s high-design newcomers (High Line, Standard Hotel, Whitney Museum, etc.) as much as it does to its industrial heritage.

If the existing building represents the right angles of the Commissioners’ Plan, the rooftop extension expresses the village street condition. “The notion,” said Adjmi, “was to create a space where two buildings can coexist, rather than one being an addition to the other.” The expansion rises five levels above the brick building’s first story. Roughly square shaped, each floor is slightly smaller in area to the one below it and is rotated slightly in plan. This leaves triangular spaces outside of each floor’s divided light window wall, much like the triangular plazas found throughout the Village, which will be planted, drawing a connection to the neighboring High Line.

The expansion is supported by a structural steel exoskeleton—another High Line reference—featuring sloped columns that, like the building’s floors, twist in plan as they go up the elevation. While this expression does indeed resemble the way the Village streets veer off from the straight-as-an-arrow avenues coming down from uptown, it also created a structure that wanted to rotate and fall over. The structural engineers at Gilsanz Murray Steficek (GMS) were hard pressed to design an efficient and

**IN DETAIL: 837 Washington Street**

The design of the addition’s exoskeletal structure references Greenwich Village’s street grid.
cost-effective scheme that would stand up against its live and dead loads.

The solution mixes a conventional system with custom elements. Conventionally, the building is supported by a perimeter moment frame with a braced frame core, which is situated at the interior-most corner of the lot. Custom elements include built-up plate girders for the spandrel beams that were designed to handle the stresses imposed by the torqued shapes while maintaining the look desired by the architect. The columns themselves are spliced at every floor, rather than every other floor, and rotated five degrees to create a twisting profile. Intumescent painted and epoxy coated in black, the sloping columns meet new vertical columns that run through the existing building down to a newly dug basement and onto a freshly poured matt foundation.

Having the majority of the structure on the exterior and in the core allowed the designers to only use three columns on the interior, opening up more useable floorspace. This did create thermal bridging issues, however, and so non-conductive shims were used to create thermal breaks between inside and outside.

To maximize floor-to-ceiling heights the engineers also staggered the placement of the metal decking, allowing them to keep floor framing members down to W12s.

Since the structure also serves as the architectural expression, GMS worked with Adjmi to detail the connections between members. “We worked closely with Morris to develop the connection details, doing isometric drawings and going back and forth on bolt issue, where we usually release that to the fabricator,” said Joseph Basel, GMS partner in charge of the project. “It was a great project and really interesting for us.”

AARON SEWARD

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Want to know what goes on at the New School? Passersby need only glance at the institution’s new University Center in Greenwich Village to understand that progressive design education happens here. The building by Skidmore, Owings & Merrill expresses the school’s interdisciplinary approach through a brass-shingled facade crisscrossed by a series of glass-enclosed stairways that highlight a vivid tableau of students circulating within. The unique system encourages collaboration—and a new dialogue between campus and community that is sure to be conversation for decades to come.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Architect: Skidmore, Owings & Merrill
Photograph: Tex Jernigan
CLEANING UP

AT THE SALONE DEL BAGNO IN MILAN, DESIGNS THAT STEPPED BEYOND THE NORM WERE FOUND ACROSS ALL CATEGORIES OF BATHROOM PRODUCT: FITTINGS, FIXTURES, AND CABINETRY. MUCH ATTENTION WAS PAID TO MATERIALS AND FINISHES, THOUGH IT SEEMED TO BE AN OFF YEAR FOR TECHNOLOGICAL ADVANCEMENTS. BY LESLIE CLAGETT

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AXOR
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There is often a resistance to progress and experimentation in building schools. Is it a consequence of minimal funding or a rejection of the proposition that good design can affect learning; excellence in architecture has for the most part been the exception not the rule.

In the UK, some establishments have begun to buck this trend with projects such as Zaha Hadid’s Stirling Prize-winning Evelyn Grace Academy and, more recently, O’Donnell and Tuomey’s London School of Economics Student Centre. In Scotland, a bold statement about quality of space (and light) characterizes Steven Holl’s new building for the Glasgow School of Art (GSA), where moments of generosity, surprise, and serendipity are played out in 36,000 square feet wrapped in green-etched glass.

Officially due to open in June, the Reid Building—named after Charles Rennie Mackintosh-designed School of Art. Though the decision to hire an American firm incited controversy and a touch of bitterness (see architectural historian JM Richards’ letter of complaint) when it was announced in 2009, the relationship between artist-architect Mackintosh and Holl’s own preoccupation with painting water colors before developing a scheme seems a comfortable match. The threads do not end here: Mackintosh’s 1897 budget forced a two-stage process over 12 years, while the £50 million investment from the Scottish Funding Council for the Reid building is a far cry from Holl’s usual tender.

In terms of ratio of cash to space, both are impressive feats. Here, however, is also where the building fails—in its details. In particular, the fine edges of the concrete light shafts and the stringers on the cisscrossing stars are finished poorly and the layers of differing materials that should inspire movement between planes at times look clumsy and disparate. The additional connections between the Scottish impresario and the New York darling’s work have been consciously generated by Holl and are testament to the powerful impression that the Mack—as it is fondly known by students and Glaswegians alike—leaves on its visitors. “Holl and I were both influenced by Mackintosh from our university days,” said Chris McVoy, the project lead.

Indeed, in-depth analyses of the penetrating light throughout the Mack led the Holl team to create three 20-foot-diameter, open-ended cones (“Driven Voids of Light”) that slant downwards at 12 degrees to the south and pop up as spliced cylinders on the roof like Le Corbusier’s plastic propositions. Punctured with apertures from intersecting corridors, stairs, and studios, these shafts form the praxis of Holl’s design approach and function as a solar stack system, providing a source of ventilation and light. From certain positions, they are also visually obstructive and, although photogenic, seem closer in rationale to Glasgow’s industrial past than Mackintosh’s streams of illumination.

In an effort to not be overwhelmed by the Mack, Holl and McVoy decided to “do the opposite” of the 1909 building. The translation of this: to have uninterrupted surface, stacked volumes, and a skin that glows rather than emulating the Mack’s complex, crafted baronial-cum-art nouveau stonework. It is not enviable to design next to a widely recognized masterpiece, but when twilight is not yet up, the luminous green boxes of the Reid are enviable to design next to a widely recognized masterpiece.

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Whether for landing-stations or the boardroom, new products at NeoCon 2014 bring comfort and style to the evolving, contemporary workplace.

By Leslie Clagett

1  DANCE 3FORM
Bent wire courses across the interlayer of this resin panel, part of the new Full Circle collection. Handcrafted by artisans in Senegal.

3-form.com

2  OVERLAY, NEXUS COLLECTION KNOLL TEXTILES
Despite its textured appearance, this pattern is a flat print. The design was developed using hand-modified, randomizing software. In eight colorways; 54-inch repeat. Designed by Kari Pei.

knoll.com

3  SOTO II TOOLS STEELCASE
A collection of multi-functional organizers leverages the limited desktop space of the modern office. Includes monitor bridge, shelves, and USB hub.

steelcase.com

4  BREAKING FORM MOHAWK GROUP
Tessellated geometric patterns that can be configured in numerous ways are offered in a durable nylon 12-inch-by-36-inch plank format. Designed by Mac Stopa, Massive Design.

mohawkgroup.com

5  M4 EXECUTIVE CHAIR SOKOA
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sokoa.com

6  IN FORM AV VIDEO CONFERENCE SUITE INNOVANT
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innovant.com
Before the old Domino Sugar factory in Williamsburg, Brooklyn, is razed to make way for the massive SHoP-designed mixed-use complex, it has been transformed into a gallery for famed artist, Kara Walker. Inside the 30,000-square-foot space, which still smells of molasses, she has created a 75-foot-long, 35-foot-high, sugar-coated sphinx (on view through July 6). The work, which was created in collaboration with Creative Time, is called “A Subtlety Or the Marvelous Sugar Baby,” and, according to Walker’s artist statement, is “an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World.” Because of its sheer size, the bleached-white sphinx is impossible to fully see and comprehend from just one side; as the view of Marvelous Sugar Baby changes, so do the questions she raises. It is a work about ruins and time, female sexuality and power, and, most fundamentally, sugar and race.

“A form like this form embodies multiple meanings, multiple readings all at once, each one valid, each one contrasting with the other,” said Walker standing alongside her work.

Inside the cavernous space, Walker has also created a procession of figurines made of molasses and resin in the shape of smiling, basket-carrying boys who appear to be melting away under spotlights. Days before the unveiling, when two of the boys actually did melt away—or at least shattered—Walker picked up their pieces and placed them in the baskets of those still standing. For Walker, this installation was about more than creating another great piece of work and expanding her artistic vocabulary; it was about filling the factory’s final days with something grand. “It was my obligation,” she said, “being given the opportunity to work in this space, to bring as much as possible into it because it is never going to happen again.”

HENRY MELCHER

WASHINGTON MONUMENT RE-OPENS TO THE PUBLIC

After two-and-a-half years of repairs, the Washington Monument is officially back open to the public. The District’s tallest structure had been closed since 2011, when a 5.8 magnitude earthquake sent more than 150 cracks shooting through the 555-feet of marble. At the cost of $15 million—which was financed by the federal government and a private donation—all of the monument’s damaged stones were either removed or resealed, and the 55-story elevator was repaired. Some of the monument’s new marble even came out of the same Maryland quarry that supplied material for the structure when it was first built over 100 years ago.

During construction, the structure was wrapped in 500 tons of scaffolding, which was designed by Michael Graves. At night, the supportive envelope was entirely lit up and appeared like hundreds of glowing bricks.

THOMAS LEESER-DESIGNED HOTEL BREAKS GROUND IN BROOKLYN

Construction has started on the latest tower set to rise in the BAM Cultural District in Fort Greene, Brooklyn. Unlike most new projects in the area, the 32-story structure will not be luxury apartments, but a 200-room boutique hotel run by Marriott. Brooklyn-based architect Thomas Leeser is designing the project, which is one of the most architecturally distinct high-rises to arrive in Brooklyn in quite some time. The structure’s glass facade has prominent, asymmetrical carve-outs that make it appear as if someone—or something—has slashed through its skin with a knife.

The hotel includes a performance space in the basement, a bar on the roof, and a restaurant at ground level that overlooks a new public plaza. The hotel is sited between the H3 Hardy-designed Theatre for a New Audience, which opened last year, and a mixed-use, 27,000-square-foot project designed by Dattner and SCAPE.
The 2014 National Design Awards have been announced. Now in their 14th year, the awards are divided into ten categories that honor lasting achievement in American design. They began as part of a project of the White House Millennium Counsel, and are now widely recognized as one of the highest achievements in the design field.

The awards were conceived by the Cooper-Hewitt National Design Museum in order to recognize designers and companies whose work brings “excellence, innovation, and enhancement of the quality of life.” The annual awards reach beyond the usual scope of trophy and prestige by incorporating educational programs, public programs, and design events into extended cross-country efforts. The awards also are made accessible to a larger audience through a public voting system for the People’s Design Award, which will be announced live at a New York Gala in October.

This year, Los Angeles–based architecture firm Brooks + Scarpa took home the Architecture Design award for “marrying an innovative aesthetic with leadership.” The firm’s body of work includes energy-efficient affordable housing in Rosa Gardens, California, and a camouflaged garage set in Pittsburgh. The Landscape Architecture award went to Andrea Cochran Landscape Architecture, a firm with a focus on sustainability efforts and a strong sense of detail. Walking away with the Design Mind award is architect Witold Rybczynski, a University of Pennsylvania architecture professor whose writing on architecture, urbanism, and design earned him the prestigious honor.

Read the full list of winners and their categories below:

**LIFETIME ACHIEVEMENT**
Ivan Chermayeff and Tom Geismar

**DESIGN MIND**
Witold Rybczynski

**CORPORATE & INSTITUTIONAL ACHIEVEMENT**
Etsy

**ARCHITECTURE DESIGN**
Brooks + Scarpa (2)

**COMMUNICATION DESIGN**
Office

**FASHION DESIGN**
Narciso Rodriguez

**INTERACTION DESIGN**
Aaron Koblin (1)

**INTERIOR DESIGN**
Roman and Williams Buildings and Interiors (4)

**LANDSCAPE ARCHITECTURE**
Andrea Cochran Landscape Architecture (3)

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The most expansive and ambitious city is heralding the plan as “the New York’s affordability crisis. The billion strategy to fight back against clip—the mayor unveiled his $41.1 towers are rising at a remarkable Brooklyn—where glossy apartment in the heart of Fort Greene, now the city finally knows how he campaign. From the outset, de Blasio set a specific target—and hopes to secure $30 billion city will provide $8.2 billion for the affordable housing agenda of its "This plan thinks big because..." The changing community and from every walk of life. They will make our families and our city stronger.” One of the central pieces of the mayor's plan is “mandatory inclusionary zoning,” which will require developers to include below market-rate units at rezoned sites. Under Bloomberg, developers were incentivized—but not required—to make 20 percent of new projects affordable. While inclusionary zoning is a focal point of this plan, it is easy to overstate its impact. According to The New York Times, Inclusionary zoning under Bloomberg—albeit voluntary—only created 2,800 affordable units since 2005. Still, mandatory inclusionary zoning will likely have a significant impact on the size and scale of future development. This part of the plan was foreshadowed in March as the city was hammering out the final details of the Domino Sugar Factory redevelopment. Before granting approval to the project, the mayor demanded that it include more affordable housing. The developer, Two Trees, obliged, and in return taller towers were approved. De Blasio’s New York will likely be a denser New York. A denser New York means a happier development community. The Real Estate Board of New York is applauding the mayor’s plan. “It identifies the problems and provides a realistic roadmap for solutions,” said Steven Spinola, the board’s president, in a statement. Along with mandatory inclusionary zoning, the City will also “re-examine parking requirements, zoning envelope constraints, and restrictions on the transferability of development rights.” It is also launching two programs to incentivize development on vacant lots. This part of the plan received high praise from the city’s architectural community. “The AIA New York Chapter supports the Mayor's affordable housing plan and notes, in particular, that the plan calls for 'unlocking' potential sites for new housing development by changes in regulatory procedures, including potential changes in zoning,” said chapter president Rick Bell. For all the focus on development, new projects only represent 40 percent of the plan—or 80,000 units. The bigger piece of the pie is directed at preserving the affordable units that currently exist. For starters, the city plans to double the Department of Housing Preservation and Development's capital budget. The city is proposing a host of incentives designed to encourage property owners to keep their units rent regulated. It will also focus on keeping currently affordable and non-regulated units from dramatic rent increases in the future. According to the plan, “such investments will allow current tenants to benefit from improved units, and permit future tenants to be assured that the unit remains affordable, even as the neighborhood’s housing values and rents increase.” The city also plans to engage in "a respectful conversation" about the potential of development on NYCHA’s underused land. This proposal, which sounds an awful lot like Bloomberg’s “land lease plan,” was heavily criticized by de Blasio back when he was a candidate. Another key focus of the mayor’s plan is reducing homelessness—according to the city, 50,000 New Yorkers currently sleep in shelters every night. To lower those ranks, the city will reallocate some funding from shelters to lower-cost permanent housing for the homeless. While both housing activists and the development community have lauded the mayor’s strategy, his 115-page plan leaves many questions unanswered. What is clear is the challenge before the mayor. His predecessor claimed to have built or preserved 165,000 units of affordable housing in 12 years and now Mayor de Blasio says there is no choice but to achieve more in less time. “We didn’t want to take the easy way out,” said the mayor. “We didn’t want to take the slower path. We wanted to challenge ourselves to do something that had never been done before because our people need it.”
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FOUR NEW ARCHITECTURAL INTERIORS FROM THE EAST AND WEST COASTS FROM THE INSIDE OUT
The sprawling former offices of the visionary and eccentric businessman Howard Hughes in Playa Vista have undergone an extensive renovation, and are now a major playground for creative offices and academic institutions like Youtube, Earthbound Media, and UCLA’s new Ideas Campus. But only one company got to be in the Hercules Campus’ Building One, home to Hughes’ administrative building and his own office: advertising and media company 72 and Sunny. They hired LA studio Lean Arch to create a new space that “creates a feeling of awe,” inside the space according to Lean’s principal James Myers. The firm kept most of the two-story space simple, open, and timeless, inserting a few key focal points.

Primary among these are a first floor work pod and second floor executive office, each partially exposed to passersby through timber louvers or slats. Beyond that are a large central floating stair, supported on steel Y-braces and propped on a multi-level wood base for congregating; an adjacent lush green wall and open kitchen; and a large cement board–clad board room on the second floor with angular walls and fish scale–like siding. Meyer likens it to a “starship transporter.” Its conference table is designed to look like a giant surfboard (all of the office’s conference rooms are named after surf breaks).

Around this, employees’ office spaces are arranged in four large quadrants of open seating. Most have easy access to natural light, and, nearby, to large openings onto the lovely tree-lined courtyards, which were brought back to life after years of neglect. The company wanted a clean, uncluttered look, so wires and mechanical systems do not protrude beneath the line of the building’s original steel trusses. The flashiest ornamentation comes from the offices’ many presentation walls, filled with ideas and sketches.

Meanwhile, at the end of a second floor hallway Hughes’ original offices—known as Mahogany Row—have had their elegant wood detailing preserved, albeit with new floating ceilings, floors, and dry wall surrounding it. It is fun to see brainstorming sessions taking place inside Hughes’ own office nearby. Indeed, his spirit of adventure lives on here. And it will continue, as Lean Arch’s renovation of Building Two is supposed to be complete by July, doubling 72 and Sunny’s space.
RESOURCES:
COUNTERTOPS: Vermont Quarries, vermontquarries.com | FLOORING: Hardwood Realty, floorings.com; Stone Source, stonesource.com | LIGHTING: Restoration Hardware, restorationhardware.com | SEATING: Carl Hansen & Son, carlhansen.com
Located behind a landmarked Victorian facade on the Upper West Side, this modern home is a careful study in line and proportion, which subtly transitions from an abstracted traditional language to sleek contemporary as you move from the parlor to the penthouse. Designed by Brooklyn-based O’Neill Rose Architects, this townhouse was completely reconstructed from several apartments into a large five-floor house, with a garden rental apartment below.

The architects looked at historic townhouses for inspiration for details and materials, including herringbone floors, and handsome marble mantels for the working fireplaces. They worked closely with the builders and craftsmen to make sure every detail was well made and respectful of the house’s proportions.

The hand plastered ceiling and the underside of the staircase exemplify this bespoke approach. “I worked with [the contractors] for three or four weeks drawing the line of the staircase on the wall, they would build it up, and then we’d make adjustments,” said firm principal Devin O’Neill. “It was satisfying to work at that level and make it just right.”

The result is a sinuous staircase that winds through the space like a piece of sculpture.

Above the parlor floor, the design language is slightly more abstract. The focal point of that level is a roomy open kitchen, which extends out onto the terrace. “The terrace and the kitchen are meant to be a continuous living space,” said O’Neill. Custom white cabinets and textured cream-colored ceramic backsplashes from Heath Ceramics create an inviting but serene environment, which encourages views out through the expansive windows. Midcentury furnishings from Carl Hansen are mixed with contemporary pieces for a spare but fresh look.

The following two floors are private family quarters, with a master suite on the third level, and four kids rooms on the fourth. Tucked behind the mansard roof is a sleek penthouse family room with a monumental, 14-foot-wide-by-7½-foot-wide glass wall from Rochester Glass that opens onto another small terrace. “We really wanted to open the house out, to connect with views of the city,” said O’Neill. **ALAN O. SMITH**
In contrast to the typical ramshackle Big Sur house, Fougeron turned out a modern, easy-to-use living space. Perched 250 feet above the Pacific Ocean, Fall House, designed by Fougeron Architecture, could easily have been overwhelmed by its dramatic setting. Yet the house’s interior, in particular, counterposes a sense of security against the wildness of the site. The casual modernity of the design, which emphasizes warmth, comfort, and simplicity, stands in contrast to both its natural surroundings and the log-cabin architecture of the region. “On the inside, too, these clients specifically didn’t want a sort of ramshackle Big Sur house,” said principal Anne Fougeron. “They wanted something that was comfortable and easy to use.”

Fall House’s exterior and interior are seamlessly integrated, particularly in terms of materials. Aiming for a continuous floor plane, the architects selected a French limestone that is hard enough for both outdoor and indoor use. The stained mahogany ceilings and wall panels similarly create a dialogue with the building’s copper facade. The mahogany “wraps the building in the same fashion” as the copper and “gives a real warmth,” said Fougeron. The windows are also framed in mahogany, both a practical and aesthetic choice.

Furnishing the house, said Fougeron, “was about finding fairly plush but classic pieces that [the clients] wouldn’t get sick of.” Most of the pieces, including the sectional in the open plan living/dining/kitchen area, are from B&B Italia. The bookshelves in the den, which Fougeron calls “the hearth and home of the house,” were custom-designed by the firm for their former office. “You can tell it’s not brand new, which is sort of great. I love the idea of repurposing it.”

Fougeron Architecture custom-designed the kitchen cabinets in white and dark wood. “We like the contrast,” said Fougeron. “The whiteness provides that sort of minimalist modernity. At the same time, the wood grounds it a little bit more. An all-white kitchen would have been garish.” The fixtures are primarily sand-blasted chrome, with Corian surfaces in the bathrooms. Downlights by Delta Lights and track lighting by Halo are integrated into the ceilings.

Fougeron Architecture’s interior design strategy reaches its peak in the den, the literal and metaphorical center of Fall House. The only room enclosed entirely in glass, the den could feel exposed. Instead, the warm wood window frames, cushioned chairs, and gas fireplace create a pocket of intimacy. It, like the rest of the house, is a refuge, a safe place both within and apart from its spectacular site.

Anna Bergen Miller
“I don’t really like the dot com look,” explained Rafael de Cardenas, principal at Architecture at Large. For the digital media company Black Ocean, de Cardenas created a space that is industrial but sleek, infused with a bold graphic style that is his firm’s signature.

Located in a former firehouse with narrow floor plates, the building had serious constraints. Rather than hide those limitations, de Cardenas embraced them and celebrated the building’s fabric, like the Romanesque arched windows on the top floor. Floresent lighting in a zigzag arrangement snake down hallways and into open areas, providing a unifying element between narrow and more spacious zones. On the ground floor a lobby and a casual stadium style seating area lead to a rear carriage house outfitted with conference rooms. Above are two floors of open offices and collaborative work areas. A strict color palette of white, black, and gray is punctuated by more luxurious materials, such as the copper accents seen, among other places, in the stair stepped pendant lights that illuminate open areas. Partner offices, one with a striking, multi-globe chandelier, and conference rooms fill the forth floor.

“I like graphic things, I respond to sharpness. We often use abstracted patterns to create visually buzzing elements,” said de Cardenas. In graduating from the childish, slacker aesthetics of early new media offices, Architecture at Large helped build buzz around its client.

Alan G. Brake

Architecture at Large gave this digital media company a boldly graphic, but grown-up identity.

RESOURCES:
LIGHTING: Barn Light Electric, barnlightelectric.com; Rich Brilliant Willing for Matter, mattermatters.com; Roll & Hill, rollandhill.com | LOUNGE SEATING: Kartell, kartell.com | SIDE TABLES: BluDot, bludot.com
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<td>MAY 24</td>
<td>LECTURE: Designing for Disaster National Building Museum 401 F St. NW, Washington, D.C. cfa.aiany.org Social Housing in Spain 6:00 p.m. New York Center for Architecture 536 LaGuardia Pl. cfa.aiany.org LECTURE: Social Housing in Spain 6:00 p.m. New York Center for Architecture 536 LaGuardia Pl. cfa.aiany.org WEDNESDAY 28 LECTURE Storm Water as Design Opportunities 1:00 p.m. AIA Connecticut 370 James St., Suite 402 New Haven, CT aaiact.org FOR MORE LISTINGS VISIT DIARY.ARCHPAPER.COM</td>
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<td>MAY 22</td>
<td>EVENT: The Art of Classical Details by Phillip James Dodd 6:00 p.m. AIA DC St. John’s Church 3240 St. NW, Washington, D.C. aiact.org</td>
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The National Building Museum’s newest exhibition, Designing for Disaster, will explore how communities assess risks from natural hazards and how we can create policies, plans, and designs that create safer, more disaster-resilient communities. The two central questions that the exhibit addresses are where and how we should build. Through the use of unique objects, captivating graphics, video testimonials, and more, the exhibition explores new solutions for, and historical responses to a range of natural hazards, including earthquakes, tornadoes, hurricanes, storm surges, floods, sea level rise, tsunami, and wildfires. A special focus of the show is disaster-resistant residential designs, which highlight the importance of resilient housing for a future that may involve a greater number of natural disasters. Other typologies are also explored, including hospitals, schools, airports, public arenas, stadiums, fire and police stations, public transportation networks, commercial buildings, and retail outlets. The selected buildings are geographically dispersed throughout the United States and have each been designed to address at least one sort of natural disaster in an exemplary way.
Harry Seidler LIFEWORK  
Vladimir Belogolovsky  
Rizzoli, $75.00

This is the second anthology of essays about the lives and careers of distinguished architects who have practiced in the last 150 years by architectural historian and critic Martin Filler for The New York Review of Books (NYRB). The earlier collection, published by NYRB in 2007, established the form and purpose that Volume II follows. This book deals with a different set of makers, but included once again are Frank Lloyd Wright, Le Corbusier, and Renzo Piano.

Filler deftly places his subjects in the aesthetic, theoretic, historic, and political life of their time, as well as in his. He pays attention to significant architectural events—the celebrated opening of a new and noteworthy building, a collection of new books with an architectural and urban theme, a well-staged exhibition of work by emerging talents, the death of a master at the age of 105. Volume II opens with Charles McKin, William Mead, and Stanford White who practiced during the heyday of the American Civil War and World War I. Among the others are Oscar Niemeyer, Edward Durrell Stone, Eero Saarinen, R. Buckminster Fuller, and Rem Koolhaas. The last essays are devoted to architects relatively new to the scene. The New York–based husband-and-wife team Tod Williams and Billie Tsien designed the Barnes Foundation Gallery in Philadelphia (2004–2012). This commission came to them by means of an international design competition that solicited portfolios from about 30 firms. There were five jury members: Peter Zumthor, Thom Mayne of Morphosis; Rafael Moneo; Diller, Scofidio + Renfro; Kengo Kuma; and the winners—Williams and Tsien. Filler notes that this pair belong to the second generation of high profile pioneering couples that were preceded by Alison and Peter Simpson in Great Britain and Robert Venturi and Denise Scott Brown in the U.S. His description of the Barnes favors its every aspect while revealing his own mastery of the art of critical praise. He writes, “It must now be included among the tiny handful of intimately scaled museums in which great art and equally great architecture and landscape coalesce into that rare experience wherein these three complimentary mediums enhance the best qualities of one another to maximum benefit. Such institutions include, for example, Jørn Bo and Vilhelm Wohlert’s Louisiana Museum of Modern Art of 1958–1966 outside Copenhagen, Louis Khan’s Kimbell Art Museum of 1966–1972 in Fort Worth, and Renzo Piano’s Nasher Sculpture Center of 2003 in Dallas.”

Kazuyo Sejima and Ryue Nishizawa are the principals of the Tokyo-based firm SANAA. Sejima was a protégé of Toyo Ito, winner of the 2013 Pritzker Prize, and worked with him before she founded the partnership with Nishizawa who in addition has a separate practice of his own. They are best known in the United States for two exceptional museum commissions: the Glass Pavilion (2002–2006) at the Toledo Museum of Art in Ohio and the New Museum (2003–2007) on New York’s Bowery. Filler calls them “New York’s Bowery masters.” Given that they are two of the pioneers in the new generation of Minimalists, Filler takes care to distinguish them from those gone before. The Minimalist master Mies, early and late, whenever he could, built with costly materials, meticulously joined, finished, and detailed. He did so, Filler believes, to compensate for the restrictions of the style itself. The two small museums used for the most part simple, rectangular, flat-roofed forms. The walls have no tiles; surfaces do not undulate, and are without multi-faceted geometric patterns. Most interiors are painted white. The one-story Glass Pavilion is partially enclosed by stretches of mullion-free clear glass. The street facade of the seven-story New Museum is veneered with an outer skin of perforated light grey metal. Filler notes “the remarkable breadth of expression (SANAA) are able to wrest from the restricted Minimalist palette.” In 1979 Elizabeth Diller and Ricardo Scofidio established their office in New York City. In 1984 they founded and directed the office that was then called Studio 4. In the early years of their association the two were best known as theoreticians and educators in the recondite world of their Cooper Union colleague John Hejduk. They designed exhibitions, miscellaneous installations, and objects, but built little. In 1999 they were awarded a MacArthur Foundation grant. This was followed by significant structures they actually made happen, the Blur Building (2000–2002) on Lake Neuchatel for the Swiss national exhibition Expo.02. What Filler calls their “archetypal work” consisted of a wraparound cloud of mist more than 300 feet wide, nearly 200 feet deep, and 66 feet high. Water, pumped up from the lake, became a fine spray from 3,510,500 high-precision, high-pressure water jets attached to a lightweight metal framework placed upon an ovoid platform at some distance from land. The so-called pavilion was big enough to hold as many as four hundred visitors at one time. They crossed from the shore by way of two separate long gangways and were given waterproof eau motion. This immense free-form blob of seemingly weightless water made possible by computer technology but never before or since used in such a manner, was the hit of the fair. Filler writes that the making of such a place “has fascinated visionaries for centuries, especially writers in Islamic Spain, who during the Middle Ages fantasized about human dwellings in liquid domes that one could enter. That evanescent dream was finally brought to dazzling life in this evocative New York architectural imagination.” New York City’s High Line garden began in 2004 after a successful five-year public fight to save the defunct early 20th-century railroad cargo viaduct.
AUSTRALIAN IDOL continued from page 30 when it was completed in 1967, became the tallest lightweight concrete building in the world. Nervi was its structural engineer and the pair went on to collaborate on many projects. In the end, Seidler built over 180 buildings, mainly in Australia but also in Vienna and Hong Kong before he died in 2006. Over the course of his 60-year career at least a dozen monographs on his work were written by Chris Abele, Philip Drew, Kenneth Frampton, and Peter Blake, among others. What makes this one different is that it tells a bigger and different story.

Vladime Begloislovski, who wrote the book and curated the accompanying traveling exhibition, introduced to Harry Seidler’s work after Harry died. So his perspective is strictly historical and curatorial. Because he came in after the fact, he approached it from outside. His story is a little different than the man I thought I knew. The insights and the ways things are framed add a level of richness to Harry’s work that I hadn’t appreciated.

He rightfully reached out to some of the people Harry knew and worked with to capture the flavor of his life and some of the people who impacted it. So there are pieces by Norman Foster, by Oscar Niemeyer, by Kenneth Frampton. There are also interviews with some of the artists who collaborated with Harry, such as Norman Carlbeg, Lin Utzon, and Frank Stella, and some of the people who played a major role in his life, such as his wife Penelope. They are absolutely wonderful because you can listen to her reminisce about her marriage, the commissions, and some of the development of the buildings. It makes him and them come alive.

The book was designed by Massimo Vignelli, which is fitting as they were friends and collaborators. Its layout is very elegant and simple. The photos are absolutely gorgeous. In a pre-Photoshop world, nothing is out of place. Every picture beautifully composed; the skies are blue, buildings are white, and the sculptures are in primary colors. The earlier black and white images are stunning too. Harry loved photography and took many pictures when he traveled with his Leica, and he traveled widely. Taschen even published a book of them in 2003, The Grand Tour, which Vignelli also designed.

When architects want to find out about buildings, they generally turn to the web rather than sifting through a “coffee table” book about someone’s work. Book sales have plummeted accordingly. The architectural monograph has become a rite of passage for the architect with pretensions, conferring gravitas and a level of significance on the work, whether deserving or otherwise. It is touted as a marketing vehicle as much as a critical one with the consequence that architects tend to take matters into their own hands, and often self-publish them to control the message. The accompanying writing veers between the hopelessly dense or virtually nonexistent and the resultant books become quite one-dimensional. One tends to forget how powerful a good monograph about a strong body of work can actually be and how it can tell an amazing story about an incredible person who played a significant role in the development of Modern Architecture that transcends its time and place.

ABOUT SUCKLE ARCHITECTS.

ABBY SUCKLE IS THE PRINCIPAL OF ABBY SUCKLE ARCHITECTS.

MAKERS OF MODERN ARCHITECTURE (2003-2012) is extensively described and interpreted by Filler. Surprisingly he ends the Diller, Scofidio + Renfro essay by noting, “There was well-founded dismay among their admirers when in 2013 they accepted the Museum of Modern Art’s controversial commission to replace Tod Williams and Billie Tsien’s former American Folk Art Museum building (1987-2001) contrary to a long-standing ethical tradition among high-style architects not to abet the destruction of living colleagues’ work.” It makes a good story, yet the possible existence or effectiveness of such high-minded rectitude anywhere in today’s world of architecture will seem unlikely to readers of a book so revelatory as Filler’s about the hard-nosed realities of successful practice.

When Israeli-American Michael Arad won the competition to design the National September 11 Memorial (2003-2011) at Ground Zero, he was an obscure 34-year-old working as an architect for neighborhood police stations in the design department of the New York City Housing Authority. The Memorial was completed when he was 42. Maya Lin was a leading and appropriate member of the jury that selected his preliminary design from a field of 5,201 entries. She herself was 21 and a student of architecture at Yale when she won the competition to design the Vietnam Veterans Memorial (1981-1982). It was completed when she was 23.

Filler concludes: “The nature of architectural practice has changed enormously in recent decades, yet it remains as much as it always has been in its wild unpredictability. The fates that befall even the most inspired master builders can be so capricious and cruel that one cannot predict whether Arad’s youthful masterwork will be seen in due course as his lift-off point or apogee. But just as the test of time has already proved the validity of Maya Lin’s insights into the wellsprings of mourning in the modern age, Michael Arad’s profound variations and expansions on her themes have in turn ruffleded him as one of the signal place-makers of our time.”

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On June 14, the museum will also open SuperPuesto, a new temporary pavilion designed by Terence Gower, which will serve as a space for educational and public programs related to Beyond The Supersquare.

SuperPuesto will be located at the Andrew Freedman Home Garden at 1125 Grand Concourse at 166th Street in the Bronx.

Reexamining Modernism in Latin America

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