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FUNDAMENTALLY UNSTABLE, REM KOOLHAAS DOES THE VENICE BIENNALE

The first Venice architecture biennale, *Proposition for the Molino Stucky*, was staged in 1975 and curated by Vittorio Gregotti. It was not a grand international survey, but a narrowly focused competition to repurpose Molina Stucky, an abandoned flourmill emblematic of the loss of Venice’s industrial economy. It was inspired by the role that architects and others can play in urban renewal and sought to remedy, as Gregotti argued, a “destiny of exploitation and physical and cultural neglect.” In fact, the creation of an architecture biennale in Venice was an outgrowth of public protests at the 1968 art biennale when, as Lawrence Alloway has noted, students and intellectuals gathered that year in the Piazza San Marco and at the Giardini in solidarity with geopolitical events around the world. Artists closed their respective pavilions and turned canvases toward the wall to demand transformations within the institution of the biennale itself, which was attacked for being unresponsive to societal developments. In response to these protests, which closed down the 1968 exhibition and forced the biennale to suspend its prestigious “Golden Lion” award, the directors of the Venetian organization apparently decided that architecture has the possibility of spanning the formalism of art and societal concerns. The directors launched a stand alone architecture exhibition that throughout the 1970s remained a relatively modest and informal proposition—one that intermittently explored the social function of architecture and questions of audience and display.

The biennale in the 21<sup>st</sup> century is no longer a modest event that foregrounds architectural engagement and social need, but a far more ambitious project that speaks of architectural ambitions, intentions, and the profession’s image of itself. The 14<sup>th</sup> bi-annual edition of the exhibition, *Fundamentals*, is set to open to the public on June 7 and is organized and curated by Rem Koolhaas, who grandly promises it “will include the public in an exploration of the familiar, the erased, and the visionary dimensions of architecture (and) take architecture discourse beyond its normal parameters.” Fundamentals will consist of three interlocking exhibitions: *Absorbing Modernity 1914–2014*, *the Elements of Architecture*, and *Monditalia*, which is devoted to the history of Italian architecture and culture. *Absorbing Modernity 1914–2014* will be the responsibility of the various national pavilions, which Koolhaas has charged with questioning whether architecture, once “specific and local,” has become “interchangeable and global?” It is possible for any national pavilion to spin its exhibition to confront or answer Koolhaas’ questions. The United States pavilion for example, will look at American architectural production exported around the world in the post World War II period and then bring in younger practices to redefine this work for the 21<sup>st</sup> century.

*Elements of Architecture* will focus on the fundamentals of buildings “used by any architect, anywhere, anytime: The floor, the wall, the ceiling, the roof, the door, the window, the facade, etc.” Koolhaas claims that this close attention to the fundamental or “mundane” elements of architecture are revealed as unstable compounds of cultural preferences, forgotten symbolism, technological advances, and mutations spawned by intensifying global exchange. It takes nothing away from Koolhaas’ research or his curatorial ability to assert that he partially formulated this biennale in reaction to recent Venetian exhibitions, which he thinks focused perhaps too heavily on a “celebration of the contemporary.” It is true that the last few biennales were focused on contemporary production, even if the 12<sup>th</sup> biennale under Kazuyo Sejima argued that the Internet made it impossible to present truly unknown work and asked architects to create works that directly confronted the viewer with the reality of buildings or space.

The last biennale to focus on history was Paolo Portoghesi’s *The Presence of the Past* in 1980. Though it is remembered for Aldo Rossi’s traveling Teatro del Mondo, the highlight was the *Strada Novissima*, which helped begin a world-wide debate around “postmodern” architecture. Portoghesi’s spectacular *Strada* was like Koolhaas’ ambition for *Elements*, “not to show images of architecture but to show real architecture.” It remains to be seen if the 14<sup>th</sup> biennale will have the same impact of Portoghesi’s exhibition, or, given the profound cultural, political, and environmental crisis rolling over the world, whether it is enough to empower architects to engage with these issues or simply return to the past.

WILLIAM MENKING



SEAN KHORSANDI

SACRIFICING MODERNISM

As New York continues to evolve into a city catering to outsiders—courting the science and technology industries and luring foreign tourists from every corner of the globe—politicians stupefied and in awe of their development prowess congratulate one another: *this*, is progress! (Sorry Emma Lazarus, no tired and poor here—just give us your *caffeinated* and *moneyed* huddled masses!)

Soon, Roosevelt Island’s Coler-Goldwater Hospital for chronic diseases, a herringbone plan, designed with Deco patient wards capped by rounded day rooms and circumscribed by deep balconies for roll-out patient beds, will be absorbed into the greater NYC Health and Hospitals Corporation (HHC). Chevron-like gold brick wings, carefully offset to not cast shadows on neighboring patient areas will give way to Cornell’s twerked glass campus from a panoply of A-list architects including Weiss/Manfredi, Field Operations, Morphosis, SOM, and others.

As visitors to Louis Kahn’s FDR Memorial often pay homage to the James Renwick Small Pox Hospital ruin during their pilgrimages, most all unknowingly pass by two chapels—a synagogue and a mosque—within the hospital’s 1971 addition, the Activities Building. This structure was completed posthumously by Swiss-born American pioneer of Modernism, William Lescaze (1896–1969). Adorned with colorful mosaics and Emanuel Millstein-designed stained glass windows, these barely published, publically inaccessible spaces will soon be lost.

Over on Manhattan, where recent shuffling has finally consolidated Parsons, Mannes College, and various sundry divisions of the New School into the 16-Story Skidmore, Owings, and Merrill combination University Center/Kerrey Hall on 14<sup>th</sup> Street, another Lescaze building faces demolition. In the wake of the consolidation, parcels of the campus were de-accessioned, including the polite, oft-over looked Brotherhood in Action building on 7<sup>th</sup> Avenue at 40<sup>th</sup> Street. An understated box set atop a synagogue and held back from the avenue by a raised pedestrian plaza, this “building-next-door” gained national facade recognition through its many cameos for *Project Runway*.

After open bidding, it was sold to Soho Properties and MHP (the former Murray Hill Properties), and is destined to become a new Dream Hotel. Early renderings by SOMa show a Jenga-stack of glass volumes. Restrained, human-scaled, and civic minded buildings will again cede to denser development with less cultural purpose.

The first phase of Cornell NYC Tech is slated to open in 2017. Dream Times Square has no check-in date listed. As of press, both Lescaze buildings are still standing. **SEAN KHORSANDI**

LETTER

IMPROVISING MODERNISM

Pamela Jerome’s thoughtful comment on mid-century modernist curtain walls (“The Mid-Century Modernist Single-Glazed Curtain Wall Is an Endangered Species” AN 05\_04.09.2014) raises a number of important issues that deserve further study.

Having successfully redeveloped two major twentieth century commercial buildings, I believe that those buildings are probably the least understood in all of preservation theory. They were built by unsentimental men in pursuit of trade, commerce, and wealth. There was never a moment’s hesitation to alter them time and again as tastes changed, neighborhoods evolved, and tenants came and went. Those

commercial cultural issues are just as important as the aesthetic issues inevitably associated with any building, and they are very hard to reconcile.

Mid-century modernism really expressed the world’s rebirth from the horrors of World War II, a feeling clearly seen in every part of the UN campus. Lever House, the Seagram Building, and scores of other projects of that time express it, too. One of the ways we can see it is in the refusal to accept the state of the art as a limitation.

When Lever House survived Swanke Hayden Connell’s proposal that it be demolished and replaced with an SHC design based on a Wurlitzer jukebox, it was landmarked. Around that time, SOM, where

I was an associate, received an AIA award for the building. In celebration, the partners displayed the original curtain wall details as fine art on our main floor, revealing that Lever House’s magnificent curtain wall was cobbled together from miscellaneous iron sections, bent plates, and who knows what else; and a far cry from the sophisticated aluminum curtain wall systems of the 1980s. With nothing to guide them but their desire, they were determined to create something brilliant with the means at their disposal. And they did.

DAVID A. LEDERMAN  
STREETWOOD MANAGEMENT



## THE LONG GAME WELL-PLAYED

Architecture critic and one-time eavesdropper **Philip Nobel** has a fancy new title: Editorial Director for SHoP. Though he has long been known for throwing critical barbs, Nobel has always been cozy with the firm, having contributed an introduction to their monograph, *Out of Practice*, and a written glowing profile of Vishaan Chakrabarti for *Metropolis* (the piece had the oh-so subtle title, “Vishaansanity”). You might say it was a very long audition that clearly paid off in the end.

## “TOURISM” NOW PRONOUNCED “VOYEURISM” IN LONDON

Peeping Toms, bust out the kazoos. Your field day has arrived—and it comes equipped with party favors.

The Shard, designed by Italian architect **Renzo Piano**, is London’s tallest skyscraper and, as of last week, home to a new luxury hotel. The rooms include breathtaking views of the city—and, thanks to a design flaw, unscrupulous views of unsuspecting neighbors.

Glass panels on the Shard’s exterior bestow the building with a crystalline front and its namesake. But at night, the city’s lights turn the glass into mirrors that fully reflect guest bedrooms into each other. Complementary binoculars (“for the view,” ahem) don’t help matters. Nor do puns about the naked eye. Masking a blush? Rest easy—susceptible rooms include shades for extra privacy.

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COURTESY PIER A HARBOR HOUSE

## LONG VACANT PIER A TO BE TRANSFORMED INTO EVENT SPACE

## Waterfront Revival

Pier A, a landmarked, late 19<sup>th</sup> century structure in lower Manhattan’s Battery Park that has been vacant for decades and suffered extensive damage during Hurricane Sandy, will be reborn in July as an elaborate restaurant and event space.

Renovation of the interior of the 28,000-square-foot, three-story structure, to be called Pier A Harbor House, is nearing completion by New York restaurat group HPH and developer Dermot Company. Architecture and interior design are by Green Light Studio of Manhattan.

The New York City Docks Department built Pier A between 1884 and 1886, with construction overseen by its chief engineer, George Sears Greene, Jr., whose father, George Sears Greene, Sr., was a founder of the American Society of Civil Engineers. For many years the pier was used to greet distinguished visitors arriving by sea, including King George VI, who came here for the 1939 World’s Fair. After World War I, a clock whose chimes ring the hours in ship’s time was installed in its tower, the first permanent memorial to the war in the United States. In the 1970s the building was awarded a local landmark designation by the National Register of Historic Places and also designated a landmark by the New York Landmarks Preservation Commission, which called it “the last survivor of an impressive maritime complex on the site.”

Occupied at various points by the docks department, the police department, and the marine division of the fire department, it has been vacant since 1992. Although it is still owned by the city, the Battery Park City Authority (BPCA), a New York State public benefit corporation, has held a long-term ground lease for it since 2008.

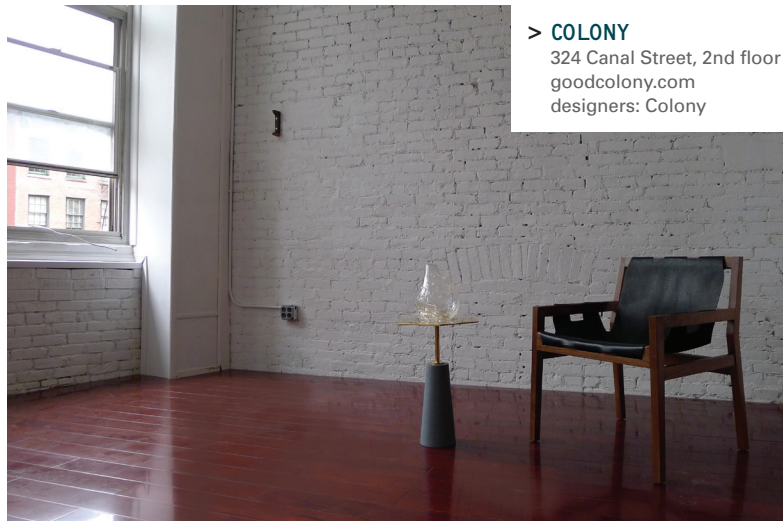
BPCA selected Poulakakos and the Dermot

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.

Hurricane Sandy caused some \$4 million in damage when four feet of water flooded the building. According to Dawson, after the hurricane, electrical equipment was elevated, pine doors were replaced with more water-impervious mahogany, and a second fire-alarm box was created on the second floor to be used in the event of a future flood. The default on elevators was set to travel to the upper level, rather than the lower level, if there is a power outage, while polished concrete flooring, resistant to damage from water exposure, was installed on the first floor.

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 stairwell and will be rented for special events. **JANE LEVRE**



COURTESY COLONY

## &gt; COLONY

324 Canal Street, 2nd floor  
goodcolony.com  
designers: Colony

Gaining space and visibility has long been a challenge for emerging designers, especially in Manhattan. Jean Lin and Michael Maloney, and a group of designers who would later become a new creative co-op called Colony, set about to change that. Scouring the borough for affordable spaces, Lin chanced on a large but very rough space on Canal Street just south of the Soho showrooms and north of Tribeca’s small design district. “The location felt exactly right,” she said, “unexpected, something special. It really embodies the spirit of independent design that we’re trying to show here.”

Colony is made up of twelve groups of creatives, including furniture, lighting, and textile designers: Allied Maker, Assembly, Egg Collective, Flat Vernacular, Hiroko Takeda, KWH Furniture, Meg Callahan, Sharktooth, Sit and Read, Token, UM Project, and Zoe Mowat. They leveled the floor and added new hardwood and track lighting, but kept the rough exposed brick walls and tin ceilings. The new showroom will feature a display of work by co-op members as well as guest exhibitions, lectures, and events. “We want it to be a dynamic space that really reflects the energy of this community,” said Lin. “We want the colony to grow.”

**ALAN G. BRAKE**



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THE ARCHITECT'S NEWSPAPER MAY 21, 2014

DENISE SCOTT BROWN REMEMBERS  
THE NEW YORK ARCHITECTFRED 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 lodge and grad student hourly rates in 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 the work. Our 39<sup>th</sup> has just arrived.

Over the summer, Fred worked his way into our lives. Our son Jim, when asked at four, "who's your best friend?" replied "Fwedwic." At seven he would add that his best friend was 27. Because Bob and I had few family members nearby and because our aunts and uncles had been important to us,

I looked for strong characters as surrogate family for Jim. Fred was the first and the relationship lasted all his life.

He helped define the job and was one of our best workers. He told us about his recent time at Berkeley and described his friendship with Joe Esherick, whom I had known there. Joe added, when he visited Fred, that he had been in our house before, with his uncle William Esherick, whose sculpture the owners had commissioned. Another Fred 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 had 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 taping 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 weirder, 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 could do anything, evolving social and economic recommendations for what is now South Beach.

These experiences supported his later global work, helping him become a rare architect whose creativity covered design and the intellectual challenges of urbanism. Even rarer, he understood my role as both architect and planner in the office and how the two came together. I think we



DAVID DEHART

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.



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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 striped 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 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, or 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 grandmother—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 cool barber that he liked. When Fred went to the American Academy in Rome, we put him in touch with Carolina Vaccaro, whom I first met careening 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 Francois.” 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 collaborator with us in Toulouse. Fred, Carolina, and Francoise cared for Jim in Rome, and the dynasty continues today into the third generation.

At 16 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 heard that he was sick. Fred did not want it known. His professional life was expanding and though darkness inevitably hung over him this seemed to spur his energy and he took on myriad tasks: New Orleans, airports in India, memorials and commemorations, somber but with a lilt. Some projects, saving the Lieb House, for example, you could call quixotic. Watch the film Fred and Jim made of the move. Fred is bald, tired, no more a laid-back Berkeley student, but a hard-bitten New Yorker. He holds the phone as if it’s part of him. Tracey, his beautiful and brave partner in life and work, is helping. “Well how much insurance do you want?” he asks over the phone, “\$100,000 in case it falls into the water? It ain’t going to fall into the water.” His passion conveys urgency and New Jersey Government and agencies meet the challenge.

Fred was doing God’s work in the nitty-gritty. “I’m good at these things,” he said as he agreed to take on strategizing to change the conditions of the AIA Gold Medal. Our years of sending in our nomination only to have it returned unopened because it was for both of us, might be over now. This was because close on 20,000 petitioners worldwide had asked that the Pritzker prize reconsider their decision to make their award in 1991 to Bob without me. Perhaps the tide was turning. Fred set about canvassing state AIA chapters, finding a majority at the edges rather than the center, and when the vote came in they had gone for the change. 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 George 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**

# NEW TWIST



The new ideas that poured into Lower Manhattan’s rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is **Pelli Clarke Pelli’s** new **Pavilion at Brookfield Place**, a public space serving the 35,000 commuters who use the PATH system daily. Because the system’s track network runs underneath, the pavilion’s soaring roof and hanging glass curtain wall could only be supported at two points. **Thornton Tomasetti** met the challenge with a pair of 54-foot-tall “basket” columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

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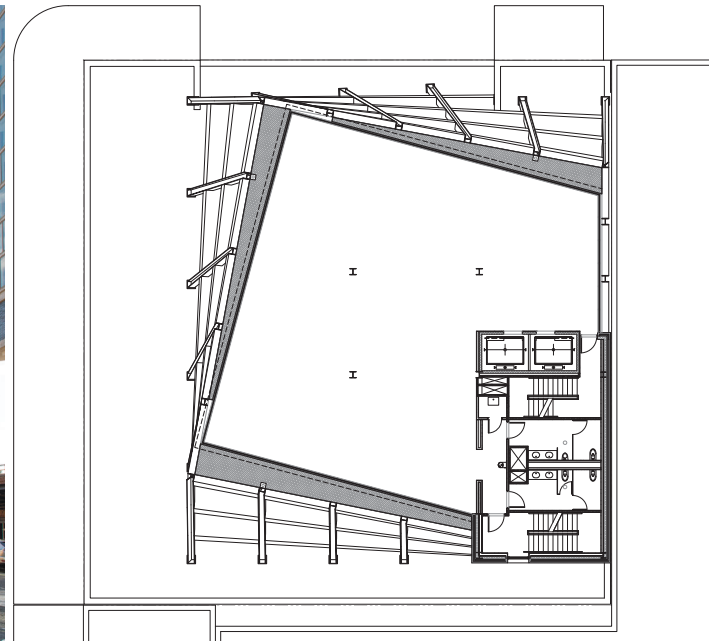
Architect: Pelli Clarke Pelli Architects  
Structural Engineer: Thornton Tomasetti  
Photograph: Tex Jernigan





The design of the addition's exoskeletal structure references Greenwich Village's street grid.

MORRIS ADJMI  
ARCHITECTS  
WITH GILSANZ  
MURRAY  
STEFICEK



AILINN WEIDLE, COURTESY MORRIS ADJMI ARCHITECTS

The orthogonal street grid of New York City's Commissioners' Plan of 1811 collides with Greenwich Village's wickerwork layout at 14<sup>th</sup> 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 13<sup>th</sup> Street in the Meat Packing District.

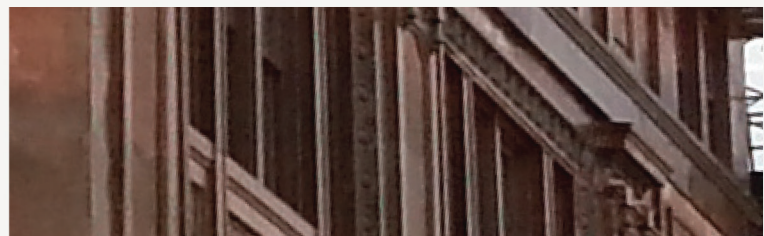
The site was home to an existing brick building that was once used for the purpose that gives the neighborhood its name. Two stories tall on Washington Street, it steps down to one story on 13<sup>th</sup> and is distinguished by a two-tone brick facade and a now-restored steel canopy—one of the hallmarks 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



## HISTORY IN THE RE-MAKING

Gotham MetalWorks takes the art of metalwork to new levels with Landmark and Historic Replication. To help NJ Transit restore the Hoboken Terminal, Gotham replicated and replaced over 80% of the pieces of the copper metalwork facing of this Beaux-Arts style edifice. With state-of-the-art 3D modeling technology and mechanical precision, the intricacies of the egg-and-dart patterns and fleur-de-lis copper moldings were preserved and the historic nature of the Hoboken Terminal maintained. Specializing in Landmark and historical replication, Gotham also creates its own stamping dies and does its own stamping work. Learn more by visiting [gothammetals.com](http://gothammetals.com) or calling 718-786-1774.

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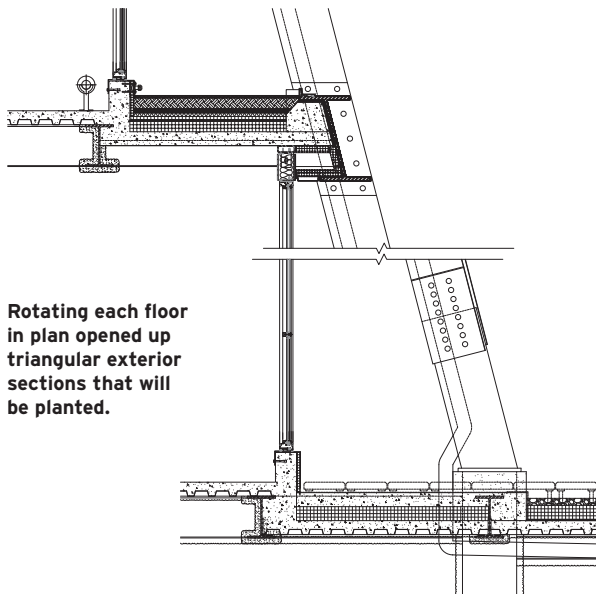
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Rotating each floor in plan opened up triangular exterior sections that will be planted.

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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FOSTER + PARTNERS

FOSTER SCHEME WOULD HAVE REMOVED HISTORIC BOOK STACKS

## NYPL Shelves Expansion Plan

The New York Public Library (NYPL) has canceled its controversial renovation plan by Foster + Partners. The plan, which would have removed the historic book stacks and turned the non-lending research library into a circulating library, was widely opposed by scholars, writers, and architectural historians.

In addition, the library planned to sell their Mid-Manhattan branch and their Science, Industry, and Business Library. Now they plan to renovate the Mid-Manhattan branch

and maintain the 42<sup>nd</sup> Street Library as a research library.

“When the facts change, the only right thing to do as a public-serving institution is to take a look with fresh eyes and see if there is a way to improve the plans and to stay on budget,” Tony Marx, the library’s president, told the *Times*.

The Foster-designed Central Library Plan would have turned the area housing the stacks into a new reading room overlooking Bryant Park. While campaigning, Mayor Bill de Blasio opposed the library plan. According to the *Times*, the mayor recently met with NYPL’s Marx to reiterate his opposition.

The Huxtable Initiative (named for the late Ada Louise Huxtable), a group of architects, critics, and historians opposed the Central Library Plan, released the following statement: “It goes to show that criticism can actually change things! Ada Louise Huxtable writing in the *Wall Street Journal* inspired us all... to protest the insertion of the Foster scheme in the grand Carrère and Hastings structure... Charles Warren, the architect, advanced the discussion by revealing the engineering distinctiveness of the stacks that were about to be destroyed. And then of course, there was The Committee to Save the New York Public Library, which just never gave up. When you don’t have big money, you do need a lot of perseverance and people.”

For now, the stacks will remain empty, and the books will remain in storage under Bryant Park. **AGB**

# INSIDE OUT



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.

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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 CABINETS. MUCH ATTENTION WAS PAID TO MATERIALS AND FINISHES, THOUGH IT SEEMED TO BE AN OFF YEAR FOR TECHNOLOGICAL ADVANCEMENTS. BY LESLIE CLAGETT

1 GONG  
KREOO

Available in four marbles, this 32-inch-by-13-inch basin can be installed as a countertop vessel or on a compatible pedestal. Designed by Enzo Berti.

kreoo.com

2 MEM IN CYPRUM FINISH  
DORNBRACHT

This new rose-gold-colored finish is a nuanced interpretation of polished copper; available on select fitting collections for bath and kitchen. MEM was designed by Sieger Design.

dornbracht.com

3 ESPERANTO  
REXA

This component-based system provides flexible design alternatives that can be adapted to baths of different sizes and configurations. Designed by Monica Graffeo.

rexadesign.it

4 MONOLITH  
GEBERIT

A compromise between bulky floor-mounted commodes and in-wall installations, this toilet features a shallow tank that is sheathed in white or black glass.

geberitnorthamerica.com

5 AXOR STARCK V  
AXOR

Fabricated of glass, this bathroom mixer puts hydrodynamics on display, with a swirling vortex created whenever the tap is turned on. Designed by Philippe Starck.

hansgrohe.com

6 ILBAGNOALESSI ONE  
LAUFEN

Offered in 35-inch and 47-inch versions, the curves of this console basin complement the strong lines of the walnut vanity cabinet. Designed by Stefano Giovannoni.

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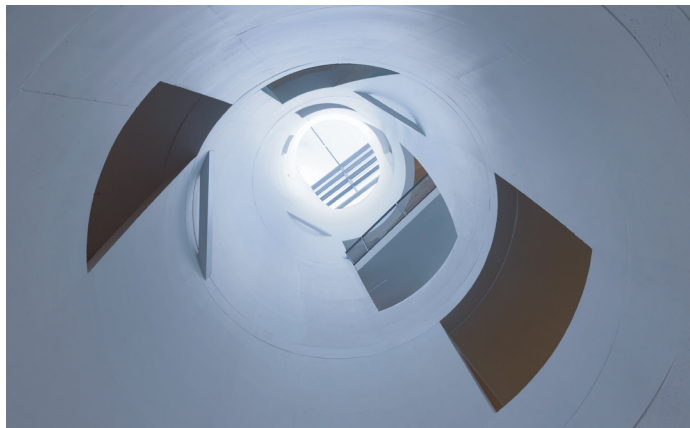
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IWAN BAAH

**Steven Holl Architects' new addition to the Glasgow School of Art contrasts with the original building designed by Mackintosh. The light-filled interiors encourage casual encounters.**

There is often a resistance to progress and experimentation in building schools. Be 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'Donnel 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 its former director, Dame Seona Reid, who was also the catalyst behind the replacement of the GSA's ageing campus—sits tête-à-tête with the internationally famous

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 crisscrossing stairs 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 heavy and crude in comparison to the considered, humorous compositions orchestrated by Mackintosh. Though no one is suggesting that the building should be in stone ("a folly," said McVoy), there is an argument for an engaging and complex exterior. Indeed, even at the primary transition between street and first floor (the 'Caesura Gallery'), there is a sense of slap dash: a disinterest in these spaces as much as in the second floor offices that are gloomy and inauspicious. Perhaps the least convincing aspect is at the

building's east corner, where jewelers can step down from their workstations into a clear glazed overhang that hugs the dumpy loveable 1936 Glasgow stone student's union building. Not an unhappy design decision, but seemingly part of a broad sweep of spaces that connect to the outside but have little cohesion with the overall scheme.

As Glasgow extracts itself from an extended period of belt tightening, it is encouraging to witness a building that expresses a pride and respect for its long-standing community of student artists. The emphasis on studios, light from the south-facing industrial-scale skylight-like windows, and dynamic muddle that occurs between the cones and the exposed stairs helps forge a new history for the GSA. One that does not live in the shadow of the Mack but that can offer a renewed dignity to the disciplines that can not nest within the famous school block. For all its flaws, the Reid Building remains a gift.

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# CREATIVE VISIONS

Anchored by ICFF, WantedDesign, and Collective, design week in New York—which has assumed the Twitter-friendly, compound logo/name NYCxDesign—continues to impress with a heady mix of contemporary furnishings. By Leslie Clagett

1 SWISH DESK  
BLU DOT

A split-level sliding top and drawer stretch the storage capacity of this neo-modern, white-ash desk. Legs in white or grey.

bludot.com

2 GINGER  
MARSET

Topped by a shallow, cup-like shade of oak or wenge veneer, the fixture uses a LED light source; also available in floor and table models. Designed by Joan Gaspar.

marsetusa.com

3 SPOKES  
FOSCARINI

Concealed at the top and bottom of the fixture, LED lamps cast light upwards and downwards, casting shadows from the metal, cage-like shade. Designed by Vicente Garcia Jimenez and Cinzia Cumini.

foscarini.com

4 TOKYO CHAIR  
BENSEN

With aesthetic lineage extending to Danish and Japanese design, the slightly torqued armrests of this solid wood chair are key to its contemporary presence. In black ash, walnut, white ash, and white oak, with a leather seat. Designed by Niels Bendtsen.

bensen.ca

5 ANALOG TABLE  
FRITZ HANSEN

Merging square, circle, and oval into an inviting, unique form, the legs of this table are angled to allow more comfortable seating. In five colors and finishes, it is suitable for home or office use. Designed by Jaime Hayon.

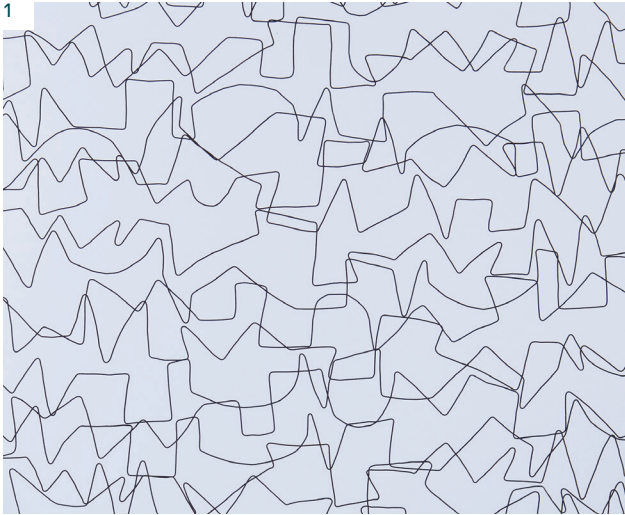
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6 SELF UP  
RIMADESIO

Classic dressers, nightstands, and sideboards are revitalized in lacquered glass and aluminum frames and feet. Available in 62 colors. Designed by Giuseppe Bavuso.

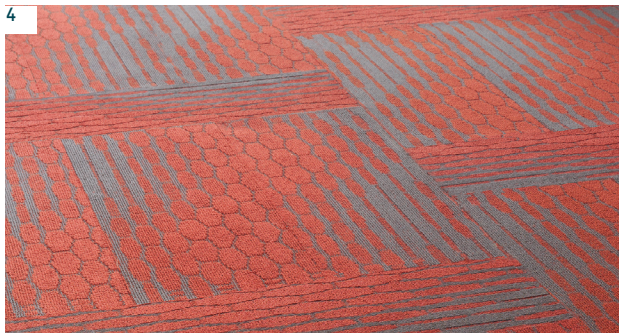
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# ORGANIZED LABOR

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

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**STEELCASE**

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HENRY MELCHER/AN

## KARA WALKER CREATES A SUGAR SPHINX FOR VACATED FACTORY

### DOMINO'S SWEET LAST DAYS

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 shatter—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**

## AT DEADLINE

### 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.

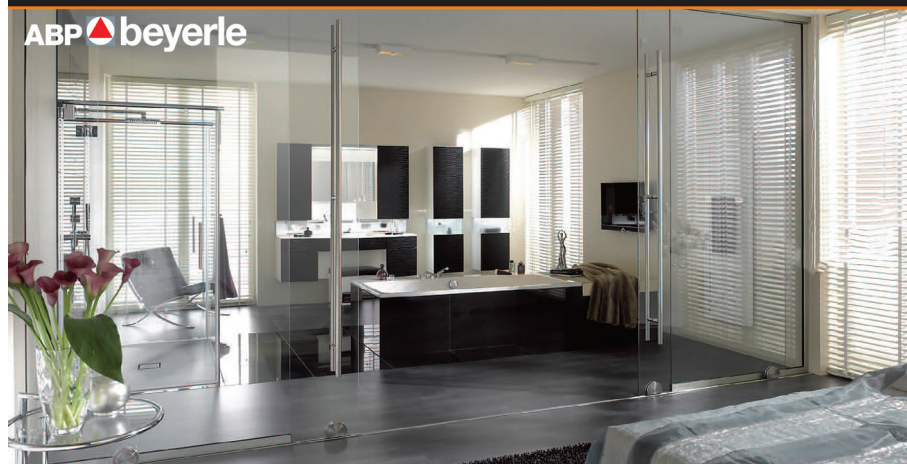
### THOMAS LEESER-DESIGNED HOTEL BREAKS GROUND IN BROOKLYN

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 Marriot. Brooklyn-based architect Thomas Leiser 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.

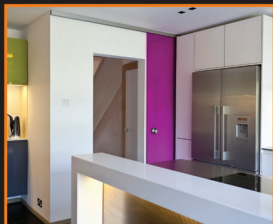
The hotel includes a performance space in the basement, a bar on the roof, and a restaurant at ground level that overlooks a new public plaza. The hotel is sited between the H3 Hardy-designed Theatre for a New Audience, which opened last year, and a mixed-use, 27,000-square-foot project designed by Dattner and SCAPE.

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HONORS> NATIONAL DESIGN AWARDS



The 2014 National Design Awards have been announced. Now in their 14<sup>th</sup> 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 Chochran 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:

<b>LIFETIME ACHIEVEMENT</b> Ivan Chermayeff and Tom Geismar	<b>FASHION DESIGN</b> Narciso Rodriguez
<b>DESIGN MIND</b> Witold Rybczynski	<b>INTERACTION DESIGN</b> Aaron Koblin (1)
<b>CORPORATE &amp; INSTITUTIONAL ACHIEVEMENT</b> Etsy	<b>INTERIOR DESIGN</b> Roman and Williams Buildings and Interiors (4)
<b>ARCHITECTURE DESIGN</b> Brooks + Scarpa (2)	<b>LANDSCAPE ARCHITECTURE</b> Andrea Cochran Landscape Architecture (3)
<b>COMMUNICATION DESIGN</b> Office	<b>PRODUCT DESIGN</b> LUNAR

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INTERNATIONAL GEM TOWER New York, NY



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THE ARCHITECT'S NEWSPAPER MAY 21, 2014



COURTESY NEW YORK CITY MAYOR'S OFFICE

MAYOR DE BLASIO UNVEILS \$41 BILLION HOUSING PLAN

## Fighting for Affordability

Bill de Blasio's pledge to build or preserve 200,000 units of affordable housing over the next decade was a cornerstone of his mayoral campaign. From the outset, de Blasio set a specific target—and now the city finally knows how he plans to hit it.

In the heart of Fort Greene, Brooklyn—where glossy apartment towers are rising at a remarkable clip—the mayor unveiled his \$41.1 billion strategy to fight back against New York's affordability crisis. The city is heralding the plan as “the most expansive and ambitious

affordable housing agenda of its kind in the nation's history.” The city will provide \$8.2 billion for the plan, and hopes to secure \$30 billion more from private funds. The rest of the cost will ideally come out of state and federal coffers.

“This plan thinks big because it has to,” said Mayor de Blasio in a statement. “The changes we are setting in motion today will reach a half-million New Yorkers in every community and from every walk of life. They will make our families and our city stronger.”

One of the central pieces of

de Blasio'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 claims 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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# 72 AND SUNNY

PLAYA VISTA, CALIFORNIA | LEAN ARCH

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

The offices of this media company are cheerful and connected to the outdoors.

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. **SAM LUBELL**







## RESOURCES:

COUNTERTOPS: Vermont Quarries, [vermontquarries.com](http://vermontquarries.com) |  
FLOORING: Hardwood Realty, [floorings.com](http://floorings.com); Stone Source, [stonesource.com](http://stonesource.com) | LIGHTING: Restoration Hardware, [restorationhardware.com](http://restorationhardware.com) | SEATING: Carl Hansen & Son, [carlhansen.com](http://carlhansen.com)







# WEST SIDE TOWNHOUSE

NEW YORK | O'NEILL ROSE ARCHITECTS

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

The lower floors of this renovated townhouse are more traditional, while the upper floors are more contemporary, culminating in a sleek penthouse family room.

is slightly more abstract. The focal point of that level is a roomy open kitchen, which extends out to a spacious terrace. Large ceramic tiles made to look like limestone extend 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 G. BRAKE**







# FALL HOUSE

BIG SUR, CALIFORNIA |  
FOUGERON ARCHITECTURE



Perched 250 feet above the Pacific Ocean, Fall House, designed by Fougerson 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 Fougerson. "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 Fougerson. The windows are also framed in mahogany, both a practical and aesthetic choice.

Furnishing the house, said Fougerson, "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

In contrast to the typical ramshackle Big Sur house, Fougerson turned out a modern, easy-to-use living space.

B&B Italia. The bookshelves in the den, which Fougerson 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."

Fougerson Architecture custom-designed the kitchen cabinets in white and dark wood. "We like the contrast," said Fougerson. "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.

Fougerson 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



## RESOURCES:

FURNISHINGS: B&B Italia, [beitalia.com](http://beitalia.com) | HARDWARE: Valli & Valli, [vallievalli.com](http://vallievalli.com) |  
LIGHTING: B-K Lighting, [bklighting.com](http://bklighting.com); Delta Light, [deltalight.com](http://deltalight.com) |  
LIGHTING CONTROLS: Lutron, [lutron.com](http://lutron.com) | SOLID SURFACING: Corian, [dupont.com](http://dupont.com)





## RESOURCES:

LIGHTING: Barn Light Electric, [barnlightelectric.com](http://barnlightelectric.com); Rich Brilliant Willing for Matter, [mattermatters.com](http://mattermatters.com); Roll & Hill, [rollandhill.com](http://rollandhill.com) | LOUNGE SEATING: Kartell, [kartell.com](http://kartell.com) | SIDE TABLES: BluDot, [bludot.com](http://bludot.com)

# BLACK OCEAN HEADQUARTERS

NEW YORK CITY | RAFAEL DE CARDENAS/  
ARCHITECTURE AT LARGE

"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. Florescent 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

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

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





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MAY

**WEDNESDAY 21**  
**LECTURES**  
**The Architecture of Art Museums: A Decade of Design, 2000-2010**  
6:30 p.m.  
New York Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**Louis I. Kahn Memorial Lecture featuring Steven Holl**  
5:30 p.m.  
Philadelphia Center for Architecture  
University of Pennsylvania  
Museum of Archaeology and Anthropology  
3260 South St., Philadelphia  
aiaphiladelphia.org

**THURSDAY 22**  
**EVENT**  
**The Art of Classical Details by Phillip James Dodd**  
6:30 p.m.  
AIA DC  
St. John's Church  
3240 O St. NW, Washington, D.C.  
aiadc.org

**FRIDAY 23**  
**LECTURE**  
**Architecture & Musical Evolution, featuring David Byrne**  
6:00 p.m.  
Philadelphia Center for Architecture  
The Barnes Foundation  
2025 Benjamin Franklin Pkwy.  
Philadelphia  
aiaphiladelphia.org

**SATURDAY 24**  
**EXHIBITIONS OPENING**  
**Artificial Light: Flash Photography in the Twentieth Century**  
Philadelphia Museum of Art  
2600 Benjamin Franklin Pkwy.  
Philadelphia  
philamuseum.org

**Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell**  
Princeton University  
Art Museum  
McCormick Hall  
Princeton, NJ  
artmuseum.princeton.edu

**SUNDAY 25**  
**EXHIBITION CLOSING**  
**Cool & Collected: Recent Acquisitions**  
National Building Museum  
401 F St. NW  
Washington, D.C.  
nbm.org

**MONDAY 26**  
**EXHIBITIONS CLOSING**  
**Freedom: Just Another Word For...**  
MASS MoCA  
1040 MASS MoCA Way  
North Adams, MA  
massmoca.org

**Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392-1910**  
Philadelphia Museum of Art  
2600 Benjamin Franklin Pkwy.  
Philadelphia  
philamuseum.org

**TUESDAY 27**  
**FILM**  
**The Human Scale: Bringing Cities to Life**  
6:00 p.m.  
Boston Society for Architects  
290 Congress St., Suite 200  
Boston  
architects.org

**WEDNESDAY 28**  
**LECTURE**  
**Storm Water as Design Opportunities**  
1:00 p.m.  
AIA Connecticut  
370 James St., Suite 402  
New Haven, CT  
aiact.org

**THURSDAY 29**  
**EVENT**  
**Plot Volume 3**  
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

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DIARY.ARCHPAPER.COM

JUNE

**SUNDAY 1**  
**EXHIBITION CLOSING**  
**Frank Lloyd Wright and the City: Density vs. Dispersal**  
Museum of Modern Art  
11 West 53 St.  
moma.org

**MONDAY 2**  
**LECTURE**  
**Guastavino Vaults New York: Innovation Structure and Splendor**  
6:30 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
cfa.aiany.org

**WEDNESDAY 4**  
**LECTURE**  
**Breaking Ground: A Talk on Beatrix Farrand**  
10:00 a.m.  
The New York Botanical Garden  
Ross Lecture Hall  
2900 Southern Blvd.  
nybg.org

**TUESDAY 3**  
**SYMPOSIUM**  
**Committee On The Environment**  
4:00 p.m.  
AIA Connecticut  
370 James St.  
New Haven, CT  
aiact.org



**DESIGNING FOR DISASTER**  
National Building Museum  
401 F Street NW, Washington, D.C.  
Ongoing

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, tsunamis, 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.

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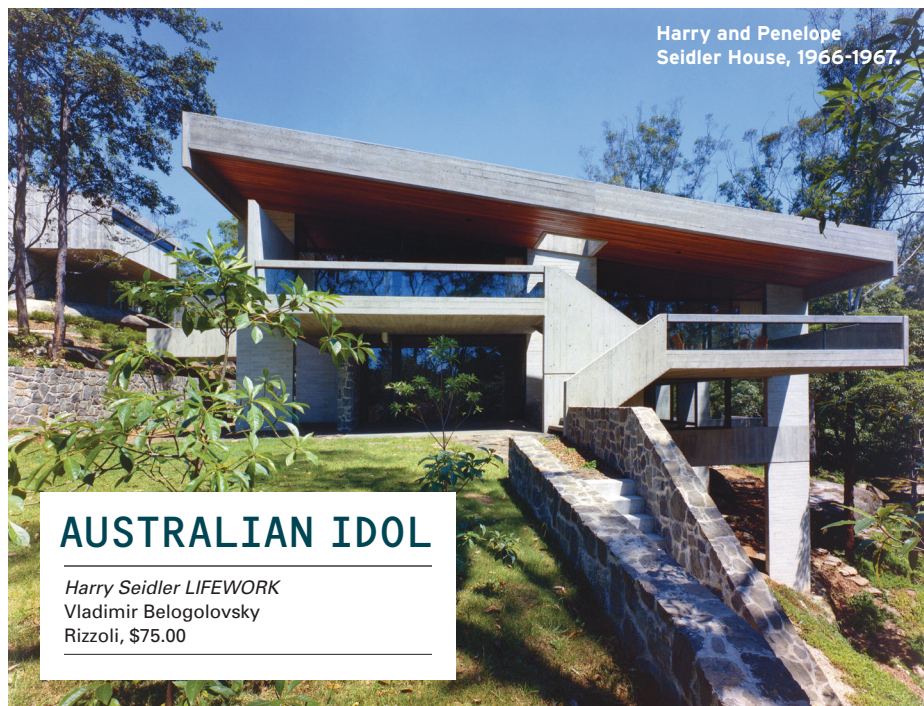
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Harry and Penelope  
Seidler House, 1966-1967.

## AUSTRALIAN IDOL

Harry Seidler *LIFEWOR*  
Vladimir Belogolovsky  
Rizzoli, \$75.00

And there was Harry who could talk about drafting Baker House, his time in Breuer's office and of collaborating with Nervi as his structural engineer. Well, no longer were we lowly little students. We began to see ourselves as part of this grand architectural tradition.

No good deed goes unpunished. Needless to say, just out of school, when there were no architectural jobs to be readily had, it seemed like an excellent time to make a grand tour. So, off I went to Sydney. Not only did Harry spend a week with me and take me to visit most of his buildings, but I got to sleep in the guest room in the house at Killara. It was probably the first time in my life I saw world-class art that wasn't in a museum and began to appreciate that the pictures on the wall could create a dialog with the architecture that surrounded them. It was breathtaking and eye opening at the same time.

He was born in 1923 into an upper middle class Jewish family in Vienna. With the rise of the Nazis in the 1930s he and his older brother were sent to boarding school in England. When the war broke out a couple of years later, the two teenagers were interred as enemy aliens first in England and then in Canada with the result that Harry didn't see the rest of his family again till the war was over. The Canadians had a program that would pay for free education if you were under 21. It got Harry out of the interment camp in 1941 and into the University of Manitoba, but didn't help his brother. He studied engineering, which gave him a strong technical background.

Harry discovered the Bauhaus and decided to go to Harvard where Gropius and Breuer had landed. His timing was off and he missed the admission process, but ended up being specially accepted on a full scholarship to the Master Program by Gropius as one of the most "talented students of his class." And what a class it was. All through his life he would begin his slide show with a picture of his fellow classmates. There was Gropius, Franzen, I.M. Pei, circulating among the dozen students. Star

was totally unfamiliar with his work even though he had actually just won the Royal Australia Institute of Architects Gold Medal prior to getting on the plane. Harry Seidler was returning to a Harvard where the pure Modernism he preached was falling out of favor and the school was transitioning into what would become Post Modernism. Harry's experience there as a student was so transformative in his life that it occupied a hallowed place; he really wanted to recreate the aura of the Harvard he remembered. He reached out to the students. And so we became the audience for his insights and memories.

In the architectural fraternity, there are barely six degrees of separation, allowing you to claim relationships that are at least one or two steps removed. You couldn't actually work for Aalto, but you could know someone who had.

Ours is a strange profession. On one hand we fancy ourselves to be on the forefront of technology, using cutting edge 3D modeling to design and BIM to build. On the other we romantically cling to the feudal method of prolonged apprenticeships where wisdom is personally disseminated from master to disciple in the laborious process of initiating the next generation into the architectural guild. It begins in school with the studio system where the desk crit is sacred and reigns supreme. And that is how I met Harry Seidler.

Under any other circumstances, our paths would likely never have crossed. He is of a different era and lived at the opposite end of the planet. Since Australia was so far removed physically from the East Coast, pretty much everybody in our neck of the woods at our level

## Critical Conditions

Makers of Modern Architecture, Volume II  
Martin Filler  
The New York Review of Books, \$29.95

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, theoretical, 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 the work of emerging talents, the death of a master at the age of 105. Volume II opens with Charles McKim, William Mead, and Stanford White who practiced during the half century between the 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 six finalists: Tadao Ando; 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, Jorgen 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 1999–2003 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 City's Bowery. Given that they are 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 consist for the most part of simple, rectangular, flat-roofed forms. The walls have no tilts; 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] is able to wrest from the restricted Minimalist palette."

In 1979 Elizabeth Diller and Ricardo Scofidio established their office in New York City. In 2004 they made Charles Renfro a full partner. 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

pupils are often hired by their teachers; when Breuer decided to open an architectural office in New York his first employee was his former teaching assistant, Harry Seidler fresh off a year at Black Mountain College where he had completed his education with Albers.

Meanwhile his mother and the rest of his family had emigrated to Australia. She hadn't seen him in years and began writing him letters begging him to come and visit. He really didn't want to leave because he had a fabulous job. So, the letters became progressively more enticing until she invited him to build her a house in Sydney. Even then, he played hard to get, but agreed to do so if she would agree that he could stop off in Brazil for a short apprenticeship in the office of Oscar Neimeyer. She agreed. He got to Australia in 1948; the initial plan was to only stay till the house was completed.

The house he built for her bears more than a striking resemblance to the ones that he was working on for Breuer, especially the never built Marion Thompson house. The Rose Seidler House effectively brought modern architecture to Australia. Everything about it was innovative from the plan to the materials to the furniture; much of it had to be imported. Nothing like it had ever been seen in Sydney before; instantly it became an icon. Not only was it widely published in architectural journals, but it became the backdrop for photo shoots for clothing, cars, or anything modern. It led to a series of houses.

Here are all the ingredients for his future career: a world-class education, a network of international connections, a deep understanding of structure, the integration of art and architecture, and very supportive clients. It is no wonder that in short order he became Australia's most famous architect. He didn't disappoint. He was all of 26, in fact, when Breuer invited him to set up an office in Los Angeles three years later. He was much too busy.

After the houses, his next major building was Australia Square, which, **continued on page 31**

exhibitions, miscellaneous installations, and objects, but built little. In 1999 they were awarded a McArthur Foundation grant. This was followed by one of the first significant structures they actually made happen, the Blur Building (2000–2002) on Lake Neuchatel for the Swiss national exhibition Expo.02. What Filler calls an "aqueous caprice," it 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 31,500 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 ponchos upon arrival. 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 fountains with liquid domes that one could enter. That evanescent dream was finally brought to dazzling life in this triumph of the architectural imagination."

New York City's High Line renovation began in 2004 after a successful five-year public fight to save the defunct early 20<sup>th</sup>-century railroad cargo viaduct **continued on page 31**



**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 Abel, Philip Drew, Kenneth Frampton, and Peter Blake, among others. What makes this one different is that it tells a bigger and different story.

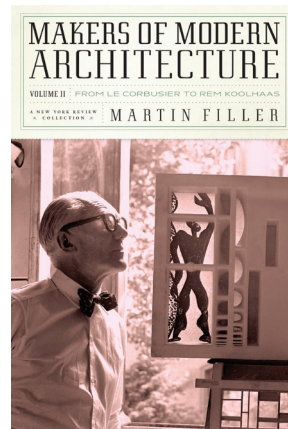
Vladimir Beglogolovsky, who wrote the book and curated the accompanying travelling exhibition, was introduced to Harry Seidler's work after Harry died. So his perspective is strictly historical and curatorial. Because he came in after the fact, he approached it from outside. His story is a little different than the man I thought I knew. The insights and the way 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 Carlberg, 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.

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#### CRITICAL CONDITIONS

continued from page 30 by giving it a viable new use. Diller, Scofidio + Renfro, and landscape architects Field Operations with the Dutch plant specialist Piet Oudolf, designed the linear park that sits atop it. Filler writes, "Seldom in modern city planning has a single work of urban design brought together and synthesized so many current concerns, including historic preservation, adaptive reuse of obsolete infrastructure, green urbanism, and private sector funding and stewardship of public amenities."

The firm's architectural and urban transformation of New York's Lincoln Center

for the Performing Arts (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 ratified him as one of the signal place-makers of our time."

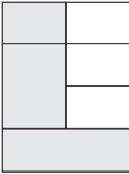
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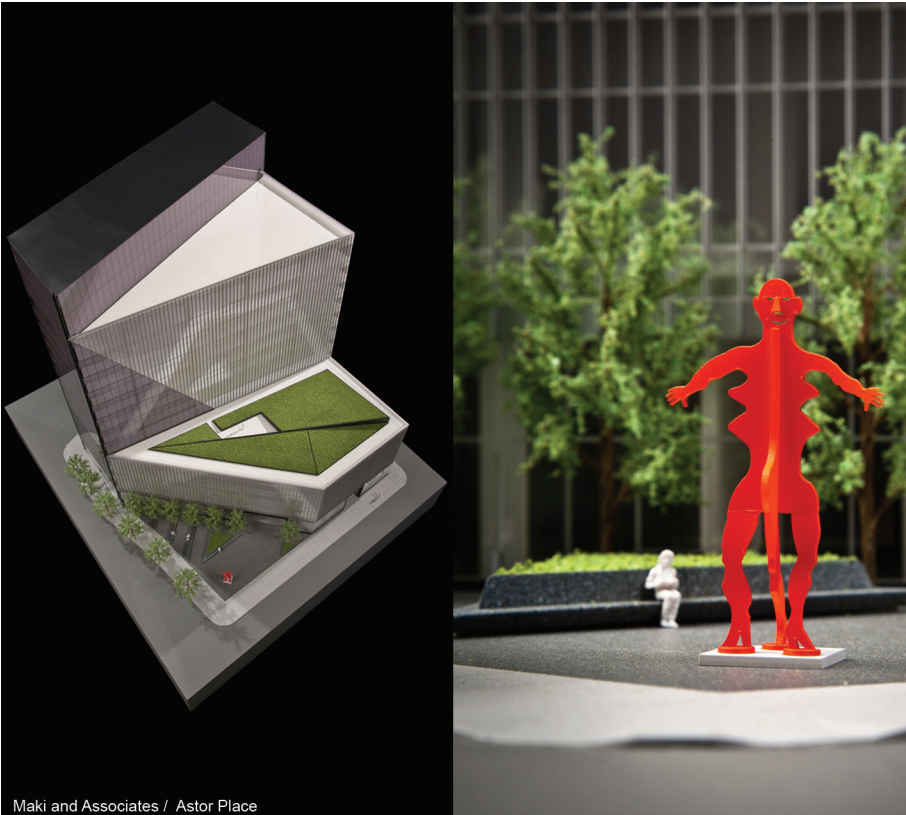
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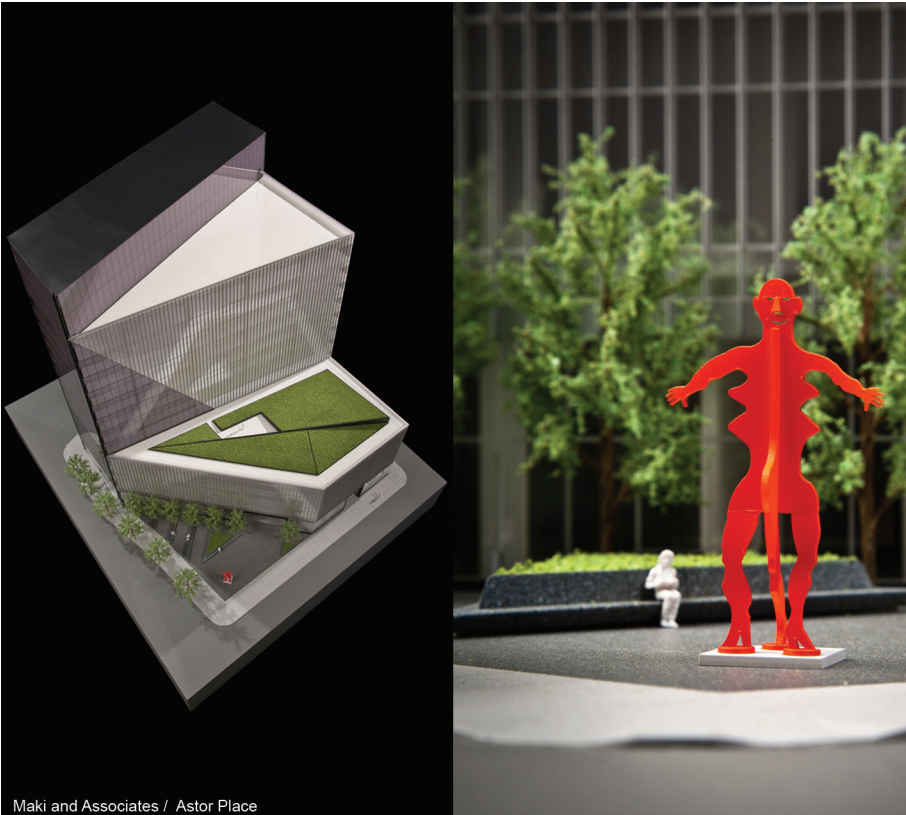
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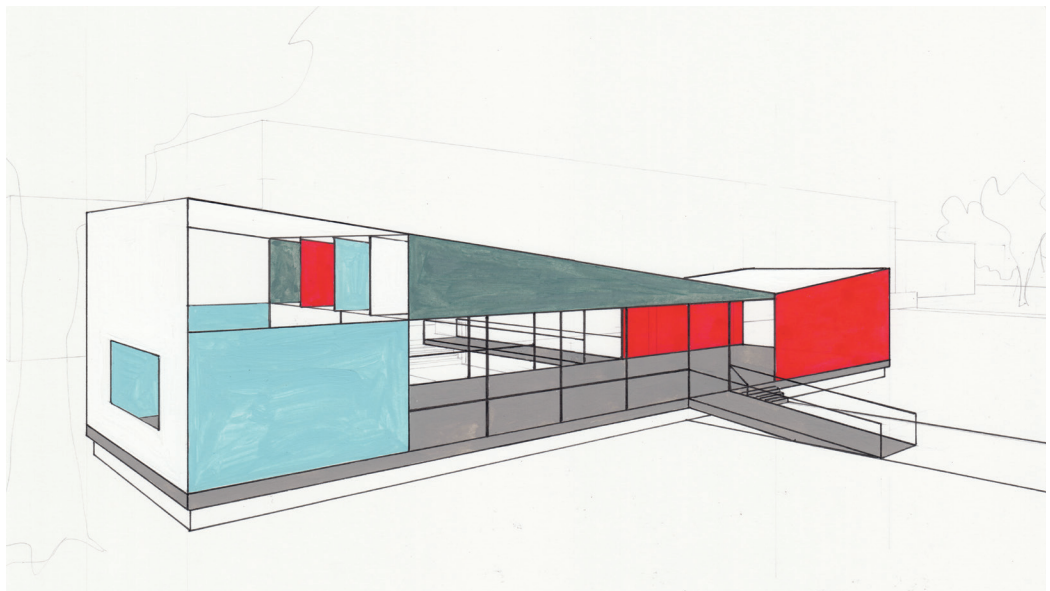
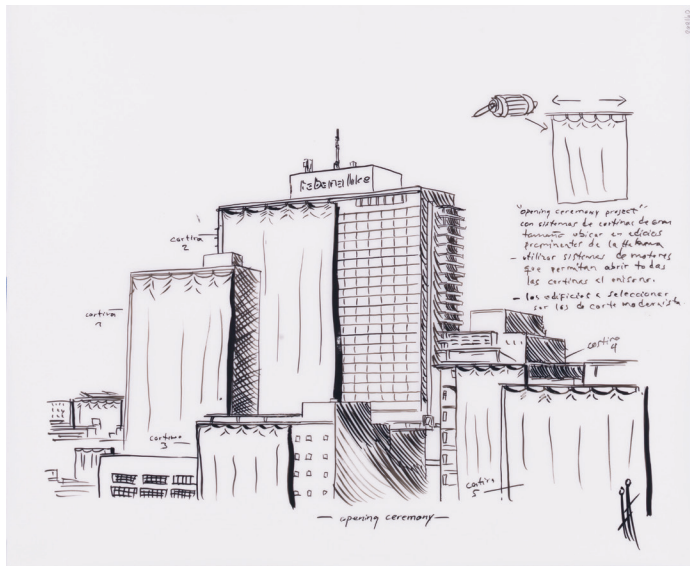
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Left to right, top to bottom: Alexandre Arrechea, *Habana Libre*, 2003; Jordi Colomer, *Co-Op City*, 2010; Mario Garcia Torres, *Je ne sais si c'en est la cause*, 2009; Terence Gower, *SuperPuesto*, 2014; Mauro Restiffe, *Oscar 12a*, 2012; Fernanda Fragateiro, *Muebles de bajo costo*, 1950.

# Reexamining Modernism in Latin America

The modern movement began with universal aspirations for an architecture that could be built in any part of the world. Latin America quickly became a proving ground for modernism, and architects and designers began adapting its forms and materials to suit the climate and

context. Many Latin American and Caribbean governments embraced the style as a symbol of their progressive values. A new exhibition at the Bronx Museum, *Beyond the Supersquare*, presents work by artists who look critically at the legacy of modernism in

Latin America (*The Architect's Newspaper* is a media sponsor for the exhibition). The exhibition includes photography, drawings, video, and installations, which examine how modern architecture and urbanism benefited the populace but also shaped and sometimes

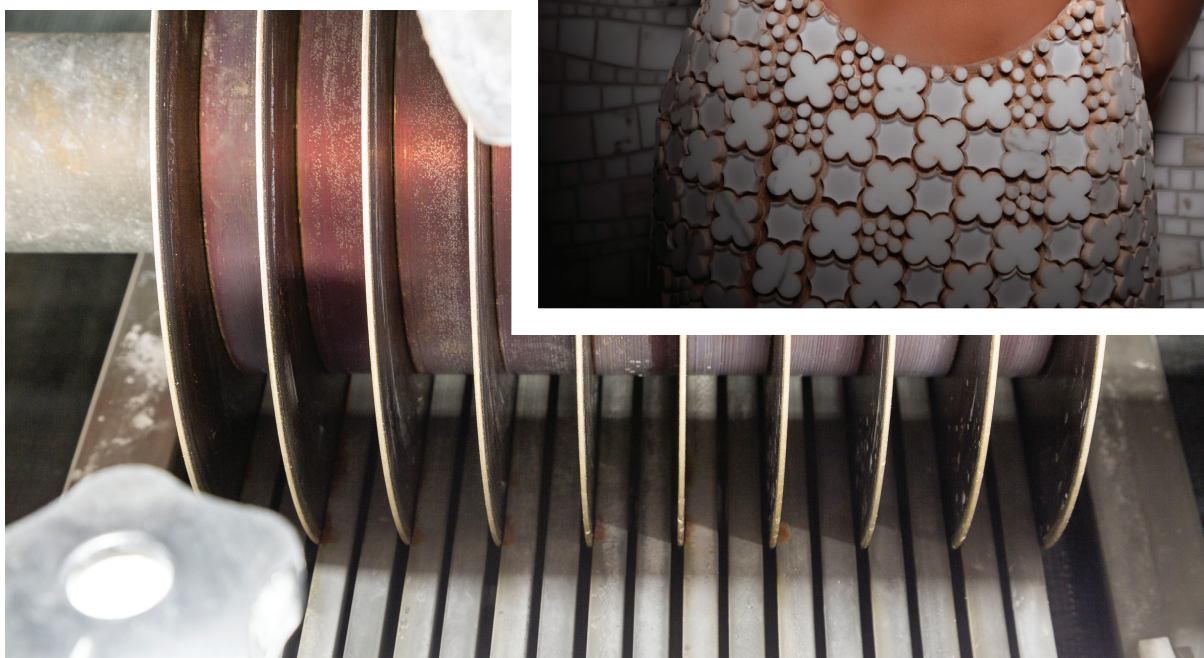
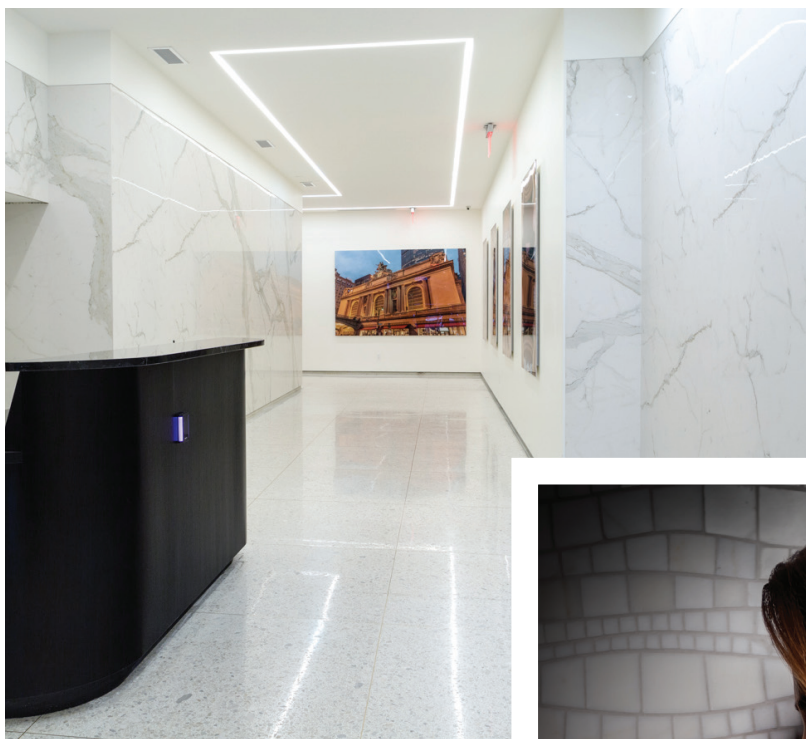
reinforced socio-economic and political differences.

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 166<sup>th</sup> Street in the Bronx.

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