In early September, New York City Transportation Commissioner Polly Trottenberg hopped on a Citi Bike and pedaled up Manhattan’s newest protected bike lane. She was headed to a press conference where Bicycling Magazine would announce that the country’s biggest city was also its most bike-friendly. In just one year, New York had jumped from seventh place to first—topping the likes of Portland, continued on page 6

Frank Gehry’s proposal for a performing arts center at the World Trade Center has been shelved. According to The New York Times, the board overseeing the project opted to eschew the Pritzker Prize-winner’s design and begin the process anew. Board chairman continued on page 5

A flagship Neiman Marcus store, marking the company’s expansion into New York, is scheduled to open in Hudson Yards in 2018. The store will occupy 250,000 square feet—or one-fourth of the retail space—at the Shops at Hudson Yards, a retail destination designed by the Boston-based firm Elkus Manfredi Architects. The announcement by the high end retailer further cements Hudson Yards as a center continued on page 4

The recent trend in streetcar reintroductions and expansions across the US have hit a political speed bump. Most recently, on August 5, voters in Kansas City, Missouri, turned down a continued on page 3

The Architect’s Newspaper
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Color can transform a design, but only if it refuses to fade, chalk, or submit to the elements. Specify TRINAR to ensure your project will retain its beautiful appearance - season, after season, after season. The proof can be seen in every TRINAR installation, with brilliant color and gloss performance that continues to be proven over time.

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Learn how TRINAR endures at the heart of building components: from metal roofings and AAMA 2605 superior performance specification, TRINAR is a 70% PVDF paint finish that meets the durability standards and continues to be proven over time. With brilliant color and gloss performance that never fade, chalk, or submit to the elements. Specify TRINAR to ensure your project will retain its beautiful color and appearance - season, after season, after season.

Color can transform a design, but only if it refuses to lose its vibrancy and beauty. Specifying TRINAR means choosing an emblem not of democratic reform and social equality, but of the dynamic and explosive growth of urban centers in the region.

These are only a few examples of architecture and urbanism in the city’s exhibition spaces that make New York an unparalleled site for the display of architectural culture and an important pedagogical opportunity for the architects of Gotham. The depth and breadth of architecture culture on display in any given week in New York City was on my mind this weekend as I visited the Hauser & Wirth gallery on West 18th Street to see the extraordinary architectural sculpture Tower by young Polish artist Monika Sosnowska. Sosnowska should be better known by the architectural community as she is creating a fascinating practice investigating the early modern movement—its promises and failures—to activate social transformation and democratic reform. In most of her work she focuses on Modernism in Poland, but with Tower she takes on American and, more specifically, Miesian modernism: what it promised and how it became an emblem not of democratic reform and social equality, but of corporate branding and upper middle class lifestyle.

Sosnowska’s Tower is a twisted and twisted no-foot-long (The Hauser & Wirth space is spectacularly large) steel 11 replica of the steel frame of Mies’ iconic 1951 Lake Shore Drive apartments in Chicago. The elegant materials wrapping this building—steel and diaphanous glass—created, she argues, a “synthesis of aesthetics and technology” and as one of the most expensive constructions of its age a “vivid symbol of the imaginative forces driving American capitalism.” The manner in which she breaks, contours, and twists Mies’ black steel frame and displays it as a reclining figure, subverting the steel grid, is a powerful if slightly bombastic reminder of the promises and reality of modernism when it confronted the power of American capitalism.

However, this is not meant to be a review of an architecturally inspired installation, but to remind us about the rich resources that surround us in New York City. It’s a resource of potentially unparalleled architectural bounty if only we make the effort to visit these various museums, galleries, and, occasionally, outdoor public spaces. Now if we could only get back a dedicated architecture bookstore to the design culture of the city the would be nearly complete.

William Menking

In a typical week, New York City’s museums and commercial art galleries host dozens of exhibitions and installations focused exclusively on architecture and urbanism or influenced by concepts coming out of historic or contemporary design culture. The recently closed exhibitions Italian Futurism: 1909-1944: Reconstructing the Universe at the Guggenheim and the parallel show Fortunato Depero at the newly opened Center for Italian Modern Art in Soho are examples of exhibits not specifically about architecture but very much about architecture (and the architects involved in the movement) and its enormous influence on society, politics, and the history of formal experiments. In addition, the current exhibit at The Bronx Museum (through January 11, 2015), Beyond the Supersquare, explores the indelible influence of Latin American and Caribbean modernist architecture on the region’s contemporary art, but goes beyond simply showing architecture. The Bronx exhibit includes work by young photographers, video artists, sculptors, installation, artists, and drawings by architects, all based on architectural ideas and concepts. But the exhibit also takes a stand on the meaning of modern architecture in the region and hits hard at the connections between architecture and economic, political, and social issues confronting contemporary Latin America and the Caribbean today. It investigates historic issues of modernism in the region but also looks through multiple artists’ lenses at the dynamic and explosive growth of urban centers in the region.

The planned Kansas City streetcar is one of 40 planned or under construction across the country. OFF THE RAILS continued from front page proposal to expand the funding mechanism for the city’s downtown streetcar starter line to partially fund a $472 million, 7.6-mile expansion project. Backers of the plan hoped that generating approximately half of the total funds would position the City for federal funding. At a news conference after the defeat of the measure, Mayor Sly James did not concede. “This issue is not over by any stretch of the imagination,” he said. Kansas City is not alone. Earlier this summer, the San Antonio City Council scuttled plans by VIA Metropolitan Transit, the region’s transit agency, to build a 5.9-mile streetcar line downtown. Confronted with a strong anti-streetcar backlash, the mayor and city council are tabling the streetcar discussion into the update of its long range transportation and moving forward with a Charter Amendment next May 2015 that would prohibit the City from funding any streetcar project or allowing streetcar’s on their right-of-way without voter approval. VIA Board Chairman, Alexander Briseno, explained, “Although we are disappointed that the value of the modern streetcar was not understood or realized by many, we remain optimistic and are committed to continue with our 2035 Comprehensive Transportation Plan.”

Similarly last year in Cincinnati, Ohio, the city council halted $42 million in funding for a $147.8 million, 3.6-mile streetcar project while it was under construction. Then newly elected Mayor John Cranley felt his anti-streetcar stance meant people agreed with him on the subject. An independent audit determined it would cost the city as much to cancel the project as to finish it, and local business leaders stepped in to provide partial funding. But these setbacks are exceptions to the national trend. There are over 40 streetcar projects nationwide in stages from planning to completion. The quiet revolution that started over a decade ago in Portland, Oregon, and spread to cities across the country has received significant support from the federal transit administration with the appointment of former Charlotte, North Carolina, Mayor Anthony Foxx to Secretary of Transportation in 2013.

By the end of 2014, both Atlanta and Washington D.C. should have new streetcar lines. In 2015, Kansas City will open its 2.2-mile $100 million starter line, followed by Cincinnati’s line in 2016. “It behooves us to recognize that our infrastructure is not going to get better,” said Kansas City Mayor Sly James, “unless we find [local] ways to pay for it.”
New York City, which is scheduled to under-
der Bergdorf Goodman department store in
for about $6 billion last year, also owns the
to the Canada Pension Plan Investment Board
was acquired by Ares Management and
U.S. corporate headquarters for L’Oréal.
for the leather goods maker Coach and the
rise tower at 10 Hudson Yards, now under
brand to call Hudson Yards home. The high-
Neiman Marcus is not the first fashion
access points throughout the complex.
}

MEXICO CITY AIRPORT
Foster + Partners is teaming up with Fernando
Romero to design what they hope will be a
model for low energy, environmentally friendly
airports, a notoriously energy intensive building
type. Using a lightweight super structure with
spans up to 560-feet across, the building is
designed to reduce distances between gates
and boost efficiency overall. Seen from above,
the design resembles a sea creature. The
building’s mechanics are integrated into the
floor, freeing the roof of ducts and cables and
allowing for an exposed structure. The building
will require little heating or cooling throughout
the year in spite of Mexico’s hot climate. “It
pioneers a new concept for a large-span, single
airport enclosure, which will achieve new levels
of efficiency and flexibility—and it will be
beautiful,” said Norman Foster in a statement.
“Mexico has really seized the initiative in
investing in its national airport, understanding
its social and economic importance.” The
prefabricated structure is designed for rapid,
scaffolding-free assembly, and the design team
is aiming for LEEP Platinum certification. AGB
Architect: Foster + Partners, Fernando Romero FR.EE
Client: the Mexican government
Location: Mexico City
Completion Date: First phase by 2020

FASHION ANCHORS THE YARDS continued from front page for fashion-related
businesses.

The building’s glass curtain wall will
afford shoppers a view of the High Line and
also the Culture Shed, a Diller Scofidio
+ Renfro and Rockwell Group–designed
structure that is the planned home of
Mercedes Benz Fashion Week Group. The
three-story luxury store will face the public
plaza designed by Nelson Byrd Woltz
Landscape Architects in collaboration with
Thomas Heatherwick. The store will have a
dedicated entrance on 10th Avenue between
31st and 32nd streets, as well as multiple
access points throughout the complex.

Neiman Marcus is not the first fashion
brand to call Hudson Yards home. The high-
rise tower at 10 Hudson Yards, now under
construction, will be the world headquarters
for the leather goods maker Coach and the
U.S. corporate headquarters for L’Oreal.

The Dallas-based Neiman Marcus, which
was acquired by Ares Management and the
Canada Pension Plan Investment Board
for about $6 billion last year, also owns the
Bergdorf Goodman department store in
New York City, which is scheduled to under-
go a multimillion-dollar modernization.

The company is also opening an outlet store,
Last Call Studio, later this year in Brooklyn.
The Neiman Marcus store at Hudson
Yards will be showcased in a three-month
exhibition, Hudson Yards: New York’s
Future Is Rising, that opens at the Time
Warner Center at Columbus Circle on
Saturday, September 6, 2014. The exhibition
will feature models and renderings of the
transformation already underway on
Manhattan’s west side. Exhibit goers will
receive a build-your-own Hudson Yards
postcard set designed by paper engineer
and graphic designer Keisuke Saka as part of
the “Make City” series of paper crafts
that includes New York, London, and Tokyo.

The 28-acre Hudson Yards, developed by
Related Companies and Oxford Properties
Group, is the largest private real estate
development in U.S. history and will
bring more than 17 million square feet of
commercial and residential space, more
than 100 shops and restaurants, 5,000 new
residences, 14 acres of public open space, a
public school, and a 175-room luxury hotel
in the city.

NY LAW ALLOWS NON-LICENSED PERSONNEL TO OBTAIN OWNERSHIP SPREAD THE LOVE

Over the last couple of years, New York
architecture firms have been quietly
changing the acronyms behind their names, moving from ‘PC’ or ‘PLLC’ to ‘DPC.’ More
than an edit to the company letterhead, the change has significant implications in
the business of design across the state.
For a long time, architecture firms—
necessarily registered as either Professional
Corporations (PC) or Professional Limited
Liability Corporations (PLLC)—had to be
owned entirely by licensed professionals.
Firms of an entrepreneurial bent were
hamstrung by this requirement, since they
could not offer ownership options to recruit
and retain employees who happened to not
be licensed architects. In 2012, however,
New York State created a new type of
professional entity—the Design Professional
Corporation, or DPC—stipulating that
ownership stake by licensed professionals
amount to more than 75 percent. In practice,
this now means that business developers,
office managers, unlicensed designers, or
other types of employees can now own up
to 25 percent of an architecture company.
Outside investors do not qualify. According
to Eric Morgenweck, an
associate principal at Zetlin & De Chiara, a
law firm specializing in the construction
industry, “this change allows architecture
firms to offer equity to key personnel who
happen to not be licensed.” For firms
considering this type of entity, Morgenweck
suggests firms consider future growth and
what type of personnel they might need.
The DPC allows them greater flexibility,”
said.

Firms have been taking notice. When
architect Alan Gaynor began to consider
succession plans with his co-principal
Michele Boddewyn, they saw an opportunity
to reconstitute the company as a DPC,
positioning it to take on other owners
whenever Gaynor decides to retire. “It
made a lot of sense,” reasoned Boddewyn.
“Right now, the firm is owned by me
and Alan, but that’s not to say that in six
months from now we may want to bring on
another owner. The change to DPC builds
in flexibility down the road.”

AIA New York backed the change. “We
were strong supporters of this initiative,”
said Rick Bell, AIANY Executive Director.

With a delegation of local practitioners,
including Ric Scofidio, from Diller Scofidio
+ Renfro, and F. Eric Goshow, the principal of
Goshow Architects and a past president
of AIANY, the Institute lobbied lawmakers in
Albany to create the DPC distinction.
“I would advise firms to consider the
DPC,” said Morgenweck, who has already
overseen several conversions. “It can really
be beneficial going forward.”

JOHN GENDALL

COMMUNITY DESIGN COLLABORATIVE’S POP-UP PARK IN PHILLY

Hot Pink Placemaking

Few cities do pop-up parks better than
Philadelphia. That was certainly the case this
summer with the hugely popular Spruce Street
Harbor Park, which transformed an under-
utilized site along the Delaware River into a
colorful and dynamic waterside retreat. As
explained that the Pause is also designed to be
placemaking projects in the neighborhood,
the park is intended to be a flexible space
that can host concerts, art shows, movie
screenings, markets, and other cultural events.
To accommodate this mix of programming,
there are plywood platforms and moveable
cubes wrapped in artificial pink turf. Destination
Frankford, the arts-based initiative behind
placemaking projects in the neighborhood,
explained that the Pause is also designed to
be low-maintenance so it can easily be kept up if it
ever graduates beyond temporary status.

The park was designed by the Community
Design Collaborative, which was led by architect
Alexa Bosse and her husband, landscape
architect, Ali Miller. It received a grant from
ArtPlace America and funding from multiple
foundations, agencies, and banks.

HENRY MELCHER
Gehry exits the stage continued from front page. John Zuccotti told the Times that the group has shortlisted three firms to move the project forward, but declined to divulge names.

More than a decade ago, in his original master plan, Daniel Libeskind located the performing arts center 60 feet from the base of One World Trade. Gehry Partners was brought on in 2004 to design the cultural facility. At the time, Gehry said in a statement that tears came to his eyes: “Having the chance to work on a cultural project there is just very special for me, because, in the end, having theater and dance and beauty is kind of a hallmark for me, because, in the end, having theater and dance and beauty is kind of a wonderful legacy for the memory of the people that were lost.”

An initial proposal for a 1,000-seat theater was scaled back to three disparate spaces of 150 to 550 seats amid questions of demand. Later, two tenants—the Drawing Center and the International Freedom Center—were eliminated from the program and one of the theater groups slated to occupy the space—the Signature Theater—decided to build a smaller Gehry-designed space in Midtown. Still, the project’s distinct architecture was ambitious on a grand scale, and challenging. It pushed Gehry’s design and engineering skills to the limits. Gehry told the Times, “officials said that it had been a mistake to design the theater before the programming was determined and that they were essentially starting over. Last spring, Gehry told the newspaper that the space that would become the first performance space for the 21st century. He brought on London consultancy Charcoalblue. As the scope changed and the budget grew, the fledgling board faced a daunting fundraising effort. The organization has already secured $165 million in federal funds, but must account for hundreds of millions more before construction can begin. The board hopes a new design and refined program will make that task easier. The center’s board has studied other cultural institutions—the Brooklyn Academy of Music, Lincoln Center, and the Primavera Experimental Media & Performing Arts Center in Troy, New York—to better understand how its facility might operate. Those facilities were designed by architects ranging from Diller Scofidio + Renfro to Grimshaw to the H3 Hardy Collaboration. Frank Gehry’s tone on losing the project was articulate. He complained to the newspaper that the center’s director, Maggie Boeppe, didn’t understand his work. “She says I build to what I do or how I do it. It’s fine. It’s a new group. They should do what they want. I don’t want to go where I’m not wanted,” Gehry told the Times. Gehry made a name for himself designing top cultural facilities, including Los Angeles’ Disney Concert Hall and the Fisher Center for Performing Arts at Bard College, but in recent years his firm has completed more commercially developed towers, including apartments in New York, Santa Monica, and Toronto. He has also been fighting a bitter battle over his proposal for the Dwight Eisenhower Memorial in Washington, D.C.
During Bloomberg’s tenure, over 350 miles of bike lanes were created (about 30 times more than Bill de Blasio). The politician who once called Sadik-Khan a “radical” and labeled himself an “incrementalist” on bike lanes shifted dramatically as well. There is reason for cyclists to be optimistic about what’s next for New York’s bike infrastructure. If Citi Bikes start appearing in more neighborhoods, there will likely be enough public, and political pressure, to ensure that bike lanes start forming around them. In Manhattan, the Trottenberg-led DOT could continue the island's impressive transformation into a bike-friendly hub by approving plans for a pair of bike lanes that cut through the heart of Midtown—one going up 6th Avenue and the other down 5th Avenue. A decade ago, that type of proposal would have been unthinkable, but things have changed dramatically since then. And soon enough cyclists will know if Mayor de Blasio really has too.

Despite the mayor’s promise to make the city better for cyclists, he has been met with skepticism, and often criticism, from some bike advocates. They say the NYPD is too aggressive in ticketing cyclists, too often parking in bike lanes, and that bike safety is not featured prominently enough in Vision Zero—the administration’s initiative to reduce, or eliminate, pedestrian fatalities.

Paul Steely White, the executive director of Transportation Alternatives, disagrees. He said that the administration’s focus on street safety will improve conditions for everyone, including cyclists. “In establishing Vision Zero as the new framework for New York City transportation policy, the administration set the stage for a significant gain with the bike network,” he said. Looking forward, Steely White hopes the administration will make a strong push for bike lanes, especially on major arterial roads, but in the meantime, he explained, lowering the city’s default speed limit makes a big difference for any body crisscrossing the city by bike.

As the final bike lanes planned under Mayor Bloomberg appear on city streets, there is reason for cyclists to be optimistic about what’s next for New York’s bike culture. Minneapolis, and Boulder, the firebrand commissioner who fundamentally transformed New York City’s streets under Mayor Bloomberg. At the announcement, Trottenberg promised that the new administration would build on that impressive legacy.

During Bloomberg’s tenure, over 350 miles of bike lanes were created (about 30 of which were protected), 16,000 bike racks were installed, and Citi Bike was launched. According to a new Department of Transportation (DOT) report, these investments paid huge dividends: As significantly more cyclists appeared on city streets from 2001 to 2013 the risk of them getting seriously injured dropped 74 percent. During these years, the politics of bike lanes shifted dramatically as well. There is perhaps nobody who personifies that change more than Bill de Blasio. The politician who once called Sadik Khan a “radical” and labeled himself an “incrementalist” on bike lanes, is now trying to double the amount New Yorkers bike by 2020. De Blasio likely knows that if he is serious about hitting that ambitious goal, he will not be able to do things incrementally.

While the mayor and his DOT have not offered many specifics about where and when bike lanes will be installed, de Blasio has pledged to add more bike lanes and expand Citi Bike into the outer boroughs. But before the popular, yet financially strained, bikeshare program can be completed it has to be bailed-out. Now, after months of negotiations, it is widely expected that Related Companies will do just that. If a deal is finalized, more blue bikes should appear on the road next year. Despite the mayor’s promise to make the city better for cyclists, he has been met with skepticism, and often criticism, from some bike advocates. They say the NYPD is too aggressively ticketing cyclists, too often parking in bike lanes, and that bike safety is not featured prominently enough in Vision Zero—the administration’s initiative to reduce, or eliminate, pedestrian fatalities.

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Just when it appeared that work was picking up at B2—the long-delayed, modular tower at Pacific Park Brooklyn (formerly Atlantic Yards)—the project screeched to a complete stop. In late August, Skanska USA, the contractor of the SHoP-designed high-rise, announced it was halting production of the building’s 930 modules, or “chassis,” at its factory in the Brooklyn Navy Yard. Skanska blamed Forest City Ratner, the project’s developer, for design errors that it said delayed the project and put it tens of millions of dollars over budget. Forest City disagrees.

According to the developer, it is actually Skanska’s construction process that is to blame for B2’s slow and expensive climb. Forest City said that Skanska was trying to “weasel out of” its contractual obligations by issuing a stop-work notice at its factory. It did not take long for this back-and-forth to find its way to New York State Supreme Court. On September 2, Skanska sued Forest City. About 15 minutes later, Forest City sued Skanska.

Shortly after the lawsuits were filed, a Forest City executive sent Skanska a letter saying that it would be happy to take full control of the jointly run factory and put its 157 furloughed workers back to work. Richard Kennedy, a co-chief operating officer of Skanska, quickly rejected that offer. He called it a “propaganda exercise,” noting that a copy of the letter was first leaked to the press.

This high-profile legal battle is just the latest setback for the high-profile tower that was supposed to rise faster and cost less than its conventionally built peers. It was supposed to be a shining example of what was possible. In New York City, and at Pacific Park specifically, building modular was seen as a way to more quickly deliver affordable units. But since breaking ground in December 2012, only 10 of B2’s 32 stories (half of which are designated affordable) have been completed. When B2 is topped out, it will be the tallest modular tower in the world.

Jim Garrison—the founder of Garrison Architects, which has done multiple modular projects—said it did not have to be this way. “What [Forest City] is trying to do is amazing, but it required more resources, care, and deliberation than it knew,” said Garrison who drew up initial plans for a modular tower for Forest City in the project’s early stages. He said he left the project after the two parties could not agree on a contract. Garrison explained that modular construction, which has been compared to clicking LEGO pieces into place, is significantly more complicated than many people realize. “It is not a fly-by-night, pick it up on the run body of knowledge,” he said. “It is not easy, it takes expertise. It is like putting together an automobile.” The challenge of building modular, he explained, is compounded when constructing tall towers. “When you stack these things up 30 stories, you have collective error,” he said. The challenge at B2, specifically, explained Garrison, is in placing the many modules within a steel frame to create a stable, self-reinforcing structure that also has the proper internal connections. To accomplish that, every piece in the puzzle has to be perfect.

While Forest City said it hopes to build another modular tower at Pacific Park, there are currently no plans to do so. Garrison said that the very public failings of B2 could make developers hesitant about building modular, but that the practice is not entirely doomed. “In the end,” he said, “this business of designing and prefabricating buildings is happening, and it is not going to stop.”

**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.
On September 8, global positioning technology company Trimble and Gehry Technologies announced that they had entered into a strategic alliance. The merger aims to increase the abilities and resources of both businesses to provide technology and services that connect the office with the job site and improve efficiencies in design, construction, and facilities management.

As part of the alliance, Trimble acquired Gehry Technologies for an undisclosed sum. Gehry's software and consulting services business, however, will continue to operate as an independent entity. "Tremble's organizational philosophy is one of decentralization," company CEO Steve Berglund told AN. "We usually leave our acquisitions as operating entities, while promoting a strong sense of collaboration."

Trimble, which brings in approximately $2.5 billion in revenue annually, has market sectors that include agriculture; natural resources, utilities, and government; and geospatial surveying, but engineering and construction makes up about half of its business. The acquisition of Gehry Technologies marks a continuing push to grow the architecture side of its portfolio. In August, Trimble acquired facilities and real estate software company Manhattan Software and Load Systems International, a company that produces construction crane safety instruments. Trimble decided to pursue Gehry Technologies both for its web-based 3D file management and project collaboration platform GTeam, as well as for its consulting services business. "The exciting thing about Gehry Technologies is its professional services group," said John Bacus, project management director of Trimble's architecture division. Bacus himself came to Trimble when the company acquired Sketchup in 2012.

Frank Gehry told AN that Trimble was not the first company to express interest in Gehry Technologies, but he found it to be the most complimentary. "Over the last year or so people were interested in what we were doing," he said. "We looked at everybody and chose Trimble—that's how comfortable we were with their culture, it was very close to ours. They kind of get dirty, and are not afraid to get into the trenches. They build a lot of stuff, they're earthmovers, they're farm equipment, it's all very broad and immediate."

Gehry believes that the collaboration with Trimble will help him to spread the good word about Gehry Technologies’ way of approaching project delivery and allow him to focus more on his architecture practice. "They did a pretty good analysis of what we do and found that it wasn't all hype," he said. "We're small compared to one of these big companies, and we couldn't on our own expand our technical support systems, which we have shared with our brethren over the years, while continuing to focus on the architectural practice. So the idea here is that we go further with it and it results in a positive for everybody in the construction industry. That's why we did it."

AARON SEWARD
OPEN WORLD

ARCHITECTURE FESTIVALS EXPAND WORLDWIDE

A 425-square-foot “micro-loft” on Manhattan’s Upper West Side. Weinlyn Seymour’s new event space at the foot of the Williamsburg Bridge. The Barbarian Group’s Chelsea office, with an undulating “superdesk” that seats the entire staff. The United Nations campus along the East River, fresh from a $2 billion, seven-year renovation.

Those are just a few of the architectural treasures that will be revealed during Open House New York (OHNY) Weekend, the annual event that gives participants a chance to tour significant buildings and cultural sites that usually are not open to the public—and in the process helps promote quality design.

Organizers say they have put together the most ambitious lineup ever for the 12th annual OHNY event, which will take place from October 10 to 12, making it a three-day event for the first time.

“The audience keeps growing,” said Gregory Wessner, executive director of OHNY. “There’s an enormous interest on the part of the public to explore places they read about in the newspaper or online. We’re trying to keep up with that. But it’s not just a numbers game. It’s an opportunity to have a citywide conversation about architecture and development.”

New York is hardly the only city where owners are opening the doors to rarely seen landmarks.

Since the first Open House event was held in the early 1990s, more than 20 cities have become part of the network known as Open House Worldwide, which mounts what it calls a “global architectural festival.” In each city, the sponsor must be a nonprofit organization, and most buildings must be open free of charge. According to the Open House Worldwide website, each program must exhibit at least 70 buildings of “outstanding quality,” at least 20 percent of the buildings must be contemporary, and each participating city must have a population of at least 250,000.

A second series of events, usually under the “Doors Open…” label, has taken place for more than a decade. The Doors Open program also requires that sponsors be non-profits and that buildings be open free of charge. But it does not require as many buildings to be on exhibit in a given year, which allows smaller cities to show off their assets.

In both cases, the programs have seen steady growth. The Open House program started with Open House London, founded in 1992 by director Victoria Thornton, with the goal of fostering better understanding of architecture and the built environment outside the profession. The Open House program first had events in New York in 2003 and Chicago in 2011. The fourth annual Open House Chicago event will be held October 18 and 19 and feature 150 buildings.

Other Open House cities include Dublin, Tel Aviv, Jerusalem, Helsinki, Melbourne, Galway, Barcelona, Rome, Lisbon, Perth, Adelaide, Brisbane, Thessaloniki, Limerick, and Buenos Aires. New for 2014 are Athens, Vienna, and Oslo. New for 2015, Prague, Monterrey, Nicosia, Cork, Gdynia, and Belfast.

Doors Open events have been held for more than a decade. Early participating cities were Toronto and Denver. Other Doors Open cities include Lowell, Massachusetts; Niagara, New York; Ontario, Canada; Milwaukee, Wisconsin, and, for the first time this year, Baltimore, Maryland.

Growth comes in many ways, but it is often triggered by an architect moving from one city to another. In Baltimore’s case, the impetus came from lead organizer Chelsea Thomas, an architect who worked in Denver for six years and took part in Doors Open Denver events. When she moved east to take a job in Baltimore, she began working with the local AIA chapter and the Baltimore Architecture Foundation to plan a Doors Open Baltimore event. Scheduled for October 25 as part of Baltimore Architecture Month festivities, it will feature at least 40 buildings, all works of industrial architecture.

“We all loved the event so much that I thought Baltimore could use something like it,” said Thomas. “It makes you see your surroundings in a whole new light. It helps people get comfortable visiting new places and neighborhoods they might not otherwise go to. It helps you know more about your city.”

It all goes back to Thornton’s vision: “Experiencing architecture in the flesh,” she said on the Open House Worldwide website, “helps everyone become more knowledgeable, engage in dialogue, and make informed judgments on the buildings, places, and neighborhoods where we all live, work, and play.”

EDWARD GINTS

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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Steel Institute of New York

Publisher of Metals in Construction
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Architect: Pelli Clarke Pelli Architects
Structural Engineer: Thornton Tomasetti
Photograph: Yee Jerrigan

Saarinen’s TWA terminal has been a popular destination during previous Open House New York weekends.
The Clark’s three-tiered reflecting pool serves functional as well as aesthetic purposes. It integrates with stormwater management, rainwater collection, landscape irrigation, and heating and cooling systems, conserving water resources and protecting nearby riparian habitat.

climate control and toilet flushing. The system uses what might previously have been treated as wastewater as a resource, rebuilds groundwater through infiltration on site, offsets potable water use in the building, and improves the health and performance of surrounding wetlands and streams by mitigating storm events and runoff.

While today this sort of approach is becoming more standard with the design community’s recent focus on water conservation and management, when the Clark expansion program began more than ten years ago it was not as much part of the national dialog. “In 2008 or 9 or 10, when we were picking it up in detail, even then we didn’t think about water the way we do today,” said Gary Hilderbrand of Reed Hilderbrand. “I would say we were evolving along with the cultural evolution about the importance of water and conserving potable water and thinking of every drop of rain and available groundwater as part of the resource budget. Today we do it on all our projects, but even five years ago that was not commonplace.”

The idea originated with the executive architect, Gensler, which, in addition to coordinating the project’s various design teams and consultants, also provided sustainability services. (The project is pursuing a LEED v3 Silver rating.) “As part of our sustainable work, we looked at different systems and listened to the other consultants about where they could make points, where they couldn’t, and where they were struggling,” said Gensler principal Madeline Burke-Vigeland. “They kept talking about water, especially foundation water and how do we get rid of it. The mechanical teams also needed water for the building systems. My colleague, Ben Koening, just sort of had a coconut on the head moment and said, ‘what if we connected all these systems and used it to feed the water feature?’”

A network of drains and pipes collects water in a series of retention tanks and reservoirs. The system collects rainwater from the site and from the roofs of the buildings. It collects ground water from the campus’ seven geothermal wells and from the center’s foundation. Ando insisted on placing 60 percent of his building below grade and, due to the site’s high water table and heavy soils, this resulted in 60,000 gallons of groundwater pooling around the foundation per day. The collected water flows into the reflecting pools, which cover about an acre of ground and, at an average of 13 inches deep, hold about 280,000 gallons of water. Two-thousand gallons of water flow through the pools per minute. This flow also feeds into the campus’ cooling tower and toilet flushing system. Downstream discharge is filtered in the lowest of the pool’s three tiers as well as in constructed wetlands, ensuring that no contaminants reach Christmas Brook.

While the system is still going through final commissioning, and final performance modeling has yet to be revealed, it is designed to reduce the campus’ water usage by 50 percent, or 1 million gallons annually.

Since the completion of the Clark Center at the Clark Art Institute, the new building by Tadao Ando and its landscape design by Reed Hilderbrand Landscape Architecture have been widely lauded by the architectural press, including by this publication. Favorable criticism has focused on the project’s clean modernist detailing, respect for its context, and carefully curated views of the idyllic Berkshires surrounds. Special note has also been given to the center’s tiered reflecting pools with their cascades, lawn embankments, and stepping stones, which function as a unifying compositional element for the Clark Center and the other structures of the campus—the Museum Building, the Manton Center, and the varied landscape beyond, including the Stone Hill Meadow and the meander of Christmas Brook and its wetlands.

Lesser known is that the reflecting pools serve a functional, environmental, and water conservation role as well. They are part of a system that integrates captured rainfall, site stormwater, and foundation water with landscape irrigation and building systems, such as building systems. My colleague, Ben Koening, just sort of had a coconut on the head moment and said, ‘what if we connected all these systems and used it to feed the water feature?’”

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**SOURCES:**

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  Vincent P. GunItlow & Associates
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  Dan Euser
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  "AS"
An Artful Debut

Many New York architects start their firms with apartment renovations or a house for a family member. For Miriam Peterson and Nathan Rich, principals of Peterson Rich Office, a small, freestanding painting studio has been an ideal first project.

The pair started their office two years ago after working for five years for Tod Williams and Billie Tsien and Steven Holl, respectively. “It was really special for us that it’s a ground up building,” said Peterson.

Clad in vertical blackened cedar planks, and topped with an asymmetrical pitched roof with a slot of skylights, the studio is surrounded by a cantilevered deck that appears to float. Though the client paints large-scale landscapes, she did not want views outside, so only two openings break the building’s envelope, a monumental door and window, each 12 and a half feet high. Exposed pine boards and lighting concealed in the tops of the freestanding white walls warm the interior.

Peterson and Rich acknowledge their professional mentors’ influence on their work. “We were both lucky to work for firms we deeply admire,” said Rich. “Certainly phenomenology and attention to light and materials informs the way we approach projects,” he said, citing Holl’s influence. “For me, detailing and the way things are put together played a large role in the design,” said Peterson, reflecting the values of Williams and Tsien.

After completing the studio, residential and cultural work, including two gallery projects, has quickly followed. But that has not overshadowed how gratifying it is for them to see their first building in use. “Seeing the paintings she has produced since she has been in the space has been the most rewarding part of all,” said Rich.

Alan G. Brake
On September 10, the new David H. Koch Plaza (of the rightwing Koch brothers) outside the Metropolitan Museum of Art opened to the public. Designed by OLIN, the renovation transforms four city blocks along Fifth Avenue, with new pavers, fountains, lighting, and allees and bosques of trees. Previously a vast expanse of hardscape, swamped with vendors, the new design seeks to provide a more varied and pleasant atmosphere to gather prior to or following a visit to the museum. Even in its previous state, the Met Plaza was a marquee gathering place in the city, thanks to the monumental staircase, which has always invited sitting and people watching. The new design adds more than 100 trees to the plaza, doubling the total, along with temporary and permanent seating, and new seasonal plantings, softening the space but maintaining the Beaux-Arts monumentality. The central stairs were rightly left untouched. Stormwater is managed through suspended paving over the tree pits as well as an underground detention system. “Finally, more than a century after the completion of the Met’s grand Fifth Avenue facade, and more than 40 years after its last plaza renovation, the Museum has created a truly welcoming point of entry,” said Met director Thomas P. Campbell in a statement. “Here now is a cityscape that is environmentally friendly and will please our visitors as they come to experience the unparalleled breadth of masterpieces on display inside.”

RIZZOLI BOOKSTORE TO REOPEN

New York’s iconic Rizzoli Bookstore has found a new home. After its former location on 57th Street was demolished to make way for the thoroughfare’s latest super-tall luxury building, it seemed that it was end days for the beloved institution. At the time, Rizzoli’s owners said the store would open up shop elsewhere in the city, but given the current state of affairs for old-school bookstores, that seemed highly unlikely. Now, just a few months later, it appears that Rizzoli executives have actually delivered on their promise.

Representatives from the Italian company recently told the Wall Street Journal that they have signed a lease for a ground floor space in a Beaux-Arts building in the Flatiron District. The 5,000-square-foot space, roughly the same size as Rizzoli’s previous location, offers 18-foot ceilings and is set to welcome readers this spring. Rizzoli executives reportedly scouted out 150 locations in the city before settling on the space at 1133 Broadway.

Rizzoli’s first shop opened in New York City in 1964, but the bookseller had been operating out of its 57th Street location since 1985. When news broke that the space was threatened by future development, preservationists launched a campaign to get landmark status for the 109-year-old building that housed the store. That effort was ultimately unsuccessful and construction crews got to work dismantling the structure, and its ornate, vaulted ceilings, this summer.

HISTORY IN THE RE-MAKING

Built in 1907, the Hoboken Terminal Building was in need of refurbishing the ornate copper exterior to its former beauty. Gotham MetalWorks discovered that not only did the intricate copper moldings and ornate detailing of the Beaux-Arts style building need elaborate restoration, but the metal mountings needed replacement as well. Gotham used 3D modeling to capture each intricate design, and then translated the mathematical data into the detailed curves and contours of each object, ultimately replacing about 80% of the pieces and refurbishing the rest.

Specializing in Landmark and historical replication, Gotham MetalWorks preserves old world beauty and craftsmanship through modern day design expertise and technology. With locations in Brooklyn and Long Island City, NY, Gotham is a subsidiary of Extech Building Materials, the Tri-State area’s premier supplier of exterior building materials and services for professional builders and contractors. Learn more by visiting gothammetals.com or calling 718-786-1774.

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Bittertang is a Manhattan-based studio that seeks to cultivate pleasure through vibrant and unexpected designed environments. Organic and biomorphic forms and unconventional materials are combined to create new kinds of objects and spaces. Principals: Antonio Torres and Michael Loverich.

PARA-PROJECT

Based in New York, PARA-Project’s work includes cultural, institutional, residential projects, as well as events. The firm is committed to research and multidisciplinary collaborations.
Principal: Jon Lott

DLANDSTUDIO

Architecture + Landscape

Based in Brooklyn, dlandstudio has been at the forefront of innovative green infrastructure projects, working with public and community groups to develop local solutions to environmental problems.
Principal: Susannah Drake.

THE FOREFRONT OF DESIGN

The Architect’s Newspaper is proud to sponsor New Practices New York, one of the city’s leading showcases of design talent. We extend our congratulations to this year’s selected firms. Their work will be on display at the Center for Architecture on October 1.
NAMELESS ARCHITECTURE

With offices in New York and Seoul, NAMELESS Architecture’s work ranges from temporary pavilions to permanent buildings influenced by Eastern and Western contexts.

Principals: Unchung Na, Soraee Yoo, and Kiseok Oh.

FORM-ULA

This New York-based form examines the culture of performance and the performance of culture through architectures at a variety of scales, including installations, prototypes, interiors, and speculative urban concepts.

Principals: Ajmal Ismail Aqtash, Richard A. Sarrach, and Tamaki Uchikawa.

FAKE INDUSTRIES ARCHITECTURAL AGONISM

With satellite offices in Barcelona, Sydney, and New York, Fake Industries Architectural Agonism is a speculative and provocative studio that extends and blurs the boundaries of architecture.

Principals: Cristina Goberna and Urtzi Grau.
CAPLES JEFFERSON ARCHITECTS BUILDS AN AMBITIOUS CENTER FOR A BROOKLYN LIVING HISTORY MUSEUM.

BY ALAN G. BRAKE

WEEKSVILLE

LOST AND FOUND
In 1968, the remarkable rediscovery of four wooden houses in Brooklyn by a group of planners from Pratt helped redefine New York City history and reimagine a nearly forgotten legacy of African American independence and self-sufficiency. The houses, then concealed behind other buildings, were remnants of Weeksville, a free black community founded by James Weeks in 1836 shortly after the abolition of slavery in New York State. Then on the fringes of settled Brooklyn, Weeksville became a farming and residential community, which at its height numbered nearly 500 families and lasted into the 1930s. In a still hostile environment, the community was an important foothold for African Americans to gain economic worth and personal dignity. Its legacy faded as new streets and buildings replaced many of the original farms and structures.

Today, thanks to a new building and landscape, that story can be more clearly and legibly told, and its legacy can be reinterpreted as a part of contemporary Brooklyn. Caples Jefferson Architects has created an L-shaped building that frames the historic houses located on the opposite corner of the nearly block-sized site. A large public housing project borders the site on one side. A vacant brutalist hospital building flanks another. This is un-gentrified, densely urban Brooklyn. Yet within the space of the Center, in including its rugged, meadow-like garden by Elizabeth Kennedy, a sense of the landscape and atmosphere of the vanished community is recovered—and yet contemporary Brooklyn is still within view. It is a visual and sensory interplay between past and present.

Caples Jefferson has performed an act of architectural archeology, excavating, revealing, and framing history through spatial expression. Their building is unapologetically modern, standing in stark contrast to the tiny vernacular houses across the meadow. Broad and low-slung, the building conveys a sense of institutional gravity, while also being approachable and familiar (it evokes a highly refined version of a midcentury school). Richly textured with Ipe cladding and Vermont slate end walls, with a distinctive angle-cut pattern, the new building announces itself as a serious civic work. A low wall of cut granite edges the site, topped by a rugged custom cast iron fence—each stanchion has comb-like teeth that are rotated and angled diagonally downward, giving the fence a bit of dimension. Passersby can see the houses and garden within, but the fence is substantial enough to provide a strong sense of enclosure.

Visitors enter the building on Buffalo Avenue. A glazed connector space functions as a hallway along the East/ West bar of the building, and offers expansive views out to the garden. This bar includes classrooms and a small media center. The North/South bar includes a larger glazed space that functions as an area for events, an enclosed garden, and an acoustically designed room for performances and events. The glass ceiling of the connector and the larger glazed hall has a fritted pattern that evokes African textiles, and the metal frame is designed to resemble a basket-weave pattern. These Afro-centric elements are legible but do not feel heavy handed. A small, enclosed garden, which could eventually have seating for a planned café, flanks the space.

These glazed spaces keep visitors visually connected to the site. Unfortunately, they also become uncomfortably hot on sunny days, and will need to be fine-tuned with further shading. The large garden, which is planted with native species and designed to be low maintenance, is bisected with a diagonal path leading out to the historic houses. For an intensely urban site, the designers have created a space that effectively evokes the settlement’s agrarian past. The historic houses each represent a different era in Weeksville’s history: they are intimately scaled and movingly modest. Behind the houses, the center maintains a market garden, raising vegetables, ducks (for eggs), and honeybees (for honey), for sale to the community, reinforcing Weeksville’s history of self-sufficiency. The Weeksville Heritage Center is a small organization, which receives funding from a variety of public and non-profit sources. The organization’s financial struggles have been well documented, and it is currently working to prepare the facility for greater public programming. (New York City owns the site, and the Department of Design and Construction built the new facility. The center is the building’s tenant.) The Caples Jefferson-led design team has given the center an exemplary new facility to expand its outreach and promote Weeksville’s important history, which deserves to be better known and preserved in the rapidly changing landscape of Brooklyn.

ALAN G. BRAKE IS AN’S EXECUTIVE EDITOR.
LIQUID ASSETS

WATER HAS BEEN CALLED THE OIL OF THE 21ST CENTURY. CONSERVING AND CONTROLLING IT HAS NEVER BEEN A HIGHER PRIORITY FOR ARCHITECTS AND THEIR CLIENTS. FROM ROOFTOPS TO UNDERGROUND, THESE PRODUCTS WORK TO MAKE THE MOST OF EVERY DROP. BY LESLIE CLAGETT

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<td>Healthscapes: Using the Urban Environment to Support Human Health and Resilience</td>
<td>6:00 a.m.</td>
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<td>18th Annual Bowling Ball Fundraiser for the Community Design Collaborative</td>
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**FADING WITHIN MEMORY**

*Twentieth-Century Building Materials: History and Conservation* is a compilation of papers sorted into seven parts: metals, concrete, wood and plastics, masonry, glass, linoleum, and roofing, siding, and walls. When first published by the National Park Service in 1995, it was one of the only references on the topic. That same year, the Historic Preservation Education Foundation in collaboration with the National Park Service organized the first national conference on the topic, *Preserving the Recent Past*, from which a series of papers emerged. This was followed in 2000 with *Preserving the Recent Past 2* and its associated papers.

Clearly, as mid-century Modernist buildings age, there is a need to better understand the significance of the 20th century in terms of its impact on our built heritage, but also as regards the conservation of its construction materials. These were often experimental in nature, and have now also proven to be less durable. With the acknowledgement of specific 20th-century structures as heritage, there also arise questions of ethics and philosophy of treatment, given the fact that there is typically a wealth of archival material, and the buildings were well photographed. In addition, the original designers are more likely to still be alive or recently deceased, so there tends to be a lot more information about 20th-century heritage than other periods.

Since the mid-1990s, when this book was first published, several factors have resulted in an increased interest in the built environment of the 20th century. First is age. Most of these buildings are approaching 50 years or older, enough time and distance to create a new appreciation for the aesthetic and technical achievements of 20th-century architecture. Second is the failure of the materials used in modern architecture, requiring maintenance or replacement. Third is the rise of organizations and initiatives focused on 20th-century heritage. Docomomo (Documentation of the Modern Movement) was founded in 1988 in the Netherlands, and has chapters around the world, as well as annual international conferences and a journal. The International Committee on Monuments and Sites (ICOMOS) formed its International Scientific Committee on 20th-Century Heritage (ISC20C) in 2005, which has held annual symposia and published papers ever since. The Association for Preservation Technology International (APT) has had for some time a Technical Committee on Modern Heritage, and published a special issue of APT Bulletin devoted to the conservation of modernism (Vol. 41, 2010). The World Heritage Committee has highlighted the gap in designation of 20th-century heritage, and as a result several important sites have been recently included on the World Heritage list. And since 2011, the Getty Conservation Institute (GCI) has become involved through their Conserving Modern Architecture Initiative (CMAI), which organized an expert colloquium in March 2014. The GCI has long had a counterpart program focused on modern materials conservation in artwork.

This book, however, remains an important resource, because little research has been accomplished in the nearly 20 years since it was first issued other than the publication of case studies. The book was out of print and has been re-issued by the J. Paul Getty Trust as part of its program to promote activities related to the conservation of the recent past. Although the papers remain the same as the earlier edition, and are not confined to materials of the Modernist Movement, the historical research is still valid, as are the approaches recommended to individual materials and their conservation. The papers’ authors are mostly still very active in the field and some are now considered authorities on the topic. 

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**Layers Upon Layers**

*Future Times Square: Compression vs. Distribution* edited by Rajan V. Ritoe, has only been a fortune

Readers are introduced to the idea of a personal encounter with Times Square prior to reading *Future Times Square: Compression vs. Distribution*, edited by Rajan V. Ritoe. Since the mid-1990s, when this book was first published, several factors have resulted in an increased interest in the built environment of the 20th century. First is age. Most of these buildings are approaching 50 years or older, enough time and distance to create a new appreciation for the aesthetic and technical achievements of 20th-century architecture. Second is the failure of the materials used in modern architecture, requiring maintenance or replacement. Third is the rise of organizations and initiatives focused on 20th-century heritage. Docomomo (Documentation of the Modern Movement) was founded in 1988 in the Netherlands, and has chapters around the world, as well as annual international conferences and a journal. The International Committee on Monuments and Sites (ICOMOS) formed its International Scientific Committee on 20th-Century Heritage (ISC20C) in 2005, which has held annual symposia and published papers ever since. The Association for Preservation Technology International (APT) has had for some time a Technical Committee on Modern Heritage, and published a special issue of APT Bulletin devoted to the conservation of modernism (Vol. 41, 2010). The World Heritage Committee has highlighted the gap in designation of 20th-century heritage, and as a result several important sites have been recently included on the World Heritage list. And since 2011, the Getty Conservation Institute (GCI) has become involved through their Conserving Modern Architecture Initiative (CMAI), which organized an expert colloquium in March 2014. The GCI has long had a counterpart program focused on modern materials conservation in artwork.

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Stressing the importance of the area, in parallelism with its high density and inefficient circulation, the proposal traces back to morphological alterations in order to penetrate through the historical paradigmatic shifts of urban tissues and spatial forms, for a logical evolutionary future public space reality. Thus prior to visiting the square, one becomes aware of the initial 1809 “commissarions” master plan, the logic of the streets and avenues, the historical origin of Broadway being an old Indian road amid the then existing hills and swamps. Of course, the actual accord, eventually witnessed, has nothing to do with eco-related urban landscapes, or the traditional definition of what a “square” is. Surely, it does not follow the Italian “dolce far niente” of carefree idleness. A critical lover of a preconceived comfortable civic space might even categorize Times Square as a well-advertised infrastructural intersection, ignoring the pedestrians’ needs, but equilibrating—or consoling—this downfall with flashing tabloids and instances of visual brainstorm and pre-constructed imagination.

The authors’ suggested morphological changes, including subway stations underneath the square and subway line expansions to five different icons, satisfy two primary goals: The first is to preserve and promote the capital display of the architectural facade billboards, working around the...
Where it falls short is in the fact that it is almost never re-evaluate and publish over time the interventions fail, the authors of the title claims, the book is focused on history and conservation. The failure. The book’s other shortcoming is that they tend to be published those of us who work in this field must rely on our own experience or review of similar case studies. But the problem with case studies is that they tend to be published soon after they are implemented, and if over time the interventions fail, the authors almost never re-evaluate and publish the failure. The book’s other shortcoming is the lack of discussion on philosophy and ethics of intervention, although, as the title claims, the book is focused on history and conservation. Still it is important to acknowledge that technical solutions should be based on programmatic strategies that involve some thought about the philosophy of preservation for a given site. Continued from page 20

Layers Upon Layers continued from page 20 ever-changing compositional collage of financial amplification. The second is to recognize and promote the role of Times Square as a public space icon, celebrating its uniqueness that contradicts the traditional norms of what a public space should be. The process is executed under the umbrella of two concluding conceptual keywords: distribution and compression.

Distribution creates complementary public open urban spaces radiating from Times Square and nesting on five key point waterfront-design suggestions. For the purposes of “relieving” the pressure of Times Square, “acupunctureing the shore-line,” and “diversifying” the users, the suggestions hold a valid point, but up until the mentioning of iconicographic borrowing and "injection." Then one unwittingly deliberates on the dilemma of multiplication of authenticity, which takes place during an effort to take something that works and apply it elsewhere. Perhaps when the context changes, an open space absorbs its own character and spirit, however, it is a process naturally succeeding through layers of evolutionary time, building on to each spot’s unique needs and contemplated issues. Nevertheless, the suggestions are extremely interesting and diverse in their typology, morphology, function, orientation, and form.

Compression involves the connectivity of circulation problems through means of an underground tunnel, pedestrianization, Seventh Avenue street penetration through the ground and the lowering of ground levels to directly access the new tunnel while creating new commercial centers and public events. This incorporation of underground vertical layers, mirroring the upward direction of the over-ground skyscrapers, accommodates the increase of surface density for improved pedestrian experiences, expressing in a genuine way the stressed need for urban fabric depth as a futurist solution of a reversed order, opposite to the one of reaching the sky. It nicely suits a parallelization of a contemporized technological image of Piranesi’s envisioning through his fictitious and atmospheric “prison” etchings. In this sense, also the proposed over-ground residential catwalks would make some perfect sense, adding to the spirit of three-dimensional collage-perception and instantaneous flashlights of diversified and unpredictable typological context married with disordered visual deliberation.

The whole process is the witnessing of a future collage of supplementary contending public open urban nuclei, consulting with the idea of a multi-layered urban playground. It brings to mind the infamous Collage City and the appropriate recent exhibition of MoMA’s Cut ‘n’ Paste, envisaging signs, layers of digital information, and visual installations: “If democracy... is, inherently, a collision of points of view and acceptable as such, then why not allow a theory of contending powers (all of them visible) as likely to establish a more ideally comprehensive city of the mind than any which has, as yet, been invented” (Colin Rowe and Fred Koetter, in Collage City).

Stefanie Leontiadis is an architect and lecturer with a PhD in urban and architectural design.

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SPECIFIERS CAUTIONED IN USE OF ADHESIVE ANCHORS

The International Building Code (IBC) allows several methods for anchoring in hardened concrete, but for construction specifiers the choice of one method—adhesive anchors—can result in damaging project delays. The IBC, referencing an American Concrete Institute (ACI) provision in its 2012 edition, requires that such anchors only be installed by personnel who have received certification to do so. The catch is that a lack of training opportunities is making it extremely difficult for installers to get this certification. Nowhere has this problem loomed larger than in New York City, where contractors are scrambling to find certified installers in time to meet an October deadline.

The requirement itself is not unreasonable. ACI developed it in response to the anchor failures that caused the collapse of several ceiling panels in the Boston Tunnel of Big Dig infamy. The construction community’s concern lies in the fact that the code restricts who is allowed to conduct certification training and testing. By limiting training opportunities for installers who want to get certified, ACI has put many contractors in an impossible position: They cannot install adhesive anchors without maintaining certified installers on their workforce, and if they install without certification, they risk a violation or stop work order.

Background

To understand how the shortage of certified installers came about, it helps to review ACI 318’s requirement in more detail. In order to become certified, an anchor installer needs to enroll in the ACI-Concrete Reinforcing Steel Institute (CRSI) Adhesive Anchor Installation Certification Program. Certification is awarded upon completing the two-day program, which costs anywhere from $500 to $800 per person depending upon location plus any travel expenses. Anchor installers must demonstrate an ability to read, comprehend, and execute instructions for properly installing adhesive anchors in concrete. To demonstrate this ability, they have to possess knowledge and ability in several areas that include:

- Understanding relevant jobsite conditions for correct selection of installation procedures in accordance with adhesive anchor manufacturer’s instructions
- Understanding the manufacturer’s instructions and using proper procedures, sequence, and tools to clean the holes that receive anchors
- Properly selecting and assembling adhesive injection equipment
- Injecting adhesives to the proper depth in holes at various orientations
- Recognizing time limits for installing and positioning anchor elements
- Knowing how to protect anchor threads from contamination by the adhesive
- Securing anchor elements from loading or movement during the adhesive cure

They also have to pass a 90-minute, closed-book, written examination composed of 75 multiple-choice questions; and pass a two-part performance examination by successfully installing adhesive anchors in a vertical down and vertical up position. In addition, installers must successfully complete both the written and performance examinations every five years in order to retain their certification.

Few certification courses available

For installers, the challenge isn’t completing the program or even recertifying; it is securing a spot in one of the few training courses available. The root of the problem is that, according to ACI 318-2011, certification can only be awarded when the training program is given by ACI-CRSI or one of its sponsoring groups, typically a local chapter of ACI.

In New York City, ACI designated the Concrete Industry Board (CIB) to provide this training, one of only three sponsoring groups chosen throughout the state. As of this writing, the CIB is only training and certifying adhesive anchor installers a month, similar to the output of programs in other smaller states. Given the number of building trades that install adhesive anchors, this will produce just a small percentage of the certified installers needed in the city for projects getting underway in October.

Sending installers to a program out of the city for certification adds significantly to the already high cost of the training, ruling this out as a remedy. Given the number of installers seeking certification, it is not clear whether this would even help satisfy the need.

Impact on the industry

In New York City, the shortage of training opportunities has created a bottleneck for horizontal or overhead installations. For construction activity to move forward without delays, these contractors must be able to find certified installers, meaning opportunities for installers to obtain certification must grow sharply.

Concerned groups have proposed alternatives to address this potential bottleneck, including moratoriums on enforcement and permitting qualified training entities outside the ACI-CRSI to develop and conduct a certification testing and training program. Until any proposal becomes reality, the best course of action for construction specifiers might be to avoid the use of adhesive anchors for horizontal or overhead installations under sustained tension load unless absolutely necessary.

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To understand how the shortage of certified installers came about, it helps to review ACI 318’s requirement in more detail. In order to become certified, an anchor installer needs to enroll in the ACI-Concrete Reinforcing Steel Institute (CRSI) Adhesive Anchor Installation Certification Program. Certification is awarded upon completing the two-day program, which costs anywhere from $500 to $800 per person depending upon location plus any travel expenses. Anchor installers must demonstrate an ability to read, comprehend, and execute instructions for properly installing adhesive anchors in concrete. To demonstrate this ability, they have to possess knowledge and ability in several areas that include:

- Understanding relevant jobsite conditions for correct selection of installation procedures in accordance with adhesive anchor manufacturer’s instructions
- Understanding the manufacturer’s instructions and using proper procedures, sequence, and tools to clean the holes that receive anchors
- Properly selecting and assembling adhesive injection equipment
- Injecting adhesives to the proper depth in holes at various orientations
- Recognizing time limits for installing and positioning anchor elements
- Knowing how to protect anchor threads from contamination by the adhesive
- Securing anchor elements from loading or movement during the adhesive cure

They also have to pass a 90-minute, closed-book, written examination composed of 75 multiple-choice questions; and pass a two-part performance examination by successfully installing adhesive anchors in a vertical down and vertical up position. In addition, installers must successfully complete both the written and performance examinations every five years in order to retain their certification.

Few certification courses available

For installers, the challenge isn’t completing the program or even recertifying; it is securing a spot in one of the few training courses available. The root of the problem is that, according to ACI 318-2011, certification can only be awarded when the training program is given by ACI-CRSI or one of its sponsoring groups, typically a local chapter of ACI.

In New York City, ACI designated the Concrete Industry Board (CIB) to provide this training, one of only three sponsoring groups chosen throughout the state. As of this writing, the CIB is only training and certifying adhesive anchor installers a month, similar to the output of programs in other smaller states. Given the number of building trades that install adhesive anchors, this will produce just a small percentage of the certified installers needed in the city for projects getting underway in October.

Sending installers to a program out of the city for certification adds significantly to the already high cost of the training, ruling this out as a remedy. Given the number of installers seeking certification, it is not clear whether this would even help satisfy the need.

Impact on the industry

In New York City, the shortage of training opportunities has created a bottleneck for horizontal or overhead installations. For construction activity to move forward without delays, these contractors must be able to find certified installers, meaning opportunities for installers to obtain certification must grow sharply.

Concerned groups have proposed alternatives to address this potential bottleneck, including moratoriums on enforcement and permitting qualified training entities outside the ACI-CRSI to develop and conduct a certification testing and training program. Until any proposal becomes reality, the best course of action for construction specifiers might be to avoid the use of adhesive anchors for horizontal or overhead installations under sustained tension load unless absolutely necessary.
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