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ARCHITECTS NEWSPAPER
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COURTESY OXFORD PROPERTIES

NEIMAN MARCUS MAKES ITS NEW YORK DEBUT AT HUDSON YARDS
FASHION ANCHORS THE YARDS

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**



COURTESY DOT

PAINTING THE TOWN GREEN

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**



COURTESY GEHRY PARTNERS

WTC PERFORMING ARTS CENTER
SCRAPS PRITZKER WINNER'S DESIGN

Gehry Exits the Stage

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**

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TED EYTAN

STREETCAR SETBACKS HAVE PUSHED
SUPPORTERS BACK ON TRACK

OFF THE RAILS

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**



CHRISTOPHER LEONARD, COURTESY GENSLER

DIVING INTO THE CLARK'S
WATER MANAGEMENT SYSTEM
SEE PAGE 10

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VOLUME 12, ISSUE 11 SEPTEMBER 17, 2014. THE ARCHITECT'S NEWSPAPER
 (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE
 FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE
 ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007.
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GET TO THE GALLERIES

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 culture (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.

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 torqued and twisted 110-foot-long (The Hauser & Wirth space is spectacularly large) steel 1:1 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, contorts, 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 the design culture of the city would be nearly complete. **WILLIAM MENKING**



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.” **GUNNAR HAND**

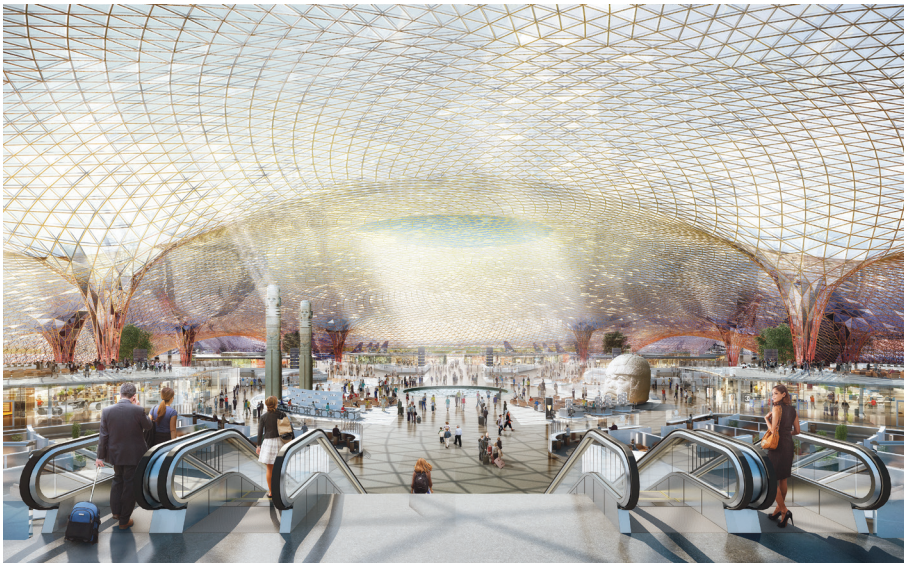
CORRECTION

In a recent eavesdrop item (“Muckraking Architecture Critics” AN10_09.03.2014) about the ongoing legal dispute between Zaha Hadid and the *New York Review of Books*, we used

the term “libelous” to describe the article at the source of the lawsuit. Libel is a legal term of art and thus should not have been used in a humorous item. We regret the error.

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UNVEILED

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 mechanicals 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



COURTESY FOSTER + PARTNERS/FR-EE

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'Oréal.

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 to the city.

LIZ MCENANEY

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

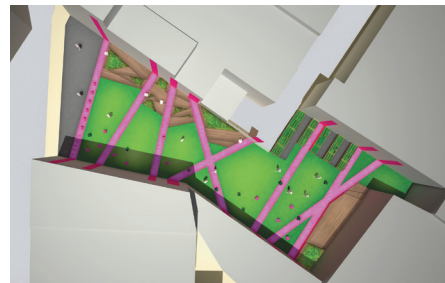
industry, "this change allows architecture firms to offer equity to key personnel who happen to not be licensed." For firms considering this type of entity, Morgenweck suggests firms consider future growth and what type of personnel they might need. "The DPC allows them greater flexibility," he said.

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, AIA NY Executive Director. With a delegation of local practitioners, including Ric Scofidio, from Diller Scofidio + Renfro, and F. Eric Goshaw, the principal of Goshaw Architects and a past president of AIA NY, 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 that project closes, and the site is transformed into the Waterfront Winterfest, plans have been unveiled for the city's latest pop-up public space: Frankford Pause—or, as it has been dubbed, "The Pink Park."

When it opens next spring, the hot pink space will occupy a vacant lot that is directly adjacent to an elevated rail station. Instead of trying to dampen the noise of trains rattling by, the designers created a space that is entirely in reaction to it: Frankford Pause is shaped like a megaphone with angled pink loops and strung-up lights that respond to the sounds of passing trains.

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, Ari Miller. It received a grant from ArtPlace America and funding from multiple foundations, agencies, and banks.

HENRY MELCHER



COURTESY COMMUNITY DESIGN COLLABORATIVE

THE MEAN STREETS OF SUFFOLK COUNTY

Bicycling magazine may have named New York City the nation's best city for cycling—surprising many from calmer towns—but even more stunning is their selection of the worst place to pedal: nearby Suffolk county. Don't worry Suf-folks, it's not strictly personal. You're way of life is *symbolic* of our national transportation imbalance. "Really, right now, the worst city is in the suburbs," said *Bicycling's* editor in chief **Bill Strickland**. "We picked Suffolk to be emblematic of that."

And urbanists wonder why they get tagged as elitists....

TRADE SHOWS A-GO GO

The world of design trade shows seems to be ever expanding, with established and new shows sending out satellites coast-to-coast. A mini version of Dwell on Design is coming to New York, opening on October 9. Meanwhile, New York's biggest design show, ICFF, is heading west, during the Kitchen and Bath Industry Show in Las Vegas. And New York Design Week is expanding still further with yet another show, tentatively titled Disruptive Design. We can already feel the hangover coming on!

RIZZOLI'S NEW CHAPTER

We were thrilled to hear that Rizzoli is opening a new bookstore in Flatiron, and a credible source has told us who will design it. Neo-traditional architects **Ike, Kligerman, Barkley** bested hip hotel designers **Roman and Williams** and the versatile gadfly **Alexander Gorlin** to create the interior. Safe to assume that Rizzoli chose clubby polish over trendy or modern designs.

THIS BRIDGE AIN'T MADE FOR WALKIN'

Brooklyn Bridge Park is one of New York's most loved and successful new public spaces—just be careful how you get there! The spindly Squibb Park Bridge, which connects Columbia Heights to the park, has been temporarily closed "due to construction," according to the park's website. But some say that design flaws are the real culprit. One reader tells us the bridge's wooden planks are visibly warped, while others say the bouncy structure is, well, just too bouncy. No word yet when the span will reopen.

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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 a very special opportunity 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—opted to build a smaller Gehry-designed space in Midtown. Still, the project's distinct architecture, ambitious scale, and challenging site propelled its cost to well over \$450 million: the center's site straddles a complex web of infrastructure, including subway tunnels and ventilation ducts, and would require a robust sound attenuation system to eliminate noise and vibrations.

Signs that the Gehry plan was faltering began emerging in early 2014, when a temporary artistic director from London's Young Vic theater, David Lan, was brought on board to revise Gehry's design and imagine the theater's production spaces. According to 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." Lan set ambitious goals, telling the newspaper that the space 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 \$155 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 Priem 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 commission was noticeably aggrieved. He complained to the newspaper that the center's director, Maggie Boepple, did not understand his work. "She says I build models... She doesn't have a clue as 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.

BRANDEN KLAYKO

> BERG'N

899 Bergen Street, Brooklyn
Tel: 718-857-2337
Designer: Selldorf Architects



JONATHAN CHESLEY

Selldorf Architects's polished sensibilities shine through at a new beer hall and gourmet food stand by the founders of Brooklyn's popular Smorgasburg. "We brought the same level of crispness and clarity of a museum or gallery to the beer hall," said Sara Lopergolo, a partner at Selldorf. "The most important thing is clarifying spaces—organizing the space logically for its uses."

Inside Berg'n, muscular wooden tables form neat rows that eschew the borough's typical obsession with 19th century nostalgia. In its place, the refined modern tables draw inspiration from artist Donald Judd and lend a geometric weight that grounds the space. "The knee-jerk reaction is to use an off-the-shelf beer hall table that looks like what you might see in Germany," said Lopergolo. Around the perimeter, neat bays covered in stainless steel house purveyors of BBQ, artisanal pizza, and ramen burgers. Below, a polished concrete floor contrasts the texture of the hall's low-slung wood joist ceiling.

Decaying for years, the old industrial building required significant structural rebuilding, including a new facade. Working within a tight budget, Selldorf added new garage doors set within deep steel reveals that open the inside to the street. "We made a consistent rhythm across the facade to tie together the brick and the industrial history of the building," said Lopergolo.

Next to the beer hall, where the adjacent Selldorf-designed 1000 Dean creative office building connects, blue bistro tables fill a bright white-painted courtyard carved from the original building. **BK**

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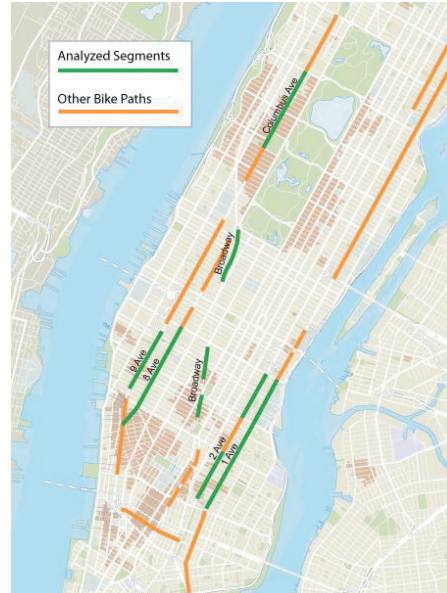
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One of the city's many separated bike lanes; Right: The city routinely studies safety and traffic patterns.



COURTESY DOT

PAINTING THE TOWN GREEN continued from front page Minneapolis, and Boulder.

Trottenberg touted New York's bike culture, but acknowledged that the city's top billing was not necessarily her doing. After all, she had only been commissioner for nine months. The credit, she explained, went to her predecessor, Janette Sadik-Khan, 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.

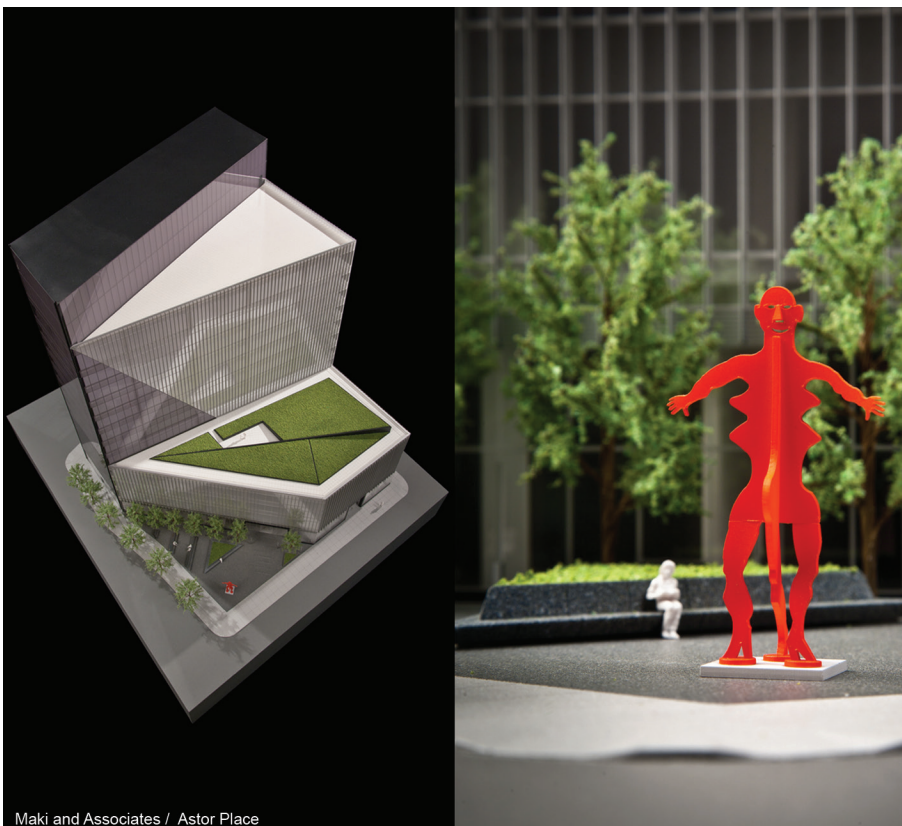
While the mayor and his DOT have not offered many specifics about where and when bike lanes will be installed, de Blasio has pledged to add more bike lanes and expand Citi Bike into the outer boroughs. But before the popular, yet financially strained, bikeshare program can be completed it has to be bailed-out. 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.

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 anybody 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 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. **HM**



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architectural models - objects - effects - done well

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LEGAL ISSUES HALT CONSTRUCTION OF PACIFIC PARK'S
MODULAR TOWERPROBLEMS
STACKING UP

COURTESY SHOP

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." **HM**

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.

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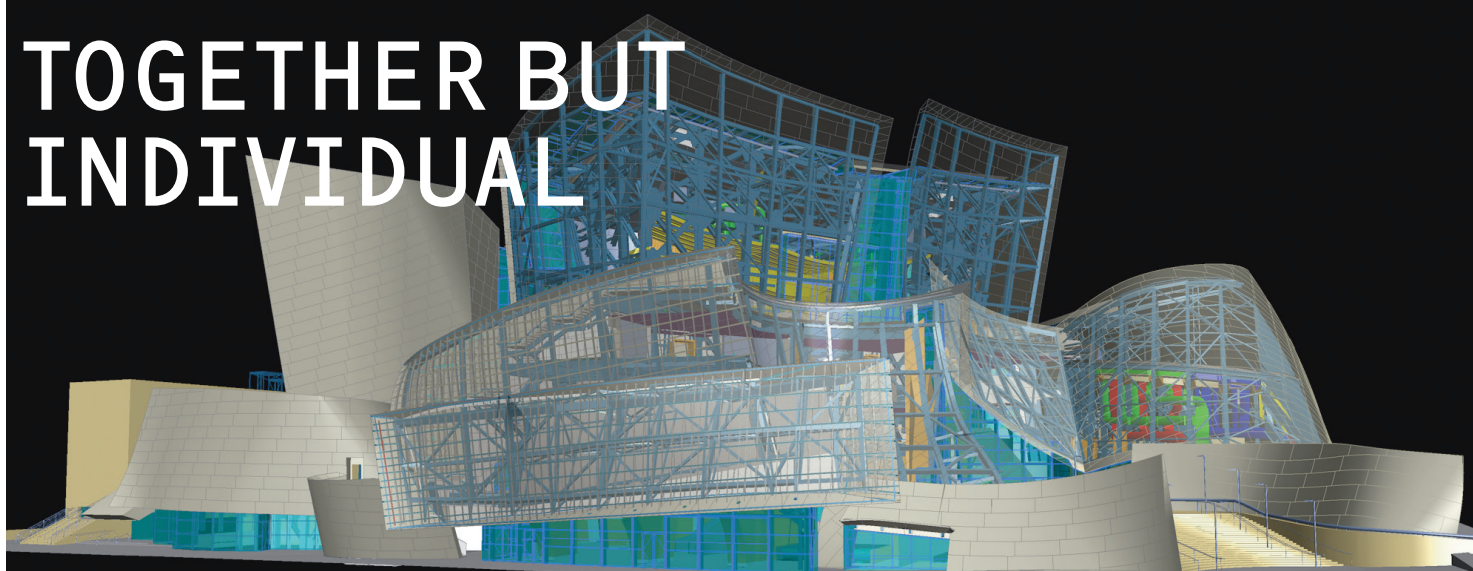
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Architect: Skidmore, Owings & Merrill
Photograph: Tex Jernigan

GEHRY TECHNOLOGIES MERGES WITH TRIMBLE

TOGETHER BUT INDIVIDUAL



Gehry Partners' Catia model of The Walt Disney Concert Hall, the project that set the stage for the founding of Gehry Technologies.

COURTESY GEHRY TECHNOLOGIES

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. "Trimble'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



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A 425-square-foot “micro-loft” on Manhattan’s Upper West Side. Weylin 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 non-profit 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

Saarinen’s TWA terminal has been a popular destination during previous Open House New York weekends.

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 GUNTS**

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

TADAO ANDO
AND REED
HILDERBRAND
WITH GENSLER



CHRISTOPHER LEONARD, COURTESY GENSLER

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

The Clark's three-tiered reflecting pool serves functional as well as aesthetic purposes. It integrates with stormwater management, rain water 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

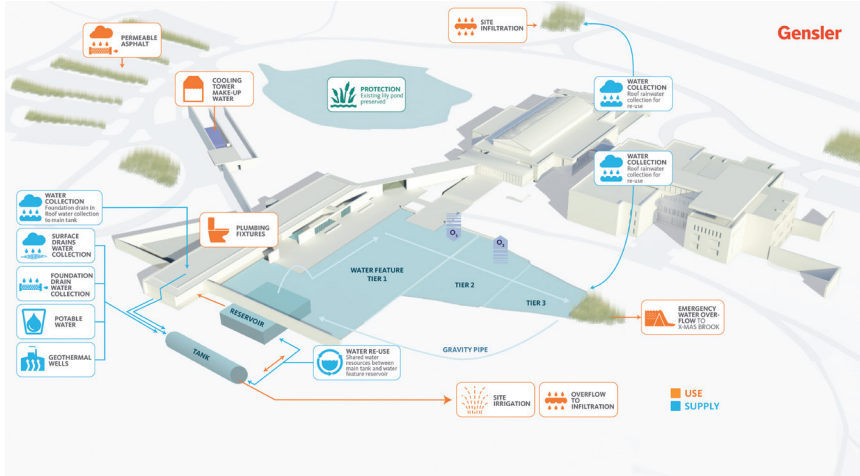
foundation water and how do we get rid of it. The mechanical teams also needed water for the building systems. My colleague, Ben Koenig, just sort of had a coconut on the head moment and said, 'what if we connected all these systems and used it to feed the water feature?'"

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. **AS**

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An Artful Debut



KEVIN KUNSDAT

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.

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COURTESY THE METROPOLITAN MUSEUM OF ART

PLAZA DE RESISTANCE



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 allées 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."

AGB

AT DEADLINE

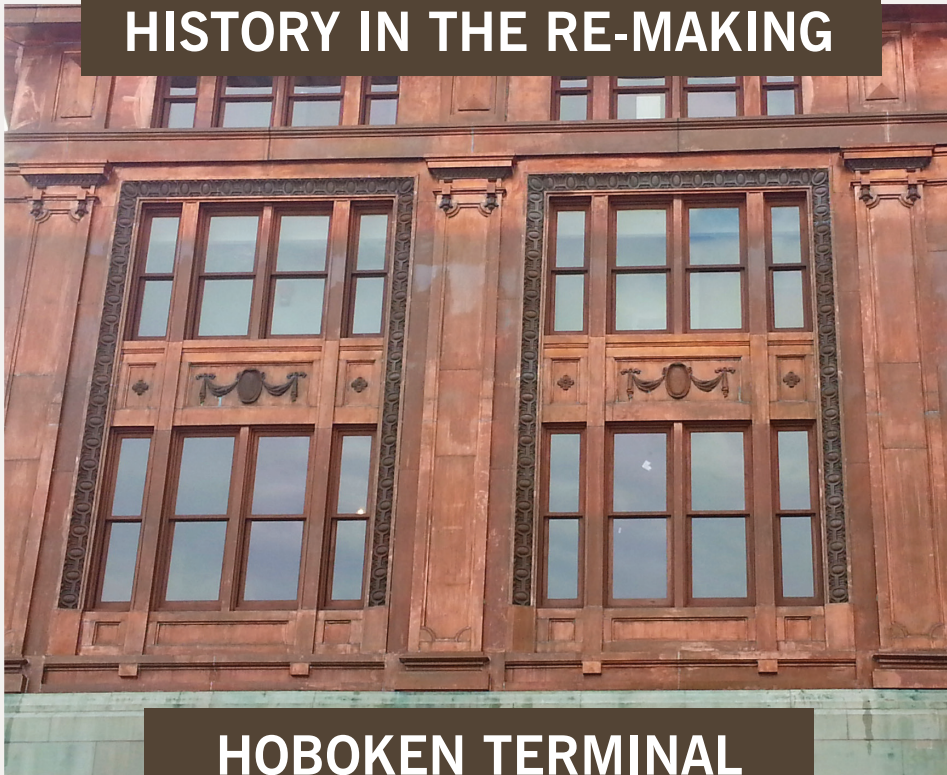
RIZZOLI BOOKSTORE TO REOPEN

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 scoped 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



HOBOKEN TERMINAL



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.

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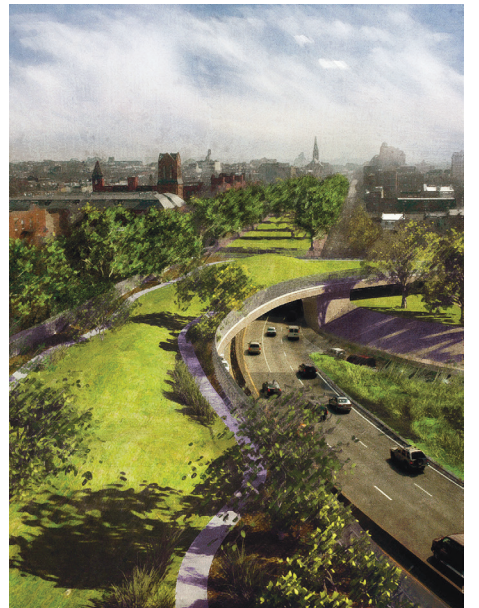


EVAN JOSEPH

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Principals: Antonio Torres and Michael Loverich.





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



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



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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



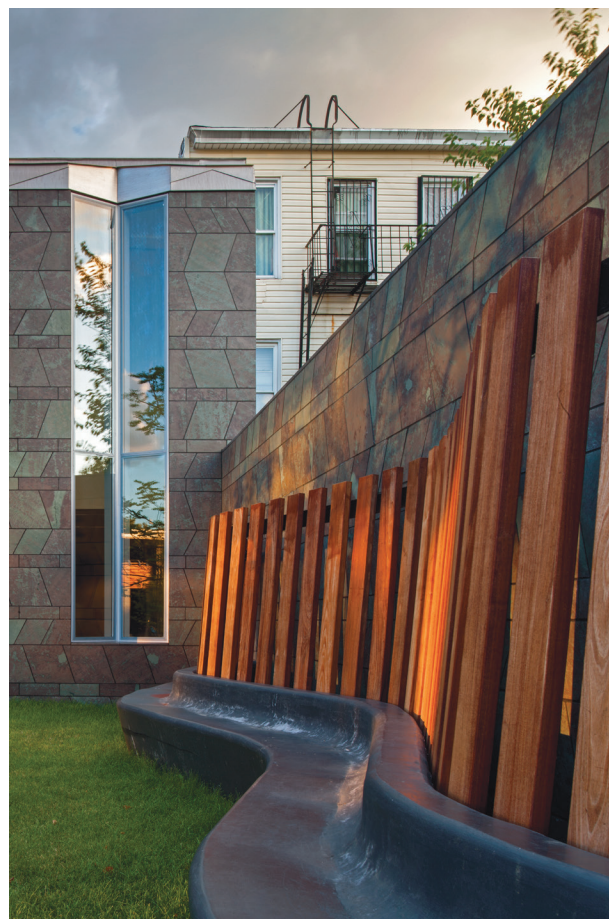
In 1968, the remarkable rediscovery of four wooden houses in Brooklyn by a group of planners from Pratt helped redefine New York City history and reanimate a nearly forgotten legacy of African American independence and self-sufficiency. The houses, then concealed behind other buildings, were remnants of Weeksville, a free black community founded by James Weeks in 1838 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, 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 lpe 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 gallery space, and an acoustically designed room for performances and events. The glass ceiling of the connector and the larger glazed hall has a fritted



Opening page: A new L-shaped building frames the Weeksville Heritage Center site. The row of historic houses in the background were preserved by members of the community; **Above, left:** A bench overlooking the meadow-like garden; **Above, right:** A glass connector joins the two segments of the building. **Below, left:** The nearly block long site is welcoming and open in a highly urbanized part of Brooklyn; **Below, right:** The garden evokes the agrarian past.

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.

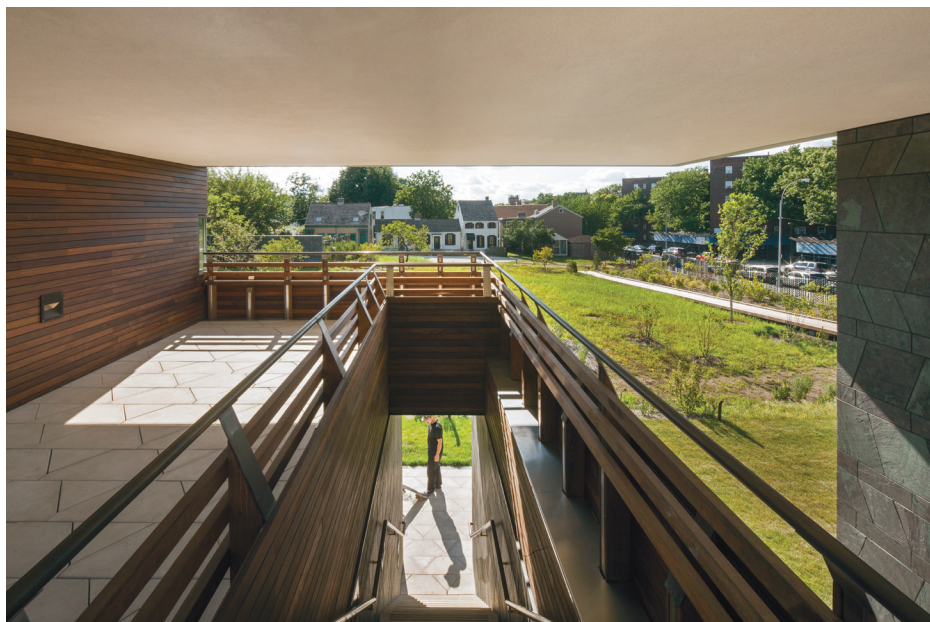
The large garden, which is planted with native species and designed to be low maintenance, is bisected with a diagonal path leading out to the historic houses. For an intensely urban site, the designers have created a space the effectively evokes the settlement's agrarian past. The historic houses each 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.





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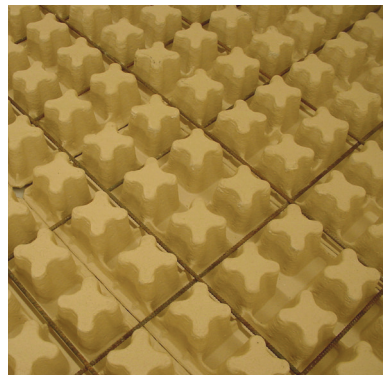
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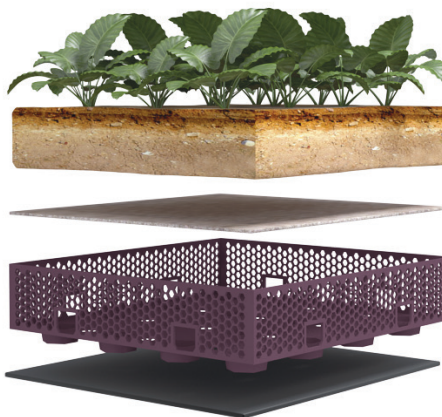
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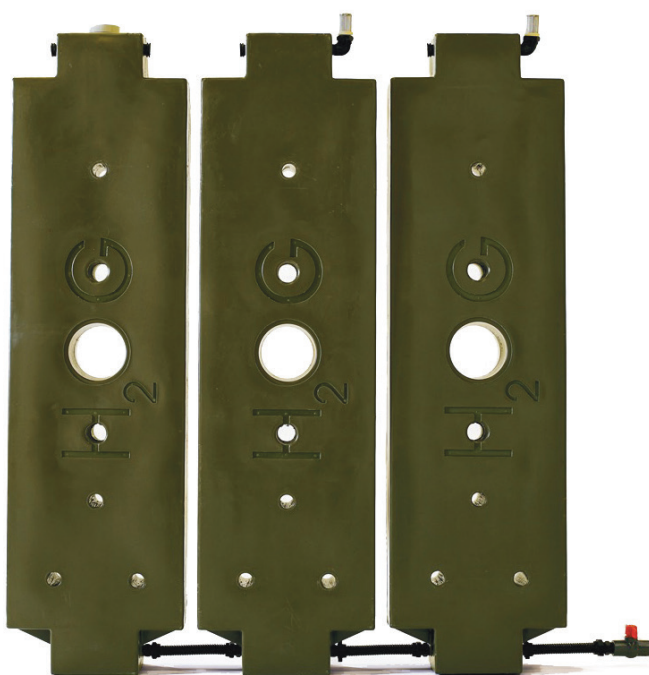
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SEPTEMBER

THURSDAY 18
EVENTS

Public Forum: Beacon Yards Urban Design Workshop
6:30 p.m.
TBD
Boston
architects.org

The Interiors of William Hodgins: Understated & Elegant
6:30 p.m.
Blake Hall
3240 O St. NW
Washington, D.C.
classicist-washington.org

LECTURE

Hyungmin Pai and Ana Miljacki: Curatorial Confessions of a Crow
6:00 p.m.
MIT
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

FRIDAY 19
EVENTS

Building Envelope Conundrum
8:00 a.m.
The Center for Architecture
536 La Guardia Pl.
cfa.aiany.org

Healthscapes: Using the Urban Environment to Support Human Health and Resilience
8:00 a.m.
BSA Space
290 Congress St.
Boston
architects.org

TOUR

Wetland Systems for Urban Landscapes: Design Considerations & Lessons Learned
8:00 a.m.
Staten Island Ferry Terminal,
Manhattan
aslany.org

SATURDAY 20
TOUR

Modern Architecture and Adaptive Re-Use in the West Village and Meatpacking District
10:30 a.m.
NE corner of
Ninth Ave. & 17th St.
cfa.aiany.org

MONDAY 22
EVENTS

Herman Miller Stories from a Classic: An Evening with Hilda Longinotti
6:00 p.m.
The Center for Architecture
536 La Guardia Pl.
cfa.aiany.org

Thinking Hemispherically About Cities
4:30 p.m.
Princeton University
Chancellor Green Hall 105
Princeton, NJ
soa.princeton.edu

LECTURE
2104 Maestros de Arquitectura
Lecture: César Pelli, FAIA
6:30 p.m.
District Architecture Center
41 Seventh St. NW
Washington, D.C.
aiadc.com

WEDNESDAY 24
EVENT

Design! Life Depends on Us
8:30 a.m.
The Center for Architecture
536 La Guardia Pl.
cfa.aiany.org

LECTURE

Eliana Bórmida: Architecture and Nature
6:00 p.m.
Koubek Auditorium
Edward M. Crough Center
for Architectural Studies
The Catholic University
of America
Washington, D.C.
sacred-space.net

FRIDAY 26
EVENTS

The Wood Revolution: Inspiring Change by Example
8:00 a.m.
BSA Space
290 Congress St., Boston
architects.org

The Five Thousand Pound Life: Land
2:00 p.m.
The Great Hall
The Cooper Union
7 East Seventh St.
archleague.org

SATURDAY 27
EVENT

18th Annual Bowling Ball Fun(d)raiser for the Community Design Collaborative
6:00 p.m.
1300 East Erie Ave.
Philadelphia
cdesignc.org

SUNDAY 28
TOUR

NYC Parks Sneak Peak at Freshkills
11:00 a.m.
St. George Ferry Terminal
nyc.gov/sneakpeak

MONDAY 29
LECTURES

Tall Building Design Now
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

ARO 2033

6:00 p.m.
The Center for Architecture
536 La Guardia Pl.
cfa.aiany.org

The Entwinement of Housing and Well-Being
6:30 p.m.
Harvard University, Gund Hall
48 Quincy St., Cambridge, MA
gsd.harvard.edu

EVENTS

Stadium Cultures in North and South America
12:00 p.m.
Princeton University
School of Architecture 107
Princeton, NJ
soa.princeton.edu

EXHIBITION OPENING
Sagrada Familia Exhibit
6:00 p.m.
City College of New York
Bernard and Anne Spitzer
School of Architecture
141 Convent Ave.
ccny.cuny.edu



COURTESY MARIANNE BOESKY GALLERY

ROXY PAINE:
DENuded LENS

Marianne Boesky Gallery
509 West 24th Street
Through October 18

The artist Roxy Paine has long been interested in exploring combinations of the natural with the mechanical or manmade. In his latest exhibition, his first at the Marianne Boesky Gallery, called *Denuded Lens*, he has created a large-scale diorama of one of the more mundane but intrusive spaces of contemporary life: the airport security screening area. Built out of computer sculpted and hand carved maple, the unconventional materials help to defamiliarize *Checkpoint*, giving the viewer an opportunity to take a critical view of a space characterized by surveillance and control. The exhibition also includes a few other freestanding pieces—a pinball machine, recording equipment—which are similarly realized in soft maple.

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Kresge Auditorium by Eero Saarinen at the Massachusetts Institute of Technology, Cambridge, Massachusetts.



Prefabrication Lustron house (1950, Morris Beckman) in Chesterton, Indiana.

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FADING WITHIN MEMORY

Twentieth-Century Building Materials: History and Conservation
Jester, Thomas C. Jester, editor
J. Paul Getty Trust
\$55.00

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 (APTI) 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.

continued on page 21

Layers Upon Layers

Future Times Square; Compression vs. Distribution
Rajan V. Ritoe
NYM FIX Press
14.95 Euros

The lack of a personal encounter with Times Square prior to reading *Future Times Square; Compression vs. Distribution*, edited by Rajan V. Ritoe, has only been a fortune to this review. This, because when dealing with an interventional design proposition of such a celebrated space, the pre-conceived perception—diverse in everybody's mind and well set for any New Yorker—could become dangerously critical and biased, fluctuating the understanding of the author's well thought-out and methodological narrations.

Consequently, any perceptive impressions were built through this reading in a multivalent, sweeping, and comprehensive fashion, experiencing the place's historical layers, its evolutionary procedures and presently vibrant, monumental, and problematic state—all while ingesting a promising, functional,

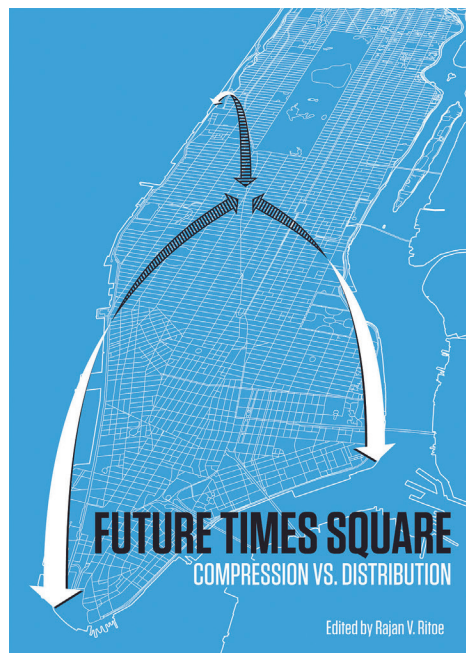
and exciting vision for future economic and iconic valorization engaging the wider urban tissue.

Sounding like a substantially immense vision, condensed within just 72 pages of clean and linearly sketchy diagrams, the authors succeed in the extensive brainstorming and meticulous investigation of organized and studied ideas, leaving plenty of room for imagination—exactly what Times Square does itself, with the digital deliberation of billboard images.

Reading through, the anxiety for a personal confrontation with the commercial intersection flourished. As a doctoral “expert” of public open urban space investigations and designs of post WWII periods, the impression of the lionized place prior to the real-time encounter was described as a public open urban space category of its own; a chaotic nucleus that plays the role of a burning investment and advertising pole, puzzled by the intersecting traffic jams of cars and people, crossing the limits of civic safety. This backs up well the designers' main concentration on finding ways to improve economic valorization with the simultaneous amelioration of the locals' experiences of faster commutes and more detached nodal crossings.

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 “commissioners” 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



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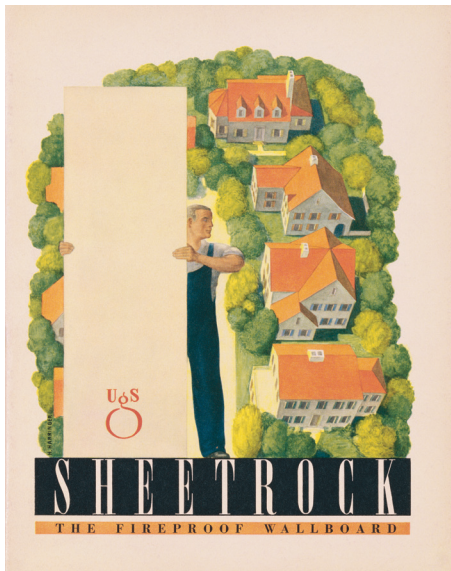
expansions to five different icons, satisfy two primary goals: The first is to preserve and promote the capital display of the architectural facade billboards, working around the

continued on page 21

FADING WITHIN MEMORY continued from page 20

Beginning with Metals, the papers cover aluminum, monel, nickel silver, stainless steel, and weathering steel. Under Concrete, concrete block, cast stone, reinforced concrete, shotcrete, architectural precast concrete, and pre-stressed concrete are discussed. Wood and Plastics includes fiberboard, decorative plastic laminates, plywood, glued-laminated timber, and fiber-reinforced plastic. The section on Masonry covers structural-clay tile, terra cotta, gypsum block, and tile, thin-stone veneer, and simulated masonry. For Glass, there are papers on plate glass, prismatic glass, glass block, structural glass, and spandrel glass. The Flooring section contains articles on linoleum, rubber tile, cork tile, terrazzo, and vinyl tile. Lastly, Roofing, Siding, and Walls covers asphalt shingles, porcelain enamel, acoustical materials, gypsum board, and building sealants. In addition, there is an extensive bibliography and sources for research. The book is well illustrated and indexed.

Twentieth-Century Building Materials: History and Conservation continues to be extremely useful for architectural historians and researchers, technical professionals involved with the care of the 20th-century built environment, as well as owners and managers of such buildings. It is well written and organized in such a way that it is easy to find information on specific materials. Where it falls short is in the fact that it mainly covers individual components, whereas many of the products used in 20th-century construction are systems—think of glazed curtain walls as an example. Here,



Above: Sheetrock: The Fireproof Wallboard, United States Gypsum Company, 1937.

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.

PAMELA JEROME IS A PARTNER AT WASA STUDIO.

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, “acupuncture the shoreline,” and “diversifying” the users, the suggestions hold a valid point, but up until the mentioning of iconographic 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 AND LECTURER WITH A PHD IN URBAN AND ARCHITECTURAL DESIGN.

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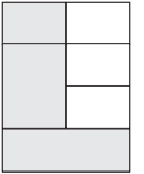
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COURTESY STEEL INSTITUTE

Left: An adhesive anchor certification class in progress. Above: Gary Higbee.

THE DIRECTOR OF THE STEEL AND ORNAMENTAL METALS INSTITUTES OF NEW YORK WARNS OF CONSTRUCTION DELAYS

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 \$900 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 15 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 with the potential to interrupt construction schedules citywide. President Gary LaBarbera of the Building and Construction Trades Council of Greater New York, representing 100,000 working men and women, warns, "at least 30,000 tradespersons must be certified by the October deadline if we are to avoid stalling major public and private projects in the city."

Not specifying adhesive anchors might seem like a reasonable solution. However, in many applications they may be the preferred—or only—anchorage method because of their superior holding power in tension in cracked or damaged concrete.

At this point, it is important to note that not all adhesive anchor installations fall under this requirement. Only anchors installed in a *horizontal or overhead*

orientation and under a sustained tension load are affected.

Since they are installed in these orientations, the anchors become subject to special inspection. This leads to a host of additional responsibilities—and costs—for the project team. The architect and engineer must identify on plans filed with a building department those adhesive anchors for which special inspection is required. In addition, the owner must engage an independent testing laboratory to perform the inspection, which ACI 318-11 requires to be continuous, meaning no drilling and installing of adhesive anchors should occur unless an inspector is observing the installers' procedures.

The special inspector is required to furnish a report to both the engineer of record and the building official stating whether the installation procedures and materials covered by the report conform to the approved contract documents and the manufacturers printed installation instructions.

Finally, before any installation is performed, the inspector must verify the certification of the installer, which brings us back to the original problem—shortage of training opportunities. While the provision entails responsibilities and costs for both the designer and the owner, only the contractor has the responsibility for maintaining certified personnel on his or her workforce to perform the installations. For construction activity to move forward without large 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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