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COURTESY FRANCIS CAUFFMAN

A NEW HEALTH CENTER PARKS IN BROOKLYN'S CULTURAL DISTRICT

## CHECK-UP, CHECK OUT

One of the last remaining surface-level parking lots in Brooklyn's new booming Cultural District will not be replaced by a rental tower, hotel, or even a cultural venue, but by a health center for unionized hotel

workers. The 12-story, 180,000-square-foot structure is being constructed for health provider, The New York Hotel Trades Council and Hotel Association of New York City, Health Benefits Fund, **continued on page 12**



The administration is planning to update neglected neighborhood parks.

COURTESY NYC DEPARTMENT OF PARKS AND REC

MAYOR DE BLASIO UNVEILS \$130 MILLION "PARKS EQUITY" PLAN

## Greenbacks for the Concrete Jungle

Mayor Bill de Blasio was elected to City Hall on his pledge to fight back against New York City's inequality crisis—to turn the "Tale of Two Cities" into the Tale of One. In his determined pursuit to do so, the mayor has been unveiling policies that manipulate and reshape New York's **continued on page 6**

## HARVARD SUSTAINABILITY RESEARCH CENTER FINDS A HOME GREENED HOUSE

A weathered 1940s house on a sleepy street in Cambridge seems an unlikely setting for a cutting-edge think tank aiming to change the conversation on sustainable building and planning. But according to Ali Malkawi, the director of Harvard's new Center for Green Buildings and Cities, this is precisely the point. The house was chosen not just for its proximity to the university's Graduate School of Design (GSD), but also because it's a typical residential structure in the U.S., one of several million similar homes.

Located at 20 Sumner Road, just behind the GSD, the three-story house will be the Center's "Living Lab," where a cross-disciplinary team of research fellows and collaborators will experiment with design-driven solutions for retrofitting the structure so that it **continued on page 3**

**HEALTHCARE CHECK-UP**  
INSIDE THE NEW HEALTHCARE FACILITIES THAT ARE CUTTING DOWN WAIT-TIMES FOR TREATMENTS. SEE PAGE 17.

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SUCCESS OF CHELSEA MARKET SPURS REVITALIZATION OF SEARS BUILDING IN ATLANTA



COURTESY JAMESTOWN PROPERTIES

## BETTING ON THE BELTLINE

Sprawling Atlanta is looking leaner these days, with dense development packing the city's urban neighborhoods along a linear park known as the Atlanta BeltLine. The 2.3-mile-long eastside segment of park built on a century-old rail line that circles the city has attracted a dense mix of development

on what was historically low-density industrial land, mixing art and recreation with what is becoming a viable car-free alternative to the city's sprawling suburbs. Atlanta-based Jamestown Properties is betting big on the city's regeneration with one of the country's **continued on page 5**

THE ASCENDANT ARCHITECTURE OF AA STUDIO SEE PAGE 16



COURTESY AA STUDIO

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**BEYOND THE STARCHITECTURE DEBATE**

Frank flips the bird. Zaha sues a critic. Rem excludes the names of all architects in the Venice Biennale. With all their accolades and success, the biggest names in architecture, it seems, have adopted a combative, defensive crouch.

This posture is confusing. All three architects continue to shape the profession and produce significant buildings, but have they sensed a shift in their reputations? What's getting under their skin? Is the celebrity/architecture complex beginning to break down?

Gehry, Koolhaas, and Hadid built their practices around strong individual talents with big personalities and identifiable styles. The younger generation of architects has yet to surpass the fame of Frank, Zaha, or Rem, or produce buildings of their globally recognized status. Some emerging architects are trying to follow in their footsteps, but many are not. The model and the goals of many younger practices have evolved.

Perhaps fame isn't the point. Perhaps trophy buildings for rich institutions or corrupt regimes are not as enticing for emerging talents.

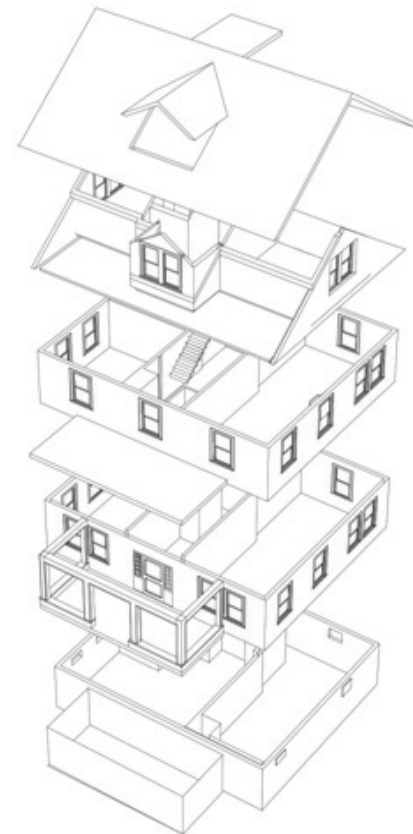
In his sharply tinged remarks to a Spanish journalist, Gehry exclaimed that 98 percent of the world's buildings are "pure shit." He has a point. We continue to tolerate poorly functioning, wasteful, ugly buildings, which do little to serve society and often do a lot to harm it. And certainly great museums and concert halls can inspire the public and educate them about the possibilities of design—but so too can a good public school or a community center or a hospital or a college lab building. Elevating the architecture of everyday life is as important as creating aspirational cultural buildings.

The media's reaction to Gehry's raised finger also illustrates the limitations of the celebrity-driven practice. It emphasizes personalities and styles over program, performance, and user experience. It flattens architecture into an image and turns the architect into a stylist. This is part of what Gehry was reacting so strongly against.

With the modernism/postmodernism wars of the 1970s and 80s fading into history, many younger architects want their practices to solve problems and engage with the programmatic, social, and ecological challenges of the day—all while pushing the limits of technology and design.

Bjarke Ingels, arguably the biggest celebrity architect of his generation, talks fluently (and very rapidly) about program, about sustainability, about narratives of place. He is always careful to declare his daring forms are in service of other needs. Has he just updated the Gehry/Hadid/Koolhaas model with more contemporary packaging? My sense is that there is more substance to it than that, but we'll have to see as his firm develops and completes more built work.

Gehry, Hadid, and Koolhaas shouldn't feel defensive. There will always be a global elite to support their work and trade on their brands. Other architects—and the media that covers them—should go about the business of fixing the remaining 98 percent of what gets built. We would all be better for it. **ALAN G. BRAKE**



COURTESY GSD

**GREENED HOUSE** continued from front page ultimately produces rather than consumes energy. The hypothesis is that the Lab's data findings may have implications for design and construction methods not only in the U.S., but also across the globe. "If we want to take the topic of sustainability seriously, we have to have much more performance-based regulations that enable us to reach solutions that move the subject further along," said Malkawi. "As we move toward exporting systems like LEED and others to different parts of the world, we're going to have to be more careful about how these systems will be applied so that they're meaningful in those contexts."

The center was founded on the premise that designers need to take the lead on critically addressing sustainability at all scales. "We've been doing a lot of optimization of current solutions, but these solutions have been completely driven by engineering issues," said Malkawi. "In order to have substantial change, we're going to have to rethink how we approach the problem. One of the issues that has not been taken into consideration as much is how design can drive the discussion."

Formally established at the GSD, the Center quietly launched almost a year ago thanks to a substantial gift to Harvard from the Evergrande Group, a China-based developer. (The university would not disclose the exact amount of the donation, but the Center indicated it was one of the largest such gifts in the university's history.) Malkawi, a professor of Architectural Technology at the GSD with a background in architectural engineering and research, states that the current funding gives the Center the freedom to set its own agenda, rather than depend on shorter-term industry partnerships. "We want to have partnerships, but we also want to be able to ask the right questions," stated Malkawi.

To this end, on November 7 the Center will hold the "Challenge Conference" at the GSD, what it hopes will become an annual event that convenes thinkers, practitioners, and visionaries in the fields of sustainability, design, and planning. **MOLLY HEINTZ**

**CORRECTION:**

In the Studio Visit column on McRae-Gibson Architects (AN 12\_10.01.2014), the writer listed P.S. 133 as being located in Sunny, Queens. The school is in Sunnyside, Queens. We regret the error.

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> EDITIONS DE PARFUMS  
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Designer: Steven Holl Architects

SUSAN WIDES

For the second New York City location of Frédéric Malle's Editions de Parfums, Steven Holl Architects has brought a well-crafted sensibility to the tiny, jewel box of space, occupying the ground floor of a three-story brick building in Greenwich Village. The space, while contemporary in feel, subtly hints to the historic roots of the neighborhood. Since the luxury perfume house launched in 2000, collaborations with a dozen expert perfumers have yielded a series of coveted fragrances (black and white headshots of each perfumer stretch across one wall of the shop). This style of creative exchange, initiated by Malle, informed the design process as well. The 400-square-foot boutique, composed of bold sculptural forms, is divided into three parts: the storefront, a back office, and a garden. The use of geometry plays out both in the detail and in spatial configuration: a large glass window in the shape of a fractured circle, reminiscent of a cubist painting, allows onlookers to peer inside. The interior is outfitted with black walnut arced shelves on which candles and glass bottles of perfume are arrayed. Recycled foamed aluminum walls and ceiling and blue wool carpet add texture to the front room and serve as a gentle counterpart to the sleek wood elements. In the back, two Holl-designed curved benches frame the schist stone-paved garden. Water trickles from a fountain made of cast brass. **NICOLE ANDERSON**

EAVESDROP > THE EDITORS

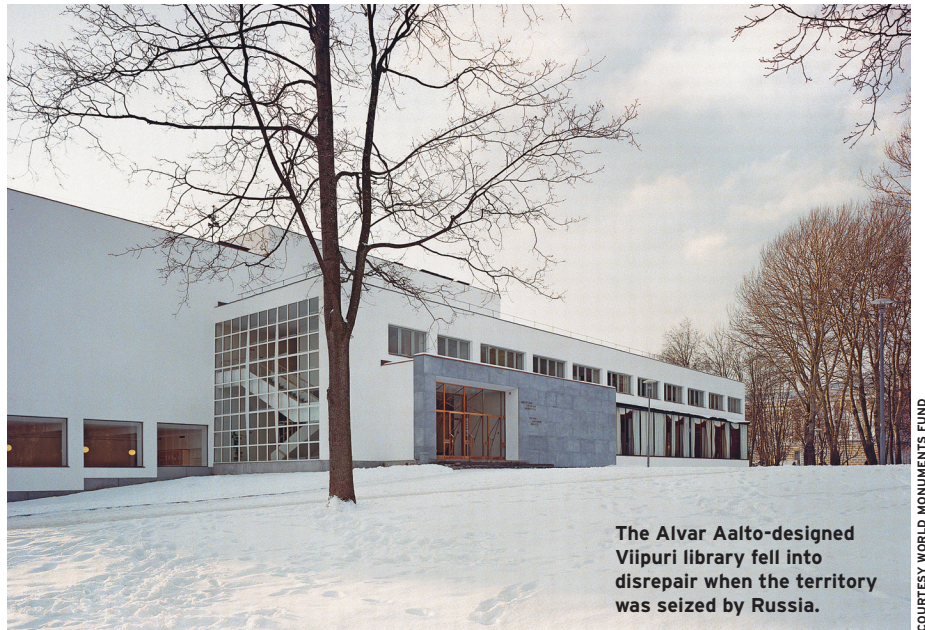
dictating taste in a dictatorship

Contemporary monarchs and world leaders have a mixed record when it comes to dictating architectural taste (see **Prince Charles**: wrong on classicism, right on sustainable agriculture). Even so, it seems significant that Chinese President **Xi Jinping** has called for an end to "weird architecture," the kinds of formally adventurous projects China has been building at a breakneck speed for the last few decades. It's unclear at this point if he was expressing a personal preference or if this edict will have teeth. One Bird's Nest too many?

STATEN ISLAND TO GET A SUBWAY (SIMULATOR)

The planned giant Ferris wheel in Staten Island—one of kookier of the Bloomberg-era megaprojects—is apparently still happening. Eavesdrop always thought the step-Borough deserved more than a tourist trap wheel and a giant outlet mall, but hey, apparently **Amanda Burden** thought differently. According to the Associated Press, New York Wheel CEO **Rich Marin** said the project will include a thrill ride that will "simulate a ride in a subway car." Here's a better idea: buy a MetroCard.

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The Alvar Aalto-designed Viipuri library fell into disrepair when the territory was seized by Russia.

COURTESY WORLD MONUMENTS FUND



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PRIZE GIVEN FOR SAVING MODERN MASTERWORK

AALTO RESCUED IN RUSSIA

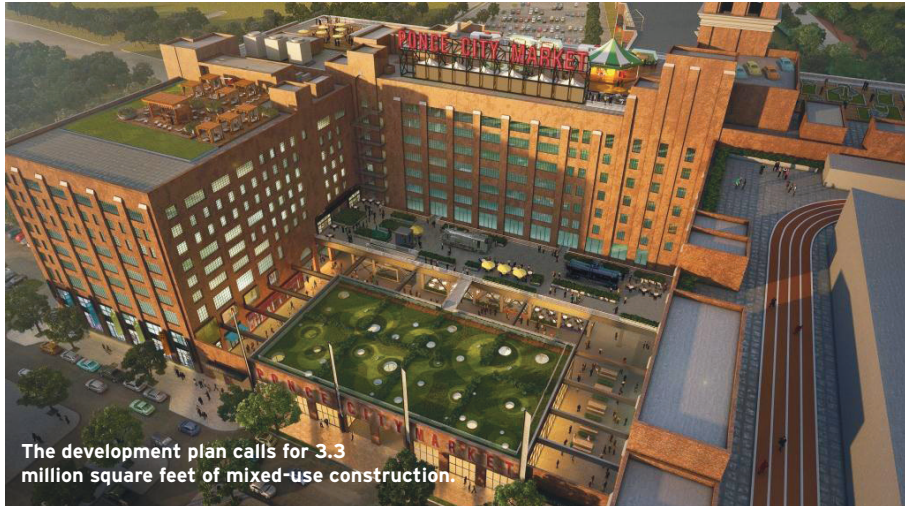
Shifting national borders left a seminal work of modern architecture in peril, until an international community banded together to restore it and update it for the future. Alvar Aalto's Viipuri Library was completed in 1935 in what was then Finland, but during the Cold War the region became part of the Soviet Union, and Viipuri became Vyborg, Russia. "For a long time people in the West thought the library was gone," said Henry Tzu Ng, executive vice president of the World Monuments Fund. A dedicated group of architects in Finland gathered support from around the world, and after a 20 year long effort, has transformed Aalto's masterpiece from a near ruin into a leading example of modernist preservation. In late October, the project was awarded

the 2014 World Monuments Fund/Knoll Modernism Prize. With the number of modern buildings in disrepair in Russia, the prize has extra significance. But Viipuri is a special case, given its pedigree and Finland's deep appreciation for design as well as Aalto's significance for that country's identity. Led by architects Tapani

Mustonen and Maija Kairamo, the Finnish Committee for the Restoration of the Viipuri Library worked tirelessly to raise awareness and funds for the nearly 10 million euro project. "The prize really tries to recognize heroic efforts to save modern buildings, especially efforts by architects to champion these projects," Ng said.

The building displays Aalto's characteristically deft use of natural light and warm materials, blending the functionalism of the International Style with the more sensual approach of Nordic modernism. **AGB**





The development plan calls for 3.3 million square feet of mixed-use construction.



COURTESY JAMESTOWN PROPERTIES

**BETTING ON THE BELTLINE** continued from front page largest adaptive reuse projects, Ponce City Market (PCM), converting a 1926 Sears, Roebuck & Co. warehouse into a tech-driven mixed-use development anchored by a 350,000-square-foot food hall and retail market with 1,000 feet of frontage on the BeltLine.

PCM comes with a pedigree. Jamestown owns the wildly successful Chelsea Market in Manhattan and its 100,000-square-foot food hall that has attracted companies like the Food Network and Major League Baseball to the project's office space. PCM is similarly sized to its Chelsea counterpart, containing 1.1 million net rentable square feet, with 340 apartments and 500,000 square feet of office space supporting the market.

Jamestown knows that food markets are a major development driver. "It's all about what allows companies to attract and retain the best workforce, and how you feel integrated and connected to the community," Jamestown President Michael Phillips told *AN*. That approach is paying off with tech company MailChimp signing up for a headquarters in about 20 percent of the building's office space. Phillips said PCM's amenity-rich, design-forward approach to class-A offices is a first for adaptive reuse projects in Atlanta. "It was very important for us to use multiple architecture firms to create a diversity of thought and execution around the design," said Phillips.

Still, PCM is serious about food. "We've learned that a great food hall has to remain committed to raw food for people cooking meals, not just cooked food that you buy and can take away," said Phillips. "You have to be able to make a meal out of it, which is something we really adhered to at Chelsea Market. A butcher, a fishmonger, a cheese monger, a vegetable seller, those are all really important aspects of a food hall."

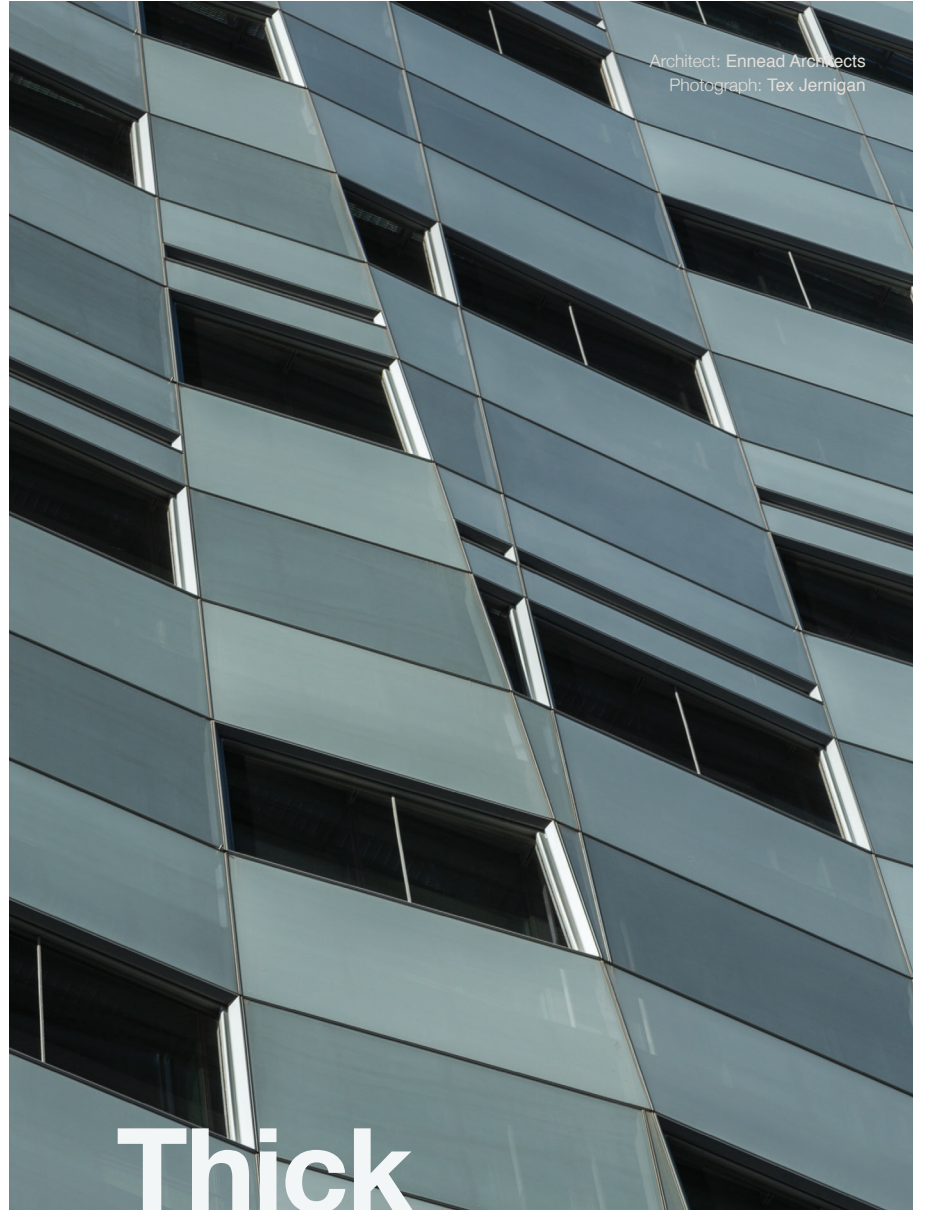
A double-height, vaulted food hall

will contain a mix of tenants offering raw and prepared food. Jamestown designs its markets to support entrepreneurship, embracing both established tenants and startups in food trucks or carts. At the center of the building, a large courtyard with a direct connection to the BeltLine, creates multiple front doors to the building. "It has an elevated rail spur that cuts through the building and into the courtyard that gives the feeling of the BeltLine extending into the project," said Phillips. Amusements and restaurants are planned for the roof. "If you look at that nesting of uses and how they all interact, it was important for us to have these opportunities for overlook and engagement," said Phillips. "There's a variety of moments where interventions into the building allow for an introduction to the public."

Jamestown catalogued and collected almost 5,000 industrial artifacts that will be used throughout the building. "We intentionally designed the spaces in such a way that they celebrate the history and also the juxtaposition of new architecture against it," said Phillips.

The project has been slowly opening this fall with select retailers and residents moving in. Jamestown expects the food hall and retail to fully open in the spring of 2015 with the rooftop to follow in the coming year.

"In some respects, we're the finishing touch on the neighborhood," said Phillips. "But in other respects, the neighborhood will continue to renew and renovate. It's not unlike what has happened with the High Line, which has been a catalyst for a lot of development on the West Side of Chelsea," said Phillips. "As Atlanta fills out, I think the area around the Belt Line as a whole will continue to densify. In cities that are as energized as Atlanta, neighborhoods have to continue to renew themselves all the time." **BRANDEN KLAYKO**



Architect: Ennead Architects  
Photograph: Tex Jernigan

# Thick Skinned

**Weill Cornell Medical College** wants its buildings to last a century, but not feel like they were built last century. So **Ennead Architects** enclosed the **Belfer Research Building** with a double-skin curtain wall to better regulate lab environments—increasing their efficiency and the school's prestige within the research community. Read more about it in **Metals in Construction** online.

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THE ARCHITECT'S NEWSPAPER NOVEMBER 12, 2014

**GREENBACKS FOR THE CONCRETE JUNGLE** continued from front page built environment. The first, and most ambitious of those plans, is to build or preserve 200,000 units of affordable housing over the next decade. With pieces of that housing agenda taking shape, de Blasio has introduced the "Community Parks Initiative," a \$130 million plan to root out inequality of maintenance and design across the city's 29,000 acres of park land.

As the mayor sees it, the city's small playgrounds and parks—often located in poor neighborhoods—were gravely overlooked as the city focused on bigger, headline-grabbing spaces like Brooklyn Bridge Park, Governor's Island, and, of course, the High Line.

"It's truly a necessity in urban life to have a great parks system," said Mayor de Blasio when announcing his initiative at Bowne Playground in Queens. "But again, not all parks have been treated equally. Not all parks provide enough, [and] are maintained the way they should be. So for some people, the experience of the park is great. In other neighborhoods we have a long way to go."

To address these vast disparities, the city looked across its entire parks inventory to see which individual sites had the most need; it found that in 20 years, 215 parks had received less than \$250,000 in capital improvements. According to Parks Commissioner Mitchel Silver, it would cost \$1 billion to improve all of them, so the department went through a prioritization process. "We looked at density, poverty, growth and then we looked at some other factors and went out to



visit each one," the commissioner told *AN*.

At the end of that process, the department selected 35 parks and playgrounds to receive about \$3 to 4 million each in upgrades. That money will go toward new play equipment, horticulture, and green spaces including turf and artificial turf. The Department of Environmental Protection is also investing an additional \$36.3 million into the plan for green infrastructure projects. Silver said stormwater capture will be the primary focus of those efforts. Fifty-five other sites have also been identified by the city for quick-fix improvements like painting and fencing.

The mayor's plan was praised by Tupper Thomas, the executive director of New Yorkers for Parks, who said the money will provide flexibility for park improvements. "This is a whole different way of looking at parks," she said. "It looks at them from such a great neighborhood-building perspective."

Currently, funding for smaller parks has to filter through city council members and borough presidents who may want to spend money elsewhere. This sum money will go directly to the parks already selected by the administration.

At the announcement, de Blasio said that he will also ask the city's larger parks conservancies, like the Central Park Conservancy, to chip into his effort. During the campaign, he supported legislation that would require conservancies to do this, but has since softened his position. Silver told *AN* that the administration is in "active discussion" with the conservancies to see how they could support the mayor's effort—whether through funds, or expertise in management, fundraising, programming, or design.

The story of park inequity is, of course, not confined to New York's five boroughs. In cities around the world there are the highly-visited and well-maintained public spaces and then the parks and playgrounds

The 35 small neighborhood parks are poorly maintained and dominated by hardscape.



MALCOLM PICKNEY

that crumble in poor neighborhoods. But in unveiling his parks initiative, Mayor de Blasio took an opportunity to specifically knock Mayor Bloomberg's parks legacy—a legacy that is widely respected in the city and beyond.

"I think [fighting inequality] is front and center in the philosophy of this administration and it applies to everything we're doing—doesn't matter if you're talking about schools or job creation or parks—it's the way we see the world," he said. "I think it's fair to say the previous administration didn't see the world that way. So it just wasn't a priority."

The former mayor's team was quick to respond to de Blasio's assessment. "The Bloomberg administration made \$5 billion in capital investments in parks, the largest capital investment in the city's history, with the vast majority invested in the Bronx, Queens, Brooklyn, Staten Island and Northern Manhattan," wrote Bloomberg Parks Commissioner Veronica White

on [mikebloomberg.com](http://mikebloomberg.com).

It has also been noted that \$80 million of de Blasio's \$130 million initiative was money secured by Bloomberg. When asked about his boss's criticism, Silver told *AN* that the press had misread the mayor's comments. "I was at the press conference and I did not hear that," he said referring to de Blasio's supposed swipes at Bloomberg. "We took a 20 year snapshot, not a 12 year snapshot. A lot of people drew that conclusion, but what we're saying is that \$6 billion had been spent, but for some reason, over the past two decades, 215 parks got lost."

For her part, Tupper Thomas tried to see past the political back-and-forth and praised both mayors efforts to improve parks. "In my mind," she said, "parks have done very well already with the new administration and ended very well under the last one."

**HENRY MELCHER**



**JAKLITSCH/GARDNER RECASTS A SANDY-RAVAGED BUNGALOW IN THE ROCKWAYS AS A COMMUNITY ART SPACE**

## RESISTANT RESILIENCY

Rebuilding areas impacted by extreme weather to be more resilient does not need to take the form of seawalls or oyster shoals. In the Rockaways, a singular 1920 bungalow, previously foreclosed and then flooded during Superstorm Sandy, is getting a second life as an artist residency program and neighborhood cultural node. Titled "Stilt City" as a counterpoint to

the post-Sandy impulse to elevate houses on stilts, the initiative seeks to achieve resiliency beyond the built environment and within a community's social fabric.

Before Sandy, artist Robyn Renee Hasty sought to launch "a collective artists' space to explore communal processes of making work and alternative economies," and after the



COURTESY JAKLITSCH/GARDNER ARCHITECTS

2012 floods receded, she capitalized on the affordable abandoned property on Rockaway Boulevard. Through Architecture for Humanity and the 1% Program for Public Architecture, Hasty was linked to New York-based firm Jaklitsch/Gardner Architects (JGA). "It was toxic, really," principal Mark Gardner told *AN* of he and partner Stephan Jaklitsch's first encounter with the site's extensive water damage, mold, and collapsed roof.

The architects also noted a marked change in the neighborhood as a whole in reaction to flooding fears.

"Porches are being taken off, balconies are being enclosed, buildings are being lifted on stilts," said Jaklitsch. "It's cutting off life to the street." Employing resiliency strategies to the site, however, can mean more than replacing hardscape with porous materials and installing mechanical equipment above the first story. Jaklitsch and Gardner went one step further beyond the generic list of mitigation measures and sought to protect buildings against extreme weather without compromising design integrity and access. They conceived

a new roll-up door that invites local residents in for open studio days, exhibitions, and community programs. Lofted interior living quarters, ideal for storage during a flood, dramatically project outward toward the street, framing Stilt City's programming for passersby.

The bungalow's cladding will be activated as residents continuously change its appearance. At the rear of the house, JGA has lifted the roof upward to provide extra space for social practice-based art—all low-impact innovations that take a passive approach to the reality of the 600-square-foot site's location one foot below the 100 year floodplain.

"Architects can resist the default bureaucratic, top-down solutions of resiliency," said Jaklitsch.

As a live-work intervention, Stilt City offers a creative alternative to the post-disaster drive to raze and raise. "It's going to affect the way people interact, and that's essential," said Gardner. "You have to be able to design in a way that allows the community to be a community."

To fund the house's transformation, Stilt City has launched a Kickstarter campaign to raise an initial \$100,000.

**STEVEN THOMSON**

PHILADELPHIA OPENS BOARDWALK OVER THE SCHUYLKILL RIVER

# Walk on Water



Philadelphia's fast-paced reclamation of its waterfront continued this fall with the opening of the Schuylkill Banks Boardwalk. The 2,000-foot-long concrete structure connects to the city's popular Schuylkill River Trail and brings bikers and joggers directly to a pathway floating above the water. The \$18 million boardwalk is more than just a novel piece of infrastructure—it is a practical way to build-out the trail and ultimately connect it to South Philadelphia. Since existing railroad tracks had eaten up too much real estate on the shore, the Schuylkill River Development Corporation decided the only way to push the path forward was to extend it over the river.

This solution didn't come quickly: it took eight years of planning and another two of construction. And the finished product is by no means "Philly's High Line" (the Reading Viaduct will likely take that mantle). But the boardwalk was never intended to be an architectural gem—the project did not even have an architect. The structure's fairly austere, but practical design was overseen by the engineering and construction firms URS, Pennoni Associates, and CHPlanning.

"The Schuylkill Banks Boardwalk is a visually stunning trail segment that we are confident will soon become a popular destination for regional recreation," said Joseph Syrnick, President and CEO of Schuylkill River Development Corporation,

in a statement. "Its opening is also a major milestone in our efforts to extend the Schuylkill River Trail from Center City to Bartram's Garden, and eventually all the way to Fort Mifflin on the Delaware."

The 15-foot-wide walkway's deck is made of concrete to withstand extreme weather, but is etched to appear like wood planks found on a more traditional, seaside boardwalk. The path expands in width at four points creating overlooks that provide dramatic views of the city's skyline. At night, the space is illuminated with forty-six solar-powered lights.

The *Philadelphia Inquirer's* architecture critic, Inga Saffron, praised the boardwalk—saying that it could surpass the High Line—but noted that its lack of architectural style could cause problems when the crowds arrive. In short, the boardwalk's popularity could become its biggest drawback.

In an age when cities around the globe are trying to create their own version of the High Line (Philly included), the Schuylkill Banks Boardwalk is something entirely unique. It does not have the architectural embellishments or the impressive landscape design you may expect from this type of project, but is an entirely distinct piece of infrastructure that serves its purpose. For now, those sweeping views and the ability to walk, bike, and jog over the river will have to do. **HM**

The new boardwalk is an important link in the larger system of riverfront trails and parks.



COURTESY SCHUYLKILL RIVER DEVELOPMENT CORP.



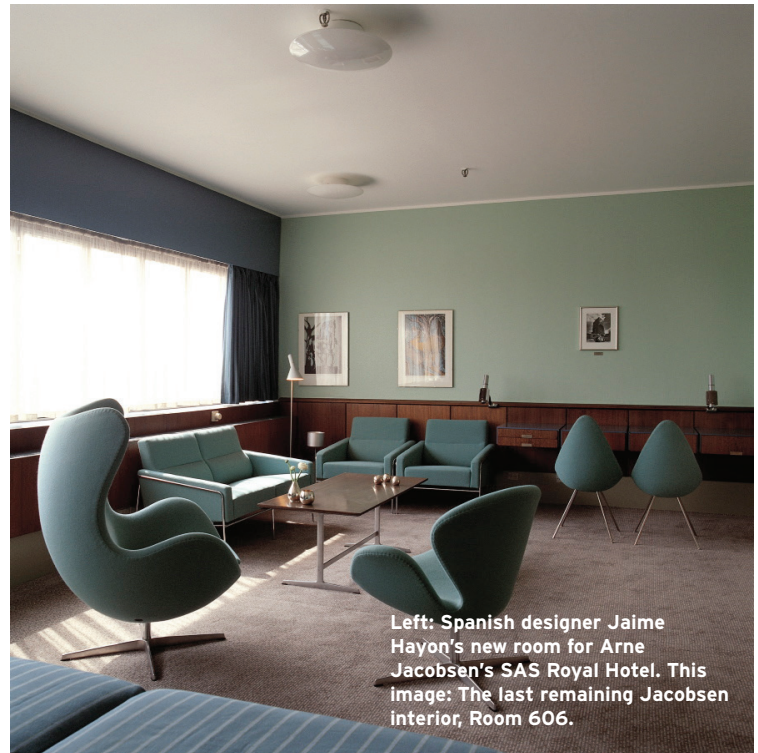
Architect: FXFOWLE  
Structural Engineer: Ysrael A. Seinuk  
Photograph: David Sundberg/Esto

## Stage Right

**FXFOWLE's** design for the **Hunter's Point Campus** embodies a new academics, one rooted in preparing students for the professional world. Needing theater-like space for those aspiring to careers in television and film, they used long-span steel to make it column-free—giving students clear sight lines into life on a grand stage. Read more about it in **Metals in Construction** online.

 **Steel Institute of New York**

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Left: Spanish designer Jaime Hayon's new room for Arne Jacobsen's SAS Royal Hotel. This image: The last remaining Jacobsen interior, Room 606.

COURTESY FRITZ HANSEN

## UPDATING A LEGEND

Copenhagen's SAS Royal Hotel ranks as one of the landmarks of corporate modernism. Sadly, its famous interiors, designed by Arne Jacobsen, were all removed with the exception of one room, number 606. This intact Jacobsen interior has become a destination for

design devotees from around the world, and commands a premium rate at the hotel, now a Radisson Blu.

As part of his design for the hotel, Jacobsen designed a suite of chairs—the Egg, Swan, Drop, and Pot chairs for the public areas, lounges, and rooms—all of which

are still produced by the Danish manufacturer, Fritz Hansen. Working with Radisson, Fritz Hansen has supported the redesign of another room, 506, to revive some of the hotel's reputation for high design. The Spanish designer Jaime Hayon has reinterpreted Jacobsen's more restrained space to create a contemporary room with a distinctly residential feel.

Hayon upholstered one of Jacobsen's Drops in furry fabric, creating an unexpected contrast between the Dane's streamlined designs and his own more playful aesthetics. He used one of his own Ro chairs, which is a similar scale and feel as an Egg chair. And throughout the space Hayon used round forms and rounded corners in contrast to Jacobsen's more

rectilinear room.

"I have created bespoke designs just for this room, always in reflection of our shared principles of working with the best materials and aiming for simplicity and maximum comfort," said Hayon in a statement. Like 606, Room 506 is available at a higher price of 735 euros per night.

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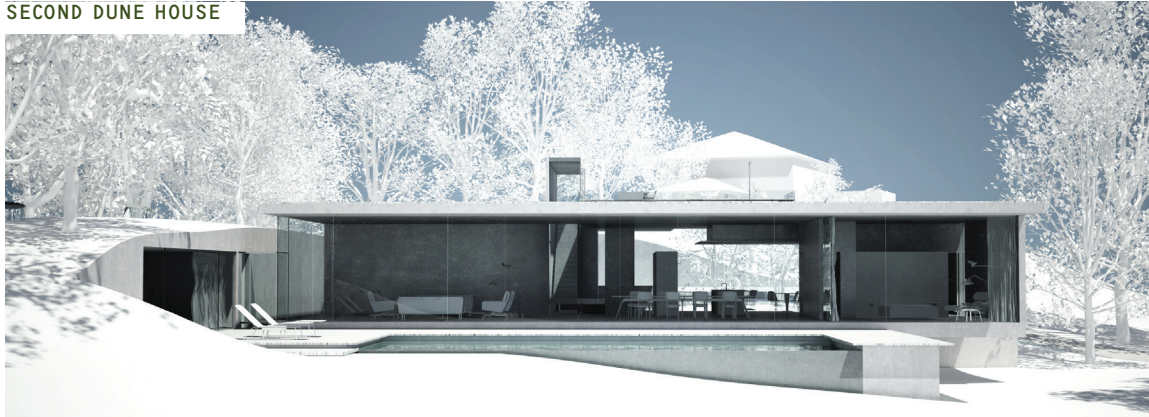
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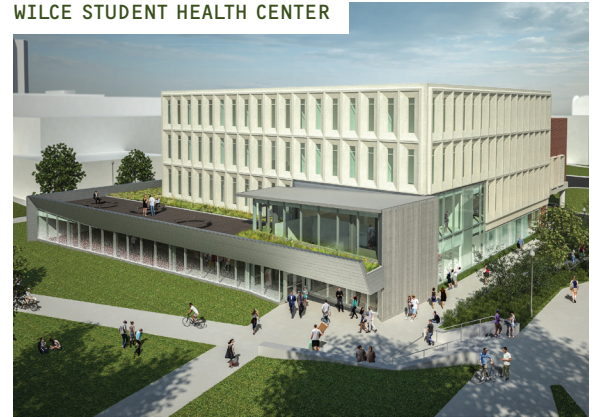
SECOND DUNE HOUSE



ZEREGA AVENUE EMS STATION #3



WILCE STUDENT HEALTH CENTER



WILCE STUDENT HEALTH CENTER



Since Henry Smith-Miller and Laurie Hawkinson founded their firm, Smith-Miller + Hawkinson Architects (SMH), in 1982, they have consistently produced private and public architectural projects of the highest design quality. In a city like New York, where corporate firms and international brand names get most the large glamorous projects, it is easy to forget how good our own homegrown studios can be. The firm's principles are role models of how to practice as professionals and stay involved in public debates and education. Both Smith-Miller and Hawkinson teach at major design schools in the

Northeast and are committed to focusing their firm on institutional and government projects of the highest quality. They also remain engaged with contemporary culture.

But commitment to these issues is even more meaningful because the work coming from their design studio has proven to be carefully planned and executed. In all of their projects, they thoughtfully address the program and needs of the clients, but it is their meticulous attention to detail, from site placement (as demonstrated with their Second Dune Project) to the formal massing of their Corning

Glass Studios that sets them apart from other designers. This fastidious approach is evident in every aspect of their work, including such features as the doors and handrails, which provide a more tactile experience of space.

The firm's small office staff occupies one of the most charming old spaces left in SoHo, whose snug layout encourages dialogue and fosters collaboration. They, unlike many firms in New York of their generation, have successfully completed projects in the city, but the bulk of their work is in other locales, from Upstate New York to California. **WILLIAM MENKING**

SECOND DUNE HOUSE  
EAST HAMPTON, NEW YORK

This 5,400-square-foot Long Island guesthouse is embedded into the second row of dunes back from the Atlantic Ocean—a ridge known as “Second Dune”—a strategically safer location than the volatile oceanfront. The ridge’s east-west orientation demanded a different plan from the traditional “Villa in the Park” estate. The first floor slips into the ridge and cascades down its southern slope with an outdoor terrace bookended by two outdoor pools and courts. Splayed first floor piers support a folded concrete plate green roof, with a terrace that offers second level outdoor space accessible by an outdoor stair.

WILCE STUDENT HEALTH CENTER  
COLUMBUS, OHIO

This 4,500-square-foot addition to the Wilce Student Health Center is located on the pedestrian West Mall of Ohio State University and is meant to accommodate a growing student population. A new textural precast facade, carefully developed in SMH’s studio, mimics the original building—a 1960s Marcel Breuer-type precast concrete construction. A rooftop terrace allows students and faculty to overlook the West Mall, creating social space for the medical facility.

ZEREGA AVENUE EMS STATION #3  
BRONX, NEW YORK

EMS Station #3 is the first to implement the FDNY’s new comprehensive EMS program, improving response capability with more vehicles, staff, and support spaces for New York City. With a green roof landscape by Scape/Landscape Architecture as a fifth facade for the adjacent Castle Hill Housing Towers, the design introduces FDNY vehicles into the neighborhood along with sustainable solutions, including reduced storm water, porous paving, captured storm water reuse, natural ventilation, and daylighting. Ventilation at the top of the mezzanine space takes advantage of prevailing winds that can be drawn through the garage doors to cool the space and dry wet equipment.

HOT GLASS THEATER,  
CORNING MUSEUM OF GLASS  
CORNING, NEW YORK

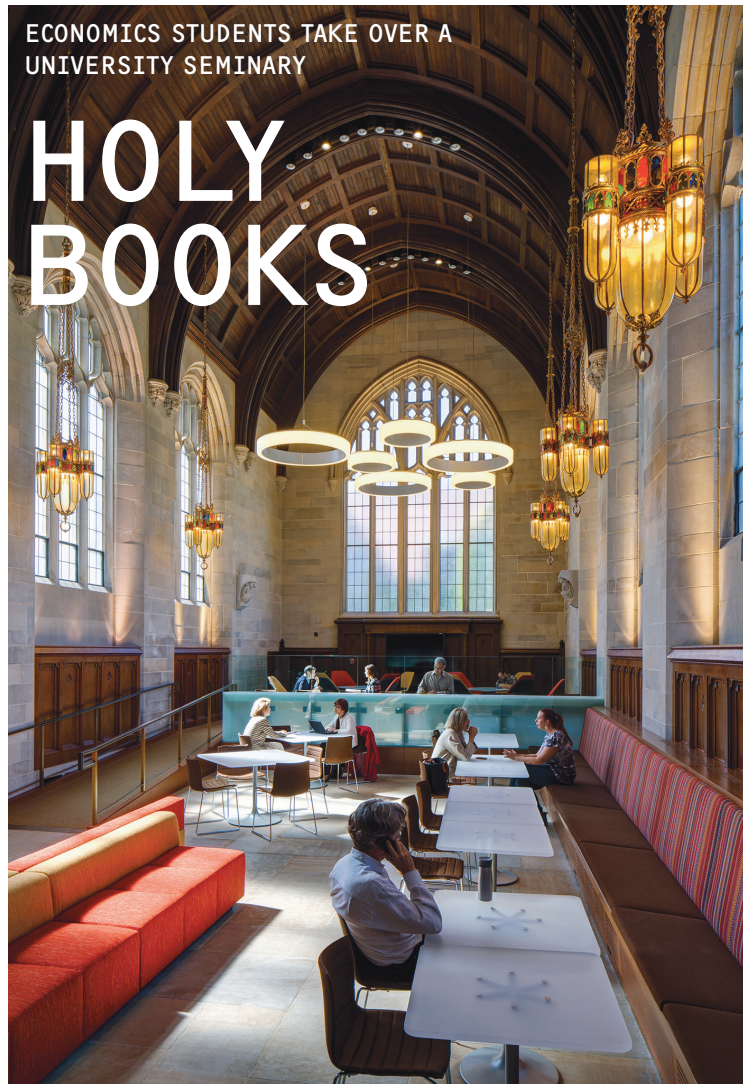
Smith-Miller + Hawkinson designed the Corning Museum of Glass, which opened in 1999. In 2012, Corning requested the original enclosed digital theater be retrofitted to accommodate the Hot Glass Show for 150 viewers. By opening the theater to the surrounding spaces, including the lobby, café, and landscape, the spectacle of glass blowing is visible to the entire museum. The project includes the design of all the glass blowing apparatuses as well as a custom ventilated stage and new seating. The space is designed with foamed aluminum panels to disperse heat and dampen sound, while lighting and digital displays are choreographed to respond to the artist’s production of glass objects.

HOT GLASS THEATER



HOT GLASS THEATER





ECONOMICS STUDENTS TAKE OVER A UNIVERSITY SEMINARY

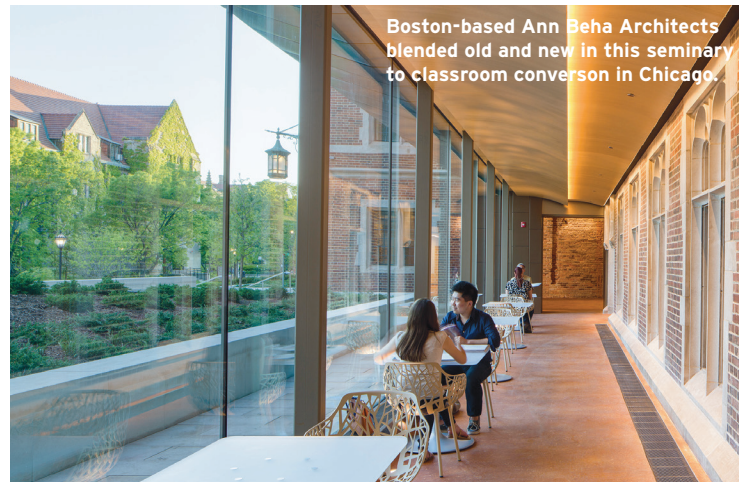
# HOLY BOOKS

While they share a love of certain books and often a solemn sense of purpose, there's not much else University of Chicago students generally have in common with Christian monks. Now with the renovation of Saieh Hall, they have one more thing: A 1928 seminary on the University's Hyde Park campus that is the new home of the Becker Friedman Institute for Research in Economics and the Department of Economics.

The University hired Boston-based Ann Beha Architects to retrofit the former Chicago Theological Seminary building located at 5757 South University Avenue, and add a 48,900-square-foot addition to the building's north side. The 100,000-square-foot main building was rededicated in October after two years of work, and the new wing is set to open in the spring.

University Architect Steve Wiesenthal, who worked with Beha's team on the project, said the goal was to modernize the structure without neutering its historical character—to make it feel clean, but not spotless.

"The debate was what's distracting versus what can help enhance the layers of history," said Wiesenthal. Some icons were too expressly religious, like a massive wooden cross in what's now a secluded hall for studying. Those elements were donated to area religious organizations. In place of the wooden cross, Ann Beha designed six luminous rings that appear to float like halos. A companion



Boston-based Ann Beha Architects blended old and new in this seminary to classroom conversion in Chicago.

light fixture in the stairwell outside the chapel hints at the ascending volume of the seminary's tower nearby.

But despite these sleek modern elements, Saieh Hall retains the air of a gothic place of worship. Harald Uhlig, a professor of economics, pointed out the stained glass depictions of classical vices and virtues that enliven a conference room.

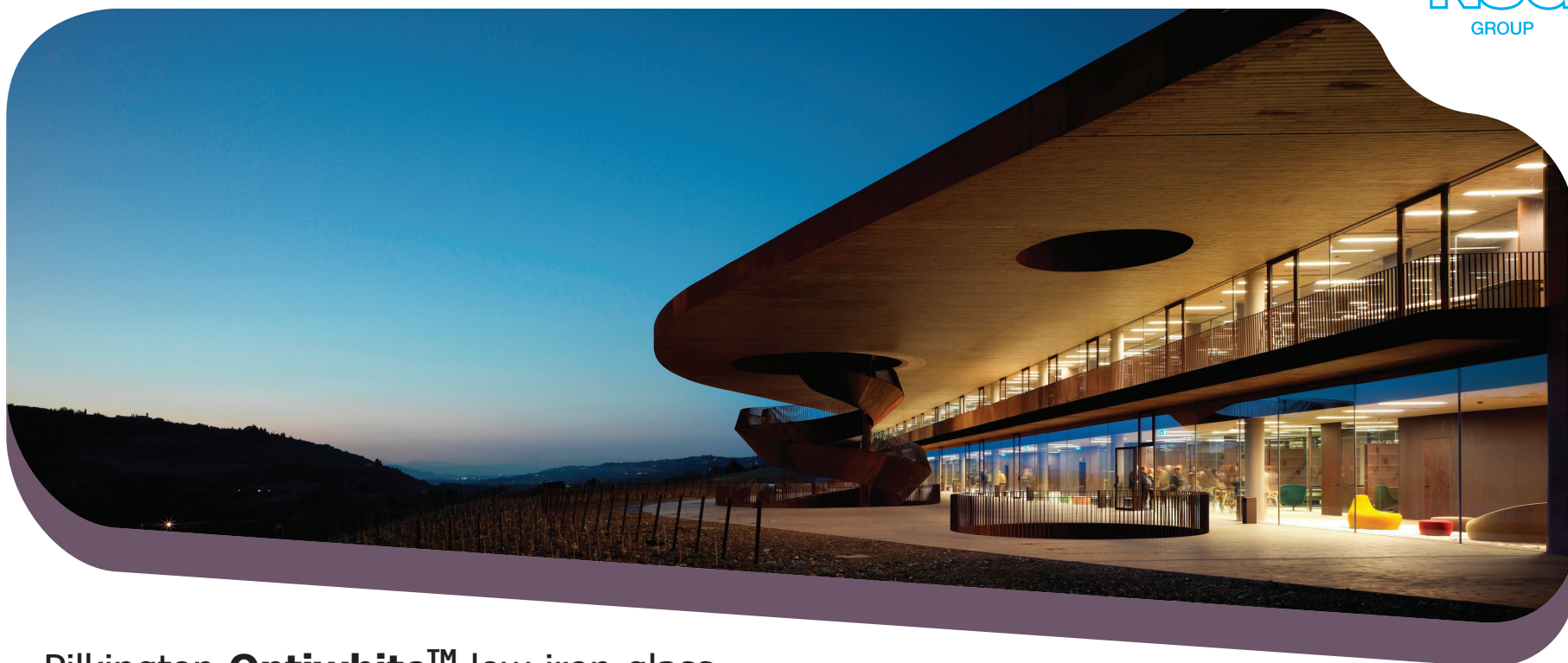
"One of the advantages of a major adaptive reuse project like this is you get interesting juxtapositions," said Wiesenthal. Take the cloisters that now house spillover from a first-floor cafe and classrooms. The design team discovered the passageway's red and blue bricks were merely painted, not glazed, so rather than restore their hue they let the rows of masonry fade naturally like watercolors.

In the attic, which now stores graduate students instead of church relics, gothic rosette windows attempt to balance the hulking ventilation and water pipes that whirl overhead as masters students and PhDs bury their noses in books.

Ann Beha's own academic journey comes full circle with Saieh Hall, in a way—in 1975 she wrote a thesis on the adaptive reuse of the First Baptist Church in Cambridge, Massachusetts, to earn her MArch from MIT.

There's evidence of that thoughtfulness throughout the building, where existing brick melds with brushed stainless steel, and new lighting dispels the moodiness of a religious retreat without entirely banishing a sense of the sublime.

**CHRIS BENTLEY**



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There are only a few post-World War II American communities where really exceptional architecture proliferated: Palm Springs, California; New Canaan, Connecticut; Columbus, Indiana; and anywhere the Eichlers built their tract homes. With the exception of Columbus, most of these towns and suburbs featured predominantly modern residential projects, the usual roadside commercial structure, and an occasional public building. Another town that has been largely overlooked as a site of experimental modernism is Sarasota, on the west coast of Florida. Sarasota is, of course, known as a temporary home of the young Paul Rudolph in the 1940s before he moved up north, but what is less well known is that the town had an evolving tradition when he moved there to work for the architect Ralph Twitchell. This tradition—which was composed largely of residential projects, but also included civic structures like schools—may be little understood outside the west coast of Florida. However, a local organization, the Sarasota Architectural Foundation (SAF) is doing all it can to highlight the city's exceptional modernist history.

EZRA STOLLER/ESTO

The Foundation has just announced at SarasotaMOD, its four day celebration, that one of the major architectural monuments of the region, the Walker guest house by Paul Rudolph, will be reproduced as a flat packed, modular traveling exhibit in 2015. The model will make its first

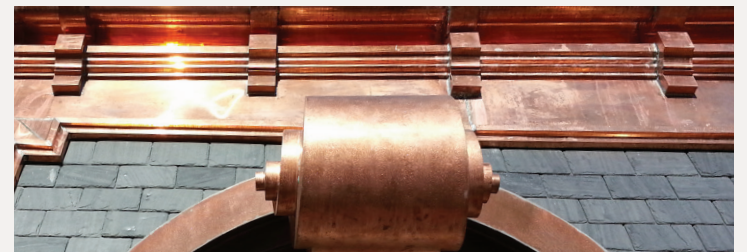
appearance at Sarasota's John and Mabel Ringling Museum of Art, and then be disassembled and transported to various sites around the country. Built for the Walkers in 1952, the original structure still exists as a family guest pavilion on Sanibel Island and remains intact and unchanged. The unpretentious but creative, low cost, 24x24 structure is made of off the shelf materials: standard-dimension lumber and panels, hardware, screens, glass, and roofing.

It has never been air-conditioned even in the tropical weather of Florida because it has effective cross ventilation and innovative external window shades that are raised and lowered by ropes on pulleys and counterbalanced with large red concrete balls that look like cannonballs. When the flaps are raised, they provide shade for the outdoor decks that surround the house, which double the home's usable square footage. The flaps also shade the interior, which can be adjusted as the angle of the sun changes during the day and can be completely closed for privacy and security.

The project was made possible by a donation of \$75,000 from the Michael A. Kalman Foundation. SAF is continuing fundraising efforts to match this gift, and to date has raised an additional \$23,000. The additional funds will be used to complete the project and produce a video presentation about the Walker Guest House and Paul Rudolph. **WM**

ARCHITECT'S WALKER GUEST HOUSE REPRODUCED AS FLAT PACKED PAVILION

# RUDOLPH TWINS



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**CHECK UP, CHECK OUT**

*continued from front page*  
Health Center (HCI). The organization's new home at 620 Fulton was designed by Francis Cauffman and is not your rudimentary medical facility--either in its form or its function.

The structure has a curved, glass facade that wraps around what the architects describe as the building's "teardrop" shape. Its skin consists of alternating fins and frits that together create the impression of waves. "The idea is that the relationship of the frits and fins dematerialize the wall a little bit and give the building an ambiguous surface," said James Crispino, president of Francis Cauffman.

From the street, colorful interior spaces on the structure's lower floors can be seen through the waves of the facade. The architects also planned for a mural to cover the structure's south-facing wall and carved out a public plaza that fills-in part of the site. A restaurant and retail space are slated for the ground-floor while upper levels are reserved for office tenants. A setback on the sixth-floor creates space for a

terrace. The plan, explained Crispino, was not just to create a space for HCI, but a mixed-use, 24/7 building that contributes to the community.

HCI occupies 65,000 square feet of the structure with a state-of-the-art, patient-centered operation. In hopes of treating 85 percent of patients within an hour, the facility does not have traditional waiting rooms or even physician's offices. When visitors arrive at the lobby, they sign-in at a kiosk and are printed out a slip that directs them to the appropriate floor or department.

The medical floors have clear, one-way circulation patterns and shared work-

spaces for physicians and nurses. An on-site pharmacy is designed to further expedite the process. The facility also includes "multi-function spaces" that can be used to host workshops and classes on healthy lifestyles.

Crispino said that the layout and design of HCI's interior spaces are similar to what you would see in a prototypical office geared towards startups and creative firms: colorful walls, multi-purpose spaces, open meeting areas, and an overall environment that emphasizes the use of technology. **HM**

**The new building will feature a mural wall by a local artist.**



COURTESY FRANCIS CAUFFMAN



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ARCHITECTURAL PRESERVATION COMMISSIONS ACROSS THE COUNTRY ARE TURNING 50

# A LANDMARK ANNIVERSARY

Next year brings the 50th anniversary of the New York Landmarks Preservation Commission. Big celebrations—collectively known as NYC Landmarks50—are in the works and several exhibitions on historical landmarks will be popping up around the city.

The Museum of the City of New York will present an exhibit entitled *Saving Place: 50 Years of New York City Landmarks*, starting April 21, 2015. Co-curators are Donald Albrecht, the museum's Curator of Architecture and Design, and Andrew Dolkart, Director of the Historic Preservation Program at Columbia University. Curator Seri Worden, who runs the James Marston Fitch Charitable Foundation, provided additional support.

On March 6, 2015, The New York School of Interior Design will open *Rescued, Restored, Reimagined: New York's Landmark Interiors*, an exhibit focusing on spaces that have been designated interior landmarks.

The New York Transit Museum is mounting an exhibit on landmarks of transportation to be held in Grand Central Terminal. It is curated by Anthony Robins, author of *Grand Central Terminal: 100 Years of a New York Landmark*.

Currently on view at the Sidney Mishkin Gallery at Baruch College is an exhibit entitled *The Landmarks of New York*.

Organizers of these commemorative events and exhibits say the 50th anniversary of New York's Landmarks Law—signed by

mayor Robert F. Wagner on April 19, 1965—is an ideal time to reflect on how it has changed the city and set an example for others. Many consider the law's passage and the formation of the preservation commission to be key factors in New York's rebirth in recent decades. Today, according to the commission, there are more than 31,000 landmark properties in New York City, and most of them are located in 111 historic districts and 20 historic district extensions in all five boroughs. The number of protected sites also includes 1,338 individual landmarks, 117 interior landmarks, and 10 scenic landmarks.

Fifty is "a nice big number," said Robins. "This is a great moment to get people's attention. It's a good excuse to stop and think and look back and see what 50 years of the landmarks law have given to New York and get ready to move forward to the next century."

Robins said New York's preservation commission is the only city agency that he can think of where property owners "band together and demand to be regulated." He said he believes all the Landmarks50 celebrations will be worth it if it reminds people they still need to be vigilant and insist that historic places are protected. "You can't take anything for granted," he said. "If you don't keep up the pressure, it could go away."

The 50-year mark is also significant because that is the age when buildings are considered historic by one key federal

standard. Under the guidelines of the National Register of Historic Places, the federally sanctioned roster of historic sites compiled by the National Park Service, buildings must be at least 50 years old before they can be considered for listing, although exceptions can be made.

Still more preservation panels will pass the 50 year mark over the next few years. The Commission of Architectural Review in Richmond, Virginia, will turn 50 in 2017. San Francisco got its Historic Preservation Advisory Board in 1967. The Commission on Chicago Landmarks came about in 1968. In Florida, the Historic St. Augustine Preservation Board was launched in 1968 and the city's Historical Architectural Review Board started in 1974. Annapolis' Historical Preservation Commission, formed in 1953, got regulatory powers in 1969. Panels in Lowell, Massachusetts and Savannah, Georgia, started in 1973.

In some cases, citywide preservation panels replaced or absorbed commissions that were formed earlier to protect smaller districts within the city. In most cases, public preservation commissions have powers to recommend that individual buildings, sites, objects, and districts be designated to receive landmark protection and then to review and approve proposed changes to designated buildings or districts. For that reason, they are often seen as the first line of defense in protecting historic buildings from demolition or defacement. A few boards have begun to

designate interiors as well as exteriors.

Preservation commissions have varying degrees of authority to prevent demolitions and designate landmarks. Some are advisory to the city's mayor or other city agencies, such as the city council, or only have temporary powers to block demolition. Some cannot nominate a building for landmark designation if the owner objects. Chicago's preservation commission drew widespread criticism over the past year for failing to prevent demolition of Bertrand Goldberg's Prentice Women's Hospital, despite pleas from many architects and other design experts that the building was architecturally significant.

Most of the country's preservation commissions were created after the preservation controversies and losses of the mid 1960s and passage of the National Historic Preservation Act in 1966, though there are many that are older. Charleston, South Carolina, has the country's oldest citywide preservation commission. It started in 1920. The Vieux Carré Commission in New Orleans, created to protect the French Quarter, was established as an advisory board in 1925 and gained regulatory powers in 1937. The preservation board in San Antonio, Texas, began in 1939. Philadelphia's Historical Commission will turn 60 in 2015. Baltimore's Commission for Historical and Architectural Preservation turned 50 this year.

According to the National Trust, approximately 500 towns and cities in America had preservation commissions as of 1978. The number grew to 1,000 by the late 1980s, 2,000 by the end of the 90s. There are more than more than 2,300 today.

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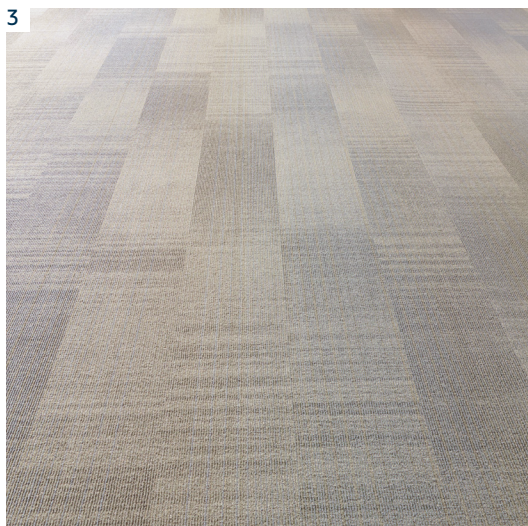
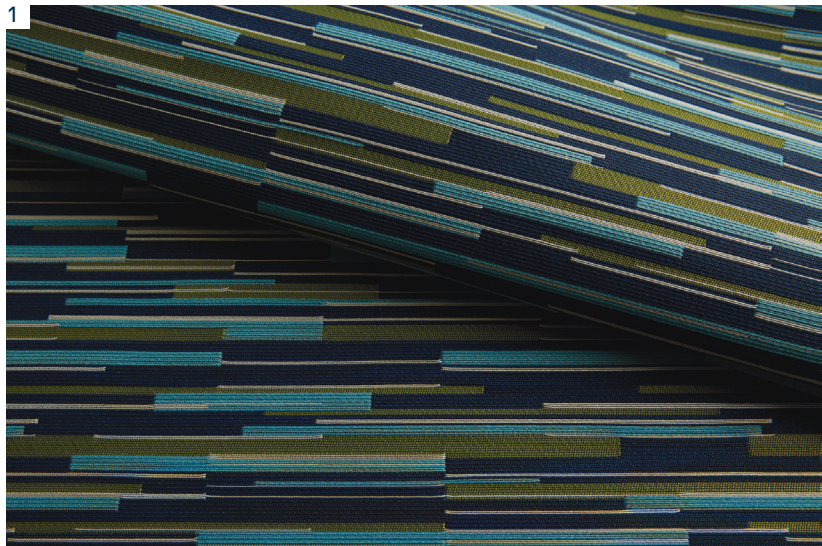


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# DESIGN DIAGNOSIS

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By Leslie Clagett



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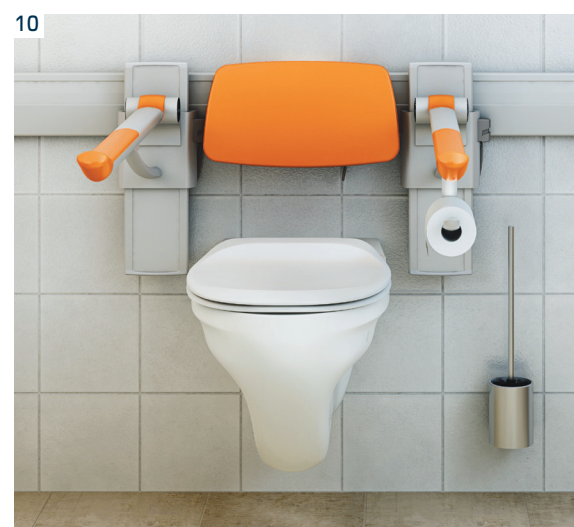
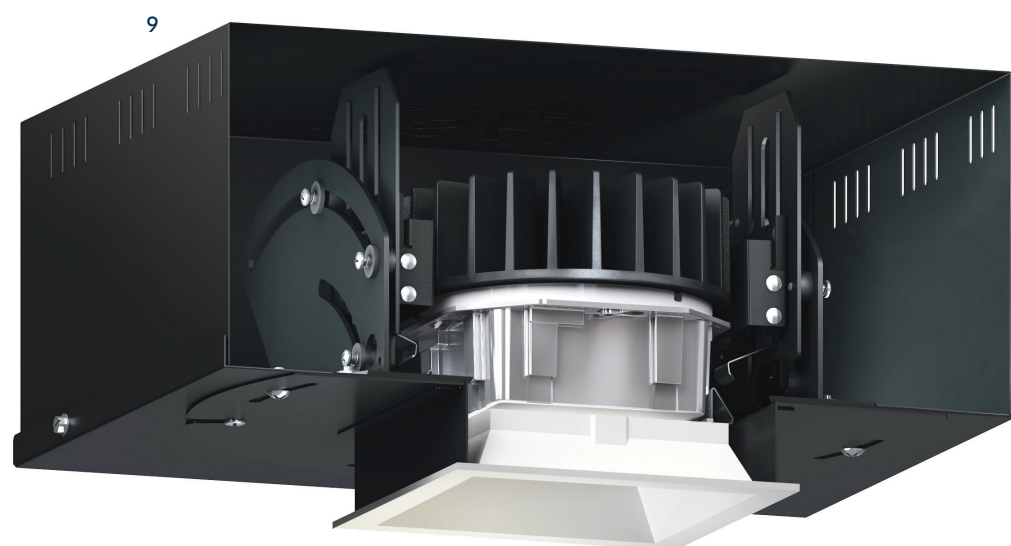
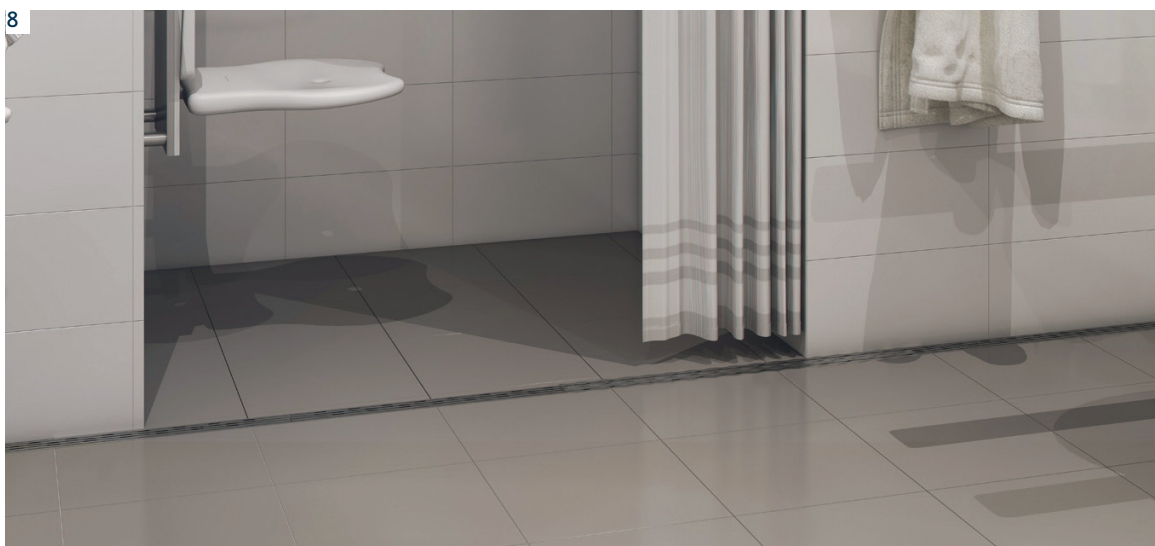
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11 NORTH MOORE



AA Studio works out of a converted mechanics garage in Williamsburg, Brooklyn. It is the type of space you would expect for a firm that transforms old, industrial buildings into sleek, modern spaces. The 10-person firm was founded a year-and-a-half ago by Italian architect Aldo Andreoli and has a growing body of work that is clustered in two different New York City neighborhoods: Red Hook, Brooklyn, and Tribeca. AA Studio is currently working on multiple projects with Morris Adjmi Architects under the moniker Adjmi & Andreoli.

11 NORTH MOORE  
NEW YORK, NEW YORK

Working alongside Morris Adjmi, AA Studio designed 11 North Moore, a 10-story, loft-style building in Tribeca. The building, currently under construction, is clad primarily in brushed limestone and has expansive window panels. The result is a grid-like façade that has been compared to Vinoly's super-tall 432 Park Avenue, albeit on a much smaller scale. Eleven North Moore's exterior is broken up with a two-story base made of black steel beams and dark gray granite that runs up the building on its Varick Street side. A significant setback on the sixth floor creates spacious terraces for the apartments, which are fittingly decked out with high-end Italian finishes.

SPRING STUDIOS AT 50 VARICK  
NEW YORK, NEW YORK

Just a few feet from 11 North Moore is 50 Varick, another Adjmi & Andreoli project. The team transformed the upper floors of a Verizon telephone center into an event space worthy of a Fashion Week runway. The revamped 130,000-square-foot space has become the New York outpost of Spring Studios, a London-based design company. The project includes studios, greenrooms, a restaurant and café, a gallery, cinema, library, offices, post-production facilities, event space, and a green roof terrace. Many of these spaces are connected with a dramatic, jagged staircase that is intended to evoke M.C. Escher's iconic "Relativity" print. The black steel structure was realized with a digital 3D model, fabricated in Italy, shipped over in pieces, and welded into place on site.

The focal point of Spring Studios is the multi-story, glass wall that is cut into the structure's facade. From the street, the massive expanse of glass allows the public to peer inside, and from within Spring Studios, it provides dramatic views to the West.

SPRING STUDIOS AT 50 VARICK



160 IMLAY  
BRONX, NEW YORK

For decades, this massive, century-old warehouse has been a hulking, decaying shell on the Red Hook waterfront. But by 2016, the 230,000-square-foot structure, first known as the New York Dock Building, will be filled-in with million-dollar lofts. Set against floor-to-ceiling windows, these well-dressed spaces have exposed concrete ceilings and columns, and modern, Italian-made kitchens and baths. When starting on this project, Andreoli said he first decided to preserve and expose as much of the original structure as possible. Accordingly, there are no major design gestures added to the building's exterior; instead, concrete is repaired and new windows are slotted into place. Andreoli said one of the main challenges with converting such a long building was dividing it up into homes that were both sellable and livable. The firm decided to separate the building into individual lofts that span the width of the building—offering views of Manhattan from the living rooms and of Brooklyn from the bedrooms.

AA STUDIO OFFICES  
QUEENS, NEW YORK

Behind a rolling glass and steel gate, framed by an elegant dark-brick facade, is the Italian-crafted, workspace of AA Studio. Completed in 2013, the 2,500-square-foot office is defined by gray, symmetric volumes that contain storage, bathrooms, and kitchen facilities. These forms are angled to create an illusion of added depth between the meeting area upfront and the workspace in the back. The office's rectangular conference table was crafted by the Italian company Boffi and sits just feet from the sidewalk. Further back are the office's workstations, which are separated into two rows and set against exposed brick walls. Running between those stations is a 24-foot-long table that was designed by AA studio and fabricated by Molteni & C, another Italian furniture company. Beyond the workstations, towards the back of the office, is a floor-to-ceiling oak bookshelf, and sliding glass doors by Lualdi that open up to another meeting room and office.

160 IMLAY



AA STUDIO OFFICES





# THE INCREDIBLE SHRINKING WAITING ROOM

NEW HEALTHCARE FACILITIES GET SMALLER AND SMARTER TO DELIVER FASTER CARE.



The latest addition to Omaha's sprawling medical campus, now under construction, is a facility dedicated to outpatient services. Architects at HOK and RDG worked to streamline wayfinding in the four-story building, adding separate elevator bays for patients entering and exiting.

## LAURITZEN OUTPATIENT CENTER UNIVERSITY OF NEBRASKA MEDICAL CENTER, OMAHA, NE ARCHITECTS: HOK

Patients have described Nebraska Medical Center as a maze, which can make navigating the campus a challenge. The University of Nebraska melds with Clarkson and University Hospitals, coming together at a point just west of downtown Omaha.

Soon patients making the trip for same-day operations and services will be able to streamline that journey, once the four-story Lauritzen Outpatient Center is complete in August 2016.

"The goal is to create a one-stop shop for outpatient services, focused on outpatient surgery procedures," Rosanna Morris, the hospital's chief operating officer, told Livewell Nebraska. At 165,000 square feet, the building is anchored by 12 outpatient surgical suites. It also includes flexible clinic space with universal exam room layouts. Radiology and pharmacy services will be provided, as well as occupational and physical therapy. Clinical spaces will comprise almost

200,000 square feet, with structured parking tucked beneath the building.

"One of the key challenges of the project is the patient experience," said HOK's senior medical planner, Kerry Cheung. The building's massing is organized around a central volume that houses three separate elevator bays and puts forth a glassy, south-facing public front. Cheung said the layout allows patients to intuitively find their way from the main elevator core to wherever they're going.

The southern elevators serve patients entering the building and traveling to care facilities, while another bay serves back-of-house activities and staff transport. A third elevator core offers patients leaving after surgery and check-ups to bypass the waiting rooms and other areas they might have to backtrack through in other hospitals.

"There's a really important concept of the design where we separate the traffic flows so patients don't see carts going down the hallway," said Cheung, "And so there's a much more private and dignified exit."

To further aid wayfinding and the patient experience, designers worked with the client to consolidate clinic space, from orthopedics to physical therapy, alongside medical

imaging. Unlike in older healthcare facilities, where getting an x-ray often requires an odyssey to another part of the building or even another address, Lauritzen doctors will be able to easily refer patients down the hall.

"One of the key reasons for us being able to do that is that everyone came together and decided that's the best way to serve the patient," said Cheung.

That new building will also allow the hospital to consolidate outpatient surgery rooms from University Tower and repurpose that space.

HOK is collaborating with RDG on the project, and MCL is the contractor. Construction on the new facility began this fall.

CHRIS BENTLEY



THE ARCHITECT'S NEWSPAPER NOVEMBER 12, 2014

Perkins Eastman transformed Albert Ledner's quirky O'Toole building into a bright and efficient emergency department.



## LENOX HILL HEALTHPLEX

NEW YORK, NEW YORK  
ARCHITECTS: PERKINS EASTMAN

The sudden closure of St. Vincent's hospital in Greenwich Village left lower Manhattan with a serious shortage of emergency room capacity. At the same time the Albert C. Ledner-designed O'Toole building, located in a New York City landmark district, stood empty; its quirky forms and layout (thankfully) resistant to easy condominium conversion. Following a national trend toward smaller, faster outpatient care centers, North Shore-LIJ purchased the building to create Manhattan's first stand-alone emergency department, which opened late

this summer.

The idea behind these stand-alone emergency centers is to improve care and lessen wait times by concentrating services for the vast majority of emergency room visits, including an X-ray, CT, and MRI imaging center, ultrasounds, and ambulatory surgery, all of which are for outpatient treatments. Patients requiring long-term care are transferred to a traditional hospital (EMTs make a determination in the ambulance about which facility is best suited to the patient's needs, or the patient can request

a specific hospital). "It's a faster way to deliver care," said Frank Gunther, a principal at Perkins Eastman, the firm that lead the adaptive reuse project.

The architects worked with the Landmarks Preservation Commission and New York's State Historic Preservation Office to update the building's distinctive top-heavy exterior. They removed white tiles that had been added to the exterior and tested the concrete underneath to determine the exact shade of white stain Ledner had used. They created a new glass entry pavilion with a cantilevered glass canopy that extends out to the sidewalk, which opens up the otherwise opaque building to the street. Once inside, visitors encounter unusually small waiting areas, which flank the entrance—the proof of the in-and-out, patient-centered approach. Twenty-six exam rooms are arranged around the perimeter with access to natural

light through the translucent glass block walls. In the center, a "results waiting area" with semi-private cubicles is bounded by two nurses stations, putting patients and care-givers in immediate proximity. The interiors are bright and uncluttered, cheerful yet serene.

Responding to community demographics and needs, the facility also has a dedicated unit for treating victims of sexual assault and a decontamination unit for disaster preparedness, which are segregated from the walk-in areas. Staff offices and an ambulance reception area are located in the basement. The upper floors are being developed into medical offices.

The new facility serves a crucial role in the lower Manhattan community, and the efficient design helps make a trip to the emergency room both a shorter and more pleasant healing experience. **ALAN G. BRAKE**



CHRIS COOPER



At 260,000 square feet, the Austin VA Outpatient Clinic is the largest of the U.S. Department of Veterans Affairs' freestanding outpatient centers. Built to replace a facility that was a quarter of its size, it provides greater capacity to serve the new generation of veterans from the nation's recent foreign wars. It also consolidates all of the outpatient services that could conceivably be needed—from primary care to minor surgery—under one roof, so local patients do not have to travel to VA installations in other towns.

In addition to being larger than its predecessor, the new clinic is also more comfortable. The VA tasked Texas-based architecture firm Page with incorporating the principals of evidence based design into the facility, namely by giving users daylight environments, natural materials, and direct contact with the natural world. "One of the things that made this project challenging and interesting is that, because of the delivery structure, we had a very limited budget," said Page design architect Peter Hoffman. "At the same time, the VA demanded that we incorporate the latest evidence based health-care design concepts into the workspaces for the care givers as well as within the healing environment."

Sited in a suburban office park not far from Austin Bergstrom International Airport, the architects looked to nearby McKinney Falls State Park to find inspiration for the building's formal language and materiality. VA design guidelines called for CMU on the exterior. Page instead recommended using split-face blocks of local limestone in four different colors arranged in a horizontal, strata-like pattern reminiscent of the rock escarpments of the Texas Hill Country. To keep within the budget, the architects only used the stone on the public areas of the exterior—lower on the elevation and around the entrances—while using similarly colored, split-face CMU on the building's back ends and higher up on the elevation.

This sort of playing with the VA design guidelines characterized much of the rest of the project as well. The guidelines suggested terrazzo in the lobby, for example, but Page found that they could save a substantial amount of money by instead specifying a porcelain tile for the lobby, allowing the architects to spend that savings on more natural materials throughout the interior, such as limestone in the elevator lobby, which is interspersed with vertical glass tile sections evocative of waterfalls—a regular theme throughout the project.

Another challenge that Page faced was bringing as much daylight as possible into the building's deep floor plates. The architects achieved this through two devices. One is a lofty, north facing, glass-encased lobby—hung with a wave-like sculpture by San Francisco artist Daniel Goldstein—that brings sunlight deep into the interior. The other is the placement of large windows at the end of each of the building's long corridors, which set up views to the landscaped exterior from almost any point within the facility.

Finally, Page incorporated nature into the project by the most direct means possible—by providing outdoor areas where patients can step out of the air conditioning and experience the weather. This being Texas, of course, the architects set up shaded tables and pavilions that offer some mediation of the powerful sun.

## AUSTIN VA OUTPATIENT CLINIC

AUSTIN, TEXAS  
ARCHITECTS: PAGE

Page's Austin VA Outpatient Clinic was designed according to the principles of evidence based design. Natural materials were used throughout the exterior and interior, and daylight and views to the surrounding landscape were provided in all appropriate spaces.



CASEY DUNN PHOTOGRAPHY

AARON SEWARD

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NOVEMBER

**WEDNESDAY 12  
TOUR**  
**The History of Greenwich Village Townhouses**  
9:00 a.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**THURSDAY 13  
EXHIBITION OPENING**  
**Opening Reception, StereoType: New Directions in Typography**  
6:00 p.m.  
BSA Space  
290 Congress St., Boston  
architects.org

**EVENTS**  
**Geometry and Structure in Architecture**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**WiA: Women Architects Discuss International Work**  
6:00 p.m.  
Location: TBD  
Miami  
aiamiami.org

**LECTURE**  
**Design Risk: Design Reward—Gregg Pasquarelli**  
6:30 p.m.  
Hastings Hall in Paul Rudolph Hall  
180 York St., New Haven, CT  
Yale School of Architecture  
architecture.yale.edu

**FRIDAY 14  
EVENTS**  
**Creative Morning @ MCAD with Robin Hill**  
8:30 a.m.  
Miami Center for Architecture & Design  
100 N.E. First Ave., Miami  
aiamiami.org

**Fall Design Fete**  
7:00 p.m.  
Union Station's East Hall  
50 Massachusetts Ave. NE  
Washington, D.C.  
aiadc.com

**SATURDAY 15  
FILM**  
**Sol LeWitt: A Film by Chris Teerink**  
2:00 p.m.  
MASS MoCA  
1040 MASS MoCA Way,  
North Adams, MA  
massmoca.org

**MONDAY 17  
LECTURE**  
**2014 Ratensky Lecture: Alan Mallach**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**TUESDAY 18  
EVENT**  
**Ebola, New York Hospitals Brace for Pandemics**  
5:30 p.m.  
PricewaterhouseCoopers Auditorium  
300 Madison Ave.  
cfa.aiany.org

**WEDNESDAY 19  
EVENTS**  
**Encore! Designs for Resurrecting the Historic Theaters of New Orleans**  
12:00 p.m.  
Cafe Opera, Four Points by Sheraton French Quarter  
541 Bourbon St.,  
New Orleans, Louisiana  
aianeworleans.org

**University Housing: What Does the Future Hold?**  
5:00 p.m.  
Marriott Philadelphia  
Downtown,  
1201 Market St., Philadelphia,  
aiaphiladelphia.org

**Judith Dupré Book Talk**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

**THURSDAY 20  
EVENTS**  
**An Evening with John Waters**  
6:30 p.m.  
The Senator Theatre  
5904 York Rd., Baltimore, MD  
aiabaltimore.org

**Curators in Conversation: 33 Artists in 3 Acts**  
7:00 p.m.  
Ring Auditorium  
Hirshhorn Museum  
700 Independence Ave. SW  
hirshhorn.si.edu

FOR MORE LISTINGS VISIT  
DIARY.ARCHPAPER.COM

**Beautiful Users: Designing for People—Ellen Lupton**  
12:00 p.m.  
92 Y  
Lexington Avenue at 92nd St.  
92y.org

**SATURDAY 22  
EXHIBITION OPENING**  
**Vitra—Design, Architecture, Communication: A European Project with American Roots**  
Philadelphia Museum of Art  
Perelman Building  
2525 Pennsylvania Ave.  
Philadelphia, PA  
philamuseum.org

**SUNDAY 23  
EXHIBIT OPENING**  
**Monet | Kelly**  
The Clark Art Institute  
225 South St.,  
Williamstown, MA  
clarkart.edu

**TUESDAY 25  
EVENT**  
**Structures of Coastal Resilience: Designing for Climate Change**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

DECEMBER

**TUESDAY 2  
EXHIBITION OPENING**  
**Project Gallery: Mario Garcia Torres**  
Pérez Art Museum Miami  
1103 Biscayne Blvd., Miami,  
pamm.org



COURTESY ENSEMBLE STUDIO/MIT-POPULAB

**UNEVEN GROWTH: TACTICAL URBANISMS FOR EXPANDING MEGACITIES**  
MoMA  
11 West 53rd Street, New York, New York  
November 22–May 10, 2015

The population of the planet is growing quickly and an increasing number of people are living in urban areas. The resultant demographic changes, including an increase in urban poverty, pose challenges and opportunities for architects and planners in the decades ahead. How to address such a complex and global change is a question explored in the MoMA exhibition *Uneven Growth: Tactical Urbanisms for Expanding Megacities*.

The exhibit displays proposals from six interdisciplinary teams of practitioners and researchers who studied how tactical urbanism can be deployed in New York, Rio de Janeiro, Mumbai, Lagos, Istanbul, and Hong Kong to create more vibrant and equitable cities. The proposals challenge current assumptions about the relationships between formal and informal, bottom-up and top-down urban development, and address potential changes in the roles architects and urban designers might assume. The emergent forms of tactical urbanism represented here are direct responses to alterations in the nature of public space, housing, mobility, spatial justice, environmental conditions, and other major issues in near-future urban contexts.

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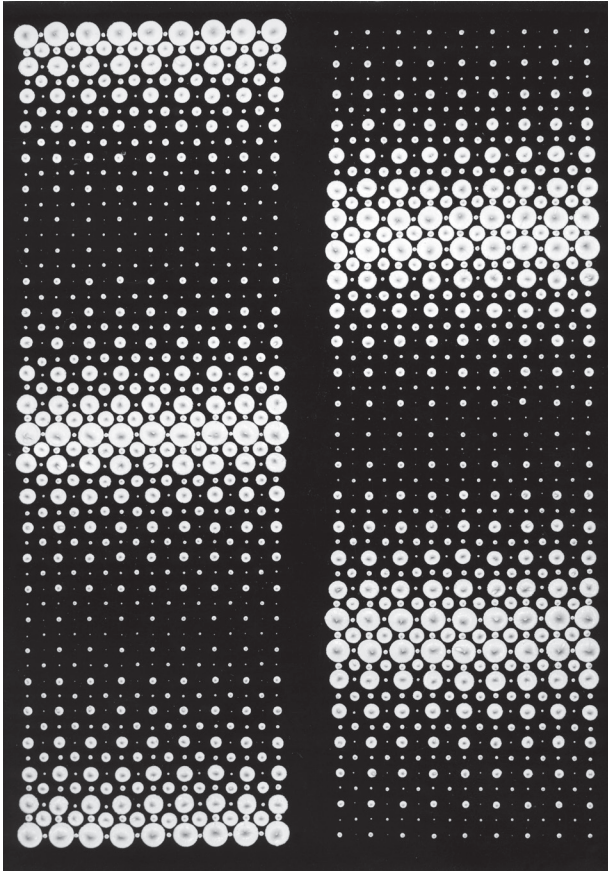
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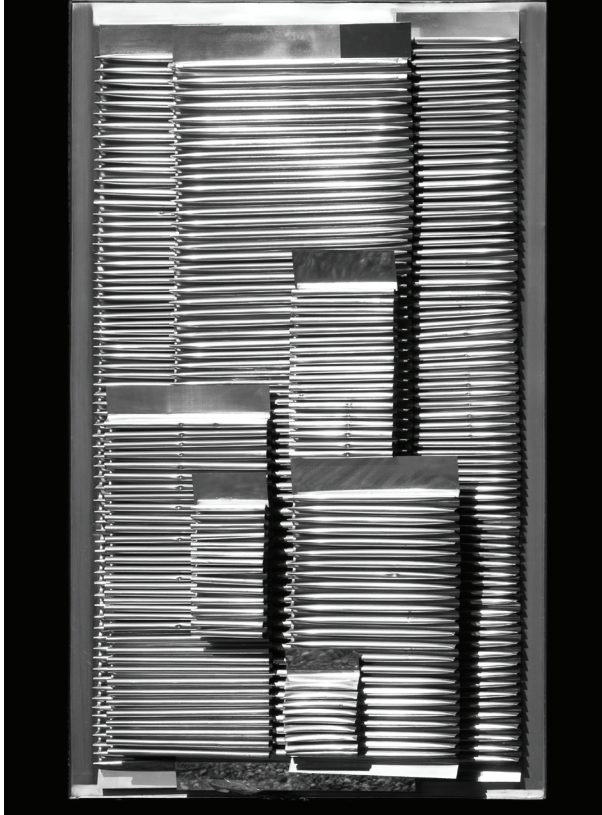
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New York, New York (1963), Heinz Mack; Left: Convex, Concave II (1962), Almir Mavignier.



COURTESY GUGGENHEIM

## MORE THAN ZERO

*Countdown to Tomorrow, 1950s–60s*  
Guggenheim New York  
1071 5th Avenue, New York, NY  
Through January 7, 2015

Visiting the Guggenheim's rich and exhaustive exhibition *ZERO: Countdown to Tomorrow, 1950s–60s*, one is struck by the dramatic difference between that moment and our current cultural climate. While in nearly every decade "collaborative art" becomes

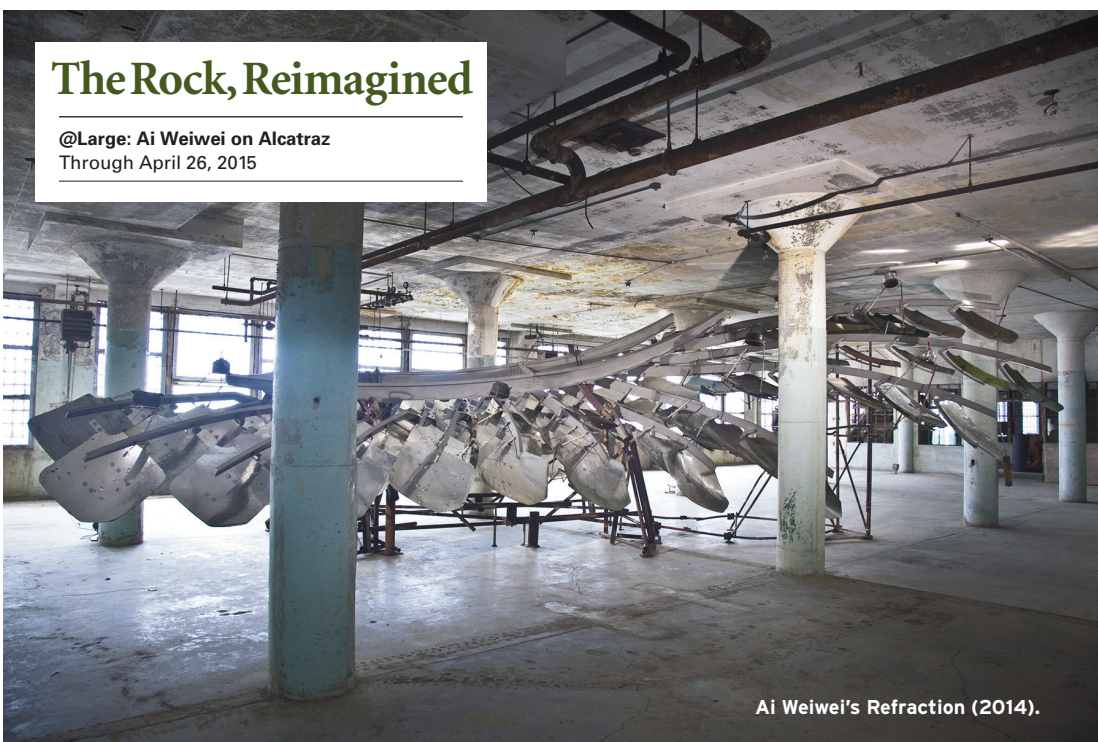
a fashionable approach to art making, the notion behind this joint effort was not a marketing concoction or mere stylistic designation. On the contrary, what united the three young German artists in the group known as Zero (Otto Piene, Heinz Mack, and Günther Uecker) was

an ideological position that involved profound experimentation and the desire to sweep the slate clean in a way that resembled the utopian visions of the early 20<sup>th</sup> century.

One can detect diverse threads connecting Zero to those revolutionary isms that were striving to break the rules governing conventional painting and sculpture. By questioning the very nature of the art object—traditionally remote and inviolable—the early modernists intended to redefine art making at its most basic level. They achieved their goal in various ways—sometimes by merely fracturing the contour of forms to suggest movement, as in Futurist work, or by suspending the sculpture so that the base became a mere vestigial indication of its own irrelevance. Critic and art historian Jack Burnham traces this development in his seminal work on 20<sup>th</sup> century sculpture, *Beyond Modern Sculpture*. Writing in 1968, he described the way the artists hoped to extend the nature of sculpture beyond carving, casting, and constructing, and enumerated the ways experimental artists strove to animate an essentially static mode. Included among those he cited

as transformative are the Zero artists, who intended to refine and expand our perceptual capacities by employing both real and virtual movement. They generated work that commands close attention and careful watching in order to catch the subtle shifts that occur, or seem to occur. Sculpture, once fixed, became experiential.

It is important to note that while clearly connecting to previous experimental work, the explorations of the German group significantly affected the next several generations of artists. The expanded field that we see in Uecker's *New York Dancer I* (1965) and in Piene's mechanized *Light Ballet* (1969) paved the way for many strains of kinetic art, certain kinds of minimal sculpture, land art, performance work, and especially the endless proliferation of installations. In many ways this show hopes to correct the oblivion into which most historical movements have fallen, as younger artists seem little concerned with their own sources and precedents. This exhibition, whether one finds the work aesthetically pleasing or not, does provide essential clues for understanding the buzz suffocating much of **continued on page 23**



## The Rock, Reimagined

@Large: Ai Weiwei on Alcatraz  
Through April 26, 2015

Ai Weiwei's *Refraction* (2014).

JAN STURMANN

Today, as visitors arrive by ferry to Alcatraz, the three-story beige concrete Administration Building looms, rising from the rocky protrusion above the San Francisco Bay. A bird sanctuary as well as a national historic site, the scent of guano hangs in the air, adding to the sense of abandonment and foreboding. The institutional

structures appear to span the entire width of the island—a clear statement of impressive authority and control, and of confinement and exile in the United States.

Originally a military citadel, nicknamed "The Rock," Alcatraz was a federal penitentiary from 1934–1963. In the late 1960s, the activist group Indians of All Tribes occupied the

22-acre island to illuminate the political and socio-economic status of Native Americans and indigenous people.

What better site than Alcatraz Island in which to invite political artist and activist Ai Weiwei to work? Two years ago, Cheryl Haines, a curator and the founding executive director of the FOR-SITE Foundation,

visited Ai in his home outside of Beijing after his house arrest for criticism of the Chinese government. Ai asked her to help him find a wider audience for his work. It was Haines who thought of commissioning him for an installation at Alcatraz, where the structures intended to prevent communication could be a starting point for a deeper conversation about contemporary issues of government control, surveillance, and the exercise of power.

The resulting show, *@Large: Ai Weiwei on Alcatraz*, which opened this month, is a collaboration of the FOR-SITE Foundation, the National Parks Service, and the Golden Gate National Parks Conservancy. The conservancy sought to repurpose the park with this show, despite the tremendous popularity of the island as a tourist site, in order to investigate the island's deeper history, and attendant issues of freedom, justice, and equality.

Since Ai could not visit the site, it fell to Haines to establish the sightlines for the installation. Haines outlined the major themes of the exhibition and its seven newly commissioned works as follows: the need for basic human rights; the need for freedom of expression; our individual responsibility, and the role that we

play in creating a just society.

Visitors enter at the New Industries Building, where privileged prisoners were encouraged to work. For Ai, flight is synonymous with individual freedom. "With Wind" is comprised of traditional Chinese kites. A large kite spans the entire space, held in place by a tension and compression system. (As a national historic site, none of the works could touch the fabric of the building.) The brightly beautiful kites fill the heavy concrete hall with joyfulness, color, and lightness. Messages appear throughout on the kite panels, including, "My Words are well-intended and innocent. – Le Quoc Quan."

Toward the rear of the main hall is "Trace," an elaborate pixelated carpet made of 1.2 million Lego blocks. A team of one hundred volunteers put together the portraits of 170 political activists based on diagrams from the artist. The playful images recall the art of revolution and mass political art. They provide a catalog of the many who have dedicated their lives to the struggle of human rights.

Visitors can only view "Refraction," the metal sculpture in the shape of a wing, from the small windows, many with broken glass, of the "lower gun walk." This narrow space was once patrolled by armed guards **continued on page 23**



Mirror Shard Book (1962), Christian Mégert.

COURTESY GUGGENHEIM

**MORE THAN ZERO** continued from page 22 contemporary art, which relies on an avant-garde cache for its success.

Impelled by a positive energy during the post-war recovery period, the artists of Zero were reacting against the hyper-personal sensibility seen in the European Art Informel and Tachism, as well as American Abstract Expressionist notions. The exhibition reveals how their initial efforts expanded to include artists from around the world—extending the original concepts, offering variations, including local forms, generating cross influences, and, in the process, making it a difficult

movement to pin down. The curators convey the complexity of the movement by situating the individual art works in historical context, and by citing specific exhibitions, live events, and publications. For these artists wrote and spoke about their work in grand utopian terms. In particular, the films documenting the spectacles provide a sense of the magnetism of the principle figures, who were not content to retreat into their private studios but required a live and responsive—or even participatory—audience. The marvelous clips provide a real sense of the theatrical or spectacular aspects of the

works. Watching as Lucio Fontana plunges his knife into the surface of the canvas, one senses the powerful and pervasive macho element (the show includes only 3 women) and how the wide-ranging works in the show oddly manage to coexist and complement each other—from the quirky burned canvases to the cool, slick, corporate sensibility of many of the sculptures. The shining, anonymous metallic sculptures, the necessary decoration for modernist buildings from the 1950s and 60s, are all too familiar today.

This exhibition, beautifully organized by Valerie Hillings, establishes certain common themes: kinetics, explorations in materials and visual effects, technological experimentation, and in the case of the late, charismatic Otto Piene, an investigation into the potential for art experiences derived from the power of elements like air, fire, and earth. In many ways, the exhibition is a poignant memorial to an indefatigable force and the spirit of risk and invention.

**NANCY GOLDRING IS A NEW YORK-BASED ARTIST AND WRITER.**



Ai Weiwei's *With Wind*.

JAN STURMANN

**THE ROCK REIMAGINED** continued from page 22 monitoring the prisoners below as they worked. The piece is made of re-used industrial solar panels that were used for cooking in the most remote parts of Tibet.

The show continues uphill at the Administration Building. In Cellblock A, Ai has installed solitary metal stools in the row of prison cells. In "Stay Tuned," the visitor is invited inside the cell where an audio installation of words, poetry, or songs play. These are the voices of many whose lives have been defined by their role in fighting oppression, including the Reverend Martin Luther King Jr., Pussy Riot, and the Robben Island Singers.

In what are perhaps the most disturbing spaces, the two isolation cells of the psychiatric wing, Ai inserted the sounds of Tibetan and Hopi chants. Sharing a heavy concrete parti wall, the installations provide a ready commentary on the role of the Chinese and U.S. government in the subjugation and deprivation of human rights.

On the same floor, in the bathroom of the hospital wing, the artist has filled the

bath, sink, and tub with white porcelain flowers. The colorless bouquets fill each fixture with beautiful pieces that evoke traditional Chinese pottery, and juxtapose the emptiness and ruin-like quality of the room with a sense of beauty and potential. As visitors depart the exhibition through the Dining Hall at "Yours Truly," they come across a wooden rack with postcards depicting flowers and birds. These images are all derived from nations where prisoners are being held. Visitors are invited to write a message on the preaddressed postcards, which will be mailed to the prisoners by the exhibitors.

The federal penitentiary was a highly systemized and organized space. The choreography of the installation follows this narrative of a profoundly organized institutional life at Alcatraz Island. Here is perhaps the brilliance of the curator in pairing Ai Weiwei with the site. The show re-engages the spaces within to evoke a radical questioning of the political organization of space.

Each year, over 1.6 million people visit Alcatraz Island. The public's curiosity about the island and the show's access to areas not normally open succeeds in providing an unimaginably expanded audience. Willing participants or not, they are presented with a unique opportunity to see more of the island than most visitors, and to experience it through the lyrical and compassionate perspective of Ai Weiwei.

**LISA SULLIVAN IS AN ARCHITECTURAL DESIGNER AND WRITER LIVING IN THE BAY AREA. PETER STRATON BEJGER IS A DOCUMENTARY FILMMAKER, EDITOR, AND WRITER IN SAN FRANCISCO.**

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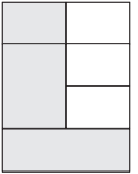
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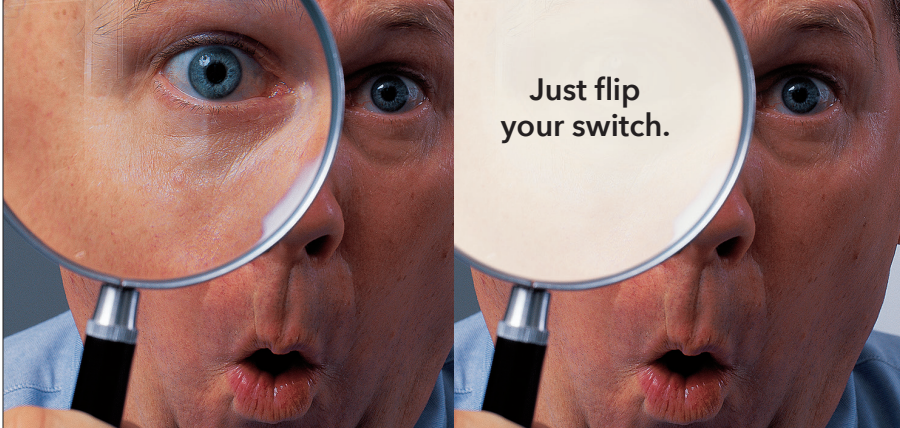


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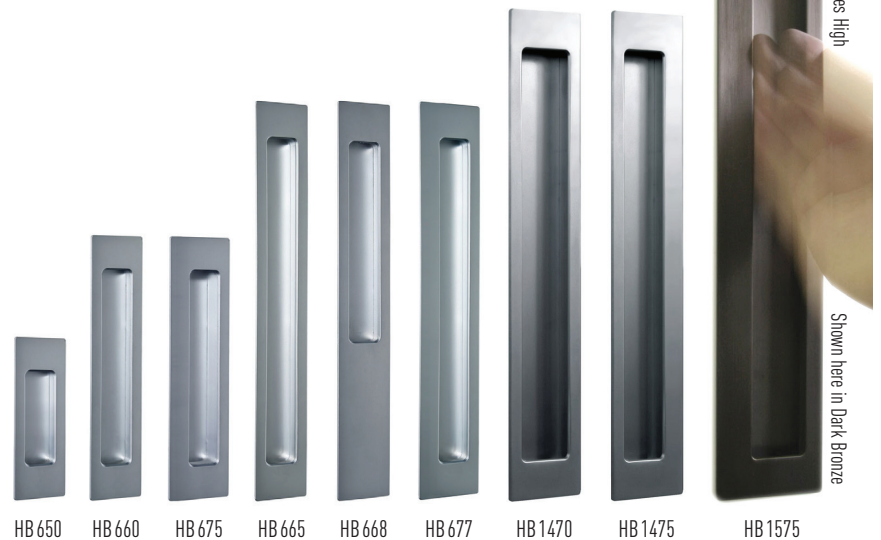
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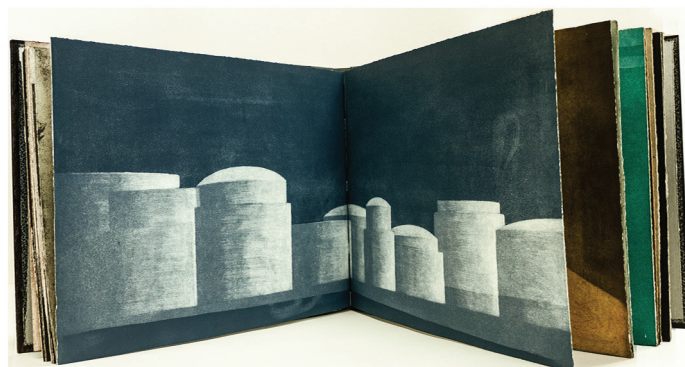
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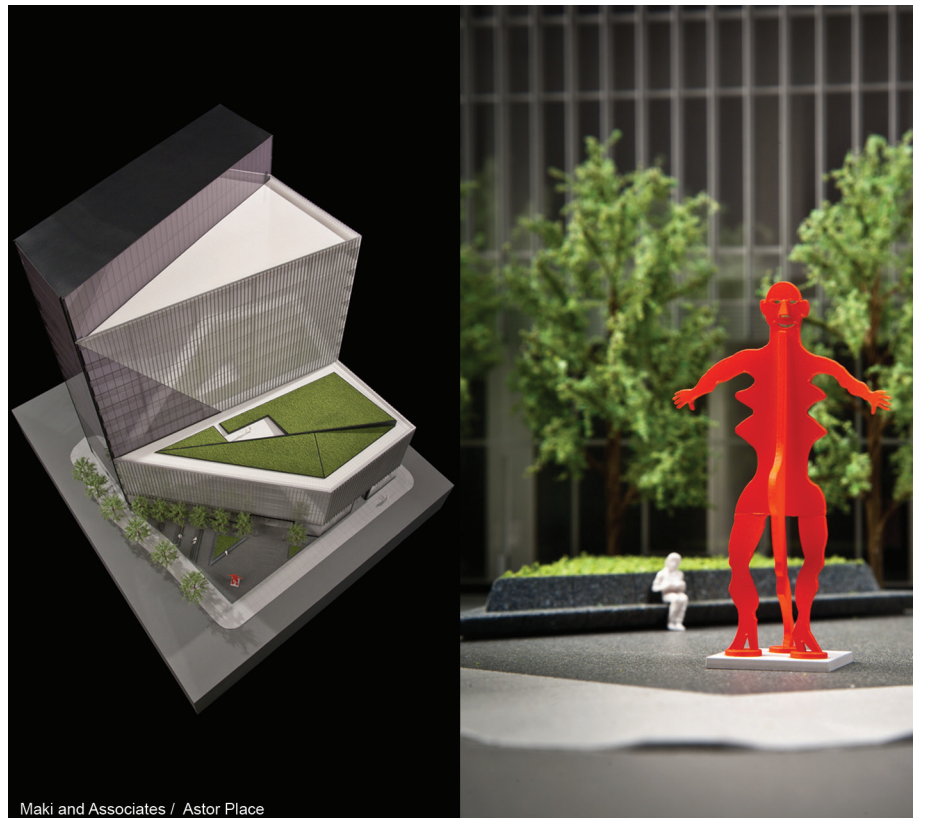
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## TWO HUNDRED AND FIFTY THINGS AN ARCHITECT SHOULD KNOW

- The feel of cool marble under bare feet.
- How to live in a small room with five strangers for six months.
- With the same strangers in a lifeboat for one week.
- The modulus of rupture.
- The distance a shout carries in the city.
- The distance of a whisper.
- Everything possible about Hatshepsut's temple (try not to see it as 'modernist' *avant la lettre*).
- The number of people with rent subsidies in New York City.
- In your town (include the rich).
- The flowering season for azaleas.
- The insulating properties of glass.
- The history of its production and use.
- And of its meaning.
- How to lay bricks.
- What Victor Hugo really meant by 'this will kill that.'
- The rate at which the seas are rising.
- Building information modeling (BIM).
- How to unclog a rapidograph.
- The Gini coefficient.
- A comfortable tread-to-riser ratio for a six-year-old.
- In a wheelchair.
- The energy embodied in aluminum.
- How to turn a corner.
- How to design a corner.
- How to sit in a corner.
- How Antoni Gaudí modeled the Sagrada Família and calculated its structure.
- The proportioning system for the Villa Rotonda.
- The rate at which that carpet you specified off-gasses.
- The relevant sections of the Code of Hammurabi.
- The migratory patterns of warblers and other seasonal travellers.
- The basics of mud construction.
- The direction of prevailing winds.
- Hydrology is destiny.
- Jane Jacobs in and out.
- Something about feng shui.
- Something about Vastu Shilpa.
- Elementary ergonomics.
- The color wheel.
- What the client wants.
- What the client thinks it wants.
- What the client needs.
- What the client can afford.
- What the planet can afford.
- The theoretical bases for modernity and a great deal about its factions and inflections.
- What post-Fordism means for the mode of production of building.
- Another language.
- What the brick really wants.
- The difference between Winchester Cathedral and a bicycle shed.
- What went wrong in Fatehpur Sikri.
- What went wrong in Pruitt-Igoue.
- What went wrong with the Tacoma Narrows Bridge.
- Where the CCTV cameras are.
- Why Mies really left Germany.
- How people lived in Çatal Hüyük.
- The structural properties of tufa.
- How to calculate the dimensions of brise-soleil.
- The kilowatt costs of photovoltaic cells.
- Vitruvius.
- Walter Benjamin.
- Marshall Berman.
- The secrets of the success of Robert Moses.
- How the dome on the Duomo in Florence was built.
- The reciprocal influences of Chinese and Japanese building.
- The cycle of the Ise Shrine.
- Entasis.
- The history of Soweto.
- What it's like to walk down the Ramblas.
- Back-up.
- The proper proportions of a gin martini.
- Shear and moment.
- Shakespeare, etc.
- How the crow flies.
- The difference between a ghetto and a neighborhood.
- How the pyramids were built.
- Why.
- The pleasures of the suburbs.
- The horrors.
- The quality of light passing through ice.
- The meaninglessness of borders.
- The reasons for their tenacity.
- The creativity of the ecotone.
- The need for freaks.
- Accidents must happen.
- It is possible to begin designing anywhere.
- The smell of concrete after rain.
- The angle of the sun at the equinox.
- How to ride a bicycle.
- The depth of the aquifer beneath you.
- The slope of a handicapped ramp.
- The wages of construction workers.
- Perspective by hand.
- Sentence structure.
- The pleasure of a spritz at sunset at a table by the Grand Canal.
- The thrill of the ride.
- Where materials come from.
- How to get lost.
- The pattern of artificial light at night, seen from space.
- What human differences are defensible in practice.
- Creation is a patient search.
- The debate between Otto Wagner and Camillo Sitte.
- The reasons for the split between architecture and engineering.
- Many ideas about what constitutes utopia.
- The social and formal organization of the villages of the Dogon.
- Brutalism, Bowellism, and the Baroque.
- How to *derive*.
- Woodshop safety.
- A great deal about the Gothic.
- The architectural impact of colonialism on the cities of North Africa.
- A distaste for imperialism.
- The history of Beijing.
- Dutch domestic architecture in the 17th century.
- Aristotle's *Politics*.
- His *Poetics*.
- The basics of wattle and daub.
- The origins of the balloon frame.
- The rate at which copper acquires its patina.
- The levels of particulates in the air of Tianjin.
- The capacity of white pine trees to sequester carbon.
- Where else to sink it.
- The fire code.
- The seismic code.
- The health code.
- The Romantics, throughout the arts and philosophy.
- How to listen closely.
- That there is a big danger in working in a single medium. The logjam you don't even know you're stuck in will be broken by a shift in representation.
- The exquisite corpse.
- Scissors, stone, paper.
- Good Bordeaux.
- Good beer.
- How to escape a maze.
- QWERTY.
- Fear.
- Finding your way around Prague, Fez, Shanghai, Johannesburg, Kyoto, Rio, Mexico, Solo, Benares, Bangkok, Leningrad, Isfahan.
- The proper way to behave with interns.
- Maya, Revit, Catia, whatever.
- The history of big machines, including those that can fly.
- How to calculate ecological footprints.
- Three good lunch spots within walking distance.
- The value of human life.
- Who pays.
- Who profits.
- The Venturi effect.
- How people pee.
- What to refuse to do, even for the money.
- The fine print in the contract.
- A smattering of naval architecture.
- The idea of too far.
- The idea of too close.
- Burial practices in a wide range of cultures.
- The density needed to support a pharmacy.
- The density needed to support a subway.
- The effect of the design of your city on food miles for fresh produce.
- Lewis Mumford and Patrick Geddes.
- Capability Brown, André Le Nôtre, Frederick Law Olmsted, Muso Soseki, Ji Cheng, and Roberto Burle Marx.
- Constructivism, in and out.
- Sinan.
- Squatter settlements via visits and conversations with residents.
- The history and techniques of architectural representation across cultures.
- Several other artistic media.
- A bit of chemistry and physics.
- Geodesics.
- Geodetics.
- Geomorphology.
- Geography.
- The Law of the Andes.
- Cappadocia first-hand.
- The importance of the Amazon.
- How to patch leaks.
- What makes you happy.
- The components of a comfortable environment for sleep.
- The view from the Acropolis.
- The way to Santa Fe.
- The Seven Wonders of the Ancient World.
- Where to eat in Brooklyn.
- Half as much as a London cabbie.
- The Nolli Plan.
- The Cerdà Plan.
- The Haussmann Plan.
- Slope analysis.
- Darkroom procedures and Photoshop.
- Dawn breaking after a bender.
- Styles of genealogy and taxonomy.
- Betty Friedan.
- Guy Debord.
- Ant Farm.
- Archigram.
- Club Med.
- Crepuscule in Dharamshala.
- Solid geometry.
- Strengths of materials (if only intuitively).
- Ha Long Bay.
- What's been accomplished in Medellín.
- In Rio.
- In Calcutta.
- In Curitiba.
- In Mumbai.
- Who practices? (It is your duty to secure this space for all who want to.)
- Why you think architecture does any good.
- The depreciation cycle.
- What rusts.
- Good model-making techniques in wood and cardboard.
- How to play a musical instrument.
- Which way the wind blows.
- The acoustical properties of trees and shrubs.
- How to guard a house from floods.
- The connection between the Suprematists and Zaha.
- The connection between Oscar Niemeyer and Zaha.
- Where north (or south) is.
- How to give directions, efficiently and courteously.
- Stadtluft macht frei*.
- Underneath the pavement the beach.
- Underneath the beach the pavement.
- The germ theory of disease.
- The importance of vitamin D.
- How close is too close.
- The capacity of a bioswale to recharge the aquifer.
- The draught of ferries.
- Bicycle safety and etiquette.
- The difference between gabions and riprap.
- The acoustic performance of Boston Symphony Hall.
- How to open the window.
- The diameter of the earth.
- The number of gallons of water used in a shower.
- The distance at which you can recognize faces.
- How and when to bribe public officials (for the greater good).
- Concrete finishes.
- Brick bonds.
- The Housing Question* by Friedrich Engels.
- The prismatic charms of Greek island towns.
- The energy potential of the wind.
- The cooling potential of the wind, including the use of chimneys and the stack effect.
- Paestum.
- Straw-bale building technology.
- Rachel Carson.
- Freud.
- The excellence of Michel de Klerk.
- Of Alvar Aalto.
- Of Lina Bo Bardi.
- The non-pharmacological components of a good club.
- Mesa Verde National Park.
- Chichen Itza.
- Your neighbors.
- The dimensions and proper orientation of sports fields.
- The remediation capacity of wetlands.
- The capacity of wetlands to attenuate storm surges.
- How to cut a truly elegant section.
- The depths of desire.
- The heights of folly.
- Low tide.
- The Golden and other ratios.

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