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

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

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.

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

Spawning 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

HARVARD SUSTAINABILITY RESEARCH CENTER FINDS A HOME
GREENED HOUSE

BEATING ON THE BELTLINE

SUCCESS OF CHELSEA MARKET SPURS REVITALIZATION OF SEARS BUILDING IN ATLANTA

GREENBACKS FOR THE CONCRETE JUNGLE

RESTORING AN ALTO MASTERWORK
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Continued on page 3

Continued on page 5

Continued on page 6
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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 frequently (and very rapidly) about program, about sustainability, about narratives of place. He is always careful to declare his daring frames 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—will 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 HEINITZ
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 arched 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. 

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EAVESDROP > THE EDITORS

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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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.

EFFECTIVE PRICING IS IN THE DETAILS

AT THE GARDEN LEVEL

From its garden level entrance, the Alvar Aalto-designed Viipuri library fell into disrepair when the territory was seized by Russia. 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.
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.

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 resting 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.”

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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.
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 park system,” said Mayor de Blasio when announcing his initiative at Bowene 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 inequality 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 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.

Currently, his administration has received $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 swipe 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

Resiliently

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 Renes Hasty sought to launch “a collective artists’ space to explore communal processes of making work and alternative economies,” and after the 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 his 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 walled in, buildings are being walled in 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 storage and 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’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. 

Steel Institute of New York
WWW.SINY.ORG
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.
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 textured 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 dispense heat and dampen sound, while lighting and digital displays are choreographed to respond to the artist’s production of glass objects.
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 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 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 mingles with brushed stainless steel, and new lighting dispels the moodiness of a religious retreat without entirely banishing a sense of the sublime.

Chris Bentley

ECONOMIC STUDENTS TAKE OVER A UNIVERSITY SEMINARY

HOLY BOOKS

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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, of course, is 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.

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.

Gotham Metal Works has a long-standing history of working on landmark buildings throughout the New York Metro area. These buildings require very specific replication of existing materials when being restored or renovated, and getting through the review process can be arduous for both contractors and architects. With an extensive knowledge of historical preservation coupled with computer aided design and state of the art techniques, we’ll help establish the best approach while adhering to the Landmarks Commission’s code.
Health Center (HCl). 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 HCl, but a mixed-use, 24/7 building that contributes to the community.

HCl 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 workspaces 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 HCl’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.

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

EDWARD DUNTS AND JAMES RUSSILO
DESIGN DIAGNOSIS

With the rise of evidence-based design, comfortable spaces are eclipsing clinical environments in healthcare facilities. These new products satisfy both the aesthetic and performance demands of the medical community.

By Leslie Clagett

1 DART DESIGNTEX
This woven upholstery has a finish that provides high-level stain resistance and limited bleach cleanability. The patterned textile is offered in nine colorways.
designtex.com

2 ICU 300 DORMA
With single, bi-parting, or telescopic operation, these manual sliding doors allow for continuous observation of patients while providing quick and easy access in emergency situations.
dorma.com

3 COLLECTIVE TIME SHAW
In tiles and broadloom, this carpeting collection takes design cues from circadian rhythms, translating data into color and texture patterns. Lifetime commercial warranty; Cradle-to-Cradle Silver certified.
shawcontractgroup.com

4 PROGRAMMA 400 ALU PBA
This full collection of grab bars, shower seats, and other bathroom accessories is fabricated of anodized aluminum with nylon elements.
pba-usa.us

5 PALISADE COLLECTION, FLOP SOFA NEMSCHOFF
For round-the-clock use, this sofa converts to a sleeper simply by adjusting the back cushion; there is no finger-pinching, heavy mechanism to maneuver. Lighting and power ports optional. Designed by Jess Sorel.
nemschoff.com

6 TRUE WOOD RITE DOOR ASSA ABLOY/ADAMS RITE
Dual levers inset on either side of the door activate the top latching mechanism, allowing each leaf to function on its own, doing away with additional parts, such as floor strikes, center latches, flush bolts, astragals, or coordinators.
assaabloy.com
adamsrite.com
7 VITALSIGNS
2/90 SIGN SYSTEMS
This signage system relies on a magnetic tool—instead of human hands—to change medical alerts and icons, reducing the transmission of infectious disease in healthcare facilities.
290signs.com

8 PROLINE DRAIN
QUICK DRAIN USA
Fabricated of 304 stainless steel and measuring 1.5 inches wide, this linear drain features an integrated bonding flange, easing the installation of barrier-free showers. A sloped interior trough eliminates standing water in the drain.
quickdrainusa.com

9 COLOR SELECT
USA1
The first architectural LED downlighting fixture to offer independent control of both color temperature and intensity, this technology effectively mimics natural daylight and satisfies the needs of healthcare providers and patients alike.
usailighting.com

10 PLUS SYSTEM
PRESSALIT
Horizontal and vertical wall tracks and brackets allow bathroom fixtures to be repositioned as needed, with ease and precision. Fabricated of strong, lightweight aluminum and polystyrene, lifts are offered with a choice of manual, pneumatic, and electric power.
pressalitcare.com

11 CORNING MED-X GLASS
MCGRORY GLASS
The high barium and lead content of this glass is designed to shield against 80-300kV X-rays while providing an optically neutral appearance. With plates measuring up to 54 inches by 108 inches, it maximizes views for medical technicians.
microflex.com

12 REGARD
NURTURE BY STEELCASE
This system of waiting-area furniture is designed to adapt to a wide variety of spaces, and has features—flexible power locations, integrated tables, privacy booths—that allow people to connect or retreat.
nurture.com
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 facade 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 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 angled to create an illusion of added depth. 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.

In Brooklyn, AA Studio is turning warehouses into lofts and cultural spaces, and designing ground-up townhouses. In Manhattan, alongside Adjmi, the firm is producing high-end residential projects and mixed-use cultural spaces. Andreoli’s Italian background is infused throughout his firm’s work. With a minimalist approach, and a muted color palette of whites, grays, and blacks, AA Studio showcases high-end, often-times Italian-made fixtures and finishes. It helps that Andreoli knows Italian fabricators and manufacturers, and that, given Italy’s economy, they are eager to work abroad.

160 Imlay
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 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.

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, known as Spring Studios, will be filled with 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.

Beyond 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.
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.

“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 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 C. BRAKE**

**LENOX HILL HEALTHPLEX**
**NEW YORK, NEW YORK**
**ARCHITECTS: PERKINS EASTMAN**

Perkins Eastman transformed Albert Ledner’s quirky O’Too building into a bright and efficient emergency department.
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 daylit 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.

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.
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NOVEMBER/DECEMBER 2014

FRIDAY 14 EVENTS
Creative Morning @ MCAD with Robin Hill 8:30 a.m. Miami Center for Architecture & Design 100 N.E. First Ave., Miami alamic.org
Fall Design Fete 7:00 p.m. Union Station’s East Hall 50 Massachusetts Ave. NE Washington, D.C. alamic.org
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
MARCH 17 LECTURE
2014 Ratensky Lecture: Alan Malach 6:00 p.m. The Center for Architecture 536 LaGuardia Pl. cfa.ainy.org
TUESDAY 18 EVENT
Ebola, New York Hospitals Brace for Pandemics 5:30 p.m. PricewaterhouseCoopers Auditorium 300 Madison Ave. cfa.ainy.org

WEDNESDAY 19 EVENTS
SERIES: Designs for Resurrecting the Historic Theaters of New Orleans 12:00 p.m. Café Opera, Four Points by Sheraton French Quarter 541 Bourbon St., New Orleans, Louisiana alamic.org
University Housing: What Does the Future Hold? 5:00 p.m. Merriott Philadelphia Downtown, 1201 Market St., Philadelphia, paphilamuseum.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 7:00 p.m. Union Station’s East Hall 50 Massachusetts Ave. NE Washington, D.C. alamic.org
Curators in Conversation: 33 Artists in 3 Acts 7:00 p.m. Ring Auditorium Hirshhorn Museum 700 Independence Ave. SW Hrshorn.si.edu
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Beautiful Users: Designing for People—Ellen Lupton 12:00 p.m. 92 Y 92nd Avenue at 92nd St. 92y.org
SATURDAY 22 EXHIBIT OPENING
SUNDAY 23 EXHIBIT OPENING
Monet | Kelly The Clark Art Institute 225 South St., Williamstown, MA clerkart.edu

EVENTS

Geometry and Structure in Architecture 6:00 p.m. The Center for Architecture 536 LaGuardia Pl. cfa.ainy.org
WAI: Women Architects Discuss International Work 6:00 p.m. The Center for Architecture 536 LaGuardia Pl. cfa.ainy.org
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

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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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and foreboding. The institutional
a national historic site, the scent
cement Administration Building
to Alcatraz, the three-story beige
Today, as visitors arrive by ferry

Through January 7, 2015
1071 5th Avenue, New York, NY
Countdown to Tomorrow, 1950s–60s
@Large: Ai Weiwei on Alcatraz
Through April 26, 2015
@Large: Ai Weiwei on Alcatraz
Through April 26, 2015

In the late 1960s, the activist group
Originally a military citadel, nick-
and exile in the United States.
and control, and of confinement
width of the island—a clear

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 20th 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 20th
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
continued on page 23

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, nick-
named “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
Weisi 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 brightley
beautiful kites fill the heavy concrete
hall with joyfulness, color, and light-
ness. Messages appear throughout
the kite panels, including,
“My Words are well-intended and
innocent.”

Toward the rear of the main hall
is “Trace,” an elaborate pixelated
fabric 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
fought against the state’s 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,
much with broken glass, of the
“lower gun walk.” This narrow
space was once patrolled by armed
guards
continued on page 23
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 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 canvases, 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 indelible force and the spirit of risk and invention.

A new york-based artist and writer.

The Rock Reimagined continued from page 22

ai weiwei’s with wind:

THE ROCK REIMAGINED

Monitoring the prisoners below as they worked. The piece is made of reused 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 Stratton Bejger is a documentary filmmaker, editor, and writer in San Francisco.

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<table>
<thead>
<tr>
<th>COMPANY</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crystal Window &amp; Door Systems</td>
<td>25</td>
</tr>
<tr>
<td>DORMA</td>
<td>13</td>
</tr>
<tr>
<td>Duravit</td>
<td>4</td>
</tr>
<tr>
<td>FXFOWLE</td>
<td>12</td>
</tr>
<tr>
<td>Gotham MetalWorks</td>
<td>11</td>
</tr>
<tr>
<td>Holiday &amp; Baillie</td>
<td>24</td>
</tr>
<tr>
<td>Hunter Douglas Contract</td>
<td>2</td>
</tr>
<tr>
<td>index-d</td>
<td>25</td>
</tr>
<tr>
<td>Kornagay Design</td>
<td>8</td>
</tr>
<tr>
<td>Morgan Stanley</td>
<td>8</td>
</tr>
<tr>
<td>Morin</td>
<td>12</td>
</tr>
<tr>
<td>Ornamental Metal Institute of New York</td>
<td>5</td>
</tr>
<tr>
<td>Pilkington</td>
<td>10</td>
</tr>
<tr>
<td>Pratt Manhattan</td>
<td>24</td>
</tr>
<tr>
<td>Pulp Studio, Inc.</td>
<td>24</td>
</tr>
<tr>
<td>Radii Inc.</td>
<td>25</td>
</tr>
<tr>
<td>Steel Institute of New York</td>
<td>7</td>
</tr>
<tr>
<td>Trimble</td>
<td>20</td>
</tr>
<tr>
<td>Unlock</td>
<td>Back Cover</td>
</tr>
</tbody>
</table>

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**Comment**

Michael Sorkin

**Avant la lettre**

1. The feel of cool marble under bare feet.
2. How to live in a small room with five strangers for six months.
3. The ratio of wattle and daub.
4. The origins of the balloon frame.
6. Woodshop safety.
7. A great deal about the Gothic.
8. The architectural impact of colonialism on the cities of North Africa.
10. The history of Beijing.
11. Dutch domestic architecture in the
13. His Poetics.
15. The original of the balloon frame.
16. The rate at which copper acquires its patina.
17. The levels of participation in the air of Tianjin.
18. The capacity of white pine trees to
19. Where else to sink it.
20. The fire code.
21. The seismic code.
22. The health code.
23. The thrill of the ride.
24. How to design a corner.
25. In a wheelchair.
27. The proportioning system for the Villa
28. The rate at which the seas are rising.
29. The relevant sections of the Code of
30. The migratory patterns of warblers and
31. The direction of prevailing winds.
32. The direction of prevailing winds.
33. Other seasonal travellers.
34. Jane Jacobs in and out.
35. Something about Vastu Shilpa.
36. Something about feng shui.
37. Elementary ergonomics.
38. The color wheel.
39. The feel of cool marble under bare feet.
40. What the client thinks it wants.
41. The history of its production and use.
42. How to open the window.
43. How to use a screwdriver.
44. The theoretical bases for modernity and a
45. What post-Fordism means for the mode of
46. Another language.
47. What the brick really wants.
48. The difference between Winchester Cathedral and a bicycle shed.
49. What went wrong in Fatouphu Sriki.
50. What went wrong in Pruitt-Igoe.
51. What went wrong with the Tacoma Narrows Bridge.
52. Where the CCTV cameras are.
53. Why Mies really left Germany.
54. How people lived in Cetál Hóyök.
55. The structural properties of tufa.
56. How to calculate the dimensions of
57. The kilowatt costs of photovoltaic cells.
58. Vitravias.
59. Walter Benjamin.
60. Marshall Berman.
61. The secrets of the success of Robert Moses.
62. How the dome on the Duomo in Florence was built.
63. The reciprocal influences of Chinese and Japanese building.
64. The cycle of the life Shrine.
65. Entasis.
66. The history of Soweto.
67. The proportions of a gin martini.
68. Back-up.
69. The proper proportions of a gin martini.
70. Shear and moment.
71. Shakespeare, etc.
73. The difference between a ghetto and a neighborhood.
74. How the pyramids were built.
75. Why.
76. The pleasures of the suburbs.
77. The horros.
78. The quality of light passing through ice.
79. The meaningfulness of borders.
80. The reasons for their tenacity.
81. The creativity of the ecotone.
82. The need for freaks.
83. Accidents must happen.
84. It is possible to begin designing anywhere.
85. The smell of concrete after rain.
86. The angle of the sun at the equinox.
87. How to ride a bicycle.
88. The depth of the aquifer beneath you.
89. The idea of too close.
90. The idea of too far.
91. How to calculate ecological footprints.
92. Fear.
93. Finding your way around Prague, Faz, Shanghai, Johannesburg, Kyoto, Rio, Mexico, Solo, Benares, Bangkok, Leningrad, Mafahan.
94. The proper way to behave with intern.
95. Maya, Revit, Catia, whatever.
96. The history of big machines, including those that can fly.
97. How to calculate ecological footprints.
98. Three good lunch spots within walking distance.
100. Good beer.
101. How to escape a maze.
102. How to play a musical instrument.
103. Which direction the wind blows.
104. The acoustical properties of trees and shrubs.
105. The meaninglessness of borders.
106. Woodshop safety.
107. The social and formal organization of the villages of the Dogon.
109. A great deal about the Gothic.
110. The architectural impact of colonialism on the cities of North Africa.
111. A disdaito for imperialism.
112. The history of Beijing.
113. Dutch domestic architecture in the
114. Aristotle's Politics.
115. His Poetics.
116. The relationship of wattle and daub.
117. The origins of the balloon frame.
118. The rate at which copper acquires its patina.
119. The levels of participation in the air of Tianjin.
120. The capacity of white pine trees to
121. Where else to sink it.
122. The fire code.
123. The seismic code.
124. The health code.
125. The thrill of the ride.
126. How to design a corner.
127. In a wheelchair.
128. Good Bordeaux.
129. Good beer.
130. How to escape a maze.
131. GWERTY.
132. Fear.
133. Finding your way around Prague, Faz, Shanghai, Johannesburg, Kyoto, Rio, Mexico, Solo, Benares, Bangkok, Leningrad, Mafahan.
134. The proper way to behave with intern.
135. Maya, Revit, Catia, whatever.
136. The history of big machines, including those that can fly.
137. How to calculate ecological footprints.
138. Three good lunch spots within walking distance.
139. The value of human life.
140. What went wrong in Pruitt-Igoe.
141. What went wrong with the Tacoma Narrows Bridge.
142. Where the CCTV cameras are.
143. Why Mies really left Germany.
144. How people lived in Cetál Hóyök.
145. The structural properties of tufa.
146. How to calculate the dimensions of
147. The kilowatt costs of photovoltaic cells.
148. Vitravias.
149. Walter Benjamin.
151. The secrets of the success of Robert Moses.
152. How the dome on the Duomo in Florence was built.
154. The cycle of the life Shrine.
155. Entasis.
156. The history of Soweto.
157. The proportions of a gin martini.
158. Shear and moment.
159. Shakespeare, etc.
161. The difference between a ghetto and a neighborhood.
162. The history of its production and use.
163. How to use a screwdriver.
164. How to design a corner.
165. In a wheelchair.
166. How Antoni Gaudí modeled the Sagrada Rotonda.
167. The proportioning system for the Villa
168. The rate at which the seas are rising.
169. The relevant sections of the Code of
170. The migratory patterns of warblers and other seasonal travellers.
171. The direction of prevailing winds.
172. Hydrology is destiny.
173. Jane Jacobs in and out.
174. Something about feng shui.
175. Something about Vastu Shilpa.
176. Elementary ergonomics.
177. The color wheel.
178. What the client wants.
179. What the client thinks it wants.
180. What the client needs.
181. What the client can afford.
182. What the client can afford.
183. What the client can afford.
184. The theoretical bases for modernity and a
great deal about its factions and infections.
185. What good forms mean for the mode of production of building.
186. Another language.
187. What the brick really wants.
188. Crepuscule in Dharamshala.
189. In your town (include the rich).
190. In your town (include the rich).
191. Dutch domestic architecture in the
192. Aristotle's Politics.
193. His Poetics.
194. The relationship of wattle and daub.
195. The origins of the balloon frame.
196. The rate at which copper acquires its patina.
197. The levels of participation in the air of Tianjin.
198. The capacity of white pine trees to
199. Where else to sink it.
200. The fire code.
201. The seismic code.
202. The health code.
203. The thrill of the ride.
204. How to design a corner.
205. In a wheelchair.
207. The proportioning system for the Villa
208. The rate at which the seas are rising.
209. The relevant sections of the Code of
210. The migratory patterns of warblers and other seasonal travellers.
211. The direction of prevailing winds.
212. Hydrology is destiny.
213. Jane Jacobs in and out.
214. Something about feng shui.
215. Something about Vastu Shilpa.
216. Elementary ergonomics.
217. The color wheel.
218. What the client wants.
219. What the client thinks it wants.
220. What the client needs.
221. What the client can afford.
222. What the client can afford.
223. What the client can afford.
224. The theoretical bases for modernity and a
great deal about its factions and infections.
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