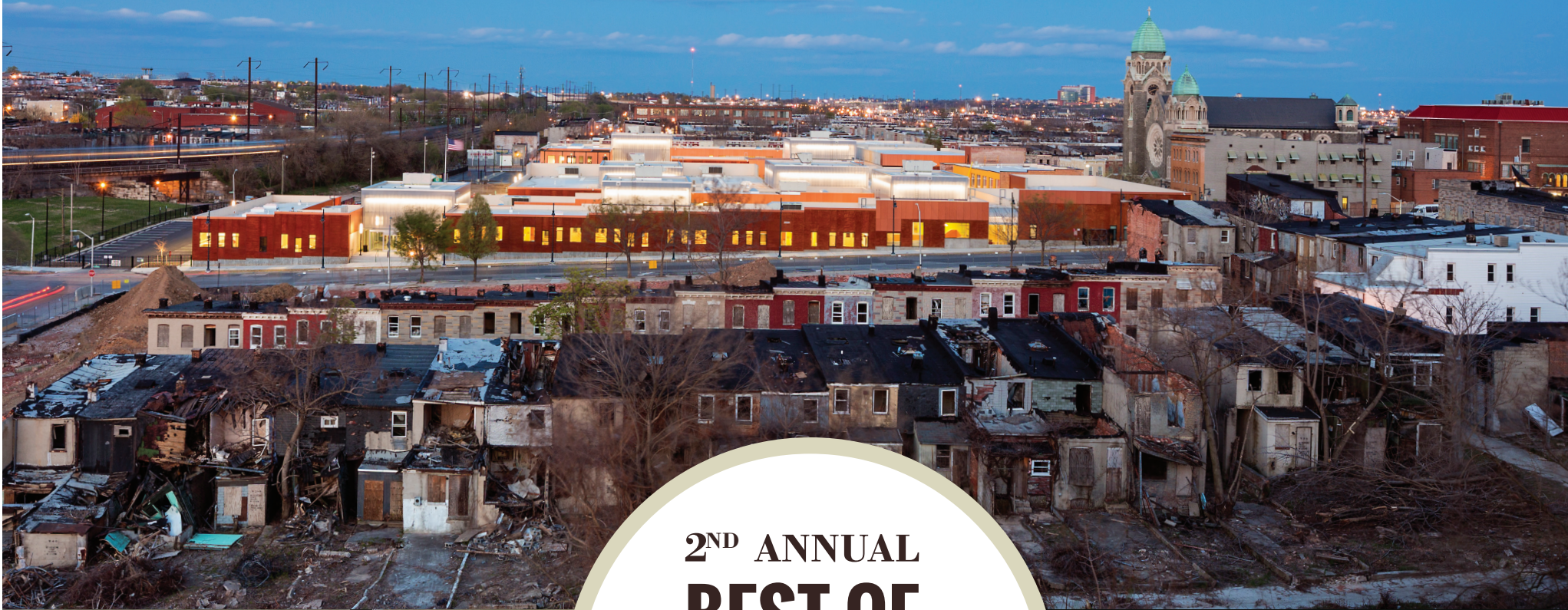


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CONTRIBUTORS
MARISA BARTOLUCCI / SARAH F. COX / DAVID D'ARCY /
THOMAS DE MONCHAUX / ROB GREGORY /
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RECOGNIZING EXCELLENCE IN THE NEW YEAR

We begin 2015 by reflecting on and recognizing architectural excellence with the second annual Best of Design Awards. *The Architect's Newspaper* would like to thank our jurors—Thomas Balsley, Kenneth Drucker, Winka Dubbeldam, Chris McVoy, Craig Schwitter, Annabelle Selldorf, and Erik Tietz—for their disciplined attention, engaged discussion, and great taste. We selected these jurors because of their recognized talents working in a variety of disciplines and scales, all of which we believe reflect the dynamic nature of the profession. We are thrilled with their choice of winners and believe these projects suggest a number of positive developments in American architecture. None more so than our Building of the Year, which balances social engagement, environmental and community responsibility, innovative programming, and great design—all delivered on a tight budget. It is a credit to its architect and its enlightened client, and should serve as a model for how schools can play a role in community redevelopment.

The awards program also reflects the depth of talent and diversity of practices of our readers, as well as the many facets of architecture, all of which are covered in the pages of *AN* as well as on our numerous digital platforms. With over 230 entries submitted, the projects tell us something about what our readers do and where the profession stands today.

After Building of the Year, the largest number of submissions was in the non-residential interiors category, which ranged from hospitality projects, to offices, to cultural institutions. The winner was a surprising find, the kind of subtle project in an out-of-the-way location that deserves to be spotlighted. Multifamily housing continues to be a very strong sector for our readers and reflects the nationwide trend toward more urban living. The only tie this year was for single family houses, and the two selected could not be more different, however both respect the environment and celebrate their sites. Though a relatively small number of landscape architecture projects were submitted, the winner is so exemplary that it is without a doubt the pinnacle of the profession for the year. One of the smallest categories, Student Built Work, is always one of the most rewarding to judge, and shows how impactful a hands-on approach architectural education can be. After a decade or more of ultra-slick, digitally driven fabrication projects, our jurors gravitated toward a project that is as funky as it is futuristic. Our facades winner points to a mastery of design and performance, which could set a new standard for the redevelopment of upper Manhattan.

Awards programs should evolve, and looking to the 3rd edition of the Best of Design Awards, we have decided to allow submissions of projects built outside the U.S. as long as they are designed by U.S. practitioners, to better reflect the global nature of architecture today. We have devoted more pages than ever to the design awards, but please make sure to check out archpaper.com throughout the month for a full list of resources for each project as well as several honorable mentions, which will be published exclusively online.

With a steadily improving economy and building sector in particular, 2015 promises to be a strong year for the architecture profession. A lot of grit, patience, and determination went into making the winning projects so successful. We look forward to recognizing the best of 2015. Look for submission deadlines and new categories this summer.

ALAN G. BRAKE



COURTESY KPF

The renovation will bring the office building up to date and improve its energy efficiency. The art deco design of the exterior will remain.

KOHN PEDERSEN FOX LEADS
TOP-TO-BOTTOM RENOVATION OF
75 ROCKEFELLER CENTER

Polishing the Rock

With Hudson Yards steadily rising on Manhattan's West Side, Kohn Pedersen Fox (KPF)—the firm leading the project—is turning its attention to one of Manhattan's other mega developments, albeit a much older one: Rockefeller Center. KPF is working on a top-to-bottom overhaul of 75 Rockefeller Plaza, a landmarked structure built in 1947 by Carson & Lundin Architects. The unveiling of KPF's plan comes about one year after RXR Realty acquired a 99-year leasehold on the property. The company is now aggressively marketing the 33-story office building to prospective tenants with a slick new website.

At ground level, KPF revamps the building's double-height glazed base that is set to house retail, restaurants, and entrances into the tower. On the 51st Street side, which looks onto Rockefeller Plaza, the firm slots a new and significant curved bronze panel between the glass walls.

Inside, the building's new block-through lobby reads as a throwback to 1940s art deco with its terrazzo floors, marble columns, and walls clad in marble and limestone. The concierge desk and elevators, that are both cast in bronze, help complete the theme. World Architecture News reported that original bronze elements recovered during the renovation will be reused throughout the building.

The renovation of 75 Rockefeller Plaza also comes with new private terraces complete with seating areas, planters, and green roofs. Above the glassy retail base, two private terraces are connected through a glass-enclosed walkway. The interiors will also be renovated as class-A office space. RXR has drawn up new floor plans to try to lure prospective tenants to the tower.

To achieve LEED Gold certification for the building, KPF is updating the mechanicals from the inside out, including new elevators, HVAC and electrical systems. It will also be configured to collect rainwater for irrigating the terraces.

The structure's limestone and cast aluminum facade will also be cleaned, new insulation will be added, and old windows will be swapped out for more energy efficient replacements.

HENRY MELCHER

LETTER

FRICK DIRECTOR RESPONDS

Regarding the article "Frick Fracas," (*AN*, 14.12.4.2014), while there has been much debate about the Frick's proposed addition to address its longstanding space needs, much of it rests on mischaracterizations about the history and original purpose of the site where it will be located.

The property on which the 70th Street Garden now sits was purchased between 1940 and 1972 to construct an addition. The Frick initially planned to install an interim garden on the site as a placeholder

until funds could be raised for the addition. But due to high costs, the museum decided to build a permanent architectural garden instead—not promised, as opponents claim—and a one-story pavilion.

In explaining the reason for this change, former Frick Director Everett Fahy, told the Landmarks Preservation Commission on May 21, 1974 that the revised plan for the site was intended to satisfy the "forseeable minimal needs of the Collection for certain interior space."

Now the Frick's minimal needs are no

longer being met. After studying several plans that would have kept the garden and pavilion intact, the Frick has concluded the site offers the best solution.

The Frick has three gardens now and will continue to have three gardens after the addition is built. The 70th Street Garden, while lovely, will be replaced by an outdoor garden atop the new addition that will offer views of Central Park and space for contemplation.

IAN WARDROPPER, DIRECTOR
THE FRICK COLLECTION

BUBBA ON IMPACT

The American Institute of Architects has announced the keynote speaker of its 2015 national convention. **William Jefferson Clinton**, the 42nd president of the United States. The theme of this year's convention is *Impact...* Stop chuckling. No? You won't? Well, fine then. Your mind can stay in the gutter with its silly cigar references about Cuban missile crises and not inhaling. Eavesdrop has loftier things to contemplate, such as Bubba's 1998 Pritzker Prize ceremony speech honoring Renzo Piano: "The country and the world needs its builders. Those with imagination and hope and heart who understand that with all the differences that exist in the world, our common humanity and our common relationship to the eternal and to our earthly home is far, far more important." Roll that up and smoke it!

PRINCE CHARLES' ROYAL RULES

Charles, Prince of Wales, is at it again, giving his two cents regarding the current dismal state of architecture. In a new essay, "Facing up to the Future," in this month's *Architectural Review*, the British royal has come up with "10 important geometric principles" to guide future master plans, based on the sacred order of "Nature." The Prince said he is not touting an old-fashioned approach. Yes, he is aware that the built-environment must meet the demands of a growing population, and that we must do so by embracing density and using sustainable techniques and modern technology. But why must we build all those tall generic skyscrapers made of concrete and glass? "I believe there are far more communal benefits from terraces and the mansion block. You only have to consider the charm and beauty of a place like Kensington and Chelsea in London to see what I mean," wrote the Prince. If only!

SEND CUBAN CIGARS AND DUCHY ORIGINAL SHORTBREADS TO EAVESDROP@ARCHPAPER.COM



Illuminating the Crossroads

When is a folly more than a folly? The recently installed New York Light, designed by INABA, takes its cues from its site, Flatiron Plaza. The wedge-shaped form recalls the historic Daniel Burnham tower, which itself draws its particular genius from its exploitation of the break in the Manhattan grid. "The Flatiron Plaza is one of the few places where it's

possible to truly experience the magnificence of Manhattan's urban plan. And it's a unique spot in the heart of the city where the sky and skyline can be seen from street level," said Jeffrey Inaba, principal of INABA, in a statement. "The installation is meant to be a place to take in these qualities, as well as to appreciate all of the street

activity day and night through its many reflective panels."

Commissioned by the Flatiron/23rd Street Partnership and Van Alen Institute, the temporary installation features a mirrored and LED-lit staggered grid, readymade for the age of the selfie. The newly reinvigorated Institute also recently opened a large ground floor space, further adding to the vibrancy of the neighborhood. **AGB**

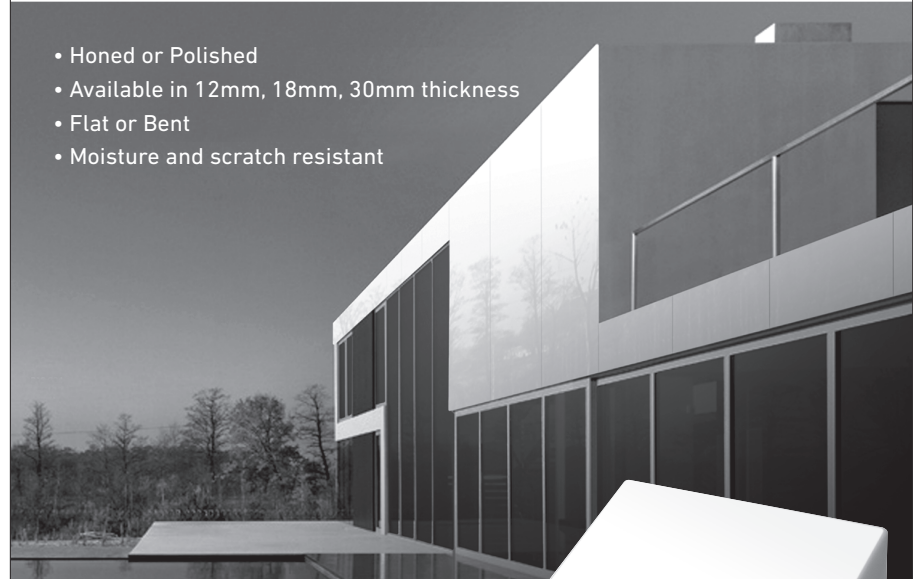


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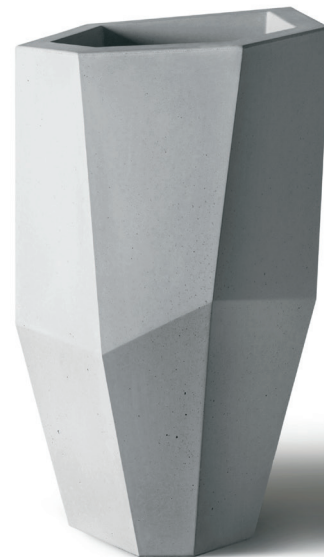
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Designer: Jordana Maisie and Price and Josh Tull

FEIT's new flagship on the corner of the Bowery and Prince Street in Soho features an installation by artist and architect Jordana Maisie. Titled *Raw Elements of Construction Installation 1*,

the artwork translates the philosophy of the modern day shoemaker, highlighting the craftsmanship of the product with its matrix of wood beams, minimalist displays, and floor-to-ceiling windows. Australian brothers Tull and Josh Price founded the luxury shoe brand a decade ago, and tapped Maisie, their friend and fellow Australian, to collaborate on the design of the new retail store. "It was important that the interior spoke to the idea of construction," said Maisie. "Really just looking at

working with simple materials, and reduced palette so that the product could really take the forefront of the space." Split into display and service areas, the store uses an unobtrusive divider to distinguish the different programmatic needs while still allowing customers to view the FEIT collection and the repair and showroom section. In the front, sharp angular wood planes intersect and serve as displays for the handmade shoes. Light fills the space, and mirrors reflect both

the street activity and latticed birch plywood installation inside, creating a mirage that intentionally plays with the perception of shoppers and passersby. Maisie used simple and pared down materials to not distract from the products, including Douglas fir timber, mirror, glass, and steel. "We wanted to create an experience in the store. It doesn't necessarily feel like you're coming in to buy something. Rather it supports creativity," said Maisie.

NICOLE ANDERSON



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FLICKR/WALLY GOBETZ

PROPOSAL UNVEILED TO REZONE GOWANUS, BROOKLYN

The New Neighborhood

The stories people tell about Brooklyn's polluted Gowanus Canal tend to reach mythical proportions. For decades, the notorious waterway helped scare off would-be residents and developers from descending on the eponymous industrial neighborhood. The canal, however, is not the sole reason that Gowanus has not experienced the type of residential development happening all around it. Much of the neighborhood is still zoned for light manufacturing. But that will likely soon change.

The Gowanus Canal has been designated as an EPA Superfund site, meaning that the federal government is headed to Brooklyn to clean it up. Developers will not be far behind. An as-of-right, 700-unit residential complex is already rising along the canal and a nearby Whole Foods has been hocking quinoa for over a year. With real estate prices skyrocketing, local councilman Brad Lander launched Bridging Gowanus, a planning framework that was built through 16 months of community input. The plan was unveiled in November and is expected to go before city agencies for consideration this year.

At its most basic level, the plan aims to limit the types of hotels, big-box stores, and storage centers that have risen in Gowanus in recent years. As for what should come next, the plan comes with a laundry list of proposals that aims to please just about everyone.

Under the rezoning framework, much-needed infrastructure and public transit improvements would come first. This includes building soft edges along the canal, remediating

Defined by a polluted canal, the Gowanus neighborhood will soon see an influx of residential development.

Gowanus' brownfield sites, implementing flood protection measures, and revamping existing parks and open spaces and then connecting them through a "Gowanus Greenscape." A non-operational local bus line would be restored and new school seats would be created.

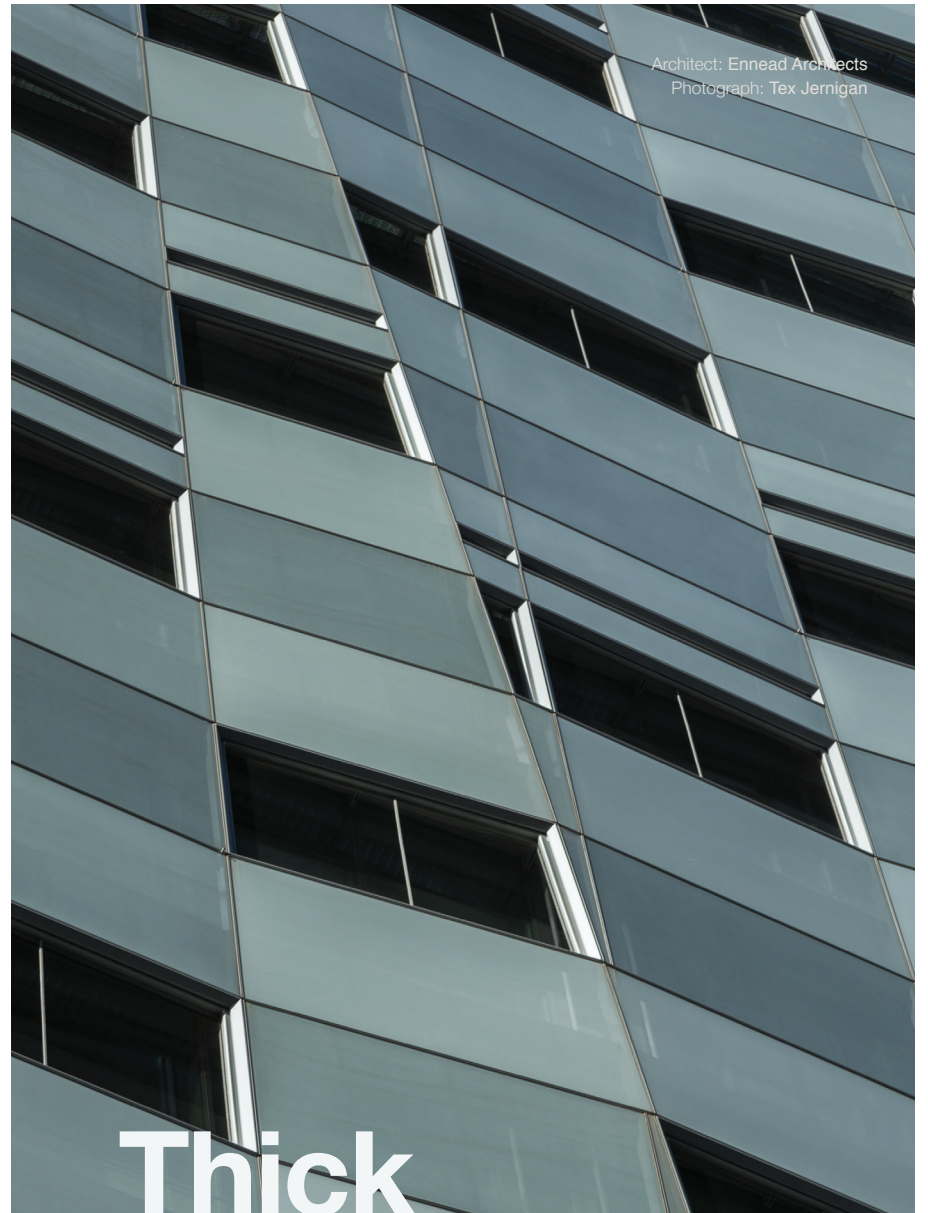
These improvements would largely be funded by tax revenues generated by the most controversial piece of the plan: residential towers that could rise up to 18 stories. Any new market-rate towers would come with conditions, and affordable housing is just one of them. The framework states that "[residential developers] would be required to preserve or create compatible light manufacturing space, art/artisan work space, or nonprofit organization work space."

Bridging Gowanus aims to preserve the neighborhood's industrial backbone by increasing allowable FAR for industrial and manufacturing sites and by possibly creating an industrial business improvement district.

Lander's office admits that not everyone in Gowanus is on board with the rezoning; some residents, for example, said no residential development should be allowed in areas flooded after Superstorm Sandy. Still, those backing the plan say that now is the time to create a comprehensive strategy for Gowanus' future. "This is a significant challenge but one worth rising to," said the plan's organizers in a statement. "Gowanus might just be able to demonstrate a model for a vibrant, sustainable, inclusive, mixed-use neighborhood; in a low-lying, once-polluted industrial area; on a warming planet." **HM**



COURTESY LIGHTSTONE GROUP

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 JANUARY 14, 2015



COURTESY MORRIS ADJMI ARCHITECTS

MORRIS ADJMI BRINGS HIS SIGNATURE STYLE TO WASHINGTON AND PHILADELPHIA

Retro Industrial

Morris Adjmi does not drape his buildings in all-glass curtains nor does he create historical replicas that reek of mimicry. His firm's signature style finds itself somewhere in the middle: distinctly modern structures that gesture toward an industrial past through masonry, steel, aluminum, and factory-style windows.

This is the type of work that Morris Adjmi Architects has been putting up around New York City for years. And now,

with many high-profile projects completed or underway across the city, Adjmi's team is lending its talents elsewhere.

In Washington D.C., amid the city's recent crop of uninspired apartment complexes and office buildings, Adjmi has created a pair of striking mixed-use buildings for an upcoming development called Atlantic Plumbing. The buildings broke ground in the fall of 2013 and are slated to open in two stages this year.

The larger of the two buildings is an eight-story, 310-unit cantilevered glass and aluminum box encased in a latticed Corten steel exoskeleton. The robust shell plays two roles: as a signature design element and a structural support system. "The bracing is functional; it takes all the lateral load," said Adjmi. "But it also gives the building some scale because it is a really long building with a fairly regular, repetitive window module." This entire structure rests atop a white masonry podium that includes restaurants, shops, and an independent movie theater.

Directly across the street from this building is the

smaller of the two: a 62-unit condominium project that features Adjmi's trademark aluminum and glass window system. But for this project, the architect takes things one step further, setting the facade into a brick-like pattern with the help of steel channels. While distinct from one another, the two buildings are visually tied together by factory-style windows and masonry podiums.

Adjmi said his inspiration for the project came from Bernd and Hilla Becher's industrial photography, and from the dilapidated factories he saw alongside Amtrak's Northeast corridor as he traveled between New York

and Washington.

Adjmi has also unveiled an addition to a new development in Philadelphia, called East Market. It involves the conversion of an eight-story, 20th century department store warehouse into an office building geared toward creative firms.

Since the building's old terra cotta cladding could not be saved, Adjmi said the best way to preserve the structure's warehouse aesthetic was to give the facade depth. He is re-skinning it in precast concrete with an aluminum window system.

The development that Adjmi is joining is an urbanist's dream, as noted by the

Above left and center: Adjmi's new mixed-use project in DC. Above right: His new Philadelphia project.

Philadelphia Inquirer's Inga Saffron. With East Market's six planned high-rises comes an entirely car-free passageway that connects people with shops, restaurants, and bars. Adjmi incorporates his building into this pedestrian-friendly environment by carving out a double-height section from his building's base. Doing so, he explained, creates space for an outdoor restaurant and contributes to the overall sense of a plaza.

HM

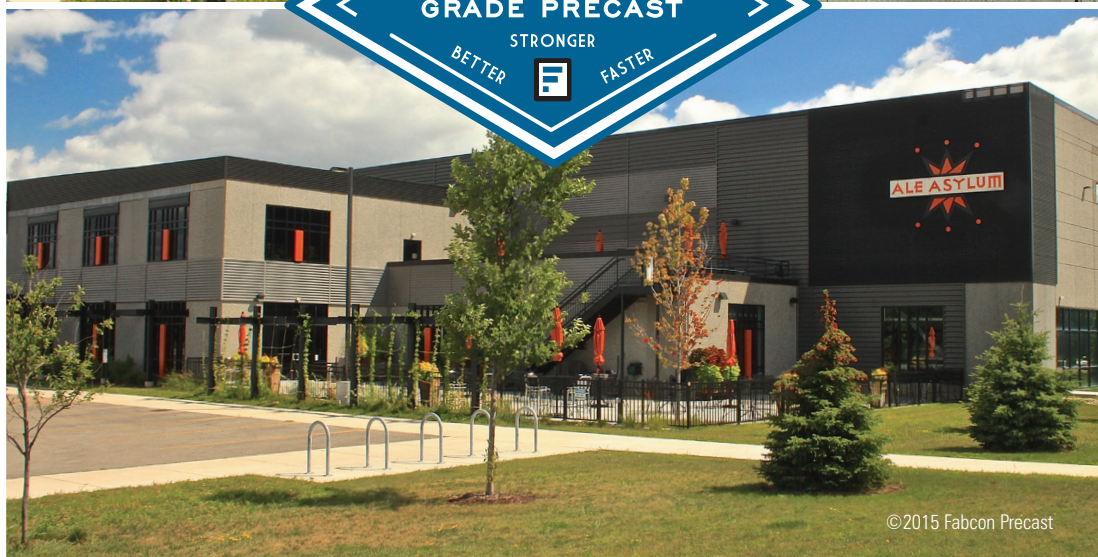
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ALLIED WORKS TO DESIGN NEW OHIO VETERANS
MEMORIAL AND MUSEUM

UNITED STRENGTH



Allied Works Architecture of Portland, Oregon, and New York City is in the process of designing a new Ohio Veterans Memorial and Museum to be located on West Broad Street in Columbus, Ohio, on the edge of the Scioto River. This new stand-alone pavilion is a part of the Scioto Greenways project—a comprehensive renovation and restoration of the river’s path downtown. “The new memorial building sits as a beacon to the City from across the river,” said Brad Cloepfil, founder of Allied Works Architecture. The striking contrast of the delicate, structurally elegant building will be a beautiful addition to the cityscape.

On May 10, 1940, Winston Churchill approached his Cabinet with the words, “I have nothing to offer but blood, toil, tears, and sweat,” in the face of what would confront the British people during WWII. “Come then, let us go forward together with our united strength,” he said. In so many ways, Churchill’s words describe the knowledge, emotions, and courage that underpin memorials across the world and certainly within the new Veteran’s Memorial building planned for downtown Columbus. This captivating building encapsulates memories and hope together in one place, remembering those who fought and who continue to fight for freedom on land, air, and sea.

Cloepfil states there were two main challenges to the project. The first was to develop a building type that fit well within the city and the project scope. The second challenge was to give the building a strong image on the site. The result of these two

challenges was that the team not only designed the building, but the site as well giving them a salient edge over the competition. Though details are still on the drawing boards, “a central, exterior pathway circles around the building, lifting pedestrians up from the earth gracefully toward the sky ending within a sanctuary type space at the top of the building,” said Cloepfil. The pavilion has both indoor and outdoor gathering spaces that operate as amphitheaters, ceremonial spots, and historical exhibit. OLIN is working with Allied Works Architecture on the landscape design.

“The innovative structure is, in effect, three rings banded around the building interlocking and counterbalancing each other, and then bound together at the top by a ring of concrete,” said Cloepfil, whose team worked with a German engineering company to detail the design. The interior spaces inside interlock along the upward winding pathway from the ground to the roof. Gathering spots on the outer ring of the building include public zones such as a café, social rooms, and museum spaces designed for education opportunities.

Former American pilot, engineer, astronaut, and United State Senator John Glenn and the ever-benevolent Les Wexner family have donated funds, time, and thought into this project alongside the leaders and residents of Columbus. Thinking about those who helped form this project’s meaning, Cloepfil said, “the overall theme of the building is more about service than a memorial. This call for service is really quite beautiful.” **STEPHANIE AURORA LEWIS**

The new memorial and museum will anchor the development of the Scioto riverfront.



COURTESY ALLIED WORKS

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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THE ARCHITECT'S NEWSPAPER JANUARY 14, 2015



A prefab expansion by GLUCK+ allowed a school to grow and fit in better with its surroundings.



COURTESY GLUCK+

NOMADIC NEWARK SCHOOL GETS A LESSON IN OFFSITE CONSTRUCTION

SCHOOLHOUSE BLOCK

For its first 14 years, the Lady Liberty Academy Charter School of Newark occupied several temporary sites, a condition that not only inconvenienced its population of 450 kindergarten through 8th-grade students, but also put the institution's viability at stake: Without a permanent home, Lady Liberty faced losing its charter. Not-for-profit developer Build With Purpose turned to New York firm GLUCK+ to conceive a design solution that could beat the clock within a constrained budget.

The chosen block comprised a modernist, 26,000-square-foot former Ukrainian Catholic

Church day school in need of renovation and a detached 1970s grocery store turned gymnasium. The school also needed more than 50 percent of additional space. A gasoline station across the street raised fears about groundwater contamination.

"We originally thought we could build traditionally, but the site was hampered with prevailing wage constraints," said project architect Charlie Kaplan. "Because GLUCK+ does both design and build, we were able to look at other methodologies and reformulate the building after having drafted construction

documents." Kaplan and his team took a field trip to modular building plants across Pennsylvania, where several tours yielded the solution of offsite construction. GLUCK+ had previously employed the method in their Manhattan residential project, The Stack, but the same concrete and steel framework didn't fit the school's ledger. The team developed 65-by-60-foot units with a hybrid structure of rigid steel frames paired with cost-effective wood infill.

The foundations for a 17,400-square-foot new building were cast in Pennsylvania and situated with a crane at the construction site—a technique more common in tract housing than charter schools. Classrooms, a cafeteria, and offices were also crafted with interior finishes at the factory and dismantled for transportation. Back in Newark, pipes and fans forming an active vapor mitigation system were installed to remediate any potential soil contamination.

The addition wraps around the pre-existing building, creating a courtyard for the once-itinerant campus. Besides providing protected space for organized play, the void acoustically separates the school from the surrounding community. In deference to the scale of its residential neighbors, the southern massing recedes from two stories to one, which also allows extra light into the enclosure. Faculty offices and single-loaded corridors face the courtyard.

"Everyone is always passing around or going through the courtyard," said Kaplan. Unlike the academy's penultimate location at a vertically oriented four-story building in nearby Harrison, the new site also allows for interaction between grade levels. The pre-fab construction created a distinctive school on a single neighborhood block. The project also met its 10-month construction deadline under-budget.

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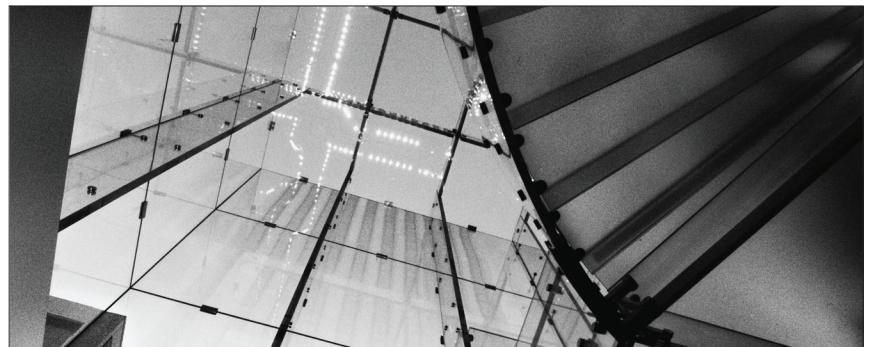
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Ricardo Porro, 1925–2014

BELMONT FREEMAN

The renowned Cuban architect Ricardo Porro died on December 25 in Paris, the city that he had made his home since 1966. He was 89 years old. With his passing the world loses a singular artistic genius, and for Cuba, its greatest living architect, albeit an expatriate.

Ricardo Porro Hidalgo was born into upper middle class comfort in Camagüey, a gracious old city in the middle of the island that many Cubans consider to be the most romantic and quintessentially Cuban of towns. He studied architecture at the University of Havana, where he acquired a reputation as a troublemaker, participating in the notorious “burning of Viñola,” in which a group of students ritually incinerated the library’s copies of the classical treatise to protest the paucity of modernist theory taught at the school. After graduating in 1949 he spent two years in Paris studying at the Institute of Urbanism at the Sorbonne, traveling in Scandinavia and Italy, and in Venice participating

in a series of CIAM programs.

Returning to Cuba in 1950, Porro dove into architectural practice, designing a series of private houses that brought him early recognition. Porro’s work—such as the Abad Villegas (1953) and Timothy Ennis (1954) houses—displayed an organic expressionism that set his work apart from that of his rationalist contemporaries, such as Mario Romañach and Frank Martínez. In an essay that he published in 1957, *El sentido de la tradición*, Porro argued for an architecture rooted in indigenous Cuban culture and history—“*una arquitectura negra*”—a position influenced by the work of Wifredo Lam, the avant-garde Afro-Cuban painter whom Porro had befriended in Paris. Porro’s concurrent activities in support of the insurgency against the repressive government of Fulgencio Batista compelled him to flee Cuba and, in 1958, he went to Venezuela, where he secured a teaching position at the University of Caracas and work with the Venezuelan modernist Carlos Raúl Villanueva.

After the success of the revolution in January 1959, Porro returned to Cuba. His opportunity to contribute his talent to the construction of the new socialist Cuba came when, in 1961, Fidel Castro (on the advice of Castro’s confidante and Porro’s friend, the architect Selma Díaz) put him in charge of the design of

a new campus for the National Art Schools, to be built on the grounds of the Havana Country Club in the western suburb of Cubanacán. For this monumental task Porro recruited his Caracas colleagues, the Italian communists Roberto Gottardi and Vittorio Garatti. The three architects, with an army of young designers and students, undertook a heroic effort to design and construct five separate buildings for the art faculties on an impossibly accelerated schedule. Politics, economics (the effects of the punitive U.S. embargo on Cuba having kicked in after 1961), professional rivalries, and evolving dogma that favored Soviet-style standardization over the individualistic design that the Art Schools represented, brought a halt to the work in 1964. Porro, being the most sensitive to shifting political winds, had managed to complete his Schools of Plastic Arts (or Fine Arts) and Modern Dance, while Gottardi’s School of Drama and Garatti’s Schools of Music and Classical Dance remained unfinished. Even in their incomplete state, the *Escuelas Nacionales de Arte* are today considered to be the most important work of modern architecture in Cuba and the architectural emblem of the Cuban revolution. Porro’s School of Plastic Arts, in particular, is celebrated for its Catalan vaults and tactile

brickwork, Afro-Cuban iconography, and overt references to female human anatomy.

Disaffected by the authoritarian turn of the revolution and convinced that his type of architecture had no future on the island, Ricardo Porro and his wife, Elena Freyre de Andrade, left Cuba for France in 1966. He taught architectural history and theory in Paris, Lille, and Strasbourg, and he entered competitions that yielded a variety of awards. Porro’s first significant built work in Europe was the L’Or du Rhin Arts Center in Vaduz, Liechtenstein. A life-long socialist, Porro eschewed (or, as he once told me a bit plaintively, never cultivated the connections to tap) the lucrative market for private commissions, choosing instead to pursue work that he deemed socially responsible. Porro’s many successfully realized projects (since 1986 done in partnership with the younger French architect Renaud de la Noue) include low-cost housing, schools, cultural centers, and medical facilities, mostly on the outskirts of Paris and in provincial cities. One of Porro’s last built projects was an art school in Le Puy-en-Velay, in the Haute-Loire, and I know that it gave him satisfaction that his career should return him to the building type that established his initial fame. Of his peers in the great Cuban modernist generation

of the 1950s—figures like Mario Romañach, Frank Martínez, Nicolás Quintana, and Max Borges, all whom chose exile in the United States—Porro was the one who best succeeded in rebuilding an artistically fertile career outside of Cuba.

While esteemed for decades in France and Cuba—he was named both a Chevalier de la Légion d’Honneur and a Commandeur de l’Ordre des Arts et Lettres—Porro’s international profile soared with the growing appreciation of his work at the *Escuelas Nacionales de Arte*. John Loomis’s 1999 book about the campus, *Revolution of Forms: Cuba’s Forgotten Art Schools*, was for many non-Cubans their first acquaintance with Porro’s work. The 2011 documentary film “Unfinished Spaces” by Alicia Nahmias and Benjamin Murray, in which Porro is a charismatic on-screen presence, only magnified his reputation. And now there is an opera called “Cubanacán” based on the dramatic saga of the design, construction, and demise of the National Art Schools, in which the character of the architect is the lead tenor role (to be debuted in May at the Habana Bienale de Arte). Ricardo Porro, who was a man of outsized personality and no small ego, was delighted by his impending apotheosis on the opera stage. It is a pity that he did not live to see a staged production.

BELMONT FREEMAN



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THE ARCHITECT'S NEWSPAPER JANUARY 14, 2015

RENZO PIANO
BUILDING
WORKSHOP AND
PAYETTE WITH
ROBERT SILMAN
ASSOCIATES



The recently opened Harvard Art Museums consolidates under one roof the university's three art museums: the Fogg, the Busch-Reisinger, and the Arthur M. Sackler. Combined, these institutions boast larger holdings than the Boston MFA, some 250,000 objects, all of which are available to students by request. Designed by Renzo Piano Building Workshop in collaboration with Payette, the new facility's purpose is to make this impressive collection more accessible with the hope of encouraging scholarship. At 200,000 square feet, it includes galleries, teaching spaces, and a sizeable conservation studio, as well as an auditorium and lecture hall.

The site chosen for the new facility was that of the existing Fogg, a protected 1927 Georgian revival edifice that had been added to several times over the years. The design team completely overhauled the Fogg, stripping it down to the landmarked portions of the building, which left the facade and about two thirds of the floor space, including an arcaded courtyard. A new Alaskan White Cedar and glass-clad, steel-framed

structure was then added that seamlessly integrates with the historic building. A circulation corridor was cut through from Quincy Street to Prescott Street and a sloping, steel-framed glass roof links the old and the new.

"Renzo's concept was to rip out the existing roof and put in a clear glass roof so that you would be able to see the sky," said Robert Silman, president emeritus of structural engineering firm Robert Silman Associates (RSA), which worked with the architects on the project. "It's a trademark of his work. This project, the Morgan, and the Whitney, all of which we worked on, have this characteristic. He likes to articulate the components and to make them visible. Slick isn't what he's after. There ought to be visible clarification of the primary, secondary, and tertiary members, and how the glass interacts with that framework. That's the stuff you have to work on in collaboration from the beginning, or it doesn't happen."

The glass roof support structure is made up of double king post trusses that interlock to form its two halves. RSA performed

extensive studies and worked closely with German fabricator Josef Gartner to engineer the system's main structural components to a high-degree of precision so that it joins seamlessly with the existing building and the new steel-framed addition. The design team was able to convince the department of buildings to consider the roof a skylight, allowing them to only fireproof the structure's hip brackets, a job that was accomplished with an intumescent coating. The rest of the structure is exposed, putting Piano's carefully thought out connections on view for contemplation.

The conservation studio occupies the majority of the top floor, the fifth, giving the conservators access to abundant daylight. The fourth floor is dedicated to teaching, while second and third floors are reserved for gallery space. The first floor houses offices and through-building public circulation linking the Harvard campus across Quincy Street with Prescott Street. Throughout the lower floors, the engineering team was challenged with integrating modern mechanical systems with a structure whose beam

dimensions and floor-to-floor heights matched the 1920s building. This required multiple pre-planned openings in beams through which to thread the services. The team also designed a frame with closely spaced beams whose bays are expressed with arched ceilings that maximize headroom.

The east side of the addition cantilevers at the second floor over a ramped walkway that links Broadway with the Prescott Street entrance. To the south, this walkway ties into Le Corbusier's Carpenter Center ramp. Floor-height trusses concealed within the walls support the cantilever over multiple bays of framing and allow for roomy column-free gallery spaces in this section of the addition. To the north and south, glass-enclosed galleries protrude from the main volume of the addition. Mechanically operated wood sunscreens in these sections give curators the ability to control the amount of daylight admitted into the galleries. Here, RSA had to keep building movement within tight tolerances to prevent the screens from binding when slid open or closed.

The auditorium and lecture hall were allocated to the basement, which required a significant excavation of the tight sight. RSA used a slurry wall foundation system that was cross-braced during excavation. In the final construction, the subterranean levels' floor framing braces the concrete foundation walls. This was a tricky procedure because the ramp of the Carpenter comes down on top of the auditorium roof. It had to be temporarily shored during construction. "We had to hold up the ramp while we demolished a library that was on that spot and built the addition, simply because it's Corbu," said Silman. "It's a block of concrete!" Work of genius or pile of cement, Skanska, which handled the construction, did its work carefully. The Carpenter ramp suffered no damage. Not that you could tell. In the words of Silman, "It's pretty beat up as it is."

AARON SEWARD



NIC LEHOUX

SOURCES:

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Carl Cathcart
treeconsultant.com

Civil Engineer

Nitsch Engineering
nitscheng.com

Cost Consultant

Davis Langdon
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General Contractor

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Glass Roof Structure

Josef Gartner
josef-gartner.
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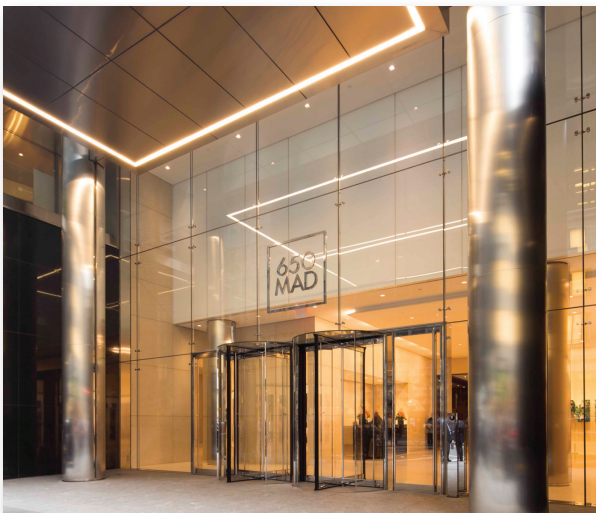
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ANNABELLE SELLDORF, SELLDORF ARCHITECTS
ERIK TIETZ, TIETZ-BACCON



BEST OF: BUILDING OF THE YEAR

**HENDERSON HOPKINS
BALTIMORE, MARYLAND
ROGERS PARTNERS**

Henderson Hopkins is the first new public school built in Baltimore in 30 years. A cornerstone for the largest on-going redevelopment project in the city, an essential part of its mission is to serve as a catalyst in the revitalization of East Baltimore, housing innovative early childcare facilities, a school, and shared resources for residents and businesses. The seven-acre campus accommodates 540 students in kindergarten through eighth grade, and 175 pre-school children. Rogers Partners' design was guided by four key principles: community engagement, integrated urban planning, architecture of its place, and progressive education. The program was put together based on the wants of the local residents. The site planning and building massing take their cues from the surrounding urban fabric. The community's cultural heritage informed the architectural language. And the architecture was designed with flexibility in mind, so that it will be capable of adapting to evolving pedagogies over time.





ALBERT VECERKA/ESTO



BEST OF: SINGLE FAMILY HOUSE: TIE

BRILLHART HOUSE
MIAMI, FLORIDA
BRILLHART ARCHITECTURE



“I JUST LIKE HERE, THE THINKING OF THE DETAILS, THE SIMPLICITY. IT’S ALMOST JEAN PROUVÉ LIKE—THE HOUSE AS MACHINE, BUT NOT IN THE CORBU SENSE. AND THE FACT THAT IT’S ALL MOVING PARTS AND DIFFERENT ZONES, SO IT’S A VERY DYNAMIC HOUSE BUT DONE IN A SIMPLE WAY.”—WINKA DUBBELDAM

Brillhart Architecture’s elevated, 1,500-square-foot house provides a tropical refuge in the heart of Downtown Miami. It includes 100 feet of uninterrupted glass spanning the full length of both the front and rear facades and four sets of sliding glass doors that allow

the house to be entirely open when desired. Front and back porches add 800 square feet of outdoor living space, and exterior shuttered doors provide privacy and protection against the elements. The architects organized their design around four questions that

challenge the culture for building big: what is necessary, how can the impact on the earth be minimized, how to best respect the neighborhood, and what can actually be built? Some answers came from the Dog Trot style house, which has been

a dominant typology of Florida vernacular architecture for more than a century. The glass pavilion typology and principles of Tropical Modernism also played influential roles in the final design.



STEFANI FACHINI: BRUCE BUCK



**“IF THIS HOUSE IS ABOUT THE SITE,
THEN THE ARCHITECTURE IS WORKING
WITH THE SITE.” –CHRIS MCVOY**



This three-bedroom house in Big Sur is anchored in the natural beauty of the California coast. Fougerson Architecture embedded the building within the land, taking advantage of the site's dramatic views while creating a form more complex than a giant picture window. The main body of the house is composed of two rectangular boxes connected by an all-glass library/den. The main entry is located at the top of the upper volume with the living spaces unfolding from the most

public to the most private. The living room kitchen and dining room are an open plan with subtle changes in levels and roof planes to differentiate the various functions. The lower volume, a double-cantilevered master bedroom suite, acts as a promontory above the ocean, offering breathtaking views from its floor-to-ceiling windows. The link between these two volumes is the glass library and den, which unites the house inside and out.



**BEST OF:
SINGLE FAMILY
HOUSE: TIE**

**FALL HOUSE
BIG SUR, CALIFORNIA
FOUGERON ARCHITECTURE**

BEST OF: RESIDENTIAL INTERIOR

MONTEE KARP RESIDENCE
PACIFIC PALISADES, CALIFORNIA
TIGHE ARCHITECTURE



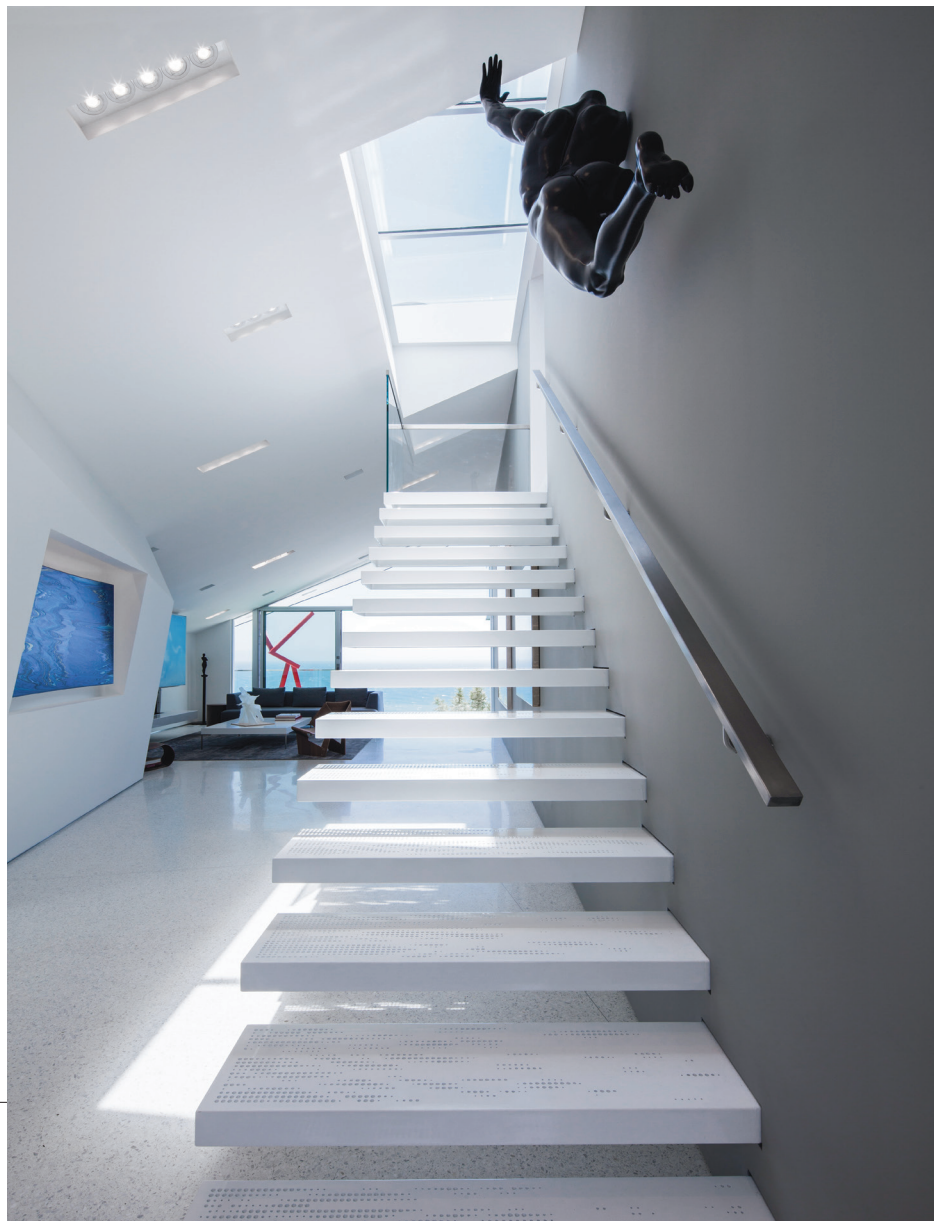
"I THINK THERE'S A VERY DARING MOVE HERE AND IT'S DONE WITH UNAPOLOGETIC CONSISTENCY. IT REALLY STARTS TO WORK. IT'S MORE LIKE AN ARCHITECTURE INSIDE. I DON'T FEEL LIKE IT'S TRADITIONAL INTERIOR DESIGN. IT'S CREATING AN ENVIRONMENT, AN INTERIOR ENVIRONMENT—THE STAIR, THE FRONT DOOR, THE FACADE SLOTS, THE CEILING SLOTS—THE WHOLE THING STARTS TO COME TOGETHER TO CREATE A GAME OF LIGHT AND TRANSPARENCY AND PATTERNS THROUGH LIGHT." —WINKA DUBBELDAM

TREVOR TONDRO



The Montee Karp Residence is an extensive remodeling of a mid-century post-and-beam house in the Castellammare neighborhood of Pacific Palisades. The minimal, gallery-like living space accommodates the client's extensive contemporary art collection. Display niches, lighting, and the configuration of the spaces enhance the experience of viewing the art. A steel stair with a custom laser cut pattern cantilevers out from the wall.

Light from the skylight above filters through the stair and projects a dynamic texture of shadow and light throughout the interior. A grand entry door marks the threshold into the relatively small house. The door is made of a 2-inch stainless steel tube frame. The 10-foot-high door is set on a hydraulic pivot and a concealed magnetic locking device. A slit window in one corner of the house frames a sweeping view of Santa Monica Bay.





SCOTT McDONALD/HEDRICH BLESSING PHOTOGRAPHY

“IT’S A PALIMPSEST PROJECT. NOT ONLY ARE THEY EXPOSING THE BUILDING THAT’S THERE, BUT THEY CUT DEEPER TO SHOW THE BONES UNDERNEATH. SO THERE ARE SEVERAL LAYERS OF TIME FROM THE CONSTRUCTION OF THE BUILDING, THE RAWNESS OF THE BUILDING BEFORE IT WAS FINISHED, ELEMENTS OF THE ORIGINAL BUILDING, AND THEN NEW INSERTIONS. THROUGH STRATEGIC CUTTING AND REVEALING, YOU GET THIS THROUGH SUBTRACTION.” –CHRIS MCVOY

The Oklahoma State University Postal Plaza Gallery was established for the display and safe storage of art, as well as to serve as an educational tool for students and the residents of Stillwater and the state at large.

Elliott + Associates developed its design around the concept of turning the space inside out. The goal was to allow visitors to see how works of art are cared for, how an exhibit is organized and hung, and how the

process of collection management plays out. The architecture reflects this behind the scenes approach. The architects carved into the former post office building, leaving portions of its underlying structure exposed,

maintaining certain existing architectural elements, and making unobtrusive additions.

BEST OF: MULTI-FAMILY RESIDENTIAL

185 PLYMOUTH STREET
BROOKLYN, NEW YORK
ALLOY

"I LIKE THE JUXTAPOSITION OF THE HISTORIC FACADES WITH THE HINT THAT SOMETHING IS HAPPENING INTERNALLY, AND THE CONTRAST OF THE PUNCHED OPENINGS ON THE HISTORIC FACADES AND THE TRANSPARENCY OF THE COURTYARD IS GREAT. IT WILL BE A SURPRISE WHEN YOU COME INTO EACH OF THESE UNITS."

—KENNETH DRUCKER

Acting as both architect and developer, Alloy acquired 185 Plymouth Street in 2012 to convert it to residential apartments. The original building, built in 1900 as a

stable for Arbuckle Brothers, was a 200-foot-deep, thru-block building. The deep floor plates were not ideal for residential living. Using the site constraints as an opportunity in a

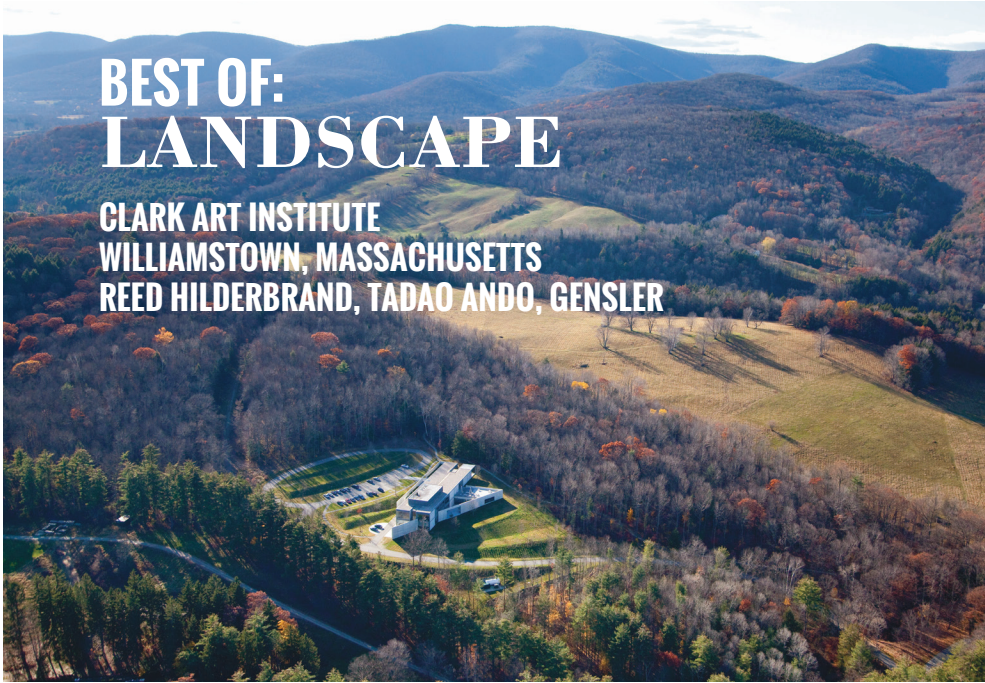
process of subtraction, Alloy carved a courtyard through the center of the building, bringing light and air to the middle of the lot. The excavated volume was reorganized on top of

the resulting two buildings as contemporary penthouse additions. A new curtain wall facade surrounds the interior courtyard, where landscaped bridges and gardens create

a tranquil, hidden inner space. The brick and timber structure was thoughtfully restored to expose its historic character, while new elements were carefully inserted.



RICHARD BARNES COURTESY OF ALLOY



BEST OF: LANDSCAPE

CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS
REED HILDERBRAND, TADAO ANDO, GENSLER



“I THINK IT’S AN EXTRAORDINARY EXAMPLE OF THE POSSIBILITIES OF THE INTEGRATION OF ARCHITECTURE AND LANDSCAPE AND THEN NATURE BEYOND. THE LINES HAVE BEEN BLURRED WHEREVER YOU GO, WHEREVER THE EYE TRAVELS. WHAT IS PARTICULARLY IMPRESSIVE TO ME IS THE PERFORMATIVE NATURE OF THE LANDSCAPE. IT SEEMS TO BE SOMETHING THAT WAS FIRST AND FOREMOST ON THEIR MINDS AS THEY WERE DOING THE SITE PLANNING. IT’S QUITE AN IMPRESSIVE PIECE OF LANDSCAPE ARCHITECTURE.” –THOMAS BALSLEY

The redesign of the Clark Art Institute’s 140-acre campus opened this summer following a 14-year collaboration to bring nature and art closer to everyday life. The design team worked to shape a publicly accessible landscape that unites diverse

buildings and more fully situates the institution within the natural and cultural patterns of the Berkshires. New roads and two miles of walking trails expand access to underutilized landscape resources. The team reshaped meadows, protected

streams, restored woodlands, and rebuilt the campus core, transforming parking lots into a tiered reflecting pool that unifies a new visitor education and exhibition center, the museum, and the research center. Reflecting the Berkshire landscape beyond

and functionally marrying site drainage, groundwater management, and gray water systems, the pools articulate a stewardship agenda that unites the cultural and natural resources of the Clark.



BEST OF: FACADE

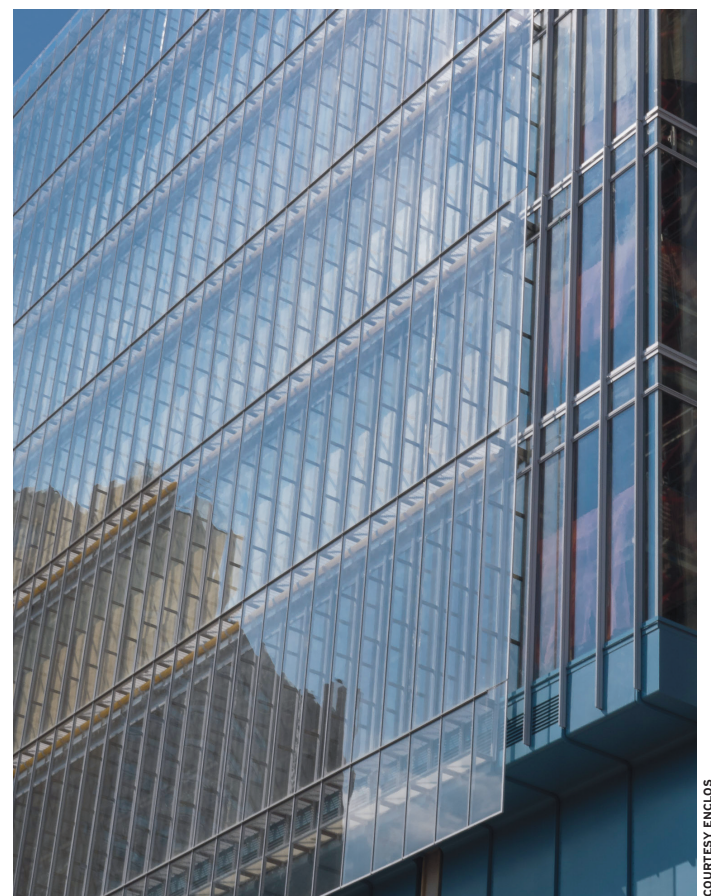
**JEROME L. GREENE SCIENCE CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NEW YORK
RENZO PIANO BUILDING WORKSHOP
AND ENCLOS**

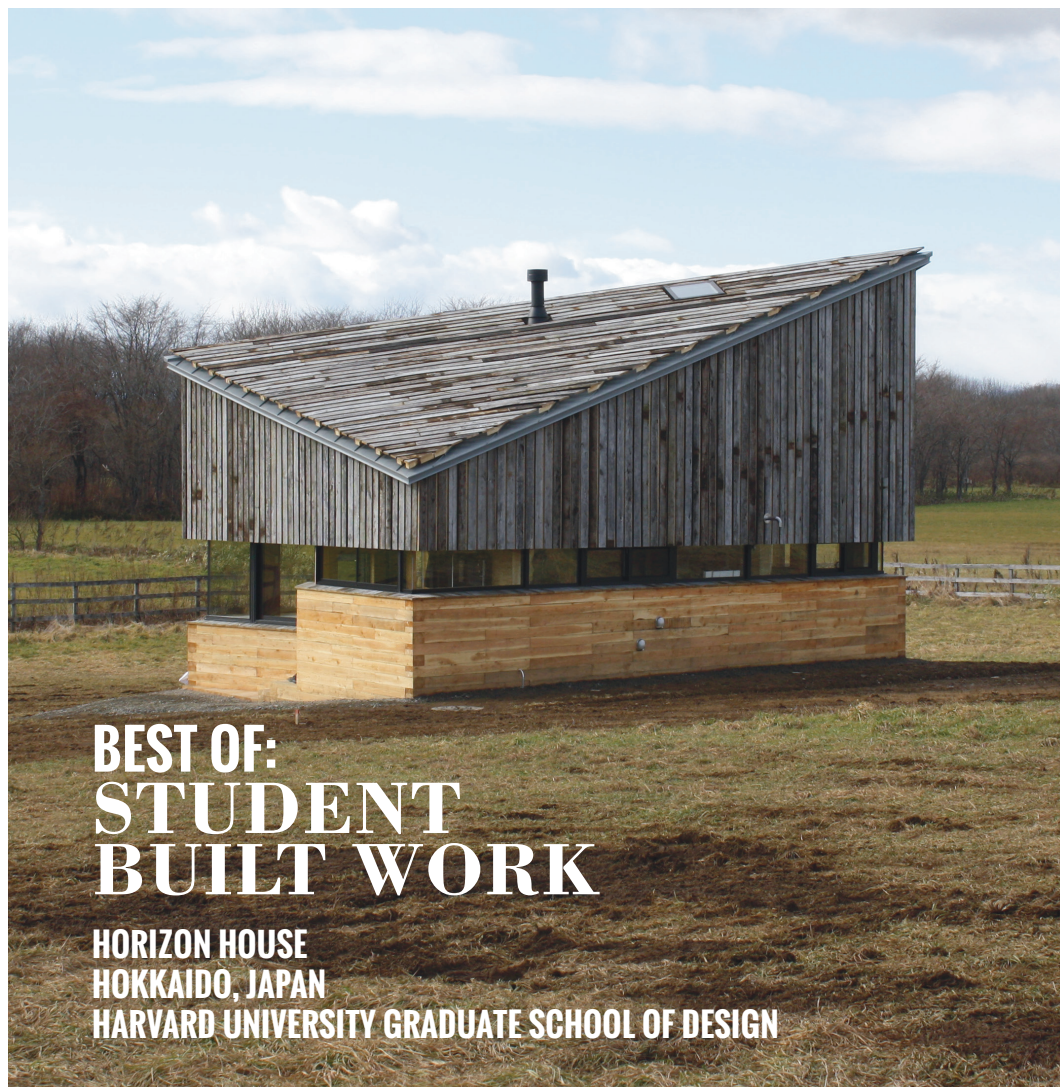


**“IT SETS THE TONE FOR THE FUTURE
REDEVELOPMENT OF ALL OF MANHATTANVILLE
IN TERMS OF QUALITY OF CRAFT AND EXECUTION
AND CRISPNESS. THE FACT THAT YOU CAN DO
A BUILDING THAT CONFORMS TO THE ENERGY
REQUIREMENTS OF NEW YORK CITY WITH
THAT MUCH TRANSPARENCY IS A TECHNICAL FEAT.”
—KENNETH DRUCKER**

The Jerome L. Greene Science Center is the first building at Columbia University's Manhattanville Campus to break ground. The U.S. Green Building Council selected the campus expansion project for its LEED Neighborhood Design pilot program. The program aims to “integrate the principles of smart growth, urbanism, and green building for neighborhood design.” The 10-story building seeks to accomplish this in part through its facade design. The building

envelope consists primarily of transparent floor-to-ceiling glass walls, including high-performance structural facades, double-skin walls, and a series of metal and glass canopies and vestibules. The project's double-skin wall was designed to mitigate noise caused by an elevated train located just 60 feet from the building as well as to provide the performance targets necessary to meet the rating system's tight energy usage requirements.





BEST OF: STUDENT BUILT WORK

HORIZON HOUSE
HOKKAIDO, JAPAN
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN



“I WANT THESE GSD STUDENTS TO BUILD ME A HOUSE.” –CRAIG SCHWITTER

Horizon House is located on Japan’s northern island of Hokkaido near the town of Taiki-cho. It was conceived as a process for embracing local and seasonal qualities of place. The project addresses the concept of “retreat in nature” by framing a seasonal dialogue between inhabitant and environment. The house incorporates locally harvested and salvaged wood,

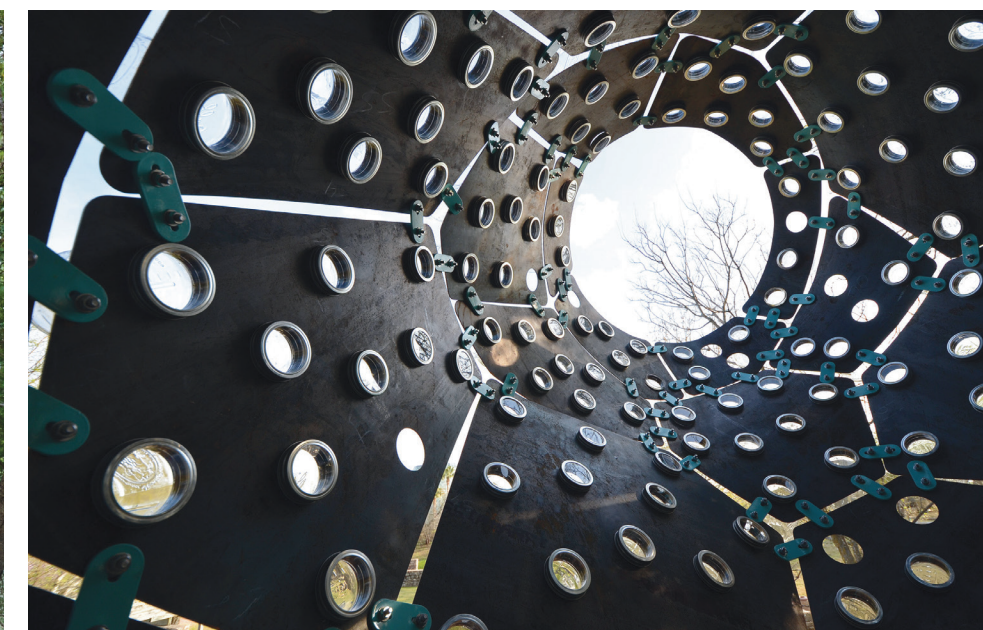
instead of high embodied-energy materials, such as concrete. Inside, a continuous band of windows provides a 360-degree view to the landscape. The activities of the user shape the indoor thermal comfort envelope through radiant and ground storage systems powered by the combustion of local forest by-products.

MARK MULLIGAN, HARVARD GSD



BEST OF: FABRICATION

THE GOURD
SAN ANTONIO, TEXAS
OVERLAND PARTNERS



“IT’S NOT JUST SOMETHING TO LOOK AT. THE KIDS CAN USE IT AND PROBABLY HAVE FUN AND PEOPLE LOOKING AT IT FROM THE OUTSIDE ARE GOING TO BE INTRIGUED BY IT. THE PANELIZATION IS INTRICATE ENOUGH, BUT YOU GET THE UNDERSTANDING OF HOW IT COMES TOGETHER. YOU’RE USING THE FABRICATION TECHNIQUE TO ILLUSTRATE THE JOY OF THE STRUCTURE.” –ERIK TIETZ

Built for the San Antonio Botanical Gardens’ human-sized birdhouse competition, the Gourd offers a playful platform from which to contemplate the complex relationship between humans and the natural world. Overland Partners chose a shape inspired by the bottle gourd, first used in its hollowed-out form by Native Americans to

attract Purple Martins as a nesting spot. The Gourd is built out of 70 plates of 12-gauge Corten steel wrapped around a robin’s egg blue internal octahedron structure, and perforated with more than 1,000 Ball Mason jars. Each steel plate, unique in shape and size, was fabricated using CNC laser cutting and assembled in house by the design team.

PATRICK WINN; SCOTT ADAMS AIA; FERNANDO ORTEGA



The nation's design museum reopened in mid-December with a refurbished home and expanded programming. The new Cooper Hewitt, Smithsonian Design Museum looks a lot like the old Cooper Hewitt, only better, more efficient, and effective. The museum has gained an additional floor of galleries—expanding display space by 60 percent—as well as new service and support areas that will make the museum more functional year round (the museum used to have to close galleries and public areas during installations because it lacked a service elevator).

An all-star roster of design teams worked on the project, including Local Projects, Pentagram, Diller Scofidio + Renfro, Thinc Design, and Beyer Blinder Belle. Gluckman Mayner—experienced hands at museum projects and historic renovations—led the architectural piece of the puzzle. They made smart and subtle calls throughout, such as tucking a new elevator discreetly behind a pivoting paneled wall. On the third floor, the firm left one room of oak walls to create a small focus gallery, while stripping away the rest to flexible white box space. The Carnegie mansion, which often felt like an obstacle in the past, is very much in tact and present in the view-

ing experience, yet the galleries can now better accommodate contemporary shows and innovative exhibition design.

The museum has gone all-in on the technology front. They have developed a much touted electronic “pen,” which will allow visitors to “collect” objects in an electronic library for further study later as well as to interact with digital displays on tables and wall screens. Unfortunately, the pen was not yet ready during the press preview. A small “immersion gallery” displays the museum’s 15,000-count wallpaper collection via digital projection. Viewers can enlarge or rotate the patterns or even redesign them using a table touch display. The approach runs the risk of being gimmicky or distracting, but the result is a delightful way to flip through this vast trove.

Thankfully for those who want to see actual objects at the design museum they are on ample display, and all the technology is not overly intrusive. The gadgetry seems to have freed the curators to show some of the museum’s delightfully fusty, frilly, and downright odd objects, such as an alcove of exotic birdcages, collected



Clockwise from top left: The Cooper Hewitt campus includes the Carnegie Mansion and garden and adjacent townhouses; new service areas are tucked behind pivoting walls; the new third floor galleries; the “immersion room” displays wallcoverings through digital projections.

by the namesake Hewitt sisters, with piped in birdsong. Those looking for a more butch experience can head upstairs to an exhibition dedicated to tools, pulled from numerous museums in the Smithsonian system, which includes a show-stopping installation of saws, scythes, screw drivers, and other implements suspended by nearly invisible lines so as to appear to be exploding from a central point.

On its own terms the renovation is a success. But given another controversial museum expansion proposal 20 or so blocks south on Fifth Avenue at the Frick Collection, the Cooper Hewitt’s relatively modest approach seems all the more effective. Working within the constraints of their existing building, they relocated offices and the library to adjacent townhouses and moved collection storage offsite. The one thing noticeably lacking in the new Cooper Hewitt is a large flexible hall—typically used as a party space in most museums—making the press and opening events crowded affairs. The coat-check remains tiny. The museum prioritized galleries over visitor “amenities,” though they did get a better shop and a lovely looking new café that opens out into their lush garden, which is now open to the non-museum visitor through a new entrance along 90th Street. One off-note is the cheap-looking signage tacked on to the wrought iron garden fence. Thankfully the garden remains and is being slightly updated by Hood Design for a spring reopening.

Opponents of the Frick’s expansion plan can rightfully point to the Cooper Hewitt mansion-as-museum to show what can be done within an existing building to bring an institution up to date. Maybe the Frick can learn to live with a cramped coat-check area or move the director’s office offsite. The Cooper Hewitt, a partially publicly funded museum, seems to have found a way—it’s a refreshing example of public stewardship, institutional self-reflection, and intelligent restraint. **AGB**



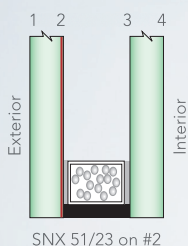
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Kitchen and Bath Special

Design For Good Taste

As the housing market continues to strengthen, it's important to keep current on the innovations in the rooms that sell the space: the kitchen and bath. Here's the AN shortlist of products that can set your designs apart from the crowd.



WONDERFULLY PLAYFUL

With the spring covered hose, the Planar 8 Flex Faucet from Franke is designed to let you feel free and have fun in the kitchen. Whether it's washing up pans, filling up a pot for pasta, or just standing back and admiring, this faucet is the perfect balance of performance and design.

Make it wonderful at Franke.com



MAKE IT WONDERFUL

FRANKE



PROFILE

ELEGANT ANGLES:
SIEMATIC

The SieMatic SE 3003 R kitchen takes minimalism to a new level. Through meticulous detailing and a distinctive material palette, it achieves a singular stylistic identity; as Hans Henkes, president and CEO of SieMatic Möbelwerke USA, notes, the new design “strikes a chord between the traditional and ultra contemporary.”

The cabinet components are offered in an impressive spectrum of colors, materials, and finishes, allowing for extensive customization.

The new elements are available in all shades of the SieMatic ColorSystem, which includes 1,950 special hues of the Natural Colour System. Popular metallics—gold bronze, nickel, and black matte—have been added to the portfolio. Front panels, edged in 6.5 mm aluminum frames, can be ordered in three new wood tones: sand oak, matte black oak, and walnut.

Completing the collection is a new door front comprising vertical glass slats.

Another recent introduction, the MultiMatic Aluminum organization system brings design uniformity to SieMatic’s kitchen cabinet interiors and exteriors. The in-cabinet system is versatile, flexible, and easy to use: Storage accessories can be added or repositioned for better, personalized storage. Aluminum trays and frames are suspended on tracks without visible attachments. The tracks accommodate a variety of newly developed accessory elements in light oak or dark smoked chestnut.

KITCHEN *INTERIOR DESIGN*



SieMatic
www.siematic.us



CABINETS

CHOICE CABINETS

Kitchen systems offer the best of both worlds: unlimited customization and efficient, modular-based installation. For multi-unit projects or single-family structures, open floor plans or enclosed rooms, these versatile cabinets are a designer's dream. By Leslie Clagett

1 XTEND
LEIGHT

Louvered panels rise and lower via remote control, eliminating concerns about door-swing clearance in tight spaces.

leichtny.com

2 PHOENIX
VARENNA

A serviceable mix of open and closed storage and a palette of natural materials characterize this forward-looking kitchen. Designed by CR&S Varenna.

poliform.it

3 CLOE
CESAR

Door and drawer edges sport a thirty-degree chamfer, facilitating easy access without the need for hardware. Designed by G.V. Plazzogna.

cesar.it

4 SALINAS
BOFFI

Cabinets and surfaces can be attached as needed to the metal frame of this innovative kitchen system. Designed by Patricia Urquiola.

boffi.com



5 SE 3003 R
SIEMATIC

Front panels are framed in a slim 6.5-mm band of aluminum, uniting the variety of finishes and materials. Available with or without handles.

siematic.us

6 P'7350
POGGENPOHL

The mitered vertical joints of the P'7350 are a striking visual departure from the horizontal lines of conventional kitchens. Designed by Porsche Design Studio.

poggenpohl.com

7 B3
BULTHAUP

A multi-function wall is at the core of this kitchen system, concealing utility lines and giving the cabinets a floating appearance. Designed by Roberto Pezzetta.

bulthaup.com

8 UNIQUE
EGGERSMANN

Monolithic in form and surface, this unit is seamlessly sheathed in a single material, whether solid surfacing, stone, or ceramic panels.

eggersmannusa.com

9 HENRYBUILT

Custom designed and fabricated in the United States, these contemporary kitchens feature hand-crafted carpentry and one-of-a-kind detailing.

henrybuilt.com



PROFILE

AN APPEALING LIGHTNESS:

LAUFEN



Until now, designers were limited to two choices of material for use in ceramic bathroom fixtures—and each came with its own particular set of compromises. Vitreous china, ubiquitous throughout the bath, is supremely waterproof and can be molded into rounded shapes, but does not adapt well to large forms. Fine fireclay, which is used for oversized ceramic elements such as double washbasins and pedestals, can be difficult to control during the firing process.

A new ceramic, named Saphir-

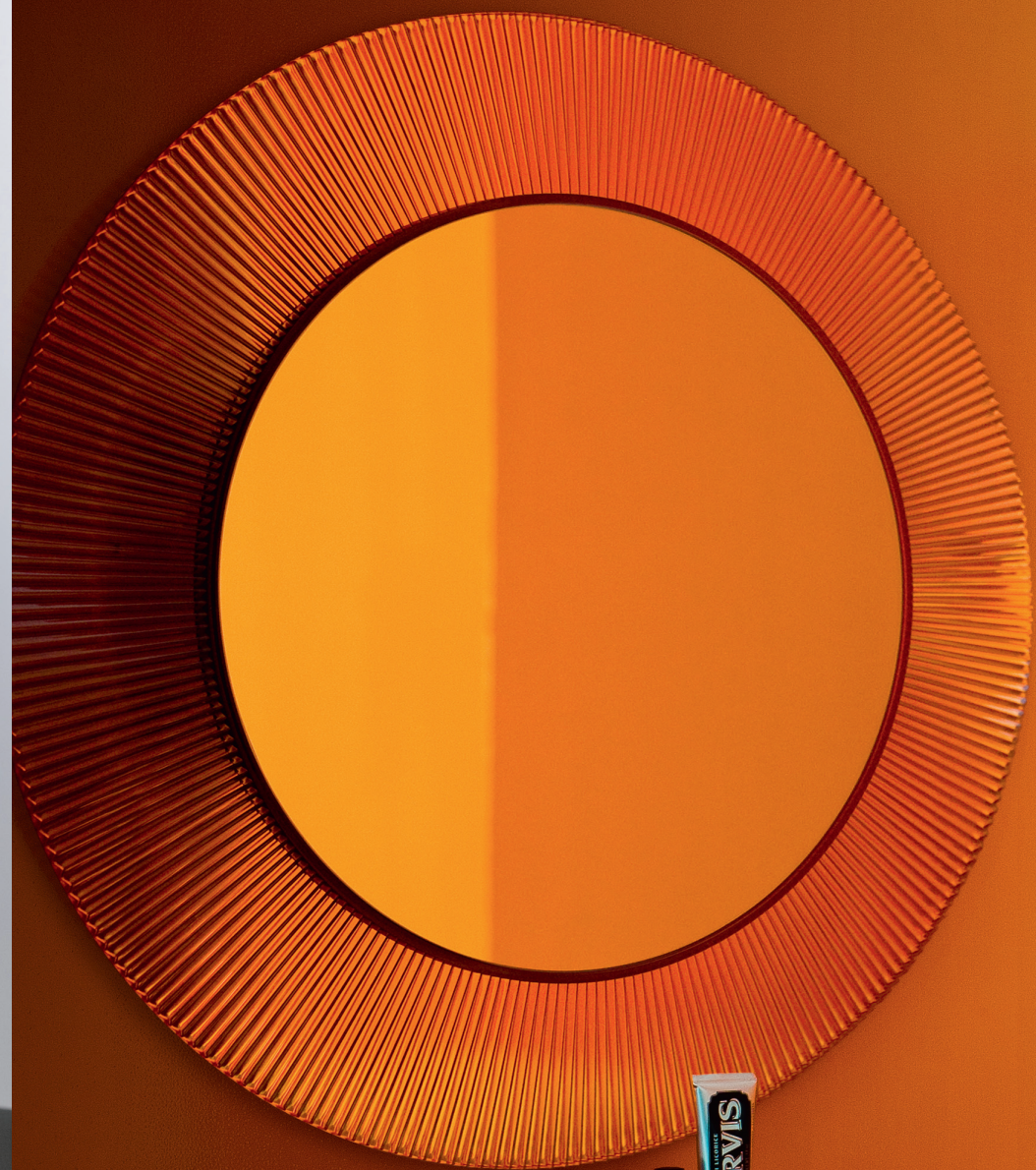
Keramik, has been developed by Swiss bathroom specialist LAUFEN, and has opened up a wealth of design possibilities. Five years of work, headed by Dr. Werner Fischer, the company's research director, led to the formulation of the material. Its properties are remarkable. Its flexural strength, for example, has been measured at 120kp/sq. mm, which is comparable to steel and twice as high as that of vitreous china. The hardness of SaphirKeramik enables the creation of extremely thin (1-2mm) walls and tight corner

radii (2mm) that characterize modern design.

During Design Miami/Art Basel, LAUFEN displayed conceptual designs for washbasins by Konstantin Grcic and Toan Nguyen; exhibiting shapes and textures previously impossible to realize in ceramic, these will form the basis of new products that will be released in the future. The work by Grcic and Nguyen can be viewed at the LAUFEN showroom in Miami.



COURTESY POGGENPOHL



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www.kartellbylaufen.com



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BATH

The bathroom continues to incorporate health as well as hygiene features; steam showers are the ascendant accessory. Aesthetically, bright and white contemporary fixtures still rule; as for fittings, anything goes. By Leslie Clagett

Clean Room

1 LINEAR DRAIN
COVERS BY
MARC NEWSON
INFINITY DRAIN

For zero-threshold shower installations, these 14-gauge stainless steel grates have a fixed flange that simplifies installation. Available in five finishes.

infinitydrain.com

2 STARCK 1
WASHBASIN
DURAVIT

This modern washbasin features a unique faucet hole that is nearly impossible to machine fabricate. The faucet surround of the sink is hand-sanded to create an entirely flat surface on the top and sides of the hole, for a unique appearance.

duravit.us

3 ILBAGNOALESSI
ONE
LAUFEN

The expanded line of bath fixtures—including tub, toilet, and washbasins—is suitable for hospitality and commercial projects, as well as residential use. Components have a proprietary protective finish, Laufen Clean Coat.

us.laufen.com

4 REM WIDESPREAD
FAUCET
DXV BY AMERICAN
STANDARD

Featuring a quick-connect, 1.25-inch drain design, this 1.5 GPM fitting is ADA compliant. Available in two finishes.

dxv.com

5 ARMONIA
CONSOLE SINK
ANTONIO LUPI

The carved walnut frame exhibits influences from both mid-century sources and Antoni Gaudí in its light, fluid lines. Designed by Roberto Lazzeroni.

antoniolupi.it

6 ELAN VITAL
WATERMARK

Part of a full line of plumbing fittings, this industrial-look faucet is completely customizable, from finish (39 are offered) to configuration.

watermark-designs.com

7 KWC AVA
WALL-MOUNTED
FAUCET
KWC

The handle of this elegant bathroom faucet lifts and turns in a single movement, permitting precise control of the 1.5 GPM flow. Available in two finishes.

kwc.us.com



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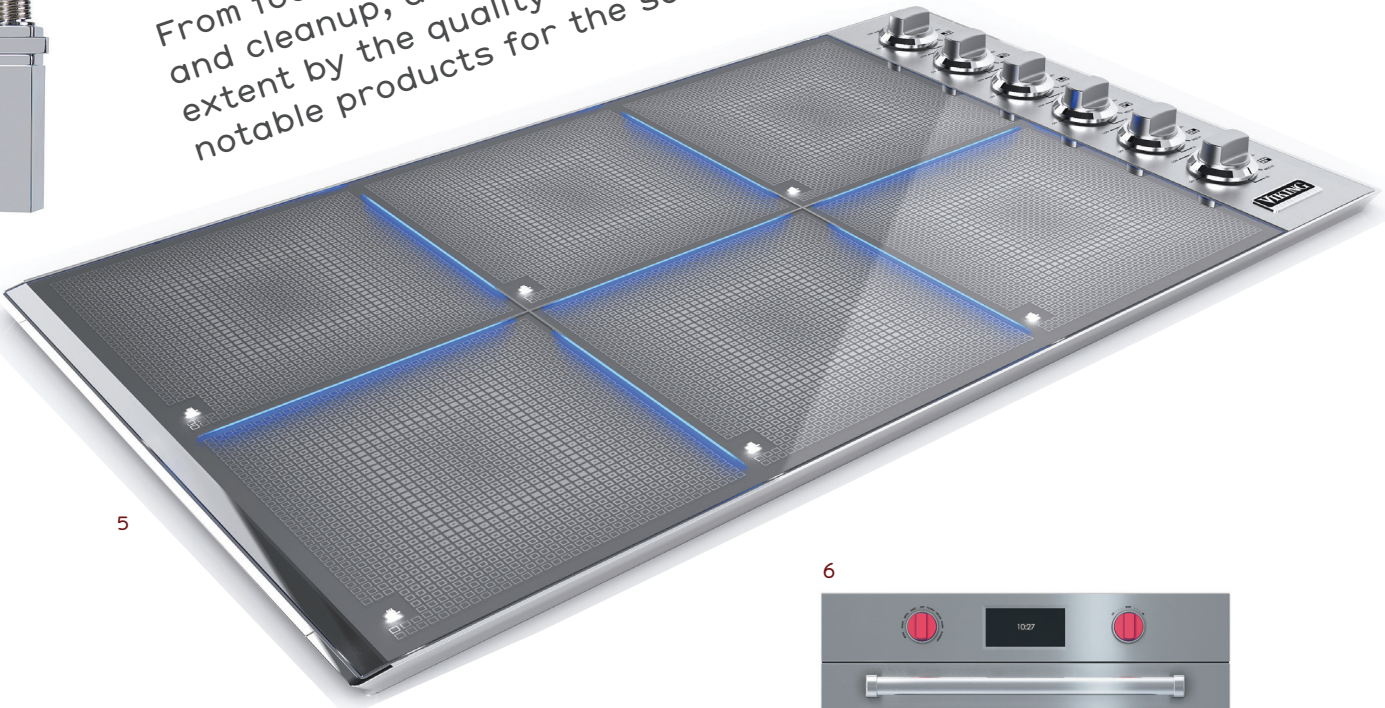
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4

KITCHEN

From food storage and prep to cooking and cleanup, a kitchen's function is determined to a large extent by the quality of its equipment. Here are some new and notable products for the serious cook. By Leslie Claggett



5

6



Kitchen Sync

1 RANGE SERIES
MIELE

The 48-inch dual-fuel model includes a speed oven, which combines microwave and convection functions. A wireless roast probe makes preparing the 100 pre-programmed menu items convenient.

miele.com

2 METRIS FAUCET
HANSGROHE

A signature "SoftCube" design coordinates with most sink shapes. Available in high arc, prep, and bar models. Designed in collaboration with Phoenix Design.

hansgrohe-usa.com

3 SF112U 24" LINEA OVEN
SMEG

The 24-inch size makes this oven well suited for small and secondary kitchens, as well as a compact complement to a full-size wall oven.

smeg.com

4 PLANAR 8 FLEX FAUCET
FRANKE

Semi-professional in style, the spout of this faucet rotates 360 degrees, ideal for island installations and allowing the handle to be specified on either the right- or left-hand side of the fitting.

franke.com

5 ALL INDUCTION
COOKTOP
VIKING

A silvery surface sets this induction cooktop apart from the typical expanse of black glass. A grid of blue LED lighting illuminates active cooking zones. Available in 30- and 36-inch widths.

vikingrange.com

6 M SERIES OVENS
WOLF APPLIANCE

A redesigned convection system features a pair of columnar, vertical fans that produce uniform heating and airflow across all rack levels. Available in three design formats.

subzero-wolf.com

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KITCHEN

In the kitchen, countertops need to be both durable and design-wise. Here are four high performance surfaces. By Leslie Clagett

Counters, Cultured

1 AURA DEKTON

A new addition to Cosentino's ultra-compact surfacing offerings, the light veining is a subtle accent to the white field.

dekton.com

2 180 FX RED DRAGON FORMICA

This large-scale laminate has a special finish that intensifies the color and the crystalline structure of the pattern.

formica.com

3 PULPIS THESIZE SURFACES

Neolith's Classtone collection of sintered compact surfaces expands to include seven designs, available in matte or polished finishes.

thesize.es

4 NEXT COLLECTION COLORS CORIAN

Part of the Deep color family, Deep Nocturne is classic jet black rendered in solid surfacing material.

dupont.com

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CLOCKWISE FROM TOP LEFT: PHOTOS BY SCOTT FRANCES; PIETER ESTERSONH; ROGER DAVIES; ERIC PIASECKI; PIETER ESTERSONH

A large, dark gray, stylized letter 'A' that serves as the background for the central text.

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JANUARY

WEDNESDAY 14

EVENT

Passive House High-Rises: Obstacles and Opportunities in NYC

8:00 a.m.

The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

THURSDAY 15
EXHIBITION

White Towers Revisited

5:00 p.m.

Harvey and Irwin Kroiz
Gallery, The Architectural
Archives
University of Pennsylvania
220 South 34th St.
Philadelphia
design.upenn.edu

LECTURES

Spotlight on Design:

Marmol Radziner

6:30 p.m.

The National
Building Museum
401 F St. NW
Washington D.C.
aiadc.com

Universal Design:
Myth or Reality?

6:30 p.m.

Cooper Hewitt Smithsonian
Design Museum
2 East 91st St.
cooperhewitt.org

POST YOUR OWN EVENTS
AT ARCHPAPER.COM

Anthony Vidler: "The Brutalist Epoch: Histories, Theories, and Criticisms"

6:30 p.m.

Raul Rudolph Hall, Yale
School of Architecture
180 York St., New Haven, CT
architecture.yale.edu

SUNDAY 18

EVENT

New Commission:

Anne Imhof

12:00 p.m.

22-25 Jackson Ave.
Long Island City, NY
momaps1.org

TUESDAY 20

EVENTS

Is the Vanderbilt Corridor the Future of East Midtown?

6:30 p.m.

The Museum of the City of
New York
1220 Fifth Ave.
mcny.org

Emerging Professionals

Network: Planning Meeting

6:00 p.m.

Boston Society of Architects
290 Congress St., Boston
architects.org

WEDNESDAY 21

LECTURE

Trouble the Water:

Superstorm Sandy and the Preservation of Place/Presentation by Christopher Mulé

12:00 p.m.

Bard Graduate Center
38 West 86th St., Lecture Hall
bgc.bard.edu

THURSDAY 22

FILM

Art and Craft

7:30 p.m.

Club B-10,
1040 MASS MoCA Way
North Adams, MA
massmoca.org

SUNDAY 25

EXHIBITION CLOSING

Cy Twombly:

Treatise on the Veil

The Morgan Library &
Museum
225 Madison Ave.
themorgan.org

TUESDAY 27

EVENTS

ICP Spotlights:

Carrie Mae Weems

11:30 a.m.

583 Park Ave.
icp.org

BostonAPP/Lab:

Art in Public Places

6:00 p.m.

Boston Society of Architects
290 Congress St.
Boston
architects.org

OPENING RECEPTION

Cities of the Dead:

The Ancestral Cemeteries of Kyrgyzstan

6:30 p.m.

The Arthur A. Houghton Jr.
Gallery, Cooper Union
7 East Seventh St., 2nd Fl.
cooper.edu

THURSDAY 29

TALK

Dual Residencies: Latin American Designers Working in the United States

7:00 p.m.

Theater, The Museum of
Arts and Design
2 Columbus Circle
madmuseum.org

SATURDAY 31

EXHIBITION OPENING

Strategies of Exhibition Design in the Twentieth Century: History and Theory

Harvard Art Museums
32 Quincy St., Cambridge, MA
harvardartmuseums.org

FEBRUARY

SUNDAY 1

EXHIBITIONS CLOSING

Death Becomes Her: A Century of Mourning Attire

Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

From the Margins: Lee

Krasner and Norman Lewis, 1945–1952

The Jewish Museum
1109 Fifth Ave.
thejewishmuseum.org

TUESDAY 3

FILM

Portraits of Harlem: Cool World (1963)

6:00 p.m.

Betts Auditorium, Princeton
School of Architecture
Princeton, NJ
soa.princeton.edu



COURTESY BSA

STEREOTYPE: NEW DIRECTIONS IN TYPOGRAPHY

The Boston Society of Architects
290 Congress Street, Suite 200
Boston, MA
Through May 25

The Boston Society of Architects (BSA) is currently exploring the boundaries and possibilities of traditional typography with an exhibition called *Stereotype: New directions in typography*. To delve into the future of the form—and to raise questions about what is next for it—the BSA is presenting works from 14 up-and-coming and established designers from around the world. “By exploring the opportunities at the intersection of technology and design, this new breed of artists is expanding the boundaries of traditional typography and integrating elements from the fields of animation, craft, performance, nanoscience, and graffiti into their work,” said the BSA in a statement. To push past a conventional understanding of typography as purely two-dimensional, the exhibition incorporates “time, movement, and the third dimension.”

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Proposal for Mumbai by URBZ + Ensemble Studio/MIT-POPlab.

tasked with six cities: Hong Kong, Istanbul, Lagos, Mumbai, New York, and Rio de Janeiro. The interdisciplinary teams paired design practices with research institutes, as well as local practices with international ones. A 14-month process of research and design, which included public workshops and three face-to-face meetings in New York, Shenzhen, and Vienna, have resulted in the exhibition, book, and a Tumblr website collecting crowd submissions.

In the book that accompanies the exhibit, curator Pedro Gadanho takes care to emphasize tactical urbanisms in the plural, to move away from one particular interpretation of the concept and include a broader array of interventions by actors, including specialists like designers and even the state itself. Indeed, the exhibition is a compressed microcosm of scenarios that vary greatly in scale, time horizon, and feasibility. The experience is not unlike that of wandering down a chaotic urban street in an unspecified era, with the voice of Marxist geographer David Harvey making pronouncements in one corner while dance music from Brazil animates another, video kiosks planted against a backdrop of floor-to-ceiling images.

Startling projections of the future, such as that asserted in the New City Reader newspaper created by the Network Architecture Lab, are juxtaposed against more quotidian interventions that can be implemented tomorrow, such as the creation of a post-urban development agency in Istanbul's outer-ring housing complexes that operates like many localized social networking apps in existence today, proposed by Superpool and Atelier

d'Architecture Autogérée NLE in Paris. A few projects are multi-scalar in their approach, such as the work of URBZ in Mumbai and Ensemble Studio/MIT-POPlab, which proposed lightweight, flexible structures that can add on to existing homes and large "Suprastructures" which serve as "flying carpet" platforms for development of urban infrastructure.

Other projects veer into the territory of industrial design and rely more firmly on designing architectural objects. The proposal by Rua Arquitetos and MAS Urban Design for Rio de Janeiro is Varanda Products, a line of objects designed for easy installation on Rio's puxadinhos, or add-on structures. This project envisions that the widespread use of such furniture and small-scale objects will enhance social interaction. The Lagos team, constituted by NLE in Lagos and Zoohaus/Inteligencias Colectivas from Madrid, takes a distinctly infrastructural approach, proposing a variety of urban prototypes that take as their starting point the city center located in water, with energy systems off the grid, connected by light rail and cable car systems.

If there is a theme that brings together many of the projects, it is the forwarding of more collective models of ownership, housing, and infrastructure. Many projects find opportunity for this in unused and vacant spaces, proposing rooftops, apartment landings, and unused air rights as avenues to expand the street and generate funds for community assets. Few projects are as comprehensive as the work proposed by Cohabitation Strategies (CohStra) and SITU Studio, both of which focused on New York's affordable housing and homelessness crisis. Proposing Housing Cooperative Trusts and Community

continued on page 43

Architecture of Unrealized Potential

Uneven Growth: Tactical Urbanisms for Expanding Megacities

Museum of Modern Art
11 West 53rd Street
Through May 10

Just inside the entrance to the MoMA exhibition, *Uneven Growth: Tactical Urbanisms for Expanding Megacities*, a video shows men yanking wooden frames out of brick walls and hammering materials into place, providing a glimpse into the 'tool-houses' of Mumbai's urban settlements that mix live-work functions. A passing viewer commented to his companion while shaking his head, "Look at that, they have to build everything by hand. Can you imagine how much work that takes?" This

visceral response—a mixture of marvel and estrangement—encapsulates the conundrum of an exhibit showcasing tactical urbanism scenarios in six global cities. Who exactly does the work of tactical urbanism? And what can the architect or designer accomplish in these constantly shifting urban milieus?

Uneven Growth is the third in a series of architectural shows at the MoMA that positions the museum as an incubator of new ideas rather than a reactive repository of culture. Like

the two preceding shows in the series, *Rising Currents: Projects for New York's Waterfront*, and *Foreclosed: Rehousing the American Dream*, the exhibit is intended to address urgent contemporary issues while testing the boundaries of design thinking. In focusing on urban inequality in the face of ecological crisis and intense population pressure, this show is perhaps the most ambitious in its scale.

However, rather than ask designers to propose complete solutions, the exhibit is framed by the parameters of tactical urbanism—a broad movement that relies on small-scale, low-cost interventions intended to catalyze long-term social change. Rather than projects, the exhibition presents design scenarios and speculative proposals that showcase an architecture that is always in-progress. Six teams were

CIVIC DRAWING ROOM

The Genius of Venice: Piazza San Marco and the Making of the Republic
By Dial Parrott
Rizzoli Ex Libris, \$40

There is a story, oft repeated but probably apocryphal, that Napoleon called Piazza San Marco "Europe's finest drawing room." True or not, it is a fitting phrase from the mouth of the first and only general to conquer Venice, the man who extinguished a thousand years of republican institutions in a few short weeks. The piazza was the outward expression of those institutions, and by characterizing it as a drawing room, the phrase demotes this nerve center of a great culture and empire into a pretty domestic space, a place simply to take one's pleasure, mere decoration.

In his magisterial new book *The Genius of Venice: Piazza San Marco and the Making of the Republic*, Dial Parrott brings the complex making and rich meanings of Piazza San Marco back to vivid life. We watch it grow from a muddy patch in front of a rural church

into the nexus of Europe's richest empire. It is a surprisingly gripping story, as late-antique Byzantine structures rise, then give way to the strange Arab-Gothic-Byzantine amalgams that are Palazzo Ducale and Basilica di San Marco. Finally, we watch the square take its final shape under High Renaissance master Jacopo Sansovino. And at each step, Parrott skillfully interweaves architectural with political and economic history. We don't just see how the piazza grew, but also understand why.

In the course of his research, Parrott throws light on many fascinating particularities. He describes the pillaging of Constantinople's monuments in order to clad the increasingly polychromatic Basilica di San Marco. He identifies the Arab sources for the motifs that define the Palazzo Ducale's

continued on page 43



COURTESY RIZZOLI

CIVIC DRAWING ROOM continued from page 42
parapet. He explains the brilliance of Sansovino's solution to a 1,500-year-old enigma: the proper way to terminate a Doric frieze.

And out of these particularities, Parrott builds three sweeping theses.

First, he argues that the piazza's overall form grew directly out of late-Antique sources in Constantinople, Venice's major trading partner and mother city. In fact, Parrott argues, Venice experienced a kind of proto-Renaissance in the 12th and 13th century, thanks to close contact with Constantinople. At the time, that city still preserved intact a large swath of its classical urban fabric—unlike Rome, the holy grail of the Renaissance proper. "Such uniformity of design across the entire building site [of Piazza San Marco], an ancient Greek and Roman practice borrowed, in this instance, from the Augusteum complex in Constantinople, was a striking novelty in the medieval West," writes Parrott (p. 134).

Second, Parrott makes the case that Venice's republican form of government—extremely stable and entirely unique—is expressed in, 1) the preference for preserving older structures rather than raze and rebuild, and 2) the successful harmonizing of widely disparate parts. These principles result from the fact that architecture in Venice was driven not by a powerful autocrat but by "a flexible, overlapping network of councils, commissions, and magistracies manned by short-term office holders." Basilica di San Marco, for example, is a riot of colors, forms, and styles, and yet like Venice's intricate republican constitution, no single facet dominates. The same holds true for the Piazza as a whole: "a single complex artifact composed of multiple buildings in several different basic styles erected over a span of centuries."

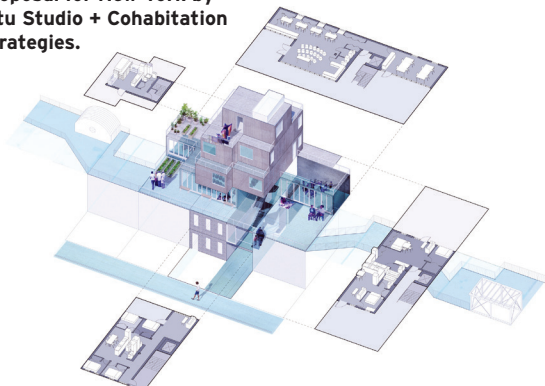
Finally, Parrott convincingly rebuts the long-standing bias in favor of the Florentine Renaissance that sees Venice as a conservative backwater where the Renaissance never really took hold. First, he reminds us Venice's contact with the antique world, via Constantinople, was never really broken, so there was no urgent need for a rebirth. Then he questions the wisdom of wholesale destruction of medieval buildings to make way for "correct" Renaissance buildings, e.g. Saint Peter's in Rome. By contrast, Sansovino, often dismissed as a toady of a reactionary regime, demonstrated his genius in an entirely different register of values. Instead of demolishing and rebuilding (as, for example Palladio wanted to do), he brilliantly harmonized his High Renaissance Marciana Library with its Byzantine, Gothic, and Islamic-infected predecessors. Venice's historically sensitive, agglomerative approach is, for Parrott, every bit as innovative as Florentine and Roman approaches—and more useful as a model for architects today.

Besides his thorough research and wide-ranging intelligence, Parrott should be commended for the writing itself. He manages to be very lucid, even as he keeps many balls in the air. At the same time, he manages to keep his narrative moving at a compelling clip. Not easy stuff.

After reading this book, it is impossible to see the Piazza San Marco as a mere drawing room, even less as a stage set built for the delectation of tourists. For Parrott gives us the tools to understand both the piazza's beautiful parts and as well as the strange, harmonious whole that only Venice, a place unlike any other, could have produced.

ROBERT LONDON IS A NEW YORK CITY-BASED TRAVEL AND DESIGN WRITER.

Proposal for New York by Situ Studio + Cohabitation Strategies.



COURTESY SITU STUDIO

ARCHITECTURE OF UNREALIZED POTENTIAL

continued from page 42
Growth Corporations, respectively, these projects integrate policy, political, and financial mechanisms to create housing and public resources in ways that seem very pragmatic, and in the case of the housing cooperative trust, are initiatives already set in motion by the housing justice community in New York City.

While the exhibit succeeds in presenting an expanded realm of practice for architects far beyond the design of buildings and physical spaces, it is less clear whether these designs are innovative or catalytic. The wildly speculative series of artificial islands proposed by MAP office for

Hong Kong make a number of claims about the kind of spaces needed to relieve Hong Kong's population and ecological crises, but it is not clear how these islands move beyond the realm of legend, or differ from the much-criticized strategy of urban expansion in Dubai and other cities in the Gulf region.

It is also easy to lose sight of the central preoccupation with urban inequality that spurred this process of inquiry in the first place. The potentially insurgent spirit of tactical urbanism is flattened when, for example, the Eko Atlantic project in Lagos, a privatized urban district in development, is presented as an opportunity area and a model for inspiration. It is also

possible to envision that some of the projects, like the work of the Mumbai and Rio teams, remains confined to the level of local improvements, enhancing people's everyday lives but never building the potential to disrupt the status quo.

While opportunities have been unearthed in vacant and unused spaces, who or what groups will determine those new configurations of resources and infrastructure? Whose priorities and desires will be met? When a proposal relies on the entrepreneurial spirit of city residents, will it be the most disadvantaged residents who will farm, trade, and construct these new environments?

The paradox of tactical urbanism as a category of practice is that it recognizes a subset of people who are enacting strategies for urban intervention that millions of people make everyday around the world in pursuit of survival, livelihood, and community exchange without any recognition. With this exhibit, it appears the jury is still undecided on the potential of tactical urbanism to scale up to the urgent urban problems facing us today.

SUKJONG HONG IS A NEW YORK-BASED WRITER.

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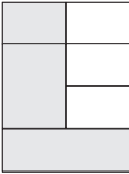
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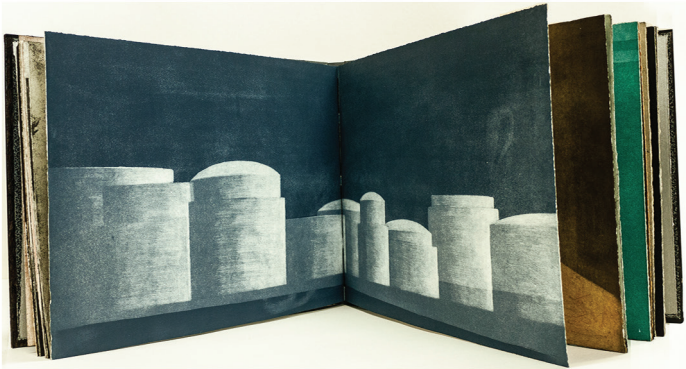


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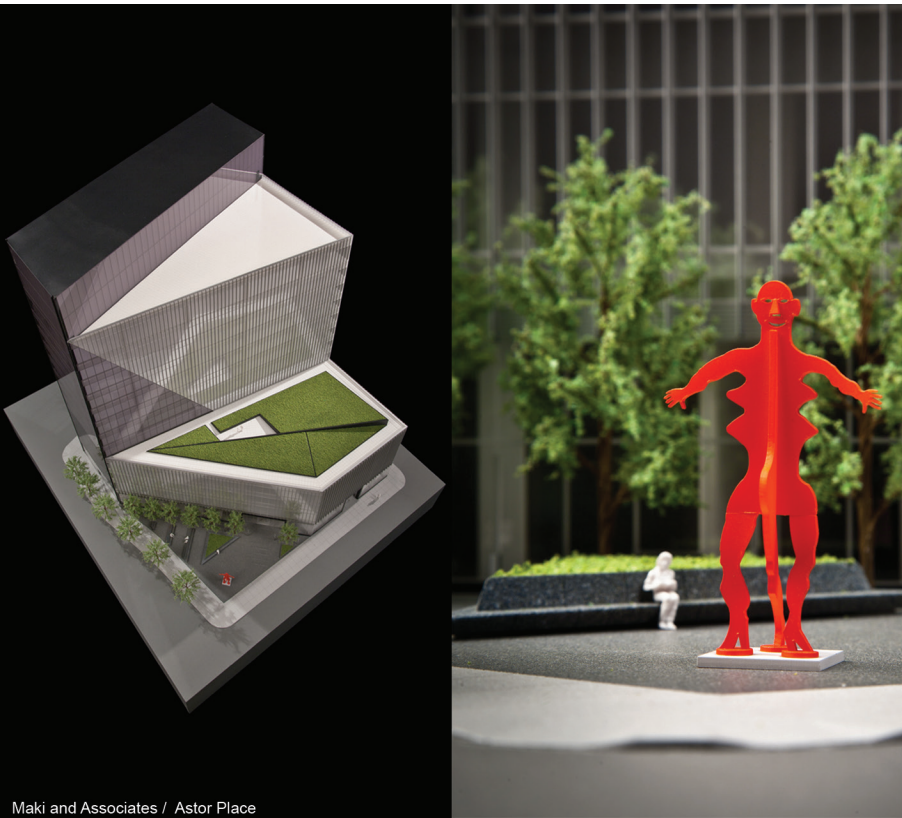
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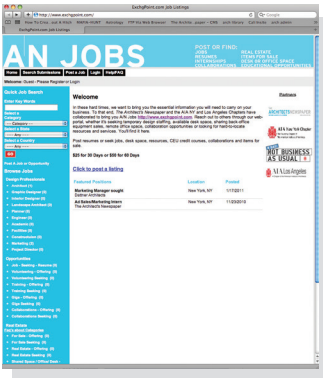
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COURTESY ZAHA HADID ARCHITECTS

On Nationalism and Contextualism

The word most often heard when architects describe their work is context. Every architect—even the ones whose buildings look like UFOs—claims to have been profoundly influenced by context. It doesn't help that academics and journalists make claims about architects' approach to context that strain credibility. *The New York Times* published an article about Jean Nouvel with the headline, "The Contextualizer." (Nouvel is many things, but sensitive to context isn't one of them.) Meanwhile, museums have devoted acres of gallery space to positioning Mies and Le Corbusier as contextualists—nearly proving the opposite for all their trouble.

Responding to context requires an architect to know a site and culture well. In Tokyo, Fumihiko Maki has been designing the Hillside Terrace Complex, where he lives and works, in stages over more than 40 years. The project follows subtle topographic signals, its mix of interior and protected exterior spaces demonstrating what can happen when architecture is rooted in a place.

A few miles away from Hillside Terrace, an Olympic stadium, built for the 1964 games, is on its last lap. The Meiji Jingu Gaien Stadium will likely be torn down and replaced by a new facility designed by Zaha Hadid, the Iraqi-born, London-based architect.

Hadid was chosen in an international competition run by the Japan Sport Council. The 10-person jury was chaired by Tadao Ando and included Norman Foster and Richard Rogers. Her initial design was extremely powerful, suggesting

speed and movement. It has 60 percent more seats than the existing stadium, but seems 160 percent larger. And it is far taller than anything around it. In the words of British critic Richard Williams, the design "mocks the 15-meter limit that is supposed to govern the Meiji Jingu Park area, which includes a famous 100-year-old Shinto shrine."

Not everyone thinks such a massive stadium makes sense for Tokyo. Protesters have noted that Hadid's stadium would require the felling of precious trees, in one of the most park-starved cities in the world. For that reason and others, Pritzker Prize winners Toyo Ito and Fumihiko Maki have been calling for the renovation of the existing stadium. And in an open letter to the Japan Sports Council, the 83-year-old Arata Isozaki called the project a "monumental mistake" and warned it will be a "disgrace to future generations." He described the stadium as "a dull, slow form, like a turtle waiting for Japan to sink so that it can swim away." Maki described it as a "white elephant."

In response to those complaints, as well as concern about the cost of the new stadium (estimated at more than \$2 billion), Hadid modified the design, producing a scheme that is duller and yet no more contextual. She also accused the Japanese architects of jealousy, telling an interviewer, "They don't want a foreigner."

The critics—Ito, Isozaki, and others—have not suggested that the job go to a Japanese architect. To do so would violate the apparent consensus that

nationality should have no bearing on how architects are chosen—that borders and even oceans should mean nothing. Rogers and Foster, like their peers, see themselves as citizens of the world. So, too, do their Japanese competitors. Maki, for example, is one of architecture's most frequent flyers; he may be best known for his World Trade Center tower in New York.

But Maki is also responsible for the building on Astor Place that ignores its context. Would he have done better if he were a New Yorker? Conversely, would a Japanese architect have designed a stadium so at odds with its context as Hadid's turtle? Another of the stadium finalists was SANAA, working with the giant firm Nikken Sekkei. SANAA's entry might be a little less dynamic than Hadid's, and therefore a bit less photogenic, but it would suit the city better in the long run.

Hadid is busy in more than a dozen other countries, with 40 active projects that include a stadium in Qatar, for the 2022 FIFA World Cup. Still, context can be learned. According to a statement issued by her firm, Hadid has been working in Japan for 30 years, and has "researched its architecture and urbanism extensively."

But what would happen if the Japan Sports Council put its thumb on the scale in favor of a Japanese architect, for reasons of contextualism, or national pride, or both? Would that induce other countries to retaliate, in a kind of architectural trade war?

As the New York-based architect Joshua Prince-Ramus noted, "It becomes a slippery slope into nationalism. Push Zaha out after she wins a major, juried, international competition, and SANAA, Ito, Fujimoto, Ban, Kuma, etc., had

better be prepared to relinquish or forgo important foreign commissions."

The question has engaged academics. Hashim Sarkis, the newly appointed dean of the School of Architecture and Planning at MIT, noted, "Nationalism in architecture usually means a particular style, one that is supported and promoted by national authorities. I hope that we will never again have to judge the quality of architecture by the degree to which it promotes a nationalist project." Ana Miljacki, an MIT professor and co-curator of the US pavilion at the 2014 Venice architecture biennale, which focused on American "architectural exports," said she finds it useful to "juxtapose two ideas against each other: 'is it ever okay for countries to give preference to their own architects when awarding public commissions?' versus 'Is it ever okay for governments to give preference to foreign architects when awarding public commissions?' I think the answer, in this day and age, should be yes to both."

Perhaps countries should get a little leeway when a project is a direct reflection of national aspirations. In this case, Japan is preparing to spend billions of dollars to burnish its image. Why can't its achievements in architecture be part of that initiative? Projects that are meant to showcase national achievements might be reserved for local architects.

Architecture, done right, can create bridges between cultures, and cross-pollination is important. But unlike the usual products of trade wars, understanding of context isn't fungible. With homegrown architects designing major public buildings, more of those buildings might be truly contextual. And isn't that what everybody says they want?

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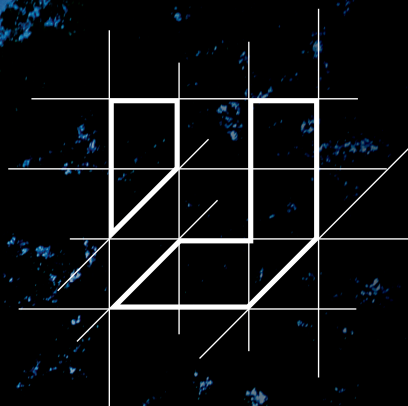
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