



WRAPPED IN A SOLEMN CLOAK OF WHITE precast panels, the newly opened Edward M. Kennedy Institute for the United States Senate presents a commanding face. With clean lines and smooth surfaces, the new museum serves to advance the Senate while memorializing one of the body's most prominent firebrands. The low-slung structure contrasts with the towering forms of I.M. Pei's adjacent presidential library for John F. Kennedy while maintaining a constant aesthetic dialogue. The architects at Rafael Viñoly planned it that way.

"We looked to the I.M. Pei building in terms of the character and scale, materials, and geometry of the EMK Institute," David

Rolland, partner at Rafael Viñoly Architects, told AN. "In that regard, we were both inspired by the John F. Kennedy Presidential Library but also felt we could make something that was unique and yet had a connection with it."

Care was taken to align the building's massing and height with the presidential library. "Like the JFK presidential library, the forms are very platonic shapes, and they are situated and arranged abstractly," said Rolland. Two flanking arms—set at 45 degrees mirroring the alignment of the adjacent library—give shape to the building's forecourt, rising starkly from a plane of grass. A raised

continued on page 4



TWO MORE HOUSES OPEN ON PHILIP JOHNSON'S NEW CANAAN ESTATE

GLASS HOUSE, FARMHOUSE

"I believe that change is a great thing. In fact, it's the only real absolute in the world," said Philip Johnson. In the five-plus decades that Philip Johnson and his companion David Whitney resided in the Glass

House and on its 49-acre campus in New Canaan, change was, indeed, an essential part of their day-to-day routine and tenure. Johnson's iconic one-story Glass House, perched on an

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NEW YORK CITY MAYOR BILL DE BLASIO'S UPSTREAM BATTLE FOR CITYWIDE FERRY SERVICE

VENICE ON THE EAST RIVER

Before New York City Mayor Bill de Blasio delivered his second State of the City address, it was widely expected that he would focus the address almost entirely on housing policy. He did speak at length about his ambitious plan to build or preserve 200,000 units of affordable housing over the next decade. But it was a major transportation policy unveiled near the end of the address that surprised onlookers and made headlines.

"Transportation is central to the mission of providing affordable housing and services—connecting neighborhoods in the five boroughs to New York's largest job centers," said

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COLGATE UNIVERSITY TO BUILD \$21 MILLION CENTER FOR ART AND CULTURE BY DAVID ADJAYE

CULTURAL VENUE CUBED

Colgate University has agreed to move forward with a David Adjaye-designed addition to its Hamilton, New York, campus. The decision to fund the \$21 million project

by the university's board of trustees comes nearly a year after it was first unveiled. Adjaye's Center for Art and Culture (CAC) will replace a

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THE ARCHITECTURAL
LEAGUE OF NEW YORK'S
2015 EMERGING VOICES.
SEE PAGE 16

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LOOKING AT THE PAST AND THE FUTURE

In New York City, buildings that are 30 years old are eligible for consideration by the Landmarks Preservation Commission (LPC) for local landmark designation. In much of the country, 50 years is the minimum, signaling New York’s willingness to protect architecture of the recent past, including works of the modern and now postmodern periods. These demarcations of time have resonance with this issue, as we recognize the 2015 class of Emerging Voices. The program by the Architectural League of New York is celebrating its 30th anniversary this year, and over the course of its existence the prize and lecture series has proven to be a Who’s Who of American (now broadened to include all of North America) architectural talent. The League will publish a lush compendium book of three decades of Emerging Voices later this year, which will be a great refresher of many significant projects and ideas of the period. It may even help remind us of buildings worth considering for landmark protection.

This year is also the 50th Anniversary of New York’s Landmarks law. It wasn’t the first in the country, but given the size and complexity of the city, New York’s law has certainly proven to be one of the most significant pieces of legislation on the built environment nationwide. If you’ve never attended a Landmarks Preservation Commission (LPC) meeting, I recommend that you go. Preservation is both a philosophy and a practice with many players and stakeholders—activists, developers, consultants, and architects—and LPC meetings are one of the rare public events where architecture is reviewed, debated, and revised before a legislative body (the real degree of transparency and accountability is always a subject of speculation and debate.) It’s a fascinating, if imperfect, process. It’s also an evolving field as attitudes about what constitutes historical significance change, building materials advance, and new technologies become available. Preservation is a reflection of the achievements of our past, but it is also an expression of the values and priorities of the present.

Amid numerous events to mark the anniversary, two upcoming exhibitions stand out. A comprehensive show at the Museum of the History of New York, *Saving Place: Fifty Years of New York City Landmarks*, will explore how the 1965 law came to be written as well as its ongoing impact on the city. The exhibition will argue that the law was critical in laying the groundwork for New York’s resurgence in the decades that followed (it opens on April 21). A smaller show at the New York School of Interior Design will examine the rarest group of designees, interior landmarks (*New York’s Landmark Interiors: Rescued, Restored, Reimagined* opens March 5).

These and other events are an opportunity to recognize the victories and losses of the preservation movement of the last half-century, but they are also a chance to renew debates about the role of landmarks and the powers and limitations of designations (historic preservation is not and cannot be a substitute for effective planning and zoning regulations).

Though they design with bold contemporary forms, many of the firms selected in this year’s Emerging Voices group engage with history and explore found sites in deep ways. From rethinking the Philadelphia row house typology, to riffing on Miami’s art deco heritage, to looking to evolutionary and biological systems for formal and technological innovation, these firms show that today’s young architects see contemporary practice not as a break from the past, but as part of a dynamic and ever-changing continuum. **ALAN G. BRAKE**

FIRE DESTROYS STORAGE FACILITY IN BROOKLYN RAISING QUESTIONS ABOUT A PROMISED PARK

ASH, CASH, AND GRASS

In early February, a seven-alarm fire tore through a storage warehouse on the Williamsburg waterfront burning countless pages of documents and casting a thick plume of smoke over the low-slung neighborhood. Within days of the non-lethal fire, as the building continued to smolder, Brooklyn residents started demanding that the damaged CitiStorage Warehouse be replaced with parkland. They say they are owed nothing less and have been since 2005 when Michael Bloomberg rezoned a massive swath of Williamsburg and Greenpoint.

The impacts of that rezoning are hard to understate. Much of the formerly industrial waterfront is now home to glass towers and the wealthy residents who can afford to live in what has become one of New York’s most coveted neighborhoods. At the time, the city promised that the rush of development would bring with it Bushwick Inlet Park, a 28-acre green space along the East River. To date, only 11 acres of that promised park have been delivered.

Designed by Kiss + Cathcart and Starr Whitehouse, the 11 acres contains an athletic field and a Parks Department building with a sloping green roof. While the park has been quite popular, it is only one block wide, impeded to its north by the CitiStorage facility and another warehouse. To the chagrin of local residents, and some elected officials, the recent fire will not lead to more parkland, at least in the short-term.

“The unfortunate fire at Citistorage will not affect Parks’ development of Bushwick Inlet Park,” said the Parks Department in a statement. The department said the acquisition of the privately owned site is currently unfunded, as are plans to build a museum to honor the USS Monitor, a Civil War-era gunship. Under current law, the owner of the CitiStorage site is not required to sell to the city, and according to the *Brooklyn Paper*, the site is now valued between \$73 million and \$100 million. This is roughly three times its value back in 2005 when the zoning was approved. To many, not purchasing the property 10 years ago was a major missed opportunity by the city.

It is not yet known what will happen next at the highly desirable site. But, back in 2005, the Parks Department drew up grand conceptual plans for the property that included a youth athletic field, a dog run, and volleyball courts. While that vision may be dead in the water, Bushwick Inlet Park will continue to expand, at least to the north of CitiStorage.

This spring, the city expects to complete its \$68.5 million acquisition of the Bayside Fuel Oil Depot. After the existing oil tank infrastructure is demolished and the site is remediated, a design for the site will be put forth. **HENRY MELCHER**

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THE MUSEUM HAS LANDED

COURTESY BROOKLYN PUBLIC LIBRARY

Science fiction’s outlandish imaginings are now on display through May 31 at the Brooklyn Public Library (BPL), featuring the top 10 design entries for the world’s first sci-fi museum. This unique project warrants no less than a high-tech, out-of-this-world edifice worthy of *Star Trek*. The winning design by graduate student Emily Yen, titled *Schrödinger’s Box*, proposes a 4,000-square-foot modular museum comprising a trapezoid frame with in-filled planes at various heights (think staggered wall shelving). An exterior insulated plastic cube hangs from the frame, while a flexible fabric roof pivots around the opaque projection wall “facilitating connections to the universe and beyond,” stated Yen in her proposal.

“It explores the imagination that anything is possible—it’s infinite. I think [Yen’s] design really teaches you to dream big,” said Barbara Wing, manager of exhibitions at BPL.

A preview museum will be established in Washington, D.C. in 2015, while a roving exhibition will tour Los Angeles, Milan, Mexico City, Hong Kong, Tokyo, Seoul, Mumbai, Berlin, Moscow, and London. The timeline for building a permanent museum in D.C. is pending fundraising. “A big part of our mission is to be a center for STEAM (science, technology, engineering, art, and math) education, and science fiction certainly is that,” said Jonathan Spencer, corporate counsel at the Museum of Science Fiction. **KINDRA COOPER**

FERRY FIASCO

As *AN* reported in this issue, it will be quite difficult for New York City Mayor **Bill de Blasio** to pull off his plan to launch a five-borough ferry system. There are of course the obvious issues surrounding subsidies, ridership, operators, and dock placement that could all cause major headaches down the road. While the mayor starts charting his path through these details, another potential problem came to the fore: winter weather. Specifically, a partially frozen East River. Just weeks after de Blasio announced his five-borough ferry plan, *Gothamist* reported that the East River Ferry had to discontinue service at least once because boats could not make it through the ice. On its website, New York Waterway, which operates the East River Ferry, explained that the river (technically an estuary) is extremely unpredictable over the winter and that conditions can change within minutes. This, it said, can disrupt the schedule and lead to the temporary closure of certain stops. "We hope that you can understand," it wrote on its site, "and won't hate us forever." It is not you we hate, East River Ferry operator, it is this never-ending winter.

BREAKFAST IN PERIL

One doesn't expect to be in danger when noshing on a croissant and sipping some coffee at a swanky Soho Brasserie—maybe a spilt Bloody Mary at worst. But, one morning in February, at **Keith McNally's** Balthazar, the preeminent power breakfast spot in Soho, customers got quite the fright when an enormous mirror, mounted to a wall, came crashing down on them, eliciting cries to call 911, according to the *Daily News*. **Arnaud Montebourg**, a French Politician and rumored presidential candidate, saved the day by catching the frame. *The New York Times* also reported that several employees and diners fortunately saw the mirror slowly sliding off the wall, giving everyone enough time to retreat from harm's way. If a lesson is to be learned, French-inspired brasseries should always have a Frenchman present in case of a crisis.

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Left: The smooth, angular cladding encloses a replica of the U.S. Senate Chamber.

exhibitions. "The exhibit space is all digital," said Rolland, a move designed to engage with a younger audience. Three hundred feet of linear projections can be switched off to create a blank slate for events. "The space itself is completely flexible in the regard that it's an empty hall and it's the projection itself that brings life to it," he added.

Finally, an outer ring contains classrooms and administrative space with a replica of Kennedy's Senate office in the northeast corner. "Everything that was in the original office came over," said Rolland. "Including the tennis ball that was under the desk for the dogs. The artwork, the photographs, the model ships on the fireplace mantelpiece."

"There was a great deal of attention paid to help foster the institute's mission of teaching civics and the legislative process in a non-partisan manner," said Rolland. "We wanted to make sure the architecture was reflective of that."

BRANDEN KLAYKO

CIVICS LESSON continued from front page "bridge" traverses the lawn, lined with 50 bollards, each inscribed with the name of a state and ordered in sequence of when it joined the union.

At the center of the Institute, a monolith projects up from the roof indicating the location of a replica of the U.S. Senate Chamber inside. The mass is clad in dark composite metal panels with tight joints so it appears as a single mass. That dark tone is reflected inside by a black stone wall that surrounds the chamber. "As you first enter the building, you come through the forecourt across a bridge and then enter through a large glass vestibule, with almost no

metal. It's just sheets of insulated glass," said Rolland. "There is a gradation from the white on the outside into that darker form of the Senate chamber."

The Senate chamber is a nearly exact replica, updated to fit modern accessibility codes, where visitors will experience simulated legislative sessions. "The space feels extraordinarily authentic," said Rolland. "The doors you enter through are pairs of two-foot-wide doors. There's something very unique about that process of opening two doors to enter a space. It's not the way we're used to entering buildings."

Surrounding the chamber, a square ring of flexible space can accept events and



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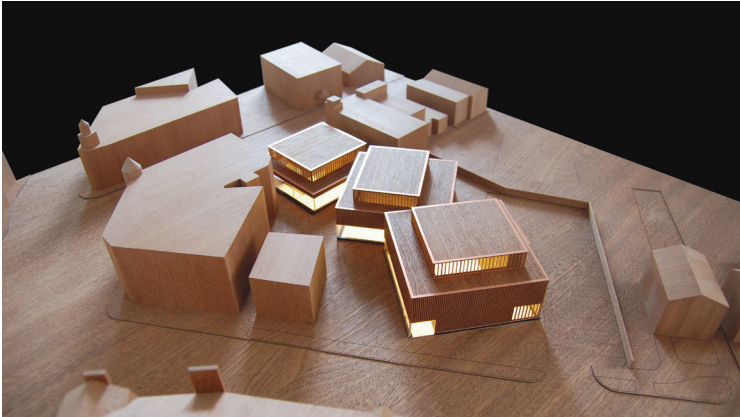


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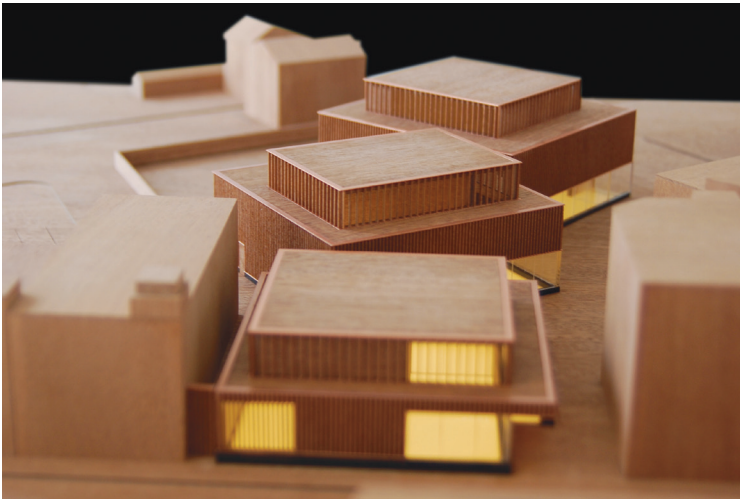


Dividing





Adjaye's design creates an outdoor space connecting Madison and Utica streets through the site. Large planes of glass admit ample daylight and connect passersby to the art on display.



CULTURAL VENUE CUBED continued from front page hardware store. The design features three interconnected boxes, each of which are clad in precast concrete fins that resemble

the tone of the adjacent masonry buildings. The three volumes join at angles and take up about half of the lot, allowing ample space for a court-

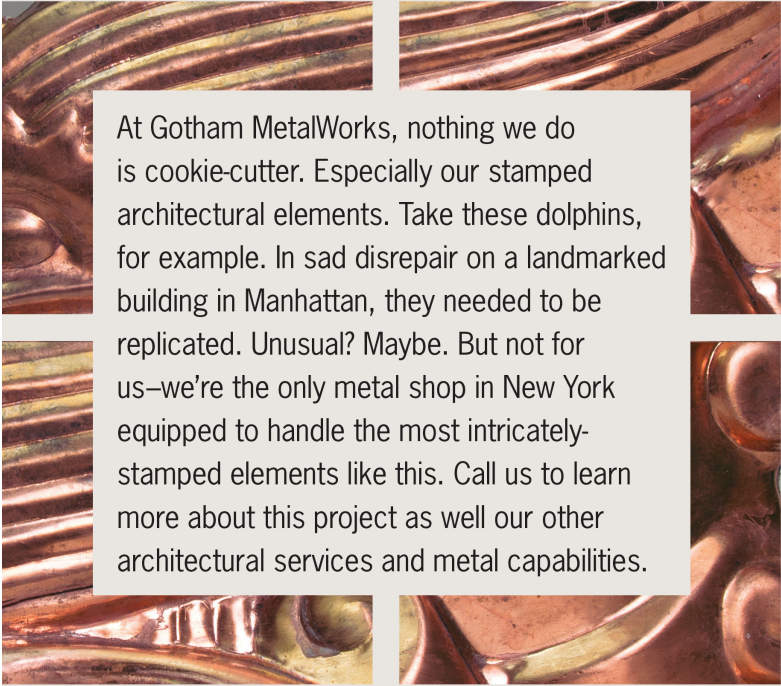
yard or sculpture garden that runs the length of the site, from Utica Street to Madison Street. Adjaye uses large expanses of glass alongside the CAC's courtyard-facing walls to increase natural light within the building and to let passersby engage with the interior artwork. When presenting the project to the public last summer, the architect said that using uplighting instead of flood lighting would make the CAC appear like an illuminated jewel box.

To further embed the CAC within the Village of Hamilton itself, one of the three buildings is designated as a community space for hosting public functions. This piece of the CAC, which stands 15 feet tall and fronts Utica Street, connects to the new Longyear Museum of Anthropology and the Picker Art Gallery. Both of these venues contain 30-foot-high spaces for exhibitions and special projects, as well as archives and seminar rooms. "The scheme acknowledges the

geometry of the existing buildings on the site and the asymmetry of downtown Hamilton's roads," said Adjaye Associates in a statement. "The volumes follow the scale of the village, with each element accommodating a specific function, while allowing for fluidity between." *Syracuse.com* reported that Colgate received a \$750,000 New York State Regional Development Council grant for the project. Construction is slated to start this summer. **HM**

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GLASS HOUSE, FARMHOUSE continued from front page elevated point, with sweeping views of the woods and pond below, was the first to be designed on the property. Over the next 50 years, Johnson and Whitney built or purchased 13 other buildings, including the enclosed Brick House, the Lake Pavilion, the Painting Gallery, the Sculpture Gallery, the Library/Study, Da Monsta, Ghost House, Calluna Farm, and the Grainger. While the architect's celebrated glass-paneled and steel structure, characteristic of his own International Style, was his primary residence, it became one of many dwellings on the rambling property where the pair spent their time, with frequent movement between

houses. Beginning this May when the Glass House reopens, two more houses, the Grainger and Calluna Farms, will be open to the public. This will be the first time that visitors will have the opportunity to step inside the Grainger, the 18th century home acquired by Whitney in 1990 (his middle name is Grainger), where the two men lived on the weekends, spending much of their time cooking, watching films, reading, and gardening. Whitney removed additions to the house—including bathrooms and septic system in the early 1990s—but kept the original floorboards and beams. A window etching created as a site-specific work by artist Michael Heizer is a prominent

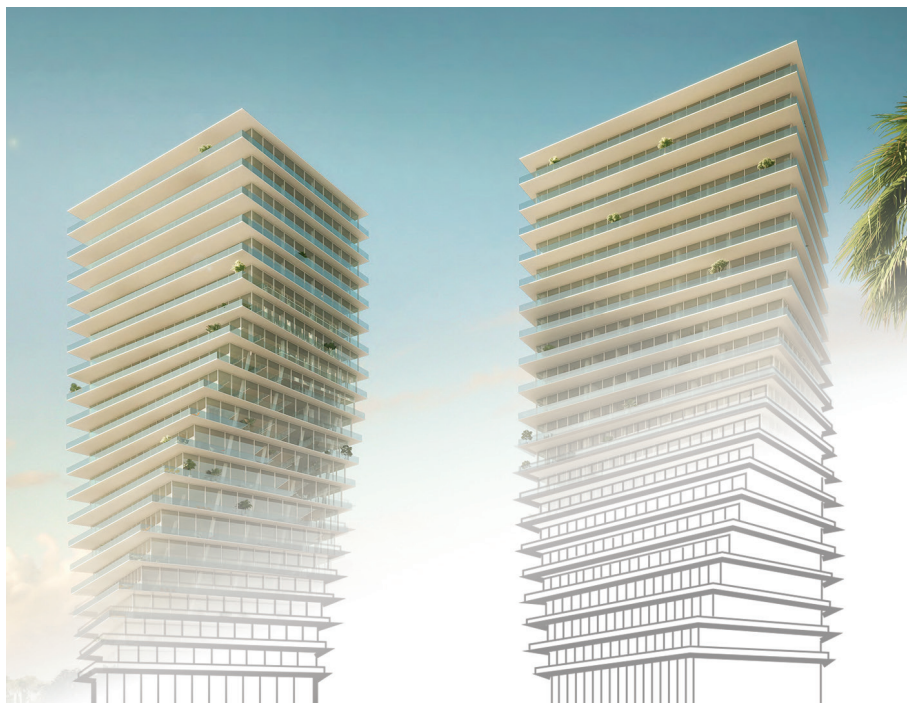


LEFT: COURTESY GLASS HOUSE; RIGHT: IRENE SHUN ALLEN

and contrasting feature of the house. Christa Carr, communications director of the Glass House, explained that these sandblasted glass windows are intended to be Heizer's interpretation of the petroglyphs. Inside, a Johnson-designed table is sandwiched between Mies van der Rohe and Lilly Reich's padded leather and steel Tugendhat chairs, which were originally made for the Tugendhat House in Czechoslovakia. A year after purchasing the house, Whitney planted a peony garden, consisting of 41 peonies and 25 irises, and in which he was the only one permitted to work. A bronze sculpture, *Nature Amassment #4*, by Alessandro Twombly (Cy Twombly's son) stands in the garden.

Left: Calluna Farm. Right: The Grainger.

Before the Grainger became part of the compound, Johnson purchased Calluna Farms for Whitney in 1981. Numerous renovations ensued on the early 20th century home. The kitchen became a focal point in the house, which includes Johnson's own custom-designed kitchen table, and is where Whitney did much of his cooking. Outside sits his own succulent garden inspired by Kasimir Malevich's *Suprematist Composition*.
NA



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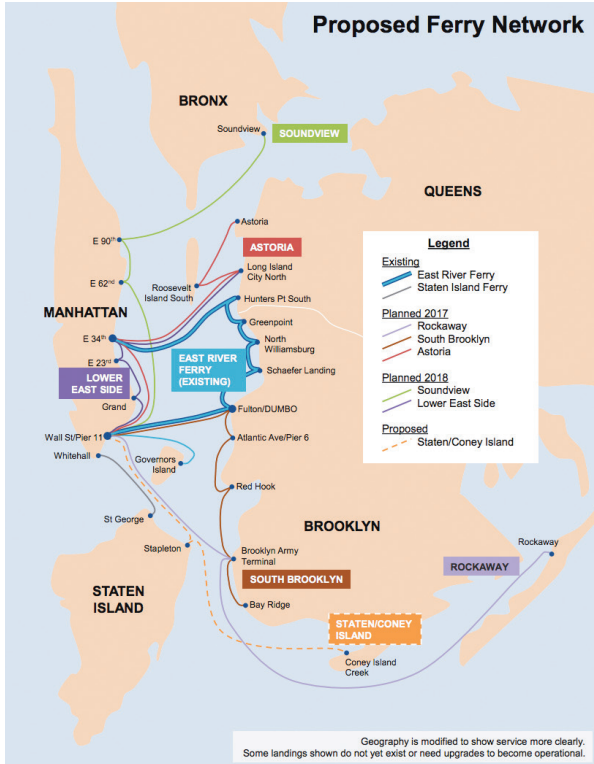
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VENICE ON THE EAST RIVER continued from front page the mayor. Building these connections, he continued, could be achieved by taking advantage of the water with a five-borough ferry system.

This system would launch in 2017 with routes that connect Manhattan to Queens, South Brooklyn, and the Rockaways. The following year, ferries would run along Manhattan's Lower East Side and between Manhattan and Soundview in the Bronx. Another route connecting Coney Island, Staten Island, and the Financial District is still in the planning stages. The administration has said that work is slated to begin this year on the \$55 million process of designing and building the system's docks; the city will also select private ferry operators to run the service. When completed, the ferries will accommodate 4.6 million trips a year, according to the mayor's office.

Like many of de Blasio's urbanism proposals, this one was born under his predecessor. In 2008, Michael Bloomberg worked with City Council Speaker Christine Quinn and the New York City Economic Development Corporation to create a framework for a citywide ferry network that includes many of the sites seen in de Blasio's plan. The Bloomberg administration ultimately only moved forward with

the East River Ferry. That service launched in 2011 as a pilot program and has been providing service between Manhattan, Brooklyn, and Long Island City for \$4 a ride ever since. The ferry has been hugely popular, but still requires a significant subsidy—\$2.22 per trip, according to a 2013 study commissioned by the EDC. (For comparison, there is a \$0.62 subsidy for each subway ride.)

The de Blasio administration has said the new system would require between \$10 million and \$20 million in annual subsidies and that a ferry ride would cost as much as taking the subway or bus. Critics of the mayor's plan say that the city's money would be better spent on other transit programs like bus rapid transit that could reach lower-income New Yorkers who do not live near the water. (In his State of the City address, Mayor de Blasio also pledged to complete an additional 13 BRT lines.)

Creating and sustaining a viable city-wide ferry system—even with considerable subsidies baked in—will not be easy to pull off, said Jeff Zupan, a senior fellow at the Regional Planning Association who has been studying New York City ferries for decades. In that time, he has seen plenty of ferry attempts fail. Just last fall, the de Blasio administration

The proposed system could launch in 2017 with routes connecting Manhattan to Queens, South Brooklyn, and the Rockaways.

discontinued ferry service to the Rockaways that was set up after Superstorm Sandy because it was costing the city about \$30 a passenger. Zupan is skeptical that the new Rockaway iteration—or any of de Blasio's planned routes for that matter—will fare much better. To be successful, he explained, ferries must provide a quick and efficient ride between people's home and office. This is most feasible when ferries run between densely populated areas (think Hoboken to Lower Manhattan) where it is easy to get to and from a dock and then onto a final destination. Short distances also make matters easier because riders are enticed with a faster trip and ferry operators can run fewer boats while still maintaining frequent and reliable service. Many of de Blasio's proposed routes do not have this built-in advantage.

"They are not all going to be dogs," said Zupan referring to de Blaiso's planned routes, "but they do not have all the features you want to look for. If they had all the features, these would have been done long ago because these ideas have been around for a long time."

But Zupan noted that the resurgent waterfront, with apartment towers sprouting up one after the other, has buoyed the mayor's plan. The glossy buildings may offer great views, but are typically a hike from transit options. Citywide ferries could be a major boon to developers already eager to build near the water. The mayor's office did not respond to *AN's* question about whether it would ask developers to contribute funds for the ferry system.

Ultimately, the mayor's five-borough plan is a kit of parts with only some routes seeming positioned to succeed. But what will happen to some, or all, of the ferries cannot be known until the boats hit the water. "You can never really know until you try it," said Zupan.

HM



Sub Culture

Every day 300,000 subway riders stream through Manhattan's **Fulton Center**, their underground trek now brightened by entertainment venues and daylight reflected from its skylit cable-net overhead. Created by **James Carpenter Design Associates** and engineered by **Arup** for **Grimshaw Architects**, this marvel of collaboration is a new bright spot beneath city streets. Read more about it in **Metals in Construction** online.

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It has been called, by people who know the firm at least, the biggest (or best, depending on who you ask) architecture practice in New York nobody's ever heard about. Superlatives aside, in the decade-plus since it was founded, Fogarty Finger has produced a solid but unassuming body of clean, modernist built work in and around New York City. It has done so very much outside of the limelight.

"We're a bit shy," said firm co-founder Robert Finger. "We don't like to talk about ourselves. We focus on the quality of the work and the client relationship."

Chris Fogarty, the other founding partner, seconded that sentiment. "We haven't done a lot of marketing," he said. "All of our business has been word-of-mouth referrals. That's been our business development plan."

Fogarty and Finger met when working in the New York office of SOM, where they gained experience designing big projects, while growing disaffected with some of the inefficiencies that

can occur in any large organization. "At SOM we got frustrated seeing so much of the design chopped out," said Fogarty. "The buildings were often naively designed. There's no reason to design a wild facade system just to lose it to value engineering. We try to do what's affordable right from the start."

Another thing they tired of at SOM was working through the night, which they decided they would never impose on their own employees. Starting in 2003 with only two employees—themselves—Fogarty Finger now numbers around 50. The firm's Lower Manhattan studio is open and informal. Employees have easy access to the partners, are given responsibility quickly, and are not worked to the bone (they get four weeks of vacation as well as flextime!). As a result, Fogarty Finger claims it has never lost a client and has only seen two employees move on to competitors. "You have to make yourself appealing," said Finger. "You're only as good

as your staff."

The majority of Fogarty Finger's projects to-date are multi-family residential buildings and corporate and commercial interiors, but the firm has ambitions to design larger, more complex projects. "I worked on a lot of skyscrapers while I was at SOM. I'd like to do an office tower here in New York City," said Fogarty. "But in the U.S. everyone is so risk-averse. They don't want to hire you unless you've already done that type of work. You have to find some crazy client who's willing to take a chance on you. Once you've done it, the phone will start ringing."

Part of the fanfare or not, Fogarty Finger continues to grow. In fact, the firm has extra space on its floor into which it intends to expand, adding desks and architects. How big will it get? Who can say? "We'll know when we get there," said Finger. "Not so large that we lose our connection to the client and quality."

AARON SEWARD

FIVE 27
LONG ISLAND CITY, NEW YORK

Situated on a quiet historic residential street, this five-story condominium playfully reinterprets the traditional row house. A seemingly random window pattern breaks up a rough brown brick elevation. Each window is framed with brownstone sills and headers, adding to the depth of the facade.

1407 BROADWAY
NEW YORK CITY

Fogarty Finger repositioned this mid-century skyscraper for a new millennium clientele. Sweeping expanses of glass and a dynamic entry transform the building's sidewalk presence. The architects completely reimagined the lobby in a crisp, minimalist vein.

THE MARX
ASTORIA, NEW YORK

The Marx is a seven-story multifamily building with 33 units located in a quiet neighborhood of Queens. The outwardly simple square fenestrations of the facade contain a layer of architectural detail and shadow play created by angled metal panels and glazing variations.

HILLTOP HOUSE
NYACK, NEW YORK

This 7,500-square-foot, five-bedroom home overlooks the Hudson River on a steeply sloping site. Clad in shingles, the interior is anchored by a large family room that opens onto the garden. Glass walls and a neutral material palette connect the interior and exterior.



The space was designed to be neither neutral box nor imposing environment, but a programmable space that offers resistance as well as openness.

on the design, develop drawings, and oversee construction.

The space opened to the first class of ten students in the fall of 2014. Key elements are a formal seminar classroom that converts into a screening room, a central space with moveable walls suspended from newly added girders, and a sun-filled kitchen-lounge-library area defined by birch plywood cabinets and shelving. Tucked throughout are unexpected maneuvers: a horizontal cut in the wall between the entry and the seminar room is not just a window but also a vitrine; the moveable walls not only slide but pivot, allowing for countless configurations; an odd-shaped niche is out-fitted for napping; low coffee tables by Duffy of London quickly metamorphose into symposium-worthy dining tables.

Describing how space meets curriculum, Renfro said, "Its seeming neutrality is a ruse, demanding an interrogation of space and its role in content delivery." Even the materials are meant to engage students' imagination. "We really wanted to make each surface 'curatable,'" said Chris Leong. Metallic painted oriented strand board adds texture to the northern end of the space, and felt covers walls inside the seminar room. In the main space, a sound absorbing felt curtain is backed with shiny aluminum-covered canvas to create a demure or spectacular backdrop as needed for the ever-changing stage for art.

MOLLY HEINTZ

A NEW CURATORIAL PROGRAM AT SVA INVITES STUDENTS TO EXPERIMENT WITH SPACE

ON DISPLAY

For graduate students in the new Curatorial Practice MA program at the School of Visual Arts, the boundaries between life and art are fluid. They come to the 10th floor of 132 West 21st Street to attend class, share a meal, install a show, attend a performance, take a nap, and read a book, among other things. It's a demanding course load for 3,200 square feet, and the dynamic programming is made possible by the flexible, transformable design from Charles Renfro of Diller Scofidio + Renfro and Leong Leong architects.

Program Chair Steven Henry Madoff, who had previously tapped Renfro to contribute an essay to the anthology *Art School (Propositions for the 21st*

Century) published in 2009, recruited the architect as an inaugural faculty member of Curatorial Practice and also asked him to help conceive how the two-year curriculum might unfold in three dimensions. "We really needed the space to be a curatorial lab," said Madoff, who envisioned it holding a variety of exhibits, events, and gatherings. Renfro was excited by the prospect of putting the ideas of his essay—that contemporary art can be many things so therefore experienced in a variety of spaces and settings—into practice. However, he could not fit the job into his DS+R schedule, so he and Madoff invited the young New York-based firm Leong Leong to collaborate



Architect: Skidmore, Owings & Merrill
Structural Engineer: WSP Cantor Seinuk
Photograph: Tex Jernigan

World View

While the world watched, **One World Trade Center** grew in both height and symbolism, its 1,776-foot crystalline form bringing unmatched views back to Lower Manhattan. A redundant structural steel frame, the result of creative collaboration between **Skidmore, Owings & Merrill** and **WSP Cantor Seinuk**, ensures that its safety is as substantial as its stature. Read more about it in **Metals in Construction** online.

 **Steel Institute of New York**

WWW.SINY.ORG

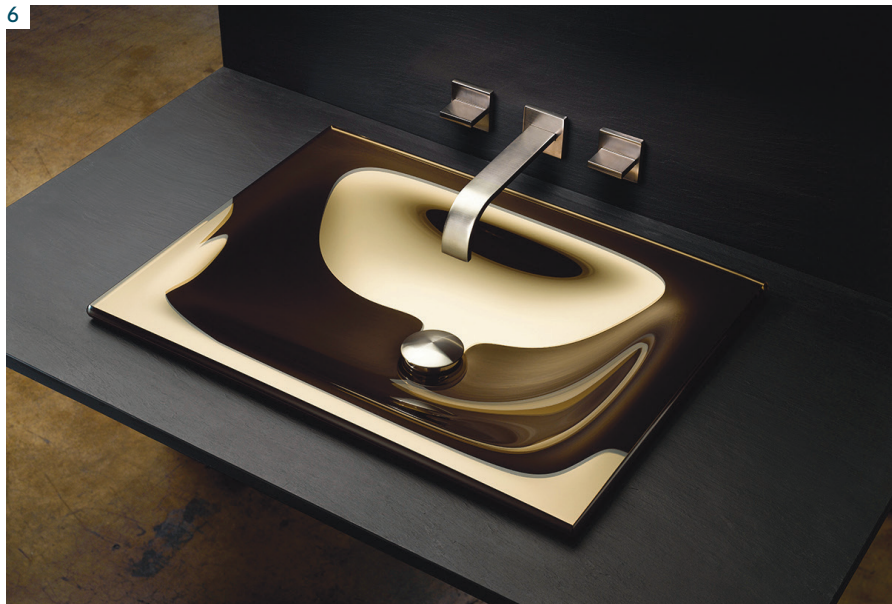
AT DEADLINE

TOWERING OVER QUEENS

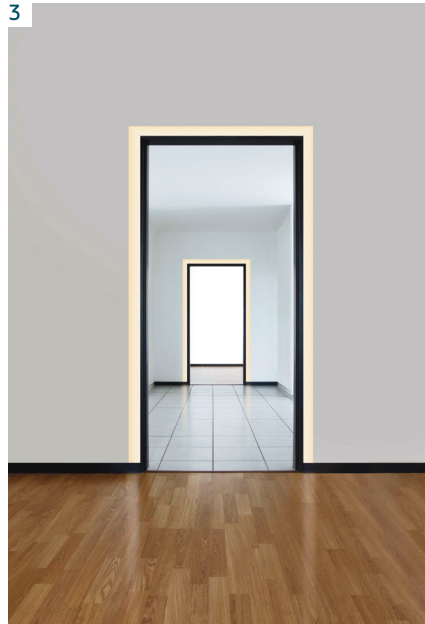
Yet another tower could rise in Long Island City, Queens. Citigroup is expected to sell a prime development site next to its SOM-designed, 51-story turquoise office tower that dominates the neighborhood's skyline. *The New York Times* reported that when Citi built the structure in 1989, the city expected Long Island City to blossom into a major commercial hub. That hope did not pan out. But the neighborhood has seen a boom in residential development in recent years and now Citi wants to take advantage of it. The bank will reportedly sell the development site for \$150 million, likely giving way to an apartment or hotel high-rise.

MTA OFF TRACK

Overcrowding on New York City subway trains is becoming a major problem for commuters. According to new data from the MTA, there were 14,843 weekday delays caused by overcrowding in December alone. *The New York Post* found that the number is up 113 percent from the same period a year ago. Fixing the overcrowding will not be easy for the MTA as it is trying to accommodate record ridership and still dealing with damage from Superstorm Sandy.



PROFESSIONALLY SPEAKING



1 NEOLITH
THE SIZE
HGSTONES.COM/NEOLITH

"One of my favorite products to work with lately has been Neolith sintered compact surfacing from TheSize. The product comes in many colors and textures (honed and polished), which makes it easy to use in any setting, whether the goal is traditional or contemporary. And the versatility—it can be used just about anywhere: floors, walls, countertops, integral sinks, fireplace surrounds, columns, exterior bars, and BBQs."

Cindy McCoy
Cindy McCoy Designs
Centennial, CO

2 VENEZIANO
VASARI
VASARIPLASTER.COM

"We have had a ten-year obsession with Venetian plaster that dates back to measuring a Carlo Scarpa building with students in Treviso at the Canova Gypsotecha. We could never get the same quality workmanship here, so we hired Italian contractors to teach us the recipes, the troweling, the joinery. Now we teach our own subcontractors. The material is unique for its durability, depth, and subtle sheen. The variegated quality of the finish speaks of a hand-crafted surface."

Alberto Alfonso
Alfonso Architects
Tampa, Florida

3 LINEAR PLASTER-IN
LED SYSTEMS
PURE LIGHTING
PURELIGHTING.COM

"Recessed lighting from Pure Lighting is so simple, clean, and neat with an endless variety of applications. It's perfect for making a design statement, as it can be used in a group to create a pattern, or to accentuate a painting or wall or to outline anything. This type of lighting has unlimited creative possibilities."

Laura Bohn
Principal Designer
Laura Bohn Design Associates
New York City

4 HOLLANDLAC BRILLIANT
FINE PAINTS OF EUROPE
FINEPAINTSOFEUROPE.COM

"Hollandlac Brilliant from Fine Paints of Europe is an interior and exterior, marine-quality, oil-based ultra-high-gloss enamel that is available in 13,000 'standard' colors and an unlimited number of custom tints. Rigorous and thorough preparation are required, and highly skilled painters are necessary; however, the final product is a rich finish that is extraordinary."

Glenn Gissler
Glenn Gissler Design
New York City

5 CROSS-LAMINATED
TIMBER PANELS
X-LAM
NORDICEWP.COM

"For our USA Pavilion at the Milan Expo 2015, we used X-Lam cross-laminated timber floor slabs. They're fast to install, fire-rated, light, and capable of surprising spans. The bonus, of course, is the beautiful wood ceiling you get below the slabs."

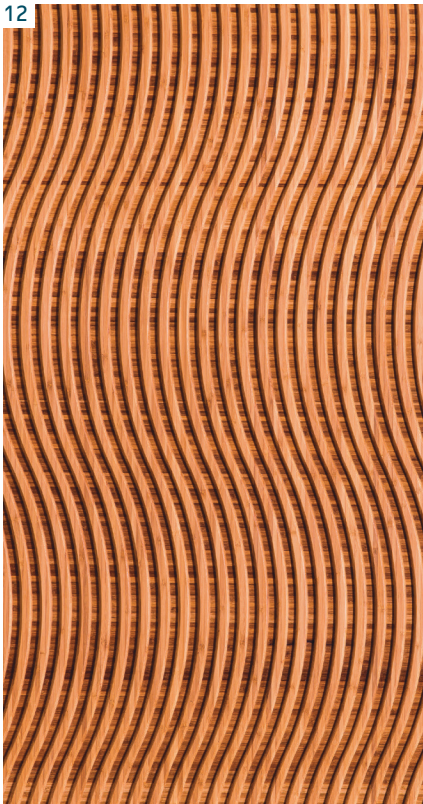
James Biber
Biber Architects
New York City

6 RECTANGLE BASIN
VITRAFORM
VITRAFORM.COM

"Regarding hospitality interiors, for designers the sky is the limit. Spaces have to convey originality and stand out from the competition. That said, Vitraform basins achieve this objective. Made in the USA, each basin is one-of-a-kind and the execution to detail is flawless. I am particularly taken by the Bronze finish: Its molten, liquid-gold quality conveys a level of grandeur and luxury that is unmatched."

Christina Hart
Senior Principal, Director of
Hospitality Interior Design
HOK
New York City

FROM HIGH-TECH BUILDING MATERIALS TO HANDCRAFTED FINISHES, ARCHITECTS AND DESIGNERS SHARE THEIR FAVORITE RESOURCES WITH AN. BY LESLIE CLAGETT



7 BROOKLYN COLLECTION
WATERMARK
WATERMARK-DESIGNS.COM

"The Brooklyn fitting collection by Watermark is our go-to choice for residential and hospitality projects. These days our clients are craving architectural details that are clean, simple, and modern. We are attracted to objects that are straightforward and utilitarian; anything too sleek or too traditional just doesn't feel right today. The inspiration for the Brooklyn collection is an industrial valve, which gives it a sexy and functional character."

Adam Rolston
Creative & Managing Director
INC Architecture & Design
New York City

8 SPD SMARTGLASS
RESEARCH FRONTIERS
SMARTGLASS.COM

"On the roof terrace of our USA Pavilion at the 2015 Expo in Milan, we are using almost 10,000 square feet of dimmable glass to provide shade or sun, depending on the weather and comfort needs. SPD SmartGlass changes almost instantaneously and can be treated as an array of very large pixels; we are programming images, patterns, words, and reactive motion into what would otherwise be a simple glass canopy."

James Biber
Biber Architects
New York City

9 FINISHING AND EDGE-
PROTECTION PROFILES
SCHLUTER SYSTEMS
SCHLUTER.COM

"The product I have used in every bath and kitchen job is the tile edge from Schluter. It is an elegant accent that enhances the design, and also solves the problem of using tiles that don't have a finished edge. It's a perfect bespoke detail."

Barry Goralnick
Barry Goralnick Architecture and
Interior Design
New York City

10 TECHTOP
LG HAUSYS
LGTECHTOP.COM

"The new embedded technology of TechTop by LG Hausys can turn a variety of surfaces into a wireless charging station for smartphones. By simply setting it in a designated area of the work surface, its battery begins to charge—no cables, no clutter, clean and efficient."

Rodney McManus
Partner
SubenDougherty
Architecture + Design
New York City

11 VELA LD IN
ONYX STAINLESS
MGS
MGSTAPS.COM

"Simply put, MGS faucets are like high-precision plumbing machines. Beautifully designed and exquisitely crafted from solid stainless steel, they are sleek and refined. The look, the feel, and the attention to detail is second to none and they are a pleasure to use."

Lev Bereznycky
Project Manager
Lundberg Design
San Francisco

12 REVEAL COLLECTION
SMITH & FONG
PLYBOO.COM

"Plyboo is creating some beautiful and sustainably manufactured sculptural panels, both decorative and sound-absorbing, by CNC milling their laminated bamboo panels. It's an evolution of an existing material by applying new fabrication technology."

Corey Martin
Principal
THA Architecture
Portland, Oregon

COURTESY RESPECTIVE MANUFACTURERS



JEFF GOLDBERG/ESTO

Rick Joy is an architect's architect. Few American practitioners harmonize form, materials, light, and space with his consistency and clarity. Based in Tucson, he has rightfully earned a reputation as a preeminent desert modernist, transcending the sometimes unfairly pejorative title of a regionalist with starkly timeless buildings, elemental in their form and their connections to their sites. Fellow travellers like Peter Bohlin or Tom Kundig may be better known, but Joy may have the stronger vision. His best houses always bring Luis Barragán to my mind. They mark and heighten the unique qualities of the landscapes in which they are set.

So how surprising and pleasing to find him on the East Coast, in that most straight-laced and elite suburb of Princeton, New Jersey, where he has designed a tiny commuter rail station for a New Jersey Transit train line that serves the college town, known as the

"Dinky" in Ivy-speak. It's an odd but creative pairing. Joy's work is anti-sentimental. Princeton as a community and a university is immersed in a powerful nostalgia for the past, which it constantly re-inscribes as a part of its identity and perpetuation of privilege. The University's rolling campus is studded with massive trees and collegiate gothic outcroppings bordered by mansions and Victorian houses. Its atmosphere is powerful and imposing. Joy has internalized that culture to produce a building that is of its place, but is also one of the more conservative works of his career.

Joy's site is modest and tucked away, as if the train connection were a kind of back-of-house function that the town wanted kept from view. The University is working to change that. A new art museum by Steven Holl is rising immediately across the street, which will give the station an appropriately important and civic neighbor. Still, like most commuter

rail stations, it is flanked by parking, a large surface lot and a multi-level garage, which sap it of much of its urbanistic energy.

Joy's design attempts to overcome the limitations of the site. His station is actually two buildings, a small chapel-like waiting room, and a larger building housing a WaWa convenience store and public bathrooms. A courtyard designed with Michael Van Valkenburgh Associates and a canopy along the train tracks link the two buildings. With a steeply pitched roof and a somber colonnaded entrance, the tiny waiting room makes a bigger play for attention. Inside, the space is filled with natural light, with a blackened stainless steel ceiling, which follows the pitch of the roof. Wood benches with a natural-edge on the top of the seatback, produced by the Nakashima studio, are inset in the widow bays. The serene space distills the meditative qualities of a

space of worship or a library, and its forms evoke the collegiate gothic buildings that define the campus without stooping to mere replication.

The dark-metal clad convenience store is comparatively recessive. There is something satisfying about a great architect taking on the utterly mundane typology of the convenience store. The handsomely detailed exterior relates architecturally to the waiting room building with a peaked corner entrance with a very small and discreet sign. The interior is entirely conventional, but the bathrooms are the nicest I've ever seen in a public transportation facility. They, presumably, will be maintained by the store, which will help keep them at such a high level of cleanliness.

As we as a nation begin to reinvest in public transportation, we would be well served to remember that good architecture reinforces how we use infra-

Clockwise from top left: The steeply pitched roof of the new station gives it an outsized civic presence; the colonnaded entrance evokes the prevailing campus style, Collegiate Gothic; the light-filled interior of the waiting room.

structure. By committing to good design, communities and commuters alike would get more from their investments—noble spaces that would make these systems more successful. While few towns or transit systems will be able to match Joy's luxurious materials and fine detailing, his train station is a reminder as the transit systems of the last century were being developed even small pieces of architectural infrastructure were often endowed with civic importance and a sense of grace. The architectural language may have changed, but Joy shows us that small, everyday buildings can attain a higher public purpose.

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25 YEARS

PERKINS+WILL



The offices of hybris include a repurposed club from the early 20th century, where the Civic Opera Building's financier kicked back with whisky and cigars.

TOM HARRIS © HEDRICH BLESSING PHOTOGRAPHERS

As tech companies continue to take over historic office spaces in downtown Chicago, they walk a fine line with the architects and interior designers. How do you celebrate and preserve early 20th century work without dulling that youthful energy critical to so many software companies? Perkins+Will have struck that balance at the Chicago offices of Swiss e-commerce giant hybris.

To be fair, the firm started with a powerful space. The company has two noncontiguous floors of the Civic Opera Building at 20 North Wacker Drive, a throne-shaped colossus on the Chicago River that architectural firm Graham, Anderson, Probst & White is said—probably apocryphally—to have faced west so it turned its back on New York City. Programmers, sales people, and managers have occupied the

building's 29th floor for some time, but hybris' recent expansion onto the 39th floor does more than double the company's footprint—it lands it in the boozy, rarified air of the former Tower Club, which once occupied the same space.

Started as the Electric Club in 1916 by the building's owner, British-American business magnate Samuel Insull (who, according to legend, inspired the Monopoly

character Rich Uncle Pennybags), the Tower Club's dark wood and Tudor archways hosted dignitaries and high rollers for 95 years. In 2011 its patrons bid farewell with a final toast.

Old boys clubs may be fading along with the three-martini lunch and the social norms that sustained them, but companies like hybris fit surprisingly well into vaunted spaces like the Tower Club. hybris director Doug Gaffney pointed

out the wooden drop ceiling and restored floor made up of regal slabs of Ohio bluestone, looking not unlike the floor of a medieval castle. Slender, arched windows and rich wood detailing convey a coziness as well as a touch of the same standoffishness its stiff-lipped progenitors probably exuded. "This is why we didn't just want to take a hand grenade and rip this all out," said Gaffney. "There's a lot of history, and we wanted a unique space."

Perkins+Will restored the club lounge, retaining a ceiling-height humidor, fireplace, and a 75-year-old bar. The architects added contemporary touches, like proper lighting and meeting spaces ringed with floor-to-ceiling glass panels. Instead of storing members' cigars, the humidor now holds employee ID cards, while a stolid wooden door displaying the names of Tower Club presidents is repurposed in hybris' board room.

Splashes of the company's signature blue are apparent everywhere, though subdued on the Tower Club floor compared to hybris' 29th floor operations. The north and south wings, which house work stations and meeting spaces, are similarly modern.

Though details are preserved, hybris' intervention is decidedly not pure preservation. But nor were previous retrofits that covered up historic details with drop ceilings, duct work, and acoustical tiles. "We uncovered layers of build outs, like peeling an onion," said Perkins+Will project manager Eric Evangelista.

The company's 29th floor is centered around a large circular area, linking a cafe, lounge, and elevator bays to the front desk. Like the open floor plan workstations, it is a nod to transparency that perhaps would have ruffled some patrician sensibilities in the original Tower Club. Or maybe they would have welcomed hybris, a global company whose revenue has soared in recent years. Either way, someone will raise a glass.

CHRIS BENTLEY

RESOURCES

Acoustic tiles

Armstrong
armstrong.com

Lighting

Core Lighting
corelightingusa.com
Cooper Lighting
cooperindustries.com
Focal Point
focalpointlight.com
SLV lighting
slvlighting.com
Luminii LED linear lighting
luminii.com

Paint

MDC Metallic Paints
mdcwall.com

Reception desk backplash

Avonite
aristechsurfaces.com

Movable partition

Modernfold
modernfold.com





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EMERGING VOICES 2015

THE ARCHITECTURAL LEAGUE OF NEW YORK IDENTIFIES LEADING TALENT IN ARCHITECTURE AND DESIGN.



PHOTOS: SAM OBERTER; RENDERINGS: COURTESY ISA

"Radical pragmatism." That is the driving force behind Interface Studio Architects (ISA), said Brian Phillips, principal at the Philadelphia-based firm. For the past decade, ISA has been delivering design-forward residential projects with more personality than what you would typically find in the mid-level market. The challenge of creating these types of projects does not come from the design process itself, said Phillips; rather, in an age "where everyone has a budget," it is in convincing clients—especially developers building

for a younger generation of homebuyers—that good architecture is worth the investment. So far, it has been. In Chicago, ISA's Flexhouse development—a row of modern homes textured in horizontal gray bands—sold so well that it launched a sequel: Flexhouse 2. This project—31 densely packed row houses with bent facades—has also been selling fast. Both of these Chicago projects have their roots in the historic row houses of ISA's home base, Philadelphia—a city that Phillips says is one part New York and one part Detroit. It

is within this context—an East Coast, metropolitan city still plagued by vacant land and blight—that ISA has been completing unique, and often colorful work, at developer-friendly costs. In South Philly, the firm designed a row of attached homes streaked with bands of turquoise to pay homage to the "aggressively eclectic awnings" of their neighbors. Near Temple University, ISA created an engaging 72-unit student housing facility that was made of 80 prefab boxes. The building's mostly black and gray fiber cement facade acts as a rainscreen

and has pops of color from prominent orange window frames that push through the structure's exterior. ISA has also worked with Postgreen Homes, an environmentally friendly developer, on 100K Houses, a project to prototype 1,000-square-foot, super-green homes that are affordable to those typically priced out of the "green" market. To date, ISA has completed seven such projects (17 individual homes) under the 100K brand. These residences are not just affordable and sustainably built, they are true pieces of architecture. For

one of the homes, ISA used supergraphic stencils to imprint images of the sky on top of a fiber-cement panel facade. To keep construction costs down overall, ISA finished part of the home's interior in plywood. As the firm expands its footprint outside of Philadelphia, Phillips said ISA continues to find itself working in "bleeding edge" neighborhoods, ones that cater to the creative class; gentrifying areas where schlocky apartment buildings tend to rise one after the other. This is where ISA wants to create distinctive architecture

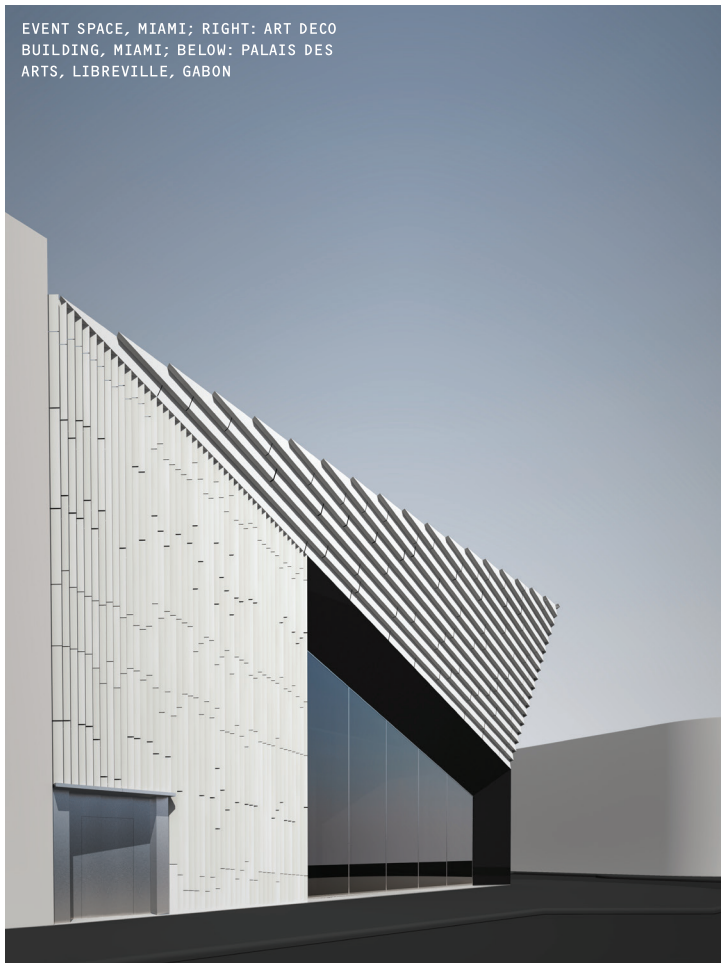
at competitive price points. Phillips said doing so is not that complicated: "A color is much more affordable than Corten steel or zinc; it is a cost effective way to add visual texture." In the seas of mediocre new construction, ISA's work may look radical, but to a developer—and to a building's tenant—the results are ultimately quite pragmatic. **HENRY MELCHER**

CLOCKWISE FROM TOP: 100K HOUSE, PHILADELPHIA; MASS LOGIC SUPPORTIVE HOUSING, SYRACUSE, NY; RENEWOLD, PHILADELPHIA; EL CHALET, PHILADELPHIA



ARANDA/
LASCH

NEW YORK, NY
AND TUCSON, AZ



EVENT SPACE, MIAMI; RIGHT: ART DECO
BUILDING, MIAMI; BELOW: PALAIS DES
ARTS, LIBREVILLE, GABON

Ben Aranda and Chris Lasch are growing up. Longtime habitués of galleries, museums, and art fairs, Aranda/Lasch, their eponymous firm, was an early leader in parametric design and advanced fabrication, which they employed to make intricate, conceptual furniture and installations. Now, after more

than a decade of practice, they are making the leap in scale to buildings, with two large-scale commercial projects in Miami and a cultural building in design development in Libreville, Gabon.

“Even when we were designing furniture or working with artists or musicians, we always thought of

ourselves as architects, it was always about research in architecture,” said Aranda. The lessons they learned in fabrication and design have been translated into the new buildings. Their so-called Art Deco building in the Miami Design District features a play on the fins and pleated motifs common in Miami

buildings from the 1920s through the 50s. Far from historicist, the building is clad in custom fabricated glass reinforced concrete panels with alternating bands of ridges with embedded lighting dashed across the surface.

Also in the Design District, a new event space features a cantilevered

overhang with a non-repeating quasi-crystalline pattern set in the concrete. The firm created custom 4-by-10-foot trays in which to pour the concrete panels. Visible in daylight, the pattern is starkly highlighted at night with simple uplighting, giving the inexpensive, conventional materials a decidedly luxurious appearance.

Their competition-winning scheme for an outdoor performance hall in Libreville incorporates existing topography and a retaining wall under a massive new self-supporting roof canopy, which they call the “thin stress skin.” Made of extruded aluminum panels covered in spray-on membrane, the canopy acts as a large rain collector which channels water through its columns to rain gardens below.

“The thing that we’ve learned is that buildings come together at a different clip-rate than the furniture or installations, which operate on the schedule of fairs or biennales,” said Aranda. The structure of the firm mirrors its interests, with Aranda running a small New York studio and Lasch based in Tucson. New York offers access to cultural and academic institutions, potential clients, and ease of travel to their projects, while Tucson offers affordable yet highly precise fabrication facilities due to its proximity to the aerospace industry.

“The great thing about Emerging Voices is that they recognize firms that are beginning to get built work,” said Aranda. “There’s also a sense that the firms are not out of the woods yet. We’re not out of the woods yet, but we like where we’re going.”

ALAN G. BRAKE



COURTESY ARANDA/LASCH, EXCEPT MIDDLE LEFT: LALA PEREIRA



Jorge Ambrosi and Gabriela Etchegaray met while collaborating on architectural competitions. At the time, Etchegaray worked for Mauricio Rocha of Taller de Arquitectura—the recipient of a 2014 Emerging Voices award from the Architecture League. Ambrosi had his own practice with another architect. In the course of their collaboration the two discovered that they shared the same ideas about architecture, as well as mutual adoration on a personal level.

“We met and after that we started sharing some projects and some ideas between each other. We found that we work better as a partnership,” said Ambrosi. “Now we are partners in life and partners

in architecture.”

Ambrosi and Etchegaray founded their practice in Mexico City in 2011. Their work is modernist in spirit, made up of elegantly composed simple forms, and looks to the natural and cultural landscapes of Mexico in its use of local materials and vernacular.

“We both enjoy nature, we try to construct always in tune with nature,” said Etchegaray. “We think that earth, gravity, and light must be present to realize a building. Letting time be the one to revealing its significance.”

“We don’t want to mimic nature,” added Ambrosi. “We enjoy what we see in the natural world and try to translate that into solutions

for architecture. We believe that architecture should respond in some plastic way to nature, not in complex forms, but in simple solutions that respond to the cultural ideologies we have in our country.”

The firm’s first constructed project was a house for an 80-year-old woman located in a region of urban sprawl on the fringes of Santiago de Querétaro. The one-story structure is made up of brick bearing walls that support thick concrete slab roofs at varying heights, defining different spaces. Set well back from the street and fronted by a grass lawn, the reclusive home acts as a sanctuary for its elderly occupant.



ABOVE LEFT: PAPALOTE MUSEO DEL NIÑO IN MEXICO CITY.

ABOVE RIGHT: ROMA APARTMENTS IN MEXICO CITY; BELOW: HOUSE IN GP IN TEPOZTLAN, MORELOS.

From this simple beginning, the firm has expanded to take on larger projects. Currently numbering 10 architects, Ambrosi Etchegaray has been designing cultural and sports infrastructure for GMexico, a large mining company that has constructed worker settlements in remote parts of Sonora near the U.S. border; several multi-family housing projects in Mexico City; and is just completing a 30,000-square-foot landscape project for Papalote Museo del Niño, the children’s museum in Mexico City.

In the future, Ambrosi Etchegaray hopes to work on more cultural

buildings. Whatever sort of work the firm winds up doing, it is committed to seeing its work through construction. “We enjoy putting all kind of ideas on the table and as the projects develop we work on making them as simple and clear as they can be to be constructed,” said Etchegaray. “When we do things that don’t get built, we understand that our responsibility is not complete,” added Ambrosi. “Each project teaches us, but in the end we need to develop buildable projects.”

AARON SEWARD





For Guadalajara practice Atelier ARS°, “the past and history of architecture is always present,” explained principal Alejandro Guerrero. Founded in 2000, the studio is led by Guerrero and principal Andrea Soto, both of whom are also professors at different universities. With each project, large or small,

Guerrero and Soto take the very lessons they teach on architectural history and critical theory in the classroom one step further, beyond the rarified spaces within academia, and apply them with a thoughtful, pragmatic approach. They have even coined a term, “intertectonics,” to describe

this guiding methodology that informs their everyday practice.

“It is a manifesto about the relations of architecture in the present with the buildings of the past. It happens in many different levels, such as formal facts, structural, materials, and of course the transformation of those

facts,” said Guerrero. “It is our way to talk about the tradition but not in a traditional way.”

This philosophy has produced a body of work that feels progressive, yet rooted in the indigenous landscape of Mexico. Many of the studio’s projects have been local, and whether a single-

family residential dwelling or a corporate campus, Guerrero and Soto take into consideration the specific climate, topography, and vegetation of the region, maximizing access to natural resources and to the outdoors. “We always like to create projects that relate to nature,” said Soto. “Somehow we want the architecture to be surrounded by greenery.”

This is evident in projects such as the House and Studio in Mar Chaplico in western Mexico. Next to a lake and surrounded by mountains, the house was designed to be reminiscent of and respond to the natural ecological “cycle of the site.” The roofs collect rainwater, which then trickle down to the pavement of a reflecting pool in the front of the house. A larger planter sitting next to the reflecting pool, along with gardens in the rear, encircle the interior and create lush greenery. Melding modern techniques with local craftsmanship, Guerrero and Soto tapped a local fisherman to weave a lattice facade, made with branches from a Palo dulce tree, for the southern facade, to mitigate solar

radiation and allow privacy. The stonewall, surrounding the front side, was made by a local stonemason who drew inspiration from the pavements found on the island of Mezcala where a jail used to be located.

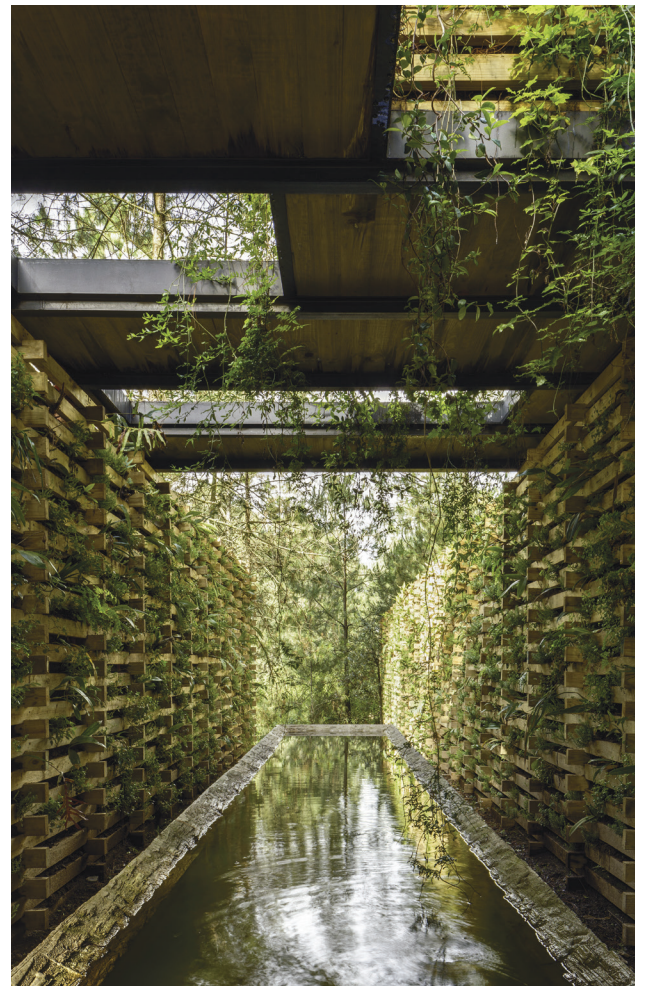
ARS° is currently at work on a sprawling complex for Novasem, a Mexican company that produces corn products, in Acatlán de Juárez, Jalisco, México. Already under construction, the project, which is located in the countryside, includes dwellings for the workers made of stone, exposed concrete walls, and steel; twin barns for the production of corn, featuring Corten steel panels; a laboratory clad in black exposed brick; an office (not built yet), and warehouses. A material palette, using stone, concrete, steel, and brick, creates a thread between the separate structures, while landscaping with open space and parks will serve to unify the campus. “We wanted to be respectful of the land and context, but while making contemporary architecture,” said Soto.

NICOLE ANDERSON

CLOCKWISE FROM TOP LEFT: HOUSE AND STUDIO IN MAR CHAPLICO, MEXICO; DETAIL OF MAR CHAPLICO HOUSE; TID ANNEX, ITESO UNIVERSITY, MEXICO; NOVASEM, ACATLAN DE JUAREZ, MEXICO; LEVERING TRADE HEADQUARTERS IN ZAPOPAN, MEXICO



ONNIS LUGUE; DANIEL MALDONADO; ANDREA SOTO



Mexico City-based firm CC Arquitectos recently achieved the feat of creating living quarters for man and beast beneath one roof. The much-publicized Equestrian Center in Valle de Bravo features a sunken barn with rooms overlooking it, where the client cohabits the space with his beloved racing stallions. The idea was to circumvent a foreboding barn that would dwarf its surroundings—a “scaling-down” approach echoed throughout the firm’s projects. “Barns are always in another part of the property and not integrated. So the idea was to eliminate that barrier, to create a connection

between animals and people,” explained founder Manuel Cervantes Cespedes. With a people-centric approach to design, each project is “a response to the economic context of the site.”

Architects in Mexico City tend to overvalue high-tech innovation and glitz, observed Cespedes, resulting in buildings that fail to fully meet social needs. “We are trying to look at the reality of our social and economic present,” he said of CC Arquitectos and of the other two Mexico City-based firms receiving the Emerging Voices accolades this year. “And we obviously try to

bring some of the good stuff from architecture in the 50s, 60s and 70s. But we are trying to work in a more cautious way.”

Currently under construction is the first affordable housing facility in Mexico City that is integrated with a transportation hub. The Cuatro Caminos Multimodal Transfer Station in the northern part of the city is designed to incentivize residents to use public transportation systems and to enable those who need it most to cheaply access vital infrastructure. The ground floor of the 18-story multi-purpose building is devoted to retail, while the remaining

levels are earmarked as office space, with a total built area of over 344,000 square feet. The facade of the multi-use hub is clad in patterned die-cut aluminum sheets, with various prefabricated components and clean, simple lines throughout. Going forward, the firm has its sights set on improving affordable housing access. “We’re trying to bring people to these kinds of places and create a ‘microvarios’—like a micro community,” said Cespedes.

Luxurious, aesthetically enticing projects also have their place. The Finestre Villas, a recent project, is a sight to behold, featuring eight

ABOVE LEFT: HYDROPONIC FACTORY, MEXICO; ABOVE RIGHT: ORCHID PAVILION, MEXICO.

BELOW RIGHT: EL MIRADOR, MEXICO; BELOW LEFT: CUATRO CAMINOS, MEXICO.

beachfront units staggered along a terraced cliff on the Mexican Pacific coast in Guerrero. Working with the jagged topography and ensuring privacy were the two main hurdles, said Cespedes, as the villas could not directly face each other. “We didn’t want this stadium feeling of a lot of swimming pools looking at each other so these terraces and gardens switch sides as you go up.”

Another project, the rustic El Mirador House, also exploits the unwieldy terrain. The steel-and-wood vacation home is half-buried on one side to shield it from harsh valley winds. Meanwhile, the main entrance has a large reflecting pool ending in a horse trough. Hedged by forestland, the design as a whole attempts to “exteriorize the interior.”

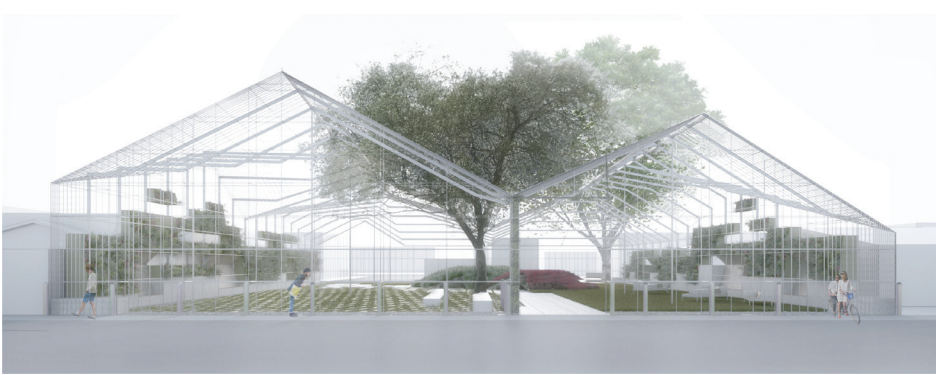
KINDRA COOPER





STUDIO
ROBERTO
ROVIRA

MIAMI, FL



COURTESY ROBERTO ROVIRA; TOP LEFT: MANUEL PEREZ TRUJILLO

When he enrolled in engineering school at Cornell on a Navy scholarship, Puerto Rico native Roberto Rovira had no idea he would end up practicing landscape architecture in Miami. After travelling the world on a Chilean tall boat and Navy tours in Tokyo and the Persian Gulf, Rovira by chance met a landscape architect travelling back to Paris for a semester at the Sorbonne. “This was the first time I had heard those two words put together—landscape and architecture. I filed it away,” said Rovira. Back stateside, he enrolled in graduate school at the

Rhode Island School of Design, graduating in 1998 with a degree in the field.

Rovira started his eponymous studio in 2002 in San Francisco, relocating in 2005 to take a teaching position at Florida International University (FIU), where he now chairs the landscape architecture program. “Once I moved to Miami, I thought it was an opportunity to rethink the types of projects we did,” said Rovira. “The city itself is in a constant process of reinvention and remaking. You have a tropical palette and some remarkable architecture coming in line.

It’s a really fertile environment to practice and think and to teach.”

Studio Roberto Rovira has completed a number of installations, such as the Sky Lounge, a seating oasis in the courtyard of a neglected 1970s Brutalist structure at FIU. Porous blue crushed glass—made from SKYY Vodka bottles—held in place with a matrix of circular PVC pipes solved a ponding issue from a leaky skylight. Circular benches align visitors’ views upward through concentric suspended nets covered in 3,000 air plants and beyond to the sky above.

“One of the things that interests us is trying to do the most with the least,” said Rovira. “As a strategy, we seek to get to the root of these ideas and concepts that drive out design.” Rovira traced his interest in these tactical interventions to RISD, where he started a group called Guerilla Gardens in 1995, “before the word guerilla gardens became en vogue.”

For a botanical garden concept at an abandoned coffee hacienda in Colombia, Rovira proposed uniting the site’s dramatic topography with an existing set of cisterns and canals that route water

CLOCKWISE FROM TOP LEFT:
FIU SKYLounge, MIAMI;
PARQUE DE LAS FLORES, COLOMBIA;

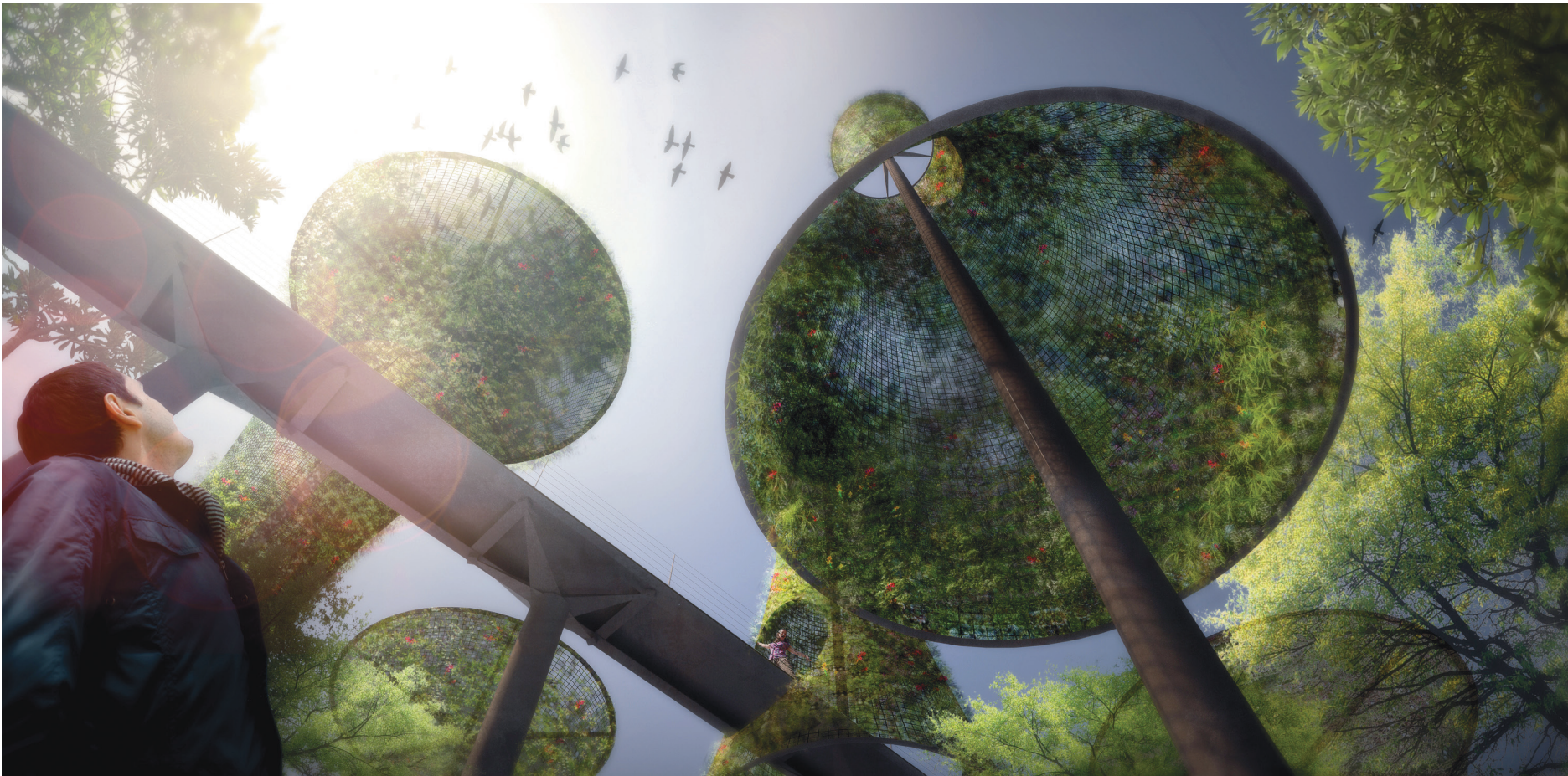
WYNWOOD GREENHOUSE PARK, MIAMI;
PARQUE DE LAS FLORES, COLOMBIA.

from a stream to coffee processing buildings. “The caretaker turns a valve and the entire building starts to churn and move,” said Rovira. He brought in his project for an *Ecological Atlas* as the centerpiece to an on-site museum celebrating local industry and botany. “Because it was a celebration of context and botany and because there would be research happening here, the museum should be a place where the science and art of botany

exist on the same plane—all connected with water,” said Rovira.

Back in Miami, Rovira is working to complete a competition winning design for a new park in time for this year’s Art Basel. His design provides an overhead armature on which plants can grow. It hovers over a green open space that can handle events for Art Basel or serve as a contemplative garden on quieter days.

BRANDEN KLAYKO



JAIME NAVARRO



JAMES HORNER PHOTOGRAPHY

In 2003, Elizabeth Whittaker founded a small architecture firm in Boston and named it Merge Architects to instill an importance of collaboration within her team. In the dozen years since, the five-person firm has completed a wide range of projects with that ethos in mind—from private homes and multi-family residences, to residential and restaurant interiors, to furniture and graphic design. A carwash is up next, said Whittaker.

All of Merge's work is born from collaboration, not just between Merge's in-house designers, but also within Boston's larger pool of fabricators, engineers, and artists. Take the firm's recently completed Marginal Street Lofts, which if not necessarily "marginal" is certainly gritty, thanks to its location adjacent to an active shipyard.

To incorporate that urban condition into the project, Merge worked with Boston Forging & Welding to create a cable mesh facade for the structure's exterior, which was hand-sewn onto the building over a three-week period. The facade has yellow, aperture-like openings for each of the building's nine units. These openings are placed at guardrail height, making them the perfect place to rest a drink, joked Whittaker. In the springtime, ivy will grow up the mesh facade, creating a vertical garden.

To keep the project on budget and within zoning requirements, Merge stacked the building's condos horizontally, like interlocked tubes. Doing so also met the developer's demand to give each unit a water view.

It is this cost friendly design approach that

Merge used at Penn Street Lofts, a building in Quincy, Massachusetts, that was built for just \$100 a square foot. By similarly reorganizing the building's interior, Merge could spend more of its energy and budget on creating an interesting piece of architecture. For Penn Street that meant cladding the building in red cedar clapboard siding and giving it recessed balconies framed with bright green panels.

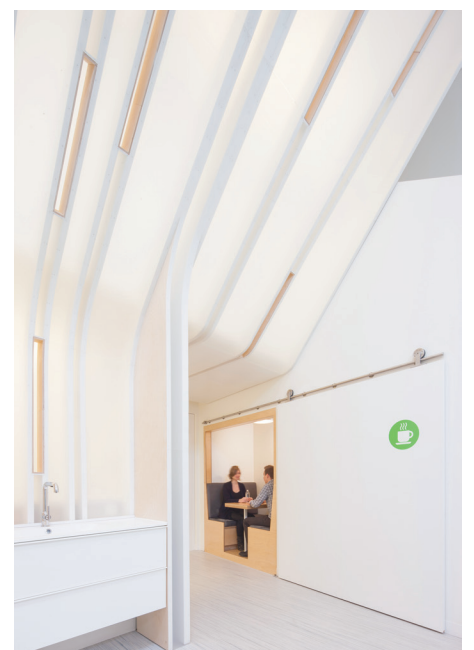
Since its inception, Merge has also been using its talents for many interiors and smaller scale installation projects around Massachusetts. In Waltham, Whittaker's team gutted a century-old warehouse to create a modern and airy orthodontist office. The firm achieves this with "Lightwell," an 18-foot-tall translucent wall that brings light into the

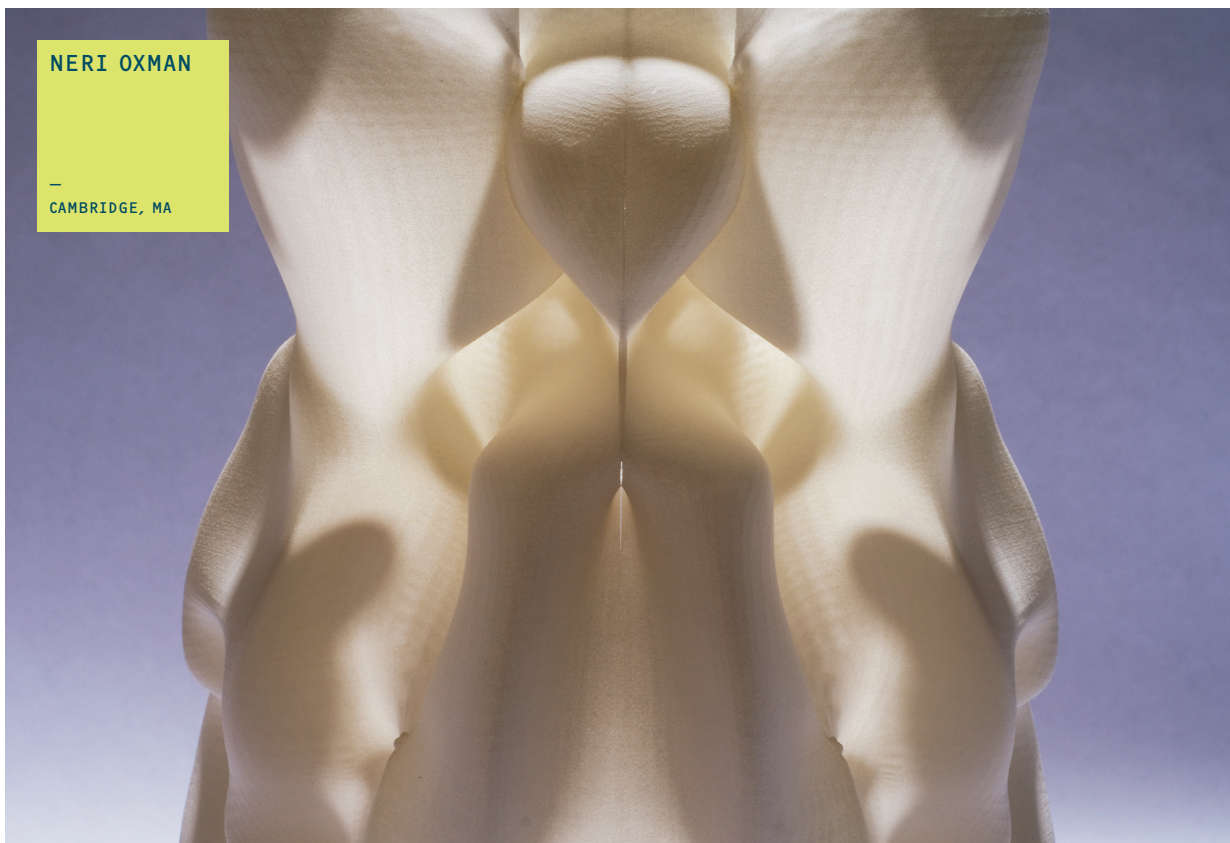
office and acts as an architectural divider between the sterile labs and treatment chairs.

And in 2013, Merge collaborated with the MIT School of Engineering to pack design elements into just about every square inch of the MIT Beaver Works, a flexible research facility in Cambridge. The industrial space is brought to life with splashes of yellow, custom-fabricated wood and felt pendant lights, and built-in plywood seating. At the center of it all is a crooked plywood pod with interior benches for small meetings.

As for what's next for Merge Architects, the firm is getting to work on more multi-family projects around Boston, and is even in discussions about a "neighborhood renovation" in China.

HM





NERI OXMAN

CAMBRIDGE, MA



Today, there are many ways to become a professional architect, from interning in large practices, to starting your own boutique office, or teaching design in a university or institute. The Israeli, British, and MIT-educated Neri Oxman has chosen this last path as a way into the profession, one she hopes will eventually allow her the opportunity to build. Perhaps the major attraction of the university route (in addition to a regular paycheck) is the chance to focus intently on theoretical and practical

design issues and to work collaboratively with students on refining ideas about architecture. Oxman is currently Sony Corporation Career Development Professor and Associate Professor of Media Arts and Sciences at MIT, where she directs a studio engaged in what she calls Material Ecology. It focuses on "computation, fabrication, and matter as inseparable and harmonized dimensions of design." When the studio started it focused on models taken from nature for their form generation,

which allowed them to think of issues like sustainability as integral to design, not as external processes. A tree, Oxman claims, "doesn't distinguish between its branching patterns, how much water transpires through its leaves and the amount of carbon dioxide it exchanges with the atmosphere." Taking this as a model for fabrication gives the studio the conceptual framework to unify computation, digital fabrication, and the material itself as inseparable and harmonized dimensions.

The Material Ecology studio is concerned not just with craft and computation, but also with esthetics. "The moment we generate a choice between beauty and utility is the moment we compromise our calling as designers," said Oxman. This belief in technology is common in the history of MIT. In the past, the issue of combining design with material was achieved through craft and labor. Digital fabrication allows, in Oxman's words, the "automation of large-scale

geometrically complex and materially sophisticated processes." As an example of this, she pointed to CNC weaving of carbon-fiber structures or 6-axes variable density concrete printing, which, she said, "combine the ability to tailor material properties inherent in craft with the power of programming and automation in architectural scales."

All great inventions and great works of art involve a unique way of seeing, perceiving, and expressing the world around us. Oxman's

commitment to digital fabrication is at the heart of "a new age where technique and expression unite." She happily confirmed that "it is very calm inside the eye of the storm; there is stillness inside a revolution. You can't afford to miss it even if this means you're going to have to wait a while before you can build a skyscraper." Fortunately, the digital images of Oxman's projects are a joy to behold, so we do not have to wait for her to build with bricks and mortar.

WILLIAM MENKING

CLOCKWISE FROM TOP LEFT: RAYCOUNTING; THE SILK PAVILION; GEMINI, ACOUSTIC CHAISE; DETAIL, ACOUSTIC CHAISE; ZUHAL, FROM THE WANDERERS SERIES



CLOCKWISE FROM TOP LEFT: MICKEY SEGAL; STEVEN KEATING; MICHEL FIGUET; YORAM RESHEF

MARCH

WEDNESDAY 4

LECTURES

Deans/Chairs/Directors:
The Futures of Architectural Education
Hashim Sarkis
6:00 p.m.
Princeton School of Architecture
Betts Auditorium
Princeton, NJ
soa.princeton.edu

Women of Architecture
Sharon Davis
6:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
nbm.org

Uneven Growth:
Tactical Urbanisms for Expanding Megacities
11:30 a.m.
Museum of Modern Art
11 West 53 St.
moma.org

THURSDAY 5

LECTURE

Lola Sheppard and Mason White: Undisciplined
6:30 p.m.
Harvard Graduate School of Design
Piper Auditorium
Gund Hall
48 Quincy St., Cambridge, MA
gsd.harvard.edu

POST YOUR OWN EVENTS
AT ARCHPAPER.COM

FRIDAY 6

FILM

The Pruitt-Igoe Myth
6:00 p.m.
Boston Society of Architects
290 Congress St., Boston
architects.org

CONFERENCE

Sculpting the Architectural Mind—Neuroscience and the Education of an Architect
9:30 a.m.
Pratt Institute School of Architecture
61 St. James Pl.
pratt.edu

SUNDAY 8

TOUR

Around Manhattan Official Architectural Boat Tour
1:45 p.m.
Chelsea Piers
cfa.aiany.org

MONDAY 9

LECTURE

Stories from an Architect: Dominique M. Hawkins
6:00 p.m.
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
philadelphiacfa.org

TUESDAY 10

SYMPOSIUM

Edge Sustainability: The Future of Architecture in a Changing Climate
6:00 p.m.
The Center for Architecture
536 La Guardia Pl.
cfa.aiany.org

WEDNESDAY 11

EXHIBITION OPENING

Three Views of Oman
6:30 p.m.
The Cooper Union
Arthur A. Houghton Jr. Gallery
7 East 7 St., 2d fl.
cooper.edu

LECTURE

Renzo Piano
6:30 p.m.
Graduate School of Architecture, Preservation, and Planning
Columbia University
Wood Auditorium
1172 Amsterdam Ave.
gsapp.org

THURSDAY 12

EVENT

Architectural Photography Network
6:00 p.m.
Boston Society of Architects
BSA Space
290 Congress St.
Boston
architects.org

MONDAY 16

EVENT

Extrastatecraft: The Power of Infrastructure Space
Oculus Book Talk
The Center for Architecture
536 La Guardia Pl.
cfa.aiany.org

FOR MORE LISTINGS VISIT
BLOG.ARCHPAPER.COM/DIARY/

LECTURE

Mark West
6:30 p.m.
Rhode Island School of Design
Bayard Ewing Building
231 South Main St.
Providence, RI
risd.edu

TUESDAY 17

LECTURE

Restoring the Empire State Building
8:00 p.m.
The National Arts Club
15 Gramercy Park South
thenationalartsclub.org

WEDNESDAY 18

LECTURE

Oded Ezer
6:30 p.m.
Massachusetts College of Art and Design
Tower Auditorium
621 Huntington Ave., Boston
architects.org

THURSDAY 19

EXHIBITIONS OPENING

On the Rise: Emerging Firms and Young Architects
AIA Philadelphia
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
philadelphiacfa.org

Emmanuelle Moureaux
Great Hall, College of Fine Arts
Carnegie Mellon University
5000 Forbes Ave.
Pittsburgh
cfa.cmu.edu



CAPTAIN LINNAEUS TRIPE/COURTESY MET

CAPTAIN LINNAEUS TRIPE
Photographer of India and Burma, 1852–1860
The Metropolitan Museum of Art
1000 5th Avenue, New York City
Through May 25

In the early days of the British Raj, few people at home in the UK could do anything but imagine the far-away land their nation had conquered and subjected to colonial rule. It would be another 160 or so years before Instagram arrived and the photographic chemistry of the day suffered terribly in the oppressive heat and humidity of the Indian subcontinent. Then along came Captain Linnaeus Tripe. As an officer in the British army working under the auspices of the British East India Company, he traveled with diplomatic expeditions creating a visual inventory of celebrated archaeological sites and monuments, religious and secular buildings (some of which are now gone), and landscapes with peculiar geological formations. Tripe was able to produce astoundingly consistent photographs using large-format wax paper negatives. Between 1854 and 1860, he made several trips to Burma (now Myanmar) and South India, using his training as a military surveyor to set up rigorously composed photos of local highlights that are quite distinct from the picturesque travel photography of the day. The methodical and thorough nature of his work gave contemporary British audiences an unsentimental tour of their new crown jewel, and now the Met has reprised his accomplishments for 21st century audiences.

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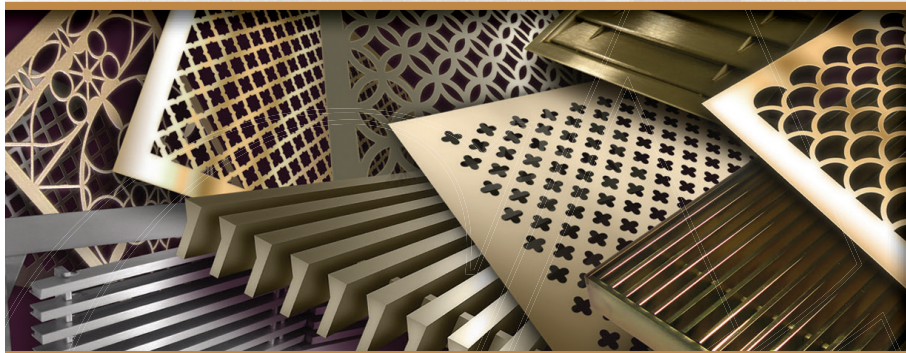
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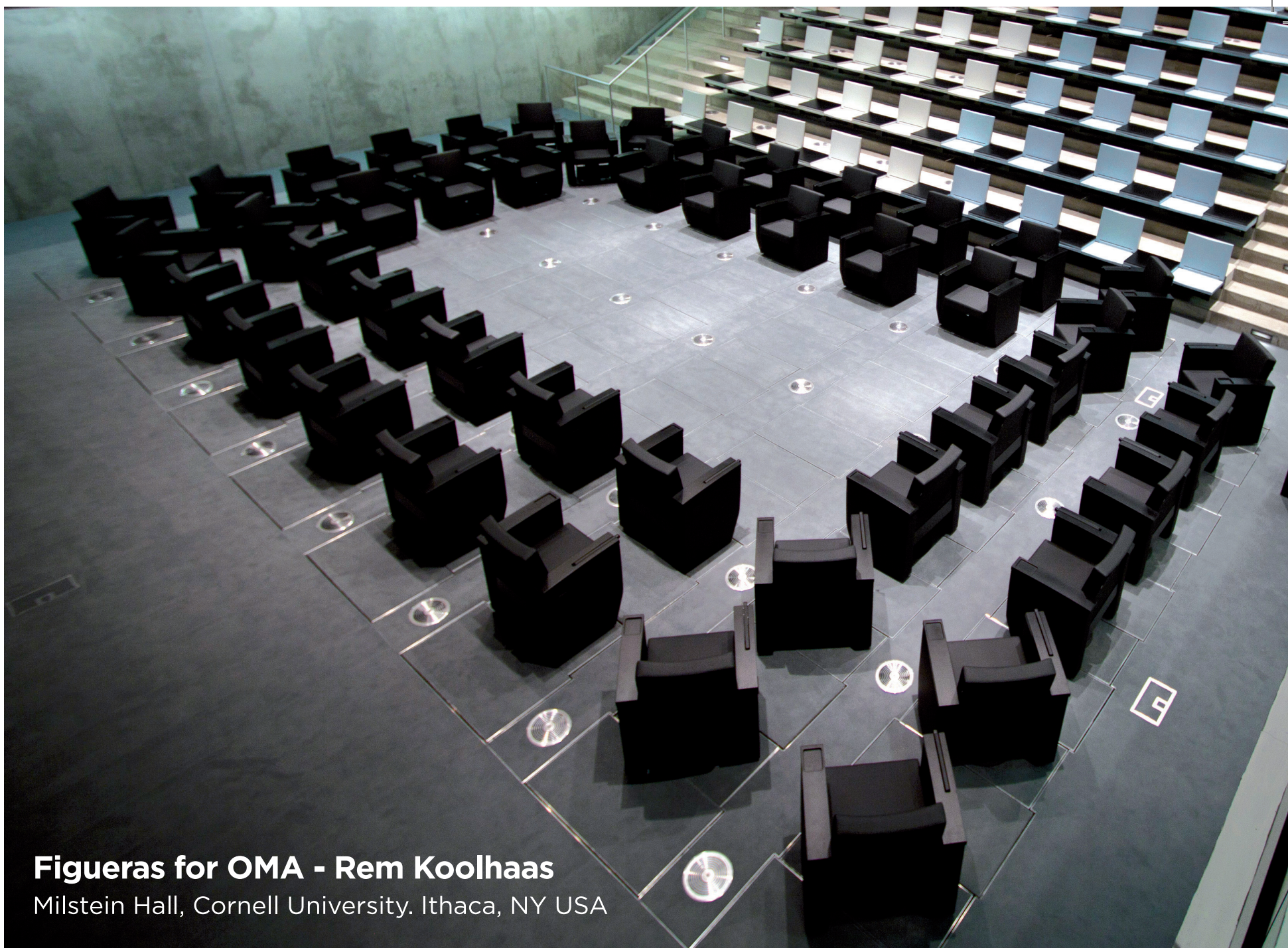


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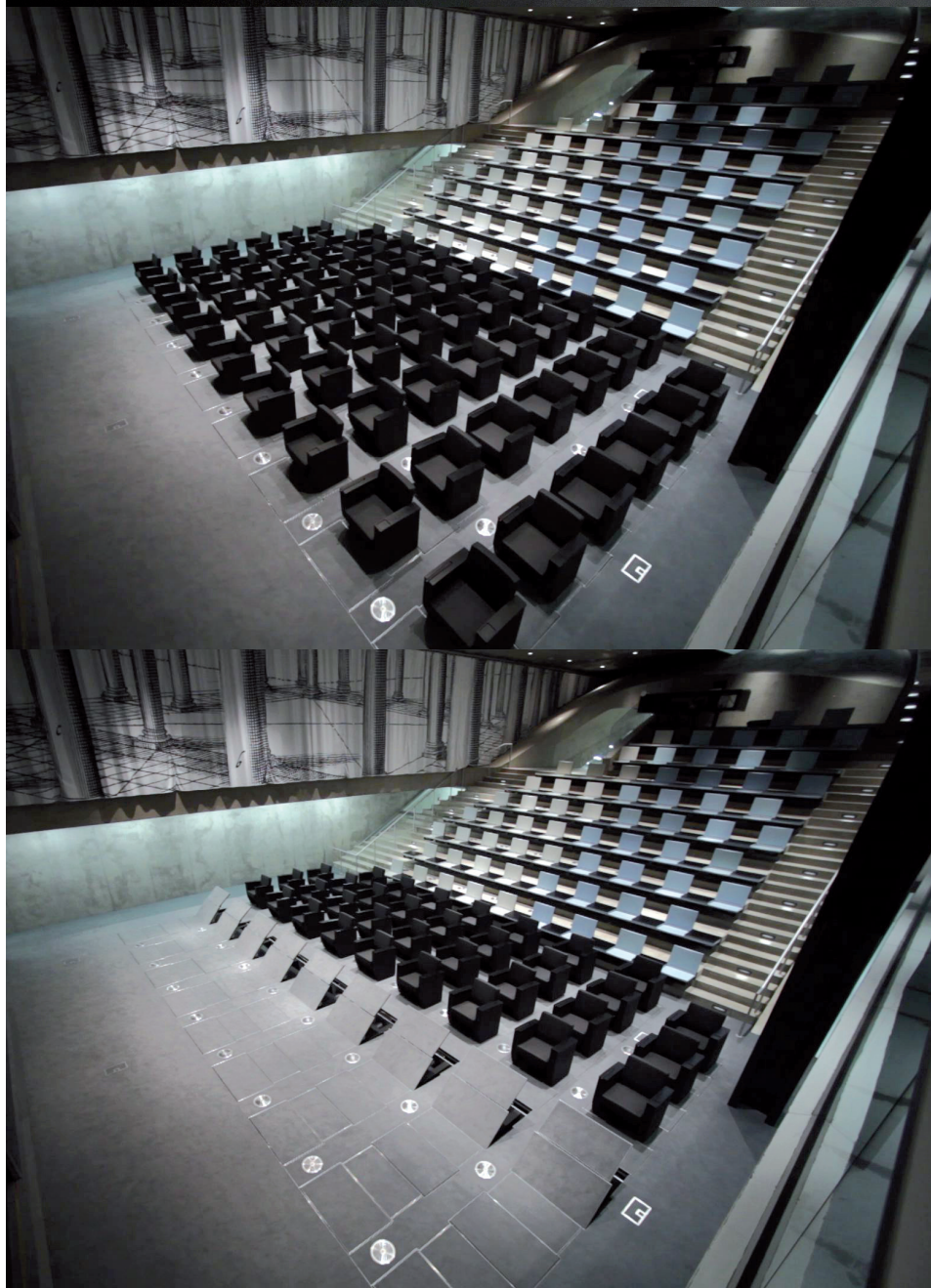
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HEINZ ARCHITECTURAL CENTER/LORCAN O'HERLIHY

Model of Lorcan O'Herlihy's Formosa 1140 Apartment Building in West Hollywood, California.

photography represent the completed project, in which those initial lively ideas are affirmed and elaborated.

Sketch to Structure aims to give similar insights into the architectural process across eras and project types, using a four-part organization that is more poetic than regimented. The section entitled, *Concept*, displays projects in their early stages of design and documentation, whether it be Richard Neutra's freehand graphite perspectives of the Los Angeles County Hall of Records of 1961 or Herzog & de Meuron's conceptual sketches for the House for an Art Collector in Therwil, Switzerland, of 1985. The *Collaboration* section, with mid-process drawings, emphasizes the development of designs and the associated teamwork, according to accompanying text. So blueprints of Pittsburgh's R. F. Moreland House of 1935, a colonial revival design by Brandon Smith, are included with mention of the numerous draftsmen who initialed their work on the same sheet. Here, the drawings are instructive, but the thematic connection seems tenuous.

Communication gives priority to the manner in which architects present their

designs to clients, so models figure prominently. Highlights include Theodore Conrad's model of SOM's Libbey-Owens-Ford Glass Company building in Toledo from 1957 and Jakob + MacFarlane's 3-D alumide print, the museum's first, of the Restaurant Georges in the Pompidou in Paris. In the *Case Study* section, examples allow a few projects to evocatively show a few steps that would not fit in one of the other categories singularly. This is where O'Herlihy's project is central. Other works, such as a sprawling model and an interior perspective of Tasso Katselas's X-shaped Pittsburgh International Airport of 1991, a nod to the local audience, are on display.

These accumulated works, even with a few videos for good measure, end up being very object-oriented, so it may seem that issues such as construction process and client interaction seem to get short shrift. But this is a problem more of title than content. The original items on display (though not necessarily enlarged photos or videos) are drawn entirely from HAC's own collections, which began with works collected and donated by Drue Heinz to establish the institution as a subsidiary of the Carnegie Museum of Art beginning in 1990. Now there are more than 5800 objects in the **continued on page 27**

An Architectural Exploration

Sketch to Structure
Heinz Architectural Center
Carnegie Museum of Art
4400 Forbes Avenue, Pittsburgh, PA
Through August 17

In Pittsburgh, where multi-unit residential projects figure prominently in the current development scene, Lorcan O'Herlihy's Formosa 1140 Apartment Building in

West Hollywood, CA, is a particularly suitable project to showcase in an exhibition of architecture. The rhythmically interlocking black and red screens of the

layered modernist facade, though well suited to the West Coast, are just the sort of affordable sophistication that the rustbelt metropolis needs. So, when images of it appear in promotional materials, from flyers to billboards, promoting *Sketch to Structure*, currently at the Heinz Architectural Center (HAC), they seem to encourage similarly nuanced facade designs throughout the city. In the show itself, which is assembled by curatorial

assistant Alyssum Skjeie, the portrayal of O'Herlihy's building is expanded with didactic effect. Several early compact but evocative color sketches hint at the chromatic intensity and compositional rhythms of the building yet to come. Also, a plexiglass concept model in transparent and colored layers expresses the precise play of aperture and plane, freed from burdens of program and site. A final presentation model and accompanying building



COURTESY PLAYBOY

Eroticizing Everyday Architecture

Pornotopia: An Essay on Playboy's Architecture and Biopolitics
Beatriz Preciado
Zone Books
\$29.95

Archi-porn, a contraction of architectural pornography, is bandied about for those publications and websites that feature lush photos of buildings and spaces—full frontals, 3/4 close ups, subtle details—accompanied by scant captions. I like those. They encourage fantasizing about projects and they expose a lot of projects quickly: form, landscape, lighting, materials, furniture—the things we think about when flipping pages. Occasionally there's a good article too.

Eschewing images for words, Beatriz Preciado peeks in on Playboy and its impact on postwar American culture, particularly through its use of architecture. In the decidedly academic *Pornotopia: An Essay on Playboy's Architecture and Biopolitics*, Preciado follows the origins of Hugh Hefner's empire and its focus on architecture and interior design as reinforcing his agenda for the cool, hip postwar generation. Though he published stories, articles, and interviews, Preciado contends that Hefner targeted white, middle class, heterosexual male lifestyle through a focused multimedia campaign featuring architecture and interior design.

Preciado noticed, in rereading three decades of Playboy from the first issue in 1953, that the magazine featured "more architecture plans, interior decoration pictures, and design objects than naked women." The first image in her book is a sketch based on a 1962 photo of Hefner with a model of the Los

Angeles Playboy Club, followed by a similarly posed photo of Le Corbusier holding a model. Photo-rich articles hyped the Playboy Penthouse and its amenities as "part of the architectural imaginary of the second half of the 20th century." Nearly every issue included full color spreads promoting modern design and positively reviewing the work of modern architects, against the grain of contemporary mainstream publications. Hefner was the tastemaker and Preciado maintains that by defining space he was influencing behavior.

Sigfried Giedion introducing his hefty tome *Space, Time and Architecture* (second edition) coined the term "Playboy Architecture" to describe the American postwar attitude as "jumping from one sensation to another and quickly bored with everything." Preciado contends that Hefner was not merely bored with the status quo but launching an all out media campaign against it as an "attack on modern domesticity and the traditional relationship between gender, sex, and architecture." And Hefner's approach was one of play, leisure, and entertainment; he organized his issues on the floor and conducted business in pajamas—work has never been more leisurely.

Hefner, contra Virginia Woolf's *A Room of One's Own*, promoted the urban bachelor pad through his own Playboy penthouse. Equipped with the latest audio-visual equipment, lighting, appliances, and furniture,

the modern male could entertain, both parties and women, freely. He relocates from the traditional domestic suburban home, and in Hefner's case a wife, where life revolves around the kitchen and family room, and presumably a reproductive bedroom that implies an end goal of children. Cool, urban apartment living revolves around the bar, the open floor plan, and the bedroom, with its implication of free love and sex. Preciado differentiates two radical postwar spatial regimes: the feminist liberation from domestic space and "constructing a specifically 'male' domestic space," as either a retreat from traditional domestic space or a reaction to the increasing public role of women. Similarly, Preciado implies that Playboy's stag parties and dedication to interior space has homoerotic tendencies, but it was Playboy's inclusion of naked women that kept it from being "simply a women's or queer magazine."

Playboy created the identity of a man who enjoyed things indoors, rather than the allures of field and stream and mechanics. His domain was the heterotopic play space of the urban apartment. True to academia, Preciado includes a healthy dose of theory but it rarely overruns her thesis; Michel Foucault and Gilles Deleuze appear in small doses to support, as does contemporary architectural theorist Beatriz Colomina. Though academic work, the breadth of subject matter, topics, **continued on page 27**



Lorcan O'Herlihy's color sketch of his Formosa 1140 Apartment Building.

HEINZ ARCHITECTURAL CENTER/LORCAN O'HERLIHY

AN ARCHITECTURAL EXPLORATION continued

from page 26 collections, of which several dozen are on display. About 70 percent of the current exhibition is made up of objects that have never been displayed before, and several new acquisitions are labeled as such.

The institution has engaged local neighborhoods and constituencies with locally focused exhibits over the years. The education programs, which have always been substantial, have expanded from tours

and handouts to ventures into the galleries themselves. Now visitors can draw on trace paper or build with legos in the exhibitions rooms and leave their results on display in selected areas.

The goal seems to be two-fold. The collections as they are, when thoughtfully selected, can engage a general audience by teaching some fundamental issues about the processes and products of architecture. At the same time, they can delight specialists with highly refined artifacts of recent

and historic architectural practice that have been their hallmark from the outset. Lorcan O'Herlihy's documents, which are recent acquisitions, are a perfect intersection of these values of engaging both general and specialist audiences. Meanwhile, an exhibition subtitle that indicates new objects acquired and old ones revealed could helpfully clarify what is really a multifaceted and engaging show, but not quite what its title suggests.

On a related note, in early February, the Carnegie Museum of Art announced the immediate elimination of seven positions, one of which was HAC curator Tracy Myers. Myers first joined the organization in 1997 and rose through the ranks with a range of well-received exhibitions on topics including Machine Age architecture, Pittsburgh's Oakland neighborhood, Lebbeus Woods, and more recently, architectural photography. Neither she nor the Museum offered official comment. Curator Raymund Ryan remains in his position.

CHARLES ROSENBLUM IS A PITTSBURGH-BASED WRITER AND CRITIC.

EROTOCIZING EVERYDAY ARCHITECTURE continued from page 26

and anecdotes keep the discourse from becoming dry. After exploring the socio-historical development of Playboy and the playmate, Preciado returns to the spatial with Playboy's move from the Chicago penthouse and clubhouse to the Los Angeles mansion, complete with an expansive exterior and landscaping. But Hefner and Preciado always return to the interior space. The mediatization of space as an electro-prosthetics is shown in Hefner's hyper-imagined rotating bed, which is simultaneously a sleeping and work surface, sexual playground, bar, stereo, television, telephone, and intercom, all complete with remote controls and secret doors.

Preciado even takes a dip into the era's more radical explorations in the 1960s when Haus-Rucker-Co and Archigram and its constituents designed personal micro-environments and body suits. Each, like Hefner's rotating bed, simultaneously shielded the user from the outside world and extended one's senses and presence into it. Preciado sees these architectural mediatizations as precursors to today's smart phones and apps—dates, cabs, food—all at a fingertip.

The conspicuous lack of photos, Preciado explains, results from not conceding to Playboy's request to edit, or censor, content in return for image rights. Controlling

the archive, she writes, controls the future history. Playboy doesn't like its name appearing with the word "pornography."

Preciado, a transgender and queer activist, does not focus on exploitation and chauvinism, but rather on social, medical, technological, and capitalistic aspects of postwar society that enabled a change in consumption and lifestyle, what she calls the "pharmacopornographic" regime, including women's liberation, the pill, and disposable income. Preciado navigates a fine line between gender politics, architectural and social history, and new technologies to bring a well rounded look at the phenomenon of sex and architecture as promoted by a 20th century business icon.

Pornotopia, though premised on Playboy, uses the magazine as an armature to explore sexual and gendered spaces and apparatuses in the second half of the twentieth century: bidets and brothels, striptease and boudoirs, bikinis and Barbie dolls, glass facades and open plans, media and broadcasting, the latter as through the voyeuristic eye; Preciado touches on all of these. It just so happens that Hefner rode the crest of these technologies and modern architecture in the service of his idealized space, and consequently promoted them through magazines, television shows, mansions, and clubhouses into a multimillion-dollar empire in a move that was "to eroticize everyday architecture."

JAMES WAY IS A FREQUENT CONTRIBUTOR TO AM.

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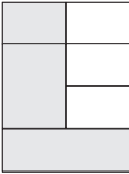
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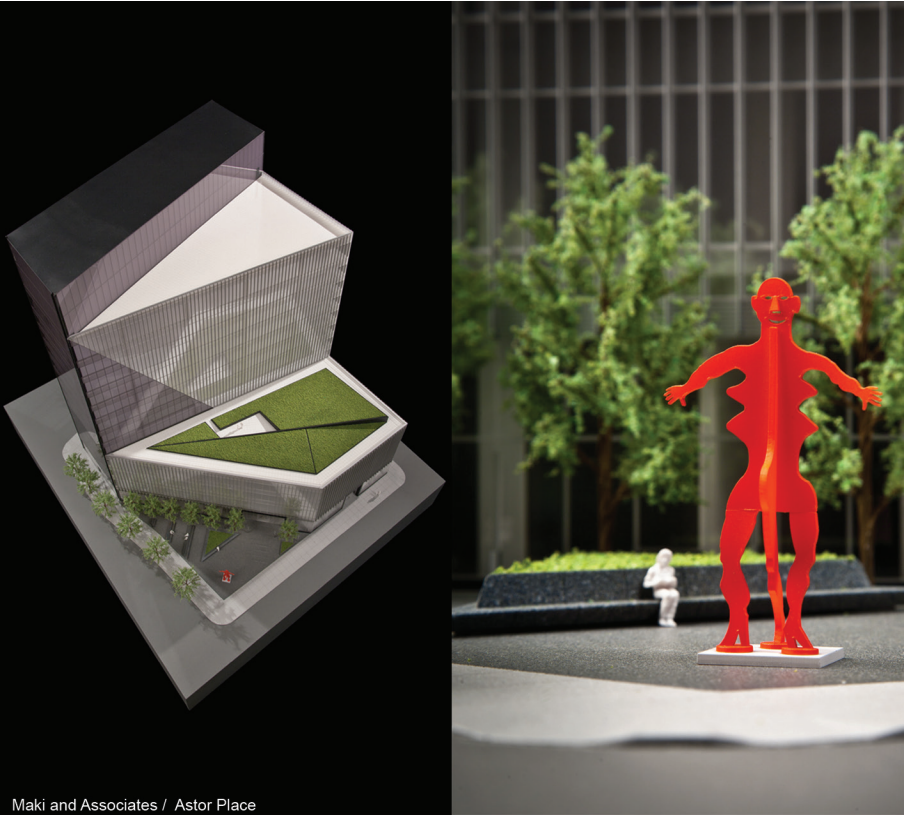
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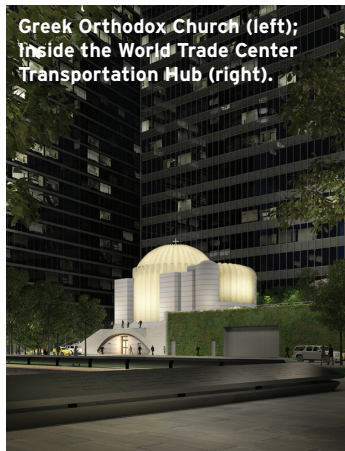
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Greek Orthodox Church (left); Inside the World Trade Center Transportation Hub (right).



SANTIAGO CALATRAVA

Calatrava Contrite and Confident

With the World Trade Center site incrementally becoming more a part of Lower Manhattan, and the blades of the Transit Hub peaking interest from behind the fence, Santiago Calatrava sat down with *AN* executive editor Alan G. Brake to discuss the civic role of his architecture, which he hopes will rank among New York's great infrastructural works of the past. He is also completing the Greek Orthodox Church at the south side of the site, his first religious structure, which is scheduled to open for Easter 2017.

Alan G Brake: You've been working on the World Trade Center site for a long time, what do you think of how it's coming together as an urban composition, now that people are able to access it more?

Santiago Calatrava: You see, it's a little bit early to judge it. Fulton is not yet open. Greenwich is also cut in two, or is only accessible at one end. And at this point the platform where the Greek Orthodox Church is is still a construction site. Even the skyline is not finished, but in any case it's very promising. You see that the site will be concluded. Once Greenwich is open and you have the church in place and then the skyline is concluded and the PATH is working and the plaza we have done is also accessible, it will become a very interesting site, just from the pure urban point of view. You see I always considered my project from beyond just the architectural aspects and the engineering aspects—very much from the urban point of view. The mezzanine under the 1 and 9 [subway] is like a plaza. The oculus is like a plaza, very light with open views out to the skyscrapers. My project was always about the urban configuration and even complementing the original master plan. I proposed detaching the station from Tower Three and making it an autonomous building in a plaza, which was

different from the master plan. My approach has been looking at it as a contribution to the city. I think the whole scheme with the memorial gardens and the enormous towers is very powerful, and also the station is like one block of New York with a plaza around. We create a lower scale, it brings the scale of towers to the scale of the pedestrian.

The East/West Corridor has opened, and it's giving people a preview of what's to come. How does it relate to the larger composition of the station?

I tried from the very beginning to do that whole network of connections extending from the oculus as a single unit. So the character of the structural members you can see with the ribs, and a certain character in the paving, and a certain character in the front of the shops is already delivering a character that a person will see all the way through. So if you are in the oculus or the mezzanine, or in the other corridors to Liberty Street or the other internal streets towards Liberty Plaza, or towards Wall Street or towards Fulton, all these areas are marked with the same character. My goal is to create a space where as soon as I arrive in the transportation hub I know I am in the transportation hub, no matter what corner I enter from. Also, something that the corridor delivers is a sense of quality of spaces. I have built seven of the major transportation hubs in Europe, in Lisbon, in Lyon, in Zurich, in Italy, and so on. Getting out of this experience, it's very important to create places of quality, because people behave according to that. You see after all the enormous effort to bring all the subways and the trains to this place and see to maintain the service through all the construction—why shouldn't these places have a certain material and structural quality that you can enjoy in a day-to-day way, not just commuters but

visitors who arrive in this place. I think the station will match with the tradition in New York of great infrastructural works, as you see today in Grand Central and in the former Penn Station. If it had not been demolished it would be recognized as one of the greatest stations worldwide. I hope people can see some of these material qualities in the East/West corridor.

The development of the World Trade Center site as a whole has been very complex, and there have been a lot of delays, and changes of authority and ownership. Can you talk about how that has impacted the transit hub and what you have fought to keep through all those changes?

The transit hub is more than just a series of stations that are linked together, and maybe that is difficult *a priori* to understand. It is conceived to represent all the transit access to the towers, also all the vehicular access of cars and lorries, it represents the energy center for many of the towers, for the museum, the memorial. The transit hub is also the basement of Towers Two and Three. The first three or four floors of Tower Three have been built as a part of the Port Authority's commitment. It is also the support for the memorial plaza. It is the support to the entry to the museum, and the support for the future art center. All these things will let you understand materially what extends into the transit hub. It is also the 1 train diagonally crossing the site, which we have had to underpin, and keep in service the whole time. All of this has been done while fully preserving service of the subway lines and the commuter trains to New Jersey. To build the hub has been an enormous challenge.

Your work has often been described as cathedral-like. What has it been like to work on

your first religious structure, the Greek Orthodox Church?

I have been working in Greece for a number of years because of the Olympics in 2004, on the Olympic Ring covering the stadium and the velodrome. So I have an enormous sympathy for the culture and for the Greek diaspora. I discovered the beauty of the Orthodoxy. I knew Hagia Sophia, but I had never approached it from a religious point of view. I approached it as you approach the Parthenon. You can study it. You can buy books. But you can never fully understand it as a religious place. If you look at the project, it's very anomalous with the rest of my work. I've never used a dome before, except in the competition for the Reichstag in Berlin, where I proposed a dome. Also there is the problem with scale, simply because the building is very small. The restraints that the Greek Orthodox Church negotiated with the Port Authority and the Lower Manhattan Development Corporation is a small building where the height is limited, the width is limited. But I knew that the monumentality was important. It will bring an accent to the site, as the entry to the PATH will do. This building will bring you a relation to the scale of the person because they have almost a domestic scale. I like that. We try with these two buildings to give a sense of the human being, the scale of man. It's like a three-story house. I have to say it was a great idea from the Port Authority and the church to put it on a podium, which is the vehicular entry for security screening. It's a small church floating above an oak forest. The oaks will not become enormous because they are in planters. I like this scale in relation to the pools of the memorial. We came up with this idea of making the dome out of translucent stone, so the light from the interior will have a little glow. It will never be excessive, but it will help give the impression of a 24-hour open place. So that people who need help, they will be able to find a place to go. Finally, the interiors, we are trying to do a place for everybody, an open place.

So it won't have heavy religious iconography?

Certainly it will have the necessary iconography to officiate the liturgy. People can enter and light a candle if they are believers or not believers, if they are Christians or not, they can light a candle close to the memorial.

There has been a certain architectural language that runs throughout much of your work. Can you talk about the shared language of the church and the transit hub, and what you are working toward in terms of light, space, and structure?

I am also an engineer. If you look at my work, there is a very marked presence of structure. This is without any doubt the case with the hub. All these beams are steel and they are carrying the weight. The structure is used as an expressive element. So if you look back at all of the transportation hubs and railway stations in Europe, this is the case. In the hub you see the idea of bringing in light and making a very clear place. I employ it because it is also a matter of comfort. In places with high levels of security concerns, the feeling of safety is not only an objective feeling, it is also a subjective aspect. So a woman waiting for a train at midnight when the station is not so busy has to feel comfortable. For that, the ambience of clarity. Also orientation, if you take the East/West corridor as you see today you end up in the Fulton corridor. And you can see that optically through, because easy orientation, particularly in chaotic or dangerous circumstances is the most important aspect. So I am mixing architectural aspects—the color and the light—with functional aspects and the sensation of comfort for the users and also the quality of the spaces.

It's interesting to compare with the Greek Orthodox Church. These aspects are much more mitigated because we're not making an expressed structure. We're trying to make a building that is expressive through the relation of the volumes. So I am stepping into a more complex and maybe a more classical aspect of architecture: the game of the volumes and delight. There are the four towers, the front facade, and the dome. Not the expression of the nerves or the tendons or the muscles of the body, but an expression of the relations of volumes and proportions, related to the person. It is much more classical. The Hagia Sophia, why is it what it is? You see the effort of carrying this enormous dome, but you do not feel it in the interior—it is all sublimated by the light. And also you enter the narthex and the anti-narthex and then into the knave. It's a continuous crescendo. We also have this in our building.



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