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DESPITE \$7 MILLION BUDGET SHORTFALL, WORK BEGINS ON STEVEN HOLL'S QUEENS LIBRARY

We'll Do It Live

A Steven Holl-designed library is now rising in the shadow of Long Island City's glass skyline. The design for the Queens Library at Hunters Point was unveiled in 2010, but never moved forward due to its hefty price tag—construction bids came in up to \$42 million, markedly higher than the \$28.6 million allocated for the project. To reduce costs, Holl's elaborate design was toned down and the project finally broke

continued on page 5



Richard Meier's update and addition to Miami's legendary Surf Club

SEVERAL ICONIC MIAMI HOTELS MAKE WAY FOR HIGH-END CONDOMINIUMS

DAIQUIRI SUNSET

A series of residential towers is set to replace some of Miami's historic hotels. The city has seen a wave of development in the last 10 years, and neighborhoods

such as North Beach—once off the radar—have become new urban hot pockets. Many long-time residents are concerned about the dangers of luxury condo-fication, and Mayor Philip Levine has voiced concerns about preserving Miami's iconic architecture. "One of the catalysts for change in South Beach in the late 80s and 90s was the recognition of art deco. So we want to preserve the MiMo style as a catalyst for North Beach. We have to be very careful to preserve any and all architecturally significant properties," he told the *Washington Post*. Four new residential projects are giving a glimpse into the challenges and possibilities of mitigating new redevelopment within existing urban fabric, preserving architectural and cultural heritage, and making

continued on page 8



Mayor Bill de Blasio has allocated \$74 million to fund new FIT building.

AN INFUSION OF CITY FUNDS RESTARTS SHOP'S FIT BUILDING

RE-STITCHED

In 2009, SHoP Architects won a National Endowment of the Arts competition to design a new academic building for the Fashion Institute of Technology (FIT) in New York City. The proposed 10-story building had a striking design with a layered facade of translucent and transparent glass that looked as if it had been sewn together. continued on page 4

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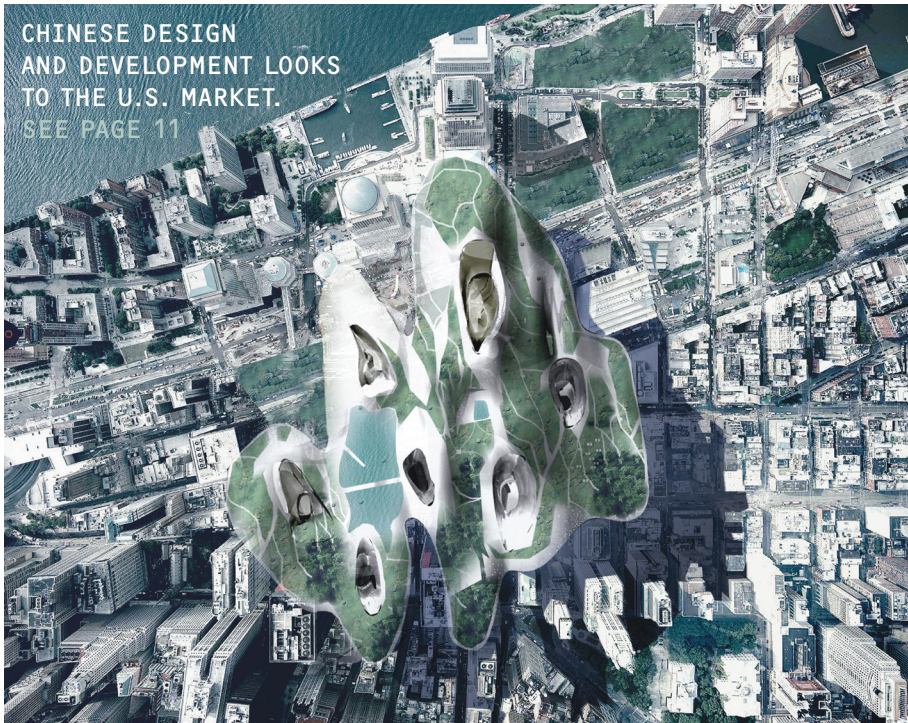


Jean Nouvel's tapering tower will rise next to MoMA after delay.

FULL STEAM AHEAD FOR NOUVEL'S SO-CALLED MOMA TOWER, ORIGINALLY DESIGNED IN 2006

IT'S ALIVE!

A tower designed in 2006 by French Pritzker Prize laureate Jean Nouvel is joining the high-flyer ranks of the New York City skyline. Dubbed 53 W 53 for its location next to the Museum of Modern Art, the 82-story, 1,050-foot-tall glass-and-steel tower tapers skyward, culminating in three staggered crowns, its irregular, continued on page 7



CHINESE DESIGN AND DEVELOPMENT LOOKS TO THE U.S. MARKET. SEE PAGE 11

SPECIAL SECTION: OPERABLE WALLS

AN WALKS THROUGH THE WORLD OF CONTEMPORARY OPERABLE WALLS, ADMIRING THEIR ABILITY TO DIVIDE SPACE ON DEMAND WHILE FITTING IN SEAMLESSLY WITH NEARLY ANY AESTHETIC. ALSO SEE THE LATEST IN WINDOWS, DOORS, AND HARDWARE. SEE PAGE 15

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FALSE STARTS FAITHFUL

Longtime readers of *The Architect’s Newspaper*, or anybody who follows architecture and real estate development in New York City, may have experienced an acute case of *déjà vu* when perusing the cover of this issue. Three of the four front-page stories are about high-profile projects, the designs of which were released to the public years ago only to be put on hold for a variety of reasons that have, to varying extents, now been resolved.

The Steven Holl–designed Queens Library at Hunters Point (“We’ll do it Live,” p. 1), which was first unveiled in 2010, broke ground in mid-May. The project originally hit the rocks due to a lack of monetary resources. Even a cost-cutting redesign that swapped the initially proposed aluminum paneled facade for “aluminum painted” concrete, setting the estimated overall price at around \$39 million, didn’t bring the building within the budget. In spite of a \$7 million shortfall, the Queens Library leadership decided to start construction anyway, figuring that somebody—namely Mayor Bill de Blasio—won’t let the much-needed public amenity (not to mention aesthetic relief from the glass high-rise monotony of the Long Island City waterfront) stall out once the cranes and union labor are busy on site.

The Queens Library’s confidence in a *deus ex machina* ending, with the mayor swooping in to the rescue with a fist full of emergency allocations, isn’t without precedent. De Blasio just peeled off \$74 million in city funds, payable over several years, to restart the Fashion Institute of Technology’s SHoP-designed C2 building (“Re-stitched,” p. 1). The allotment, which matched a 2009 appropriation by New York State, has put SHoP back to work finalizing the designs. We’ll see if the high-tech, vertical circulation–animated facade comes out as advertised in the glistening renderings the architects originally released. By SHoP’s reluctance to re-release those images to *AN* for this story, however, chances are we’ll see something a little more down to earth, a little more brutal in detail, a little more akin to the state school’s existing facilities.

These cash-strapped, publicly funded projects aren’t the only buildings where we’re seeing a dampening of design aspirations. Even in the supposedly no-limit world of super-luxury Manhattan condominiums, boasting Pritzker Prize–winning architects no less, dreams have been blunted. Such is the case with Jean Nouvel’s 53 W 53 (“It’s Alive!” p. 1). First unveiled in 2006, it was brought to heal in 2009 during the depths of the recession by the NYC Planning Commission, which demanded that the tower be shortened 200 feet, from 1,250 to 1,050. As then-planning director Amanda Burden told *The New York Times*, “The development team had to show us that they were creating something as great or even greater than the Empire State Building and the design they showed us was unresolved.” How quickly things change. A few years after dealing this blow, the commission went on to approve a slew of supertall, super skinny residential towers on 57th Street, whose designs are certainly no more resolved to the standard of the Empire State than Nouvel’s. But that’s what you get for showing up early to the party.

Hines, 53 W 53’s developer, is taking it in stride. Now with \$1 billion in financing in hand from Asian sources (“The Reverse Commute,” p. 11), and no doubt eager to cash in on the seemingly endless font of real estate investment money coming from foreign billionaires before the next recession begins, it has called out the construction crews and work is underway on the shortened tower. (It’s worth noting that the project’s duplex penthouse is on the market for \$70 million, almost the cost of two Steven Holl–designed Hunters Point libraries, but by no means high in the context of today’s Manhattan luxury market. There is reportedly a 21,504-square-foot penthouse in the Sony Building that is going for a flabbergasting \$150 million.)

In the unbridled thrust of today’s New York City real estate market there are important lessons to be learned from these false starts that made good, more or less. One, you should never say never. The winds of change are ever blowing and even apparently dead dogs can claw their way to new life. Two, if anything, the fondest hopes of designers will suffer the most in these Lazarus-like tales of development—“aluminum painted” for aluminum, a diminished place in the pantheon of the skyline. For the oligarchs and tycoons who buy into 53 W 53 it’s no big deal. At least they won’t be living there. As for the students who will animate C2’s facade and the youngsters who may get their first taste of the effects of explorative architecture in Hunters Point, will they ever know the dreams that became compromises for them to be there? **AARON SEWARD**



COURTESY SVIGALS + PARTNERS

FUSS & O’NEILL, PIRIE ASSOCIATES ARCHITECTS, AND SVIGALS + PARTNERS TURN A FREEWAY OVERPASS INTO A PEDESTRIAN EXPERIENCE

Bees to Honey

Like many American cities, New Britain, Connecticut, has a highway problem. Thanks to the automobile-centric planning of the 20th Century, the busy Route 72 cuts straight through the city, tearing apart any semblance of a cohesive urban fabric. Now local leaders are trying to right this urban planning wrong.

As part of New Britain’s larger urbanist agenda to create a more pedestrian-friendly city, there are plans to top a Route 72 overpass with a colorful and sculptural form intended to lure people on foot over the highway toward the downtown core. It was designed by the civil engineering consulting firm Fuss & O’Neill, Pirie Associates Architects, and Svigals + Partners, all of which are based in Connecticut.

Chris Bockstael of Svigals + Partners said the project’s distinctive honeycomb form is an extension of the imagery seen in the town’s motto: “Industry fills the hive and enjoys the honey.” It also plays into New Britain’s working-class, manufacturing heritage by incorporating brass and copper elements, though most of the structure is aluminum to reduce weight, per DOT requirements.

The overpass project is not intended to create a new public space perched above the highway. It aims to make the experience of getting to downtown more enticing—or at least less unpleasant. “Right now, this bridge is over 300 feet long and it’s wide and loud,” said Bockstael. “There is no protection from weather, it just becomes this barren, desolate strip.” The new beehive-like structure will provide shelter from the elements and present an architectural element to be enjoyed by drivers and pedestrians alike. To visually connect the new overpass to downtown, the paving materials and lighting fixtures seen around the city are incorporated into the design as well.

The design includes other pedestrian-friendly changes, such as new plantings and it reduces the five-lane roadway that crosses the bridge down to two lanes. Some structural work will be done on the existing overpass to repair wear and tear from years of service.

The design for the overpass is still in the works as the city tries to secure the necessary funds to complete it. The money is expected to come from the city coffers as well as state and federal sources. If the needed funds are secured, the project could break ground in about a year.

HENRY MELCHER

Left: FBI South Florida Headquarters

CORRECTIONS

In our “In Detail” column on the FBI South Florida Headquarters (*AN* 07_05.20.2015) we incorrectly listed the website of the facade engineer and fabricator, Enclos. The company’s web address is enclos.com.



NICK MERRICK/HEDRICH BLESSING

In our feature on amenity gardens in high-end Manhattan residential projects (“The View for a Few,” *AN* 10_09.03.2014), we failed to credit SPAN Architecture, the interior architect of Gotham West, which in fact did most of the landscape design on the project with the consultation of Thomas Balsley Associates.

We regret the errors.

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WHATS YOUR RESIGN?

After just under two years at the helm, Philadelphia Center for Architecture director **Hilary Jay** has stepped down. The Center said in a statement that the departure was “mutual and amicable.” But after the recent abrupt, mysterious resignation of **Rick Bell** from AIA New York for undisclosed reasons, we are left wondering what really is going on behind the scenes. Jay’s legacy is the Design Philadelphia Festival, which she founded but will leave under direction of the Center. “I move forward knowing that the festival is in capable and creative hands with **Nova Harris** as DP’s program manager.” So the story goes...

DID FRANK GEHRY REALLY KILL CHRIST?

In a recent essay for the forthcoming book *Getting There: A Book of Mentors* by **Gillian Zoe Segal**, **Frank Gehry** reminisced about his childhood in Canada. “My family was one of approximately 30 Jewish families in our town—Timmins, Ontario—and for a while, I was the only Jewish kid at my school. I used to get beat up regularly for ‘killing Christ.’” Perhaps that’s why he has such a thick skin today when dealing with critics and Internet commenters. He also talks about how his shrink and mentor, **Milton Wexler**, helped him combat criticism from peers in his early career: “Screw them! There aren’t any rules. Just because they did it that way last week doesn’t mean you have to do it that way today.” So did his therapist also advise young Gehry, when in doubt, and if words won’t suffice, just flip the bird to a meddlesome critic?

BROKEN DREAMS?

At the 2015 AIA convention in May, former **President Bill Clinton** gave a keynote address to the unwashed masses. He praised collaboration among designers and other stakeholders, and even admitted that “If I had another life to live, I’d be an architect, especially in this age of climate change.” He is not the only president to speak of a childhood dream of designing buildings. **President Obama** said in a 2008 campaign speech that he also had aspirations to be an architect as a youngin’. We’re just glad these heads of states didn’t opt for fireman.

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MICHAEL MORAN/OTTO

TOD WILLIAMS AND BILLIE TSIEN RESPOND TO THE POTENTIAL REPLACEMENT OF THE MATTIN CENTER

Layers of History

When we won the competition to design the Mattin Center at Johns Hopkins University in the late 1990s the City of Baltimore was a much tougher, more dangerous place. A student, a musician, had been recently killed in a wooded section of the proposed site. So the university chose our design over the two others in the short list in part because they wanted a protective environment for students to pursue their artistic interests, which at that time were considered extracurricular. The administration was concerned about the physical security of the students. The suggested program was not so large and that allowed us to organize spaces such as a black box theater, artist studios, dark room, music practice rooms, dance studio, rehearsal spaces, and student offices around a large exterior courtyard at the heart of the site.

This building was the result of an international competition where three finalists made design proposals. In our

entry we approached the project in much the same way other urban campuses do: Columbia, Harvard, Yale all define academic life as adjacent to yet still a haven from the intensity of urban life. Physically and programmatically the Mattin Center was a retreat both from the academic grind of the university and from the streets of the city.

We created a gateway from Charles Street and we set our buildings low to extend views from the Beach—the nickname of the central campus quadrangle—to the south. We proposed a gateway link to the garden of the Baltimore Museum of Art, thus connecting the two institutions. Another competitor, friends and colleagues Heikkinen Komonen of Helsinki, proposed a much more open building that set the theater on Charles along with considerable glazing. It might be interesting to review the three proposals.

We understand that today Baltimore is a different place and that the administration, students, and their needs have changed. Today there is a desire to create a more direct connection to the city and for more socializing spaces for students. The site of the Mattin Center is an important one for the university and campus and we believe it can accommodate additional density and change. While we would have very much welcomed being part of the discussion to rethink this area of campus, we can understand that the new administration and student body want a different approach. This is unlike the MoMA issue where a cultural institution seemed to deny its mission as a protector of art, architecture, and design.

If the administration elects to demolish the Mattin Center, it should not be without very serious debate. We are concerned, not so much because of our project or egos (though it would hurt since we believe in and are very proud of our work), but because to do so is unimaginative and unsustainable, and because it does not acknowledge the layers of history that are crucial to an understanding of our culture, our campuses, and our cities.

TOD WILLIAMS AND BILLIE TSIEN

RE-STITCHED continued from front page

Further playing into FIT’s fashion focus, SHoP said the building acts like a loom, “[building] form and structure simultaneously.” It was both an aggressive departure for FIT’s Brutalist concrete campus, and another addition to the city’s long list of unbuilt architecture.

Now, six years after SHoP won the competition, the project is being restarted

thanks to an injection of city funds. In his executive budget, Mayor Bill de Blasio committed \$74 million over multiple years to fully fund the new building. This matches the allocation made by New York State back in 2009 (FIT is part of the SUNY system). The project has already been unanimously approved by the local community board, but will not have a finalized design for another year.

The building, currently named “C2,” is sited on a narrow lot between 28th Street and the FIT campus’ midcentury C Building, which is clad in metallic panels. When SHoP’s building does rise it is expected to obscure its neighbor.

To achieve LEED Silver designation, the 100,000-square-foot building includes a green roof, and a solar array with lenses that can concentrate the sun’s energy. Inside, C2 includes classrooms, laboratories, studios, and exhibition spaces.

SHoP Architects declined *AN*’s request to comment for this story.

Once the building’s design is finalized, construction will take three years. When completed in 2019, it will be the first new building on FIT’s campus in more than 40 years. **HM**

SHoP’s glass building will be the first new construction on FIT’s Brutalist campus in over 40 years



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WE'LL DO IT LIVE continued from front page ground in mid-May.

But while the building is now moving forward, funding is not fully secured. The library has a total cost just shy of \$40 million, and a budget shortfall of \$7 million. A Queens Library representative said that it made sense to break ground instead of letting the project languish as land prices continue to rise. With support from the mayor and other sources, the library system believes the money will ultimately appear.

In the finalized design, the building's aluminum facade has been swapped with "aluminum painted" concrete that is intended to have the same shimmering effect. Amorphous windows cut across the boxy structure, giving it a distinctive profile against the glass curtain walls of the Queens waterfront. From inside, the library's unique windows provide views to Roosevelt Island and Manhattan. "The program's separation into children's area, teen area, and adult area can be read in the sculpted cuts of the east face of the building, one facade opening for each area; yet the programmatic divisions are fluid," said Steven Holl Architects in a statement. At night, the building is intended to glow from inside.

The library also includes a communal reading garden and a public art installation by Julianne Swartz. When completed at the end of 2017, the Hunters Point library will service the quickly growing residential community on the former industrial site. This project also incorporates the creation of a new 1,260-square-foot ranger station for the adjacent Gantry Plaza State Park.

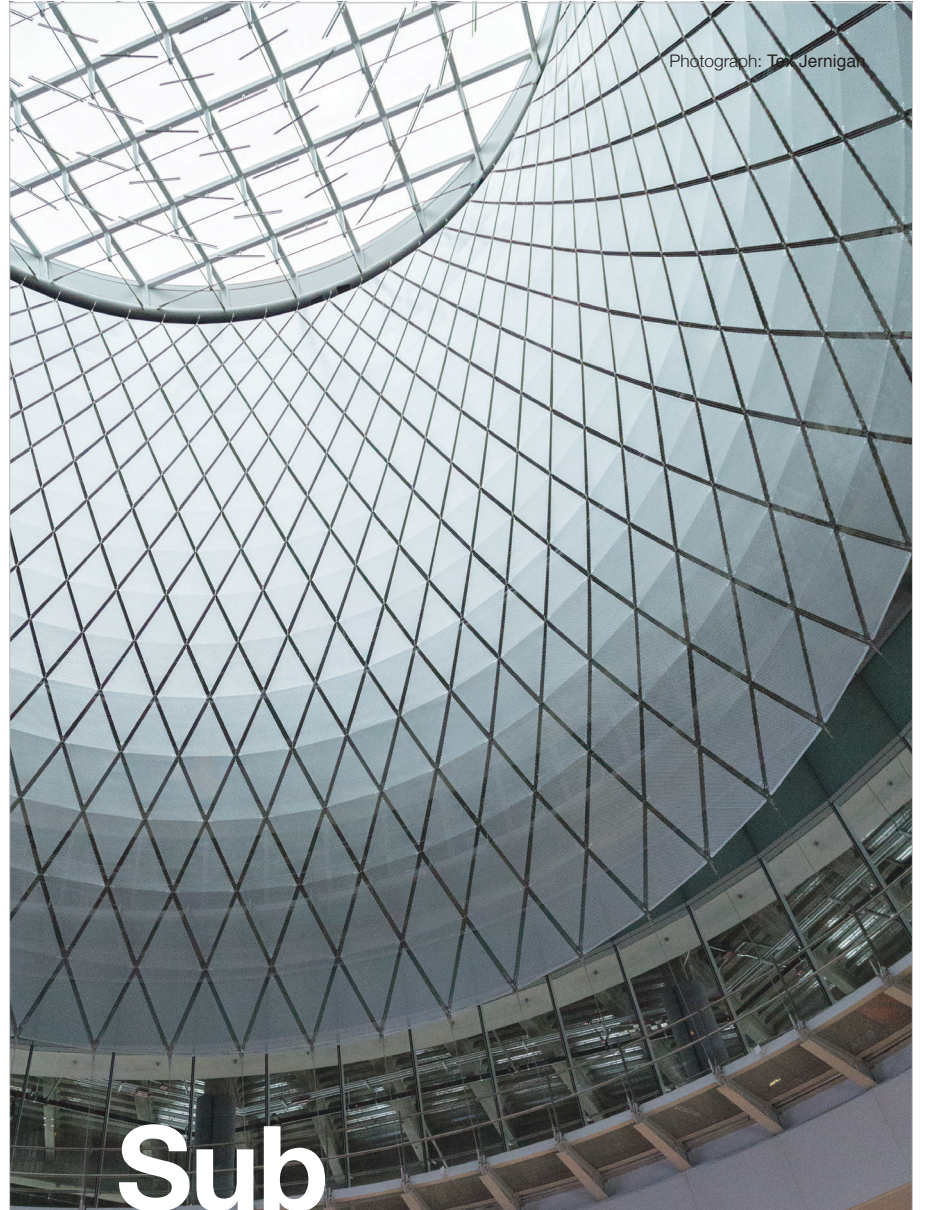
Steven Holl's Queens Library will feature glass cutouts on the facade which also serve as an organizing device corresponding to the library's program.

That structure has a reception area, restrooms, and park manager's office.

"The new library will be transformational, for the community and for the skyline," said Bridget Quinn-Carey, Interim President and CEO of the Queens Library, in an email to *A/N*. "Queens Library is grateful to the many, many stakeholders and advocates who came together to move this important project forward. The new Queens Library is truly the work of many hands and many hearts." **HM**



COURTESY STEVEN HOLL ARCHITECTS



Photograph: Tom Jernigan

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. An integrated artwork by **James Carpenter Design Associates**, **Grimshaw Architects**, and **Arup**, 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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New York City is brimming with stylish hotels, from boutique hangouts to luxury destinations, but few can boast the rich history of the Martha Washington, first opened in 1903 exclusively for women. According to a 2012 *New York*

Times story, the hotel, in the now-dubbed NoMad area, became a refuge for single female professionals seeking a comfortable place to stay where they were not the subjects of sordid rumors suggesting improper deeds. The landmarked hotel, which later turned into “a center for suffrage events,” hosted notable women such as Jean H. Norris, the Tammany Hall official and first woman magistrate in New York, and actress Louise Brooks. More than a century later, Martha Washington has been given a much-needed face-lift. Selldorf Architects has revamped its public spaces, including the front entrance and Danny Meyer’s new Roman pizzeria, Marta. After assuming several identities in recent



years (Hotel Lola and King & Grove New York, among others), the Martha Washington has returned to its roots, first reestablishing its name, and now welcoming guests at the original main entrance. Selldorf re-located the front entry position from 30th Street to 29th Street, and then worked with a preservationist to restore the Renaissance Revival facade by replacing some of the brownstone. To further implant the hotel in the fabric of the city and engage with the street, the firm demolished the stoop and lowered the floor to ground level by three feet. “We had to convince Landmarks that we were doing something unique. It was a dramatic change in the existing building which hadn’t really been



touched,” explained Selldorf partner, Sara Lopergolo. The window openings were then extended and turned into glass doors with mahogany trim. Marta also benefited from lowering the floors, gaining 17-foot-high ceilings, thus letting more light into the 12,000-square-foot restaurant. A marble bar overlooks two impressive terracotta tile ovens, allowing patrons to watch the cooking in action. Quiet design components—including blue cement tiles, walnut millwork, and white fluted columns—endow the space with a crisp, contemporary aesthetic. A cluster of slender, lighting pendants suspended from the ceiling enlivens the muted interior.

NICOLE ANDERSON

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IT'S ALIVE! continued from front page

crisscrossing structural system expressed on the facade. The resulting silhouette pays homage to the classic era of Manhattan skyscrapers. Three of the building's lower floors (two, four, and five) have been designated as MoMA exhibition space. The 140 exclusive condos went on sale in mid-May sporting prices from \$3–70 million. Sweeping city-center views are one of many selling points. Condos from the 48th floor up overlook Central Park.

While not owned by MoMA, the tower fits within the museum's ongoing expansion plan, occurring parallel to a much-disputed demolition of the American Folk Art Museum (AFAM) next door. The AFAM has been replaced with a glass-fronted building that will link MoMA with the new residences. Construction of the tower stagnated for several years on account of the financial crisis but resumed on-site in late 2014, with an estimated 2018 completion date.

Nouvel's initial design for the tower featured a roof culminating in three asymmetrical peaks, but in 2009 the NYC Planning Commission cut 200 feet off the top, alleging non-compliance with aesthetic standards for a building tall enough to outreach the Chrysler Building and the Empire State Building, a fact much less unnerving today in light of the recent onslaught of supertall residential buildings in Manhattan. While the jagged peaks remain, the building lost seven stories, 250,000 square feet of space, and its superlative scale. Real estate developer Hines, which bought the site from MoMA for \$125 million, debuted new plans in 2011, featuring fewer hotel rooms and the relocation of residential units down to floors 14 through 74—a move which yielded a net gain in residential space of 22,000 square feet.

The building's design features a tapered profile that has presented obstacles in the form of tilted windows and slanting columns, which New York-based interior designer Thierry Despont sought to surmount. To

53 W 53, which sliced 200 feet from its original design, will still offer impressive views of the city-center and Central Park.



COURTESY HINES

facilitate the design work, Hines created a costly, full-scale mock-up of a 32nd-floor residential unit in a warehouse in Sunset Park for Despont and his team to test-drive ideas.

Unable to fit normal blinds, the inoperable windows in each unit are equipped with automatic window shades fitted with guide wires and calibrated to remove gaps at the base of angled windows, a technique borrowed from high-end yachts. Other luxury flourishes include concealed ceiling light sources that create a "halo" effect, 11-foot-high ceilings, and bronze-framed entrances in every unit, as well as bottom-lit soaking tubs in the master bathrooms. Despont will also design a stately oak, marble, and bronze lobby inspired by Nouvel's design. The luxury amenities match the lofty price tag: The 12th floor will boast a fitness facility featuring a 65-foot lap pool, squash court, gym, and golf simulator, while floors 14 through 16 contain studio apartments for residents to buy for their personal-service staff.

KINDRA COOPER

NCARB TAKES STEPS TO ELIMINATE THE TERM "INTERN ARCHITECT"

THE NAME GAME

At the American Institute of Architect's recent conference in Atlanta, the National Council of Architectural Registration Boards (NCARB) announced that it will begin working with licensing boards to do away with the term "intern architect." This decision to change the terminology comes from the idea that people with years of experience working in the field should not be labeled with a term many see as pejorative. "The new term?" asked NCARB in a press release. "There isn't one. Just don't use 'intern.'"

To accommodate the change, NCARB said it will update its *Model Law* and guidelines, but for the word "intern" to officially be stricken from the record, the council's proposal will have to be considered by the country's 54 licensing boards and then receive a majority vote at a future NCARB Annual Business Meeting. And even then, the change would not go into effect without a jurisdiction actually adopting it.

Donna Kacmar, a licensed architect, designer, and associate professor at the University of Houston, told *AN* the proposed change is not all that significant,

noting that the label of "intern" is not necessarily a negative one. "When I was an intern I did not think it was a bad thing," she said. "I was learning and working my way to becoming an architect. I was not overly sensitive about it and I don't think most students are."

To Kacmar, there are much bigger issues that NCARB should be dealing with, specifically its complicated procedures, and how it manages oversight of licensure. "[NCARB] forces us to go through all of these hoops—experience categories, and IDP record keeping, and taking the ARE which changes all the time—so we can become a licensed architect.

NCARB CEO Mike Strong explained to *AN* that a host of initiatives will further streamline the program over the next few years. "The last few years have seen NCARB substantially move to reduce the complexities of the IDP," he said in a statement.

The solution, Kacmar added, is not just making the whole process shorter, but prioritizing the education of architectural craft over record keeping. For her, the term, intern architect, is beside the point. "It is about [the process] being made appropriate and I am not sure somebody who is not engaged in the practice of architecture is the best person to make this decision." **HM**



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



The Surf Club before the Richard Meier renovation and addition.

COURTESY RICHARD MEIER + PARTNERS

DAIQUIRI SUNSET continued from front page places in which people of all socio-economic backgrounds can thrive.

Two of the hotel-to-condo projects offer a blend of old Miami and new, ultra-modern building. The L'Atelier Residences will be slotted in behind the historic facade of the Golden Sands Hotel. The

historically protected art deco facade and an interior lobby will be retained. Historic preservation required this restoration, but co-developer Meir Srebernik saw it more as an opportunity to "create a dialogue between the old and new construction."

Similarly, Richard Meier will update the iconic (and

ultra-exclusive) Surf Club hotel, converting it to condos. The original 1930 building, a protected Mediterranean villa with a ballroom and bathing cabanas, will be restored with new 12-story residential and hotel towers looming behind it.

The site of the old King Cole Hotel will be home to the Ritz Carlton Residences, a midrise waterfront residential project designed by Milanese architect Piero Lissoni. Because the hotel was repurposed as a hospital before closing permanently, a zoning quirk re-categorized the site as low-density residential to match the abutting sites. Thus, had the developers demolished the building, it would have meant rebuilding at a lower height restriction so they are

adapting the existing structure. Real estate firm Terra Group asked Renzo Piano to redevelop the site of The Biltmore Terrace Hotel, a Morris Lapidus-designed postwar tower that had recently been a Howard Johnson. There was some controversy when plans to refurbish the building into a new hotel were scrapped abruptly after a height variance was given. However, the building was not landmarked, so a complete demolition began several weeks later. The developer opted instead to master plan the site with a 17-story condo tower and a large park space by landscape architects West 8 that aims to let passersby see the beach from Collins Avenue—a complement to Piano's subtle architecture.



The Biltmore Terrace by Morris Lapidus. Right: Renzo Piano's new design

PHILLIP PESSAR VIA FLICKR



COURTESY RENZO PIANO BUILDING WORKSHOP

While the contrasts in the projects might tell a story about the importance of historic preservation, they also show a range of strategies for working within physical and legal restrictions to make places that are sensitive to their surroundings and can hopefully be enjoyed by

communities while preserving the character of a place. Even if most people cannot afford to live in these ultra-exclusive residences, they still experience them in one way or another, from architectural appreciation to walking dogs in green space.

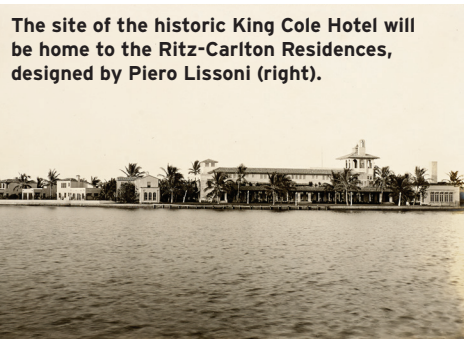
MATT SHAW



The historic Golden Sands Hotel will be partially saved to become the front of a luxury condo tower.



COURTESY ARX SOLUTIONS



The site of the historic King Cole Hotel will be home to the Ritz-Carlton Residences, designed by Piero Lissoni (right).

DAVID ALMEIDA/COURTESY WOLFSONIAN



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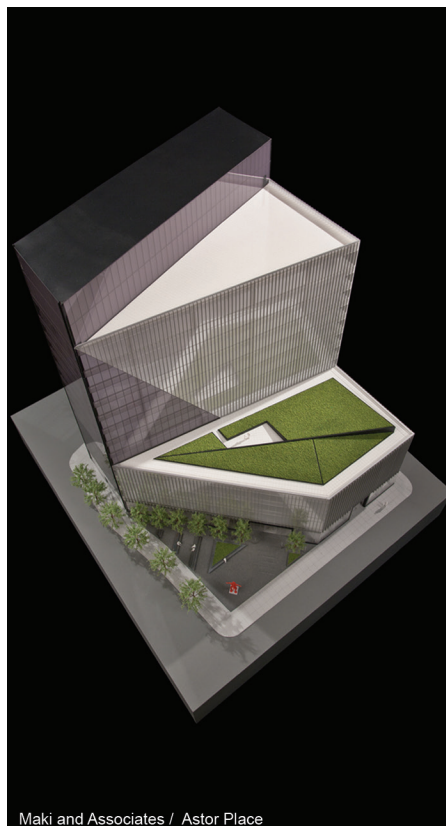
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PRAIRIE AVENUE RESIDENCE



For Miami architect Rene Gonzalez, the best design solutions come from odd or interesting problems. When confronted with specific contexts and environmental conditions, he takes them as an opportunity to give life and energy to a project.

Context, weather, and native architectural types guide each project, such as with a series of houses that lie in flood planes. Gonzalez found that raising them on pilotis not only protects them from flooding and saves the clients enormous

amounts of money on insurance, but it also becomes a way to create social areas on the ground while offering a respite in the private spaces above.

He is not concerned with novel forms or flashy projects, but with spatial experiences cultivated from materials, light, and the surroundings. “I am interested in capturing the essence and qualities of a place and representing them,” Gonzalez told AN.

A Cuban-American and native Floridian,

GLASS



Gonzalez spent time in Los Angeles in the 1980s during the heyday of experimental California architecture. Those influences stuck with him and today his work is about testing new ideas with materials, such as bush-hammered marble, floating concrete planes, and laser-cut metal panels. As the firm begins to work at larger scales, such as community centers and condo towers, that experimental attitude will produce a new range of unexpected designs.

MS

PRAIRIE AVENUE RESIDENCE
MIAMI BEACH, FLORIDA

Situated in a flood zone, the Prairie Residence is a single-family home that sits elevated by columns. The design is inspired by the native buildings found in the region, including Seminole huts and Biscayne Bay’s Stiltsville. The result is a pair of pavilions that soar above the sculptural garden. Concrete planes frame the spaces, separated by glass details that give the impression of floating.

GLASS
MIAMI BEACH, FLORIDA

GLASS is an 18-story residential tower in a heavily art deco part of Miami Beach. The base of tower is designed to meet the urban context and relate to surrounding four- and five-story buildings. The tower was conceived as water, and dissipates as it rises and reflects the natural landscape around it. Open floor plans offer 360-degree views for the 10 units, each of which occupies an entire floor.

ALCHEMIST BOUTIQUE
MIAMI, FLORIDA

One of three Alchemist stores designed by Gonzalez, this is a spin on the classic jewelry shop, with Gonzalez’s signature material innovation. The exterior is covered in rose-gold-colored mirrors that reflect the surroundings of the Miami’s Design District. Inside, walls of green Costa Esmeralda Granite transition from smooth and polished to rough and bush-hammered, complementing interspersed panels of rose-gold glass. The custom display cases are made of glass and onyx.

HAMPTONS RESIDENCE
LONG ISLAND, NEW YORK

Located on a precarious site in a wetland preserve flanked by the Atlantic Ocean on one side and Mecox Bay on the other, the Hamptons Residence is a two-story private home that is raised on stilts to protect against the possibility of a storm surge. The glass facade is designed to reflect the surroundings, and is developed as a collage to break up the views and frame them as a spatial experience, rather than one panorama.

ALCHEMIST BOUTIQUE



HAMPTONS RESIDENCE





There is the old maxim that constraints fuel the creative process. And in the case of the Court Square Building at 2 Lafayette Street, it was the challenge of meeting the diverse needs and goals of two very critical, yet different New York City agencies that stoked the imagination of local firm BSKK Architects. This process yielded a lively and cohesive workplace for both occupants and the multi-generational New Yorkers the two departments serve.

The project—which began during the Bloomberg administration and wrapped up under the office of Mayor Bill de Blasio—called for the renovation of seven floors in the historic municipal building in Downtown Manhattan to house the Department of Youth & Community Development (DYCD) and the Department for the Aging (DFTA). The design was guided by early conversations with the clients, addressing the specific objectives and requirements of each agency. While serving different subsets of the population, both needed dedicated public spaces for such programs as staff training and computer classes as well as clusters of open offices, conference rooms, and breakout areas for employees. The firm designed the interior spaces to be as comfortable and energy efficient as possible with the aim of LEED Gold certification. Such measures as reinsulating the envelope, insulating the windows with sprayfoam, and implementing new valves on the radiators enhanced the overall energy efficiency of the building.

"Because it is a city-funded project, for city agencies, and working with the Department of Citywide Administrative Services, it has

very clear requirements about the glass, size of desks, and so on," explained Joan Krevlin, partner-in-charge at BSKK. "The real design task was to breathe life into these very specific requirements to feel unique to both agencies but have a really strong sense of place and to make the most out of the great bones of the building."

The interiors, prior to renovation, showed years of wear and poor design: natural light was not penetrating the space; the offices were "chopped up"; acoustic drop ceilings made the space feel cramped and small. But with the building's views of Manhattan's stately Civic Center and an interesting floor plan, the firm saw opportunity to transform the bleak interiors into a light-infused workspace that facilitated collaboration and connectivity.

When conceiving the 6th floor offices for the Department for the Aging (DFTA), BSKK had to take into consideration the older population who would be visiting the agency to access the many resources and amenities offered, such as technology training and employment services. Speckled throughout the floor are areas for engagement with the senior visitors, including meeting spaces, practice interview rooms, and computer labs. "This was one of the only floors where they [the staff] are engaging with the public, whereas the other floors are about the people behind the people," explained Jennifer Preston, BSKK's sustainable design director. "There had to be a sensitivity, such as handrails to help people who are aging gracefully navigate the space." Beyond the necessary functional design components,

BSKK's design serves the varied programmatic needs of two city agencies occupying 7 floors. Bright colors punctuate the communal spaces, and a more neutral palette is used for the open offices.

the interior features whimsical touches such as a super-sized photomural by agency staff photographer Richard Henry called *Stylin' Seniors*, which weaves through the space.

Floors 14 and 18 through 22 are dedicated to the NYC Department of Youth & Community Development (DYCD) that oversees funding for community-based organizations such as immigration services and youth training. This called for a different approach since the agency interfaces less directly with the public, but has a far-reaching mission that touches many New Yorkers. Breakout areas are interspersed with open office plans with related departments clustered together. BSKK created informal sitting rooms out of leftover spaces along the perimeter of the angled floor plan. By juxtaposing a neutral palette in the quieter workspaces with what Krevlin called "intense pops of color" in more public, hangout spaces, they were able to "break down the scale." Movement is encouraged throughout the space: A bright yellow staircase connects the 18th through 20th floors and then the 21st and 22nd. "We were trying to have these inviting stairs for easy circulation and fostering connectivity," explained Krevlin. Recycled wood, from the city's water towers, clads the wall behind the front desk area (same with the 6th floor) and adds a rustic warmth to the otherwise clean, bright interior. **NA**

RESOURCES:

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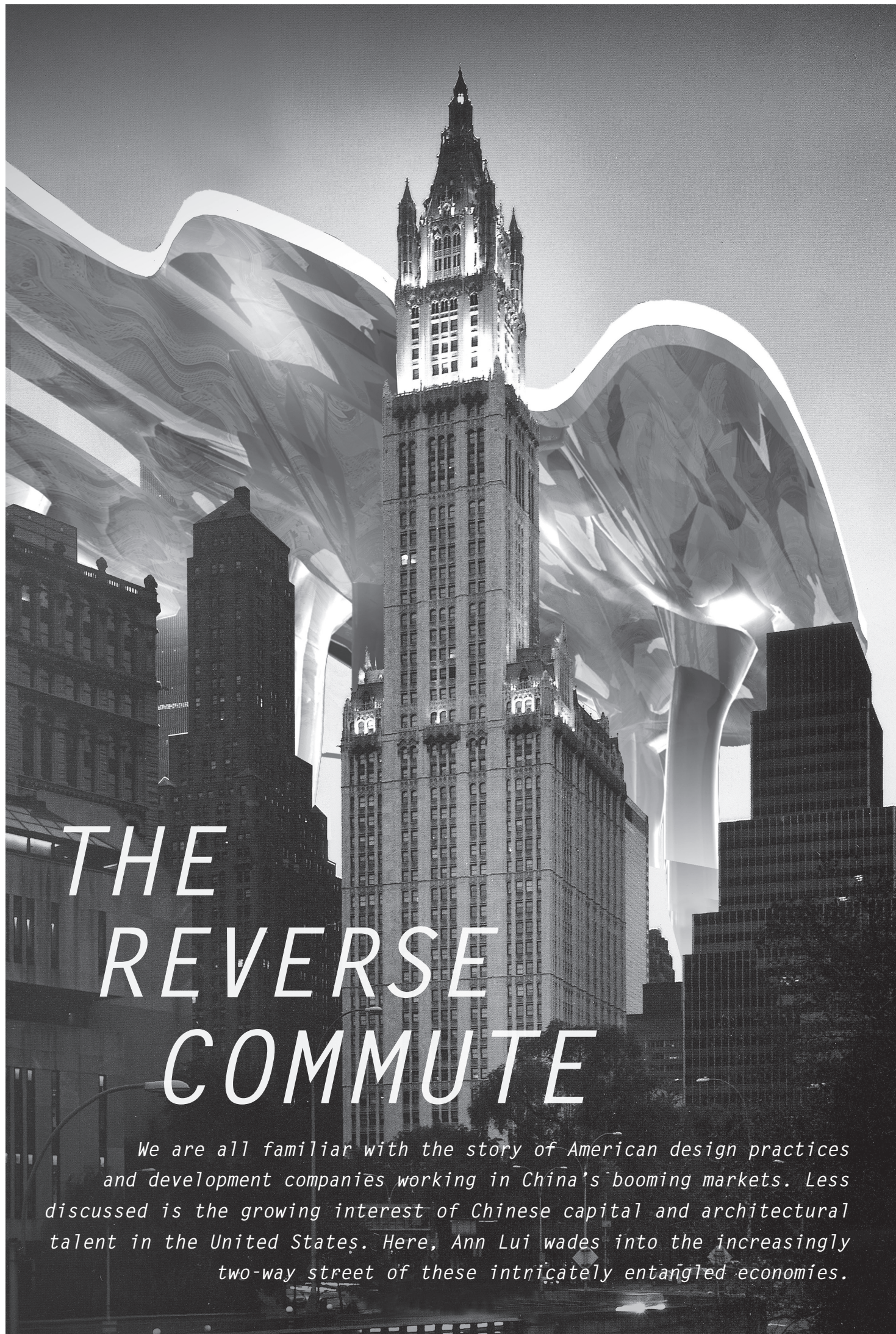
Glass Partition Systems:

Haworth
haworth.com

Composite Panels at Stair Walls:

Alpolic Materials
alpolic-americas.com





Left: Rebuilt WTC by Beijing-based MAD Architects conceptualizes a “Floating Island” above the World Trade Center site in Manhattan, a multi-media metropolis of working and public spaces meant to diminish the machine aesthetic and social divisions of the modern era.

Much has been written about United States architects and developers finding opportunities in China’s building boom, which is seemingly on perpetual fast forward. American architects are building small and large in the East—from corporate offices’ design of tall towers, such as KPF’s Shanghai World Financial Center, to the exhibition of boutique firms at Ordos 100, the new community in Inner Mongolia featuring houses designed by 100 architects from 27 countries. Yet, as the U.S. economy recovers from the recent recession, the trend is becoming paralleled by a flow in the other direction. Cities across the U.S., which once saw mostly outbound traffic of architectural design and real estate investment, are now brokering a two-way exchange. Metropolises from New York to Detroit have seen growing real estate interest from individual Chinese buyers as well as large developers. In parallel, Chinese architectural design practices—especially young and innovative ones—are seeking commissions in the U.S. and opening local offices to pursue new work. A fast-growing economy in China and decades-old bi-national relationships in architecture and development are resulting in new types of partnerships in the building industry, rooted in two deeply linked economies.

In the beginning of 2015, two noteworthy buildings made headlines in Chicago, capturing the breadth of new exchanges with China in the city’s architectural scene. In November, design publications headlined Beijing-based MAD Architects’ unveiling of a scheme for the Lucas Museum of Narrative Art on the city’s lakefront. Founding principal Ma Yansong proposed—in his own words—a “futuristic” mountainous building in partnership with two Chicago offices. In April, stakeholders watched in a hotel ballroom as final plans were unveiled for the Wanda Vista: Three towers in Lakeshore East by Studio Gang, the highest of which, at 1,200 feet, will be the third tallest in the city. Behind the scenes, these towers are bankrolled at a cost of \$1 billion by the Beijing-based developer Dalian Wanda Group. Set to break ground in 2016, according to Mayor Rahm Emanuel, these Chinese-funded buildings are estimated to add 2,000 construction jobs to the city. Bi-national exchanges between

COURTESY MAD



COURTESY STUDIO GANG

Above: The Wanda Vista towers, which are set to rise in Chicago's Lakeshore East district, are bankrolled at a cost of \$1 billion by Beijing-based developer Dalian Wanda Group.

Below: MAD Architects' design for the Lucas Museum of Narrative Art, on the shore of Lake Michigan.

China and the U.S. in Chicago's built environment are also simmering at a smaller scale. According to the National Realtors Association, in 2014 Chinese buyers purchased \$22 billion dollars of United States real estate, more than any other foreign group. Chinese buyers represented 24 percent of all foreign sales nationally, up from 19 percent the

previous year. According to Sam Van Horebeek, a director at East-West Property Advisors, a company that connects Chinese buyers to U.S. realtors, his clients are buying real estate in the United States to diversify assets, as investments, or for immigration purposes such as supporting a child enrolled in an American university. Increasingly,

cities like Chicago are becoming of more interest. "In the past, it was only New York, Boston, or San Francisco," said Van Horebeek. "Now there is more interest in second tier or third tier cities. We expect that to continue. There's a higher demand than ever before and it will accelerate."

More broadly, Chicago's new relationships with Chinese real estate investors and architects serve as a microcosm for broader currents of interest from China in the U.S. building industry. Wang Jianlin, chairman of the Dalian Wanda Group and one of China's richest men, announced his attention to further his real estate investment in the U.S. beyond the Windy City. "Investing in Chicago property is just Wanda's first move into the U.S. real estate market," he said in a press release. "Within a year, Wanda will invest in more five-star hotel projects in major U.S. cities like New York, Los Angeles, and San Francisco."

Other Chinese developers have entered the U.S. real estate market, often in partnership with local companies. In 2013, the Shanghai-based Greenland Group purchased a 70-percent stake in Brooklyn's Atlantic Yards project from Forest City Ratner Companies and is functioning as an "active partner" involved in construction as well as financing. Across the East River in Manhattan, China Vanke, the nation's largest real estate developer, is building a glassy 61-story condo building on Lexington Avenue. In Los Angeles, Greenland invested \$1 billion in residential towers and a hotel, in part of the city's push to reactivate the Broadway corridor.

Even smaller cities, like Tacoma, Washington, are benefiting from Chinese investment: Shanghai Mintong Real Estate is constructing a two-tower hotel and condo complex in downtown. Financially strapped Detroit has also attracted foreign real estate interests: This year, Dongdu International purchased three iconic buildings in the city's downtown.

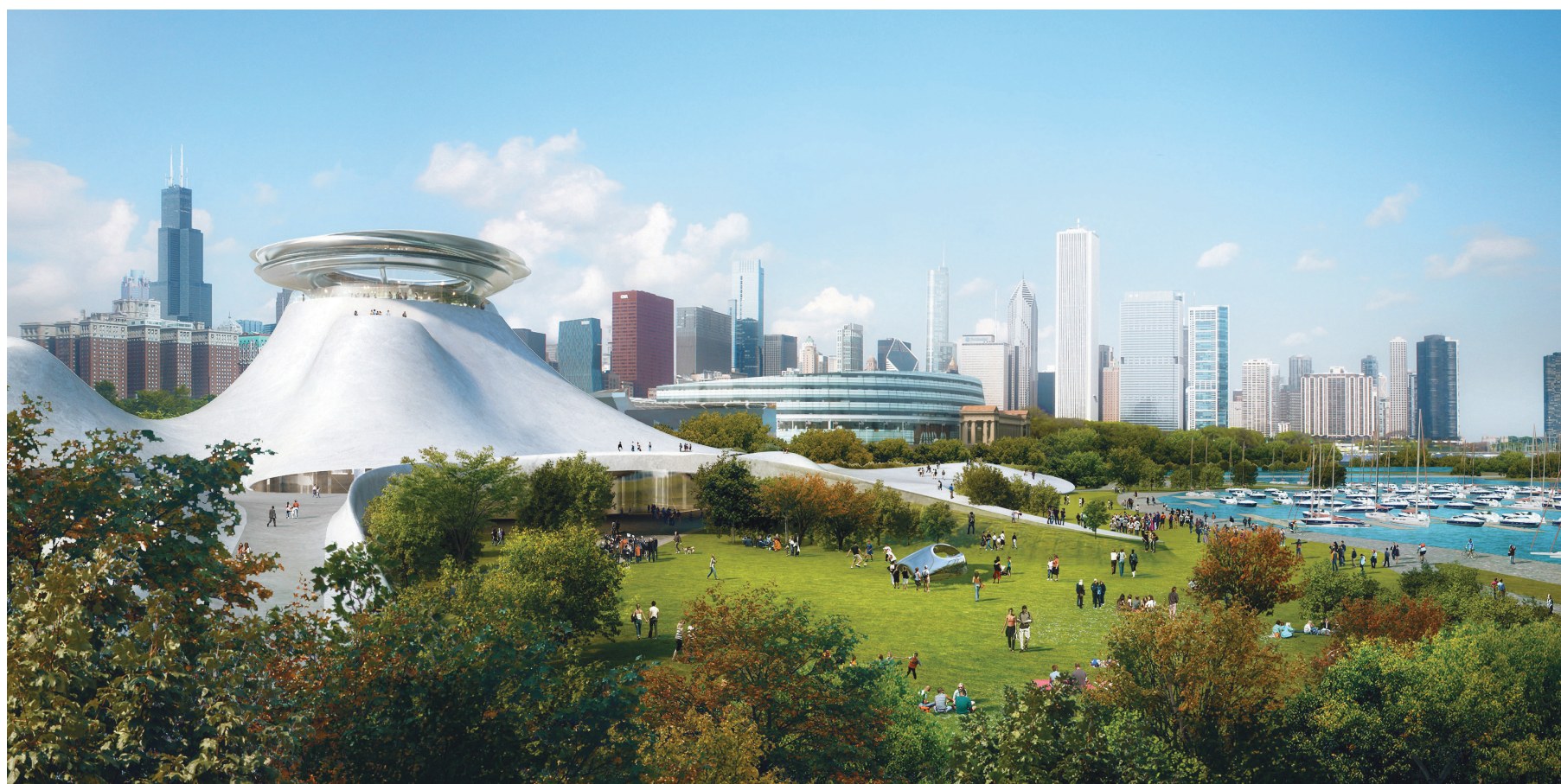
The increased forays by large developers are in part due to the availability of EB-5 visas, which allow financiers to acquire green cards for investment purposes, drawing more Chinese capital to U.S. cities. Other reasons for the uptick include broader economic changes in China, characterized by a stronger yuan and a marked decrease in the nation's own real estate market, which just dropped to a five-year low, according to the country's National Bureau of Statistics. "At an annual Chinese real estate convention," said Van Horebeek, "one [developer] told me that in a two- or three-day convention during which there were a lot presentations on different topics—when typically most would be about the Chinese property market—[this year], one third were about America. So you have Chinese developers, major ones, discussing their plans for expansion overseas."

As Chinese developers increasingly look to the U.S., the country's architects are also looking to enter the market. Two decades ago, most Chinese architectural designers would have been headed for state-run architectural practices. Yet beginning in 1993 with Atelier FCJZ, the firm often billed as the

nation's first private architectural practice, Chinese architects are establishing independent firms with international reach. Yung Ho Chang, who founded Atelier FCJZ, is a former head of the architecture department at the Massachusetts Institute of Technology. He built his career in U.S. academia before establishing his now prolific practice in Beijing. Today, many Chinese architects are trained abroad and establish offices in the U.S. with an international scope. "For this generation of Chinese architects, I think it's very natural for them to practice in any place," said Ma Yansong, the designer of the Lucas Museum. "This generation feels already that they are in the global scene."

Recently, young Mainland Chinese architecture firms have garnered international accolades and are maintaining U.S. offices, paving the way for more commissions abroad. Wang Shu of Amateur Architecture Studio won the Pritzker Prize in 2012, the first time the accolade was awarded to a Chinese citizen. The firm OPEN Architecture was founded in New York City in 2011 by Li Hu and Huang Wenjing, closely followed by a Beijing branch. While the office's projects are mostly in China, OPEN Architecture's increasingly international practice was recognized for its design of "Garden in the Garden," which spoke to both mass production and traditional Chinese landscape, at last year's Venice Biennale. Studio Link-Arc, selected to design the 2015 China Pavilion at the Milan Expo, was founded by Yichen Lu and also operates out of New York.

This model of young cutting-edge



COURTESY LUCAS MUSEUM OF NARRATIVE ART



The China Pavilion at Expo Milano 2015 was designed by Studio Link-Arc, which was founded by China native Yichen Lu and operates out of New York City.

practices with bi-national roots is characterized by SO-IL, a firm founded by Jing Liu, a Chinese-born architect, with Florian Idenburg, who is from the Netherlands. The firm's project "Pole Dance" was constructed for the P.S.1 Young Architects Program in 2010 and the office has since gone on to design commercial and cultural projects in the U.S. and internationally.

Ma Yansong argues for the positive potential of Chinese developers with both civic and investment interests in the U.S., especially when paired with design architects whose agendas focus on context and revitalization. "I don't work with many commercial developers in China," said Ma, "but I think that the Greenland Group, in the U.S., has a good vision. Many large developers come for the market, for financial reasons, and of course Greenland has financial targets too, but they really want Greenland to be a local office [in the U.S.]. Those are the same reasons we come to the United States. We want to bring new ideas to the American city and we want to find people who share the same vision. That's why we have the office in Los Angeles, to try to blend into the community and understand what is going on."

On one hand, China's growing role in the U.S. architecture and real estate scene can be chalked up to the globalized economy,

in which the borders of nations have become less significant in light of multinational corporations and fluid trade. On the other hand, the architectural exchange between the two nations deserves closer inspection. In early 2014, the *Chicago*

Tribune ran a series of articles titled, "Designed in Chicago, Made in China," which profiled the work of Chicago architects working in the East. Yet undergirding the lucrative commissions for U.S. architects working abroad are the architectural

and real estate currents going in both directions between the two nations, emerging from the complexity of two deeply linked economies. As the architectural exchange between China and the U.S. increasingly flows both

ways, critics and professionals will continue to navigate a new iteration of an old encounter that brings both fresh competition and new opportunities.

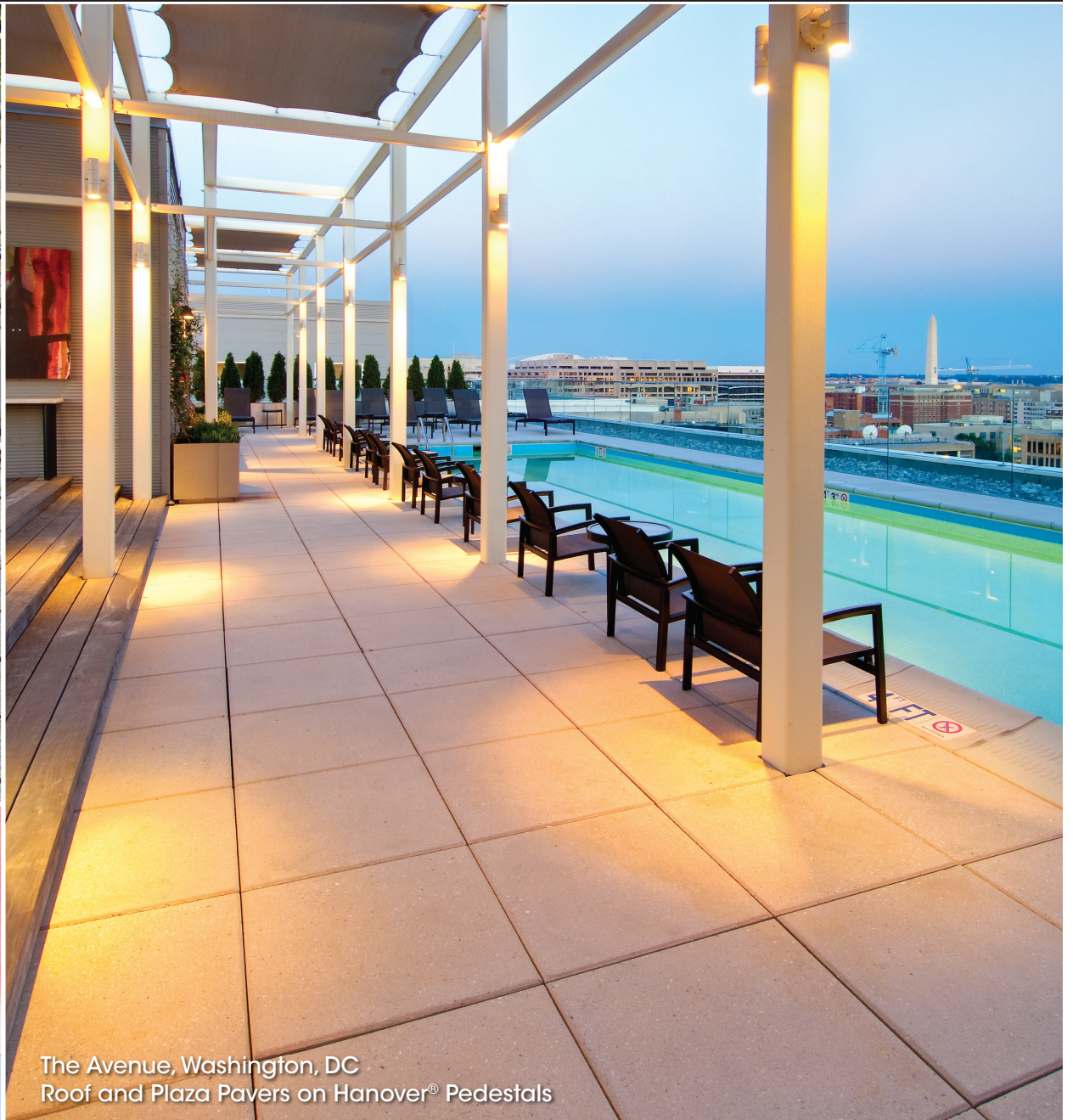
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Reported by
Leslie Clagett

TOM ARBAN PHOTOGRAPHY

PROFILE

LIFETIME TV CASE STUDY, NEW YORK CITY

LIFETIME TV NETWORKS

ARCHITECT: HOK
ENGINEER: MSJ/PENNONI
CONTRACTOR: LEHR CONSTRUCTION

WALL PANEL SYSTEM: PANELITE
PANEL INSTALLER:
LEHR CONSTRUCTION

A survey of Lifetime Television's programming—"Project Runway," "Hoarders," and "Devious Maids"—are but a few of the network's series—provides quick insight into the culture of the corporation, which is oriented to the flashy and the feminine. When HOK took on the job of transforming a 70,000-square-foot den of gloomy, high-paneled workstations into a vibrant interior for the media company, one of the specific directives it received was to make the office a fun and open environment.

The linchpin of the renovated space is a broad, sinuous central corridor that serves to organize the floor plan. The walls have been covered in Panelite's

Bonded Series of composite panels, which have been backlit by LED lights. HOK designed ten lighting programs for the system. (In what could be construed as a bit of subliminal branding, the colorful, glowing walls recall a television screen.)

The architects specified finished edges and split clear/satin faces for the panels to ensure maximum light diffusion. Between the panels, silicone joints create a seamless surface. The panels are highly resource efficient, consisting of approximately 70-to-85 percent air by volume. Weighing only 1.25 pounds per square foot, they can achieve greater spans than other sheet or panel materials, due to their honeycomb-core structure.



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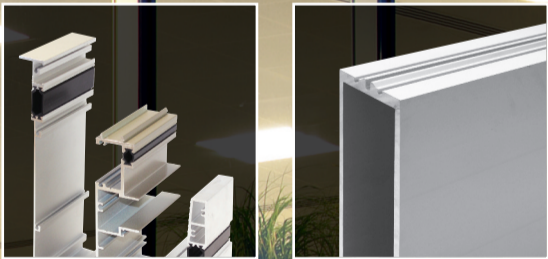
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vitrocsausa.com



SLOPE
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The Slope sliding windows can be installed with an inward or outward inclination, generating a distinctive spatial geometry. The bearing assembly is able to accommodate all vertical and horizontal forces, achieving superior running performance. Regardless of inclination, the system drainage meets all driving rain resistance requirements.

sky-frame.ch



ALUMINUM BREEZE PANEL
ZOLA

For dramatic openings up to 32 feet wide, each folding panel can be as large as 4 feet wide and 10 feet high. Multi-point locks provide superior sealing capabilities and increased security. Meeting the rigorous energy requirements of Net-Zero, the panels are available in R-11 triple glazing, with a visible transmittance of 73 percent.

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CERO SLIDING WINDOW
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Concealed aluminum frames facilitate large openings while preserving architectural purity. Single glass panels can measure up to 19.5 feet tall and 13 feet wide. Available in manual and motorized versions, and for insulated and non-insulated glazing.

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EXTERIOR

Transparent Thinking

Sliding, swinging, or pivoting, operable exterior walls blur the line between architecture and landscape. By Leslie Clagett



ULTIMATE MULTI-SLIDE DOOR
MARVIN

Designed with narrow stiles and rails, this new door comes in a variety of configurations and large sizes with standard widths up to 50 feet wide and 12 feet tall, offering the ultimate in design flexibility and unbelievable, wide-open views.

marvin.com



SL80/81 FOLDING SERIES
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nanawall.com



MINIMAL FRAME WINDOW
PANORAMAH

Offering excellent thermal insulation and water-tightness, these fully opening casements feature a ¾-inch visible profile. The maximum area for each glass panel is 195 square feet; maximum height is 19.5 feet.

panoramah.com



W-4500 CLAD-WOOD FOLDING PATIO DOORS
JELD-WEN

This door supplies plenty of design flexibility. It is available in a wide range of configurations and sizes, grille and glass treatments, and interior and exterior cladding options. Uses floor-supported hardware.

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MULTI SLIDE PANELS
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A variety of sill options are offered, including a standard weather resistant sill, flush guide sill for smooth floor-to-floor transitions, and an ADA-compliant sill for both interior and exterior applications. Low-profile rolling hardware ensures smooth, quiet operation; stainless steel wheel options available for all doors and standard for larger systems. With both pocketing and non-pocketing applications, the multi-slide panels can stack flush against one another or slide into the wall, completely out of view.

lacantinadoors.com




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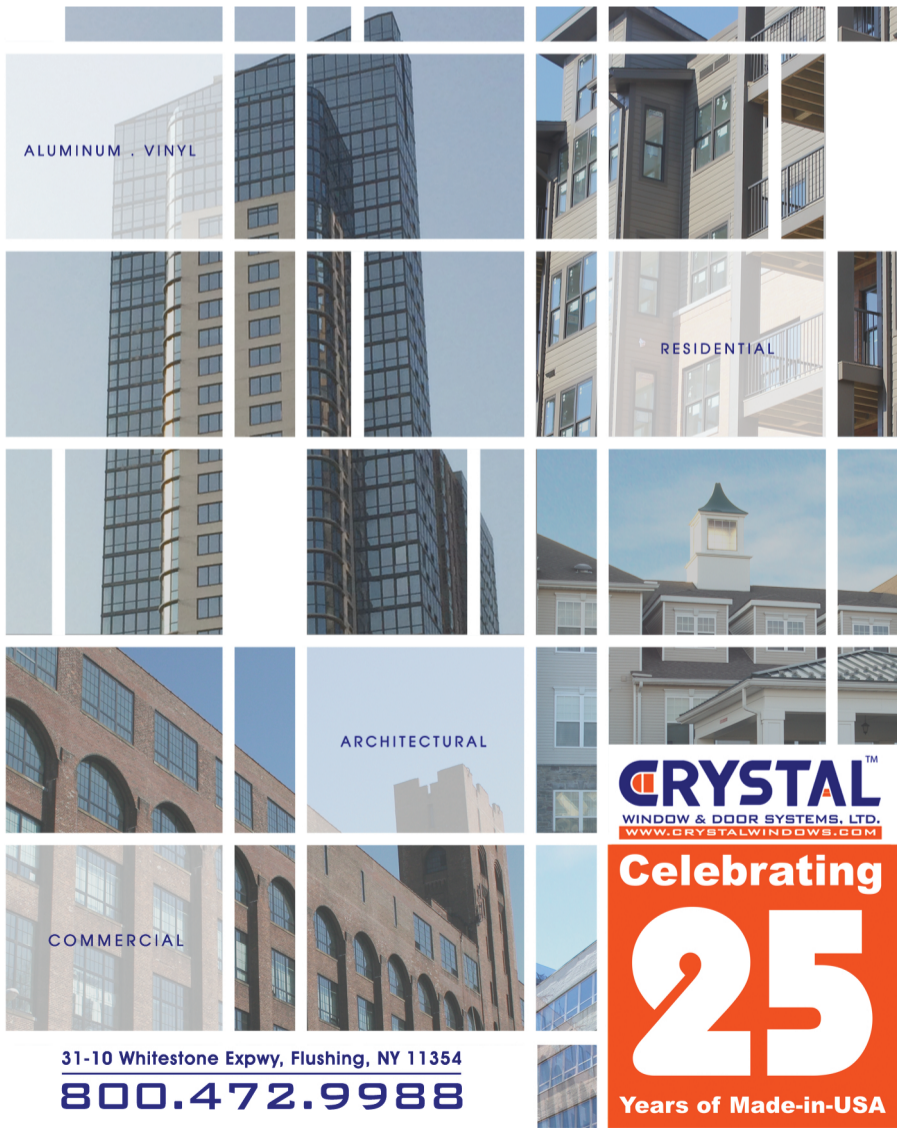
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OLIVARI

Open is the result of a design process that reduced the door handle to its primary functional components: the hub and the lever. Available in chrome, satin chrome, superinox satin, and superanthracite satin. Designed by OMA/Rem Koolhaas.

olivari.it



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CONTEMPORARY PULL

Clean, simple, and modern, the industrial-grade aluminum pulls fit flush with the door surface when mounted. Available in six finishes.

contemporarypull.com



CAYMAN LEVER
EMTEK

Adding a touch of color to a contemporary design, this set includes latch and strike plate. The inserts are available in seven colors.

emtek.com

HARDWARE

Providing security and the all-important initial aesthetic impression, door handles are a key design detail. By Leslie Clagett

GOOD GRIPS



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Hand-cast in CuVerro, a bactericidal copper from Olin Brass, this hardware collection is particularly suitable for healthcare and wellness institutions. The material is registered with the EPA to kill 99.9 percent of infectious bacteria within two hours, its properties never washing out or wearing away. CuVerro is highly sustainable, produced from 95 percent post-consumer materials, and is 100 percent recyclable. Designed by HOK Product Design.

rockymountainhardware.com



SCOTTSDALE ROYALE
HARDWARE RENAISSANCE

Semi-precious stone inlays add visual interest to this sand-cast, solid bronze hardware for entry doors. Offered in 15 hand-applied finishes.

hardwarerenaissance.com

PRODIGY COLLECTION
OMNIA

While streamlined at first glance, this hardware features unexpected details upon further inspection. A squared-off lever, inconspicuously curved on the reverse, is a perfect companion to a square rose that has been added to the line. The wedge-shaped lever features subtly rounded edges. Reminiscent of a puck, a circular knob is punctuated by a long shaft. Coordinated auxiliary deadbolt designs are also available.

omniaindustries.com



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In a perfect world, the construction of a municipal building would be highlighted by both form and function. Most times, because the budget is often determined by taxpayer dollars, the end result is to settle for function.

The Newmarket, Ontario, Municipal Operations Centre—which earned a LEED Silver rating—has achieved both goals. Designed by Rounthwaite, Dick & Hadley Architects & Engineers (RDH), it is an aesthetically pleasing, energy-efficient, and environmentally-friendly facility from the inside to the out, where the facade features 20 bi-fold lift-strap/auto-latch glass portals manufactured by Schweiss.

Research and design alone for this \$20.2 million, 65,000-square-foot facility took about a year. Lead project architect Geoff Miller said, “We were looking for a door product that would have a number of functional aspects and be architecturally attractive as well.”

RDH worked closely with Schweiss to ensure the custom doors met the community’s aesthetic and energy goals. The bi-fold doors measure 19 feet wide by 21.3 feet high to accommodate storage, repair, and maintenance areas for trucks, snowplows, and other large equipment. The doors are clad entirely in a double-glazed curtain wall and installed flush with the primary building envelope. This allows for transparent and fully day-lighted workspaces in the vehicle bays, while maintaining thermal continuity.

Ten doors on each side of the facility—all sporting super-graphic numbers for instant identification by visitors—allow for easy access and drive-through capabilities. They also provide passive ventilation and reduce the energy load. During the summer, the doors can be left open during the day to create a seamless indoor/outdoor workspace.

The doorframes are powder-coated to protect against the elements and prevent rust. They also include safety features such as warning lights and horns, a door base safety edge, and an emergency backup system.



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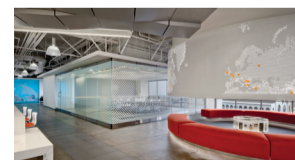
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realslidinghardware.com

FUNCTIONAL HARDWARE

Hinges, rollers, and locksets are the unheralded—and often hidden—components of a door’s design. Here’s a sampling of what’s new in this hard-working, functional hardware. By Leslie Clagett

INTELLIGENT ACCESS



SMARTCODE 915
KWIKSET

This keyless deadbolt avoids problem of “smudge” attacks associated with touchscreen locks, where passcodes can potentially be detected from the oily residues left by fingers on the glass surface. Users are prompted to touch two random numbers in order to display the full screen and then enter the programmed access code. Powered by four AA batteries.

kwikset.com



SLIDO DESIGN 80-M
HÄFELE

The Slido Design 80-M sliding door offers a subtle, sleek presence with concealed hardware so the door appears to float. Design 80-M is a wall-mounted system with the running gear integrated and concealed in the door leaf. On level hard floors, no bottom track is required, and an optional guide track is available for carpeted floors. Featuring a soft-closing mechanism, the hardware may be used with both wood and glass doors and can support up to 175 pounds.

hafele.com



ARGENTA
RENSON

This line of invisible hinges promotes a concealed aesthetic while enabling a 180-degree door opening. It features a closed position that completely aligns with the surrounding interior wall. Available for both left- and right-sided doors, the fully adjustable hinges are easily installed, fire-rated, and UL-listed.

renson.us



HAWA-VARIOTEC 150
HAWA

This hardware system for stackable, all-glass sliding walls has flexible track routing, allowing straight and curved sections to be seamlessly joined together; radii range from 15 to 90 degrees. It can accommodate both sliding pivot and sliding swing doors. Panels up to 330 pounds can be loaded on the trolley.

hawa.com



RITE TOUCH DIGITAL LOCK FOR INTERIOR GLASS DOORS
ASSA ABLOY / ADAMS RITE

This digital glass door lock requires no holes or other modifications to the door, making installation quick and easy. The lock offers flexible access control with single or double glass door compatibility and dual credential access control via card reader or personal PIN code. Includes a fire detection sensor, break-in alarm, and an optional automatic locking feature.

assaabloy.com
adamsrite.com



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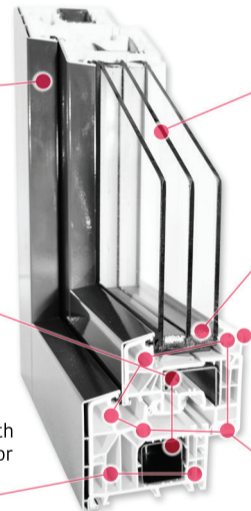
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LIFETIME TV NETWORKS

ARCHITECT: HOK
ENGINEER: MSJ/PENNONI
CONTRACTOR: LEHR CONSTRUCTION

WALL PANEL SYSTEM: PANELITE
PANEL INSTALLER:
LEHR CONSTRUCTION

A survey of Lifetime Television's programming—"Project Runway," "Hoarders," and "Devious Maids"—are but a few of the network's series—provides quick insight into the culture of the corporation, which is oriented to the flashy and the feminine. When HOK took on the job of transforming a 70,000-square-foot den of gloomy, high-paneled workstations into a vibrant interior for the media company, one of the specific directives it received was to make the office a fun and open environment.

The linchpin of the renovated space is a broad, sinuous central corridor that serves to organize the floor plan. The walls have been covered in Panelite's

Bonded Series of composite panels, which have been backlit by LED lights. HOK designed ten lighting programs for the system. (In what could be construed as a bit of subliminal branding, the colorful, glowing walls recall a television screen.)

The architects specified finished edges and split clear/satin faces for the panels to ensure maximum light diffusion. Between the panels, silicone joints create a seamless surface. The panels are highly resource efficient, consisting of approximately 70-to-85 percent air by volume. Weighing only 1.25 pounds per square foot, they can achieve greater spans than other sheet or panel materials, due to their honeycomb-core structure.



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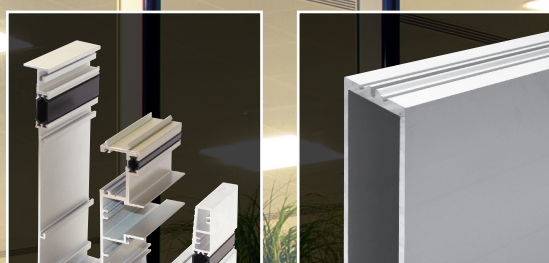
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crowndoors.com



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dorma.com



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dirtt.net

INTERIOR WALLS

New interior door and wall systems encourage spatial efficiency and flexibility. By Leslie Clagett

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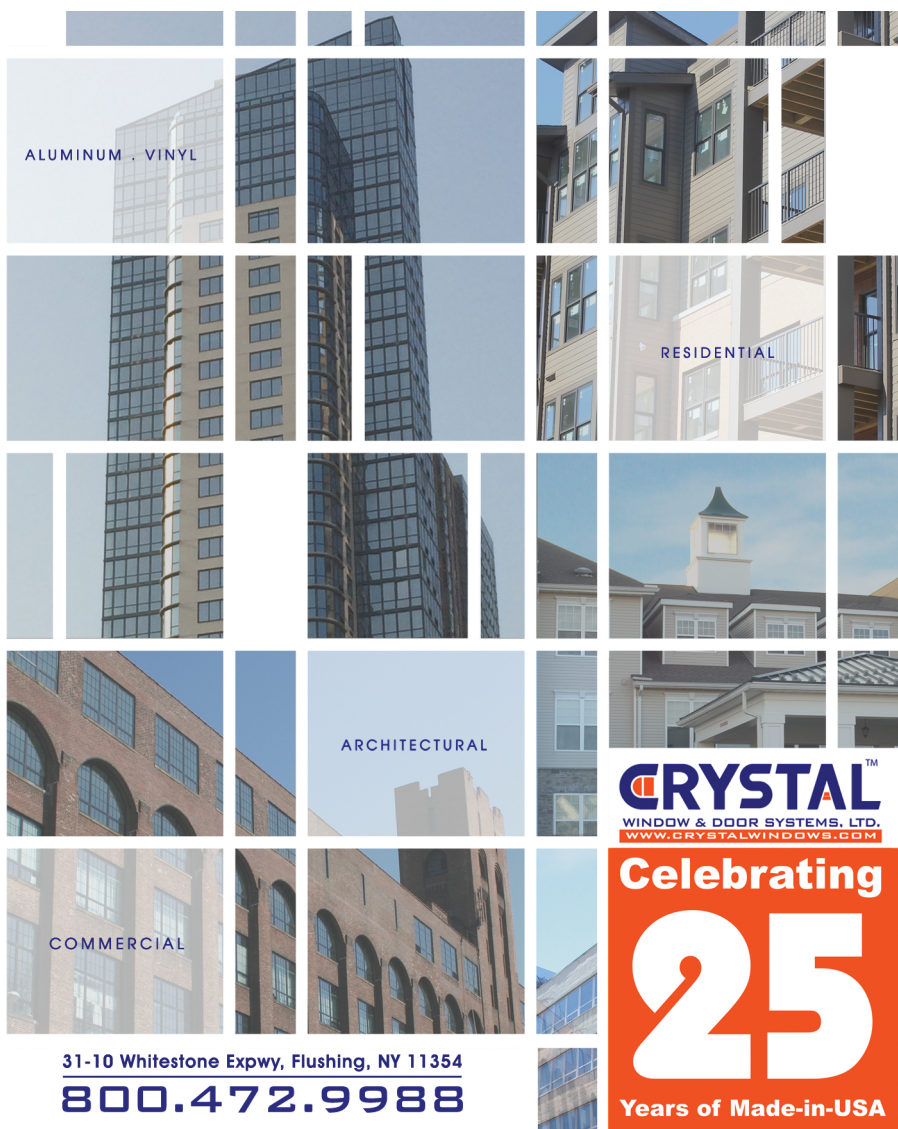
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OPEN
OLIVARI

Open is the result of a design process that reduced the door handle to its primary functional components: the hub and the lever. Available in chrome, satin chrome, superinox satin, and superanthracite satin. Designed by OMA/Rem Koolhaas.

olivari.it



SQUARE ONE
CONTEMPORARY PULL

Clean, simple, and modern, the industrial-grade aluminum pulls fit flush with the door surface when mounted. Available in six finishes.

contemporarypull.com



CAYMAN LEVER
EMTEK

Adding a touch of color to a contemporary design, this set includes latch and strike plate. The inserts are available in seven colors.

emtek.com

HARDWARE

Providing security and the all-important initial aesthetic impression, door handles are a key design detail. By Leslie Clagett

GOOD GRIPS



VERDURA
ROCKY MOUNTAIN

Hand-cast in CuVerro, a bactericidal copper from Olin Brass, this hardware collection is particularly suitable for healthcare and wellness institutions. The material is registered with the EPA to kill 99.9 percent of infectious bacteria within two hours, its properties never washing out or wearing away. CuVerro is highly sustainable, produced from 95 percent post-consumer materials, and is 100 percent recyclable. Designed by HOK Product Design.

rockymountainhardware.com



SCOTTSDALE ROYALE
HARDWARE RENAISSANCE

Semi-precious stone inlays add visual interest to this sand-cast, solid bronze hardware for entry doors. Offered in 15 hand-applied finishes.

hardwarerenaissance.com

PRODIGY COLLECTION
OMNIA

While streamlined at first glance, this hardware features unexpected details upon further inspection. A squared-off lever, inconspicuously curved on the reverse, is a perfect companion to a square rose that has been added to the line. The wedge-shaped lever features subtly rounded edges. Reminiscent of a puck, a circular knob is punctuated by a long shaft. Coordinated auxiliary deadbolt designs are also available.

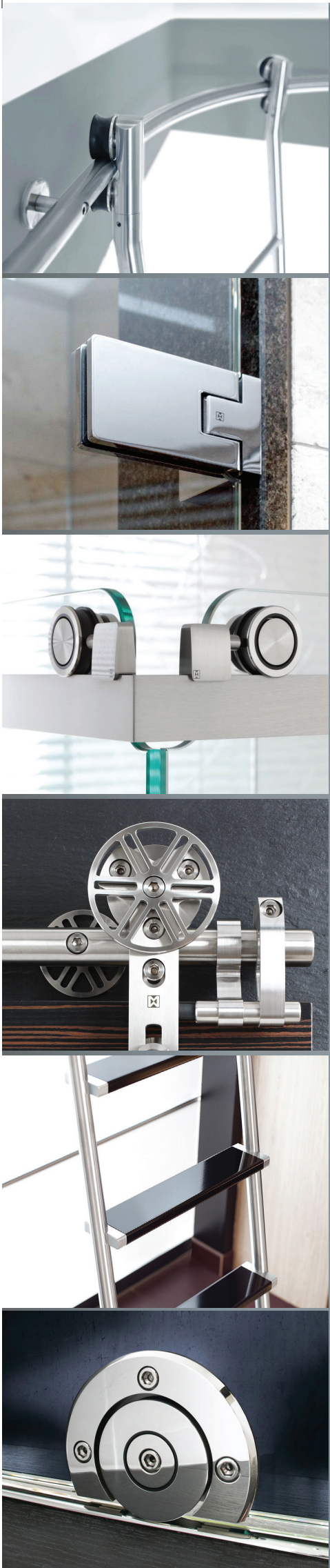
omniindustries.com



POCKET DOOR LOCK
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Offering design flexibility and longevity with a patented limited lifetime finish warranty, this pocket door lock is available in four collections and 18 finishes.

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PROFILE

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ONTARIO, CANADA



ARCHITECT: ROUNTHWAITE, DICK & HADLEY
ARCHITECTS & ENGINEERS
STRUCTURAL CONSULTANT: HALSALL ASSOCIATES
CIVIL CONSULTANT: A.M. CANDARAS ASSOCIATES

MECHANICAL AND ELECTRICAL CONSULTANT:
JAIN AND ASSOCIATES
DOORS: SCHWEISS BIFOLD DOORS
DOOR INSTALLER: SUPERIOR DOOR & GATE SYSTEMS





In a perfect world, the construction of a municipal building would be highlighted by both form and function. Most times, because the budget is often determined by taxpayer dollars, the end result is to settle for function.

The Newmarket, Ontario, Municipal Operations Centre—which earned a LEED Silver rating—has achieved both goals. Designed by Rounthwaite, Dick & Hadley Architects & Engineers (RDH), it is an aesthetically pleasing, energy-efficient, and environmentally-friendly facility from the inside to the out, where the facade features 20 bi-fold lift-strap/auto-latch glass portals manufactured by Schweiss.

Research and design alone for this \$20.2 million, 65,000-square-foot facility took about a year. Lead project architect Geoff Miller said, “We were looking for a door product that would have a number of functional aspects and be architecturally attractive as well.”

RDH worked closely with Schweiss to ensure the custom doors met the community’s aesthetic and energy goals. The bi-fold doors measure 19 feet wide by 21.3 feet high to accommodate storage, repair, and maintenance areas for trucks, snowplows, and other large equipment. The doors are clad entirely in a double-glazed curtain wall and installed flush with the primary building envelope. This allows for transparent and fully day-lighted workspaces in the vehicle bays, while maintaining thermal continuity.

Ten doors on each side of the facility—all sporting super-graphic numbers for instant identification by visitors—allow for easy access and drive-through capabilities. They also provide passive ventilation and reduce the energy load. During the summer, the doors can be left open during the day to create a seamless indoor/outdoor workspace.

The doorframes are powder-coated to protect against the elements and prevent rust. They also include safety features such as warning lights and horns, a door base safety edge, and an emergency backup system.



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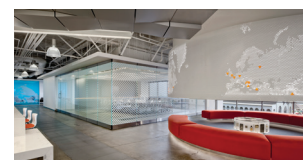
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REAL SLIDING HARDWARE

Offering a change in palette from stainless steel and hand-wrought iron, this barn door hardware is offered in seven bright colors. Available with flat-tracks from four to 18 feet in length for a variety of door thicknesses.

realslidinghardware.com

FUNCTIONAL HARDWARE

Hinges, rollers, and locksets are the unheralded—and often hidden—components of a door’s design. Here’s a sampling of what’s new in this hard-working, functional hardware. By Leslie Clagett

INTELLIGENT ACCESS



SMARTCODE 915
KWIKSET

This keyless deadbolt avoids problem of “smudge” attacks associated with touchscreen locks, where passcodes can potentially be detected from the oily residues left by fingers on the glass surface. Users are prompted to touch two random numbers in order to display the full screen and then enter the programmed access code. Powered by four AA batteries.

kwikset.com



SLIDO DESIGN 80-M
HÄFELE

The Slido Design 80-M sliding door offers a subtle, sleek presence with concealed hardware so the door appears to float. Design 80-M is a wall-mounted system with the running gear integrated and concealed in the door leaf. On level hard floors, no bottom track is required, and an optional guide track is available for carpeted floors. Featuring a soft-closing mechanism, the hardware may be used with both wood and glass doors and can support up to 175 pounds.

hafele.com



HAWA-VARIOTEC 150
HAWA

This hardware system for stackable, all-glass sliding walls has flexible track routing, allowing straight and curved sections to be seamlessly joined together; radii range from 15 to 90 degrees. It can accommodate both sliding pivot and sliding swing doors. Panels up to 330 pounds can be loaded on the trolley.

hawa.com



ARGENTA
RENSON

This line of invisible hinges promotes a concealed aesthetic while enabling a 180-degree door opening. It features a closed position that completely aligns with the surrounding interior wall. Available for both left- and right-sided doors, the fully adjustable hinges are easily installed, fire-rated, and UL-listed.

renson.us



RITE TOUCH DIGITAL LOCK FOR INTERIOR
GLASS DOORS
ASSA ABLOY / ADAMS RITE

This digital glass door lock requires no holes or other modifications to the door, making installation quick and easy. The lock offers flexible access control with single or double glass door compatibility and dual credential access control via card reader or personal PIN code. Includes a fire detection sensor, break-in alarm, and an optional automatic locking feature.

assaabloy.com
adamsrite.com

INSIDE OUTSIDE LIVING.



The frameless insulated sliding doors by Sky-Frame blend naturally into their surroundings. So it is hard to say where the living room ends and where the view starts: **SKY-FRAME.NET**

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JUNE

SATURDAY 6
LECTURE

30th Louis I. Kahn Memorial Award + Talk: Lord Norman Foster
6:30 p.m.
UPenn Museum of Archaeology and Anthropology
3260 South St.
Philadelphia, PA
aiaphiladelphia.org

EVENT

A Brooklyn Barrio: Living Los Sures
3:00 p.m.
Sternberg Park
Lorimer St. and Montrose Ave.
Brooklyn, NY
vanalen.org

MONDAY 15
EVENT

Transforming Arch Practice 2015 #5: Data-Driven Design
6:00 p.m.
536 LaGuardia Pl.
cfa.aiany.org

LECTURE

Design as Discipline: From the Drafting Table to the Academy
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

WEDNESDAY 17
LECTURE

Shigeru Ban AR'84 On His Current Works
7:00 p.m.
Cooper Union School of Architecture
7 East Seventh St.
cooper.edu

THURSDAY 18
LECTURE

The Reach of the Landmarks Law: A Balancing Act
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

SATURDAY 20 EXHIBITION CLOSING Drifting in Daylight: Art in Central Park
Central Park North End
Fifth Ave and 110th St.
creativetime.org

TUESDAY 23
LECTURE

The Architectural League Prize 2015 Night I
7:00 p.m.
Sheila C. Johnson Design Center
Parsons The New School for Design
66 Fifth Ave.
archleague.org

WEDNESDAY 24
LECTURE

DAC Design Lecture: People, Place, Purpose with Mecanoo Architects
6:30 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

EXHIBITION OPENING
Provocations: The Architecture and Design of Heatherwick Studios

Cooper Hewitt
2 East 91 St.
cooperhewitt.org

THURSDAY 25
LECTURE

The Architectural League Prize 2015 Night II
7:00 p.m.
Sheila C. Johnson Design Center
Parsons The New School for Design
66 Fifth Ave.
archleague.org

TUESDAY 30
EVENT

Late Modern/ Post Modern Architecture: The New Frontier
7:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

JULY

WEDNESDAY 1
EXHIBITION OPENING
The MAD Biennale

Museum of Art & Design
2 Columbus Circle
madmuseum.org

SUNDAY 5
EXHIBITION CLOSING

Wolfgang Tillmans: Book for Architects
The Metropolitan Museum of Art
1000 Fifth Ave. and 82nd St.
metmuseum.org

MONDAY 13
EVENT

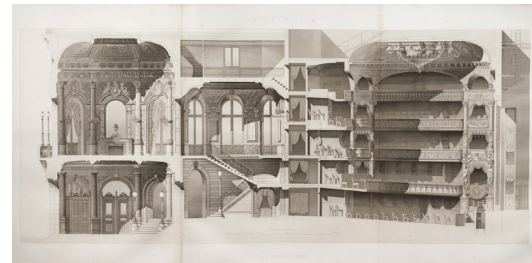
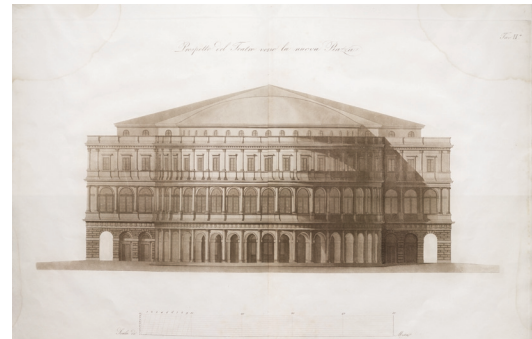
Master Planning: Moving Toward a Sustainable City
5:00 p.m.
Harvard University Graduate School of Design
48 Quincy St., Cambridge, MA
architects.org

SUNDAY 19
EXHIBITION CLOSING

The Interface Experience: Forty Years of Personal Computing
Bard Graduate Center
18 West 86th St.
bgc.bard.edu

THURSDAY 23
EVENT

Snarkitecture
7:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
nbm.org



COURTESY NATIONAL GALLERY OF ART

IN THE LIBRARY: SETTING THE SCENE WITH THEATER ARCHITECTURE AND SET DESIGN

National Gallery of Art
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Washington, D.C.
June 22 to October 2

Performance venues have constantly morphed with the times, from the amphitheaters of old to the digitally enabled entertainment centers of today. During the 18th and 19th centuries, theaters presented a special challenge to architects because of the demand to reconcile excellent acoustics with a design emblematic of a city's cultural patrimony. Expected to be at once modern *and* a showcase of traditional arts and culture, theaters of the day demanded a particular brand of architectural prowess. This exhibition at the National Gallery of Art recounts the comedy and drama of this important era in theater architecture and set design as told through the collection of nearly two-dozen rare books.

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THE
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VOICES ON SPACES FOR TORTURE AND KILLING



The Liberator pistol is a 3D printed thermo plastic gun designed by Defense Distributed in 2013.

COURTESY MOMA

In connection with our recent “Voices of Architecture” feature (AN 05_04.01.2015), in which we asked architects to answer 11 questions about contemporary practice, we also conducted a survey of architecture critics. The resulting “Voices of Architectural Criticism” ran on archpaper.com and featured five provocative questions about the state of architecture with answers from Eva Franch I Gilabert, Chip Lord, James S. Russell, and Sanford Kwinter.

One question focused on a petition by Architects/Designers/Planners for Social Responsibility (ADPSR) that asks the AIA to amend its ethics code to prohibit the design of spaces for torture and killing. Some of the answers prompted a response from ADPSR President, Raphael Sperry, which in turn sparked a continuation of the discourse among our critics.

Raphael Sperry

We at ADPSR were confused and disappointed by Chip Lord's and Eva Franch I Gilabert's assessment of our petition to prohibit the design of spaces intended to torture or kill people (but kudos to James S. Russell's thoughtful comments). Mr. Lord thinks it is “an individual ethical question” and Ms. Franch I Gilabert says it is not “intrinsic to architecture and architectural practice.” In fact, drawing boundaries is essential to defining our practice and our value(s) as a profession. At our most basic level, architects cannot ethically design buildings that will jeopardize the public's health, safety, and welfare. It takes courage to protect the public when your client wants a shortcut, but consider that doctors (through AMA), nurses (through ANA), and over a dozen other medical professions refuse to participate in state-sponsored executions and torture schemes. What's more, just last month, two pharmacists' associations told their members not to provide drugs intended for executions—the recent spate of botched executions clarified what's at stake and how their profession is involved. AIA can and should be next. This is not merely an academic debate: Oklahoma responded to the botched executions by renovating their death chamber with new lighting and communications equipment, Nevada has proposed spending over \$1M to build a new execution chamber next year, and the Federal government is planning a \$100M+ renovation of Thomson Correctional Center in Illinois to house hundreds in conditions of solitary confinement

condemned by the United Nations. So can we please re-think whether architects can ethically design a space intended to torture or kill its occupants?

Eva Franch I Gilabert

There are ethical questions intrinsic to architecture and architectural practice and this one is not one of them. If we truly care about effectively changing the world and not just washing our hands and consciousness with rhetoric, we need to bring architects into the discussion table not away from it. The truth is that prisons, torture chambers, and execution rooms will be built with or without architects. As architects we can design the politics of space to a certain degree, but there are limits that if we need to recognize otherwise the act in itself will devalue our role within the construction of society and participation in the collective debate. If petitions prove to be effective, I would encourage the ADPSR to continue with hotels and sexual exploitation, office design, and labor practices, factories, and so on... If the petition is not an end in itself but an instrument to open the conversation to a broader public about the ethics behind incarceration, torture, or violence within our self-proclaimed democratic systems, then we should try to find the right space and format for the development of conversations, ideas, and actions that can address and effectively change the subject at hand. With OfficeUS, the project Storefront launched at the Venice Architecture Biennale, we focused on 25 seminal issues of architecture practice that matter today and that have endured historically over the last hundred years. Ethics was certainly one of them. This excerpt from the *OfficeUS Agenda*—the first of the publications we are developing—is right on target:

“Quality, Integrity, Excellence” these three nouns are the words below the logo of the Alabama-based construction company CADDELL. They have been involved in a multiplicity of projects made by US firms around the globe and in the United States, including the new Jackson County Adult Detention Center. When one explores further into their “ethics” section one reads: “The reputation of Caddell Construction Co. for integrity and fair dealing is one of our most valuable and protected assets. Caddell conducts its business in strict compliance with applicable laws and regulations and maintains a

strong commitment to perform to the highest professional and ethical standards. Caddell is a principal member of the Construction Industry Ethics & Compliance Initiative and has a full-time Ethics Officer. At Caddell, ethics matter and compliance counts. Neither is optional.” *

Integrity, sustainability, quality and excellence are some of the most common terms found in the mission statements of today's architecture firms yet the truth behind these branding strategies is far removed from the architectures they build.

We are currently exploring this subject through the *OfficeUS Manual*, the third publication of OfficeUS, reflecting on ethics and standards of conduct over the last hundred years embedded within office manuals, laws, and protocols affecting architecture practice throughout the country. The book looks historically but also into the future ahead, where propositions about issues like ethics are played into a much more real and less bureaucratic and symbolic field.

* *OfficeUS Agenda*, page 17

Chip Lord

I am convinced by the ADPSR response and endorse bringing this issue to the AIA for debate and discussion.

James Russell

I suggested AIA had an obligation to convene key stakeholders in discussing the architect's role in execution, torture, confinement (like Guantanamo) and labor rights that violate international human-rights norms.

I don't think AIA must take a position on capital punishment, but that is probably some of the source of the organization's squeamishness. However, if execution is a reality, a thorough examination of conditions under which it is done would not only identify tactics and conditions that are unquestionably cruel, but help the public understand what is at stake.

Another reason to look at techniques and tactics is to see the degree to which architects would even need to be involved. In most cases specialist contractors and engineers could draw up plans for execution chambers without the use of architects at all. That's not to expiate, but to point out the limits to which architecture can influence this debate.

Prison design is an issue in which architects are more directly involved. Again, AIA can be helpful in convening expertise so that cruel tactics and design elements can be identified and specifically lobbied against—the way solitary confinement is used, for example. Are there aspects of design that tend to increase/decrease violence against prisoners, either by prisoners or by guards (like Rikers Island)? Obviously these issues are not only about architecture, but design may be part of a broader mitigation strategy and architects—with or without AIA—can advocate for positive change, both doing good and reinforcing the reputation of architecture as a socially useful, helping profession.

Sanford Kwinter

The craven look that all too often marks the architect's gaze and which no amount of bombast ever obscures is the ugly certainty that, given the opportunity, he/she shall opt in—like a destiny—to the great *shirk* that has molded the profession's ethos from time

immemorial: to wit, the knowledge that the spoils of the “commission” shall finesse and defeat all the burdens of principle, and will dodge the inconvenient challenges, dilemmas, and shaping forces of our time.

Even in our own minuscule sample here, the appeal to the vulgar doctrine of “intrinsic” rehearses the profession's familiar libertarian abdication of its, or any, social contract, which is namely to reap the advantages of community by agreeing to *respect and defend the rights of others*.

Interesting, yet not surprising, is the generational spread across which the same disavowal of onus was expressed in these pages last month. The positions declared were no more malignant or self-serving than they have been at any other time, although they bear today the perverse aroma of tea party sophistry as they invoke the pseudo-virtues of “individualism” and the fraudulent agora of “conversation”. † But by taking a clear and ethical—and obviously unenforced—position, a presiding body such as the AIA would establish nothing more nor less than its claim to a place at the table of public debate and would go a long way to removing the alibi of neutrality from architecture's often effete and out of date worldview.

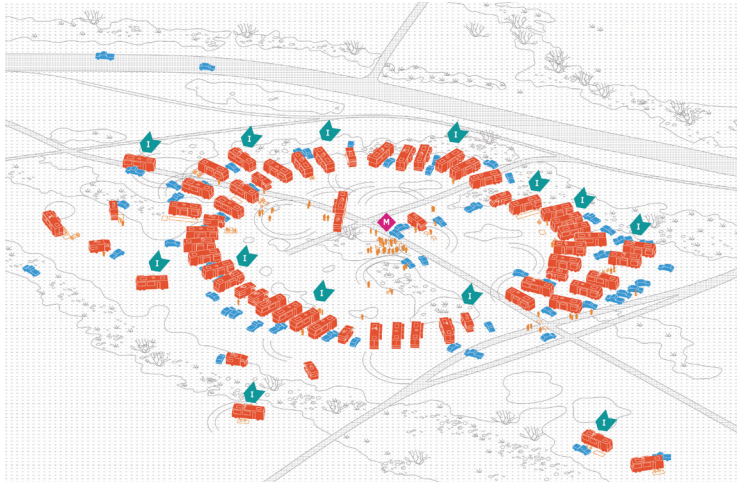
America's prison-industrial system has been an explicit component of its (neoliberal) economic organization and its premeditated urbanism for over three decades—incarcerating well over six percent of its citizenry (and removing their vote permanently from the population) and over 3 percent at any given time—as a means of administrative management of territory. # The complicity with which these processes envelope us all—even those whose business does not include providing willing service and rationale (“humane,” “rehabilitative,” and “best practice” solutions) to its infrastructural needs—is deep. Those who would naively, or insidiously, write those whose vocation does include such service out of the penumbra of implication have, in my opinion, neither a leg to stand on nor the right to speak about “architecture.”

Twenty-five years ago it was still possible (indeed in my own case, necessary) to fail a student for insisting on designing a prison from within the university curriculum (written warnings and rationales were insistently issued) and to have that position understood as a general principle of civilized study. In the intervening years of neo-liberal consensus and social media tyrannies the proverbial compass of committed practice has lost its orientation and permitted the type of complacencies—and associated quasi-arguments—to become painfully common. But these positions are also very “common” in deed.

If there is a promising development in the last decade's cosmopolitanization of the architectural discipline and practice it has been the field's often fierce engagement with wider problems of nature, social organization, technology, history, law, and the radical new modalities and scales of speculation it has introduced to meet them. Do architects then wish to have it both ways, to cower and hide when history asserts itself, and to beat its breast just when the developer calls?

† Climate change deniers and creationists accuse scientists of intellectual arrogance precisely for losing down “the conversation.”

One in 30 Americans is being held in correctional control.



A circle of recreational vehicles (RVs), which Deane Simpson posits form an "urban utopia" for the aging, when considered as a network.

Mediterranean coast; the relatively tiny Huis Ten Bosch of Kyushu, Japan, a cultural theme park that faithfully recalls a Dutch townscape—canals and all—and is home to about 500 retirees; and the 2-million-strong senior recreational vehicle (RV) community of the United States.

The four "case study probes," as Simpson calls them, follow shorter investigations of three mid-20th-century developments for the then burgeoning Young-Old: Youngtown and Sun City, Arizona, and Laguna Woods Village, California. Given the historical backgrounds these planned communities afford, and the sheer size and rapid growth of The Villages since its founding in 1989, The Villages is explored the most. A one-hour drive north of Orlando, it is also the community that my parents moved to from Chicago after they retired, lending me some firsthand experience of the place and piquing my interest in Simpson's thoroughly researched and sharply illustrated book.

Like Sun City a few decades before it, The Villages attempts to reconcile two opposed conditions: the low-scale fabric of small-town or suburban America and the density of amenities found in urban centers. The former takes the form of gated residential "villages" (70 and counting with names

like Village of Silver Lake and Village of Hemingway) that are interspersed among nearly 50 golf courses, while the latter is found in three "town squares" that roughly follow New Urbanist principles with shops and restaurants fronting pedestrian-oriented streets and central squares for musical performances and other events nightly.

Golf courses are a common feature of retirement communities, but The Villages goes one step further by making connections between the residential and commercial realms through a golf cart infrastructure that prioritizes this alternative mode of transportation over cars and gives the development one of its most distinctive traits. Control also binds these two realms: The houses are slave to CC&Rs (covenants, conditions, and restrictions), giving the enclaves a homogenous "greigeness" that is lifted briefly during the holidays when lawn decorations can be displayed; the three town squares, on the other hand, borrow heavily from Disney's Main Street USA in their incorporation of distinct thematic identities (a Spanish settlement, a beachside resort, a cowboy/cattle town) that are expressed in the facades and "scenic aging" of the architecture but also plaques that tell stories of the Spanish settlement's "fountain of youth" and other fake histories.

Simpson analyzes the four contemporary case studies through

observations, interviews and research, accompanied by maps and some impressive data visualizations. But he goes much further than their physical characteristics, delving into the health and psychological benefits of the theme park-like designs of The Villages, Costa del Sol, and Huis Ten Bosch, for example, as well as the legal and political frameworks that make The Villages, in particular, so troubling as a model for retirement communities in the United States. Will Baby Boomers, the generation of anti-war protests and social experimentation in the 1960s, be satisfied with the CDD (community development district) laws that exclude residents from democratic decision-making in The Villages but give the developer more power and profits?

The Villages' boom is predicated on expectations of Third-Age leisure and a massive retirement industry, but the environmentally unsustainable means of laying out sprawling and (golf-) car-centric residential enclaves on greenfield sites is another indication that it is hardly the ideal form for Young-Old urbanism. Simpson does not offer alternatives outside of the four probes, but he is able to show how the decisions and desires of an aging population have shaped private developments catered to them, thereby providing ammunition for the design of future alternatives.

JOHN HILL

THIRD AGE

Young-Old: Urban Utopias of an Aging Society
By Deane Simpson
Lars Müller Publishers, \$50

Next year the oldest members of the post-World War II Baby Boomer generation turn 70. With the youngest in their early 50s, the Boomers now encompass what is referred to as the "Third Age" or "Young Old-Age," which coincides with retirement and the personal fulfillment that comes before the dependence that defines the "Fourth Age" or "Old Old-Age" before death. Studies of the Young-Old are lacking in regards to architecture

and urbanism, so architect and educator Deane Simpson's exhaustive study of four "urban utopias" is welcome and well-timed, since it arrives as more people than ever will retire and when the places catering to the Young-Old exhibit tendencies that deserve explication and critique.

Simpson, who began the research in 2005 with his doctoral dissertation at ETH Zürich, focuses on four places in the book: The Villages, an age-segregated retirement community in central Florida that is home to over 100,000 residents over 55, making it the largest of its kind in the world; the "Urbanizaciones" of the Costa del Sol, a naturally occurring retirement community (NORC) of at least a quarter-million foreign residents (mainly from the UK) along Spain's

COURTESY LARS MÜLLER PUBLISHERS

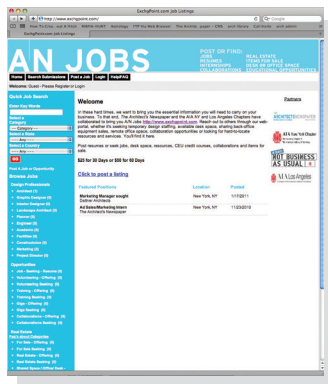
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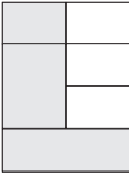
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Instead of closing LaGuardia, Let's fix it and close Rikers

COURTESY JIM VENTURI/RETHINKNYC

I bring up Rikers and LaGuardia because they are within 200 feet of each other, but otherwise a world apart. The abuses at Rikers show New York at its worst, but an expanded LaGuardia could be the world's leading airport.

LaGuardia is the smallest of the tri-state area's three airports and very difficult to get to via mass transit. Its short runways cause safety problems and frequent delays and limit its destinations, and it is in a flood zone.

These problems can be solved by expanding the airport onto Rikers Island and adding a new terminal across the East River in Port Morris, the Bronx. By adding this infrastructure and increasing airport capacity, we would gain a significant opportunity to expand New York City's economy beyond Manhattan.

The Rikers Island Jail complex is the world's largest penal colony, housing between 12,000 to 15,000 prisoners. While other cities closed their jail-islands decades ago, New York has doubled down. Ten of the city's 15 jails are now on Rikers. Eighty-five-to-92 percent of the inmates are awaiting trial, but cannot afford bail. Mayor Bill de Blasio is trying to reduce the Rikers population and has described the culture there as part of the problem. However, any jail on an island will be toxic.

The best way to fix it is to close it. A Swedish architect asked, "If the guards could go out to lunch, how would that change the culture?" If the new facilities were smaller, decentralized, and easily accessible by subway, more could be done to engage the families and the community. And by doing

so, recidivism would be reduced.

The closing of Rikers would allow LaGuardia to expand its flight capacity and add long haul flights to global destinations to meet a growing regional demand.

In 2011, the Regional Plan Association estimated that in order to keep pace with future growth projections, New York City needs 78 more flights per hour during peak times. This plan creates the additional capacity.

But for LaGuardia to be a modern airport, it must also have strong subway and regional rail connectivity. All over the world, short haul air traffic is being redirected to high-speed rail. For example, France's TGV has decimated the domestic air market. China and Japan are even more ambitious. Many passengers already choose Amtrak's Boston and Washington service over air travel. But much more can be done.

The Northeast Corridor runs through Port Morris, the Bronx. This neighborhood is across the East River from Rikers Island and the airport. LaGuardia's proximity to this rail line makes it the most attractive of the three airports for expansion. By creating a terminal at Port Morris, we're able to connect every New Jersey Transit, Metro-North, and Amtrak line in the region. A Second Avenue Subway extension and a new branch of the A train would provide additional connectivity. Passengers arriving at this station would check in, drop off their bags, travel by AirTrain under the East River to concourses on Rikers.

This would mean a single-seat ride to LaGuardia for millions and provide the

foundation for moving many more short haul flights to the rails. This can be done cost-effectively by bringing Penn Station's problems into the equation. Penn Station is overcrowded and has no capacity for much needed additional trains. This is in part due to the inefficient manner in which the station is used. For example, even at rush hour, New Jersey Transit and Amtrak trains often sit on platforms for 20 minutes before continuing to Sunnyside Yard. This is necessary because the station is being used as a terminal. Conductors must check to make sure everyone is off the train and Amtrak trains must be cleaned and have their cafe cars restocked. We solve this problem by making the last stop on these trains the new Bronx-LaGuardia rail station. This would greatly improve the efficiency of Penn Station and save money by removing the need for the proposed Penn Station South.

This increased capacity at Penn Station makes it possible to host Metro-North's Harlem, Hudson, and New Haven trains. To do this, we re-use an abandoned rail line and build a short tunnel to connect the Harlem and Hudson lines to the Northeast Corridor. This would give millions of Metro-North customers a single-seat-ride to LaGuardia and Penn Station.

This new Metro-North connection would bring every rail line in the region through Sunnyside, Queens, making it an ideal place for a station. At Sunnyside Yard, we are proposing a new major transportation center that would include a 20-track rail station, a light rail and bus station, and connections to seven existing subway lines

Jim Venturi's ReThinkNYC plan calls for the closure of Rikers Island and the expansion of LaGuardia Airport, as well as the unification of the regional transit systems.

(E/M/R/7/N/Q/G).

To accommodate growth, we propose rezoning much of the area around the station to accommodate greater density, which would provide millions of square feet of rail-connected office space and plenty of housing. We would convert the rest of the Sunnyside Yard site to a 300-acre park, which would include restaurants, green space, and cultural facilities.

The combination of this new transportation complex, which would be a single-seat-ride away from every commuter station in the region, and the park, would provide a foundation for tremendous growth in Queens.

In the Bronx, adjoining the LaGuardia Airport Rail Station, we propose a 3.8 million-square-foot convention center (replacing Javits), hotel, restaurant, and shopping mall complex. This new infrastructure would offer pedestrian connections to the adjacent neighborhoods.

New York City was unified in 1898, but more than a century later many still think of New York as Manhattan. We can no longer afford this mindset. If we are to compete with other global cities, such as London or Shanghai, we cannot do it with one hand tied behind our back. In order to meet this challenge, we need to be unified as a city and a region—socially, infrastructurally, and economically. We are calling our plan ReThinkNYC.

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