

# THE ARCHITECTS NEWSPAPER

WWW.ARCHPAPER.COM ISSUE 10 SEPTEMBER 2, 2015 \$3.95



AN ORPHANAGE IN NEPAL BY MOS ARCHITECTS BECOMES A RELIEF SHELTER AFTER 7.8-MAGNITUDE EARTHQUAKE

COURTESY MOS ARCHITECTS

## HELTER SHELTER

Here is one way to court disaster: enforce almost no building codes in a nation projected to lose 76 percent of its infrastructure in its next major earthquake. When a 7.8-magnitude quake struck Nepal on April 25, 50 percent of the buildings in the affected region northwest of Kathmandu were destroyed or rendered uninhabitable. Intriguingly, one structure left wholly intact was a building halfway through construction. Meet the world's first seismic-proof, self-sustaining orphanage and public library, built with a double exoskeleton of 300mm reinforced **continued on page 14**

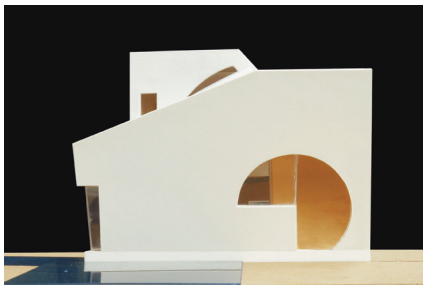


A FORECLOSED TRUMP HOTEL IN FORT LAUDERDALE BRINGS MICHAEL GRAVES' CAREER FULL CIRCLE

## Rare Albino Graves

COURTESY MICHAEL GRAVES & ASSOCIATES

Driving through Miami Beach on Florida's A1A highway, one cannot help but notice the particular brand of American beach culture passing by—an eclectic architectural mix of decades-old spring break destinations, vintage art deco buildings, and glossy new condo developments. A one-mile stretch of Miami Beach, for example, contains 14 mid-century structures including five of Morris Lapidus' **continued on page 12**



COURTESY STEVEN HOLL ARCHITECTS

STEVEN HOLL DESIGNS HOUSE IN UPSTATE NEW YORK

## Five Experiments

Steven Holl Architects has broken ground on an experimental project in Rhinebeck, New York, adjacent to the Pritzker Prize-winner's Tspace art gallery. Known as "Explorations of IN," or Ex of In, it is a 918-square-foot guesthouse that attempts to push the boundaries of architecture in terms of its spatial qualities, programmatic **continued on page 8**

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ERDY MCHENRY ARCHITECTURE BRINGS MEYERSON HALL AT PENN'S SCHOOL OF DESIGN INTO THE 21<sup>ST</sup> CENTURY

COURTESY ERDY MCHENRY

## BACK TO SCHOOL

"It seems safe to say that Meyerson Hall, home to Penn's School of Design, has never in its 60 years of existence been what could be called an iconic design," a narrator stated bluntly at the start of a new fundraising video for a comprehensive overhaul of the University of Pennsylvania's architecture school. It seems no one is particularly fond of the boxy concrete building built in 1967 by Martin, Stewart, **continued on page 9**



BRUCE ENGEL/COURTESY SHARON DAVID DESIGN

LOCAL WOMEN MAKE BRICKS FOR DOCTORS' HOUSING IN RWANDA. SEE PAGE 15

### SPECIAL SECTION: HEALTHCARE

AN INVESTIGATES THE FUTURE OF HEALTHCARE DESIGN. WE TRACK TRENDS IN DESIGN FOR AN AGING POPULATION AND EXPLORE THE WAYS THAT DESIGNERS ARE ADDRESSING HEALTH AS PART OF THE URBAN CONTEXT. WE ALSO LOOK BACK AT 25 YEARS OF THE AMERICANS WITH DISABILITIES ACT (ADA). SEE PAGE 27.

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VOLUME 13, ISSUE 10 SEPTEMBER 2, 2015. THE ARCHITECT'S NEWSPAPER  
 (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE  
 FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE  
 ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007.  
 PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
 POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL.,  
 NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630.  
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 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR.  
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## SEASON OF CHANGE

We have reached the traditional end of summer: Labor Day has come and gone and New York architects are back into their daily routines as if summer four-day work weeks never happened. The familiar routine of openings, exhibitions, trade shows, and lectures that make the architecture scene in New York so exciting is back on—and so are the project deadlines put off in August.

If you are a design teacher, you are surely back to long afternoons in the studio and lecture hall. Several of our best design schools have new leadership and hopefully creative ideas about education and practice. Cooper Union—after several years of temporary leadership (ably carried out by Elizabeth O'Donnell for two academic years)—finally has a new dean in Iranian-American architect Nader Tehrani, who will lead the now-tuition-paying student body. Tehrani's old design collaborator at Office dA, Monica Ponce de Leon is now directing the small architecture program at Princeton. It will be exciting to watch these schools change and evolve with this new leadership.

Here at *The Architect's Newspaper* we also have a new team of writers and editors that will invigorate and transform our news-gathering—how we think about what is important in architecture and how we present it to our readers. Aaron Seward—a valuable contributor to the paper for eight years, and the first editor of our southwest edition—has left and moved “back home” to Austin, Texas where he will edit the state AIA magazine. Matt Shaw will assume the role of Senior Editor. In addition, Henry Melcher, our news and urban policy editor, is moving to *Late Night with Seth Meyers* where he will help produce guest segments. At *AN*, Melcher wrote and produced videos on projects like the Barclays Center's green roof, the transformation of Brooklyn's Empire Stores, and a Jeanne Gang-designed boathouse on the Chicago River—his last piece before he starts interviewing the Donald and Ted Cruz.

Many of our East Coast readers have also noticed that our long-time West Coast Editor Sam Lubell has left the left coast and has been replaced by Mimi Zeiger who is already putting her own unique and critical voice on *AN's* West Coast edition. Sam Lubell has moved back to his native East Coast and will contribute to the paper from New York City. In Chicago, Chris Bentley has just edited his last Midwest issue as he is moving to Boston. Matt Messner, who trained at the University of Illinois-Chicago in their MAD-Crit program, will be stepping into the Midwest Editor position. We are confident that he will invigorate this edition of the paper.

We are excited about all of the changes here at *AN* and hope you—our readers—will continue to tell us what you think and how we can make the paper better serve the architecture and design communities of our four regional editions.

**WILLIAM MENKING**

The Waterfront at Canton Crossing, by Elkus Manfredi Architects.

COURTESY CORPORATE OFFICE PROPERTIES TRUST

**BOHLIN CYWINSKI JACKSON'S VISION FOR UNDER ARMOUR CAMPUS IS PART OF BALTIMORE'S DEVELOPMENT BOOM**

## Bohlin in Baltimore

For years, a massive car repair shop sat dormant and awaiting redevelopment near the south Baltimore waterfront, part of a “proposed \$110 million aquatic life center that never materialized. But now the building is finally getting recycled for a different use—a 21<sup>st</sup> century “maker space” where activities will range from 3D printing and shoe design to glass blowing and blacksmithing.

The garage conversion will be designed by Philadelphia-based architects Bohlin Cywinski Jackson and is one of several projects underway by Sagamore Development, the real estate arm of Kevin Plank, CEO of the Baltimore-based sportswear giant Under Armour. Sagamore and its affiliates have acquired 230 acres in South Baltimore to build a new headquarters for Under Armour.

The team wants to create an urban waterfront campus that will mix office and manufacturing spaces with housing, recreational areas, commercial space, and even a whiskey distillery called Sagamore Spirit. Ayers Saint Gross of Baltimore has been instrumental in much of the design and planning work for the multi-phase project, which is expected to cost well over \$1 billion.

But Under Armour is not the only company in town raising eyebrows with a billion-dollar development project. Cranes are filling the Baltimore sky like never before.

Around the city, there are no fewer than six projects by single-developer teams that are each expected to represent investments of more than \$1 billion. (A seventh is just outside the city limits on the former Bethlehem Steel Corp. steel mill site at Sparrows Point.)

All of these were in the works before the civil unrest in late April following the death of West Baltimore resident Freddie Gray, who died after suffering injuries while in police custody. At least one of these projects has actually grown in scope since the spring.

“While some might expect that the recent unrest had a chilling effect on development, Baltimore has experienced the exact opposite—developers are working with a sense of urgency and resolve to ‘build it now,’” said William H. Cole, president and CEO of the Baltimore Development Corp., a quasi-public agency that oversees development citywide. “That type of resolve is encouraging and hopefully will lead to a more successful future for all residents in Baltimore City.”

Developers say their projects are moving ahead because most were so far along in the pipeline—with funding sources in place—that the riots didn't stop them. They also note that the mega-developments are mostly in East or

**continued on page 11**

## A NEW MODEL OF VETERANS' HOUSING INCLUDES WORK ON A FARM

## FARMIN' VETS

A nonprofit food farm on the outskirts of New York City is being eyeballed as a possible housing and training solution for displaced veterans. The master plan by Ennead Architects and RAFT Landscape Architecture includes eight micro-housing units for individuals or couples.

Sited on 19 acres in the hilly Hudson Valley,

the configuration of the shed-like dwellings—a quadrangle surrounded by residences with linked porches—takes after Thomas Jefferson's academic village at the University of Virginia.

On the Heroic Food Farm site, veterans will raise livestock and cultivate produce in the greenhouses. Burdick hopes the food farm can become a prototype to help plug the gap in the U.S. labor market, whereby a simultaneous shortage of agricultural workers and high unemployment among veterans presents a promising opportunity to connect those dots.

**KINDRA COOPER**

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## OPEN&gt; BOOKSTORE



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> **RIZZOLI BOOKSTORE**  
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 Designer: Ike Kligerman  
 Barkley Architects

High-end bookseller Rizzoli is bucking the trend of folding bookstores with a new flagship outlet in New York City's NoMad District. The 5,000-square-foot space reasserts the old world grandeur of the store's previous 57<sup>th</sup> Street location, which shuttered in 2014 to make way for a "seven-star" hotel after futile appeals for landmark status.

The new Rizzoli by Ike Kligerman Barkley Architects reincarnates the classic architectural experience: vaulted ceilings, cherry wood bookcases with elaborate trim, and grand iron and brass chandeliers. Dream-like scenes of Italian cities in a floating cloudscape dapple the walls, as do hot-air balloons, Zodiac figures, and a collage of newspaper fragments overlaid with colorful butterflies by Italian decor company Fornasetti.

Meanwhile, high-gloss black columns march across the black-and-white marble floors to draw the eye inward. "The interior space had good bones, with three distinct areas to allow for a narrative journey through the store, marked by massive columns of noble demeanor, a fine-grained skylight ceiling in the center room, and a west-facing wall with windows overlooking a nineteenth century church in the salon," said project director Cynthia Conigliaro. **KC**

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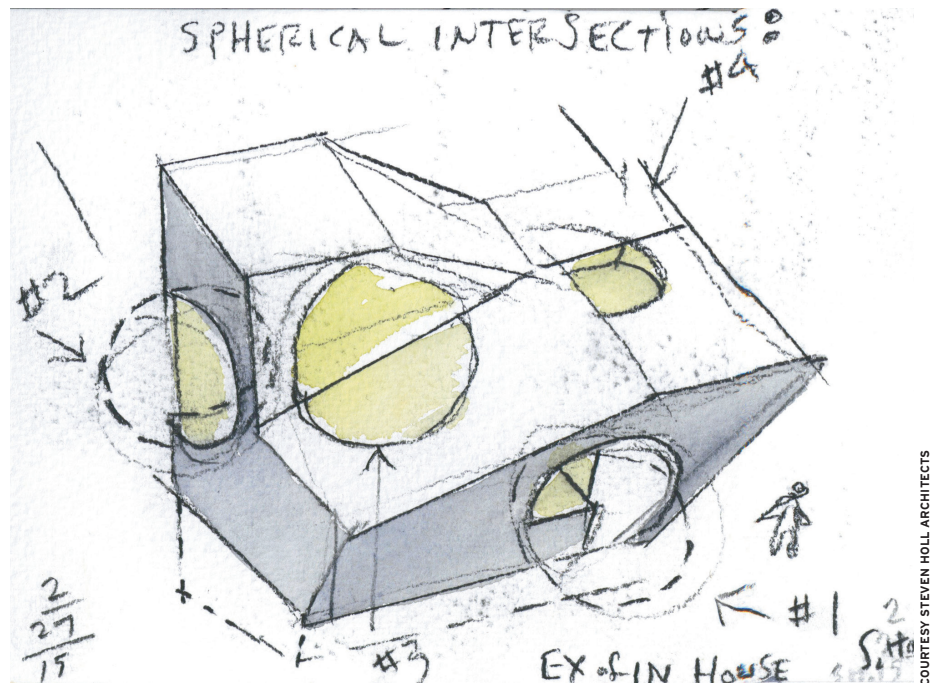
## LESS IS MORE

**Philippe Starck**, the famed architect and designer, has let the world know that he incorporates the architectural adage of "less is more" into his everyday sartorial decisions. In a video interview with *Nowness*, Starck said, "I don't wear underwear because I don't need it." He called underwear one of the "hugest lies" he knows because it is ultimately an attempt to pretend that human beings are not animals who do animal things. He also criticized the societal norms that make it acceptable to walk down the street in a bathing suit but not underwear. "It is astonishing," he said.

## HOLLY MOLY

The Chicago Biennial will not be short on architectural morsels, but the most delicious one could well be "a ballet about **Steven Holl**," which sources tell *AN* will be held in a local theater. What exactly a "ballet about Steven Holl" means we are unsure, but here's hoping that it stars **Robert de Niro** (a Holl doppelgänger) in his biggest dance role since his infamous "Twinkle Toes Shakespeare" role in *Stardust* (2007).

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COURTESY STEVEN HOLL ARCHITECTS

**FIVE EXPERIMENTS** continued from front page arrangement, use of technology, energy efficiency, and materiality.

Spatially the house has been designed to serve as an alternative to modernist suburban homes that extend into the landscape. It is sited toward the center of a 28-acre site—a nature preserve that might otherwise have been divided into as many as five development parcels. The house's geometry is formed from spherical spaces intersecting with tesseract trapezoids. The result is that rather than giving the user an experience of the surrounding natural landscape through cantilevers and transparent walls of glass, the house seeks to impress with the novelty of its own varied interior volumes.

The program is also unconventional in its arrangement of spaces. The house is composed of one room that contains a kitchen at its center. Staggered levels flowing off that space offer varying degrees of privacy. The hope is that such a plan will create alternative patterns of use.

Much of the house is being prefabricated, most notably the spherical elements. Sections large enough to push the boundaries of the technology are being CNC milled from laminated plywood in Walla Walla, Washington, and then shipped to site for assembly. The sections will include integrally cut window jambs. "Where you see big circular cuts, there will be no separate hard-

ware for the windows," Steven Holl told *AN*. "Onsite we can simply sink the low-e glass into the slot that comes with the CNC cut piece."

The little house will also attempt to operate without connecting to the electrical grid. Geothermal wells will feed into radiant slabs for heating and cooling. Solar photovoltaic arrays will feed into one or two Tesla "Powerwall" batteries. The architects are hoping these systems are enough to keep the building energy independent while providing a reasonable amount of comfort and convenience.

The selection of materials also attempts to blaze some trails. The superstructure is composed primarily of a super-insulated plywood diaphragm system that eliminates the use of steel and its related carbon content. The building envelope is composed of recycled Poraver glass mixed with Japanese Shikkui lime plaster, a material that has been used for as many as 1,000 years. And finally, all of the light fixtures are being made in Holl's office from PLA cornstarch-based bioplastic and will feature LED sources.

Construction is underway now and completion is scheduled for May 2016. Holl plans to operate the house off of the grid for the first year to see how it goes. "It's an experiment," he said. "If it doesn't work we can go back out and fix it."

**AARON SEWARD**



**BACK TO SCHOOL** *continued from front*

**page** Noble & Class Architects, whose four namesakes graduated from the school. “Let’s just say that it didn’t come from one of the great periods of American architecture,” Marilyn Jordan Taylor, dean of the School of Design, said in the video.

Philadelphia-based Erdy McHenry Architecture (EM) has been working to overhaul Meyerson Hall and build a glassy addition on the structure’s north side, a prominent pedestrian entrance to campus at 34th and Walnut streets.

“The value in that building is the embodied energy it represents. We looked at the building as a blank canvas,” Principal Scott Erdy, who also teaches at PennDesign, told *AN*. “Aesthetically it’s not particularly nice, but it’s a concrete building that’s durable for a school of architecture. We came in to figure out a way to get something that was fundable and constructible without displacing the school.”

Wrapping around the north side of Meyerson, the addition’s crystalline curtain wall is punctuated by moveable pin-up walls that slide behind the glass, creating a mosaic on the building’s facade. It cantilevers over a monumental stair leading to a second floor “commons” flanked by gallery space and a café. “When you get to the top of that stair, the view down the whole side of the building frames the apse of the Fischer Fine Arts Library, the studio where [Louis] Kahn taught,” Erdy said. On the ground floor, a planned fab lab will open the school to an outdoor work area, sculpture studio, and bike parking.

“It’s a light and glassy piece that leads you in—the angle of the glass brings the scale down to the pedestrian level as you move into the campus green,” Erdy noted,

adding that the glass façade will let in natural light on the building’s north façade. “Even though it’s an expansion of the building, it’s going to be less heavy than what’s already there.”

Over the past three summers, Erdy’s team has been renovating studio space on the second, third, and fourth floors and fortifying Meyerson’s mechanical systems. “We’ve been working very hard to make the renovation happen within an occupied building,” Erdy said.

The new Meyerson Hall is all about collaboration in a school spread out over six buildings. “We’re trying to create a center for PennDesign,” he said. “The idea is that the building really becomes a focal point for the school.” The school includes sculpture, planning, architecture, and landscape among its programs. “The biggest thing we’ve been able to achieve is to make it more interdisciplinary,” Erdy said.

Old studios were clustered into hermetic “cubbies” that made teaching difficult. In an age of technology and rapid prototyping informing design education, Erdy essentially turned the building’s original scheme inside out to create flexible and free-flowing studio space. Instead of specialized and compartmentalized spaces, new studios foster an open, interdisciplinary approach.

Each studio now has its own pin-up spaces capable of digital projection and a series of 3D printers are located in the studios. “The key with technology is to not let it get in the way of your process,” Erdy said. “We wanted technology that is seamless—that you don’t even think about. It’s exciting to see how fast something can be prototyped in the studio. We’re setting up the infrastructure in the building to make that happen.” **BRANDEN KLAYKO**

**PETER EISENMAN’S ICONIC HOUSE VI TO BE PRESERVED AND HONORED BY NEW OWNER.**



DICK FRANK

Peter Eisenman’s 1975 House VI, which was commissioned and lived in by Suzanne and Dick Frank, has been sold to an architect who promises “to preserve and restore the house to its original condition with very minor adjustments.” The house’s new owner, Thomas Schmitt—who worked for I.M. Pei and lives in Richard Meier’s One Grand Army Plaza in Brooklyn—was looking for an iconic architectural work that might also serve as a studio and living space for his daughter, the artist Christina Schmitt. He found the listing for House VI in the real estate section of an online service, and because his daughter’s work is heavily influenced by the integration of math, music, and painting, he thinks it will be perfect for

the family.

The Cornwall, Connecticut house has been lovingly maintained and cared for by the Franks, who said they appreciate it for being “half revolutionary and half calmly classic.” Mrs. Frank said she and her husband “will sorely miss its upstart and calming effects as well as the ethereal lighting the forms welcome.”

But they are thrilled that the home’s new owner is an artist who will preserve the structure. The Franks, to their credit, waited to find the right buyer who would care for this important building. Schmitt praised them for being so forthcoming on the history of the design and construction of the house.

**WM**



Architect: MdeAS Architects

# Instant Reclad

Built more than 50 years ago, **330 Madison Avenue** is once again becoming a trendsetter. A new, more modern curtainwall, designed by **MdeAS Architects**, was clad over the office building’s existing mullions to create a new and striking energy-efficient enclosure. It’s a cost-saving enhancement that more and more of the city’s aging buildings will covet—and it was accomplished without ever relocating tenants. Read more about it in **Metals in Construction** online.

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COURTESY NYC DOT

MAYOR DE BLASIO'S COMMITMENT TO BIKE INFRASTRUCTURE COMES INTO QUESTION

## SHIFTING GEARS

On a New York City map, the seven-mile roadway that cuts through Queens is designated as Queens Boulevard. But to many New Yorkers, the notoriously dangerous street is known by another name: the Boulevard of Death. According to the city, 185 people (most of them pedestrians) have been killed on the boulevard since 1990; over that time, scores more have been seriously injured. For Mayor de Blasio—who wants to eliminate traffic deaths through a street safety campaign called Vision Zero—over-

hauling the Boulevard of Death was an obvious place to focus his attention.

In March, the Department of Transportation presented a \$100 million plan to transform an especially hazardous 1.3-mile section of the street where 42 people were killed or seriously injured between 2009 and 2013. The plan would fundamentally change the geometry of the street by widening sidewalks, shortening crosswalks, reorganizing slip lanes, and creating pedestrian plazas and protected bike lanes.

"Work has begun to turn Queens Boulevard into a Boulevard of Life—literally remaking this street, rewriting its future, making it safe for all," said the mayor at a press conference along the street as construction kicked off in July.

Transit advocates and numerous elected officials from Queens and around New York heralded the redesign of Queens Boulevard—especially its inclusion of protected bike lanes—as a "safe streets" homerun. But to these same stakeholders, the laudable transformation of Queens Boulevard is an exception in the DOT's track record of creating safe streets for cyclists. In the Vision Zero era—after Michael Bloomberg waged, and largely won, the battle to make New York more bike-friendly—the so-called "bicycle lobby" and its allies are questioning the DOT's commitment to protecting people pedaling around town.

As work was just beginning on Queens Boulevard, the DOT presented a \$60 million plan to remake part of another notoriously dangerous roadway in New York: Atlantic Avenue. The redesign included traffic calming measures to protect pedestrians, but like many recent road diets proposed and implemented by the department, it lacked any bicycle infrastructure. To the added chagrin of cyclists, as these plans have been rolled out, existing bike lanes across the

city have been worn into oblivion while others have failed to reappear following street resurfacings.

In July, New York City Public Advocate Letitia James wrote a public letter to DOT Commissioner Polly Trottenberg inquiring about these issues. After lauding the department's commitment to Vision Zero, she asked why certain road diets were missing bicycle infrastructure and urged the department to make bike lanes the "default option when a street is up for a redesign."

Paul Steely-White, executive director of the non-profit Transportation Alternatives, said the DOT must be bolder about implementing bicycle infrastructure if it is serious about eliminating traffic fatalities by 2024. With the rate of bicycling increasing, neighborhoods clamoring for bike lanes, Citi Bike now doubling in size, and the mandate of Vision Zero, he believes the department has all the political capital it needs to do so. "It's no longer a political issue, it's simply a DOT performance issue," he said. "There is a residual shyness from a lot of DOT professionals who are perhaps gun shy from the bike lanes battles of the Bloomberg years," he said. "But politically, socially, we've evolved beyond that and it's time for the agency to catch up."

DOT Deputy Commissioner Ryan

Russo said the criticisms levied at the department are not reflective of the reality on the ground. "People should be impatient, they should want things to come quickly, but there has been a process," he said.

Russo explained that while certain road diets may exclude bike lanes, they can be the first step in convincing skeptical communities that precarious streets can become complete streets. "We have to get people from A to C," he said. "That doesn't necessarily mean every single street has to have a bike lane initially or when you do a project." In the Vision Zero era, he continued, redesigning a dangerous intersection might initially get priority over a bike lane. The idea is that once a street is made safer for all users (cyclists included), the DOT can go back to a community board with a more substantial focus on cyclist safety.

To Ben Fried, the editor-in-chief of StreetsBlog, a popular pro-transit publication, this strategy amounts to unnecessary "self-censorship" on the part of the DOT. Since road diets often meet community resistance whether they include bike lanes or not, the DOT "might as well propose the bike lane anyway," he said. To many advocates, the best way to create support for bike lanes is to implement bike lanes.

As for the condition of the existing bike **continued on page 11**

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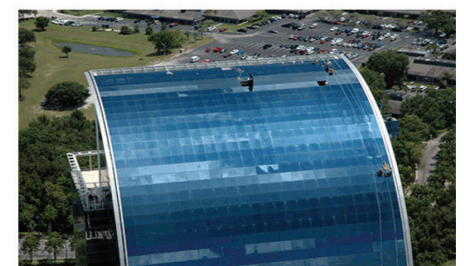
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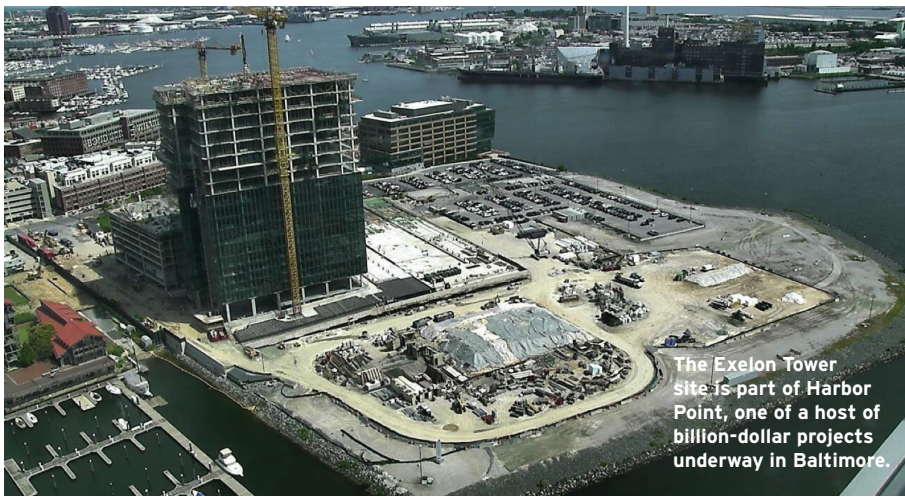
COURTESY NYC DOT

**SHIFTING GEARS** continued from page 10 network, Russo, who bikes to work from Brooklyn, understands cyclists' frustration about faded markings and vanished paint. He said the winter was especially harsh on existing lanes, but that "under Vision Zero we have money we never had dedicated to upgrading our markings, and we've been

growing that operation."

Overall, the DOT is bullish on its bike lane record—especially outside of Manhattan. The department highlighted bike networks it has proposed or implemented in Long Island City, Ridgewood, Queens, Brownsville and East New York, and around the Harlem River. Each of these plans includes a mix of bike infrastructure from shared lanes to protected lanes to bike pathways. In August, Commissioner Trottenberg also announced that the DOT would be presenting plans for a bike lane on Amsterdam Avenue, a project cyclists and local officials have been requesting for years.

The DOT plans to install 50 miles of bike lanes per year, at least five of which will be protected. **HENRY MELCHER**



COURTESY BHC ARCHITECTS

The Exelon Tower site is part of Harbor Point, one of a host of billion-dollar projects underway in Baltimore.

**BOHLIN IN BALTIMORE** continued from page 6 South Baltimore, miles away from the epicenter of the civil unrest, a poor section of West Baltimore known as Sandtown.

Three of the billion-dollar projects represent the continued march of development eastward from Baltimore's Inner Harbor renewal area, where redevelopment began in the 1960s.

They include:

**Harbor East:** This mini-city of hotels, condominiums, offices, and shops is located just east of the Inner Harbor. Stan Eckstut, then with Ehrenkrantz, Eckstut & Kuhn of New York, along with Cho Benn Holback + Associates of Baltimore, provided the original master plan. The developer is Baltimore baker John Paterakis' H&S Properties. One of the latest projects is an addition to the Four Seasons Hotel that will contain condominium residences. Beatty Harvey Coco is the architect.

**Harbor Point:** A mixed-use community sits on the site of the former AlliedSignal chromium plant, a Superfund property that has been cleaned up and capped for redevelopment. Ayers Saint Gross provided the master plan for Beatty Development.

**The Waterfront at Canton Crossing:** This mixed-use community will be on a former industrial site farther east in Canton that includes more than two million square feet of office and retail space, a residential tower up to 40 stories high, a 200 slip marina, recreational open space, and 7000 parking spaces. Elkus Manfredi Architects of Boston is the master planner for Corporate Office Properties Trust of Columbia, Maryland. Architect David Manfredi says the eastward

march of development along Baltimore's waterfront—which is turning Baltimore from a compact urban center into a linear city—is "kind of manifest destiny."

Health care and medical research are also driving three other billion-dollar projects.

**Johns Hopkins Hospital Expansion:** Completed in 2012 for \$1.1 billion, Johns Hopkins Medicine expanded its existing hospital to include a 12-story adult care tower and a 12-story children's tower, both designed by Perkins + Will, following a master plan by Cooper, Robertson & Partners. Hopkins is now renovating nearly a dozen buildings that were fully or partially vacated when their occupants moved to the new towers, in a \$250 million, 300,000-square-foot "back-fill" project that is one of the largest adaptive reuse projects in the country.

**Science + Technology Park at Johns Hopkins:** North of Hopkins' medical campus, Forest City Enterprises and the New East Baltimore Partnership are building this 31-acre community with research labs, offices, a hotel, and commercial space around a central park. Sasaki Associates prepared the master plan.

**University of Maryland BioPark:** Another fast growing hub of research labs and medical facilities on the west side of downtown.

**Sparrows Point redevelopment:** The biggest project in terms of acreage, James C. Davis and Redwood Capital Investments are transforming the former Sparrows Point property, which, in its heyday during the 1950s and 1960s, was the largest steel mill in the world. With roughly 3,000 acres, it is expected to become one of the largest commercial developments on the East Coast. **ED GUNTS**



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**

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COURTESY MICHAEL GRAVES & ASSOCIATES

**RARE ALBINO GRAVES** continued from front page flamboyant resorts, while the blocks between 32<sup>nd</sup> and 36<sup>th</sup> streets are home to a burgeoning \$1 billion arts, cultural, and residential development involving Foster + Partners, OMA, and Philippe Starck. If you manage to escape this commotion and continue north, you will hit Fort Lauderdale. Here—just 23 miles up the road, but in a comparatively calmer setting—is

one of Michael Graves’ last built works: a nautically inspired, ocean liner-like structure known today as the Ocean Resort Residences. The project was initially developed as the Trump International Hotel & Tower Fort Lauderdale, but development halted during the 2008 financial crisis. The building fell under foreclosure about six months from its scheduled opening. Graves’ office pulled out of the project and the building sat vacant

The ocean-liner-like Conrad Ft. Lauderdale was painted white by its new owner, making it almost as Corbusian as Graves’ early work with the Whites.

for four years until Conrad, Hilton’s luxury brand, purchased it. Many groups have had a hand in the shaping and repositioning of this building, overlaying their own political agendas and recasting narratives that freshen up the experience for today’s evolving luxury market. Prior to reselling the property, the bank repainted Graves’ contextual pastel sky blue and sandy beach tan scheme a stark modern white, presumably to make the building more marketable to luxury condo buyers. After acquiring the building, Conrad spent the next two years completely reimagining Graves’ interiors. The project is now in its third interior design scheme and is finally nearing completion. Conrad’s revamped interiors pair Graves’ nautical inspiration for the exterior with thematic yacht-like detailing through custom material selections and furnishings like teak wood paneling, leather trim, and furnishings such as modified marine table lifts re-contextualized into dining room tables.

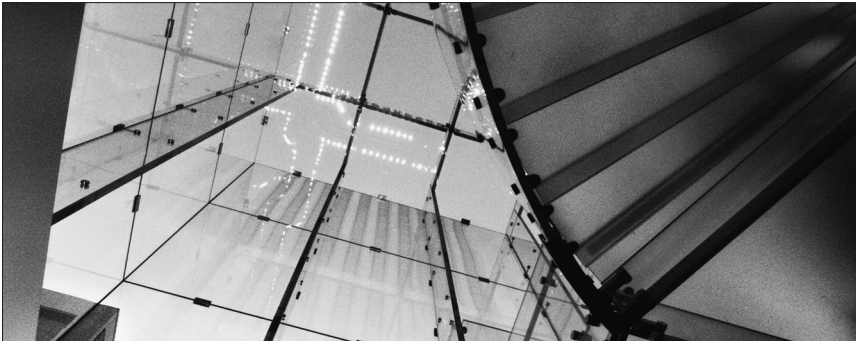
Today, as the Ocean Resort Residences are set to open to the public, we are reminded of Graves’ associations with Le Corbusier and the New York Five. Whether intentional or not, the Ocean has brought Michael Graves’ career full circle. We owe this to the unlikelyst of sources: the foreclosure bank that left its mark on the building by painting it white. Michael Graves’ career began with his participation in the New York Five, a group

of architects nicknamed “The Whites” by the press primarily because their work resembled more neutral white abstract forms. The projects of the Whites were a series of built houses which borrowed largely from early Corbusian-inspired form. Despite the nickname, the Whites held a very strong interest in the use of color in the work of Michael Graves and John Hejduk. In fact, Graves had claimed in interviews that his early houses were intended to be colored but that his clients rejected such schemes in favor of all white exteriors. Graves’ career evolved beyond the New York Five era, adopting an architectural language aligned with a commercial populism: design for the masses centered around colorful and legible, yet abstracted, classical forms. The story here is ultimately not about Graves’ contribution to the architectural scene along the A1A, nor the fact that this building is one of the last that he ever designed. Rather, it is about a disciplinary question of legacy, authorship, and narrative. Would it be correct to call the 2015 posthumous Conrad version of this building a Michael Graves project, or should we avert our eyes, referring instead only to sketches and a few marketing photos of the incomplete Trump version which no longer exists? Graves’ contribution here is not a tangible building, but rather a narrative about contextualism. In the end, what we are left with is a sail-like gridded white facade, and a thematized luxurious interior loaded with a fresh new amenities package that perhaps even Le Corbusier would enjoy. **JOHN STOUGHTON IS A CINCINNATI-BASED ARCHITECT.**



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COURTESY CITY OF CHICAGO

## EAST COAST ARCHITECTS DISCUSS THE CHICAGO ARCHITECTURE BIENNIAL

# WINDY BIENNIAL

Starting October 1, over 100 architects and artists from more than 30 countries will convene in the Windy City for what can only be described as an architectural extravaganza. The Chicago Architecture Biennial is titled “The State of the Art of Architecture,” and its co-artistic directors Sarah Herda and Joseph Grima have assembled a roster of international and local talent to spark a dialogue about the context of Chicago as a stage for the contemporary global discourse. It is arguably the biggest architecture event in Chicago since the 1893 World’s Columbian Exposition, famous for Daniel Burnham’s White City.

For the last several years, Chicago has been quietly influencing practices around the globe. “Chicago and a group of architects associated with the School of Architecture at [University of Illinois-Chicago] UIC are engaged in an ongoing experiment about the role of drawing in architecture that we find inspiring,” said Dan Wood of New York-based WORKac. “People like Jimenez Lai, UrbanLab, and others have been producing some fantastic drawn images that we see as an important context for our material produced for the Biennial.”

Echoing this sentiment is Mason White of Toronto’s Lateral Office. He referenced the strength of Chicago’s cultural institutions, like the School of the Art Institute of Chicago (SAIC), UIC, and the Illinois Institute of Technology. White said he admires the generosity of SAIC and the Graham Foundation, as well as impressive start-ups like MAS Context.

The main exhibition will be hosted in the Chicago Cultural Center, one of the country’s most intriguing

indoor public places. The former public library has been repurposed as a popular public gathering space. Its lavish interiors include two stained-glass domes and several marble-coated spaces that are host to weddings, events, films, and exhibitions. This programming will continue through the Biennial, offering an opportunity for many people to see the architecture on display.

This will not be the everyday Arsénale. “This place will be packed to the gills,” said a Biennial organizer when describing the curatorial process. Nooks and crannies, ramps, staircases, and windows will have installations, but there will be moments of respite, especially in the event spaces that will continue to house public events and weddings.

It promises to be a spectacular survey of international biennale culture washed ashore on Lake Michigan. The breadth of the experiments is astounding, ranging from performance to collages to full-scale homes, tackling issues from housing to ramps to construction and representation.

The projects are breathtaking in their range: New York-based studio MOS will build a full-scale plywood model of a prefabricated modular home “somewhat based upon the corridors of suburban houses,” a collection of architectural fragments based on “abstracted vernacular.” Fellow Big Apple practice SO-IL will build a series of portals on the ramp that address the condition of being on a ramp. Fake Industries of New York will present a ten-meter long panorama of images that maps media, capital flows, gentrification and post-traumatic conditions the

recent histories of cities.

Lateral Office will explore the relationship between architecture and the “great outdoors” with five models of proposed campsites which each come with a fold-out user’s manual. In one of the wildest collaborations, the radical art collective Ant Farm will pair up with WORKac to re-examine their 1970s projects (the House of the Century, Convention City, and the Dolphin Embassy), and together produce a new project—a floating city-slash-cruise ship.

So what does this Biennial have to offer Chicago, and the world? As Michael Meredith of MOS told *AN*, “Everyone in the Biennial works within the global malaise, the heap of architectural production, media, press, etc. If you think of architecture through solely through images, it seems less and less tied to context each day.”

However, there is also a host of off-site programming that will complement the large show in the Cultural Center. It will be more Chicago-centric, and look at some of the racial and social particularities that make Chicago such fertile ground for a Biennial.

The Rebuild Foundation, founded by Theaster Gates, will open in a partially restored 1923 bank at 68<sup>th</sup> Street and Stony Island Avenue on the Southside. It will be “a hybrid gallery, media archive and library, and community center,” according to Gates. It will open October 3 to the public and will house a host of black cultural archives, including *Jet*, *Ebony*, and *Negro Digest*, as well as the vinyl collection of Chicago house music legend Frankie Knuckles.

The context of the Windy City should be interesting both globally and locally as Chicago’s Biennial is approaching that of Venice in scale and prominence, thanks in part to massive corporate and state sponsorship. Florian Idenburg of SO-IL said bluntly, “Previous arrogance has possibly isolated US cultural exchange. Now there is an opportunity to enrich, convolute, and expand strands of ideas beyond the notion of nationality. Where as Venice is country-centric, I believe Chicago can pride itself in being truly post-national.”

**MATT SHAW**

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The April 2015 earthquake left the only partially-completed concrete frame in place.



The half-built orphanage is now serving as a shelter for those displaced by the earthquake.



COURTESY MOS ARCHITECTS  
COURTESY SEEDS OF CHANGE FOUNDATION

**HELTER SHELTER** continued from front page  
concrete. The Lali Gurans “ziggurat” by New York-based MOS Architects now shelters 20–30 locals who were displaced by the earthquake, but its mission is to ultimately house 50 orphans rent free and become an educational hub for adults and children. The building rests on a two-layer raft foundation, where one subterranean layer of concrete reduces the contact pressure of the building, thereby allowing it to move during a quake while stilling the load above it. The structure progressively cants inward to further absorb tremors.

“In general it’s about compressing things

at the top but in some ways making the form look somewhat domestic,” explained architect Hilary Sample, who co-founded MOS with her husband Michael Meredith. “It could sort of be recognizable as a roof instead of just a very strict institutional building.” A grid of columns and beams forms the exoskeleton, which will be left mostly exposed without a brick infill to allow for light and ventilation, and to inspire the notion of openness. Otherwise, floor-to-ceiling glass or fixed drip irrigation planters will be used to plug the gap in lieu of walls. “We wanted to have very large openings and a double-height space for some of the more public aspects of the

project like the library, the community dining hall, and then also even the walkways,” said Sample. “So, in general, the project is about four floors—or it looks like four floors—but they’re actually mezzanines inside that make it more like eight floors.”

Commissioned by Christopher Gish, founder of Seeds of Change Foundation, the self-sustaining building generates its own food source for 50 orphans and 12 staff members, while rainwater amassed in three large cisterns is channeled through a UV filtration system to provide drinking water. The middle two floors will be devoted to dormitories, while Gish envisions classrooms at the top floor to provide educational programs for children and online degree programs for adults. “All the kids go to local schools, but we do want to supplement their education with other resources...so we’re focusing primarily on books and digital books,” Gish says, adding that the local education curriculum is severely “outdated” by international standards.

After becoming paralyzed as an innocent bystander in an out-of-control police chase, Gish has traveled the world to help those who are similarly debilitated, whether physically or by circumstance. Neglected children have been his focus. In the capital city of Kathmandu alone, the number of street children hovers between 1,200 and 1,500, many of whom inhale neurotoxic carpet glue to quell hunger pangs.

Gish insists that Lali Gurans, designed to withstand a seismic impact of up to 8.0-magnitude, sustained no damage after the earthquake earlier this year. “It was completely unharmed, and it’s actually being



COURTESY MOS ARCHITECTS

used as a sanctuary for people in the area,” he said. “No need for maintenance, either. Now we’re focusing on finishing what we started.” A further \$540,000 in funding has yet to be secured. Pending cash inflows, Gish hesitates to specify a timeline for the building’s completion. Gish and Seeds of Change executive director Peter Kitizes plan to ride bicycles from Colorado to California to raise awareness, and there is talk of launching a Kickstarter crowdfunding campaign.

To tamp down running costs, the building generates its own energy. Fifteen 175W panels mounted on the roof supply electricity, while 16 and 19-foot solid-dome anaerobic digesters provide gas for heating, cooking, and lighting. Meanwhile, MOS minimized the high-energy cost of producing Portland cement for the exoskeleton by replacing up to 40 percent of the limestone typically used with fly ash. The building will be hung with 300 vertical planters fed with bio-slurry and gray-water to moonlight as shade, ventilation, and grow vegetables and herbs. **KINDRA COOPER**

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SHARON  
DAVIS  
DESIGN

BRUCE ENGEL/COURTESY SHARON DAVIS DESIGN

In 2013, Sharon Davis Design (SDD) completed the Women's Opportunity Center in Kayonza, Rwanda, employing local women to make bricks with an updated technique based on traditional methods. These skills, along with other construction training, became the basis for the local community-built design for SDD's second project in the region, a pair of "Share Houses" for visiting doctors in nearby Rwinkwavu, built in partnership with Rwanda Village Enterprises for Partners In Health and the Rwandan Ministry of Health.

A neighborhood women's cooperative handmade the innovative bricks for wall construction, a skill that they acquired on the first SDD project. Women represented a minimum of one third of the staff, and 90 percent of the labor was from the local community, which supported the under-employed area. "Because it was design-build, we used some of our favorite masons and builders

from our last project in the area and made them foremen," said Bruce Engel, SDD's Lead Designer and Project Manager for Share Houses. "We taught the women to make the bricks when we built the Opportunity Center. It is a business for them now and we wanted to promote them and support them, so they can make their brickmaking co-op get off the ground."

The architects also worked with local artisans to design the bricks and the process, which is based on a "slop-molding" technique that they use. However, this traditional method has a lot of deformation and cracking. "When we saw that, it was an issue, so we did some research on techniques, and one was called sand-molding, said Engel. "It makes a truer brick, so we tweaked their technique." These new bricks solved a tectonic problem as well as a structural one. The size of the old brick didn't have much rhyme or reason and made it tough to do different

bonds. Many of the traditional buildings relied on reinforced concrete with brick as infill. SDD eliminated almost all concrete posts and beams by making these bricks load bearing.

The bricks had benefits economically, environmentally, and aesthetically, but they came with challenges. "In the forming of the brickmaking coop, everything revolving around the construction timeline was a challenge," Engel said. "We taught them how to make the bricks and how to run the business, but it was a challenge getting the bricks on time. The quality of the bricks was good, but we had to build the roof before the walls, to keep the timeline going."

Learning from their first project in the area, the team decided to do design-build because there were a lot of hands in the constructions phase. They figured it would not be much more work to just do design-build, and it ended up being more

efficient and time-effective for the client.

The design is based on a set of simple bar buildings that cascade down a hillside. Steps divide the three interior spaces—kitchen, dining, and living—to create separate zones while maintaining one large space. Large overhangs create porches that are blocked from rain while providing shade from the intense sun. A eucalyptus screen gives residents privacy as they move between spaces. The screens and local materials were used for their connection to traditional building techniques.

The foundation and walkways are made from locally quarried stone. Because the bricks are of higher quality, there is no reinforced concrete in the walls. There is rebar through the walls to the steel and wood roof, which is covered in clay tile. These tiles help dampen the noise from the hard rain. Libuyu, a local wood, was used for the furniture, while fixtures were

made on site using the masonry lines, a reference to the process of construction.

Partners In Health is one of the largest employers in the region and provides services to 865,000 people at three hospitals and 41 health centers. These Share House dorms will house 16 doctors in the two buildings, which will have a lasting impact not only for the doctors who live there, but also the local community, as they now have the skills to construct their own villages and spur their local economies. **MS**

#### RESOURCES

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## Designing for Wellness

While technology heals the body in increasingly remarkable ways, healthcare interiors are going in a more holistic route, becoming more hospitality than hospital-like in their design in order to enhance the patient experience. By Leslie Clagett

### 1 Soleil Guest Chair Arcadia

A wide variety of finish and material options gives this chair design versatility. The metal frame is available in five standard powder-coat finishes, in addition to premium selections. For the arm caps, a choice of beech, walnut, and white oak is offered; black urethane and eight colors of Corian are also available. Designed by David Dahl.

[arcadiacontract.com](http://arcadiacontract.com)

### 2 Healthboard Clarus

The writing surface of this signage system is bacteria-resistant and non-staining; sensitive patient information will never ghost on the 1/4-inch PPG Starphire Tempered Safety Writing glass.

[clarusglassboards.com](http://clarusglassboards.com)

### 3 Koncert Knu

This visitor seating system features a pewter frame, 1/2-inch seat clean-out, and a passive flex back. Available with black urethane or wood arm caps. Optional power ports are offered for coordinating in-line tables.

[getknu.com](http://getknu.com)

### 4 Ava Patient Recliner Nemschoff

Ava's lean form is designed to operate easily even in small patient rooms, without compromising comfort or the interior size of the seat. The wingback model provides a feeling of security, while a reverse recline and independent footrest controls increase comfort. Improved kinematics provide a back pivot location that more closely mimics the body's movement. Caregivers appreciate features like pivoting arms, dual-sided controls, and oversized twin-wheel casters. Designed by David Ritch and Mark Saffell of 5d Studio.

[nemschoff.com](http://nemschoff.com)





COURTESY RESPECTIVE MANUFACTURERS

#### 5 Trace Hip Chair Wieland

A flat seat pitch at a height of 21½ inches, coupled with a shallow, 16-inch seat depth, ease sit-to-stand motions. For patients who must keep their legs extended, a coordinating ottoman provides support. Offered in 22-inch and 30-inch seat widths, with metal or wood frames. A complete suite of complementary waiting chairs and occasional tables is available.

wielandhealthcare.com

#### 6 Solis Patient Seating Krug

The seat and back of this chair have compound curvatures that support a healthy sitting posture, while also facilitating easy ingress and egress. The ergonomically-designed back has a slight flexing action, which can be beneficial for patients who are seated for long periods of time. Solis features dual density foam that is soft on the outside for comfort, and dense on the inside for durability. Anti-microbial finishes are standard on wood, urethane arms, and wood side rails.

krug.ca

#### 7 Accent Flourish Tarkett

With fewer germ-catching seams, and the ability to be flash-coved and heat-welded, Accent Flourish is suitable for use in sterile areas. Its UV-cured polyurethane surface treatment and 32-mm wear layer provide excellent hygienic capabilities in a heterogeneous sheet format.

tarkett.com

#### 8 Soltice Metal Collection KI

With its elevated seat heights and easy-to-grasp extended arm caps, this collection—which includes lounge seating, multiple seating (including guest and bariatric chairs), and patient seating—is focused on ease of ingress and egress. Designed by Paul James.

ki.com

#### 9 Soothe Patient Recliner HON

Levers for back-tilt controls are under the armrest, making operation easier for both patient and caregiver. The chair back and footrest are designed to allow users to select from an infinite number of configurations.

hon.com



THE ARCHITECT'S NEWSPAPER SEPTEMBER 2, 2015

BRILLHART HOUSE



In Miami, where the mantra seems to be “bigger is better,” local firm Brillhart Architecture has quietly and gracefully gone against the grain, producing work that is sensitive to its environment, thoughtful to its historic context, and creative in its use of material and composition. If there is a thread connecting each project, architect Melissa Brillhart says it’s an “immediate connection to landscape and the desire to be light on the land.”

Jacob Brillhart founded the firm in 2005, and is a full-time assistant professor at the University of Miami School of Architecture. His wife Melissa joined the practice about three years ago after working for several design studios and a real estate development firm. Together, with one other full-time employee and three interns, they run a lean and industrious practice, taking on a variety of projects, from commercial and residential commissions to design-build competitions to exhibitions and furniture design.

Much of the firm’s work is located in the Miami area, and the husband-and-

MALAGA RESIDENCE



wife team has cultivated an approach that is responsive to the city’s climate, landscape, and architectural legacy. Their projects often weave together different building typologies and styles, such as tropical modern designs from the 1950s and ‘60s, with the latest technology. “We rely on interpretations of vernacular principles that have embedded environmental considerations,” said Melissa.

For Brillhart, sustainability is more than just employing systems. It is about “this direct relationship to the landscape.” While designing in a coastal metropolis can pose unique challenges, Brillhart’s architecture seeks to integrate these conditions organically into their designs—facing them not as obstacles, but as the given realities from which opportunity springs.

“Whether the water is going to rise or not, the architecture, we hope, sort of senses that and is aware of climate change, but we wouldn’t say it is a direct reaction to it,” added Jacob. “In a sense we want to just be laying gently.”

NICOLE ANDERSON

BAYPOINT RESIDENCE

BRILLHART HOUSE  
MIAMI, FLORIDA

In designing their own home, Melissa and Jacob Brillhart looked to the dogtrot house, a popular style of the Florida Cracker vernacular, which is characterized by a breezeway through the center. While they ended up enclosing the passageway to gain more square footage, they used a dogtrot diagram as the basic configuration. Melding the American glass pavilion typology with tropical modern design, the structure is made predominantly of glass and steel. The 1,500-square-foot house, which is lifted five feet off the ground and features 100 feet of continuous glass spanning the front and the back, is in concert with the outdoors and offers views of the lush landscape and catching the southeast winds through four sets of sliding glass doors and porches. Wood shutters along the front facade provide privacy as well as a striking visual effect, casting a pattern of crisscrossing shadows at certain times of the day.

MALAGA RESIDENCE  
MIAMI, FLORIDA

Riffing on the tropical modern vernacular, Brillhart Architecture renovated a 1948 case study house by architect Trip Russell, and designed a 2,850-square-foot addition. Located in the city’s coveted Coconut Grove, the original 1,100-square-foot house is quickly becoming an anomaly in a neighborhood where small houses are frequently being replaced by larger, flashier homes. This renovation and expansion enables the client to “extend [the house’s] life,” said Melissa, by “bringing it up to today’s building codes and then also bringing an addition that would be in keeping with the original design of the house.” Taking advantage of the surrounding flora, the firm built around a beautiful old grove tree canopy. The new two-story wing is composed of glass and steel and is designed to “complement the existing structure.” Even though the house wasn’t historically designated, the Brillharts followed some of the historic preservation guidelines so to “maintain the original character of the house.”

DRONES' BEACH

BAYPOINT RESIDENCE  
MIAMI, FLORIDA

Designed specially for a client who is an enthusiast of contemporary architecture, this low-slung, courtyard-style home resolves a common quandary: how to enjoy views of one’s own home while inside. Instead of gazing upon the neighbor’s home, the one-story house features a glass facade and is configured in an L-shape to allow the client to glimpse the architecture of his own residence from different rooms or vantage points. With the help of landscape architects, the house sits nestled in a tropical forest, providing additional privacy.

DRONES' BEACH  
MUSEUM OF MODERN ART (MOMA) PS1,  
LONG ISLAND CITY, NEW YORK

MoMA PS1 selected Drones’ Beach as a finalist in its annual Young Architects Program. Instead of proposing an object in the space, the firm sought to create a multisensory experience by transforming the museum’s 11,000-square-foot courtyard into a beach-like environment. To achieve this, wooden ribs increase the height of existing concrete walls, calling to mind a vessel, while the ground is filled with white marble chips that are dyed pink to resemble sand. The extended, undulating walls are lined with photographer Richard Misrach’s photographs of swimmers in Hawaiian waters to create “a sense of being enveloped in a water womb,” explained Jacob. Additional special effects—including misting devices, associative smells (such as saltwater or a campfire), and four aluminum “nest-infested” palm trees—further enhance the immersive beach experience. Camera equipped drones fly above, landing on the nest-infested palms, capturing PS1’s Warm Up from above, and posting images to Facebook, Instagram, and other social media platforms.

COURTESY UTILE, INC. EXCEPT BOSTON CONSERVATORY: CHUCK CHOI PHOTOGRAPHY



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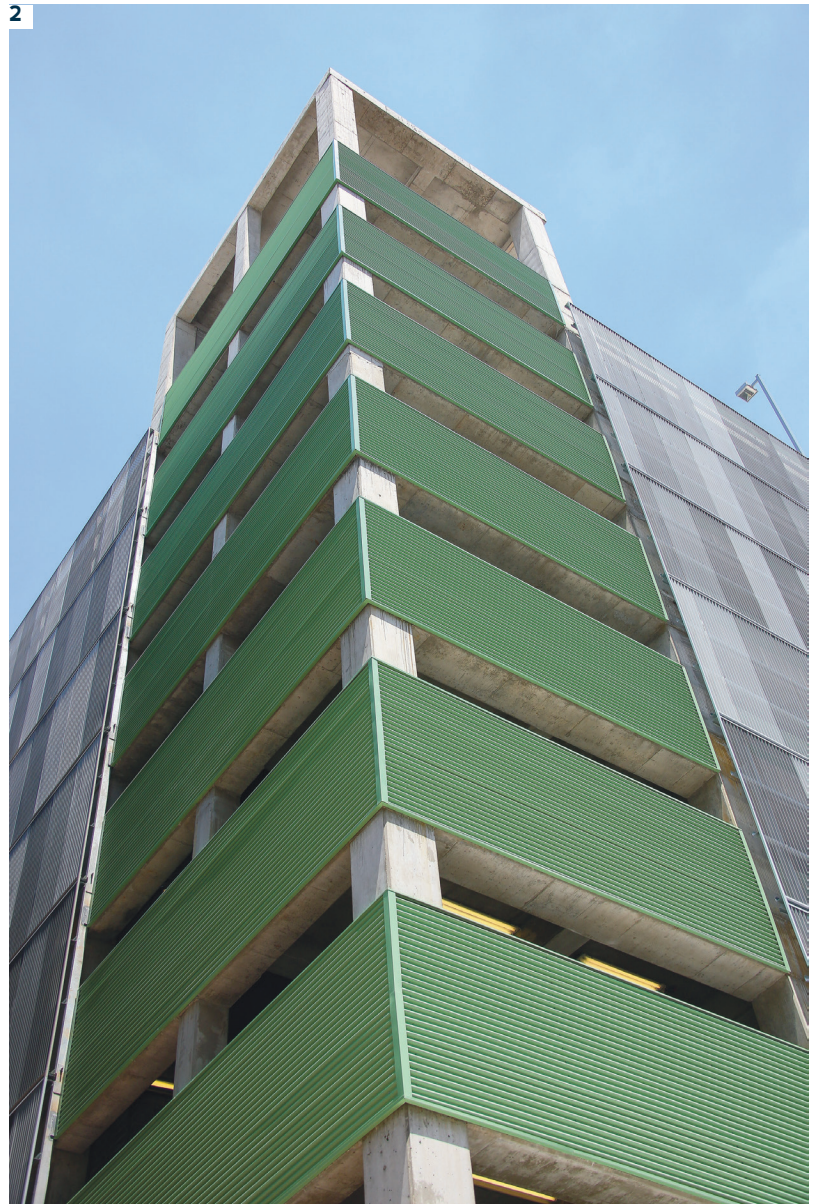
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# Forging Ahead

From panel systems in a growing repertoire of finish and format options to hand-worked ornaments and elements, a variety of metals offer the architect a durable, expressive medium. By Leslie Clagett

## 1 Architectural Insulated Metal Wall Panels Metl-Span

Installed vertically or horizontally with concealed clips, these flat, stucco-embossed panels are made of aluminum-zinc coated steel. Panel joints feature an offset double tongue-and-groove with extended metal shelf for positive face fastening.

[metlspan.com](http://metlspan.com)

## 2 Multi-Cor Profile McElroy Metal

Offered in 22, 24, and 26 gauge, these panels can be specified with siliconized polyester coatings. The standard minimum length is three feet; the standard maximum length is 50 feet.

[mcelroymetal.com](http://mcelroymetal.com)

## 3 Designwall Series Benchmark by Kingspan

The Designwall line of insulated metal panels now features a high performance joint that enhances R-values and affords superior resistance to air and water penetration, owing to a double-sealed joint in the face/liner, a double-sloped drainage shelf, and a double pressure equalization chamber.

[benchmarkbykingspan.us](http://benchmarkbykingspan.us)

## 4 Snap-Clad Panel Pac-Clad Petersen Aluminum

These architectural/structural roofing panels are corrective leveled to provide superior flatness. A concealed fastener clip system allows for thermal expansion and contraction while providing ample hold-down strength. A factory-applied sealing bead is optional for the aluminum panels.

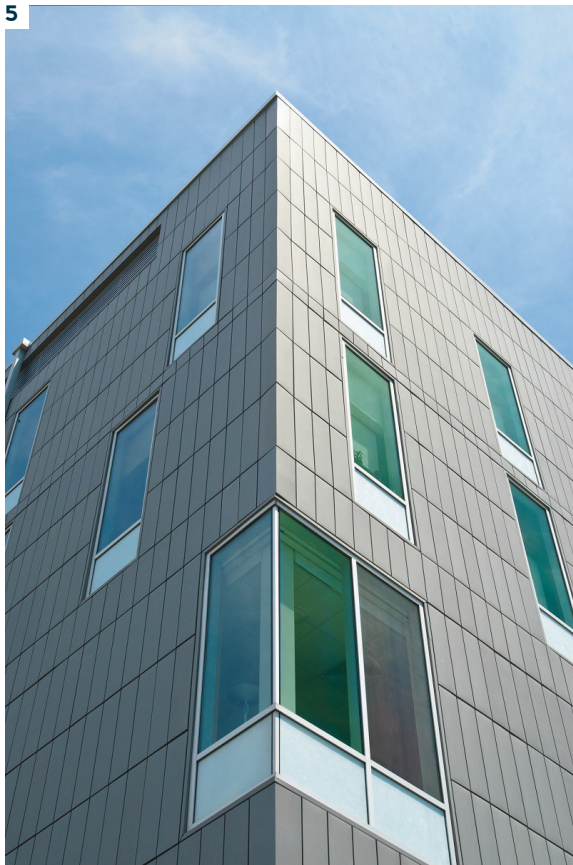
[pac-clad.com](http://pac-clad.com)

## 5 IntelliScreen IMETCO

This fully-integrated rainscreen assembly includes metal wall panels available in various materials and colors; vented horizontal hat channel with a patent-pending design that creates a one-inch air cavity for ventilation and virtually eliminates thermal bridging; stone wool continuous insulation offering thermal efficiency and fire resistance; and water-resistive air barriers that stop the flow of air and liquid water while allowing controlled diffusion of water vapor.

[imetco.com](http://imetco.com)





## 6 Intercept Panel System Centria

Constructed with aluminum skins and no plastics or gaskets, the Intercept modular metal panel system is recyclable and sustainable. The light-gauge monolithic sheets provide for ultra-flat panels and can be custom built to conform to curved radial walls, formed corners, wing walls, and soffits. The horizontal joint allows for not only rainscreen cavity venting at the base of each panel course, but also an equal pressure and temperature distribution.

[centria.com](http://centria.com)

## 7 XC-12 Panel Morin

In standard lengths from five feet to 30 feet, this concealed-fastener panel is available in 13 profiles. Suitable for new and retrofit projects, it can be specified with PVDF painted finishes and in a smooth or embossed texture.

[morincorp.com](http://morincorp.com)

## 8 Cubist Mesh Cambridge Architectural

Modifying the width and pitch of the individual spirals of this metal mesh provides flexibility in design and allows architects to create decorative and solar-shading patterns within the pattern. The spirals can be adapted to range from 3/8 inches to 3 inches in width and 1/2 inch to 1 inch in pitch.

[cambridgearchitectural.com](http://cambridgearchitectural.com)

## 9 Azengar VM Zinc

The lightly textured surface of this pale, matte-finish zinc catches natural light in a distinctive way, adding to the impact of an exterior. Its manufacturing process has been refined to reduce acids, effluents, and water consumption.

[vmzinc-us.com](http://vmzinc-us.com)

## 10 Tapered Series Wall Panel Dri-Design

These 100% recyclable panels are manufactured from a variety of materials, including zinc, copper, stainless steel, and painted and anodized aluminum. They can be installed over commercial-grade Tyvek onto plywood, or can be used as an outboard insulation, pressure-equalized rainscreen. Panels are available in any Kynar color and are sized and detailed to meet the specific requirements of each project.

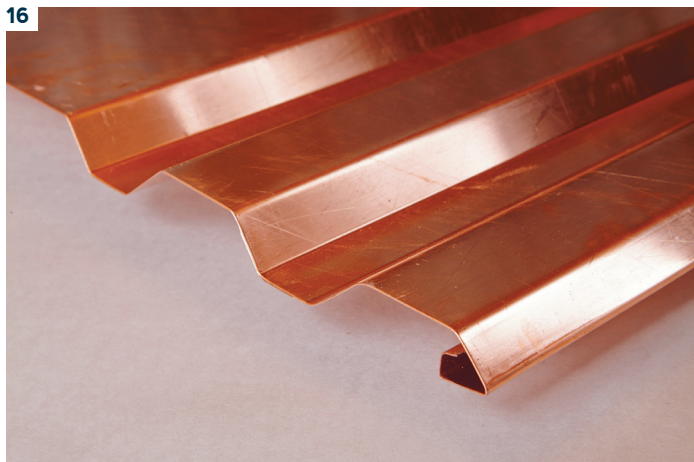
[dri-design.com](http://dri-design.com)

## 11 Architectural Screen Walls Metalwerks

Fabricated as a turnkey system, these unitized perforated aluminum panels are mounted to an extruded aluminum grid. Such customized screen walls, incorporating formed panels as well as supports and attachments from the structure to the exterior, are offered as integrated, pre-assembled units.

[metalwerksusa.com](http://metalwerksusa.com)





**12 Envelope 2000**  
**Citadel Architectural Products**

Envelope 2000 is a composite panel consisting of two aluminum skins bonded to a thermoset phenolic resin core. Standard sizes available include eight-, ten-, and 12-foot lengths, in widths measuring four or five feet. LEED eligible, it can be used as exterior cladding on walls, canopies, fascia, and accent bands.

[citadelap.com](http://citadelap.com)

**13 Custom Metal**  
**Gotham MetalWorks**

Custom-fabricated sheet metal elements—from skylights to cornices to flashings—can give renovation, restoration, and new construction projects a distinctive character.

[gothammetals.com](http://gothammetals.com)

**14 Designer Series—Flat**  
**MBCI**

The Designer Series 12.0 Flat Panel offers a 1¾-inch-deep leg that provides a cavity for rigid board insulation. The panel features concealed fastener systems, enhancing the appearance of a building. One leg of the panel attaches to structural members using a concealed clip, and the other leg snaps securely into the adjoining panel, locking them into position.

[mbci.com](http://mbci.com)

**15 Gradients Collection**  
**Moz Designs**

The Gradients Collection includes nine ombré color spectrums and a choice of nine textured finishes that add visual interest and dimension to the iridescent surfaces. Suitable for both interior and exterior applications, the collection is available in four-foot by eight-foot or four-foot by ten-foot aluminum or corrugated aluminum panels with thicknesses ranging from .040 to .125 inches. Fabricated from recycled metal, the product is LEED eligible.

[mozdesigns.com](http://mozdesigns.com)

**16 UNA-CLAD Delta**  
**Concealed Fastener Panels**  
**Firestone Building Products**

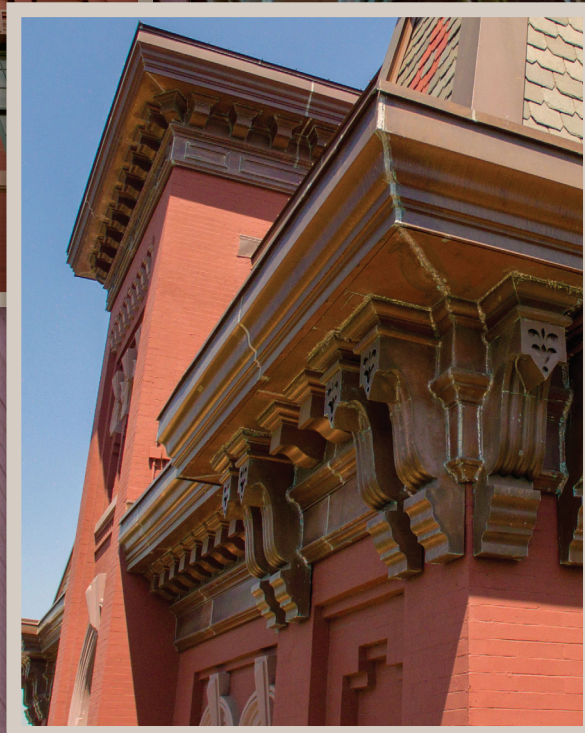
The Delta Series is a high-performance cladding system, available in a range of materials and eleven profiles. The design of the panels allows for rapid installation and features a unique visual safeguard to ensure panels are correctly interconnected. There are 31 standard colors offered; custom colors are optional.

[firestonebpco.com](http://firestonebpco.com)



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 Exterior Metal Fabrication: CSI Architectural Metal, Inc.  
 Installer: Architectural Metal Cladding, Inc  
 Cladding: Rheinzink.us

Produced by Leslie Clagett



TOM BONNER PHOTOGRAPHY

# PTERODACTYL

Culver City, California



Designed by Eric Owen Moss Architects, Pterodactyl was completed in spring 2015. Perched atop an existing four level parking garage, the 16,663-square-foot building is formed by the intersection of nine rectangular boxes that are lifted one level above the garage roof and stacked either on top of or adjacent to each other. The boxes organize essential program elements connected by an interior second floor bridge. The undersides of the boxes are cut out to accommodate an open plan on the main office floor below.

The facade is clad in more than 19,000 square feet of Rheinzink pre-PATINA blue-grey Flat Lock panels. In addition, approximately 3,600 square feet of the panels were used in a low-slope roof application.

"We like to use a relatively small palette of materials," said Raul Garcia, project architect with Eric Owen Moss. "That really helps create the dramatic space because it allows the focus to be on the form, and the spatial aspects that the form creates."

"We had used Rheinzink on an earlier project known as the Beehive, and we were really happy with it—

both initially and over time, as the patina gave the building a life of its own," says Garcia. "So we were excited to use Rheinzink on this project as well. We like the color and the grain of the architectural zinc and the fact that it patinas and changes over time."

The detailing and installation of the Flat Lock panels was as complex and unique as the architecture itself. "One of the great attributes of Rheinzink is its workability," Garcia said. "Installers were able to customize it onsite to fit complicated areas around beams and in tight corners."

A challenging aspect of the installation was wrapping the Flat Lock panels around the edges and corners. Gary McKee, Rheinzink's West Coast regional sales manager, noted, "Most installers would end the panel at a corner rather than turning it—but that's not what the design team wanted. Turning the Flat Lock panel is doable, but it's not easy and it requires a skilled installer."





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# A Prescription for Place

Design for health impacts living at every scale.



COURTESY HENNING LARSEN ARCHITECTS

In the early part of the 20<sup>th</sup> century, design for illness was a grim affair. Driven by the dread of infectious disease—especially tuberculosis and other contagions found in dense, dank cities—doctors and architects turned to the transparent, hygienic values associated with modernism. Cures included moving patients to specialized, isolated environments with unornamented white or glass walls and ample sunlight that were elevated on pilotis and off the unsanitary earth.

Today, we talk about design for health, not illness. Rather than segregate the ill from the well, design strategies now aim to make environments conducive to healthier habits. Contemporary healthcare institutions—recognizing that waiting until acute diseases need high-tech attention is an inefficient form of care—are reaching further into public

space and emphasizing prevention, nutrition, primary care, and triage. This more porous relationship between healthcare and communities comes with design implications at the civic, neighborhood, and residential scale. It even affects the personal level, as home care, smartphone health-monitoring apps like the FitBit, and telemedicine reflect and amplify two intertwined trends: the medicalization of everyday life and the deinstitutionalization of medicine.

## Health at City Scale

In 2010, New York City's *Active Design Guidelines* codified what many architects, planners, and public health officials already knew: that built environments could exert pathogenic effects—circulation patterns encouraging sedentariness and elevator

overuse, poor lighting and air quality, food deserts, and streets subordinating self-powered movement to motorism. The *Active Design Guidelines*, however, recognized the need for a different approach and set forth a design philosophy in which existing environments could be redesigned as salutogenic, incorporating exercise and healthier nutrition into spaces and daily routines. From low-hanging fruit like stair prompts and wayfinding signage to the more complex redesign of streetscapes, office buildings, affordable-housing complexes, and entire communities, Active Design has become a globally recognized movement over the ten years of its Fit City/Fit Nation/Fit World conference series, yielding seven supplements to the original *Guidelines* and assuming institutional form with the 2013

founding of the Center for Active Design.

Some healthcare organizations have long promoted community health alongside hospital-centered interventions: Kaiser Permanente, for example, launched the first of its hospital-based farmers' markets in Oakland in 2003, anticipating public programs like the New York City Department of Health's Stellar Farmers' Markets and Health Bucks coupon program. Civic-scale changes, from smoking bans to pedestrian-friendly street designs such as the wide medians and car-free plazas that began appearing under Transportation Commissioner Janette Sadik-Khan, transform public spaces so that healthy choices become intuitive norms, not exceptions.

"At their heart the *Design Guidelines* are built around the idea that we need to



COURTESY HENNING LARSEN ARCHITECTS



DAVID WAKELY/COURTESY HMC ARCHITECTS

Herlev Hospital in Denmark by Henning Larsen (left) employs circular plans to organize the hospital as a "small city."

Replacing its scandal-ridden predecessor, Martin Luther King, Jr. Community Hospital in South Los Angeles brings dignity and health services back to the neighborhood.





In Ft. Oglethorpe, GA, Francis Cauffman designed these detached, house-like units to give residents a community that is intended to be more like home.

COURTESY FRANCIS CAUFFMAN

get out of the clinic or the hospital setting as the only place that influences health,” said California-based designer and scholar Elizabeth Ogbu. “I’m seeing shades of this all around the country.” Ogbu, a veteran of Public Architecture and IDEO.org, is now founder and principal of Studio O and teaches at Stanford and UC Berkeley. Her aim is to use the power of design to defend principally underserved communities and try to deliver social impact. In London, Nairobi, New Orleans, San Francisco, and elsewhere, her work integrates healthcare and health education into projects that combine spatial and programmatic design, an approach she calls “architecture plus,” and added that “rarely is it about just the object of the building itself.”

Ogbu’s ReFresh project—which opened in New Orleans in October and is spearheaded by Broad Community Connections—is an adaptive reuse of a long-defunct grocery store along a major mid-city thoroughfare. A Whole Foods serves as the anchor tenant for the multifunctional health hub, along with eight other partners onsite, including a community teaching farm, a Boystown center, the nonprofit cafe and youth training program Liberty’s Kitchen, and Tulane University’s Goldring Center for Culinary Medicine.

According to Ogbu, health starts in the ReRefresh lobby where there’s a station for health education, staffed by 50 percent neighborhood residents, who serve as greeters, information providers, and shopper guides. A trip for groceries might also include financial-management advice and other services. “The beauty of co-location,” she added, “is that here’s a partner you can potentially work [with] so that Boystown may be identifying at-risk kids during its program but can then plug in Liberty’s Kitchen, and those kids could also be bringing in their parents to take classes at Tulane’s community kitchen.”

Ogbu believes this “Trojan horse” works where more direct approaches fail. “Our clients can do a good job of anticipating the needs, but they don’t always have a full understanding of desires,” she said. “The desire is actually the thing that is emotional and that actually binds people to a place and creates behavior change.”

#### Local Connections and Flexibility

“A more diffuse, integrated, and almost retail approach to healthcare is becoming much more prevalent,” observed James Crispino, president and design principal at healthcare specialist firm Francis Cauffman. “The institutions are starting to realize that isolating themselves in these campuses and enclaves makes them a little difficult to access.”

Bottom-up attention to individual experience can also reconfigure dedicated medical institutions. Long wait times in hospital emergency departments (EDs) are one indicator that medical needs and resources are often misaligned, and not solely because of the health insurance system’s inadequacies.

Crispino described the patient mix at many institutions as a rough 80/20 rule, meaning 80 percent of challenging cases come from 20 percent of the patients. Decentralization of emergency services can help match the acuity of clinical conditions with appropriate facilities.

Respiratory infections or minor injuries can be better suited to community-based walk-in urgent-care centers, bypassing private physician appointment delays or expensive care in EDs; ambulatory centers can occupy retail spaces under 5,000 square feet—the size of a “big Starbucks,” Crispino noted. Many older buildings in New York and other cities have floor-to-floor heights that readily accommodate imaging and surgical equipment, facilitating adaptive reuse in chains like CityMD or the branded branch clinics of major hospitals like NewYork-Presbyterian and NYU. A new typology, the freestanding ED, has arisen at two of the city’s former hospital sites, the North Shore/Long Island Jewish system’s Lenox Hill HealthPlex in the former St. Vincent’s and Montefiore Westchester Square, formerly the Bronx’s Westchester Square Medical Center.

A new ambulatory center that Crispino and colleagues have designed in Brooklyn’s Cultural District for the Hotel Trades Council (see “Check-up, Check Out,” *AN*, 11.19.2014) dispenses with waiting rooms entirely. Opening in 2016, the 12-story, 165,000-square-foot HTC Brooklyn will be a mixed-use building with ground-level restaurants and retail, 65,000 square feet of medical facilities from the second through fifth floors,

offices above, and a public park. Information technology obviates queuing: patients call in advance, check in at kiosks or by smartphone, and receive printed directions to examination rooms, aligned in staggered positions along corridors to make wayfinding signage visible at a distance with minimal supervision.

In Fort Oglethorpe, Georgia (population 9,513 in 2013), Francis Cauffman is engaged in replacing an underused, over-scaled 500-bed hospital with a better-sized 100- to 120-bed facility, freeing up the 200-acre site for other uses, including a cinema, barbershop, bowling alley, parks, a few retail healthcare establishments, and about 1,500 residents in single and multifamily row houses. The senior-oriented plan calls for a pedestrian main street that links to the rest of Fort Oglethorpe and brings the elements of small-town life within a comfortable five-minute walk from any point for residents in their seventies.

In a drastically different environment, South Los Angeles, the decline and resurrection of a major healthcare center is inseparable from a community’s fortunes. Martin Luther King, Jr. Hospital, a 461-bed facility opened in 1972 as a response to severe local needs highlighted by the 1965 Watts riots, grew so mismanaged and mishap-prone that neighbors called it “Killer King.” Patient deaths became national scandals, and MLK lost its Joint Commission certification and closed in 2007. The facility reopened this August as Martin Luther King, Jr. Community Hospital, just days before the 50<sup>th</sup> anniversary of the riots. The reinvented MLK is “one of the first and most important steps in the reconfiguration of the Watts area,” said architect George Vangelatos, principal and healthcare practice leader of HMC Architects, designers of the renovated and “future-ready” hospital.

A new, glazed entrance lobby, reoriented on the building’s north side, bridges multiple elements (inpatient and outpatient services, elevator cores, and the cafeteria, overlooking a healing courtyard) as a “one-stop shop.” The 131-bed MLK is a full-service hospital in all respects but one, lacking a Level One trauma unit but including a 35-station ED that can fast-track large numbers of uninsured and primary-care patients, many of whom will arrive through a new bus stop or, soon, the expanded multimodal Rosa Parks Station

three blocks away. Rapid triage takes place either at the ED’s dedicated entrance or at a station appended to the main entrance, sorting “bellyache and booboo” cases to a nearby outpatient center, low-acuity cases to an urgent-care component, and higher-acuity cases to the ED, said HMC’s Kirk Rose. (Ambulance drivers take trauma patients to St. Francis or County General, as they have since 2007.)

MLK’s lighting, landscaping, and other visible upgrades give patients an implicit message of respect. Upper floors, once dedicated to offices, were converted to well daylit patient areas, and the \$1 million public art program, the largest funded by Los Angeles County, recognizes the relation between aesthetics and healing, a staple of evidence-based design. Yet the most consequential changes may be the features promoting operational flexibility in a fast-changing profession.

“We have a fraction of the EDs we had twenty-five years ago in all of Southern California,” said Rose, citing local activist Sweet Alice Harris’ description of “kids with asthma needing to go twenty miles, and some of them not making it, [and] women giving birth in their house before the ambulance could arrive.” He suggested that the strain of using high-intensity facilities to provide primary care to starkly underserved communities is a reason EDs have been shutting down. “They are a huge financial drains on hospitals, sometimes dragging entire hospitals down with them,” he cautioned.

Denmark’s health policy took the opposite direction in 2008 with a national plan to centralize functions, particularly emergency care, in a few highly efficient “super hospitals” located outside the cities, reported Lars Steffensen, partner for healthcare projects at Copenhagen-based Henning Larsen. “We’re not especially fond of that idea,” he said. “The issue is how to design a very large hospital, a complex functionality in the outskirts of a large city, and our point of view was, we have to deal with this as a small town or small city in itself.”

Emphasizing the continuities rather than distinctions between a healing environment and a fully functional community, Henning Larsen’s medical projects draw from the firm’s extensive sustainability research and its experience with a competition in the center of Milan, where Filarete’s Ca’ Granda (Ospedale Maggiore), one of Europe’s oldest hospitals (founded in 1450, now part of the University of Milan), inspired their thinking about hospitals’ relation to urban density and outdoor space as well as their internal design: “the hospital in the city” and “the hospital as a city.”

Herlev Hospital, Denmark’s tallest building at 28 stories, is undergoing expansion, adding an ED and maternity/pediatrics center (among other components), with an estimated completion date of 2017. Henning Larsen’s design for the 560,000-square-foot extension combines a minimalist geometry with a biophilic philosophy recognizing the value of proximity to nature and sick patients’ high sensitivity to all forms of stimuli. Three discrete circular buildings sit atop rectangular bases, two comprising bed wards and all enclosed courtyards with carefully programmed landscaping and roof gardens. Water features are prominent throughout



the scheme and patient rooms have large windows that look out onto rich, seasonally varied foliage. “These outdoor spaces are at least as important as all the indoor spaces,” Steffensen said. He described a spectrum of green spaces: “[The hierarchy goes] from a completely public park-like area, where actually the public from the rest of the city can pass through, to the extremely private garden for the most vulnerable patients in the pediatric department.”

Nationwide, numbers of inpatient beds are slowly dropping as specialty outpatients rise rapidly. “Statistics show that a patient stays in a bed for an average [of] three to three and a half days,” observed Steffensen, pointing out that the design also considers the wellbeing of the staff, who spend every day there. Triage and patient flow are pivotal: they direct 20–25 percent of patients to EDs and 70–80 percent elsewhere. Psychiatric conditions, he noted, account for significant proportions of cases initially believed to be acute somatic disorders, and Henning Larsen’s EDs thus include a common entrance for both types of patients.

The overriding consideration in hospital design, he said, is flexibility. “[Old hospitals] were built for one specific purpose, but they were built so generously, so they could easily transform for other functions.” The tendency toward hospital centralization, he finds, may ultimately be a pendulum that swings back: “We are never to believe that now we have the answer for the healthcare sector for the next century, because that’s not going to happen.”

#### Residential scale: reuniting generations

While Europe looks to a hospital as city

model, what happens when home becomes hospital? Demographic trends favor the blurring of lines distinguishing fully independent living (an active “third age”), assisted living, and palliative care in nursing homes or hospice settings. Official estimates predict that by 2035 one in five Americans will be over 65, more than a third of UK residents will be over 60, and a quarter of China’s population will be over 60 (some 336 million people, more than the population of the U.S. today). Whatever medical advances lie ahead, they are unlikely to convince most of the elderly boomer generation that institutionalized life is widely desirable.

Naturally occurring retirement communities (NORCs), along with more intentionally engineered age-friendly spaces, offer certain bulwarks against the debilitating isolation of a senior facility. However, in many locations aging in place poses challenges, particularly when elders living in auto-dependent sites reach a point where driving becomes hazardous, or when dementing disorders make familiar spaces strange.

Cultures that emphasize filial care of elders may have valuable lessons for the age-phobic United States. Integrating built environments across generational lines can help people across broad spectra of ability and disability live in proximity with dignity and appropriate support. The Bridge House, located in McLean, Virginia, offers a strong example of design for multi-generational living. Designed by Höweler + Yoon and built in 2014, the residence appears as a single-family home when viewed from the front, while its rear elevation reveals three attached rectilinear volumes capable of housing three generations. Architect Eric Höweler describes Bridge

House as a “post-nuclear-family house” and a potentially replicable model.

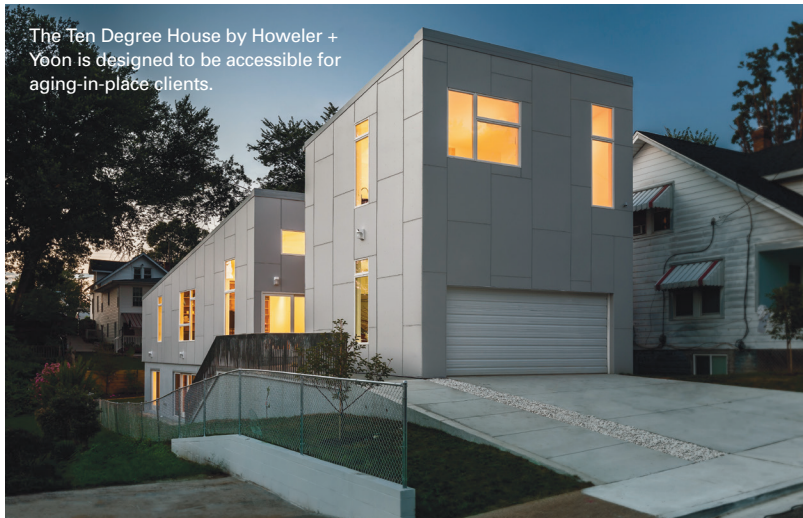
The clients, first-generation Korean immigrants to the U.S. with adult children and grandchildren, occupy a suite in the smaller of two ground-floor volumes, minimizing use of stairs; the larger, more public volume holds shared programs: the kitchen, family room, dining room, and garage. An elongated upper volume cantilevers across the two ground-floor segments and houses the second and third generations along a single-loaded corridor, with master suites at each end, two central grandchildren’s rooms, and a rear roof terrace. Beneath the bridge, a central void with floor-to-ceiling glazing offers views into nearby woods, creating continuity between nature and domesticity while demarcating the first generation’s private zone. That gesture extends a strategy from another nearby Höweler + Yoon project for aging-in-place clients. The 10 Degree House, designed for the parents of architect Meejin Yoon, places a small courtyard on the narrow site while still observing local zoning’s setback requirements.

Clad in anodized aluminum panels, the facade treatment reflects the owners’ practical concerns. “They said, ‘We’re going to get old; we’re not going to have energy to get out there and paint the house, so we want a zero-maintenance cladding material,’” recalled Höweler. “You never have to paint it, you never have to stain it, you never have to worry about woodpeckers and other things.” Defying the upstairs-master-bedroom convention of normative American single-family houses, Höweler points out, eases access to essential spaces in the event of

future disability. Barrier-free entry ramps and a wheelchair-accessible shower, he added, also make the 10 Degree House exemplary in this regard.

Although Bridge House is already influential—three new clients have commissioned similar projects by the firm—its design required a complex dance with local codes. While courtyard houses inspired by East Asian traditions offer numerous advantages for extended families, they are difficult to reconcile with zoning that privileges the house as an object plopped in the middle of the lot with a large front lawn. “There is something about the zoning that institutionalizes certain kinds of land uses that don’t make a lot of sense,” Höweler noted. “[The courtyard typology] sounds progressive in this context, but it’s totally normal in a Korean context.”

Bridge House essentially integrates three common domestic spaces geared toward seniors into a single building: the granny flat, mother-in-law apartment, and Hawaiian ohana unit. U.S. suburban zoning was commonly enacted for health and safety reasons and more nebulously to protect property values by limiting rental units. Interdependence between seniors, neighbors, children, and health providers is integral to active aging, yet zoning codes arguably express an impulse toward maximal separation of individuals and generations from each other—very twentieth-century, and a far cry from sustainable aging in place design. One suspects that as knowledge accumulates about how different designs affect health, and about how people would really prefer to live, that particular pendulum could swing in the opposite direction. **BILL MILLARD**



The Ten Degree House by Howeler + Yoon is designed to be accessible for aging-in-place clients.



Howeler + Yoon's Bridge House is a “post-nuclear-family” dwelling that gives each generation its own private zones.



COURTESY HOWELER + YOON



JEFF WOLFRAM/COURTESY HOWELER + YOON





# THE FUTURE OF AGING

## CAN ARCHITECTURE ADDRESS AN AGING POPULATION?

Whether it is a new gray hair or an aging parent, getting old is universal. We all have to deal with it. While people are living longer, healthier lives, the growing older demographic puts pressure on the architectures that support seniors. *AN* spoke with designers and experts about how cities and buildings can respond to issues around aging.

### LIVING OLDER LONGER

Architect **Victor Regnier** is professor of architecture and gerontology at the University of Southern California. He's written a number of books on senior housing and community planning.

**Mimi Zeiger:** What do you see as the future of aging?



**Victor Regnier:** When we talk about the future in terms of an aging population we aren't talking about

five or ten years out; 2040 or 2050 is our target. By then we should have a cure for cancer, have cut heart disease in half, and have good insights into dementia. This means incredible increases in longevity and a world with huge numbers of older people. Right now the fastest growing age group is those over 100, and the second fastest growing group is people between 85 and 100.

However, we are seeing very low population growth in the US, Europe, and developing countries. This means that the percentage of oldest old people in the population is going to grow as well. There will be a smaller number of people between 50-65 supporting the young and the very old.

The question is: With all these drugs and all these things that we are going to invent in the next 20 years, are they going to lead to more years of positive, beneficial old age or are they going to lead to more years of impairment in a facility or at home in bed, in a wheelchair, or with a walker?

**How do these numbers impact the built environment?**

What this means from an urban design perspective is that we need to have cities that are more accommodating and more positively predisposed toward people who are aged and have limited mobility.

Looking at healthy cities that support older people is the most positive thing we can do—to help people lead more independent lives in their own neighborhoods and

communities. In doing so, we will keep people from going to institutions or choosing non-independent living arrangements.

Those arrangements, though necessary for some, are also very expensive and there are not that many of them. That's a problem. They are expensive to build and difficult to develop as subsidized arrangements, since there are service components for recreation and medical which have to be accommodated in the model. So it is difficult to create for affordability.

Ultimately, we want people to live in their own homes as long as possible. We are now seeing more waiver programs that provide help and support at home instead of in a nursing home.

One thing we need to think about is safety and transit. Most public transit isn't designed for older people. We need to think about paratransit—like a cab or Uber—to help people get to a destination without driving. Transportation is important because we now have a majority of people over 65 living in suburbs and those people are living in settings that have not adapted very well to what their needs will be in the future.

### DESIGNING FOR MEMORY

**Lisa Morgenroth** and architect **Curtis Lockwood** work on health and wellness projects at Gensler; she's in the New York office and he's based in Los Angeles. Morgenroth is also the co-chair of the AIA NYC Design for Aging Committee.

**MZ:** What trends do you see around design for aging?



**Curtis Lockwood:** What we are seeing in the aging world is a more active population. In days gone by, once you got beyond a certain stage you were sedentary. People are in better shape. While seniors may have some chronic illness, they are still active.

**Lisa Morgenroth:** This translates to the senior living common areas we're designing. It used to be just about receiving care, now these spaces are more diverse in terms of programming.

**CL:** Senior living facilities break into different levels: independent living, assisted living, and memory care. The overall facility is more like an upscale hospitality project with common rooms, dining rooms, a swimming pool, and even a theater.

Today, it is about providing an option to have more freedom.

**What is memory care?**

**CL:** There is a big difference between independent living, assisted living, and memory care. Assisted living might be someone who is living independently or with a partner, but may need extra attention after knee or hip surgery, but then returns to living independently after recovery.

Memory care is different. Most of these units are single-occupancy units. People with Alzheimer's and dementia typically don't get better. Our goal is to design an atmosphere where they can reflect in the past. Perhaps there's an outdoor courtyard and blooming plants that put a smell in the air to remind them of something.

**LM:** Sensory cues are important to memory care. Very often designs will feature a display shelf or recessed pocket outside the unit to allow people to decorate their front door with things that remind them it's home.

There's segregation between people with and without memory problems. We could do better.

**Can technology help?**

**CL:** There is a lot technology and monitoring behind the design of senior facilities. Often everyone has a wearable: a bed monitor to see if someone has gotten up, and heart rate monitors for vitals while sleeping.

We've designed telemedicine suites and areas for senior facilities. Residents can have a one-on-one conversation with their doctor without a trip to the office.

**LM:** We have to find more ways to address these issues of aging, since there isn't yet a medical solution to memory-related illnesses. As a profession we need to push ourselves to actively address senior housing as a policy. We need more community-based solutions, such as co-housing, since not a lot of people can afford to go to these places. It's not just a tech fix, it's a much more radical idea: People overlapping their lives.





## INSPIRED ALTERNATIVES

**Joel Sanders** is a New York City-based architect.

**MZ:** A few years ago your firm was invited to design *The Commons*, a senior housing community in Palm Springs as part of BOOM. What does senior or assisted living mean when applied to the LGBT community?



COURTESY JOEL SANDERS ARCHITECT

**Joel Sanders:** Lately I've been looking into senior housing as it particularly impacts the LGBT community. As a bit of background information, there's an organization called SAGE that recently issued a policy brief called *Welcome Home: Improving Housing Security for LGBT Older Adults*, and they are

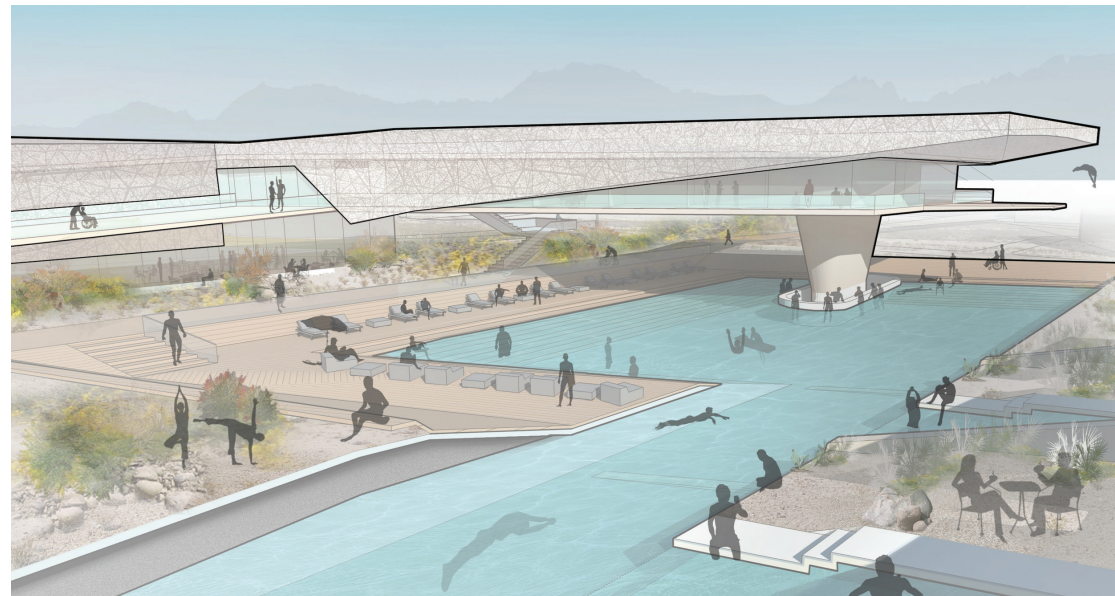
interested in housing initiatives. It argues that, in a nutshell, the question—not so much of an architectural question—is that there's been enormous discrimination in the LGBT community, particularly in regards to the needs of people of color and increasingly transgender people, who tend to be even more discriminated against and in the lower-income bracket.

The report notes that despite all the advances that have been made against discrimination, this is an unrepresented constituency that needs to be considered, needs more protections, and needs more funding for LGBT-friendly housing.

**In terms of architecture, how did the Palm Springs project address issues of aging?**

Our scheme differed from traditional senior housing in that we were thinking about using landscape to link rather than separate the independent and assisted living. My research coincided with my own experience with my parents who, during this process, moved into an independent living facility and I was witnessing these issues firsthand.

We centered our design around a shared outdoor common space flanked by housing: the pool homes that are organized around a long lap pool and the garden homes,



COURTESY JOEL SANDERS ARCHITECT

each of which have a sunken garden. What's unique is that the assisted living facility isn't hidden, it is the head of the project and we programmed it to be a community center and indoor gathering space. We wanted to directly challenge the anxiety and fear that comes with nursing homes.

With the homes, we designed flexible unit types that would accommodate alternative families. The two types were inspired by mainstream media: The TV show *Golden Girls*, which illustrated people living together as room-

mates, and the other model was the movie *The Birdcage*, since increasingly LGBT people have extended families.

**It seems that designing for the LGBT community points to new innovations for senior living.**

While this was designed with a specifically LGBT community in mind, I'd like to think that the design approach we used could apply to a diverse group of seniors of all different stripes. We were thinking about community within

the unit as opposed to thinking about it as a room where you go to die.

It was an LGBT perspective that allowed us to think out of the box about new typologies, but these ideas are universal. All housing should address ecological, social, technological needs. When we really look at the specific needs of what might seem like exceptional demographics, like college kids or seniors, we see something that all of us increasingly want over the course of our whole lives.

# The ADA Turns 25

**Denise Arnold reflects on the past quarter-century of accessible design—and explains how architects can best implement the spirit of the ADA.**

Twenty-five years ago, Congress passed the Americans with Disabilities Act (ADA), legislation that grants the one in five adults and the 2.8 million American children living with a disability equal access to employment, transportation, and society. The ADA was hard fought and not easily won. After a long, dragged-out fight that included sit-ins and “discrimination diaries” to detail the daily struggles of those living with a disability, the ADA became law, removing a well-worn social prejudice against people with physical and cognitive disabilities.

The ADA has roots in less sweeping pieces of legislation that Congress passed to accommodate Americans with disabilities. The Architectural Barriers Act of 1968, for example, required newly constructed government buildings to be accessible to people in wheelchairs, and Section 504 of the Rehabilitation Act of 1973 deemed people with disabilities as a protected class with civil rights, just as the Civil Rights Act of 1964 banned discrimination based on race, color, religion, sex, or national origin. But the ADA was the first law to bar discrimination in privately owned accommodations. The Americans with Disabilities Act Accessibility Guidelines (ADAAG) established the rules of what barrier removal would actually look like in the real world. The key to understanding the arcane language of these accessibility

codes is to assume that everything must be usable by a person in a wheelchair, unless there is an exemption. At its most basic level, ADAAG mandates an accessible route into and throughout a building, a clear path of travel to all amenities, clear floor spaces at fixtures and appliances, as well as accessible egress routes and areas of rescue assistance in stairwells. For a quarter century, architects and developers have had a prescriptive code with clearly illustrated technical standards to put the ethos of the ADA into place. But actually meeting accessibility codes remains a challenge for those tasked with implementing them. The question remains: Why?

First, there are a few black holes in accessibility laws. For example, the ADA does not prescribe who actually pays for accessibility upgrades to rental and for-sale housing. The National Association of Realtors informs its constituents that while accommodations must be allowed, the renter is ultimately responsible for paying for alterations to kitchens, doorways, and bathrooms. But the cost to upgrade reasonable accommodations can be burdensome. Reports show that only one third of working age people with a disability were employed in 2012.

The development community can also create confusion when they pre-sell units

prior to permit approval to an initial buyer that is not disabled.

This is where a good designer who understands code is absolutely necessary. The code is intended to establish an accessible housing stock to provide for an aging population and people with disabilities regardless of the pre-designated renter or buyer's desires.

It must be remembered that the ADA is a Civil Rights law first—a federal mandate to bar discrimination. Only a barrier-free environment constructed above the limits of code, with the intent of welcoming people of all abilities, can be truly inclusive. Architects, then, are integral to realizing the spirit of the law—they can, and must, do better in this regard.

If millions of adults and children report difficulty seeing, hearing, or understanding, and lack independent mobility, then easy access should be demanded at every hot dog stand, theater, and grocery store in America. One of the main frustrations with the ADA is that accommodating a person with a disability could place excess stress on a project's budget. But if a building is designed at-grade with a no-step entry, there are no costly ramps or lifts needed. Ultimately, it comes down to designing with everybody in mind. If twenty percent of adults have a disability, then architects

should be eager to design and sell accessible technologies, products, and places to people of varying abilities. Good design ensures that these do not necessarily have to look accessible—places should be designed and marketable to all.

There will always be new challenges to meeting accessibility. To truly fulfill the mission of the ADA, architects must also not lose sight of the aging population, and the growing number of Americans suffering from cognitive disabilities like Alzheimer's disease. This remains a challenge because right now ADAAG only prescribes removal of barriers for people with physical disabilities, such as the blind, deaf, and people with limited mobility who use a cane, walker, or wheelchair. Organizations like Hearthstone and APLUS are researching and implementing design solutions to barriers for people with cognitive disabilities, but real legislation mandating equal access for the cognitively disabled to transportation, housing, and public places like parks and libraries is far in the making.

The implementation of the ADA has proved that architects have an instrumental role in improving the day-to-day lives of all people, and that in the struggle for ultimate equality for Americans with disabilities, the fight is far from over.

**DENISE ARNOLD IS AN ARCHITECT, URBAN DESIGNER, AND ACCESSIBILITY CODE EXPERT. SHE DESIGNS SPACES THAT ARE INCLUSIVE, ACCESSIBLE, AND ADAPTABLE TO MEET CURRENT AND FUTURE NEEDS SO THAT HER CLIENTS CAN LIVE GRACEFULLY.**





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**Note: There will be 84 speakers overall**

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*Tall Building Impact: Local to Global*

**London**  
**David Partridge**  
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*Engineering without Engines*

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**Ole Scheeren**  
Principal  
Büro Ole Scheeren  
*The MahaNakhon*

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City of NY Development of City Planning  
*Tall Policy in the New York Context*

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*Efficient Energy Production*

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*Empire State: Towards a 2<sup>nd</sup> Century*

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Director  
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*Skyscraper Citymaker*

**New York City**  
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Forest City Ratner  
*Developing Tall in the New York Context*

**Jeddah**  
**Mounib Hammoud**  
Chief Executive Officer  
Jeddah Economic Company  
*Kingdom Tower / Kingdom*

**Jersey City**  
**Robert Cotter**  
Planning Director  
Jersey City Planning Department  
*Jersey City on the Rise*

**Tokyo**  
**Kengo Kuma**  
Partner  
Kengo Kuma and Associates  
*MahaNakhon's EDITION*

**Riyadh**  
**Talal Al Maiman**  
CEO & Managing Director  
Kingdom Holding Company  
*Investments Within and Across Borders*

**Kuala Lumpur**  
**Fauziah Ibrahim**  
General Manager  
KLCC Property Holdings Berhad  
*Petronas Towers & KLCC: Urban Catalyst*

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Principal  
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**Hiroo Mori**  
Executive Vice President and Director  
Mori Building  
*Developing Tall Buildings & Urban Places*

**Boston**  
**Moshe Safdie**  
Founder  
Moshe Safdie and Associates  
*Towers for the Public Realm*

**Bangkok**  
**Sorapoj Techakraisri**  
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Pace Development  
*MahaNakhon: Thailand's Tallest*

**Shenzhen**  
**Wai Ming Tsang**  
Chief Executive Officer  
Ping An Finance Center  
*Ping An: Insurance and Tall Buildings*

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Lead Designer  
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**Patrick Leung**  
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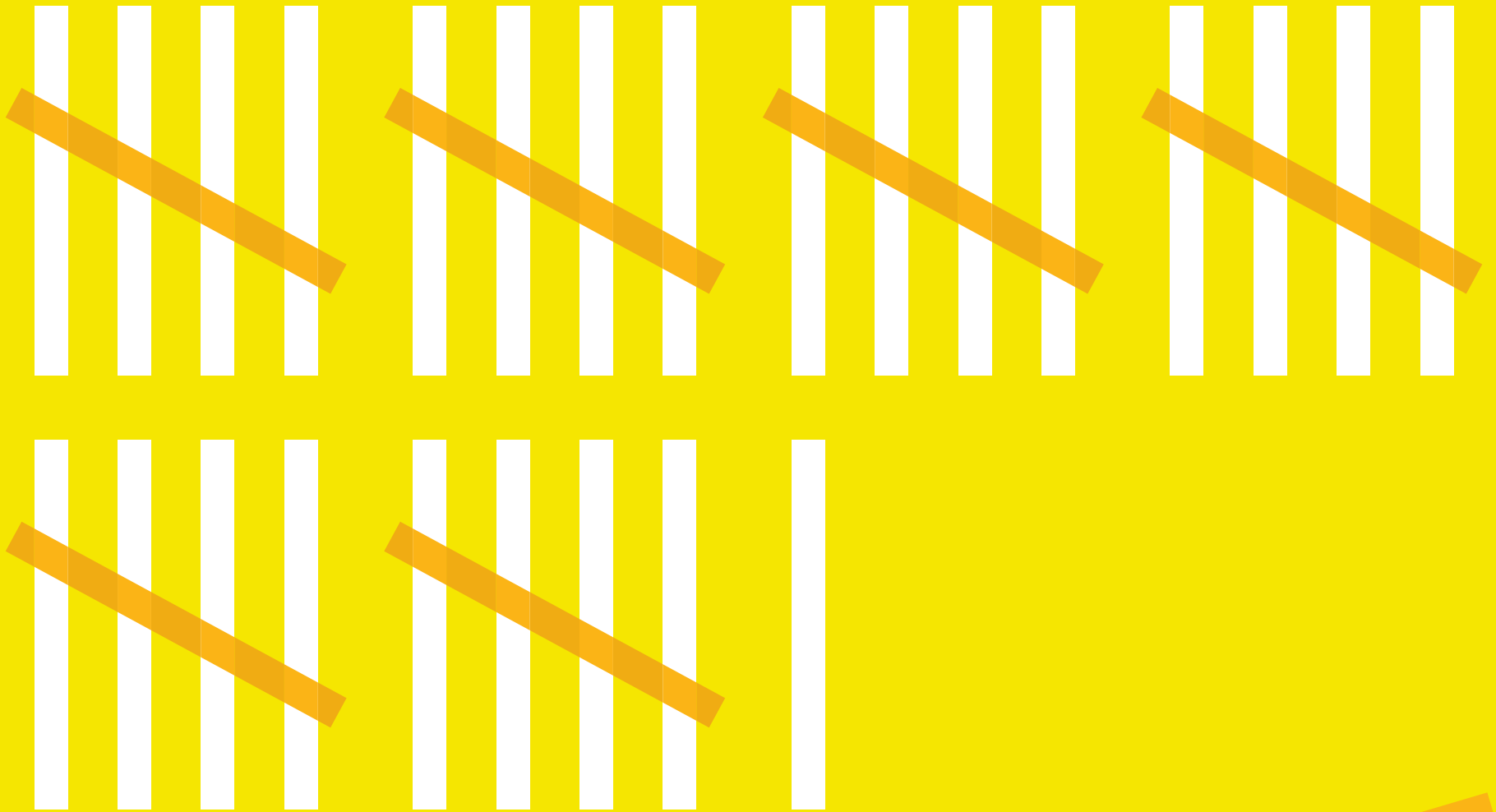
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SEPTEMBER

**TUESDAY 8  
EVENT**  
**It's Occupied, Now What?**  
**Post Occupancy Client**  
**Re-engagement**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**WEDNESDAY 9  
EVENT**  
**What is Public? A**  
**Discussion with the Institute**  
**for Public Architecture**  
6:00 p.m.  
Highline  
West 30th St.  
thehighline.org

**THURSDAY 10  
EXHIBITION OPENINGS**  
**Visually Opulent**  
**Installation**  
**from Kandors**  
6:00 p.m.  
Hauser & Wirth New York  
511 West 18th St.  
hauserwirth.com

**Ettore Sottsass 1955–1969**  
Friedman Benda  
515 West 26th St.  
friedmanbenda.com

**Paul Laffoley at**  
**Kent Fine Art -**  
**A Night With the Artist**  
6:00 p.m.  
Kent Fine Art  
210 11th Ave.  
kentfineart.net

**EVENTS**  
**Architectural**  
**Photography Network**  
6:00 p.m.  
Boston Society of Architects  
290 Congress St.  
Boston, MA  
architects.org

**Preservation in**  
**Global Cities**  
6:30 p.m.  
Museum of the  
City of New York  
1220 Fifth Ave.  
mcny.org

**SATURDAY 12  
EVENTS**  
**Walking Tour:**  
**14th Street NW —**  
**The Transition Continues**  
11:00 a.m.  
Meet at the base of the  
statue in Logan Circle  
Washington, D.C.  
aiadc.com

**Understanding Architecture:**  
**Structure and Symbols**  
9:30 a.m.  
South Dillon Ripley Center  
1100 Jefferson Dr. SW  
Washington, D.C.  
aiadc.com

**In the Print Shop with**  
**Leslie Diuguid**  
12:00 p.m.  
Museum of Arts and Design  
2 Columbus Circle  
6th Floor  
madmuseum.org

**MONDAY 14  
LECTURE**  
**Gary Hilderbrand,**  
**“Visible / Invisible”**  
6:00 p.m.  
Penn School of Design  
Philadelphia, PA  
design.upenn.edu

**WEDNESDAY 16  
EVENT**  
**Designer as Developer:**  
**Building Your Vision,**  
**Building New Business**  
6:00 p.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**LECTURE**  
**Hervé Descottes**  
6:30 p.m.  
Penn School of Design  
Meyerson Hall  
Philadelphia, PA  
design.upenn.edu

**THURSDAY 17  
EVENT**  
**Drawing from Practice:**  
**Architects and the**  
**Meaning of Freehand**  
6:30 p.m.  
The General Society Library  
20 West 44th St.  
cfa.aiany.org

**SATURDAY 19  
EVENT**  
**Sunset Tour of Manitoaga**  
5:30 p.m.  
Manitoga / The Russel Wright  
Design Center  
584 Route 9D, Garrison, NY  
visitmanitoga.org

**TUESDAY 22  
LECTURE**  
**Spotlight on Design:**  
**Rogers Partners Architects +**  
**Urban Design**  
6:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
nbm.org

**THURSDAY 24  
EVENT**  
**A Zoning Workshop**  
**by the Center for**  
**Urban Pedagogy**  
6:00 p.m.  
Highline  
West 30th St.  
thehighline.org

**FRIDAY 25  
EVENT**  
**SAH Study Day at The New**  
**York Botanical Garden**  
10:00 a.m.  
The New York Botanical  
Garden  
2900 Southern Boulevard  
Bronx, New York  
sah.org

**SUNDAY 27  
EVENT**  
**Burnham Forum:**  
**Pursuing Inclusive Growth:**  
**Place-based Strategies**  
**for Economic Growth,**  
**Social Mobility and**  
**Housing Affordability**  
5:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
nbm.org



COURTESY CARNEGIE MUSEUM OF ART

**HAC LAB PITTSBURGH: IMAGINING THE MODERN**  
Carnegie Museum of Art  
4400 Forbes Avenue  
Pittsburgh, PA  
September 12, 2015–May 2, 2016

In the 1950s, Pittsburgh was the American poster child for a progressive city. The new experimental presentation *HAC Lab Pittsburgh: Imagining the Modern* highlights the stories of pioneering architecture, disrupted neighborhoods, and the utopian ambitions of public officials and business leaders in Pittsburgh. Photos, films, drawings, and other ephemera document this perennial chafing of idealism with public discourse and protest. The exhibition zeroes in on landmark projects such as East Liberty, the Lower Hill, and Oakland, revisiting the work of influential architects such as Harrison & Abramovitz, Mitchell & Ritchey, Simonds & Simonds, and Owings & Merrill (now Skidmore, Owings & Merrill). Organized by the museum's architects-in-residence, Boston-based studio over,under and curated by architectural curator Raymund Ryan, the exhibition also examines unrealized proposals such as those by Frank Lloyd Wright for The Point, located at the tip of Pittsburgh's "Golden Triangle."

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**Tarlo House by Tod Williams Associates, Sagaponack, NY, 1979.**

role of technology, specifically computation and digital fabrication, has also had an impact on consciousness and practice. Additional essays by Henry N. Cobb, Paul Makovsky, Alexandra Lange and former *AN* Executive Editor Alan Brake continue to elaborate on the Voices occurring within specific timeframes and what their respective histories have to teach us about authorship, partnerships, ideological positions, regionalism, “stylistic indulgences,” the digital revolution, environmental impact, and the notion of “joint creativity.” While the firms and projects documented provide material for comment, the essays themselves are instrumental in describing context. The end result is ultimately a very clear snapshot of where the field of architecture and its associated discourse have gone during the past thirty years. Possibly more importantly, it also addresses how we explain the forces that inspired said creativity.

NORMAN MCCRATH/COURTESY TOD WILLIAMS

# TIME WARP

*30 Years of Emerging Voices: Idea, Form, Resonance*  
The Architectural League of New York  
New York: Princeton Architectural Press, 2015

Billie Tsien, president of the Architectural League of New York, sets the tone of *30 Years of Emerging Voices: Idea, Form, and Resonance* in her foreword to this book that recognizes over 250 North American practitioners and firms who have presented their work in the League’s Emerging Voices program since its inception in 1982. The lecture series was launched “to provide an opportunity for promising younger practitioners to present exceptional and challenging work to their peers and the greater design community”. Tsien’s *esprit* is one that considers the first thirty years of the Emerging

Voices lecture series as a process of learning, evolution, possibility, and friendship. This compendium—consisting of a collection of essays, firm profiles, commentaries, drawings, renderings, and photographs—celebrates the revelation of original ideas and the League’s intuition regarding the discovery of talent that would prove to have significant impact on discourse and form.

In her introduction, Anne Rieselbach, editor and director of the program since 1986, elaborates on the diversity of the work over time and provides context for the

projects and their surrounding theoretical discourses in terms of era, theme, practice, place, and style. As she suggests, “Whether reviewing the work chronologically or thematically, the topics of inquiry are boundless, from modes of practice and the impact of contemporary theory and pedagogy to typological variations, approaches to material experimentation, and the influence of region and place.” One can pick up the book and turn to any page and be the arbiter of his or her own destiny in time travel. The book features work by Susana Torre, Laurinda Spear, Ronald A. Krueck, Merrill Elam and Mack Scogin, Coleman Coker and Samuel Mockbee, Enrique Norten, Audrey Matlock, Monica Ponce de Leon, and Nader Tehrani, to name only a few. The range of work is both phenomenal and breathtaking.

Rieselbach’s reading of the critical voices that give “clarity and coherence” to this extensive collection of work introduces

thematic identities that form the subtextual terms of this examination: Architecture’s relationship to tectonics and place, the professional and personal impact of public recognition, the identification of challenging ideologies, and the influence of contemporary issues on each five year segment. These identities are directly expanded upon in essays by Ashley Schafer and Reed Kroloff. Kroloff, in “Form: Process, Place, Production,” suggests that the Emerging Voices program could be characterized by its remarkable “prescience” concerning designer selection, as many have become “some of the most influential architects practicing today.” His list includes: Steven Holl, Tod Williams, Thom Mayne and Michael Rotondi, Andrés Duany and Elizabeth Plater-Zyberk, and Eric Owen Moss. Thomas de Monchaux, in his commentary on the period between 1994 and 1998, observes in a manner of *monologue intérieure*, that the

One of the greatest things about this book is the frequency with which one rediscovers an architect or project long forgotten—it is as if you, the reader, are looking through a family photo album, and you can almost remember where you were at the time of a project’s publication; what you may have been wearing; a smell; songs you would have been listening to; or an era from your own experience or past that says as much about who you are as it does about the designer, project, or its significance. In this way, as one flips through *30 Years of Emerging Voices*, there is an opportunity to examine how this work over time influenced your own work or practice, and most importantly, how it may have inspired your own sense of personal evolution and growth. This inter-connectivity or familiarity, this sharing, reminds us of the League’s mission to encourage and nurture excellence in architecture, design, and urbanism. Tsien’s invocation of Wendell Berry ultimately captures this book’s unbelievable charm:

*We clasp the hands of those  
Who go before us, and the hands  
Of those who come after us;  
We enter the little circle  
Of each other’s arms...*

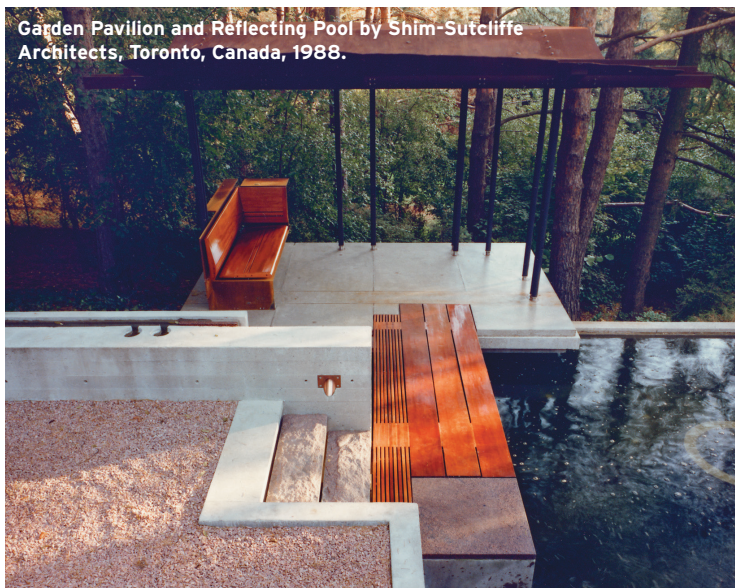
In the end, the voices condense in and what we are left with is not so much an underscoring of individuals but a digestible artifact, a carousel of recollections as well as predictions that, as a depository of recent history, belongs on every architect’s shelf and should serve at least in some sense as a formidable point of departure for us all.

**ALLAN HORTON IS AN ARCHITECT BASED IN NEW YORK CITY AND A REGULAR CONTRIBUTOR TO *AN*.**



**Morton Loft by LO-TEK, New York, NY, 2000.**

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**Garden Pavilion and Reflecting Pool by Shim-Sutcliffe Architects, Toronto, Canada, 1988.**

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The Kaufmann House, designed by Richard Neutra in Palm Springs, CA, 1947.

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## Jewish History and Modernism

**Designing Home: Jews and Midcentury Modernism**  
Museum of Jewish Heritage in New York  
through January 17, 2016

**Revolution of the Eye: Modern Art and the Birth of American Television**  
Jewish Museum in New York  
through September 27, 2015

Midcentury modernism continues to weave its magic spell in two fascinating exhibitions now on display in New York. Although both exhibitions—*Revolution of the Eye: Modern Art and the Birth of American Television* at the Jewish Museum and *Designing Home:*

*Jews and Midcentury Modernism* at the Museum of Jewish Heritage—discuss Jewish architects, artists, and designers, they are far more central to the latter exhibition than to the former. Regardless, both explore little-known aspects of the midcentury movement that will

interest visitors of any religious persuasion.

*Designing Home* was guest-curated by Donald Albrecht, who has also curated exhibitions at the National Building Museum, Museum of the City of New York, and Cooper Hewitt, and Smithsonian Design Museum, among others. It looks at American-born and émigré Jewish architects and designers' contributions to the modern, American domestic landscape.

Albrecht's thesis is that the work and concepts of these architects and designers—regardless of where they were born—can be traced to the Bauhaus, which aimed to develop new designs for

the broad public in a new industrial age before the Nazis shut it down in the 1930s. According to Albrecht, the architects and designers were either hired as faculty members by various schools, or had their work showcased in museum exhibitions or publications throughout the United States.

Not surprisingly, the Museum of Modern Art was at the forefront of this movement, with its 1932 *Modern Architecture: International Exhibition* and 1934 Machine Art exhibition, the 1950s *Good Design* program as well as the demonstration houses in the sculpture garden in 1949 and 1950 by former Bauhausler Marcel Breuer and American Architect Gregory Ain.

Also in this network of institutions was Chicago's New Bauhaus, run by another Bauhausler, László Moholy-Nagy. This later became the Institute of Design and is now part of the Illinois Institute of Technology; it adopted the Bauhaus' workshop system. *Arts & Architecture* magazine launched a Case Study House Program in Los Angeles in 1945 to promote modern domestic architecture to American homeowners; Eero Saarinen (then practicing in Michigan), the Californians Charles and Ray Eames, Richard Neutra and Raphael Soriano created prototypes of affordable, livable, modern homes for it. The magazine also hired photographers and graphic designers, many Jewish, to illustrate its stories; among the former was Brooklyn-born, Los Angeles-based architectural photographer Julius Shulman, whose work, Albrecht says, captured "the architectural essence of a building... [and] compellingly represents the California way of life at midcentury."

The Walker Art Center in Minneapolis also actively promoted modern residential design through construction of two full-scale,

fully furnished houses, and an "Everyday Art Gallery" of home furnishings. They even had an accompanying quarterly magazine. Advancing these efforts was a former student of Ludwig Mies van der Rohe at the Bauhaus, Hilde Reiss.

On view to the public for the first time in this exhibition is residential furniture—including a cube frame chair, desk and desk lamp, and dressing table and swivel vanity chair—designed by Bauhaus graduate Harry Rosenthal in the 1930s for the Berlin apartment of Dr. William Schiff and his wife, Ilse, who fled Germany for San Francisco in 1935. They commissioned Neutra—himself an Austrian Jewish immigrant who had settled in Los Angeles—to design a townhouse for them and another doctor in San Francisco's Marina district; they specifically requested an appropriate setting for the bold, geometric design of Rosenthal's furniture, later photographed by Shulman, in pictures also on display here.

Other notable pieces of furniture in the exhibition are a multifunctional, sculptural combination chair and end table, in wood and plush upholstery, designed by Rudolph M. Schindler, a Viennese architect who worked with Frank Lloyd Wright in Chicago and Los Angeles; a bookshelf that resembles a skyscraper, designed by Paul T. Frankl, an Austrian-born architect and interior designer who practiced in New York and Los Angeles; and a 1938 wood and plywood chair and wooden desk designed by Breuer for dormitory rooms at Bryn Mawr College.

Although architecture is not the primary focus of *Revolution of the Eye*, the exhibition's curator, Maurice Berger, finds the modernist ideals and ambitions of the CBS television network reflected in its architectural commissions, **continued on page 37**

## TROPES OF A STORM

*We're Still Here Ya Bastards: How the People of New Orleans Rebuilt their City*  
By Roberta Brandes Gratz  
Nation Books, \$27.99

A recent essay on Hurricane Katrina by geographer Richard Campanella offers a canny glimpse of a catastrophe's utility as an instrument of politics. Noting that "most incoming freshmen at the New Orleans university where I teach know Katrina 'the trope' much better than Katrina the actual incident," he implies that when people insist upon the event as a climate change bellwether, as the symbol of a broken social contract, or as the embodiment of government failure, they are inadvertently stripping away its literal meanings.

Amid the many books and articles published to coincide with the 10<sup>th</sup>

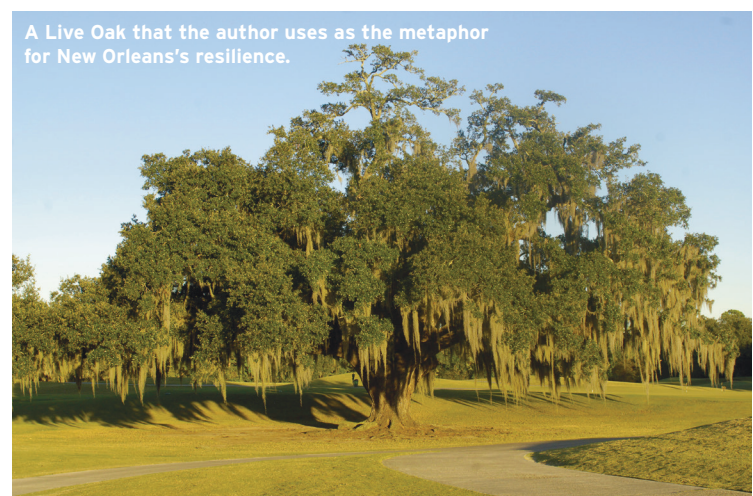
anniversary of the storm and subsequent levee failure, Roberta Brandes Gratz's book *We're Still Here Ya Bastards: How the People of New Orleans Rebuilt their City* is not innocent of this tendency. It is nevertheless a welcome contribution to an animated conversation about the city and its uncertain future.

Gratz's Katrina "tropes" are government incompetence and the redemptive power of grassroots action. The villains of her story are, by and large, FEMA, sclerotic city agencies, and politically connected contractors who produced little of value despite being awarded billions of recovery dollars from the federal

government. Her strong-willed, energetic heroines and heroes, by contrast, take site- and neighborhood-based rebuilding into their own hands and achieve spectacular end-runs around bureaucratic obstructions.

The good guys—much like Gratz herself—understand the intrinsic value of historic preservation, appreciate vernacular architecture, and abhor cultural homogenization. They also incorporate sustainability and resiliency principles into restored landscapes and buildings, aligning with the theme of "living with water" as opposed to resisting it. In this recovery narrative, elite city planners, clueless or depraved government functionaries, and return-obsessed developers are in many cases outmatched by grassroots civic groups and small, local entrepreneurs.

This is an appealing juxtaposition, one that Gratz is eloquent in arguing. Brought alive in these pages, the



A Live Oak that the author uses as the metaphor for New Orleans's resilience.

RANDY FERTEL/COURTESY NATION BOOKS

indifference and condescension of powerful actors in both government and the private sector toward people trying to put right their homes and lives is staggering. For example, homeowners in the Lower Ninth Ward, an isolated low-wealth (but not, contrary to official myth, low-lying) neighborhood on the east

bank of the Mississippi River, faced blatantly discriminatory restrictions on access to their property for months after the storm, and then confronted perverse regulations that based payouts for rebuilding not on costs but on depressed pre-Katrina home values. In light of such barriers, **continued on page 37**



# JEWISH HISTORY AND MODERNISM

continued from page 36 specifically, its 1965, Saarinen-designed, dark-granite clad corporate headquarters in New York, known as “Black Rock,” and its 1952 studio complex in Los Angeles—Television City by Charles Luckman and William Leonard Pereira.

According to Berger, Saarinen’s wife, and TV and print journalist, Aline Bernstein introduced Americans to art and architecture in her writing and as an on-air critic for several NBC shows; she believed, he said, “that the appreciation of art was not limited to insiders and cultural elites [and] rejected the idea that art must be understood in purely aesthetic terms.”

Among works not to be missed in this exhibition—especially by visitors of a

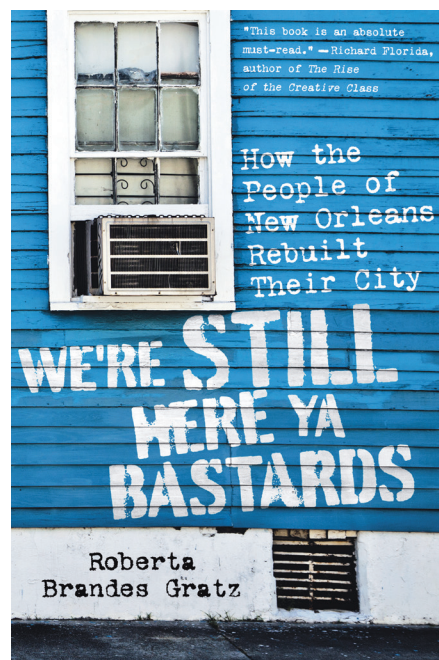
certain age—are the 1950s, puzzle, crayons, paint kit, game book and record player from *Winky Dink*, which Berger calls the “first fully interactive” TV program; clips of segments from *The Ed Sullivan Show*, whose stage sets Berger said “embraced the look and sensibility of a number of contemporary avant-garde movements”; and an extremely rare, one minute long 1968 color TV commercial, *The Underground Sundae*, made by Andy Warhol for ice cream from Schrafft’s, a now-defunct New York restaurant chain. As Schrafft’s President Frank G. Shattuck later remarked, “We haven’t got just a commercial. We’ve acquired a work of art.”

**JANE L. LEVERE IS A NEW YORK-BASED FREELANCE WRITER.**



Ernest Sohn, made by Hall China Company for Ernest Sohn Creations, “Esquire” coffee pot set and casserole dishes, 1963.

JOHN HALPERN/COURTESY EARL MARIN



COURTESY NATION BOOKS

**TROPES OF A STORM** continued from page 36 the countless small triumphs described here—a renovated house, a bayou overlook restoring a long lost view to Lower Ninth Ward residents, an implemented recovery plan in the Broadmoor district—are truly impressive.

Gratz implies that these accomplishments merit a more central role in the post-Katrina story than continuing residential vacancy and the plight of renter households (for whom policy did less than nothing), and one is inclined to concur. Still, the book unhelpfully perpetuates the idea that larger-bore efforts to influence (let alone staff) the

government are a hopeless cause. The rental housing crisis (abetted by the cowardly destruction of the bulk of the city’s public housing), the persistence of low-wage work, and the region’s coastal restoration challenges require systemic action and leadership. But there is little discussion in the book about how to promote effective, equity-minded governance on a level broader than that of the neighborhood.

All of this will be familiar to readers of Gratz’s previous books and to readers of Jane Jacobs, on whose work Gratz models her own. But if the book is formulaic at points, Gratz also has a keen eye for the way in which the systems that skewed in favor of the white and the comfortable in the storm’s immediate aftermath are now skewing that way in more subtle but equally troubling ways. She vividly explains why the ongoing privatization of schools and transit, decisions to dedicate scarce resources to infrastructure for wealthy tourists, epidemic police brutality, and the failure to maximize the ecological potential of new amenities like the Lafitte Greenway are of enormous consequence in 2015. What is most valuable about *We’re Still Here Ya Bastards* at this moment of mass retrospection is its intelligent glance forward at upcoming struggles, and its argument that the actions of elected officials and administrators in Washington, Baton Rouge, and Orleans Parish matter as much now as they have at any time in the past ten years.

**LAURA WOLF-POWERS IS A RESEARCH FELLOW AT THE CENTER FOR HUMAN ENVIRONMENTS AT THE CITY UNIVERSITY OF NEW YORK GRADUATE CENTER.**

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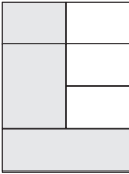
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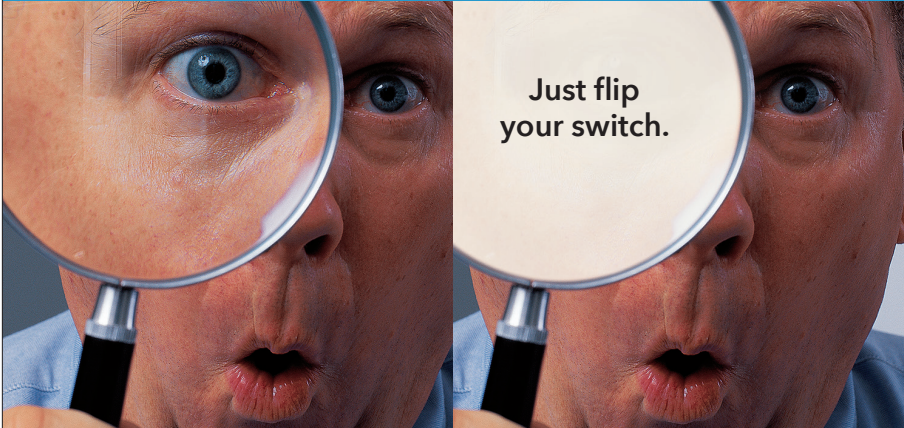


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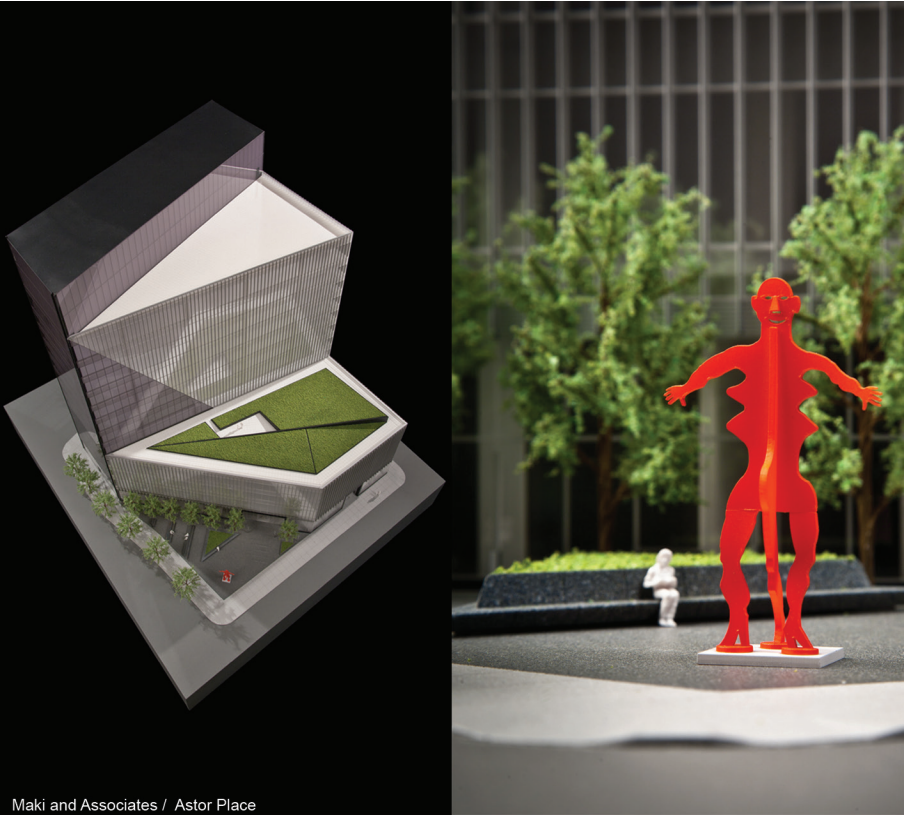
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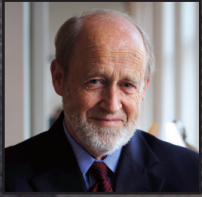
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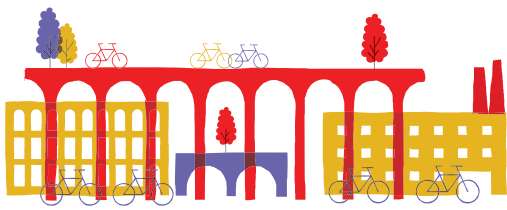


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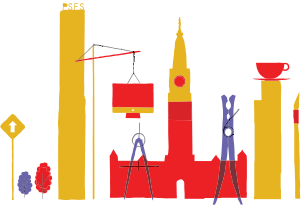
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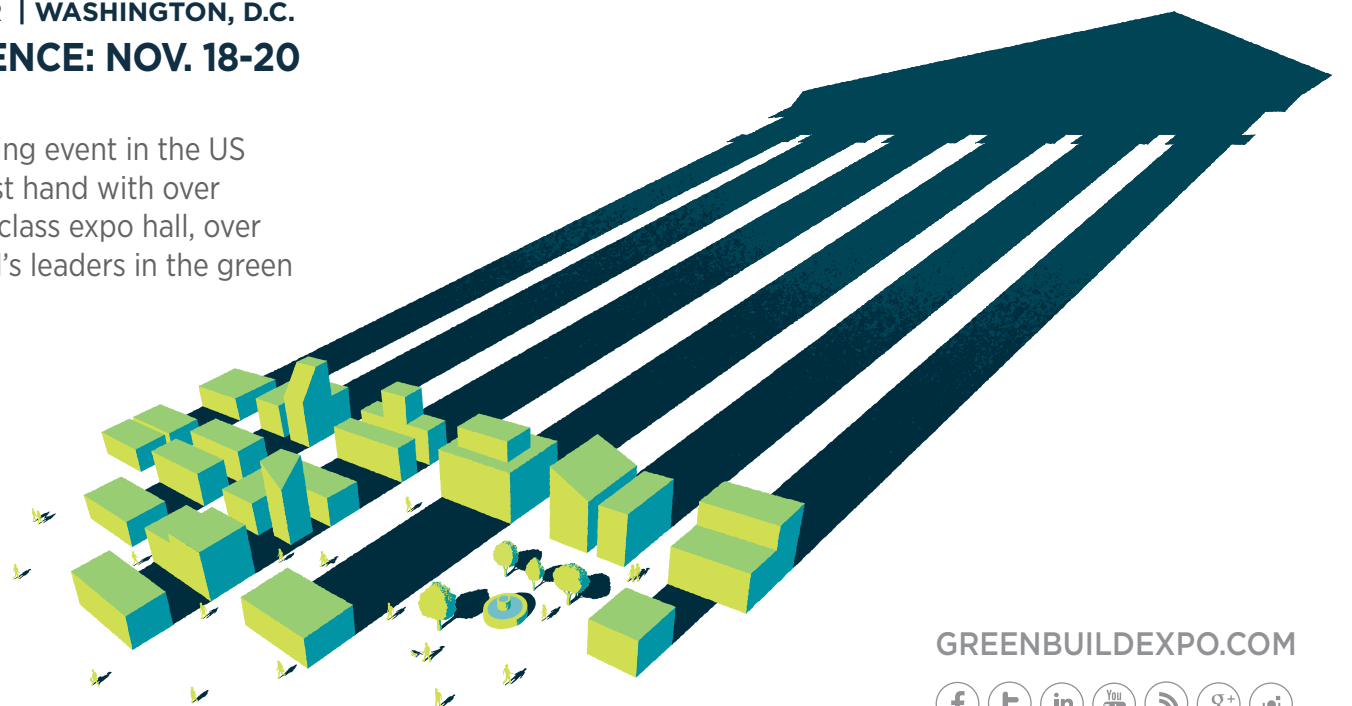
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Minoru Yamasaki's Pruitt-Igoe housing complex in St. Louis. Its demolition on March 16, 1972 was called "the day Modern architecture died."

the city is constructed changes. Large interventions in the city, using public housing projects as the texture from which to compose a new and alternative urban fabric, become virtually impossible. As part of a wholesale privatization program, public housing associations are privatized and home ownership takes a dramatic rise. By transforming large sections of society from tenants into homeowners, the prevailing powers also hope to garner political sway. As soon as people own their homes, a mortgage will give them a vested interest in keeping interest rates and inflation down. Locked into an inescapable financial reality, they will have little alternative but to sympathize with the economic agenda of the right.

In the 1980s, the built environment and particularly housing start to acquire a fundamentally different role, from a means to provide shelter to a means to generate financial return. A building is no longer something to use, but to own (with the hope of increased asset-value, rather than use-value, over time). Buildings become part of an economic exchange cycle: conceived for the lowest possible cost, traded for the highest possible sum. In this context, modern architecture's original mission, an affordable living standard for all, largely proves counter-productive. From here on, modern architecture can only survive when stripped of its ideological dimension; only once it relinquishes its emancipatory pretensions can its aesthetics of reduction be used to the full advantage of the economic system. Under the imperatives of the market economy (maximizing profit), the contemporary home must be cheap to build, but should never be cheap to buy. Modernism evolves into a style because, as in the fashion industry, it is above all the idea of style that suspends (almost like a state of hypnosis) any awareness of a relation between production cost and selling price.

It is not just newly built projects that are affected by this trend. The recent fire sale of council property in Central London boroughs is indicative of the same process. After the first generation of tenants is offered to purchase their rental apartments at subsidized rates, the next round of sales quickly conforms to market rates, generally making the apartments unaffordable for the income groups for whom they were originally intended. Where previously inner city modernist projects were primarily reserved for low and middle incomes—cheap to build, cheap to rent—we currently see the opposite trend, where they are increasingly the domain of the rich. Trellick Tower, a 31-story building with 217 flats in North Kensington, built in 1972 and very familiar to architects, long had a reputation for anti-social behavior and crime. Following the introduction of the "right to buy" council homes in the mid-1980s, many of the flats were bought by the tenants. A new residents' association was formed and several security improvements were undertaken, including the employment of a concierge. After the building's Grade

If Thomas Piketty's *Capital in the Twenty-First Century* (Belknap Press, 2014) is correct, the twentieth century will have been no more than an anomaly: a brief interruption in the systemic logic of capitalism, where the inherent accretion of capital through capital remains an unbreakable cycle. Piketty's analysis is exceedingly simple. He identifies two basic economic categories: income and wealth. He then proceeds to define social (in)equality as a function of the relation between the two over time, concluding that as soon as the return on wealth exceeds the return on labor, social inequality inevitably increases. Those who acquire wealth through work fall ever further behind those who accumulate wealth simply by owning it. Only during the twentieth century—under the pressure of two world wars, social unrest, revolutions, labor unions, and the daunting presence of a global alternative to the capitalist system in the form of a (former) communist world—was capital briefly surpassed by labor as the prime means to accumulate wealth. Piketty's theory may have social and cultural implications beyond our wildest imagination. In the twenty-first century, inherited wealth could become the defining factor of class distinction once more, reducing any notion of social mobility to a remote possibility at best.

Although my training as an architect makes me utterly unqualified to comment on Piketty's economic theories, I cannot help but notice the resonance between Piketty's narrative of economic history and the story of my own profession. If one studies the history of architecture, and particularly that of the last century, a striking confluence emerges between what Piketty identifies as the period of the great social mobility and the emergence of the modern movement in architecture. From Le Corbusier to Ludwig Hilberseimer, from the Smithsons to Jaap Bakema: after reading Piketty, it becomes difficult to view the ideologies of modern architecture as anything other than the dream of social mobility captured in concrete.

The resonance of Piketty's historic analysis of capital with the progression of architectural history is eerie. The first

intersection, economic output exceeding the returns on capital just prior to World War I, clearly coincides with the emergence of the avant-garde, but the resonance even applies at a more subtle level within the twentieth century itself. From the early to mid-1970s, for the first time in the twentieth century, the lead of economic output over the returns on capital begins to diminish. And towards the end of the 1970s, a different political wind begins to blow. The conservative revolution first sweeps America and later Europe, forcing an agenda of economic liberalization and the slashing of government spending. The size of the public sector is steadily reduced and large public housing projects become a thing of the past.

This period essentially and concurrently marks the end of an unfettered belief in the merits of modern architecture. In 1972, the Pruitt-Igoe public housing complex in St. Louis is demolished, an event that is generally heralded by critics as the end of modern architecture and, on a larger scale, the end of modern utopian visions for the city. After the demolition of Pruitt-Igoe, the confidence in the architectural profession is severely shaken. The mood becomes pensive and the major seminal works of architecture are no longer plans but books, no longer visions but reflections. It is telling that the most noteworthy architectural manifesto of 1989, the year of the fall of the Berlin Wall and the onset of an uncontested global rule of capitalism, is *A Vision of Britain* by Prince Charles (Doubleday, 1989). The modern age prefigured in *The Futurist Manifesto*, at the tail end of the ottocento with its hereditary hegemonies, ironically concludes with an anti-modern manifesto written by a member of the British Royal Family.

If the egalitarian climate of the 1960s and '70s had made modern architecture generally unpopular, the neoliberal policies of the '80s and '90s made it obsolete. The initiative to construct the city comes to reside increasingly with the private sector. "Thought production" by the architectural profession, in the form of theoretical manifestoes or wholesale urban visions, gradually comes to a standstill. The very grain through which



EKATERINA IZMESTIEVA / COURTESY STRELKA INSTITUTE

II\* listing in 1998, property prices rose sharply and flats in the tower came to be regarded as highly desirable residences. Despite serious technical problems within the building, properties in the tower have sold for between £250,000 for a small one bedroom flat to £480,000 for a fully refurbished three bedroom flat. The maximum obtainable mortgage on an average annual gross income of £32,188 in the UK in 2014 was £152,000.

Central London is not the only place affected by this phenomenon. Park Hill, a council estate built in 1957 in Sheffield, North Yorkshire, went into decay in the 1970s. In 1998 the complex was Grade II\* listed. Following this, English Heritage in collaboration with a private developer launched a renovation scheme to turn the flats into upmarket apartments and business units. The renovation was one of the six shortlisted projects for the 2013 RIBA Stirling Prize. According to Sheffield's own website, the city has "the lowest annual average salary of UK's core cities" at around £24,000, allowing a maximum mortgage of around £115,000. Outside the UK, the original units of Le Corbusier's Unité d'Habitation are currently being sold for: €151,000 (for a 31-square-meter studio); €350,000 (for a three bedroom flat) and €418,000 (for a four bedroom flat). The average annual wage in France is €30,300, allowing a maximum mortgage just shy of €120,000.

If we are to believe Piketty, we may well be on the way back to a patrimonial form of capitalism. With that, modern architecture's social mission—the effort to establish a decent standard of living for all—seems a thing of the past. The existenzminimum: the establishment of a universally acceptable minimum standard of living in the twentieth century seems to have become a privileged condition in the twenty-first. Architecture is perhaps more than ever a tool of capital, complicit in a purpose antithetical to its erstwhile ideological endeavor. Fifteen years into the new millennium, it is as though the previous century never happened. For Trellick Tower, Park Hill, l'Unité d'Habitation, the same architecture that once embodied social mobility in béton brut now helps to prevent it. The twentieth century taught us that utopian thinking can have precarious consequences, but if the course of history is dialectic, what follows? Will the twenty-first century mark the absence of utopias? And if so, what are the dangers of that?





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