



The below-grade passageways that link the PATH to the atrium on the right.

PORT AUTHORITY OF NEW YORK AND NEW JERSEY

NEW YORK'S CRITICS SHARE THEIR TAKE ON CALATRAVA'S WORLD TRADE CENTER TRANSIT HUB—THE CITY'S NEWEST GRAND PUBLIC SPACE

White Dove or White Elephant?

On March 3, Santiago Calatrava's World Trade Center Transit Hub opened with much anticipation and mixed reviews. AN reached out to New York's architects, designers,

and engineers to hear their thoughts on the structure.

"Gliding through the bleached and

sanitized carcass of Santiago Calatrava's new transit hub is an uncanny experience. Its gleaming white halls are luxury conduits connecting the PATH and subways to several key consumption-and-speculation nodes of Lower Manhattan: The offices of Condé Nast, the WTC observatory at One World Trade Center, the shops at Brookfield Place, and a new shopping center in Calatrava's above-ground continued on page 10

CONTENTS

- 07 ASTOR PLACE ANEW BY WXY
- 08 OBIT> FRENCH MODERNIST CLAUDE PARENT
- 12 STUDIO VISIT> LANDING STUDIO
- 13 PRINCETON'S HIGH-PROFILE CAMPUS EXPANSION
- 06 EAVESDROP
- 58 CALENDAR
- 61 MARKETPLACE

NYC'S FIRST COMPREHENSIVE ZONING OVERHAUL IN MORE THAN 50 YEARS SLATED TO INCREASE SUPPLY OF AFFORDABLE HOUSING

ZONING IN

During the March 22 New York City Council vote on changes to the city's zoning code, a group of protesters on the balcony of the city council chambers locked eyes, joined hands, and started chanting "Hey hey! Ho ho! MIH has got to go!" As the council speaker called for order in the chamber, more in the balcony raised their fists and voices in protest, continued on page 11



A moat rings the proposed NFL stadium.

COURTESY BIG AND MICHAEL FAIRBANKS

BIG PLANS FOR THE WASHINGTON REDSKINS NEW STADIUM

ROCK THE MOAT

Bjarke Ingels Group (BIG) has released its design for a new stadium for the NFL's

Washington Redskins. The scheme offers a curvaceous, open-air seating bowl enveloped in a mesh-like skin—and surrounded by a moat. A model of the stadium depicts it as a semi-transparent, wave-like structure that will also act as a continued on page 4

MOMA TO ABOLISH ARCHITECTURE AND DESIGN GALLERIES

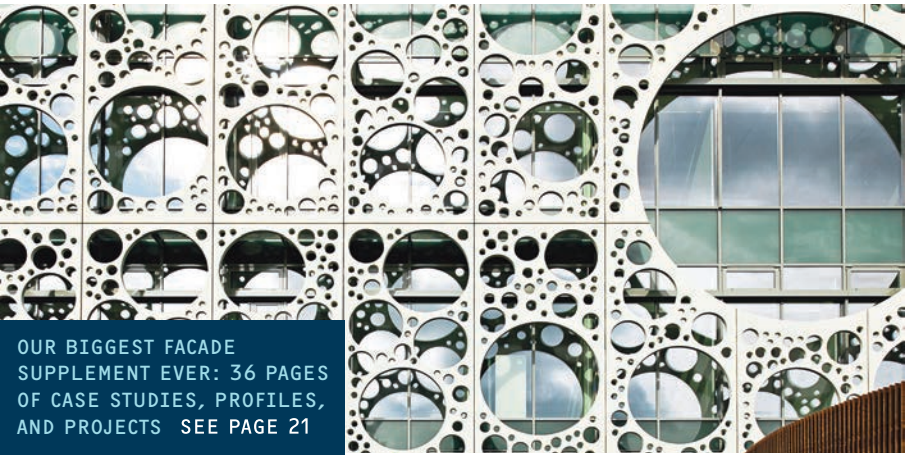


JONATHAN MUZIKAR © 2015 THE MUSEUM OF MODERN ART

M.ove o.ver M.odern A.rchitecture

New York's Museum of Modern Art (MoMA) is closing its galleries dedicated to architecture and design. The museum is famous, of course, for

having the first sustained department of architecture and design of any museum in the world. (There was a short-lived one at London's Victoria continued on page 6



COURTESY C. F. MÖLLER ARCHITECTS

OUR BIGGEST FACADE SUPPLEMENT EVER: 36 PAGES OF CASE STUDIES, PROFILES, AND PROJECTS SEE PAGE 21

PHILADELPHIA THEN & NOW

IN PARALLEL TO MAY'S AIA NATIONAL CONVENTION IN PHILADELPHIA, ANTALKS TO DENISE SCOTT BROWN ABOUT THE LITTLE-KNOWN HISTORY OF UNIVERSITY OF PENNSYLVANIA'S UNIQUE 1960S ARCHITECTURE AND SOCIAL CITY PLANNING MOVEMENTS. WE ALSO EXAMINE MODERN DAY PRESERVATION INITIATIVES PROTECTING THE CITY'S PAST AND SHAPING ITS FUTURE. SEE PAGE 15



HENRYBUILT

Better than custom...For every room in the home

Dreamweaver.

Sunscreen fabrics that can enhance your view –
and your vision. Dream big with Mermet.



Performance Fabrics™

866.902.9647
mermetusa.com

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
SENIOR EDITOR
Matt Shaw
ASSOCIATE PUBLISHER
Dionne Darling
MANAGING EDITOR
Olivia Martin
ART DIRECTOR
Dustin Koda
WEB EDITOR
Zach Edelson
ASSISTANT EDITOR
Audrey Wachs
PRODUCTS EDITOR
Becca Blasdel
FACADES EDITOR
John Stoughton
CONTRIBUTING EDITORS
Ed Gunts
Sam Lubell
SPECIAL EVENTS DIRECTOR
Susan Kramer
SPECIAL PROJECTS MANAGER
Randi Greenberg
ASSISTANT MARKETING MANAGER
Meredith Wade
ASSISTANT MARKETING COORDINATOR
Mark Bishop
ACCOUNT EXECUTIVES
Lynn Backalenick
DESIGN/PRODUCTION
Kristin Smith
Daria Wilczynska
EDITORIAL ASSISTANT
Jason Sayer
EDITORIAL INTERN
Khanya Mtshali
PUBLISHING INTERNS
Diego Cabaleiro
Leo Gracia

CONTRIBUTORS
CHRIS BENTLEY / CARLOS BRILLEMBOURG / CHRISTINE CIPIRANI / JOHN GENDALL / PAUL GUNTHER / JAYNE MERKEL / BILL MILLARD / D. GRAHAM SHANE / AARON SEWARD / JIMMY STAMP / JESSE SEEGER / ALEX ULAM / MICHAEL YOUNG / JAMES WAY / STEPHEN ZACKS / JANELLE ZARA

EDITORIAL ADVISORY BOARD
PAOLA ANTONELLI / M. CHRISTINE BOYER / PETER COOK / WHITNEY COX / ODILE DECO / TOM HANRAHAN / CRAIG KONYK / REED KROLOFF / JAYNE MERKEL / SIGNE NIELSEN / HANS ULRICH OBRIST / JOAN OCKMAN / CHEE PEARLMAN / ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 14, ISSUE 3 APRIL 6, 2016. THE ARCHITECT'S NEWSPAPER (ISSN 1552-6081) 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. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

REPORTING FROM TWO FRONTS

Recently architecture has taken a social turn, with grassroots, designer-as-activist work becoming the field’s most talked about sector. The theme for the 2016 Venice Biennale, opening in late May, is “Reporting from the Front,” and it will feature socially conscious work from practitioners around the world. Curator Alejandro Aravena likens the struggle to improving daily life on a battlefield. The show picks up, in some ways, what the Chicago Architecture Biennial started: socially engaged, often local interventions.

While this seems like it is all for the best, it comes with baggage, including—ironically—the hagiographies and moral dogma similar to its antithesis, modernism.

Additionally, these endemic remediations are often criticized for being only slightly effective, or a “band-aid on a sucking chest wound,” as critic Rory Hyde once quipped. This type of work certainly brings about a parallel discussion about the agency of design. Is architecture really effective as activism? Or is it just relevant and interesting art?

Architecture alone cannot address the structural problems that the world faces. Improving our built environment for a more just society is a two-front war. On the one hand is the liberal pragmatism of activist architecture, and on the other is the more extreme possibility of policy change.

For example, a debate surfaced online around a competition called “Building The Border Wall.” Twitter outrage followed, as many people felt that there should be “NO WALL.” This hardline ideological approach—architects should not engage with walls because this makes them complicit with state violence—builds on legitimate, preexisting anti-wall sentiments from Berlin to Gaza.

But in this instance, does the “NO WALL” protest accomplish anything? As Ronald Rael, associate professor at University of California, Berkeley and author of the forthcoming book, *Borderwall as Architecture*, notes in an online feature at archpaper.com, there are already 700 miles of wall on the border, creating a terrible scenario that divides cities, ecological zones, and even a college. The barrier creates a zone of exclusion, division, and violence, but it also has political support from both sides. Some in the United States want to keep out people and drugs, while some in Mexico want to keep out American guns.

Does simply saying “NO WALL” and refusing to engage with the pressing issues at hand paradoxically make us even less resistant to the realities of the situation? Perhaps the real solution is to engage architecturally with the physical reality and attempt to change the structural policy problems through the places where we can make more change: lobbying congress, drafting policy alternatives, or joining one of many grassroots immigration organizations. The architecture of the wall (or lack thereof) is only as good as the policy supporting it. This two-front approach could work by mitigating a terrible situation through design, while fighting for real structural change in the long term. These two fronts do not necessarily contradict one another.

Homelessness offers a similar conundrum. Do we simply refuse to design for the current crisis of homelessness because that implies that we are supporting the policies causing it? Can one believe in the right to full, dignified housing for all and still attempt to make clever (if often insulting) solutions that would allow the homeless to sleep under a roof, no matter how small or temporary? Is it possible to approach this issue with a two-front strategy of short-term design solutions, and a real, long-term advocacy for true affordable housing that allows every person access to a climate-controlled space with natural light and running water?

Mayor de Blasio’s recently approved zoning proposals (front page) should offer some relief for New Yorkers who feel increasingly excluded from the city. “Mandatory Inclusionary Zoning” and “Zoning for Quality and Affordability” are two zoning text amendments that aim to create or preserve some 200,000 units of affordable housing across the five boroughs. This law may not be perfect—but it won’t radically transform the city into an egalitarian utopia overnight—but it can certainly get the ball rolling, as long as we continue to fight for more affordability and public space.

At its core, architecture is complicit with all sorts of bad things: gentrification, reification of power, gaudy inequality, and even violence. Perhaps the way that architecture has the most impact is alleviating the worst political realities (on the first front), while also making the invisible visible to open up critique and (on the second front) help enact real policy change. **MATT SHAW**

The stadium is shaped like a bowl rather than the tiered shape of classic stadiums.



COURTESY BIG AND MICHAEL FAIRBANKS

ROCK THE MOAT continued from front page performance venue for approximately 100,000 people. The general area will also become a recreational haven with parks and pedestrian bridges for tailgating fans.

“The one thing that everybody is... excited about is that the stadium is designed as much for the tailgating, as for the game itself,” Ingels said in a recent interview with *60 Minutes* on CBS. “Tailgating literally becomes a picnic in a park. It can actually make the stadium a more lively destination throughout the year without ruining the turf for the football game,” he added.

The arena is designed to be used year-round. Images show people abseiling down from the arena and surfing on the moat. Meanwhile, during the winter, the moat doubles as a place for ice-skating and, as the renders imply, ice hockey too.

However, despite designs jumping from one recreation to the next, the exact location of the new stadium is currently unknown. That said, the Danish firm is considering sites in Prince George’s County, Maryland; Loudoun County, Virginia; and the District of Columbia. The team now plays at FedEx Field in Greater Landover, Maryland, but is headquartered in Ashburn, Virginia.

JASON SAYER

LETTER

WE SPEAK FOR ARCHITECTS

One of the first public advocacy opportunities that was presented to me as the new executive director of the AIANY was to testify at city council in support of the New York City Department of City Planning’s Zoning for Quality and Affordability proposal under Mayor de Blasio’s affordable housing plan. This support was controversial and complicated. So imagine my surprise when William Menking, founder and editor-in-chief of *The Architect’s Newspaper*, complained

in an editorial last week [AN East 2_3_2016] that none of the many New York City organizations devoted to design research and its impact on public policy “lobby to take political positions on urban issues that are controversial or complicated.”

This is what the AIA does. At the Center for Architecture, difficult questions of design and public policy inform our programs, lectures, classes, exhibitions, publications, and media outreach that engage our membership and the non-professional

public every day. While our over 5,400 members might not always agree on all issues, the AIA speaks for both the architects and the built environment with values that all would recognize as inclusive, diverse, sustainable, and informed by the special design expertise of our profession.

We share Menking’s frustration that architecture and design are widely misunderstood. Architects and design affiliates have historically spoken a hermetic language that others might not relate to.

The Center for Architecture has, as its core mission, the education of all ages about the importance of thoughtful, responsive, and inspiring design in the built environment. We strongly believe that everyone is entitled to an opinion about their community and how it is shaped, and we provide opportunities for that dialogue to take place.

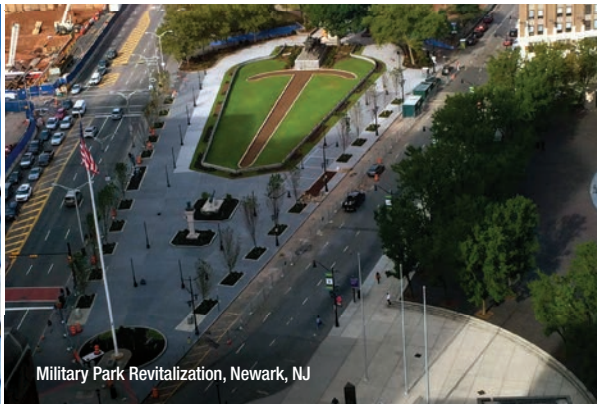
BENJAMIN PROSKY
EXECUTIVE DIRECTOR, AIA NEW YORK CHAPTER | CENTER FOR ARCHITECTURE

Real Estate Project Management & Owner's Representation



Long Dock Park & River Center, Beacon, NY

Participating in every step of a project, from the master planning process to evaluation of existing facilities and sites, programming, design and documentation, public approvals and funding, bidding and construction monitoring.



Military Park Revitalization, Newark, NJ

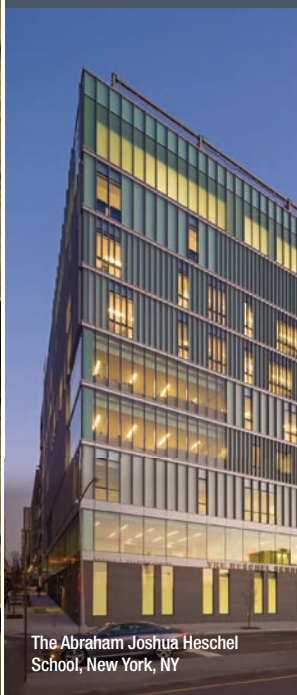
Providing a collaborative approach to project management that works for the entire team.



New York City Center, New York, New York



Lincoln Square Synagogue, New York, NY



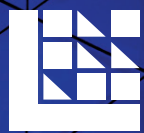
The Abraham Joshua Heschel School, New York, NY

An expert intermediary and advisor to the Owner, providing oversight, coordination and reporting to ensure that the Owner's best interests are at the heart of every decision.



The New York Botanical Garden: Nolen Greenhouses, New York, NY

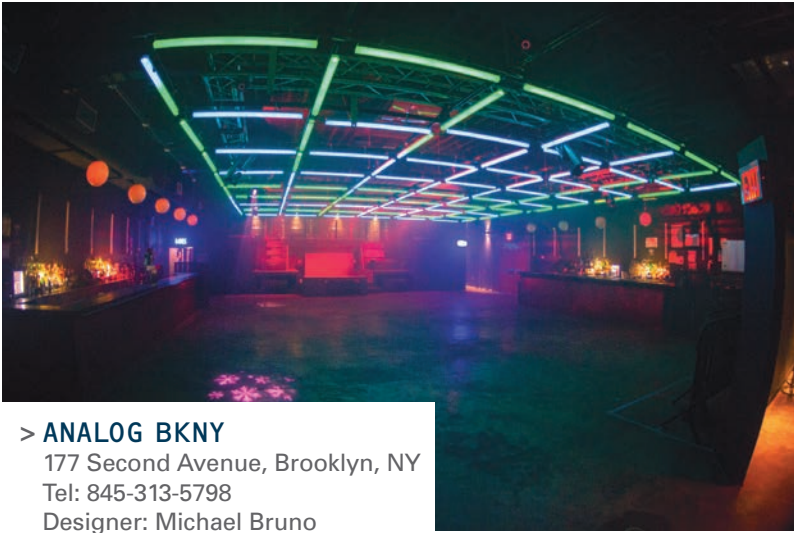
Museum of the Moving Image, New York, NY



**LEVIEN
& COMPANY**

570 Lexington Avenue, New York, NY 10022
212.702.0888 www.levienco.com

OPEN > CLUB



COURTESY ANALOG BKNY

> ANALOG BKNY
177 Second Avenue, Brooklyn, NY
Tel: 845-313-5798
Designer: Michael Bruno

Located in the center of Gowanus, Analog BKNY is vying to challenge established hotspots in Williamsburg and Bushwick as a go-to club in New York. Operating in a former tenement building, the 5,000-square-foot venue is painted black with fluorescent light beams on the ceiling in the shape of a maze.

Michael Bruno, who is both manager and designer of the club, said he wanted to “draw attention to the dance floor” when creating the space for Analog BKNY. In addition to the maze field lights above, single light beams lie on the walls, each alternating in color to give the effect of an electric-powered rainbow. Hanging just above the bar area are white lollipop lamps, with a large disco ball crowning over the entire space. Both add a whimsical feel to what can only be described as the Mad Hatter’s tea party with a twist.

One of Analog BKNY’s defining features is its handcrafted sound system built by co-manager Craig Bernabeu. The analog speaker system has unique amplifiers with no limiters or compressors, giving the music an unfiltered and pure sound. Bernabeu, who owns manufacturing company SBS Designs, has also engineered sound systems at places like the now-defunct Twilo in Manhattan and Stereo in Montreal. With its one-of-kind sound and colorful dance floor, Analog BKNY seems set to offer New Yorkers an eclectic and buzzing night out. **KHANYA MTSHALI**

EAVESDROP > THE EDITORS

THE LOWEST SPOT NORTH OF HAVANA

After Casa Daros closed this past December, it appears Rio de Janeiro’s art scene is shaky to say the least. The Escola de Artes Visuais do Parque Lage, one of the city’s art schools, and the Casa França-Brasil, a cultural center, both made significant programming and staff cuts. Now comes news that **Diller Scofidio + Renfro’s** Museum of Image and Sound is going under quite literally. According to *AN’s* sources, the structure’s foundation is sinking into the ground in Copacabana Beach. The inauguration has consequently been postponed until further notice.

CONGRUENT ANGOLA

In 1991 EDI chairman and principal **Victor Mirontschuk** took an exotic gig in Angola, to improve the country’s infrastructure prior to a visit from **Pope John Paul II**. The country’s three bridges and numerous roads had been blown away, so the firm was tasked with rebuilding them. Since then, EDI has created numerous buildings in West Africa, but the experience was a little more than Mirontschuk bargained for. In addition to working during a volatile civil war, *AN* heard that the architect was shot at, nearly arrested for taking photos, had several of his buildings bombed, ended up on the receiving end of an AK-47, and dodged a mine field. “I didn’t even get hazard insurance,” he quipped, according to our sources.

SEND SHOVELS AND SHIELDS TO EAVESDROP@ARCHPAPER.COM

M.OVE O.OVER M.ODERN. A.RCHITECTURE

continued from front page and Albert Museum in the 19th century.) Since at least the 1960s, MoMA has had dedicated spaces reserved for its vast—and ever expanding—collection of nearly 30,000 architectural models, works on paper, design objects, and interiors like the Frankfurt Kitchen. These galleries, along with the Edward Steichen Photography and Paul J. Sachs Drawings galleries, are what the museum calls “medium-specific” galleries. These rooms will be absorbed into larger spaces devoted to general exhibitions and displays of the museum’s collection. The Terrence Riley–designed third floor space that has served to display the design collection since 2004, has already been destroyed and is currently being used for the exhibition, *A Japanese Constellation: Toyo Ito, SANAA, and Beyond*. The still-existing architecture gallery on the same floor will disappear with the end of Pedro Gadanhó’s show on Frederick Kiesler’s Endless House.

The museum claims that this is a temporary result of the current Diller Scofidio and Renfro (DS+R) renovation and expansion and has not “made any statements yet on how the collection will be displayed following the expansion.” During this period of reorganization, the galleries will be repurposed for general collection and themed exhibitions.

The museum is clear to point out that this does not mean the end of large themed traveling or loaned exhibitions devoted to architecture and design. There is, for example, a new mixed-media installation of work taken from the museum’s collection on the 1960s that will be “among the new ways that [we are] showing the collection during construction.”

There has been a trend in the museum world toward these sorts of multi-disciplinary exhibitions that display work

for all the arts under a same title. The Tate Modern has been doing this for many years (perhaps because it does not have an architecture collection) and MoMA seems to be finally joining this display bandwagon.

This new reconfiguration, where medium-specific galleries are closed and the architecture and design collections are merged into the larger ones, will have effects for both the collection and the importance of architecture and design in the museum. If you visit MoMA today with the aim of viewing its significant collection of architecture drawings, models, and design objects, then you will no longer be able to see them in a focused and dedicated room. In the longer run, it means that architecture and design will be competing with all the other departments and curators for exhibition space. Architecture has traditionally been the most difficult of the arts to display and much of the time it develops with little or no overt connection to the other arts.

It could be good to see architecture and design placed into a larger context of the arts, but it’s not hard to imagine—given the role they have traditionally played in art history and museums—that architecture will be sidelined and used only to create and frame connections, not to drive a particular movement. It is possible that all curators believe their disciplines are unique, but architecture needs to be seen in a setting that not only foregrounds art, but also the constraints and influences of materials, client demands, etc.

The museum is making a point of saying that this is not a permanent change and for the sake of the architecture and design collections, lets hope that the DS+R scheme, which has not been made public, will include galleries devoted to architecture and design. **WILLIAM MENKING**

LIMBURG Collection

Stylish velvet black LED pendants enhanced with three interior metal paint finishes: aluminum, copper or brass.



BEGA

www.bega-us.com
(805) 684-0533



JONATHAN MUZIKAR/COURTESY MOMA



COURTESY WXY STUDIO

ASTOR PLACE AND COOPER SQUARE READY TO REOPEN THIS SUMMER

VISION ZERO, CUBED

Exemplifying the eternal Robert Moses-Jane Jacobs dialectic, New York’s Astor Place-Cooper Square area has long reflected too much Bob and not enough Jane. Excessive vehicular space has bred human-car conflict points, with pedestrians facing “a super-wide roadway . . . unclear at various traffic lights which way you are supposed to cross,” as noted by Claire Weisz of WXY (formerly Weisz & Yoes). The neighborhood around Cooper Union has become a midrise mélange, ill-serving its role as a campus and gateway between NoHo and the East Village. The chief open space is the under-lit, fenced-off Cooper Triangle, habitable mainly by rodents: A wasted opportunity in the park-starved area between Washington and Tompkins Squares.

Change hasn’t come quickly, but it’s coming. WXY has partnered with the Department of Design and Construction (DDC), Transportation (DOT), and Parks and Recreation (DPR), as well as with landscape architect Quennell Rothschild & Partners, lighting designer Linnaea Tillett, plantsman Piet Oudolf, and contractor Triumph Construction, to remap streets and upgrade the plazas. Adhering closely to the 2011 iteration of a plan vetted in community meetings since 2008, the team is creating an environment that blends landscaping and infrastructure: high-efficiency lighting, granite benches, stepped seating, bicycle racks, a new water main, catch basins, center medians, bioswales, and a dignified allée framing the Foundation Building. Construction began in 2013, and DDC projects opening this summer.

Anticipating Vision Zero by several years, Weisz said, “The plan tried to rationalize the desire lines with the actual street layout,” correcting dangerous conditions. At Fifth and Sixth Streets, “you would find yourself in the middle of Third Avenue without being able to cross the street at a normal crosswalk,” and the subway-entrance island between Eighth and Ninth was “really narrow for the amount of people on it.” With vehicles banned from eastern Astor Place and from Cooper Square below Sixth Street, “you’ll be able to walk pretty easily from Fifth Street all the way to the subway without having to cross traffic.” A tree-lined Alamo Plaza will replace two lanes of Astor Place, and an 8,000-square-foot Village Plaza will emerge from Cooper Square’s west sidewalk, replacing disorienting lanes and dead zones of striped-off asphalt.

“Essentially, the goal is to continue to encourage the street ballet of the neighbor-

hood,” Weisz said.

“We believe this particular design takes the approach of Jane Jacobs to create spaces that favor the community,” said DDC spokesperson Shavone Williams, stressing community outreach from design through construction. The DDC “was very much a co-designer on this rather than a client working with consultants,” Weisz said. “[The collaboration was] amazing—we have three agencies, almost with equal billing here, and two community boards.” Maintenance partners include Village Alliance for the Alamo and subway plazas, DPR for Cooper Triangle, and Grace Church School for the Village Plaza.

WXY’s design signature includes zipper benches and environmentally friendly cast-iron drinking fountains developed for DPR (shaped to accommodate water bottles and to vent wastewater into planters and gravel, not hard pipes). Distinctive black cobra-head davit poles will support energy-efficient LED fixtures above Village Plaza. Swales will enhance storm drainage, reducing combined sewer overflows. Tony Rosenthal’s rotating cube *Alamo*, currently off-site for restoration, will return to its original position.

Village Alliance, City Lore, and other cultural activists have worked with DOT to reinstall components of Jim Power’s Mosaic Trail—“a treasure map” revealing local history, said Bowery Poetry Club proprietor Bob Holman, a City Lore board member. “That the city, which has so long ignored this treasure, is helping to renovate the poles displaced by the renovation and will install them as a piece of public art,” Holman said, “is New York City at its best.” With varied color temperatures distinguishing pedestrian spaces, streets, and buildings, the team expected that “Power’s ceramics would really pop.”

Weisz foresees a return of informal vibrancy as the plazas draw lunchers, seniors, performers, students, and others (Though not nocturnal revelers: The Triangle will be locked at night). By inviting people to linger, these plazas may help energize local businesses assaulted by chain stores and rocketing commercial rents.

Interruptions in Manhattan’s street grid represent the revenge of the organic and historic against the hyper-rational. Sites that syncopate the 1811 plan’s marching rhythm are both robust and sensitive: They are activity magnets, yet they create welcome eddies in urban flows.

BILL MILLARD



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.

 **Ornamental Metal Institute of New York**

WWW.OMINY.ORG



BRIGITTE CORNAND PHOTO BY PIERRE BÉRENGER

Claude Parent, 1923-2016

Reading the chorus of celebrative obituaries that have followed Claude Parent's death on February 27, 2016, I remembered the first time I met the already-famous architect. The scene took place in the spring of 1968, on Paris's Boulevard Raspail, near the École Spéciale d'Architecture, where the students had followed the steps of their peers from the École des Beaux-Arts, and engaged in a radical strike, occupying the school day and night for two months. Supremely elegant in his tailored suit, and with his flamboyant sideburns, Parent was cruising in his shockingly white Rolls-Royce in front of the school, with a skeptical smile on his face.

For the radical students of revolted Paris, this provocative spiel was adding to their negative reception of the extravagant drawings Parent and his then-partner Paul Virilio, a city-planner-not-yet-turned-philosopher, were publishing of their "oblique" megastructures. In contrast

to the subversive discourse of groups such as Utopie, or the rather touching drawings with which Yona Friedman pleaded for a "democratic" architecture, the designs of *Architecture Principe*—the name the partners had coined for their two-man group and magazine—seemed at worst oppressive, and at best apolitical, in the highly loaded atmosphere of 1968.

Born in 1923, Parent had been among the most subversive students of the École, studying first from 1936 onward with Noël Le Maresquier, whose name still remains synonymous with conservatism, and then at the atelier of Charles Nicod. With his friend and first professional partner Ionel Schein, a young Romanian refugee, he succeeded in inviting modernist designer Georges-Henri Pingusson to lead the atelier, before engaging in a successful Parisian career. Together with Schein, Parent was one of the few architects designing modernist houses in the conservative atmosphere of postwar France, and they won a competition organized on this theme in 1953 by the large-audience magazine *La Maison Française*, building an innovative prototype in Ville-d'Avray.

In 1952, Parent helped the publisher of *L'Architecture d'Aujourd'hui*, André Bloc, an engineer turned sculptor, to build his studio in the Parisian suburb of Meudon, before designing his striking house on the Riviera (1959-61), using a monumental exterior skeleton in steel. He also built a series of striking residences, playing with geometry and structure, as in the Bordeaux le Pecq house in Bois-le-Roi (1963-66), covered by ample concrete waves. Thanks to the support of Bloc, Parent became the editor of *L'Architecture d'Aujourd'hui* and a frequent contributor to *Aujourd'hui*, its sister magazine celebrating the encounter of art and architecture. He worked

with the painter Yves Klein at imagining an architecture of air and fire. Under the auspices of Bloc's architecture magazine, he conceived in 1961 a provocative plan for a "Parallel Paris"—a new town the size of the French capital.

But his encounter with Virilio was a turning in point, as in the early 1960s both friends started documenting the leftover bunkers of the Atlantic Wall. They published their pictures in 1966 in the nine issues of the magazine *Architecture Principe*, before completing in the same year their own interpretation of the bulky concrete volumes—the Church of Sainte-Bernadette in Nevers. One of the main features of the building was its sloping floor, an example of the "oblique function" promoted by Parent and Virilio in their short-lived periodical, and in dozens of striking drawings by the former, which depicted vertiginous slopes ascending to the sky. In contrast to these ambitious landscapes, the two shopping malls built for Goulet-Turpin in the northeast of France (1969 and 1970), seem almost tame, yet they remain to this day among the boldest statements of Parent.

Another memorable building of his still hovers above the Paris beltway: the Pavilion d'Iran at the Cité Universitaire remains a unique illustration of megastructural concept, with its two blocks of dormitories suspended under a gigantic steel portico. In the 1960s, Parent played a significant part in establishing design guidelines for the flourishing French nuclear program. The sculptural shapes of the power plants he built in Cattenom and Chooz (1978–90), in which the streamlined blocks of the reactors are in dialogue with the hyperboloids of the cooling towers, remain a monumental evidence of the Gaullist technological utopia. Always polemical in his writings and his

verbal statements, Parent had remained close to the world of fashion and of contemporary art, building numerous public facilities throughout France. In 2010, a retrospective exhibition at the Cité de l'Architecture et du Patrimoine gave an account of the full extension of his built and graphic work. But the most telling legacy of an architect his former draftsman Jean Nouvel considered "a Piranesi of our times" is another structure standing by the Paris beltway, the new Philharmonic Auditorium, with its slope and its walkable roof a belated homage by his disciple to the "oblique function."

JEAN-LOUIS COHEN

In 2005, French architect Odile Decq wrote the following about the late Claude Parent:

If someone tells you that Claude Parent is over 80, do not believe it. I have known him for more than 30 years and I can confirm that he did not change since the day in the 1970s when he gave this lecture together with his accomplice Paul Virilio in the newly built House of Culture in Rennes, talking about the strange objects called "Oblique Architecture" that were exhibited there. Indeed, the whiskers and long curly hair have turned into an elegant little white mustache and short hair. But nothing else has changed. Sharp eye and humor, often ironic, sometimes corrosive to some of his colleagues but also tender and showing indefectible friendship to those younger than him. The burst of laugh and energy expended to convince the younger to resist in front of the status quo of doctrine, to dare becoming their parent-teacher's orphan in order to win freedom and wear it out. His indignation is one that galvanizes and



Design by sieger design

New linen finish bathroom furniture: bring bathroom dreams to life



Come and visit us at Duravit NYC: 105 Madison New York, NY



DESIMONE

Founded in 1969, DeSimone Consulting Engineers is an award-winning global leader in providing high-quality structural engineering services.

One Thousand Museum | Miami, FL
Zaha Hadid's First Skyscraper in the U.S.

www.de-simone.com

Elegant, versatile, unique: **Happy D.2** in linen. The bathroom series exudes a feminine chic through a distinctive language - sleek design and soft curves are topped off by the utmost in functionality. The Duravit bathroom - synonymous with beauty, quality, and technology. There is nothing quite like a Duravit original. To find out more: info@us.duravit.com, www.duravit.us



helps you to think about your dreams becoming possible. This drug is without any danger: It is a necessary prescription for today's students in architecture, fully invested in project reality, but all frustrated with their dreams about tomorrow's living. Though often on the edge, his own heart never broke down, repaired by surgeries on the side road, some oblique roads, so strong and intense was the energy Claude put in it.

One day, I asked him to come and direct a workshop at school. His first reaction was not positive. He had never taught—he had never wanted to do so as he was always liberating himself from studies and teachers. Then,

Opposite: Parent at the Drusch Villa in 2001. Above: Sainte-Bernadette du Banlay in Nevers, 1963-1966. Below: Suma supermarket in Ris-Orangis, France, 1969.

he agreed: He proposed the theme "Urban surviving," and the title was, "and if?" With Claude, you cannot hide from imagination; you have to invent other possibilities!

[Upon his passing last month, she added]

Even if it has been repaired multiple times, last Saturday, while becoming 93, his heart has dropped off and I have lost a friend who was shaking my head to go further. See you soon, Claude!



PIERRE BÉRENGER; ABOVE: GILLES EHRMANN ABOVE OPPOSITE: BRIGITTE CORNAND



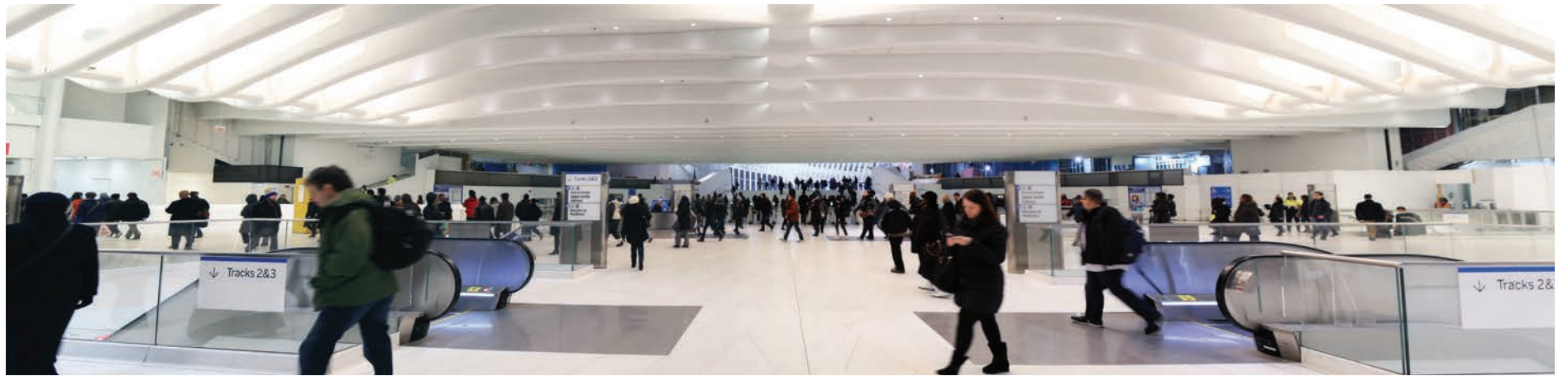
Architect: Skidmore, Owings & Merrill
Structural Engineer: WSP Cantor Seinuk
Photograph: Tex Jernigan

World View

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

 **Steel Institute of New York**

WWW.SINY.ORG



WHITE DOVE OR WHITE ELEPHANT?
continued from front page “Oculus.” All of this is held up by rough-surfaced, exposed, bone-like structural supports. In other words, it is a cross between an Apple Store and the Dinosaur Hall at the Museum of Natural History.

A generous observer of the space might imagine that the hub’s skeletal uncanniness has a critical quality, that it might lay bare the surrealism of inequality in today’s Manhattan; that even our most fervently styled immersions in consumption, connectivity, and convenience can’t forestall death in the form of slow digestion by an alien animal. (We could even imagine this as the inverse of what once happened at the site: Before the first World Trade Center was built, the district housed the meat and vegetable vendors of the Washington Market. We digested them, now they digest us?)

I suspect that might be too generous though. You would have to set aside the pretentiousness and poor scale of the Oculus above ground. And then there’s the unavoidable symbolic misfire of such casual and surreal reminders of death on a site of recent carnage. Perhaps this might have made a decent upgrade for Penn Station (and its slimness could work on that site, wedged on a closed 33rd Street). But, at the site of the former WTC, the symbolism of a skeletal building is astoundingly off.

Nonetheless it is difficult to discount the power of being in such a clean, well-lit transit space. For a moment I felt I was in Europe, in a place where infrastructure is taken seriously, and where public spaces receive real architectural attention. What if a New York subway platform had even a fifth of the gleam as the Hub’s PATH platform? What if the state funds directed to the Port Authority for this project had gone to the MTA instead? The hub’s [two billion] cost overruns may have scared off public officials who might otherwise push for bold architectural approaches to public space. But how could the Hub’s gleaming corridors make us hungry for more sophisticated infrastructural architecture? What if this was just one of many redesigned and renewed public

spaces in New York, serving not just as bait for corporations and tourist attractions, but for all of us?”

— Meredith TenHoor,
associate professor of architecture,
Pratt Institute

“Though a favorite animal has always been the porcupine

Though Jersey residents deserve a ceremonial Manhattan welcome

Though prayers go up every trip through 1909 trans-Hudson tubes

Though grateful that Rockefeller threw the PATH train a bone in exchange for building World Trade

When we see people squeeze themselves on the escalator shelf

Public space built to deny its public

Like hired help at someone else’s white party

Making way before incessant marble sweeping and recorded announcements:

“Escalators are for passengers only, always hold children by the hand”

Or maybe communal residents in St. Petersburg palaces

You have easy targets for dismissing architecture’s potential for the universe

Multibillion architectural Leviathans on Ground Zero stage

Quasi-public funds spent quasi-democratically

At least Calatrava’s dove got away”
—Hector Design Service

“Writing about Calatrava’s WTC PATH station as though it is new is odd. It is certainly not new to anyone who has lived or worked in lower Manhattan over the past four years. Point of fact: The spiky terminal is actually starting to feel familiar. When it was new to the block, the protruding ribs were steel gray and the multiple welded seams were easily visible to the

naked eye. Now it’s white and seamless. We are getting used to its strangeness, a familiar fate for lengthy projects—culture changes faster than the construction schedule of an iconic public work. This familiar view aligns with the fact that the public’s experience of most iconic structures is focused on the outside. Here, the outside is the inside and there is a betting chance that the inside will exceed the impact of its exterior form.”
—Claire Weisz, architect, WXY

“No wound can be healed by a sugarcoated monument to excess that is disconnected from the trains below and pretends to fly. It is embarrassed by the intestinal complexity of our infrastructure and our lives, thinking of New York as a World’s Fair. The pain of losing the twins is only magnified. Yet this is not simply a big mistake by a big name in a big town. The mistake was the idea of inviting such a designer to this site, the idea that we need to be distracted, and the misdiagnosis that we needed an overwhelming visual anesthetic.”

— Mark Wigley, professor, Columbia Graduate School of Architecture, Planning and Preservation

“Most of today’s criticism regarding the very large budget of the World Trade Center PATH station is intrinsically related to 9/11, local political problems, and Hurricane Sandy. We can’t blame Santiago Calatrava for any of these events, but some of his design choices seem out of place. He demanded column-free spaces and well-crafted steel parts, which, while they did impact the budget, resulted in favor of a better public space. How the large interior will be used is not yet known, but its iconic value, as well as unique character will be cherished by New Yorkers soon.

The fact that a third of the steel had to be manufactured in Italy simply shows us that North America’s construction industry is embarrassingly far behind technologically. However, Calatrava should have reconsidered the design of the Transit Hub after he knew that his operable roof would not be feasible.

This is not the first time an architect or engineer has encountered such a situation and good designers ought to be nimble enough to alter the narrative or design strategy of a project when value engineering becomes a new reality. The visual metaphor of a pigeon taking off may well have significant symbolic value for the site, but once the kinetic aspect of the project disappears, one is reminded of Icarus and his unfortunate predicament. The cantilevering steel members appear far more gratuitous now that the structure is arrested in a non-dynamic state.

There is no question that New York gained a high-end transportation terminal next to one of its most important memorials and is ready for increasing numbers

of commuters to and from New Jersey. Whether its commuters really needed to be bathed in marble remains to be answered. It was an expensive endeavor with a complex history, but it also yielded an amazing new public space for the city.”

— Duks Koschitz, associate professor of architecture, Pratt Institute

“It’s a great space for future fascist rallies. I envision the room filled with dupes raising their right hands. Yet the aspiration to elevate the public sphere, elsewhere missing, is also here. Some might say, “The space is a little too slick for Trump I’m afraid.” But you could easily chintz it up with some gold leaf and little-fingered slogans.”

— Stephen Zacks, urban critic and journalist





MACEK LULKO/FICKR

ZONING IN continued from front page prompting a recess as councilmembers vacated their seats to watch the demonstration unfold.

On the floor, staffers whispered to colleagues that this meeting was the most exciting in a while, both for the action on the balcony and the passage of Mandatory Inclusionary Housing (MIH) and Zoning for Quality and Affordability (ZQA), two landmark zoning resolutions that stand to radically reshape streetscapes and the availability of affordable housing in New York.

In the weeks leading up to the city council vote there were fears (and hope, from anti-rezoning activists) that the measures would not pass. Although the City Planning Commission—the majority of whom are mayoral appointees—approved both plans, 50 out of 59 community boards rejected MIH and ZQA. The council took note of the opposition and revised the proposals to limit height increases. One of the rezoning’s most vocal opponents, a coalition of community groups and housing activists called Real Affordability for All (RAFA), endorsed the plan after these changes were made. The revised MIH and ZQA sailed through the council by a 42-5-0 and 40-6-1 margin, respectively.

In essence, the new ZQA allows for more and taller buildings, while protecting the feel of individual neighborhoods. The nearly 500-page amendment makes it easier to build on corner lots, rear yards, and create front setbacks. ZQA imposes height transition requirements onto residential areas with dramatically different maximum height allowances to broker a less jarring segue between zones. For example, if an R4 zone, with a maximum allowable height of 35 feet, abuts an R7D district with a maximum height of 105 feet, then the new regulations mandate that buildings in the transition zones range in height from 45 to 65 feet.

ZQA and MIH work in tandem to require developers to build affordable housing in certain areas of the city that are zoned for MIH. ZQA allows for higher floor area ratio (FAR) for mixed-income developments in contextual zones, and frees these developments from envelope constraints that the city says prevents the building of “high quality” housing. In practice, this will translate to 10 to 20 feet of added height and more variegated setbacks in qualifying buildings.

ZQA is meant to encourage taller ceilings for ground-floor retail. If a developer builds ground-floor retail with 13-foot ceilings, the building is eligible for a five-foot height increase, in most areas.

Higher ceilings, ZQA and MIH proponents claim, allow for more light and air in indoor spaces and a more inviting streetscape. Many

preservation groups, however, are not pleased with the height increases allowed under both amendments or the political climate under which the zoning changes were brokered. Simeon Bankoff, executive director of preservation group the Historic Districts Council, sees ZQA “as top-down zoning that was politically motivated. All of those contextual zones [more than 120 in all] were painstakingly, individually zoned over the last 25 years. To change the rules of the game on 10 percent of the city is not fair.” Bankoff would have liked to see the city continue with neighborhood-based, contextual zoning, as opposed to the upzonings that MIH and ZQA presume.

Additional changes folded into ZQA include a reinstatement of the Sliver Rule, a law that prevents taller, narrower buildings from being built next to shorter structures. Onerous parking requirements for developments near subway lines were scaled back, and incentives, like higher FAR in all residential zones, are in place to develop market-rate and affordable senior housing. The size of a senior housing micro-unit was increased from 275 square feet to 325 square feet.

MIH is one of the most comprehensive affordable housing mandates of any U.S. city. Notably, affordable units in qualifying developments will be permanently affordable. Initially, groups like RAFA were concerned that the plan was not extensive enough on this front. The city council worked to address these issues with a new provision: Under MIH, developers will have the option to set aside 20 percent of residential floor area for households making 40 percent of the AMI (Area Median Income), or \$31,080 for a household of three. (Affordability thresholds are derived from averages of many levels of household income: to have an AMI of 40 percent, a developer could, for example, open affordable apartments to households making between 40 and 80 percent of the AMI.) Additional options include building 25 percent of units available to households making an average of 60 percent of the AMI, and a 30/80 option. Previously, AMI was capped at 120 percent; under the revised text amendment, AMI is capped at 115 percent (\$89,355 per year for a family of three).

With urging from RAFA, the city has agreed to conduct a study to see how it can broaden “deep” affordability for lower-income New Yorkers. In the meantime, there will be no more “poor door”: All tenants, regardless of income, will have access to the same building amenities as market-rate tenants.

For those interested in taking a deeper dive into the zoning text amendments, PDFs of MIH and ZQA are available at labs.council.nyc/land-use/mih-zqa. **AUDREY WACHS**



project: The George, Silver Spring, MD
architect: Bonstra | Haresign



CREATING ROOFTOP ENVIRONMENTS

Wood Tiles | Site Furnishings | Adjustable Pedestals



Innovative Products
BisonIP.com | 800.333.4234

Nutshell Series LANDSCAPE CONTAINERS

Renowned design, fine craftsmanship, enduring material



2 sizes available
High-strength, 6000+ PSI concrete
Endless color options

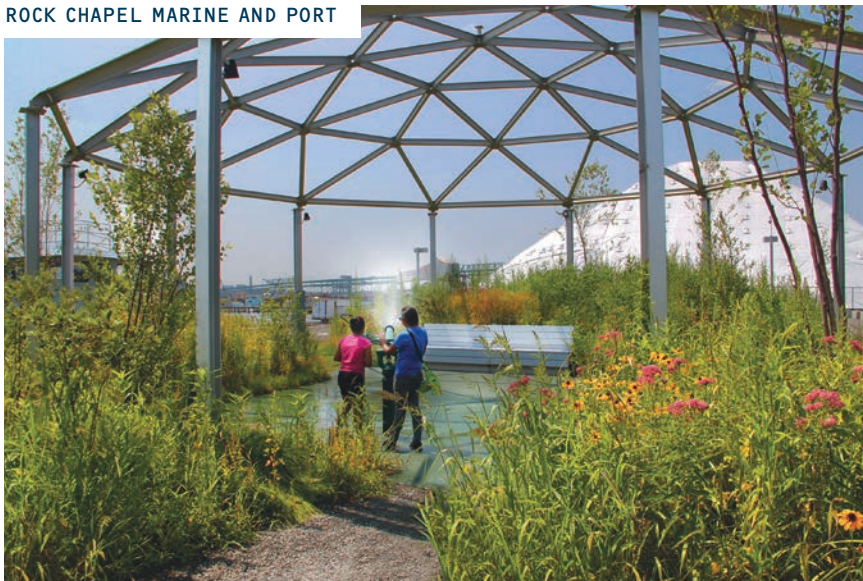


KORNEGAY DESIGN™

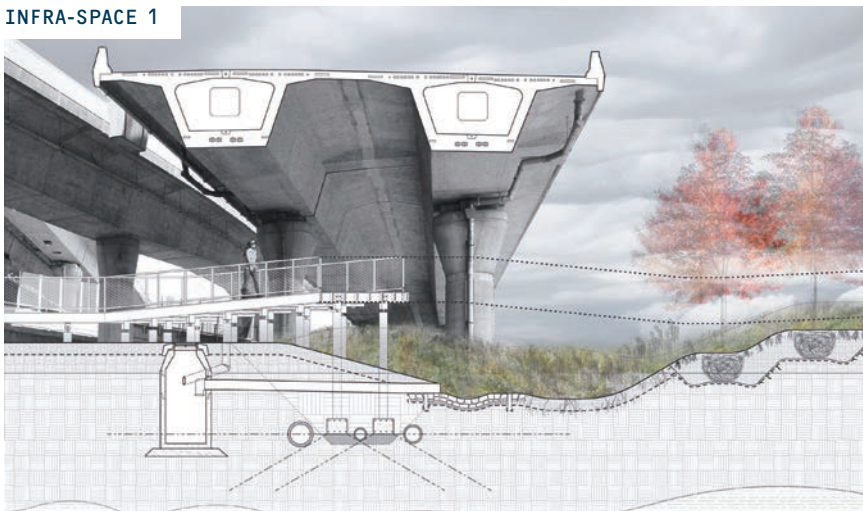
KornegayDesign.com | 877.252.6323

THE ARCHITECT'S NEWSPAPER APRIL 6, 2016

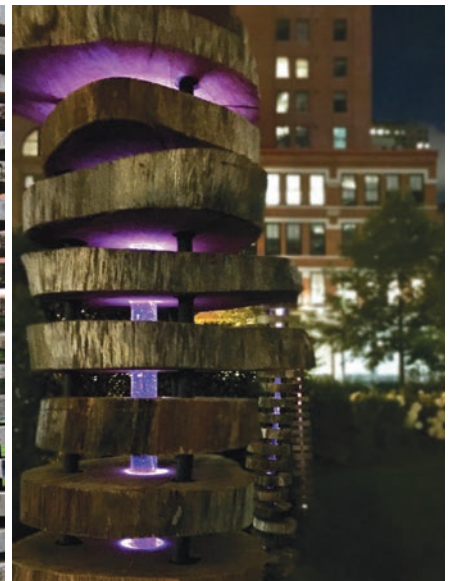
ROCK CHAPEL MARINE AND PORT



INFRA-SPACE 1



MARGINAL



LUMEN



COURTESY: LANDING STUDIO

The offices of Landing Studio are cluttered with “industrial fossils,” as principal Marie Law Adams calls them: vials of rock salt, cross-sections of old oak piers, a chunk of slag discovered during the demolition of a jet fuel tank. In between the piles of design books, they form a trail of breadcrumbs back to the firm’s founding in 2005, when Adams was hired along with her partner and co-principal Dan Adams to make an attractive public space out of a defunct shipping terminal in Chelsea, Massachusetts. That project went on to win awards for the way it reconciled industrial and recreational uses on the site without diminishing either. It’s typical of Landing Studio’s work, which brings high design to industrial clients that typically don’t get much more sophisticated in their design process than making sure they clear the zoning board.

That work continues today, in the fittingly unrefined Boynton Yards District of Somerville, Massachusetts. Several employees share a unit with the firm Reverse Architecture in a converted four-story mill building whose other tenants include two chocolatiers and a fencing club. The building is like Landing Studio’s work itself: Not exactly postindustrial, but wrapped in the eclecticism and grittiness

that the word implies; not just a pretty relic of the past, but something still alive and evolving.

“People, when they hear about our work, immediately start talking about postindustrial sites,” said Dan. “That for us was very jarring, that in the design community people would always say, ‘Oh industry, that’s an interesting niche.’ Industry probably shouldn’t be thought of as a niche. It’s much larger.”

When it comes to urban planning, the partners said, that reductive “postindustrial” mindset often means disparate industrial uses get lumped together. Oil tank farms and salt piles are very different uses that present different opportunities for a designer. But without a firm like Landing Studio, they’re usually glossed over with the same “industrial site” protocol.

“There’s no character like the architect who would negotiate between traffic engineering, civil engineering, and everything that would add up to the operations on the site,” said Marie. “It’s kind of a reflection on the urban landscape. The traditional role of the architect to mediate between a lot of disciplines is something that I think is a new way of working with industrial clients.” **CHRIS BENTLEY**

ROCK CHAPEL MARINE AND PORT CHELSEA, MASSACHUSETTS

Landing Studio’s Chelsea harbor project is still the only publicly accessible portion of the town’s industrial waterfront. Bordering a dense residential neighborhood, the six-acre site turns a jet fuel and asphalt-batching terminal into a shared landscape for public recreation and road salt storage.

“Do you just try to eliminate industry? Well, how does that serve the sustainability of the region? You’re just displacing the burden somewhere else,” said Dan. “In the case of the Boston Harbor, now it’s very nice to live near the water, but how do you preserve the viability of the region?”

Unlike Duisburg-Nord in Germany or the High Line in New York, he says, this is still an active industrial area.

“People now like the industrial aesthetic, so it makes it easier for them to stomach actual active industry,” said Adams. “Even though that’s just a kind of dead trophy.”

MARGINAL BOSTON

A temporary installation developed for the 2015 Boston Design Biennial, Marginal dug deep into the history of its site: the Boston Greenway. With the help of Fitzgerald Shipyard, Landing Studio salvaged eight oak pilings from the Boston Harbor, which were originally used to make new industrial land for the growing port.

“Throughout the harbor there’s still this kind of message of the interface between land and water,” said Marie. “That’s how Boston was built, basically by wharfing out piers.”

Landing Studio sliced the old piers into 2,000 discs and stacked them into a grid of 18 LED-illuminated piers on dry land in downtown Boston.

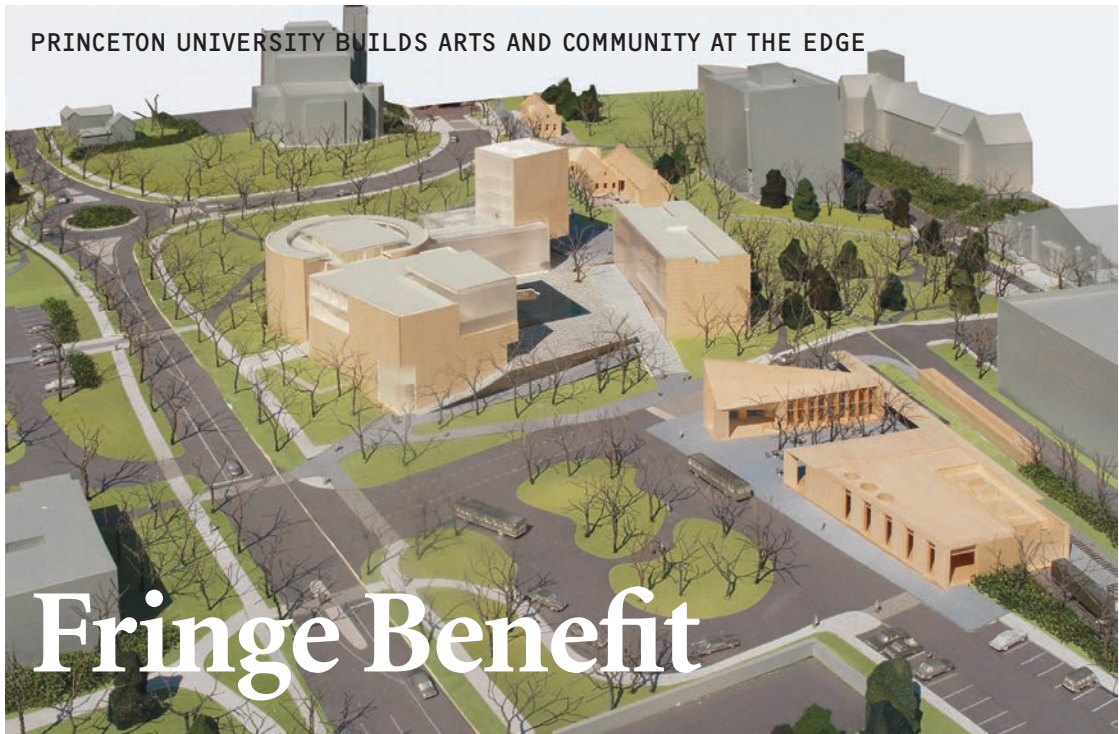
“We like this continuum: when is something global or local? When is it industrial or natural?” said Dan. “These artifacts, they’re at the margins of our definitions of things.”

INFRA-SPACE 1 BOSTON

Designed collaboratively with the Massachusetts Department of Transportation and engineering firm VHB, Infra-Space is the first in a series of unlikely urban revivals. Using lighting installations, bike paths, and stormwater-absorbing landscape design, Landing Studio turned 13 acres of unused land underneath the I-93 viaduct in Boston’s South End into a multi-modal transportation hub. Paid parking sustains the site financially, while recreational use turns a once foreboding underpass into an inviting public space. “The architecture of the freeway becomes really open and monumental,” said Marie.

LUMEN NEW YORK CITY

This summer, Landing Studio will contribute to their fourth “LUMEN,” a one-night film and performance art festival in New York. On a maritime salt dock on the northern shore of Staten Island, Landing Studio builds salt pile landscapes with theatrical illumination, turning mounds of salt into a convertible gallery for artist installations.



Fringe Benefit

Like many universities situated in the heart of their communities, Princeton is grappling with the enormous challenge of growing its campus to accommodate new and expanded programs. Some of the strategies to expand include selective densification of the core and the renewal and repurposing of existing facilities. But longer range, the university will have few options but to expand at the periphery. While densification risks

upsetting the delicate balance between buildings and open space that defines Princeton's campus and grants it a majestic beauty, the ability to craft large swaths of land in the image of itself is also a welcome opportunity. Recent examples include the new sciences neighborhood at the campus's southern border, where new buildings by Hopkins Architects and Rafael Moneo join a genomics facility by Rafael Viñoly, and an expanded

engineering precinct at the campus's eastern side, which just welcomed the new Andlinger Center for Energy and the Environment by Tod Williams Billie Tsien. Located on a 23-acre site at the campus's western edge, the arts and transit neighborhood is an exercise in forging a more engaged relationship between the university and town with new arts facilities, a transit hall and rail station, and various eateries,



Left: Steven Holl's Lewis Center of the Arts provides ample space for students and the community alike; This image: Rick Joy's transit hub is open and accessible.

including a Wawa. Planning the precinct was tasked to Beyer Blinder Belle Architects and Michael Van Valkenburgh, who were working with the university at the time on a ten-year plan to guide campus growth through 2016. Scheduled to be complete in 2017, the \$300 million project is the largest expansion project in the university's 265 year history. The new facilities inscribe themselves into the fabric of the campus by integrating the language of the neighborhood and surrounding courtyards in their form, scale, and materials. Steven Holl's Lewis Center for the Arts anchors the precinct and creates a new campus gateway. It provides performance and teaching spaces for the theater and dance program, the department of music, and the arts in three buildings organized around a three-sided courtyard that opens to the community.

In the center of the courtyard a shallow pool defines a main public space. The buildings' Italian limestone exteriors reference the early stones and bluestone paving used elsewhere on campus. The arts tower is scaled to Blair Arch. Rick Joy's transit hub creates a chapel-like space that is washed in natural light. One of Joy's big place-making gestures was putting the transit hall and the Wawa in two separate buildings to shape a new public space. "We had a program for it and the Wawa but we never conceived of splitting it apart," said university architect Ron McCoy. In addition to new facilities, the university is bringing in new infrastructure—reworking roads, creating plazas and circulation routes for pedestrians and cyclists, and providing for parking.

SHARON MCHUGH



Polyvision™ Film is the most “private” and highest quality in the industry, and is internationally-known and recognized for privacy and quality by major glass companies worldwide.

Switchable Privacy Glass is a sustainable product that can lower energy consumption and energy costs by improving the use of natural day-lighting.

PRIVACY AT THE FLIP OF A SWITCH



Polytronix, Inc.
Polyvision™ Switchable Privacy Glass
972-238-7045 - quote@polytronixglass.com



HERZOG & DE MEURON RENOVATES THE ARMORY'S VETERANS ROOM TO ITS ORIGINAL 19TH CENTURY APLOMB

GLOW GETTER

On March 7, the Veterans Room at the Park Avenue Armory reopened after an extensive renovation by Herzog & de Meuron. The reopening was the latest in the firm's multi-

year restoration of the building, which began in 2007 and has no set completion date. The Veterans Room was originally commissioned in 1879 to Associated Artists—Louis

Comfort Tiffany, Stanford White, and Candace Wheeler—who later went on to design Mark Twain's house, five rooms in the White House, and Cornelius Vanderbilt's house. The Veterans Room's Gilded-Era style is a rich, riotous mash up of Islamic, Chinese, Greek, and Celtic influences: scrolling ironwork hangs from the ceiling while twisting columns frame Tiffany's dramatic blue-glass mosaic behind the fireplace, and



The Park Avenue Armory's Veterans Room is one of the few remaining designs by Associated Artists.

ornate paneling with wooden bas reliefs and colorful embedded glass evokes an intricately carved jewel box.

The \$8 million renovation of the Veterans Room took approximately one year. Herzog & de Meuron focused on two core features in particular: the wallpaper, which had been removed in the mid-20th century, and the lighting.

Fortuitously, a piece of the original wallpaper was found behind a painting and, while the new version is not an exact replica, great pains were taken to honor the original color balance and effect of the design. "How can you recreate an artistic process?" Ascan

Mergenthaler, a Herzog & de Meuron senior partner, told the *New York Times*. "You can't read their minds, so you can't just try to do what they did. You have to think beyond that."

The firm created LED lighting with illuminated glass lenses to replace the original gas fixtures. The resulting refracted light achieves a warm, glowing atmosphere for which the Veterans Room was once so famous.

To further transform the room into a modern venue, it was sound-proofed and engineered to concert-level acoustic standards. The now in-demand space is expected to host musical performances, exhibitions, educational workshops, and lectures. **OLIVIA MARTIN**

vitra.

Introducing: The Belleville Chair and the Belleville Armchair

Developed by Vitra in Switzerland. Design: Ronan & Erwan Bouroullec

Belleville is the name of the vibrant Paris neighborhood where the designers have their studio. It is a technically sophisticated plastic chair consisting of two components - a structural frame and a seat shell. Tracing the calligraphic lines of the legs and back, the slender black frame supports a thin shell that tapers from the wide seat surface into a narrow backrest, which is available in colored polypropylene, molded plywood veneer or with a cover in leather or fabric.

Try Belleville. Email us to have a sample chair delivered:

sales.us@vitra.com | Configurator chair finishes at www.vitra.com/bellevillechair



National Treasure

As architects descend for the 2016 AIA National Convention, the City of Brotherly Love will be in the spotlight. Philadelphia was just named a World Heritage City, the first in the United States. Denise Scott Brown and Robert Venturi will be awarded the AIA Gold Medal during the convention and a new mayor is fighting to preserve the city's landmarks, which include the Liberty Bell, Independence Hall, Philadelphia City Hall, and a host of modern and postmodern relics—not to mention the urban fabric that composes the neighborhoods. In light of all that is happening, *AN* dove head first into Philadelphian architecture, both past and present.



The Philadelphia City Hall (1871–1901), built in the Second Empire style, was the tallest structure in the world from 1894 to 1908. It is still the world's tallest masonry building, and until 1984, it was the tallest in Philadelphia, thanks to a gentlemen's agreement that limited the heights of buildings below its 548 feet.



J. FUSCO FOR VISIT PHILADELPHIA®

Preserving Heritage

Despite a World Heritage City designation, Philadelphia and its new mayor face preservation challenges.

This year Philadelphia—home of the Liberty Bell, Independence Hall, and Rittenhouse Square—can boast of another historic attribute: It is the first and only city in the United States to be named a World Heritage City, one of 266 around the globe.

Civic leaders, who received word of the recognition last fall, note with pride that it gives Philadelphia a distinction that big-city rivals such as New York and Boston can't claim. They hope it will make residents more aware of the city's historic assets and help draw more tourists.

However, a letdown is that the World Heritage City designation doesn't offer Philadelphia any money to protect or promote historic buildings. It comes from

a Canadian group, the Organization of World Heritage Cities (OWHC), not the United Nations Educational, Scientific and Cultural Organization (UNESCO), and it provides no funds for preservation.

Some fear the designation could lull people into a false sense of security about local preservation activity. "There's been a tremendous amount of confusion," said architect Kathy Dowdell, principal of Farragut Street Architects. "It's essentially a marketing campaign. It doesn't actually protect anything. But if it gets people to think about the need to protect [historic buildings], I don't care if it is a marketing campaign."

Despite its recent designation as a World Heritage City, Philadelphia has had

a decidedly uneven record and reputation for historic preservation. Architects who come to the AIA convention will find Center City relatively intact. But other areas of the city are losing historically and architecturally significant buildings at a steady rate, largely due to development pressures and lack of landmark protection.

This spring, many residents are smarting from the recent loss of the main auditorium of the Boyd Theater, the city's last movie palace, and the former Union Baptist Church, where Marian Anderson learned to sing. Compared to its peers, local preservationists say, Philadelphia is doing a poor job of safeguarding its historic assets. More than a few describe the preservation scene as

being in a state of crisis.

"There is a real culture of despair, or resignation, when it comes to preservation in this town," said Aaron Wunsch, assistant professor in the University of Pennsylvania's graduate program of historic preservation, in an interview with PlanPhilly, a website that monitors preservation activity in Philadelphia. "It's not that people don't care; it's either that they assume that the system is working, or have given up on it ever doing so."

Lack of imagination is one of the city's problems, Wunsch said.

"Philadelphia has become a real can't-do kind of place, unwilling or unable to think creatively about preservation and adaptive reuse. We have the architectural



CHANDRA LAMPREICH

Left: The Declaration of Independence and the U.S. Constitution were both debated and signed in Independence Hall, built in 1732. It is part of Independence National Historical Park, which spans over 55 acres on 20 city blocks in the historic district of the City of

Philadelphia. **Above:** The art deco Boyd Theater (1928) is one of the most recent losses for Philadelphia's preservation community. The 1920s movie palace was one of the last of its kind in the city.

resources of a Colonial Williamsburg for the 18th century, and far better than Manhattan for the 19th. But we continue to think like Detroit, treating every development proposal, no matter how

shoddy, as our city's last hope."

"My feeling is that there are two different stories here," said Nathaniel Popkin, writer, critic, and editorial director for Hidden City Philadelphia, another



FRANK HANSWIJK/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

Denise Scott Brown

The Other Philadelphia School: An Unknown History of Architecture and Planning at the University of Pennsylvania

At the 2016 AIA convention in their hometown of Philadelphia, Denise Scott Brown, Hon. FAIA, and Robert Venturi, FAIA will receive the 72nd AIA Gold Medal, the highest honor that the institute gives. For this occasion, editor-in-chief William Menking and senior editor Matt Shaw sat down with Scott Brown at her and Venturi's home in suburban Philadelphia.

***The Architect's Newspaper:* Can you talk about what brought you to Philadelphia to study and teach?**

Denise Scott Brown: Peter and Alison Smithson, our gurus at the London Architectural Association (Peter wasn't teaching there then) intrigued us with their New Brutalism. After the war, young architects with passion wanted to follow Le Corbusier's urban visions and rebuild Europe's cities, and the brightest wanted to study urban planning in America first. But the Smithsons contested the idea of "decanting" the London poor into

the rural, middle-class "New Towns," and produced models following their street-life patterns for rebuilding in cities on bombed sites. This is what Brutalism stood for then, not the overwrought use of unfinished concrete. The Smithsons and Louis Kahn met over debates on this subject through CIAM and their 15-year correspondence is in the Smithson archives at Harvard. So when Peter said the only place to go for city planning was the University of Pennsylvania because Louis Kahn taught there, Robert Scott Brown and I went.

But before we left, we read an article in *Time Magazine* about Philadelphia and the planning we would encounter there thanks to its liberal reform government. A "white noose" of suburbs lay around the neck of a center city that was half black and half white, and measures were under discussion to keep blacks out of Philadelphia's center. I was surprised. This was not happening secretly—it was openly discussed—just like in my sad and miserable country of South Africa, people in Philadelphia were



MARK COHN/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

organization that pays close attention to preservation in Philadelphia.

"Some people will tell you that there is a crisis. There is certainly a feeling that the regulatory process is not working... On the other hand, there is an enormous amount of preservation work happening—high quality preservation work and high quality adaptive reuse work—and there is

opportunity for much more."

Philadelphia seems to regard preservation differently than other cities do, observes Inga Saffron, *The Philadelphia Inquirer's* Pulitzer Prize-winning architecture critic.

"In most cities, historic designation means a building is protected—forever," she wrote after the city's historic

commission approved a proposal to tear down the Boyd auditorium. "In Philadelphia, designation is increasingly seen as a temporary state, good until a developer offers a compelling alternative."

Despite the recent losses and threats to the city's historic fabric, no one has given up hope. New Mayor James Kenney took office in January, and preservationists are

optimistic that he and his administration will put preservation on a better course. They note that Kenney once worked for a local architectural firm that specializes in preservation, Vitetta, and that as a city council member he introduced legislation that would have added landmarks to the Philadelphia register and doubled funding for the historic commission. The

practicing apartheid.

In the 1940s, South Africa was in social turmoil. I grew up with it and came away with a guilty conscience and sympathy for African needs. In England there was socialism and more turmoil, but in the late 50s, America decorum ruled—sloppy joes, long skirts, and bobby sox were in style—not protest. Yet within two years, the social turmoil familiar to me was here, too. We arrived from our experiences of Africa and Europe with lots of questions, and were happy to find not answers, but ways to search for them. At the semester's end Herbert Gans, our sociology professor, said, "You came with such interesting questions. Where are the answers?" We were all very young, but I have since said to Herb, "You didn't have answers, why did you expect us to have them?"

In the 1940s Kahn belonged to a citizens' group for city planning that convened under the reformed government and was good at purveying planning facts via metaphors intriguing to architects. The ideas in his famous street plan came from this group—our transportation professor, Robert Mitchell, belonged too, and behind Lou's plan I recognized the content of Mitchell's lectures.

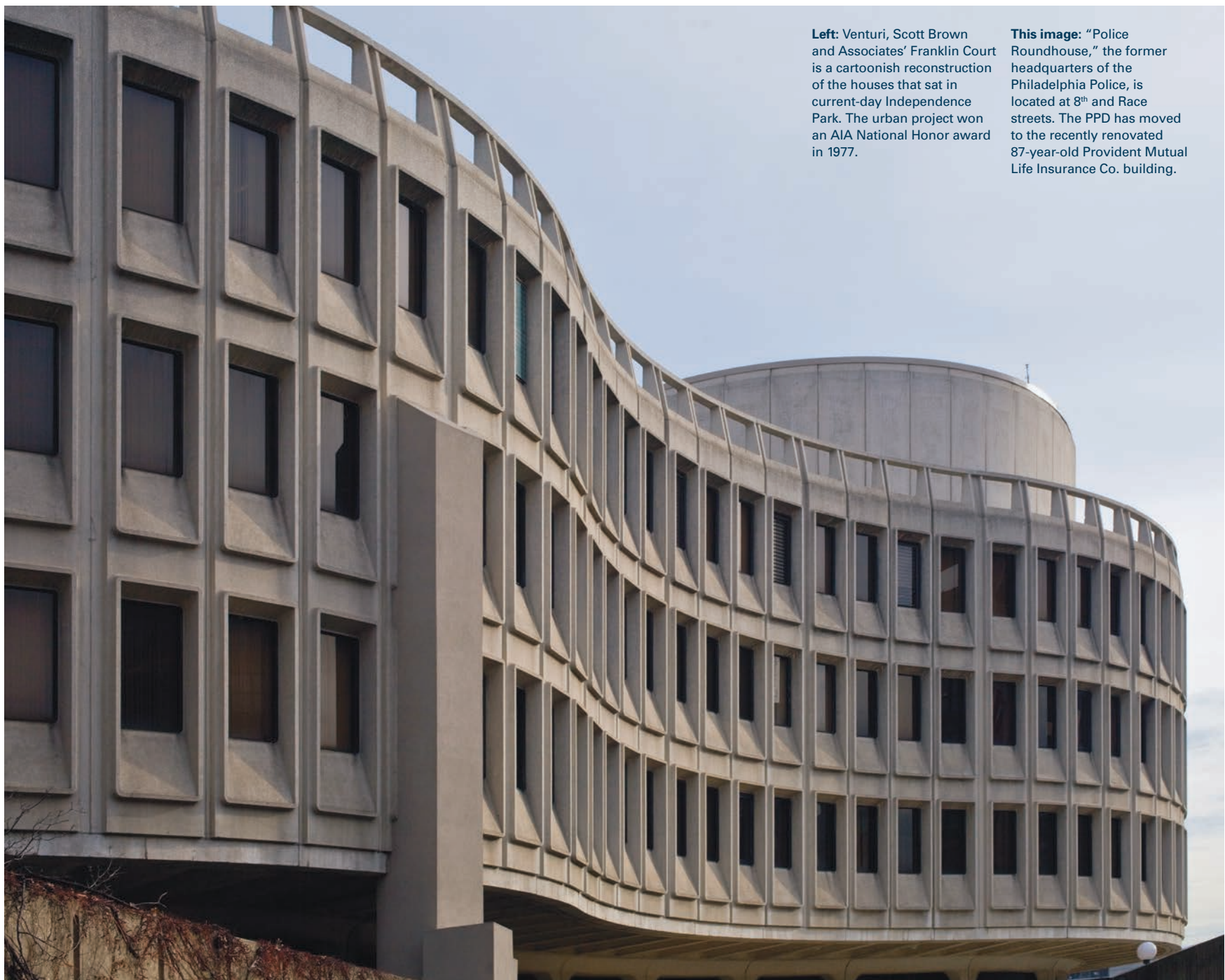
Robert Scott Brown and I entered planning school hoping to study early modern planning ideas, like Arturo Soria y Mata's linear city. We thought it was an interesting solution to urban-rural disconnection in mass cities. Trains, we suggested, should travel at 100 miles an hour. When teachers observed that would be too fast for transit stops, we replied, "That doesn't matter!" We were

early modern machine romantics.

Formulating the questions was Penn's planning school's strength. But we learned it from social scientists and activists, not architects. Faculty and students in the architecture department were unaware it was happening.

The planning school was in the school of architecture?

Yes. How did a great socially based planning school develop in a school of architecture? The key was research. When federal urban renewal programs were created in the 1940s, research was mandated. But where would you put it? At first, architecture schools where cities were designed were the only receptacles for this largesse. So Penn's Institute for Urban Studies hired



Left: Venturi, Scott Brown and Associates' Franklin Court is a cartoonish reconstruction of the houses that sat in current-day Independence Park. The urban project won an AIA National Honor award in 1977.

This image: "Police Roundhouse," the former headquarters of the Philadelphia Police, is located at 8th and Race streets. The PPD has moved to the recently renovated 87-year-old Provident Mutual Life Insurance Co. building.

PETER WOODALL

legislation never passed, in part because Kenney left the council before it could advance. But it underscored his passion for preservation.

As the new mayor settles in, Philadelphia's preservation scene is a study in contrasts. On the plus side, Philadelphia has one of the richest collections of historic buildings in the

country and a sophisticated citizenry that understands the importance of preservation. The Philadelphia Historical Commission was formed in 1955, making it one of the country's preservation pioneers. Philadelphia has excellent architecture and preservation schools, first-rate architects and builders; strong philanthropic organizations,

and a longtime preservation advocacy group, the Preservation Alliance of Greater Philadelphia.

But the city faces an uphill battle in protecting its assets for a variety of reasons. The historic commission has one of the lowest budgets of any big city preservation agency in the country—less than \$500,000 a year. With the limited

budget, commission staffers devote much of their time to processing building permit applications rather than preparing reports recommending new landmark designations. Only about two percent of the city's buildings have any sort of local landmark protection.

Designated landmarks aren't necessarily safe from the wrecking ball either. Over

Mitchell, architect turned transportation planner; Martin Meyerson, who came out of Penn and the University of Chicago; Herbert Gans, a city planning doctoral student (Penn's first); C. Britton Harris and Jack Dyckman from Chicago; William Wheaton from Princeton and Harvard; and a young Paul Davidoff from Yale Law School. They were high-powered people, some, like Wheaton, were influential in Washington and were rainmakers for the school.

Universities use programs to fund activities temporarily while they are of interest. The Graduate School of Fine Arts' Institute for Urban Studies was one of Penn's first, but more followed as other departments tapped federal urban-related money. The presence of its young researchers was one of the reasons Robert Scott Brown

and I found Penn to be the most exciting intellectual atmosphere we'd been in on three continents. People at Penn were thinking about the things we were thinking about, and thrilled to have us. But this was not so among the architects.

Architect planners like David Crane, our student advisor, had the same straddling problems I had. Whereas in London, architects approached urban planning because it was the going game, in America, you went there when you found you were not good at design. So I was seen as a non-designer in Penn architecture and was not invited to participate as I had been in England. But the American architectural elite had not yet caught up with Team Ten and the New Brutalism. Lou of course knew them and I introduced them to Bob and my

students. By that time Robert was dead, people here had rallied to help me, I had formed lifelong friendships, and in 1960 I had begun teaching in the planning department.

In 1961, I started teaching the fall semester theories course for architects and was given a joint appointment in architecture and in planning. This meant I was the only full-time person teaching in architecture. The architects spent three afternoons a week in the school, whereas I was there day and night. To connect the studio and the theories course, I gave studio crits at night, so I had good ties with beginning architecture students, and very good ties with planning students by teaching studio and kibitzing in their theory course taught by Paul Davidoff. So, I saw things that few faculty, and none in architecture, saw, especially around the turmoil going on

Penn Fruit was one of the most popular supermarkets in Philadelphia from 1928 to 1978. Its over 40 locations were some of the finest midcentury designs in the city, but the location at Frankford Avenue and Pratt Street is the last remaining intact. It was in the Preservation Alliance for Greater Philadelphia's Places to Save list this past November because of the threat of demolition from Rite Aid.



PETER WOODALL

the years, the historic commission has approved a number of requests to demolish buildings after owners argued it would be a financial hardship to maintain them. The city has few tax incentives for preservation.

Much of the problem, said Popkin, can be traced to the city's loss of manufacturing jobs in recent decades and its subsequent budget woes. In addition, Popkin said, Philadelphia never had the sort of overheated real estate market New York City has. As a result, he said, the historic commission has been perennially understaffed, underfunded, and ill equipped to cope with the sort of development pressures it's facing now.

In awakening from its real estate

doldrums and embracing urban revitalization, the city sometimes acts as if it never learned the lessons of the past 50 years about preservation and urbanism, Wunsch said. "It's almost as if Jane Jacobs never existed."

The city's lead public official in charge of preservation efforts, Historical Commission executive director Jonathan Farnham, offered no comment for this article. In other interviews, Farnham has defended his commission, saying he thinks it does well given its budget and staff size. He disagrees with those who complain that the commission isn't recommending enough buildings for landmark status. He denies that it sides with developers too frequently.

How can the situation be improved? In an op-ed for the *Inquirer*, Wunsch and Preservation Alliance executive director Caroline Boyce urged the city to increase funding for the historic commission; undertake a comprehensive survey of Philadelphia's historic resources, and provide tax incentives for preservation, among other suggestions.

Another key to any turnaround would be for elected officials to demonstrate the political will to make preservation a higher civic priority, and that's where Mayor Kenney comes in.

Carl Dress, principal of Heritage Design Collaborative of Media and chairman of AIA Philadelphia's Historical Preservation Committee, said he's encouraged that

Kenney wants to rehab and reopen older libraries and recreation centers. In addition, he said, the city is moving its police headquarters from one older building, the Roundhouse by GBQC, to the former Provident Mutual Life Insurance building in West Philadelphia. It also hired Kieran Timberlake to refurbish the "Saucer" welcome center at LOVE Park.

"There are great hopes that he will help take preservation in the right direction," Dress said of Kenney.

During last year's campaign for mayor, "Kenney was the first person to talk positively about preservation in as long as anyone can remember," Popkin said. "He understands it. He gets it...Hopes are very high." **EDWARD GUNTS**

in social planning. It was 1961—an enlivening time in American cities and at Penn. But the architects didn't notice.

What was the turmoil about?

There was social unrest in cities related to injustice and particularly to urban renewal, seen as "human removal." And when the social planners erupted at Penn, architects asked, "Who are these people horning in on our field? We were doing very nicely without them." They said, "don't fix what ain't broke." So eventually all the planners left Penn, as well as many architects who were not Harvard-trained modernists. This was because research money dried up with Nixon and Reagan, but also because our dean, great in many respects, saw Harvard as the shining model for architectural education. So nonconformists were not reappointed, and beyond the

social planners, Crane and I left and Bob too, and Penn lost the opportunity to be the first school to build on the early links then forming, over our somewhat mangled bodies, between the social and the physical in architecture.

Where did you go next?

Bill Wheaton invited me to be a visiting professor at Berkeley, so I taught there during the Foul Speech movement, one semester after the Free Speech movement, at Berkeley. Then I went on to start a school of architecture at UCLA. I was one of three founding faculty members there, and I taught studio as I had learned from Dave Crane's planning studios. This was the model for the *Learning From Las Vegas* studio, and is the reason why every school of architecture now has one teamwork, urban project studio with a visit somewhere. Sadly they're often junkets, not real research.

This model of teaching comes out of planning?

Yes but it needed adapting for architects and very careful putting together. Dave Crane pushed me at Penn to study regional science, an economic discipline, nicknamed "city physics." It helped me greatly in connecting form and forces with architects. But at UCLA I taught urban design and brought in experts from various fields. The principal was George Dudley, who I had worked with in New York, and Henry Lu, Peter Kamnitzer, and I were faculty. I ran the first studio and set the model for interdisciplinary teaching via studio. "Determinants of urban form," my subject, investigated the forces that make form, and how to design with them. In team studios everyone shared information collected for the project with everyone else and we all shared the project. In that way everyone saw how the whole thing was put together.

facades—

Published by The Architect's Newspaper

www.archpaper.com

Facade technology is constantly evolving. Get up to date on the latest construction techniques and innovative products with our annual facades feature. This year the focus is on retrofitting, as architects grapple with the challenges of preserving aged modernist structures. We visit Cambridge's Bruner/Cott, a firm that has restored several important Brutalist buildings by Josep Lluís Sert. We also look at several projects where facade interventions have added entirely new spaces in addition to increased performance and aesthetics. And as always, we share some shiny (and patinated) new constructions as well.

RETROFIT MANIA



THERE'S A FINE LINE BETWEEN VISION AND REALITY.

YKK AP supports your spec from sketch to completion.

You can count on tested and proven high-performance facade systems from YKK AP. But most importantly, whether you're searching for impact resistance, low U-values, or some fresh air with operable windows, YKK AP gives you more support and design choices to deliver on your vision.



*We have architect support tools for you,
learn more at www.ykkap.com*



**Quality
inspires®**

When it comes to coatings, you've got options.

Every project is different, so why use the same coating for every job? AkzoNobel INTERPON® powder and TRINAR® liquid aluminum coatings are available in a range of formulas. Whether you need a surface that provides maximum mar-resistance or a sparkling metallic finish that refuses to fade or chalk, we've got you covered. Trust the AkzoNobel difference:

- Research
- Quality Assurance
- Real-World Testing
- Long-term Warranties
- A Company History That Goes Back Centuries

TRINAR is a 70% PVDF paint finish that meets the AAMA 2605 superior performance specification for coil and extrusion coatings. INTERPON powder coatings are solvent-free, available in a wide range of colors and provide a durable finish. Find a product to meet any AAMA performance spec at: www.akzonobel.com/ccna and www.interpon.us

Ben Mitchell, Manager
Extrusion Coatings
T 614-298-1881
E ben.mitchell@akzonobel.com

Akzo Nobel Coatings Inc.
1313 Windsor Ave.
Columbus, OH 43211
www.akzonobel.com/ccna

Gabriel Morales-Sada
Market Manager-Architecture
Powder Coatings
T: 619-397-8269
E: gabriel.morales@akzonobel.com

Akzo Nobel Coatings Inc.
20 Culvert Street
Nashville, TN 37210
www.interpon.us

AkzoNobel 

RETROFIT: STUDIO VISIT

RETROFITTING
BRUTALISM

Leland Cott, FAIA, and Henry Moss, partners at Bruner/Cott sit down with *AN* to discuss history of Brutalism, the technical complexities of renovating reinforced concrete towers, their firm's respect for the history of modern architecture, and their optimism for a future of restored modernist projects.

Stationed between Harvard University and MIT in Cambridge, Massachusetts, Bruner/Cott finds itself at arguably the epicenter of Brutalism—the Charles River—where reinforced concrete towers thrived in the 1960s due to postwar campus expansion programs and the desire for an effect of stability and permanence among institutions. Bruner/Cott's pioneering work with adaptive reuse in the 70s,



along with extensive experience in managing the preservation of entire campuses of buildings—some nearly entire towns—has naturally led the firm to Boston University and Harvard University, where the architects find themselves reengaging the work of their former colleagues and teachers. Technical complexities of

renovating Brutalism bring forth a new set of preservation issues not seen in the restoration of 19th century clapboard buildings and limestone buildings—namely the cultural and tectonic baggage of exposed concrete. People often dislike concrete buildings. And concrete-formed structures are prone to sprawling and cracking

since they are often reinforced and formed incorrectly. There is an art to concrete restoration that not only involves labor-intensive selective demolition, but also a precise pairing of aggregates to minimize the difference between old and new exposed finishes. “This is very fascinating work on a level that is very different than renovating a

19th century Victorian church. Modern architecture is of my time. We were around when modern architecture was new and innovative, and now we are renovating it. Its very interesting to see its faults and to be able to bring it back so it can continue for many years—hopefully many decades,” said Cott.

The following projects have much in common despite a range of nearly 20 years between completion dates. Their stories all stem from what Cott describes as a “downward spiral” of disinvestment—a familiar story that goes something like this: The building is not particularly liked by the public leading to a decline in its use, which triggers owners to stop taking care of it because of costly repairs. The building deteriorates, and its occupants hate it even more. Now demolition is on the table as a solution. The first question from these owners is often, “If we clear out the building, can we demolish it?” All of this effort is ironic for an architectural movement that made every aesthetic, formal, and structural attempt at erasure of a tumultuous past that included the Great Depression and two world wars. But Bruner/Cott sees its work as a respectful blend of preservation and correction of modernism’s faults, and “do the impossible” by making these buildings better than they ever were to begin with.

CORRECTING FAULTY ENVIRONMENTAL DECISIONS

PEABODY TERRACE

- Date of Retrofit: 1995, window replacement 2004 (original construction 1962)
- Architect: Bruner/Cott
- Project Scope: concrete envelope repairs, replacement window system, building system upgrades
- Structural Engineer: Foley and Buhl Engineering, Inc., Watertown, MA
- Mechanical Engineer: Zade Associates, Boston, MA
- CM: Shawmut Design & Construction, Boston, MA
- Windows: Custom Window, Plymouth, MA

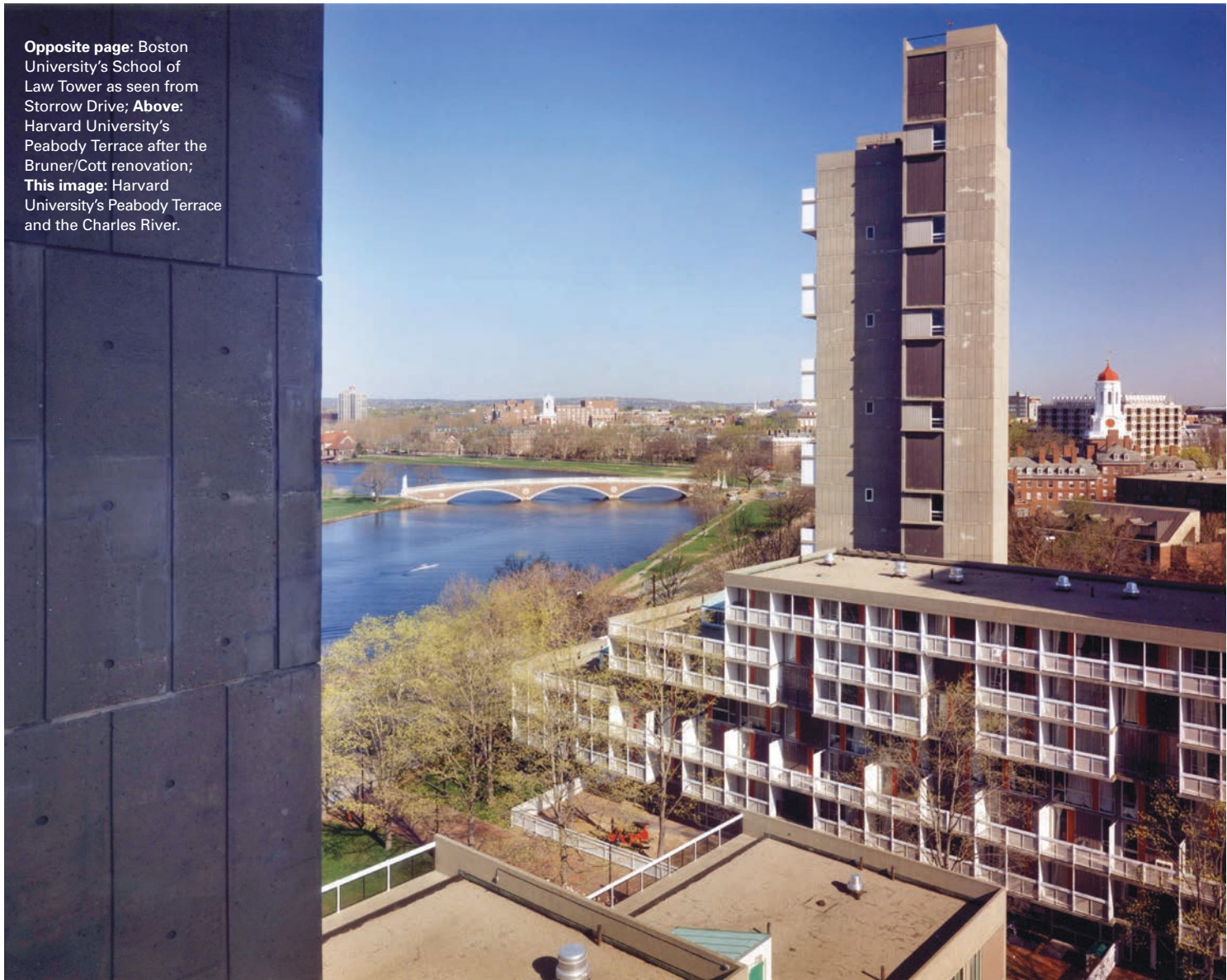
Josep Lluís Sert’s career was born in Barcelona where, after briefly working for Le Corbusier in Paris, he went on to found numerous influential artist groups influential in the growth of modern architecture. He was exiled to New York City during WWII where he worked on several urban planning schemes for cities in South America. From this experience, he became dean of Harvard’s Graduate School of Design, initiating the world’s first urban design degree program.

One of his trademarks, prominently found on the facade of Peabody Terrace, are wonderfully colored panels integrated into window systems. “They’re very romantic,” said Cott. “...and surprisingly brightly colored. You can open them up and let in fresh air.” The problem was that these panels were literally the only means to temperature control in the building. All of the dwelling units, despite various solar orientations, ran off one thermostat. Tenants had no control of their heat, often using Sert’s operable panels to cool their overheating spaces in the winter months. The units were neither air tight or waterproof, further adding to the deterioration of the building.

“That was the extent to the sophistication of what I would call the most innovative housing project designed in the past 100 years,” said Cott. “It was the work of a genius, the way he [Sert] aggregated apartment units around stair cores and skip stop elevators [...] an incredibly beautiful exterior without any regard to occupant comfort.”

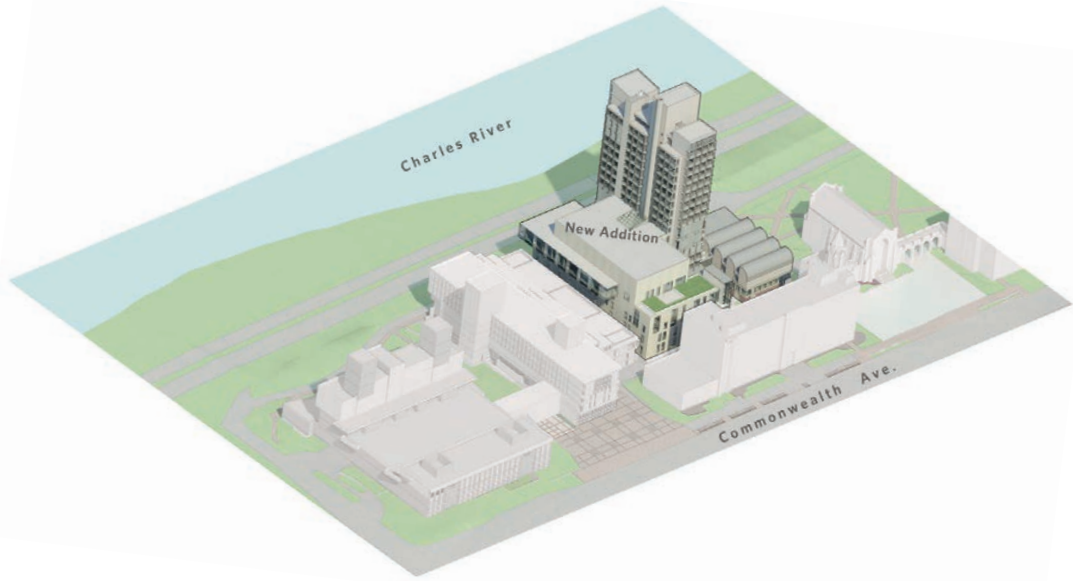
Bruner/Cott approached the project in the 1990s as a preservation exercise, reconstructing the 500 interior units, repairing the concrete envelope, and designing an extensive replacement of Sert’s window system.

Moss said that owners will typically just cover up the issues in these types of aged buildings. “That kind of recladding approach is going to become more and more endemic, but for good modern buildings it is a real problem. Often it skips the step of understanding and then working sympathetically with the original architecture.”



Opposite page: Boston University’s School of Law Tower as seen from Storrow Drive; **Above:** Harvard University’s Peabody Terrace after the Bruner/Cott renovation; **This image:** Harvard University’s Peabody Terrace and the Charles River.

STEVE ROSENTHAL; ABOVE: STEVE ROSENTHAL



LEFT: COURTESY BRUNER/COTT; RIGHT: RICHARD MANDELKORN

CORRECTING PROGRAMMATIC FAILURE

BOSTON UNIVERSITY LAW TOWER

- Date of Retrofit: 2015 (original construction 1965)
- Architect: Bruner/Cott
- Project Scope: New Redstone building; total gut renovation of Tower and Pappas Library; facade restoration.
- Consultants: Weidlinger Associates (structural); BR+A (mep/fp); Richard Burck Associates (landscape design); Colburn & Guyette (foodservice design); Acentech (acoustic, av); Atelier Ten (lighting); Haley & Aldrich (geotech); Nitsch Engineering (civil); Faithful & Gould (cost estimating)
- Windows: Graham Architectural Windows
- Facade Installer: Sunrise Erectors

The project began with Bruner/Cott compiling a report that paired preservation principles with a development-minded approach. This became the blueprint for renovations to Sert's Boston University Law Tower. Bruner/Cott's message to BU's administrators was simple and direct: "You are the

stewards of an incredibly important piece of modern architecture." In total, the architects added 100,000 square feet to Sert's composition, which Cott said was already a generally well-defined and complete scheme. "The owners were smart enough to ask the question, 'Can these buildings be saved?' which is music to any architect's ears."

Bruner/Cott's comprehensive renovations to the 265-foot-tall tower included building system upgrades that required the insertion of new vertical distribution chases through Sert's concrete slabs, and a chilled-beam, passive cooling system. Building envelope repairs included the patching of more than 630 separate areas of concrete through a labor-intensive process involving sawing and chipping away at the structure to get behind reinforcement bars. New patches of concrete were carefully color matched to the existing concrete through a process of specifying matching aggregates to Sert's original mix. The patched areas were bush hammered to match the existing finish. Cott said this method of renovation is invasive not only to the building, but its occupants: "If the owner thinks they can't afford to move people out of the building, then all of that noise

Above Left: An axonometric drawing showing the urban context of the Boston University School of Law Tower; **Above Right:** Boston University School of Law Tower and School of Theology as seen from Commonwealth Avenue; **Below:** Harvard University Smith Center.

and vibration is something for the occupants to complain about."

One of the major flaws of this building was the circulation system of the building, which relied on elevators to transport large crowds of students to elevated lecture halls in the tower. During classes, it would take 20 to 30 minutes to clear the room, which was disruptive to the academic schedule. Bruner/Cott reprogrammed the building, swapping in administration and faculty offices for the large occupancy areas, which have relocated to a new five-story 93,000-square-foot addition between the base of the tower and an adjacent library. "We made every effort to make the new construction part of the aesthetics of the original tower," said Cott. "When you're inside, you know the building has been renovated, but you don't really know what is renovated and what is original." The architects worked to maintain the historic character of the building intact through exposed, board-formed concrete finishes.

REBUILDING A COMMUNITY

HOLYOKE CENTER

- Date of Retrofit: 2018 projected, (original construction 1965)
- Architects: Hopkins Architects (Design Architect); Bruner/Cott (Executive Architect)
- Consultants: Arup Partners (mep, structural engineering); Faithful & Gould (cost consultant); Simpson Gumpertz & Heger (structural engineering); Michael Van Valkenburgh Associates (landscape architect)
- Project Scope: Renovation of former Holyoke Center will include much-needed modernization of the building; improved access to Harvard's information center; enhanced landscaped plazas at north and south ends of the site; new, flexible interior spaces for events; and common spaces to attract varied constituencies within the university.
- Clear window film: 3M, Solyx
- Installers: A+A Window, American Window Film

Recently renamed the Smith Campus Center, Sert's former Holyoke Center at Harvard University is an h-shaped 10-story building offering a panoramic view of the nearby Charles River. With a crumbling exterior concrete envelope and inefficient heating and cooling system, the building is undergoing a significant renovation process spearheaded by London-based Hopkins Architects and executive architects Bruner/Cott.

Two quotations might aptly describe Sert's dogmatic approach to campus planning and architecture, which often was in conflict with popular taste. The first, from Sert himself, proclaiming his disdain for Harvard Square's historical colonial architecture that he partially demolished for his Holyoke Center: "Stepping into Harvard Square is like entering one of Dante's circles of hell in terms of anything associated with human enjoyment, pleasure, or beauty." A year after its

completion, Harvard's student journal shot back with: "The one nice feature about Holyoke Center is that it's the one place in Cambridge from which you can't see Holyoke Center."

Today, the building—recently renamed the Smith Campus Center—is undergoing a major physical and cultural transformation that seeks to strengthen the Harvard community, rather than to divide it. The university has engaged the university student and faculty body through 25 focus groups to produce a collective vision for the new center. The committee organizing the reprogramming of the building has received over 6,000 survey responses.

While Boston University's Law Tower received an addition that blended old with new, blurring the lines between Sert's building and new construction, the Smith Center's addition will separate itself from Sert's architecture—a move that seems intentional. Visualizations of the addition promise relaxed spaces full of nature: A natural wood-clad ceiling and light-filled glassy expanses offering glimpses to nearby renovated leafy plazas.

It is ironic that here in the very building Sert used to set forth a modernist agenda erasing the past, a new addition and campaign by the university is on track to culturally erase his project—from the facade system down to the name of the building. "The new Smith Campus Center will embody the aspirations and values that we hold dear and seek to preserve. It will draw us together more closely, strengthening the sense of community at Harvard by encouraging spontaneous interactions among students, faculty, and staff, as well as members of the broader community," said Harvard President Drew Faust.

"We realize if we're going to save these buildings and have another 50 years of usable life, we really have to make them better than they ever were to begin with. Because as good as they might have been in the beginning of 1960, they're much better now than they ever were in terms of occupant comfort and ease of movement." **JOHN STOUGHTON**



COURTESY HOPKINS ARCHITECTS

BRING YOUR VISION.

SunGuard® SNX 51/23

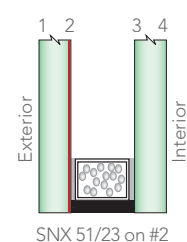


"Our choice in glass opens up a historical structure to highlight its character, while creating a bright, comfortable, modern workplace. SNX 51/23 delivers exceptional clarity and energy performance, without unwanted tint or reflections."

JOSH BOLTINHOUSE, AIA, LEED AP | LAMBERT ARCHITECTURE + CONSTRUCTION SERVICES

522 LADY STREET, COLUMBIA, SC

BUILD WITH LIGHT®



DEKTON. UNLIMITED.

FLOORING | FACADES | COUNTERTOPS



The large-format surface, Dekton, opens a new world of possibilities for design and architecture.



Dekton offers an array of colors and finishes in thicknesses of 0.8, 1.2 and 2.0 cm. Indoors or outdoors, Dekton's outstanding resistance and durability make it the ideal material for everyday spaces.

DEKTON IS UNLIMITED.



DEKTON[®]
designed by **COSENTINO**

WWW.DEKTON.COM

Dekton 
DektonNA 



Clearly Evolving

Introducing the latest evolution in low-e glass.

Architects strive for continuous improvement—in fact, you might say it's in their DNA. Developed with guidance from architects and featuring proprietary technology by PPG, *Solarban*® 90 glass provides the superior solar control performance and optimal occupant comfort architects have always wanted with the aesthetics of clear glass.

For a sample, call 1-888-PPG-IDEA or visit ppgideascales.com/sb90.

Solarban, IdeaScapes, PPG and the PPG logo are trademarks of PPG Industries Ohio, Inc.





RETROFIT: PROFILE

FASANO HOTEL & RESIDENCES AT SHORE CLUB

MIAMI BEACH, FL



The Fasano Hotel & Residences at Shore Club is a complex of several luxury hotel and condo buildings, anchored by the iconic Shore Club at 1901 Collins Avenue. The project is one of the biggest underway in South Beach and features Brazilian architect Isay Weinfeld's sophisticated renovation of a former hotel tower, designed by British modernist David Chipperfield in the 1990s as a combination of the 1949 Shore Club and the 1939 Sharalton.

Thorsten Kiefer, director of design and development at HFZ Capital Group—the developer of Fasano Hotel + Residences at Shore Club—said that retrofitting Chipperfield's tower will be an “architectural

collage” fusing the old and the new: “The light veil of large outdoor gardens in the sky, for example, is a very sensitive addition, which still recognizes the Chipperfield design from the nineties. We do think that a sensitive juxtaposition between old and new will add to the sense of luxury the Shore Club had in its past,” said Kiefer.

The most significant features of the renovation are the large terraces reshaping Chipperfield's stepped tower into an elegantly rectilinear volume. Through minimal detailing, transparent glass balcony railings, and a whitewashed color palette, the new outdoor gardens produce a transparent volumetric addition to the building.

ORIGINAL ARCHITECT:
ALBERT ANIS / DAVID CHIPPERFIELD
ARCHITECTS: ISAY WEINFELD
EXECUTIVE ARCHITECTS: STANTEC
DATE OF COMPLETION: 1939 / 2001
DATE OF RETROFIT COMPLETION:
PROJECTED 2017

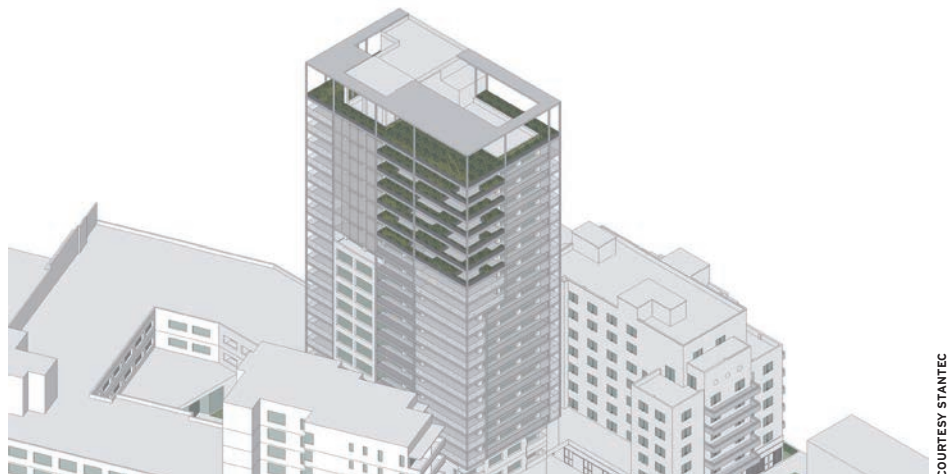
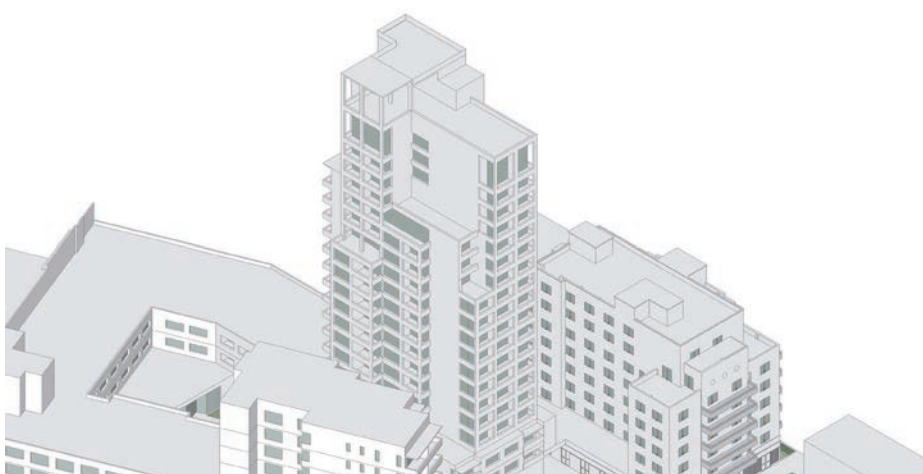
Above: Outdoor terraces extend the interior out toward the Atlantic Ocean. **Below:** Diagrams show the volumetric addition to the facade, which adds habitable area and improves the look and environmental performance.

The building was not designed to take on such large terraces, so a new structural system was carefully integrated into the existing tower. Pedro Ricciardi, project architect at Isay Weinfeld, said that this was the most challenging issue with the project: “We were very specific and respectful about placing new columns into the building.” The design team was able to keep roughly 90 percent of Chipperfield's building envelope intact.

The original historic Shore Club building, designed by Miami architect Albert Anis, is notable for its landmarked art deco lobby, which contributes to the National Register Art Deco District. The lobby seamlessly transitions into outdoor labyrinthine gardens,

supporting a marketing campaign that champions a “door to shore” lifestyle. Recently, Swiss landscape firm Enea Landscape Architecture has contributed to this vibe with a “living, breathing environment that forges a delicate balance between nature and design.” Weinfeld's office intensified this diagram of blending nature with the built environment by providing a facade retrofit solution that dissolves the perceptual exterior envelope of the building into an occupiable outdoor living zone of variable depth.

The project is currently completing a documentation phase with construction scheduled for later this year and a completion date of 2017. **JOHN STOUGHTON**





think limitless

Your vision is unique and complex. It pushes boundaries. It takes design to a new level. It personifies aspirational performance and expansive aesthetics. It demands respect and inspires awe. Your vision doesn't come in a box.

Introducing Kawneer's 2500 UT Unitwall™ System. Delivering ultra-thermal performance in a unitized curtain wall system.



AN ALCOA COMPANY

kawneer.com

© 2015 Kawneer Company, Inc.



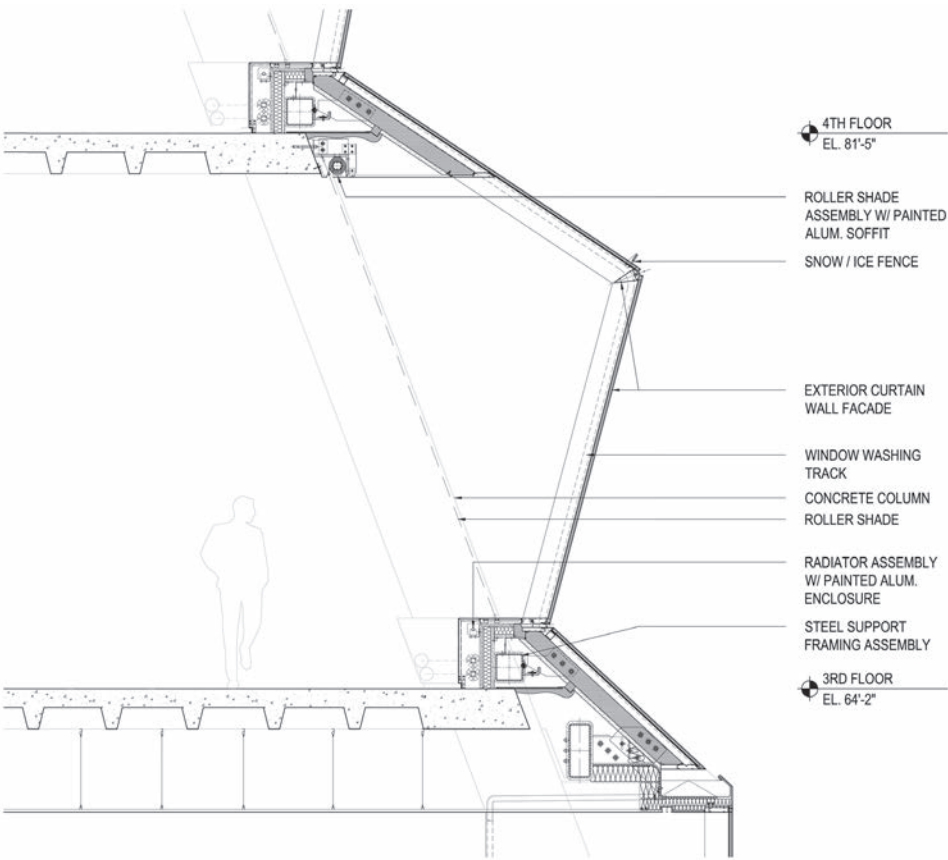
RETROFIT: PROFILE

FIVE MANHATTAN WEST

NEW YORK, NEW YORK



ORIGINAL ARCHITECT: DAVIS BRODY
ARCHITECT: REX
STEEL MANUFACTURER AND INSTALLER: PERMASTEELISA
DATE OF COMPLETION: 1970
DATE OF RETROFIT COMPLETION: EXPECTED 2016



IMAGES COURTESY REX/PHOTOGRAPHY MATTHEW USELMAN



Before BIG built its pyramid on New York's west side, there was the concrete ziggurat at 450 West 33rd Street, designed by Davis Brody (now Davis Brody Bond) and completed in 1970. The 16-story office building lost whatever Brutalist charm it possessed when, in the 1980s, its precast concrete facade was painted beige and covered with brown metal panels and it gained the dubious honor of being one of the ugliest structures in New York. Now known as Five Manhattan West, the building is undergoing another makeover, spearheaded by REX, to update its

facade with the latest in form-fitting fenestration.

The client, Brookfield Office Properties, was committed to transforming its ugly duckling into a swan. "If anything, our initial design sketches weren't ambitious enough," said REX founding principal Joshua Prince-Ramus. "We were trying to do something innovative and exciting thinking that we were pushing the envelope, and then they said 'it's a bigger envelope.'" REX ultimately devised a "pleated" glass facade that ripples down the building to flood the large, open interiors with light.

These pleats are composed of panels angling out toward each other from the floor and ceiling, a design driven by the need to mitigate the structure's slope, which limited the leasable space along the interior perimeter. But the unique form is more than just window dressing. According to Prince-Ramus, "What's interesting about the geometry is that the sun doesn't hit the lower piece of glass, so we can have a building that is transparent and simultaneously energy efficient."

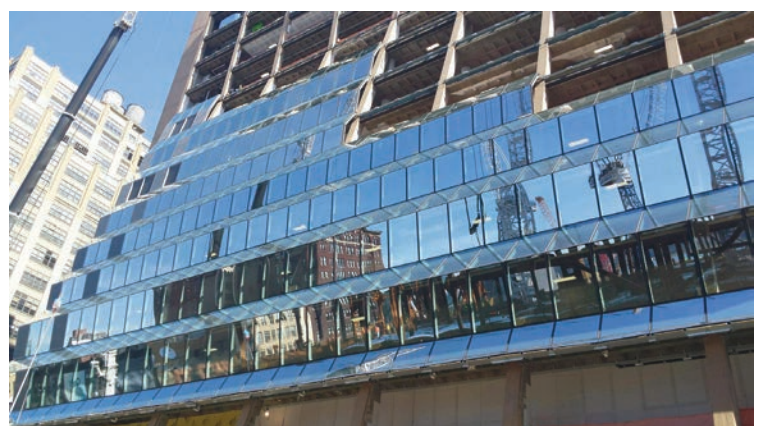
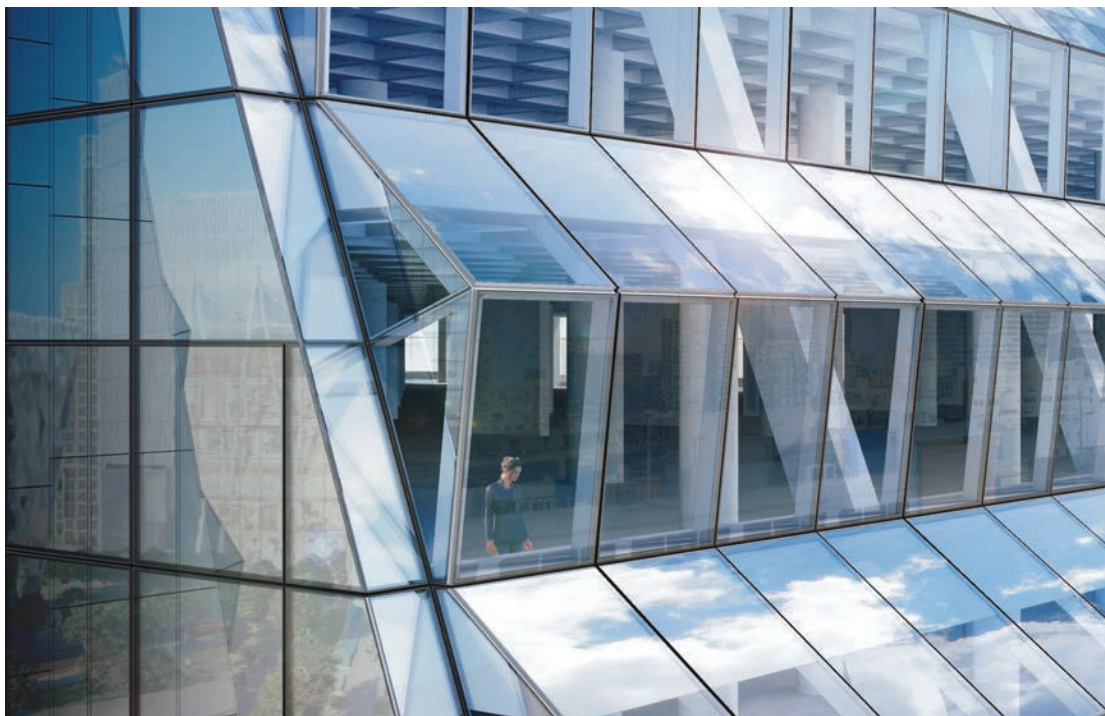
Every adaptive reuse project presents unique and unexpected

challenges. To compensate for weakness or irregularity in the nearly 50-year-old concrete slabs, REX devised an unobtrusive steel substructure to support their new facade. Beyond re-cladding the building, the architects dramatically reconfigured its lobby and improved its core and mechanical systems. Impressively, this was all done while tenants continued to occupy the building.

The glistening glass pyramid will anchor Brookfield's adjacent Manhattan West development and its investment and ambition seem to be paying off. The massive

floor slabs and floor-to-ceiling windows are attracting tech companies and other businesses looking for nontraditional office space. The anything-but-retro retrofit will be completed by the end of this year but the transformation is already profound. At street level, Five Manhattan West feels brighter and less imposing. Though its edges may have softened, the once-Brutalist building still cuts a distinct figure among the increasingly anonymous glass towers of Manhattan.

JIMMY STAMP



Opposite above: A section of the window washing system. **Opposite below:** The renovated facade gleams on the left, while the original stepped facade is on the right. **Clockwise from above left:** The pleated facade created additional interior space; a renovated outdoor terrace maintains the stepped, open spaces of the original ziggurat; pleats make their way up the elephant-foot-like Davis Brody building; a rendering of the new scheme; the first glass modules are installed in the building.



This image: The CRL-U.S. Aluminum-made facade glows in the sun. **Below left:** A newly renovated ground floor. **Below right:** Expansive views of the L.A. landscape.

RETROFIT: PROFILE

THE ELYSIAN

LOS ANGELES, CALIFORNIA



ARCHITECTS: DAVID LAWRENCE GRAY ARCHITECTS
 FACADE MANUFACTURER: CRL-U.S. ALUMINUM
 FACADE INSTALLER: LINEAR CITY DEVELOPMENT (CM)
 FACADE CONSULTANTS: KMN STRUCTURAL ENGINEERS,
 DAVIDOVITCH & ASSOCIATES (MEP), ILAN DEI STUDIO (PATIO DESIGN)
 DATE OF COMPLETION: 2015



After sitting vacant for nearly 20 years, the eight-story Metropolitan Water District office tower in Los Angeles's Echo Park has been converted from an office building to a luxury residential tower. The original building was designed in two phases—a low-rise podium and high-rise tower—by famed modernist William Pereira through a process that spanned from 1961 to 1973. Pereira's design was a structurally expressive concrete frame building with cantilevered exposed concrete slabs establishing a wraparound balcony on each level. The building boasts bays along the longitudinal axis capped with infrastructurally-scaled white concrete columns, while perforated concrete panels form an

iconic modernist brise-soleil along the podium.

Named after an ancient Greek conception of heaven, the Elysian blends architectural modernism with contemporary luxury in the 120,000-square-foot building with 96 live-work units. David Lawrence Gray Architects carefully and respectfully restored Pereira's original structure, while pushing the building forward into the 21st century. This is evident in the remediation of Pereira's concrete columns, which contained a high quality quartz aggregate cast under decades worth of grime—much to the surprise of the team. Another preservation marvel was the restoration of the existing mullions on the building. Metal panels from the lower third of the opening were removed along with original glass panes. The steel mullions were ground down and repainted. The openings were replaced with new double-paned coated glass and micro shades to produce a new building envelope. The architects worked with CRL-U.S. Aluminum to integrate an operable window unit and patio doors within Pereira's mullion layout. Also notable is the new steel railing, which translates the original construction in a new horizontal assemblage without visually overpowering the building's envelope.

While the renovation makes historical acknowledgements to Pereira's modernism, the new work tends to give way to necessary market demands of luxury residential living: Amenities like floor-to-ceiling windows and a two-story penthouse addition subtly transform the modernist building into something more transitional. The penthouse

is carefully designed, but produces the most deleterious effect on Pereira's proportioning system. His primary columns, once soaring optimistically beyond the body of the building, have now been capped by the stealthy addition.

However, the penthouse addition creatively conceals a rooftop mechanical space that houses condenser units and a photovoltaic array for solar hot water heating.

The existing building was designed with a generous floor-to-floor dimension of approximately 13 feet, allowing for an adaptive reuse of the building with minor modifications to the slabs required. The project team efficiently stacked new residential units, allowing for an economy in utility distribution, and limiting slab penetrations between floors to simply a new shaft and stairwell.

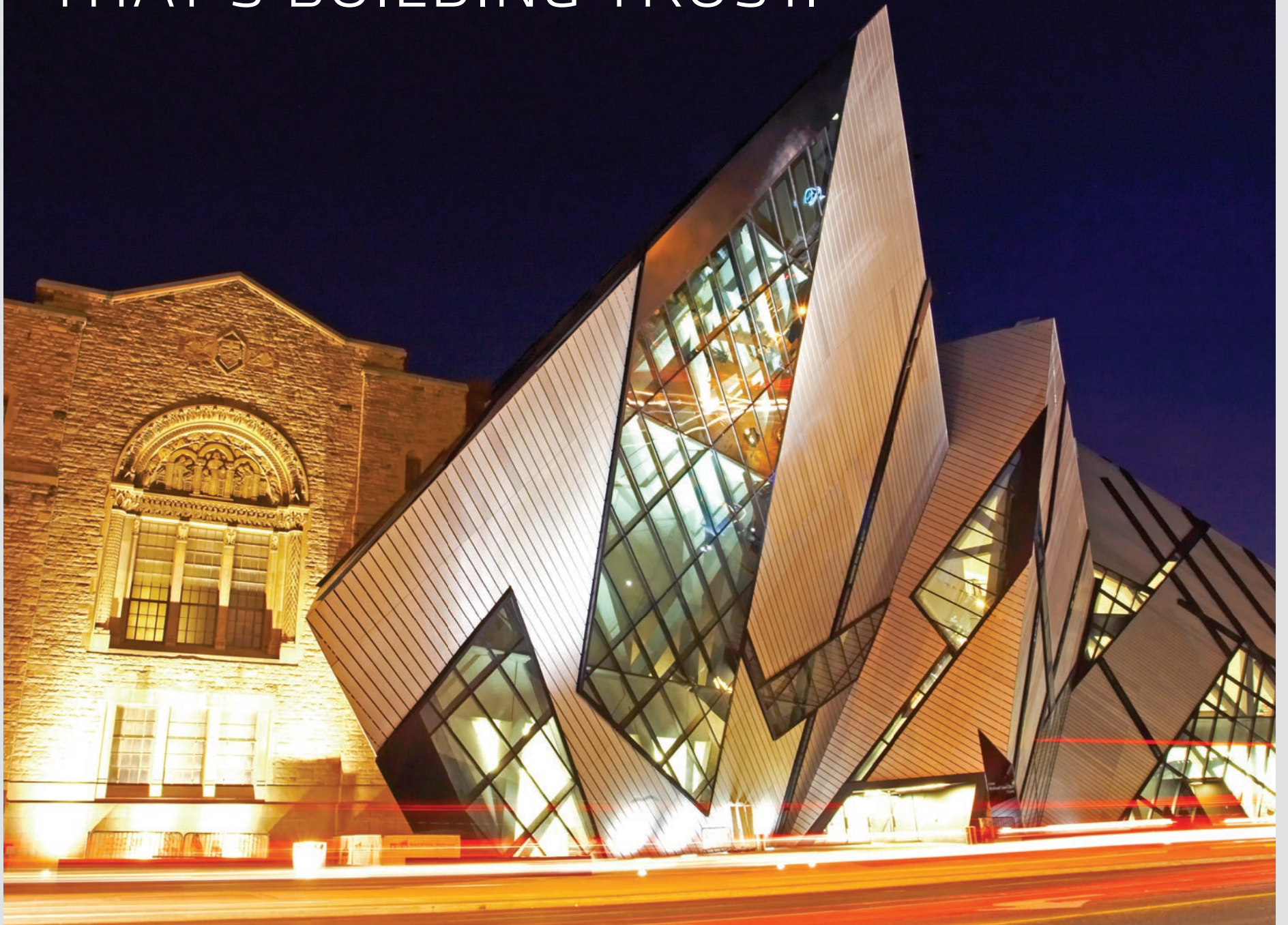
A curtain wall system, improved by a continuous thermal spacer that is interlocked within pressure plates, is a sophisticated update to Pereira's steel mullions. The system picks up where Pereira's mullions left off, set in alignment with the mullion spacing throughout and color matched with the rest of the building envelope.

Historians might argue for removal of the penthouse entirely, while environmentalists might argue for a full replacement of the original mullion system. Regardless, occupants of the building—especially those in the upper floors—will surely take delight in the 360 degree views of Los Angeles's distant hills and sprawling low-rise cityscape.

JOHN STOUGHTON



STRIKING THE IDEAL BALANCE OF DESIGN FREEDOM & LONG TERM PERFORMANCE: THAT'S BUILDING TRUST.



SIKA FACADE SYSTEM SOLUTIONS.

Sika high-tech facade solutions allow architects to thrive on freedom of design – on bold, enlightened solutions that fascinate the eye. Curtain walls are a particularly complicated challenge for planners, because they not only set the character of the structure, but must also meet stringent performance requirements. Sika Facade Systems product line of engineered silicone structural adhesives and sealants, are the very design tools that enable curtain wall construction to meet those demands. To learn more about our wide range of fully tested, leading edge facade products, give us a call at **1.800.688.7452** or visit our web site, **www.sikausa.com/FFI**.

Follow us on



BUILDING TRUST



DEKTON XGLOSS
COSENTINO

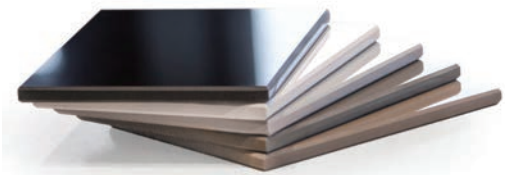
The XGLOSS series is an incredibly resilient high-gloss surface that is suitable for both interior and facade treatments. Nanotechnology lends Dekton's new colors their luxuriously shiny finish. The five new color options are available in large format slabs in three different thickness options.

dektonusa.com



PRODUCT

Don't Forget to Gloss



FIRST IMPRESSIONS

In addition to some serious technological and ecological improvements, these cladding, glazing, and glass materials for exterior walls make quite the statement.

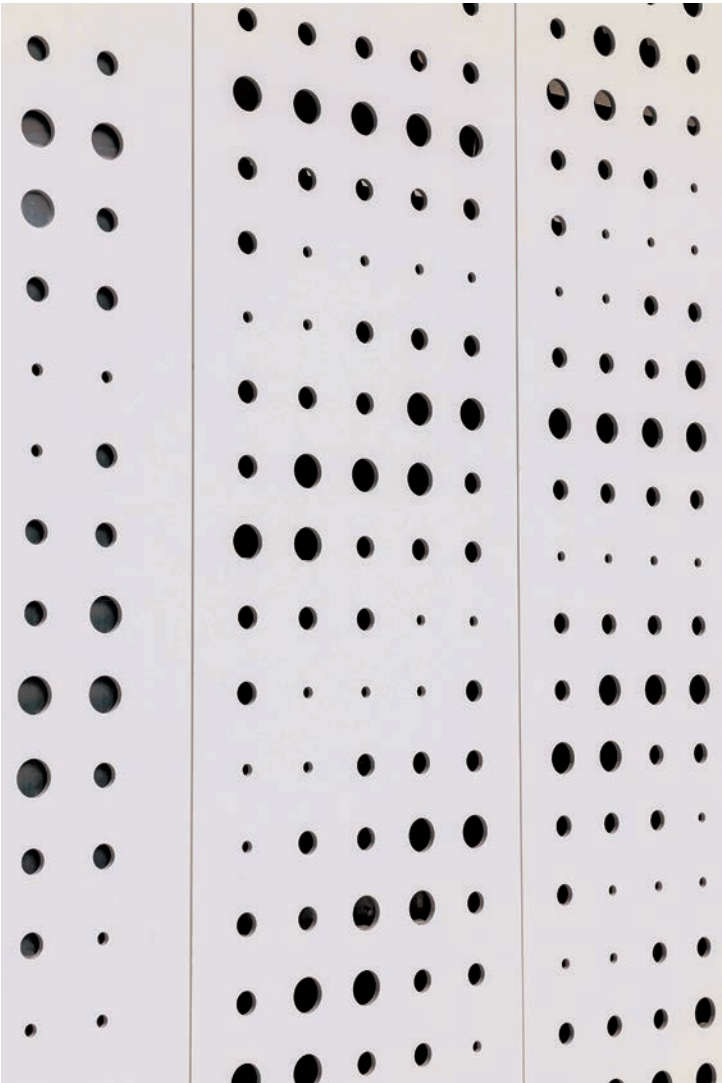
By Becca Blasdel



TRANSLUCENT COLOR
PORTFOLIO
3FORM

3form has expanded its range of translucent color panels to offer 250 options that can be layered with different colors and textures to allow for infinite combinations. The colors can be applied to any of five material options including resin, polycarbonate, glass, recycled acrylic, and recycled resin.

3-form.com



KRION
PORCELANOSA

This exterior wall cladding system is particularly useful against adverse weather conditions, and the development of advanced fixing systems allows Krion to be used in ventilated facades. In addition, it can be thermoformed to create different curves, shapes, or textures. Krion is 100 percent recyclable, and made of an ecological material that is available in a wide range of colors.

porcelanosa-usa.com



3D PERFORATED METAL
ZAHNER

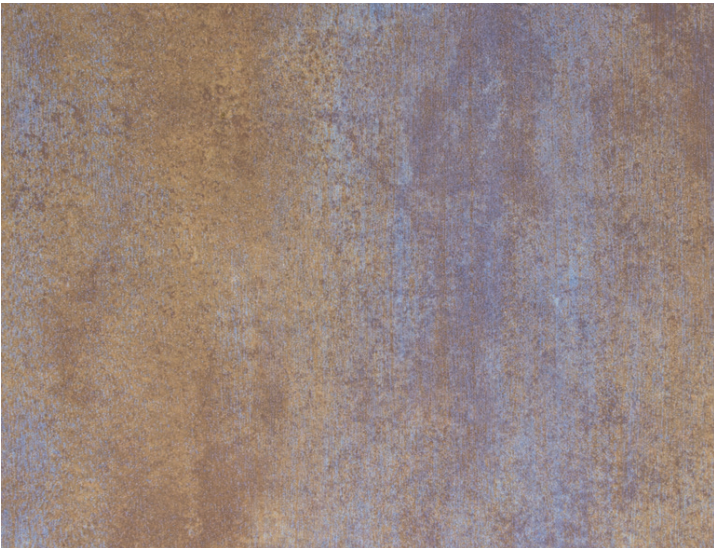
One of Zahner’s classic facade manufacturing techniques has now become streamlined thanks to its automated method for creating perforated louvered screen wall facade systems. Now it is easy to create picotage effects for architectural metal that allow airflow without harsh sunlight.

azahner.com



PRODUCT

Full Metal Jacket



SIMPLY MODERN
PURE + FREEFORM

Inspired by the designer and creative director’s travels throughout Europe, the finishes are meant to evoke tradition and craft. The Blue Rust finish was taken from the Beverly Pepper sculpture installation outside of the Ara Pacis in Rome. All six finishes can be used for both interior and exterior spaces.

purefreeform.com



FABRIK
SHILDAN FOR FLEXBRICK

Fabrik is very much like a textile for exterior architecture. It consists of a steel framework into which materials are woven (including terra-cotta, glass, wood, etc.) to create endless patterns in a flexible architectural mesh. In addition to facades, Fabrik can be used for pavement, roofing, shade screens, and more.

flexbrick.net



HUDSON
CAMBRIDGE ARCHITECTURAL

Designed for parkade facades, Hudson is a new stainless-steel mesh pattern and exterior cladding system with an open area of 82 percent. It provides a high level of ventilation, while still being capable of screening indirect sunlight and exterior views from the street.

cambridgearchitectural.com

PROFILE

CORNELL UNIVERSITY TECH RESIDENCE

ROOSEVELT ISLAND, NEW YORK

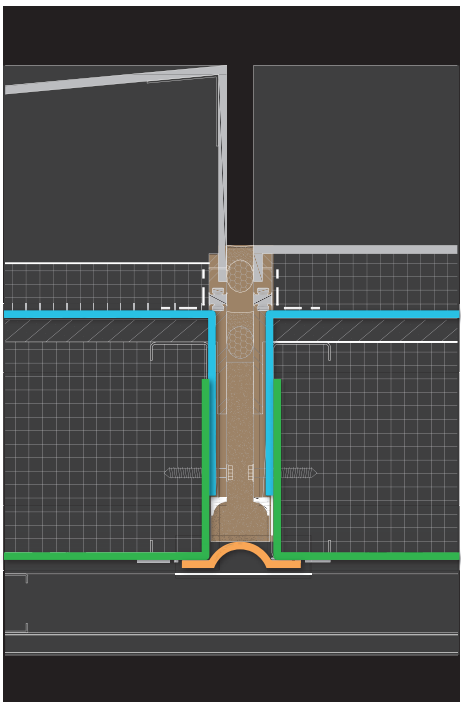


Clockwise from right: Extra precaution was taken to make sure the building was sealed as tightly as possible; passive ventilation cools the building in the warm months; insulation prevents heat loss in cool months; the residence’s rainscreen and glass facade.

A residential tower is being built according to Passive House Institute U.S. (PHIUS) standards on Cornell Tech’s new Roosevelt Island Campus. PHIUS is the most rigorous energy-efficiency standard in the world and is based on absolute energy use, not

enhancement over code. To meet the code, the tower’s facade must be ten times tighter than is typical, and it must be insulated—this is the biggest challenge for the architects. Project architect Deborah Moelis of Handel Architects said that “having as much as

ARCHITECT: HANDEL ARCHITECTS
CONSTRUCTION MANAGER:
MONADNOCK CONSTRUCTION
STRUCTURAL CONSULTANT:
BURO HAPPOLD
INSTALLERS/FABRICATORS:
EASTERN EXTERIOR WALL SYSTEMS,
AND WALSH WINDOWS
DATE OF COMPLETION: AUGUST 2017

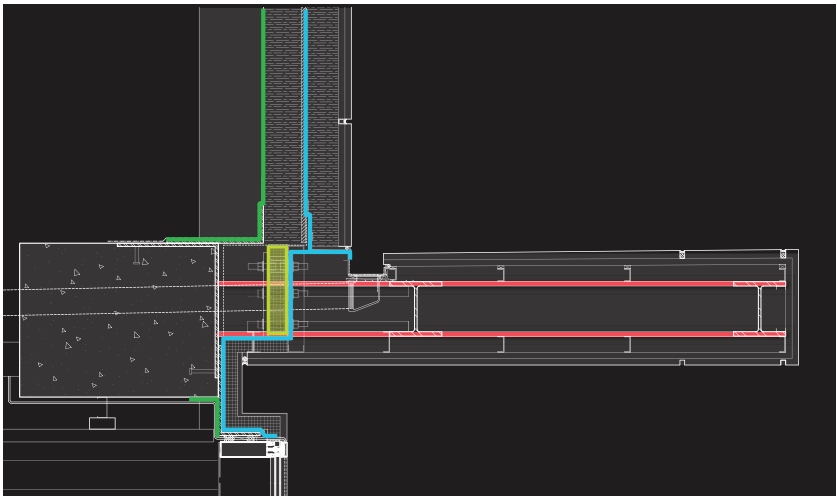
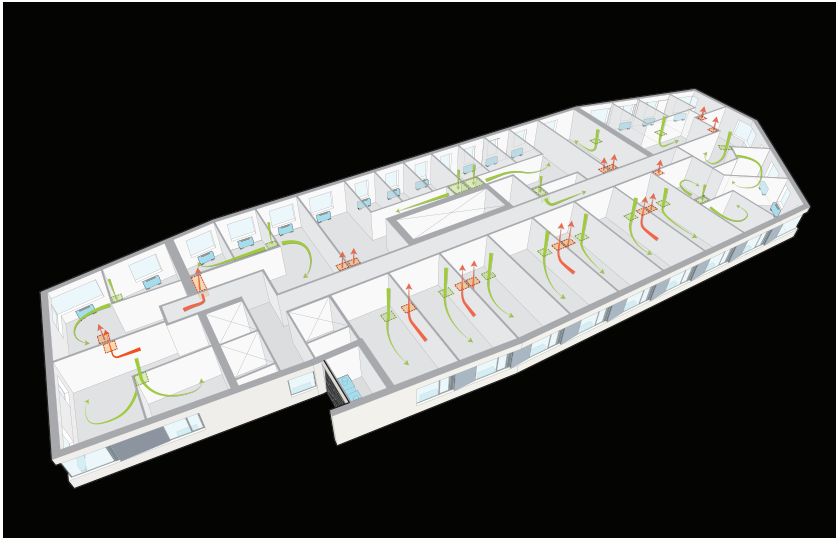


possible fabricated and assembled in the shop is a great avenue to success.”

In addition to meeting the PHIUS standards, designs for the new tower must be approved by New York Public Design Commission (PDC). Moelis said she was “grateful for the process...the image of the building is a result of vigorous design standards, both beautiful (PDC) and efficient (PHIUS).” Handel used a combination of insulation, air-water barriers, vapor retarders, and tape to seal the facade anchors.

A rain-screen cladding system painted in Chromaflair “plays up the subtle facets of the facade and ranges in color from silver to gold depending on the light viewed at different

angles,” said Moelis. Windows are triple-glazed low-e glass with warm edge spacers and a thermally broken metal frame. “The main goal is to reduce air exiting, and once you do that you reduce energy costs up to 75 percent,” said Moelis. “You almost don’t have to heat the building with more than a hair dryer, and the building may never actually have to be heated.” **BECCA BLASDEL**



PORCELANOSA®

TILE / KITCHEN / BATH / HARDWOOD

WALL TILES FACES S3 NEGRO AND FACES S4 NEGRO
FLOORING AC4 GENUINE 1L SONORAN
BATHTUB CHELSEA
TUB FILLER LOUNGE



TILE



MOSAICS



KITCHEN



BATH



HARDWOOD



VENTILATED FACADES

PORCELANOSA®
TILE / KITCHEN / BATH / HARDWOOD

• PORCELANOSA • VENIS • GAMADECOR • SYSTEM POOL •
• L'ANTIC COLONIAL • BUTECH • NOKEN • URBATEK •

Now Available: Complimentary 3D Interior Design Service

CALIFORNIA | COLORADO | CONNECTICUT | DISTRICT OF COLUMBIA | FLORIDA | GEORGIA | ILLINOIS
MARYLAND | MASSACHUSETTS | NEW JERSEY | NEW YORK | PENNSYLVANIA | TEXAS | WASHINGTON

1.877.PORSA.US | info@porcelanosa-usa.com | www.porcelanosa-usa.com



Appearance really is everything.

Your building deserves to be flawless. As the largest glazing contractor in NYC with more than 70 years of industry experience, our work speaks for itself. From designing and engineering custom glass enclosures to complex curtain wall installations, we'll deliver the stunning façade your next commercial project demands.

For more information please contact us at 845-425-4000 or visit wwglass.com



Pilkington Planar™
The World's Leading Structural Glass System

SPONSOR
facades 

The Prism Tower/400 Park Avenue South
Architect: Christian de Portzamparc / Handel Architects
Location: New York, New York

HIGH STANDARDS GROUNDED PRINCIPALS

- Premier High-Quality Architectural Glass Fabricator in the United States
- Trusted Partner for over 95-Years
- ISO 9001 Certified
- High Quality, Flat Glass, Minimum Distortion
- Architectural support for insulating glass units, interior glass, structural glass, point-supported glass, and all glass door applications.

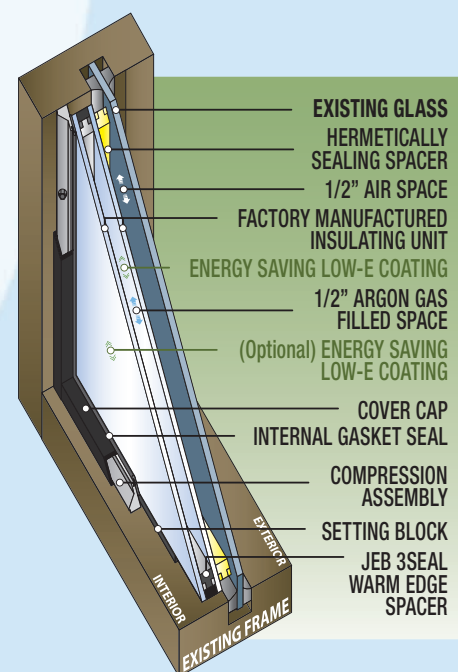
**VISIT US
@ AIA
BOOTH
#2113**

Contact us for glass expertise and technical support. | 800.257.7800 • www.jeberkowitz.com

Don't Replace Your Glass Facade **RENOVATE by Berkowitz™** GLASS RETROFIT SYSTEM

*Ideal Solution for
Existing/Occupied
and Historical
Buildings*

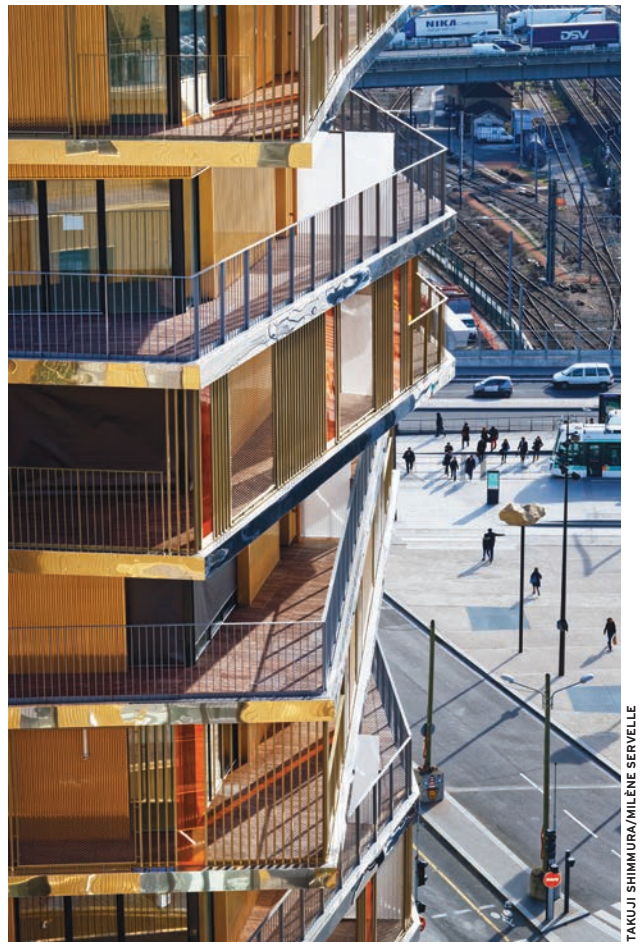
- Uses Existing Facade Glass
- Creates a Triple Pane Insulating Unit
- Reduces Energy Use by 25%
- Enhances Sound Attenuation
- Minimal Installation Disruption
- Potential Tax Credits
- Contributes to LEED® & Energy Star®
- D.O.E. Report Available



www.rbbwindow.com
800.257.7827 ext.214



RENOVATE by Berkowitz™
One Gateway Blvd., Pedricktown, NJ 08067



TAKUJI SHIMMURA/MILÈNE SERVELLE

PROFILE

BATIMENT

PARIS, FRANCE



Hamonic + Masson & Associés designed the first residential high-rise building

constructed in Paris since the 1970s. Appropriately called "Home," the building

is a collective assemblage of 90 apartment typologies that result in 200 residential units.

The massing of the structure is staggered, clad with a prefabricated aluminum sheet panel and finished in anodized and brushed gold colorations. The architects said they employed these two finishes as a compositional strategy, highlighting the transition from repetitive low-rise to unique vertical massing elements. "The finishes applied to the cladding highlight the natural beauty

of aluminum, while the glossy topcoat reflects the sunlight beautifully."

The aluminum screens were prefabricated off-site by local companies Euramax and Alubel, and then fitted onto the building by SMAC. Over 300 spring isolators are tucked away in the base of the structure to dampen vibrations from the three-level, below-grade parking garage. This detail is unseen, but crucial to the occupant comfort of the units above.

The architects said this project is a pedagogical

ARCHITECTS: HAMONIC + MASSON & ASSOCIÉS (LEAD ARCHITECT), COMTE VOLLENWEIDER ARCHITECTES (ASSOCIATE ARCHITECT)

FACADE MANUFACTURER: ALUBEL & EURAMAX
FACADE INSTALLER: SMAC (FACADE ASSEMBLY), BOUYGUES BÂTIMENT HABITAT RESIDENTIAL (GENERAL CONTRACTOR)
FACADE CONSULTANTS: SIBAT (STRUCTURAL/MEP ENGINEERING/QUANTITY SURVEYING); ATELIERS YVES LION (URBAN PLANNER); SÉMAPA (URBAN PROJECTS DEVELOPER)
DATE OF COMPLETION: 2015

tool, a demonstration that height is an effective urban planning solution for Paris. "Housing constitutes 80

percent of the city, so the 80 percent has to be exceptional."

JOHN STOUGHTON

THE ENVELOPE THAT PUSHES BACK

KEEP EXTERIOR TEMPERATURES WHERE THEY BELONG



439_03/16_PHILAIA

ARCTICFRONT™
HIGH PERFORMANCE THERMAL

INTRODUCING **ARCTICFRONT™ SERIES 45X** HIGH PERFORMANCE DUAL THERMAL STOREFRONT SYSTEM

When it comes to meeting energy codes for thermal performance, opposites do not attract. Keep the cold air out and the warm air in with the new **ArcticFront™ Series 45X High Performance Storefront System** from CRL-U.S. Aluminum. By incorporating dual polyurethane thermal break points that act as a superior thermal barrier, it can produce U-factors as low as 0.19. The system excels at maintaining desired internal temperatures and condensation resistance. In addition, the NFRC Rated ArcticFront™ Series 45X comes in the familiar design and installer-friendly features of a traditional storefront.

- 2" x 4-1/2" Overall System Dimensions
- Dual Polyurethane Thermal Breaks
- U-Factors as Low as 0.19 Using Low-e 1" Insulating Glass
- NFRC Rated

SPECIFY CONFIDENTLY. SPECIFY CRL-U.S. ALUMINUM.



E-mail: usalum@crlaurence.com
Phone: (800) 262-5151 Ext. 5305
Fax: (866) 262-3299
Web: crl-arch.com

PHILADELPHIA!

AIA Convention 2016: May 19-21, Philadelphia
**JOIN US IN BOOTH 1339 AND
IN OUR PRIVATE CES LEARNING LOUNGE 1459LL**
Learn and Earn - Everything Architectural Glass and Aluminum



PROFILE

LIBRARY AND STUDENT CENTER, CENTENNIAL COLLEGE

TORONTO, ONTARIO



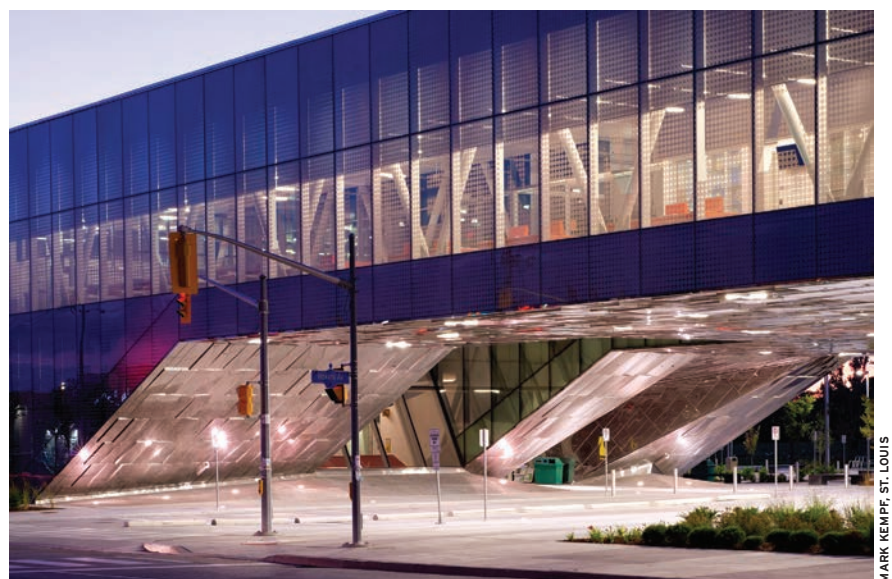
ARCHITECT: MACLENNAN JAUNKALNS MILLER ARCHITECTS
STRUCTURAL ENGINEER: BLACKWELL BOWICK
STEEL FABRICATOR: BENSON STEEL
CLADDING SYSTEM SUPPLIER/MANUFACTURER: DRI-DESIGN
COMPLETION DATE: SUMMER 2014

The new library and student center at Centennial College's Ashtonbee Campus creates both a literal and figurative bridge, a face of the campus that welcomes the community and represents the school, one of the largest training facilities for transportation technology in Canada. Architect Ted Watson of MJM Architects wanted to "create a gateway that was a special experience for the arrival of pedestrians and

vehicles reminiscent of the Holland Tunnel."

The reflective metal cladding used for the building's underpass was inspired by the technology students are developing at the college, particularly the chrome engines displayed at the yearly Show and Shine event. The cladding was chosen because of its versatility; Watson used five variations of the same module, with polished

steel in the tunnel and brushed stainless steel on the rest of the facade. The architects utilized ceramic fritted glass to create a gauzy, screen-like feel for interiors, simultaneously cutting down solar glare and projecting the student experience outward. The ceramic frit pattern matches the structural track of the interiors and displays a 164-foot school logo, which reflects onto the floor. **BECCA BLASDEL**



MARK KEMPFF, ST. LOUIS



HIGH PERFORMANCE IS

Building a Better Barrier

Dow Corning® DefendAir 200:
The only water-based silicone air barrier
complemented by a fully compatible system.

Discover how Cornish College of the Arts (pictured above) protected design integrity and sealed its building envelope with our complete, warranted silicone weatherproofing system.

Read the case study and learn more about Dow Corning's air and water barrier solutions at BuildaBetterBarrier.com.

PHILADELPHIA!

AIA Convention 2016: May 19-21
Pennsylvania Convention Center
Booth 1731

Photo courtesy of Ankrom Moisan Architects and photographer Casey Braunger. ©Ankrom Moisan Architects. Dow Corning is a registered trademark of Dow Corning Corporation. ©2016 Dow Corning Corporation. All rights reserved. AV25119.

NAMED
2015 BUILDING
OF THE YEAR

BY THE SEATTLE DAILY
JOURNAL OF COMMERCE

High Performance Building
Solutions

DOW CORNING



PROFILE

NGOOLARK AT EDITH COWAN UNIVERSITY

PERTH, AUSTRALIA



ARCHITECTS: JCY ARCHITECTS AND URBAN DESIGNERS
FACADE INSTALLER: PACT CONSTRUCTIONS (CONTRACTOR)
FACADE CONSULTANTS: ARUP (FACADES); BG&E (STRUCTURAL AND CIVIL);
WOOD & GRIEVE ENGINEERS (MECHANICAL, ELECTRICAL)
DATE OF COMPLETION: 2015

JCY Architects and Urban Designers crafted a student services building on the Australian campus of Edith Cowan University that acknowledges the cultural identity of the local Aboriginal community while providing sculptural infrastructure that connects the campus through a series of landscaped environments. The building is composed of an elevated concrete podium that negotiates a steep grade change and a perforated aluminum solar shade. The project acts as

a web with a central internal vertical spine atrium linked to various programs with a set of interconnected timber-clad stairways.

Embedded within the fabric of the interior and exterior skins are a number of themes that were developed through a collaboration among the architects, the local Noongar community, and ECU's cultural liaison officer from the Centre for Indigenous Australian Education and Research.

One outcome is a gold anodized perforated



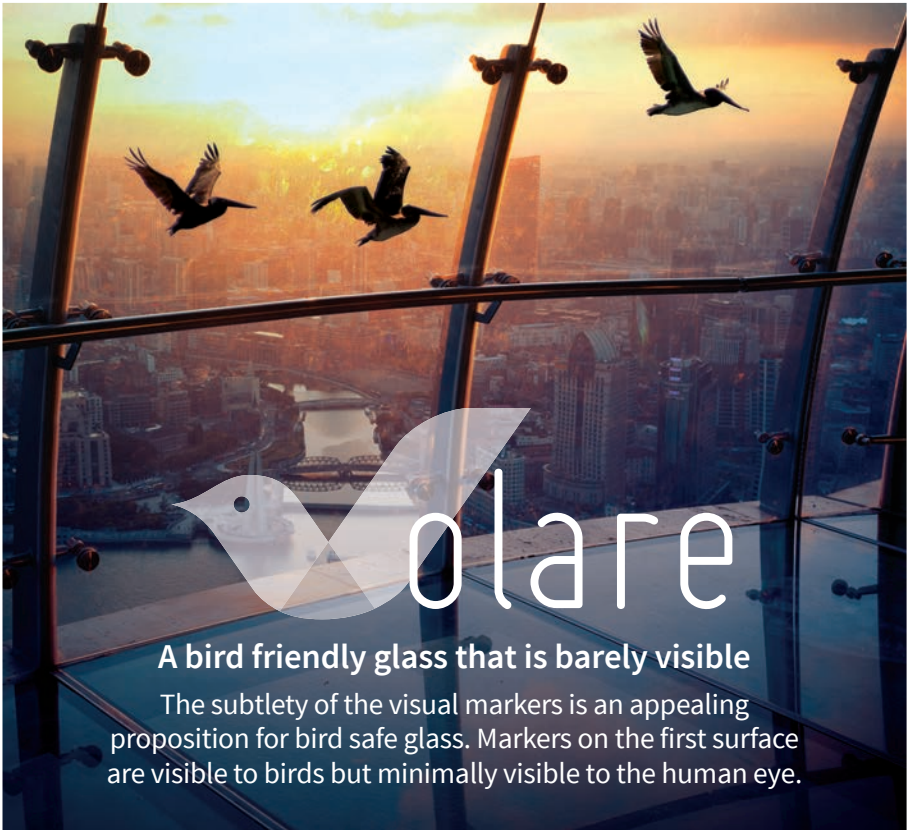
aluminum screen that folds around three upper levels of the building. The texture is derived from curved, overlapping patterns of the chest feathers of a Carnarby cockatoo and creates a layered undulating effect. This aesthetic is introduced to the interior glazing system through a custom ceramic frit pattern and textile design of the carpeting. The shimmering scales of a butterfly wing inspired the aluminum skin's anodized finish.

An elevated concrete podium navigating a significant grade change is formally derived from fluid dynamics studies of the flow of water through Australian billabong waterways. The podium's folded and sculpted white concrete soffit and faceted columns create their own seductive landscape that appears to be eroded and porous, like stone sculpted by water.

JOHN STOUGHTON



PETER BENNETTS



Find out more: www.pulpstudio.com/products/volare

Pulp Studio, Inc. 2100 West 139th Street Gardena, CA 90249
T: 310-815-4999 F: 310-815-4990 E: sales@pulpstudio.com

kuraray

www.standardbent.com
www.pulpstudio.com



Photo by Dan Bergeron / Fauxreel Studios

Faces of Regent Park, a public work of Dan Bergeron, was realized with SentryGlas® Expressions™ technology by Standard Bent Glass. Twelve photo based mixed media portraits are featured in six double sided laminated glass panels and installed in the City of Toronto. With SentryGlas® Expressions™ virtually any image can be reproduced in vibrant colors on the safety glass interlayer. The result is astonishing imagery and design textures, protected within the laminated safety glass.



Follow us on Pinterest: <https://www.pinterest.com/sgexpressions/>

SentryGlas® and Expressions™ are trademarks or registered trademarks of E.I. du Pont de Nemours and Company or its affiliates and are used under exclusive license by Kuraray and its sub-licensees.



PROFILE

COLUMBUS ART MUSEUM

COLUMBUS, OHIO

ARCHITECT: DESIGNGROUP
COPPER MATERIAL AND PATINATION: ZAHNER
PANEL FABRICATION AND ENGINEERING: KEITH PANEL SYSTEMS
INSTALLATION SUB-CONTRACTOR: PHINNEY INDUSTRIAL
CONSTRUCTION MANAGER: CORNA-KOKOSING CONSTRUCTION
STRUCTURAL CONSULTANT: SMBH
DATE OF COMPLETION: OCTOBER 2015

Carefully designed to bring the city of Columbus, Ohio, inside and increase the Columbus Art Museum's visibility to passersby, a new addition to the galleries links the Renaissance Revival style of the 1931 Elizabeth M. and Richard M. Ross Building to the 1970s Brutalist addition that left the museum with no clear entrance.

Copper is the star material of the new section. Design-Group's lead architect Michael Bongiorno did not set out to use it in the design, but said he felt like "the material

told us that's what it wanted to be in the end." At first, the museum's board directors were dead set against the material, but then the firm organized field trips to other projects so the directors could see its application in person, and their minds were changed. Copper also appears in "the bronze [a copper alloy] detailing of the historic wing and riffs on the natural patina of the copper roofs and spires of the First Congregation Church nearby," said Bongiorno. The project

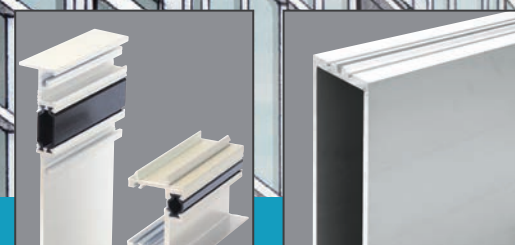
utilizes engineering and design firm Zahner's pre-patina copper wall panels, and custom copper flashing and a standing seam roof were engineered and fabricated by Keith Panel Systems on its proprietary KPS System 'A,' which provides a compartmentalized and pressure-equalized rain screen. **BECCA BLASDEL**



sapa:

Sapa Extrusion North America

SHAPING A BRIGHTER FUTURE



Innovative aluminum solutions for commercial construction

Today's building designs require superior levels of expertise to transform materials into effective solutions. For more than three decades, Sapa has been providing extruded aluminum products for leading commercial building and construction products. Our advanced engineering, world class design assistance, and unmatched global production resources make Sapa a perfect partner for the industry.

From curtainwall components to storefront systems or window and door framing, strong, lightweight, and sustainable aluminum from Sapa is the answer to today's toughest design challenges.

Aluminum and sustainability

- Aluminum is highly sustainable and supports LEED credits
- Aluminum is 100% recyclable with high scrap value
- Nearly 75% of all aluminum ever produced is still in use today

Contact us for more about Sapa and commercial construction:

NorthAmerica.Sales@sapagroup.com • (877) 710-7272

www.sapagroup.com/NA

Learn more about aluminum for building design at a Sapa Profile Academy, a two-day educational course on designing with aluminum. Contact us at **www.aluminumeducation.com** for more details or to register.



PROFILE

THE TECHNICAL FACULTY (FACULTY OF ENGINEERING)

UNIVERSITY OF SOUTHERN DENMARK (SDU), ODENSE



The University of Southern Denmark has received a new research and education facility that combines four academic institutes with a common space. Arranged around a central canyon-like atrium with bridges connecting the various research groups, the building's design is primarily influenced by SDU's 1970s-era structuralist campus by architects Krohn & Hartvig Rasmussen (known now as KHR Arkitekter),

which incorporated reinforced-concrete construction and Cor-ten steel in a linear site layout.

The building envelope is predominantly a glass curtain wall with a custom exterior concrete screen made from prefab panels of white Compact Reinforced Composite (CRC), a special type of fiber-reinforced high-performance concrete, featuring circular openings with an underlying solar screen

ARCHITECTS:
C. F. MØLLER ARCHITECTS
FACADE MANUFACTURER:
HICON (CRC PANELS);
HS HANSEN (WINDOW UNITS)
FACADE INSTALLER: HS HANSEN
DATE OF COMPLETION: 2015

and natural ventilation.

The architects said the composition of the screen avoids a dull repetitive pattern but saves costs due to a modular assembly comprised of only seven cast profiles. Data from key views, solar shading, and structural requirements provide parameters for controlling circular opening sizes (from four inches to six feet in diameter) and locations with respect to interior functions.



COURTESY C. F. MØLLER ARCHITECTS

The architects see this addition to SDU's campus as a contribution to "an already solid Danish tradition for open 'learning landscapes' and innovative educational buildings," citing prior projects such as the Maersk Building in Copenhagen, the A.P. Møller School in Schleswig, and the Vitus Bering Innovation Park in Horsens as notable precursors.

JOHN STOUGHTON

WE DO THE EXCEPTIONAL - AND THE EVERYDAY - WITH GLASS

Architect: KieranTimberlake
Installed by APG International
Laminators: European Glass Laminators

Dilworth Park
92 lites of 5-ply and 7-ply laminated, oversized, structural glass that protects access to public transit without any metal structure supporting the roof.

It takes more than the latest equipment to turn a sheet of glass into a work of architectural art. At GGI, we enjoy pushing the capabilities of our machines, we love taking on unique projects, and we are proud to work with architects and designers who are dedicated, as we are, to enhancing the built environment.

SEE WHAT
GLASS
CAN DO
GGI

800.431.2042 | sales@generalglass.com | generalglass.com

ULTRACLEAR
GUARDIAN

UltraClear glass offers maximum clarity and color neutrality, making it virtually invisible. Without the green tint of standard glass, UltraClear allows for picture-perfect views. It can be combined with low-e coatings, and is fabricated, laminated, and heat-treated like standard glass.

guardian.com



PRODUCT

WORKING GLASS



3SEAL
JE BERKOWITZ

Composed of a warm edge spacer, primary PIB seal, and two-part silicone secondary seal, 3Seal is robotically applied to ensure an extremely straight sightline, improve thermal performance, increase condensation resistance, promote sound attenuation, and maximize heat-flow resistance.

jeberkowitz.com



TROSIFOL
DIAMOND WHITE
KURARAY

The Diamond White PVB interlayer is a single-layer film that offers the safety of a laminated construction as well as a uniform opaqueness and highly reflective surface. The optical properties are better than that of coated or fritted glass, because the glass does not need to be tempered, which results in less optical distortion.

kuraray.com

PRODEX
PRODEMA

Available in an astonishing ten colors, ProdEx is a construction kit for the cladding of ventilated facades made from natural wood panels consisting of a high density bakelite core, clad in a veneer of natural wood with a surface treated with synthetic resin and an exterior PVDF film, which protects it from solar radiation, dirt, and graffiti.

prodema.com



PURA NFC
TRESPA

Pura NFC (natural fiber core) is a sustainable exterior cladding made from up to 70 percent natural fibers infused with thermosetting resins. Pura resembles real wood, is easy to clean, and comes in six natural wood tones. It is also certified by the Programme for the Endorsement of Forest Certification.

trespa.com

PRODUCT

KNOCK ON WOOD





PROFILE

INSTITUTE FOR MECHANICAL ENGINEERING, EPFL

LAUSANNE, SWITZERLAND



COURTESY GKD

ARCHITECT: DOMINIQUE PERRAULT ARCHITECTURE
CIVIL ENGINEERING, BUILDING, AND
CONSTRUCTION: INDUNI & CIE SA
PLANNER: SCHWAB-SYSTEM, JOHN SCHWAB S.A.
METAL CONSTRUCTION: FREITEC GMBH
DATE OF COMPLETION: DECEMBER 2015

Paris-based architect Dominique Perrault pays homage to the Institute for Mechanical Engineering at the École Polytechnique Fédérale de Lausanne (EPFL) with his design for its new extension. The addition, a “robotic facade comprised of a metal mesh shell around the building made of robotic shutters that follow the sun’s path and user’s instructions like a second skin,” explained Perrault, also shows off his signature materials, metal and metal mesh.

The 630 individual panels, made of horizontally sliding metallic fabric from GKD, form a zigzag pattern to provide solar protection. The shutters sit in a frame of stainless steel from Bluesteel, and the panels are alternately affixed at the top and bottom by means of a stable frame

construction using clip bolts. The shutters are arranged in groups of three, with two of each group motorized and moving on rails behind the fixed element in a telescopic manner.

When the shutters are closed, they create an interior space protected from solar glare while still providing unobstructed views. The open structure of the mesh minimizes energy requirements for artificial light and air conditioning, and heat generated by sunlight in winter supports an energy-efficient interior climate year round.

BECCA BLASDEL



The distinctive façade of the IAC/InterActive Corp building in New York called for an innovative shading solution. It's clear why MechoSystems' SolarTrac® WindowManagement® system was chosen to cover the 1,450 curtain-wall units. 1,150 are unique.



T: +1 (718) 729-2020
F: +1 (718) 371-1081
E: marketing@mechosystems.com
W: mechosystems.com/solartrac
@mechosystems

SolarTrac calculates sun angles according to building and zone criteria.

Natural light is optimized, and outside views are maximized.

Shades adjust automatically to eliminate glare and solar-heat gain.

Radiometers monitor real-time sky conditions to control shade positions.



AIR BARRIERS

3M

For efficiency and aesthetics from the ground up, architects are specifying 3M adhesives, tapes, and protective films for a wide variety of applications. 3M VHB Structural Glazing Tapes have been a worldwide success since 1990. 3M VHB Tapes for Architectural Metal Panels keep surfaces smooth and secure in high profile buildings from L.A. to Dubai. 3M.com

Cosella Dörken

Cosella-Dörken delivers innovative, high-performance air and moisture barriers for commercial and residential construction sold under the DELTA® brand. A North American manufacturer in Ontario, Cosella-Dörken is a subsidiary of Ewald Dörken AG, a leading European developer and manufacturer of waterproofing and drainage products sold worldwide. cosella-dorken.com

Eastman

Eastman is a specialty chemical company that produces a broad range of products including Saflex® and Vancova® PVB interlayers that enhances glass in terms of safety, security, style, solar and sound control. To help ensure projects meet stringent glazing requirements, expert technical support in the design phase is also provided. eastman.com

Roxul

ROXUL is the North American operations of ROCKWOOL International, the world's largest stone wool manufacturer. It recently opened a 600,000-square-foot facility that will facilitate the growing demand for ROXUL product in the U.S. roxul.com

Technoform Bautech

This company specializes in structural thermal insulation in aluminum windows, doors, and facade systems. technoform-bautech.us

CERAMICS,
CONCRETE,
AND WOOD**Boston Valley Terra Cotta**

Boston Valley Terra Cotta is the leading manufacturer of custom architectural terra-cotta for restoration of historic facades and creation of high performance building envelopes. The company has proven a commitment to quality over the last 120 years of business. bostonvalley.com

Dekton by Cosentino

A leader in the natural stone sector, Cosentino is the producer of Dekton, an ultra compact surfacing and cladding material that is a blend of the raw materials used to produce glass and porcelain as well as the highest quality quartz surfaces. dektion.com

Fabcon

Fabcon is an expert in precast and pre-stressed concrete products. fabcon-usa.com

NBK Ceramic

This leading terra-cotta facade company produces high-quality, durable, eco-friendly products. Its TERRART product line provides architects with a suspended facade system that incorporates ventilation and pressure-equalizing elements in order to extend the life of the building skin. nbkterracotta.com

Porcelanosa

In addition to ceramic tile and hardwood for interior uses, this company produces rain-screen ventilated facade systems for porcelain and solid surfaces, and bonded facades for porcelain tiles or solid surfaces, or raised access flooring for exterior and interior applications. porcelanosa-usa.com

Prodema

Prodema has updated the age-old experience of wood-working, adding a large dose of state-of-the-art technology, to create an original and avant-garde range of natural wood products for the world of architecture. The products are notable for their appearance, quality, range, and above all, durability. prodema.com

Shildan

Shildan produces terra-cotta rainscreen and sunscreen

products for energy efficient building facades. Its Alpha-ton panel is made from extruded double-leaf terra-cotta strengthened by a chain of internal I-beam supports. shildan.com

TAKTL

TAKTL employs a new ultra high performance concrete formulation, with four times the strength of traditional concrete to allow for the low-cost and environmentally friendly production of structures that require 70 percent less material. taktl-llc.com

Terracore

TerraCORE Panels can be used anywhere dimensional stone has been chosen with multiple advantages including cost effectiveness, 80 percent reduction in weight and ease of installation. As such, TerraCORE's system is the stone or porcelain cladding product of choice by many architects, general contractors, engineers, interior designers, and developers throughout the world. terracorepanels.com

Thermocromex

As the exclusive agent-distributor of Thermocromex in North America, South America, Central America, and the Caribbean, Southwest Progressive Enterprises has served the architectural and construction communities for nearly a quarter century through its representation and distribution of European

wall finishes for both interior and exterior use. thermocromex.com

COMPOSITES

3form

3form's global team of artisans produces a line of high-performance Koda XT materials that are made with 40 percent recycled content, are lightweight, designed to resist intense weather conditions and UV exposure, and ideal for exterior use. 3-form.com

AkzoNobel

AkzoNobel is a leading global paints and coatings company and a major producer of specialty chemicals. The firm supplies industries worldwide with innovative, sustainable products. akzonobel.com

Swisspearl

Swisspearl develops innovative and sustainable products made of natural materials for use in the building envelope, interior design and the garden, having mastered the highly demanding production processes for integrally colored cement composite panels. The company has more than 60 contractual partners in over 50 countries, ensuring its proximity to customers. swisspearl.com

Trespa

Trespa's premier product line, Meteor, is a decorative high-pressure compact laminate panel ideal for use in innova-

tive and functional ventilated rain screen cladding systems, on its own, or in combination with other materials. trespa.com

GLASS

AGC Glass

Innovative solutions for architectural, residential, interior, fire-rated, and fabricated glass building applications—all designed to meet the specific needs of the regions we serve. us.agc.com

AGNORA

AGNORA is the industry's leader in customer service. World-class oversize laminates with butter-smooth edgework. Jumbo insulated units with Saint Gobain low-e high performance coated glass. AGNORA has the largest digital ceramic ink glass printer in North and South America—up to 130 by 300 inches. bigassglass.com

Cricursa

Providing sophisticated glass solutions, this Barcelona-based company produces curved and flat interior and exterior glass as well as decorative, safety, and energy-efficient glass. cricursa.com

ES Windows

This South American company manufactures, distributes, and installs aluminum and glass windows, doors, and curtain walls to national and international locations.

tiswcorp.com

General Glass

General Glass offers one of the broadest selections of architectural, decorative, specialty, and picture frame glass available, as well as services that allow our customers to do more interesting things. From advanced machinery to flexible shipments, digital printing to CNC finishing, we embrace the creative and logistical challenges that bring our customers' most creative visions to life. generalglass.com

Guardian Industries

Guardian manufactures float glass and fabricated glass products such as EcoGuard Pattern, a low-iron annealed tempered pattern glass that provides optimal energy and light transmission for photovoltaic energy systems. guardian.com

Hilti

These producers of cutting-edge technology manufacture innovative products like the HDA Undercut Anchor, which sets a higher standard for reliability, performance, and ease of use in the global construction industry. us.hilti.com

JE Berkowitz

JE Berkowitz fabricates architectural glass products, including insulating, heat-treated, silkscreen, and spandrel glass, laminated glass, all-glass doors and entrances, and point-supported glass

Pilkington **OptiView™** anti-reflective glass

Pilkington **OptiView™** is ideal for museums and displays, retail storefronts, showrooms, or anywhere views can be improved. By minimizing visible light reflectance to less than 2 percent, Pilkington **OptiView™** provides a superior viewing experience without the glare of clear float glass.

- Transmits more than 90% visible light while blocking 99% transmitted UV light
- Low-e properties & thermal insulation when installed in an insulating glass unit
- Superior safety, security, & acoustic performance
- Durable pyrolytic coating & virtually unlimited shelf-life

Call 800.221.0444 • buildingproducts.pna@nsg.com • www.pilkington.com/na



systems and canopies.
jeberkowitz.com

MechoSystems

MechoSystems is a pioneer developer of energy efficient solar shading systems that provide solutions to brightness, glare, and solar control problems.
mechosystems.com

PPG Industries

This leading coatings and specialty products company produces Starphire Ultra-Clear Glass which transmits 91 percent of light, providing the highest level of durability and transparency in the industry.
ppg.com

Pulp Studio

Pulp Studio, a pioneer in the glass industry, has been committed to the manufacturing of specialty glass products since 1996. The Los Angeles-based company is recognized for producing superior architectural glass.
pulpstudio.com

SaftiFirst

SAFTIFIRST is a leading USA manufacturer of fire-rated glazed walls, openings, and entrances for over 35 years and the only single-source USA manufacturer of fire-resistive glass and framing systems. Our products are listed by UL and Intertek/WHI from 20 minutes to two hours. SAFTIFIRST also distributes PYRAN Platinum fire rated ceramics in North America.
safti.com

SageGlass

SageGlass makes glazing that goes from clear to dark with the flip of a switch, letting natural light fill a building or blocking out unwanted heat gain depending on the needs of the user.
sageglass.com

sedak

A premium supplier of insulating glass and safety glass with maximum formats. As the global leading glass finisher, the company provides panes with measures up to 3.2m by 15m: processed, toughened, laminated, imprinted, coated, and insulating glass.
sedak.com

STI Firestop

Specified Technologies Inc. (STI) is a leading manufacturer of innovative firestop solutions designed to stop the spread of fire, smoke, and toxic fumes. With over 1,300 UL® Classified systems, STI specializes in cutting edge perimeter fire containment systems including backpan designs, flush and reduced sill heights, and connection protection.
stifirestop.com

View Inc.

View Inc. is the pioneer in large-scale architectural dynamic glass. View designs and manufactures dynamic glass that intelligently adjusts its tint levels. View Dynamic Glass enables unparalleled control over the amount of light and heat entering a building—dramatically increasing comfort while reducing building energy consumption.
viewglass.com

Viracon

This architectural glass fabricator recently launched a new product, VUE-30, a high-performance glass coating that allows for enhanced visible light transmittance and en-

ables architects to maximize window-to-wall ratios while meeting and exceeding domestic energy code requirements.
viracon.com

W&W Glass

This New York-based metal and glass company provides solutions for the most demanding architectural projects through the Pilkington Planar System, which provides a complete glass envelope for curtain walls, storefronts, skylights, and other building structures.
www.glass.com

METALS, MESH, TENSILE FABRIC, AND ALUMINUM

ACP Express

ACPEXPRESS™ is a revolutionary new aluminum composite wall panel system manufacture. ACPEXPRESS™ features world-premier structural three-dimensional and removable image panel systems. ACPEXPRESS™ is also launching to the industry a new patented rigid PVC attachment system which features 95 percent thermal break performance.
acpexpress.com

Alcoa

This manufacturer of aluminum composite material and painted aluminum sheets has recently developed a new process in which EcoClean, a titanium dioxide coating, is applied to the pre-painted aluminum surface of Reynobond, making it the world's first coil-coated aluminum architectural panel that actively works to clean itself and the air around it.
alcoa.com

Alumil

With 30 years of experience, Alumil is one of the most advanced companies globally in the design and production of aluminum extrusion products with state-of-the-art production lines in all its factories.
alumil.com

Cambridge Architectural

Cambridge specializes in the production of woven metal mesh, a durable and sustainable architectural component that is customized to suit an architect's vision for any type of project.
cambridgearchitectural.com

EFCO

EFCO's products and professional services provide innovative customer solutions to satisfy commercial design challenges from historical replication to cutting-edge new construction. Our wide breadth of products allow flexibility to meet project requirements from superior thermal performance to impact and blast requirements for aluminum windows, curtain wall, storefront, and entrances.
efcocorp.com

GKD

One of the nation's leading metal fabrication companies, located in Cambridge, Maryland, GKD specializes in advanced weaving technology. It offers an extensive selection of weave patterns that will satisfy any project's needs.
gkdmetalfabrics.com

greenscreen

Since 1993, this company has produced a welded wire trellis system. Using attachment clips, the panels can attach to a building facade and

span openings between floors or horizontally between posts.
greenscreen.com

Kingspan

The Kingspan Group is dedicated to reducing energy waste by optimizing the building envelope. Our single component panels form the basis of complete building envelope systems, which maximize thermal performance while simplifying design and construction.
kingspanpanels.us

Metalwërks

Founded in 1968, Metalwërks is a second-generation, family-owned product manufacturer and specialty contractor of architectural metal cladding and ornamental metal. Metalwërks partners with architects, contractors, and owners to bring their visionary designs to life with precision engineering, fabrication, and installation.
metalwerksusa.com

POHL

The POHL Group is a 160-year-old family-owned business. The combination of tradition, high quality and innovative thinking is the foundation of becoming an expert in metal handicraft. Today we are one of the worldwide leading addresses for planning technical construction as well as producing ventilated and insulated curtain walls.
pohlusa.com

Rigidized Metals Corporation

Rigidized Metals combine functionality and durability with beautiful finishes and rich textures to create three-dimensional metal panels perfect for architectural, industrial, and transportation applications.
rigidized.com

Schüco

Schüco provides state-of-the-art window and façade technology tailored for all market sectors, from private homes to commercial and industrial projects. To achieve this, a broad product portfolio consisting of high quality materials is needed. Schüco systems meet and exceed the most demanding requirements for energy efficiency, security, comfort, and design.
schueco.com

Spectrum Metal Finishing

This Ohio-based metal coatings company specializes in the electroplating and electrodeposition of many precious and semi-precious metals using a liquid and powder coating system.
spectrummetal.com

Vitrocsa

Vitrocsa is now precision engineered and manufactured in the U.S., using Swiss-made parts and profiles. With exceptionally slim vertical sightlines for dual-glazed sliding doors, the Vitrocsa system creates an almost invisible wall that can be opened and closed. Vitrocsa can withstand the harshest climates and requires virtually no maintenance.
vitrocsa.com

YKK AP America

YKK AP assists in achieving LEED certification with products like the recently launched enerGfacade series, featuring ThermaShade sunshades, the industry's only sunshade system with a thermal barrier.
ykkap.com



EXPRESSIVE

BUILDINGS AS UNIQUE AS YOUR VISION

One of the best reasons to use Fabcon is completely personal.

There's no shortage of logical benefits to using Fabcon Precast wall systems: strong thermal performance, abbreviated construction cycles and even a lifetime of lower ownership costs—none of which really matter if you can't realize your vision. And that's the best reason of all to build with Fabcon.



FABCONPRECAST.COM

PRECAST WALL SYSTEMS - ENGINEERING - MANUFACTURING - INSTALLATION

©2016 Fabcon Precast

APRIL

SATURDAY 8

PANEL DISCUSSION

Kim Ghattas

Art for Humanity and

Peacebuilding:

Stories from Syria

12:00 p.m.

National Building Museum

401 F St. NW

Washington, D.C.

nbm.org

SUNDAY 10

CONFERENCE

Keeping History Above Water

Opening Day

1:00 p.m.

Newport Marriott Hotel

25 America's Cup Ave.

Newport, RI

historyabovewater.org

MONDAY 11

LECTURE

Julie Campoli

One Neighborhood,

Transit-accessible, with

Housing & Bike Lanes for All

6:00 p.m.

Meyerson Hall

University of Pennsylvania

210 South 34th St., Philadelphia

design.upenn.edu

TUESDAY 12

TALK

Emerging Voices: Anmahian

& Nick Winton; Cesar

Guerrero & Ana Cecilia Garza

7:00 p.m.

The Sheen Center

18 Bleecker St.

archleague.org

EVENT

BSA Foundation

Grant Project Pin-Up

Architecture & Design

in Your Neighborhood

5:00 p.m.

BSA Space

290 Congress St.

Boston

architects.org

WEDNESDAY 13

LECTURE

Richard Niessen & Craig Welsh

Ornament, Type, and

History in Contemporary

Graphic Design

6:30 p.m.

Cooper Hewitt Smithsonian

Design Museum

2 E 91st St.

cooperhewitt.org

THURSDAY 14

FILM

Jens Jensen *The Living Green*

7:00 p.m.

National Building Museum

401 F St. NW

Washington, D.C.

nbm.org

TALK

Anne Whiston Spurr

Picturing Policy: How Visual

Culture Shapes the Urban

Built Environment

6:00 p.m.

Meyerson Hall

University of Pennsylvania

210 South 34th St.

Philadelphia

design.upenn.edu

FRIDAY 15

TOUR

Around the World in 80 Paper

Models Member Tour

12:30 p.m.

National Building Museum

401 F St. NW

Washington, D.C.

nbm.org

SATURDAY 16

WORKSHOP

Site Planning & Design

10:00 a.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

TUESDAY 19

EXHIBITION OPENING

Harriet Pattison

Gardens & Landscapes

6:00 p.m.

University of Pennsylvania

220 South 34th St.

Philadelphia

design.upenn.edu

WEDNESDAY 20

TALK

Current Work: Craig Dykers

and Elaine Molinar

7:00 p.m.

The Great Hall

The Cooper Union

7 East Seventh St.

archleague.org

TUESDAY 26

LECTURE

Heat Waves

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

THURSDAY 28

TALK

Re-Ball!

6:30 p.m.

National Building Museum

401 F St. NW

Washington, D.C.

nbm.org

MAY

THURSDAY 5

EVENT

Spring 2016

CityVision

Design Showcase

6:00 p.m.

National Building Museum

401 F St. NW

Washington, D.C.

nbm.org

FRIDAY 6

CONFERENCE

Assembling Values

Architecture and

Political Economy

6:00 p.m.

Wood Auditorium

Columbia GSAPP

1172 Amsterdam Ave.

events.gsapp.org

TUESDAY 10

SYMPOSIUM

Passive House Massachusetts

6:00 p.m.

BSA Space

290 Congress St.

Boston

architects.org

POST YOUR OWN EVENTS
AT ARCHPAPER.COM



COURTESY MUSEUM OF DESIGN ATLANTA

MAKE-BELIEVE AMERICA:
U.S. CULTURAL EXHIBITIONS IN THE COLD WAR

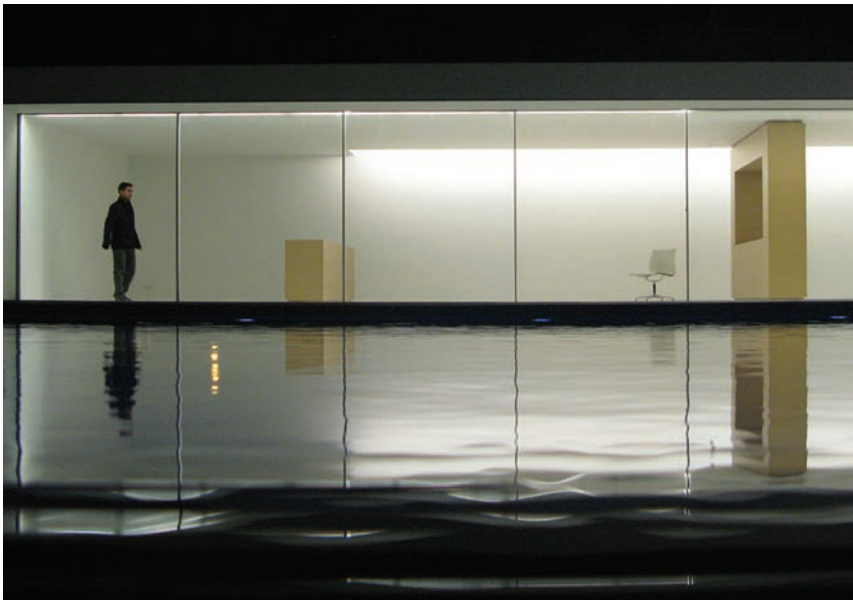
Museum of Design Atlanta (MODA)

1315 Peachtree St. Atlanta, Georgia

February 28–June 12

At the height of the Cold War, the phrase “winning hearts and minds” was used to promote America’s cultural and political sensibility abroad. The spirit of that era is captured in *Make-Believe America: U.S. Cultural Exhibitions in the Cold War*, where curator Andrew Wulf reveals how designers and politicians used the International Trade Fair as a theater for ideological propaganda. The exhibition contains artifacts, graphics, and film footage from different World’s Fairs to illustrate America’s efforts to stop communism. At one exhibition, a geodesic dome designed by R. Buckminster Fuller encases a gray spaceship station, with star-spangled parachutes and paper planes hanging from the ceiling. In another exhibition, dangling astronauts surround a stained capsule designed by David Brody—a pointed reference to Neil Armstrong’s conquests on the moon. Overall the show presents the public with an opportunity to look into a period in history dominated by fear, optimism, and innovation.

THE WORLD'S SLIMMEST SIGHTLINES.



The Original – occasionally imitated, never equaled. The ¾" profile Vitrocsa sliding glass wall. Proven and tested since 1993, with over 30,000 Vitrocsa units installed in over 30 countries.

Now also Dade County Hurricane Impact rated.

Vitrocsa USA Division of Goldbrecht
5701 Buckingham Parkway Unit C
Culver City, CA 90230
Phone: 310 988 4455
www.vitrocsaUSA.com

V I T R O C S A ®



reddot design award
winner 2008

Fire and Nice.

aluflam

Fire-Rated Aluminum Window And Door Systems

For beauty, the best in safety and design flexibility look to Aluflam. Built to blend effortlessly with non-rated storefront and curtain wall systems, our virtually limitless portfolio includes true extruded aluminum vision doors, windows and glazed walls fire-rated for up to 120 minutes. You'll see why we've become the favorite of architects and installers alike. Aluflam gives you a barrier to fire, not inspiration.



Aluflam USA | Phone 562-926-9520 | Fax 562-404-1394
Email info@aluflam-usa.com | www.aluflam-usa.com



Curator Prem Krishnamurthy riffs on one of Klaus Wittkugel's works: a poster for an exhibition of posters, on a poster column.

COURTESY P! GALLERY

GRAPHIC REALISM

Ost Und oder West [East and West], Klaus Wittkugel
P! Gallery, 334 Broome St., New York
January 14–February 21, 2016

How does one do good work for bad people? This oversimplified question is especially relevant for architects, and one that the exhibition of work by East German graphic designer Klaus Wittkugel at P! Gallery asks us to consider, while simultaneously treating us to some modernist visual pleasure.

Since the fall of the Berlin Wall, we have been taught that capitalism is the end-all-be-all system to structure our society, and consumption is the answer to our desires—overwhelmingly influencing our aesthetics and our ethics. But looking at the oeuvre of the little-known figure Wittkugel, who was the head designer of the German Democratic Republic's Socialist Ministry of Information, we find an alternate reality: A sense of aesthetic purpose that, while firmly modernist, shows a softer, more figurative and less abstract approach to design. And yet at times it can be reminiscent of Socialist Realism propaganda, which today is usually met with finger wagging and dismissed as kitsch.

is supposedly the preferred visual language of dictators, with smiles beaming sunshine and 150 percent worker productivity embodied in a visual image. Yet what *Ost Und oder West [East and West]* reveals is a more complex relationship between design and power, and the limits of artistic freedom under Soviet Communism in post-war Germany.

The exhibition is not only impressive for the work it contains, but also for how it was assembled. P! founder and director Prem Krishnamurthy spent more than seven years assembling Wittkugel's work into a thorough survey of books, posters, exhibitions, and signage, found in auspicious moments at used bookstores and by scouring eBay. In the process of uncovering this history, Krishnamurthy tells of an early encounter in Wittkugel's career in 1950, when he designed a poster for a GDR Five Year Plan, and was chastised for its abstraction. Some higher party official determined that this abstraction did not adequately

service the proletariat. Wittkugel was censured for not being a good enough Communist, and subsequently forced to attend remedial Socialism classes, brushing up on his Marx and Lenin as if that would instill his graphic designs with the proper message.

The work of Wittkugel displayed in the gallery is in a visual style that positions him as an heir to the legacies of early 20th-century design legends El Lissitzky and László Moholy-Nagy, like a long-lost East German cousin of the earlier German Bauhaus and Russian Constructivist diasporas. The judicious use of *mise en abyme*—the graphic technique of creating an infinity mirror, a recursive visual trick where an image contains a smaller version of itself in a window in a window in a window, etc...We might describe this today as “meta.” Krishnamurthy acknowledges that one of the things that really attracted him to his work is “a strain of self-reflexivity about the production of graphic design. So you have a poster, for an exhibition of posters, that is a freshly-postered poster column,” he said. The P! exhibition continues this game by recreating the poster column on the gallery facade.

All of this is juxtaposed with a companion exhibition at OSMOS gallery on the work of Anton Stankowski, **continued on page 60**

RAINBOW SCHEERBART

Glass! Love!! Perpetual Motion!!! A Paul Scheerbart Reader
Edited by Josiah McElheny and Christine Burgin
University of Chicago, \$40.00

For readers unfamiliar with German novelist, poet, theorist, artist, and inventor Paul Scheerbart (1863–1915), the 2014 book *Glass! Love!! Perpetual Motion!!! A Paul Scheerbart Reader* will be a revelation. For those involved in the field of architecture and its history (this author included), Scheerbart's often fantastical, frequently utopian, and bitingly humorous oeuvre is well known. Particularly relevant are his interpretations of ancient notions about the mystical, transformative potential of colored glass, and his translation of these ideas into a visionary and utopian language profoundly significant for the development of 20th century modern architecture. The book offers English translations—some published for the first time—of a selection of Scheerbart's writings, ranging from science fiction to military strategy to novels with a feminist sensibility to a proposal for a perpetual motion machine. Also included is Scheerbart's probably best-known text, the 1914 architectural treatise, *Glasarchitektur*.

Edited by artist Josiah McElheny, who is renowned for his use of glass, and gallerist and publisher Christine Burgin, the book assumes a curiously hybrid form. Purporting to be a “reader,” it is actually an “artist's book,” an interdisciplinary mélange combining Scheerbart's writing, scholarly

interpretations of it, illustrations of McElheny's own glass sculpture, and his interpretive poem of collaged titles from Scheerbart's stories.

The book's true *raison d'être* lies in its introduction title: “Scheerbart, *The Unknowable*” [emphasis mine]. McElheny is a modern-day symbolist, akin to such avant-garde pioneers as Paul Gauguin or Wassily Kandinsky (the artist as magus, translator of esoteric doctrine). He “rediscovers” Scheerbart, unlocking hidden knowledge and revealing him to the presumably uninitiated in an ecstatic call to action. The book's acknowledgments page ends with the boosterish phrase, “We are all Scheerbartians now.”

This passionate enthusiasm, ludic quality, and childlike naiveté—reminiscent, it is true, of Scheerbart's own literary practice—can border on preciousness, and its rather relentlessly upbeat celebration of Scheerbart's zaniness can become grating. The book's title, with its multiple exclamation points and its vibrant cover, communicate the tone of the text synesthetically. Even the jewel-like lapis blue color for the end papers conjures up Scheerbart's use of crystal symbolism.

The interdisciplinary nature of this book warrants some discussion, as artist and gallerist feel at liberty to curate architectural

and literary history. The inference that Scheerbart is being rediscovered after a century of dormancy is a fantasy as fictitious as the cosmic travelers in Scheerbart's novels. The book's own back cover proclaims: “Rarely are the obscure so richly resurrected as Scheerbart is in this...volume...”

In fact, Rosemarie Haag Bletter's scholarship has long constructed Scheerbart's legacy in the United States. Beginning with her 1973 doctoral dissertation and a series of published essays, Bletter studied Scheerbart's work and wide-ranging influence, particularly on early 20th century German expressionist architects like Bruno Taut and the visionary

architecture group *Die Gläserne Kette* (the Crystal Chain). She also studied his influence on more “mainstream” modernists like Mies van der Rohe. (Full disclosure: Bletter served as doctoral dissertation advisor to this author). The brief length of her essay to the current volume is thus a disappointment, and the acknowledgement at the end of the book insufficient. Indeed, Christopher Turner's essay in this book includes no less than seven references to Bletter's scholarship. To be fair, the other scholar's contributions—by art historians Noam Elcott, Hollyamber Kennedy, and Hubertus von Amelnunx, **continued on page 60**



The Glass House by Bruno Taut, Cologne Werkbund Exhibition, 1914 (interior view)

COURTESY BAUKUNSTARCHIV, AKADEMIE DER KÜNSTE, BERLIN



COURTESY PI GALLERY

GRAPHIC REALISM continued from page 59 a former classmate of Wittkugel's from the Folkwang University of the Arts, who went on to work in West Germany and Zurich, designing many corporate logos—most notably the minimal Deutsche Bank slash-in-square, which is still in use today. While Stankowski designed symbols of Western businesses and corporations in service of capital, Wittkugel designed the visual manifestation of the political and cultural ambitions of Soviet East Germany in the form of dinnerware, an elegantly embellished cursive visual identity, and signage for the now-demolished Palast der Republik.

While works like Wittkugel's signage for the Kino International relate more directly to architecture, the exhibition offers conceptual lessons for architectural practice about architecture's inevitable collaborations with people whose values may not align with one's own. You can refrain from designing prisons if you object to incarceration, but it doesn't mean some architect somewhere won't design that prison, so why not engage and attempt to design a more humane prison?

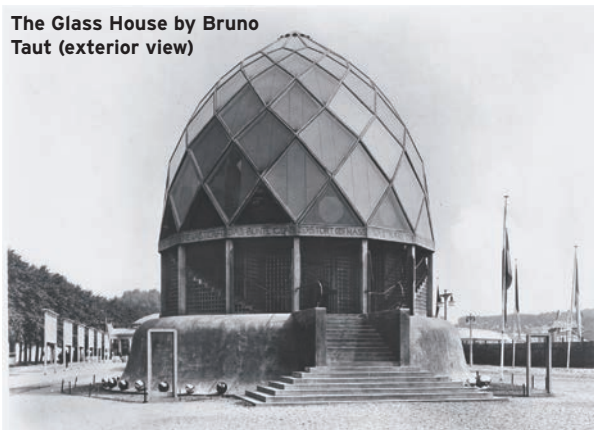
The importance of critical engagement is shown in Wittkugel's 1957 exhibition

Militarism without Masks. He conceived of the exhibition, organized the team, designed it with his students, and ultimately won the East German National Prize. It was a polemical, anti-West German exhibition that featured former Nazis who became part of the West German government, juxtaposing images of Hitler with Henry Ford, snakes, and gold coins. The show featured two levels of narrative: Detailed vitrine presentations with archival materials that told the story of the Krupp family and how they made money from the war, alongside big bombastic moves that allude to El Lissitzky's exhibition designs. Another impressive element was a mechanically louvered sign with vertical, rotating triangular slats to display three images. Also included in the exhibition was a panorama of the *Kurfürstendamm* in West Berlin, portrayed as a wasteland without humans—a newspaper kiosk with militaristic posters on it stands alone. Four years later, in 1961, when Wittkugel did his own retrospective exhibition, he recreated that same newspaper kiosk in the photograph, at a one-to-one scale, thereby showing his exhibition design as an object in his exhibition: it's a very self-reflexive design move.

Any serious international cultural institution would be remiss not to consider this collection of thought provoking but lesser-known work from a precarious moment in design history.

JESSE SEEGRS IS EDITOR, DIGITAL PROJECTS AT COLUMBIA GSAPP, TEACHES GRAPHIC DESIGN AT NYU'S TANDON SCHOOL OF ENGINEERING, AND IS THE FOUNDER OF THE ORGANIZATION FOR SPATIAL PRACTICE (OSP).

The Glass House by Bruno Taut (exterior view)



COURTESY BAKUNSTARCHIVE, AKADEMIE DER KÜNSTE, BERLIN

RAINBOW SCHEERBART continued from page 59 along with writer and cultural critic Gary Indiana and filmmaker Guy Maddin—do add to the discourse.

One of the most compelling parts of the book is Scheerbart's 1910 essay *Das Perpetuum Mobile: Die Geschichte einer Erfindung* (Perpetual Motion: The Story of an Invention), illustrated with a series of McElheny's glass artworks. Laws of physics notwithstanding, the attraction of a perpetual motion machine seems clear if we consider it as a metaphor for the creative process and the unrelenting need for fresh inspiration.

The endless tweaking of the machine's wheels in Scheerbart's narrative is akin to the active cogitating of the artist's mind, conflated with the generative life force itself; after a period of dormancy, "...the wheels began to stir once more." McElheny's appropriation of Scheerbart's drawing appears silhouetted against the night sky, ready to explode new ideas into the cosmos while teetering precariously on a tightrope. Here, Scheerbart's dadaesque quality is reminiscent of Duchamp's masturbatory *Bicycle Wheel*. Artists' healthy egos are, of course, no surprise; they want to be described as "big" and in

the acknowledgements, Scheerbart is described as being "so big." The true subject of *Glass! Love!! Perpetual Motion!!!: A Paul Scheerbart Reader* is the artist's quest for inspiration by making the past his own. Ultimately, though, if we are "all Scheerbartians," what do we make of Scheerbart's untimely death in 1915 at age 52, doubtlessly due to his chronic alcoholism but also, according to friends' accounts, as a result of his self-imposed hunger strike in response to the Great War? Is it possible to find profundity in Scheerbart's sense of the absurd and inspiration in his righteous indignation and utopian sensibility? Certainly. Final recommendation for the reader? Enjoy the book with a nice sandwich and a healthy grain of salt.

A version of this review appeared previously in the Journal of Architecture (Volume 20, Issue 5, 2015)

MARIANNE EGGLER IS A DESIGN HISTORIAN AND PROFESSOR AT FASHION INSTITUTE OF TECHNOLOGY AS WELL AS A MUSEUM EDUCATOR AT MOMA.

SEARCHING FOR YOUR DREAM JOB? LOOKING TO HIRE A NEW PROJECT MANAGER?

Post and search jobs on The Architect's Newspaper's newly improved Job Board!

jobs.archpaper.com

AN



"Proportion is specific and identifiable in art and architecture and creates our space and time."
Donald Judd

JUDD

101 Spring Street, NY
Marfa, TX
juddfoundation.org

SUBSCRIBE

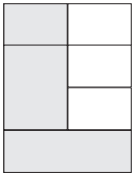
ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM



GET YOUR SUBSCRIPTION AND SIGN UP TODAY AT
ARCHPAPER.COM/SUBSCRIBE

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right. Kristin Smith
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / ksmith@archpaper.com




ARCHITECTURAL GRAPHIC STANDARDS ONLINE

What You Need When You Need It

ARCHITECTURAL GRAPHIC STANDARDS ONLINE is the brand-new online tool that quickly lets you search and access all the information in the new *Architectural Graphic Standards 12th Edition* and download thousands of construction details...anytime, anywhere.

Start exploring today at www.graphicstandards.com.

WILEY



YOU'RE IN IT

Successful property managers are always in the middle of the action. Are you among them? Immerse yourself in the expertise, insights and opportunities you need to maximize your effectiveness and optimize the performance of your commercial assets. Attend the most important event of the year for serious CRE professionals. **Go all in.**

BOMAConference.org

BOMA2016


INTERNATIONAL CONFERENCE & EXPO
Presented by BOMA International and BUILDINGS
GAYLORD NATIONAL RESORT & CONVENTION CENTER
JUNE 25-28, 2016 | WASHINGTON, DC



OUR SLIDING WALL AND DOOR SOLUTIONS SET YOUR PROJECT APART BY OFFERING MODERN INTERIOR SPACE DIVISION THAT GIVES YOUR CLIENTS THE OPPORTUNITY TO OPEN, CLOSE OR SIMPLY CHANGE THE FLOW OF A ROOM. CONTROLLING PRIVACY, STYLE AND FUNCTION IN WAYS THAT REVOLUTIONIZE URBAN LIVING.


RAYDOOR.COM | 212.421.0641





GAMCO

Manufacturing Quality Fenestration and Architectural Metals for Over 25 Years



Custom metal storefront panels replicate wood

131-10 Maple Avenue
Flushing, NY 11355
www.gamcocorp.com
T: 718-359-8833
info@gamcocorp.com

Storefront	Entranceways
Skylights	Curtain Wall
Canopies	Covers and Claddings
Railings	Architectural Sunshades

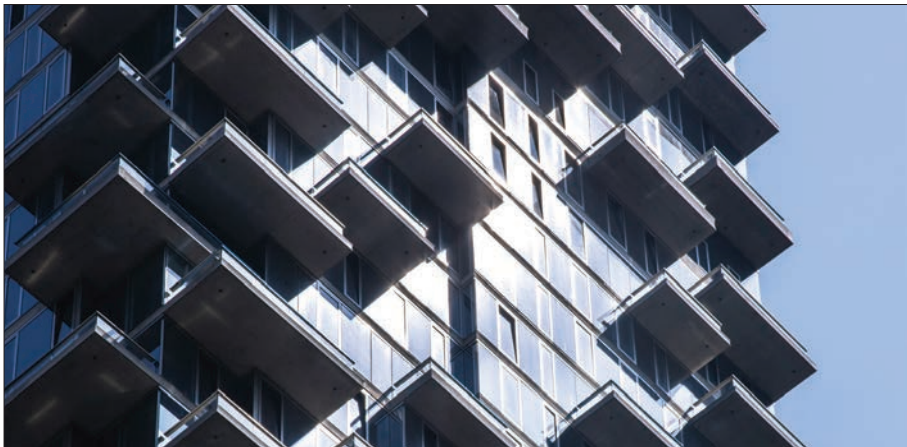


Innovation in
composites manufacturing
Atlanta May 3-4-5-2016
Georgia World Congress Center

JEC GROUP KNOWLEDGE & NETWORKING
DEVELOPING THE COMPOSITES INDUSTRY WORLDWIDE
JECcomposites.com

Co-Located with
techtexsil NORTH AMERICA
texprocess AMERICAS

Germany, Country of Honor
Tennessee, State of Honor



David Sundberg, Photographer
56 Leonard Street, Herzog & de Meuron

esto.com



FINE ART PRINT PUBLISHERS

37-18 Northern Blvd
Suite LL009
Long Island City, NY 11101
718 786 5553
info@vandeb.com
www.vandeb.com



JOHN SCHIFF *Odd and Unaccountable* monotype 22" x 30"



Tadao Ando / 152 Elizabeth St.

architectural models - objects - effects - done well

Contact: Ed Wood or Leszek Stefanski

66 Willow Ave, Hoboken, NJ 07030
201.420.4700 www.radiiinc.com



radiiinc

- YOUR CITY VISIT LIBRARY.ARCHPAPER.COM
- YOUR RESOURCES
- YOUR SCHEDULE

COMPANY	PAGE
AkzoNobel www.akzonobel.com	23
Aluflam USA www.aluflam-usa.com	58
BEGA www.bega-us.com	6
Bison Innovative Products www.bisonip.com	11
Cosentino www.dekton.com	28
CR Laurence www.crl-arch.com	43
DeSimone www.desimone.com	8
Dow Corning www.buildabetterbarrier.com	45
Duravit www.duravit.us	8
Fabcon Precast www.fabconprecast.com	57
GAMCO www.gamcocorp.com	62
General Glass www.generalglass.com	51
Guardian SunGuard www.guardian.com/commercial	27
Henrybuilt www.henrybuilt.com	2
JE Berkowitz www.jeberkowitz.com	41
Kawneer www.kawneer.com	31
Kornegay Design www.kornegaydesign.com	11
Kuraray www.standardbent.com	47
Levien & Company www.levienco.com	5
MechoSystems www.mechosystems.com/solartrac	55
Ornamental Metal Institute of New York www.ominy.org	7
Pilkington www.pilkington.com/na	56
Polytronix, Inc www.polytronixglass.com	13
Porcelanosa www.porcelanosa-usa.com	39
PPG IdeaScapes www.ppgideasclapes.com/sb90	29
Pulp Studio, Inc. www.pulpstudio.com/products/volare	13
Radii Inc www.radiiinc.com	63
Raydoor www.raydoor.com	62
Sapa www.sapagroup.com/na	49
Sika www.sikausa.com/ffi	35
Steel Institute of New York www.siny.org	9
Unilock www.unilock.com	Back Cover
Vitrocsa www.vitrocsa.com	58
W&W Glass, LLC www.wglass.com	40
YKK AP www.ykkap.com	22



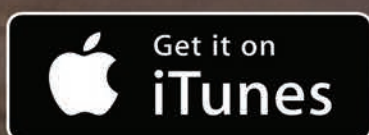
Use our completely free products library to connect with these advertisers and many more. Visit library.archpaper.com or call 212.966.0630 for more information.

THE ARCHITECT'S LIBRARY

CE|STRONG™

Architects Can Learn Anytime! Anywhere!

Introducing a new mobile
app created for and
dedicated to AIA learning!



www.cestrong.com



new
CON EDISON
PAVILION **40+**
EXHIBITORS



WHAT'S BEST FOR YOUR **BUILDING**

MAY 24 - 25 2016
JAVITS CENTER, NY

THE LARGEST GATHERING OF **BUILDINGS PROFESSIONALS IN NYC**

- **SOURCE** the Products & Services you need from over 400 vendors representing all phases of the buildings lifecycle.
- **LEARN** the latest emerging codes, laws, incentive programs & industry trends through FREE education sessions from the AIA & BOMANY.
- **CONNECT** with your peers & colleagues through exclusive networking.

REGISTER NOW FOR
FREE AT BUILDINGSNY.COM/AN

FOUNDING SPONSOR:



COMMERCIAL BUILDINGS
SPONSOR:



PRIME SPONSOR:

CHIP

ENDORSED BY:



AIA Contract Documents[®]
Powered by **ACD**



LEFT: FLICKR USER DAVIDDJE; RIGHT: FLICKR USER ZEEWEEZ

PINKWASHING ZION SQUARE

When the Freedom of Information Act became law, many of my comrades from the struggles of the sixties sent away for their files. For a number there was a terrible outcome: The files were empty. How terrible to think of yourself as a dangerous enemy of the state only to discover you'd been completely beneath its notice!

Slightly similar feelings arose when I received a note from the director of media affairs at the Israeli Consulate General wondering if I would be interested in covering a just-announced architectural competition for the redesign of Jerusalem's Zion Square, a Mandate-era public space in West Jerusalem that has, since the 1930s, been a commercial center (the eponymous Zion was a cinema) and the go-to site for a wide variety of demonstrations, including mass rallies by both right and left. The competition is intended to refresh the site as well as to rebrand and repurpose it, "From Protest Square to Tolerance Square." As the press release elaborates this false—even invidious—antithesis, "Zion Square, which drew demonstrations and protests, will become a square of tolerance and mutual respect." Apparently my old pieces denouncing the fraudulent "Museum of Tolerance" (currently under construction on the site of an historic Arab cemetery not far away) and originally to have been designed by Frank Gehry (who wisely backed out) hadn't made it to my dossier! Perhaps I have no dossier! Let one be opened and let my protest against this grotesque undertaking be the first page!

This isn't the first time there's been an effort to reconsider the square. In 2006, the *Jerusalem Foundation* proposed to rebuild it and to rename it Rapoport Plaza, "in honor," according to the *Jerusalem Post*, "of the Waco, Texas, tycoon who pledged two million for urban improvements," including a colossal Cor-ten sculpture by Ron Arad. Although this scheme disappeared quickly, the funkiness and formal incoherence of the time-altered place has been an enduring source of dismay to *bien pensant* planners, concerned with its failures as a streetscape. The design brief for the

new effort at transformation is couched in anodyne architectural language and calls for an "innovative, creative, and sustainable" solution to create a "beating heart of the city" that will become the "focal point of the city's cultural activity," supporting a "heterogeneous" "target audience" of "residents, tourists, and visitors" while attentive "to the needs of a diverse population, including children, seniors, and those with disabilities."

Concealed behind these "universal" categories is the more salient fact that this transformation will further ratify and reify steps already taken to shut down the square as a political space. In 2012, after the opening of Jerusalem's light rail, the municipality signed a contract with CityPass, the system operator, which "prohibits the train being stopped by a roadblock." This smooth-sailing clause has been enabled by, among other things, the government's ongoing denial of any permits for demonstrations by *anyone* in Zion Square, through which the tram passes. In formulation and practice, here, tolerance is equated with prohibition and silence, with restrictions on speech rather than its encouragement. The competition organizers attempt to divert attention from this effective intolerance by a vaguely formulated dedication of the project "in memory of the 16-year-old stabbed during last year's Gay Pride parade in Jerusalem."

As a further marker of the particular species of exclusionary tolerance hovering over the affair, the adjudicating jury is made up entirely of Jewish Israelis, including the Likudnik mayor of Jerusalem, three highly placed municipal officials (two current, one former), four architects, and the mother of Shira Banki, the girl murdered by an unrepentant, settlement-dwelling, Haredi homophobe, who killed her shortly after his release from a 10-year prison term for having stabbed five people at the 2005 Pride march (he knifed another six in 2015). What a sad exploitation of grief to serve such a cravenly elastic idea of tolerance. But the self-congratulatory propaganda that seeks to use one form of ostensible liberality to mask a far more endemic repres-

sion is, alas, an old story. For many years, Israeli officialdom has been working hard to celebrate its welcoming attitude toward gay tourists. According to a much cited op-ed by Sarah Schulman in the *New York Times* in 2011, the government launched "Brand Israel" in 2004, a marketing campaign aimed at men aged 18 to 24 (posters galore of buff boys on the beach), which was expanded a few years later in a \$90 million ad blitz to brand Tel Aviv as "an international gay vacation destination."

The strategy has been widely described as "pinkwashing" for the calculating effort to universalize gay "solidarity" in order to obscure Israel's attitude towards more intolerable forms of identity. As Jasbir Puar and Maya Mikdashi wrote in the e-zine *Jadaliyya* in 2012, pinkwashing functions to help the Israeli state "gloss over the ongoing settler colonialism of historic Palestine by redirecting international attention toward a comparison between the supposedly stellar record of gay rights in Israel and the supposedly dismal state of life for LGBTQ Palestinians in Occupied Palestine." The ploy is even more fundamentally invidious: Makdsashi argued in an earlier piece, that this focus on gay rights—or women's rights—serves to displace attention from the larger question of *political* rights and calls out the canny, if racist, Israeli self-promotion as advertising "a safe haven for Palestinian queers from 'their culture.'"

Conspicuously absent in the PR announcing the architectural competition is any acknowledgement of an earlier attack in Zion Square, the attempted lynching (a word widely used in the Israeli media) of four Palestinian teenagers by a Jewish mob in 2012, which resulted in the near death of 17-year-old Jamal Julani. The incident was itself marked by its own particular version of "tolerance": As a headline in *Haaretz* put it, "Hundreds Watched Attempt to Lynch Palestinians in Jerusalem, Did Not Interfere." That the organizers of this competition have chosen, in effect, to so narrowly *celebrate* a particular form of intolerance with the commemorative dignity of a refreshed architecture only demonstrates—like the

Left: The vibrant nightlife at Zion Square; Orthodox Jews dance to techno in the public plaza. Right: Two municipal workers arrange and distribute free Friday newspapers in the square.

opposition it offers between "protests" and "mutual respect"—that intolerance will not be protested here.

There's a fine essay by Herbert Marcuse—written in 1965 as part of the volume *A Critique of Pure Tolerance*—on the subject of "repressive tolerance," in which he describes how the idea of tolerance acquires a particular valence depending on the circumstances of its promotion. Marcuse elucidates the conundrum of the ideal of tolerance in an environment of violence and "total administration" in which the exercise of nominal democratic liberties (voting, demonstrations, letters to the editor) serve to *reinforce* the ability of the system to pursue its own bad ends. In effect, tolerance—the enlargement "of the range and content of freedom," something devoutly desired as an ultimate good—is made the instrument by which all it strives for is ignored. "Tolerance" becomes a fig-leaf for intolerance. Such unquestioning is used to make dissent meaningless, purging truth-seeking by offering effective equality to *any* value at all under the guise of an impartiality that reinforces the status quo.

The Jerusalem government—through this competition—seeks to create an advertisement for its own warped idea of tolerance rather than to enable the thing itself. As Marcuse put it, "When tolerance mainly serves the protection and preservation of a repressive society, when it serves to neutralize opposition and to render men immune against other and better forms of life, then tolerance has been perverted."

No designer of conscience should participate in this awful sham, which only insults the memory of the victims—and the heroes—of Zion Square.

facades⁺

PRESENTED BY

THE
ARCHITECTS
NEWSPAPER

2016 CONFERENCE CHAIR

YKK
AP Quality
inspires

THE PREMIER CONFERENCE ON HIGH-PERFORMANCE BUILDING ENCLOSURES

NYC

APRIL 21+22 2016

facadesplus.com @facadesplus #facadesplus



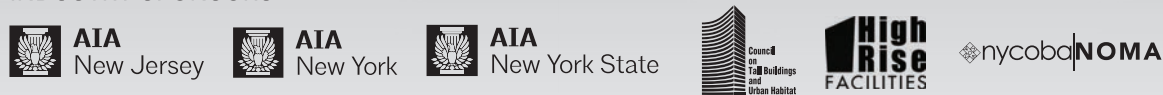
GOLD SPONSORS



SPONSORED BY



INDUSTRY SPONSORS





THE POSSIBILITIES
ARE **ENDLESS.**

Our team has been trusted for over 40 years to provide technical expertise and project support in the exploration of segmental paving product options.

Optimizing color, finish, texture and size, we have what it takes to bring your vision to life.

PROJECT: 100 Pier 4. Boston, MA
DESIGN: Mikyoung Kim
PRODUCT: Holland Premier™

Contact your Unilock Representative for samples, product information and to arrange a Lunch & Learn for your team.

UNILOCK®
DESIGNED TO CONNECT.

UNILOCK.COM 1-800-UNILOCK