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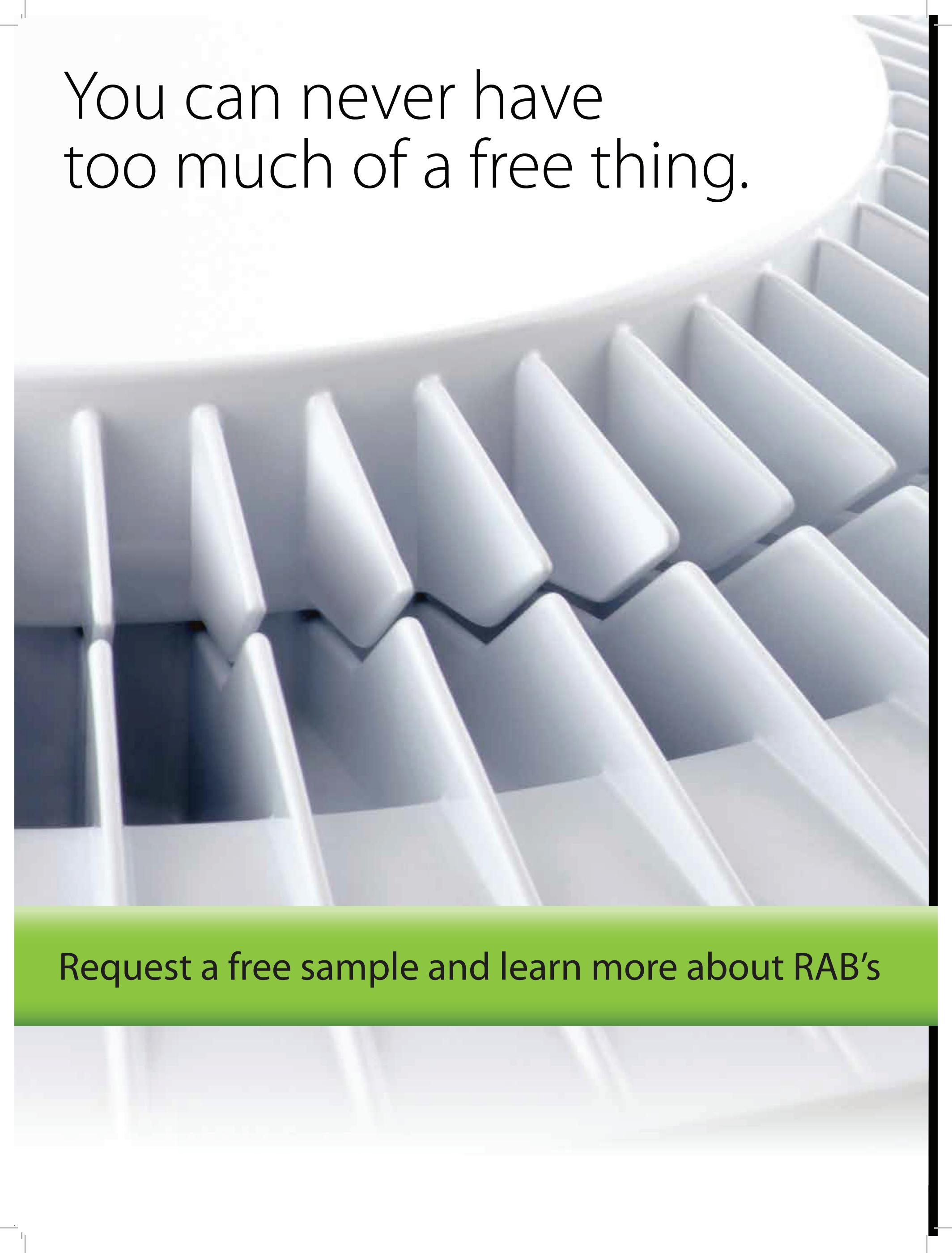
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COOPER UNION COMPROMISES ITS OWN IDENTITY

At press time, the New York design community is celebrating the inaugural NYCxDesign and the city is concluding a trio of international art fairs, all while one of the city's greatest art, architecture, and engineering institutions is in the middle of a meltdown. The president and trustees of the Cooper Union voted to abandon the school's commitment to tuition free, merit-based education—arguably *the* distinguishing characteristic of the school's greatness and international reputation. Hundreds of students, alumni, and activists have occupied the Foundation building and have been staging protests outside as well as creating buzz and connecting with other activists, student groups, and the public through a robust and sophisticated social media campaign (follow them on twitter at @FreeCooperUnion for a sample).

The outrage of the students was quickly justified by a thorough and scathing assessment of the school's finances in the *Times*, which detailed decades of mismanagement, including over-reliance on hedge funds with costly administrative fees, lack of diversification of the school's investments, poor real estate decisions, and an absence of alumni solicitations and donor cultivation. Overall, as portrayed in the *Times*, the administration and trustees appear amateurish and ill equipped to support and protect the very special institution with which they have been entrusted.

Perhaps most galling is the school's latest, ill-gotten trophy, the new engineering building designed by Morphosis. The building, which cost \$150 million, was constructed not with funds from generous donors, but through a mortgage (at a nearly 6 percent interest rate). The officials with the school, according to the *Times*, believed they could attract the donor *after* the building was completed, a line of reasoning that runs counter to typical philanthropic practice and smacks, quite frankly, of a gambler's addiction to chance. "I was shocked by that," Jacob Alspector, an architect and former Cooper trustee as well as a former president of the alumni association, told *AN*. "The idea seemed to be to attract big names through expensive architecture, but Cooper's culture has always been that architecture didn't need to be flashy to be good."

Let me be clear, I do not blame Thom Mayne for the reckless fiscal behavior of Cooper Union's leadership. After all, it is not an architect's job to act as his client's accountant. Still, the building raises the more complicated question of when, how, and what institutions should build—questions all the more pressing when the architecture in question is expensive and designed by a noted architect.

It may not be too late for the trustees of Cooper Union to reverse this calamitous decision. The outcry is a measure of what the school's unique mission means to its students, alumni, and the public at large. Of current Cooper Union president Jamshed Bharucha, Alspector said, "He's a talented and smart man, but does he know what Cooper is about? I don't know that he does." To change course, the university may need to purge its own leadership, and restructure with experts who can build on the school's still considerable resources while respecting its values. **ALAN G. BRAKE**



CITY PLANNING COMMISSION EYES A 15-YEAR LIMIT FOR THE GARDEN

STAY OR GO?

The expiration of Madison Square Garden's 50-year lease left the arena—home to the Knicks and Rangers—hanging in the balance. Even as the Garden requests a special permit to operate in its current location forever, opposition to that plan is mounting. In recent months, advocacy groups, critics, and local government officials have called for a ten-year limit on the Garden's lease. They want the arena to relocate, opening up the possibility of revamping the notoriously congested Pennsylvania Station.

At a review session with the City Planning Commission (CPC) earlier this month, the staff at the New York City Department of City Planning (DCP) recommended a permit extension of 15 years for the Garden. DCP counsel David Karnovsky said such a term would be an "aggressive but realistic" time frame to reach an agreement with the Garden that would either result in the relocation of the arena or a "comprehensive plan" for significant improvements.

"We believe a term is warranted due to the uniqueness of the site and importance of Penn Station to the city," said Amanda Burden, director of the DCP and chair of the CPC.

City officials are using the limited-term lease as a tool to prompt the arena to establish a plan that would allow for Penn Station's critical infrastructure challenges to be addressed. The number of commuters passing through the station, which already operates well over capacity, is expected to increase in the coming years. "It is a failsafe mechanism to make sure that we don't end up in the long-term with no resolution for Penn Station," Karnovsky told *AN*.

While several commissioners expressed support for the 15-year term limit, Commissioner Irwin Cantor questioned whether a 15-year permit extension would "create an atmosphere of necessity," as opposed to a five or ten year permit.

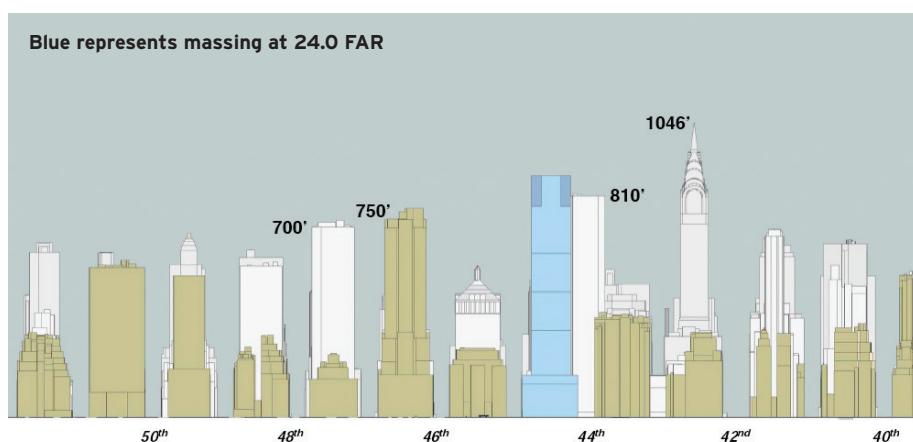
Karnovsky argued that 10 years wouldn't provide the Garden with adequate time for planning. In the case that the 15-year mark approaches and the Garden has reached an agreement with the city and railroad, but needs more time to either relocate or implement major improvements, the arena would be granted an additional extension. However, if the Garden fails to come to any decisions during this time period, the City Planning Commission would reevaluate and move forward with its own agenda to update the station. To ensure that the Garden is working towards a plan, the DCP is suggesting a progress report be required about every five years for the CPC review.

For a number of civic groups the hope is that the arena will relocate, but DCP said this isn't necessarily the objective. "We have to plan for the possibility that there will be no plan for relocation, and rebuilding Penn Station from top to bottom is a hugely complicated process," said Karnovsky. **NICOLE ANDERSON**

CORRECTIONS

In the remembrance of Alan Colquhoun (*AN* 5_04.10.2013), *AN* mistakenly printed his birth year as 1912. Colquhoun was born in 1921.

In our story on the rezoning of Midtown East (Pennies From Heaven *AN* 06_05.08.2013), *AN* wrote that the new scheme might allow "buildings to stand taller than the Chrysler Building." In fact, the proposed plan would increase the allowable floor area ratio in the neighborhood to 24.0, making any structure to fill out that massing not quite as tall as the Art Deco masterpiece.



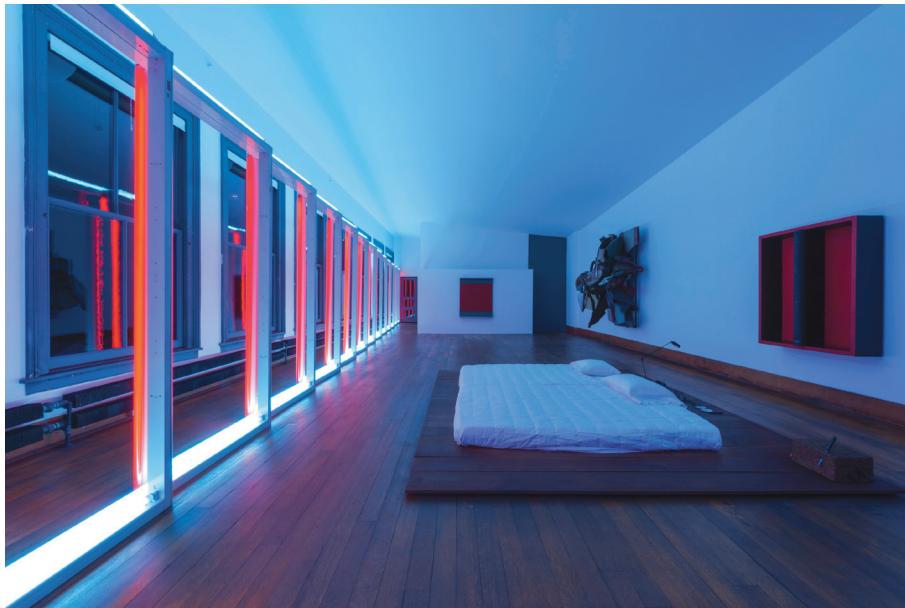
HIGH MARX

Freshly anointed "Design Mind" of the year by the National Design Awards, **Michael Sorkin** dazzled the full house at the annual graduation conference hosted by SVA's Design Criticism MFA program. Sorkin startled the audience to attention with his opener, "Our world is going to hell!" and then never let up. Presenting concepts for self-sustaining cities, the architect/professor/gadfly took a break from urban planning to critique some other types of design. "Get ready for the worst graphic design of the day," he said, clicking to a the logo of his employer, The City College of New York, and its weirdly gargantuan "the." Following his presentation, Sorkin and moderator **John Hockenberry** debated the appropriateness of a request Sorkin had received to write a good review of a recent tour on TripAdvisor...from a guide who had just taken him through the Dharavi slum in Mumbai. In vintage Sorkin style, the Design Mind lamented, "Everything is being assimilated to a system of consumption!"

SUGAR SMACKS

Creative Time's annual spring benefit at the defunct Domino Sugar factory in Brooklyn received lots of press coverage for its glittering guests, including honoree **Julian Schnabel**. But *GalleristNY* was one of the few to flag the fly on the soup: Across the street from the entrance, protestors in hazmat suits handed out "invitations" blasting the controversial company hired by Two Trees—the developer with big plans for Domino—to oversee asbestos abatement. So...that *wasn't* powdered sugar on the chocolate soufflé?

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JOSHUA WHITE

JUDD FOUNDATION RESTORED AND SET TO OPEN TO THE PUBLIC

SOHO SPRING

Following a three year renovation, the Judd Foundation—the SoHo home and studio of the late artist Donald Judd—will open to the public on June 3, and is sure to become a New York destination for art and design enthusiasts. The building includes works by Jean Arp, Carl Andre, Larry Bell, John Chamberlain, Marcel Duchamp, Dan Flavin, Frank Stella, and others, all installed by Judd, alongside furniture and art by the artist/owner.

A team of specialists approached the building with reverence and care. New York firm Architectural Research Office (ARO) lead the project and the renovation of the interior; Walter Melvin Architect masterminded the dismantling, restoration, and reinstallation of the cast iron facade, which was engineered by Robert Silman Associates; and Arup supplied museum quality mechanical engineering. "Everyone realized it was a once in a lifetime project," said Adam Yarinsky, principal at ARO.

"The rationale was to preserve the space as Judd created it, as a place to view art," continued Yarinsky. "We put in everything that a modern building requires with as

light a hand as possible." This included an enclosed fire stair, updated elevator, new offices for the foundation located in the basement, as well as state of the art mechanical systems, and new windows.

Each floor of the Spring Street building is distinct, and served different functions—a gallery, dining room, study, salon, sleeping area—offering a glimpse into how Judd lived, worked, and socialized. "It's a place where you can experience his work directly," Yarinsky said.

Tickets will be limited and offered through a timed process, as the building can only legally accommodate two groups of eight at a time.

Visiting the building is nothing less than transporting, simultaneously to the private world of Judd and his contemporaries, as well as to a mid 20th century Soho artist community, and to the 19th century, when the building was first completed. The rustic quality of the space—its wavy glass windows and wood burning stove, its well worn floors and streaming natural light—provide a rich and unexpected setting for the works, many of which are associated with the development of minimalism. In a world of white box galleries and corporatized museums, the Judd Foundation is a vivid reminder of the human impulse behind the creation of seminal art and artistic movements. **AGB**



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ADRIAN GAUT

Warby Parker—the American eyeglass brand named after two people who figure in Jack Kerouac's personal journals—recently hired New York City creative works studio Partners & Spade to design its first flagship retail store in SOHO. Anthony Sperduti and Andy Spade, co-founders of the studio, sought a style that would embody the sophistication, simplicity, and intellectual appeal associated with the brand. "Taking the cue from the origination of the brand's name, the space was inspired by classic library and reading room designs, referencing not only materials, but organizing principals, replacing books with eyewear," Sperduti told *AN*. The designers outfitted the storefront space with rolling ladders crafted by Putnam Rolling Ladder, custom-made brass library lamps, long, white-painted wood tables, and Rosewood shelves lined with old books purchased from the Strand bookstore. Customers can browse Warby Parker's eyeglass selection the same way they would browse books in a library. An open skylight at the back of the store floods the space with natural daylight, which nourishes plants that overflow from custom-built vases. The seating areas feature mid-century furniture, while a terrazzo floor with a laid-in logo lends the brand a sense of old fashioned permanence. **VINCENZA DIMAGGIO**



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COURTESY HANDELL ARCHITECTS

Plans for the development of the Greenpoint, Brooklyn, waterfront have been simmering on the backburner since the 2005 rezoning that opened previously industrial land to mixed-use purposes and increased allowable building heights. Now, the heat's been turned up. On May 6, before a crowd of local residents, developers unveiled two significant projects set to rise along the edge of Newtown Creek: the colossal Greenpoint Landing project and the development at 77 Commercial Street.

Park Tower Group, the developer of Greenpoint Landing, detailed their plans to build more than twenty towers on a 22-acre site. Most of the 30- to 40-story buildings, comprising 5,500 apartments, will be market rate with nearly 1,500-units reserved for affordable housing.

"Greenpoint Landing will reconnect this vibrant neighborhood to the waterfront, said Gary E. Handel, president of Handel Architects, which is designing the project. "Urban design, architecture, and landscape [led by James Corner

Field Operation] all share a common goal, which is to make a development that links into existing neighborhood fabric, brings it down to the waterfront, and then ties into the beautiful necklace of parks that is arising on the Brooklyn waterfront."

While the bulk of the development is residential, it will also include retail, a public school for Pre K through 8th grade, and more than a mile of promenades along the water. Handel plans on using materials, such as brick, stone, concrete, and metal, which draw upon "the industrial heritage of the site."

A number of community members, however, expressed their concern about the integration of affordable housing in the development. Others questioned whether the already limited transit in the area could handle a growing population of commuters, and how these developments would withstand rising sea levels and flooding.

"The sense that I got from that meeting is that people are upset or discontent with aspects

of the 2005 rezoning and they want to be able to voice that," said Councilman Stephen Levin. "The fact of the matter is the zoning went through in 2005. That was eight years ago. Greenpoint Landing has a significant as of right footprint. If folks want to have an impact and work on convincing the developer to adopt or enter into conversation about these issues, they have to be organized."

Regardless of objections from the community, Park Tower is moving full speed ahead. They will enter a 6-month Uniform Land Use Review Process (ULURP) this June and begin construction by end of 2013 or beginning of 2014.

Also in attendance were representatives of developers David Bistricher and Joseph Chetrit, who disclosed the latest developments with the long-awaited Box Street Park and a Cetra/Ruddy-designed residential building at 77 Commercial Street. Last year, the developers bought a site on the waterfront for \$25 million and recently struck a deal with the Metropolitan

Above left and right: Greenpoint Landing

Transit Authority (MTA) to pay \$8 million for development rights of the adjacent parking lot, which currently houses the MTA's Access-A-Ride buses. The city will allocate that money for the construction of the 3-acre park. The developers will then be able to transfer air rights to 77 Commercial Street, significantly expanding the development. The next step is finding an appropriate location for the MTA parking lot.

This isn't the first time that money has been earmarked for this park. Levin said that several years ago the city put aside \$14 million or \$15 million in the budget for the project, but it was later rescinded.

"I am hopeful that by the end of the Bloomberg administration we'll start to see this [park construction] happen," said Levin. "We've put a lot of work in this. We have had a lot of success in re-engaging with the administration. There is really no excuse for this not to happen." **NA**

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Section

A CENTRAL AMPHITHEATER DEFINES TEN ARQUITECTOS' DESIGN FOR THE 53RD STREET LIBRARY READING STAIRCASE

Only months after releasing Foster + Partner's plans for the controversial renovation of its Main Branch on Fifth Avenue, the New York Public Library (NYPL) has unveiled Ten Arquitectos' design for the 53rd Street Library, which will stand on the former site of the much beloved Donnell Library.

In the last few years, scarce funding coupled with substantial operating costs has compelled the NYPL to rejigger its branches. In some cases, this has meant closing, downsizing, or merging locations. But beyond financial constraints, the Library faces a greater and even pricklier challenge that puts into question the role of the institution: how to best serve the public at a time when demands and needs are changing. In an attempt to function both as a traditional resource for scholarly endeavors as well as a venue for community events, the NYPL is trying to adapt and re-imagine the spaces these libraries inhabit.

"Libraries are evolving, or need to, into something else," said Andrea Steele, managing partner at TEN

Arquitectos. "We realized first and foremost that it had to be a public civic space."

It has been five years since the Donnell Library closed its doors. In 2008, NYPL sold the property to Orient Express Hotels, which had planned to build a hotel along with space for the new library, but then abandoned the project when the economic crisis hit. Now Tribeca Associates and Starwood Capital own the property and have committed to carving out room for the library at the base of a 50-story hotel and residential development.

The new \$20 million, 28,000-square-foot branch—a significantly smaller space than the original Donnell Library—will take up three levels, two of which will be underground, and house a number of flexible communal spaces, along with a children's area, an auditorium, a computer lab, and an audio-video collection. The downsizing accounts for the reshuffling of several collections, such as the Centralized Children's Room and the World Languages Collection, which were previously located at

Donnell and have since been moved to other branches.

"The librarians' approach was to move some of the collections originally at the Donnell, which didn't fit together in the first place, to locations which would be more convenient for the users of those collections," said Dave Offensend, Chief Operating Officer of NYPL.

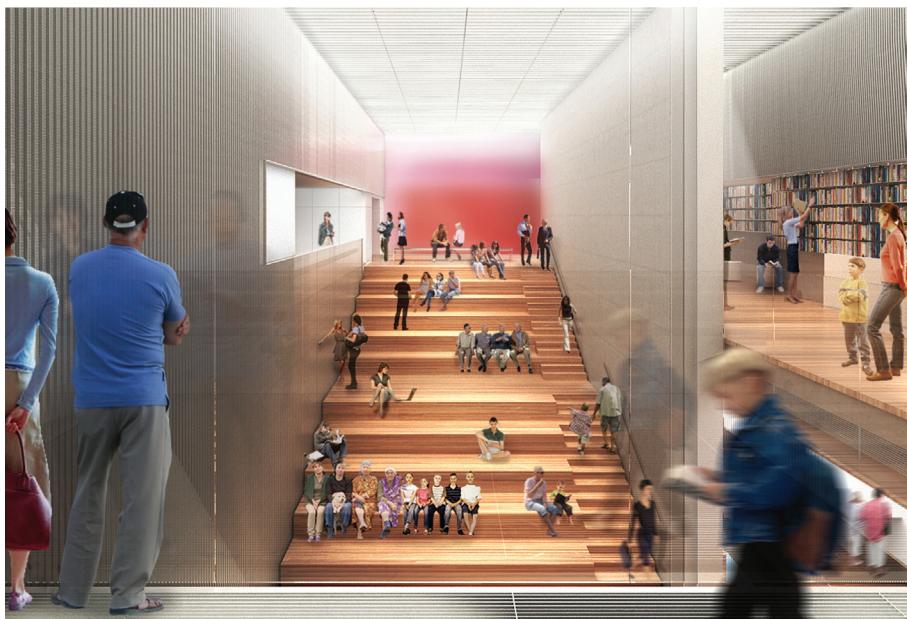
Library-goers can currently find the Media Collection at the Library for the Performing Arts and the World Languages at the Mid-Manhattan Library, which will eventually be merged with the flagship branch.

With most of the library located on subterranean levels, TEN Arquitectos set out to create what Steele describes as a "light and airy experience" that assuaged "everyone's concern that their cultural institution had been relegated to a mall, and worse, a basement of a mall." The firm accomplished this by creating a glass frontage through which light filters into an open terraced seating area that will be used for a variety of activities, such as special events, reading, or gathering.

"The stepped landscape and open plan will create a gradation of public and private spaces for reading and studying," said Steele. "The light and sound will intuitively tell you how to behave."

The space will be a mix of concrete and glass, featuring minimal touches such as perforated metal panels cladding the walls. "All the materials are very modest in their actuality, but we wanted them to be experientially rich." **NA**

Below: The terraced seating area provides an open, flexible space for reading or events.



COURTESY TEN ARQUITECTOS

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Structural Engineer: Thornton Tomasetti
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DS+R TO EXPAND THE MODERN

MOMA PIVOTS ON AFAM

Amid a firestorm of controversy surrounding the planned demolition of the Tod Williams Billie Tsien-designed American Folk Art Museum (AFAM) building, the Museum of Modern Art, which purchased the Folk Art building, announced in mid-May that it has selected Diller Scofidio + Renfro to plan the future of the site. The firm will take on the task of connecting the Yoshio Taniguchi-designed MoMA building to a new tower designed by Jean Nouvel.

In a statement, Diller

Scofidio + Renfro (DS+R) indicated the possibility that the Folk Art Museum building could be retained as a part of their project. "DS+R has exhibited within MoMA's walls since 1989 and now we've been invited to rethink the museum's walls. This is a complex project that also involves issues of urban interface, concerns that are central to our studio. We have asked MoMA, and they have agreed, to allow us the time and flexibility to explore a full range of programmatic, spatial, and urban options. These possibilities include, but are not limited to, integrating the former American Folk Art Museum building, designed by our friends and admired colleagues, Tod Williams and Billie Tsien."

Much of the architecture community has rallied to save Williams' and Tsien's building. Editorials condemning MoMA's demolition plans have appeared in these pages, *Architecture Record*, *Architect*, *New York Magazine*, *The New York Review of Books*, and other outlets. Online petitions and crowd-sourced alternative proposals have also proliferated. The Architectural League of New York took the rare step

of sending a letter to MoMA director Glenn Lowry, asking the museum to reconsider the demolition. Richard Meier, Steven Holl, Robert A. M. Stern, and many other prominent architects signed the letter.

In an article in the *Times*, unnamed MoMA officials cited the opacity of the Folk Art building's facades and the non-alignment of the building's floor plates with MoMA's own as reasons for the AFAM demolition. In a memo sent to staff and trustees, Lowry took a decidedly more open-ended tone. "Beginning this month, Diller Scofidio + Renfro will work with us to design a plan that will integrate the Museum's current building with the property of the former American Folk Art Museum and the residential tower being developed by Hines. The principals of Diller Scofidio + Renfro have asked that they be given the time and latitude to carefully consider the entirety of the site, including the former American Folk Art Museum building, in devising an architectural solution to the inherent challenges of the project. We readily agreed to consider a range of options, and look forward to seeing their results." **AGB**

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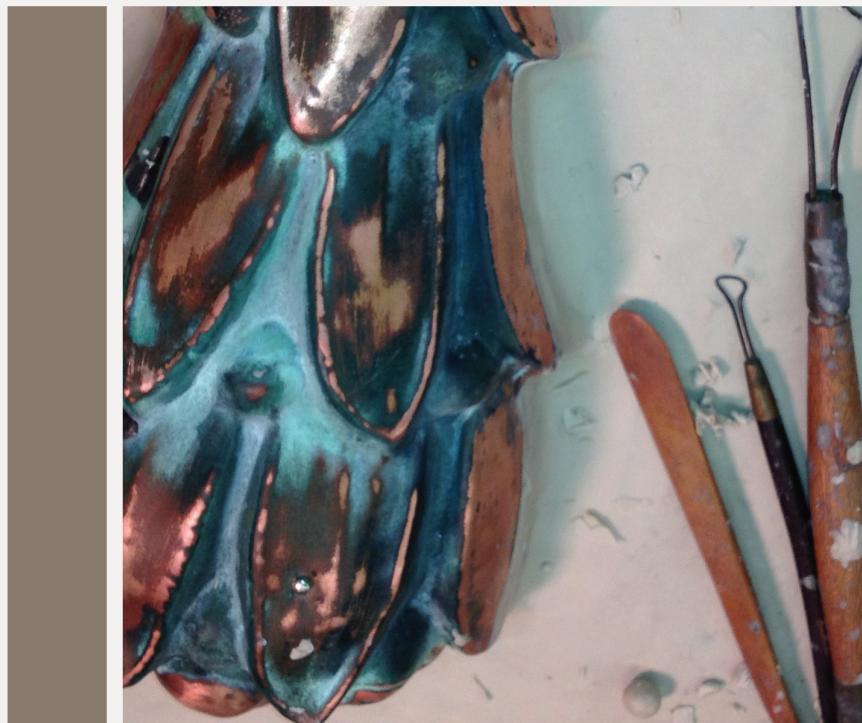
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ROGERS MARVEL DESIGNS A NEW HOME FOR ST. ANN'S WAREHOUSE

OLD WALLS



COURTESY ROGERS MARVEL ARCHITECTS

An unassuming landmark on the edge of Brooklyn Bridge Park is currently little more than a roof-less masonry shell, trapezoidal in plan, perforated by large Roman arches: a vestige of Brooklyn's once-active shipping waterfront. These freestanding walls will soon be home to new life, however. Avant-garde theater group St. Ann's Warehouse has hired Rogers Marvel Architects (RMA) to transform this onetime tobacco warehouse into a new venue.

Displaced by a condo development at their former Water Street home, St. Ann's revealed concept plans in 2010 by H3 Hardy Collaboration Architecture to convert the Civil War-era warehouse into a theater. Lawsuits over use of the park property put initial plans on hold, but after a deal was brokered to remove the warehouse from the boundary of Brooklyn Bridge Park and add additional parcels elsewhere, the adaptive reuse is moving forward. St. Ann's has asked RMA to create a performing arts space that offers the flexibility they grew accustomed to in their former home.

"When St. Ann's moved to Water Street, the warehouse became a part of how they operated," said Lissa So, project architect at RMA. "The flexibility and open nature of the space became what they were about." Rogers Marvel's design maintains that flexibility with an 18,000-square-foot theater with moveable rake seating that can be configured in a variety of layouts. "It's rare that you go to St. Ann's and sit in the same arrangement as the last time," said So. A 1,000-square-foot space inside the theater has been set aside for multi-purpose community use.

So described the addition as a new independent steel structure inserted inside the tobacco warehouse's exposed masonry

The project includes an 18,000-square-foot theater and a 1,000-square-foot multi-purpose space (above).

walls. RMA emphasized the warehouse's industrial past in the addition's materiality. A utilitarian fire-rated plywood wall divides the lobby space from the theater, providing a surface to nail posters without damaging the brick. Opposite, a blackened steel plate wall houses the box office, providing a smooth surface to counter the rough masonry. Steel angles mounted on the new columns support a clerestory of Pittsburgh Corning glass bricks rising from the top of the existing walls.

Since the theater is located beneath the heavily trafficked Manhattan Bridge, So said special attention was paid to acoustically isolating the theater. The roof will be built with acoustic decking topped by two inches of concrete, and archways filled with extra-insulated windows. Additionally, mechanical equipment will be housed within an independent structure to minimize vibrations and noise.

A triangular portion of the tobacco warehouse will remain open and play host to a new landscape designed by Michael Van Valkenburgh Associates. The semi-enclosed area will feature a 7,600-square-foot grove of birch trees, forming a new public space accessible from the park.

The warehouse is currently being converted for private use by the National Park Service and Brooklyn Bridge Park, a process expected to be completed this summer. Construction could begin as early as the fall. St. Ann's Warehouse will continue to operate in DUMBO while the new space is built.

BRANDEN KLAYKO

UN
VEILED

When erected in 1952, the **United Nations Secretariat** symbolized the latest advances in curtain wall construction. But rapid deterioration by the elements soon masked the transparency envisioned in the original design. Only after **HLW International** and **R.A. Heintges & Associates** undertook its replacement as part of a 21st-century update has the facade's intended splendor been revealed. Now, along with adding the energy efficiency and blast-resistance required by its prominence, it gives the city a long-denied glimpse of the grandeur that helped shape global architecture in its day.

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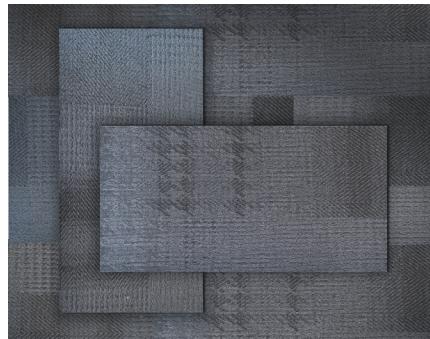
Design Architect, Architect of Record: HLW International
Architect of Record, Facade: R.A. Heintges & Associates
Photo: UN CMP/John Woodruff and Peter Brown



1 LAGUNITAS
COALESSE

To meet the needs of the nomadic workforce, Colesse tapped Milan-based Toan Nguyen to design the Lagunitas line. Made to accommodate a solitary task session, a working lunch, or a brief touchdown to check emails, the collection features more than 50 combinations of seating, tables, and privacy screens perfect for laidback productivity.

coalesse.com



2 REFINED COLLECTION
MANNINGTON COMMERCIAL

New York City-based architecture firm Corgan Associates has reimagined houndstooth patterns and boucle textures in the Refined Collection of carpets. Classic patterns are layered in unexpected combinations for a fresh look, while variations in gradation lend a polished feel. Available in both modular and broadloom weaves, the collection features between 10 percent and 40 percent recycled content.

manningtoncommercial.com



3 METALLIC YARNS
ROBERT ALLEN CONTRACT

A partnership between Robert Allen Contract and DwellStudio resulted in the Metallic Yarns line of the Modern Couture textile collection. Plaids, stripes, checks, and ikats are rendered in a broad color palette with metallic flecks and accents. Sunbrella Contract fibers make the collection perfect for a range of indoor and outdoor applications, from upholstered walls to wrapped panels.

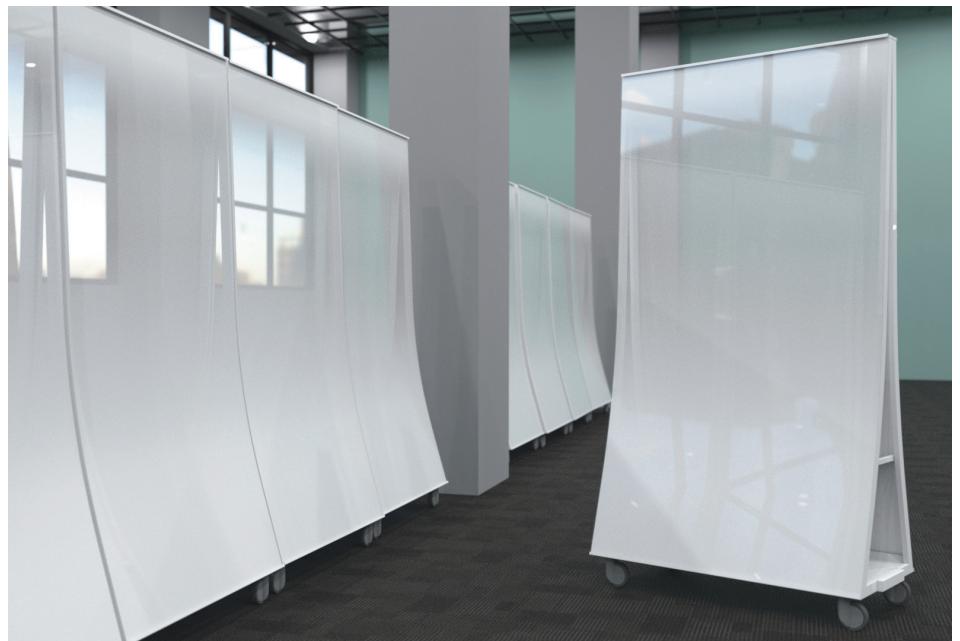
robertalldesign.com



5 LINEAL CORPORATE
ANDREU WORLD AMERICA

The Lineal Corporate line of seating for public and office spaces presents function and elegance in proportional dimensions. Originally available only with a cantilevered chrome base, the collection's 2013 update offers a star base, with or without wheels, that facilitates a swivel return system on a central adjustable base.

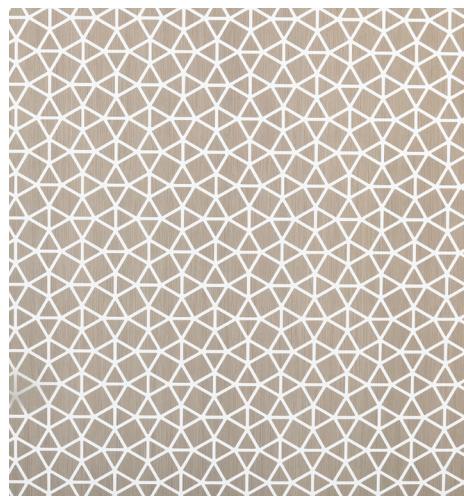
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4 ENGAGING
KI

The challenge of crafting flexible and individual work zones in an open concept office is met nimbly by Engaging, a freestanding screen with writable surfaces. A lightweight aluminum frame on swivel castors or glides facilitates easy repositioning by its users while providing strength to support up to a 50-inch display monitor.

ki.com



6 ACE LAZER CUT HI-RES WOOD
3FORM

High-resolution photographs of authentic wood grain create compelling visuals for the Lazer Cut Hi-Res Woods collection. Layering images between the panels of 3Form's Varia Ecoresin creates varying degrees of translucency that are unachievable with real wood. The product is GreenGuard certified for building materials, finishes and furnishings, and children and schools.

3-form.com

**WORK
THIS WAY**

A PREVIEW OF NEOCON DEBUTS. BY EMILY HOOPER



7 AMERICAN SEATING COMPANY
US CHAIR WOOD BASE

Industrial designer Jeff Weber and renowned colorist Laura Guido-Clark co-designed the Us Chair Wood Base for corporate, educational, hospitality, and healthcare environments. More than 430 fabric offerings are available on 15 shell colors, and the base is available in Ash or Walnut variations. The chair measures 33 15/16 inches high and 19 inches wide.

americanseating.com



8 HOPPER BENCH
JANUS ET CIE

The Hopper bench features a twist in the frame of the legs that makes the picnic table-style design more user friendly, as well as suitable for ganging. Constructed from Iroko wood on a galvanized steel frame, or an aluminum frame with a red, white, or earth powder coat. It comes in four sizes, with or without a solar shade, and seats up to 10 people.

janusetcie.com



10 HERMAN MILLER
EAMES MOLDED WOOD SIDE CHAIR

Technology has finally caught up to the vision of Charles and Ray Eames. Three dimensional veneer processes have made it possible to fabricate the design duo's iconic Molded Chair, previously only available in steel and molded plastic, in a single, curved wooden shell. Santos palisander, white ash, and walnut looks are available on a wire, dowel, or four-legged base.

hermanmiller.com



9 GESTURE
STEELCASE

Informed by a global workplace study of 2,000 people in a wide range of postures, the Gesture chair facilitates ease of movement between multiple technology devices. A synchronized motion system for the back provides consistent support as the user transitions from the desktop computer to mobile device and a flexible seat accommodates multiple positions.

steelcase.com



11 MOOV ACOUSTIC
ICF GROUP

Designed by Andrew Cliffe for ICF Group, the hyperbolic curves of the Moov Acoustic wall system facilitate maximum sound absorbency with strong visual appeal. And with an integrated sound chamber, the system absorbs sound at multiple frequency levels for a 90 percent NRC rating. It is available in 15 colors.

icfgroup.com

12 FLOAT
DECCA CONTRACT

David Ritch and Mark Saffell of 5d Studio designed Float to embody the principles of modern sculpture, while handling the functional demands of the workplace. The line incorporates a light and airy casework system with a full-height workwall balanced by lower level cabinets and a peninsula desk that rests on a thin stainless steel base.

deccacontract.com

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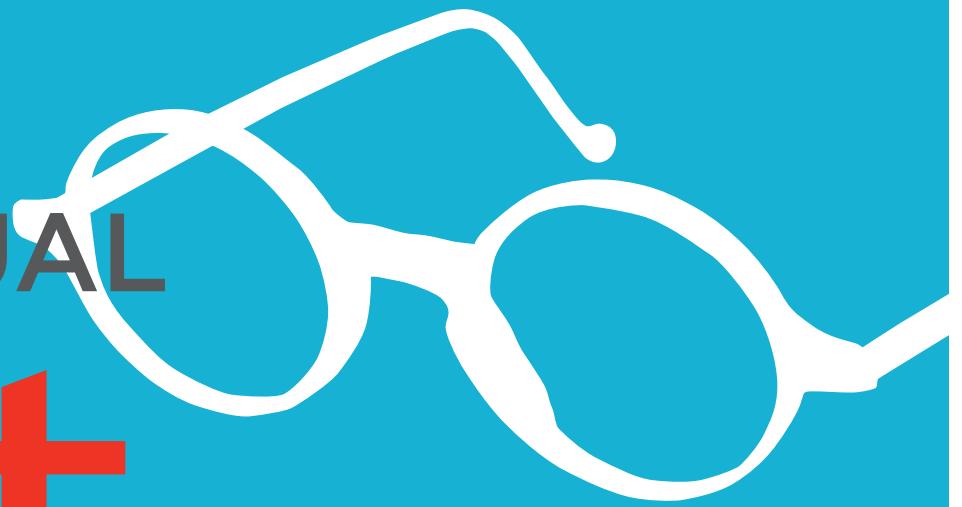
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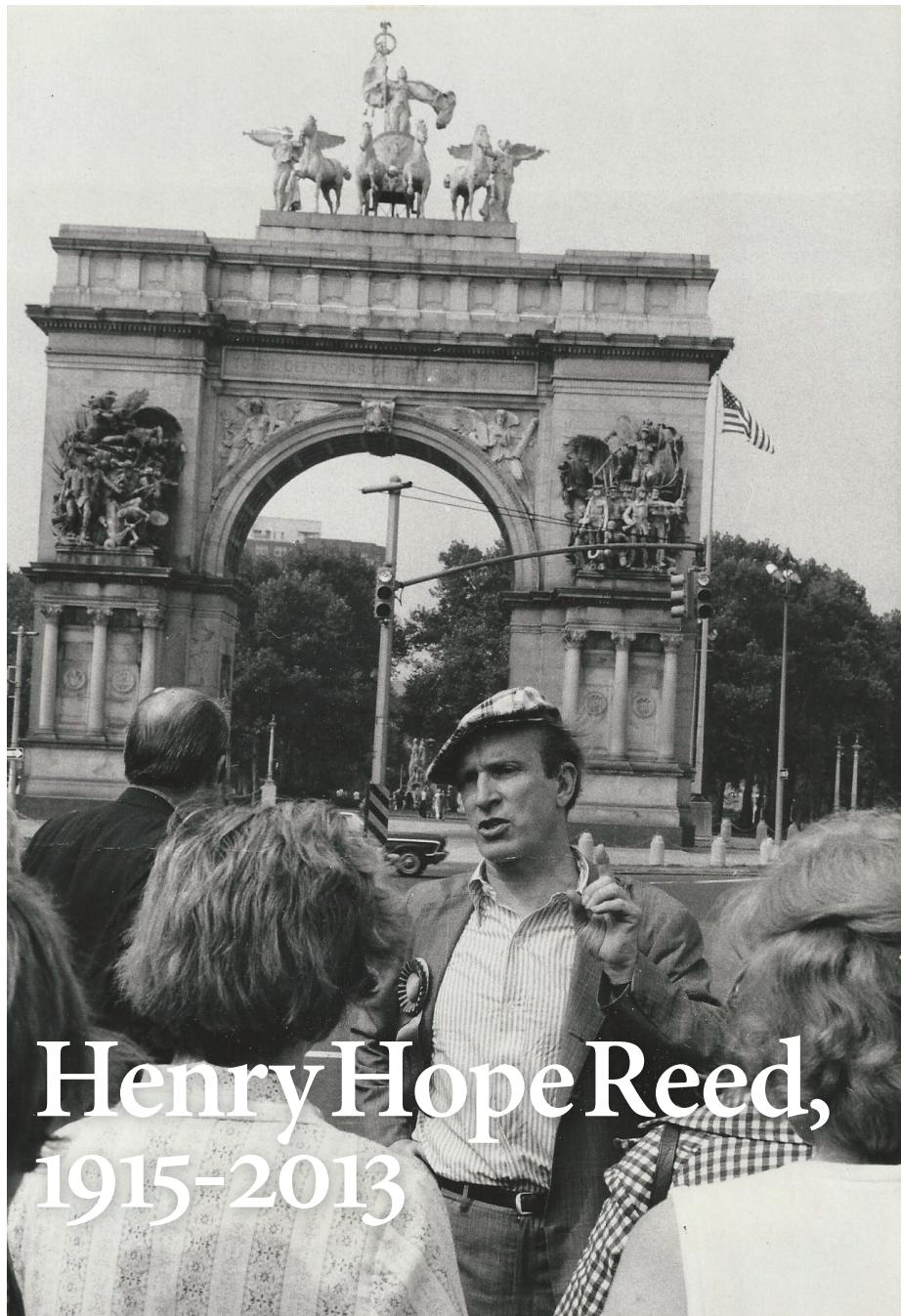
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**NEW YORK
DESIGN
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Henry Hope Reed, 1915-2013

Historian, author, and self-styled man of letters from an era when such amateurs had a loud voice in civic dialog and resulting public policy, Henry Hope Reed spent nearly a century working and living in Manhattan, which became his frame of architectural reference and the crucible of his ideas. He is the last surviving founder of the preservation movement with its alternative vision to the wholesale post war displacement essential to global modernist hegemony and its reliance on the car and attendant vertical hierarchies and linear sprawl.

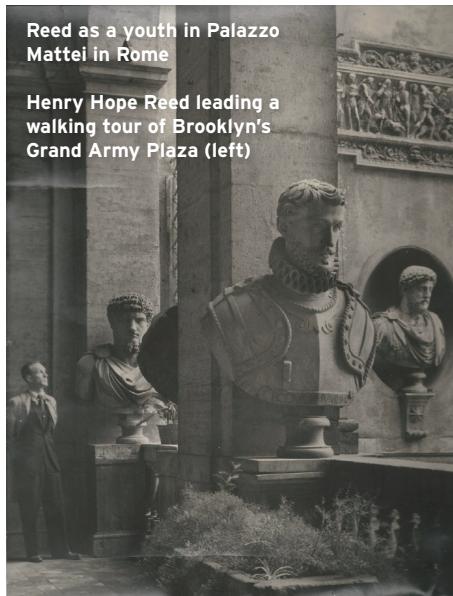
His path attracted the label of nostalgia, if not outright reaction with its perceived rejection of all innovative design solutions,

technologies, and divisions of labor in meeting contemporary needs. Over time, Reed went a step further, calling for a classical design vocabulary to be applied in all new construction in line with his vision of a past "Golden City" needlessly abandoned by the rupture of modernism. It is this singular perspective that finally earned his reputation as obstructionist curmudgeon. Brendan Gill once said his fellow critic and gadfly would not be happy until every subway car featured Corinthian pilasters at well-proportioned intervals.

His co-creation of Classical America in 1968 as a nonprofit organization devoted to advocacy, publications, and awards led

Reed as a youth in Palazzo Mattei in Rome

Henry Hope Reed leading a walking tour of Brooklyn's Grand Army Plaza (left)



COURTESY THE ESTATE OF HENRY HOPE REED JR.

eventually to its merger with the younger Institute of Classical Architecture, functioning nationwide today via 16 chapters dedicated to stemming the erosion of cultural memory by providing the achievements of the past as a resource for contemporary design. Reed's opposition gave way to the more ecumenical pursuit of sustaining a body of knowledge for those seeking to understand and variously apply it. Marketplace realities were and remain a big reason why.

What was lost in the acerbic fray of his final career chapter, when many stopped listening, was his pioneering role in recognizing and in turn safeguarding Central Park as a work of landscape architecture. The pioneering founder of the Central Park Conservancy, Betsy Barlow Rogers, knows best. "Reed's 1967 book *Central Park: A History and Guide* written when holding the title 'Curator of Central Park,' which he invented with the blessing of Mayor Lindsay, was my primer when, as a new New Yorker, I was discovering my adopted city's green heart," she said. Reed's lead paragraph summons exemplary wit: "Many other well-informed persons believe that one day in the last century the city fenced off 840 rocky acres of Manhattan Island and declared them park." He salvaged Olmsted and Vaux from the creative scrap heap, as Moses was busiest working to dismantle their now seminal contribution to the conjunction of nature and design.

A year earlier in 1966—a half decade before Earth Day—he implored Lindsay to ban car traffic from the park at all times. Reaction as radical progress; the Futurist, proto-modern vision of speeding vehicle versus man was called into doubt. While it took force on weekends, fifty years later his goal for a permanent ban still awaits the courage of self-described progressive officials,

elect and appointed.

Reed also introduced America to the architectural walking tour in 1955, when New York's Municipal Art Society agreed to his novel proposal inspired by the *visites conference* street lectures he had discovered in Paris. Like devotion to Central Park, it is strange to conceive of New York without them.

He also rescued several collections of Beaux-Arts practitioners at a time when their career contributions were deemed at best embarrassing in the face of curtain wall function. Columbia's Avery Library and the New-York Historical Society were prime beneficiaries in the latter instance, featuring the full nationwide output of Cass Gilbert, including his centennial-celebrating Woolworth Building. The widow Gilbert had no other place to turn in mid-century.

In 2005, the School of Architecture at Notre Dame, with the support of Chicago investor Richard Driehaus, created the annual \$50,000 Henry Hope Reed Award for "an individual working outside the practice of architecture who has supported the cultivation of the traditional city, its design, and art through writing, planning, or promotion." It is bestowed every year along with the Driehaus Prize for Traditional Architecture, which for more than a decade has held forth as an alternative Pritzker Prize, despite its relative obscurity.

On Capitol Hill, July 5, 1955, the House Appropriations Committee of the 84th Congress considered the 1956 appropriation to the Department of Defense as Reed sat side by side with Frank Lloyd Wright. Unexpectedly allied in testimony critical of the initial Skidmore Owings & Merrill proposal for an Air Force Academy in the Rocky Mountain foothills of Colorado Springs, their complementary view was the absence of and necessity for some sort of anchoring gathering place of shared value. The renowned chapel thus began to take shape. Henry testified, "In the creation of an Air Force Academy the Government I believe is not taking advantage of a great opportunity to assert the tradition of building magnificently with the aid of all the arts. By doing so all Americans gain the opportunity to reaffirm the bonds of citizenship in visual form—an opportunity that this Government has not offered them up until now."

The same debate continues today, made worse by tight budget battles, but finally the hopeful if often brittle theme of Reed's lifelong research and clamor was the possibility of a stable and ennobling common wheel expressed through architecture in pursuit of a livable city. His personal classical solution was narrowly rule-bound but his driving civic hope was unlimited.

PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART.

AT DEADLINE

HPD HELPS OUT HOMEOWNERS

More than six months after Hurricane Sandy swept through New York City, homeowners are still struggling with the aftermath of the storm. To help with the recovery efforts, the New York City Department of Housing Preservation and Development (HPD) just issued a Request for Qualification looking for developers to rebuild one- to four-unit homes in the city that were damaged by the storm. Funding for the effort will come from Community Development Block Grant Disaster Recovery money, and all projects must meet the requirements of the U.S. Department of Housing and Urban Development. The deadline for proposals is June 5, 2013.

HOMERUN FOR FENWAY CENTER

It was several years in the making, but plans for the massive \$500 million Fenway Center project in Boston are finally coming to fruition. According to the *Boston Globe* the development would bring housing, office space, retail, parking, and a new commuter rail station to the neighborhood. Massachusetts Governor Deval Patrick's administration sketched out a preliminary 99-year lease with John Rosenthal, President of Meredith Management Corp., which enables the developer to move forward with his plans for a sprawling 4.5-acre complex near the ballpark. Once the state board green lights the project, Rosenthal could break ground by the end of this year.

PART-TIME KROLOFF

Reed Kroloff will leave his full-time position as director of Michigan's Cranbrook Academy of Art and Art Museum for a part-time role. In his stead, Cranbrook Trustee and Academy Governor Allan Rothfeder will serve as a special advisor to assist Cranbrook President Dominic DiMarco during the transition period. Kroloff presided over the construction of a new wing during his time as director. He also founded the academy's first National Advisory Council and oversaw the formulation of a new strategic plan for the institution. Kroloff was previously head of *Architecture* magazine and served as dean of architecture at Tulane University. He currently serves as an editorial advisor to *The Architect's Newspaper*.

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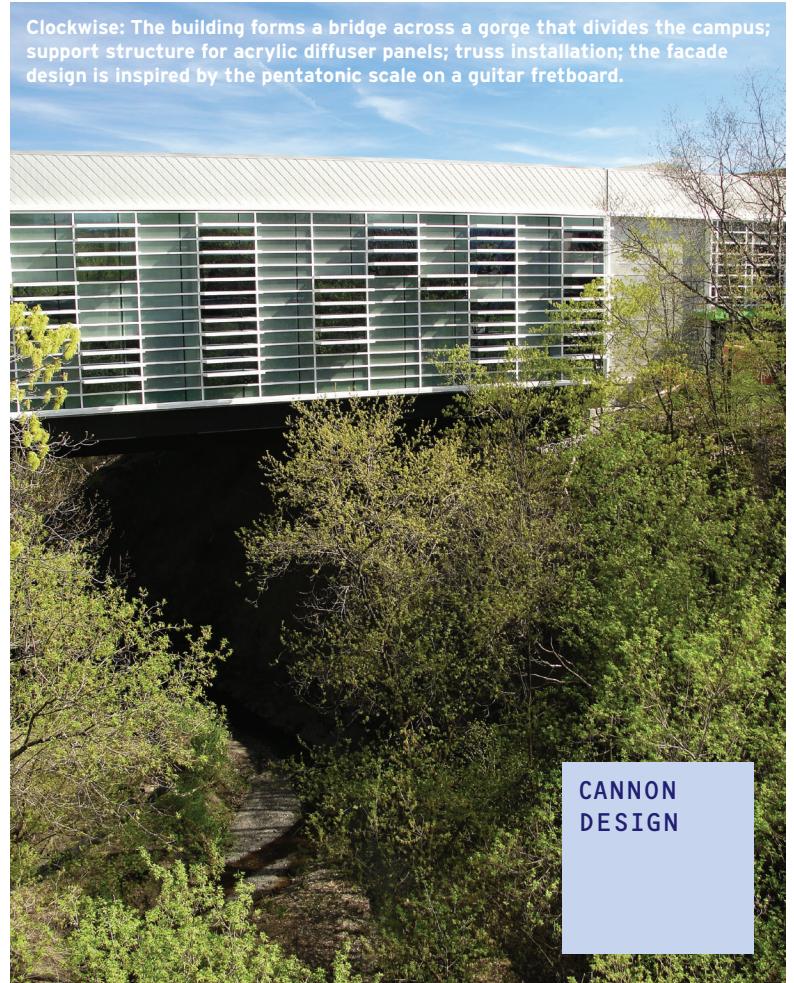
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IN CONSTRUCTION > ONONDAGA COMMUNITY COLLEGE, FERRANTE HALL II



The Onondaga Community College is located approximately 20 miles south of Syracuse, New York. The two-year educational institution is best known in the region for its music program, which boasts faculty from the Syracuse Symphony Orchestra and the Society of New Music as well as a competitive indoor percussion ensemble. The school recently decided to build upon this reputation by constructing a \$20 million, 45,000-square-foot addition to its Ferrante Hall building. International architecture firm Cannon Design designed the new structure, which is currently under construction. It features a 150-seat music recital hall, a music resource center, instrumental/choral and percussion rehearsal rooms, 20 practice rooms, 16 faculty office and teaching studios, and eight music-oriented smart classrooms.

Onondaga's campus is split more or less in twain by a 60-foot-deep wooded ravine. In the school's conception, the addition would run along the edge of the gully at Ferrante

Hall's western extremity. Cannon Design had another idea. Why not build the addition as a bridge across the divide and connect Ferrante to the Gordon Student Center on the other side? The solution would not only satisfy the institution's programmatic needs, it would also provide a sheltered pedestrian link between the campus' halves. As it was, Onondaga sufficed with an uncovered bridge that exposed its student body to the inclement elements of Central New York's unforgiving winters.

The school liked the idea and Cannon's engineers got busy working out a structural system capable of spanning the roughly 200-foot-wide abyss. While the design team explored many options, in the end it settled on a system of three 30-foot-high by 200-foot-wide trusses, built up from some of the largest rolled structural steel sections available, that support the building in a single clear span from bank to bank.

Due to the fact that there was limited staging space on either side



of the ravine, the trusses were each prefabricated in two sections before being delivered to the site. A temporary tower was erected in the middle of the gorge and each section was lifted into place by a crawler crane. Once two sections were up, they were spliced together with 1½-inch A490 bolts.

The design of each truss was carefully calibrated to handle the deflection imposed by the building's varied program. Since the recital hall is a single two-story space, that end of the structure needed to support less weight than the other end, which supports two one-story spaces and their extra floor. Deflection also posed another challenge. If the truss was loaded at the wrong moment it posed the threat of cracking the exposed concrete floors and shearing the curtain wall anchors. To safeguard against this, the construction team carefully sequenced the installation of the building's elements and also pre-loaded the truss to neutralize deflections.

Architecturally, the bridge building makes a subtle reference to music. The curtain wall, which is made up of aluminum mullions filled in with narrow, horizontally aligned fritted insulated glass units, is punctuated with slatted sunscreens arranged in a pattern inspired by the pentatonic scale on a guitar fret board. **AARON SEWARD**

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Acoustics
Cavanaugh Tocci Associates
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NO. 3 IN A SERIES

The Value of Collaboration Architecture. Innovation. Emotion.

When well-known manufacturers collaborate with product designers and architects, it is usually with an eye on a specific product that they would like developed or re-engineered. When two well-known manufacturers, each with their own strong brand identity collaborate, the relationship and the resulting products are of an entirely different nature.

LAUFEN has the best of both worlds; they have worked with boutique product design firms and larger, well-known manufacturers. Recently LAUFEN announced what can be called a trifecta collaboration because it combines the talents of a boutique product design firm and the ingenuity and strong brand identity of a larger manufacturer, as well as their own strong brand. Called Kartell by Laufen, the collection was unveiled for the general public at Salone Internazionale del Mobile di Milano in April. The artistic direction for the project has been entrusted to architects Ludovica + Roberto Palomba, the renowned designers and trend-setters for bathroom ware.



The Kartell by Laufen Collection

With design and quality as its watchwords, the Kartell by Laufen bathroom reveals itself as integrated architecture; an interconnected ecosystem where washbasins, sanitaryware, faucets, shower bases, bathtubs, lights and accessories coexist beautifully. The rigid geometry of the ceramic items is tempered by the multicolored lightness of the plastic elements. The palette of colors has been



reinvented; leaving aside primary colors, it reflects the tones of the earth, the oranges of sand, steel blue, warm whites tending towards yellow and cold ones turning into blue that emerge.

"Kartell by Laufen is a project based on a common understanding of the two companies about the value of emotions. Emotions and dedication define the

novel idea of this bathroom and guided the project throughout the entire development. The same sense of mindfulness to the materials and the same understanding of research and development have made the two companies perfect partners – or, one could say, soul mates." Alberto Magrans, Senior Managing Director LAUFEN

Technological Innovation

Developed over three years, the innovation of the Kartell by Laufen collection lies in the beauty of Kartell's plastic materials and LAUFEN's revolutionary new ceramic material, SaphirKeramik. SaphirKeramik allows performance characteristics that were unthinkable until now. A radius of curvature of the corners up to 1-2 millimeters (until now the maximum reached was 7-8 millimeters) for washbasins thin as blades, of an extreme lightness, not only visual but actual – SaphirKeramik is a material weighing half that of normal ceramics.



Sustainability and Ethics

A shared vision of the collaborators is that the process and the product must be sustainable. A cradle-to-the-grave approach is one that considers the total production impact, respect for the environment, the recycle-ability of materials, the need not to waste either energy or water and to limit CO₂ emissions during transport. The result: the imperishable ceramics of LAUFEN and the indestructible plastic of Kartell.

The Companies

LAUFEN and Kartell share a great deal: an industrial approach to production, dedication to continued research and technological innovation, an international market, world-wide distribution and a genuine passion for design. On one side of the design equation you have Kartell, the Italian family company that has marked the history of design and revolutionized the use of plastic materials for over 60 years. On the other, LAUFEN – Swiss, rigorous and reliable. For 120 years, LAUFEN has deepened its commitment to developing the bathroom as a living space and they continue to innovate the production of ceramic sanitaryware. Serving as the link between these two players are the designers Ludovica + Roberto Palomba, themselves leaders in designing for the bathroom and with whom LAUFEN has collaborated previously on the award-winning Palomba Collections.



Kartell by Laufen will be available Fall 2013.

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TARGET RECREATION CENTER

MINNEAPOLIS, MN JULIE SNOW ARCHITECTS

It might raise some suspicions to hear a mega-chain like Target requesting a “non-corporate” space for a new recreational center at its headquarters. But according to Minneapolis-based architect Julie Snow, who the company hired to work with its own design team, Target’s Plaza Commons—housed in an existing two-story building at Nicollet Mall and South 10th Street—is the result of intense collaboration and zero big box bureaucracy. Snow said Target’s CEO “insisted on the sit test” for every piece of furniture. But before the design team got to work on the downtown Minneapolis building, the space spoke for itself.

“We were awed,” Snow said. “It was like walking into some historic ruin.” The interior design philosophy was between preservation and reinvention. Snow said the goal was to retain the raw character of the existing space, which was originally designed as a

shoe store and formerly housed local institution Let It Be Records. The interior’s enormous concrete columns are robust enough to support a building four times as tall.

Wherever there were floor gaps, the designers covered them with steel plates, “We could have filled them with concrete,” Snow said, “but we wanted that patchwork to be evident.” The terrazzo floor is among the few material elements that appear finished. That’s not to say the rugged space is entirely roughhewn. The liberal use of Hickory wood in the second-floor loft space brings a level of warmth and comfort to the 22-foot-high central area. The mezzanine is geared for physical relaxation, Snow said, playing host to table sports and video games.

As an alternative work area and lounge, the space needed to be welcoming. To that end the design team opened a back wall onto

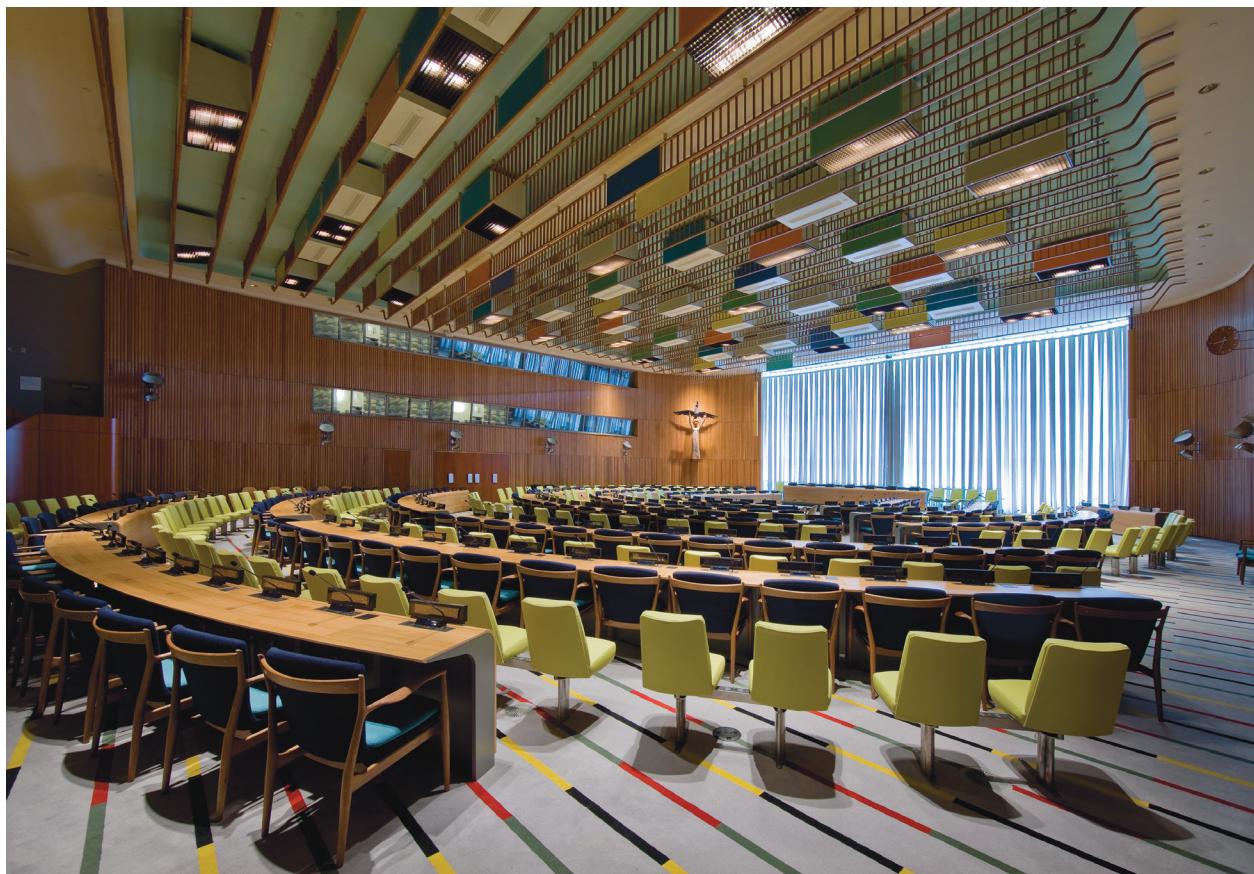
an urban courtyard that features a basketball court and fire pit. An operable hangar door shuts the opening during colder months, but natural light meets most of the building’s needs year-round.

The red elevator frame bespeaks the building’s corporate brand, but the furniture throughout is eclectic. Dutch design firm Droog provided a horse-shaped floor lamp, along with a black plastic table lamp shaped like a pig. Large MOOI light fixtures bring a touch of sleek modernism to that industrial feel, rounding out a commons whose charm is in the singular touch of its interior design and the building’s concrete bones.

The architect of record, Ryan A+E, Inc. provided design-build services, with additional structural engineering from Ericksen Roed & Associates.

CHRIS BENTLEY





The United Nations complex on the bank of the East River in Manhattan feels like a world unto itself. Amid the scruffy commercial realities of New York, the UN reflects an idealistic vision of shared decision-making, global partnership, and conflict resolution through diplomatic debate and compromise. The complex's design speaks to these aspirations. While the exterior blends American corporate modernism with a dash of Brasilia-style formal exuberance, the less well-known interior is highly varied, including a recently restored space designed by the renowned Danish designer Finn Juhl.

Originally funded by the Danish government, the UN Trusteeship Council Chamber opened in 1952. The chamber was devoted to resolving issues of decolonization. The

council was formally dissolved in 1994 and the room now serves as a multipurpose meeting space. Central to Juhl's democratic vision were the room's large, curved conference tables arranged in a horseshoe shape, which positioned all the speakers on equal footing. The tables were removed in an earlier renovation, which undermined Juhl's design. The contemporary Danish furniture designers Kasper Salto and Thomas Sigsgaard were selected through a competition to create new tables as well as to modify Juhl's FJ51 chairs. The designers took inspiration from Juhl's original drawings, which are archived by the Designmuseum Danmark. (The governments of Sweden and Norway also sponsored major chambers in the Secretariat building, which have also been

meticulously restored as a part of the overall renovation of the UN complex, which began in 2007.)

The chamber is wrapped in bands of warm wood. Large abacus-like lighting fixtures—colored boxes staggered across the ceiling plane within a grid of wooden rods—animate the ceiling. Delicate, wall-mounted, brass light fixtures point up at the ceiling and down at the floor, providing further illumination. A teak sculpture by Henrik Starke depicts a woman releasing a bird, symbolizing the liberation of the colonies. Dashes of bright color and rich craftsmanship give the chamber its Scandinavian charm, reflecting the accessible, humanist qualities of Danish modernism.

ALAN G. BRAKE

RESTORATION OF THE UN TRUSTEESHIP COUNCIL CHAMBER NEW YORK, NY DESIGNED BY FINN JUHL IN 1952, WITH CONTEMPORARY INTERVENTIONS BY KASPER SALTO AND THOMAS SIGSGAARD



HANS OLE MADSEN



THE RESIDENCES AT
W HOLLYWOOD AMENITY DECK
LOS ANGELES, CA RIOS CLEMENTI HALE STUDIOS



JEFF SIMONS

While the W only opened in Hollywood back in 2010, the hotel has already replaced the original rooftop pool deck for its condos with a new space designed by Rios Clementi Hale Studios. The old deck, designed by Daly Genik Architects, was beautiful but severe. Rios Clementi Hale opted for a more casual approach, which they call an “outdoor living room.”

The inspiration, said designer Mike Sweeney, is LA’s mix of beach and city, which plays out with a combination of hard elements like concrete and metal, and soft elements like wood and colorful foliage. Visitors walk up a small flight of stairs, surrounded by a dense growth of green and purple native and low water plants, to the pool, as if they were passing through the dunes at the shore. The pool deck is organized around a series of meandering pathways and informal spaces that allow for many activities to go on at once. Sweeney said the arrangement makes “it feel like you’re in a garden in the midst of all these rooftops.”

The scene from the roof is dominated by Hollywood’s jumble of towers, billboards, streetscapes, and hills. The architects placed a double-layered water jet cut aluminum sunshade for the barbecue on the east edge of the space as a nod to the omnipresent signage. More shade is provided by fabric cabanas and the abundant plantings. Custom, irregularly-shaped polished concrete fire tables, imbedded with Micah, add a splash of mysterious darkness and nod to the neighborhood’s legendary Walk of Fame. The matte flooring around the pool is light grey concrete.

The central organizing element of the project is a curving spine that bisects the roof, traced to the south by a giant curving Ipe wood daybed, that, Sweeney notes, matches the large scale of the surrounding city. The slatted Ipe fence behind the bed provides a sense of shape and enclosure, but doesn’t block any views. The daybed as well as the other ipe furniture on the deck was custom built on site. This warm and soft material, tempering the hardness of the city and the rooftop, also clads a self-serve bar area and a gym to the west. **SAM LUBELL**



COLUMBUS CIRCLE DUPLEX

NEW YORK, NY JOEL SANDERS ARCHITECT





Located in the Time Warner Center, this duplex apartment has sweeping views of the city and Central Park to the Northeast. The original layout chopped up the view, so architect Joel Sanders sought to “liberate the curtain wall” with a series of smart interventions, changes in section and materials, and changeable walls and furniture, which create distinct spaces within an open plan.

Sanders has long played with peekaboo bathrooms and voyeuristic views in designs for hotels and bachelor pads. “For a long time it was about exploring new models of domesticity, often for alternative lifestyles,” Sanders said. This client, however, is a nuclear family, a husband and wife and two children who split their time between New York and the Netherlands. “It’s a sign of the times that these ideas have become more mainstream,” he said.

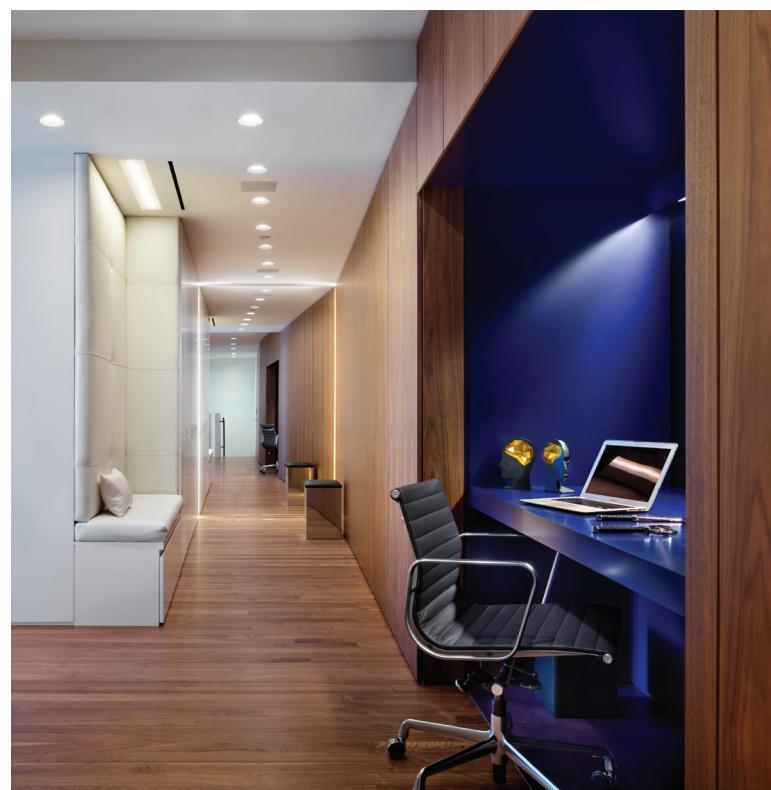
On the apartment’s first floor, Sanders created two distinctive seating areas, built around a custom double-sided sofa. One faces out toward the park, on a plush brown carpet, which is meant to link the interior to the park, while a painted midnight purple ceiling evokes the sky (the client insisted on a color scheme that included purple and bright yellow, which appear as accents throughout the apartment). The other side faces back into the apartment as well as a small media area. The area furthest from the view is a work/kitchen/storage area wrapped in

warm wood, divided by a translucent service core that features a desk peninsula with built-in data and electric. The dining area, which also faces the view, has a polished white concrete floor. This trio of materials—carpet, wood, and concrete—is used throughout the apartment to define areas of comfort, areas of dining and bathing, or areas of work and storage. An angled cove with inset lighting cuts through the ceiling plane, reinforcing the different zones within the open plan.

The wood used in the kitchen area wraps up the stairs to the second level where it runs across the floor and frames a discreet desk area. The master suite subdivides into three bedrooms with sliding walls. One sleeping area is a murphy bed hidden behind a built-in sofa. In the bathrooms, switchable glass walls blink from translucent to transparent in a flash, offering views out to the park or total privacy with the flip of a wrist.

For a contemporary family with international addresses, the flexible design allows for moments of togetherness and solitude, views out to the city beyond and reflective moments within the serenity of the apartment—just how many want to live today.

ALAN G. BRAKE



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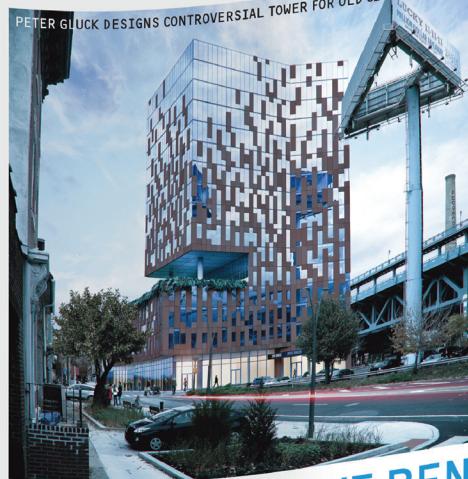
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TOWERING ABOVE BEN

On August 21 Philadelphia's new zoning code went into effect, but projects conceived under the old code may still be rising. Just one week into the new code, architect Peter Gluck presented a tower proposal to the Old City Civic Association (OCCA) for a 16-story building adjacent to the Benjamin Franklin Bridge. The zoning permits were filed in July, so the project can follow the old code. The reception to *continued on page 4*



WRIGHT AT HOME

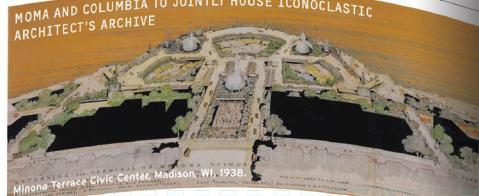
Frank Lloyd Wright had a famously contentious relationship with cities and with New York in particular. New York City, however, will be the final home for much of his architectural output, thanks to a groundbreaking partnership by Columbia University's Avery Architectural & Fine Arts Library and the Museum of Modern Art to acquire his drawings, models, photographs, and office correspondence. The massive collection includes 23,000 architectural drawings, *continued on page 3*



PAUL GOLDBERGER WINS SCULLY PRIZE, SPEECH TO FOCUS ON THE NEED FOR EXPERTISE IN MEDIA
A CALL TO CRITICAL ARMS
It's been a dizzying year for readers who follow architecture critic Paul Goldberger. Recently deposed as architecture critic at *The New Yorker*, he quickly rebounded as a *Vanity Fair* *continued on page 5*

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- 07 SLOPING SECURITY AT WTC
- 08 PRODUCT > COOKING WITH CLASS
- 09 NAME CHANGERS
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- 03 EAVESDROP
- 06 AT DEADLINE
- 17 CALENDAR
- 18 REVIEWS



HENRY STOLZMAN, 1945-2012

The senior partner of the venerable, two-generation New York firm Passanella + Klein, Stolzman + Berg (now PKSB), Henry Kardon extended bout with cancer. He spent his last months at the Orchard, a sprawling house with his wife, Alison. He is survived by his wife, his brother and sister, his sons Kardon lives Sasha and Caroline, and a grandson Phoenix. Henry Stolzman was born in Brooklyn, grew up in Yonkers, went to college at McGill University in Montreal, *continued on page 2*

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MAY

WEDNESDAY 22

LECTURES

New Lighting Regulations: Current NYC Lighting Laws and Codes

8:30 a.m.–10:00 a.m.
iGuzzini Showroom
60 Madison Ave., 2nd Floor
www.iguzzini-na.com

Harlem Focus-Inspired: Africa, WPA Art & a Unique Hospital Design

6:30 p.m.–8:00 p.m.
Cooper-Hewitt Design Center
2 East 91st St.
cooperhewitt.org

Design Insider: Reading the Streetscape

6:00 p.m.–8:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FILM

Disorder

4:00 p.m.
The Museum of Modern Art
11 West 53rd St.
moma.org

EXHIBITION OPENING

Museum and Exhibit Design Committee

6:00 p.m.
BSA Space
290 Congress St.
Boston
bsaspace.org

THURSDAY 23

LECTURES

Re-skin or Rebuild: Options for the Aging Curtain Wall

6:00 p.m.–8:00 p.m.
The Mohawk Group
71 West 23rd St., 18th Floor
cfa.aiany.org

Geology, Transcendentalism, and the American Landscape Painting

11:00 a.m.–12:00 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

East Hampton, the Enduring Summer Colony

8:00 p.m.–9:30 p.m.
The National Arts Club
15 Gramercy Park
cfa.aiany.org

EXHIBITION OPENING

Circulation:

Date, Place Events
6:00 p.m.
Yossi Milo Gallery
245 10th Ave.
yossimilo.com

EVENT

Architectural Photography Network

6:00 p.m.
BSA Space
290 Congress St.
Boston
bsaspace.org

TOUR

Gardens of the Cloisters

1:00 p.m.–2:00 p.m.
The Cloisters Museum and Gardens
99 Margaret Corbin Dr.
metmuseum.org

FILM

The Cinema of Immigration-I Remember Mama

5:00 p.m.
The Queens Museum of Art
New York City Building
Flushing Meadows
Corona Park
Queens
queensmuseum.org

SATURDAY 25

TOUR

West Side Story: The Evolution of Lincoln Center

10:00 a.m.–11:30 a.m.
Plaza of Lincoln Center
10 Lincoln Center Plaza
Cfa.aiany.org

LECTURE

Body Buildings Woolworth

10:30 a.m.–11:45 a.m.
The Skyscraper Museum
39 Battery Pl.
cfa.aiany.org

MONDAY 27

LECTURE

Contemporary Galleries: 1980-Now

11:30 a.m.
The Museum of Modern Art
11 West 53rd St.
moma.org

EXHIBITION CLOSING

After Photoshop: Manipulated Photography in the Digital Age

The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

TUESDAY 28

LECTURE

Building Philadelphia: Ed Bacon and the Future of Philadelphia

6:00 p.m.–8:00 p.m.
Philadelphia Center for Architecture
1218 Arch. St.
Philadelphia
aiaphiladelphia.org

WEDNESDAY 29

LECTURES

Author Series: Brian Vanden Brink

6:00 p.m.
BSA Space
290 Congress St., Suite 200
Boston
bsaspace.org

Design Talks: Mach Scogin

Merrill Elam Architects
6:30 p.m.–8:00 p.m.
Cooper-Hewitt Design Center
2 East 91st St.
cooperhewitt.org

Preserving the Guastavino Legacy

6:30 p.m.–8:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
aiadc.com

Thomas Hirschhorn

International Center for Photography
HBO Auditorium
7:00 p.m.
1100 Ave. of the Americas
icp.org

"The Listening Eye: Paul Gauguin's Primitive Tales" by June Hargrove

6:00 p.m.–7:00 p.m.
The Frick Collection
1 East 70th St.
frick.org

THURSDAY 30

LECTURES

Ada Louise Huxtable and the Shape of New York

6:30 p.m.
The Museum of the City of New York
1220 Fifth Ave.
archleague.org

Toyo Ito: Limitations of Modernism

6:30 p.m.
Massachusetts Institute of Technology
Kresge Auditorium
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

A Place to Be Happy: Empowerment

5:30–7:30 p.m.
Virginia Center for Architecture
The Branch House
2501 Monument Ave.
Richmond, VA
architectureva.org

EXHIBITION OPENING

Picturing Violence: Warhol to Serra

3:30 p.m.
The Museum of Modern Art
11 West 53 St.
moma.org

EVENT

Plot Volume 2

7:00 p.m.
Van Alen Books
30 West 22nd St.
vanalenbooks.org

FRIDAY 31

WORKSHOP

Feng Shui for Architecture, Design and the Environment

9:00 am–5:30p.m.
The Moderns
900 Broadway, #202
cfa.aiany.org

LUNCH & LEARN

Building Facade and Concrete Restoration and Waterproofing

12:00 p.m.–1:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, DC
aiadc.com

EXHIBITION OPENING

Old Masters, Newly Acquired

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

TOUR

AIANY Around Manhattan Boat Tour

1:45 a.m.–4:30 p.m.
Chelsea Piers (Pier 62)
West 22nd St. and Hudson River
cfa.aiany.org

JUNE

SATURDAY 1

FILM

The Creative Side

4:45 p.m.–6:30 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

LECTURE

Reconciling Ecologies in the Millennium City

2:00 p.m.–4:00 p.m.
The Queens Museum of Art
New York City Building
Flushing Meadows
Corona Park
Queens
queensmuseum.org

WORKSHOPS

Sketching the City

10:30 a.m.
The Center for Architecture
536 LaGuardia Place
cfa.aiany.org

Feng Shui for Architecture, Design and the Environment

9:00 a.m.
The Moderns
900 Broadway, #202
cfa.aiany.org

SUNDAY 2

LECTURES

Garden of Good and Evil: Harmful and Healing Properties Of Plants

7:30 p.m.
Museum of Modern Art
1071 Fifth Ave.
guggenheim.org

World Science Festival: Art and the Mind

3:00 p.m.–4:30 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave
metmuseum.org

WORKSHOP

Central Park: Then and Now

12:00 p.m.
The Museum of the City of New York
1220 Fifth Ave.
mcny.org

TUESDAY 4

LECTURE

Design to Prevent the Damaging Effects of Mold

5:00 p.m.–6:00 p.m.
Paoli Design Center
1604 East Lancaster Ave.
Paoli, PA
aiaphiladelphia.org

WEDNESDAY 5

EVENT

All Shapes and Sizes: New York's Non-Traditional Housing Types

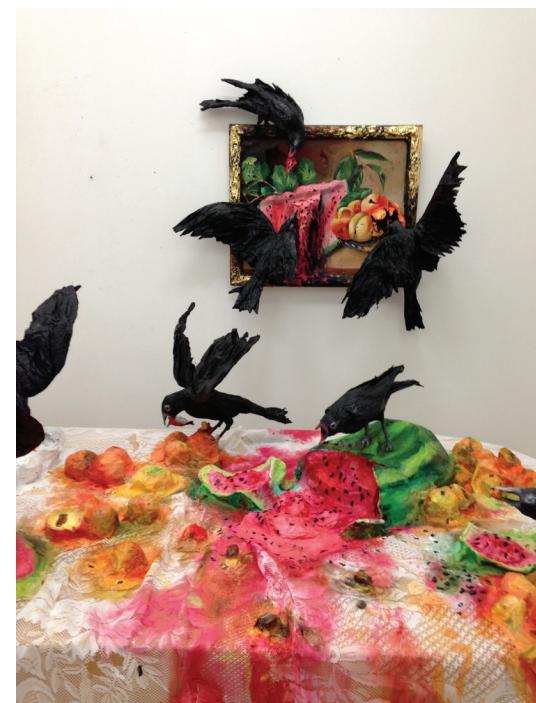
6:30 p.m.
The Museum of the City of New York
1220 Fifth Ave.
mcny.org



CAMBODIAN RATTAN

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY
Through July 7

Sopheap Pich is a contemporary Cambodian painter and sculptor known particularly for his unique rattan and bamboo sculptures. He uses these two culturally meaningful materials to create organically flowing, three-dimensional, open-weave forms. Most of his works emulate the naturally fluid forms of human anatomy and plant life. For example, "Morning Glory," a mesh sculpture inspired by the blooming vine that served as an important source of nourishment for the Cambodian population during the 1970s, gently slinks across the floor before gracefully opening into a delicate flower. This exhibition features ten of the Cambodian artist's most important works, which appear to be weightless, but deliver deep and complex statements about culture, faith, nature, the rich, and the sometimes-tragic history of Cambodia.



VALERIE HEGARTY: ALTERNATIVE HISTORIES

The Brooklyn Museum
200 Eastern Parkway
Brooklyn, NY
Through December 1

Valerie Hegarty: *Alternative Histories* is part of a series at the Brooklyn Museum that asks artists to stage the museum's Period Rooms with site-specific art. In Hegarty's work, featured in the Cupola House parlor and the dining room, she explores themes of colonization, Manifest Destiny, and repressed histories. Her display in the Cupola House includes a Native American patterned rug and portraits of George Washington and an anonymous Native American Chief. The rug looks to be tattered with unkempt plants and roots growing over it and the portraits appear to be engaged with one another. In the dining room, 19th-century still-life paintings come to life with fruit overflowing from their frames and being attacked by black three-dimensional crows, referencing Alfred Hitchcock and segregation, among other cultural themes.

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O-14 office tower in Dubai designed by Reiser + Umemoto RUR Architecture

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INTO THE THIRD DIMENSION

Digital Workflows in Architecture: Designing Design—Designing Assembly—Designing Industry
Scott Marble
Birkhäuser, \$99.95

Three-dimensional thinking is inherent throughout the architectural design process, where buildings and structures originally conceived as mental visions eventually become built form. Over the last several decades, the transition from concept to construction documents to built form has been subject to significant evolution at the hands of the digital revolution. In *Digital Workflows in Architecture*, Scott Marble aims at sparking the dialogue with one question: How far have we come?

For Marble, the dialogue is a

collaborative exploration of how the digital landscape of the AEC community is transforming relationships; relationships of designers to tools, the relationship of architecture to production, and relationships between the roles we play. A self-proclaimed “machine addict” with over twenty years of experience in practice and academia, Marble was first enthralled by the ability of computer models to drive computer numerical control (CNC) machines—the lure of file-to-fabrication. Years later,

Marble’s perspective and extensive network of likeminded digital workflow gurus allow him to connect the dots and bridge generations. Ultimately, this evolution has diminished the “culture of the Sole Designer,” and instead spawned an open and inclusive process that contributing author David Benjamin calls “democratizing design.”

Marble’s 280-page assemblage and commentary on digital workflow is an objective, grounded body of research that appropriately focuses on philosophies and interactions in practice, avoiding a narrative tethered to specific tools, software, or applications. For Marble, the three dimensions of his thesis are designing design, designing assembly, and designing industry. These three dimensions are procedural, material, and organizational issues, and serve as the framework for organizing a collection of fifteen narratives and case studies from eighteen contributing authors. Similar to the cultural shift away from the sole designer in practice, this body of work embraces collaborative assessment, but not at the risk of losing a cohesive message.

Following each article, Marble subtly interjects a brief commentary that creates context, a broader dialogue, and identifies key synergies that are representative of digital practice and the AEC industry as a whole. The clear organizational structure of the text, the relief of beautifully visually communicated (but not exhaustive) case studies, and the timely insertion of editor’s notes develop a rhythm that allow for the absorption of ideas without overwhelming readers with the complexity of the topic.

An initial theme to surface is how the role of the hand has radically changed since the integration of computer-aided design (CAD). Early integration of digital technology was limited to applications as a drawing tool. With time, digital technology’s application in architectural practice has expanded

to a driver for tooling materials. This adaptation was gradually “removing the hand as the basic interface of both design and fabrication,” as Neil Denari (NMDA) describes in *Precise Form for an Imprecise World*. How would architects, engineers, and fabricators respond to this paradigm shift? How would change from scaled drawings to 1:1 modeling alter the practitioner’s workflow? Industry leaders who serve as Marble’s supporting cast note the significance of physical prototyping. For instance, Ben van Berkel (UNStudio) states how beneficial it is to “step out of the digital workflow and work with physical models” in his essay *Diagrams, Design Models, and Mother Models*. Denari describes the reduced (in some cases, obsolete) role of the scaled drawing and how scaled thinking has moved the digital generation to a paradigm of “one-to-one translation from idea to realization.” The need to introduce digital models into physical space, test them, exploit their limits, and re-inform the digital model is essential to keeping the boundless realm of the digital abyss grounded in the reality of material properties, fabrication processes, physics, and first principles of design.

In *Designing Assembly and Designing Industry*, the common thread explores the swing from linear flows to something more iterative with feedback loops. These loops occur in modeling cycles between architects and specialty contractors, both digital and physical testing, and is an approach that Shane Burger (Grimshaw Architects) describes as a concurrent design approach “from both top-down (form and program) and bottom-up (component and fabrication) directions”—a convergence of open concept and material constraints. Frank Barkow and Regine Leibinger describe this “profundity of ideation and handling of materials as one mutually intertwined activity.” Project delivery strategies are currently confronting the repercus-

sions of digital workflows, which shun the linear approach of the past for a more dynamic set of procedures that Thom Mayne, in *Shift 2D to 3D*, calls “malleable and persistent.” It is as though the one-off digital workflows for any given project are increasingly mirroring the unique project delivery models in use.

The juxtaposition of digitally formed complexity and hand-fabricated solutions requires collaboration of a maker with a designer as early and often as possible. Mayne and Marty Doshier’s workflow case study of the Perot Museum of Nature and Science in Dallas is brief at just two spreads, but articulates this relationship nicely. The initial spread shows a series of 3D model environments and panel optimization mappings. It is the following spread that made me realize there is still plenty of room for improvement toward a true file-to-fabrication workflow: on the left, four images of mold making, fabrication process, and precast mock-up panels; on the right, an overall photograph of the project site under construction. In the captions, it states “highly skilled in-house workers” were chosen over computationally milled foam (due to cost, no less) to produce the 3D form liners. Despite the complexity, the level of digital modeling, and the intended accuracy, the project ultimately relied upon handcraftsmanship provided by skilled labor. So what are the opportunities for the architect in this web of modeling inputs that are increasingly reliant on engineers, specialists, and fabricators? Will the designer-maker rise to prominence? In the words of Mayne, “Architects will experience an increasingly smaller role.”

The book closes with an academic tone; John Nastasi’s account in *Designing Education*. As opposed to Mayne’s view of the architect’s reduced role moving forward, Nastasi believes there is a “broadening role **continued on page 27**

GORDON MATTA-CLARK AND 112 GREENE STREET

Gordon Matta-Clark: Conical Intersect
Bruce Jenkins
Afterall, £11.95

112 Greene Street: The Early Years (1970-74)
Jessamyn Fiore
Radius Books, \$50.00

Bruce Jenkins’ *Gordon Matta-Clark: Conical Intersect* (2011) reads the artist’s 1975 work on Rue de Beaubourg in terms of a kind of un-shrouding of Paris. Jenkins’ detailed documentation of Matta-Clark’s process is itself revealing, peppered with quotes that define the work primarily as a critique of the planned Centre Pompidou,

citing a title card in the *Conical Intersect* film that describes the work as “non-mentally carved through plaster and time to mark the skeletal steel backdrop of the soon-to-be Centre Beaubourg.” He also reads *Conical Intersect* through its filmic representation created by Marc Pettjean, a document of Matta-Clark’s

laborious intervention on the site. Jenkins’ meditation on *Conical Intersect* brings focus to the social conversation about the work on the streets of Paris. Citing Matta-Clark’s discussions with passing pedestrians, he notes an oft-cited anecdote about a “charwoman” who understood the cuts astutely in terms of how they opened up the dark cramped space of the building to air and light. Pettjean’s film of the work also lends credence to Jenkins’ reading of it as pervaded by “a certain cinephilia,” noting that “much as the work turned on a spatial intervention, it was its temporal dimensions that in the end defined it.”

This slightly recalibrated analysis of *Conical Intersect* as temporal defines Matta-Clark’s architectural cuts in terms of the body, enabling Jenkins to trace *Conical Intersect* neatly to its

antecedents in his early work at 112 Greene Street. Jenkins’ focus on duration is further sanctioned by the film’s lengthy meditation on Matta-Clark’s bodied negotiations with the buildings, a logic that refers to the intense dance work performed in the rooms of 112 Greene Street. Matta-Clark’s “social indignation,” according to Jenkins, about the city’s inequities is translated into critique through physical engagement with the marginal spaces in the city—through deconstructing abandoned buildings and inhabiting neighborhoods rampant with decay. Occupation of these urban margins facilitated an art practice engaged directly with the city’s detritus, a process that had much in common with the spatial work of dancers such as Suzanne Harris, Rachel Wood, and Tina Girouard at 112 Greene Street

during Matta-Clark’s residency. Jenkins mentions this in the context of Matta-Clark’s origin story, but nonetheless gives short shrift to the immense impact that dance had on his mobilized spatial interventions.

The recent catalogue published for the exhibit *112 Greene Street: The Early Years (1970-74)* gathers the oral history of nineteen of the original gallery’s artists and situates Matta-Clark’s work within a particular time, space, and artistic alterity. It also reveals the central role of dance in defining the group’s approaches to space.

Discussions of embodied art practice tend to treat bodies as generic, suppressing the gender differences and the effect of such difference of the experience of being in the world. Diane Agrest has analyzed the way space is gendered and **continued on page 27**



INTO THE THIRD DIMENSION continued from page 26 for the architect” centered on design rule authorship, designing data management, and design output curatorship. This position is presented with a cautionary statement, however, advising the AEC industry to embrace new and innovative ideas, including those embodied in the next generation of digital designers. Without it, we lose “the most ambitious architecture students to other industries.”

The book’s narrative missed opportunities to examine what digital culture has weakened in practice and academia. What qualities do the “most ambitious architecture students” have? Is a digital aptitude developed at a loss of the fundamental building and material technology training? How is curriculum adapting? What is the industry doing to ensure that the next generation possesses first principles of design along with digital capabilities? Flipping through the case studies it is easy

to see that the digital technologies and workflow have generated many complex solutions. My sense is that, too often, the digital culture begins with “what can we do with digital technologies” instead of “what should we be doing?” If complexity is the result of the digital workflows, then there needs to be clear benefits added. In the design process, the integration of more players earlier in the design is more expensive, but with the belief that it avoids downstream costs. What is the improvement in the built form? Is the performance more responsive to its context? Is it more energy efficient? Does it use less material? These are the types of questions that must be addressed and the metrics that can support digital technologies’ added value.

Scott Marble has adeptly curated the role of digital practice in architecture, not as sole author, but as facilitator of dialogue. *Digital Workflows in Architecture* left me with a number of questions, including, what’s next, and where are these evolving trends in digital workflows leading? What effects do non-linear workflows and collaborative modeling have on contractual and legal liability aspects of delivering a project? All challenging questions to consider, and instead of addressing them, Marble’s book focuses on extracting a comprehensive cross-section of the diverse thinking and application of digital technology in practice. Documenting collective progress to date, *Digital Workflows in Architecture* serves as a valuable reference and launching pad for future generations of digital design thinking.

JEFFREY VAGLIO IS THE ASSOCIATE DIRECTOR OF ADVANCED TECHNOLOGIES AT ENCLOS.

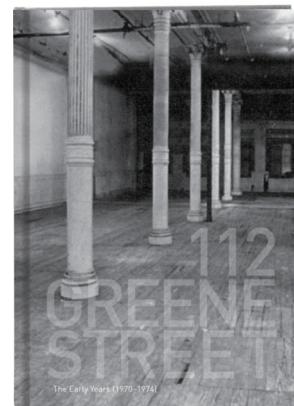
GORDON MATTA-CLARK AND 112 GREENE STREET continued from front page women’s bodies marginalized, noting however that “rather than worshipping the monuments [women] take a critical view of...the rules of architecture.” The critique of architecture that Argrest argues is made possible by the experience of a female gendered body also shows the position of alterity from which the dancers at Greene Street launched their spatial experiments. Matta-Clark draws on the embodied spatial experiments of artists such as Suzanne Harris.

Though Matta-Clark receives the most attention in the 112 Greene Street exhibit, the foregrounding of the dance work of Suzanne Harris and Rachel Wood recognizes the extent to which their work defined the radical nature of the group’s spatial interventions. In this light, Matta-Clark appears much more centered in the dance world, and the physicality of his work creates affinities with these dancers that re-situates his work as an extension of an initially gendered practice. The catalogue’s interviews expose the role the Natural History of Dance group played in creating

Green Street’s program of radical performance and urban intervention. Suzanne Harris is shown rigging her body into the air in a work called Flying Machine (1973) that used a harness and pulley system that is uncannily similar to the one we see Matta-Clark using to negotiate the vertical space of the Humphrey Street building a year later in the work *Splitting* (1974).

Though the “split” of Humphrey Street is the visual-analytical artifact that makes Matta-Clark’s work so compelling, his dancery engagement with the house is clearly central to the meaning of the work. His joy in feeling the home respond to his body is captured in Matta Clark’s declaration that the Humphrey Street building “performed ‘like a perfect dance partner’ when it finally gave way to his shoulder.”

The extreme physicality of Matta-Clark’s work refuses to act according to the prescribed spatial sequences of the city, and instead works through the tropes of dance to create the city anew. As Matta-Clark was commissioned by larger institutions to create building cuts for them, he reasonably worried that the cut had lost



COURTESY RADIUS BOOKS

its critical effect and would become nothing more than a design element. Such stasis threatened Matta-Clark’s social agenda, as he always sought to destabilize the systems that reified social stratification. Towards the end of his career, before he died at age 38, Matta-Clark expressed the desire to begin working with ropes, nets, and balloons to experiment with spatial suspension through ephemeral material, and interstitial spaces. This unrealized turn toward more fluid structures shows the continuum of Matta-Clark’s work and grounds his practice in the experimental dance work first articulated at 112 Green Street.

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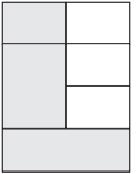
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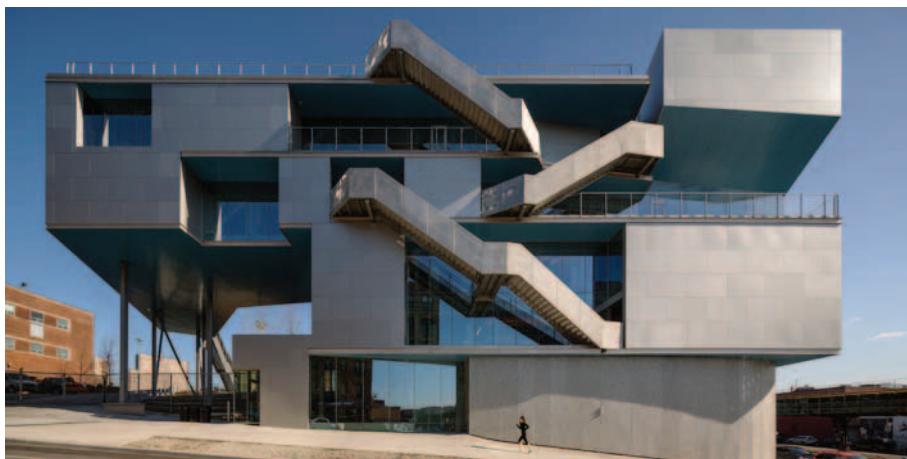
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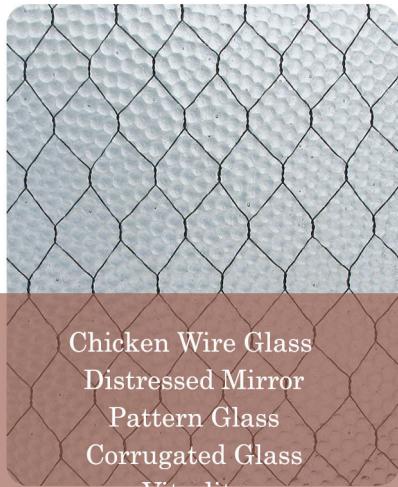
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The following is an excerpt of an interview with Peter Eisenman conducted by writer and architect Iman Ansari. It was originally published in *Hamshahri Architecture* in Iran.

Iman Ansari: Between the object and the idea of the object, your approach favors the latter. The physical house is merely a medium through which the conception of the virtual or conceptual house becomes possible. In that sense, the real building exists only in your drawings.

Peter Eisenman: “Real architecture” only exists in drawings. The “real building” exists outside the drawing. The difference here is that “architecture” and “building” are not the same.

Did you ever wish your houses were not built?

No. If there is a debate in architecture today, the lasting debate is between architecture as a conceptual, cultural, and intellectual enterprise, and architecture as a phenomenological enterprise—that is, the experience of the subject in architecture, the experience of materiality, of light, of color, of space, etc. I have always been on the side opposed to phenomenology. I’m not interested in Peter Zumthor’s work or people who spend their time worrying about the details or the grain of wood on one side or the color of the material on the surface. I couldn’t care less. That having been said, it is still necessary to build. But the whole notion of the idea of “cardboard architecture” meant that the materiality of the work was important as an “anti-material” statement. Probably the most important work I did in the conceptualist realm was the cardboard architecture houses. Pictures of house House II, for instance, were taken without sunlight so you have no shadows, and no reveals or things like this, and in fact one of the pictures we took of House II was in a French magazine that said it was a “model of House II.” I have achieved what I wanted to achieve, which was to lessen the difference between the built form and the model. I was always trying to say “built model” as the conceptual reality of architecture. When you see these houses and you visit them you realize that they are didactic and important exercises—each one has a different thematic—but they were concerned not with meaning in the social sense of the word or the cultural sense, but in the “architectural meaning.” I never thought I would want to build anything but houses because I thought they gave

sufficient room to experiment with non-functionalities, since there is no one type of functional organization for a house, but there are architectural organizations. But that later proved to be problematic. The second thing was that I didn’t believe it was necessary to ever visit my houses. In other words, there were houses that for the first six months or year they were open I didn’t even go to see them because I thought it wasn’t that important; the important thing was laid in the drawing. The Canadian Centre for Architecture has two thousand drawings for House II. I would draw and draw because I never knew what I was looking for. I knew the general parameters, but I had no formula for setting up how to achieve it. Each house has an idea behind it.

Do you think because these houses existed cognitively they lost their true meaning the moment they were physically realized—the moment the “real architecture” turned into the “real building”?

Manfredo Tafuri once said to me: “Peter, if you don’t build no one will take your ideas seriously. You have to build because ideas that are not built are simply ideas that are not built.” Architecture involves seeing whether those ideas can withstand the attack of building, of people, of time, of function. Tafuri said history will not be interested in your work if you haven’t built anything. I think that’s absolutely correct. If I had built nothing, you and I wouldn’t be talking now.

What would the building mean in that context? Do you believe the built house or the “real building” stands for the “built-model” of the “real architecture” that exists only conceptually?

Sometimes it does and sometimes it’s beyond, and sometimes it’s less. When you see the Aronoff Center in Cincinnati, the spatial experience is extraordinary. The didactic drawing itself is another thing. But they are two different things. I had to build Cincinnati, I had to build Wexner, I had to build Santiago, which is my latest project. You have to see it because you cannot draw it. You cannot cognitively understand what is going on. One has to see it and experience it in a way that is very different conceptually in terms of what I was after. There are three phases in the work. One is the purely conceptual artifacts, which, as you suggested, may not have necessarily had to have been built. The second is the ground projects, which are at a different scale and many of them had to be built. And finally you have Santiago, which is a hybrid project because it is neither a ground nor a figure.

In your Cannaregio project, we witness a new order that initiated the Cities of Artificial Excavation, and characterizes your work after that: The movement from structure to site or text, or better, from structuralization of the object, to the textualization of the site. Or from linguistic operations to textual operations—because texts are quite correct about the site but they are no longer syntactic and grammatical, they are other. And if you say the early houses are analogically grammatical exercises to linguistic exercises, these are no longer analogical to language.

I have lost the faith that language could be

somehow an analogous model for architecture. I thought I had to find what I was doing within architecture rather than without architecture. The reading that I’m doing, the work that I’m doing, has more to do with the text of architecture. And that didn’t happen accidentally. The first architectural biennale was Europa-America. Even though Paolo Portoghesi would like to think the Strada Novissima in 1980 was the first biennale, Vittorio Gregotti’s Europa-America in 1976 was the first architectural biennale. I met Vittorio some years earlier and he had appointed me as the head of the American section of the first architectural biennale in Italy. At the same time I was supposed to finish up the working drawings for House X. The client dug a hole waiting to begin the project. I spent the summer in Italy and didn’t pay attention to the drawings. I came back and the working drawings were not done, and the client was furious; he fired me and refused to pay my bills. I was depressed, and I realized that my intellectual side, or cultural side, and my entrepreneurial side had gotten way out of whack. So I went into psychoanalysis and began to learn about the difference between living in your head and living in your body, with the reality of the earth, the ground. When Tafuri wrote “The Meditations of Icarus” in *Houses of Cards*, he meant that Peter Eisenman was Icarus, and to be Icarus meant that you wanted to fly and to look into the sun, as Icarus did. And to look into the sun meant that you were totally out of touch with the reality of the earth and the ground. Icarus, of course, gets too close to the sun, his wings of wax melt and he falls to earth. Icarus was the son of Daedalus, who made a labyrinth that was guarded by a Minotaur. It was an interesting mythology, which had to do with the ground, digging into the ground and making marks on the ground. I realized that what was wrong with my architecture was that it wasn’t from the ground, from inside the unconscious, beneath the surface. So the first evidence of this occurs in Cannaregio in 1978, where for the first time I did a project totally in the ground. And it’s not only in the ground, it’s also urban. But it’s also not real. It’s conceptual; and uses Corbusier’s unbuilt hospital project as an initial context. In 1980, I’m invited to Berlin to do the Checkpoint Charlie project, which includes the garden of walls. You can’t walk on the ground of Berlin even though it is a project inscribed in the ground. Then I did the Wexner Center. A number of these projects fall within the concept of artificial excavations. The ground afforded me a critical dialogue with the then-current (1978–1980) theory of Figure-Ground Architecture: the black and white drawings of Collin Rowe and the contextualists, work done for Roma Interotta using the Nolli map of Rome. What I was doing was the reverse. I was attacking the historicizing obviousness of “figure-ground” and trying to make what I call a “figure-figure urbanism.” And that of course had to do with my interest in Piranesi, and his Campo Marzio.

Do you think that the role of drawing is diminishing in contemporary architectural practice?

I cannot read a book on a Kindle. I have to own a book, and I have to write in the book. When I read I take notes, I go back over it. You can see my books are full of notes in different pens and colors and times because when I read a book today that I may have

read ten years ago, I read it differently because I’m different. I have to take notes over time in books, so I own books. That’s number one. To me, drawing and reading are the same thing. I can’t read on the computer. Anytime someone draws something in the computer, I want it printed so I can draw over it either with tracing paper on it or without it. You cannot make a plan in the computer by connecting dots. You have to think about a diagram or what it is you are doing. You have to think in drawing. So to me, all of my work, even the last competition that we won in Turkey, is drawn by hand first, then we give it to the computer guys and then they model it and then we get it back. To me, drawing is not making pretty things or making representations. It’s not representing anything. It is the incarnation of the thing. I’m not trying to represent something. I’m trying to make it real. And the only way it can be real is through my drawings. Architects and architecture students today have lost the capacity to think through drawing. They can only think through a computer. I watch people in this office sitting and looking at these things on their screen as they roll them around in space, and I think to myself, what the hell are they doing? It’s nuts. It’s totally wacko. You know, what does a section look like? What does a plan look like? They don’t seem interested in that. Then drawing comes as an after thought. Once you model the object in 3D, then you can cut plans and sections off it. But I start with the cuts. I build from the cuts.

Is it fair to say that you have moved away from the structuralist principles that defined your early work? When exactly does the individual subject of architecture and the subjective experience of space come into play in your projects?

The work up to Cannaregio was structuralist, and then became post-structuralist. Cannaregio was a hinge from the past to the present. The first project I did after Cannaregio is was Checkpoint Charlie in Berlin. That project dug into my own unconscious, producing a work that we don’t know whether it’s for the left or the right. In fact the mayor of Berlin said, “Look, I can’t build this because everybody is going to hate this project. The right wing is going to hate it; the left wing is going to hate it.” But it certainly had to do with the individual, and his or her being in the space. No question that when you walk on a wall that is 3.3 meters high it is the only space you can walk on, you are now walking on a new datum in Berlin, which is the datum of the Berlin wall. So the wall doesn’t even exist anymore, it is now part of the fabric of this project. And then when you go into the watchtowers and you walk up and you cannot see anything because there is no viewing out. And then you see the ruins below. All of this is about the experience of moving up and down and across of the human subject. So there is no question that the human subject enters the project, and you cannot understand the project unless you can conceptualize what it would be like to be the human subject. Even though it’s not built, you can conceptualize what it would be like. It would be quite an extraordinary experience. That’s why architecture, finally, has to involve the subject in an architectural manner.

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INTO THE THIRD DIMENSION

*Digital Workflows in Architecture:
Designing Design—Designing Assembly—Designing Industry*
Scott Marble
Birkhäuser, \$99.95

Three-dimensional thinking is inherent throughout the architectural design process, where buildings and structures originally conceived as mental visions eventually become built form. Over the last several decades, the transition from concept to construction documents to built form has been subject to significant evolution at the hands of the digital revolution. In *Digital Workflows in Architecture*, Scott Marble aims at sparking the dialogue with one question: How far have we come?

For Marble, the dialogue is a

collaborative exploration of how the digital landscape of the AEC community is transforming relationships; relationships of designers to tools, the relationship of architecture to production, and relationships between the roles we play. A self-proclaimed “machine addict” with over twenty years of experience in practice and academia, Marble was first enthralled by the ability of computer models to drive computer numerical control (CNC) machines—the lure of file-to-fabrication. Years later,

Marble’s perspective and extensive network of likeminded digital workflow gurus allow him to connect the dots and bridge generations. Ultimately, this evolution has diminished the “culture of the Sole Designer,” and instead spawned an open and inclusive process that contributing author David Benjamin calls “democratizing design.”

Marble’s 280-page assemblage and commentary on digital workflow is an objective, grounded body of research that appropriately focuses on philosophies and interactions in practice, avoiding a narrative tethered to specific tools, software, or applications. For Marble, the three dimensions of his thesis are designing design, designing assembly, and designing industry. These three dimensions are procedural, material, and organizational issues, and serve as the framework for organizing a collection of fifteen narratives and case studies from eighteen contributing authors. Similar to the cultural shift away from the sole designer in practice, this body of work embraces collaborative assessment, but not at the risk of losing a cohesive message.

Following each article, Marble subtly interjects a brief commentary that creates context, a broader dialogue, and identifies key synergies that are representative of digital practice and the AEC industry as a whole. The clear organizational structure of the text, the relief of beautifully visually communicated (but not exhaustive) case studies, and the timely insertion of editor’s notes develop a rhythm that allow for the absorption of ideas without overwhelming readers with the complexity of the topic.

An initial theme to surface is how the role of the hand has radically changed since the integration of computer-aided design (CAD). Early integration of digital technology was limited to applications as a drawing tool. With time, digital technology’s application in architectural practice has expanded

to a driver for tooling materials. This adaptation was gradually “removing the hand as the basic interface of both design and fabrication,” as Neil Denari (NMDA) describes in *Precise Form for an Imprecise World*. How would architects, engineers, and fabricators respond to this paradigm shift? How would change from scaled drawings to 1:1 modeling alter the practitioner’s workflow? Industry leaders who serve as Marble’s supporting cast note the significance of physical prototyping. For instance, Ben van Berkel (UNStudio) states how beneficial it is to “step out of the digital workflow and work with physical models” in his essay *Diagrams, Design Models, and Mother Models*. Denari describes the reduced (in some cases, obsolete) role of the scaled drawing and how scaled thinking has moved the digital generation to a paradigm of “one-to-one translation from idea to realization.” The need to introduce digital models into physical space, test them, exploit their limits, and re-inform the digital model is essential to keeping the boundless realm of the digital abyss grounded in the reality of material properties, fabrication processes, physics, and first principles of design.

In *Designing Assembly and Designing Industry*, the common thread explores the swing from linear flows to something more iterative with feedback loops. These loops occur in modeling cycles between architects and specialty contractors, both digital and physical testing, and is an approach that Shane Burger (Grimshaw Architects) describes as a concurrent design approach “from both top-down (form and program) and bottom-up (component and fabrication) directions”—a convergence of open concept and material constraints. Frank Barkow and Regine Leibinger describe this “profundity of ideation and handling of materials as one mutually intertwined activity.” Project delivery strategies are currently confronting the repercus-

sions of digital workflows, which shun the linear approach of the past for a more dynamic set of procedures that Thom Mayne, in *Shift 2D to 3D*, calls “malleable and persistent.” It is as though the one-off digital workflows for any given project are increasingly mirroring the unique project delivery models in use.

The juxtaposition of digitally formed complexity and hand-fabricated solutions requires collaboration of a maker with a designer as early and often as possible. Mayne and Marty Doshier’s workflow case study of the Perot Museum of Nature and Science in Dallas is brief at just two spreads, but articulates this relationship nicely. The initial spread shows a series of 3D model environments and panel optimization mappings. It is the following spread that made me realize there is still plenty of room for improvement toward a true file-to-fabrication workflow: on the left, four images of mold making, fabrication process, and precast mock-up panels; on the right, an overall photograph of the project site under construction. In the captions, it states “highly skilled in-house workers” were chosen over computationally milled foam (due to cost, no less) to produce the 3D form liners. Despite the complexity, the level of digital modeling, and the intended accuracy, the project ultimately relied upon handcraftsmanship provided by skilled labor. So what are the opportunities for the architect in this web of modeling inputs that are increasingly reliant on engineers, specialists, and fabricators? Will the designer-maker rise to prominence? In the words of Mayne, “Architects will experience an increasingly smaller role.”

The book closes with an academic tone; John Nastasi’s account in *Designing Education*. As opposed to Mayne’s view of the architect’s reduced role moving forward, Nastasi believes there is a “broadening role **continued on page 27**

GORDON MATTA-CLARK AND 112 GREENE STREET

Gordon Matta-Clark: Conical Intersect
Bruce Jenkins
Afterall, £11.95

112 Greene Street: The Early Years (1970-74)
Jessamyn Fiore
Radius Books, \$50.00

Bruce Jenkins’ *Gordon Matta-Clark: Conical Intersect* (2011) reads the artist’s 1975 work on Rue de Beaubourg in terms of a kind of un-shrouding of Paris. Jenkins’ detailed documentation of Matta-Clark’s process is itself revealing, peppered with quotes that define the work primarily as a critique of the planned Centre Pompidou,

citing a title card in the *Conical Intersect* film that describes the work as “non-mentally carved through plaster and time to mark the skeletal steel backdrop of the soon-to-be Centre Beaubourg.” He also reads *Conical Intersect* through its filmic representation created by Marc Pettjean, a document of Matta-Clark’s

laborious intervention on the site. Jenkins’ meditation on *Conical Intersect* brings focus to the social conversation about the work on the streets of Paris. Citing Matta-Clark’s discussions with passing pedestrians, he notes an oft-cited anecdote about a “charwoman” who understood the cuts astutely in terms of how they opened up the dark cramped space of the building to air and light. Pettjean’s film of the work also lends credence to Jenkins’ reading of it as pervaded by “a certain cinephilia,” noting that “much as the work turned on a spatial intervention, it was its temporal dimensions that in the end defined it.”

This slightly recalibrated analysis of *Conical Intersect* as temporal defines Matta-Clark’s architectural cuts in terms of the body, enabling Jenkins to trace *Conical Intersect* neatly to its

antecedents in his early work at 112 Greene Street. Jenkins’ focus on duration is further sanctioned by the film’s lengthy meditation on Matta-Clark’s bodied negotiations with the buildings, a logic that refers to the intense dance work performed in the rooms of 112 Greene Street. Matta-Clark’s “social indignation,” according to Jenkins, about the city’s inequities is translated into critique through physical engagement with the marginal spaces in the city—through deconstructing abandoned buildings and inhabiting neighborhoods rampant with decay. Occupation of these urban margins facilitated an art practice engaged directly with the city’s detritus, a process that had much in common with the spatial work of dancers such as Suzanne Harris, Rachel Wood, and Tina Girouard at 112 Greene Street

during Matta-Clark’s residency. Jenkins mentions this in the context of Matta-Clark’s origin story, but nonetheless gives short shrift to the immense impact that dance had on his mobilized spatial interventions.

The recent catalogue published for the exhibit *112 Greene Street: The Early Years (1970–74)* gathers the oral history of nineteen of the original gallery’s artists and situates Matta-Clark’s work within a particular time, space, and artistic alterity. It also reveals the central role of dance in defining the group’s approaches to space.

Discussions of embodied art practice tend to treat bodies as generic, suppressing the gender differences and the effect of such difference of the experience of being in the world. Diane Agrest has analyzed the way space is gendered and **continued on page 27**



INTO THE THIRD DIMENSION continued from page 26 for the architect” centered on design rule authorship, designing data management, and design output curatorship. This position is presented with a cautionary statement, however, advising the AEC industry to embrace new and innovative ideas, including those embodied in the next generation of digital designers. Without it, we lose “the most ambitious architecture students to other industries.”

The book’s narrative missed opportunities to examine what digital culture has weakened in practice and academia. What qualities do the “most ambitious architecture students” have? Is a digital aptitude developed at a loss of the fundamental building and material technology training? How is curriculum adapting? What is the industry doing to ensure that the next generation possesses first principles of design along with digital capabilities? Flipping through the case studies it is easy

to see that the digital technologies and workflow have generated many complex solutions. My sense is that, too often, the digital culture begins with “what can we do with digital technologies” instead of “what should we be doing?” If complexity is the result of the digital workflows, then there needs to be clear benefits added. In the design process, the integration of more players earlier in the design is more expensive, but with the belief that it avoids downstream costs. What is the improvement in the built form? Is the performance more responsive to its context? Is it more energy efficient? Does it use less material? These are the types of questions that must be addressed and the metrics that can support digital technologies’ added value.

Scott Marble has adeptly curated the role of digital practice in architecture, not as sole author, but as facilitator of dialogue. *Digital Workflows in Architecture* left me with a number of questions, including, what’s next, and where are these evolving trends in digital workflows leading? What effects do non-linear workflows and collaborative modeling have on contractual and legal liability aspects of delivering a project? All challenging questions to consider, and instead of addressing them, Marble’s book focuses on extracting a comprehensive cross-section of the diverse thinking and application of digital technology in practice. Documenting collective progress to date, *Digital Workflows in Architecture* serves as a valuable reference and launching pad for future generations of digital design thinking.

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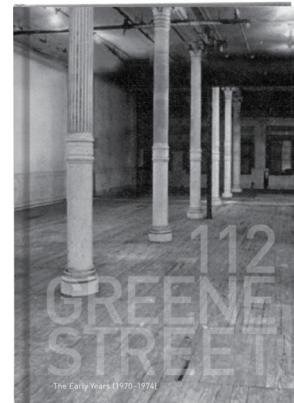
GORDON MATTA-CLARK AND 112 GREENE STREET continued from front page women’s bodies marginalized, noting however that “rather than worshipping the monuments [women] take a critical view of...the rules of architecture.” The critique of architecture that Argrest argues is made possible by the experience of a female gendered body also shows the position of alterity from which the dancers at Greene Street launched their spatial experiments. Matta-Clark draws on the embodied spatial experiments of artists such as Suzanne Harris.

Though Matta-Clark receives the most attention in the 112 Greene Street exhibit, the foregrounding of the dance work of Suzanne Harris and Rachel Wood recognizes the extent to which their work defined the radical nature of the group’s spatial interventions. In this light, Matta-Clark appears much more centered in the dance world, and the physicality of his work creates affinities with these dancers that re-situates his work as an extension of an initially gendered practice. The catalogue’s interviews expose the role the Natural History of Dance group played in creating

Green Street’s program of radical performance and urban intervention. Suzanne Harris is shown rigging her body into the air in a work called *Flying Machine* (1973) that used a harness and pulley system that is uncannily similar to the one we see Matta-Clark using to negotiate the vertical space of the Humphrey Street building a year later in the work *Splitting* (1974).

Though the “split” of Humphrey Street is the visual-analytical artifact that makes Matta-Clark’s work so compelling, his dancery engagement with the house is clearly central to the meaning of the work. His joy in feeling the home respond to his body is captured in Matta Clark’s declaration that the Humphrey Street building “performed ‘like a perfect dance partner’ when it finally gave way to his shoulder.”

The extreme physicality of Matta-Clark’s work refuses to act according to the prescribed spatial sequences of the city, and instead works through the tropes of dance to create the city anew. As Matta-Clark was commissioned by larger institutions to create building cuts for them, he reasonably worried that the cut had lost



COURTESY RADIUS BOOKS

its critical effect and would become nothing more than a design element. Such stasis threatened Matta-Clark’s social agenda, as he always sought to destabilize the systems that reified social stratification. Towards the end of his career, before he died at age 38, Matta-Clark expressed the desire to begin working with ropes, nets, and balloons to experiment with spatial suspension through ephemeral material, and interstitial spaces. This unrealized turn toward more fluid structures shows the continuum of Matta-Clark’s work and grounds his practice in the experimental dance work first articulated at 112 Green Street.

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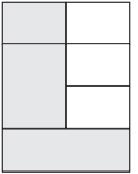
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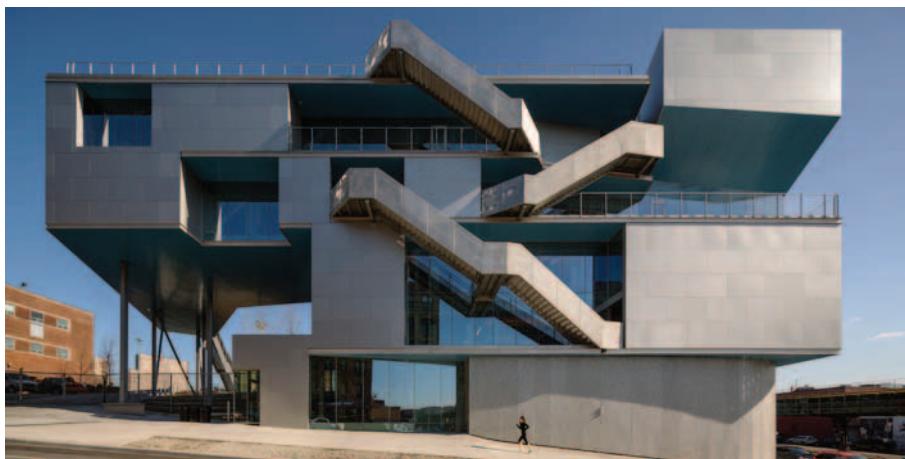
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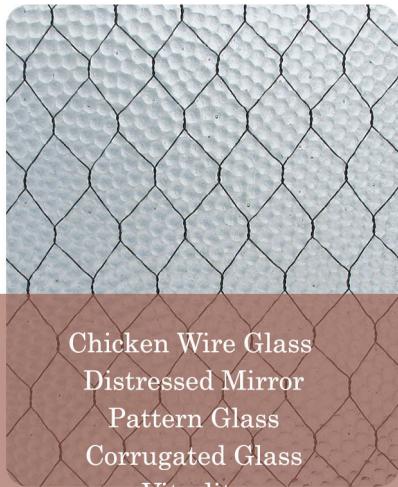
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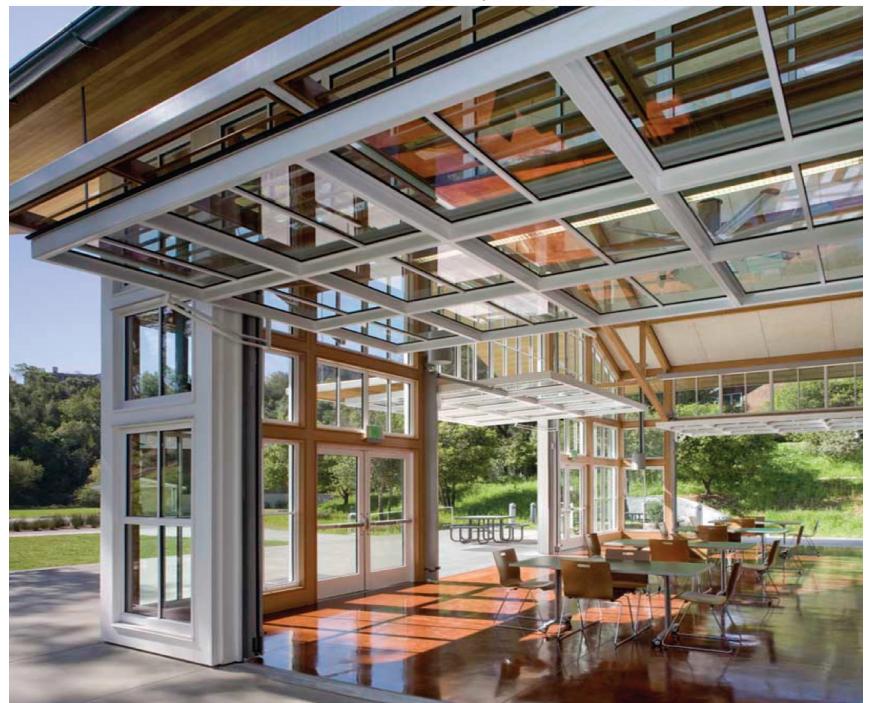
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CHRIS WILEY

The following is an excerpt of an interview with Peter Eisenman conducted by writer and architect Iman Ansari. It was originally published in *Hamshahri Architecture* in Iran.

Iman Ansari: Between the object and the idea of the object, your approach favors the latter. The physical house is merely a medium through which the conception of the virtual or conceptual house becomes possible. In that sense, the real building exists only in your drawings.

Peter Eisenman: “Real architecture” only exists in drawings. The “real building” exists outside the drawing. The difference here is that “architecture” and “building” are not the same.

Did you ever wish your houses were not built?

No. If there is a debate in architecture today, the lasting debate is between architecture as a conceptual, cultural, and intellectual enterprise, and architecture as a phenomenological enterprise—that is, the experience of the subject in architecture, the experience of materiality, of light, of color, of space, etc. I have always been on the side opposed to phenomenology. I’m not interested in Peter Zumthor’s work or people who spend their time worrying about the details or the grain of wood on one side or the color of the material on the surface. I couldn’t care less. That having been said, it is still necessary to build. But the whole notion of the idea of “cardboard architecture” meant that the materiality of the work was important as an “anti-material” statement. Probably the most important work I did in the conceptualist realm was the cardboard architecture houses. Pictures of House II, for instance, were taken without sunlight so you have no shadows, and no reveals or things like this, and in fact one of the pictures we took of House II was in a French magazine that said it was a “model of House II.” I have achieved what I wanted to achieve, which was to lessen the difference between the built form and the model. I was always trying to say “built model” as the conceptual reality of architecture. When you see these houses and you visit them you realize that they are didactic and important exercises—each one has a different thematic—but they were concerned not with meaning in the social sense of the word or the cultural sense, but in the “architectural meaning.” I never thought I would want to build anything but houses because I thought they gave

sufficient room to experiment with non-functionalities, since there is no one type of functional organization for a house, but there are architectural organizations. But that later proved to be problematic. The second thing was that I didn’t believe it was necessary to ever visit my houses. In other words, there were houses that for the first six months or year they were open I didn’t even go to see them because I thought it wasn’t that important; the important thing was laid in the drawing. The Canadian Centre for Architecture has two thousand drawings for House II. I would draw and draw because I never knew what I was looking for. I knew the general parameters, but I had no formula for setting up how to achieve it. Each house has an idea behind it.

Do you think because these houses existed cognitively they lost their true meaning the moment they were physically realized—the moment the “real architecture” turned into the “real building”?

Manfredo Tafuri once said to me: “Peter, if you don’t build no one will take your ideas seriously. You have to build because ideas that are not built are simply ideas that are not built.” Architecture involves seeing whether those ideas can withstand the attack of building, of people, of time, of function. Tafuri said history will not be interested in your work if you haven’t built anything. I think that’s absolutely correct. If I had built nothing, you and I wouldn’t be talking now.

What would the building mean in that context? Do you believe the built house or the “real building” stands for the “built-model” of the “real architecture” that exists only conceptually?

Sometimes it does and sometimes it’s beyond, and sometimes it’s less. When you see the Aronoff Center in Cincinnati, the spatial experience is extraordinary. The didactic drawing itself is another thing. But they are two different things. I had to build Cincinnati, I had to build Wexner, I had to build Santiago, which is my latest project. You have to see it because you cannot draw it. You cannot cognitively understand what is going on. One has to see it and experience it in a way that is very different conceptually in terms of what I was after. There are three phases in the work. One is the purely conceptual artifacts, which, as you suggested, may not have necessarily had to have been built. The second is the ground projects, which are at a different scale and many of them had to be built. And finally you have Santiago, which is a hybrid project because it is neither a ground nor a figure.

In your Cannaregio project, we witness a new order that initiated the Cities of Artificial Excavation, and characterizes your work after that: The movement from structure to site or text, or better, from structuralization of the object, to the textualization of the site. Or from linguistic operations to textual operations—because texts are quite correct about the site but they are no longer syntactic and grammatical, they are other. And if you say the early houses are analogically grammatical exercises to linguistic exercises, these are no longer analogical to language.

I have lost the faith that language could be somehow an analogous model for architecture. I thought I had to find what I was doing within architecture rather than without architecture. The reading that I’m doing, the work that I’m doing, has more to do with the text of architecture. And that didn’t happen accidentally. The first architectural biennale was Europa-America. Even though Paolo Portoghesi would like to think the Strada Novissima in 1980 was the first biennale, Vittorio Gregotti’s Europa-America in 1976 was the first architectural biennale. I met Vittorio some years earlier and he had appointed me as the head of the American section of the first architectural biennale in Italy. At the same time I was supposed to finish up the working drawings for House X. The client dug a hole waiting to begin the project. I spent the summer in Italy and didn’t pay attention to the drawings. I came back and the working drawings were not done, and the client was furious; he fired me and refused to pay my bills. I was depressed, and I realized that my intellectual side, or cultural side, and my entrepreneurial side had gotten way out of whack. So I went into psychoanalysis and began to learn about the difference between living in your head and living in your body, with the reality of the earth, the ground. When Tafuri wrote “The Meditations of Icarus” in Houses of Cards, he meant that Peter Eisenman was Icarus, and to be Icarus meant that you wanted to fly and to look into the sun, as Icarus did. And to look into the sun meant that you were totally out of touch with the reality of the earth and the ground. Icarus, of course, gets too close to the sun, his wings of wax melt and he falls to earth. Icarus was the son of Daedalus, who made a labyrinth that was guarded by a Minotaur. It was an interesting mythology, which had to do with the ground, digging into the ground and making marks on the ground. I realized that what was wrong with my architecture was that it wasn’t from the ground, from inside the unconscious, beneath the surface. So the first evidence of this occurs in Cannaregio in 1978, where for the first time I did a project totally in the ground. And it’s not only in the ground, it’s also urban. But it’s also not real. It’s conceptual; and uses Corbusier’s unbuilt hospital project as an initial context. In 1980, I’m invited to Berlin to do the Checkpoint Charlie project, which includes the garden of walls. You can’t walk on the ground of Berlin even though it is a project inscribed in the ground. Then I did the Wexner Center. A number of these projects fall within the concept of artificial excavations. The ground afforded me a critical dialogue with the then-current (1978–1980) theory of Figure-Ground Architecture: the black and white drawings of Collin Rowe and the contextualists, work done for Roma Interotta using the Nolli map of Rome. What I was doing was the reverse. I was attacking the historicizing obviousness of “figure-ground” and trying to make what I call a “figure-figure urbanism.” And that of course had to do with my interest in Piranesi, and his Campo Marzio.

Do you think that the role of drawing is diminishing in contemporary architectural practice?

I cannot read a book on a Kindle. I have to own a book, and I have to write in the book. When I read I take notes, I go back over it. You can see my books are full of notes in

different pens and colors and times because when I read a book today that I may have read ten years ago, I read it differently because I’m different. I have to take notes over time in books, so I own books. That’s number one. To me, drawing and reading are the same thing. I can’t read on the computer. Anytime someone draws something in the computer, I want it printed so I can draw over it either with tracing paper on it or without it. You cannot make a plan in the computer by connecting dots. You have to think about a diagram or what it is you are doing. You have to think in drawing. So to me, all of my work, even the last competition that we won in Turkey, is drawn by hand first, then we give it to the computer guys and then they model it and then we get it back. To me, drawing is not making pretty things or making representations. It’s not representing anything. It is the incarnation of the thing. I’m not trying to represent something. I’m trying to make it real. And the only way it can be real is through my drawings. Architects and architecture students today have lost the capacity to think through drawing. They can only think through a computer. I watch people in this office sitting and looking at these things on their screen as they roll them around in space, and I think to myself, what the hell are they doing? It’s nuts. It’s totally wacko. You know, what does a section look like? What does a plan look like? They don’t seem interested in that. Then drawing comes as an after thought. Once you model the object in 3D, then you can cut plans and sections off it. But I start with the cuts. I build from the cuts.

Is it fair to say that you have moved away from the structuralist principles that defined your early work? When exactly does the individual subject of architecture and the subjective experience of space come into play in your projects?

The work up to Cannaregio was structuralist, and then became post-structuralist. Cannaregio was a hinge from the past to the present. The first project I did after Cannaregio was Checkpoint Charlie in Berlin. That project dug into my own unconscious, producing a work that we don’t know whether it’s for the left or the right. In fact the mayor of Berlin said, “Look, I can’t build this because everybody is going to hate this project. The right wing is going to hate it; the left wing is going to hate it.” But it certainly had to do with the individual, and his or her being in the space. No question that when you walk on a wall that is 3.3 meters high it is the only space you can walk on, you are now walking on a new datum in Berlin, which is the datum of the Berlin wall. So the wall doesn’t even exist anymore, it is now part of the fabric of this project. And then when you go into the watchtowers and you walk up and you cannot see anything because there is no viewing out. And then you see the ruins below. All of this is about the experience of moving up and down and across of the human subject. So there is no question that the human subject enters the project, and you cannot understand the project unless you can conceptualize what it would be like to be the human subject. Even though it’s not built, you can conceptualize what it would be like. It would be quite an extraordinary experience. That’s why architecture, finally, has to involve the subject in an architectural manner.

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