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COURTESY SASAKI ASSOCIATES

MAJOR REDEVELOPMENT COULD GIVE SILVER SPRING, MD, A TOWN CENTER

BING IN THE BURBS

Ellen Dunham-Jones and June Williamson put the phrase “retrofitting suburbia” into the urbanist lexicon back in 2008, when they published a book about a movement to turn dying malls and car-choked strips into mixed-use, walkable places. Slowed by the recession, the movement roared back into

view in Maryland this month. On February 13, the owners of a huge 1960s apartment and strip retail complex in Silver Spring unveiled a master plan by Bing Thom Architects and Sasaki Associates for an ambitious redevelopment of the 27-acre site.

Under the new **continued on page 10**

STEVEN HOLL TAKES A SURGICAL APPROACH TO EXPAND THE KENNEDY CENTER



COURTESY STEVEN HOLL ARCHITECTS

CRACKING THE SARCOPHAGUS

Following last year’s National Mall Design Competition, which awarded plans to restore the ecology of the Mall and nestle a grass-roofed pavilion into its turf, landscape urbanism has chalked up another win in Washington.

This time, however, there’s

a “starchitect” name attached, as well as \$50 million in private money.

On January 29, the John F. Kennedy Center for the Performing Arts announced that it had selected Steven Holl Architects to design a \$100 million, 60,000-square-

foot expansion, the first in the Center’s history. Holl’s initial concept calls for three pavilions set in public gardens that will slope down to the Potomac River. One pavilion will be a floating stage on the Potomac River, if Holl **continued on page 8**

ROBERT RUBIN RESTORING A MONUMENTAL FULLER DOME



JOHN WARREN

Reviving a Visionary

The architectural historian and modern architecture preservationist Robert Rubin has purchased the largest of Buckminster Fuller’s “Fly’s Eye” domes from the Buckminster Fuller Institute. The dome is currently being restored and will be displayed, for the first time in more than 30 years, at the Festival International d’art in Toulouse, France, from May 24 to June 23. **continued on page 10**

LIBERTY AND ELLIS ISLANDS’ PAVILIONS HANG IN WATERY LIMBO

DAMP TORCH

In the wake of Hurricane Sandy, construction of a new glass-and-metal canopy attached to the Main Building at Ellis Island is on indefinite hold, reports Bradford Hill, president of Evelyn Hill, a family-owned business that has operated concessions with the National Park Service (NPS) since **continued on page 3**

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The WXY proposal includes two residential towers.

COURTESY WXY

SCHEMES BY DATNER AND WXY COMPETE TO SAVE PIER 40

PIER SUPPORT

Since May 2012, when the Hudson River Park Trust began seeking suggestions for how to save the deteriorating Pier 40, two competing proposals have come to the fore: one backed by The Durst Organization and designed **continued on page 6**

NEW THREADS IN ARCHITECTURE AND DESIGN. SEE PAGE 14



STEPHEN JEROME

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EGOS CHECKED, AMBITIONS UNLEASHED

Looking through this year's promising group of "Emerging Voices," it's hard not to be encouraged about the future of architecture. The eight firms selected by the Architectural League of New York, through a portfolio competition, represent a diversity of approaches and an impressive output of work. Art-based practices, DIY pluckiness, landscape urbanism, boundary-crossing offices, socially conscious projects, these eight firms demonstrate the dynamic and varied currents shaping architecture today. Several of the firms also happen make very beautiful buildings. Parametric design, while present, seems an underlying, rather than dominant concern for these firms. Time will tell if that is a lasting trend or merely reflects the moment or predilections of this year's jury.

Like our media-saturated culture at large, there seems to be a lack of a general conversation in architecture, the intellectual *lingua franca* has gone missing. Debates are scattered over media platforms, schools, local architecture centers, and even across continents. The style wars of the past, the Whites versus the Grays, for example, seem provincial and quaint, something for which to be nostalgic. While the passions of those debates were generative, producing books, exhibitions, and not much architecture, the in group/out group quarreling now feels like wasted energy, tone-deaf to the concerns of the larger world. Today, architectural history and theory occupy the ever-swelling ranks of PhDs. Practice, even for young, ambitious design firms, is more grounded, more connected to making, to clients, to engaging with the city, to addressing—in whatever limited way architecture can—pressing contemporary challenges.

That is not to say that today's designers are not intellectually driven, just that their aims are more open rather than dedicated to disciplinary infighting and name-making. If anything, young architects work more fluidly across global contexts, design and fabrication technologies, and new regulatory hurdles. They are generalists rather than specialists. Architecture as a discipline has become more porous. In so doing, young architects have made themselves and the discipline more approachable and more relevant to the culture.

As economic recovery begins to take hold—hopefully in spite of government spending cuts—it will be exciting to see these and other promising firms begin to operate in a more fertile environment, to further expand their reach. Despite the economic strain of the past five to six years, architecture has not stood still. Paper architecture and academic retreat was never going to be the approach this generation would take to the challenges of today. Who can fault them for that? **ALAN G. BRAKE**



COURTESY ACHESON DOYLE PARTNERS

DAMP TORCH continued from front page
1931. Both Ellis and Liberty islands remain closed.

As part of his successful bid to renew his concessions with the NPS, Hill commissioned the Manhattan-based architecture firm Acheson Doyle Partners (ADP) to design several projects to improve the visitor experience at both islands. The proposed canopy, the third project to be built, was intended to create a weather-protected seating area directly accessible from the Ellis Café, Hill's concession.

The design included a sliding glass-and-metal-folding wall system imposing minimal impact to the historic Main Building and already had been approved by both the NPS and the New York State Historic Preservation Office (SHPO).

The firm also redesigned the Ellis Café and the adjacent dining room in the Main Building on Ellis Island. As these interior spaces were not historic, design plans did not require SHPO approval; however, according to the architect Matthew Barhydt, the firm and client wanted to "provide a setting that was more in keeping with the historical nature of the building." So, in the dining room, they recreated a number of Edward Laning panels from the artist's mural *The Role of the Immigrant in the Industrial Development of America*, a WPA federal art project that once hung in the original dining hall of the Main Building (salvaged portions of the mural now hang in the federal building in Brooklyn). The dining room was completed in early 2010; the café was completed in the summer of 2012.

ADP also worked with the concessionaire Hill on Liberty Island, home of the Statue of Liberty, to construct the new Liberty Gift Pavilion, a 7,000-square-foot pavilion located less than 100 yards from the passenger ferry landing. This building is LEED Platinum Certified and composed of recycled materials; features include energy-efficient LED lighting, a geothermal heating and cooling system, and rainwater recycling. Despite the fact that 75 percent of Liberty Island was underwater during the October storm, damage to the concession was limited, in part because the building sits on raised steel piles; however, property losses for inventory and equipment stored in the basement totaled over \$1 million.

NPS has no estimated dates for the reopening of Liberty and Ellis islands. According to Linda Friar, NPS acting chief of public affairs for the Statue of Liberty National Monument and Ellis Island, the agency has "only recently had funding authorized and is working through prioritization of the many projects that need to be completed to reopen to the public."

LIZ MCENANEY

BILLINGS INDEX SHOWS STRONGEST GAINS SINCE NOVEMBER 2007**GETTING HIGHER**

The Architecture Billings Index showed renewed strength in January, with a jump to 54.2 from 51.2 in December (any score above 50 indicates positive growth). All four regions were in positive territory with the Midwest leading at 54.4, and the long struggling West showing

strength at 53.4. The South came in at 51.7, and the Northeast at 50.3. The Index posted the strongest gains since November 2007.

Inquiries for new projects also surged, rising to 63.2 from 57.9 in December. "We have been pointing in this direction for the last several months, but this is the strongest indication that there will be an upturn in construction activity in the coming months," said AIA Chief Economist Kermit Baker in a statement. "But as we continue to hear

about overall improving economic conditions and that there are more inquiries for new design projects in the marketplace, a continued reservation by lending institutions to supply financing for construction projects is preventing a more widespread recovery in the industry."

By sector, all areas were in positive territory: mixed practice (54.9), multi-family residential (54.5), commercial/industrial (52.0), and institutional (50.2). **AGB**

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> DAVID ZWIRNER GALLERY

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Architect: Selldorf Architects

COURTESY DAVID ZWIRNER

Amidst Chelsea's sea of rehabilitated brick warehouses and sleek glass high-rises, the new David Zwirner gallery is a distinct yet subtle departure from the usual spaces where art is on display. This spacious five-story building, with an exposed concrete facade and warm teak paneling and window frames, at once fits within the natural character of the neighborhood and stands out for its enticing mix of raw and warm materials, clean lines, and prominent scale. Annabelle Selldorf, who has worked with Zwirner on several of his galleries over the last 20 years, designed this 30,000-square-foot building to include galleries, office space, art storage and handling areas, and private viewing rooms.

"Having worked with David Zwirner on so many other gallery projects, I understood his attitude toward the display of art quite well, and the distribution of natural light in the space was a key organizing principle," said Selldorf.

The expansive, column-free gallery on the ground floor is outfitted with saw-tooth skylights and concrete floors for large-scale installations; the second floor provides an intimate exhibition space with white oak floors and side windows.

The light-filled gallery not only provides an ideal space to view artworks by the likes of Dan Flavin and Donald Judd, but has also integrated energy-efficient strategies—such as green roofs and responsibly-sourced materials—that will soon make the space the first LEED certified commercial art gallery in the nation.

NICOLE ANDERSON

EAVESDROP > THE EDITORS

WHAT'S MY TYPE?

In a recent interview with the London newspaper *The Observer*, architect Zaha Hadid made the point that female architects are typecast. "It is thought they [women] understand interior shapes, and I am sure they do understand them better than men actually, but the idea is that they will prefer to deal with a single client, rather than with corporations and developers," said Hadid, noting that women practitioners often ended up with residential or leisure-related projects rather than large-scale commercial work. Hadid spoke out following publication of a research report by the *Architects' Journal* on gender issues in British architecture. The report, deploying a rather Shakespearian tone, claims to have uncovered a "sinister and rotten kernel of inequality." Women "need to be encouraged and to have their confidence built up," said Hadid, a notoriously tough boss herself. We'd like to see Hadid team up with Facebook COO turned working-woman activist Sheryl Sandberg for a road show.

CHIPPERFIELD, YOU'RE BRINGING ME DOWN

Lingering for a moment on the other side of the pond... *Building Design* reports that Will Alsop didn't hold back in a recent public conversation at the V&A with perennial pot-stirrer Stephen Bayley. "Society has decided in this age of austerity that what we need is more David Chipperfield. We don't need that. It's depressing," bemoaned Alsop, known for his irreverent approach to the mother of the arts. "We need more fun, wit, and humor. It's part of the human condition, and if you don't have it, you are left with David Chipperfield and a number of others. He is a very good architect, and there's plenty of room for him, but not everywhere, and not poor imitations." Sounds like Alsop could use a long weekend in Vegas.

COOKIN' WITH GAS

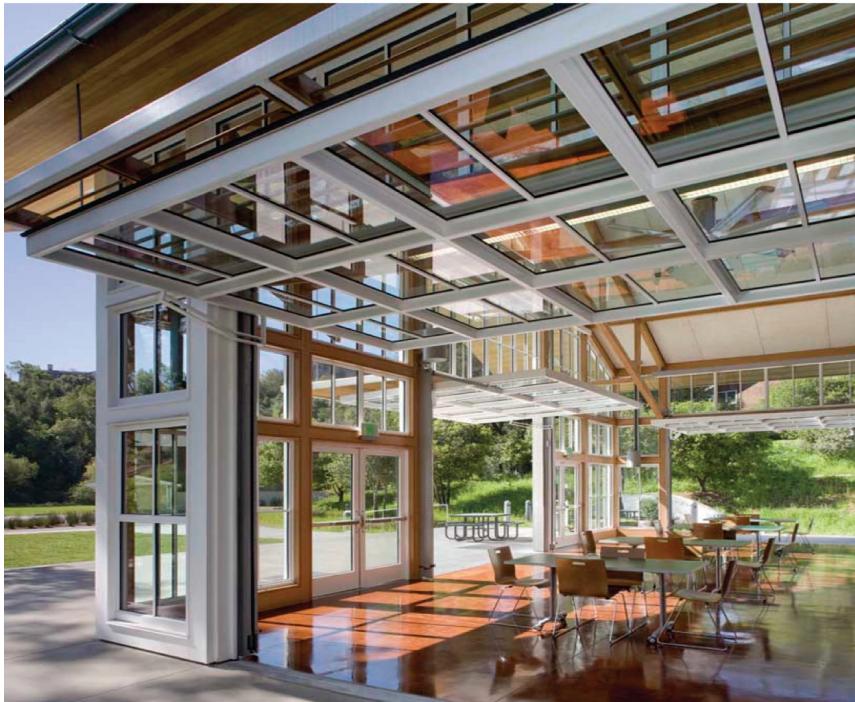
If you've experienced a twinge of guilt for supporting an idling, carbon-emitting vehicle while waiting on line for gourmet macaroni-and-cheese, rejoice—a new day is dawning for NYC food trucks. In late February, Mayor Bloomberg inaugurated Neapolitan Express, the first food truck fueled by compressed natural gas. The truck, (which looks a wee bit like a retirement home bus) is a showcase for kajillionaire T. Boone Pickens' company Clean Energy Fuels. Track it @NeaExpress.

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COURTESY LEESER ARCHITECTURE

UNVEILED

ROCKWELL PLACE HOTEL

As its expansion of the BRIC Arts | Media | Bklyn and UrbanGlass complex nears completion, Leeser Architecture is embarking on its next project in the Brooklyn Downtown Cultural District. The Brooklyn-based firm has been tapped to design the new 200-room

Rockwell Place Hotel next to The Theater for a New Audience. With the new Barclays Center only a block away and a flood of new arts and cultural venues cropping up in the area, the 30-story hotel will accommodate the growing number of visitors flocking to the borough.

When he conceptualized the design, Thomas Leeser said, he wanted it to be a "marker of how we see

Brooklyn."

For that reason, the building, made of white fritted glass and metal, will feature dramatic asymmetrical fractures in the facade that reinforce a notion of Brooklyn as "multi-faceted" and "modern," according to Leeser. "It was very important that this building be, on one hand, very 'contemporary slick,' but also not perfect," he said. "Because Brooklyn isn't perfect."

The hotel will rise approximately 300 feet and will include a rooftop bar with a small pool, a banquet hall, a ballroom, a performance space on the basement level, and a restaurant on the main floor and mezzanine that looks onto an outdoor arts plaza.

"We wanted to make a statement that Brooklyn is very cutting edge—it is not just the little sister of Manhattan anymore," said Leeser. **NA**

Architect: Leeser Architecture
Client: Second Development Services
Location: Brooklyn, New York
Completion: Late 2014/ Early 2015



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WXY's scheme adds an additional playing field and improves access to the river.



Dattner's proposal preserves the existing structure, converting it to retail and office space.

PIER SUPPORT continued from front page by Dattner Architects, the other designed by WXY Architecture + Urban Design and backed by the

Pier, Park and Playground Association (PPPA), a non-profit that represents seven youth sports leagues and promotes the

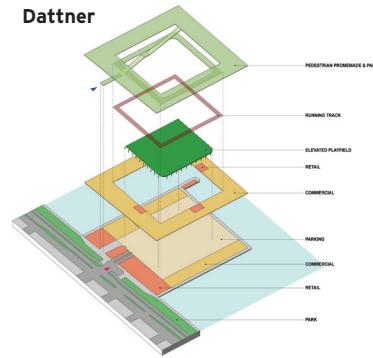
construction of new ball fields in lower Manhattan.

Originally designed as a passenger ship terminal, the pier is now a revenue generator for Hudson River Park. Home to a commercial parking garage, two athletic fields, and the offices of the Hudson River Park Trust, the pier has raised, on average, \$6 million annually from parking fees and has been responsible for 40 percent of the park's funding. Years of delayed maintenance, however, have severely compromised the pier's structure. Many of its piles are corroding and the roof has degenerated to the point that several sections of the parking garage have had to be shut down. As a result, the pier is losing operating revenue.

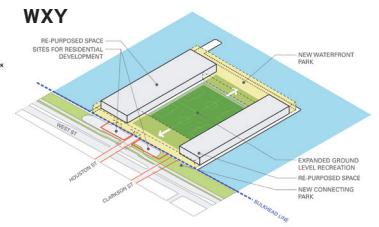
In order to pay for the estimated \$30 million it will take to replace the roof, not to mention the cost of repairing the 13 miles of rusting steel piles, the pier needs a new source of income. The two proposals, which are seeking to garner the interest of developers who will see them through, attempt to provide this funding, while preparing the pier for future Sandy-magnitude weather events.

The Durst/Dattner proposal is the most straightforward of the two. "This is basically an enormous midtown skyscraper on its side," said Daniel Heuberger, a design principal at Dattner. "In and of itself

Dattner



WXY



COURTESY DATTNER AND WXY

it's a terrific project. So we're minimizing the physical interventions in the existing building." It involves consolidating the parking on one level with stackers and transforming 400,000 square feet of the interior to speculative office space and 90,000 square feet along the Hudson River Esplanade to retail. The scheme would also elevate electrical and mechanical equipment, as well as the playing fields, to above the Sandy storm surge level and add a green roof.

Durst has determined that tech companies would be most interested in the pier. "Large floor plates, unconventional and quirky, close to public transportation—that's what tech companies want," said Jordan Barowitz, director of external affairs at Durst. "We think we can get 55 dollars a square foot and we've been approached by potential tenants." Tobi Bergmann, president of

PPPA, disagrees. "We sponsored a study that was done last year by Tishman to look at Pier 40 in terms of what uses can happen that are both high revenue and low impact," he said. "It made it clear that the only one you could have confidence in is residential." WXY's scheme proposes constructing two residential towers at the landside of the pier and removing the existing head house to provide room for another playing field while also improving access to the fields and riverfront from the esplanade. "The new development would help finance the repairs of the pier," said Claire Weisz, principal of WXY. "At the same time there would be an annual contribution from tenants that would help to generate income."

The viability of either proposal is contingent upon changes to the Hudson River Park Act. The state legislature would have to update the zoning of the pier to allow either commercial or residential uses and would also have to increase the lease terms to at least 49 years.

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PENNPRAXIS UNVEILS PLAN TO IMPROVE ACCESS AND ACTIVITY ON 'PHILADELPHIA'S CHAMPS-ÉLYSÉES'

THE BROTHERLY PARKWAY

For drivers cutting through the city of Philadelphia, the Benjamin Franklin Parkway, fashioned after the Champs-Élysées, is a grand and convenient artery, but on foot it can be an unwelcoming and inaccessible expanse. PennPraxis and government officials want to change that.

In February, they presented a new plan, "More Park, Less Way," at the Academy of Natural Sciences. The plan seeks to revitalize the Parkway, stretching from City Hall to the Philadelphia Museum of Art, by increasing activity through the development of green space, improved pedestrian and bike access, and enticements for programming and amenities.

Harris M. Steinberg, executive director of PennPraxis, said the proposal, designed for the Philadelphia Department of Parks and Recreation, is building on the successes of similar projects like New York's Bryant Park and The Porch at Philadelphia's 30th Street Station.

"This isn't a new model but is looking at those lessons learned and is about being committed to making quality public spaces," said Steinberg.

The brunt of the report focuses on a portion of the boulevard running from Logan Square to the Philadelphia Museum of Art, which Steinberg said "has the most amorphous public space and the least amount of density and amenities."

PennPraxis zeroes in on four specific sites along the boulevard to upgrade and redevelop into parkland, including Eakins Oval, the Iroquois site, Von Colln Memorial Field, and Park Towne Place. The vision goes beyond just adding green

space. It is centered on bringing events, art installations, and food kiosks to the parks. The report states that 70,000 people live within blocks of the Parkway, and the hope is that this new mix of activities, amenities, and improvements will engage the nearby community on a daily basis.

Mike DiBerardinis, deputy mayor for environmental and community resources, said the city's first priority is to "reclaim Eakins Oval," a traffic loop in front of the art museum. The city plans to remove the surface parking that occupies much of the seven-acre space and clear the way for concerts, public art, temporary horticulture projects, and pop-up dining. A programming schedule is expected to be ready in the next few months.

The Iroquois site, just to the north of Eakins Oval and next to Fairmount, will be transformed into a pedestrian-friendly park with walking paths, a play area for children, and possibly space for art installations. Farther down the boulevard, Von Colln Memorial Field will remain a place for recreation, but the perimeter will be updated with enlarged sidewalks to accommodate exercise and children's play.

There will also be an area devoted to gatherings and food. And on the other side of the parkway, the 3-acre Park Towne Place will provide a variety of activities, including walking paths, bocce and volleyball courts, and chess tables.

But for Philadelphians to use this new green space, better access is needed. The report offers a number of solutions that address this fundamental problem, from adding sidewalks around

Eakins Oval to bumping up public transportation and completing the bike lanes along the parkway.

"If we do the green spaces—no matter how well they are designed—they don't provide pedestrian access; it is going to be a big mistake. I think we will manage both of them as equal priorities," said DiBerardinis. "To put one above the other doesn't serve the interest of the action plan, the city, or residential units.

The Parkway plan comes at a time when the city has made significant improvements to the streetscape, and a number of cultural and civic projects along the boulevard, including the opening of the new Barnes Foundation, have come to fruition. With only a few years left in Mayor Michael Nutter's term, the administration is eager to implement these recommendations.

"My goal is to get as much of this done as quickly as we can. The administration is in a 3-year time frame," said DiBerardinis.

Now that the planning phase is over, the next steps require the sticky logistics of funding and management. DiBerardinis said Mayor Nutter has committed to put city capital dollars toward the parkway.

"Once the budget process is in motion, we can have a sense of what public dollars are available and then leverage that with philanthropic groups who have an interest in the plan," DiBerardinis said.

For this report to take shape, Steinberg pointed out, a management entity needs to be in place to oversee the maintenance, fundraising efforts, and programming. "We've had a tremendous response from the community," said Steinberg. "We need to claim the space, put some temporary things up, get people out there, improve the concept, and then get it all built more permanently."

NA

Left: Lined by cultural institutions, the Benjamin Franklin Parkway stretches from City Hall to the Philadelphia Museum of Art. It's often devoid of street life.



COURTESY PENNPRAXIS

COURT ROOM



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Left: New pavilions will be connected underground to the Kennedy Center; The goal is to activate the public spaces around the arts complex.

COURTESY STEVEN HOLL ARCHITECTS

CRACKING THE SARCOPHAGUS continued from front page and the center secure approval from the U.S. Army Corps of Engineers. The expansion spaces will connect with the main building underground, in an echo of Holl's lauded 2007 addition to the Nelson-Atkins Museum of Art in Kansas City. The Kennedy Center's board chair, David M. Rubenstein, has pledged \$50 million toward the project, and the remaining funds will be raised from private donors. Holl and his team will spend the next several months finalizing the design, which will then need to be put through the lengthy federal approvals process. The center

hopes to begin construction in 2016 and finish two years later. At 1.5 million square feet, Edward Durrell Stone's 1971 building (famously dubbed a "marble sarcophagus" by Ada Louise Huxtable) wouldn't seem to be short on space. However, the Kennedy Center puts on multiple performances every day in its seven theaters, hosting 3 million visitors each year. It also runs robust education and arts management programs. The expansion will provide much-needed rehearsal, classroom, and office areas. "When the Kennedy Center was built in the late '60s and early '70s, I don't think they anticipated the growth of our education

department," said John Dow, a Kennedy Center spokesperson. For instance, Dow said, a huge upper-story room called the Atrium is now used for lectures and symposia, despite the fact that it is oversized for those events. "That room is being used for that purpose now. What it could be is maybe a place for exhibitions." The expansion "will allow much more flexibility and many more options" for programming, Dow said. One of the new pavilions will be used as a screen for simulcasts of performances inside the main building. The Kennedy Center wants "to engage better and longer with our audiences," Dow said, by

offering a place to relax in daytime hours and accommodating spill-over crowds for popular events. The gardens will connect with a riverside trail that leads to the National Mall, to the southeast, and Georgetown to the northwest. Holl's proposal joins a crop of recent urban design schemes in Washington that embrace rather than ignore the Potomac River. Yet the Kennedy Center is a trek from the Mall and Georgetown, and is marooned from downtown DC by a tangle of roads. Holl's expansion won't change that, as opposed to the more ambitious plans put forward by Rafael Viñoly a decade ago. Viñoly would have

reconnected the center to downtown via an 11-acre plaza covering the freeway. That scheme, which relied on federal transportation funding, died in 2005. Richard Longstreth, an architectural historian and longtime professor at George Washington University, said he welcomes Holl's concept. "It helps the Kennedy Center be something other than the urban oaf that it is—not the institution, the building," he said. "It's a small gesture visually, in terms of what it accomplishes, but it's very much a step in the right direction and will be a great asset." **AMANDA KOLSON HURLEY**



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NEW DRAFT REPORT SUGGESTS WAYS
TO PROTECT AGAINST RISING TIDES

Going Dutch

Shoot-from-the-hip statements by politicians and what appear to be radically opposing solutions from experts have only added to the confusion over how best to prepare for the next hurricane. Certainly, the most controversial flood-protection debate in Hurricane Sandy's aftermath is the question of whether New York City needs floodgates.

To help clarify what the different scenarios involve, a 72-page draft report titled "Cost Estimates for Storm Surge Barriers and Flood Protection in New York City" has just been completed by several academics in Holland, along with Malcolm Bowman, a professor of oceanography at Stony Brook University and a member of the New York City Panel on Climate Change.

The draft surge-barrier report provides detailed estimated costs of three different floodgate scenarios, as well as additional waterproofing measures and levee systems that will be necessary whether or not the city decides that floodgates are actually required. Jeroen Aerts, a professor of environmental studies at the Free University of Amsterdam, and one of the report's authors, said it will stimulate a more informed discussion.

"Right now in the media, they act like there are only two options," Aerts said, "but we can start on the 'no regret measures' and study the big barriers for later."

The report lays out three different plans for floodgates. One, called "Environmental Dynamics," would close off New York City's waterways at the Arthur Kill, the Verrazano Narrows, and the East River. Based on historical analysis, the plan is projected to cost \$7.5 billion to \$10.5 billion to build, and \$77.5 million in annual maintenance costs. An additional gate, to protect Jamaica Bay, would add \$4.1 billion to \$6.1 billion to the costs of this option.

A two-gate option, "NY-NJ Connects," would seal the city's harbor with one gate across the East River and another running from Breezy Point to Sandy Hook. This plan would cost an estimated \$7.3 billion to \$10.1 billion to build and another \$104 million in annual maintenance costs.

In addition to the expense, a major

concern about floodgates is their environmental impact. Aerts said that a two-gate solution would be the simplest and most inexpensive to build and maintain. However, the water displacement of such a system could change the ecology of the Hudson River's estuary and cause environmental damage to the Jamaica Wildlife Refuge, one of the largest and most productive eco-systems in the northeastern United States.

The report also describes 10 different types of flood protection measures to augment floodgates. Several involve fixing or replacing existing manmade infrastructure. One consideration here would be the bulkheads around the city originally designed to prevent soil erosion but in poor condition today since many are more than 50 years old. Another such "soft" measure would fix the harbor's natural flood protection systems by ramping up wetland and salt marsh restoration in places such as Jamaica Bay, to help protect the bay's surrounding homes from hurricanes and erosion.

Some of the suggested measures also could dramatically change the appearance of the metropolitan region's coastlines. Seven-foot-high to 30-foot-high reinforced concrete walls with steel cut-offs could be deployed in outer-lying areas. Armored dikes with woven textiles and steel-sheet piles for support are also proposed. Along coastal stretches and the FDR Drive, the report suggests the possibility of returning to the days of elevated highways, raised on embankments or stilts.

Of course, spoiling the majestic views in places like Lower Manhattan with unsightly floodwalls and dikes would be unacceptable. Accordingly, the report suggests elevating and changing the grade of parkland in places such as Battery Park City. Another "no regret" strategy, which could be employed in the Rockaways, for example, would hide dikes inside dunes augmented with extra sand.

Although the surge-barrier report explores many different protection strategies, one that is not addressed is the "retreat" option, whereby communities would be resettled from flood-prone areas. "Retreat is not an option, but what we can do is build more resiliently," declared Aerts. "Coastal cities remain attractive, and the only option we have is to protect ourselves."

ALEX ULAM

NURSERY SCHOOL



With 10,000 species of plants, century-old **Brooklyn Botanic Garden** needed a visitor center to teach its more than 1 million visitors each year about horticulture. As green as its mission, the center's undulating glass curtain wall delivers high performance, minimizing heat gain while maximizing natural illumination. Skillfully integrated with park surroundings by architects **Weiss/Manfredi**, its organic transparency offers inviting respite between a busy city and a garden that has a lot of growing—and teaching—left to do.

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Architect: Weiss/Manfredi Architecture/Landscape/Urbanism
Photographer: Albert Večerka

AT DEADLINE

WET PROOFING

While Hurricane Sandy hasn't slowed development in some parts of Brooklyn, it has delayed the groundbreaking of the Rogers Marvel Architects-designed hotel and residential complex at Pier 1 in Brooklyn Bridge Park called the Pierhouse. The *New York Post* reported that the project was originally slated to begin construction this month, but Toll Brothers, the developer, said they will hold off until the redesign of the 159-apartment and 200-room hotel complex is updated with measures meant to protect against future storm surges. Changes include elevating the building three feet, adding steps and ramps to the lobby, and placing the mechanical systems on the roof. This development is paying for a considerable portion—about \$3.3 million—of the park's \$16 million annual maintenance budget.

TUNNEL TIME

Construction on the two-track Gateway project, a new tunnel between New Jersey and Manhattan, will commence this summer beneath Related Company's Hudson Yards redevelopment site. Related Companies and Amtrak will build this 800-foot-long "box tunnel," which will first serve as a shell for Amtrak's rail connection linking the Hudson tunnel to Penn Station's tracks, and, eventually, to the proposed Moynihan Station. The project will be funded by the federal government and is estimated to cost between \$120 and \$150 million.

THE ARCHITECT'S NEWSPAPER MARCH 6, 2013



A major new mixed-use development and parks will replace parking lots and low-density housing.



The project aims to give Silver Springs, MD a more urban character.

COURTESY SASAKI ASSOCIATES

BING IN THE BURBS continued from front page master plan, the complex, called The Blairs, would gain 10 new buildings of up to 200 feet in height. Its current stock of 1,400 apartments would double. Four-hundred-and-fifty-

thousand square feet of new commercial space would be added. The large parking lot at its heart would be replaced by a series of parks weaving through the property; these would also negotiate a steep grade change

that now effectively splits the eastern and western halves of the complex.

The plan "brings the feel, scale, and overlap of uses that is more akin to an organically evolved city," Alan Ward, the lead designer for Sasaki, told *AN*.

The new buildings will be familiar to anyone who's visited Vancouver or scanned Thom's portfolio: They're glass-walled "point towers," with parking-structure podiums wrapped in townhouses or retail. Ward's landscape plan draws on landscape-urbanist moves such as zigzagging ramps and a rainwater collection feature.

Speaking to the website GreaterGreaterWashington.org, Thom described the property owner's attitude as, "We want everyone to walk through our property!" As the scope of the project, plus its expense (up to \$625 million), and the contemporary quality of the design concept suggest, owner Rockville, Maryland-based Tower Companies believes that this suburban retrofit can become a bona fide urban district with help from brand-name design firms.

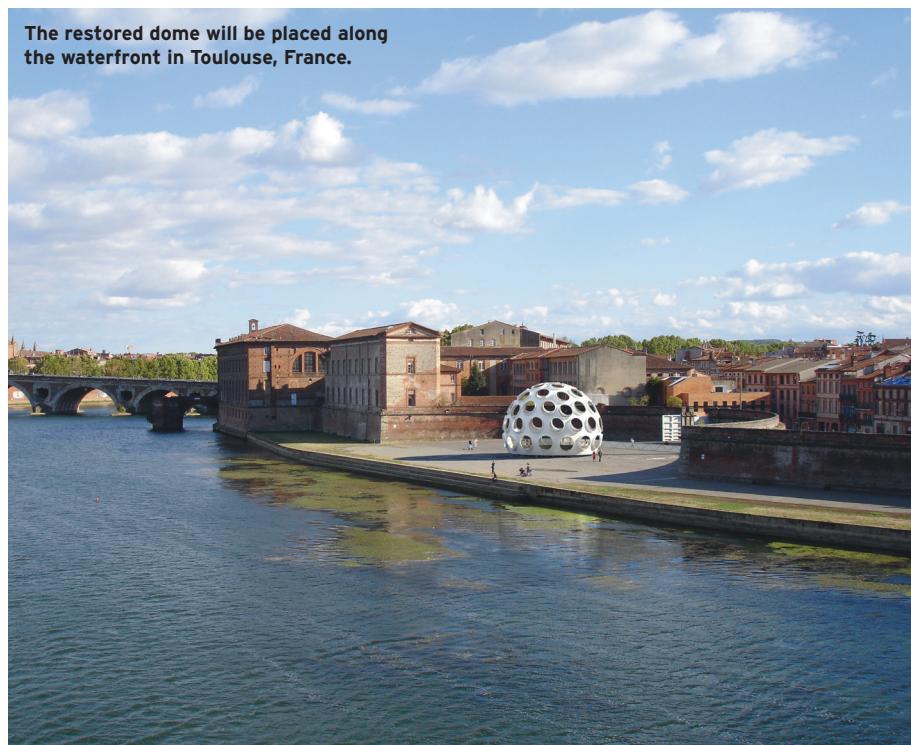
That's welcome news, given the fact that many past retrofits have drawn on New Urbanist planning principles but have mediocre buildings.

June Williamson, co-author of *Retrofitting Suburbia* and an architecture professor at the City College of New York, isn't surprised to see this kind of project just across the District line. "The DC area has a market for new development," unlike areas where the recession has bitten deeper, she said. "We look at other potential strip malls and mall sites around the country, but there's no market, no demand for higher-density redevelopment."

Williamson said she guessed the project may herald a raising of the bar for architectural sophistication in suburban retrofits. Architects may be realizing that these projects "are meaty challenges to take on, and have great merit." The Silver Spring master plan, she suggested, is "a confluence of more sophisticated developers, the understanding that it's a more sophisticated market, and design firms who are aware of the opportunities to make a change." Thom, she noted, has experience in suburban retrofits, having turned an ailing mall in Surrey, British Columbia, into a city center with a university and offices.

For all the plan's ambitions, it does have hallmarks of what might be called "transitional urbanism." It nods to the single-family homes across Eastern Avenue by stepping down the building heights toward the east. (Ironically, this adjacent "suburban" neighborhood is in DC, while the "urban" area to the west of the site is in Maryland.) There is still a lot of parking. There won't be a through street, and the property will remain in the hands of one private owner. Silver Spring's downtown shopping district, too, is privately controlled public space, an arrangement that has caused controversy, such as when the property managers tried to ban photography back in 2007.

So far, the local response to the Thom/Sasaki plan has been positive, possibly a sign that NIMBYism is going the way of suburban malls. Tower Companies hopes to break ground in 2014, pending approval from Montgomery County, and the four-phase build-out will take more than a decade. **AKH**



The restored dome will be placed along the waterfront in Toulouse, France.

COURTESY BUCKMINSTER FULLER INSTITUTE

REVIVING A VISIONARY continued from front page Fuller designed three of the so-called Fly's Eye domes of different sizes: a 12-foot version, a 24-foot version, and, the largest, the monumental 50-foot version. All three have found prominent homes through the Institute: Norman Foster owns the 12-foot structure; Miami collector and real estate developer Craig Robbins owns the 24-footer; and now Rubín has acquired the 50.

"It was the last, monumental prototype that Bucky was working on when he died," said Elizabeth Thompson, executive director of the institute. The Fly's Eye domes have cylindrical openings that help to stiffen the structure. The dome was developed to serve as what Fuller called an "autonomous dwelling." Given its size, "it really feels like a building," Thompson said.

Rubín has a sterling track record in the area of modernist preservation. He lives in one of the world's most important modern houses, the Maison de Verre in Paris, designed by Pierre Chareau. He also purchased and restored one of Jean Prouvé's prefabricated Maison Tropicales. Operating in different periods and contexts, Chareau, Prové, and

Fuller might at first seem and unlikely trio, but Rubín sees a similarity in all their approaches. "They were all entrepreneurs, not architects," he said. "I'm interested in people who don't fit neatly into categories." All three used new technologies and industrial processes to reshape architecture.

Rubín has also made the study of these structures a priority. He is writing a book on the Maison de Verre and the Maison Tropicale traveled to several locations including Yale, where it was available to architecture students. "The idea is to make the dome a pedagogical event, to involve architecture students in Toulouse," Rubín said. "It's important to see this stuff trickle down and out."

Restoration work, led by John Warren and Carlson Arts, is underway in Sun Valley, California. A modest ramp will be added, designed by explorations-architecture, to make the dome accessible to visitors. In Toulouse, the restored dome will sit along the riverfront, providing a contrast to the historic city. "I think it will be spectacular," Thompson said. "You can really see the genius of his ideas, and the way he was inspired by natural forms." **AGB**

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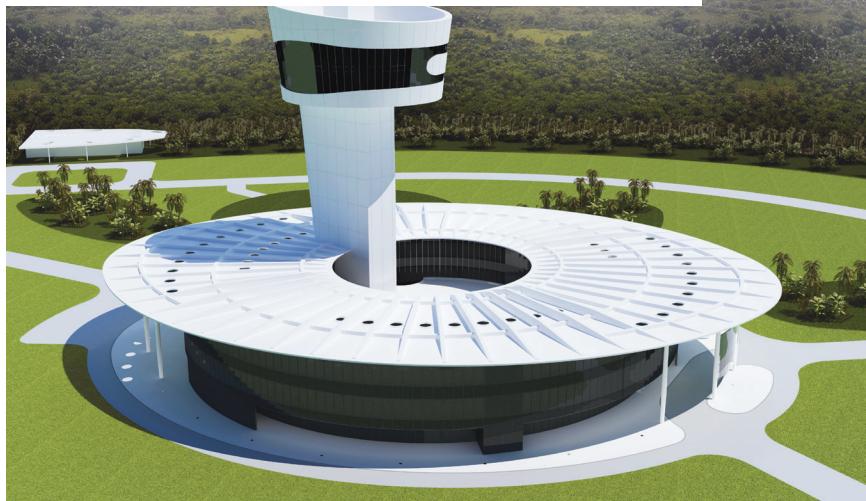
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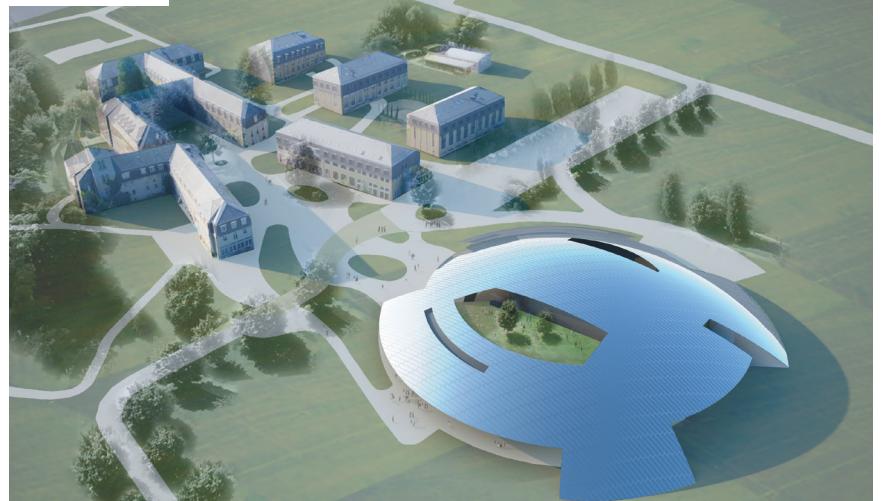
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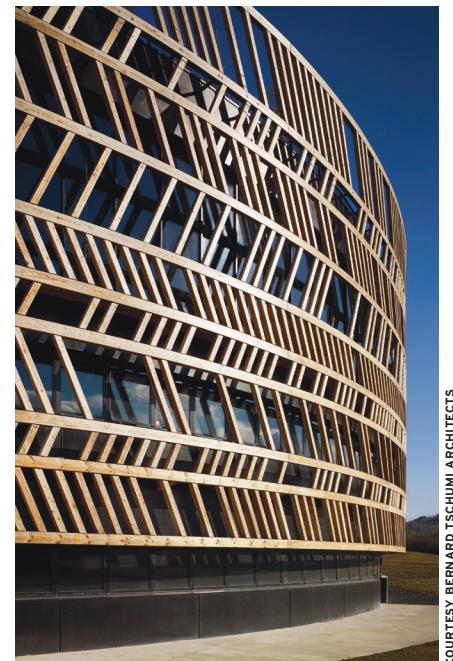
ACROPOLIS MUSEUM



CARNAL DOME



ALESIA MUSEOPARC



Bernard Tschumi has been an important voice in New York's architecture scene since he first arrived here in 1976 from London. In his first ten years in America he produced a series of writings and architectural manifestos that had wide circulation in the culture of the day, including *Advertisements for Architecture*, *Questions of Space*, *Sequences*, *Screenplays*, *Violence of Architecture*, and, perhaps most famously, *The Manhattan Transcripts* produced from 1977–1978. His 1978 Artists Space exhibition *Architectural Manifestos* (possibly the first by an architect in a New York art gallery in many years) pointed a new way for young architects to enter into contemporary cultural debates. In 1988, Tschumi opened his New York office and was appointed Dean of Columbia's architecture school where he remained until 2003. He is credited with transforming architectural education at Columbia—and throughout the U.S.—by importing the Architectural Association's pedagogical model known as the "unit system."

In 1982, Tschumi famously won the architecture competition for the design of a new Parisian park at La Villette. His red pavilions gridded across the old industrial site quickly became one of the defining architecture images of the era. Following on this international success, his office was commissioned to design a new student center on the Columbia

campus, won a competition to create a new architecture school for Florida International University, and designed a striking bright blue residential buildings just off of Delancey Street on the lower east side. Tschumi currently is doing a bustling business designing buildings not in the United States but in Europe and specifically in France. These include his 2001 design for the new Acropolis Museum at the foot of that ancient hill in Athens, a difficult political and design challenge that he resolved with a series of three distinct tiers: a glass enclosure looking towards the Parthenon, a middle section containing the museum's general collections, and a base volume that contains a gift shop, lobby, and service facilities. All of it sits atop a working excavation site.

In France, Tschumi, a French and Swiss native, has been having his most recent success, designing cultural and commercial projects that build on a career-long devotion to notions of envelope rather than facade and buildings reacting to site considerations of geography and history. In all of his projects for the past 30 plus years—buildings, exhibitions, and texts—he has been a unique voice at once critical of traditional design practice and able to create objects worthy of their time.

WILLIAM MENKING

INDEPENDENT FINANCIAL CENTRE OF THE AMERICAS MASTER PLAN
SANTO DOMINGO, DOMINICAN REPUBLIC

The first building in a proposed financial complex on 7,800 acres outside Santa Domingo, this business and information center contains multiple conference rooms and administrative areas. Both tower and base are sheathed in shaded glass and white plaster-like walls. A deep overhanging roof protects visitor from the sun and rain and the ground floor contains a large data center serving the project.

CARNAL DOME
LA ROSEY INTERNATIONAL SCHOOL
ROLLE, SWITZERLAND

This flat, metal domed structure is situated just off the main campus of a historic Swiss educational institution and includes a series of programs for the school: concert hall, music conservatory, art studios, learning center, and a black box theater. Meant to infuse the site with a contemporary architectural image, the low lying dome fits into the site without overwhelming the campus or the surrounding landscape and is entered through an ancient allée of trees. Under the dome, two levels contain the building's uses, which are sited around several open voids of public space. The area below the dome and these functioning spaces is, Tschumi claims, "a dynamic space of movement and fluent exchange." The dome and its underlying building are constructed of steel, concrete, and wood with glass present only as a vertical separator between exterior and interior, or public and private.

ACROPOLIS MUSEUM
ATHENS, GREECE

The design for the Acropolis Museum is the result of the most complicated set of constraints of any recent competition and one fraught with potential stumbling blocks. Rather than seeing these as impediments to the project, Tschumi turned them into the organizing elements of the design. Situated at the edge of the Acropolis, it is surrounded by 19th century villas. Many Greeks thought the museum was too large and should resemble the Parthenon. Immediately underneath the building are archeological ruins from centuries of Athenian civilization, challenging Tschumi to relate the building to the ancient city below, the contemporary one around it, and the looming Parthenon high above the site. He developed a three part massing that, from top to bottom, offers views toward the Parthenon, contains general collections, and surmounts the excavations as part of the entry sequence.

ALESIA MUSEOPARC
ALESIA, FRANCE

This cylindrical structure, which recreates historic battlements and earthworks, sits near a historic French battlefield just outside the Roman town of Alesia. Meant to memorialize and interpret a famous battle between Julius Caesar and the Gauls that marks the founding of the French state, the timber-surfaced structure has trees on its roof to mute its presence on this sensitive site. Inside, a Guggenheim-like ramp contains interpretive material describing the famous confrontation and offers views out to the surrounding battlefield through openings that bring light inside the structure filtered through the interstices of the stone envelope. The top floor of the building houses a central auditorium and the roof garden and a viewing platform. A second museum structure was designed to sit on the hill overlooking the battlefield where the Gauls were entrenched in their fight against the Romans.



LIBERTY ISLAND RETAIL PAVILION

Architect: Acheson Doyle Partners Architects, P.C.

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"EVERY PROJECT PRESENTS A UNIQUE SET OF CONSTRAINTS THAT BECOME KEY IN OUR DESIGN PROCESS. THE POTENT IDEAS FOR EACH PROJECT ARE DERIVED FROM AVAILABLE MATERIALS AND LABOR. MATERIALITY IS DEFINITELY AN AREA OF FOCUS. WE START WITH A WIDE BERTH OF LOOKING AT DIFFERENT MATERIALS AND HONING IN, LOOKING AT SAMPLES, MOCKUPS, AND EXPERIMENTING WITH THE MATERIALS." **MARK SANDERSON, DIGSAU**



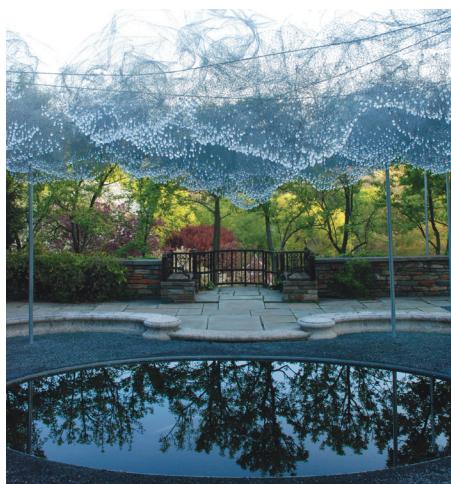
"OUR WORK IS PART OF A BROADER POLICY AGENDA. WE WANT TO ENGAGE DESIGNERS WITH POLICY MAKERS, TO SHOW THAT DESIGNERS CAN HAVE THE EXPERTISE." **SUSANNAH DRAKE, DLANDSTUDIO**

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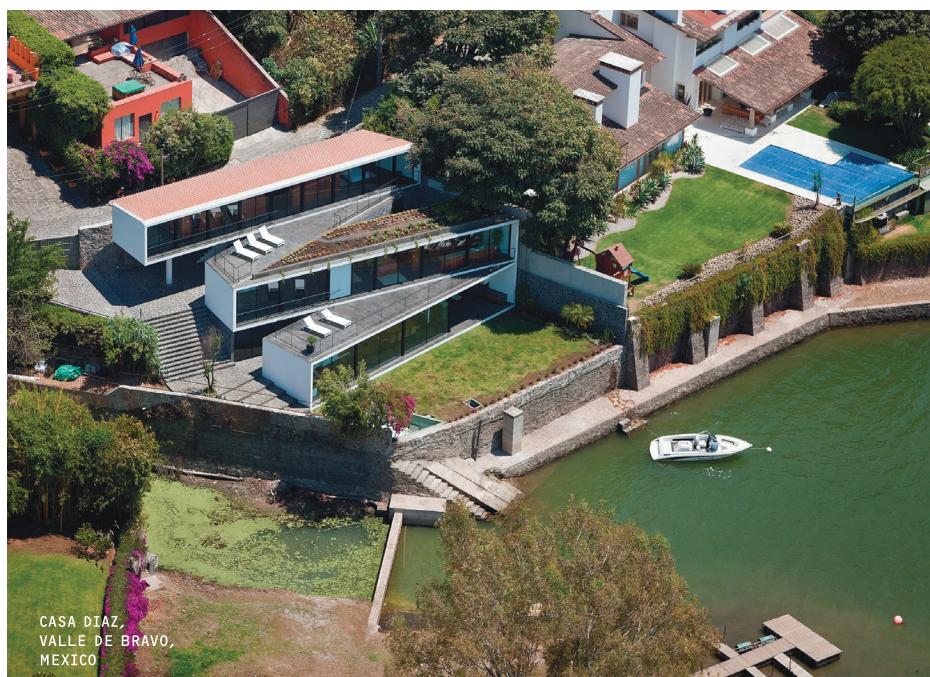
"WE NEVER WANTED A STYLE. WE WERE TRYING TO BUILD AFFORDABLY. I THINK, IN THE LOCATION WHERE WE ARE, IT'S THE MOST IMPORTANT THING." **JORGE GRACIA, GRACIA STUDIO**



PRODUCTORA

MEXICO CITY

CENTRAL LIBRARY
COMPETITION,
HELSINKI, FINLAND



CASA DIAZ,
VALLE DE BRAVO,
MEXICO

COURTESY PRODUCTORA; RIGHT: RAFAEL GAMO

The four partners of Mexico City-based Productora hail from Argentina, Belgium, and Mexico. They have channeled their diverse backgrounds into a cohesive and action-oriented approach that leans on tradition, but is far from old-fashioned. The firm is less concerned with what partner Wonne Ickx described as “continuous innovation” and more interested in “building a common vocabulary” and “using the materials and skills that

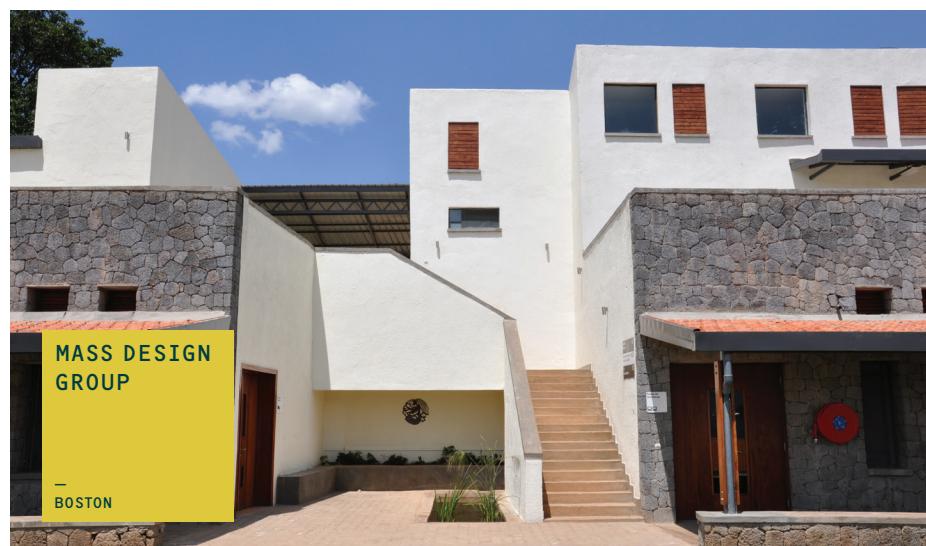
we have on hand on a more conceptual level.” Since Productora was founded in 2006, the firm has grown to a staff of 15 and has tackled a number of projects in Mexico and abroad, ranging from residences and institutional buildings to restaurants and corporate headquarters. Regardless of the type of project, the methodology has remained consistent. “We try to resolve our architecture with the [fewest] possible gestures,” said Ickx.

“It can take us some time to hit the nail on the head, but we always try to find one single solution to solve many problems of a project.” A recent commission to design a textile museum in a town near Oaxaca in southern Mexico called for the same conceptual clarity that has been the backbone of Productora’s work. The firm first looked at what critical facilities were missing in the area, then designed a building to fill those specific community needs. The

museum will provide not only exhibition space but also house a small library, a covered open-air meeting area, public toilets, and a multi-functional room for town musicians. The firm reinterpreted the “town typology,” creating a sloped roof on the museum and tapping in to the natural resources and materials at its disposal—using wood, stone, and primitive brick ovens as the “basic ingredients” of the building. “We try to create a certain

integration into the urban texture, but at the same time, through scale, orientation, and proportion, we create a very singular and specific element that stands out. We are really interested in simple and strong geometries,” said Ickx. Dedicated to cultivating new talent in Latin America, Productora also co-founded LIGA, space for architecture, in Mexico City, with curator Ruth Estevez in 2011. LIGA serves not only as an exhibition space but also a

forum for emerging architects to discuss ideas about architectural practices in South and Central America. The project is a natural extension of Productora’s own ethos, which is most successful when there is a “clash between our own personal interests,” said Ickx. “If we bring this [clash] in contrast to a given site and budget, something interesting comes out.” **NICOLE ANDERSON**



MASS DESIGN GROUP

BOSTON



COURTESY MASS DESIGN GROUP

In 2007, when Michael Murphy and Alan Ricks, founding partners of MASS Design Group, were immersed in designing the Butaro Hospital in Rwanda, Ricks saw a newspaper headline telling architects, “If you are in college and want a job, don’t major in architecture.” Reading that, he recently recalled, he saw a “profound disconnect” between the bleak job market and the very real and critical demand for the expertise and skills that architects have to offer.

“What we’ve [since] found is a kind of diminishing value ascribed to what architects provide in the marketplace and society, and this has been reflected in sustained high unemployment and headlines in the *New York Times*,” Ricks said. MASS Design Group, which seeks to improve health and the quality of life through design, saw firsthand through its work abroad “an opportunity to rearticulate the instrumentality of architecture to effect change,

and in doing so, bolster the market for architects and what is demanded for architects,” said Ricks. The firm grew out of a chance encounter between Murphy, who was a student at that time at Harvard Graduate School of Design (GSD), and Dr. Paul Farmer, the co-founder of Partners in Health (PIH). In 2006, Murphy attended a lecture by Dr. Farmer, on campus, which later developed into a conversation about how architects could contribute to

the mission of PIH to provide better health care. A year later, Murphy and Ricks, a fellow GSD student, formed MASS Design Group, and, with PIH, began work on Butaro Hospital. The firm, composed of a team of nearly 20 architects, has worked on projects throughout Africa, in Tanzania, Liberia, Sierra Leone, Gabon, Democratic Republic of the Congo, and, more recently, Haiti. Those facilities, built from locally-sourced materials, use advanced technology

to mitigate the spread of disease—whether that means a design for the Nyanza maternity hospital that employs natural ventilation and solar chimneys, or a project for doctors’ housing, also in Rwanda, that will create jobs for the local population and spur training in sustainable building. “We have the greatest opportunity in places that are more open to innovation and less hamstrung by legacy systems that restrict the ability to develop new

approaches,” said Ricks. “MASS’ goal for expansion is to create great projects that profoundly effect great outcomes, particularly in terms of space and developing economies.” **NA**

LEFT:
BUTARO HOSPITAL,
BURERA DISTRICT, RWANDA
RIGHT:
NYANZA MATERNITY HOSPITAL,
NYANZA, RWANDA



One of the first things you notice when talking to landscape architect Susannah Drake is her doggedness. Like many landscape architects today, she is working to broaden her profession's influence. Drake's New York-based firm, dlandstudio, has been unusually successful at identifying sites and opportunities, dealing with government officials, and securing funding to bring her civic-minded projects closer to reality.

Drake, who also trained as an architect, has taken a novel tact of developing green infrastructure prototypes, which can then be tested and, she hopes, ultimately deployed at a larger, system-wide scale. Acknowledging the realities of climate change, rising sea levels, and crumbling infrastructure, dlandstudio is working to find smarter, softer solutions that enhance urban life, while meeting these changing conditions. Her best-known projects—

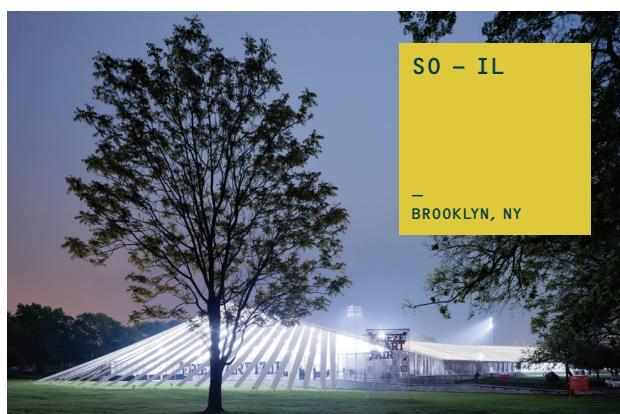
a speculative plan to cap the Brooklyn-Queens Expressway trench, and the Gowanus Canal Sponge Park, which would help mitigate pollution along that toxic waterway—began as grant-funded research and were later adapted into smaller, scalable forms. A prototype portion of the Sponge Park is being built with support from a variety of public and nonprofit entities. The BQE proposal has been adapted to a site

in South Williamsburg and has garnered support from local officials. A new project, which she calls the Highway Scupper, captures rainwater from elevated highways and prevents its movement into the overburdened sewer system. Drake and her team have developed two model Scuppers, one of which is under construction in Queens, while the second one, in the Bronx, will be built this fall. Drake attributes her ability

to operate at the scale of the object/prototype, and at the larger system-wide level, to her training as both an architect and landscape architect. Through persistence and savvy navigating multiple levels of government, she's also become a self-taught expert in the psychology of bureaucracy. "There is often a fear within government agencies that change might not be effective. Doing prototypes based on grant funding helps

give agency cover to try new things," Drake said. "These projects are proving very effective." Soon, New Yorkers will begin to see the results of Drake's determination. She has public projects in three boroughs breaking ground this year. **ALAN G. BRAKE**

LEFT: BQ GREEN, BROOKLYN, NY
TOP RIGHT: HOLD SYSTEM, QUEENS, NY
ABOVE: GOWANUS SPONGE PARK SEGMENT, BROOKLYN, NY



When Florian Idenburg, a native of the Netherlands, and Jing Liu, a native of China, set up shop in Brooklyn, they split the geographic and cultural distance between their homelands. The married principals of SO - IL (Solid Objectives - Idenburg Liu) run their boutique global practice, along with associate principal Ilias Papageorgiou, a native of Greece. They have quickly developed a reputation for designing smart, delicate,

and even playful projects for cultural and commercial clients. "We're a bit hard to pin down," Liu said, "and we sort of like that." Now celebrating their fifth year, SO - IL started at an inauspicious moment. "We started the day Lehman Brothers went belly-up," Idenburg said. "It was a moment when architecture needed to redefine itself." The crisis gave them time to explore and find their own ideas as a young firm.

A recent project, an art center in Korea, exemplifies their approach. Citing a white box as the ideal gallery space, the principals went about creating exactly that. The interior is a perfect white box, while circulation spaces are pushed outside the box, creating curved protrusions on the exterior. They then developed a chain mail-like mesh veil, pulled in tension over the building, creating an ambiguous, slightly blurred relationship of inside and

out, somewhat obscuring the exact mass of the building. Back in New York, they earned a prominent profile with their installation for the P.S. 1 courtyard, *Pole Dance*, which included movable poles attached to nets holding beach balls above the heads of the audience. The playful structure celebrated the festive, nonserious atmosphere of the museum's outdoor parties and concerts. That project also helped SO - IL win a commission for the tent for

the inaugural Frieze New York art fair on Randall's Island, which they approached urbanistically. To break up the monotony of the massive tent, they spliced it to provide views out to the landscape, and create moments for repose and informal gathering. For an upcoming retail project, they are redesigning the facade of a prominent Fifth Avenue space to include a multi-story-faceted, mirrored display area. While visual

effects seem a common theme, their goal is more about changing the way people use and perceive space. "In many of our projects, we're interested in finding some kind of border or layer or edge, which determines relations between people and program," Idenburg said. **AGB**

LEFT: FRIEZE NEW YORK
CENTER: KUKJE ART CENTER, SEOUL, SOUTH KOREA
RIGHT: POLE DANCE, QUEENS, NY



CASA TODOS SANTOS,
BAJA CALIFORNIA SUR, MEXICO
RIGHT ABOVE:
ENDEMICO RASGUARDO SILVERTE,
ENSENADA, BAJA, MEXICO
RIGHT BELOW:
VINCOLA ENCUENTRO GUADALUPE,
ENSENADA, BAJA, MEXICO

GRACIA
STUDIO

TIJUANA, MEXICO



FAR LEFT: SANDRA MUÑOZ; ABOVE: LUIS GARCÍA; BELOW: EDGAR LIMA

"We do architecture and also construction here in Tijuana," Jorge Enrique Gracia Garcia, founder of the four-person architectural practice Gracia Studio, said recently. "When I started, the way I convinced the clients, I would always say that, 'We build cheaper than any other architect in Tijuana.' I had to build a house and build it cheap and use materials that are cheap. That's how I got people to know me. I was cheaper."

Gracia ended this speech, the way he ends much of what he says, with impish laughter. He is entirely justified in doing so. If he has made headway in his field through undercutting the competition, it's clear that that is not the only ingredient in his recipe for success. Even a cursory examination of Gracia Studio's work reveals a strong aesthetic sense at work, guided by the precepts of modernist ideals.

After graduating from the Universidad Iberoamericana in Tijuana with degrees in architecture and international business, Gracia spent eight years working across the border in San Diego. In 2004 he returned to his hometown and founded Gracia Studio. His first project was his own house, Casa GA, a rectilinear composition of raised wood and corrugated steel clad boxes. "People liked it," he admitted, "so I started

to get more jobs." While Gracia Studio has mostly completed residential projects, the firm has been taking on an increasing amount of commercial work, including major shopping centers in La Paz, Playa Del Carmen, and Cancun. In this work, Gracia has been aided by his natural head for business. "We got hired by one client that is a developer," he said. "They had land of 100 hectares in the middle of

Mexican wine country. They wanted to sell houses there in that property, but I convinced them to build a hotel to be able to get the people to stay there over night and enjoy the nature so that they could fall in love and buy a house. That's how we got to build a hotel." In addition to practicing architecture and managing the construction of his own projects, Gracia teaches at his alma mater and even hosts

classes in his design studio. His goal, he said, is to improve the built environment of Tijuana for future generations. "We want to make a difference in our city," he said. "We're trying to make an army of young architects, so maybe in 10 years or 20, we will really see a difference." **AARON SEWARD**



OGRYDZIAK
PRILLINGER
ARCHITECTS

SAN FRANCISCO, CA



PARKLETT,
SAN FRANCISCO, CA
RIGHT: HONIGHAUS,
SAN FRANCISCO, CA
ABOVE: DUNE,
MONTERREY BAY, CA

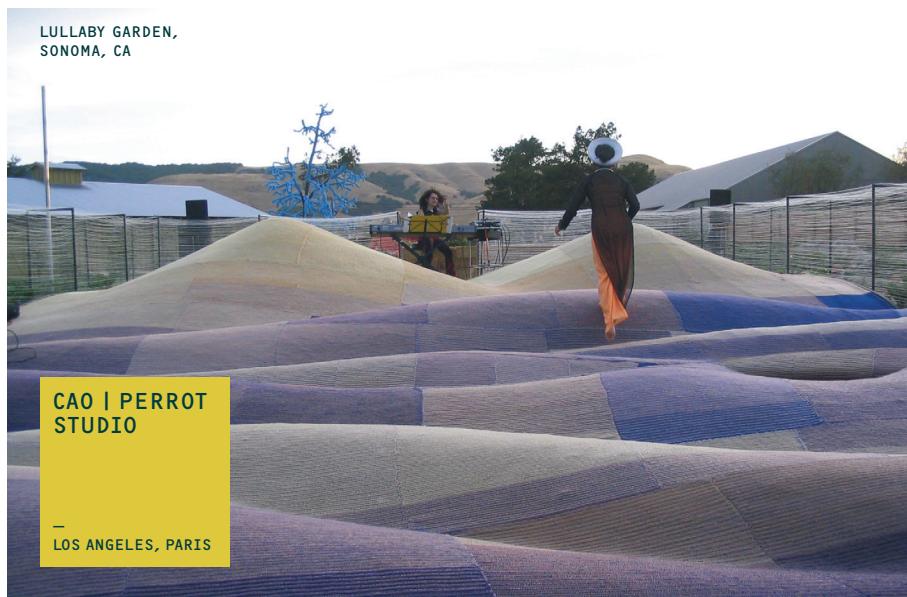


"There are different roots for how you can develop your career," Luke Ogrydziak, co-founder of the San Francisco-based firm Ogrydziak Prillinger Architects (OPA), recently said. "We wanted to start with building, understanding the construction aspect of things." Ogrydziak and his partner, Zoe Prillinger, met at Princeton, where they earned bachelor's and master's degrees in architecture before moving to the West Coast and opening their practice there in 2000. Their first project was a residential remodel for an art-collector client. "That was a great client," said Ogrydziak. "Coming from Princeton, we understand that architecture is a language that communicates. Our work is an exploration of architectural conventions. We've been lucky with clients who are into approaching their projects that way." In the past 13 years, that exploration, along with a series of accommodating

clients, has led OPA to produce a body of work that seems to thrive on the tension created between a project's programmatic and code requirements and the architects' restless formal experimentation. Ogrydziak summed up their way of designing in two words, tenets if you will: inconsistency and relaxation. "One of the things you see in our portfolio is an exploration of a type of language that is a little bit more relaxed, geometrically a little looser," he said. "The other thing is a certain amount of inconsistency. The project still has a narrative; there's some sort of internal consistency, but there's no one rule that the project follows." All of these themes are found in Honinghaus, a residential renovation and expansion that OPA completed in San Francisco. The client wanted a contemporary home, but the existing building, a Georgian-style row house, was constrained by the

city's historical preservation laws to maintain its subdued, classical lines. OPA turned these contradicting forces into the project's strength, playing the placid and conservative exterior off of what Ogrydziak called "geometric disturbances," on the interior, namely a fluid and faceted central circulation stair that "erupts" at the penthouse addition in an enclosure of odd-angled surfaces. Elsewhere, however, OPA's work, while still relaxed and varied, exhibits what seems the opposite of tension: a yearning for harmony with the natural surroundings. Dune, a weekend house in Monterrey Bay designed for a couple of surfers, is a faceted structure that merges with the rolling forms of the dunes that encircle it. The building's walls feature angles of not more than 33 degrees—the steepest angle a natural dune can achieve before the sand begins to slide. **AS**

ABOVE: COURTESY OPA; BELOW LEFT AND RIGHT: TIM GRIFFITH



STEPH JEROME

You may have experienced the landscapes of Andy Cao and Xavier Perrot in your dreams. The Los Angeles- and Paris-based Cao | Perrot Studio crafts a “magical realism” of handmade experience that bridges cultural memories and fully engages with the senses. “We’re not so much designers or landscape architects,” Cao said. “We’re more like landscape artists.”

The studio’s work emphasizes a handcrafted quality that “is covered in fingerprints” drawing from Cao and Perrot’s backgrounds growing up on farms in Vietnam and Switzerland, respectively. “Everything is low-tech and primitive. It looks almost like there is no design, like it’s always been there,” said Cao. “But the process is very deliberate and very time-consuming.”

Cao first met Xavier Perrot, then a student, while working on an installation in France, where the duo “instantly clicked.” Later, in 2001, Cao was awarded the Rome Prize and asked Perrot to collaborate with him for a year in Rome. “I liked his sensibility,” Cao said. “We really connected on a deeper level because we had a year to work together in Rome.” The Cao | Perrot Studio was formally organized five years later, in 2006.

After studying landscape architecture at the California State Polytechnic University in Pomona, Cao began practicing as a glass artist in his own backyard. “I started with one bucket of glass and ended up with 45 tons of glass,” he said. “It ended up launching my career and really helped me discover who I am.” Soon, commissions began coming in from around the world.

One of them, the *Lullaby Garden*, built in California in 2004 at the Cornerstone Gardens Festival, is an undulating sea of handmade textiles surrounded by a neatly woven web of fishing line that catches the ephemeral quality of changing light. Cao spent six months in Vietnam working with local artisans to fabricate the landscape, going door to door to find 60 artisans to knit each of the 200 nylon textiles.

“Can we create a garden that’s not just about planting but also about material and association?” Cao asked. “What happens if you can walk on those rolling waves? It alters your perception of scale. It makes you feel like a giant and connects you to the rolling hills of Sonoma in the distance.” Over time, Cao said, the landscape is meant to fade and deteriorate. “Instead of holding onto things forever, let’s see how things fall apart.”

At the *Jardin Des Hesperides*, part of the 2006 Metis Festival of Gardens in Quebec, Canada, Cao | Perrot positioned an inhabitable saffron-tinted lantern floating in a pool surrounded by orange trees, irises, and Vetiver grass.

A meandering series of burnt cedar trunks step through the forest clearing, as a custom-made fragrance emanating from the lantern draws visitors in. “Our sites are often secluded, so you stumble upon them,” Cao said. “It’s a little bit like stepping into a dream. When you wake up, all you have is a memory.”

More recently, Cao | Perrot completed the *Red Bowl* installation at the Saint Lazare Leprosarium, a former leper colony in France, where themes of cleansing and purification were explored. An array of 5,000 red marbles sit atop steel poles to express the bowl’s form bisected by a path.

Cao said the studio’s work has no narrative that guides visitors through. “We want to create an environment and let people experience it in their own way,” he said. “The minute you tell the story, the mystery goes away. We deliberately remove hierarchy; there’s no beginning or end.”

BRANDEN KLAYKO



TODD MASON



PIXELCRAFT

Philadelphia-based DIGSAU, founded in 2007, has used collaboration as a generative tool for designing a wide variety of projects. The four principles— Mark Sanderson, Jules Dingle, Jamie Unkefer, and Jeff Goldstein—work as a team with support staff, what Sanderson calls “shuffling the deck” to distill down the core of each project, the materiality and its relationship to the landscape. “Since the beginning, we’ve been very much a place of transition and growth,” said Sanderson. “Our tools are fairly fundamental. Each project revolves around a potent idea—space, light, material—the emotional impact on people. They’re old-fashioned tools applied to modern problems.”

Whether sites in the city or in a rural environment, DIGSAU carefully considers the projects connection with landscape and a building’s relationship between interior and exterior spaces. At the University of Delaware, DIGSAU adapted the traditional big-box form of a major bookstore, reshaping the suburban typology for an urban context serving both the university and surrounding city. Completed in 2011, the bookstore’s massing was reshaped to

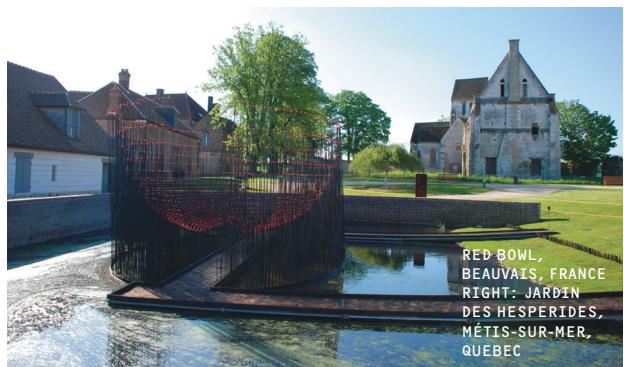
create an inviting pedestrian plaza. A single-story volume clad in textured brick containing the bookstore fits into a glass double-height lobby along the plaza, connecting the building to the landscape outside.

Similarly, a visitors center and café set inside Philadelphia’s Sister Cities Park, completed in 2012, mediates the urbanism along Benjamin Franklin Parkway with the new landscape. A dramatic cantilever with a vegetated roof hovers over an inset glass enclosure, bringing the landscape indoors. “As a response to context in shaping exterior space and relating it to interior space, the cantilever is an effective tool for space making,” Dingle said.

Currently, DIGSAU has returned to one of its original projects, the Dogfish Head Brewery in rural Delaware,

TOP: VISITORS CENTER, PHILADELPHIA, PA
ABOVE: DOGFISH HEAD BREWERY, DELAWARE
BELOW: EXTENSION OF DOGFISH HEAD BREWERY

where the firm built a new building in 2009 housing laboratory, office, and retail space. “We’re transitioning from a single building to a campus” at the rapidly expanding brewery, Dingle said. The new industrial campus plan will bridge scales on a single site, from massive warehouses to architectural follies. “With the industrial campus plan, some of the highest-level thinking has gone on at the landscape level,” Sanderson explained. “As architects, we tend to stress continuity of architecture and landscape, but we’ve found that working with landscape architects can bring up very different ideas.” **BK**



RED BOWL, BEAUVAIS, FRANCE
RIGHT: JARDIN DES HESPERIDES, MÉTIS-SUR-MER, QUEBEC



LOUISE TAN GUAY; LEFT: COURTESY CAO | PERROT STUDIO



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MARCH

WEDNESDAY 6

EVENT

Walkable and Healthy Communities: Tactics and Case Studies
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TOUR

Guided Exhibition Tour of The Edgeless School and Building Connections
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

LECTURE

No Church in the Wild: The Aesthetics of Anarchy
12:30 p.m.
Pratt Institute
Alumni Reading Room
200 Willoughby Ave.
Brooklyn NY
pratt.edu

THURSDAY 7

EXHIBITION OPENINGS Broadway 100 Steps
5:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

A Period of

Juvenile Prosperity
6:00 p.m.
Yossi Milo Gallery
245 10th Ave.
yossimilo.com

Industrial Design

Senior Exhibition
6:00 p.m.
Woods-Gerry Gallery
62 Prospect St.
Providence, RI
event.risd.edu

SEMINAR

Commercial Bicycle Parking
8:30 a.m.
AIA DC
421 Seventh St. NW
Washington, D.C.
aiadc.com

LECTURES

Matthias Kohler: The Design of Robotic Fabricated Architecture
6:30 p.m.
MIT School of Architecture + Planning
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

David Orr, Michael Kalil

Endowment for Smart Design Fellow Lecture
6:00 p.m.
Parsons the New School for Design
Tishman Auditorium
66 West 12th St.
newschool.edu

EVENTS

American Metropolis: The Future | Development and Construction in New York City
7:00 p.m.
The Cooper Union
The Great Hall
7 East Seventh St.
cooper.edu

Urgent Architecture

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

Putting Public Space in its Place, Harvard GSD Conference on Public Space

12:00 a.m.
Harvard Graduate School of Design
Piper Auditorium
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Icelandic Picnic

11:30 a.m.
Great Hall
Portland Museum of Art
7 Congress Sq.
Portland, ME
portlandmuseum.org

FRIDAY 8

EXHIBITION OPENING Henri Labrouste: Structure Brought to Light
10:30 a.m.
MoMA
11 West 53rd St.
New York
moma.org

SATURDAY 9

LECTURE Lois Dodd: Independent Spirit
1:00 p.m.
Portland Museum of Art
7 Congress Sq.
Portland, ME
portlandmuseum.org

WORKSHOP

Generative Assemblies: Constraint-Based Component Design + Digital Fabrication
10:00 a.m.
Mode Lab
1205 Manhattan Ave.
Brooklyn, NY
lab.modcollective.nu

EVENT

What Have You Done For Me Lately?
7:00 p.m.
109 Gallery
109 Broadway
Brooklyn, NY
1oh9.com

MONDAY 11

LECTURES Ecology for Urban Design
6:30 p.m.
The Cooper Union
The Great Hall
7 East Seventh St.
cooper.edu

New York Neon

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

EVENT

Oculus Book Talk: Marvin Mass, The Invisible Architect
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM**

TUESDAY 12

EVENTS

D.C. Climate and Urban Systems Partnership Workshop
10:00 a.m.
Koshland Science Museum
525 E St. NW
Washington, D.C.
aiadc.com

World's Fair Gardens: Shaping America's Landscapes

6:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

25 Architects:

Griz Dwight, AIA
12:00 p.m.
Districts Architecture Center
421 Seventh St. NW
aiadc.com

WEDNESDAY 13

FILM

Krivina
5:00 p.m.
MoMA
11 West 53rd St.
moma.org

CONFERENCE

Feeding Cities: Food Security in a Rapidly Urbanizing World
5:30 p.m.
University of Pennsylvania School of Design
210 South 34th St.
Philadelphia, PA
design.upenn.edu

EVENT

Four Freedoms: Kahn's Contemporary Design
6:00 p.m.
Meyerson Hall
University of Pennsylvania School of Design
210 South 34th St.
Philadelphia, PA
design.upenn.edu

THURSDAY 14

EVENTS

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

Cultural Investments: Economic Impacts of the Arts

6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
go.nbm.org

Zaha Hadid in

Conversation
6:00 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

LECTURES

Recent Works Around the World
6:30 p.m.
MIT School of Architecture + Planning
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

Emerging Voices

7:00 p.m.
Scholastic Auditorium
557 Broadway
cfa.aiany.org

Citizen Architect & Impaction Social Change

6:30 p.m.
SmithGroupJJR
901 K. St. NW
aiadc.com

SUNDAY 17

LECTURE

Portraits in Design: Daniel H. Burnham
1:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
go.nbm.org

MONDAY 18

LECTURES

A Land Ethic for The Urban Era
6:30 p.m.
The Cooper Union
The Great Hall
7 East Seventh St.
cooper.edu

The Meadows Neighborhood in Southwest Philadelphia: Recovering a Lost Landscape

6:00 p.m.
University of Pennsylvania School of Design
Meyerson Hall
210 South 34th St.
Philadelphia, PA
design.upenn.edu

TUESDAY 19

LECTURE

Small + Shared = Green
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

EVENTS

Shared Waters: The New School Greenfund Concert and Lecture
7:00 p.m.
The New School
Arnold Hall
55 West 13th St.
newschool.edu

Alexander Garvin:

Book Talk
6:30 p.m.
The Skyscraper Museum
36 Battery Pl.
skyscraper.org

WEDNESDAY 20

EVENT

The Making of Queen Elizabeth Park Book Launch & Celebration of the Life of John Hopkins
6:00 p.m.
University of Pennsylvania School of Design
Meyerson Hall
210 South 34th St.
Philadelphia, PA
design.upenn.edu

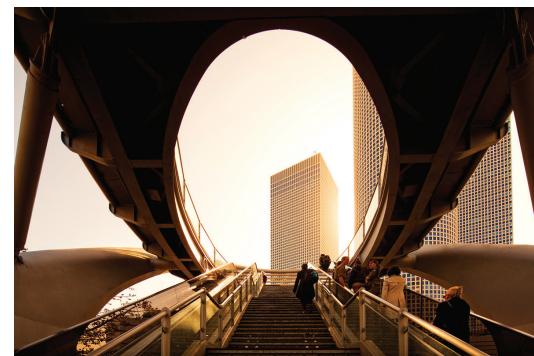
PERFORMANCE

What are Museums For? The Guerrilla Girls
7:00 p.m.
Carnegie Museum of Art
4400 Forbes Ave.
Pittsburgh, PA
web.cmoa.org



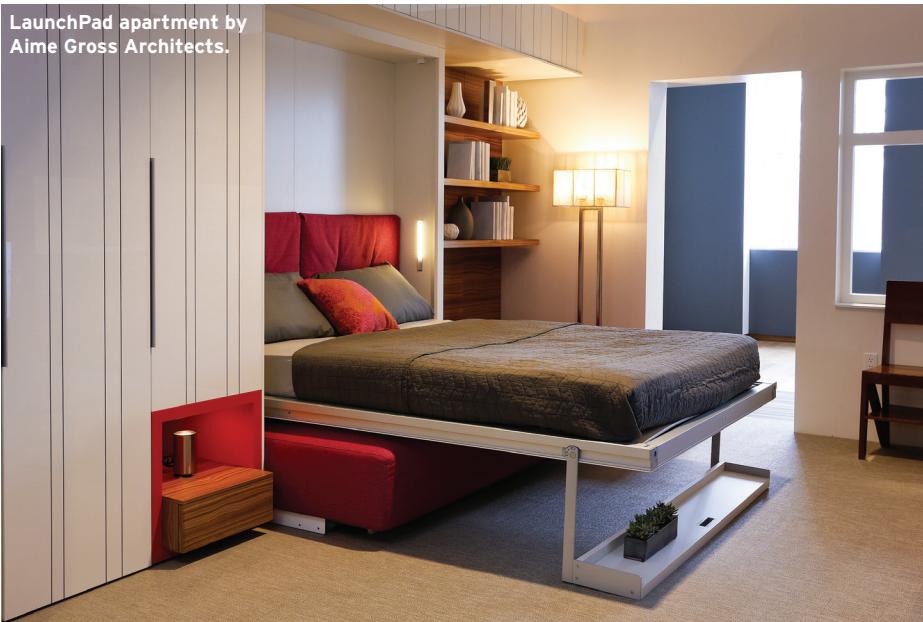
DESIGNING TOMORROW: AMERICA'S WORLD'S FAIRS OF THE 1930S
Museum of the City of New York
1220 Fifth Avenue
Through March 31

Designing Tomorrow presents relics from six depression-era expositions that brought new visions of progress and prosperity to a struggling nation. Tens of millions of Americans flocked to fairs in Chicago (1933/34), San Diego (1935/36), Dallas (1936), Cleveland (1936/37), San Francisco (1939/40), and New York (1939/40) to catch a glimpse of the futurist oracles that would soon become post-war realities—from glass skyscrapers, superhighways, and the spread of suburbia, to electronic home goods and nylon hosiery. The fairs helped America to look forward to an era of opulence and innovation, spreading from the metropolis to the living room. Modernist furniture, streamlined appliances, vintage film reels, and visionary renderings drawn from the museum's collection are presented together.



AIRCRAFT CARRIER
Storefront for Art and Architecture
97 Kenmare Street
Through April 27

Aircraft Carrier examines the dramatic changes that occurred in Israeli architecture between two catalyzing moments in global capitalism, 1973 and 2008. The events of the former, marked by irreparable changes in American relations to the Middle East and the fundamental structures of Israeli society, drastically altered the course of Israeli architecture. Presented through diverse works of photography and video art from international artist Florian Holzherr, Nira Pereg, Jan Tichy, Asaaf Evron, and Fernando Guerra, the exhibition explores this transformative period, the American imprint that endowed it, and the radical changes in Israeli architecture that emerged from it.

LaunchPad apartment by
Aime Gross Architects.

JOHN HALPERN

CONSIDERING SMALLNESS

**Making Room:
New Models for Housing for New Yorkers**
Museum of the City of New York
1220 Fifth Avenue
Through September 15

Few New Yorkers, and fewer still young ones, would agree that oversized apartments are among the prime bugbears of city living. For thousands, perhaps millions, a single room in a tiny share is all they can hope to call home, and persons with spacious one-bedrooms all to their lonesomes tend to be the envy of their friends.

Ironically, this condition is partially the legacy of 20th-century urban reformers, who

agitated for decades to introduce measures like mandatory minimums on apartment size and mandatory maximums on occupancy. When one considers the massive overcrowding so prevalent in Gotham even as late as the 1950s (think of the old “hot beds” of Harlem, where day laborers slept by night and night-shift workers by day), the efforts of those crusading do-gooders seem reasonable enough. But today things have changed. In too many neighborhoods, the smallest allowable apartments—400 square feet in some sections—have become astronomically expensive. Rather than pony up for an apartment of their own, renters simply pack in the roommates, regularly flouting the rarely enforced occupancy guidelines.

But what if people on a budget could find budget-sized apartments to match? That’s the premise of the new show at the Museum of the City of New York, “Making Room: New Models for Housing for New Yorkers.” On

view January 23-September 15, the exhibition imagines junking a few longstanding regulatory bars to help create modestly-sized, more flexible residences that reflect the way urbanites live now.

The germ of the show is a “Design Challenge” sponsored by the non-profit Citizens Housing & Planning Council and the Architectural League of New York. Five teams of architects were tasked with developing proposals that could meet existing standards on things like fire safety and building height, but that would toss out the rulebook on square footage, apartments per building, and a number of other age-old shibboleths of the housing code. The schemes (six in all, confusingly, since one group presents two) appear in renderings and models, and they’re complemented at the rear of the space by photos and wall text about mini-apartments that have sprung up in other cities around the world, from San Francisco

to Tokyo to Montreal.

Also included in the show—and perhaps its most appealing feature—is the Launch-Pad, a demonstration apartment created by Italian interior designer Pierluigi Colombo of firm Clei in collaboration with New York-based Aime Gross Architects. At 325 square feet, the L-shaped room occupying the center of the gallery is tricked out with a suite of clever items from Resource Furniture that turn it into an inhabitable Swiss Army knife. Almost everything folds out of something to become something else, from the shelf that turns into a bed to the chair that turns into a step ladder. The space is as homey as it is ingenious, though it is by no means clear what it would cost to actually furnish it as displayed.

Of the concepts presented in the “Design Challenge” section, the real standout is “Block/Tower,” the contribution from architects Stan Allen and Rafi Segal. The proposal is less distinguished for **continued on page 23**

Literary Unbuilding

Towards a Minor Architecture
Jill Stoner
MIT Press, \$19.95

In the intersection of literature and architecture resides the uneasy correspondence between the relative ease of writing a space (or filming a space) and the comparative difficulty of actually realizing a space through the time-consuming and complicated procedure of constructing built form. Certainly literature (including film) and architecture have been involved in an intricate *pas de deux* since the advent of the modern subject, centering on the negotiation and alienation of the fragile body (and soul) and a hard, obdurate building system of stones and bricks and Euclidian right angles. To this conversation Jill Stoner, Chair of the Graduate Program in Architecture at the University of California, Berkeley, offers *Towards a Minor Architecture*, a finely written, intelligent thesis that is unapologetically aligned with Gilles Deleuze and Felix Guattari’s literary project that maps new forms of performance into, around, and through architecture from a literary foundation that

asks us to take apart existing architectural form and allow the literary form to enter into it in a productively subversive way. “Architecture can no longer limit itself to the aesthetic pursuit of making buildings; it must now commit to a politics of selectively taking them apart,” writes Stoner.

In Stoner’s aptly titled manifesto (a nod, of course, to Le Corbusier’s *Towards a New Architecture*, which heralded a century of formalism) she locates new potentials for architectural spaces that can emerge from the minor literatures that Deleuze and Guattari identified in Franz Kafka’s discovery of language formations in the circular, warren-like spaces of the dispossessed and marginalized subjects of early twentieth-century urbanity. Deleuze and Guattari say of minor literature: “its cramped space forces each individual intrigue to connect immediately to politics.” In each case, the same condition that precludes political action also authorizes a new space in which such action can occur. The proliferating spaces of minor literatures exist within major literatures; hence Kafka, the Jew and Czech, as outsider in the fervent Germany of the early twentieth century. Similarly, the proliferating spaces of minor architectures exist within major architectures—or rather within major *failed* architectures. The sites of interrogation for the minor architecture project are the abandoned and foreclosed structures of late modern capitalism—the sick malls and office parks

along the webbing of Interstate highways and inside and outside the rings of global cities.

Following in the tradition, perhaps, of Christopher Alexander, an earlier Berkeley thinker on the topic of architecture as a right of the inhabitant, Stoner is playfully anti-formalist, insisting that a minor architecture is *becoming* space rather than *becoming* form. Her own architectural projects are illustrated in the final pages of each chapter of the slim volume—in fact the book was conceived as a guide to her own architecture. There is architecture, to be sure, in the literary critical language of Deleuze and Guattari—in the emergent space of lines of flight, the twisting skeins of the rhizomes, the demarcations of the smooth and striated, blocks and strata. Stoner is not the first architect to locate a thesis in the against-the-grain philosophy. However, her thoroughgoing appropriation of the literary critical lens of the Deleuzian analyst are skillfully deployed in a vivisection of the “myths”—of the interior, of the object, of the subject, and of nature.

In the reading of the subtle distinctions between the adroit interpretations of various literary texts and the sly images of her own projects, one senses a call to a more personal response to architecture from within the practice that will be increasingly valuable in the age of the Unsolicited Project and the Occupy movement. Writing as a lexical activity that can be privileged alongside



JILL STONER TOWARD A MINOR ARCHITECTURE

drawing and show what photography cannot show is the main achievement of this book. Stoner cites some obvious but still compelling examples of the minor architecture responses to already built spaces. These include the squatter occupations of Corviale, the ground-scaper outside Rome **continued on page 23**

An array of bungalow additions in Queens by Gans Studio.



GANS STUDIO

CONSIDERING SMALLNESS continued from page 22 what it does than what it doesn't do. It doesn't entail much new construction, but rather the adaptive reuse of existing commercial office towers—with which the city has long been glutted—retooled as residential high-rises. Where cubicles once reigned, the architects imagine a rich array of recreational and mixed live-work spaces. Best of all, perhaps, the architects would do away with the wasted space at the base of so many commercial skyscrapers, filling them in with what they term "Urban Cabins," clusters of small apartments laid out around innovative common spaces.

"Making Room" does suffer a bit from its own smallness, and the other proposals sometimes seem a bit cramped conceptually and less than fleshed-out visually. (Likewise there be seem to be a couple of obvious curatorial oversights—a video on a Japanese

project plays on a loop under a piece of wall text reading "Hong Kong.") The intrinsic difficulty of thinking big about getting small is amply demonstrated in a project that receives a brief treatment in the show: adAPT NYC, a new project being constructed at the behest of Mayor Bloomberg on Manhattan's East Side that actually realizes the premise of "Making Room," with apartments ranging from 250-350 square feet. As evident in the renderings, the residences will be adequate but fairly uninspired, lacking as they will the gee-whiz fixtures seen in the LaunchPad.

Whatever the disappointments of the design, however, they may matter little in the end to the lucky residents who will finally be getting an apartment of their own, however small it may be.

IAN VOLNER IS A NEW YORK-BASED WRITER AND CRITIC.



LITERARY UNBUILDING continued from page 22 that has been receptive to Situationist-inspired interventions from The Stalker Group for several years with results that are not easy to document because the residents have forbidden outsiders from coming into the politicized spaces with their iPhones and sound bites, as well as the storied Torres del David, an abandoned high rise in Caracas that has become home to activist squatters—clearly examples of the theory of minor architecture as it is being performed out in the world in keeping with Stoner's theory.

Still, a deeper and more complete presentation of Stoner's own projects and those of her students would have provided



COURTESY MIT PRESS

a more satisfying realization of the political project. A collective graduate thesis project at Berkeley that undertook to dismantle and rewrite a chain of Circuit City stores that were recently abandoned due to bankruptcy would have been interesting to consider in greater detail in light of the compelling presentation of the theoretical foundation of the project, especially since Stoner has provided a relentlessly personal and potent response to the tragedy of the interior, the exterior, the object, and the subject as it has played out in the new nature of entropy, foreclosure, and bankruptcy. "In their deceptively simple spatial strategies and in their many guises as intensely complex theoretical constructions, minor architectures will alter and dematerialize the constructed world," Stoner forecasts. In the writing, they already have in this finely realized text.

JEFFREY HOGREFE IS A PROFESSOR OF ARCHITECTURE, HUMANITIES, AND MEDIA STUDIES AT THE PRATT INSTITUTE IN BROOKLYN.

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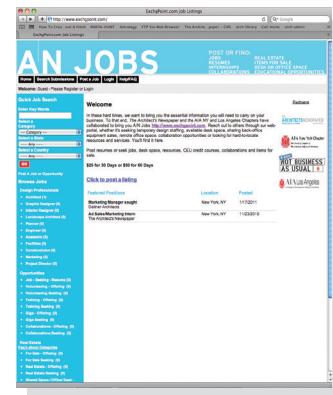
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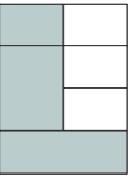
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THE ARCHITECT'S NEWSPAPER MARCH 6, 2013



Michael Sorkin Studio's proposal would relocate NYU's expansion to Pier 40.

and that there is elasticity in the idea of propinquity. Our question to ourselves was whether there were viable alternatives for a non-disruptive, concentrated expansion within a reasonable walking compass of NYU's center of gravity. We believe we have found one such possibility and offer it as "friends of the court," sympathetic to the desires of NYU for additional space, admiring of the existing architecture of the superblock sites, and eager to see our neighborhood develop in a way that both preserves and enhances its unique character, a character that immeasurably contributes to NYU's own remarkable qualities of place.

This proposal suggests accommodating NYU's academic expansion at the end of Houston Street on Pier 40, in the adjacent St. John's Building, and on the legendary—and long deconsecrated—ocean liner S.S. United States (or other obsolete vessel), which could offer dorm, dining, and meeting facilities. Pier 40 has long been a site in search of a use and our scheme offers an opportunity for new university facilities, for a substantial expansion of the existing athletic fields, for other new community uses, and for a revival of our maritime spirit. We've designed for an aggregate of academic facilities comparable to those currently proposed by NYU and additional space for student, faculty, and visitor housing in a highly glamorous setting. The Coles Sports Center would be retained at its existing location and the superblocks would also remain as they are, perhaps with modest tweaks.

Of course, a project like this will be subject to much negotiation and review and does require the removal of the parking currently occupying the pier, a use we regard as thoroughly incompatible with the superb waterfront site. It is also contingent on transfer of all or part of Pier 40 to NYU and the acquisition of the St. John's building and the S.S. United States, currently the subject of an RFP for re-use and previously floated as a hotel and conference venue in Philadelphia. This plan offers the advantages of non-disruption in the Village, easy access to the central campus, a spectacular location, what might well be a lower aggregate cost to the university, and a revenue stream for the Hudson River Park. While the designs offered here are highly preliminary—the drawings are more notional than architectural—and would need to be carefully contoured to actual uses and configured to reduce flooding risk, the availability of this virtual ready-made is intended to suggest the availability of sound, even superior alternatives to current plans. It is offered in full awareness of the vital role NYU plays in the life of downtown and seeks to conduce an expansion of the university's facilities that will make a positive contribution both to NYU and its neighborhood. We would be delighted to develop it further.

AN ALTERNATIVE PROPOSAL FOR THE GROWTH OF NYU

It's clear that the current plan for the expansion of the main campus of NYU is far from optimal. Construction on the existing residential superblocks will cause years of disruption to the daily lives of residents of both NYU's housing

and of the surrounding neighborhood. And, the inscription of additional building will deeply compromise the formal quality of those blocks, adding mass and density where there is no *urbanistic* call for it. While we understand the university's

desire to leverage the happy encounters of campus life by adding its new facilities in proximity to Washington Square, we note that many core functions of the campus are already distributed around the neighborhood and beyond



- | | |
|--|--|
| Apartments | Academic |
| Dormitories | Offices |
| Theatres | Connections |
| Retail | Pier 40 - Possible NYU Expansion |
| Sport Facility | Sport Fields |

WE THANK MEMBERS THE NYU FACULTY AGAINST THE SEXTON PLAN (NYUFASP) FOR THEIR SUPPORT BUT NOTE THAT THIS PROPOSAL WAS ORIGINATED BY MICHAEL SORKIN STUDIO AND DOES NOT REPRESENT NYUFASP'S OFFICIAL POSITION.

MICHAEL SORKIN STUDIO, PROJECT DESIGNERS: MICHAEL SORKIN, INMA ROSAS, JIE GUE



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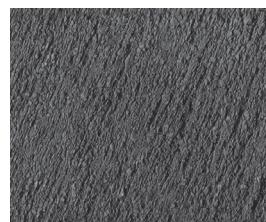
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WEDNESDAY 6

EVENT
Walkable and Healthy Communities: Tactics and Case Studies
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TOUR
Guided Exhibition Tour of The Edgeless School and Building Connections
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

LECTURE
No Church in the Wild: The Aesthetics of Anarchy
12:30 p.m.
Pratt Institute
Alumni Reading Room
200 Willoughby Ave.
Brooklyn NY
pratt.edu

THURSDAY 7
EXHIBITION OPENINGS
Broadway 100 Steps
5:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

A Period of Juvenile Prosperity
6:00 p.m.
Yossi Milo Gallery
245 10th Ave.
yossimilo.com

Industrial Design Senior Exhibition
6:00 p.m.
Woods-Gerry Gallery
62 Prospect St.
Providence, RI
event.risd.edu

SEMINAR
Commercial Bicycle Parking
8:30 a.m.
AIA DC
421 Seventh St. NW
Washington, D.C.
aiadc.com

LECTURES
Matthias Kohler: The Design of Robotic Fabricated Architecture
6:30 p.m.
MIT School of Architecture + Planning
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

David Orr, Michael Kalil Endowment for Smart Design Fellow Lecture
6:00 p.m.
Parsons the New School for Design
Tishman Auditorium
66 West 12th St.
newschool.edu

EVENTS
American Metropolis: The Future | Development and Construction in New York City
7:00 p.m.
The Cooper Union
The Great Hall
7 East Seventh St.
cooper.edu

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

Putting Public Space in its Place, Harvard GSD Conference on Public Space
12:00 a.m.
Harvard Graduate School of Design
Piper Auditorium
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

Icelandic Picnic
11:30 a.m.
Great Hall
Portland Museum of Art
7 Congress Sq.
Portland, ME
portlandmuseum.org

FRIDAY 8
EXHIBITION OPENING
Henri Labrouste: Structure Brought to Light
10:30 a.m.
MoMA
11 West 53rd St.
New York
moma.org

SATURDAY 9
LECTURE
Lois Dodd: Independent Spirit
1:00 p.m.
Portland Museum of Art
7 Congress Sq.
Portland, ME
portlandmuseum.org

WORKSHOP
Generative Assemblies: Constraint-Based Component Design + Digital Fabrication
10:00 a.m.
Mode Lab
1205 Manhattan Ave.
Brooklyn, NY
lab.modcollective.nu

EVENT
What Have You Done For Me Lately?
7:00 p.m.
109 Gallery
109 Broadway
Brooklyn, NY
1oh9.com

MONDAY 11
LECTURES
Ecology for Urban Design
6:30 p.m.
The Cooper Union
The Great Hall
7 East Seventh St.
cooper.edu

New York Neon
8:00 p.m.
The National Arts Club
15 Gramercy Park South
cfa.aiany.org

EVENT
Oculus Book Talk: Marvin Mass, The Invisible Architect
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

TUESDAY 12

EVENTS
D.C. Climate and Urban Systems Partnership Workshop
10:00 a.m.
Koshland Science Museum
525 E St. NW
Washington, D.C.
aiadc.com

World's Fair Gardens: Shaping America's Landscapes
6:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

25 Architects: Griz Dwight, AIA
12:00 p.m.
Districts Architecture Center
421 Seventh St. NW
aiadc.com

WEDNESDAY 13
FILM
Krivina
5:00 p.m.
MoMA
11 West 53rd St.
moma.org

CONFERENCE
Feeding Cities: Food Security in a Rapidly Urbanizing World
5:30 p.m.
University of Pennsylvania School of Design
210 South 34th St.
Philadelphia, PA
design.upenn.edu

EVENT
Four Freedoms: Kahn's Contemporary Design
6:00 p.m.
Meyerson Hall
University of Pennsylvania School of Design
210 South 34th St.
Philadelphia, PA
design.upenn.edu

THURSDAY 14
EVENTS
Designing for Health
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Cultural Investments: Economic Impacts of the Arts
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
go.nbm.org

Zaha Hadid in Conversation
6:00 p.m.
The Metropolitan Museum of Art
1000 Fifth Ave.
metmuseum.org

LECTURES
Recent Works Around the World
6:30 p.m.
MIT School of Architecture + Planning
77 Massachusetts Ave.
Cambridge, MA
architecture.mit.edu

Emerging Voices
7:00 p.m.
Scholastic Auditorium
557 Broadway
cfa.aiany.org

Citizen Architect & Impaction Social Change
6:30 p.m.
SmithGroupJJR
901 K. St. NW
aiadc.com

SUNDAY 17
LECTURE
Portraits in Design: Daniel H. Burnham
1:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
go.nbm.org

MONDAY 18
LECTURES
A Land Ethic for The Urban Era
6:30 p.m.
The Cooper Union
The Great Hall
7 East Seventh St.
cooper.edu

The Meadows Neighborhood in Southwest Philadelphia: Recovering a Lost Landscape
6:00 p.m.
University of Pennsylvania School of Design
Meyerson Hall
210 South 34th St.
Philadelphia, PA
design.upenn.edu

TUESDAY 19
LECTURE
Small + Shared = Green
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

EVENTS
Shared Waters: The New School Greenfund Concert and Lecture
7:00 p.m.
The New School
Arnold Hall
55 West 13th St.
newschool.edu

Alexander Garvin: Book Talk
6:30 p.m.
The Skyscraper Museum
36 Battery Pl.
skyscraper.org

WEDNESDAY 20
EVENT
The Making of Queen Elizabeth Park Book Launch & Celebration of the Life of John Hopkins
6:00 p.m.
University of Pennsylvania School of Design
Meyerson Hall
210 South 34th St.
Philadelphia, PA
design.upenn.edu

PERFORMANCE
What are Museums For? The Guerrilla Girls
7:00 p.m.
Carnegie Museum of Art
4400 Forbes Ave.
Pittsburgh, PA
web.cmoa.org



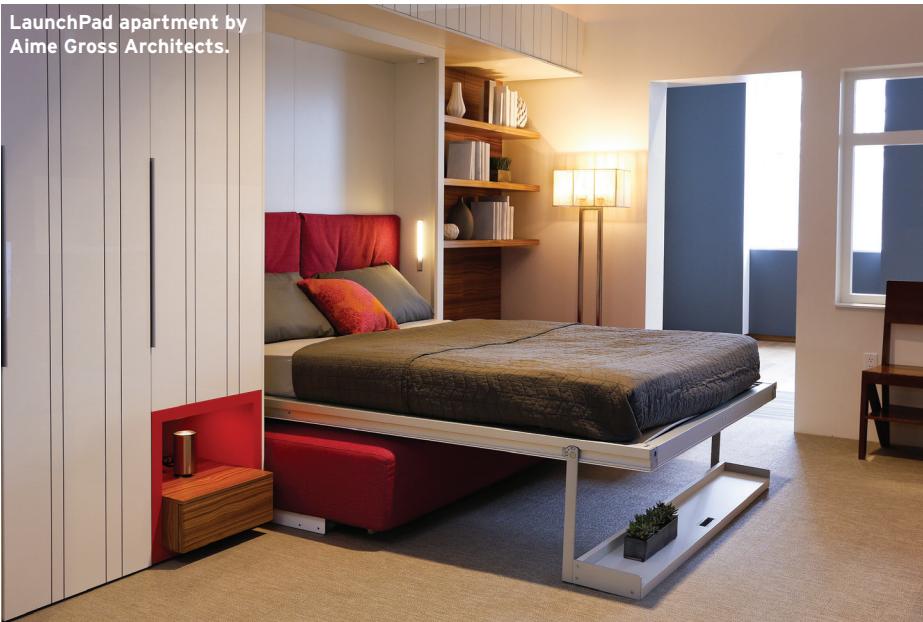
DESIGNING TOMORROW: AMERICA'S WORLD'S FAIRS OF THE 1930S
Museum of the City of New York
1220 Fifth Avenue
Through March 31

Designing Tomorrow presents relics from six depression-era expositions that brought new visions of progress and prosperity to a struggling nation. Tens of millions of Americans flocked to fairs in Chicago (1933/34), San Diego (1935/36), Dallas (1936), Cleveland (1936/37), San Francisco (1939/40), and New York (1939/40) to catch a glimpse of the futurist oracles that would soon become post-war realities—from glass skyscrapers, superhighways, and the spread of suburbia, to electronic home goods and nylon hosiery. The fairs helped America to look forward to an era of opulence and innovation, spreading from the metropolis to the living room. Modernist furniture, streamlined appliances, vintage film reels, and visionary renderings drawn from the museum's collection are presented together.



AIRCRAFT CARRIER
Storefront for Art and Architecture
97 Kenmare Street
Through April 27

Aircraft Carrier examines the dramatic changes that occurred in Israeli architecture between two catalyzing moments in global capitalism, 1973 and 2008. The events of the former, marked by irreparable changes in American relations to the Middle East and the fundamental structures of Israeli society, drastically altered the course of Israeli architecture. Presented through diverse works of photography and video art from international artist Florian Holzherr, Nira Pereg, Jan Tichy, Asaaf Evron, and Fernando Guerra, the exhibition explores this transformative period, the American imprint that endowed it, and the radical changes in Israeli architecture that emerged from it.

LaunchPad apartment by
Aime Gross Architects.

JOHN HALPERN

CONSIDERING SMALLNESS

**Making Room:
New Models for Housing for New Yorkers**
Museum of the City of New York
1220 Fifth Avenue
Through September 15

Few New Yorkers, and fewer still young ones, would agree that oversized apartments are among the prime bugbears of city living. For thousands, perhaps millions, a single room in a tiny share is all they can hope to call home, and persons with spacious one-bedrooms all to their lonesomes tend to be the envy of their friends.

Ironically, this condition is partially the legacy of 20th-century urban reformers, who

agitated for decades to introduce measures like mandatory minimums on apartment size and mandatory maximums on occupancy. When one considers the massive overcrowding so prevalent in Gotham even as late as the 1950s (think of the old “hot beds” of Harlem, where day laborers slept by night and night-shift workers by day), the efforts of those crusading do-gooders seem reasonable enough. But today things have changed. In too many neighborhoods, the smallest allowable apartments—400 square feet in some sections—have become astronomically expensive. Rather than pony up for an apartment of their own, renters simply pack in the roommates, regularly flouting the rarely enforced occupancy guidelines.

But what if people on a budget could find budget-sized apartments to match? That’s the premise of the new show at the Museum of the City of New York, “Making Room: New Models for Housing for New Yorkers.” On

view January 23-September 15, the exhibition imagines junking a few longstanding regulatory bars to help create modestly-sized, more flexible residences that reflect the way urbanites live now.

The germ of the show is a “Design Challenge” sponsored by the non-profit Citizens Housing & Planning Council and the Architectural League of New York. Five teams of architects were tasked with developing proposals that could meet existing standards on things like fire safety and building height, but that would toss out the rulebook on square footage, apartments per building, and a number of other age-old shibboleths of the housing code. The schemes (six in all, confusingly, since one group presents two) appear in renderings and models, and they’re complemented at the rear of the space by photos and wall text about mini-apartments that have sprung up in other cities around the world, from San Francisco

to Tokyo to Montreal.

Also included in the show—and perhaps its most appealing feature—is the Launch-Pad, a demonstration apartment created by Italian interior designer Pierluigi Colombo of firm Clei in collaboration with New York-based Aime Gross Architects. At 325 square feet, the L-shaped room occupying the center of the gallery is tricked out with a suite of clever items from Resource Furniture that turn it into an inhabitable Swiss Army knife. Almost everything folds out of something to become something else, from the shelf that turns into a bed to the chair that turns into a step ladder. The space is as homey as it is ingenious, though it is by no means clear what it would cost to actually furnish it as displayed.

Of the concepts presented in the “Design Challenge” section, the real standout is “Block/Tower,” the contribution from architects Stan Allen and Rafi Segal. The proposal is less distinguished for **continued on page 23**

Literary Unbuilding

Towards a Minor Architecture
Jill Stoner
MIT Press, \$19.95

In the intersection of literature and architecture resides the uneasy correspondence between the relative ease of writing a space (or filming a space) and the comparative difficulty of actually realizing a space through the time-consuming and complicated procedure of constructing built form. Certainly literature (including film) and architecture have been involved in an intricate *pas de deux* since the advent of the modern subject, centering on the negotiation and alienation of the fragile body (and soul) and a hard, obdurate building system of stones and bricks and Euclidian right angles. To this conversation Jill Stoner, Chair of the Graduate Program in Architecture at the University of California, Berkeley, offers *Towards a Minor Architecture*, a finely written, intelligent thesis that is unapologetically aligned with Gilles Deleuze and Felix Guattari’s literary project that maps new forms of performance into, around, and through architecture from a literary foundation that

asks us to take apart existing architectural form and allow the literary form to enter into it in a productively subversive way. “Architecture can no longer limit itself to the aesthetic pursuit of making buildings; it must now commit to a politics of selectively taking them apart,” writes Stoner.

In Stoner’s aptly titled manifesto (a nod, of course, to Le Corbusier’s *Towards a New Architecture*, which heralded a century of formalism) she locates new potentials for architectural spaces that can emerge from the minor literatures that Deleuze and Guattari identified in Franz Kafka’s discovery of language formations in the circular, warren-like spaces of the dispossessed and marginalized subjects of early twentieth century urbanity. Deleuze and Guattari say of minor literature: “its cramped space forces each individual intrigue to connect immediately to politics.” In each case, the same condition that precludes political action also authorizes a new space in which such action can occur. The proliferating spaces of minor literatures exist within major literatures; hence Kafka, the Jew and Czech, as outsider in the fervent Germany of the early twentieth century. Similarly, the proliferating spaces of minor architectures exist within major architectures—or rather within major *failed* architectures. The sites of interrogation for the minor architecture project are the abandoned and foreclosed structures of late modern capitalism—the sick malls and office parks

along the webbing of Interstate highways and inside and outside the rings of global cities.

Following in the tradition, perhaps, of Christopher Alexander, an earlier Berkeley thinker on the topic of architecture as a right of the inhabitant, Stoner is playfully anti-formalist, insisting that a minor architecture is *becoming* space rather than *becoming* form. Her own architectural projects are illustrated in the final pages of each chapter of the slim volume—in fact the book was conceived as a guide to her own architecture. There is architecture, to be sure, in the literary critical language of Deleuze and Guattari—in the emergent space of lines of flight, the twisting skeins of the rhizomes, the demarcations of the smooth and striated, blocks and strata. Stoner is not the first architect to locate a thesis in the against-the-grain philosophy. However, her thoroughgoing appropriation of the literary critical lens of the Deleuzian analyst are skillfully deployed in a vivisection of the “myths”—of the interior, of the object, of the subject, and of nature.

In the reading of the subtle distinctions between the adroit interpretations of various literary texts and the sly images of her own projects, one senses a call to a more personal response to architecture from within the practice that will be increasingly valuable in the age of the Unsolicited Project and the Occupy movement. Writing as a lexical activity that can be privileged alongside



JILL STONER TOWARD A MINOR ARCHITECTURE

drawing and show what photography cannot show is the main achievement of this book. Stoner cites some obvious but still compelling examples of the minor architecture responses to already built spaces. These include the squatter occupations of Corviale, the ground-scaper outside Rome **continued on page 23**

An array of bungalow additions in Queens by Gans Studio.



GANS STUDIO

CONSIDERING SMALLNESS continued from page 22 what it does than what it doesn't do. It doesn't entail much new construction, but rather the adaptive reuse of existing commercial office towers—with which the city has long been glutted—retooled as residential high-rises. Where cubicles once reigned, the architects imagine a rich array of recreational and mixed live-work spaces. Best of all, perhaps, the architects would do away with the wasted space at the base of so many commercial skyscrapers, filling them in with what they term "Urban Cabins," clusters of small apartments laid out around innovative common spaces.

"Making Room" does suffer a bit from its own smallness, and the other proposals sometimes seem a bit cramped conceptually and less than fleshed-out visually. (Likewise there be seem to be a couple of obvious curatorial oversights—a video on a Japanese

project plays on a loop under a piece of wall text reading "Hong Kong.") The intrinsic difficulty of thinking big about getting small is amply demonstrated in a project that receives a brief treatment in the show: adAPT NYC, a new project being constructed at the behest of Mayor Bloomberg on Manhattan's East Side that actually realizes the premise of "Making Room," with apartments ranging from 250-350 square feet. As evident in the renderings, the residences will be adequate but fairly uninspired, lacking as they will the gee-whiz fixtures seen in the LaunchPad.

Whatever the disappoints of the design, however, they may matter little in the end to the lucky residents who will finally be getting an apartment of their own, however small it may be.

IAN VOLNER IS A NEW YORK-BASED WRITER AND CRITIC.



LITERARY UNBUILDING continued from page 22 that has been receptive to Situationist-inspired interventions from The Stalker Group for several years with results that are not easy to document because the residents have forbidden outsiders from coming into the politicized spaces with their iPhones and sound bites, as well as the storied Torres del David, an abandoned high rise in Caracas that has become home to activist squatters—clearly examples of the theory of minor architecture as it is being performed out in the world in keeping with Stoner's theory.

Still, a deeper and more complete presentation of Stoner's own projects and those of her students would have provided



COURTESY MIT PRES

a more satisfying realization of the political project. A collective graduate thesis project at Berkeley that undertook to dismantle and rewrite a chain of Circuit City stores that were recently abandoned due to bankruptcy would have been interesting to consider in greater detail in light of the compelling presentation of the theoretical foundation of the project, especially since Stoner has provided a relentlessly personal and potent response to the tragedy of the interior, the exterior, the object, and the subject as it has played out in the new nature of entropy, foreclosure, and bankruptcy. "In their deceptively simple spatial strategies and in their many guises as intensely complex theoretical constructions, minor architectures will alter and dematerialize the constructed world," Stoner forecasts. In the writing, they already have in this finely realized text.

JEFFREY HOGREFE IS A PROFESSOR OF ARCHITECTURE, HUMANITIES, AND MEDIA STUDIES AT THE PRATT INSTITUTE IN BROOKLYN.

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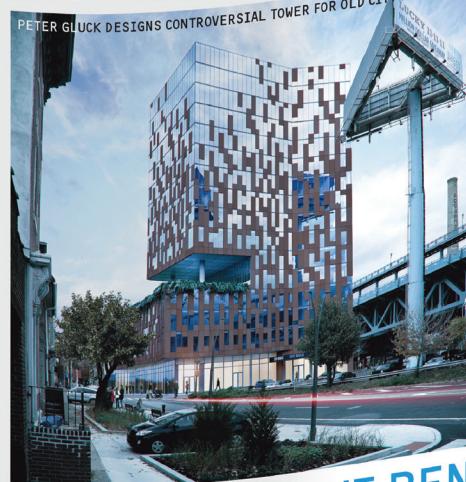
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PETER GLUCK DESIGNS CONTROVERSIAL TOWER FOR OLD CITY PHILLY

COURTESY PETER GLUCK AND PARTNER

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**

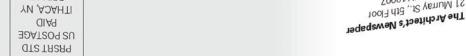


A VOYAGE TO VENICE. SEE PAGE 13.

FRANCESCO BALLOCCO/ISTOCK/ALAMY FOR ARCHITECTS

WRIGHT AT HOME

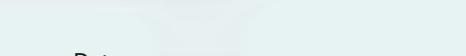
Frank Lloyd Wright had a famously contentious relationship with cities and with New York in particular. New York City, however, will be the final home for much of his architectural output, thanks to a groundbreaking partnership by Columbia University's Avery Architectural & Fine Arts Library and the 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**



A school by PKSB.

Henry Stolzmann, 1945-2012

The senior partner of the venerable, two-generation New York firm Fasanella + Klein, Stolzmann died on August 8 at 66 after an 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 and Daniel Stolzmann, the women in their lives Sasha and Caroline, and a grandson. Henry Stolzmann was born in Brooklyn, grew up in Yonkers, went to college at McGill University in Montreal, **continued on page 2**



PAUL GOLDBERGER

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**



MOMA AND COLUMBIA TO JOINTLY HOUSE ICONOCLASTIC ARCHITECT'S ARCHIVE

WRIGHT AT HOME

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**



MOMA AND COLUMBIA TO JOINTLY HOUSE ICONOCLASTIC ARCHITECT'S ARCHIVE

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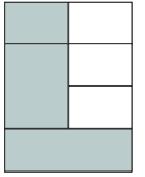
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Michael Sorkin Studio's proposal would relocate NYU's expansion to Pier 40.

and that there is elasticity in the idea of propinquity. Our question to ourselves was whether there were viable alternatives for a non-disruptive, concentrated expansion within a reasonable walking compass of NYU's center of gravity. We believe we have found one such possibility and offer it as "friends of the court," sympathetic to the desires of NYU for additional space, admiring of the existing architecture of the superblock sites, and eager to see our neighborhood develop in a way that both preserves and enhances its unique character, a character that immeasurably contributes to NYU's own remarkable qualities of place.

This proposal suggests accommodating NYU's academic expansion at the end of Houston Street on Pier 40, in the adjacent St. John's Building, and on the legendary—and long deconsecrated—ocean liner S.S. United States (or other obsolete vessel), which could offer dorm, dining, and meeting facilities. Pier 40 has long been a site in search of a use and our scheme offers an opportunity for new university facilities, for a substantial expansion of the existing athletic fields, for other new community uses, and for a revival of our maritime spirit. We've designed for an aggregate of academic facilities comparable to those currently proposed by NYU and additional space for student, faculty, and visitor housing in a highly glamorous setting. The Coles Sports Center would be retained at its existing location and the superblocks would also remain as they are, perhaps with modest tweaks.

Of course, a project like this will be subject to much negotiation and review and does require the removal of the parking currently occupying the pier, a use we regard as thoroughly incompatible with the superb waterfront site. It is also contingent on transfer of all or part of Pier 40 to NYU and the acquisition of the St. John's building and the S.S. United States, currently the subject of an RFP for re-use and previously floated as a hotel and conference venue in Philadelphia. This plan offers the advantages of non-disruption in the Village, easy access to the central campus, a spectacular location, what might well be a lower aggregate cost to the university, and a revenue stream for the Hudson River Park. While the designs offered here are highly preliminary—the drawings are more notional than architectural—and would need to be carefully contoured to actual uses and configured to reduce flooding risk, the availability of this virtual ready-made is intended to suggest the availability of sound, even superior alternatives to current plans. It is offered in full awareness of the vital role NYU plays in the life of downtown and seeks to conduce an expansion of the university's facilities that will make a positive contribution both to NYU and its neighborhood. We would be delighted to develop it further.

AN ALTERNATIVE PROPOSAL FOR THE GROWTH OF NYU

It's clear that the current plan for the expansion of the main campus of NYU is far from optimal. Construction on the existing residential superblocks will cause years of disruption to the daily lives of residents of both NYU's housing

and of the surrounding neighborhood. And, the inscription of additional building will deeply compromise the formal quality of those blocks, adding mass and density where there is no *urbanistic* call for it. While we understand the university's

desire to leverage the happy encounters of campus life by adding its new facilities in proximity to Washington Square, we note that many core functions of the campus are already distributed around the neighborhood and beyond



- | | |
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WE THANK MEMBERS THE NYU FACULTY AGAINST THE SEXTON PLAN (NYUFASP) FOR THEIR SUPPORT BUT NOTE THAT THIS PROPOSAL WAS ORIGINATED BY MICHAEL SORKIN STUDIO AND DOES NOT REPRESENT NYUFASP'S OFFICIAL POSITION.

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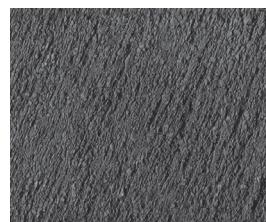
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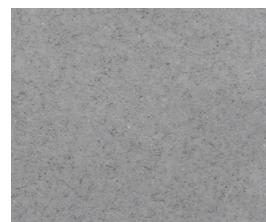
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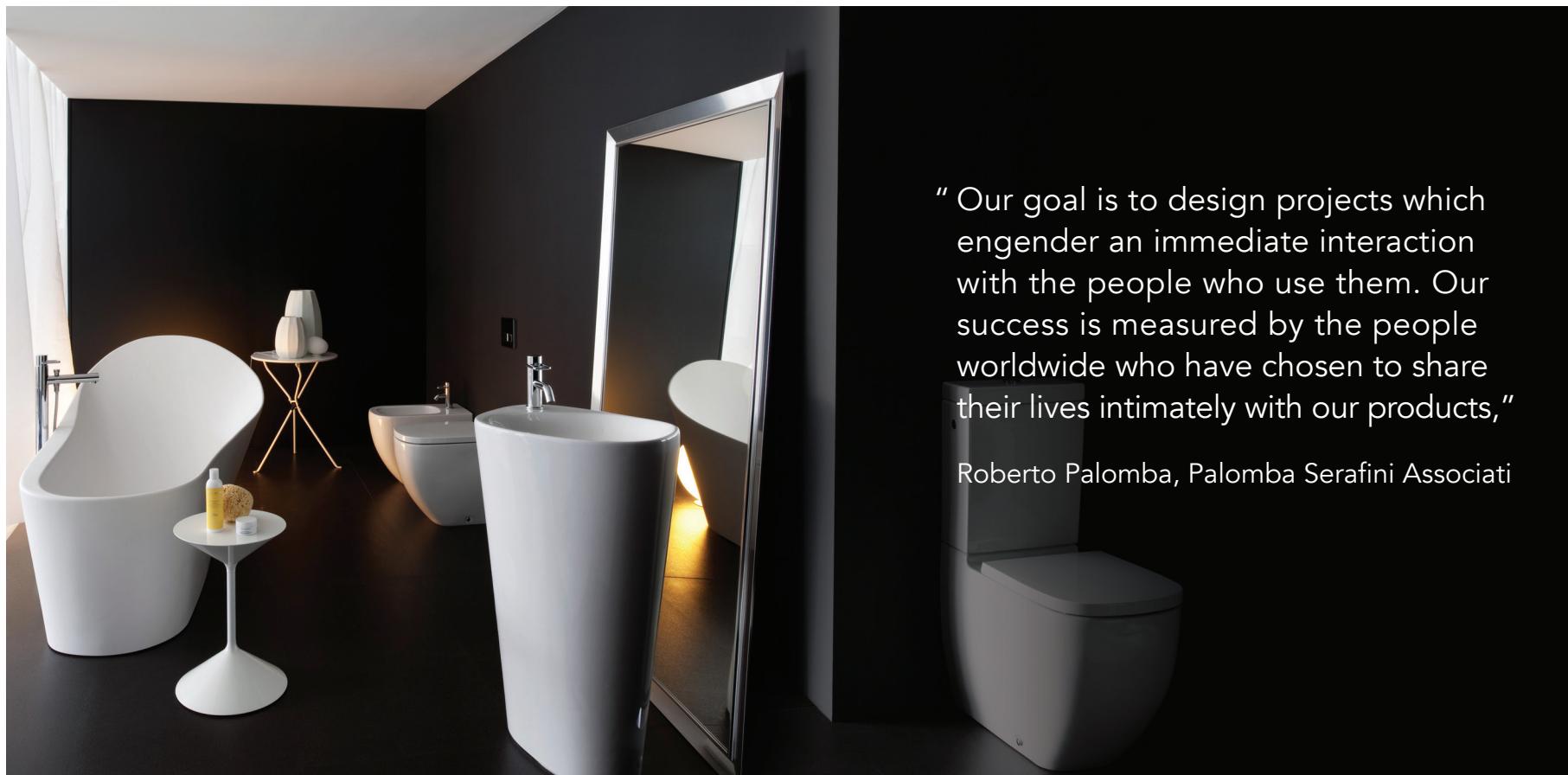
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Roberto Palomba, Palomba Serafini Associati

LAUFEN's Rich History of Collaboration

LAUFEN has a rich history of partnering for inspiration with world-renowned designers. These world-class designers and architects bring their definitive design point of view and marry it to LAUFEN's design aesthetic and manufacturing skills for award-winning results. This past year, LAUFEN was proud to once again partner with Roberto Palomba and his firm Palomba Serafini Associati for additions to the Palomba Collection of bath vanities, sinks and furniture.

If you are not familiar with the Milan-based design firm Palomba Serafini Associati, founded in 1994 by architects and designers Ludovica + Roberto Palomba, you likely know many of the brands they've designed for, including Poltrona Frau, Cappelini, KitchenAid and Boffi Kitchens.



Roberto Palomba of Palomba Serafini Associati

Renowned for skillfully pushing the natural limits of ceramics, the Palomba's initial collection for LAUFEN focused on developing what would become their signature – organic shapes they call the 'fingerprint of nature.' The tension between rigorous geometrical and organic shapes is typical of the entire collection, and ensures that all elements can be combined with one another. For their newest collection, the Milanese designers again focused on soft organic lines. The highlights of the Palomba Collection 2012 edition are the "Menhir" washbasin and an exceptional bathtub. These two leading protagonists are accompanied by a cast of four new countertop washbasins, two washbasin bowls and a new bathroom furniture collection.

Menhir Floorstanding Washbasins

"Menhir," which means "tall stone" in Breton, is a floorstanding ceramic washbasin. Its smooth contours recall a rock formed and polished by the tide, its bowl organically morphing into the washbasin surface.

Countertop Washbasins

These washbasins continue the Palomba's evolution of the 'fingerprint of nature' with their organic, soft shape and thin ceramic surround. Available as small as 19 inches up to 39 inches, these washbasins are best when used with the Palomba vanities. Available in white and matte white.



Palomba Collection: Menhir Floorstanding Washbasin



Palomba Collection: Solid Surface Tub



Palomba Collection: Countertop Washbasins and Shelving



Palomba Collection: Vessel Bowl Washbasins

Solid Surface Tub

LAUFEN's first solid surface tub, this beautiful 72 inch long tub is the perfect complement to the other pieces of the Palomba Collection. Standing 35 inches at its highest point, it retains a softness of overall shape, which is in keeping with the other Palomba pieces.

Vessel Bowl Washbasins

These asymmetrical bowl washbasins are an elegant addition to the Palomba line. Imbued with an organic yet classic countenance, they are at home in any contemporary setting.

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"EVERY PROJECT PRESENTS A UNIQUE SET OF CONSTRAINTS THAT BECOME KEY IN OUR DESIGN PROCESS. THE POTENT IDEAS FOR EACH PROJECT ARE DERIVED FROM AVAILABLE MATERIALS AND LABOR. MATERIALITY IS DEFINITELY AN AREA OF FOCUS. WE START WITH A WIDE BERTH OF LOOKING AT DIFFERENT MATERIALS AND HONING IN, LOOKING AT SAMPLES, MOCKUPS, AND EXPERIMENTING WITH THE MATERIALS." **MARK SANDERSON, DIGSAU**



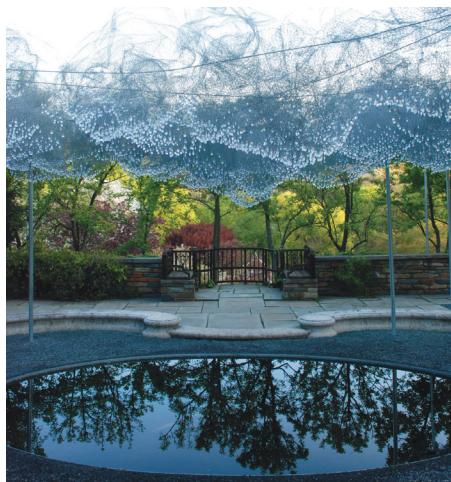
"OUR WORK IS PART OF A BROADER POLICY AGENDA. WE WANT TO ENGAGE DESIGNERS WITH POLICY MAKERS, TO SHOW THAT DESIGNERS CAN HAVE THE EXPERTISE." **SUSANNAH DRAKE, DLANDSTUDIO**

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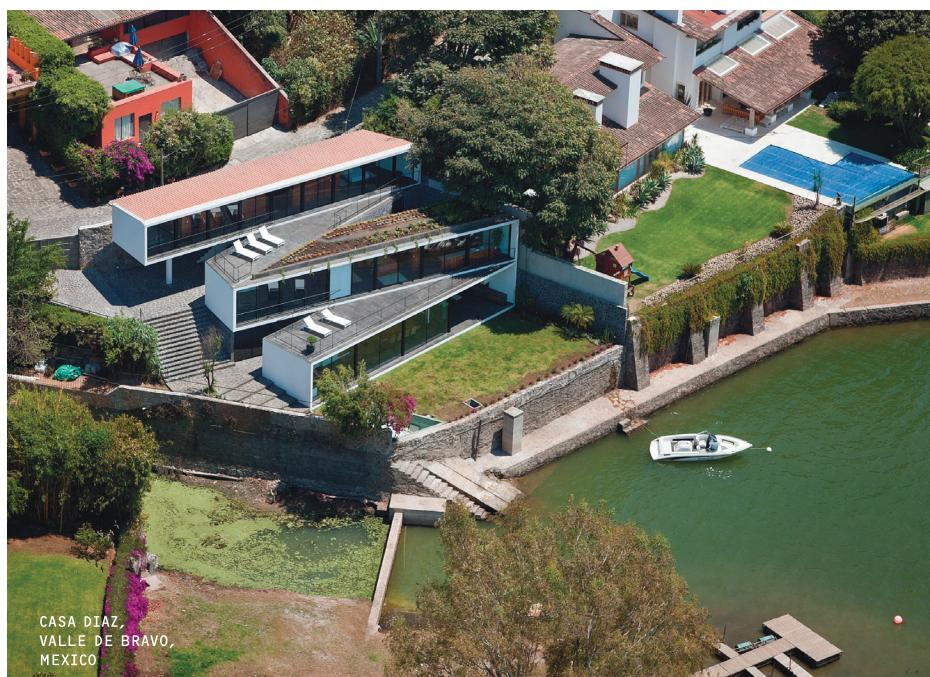
"WE NEVER WANTED A STYLE. WE WERE TRYING TO BUILD AFFORDABLY. I THINK, IN THE LOCATION WHERE WE ARE, IT'S THE MOST IMPORTANT THING." **JORGE GRACIA, GRACIA STUDIO**



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VALLE DE BRAVO,
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COURTESY PRODUCTORA; RIGHT: RAFAEL GAMO

The four partners of Mexico City-based Productora hail from Argentina, Belgium, and Mexico. They have channeled their diverse backgrounds into a cohesive and action-oriented approach that leans on tradition, but is far from old-fashioned. The firm is less concerned with what partner Wonne Ickx described as “continuous innovation” and more interested in “building a common vocabulary” and “using the materials and skills that

we have on hand on a more conceptual level.” Since Productora was founded in 2006, the firm has grown to a staff of 15 and has tackled a number of projects in Mexico and abroad, ranging from residences and institutional buildings to restaurants and corporate headquarters. Regardless of the type of project, the methodology has remained consistent. “We try to resolve our architecture with the [fewest] possible gestures,” said Ickx.

“It can take us some time to hit the nail on the head, but we always try to find one single solution to solve many problems of a project.” A recent commission to design a textile museum in a town near Oaxaca in southern Mexico called for the same conceptual clarity that has been the backbone of Productora’s work. The firm first looked at what critical facilities were missing in the area, then designed a building to fill those specific community needs. The

museum will provide not only exhibition space but also house a small library, a covered open-air meeting area, public toilets, and a multi-functional room for town musicians. The firm reinterpreted the “town typology,” creating a sloped roof on the museum and tapping in to the natural resources and materials at its disposal—using wood, stone, and primitive brick ovens as the “basic ingredients” of the building. “We try to create a certain

integration into the urban texture, but at the same time, through scale, orientation, and proportion, we create a very singular and specific element that stands out. We are really interested in simple and strong geometries,” said Ickx. Dedicated to cultivating new talent in Latin America, Productora also co-founded LIGA, space for architecture, in Mexico City, with curator Ruth Estevez in 2011. LIGA serves not only as an exhibition space but also a

forum for emerging architects to discuss ideas about architectural practices in South and Central America. The project is a natural extension of Productora’s own ethos, which is most successful when there is a “clash between our own personal interests,” said Ickx. “If we bring this [clash] in contrast to a given site and budget, something interesting comes out.” **NICOLE ANDERSON**



MASS DESIGN GROUP

BOSTON



COURTESY MASS DESIGN GROUP

In 2007, when Michael Murphy and Alan Ricks, founding partners of MASS Design Group, were immersed in designing the Butaro Hospital in Rwanda, Ricks saw a newspaper headline telling architects, “If you are in college and want a job, don’t major in architecture.” Reading that, he recently recalled, he saw a “profound disconnect” between the bleak job market and the very real and critical demand for the expertise and skills that architects have to offer.

“What we’ve [since] found is a kind of diminishing value ascribed to what architects provide in the marketplace and society, and this has been reflected in sustained high unemployment and headlines in the *New York Times*,” Ricks said. MASS Design Group, which seeks to improve health and the quality of life through design, saw firsthand through its work abroad “an opportunity to rearticulate the instrumentality of architecture to effect change,

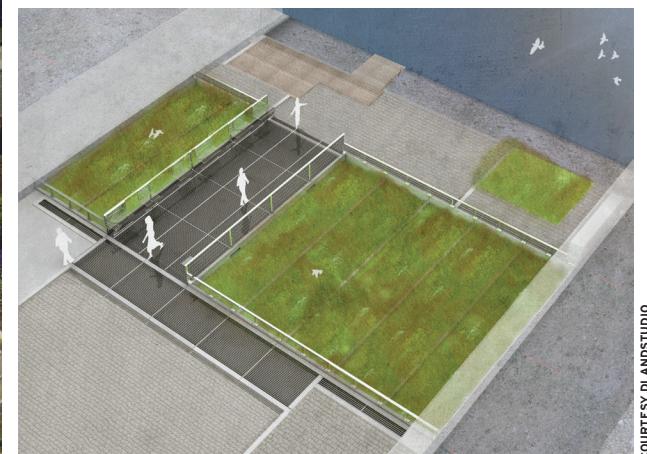
and in doing so, bolster the market for architects and what is demanded for architects,” said Ricks. The firm grew out of a chance encounter between Murphy, who was a student at that time at Harvard Graduate School of Design (GSD), and Dr. Paul Farmer, the co-founder of Partners in Health (PIH). In 2006, Murphy attended a lecture by Dr. Farmer, on campus, which later developed into a conversation about how architects could contribute to

the mission of PIH to provide better health care. A year later, Murphy and Ricks, a fellow GSD student, formed MASS Design Group, and, with PIH, began work on Butaro Hospital. The firm, composed of a team of nearly 20 architects, has worked on projects throughout Africa, in Tanzania, Liberia, Sierra Leone, Gabon, Democratic Republic of the Congo, and, more recently, Haiti. Those facilities, built from locally-sourced materials, use advanced technology

to mitigate the spread of disease—whether that means a design for the Nyanza maternity hospital that employs natural ventilation and solar chimneys, or a project for doctors’ housing, also in Rwanda, that will create jobs for the local population and spur training in sustainable building. “We have the greatest opportunity in places that are more open to innovation and less hamstrung by legacy systems that restrict the ability to develop new

approaches,” said Ricks. “MASS’ goal for expansion is to create great projects that profoundly effect great outcomes, particularly in terms of space and developing economies.” **NA**

LEFT:
BUTARO HOSPITAL,
BURERA DISTRICT, RWANDA
RIGHT:
NYANZA MATERNITY HOSPITAL,
NYANZA, RWANDA



COURTESY DLANDSTUDIO

One of the first things you notice when talking to landscape architect Susannah Drake is her doggedness. Like many landscape architects today, she is working to broaden her profession's influence. Drake's New York-based firm, dlandstudio, has been unusually successful at identifying sites and opportunities, dealing with government officials, and securing funding to bring her civic-minded projects closer to reality.

Drake, who also trained as an architect, has taken a novel tact of developing green infrastructure prototypes, which can then be tested and, she hopes, ultimately deployed at a larger, system-wide scale. Acknowledging the realities of climate change, rising sea levels, and crumbling infrastructure, dlandstudio is working to find smarter, softer solutions that enhance urban life, while meeting these changing conditions. Her best-known projects—

a speculative plan to cap the Brooklyn-Queens Expressway trench, and the Gowanus Canal Sponge Park, which would help mitigate pollution along that toxic waterway—began as grant-funded research and were later adapted into smaller, scalable forms. A prototype portion of the Sponge Park is being built with support from a variety of public and nonprofit entities. The BQE proposal has been adapted to a site

in South Williamsburg and has garnered support from local officials. A new project, which she calls the Highway Scupper, captures rainwater from elevated highways and prevents its movement into the overburdened sewer system. Drake and her team have developed two model Scuppers, one of which is under construction in Queens, while the second one, in the Bronx, will be built this fall. Drake attributes her ability

to operate at the scale of the object/prototype, and at the larger system-wide level, to her training as both an architect and landscape architect. Through persistence and savvy navigating multiple levels of government, she's also become a self-taught expert in the psychology of bureaucracy. "There is often a fear within government agencies that change might not be effective. Doing prototypes based on grant funding helps

give agency cover to try new things," Drake said. "These projects are proving very effective." Soon, New Yorkers will begin to see the results of Drake's determination. She has public projects in three boroughs breaking ground this year. **ALAN G. BRAKE**

LEFT: BQ GREEN, BROOKLYN, NY
TOP RIGHT: HOLD SYSTEM, QUEENS, NY
ABOVE: GOWANUS SPONGE PARK SEGMENT, BROOKLYN, NY



LEFT AND CENTER: I WAN BAAN; RIGHT: COURTESY SO - IL

When Florian Idenburg, a native of the Netherlands, and Jing Liu, a native of China, set up shop in Brooklyn, they split the geographic and cultural distance between their homelands. The married principals of SO - IL (Solid Objectives - Idenburg Liu) run their boutique global practice, along with associate principal Ilias Papageorgiou, a native of Greece. They have quickly developed a reputation for designing smart, delicate,

and even playful projects for cultural and commercial clients. "We're a bit hard to pin down," Liu said, "and we sort of like that." Now celebrating their fifth year, SO - IL started at an inauspicious moment. "We started the day Lehman Brothers went belly-up," Idenburg said. "It was a moment when architecture needed to redefine itself." The crisis gave them time to explore and find their own ideas as a young firm.

A recent project, an art center in Korea, exemplifies their approach. Citing a white box as the ideal gallery space, the principals went about creating exactly that. The interior is a perfect white box, while circulation spaces are pushed outside the box, creating curved protrusions on the exterior. They then developed a chain mail-like mesh veil, pulled in tension over the building, creating an ambiguous, slightly blurred relationship of inside and

out, somewhat obscuring the exact mass of the building. Back in New York, they earned a prominent profile with their installation for the P.S. 1 courtyard, *Pole Dance*, which included movable poles attached to nets holding beach balls above the heads of the audience. The playful structure celebrated the festive, nonserious atmosphere of the museum's outdoor parties and concerts. That project also helped SO - IL win a commission for the tent for

the inaugural Frieze New York art fair on Randall's Island, which they approached urbanistically. To break up the monotony of the massive tent, they spliced it to provide views out to the landscape, and create moments for repose and informal gathering. For an upcoming retail project, they are redesigning the facade of a prominent Fifth Avenue space to include a multi-story-faceted, mirrored display area. While visual

effects seem a common theme, their goal is more about changing the way people use and perceive space. "In many of our projects, we're interested in finding some kind of border or layer or edge, which determines relations between people and program," Idenburg said. **AGB**

LEFT: FRIEZE NEW YORK
CENTER: KUKJE ART CENTER, SEOUL, SOUTH KOREA
RIGHT: POLE DANCE, QUEENS, NY



CASA TODOS SANTOS,
BAJA CALIFORNIA SUR, MEXICO
RIGHT ABOVE:
ENDEMICO RASGUARDO SILVERTE,
ENSENADA, BAJA, MEXICO
RIGHT BELOW:
VINCOLA ENCUENTRO GUADALUPE,
ENSENADA, BAJA, MEXICO

GRACIA
STUDIO

TIJUANA, MEXICO



FAR LEFT: SANDRA MUÑOZ; ABOVE: LUIS GARCÍA; BELOW: EDGAR LIMA

"We do architecture and also construction here in Tijuana," Jorge Enrique Gracia Garcia, founder of the four-person architectural practice Gracia Studio, said recently. "When I started, the way I convinced the clients, I would always say that, 'We build cheaper than any other architect in Tijuana.' I had to build a house and build it cheap and use materials that are cheap. That's how I got people to know me. I was cheaper."

Gracia ended this speech, the way he ends much of what he says, with impish laughter.

He is entirely justified in doing so. If he has made headway in his field through undercutting the competition, it's clear that that is not the only ingredient in his recipe for success. Even a cursory examination of Gracia Studio's work reveals a strong aesthetic sense at work, guided by the precepts of modernist ideals.

After graduating from the Universidad Iberoamericana in Tijuana with degrees in architecture and international business, Gracia spent eight years working across the border in San Diego. In 2004 he returned to his hometown and founded Gracia Studio.

His first project was his own house, Casa GA, a rectilinear composition of raised wood and corrugated steel clad boxes. "People liked it," he admitted, "so I started

to get more jobs."

While Gracia Studio has mostly completed residential projects, the firm has been taking on an increasing amount of commercial work, including major shopping centers in La Paz, Playa Del Carmen, and Cancun. In this work, Gracia has been aided by his natural head for business. "We got hired by one client that is a developer," he said. "They had land of 100 hectares in the middle of

Mexican wine country. They wanted to sell houses there in that property, but I convinced them to build a hotel to be able to get the people to stay there over night and enjoy the nature so that they could fall in love and buy a house. That's how we got to build a hotel."

In addition to practicing architecture and managing the construction of his own projects, Gracia teaches at his alma mater and even hosts

classes in his design studio. His goal, he said, is to improve the built environment of Tijuana for future generations.

"We want to make a difference in our city," he said. "We're trying to make an army of young architects, so maybe in 10 years or 20, we will really see a difference."

AARON SEWARD



OGRYDZIAK
PRILLINGER
ARCHITECTS

SAN FRANCISCO, CA



PARKLETT,
SAN FRANCISCO, CA
RIGHT: HONIGHAUS,
SAN FRANCISCO, CA
ABOVE: DUNE,
MONTERREY BAY, CA



"There are different roots for how you can develop your career," Luke Ogrzydziak, co-founder of the San Francisco-based firm Ogrzydziak Prillinger Architects (OPA), recently said. "We wanted to start with building, understanding the construction aspect of things."

Ogrzydziak and his partner, Zoe Prillinger, met at Princeton, where they earned bachelor's and master's degrees in architecture before moving to the West Coast and opening their practice there in 2000.

Their first project was a residential remodel for an art-collector client. "That was a great client," said Ogrzydziak. "Coming from Princeton, we understand that architecture is a language that communicates. Our work is an exploration of architectural conventions. We've been lucky with clients who are into approaching their projects that way."

In the past 13 years, that exploration, along with a series of accommodating

clients, has led OPA to produce a body of work that seems to thrive on the tension created between a project's programmatic and code requirements and the architects' restless formal experimentation.

Ogrzydziak summed up their way of designing in two words, tenets if you will: inconsistency and relaxation. "One of the things you see in our portfolio is an exploration of a type of language that is a little bit more relaxed, geometrically a little looser," he said. "The other thing is a certain amount of inconsistency. The project still has a narrative; there's some sort of internal consistency, but there's no one rule that the project follows."

All of these themes are found in Honinghaus, a residential renovation and expansion that OPA completed in San Francisco. The client wanted a contemporary home, but the existing building, a Georgian-style row house, was constrained by the

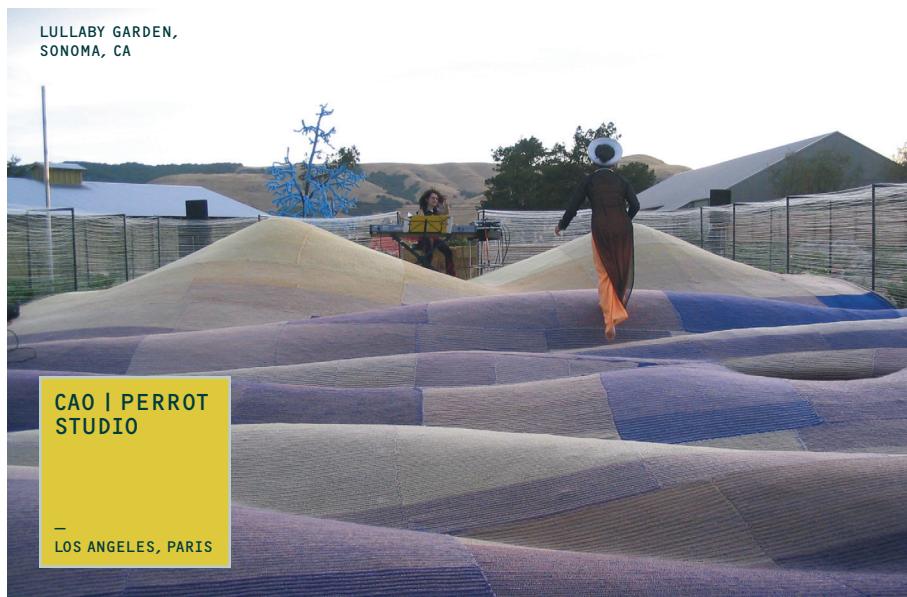
city's historical preservation laws to maintain its subdued, classical lines.

OPA turned these contradicting forces into the project's strength, playing the placid and conservative exterior off of what Ogrzydziak called "geometric disturbances," on the interior, namely a fluid and faceted central circulation stair that "erupts" at the penthouse addition in an enclosure of odd-angled surfaces.

Elsewhere, however, OPA's work, while still relaxed and varied, exhibits what seems the opposite of tension: a yearning for harmony with the natural surroundings. Dune, a weekend house in Monterrey Bay designed for a couple of surfers, is a faceted structure that merges with the rolling forms of the dunes that encircle it. The building's walls feature angles of not more than 33 degrees—the steepest angle a natural dune can achieve before the sand begins to slide.

AS

ABOVE: COURTESY OPA; BELOW LEFT AND RIGHT: TIM GRIFFITH



STEPHEN JEROME

You may have experienced the landscapes of Andy Cao and Xavier Perrot in your dreams. The Los Angeles- and Paris-based Cao | Perrot Studio crafts a “magical realism” of handmade experience that bridges cultural memories and fully engages with the senses. “We’re not so much designers or landscape architects,” Cao said. “We’re more like landscape artists.”

The studio’s work emphasizes a handcrafted quality that “is covered in fingerprints” drawing from Cao and Perrot’s backgrounds growing up on farms in Vietnam and Switzerland, respectively. “Everything is low-tech and primitive. It looks almost like there is no design, like it’s always been there,” said Cao. “But the process is very deliberate and very time-consuming.”

Cao first met Xavier Perrot, then a student, while working on an installation in France, where the duo “instantly clicked.” Later, in 2001, Cao was awarded the Rome Prize and asked Perrot to collaborate with him for a year in Rome. “I liked his sensibility,” Cao said. “We really connected on a deeper level because we had a year to work together in Rome.” The Cao | Perrot Studio was formally organized five years later, in 2006.

After studying landscape architecture at the California State Polytechnic University in Pomona, Cao began practicing as a glass artist in his own backyard. “I started with one bucket of glass and ended up with 45 tons of glass,” he said. “It ended up launching my career and really helped me discover who I am.” Soon, commissions began coming in from around the world.

One of them, the *Lullaby Garden*, built in California in 2004 at the Cornerstone Gardens Festival, is an undulating sea of handmade textiles surrounded by a neatly woven web of fishing line that catches the ephemeral quality of changing light. Cao spent six months in Vietnam working with local artisans to fabricate the landscape, going door to door to find 60 artisans to knit each of the 200 nylon textiles.

“Can we create a garden that’s not just about planting but also about material and association?” Cao asked. “What happens if you can walk on those rolling waves? It alters your perception of scale. It makes you feel like a giant and connects you to the rolling hills of Sonoma in the distance.” Over time, Cao said, the landscape is meant to fade and deteriorate. “Instead of holding onto things forever, let’s see how things fall apart.”

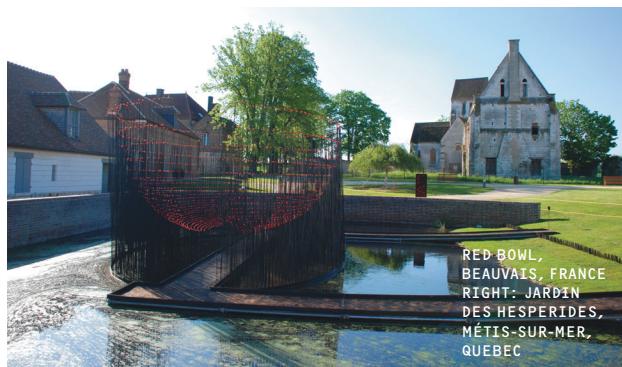
At the *Jardin Des Hesperides*, part of the 2006 Metis Festival of Gardens in Quebec, Canada, Cao | Perrot positioned an inhabitable saffron-tinted lantern floating in a pool surrounded by orange trees, irises, and Vetiver grass.

A meandering series of burnt cedar trunks step through the forest clearing, as a custom-made fragrance emanating from the lantern draws visitors in. “Our sites are often secluded, so you stumble upon them,” Cao said. “It’s a little bit like stepping into a dream. When you wake up, all you have is a memory.”

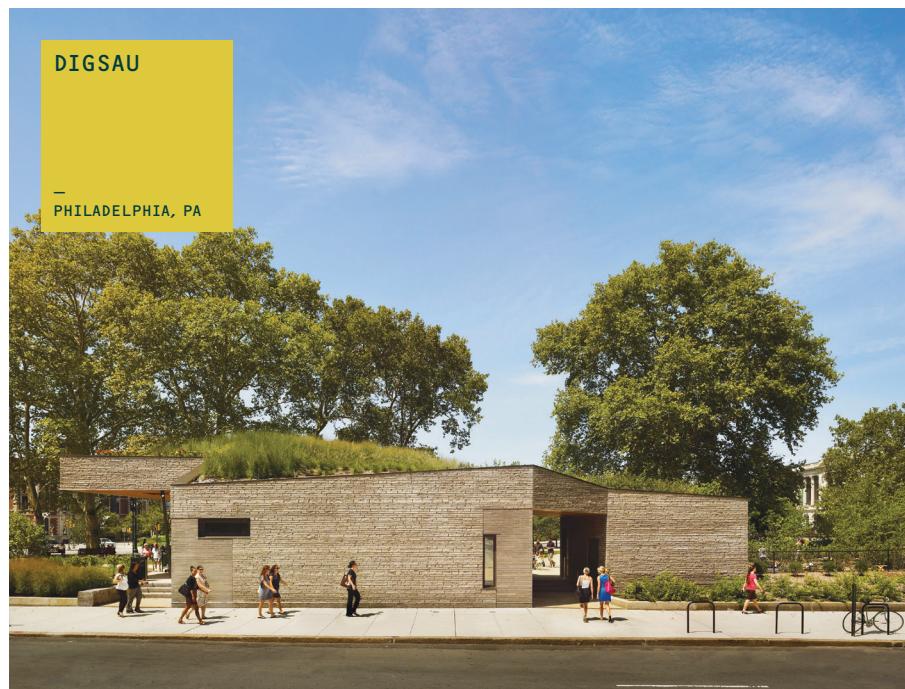
More recently, Cao | Perrot completed the *Red Bowl* installation at the Saint Lazare Leprosarium, a former leper colony in France, where themes of cleansing and purification were explored. An array of 5,000 red marbles sit atop steel poles to express the bowl’s form bisected by a path.

Cao said the studio’s work has no narrative that guides visitors through. “We want to create an environment and let people experience it in their own way,” he said. “The minute you tell the story, the mystery goes away. We deliberately remove hierarchy; there’s no beginning or end.”

BRANDEN KLAYKO



LOUISE TAN GUAY; LEFT: COURTESY CAO | PERROT STUDIO



TODD MASON



PIXELCRAFT

Philadelphia-based DIGSAU, founded in 2007, has used collaboration as a generative tool for designing a wide variety of projects. The four principles— Mark Sanderson, Jules Dingle, Jamie Unkefer, and Jeff Goldstein—work as a team with support staff, what Sanderson calls “shuffling the deck” to distill down the core of each project, the materiality and its relationship to the landscape. “Since the beginning, we’ve been very much a place of transition and growth,” said Sanderson. “Our tools are fairly fundamental. Each project revolves around a potent idea—space, light, material—the emotional impact on people. They’re old-fashioned tools applied to modern problems.”

Whether sites in the city or in a rural environment, DIGSAU carefully considers the projects connection with landscape and a building’s relationship between interior and exterior spaces. At the University of Delaware, DIGSAU adapted the traditional big-box form of a major bookstore, reshaping the suburban typology for an urban context serving both the university and surrounding city. Completed in 2011, the bookstore’s massing was reshaped to

create an inviting pedestrian plaza. A single-story volume clad in textured brick containing the bookstore fits into a glass double-height lobby along the plaza, connecting the building to the landscape outside.

Similarly, a visitors center and café set inside Philadelphia’s Sister Cities Park, completed in 2012, mediates the urbanism along Benjamin Franklin Parkway with the new landscape. A dramatic cantilever with a vegetated roof hovers over an inset glass enclosure, bringing the landscape indoors. “As a response to context in shaping exterior space and relating it to interior space, the cantilever is an effective tool for space making,” Dingle said.

Currently, DIGSAU has returned to one of its original projects, the Dogfish Head Brewery in rural Delaware,

TOP: VISITORS CENTER, PHILADELPHIA, PA
ABOVE: DOGFISH HEAD BREWERY, DELAWARE
BELOW: EXTENSION OF DOGFISH HEAD BREWERY

where the firm built a new building in 2009 housing laboratory, office, and retail space. “We’re transitioning from a single building to a campus” at the rapidly expanding brewery, Dingle said. The new industrial campus plan will bridge scales on a single site, from massive warehouses to architectural follies. “With the industrial campus plan, some of the highest-level thinking has gone on at the landscape level,” Sanderson explained. “As architects, we tend to stress continuity of architecture and landscape, but we’ve found that working with landscape architects can bring up very different ideas.” **BK**



COURTESY DIGSAU.D.I.R.T. COLLABORATION

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COURTESY SASAKI ASSOCIATES

MAJOR REDEVELOPMENT COULD GIVE SILVER SPRING, MD, A TOWN CENTER

BING IN THE BURBS

Ellen Dunham-Jones and June Williamson put the phrase “retrofitting suburbia” into the urbanist lexicon back in 2008, when they published a book about a movement to turn dying malls and car-choked strips into mixed-use, walkable places. Slowed by the recession, the movement roared back into

view in Maryland this month. On February 13, the owners of a huge 1960s apartment and strip retail complex in Silver Spring unveiled a master plan by Bing Thom Architects and Sasaki Associates for an ambitious redevelopment of the 27-acre site.

Under the new **continued on page 10**



STEVEN HOLL TAKES A SURGICAL APPROACH TO EXPAND THE KENNEDY CENTER

COURTESY STEVEN HOLL ARCHITECTS

CRACKING THE SARCOPHAGUS

Following last year’s National Mall Design Competition, which awarded plans to restore the ecology of the Mall and nestle a grass-roofed pavilion into its turf, landscape urbanism has chalked up another win in Washington.

This time, however, there’s

a “starchitect” name attached, as well as \$50 million in private money.

On January 29, the John F. Kennedy Center for the Performing Arts announced that it had selected Steven Holl Architects to design a \$100 million, 60,000-square-

foot expansion, the first in the Center’s history. Holl’s initial concept calls for three pavilions set in public gardens that will slope down to the Potomac River. One pavilion will be a floating stage on the Potomac River, if Holl **continued on page 8**



ROBERT RUBIN RESTORING A MONUMENTAL FULLER DOME

JOHN WARREN

Reviving a Visionary

The architectural historian and modern architecture preservationist Robert Rubin has purchased the largest of Buckminster Fuller’s “Fly’s Eye” domes from the Buckminster Fuller Institute. The dome is currently being restored and will be displayed, for the first time in more than 30 years, at the Festival International d’art in Toulouse, France, from May 24 to June 23. **continued on page 10**

LIBERTY AND ELLIS ISLANDS’ PAVILIONS HANG IN WATERY LIMBO

DAMP TORCH

In the wake of Hurricane Sandy, construction of a new glass-and-metal canopy attached to the Main Building at Ellis Island is on indefinite hold, reports Bradford Hill, president of Evelyn Hill, a family-owned business that has operated concessions with the National Park Service (NPS) since **continued on page 3**

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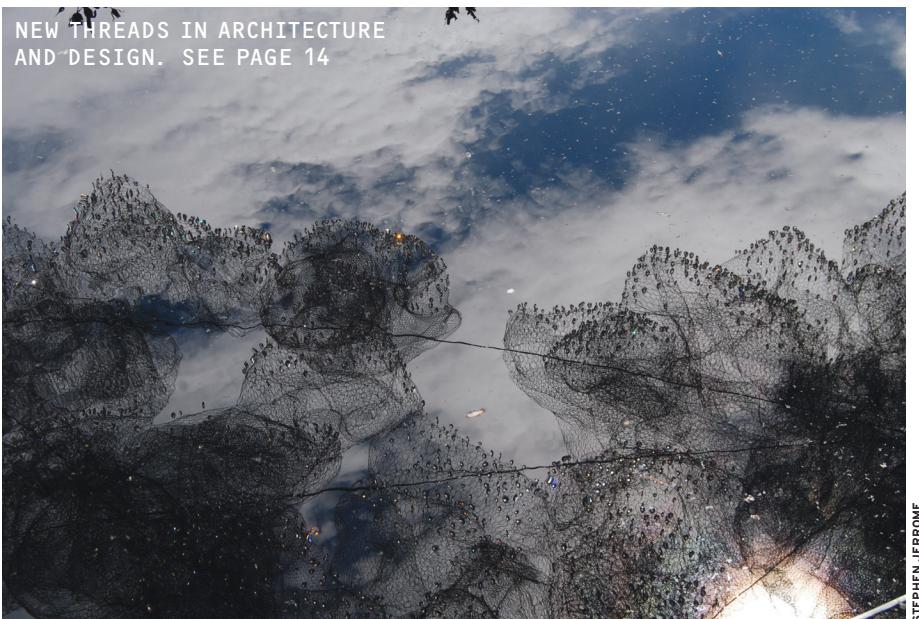
The WXY proposal includes two residential towers.

COURTESY WXY

SCHEMES BY DATNER AND WXY COMPETE TO SAVE PIER 40

PIER SUPPORT

Since May 2012, when the Hudson River Park Trust began seeking suggestions for how to save the deteriorating Pier 40, two competing proposals have come to the fore: one backed by The Durst Organization and designed **continued on page 6**



NEW THREADS IN ARCHITECTURE AND DESIGN. SEE PAGE 14

STEPHEN JEROME

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EGOS CHECKED, AMBITIONS UNLEASHED

Looking through this year's promising group of "Emerging Voices," it's hard not to be encouraged about the future of architecture. The eight firms selected by the Architectural League of New York, through a portfolio competition, represent a diversity of approaches and an impressive output of work. Art-based practices, DIY pluckiness, landscape urbanism, boundary-crossing offices, socially conscious projects, these eight firms demonstrate the dynamic and varied currents shaping architecture today. Several of the firms also happen make very beautiful buildings. Parametric design, while present, seems an underlying, rather than dominant concern for these firms. Time will tell if that is a lasting trend or merely reflects the moment or predilections of this year's jury.

Like our media-saturated culture at large, there seems to be a lack of a general conversation in architecture, the intellectual *lingua franca* has gone missing. Debates are scattered over media platforms, schools, local architecture centers, and even across continents. The style wars of the past, the Whites versus the Grays, for example, seem provincial and quaint, something for which to be nostalgic. While the passions of those debates were generative, producing books, exhibitions, and not much architecture, the in group/out group quarreling now feels like wasted energy, tone-deaf to the concerns of the larger world. Today, architectural history and theory occupy the ever-swelling ranks of PhDs. Practice, even for young, ambitious design firms, is more grounded, more connected to making, to clients, to engaging with the city, to addressing—in whatever limited way architecture can—pressing contemporary challenges.

That is not to say that today's designers are not intellectually driven, just that their aims are more open rather than dedicated to disciplinary infighting and name-making. If anything, young architects work more fluidly across global contexts, design and fabrication technologies, and new regulatory hurdles. They are generalists rather than specialists. Architecture as a discipline has become more porous. In so doing, young architects have made themselves and the discipline more approachable and more relevant to the culture.

As economic recovery begins to take hold—hopefully in spite of government spending cuts—it will be exciting to see these and other promising firms begin to operate in a more fertile environment, to further expand their reach. Despite the economic strain of the past five to six years, architecture has not stood still. Paper architecture and academic retreat was never going to be the approach this generation would take to the challenges of today. Who can fault them for that? **ALAN G. BRAKE**



COURTESY ACHESON DOYLE PARTNERS

DAMP TORCH continued from front page
1931. Both Ellis and Liberty islands remain closed.

As part of his successful bid to renew his concessions with the NPS, Hill commissioned the Manhattan-based architecture firm Acheson Doyle Partners (ADP) to design several projects to improve the visitor experience at both islands. The proposed canopy, the third project to be built, was intended to create a weather-protected seating area directly accessible from the Ellis Café, Hill's concession.

The design included a sliding glass-and-metal-folding wall system imposing minimal impact to the historic Main Building and already had been approved by both the NPS and the New York State Historic Preservation Office (SHPO).

The firm also redesigned the Ellis Café and the adjacent dining room in the Main Building on Ellis Island. As these interior spaces were not historic, design plans did not require SHPO approval; however, according to the architect Matthew Barhydt, the firm and client wanted to "provide a setting that was more in keeping with the historical nature of the building." So, in the dining room, they recreated a number of Edward Laning panels from the artist's mural *The Role of the Immigrant in the Industrial Development of America*, a WPA federal art project that once hung in the original dining hall of the Main Building (salvaged portions of the mural now hang in the federal building in Brooklyn). The dining room was completed in early 2010; the café was completed in the summer of 2012.

ADP also worked with the concessionaire Hill on Liberty Island, home of the Statue of Liberty, to construct the new Liberty Gift Pavilion, a 7,000-square-foot pavilion located less than 100 yards from the passenger ferry landing. This building is LEED Platinum Certified and composed of recycled materials; features include energy-efficient LED lighting, a geothermal heating and cooling system, and rainwater recycling. Despite the fact that 75 percent of Liberty Island was underwater during the October storm, damage to the concession was limited, in part because the building sits on raised steel piles; however, property losses for inventory and equipment stored in the basement totaled over \$1 million.

NPS has no estimated dates for the reopening of Liberty and Ellis islands. According to Linda Friar, NPS acting chief of public affairs for the Statue of Liberty National Monument and Ellis Island, the agency has "only recently had funding authorized and is working through prioritization of the many projects that need to be completed to reopen to the public."

LIZ MCENANEY

BILLINGS INDEX SHOWS STRONGEST GAINS SINCE NOVEMBER 2007**GETTING HIGHER**

The Architecture Billings Index showed renewed strength in January, with a jump to 54.2 from 51.2 in December (any score above 50 indicates positive growth). All four regions were in positive territory with the Midwest leading at 54.4, and the long struggling West showing

strength at 53.4. The South came in at 51.7, and the Northeast at 50.3. The Index posted the strongest gains since November 2007.

Inquiries for new projects also surged, rising to 63.2 from 57.9 in December. "We have been pointing in this direction for the last several months, but this is the strongest indication that there will be an upturn in construction activity in the coming months," said AIA Chief Economist Kermit Baker in a statement. "But as we continue to hear

about overall improving economic conditions and that there are more inquiries for new design projects in the marketplace, a continued reservation by lending institutions to supply financing for construction projects is preventing a more widespread recovery in the industry."

By sector, all areas were in positive territory: mixed practice (54.9), multi-family residential (54.5), commercial/industrial (52.0), and institutional (50.2). **AGB**

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Architect: Selldorf Architects

COURTESY DAVID ZWIRNER

Amidst Chelsea's sea of rehabilitated brick warehouses and sleek glass high-rises, the new David Zwirner gallery is a distinct yet subtle departure from the usual spaces where art is on display. This spacious five-story building, with an exposed concrete facade and warm teak paneling and window frames, at once fits within the natural character of the neighborhood and stands out for its enticing mix of raw and warm materials, clean lines, and prominent scale. Annabelle Selldorf, who has worked with Zwirner on several of his galleries over the last 20 years, designed this 30,000-square-foot building to include galleries, office space, art storage and handling areas, and private viewing rooms.

"Having worked with David Zwirner on so many other gallery projects, I understood his attitude toward the display of art quite well, and the distribution of natural light in the space was a key organizing principle," said Selldorf.

The expansive, column-free gallery on the ground floor is outfitted with saw-tooth skylights and concrete floors for large-scale installations; the second floor provides an intimate exhibition space with white oak floors and side windows.

The light-filled gallery not only provides an ideal space to view artworks by the likes of Dan Flavin and Donald Judd, but has also integrated energy-efficient strategies—such as green roofs and responsibly-sourced materials—that will soon make the space the first LEED certified commercial art gallery in the nation.

NICOLE ANDERSON

WHAT'S MY TYPE?

In a recent interview with the London newspaper *The Observer*, architect Zaha Hadid made the point that female architects are typecast. "It is thought they [women] understand interior shapes, and I am sure they do understand them better than men actually, but the idea is that they will prefer to deal with a single client, rather than with corporations and developers," said Hadid, noting that women practitioners often ended up with residential or leisure-related projects rather than large-scale commercial work. Hadid spoke out following publication of a research report by the *Architects' Journal* on gender issues in British architecture. The report, deploying a rather Shakespearian tone, claims to have uncovered a "sinister and rotten kernel of inequality." Women "need to be encouraged and to have their confidence built up," said Hadid, a notoriously tough boss herself. We'd like to see Hadid team up with Facebook COO turned working-woman activist Sheryl Sandberg for a road show.

CHIPPERFIELD, YOU'RE BRINGING ME DOWN

Lingering for a moment on the other side of the pond... *Building Design* reports that Will Alsop didn't hold back in a recent public conversation at the V&A with perennial pot-stirrer Stephen Bayley. "Society has decided in this age of austerity that what we need is more David Chipperfield. We don't need that. It's depressing," bemoaned Alsop, known for his irreverent approach to the mother of the arts. "We need more fun, wit, and humor. It's part of the human condition, and if you don't have it, you are left with David Chipperfield and a number of others. He is a very good architect, and there's plenty of room for him, but not everywhere, and not poor imitations." Sounds like Alsop could use a long weekend in Vegas.

COOKIN' WITH GAS

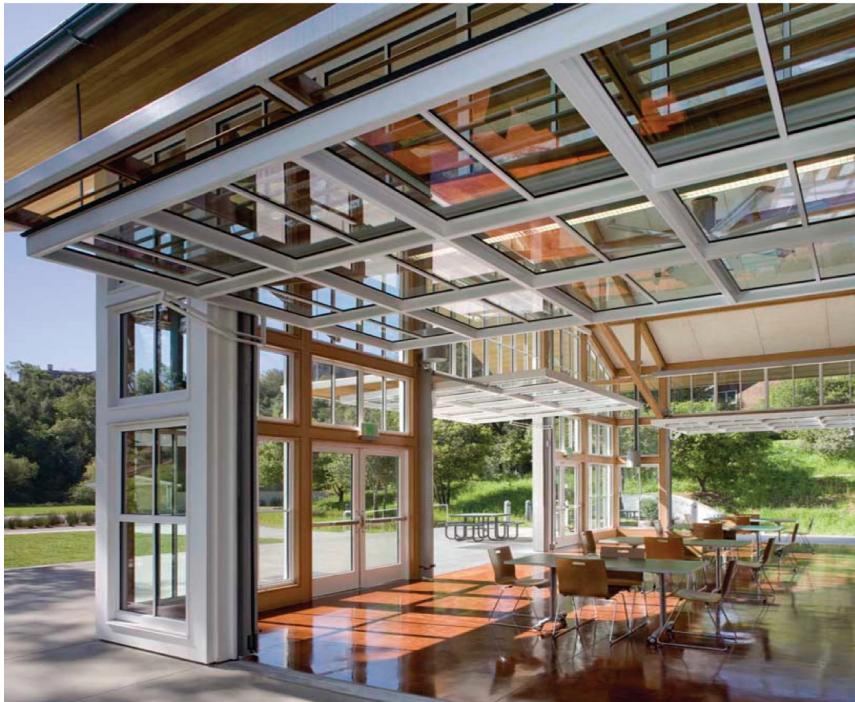
If you've experienced a twinge of guilt for supporting an idling, carbon-emitting vehicle while waiting on line for gourmet macaroni-and-cheese, rejoice—a new day is dawning for NYC food trucks. In late February, Mayor Bloomberg inaugurated Neapolitan Express, the first food truck fueled by compressed natural gas. The truck, (which looks a wee bit like a retirement home bus) is a showcase for kajillionaire T. Boone Pickens' company Clean Energy Fuels. Track it @NeaExpress.

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COURTESY LEESER ARCHITECTURE

UNVEILED

ROCKWELL PLACE HOTEL

As its expansion of the BRIC Arts | Media | Bklyn and UrbanGlass complex nears completion, Leeser Architecture is embarking on its next project in the Brooklyn Downtown Cultural District. The Brooklyn-based firm has been tapped to design the new 200-room

Rockwell Place Hotel next to The Theater for a New Audience. With the new Barclays Center only a block away and a flood of new arts and cultural venues cropping up in the area, the 30-story hotel will accommodate the growing number of visitors flocking to the borough.

When he conceptualized the design, Thomas Leeser said, he wanted it to be a "marker of how we see

Brooklyn."

For that reason, the building, made of white fritted glass and metal, will feature dramatic asymmetrical fractures in the facade that reinforce a notion of Brooklyn as "multi-faceted" and "modern," according to Leeser. "It was very important that this building be, on one hand, very 'contemporary slick,' but also not perfect," he said. "Because Brooklyn isn't perfect."

The hotel will rise approximately 300 feet and will include a rooftop bar with a small pool, a banquet hall, a ballroom, a performance space on the basement level, and a restaurant on the main floor and mezzanine that looks onto an outdoor arts plaza.

"We wanted to make a statement that Brooklyn is very cutting edge—it is not just the little sister of Manhattan anymore," said Leeser. **NA**

Architect: Leeser Architecture
Client: Second Development Services
Location: Brooklyn, New York
Completion: Late 2014/ Early 2015



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WXY's scheme add an additional playing field and improves access to the river.



Dattner's proposal preserves the existing structure, converting it to retail and office space.

PIER SUPPORT continued from front page by Dattner Architects, the other designed by WXY Architecture + Urban Design and backed by the

Pier, Park and Playground Association (PPPA), a non-profit that represents seven youth sports leagues and promotes the

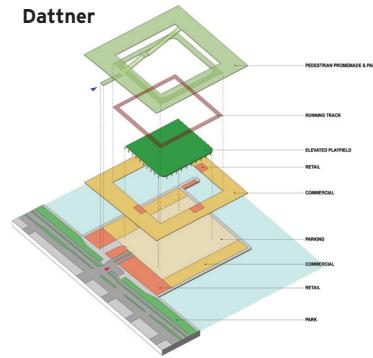
construction of new ball fields in lower Manhattan.

Originally designed as a passenger ship terminal, the pier is now a revenue generator for Hudson River Park. Home to a commercial parking garage, two athletic fields, and the offices of the Hudson River Park Trust, the pier has raised, on average, \$6 million annually from parking fees and has been responsible for 40 percent of the park's funding. Years of delayed maintenance, however, have severely compromised the pier's structure. Many of its piles are corroding and the roof has degenerated to the point that several sections of the parking garage have had to be shut down. As a result, the pier is losing operating revenue.

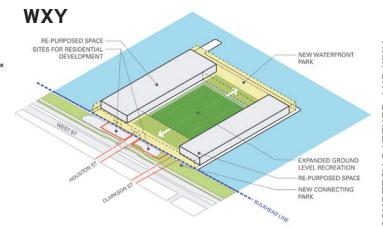
In order to pay for the estimated \$30 million it will take to replace the roof, not to mention the cost of repairing the 13 miles of rusting steel piles, the pier needs a new source of income. The two proposals, which are seeking to garner the interest of developers who will see them through, attempt to provide this funding, while preparing the pier for future Sandy-magnitude weather events.

The Durst/Dattner proposal is the most straightforward of the two. "This is basically an enormous midtown skyscraper on its side," said Daniel Heuberger, a design principal at Dattner. "In and of itself

Dattner



WXY



COURTESY DATTNER AND WXY

it's a terrific project. So we're minimizing the physical interventions in the existing building." It involves consolidating the parking on one level with stackers and transforming 400,000 square feet of the interior to speculative office space and 90,000 square feet along the Hudson River Esplanade to retail. The scheme would also elevate electrical and mechanical equipment, as well as the playing fields, to above the Sandy storm surge level and add a green roof.

Durst has determined that tech companies would be most interested in the pier. "Large floor plates, unconventional and quirky, close to public transportation—that's what tech companies want," said Jordan Barowitz, director of external affairs at Durst. "We think we can get 55 dollars a square foot and we've been approached by potential tenants." Tobi Bergmann, president of

PPPA, disagrees. "We sponsored a study that was done last year by Tishman to look at Pier 40 in terms of what uses can happen that are both high revenue and low impact," he said. "It made it clear that the only one you could have confidence in is residential." WXY's scheme proposes constructing two residential towers at the landside of the pier and removing the existing head house to provide room for another playing field while also improving access to the fields and riverfront from the esplanade. "The new development would help finance the repairs of the pier," said Claire Weisz, principal of WXY. "At the same time there would be an annual contribution from tenants that would help to generate income."

The viability of either proposal is contingent upon changes to the Hudson River Park Act. The state legislature would have to update the zoning of the pier to allow either commercial or residential uses and would also have to increase the lease terms to at least 49 years.

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PENPRAXIS UNVEILS PLAN TO IMPROVE ACCESS AND ACTIVITY ON 'PHILADELPHIA'S CHAMPS-ÉLYSÉES'

THE BROTHERLY PARKWAY

For drivers cutting through the city of Philadelphia, the Benjamin Franklin Parkway, fashioned after the Champs-Élysées, is a grand and convenient artery, but on foot it can be an unwelcoming and inaccessible expanse. PennPraxis and government officials want to change that.

In February, they presented a new plan, "More Park, Less Way," at the Academy of Natural Sciences. The plan seeks to revitalize the Parkway, stretching from City Hall to the Philadelphia Museum of Art, by increasing activity through the development of green space, improved pedestrian and bike access, and enticements for programming and amenities.

Harris M. Steinberg, executive director of PennPraxis, said the proposal, designed for the Philadelphia Department of Parks and Recreation, is building on the successes of similar projects like New York's Bryant Park and The Porch at Philadelphia's 30th Street Station.

"This isn't a new model but is looking at those lessons learned and is about being committed to making quality public spaces," said Steinberg.

The brunt of the report focuses on a portion of the boulevard running from Logan Square to the Philadelphia Museum of Art, which Steinberg said "has the most amorphous public space and the least amount of density and amenities."

PennPraxis zeroes in on four specific sites along the boulevard to upgrade and redevelop into parkland, including Eakins Oval, the Iroquois site, Von Colln Memorial Field, and Park Towne Place. The vision goes beyond just adding green

space. It is centered on bringing events, art installations, and food kiosks to the parks. The report states that 70,000 people live within blocks of the Parkway, and the hope is that this new mix of activities, amenities, and improvements will engage the nearby community on a daily basis.

Mike DiBerardinis, deputy mayor for environmental and community resources, said the city's first priority is to "reclaim Eakins Oval," a traffic loop in front of the art museum. The city plans to remove the surface parking that occupies much of the seven-acre space and clear the way for concerts, public art, temporary horticulture projects, and pop-up dining. A programming schedule is expected to be ready in the next few months.

The Iroquois site, just to the north of Eakins Oval and next to Fairmount, will be transformed into a pedestrian-friendly park with walking paths, a play area for children, and possibly space for art installations. Farther down the boulevard, Von Colln Memorial Field will remain a place for recreation, but the perimeter will be updated with enlarged sidewalks to accommodate exercise and children's play.

There will also be an area devoted to gatherings and food. And on the other side of the parkway, the 3-acre Park Towne Place will provide a variety of activities, including walking paths, bocce and volleyball courts, and chess tables.

But for Philadelphians to use this new green space, better access is needed. The report offers a number of solutions that address this fundamental problem, from adding sidewalks around

Eakins Oval to bumping up public transportation and completing the bike lanes along the parkway.

"If we do the green spaces—no matter how well they are designed—they don't provide pedestrian access; it is going to be a big mistake. I think we will manage both of them as equal priorities," said DiBerardinis. "To put one above the other doesn't serve the interest of the action plan, the city, or residential units.

The Parkway plan comes at a time when the city has made significant improvements to the streetscape, and a number of cultural and civic projects along the boulevard, including the opening of the new Barnes Foundation, have come to fruition. With only a few years left in Mayor Michael Nutter's term, the administration is eager to implement these recommendations.

"My goal is to get as much of this done as quickly as we can. The administration is in a 3-year time frame," said DiBerardinis.

Now that the planning phase is over, the next steps require the sticky logistics of funding and management. DiBerardinis said Mayor Nutter has committed to put city capital dollars toward the parkway.

"Once the budget process is in motion, we can have a sense of what public dollars are available and then leverage that with philanthropic groups who have an interest in the plan," DiBerardinis said.

For this report to take shape, Steinberg pointed out, a management entity needs to be in place to oversee the maintenance, fundraising efforts, and programming. "We've had a tremendous response from the community," said Steinberg. "We need to claim the space, put some temporary things up, get people out there, improve the concept, and then get it all built more permanently."

NA

Left: Lined by cultural institutions, the Benjamin Franklin Parkway stretches from City Hall to Philadelphia Museum of Art. It's often devoid of street life.



COURTESY PENPRAXIS

COURT ROOM



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Arena Design Architect: SHoP Architects
Arena Architect: AECOM
Design Builder: Hunt Construction Group
Structural Engineer: Thornton Tomasetti
Photo: Bess Adler



Left: New pavilions will be connected underground to the Kennedy Center; The goal is to activate the public spaces around the arts complex.

COURTESY STEVEN HOLL ARCHITECTS

CRACKING THE SARCOPHAGUS continued from front page and the center secure approval from the U.S. Army Corps of Engineers. The expansion spaces will connect with the main building underground, in an echo of Holl's lauded 2007 addition to the Nelson-Atkins Museum of Art in Kansas City.

The Kennedy Center's board chair, David M. Rubenstein, has pledged \$50 million toward the project, and the remaining funds will be raised from private donors. Holl and his team will spend the next several months finalizing the design, which will then need to be put through the lengthy federal approvals process. The center

hopes to begin construction in 2016 and finish two years later.

At 1.5 million square feet, Edward Durrell Stone's 1971 building (famously dubbed a "marble sarcophagus" by Ada Louise Huxtable) wouldn't seem to be short on space. However, the Kennedy Center puts on multiple performances every day in its seven theaters, hosting 3 million visitors each year. It also runs robust education and arts management programs. The expansion will provide much-needed rehearsal, classroom, and office areas.

"When the Kennedy Center was built in the late '60s and early '70s, I don't think they anticipated the growth of our education

department," said John Dow, a Kennedy Center spokesperson. For instance, Dow said, a huge upper-story room called the Atrium is now used for lectures and symposia, despite the fact that it is oversized for those events. "That room is being used for that purpose now. What it could be is maybe a place for exhibitions." The expansion "will allow much more flexibility and many more options" for programming, Dow said.

One of the new pavilions will be used as a screen for simulcasts of performances inside the main building. The Kennedy Center wants "to engage better and longer with our audiences," Dow said, by

offering a place to relax in daytime hours and accommodating spill-over crowds for popular events.

The gardens will connect with a riverside trail that leads to the National Mall, to the southeast, and Georgetown to the northwest. Holl's proposal joins a crop of recent urban design schemes in Washington that embrace rather than ignore the Potomac River.

Yet the Kennedy Center is a trek from the Mall and Georgetown, and is marooned from downtown DC by a tangle of roads. Holl's expansion won't change that, as opposed to the more ambitious plans put forward by Rafael Viñoly a decade ago. Viñoly would have

reconnected the center to downtown via an 11-acre plaza covering the freeway. That scheme, which relied on federal transportation funding, died in 2005.

Richard Longstreth, an architectural historian and longtime professor at George Washington University, said he welcomes Holl's concept. "It helps the Kennedy Center be something other than the urban oaf that it is—not the institution, the building," he said. "It's a small gesture visually, in terms of what it accomplishes, but it's very much a step in the right direction and will be a great asset."

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NEW DRAFT REPORT SUGGESTS WAYS
TO PROTECT AGAINST RISING TIDES

Going Dutch

Shoot-from-the-hip statements by politicians and what appear to be radically opposing solutions from experts have only added to the confusion over how best to prepare for the next hurricane. Certainly, the most controversial flood-protection debate in Hurricane Sandy's aftermath is the question of whether New York City needs floodgates.

To help clarify what the different scenarios involve, a 72-page draft report titled "Cost Estimates for Storm Surge Barriers and Flood Protection in New York City" has just been completed by several academics in Holland, along with Malcolm Bowman, a professor of oceanography at Stony Brook University and a member of the New York City Panel on Climate Change.

The draft surge-barrier report provides detailed estimated costs of three different floodgate scenarios, as well as additional waterproofing measures and levee systems that will be necessary whether or not the city decides that floodgates are actually required. Jeroen Aerts, a professor of environmental studies at the Free University of Amsterdam, and one of the report's authors, said it will stimulate a more informed discussion.

"Right now in the media, they act like there are only two options," Aerts said, "but we can start on the 'no regret measures' and study the big barriers for later."

The report lays out three different plans for floodgates. One, called "Environmental Dynamics," would close off New York City's waterways at the Arthur Kill, the Verrazano Narrows, and the East River. Based on historical analysis, the plan is projected to cost \$7.5 billion to \$10.5 billion to build, and \$77.5 million in annual maintenance costs. An additional gate, to protect Jamaica Bay, would add \$4.1 billion to \$6.1 billion to the costs of this option.

A two-gate option, "NY-NJ Connects," would seal the city's harbor with one gate across the East River and another running from Breezy Point to Sandy Hook. This plan would cost an estimated \$7.3 billion to \$10.1 billion to build and another \$104 million in annual maintenance costs.

In addition to the expense, a major

concern about floodgates is their environmental impact. Aerts said that a two-gate solution would be the simplest and most inexpensive to build and maintain. However, the water displacement of such a system could change the ecology of the Hudson River's estuary and cause environmental damage to the Jamaica Wildlife Refuge, one of the largest and most productive eco-systems in the northeastern United States.

The report also describes 10 different types of flood protection measures to augment floodgates. Several involve fixing or replacing existing manmade infrastructure. One consideration here would be the bulkheads around the city originally designed to prevent soil erosion but in poor condition today since many are more than 50 years old. Another such "soft" measure would fix the harbor's natural flood protection systems by ramping up wetland and salt marsh restoration in places such as Jamaica Bay, to help protect the bay's surrounding homes from hurricanes and erosion.

Some of the suggested measures also could dramatically change the appearance of the metropolitan region's coastlines. Seven-foot-high to 30-foot-high reinforced concrete walls with steel cut-offs could be deployed in outer-lying areas. Armored dikes with woven textiles and steel-sheet piles for support are also proposed. Along coastal stretches and the FDR Drive, the report suggests the possibility of returning to the days of elevated highways, raised on embankments or stilts.

Of course, spoiling the majestic views in places like Lower Manhattan with unsightly floodwalls and dikes would be unacceptable. Accordingly, the report suggests elevating and changing the grade of parkland in places such as Battery Park City. Another "no regret" strategy, which could be employed in the Rockaways, for example, would hide dikes inside dunes augmented with extra sand.

Although the surge-barrier report explores many different protection strategies, one that is not addressed is the "retreat" option, whereby communities would be resettled from flood-prone areas. "Retreat is not an option, but what we can do is build more resiliently," declared Aerts. "Coastal cities remain attractive, and the only option we have is to protect ourselves."

ALEX ULAM

NURSERY SCHOOL



With 10,000 species of plants, century-old **Brooklyn Botanic Garden** needed a visitor center to teach its more than 1 million visitors each year about horticulture. As green as its mission, the center's undulating glass curtain wall delivers high performance, minimizing heat gain while maximizing natural illumination. Skillfully integrated with park surroundings by architects **Weiss/Manfredi**, its organic transparency offers inviting respite between a busy city and a garden that has a lot of growing—and teaching—left to do.

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Architect: Weiss/Manfredi Architecture/Landscape/Urbanism
Photographer: Albert Večerka

AT DEADLINE

WET PROOFING

While Hurricane Sandy hasn't slowed development in some parts of Brooklyn, it has delayed the groundbreaking of the Rogers Marvel Architects-designed hotel and residential complex at Pier 1 in Brooklyn Bridge Park called the Pierhouse. The *New York Post* reported that the project was originally slated to begin construction this month, but Toll Brothers, the developer, said they will hold off until the redesign of the 159-apartment and 200-room hotel complex is updated with measures meant to protect against future storm surges. Changes include elevating the building three feet, adding steps and ramps to the lobby, and placing the mechanical systems on the roof. This development is paying for a considerable portion—about \$3.3 million—of the park's \$16 million annual maintenance budget.

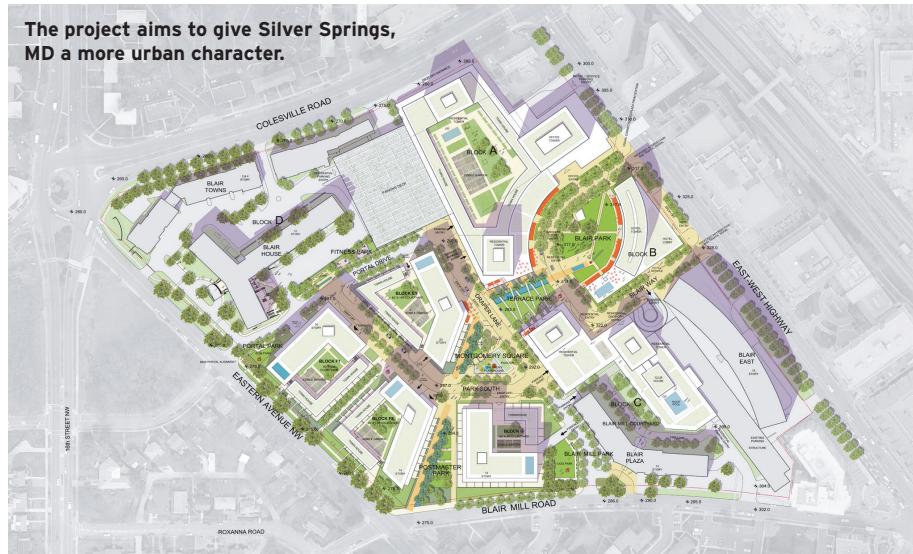
TUNNEL TIME

Construction on the two-track Gateway project, a new tunnel between New Jersey and Manhattan, will commence this summer beneath Related Company's Hudson Yards redevelopment site. Related Companies and Amtrak will build this 800-foot-long "box tunnel," which will first serve as a shell for Amtrak's rail connection linking the Hudson tunnel to Penn Station's tracks, and, eventually, to the proposed Moynihan Station. The project will be funded by the federal government and is estimated to cost between \$120 and \$150 million.

THE ARCHITECT'S NEWSPAPER MARCH 6, 2013



A major new mixed-use development and parks will replace parking lots and low-density housing.



The project aims to give Silver Springs, MD a more urban character.

COURTESY SASAKI ASSOCIATES

BING IN THE BURBS continued from front page master plan, the complex, called The Blairs, would gain 10 new buildings of up to 200 feet in height. Its current stock of 1,400 apartments would double. Four-hundred-and-fifty-

thousand square feet of new commercial space would be added. The large parking lot at its heart would be replaced by a series of parks weaving through the property; these would also negotiate a steep grade change

that now effectively splits the eastern and western halves of the complex.

The plan "brings the feel, scale, and overlap of uses that is more akin to an organically evolved city," Alan Ward, the lead designer for Sasaki, told *AN*.

The new buildings will be familiar to anyone who's visited Vancouver or scanned Thom's portfolio: They're glass-walled "point towers," with parking-structure podiums wrapped in townhouses or retail. Ward's landscape plan draws on landscape-urbanist moves such as zigzagging ramps and a rainwater collection feature.

Speaking to the website GreaterGreaterWashington.org, Thom described the property owner's attitude as, "We want everyone to walk through our property!" As the scope of the project, plus its expense (up to \$625 million), and the contemporary quality of the design concept suggest, owner Rockville, Maryland-based Tower Companies believes that this suburban retrofit can become a bona fide urban district with help from brand-name design firms.

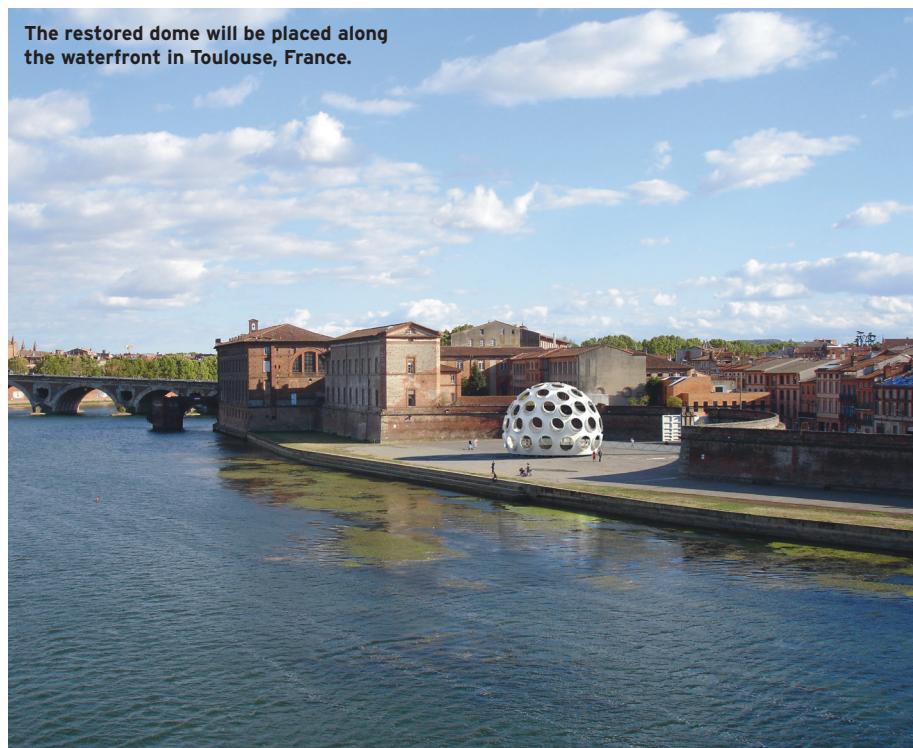
That's welcome news, given the fact that many past retrofits have drawn on New Urbanist planning principles but have mediocre buildings.

June Williamson, co-author of *Retrofitting Suburbia* and an architecture professor at the City College of New York, isn't surprised to see this kind of project just across the District line. "The DC area has a market for new development," unlike areas where the recession has bitten deeper, she said. "We look at other potential strip malls and mall sites around the country, but there's no market, no demand for higher-density redevelopment."

Williamson said she guessed the project may herald a raising of the bar for architectural sophistication in suburban retrofits. Architects may be realizing that these projects "are meaty challenges to take on, and have great merit." The Silver Spring master plan, she suggested, is "a confluence of more sophisticated developers, the understanding that it's a more sophisticated market, and design firms who are aware of the opportunities to make a change." Thom, she noted, has experience in suburban retrofits, having turned an ailing mall in Surrey, British Columbia, into a city center with a university and offices.

For all the plan's ambitions, it does have hallmarks of what might be called "transitional urbanism." It nods to the single-family homes across Eastern Avenue by stepping down the building heights toward the east. (Ironically, this adjacent "suburban" neighborhood is in DC, while the "urban" area to the west of the site is in Maryland.) There is still a lot of parking. There won't be a through street, and the property will remain in the hands of one private owner. Silver Spring's downtown shopping district, too, is privately controlled public space, an arrangement that has caused controversy, such as when the property managers tried to ban photography back in 2007.

So far, the local response to the Thom/Sasaki plan has been positive, possibly a sign that NIMBYism is going the way of suburban malls. Tower Companies hopes to break ground in 2014, pending approval from Montgomery County, and the four-phase build-out will take more than a decade. **AKH**



The restored dome will be placed along the waterfront in Toulouse, France.

COURTESY BUCKMINSTER FULLER INSTITUTE

REVIVING A VISIONARY continued from front page Fuller designed three of the so-called Fly's Eye domes of different sizes: a 12-foot version, a 24-foot version, and, the largest, the monumental 50-foot version. All three have found prominent homes through the Institute: Norman Foster owns the 12-foot structure; Miami collector and real estate developer Craig Robbins owns the 24-footer; and now Rubín has acquired the 50.

"It was the last, monumental prototype that Bucky was working on when he died," said Elizabeth Thompson, executive director of the institute. The Fly's Eye domes have cylindrical openings that help to stiffen the structure. The dome was developed to serve as what Fuller called an "autonomous dwelling." Given its size, "it really feels like a building," Thompson said.

Rubín has a sterling track record in the area of modernist preservation. He lives in one of the world's most important modern houses, the Maison de Verre in Paris, designed by Pierre Chareau. He also purchased and restored one of Jean Prouvé's prefabricated Maison Tropicales. Operating in different periods and contexts, Chareau, Prové, and

Fuller might at first seem and unlikely trio, but Rubín sees a similarity in all their approaches. "They were all entrepreneurs, not architects," he said. "I'm interested in people who don't fit neatly into categories." All three used new technologies and industrial processes to reshape architecture.

Rubín has also made the study of these structures a priority. He is writing a book on the Maison de Verre and the Maison Tropicale traveled to several locations including Yale, where it was available to architecture students. "The idea is to make the dome a pedagogical event, to involve architecture students in Toulouse," Rubín said. "It's important to see this stuff trickle down and out."

Restoration work, led by John Warren and Carlson Arts, is underway in Sun Valley, California. A modest ramp will be added, designed by explorations-architecture, to make the dome accessible to visitors. In Toulouse, the restored dome will sit along the riverfront, providing a contrast to the historic city. "I think it will be spectacular," Thompson said. "You can really see the genius of his ideas, and the way he was inspired by natural forms." **AGB**

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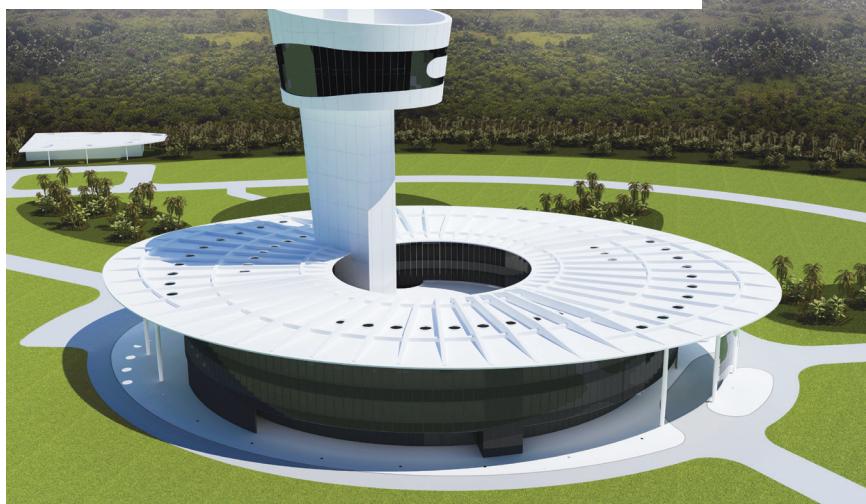


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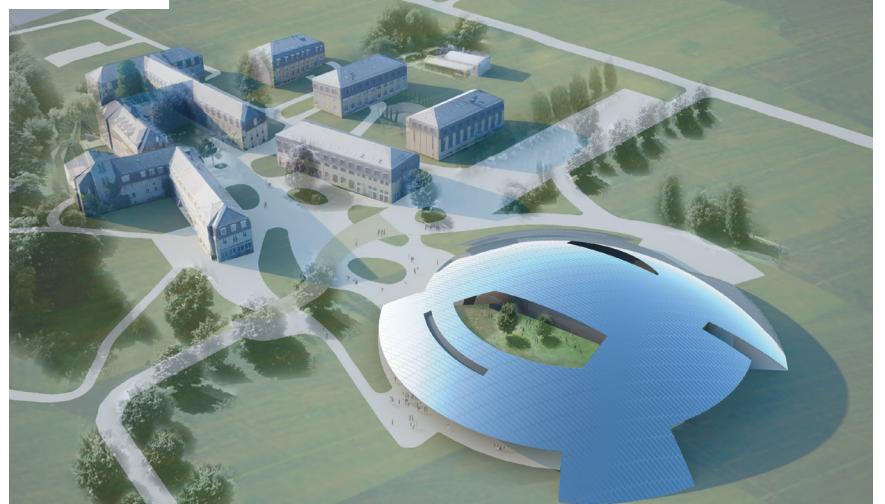
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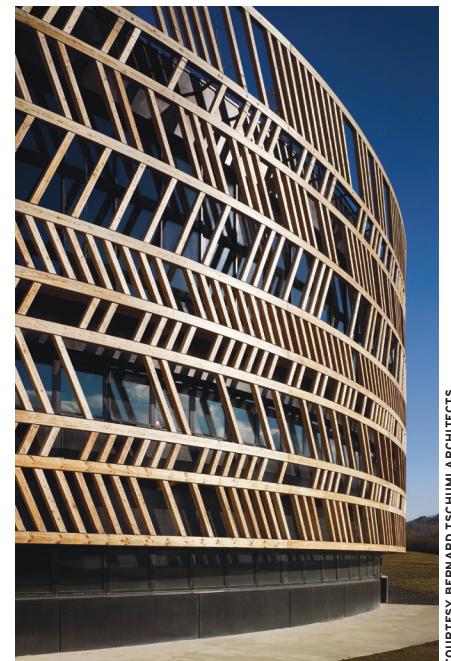
ACROPOLIS MUSEUM



CARNAL DOME



ALESIA MUSEOPARC



COURTESY BERNARD TSCHUMI ARCHITECTS

Bernard Tschumi has been an important voice in New York's architecture scene since he first arrived here in 1976 from London. In his first ten years in America he produced a series of writings and architectural manifestos that had wide circulation in the culture of the day, including *Advertisements for Architecture*, *Questions of Space*, *Sequences*, *Screenplays*, *Violence of Architecture*, and, perhaps most famously, *The Manhattan Transcripts* produced from 1977–1978. His 1978 Artists Space exhibition *Architectural Manifestos* (possibly the first by an architect in a New York art gallery in many years) pointed a new way for young architects to enter into contemporary cultural debates. In 1988, Tschumi opened his New York office and was appointed Dean of Columbia's architecture school where he remained until 2003. He is credited with transforming architectural education at Columbia—and throughout the U.S.—by importing the Architectural Association's pedagogical model known as the “unit system.”

In 1982, Tschumi famously won the architecture competition for the design of a new Parisian park at La Villette. His red pavilions gridded across the old industrial site quickly became one of the defining architecture images of the era. Following on this international success, his office was commissioned to design a new student center on the Columbia

campus, won a competition to create a new architecture school for Florida International University, and designed a striking bright blue residential buildings just off of Delancey Street on the lower east side. Tschumi currently is doing a bustling business designing buildings not in the United States but in Europe and specifically in France. These include his 2001 design for the new Acropolis Museum at the foot of that ancient hill in Athens, a difficult political and design challenge that he resolved with a series of three distinct tiers: a glass enclosure looking towards the Parthenon, a middle section containing the museum's general collections, and a base volume that contains a gift shop, lobby, and service facilities. All of it sits atop a working excavation site.

In France, Tschumi, a French and Swiss native, has been having his most recent success, designing cultural and commercial projects that build on a career-long devotion to notions of envelope rather than facade and buildings reacting to site considerations of geography and history. In all of his projects for the past 30 plus years—buildings, exhibitions, and texts—he has been a unique voice at once critical of traditional design practice and able to create objects worthy of their time.

WILLIAM MENKING

INDEPENDENT FINANCIAL CENTRE OF THE AMERICAS MASTER PLAN
SANTO DOMINGO, DOMINICAN REPUBLIC

The first building in a proposed financial complex on 7,800 acres outside Santa Domingo, this business and information center contains multiple conference rooms and administrative areas. Both tower and base are sheathed in shaded glass and white plaster-like walls. A deep overhanging roof protects visitor from the sun and rain and the ground floor contains a large data center serving the project.

CARNAL DOME
LA ROSEY INTERNATIONAL SCHOOL
ROLLE, SWITZERLAND

This flat, metal domed structure is situated just off the main campus of a historic Swiss educational institution and includes a series of programs for the school: concert hall, music conservatory, art studios, learning center, and a black box theater. Meant to infuse the site with a contemporary architectural image, the low lying dome fits into the site without overwhelming the campus or the surrounding landscape and is entered through an ancient allée of trees. Under the dome, two levels contain the building's uses, which are sited around several open voids of public space. The area below the dome and these functioning spaces is, Tschumi claims, “a dynamic space of movement and fluent exchange.” The dome and its underlying building are constructed of steel, concrete, and wood with glass present only as a vertical separator between exterior and interior, or public and private.

ACROPOLIS MUSEUM
ATHENS, GREECE

The design for the Acropolis Museum is the result of the most complicated set of constraints of any recent competition and one fraught with potential stumbling blocks. Rather than seeing these as impediments to the project, Tschumi turned them into the organizing elements of the design. Situated at the edge of the Acropolis, it is surrounded by 19th century villas. Many Greeks thought the museum was too large and should resemble the Parthenon. Immediately underneath the building are archeological ruins from centuries of Athenian civilization, challenging Tschumi to relate the building to the ancient city below, the contemporary one around it, and the looming Parthenon high above the site. He developed a three part massing that, from top to bottom, offers views toward the Parthenon, contains general collections, and surmounts the excavations as part of the entry sequence.

ALESIA MUSEOPARC
ALESIA, FRANCE

This cylindrical structure, which recreates historic battlements and earthworks, sits near a historic French battlefield just outside the Roman town of Alesia. Meant to memorialize and interpret a famous battle between Julius Caesar and the Gauls that marks the founding of the French state, the timber-surfaced structure has trees on its roof to mute its presence on this sensitive site. Inside, a Guggenheim-like ramp contains interpretive material describing the famous confrontation and offers views out to the surrounding battlefield through openings that bring light inside the structure filtered through the interstices of the stone envelope. The top floor of the building houses a central auditorium and the roof garden and a viewing platform. A second museum structure was designed to sit on the hill overlooking the battlefield where the Gauls were entrenched in their fight against the Romans.



LIBERTY ISLAND RETAIL PAVILION

Architect: Acheson Doyle Partners Architects, P.C.

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