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LIFE PRESERVER

Surf's up! But don't worry, the city's new beach facilities will be able to handle it. The New York City Department of Parks & Recreation and Department of Design and Construction have teamed up to answer Mayor Michael R. Bloomberg's mandate that the Hurricane Sandy-pummeled seaside in the Rockaways, Coney Island, and Staten Island be repaired and ready for sun worshipers by Memorial Day weekend. In part, this work involves rebuilding sections of the boardwalks and restoring WPA-era concession stands. It also involves the design, fabrication, **continued on page 10**



PRITZKER JURY RECOGNIZES JAPANESE ARCHITECT FOR HIS INVENTIVE, DIVERSE BODY OF WORK

Toyo Ito's Shining Moment

TOMO OHASHI

The jurors of the Pritzker Architecture Prize have named Toyo Ito the 2013 laureate. Tokyo-based Ito has long been regarded as one of architecture's most inventive minds and he has produced a large and diverse body of work that pushes the limits of technology, materials, structure, and form. His buildings often express a joyful or poetic sensibility, and yet with each project he seems to approach architecture anew. This knack for reinvention and lack of a signature style accounts, **continued on page 6**



Bogardus Plaza

COURTESY MATTHEWS NIELSEN

ANOTHER TEMPORARY PLAZA GOING PERMANENT IN NEW YORK

CAST IRON GARDEN

The unofficial procedure of the co-called "tactical urbanism" movement is to use short-term actions to bring about long-term change. Under the Bloomberg administration, New York City has championed the creation of affordable temporary plazas carved from street space using little more than planters, benches, and paint. One of these plazas, at the southern edge of Tribeca, is about to make the jump from temporary to permanent with a concept designed by Mathews Nielsen Landscape Architects. Bogardus Plaza, named after the architect and pioneer of cast-iron buildings, James Bogardus, was created in 2010 by closing the southernmost block of Hudson Street where it intersects with Chambers Street and West Broadway. "This section of Hudson Street has always been somewhat of an anomaly," said Matthews Nielsen principal Signe Nielsen, who lives in Tribeca. Nielsen said Bogardus Plaza isn't part of what's generally considered the "Tribeca enclave" of wealthy residents. With a busy subway station inside the plaza, she said the populations **continued on page 4**

SPECIAL ISSUE: LIGHTING

AN LOOKS INTO HOW LIGHTING DESIGNERS ARE IMPROVING URBAN NIGHTSCAPES. SEE PAGES 16-19

FIXTURES FOR IN/OUT. SEE PAGES 14-15

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MARKETPLACE

NYCHA TO LEASE PUBLIC HOUSING LOTS TO DEVELOPERS

Infilling the Park

Facing a mounting deficit and a backlog of 420,000 repairs, the New York City Housing Authority (NYCHA) is now taking steps to implement a controversial infill strategy that could have a long-lasting impact on the public housing system. In March, after much deliberation, NYCHA officially announced its plan to lease parcels of land in eight Manhattan public housing developments to private developers. For several months, NYCHA officials have held meetings at the proposed sites and their plans have been met with criticism from residents and government representatives. "The problem **continued on page 12**

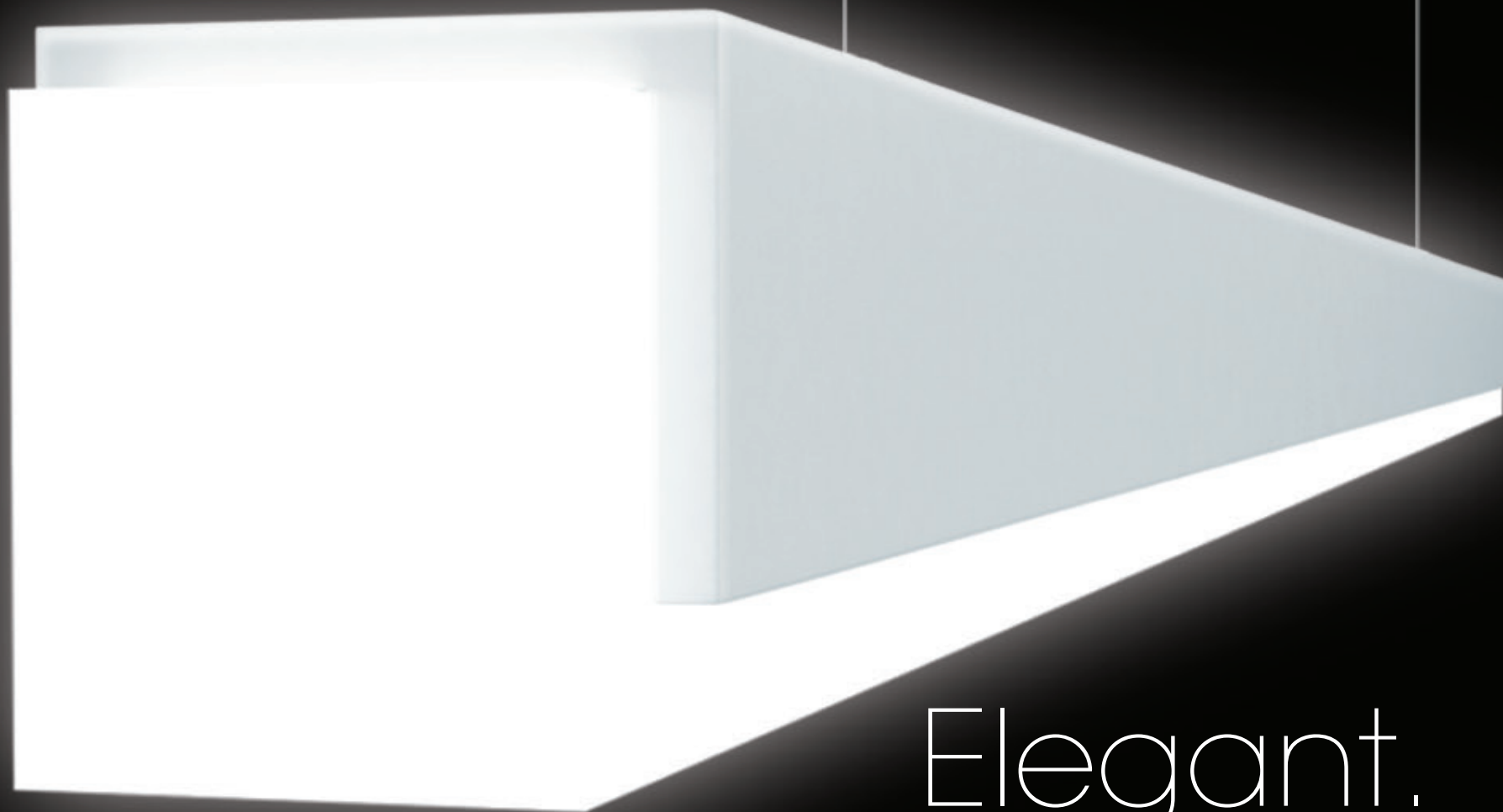


LIGHTING TURNS CITIES' DARK NOOKS AND CRANNIES FROM DAUNTING TO ENCHANTING. SEE PAGE 16

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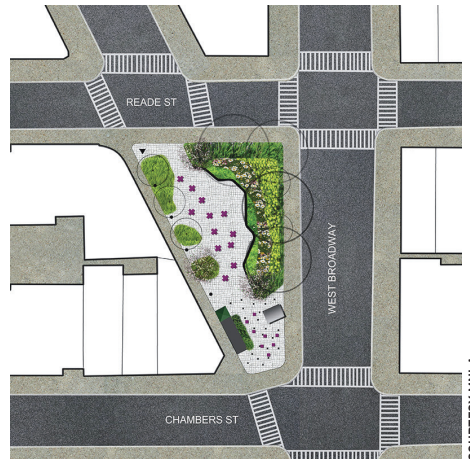
A growing chorus of civic groups, critics, and now public officials are calling for an ambitious rethinking of Pennsylvania Station and Madison Square Garden. At issue is the lease for the Garden, which is up for renewal. That decision will determine the future of Midtown as well as the quality of the commute for millions of transit riders. The Dolan family, which owns and operates the Garden, wants a permanent renewal. That would be a colossal mistake. Manhattan Borough President Scott Stringer is pushing for a 10-year renewal, during which time a masterplan could be developed for Midtown, including the redevelopment of Penn Station and the relocation of Madison Square Garden. Stringer's reasonable plan acknowledges the importance of the Garden while also allowing for the development of better alternatives for an improved Penn Station and a new arena.

One of the legacies of the Bloomberg Administration will undoubtedly be improved public space throughout the city, and an accompanying rise in civic expectations by New Yorkers. One result of this rise in standards is that the glaring failure of Penn Station has become obvious. Its conditions are frankly intolerable for a city of New York's stature (much like those of its airports, as I have previously editorialized). This is not merely an aesthetic matter. Yes, Penn Station is ugly, confusing, and dispiriting, a place to avoid rather than visit (compare it to Grand Central Terminal, a place I often visit on purpose). More critically, Penn Station's failings are a matter of economics and public safety. The station is operating at more than triple the capacity it was designed to accommodate. According to Stringer's figures, more than 640,000 riders pass through the station every day, well over the 200,000-per-day it was designed to service in 1963. It also does not meet current fire and safety codes. The implications of that are scary to ponder.

Penn Station's problems will only continue to worsen as more passengers arrive through the extended 7 Train and Long Island Railroad East Side Access project.

The success of the Barclay's Center in Brooklyn also casts the dowdy Garden in an unflattering light. SHoP has proven that well designed arenas can add to the life of a neighborhood. Manhattan deserves a better arena. Building a new Garden would also benefit sports fans and concertgoers and the city's economy at large.

An ambitious masterplan for Penn Station and the Garden could begin to right a historic civic blunder, but only if we take this first step. Community boards 3 and 4 voted against renewing the Garden's permanent lease. The City Council should do the same. **ALAN G. BRAKE**



The plaza provides a variety of zones from short-term seating to lingering sunbathing.

CAST IRON GARDEN continued from front

page who use the public space change throughout the day as students, jurors, and office workers are replaced by residents in the evening.

"The logistics make this a good site for a plaza," Nielsen said. "It's the ideal space to just spend half an hour of time. That's what these small public spaces offer. That's what our city has been missing."

The transformation of Bogardus Plaza has been ongoing since the 1970s, when the space was little more than a concrete traffic island. The Friends of Bogardus Garden initiated the transformation by tearing out the concrete and building a tree-filled green space surrounded by a tall iron fence serving as a visual and acoustic buffer to busy West Broadway. In 2010, the NYC Department of Transportation (DOT) painted the concrete green and filled the plaza with movable tables and chairs, designating the site as a permanent public space the following year. Now the Friends have received a \$2 million grant from DOT to help make the space permanent.

Nielsen described her interventions as activating the civic life of the plaza. "We've designed a gradient of duration that one might spend in the plaza," she said. At the southern edge of the 9,000-square-foot site, where pedestrian counts are highest, the design calls for "short term seating." Farther inside the plaza, sunny and shady seating groups tucked into the garden offer longer-term options.

The scheme removes the existing fence around the garden and expands the planted area 20 to 30 percent, creating a C-shaped garden planted with a mix of trees, shrubs, and flowers. It raises the street bed to the existing sidewalk level and surfaces it with new permeable pavers. The site's natural pitch to the northwest allows for on-site rainwater collection. "We think we can absorb all the stormwater on the site into large tree pits," said Nielsen.

A clock positioned at the site's north side will honor the plaza's namesake and a new segment of fencing along West Broadway might include an homage to Bogardus' few remaining buildings in the neighborhood. Space has been reserved at the south end of the plaza for an information kiosk.

Friends is in the process of raising the rest of the funds for the \$3 million project. A six-month final design process could begin this fall, with construction following the next year. **BRANDEN KLAYKO**

LETTER

IS STONER STONED?

It is hard to believe that The MIT Press published Jill Stoner's *Towards a Minor Architecture* based on the kind of prose indicated in Jeffrey Hogrefe's review of the book (Literary Unbuilding AN 03_03.06.2013). Stoner writes, "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." Really? We think we know what she "means," but this really is bad writing. There is no architecture, only works of architecture. People are involved in aesthetic or other pursuits, not architecture. She's also quoted writing, "Le Corbusier's *Towards a New Architecture*, which heralded a century of formalism."

This is certainly not what *Towards a New Architecture* did. Perhaps Stoner doesn't like the work of Richard Meier. *Towards a New Architecture* was probably the most important book on architecture written in the twentieth century. Do not confuse one chapter on Regulating Lines for formalism. Remember the blunt conclusion of that book: "Architecture or Revolution." Corbu certainly made his choice. Further on in the review Kafka is described as "the Jew and Czech, as outsider in the fervent Germany of the early twentieth century." He was an "outsider" in Prague (he had a very well paid civil service job and was known to frequent a lot of women in his hometown), where the dominant German language was part of the former Austro-Hungarian

Empire... not Germany. Yet further on we read about a collective thesis project, which undertook to "dismantle and rewrite a chain of abandoned Circuit City Stores." And then there is something called the "new nature of entropy." This is nothing but the jargon of authenticity. Adorno must be rolling over in his grave.

JEFF KIEFFER
 ARCHITECT, NEW YORK CITY DEPARTMENT OF DESIGN AND CONSTRUCTION

CORRECTION

In our story on the revitalization of the Pittsburg waterfront (Steeling Beauty AN 04_03.20.2013) we misspelled the surname of David Tabenkin, a senior design associate at Hacin + Associates. We regret the error.

PRICKING THE PRIZEE

When **Toyo Ito** was named this year's winner of the **Pritzker Prize**, the peanut gallery let loose, questioning not so much the jury's choice, but the "life-time achievement" nature of the award itself. **Thomas de Monchaux**, writing in *The New Yorker*, said that the annual prize "illuminates some of the deep weirdness of architecture as a profession," noting that even the most illustrious architects have eclectic (read spotty) bodies of work, and that ever-more open-sourced working methods of today are making authorship less relevant. In *Architectural Review*, **William JR Curtis** took issue with the hyperbolic language used in the Pritzker's press announcement ("His architecture projects an air of optimism, lightness and joy, and is infused with a sense of uniqueness and universality," *Cringe*.) Perspicacious gossip columnist **Boots** at *Building Design* flagged the correlation between an invitation to design the **Serpentine Pavilion** and the Pritzker—of 13 pavilion architects to date all but two (**Daniel Libeskind** and **Snøhetta**) have also received an award. The link? Philanthropist **Lord Peter Palumbo** chairs both committees. The timing is right for Italian products giant **Alessi**, who earlier this year launched collections of cutlery and dishware designed by Ito. Pritker-approved soup ladles coming soon to a store new you.

JEDI SHOWDOWN

The weapons aren't light sabers but light-suffused renderings, and the setting isn't the Death Star but close—Miami. For **Bjarke Ingels** the competition for the one billion dollar Miami Convention Center is an epic struggle of a new generation striving to overtake its forerunners, kind of like *Star Wars*. Ingels invoked the comparison at a recent lecture at Miami's Colony Theater, reported Curbed.com. Ingels' firm BIG and landscape architects **West 8** are part of a team led by developer **Ugo Columbo**, while Koolhaas' OMA has teamed up with developers **Robert Wennett** and **Tishman** along with landscape architect **Raymond Jungles**. It was inevitable that Ingels and his former OMA boss **Rem Koolhaas** would one day meet in a fight to the finish. Just replace the black cape with a black t-shirt, and the leap from Darth to Rem really doesn't take much imagination.

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THREE WELL-KNOWN SCRIBES LAND NEW PLATFORMS FOR DEBATE

CRITICISM IS DEAD! LONG LIVE CRITICISM!

The shrinkage of daily newspapers and news and culture magazines has thinned the already slim ranks of architecture critics. While blogs and social media proliferate debate about architecture and design, many have fretted about the lack of a common dialogue around architecture and urbanism as defined by the work of leading critics. It turns out that architecture criticism is far from dead, however, as three established voices are finding new outlets with newspapers and national magazines.

Author, editor, and critic Mark Lamster has been appointed architecture critic of the *Dallas Morning News*, where he will write a print column and contribute blog posts, as well as teach at the University of Texas at Arlington's School of Architecture. "There are a lot people in Dallas with a lot of ambition for their city," Lamster said. "There's a belief that for Dallas to be a first rate city, there needs to be a critical voice about the built environment." David Dillon served as the paper's critic for nearly 25 years before taking a buy-out in 2006. Lamster, a native New Yorker, voiced enthusiasm for Dallas architecture and the city's civic aspirations. "There are a tremendous number of initiatives, at all scales, to make Dallas more pedestrian friendly, a more vibrant, urban place," he said. "But Dallas is still Dallas. There's work to be done."

Meanwhile, longtime *Philadelphia Inquirer* **AGB**

critic Inga Saffron has begun writing a monthly column on urbanism for the website of the newly re-launched *New Republic*. "I love writing for the *Inquirer*, but the response I received for the piece I did for the *New Republic* was pretty heady," she said. She called the *New Republic's* readership "densely sophisticated." Chris Hughes, one of the founders of Facebook, bought the magazine and has given it a dramatic makeover and vastly increased its visibility. Saffron joins the magazine's existing architecture critic Sarah Williams-Goldhagen.

Finally, architect, critic, and educator Michael Sorkin is slated to begin writing for the left-leaning *Nation* magazine. That magazine's longtime critic, Jane Holtz Kay, died last November, though her writing had not appeared in the magazine for several years. As of press time, Sorkin declined to comment on his upcoming work with the magazine.

Saffron, for one, disputes the idea that architecture criticism is a threatened profession. "There's been a tremendous proliferation, a flowering," she said of all the blogs, websites, and publications that cover architecture and urbanism. "In 1999, when I began as the critic for the *Inquirer*, I was a lonely voice. Now I've got tremendous competition."



> TØRST

615 Manhattan Avenue
Greenpoint, Brooklyn
Designer: hOmE

MICHAEL GROTH FOR HOME

Step into Tørst, Greenpoint's latest hot-spot, and you may catch yourself muttering, "Not another North Brooklyn throwback to a bygone era." But that would be a bit unfair. The Scandinavian beer bar, which opened this past March, aims to be the premier destination for international suds aficionados, importing exotic tap and bottled brews never before savored in the United States. The interior of the space, designed by local studio hOmE—which also decked out the nearby Manhattan Inn and Van Leeuwen Ice Cream Parlor—in collaboration with New York-based contractor Precision Innovations, mirrors the wide-ranging beer menu through a kaleidoscope of wood. The rugged walls, hand-crafted chairs, and patterned tabletops are made of reclaimed pine and cedar, while the banquette benches are composed of oak and feature a simple rope border. A long, smooth, white Carrara marble countertop contrasts with the other-wise rustic atmosphere. Behind the bar is a custom-made, state-of-the-art draft system, also set in Carrara marble, whose most notable design element is its stained oak wood handles. Brass accents embellish the bar and an antique street lamp imported from Copenhagen lends a soft glow to the room, setting the perfect atmosphere for working up a beer buzz. **VINCENZA DIMAGGIO**



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Toyo Ito



Sendai Mediatheque, 1995-2000.



Tower of Winds, 1986.



TOD's Omotesando Building, 2002-2004.



TOYO ITO'S SHINING MOMENT

continued from front page perhaps, for the somewhat lower name recognition he has compared to some of his peers. His spectacular and unexpected architecture, however, speaks for itself.

"Throughout his career, Toyo Ito has been able to produce a body of work that combines conceptual innovation with superbly executed buildings. Creating outstanding architecture for more than 40 years, he has successfully undertaken libraries, houses, parks, theaters, shops, office buildings, and pavilions, each time seeking to extend the

possibilities of architecture," said jury chair Lord Palumbo in a statement. "A professional of unique talent, he is dedicated to the process of discovery that comes from seeing the opportunities that lie in each commission and each site."

Demonstrating an early interest in technology, Ito first named his firm Urban Robot when he founded it in 1971. He changed his firm's name to Toyo Ito & Associates in 1979. He began designing houses in a minimalist vocabulary, often using lightweight structures or unusual materials. In the mid-eighties, he designed a project that used

technology to respond to weather conditions, while also providing a counterpoint to commercial signage nearby. The Tower of Winds, a cylindrical structure ringed with lights, reflected the speed of wind gusts through a changing lighting pattern. This folly anticipated current trends in climate-responsive architecture. Arguably his best-known project is the Sendai Mediatheque in Miyagi, Japan, completed in 2000, which relies on a structural system of bunched steel tubes to create circulation and mechanical pathways through the highly transparent building.

Though it appears to be quite delicate, the structural system proved robust enough that building survived the 9.0-magnituded earthquake in 2011 largely unscathed.

His 2002 pavilion for the Serpentine Gallery in London deployed a fragmented geometry to create a rectilinear structure. The resulting stark white structure is a cubist composition of intersecting lines, solids, and voids. In 2004, he used a somewhat similar vocabulary to create a concrete exoskeleton for a flagship TOD'S store in Tokyo, though the pattern of concrete there evokes criss-

crossing tree branches. More recent projects include the Tama University Art Library, also in Tokyo, which, with its layering of concrete arches of varying scales, is a kind of Japanese twist on Philip Johnson's "Ballet Modernism," and the reptilian-skinned stadium he designed for the 2009 World Games in Kaohsiung, Taiwan, his largest work to date.

Ito is the sixth Japanese architect to win the Pritzker. He will receive the award at a ceremony at the I.M. Pei-designed John F. Kennedy Presidential Library in Boston on May 29. **AGB**

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Alan Colquhoun, 1912–2012

In an incisive essay from 1951 on Walter Gropius and the Bauhaus, Giulio Carlo Argan identified what he called the two distinct rationalisms that differentiated Gropius from Le Corbusier.

The two leaders of the renewal of European architecture are Le Corbusier and Gropius. They both struggled for a reform which was rationalist in intention, and their propositions have many theses in common. But they are concerned with two “rationalisms” with opposite meanings, which lead to opposed solutions for the same problem. Le Corbusier considers rationality to be a system and draws vast plans which should eliminate every problem. For Gropius, rationality is a method which allows him to localize and resolve problems which are continuously posed by existence.”

If this distinction seems in retrospect too blunt, then the example of the architect and critic Alan Colquhoun serves to mitigate the apparent opposition between “vast plans” and the experience of “existence.” For, ever a constant rationalist, Colquhoun exemplified that distinct brand of projective vision and empirical adjustment that characterized the Scottish Enlightenment, of which he was the architectural heir.

Educated at the Edinburgh College of Art and the Architectural Association in London, he quickly became known as the elegant, incisive, and sometimes ruthless critic of his own and his circle’s architecture. This circle, comprised, among others, Thomas Stevens, Reyner Banham, Colin Rowe, Colin St. John Wilson, Robert Maxwell, and his partner John Miller. All were subjected to his unrelenting scrutiny for their failure to follow through on the rationalist propositions of the modern movement.

His own architecture, exemplified in the “unite” housing block at Bentham Road, designed for the London County Council with Peter Carter, was Corbusian through and through, and if he was to take his distance from the later “vernacular” style it was not without a deep appreciation of the continuities he could find in parti and typological development.

Early on he refused to be coopted by the ever-present picturesque tradition in England. In one of his first published statements, a letter to the *Review*, July 1954, refuting Pevsner’s claim that Le Corbusier’s compositional practice owed much to the Picturesque tradition, he clearly distinguished between the Corbusian “free plan” and picturesque composition, attacking the “historicist” and anti-didactic position of Pevsner.

Modern architecture’s value for Colquhoun was in this sense embodied in its didactic logic, expressing a “functional hierarchy” and eschewing purely visual concerns, as against what he called the “effete and superficial” modernism of Postwar British architecture.

His own work with John Miller was anything but: rigorously geometrical, formal without being formalist, functional without being functionalist, technologically adequate without being hi-tech (he was later to castigate the technological expressionism of Piano and Rogers’ Centre Pompidou), and rhetorically calm without being mute.

As a critic, Colquhoun gradually gained his voice in the early 1960s, writing two seminal

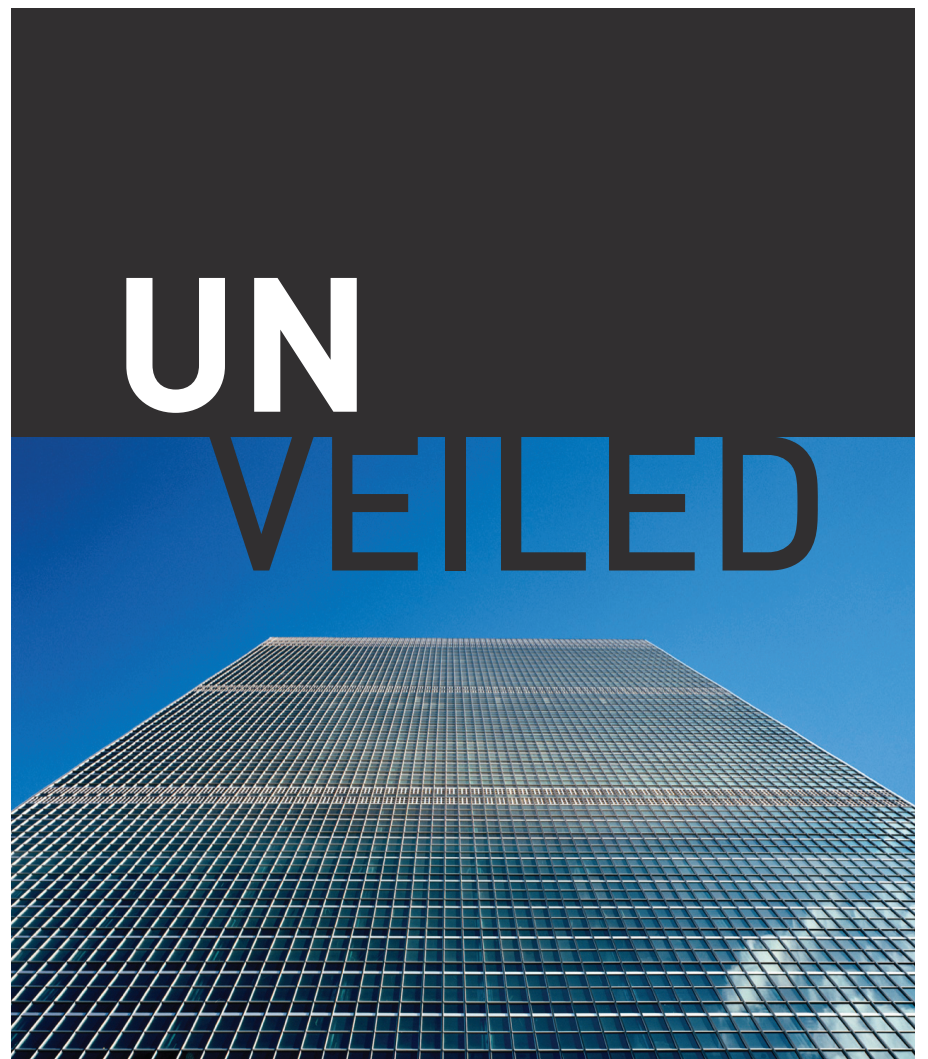
essays, the one a review of Reyner Banham’s *Theory and Design in the First Machine Age* (1961), the other a meditation on the then emerging current of typological debate. Taking issue with Banham’s view that the first generation of modernists, led by Le Corbusier, had failed to attain their stated goal of a “machine-age” architecture, Colquhoun defended them as culturally embedded and fundamentally non-systematic. To accuse them of neglecting to follow the technological movement of history was for Banham, Pevsner’s PhD student, equally historicist. Worse, Banham had ended the book with a plea for the recognition of Buckminster Fuller as the true techno-modernist, as opposed to Corbusier the symbolic modernist. For Colquhoun this was the last straw. Fuller, he opined, was just as symbolically aware in the Dymaxion House as Corbusier in the Villa Savoye à Poissy; nor was Fuller any more the rationalist—rather he was more mystical than any. What counted for Colquhoun was, rather, “the *meaning* attributed to the role of the machine in architecture,” and not in any technological determinism.

Having dealt with Pevsner, Banham, and by implication the emerging hi-tech movement, he then turned to another of his London circle, Colin Rowe, and his special kind of “historicism” that assumed the continuity of concepts like mannerism, and the internal classicisms of Palladio and Le Corbusier. For Colquhoun, this ignored once more the effort of modernism to escape from the Hegelian trap and to *refer to* rather than belong to history; modernism was not “history as usual,” but a “displacement” of historical concepts.

Colquhoun’s withdrawal from active practice and his turn towards a professional career as critic and teacher began in 1966 with his first visit to Princeton, and several visits later to his appointment as full professor in 1981 serving until his final retirement twenty years later. There, with the companionship of his oldest friend, Bob Maxwell, and together with a group of younger faculty including Michael Hays, Mark Wigley, Beatriz Colomina, Georges Teyssot, and Alessandra Ponte, he forged a critical practice in seminars and PhD advising that led to three books in succession: *Essays in Architectural Criticism* (1981), *Modernity and the Classical Tradition* (1989), and *Modern Architecture* (2002). In these, he explored the difficult territory of modernism and history, always conscious of the different senses of each at different periods, always careful to distinguish between Kantian rationalism and Hegelian historicism, and to trace their often-contradictory effects in the 19th and 20th centuries.

But in this deep and painstaking investigation that involved the analysis of 19th century compositional techniques and their survival into the 20th, the complex play of symbols and signs in abstract modernism and non-abstract postmodernism, he was gradually led to retreat from his earlier defense of modernism *pur et dur*. *Modern Architecture*, his magisterial attempt to summarize the ideals and realized projects of the first three-quarters of the 20th century, emerged less as a triumphal affirmation of these ideals than as a symphonie pathétique along the lines of T.J. Clark’s *Farewell to an Idea* (1999). “Many aspects of Modernist theory still seem valid today,” he wrote in conclusion. “But much in it belongs to the realm of myth, and is impossible to accept at face value. The myth itself has now become history, and demands critical interpretation.”

ANTHONY VIDLER IS THE DEAN OF ARCHITECTURE AT THE COOPER UNION.



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

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

ACCORDIA THERAPEUTICS HEADQUARTERS AND RESEARCH LABS



BAM Architecture Studio takes great pride in its ability to solve complex design problems through focused attention, providing solutions that satisfy the client. This ability to deliver pleasing programs has catalyzed rapid growth in the firm. Launched in 2000 (November 16 at 9:00 a.m. to be exact), BAM now boasts more than 31 employees spread throughout two offices, one in New York City and the other in Durham, North Carolina. The principals are even considering opening an office in California.

The firm’s co-founders include husband-and-wife team Ross and Pamela Cole and Brian Spence. Pam, as she is known, is an NYU Stern School of Business graduate. She “runs the firm,” according to Ross, who concentrates on the long-range planning of projects. Spence focuses on getting the work completed on time and on budget.

BAM began in a rather idiosyncratic way for an architecture practice: It prepared a business plan. As unusual as this may be, more architects should consider launching their firms in this way. The plan won an enterprise competition at NYU and allowed BAM to secure funding capital to start up and begin looking for clients.

NBC HENSON HALLWAY PROJECT



COURTESY BAM ARCHITECTURE STUDIO

The firm also claims, perhaps because of Pam’s business expertise, not to operate like a traditional architecture office, but like an architecture and engineering firm. According to Cole, this means “each design decision integrates aesthetic and contextual imperatives with those of budget, program, materials, technology, and construction.” It is apparently not just a public marketing stance but integrated into the office structure, which aims to provide “a well managed design process with decisions made by informed professionals,” said Cole.

By following well-established company protocols, projects stay on time and within budget. It is for this reason that the firm has an impressive list of corporate clients, particularly in the fields of health care and entertainment, who continue coming back to the firm to work on newer projects. Yale University Hospital has retained the firm numerous times and NBC has brought them back to rethink at least 100 small-, medium-, and large-scale design projects in an around their Rockefeller Center headquarters. For example, BAM is currently redesigning the green room for NBC talk shows. **WILLIAM MENKING**

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YALE NEW HAVEN HOSPITAL



WEST PAVILION YALE NEW HAVEN HOSPITAL



COURTESY BAM ARCHITECTURE STUDIO

ACCORDIA THERAPEUTICS
HEADQUARTERS AND RESEARCH LABS
ARDSLEY, NEW YORK

Biotech campuses are an important component to developing an economic strategy for the Hudson Valley. This company needed a clean modern image for their placement on the Ardsley Park Life Sciences campus in Westchester County, and that is exactly what BAM delivered. Both the interior and exterior of the facility are BAM projects and perfect examples of their ability to give their client a clean modern appearance and a workable corporate headquarters and research facility.

NBC HENSON HALLWAY PROJECT
NEW YORK CITY

The late Jim Henson, creator of the Muppets, used to hangout in a particular end of the NBC hallway while waiting to appear on talk shows. He drew Muppet-like faces on the plumbing pipes that rise up through building. NBC made the decision to not cover up the pipes, but turned it into a small side attraction. The network hired BAM to design a theatrically colored and decorated frame around the pipes, creating an impromptu shrine to Henson.

YALE NEW HAVEN HOSPITAL
NEW HAVEN, CONNECTICUT

Pediatric cardio catheterization hybrid operating rooms are tension-inducing places in the best of times. At this New Haven hospital, BAM softened the hi-tech space with hidden colored lighting that washes down the walls, creating a calming environment for the patients and the operating physicians.

WEST PAVILION YALE
NEW HAVEN HOSPITAL
NEW HAVEN, CONNECTICUT

This is another example of BAM's ability to deliver pleasant, human-centered designs that are clean, pleasant, and, in this case, child friendly. BAM redesigned the interior of a 1990-era structure that needed to be updated to provide the type of modern health care that people expect today. The renovation gave the ever budget-conscious client a star attraction to show off to potential patients.

UP STAGED



Eero Saarinen is a tough act to follow. But when **Lincoln Center** sought space to build a home for its **LCT3** program by adding onto his 1965 **Vivian Beaumont** opus, it found **H3 Hardy Collaboration Architecture** right for the part. Opting to locate the new stage atop the existing theater—a design made possible by using lightweight steel trusses as exterior walls—the architects were able to create the long-span spaces needed for theatrical productions while giving theatergoers a fresh vantage point from which to view both emerging playwrights and Lincoln Center's exciting 21st-century encore.

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Architect: H3 Hardy Collaboration Architecture
Engineer: Severud Associates
Photo: Francis Dzikowski/Esto

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Quash™ PANEL ©2011 modularArts, Inc.

Wave™ PANEL ©2010 modularArts, Inc.

The facilities will be placed atop concrete piles above FEMA's 500-year flood mark.



COURTESY GARRISON ARCHITECTS

LIFE PRESERVER continued from front page and installation of 17 new buildings, which will replace destroyed lifeguard stations, restrooms, and offices.

The city hired Garrison Architects to design the new facilities. "In December we were asked by David Bernie at the DDC to submit some modular work to restore the beaches," said James Garrison, founder of the Brooklyn-based practice. "We started before Christmas and the schedule required us to be done with design and construction documents by January 23. We completed fundamental design by January 27 working 16-hour days."

In order to deliver the project on such a tight deadline, the design team opted for an industrialized building process. The 17 buildings, broken down into 35 modular units of shipping dimension—12 feet high, 15 feet wide, and of varying lengths up to 57 feet—are being prefabricated in the Chicago shop of the Deluxe Building Corp. Garrison provided Deluxe with 3D models that feed directly into the fabricator's CNC plasma machines, which cut the profiles. "This whole idea that means and methods aren't the realm of the architect breaks down when a building is completely designed and goes into the fabrication process from the architect's documents," said Garrison. "It changes the way we think about our relationship to construction."

Once complete, the modules will be trucked to the site and placed atop

pre-prepared concrete pier foundations. The units will be clustered, mostly in groups of two, connected to each other by bridges, and connected to beach and boardwalk by stairs and ramps. Atop the concrete piers, the facilities will be perched above the 500-year mark established by FEMA's Hurricane Sandy Advisory Base Flood Elevation for New York and New Jersey—7 feet to 14 feet above grade and 4 feet to 8 feet above the boardwalk depending on location.

The buildings are oriented perpendicular to the boardwalk, sometimes positioned on the beach side, sometimes on the landside. Though they are programmed for different functions, the architectural expression, materials, and hardware are standardized to take advantage of the efficiencies of industrialized construction.

Corrugated 316 stainless steel cladding wraps each module lengthwise, top and bottom. "Because they're on piles, they have an elevation on the underside," said Garrison. The long sidewalls are clad with fiber reinforced concrete panels and louvers of black locust wood, which provide shade for continuous ventilating clerestories. While the majority of the spaces will be unconditioned, portions of the restrooms will be heated for those who use the beaches in winter, such as surfers. But with a double skin system wrapping the steel frame and plenty of cross ventilation, the facilities are expected to be comfortable during the hot months as well. **AARON SEWARD**



COURTESY BOHLIN CYWINSKI JACKSON

UNVEILED

15TH AND WALNUT

The architectural firm behind Apple's famous crystalline cube on Fifth Avenue has designed a dynamic glass retail structure in downtown Philadelphia at the intersection of 15th and Walnut streets. After studying various massing configurations that would allow tenants to customize their own identity without compromising the overall building appearance, Bohlin Cywinski Jackson (BCJ) devised a three-story structure with enough visual weight to hold its own among the masonry architecture of Center City.

"We evolved into a horizontal layering effect on the facade to give the appearance that the walls could slide," said Andrew Moroz, associate at BCJ. Since solar heat gain is not an issue on the well-shaded, north-facing site, the architects were able to use ultra-clear low-iron glass. The material allows the steel structure to show through. Though it's only three stories, with twenty-foot floor-to-floor heights the building reaches 65 feet tall. The structurally-glazed horizontal layers help to emphasize the building's corner, where a second-story open terrace will be built for the unlikely anchor tenant of this sleek modern building: The Cheesecake Factory.

Philadelphia's new stormwater regulations stipulate that the structure must retain 20 percent of the rainwater that hits its roof. The architects employed a mix of green and blue roof technologies that could later be partially occupied, depending on tenant fit-outs. Moroz said site demolition will begin this spring followed by a 14-month construction period. **BK**

Architect: Bohlin Cywinski Jackson
Client: Midwood Development
Location: Philadelphia
Completion: 2014

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THE ARCHITECT'S NEWSPAPER APRIL 10, 2013

INFILLING THE PARK continued from front page with the current way they're handling the infill development is that they [NYCHA] have been super aggressive, not forthcoming with information, very secretive, and not very sensitive to the fact that it is a huge significant change in the way that they are dealing with public housing," said Lucy Newman, a staff attorney at The Legal Aid Society, a private, not-for-profit legal services organization that is representing certain tenants of the housing developments in question.

NYCHA Chairman John B. Rhea told members of the New York State Assembly last Friday that the over-extended agency must "find innovative ways to chart [its] own path" and make up for its significant loss of state and federal funding. In his testimony, he explained to the committee that the agency has lost more than \$2.3 billion in the last decade and now is faced with "6 billion dollars in unmet capital needs."

On Monday, NYCHA released more details of its infill plan. The agency has selected a total of 14 parcels of land to lease to developers who would then be responsible for constructing and operating the buildings. The income from these new developments, estimated to be between \$30 million and \$50 million, would be invested back into public housing improvements. The eight developments, all located in prime areas of Manhattan, stretch from the Lower East Side to 110th Street and include the Douglass Houses, Washington

Houses, Carver Houses, Campos Plaza, Meltzer Tower, Baruch Houses, Smith Houses, and LaGuardia Houses.

It is a lucrative deal for developers, who will land a 99-year ground lease plus tax breaks. A document released by Mayor Michael R. Bloomberg's office entitled *NYCHA Infill Public Consultation Strategy* states that the developments will result in a total of 4,000 new apartments and possibly some retail space. NYCHA officials say 80 percent of those will be market rate apartments and 20 percent affordable units.

"[NYCHA] is very, very vague about what will be put in those developments. What they call affordable is a very significant issue. Affordable to whom? Who will get priority? And, realistically, how many low-income families will be able to reside in those apartments?" said Newman.

New York State Assembly member Brian Kavanagh, along with other elected officials, wrote a letter to Mayor Bloomberg expressing concern about the approach to the infill development and calling for more transparency. He said that Bloomberg's response did provide more clarity, but is still insufficient.

"What is positive about this plan is that New York City, unlike many places around the states, is looking to preserve public housing," said Kavanagh.

"Many other cities have dealt with the budgetary shortfalls of public housing by scaling back and this is a creative approach. We are concerned about the way it is being done, but there may

very well be a good approach in here."

While Rhea promises that the land will be leased, not sold, some fear that infill development, especially with a 99-year lease, will ultimately mean the loss of public housing.

"We lose control of that property for really forever because none of us will outlive that lease. That means the property owners will have jurisdiction over the people who move into the projects," said Gwen Goodwin, a community activist and candidate for city council in District 8. "It is a thinly veiled attempt to seize these properties and make sure this neighborhood is gentrified."

Goodwin and Newman also suggested that there are other unexplored revenue sources. In 1994, Mayor Rudy Giuliani's administration decided to merge the New York City Housing Authority Police Department with the New York City Police Department. In spite of the merger, NYCHA still pays \$75 million a year to the NYPD for services that advocates say don't necessarily benefit NYCHA residents. Newman and others believe that this money, which is more than NYCHA would make from the infill development, could pay for improvements.

For now, NYCHA is moving forward with the infill plan. The agency will issue an RFP this spring for the development of these 14 parcels and sign ground leases with developers by November 2014. **NICOLE ANDERSON**

AT DEADLINE

MAYOR MENINO MOVES ON

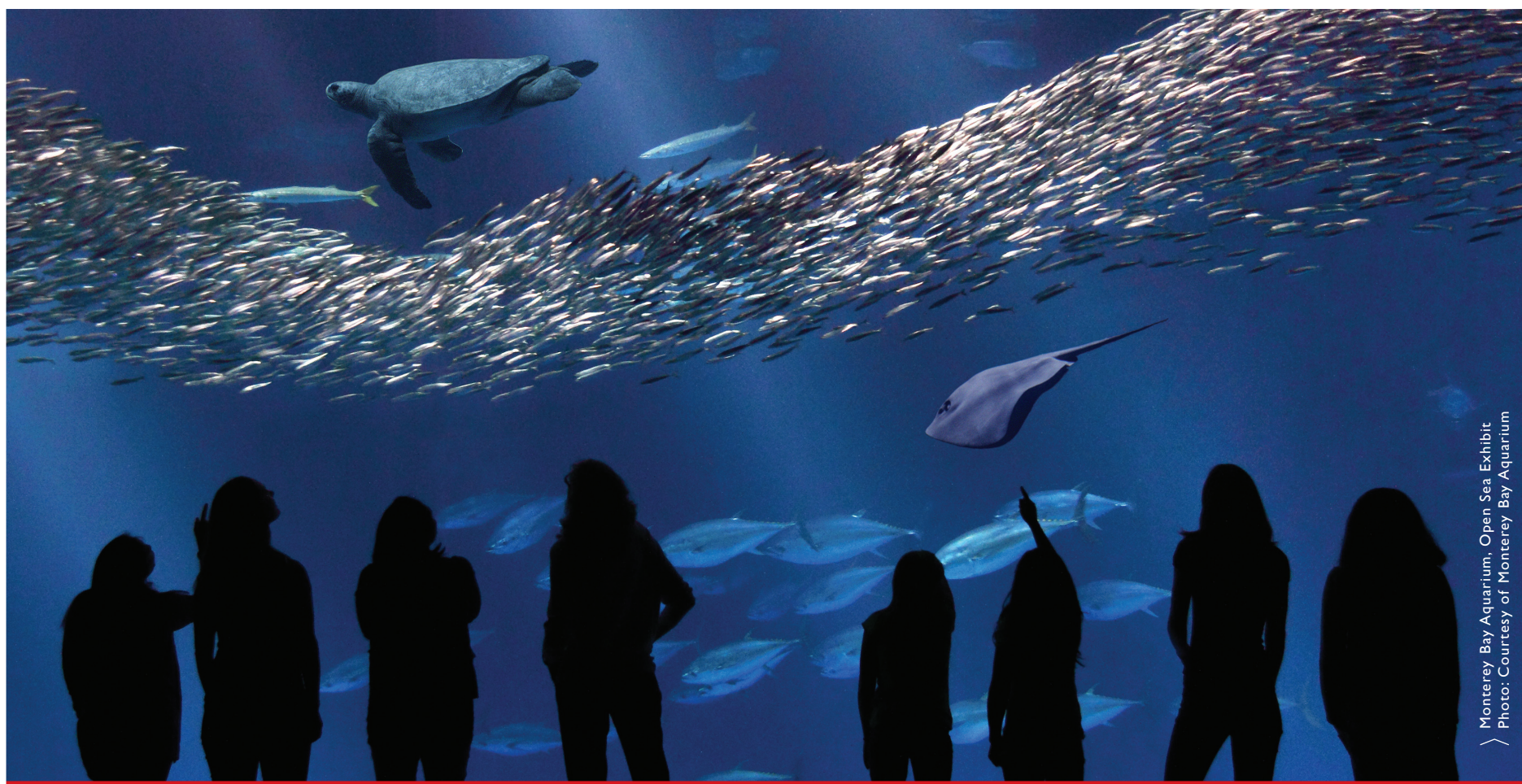
Boston's longest serving Mayor, Thomas Menino, revealed that he will not seek a sixth term. Throughout his two decades in office, Menino has ushered in a number of major development projects, most notably the growth of the area around Fenway and the transformation of the once abandoned Seaport into a vibrant mixed-use waterfront neighborhood with offices, residential towers, and retail. This announcement comes on the heels of Menino's new proposal, the Housing Boston 2020 Plan, aimed at creating 30,000 new units of housing by 2020.

SNOHETTA TO TAKE PHILLY BY STORM

Norwegian/American firm Snohetta has been enlisted by Temple University to design a new 350,000-square-foot library on the main campus in the northern section of Philadelphia. Craig Dykers, co-founder of the Oslo-based firm, will speak at the University during the 2013 Temple Architecture Week. *Next City* reported that Snohetta has yet to release renderings, but Dyker's lecture could provide insight into the design plans for the library.

NYC BIKE SHARE PROGRAM KICKS INTO GEAR

The first phase of the Citi Bike Share system will finally launch this spring. Last fall, Hurricane Sandy caused damage to some of the docking stations stored at the Brooklyn Navy Yard, forcing the DOT to delay and downsize the first phase of the program from 420 stations to 293 around Brooklyn and Manhattan. Once the second and third phases are rolled out, there will be a total of 600 stations and 10,000 bikes available.



Monterey Bay Aquarium, Open Sea Exhibit
Photo: Courtesy of Monterey Bay Aquarium

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CITY COUNCIL TRADES TALLER BUILDINGS FOR PUBLIC SPACE

Hudson Square Rezoned

Hudson Square has long been a quiet stretch in the midst of Lower Manhattan's building boom. But the area, once known as the Printing District, is now primed for development. The New York City Council voted last week to rezone this 18-block neighborhood, sandwiched between TriBeCa and Soho, paving the way for more residential and commercial projects.

Trinity Real Estate, which owns 40 percent of the quarter's buildings, led the rezoning effort, calling for raising allowable height limits in the area. The city council, along with the New York City Department of City Planning and Manhattan Borough President Scott Stringer, made several significant changes to the company's original proposal and finagled a few key trade-offs with the developer.

In a move that will greatly change the scale of the neighborhood, the city council agreed to allow new buildings on side-streets to be as much as 210 feet tall, as opposed to 185 feet, and to allow an additional 20 feet if the development provides 20 percent affordable housing. It decided to curb the proposed height of new buildings on major avenues from 320-feet to 290-feet.

The rezoning action opens the door to significant residential development that could add up to 3,000 new units to the neighborhood, but not without a few concessions. In a statement last week, Speaker Christine Quinn said that the neighborhood "has long been largely under regulated" but the new rezoning will "help to preserve much of the neighborhood's beloved character and commercial foundation while also bringing a desired vitality and more open space to attract new residents and businesses."

The city council required that 600 of the new residential units be affordable. It also demanded that Trinity Real Estate make a number of improvements to the Hudson Square community. The company agreed to contribute \$5.6 million in funding toward the repair of the roof at Pier 40 and the expansion of services at the Tony Dapalito Recreation Center. It also agreed to build a 444-seat K-5 elementary school at Duarte Square with new recreation spaces open to the public.

Finally, the city council arranged for the Landmarks Preservation Commission to vote on the northern section of South Village, known as Zone 2, by the end of the year.

Since the beginning of the rezoning approval process, preservationists have pressed the city to landmark the entire district—fearing that the rise of development in Hudson Square could spill over into the South Village. Many also claim that the Landmarks vote won't suffice to save the neighborhood. The vote only covers Zone 2, the area north of Houston Street, but leaves Zone 3, the section to the south, vulnerable. Landmarks said it is conducting a review of Zone 3 and hopes to complete the survey by the end of the year.

Andrew Berman, the executive director of the Greenwich Village Society for Historic Preservation, is concerned that time is running out.

"Hudson Square used to be a sleepy backwater, but now the new development in the area will put pressure on South Village," said Berman. "It will now be bordering Manhattan's new hot neighborhood." **NA**



Collaboration is no small feat; in fact for many it is a leap of faith.

In architecture and design, collaboration means teams of people on one side working with and for a specific client. The process in product design is similar but the parties are of a more balanced nature: on one side you have a designer who brings his/her reputation, and on the other side you have a manufacturer with its own brand identity, each working towards the best possible outcome for a third party – architects, designers and their clients. LAUFEN has a rich history of successful collaborations and they maintain long and mutually beneficial relationships with their collaborators.



Stefano Giovannoni

One of LAUFEN's first collaborators was Stefano Giovannoni, the Italian industrial designer who is most famous for his work with the design house Alessi, where he created a number of playful and useful home accessories including the "Girotondo" and "Mami" series in steel. For LAUFEN, under the Alessi brand umbrella, he collaborated on the award-winning ILBAGNOALESSI One collection.



ILBAGNOALESSI One - TAM TAM

To create the collection, Giovannoni elegantly combined his innovative design ideals with the Alessi brand and married those to the powerful ideas and masterful ceramic production from LAUFEN. The visual focus and determining design element of this collection is the large Tom-Tom-shaped pedestal washbasin (called Tam Tam), which is fired as a single piece. Alberto Alessi, owner of the Alessi firm, said the washbasin has "an interesting, amusing, poetic design." This is echoed in the other elements of the collection. The ILBAGNOALESSI One project is an example of one of the most complete bathroom ensembles created on an industrial level and probably the most complete ever. Using a highly innovative approach to design, which some define as "metastylistic", Giovannoni was able to freely and adroitly draw from the extensive vocabulary of forms that have been made available to mankind, creating objects that are at once striking and yet human.

Taking a different approach to design is Swiss designer Peter Wirz of Process Product Design, who subscribes to the model that design should be democratic. "Design of the human touch" is the creed of Process Product Design, the design hotbed based in Lucerne. The members of this interdisciplinary, international team surrounding Wirz see through the development processes of industrial products in their form and function and regard themselves as ideasmiths – in matters of design, which they see as an interdisciplinary process in a wider context.



Peter Wirz

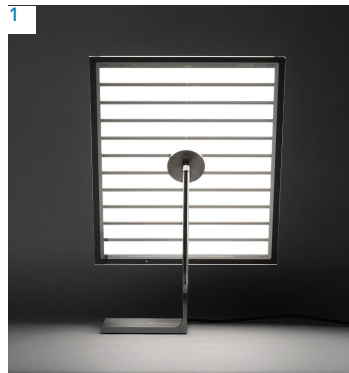
Process's field of work ranges from medical technology to consumer products, sport and lifestyle, engineering, computer user interfaces to interior design. Since 2001 Process has developed several product lines for LAUFEN, the most recent being the highly regarded and successful collection, LAUFEN pro. In line with its philosophy of democratic design, Process Product Design worked closely with the development team at LAUFEN during the development of LAUFEN pro in order to ensure that production costs were optimized while achieving the collection's high-quality look. Wirz says this about his collection: "LAUFEN pro is a design product that has been purposely created to be a good value and which has been optimized for the ceramics manufacturing process." LAUFEN pro is a comprehensive bathroom collection, which offers the ideal solution for every spatial situation and requirement and also reflects the building values of the current generation. Good design is now no longer a right reserved for the most affluent customers. With a total of 34 washbasins, 18 WCs, bidets and matching bathtubs, not to mention the exclusive furniture range, LAUFEN pro can be freely combined and it offers clever solutions for all purposes and room situations. LAUFEN pro's compact solutions give you the opportunity to devise a comprehensive design concept, even in the most restricted spaces.

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IN/OUT

NEW FIXTURES FOR LIGHTING UP INTERIORS AND EXTERIORS.
BY EMILY HOOPER

1 LIGHT PHOTON FLOS

The Phillip Starck–designed Light Photon combines organic light emitting diode technology—thin sheets of carbon and hydrogen—as a light source. The panel-shaped head swivels 180 degrees on a solid, stainless steel base that holds a power sensor with dimmer.

flosusa.com.

2 RAI VIALIGHT

Born from Todd Bracher's collaboration with the Brazilian lighting company and featured in his first South American exhibition in São Paulo, Raia is made from a spiral of sheet metal and mounts to walls. Two LED sources behind the spiral silhouette its form and produce a moody, indirect illumination. At 20 inches in diameter, the fixture is available in dark gray (pictured), light gray, white, and red finishes.

toddbracher.net

3 CIL LIGNE ROSET

The slender form of Cil can be used as a floor or wall lamp, and can rest on a steel base or fasten to the wall with screws. With a hidden source at the top of the fixture, Cil produces an indirect light that designer Benjamin Faure describes as, "A delicate stroke whose movement ends up with the dissemination of a bright halo." The fixture is available in three colors.

ligne-roset-usa.com

4 PIPE LIGHT S AVENUE ROAD

From Massimo Castagna, the founder of AD Architettura, comes Pipe Light S, the latest addition to the Henge series. Red-silk and adjustable steel cables connect to a 60-Watt tungsten bulb via a burnished brass tube measuring just over 1 3/4 inches in diameter and 14 inches in length.

avenueroad.com

5 LUMINATION LED LUMINAIRES, EL SERIES GE

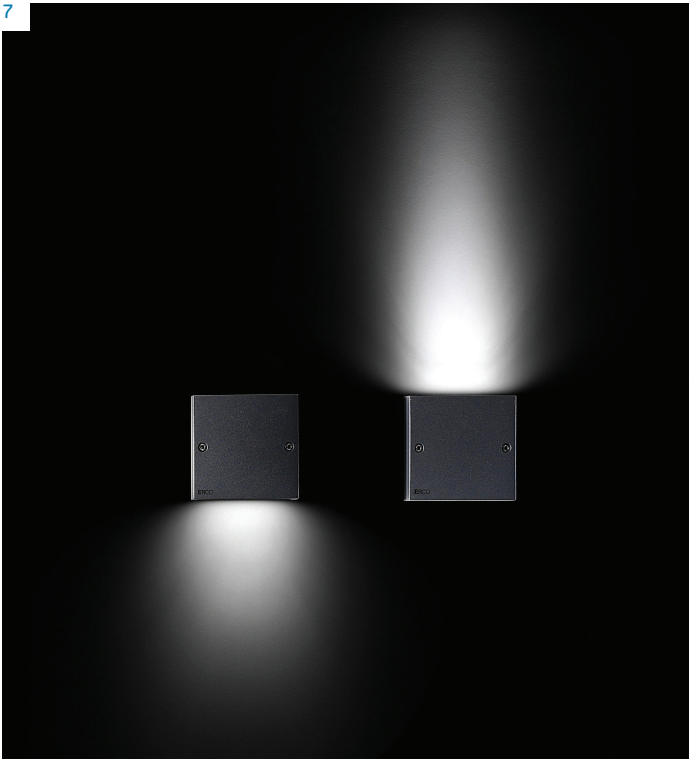
The EL Series pendant delivers an even glow from deftly concealed LED diodes that appear transparent when not in use. The fixture is suitable for use with dimmers and natural light sensors, and is rated for 50,000 hours. At a height of 10 inches and a depth of 2 inches, the EL Series is available in 48- or 72-inch lengths and can be suspended individually or in continuous runs.

gelightingsolutions.com

6 QUINTETTA AMERLUX

Designed by John Mack and Scott Herrick of HLW, Quintetta can be hung as a pendant or surface mounted. Clean lines are supported by evenly distributed light from concealed LEDs with no visible power cables. Individual lengths from 3 to 5 feet can be specified in a variety of color temperatures.

amerlux.com.



COURTESY RESPECTIVE MANUFACTURERS

7 KUBUS
ERCO

The compact Kubus utilizes the reflector technology of a Softec lens for smooth, even luminance. Combined with recessed housing or mounting tray accessories, the fixture can be mounted on a bollard or flush within a wall. It can also be surface mounted for facade applications. The fixture is compatible with LED and HIT light sources.

erco.com

8 NIGHTCAP LAMPPOST
ELEEK

Echoing the pylons of riverside piers, Eleek is formed from 100-percent recycled galvanized aluminum in a colored powder coat finish. Compact fluorescent lamping is easily accessible beneath a spun steel lid. Nightcap reaches 16 feet high with a tube diameter of 8 inches and a base diameter of 15 inches.

eleekinc.com.

9 AREA/ROADWAY
FIXTURES
BEGA

Bega highlights streets, squares, access roads, and pedestrian zones for the first time with its Area/Roadway Fixtures. To minimize glare, LED sources are recessed deep within the housing, leaving the horizontal surface of the luminaire unobstructed. An advanced reflector system minimizes light spill and backlight for inconspicuous placement along property lines.

bega-us.com

10 LEO
LANDSCAPE FORMS

Industrial designer John Rizzi collaborated with Landscape Forms for LEO, an outdoor LED fixture that maximizes efficiency with a lifespan of up to 100,000 hours. LEO's 3500-degree color temperature white LEDs mimics the natural illumination of moonlight, helping ease night vision issues for passersby. It is available in pedestrian and streetscape heights, as well as six metallic finishes and 10 powder coated hues.

landscapeforms.com

11 1PUCK
MINIMIS

Proving good things come in small packages, 1PUCK is only 1.18 inches in diameter with a thickness of just under 1/2 inch, yet is powerful enough to wash a single-story wall. Three apertures at .4 inches are embedded in a solid, marine-grade aluminum disc designed for compatibility with 12-volt DC power sources.

minim.is

12 SOLAR
FOSCARINI

A glowing, translucent hemisphere defines Solar, a light that also functions as a side table. The smooth, brown tabletop rests atop a curving polyethylene base that can remain stable with up to a 15-degree tilt. Illuminated by one 25-watt fluorescent bulb, it measures 31.5 inches in diameter and 10 inches in height.

foscarini.com

CITY LIGHTS

Lighting designers are applying the skills of their profession to further the goals of urban design, creating safer, more stimulating, and better functioning cities. **Gwen Webber** leads us on a coast-to-coast tour of some of this country's most prominent civic lighting projects.



The Bay Lights by artist Leo Villareal transformed this workhorse bridge into a tourist destination on par with its better known sister, the Golden Gate Bridge.

COURTESY THE BAY LIGHTS, PHOTOS LUCAS SAUGEN

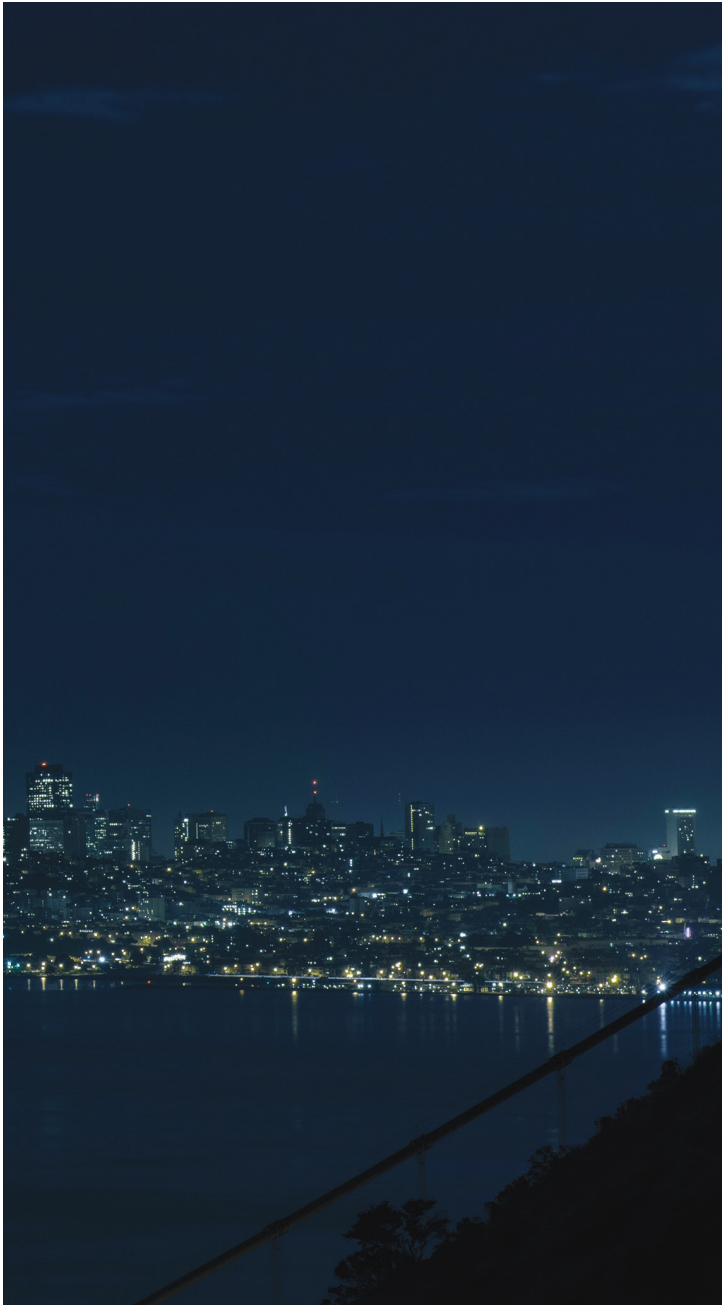
Cities rarely stand still. It is in their nature to evolve, expand, and, in some cases, contract. Whichever way they go, cities are always reinventing themselves, often one neighborhood at a time. Outdoor lighting can be a crucial part of this metamorphosis. Across the U.S., urban regeneration projects are stimulating activity in derelict infrastructure, defunct waterfronts, neglected plots of land, and dilapidated buildings. Though not completely erased, the use of fluorescent tubes and glaring security lights has been scaled back and in their place is a growing appreciation for sensitive, appropriate, and considered lighting. The arbiters of this decades-long shift are lighting designers. Their role in improving conditions to make safer, more accessible cities is increasingly key to urban design.

To foster urban growth and economic development, it

has become imperative for municipalities to respond to increased numbers of people on the streets, spikes in crime and vandalism, and an understanding that light needn't just be a deterrent for unsavory activity, but can also perform as a catalyst for new appropriations of space and informal gatherings. The most obvious examples of such spaces vulnerable to neglect are those in perpetual shadow: underpasses. Tillet Lighting Design's installation under the Brooklyn Bridge, *This Way*, is a response to what studio founder Linnaea Tillet interpreted as the neighborhood's "mild nervous breakdown." This breakdown, she said, resulted from the torrent of visitors who were unsure of where to go after descending the bridge, and who had a tendency to urinate in the stairway on finding there were no restroom facilities in the vicinity. "It may not be

the most unsafe area, but it gets to feel like that when it's so repellent," said Tillet. The fingers of light that now fan out from the corners of the stairway entrance and along the bridge's underside in spark-like formations offer a visual guide—and deterrant spotlight on the steps. Gwen Grossman Lighting Design's *The Wave* in Chicago's outskirts performs a similar service. Composed of a vibrant series of color-changing LED pendants arranged in a row, the installation has transformed a once-uninviting 250-foot-long covered walkway between a corporate building and a parking lot into an agreeable prelude to happy hour.

In some cases, light is used as a way to anchor unremarkable places to their broader context. Leni Schwendinger Light Project's design for the Second Street Bridge underpass in Louisville, Kentucky, juxtaposes



COURTESY THE BAY LIGHTS, PHOTOS LUCAS SAUGEN

dimnable red and amber hues that nod to the bourbon warehouses on Whiskey Row with a rhythmic pattern of LED flashers (the same as those used on the Eiffel Tower). “I believe in surprise and anticipation,” said Schwindinger. Illuminating the underside of the bridge’s steel carriage, Schwendinger adapted a Digital Addressable Lighting Interface (DALI) control system—most commonly used in commercial buildings—to develop exterior lighting sequences in a series of energy-efficient fluorescent tubes filtered with colored glass. “I wanted the heavy structure to undulate, to breathe,” she said. The area below the bridge, conceived as a plaza, bathed as it is in changing light, now elicits delight as opposed to a sense of unease.

An increasingly familiar approach to such spaces is to wash them with colored light, but the complexity

lies in how much light and whether it should be a stand-alone feature or part of a wider program. Like many designers, Charles Stone, President of Fisher Marantz Stone, deals in contrasts. “Without dark, you don’t have light,” said Stone, whose first move in the design of the St. Clair Street Bridge in Indianapolis, Indiana, was to cast the surrounding area into darkness. Amid the gloom, a series of computer-controlled, color-changing LED fixtures floodlight the bridge’s underbelly and pathway. The color changes are synchronized to a sound installation that accompanies a historic interpretive display lining the curved walls.

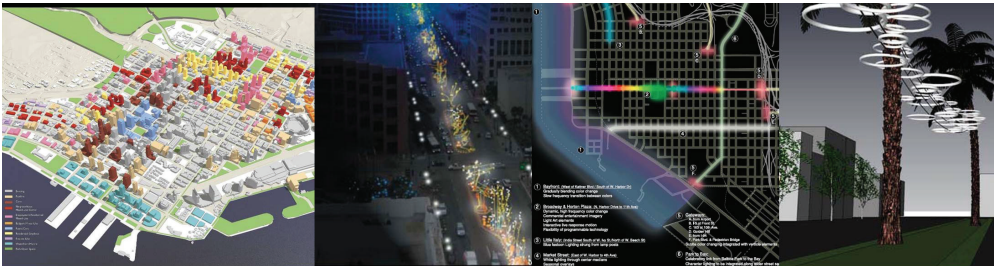
Connections above ground can be equally foreboding in the absence of illumination. In 1970, after decommissioning the High Bridge aqueduct, part of the Croton drinking water system, the steel and



EMILE DUBUISSON



COURTESY HLB



COURTESY HLB

Top: L’Observatoire International’s lighting design helps to elevate the architecture and infrastructure of the Newtown Creek Wastewater Treatment Facility in Brooklyn.

Middle: HLB Lighting Design’s scheme for the soon-to-reopen High Bridge in New York.

Bottom: Four lighting master-plans for downtown San Diego, also by HLB.

Lighting turned a disused gas station into a gathering place outside of Amsterdam.





BRETT GARDNER

Gwen Grossman Lighting Design's *The Wave* in Chicago.

masonry passage linking the Bronx to Manhattan was closed due to vandalism. Recently, the New York City Department of Parks & Recreation has begun to restore the span, hiring HLB Lighting Design to develop a scheme. The firm's design accentuates the delicate steel lattice structure and its arches and integrates new LED technology into Parks' uniform fixtures. "We are experiencing a shift, recognizing that quality of light is more important than quantity of light," said Barbara Horton, a partner at HLB. In her experience, lighting has a lasting residual effect, "creating pride and identity and a destination."

A good example of this is Fulton Street Mall in Brooklyn, where neglected maintenance of the dated street lighting led to vigilante solutions. Local businesses installed security lighting wall packs (the glaring box lights that are used to flood ATM machines), making the streetscape look more like a prison yard than a commercial thoroughfare. HLB intervened with custom-designed light posts that curve like a row of trees along the street, evoking a Parisian allée. The double-source posts feature one compact fluorescent lamp at 14 feet high and a metal halide lamp at 30 feet high. The posts were so successful at transforming the atmosphere of the mall that they are now being considered as standard fixtures for the city.

It is generally accepted that people feel safer when they can perceive space and recognize other people along the way. "I live in a city that believes that brighter is better and I don't quite believe that," says Jim Baney of Chicago firm Schuler Shook Lighting Design. "I do think that in an urban area you have to start with good lighting as a base line for people to feel safe." The imminent development of Navy Pier in Chicago has put into question the safety

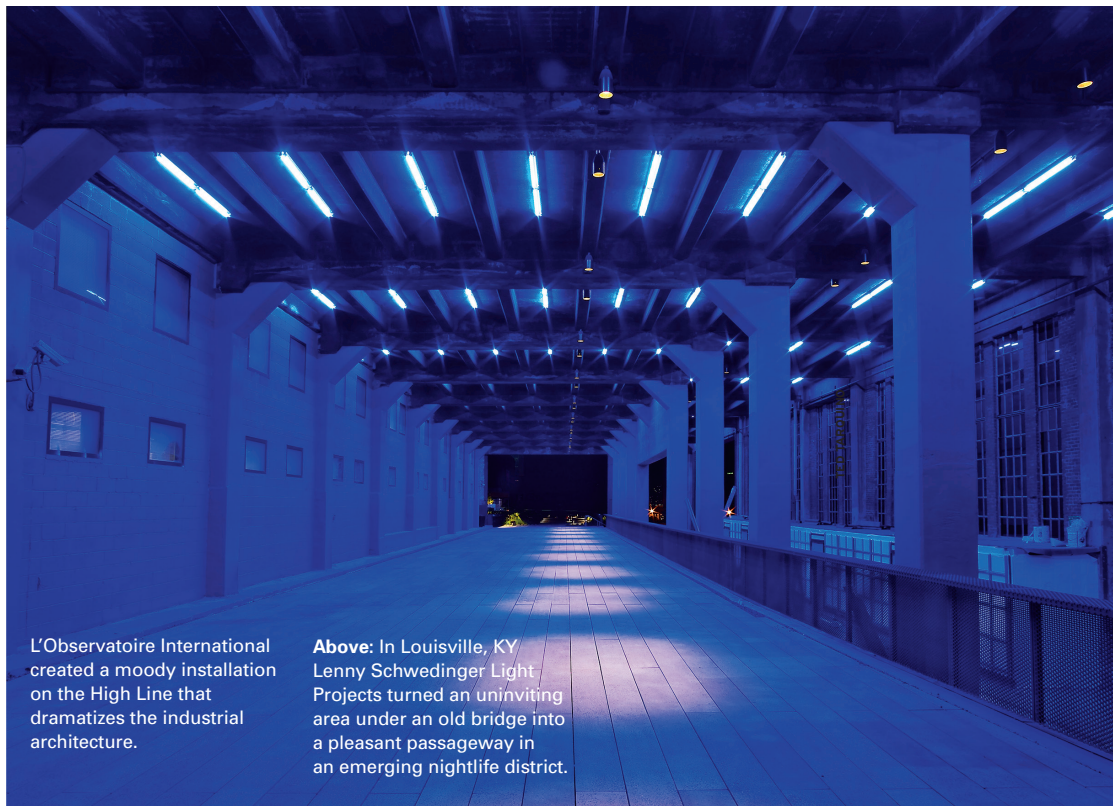
and comfort of an increased number of visitors to the lake-side area. Baney has been pondering the details of a pedestrian flyover to alleviate this pressure and provide a more welcoming promenade. His work on Midway Crossing for the University of Chicago with artist James Carpenter and BauerLatoza Studio resulted in an elegant solution that transformed a once frightening route to campus. To help realize Carpenter's vision of a light bridge, Schuler Shook designed a series of handrails embedded with horizontal and vertical lighting, striking a fine balance between intimate and secure. In addition to the handrails, non-traditional 40-foot-tall light masts act as a visual cue to demarcate the crossing. Baney is aware of a delicate balance in his work. "I feel like there's a tension when we're talking about exterior lighting," he said. "We want to keep as much light out of our sky as possible, but to get those vertical light levels you need something with a presence. Often we use the architecture as a surface that we want to highlight, which we can illuminate better than ever with LEDs. Some still goes into the atmosphere but a lot less than 10-to-15 years ago."

Urban and industrial relics of yesteryear have also become canvases for lighting designers. As cities expand and engulf land that was formerly on the outskirts, and as major industry moves further away, old factory buildings and heavy infrastructure have been retrofitted for new populations of residents. The repurposed High Line in New York, lit by L'Observatoire International, is a case in point. Another is Tillett's work at the fast-developing Brooklyn Navy Yard. She subtly back-lit screens in the windows of warehouse buildings to give a sense of occupation to an otherwise desolate area.

Perception of how dangerous or hostile a place is can at times be more detrimental to an area than tangible threats. In North Amsterdam, for example, Sophie Valla Architects recently renovated a derelict gas station into a cultural kiosk and arts space as part of a scheme to revamp a nearby park and transit line. To broadcast the old filling station's change in function, the designers fitted lights into the newly paneled canopy. The lighting scheme doesn't by itself provide any greater safety, but the luminous



TED TARQUINO



EMILE DUBOISSON

L'Observatoire International created a moody installation on the High Line that dramatizes the industrial architecture.

Above: In Louisville, KY, Lenny Schwedinger Light Projects turned an uninviting area under an old bridge into a pleasant passageway in an emerging nightlife district.

structure and the crowds that are attracted to it like moths around a bulb are testament to the powerful impact light can have on leftover infrastructure.

Sometimes, just making people aware of their environment is enough to change their perceptions about it. An extreme example of this is *The Bay Lights*, the recent light installation—the biggest in the world—on the Bay Bridge in San Francisco, which was conceived by Ben Davis and designed by Leo Villareal. "It is transforming the urban environment," said Davis, Chair of Illuminate the

Arts. "Art calls our attention to that that's already there." Built only months before the Golden Gate Bridge, the 75 year-old Bay Bridge has never been applauded as an icon like its blushing sister. Davis' celebration of this workhorse and underdog has changed that. People now gather nightly at the Embarcadero to see the bridge come to life in the flickering light of 250,000 LEDs that are animated by an algorithm to resemble what Villareal calls a "digital campfire."

The theatrical blue floodlighting that highlights the gargantuan anaerobic

digesters at the Newtown Creek Waste Water Treatment Facility in Brooklyn and the planned lantern-like glow of Steven Holl's library in nearby Long Island City, Queens, are two other examples of unsung features of the built environment that have been imbued with a greater civic role by lighting. For Jason Neches, office director at L'Observatoire International, making such structures visible is key to improving urban life. "We like those kinds of diamonds in the rough. Gritty and not inherently beautiful, but that can change with an artful use of lighting."

This kind of lighting, which doesn't necessarily respond to social ills, nevertheless contributes to the inherent cognitive mapping that takes place inside a city. It creates beacons at night, helping people to orient themselves, an important component of familiarity and comfort. As Charles Stone says: "the reason to live in a city is to see it at night."

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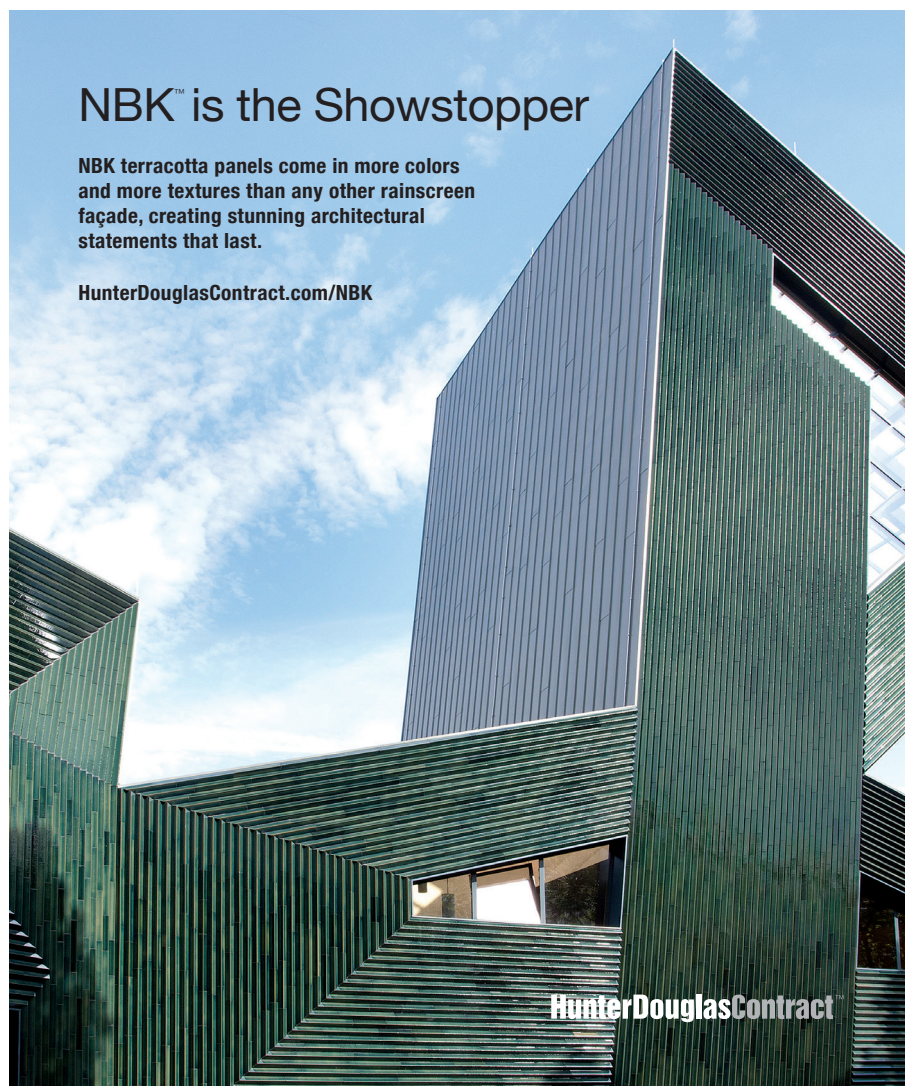
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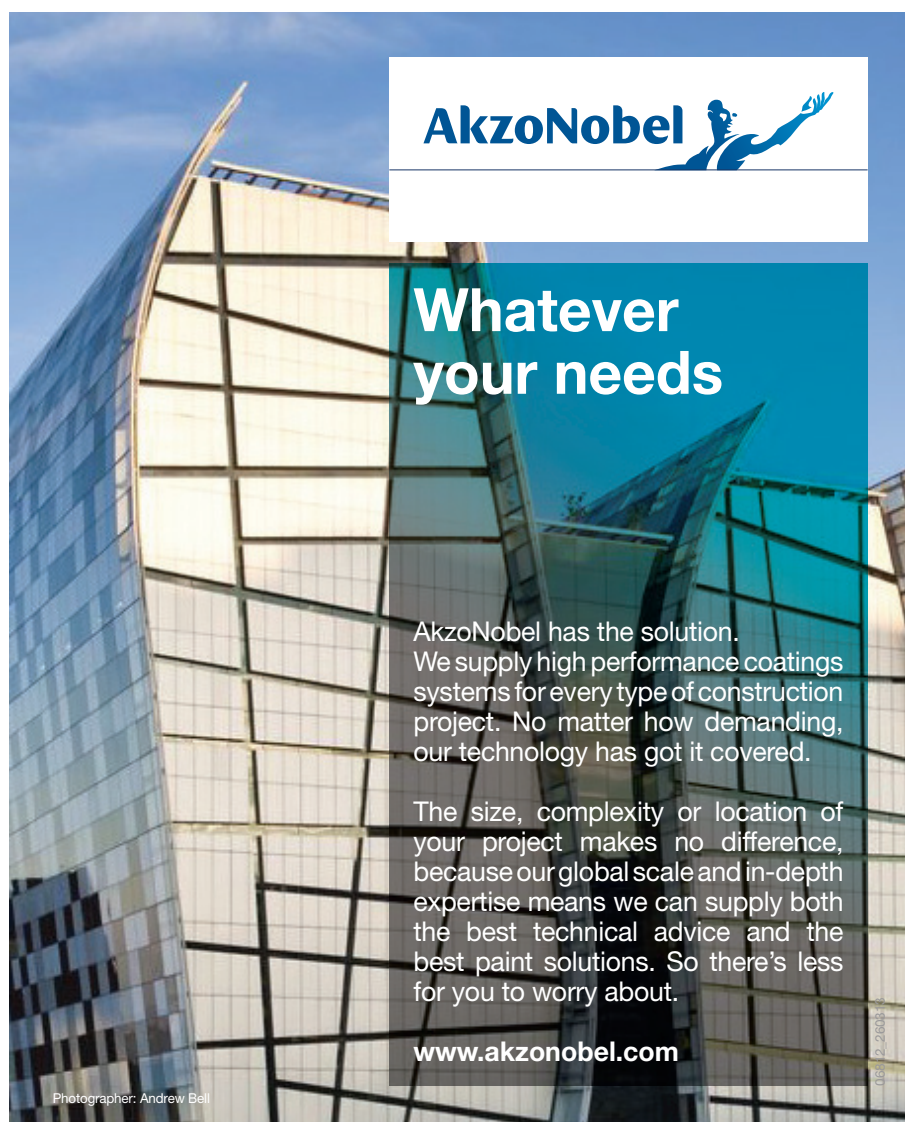
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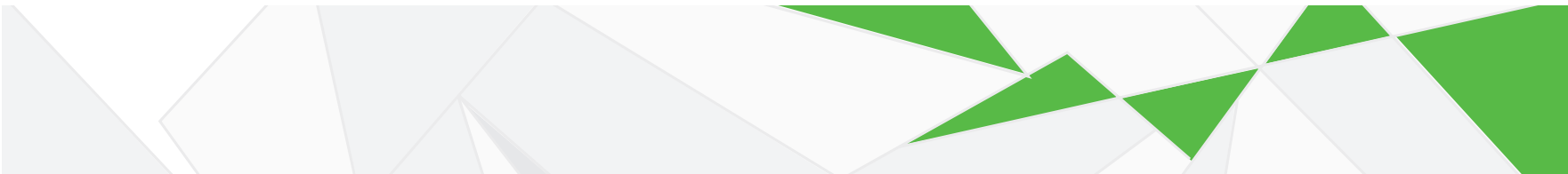
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APRIL

WEDNESDAY 10

LECTURES

Author Series:

Guy Gugliotta

6:00 p.m.

BSA Space

Congress St.

Boston

bsaspace.org

Seung H-Sang

7:00 p.m.

The Cooper Union

The Great Hall

7 East Seventh St.

archleague.org

THURSDAY 11

EXHIBITION OPENINGS

American Society of Land-

scape Architecture New York

Chapter 2013 Design Awards

6:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Wilder Mann

Yossi Milo Gallery

245 10th Ave.

yossimilo.com

LECTURE

Cino Zucchi:

“A City is (Not) a Tree:

New Models of Urban Space”

6:30 p.m.

Gund Hall,

Piper Auditorium

48 Quincy St.

Cambridge, MA

gsd.harvard.edu

CONFERENCE

Mind the Gap:

Transit Lessons from

New York and London

9:00 a.m.

Columbia University

Casa Italiana

1161 Amsterdam Ave.

events.gsapp.org

FRIDAY 12

EXHIBITION OPENING

Richard Serra Early Work

David Zwirner Gallery

537 West 20th St.

davidzwirner.com

SATURDAY 13

LECTURE

Housing Wright:

The Joint Acquisition of the

Frank Lloyd Wright Archive

6:30 p.m.

Greatbatch Pavillion Darwin

Martin House

125 Jewett Parkway

Buffalo, NY

cfa.aiany.org

MONDAY 15

EXHIBITION OPENING

Forgotten Philadelphia

12:00 a.m.

Philadelphia Center

for Architecture

1218 Arch St.

Philadelphia

aiaphiladelphia.org

PANEL

Survey: Preserving

Postwar Los Angeles

6:30 p.m.

Columbia University

Wood Auditorium

1172 Amsterdam Ave.

events.gsapp.org

LECTURE

Sir Terry Farrell

6:00 p.m.

University of Pennsylvania

Meyerson Hall

210 South 34th St.

Philadelphia

design.upenn.edu

TUESDAY 16

LECTURES

Lower East Side:

Then & Now

6:30 p.m.

108 Orchard St.

tenement.org

Growing Up in a Frank Lloyd

Wright House

6:00 p.m.

District Architecture Center

421 Seventh St. NW

Washington, D.C.

aiadc.com

Julie Pochron

7:00 p.m.

Center for Alternative

Photography

36 East 20th St.

icp.org

EVENT

Daniel Libeskind in

Conversation with

Judith DiMaio

6:30 p.m.

New York Institute

of Technology

1871 Broadway

nyit.edu

WEDNESDAY 17

LECTURES

Design Talks: Chris Reed,

Stoss Landscape Urbanism

6:30 p.m.

Cooper-Hewitt Design Center

111 Central Park North

cooperhewitt.org

Drawing as Thought

7:00 p.m.

Columbia University

Campbell Sports Center

218th St. and Broadway

events.gsapp.org

THURSDAY 18

EXHIBITION OPENING

2013 Design Awards

6:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

New York, NY

cfa.aiany.org

LECTURE

Bas Smets:

“Land vs. Landscape”

6:30 p.m.

Gund Hall

Piper Auditorium

48 Quincy St.

Cambridge, MA

gsd.harvard.edu

EVENTS

Cuba Tomorrow:

A New Revolution

6:30 p.m.

New York Institutes

of Technology

1871 Broadway

cfa.aiany.org

Adapt: Micro-Units in

New York City

6:30 p.m.

The Museum of

the City of New York

1220 Fifth Ave.

mcny.org

FRIDAY 19

LECTURES

Sarah Oppenheimer

2:00 p.m.

MIT School of Architecture

and Planning

Long Lounge

Cambridge, MA

architecture.mit.edu

Fakes and Forgeries:

The Art of Deception

6:00 p.m.

The Metropolitan

Museum of Art

1000 Fifth Ave.

metmuseum.org

EXHIBITION OPENING

Philip Buntin

6:00 p.m.

Robert Henry Contemporary

56 Bogart St., Brooklyn

roberthenrycontemporary

.com

EVENT

Cocktails & Conversations:

Audrey Matlock

& Jason Sheftell

6:30 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

MONDAY 22

LECTURES

The Woolworth Building

6:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Ned Kaufman

6:00 p.m.

Meyerson Hall

210 South 34th St.

Philadelphia

design.upenn.edu

Gail Fenske Lecture

6:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

EVENTS

Search: Close Up at

a Distance: Mapping,

Technology, and Politics

6:30 p.m.

Columbia University

Wood Auditorium

1172 Amsterdam Ave.

events.gsapp.org

2013 Mayoral Forum on

Sustainability

6:00 p.m.

Cooper Union

The Great Hall

7 East Seventh St.

cooper.edu

TUESDAY 23

EVENT

AIANY Around Manhattan

Boat Tour: NYC Architecture

1:45 p.m.

Chelsea Piers (Pier 62)

West 22nd St. and

Hudson River

cfa.aiany.org

THURSDAY 25

EVENTS

Architectural Heritage of

Ukraine: Preserving the

National Identity

6:30 p.m.

Columbia University

Wood Auditorium

1172 Amsterdam Ave.

events.gsapp.org

Malkit Shoshan on

Seamless Territory

6:30 p.m.

Studio-X

180 Varick St.

events.gsapp.org

Repurposed for Residence:

At Home in Unexpected

Places

6:30 p.m.

The Museum of the City of

New York

1220 Fifth Ave.

mcny.org

LECTURE

Harvey Stein Lecture

7:00 p.m.

Center for Alternative

Photography

36 East 20th St.

capworkshops.org

MONDAY 29

LECTURE

Business Performance:

Building Stability In

The New Norm

6:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

EXHIBITION OPENING

Mitch Epstein:

“New York Arbor”

7:00 p.m.

Cooper Union

41 Cooper Square

archleague.org

TUESDAY 30

LECTURE

Building Philadelphia:

The Tall Building in

19th Century Philadelphia

6:00 p.m.

The Philadelphia Center for

Architecture

1218 Arch St.

Philadelphia

aiaphiladelphia.org

MAY

SATURDAY 4

SYMPOSIUM

Predict: Columbia University

Extreme Cities Project

2:00 p.m.

Columbia University

Low Memorial Library

1172 Amsterdam Ave.

events.gsapp.org

WEDNESDAY 8

LECTURE

Building Philadelphia:

The Parkway and Society Hill

6:00 p.m.

The Philadelphia Center for

Architecture

1218 Arch St.

Philadelphia

aiaphiladelphia.org

EVENT

OAA



Left: Boston Public Library

firm that he created. The exhibition looks at the history of the firm from the perspectives of “immigration history, architectural innovation, and the cultural conditions that led to the creation of hundreds of America’s great public spaces.”

Guastavino Sr. capitalized on the urban construction boom in the United States by adapting centuries-old Spanish building methods and patenting a new system that enabled the construction of supporting arches that were lightweight, fireproof, and inexpensive. His son Rafael Guastavino Jr. (1872–1950), an equally skilled inventor, kept the company at the forefront of the construction industry in the early 20th century with the development of acoustical ceramics and the design of larger, lighter domes.

The exhibition highlights the intersection of this technology with aesthetics. The Guastavino Company controlled the fabrication process of their signature tiles, supervising craftsmen in the shaping and firing of tiles that were used to create vaults patterned in colorful geometric designs. Original Guastavino Company patents and drawings are on view, many on loan from Avery Architectural and Fine Arts Library at Columbia University. And a beautiful half-scale tiled vault inspired by the Guastavinos’ work at the Boston Public Library (1889–90) allows visitors to see the patented “cohesive construction” technique—multiple layers of ceramic tiles bonded with thick mortar.

The Guastavinos were not only innovators and artists, they were also entrepreneurs who knew how to make a profit, create hype, and built partnerships with some of the greatest American architects. Despite his limited English, Guastavino Sr. enthusiastically lectured and gave hands-on demonstrations to sell his products **continued on page 29**

SOARING IDEAS

Palaces for the People: Guastavino and America’s Great Public Spaces
National Building Museum
401 F Street NW
Washington, D.C.
Through January 20, 2014

Constant innovation, revolutionary technology, shrewd marketing, and a risk-taking founder. No, the current exhibition at the National Building Museum is not about a 21st century tech start-up. It’s about the Guastavino Company (1881–1962), which, over a century ago, revolutionized American architectural design and construction.

Palaces for the People: Guastavino and America’s Great Public Spaces features the work of the Spanish immigrant Rafael Guastavino Sr. (1842–1908) and the family



COURTESY MIT PRESS

Asphalt Jungle Examined

ReThinking a Lot: The Design and Culture of Parking
Eran Ben-Joseph
MIT Press, \$24.95

The opening credits of the short-lived 1980 sitcom *Bosom Buddies* shifts scenes in a series of rapid fire clips to the theme of Billy Joel’s “My Life.” Although the show was cancelled in 1982, a moment where Peter Scolari’s Henry Desmond feeds a parking meter, grabs a

reflective face tanner, and joins Tom Hanks’ Kip Wilson on his own cancer-taunting chaise lounge within a parallel curbside spot, left an indelible mark on my childhood psyche—a psyche pock marked by many a misspent summer vacation watching reruns. As a youth, what was

so intriguing, aside from the absurdity of adults getting to play in the street, was why they chose not to just use the adjacent park, clearly within the camera angle, merely the width of a sidewalk away. Several years of architecture school and practice later, the genius of their move to repurpose public space is better appreciated.

This kind of activity has now become a full movement. “PARK(ing) Day” is one featured example of the re-use of parking spaces that author Eran Ben-Joseph celebrates in his

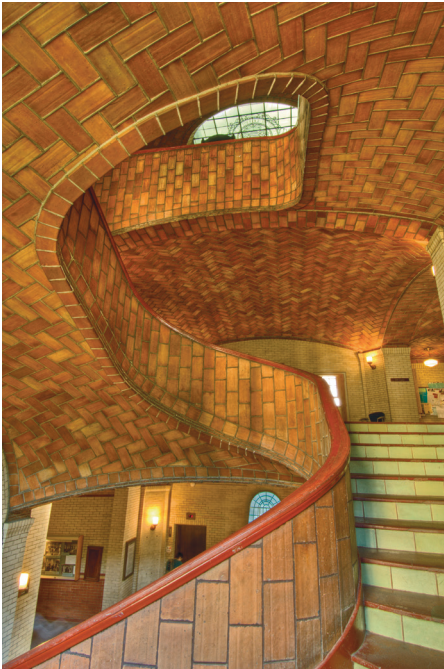
sixth book, *Rethinking A Lot: The Design and Culture of Parking*. Organized in three sections—A Lot in Common, Lots of Time, and Lots of Excellence—this volume features no shortage of puns, but seeks to raise (or begin) the discourse of this omnipresent necessary evil, which in some cities has become “the most salient landscape feature of our built environment.” One can read this book as a manifesto for quality of lot design over quantity of spaces, one that seeks to re-integrate the parking lot into community

life and promote its stature to the realm of an asset.

Early on, Ben-Joseph acknowledges minimal advancement of the typology since the dawn of zoning. Overcome by maneuvering automobile mechanics, zoning requirements, and a developer’s bottom line, design efforts appear to cease at the shop front threshold, and good design too often yields to maintenance and management interests. Parking lots have become an afterthought, a purgatory between where one is and where their true

destination lies. His analysis covers fundamentals, history, and potential, spotlighting adaptations and designs that do work and are reaching for a richer meaning amid utility.

After describing the techniques of curbs and access, the author cruises down memory lane with a perhaps too-soon-to-be nostalgic nod to the once-ubiquitous parking lot follies of Fotomat kiosks. Save for a few examples of well-intentioned lighting and landscaping, most domestic examples of parking lot interventions that occupy **continued on page 29**



MICHAEL FREEMAN

Left: St. Paul's Chapel; Above: The Vanderbilt Hotel

SOARING IDEAS continued from page 28 and promote his new construction system. The company took out advertisements in trade journals and made headlines in widely read newspapers and magazines. *The New York Herald* reported on the heavenly construction of the vault at the Cathedral of St. John the Divine (1909): "Young Architect Upsets All Theories of Engineers and Erects Vast Structure."

The greatest marketing materials, however, were the buildings themselves—new civic spaces that reflected the nation's ideas and aspirations. The master builders

worked with Heinz and LaFarge at City Hall Subway Station, New York City (1903), Richard Morris Hunt at the Biltmore Estate (1895), Warren and Wetmore at the Grand Central Terminal's Oyster Bar, New York City (1912), and architect Bertram Goodhue and mosaic artist Hildreth Meière at the Nebraska State Capitol (1922–1932). Large-scale, commissioned photography by Michael Freeman captures these expansive yet intimate spaces.

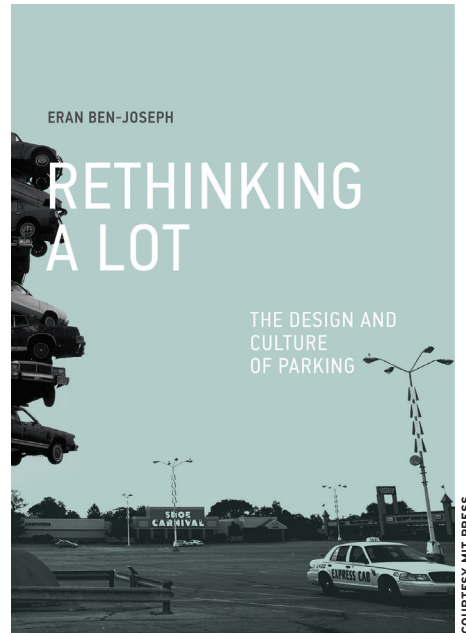
The Guastavino Company is a case study for modern entrepreneurs looking to disrupt the construction industry today (ahem, 3D printing companies). The exhibition and accompanying interactive searchable map, a work in progress that will feature nearly 600 extant Guastavino buildings, will help reintroduce the work of this somewhat forgotten company to a grateful public.

LIZ MCENANEY IS A WRITER AND INDEPENDENT CURATOR IN NEW YORK.

ASPHALT JUNGLE EXAMINED continued from page 28 any specter of a potential parking space—from SITE's macabre *Ghost Parking Lot* to Dustin Schuler's *Spindle*, which graces the dust jacket—have all been cannibalized into further parking spaces. One is almost lead to believe nothing is sacred, but then there is the one exception: a pre-existing gravesite within a theater parking lot in New Jersey. Rightly so, the author acknowledges we can do better.

In the spirit of Kevin Lynch, his predecessor at MIT, the text is supported by a generosity of images. The diagrams by Stephen Kennedy would engage Edward Tufte himself, and are among the most successful images. Together, they begin to develop their own language akin to Lynch's infamous marginalia dialect of doodles. Even more diagrams would alleviate some of the tangle in dense pockets of statistical data that crowd the text in later sections.

Some over-attention is given to certain anecdotal examples. Three paragraphs are devoted to a car magnet that your children *should* touch. Another is gratuitously given to Marshmallow Fluff. However, in all there are countless conversation starters to engage not just designers, but ideally developers, local chambers of commerce, activists, and regular citizens. Paying attention to the bigger picture—exploiting potential, addressing environmental run-off via permeable paving, and designing to the most regular need, not just the demands of desperate Black Friday consumers—the landscape can begin to transform. Less harmful, and in fact more inviting, lots can provide settings for any number of organized



COURTESY MIT PRESS

and impromptu civic events.

In discussion of both street parking and mass lots, Ben-Joseph notes that the standard space varies between 144 and 200 square feet. NYC Mayor Michael Bloomberg's recent AdAPT NYC competition for micro apartments capped out at units of 300 square feet for a primary residence. Parking lots may never become more than tumors of tarmac, awkward pauses from our vehicles to the next Dryvit-clad big box, but perhaps we can all do more with a lesser lot.

SEAN KHORSANDI IS A NEW YORK-BASED WRITER AND ARCHITECTURAL DESIGNER.

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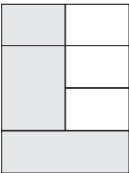
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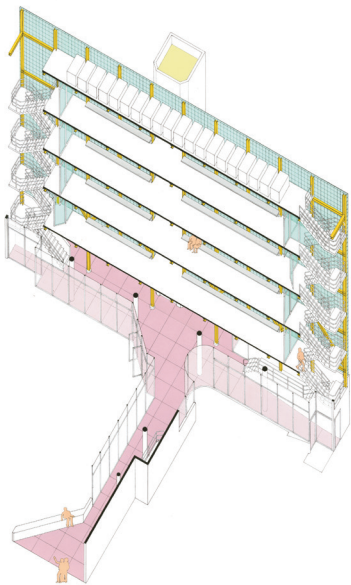
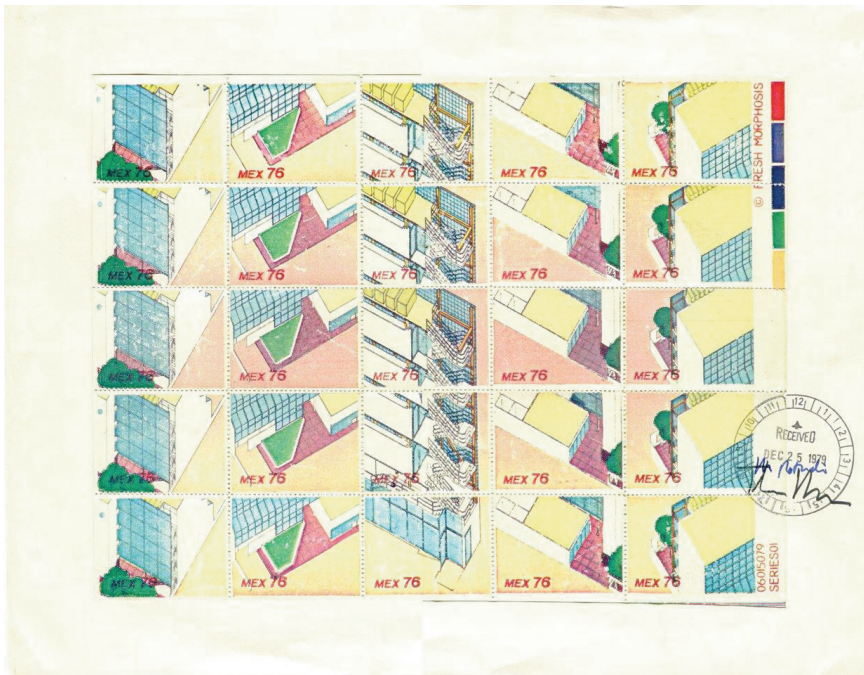
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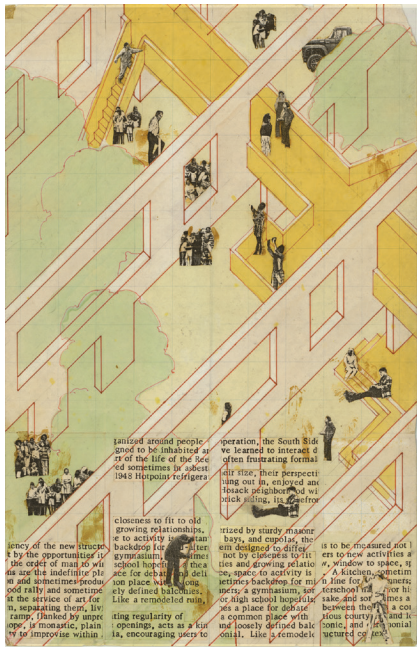
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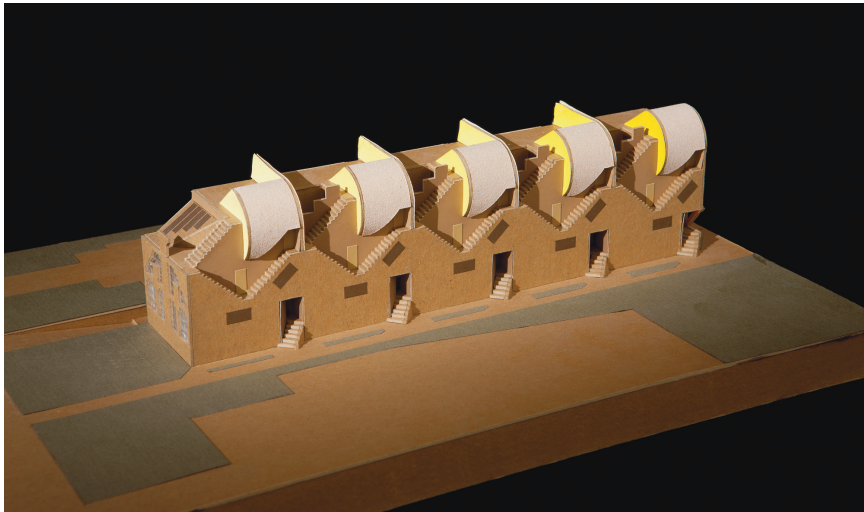
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HERETICS!

In 1979, Thom Mayne opened a temporary gallery in his home, the first dedicated architecture gallery in the Los Angeles area. Each week, Mayne showcased young and established LA firms, garnering reviews by the *Los Angeles Times* architecture critic, John Dreyfuss. The

gallery and its influence are the subject of a new exhibition at SCI-ARC, *A Confederacy of Heretics: The Architecture Gallery, Venice, 1979*, which is part of the series of *Pacific Standard Time* exhibitions initiated by the Getty. The heretics turned out to be some of the leading architects

Left to right, top to bottom: Stamps, 1979, Morphosis Architects; Gehry Residence, 1978, Frank O. Gehry; Reidel Medical Building, 1976, Morphosis Architects; Daniel Studio, 1980, Coy Howard; South Side Settlement, 1975-80, Studio Works; Twelve Houses at Cabo Bello, 1976, Roland Coate Jr.; Five Condominiums, 1981, Eric Owen Moss; Seven of the architects who participated in the Architecture Gallery, from left to right: Frederick Fisher, Robert Mangurian, Eric Owen Moss, Coy Howard, Craig Hodgetts, Thom Mayne, and Frank Gehry at Venice Beach, 1980.

of the 1980s to the present, including Mayne and his then-partner Michael Rotondi, Frank Gehry, Craig Hodgetts, Frederick Fisher, and Eric Owen Moss. While architects in the East and in Chicago were puzzling over the in-jokes of postmodern historicism, these West

Coast radicals were redefining architectural form and practice in ways that remain bracingly contemporary. Curated by Todd Gannon with exhibition design by Andrew Zago, *A Confederacy of Heretics* is on view through July 7 at 350 Merrick Street, Los Angeles. **AGB**

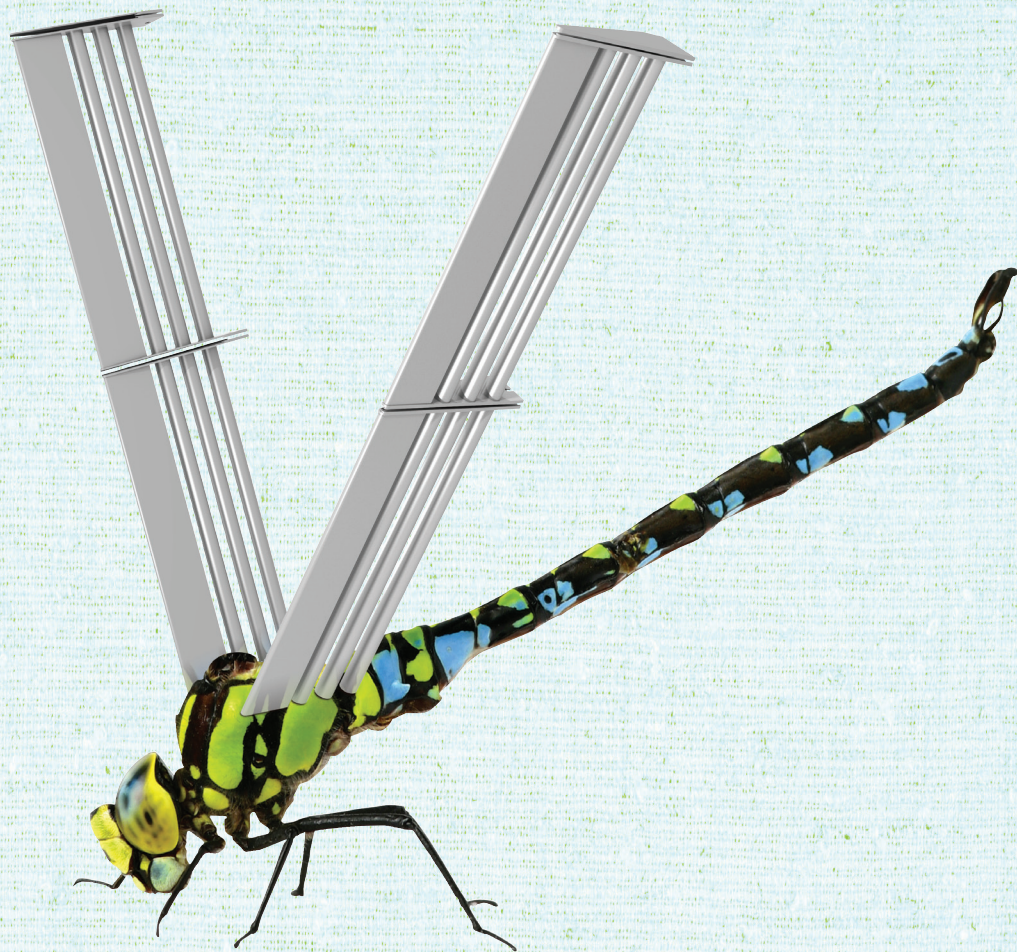


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