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, and construction of new facilities landing on New York’s sandy-ravaged beaches.

LIFE PRESERVER

New York City beach life guard stations, restrooms, and offices to be ready by Memorial Day.

NEW FACILITIES LANDING ON NEW YORK’S SANDY-RAVAGED BEACHES

Toyo Ito’s Shining Moment

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

Pritzker Jury Recognizes Japanese Architect for His Inventive, Diverse Body of Work

The Architectural Record of the Pritzker Architecture Prize presents the work of Toyo Ito, the 2013 laureate. Ito’s 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

ANOTHER TEMPORARY PLAZA GOING PERMANENT IN NEW YORK

CAST IRON GARDEN

The unofficial procedure of the so-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 Matthew 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

Lights turn Cities’ dark nooks and crannies from dauntling to enchanting.

SPECIAL ISSUE: LIGHTING

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 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

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**Anthony Malkin**  
Empire State Building Company

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<td>Projected lighting controls installed payback</td>
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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.

**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,” said Nielsen. “It’s the ideal space to just spend half an hour of time. That’s what most people in Manhattan do. They’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 chain of abandoned Circuit City Stores.”

We regret the error.

*1963*

This is certainly not what Toward’s New Architecture did. Perhaps Stone never liked 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 KEFFER
ARCHITECT, NEW YORK CITY DEPARTMENT OF DESIGN AND CONSTRUCTION

Correction

In our story on the revitalization of the Pittsburgh waterfront (Steeling Beauty AN 04_03.20.13) we misspelled the surname of David Taberkin, a senior design associate at Hacin + Associates. We regret the error.
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 news and culture 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 of 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 stepping 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 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.”
Toyo Ito is the sixth Japanese architect to win the Pritzker. He 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.”

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-magnituted 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.
Alan Colquhoun, 1912–2012

In an incisive essay from 1961 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. For, ever present in the processes of evolution, is the question of “what is the purpose?” and “what is the use?”

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 by 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 part 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 compositions practiced owed much to the Picturesque tradition, he clearly distinguished between the Corbusian “free plan” and picturesque composition, attacking the “historicism” 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 escaping 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 techo-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 Dynaxium House as in the Villa Savoye and 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 symphonic 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.
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 35 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.

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 and around their Rockefeller Center headquarters. For example, BAM is currently redesigning the green room for NBC talk shows. WILLIAM HENKING
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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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 37 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 facades 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.

“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 66 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.

**LIFE PRESERVED 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.”

Once complete, the modules 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 facades 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.

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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 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, Melzer 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 B. “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
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 Dapolito 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, opposition to the proposed height limits 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.

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 idea-smiths—in matters of design, which they see as an interdisciplinary process in a wider context.

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 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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New York Manager of Global Projects, Lisa Gold at 1 917 757 9385 or lisa.gold@laufen.com
www.nyc.laufen.com

CITY COUNCIL TRADES TALLER BUILDINGS FOR PUBLIC SPACE

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.

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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.”

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 people on the other side. 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.

One of LAUFEN’s first collaborators was Stefano Giovanni, 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.

To create the collection, Giovanni 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 in an industrial level and probably the most complete ever. Using a highly innovative approach to design, which some define as “metastylistic”, Giovanni 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.
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### 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](http://flosusa.com)

### Raia 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](http://toddbracher.net)

### 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](http://ligne-roset-usa.com)

### 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](http://avenueroad.com)

### 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](http://gelightingsolutions.com)

### Quintetta AmerLux

Designed by John Mack and Scott Herrick of HUW, 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](http://amerlux.com)

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**IN/OUT**

**NEW FIXTURES FOR LIGHTING UP INTERIORS AND EXTERIORS.**

BY EMILY HOOPER
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.

ecco.com

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

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

Industrial designer John Rizzi collaborated with Landscape Forms for LEO, an outdoor LED fixture that maximizes efficiency with a lifespan of up to 160,000 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

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

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 33.5 inches in diameter and 10 inches in height.

foscarini.com
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. Tillett Lighting Design’s installation under the Brooklyn Bridge, This Way, is a response to what studio founder Linnea Tillett 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 Tillett. The fingers of light that now fan out from the corners of the stairway entrance and along the bridge’s underside offer a visual guide—and deterrent 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.

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

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 and 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 lakeside 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 appreciation 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 roof. The lighting scheme doesn’t by itself provide any greater safety, but the luminous 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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THURSDAY 11

EXHIBITION OPENINGS
American Society of Landscape Architects, New York Chapter 2013 Design Awards 6:00 p.m.
The Center for Architecture 536 LaGuardia Pl. cfa.alai.org

Wildfire Mann
Yossi Milo Gallery
245 10th Ave. yossimilo.com

LECTURE
Ciao Zuzuki: “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
8:00 a.m.
Columbia University Casa Italiana 1181 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.
Graybatch Pavilion Darwin Martin House 125 Hewitt Parkway Buffalo, NY cfa.alai.org

MONDAY 15

EXHIBITION OPENING
Forgotten Philadelphia
Philadelphia Center for Architecture
1218 Arch St.
Philadelphia paarchitecture.org

LECTURE
Survey: Preserving Postwar Los Angeles
6:30 p.m.
Columbia University Wood Auditorium 1172 Amsterdam Ave. events.gsapp.org

FRIDAY 19

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
6:30 p.m.
District Architecture Center 421 Seventh St. NW Washington, D.C. aladic.com

EVENT
Daniel Libeskind in Conversation with Judith Dimaiio
6:30 p.m.
New York Institute of Technology
1971 Broadway nyit.edu

WEDNESDAY 17

LECTURE
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.alai.org

LECTURE
Bas Smets: “Land vs. Landscape”
6:30 p.m.
Gund Hall, Piper Auditorium 48 Quincy St.
Cambridge, MA gsd.harvard.edu

EVENTS
Building Philadelphia: The Tall Building in 19th Century Philadelphia
6:00 p.m.
The Philadelphia Center for Architecture 1218 Arch St.
Philadelphia aia.philadelphia.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
AINY Around Manhattan Boat Tour: NYC Architecture 1:45 p.m.
Chelsea Piers (Plat 62) West 22nd St. and Hudson River cfa.alai.org

THURSDAY 25

EVENT
Artistic Heritage of Ukraine: Preserving the National Identity 6:30 p.m.
Columbia University Wood Auditorium 1172 Amsterdam Ave.
events.gsapp.org

SUNDAY 1

EVENT
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LOW RISE HIGH DENSITY
The Center for Architecture
536 LaGuardia Place
New York, NY cfa.alai.org

Malik Shoshan on Seamless Territory
6:30 p.m.
Studio-X
180 Varick St.
events.gsapp.org

Repurposed for Residence:
At Homes in Unexpected Places
6:30 p.m.
The Museum of the City of New York
1200 Fifth Ave.
mcity.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.alai.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 aia.philadelphia.org

EVENT
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 aia.philadelphia.org

EVENT
OA Annual Conference 2013: Reimagining the Business of Architecture
8:30 a.m.
Metro Toronto Convention Centre 255 Front St.
Toronto oaa.on.ca

GUTAI: SPLENDID PLAYGROUND
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York Through May 8

“Don’t imitate others!” and “Engage in the newfound!” are just two of the signature slogans of the Gutai Art Association, founded in July 1964 by Jiro Yoshihara. The Gutai—which translates to “concreteness”—artists dared to break through the boundaries presented by traditional Japanese art. As their name suggests, the artists directly engaged with concrete materials (such as remote-control toys, sand, light bulbs, and paper screens) to create a new, never before-seen, kind of art. The creative genius of these avant-garde artists manifested itself in the form of various mediums including, but not limited to, painting, installation and performance art, experimental film, and environmental art. Gutai: Splendid Playground explores the works of these artists, created over a span of two-decades, and features an enormous installation by Motonaga Sadamasa composed of a series of plastic tubes filled with colored water. The structure, created specifically for the Guggenheim’s rotunda, invites visitors to look up and use these “brush strokes” to create their own individual composition.
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 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.

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 peck 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 omni-present 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 occupant
The urban core’s future is a very hot topic and Philadelphia’s use of horticulture in city shaping will be examined and debated May 17 during Civic Horticulture, co-organized by The Cultural Landscape Foundation and the Pennsylvania Horticultural Society, and during What’s Out There Weekend FREE, expert-led tours on May 18-19.

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 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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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 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.
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