

THE EAST
ARCHITECTS NEWSPAPER

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M. PAUL FRIEDBERG & PARTNERS REVEALS LONG-AWAITED PARK NEAR FORMER ST. VINCENT'S HOSPITAL

Greenwich Village
Getting Greener

The New York City AIDS Memorial will anchor the triangular plot.

As the FXFOWLE-designed Greenwich Lane luxury residential complex nears completion on the former site of St. Vincent's Hospital in Greenwich Village, a long-awaited public park is starting to take shape directly across the street. Designed by New York City-based M. Paul Friedberg & Partners, the 16,000-square-foot green space has been

promised to the community since 2011, when Rudin Management Company was granted permission to transform the site of the bankrupt hospital into **continued on page 18**

CONTENTS

07	PENNOVATION!
10	STUDIO VISIT> OBRA
14	PRODUCT> LIGHTING
24	PROTECTING THE STARS
30	CZECH OUT PRAGUE'S MODERNISM
07	EAVESDROP
16	DESIGN AT WORK
32	MARKETPLACE

THREE EICHLER-DEVELOPED MIDCENTURY MODERN HOUSES BROUGHT CALIFORNIA LIVING EAST, BUT SUFFERED IN THE BITTER CLIMATE
West Coast in Rockland County

Eichler homes in Ramapo, New York? The California communities of modern redwood and glass homes practically invented what is now called "midcentury modern," but it turns out that you do not have to travel to Palo Alto or Orange County to see similar examples. A news story in **continued on page 7**



LIGHTING DESIGNS THAT REALLY MOVE YOU. SEE PAGE 21

COURTESY TRANSBAY JOINT POWERS AUTHORITY



NEW YORK CITY UNVEILS VISION ZERO PEDESTRIAN SAFETY PLANS

TAMING BOULEVARDS

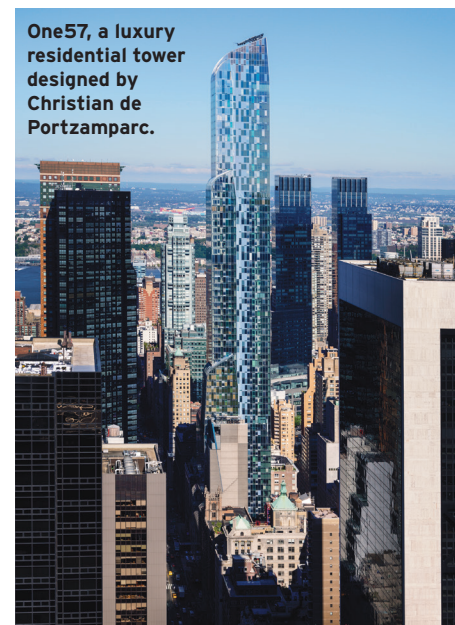
Step by step, New York City Mayor Bill de Blasio's Vision Zero campaign to promote pedestrian safety is going into effect across the city's five boroughs. In February the mayor signed a measure to reduce the citywide speed limit from 30 to 25 mph. Now the city's Department of Transportation (NYCDOT) has released the most detailed plans yet to address the issue, calling for targeted approaches to redesign the city's most dangerous streets—high-traffic

corridors and intersections. "We know arterial streets are the most dangerous in New York City," Caroline Samponaro, deputy director at Transportation Alternatives, a street safety advocacy group, told AN. "They make up about 15 percent of city streets. What they did in the reports is look at the most dangerous of the dangerous and identified 154 corridors total across five boroughs." For instance, 127 miles of priority corridors in Queens **continued on page 6**

A DECADES-OLD TAX PROGRAM HAS BECOME A FLASHPOINT IN THE NEW YORK CITY HOUSING DEBATE

WHO'S TAXING WHO?

The renewal of an arcane piece of housing policy with an esoteric name like 421-a seems like something that should fly pretty safely under the radar. But in New York City tenant advocates have taken to the streets to protest a 44-year-old **continued on page 9**



One57, a luxury residential tower designed by Christian de Portzamparc.

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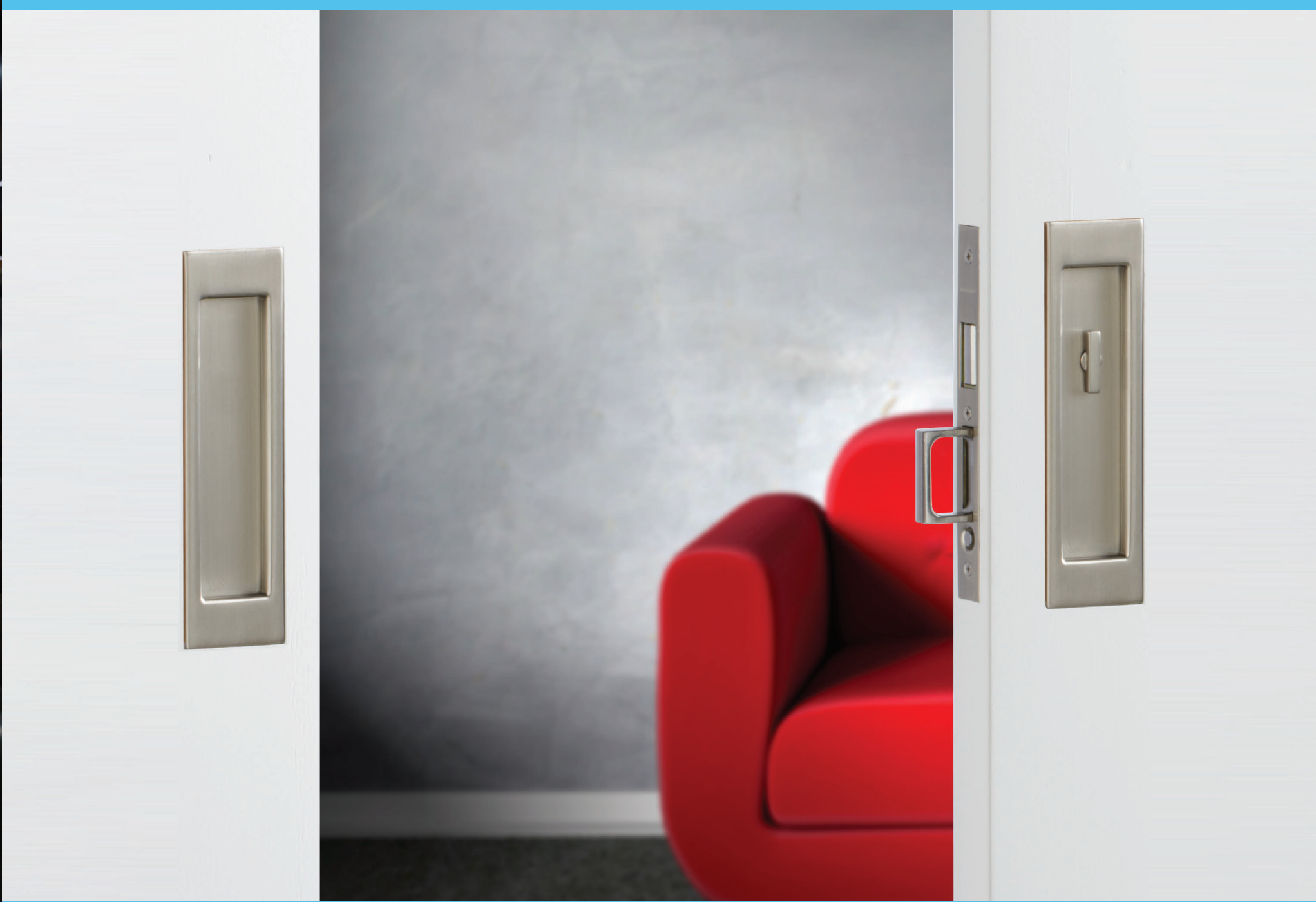
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DESIGN ORGANIZATIONS NEED TO MEET THE STREET

The AIA New York's Center for Architecture storefront on LaGuardia Place has helped transform the chapter into perhaps the most dynamic in the country. It was once—in pre-LaGuardia days—a sleepy, under the radar professional organization that had little presence in the city. But the 2003 Andrew Berman–designed space gave the AIA a visible and much used lecture hall, light filled gallery, and meeting rooms that are booked every day and sometimes simultaneously with AIA and non-AIA events.

The AIA Storefront concept was first created in Pacific Northwest cities but the success of New York's space has not been lost on other local chapters. There are now many with glass-fronted facilities and a sidewalk presence. One of the latest is in Washington D.C. and it is quickly becoming the hub for all design related events in the District.

However, the success of the LaGuardia storefront is apparently being lost on many of the architecture and design non-profits in New York City. Though many of these organizations are being caught up in the rapidly gentrifying and expensive real estate environment of Manhattan, several seem to be willing to give up their public spaces and move into traditional back offices.

Those who have been in New York since the 1980s will remember the Urban Center in the McKim, Mead & White–designed Villard Houses on Madison Avenue. From 1980 until 2009 a single building housed the offices of the Architectural League, the New York chapter of the AIA, the Parks Council, and the Municipal Arts Society. This one-stop architecture and design shop also had a great bookstore and a gallery that constantly had design, city planning, and architecture exhibitions. It was a real New York center where one could go for an event and likely run into colleagues sometimes at other events.

In 2009 these organizations were forced to move out of the Villard House and they scattered all over the city. Sadly, the League and the MAS no longer have access to exhibition spaces for public lectures and symposiums spaces. These organizations—even with their professional and highly qualified staffs—have lost some of their presence in the city. They had to relocate when their subsidized rents at The Urban Center ran out. But now, inexplicably, organizations are voluntarily moving out of their spaces with public galleries and seminar rooms. The Van Alen Institute, for example, recently gave up its large gallery and library space (and ground floor bookstore) for a small Storefront that is barely able to hold office staff, let alone public programming like exhibits and symposiums. The Van Alen did gain a street-front presence, but lost the one thing that is so valuable in New York—room for public events. Its argument is that while costs have gone up dramatically, its income has not kept pace and it needs to rent out the larger top floor space and move to save money. Now the AIGA National is giving up its 5th Avenue headquarters, which has a gallery, to move into an upper floor of the Woolworth building.

These public exhibition spaces give New York its street-side excitement, and every time one of these organizations moves into an office floor the city becomes less exciting on the curb. There are very real financial considerations for boards and staff running non-profits, but as architects and designers they should also realize the value and need for space, especially public space, in the city. **WILLIAM MENKING**



DANI SIMONS/FLICKR

TAMING BOULEVARDS continued from front page comprise just six percent of the borough's total roads but make up for 47 percent of pedestrian fatalities. Similar figures were cited for each borough.

These findings are backed up by the Tri-State Transportation Campaign's 2015 "Most Dangerous Roads for Walking" report, which identified the Grand Concourse in the Bronx, Brooklyn's Flatbush Avenue, and Queens' Woodhaven and Queens boulevards as safety trouble spots. All four are targets of Vision Zero safety plans.

Collectively, the plans call for implementing at least 50 street redesign projects along the identified corridors. Additional measures include adding speed cameras, increasing pedestrian crossing times, and targeting police enforcement, especially in evening and overnight hours when collisions tend to spike. Each borough plan further delineates additional changes tailored to conditions on the ground in each borough such as better lighting at underpasses and additional signage.

The safety plans were generated by crunching crash data and scrutinizing the geography of pedestrian collisions, taking into account dozens of community meetings and thousands of public comments. The analysis indicates where concerted street redesign efforts will have the greatest effect.

NYCDOT is also calling for special emphasis on senior safety. In Manhattan, seniors make up 14 percent of the population but account for 41 percent of pedestrian fatalities. Redesigned streets and education campaigns are expected to curtail those numbers.

While pedestrian deaths have decreased substantially across New York City—some 50 percent over 30 years—Staten Island is the statistical outlier, with an 11 percent increase in pedestrian fatalities over the same period. Pedestrians there make up 48 percent of all traffic fatalities. The NYCDOT's target area is focused around the northeastern corner of the island at the ferry landing, where major new developments are underway, including a shopping mall by SHoP Architects and the New York Wheel Ferris wheel.

Samponaro praised the city's safety plans, yet urged the NYCDOT to avoid a patchwork approach to redesigning streets. "We need to look at the most dangerous streets in their entirety," she said. "Not just intersection by intersection." She hopes the city continues to utilize "early action treatments" to enact quick fixes like painting pedestrian plazas and neckdowns using the NYCDOT's operating budget.

The first four streets to be redesigned are Brooklyn's Atlantic Avenue and Fourth Avenue, Queens Boulevard, and the Grand Concourse, which make up 20 miles of the overall 443 miles of priority corridors. De Blasio called for these "Vision Zero Great Streets" to be finished within the next four years using \$250 million from the city budget. **BRANDEN KLAYKO**



SANTIAGO CALATRAVA

CORRECTIONS

In the Editorial, "Looking at the Past and the Future" (AN_03_03.04.2014) we stated incorrectly that the Architectural League of New York's Emerging Voices program is celebrating its 30th anniversary. It is actually in its 32nd year.

In the Q&A with Santiago Calatrava, "Calatrava Confident and Contrite," we mistakenly transcribed Calatrava's use of the word "nave" as "knave." He was referring to a church not a scoundrel. We regret the errors.

PARK PLEAS

As *AN* recently reported, a fire that destroyed a warehouse in Williamsburg, Brooklyn, has rekindled questions about a long-promised waterfront park. In 2005, then-mayor **Michael R. Bloomberg** rezoned much of Williamsburg and Greenpoint leading to a surge in glassy towers. With those towers was supposed to come Bushwick Inlet Park, a 28-acre green space along the East River. But in the decade since, only parts of the park have been completed.

That is partly because the city didn't purchase the 11-acre CitiStorage property that sits in the middle of the planned park when it rezoned the waterfront. Now, with one of the warehouses destroyed, local residents and elected officials are urging Mayor **Bill de Blasio** to finally acquire the lot and deliver more green space. But with the property reportedly valued between \$75 million and \$100 million, the administration said it has no plans to acquire it.

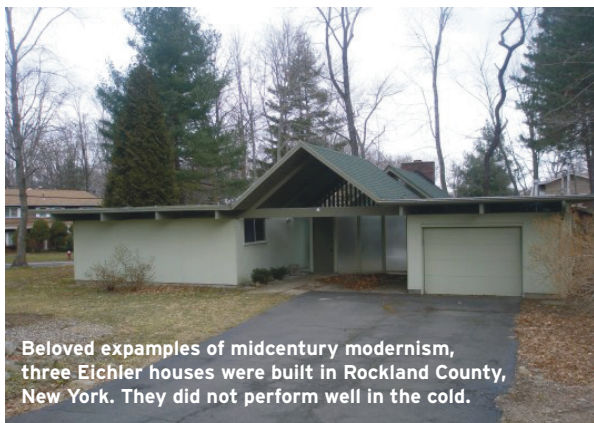
In spite of that, protestors recently used "light graffiti" to urge the administration to change course. *Gothamist* reported that images were projected on the side of a storage facility next to the charred site that read, "The city mapped it, designed it, and promised it and we need it more than ever;" "Hey de Blasio Where's Our Park?" and "This Right Here is Supposed to be a Park." There were also details displayed about an upcoming rally planned outside City Hall on Thursday, March 12.

WHAT CLIMATE CHANGE?

Florida officials have reportedly banned the state's Department of Environmental Protection (DEP) from using "climate change," "global warming," and "sustainability" in all official correspondence. According to the Florida Center for Investigative Reporting, this "unwritten policy" went into effect in 2011, after Republican Governor **Rick Scott** took office and appointed **Herschel Vinyard Jr.** as DEP director. In response to this story, a spokesperson for the department would only say that it "does not have a policy on this."

Rising sea levels are expected to affect 30 percent of Florida's beaches over the next 85 years. Eavesdrop is no environmental scientist, but if that projection proves true not mentioning its cause will not make it go away.

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Beloved examples of midcentury modernism, three Eichler houses were built in Rockland County, New York. They did not perform well in the cold.

Philippine mahogany paneling would be used in the houses." The homes had 1/3-acre gardens fenced in for privacy. Large plate glass windows brought these sylvan retreats into the home and made them as much a part of the living space as the area under the roof.

Eichler, who was born in the Bronx but moved to the West Coast in 1940, believed that "families in this part of the country needlessly miss the opportunity for outdoor living [and that] New York hides its light under a bushel when it comes to sunshine." He said, "New York enjoys sunshine six days out of ten year around."

Though Eichler had hoped the development in Chestnut Hill would eventually have 216 homes, only three were built in the forested landscape. They turned out to be not that well suited to the region after all. Eichler's signature flat roofs leaked and all the transparency intended to bring the outside in also brought in cold winds through the large expanses of single pane glass. While there are many "ranch style" homes on the East Coast, none of the subdivisions had the style and design qualities of Eichler communities and these three remain as an example of what might have been on the right coast as well as the left coast. **WM**

WEST COAST IN ROCKLAND COUNTY continued from front page the May 5, 1962 issue of the *New York Times* announced that Joseph L. Eichler "would start building his first East Coast homes in Rockland County, New York." These homes, the article went on, embody "many features of a West Coast house, including the extensive use of glass for doors and walls to merge indoor living with attractive gardens and patios." The

homes, the *Times* claimed, would cost "\$29,000 to \$35,000 and have four bedrooms, living rooms, dining space, two bathrooms, and a garage." Eichler, who developed the homes but did not design them, claimed he "asked the architects to design homes that would give full scope to the desire of American families for outdoor living." Their architect, from the firm Jones and Emmons, said, "Redwood roofs and



COURTESY HWKN

UNVEILED

PENNOVATION CENTER

The University of Pennsylvania will add another piece of cutting-edge architecture to its already impressive portfolio of built works with the HWKN-designed Penovation Center. The 58,000-square-foot structure is set to anchor Penovation Works, a 23-acre industrial site along the Schuylkill River that the university is turning into a research and innovation district. For the new center, HWKN is overhauling an existing warehouse—gutting its interior and creating a crystalline facade with three stories of illuminated, angular glass panels that push out of the building's masonry shell.

The interior of the Penovation Center is designed to foster collaboration and resembles many of today's high-tech companies and startups: open meeting

areas, long tables, and exposed industrial beams. On the building's eastern facade, garage doors open into studio spaces "as a nod to the many startups which have previously begun in personal garages," said the university in a statement.

Two of the Center's floors are reserved for co-working spaces to be used by university students and local companies. These areas come equipped with wet and dry labs and meeting areas. The Penn Engineering Field Research Center occupies the other floor. The \$37.5 million project also includes a new plaza directly adjacent to the Penovation Center.

Completion is expected in the summer of 2016. **HENRY MELCHER**

Architect: HWKN
Client: University of Pennsylvania
Location: Philadelphia, PA
Completion Date: 2016

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OPEN> BRIDAL SALON

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For most brides-to-be, the all-white wedding has been cemented as the aesthetic norm, not only in attire, but also for all things bridal, up to the icing on the cake. But Designer Caitlin Mociun, of the eponymous Mociun jewelry line, is giving

this tradition a good-humored poke with her new color-infused Williamsburg bridal salon, facetiously dubbed Mociun White. The store, however, does not completely flout convention. It embraces its fair share of pristine white. “I felt that the color blocking could add a bright, playful feel to the space since I knew that I would keep the walls and ceilings white,” said Mociun. Splashes of blue, yellow, orange, and sea green coat the railing of the central staircase case, which serves as an organizing feature of the three-level, 1,400-square-



COURTESY NICHOLAS CALCOTT

foot space. Guests enter on the top floor, consisting of a consultation area dedicated to Mociun’s custom jewelry, and outfitted with cases filled with bridal jewelry pieces as well as handmade ceramics and other home objects from the store’s wedding registry. The bridal consultation space is located on the second level with a large circular mirror mounted on the wall, adding spatial depth. A short staircase leads to bathrooms and offices on the third level. Mociun was involved in nearly every step of the design process, from the pattern

of the bright Italian ceramic tiles she placed by hand in the bathroom to the maple and ash wood office furniture and dressing room she collaborated on with designer Andrew Carnill. Elliptical lighting fixtures and a chandelier by Lukas Peet Rudi and Bec Brittain offer sculptural centerpieces in the otherwise sparsely furnished bridal areas. “I wanted the space to feel open and bright. I wanted one to feel a little inspired and excited when they were in here—get the wheels in their head turning on how to make their wedding to be theirs.” **NICOLE ANDERSON**

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WHO'S TAXING WHO continued from front page property tax exemption program that they say is being used to subsidize luxury apartments for millionaires and billionaires. With the program up for renewal in the New York State Legislature this June, these advocates, along with some City Council members, are urging Mayor Bill de Blasio to push for its elimination. But developers are advocating for just the opposite, saying that 421-a is needed to keep the city building.

The 421-a tax exemption program was launched in 1971 to boost multi-family housing development in New York City by offering property tax abatements that could last up to 25 years. The program was subsequently tweaked to require developers building in highly desirable areas to set aside a certain amount of affordable units. In 2008, the program was updated again requiring that affordable housing in these high-demand areas was on-site. But as tenant advocates point out, these units are not required to be permanently affordable.

Over the decades since 421-a went into effect, a lot has changed in the New York City real estate world and those opposed to the program say it is no longer necessary to incentivize development in this way. They see 421-a as an unnecessary tax break for the wealthy that is cutting off funds for the city. According to the Independent Budget Office, in 2013 alone 421-a tax exemptions cost New York City \$1.1 billion in lost tax revenue. Adding to the overall controversy is the fact that many units receiving these huge tax breaks are in some of New York's most expensive buildings. This includes the Christian de Portzamparc-designed One57, which has become a reluctant poster child for the program.

In early February, the *New York Times* reported that the unknown buyer of a \$100.5 million penthouse in the building would get a 95-percent tax cut this year—shaving \$360,000 off their yearly property tax bill. The *Times* noted that the building was technically ineligible for the 421-a program because it did not have on-site

Below: Some of New York's most exclusive new addresses have benefited from tax breaks under 421-a.

affordable housing, but it was granted an exemption, along with four other high-end Manhattan towers, by state legislators. (The *New York Post* subsequently reported that United States Attorney Preet Bharara is investigating why the developers behind these extremely expensive buildings were granted tax breaks in the first place.)

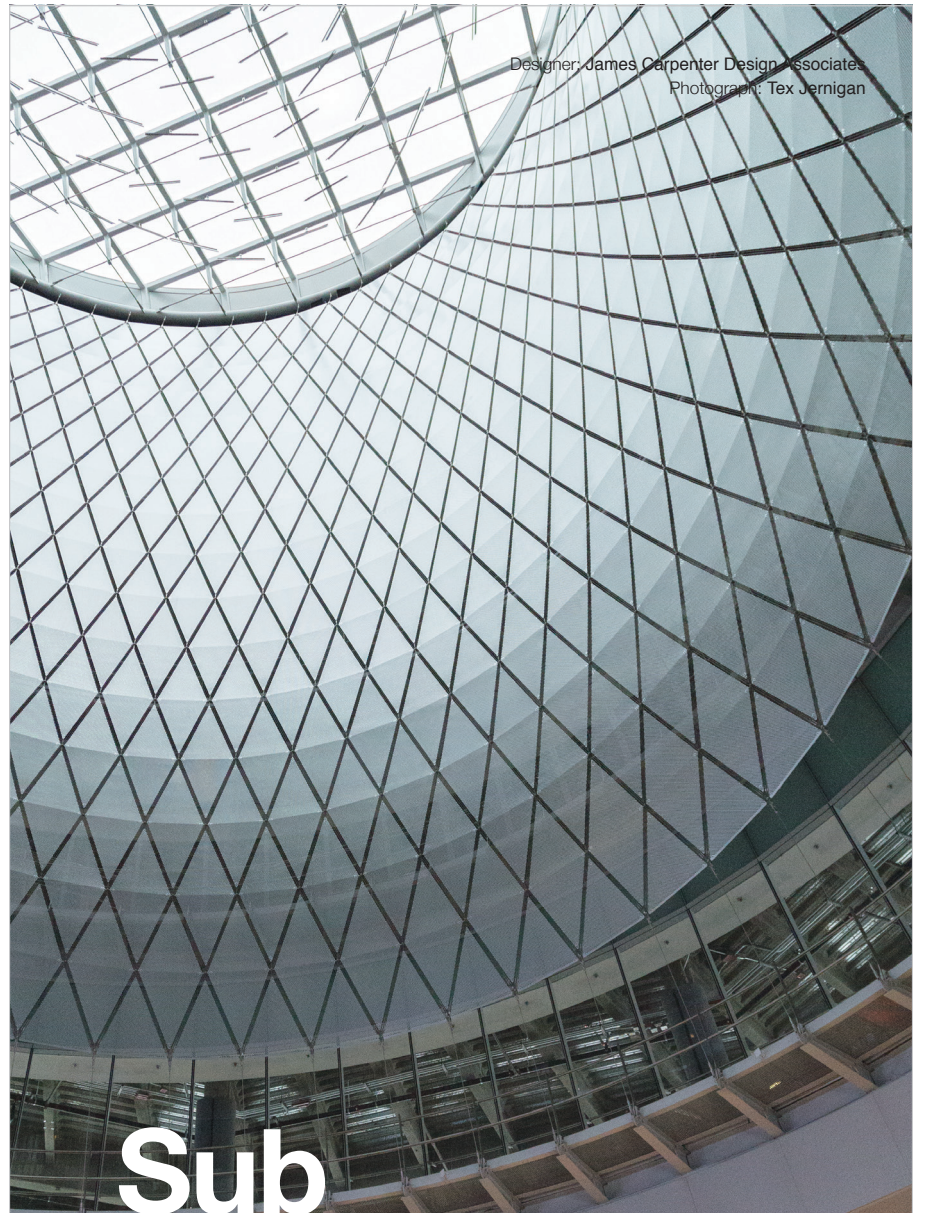
New York City developers contend that residents in 421-a buildings will ultimately pay their fair share of taxes, and that the program is absolutely essential to achieving the mayor's housing agenda. "Without this critical tax incentive, the city would see a sharp drop off in the production of new housing units, a further skewing of the residential market toward condominium rather than rental production, and an accelerated tightening of housing costs for renters and buyers alike," said Steven Spinola, president of the Real Estate Board of New York, in a statement.

This type of argument does not hold water with housing advocates like Ilana Maier, program director for the Metropolitan Council on Housing, a tenants' rights group. "We need to stop considering 421-a an affordable housing program," she told *AN*. "We need to start calling it what it is: a tax subsidy for billionaires."

Maier said the idea that developers still need these subsidies is both "absurd" and "offensive" given the profits they are now able to earn from New York City real estate. Like many housing activists, Maier wants to see 421-a, "a horrible policy," die out this June. Even if that does not happen, she is optimistic that Mayor de Blasio will champion reforms to the program that benefit lower-income New Yorkers. This could include expanding the area where developers must include on-site affordable housing and requiring new affordable units to permanently remain below market-rate. **HM**



HENNING KLOKKERASEN/FICKR



Designer: James Carpenter Design Associates
Photograph: Tex Jernigan

Sub Culture

Every day 300,000 subway riders stream through Manhattan's **Fulton Center**, their underground trek now brightened by entertainment venues and daylight reflected from its skylit cable-net overhead. Created by **James Carpenter Design Associates** and engineered by **Arup** for **Grimshaw Architects**, this marvel of collaboration is a new bright spot beneath city streets. Read more about it in **Metals in Construction** online.

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CASA OSA



THE WINEMAKER'S HOUSE



COURTESY OBRA

OBRA Architects works out of a snug loft space in Tribeca. Nearly every corner and surface is brimming with models, drawings, and delicate sketches. It is a fitting space for the 12-person practice, whose diverse body of work—including cultural institutions, schools, pavilions, residences, and emergency housing—reflects a sensitive, hands-on approach that values unfussy, contextual design.

The two founders, Pablo Castro and Jennifer Lee, established their firm in 2000 after working together at Richard Meier & Partners, and then later at Steven Holl Architects. While often flying under the radar, they have worked on some high profile projects, such as their winning installation, BEATFUSE! for the MoMA/P.S. 1 Young Architects Program in 2006. Together, they have accumulated an impressive portfolio

that demonstrates their ability to conceive modern, yet often vernacular-inspired buildings, that quietly respond to place, and which are born out of a fluid, ever-evolving process.

“Sometimes there is a crystal clear idea that comes out the first day you start thinking about something and then everything organizes around that. And other times, that idea is not so crystal clear and you have to pull it out of thinking and feel through the work itself,” explained Castro. “So in a way, the work gets ahead of the idea and by doing the work, the idea develops.”

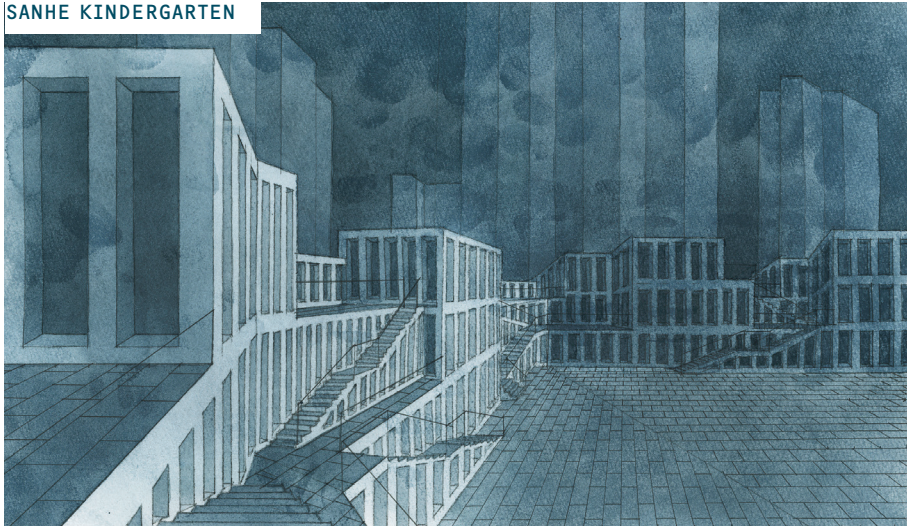
In the last few years, Castro and Lee have expanded their practice, opening up an office in China, where much of their work has been based. This surge of commissions evolved out of an invitation they received in 2008 from artist Ai Weiwei, along with 100

other international architects, to participate in a project called ORDOS100. Since then, they have participated in a number of exhibitions and completed several projects in China, including the Inside Out Museum in Beijing and prototypes for emergency housing called RED+HOUSING organized by the National Art Museum of China.

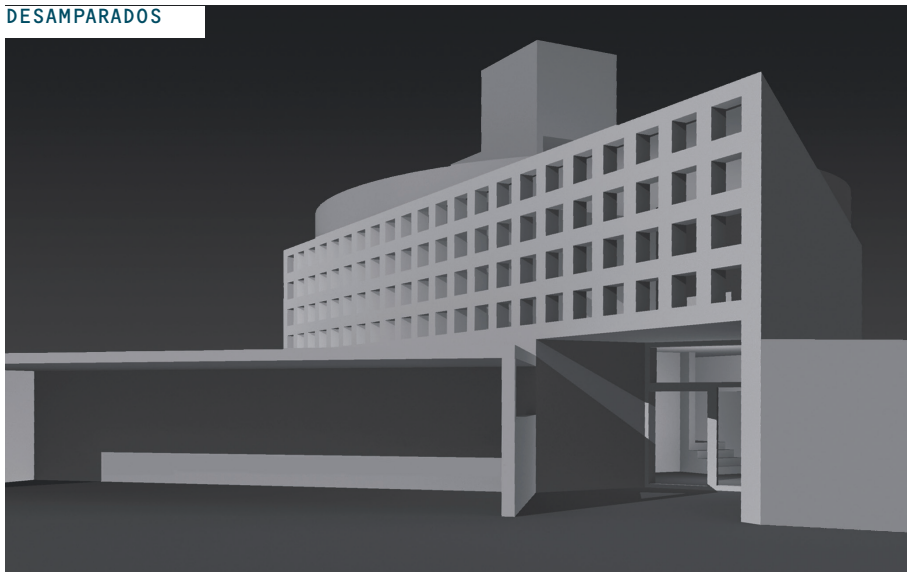
“It is good sometimes not to know exactly what you’re doing so you don’t close yourself off to possibilities you otherwise might not consider. We try to make it a relatively rational process but there is a fair amount of the unexpected,” said Castro. “It is about enticing the unexpected or the unanticipated to come forward.” **NICOLE ANDERSON**

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SANHE KINDERGARTEN



DESAMPARADOS

CASA OSA
OSA PENINSULA, COSTA RICA

This far-flung retreat, sited on a former mango farm, in the middle of the rainforest was built for a nature-loving doctor and his family. The firm sought to engage with the tropical landscape by building a house, composed of a series of open rooms, which extends from the top of a hill down to the bottom, looking out onto Golfo Dulce to the east and the Pacific Ocean to the west. Each space is connected through stepped ramps, shielded by a sloped roof, enclosing two gardens. These walled green spaces are designed to protect the owners from the poisonous snakes that emerge at night. The temperate climate allows for the house to be fairly exposed to the outdoors, with a completely open living room and simple fenestration in all three bedrooms, outfitted with just netting and louvers. Understated, yet modern forms and locally sourced materials—such as reinforced concrete, stucco, and wood from native trees—define the structure, while keeping it within a tight budget.

THE WINEMAKER'S HOUSE
SAN JUAN, ARGENTINA

Designed for a winemaker and his wife—who also happens to be OBRA Architects principal Pablo Castro's father—this compact, yet airy two-story home, situated in the arid wine country of Argentina, employs strategies to take full advantage of the region's intense light. The house, made up of rectangular volumes, subtly melds the outdoor spaces with the interior. On the ground floor, where the dining room and living room are located, a prominent stairway carves geometric shapes into the space as it rises above a pool of water and leads up to the bedrooms, as if "crossing a lake" explained Castro. The light then bounces off the pool and enters the stairwell, casting long shadows as people walk up and down, reminiscent Castro said of Marcel Duchamp's *Nude Descending a Staircase*. The 1,200-square-foot house is primarily constructed of reinforced concrete and brick, with the facades rendered in a white stucco and wood windows made by a local cabinetmaker. Trellis

structures create leafy enclaves where vines snake up the sides of the house.

SANHE KINDERGARTEN
SANHE CITY, CHINA

Part of a large residential development outside of Beijing, Sanhe Kindergarten is a thoughtful response to the country's prescribed set of standards for pre-school education, by emphasizing light, space, and efficiency. Composed of 18 classrooms for 550 students, the 59,200-square-foot building is configured into three wings designed to make the scale more comfortable for small children. The classrooms, facing the south, are designed to emulate a New York City loft with high ceilings, abundant daylight, an elevated sleeping mezzanine for nap time (to save teachers time from having to constantly rearrange furniture), and direct access to areas of recreation through terraces or entries out to the playground. Terraces are connected through exterior stairways to permit fluid movement between the indoor and outdoor spaces so students can interact more freely. Tying the building into the local architectural landscape, the firm clad the facade in a grey-blue brick that is commonly used throughout Beijing.

DESAMPARADOS
SAN JUAN, ARGENTINA

Located in a new residential neighborhood on the western edge of the city of San Juan, this seven-unit apartment complex is positioned on a diagonal to extend the length of the facade, allowing for more windows to maximize light while mitigating solar gain. A matrix of small, equally spaced windows provide views of the Andes Mountains and keep the sun at bay during the summer. Built in brick and finished in cement stucco, the 5,000-square-foot building is painted in white to further reduce heat absorption. Two triangular gardens to the north and south of the building, including thorny mimosa trees, create a shaded reprieve for tenants on the ground floor. A circular planter encircles the rooftop terrace, which also features a small pool, barbeque pit, and gazebo for eating.

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

World
View

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

 **Steel Institute of New York**

WWW.SINY.ORG

THE ARCHITECT'S NEWSPAPER MARCH 18, 2015



Situated along Broadway between the landmark-rich Theater and Flatiron Districts, Manhattan's Garment District represents a near preservation dead zone. As the area undergoes a large-scale revitalization, property owners are turning attention from ground floor retail to renovating the entrances and lobbies that lead to the increasingly valuable office space above. Yet without landmarking protections in place, the architectural reminders of the district's history as a global hub for clothing design and manufacturing are in peril of being lost.

GRT Architects sought to change this pattern with its Fashion Tower project at 135 West 36th Street, the site of an art deco-era Emery Roth

skyscraper. Unlike Roth's prestigious pre-war apartment buildings, Fashion Tower fell victim to a thoughtless 1970s facade treatment, in which a flexible, stucco-like paint was applied to the exterior. Not only acting as an ad-hoc urban lint roller, collecting grime from traffic over decades, the frontage makeover meant the loss of period ornamental motifs.

To recover the building's forgotten pageantry, GRT's team embarked on a period of research at Columbia University's Avery Library. Archival drawings and photographs, along with forensic paint analysis and insight from preservation specialists Walter B. Melvin Architects and historian Andrew Dolkart, allowed the designers



COURTESY GRT

to piece together the exterior entry's original details that now match an identical freight entrance at the building's eastern side. With terra cotta sourced from upstate New York's Boston Valley and replica stone engravings rendered by a Brooklyn-based mason, the threshold now signals its original Garment District badges of honor: polychrome peacocks hold court above the entry, complemented above by surviving winged putti wielding shears and draping fabric. This sumptuous symbolism tells a largely untold story, as Fashion Tower stands as the only building in the district with ornamentation that references the fashion trades.

The art deco narrative continues in the lobby

through an entirely 21st-century concept. GRT Architects sheathed the double-height space with a faceted pattern of calacatta marble and bronze-tinted anodized aluminum. The interplay of silhouettes brings to mind pleated fabric as well as the soaring geometry that defined the period's architectural style. Passage through the lobby reveals the walls' shifting planes, enlivening the less than stimulating march toward the elevator, which is standard in this part of Midtown. The interior impact is decidedly fashion-forward, while the restored facade pays homage to styles past—a promising statement for the nascent firm's inaugural project.

STEVEN THOMSON

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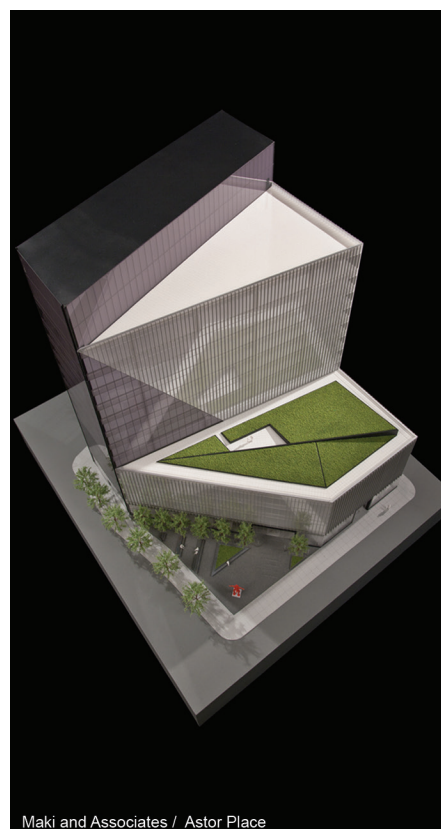


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SELECTIVE SPOTLIGHTS

BALANCING SAFETY, AESTHETICS, AND PERFORMANCE, NEW EXTERIOR LUMINAIRES ALSO ADDRESS ISSUES OF LIGHT POLLUTION AND TRESPASS. BY LESLIE CLAGETT

1 SWELL PABLO DESIGNS

Made of spun aluminum, this system straddles the line between indoor and outdoor lighting. Its modular design allows a string of lamps to connect to a single power source.

pablodesigns.com

2 AVANZA SELUX

This fixture combines efficient LEDs, free-form reflectors, and technology that enable optimal brightness transitions. Available in two sizes.

selux.us

3 KICK ARCHITECTURAL AREA LIGHTING

A fully shielded optical system eliminates glare and uplight; LEDs are hidden when the upward-angled luminaire is viewed from behind. Available in two sizes.

aal.net

4 GECKO ERCO

Offering powerful digital light with excellent glare control in a compact, minimalist design, the system features exceptional levels of luminous flux from a virtually invisible, fully shielded light source.

erco.com

5 SIGNAL, 35 COLLECTION LANDSCAPE FORMS

Cast aluminum luminaires hold multiple arrays of LEDs in tri-board formations, each with its own acrylic lens for economy of replacement and repair. Designed by frog design.

landscapeforms.com

6 EBOLLARD 7786LED BEGA

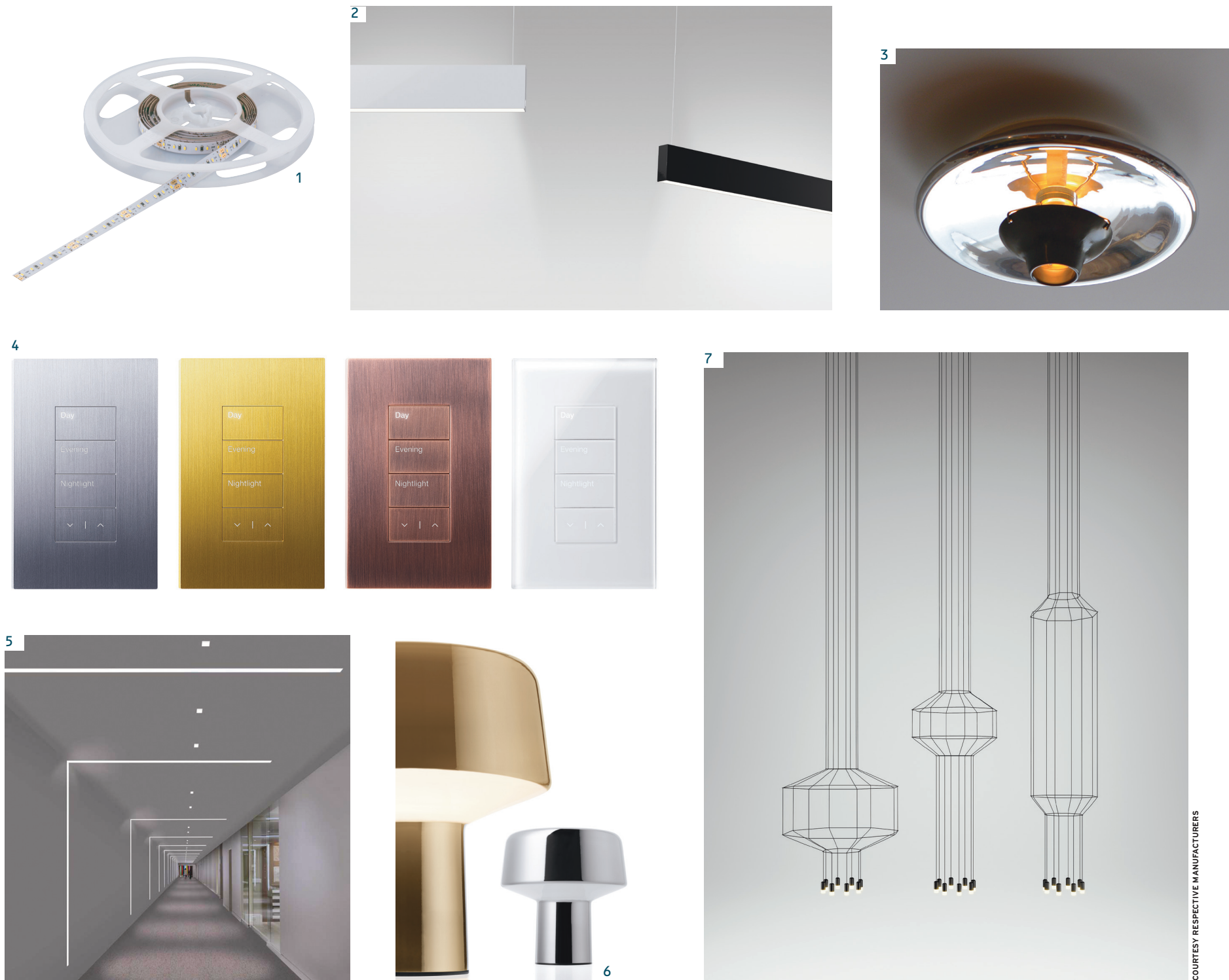
Durable enough to double as urban furniture, this die-cast aluminum fixture provides glare-free, symmetrical illumination. With LED lamping, it is available in 3000K and 4000K.

bega-us.com

7 FLAGPOLE BEACON FLAG COMPANY

With its downward-focused LEDs, this pole-top fixture illuminates flags—not adjoining property or night sky. A revolving truck allows light to track banners as they blow in the wind. Dark Skies compliant.

flagpolebeacon.com



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1 LOOX LED 3015
HÄFELE

With 120 LEDs per meter, these flexible 24V strip lights generate a smooth, continuous illumination. Dimmable, the self-adhesive fixture can be ordered in warm white, cool white, and daylight white.

hafele.com

2 ENDLESS
FLOS
ARCHITECTURAL

These LED fixtures can be recessed, surface-mounted, or suspended, and are offered with a glare-free option. Endless is available in three widths and four lengths, and is eminently customizable in size and format; it can even be configured to wrap around corners.

flosusa.com

3 VESUVIUS
ILEX

In this elegant, unusual ceiling fixture, a polished spun-aluminum shade surrounds a hammered metal baffle. The inside of the baffle is brushed brass, which imparts a warm glow both upwards and downwards. Designed by Kevin Walz.

llexlight.com

4 PALLADIOM
OS KEYPAD
LUTRON

Backlit control buttons sit flush with the faceplate of this minimalist design, which is available in glass, metal, or plastic in more than twenty finishes. The button layout and labeling is customizable, making it suitable for commercial and hospitality use.

lutron.com

5 VERGE
PURE LIGHTING

Slim aluminum channels house a row of LEDs; when plastered into a wall or corner and illuminated, a floating-plane effect is achieved. Runs up to 40 feet and can feed off a single Class 2, 96-watt power supply.

purelighting.com

6 GLASS DROP
FOSCARINI

This transformative table lamp has a chromed aluminum, mirror-like exterior that seems to vanish when the bulb is switched on; as light filters through the hand-crafted glass, the finish changes to a luminous gold.

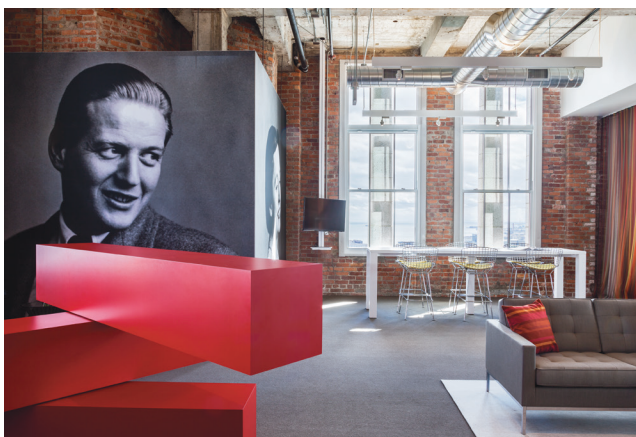
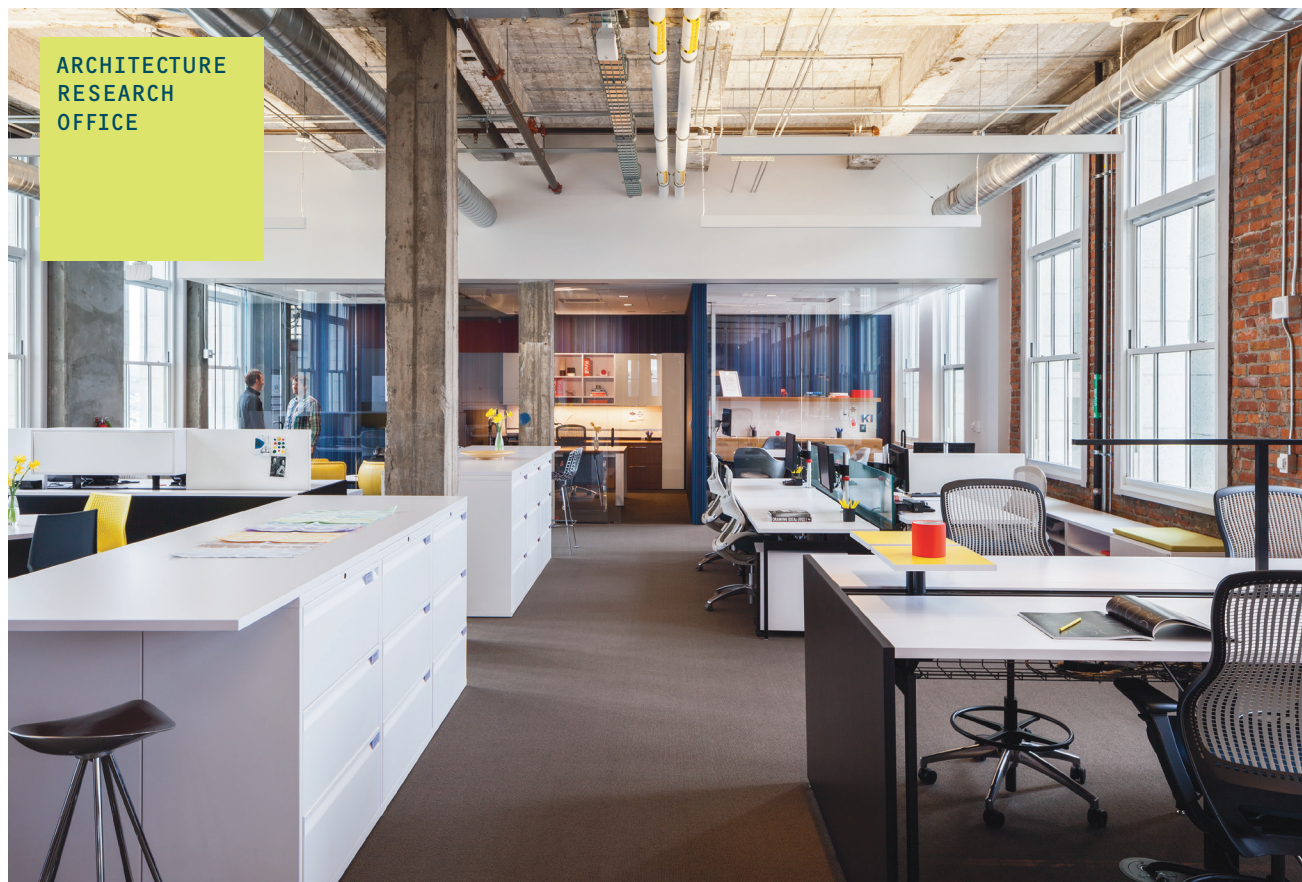
foscarini.com

7 WIREFLOW
VIBIA

The electrical wires of this updated, abstracted chandelier can be adjusted to trace geometries in two and three dimensions, allowing a great variety of sizes and forms to be created. Designed by Arik Levy.

vibia.com

COURTESY RESPECTIVE MANUFACTURERS



Knoll's offices and showroom in SOMA, emphasize the character of the art deco era building's existing shell while giving it a contemporary update with its own furnishings and textiles.

Knoll's new San Francisco location in the South of Market District serves at once as the design company's workspace for administrative and sales activities and a showroom for displaying its collections of furnishings, textiles, and accessories for both residential and office environments. After designing the company's AIA-award-winning Manhattan headquarters, New York-based firm Architecture Research Office (ARO) was tapped once again to conceive Knoll's new space at 140 New Montgomery Street in the former PacBell building. The elegant, landmarked art deco office tower recently underwent a renovation that restored the exterior and lobby and completed a seismic upgrade.

The move marks a significant change for Knoll. The company's previous office and showroom in the Bay Area were at the ground level and engaged the passerby. "The character of the space is radically different from the old one, which had a large presence on the street," said ARO principal Kim Yao.

But while the street activity is gone, the showroom boasts sweeping views of the city from its perch on the 25th floor. ARO worked on the project with local practice Alexander Jermyn Architecture, a former member of the New York firm. The architects revamped the 8,000-square-foot

space, revealing the industrial bones of the building while integrating texture and color, most of which was created with Knoll's own collections.

"We wanted to take advantage of the shell of the existing building without overwhelming it. That is part of the reason we exposed the brick and exposed concrete walls and slabs," explained Yao. "It was about creating a juxtaposition between the new and old finishes of the existing building."

An important consideration in the conception of the space was the specific San Francisco clientele the company would be working with, such as the tech and start-up industry. Knoll and ARO decided they would integrate some of the same design elements featured in the New York showroom, but would create a setting that would "speak to the California market." That meant opening up the floor plan and relying more on the raw materiality of the existing building.

The space's U-shape configuration has few partitions, and encourages fluid movement from one end to the other. Upon arriving, visitors are confronted by the brand's large white logo set against a bold orange-red felt wall in the vestibule. The entrance leads to the showroom, sitting at the center of the horizontal bar,

which features Knoll furniture and textile displays. The exposed concrete walls are also used as display surfaces. Red perforated felt screens, custom-designed for this project by ARO, create subtle divisions within the space, while also serving as a prominent architectural feature. The black steel rail that frames the screen was inspired by Florence Knoll, one of the founders of the company who originally did the designs for all of its showrooms. ARO conducted some research prior to designing both offices and learned that Knoll used different devices to split up the spaces to "control view and circulation," said Yao. "This screen allows for this idea of discovery." With that very purpose in mind, the screen carves out little nooks within the showroom while adding a splash of color. It is also flexible and can be replaced with other textiles over time.

The showroom is then flanked by two wings, one which contains a partially glazed conference room, and the other which consists of open offices and enclosed collaborative rooms fronted with glass walls and featuring Knoll's new line of Irma Boom wallpaper. A pantry in the center of the building near the core, with concrete shear walls and an existing concrete ceiling, also provides a break out

space for meetings. Colorful accents from Knoll's own furnishings and textiles infuse warmth into the raw loft-like space, such as Rem Koolhaas' pivoting red counter from his "Tools for Life" collection and ARO's bright pink felt bench resembling waves of unrolled fabric. This is an offshoot of ARO's Architecture Research Office Collection for FilzFelt (a subsidiary of Knoll), a line they developed consisting of acoustic panels and partitions like the ones designed for San Francisco.

The showroom, which has earned LEED Gold certification, demonstrates how a retrofit with small, yet critical interventions can strike the perfect balance, and elevate it from just another sterile industrial office space. **NA**

RESOURCES

Sheet carpeting:

Tandus
tandus-centiva.com

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Bartco
bartcolighting.com

Tiles:

Heath Ceramics
heathceramics.com



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GREENWICH VILLAGE GETTING GREENER continued from front page condos and townhouses. As a concession to the community and the city, Rudin agreed to cover the cost of the \$10 million park, which occupies a triangle-shaped

plot situated between the forthcoming luxury residences and St. Vincent's 1960s O'Toole Building. Rudin also hired Perkins Eastman to restore and repurpose the O'Toole Building as an outpatient health care facility. Renderings of the park depict



HAYES DAVIDSON

an unassuming and inviting public space that feels very much at home in its context. A wrought-iron fence encloses the triangular plot, which features curving benches, colorful plantings, and numerous trees. Light-toned pavers and winding paths lead to a small lawn at the park's center, their curving edges joining in amoeba-like forms. Play areas and water jets are also programmed for the space. "It's designed to be a classic West Village park," Bill Rudin, the CEO of Rudin Management, told the *Wall Street Journal*.

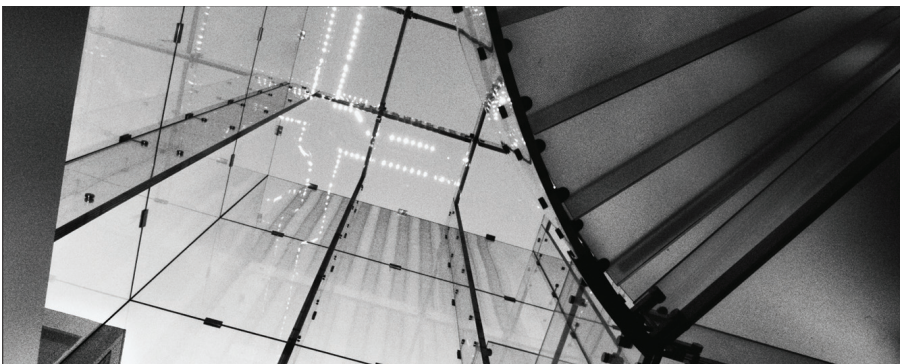
The design was kept simple to showcase the New York City AIDS Memorial that will command the park's western point. The angular canopy structure, designed by Brooklyn-based Studio a+i, is 18 feet tall and covers a circular water feature. Studio a+i won a competition to design the memorial in 2012, but its scheme was subsequently simplified at the request of the Landmarks Preservation Commission. In March, the memorial's planners announced that renowned artist Jenny Holzer will also contribute to the memorial. Holzer's proposal

A new park is being built as a part of the redevelopment of the old St. Vincent's Hospital site.

inscribes passages from Walt Whitman's "Song of Myself" into stones around the memorial's water feature. The local community board and the Public Design Commission must approve the design before it moves forward.

The new park is scheduled to open this summer and the memorial is slated to be unveiled in time for World AIDS Day in early December.

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UNVEILED

SHANGHAI PLANETARIUM

Ennead Architects won a bid to design the new Shanghai Planetarium, a branch of the Shanghai Science and Technology Museum. With a building comprising three components, or “celestial bodies”—the Oculus, the Inverted Dome, and the Sphere—the architecture is modeled after orbital motion, with each component designed to be a distinct astronomical instrument. The Oculus is the linchpin of the Planetarium and is suspended from the cantilevered form of the museum’s galleries above. A sundial allows visitors to witness the physical passage of time via the movement of a circle of sunlight on the ground across the entry plaza and reflecting pool. “The Chinese are very tuned in to the movement of the sun and we still go by a lunar calendar. This idea of orbiting is embedded into the form,” explained Ennead Design Partner Thomas Wong. Meanwhile, the Sphere contains the Theater and is a reference point for museumgoers. Finally, the Inverted Dome features an uninterrupted sky dome from which to view galactic goings-on through 79-foot-high solar telescopes. Celebrating both the history of Chinese astronomy and the future of space exploration, the Planetarium is slated to transform the district. “China has a very ambitious space exploration program. And I think part of the mission of this museum is to really educate and get kids especially excited about exploring space,” said Wong. **KINDRA COOPER**

Architect: Ennead Architects
Client: Shanghai Science and Technology Museum
Location: Shanghai, China
Completion Date: 2018



COURTESY ENNEAD

AT DEADLINE

BROOKLYN BUILDING DEFECTS

Many of the new condominiums erected in Brooklyn during the last building boom are not aging well. The *New York Times* reported that “[w]hen the housing market collapsed in 2007 and coffers ran dry, many developers were left scrambling to complete projects. Some cut corners or abandoned developments, leaving others to finish the work.” This led to poorly constructed buildings and angry residents who are stuck dealing with mold, cracking balconies, and flooding. One such building even saw part of its facade fall off. Now many of the developers behind the shoddy buildings are breaking ground on new projects, hopefully with more attention to quality.

SOUTH BRONX DEVELOPMENT

The Chetrit Group and Somerset Partners are betting big on the Bronx. The developers have recently purchased 5 acres of industrial land along the Harlem River. *The Wall Street Journal* reported that they plan to build up to six 25-story market-rate apartment towers on the land. According to the *Journal*, “overhauling the area would cost at least \$500 million in private investment and at least \$200 million in local, state, and federal funds, with a percentage from developers for roads, sewers, flood prevention measures, and work to integrate a freight rail line with the public areas.”

Carnegie Hall's Resnick Education Wing, Weill Music Room



California Palace of the Legion of Honor, Salon Doré



Photos left: © Jeff Goldberg/Esco, right: © John F. Martin

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TRANSBAY CENTER

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AUERBACH GLASOW FRENCH

MOVING LIGHTS

COMMUNICATION, CONNECTION TO NATURE, WAYFINDING; THREE TRANSPORTATION PROJECTS IN THE U.S. AND CANADA USE LIGHTING FOR EFFECT.

COURTESY TRANSBAY JOINT POWERS AUTHORITY

Pelli Clarke Pelli's \$1.89 billion Transbay Center in San Francisco, set to open in 2017, promises to catalyze the redevelopment of its downtown neighborhood, centralize the Bay Area's vast transportation network, and serve more than 100,000 rail, subway, and bus passengers a day.

San Francisco-based Auerbach Glasow French (AGF) designed the lighting scheme for the four-block-long project. The goal was to accentuate the architecture and make the glassy structure glow from within. "The building wants to feel like it's filled with light," said AGF principal Larry French. Achieving this effect came with its challenges. One, the project is aiming to be one of the most energy efficient transit structures in the country, so daylighting had to be a large component of the design. Two, towers surround the site, casting long shadows. In answer, the design team developed an

inventive method to pull in as much natural light as possible while using the most efficient fixtures available.

The centerpiece of the 1.5 million-square-foot, five-level project is the Light Column, a massive steel structure that pierces the building's multi-story Great Hall. The column is uplit and downlit by powerful fluorescent spotlights mounted on its frame. Similar lighting is attached to the building's exterior columns and beams. Thus far LEDs are not powerful enough to fill the hall's vast volume, said French, but that may change as technology advances, so the fluorescents may be switched for LEDs before construction starts. "Trying to keep the technology current is very difficult because of the very long lead times," said French. The team began working on Transbay eight years ago, and the first construction documents were completed four years ago.

Most of the building's vertical

surfaces are washed with LED fixtures, emphasizing their planes and bouncing light out of the building. LEDs also line the railings of the escalators and stairs, and are present in gaps between areas with lower ceilings, such as in the bus deck below the rooftop park. French chose moderation over excess when it came to distributing the fixtures. "We tried not to have too much going on. A building can get busy very quickly," he said.

During the day, the artificial light supplements the natural illumination enabled by the design. Glass curtain walls on all four sides of the building are covered with perforated metal "awnings" that allow dappled light to filter inside in geometric patterns.

Natural light flows in from above through three elliptical skylights, with ceramic fritting to limit heat and maximize privacy. The two smaller skylights measure about 65 feet by 40 feet, while the

largest, hovering over the Light Column, measures 85 feet by 65 feet. Daylight also enters through a translucent and multi-layered 150-foot-long glass floor, which is part of the center's 5.4-acre rooftop park. The Great Hall has its own glass floor that admits light into the center's lower levels. It is a similar system to the rooftop, but measures about 40 feet in diameter.

Sunlight is balanced during the day with strategically placed fixtures, which were calibrated through extensive lighting studies. "You don't want to bring in too much natural light and have dark contrast areas," explained Heather Kim, a senior associate at Pelli Clarke Pelli.

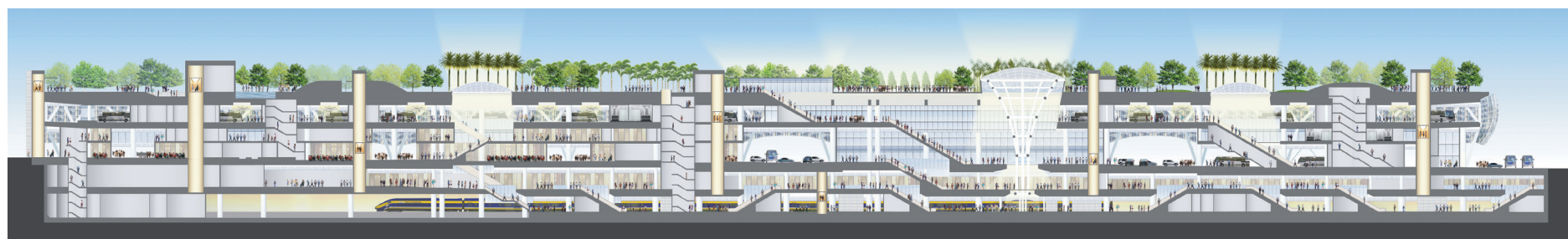
The combination of natural and artificial light is punctuated by "Parallel Luminous Fields," a light sculpture designed by James Carpenter for Shaw Alley, a covered pedestrian passage leading to the center's main entrance. The piece

A massive steel structure known as the Light Column pierces the Transbay Center's Great Hall, bringing daylight deep into the four-level space. Powerful spotlights up and downlight the column, balancing the natural illumination during the day and keeping it aglow at night.

consists of 54 illuminated pairs of cast acrylic resin glass pavers set into the wave pattern of the ceiling and illuminated benches set into the pre-cast concrete floor. These two planes of light will create a sense of movement leading people into the center.

This varied combination of light sources is meant to aid with wayfinding and make users feel as comfortable as possible. But it doesn't hurt that it adds a little "magic," as French put it. "It's exciting. The building is really going to be quite striking," he said.

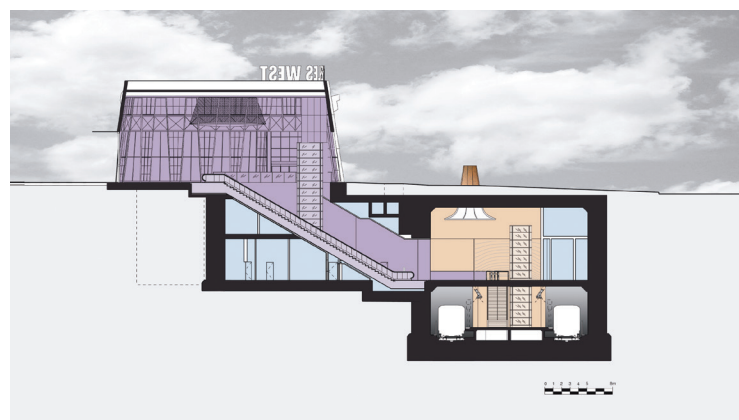
SAM LUBELL IS AN'S WEST EDITOR.





PIONEER VILLAGE STATION

TORONTO, CANADA
ALSOP ARCHITECTS, SGA/IBI GROUP,
REALITIES UNITED



The station's centerpiece is an art installation called LightSpell designed with Berlin-based Realities United. It comprises 40 LED chandeliers in a row of 16 segments that display uncensored messages typed by riders on a public keyboard.



COURTESY SGA/IBI GROUP/ ALSOP ARCHITECTS

When The Toronto Transit Commission (TTC) opens six new stations along its Toronto York-Spadina Subway Extension, subway riders in Canada's biggest city will not only be connected to an extra 5.3 miles of track. Thanks to an installation that doubles as platform lighting and a work of art, riders at the Pioneer Village Station will also gain a glimpse into the personalities of their fellow train riders.

Working from 3D models developed by station designers Alsop Architects and SGA/IBI Group Architects, Berlin-based Realities United created a station-specific art installation that allows visitors to broadcast a written message on an LED scroll displayed above the train platform. Dubbed LightSpell, the piece is composed of 40 LED chandeliers, organized into a row of 16-segments capable of displaying letters, numbers,

and special characters.

According to the artists' project description, "LightSpell is an experiment in public interaction and will entail various aspects of the theme of the freedom of the individual versus the interest of the larger group." The intent is to anonymously display what riders type into the station's five message kiosks, without filtering or oversight from TTC. That is still up for discussion, said Realities United's Jan Edler, but he hopes "to come to a fruitful agreement with the stakeholders."

"It is a democratic installation: Any wording—however rude, stupid, offensive—will inevitably also be the light source serving the demands of the community of other waiting people," continues the project description. "We do believe that the interest to use the system in a stupid way will diminish

once the students notice that there is NO censorship and hope that it will rather be used creatively," Edler told *AN* by email.

The station sits at the intersection of Steeles Avenue and Northwest Gate on the edge of York University's campus. Lighting is an integral part of the station's design. "It's a true hybrid between an art installation and function," said Bruce Han, an architect with IBI Group.

While the illuminated messages of LightSpell comprise the bulk of the lighting along the subterranean platform, a conical opening in the roof at the platform's center conveys natural light from above. Elsewhere in the station, the design team worked to include natural light wherever possible. Large triangular windows rise from ground level in the station entrance, filling the circular space with daylight. Metal poles topped with

fluorescent fixtures lead visitors into the station, whose jellybean-shaped volume connotes playfulness, said Han.

When completed in fall 2016, the Spadina extension will be the first TTC rail line to span the city limits of Toronto. Pioneer Village Station includes a 1,900-space parking lot as an accommodation to suburban commuters in the adjacent city of Vaughan.

"We wanted to create a new public focal point that would encourage future development as well," said Han. A swooping, cantilevered canopy shelters a regional bus terminal for York Regional Transit. Together with the train station entrance, the transit hub's entrances serve as sculptural focal points, bisecting the parking lot.

Taking inspiration from rock-climbing walls, the architects

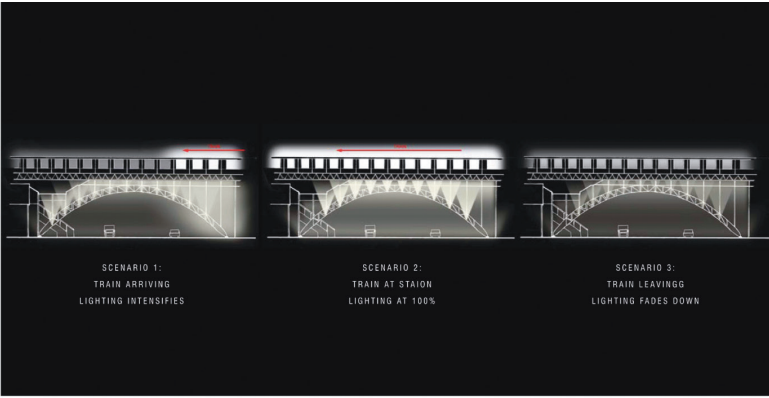
wrapped the weathering steel-clad building with triangular planes and knobby shapes. Inside, above the escalator and stairs leading down to the platform, IBI added a light installation of its own: a cylindrical volume of perforated steel that transmits the glow of tubular LEDs inside through a peppering of small holes at its base.

Pioneer Village Station is not the only station along the York-Spadina extension that has been designed with an integrated art installation. TTC hired artists to enliven all six new terminals along the route, using funds from the "one percent" program it bakes into public construction costs. Whatever opinions subway riders have about the program or the new station's design surely will not go unheard—just keep an eye on the LightSpell scroll once it is up and running.

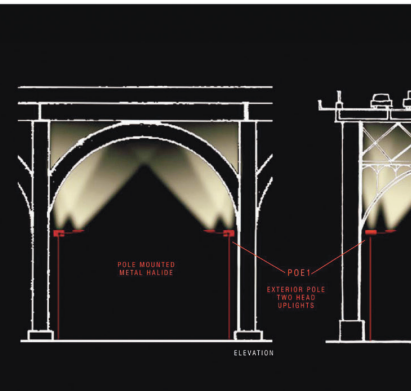
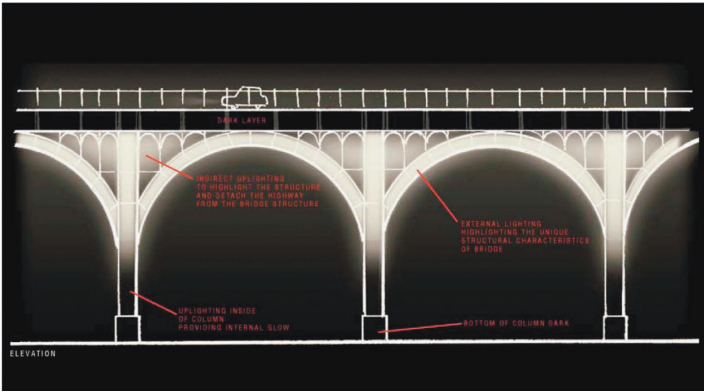
CHRIS BENTLEY IS *AN*'S MIDWEST EDITOR



MTA VIADUCT LIGHTING CONCEPT



Left: These renderings depict the concept proposal to light the IRT crossing (**top**) and the 12th Avenue Viaduct (**bottom**). **Below:** The design team mocked up the lighting scheme on the IRT station to test its effectiveness and to make sure glare did not interfere with the operation of the subway or cause light pollution that might bother the neighbors. The blue light combines well with the yellow street light and is a saturated color that works well with LED technology. Mathews Nielsen's design includes pavers and plantings to make the corridor a more pleasant place to be.



historic markers of sorts. More significantly, the design is making use of two steel arch structures that flank the site—one supporting the elevated tracks of the IRT subway on Broadway and the other the raised section of River Side Drive known as the 12th Avenue Viaduct. “There are these two incredible bookends of the 1 Train structure and the 12th Avenue Viaduct,” said Signe Nielsen of Mathews Nielsen. “We thought about those as a way to create a sequence as one moves toward the water.”

West 125th Street in Manhattan between Broadway and the Hudson River has long been a no-man’s land of broken sidewalks and shuttered storefronts, a scar of urban blight in a neighborhood full of them. But it won’t be for much longer. In 2004, the New York City Economic Development Corporation hired New York City-based landscape architecture firm Mathews Nielsen to redesign the corridor as part of its West Harlem

Master Plan. The \$14.5 million street enhancement project was developed to improve access to the revitalized West Harlem Piers Park, which runs along the Hudson River between St. Claire Place and West 135th Street, while at the same time preparing the ground for the future development of Columbia University’s Manhattanville campus expansion. In March 2014, a decade after the design was commissioned, construction got started. By the end

of 2016, this one-time blasted heath should be ready for the safe passage of college students and condo-dwelling urban professionals. Mathews Nielsen’s design works within the guidelines of New York’s Complete Streets initiative to make the thoroughfare accommodating to people on-foot, cycling, and driving. Signaled crossings and pedestrian refuges aim to make the corridor safer for all, while trees and other plantings soften the

urban environment’s hard edge. At the west end of 125th Street there is an intermodal plaza with a bus turnaround and a link to a ferry landing in the Hudson. As it has done in many of its urban revitalization projects, Mathews Nielsen used existing infrastructure in the area to add flavor to its design. Old rails still imbedded in the pavement from the Third Avenue Rail System, for example, are being preserved as

To accentuate this sequence at night, these structures are being illuminated with lighting schemes designed by New York City-based L’Observatoire International. The lighting approach was different for each structure due to their distinct formal qualities as well as the peculiarities of the agencies that maintain them. The MTA, for example, would not allow the design team to attach light fixtures to the IRT structure, so the fixtures are being mounted on U-shaped poles that thread through the subway platform’s arch. NYCDOT, which maintains the 12th Avenue Viaduct, had no issues with the attachment of light fixtures. Here the designers are nestling the fixtures in the hips of the arches, where they uplight the cathedral-like spans.

While both structures are lit with white light, here again there is a variation. The designers chose warm, 3000K white light for the MTA bridge, which is painted beige, produced by four 315W metal halide fixtures with narrow four-degree beam spreads to cut down on glare and light pollution. The subway crossing also features blue light that comes on when a train is approaching the station, produced by eight 28W LED fixtures with six-degree beam spreads.

The team chose cooler 4000K white light for the viaduct, which is painted gray, produced by eight 150W metal halide fixtures. Under the current project scope, the lighting scheme will only be applied where the viaduct crosses 125th Street, but it is modular and could be rolled out along the entire length of the bridge, a proposal that the design team has put forth to the local business improvement district, in case it feels like funding it.

AARON SEWARD IS AN’S MANAGING EDITOR.



**125TH STREET
CORRIDOR**
NEW YORK CITY
MATHEWS NIELSEN
L’OBSERVATOIRE INTERNATIONAL



COURTESY MATHEWS NIELSEN



DARKER, SAFER

The old canard that more night lighting means safer streets has led to the over-illumination of our cities, washing out the night sky and creating health, environmental, and aesthetic problems. John Gendall investigates new research that is leading many designers to raise the call for less light.



JULIENNE SCHAEER

In 1909, just 30 years after Thomas Edison made electric light commercially viable, the Italian writer Filippo Tommaso Marinetti came up with an audacious idea: “let’s murder the moonlight!,” he declared in a manifesto titled by that phrase. Just a little over a century later, his idea, once the stuff of early modernist fantasy, seems truer than he may have expected. The moon’s visibility persists (sorry, Marinetti), but stars are a different story. Unless you’re reading this on a camping trip in a remote part of Montana, go outside at night, look up, and, depending on cloud cover, you’ll very likely see a monochrome canopy of muted light grey to almost-but-not-quite-black, dotted, depending on the size of your city, with a dim handful of stars.

Moving architecture and design to keep the night sky darkened might come off as quaint—something for poets to contemplate—but, as researchers study the effects of

nighttime lighting, their findings point to critical public health and safety consequences, along with a bevy of ecological concerns. “It’s a problem with many layers to it, including the aesthetic and poetic problem resulting from the loss of stars,” said Linnaea Tillett, the principal of Tillett Lighting Design, a New York City-based firm. “But it’s not just a matter of poetry. There are very real ecological consequences.”

Those very real consequences also include some serious medical conditions—cancer, obesity, diabetes, and depression—linked to light exposure (by way of melatonin, the hormone that light modulates). That is just one layer. Astronomers can’t see stars through the haze of light, migratory patterns have changed, and the cost—environmental and economic—of keeping the night turned on continues to rise.

Over the last 15 years, as glass technologies have improved, the design community has done much

to tackle the issue of daytime light exposure. As skylines around the U.S. become ever more clad in glass, the architects and developers producing these curtain walls, and the critics who write about the buildings they enclose, tend to sing the same chorus: *interior spaces bathed in natural light*. When this sunny thought is not enough on its own, out come studies pointing to higher worker productivity, better achievements on test scores, and happier, more focused brain chemistry. While no one would dispute the merits of exposure to natural light, it seems a good time to ask: what about the natural dark?

"Sleeping in the dark is every bit as important as experiencing light during the day," cautioned Travis Longcore, an associate professor of research at the University of Southern California, and the author of *Ecological Consequences of Artificial Night Lighting*. "We shouldn't want the outside at night to look like the day."

"We are constrained by our evolutionary history," he explained. "We are used to bright days and dark nights, but now we get dim days and dim nights." Drawing a parallel between the emerging research about night lighting and the path of medical science in confronting smoking and sun tanning, he said, "one will, in 30 years, look back and think the same thing."

To avoid a tobacco industry-scale problem, designers are taking a new approach to night lighting. For many projects, this change begins with a basic question: Is light even needed? "Whenever you call for a light, ask if it's truly needed," said Longcore. At the Menil Collection, in Houston, where Tillett is overseeing the lighting for a campus designed by Michael Van Valkenburgh Associates (MVVA), she considered each light source. "Wherever we could, we limited light," she said. "There are no light fixtures we haven't justified."

This does not mean that museum visitors spend their evenings fumbling around in the dark. Physiologists now understand that human sense perception is far more finely tuned to contrast between light and dark than to what had seemed to be the prevailing approach to light: more of it. The trick is to illuminate change—steps, doors, paths—rather than entire landscapes. So, at Menil, Tillett called for path lighting that would render the space easily navigable without blanketing it with light. "We preserved the campus atmosphere, using a play of light and shadow, to enhance wayfinding," she explained.

To get to this level of specificity, designers are rethinking the fixtures themselves, equipping them to control the direction of light to eliminate trespass beyond property lines or municipal borders. Acorn lamps, for example, were perfectly suitable for a kerosene wick in a 19th



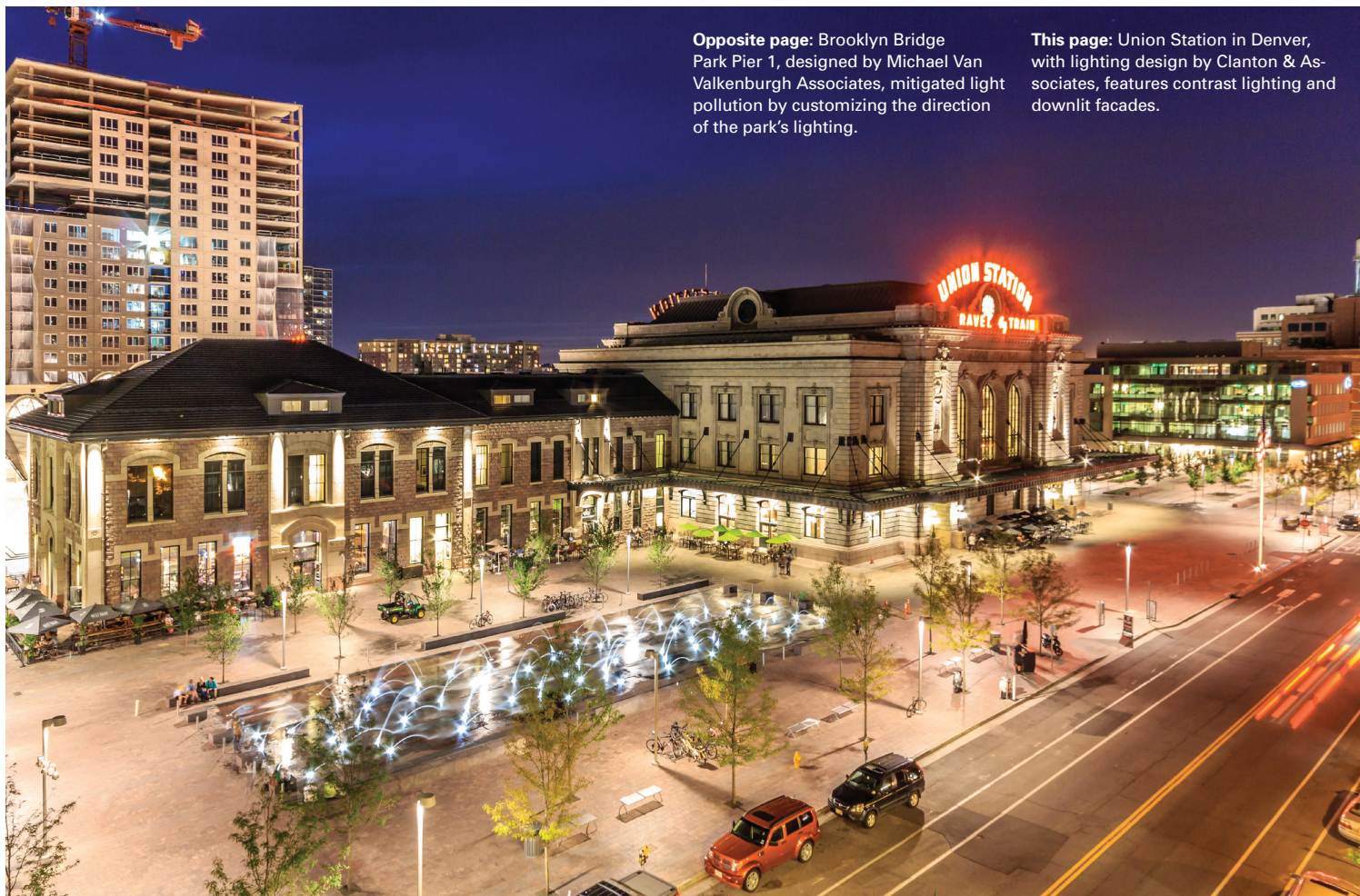
century city, but using them with incandescent bulbs now is a stubborn grasp for historicism to the point of irresponsibility. "Oftentimes parks are lit by acorn lights, derived from gas lamps, so the result is a bunch of glary balls of light along a path,

but everything else is pitch dark," said Matthew Urbanski, a principal of MVVA. With its design for Brooklyn Bridge Park, MVVA carefully tailored the directionality of light to cut down on light pollution and to enhance the experience of the park.



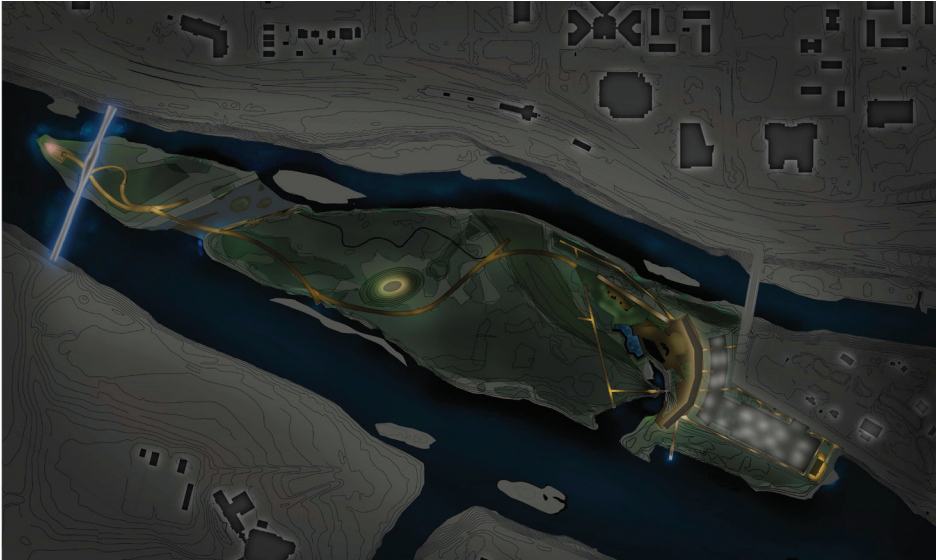
Tucked beneath Brooklyn Heights, any uplighting in the new park would disturb the neighbors above. "By putting light in the right place—high, distributed, and pointed down—we were able to adequately light a place without causing light

pollution," said Urbanski. "When you're on the promenade [in Brooklyn Heights, above], you can look down and be unwittingly staring at a light bulb." For visitors to the park, the firm appreciated the value of looking out onto the water from



Opposite page: Brooklyn Bridge Park Pier 1, designed by Michael Van Valkenburgh Associates, mitigated light pollution by customizing the direction of the park's lighting.

This page: Union Station in Denver, with lighting design by Clanton & Associates, features contrast lighting and downlit facades.



TILLET LIGHTING DESIGN

the shore, so it avoided perimeter lighting that would have interrupted that view, opting, instead, to light from behind with shielded, side-baffled lighting.

One of the canards that has kept outdoor spaces overly illuminated has been the knee-jerk tendency to equate more light with less crime. For decades, cities and property owners held outdoor lights as tonic to illicit or criminal behavior. A 1921 editorial in *Grand Rapids News* said it plainly: "Good lighting of streets lessens, and almost eliminates crime." Reasoning the city could cut its police budget by shifting public funds to outdoor lighting, it went on to say, "It is easy to prove that the best paying investment the city can make is one in electric lights."

That argument, it turns out, is less easy to prove than the writer allowed. As Longcore asserted, "there is no universally applicable conclusion that comes out of criminology research that shows that more light means less crime." Overlighting, in fact, can be worse

than dimly lit spaces for several reasons, beginning with the risk of glare. As Longcore put it, "If you have bright lights, the shadows become much darker."

So, in what might seem a counterintuitive twist, improving visibility at night seems to start with turning the lights down. Nancy Clanton, a Boulder, Colorado-based lighting designer and an author of the International Dark-Sky Association's technical guidelines, has researched this effect in several American cities. "We have studied areas and have gone from full light levels down to 50 percent, then down to 25 percent, and we ask the public to tell the difference, and no one can perceive any change," she said. "Vision is logarithmic, so in lighting, our linear metric is completely wrong," she continued, backing up the fact that lighting can be cut to a quarter of current levels without anyone noticing.

In her lighting design for Union Station, in Denver, Clanton applied her research findings, keeping light levels low, emphasizing contrast,

and downlighting facades (she has found, people feel safer when they can see a horizontal surface more than they would with a generally illuminated ground plane).

Research is also suggesting the light spectrum as something that needs to be carefully considered for nighttime lighting. On this, astronomers, physicians, and ecologists agree: blue light is bad. "The more we introduce blue light in the nighttime environment, the more we send out the signal that it's daytime," said Longcore. This applies not only to human physiology—melatonin is suppressed by blue light—but also to ecology and astronomy. "Blue light harms the environment and it's the worst kind of light for sky glow," said Clanton. She recommends lights at the low end of the spectrum. "The moon is 4,000 Kelvins, and we really shouldn't need more than that."

Try telling that to Marinetti. To the patriarch of Futurism, when the moon gave out its 4,000 Kelvins, he "ran to nearby waterfalls; gigantic wheels were hoisted, and turbines

transformed the velocity of the waters into electromagnetic spasms that climbed up wires suspended on high poles, until they reached luminous, humming globes. So it was that three hundred electric moons, with rays of blinding chalky whiteness, canceled the old green queen of love affairs."

There is much to be said for that old green queen. There is the melatonin, yes, and real public safety implications, true, but there is also the issue of getting a nightly reminder of our place in the universe. The night sky has long been the muse of architects and designers, evidenced by cities across the world and over the millennia that have been laid out in response to constellations. Rather than drawing from the past by screwing light bulbs into acorn lamps, it seems that celestial awareness would be a better lesson, designing spaces that don't wash out the fact that we are, as Marinetti puts it, "all of us enwrapped in the immense madness of the Milky Way."

JOHN GENDALL IS A FREQUENT CONTRIBUTOR TO AN.

Tillett Lighting Design took minimal approaches to fixture usage at St. Patrick's Island in Calgary, Canada, designed by W Architecture and Landscape Architecture and Civitas (top left), and at The Menil Collection in Houston, which is being master planned by MVVA (top right and bottom).





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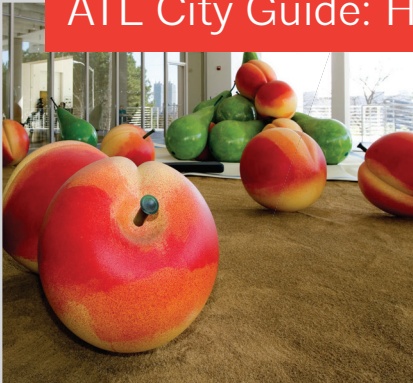


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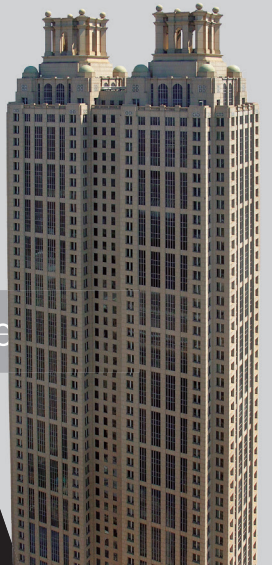
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ATL City Guide: Buckhead

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MARCH

WEDNESDAY 18

EVENTS

Big Dreams:

AIANY Global Dialogues

6:30 p.m.

AIA New York Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Tomorrow's Yesterdays:

Historic Districts of the Future

6:30 p.m.

Shapeshifter Lab

18 Whitwell Pl.

Brooklyn

cfa.aiany.org

LECTURE

High Performance

Building Series Part 3:

Metrics, Targets, and

Methodologies for Reducing

Environmental Impact

5:30 p.m.

District Architecture Center

421 Seventh St. NW

Washington, D.C.

aiadc.com

THURSDAY 19

EVENT

Scaling Passive House: Big

Buildings, Small Details

6:00 p.m.

AIA New York Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

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LECTURES

Design Industrial Designs

6:00 p.m.

Parsons The New School

for Design

Glass Corner,

Parsons East Building

25 East 13th St.

events.newschool.edu

Public By Design: Public Art in

the Fenway Cultural District

6:00 p.m.

Massachusetts College

of Art & Design

621 Huntington Ave., Boston

massart.edu

FRIDAY 20

EVENTS

Lina Bo Bardi: Visionary

Architect Part 1

6:00 p.m.

AIA New York Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Toward a Hip-Hop Architecture

9:30 a.m.

Syracuse University

School of Architecture

201 Slocum Hall

Syracuse, NY

soa.syr.edu

LECTURE

The In-Between State

6:00 p.m.

Parsons The New

School for Design

Glass Corner

Parsons East Building

25 East13th St.

events.newschool.edu

SATURDAY 21

EXHIBITION CLOSING

BLUEPRINT

Storefront for Art

and Architecture

97 Kenmare St.

storefrontnews.org

EXHIBITIONS OPENING

Cityscapes:

Highlights from

the Permanent Collection

Museum of the

City of New York

1220 Fifth Ave.

mcny.org

Scaling Washington:

Photographs by

Colin Winterbottom

National Building Museum

401 F St. NW

Washington, D.C.

nbm.org

TUESDAY 24

EVENT

Green Construction:

Living Walls

6:00 p.m.

District Architecture Center

421 Seventh St. NW

Washington, D.C.

aiadc.com

LECTURE

Challenging the Obvious:

An Evening with StereoType

artist Ji Lee

6:00 p.m.

Boston Society of Architects

290 Congress St.

Boston, MA

architects.org

THURSDAY 26

EVENT

Emerging Voices:

Gabriela Etchegaray and

Jorge Ambrosi; Neri Oxman

7:00 p.m.

The Architectural League of

New York

Scholastic Auditorium

557 Broadway

archleague.org

LECTURE

The Last Unknown Place

in NYC: A Conversation

with Christopher Payne

and Michael Miscione

6:30 p.m.

Museum of the

City of New York

1220 Fifth Ave.

mcny.org

FRIDAY 27

FILM

Women in Architecture

Today & Yesterday:

Movie and Discussion

12:00 p.m.

Philadelphia Center

for Architecture

1218 Arch St.

Philadelphia, PA

aiaphiladelphia.org

MONDAY 30

LECTURE

Le Corbusier after

Le Corbusier

6:30 p.m.

Yale School of Architecture

Hastings Hall

180 York St.

New Haven, CT

architecture.yale.edu



LARRY LEDERMAN

RESCUED, RESTORED, REIMAGINED:
NEW YORK'S LANDMARK INTERIORS

New York School of Interior Design Gallery

161 East 69th Street, New York City

Through April 24

There are 117 landmarked public interior spaces in New York City. That seems like a fair number until you realize that the city is home to more than 1,300 building exteriors that have been granted landmark status. *Rescued, Restored, Reimagined*, an exhibition currently on show at the New York School of Interior Design Gallery (NYSID), seeks to strike a balance by making the argument that historic interiors are just as important as the edifices that enclose them. "Often, when we think of landmarks, we think of exterior architecture," said NYSID President David Sprouls. "This exhibition turns that notion on its head by focusing on the important role that interiors play in our lives as well as the incredible design that exists inside buildings all over our city." The exhibition examines the importance of public interiors in which we conduct our daily lives, and the challenges and controversies in maintaining them in the face of evolving needs. Representing spaces from all five boroughs, the exhibition spotlights icons such as the Radio City Music Hall's art deco splendor, the old-world grandeur of City Hall, as well as lesser-known gems like the Italian Baroque-style Loew's Paradise Theater in the Bronx.

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Euro Palace, on Vaclavske Square, is adjacent to 1920s department stores (top); Block of flats with OKO cinema (bottom).

COURTESY FILIP SLAPAL

THE ONGOING REIGN OF MODERNISM

Prague Functionalism: Tradition and Contemporary Echoes
Center for Architecture in New York
536 LaGuardia Place, New York, NY
Through May 23

As Modernism spread across the globe in the early 20th century, its vision of a totalizing, unifying way of making architecture was never fully realized. Instead, many of the tenets of the movement were “absorbed” into distinct local, regional, and national cultures. Prague, in the modern-day Czech Republic, is perhaps one of the more complex contexts that inherited these international influences in its own particular way. Currently on view at the Center for Architecture in New York is *Prague Functionalism: Tradition and Contemporary*

Echoes, a look at the Czech Functionalism of the 1920s and 1930s, and its influence on contemporary Czech architecture today. Prague at that time was rapidly modernizing as it grew from a provincial city into an international metropolis. It was uniquely situated in Czechoslovakia, at the intersection of the East and the West. The exhibition is two-fold: The first part focuses on the 1920s and 1930s and the intellectual history that brought architectural modernism to Prague from outside influences including the Bauhaus, Adolf Loos,

Mies van der Rohe, and Le Corbusier, as well as movements around Europe such as Purism, Constructivism, Rationalism, and Functionalism. Much of the outside influence was brought in by Jan Kotera, who was a student of Otto Wagner’s in Vienna.

The second part of the exhibition shows how the period is being resurrected as a new contemporary Czech architecture. After the fall of the Austro-Hungarian Empire at the end of World War I, Prague was free from outside rule, and became a center of progressive modernism. This freedom was lost after World War II, when the country was subjected to a USSR-backed regime that oppressed Czechoslovakia until the fall of the Berlin Wall in 1989. It was then that the interwar period of independence became the source of reference for architects looking to continue Czech Functionalism.

Individual buildings have specific borrowed motifs that can be traced throughout, including formal references like the austere white boxes of Adolf Loos, the ribbon windows of Le Corbusier, and the restrained, technologically charged minimalism of Mies. The functional innovations of the time were cultural, representing the Czech way of making buildings. Programmatic organization is often borrowed, such as in Atelier 8000’s family housing at Hanspaulka, where individual buildings are gathered into a tight complex, recalling the famous Baba Villa Colony of the 1930s. Additionally, the respect for this architectural heritage can be seen in contextual responses when contemporary buildings are built near existing modernist icons, such as the Euro Palace on Vaclavske Square, which sits alongside two 1920s department stores.

The exhibition itself is full of wonders that are worth seeing simply as single artifacts. A full-scale plan is printed on the floor of the Center, with furniture to give scale to the unit. It is an apartment unit by Ladislav Žák, inspired by theorist Karel Teige’s ideas on minimum collective housing and his book, *The Minimum Dwelling*. The unit could be read as the Czech equivalent of Margarete

continued on page 31



Kinder Network

A City for Children: Women, Architecture, and the Charitable Landscapes of Oakland, 1850–1950
By Marta Gutman
University of Chicago Press
\$45.00

Histories of American urbanization often deal with large-scale transformations in populations, commerce, and industry. In contrast, Marta Gutman’s *A City for Children* focuses on one city, Oakland, California, over the course of a century to explore how women contributed to the shape of the city’s development by establishing charities focused on housing and educating children. By asking about the ways that a group of Oakland’s middle class women responded to concerns about caring for children in the face of urban problems, Gutman focuses on what she describes as the city’s charitable landscape. As the “physical network of buildings and spaces that women put together,” this charitable landscape adds a finely detailed, gender-based dimension to the story of rapid urbanization in Oakland and its surrounding region.

Organized into chapters that focus on specific instances in the construction of the city’s charitable landscape, this is a story that contains “some architects and many builders.” Rather than hiring architects to construct buildings to house orphanages

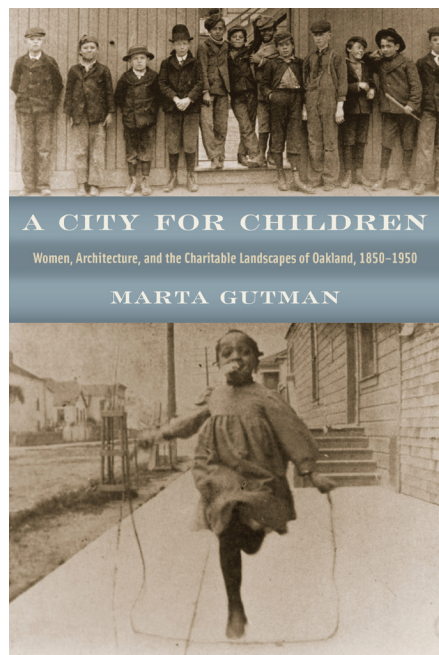
or schools for financial or other reasons, women purchased buildings in close proximity to each other and repurposed them. Elizabeth Betts, one of the book’s major figures and a kindergarten teacher, opened the West Oakland Free Kindergarten in a former saloon. The change to the urban fabric is seemingly slight, but Gutman emphasizes the switch from saloon to school as a vital aspect of women’s public influence in the city. This type of work was especially important in the western United States where many elderly women and children lacked extended family networks.

More generally, Gutman contextualizes changes in Oakland with broader, national and international shifts in attitudes about the place of women in public realms and ideas about children and childhood. Starting in the middle of the nineteenth century, childhood came to be considered a discrete and almost sacred time in a person’s life that needed to be protected from the evils of the outside world. Creating institutions for children to flourish highlights the role of buildings and interiors to design idyllic settings for poor children and orphans to receive training in respectable middle-class values of diligence and hard work.

Establishing these charities, such as the Ladies’ Relief Society founded by a group of affluent women in 1871, allowed women to have public lives within the boundaries of respectability expected of their gender. Without the support of the government, women working

continued on page 31





COURTESY UNIVERSITY OF CHICAGO PRESS

KINDER NETWORK continued from page 30 within private charities stood in to provide housing and services. In another example of repurposing a building for a new use, the women of the Ladies' Relief Society purchased a farmhouse on the outskirts of Oakland to use it as a home for children. The neo-Georgian exterior communicated the building's status as a safe haven, and Gutman pays close attention to interior renovations, including the construction of a full basement for dining and the division of dormitories by sex.

While reading this book, one may wonder about the role of the built environment. At

times architecture fades into the background as characters such as settlement house pioneer, Jane Addams, and the psychologist, G. Stanley Hall, trade ideas and debates about the role of charitable work. But Gutman puts forward an expansive view of the built environment that pays close attention to the ways that reforms in the urban environment and changes in attitudes toward childhood crossed with architecture, interiors, and material culture.

Through her historical reading Gutman offers a view of the ways that social relationships in urban settings shaped the built environment, rather than the other way around. Readers should be aware of the significance of this perspective. In the epilogue, Gutman touches on the Real Property Survey performed by the city's new City Planning Commission in 1936. As staff took records of the physical conditions and details of buildings, they passed over, or perhaps never knew, the importance of the sites they documented in forming the charitable landscape for children in Oakland. Instead, officials used the survey to help plan urban renewal and slum clearance projects, demolishing the residences that served as a network of public places for children in favor of large-scale housing and industrial buildings. However one may judge those actions, what *A City for Children* offers is a point of view that asks us to penetrate facades and closely look at what happened in the streets to understand the social forces that shaped the landscape of the city.

POLLYANNA RHEE IS AN ARCHITECTURAL HISTORIAN.



COURTESY AMERICAN INSTITUTE OF ARCHITECTS NY CHAPTER

THE ONGOING REIGN OF MODERNISM continued from page 30 Schutte-Lihotzky's "Frankfurt Kitchen" and the German *existenzminimum*—minimal existence—that it manifested. In Žák's version, it was the whole apartment where unnecessary space and movement was eliminated, making the home into a functional ideal. Several models were flown in for the exhibition, including an intricate gray-scale representation of the Hanspaulka Villas by Stanislav Fiala (2009), complete with details such as wire mesh that covers an outdoor walkway. *Fassadentwurf*, conceptual drawings from 1921, by Vit

Obtrel show the experimental nature of the otherwise dry Functionalism. His designs are made of planes that curve into one another, creating a highly complex facade from what would be a relatively simple construction technique.

The exhibition's strongest point is the coherent and large selection of historical buildings and their contemporary echoes. Each floor shows strong conceptual and pragmatic through-lines. The two parts remain very separated, however, and they are grouped by building type. It would be interesting to see how the simple display—large-scale prints hung on

the wall—could have been manipulated to more directly illustrate particular similarities between the two eras. The exhibition gets the details right throughout its broad selection of projects, but the complex and fascinating political background of this material is downplayed significantly. For example, the 19th century "Parade of (Neo-classical) Styles" that prefaced modernism played out in a unique way in Prague as the International Style was rejected by Czech Nationalists as oppressive because it had its roots in Vienna, the cultural center of the Austro-Hungarian Empire that ruled over Czech lands at the turn of the century.

Nonetheless, this is a tightly executed and interesting show that could likely serve as a prototype for future exhibitions focused on other contexts where modernism continues to influence local architecture. If the 2014 Venice Biennale was about "Absorbing Modernity," perhaps this show is about "Extending Modernity" into the 21st century. **MATT SHAW IS A FREQUENT CONTRIBUTOR TO AM.**

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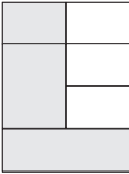
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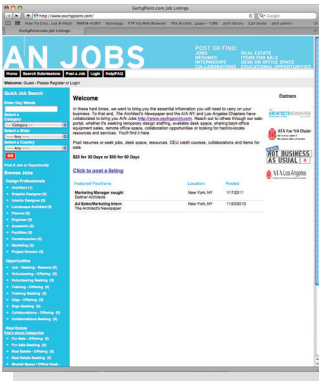
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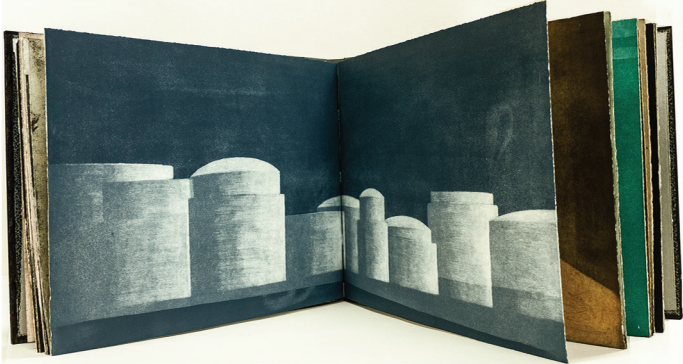
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THE SECOND WAVE OF LATIN AMERICAN MODERNISM

A new exhibition at MoMA, *Latin America in Construction: Architecture 1955–1980*, opening on March 29, looks at the period when the euphoria and utopianism associated with the modern movement gave way to a more critical view of architecture's promises and limitations in this rapidly urbanizing region. Moving beyond the tabula rasa approach of

Brasília and Oscar Niemeyer's spectacular individualistic expressions, architects in the period began to offer alternatives, including "those who subtly resisted the demands of a dictatorship" or "those who found modernism could marry handiwork with new technologies, even in traditional materials," according to co-curator Barry Bergdoll's catalogue

essay. The topic might sound dry, but thankfully the architecture is thrilling, and reflects a growing interest and reexamination of the region (especially the recent focus on the São Paulo-based school, including Lina Bo Bardi and Paulo Mendes da Rocha). The exhibition also examines the tension between the persistence of the International Style in the region along with the growing influence of Brutalism and more deeply rooted architectural forms. Though the exhibition covers a 25-year period ending more than 30 years ago, its thoughtful emphasis on architecture as an urban

Clockwise from top left: Lucio Costa and Oscar Niemeyer, Plaza of the Three Powers, Brasília, Brazil; Rogelio Salmons and Hernán Viqueo, Social Housing Complex, Bogotá, Colombia; Clorindo Testa, Bank of London and South America, Buenos Aires, Argentina; Eladio Dieste, Church in Atlántida, Uruguay; Alfonso Eduardo Reidy, Museum of Modern Art of Rio de Janeiro; Emilio Duhart, The United Nations Economic Commission for Latin America and the Caribbean, Santiago, Chile.

form-maker, as a process, as struggle, as identity "in construction," makes it a must-see this spring. **ALAN G. BRAKE**

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