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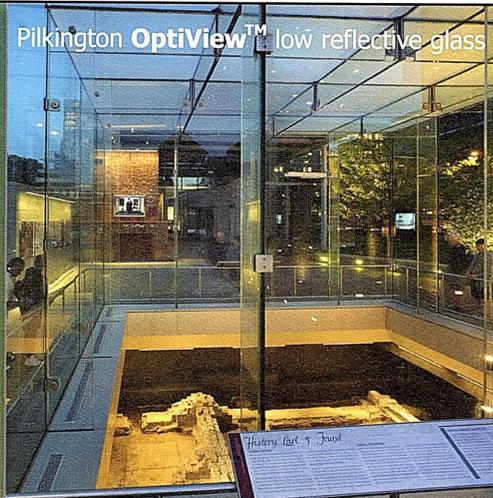


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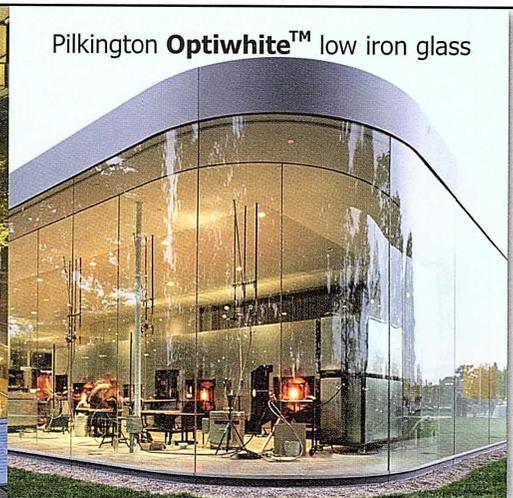
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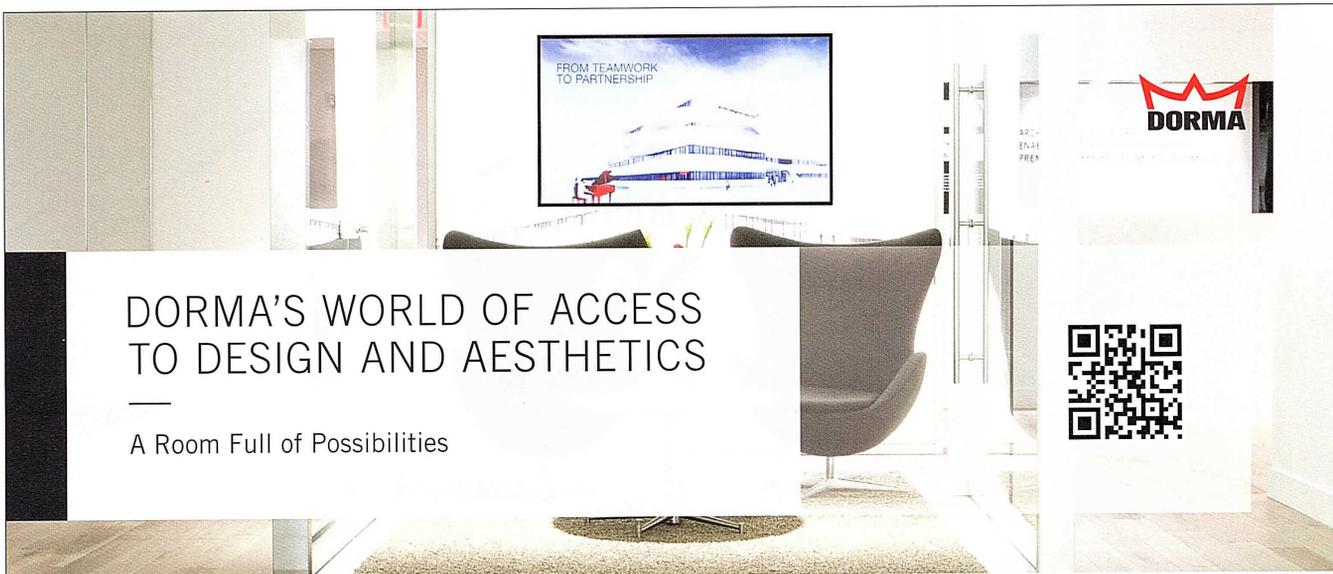
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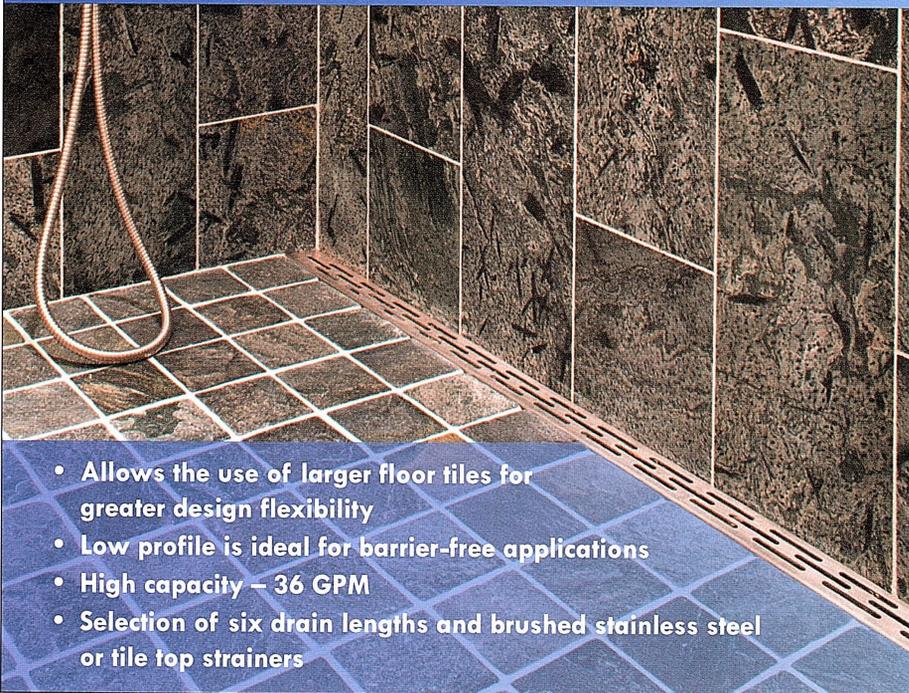
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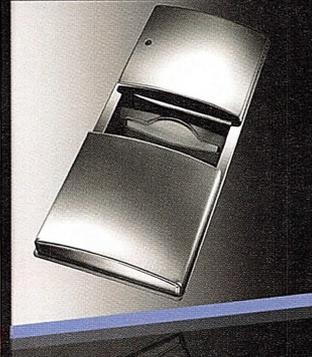
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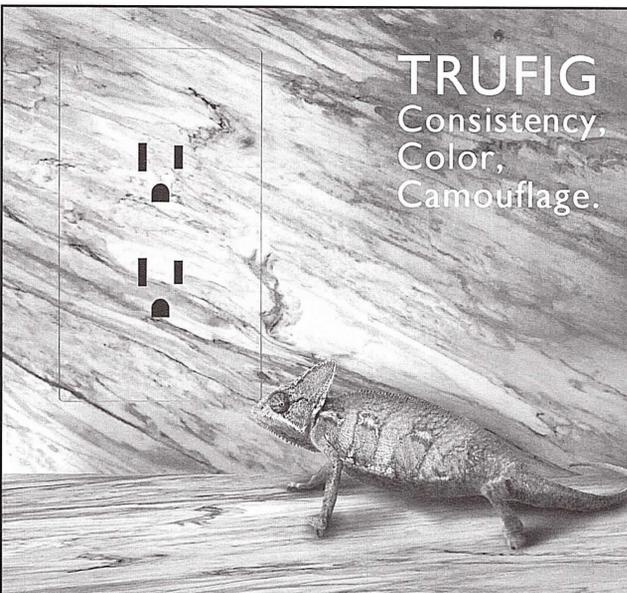
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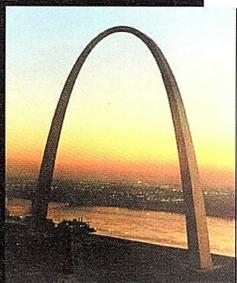


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Table of Contents

Oculus Spring 2013
Global Exchange

First Words

- 15 Going Global
By Jill N. Lerner, FAIA
- Letter from the Editor**
- 17 Full Circle
By Kristen Richards, Hon. AIA,
Hon. ASLA
- Center for Architecture**
- 19 Center Highlights
- One Block Over**
- 20 Breaking the Peace at the UN:
After decades of quiet, East
Midtown is undergoing major
development
By Claire Wilson
- In Print**
- 36 The Suburbanization of New York:
Is the World's Greatest City Becoming
Just Another Town?
Edited by Jerilou Hammett and
Kingsley Hammett

Ezra Stoller, Photographer
By Nina Rappaport and Erica Stoller

Sustainable Transportation Planning:
Tools for Creating Vibrant, Healthy, and
Resilient Communities
By Jeffrey Tumlin

Made for Walking: Density and
Neighborhood Form
By Julie Campoli

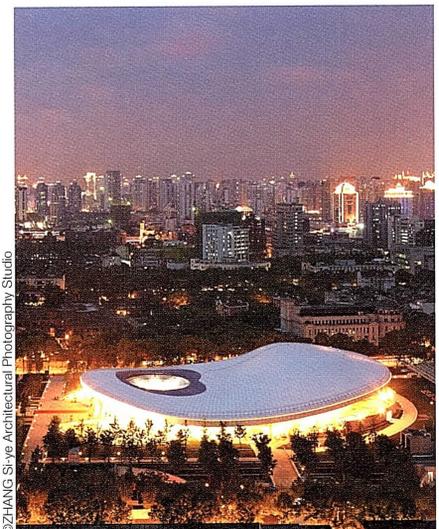
Architecture in Uniform: Designing and
Building for the Second World War
By Jean-Louis Cohen
Reviews by Stanley Stark, FAIA
- 49-Year Watch**
- 37 Alvar Aalto's 1964 conference
center at the Institute for
International Education is one
of the city's relatively few design
treasures by a foreign architect
By John Morris Dixon, FAIA
- Last Words**
- 39 Lost Worlds
By Rick Bell, FAIA

FEATURES

- 23 **Opener: Sandy's Watery
Wake-up Call**
The brutal hurricane that
pounded our city last fall
has taught us the need for
preparedness. Here's what we
must do to prevent future loss
and devastation
By Lance Jay Brown, FAIA,
and Illya Azaroff, AIA
- 26 **Global Waterfronts:
Green Growth, Great Rivers,
and Port Cities**
Cities across the globe are
revitalizing their waterfronts,
integrating them into larger
watersheds, molding more
sustainable policies, and
safeguarding their water
resources
By Bonnie A. Harken, AIA
- 28 **Civics in a Shaky Paradise**
Acapulco's new city hall,
designed by TEN Arquitectos,
may be shaken but not stirred,
thanks to its earthquake-proof,
flood-resistant, and energy-
efficient design – in a spectacular
setting
By Claire Wilson
- 30 **Where Nature Meets Modernity**
Designing a green assembly hall
in the emerging African nation
of Gabon has its challenges and
rewards for WORKac
By Claire Wilson

- 32 **Green Retail in the Sky:
Hong Kong's Hysan Place**
KPF's new mixed-use tower in
Causeway Bay contributes to
new senses of contextual design
amidst commerce, congestion,
and climate
By Bill Millard
- 34 **Flows and Ripples:
Shanghai Cultural Square**
Beyer Blinder Belle and
STUDIOS Architecture confront
breakneck scheduling, structural
complications, and the forces
of *feng shui* while working on a
graceful new facility in Shanghai
By Bill Millard
- 40 **Index to Advertisers**
Alphabetical & Categorical Index

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Beyer Blinder Belle and STUDIOS Architecture:
Shanghai Cultural Square, pg. 34

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LETTER FROM THE PRESIDENT

Going Global

My first few months as president of AIA New York have been intense – packed with the incredible range and variety of activities spearheaded by our Chapter. Twenty-seven AIANY committees orchestrate their programs from the Center for Architecture. Our evening speakers regularly draw crowds of 200, children use the space during the day for classes, post-Sandy training sessions for architects and task force initiatives are convened, and international leaders coming to New York meet with us regularly in a vigorous exchange of ideas. We are fortunate to have members who participate in so many ways, with such commitment and energy.

This year, our 10th anniversary at the Center, we see daily evidence of the value of having a home – a space to gather, exhibit, learn, and teach. The Center has become a place to discuss the civic issues that define the future of our city, aligning with our mission to promote design, advocacy, and professional development. The impact of the Center continues to grow, but we cannot rest on our laurels. With a vibrant Center for Architecture we continue to expand our “big tent,” involving industry professionals from practice, academia, and government to promote communication and improve design quality.

The theme shaping this year’s activities is “Global City/Global Practice.” Why now? This year’s schedule of exhibits and programs at the Center will be largely devoted to examining the cultural exchange inherent in global practice. As business, education, science, and technology have become increasingly global, architects have traveled as well, inventing new building technologies, developing new paradigms for transit-oriented development, and creating the symbols of developing cities. New York architects come back with the lessons learned from working in new and challenging environments; combined with the diverse, international design community that has chosen to practice in New York, these experiences contribute to a richer dialogue at home. As Mayor Michael Bloomberg has stated, our goal is to make New York’s economy “the global capital of innovation for the 21st century.”

Based on research by the New York Building Congress, 2012 has yielded billions of dollars in revenues from international work to New York City, through design and construction services. This is a significant number, translating to jobs and a stronger New York. Consistent with the theme, the current issue of *Oculus* highlights international projects of varying types and sizes.

AIANY strives to serve its members, which range from sole practitioners to major international practices. We have a strong commitment to continue to expand our advocacy efforts at city, state, and federal levels. Over the past few years our voice has become stronger and more effective, as lawmakers look to the architectural community to provide leadership in sustainability, disaster recovery, resilient design, crafting new codes, providing input on zoning initiatives, and streamlining and coordinating the review process.

As the 2013 mayoral campaign gears up, we, too, have been developing a platform of key issues we would like to see addressed, crafted with the input of many AIANY committee leaders and other experts in important issue areas. We have put forth our ideas to the mayoral candidates and the Chapter membership, and we look forward to your feedback. It is an ongoing effort to build upon the strong relationships fostered over many years with the NYC Departments of Buildings, City Planning, Design + Construction, Health, and other city agencies, developing and expanding upon the achievements of past Chapter Presidents Margaret O. Castillo, AIA, LEED AP, Joseph J. Aliotta, AIA, LEED AP, and others as we consider how architects can aid the city in envisioning the best future for us all.

I salute the hard work and dedication of the members and committees of AIANY, and the far-reaching vision of our design leadership. I am truly honored to be leading this Chapter in 2013, and look forward to your input and participation, and to a fruitful global dialogue.

Jill N. Lerner, FAIA
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LETTER FROM THE EDITOR

Full Circle

Ten years ago, almost to the day, I sat down to write my very first “First Words,” introducing the Spring 2003 issue of *Oculus* and its new incarnation as a full-color quarterly. The issue, themed “History as Prelude,” also marked the 65th anniversary of the publication that has served as the “Eye on New York Architecture” since 1938.

In some ways, Spring 2013 brings us full circle as we enter the magazine’s 75th year and its second decade in its current form. In that first issue I interviewed John Belle, FAIA, RIBA, a founding partner of Beyer Blinder Belle Architects & Planners (BBB) about, among other things, his firm’s initial planning studies for the World Trade Center site that were so roundly (and in my opinion unfairly) vilified. In this issue, we spotlight BBB’s transformation (with STUDIOS Architecture) of a run-down superblock in Shanghai’s French Concession District into the dynamic Shanghai Cultural Square. In contrast, KPF’s new mixed-use tower in Hong Kong exhibits “a new sense of contextual design amidst commerce and congestion” in the world’s most expensive neighborhood.

The first international issue, “New York as Global City,” was Fall 2003, where I sat down with Enrique Norten, Hon. FAIA, during a break on the last day of his jurying Phase I of the 9/11 Memorial competition. I asked why he had recently opened a New York office of his Mexico City-based firm, TEN Arquitectos, and about the differences between working in the U.S. and abroad. Now we put the spotlight on his earthquake-proof, flood-resistant, and oh-so-green Acapulco City Hall. In the same issue, Bonnie A. Harken, AIA, reported on the first New York/Amsterdam Waterfront Exchange program that looked at the challenges both cities faced in reviving their industrial waterfronts. Now, in a post-Sandy New York, she offers a snapshot of how cities around the world

are refocusing on “green techniques” to “address gathering water crises.” Likewise, Lance Jay Brown, FAIA, and Illya Azaroff, AIA, founding co-chairs of AIANY’s Design for Risk and Reconstruction Committee, take an in-depth look at “Sandy’s watery wake-up call” and “what we *must* do to prevent future loss and devastation.”

Looking back to the Spring 2004 issue, “New York Next: Faces of the Future,” Work Architecture Company, a.k.a. WORKac, was among “ten young firms to keep an eye on.” In the article, the principals described their design aesthetic as “International Cool.” Today we highlight the firm’s competition-winning design for a green assembly hall in the emerging African nation of Gabon that will host the 2014 Summit of the African Union.

The international flavor continues in our regular departments. “One Block Over” and “49-Year Watch” involve places and spaces around the United Nations (which was the focus of Fall 2003’s “50-Year Watch”). “In Print” peruses the pages of books about the suburbanization of New York, the master mid-century photographer Ezra Stoller, sustainable transportation, walkable neighborhoods, and WWII architecture.

It has been, and continues to be, an honor to be a part of *Oculus*’s long history – and to have the opportunity to work with some of the best writers and most creative and thoughtful practitioners in the world of architecture. I ended my Spring 2003 letter by saying, “My hope is that you find every issue insightful and informative – and even inspiring.” My hope now, 10 years on, is that every issue has done – and will continue to do – just that.

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Center Highlights



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(above) More than 400 people attended the December opening of "Hong Kong at 15: Redefining the Public Realm," an exhibition in the Helfand Gallery. **Jill N. Lerner, FAIA**, 2013 AIANY President, with **Cesar Pelli, FAIA**, Senior Principal, Pelli Clarke Pelli Architects, in front of photographs by Chinese photographer Chan Yiu Hung.

(below) The "Hong Kong at 15" opening was followed by a panel discussion that featured live dialogue between architects in New York and a group assembled at the Asia Society Hong Kong.



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(above) AECOM hosted its annual "Urban SOS" student competition at the Center in January. The three finalist teams presented their schemes before a distinguished jury at a public crit session. The winning scheme, "Unslumming Kibera," addresses a neighborhood in Nairobi, Kenya; finalists' boards were on view at the Center for four weeks. (l-r) The winning team along with key members of AECOM:

Jack Campbell Clause and **April Schneider** (team); **John Dionisio**, Chairman and CEO, and **Donna Walcavage, FASLA, LEED AP**, Principal, Design + Planning, AECOM; **Adam Brody** (team); **Jane Chmielinski**, Chief Operating Officer, and **Christopher Choa**, Principal, Design + Planning, AECOM; **Jamilla Harper** (team); and **Bill Hanway**, Executive VP, Buildings + Places, AECOM.



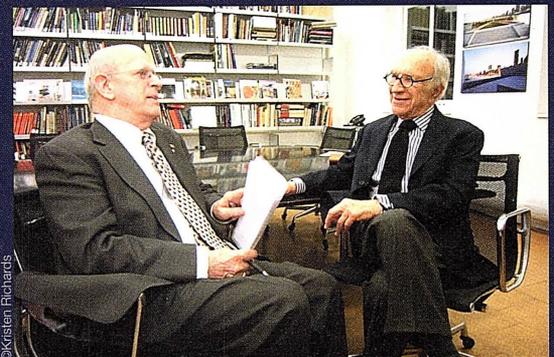
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(above) The Center hosted "The Best School in the World: Seven Finnish Examples from the 21st Century," a traveling exhibition from the Museum of Finnish Architecture, as part of New Finnish Design CITY campaign, and produced by the Consulate General of Finland and the Finnish Cultural Institute in New York. (l-r) **Rick Bell, FAIA**, AIANY Executive Director, and **Jukka Pietikäinen**, Consul General and Ambassador, Consulate General of Finland.



©Daniel Fox

(left) In January, the Center welcomed **Frank Jensen**, Lord Mayor of Copenhagen, for a presentation and discussion titled "Copenhagen Says: Green-up Your City!" Attendees learned much from this cross-cultural exchange, including Copenhagen's solutions to the riddle of balancing ecologic and economic values. Here, Jensen with **Jill Lerner, FAIA**, 2013 AIANY President.



©Kristen Richards

(above) **Lance Jay Brown, FAIA**, 2013 AIANY President-Elect (left) catches up with **Robert Geddes, FAIA**, before

the February Oculus Book Talk, when Geddes presented his new book, *Fit: An Architect's Manifesto*.

(right) A young patron takes a close look at a model of Skidmore, Owings & Merrill's Marriott Hall - St. Albans School, Washington, DC, in "The Edgeless School: Design for Learning." Due to popular demand, the exhibition has been extended to May 25.



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Center for Architecture Foundation



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(above) Children look at models created by their peers at the opening of "Building Connections," an exhibition highlighting work produced in Center for Architecture Foundation programs.

Breaking the Peace at the UN

After decades of quiet, East Midtown is undergoing major development **BY CLAIRE WILSON**

A swath of Manhattan's East Midtown is about to experience the kind of change not seen in the area since the mid-1900s, when the slaughterhouses along the East River were shut down to make way for the United Nations. Since then, the UN has been the catalyst for most development in the area, including the "Envoy" and "Diplomat" apartment buildings for its workers, office buildings, apartments, and the UN Plaza Hotel. Most were built between the mid-1960s and the early 1980s.

The UN remains the impetus behind much of what is happening now. A new 22-story United States Mission on First Avenue opened in 2011. It was designed by Gwathmey Siegel & Associates Architects to replace a much smaller building that had grown obsolete. The United Arab Emirates is likewise building a new mission on East 46th Street.

Foster + Partners is behind 50 UN Plaza, a 44-story, 87-unit luxury residential tower at the corner of First Avenue and 46th Street, adjacent to Dag Hammarskjold Plaza. The target is the international clientele, "particularly those attached to the UN," says Brandon Haw, senior partner. Unit owners will be able to walk to work, he explains, thus creating a more holistic 24-hour liveliness for a neighborhood that remains quiet after business hours.

To keep the streets' brownstone character, the building will have a terracotta-colored exterior and bay windows. Stainless-steel highlights will pick up the sunlight. "It is not a dull building," Haw says. The structure will stand in stark contrast to the nearby black behemoth, Trump World Tower, designed by Kondylis Architecture and completed in 2001. At 72 stories, it manipulated the zoning regulations of the day, which decreed that the 544-foot height of the UN Secretariat be the maximum allowable for surrounding buildings.

The Trump building still seems out of place, but will likely be less so when a large parcel south of the UN is developed over the next decade. Owned by the Solow Organization, the property is reportedly for sale and has approval for six residential and office towers, according to New York Assemblyman Brian Kavanagh. It will also have a public school at the south end.

The UN is also planning to build offices on the south side of 42nd Street, on what is now Robert Moses Playground. Acquiring the parcel required a land swap with New York City, resulting in the new East Side Greenway and Parkland Project. It will include a waterside esplanade and fill a need for more green space in this part of the borough. Two UN Plaza buildings may be sold by the city, with the proceeds going to park development.

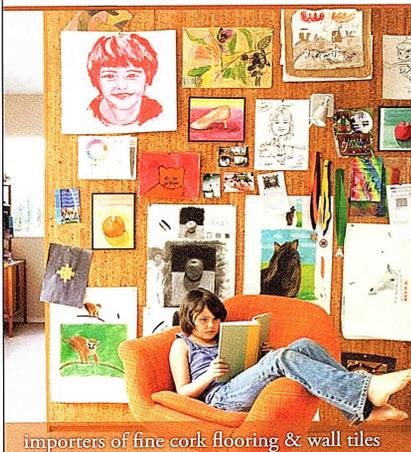
Currently undergoing a \$1.9 billion restoration, the UN has built a temporary structure on the North Lawn. Designed by HLW International, it houses all the conference facilities and was the location of temporary offices for the Secretary General. It will be the site of the annual UN General Assembly in September. The restoration team includes Einhorn Yaffee Prescott, HLW, Helpern Architects, Perkins+Will, R.A. Heintges & Associates, and Syska Hennessy Group, with completion expected in 2014.



(from top left) Foster + Partners' 50 UN Plaza, a 44-story luxury residential tower, broke ground in November 2012 and is scheduled for completion in 2014; view north up First Avenue with 1 & 2 UN Plaza Buildings by Kevin Roche John Dinkeloo & Associates (1976 and 1983, respectively), and Kondylis Architecture's 2001 Trump World Tower, designed by HLW International; the temporary UN Secretariat building, designed by Gwathmey Siegel & Associates.

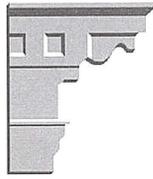
The new buildings will forever change the character of a breezy, wide-open First Avenue corridor rightfully prized for its low density. According to Haw, such changes are the appeal of Manhattan. "Something happens in one neighborhood, while another goes quiet for a few years," he says. "These neighborhoods have agglomerated into the great city we know."

Claire Wilson writes for the *New York Times*.



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What's Inside

- 26 Global Waterfronts: Green Growth, Great Rivers, and Port Cities
- 28 Civics in a Shaky Paradise
- 30 Where Nature Meets Modernity
- 32 Green Retail in the Sky: Hong Kong's Hysan Place
- 34 Flows and Ripples: Shanghai Cultural Square

Sandy's Watery Wake-up Call

The brutal hurricane that pounded our city last fall has taught us the need for preparedness. Here's what we *must* do to prevent future loss and devastation

BY LANCE JAY BROWN, FAIA, AND ILLYA AZAROFF, AIA

"It was bound to happen." "Why weren't we ready?" "We've had our wake-up call." Such recriminations don't help after the pummeling we received from Hurricane Sandy. But perhaps they will goad us into action.

New York is an apex city known for its imagination, inventiveness, and thought-leadership – commodities we export to the world. Offering fertile ground for new ideas, the city attracts the "creative class" and brilliant visionaries, making it a unique, modern-day think tank and crossroads of exchange.

But now New York must unite that expertise, do some importing, make plans, and take action. As the post-Sandy reality exposes multilevel vulnerabilities of our city, it has also revealed our arrogant assumption of invincibility and the rather short view we have taken towards the effects of climate change, including how we plan for it. It is time to look at cities around the world that know about instability and change, and learn from them.

It isn't as though we aren't aware or haven't done anything. The Regional Plan Association's 1996 Third Regional Plan, *A Region at Risk*, explicitly discussed global warming and climate change, and suggested that states, localities, and the federal government "consider ways to better tie local land use regulations with flood insurance provisions

so that new homes and businesses are not built in flood-prone areas." But 16 years later, Vin Cipolla, president of the Municipal Art Society of New York (MAS), restated the obvious in a December 9, 2012 *Crain's New York* op-ed piece, asking that the mayor "align insurance regulations with a planning framework. The problems with flood insurance administered by the federal government and private insurers are well documented. Policies need to be consistent with a planning framework that describes where development is appropriate. They can't undercut it by supporting or underwriting development in hazardous areas."

What do we need to do?

Over the past decade, New York has certainly become a greener city. The production, adoption, and promulgation of the 2007 PlaNYC 2030 were giant steps in the direction towards a more sustainable future. The NYC Office of Emergency Management (OEM) and the Department of City Planning have done exceptional work since 9/11. Hurricane Irene in 2011 was a real beta test for preparedness, and the city did well – but not well enough, as we found out when a real storm arrived. The 2011 PlaNYC update, written only six months before Hurricane Irene, concludes with a robust set of milestones to be completed by the end of 2013.

One of these is to “develop an inventory of best practices for enhancing climate resilience in coastal areas.” In a report on the December 2012 MAS/Columbia University GSAPP conference, New York City Sink or Swim (NYC SoS): Principles and Priorities for Waterfront Restoration in a Post-Sandy Era, Sarah Goodyear wrote in *The Atlantic Cities*: “Even putting political and financial considerations aside, the day’s speakers acknowledged, the question of just what the city needs to do to protect itself is wide open. Enormous sea walls? Wetland restoration projects? Coastal dunes? Retreat from the shoreline? All these possibilities are on the table, but no one knows what, if anything, will work.” Well, we surely must find out.

As the potential for catastrophic events becomes increasingly plausible, our lack of resilience becomes more glaring. As students of the city, we must move forward. Let’s start by learning from those who have been there. At the NYC SoS conference, Dale Morris, a senior economist at the Royal Netherlands Embassy in Washington, D.C, who directs the Dutch government’s water management consultation network in Louisiana, Florida, and California, said, “The Dutch have struggled with water for 800 years. The Netherlands has a water plan for every community” – an approach the U.S. sorely lacks.

Waterfront cities around the world, including London, Tokyo, Hamburg, Venice, and countless others, have taken big steps to adapt to coastal flooding, sea-level rise, and other natural disasters. Unfortunately, few U.S. cities have followed suit. (New Orleans could have but did not.) The question remains: has our sense of immunity to such events in our region led to an almost myopic belief of invulnerability? According to noted climate change expert Klaus Jacob of Columbia’s Earth Institute, many cities and nations have been engaged in long-term planning for many years. A number of them are looking at and building for 100 years out, and the trend is to look at even longer-term forecasting. The current Dutch plan is based on 200 years of forecasting data and 500-year forecasting models. The MIT 2012 report, “Progress and Challenges in Urban Climate Adaptation Planning: Results of a Global Survey,” unequivocally states that, in general, U.S. cities lag behind other cities around the world. And, while many are now involved in climate risk and vulnerability assessments or have started adaptation planning, most are in the earlier stages. New York is not alone.

The cities cited above have proactively pursued and benefited from information on climate change through conferences and scientific research.

This has led governing bodies to write, adopt, and fund long-term planning strategies. In turn, those strategies have generated policies, legislation, and regulations resulting in the design and construction of innovative, large-scale infrastructure projects; resilient architectural projects; and/or change or modification in standard building practices.

Model of preparedness

Japan, which has a long history of confronting both earthquakes and tsunamis, is a good example. The country has the unenviable position of being the most earthquake-prone nation in the world, averaging 1,200 to 1,400 earthquakes annually, with more than 4,000 recorded between August 2008 and August 2011 alone. The constant activity over a long period of time has conditioned the society to be the most prepared on Earth for potential disasters. This explains why, despite the magnitude of damage from the 2011 Fukushima disaster, there was, relatively speaking, little loss of life – especially when compared with the enormous loss of life in Haiti, historically one of the most hurricane-prone countries in the world, yet unprepared for tragedy.

Toyo Ito’s Sendai Mediatheque is the architectural definition of resilience, as illustrated by videos recorded during the 2011 Fukushima quake. The Japanese have also become masters of evacuation planning. Warning systems and action plans comprise large segments of the country’s budget and drive a significant part of the economy: it is estimated that 2% to 2.5% of the national budget is dedicated to preparedness, driving 3% to 5% of the economy. The Metropolitan Area Outer Underground Discharge Channel, or G-Cans Project, an underground water infrastructure project in Kasukabe, just north of Tokyo, is one of the world’s largest underground flood-water diversion facilities. The \$2 billion project, started in 1992 and completed in 2009, is powered by 14,000 turbines and built to protect the Tokyo area from flooding during heavy rain and typhoon seasons. The massive facility features five giant concrete containment silos (213 feet tall, 105 feet wide) connected by four miles of underground tunnels, in addition to an 83-foot-tall water tank that is 581 feet long and 256 feet wide, with 59 concrete pillars.

In Germany, the city of Hamburg has been rebuilding in and around its harbor for changes that will take place over the next 100 years. Based on its annual studies, Hamburg has fortified itself against flooding by adopt-



In Japan, the \$2 billion Metropolitan Area Outer Underground Discharge Channel, or G-Cans Project, one of the world’s largest underground flood-water diversion facilities, protects the Tokyo area from flooding during heavy rain and typhoon seasons.

ing new building codes and zoning that will keep the economic heart of the city vibrant for generations to come. In and around the 380-acre HafenCity development on the city's former industrial waterfront on the Elbe River and harbor, vulnerable parts of buildings are raised beyond the 100-year flood levels. Furthermore, these buildings are designed and built to operate even when flooding does occur, using elevated streets, infrastructure, and services as part of the design efforts. One example is Herzog & de Meuron's Elbphilharmonie (Elbe Philharmonic Hall), built atop a 1960s waterfront warehouse used for cargo storage into the 1990s.

The starting line

Three states in the U.S. have AIA-sponsored Disaster Preparedness Handbooks: Texas, Kansas, and California. These states were early to experience the consequences of both natural and man-made disasters, and understand their relationship to environmental risk. Similarly, New York needs to plan for the inevitable, building on the work of environmental pioneers such as Rachel Carson and her 1962 book *Silent Spring*; organizations such as the Natural Resources Defense Council, begun in 1970; NASA scientist James Hansen, first government official to go public with climate change; and Dr. Richard Jackson, chair of the School of Health at UCLA, and former head of the National Center for Environmental Health at the Centers for Disease Control and Prevention, who was among the first to popularize the relationship between health and urban design and planning.

New York City's PlaNYC 2030 is an excellent start. The establishment of the New York City Panel on Climate Change and the release of its 2010 report, "Climate Change Adaptation in New York City: Building a Risk Management Response," are additional milestones in readiness. Both the 2010 Museum of Modern Art exhibition "Rising Currents" and the Center for Architecture and the Amsterdam Centre for Architecture (ARCAM) collaborative programs

and exhibition "Glimpses of New York and Amsterdam in 2040" in 2011 raised popular awareness of issues that could affect the Northeast and New York City. It was not until Sandy, however, that the seriousness of these issues was understood broadly.

The future is now

We must no longer talk about "if" – it's time to talk about "when." We must no longer debate about carbon emissions, but rather accept the facts of climate change and start designing for those changes in positive and proactive ways. Measures need to be taken by all: individual building owners, architects, academics, city agencies, regional planners, and federal authorities. We cannot afford for major infrastructure projects across state lines or a region to fail (like the cancelled tunnel under the Hudson). Large infrastructure is part of an even larger system of long-term planning and implementation for a common good. Our plans must find footing that outlasts any single administration.

We have much work to do. ■

Lance Jay Brown, FAIA, and Illya Azaroff, AIA, are founding co-chairs of AIANY's Design for Risk and Reconstruction Committee.

A flood-resistant esplanade in HafenCity, Hamburg, designed by the Barcelona-based architects Enric Miralles - Benedetta Tagliabue | EMBT. During river floods, people can escape via a second-level circulation system, and lower-level functions are protected by armored doors.





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Global Waterfronts: Green Growth, Great Rivers, and Port Cities

Cities across the globe are revitalizing their waterfronts, integrating them into larger watersheds, molding more sustainable policies, and safeguarding their water resources

BY BONNIE A. HARKEN, AIA

(above) Scientists in Brooklyn Bridge Park collecting data on the impacts of floating structures for the PANYNJ pilot project on the Southwest Brooklyn waterfront.

The power and widespread flooding of Hurricane Sandy caught many Americans by surprise. But so did the drought that threatened to ground shipping on the Mississippi River just three years after devastating floods along its lower basin. Water's unpredictability, declining quality, and increasing scarcity are grabbing headlines around the globe. At the World Water Forum in Marseilles, France, last spring, hundreds of exhibits competed to show how green techniques can address gathering water crises. At the forum, the World Water Council released recommendations from a year-long study on the role of water in green growth. Some case studies are counterintuitive: removing dams on Maine's Penobscot River could actually increase hydropower capacity while recovering ecosystems and fish habitats.

"Green growth" evolved in response to the high environmental cost of rapid urbanization and traditional economic development. The protection and management of water resources play a significant role on an environmentally sustainable, low-carbon, socially inclusive path to economic growth. In water terms, green growth is the polar opposite of developments like the Three Gorges Dam. My organization, Nautilus International Development Consulting, which is devoted to the development of sustainable urban waterfronts, assisted the World Water Council and its partner, the Republic of Korea, in documenting the importance of water resources, the role they play, and how to enhance that role by reshaping policy frameworks.

The Penobscot River is just one of the success stories. In Istanbul, Turkey, cleaning up a polluted waterway in the Golden Horn estuary became the catalyst for multidimensional economic and social development. Investments in major infrastructure combined with small-scale innovations in Gujarat, India, have given millions of people access to clean drinking water. Also impressive is the Republic of Korea's green investment program, which allocates 2% of annual GDP to sustainable projects. The Four Major Rivers Restoration Project, a bold infrastructure project and a priority of the South Korean government, has helped secure water supply, manage both floods and droughts, restore ecosystems, improve water quality, develop riverfronts, and create recreational and cultural amenities on riverbanks. Underpinning these successes is the need for strong political leadership that crosses political boundaries to support planning, regulation, and funding at the watershed level. An exemplary model of this is ANA (Agência Nacional de Águas/National Water Agency) in Brazil. It manages 12 hydrographic regions that span

political boundaries in a rapidly developing country with one of the world's largest endowments of fresh water resources. (For more information, see www.waterandgreengrowth.org.)

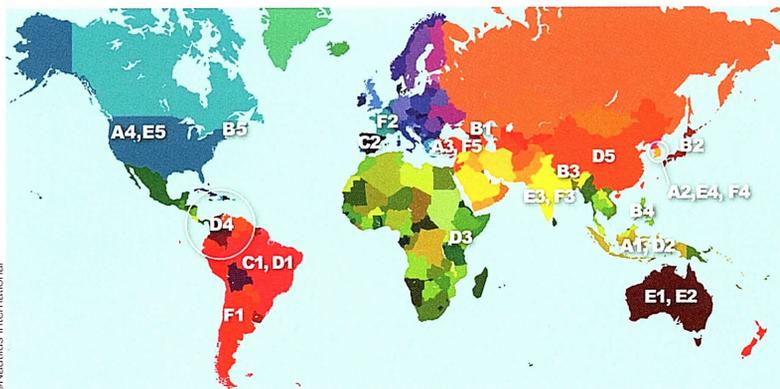
River basin management

The Great Rivers Partnership (GRP), founded by The Nature Conservancy, will focus its efforts on eight iconic river basins on four continents that sustain many nations with food, water, and energy: the Colorado, Magdalena, Mekong, Mississippi, Niger, Ogooué, Tapajós, and Yangtze. Among other initiatives, the GRP has already assisted China with protocols from the Upper Mississippi River to help identify lands and waters critical to biodiversity along the Yangtze River. This work supported development of a conservation blueprint for a new system of protected areas and aquatic monitoring systems in the Upper Yangtze basin.

The GRP's plan for 2013–2017 is to support partnerships with multiple stakeholders at the level of each individual river basin, exchange best science and successful results across basins, and scale up impacts by engaging a global network to influence major public and private policy and investment decisions. The river basins are essential to building stable and equitable economies, supporting major cities, feeding growing populations, and improving the health and well-being of millions of people. The core of the plan is to advance ecologically and economically sustainable river basin management to balance competing pressures from agricultural production, rapid urbanization, hydropower development, flood control, navigation, and climate change. (For more information, please see www.GreatRiversPartnership.org.)

Brooklyn goes green

Closer to home, the Port Authority of New York and New Jersey (PANYNJ) has led a multi-year planning and implementation process along six miles of port areas from Brooklyn Bridge through Red Hook and Sunset Park to Owl's Head Park. The PANYNJ sees this waterfront as a valuable – but underutilized – resource with outstanding potential to contribute to the economic prosperity and environmental sustainability of the surrounding area and wider region. Since port cities around the world are facing the question of how to redevelop outdated shipping areas, a highlight of the planning process was the 2010 Brooklyn-Rotterdam Waterfront Exchange to share international best practices. The exchange resulted in an economic proposition for a “Green Tech Brooklyn,” positioned to meet promising opportunities and



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(above) Map of Water and Green Growth case studies. (left) South Korea allocates 2% of annual GDP to sustainable projects, including public buildings like Seoul's City Hall, designed by iArc Architects.

The protection and management of water resources play a significant role on an environmentally sustainable, low-carbon, socially inclusive path to economic growth.

growing regional needs for green energy, clean recycling, green construction, and climate-resilient technologies. One hope is to create a Center for Green Tech Brooklyn as an innovative business/educational hub that will provide job training and incubate businesses in these technologies. The PANYNJ intends for this economic future to be achieved with thriving maritime businesses, innovative industries, and updated transportation infrastructure.

Currently under way on the Southwest Brooklyn waterfront are two PANYNJ pilot projects. The first will collect and analyze data about the environmental impacts of floating structures on aquatic habitats and hydrology in New York Harbor's estuary. This will contribute to the body of scientific knowledge and help support decisions about the use of floating structures in the harbor for environmentally beneficial purposes, such as commuter ferry terminals. (Expanded ferry networks played an important role after both 9/11 and Hurricane Sandy.) The second pilot will evaluate state-of-the-art technologies for reuse of dredged materials, such as from shipping channels, in ways that address waterfront risks from climate change. This pilot is intended to lead to a demonstration project that can benefit this vibrant waterfront, hard hit by Hurricane Sandy, while expanding adaptive urban strategies for climate resilience in many port cities. ■

Bonnie A. Harken, AIA, president of Nautilus International Development Consulting, Inc., works around the world shaping sustainable urban waterfronts. Nautilus recently helped the World Water Council on Water and Green Growth, and assisted The Nature Conservancy on the Great Rivers Partnership. Nautilus has been working with the PANYNJ on the SW Brooklyn waterfront since 2009 and is currently prime consultant on its pilot projects. Harken co-chairs the Waterfront Working Group of AIANY's Post-Sandy Initiative.



Civics in a Shaky Paradise

Acapulco's new city hall, designed by TEN Arquitectos, may be shaken but not stirred, thanks to its earthquake-proof, flood-resistant, and energy-efficient design – in a spectacular setting

BY CLAIRE WILSON

(above) Landscaped plazas will be open to the public even when offices are closed; lushly-planted terraces above serve as office waiting areas.

Sweeping views of the Pacific, a rugged mountainous backdrop, and fresh ocean breezes made the site of the new headquarters of the Guerrero, Mexico, regional government nothing less than spectacular. To architect Enrique Norten, Hon. FAIA, it was also an opportunity to restore some of the sexy luster of Acapulco in its heyday in the 1940s and '50s, when international rich and super-rich beautiful people cavorted on its gorgeous beaches and shaded balconies.

Informed in part by Mid-century Modernists who left their mark on the resort town, Norten, founder and principal of New York- and Mexico City-based TEN Arquitectos, created a city hall that is highly energy-efficient, flood-resistant, and, more importantly, earthquake-proof. A network of lushly planted outdoor walkways will beckon visitors outdoors, even on weekends when government offices are closed. "I wanted to create a building that people could come to and use as a park, whether or not the offices were open," says Norten. "They can come on Sunday and picnic with a view of the sea."

The structure, expected to be completed this August, is a series of boxes set on top of each other, with a separate box for each of 37 government depart-



ments. The walkways serve as al fresco waiting areas, always breezy and sheltered from Acapulco's 90- to 100-degree heat, as well as from precipitation in the six-month-long rainy season. These common areas are deliberately designed to require no air conditioning, and therefore add to the building's fuel efficiency. Each office is individually climate controlled, and all systems – lights and air conditioning – are off when the offices are closed. There is a total of 270,000 square feet of office space, which would be expensive to cool. "By reducing the amount of volume we needed to cool, we are taking very little from the grid," Norten says. "The sustainable benefits are huge."

The designer likens the building to a *palapa*, a traditional open structure with a roof made of palm thatch. The roof at Acapulco City Hall is equal in size to two football fields and is paved with solar panels. According to Norten, it also functions as an upside-down umbrella that harvests rainwater six months a year and drains it into cisterns for later use, especially to maintain the gardens. The expansive roof also shades the entire structure from the sun, further reducing cooling costs.

Floods can occur given the building's location on the Pacific Ocean, but the structure is designed to mitigate water damage. According to Norten, the building sits on a berm and is elevated by roughly half a story. What would flood, however, are the 323,000 square feet of parking garage located under the building to keep cars out of the sun.

Earthquakes represent a far greater threat in the region, which is the highest seismic zone in Mexico. Norten says there are tremors every month, and, while they are rare occurrences, serious episodes can register as high as 7.4 on the Richter scale, as they did a year ago. Should that happen again, the Acapulco City Hall will be functional immediately following the quake.

(top left and above) Each office is individually climate controlled, and all systems are off when the offices are closed.

(top right) The expansive roof is paved with solar panels, expected to supply 70% of the building's energy needs; it also harvests rainwater to maintain the gardens.

CLIENT: Gobierno del Estado de Guerrero
 ARCHITECT: Enrique Norten/TEN Arquitectos
 PROJECT TEAM: Enrique Norten, Hon. FAIA, Salvador Arroyo, Alejandro Solís, Verónica Chávez, Sebastián Rodríguez, Nancy Huerta, Marisol Moreno, Eduardo Ezeta, Marcos Haggerman, Miguel López
 STRUCTURE CONSULTANT: CTC Ingenieros Civiles
 MEP, SECURITY ENGINEER: Hi Tech Services
 SUSTAINABILITY; STRUCTURAL CONCEPTUALIZATION: Arup
 HYDRAULIC ENGINEER: Sacmag

According to structural engineer Tom Rice, project manager and associate principal at Arup, the building sits on a specially designed set of base isolators that are tuned into the movement and frequencies common in an earthquake. When an earthquake hits, the isolators act as a filter and reduce the force by about 90%.

While the isolators may be pricey, the cost is recovered, says Rice. First, the system enables the use of lighter-weight steel in the construction, and, second, it prevents expensive post-quake repairs and loss of business. "When a quake comes along, the building won't move anywhere near as much, so you won't expect the same level of damage," he says. "The building can be reoccupied very quickly."

Norten is eager to see people enjoying what he calls "the hanging gardens of Babylon," but he is also pleased that the anti-earthquake technical innovations designed for the project seem to be creating a buzz. "I'm happy to see it is already resonating in other ways and for other projects," he says. ■

Claire Wilson writes for the *New York Times*.

Where Nature Meets Modernity

Designing a green assembly hall in the emerging African nation of Gabon has its challenges and rewards for WORKac

BY CLAIRE WILSON



Three interior garden courtyards poke through the assembly hall's sloped roof.

The topography was unusual, the assignment interesting, the deadline for completion tight: design and build a new assembly hall outside Libreville, Gabon, on Africa's west coast. It had to be modern to impress potential investors in the country, considered the gateway to Africa. It also had to be informed by the verdant and diverse natural surroundings while being extremely energy-efficient. Groundbreaking is set for early 2013, and completion for the July 2014 Summit of the African Union.

The competition-winning design by Work Architecture Company (WORKac) integrates Gabon's rich ecosystem into a 204,000-square-foot, five-story structure whose round shape is meant to evoke people gathering within. Called l'Assemblée Radiieuse, or the Radiant Assembly, it has three vertical garden courtyards filled with native plants, a waterfall, breezy interior walkways, conference facilities, offices, and a restaurant. African limestone louvers inside and out shade the building while giving it a modern look that reflects the optimism synonymous with Gabon since its peaceful transition from French colonial rule. "We wanted to represent the ideals of the country without the clichés of traditional houses and masks," says Dan Wood, AIA, LEED AP, principal, WORKac. "We wanted it to look forward and progressive."

The building sits on a hill just outside Libreville, surrounded by a new diplomatic zone, Cité de la Démocratie, whose very existence speaks of the kind of thriving capital that ambitious President Ali Bongo Ondimba hopes it will become. The roof slants down with the hill, providing views from the city of the tops of the three open courtyard gardens. The approach to the main entrance, on the side of the building, reveals a completely different view: the roofline slopes up to the right, its limestone striations adding to the subtle whimsy and modern feel.

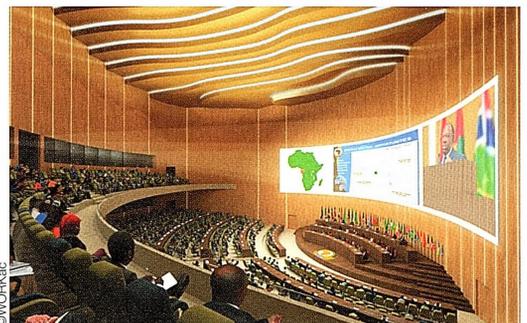
The principal conference room seats 1,000 people but can be divided in half without destroying sightlines or acoustics. Around the main auditorium are a number of smaller conference rooms, while leafy walkways open to the sky provide alternative, less formal meeting areas. The vast main entry hallway has cool white walls and a pale travertine floor. It is a rhythmic play of curved windows, sloping ceilings, and a spiral staircase, all white against the blond of the limestone louvers that filter light from outside.

Paying homage to the natural environment, with a nod to Gabon's wish to become an ecotourism mecca, was key to the design, according to Wood, and

maximizing sustainability in a culture that has embraced it was of the utmost importance. It was also critical to capture rainwater and use it as efficiently as possible, according to lead mechanical designer and project manager Nigel Marcussen of Arup. "It is irresponsible to build something in Africa that doesn't minimize the use of fresh water," he says.

Wood and the firm's other principal, Amale Andraos, both have international backgrounds. Wood lived in Paris for many years and worked in Amsterdam for Rem Koolhaas for 10 years. The Beirut-born Andraos lived in France, Canada, Saudi Arabia, and the Netherlands before coming to the U.S. in 2002. Wood considers the firm very international. "We are interested in other cultures and places and sought out international competitions from the beginning," he says. "Now we're getting invited to them."

WORKac is currently doing a project at New Holland Island, St. Petersburg, Russia's first military port, which is being converted into a cultural center. The firm is also involved in a redevelopment scheme for Hua Qiang Bei, a former industri-

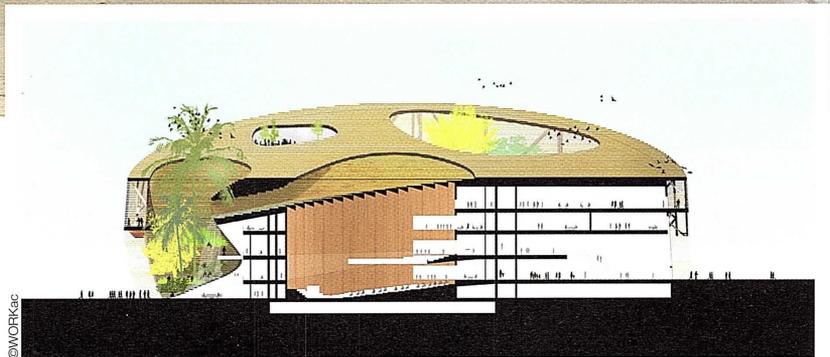


The main auditorium seats 1,000 people, and can be divided in half.



©WORKAC

The main entry hallway is a rhythmic play of curved windows, sloping ceilings, and a spiral staircase; limestone louvers filter light from outside.



©WORKAC

Section shows grand entry at right leading to the assembly hall auditorium.

al district in Shenzhen, China, which evolved into the city's premier shopping district and now needs revamping. Closer to home, the firm is working with celebrated chef Alice Waters on two school-yard edible gardens in Brooklyn and Harlem.

Andraos says she hopes to continue to develop the international business. "It feels like the work in different places informs one another, that everything is connected," she says. "What you learn in one place gives you insight into other places."

She finds it extremely appealing to work with emerging nations and help them define their future – something you can't do in New York. She views it as an exciting challenge that gets her out of the bubble that is New York, where architects constantly work with the highest level of expertise and best technology. "Our firm has a desire to be optimistic and engage with the future," she says, "and these kinds of projects fit well with that ambition."

The competition for the Radiant Assembly was among five firms, and included Diller Scofidio + Renfro, Sou Fujimoto Architects, Adjaye Associates, and PPMS Arquitectos Associados – "a good group to beat," says Andraos.

One challenge of working with emerging nations is convincing clients of the merits of certain aspects of a particular design, like maintaining an interior temperature of about 70 degrees to save energy. In Libreville, however, the client was 100% on board with all conservation measures because conservation was a distinct goal. The ingenious round roof, for example, acts as a rainwater recovery system, three-quarters of which is then stored in tanks underground, with the rest going to the gardens and waterfall. Eventually the only

potable water that will have to be brought into the building will be for drinking, kitchen use, and washing hands, according to Arup's Marcussen. He adds that with the mean temperature a humid 80 degrees Fahrenheit almost year-round, there is no heating or hot water. "Only the president's office gets hot water," he notes. "No one else needs it."

Managing rainwater in this way also places less of a strain on the city's infrastructure, including storm sewers, which are fragile at best. The same holds true for the electrical grid, requiring the center to have 100% generator backup.

Marcussen notes that an efficient ventilation recovery system can save 70% of the energy, but keeping the heat and humidity out is helped by the louvers, which greatly reduce solar gains on the interior. He says the unpredictability of the infrastructure requires a lot of planned redundancy to ensure smooth operation at all times. Gabon is an underdeveloped country where the best equipment is not readily available. It can be shipped in, but no one is ever sure it will be maintained properly, he says.

"You try to keep it simple while being as efficient as possible," Marcussen says. "You design around the 'What if...?'" ■

Claire Wilson writes for the *New York Times*.

Green Retail in the Sky: Hong Kong's Hysan Place

KPF's new mixed-use tower in Causeway Bay contributes to new senses of contextual design amidst commerce, congestion, and climate

BY BILL MILLARD

The design of civic space is critical to life on crowded Hong Kong island, says Kohn Pedersen Fox Associates (KPF) Design Principal Robert C. Whitlock, AIA. The Mass Transit Railway (MTR) and a network of public walkways and escalators allow fluid, diverse transport. Citizens spend much time in malls and other public spaces. This is particularly true in the Causeway Bay district – the world's most expensive, says Cushman & Wakefield's "Main Streets Across the World" report, overtaking New York's Fifth Avenue. As the Skyscraper Museum's 2008–2010 "Vertical Cities" exhibition and conference pointed out, Hong Kong now out-Manhattans Manhattan in density, high-rise construction, and transit efficiency.

A new commercial project spectacularly mixes often-adversarial impulses: public space, sustainability, shopping, and offices. Last August, KPF announced the opening of a 36-story, 710,000-square-foot tower that places a Neo-Miesian box of Grade A office space atop a 17-floor retail base. Hysan Place, Hong Kong's first building to attain Platinum LEED-CS certification, is a verdant icon whose sky gardens, volumes, and voids link skyline and street.

Hysan Place realizes KPF's third design for this site in Lee Gardens, a hotel/shopping district at the center of Causeway Bay, controlled by local firm Hysan Development since the 1920s. KPF won a competition in 2001 with an office-dominated design, then revised it twice, responding to changes in zoning (favoring more retail and public space) and corporate leadership.

The final design revision reflects the late Hysan Chairman Peter Lee's green commitment. Whitlock quotes Lee's early instructions: "I do not really know much about architecture, but my feeling is that we really need to be setting an example, and this building should somehow make its environment better through its presence...The building should make the air fresher on Hennessy Road," which the development fronts. KPF and its engineers accomplished this with a design that literally stirs the air.

Convertibility, convection, context

"Most single-use buildings are simply extruded," Whitlock says, "based on the best plan for that typology. But when you start mixing, you find a way to use the ideal-size floorplate for each of those uses." In the base, a traditional mall space surrounds a central atrium. Three major apertures cut into the volume: a fourth-floor sky garden, an open commercial area at the seventh and eighth floors, and an "urban window" at floors 12 through 15. Hong Kong allows buildings with 30% of the area of a floor opened up as a public sky garden to transfer the floor area to revenue-generating space on a higher floor; Hysan Place's openings reduce the building's bulk visually, while providing outdoor food, beverage, and public-event spaces. "A concern that



© Tim Griffith

The sky gardens, stepping forms, setbacks, and voids in the 36-story Hysan Place tower visually reduce the building's bulk; it is Hong Kong's first building to achieve Platinum LEED-CS.

maybe the building didn't look retail enough from the main street," Whitlock notes, led to the addition of a theatrical feature: long exterior express escalators with clear glazing.

A "semi-retail zone" above the lobby and below four food/beverage floors anticipates possible program changes. "If a building is perfectly designed for one use," Whitlock observes, "and then 25 years later nobody's using that any more, you potentially have to redevelop the building." Like SoHo lofts, which have served multiple functions over the decades, the semi-retail zone is convertible to offices; its larger floorplates can handle special uses such as trading floors. Alternatively, it accommodates retail when that sector is prospering. The Taiwan-based bookstore Eslite occupies three floors and is packed to overflowing 24 hours a day.

In Hysan Place's office component, a south-side core shields the sun and allows core-to-perimeter

distances of up to about 53 feet, with offices facing north toward the harbor. At levels 9 and 10 (called the “Sky Street”) and below, the core is transferred to a set of double-deck express elevators extending down to the underground MTR station within “what appears to be a skinny little leg on one side of the tower,” Whitlock says. Visitors entering from the MTR or street-level bus stops can take the express elevators directly to Sky Street level, then transfer up to local office elevators or filter down to retail.

Hong Kong is humid, with temperate weather only 2½ months each year; air quality can be problematic both indoors and out. Hysan Place is consequently designed to maximize air movement. Engineering studies determined that openings would create breezes through convection, as the sun heats glass on one surface and adjacent air rises, pulling cooler air from the shaded side of the building through the openings. “It actually does help reduce the stagnation on the adjacent streets,” Whitlock says. Interior air also benefits from attention to solar control and circulation. The office block’s curtain wall includes exterior sunshade/light-shelf features positioned slightly over 7½ feet from each floor level to bring natural light deeper into the office. Different glazing above and below the shelves varies light transmittance: more light above, more control below. Automated dampers at the head and sill of every other window allow natural ventilation of perimeter spaces during the temperate months, a rarity among Hong Kong buildings, which reduces air-conditioning costs.

Hysan Place typifies China’s increasing attention to sustainability, benefiting from leapfrogging energy technologies. “With this rapid transformation from an agrarian, low-rise society to an urban, high-rise one,” Whitlock notes, “they’ve got a pretty good head start to ensure that the entire building stock is performing adequately.” Codes such as the national Three Star system and Hong Kong’s local Building Environmental Assessment Method are advancing quickly in the direction of standardized energy-performance metrics. This project won Gold in the Mixed-Use Buildings category of the 2012 MIPIM Asia Awards.

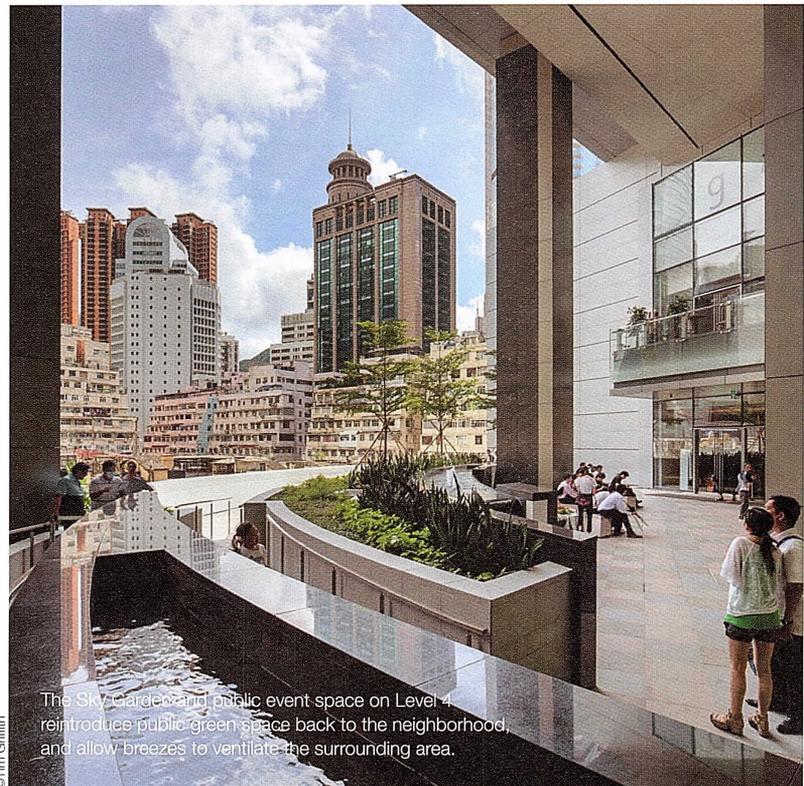
“Any building we design,” he continues, “responds to its adjacent context, to be of that place and only of that place. Those stepping forms and the heights of setbacks were dictated, in large degree, by alignments with adjacent buildings.” The fourth-floor garden matches the height of a row of neighboring buildings; on opening day, people lined up along the street to enter the building and take pictures across rooftops they had never seen.

The semi-retail space likewise aligns with a group of taller buildings to the east. Hysan Place’s gardens, though elevated above grade, are “given back to the public” in two senses: through public access and visual harmony with their surroundings.

The concept of context, Whitlock suggests, is ripe for reclamation. “Contextualism, as most people in the United States understand it, was a term used in the 1980s, when it meant making your building look like the historical building next door.” Instead, Hysan Place’s “spatial and volumetric contextualism” respects local scales while expressing China’s urban dynamism. Over KPF’s years of work in China, he has observed that clients favor novel forms that express both national and corporate pride, reflecting an optimism once associated with the U.S., before American developers became largely risk-averse. “China is at a period in its history that is not dissimilar from where we were early in the 20th century,” Whitlock comments, “when there was a sense that you could do and achieve absolutely anything.” Hysan Place’s newest tenant, an Apple store, opened in December. With luck, the East-West traffic in innovation won’t be entirely one-way. ■

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Architect*, *Icon*, *Content*, *The Architect’s Newspaper*, *LEAF Review*, and other publications.

CLIENT: Hysan Development Company
 ARCHITECT: Kohn Pedersen Fox Associates (KPF)
 KPF TEAM: Robert Whitlock, AIA, Paul Katz, FAIA, HKIA, William Louie, FAIA, Charles Ippolito, AIA, LEED AP BD+C, Bruce Fisher, AIA, Nathan Wong, LEED AP BD+C, Fernando Flores, LEED AP BD+C, Florence Chan, AIA, LEED AP, Daniel Dadoyan, AIA, LEED AP BD+C, Roland Kang, Catherine Barsour, AIA, LEED AP BD+C, Christoph Omlin, Stephanie Lin, AIA, LEED AP, David Goldschmidt, AIA, Patrick Li, Bryan Frank
 ARCHITECT-OF-RECORD: Dennis Lau & NG Chun Man Architects & Engineers
 MEP: Parsons Brickerhoff Asia
 STRUCTURAL ENGINEER: Meinhardt Ltd.
 SUSTAINABILITY & LEED: ARUP
 FAÇADE CONSULTANT: ALT Cladding
 LIGHTING CONSULTANT: Lighting Planners Associates
 LANDSCAPE CONSULTANT: Urbis
 QUANTITY SURVEYOR: Davis Langdon & Seah
 ACOUSTIC CONSULTANT: Shen Milsom Wilke
 SIGNAGE CONSULTANT: Graphia Brands
 MAIN CONTRACTOR: Gammon Construction
 RETAIL INTERIORS AND GRAPHICS: Bency



The Sky Garden and public event space on Level 4 reintroduce public green space back to the neighborhood, and allow breezes to ventilate the surrounding area.

© Tim Griffith

Flows and Ripples: Shanghai Cultural Square

Beyer Blinder Belle and STUDIOS Architecture confront
breakneck scheduling, structural complications, and the forces
of *feng shui* while working on a graceful new facility in Shanghai

BY BILL MILLARD

If a piece of land can be said to have a distinctive energy, a superbloc on Yongjia Road in Shanghai's French Concession District has not been short on personality. In the 1930s, trumpeter Buck Clayton and his Harlem Gentlemen entertained at a ballroom on the site. Monkey jockeys rode greyhounds here during World War II, when the Canidrome racetrack's management needed to boost the sagging gate. A few years later, the Communists hosted political events (including executions) at the location, giving it the respectable name Shànghǎi wénhuà guǎngchǎng, a.k.a. Shanghai Cultural Square (SCS). "It also included the first space frame in Asia," reports Beyer Blinder Belle Architects & Planners (BBB) Managing Partner Frederick A. Bland, FAIA, AICP, under which momentous speeches of the Cultural Revolution were made.

Though it now hosts the new SCS, an ambitious complex placing a 2,000-seat theater in a new park, officials and BBB intended to preserve certain historical features. While the former Canidrome and other structures were demolished, BBB's design, a curvilinear volume organized around a central infolding glass-and-steel funnel from roof to lobby, preserved the adjacent space frame. Arriving to review progress in mid-project, however, Bland and colleagues discovered the frame had vanished anyway – local officials found the frame difficult to preserve on site. "The takeaway is that preservation in China has a completely different connotation than it does here," Bland observes. "When historic elements got in the way later, they just got rid of them."

That Chinese policies can resemble those of New York in the scorched-earth urban-renewal era, before Jacobean-Huxtablean principles gained currency, was one of many discoveries for BBB

and the interior architects, STUDIOS Architecture of San Francisco. Everything in China's architectural realm is in flux: design standards, codes, professional practices. The pace of construction is famous: despite circuitous paths of official approval, "it takes about half the time or less to realize a project than it does in America," observes STUDIOS Principal Thomas K. Yee, AIA, LEED AP. Clients avidly pursue foreign architects' ideas but never cede essential control. "Most challenging is that they let out the master planning and building design first," Yee continues, "and the interior effort comes in much later."

"It's not easy or predictable to work in China," Bland concludes. "It's a surprise a minute." Yet both firms found the SCS an exhilarating as well as unsettling example of China's obstacles and opportunities. Going into a project fully aware of the risks, a firm can also leverage China's unique capabilities – wealth, speed, openness to daring ideas, a competitive desire for global icons – and achieve remarkable results.

Inside is out, outside is in

The Huangpu River flows through Shanghai, and the water table is just five feet below ground. It's not an obvious place for subterranean construction. "The clients clearly wanted it to be very cutting-edge, contemporary world architecture," Bland says, but since the French Concession area is low-rise, "they did not want it to overwhelm the lowish buildings around the site."

The building needed a capacity to handle classical operas as well as Broadway shows like *Cats*, Bland adds – and outperforming New York's Metropolitan Opera in the scale and modernity of backstage facilities was a priority. Because China's building

(opposite) The extensive exterior glazing and low-slung profile of the 2,000-seat theater, nicknamed "space turtle" by locals, brings the outside in and vice versa.

code specifies that theater seats must allow views directly over the head of the person in the row in front, Yee explains, the rows are sharply raked, which can place balconies high above the onstage action. The architects accommodate the large building volume by "sinking the elephant in the mud," in Bland's words. The stage is about 35 feet below grade; substage components are deeper. This condition created structural, waterproofing, and fire-code complications. The requirement that fire vehicles reach the lowest level, along with strict evacuation specifications for underground spaces, meant digging a fire lane 23 feet below grade. It came with advantages: the pathway allows natural light and ventilation to reach the lowest levels.

With so much submerged, the exterior casts a gentle, low-slung profile suggesting a painter's palette, lily pad, or, as nicknamed by locals, "space turtle" or "white wave." BBB's *parti*, Bland says, was nearly metaphysical: "the idea that the roof could fold in on itself to form a funnel, and bring the outside in."

With an extensively glazed exterior exposing the lobby to the park and vice versa, a blue-glass foliage-pattern mural and a geometric floor-tile pattern in the lobby, curved surfaces throughout both lobby and auditorium (whose robust concrete shell supports the roof), and the crystalline funnel, the SCS makes connections on multiple planes (earth, water, and sky; interior and exterior; human bodies and abstract mathematics). The overall effect might be called liquid Star Trek parametricist baroque. Viewed from outside, the roof appears to hover above the landscape, aided by angled mullions that reduce the perception of visible support, notes BBB Senior Associate Stephen McHale, RIBA, LEED AP. "Putting that tilt in there frees the roof up and can engage with that floating appearance," he says, "so the only connection back down to the earth is through the funnel." Yee credits the Chinese tradition of formal gardens – bringing plantings, water, and objects together harmoniously – for inspiring the sense that the building is "an extension of the park, or the park an extension into the interior."

Metaphorical and literal flows

To further incorporate Chinese tradition, both BBB and STUDIOS teams studied *feng shui* for the project, and the client brought in a *feng shui* master to verify that their work channeled the perceived force called *qi* into purposeful movement. "The way you approach the auditorium is a little bit circuitous in that you don't walk into the space directly; you go around," Yee notes. "It has to do with *qi* and how the forces are respected in the building: what they perceive to be good flow versus compromised flow."

Since curved surfaces complicate acoustic reflections, too, early consultations with acoustician JaffeHolden led to scalloped and convex surfaces that avoid focusing sound into hot spots or dead spots – a literal form of energy control, complementing the understanding of *qi* as either metaphysical or metaphorical.

For BBB's founding partner Richard L. Blinder, FAIA (1935–2006), the SCS is the culmination of a distinguished career. (He died in his sleep of undetermined causes while in Shanghai.) Having spearheaded renovations of the Rubin Museum of Art and the Japan Society building in New York, Blinder brought sophistication and inspiration to the broader mission of East-West exchange. "He loved the project, loved China," recalls Bland. This parting gift, a building composed elegantly of forces in motion, attests to the enormous energy Blinder brought to China, New York, and the world. ■

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Architect*, *Icon*, *Content*, *The Architect's Newspaper*, *LEAF Review*, and other publications.



(above, top) The graceful, curved forms of the building and lobby are continued inside the 2,000-seat theater.

(above, bottom) The focal point of the lobby is a crystalline glass-and-steel funnel that flows from the roof to the floor.

CLIENT: Shanghai Cultural Plaza Company, Limited
 BASE BUILDING ARCHITECT: Beyer Blinder Belle Architects & Planners
 BEYER BLINDER BELLE TEAM: Frederick Bland, FAIA, AICP, Richard Blinder, FAIA, Peter Scaglione, AIA, AICP, LEED AP, Stephen McHale, RIBA, LEED AP, Stanley Wong, AIA, LEED AP, Erik Chu, AIA, LEED AP, Yuni Wang, Allen Wong, P.E., Na Wei, Tadeusz Rajwer
 INTERIOR ARCHITECT: STUDIOS Architecture in association with Team 7 International
 STUDIOS TEAM: Thomas Yee, AIA, LEED AP, Marc

Pfenninger, AIA, LEED AP, Allan Lien, Benson Chen
 TEAM 7 INTERNATIONAL TEAM: Jack Tam, AIA, Andrew Tang, LEED AP, Catherine Carnady
 EXECUTIVE ARCHITECT: Xian Dai Architectural Design Group
 ASSOCIATE ARCHITECTS: CT Design Consultants; SWG Architects
 THEATER CONSULTANTS: Sachs Morgan Studio; The Shalleck Collaborative
 LIGHTING CONSULTANT: Architecture + Light
 ACOUSTIC CONSULTANT: JaffeHolden
 FAÇADE CONSULTANT: Arup
 CURTAIN WALL: Shanghai Jiesi Engineering Industrial Co.

Raves + Reviews

REVIEWS BY STANLEY STARK, FAIA

The Suburbanization of New York: Is the World's Greatest City Becoming Just Another Town?

Edited by Jerilou Hammett and Kingsley Hammett. Photographs by Martha Cooper
I have come to this book a bit late. But it is an important one for us to consider because it raises serious questions about what the post-industrial city is becoming and where it might be heading.

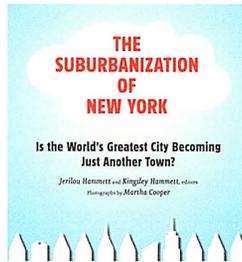
The 14 contributing authors – architects, planners, anthropologists, geographers, artists, journalists, and activists – are critical about how New York City is evolving. They see gentrification, globalization, commodification, and homogenization all adding up to suburbanization of the city. They express concern about Times Square as a theme park, generic street fairs, and the disappearance of local retail and its displacement by national franchises. The things they perceive as making New York unique are vanishing or being pushed out by other forces, particularly those of the marketplace, which are remolding the city and making it just like everywhere else.

Beyond the complaints and a nostalgia for what has been lost are some deep-seated anxieties. The authors fear that the unique, richly-woven fabric of the city's neighborhoods, small enterprises, and land uses is disappearing. As this vanishes, the city's diversity and ability to nurture young strivers, emerging families, creatives, and new enterprises – the social and economic ecosystem that sustains this great, vibrant city – are at risk of disappearing as well.

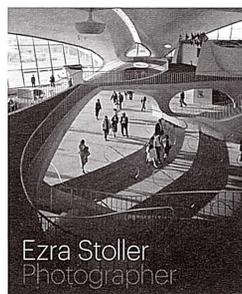
The industrial city has been tamed. Now we must cope with the realities and necessities of the post-industrial city. This book kicks open the door.

Ezra Stoller, Photographer

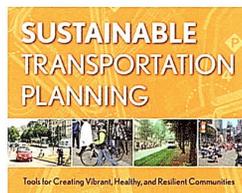
By Nina Rappaport and Erica Stoller
Ezra Stoller was the pre-eminent photographer of architect-designed buildings in the decades following World War II. His precise and beautifully composed photographs became the enduring images that shaped our perceptions of high Modernism. We know what Lever House, the United Nations headquarters, the Seagram Building, the Ford Foundation atrium, and many other iconic buildings look like because of his images of them. His photographs conveyed the one-time ideal story of the building.



New York: Princeton Architectural Press, 2007, 192 pp. \$24.95



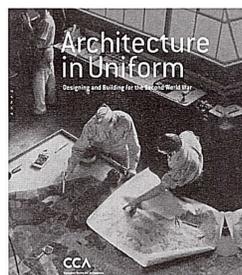
New Haven: Yale University Press, 2012, 288 pp. \$65



Hoboken, NJ: Wiley, 2012, 320 pp. \$95



Cambridge, MA: Lincoln Institute of Land Policy, 2012, 176 pp. \$50



Montreal/Paris: Canadian Centre for Architecture/Editions Hazan, 2011, 448 pp. \$50

Stoller's long career spanned from the late 1930s to the mid-1990s. Because of his continuing involvement with leading post-war architects, he acted as the documentarian of Modernism and its many variants. Thanks to his cross training in architecture and industrial design, he had multiple careers as a photographer, working for architects, developers, magazine editors, and corporations. His work included architectural, product, industrial, and scientific photography. The book is organized around essays by Erica Stoller (his daughter), Nina Rappaport, Andy Grundberg, John Morris Dixon, FAIA, and Akiko Busch, who look at different aspects of the photographer's career.

Stoller's work had an extraordinary range, power, and influence. This book demonstrates why.

Noted but Not Reviewed

Sustainable Transportation Planning: Tools for Creating Vibrant, Healthy, and Resilient Communities

By Jeffrey Tumliri

This is a primer and handbook on socially responsible transportation across multiple modes of urban transport. The focus is on tools to assess needs, develop solutions, and measure effectiveness. Case studies supplement the presentations.

Made for Walking: Density and Neighborhood Form

By Julie Campoli

This volume is intended to communicate everyday experiences of density, relate the values of density to the urban landscape and planning, and propose initiatives to reduce vehicular miles traveled. The discussions are supplemented by case studies.

Architecture in Uniform: Designing and Building for the Second World War

By Jean-Louis Cohen

A sweeping look at what architects on all sides of the conflict did during World War II, including the roles they performed and the types of facilities they designed. The premise is that this was a critical juncture in the emergence of Modernism.

Stanley Stark, FAIA, served as chair of the Oculus Committee from 2005 to 2007.



Alvar Aalto's 1964

conference center at the Institute for International Education is one of the city's relatively few design treasures by a foreign architect

BY JOHN MORRIS DIXON, FAIA

Alvar Aalto's architecture made its first impressive appearance in New York at his Finnish Pavilion at the World's Fair of 1939–1940. It was not until the 1960s that he made a permanent contribution to the city's design heritage at the headquarters of the Institute for International Education (IIE) on First Avenue, across from the United Nations. The IIE's mission focuses on programs for the international exchange of students, scholars, and information. Its building, designed by Harrison, Abramovitz & Harris, was already under construction when the organization was offered a 12th-floor conference center to crown its relatively unassertive office structure.

The donor was Edgar Kaufmann, Jr., who had studied at Frank Lloyd Wright's Taliesin, encouraged his father to commission Wright's Fallingwater house, and been director of the Industrial Design Department at the Museum of Modern Art. Kaufmann's choice of architect was most likely based on several factors: the impact of Aalto's Finnish Pavilion; the success of his first U.S. building, the 1949 Baker House dormitory at M.I.T.; and his achievements in the design of interiors, furniture, lighting fixtures – even door handles. Completed in 1964, IIE's suite of rooms was designed by Aalto with architect wife, Elissa.

The conference center was designed to accommodate up to 300 people for meetings, lectures, dinners, and various ceremonies. The irregularly shaped rooms display Aalto's characteristic angles and curves, in both plan and section. They include intricately detailed woodwork and prominent use of porcelain tiles. The dramatic main space rises in stages to a 22-foot-high expanse

of glass facing the UN and East River. Parts of the space can be closed off with sound-deadening sliding partitions, allowing for four simultaneous meetings.

Inserting these exceptional top-floor spaces into an already designed building required substantial changes to the structural and mechanical systems. Harrison's partner, Michael Harris, handled these revisions skillfully and sensitively.

In 1999 the IIE sold parts of the building, retaining its office floors but raising serious doubts about the fate of the conference center. Preservationists investigated possible reconstruction of the rooms elsewhere. But the close relationship of the complex to its position in the building and city largely ruled out its relocation.

In 2001 the center was proposed for designation as a New York City interior landmark, a move strongly opposed by the IIE, which cited the provision that landmarked interiors must be "customarily accessible to the public." Since the rooms were accessible only for events sponsored or approved by the IIE – as they still are – the Landmarks Commission had to back off, much to the dismay of preservationists.

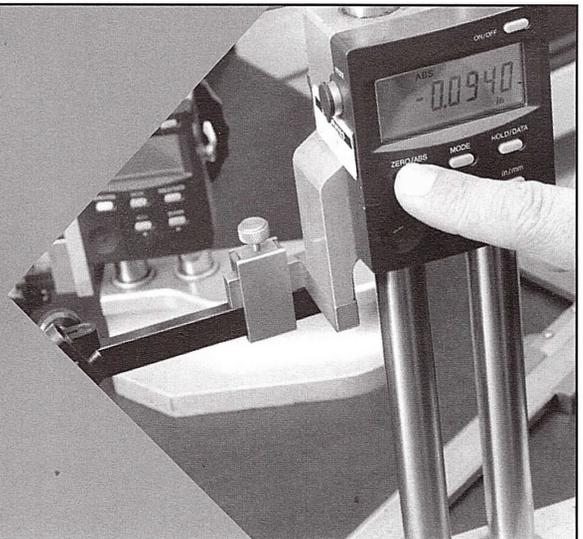
Meanwhile, the IIE had regained ownership of the conference center, by then in very poor condition. In 2002 the New York Landmarks Conservancy's Technical Services Center oversaw restoration efforts. The dividing doors were made operable again, plaster surfaces were returned to warm white, warped wood veneers were replaced, and curtains for the tall glazing were reproduced to original specs – but many elements were simply cleaned.

For an organization obligated to apply its funds primarily to its programs rather than its premises, the IIE has been a conscientious proprietor of the architectural treasure bestowed upon it.

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He continues to write for a number of publications, and he received AIANY's 2011 Stephen A. Kliment Oculus Award for Excellence in Journalism.



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LETTER FROM THE EXECUTIVE DIRECTOR

Lost Worlds

With a nod to Roman poet Juvenal's *Satires*, Shirley Manson of the alternative rock group Garbage declaims, "The world is not enough, but it is such a perfect place to start." Mayor Michael R. Bloomberg, chair of the C40 group of sustainable cities, has said, "Cities are where the future of the world happens first...in many places, that future has a hopeful face. In every corner of the globe, from Copenhagen to São Paulo to Hong Kong, city leaders are at the forefront of climate action." The mayor, lauded worldwide for PlaNYC's environmental strategies, spoke of the risks and high stakes, since cities are the primary source of activities that contribute to climate change. At the C40 World Cities Summit in Singapore last year, New York received the Lee Kuan Yew Prize for its efforts to find successful solutions to the challenges of high-rise, high-density living.

The future of architecture and global cities was discussed at a conference following the opening of the Center for Architecture almost 10 years ago. Called "International Practices Issues: Cross-Cultural Partnerships," the symposium was convened by Karen Plunkett-Muenster, AIA, then chair of the International Committee of the American Institute of Architects. Plunkett-Muenster spoke of the need to focus on collaboration, sharing her thoughts on what can be done across geographical boundaries. One speaker, Marilyn Jordan Taylor, FAIA, a former AIANY president, noted that "the best way to understand international practice is to see it as an intersection of cultures" requiring "a commitment to openness and difference." Steven Davis, FAIA, of Davis Brody Bond, replied that to find and work overseas, a firm must "understand the culture and environment well enough that the design makes sense within the local context."

More recently, Peter Marino, FAIA, said in his keynote speech at the 2012 AIA New York State Convention that work with distant clients is a function of empathy and comprehension. Marino advised those present to "speak the language. I got a job from Giorgio Armani, who speaks no English. My competitor spoke no Italian. No surprise that I won. Similarly, Yves St. Laurent spoke only one word of English, which turned out to be 'hello.' I spoke to him in French and got the job." Marino

related how a skeptical interviewer was disarmed by his answer to a pointed question about why Chanel didn't hire a French architect for its various projects around the world. Peter's reply: "I wasn't aware that talent had a nationality." Christopher Columbus was a Genoan, looking for the Indies while sailing for Spain. And Henry Hudson, a British subject, was flying the flag of the Dutch East India Company on his quest for the Northwest Passage to Asia.

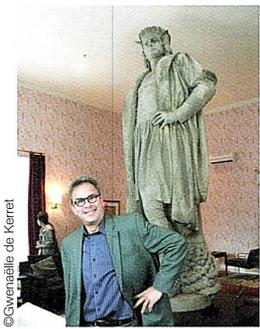
Superstorm Sandy has made us vividly aware of sea-level vulnerability from Atlantic Beach to Atlantic City. Much has been said about the need for change along the waterfront, and in our housing, infrastructure, building technology, zoning, and code language. The AIANY Committee on Design for Risk & Reconstruction (DfRR) orchestrated a strategic look at these issues in local, regional, and global contexts. Cities learn from each other, grow, and change – or sometimes, alternatively, disappear. DfRR Co-chair Lance Jay Brown, FAIA, describes how the subways in Hong Kong are safeguarded by thresholds that are six risers high.

Interviewed in the French newspaper *Le Monde* on December 20, Mexican writer Juan Villoro spoke of the Mayan calendar and its cycle of 144,000 days, approximately 400 years. Some thought the world would cease to exist at the end of the 13th *Baktun* the next day. Villoro dryly noted that the Mayans gave us the word "hurricane," but that nothing precluded the start of a 14th cycle.

Similarly, the stopwatch of the Bloomberg Administration ticks down to a dead stop at the inauguration of a new mayor in January 2014. Depending on who is elected, the city's environmental policy as we know it will not summarily end. But simultaneously thinking and working local can buy us more time. *Orbis non sufficit* – the world is not enough.

Rick Bell, FAIA
Executive Director, AIA New York Chapter

Correction: "But the fresh spring air has been swabbing my mental decks" – apologies to Kenneth Koch for the misnomer in "Last Words," Winter 2012 issue. —RB



©Gwenaelle de Kerret

Bell and Columbus on top of the world.

...there occurred portentous earthquakes and floods, and one grievous day and night befell them, when the whole body of your warriors was swallowed up by the earth, and the island of Atlantis in like manner was swallowed up by the sea and vanished...

—from *Critias*, Plato, 360 B.C.

The sea no longer was distinguished; earth appeared a vast and shadowy sphere, suspended in the black concave of heaven.

—from "The Daemon of the World," Percy Bysshe Shelley, 1816

In place of the old wants, satisfied by the production of the country, we find new wants, requiring for their satisfaction the products of distant lands and climes. In place of the old local and national seclusion and self-sufficiency, we have intercourse in every direction, universal inter-dependence of nations.

—from *The Communist Manifesto*, Karl Marx & Friedrich Engels, 1848

Index to Advertisers

ACCOUNTING

Grassi & Co. 46

APPLIANCES

GE Monogram Design 14
 Karl's Appliance Wholesale Division ... 46
 Miele, Inc. 10

ARCHITECTS

Noble Company 8

ARCHITECTURAL BAR GRILLES

Architectural Grille..... 22

ARCHITECTURAL HARDWARE

DORMA Americas 7

ATTORNEYS

Zetlin & De Chiara, LLP..... 8

AUDIO/VISUAL

Audio Video Systems..... 10

CLAIMS DISPUTE RESOLUTION

Zetlin & De Chiara, LLP..... 8

CONSULTING ENGINEERS

Edwards & Zuck, P.C. New York 40
 Severud Associates
 Consulting Engineers P.C..... 12

CONTINUING EDUCATION

Institute of Design and Construction.....21
 Pratt Manhattan..... 10

CORK FLOORING

American Cork Products Company ... 21

CUSTOM SHOWER DOORS

Mr. Shower Door Inside Back Cover

DESK SPACE FOR RENT

Gertler & Wente Architects, LLP 11

DRAWINGS/RENDERINGS/MODELS

Tenguerian Architectural Models 9

ELECTRICAL ENGINEERS

Edwards & Zuck, P.C. New York 40

ENGINEERING

Cosentini 22
 De Nardis Engineering
 Outside Back Cover
 Wexler and Associates 41

FAILURES/STRUCTURAL INSPECTION

Municipal Testing Laboratory Inc..... 38

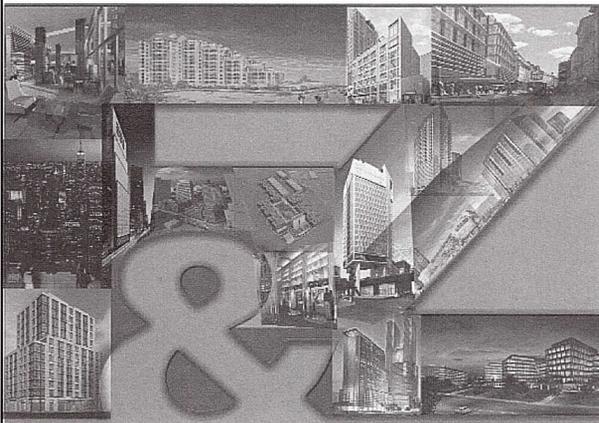
GENERAL CONTRACTORS

F.J. Sciamè Construction Co., Inc..... 3

GLASS

Pilkington North America 6
 Sage Electrochromics, Inc.
 Inside Front Cover

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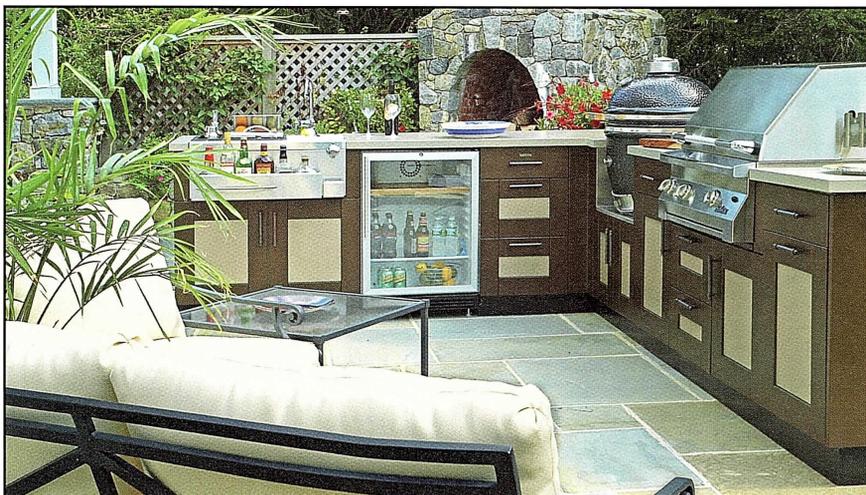
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Alphabetical Index

GLASS FILM

GlassFilm Enterprises 21

HAND DRYERS

ASI Group 9

INSURANCE

Design Insurance Agency Inc..... 21

Prosurance Redeker Group 7

INTERIORS

Noble Company 8

LAW FIRMS

Ingram, Yuzek, Gainen,
Carroll & Bertolotti..... 6

Zetlin & De Chiara, LLP..... 8

LIGHTING

Fine Art Lamps 45

Focal Point 5

Lee Filters USA..... 45

MECHANICAL ENGINEERS

Edwards & Zuck, P.C. New York..... 40

METALWORK

Ornamental Metal
Institute of New York 4

The Steel Institute of New York..... 16

OUTDOOR KITCHENS

Brown Jordan-Danver 40

PLUMBING

Noble Company 8

POLISHED CONCRETE

All Stone Restoration 7

PRINTING

National Reprographics, Inc..... 38

STAIRS

EeStairs America Inc..... 41

STRUCTURAL ENGINEERING

A Degree of Freedom 9

TESTING & INSPECTION SERVICES

Municipal Testing Laboratory Inc..... 38

TESTING LABORATORIES

Municipal Testing Laboratory Inc..... 38

UTILITIES

Long Island Power Authority 11

A Degree of Freedom
www.adegreeoffreedom.com 9

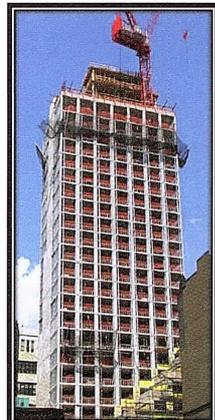
All Stone Restoration
www.allstonellc.com 7

American Cork Products Company
www.amcork.com 21

Architectural Grille
www.archgrille.com 22







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Shine a Light

How to throw light onto the right space using innovative design and technology

By Michele Keith

"All the world's a stage, and all the men and women merely players." When it comes to lighting, this has never been more true. As New York interior designer Vicente Wolf says, "Lighting a home is like lighting a Broadway play. When it's good, the décor is halfway there because it can help you to create different moods and emotions, add drama, accent what you want to bring attention to, and let other areas fade away." He adds it can bring a stronger sense of inventiveness to a space and, of course, help everyone do their share to protect the environment.

We recently spoke to a number of lighting operatives – purveyors, designers and manufacturers of both fixtures and control systems – to learn the latest about looks, usage, and the still nascent energy-efficiency technologies. A range of styles were highlighted, but two things everyone agrees on is the importance of saving energy and the key function lighting renders in decorating.

Past is Prologue

"Traditional motifs are coming back stronger than ever," says John Ehrlich, founder and president of The Federalist. "Clients see that when

chosen correctly, period pieces are fantastic in a contemporary home. And young people are discovering and loving them for the first time." Making them doubly desirable for this demographic, Ehrlich's American and European craftspeople make slight modifications, for example, layering a modern, polished-nickel finish on an 18th-century-type chandelier, or adding color to a metal, Napoleonic reproduction.

Josephine Lowry, manager of BellacorPro, is experiencing a variety of classics returning to prominence ... but with a twist. Retro-modern is one that combines a contemporary mien with a traditional material like antiqued

brass or an antiqued texture in gold, silver, or copper. Exposed incandescent bulbs, their filaments visible, are also winners. As for tracks, they've been advancing, she says, becoming more delicate – "no more big soup cans" – and versatile, supplying both directional and mood lighting.

Back to Nature

When it comes to artistic influences, Mother Nature reigns high on the list. At The Federalist, shafts of wheat are in; it's recyclables like driftwood and glass at BellacorPro; and one of the bestsellers at Fine Art Lamps is composed of a block of crystal river stones. For the Foundry, artisans forge life-like twigs of wrought iron for table-lamp bases; and one sees "stars" at Modulightor – light bulbs orchestrated into imaginative constellations using circuit board strips that conduct electricity without the use of wires in the fixture's body. Wood, metal, rocks, shells, fabric, and crystals get the nod from Marcia Exelrud, owner and principal of Bright Light Designs, who finds that, increasingly, clients are responding favorably to such materials in organic forms and green designs.



BellacorPro



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Artful Accents

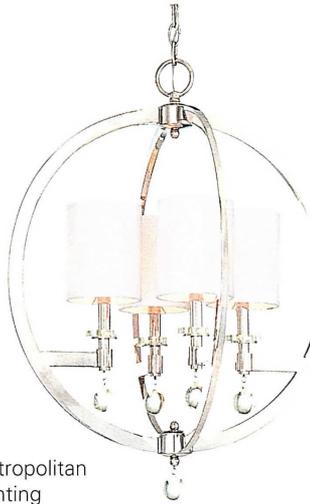
Fine Art Lamps has always considered itself a style arbiter, which serves it well now that here, as elsewhere, growing numbers of people are asking for “more of an art piece than simply a light source,” says John Pugh, vice president of sales. And with the clever ways Fine Arts Lamps has developed to hide the j-box, including within the back plate of a lamp, the sensation of “floating art” is possible. Silver dominates – people like its reflective quality – and gold and platinum are gaining ground. Strike-it-rich materials are clear glass and crystal because, he says, “they emit more light, carry a perceived, intrinsic worth, radiate beauty and depth, exude a nostalgic quality, and can last a lifetime.”

Blues and greens get the vote at Los Angeles-based Foundry, observes General Manager Evie Marcopulos. She also sees a resurgence in alabaster and a “new direction” with lighting being used as art or, as with her crystal-embellished selections, pure “eye candy.” At Lamps Plus Professionals, it’s drama and vibrant colors that count.

Nearly everyone finds customers better educated and savvier these days thanks to the Internet. They’re getting ideas there, says Lamps Plus Professionals’ Sales Manager David Gray, and in “commercial spaces where more and more I see pendants grouped en masse – a wonderful statement.” Individualization is key for his clients, with a favorite suggestion being one-of-a-kind lamp shades.

Modulightor’s Julien Aleksandres says its modular, components-based lighting system allows for continual “recreation and refinement.” Taking cues from architect

Paul Rudolph’s original vision, a new series of chandeliers and linear pendants is evolving. Polished chrome continues as a classically modern finish, but Aleksandres also sees an upturn in nickel, bronze, and golden-brass as designers spec fixtures for more traditional or transitional spaces.



Metropolitan Lighting

Joann Turits, showroom manager of Metropolitan Lighting, a division of the Minka Group, says, “People have a younger ‘eye’ these days and are leaning toward cleaner, transitional silhouettes. Our pendant lights embody this with polished nickel, a touch of Swarovski crystal, and linen shades – simple, not overwhelming.” The orb, she adds, is one of Metropolitan’s newest shapes, “popular in both polished and brushed nickel, with satin and matte brass picking up traction. People are asking for brass because of its warm glow and ability to appear contemporary, as well as traditional.”

People might be thinking younger, but many are also aging, which affects the industry. Chandeliers are trending smaller because baby boomers are downsizing, and everyone is keeping the older

population in mind as they consider wattage and glare.

LEDs ... Love ‘em or Leave ‘em

Still far from perfect, LEDs get mixed reviews from the experts. Some, including Gray of Lamps Plus Professionals, give them a thumbs-up: “They’re long-lasting, don’t contain mercury, which is good for the environment, are more efficient than incandescent and compact fluorescent bulbs, radiate little heat, and don’t attract bugs, making them ideal for outdoor use.”

Others do not. Sandra Liotus and Sir David Crampton-Barden, partners and owners of Sandra Liotus Lighting Design, never use LEDs due to their potential for rapidly diminishing lumen output, and, because LEDs are binned during manufacturing, there can be a discrepancy in color temperature from one batch to the next. Instead, they use their own patented, eco-friendly, fiber-optic lighting system, the Newport Flyer, that generates excellent high-color light, and removes all infrared and ultraviolet rays from the spectrum prior to transmission, essential for their bespoke lighting built almost imperceptibly into each particular environment.

LEDs are usurped by other bulbs at times. Modulightor, for instance, mindful of the art collections in some of its high-end clients’ homes, relies on high-performance krypton bulbs that block ultraviolet rays, are cooler, and have a longer lifespan than halogens.

End users are becoming more open-minded about LEDs as they learn that in addition to energy-efficiency, as Exelrud of Bright Light Designs explains, “LED technology allows for new possibilities



Kirigami: The Foundry

in fixtures' shapes among other aesthetic factors." According to Metropolitan's Turits, people want them because they can be connected to dimmers, and recent advancements have improved color portrayal. Decreasing costs and the fact that they're now being built with replaceable parts are also persuasive arguments. With changes occurring by leaps and bounds, however, education is essential. She's found excellent help with the LightSmart app.

So Many Laws, So Little Time

From coast to coast, legislation commands an ever-greater role in strategic planning. Difficult for sure, but perhaps why the Made in America sticker is becoming more frequently requested, as some de-

signers noted. Gray of Lamps Plus Professionals says, "We always have to stay abreast of new federal regulations dealing with light-bulb types and wattages, as well as the California Energy Commission's Title 24, which mandates precise levels of energy efficiency for indoor ceiling lights."

New York City has similar laws, according to Crampton-Barden of Sandra Liotus Lighting Design, noting the New York City Energy Conservation Code (NYCECC) and the Greener, Greater Buildings Plan requires energy audits, energy-efficiency reports, and verification that, new or renovation, buildings of a certain size conform to code. Another legal issue concerns plating, says Turits of Metropolitan Lighting. The U.S. Environmental Protec-

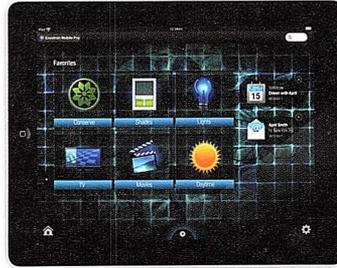
tion Agency put the kibosh on it due to problems with the disposal of hazardous chemicals and other deleterious aspects of the process.

Behind the Scenes

"There is little in life we can control, but light at work has become one of them," says Sam Gumins, president and CEO of Luxo. Leading the charge for better task lighting – as either the complement to or replacement for general ambient lighting – he offers a gamut of furniture-centric concepts with such attributes as internal reflectors that allow more controlled, more energy-efficient workspace lighting, and, pointing out the 360 model, asymmetric light distribution, which is the most eye-friendly. Direct and indirect lighting with various mount-

ing options and new methods guaranteeing excellent color rendering in glare-free environments are also on the menu. Dimmers are the norm, but while other companies are using motion or infrared sensors, Luxo prefers its automatic, nine-hour shut-off.

"The good news," says Eric Lind, Lutron Electronics' vice president of global specifications, "is the heightened value people are placing on energy efficiency. So now the challenge is to create other products, beyond dimmers, that save energy." Rising to the occasion, Lutron has a new line of occupancy/vacancy-sensing switches that automatically turn lights on and off, which reputedly can save up to 20 percent on lighting energy. Working



iPAD2: Crestron

with all bulb types and providing an ambient light detection feature, they are compact and come in a gamut of colors and finishes.

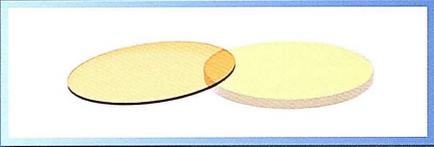
"Crestron manufactures home-automation solutions that integrate everything from lights to window shades to security on a single platform, creating the clean appearance and ease of use desired today," says Residential Market

Development Manager Richard Kurtzer. Hailing its mobile apps that allow remote control of a home's entire technology, new energy-conservation methods – daylight harvesting and photocell sensors are two – pre-sets, multiroom wireless systems, and tastefully crafted keypads and faceplate finishes, the company's solutions are customizable and scalable for every installation, new and existing.

Editor's note: This article was originally published in the Winter 2012 issue of ASID NY Metro's *Design* magazine.

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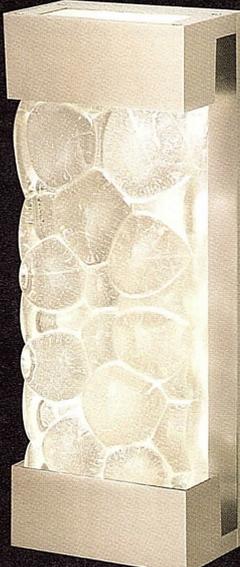
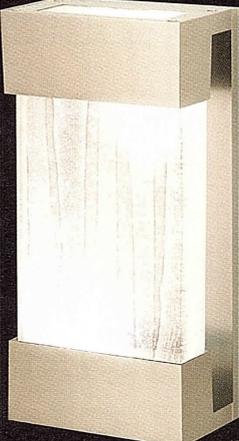


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ASI Group www.asigroup.us.....	9	De Nardis Engineering www.denardis.com.....	Outside Back Cover
Audio Video Systems www.audiovideosystems.com.....	10	Design Insurance Agency Inc. www.designinsuranceagency.com.....	21
Brown Jordan-Danver www.danver.com.....	40	DORMA Americas www.carolinador.com.....	7
Cosentini www.cosentini.com.....	22	Edwards & Zuck, P.C. New York www.edzuck.com.....	40

EeStairs America Inc. www.eestairs.com.....	41
F.J. Sciame Construction Co., Inc. www.sciame.com.....	3
Fine Art Lamps www.fineartlamps.speedsurvey.com.....	45
Focal Point www.focalpointlights.com.....	5
GE Monogram Design www.monogram.com.....	14
Gertler & Wente Architects, LLP www.gwarch.com.....	11
GlassFilm Enterprises www.glassfilmenterprises.com.....	21
Grassi & Co. www.grassicpas.com.....	46
Ingram, Yuzek, Gainen, Carroll & Bertolotti www.ingramllp.com.....	6
Institute of Design and Construction www.idc.edu.....	21
Karl's Appliance Wholesale Division www.karlsappliance.com.....	46
Lee Filters USA www.leefilters.com/architectural.....	45
Long Island Power Authority www.lipower.org.....	11
Miele, Inc. www.mielepressroom.com.....	10
Mr. Shower Door www.mrshowerdoor.com.....	Inside Back Cover
Municipal Testing Laboratory Inc. www.mtllab.net.....	38
National Reprographics, Inc. www.nrinet.com.....	38
Noble Company www.noblecompany.com.....	8
Ornamental Metal Institute of New York www.ominy.org.....	4
Pilkington North America www.pilkington.com.....	6
Pratt Manhattan www.pratt.edu.....	10
Prosurance Redeker Group www.ae-insurance.com.....	7
Sage Electrochromics, Inc. www.sageglass.com.....	Inside Front Cover
Severud Associates Consulting Engineers P.C. www.severud.com.....	12
The Steel Institute of New York www.siny.org.....	16
Tenguerian Architectural Models www.tenguerian.com.....	9
Wexler and Associates www.nwexler.com.....	41
Zetlin & De Chiara, LLP www.zdlaw.com.....	8

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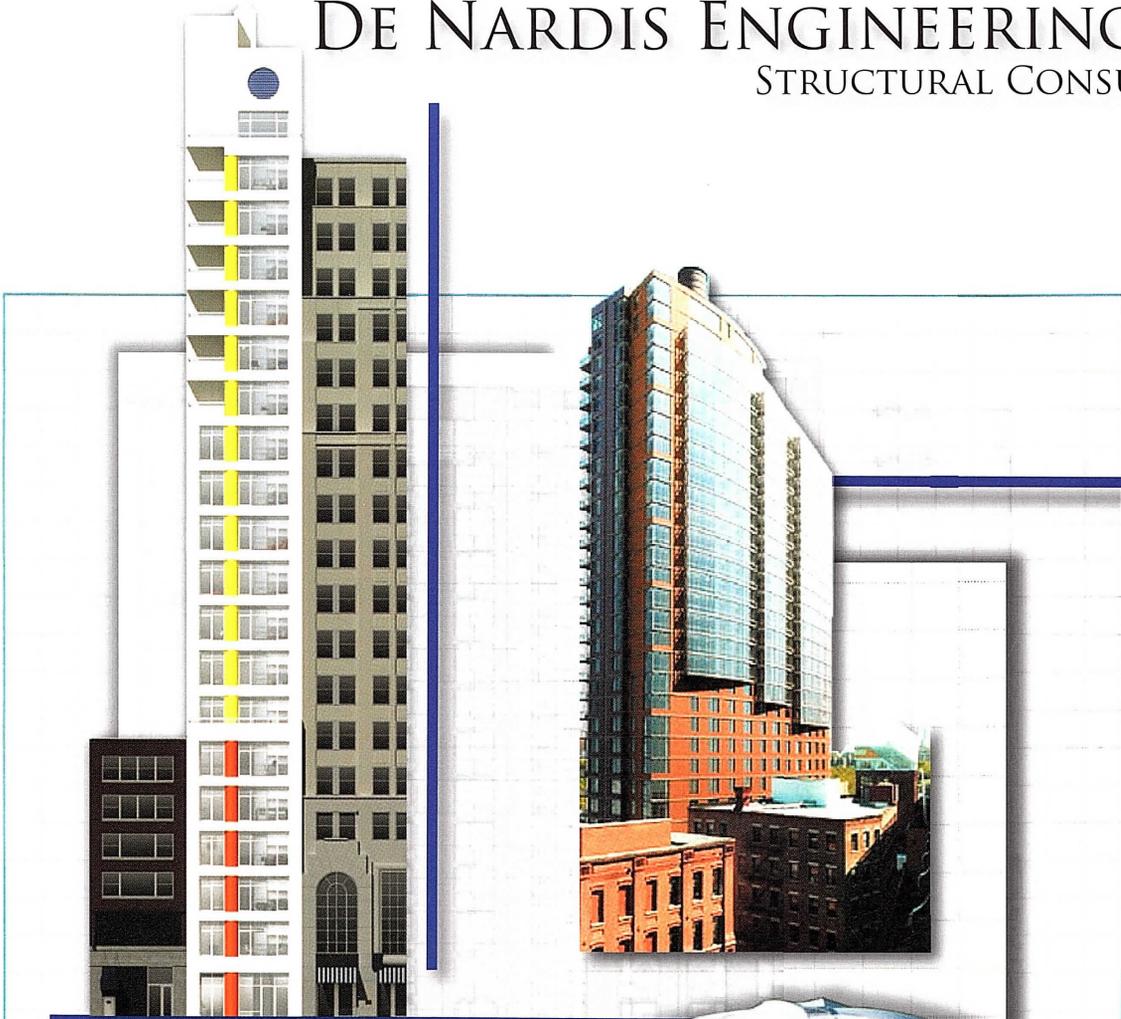
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