

# THE ARCHITECTS NEWSPAPER

## 05—3.23.2005

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## RECYCLING RETURNS TO THE CITY



When Mayor Michael R. Bloomberg released his Solid Waste Management Plan—a \$500 million proposal to overhaul the management of the city's recycling and garbage programs—in October 2004, the Department of Sanitation (DOS) issued a request for proposals for private firms to process the city's recyclables over the next 20 years. Hugo Neu Corporation, a scrap metal recycling company, won the RFP and is expected to finalize a 20-year contract with the DOS in late March.

The centerpiece of Hugo Neu's bid, a \$25 million recycling plant on Pier 30 in the

Sunset Park neighborhood of Brooklyn, was designed by New York-based architecture firm Weisz + Yoes Studio with RRT Design & Construction and Hugo Neu's in-house team. The design aptly features a number of environmentally friendly elements, such as the use of recycled materials wherever possible. "We're aiming for 60 percent of all construction materials to have recycled content," said Mark Yoes, principal of Weisz + Yoes Studio. Three sorting areas, devoted to metal, glass, and plastics, are covered with vaulted metal sheds that are

continued on page 7

PRATT ARCHITECTURE PROFESSOR ESTABLISHES LIGHT RESEARCH CENTER

## New Local Light Lab

Brent Porter, a longtime professor of architecture at the Pratt Institute, is establishing a lighting laboratory in memory of his daughter Christina, who died last month following a skiing accident. Light, which is a part of remembrance rituals

the world over, has been the focus of Porter's research for over 20 years. In particular, he has been studying the solar-oriented design of Machu Picchu. The lab will occupy 1,500 square feet in Pratt's new Steven Holl-designed addition in

Brooklyn, which will be completed in September.

The Christina Porter Lighting Laboratory has already received support from Prudential Insurance Company, which donated the three fiberoptic machines used in Philip Johnson's Times Square Development model; film location lighting services company Peter Yolles Productions, which contributed a floodlight for use in

continued on page 2



GWATHMEY SIEGEL-DESIGNED HIGHRISE WOULD BE TALLEST IN THE VILLAGE

## West Side High

In late February, the Related Companies filed plans with the Department of Buildings to replace the Superior Ink Company building at the corner of Bethune and West streets with a 104-unit, 225-foot-tall residential tower. Because the new building would require either a zoning change or variance, the project is sure to face opposition from community groups like the Greenwich Village Society for Historic Preservation (GVSHIP).

The Hudson River-facing block in question is currently zoned as M1-5 for light manufacturing, and has a maximum permitted Floor Area Ratio (FAR) of 1.0. The proposed tower

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CRADLE TO CRADLE COMPETITION WINNERS PREPARE TO BUILD

## COMPETITIVE EDGE



Winning design by Matthew Coates and Tim Meldrum

Architecture competitions are infamous for promising more than they deliver, often leaving behind glossy catalogues instead of buildings. Architects Gregg Lewis and Jennifer Smith hope to change that equation with Cradle to Cradle Home (C2C-Home), a sustainable housing competition for Roanoke, Virginia, that the pair have spent the last two years organizing. In mid-January, their efforts

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10-13

## LIGHTING THE WAY

NEW DEVELOPMENTS IN ARCHITECTURAL LIGHTING

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WIGLEY, KOOLHAAS, AND BOUMAN LAUNCH BIMONTHLY

## CRANK UP THE VOLUME

On February 28, dean of Columbia University GSAPP Mark Wigley, architect Rem Koolhaas, and editor-in-chief of Dutch magazine *Archis* Ole Bouman announced the release of a new bimonthly publication, *Volume*, scheduled to debut in March. "It's a launch. It's a countdown to a launch. It's a launch of what? We're not entirely sure," Wigley confessed to a capacity crowd of mostly Columbia students and faculty at Avery Hall's Wood auditorium. "It is an endeavor that defines itself by a single mantra—that architecture must go beyond itself."

Equal parts press conference and subscription drive, the event lasted nearly two hours, with each founder taking turns to critique the current state of architectural education (Wigley), practice (Koolhaas), and publishing

continued on page 2

From left: Michael Rock, Mark Wigley, Ole Bouman, Jeffrey Inaba, Rem Koolhaas



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THE ARCHITECT'S NEWSPAPER.VOLUME 03 ISSUE 5, MARCH 23, 2005  
THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES  
A YEAR, BY THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK,  
NY 10013. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
POSTMASTER: SEND ADDRESS CHANGES TO: THE ARCHITECT'S NEWSPAPER,  
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## EDITORS

There is a story—apocryphal or real—that the young Louis I. Kahn, the child of a stained-glass artisan, was so attracted by the color of coals burning green instead of red or blue that he reached into the fire to pull some onto his apron. They flared up, permanently disfiguring his face. His mother believed this experience placed her son in touch with his destiny to become an architect. (His disfigurement distanced him from other children, and he retreated into art.) Not many architects can claim such a dramatic encounter with light, but Kahn made light a central part of his designs, using it to divide space, create geometries, and deepen human experience.

Today architects have become engaged with light in a totally new fashion. A premium on natural light is still a given among architects, but technology has improved to the point where artificial light sources are more efficient, durable, responsive, and flexible than they've ever been. Post-digital architecture almost begs for its own lighting language—for example, precise pinpoints to accentuate complex forms, or computer-controlled systems that can morph a building's appearance depending on the time of day or use or historical moment. As Emilie Sommerhoff recounts in our feature (page 10), the way that architects at Amsterdam-based UN Studio and New York firm Peter Marino + Associates deployed LEDs in their recent projects—both, coincidentally, in Asia—steps away from the Times Square or Las Vegas approach, in which extravagant exterior lighting schemes effectively conceal poor architecture or make architecture disappear completely. In the case of UN Studio's Seoul Galleria West shopping mall, Peter Marino's Chanel building in Tokyo, and the revised New York Sports and Convention Center by Kohn Pedersen Fox (which Eva Hagberg writes about on page 12), light is an integral part of larger, thoughtful architectural and urban concepts. As it should be.

CATHY LANG HO AND WILLIAM MENKING

NEW LOCAL LIGHT LAB continued from front page sunlight and shadow simulation; and Libby Owens Ford, who will fund the acquisition of computer modeling programs that simulate natural and artificial lighting. The laboratory is soliciting donations; interested parties should contact Brent Porter in the architecture department at Pratt.

WILLIAM MENKING

CRANK UP THE VOLUME continued from front page (Bouman). Defining the architect as "first and foremost a public intellectual," Wigley intoned that "the figure of the designer must be redesigned now." His own objective for Columbia—to encourage exchange across departments and disciplines and to promote the idea of an architecture school as "a warehouse of information," "an incubator," "a distributor of intelligence"—coincides with that of *Volume* and inspired him to establish a new research lab, the Columbia Laboratory of Architectural Broadcasting (CLAB), listed as a cosponsor of the publication. Jeffrey Inaba, CLAB's director, spoke briefly about the lab's mission, which seems still undefined.

For his part, Koolhaas called the contemporary architectural office a "pathetic prison," arguing that while architects develop expertise in disciplines ranging from politics to economics to ecology, their expertise typically dies at the end of each project. Well-known for his own investment in research, he blamed architects for not actively soliciting the projects on which they work, and failing to find applications for "architectural intelligence" outside the traditional boundaries of the profession.

Bouman promised that *Volume* will extend beyond the traditional book or magazine format to include webcasts, events, objects, and debates. Michael Rock of design collective 2x4 is behind *Volume*'s form, described mysteriously by Koolhaas as "a sushi box." The first issue will include contributions from Beatriz Colomina, Matthew Stadler, and Laura Kurgan, as well as a bonus 80-page excerpt of AMO's European Union studies.

The ambiguity of *Volume*'s form and direction seemed, at least in part, intentional. Wigley described the role of its founders as curators rather than editors, while Bouman (going in for the hard-sell) encouraged students to become "a member of an intellectual community, part of an empire of ideas," for the special student rate of \$99, discounted from \$119. The price covers a one-year subscription, or six "issues, installments, performances, whatever you want to call them," in Bouman's words. PHILIP TIDWELL

## LETTERS

## THANK YOU

Thank you for writing and publishing your important article on the complications surrounding the selection of the Cafesjian Museum's architect ("Hotson Bests Himmelblau," AN 03\_2.16.2005).

Given how terribly Armenians have been brutalized by secrecy and policies made behind closed doors, it behooves us even above others to engage in all

community projects with transparency, openness, and the highest standards of professional and ethical behavior.

I hope your article will encourage those in our communities who are used to different modes of operation to reconsider and to see that their best intentions would best be served by predictable, professionally recognized procedures.

ANAHID KASSABIAN, CO-DIRECTOR  
LITERARY STUDIES PROGRAM, FORDHAM  
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## CORRECTION

In Vishan Chakrabarti's byline (Shoptalk, AN 03\_2.16.2005), we stated that he left the Department of City Planning in September 2004. In fact, he left in January 2005.

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## THE DARKER SIDE OF IKEA

We stopped shopping at Ikea when we looked around our apartment and realized that a large piece of furniture just shouldn't be an impulse buy. We also questioned the Swedish design giant's 2003 decision to demolish part of Marcel Breuer's 1969 Pirelli building in New Haven to make way for an Ikea parking lot (apparently, its commitment to design only runs so deep). But now there's something else to consider when one heads to the big box retailer: personal safety. As widely reported in the UK, pandemonium broke out last month when 6,000 overexcited homemakers, lured by such promotions as \$90 leather sofas and \$60 beds, overran the midnight opening of a new Ikea in north London. According to reports, punches were thrown, pregnant women fainted, and wooden mallets were swung about as crowds overwhelmed security guards and played tug of war with sofas. Nine ambulances were called, around six people were injured and many others suffered heat exhaustion. (Heat exhaustion? In London? In February?) This follows a more serious incident last September when, under similar circumstances, three people were killed and 16 injured at the frenzied opening of an Ikea in Jeddah, Saudi Arabia. Anyone who finds the most shocking part to be the fact that Ikea is in Saudi Arabia should note that it has stores in about 35 countries and counting. As it happens, we were chatting in Stockholm with the company's design chief, **Lars Engman**, just a day or two before the London stampede and found it amusing when he started complaining that design was looking the same in all parts of the world. When questioned about Ikea's possible role in this globalization, the otherwise jovial Swede responded, "No one is forced to shop at Ikea."

## CRANBROOK'S NEW HEAD

EavesDrop has learned that **Bill Massie**, currently an architecture professor at Rensselaer Polytechnic Institute, has been tapped as the new head of architecture at the storied Cranbrook Academy of Art in Bloomfield Hills, Michigan. "Bill will bring a new trajectory to the department through his very innovative work which combines new technologies with a strong aesthetic sensibility," the school's director, **Gerhardt Knodel**, told us. Massie, who starts his new post this summer, will take over from **Peter Lynch**, who announced his plans to leave in November, just before heading off for an American Academy in Rome fellowship.

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MVRDV LIGHT CLOUD COMBATS WINTER BLUES

## UP, UP, AND AWAY

If Rotterdam-based architecture firm MVRDV has its way, northern Europe's long, bleak winters may soon be eased with a little light. For four nights in early February, MVRDV orchestrated a test run of a light installation over the city of Tallinn, Estonia. Designed by architects Winy Maas of MVRDV and Veronika Valk of Estonia-based ZiZi and YoYo, along with lighting designer

Rogier van der Heide of Arup Lighting Amsterdam and lighting technician Jan Poot of Philips Eindhoven, the project was conceived at a workshop for young architects held at the Union of Estonian Architects in November 2004, and was funded by the city of Tallinn.

MVRDV hopes to recreate the project in cities across Europe to mitigate Seasonal Affective Disorder (SAD), a

form of depression brought on by light deprivation that affects 10 percent of northern Europeans each year. Said Maas, "The concept was to cover the sky with a dome of light that would give the city a level of safety and comfort even in the middle of the winter."

The design called for 500 meteorological balloons to form a canopy lit from below by 10,000 Philips ArenaVision high-pressure sodium floodlights. To intensify the reflection of light, the balloons were engulfed in a cloud of fog generated by smoke-emitting candles (like those used in the film industry), set on surrounding rooftops.

In an unfortunate turn of events, however, MVRDV's test run misfired. On opening night, 300 balloons flew away due to insecure groundings. With the practical lessons learned from the Tallinn test, MVRDV hopes that the next stop on the project's European tour will be London, in 2006.

GUNNAR HAND



COURTESY MVRDV

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Choreographer Alvin Ailey's credo—to bring dance to the street, to the people—has been realized in the dance company's new facility on the corner of Ninth Avenue and 55th Street. New York architects Iu + Bibliowicz designed an utterly transparent building, with expansive ground-floor dance studios abutting the sidewalk, and dancers and musicians inside charming anyone who passes by. Additional dance studios on the upper floors of the building—two volumes joined by a masonry circulation core—are also in full view of the street.

The dance center, which serves as rehearsal space and offices for the Alvin Ailey company, introduces a public dance and fitness program, the Ailey Extension, which offers classes in a variety of movements (ballroom, hip hop, West African, tango, salsa, yoga) to students of all levels.

Located at a busy intersection in a mostly residential neighborhood, the building is simultaneously neutral and distinctive. "We wanted to create a building that would energize the community without imposing chaos," said architect Carolyn Iu.



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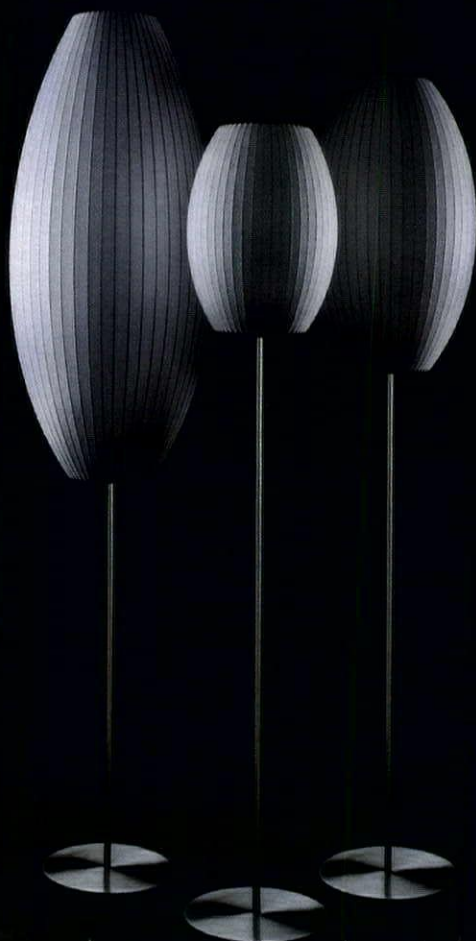
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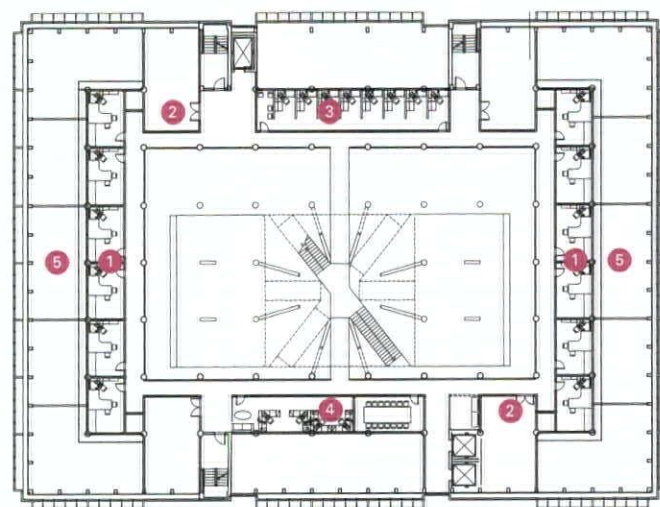
COURTESY RAFAEL VIÑOLY ARCHITECTS

Under the direction of dean George Ranalli, City College's architecture program has been growing stronger and, as if in recognition of that vigor, the school will soon have its first-ever dedicated building. Rafael Viñoly Architects' design takes a 132,000-square-foot, five-story modernist library and strips it down to its floor plates and columns, essentially cutting a huge hole in the middle to create a bright atrium.

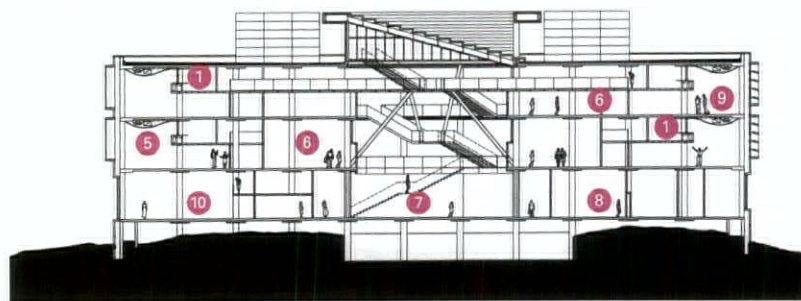
Double-height studios line the perimeter of the building on the second and third floors to take advantage of natural daylight. Aluminum louvers over the glass curtain wall on these two levels are calibrated to adjust for light levels at different times of day. More public areas, such as the exhibition space and a library, occupy the ground floor and radiate from the open atrium space, which also doubles as the primary circulation spine.

A series of bridges and stairways criss-cross the atrium, even though there are also straightforward staircases and elevators connecting each floor. Beyond getting around, students and staff can use the bridges as perches from which to overlook the crits happening below. For even grander views, there is a rooftop amphitheater with a vista of the whole campus.

- |                          |                        |
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| 2 mechanical             | 7 exhibition hall      |
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Typical faculty level



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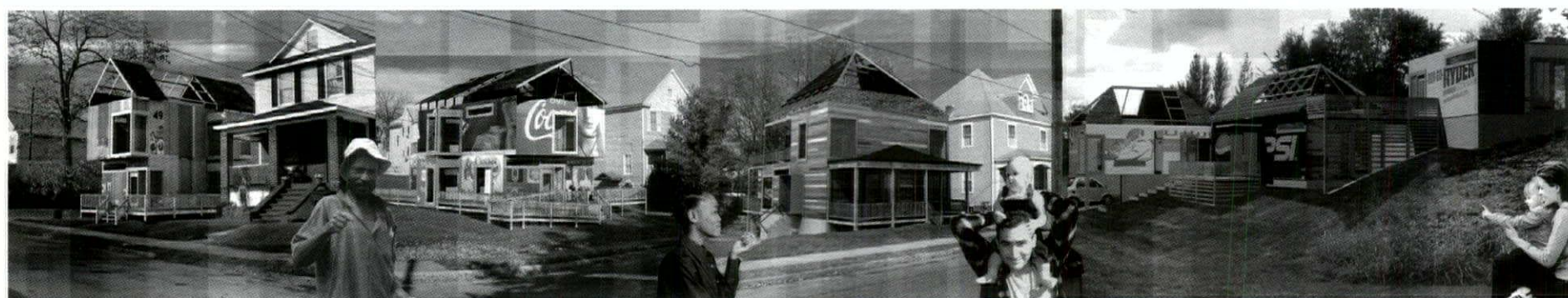
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COURTESY SEAN WHEELER

**COMPETITIVE EDGE** continued from front page began to materialize when eight winners in two categories—one for professionals and one for students—were selected, and at least three designs are on track for completion by October.

C2C-Home's design brief was based on William McDonough's anti-waste treatise, *Cradle to Cradle: Remaking the Way We Make Things* (North Point Press, 2002). The competition was conceived at a McDonough lecture Lewis and Smith orchestrated as a fundraiser for the Roanoke Council of Community Services in 2003. "At the time, there was almost no conversation about environmental design in southwestern Virginia," said Lewis. After the event, the council asked Lewis, Smith, and McDonough to help them plan a design competition for affordable housing. Since then, more than 40 public and private organizations,

companies, and individuals have contributed money, time, land, and materials to the cause. Lewis secured major grants from chemical company BASF, the city of Roanoke, and the Home Depot Foundation, as well as pledges of donated materials from James Hardie Siding Products and MechoShade. The Roanoke Redevelopment and Housing Authority donated two parcels of land, and two private companies, Old Southwest and Building Specialists, each donated one plot. McDonough served as a competition juror along with Daniel Libeskind, Alexander Garvin, Randall Stout, and Sarah Susanka.

In addition to prize purses of a few thousand dollars, the four C2C-Home student winners were offered on-site paid internships. So far one winner has signed on.

In all, the open competition drew more than 600 submissions from

41 countries. By and large, the winners are young and unknown. Two of the eight, including the first-place student winner, Sean Wheeler, a fifth-year undergraduate at Virginia Tech, focused on modular systems of recycled and recyclable materials. Wheeler's project incorporated materials readily available in the Roanoke waste stream, such as train car panels and billboards.

The first-place winner in the professional category, a Seattle-based design team led by Matthew Coates and Tim Meldrum, attempted to redefine the home as a creator of energy rather than a consumer. The team centered its design on a service stack sheathed in a photo-synthetic plasma skin capable of generating more energy than needed for a single family. (The technology, which harnesses power from photosynthesis in spinach, is still years away from practical application, so photovoltaics will

be substituted in the meantime.) The design also includes community gardens providing gray water storage and waste treatment for neighboring houses.

The first-place winners have not yet been tapped by developers to be built. Third-place professional winner Russell Ashdown and fourth-place student winner Robert Gay are now headed toward construction with the help of private developers. And Habitat for Humanity, which has been involved with the competition since its inception, is in the final stages of securing board approval to sponsor the construction of the second-place student design by Damien Linnen of Clemson University. Linnen adapted the porch, an architectural feature popular in Roanoke, to fit the principles of sustainable design. Habitat selected the project for its compatibility with the organization's capabilities and \$60,000

Sean Wheeler's first-place design incorporates recycled billboards.

budget, according to Karen Mason, executive director of Habitat for Humanity's Roanoke chapter. "If this project is successful, we will share the plans with other [Habitat] affiliates," she said.

Organizers hope that the other winning designs will be realized on a speculative basis by developers or with the help of additional sponsors. Better yet, they hope the competition will inspire similar efforts elsewhere. Lewis claimed that communities in Norfolk, Virginia; Minneapolis, Minnesota; Scottsdale, Arizona; New Haven, Connecticut; and even New York City have expressed interest in running their own C2C-Home competitions. "This is a prototype project," said Lewis. "It will have a life beyond what we're doing right now. What that life will be remains a question mark."

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## RECYCLING RETURNS TO THE CITY

continued from front page layered with photovoltaic panels. The design also includes an intricate wetland reintroduction scheme to filter the facility's run-off and gray water. Said Yoes, "We wanted the design to reflect the open cycle of recycling and highlight a new connection to the unused waterfront." To heighten nighttime visual appeal, Weisz + Yoes hopes to commission lighting artist Leni Schwendinger for an installation at the plant. The plant will begin construction this summer and is slated for completion in early 2007.

The Hugo Neu plant promises to bring further amenities to the Sunset Park community. The company plans to hire 100 employees locally as well as attract local manufacturers to process the plant's recycled commodities into saleable products. A visitor's center will provide tours of the plant, as well as education programs in waste stream management in an effort to discourage waste and promote recycling throughout the city.

The city now pays Hugo Neu, which was under a five-year contract, about \$51 per ton to unload recyclables, but their new 20-year agreement sets a ceiling price of \$48 per ton. The price would be tied to the commodities market, allowing even lower fees for the city when the demand for recyclables slows down. Robert Lange, director of the Bureau of Waste Prevention, Reuse, and Recycling at DOS, said, "A long-term recycling contract will enable private interests to build the needed infrastructure for recycling to continue in New York City."

The construction of the recycling plant has added environmental benefits for the city. Hugo Neu consultant Tom Outerbridge estimates that the Sunset Park plant will reduce the number of miles traveled by collection vehicles in the city by 60,000 per year. Hugo Neu plans to deliver recyclables by barge from retrofitted scrap metal plants in the Bronx and Long Island City to Sunset Park for processing. From there, processed recyclables would be shipped to a shipping distribution center in Clarendon, New Jersey, for export to international markets.

DOS is also currently seeking state and federal approval for a marine recycling transfer station on Pier 52, next to the Meatpacking District. The Environmental Defense Fund encouraged environmental artist Michael Singer to develop a generic model for such a facility, which has been presented to the DOS. The design is easily adaptable to different sites and includes solar panels, water recycling, and a recycling education center.

The DOS hopes to build the Meatpacking District facility by 2010, but its approval is complicated by its location in Riverbank State Park, EIS processes, and opposition from local residents. If and when the marine transfer station opens, Hugo Neu will then be able to barge recyclables from Manhattan to Sunset Park for processing.

GUNNAR HAND

Michael Singer's design for a generic DOS recycling transfer station



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## HINES COMPETITION SHORTLIST ANNOUNCED

On March 7, teams from the University of Colorado, Columbia University, Harvard University, and the University of Texas at Austin were selected as the four finalists in the third annual Gerald D. Hines Student Urban Design Competition sponsored by the Urban Land Institute (ULI). The site for this year's competition on the fringe of Salt Lake City, Utah, is reflective of the ULI's continued focus on the development patterns of suburbs. On April 1, the finalist teams will present their designs to the jury for final review. The winning team will be awarded a \$50,000 prize.

## 2005 WORLD EXPO: AICHI, JAPAN

The tradition of the World Exposition will continue this year from March 25 to September 25 in Aichi prefecture in Japan. Expo organizers are anticipating over 15 million visitors to exhibits from 122 countries. This year's theme is *Nature's Wisdom*, and the U.S. pavilion will include a multimedia show designed by the Burbank-based exhibition design firm BRC Imagination Arts highlighting the achievements of Benjamin Franklin.

## SYNTHESIS CITY

In February, Synthesis, a design firm based in Schenectady, New York, won an international competition to design a major development in Qidong, China, a city 30 miles north of Shanghai. The City Within a City competition challenged entrants to develop a plan for a 250-acre site in the heart of Qidong. Synthesis, in collaboration with Chinese firm CABR, is currently working on schematics for the project's 20,000 units of housing, as well as cultural and recreational amenities, office space, and shopping districts around a central open space. The project is slated for completion in 2008.

## ALASKA SELECTS ARCHITECT FOR CAPITOL BUILDING

On March 1, the Alaskan Capitol Design Competition jury selected Thom Mayne of Santa Monica-based firm Morphosis as the lead designer for a new Alaskan State Capitol building in Juneau. Mayne collaborated on the winning design with Mike Mense of Anchorage-based mmenseArchitects. The city of Juneau hopes to complete the project in time for Alaska's 50<sup>th</sup> birthday on January 3, 2009. The state's Capitol Planning

Commission is currently working with the state legislature and Alaskan governor to secure funding for the project.

## WEIDLINGER TO DESIGN STAPLETON, STATEN ISLAND

Mayor Michael R. Bloomberg announced the selection of New York-based engineering firm Weidlinger Associates as the lead team for the redevelopment of the Stapleton Waterfront in Staten Island on March 4. The work will center on the transformation of the closed Homeport naval base (See "Staten Island Upgrade," AN 20\_12.7.2004).

## AIA AND EPA COME TO AN UNDERSTANDING

At the AIA's Grassroots Leadership and Legislative Conference in February, the AIA and the Environmental Protection Agency (EPA) signed a Memorandum of Understanding (MOU) to strengthen the agencies' current cooperative working relationship. According to an AIA press release, "The EPA and the AIA are uniting in the goal of promoting development that sustains the environment."

**WEST SIDE HIGH** continued from front page would have an FAR of above 6.0, and so Related has applied to the city's Board of Standards and Appeals for a variance. If granted, it will preclude the need for a zoning change. According to Jesse Masyr, land use counsel for Related, the application is based on hardship due to soil condition of the site and the company's need to get a reasonable return from its investment, which would be almost impossible with a manufacturing use.

That does not satisfy GVSH's executive director Andrew Berman. According to him, the scale of the proposed development is completely inappropriate for the neighborhood. "We intend to fight it, and fight it hard," he said.

This waterfront stretch of the Village has seen plenty of residential development lately, most notably Richard Meier's three towers on Perry and Charles streets. In an effort to change the nature of the development in the area, the GVSH has filed a proposal with the Landmarks Preservation Commission to declare it a historic district. The area under consideration contains most of the blocks bounded by Horatio, West, Washington, and Barrow streets, with another section extending to Greenwich Street.

Related has hired Gwathmey Siegel for the Bethune Street project. The proposed tower reportedly looks similar to the almost-completed building at Cooper Square, also a Related-Gwathmey Siegel collaboration. When asked about the similarities, Masyr said matter-of-factly, "It's a Gwathmey building." **ANNE GUINEY**

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## AIA 2004 Design Award Winner



Architect: Daniel Goldner Architects  
Photo: ©2004 David Joseph

The new, state-of-the-art **Ironworker's Training Facility** in Long Island City, NY is a big winner — not only as a showcase for the talent and skill of the union members who helped build it, but for its architect, Daniel Goldner Architects, whose work recently won the American Institute of Architects New York Chapter 2004 Design Award.

While the facility's **form** has been recognized as achieving the highest aspirations of the design profession, perhaps its **function** — as a place where ironworkers develop the skills to help realize those design aspirations — is its greatest achievement.

For more details on this project, see the Project Showcase section of our website, [www.ominy.org](http://www.ominy.org).



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technology

# LEDs, the latest frontier in architectural lighting

## BRIGHT LIGHTS, BIG CITY

THOUGH ETHEREAL, LIGHT IS ONE OF ARCHITECTURE'S MOST IMPORTANT MATERIALS. WHETHER NATURAL OR ARTIFICIAL, LIGHT CAN ACCENTUATE ARCHITECTURAL GENIUS, MASK MISTAKES, GRAB ATTENTION, MAKE A PLACE FEEL SACRED OR SAFE. NEW LIGHTING TECHNOLOGY AND EDUCATIONAL PROGRAMS ARE KEYS TO KEEPING ARCHITECTURE'S SPARK ALIVE.



LEDs are everywhere, and not just in traffic lights and digital alarm clocks where they started several decades ago. LEDs, short for light emitting diodes, have been steadily making their way into architectural applications around the world. Until recently, LEDs were considered impractical for widespread use in large environments but the technology has improved dramatically—they're smaller and brighter, use less power, can be computer controlled, and cycle through all the colors of the rainbow—enticing more and more architects and designers to integrate them in their work.

Many manufacturers (even those that only recently incorporated the technology into their lines) have now made LEDs, if not a core component of their product offerings, part of their R&D. "We consider implementing LED technology for every new product under development," said Ted Chappell, president of New Jersey-based Erco Lighting, which did not bring LED-based products into its line until its 2002/2003 catalog.

The most common application of LEDs—many would argue to a fault—is in color-changing scenarios and as decorative details in a larger environment. "If I need a saturated color, I look to LEDs," said lighting designer Jim Benya,

principal of Benya Lighting Design in Tigard, Oregon, who is currently creating a midnight sky scene for a hospital MRI room with blue LEDs. Another lighting designer, Ken Douglas, principal of Illumination Arts in New Jersey, is embedding the light source into the façade of dark red brick building that lost its presence at night. "In our designs, we are using it mostly as a secondary aesthetic element, to add a little flavor or as a highlighting element," he said.

Color-changing capabilities exist with other lamps like metal halide, which was used by Horton Lees Brogden to light the Met Life building in New York City with stunning results. But Douglas noted, "With those lamps, there has to be a physical component moving around, or glass moving back and forth, or a color wheel, and every time you have a part that moves, you have a part that fails."

RGB fluorescent has traditionally been the source behind color-changing effects, and is still being used very successfully on certain projects, such as on the façade of the 41-story Deutsche Post tower in Bonn, Germany, designed in 2003 by Helmut Jahn. However, more designers like Darren Nolan, an architect with Peter Marino + Associates, which recently completed an eight-story building for

Chanel in Tokyo, turned to LEDs to illuminate its façade. "We made comparisons between fluorescent and LEDs, but issues of maintenance, heat generation, and consistency of color temperature convinced us to go with the latter," he said. The architects were also charmed with the ability of the LEDs, imbedded on the modernist glass and metal façade, to change light patterns each night, simulating for example Chanel's signature tweed. While the upfront costs of LEDs were higher, said Nolan, in the long run the architects felt LEDs would be more cost effective.

The extremely long life of LEDs makes them a particularly sound solution in situations where fixtures are hard to maintain. Paul Gregory, principal of Focus Lighting in New York City, specified LEDs for the new Semiramis Hotel in Athens, Greece, for example, for areas where limited space would have made it hard to replace other lamp types. Gregory, who collaborated with Karim Rashid on the project, felt confident in the choice, having used LEDs on the Morimoto restaurant in Philadelphia four years before, which he says has been extremely low maintenance and still looks good. "The questions is always, Can you do something complex and still have it look great in four years," he said. "Not with

Par cans [theater lighting]; not with MR16s."

While the overall lumen output from available LED sources remains low, there are extremely bright LED products for small-area applications, such as display cases or enclosed spaces. The technology is also ideal for low-light-level outdoor applications, like step lights and pavers, because the technology operates under a wide range of temperatures, unlike fluorescents which do not respond well to cold, and HID lamps, which do not start or extinguish immediately. Also, since they use few watts, LEDs can be solar or battery powered, which makes them appropriate to situations where uninterruptible power is important. Erco Lighting began its foray into LED-based fixtures with products dedicated to this application. "We marketed them as 'orientation' luminaires," said Chappell. "They serve as excellent marker lights for pathways as well as safety lights for entrances and step applications."

Since they do not radiate heat, LEDs work well in environments where heat may damage the object being illuminated—art or chocolate, for example. For this reason, task lamps are incorporating the technology, since users are generally in close proximity to the light source and can therefore be burned by it.

The Arketto lamp, which Luxo released in 2004, produces virtually no apparent heat and has a 50,000-hour life, according to the company. That LEDs do not produce any heat is a myth, however, according to Benya. "An LED does not radiate heat, which actually means it cannot cool itself in this way, but still has to conduct the heat away from the source. The higher the wattage, the bigger the heat problem." If an LED source is not cooled, he notes, it negatively affects light output and longevity. He believes this problem is the Holy Grail for the industry; if it can be resolved, then LEDs will enter more standard architectural applications like downlights and spots.

This and other shortcomings—low overall light output, cool white range (lacking the warmth of incandescents), high price—have kept LEDs out of mainstream architectural applications, but have also been the focus of manufacturers' research. For example, Color Kinetics recently introduced IntelliWhite, which offers an expanded range of temperatures. And, according to Dave Shepard, national sales manager with lighting manufacturer Luxo, which recently released an LED task light, the price of LED components seems to come down every six months or so. **continued on page 13**



COURTESY ARUP LIGHTING (OPPOSITE AND LEFT)

**Opposite and left:** UN Studio and Arup Lighting, both based in Amsterdam, teamed up to give Seoul's Galleria West fashion mall a dazzling, Paco Rabanneesque makeover. Concealing a nondescript 1970s concrete building is a layer of 4,330 frosted glass discs, shielding an equal number of LED luminaires. Each disc acts as a giant pixel; the building becomes a vast display screen. With Dutch company Xilver, Rogier van der Heide of Arup developed an RGB LED fixture that improves the color tone of the LEDs. **Below:** Chanel's new Tokyo headquarters, designed by Peter Marino, has a triple-glazed facade featuring view-controlled glass and LEDs that enable the building to be completely transparent by day and lanternlike at night. The building has art director who programs different patterns for the facade.



COURTESY PETER MARINO + ASSOCIATES



urbanism

# a lighter, brighter Jets stadium



COURTESY L'OBSERVATOIRE INTERNATIONAL

As the battle over the development rights of the Hudson rail yards enters its next phase (March 21 was the MTA's deadline for competing bids), the most prominent contender and mayoral favorite, the New York Jets, unveiled a revised design for its proposed New York Sports and Convention Center (NYSCC) that brightens and softens Kohn Pedersen Fox's (KPF) original scheme.

KPF's first try was a clunky, closed box plunked down between 31<sup>st</sup> and 33<sup>rd</sup> streets, split by a central axis that ran down 11<sup>th</sup> Avenue. The Municipal Art Society (MAS) put its carefully considered two cents in, and the architects listened. In the revised design, the structure's height is reduced by 120 feet. The wind turbines that were supposed to line the rooftop were also elimi-

nated. Shrinking the structure improved it, but it was still a big awkward box.

"One of the initial driving forces in the new design was the Municipal Art Society's desire to create a strong axis on 32<sup>nd</sup> Street," Bill Pederson said. "They felt that the plan would be strengthened by a strong east-west orientation." The architects responded by creating an asymmetrical façade and reorienting the complex toward a new pedestrian-friendly entrance plaza on 11<sup>th</sup> Avenue, a planned retail corridor.

The most dramatic revision by far, however, involves the skin of the building. The designers have wrapped the core volume in a translucent glass veil, giving the structure the appearance of floating.

Toronto-based graphic designer Bruce

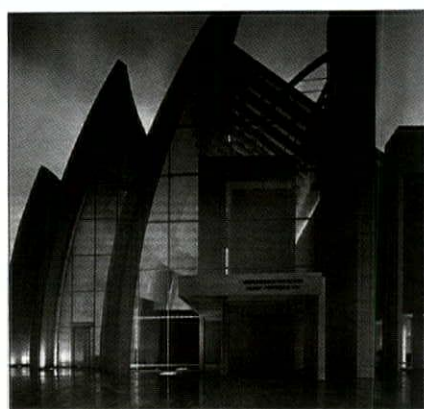
Mau, originally brought in to develop wayfinding and graphic imagery, got into the collaborative design spirit and contributed by conceptualizing the entire 60,000-foot exterior surface as a single image, with each 6-by-12-foot pane of glass dotted alternately with translucent and transparent film. "If you think about a pane of glass as a pixel, you can make an image that reads on an urban scale," Mau said. "From far away, it's very soft, light, and diaphanous; on an intimate scale it's very pop and graphic."

The Jets' desire to make the project less monolithic and more appropriately scaled to the neighborhood is furthered by the contribution of lighting designer Hervé Descottes, founder of New York-based L'Observatoire

International. "We wanted to work with different degrees of transparency," said Descottes, discussing the wrap-around LED screen to be installed at the structure's ground level. The lighting designer envisions seven distinct lighting schemes that can be deployed, changing the building's profile from day to night and event to event. At times, the stadium would reflect the Hudson River, while at others it would shoot two beams of light—one straight into the sky and one right into New Jersey—to communicate game-day excitement. "It's subtle but strong signage," he noted.

Will the NYSCC's inventive use of media and light be enough to win over its objectors? Time will tell.

EVA HAGBERG IS A NEW YORK-BASED WRITER.



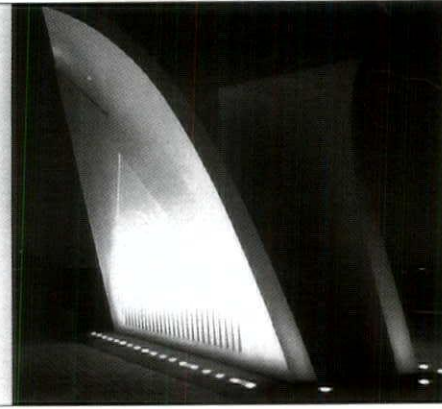
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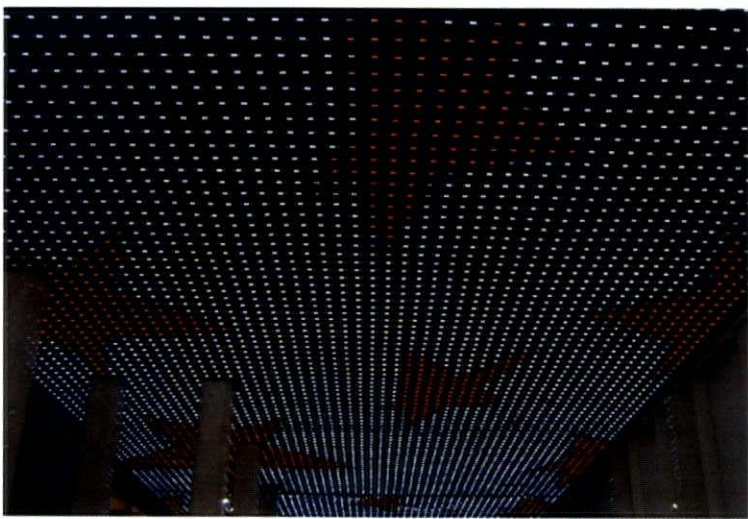
continued from page 11  
He notes that the industry is currently in the middle of a pronounced decrease.

"I've never seen a technology in our field evolve so much over so short a period of time," said Benya. "Every time you stop and take a snapshot, remember that what you specify today is going to become obsolete faster than the computer you just bought." This is in direct conflict with what Benya considers the purpose of architectural lighting—to design something permanent and durable. "We call them light fixtures for a reason," he said. He maintains a healthy skepticism toward LEDs, pointing out that when the source does fail, it often means the entire system must be replaced, not just a "bulb." The diodes need to be soldered or otherwise connected to a complex

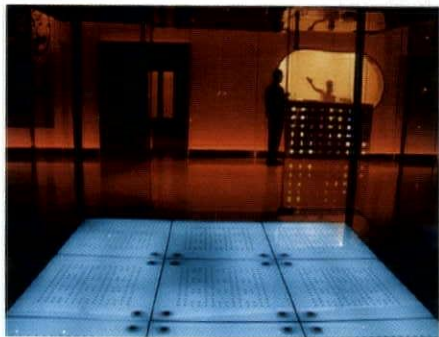
electrical system; when one goes, the entire lighting system may have to go. "It's a monumental paradigm shift," he said. "A luminaire is now a throwaway wrapper around an expensive light-bulb, as opposed to the other way around."

Perhaps indicative of how far LEDs have come is that primary complaint about the technology from designers is not about their performance, but about their architectural applications. "My criticism is about how the technology has been used in the last few years," said Douglas. "In the early 1990s, everything had to be MR16s; it didn't matter whether they were the right fixture or not. LEDs are like that. People are making things flash and dance even if it isn't a building that should be doing that."

**EMILIE W. SOMMERHOFF IS THE EDITOR-IN-CHIEF OF ARCHITECTURAL LIGHTING.**



Paul Gregory of Focus Lighting worked with David Rockwell on FAO Schwarz's renovation, which features a ceiling with 80,000 LEDs that can be programmed into different patterns (above). Gregory also worked with Karim Rashid on the Semiramis Hotel in Athens (right), where LEDs work with colored glass for decorative effect.



JENNIFER ALEXANDER / COURTESY FOCUS LIGHTING J. P. LIRA / COURTESY FOCUS LIGHTING

education

# Parson's MFA in lighting, the nation's first to incorporate design

When Peter Wheelwright took over as chair of the architecture department at Parsons in 1999, he also inherited an ailing Masters of Arts program in lighting design. Shortly thereafter, the proverbial light bulb went off: Why not take advantage of the inherent synergy between the three fields in the department—architecture, lighting, and interior design—and at the same time extend the depth and breadth of the study of lighting design, which historically has lagged behind as an academic discipline?

Parsons has been a leader in lighting design since 1975, when Jim Nuckolls, a pioneer in both the practice and education of the discipline, launched the first incarnation of its MFA. Originally, the program was an appendage of the continuing education department. In the early 1990s, it joined the architecture program, yet after a decline in student enrollment, the school decided to turn it into a vocational one-year Master of Arts degree in 1998.

Wheelwright began the revamp by hiring the program's first full-time director, Joanne Lindsley, who had been the president of the International Association of

Lighting Designers, and then resolved to transform the degree back into a two-year MFA with a fresh slant. The resulting program, which kicked off its first semester last fall at full capacity with 24 matriculated students, puts lighting design and architecture students in the same studio space. They share faculty as well as history and theory courses, and even work in tandem on the same design projects. "It's radical for an architecture program to have such a strong relation to lighting design," said Wheelwright. "Although they think they do, few architects today really know how to design with light."

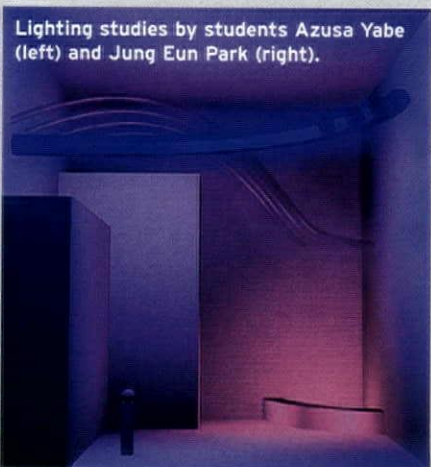
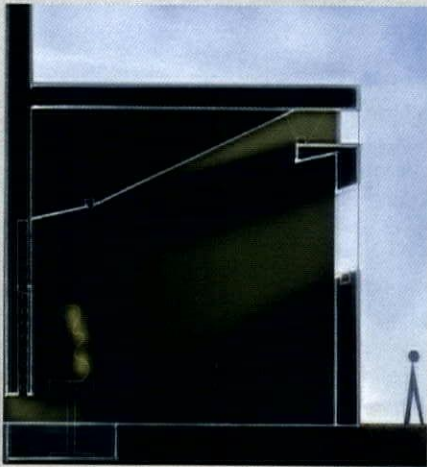
Key players in launching the new MFA are David Lewis, director of Parsons' graduate architecture program and a principal of Lewis.Tsurumaki.Lewis, and lighting designer Linnaea Tillett. The program's advisory board includes lighting designer Paul Marantz of Fisher Marantz Stone. Since Lindsley left the program in 2004, Wheelwright has served as acting director, while talks of a search for a new head are in development. Said Wheelwright, "The new MFA needs an academic to run it, someone who understands the relationship of design to social practice."

Extending his theory that cooperation

yields greater benefits for related disciplines, Wheelwright has widened his students' access to educators and facilities by networking with Parsons' main competitor in the field, the Lighting Research Center at Rensselaer Polytechnic Institute (RPI). "RPI is doing something very different," he said, explaining that their Master of Science is focused more on scientific research and development. "They're inventing light bulbs; we're designing. So we've begun to strategize linkages." Students from Parsons have already visited Rensselaer, and RPI faculty members have given lectures at Parsons.

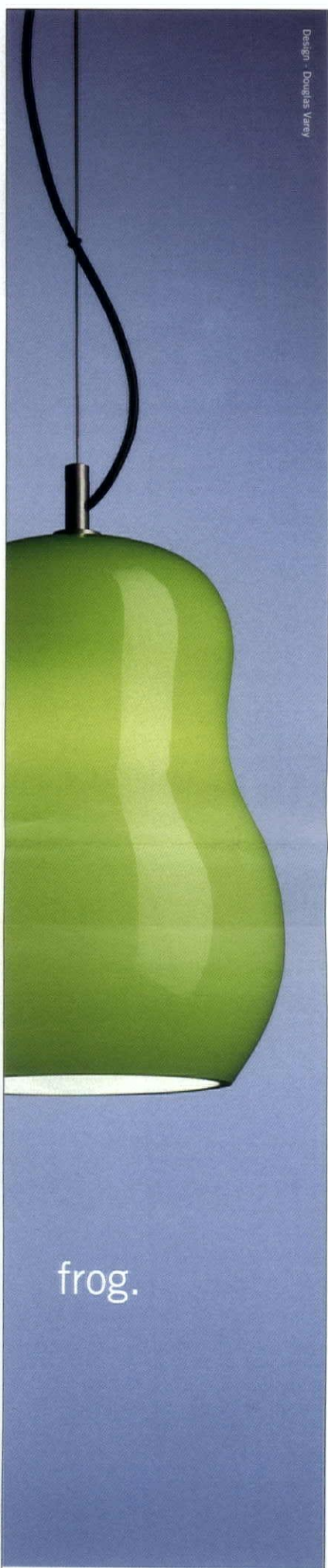
Most other lighting design programs in the U.S., such as those at Illinois State, Florida State, and Carnegie Mellon, are concentrations within their schools' theater design departments. Wheelwright believes that Parsons is embarking on a program that is unique. "I hope [this year's class] will be the first batch of students trained in the history and theory of lighting design, who will look at light from a phenomenological point of view, as well as learning its mechanics and techniques. If we do that," he claimed, "We'll be doing what no one else does."

**ANNA HOLTZMAN IS A NEW YORK-BASED WRITER.**



Lighting studies by students Azusa Yabe (left) and Jung Eun Park (right).

COURTESY PARSONS SCHOOL OF DESIGN



Design: Douglas Verdy

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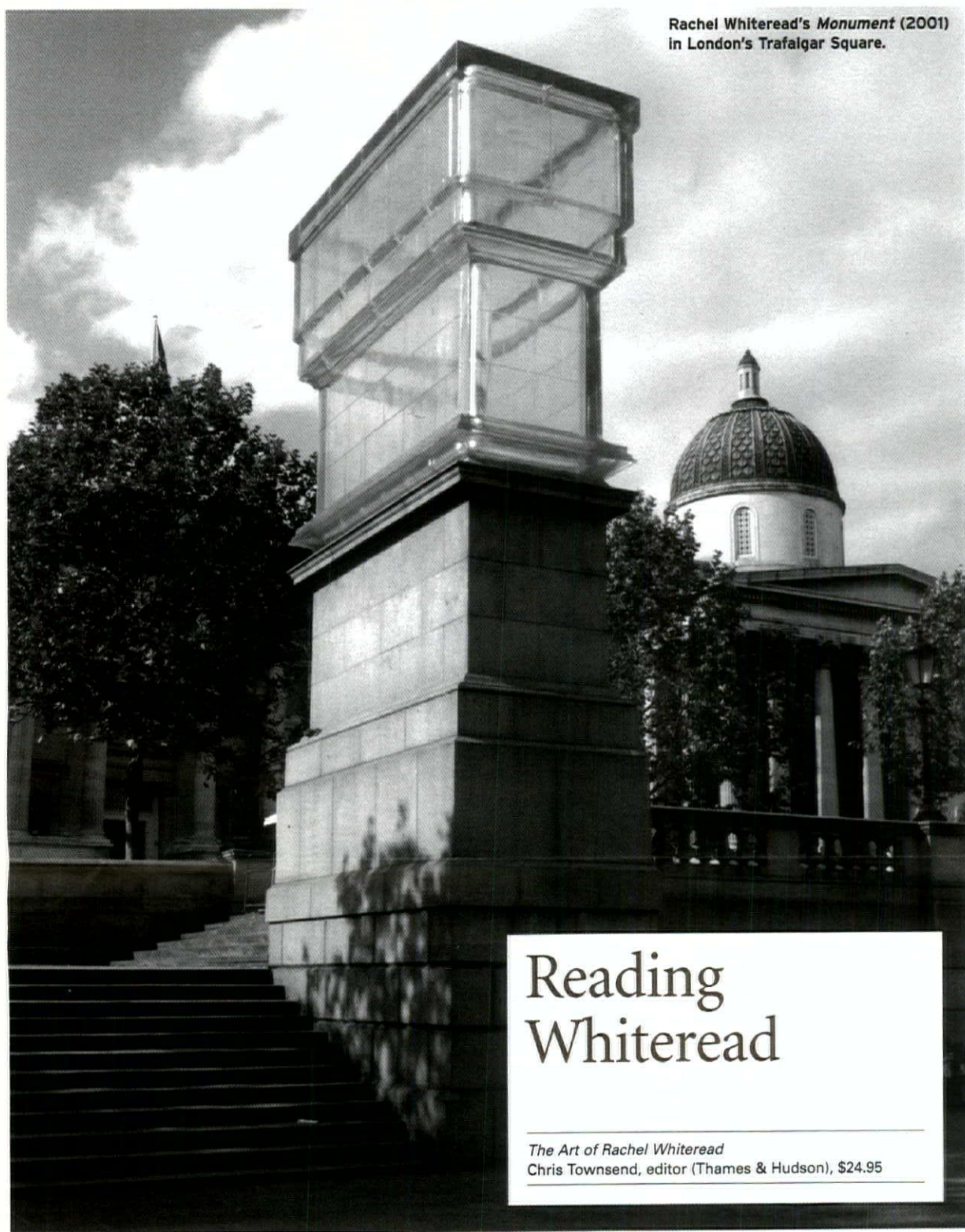
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Rachel Whiteread's *Monument* (2001) in London's Trafalgar Square.

## Reading Whiteread

*The Art of Rachel Whiteread*  
Chris Townsend, editor (Thames & Hudson), \$24.95

When Rachel Whiteread's *House* was unveiled in 1992, the uproar was as unexpected as it was ferocious. A full-size cast of a Victorian house slated for demolition in a working-class neighborhood in east London, *House* was a logical outgrowth of Whiteread's earlier casts of interior spaces and architectural forms shown in galleries and museums, none of which had caused any consternation. But something about the project engaged the public's anger and affection. The academic debate *House* fueled has continued to this day, and is crystallized in *The Art of Rachel Whiteread*, a paperback collection of eleven critical essays, peppered with 50 full-color prints.

The first scholarly publication covering the full range of the artist's work, the book of essays explores a span from Whiteread's domestic pieces of the late 1980s to her mid-career public works including *Water Tower* (1998) in New York, *Holocaust Memorial* (2000) in Vienna, and the more recent *Monument* (2001) and *Room 101* (2003). The collection focuses on Whiteread's role in the art historical context of post-minimalism, and the political acuity of her work.

Whiteread is remarkable for her ability to materialize everyday, human, often poignant subjectivity as it is situated within (and constituted by) specific architectural spaces and social institutions. She achieves this sense of the personal within overwhelming political contexts, in which individual lives are easily eclipsed by both historical erasure and by later memorializing efforts.

*The Art of Rachel Whiteread* lacks the immediacy of the art it describes, but not the subtlety. Editor Chris Townsend's description of Whiteread's intervention in the history of historical memory balances concept and aesthetic, much as Whiteread does herself. Townsend points out that it is the "elements of the archive" that determine who we are—the accumulations of discourse and its material effects, predicated on power, as famously conceptualized by theorist Michel Foucault. Whiteread gives a deceptively simple form to these shifting forces and in doing so, reveals the dynamism within the politics of memory. As Townsend puts it, "Only by engaging with their complexity might we begin to see, and inhabit, both our own place in the world, and the spaces and rights of others who we can't otherwise see, who we brush against at best; at whose forms, when we collide, we can only guess."

A welcome addition to existing publications about the artist, *The Art of Rachel Whiteread* joins *The Art of Tracey Emin* and *The Art of Bill Viola* in a loosely conceived series edited by Townsend and published by Thames & Hudson. Two essays in the book will be of particular interest to architects: Melanie Moriño's "Moving On," a look at minimalism and the Anarchitecture group in the context of Whiteread's later innovations; and Angela Dimitrakaki's "Gothic Public Art and the Failure of Democracy," an in-depth discussion of the social and political issues raised by *House*. At an average length of twelve pages each, these essays are both scholarly and accessible.

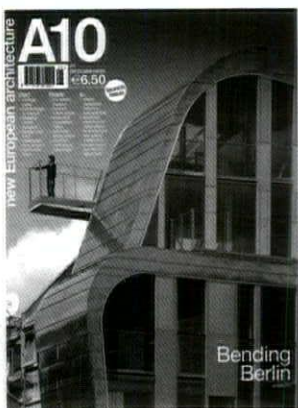
ALLISON FARROW IS AN ARTIST-IN-RESIDENCE AT BAX/BROOKLYN ARTS EXCHANGE.

## A STRONGER EURO

*A10: New European Architecture*  
www.a10magazine.com  
One-year subscription (6 issues), €36

Europe's output of architecture magazines—many of them internationally distributed and printed in English or with English translations—is massive compared to that of the United States. For example, Italy alone produces six architecture magazines of note (*Domus*, *Casabella*,

*L'Arca*, *Abitare*, *Lotus*, *Ottogono*) and the UK has four (*Building Design*, *Architect's Journal*, *Blueprint*, *Architectural Review*), despite the fact that both countries have far fewer architects than the 100,000 served by *Architectural Record* and *Architecture* in the U.S.



Europe is gaining yet another voice, *A10*, edited by Hans Ibelings. The Dutch editor, author, and curator aims to distinguish his bimonthly publication, which debuted with a December 2004/January 2005 issue, as a truly European magazine, departing from the approach

of *Domus*, *L'architecture d'aujourd'hui*, *Architectural Review*, *Bauwelt*, as well as *Architecture*, to name a few, whose content is often perceived as either too linked to the national point of view of the magazine's staff or too attuned to the international activities of celebrity architects. By contrast, *A10* "has deliberately rejected coverage of the entire world in favor of detailed coverage of one continent [which has] the highest density of interesting architecture," according to its website (www.a10magazine.com).

Ibelings has assembled a European network of editors to guarantee a more pluralistic, non-national mentality. He also promises that his

magazine will have a more expansive approach, reaching beyond the usual famous names to discover what young and emerging architects are doing. Judging from the first issue, *A10* delivers what it promises, presenting buildings from all over Europe designed for different functions, conceived for different contexts, and structured by different formal approaches. Among them are a shopping center in Budapest, a car park in Lisbon, a fire station in Nanterre, a school in Zurich, a library in Lisbon, a mixed-use building in Berlin, and a museum in Tallin, an apartment and veterinary practice in Luxembourg, a university library in the Azores. Incomparable as they are,

put together these buildings express a European vitality deepened by a sense of serendipity. Most refreshing is the publication's tacit acknowledgment that it's too early to canonize or categorize the works of budding talents.

The first issue of *A10* also features an interview with Sam Jacob of FAT, an iconoclastic young English firm; and a guide on recent Sicilian architecture, a place missed by other magazines despite its interesting recent design developments. The latter is a sign of a cultural geography redefined by the digital revolution, where periphery is no longer periphery.

LUIGI PRESTINENZA PUGLISI IS AN ARCHITECTURAL CRITIC. HE TEACHES AT THE UNIVERSITY OF ROME.





COURTESY LMAKPROJECT

# EATING ARCHITECTURE

Emily Katrencik: Consuming 1.956 Inches Each Day For Forty-One Days  
LMAKproject, 60 North 6th Street, Williamsburg. Closed February 27

Emily Katrencik's project *Consuming 1.956 Inches Each Day For Forty-One Days* consists of her eating a rectilinear hole into the wall of LMAKproject's Williamsburg gallery, opening a view towards the gallerist's living quarters. The work is intended to resist set environments by breaking through them, opening up a space for the reformation of oneself.

Using the realm of architecture both literally and symbolically, Katrencik's deadpan action-based art philosophy also chews through contemporary art historical precedents, such as the work of Bruce Nauman, Gordon Matta-Clark, Rachel Whiteread, Janine Antoni, and Marcel Duchamp, whose voyeuristic peep show *Étant Donnés: 1° La Chute D'eau 2° Le Gaz D'éclairage* (Given: 1. The Waterfall, 2. The Illuminating Gas) is evoked by Katrencik's creation of a view into a dimly lit, sometimes populated, utterly unexpected *mise-en-scène*.

In contrast to the works of most of these artists, Katrencik's performance is most intent on making structures disappear. In fact, she internalizes architecture without any concern for the byproducts of ingestion—unlike Piero Manzoni, who canned his feces and labeled them art. The

notion of what is public and what is private is explored in the very act of eating, affecting the installation: Katrencik cannot consume architecture continually during gallery viewing hours and says that she can become self-conscious while eating when viewers are present, so a DVD plays a continuous, close-up, black-and-white image of her performance, accompanied with a loud soundtrack.

Sensitive viewers should brace themselves: teeth on wallboard can produce a visceral effect similar to that of fingernails on a blackboard. The gallery also includes an unvarnished wooden shelf on which sits a homemade loaf of bread with some slices cut from it. The words "contains drywall" are tool-cut into the shelf. This author was offered a fresh, warm piece of the tasty bread topped with a daub of butter, and began to chew and swallow it, joining the artist in the act of making architecture vanish.

**ROBERT THILL IS A NEW YORK-BASED WRITER WHO RECENTLY WROTE ON INTELLECTUAL PROPERTY AND ART FOR LEONARDO: JOURNAL OF THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCE AND TECHNOLOGY (MIT PRESS).**

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French conceptual artist Yves Klein is best known for patenting the color International Klein Blue and directing women as living paint brushes in body paintings he called "anthropometries." But Klein was also engaged with architecture, as a new show at Storefront for Art and Architecture proves. Curated by Francois Perrin, *Air Architecture* explores Klein's vision of an architecture constructed of the pure energy in nature's elements: fire, air, and water. Klein proposed climate-controlled cities enclosed with "roofs of flowing air," where "the inhabitants live naked...the former patriarchal structure of the family no longer exists... [and] the community is perfect, free, individualistic, impersonal." The show features drawings, texts, photography, sculpture, and film from the Yves Klein Archive in Paris, and includes Klein's collaborations with architects Claude Parent and Werner Ruhnau, such as the Fire Wall Experiment at the Kupperbusch Factory in Germany in 1958 (left).

**Yves Klein**  
**Air Architecture**  
Storefront for Art and Architecture, 97 Kenmare Street  
Through April 23

COURTESY STOREFRONT FOR ART AND ARCHITECTURE

**Sheila Levrant de Bretteville**  
**One Woman's View**  
1970–2005: Woman's  
Building, Agradito, HEAR US...  
5:30 p.m.  
Columbia GSAPP  
300 Buell Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**Jaime Lerner**  
6:00 p.m.  
Parsons School of Design  
Tishman Auditorium  
66 West 12th St.  
[www.parsons.edu](http://www.parsons.edu)

**John Hartmann,**  
**Lauren Crahan, Zoltan Pali**  
**Emerging Voices**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.archleague.org](http://www.archleague.org)

**Stefan Behnisch**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**Peter Eisenman**  
**What is a Diagram?**  
7:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**APRIL 8**  
**Stephen Shore,**  
**Thomas Struth**  
**Contemporary Photography**  
**and the Definition of Place**  
6:30 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
[www.archleague.org](http://www.archleague.org)

## SYMPOSIA

**MARCH 30 – APRIL 1**  
**Association for Community**  
**Design Annual Conference**  
Center for Architecture  
536 LaGuardia Pl.  
[www.communitydesign.org](http://www.communitydesign.org)

**APRIL 1 – 2**  
**Eero Saarinen: Form-Giver**  
**of the American Century**  
Vincent Scully, Kurt Foster,  
Greg Lynn, Cesar Pelli, Kevin  
Roche, Robert Venturi, et al.  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**APRIL 2 – 3**  
**Structures For Inclusion 5:**  
**Going to Scale**  
City College  
95 Shepard Hall  
Convent Ave. and 138th St.  
212-650-6751

## EXHIBITIONS

**MARCH 24 –**  
**SEPTEMBER 18**  
**Carl Andre, Roni Horn, et al.**  
**Landscape**  
Whitney Museum of  
American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**MARCH 25 – JUNE 8**  
**The Eye of the Storm:**  
**Works in situ by Daniel Buren**  
Solomon R. Guggenheim  
Museum  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

## LECTURES

**MARCH 23**  
**Daniel Libeskind,**  
**Max Protetch**  
6:30 p.m.  
Museum of the City of  
New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

**Alejandro Zaera Polo**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**MARCH 23, 30, APRIL 2**  
**Matthias Neumann**  
**Looking at Architecture**  
**with an Architect's Eye**  
6:00 p.m.  
Urban Center  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**MARCH 24**  
**Ernie Gher**  
6:00 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
[www.cooper.edu](http://www.cooper.edu)

**Claude Cormier, Douglas**  
**Reed, Gary Hilderbrand**  
**Emerging Voices**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.archleague.org](http://www.archleague.org)

**Peter Gluck**  
**Buildings and Building**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**Jameel Ahmad**  
**Sustainable Villages in an**  
**Urban Community**  
6:30 p.m.  
Cooper Union  
Wollman Auditorium  
51 Astor Pl.  
[www.cooper.edu](http://www.cooper.edu)

**MARCH 28**  
**Alice Friedman**  
**Frank Lloyd Wright**  
**and Feminism**  
1:00 p.m.  
Columbia GSAPP  
300 Buell Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**Alexander Gorlin**  
**Hard Work**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**MARCH 29**  
**Ingeborg Røcker**  
**Evolving Structures:**  
**The Architecture of the**  
**Digital Medium**  
5:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
[www.princeton.edu/~soa](http://www.princeton.edu/~soa)

**Daniel Buren,**  
**Alexander Alberro**  
6:30 p.m.  
Solomon R. Guggenheim  
Museum  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**MARCH 30**  
**Roy Hermanson,**  
**Catherine Bell**  
11:00 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aceav.com](http://www.aceav.com)

**Peter Drier**  
5:30 p.m.  
SUNY Buffalo School of  
Architecture and Planning  
139 Hayes Hall  
3435 Main St., Buffalo  
[www.ap.buffalo.edu](http://www.ap.buffalo.edu)

**Craig Dykers**  
6:00 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
[www.cooper.edu](http://www.cooper.edu)

**Tom Otterness**  
7:00 p.m.  
Whitney Museum of  
American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**MARCH 31**  
**Alastair Gordon**  
**Naked Airport**  
12:00 p.m.  
Urban Center  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**Beatriz Colomina**  
**Unearthed Air, 1956**  
12:00 p.m.  
Pratt School of Architecture  
115 Higgins Hall South  
200 Willoughby Ave.,  
Brooklyn  
[www.pratt.edu](http://www.pratt.edu)

**Stanford Anderson**  
**Eladio Dieste:**  
**A Principled Builder**  
6:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
[www.princeton.edu/~soa](http://www.princeton.edu/~soa)

**Ron Oron**  
**Pleasure Machines of the**  
**Architecture of Nothing**  
6:00 p.m.  
Pratt School of Architecture  
115 Higgins Hall South  
200 Willoughby Ave.,  
Brooklyn  
[www.pratt.edu](http://www.pratt.edu)

**Pablo Castro, Jennifer Lee,**  
**John Ronan**  
**Emerging Voices**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.archleague.org](http://www.archleague.org)

**APRIL 1**  
**Steven Holl**  
5:30 p.m.  
SUNY Buffalo School of  
Architecture and Planning  
139 Hayes Hall  
3435 Main St., Buffalo  
[www.ap.buffalo.edu](http://www.ap.buffalo.edu)

**APRIL 4**  
**Mark Jarzombek**  
**The Rebuilding of Dresden:**  
**Shadows in the Silhouette**  
12:00 p.m.  
Pratt School of Architecture  
115 Higgins Hall South  
200 Willoughby Ave.,  
Brooklyn  
[www.pratt.edu](http://www.pratt.edu)

**John M. Johansen,**  
**Kevin C. Lippert**  
5:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**ARO**  
**Addition and Subtraction**  
6:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
[www.princeton.edu/~soa](http://www.princeton.edu/~soa)

**Robert Brueggemann**  
**Sprawl: A Compact History**  
6:15 p.m.  
Parsons School of Design  
Glass Corner  
25 East 13th St., 2nd Fl.  
[www.parsons.edu](http://www.parsons.edu)

**Robert Gorlin**  
**Jean Prouvé:**  
**Legend and Legacy**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**APRIL 5**  
**William Fife**  
**Transportation Forum:**  
**Planes, Trains, and**  
**Automobiles**  
8:00 a.m.  
The General Society of  
Mechanics and Tradesmen  
20 West 44th St.  
[www.pwcusa.org](http://www.pwcusa.org)

**Branden Hookway**  
**Planning Theory's Interiors:**  
**Architectural and**  
**Office Planning Theory**  
**in the 70s**  
**Roy Kozlovsky**  
**The Architecture of 'Educare':**  
**Reconstructing Postwar**  
**England**  
5:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
[www.princeton.edu/~soa](http://www.princeton.edu/~soa)

**Jon Michael Schwarting**  
6:30 p.m.  
NYIT  
16 West 16th St., 11th Fl.  
[www.nyit.edu](http://www.nyit.edu)

**Joel Sanders**  
**Writings and Projects**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**APRIL 6**  
**Yvonne Szeto**  
5:30 p.m.  
SUNY Buffalo School of  
Architecture and Planning  
139 Hayes Hall  
3435 Main St., Buffalo  
[www.ap.buffalo.edu](http://www.ap.buffalo.edu)

**Esther da Costa Meyer**  
**The Boys from Brazil?**  
6:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
[www.princeton.edu/~soa](http://www.princeton.edu/~soa)

**Keith Sonnier**  
6:00 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
[www.cooper.edu](http://www.cooper.edu)

**John Wilton-Ely**  
**Sir John Soane and the**  
**Architectural Model**  
6:00 p.m.  
New York School Of  
Interior Design  
170 East 70th St.  
[www.nysid.edu](http://www.nysid.edu)

**Stephen Lash**  
**Floating Palaces:**  
**The Great Art Deco**  
**Ocean Liners**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.fohrp.org](http://www.fohrp.org)

**Sarah Sze**  
7:00 p.m.  
Whitney Museum of  
American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**APRIL 7**  
**Stanford Kwinter**  
**Combustible Landscapes**  
12:00 p.m.  
Pratt School of Architecture  
115 Higgins Hall South  
200 Willoughby Ave.,  
Brooklyn  
[www.pratt.edu](http://www.pratt.edu)



**MARCH 29 – APRIL 29**  
**Architectural Models and Drawings: 1970–2005**  
 NYIT  
 16 West 61st St., 11th Fl.  
 www.nyit.edu

**APRIL 2 – MAY 14**  
**Frank Stella: Recent Work**  
 Paul Kasmin Gallery  
 293 10th Ave.  
 www.paulkasmingallery.com

**APRIL 8 – OCTOBER 30**  
**Extreme Textiles: Designing For High Performance**  
 Cooper-Hewitt National Design Museum  
 2 East 91st St.  
 www.ndm.si.edu

#### CONTINUING EXHIBITIONS

**THROUGH MARCH 25**  
**Srdjan Normal Stadium Culture**  
 Raccoon Prostor  
 43-32 22nd St., Ste. 301, Queens  
 www.balkansnet.org  
 srdjannormal.html

**THROUGH MARCH 26**  
**Cut and Construction: The Foundations of Fashion**  
 Pratt Manhattan Gallery  
 144 West 14th St.  
 www.pratt.edu

**Sol LeWitt, Dan Flavin, Andrea Zittel, et al.**  
**Logical Conclusions: 40 Years of Rule-Based Art**  
 PaceWildenstein  
 534 West 25th St.  
 www.pacewildenstein.com

**Wim Delvoye**  
**Drawings and Scale Models**  
 Sperone Westwater  
 415 West 13th St.  
 www.speronewestwater.com

**THROUGH MARCH 27**  
**USCO**  
 Anthology Film Archives  
 Courthouse Gallery  
 32 2nd Ave.  
 212-505-5181

**THROUGH MARCH 28**  
**Ed Ruscha: Paintings and Works on Paper from 1964–2002**  
 Fisher Landau Center for Art  
 38-27 30th St., Queens  
 www.flcart.org

**THROUGH APRIL 2**  
**Melissa Martin Little Pig**  
 Rare Gallery  
 521 West 26th St.  
 www.rare-gallery.com

**Thomas Ruff**  
**JPEGS**  
 David Zwirner Gallery  
 525 West 19th St.  
 www.davidzwirner.com

**Marjetica Potrc**  
**Drawing Cities**  
 Max Protetch Gallery  
 511 West 22nd St.  
 www.maxprotetch.com

**THROUGH APRIL 16**  
**Joel Shapiro**  
**Work in Wood, Plaster, and Bronze: 2001 to 2005**  
 PaceWildenstein  
 32 East 57th St.  
 www.pacewildenstein.com

**THROUGH APRIL 23**  
**Yves Klein**  
**Air Architecture**  
 Storefront for Art and Architecture  
 97 Kenmare St.  
 www.storefrontnews.org

**nArchitects, Parul Vora**  
**Party Wall**  
 Artists Space  
 38 Greene St., 3rd Fl.  
 www.artistsspace.org

**Aneta Grzeszykowska, Jan Smaga**  
**Plan**  
 Robert Mann Gallery  
 210 11th Ave.  
 www.robertmangallery.com

**THROUGH APRIL 30**  
**Paul Rudolph: An Interior Perspective**  
 New York School of Interior Design  
 170 East 70th St.  
 www.nysid.edu

**Eero Saarinen: Ingalls Rink**  
 Yale School of Architecture  
 Sterling Memorial Library  
 120 High St., New Haven  
 www.architecture.yale.edu

**THROUGH MAY 1**  
**Noguchi and Graham: Selected Works for Dance**  
 Noguchi Museum  
 9-01 33rd Rd., Queens  
 www.noguchi.org

**THROUGH MAY 6**  
**Jean Prouvé: A Tropical House**  
 Yale School of Architecture  
 180 York St., New Haven  
 www.architecture.yale.edu

**THROUGH MAY 7**  
**Mexico City Dialogues**  
 Center for Architecture  
 536 LaGuardia Pl.  
 www.aiany.org

**THROUGH MAY 11**  
**Rirkrit Tiravanija**  
 Solomon R. Guggenheim Museum  
 1071 5th Ave.  
 www.guggenheim.org

**THROUGH MAY 16**  
**Groundswell: Constructing the Contemporary Landscape**  
 MoMA  
 11 West 53rd St.  
 www.moma.org

**THROUGH MAY 25**  
**Norge: Contemporary Landscapes From the Collection of Her Majesty Queen Sonja of Norway**  
 Scandinavia House  
 58 Park Ave.  
 www.scandinaviahouse.org

**THROUGH MAY 29**  
**City of Change: Downtown New York**  
 Skyscraper Museum  
 39 Battery Pl.  
 www.skyscraper.org

**THROUGH MAY 30**  
**Thomas Demand**  
 MoMA  
 11 West 53rd St.  
 www.moma.org

**Amy Chan, Yvonne Estrada, et al.**  
**Out of Bounds**  
 Wave Hill  
 Glyndor Gallery  
 675 West 252nd St., Bronx  
 www.wavehill.org

**THROUGH JUNE 6**  
**Wendy Fok**  
**Dualism in America**  
 Lower East Side Tenement Museum  
 90 Orchard St.  
 www.tenement.org

**THROUGH JUNE 7**  
**The Gatehouse**  
 Museum of the City of New York  
 1220 5th Ave  
 www.mcny.org

**THROUGH JUNE 26**  
**Diane Arbus, Robert Smithson, et al.**  
**Set Up**  
 Whitney Museum of American Art  
 945 Madison Ave.  
 www.whitney.org

**THROUGH JUNE 30**  
**Changing Streetscapes: New Architecture and Open Space in Harlem**  
 City College  
 95 Shepard Hall  
 Convent Ave. and 138th St.  
 212-650-7118

**THROUGH JULY 1**  
**Michael Elmgreen, Ingar Dragset**  
**End Station**  
 Bohlen Foundation  
 415 West 13th St.  
 212-414-4575

#### TRADE SHOWS

**APRIL 12 – 14**  
**LIGHTFAIR International**  
 Jacob K. Javits Convention Center  
 655 West 34th St.  
 www.lightfair.com

#### FILM & THEATER

**MARCH 25**  
**Couleurs Superposées: Acte VII** (Daniel Buren), 60 min.  
 8:00 p.m.  
 Solomon R. Guggenheim Museum  
 1071 5th Ave.  
 www.guggenheim.org

#### EVENTS

**APRIL 4**  
**Cooper-Hewitt Studio Visit: Polshek Partnership Architects**  
 6:30 p.m.  
 Polshek Partnership  
 320 West 13th St.  
 www.ndm.si.edu

#### WITH THE KIDS

**APRIL 2**  
**Digital Devices, Inspiring Architecture**  
 1:00 p.m.  
 Solomon R. Guggenheim Museum  
 1071 5th Ave.  
 www.guggenheim.org

#### BEYOND

**THROUGH MAY 1**  
**The Urbanized Landscape**  
 Netherlands Architecture Institute  
 Museumpark 25, Rotterdam  
 www.nai.nl

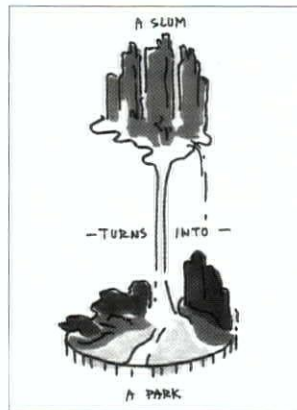
## PREVIEW



EZRA STOLLER © ESTO

**PAUL RUDOLPH:**  
**AN INTERIOR PERSPECTIVE**  
 New York School of Interior Design, 170 East 70th Street  
 Through April 30

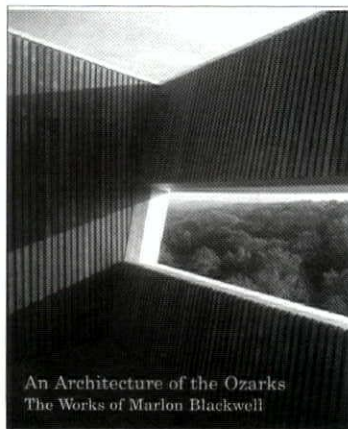
This month, the New York School of Interior Design (NYSID) plays host to an exhibition detailing Paul Rudolph's designs for interiors. Curated by Rocco Leonardis, an architect on the NYSID faculty and a colleague of Rudolph's from 1969 to 1981, the show features drawings and photographs of interiors as well as examples of the architect's furniture and lighting fixtures, such as the Nebula Chandelier (1988). The exhibition features Rudolph's classic and controversial Yale Art & Architecture Building, which Rudolph designed from 1958 to 1964 while dean of the Yale School of Architecture. A number of residential projects are also included, many of them in the New York area. (Rudolph left Yale in 1965 to start a practice in New York City.) One such building is the Hirsch Residence, a townhouse at 101 East 63rd Street, designed from 1966 to 1967 (pictured above).



**MARJETICA POTRC**  
**DRAWING CITIES**  
 Max Protetch Gallery,  
 511 West 22nd Street  
 Through April 2

COURTESY MAX PROTECH GALLERY

Slovenian artist Marjetica Potrc's second exhibition at Max Protetch gallery focuses on drawings, both large-scale wall drawings and serial works on paper. Potrc's poetic pieces incorporate text and sketched pen-and-ink images, arranged playfully in a manner not unlike children's cartoons. The subject matter of her work is dead serious, however, referencing environmental, political, and social issues. In the first panel of *The English Landscape* (2004, pictured above), red highrise towers melt down into a green, gated garden, and is labeled "A Slum—Turns Into—A Park." Eight series are featured in the show, including one that Potrc created especially for the exhibition, *The Struggle for Spatial Justice*.



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MARLON BLACKWELL

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*An Architecture of the Ozarks* is the first monograph on Marlon Blackwell, the architect the RIBA has called the "radical ruralist." Blackwell's work has been praised for its celebration of the vernacular and its particularly unconventional beauty. All of Blackwell's projects, including the award-winning Moore HoneyHouse, are presented here in rich color photographs.

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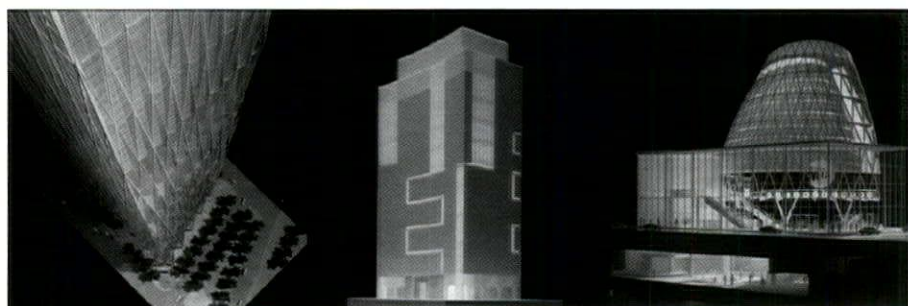
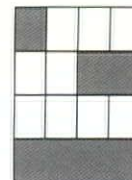
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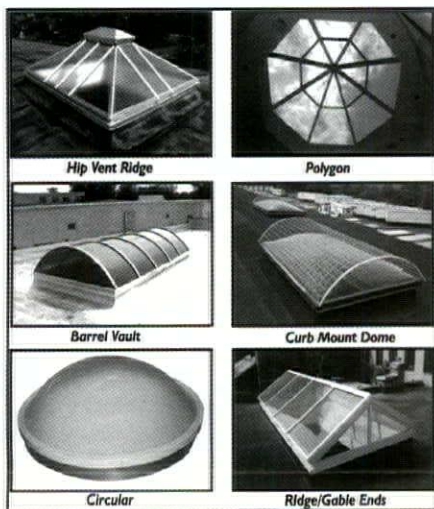
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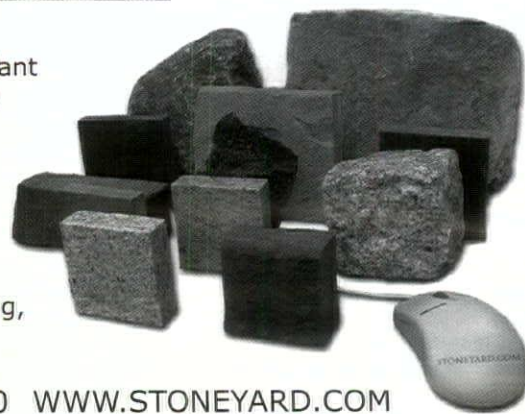
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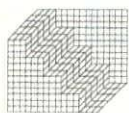
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# WILL ARCHITECTS BECOME IRRELEVANT?

One of the most difficult concepts to explain to students in my professional practice course at Yale is the division of labor in a typical building project. Over the years, I have come upon an effective formulation: architects think about design and articulate ideas, and contractors try to build based on those thoughts. This stark separation—between the ideas and making—makes it easier to explain a myriad of arcane characteristics of the current building environment, such as why architects must avoid the “means and methods” of construction.

But just as I have refined these descriptions, they are starting to break down. The building industry, having reached the limits of usefulness in the separation between design and making, is starting to redefine itself, and is struggling to reintegrate what has taken so many years to separate. The component pieces of the building process—architecture and engineering, design and fabrication, construction and building operation—are beginning to reconnect and recombine. As these pieces change in definition and position, how will the architect's role be defined? Great opportunities—or margin-

alization—hinge on the answer.

The context in which architects will answer these questions is complex and evolving. With the increased drafting productivity of today's CAD programs come higher standards for coordination and accuracy. And it would seem that architects are struggling to meet the resulting expectations of their clients. In a recent survey by the Construction Management Association of America, 70 percent of building clients believe document quality is decreasing, 60 percent are convinced that those drawings are completed by subcontractors rather than designers, and 98 percent felt that architects should be held more responsible for higher-quality documents.

Processes that are well understood in today's manufacturing industry are beginning to emerge in building. Sophisticated digital models are the first step in the design and fabrication of cars and airplanes, and analogous approaches can be seen in the work of Kieran/Timberlake and SHoP/Sharples Holden Pasquarelli, which blur the line between design and fabrication and in some cases obliterating it completely. These firms are at the van-

guard of design and construction.

Architects are trained to synthesize a wide array of constraints and facts. It would seem these trends emphasize the role of the architect while bringing the players in the process under a single tent, but this is not a foregone conclusion. Contractors, increasingly savvy about new technology, may choose to create a digital model of a project themselves when they can't get the original article from the design team. Standard-form contracts for construction published by their trade association, the Associated General Contractors don't even mention the architect in name or role. Attorneys representing several owners groups advocate reducing—or in some case eliminating entirely—the architect from the traditional role of decision-maker during construction. A new delivery approach called “design assist” limits the architect's deliverables to design development documents and stipulates that construction documents be completed in the shop drawings. These trends are a result of growing dissatisfaction with projects that are too frequently late, over budget, and fraught with technical failures.

New opportunities to integrate the building process are possible with digital technology. An organization called the Construction Users Roundtable recently declared that critical problems in building today would be solved by integrating project delivery structures through open information-sharing and building information-modeling. (The whitepaper is available at [www.curt.org](http://www.curt.org).) Design is the headwater of the construction process, and the information that architects and engineers create is its core. Using digital tools to create the most robust, integrated and open information possible will reposition the architect as the leader of the integrated design-to-build process. Integration is a key skill of competent architects, and using those skills in the best interest of the building project—and architecture itself.

It is clear that those skills will soon be in high demand in our industry. Should architects fail to assert our role at the beginning of the building process, using all the tools at our command, we will have ceded our last and best chance to lead.

**PHILLIP G. BERNSTEIN, FAIA, TEACHES PROFESSIONAL PRACTICE AT YALE UNIVERSITY, AND IS VICE-PRESIDENT OF BUILDING SOLUTIONS AT AUTODESK. PRIOR TO JOINING AUTODESK, HE WAS AN ASSOCIATE PRINCIPAL WITH CESAR PELLI & ASSOCIATES.**

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