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NEW YORKER ARCHITECTURE CRITIC TRADES DEAN'S JOB FOR PROFESSORSHIP AT PARSONS

Goldberger Steps Down as Dean

On July 1, Paul Goldberger will leave his position as dean of Parsons The New School for Design and assume a newly created, university-wide professorship. Known as the Joseph Urban Professor of Design at The New School, the new position is named after the early 20th century artist and architect who designed the university's 66 West 12th Street building.

This marks an end to Goldberger's twoyear stint as dean, which he began on July 1, 2004. During his tenure, he created a number of well-received programs, including the Voting Booth Project. In it, designers and Parsons faculty transformed Votomatic machines (infamous for their hanging chads) as commentary on the 2000 Florida voting debacle. He also oversaw the beginning of construction of the Sheila C. Johnson Design Center. Designed by Lyn Rice Architects, the center unites four street-level lobbies on 5th Avenue and 13th Street in a campus quad.

In addition to his duties as dean, Goldberger continued writing for The New Yorker, for which he serves as architecture critic. As is often the case with those who hold down two jobs, making enough time for both was an issue. "It is not possible to do this continued on page 8

NED CRAMER

NAMED EDITOR

NEW OWNER PLANS TO DEMOLISH HISTORIC BELL LABORATORIES IN NJ

FOR SAARINEN

The owner of the Bell **Telephone Corporation** Laboratories in Holmdel, New Jersey, has decided that the Eero Saarinen-designed complex, completed in 1962, one year after the architect's death, will have to be demolished. Michael G. O'Neill, the founder and chief executive officer of Preferred Real Estate Investments,

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which bought the property in March, was quoted in the April 30th edition of the Asbury Park Press as saying, "I have walked through that building a dozen times. It is a crime that we can't figure out a way to reuse this building. There is just no

way. It is just absolutely and utterly unusable."

When news of the sale was made public the week before, there seemed to be hope that the 2-million-square-foot building would be adapted to another use because Preferred Real Estate Investments, which is based in Conshohocken, Pennsylvania, specializes in the conversion of obsolete site is in a suburban area an corporate facilities. It now appears that the company will preserve only the freestanding water tower, also designed by Saarinen, and the manmade lakes on the 472-acre property.

Holmdel Township officials continued on page 9

Eero Saarinen's Bell Labs in Holmdel, New Jersey, completed in 1962. The building was the first to use mirrored glass to deflect heat.

and residents had made it clear that they wanted to keep the building on the tax rolls, and hoped for some kind of high-tech development, as opposed to residential or retail projects. The hour south of New York City, near the Jersey shore. Bell Labs chose the site in the 1930s because it was free of the man-made static noise that plagued its other research locations. When



CANDIDATE FAVORS 2ND AVE SUBWAY, SO-SO ON RAIL LINK TO JFK

SPITZER UNVEILS TRANSPORT PLAN

On May 5, Attorney General Eliot Spitzer announced the three transportation projects that would be his top priorities if he were to be elected governor in November, 2006. At the annual regional assembly of the Regional Plan Association (RPA), Spitzer said that he would focus on the Second Avenue continued on page 5

Hanley Wood, the Washington, D.C.-based magazine publisher, has announced that Ned Cramer will be the editor of new trade magazine titled Architect. Cramer has been the curator of the Chicago Architecture Foundation (CAF) for the New Magazine last four years, and prior to that post served as To Launch executive editor of New York-based Architecture

magazine. Architect will launch this fall, publishing two issues this year, and going to a monthly schedule in 2007.

"It's a big imperative for us to expand into the area of non-residential construction," said Peter Goldstone, president of Hanley Wood, which has a huge share of the residential publication market. continued on page 5





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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.

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Attorney General Eliot Spitzer recently did something rare for a gubernatorial candidate: He laid out a thoughtful, if not fully fleshed-out, transportation plan. In a May 6 address to the Regional Plan Association (RPA)—a group whose members hardly need to be reminded of the importance of a long-term and multi-modal transport strategy-Spitzer gave his position on every major transportation project of importance in the tri-state region. Invoking the names of Governor DeWitt Clinton (who promoted the Erie Canal), Fiorella LaGuardia, Robert Moses, and Richard Ravitch (who with governor Hugh Carey started to rebuild the New York subway system in the 1970s), Spitzer presented himself as the most knowledgeable politician on transportation in recent memory. He pointed outcorrectly, we believe-that New York has "not added significant capacity to our transportation systems since the days of LaGuardia," despite the predictions of considerable growth in the region. Spitzer supports Second Avenue subway project (which would ultimately extend it to the Bronx and Brooklyn), and the Long Island Railroad East Side Access project, including a proposed third track to Pennsylvania Station. He also calls for the upgrade of Stewart Airport in Orange County to become a fourth regional airport and the promotion of policies of what he termed "smart-growth" building on or near public transit hubs.

It strikes us as almost radical that any politician-let alone one running for governor of New York-would offer a transportation plan as a campaign proposal before an election. In perhaps the most heavily public transportation dependent region in the United States, transportation is rarely discussed in political debates until an emergency requires immediate action. But Spitzer should be applauded for understanding that transportation is "one means to many endsa cleaner environment, more affordable housing, and most importantly, a vibrant and globally competitive economy-[which] means thinking boldly and creatively."

While Spitzer's primary opponent for the Democratic nomination, Nassau County Executive Thomas Suozzi, criticized Spitzer for the lack of detail in his strategies to fund the various infrastructure projects, that may be missing the larger point, which is that Spitzer discussed the strategies in any detail at all. The RPA membership is knowledgeable and sophisticated on issues of transportation, but we believe that the citizens of the New York State are also ready to consider these issues in a serious way. After the harsh lesson of December's MTA strike, and the steady upward grind of gasoline prices, New Yorkers know that transportation infrastructure is enmeshed in countless parts of daily life, and any serious contender for state-wide office should understand that. Spitzer clearly does, and so we look forward to hearing more from Suozzi, and the Republican contenders William Weld and Thomas Faso.

SPITZER UNVEILS TRANSPORT PLAN continued from front page subway, extending the Long Island Rail Road (LIRR) to Manhattan's East Side and adding an additional track, while building a replacement for the Tappan Zee Bridge. In remarks to the assembly at the Waldorf-Astoria, Spitzer argued that transportation infrastructure is crucial to the economic development of the New York region. "If we do not add capacity to our transportation systems," he said, "we will put a ceiling on economic and population growth in New York State."

When the Tappan Zee Bridge opened in 1955, it was understood that the bridge had a lifespan of 50 years. It has passed its expiration date, and every day carries almost 40 percent more traffic than it was designed to hold. There is no general disagreement in Albany that it must be replaced, but as Naussau County executive Thomas Suozzi pointed out after Spitzer delivered his address, there is no consensus on how the \$5 billion project will be financed. Spitzer said, "We have to look at robust public sector financing models... as well as alternative financing mechanisms such as public-private partnerships." Suozzi, who is challenging Spitzer for the Democratic nomination, retorted, "That is typical for Eliot...he doesn't talk about how he's going to pay for it." Suozzi said he will release his own transportation plan in approximately a month.

Financing is not the only source of controversy. Preliminary work for the East Side Access project, which will connect the LIRR's Main and Port Washington lines to Grand Central Station, is underway, but there is still no agreement on adding new capacity. Spitzer said that the proposed third track is crucial to meeting the needs of an ever-increasing number of commuters from Long Island. "Without the third track," said Spitzer, "we would be spending nearly \$7 billion just to have existing traffic stop at Grand Central instead of Penn Station." The RPA has also come out in support of the proposal.

There was one large infrastructure project to which Spitzer gave just glancing mention. He mentioned the rail link between Lower Manhattan and JKF International Airport, which Governor George Pataki has long championed, but he would only say that its costs and benefits should be further evaluated. ANNE GUINEY

NEW MAGAZINE TO LAUNCH continued from front page Some of its titles include

Residential Architect and American Dream Homes. "We're not looking to launch anything that's directly competitive with what anyone else is doing," he continued. With a targeted circulation of 65,000, the new magazine will market itself as a resource for smaller firms, which make up the majority of the profession, and will feature domestic as well as international work. Hanley Wood veterans Matt Carroll and Russ Ellis will serve as group Communications, which moved its opera-

publisher and publisher, respectively. "Ned's sensibility and passion won us

over," said Goldstone. Cramer has already relocated to Washington, D.C., to take on his new post. It's not his first time living in the nation's capitol. A 1994 architecture graduate of Rice University, Cramer began his eightyear tenure at Architecture in 1995, which was then the house organ for the American Institute of Architects. He remained with the magazine when it was sold in 1997 to Bill

tions to New York City. Cramer did not respond to calls for comment.

As curator at the CAF, Cramer has been credited with expanding the purview of the for city tours and small exhibitions about Chicago's architectural history.

Founded in 1976, Hanley Wood started as a custom publisher and has since evolved into a publisher of business-to-business and consumer construction magazines.

Since the 1990s, the company has been

growing rapidly, and has launched data services and conferences. Last year, JP Morgan Partners bought Hanley Wood for a reported \$650 million. The acquisition was considered organization, which had primarily been known to be the second largest acquisition of a business-to-business publisher in U.S. history. At the time, CEO Frank Anton announced that Hanley Wood was expected to grow aggressively over the course of the next five years and would be targeting the commercial construction market. ANDREW YANG





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Greetings, all, and thank you for having me. It is truly a great honor and a greater pleasure to take over this estimable franchise-so brilliantly brought to life by my colleague **Mr. Aric Chen**-and to be given the opportunity in this way to serve the community of New York architects and fellow-traveling enthusiasts alike. Yes, *serve* the community-not savage it, not subvert it without cause, though at times, I'm sure, it will appear that way to the more skittish or (bear with me) shortsighted reader.

Just before deadline, as I was canvassing the usual human resources for that thing we call gossip (I prefer the term "raw news"), one Titan of the Loose Tongue offered up a compact bit of wisdom. What are you going to write, he asked, and I said I planned to begin by speculating on the topic Why We Gossip. "Why," he said, "that's simple: to show your commitment to the group." That comment caught me off guard, programmed as I am to think of any information exchanged in low tones as contraband.

If it were truly so honorable, truly a mark of fealty to a grand enterprise-and I think we can all agree that there is no grander enterprise today than answering the call of the rich for ever more comely houses and headquarters-why would the sharing of such stories be so universally scorned? Secret abuses of power, of station; sexual amusements; the absurdity of ego-soaked man (and, in much rarer cases, woman)-this is the stuff of scoundrels. Should we not instead cede the discourse to the most serious among us and let intemperate curiosity-and with it, all color-fade from our common world? But as we bandied on, sharing unsubstantiated stories-a prominent architect displaying his prominence in a local bath house, a dean possibly leveraging his deanship to the advantage of his firm-the sagacity of my source's remark sank in: to know these things is a mark of membership; to share them is a mark of concern.

It is also, as in any playground, a measure of distance from wrongdoing–l would never do such a thing!-and as such a proven self-corrective for the group. Shame binds Japan and guilt the Jews, and those mechanisms have functioned successfully for millennia. Who among us would say architects don't at times need a dose of both? What has been lost in the recent, decades-long surge of celestial fascination in the profession is precisely that sense of joint endeavor: It is no secret, and requires little exposition, to state that our so-called avantgarde elements-those most likely to appear, and therefore gaffe wildly and be called on it, in the press-have lost touch with the great army they ostensibly serve. Using the machine of publicity to their own ends, they have constructed and furthered their own myths, leaving others to suffer the consequences of a profession divided. Is it not right, then, that they should occasionally be brought low, if for a moment, to remind them of their larger responsibilities? Is it not fitting that those adopting the tropes of a star culture should also inherit the principal feature of that culture, tabloid coverage?

I believe it is. And as we go forward-together, I hope: tips and leaks are more essential in this corner of journalism than any other-I think we should all keep these sky-high ideals in mind. I won't mention them again. Because earnestness, however tempered by sarcasm, is no fun. TIPS AND LEAKS: PNOBEL@ARCHPAPER.COM

GREENWICH VILLAGE HISTORIC DISTRICT EXPANDS VILLAGE GUARDED

On May 2, the Landmarks Preservation Commission (LPC) unanimously approved the expansion of the Greenwich Village Historic District (GVHD), its first boundary change since its inception in 1969. The expansion includes a three-block area west of the existing district, which is bordered by Perry, Christopher, Greenwich, and Washington streets. The LPC also designated an additional district, the Weehawken Street Historic District (WSHD), a two-block area between the West Side Highway and Weehawken Street between 10th and Christopher streets. In total, 59 buildings on five blocks were landmarked.

In 2004, fresh from a victory with the designation of the Gansevoort Market Historic District to the north and amid growing concern over new construction (including a third residential tower by Richard Meier on the Far West Side), the Greenwich Village Society for Historic Preservation (GVSHP) submitted plans to extend the district's western border from Washington Street to the West Side Highway. In response, on June 11, 2005, at a Manhattan Community Board 2 meeting, LPC chair Robert B. Tierney and Department of City Planning chair Amanda Burden unveiled a modified proposal that included a small expansion of the GVHD, the creation of the Weehawken District, and a landmark designations for 11 individual buildings.

Three of the 11 individual designations have been incorporated into the newly expanded GVHD and the new WSHD. These landmark designations come less than a year after the city approved downzoning parts of the Far West Side (See "The Western Front" *AN* 13_7.27.2005), which reduced the allowable height and bulk of new construction in a neighborhood. The downzoning and new landmark designations are the culmination of years of effort on the part of the GVSHP and other community groups to preserve the Far West Village.

The designations, however, seem to have come at a price: On the same day that the historic district boundaries were extended, the contested project at 122 Greenwich Avenue designed by Kohn Pedersen Fox for Hines (See "The Village Is Thrown a Curve" AN 06_04.04.2006) received approval from the LPC.

The GVSHP is currently pressing for the eight remaining individual landmark designations promised by the LPC. They include: the Devoe Paint Factory at 110 Horatio Street; the Westbeth Complex at Bethune and Washington Streets; 354, 370, and 372 West 11th Street; the Charles Lane roadbed; 159 Charles Street; and the former Keller Hotel at 150 Barrow Street. The GVSHP anticipates their landmarking within the next few months.



For years, the downtown sushi restaurant chain Yama, whose locations are largely in Greenwich Village, has been popular for its laid-back appeal and casual ambience. For the chain's fourth location, in midtown, the owners wanted to try their hand at something a bit more evolved, and a bit more Japanese. Under the guiding hand of Masa Kaneko of YT Design, the recently opened Yama 49 is, in appearance, nothing like its siblings." This restaurant is very popular with American people so I tried to make it not a typical Japanese sushi restaurant," says Kaneko. Elements of the interior include Italian mosaic tiles and Egyptian rice paper. A simple glass door leads visitors through a path laid with square, geometric stone, with pebbles on both sides. Inside, rich woods and gentle lighting create a warm interior that has the glow of honey. The main dining room features a long communal table made of bamboo, which sits under a longer rectangular lantern-light fixture, which the architect fabricated with acrylic panels from 3form. Another section of dining tables are aligned against a row of banquettes, whose backdrop is a gentle wood pattern that abstractly evokes the restaurant's name, yama, which means mountain in Japanese.



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GOLDBERGER STEPS DOWN AS DEAN

continued from front page [dean] job fully and have other parallel careers," admitted Goldberger. "If you do both at 75 percent you're still spending 150 percent of your time. It was an agonizing decision to think of how to deal with the dilemma of loving two things and having this antiquated idea of needing a few hours of sleep a night. I didn't want to sell the school short, but my career as a writer is important to me."

Goldberg mentioned the matter to New School president, Bob Kerrey, who already realized that the university could employ the critic in better ways. "There were a number of times when Paul had to say no to participating in public discussions on civic design because he was too busy," explained Kerrey. "I said to myself, 'Here we have this very important public intellectual and we can't use him.'"

The new position will free Goldberger of the purely administrative aspects of his deanship and allow him to devote more time as a writer and lecturer. He will also act as advisor to the New School president in all matters related to design. This will include

overseeing the physical growth of the campus and influencing the university's intellectual approach. "We have a lot of departments," said Kerrey, "and we'd like to bring questions of design and its intersection with urban studies, new media, international affairs, and the environment into a more central position university-wide."

As of July 1, Tim Marshall, current associate dean of academic affairs at Parsons, will become interim dean. For six years Marshall was the chair of the School of Design at the University of Western Sydney. Marshall will remain dean for at least the next year. As of yet, no decision has been made about choosing a permanent dean.

Meanwhile, the school is conducting a search for a new chair of the Department of Architecture, Interior Design, and Lighting, which has been led by architect Peter Wheelwright since 2001. Wheelwright announced his plans to leave his post in Septemberof last year. The search committee is currently interviewing candidates from a variety of different professional backgrounds and hopes to name a new chair in the next month. **AARON SEWARD**

NATIONAL MUSEUM OF AMERICAN HISTORY INCLUDES NEW HOME FOR THE STAR SPANGLED BANNER FLAG

Old Glory's New Digs



Starting this September, Julia Child's kitchen, Muhammad Ali's boxing gloves, Archie Bunker's armchair, and other pieces of our national heritage will no longer be on public view as their home, the National Museum of American History (NMAH) in Washington, D.C., closes its doors for an \$85 million, three-year renovation, which is being supervised by Skidmore, Owings and Merrill (SOM). The 1959 building, designed by the successor firm to McKim, Mead & White, opened in 1964 as the Museum of History and Technology, and was designed around the 15-stripe, 15-star American flag which inspired Francis Scott Key's 1814 poem, The Star Spangled Banner. The flag has been the focus of an intensive preservation project over the past eight years and has now been restored to a condition that will allow it to be displayed again. Instead of hanging, though, it will be enclosed within a glass box in a closed-room, sealed off from possibly harmful light conditions and atmospheric fluctuations.

SOM has devised a two-part solution to the problem of displaying the flag. To fill the large gap in the gallery where the flag originally hung, the architects designed a someWhen SOM's renovation of the National Museum of American History is complete, the Star Spangled Banner will have its own sunlight-free room (left portion of section) while the space it originally occupied (center of section) will contain an abstract polycarbonate sculpture (below) of the flag.

what abstract representation of the flag out of curving polycarbonate panels. In a chamber next door, the banner itself is enclosed in a glass box that is tilted up at a 10-degree angle. This allows for viewing from two separate vantage points outside the chamber without placing undue pressure on the fragile textile. **CAMILLA LANCASTER**





Now that espresso bars and fixer-uppers dot Brooklyn's Bedford-Stuyvesant, one of the neighborhood's oldest community development organizations is trying to update the Restoration Plaza shopping complex on Fulton Street, which was an early catalyst for commerce but is hidden from a now-busy street. In December 2004, Mayor Michael R. Bloomberg announced the allocation of \$795,000 in capital funds to remove its old facade and increase accessibility to the mall, and Garrison Architects developed a phased proposal to enliven the plaza as a public space. Work began earlier this year, and is now moving slowly while the owner tries to secure a mix of new and already-promised funds.

The Bedford-Stuyvesant Restoration Corporation (BSRC) originally developed the 300,000-square-foot Sheffield Farms milk bottling plant in 1968 as a retail and cultural anchor for the neighborhood. Washington,

D.C.-based architect Arthur Cotton Moore created an elevated plaza by scooping out of the center of the block-filling structure while leaving the original bottling plant façade along Fulton Street intact. Circling the plaza are two levels of retail, including a restaurant, bank branches and a supermarket.

Over time, the façade seemed to separate the plaza from the street, and picked up an unfortunate connotation. "It looked exactly like a burned-out building," said Garrison. Following the recommendation of a 2003 planning study and community consultation process led by Davis Brody Bond, Garrison tore down the facade to link the plaza to the street. His design also calls for lining the walls enclosing the plaza with glass, with displays that highlight the site's history.

BSRC hopes that the newly exposed plaza, with outdoor seating, a ground-level restaurants, and programming from the Billie Holiday Theater, will transform it into a live-

ly public space. However, the organization needs roughly \$10 million in promised city funds above the \$5 million it has in hand to complete the project's phases. According to its president, Colvin

Grannum, the BSRC has always depended on public funding for many of its programs. It began in 1964 with a mission to leverage a mix of public resources and private industry to revitalize the neighborhood. With a variety of initiatives focused on housing development, small business, the arts, and job placement, BSRC soon ballooned to a 400-person operation. In the 1980s, federal money dried up, and staff shrank to a low of 20. Restoration Plaza has served as its retail center all along.

Garrison describes the nonprofit as "the most gung-ho client" he has seen in years. The renderings of his scheme include a video screen showing Robert F. Kennedy, who helped found the BSRC, and passersby solemnly reading display text. Garrison explained that the design must lure cultural facilities to rent

space and encourage residents to make the plaza into a social hub.

Grannum described plans to introduce a wi-fi network, outdoor dining tables, and events like a summer film festival to the plaza. "Most people with disposable income have been leaving the community for shopping and for entertainment and leisure," said Grannum. "On a Friday or Saturday night, we'd like to have people say 'Hey, let's go to Restoration Plaza.' An atmosphere like Bryant Park's can be a very important part of community building."

But the budgeting remains iffy. According to Grannum, the \$5 million the city has approved in annual appropriations since 2002 will cover only 40 percent of the overall renovation. The rest remains locked in future city capital budgets, plus potential state and federal aid. Garrison called such funding a practical must. "This neighborhood serves 300,000 to 400,000 people and there is no public infrastructure," he noted. Garrison thinks the old wall's removal should excite funders. "The city does not need fortified public structures," he said. ALEC APPELBAUM

The 1968 design of Restoration Plaza (left) preserved the original bottling plant's façade, scooping out a store-lined plaza within. The redesign by Garrison Architects (below) has already stripped away the old facade, and clads the mall's exterior walls, which form the plaza, with glass panels.





BELL TOLLS FOR SAARINEN continued from front page time came to begin construction in 1957, the company also liked the fact that housing was less expen-AT&T in 1984, when it acquired Bell Labs and the parts of the company that created communications equipment. At first the business thrived, with as many as still work in the building would 5,600 employees working in the begin moving to other offices in

twice-in 1964 and 1982, both times by Kevin Roche and John Dinkeloo-but recently Lucent has been retrenching. The company put the building on the market sive than in northern New Jersey. last summer, with a spokesperson reflective (though not fully mir-Lucent Technologies took over noting that the company could not rored) glass walls but otherwise the property after the breakup of bear the expense of maintaining bears no resemblance to Bell Labs systems, and of a Nobel-prizea building that was only onequarter occupied. In March of this buildings, it is tailored to its site. year, the company announced that the 1,052 employees who six-story building. It was enlarged New Jersey this summer and the

Bell Labs in Holmdel, New Jersey, was one of the earliest office buildings to contain an open, multistoried entrance atrium

building would be vacated by the end of August 2007.

O'Neill said the building's structural concrete walls and the hallways along the outside of the building make it impossible to redevelop. "It was built for a single purpose that no longer exists," he said. Actually, the plan-with laboratories backto-back, scientists' offices across the hall, and gathering spaces in larger corridors-was another Saarinen innovation, used at both Bell Labs and IBM's Thomas

J. Watson Research Center in Yorktown Heights, New York. Watson, which was designed concurrently with Bell Labs, is still being used. Watson also has some building also has historic imporbecause, like all of Saarinen's

Bell Labs was the first building to use mirrored glass, which was intended to help the building "disappear" by reflecting the surrounding gently rolling open

landscape in its 1,186-foot-long (originally only 700-foot) façade. The low-brightness reflective glass deflects 70 percent of the sun's heat while admitting 25 percent of its light. The skin is laminated with a thin aluminum film bonded to glass to protect the metal from harsh weather.

When the building opened, the manufacturer was not able to produce enough mirrored glass to cover the entire exterior, so it was used only on the bulding's rear. It proved so effective in cutting heat gain, however, that the company eventually replaced all the glass with the new material and used it on subsequent additions. Mirrored glass quickly became the construction material of choice for office and research buildings during that period. The tance as the birthplace of computerized and fiberoptic phone winning technique for trapping atoms. The local chapter of DOCOMOMO is launching an effort to save the building. JAYNE MERKEL

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NEWS

THE ARCHITECT'S NEWSPAPER MAY 24, 2006





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The Maison de Verre in

Paris, Pierre Chareau's most celebrated work, has been purchased by Robert Rubin, a doctoral candidate in architectural history at Columbia University. Rubin, a former commodity and currency trader, bought the 75-year-old house directly from its owners, Dr. and Mrs. Vellay, who is the daughter of the house's original clients, Dr. and Mrs. Dalsace. Chareau collaborated with Louis Dalvet, a master craftsman, and Bernard Bijvoet, a licensed architect, on the design of the iconic residence,

which took four years to build. The Maison de Verre could not have found a more fitting caretaker. Rubin is writing his thesis on the work of Chareau and Jean Prouvé, and recently rescued a work by the latter, the Maison Tropicale, which was prefabricated in France and constructed in Brazzaville in 1951. In 1997, Rubin sponsored a mission to retrieve the house, the sole survivor among Verre was a potentially sensithree prototypes, from the Republic of Congo which was then in the midst of a civil war.

AT DEADLIN

The Tropical House was installed on the Yale University campus a year ago and was at the Hammer Museum in Los Angeles until January. Rubin has donated the house to the Georges Pompidou Center, where it will be exhibited in 2007 as part of a larger exhibi-

tion on Prouvé. Rubin intends to live in the Maison de Verre with his wife, Stéphane (who is French) and their three children. They have kept a residence in Paris since 1981. According to Rubin, the Maison de Verre requires some restoration work, which will not be completed until 2007. "Structurally the house is okay," he said. "We have to re-do things like the electrical wiring, which is a bit of a project because we're going to preserve the original system." All the electrical wires were encased in tubes that were separate from the exposed steelframe, glass-block structure.

The sale of the Maison de tive issue given that the house is designated a historic land-

mark. Dr. and Mrs. Vellay, who

are in their 80s, wanted to ensure the house's long-term preservation and accessibility, according architectural historian Brian Brace Taylor, who wrote a book on Chareau (Taschen, 1992) and introduced Rubin to the Vellays. Taylor lived in Paris for more than 30 years, teaching, writing, and editing MIMAR (which he founded) for a period. He was active with the Friends of the Glass House, a volunteer association that helped the Vellays handle requests for visits and

organized guided tours. Now in New York teaching at NYIT, Taylor observed, "The Vellays weren't interested in the prospect of the house being collected as a curiosity, and they also sensed that a cultural institution wouldn't know what to do with it." He pointed to Le Corbusier's Villa Savoie, which is owned by the French Ministry of Culture, and has sat empty for nearly 20 years, unfurnished and without purpose.

"Rubin is in the unique position of being an architectural historian and having the means to recognize and define a vocation for the house that is appropriate to its history," said Taylor. "The house should have some life in it, but the right kind."

"The important thing to me is that the house stay a house," said Rubin. "If you turn it into a museum or a foundation, it would lose its spirit." He assures that the house will be accessible to visitors in some manner and he will no doubt document its continuing history fastidiously. CATHY LANG HO

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STATEN ISLAND ULURP

On May 8, the New York City Department of City Planning began the Uniform Land Use Review Process (ULURP) for the proposed redevelopment of the Stapleton Waterfront and the former Navy Homeport on northeastern Staten Island. The plan calls for the creation of the Special Stapleton Waterfront District, which would alter the zoning code to match the existing character of downtown Stapleton, map a new street system, and clear city-owned property for 350 units of housing. Mayor Michael R. Bloomberg has already budgeted \$66 million for the design and construction of infrastructure improvements for the area including streetscapes, a mile-long waterfront esplanade, and 12 acres of parkland, all designed by Weidlinger Associates in collaboration with Wallace, Roberts & Todd. The New York City Economic Development Corporation will issue a Request for Proposals for the development of the site once the ULURP process is completed sometime in late 2006. Infrastructure improvements are anticipated to begin shortly thereafter, in 2007.

DONE-FOR DEAL

The World Trade Center Memorial Foundation announced on May 8 that it had suspended fundraising amidst uncertainty about the memorial's design and cost. While the governors of New York and New Jersey agree that the memorial should not cost more than \$500 million, a cost estimate recently came in at \$972 million. City and state leaders have urged the nonprofit to continue fundraising despite escalating costs and possible changes in the design of the memorial, which began site preparation two months ago. The nonprofit foundation has raised \$130 million to date, and another \$300 million has been earmarked by several government agencies. The memorial, Reflecting Absence, designed by Michael Arad with the collaboration of Peter Walker and Davis Brody Bond, is still slated for a completion date of 2009.



The long-awaited transformation of the Farley Post Office building into Moynihan Station got a step closer to reality on April 27th when the board of the Moynihan Station Development Corporation (MSDC) released the general project plan and a draft environmental impact statement. This triggers the public review and comment periods, each of which will last for 30 days. According to Charles Gargano, director of the MSDC, site work on the \$818 million project could begin this fall.

MSDC also revealed images of a revised design for the building by Skidmore, Owings and Merrill, the firm that had been working on the project before The Related Companies and Vornado Realty Trust were selected as development partners last July. The developers switched briefly to James Carpenter Design Associates with Hellmuth Obata + Kassabaum, but have turned the design back over to David Childs of SOM.

The "potato chip" skylight that was the defining element of Child's first design for Moynihan Station is gone now, and has been replaced by a smaller cable grid one with a parabolic form. The new skylight, which rises 147 feet from the floor level at 9th Avenue, will not be visible from the street. The design changed at least in part because it would have broken through the façade on 31st and 33rd streets, and thus made the project ineligible for historic preservation tax credits, which Gargano estimated could be upwards of \$100 million. "We focused on it as a preservation project," said Childs. The original public space in the building, the long postal hall atop the steps along 8th Avenue, will be restored and continue to serve as a retail post office. Childs explained that while the Farley building is remarkably like the original Pennsylvania Station-both were designed by McKim, Mead & White-only 3 percent of the post office's interior was devoted to public space. "It was never intended to be seen by the public," he said, and in taking out the original low trusses over the mail sorting area, there will be "the gift of the courtyard." As a gesture to the old hall, the cable grid for the courtyard's skylight ties into the spring points for the original trusses.



The Moynihan Station Development Corporation released the revised design for the new train station. Moynihan Station's train hall (left) and intermodal hall (above) are covered with cable grid skylights. The intermodal hall has direct access to 9th Avenue and 31th and 33th Streets. One proposal for the upperlevel space surrounding the train hall is a boutique hotel.

During the press conference, Gargano was repeatedly asked about what affect the rumored move of Madison Square Garden would have on the project. Last July, The New York Times and others reported that the Dolan family, which owns the garden, was in negotiations with Vornado Realty Trust and The Related Companies to move the arena to the western portion of the site above the station's retail area. The developer's original proposal had been to include large-scale retail, a boutique hotel, and fine dining. However, the Farley's million square feet of air rights will be transferred to a site diagonally across the street, along 8th Avenue between 33rd and 34th streets, so there will be a tower overshadowing the sky-lit train and intermodal halls. Vishaan Chakrabarti of Related (and formerly of SOM) declined to comment on the subject. AG



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FEATURE

THE ARCHITECT'S NEWSPAPER MAY 24, 2006

FOR SEVERAL YEARS, THE TALK IN THE LIGHTING WORLD HAS BEEN FOCUSED ALMOST ENTIRELY ON LEDS (LIGHT-EMITTING DIODES) AND THEIR SEEMINGLY ENDLESS POTENTIAL. WHILE WE MAY NOT BE LIVING IN AN ALL-LED WORLD, THE TECHNOLOGY IS BEING INTEGRATED MORE FULLY, ECONOMICALLY, AND CONVINCINGLY INTO LIGHTING FIXTURES AND SYSTEMS. FOR MANY IN THE INDUSTRY, HOWEVER, WHAT'S OLD IS NEW: SOMETIMES THE MOST INNOVATIVE LIGHTING APPROACH IS NONE AT ALL. A GROWING INTEREST **TN DAYLIGHT REPRESENTS A GREATER** UNDERSTANDING OF THE PHYSICAL, PSYCHOLOGICAL, AND ECOLOGICAL COSTS OF LIVING IN AN ARTIFICIALLY LIT WORLD. MORE AND MORE, LIGHTING EXPERTS ARE SUGGESTING THAT THE LINE BETWEEN ARTIFICIAL AND NATURAL LIGHT CAN BE FLUID AND, IN SOME CASES, THE RELATIONSHIP EVEN SYMBIOTIC.

ON THE FOLLOWING PAGES AN PRESENTS PROJECTS THAT TAKE AN INNOVATIVE APPROACH TO LIGHTING, USING IT AS A MEANS TO RECONNECT PEOPLE TO THE WORLD AROUND THEM, AND IN SO DOING, PROVIDE A MEASURE OF DELIGHT. PRODUCED BY JAFFER KOLB.

GUIDING LIGHTS

New York-based consultancy L'Observatoire International has taken an unusual approach to designing a lighting scheme for a public park in Houston, Texas: Rather than illuminate what's below, the lighting draws attention to the night sky. The design is part of a larger \$15 million revitalization of the park, which is located on a 10-mile stretch of land along the Buffalo Bayou, a narrow waterway that snakes through the city's center. A local nonprofit, the Buffalo Bayou Partnership, manages the funding and is overseeing restoration work, which will be completed in time for the park's opening on June 10.

As part of a program to incorporate public art into the park, the Buffalo Bayou Partnership invited Massachusetts artist Steven Korns to design a lighting masterplan for the site in 2001. Korns, in turn, asked L'Observatoire principal Hervé Descottes to collaborate on the design. The team decided to pursue an urban lighting scheme that would respond to the cycle of the moon.

"I really wanted to connect the low-level pathways with something celestial," said Descottes. "With lighting pollution, there is a lack of a sense of the existential. I think a part of the ballet. Each will we all need to connect with the cosmos to get a new perspective, to know that we actually live in a much bigger space."

The entire system, which

includes lighting the park's pathways and bridges, is set to the 291/2-day lunar cycle and each night the lights along the path change in a linear pattern. Beginning with the center bridge and moving outward on either side (the site contains 7 bridges), powerful blue-filtered lights below the bridges turn on, one by one, as the new moon approaches. By the time of the new moon, all of the lights will be on.

The lampposts that line the pathways will also be be topped with a small orb containing LEDs. As the new moon approaches, they will turn from white to blue, starting from the center bridge and spreading outward, until all



IN HOUSTON, AN URBAN LIGHTING SCHEME ENCOURAGES PEOPLE TO LOOK AT THE MOON AND STARS

GLOW IN THE PARK

the orbs and bridges are glowing blue. Conversely, as the full moon approaches, the lights turn back from blue to white as the bridge lights turn off. Simply put: The park is white for the full moon, and mostly blue for the new moon. "The idea was that with

the new moon, maybe you don't need so much light because the sky is so clear, this way you have an opportunity to see the stars," said Descottes. He added that with the blue light you get a sense of brightness but without glare. To further minimize the glare, the lights under bridges white combination not only only appear blue or not at all. minimizes interference but During the full moon, then, only the path lights and the orbs on top of them are illuminated, while the area under and the time of day.

the bridges stays darkened. According to Descottes, this decision was in part budgetary (\$600,000 was allocated for the lighting of the project), but also came about because the designers wanted to preserve the long shadows cast by the moon at its strongest. The lights are all managed

and synchronized by computer. In order to maximize the system's efficiency, the same wire that regulates the LEDs also powers them. The color of the lights was determined after testing several trial mock-ups; the blue and also refers to the changing color of light that the moon emits depending on its phase

The new lighting scheme is only one of many larger improvements throughout the park. The entire project includes public art projects, new hiking and cycling trails, streets, stairways, ramps, and landscape treatments along the water's edge including the installation of berms and flood controls. Buffalo Bayou couldn't be happier with the outcome of the lighting project. Said Anne Olsen, president of the nonprofit : "Hervé and Steven demonstrated that subtle lighting can be beautiful and give a feeling of safety to an area that has been traditionally desolate at night."

JAFFER KOLB IS AN EDITOR AT AN.





TURN ON THE LIGHTS. HEAT UP THE JACUZZI, PULL DOWN THE SHADES-ALL FROM A SINGLE CONTROL. GROUND CONTROL

Smart Houses have been on the horizon for some time now—a promise of a techno-gadget heaven for some and of Orwellian terror for others. With computers increasingly integrated in building systems and appliances, that vision is coming closer to reality, accompanied by the emergence of systems-integration specialists.

Systems integration creates a network among a building's systems such as HVAC, lighting, audio-visual, security, even plumbing. "The way that information is exchanged is becoming increasingly important," said Abhay Wadhwa, founder of Available Light, a New York-based lighting firm that has collaborated with Philadelphia architecture firm Point B Design on a technologically integrated house in Gladwell, Pennsylvania. Systems integration must begin early in the design process, with a consultant advising both architects and technical consultants, ensuring, for example, that physical components, such as built-in audio-visual systems and lighting fixtures, are designed around pipelines and electrical wiring. Such planning can also ensure better performance, overlaying the varying functions of the house on a power grid. "If a load changes from fluorescent to incandescent, your wattage could rise ten times on the circuit," said Wadhwa. "This would be hard to handle, typically, but the model will tell you exactly what effects may be produced in terms of the rest of the building's mechanics." Practically speaking, this kind of holistic approach to planning the infrastructure of a building saves time and money by

reducing redundancies. Rather than each consultant producing diagrams and plans that later have to be compiled and crosschecked, a systems integration consultant orchestrates planning from the outset.

Once the systems are installed, the smart environment is essentially a convenient method of management for the building's occupant. In the Gladwell residence, which broke ground in October and will be completed in early 2007, the entertainment system (television, projectors, sound), HVAC, and security (which includes motion and fire detectors) are all connected to a single processor which is in turn linked to an automated mechanical and plumbing processor. This processor is linked not only to the thermostats throughout the house, but also to the water pressure gauge, the pool drainage and cleaning system, and the hot tub. These systems are connected to an Ethernet-based server that also controls the house's lighting system.

All systems can be viewed and accessed on small 10-inch touch screens placed throughout the house. Because they are managed through a remote IP account, they can also be monitored and controlled from anywhere in the world. Some might ask, to what end? In the case of the Gladwell project, a 2,500-squarefoot art gallery extends from the primary 8,000-square-foot residence, and requires highly flexible lighting, climate, and security systems.

Others point to the comfort and convenience systems integration can provide-from allaying the fears of vacationgoers who worry about the proverbial coffee pot being left on to elderly or handicapped persons who can sit with their laptop and turn lights on or off throughout the home with the stroke of a computer key. There is one concern that may not be diverted, however: If you can access your home from abroad, who else can? Apparently it's not a widely held fear, as Available Light has systems integration projects in Hong Kong, New Delhi, Dubai, and New York. JK

The systems of this house, now under construction in Gladwell, Pennsylvania, will be interconnected and controllable from anywhere in the world.



A THOUSAND POINTS OF LIGHT

LEDS LIGHT A HOTEL IN SPAIN AND PROVIDE A COLORFUL MAP OF ITS DAILY SOLAR DIET





FEATURE

THE ARCHITECT'S NEWSPAPER MAY 24, 2006

In today's digitally driven

world, light-emitting diodes

mass communication as the

pony was to the Pony Express.

architecture, the photovoltaic

reputation as the basic build-

more complex mechanisms.

Increasingly, the two are

architecture, most notably in

lighting systems in areas that

are without electrical wiring.

odds-LED screens suggest

energy consumption on the

Square, while photovoltaics

can be paired with interesting

of photovoltaically-powered

results. By devising a metal

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earnestness-but the two

The two might seem at

ing block for greater and

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In the realm of sustainable

(LEDs) are as elemental to

LEDs, the Spanish architect Enric Ruiz-Geli has done just this for the Habitat Hotel, a project that will be completed in a suburb of Barcelona next year. Ruiz-Geli collaborated with Acconci Studio on cell has an equally ubiquitous landscaping and Brazilian architect Ruy Ohtake on the building design, while the lighting design was done entirely in house by Ruiz-Geli's firm, Cloud 9. The mesh wrapper begins to glow at night based on the amount and quality of the light the solar cells have taken in over

the course of the day. The building itself is a fairly regular and boxy 11-level volume with a few step-backs and terraces on the upper three levels. A series of metal posts jut out diagonally from the corners of the building, mesh studded with thousands providing a loose skeleton upon which a largely trans-

parent metal-link mesh drapes. The mesh screen is relatively fluid in profile, with parabolic concavities determined by the posts that give the curtain's grid a curvilinear appearance. The drape is comprised of a dense circuit of 5,000 hemispherical lighting units, each of which contains a photovoltaic receptor as well as a standard LED.

During the day, the photovoltaic receptors collect solar energy-the amount of which will vary widely depending on factors including sun angle, strength, number of daylight hours, cloud cover, and ambient pollution-and store this energy to a standard solar battery. As soon as the sun sets, the computer notifies a microprocessor in each unit that activates the batteries to power the LEDs. In that instant, all 5,000 LEDs

simultaneously turn on, displaying a rainbow of colors determined by the level of energy collected. LEDs operate by combining red, green, and blue to create different colors, red requiring the least energy and white the most. Thus, if the receptor has

collected a small amount of energy, the light will shine a dim red. From that point, the LEDs respectively emit green, blue, yellow, magenta, cyan, and ultimately white as determined by increased energy levels. The drape becomes a three-dimensional diagram of its own solar diet. At sunrise, the lights turn back off, and the receptors begin collecting energy once again.

This union of ecology and technology may seem like a sort of narcissistic advertising gimmick at first, but the mesh is, to its credit, more than

that. The hemispherical cells are large enough and far away enough from the volume beneath to cast shadows on 20 percent of the building's total surface area, substantially reducing the buildings cooling costs. The architect likens the cells to the leaves of a tree, passively providing shade during the day to anyone below it. Beneath the drape, small trees, plants, and pools are placed on the building's various setbacks and terraces to further enhance the building's

unique microclimate. Barcelona, perched just a half degree north of New York's latitude, experiences a similarly broad range of temperature variation; the building's sensitivity to climate changes demonstrates the architect's understanding of regional needs. Despite the self-sus-

Lighting Fixture Detail

1 Green translucent plastic base

taining efficiency of the mesh drape, the building itself will be powered by Barcelona's electrical grid.

While the building falls short of truly being able to call itself a card-carrying member of the sustainability party, the use of the hybrid photovoltaic-powered LED units is an exciting development in both technology and aesthetics. Considering that contemporary architecture must become increasingly communicative and sustainable, particularly in large urban centers, Habitat Hotel is an exceptional example of how to be passive and active at the same time. PETER CHRISTENSEN IS CURATORIAL ASSISTANT IN THE DEPARTMENT OF ARCHITECTURE AND DESIGN AT MOMA. THE HABITAT HOTEL WAS INCLUDED IN MOMA'S RECENT EXHIBITION ON-SITE: NEW ARCHITECTURE IN SPAIN.

2 Curved glass 3 Photovoltaic cell 4 Cable mesh 5 Batteries 6 Structural silicon joint

FEATURE

Daylight has always been an integral part of architecture, but in the past ten years there has been a decided shift in natural lighting trends: Designers are putting more time and energy toward integrating effective daylighting schemes in their architecture and developers are increasingly willing to support them despite often higher costs.

This is due in part to a growing body of research that links well day-lit buildings to energy savings as well as improved human performance. One study, conducted by the Heschong Mahone Group of Sacramento, measured the performance of students taking standardized tests in day-lit and non-day-lit rooms. The scores of those in day-lit rooms rose as much as 26 percent more than those in rooms without windows. Another Heschong Mahone study showed that day-lit retail stores experience 40 percent higher sales.

There are also now more daylighting resources available to architects. Six years

ago there were only three labs in the country that conducted daylight testing. Now

"There has been an attitude change as a result of the growing knowledge being disseminated," said Russ Leslie, a program director at the Lighting Research Center in Troy, New York. The Lighting Research Center is a university-based center that's running a multi-year joint research program called Daylight Dividends. The \$1.3 billion program, launched in 2003, has received funding from the U.S. Department of Energy, New York State Energy Research and Development Authority, and energy interests in California, Connecticut, lowa, North Carolina, and the Pacific Northwest. Aimed at facilitating the implementation of daylight strategies in buildings, the program

involves market research and technology development. Leslie credits the Pacific Northwest for reviving the natural daylighting craze. "Northwest architects are

past ten years. Joel Loveland, director tects if they included day-

less than 3 percent actually conducted any analysis. being held accountable for the performance of day-lit buildings," said Loveland. Projects that seek LEED certification are now getting points for daylighting. And California's 2006 Title 24, a bill that has had a ripple effect on legislation throughout the country, requires daylighting

cial buildings.

ery to conduct its analysis of

very proactive about promoting daylighting in buildings.

They've been running outreach programs there for the

of the Seattle Daylighting Lab, which offers consulting services to architects, likes to mention a study conducted by Pacific Gas & Electric in the late 1980s, which asked archilighting as a strategy. Ninety percent said yes, but when investigated it turned out that

"Today people are actually

in a large portion of commer-

utilizes sophisticated machin-

or head loading." Daylighting Lab recently

worked on the Benjamin Franklin Elementary School in Kirkland, Washington, a 58,000-square-foot, two-story school designed by Mahlum Architects of Seattle. The school is broken into volumes that are clustered around courtyards; all interiors are naturally ventilated and day lit. The architects worked with the Daylighting Lab from The Seattle Daylighting Lab help determine massing and

building models, including mirror-box, overcast sky, minimizing apertures, and and heliodon sun simulators, and digital photographic and installing blinds and other light-flux metering equipment, window treatments. but Loveland is dismissive But daylighting a building in the Pacific Northwest and of the tendency to make his work sound high-tech.

"Daylighting isn't rocket science," said Loveland. "It's putting windows and skylights in the right place to evenly distribute light and it's removing or shading windows that would lead to glare

Loveland and the

Perimeter daylighting, which is all that is generally available in a skyscraper, relies on an aperture-height-to-depth ratio—one that in many tall buildings is not sufficient to adequately daylight an interior. "Now, there are light-capturing and funneling devices that can bring daylight down into at least the top few floors," he noted.

In spite of these challenges, Tanteri said that daylighting awareness is on the rise in alignment, devising strategies requires buildings to consume such as adjusting roof angles, less that 1 watt per square

daylighting a building in New York City are two different challenges. "Skyscrapers are is huge energy consumers," Ta said Matthew Tanteri, a New OL York-based daylighting conha sultant who also teaches at ins Parsons. "They are conceived with a complete disconnect pror between inside and outside." Tant the II

Socie develo ing da a meas exists. Autono percenta will fulfill and offer standing daylightin electric light an understa

fy daylighitn to get a build understand th said Tanteri.

monly used

AARON SEWARD CONTRIBUTOR TO

UPPER LEFT AND RIGHT: NATURALLY VENTILATED AND DAY LIT. AWARD FOR 2006. BELOW RIG MENTARY SCHOOL DESIGNED BY AWARD FOR 2000. BELOW RIGHT FAMILEL FASSOCIATES RECE RESTORATION OF THE MUSEO DE ARTE DE PONCE (PUERTO RICO DESIGNED IN 1964 BY EDWARD DURELL STONE) FEATURES NEW MA/COTE TOP TEN GREEN PROJECTS TANTERI + ASSOCIATES' RECENT SKYLIGHTS THAT ELIMINATE THE NEED FOR ARTIFICIAL LIGHTING.

AUNATUREL

NATURAL DAYLIGHTING REGAINS POPULARITY AMONG ENERGY-CONSCIOUS ARCHITECTS

THE ARCHITECT'S NEWSPAPER MAY 24, 2006

You hear them all the time: proclamations about all things light-related-"LEDs last 100,000 hours";

"Xenon headlights allow you to see 300 yards further than halogens"; "You need a minimum of 4 hours, 5 minutes, and 53 seconds of sunlight each day to stay healthy"-but who determines them? Who tests them and checks up on them? Much of what we know about lighting comes from the Lighting Research Center (LRC) at the School of Architecture at Rensselaer Polytechnic Institute's (RPI) in Troy, New York. Founded in 1988, the center is dedicated to testing, exploring, and inventing lighting technologies.

At the LRC, faculty and students participate in various research projects funded by private and public sources, such as Sylvania, Boeing, the states of New York and California, the Environmental Protection Agency, and many others. The facility plays an important part in the school's lighting programs; RPI offers a master's degree in lighting design and doctorate in architecture with a concentration in lighting design, the only PhD in lighting in the country. At any given time there are between 12 and 25 students and 33 staff members occupying 25,000 square feet of renovated space in the Gurley Building, previously a scientific-instrument manufacturing factory.

While the LRC (and RPI in general) is perceived as engineering-oriented, Russ Leslie, associate director at the center, countered, "We aren't divorced from design, but we do

approach design as something that Alzheimer's disease. "Most of our requires extensive research and an understanding of precedent." With its ties to industry and technology development, it's no surprise that one strong goal of the center is, in Leslie's words, "to produce industry leaders who can effect change in policy, a generation that will work intimately with the government and groups to devise strategies that

can really improve quality of life." The largest programs at LRC encompass research in light and health, transportation lighting, energy efficiency, solid-state lighting, lighting metrics, as well as product testing. According to Leslie, the LRC operates on a yearly budget of \$4 to \$6 million, with only 3 percent coming from RPI. The rest is funded through grants, which explains why a tour of the Gurley Building is like walking through a fun house of experiments, where every few feet another mock-up or project-indevelopment is aglow.

Dr. Maria Figueiro, a professor at the LRC and director of the light and health program, describes the center's research as mostly bound by a goal of measuring and testing. "You can make any statement you want about something like circadian rhythms or light and productivity, but someone out there needs to quantify them and make recommendations based on research findings."

The light and health programs do extensive testing of, for example, how exposure to varying levels of light can prevent breast cancer and stimulate people suffering from

research has only been going on for only two or three years, so we can't make specific recommendations yet," said Figueiro, "but we're getting an idea of what we can tell people to make a difference."

As part of its transportation lighting program, the LRC is involved in projects ranging from testing headlights for automobile manufacturers to overhauling federal roadway guidelines for the National **Cooperative Highway Research** Program (NCHRP). One ongoing research project is the study of the effects of light-from houses, buildings, signs, lampposts, any possible source from every possible angleon drivers. "We try and look at the all things as part of the larger system," said Dr. John Van Derlofske, head of the program.

The LRC strives to act as a regulatory force in the lighting industry. To this end, in 1990, it established the National Lighting Product Information Program (NLPIP), a product-testing division that is increasingly regarded by the industry as an objective third-party rating source. And recently, it created a division dedicated to determining and implementing a universal lighting metric system that would allow consumers and manufacturers to better relate to lighting products and systems. Soon, we might all share the conviction of LRC researchers, that light really can better the mind, body, spirit, and the world around us.

JK



ABOVE: THE NLPIP MONITORS THOUSANDS OF LIGHT BULBS FROM VARIOUS MANUFACTURERS TO TEST FOR LONGEVITY AND BRIGHTNESS BELOW LEFT: COMPUTER MODELS OF SPECIFIC SITES ALLOW TRANSPORTATION LIGHTING RESEARCHERS TO DETERMINE "LIGHT TRESPASSING," THE AMOUNT OF LIGHT THAT MOVES BETWEEN LOTS AND INTO THE ROADWAYS. BELOW RIGHT: THE LRC CREATED A MOCKUP OF AN AIRPORT RUNWAY TO DETERMINE HOW MUCH SOLAR-POWERED LED-EMITTED LIGHT IS NEEDED TO SAFELY GUIDE PILOTS IN AREAS WITH LITTLE OR UNRELIABLE ELECTRICITY. BOTTOM: A LIGHT DEVICE THAT IS USED TO TEST HOW VARYING LEVELS OF LIGHT CAN REGULATE PEOPLE'S CIRCADIAN RHYTHMS.







Through her six-year-old company lvalo Lighting, Susan Hakkarainen is proving to be a discerning design patron. It is unlikely, though, that she sees herself as a Medici. In describing her working relationship with her commissioned designers—including Lewis.Tsurumaki.Lewis and Winka Dubbeldam—she said, "They are the artists, and I bring the understanding of technology, fabrication, and the market."

New to her list of designers is William Pedersen of Kohn Pedersen Fox , who has designed L'ale, a pendant light which was just unveiled at New York's ICFF. "Susan is an amazing scientist in her own right," he said, "and brings an incredible intensity to finding exactly the right source or fabricator or material." For L'ale's 4-foot, 8-inch winglike span to have the crispness and ability to spread light horizontally that Pedersen wanted, Hakkarainen looked into a wide variety of fabrication methods and materials. "We wanted a seamlessness for the wings, which meant we couldn't stamp them since the parts would never mate up; the same is true for injection molding," she explained. "We even looked into superplastic deformation-a mixture of thermal forming and stamping-and realized that they would warp in welding." They ultimately decided to use fiberglass and resin composite in a

mold, so that there is no stress on the materials as they cure and thus no disfigurement.

Another important part of Hakkarainen's contribution to L'ale—and to all of Ivalo's hanging fixtures—is a proprietary technology that allows for incredibly slender electric cables. Between the current-bearing wire and the thin stainless steel-mesh covering are two layers of Teflon. The Teflon allows the cable to glide independently of the outer sleeve, which bears the fixture's weight, and keeps the structural and current-bearing elements apart.

Before starting a new collaboration, Hakkarainen will often identify a problem or an area in which she feels lighting fixtures could be rethought. This way, she feels, the design process has a tightness it might otherwise lack. "It isn't just arbitrary formmaking," she said. For Pedersen, the problem was the conference room light. The two thought about the dialogue that happens in such a room, and wanted the light to create a spatial intimacy. Pedersen decided that multiple fixtures could imply a canopy more successfully than a single, massive object, or an embracing form, like L'ale's. "It is sort of like a baldacchino in a church," he said, "it creates a sheltered space within a space."

ANNE GUINEY IS AN EDITOR AT AN.

LUMEN AWARDS

"We like to think of the Lumen Awards as the lighting industry's Oscar," joked Randy Sabedra, president of the Illuminating Engineering Society of New York (IESNY). The 38th annual Lumen Awards named ten winners in two categories—the award of merit honors whole built works, while the citation recognizes portions of projects and installations.

Jurors included: Addison Kelly, US Lighting Consultants; Dan Jacoby, TPG Architecture; Elizabeth Donoff, *Architectural Lighting*; Mustafa Abadan, Skidmore, Owings & Merrill; Nelson Jenkins, Lumen Architecture; and Thomas Thompson, Brandston Partnership Lighting Design. **TERESA HERRMANN AND AARON SEWARD**

A Chanel Ginza (Tokyo) Tanteri + Associates

Awards of Merit

The 2-foot-deep, 184-foot-high facade layer of this mixed-use tower in Tokyo designed by Peter Marino Architect shades the interior during the day and illuminates the neighborhood at night. A layer of 700,000 computer-controlled LEDs transforms the facade into a giant pixelated screen displaying artist-commissioned imagery and live videos.

B 111 South Wacker Drive (Chicago) Cosentini Lighting Design

Cosentini worked with Lohan Caprile Goettsch Architects on the curving curtain wall that encloses the lobby of 111 South Wacker Drive. A dramatic spiraling ceiling wraps around a marble-walled elevator core and is accentuated with recessed fluorescents and suspended tungsten lamps. The lobby's low energy needs earned it an LEED gold rating.

- C Frisson (San Francisco)
- Kester Inc.

The lighting design of this San Francisco restaurant gives diners the experience of a sunset with changing neon lights in a large dome in the room's center. Rings of yellow, orange, and magenta are activated and intensified. A similarly intense colored lighting palette draws diners to the restaurant's bar area later in the night.

D Mixed Greens Gallery (Manhattan) Tillotson Design Associates Energy-efficient dimmable fluorescent lights brighten up this ultra-white windowless Chelsea gallery. According to juror Mustafa Abadan, "The architecture and lighting reinforce each other so seamlessly that it is hard to see where

E Robin Hood Library, P.S. 32 (Bronx) Renfro Design Group

one ends and the other begins.

The jurors voted unanimously for Tod Williams Billie Tsien Architects' Robin Hood Library for its simple and playful lighting design. Juror Dan Jacoby praised its success despite a small budget; designers used lowenergy fluorescents in a mix of dropped ceiling fixtures and recessed lights to create a starry ceiling. F The National World War II Memorial (Washington, D.C.) Horton Lees Brogden

Lighting Design For the National World War II Memorial designed Friedrich St. Florian, Horton Lees Brogden created a lighting plan that highlights important elements of the memorial without interfering with surrounding monuments.

G Terminal 1, Lester B. Pearson International Airport (Toronto) Brandston Partnership

The lighting design of Skidmore, Owings & Merrill's new terminal was created to help passengers navigate through the space. Skylights in the departures hall express a passenger's path; uplights in the baggage claim area reduce brightness and glare; downlights in seating areas provides light that's comfortable to read by.

Central Wing, School of Architecture, Pratt Institute (Brooklyn) Arc Light Design

Juror Mustafa Abadan noted that the lighting of Steven Holl Architects addition to Pratt Institute's School of Architecture "is extremely delicate within the structure" and not overdone. To emphasize the project's minimalist aesthetic, all hardware and power is hidden within the pre-cast concrete structure and no exposed conduits were allowed.

Citations

Dodger Stages (Manhattan) Sachs Morgan Studio

For Beyer Blinder Belle's conversion of a 1989 cinema multiplex into a fivetheater, off-Broadway complex in 2005, atheatrical lighting scheme was paramount. Colorful incandescents bounce off brushed metal surfaces while fluorescent bulbs form the number of each theater along the main corridor.

J The Porter House (Manhattan) SHoP Architects

The striking appearance of New York–based SHoP Architects' Porter House owes much to its lighting design: Powerful fluorescents behind thin strips of opaline acrylic panels give the addition to the 1905 factory the appearance of a digitized DNA-sequence.





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DIARY

THE ARCHITECT'S NEWSPAPER MAY 24, 2006

MAY

WEDNESDAY 24 LECTURES Collaboration: Lighting and Architecture 6:00 p.m. Center for Architecture 536 LaGuardia PI. www.aiany.org

Health and Public Welfare: The Ethical Responsibility of Licensed Design Professionals 6:00 p.m. CUNY Graduate Center 365 5th Ave., 9th Fl. www.cuny.edu

Paola Antonelli Small Talk No. 8 6:30 p.m. Bumble and bumble 415 West 13th St., 3rd Fl. www.aiga.org

SYMPOSIUM North Korea:

Placing Human Rights on the Security Agenda 8:00 a.m. Asia Society 725 Park Ave. www.asiasociety.org

EXHIBITION OPENINGS A.R. Girodet-Trioson Romantic Rebel Metropolitan Museum of Art 1000 5th Ave. www.metmuseum.org

Design & Technology Graduate Thesis Show Parsons the New School for Design Peer Gallery 526 West 26th St. www.parsons.edu

THURSDAY 25 LECTURES Andrea Robbins, Max Becher The Transportation of Place 6:30 p.m. Aperture Gallery 547 West 27th St. www.aperture.org

SYMPOSIUM

Critical Studies Program Symposium Critical Perspectives on Visual Culture 6:00 p.m. Whitney Museum of American Art 945 Madison Ave. www.whitney.org

EXHIBITION OPENINGS

Martin Schoeller Close Up Hasted Hunt 529 West 20th St. www.hastedhunt.com

Lee Boroson All of the Above

Sara Meltzer Gallery 525–531 West 26th St. www.sarameltzergallery.com

FRIDAY 26

EXHIBITION OPENINGS From Wood to Architecture: Recent Designs in Finland Scandinavia House 58 Park Ave. www.scandinaviahouse.org

No Limits, Just Edges: Jackson Pollock Paintings on Paper Solomon R. Guggenheim

Solomon R. Guggenheim Museum 1071 5th Ave. www.guggenheim.org

SUNDAY 28 EVENT Home is Where the Art Is

11:00 a.m. Neuberger Museum of Art 735 Anderson Hill Rd., Purchase, NY www.neuberger.org

TUESDAY 30 LECTURES Navine Haidar Haykel,

Ebba Koch Taj Mahal 8:00 p.m. Metropolitan Museum of Art 1000 5th Ave. www.wmf.org

Jaroslav Andel, Kenneth Frampton The New Vision for the New Architecture: Czechoslovakia, 1918–1938 6:30 p.m. Urban Center 457 Madison Ave. www.mas.org

EXHIBITION OPENING Philippe Decrauzat Swiss Institute 495 Broadway, 3rd Fl. www.swissinstitute.net

FILM El hombre de papel (Ismael Rodríguez, 1954), 112 min. 7:30 p.m. Anthology Film Archives www.storefrontnews.org

EVENT Open Lab & Production Studio Office Hours 2:00 p.m.

Eyebeam 540 West 21st St. www.eyebeam.org

WEDNESDAY 31 LECTURES Carol Willis Empire State Building: 75th Anniversary Lecture 6:30 p.m. Center for Architecture 536 LaGuardia PI.

www.skyscraper.org Conversations with Contemporary Artists Tacita Dean 6:30 p.m. Solomon R. Guggenheim Museum Peter B. Lewis Theater 1071 5th Ave.

EXHIBITION OPENINGS New Video, New Europe The Kitchen 512 West 19th St. www.thekitchen.org

www.guggenheim.org

The Roving Eye gigantic artspace 59 Franklin St. www.giganticartspace.com

SOFA New York 2006 Museum of Arts and Design 40 West 53rd St. www.madmuseum.org

JUNE

THURSDAY 1 LECTURE Stewart Desmond Stanford White's Madison Square Park Institute of Classical Architecture and Classical America 20 West 44th St. www.classicist.org

EXHIBITION OPENINGS Arrangement

Lehmann Maupin Gallery 540 West 26th St. www.lehmannmaupin.com

Julia Weck Displayed Pressure Moti Hassan Gallery 330 West 38th St. www.motihasson.com

The Object as Subject Ninth Annual International Exposition of Sculpture Objects & Functional Art Seventh Regiment Armory 643 Park Ave. www.sofaexpo.com

Zaha Hadid Max Protetch Gallery 511 West 22nd St. www.maxprotetch.com

FRIDAY 2

EVENT Franziska Baumann, Matthew Ostrowski Voice Sphere / Architecture & Desire

8:00 p.m. Slought Foundation 4017 Walnut St., Philadelphia www.slought.org

SATURDAY 3 SYMPOSIUM

Elizabeth Diller, Greg Lynn, Bernard Tschumi, et al. Contamination: Impure Architecture 10:00 a.m. Solomon R. Guggenheim Museum 1071 5th Ave.

www.guggenheim.org

Zaha Hadid: Thirty Years in Architecture Solomon R. Guggenheim Museum 1071 5th Ave. www.guggenheim.org

EVENT neuroTransmitter 3:00 p.m. CUNY Graduate Center 365 5th Ave., 9th FI. www.cuny.edu

SUNDAY 4 EVENT Hudson Valley Homes Tour 11:30 a.m. Manitoga/The Russel Wright Design Center 584 Route 9D, Garrison, NY www.russelwrightcenter.org

MONDAY 5 LECTURE Terry Winters Walter De Maria's Lightning Field 6:30 p.m. Dia: Chelsea 548 West 22nd St.

www.diaart.org

Shimmer in Chandigarh American Folk Art Museum Spring Benefit American Folk Art Museum

45 West 53rd St. www.folkartmuseum.org

TUESDAY 6

Richard Kelly: The Three Principles of Light 6:00 p.m. Center for Architecture 536 LaGuardia Pl. www.aiany.org

Richard Plunz Designing the City 6:30 p.m. Urban Center 457 Madison Ave. www.mas.org

EXHIBITION OPENINGS Thomas Scheibitz

View Over a Populated Valley Dirk Stewen Even in Its Blackness, the Sky Did Not Rest Tanya Bonakdar Gallery 521 West 21st St. www.tanyabonakdar gallery.com

WEDNESDAY 7

20–21st Century Design Art Auction 10:00 a.m. Phillips de Pury & Company 450 West 15th St. www.phillipsdepury.com

THURSDAY 8

LECTURE Witold Rybcynski Frederick Law Olmsted: Beyond Central Park

6:00 p.m. New York Society for Ethical Culture 2 West 64th St. www.nysec.org

EXHIBITION OPENINGS

Robert Mapplethorpe Andy Warhol Celebrity Portraits 6:00 p.m. Sean Kelly Gallery 528 West 29th St. www.skny.com

Exit Strategy: Fourth Annual Art and Structure Exhibit 6:00 p.m. 135 Greene St.

www.commonground.org EVENT New Yorker by Nature

Fundraiser 8:00 p.m. Habana Outpost: Brooklyn 757 Fulton St., Brooklyn www.newyorkerbynature.com

FRIDAY 9 EXHIBITION OPENINGS Tempo, Tempo! The Bauhaus Photomontages

of Marianne Brandt International Center of Photography 1133 6th Ave. www.icp.org

VISIT WWW.ARCHPAPER.COM FOR COMPETITION LISTINGS

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TOM: WERNER HUTHMACHER BOTH: COURTESY ZAHA HADID AR

ZAHA HADID Solomon R. Guggenheim Museum 1071 Fifth Avenue June 3 through October 25

Pritzker Prize-winner, provocateur, and Queen Bee of architecture, Zaha Hadid assumes her throne at the top of the Guggenheim spiral this June with the opening of a retrospective that will showcase work spanning 30 years, including paintings, drawings, models, and photography. The show, organized by Germano Celant and Mónica Ramírez-Montagut, will fill the entire Guggenheim rotunda as well as the adjacent tower gallery-an honor last afforded to Frank Gehry in 2001. The show will highlight Hadid classics as well as current projects including the Pavilion Bridge for the 2008 Zaragoza Expo in Spain, and the recently completed Phaeno Science Center in Wolfsburg, Germany (both pictured above). To mark the show's opening, the Guggenheim is also hosting a symposium on June 3, organized by Cynthia Davidson and devoted to the theme Contamination: Impure Architecture. Speakers will include Kunlé Adeyemi, Elizabeth Diller, Greg Lynn, Farshid Moussavi, and Bernard Tschumi.



FROM WOOD TO ARCHITECTURE: RECENT DESIGNS FROM FINLAND Scandinavia House 58 Park Avenue May 26 through August 25

With influences of Alvar Aalto, Railli and Reima Pietila, and Eliel Saarinen, contemporary Finnish architects continue to explore the versatility and beauty of wood. The exhibition *From Wood to Architecture* was first shown at the 2004 Venice Biennale in the Finnish Pavilion, which Aalto designed in 1956. The show features 17 recently completed projects (the earliest is from 1993), selected by Roy Mänttäri of the Museum of Finnish Architecture, including residences, schools, and several churches by architects such as Kristian Gullichsen, Heikkinen-Komonen, and Kari Järvinen and Merja Nieminen, whose Laajasalo Church, built in Helsinki in 2003, is pictured above. A catalogue by the Museum of Finnish Architecture, panel discussions, and lectures will all accompany the exhibition.

FAT FRENZY

In a Lonely Place Royal Institute for British Architects Florence Hall 66 Portland Place, London Closed May 2

All You Can Eat Royal Institute for British Architects Jarvis Hall 66 Portland Place, London May 2

Real Architecture: Fat The Architecture Foundation Tate Modern, Bankside, London May 9



ne masterplan of Hoogvliet Heerlijkheid, a postv outside Rotterdam, Fat proposes a mix of uses ngs expressed in the firm's trademark New Pop : Fat's *In a Lonely Place* at RIBA.

"I think what's underlying your question," said Charles Holland, one of the directors of Fat (Fashion Architecture Taste), to a member of the audience at London's Royal Institute of British Architects (RIBA), "is 'Are we serious? The answer is 'Yes.'" It's been a perennial question to the challenging art-architecture collaborative. And finally, after 15 years of heading up the London avantgarde—almost single-handedly the critics seem to agree with them.

It's been hard to miss Fat in London over the last few months. They've been all over the national papers and the many architecture and design magazines. They won the Architecture Foundation's Next Generation award. They've lectured four weeks running at the Royal College of Art, the RIBA, Tate Modern, and Manchester's Cube Gallery. Critics who once discounted their radical, polemical-sometimes dubbed "neopostmodern"-architecture, are now conceding that Fat are seriously good designers.

Up to now, Fat had built one lovely, blue Venturi-meets-Loos house (more residences if you count conversions), a couple of nightclubs, a bike shed that bursts into flames every hour, an iconically overloaded office playground converted from a church in Amsterdam, and a lot of artwork. Recent Fat frenzy is due to the impending completion of two big, very interesting projects, and the first of the RIBA Trust's

new program of commissioned solo art installations.

For its installation at RIBA, Fat was faced with a deeply compromised space—a grand 1950s hall lined with café seating. In response, they produced a monument that celebrates compromise. In a Lonely Place realizes Etienne-Louis Boullé's Cenotaph for Newton "for a less than perfect world," in principal Sam Jacob's words. The work is part bouncy castle, part half-timbered stage set. One enters a big black inflatable sphere via a strange, faux tower made of plywood. Inside the black sphere are constellations-clear little vinyl oculi-that correspond to a Hollywood map of movie stars' homes. Representing a synthetic but still beautiful universe, with a dose of English vernacular-versus-experiment conflict, the piece is cheeky and sublime.

To see actual new buildings, one had to pick up a trail of deliberately varied lectures: At RIBA, in a lecture entitled "All You can Eat," Sam Jacob ran through FAT's story to date (art, buildings, work in progress); at the Tate Modern, as part of its Real Architecture series, Sean Griffiths explained their extraordinary school conversion in the Netherlands; and at the Cube Gallery (scheduled for May 23, after our print deadline), Charles Holland plans to discuss a housing project in Manchester.

The latter is part of New

Islington, a new housing estate masterplanned by Will Alsop for the super-cool developers Urban Splash. But Fat breaks the current urban-chic mold. Their research involved photographing the extraordinary local "rich vernacular" (pastiched fireplaces, fishtank-cum-cocktail cabinets), elements of which they are attempting to build into the new house designs. A patterned, overscaled, contextual wall wraps around the perimeter. More modernist planning is folded neatly inside: They talked the area's residents into open-plan living-rooms. They've always been Venturi fans, they'll explain, with Holland quoting a favored Venturi phrase, "not boring, but in a good way."

"Kill the Modernist Within," which Jacob quoted with gusto at RIBA, is one of Fat's slogans. In fact, they haven't so much killed him as relegated him to the plans, which are always very sophisticated. When Griffiths presented the Sint Lucas Art Academy (Boxtel, the Netherlands) at the Tate, he started by describing it only in plan. They have completely remodeled and re-orientated the planning of an incoherent group of old buildings, giving it a proper entrance and central space, better views, and newly ordered spaces that make the school's activities visible and apparent.

He saved the headline for later. Fat was asked to create a new identity for the school, and delivered with a vengeance, synthesizing the Romantic heritage of the ruin—the site includes an old monastery—with Brit-art to create "Pop Gothic." Vinyl cutouts and astonishing, massive, concrete prefab screen walls are collaged onto the repainted modernist building. Griffiths dubbed their approach "Ruining Architecture."

Lots of people may indeed think this is just what Fat's doing, but those people are losing ground. The Manchester housing is very successful with its residents, winning a splashy story in the British tabloid Daily Mirror. Griffiths said at the RIBA that they are fighting the "great tragedy, the homogenization of the world through good design," and the loss of a "dying vernacular. Holland added that the main people they were offending were architects. "It's a very polite subversion," he said. "The only thing we're subverting is architecture and who really gives a shit about that?"

KESTER RATTENBURY IS A LONDON WRITER WHO CONTRIBUTES FREQUENTLY TO *BUILDING DESIGN*.



Tafuri's Long Wake

The Critical Legacies of Manfredo Tafuri Columbia University GSAPP and Irvin S. Chanin School of Architecture, Cooper Union April 20–21

"It is useless to struggle inside a capsule devoid of exits," wrote architectural historian Manfredo Tafuri in his 1969 essay "Toward a Critique of Architectural Ideology" in the shortlived leftist journal Contropiano. Following his book Theories and History of Architecture published the preceding year, Tafuri argued architecture had been and would always be the expression of bourgeois culture. Capitalism co-opts all design regardless of political intent and architects must abandon any hope of using their profession to forward progressive agendas. The responsibility of the historian is to demystify the past, but not to give the architect "operative" information to guide his designs. Paolo Portoghese immediately protested in the magazine Controspazio that Tafuri had pronounced "the death of architecture." A decade after his passing, the disenchanted poignancy of Tafuri's critique still haunts us.

The legacies of Tafuri's theoretical and historical project were the subject of a recent conference at Columbia University and Cooper Union. Organized by Daniel Sherer, the event coincided with his English translation of Tafuri's Ricerca del Rinascimento: principi, città, architetti (first published in 1992 by Einaudi), or Interpreting the Renaissance: Princes, Cities, Architects (Yale University Press, 2006). Though Ricerca focuses on the Renaissance, most speakers felt compelled to reference Tafuri's politicaltheoretical work. During the conference's closing remarks, Jean-Louis Cohen noted, "Tafuri demoralized the architects, but moralized the historians."

The roster of speakers reflected the ambition of the event. Nineteen lecturers spanned four generations and as many continents, including faculty and alumni from University Institute of Architecture of Venice (IUAV) where Tafuri taught until his death in 1994. Still, the absence of Tafuri's early Italian collaborators and the dominance of widely known New England academics were noticeable. Whereas the high-profile participants suggested sensational intent, their presence was evidence of the immense sway of Tafuri's thought in 1970s theory and pedagogy in the United States. Marco Biraghi and Marco de Michelis, historians based in Milan and Venice respectively, both commented that Italians no longer read Tafuri; the continued fascination with his theory is an Anglo phenomenon. Their observation clarifies why most presentations addressed Tafuri's reception in the United States, and highlights the shortcomings of our understanding of him.

The challenge of any inquiry into Tafuri extends beyond problems with the translation of his literary and philosophic prose. Persistent difficulties **continued on page 24**



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THE ARCHITECT'S NEWSPAPER MAY 24, 2006



phy is the role of site. It is no less acute for architectural photographers, given that their voice is often quite gentle against the presence of the scene; one tourist's image of St. Mark's square looks pretty much like any other. Two recent shows demonstrated different responses to dealing with the character of sites, to a site's specificity. Italian photographer Olivo Barbieri's long-term project Site Specific at Yancey Richardson Gallery included images of Las Vegas and Rome taken in 2004 and 2005, while The Metropolis View: 25 Years Through the Lens, displayed at the Art Director's Club, showcased the work of 25 of the magazine's photographers others he's shot, like Montreal, Jordan, et who were invited to select an image of their favorite metropolis.

Closed April 28

Barbieri has become known for creating large-format images that employ a photographic language most commonly seen in small-scale subjects but with the distinction of being applied to real-world monumental subjects. The overall effect disrupts the viewer's expectations, effectively reducing sites like the Hoover Dam, a Roman aqueduct, and the Las Vegas desert to tiny, beautiful and uncannily hyper-real models. The detail promises the endless spectacle of a camera show, The Metropolis View: 25 Years Through obscura: Tiny tourists gather at the base of shrunken Coliseum; perfectly diminished abandoned neon signs are stacked rusting in a Las Vegas back lot.

Barbieri uses a combination of factors to reduce major cities to small-scale models. The principal technique is simple but effective and relies on the creative misuse of the perspective correction techniques that largeformat cameras allow, commonly used to render architecture so that parallel vertical

One of the significant difficulties in photogra- lines in the building are seen as parallel in the picture. In Barbieri's hands, this technique creates an image with a shallow focal plane reminiscent of macro-photography. This, applied in combination with shooting from a helicopter, create a photographic impression that the subjects are small but impossibly detailed.

> The technique, while undoubtedly spectacular, suffers from its success: It is a technique, a lens effect, and is insensitive to its subject, behaving like an elaborate shrinking filter. Rome and Las Vegas appear as simulacra of themselves. While it is appropriate for these two locations (although not for cetera), it produces sharp criticism of his subjects, one the Mecca of fake and grandiose, the other the model of the neatly sold tourist package. Yet it still seems ironic that the series is named Site Specific and presents 'the city as avatar of itself," as it seems that the tilted lens places the camera as the central subject, and the city is simply the visible evidence of this process. As a result, the idea of site-specificity diminishes.

> A more conventional perspective dominates Metropolis magazine's 25th anniversary the Lens curated by the magazine's art director Criswell Lappin and held at the Art Director's Club. Whereas the Barbieri exhibition showcases innovative technique, the Metropolis show proffers a more conservative style, where the emphasis is less on the photographer and their styles and more on sites and buildings.

> The work of Brooklyn-based photographer Sean Hemmerle is deeply attuned to site; he's built a body of work photographing borders

Top: Sean Hemmerle's Belfast (2003). Below: Olivo Barbieri's aerial view of the Pantheon in Rome, Site Specific_Roma (2005).



and walls describing political and ideological divisions. Belfast (2003) describes how sectarian struggles manifest themselves in urban form. The image shows a reinforced corrugated-steel barricade that spans a suburban street. The barrier has been painted by schoolchildren to depict a continuation of the street's row houses. Hemmerle's photograph lines up the perspective of the real road with that of the brightly colored image on the blockade, creating an astute observation of the recent city's troubles.

In Paul Warchol's photograph Cairo (1991), the city's streets, minarets, and tower blocks are captured at dusk. Curiously, both this shot and Robert Polidori's daytime shot Amman (1996) emphasize the chaos of the city's stacked buildings from elevated perspectives, using distance to leverage a modern or perhaps Western sense of order upon these ancient mazes. At the same time, both allow us entrance to the street at a more individual level, using similar techniques. In Warchol's image, seams of green light draw the viewer into the minutiae of the streets while Polidori's photo features a road winding up the leftside, blocked halfway, and then continuing into the distance.

TAFURI'S LONG WAKE continued from page 22 include understanding the context in which Tafuri was operating, i.e., Italy in the politically tumultuous 1960s and '70s; the awkward reception of his intellectual output due to the fact that his translations were not published fully or chronologically; and a general academic obsession with his polemical texts at the expense of his historical work.

Many presentations addressed the need for clarification: Kenneth Frampton eloquently explored Tafuri's difficult relationship with Vittorio Gregotti; Cohen discussed the IAUV's work on Soviet and socialist urbanism; Biraghi demonstrated the need to better understand the politics and intellectual exchanges of Tafuri's formative years; and Joan Ockman illustrated the evolution of Tafuri's self-criticism embedded in his texts. Diana Agrest, Diane Lewis, and Beatriz Colomina described his reception in 1960s and '70s Princeton, New York, and Barcelona, respectively, with Agrest recounting her own role in bringing Tafuri to the U.S.

Of the historians who focused primarily on the Renaissance, Mark Rakatansky's animated presentation of Piranesi's architecture was remarkably entertaining, revealing complex analyses left to be undertaken within and growing out of Tafuri's historical work. Remarkably few ventured into polemical territory. "How do we get beyond Tafuri?" asked Antoine Picon, calling for the infusion of flexibility into Tafuri's concept of utopia. At the end of the second day, Reinhold Martin posed the question "Has history left Tafuri behind?" speculating on Tafuri's possible irrelevance as he spoke of alternate possibilities contained within Michael Hardt and Antonio Negri's bio-political project.

In light of Tafuri's negative assessment of contemporary architecture, the overall conclusions of the New York conference were strangely optimistic. The imperative to confront capitalism seemed absent and the disenchantment associated with Tafuri's work was rendered a historical rather than contemporary experience, reflecting distance from the crushing end to the Italian leftist project after 1976. All agreed that Tafuri's legacy is far from settled, and future work must dwell on the specifics of Tafuri's context and content rather than his theoretical applicability. "Tafuri is still relevant because his work is socio-political," stated Agrest. However, despite serious attempts to synthesize Tafuri's history, politics, and theory, they remained separate and unresolved-perhaps indicating our desire for synthesis may be only an attempt to veil our anguish at continued on page 25 the current lack of

The photographers in the Metropolis show engage with their chosen cities in ways that reflect their respective spaces well, such as Todd Hido's intimate shots of the backs of suburban San Franciscan houses, and Alice Attie's shot of an abandoned motel nestled underneath the West Side Highway in New York. These images are a gentle response to place with photographers respecting the locales they've presented, whereas Barbieri is more about the language of photography than about the specificity of any site.

ANDREW ATKINSON IS AN ARTIST AND PROFESSOR AT MONTCLAIR STATE UNIVERSITY.

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TAFURI'S LONG WAKE continued from page 24 crisis in the profession.

The generally strong attendance throughout the conference confirmed that public interest in Tafuri's work remains. Notably, Peter Eisenman's presentation was standing room only. He argued that Tafuri's method exhibited *sprezzatura*—close inattentiveness or calculated carelessness. For Eisenman, *sprezzatura* offers a "third way" to the close reading of criticality and the inattentive reading of post-criticality. Eisenman's polemic repeatedly resurfaced in other presentations, causing one audience member to quip, "It says something that we keep mentioning Eisenman's name at a Tafuri conference." Once again, we were reminded that much of the legacy under consideration was Tafuri's legacy in the United States since 1968, furthered by academics like Eisenman who referenced his thinking in their theoretical speculations. Perhaps this is the next sustained project of demystification: charting the specific (mis)readings of Tafuri, his interaction with architects and historians, and how the first generation incorporated their interpretation of him into their students' coursework. At a time when the relevance of theory itself is questioned, now is the time to clarify how Tafuri's contemporaries in the United States interpreted his work and then passed along that knowledge to subsequent generations. *Critical Legacies of Manfredo Tafuri* demonstrates the need for continued work and new projects—and allowed the first generation to clarify their project, now 30 years old.

BRITT EVERSOLE IS A STUDENT IN THE MED PROGRAM AT YALE UNIVERSITY; HIS THESIS IS ON THE ITALIAN JOURNAL CONTROPIANO.

and giving them back. That is also what I am trying to do

with the book. I chose projects that interpret architecture

and relate it to technologies that are happening around

us. Because the work that I do is modernist, it's the only

thing that I wanted to include in the book. It's only really in

modernist architecture that you have the luxury to really

experiment with light and do interesting things, because

we are not so bound by technological and structural limi-

tations as architects were in the past. That being said, we

live in an era that is characterized by obsessions with form,

and you don't see light going forward in many people's

work. In that kind of work, light isn't about experience,

insane shapes. It also ignores phenomenological prob-

lems that really affect someone's experience of a place.

researcher who has experimented with manipulating the

speed of light, successfully slowing it to zero miles per

hour] is comparable. She's doing cutting-edge research.

but I don't know quite where it will go. Like the theory of

relativity, it's interesting and beautiful, but has the poten-

tial to yield destruction. This type of research is bound to

lead to some really fascinating artistic endeavors. On a

throughs in nanotechnology that could pave the way for

computers the size of molecules. I hope that architects

more practical level, too, her work is leading to break-

What are the new breakthroughs that need to be

expressed to the public through art or architecture?

I think that the work of Lene Hau [a Harvard-based

but about testing the edges of a client's budget by making

Victoria Meyers co-founded New York-based hanrahanMevers Architects (hMA) with partner Tom Hanrahan in 1989. Since then, her work has been widely published and has received a many awards, including honors from the American Institute of Architects New York Chapter, Architectural Record, and the Massachusetts Institute of Technology. Apart from several residences, hMA has completed larger community projects such as the Red Hook Center for the Arts and Pratt Institute Design Center, both in New York. Meyers also compiled and wrote Designing with Light (Abbeville Press, 2006), a book that explores contemporary architecture featuring notable lighting design and organized by types such as color, lines, form, glass, shadows, and reflection. Meyers spoke with AN about the intersection of light and architecture, from the physical and psychological effects of lighting to contemporary expressions of science and technology. Where does your interest in lighting design come from? As an undergraduate I studied engineering and art history-I spent years looking at paintings. Artists who are great with light can put a spot of color somewhere you don't even realize, while still making you look in a certain direction and guiding your attention. It's an immensely satisfying feeling. Good architecture can do the same

thing: If you're in a house designed by a great architect, you'll be moved by its quality of light and sound. In terms of architecture and design, I think that 99.9 percent of the population lives in terrible conditions. These environments are unhappy and must be inflicting pain onto the people who use them. One of the biggest forces creating sickness in the Western world is our loss of intelligence about ourselves and our bodies. Circadian rhythms—the 24-hour cycle of our bodies that is regulated largely by light exposure—are a big part of that. As a designer, I try and make sure that spaces remain dark at night and bright during the day so that the body can maintain its natural cycle.

How have recent breakthroughs in science or technology affected architectural lighting?

My concern is more with what the environment looks like and the spatial experience. Architects need to bridge the gap between inside and outside—one should feel constantly connected to the outside. If there is a revolutionary new technology, it should enable that connection. There are some great new products, such as mirroring systems that bring daylight into an interior, that I find really interesting. **Do you see a split between technology and lighting design and how these concepts are realized?**

I find it really interesting to see how we internalize technology. It's like Marcel Duchamp and relativity, for example. His *Large Glass* [also known as *The Virgin Stripped Bare by her Bachelors, Even* (1915–23)] was influenced by his investigations into the theory of relativity. I never design around the newest material, but I see myself more as someone who looks at culture and the sciences and how artistic expression can make them relevant and legible to the general public.

As an architect you're digesting these cultural artifacts

JANE JACOBS' GALAPAGOS

after Jane Jacob's death on April 24, the Landmarks Preservation Commission (LPC) finally approved the landmark designation of five blocks of the Far West Village neighborhood where she lived for over 30 years and fought hard to preserve. This victory, combined with the recent downzoning of many other blocks of the Far West Village, brings a measure of relief after a 45-year struggle to preserve the neighborhood. Not that there haven't been incursions. Richard Meier's third glass tower is nearing completion, and another, to be even taller, owned by Julian Schnabel, is rising. The Superior Ink Building will be replaced with a super-sized collage by Gwathmey Siegel, and the Whitehall Storage Building will be topped by a 15-story tower. Much in the neighborhood is still at stake.

By a strange coincidence, eight days

In modernism's long assault on traditional urbanism, Greenwich Village, particularly the Far West Village, has been the Belgian lowlands. Battles may rage elsewhere, but here rival armies have dug their deepest trenches to wage their endless war over the same few precious acres.

The story begins in 1961, when the company that operated the High Line decided to demolish the southern portion of the elevated freight track that ran through the neighborhood. The surviving section of the track, to the north, is now being transformed into a verdant promenade. But in the early 1960s, urban renewal, not visionary preservation, was in vogue, and an ominous "study" of a 14-block area surrounding the condemned southern tracks was announced, with the goal of removing blight and increasing the supply of middle-class housing.

The 14-block parcel extended from Hudson to West Street and from 11th to Christopher, with a narrower strip between Washington and West that ran south to Morton Street. Jane Jacobs lived on the area's eastern edge, at 555 Hudson Street, near the White Horse Tavern. She was completing *The Death and Life of Great American Cities*, her famous analysis of the intricate workings of traditional neighborhoods and screed against the *a priori*, heavyhanded thinking of mid-century planners. The neighborhood was her Galapagos.

Greenwich Village, a charming, wellpreserved fragment of the smaller-scale historic city, is renowned for being America's bohemian Left Bank for well over a century, although it was also once the center of fashionable New York, and later home to large immigrant populations. It has great architectural cohesiveness, much of it dating from the early to mid 19th century.

The Far West Village, where Jacobs lived, had a more checkered past that was tied to the vicissitudes of trade and commerce, given its proximity to the river. With the completion of the Erie Canal in 1825, the Village waterfront became a great port. The meandering shoreline was

filled in, and a seawall with countless piers was built, as were markets, depots, and railroad lines. The area's first businesses catered to the building trades, to be replaced by food manufacturers and markets, and later warehouses, ironworks, and Bell Labs. In Jacobs' day, many industries were still active, providing a quintessential example of the vital. mixed-used neighborhoods she admired and defended, and which were anathema to the mid-century planners. Remnants from the area's successive waves of commerce remain, with much of the building stock since converted to housing. Still, the area maintains a mix of typologiesold carpenters' and chandlers' houses mix with factories and warehouses-in contrast to the uniformity to the east.

Jacobs and her fellow Villagers may have succeeded in saving the 14-block area from wholesale destruction, but they were unable to enact long-term protections. By 1969, much of the West Village had been designated a historic district, but the very mixed-used area that Jacobs fought to protect-the Far West Village-was not included. The LPC felt that the waterfront was historic, but wanted to consider it separately, given its distinct character. Despite unceasing efforts from residents, it has taken until now for protections to be enacted-sadly, just one week too late for Jacobs appreciate the news. Following the construction of the Hudson River Park, the Far West Village has become a Gold Coast. and the development pressure is intense. The new battle cry is not middle-class

will be able to respond to these developments. countless housing but expensive designer buildings. The impulse to destroy the traditional fabric and create a wall of towers along the river, however, is unchanged from the 1960s.

> Today the industries have largely vanished, but one senses the need to preserve the shell, the shape of these complex urban spaces, for the same reasons one preserves threatened ecologies. They have unique beauties and lessons to teach us, some we might not be ready to grasp and won't be able to access once they've been destroyed.

But there is another reason to save the Far West Village: It was the subject of Jane Jacobs' observations, so it is now the prototypical mixed-use neighborhood of our collective mind. Who can say whether the particular qualities of the Village enabled Jacobs to reach her remarkable insights or whether, because of her insights, we can now appreciate the complexity of this particular waterfront? Probably some of each. Certainly, Jacobs describes how she was drawn to the Village from the moment she first saw it, when she emerged, squinting, from the subway while job-hunting during the Depression.

As a memorial to Jacobs, the Greenwich Village Society for Historic Preservation is proposing to rename in her honor the part of Hudson Street near where she lived and worked, as well as the park containing the Bleecker Playground. But her greatest memorial is, of course, the hard-won, miraculous existence of the neighborhood itself. LAURIE KERR IS AN ARCHITECT AND

CONTRIBUTOR TO THE WALL STREET JOURNAL.



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