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 two-year 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 Parsonsfaculty 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..."

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, 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 corporate facilities. It now appears that the company will preserve only the free-standing water tower, also designed by Saarinen, and the manmade lakes on the 472-acre property.

Holmdel Township officials 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 site is in a suburban area an 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..."
Is your CAD Manager stretched too thin? With over 34 seasoned application engineers and developers at your disposal, only Microdesk can help you fill gaps in expertise and implement the improvements you need to save steps, time, and money. Complete projects on time, on budget, and on target. Get more projects, win more business—and work wonders.

When you choose Microdesk as your CAD advisor, you always get:

- Complete CAD Management services that save you money on personnel
- An outside point-of-view to help you make critical, unbiased decisions
- 3-5 year CAD Master Planning to get you where you want to be
- Billable options to provide full CAD Management services or to supplement your CAD Management staff

To find out more about how Microdesk CAD Management can help you succeed beyond measure, call 866.695.2495 or visit www.microdesk.com.
The new, state-of-the-art Ironworker's Training Facility in Long Island City, NY is a big winner — not only as a showcase for the talent and skill of the union members who helped build it, but for its architect, Daniel Goldner Architects, whose work recently won the American Institute of Architects New York Chapter 2004 Design Award.

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

For more details on this project, see the Project Showcase section of our website, www.ominy.org.
Finally, a controllable roller shade that's as precise as your designs.

Sivoia QED - Quiet Electronic Drive shading systems

- precision alignment of multiple shades to within 1/8"
- ultra-quiet operation (44dBA at three feet)
- seamless integration with Lutron lighting controls
- symmetrical fabric light gap of 3/4" per side

Visit www.lutron.com/shadingsolutions or call 1.877.258.8766 ext. 568 to learn more about Sivoia QED.
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 out—correctly, 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 radically 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 ends”—a cleaner environment, more affordable housing, and most importantly, a vibrant and globally competitive economy—[which] means Boeing 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 climb of gasoline prices, New Yorkers know that transportation infrastructure is emeshed 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.
For 100 years New York lighting designers have been making the world a more beautiful, safe and exciting place. The New York Section of the Illuminating Engineering Society has worked to honor the profession with courses, presentations, tours, awards, competitions and grants.

We graciously thank our program and education sponsors for a memorable year!

LUMEN

2006 New York Section IIDA Lighting Awards

One June 14th, 2006, we salute our Lumen Award winners at the 2006 Lumen Awards Gala and AfterGlow Party, Pier 60 Chelsea Piers, New York City

LIGHT | ENERGY | IMPACT:
The Legacy of Richard Kelly

May 17 thru July 12th, 2006
Center for Architecture, New York City

An exhibition on the relationship between architecture and light as illustrated by Kelly's work and collaborations with architects Mies van der Rohe, Louis Kahn, Philip Johnson, Eero Saarinen, and lighting manufacturer Edison Price.

underwritten by IESNY, lead sponsor Enterprise Lighting Sales additional support by Edison Price, Nulux and Fisher Marantz Stone and contributions from ESTO, Lutron Electronics, Nihon Project Service, Parsons The New School for Design and Osram Sylvania Lighting
City Planning chair Amanda Burden unveiled a plan 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 unanimously approved the expansion of the Greenwich Village Historic District. The LPC also designated an additional district, the Greenwich Village Historic District (GVHD), its inception in 1969. The expansion includes a two-block area between the West Side Highway and Weehawken Street between 10th and 8th Avenues; 354,370, and 372 West 11th Street; 66, 68, and 70 West 10th Street; and the former Keller Hotel at 150 Barrow Street. The GVSHP anticipates their 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. 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 Village Is Thrown a Curve" AN 06_04_2006) received approval from the LPC.

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 the Salvation Army was denied landmark status. The GVSHP has challenged the denial and is working with the community to preserve the Far West Village.

GVEDCOSAND: PHILIPP NOBEL

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 (GVHDC), 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, following 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, 2006, 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 GVHDC, the creation of the Weehawken District, and a landmark designation for 11 individual buildings.

Three of the 11 individual designations have been incorporated into the newly expanded GVHDC and the new WSHDC. 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 the Salvation Army was denied landmark status. The GVSHP has challenged the denial and is working with the community to preserve the Far West Village.
Imagine:

Your firm is awarded the design of a new project and you don't have a full team.

Now imagine having a resource to get you ready.

It's all about people.

Microsol Resources Placement Division
212-465-8734 • microsolresources.com

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 September of 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.

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

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 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.

When 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.
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 designed an elevated plaza by scooping out of the center of the block-filling structure while leaving the original bottling plant facade along Fulton Street intact. Circling the plaza are two levels of retail, including a restaurant, bank branches and a supermarket.

Over time, the facade 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 recommendations 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 restaurant, and programming from the Billie Holiday Theater, will transform it into a lively 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 Granum, 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..."}

The 1968 design of Restoration Plaza (left) preserved the old bottling plant's facade, 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 Labs in Holmdel, New Jersey, was one of the earliest office buildings to contain an open, multi-storied entrance atrium. The 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 redesign. "It was built for a single purpose that no longer exists," he said. Actually, the plan—with laboratories back-to-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 reflective (though not fully mirrored) glass walls but otherwise bears no resemblance to Bell Labs because, like all of Saarinen's buildings, it is tailored to its site.

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) facade. 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 building'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 building also has historic importance as the birthplace of computerized and fiberoptic phone systems, and of a Nobel-prize-winning technique for trapping atoms. The local chapter of DOCOMOMO is launching an effort to save the building.
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 commodities 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 client, Dr. and Mrs. Delacce. 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 took four years to build and was prefabricated in France and constructed in Brazzaville in 1951. In 1997, Rubin sponsored a mission to retrieve the house, the sole survivor among three prototypes, from the Republic of Congo which was then in the midst of a civil war. 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 Geoges Pompidou Center, where it will be exhibited in 2007 as part of a larger exhibition on Prouvé.

Rubin intends to live in the Maison de Verre with his wife, Stephane (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 lot 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 steel-frame, glass-block structure. The sale of the Maison de Verre was a potentially sensitive issue given that the house is designated a historic landmark. 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 (Tauschen, 1992) and introduced Rubin to the Vellays. Taylor lived in Paris for more than 30 years, teaching, writing, and editing MIMAP (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.
The long-awaited transformation of the Farley Post Office building into Moynihan Station got a step closer to reality on April 27 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 Helmut Obata + Kassabaum, but have turned the design back over to David Childs of SOM.

The "potato chip" skylight that was the defining element of Childs'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 8th 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.

Over a Century of Design Innovation.

FSB's unique design program allows nearly all levers to be used with our entire range of roses, escutcheons, ANSI Grade 1 and UL (3-hour) rated mortise locks and tubular latches, with matching window handles. FSB USA can provide over 100 different designs, in up to twelve finishes, from our North American distribution center.

FSB USA
Architectural Hardware
www.fsbusa.com
info@fsbusa.com
The new Luxo is not just task lights. For Scandinavian design redefined, call for a catalog or visit a showroom near you.

800-222-LUXO www.luxous.com
Contamination: Impure Architecture  A Symposium at the Guggenheim

Join ten of the world's most prominent architectural theorists and practitioners in a consideration of the transformative power of contamination. June 3, 2006 at 10:00AM—4:00PM. RSVP 212-423-3684.

Made possible by Oldcastle Glass®
Where glass becomes architecture®

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

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

GLOW IN THE PARK

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 non-profit, 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 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 29.5-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 a part of the ballet. Each will 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...
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 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 the new moon, maybe you mostly blue for the full moon, and the orbs and bridges are illuminated, while the area under 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 white combination not only minimizes interference but also refers to the changing color of light that the moon emits depending on its phase and the time of day.

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.

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 computer systems 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 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 cross-checked, 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 (televisions, 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-square-foot 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 vacationers 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.

The systems of this house, new under construction in Gladwell, Pennsylvania, will be interconnected and controllable from anywhere in the world.
In today's digitally driven world, light-emitting diodes (LEDs) are as elemental to mass communication as the pony was to the Pony Express. In the realm of sustainable architecture, the photovoltaic cell has an equally ubiquitous reputation as the basic building block for greater and more complex mechanisms.

Increasingly, the two are united for applications in architecture, most notably in lighting systems in areas that are without electrical wiring. The two might seem at odds—LED screens suggest energy consumption on the spectacular level of Times Square, while photovoltaics retain a whiff of hay bale earnestness—but the two can be paired with interesting results. By devising a metal mesh stuffed with thousands of photovoltaically-powered 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 Aconci Studio on 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, providing a loose skeleton upon which the building's 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 building's 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 similar broad range of temperature variation; the building's sensitivity to climate changes demonstrates the architect's understanding of regional needs. Despite the self-sustaining 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.
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 study showed that day-lit retail store environment 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 are 20. There has been an attitude change as a result of 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 utilities in California, Connecticut, North Carolina, and the Pacific Northwest. Aimed at facilitating the implementation of daylighting 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 very proactive about promoting daylighting in buildings. They’ve been running outreach programs there for the past ten years.”

Joel Loveland, director 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 architects if they included daylighting as a strategy. Ninety percent said yes, but when it was actually conducted any analysis.

“Today people are actually 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 in a large portion of commercial buildings.

The Seattle Daylighting Lab utilizes sophisticated machinery to conduct its analysis of building models, including mirror-box, overcast sky, and heliodon sun simulators, and digital photographic and light-flux metering equipment. But Loveland is dismissive 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 or head loading.”

Loveland and the 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 to help determine massing and alignment, developing strategies such as adjusting roof angles, minimizing apertures, and installing blinds and other window treatments. But daylighting a building in the Pacific Northwest and daybuilding a building in New York City are two different challenges. “Skyscrapers are huge energy consumers,” said Matthew Tanters, A New York-based daylighting consultant who also teaches at Parsons. “They are conceived with a complete disconnect between inside and outside.”

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 the top few floors,” he noted.

In spite of these challenges, Tanters said that daylighting awareness is on the rise in New York City, in part due to the energy code which now requires buildings to consume less than 1 watt per square foot.
You hear them all the time: proclama-
tions about all things light-relat-
ed—"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 test-
ing, exploring, and inventing lighting
technologies.

At the LRC, faculty and students
participate in various research proj-
ects 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 gener-
all) 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
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, en-
ergy 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-in-
development is a go.

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 recommen-
dations based on research find-
ings."

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
Alzheimer's disease. "Most of our
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 get-
ing an idea of what we can tell peo-
ple to make a difference."

As part of its transportation light-
ing program, the LRC is involved in
projects ranging from testing head-
lights 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, build-
ings, signs, lampposts, any possible
source from every possible angle—
on drivers. "We try and look at all
the things as part of the larger sys-
tem," said Dr. John Van Derlofske,
head of the program.

The LRC strives to act as a regu-
tory 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 indus-
try as an objective third-party rating
source. And recently, it created a
division dedicated to determining
and implementing a universal light-
ing 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.

THE COUNTRY'S PREMIERE LIGHTING RESEARCH CENTER BURNS BRIGHTLY

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 Ivalo 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 wing-like 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 form-making,” 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 canopied more successfully than a single, massive object, or an embracing form, like L’Ale’s. “It is sort of like a baldaquin in a church,” he said, “it creates a sheltered space within a space.”

**ANNIE QUINEY IS AN EDITOR AT AN.**

![Image of awards and lighting designs](image-url)
They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you? Call 1-877-202-9100 or visit www.vectorworks.net/newyork to find out more.

Check out our show specials at the AIA National Convention in Los Angeles—booth #4149.
No Limits, Just Edges: Jackson Pollock Paintings on Paper
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
755 Anderson Hill Rd., Purchase, NY
www.neuberger.org

TUESDAY 30 LECTURE
Nestor Häyry Hakylä, Ebba Koch
Taj Mahal
8:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.met.org

JUNE
THURSDAY 1 LECTURE
Stewart Desmond
Stanford White’s Madison Square Park
Institute of Classical Architecture and Classical America
20 West 46th St.
www.classicist.org

EXHIBITION OPENINGS
Arrangement
Lehmanni Mauvein Gallery
540 West 26th St.
www.lehmannmauvein.com

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

Friday 2 EVENT
Franziska Baumann, Matthew Ostrowski
Voix 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

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

EVENT
neuro/Transmitter
3:00 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

SUNDAY 4 EVENT
HUDSON VALLEY HOMES TOUR
11:30 a.m.
Martha/The Russell Wright Design Center
504 Route 9D, Garrison, NY
www.russelwrightdesigncenter.org

MONDAY 5 LECTURE
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
46 West 53rd St.
www.folkartmuseum.org

TUESDAY 6 LECTURE
Richard Kelly: The Three Principles of Light
6:00 p.m.
Center for Architecture
538 LaGuardia Pl.
www.acslais.org

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

EXHIBITION OPENINGS
Thomas Scheibitz
Over a Populated Valley
Dirk Steven
Even in Its Blackness, the Sky Did Not Rest
Tanya Bonakdar Gallery
521 West 21st St.
www.tanyabonakdargallery.com

WEDNESDAY 7 EVENT
20-21st Century Design Art Auction
10:00 a.m.
Phillips de Pury & Company
40 West 19th St.
www.phillipsepurty.com

THURSDAY 8 LECTURE
Witold Rybczynski
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 Mappelthorpe
Andy Warhol
Celebrity Portraits
6:00 p.m.
Sean Kelly Gallery
529 West 24th St.
www.skynyc.com

Exit Strategy: Fourth Annual Art and Structure Exhibit
6:00 p.m.
136 Greene St.
www.commonground.org

EVENT
New Yorker by Nature
Fundraiser
8:00 p.m.
Habana Outpost: Brooklyn
797 Fulton St., Brooklyn
www.newyorkerbynature.com

FRIDAY 9 EXHIBITION OPENINGS
Tamao, Tamotsu
The Bauhaus Photographs of Marianne Brandt
International Center of Photography
1133 5th Ave.
www.icp.org

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

With influences of Alvar Aalto, Raalai and Reima Pietilä, 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 Manttel of the Museum of Finnish Architecture, including residences, schools, and several churches by architects such as Kristian Gullichsen, Heikkinen-Komonen, and Kari Järvenpäät and Jorma Nieminen, whose Lappisol 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.

THE ARCHITECT'S NEWSPAPER MAY 24, 2006
"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 avant-garde—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 architec­tural 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 "neo-postmodern"—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 landscaped 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 Boullée’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, build­ing, 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, fish-tank-cum-cocktail cabinets), elements of which they are attempting to build into the new house designs. A patterned, oversized, context wall wraps around the perimeter. 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 the people they were offending were the architects, but those people are losing their 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.
One of the significant difficulties in photography 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 who were invited to select an image of their favorite metropolis.

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 view of site-specificity diminishes. 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 others he's shot, like Montreal, Jordan, etcetera), it produces sharp criticism of his others he's shot, like Montreal, Jordan, et cetera, it produces sharp criticism of his subjects, one the Mecca of fake and grandiose, the other the model of the newly 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 show, The Metropolis View: 25 Years Through the Lens curated by the magazine's art director Criewell 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 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 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, seems of green light draw the viewer into the minarets of the streets while Polidori's photo features a road winding up the left-side, blocked halfway, and then continuing into the distance.
Victoria Meyers co-founded New York–based hanrahMeyers Architects (hMA) with partner Tom Hanrahan in 1989. Since then, her work has been widely published and has received 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 Fair for the Arts and Pratt Institute Design Center, both in New York. Meyers and collaborators wrote Desinging 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 A+ 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, which still makes you look a certain direction and guide 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 lighting design, I think there are about 99 percent of the population who live 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 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.

**Q&A WITH VICTORIA MEYERS**

**JANE JACOBS’ GALAPAGOS**

By a strange coincidence, eight days 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 Whitney Storage Building will be topped by a 15-story tower. Much in the neighborhood is still at stake.

In modernism’s long assault on tradition—oftenEnough, 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 wars for or against the past.

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 vision-
The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Karen Begley
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
kbegley@archpaper.com

Images of Architecture & Design
See www.eso.com for the work of our assignment photographers. Call to discuss photography of your new projects: 914.698.4060.

And now www.esotstock.com, our new online image database. More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.

Looking for that perfect match? Spending lonely nights crawling through lighting catalogs? Run your project through eLumit. Give yourself a break and your clients the sexiest, most current lighting solutions.

www.elumit.com

PK-30 system™
The Finest Materials. Extraordinary Engineering,
Attention to Aesthetics, Creates A Superior
Sliding Door System

Esto
Esto Images of Architecture & Design
See www.estro.com for the work of our assignment photographers. Call to discuss photography of your new projects: 914.698.4060.

And now www.estrostock.com, our new online image database. More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.

www.eso.com
The buildings marketplace that's anything but commonplace.

Built to be the best, the 2006 BuildingsNY Show is the largest and most essential regional buildings show dedicated to professionals in the commercial and residential buildings market. Every conceivable product and service for building maintenance, renovation, and restoration is here. And it's 100% shop and buy, allowing for a full year's worth of competitive sourcing in 2 exciting and efficient days.

Everything for any building. All in one building.

- Building Automation • Elevators • Flooring • HVAC • Lighting • Pest Control
- Plumbing • Roofing • Security • Windows and Doors • and much more!


FREE admission at: www.BuildingsNY.com/ArchitectsNewspaper
There are many routes to a satisfying career. As a familiar with specifications, manufacturers, and interior design firms including:

- STUDIO LEADER
- ARCHITECTS—JUNIOR & INTERMEDIATE
- DESIGN DIRECTOR
- PROJECT MANAGER
- PROJECT ARCHITECT
- SENIOR TECHNICAL COORDINATOR
- SENIOR INTERIOR DESIGNER
- CAD MANAGERS

Let us work with you in finding your next career move. Please send your resume to Anna Lisa Montenegro and Bello Galley at recruitment@microsoloresources.com.

Ruth Hirsch Associates Inc.

Listed below are some of the open positions for which we are currently recruiting:

- PROJECT ARCHITECT—Good design skills, able to handle administration, and proficient in AutoCAD 2006. This firm does high-end contemporary work, is published and the winner of many awards.
- ARCHITECT / EXECUTIVE MANAGER: A major Architectural firm is seeking a Managing Architect to oversee a new complex project consisting of multiple and diverse building types with complex infrastructure, and involving many team players. This candidate will oversee all senior project managers, representing all sectors, who in turn work with numerous consultants. This is a Senior Strategy position requiring a Licensed Architect with a minimum of 10 years experience on large scale new projects and an ability to travel.

Please call, email or fax your resume:
212-396-0200 Fax: 212-396-0679
www.ruthhirschassociates.com

ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with senior design and management assignments in architecture, interiors, retail, brand environments, and exhibition design. Among them:

- SENIOR ARCHITECTURAL DESIGNERS, international
- STUDIO CREATIVE DIRECTOR, brand retail and experiences
- SENIOR PROJECT MANAGER, health care
- ENVIRONMENTAL GRAPICS, urban centers, wayfinding

Visit our web site and contact Margot Jacob:
www.rgarecruiting.com

UNIVERSITY OF MIAMI

UNIVERSITY POSITIONS

The School of Architecture of the University of Miami invites applications for four faculty positions to offer graduate and undergraduate level instruction in architecture and urbanism. The school offers fully accredited professional Bachelor of Architecture and Master of Architecture degrees and post professional degrees in urbanism and research topics.

1. TENURE/TENURE TRACK POSITION IN ARCHITECTURAL HISTORY

Candidates must be able to teach in the core history of architecture survey sequence, and be able to offer elective courses and seminars in history and theory. Especially desirable is a demonstrated strength in both architecture and urbanism, and the ability to relate this knowledge to design issues. A PhD in architectural history, or ABD status, is required.

2. LECTURER AND TENURE TRACK POSITIONS IN DESIGN AND OTHER FIELDS

Candidates are required to teach at all levels of the curriculum, including lecture courses and seminars in their area of expertise. Especially desirable is a demonstrated strength in one or more of the following: Design, Urbanism, Green Building, Preservation, and Building Technology and Systems. Candidates are required to have a terminal degree in their field.

These full-time positions include responsibilities in teaching, scholarship, and service. Candidates should send letter of interest and a curriculum vitae to: Chair, Faculty Search Committee, University of Miami, School of Architecture, P.O. Box 241718, Coral Gables, Florida 33124-5010.

The University of Miami is an Equal Opportunity/Affirmative Action Employer.

ISSUE 11_06.21.2006
SUMMER READING AND RECREATION ISSUE

The Architect’s Newspaper recommends summer reading and the top spots to get outdoors while the weather’s hot—The beaches, the boardwalks, and the parks all delivered just in time to make your plans.

Bonus distribution Aspen Design Summit
Space close 06.21.2006
Materials due 06.07.2006

Advertising Schedule 2006

ISSUE 12_7.12.2006

Even mid-summer the architecture and design industries are abuzz! Get your fill of all the latest issues, news, politics, and the gossip that fits to print.

Space close 07.05.2006
Materials due 07.12.2006

BUSINESS OPPORTUNITIES

HP 110 PLUS WIDE FORMAT PLOTTER FOR SALE

The HP 110 plus is a wide format color printer/plotter accepting print medium from post card size to 24" x 36" in cut sheets and 24 inches x 50 feet with the optional paper roll feed attached to the back of the machine. The plus is configured to accept this accessory. The machine is an easy addition to the workspace, can sit on a desktop, and is environmentally friendly. The machine is currently for sale. Please contact the seller for more information.

BUSINESS SERVICES

ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

977/699-0512
www.andreabrizzi.com

Place your classifieds with The Architect’s Newspaper.

We post new classifieds online every day.
+ $25.00 per online posting
+ $99.00 per online posting plus 80 words in the most current issue of the newspaper

ARCHITECTSNEWSPAPER
www.architectsnewspaper.com

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

We post new classifieds online every day.
+ $25.00 per online posting
+ $99.00 per online posting plus 80 words in the most current issue of the newspaper

classifieds@archpaper.com

ARCHITECTURE PRACTICE

A/E firm would like to acquire established A/E/C professionals whether they are actively or passively looking for a new position, want to inquire about the job market, or strategize about their career. Our national and international architecture, A/E, interior and landscape design clients are seeking talented professionals for the following positions:

- DESIGN DIRECTOR/DESIGN PRINCIPAL (JB-020488)
- DIRECTOR OF ARCHITECTURAL DESIGN (JB-020428)
- ARCHITECT (INTERMEDIATE LEVEL) (JB-020429)
- SENIOR TECHNICAL COORDINATOR (JB-020410)
- SENIOR PA/PM/TECHNICAL DIRECTOR (JB-020409)
- PROJECT MANAGER K-12 (CHICAGO) (JB-020472)
- SENIOR DESIGNER (JB-020470)
- ARCHITECT (INTERMEDIATE LEVEL) (JB-020403)
- SENIOR ARCHITECTURAL DESIGNER (JB-020450)
- PROJECT DIRECTOR (JB-020452)
- ARCHITECT (JUNIOR LEVEL) (JB-020404)
- ARCHITECT (INTERMEDIATE LEVEL) (JB-020407)
- SENIOR ARCHITECTURAL DESIGNER (JB-020410)
- ARCHITECT (JUNIOR LEVEL) (JB-020407)
- SENIOR ARCHITECTURAL DESIGNER (JB-020410)

Since 1995 API Partners has provided Talent Recruitment and Career Management solutions to A/E/C firms and professionals locally, nationally and internationally.

Please send your resume to careers@apipartners.com or contact Lonny Rossman, AIA or Greg Silk @ 810.860.0128.
A watertight lighting concept
It's happening everyday all over the world, though it often goes almost unnoticed at first. Enthusiastic building owners meet up with inspired designers and the result is original and visionary architecture. Pragmatic and poetic, each structure is part of the world we'll live in tomorrow – and far too good to be allowed to sink into darkness after sunset. But we have now colonized the night with technology. Light has become a material, the fourth dimension of architecture. The architecture of light creates the images that go around the world. ERCO provides the tools for shaping and mastering light, tools for use in interiors and exteriors alike, whatever the weather. These durable, powerful and precise luminaires use state-of-the-art, environmentally friendly light sources such as LEDs and metal halide lamps, so that architecture is not only turned into a nocturnal landmark but has a clear conscience too.

Light is the fourth dimension of architecture: www.erco.com
let the sun shine

Exclusive, new SunGlass™ Solar Control Glass delivers the beauty of the sun without the heat. Now architects can specify a neutral color glass that invites the sun in without making building occupants sweat. That’s because SunGlass™ delivers a combination of unprecedented solar control and visible light transmittance. It’s the look you want with the performance you need. SunGlass™ also leaves owners smiling too—with serious reductions in energy costs and HVAC equipment expense. What’s more, SunGlass™ reduces harmful UV rays so interior furnishings will look better, longer. And SunGlass™ is only the beginning of the most comprehensive collection of architectural glass, curtainwall and operable windows. To learn more, call 1-866-OLDCASTLE (653-2278) or visit us online at www.oldcastleglass.com. See us at the AIA National Convention—Booth #1217.

Oldcastle Glass™ Where glass becomes architecture™