

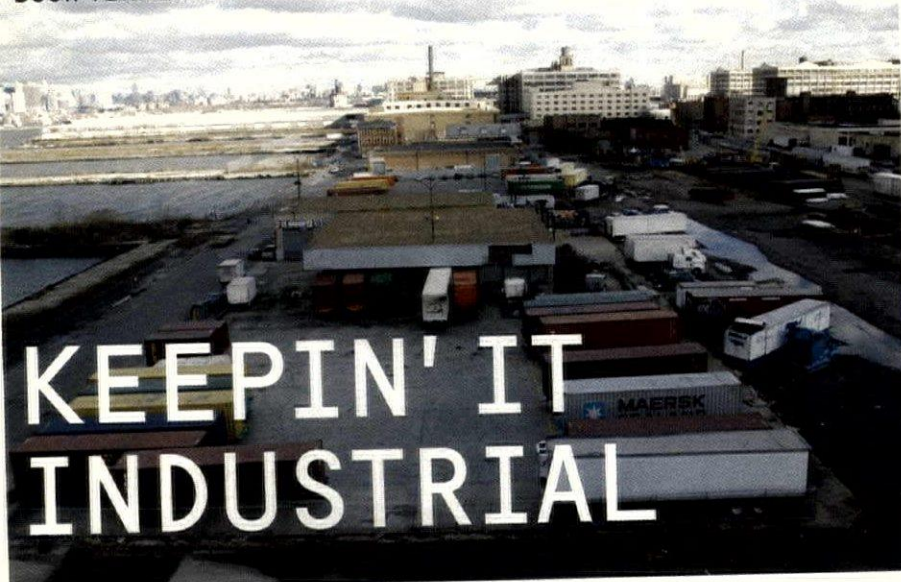
THE ARCHITECTS NEWSPAPER

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EDC ISSUES RFP FOR REDEVELOPMENT OF SUNSET PARK'S BUSH TERMINAL



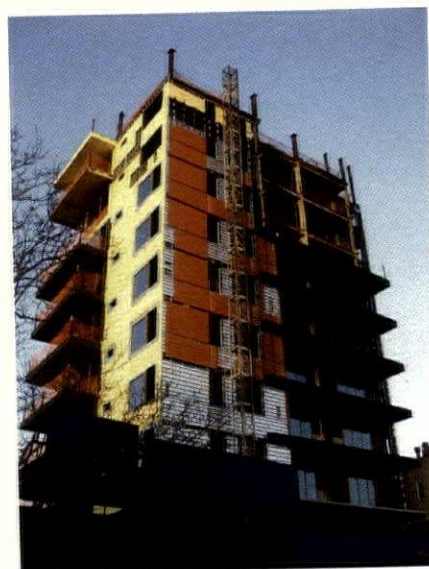
COURTESY NEW YORK CITY ECONOMIC DEVELOPMENT CORPORATION

KEEPIN' IT INDUSTRIAL

While the population boom and housing crisis have caused industrial zones in neighborhoods like Williamsburg and Long Island City to be transferred to residential uses, the city is also taking measures to preserve its manufacturing base. On March 28, the New York City Economic Development Corporation (EDC) announced an RFP for the acquisition and redevelopment of three buildings comprising 130,000 square feet at Bush Terminal in Sunset Park, Brooklyn, the 18-building, 6.5-million-square-foot industrial park completed by Irving Bush in 1895. The EDC is specifically seeking proposals from industrial businesses for employment-intensive uses such as manufacturing and fabrication. Proposals are due by May 21st.

The city is selling buildings 39, 40, and 45 at Bush Terminal for industrial use.

Currently the city rents space at the site on a month-to-month basis, a factor that, along with the building infrastructure's dilapidation, has become a deterrent for businesses. One such company, Brisco—a silk screening shop that employed 100 people—packed up and moved to North Carolina. According to Rachael Dubin of the Southwest Brooklyn Industrial Development Corporation, Brisco left due to the leasing issue and because the site's frequent power outages caused their machinery to break. The RFP requires developers wishing to acquire space at the terminal to seek at least LEED certification. Interested parties can submit proposals for **continued on page 3**



AARON SEWARD

DEVELOPER CALLS FOR DEMO OF WILLIAMSBURG TOWER

STUBBED FINGER

Brooklyn real estate player Scott Spector wants to bring down Williamsburg's infamous "Finger Building," the controversial condominium that towers over its neighbors on North 7th Street between Bedford Avenue and Berry Street. In November 2005, Spector sued the Finger's developers for breach of contract, and in response the Department of Buildings (DOB) halted construction until certain issues are resolved. Now, gaining **continued on page 5**

HERE COMES THE SUN
DAYLIGHTING FOR ART MAKES A COMEBACK; PLUS OUR PICKS FROM EUROLUCE PAGES 14-19

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2007 SERPENTINE GALLERY PAVILION DESIGN RELEASED



COURTESY SERPENTINE GALLERY

SERPENT'S EYE VIEW

The Serpentine Gallery, a modern and contemporary art venue in London's Kensington Gardens, has unveiled the design of its 2007 Serpentine Pavilion. Each year the gallery commissions a temporary structure by an internationally-lauded architect. Now in its eighth year, the program has featured designs from such architecture luminaries as Rem Koolhaas and **continued on page 7**

BLOOMBERG PROVIDES DETAILS ON SUSTAINABILITY PROGRAM

PlaNYC Targets Buildings, Traffic

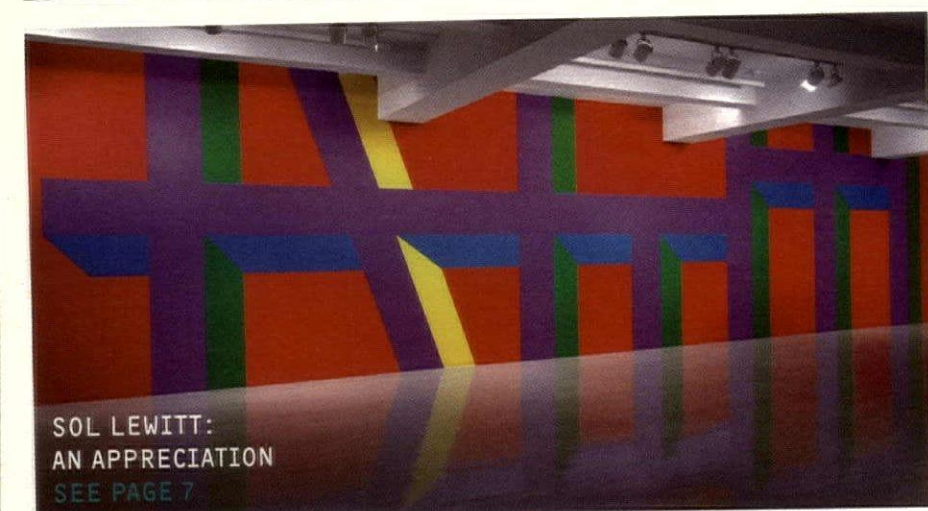
If all goes as planned, by 2030, New York City buildings will become more energy efficient, affordable housing construction will experience a boom, and planted green roofs will be commonplace. Mayor Michael Bloomberg announced the details of PlaNYC, the ambitious sustainability program he recently created through the Mayor's Office of Long Term Planning and Sustainability, at **continued on page 6**

GOVERNOR SPITZER REVIVES ONCE-MORIBUND LMDC

IT'S ALIVE!

The convoluted tale of rebuilding Lower Manhattan has a new twist, and its name is Governor Eliot Spitzer. In his gubernatorial campaign last May, a pugnacious Spitzer pilloried the Lower Manhattan Development Corporation (LMDC) as "an absolute failure," calling Ground Zero redevelopment an "Enron-style debacle." Soon enough, the LMDC announced its mission accomplished—master plan chosen, memorial designed, culture programs picked. All that was left to do was turn out the lights. Most expected Spitzer to bolt the door for good measure.

Yet having vowed to root out bureaucratic bungling at Ground Zero, the Governor has decided the best tool at hand is... the LMDC. In an April 16 announcement, Spitzer appointed Avi Schick as chairman and David Emil as president of the agency, and framed the move as a blood transfusion for the **continued on page 6**



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SOL LEWITT:
AN APPRECIATION
SEE PAGE 7



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New Yorkers currently breathe some of the most polluted air in the United States, but this will change if Mayor Michael R. Bloomberg's ambitious new PLANYC is actually realized by 2030, as he hopes it will be. It reads like a wish list written by an environmental advocacy group, not the hard-nosed mayor of Gotham, and targets "five key dimensions of the city's environment: land, water, transportation, air, and climate change." It argues that every New Yorker must have a green park no more than a ten-minute walk from home, a million new trees should be planted in the five boroughs, nearly every brownfield site in the city must be remediated, and—by far the most controversial element, and the one getting all of the ink—any automobile entering Manhattan south of 86th Street should pay \$8.00 for the privilege. We heartily applaud the Mayor for this first bold step but wonder if these initiatives can make New York a truly sustainable metropolis.

One key to the plan's success is how well its proposals are ultimately integrated into a single, comprehensive scheme. In 2003, London's mayor Ken Livingstone pushed through congestion charges in the central city, and though it is now widely accepted, it has not been as effective as he had wished: A report by Transport for London claims that by 2010 congestion in the capital will increase by 8 percent, and carbon dioxide emissions will also increase. That said, the congestion charge markedly slowed automobile use, and today London is more pedestrian friendly and less dependent on cars. In addition to the charge, Livingstone increased bus service into central London and decreased the amount of time stoplights give to cars while increasing it for pedestrians at crosswalks. London is also redirecting traffic around many of its major public squares, so Trafalgar is no longer surrounded by busy roads but runs up to the front of the National Gallery as an open space.

It's clear that PLANYC requires a more detailed set of proposals before its efficacy can be judged. Informed observers have already begun to ask difficult questions: Where can the city plant one million new trees when there are sewers and storm drains under every street, and how can so much new housing be built when most of the city's unbuilt open space is already marked for development?

However, some less well-informed observers are weighing in too and taking potshots at congestion pricing. While he usually seems to be an extremely sensible legislator, Representative Anthony Weiner of Queens immediately said that such a plan is "not good for the middle class." He is right in that an \$8.00 daily fee is undoubtedly steep for the average New Yorker, who in 2005 made \$48,960. But congestion pricing would have to be accompanied by improvements in the reliability and scope of public transportation, as its proponents are well aware. Weiner may also not be aware of *Growth or Gridlock*, the December 2006 report from the Partnership for New York City, which estimated that traffic on the city's streets costs \$13 billion annually for businesses and consumers, i.e., New Yorkers of every income level.

ENERGY STANDARDS REVIEW DRAWS INTERNATIONAL COMMENT

CALIFORNIA REVISING

Now is your last chance to propose revisions to what will become the 2008 Title 24, Part 6—California's building energy efficiency standards that are widely considered a bellwether for other states' code requirements. Since 1992, the California Energy Commission (CEC) has updated the energy code approximately every three years based on research it funds into changes in technology and building practices, each time making the criteria more stringent. The current edition, published in 2005, saw a major overhaul of the standards. 2008 is considered an adjustment year, in which the code is being modified to correct requirements in the last edition that proved ineffective.

In true Golden State fashion, the revision procedure is public. "Our process is very transparent," said Gary Flamm of the CEC. "Anyone can participate, they don't even have to be from California." The CEC hosts a series of workshops to vet its proposed draft and hear recommendations from groups and individuals. Following this period a new draft is presented and final suggestions are considered. "Every proposal has to meet at least two significant tests," said Jim Benya, a lighting designer who has worked with the CEC since 1975. "It has to prove that it is cost effective and that it has an impact on energy usage." If those two factors are in place the CEC is required by statute to make the proposal into law.

While everyone involved in a building's energy usage has an interest in contributing to the energy standards process, lighting designers occupy a unique position. "Lighting uses approximately 25 percent of all electricity generated," said Benya. "Our organizations need to step up and participate more in the rulemaking process." **AARON SEWARD**

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KEEPIN' IT INDUSTRIAL continued from front page the entire site or a minimum of 40,000 square feet, though no one scheme will be chosen without related plans that fill all three buildings.

Previously, in summer 2006, the EDC issued a similar RFP for three other industrial loft

buildings at Bush Terminal. Though the city has yet to announce the businesses that have been selected, the EDC determined to make a decision on the current RFP within six months. An 18-acre park has also been planned on a brownfield to the southwest of the site.

Industrial development is also happening

in other areas of Sunset Park, which is a neighborhood where 40 percent of residents walk to work and the vacancy rate for industrial buildings is as low as one percent. At the South Brooklyn Marine Terminal, cement-kingpin LaFarge North America recently opened a \$20 million, 6.8-acre storage and

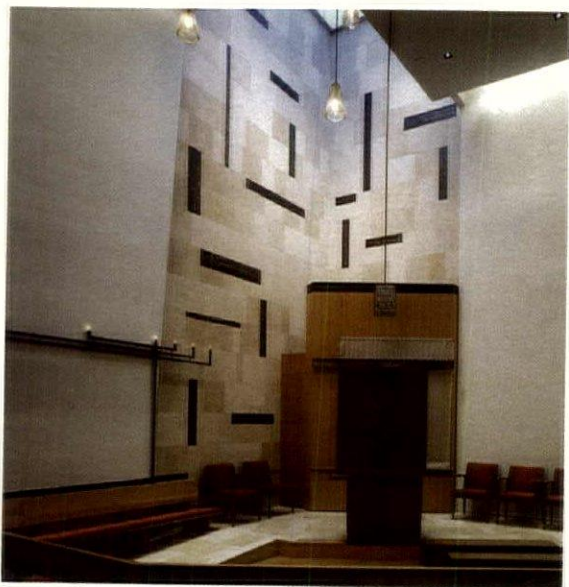
shipping terminal, and scrap-giant Sims Hugo Neu is working with the city to establish a \$25 million recycling facility. "The media often portrays these areas as blighted," noted Dubin. "They're not. Sunset Park's industrial properties have lower vacancy rates than office space in Manhattan." **AS**



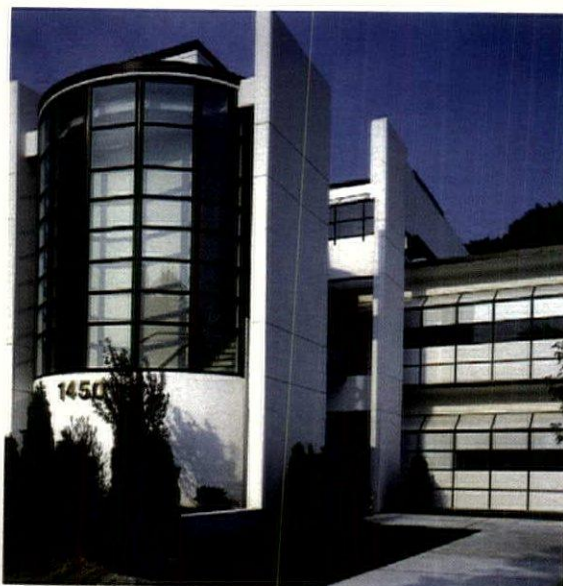
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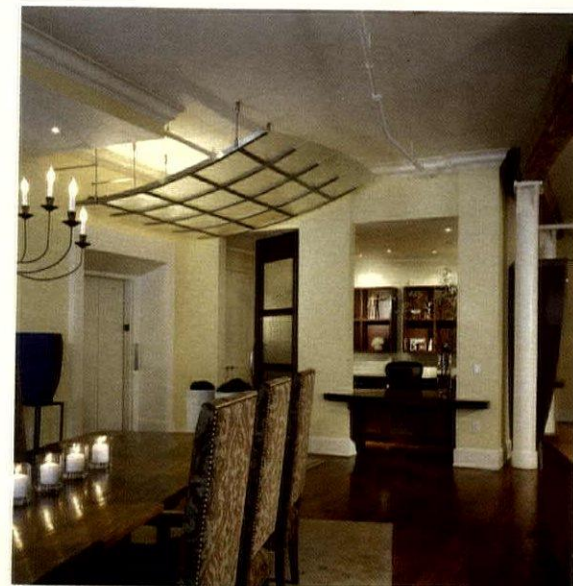
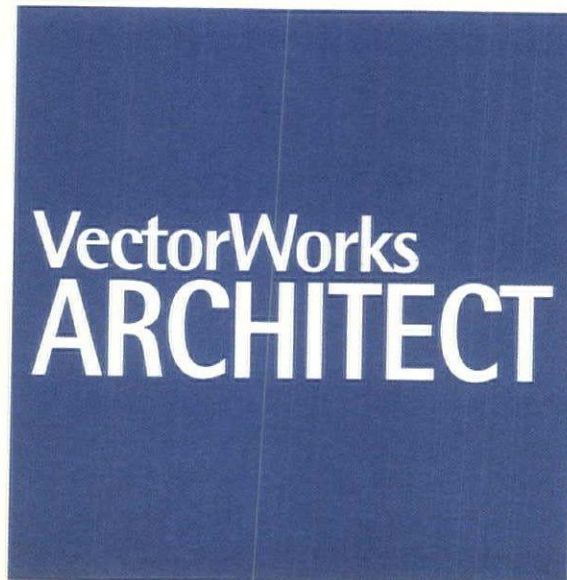


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photo by Michael Moran



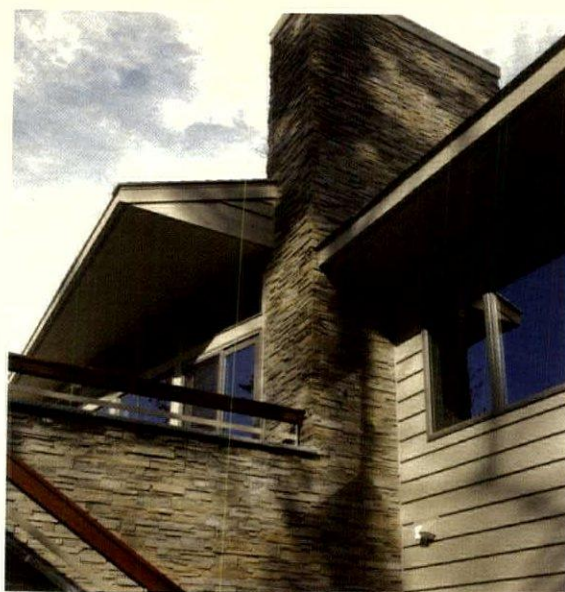
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PAGING KARIM RASHID...

Sure, we would all like to give starchitects a map for the road to extinction. Still, we can't help but admire the ones with an eye on the higher prize: Hollywood! Well, sort of: a talent agent casually told someone who passed on to one of our tipsters that rock-star designer **Yves Behar**—dubbed The Brand Man by Newsweek in 2005—has been in conversation with CAA, the powerhouse talent agency whose stable includes **Julia Roberts**, **Beyoncé Knowles**, **Derek Jeter**, and—talk about good engineering—**Dolly Parton**. Behar is no slouch in the uplift department himself, having put his stamp on everything from Birkenstocks to BMW's as well as raising a celeb-tect hand for Architecture for Humanity. Cornered at a posh party in Milan where he presented a "nest" chandelier made of electroluminescent film and 7,500 crystals for Swarovski, he cringed at first but then admitted that his manager had dropped in on the agency but that there was no ink on a deal. Then, he asked about arch-rival agency ICM, "What's the name of that other one? Aren't there more athletes over there?"

A DESIGN BLOCK PARTY?

Although its reception was tepid, the Tate Modern recently raised \$2 million towards reenacting **Ricky Burdett's** program for the Venice Architecture Biennale of 2006, "Global Cities", which concerns sprawl-related angst the world over. The exhibition opens on June 20 and will fill the vast Turbine Hall, and signals an ambitious new architecture program at the Tate, according to a local chatterbox. This may well leave the Tate's Southwark Street neighbor the Architecture Foundation with its knickers in a twist, as their **Zaha Hadid**-designed building will have 6,500 square feet to fill when it opens in 2008. Amazingly enough, the \$4.5 million AF building is still on schedule, even after it was value engineered to within an inch of its Z-shaped life: Steel got swapped for concrete with barely a squawk from Herself. If the Design Museum, which is reportedly pondering a move to a nearby site, joins the party, a real architecture traffic jam might be in the works. London's mayor **Ken Livingstone** may have to institute congestion pricing aimed at architecture boffins, if those design-mad Brits keep this up!

THERE'S (BLACK) GOLD IN THEM THAR GUTTERS!

With real estate prices what they are, it is hard to imagine that land values could get any higher, but the waif-like hipsters of Williamsburg may have a gusher in their backyard: We just read in the blog Gowanus Lounge that there are test oil wells around the intersections of Roebling and North 9th and 10th streets. He's got the pictures prove it, and there are oil slicks all over the place! Is this spillover from the infamous Exxon mess around Newtown Creek in Greenpoint, which is said to have spilled more oil than the Valdez, or are some of our local real estate developers going to switch to drilling?

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STUBBED FINGER continued from front page
confidence following a favorable court decision in February that will scale back the proposed project from 16 stories to 10 (the tower's current height), Spector has claimed that the developers of the project, which include Mendel Brach, Moshe Osknin, and architect Robert Scarano, will have to tear the building down.

The plan to build the residential tower began in 2004, when the development team, led by Brach, arranged to buy the site and development rights from Spector, who also owns many of the adjacent properties. In the rush to begin construction ahead of impending zoning regulations that would have limited the building to five stories, the developers and architect cut corners. According to Spector's attorney, Raymond Hannigan of law firm Herrick Feinstein, the plans submitted by Scarano used "fuzzy math," and allegedly included the forged signature of Spector on an agreement regarding access. The developers allegedly also deviated from an easement they obtained from Spector by bulldozing his adjoining warehouse while he was out of town and planting the Finger's columns too deep within the leveled site.

Furthermore, the developers planned to place a tenant garden on the roof of a neighboring Thai restaurant in order to clear the tower's 16-story height with the DOB. The

zoning law at the time required that new buildings of more than 10 stories had to provide open space. The developers claimed to have air rights over the restaurant's roof from when they purchased "all development rights" from Spector. But in 2006, the court found specific language in the contract contradicting that assertion, and decided that the project would have to stop at 10 stories.

Despite the fact that his original plan relied on land he did not own, Brach may have a right to keep the building at ten stories. "Just because he is having contract problems does not mean he will lose all of his zoning rights," said Stephen Barshov, a land use professor at Brooklyn Law School and a practicing attorney. "He has a vested right in the portion he built legally."

Spector, however, is also claiming that because the developers placed the Finger's columns on his property without his permission, they will have to tear the building down and move the columns, but Barshov thinks this an unlikely outcome. Spector's ire doesn't end there, though. According to Hannigan, he may soon seek disciplinary action that would keep Scarano from practicing, claiming that the architect is personally liable for all of the damage done. After all, it was Scarano's pen that placed those columns.

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COURTESY ANDRE KIKOSKI ARCHITECT

The pastry chef Pichet Ong earned a devoted following of sweet-toothed New Yorkers at Jean-George Vongerichten's restaurant Spice Market in the Meatpacking District, and they will no doubt follow him to Soho, where he just opened a 34-seat dessert bar. The architect Andre Kikoski said he designed 680-square-foot space around some of the ideas he saw in Ong's food, which he described as very architectural. If so, there's a good reason why: "Pichet is such an interesting guy—he studied architecture at Brandeis and then SCI-Arc, and then worked for Stanley Saitowitz in San Francisco."

Over the bar, a canopy defines the cooking area, and an angled ribbon of ash around the room's perimeter is inset with colored light boxes. That is one reason Kikoski said that the design process was so much fun, because as he tried to translate desserts into architecture, Ong was busy doing the reverse. "After we saw his panna cotta, we thought, 'Perfect! That's our roof!'" When Kikoski showed his client some early renderings, Ong said, "Cool—It looks like Ronchamp!"

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IT'S ALIVE! continued from front page

anemic corporation. "With new leadership and a new direction," Spitzer said in a statement, "a reinvigorated LMDC will help revitalize an area that is important as an economic hub to New York and as a symbol of our freedom and resilience to all Americans."

In a related changing of the guard, Charles Maikish, executive director of the Lower Manhattan Construction Command Center, announced he will leave his post as omnibus overseer of more than 60 major downtown building projects in July. The agency has not yet named a successor to Maikish, a former JP Morgan Chase real estate executive who was appointed in 2005.

Governor Spitzer's *volte face* on the LMDC has fueled suspicions that the state may be muscling in on the city's turf. New appointee Schick serves as president and chief operating officer of the Empire State Development Corporation, the state's lead economic development arm and LMDC's parent agency. Emil, who owned the Windows on the World restaurant atop the World Trade Center, served as president of the Battery Park City Authority from 1988 to 1994. Emil takes over from Stefan Pryor, who was named Newark's deputy mayor for economic development by Mayor Cory Booker last September.

At a City Council hearing the day of his appointment, Schick affirmed that the LMDC, which is nominally a joint city-state corporation, will be getting loud-and-clear cues from Albany. "Governor Spitzer believes that the

LMDC will continue to play a vital role in the ongoing redevelopment efforts at Ground Zero and in Lower Manhattan," Schick said. "LMDC will be the vehicle through which Governor Spitzer expresses his vision and articulates his voice in Lower Manhattan."

What comes out of the governor's megaphone regarding the rebuilding agenda and timeline remains for now an open question. Local residents, however, have welcomed a rapprochement with LMDC leaders, noting Schick's sensitivity to community dismay over ground zero's ever-eroding master plan. "Community Board 1 supported the master plan, but the components are being chipped away," said Catherine McVay Hughes, the board's vice chairperson. The neighborhood group cites plans to downsize the Frank Gehry-designed performing arts center, which city officials want to trim to one tenant, the Joyce Theater, while relegating the Signature Theatre Company, which had also been slated for the building, to nearby Fiterman Hall.

On that front, Schick has assured local groups that their voices will also be heard. In his council testimony, he suggested that ballooning budgets, a hijacked governance structure, and dueling construction timelines had made the performing arts center—and, one might conclude, Ground Zero as a whole—ripe for an overhaul. "This was the state of affairs that Governor Spitzer inherited," Schick told the council, "and it is this state of affairs which mandates that we return to the drawing board." **JEFF BYLES**

PLANYC TARGETS BUILDINGS, TRAFFIC

continued from front page the Museum of Natural History on Earth Day, April 22. The report announces 127 new initiatives for brownfield reclamation, affordable housing construction, new open spaces, efficient transportation, clean water, clean air, and reducing the city's impact on climate change.

Though the transportation policies, including subway expansion and congestion pricing, seem to be garnering the most public attention, PlaNYC's goal to reduce carbon emissions by 30 percent from the levels measured in 2005 by 2030 will have a significant impact on buildings. Less than two weeks prior, the mayor's office released a report on city carbon emissions, citing energy consumption in buildings as the source of 79 percent of the city's 58.3 million metric tons of emissions. City operations alone can be blamed for 3.8 million metric tons, of which buildings make up 64 percent. While these figures may seem to suggest gross inefficiencies unique to New York buildings, Rohit Aggarwala, director of the Office of Long Term Planning and Sustainability, explained that in other cities transportation makes up a larger percentage due to less reliable public transportation, while the average New York resident's carbon footprint is only one-third of the average American's.

PlaNYC calls for a reduction of 16.7 million metric tons of energy consumption in buildings by retrofitting, green requirements for new buildings, increased appliance efficiency, and increased energy awareness. The City Council will begin negotiating a new building and energy code with proposals

for sustainable regulations next month.

The report also predicts 900,000 new city residents by 2030. "To build new homes at lower costs, we have to make more land available for housing, which will help ease pressure on land pricing," the mayor said. The city plans to spur new development by rezoning 54,000 to 80,400 new units of housing over the next two years, and plans to restore waterfront areas will create new sites for development. By 2015, the city will be able to rezone areas for housing to coincide with expanded transit and on the sites of unused city buildings and parking lots. Feasibility assessments will be conducted for decking over rail lines and highways to create building opportunities. Funding from the city's Department of Housing Preservation and Development, the New York City Housing Trust Fund, and the New York City Acquisition Fund will target the construction of low- and middle-income residents. Inclusionary zoning, allowing private developers to build larger buildings in exchange for including affordably priced units, will also continue.

After much public criticism over the lost opportunities on New York Roofs, a pilot program to encourage green roof construction will begin this year. The expense of installation will be offset by a property tax abatement for 35 percent of the installation cost. The report estimates that a 40 square-foot garden costs \$1,000 to install and captures 810 gallons of storm water, resulting in 8,100 gallons captured with a \$100,000 investment from the city. The pilot program is only scheduled for the next five years, at which point there will be a reassessment. **SARAH F. COX**



IN COMING MONTHS DDC WILL BE SEEKING ARCHITECTURAL AND ENGINEERING SERVICES FOR NEW PROJECTS RANGING IN CONSTRUCTION VALUE FROM \$25 MILLION TO OVER \$1 BILLION.

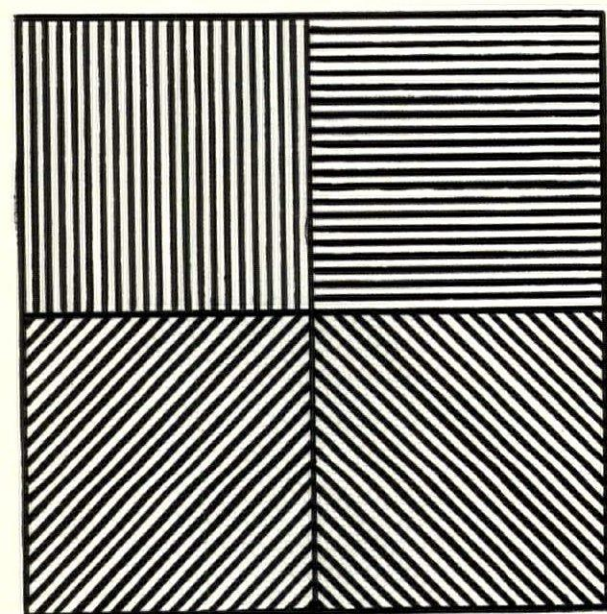
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Lewitt used his 1980 drawing *Band in Four Directions* as his family's coat of arms.

community of artists and craftsmen who worked on his prints, wall drawings, and sculptures, to assist him in any way I could. To me, his choices of typography—clear, simple, un-selfconscious, un-trendy, and un-stylized—related to his art. He preferred sans-serif fonts, usually bold in weight, and produced in black and white. Sol had such an extraordinary range of expression, from subtle glossy black forms on matte black, to high chroma primary colors; but a special delight for him, which relates to his typographic preferences, was his graphic work with stripes. I used to tell him that he's the only contemporary artist with his own brand. In the 1970s, his graphic, playful, bold, and primal approach to lines in various arrangements became an essential part of his vocabulary. *Lines in Four Directions*, one of his iconic motifs, could be called a contemporary coat of arms. So powerful and appealing, this design has appeared as large wall drawings, prints, tables, screens, and even on watches and scarves.

And just as his art changed whenever there was a hint of predictability, he always surprised me with his choice of typeface. In redoing his personal stationery recently, I asked, "Same Chelt as last time?" He thought, looked at me with his charming smile, and said mischievously, "How about Beton Bold Condensed?"

PETER GOOD IS A PRINCIPAL AT THE GRAPHIC DESIGN STUDIO, CUMMINGS & GOOD, IN CHESTER, CONNECTICUT

SOL LEWITT 1928–2007

Many speak of Sol LeWitt's artistic genius and his profound effect on generations of artists and art lovers, but to me, it was his unpretentiousness, intelligence, wit, generosity, and high ethical standards that defined his total being. He was an American original, the antithesis of the romantic, self-possessed artist. He lived his life like he practiced his art, without focus on himself. He always said, "It's the art that's important, not the artist."

I first met Sol in 1986, when he and Carol and their young daughters moved to Chester, Connecticut, a small town on the Connecticut River where I have a graphic design studio. We met at an opening at the Chester Gallery, a gallery that would exhibit his prints, drawings, and gouaches many times over the years. Sol published numerous books and occasionally he would ask me to help him with the typography

for a book cover, an invitation, a letterhead, or a postcard. I learned very quickly that one does not give Sol LeWitt advice on typefaces. He would listen politely and patiently and then simply say, "Let's use Franklin Gothic Bold Condensed." (It was one of his favorites.) Sol had professional training in the graphic arts early in his career, so he was familiar with typographic conventions. But, as with his art, he seemed to possess a very private and mysterious compass that guided his decision making. Volumes have been written on his art, and theories proliferate in attempts to decode its essence and meaning, but it all tends to be enigmatic because of the inherent contradictions that are an integral part of his genius. As soon as you think you figure him out, he delights, surprises, transforms, and reinvents.

Of course, I was pleased, as was everyone in the large

SERPENT'S EYE VIEW continued from front page Cecil Balmond (2006), Oscar Niemeyer (2003), Daniel Libeskind (2001), and Zaha Hadid (2000).

This year the gallery commissioned artist Olafur Eliasson—whose large-scale light installation, *The Weather Project*, inspired many Londoners to relax enough that they took naps on the floor of the Tate Modern's Turbine Hall—and Norwegian architect Kjetil Thorsen, co-founder of Snøhetta, to design the pavilion. As in almost every previous year, Arup provides structural engineering services.

Eliasson and Thorsen's design resembles a spinning top. Inside the timber-clad structure, a wide spiraling ramp makes two complete turns, ascending from the Gallery lawn to a seating area and continuing upwards, culminating at an observation deck that looks across Kensington Gardens as well as down into the chamber below.

This year's pavilion, as with last year's when Kolhaas and Balmond collaborated

with German photographer Thomas Demand, continues the gallery's initiative to bring visual artists into the architectural design process. "This will bring an extra dimension to the project that already holds a unique place in the innovation of architectural practice," said Serpentine Gallery Directors Julia Peyton-Jones and Hans Ulrich Obrist. "We are very excited about this next phase in the Pavilion's history."

Eliasson and Thorsen found the collaboration process quite natural: "We both work within a field of spatial experimentation that renders conceptual differences between art and architecture superfluous." In addition to the pavilion, Eliasson worked with the gallery to develop this year's Park Nights program, a Friday night "laboratory" event where artists, architects, academics, and scientists will experiment on human physical and perceptual experience. Better bring your rain jacket.

AS

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GSA 2006 DESIGN AWARDS

At a March 29 ceremony at the Ronald Reagan Building and International Trade Center in Washington, DC., the General Services Administration (GSA) presented its 2006 Design Awards, given biennially to innovative GSA-commissioned projects that suggest new design approaches for future federal buildings. Projects completed between January 1, 2001, and October 2, 2006, were eligible for this year's awards. The 18 winners were selected from 121 entries across 17 categories, including landscape design and art in architecture, though no winners were selected in these categories for 2006. Many of the winning projects emphasized sustainable design, and some were cited for excellence in multiple categories.

Jurors: Joan Goody (chair), William Bain, Randolph Croxton, architecture; Kimberly Davenport, art; Blake Peck, construction; Teresa Rainey, engineering; Michael Mills, Elizabeth Murphy, historic preservation; Peter Schaudt, landscape architecture; Samina Quraeshi, urban design and graphic design

ARCHITECTURE HONOR AWARD

United States Courthouse
Fresno, California
Gruen Associates/Moore Ruble Yudell

ARCHITECTURE CITATIONS

Oklahoma City Federal Building
Oklahoma City, Oklahoma
Ross Barney Architects, with the Benham Companies

Carl B. Stokes United States Courthouse
Cleveland, Ohio
Kallman McKinnell & Wood Architects, with Karlsberger Architecture

United States Border Patrol Station
Murrieta, California
Garrison Architects

ARCHITECTURE: ON THE BOARDS HONOR AWARD

Peace Arch Port of Entry
Blaine, Washington
Bohlin Cywinski Jackson

ARCHITECTURE: ON THE BOARDS CITATION

Jacob K. Javits Federal Building Entry Pavilion
New York, New York
Lehman Smith McLeish

MODERNIZATION CITATION

Des Moines Federal Building Façade Replacement
Des Moines, Iowa
SmithGroup, with DesignBuild Solutions

PRESERVATION CITATION

Howard M. Metzenbaum United States Courthouse
Cleveland, Ohio
Westlake Reed Leskosky

CONSERVATION CITATION

United States Custom House
Chicago, Illinois
Berglund Construction, with Kellermeyer Godfry Hart

LEASE CONSTRUCTION CITATION

Internal Revenue Service Center
Kansas City, Missouri
BNIM | 360

SUSTAINABILITY: ADAPTIVE REUSE HONOR AWARD

Social Security Administration Teleservice Center
Auburn, Washington
TVA Architects

SUSTAINABILITY: WORKPLACE ENVIRONMENT CITATION

Census Bureau Headquarters
Suitland, Maryland
Skidmore Owings & Merrill

INTERIOR DESIGN: WORKPLACE ENVIRONMENT HONOR AWARD

Bannister Federal Complex - Atrium
Kansas City, Missouri
BNIM Architects

ENGINEERING AND TECHNOLOGY CITATIONS

Patent and Trademark Headquarters
Alexandria, Virginia
Syska Hennessy Group

Fritz Lanham Federal Building Modernization
Forth Worth, Texas
Huitt-Zollars

GRAPHIC DESIGN CITATIONS

GSA's Stewardship of Historic Buildings: Two Volumes
Washington, DC
Cox & Associates

Workplace Matters
Washington, DC
Stuart McKee Design

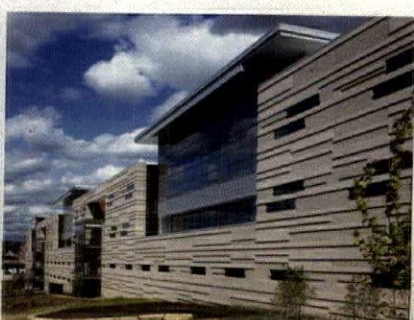
CONSTRUCTION EXCELLENCE CITATION

Food and Drug Administration Center for Drug Evaluations and Research
White Oak, Maryland
Heery International/Tishman Construction Corporation of Maryland, with Centex Construction

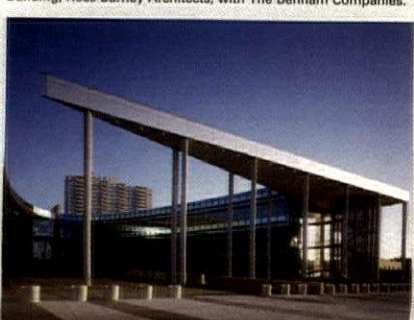
Left: Des Moines Federal Building Façade Replacement, Smithgroup, Inc., with Designbuild Solutions. **Center:** Internal Revenue Service Center, BNIM | 360. **Right:** Oklahoma City Federal Building, Ross Barney Architects, with The Benham Companies.



JUSTIN MACONOCHE PHOTOGRAPHY



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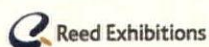
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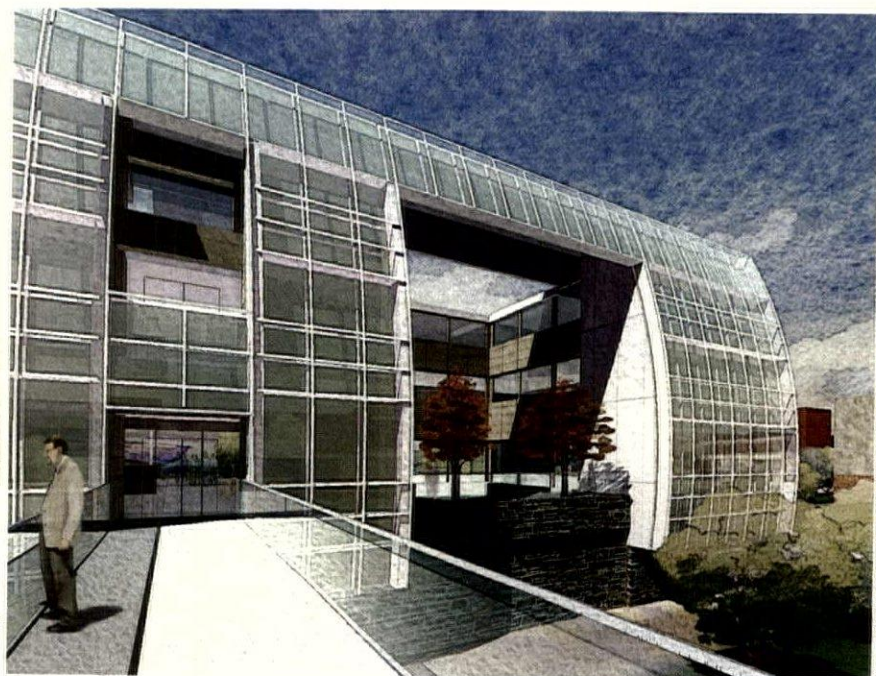
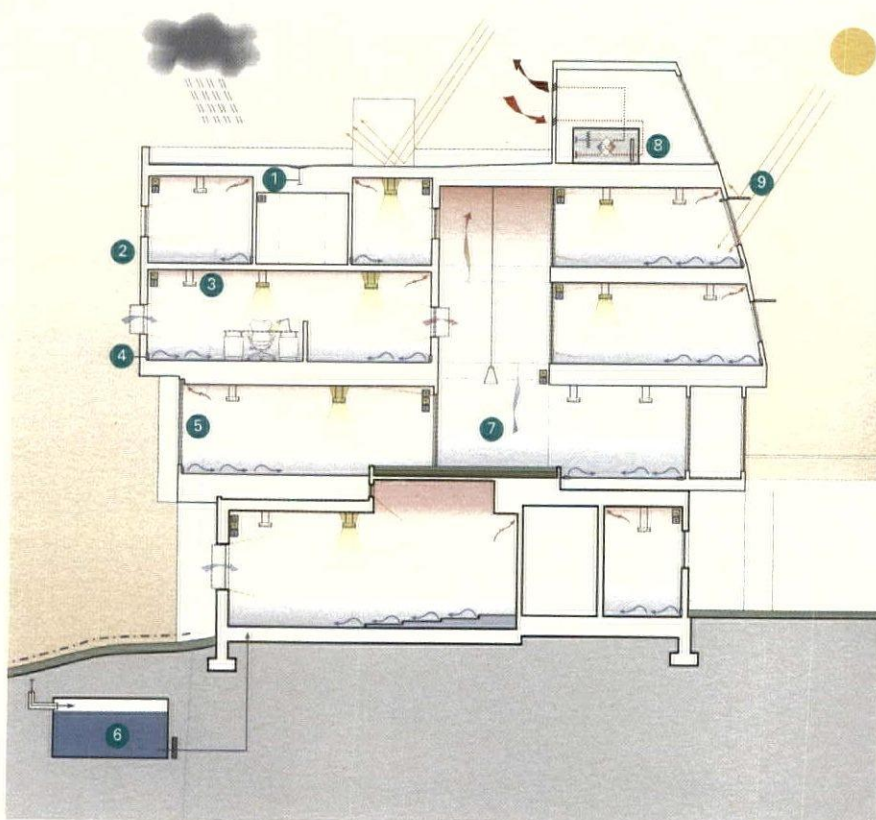
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ROBERT A.M. STERN ARCHITECTS WITH ATELIER TEN

Ithaca College has always lived in the shadow of its ivy-shrouded neighbor Cornell. As part of an effort to end its second-class status, the school's administration launched a new design program to bring high-level green architecture to an

otherwise dismal 1960s campus. In that spirit, the college recently held a competition for a new 40,000-square-foot building to anchor its school of business—a building that would not only be required to attain LEED Platinum, but also function

as a lesson in sustainability, and take advantage of the campus' amazing location overlooking Cayuga Lake.

After issuing an RFQ that netted 16 responses, Ithaca invited three firms to submit proposals, including Boston's Goody Clancy and Burt, Hill. The winning scheme, by Robert A. M. Stern Architects with environmental consultants atelier

ten, wowed the jury with a curving double-skinned curtain wall featuring photovoltaic cells, solar hot water panels, links to the building's HVAC system, and sheets of radiant-but-controlled daylight.

The double-skinned wall and its power-generating acoutrements may have helped Stern and atelier ten win the job, but once the competition was over it

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quickly became clear that the system was unfeasible. Double-skinned walls are expensive, and Ithaca College, a cash-poor institution with no endowment that gets 92 percent of its money from tuition payments, "did not want to pay a lot for this muffler," as Stern design partner Kevin Smith put it.

Back at the drawing board, Stern and Atelier Ten began the process of winnowing away the high-cost sustainable features and figuring out what they actually needed to meet the LEED requirements and the budget. The final scheme—now under construction—uses almost none of the eye-catching bells and whistles, but relies on simple design techniques that reduce energy usage.

According to Stern principal-in-charge Graham Wyatt, the fundamental strategies for sustainability were in place from the beginning. The scheme took its cooling from an existing building next door, which had an excess-capacity chiller. The team specified a high-efficiency boiler, used hydronic heating in the perimeter offices, and displacement ventilation—which injects conditioned air in the lower volume of a room to ensure it does not mix with contaminated air rising to the top—throughout. Concrete plank flooring increased the thermal mass of the building, which will be vented at night to cool it down, and a storm water collection system on the roof feeds a subterranean cistern for toilet flushing. In addition, the team beefed up insulation by providing a four-inch thermal break on the perimeter walls and locating a green roof over part of the first-floor classrooms.

The premier energy saving feature, however, was the natural lighting scheme.

"Daylighting really pushed the energy efficiency over the edge," said Smith. By taking advantage of the narrow footprint and placing glazing strategically, the team managed to suffuse nearly the whole interior with daylight and provide extraordinary views. Many of the classrooms also open onto a central atrium. The impressive curving glass wall on the building's south face, which featured double glazing in the competition proposal, now has a single skin of low-emissivity glass outfitted with exterior fins that block direct sunlight. "People think double facades are the solution to having an energy-efficient, fully-glazed building," said Claire Johnson of atelier ten. "They're a fad. But with low-e glass and simple shading you can achieve a similar effect at a much lower cost." Electronically dimmable direct/indirect fluorescent pendants, outfitted with daylight and occupancy sensors, provide the artificial lighting throughout.

The lesson of the Ithaca School of Business is that sustainable design is more accessible (read: more affordable) than many people may expect. "This industry of building sustainability is not about expensive gadgetry, but about doing things locally," said Wyatt. "It is about employing systems that are easy to service and easy to use." **AS**



STATE BUDGET ALLOTS MORE MONEY TO NYSCA GRANT PROGRAM

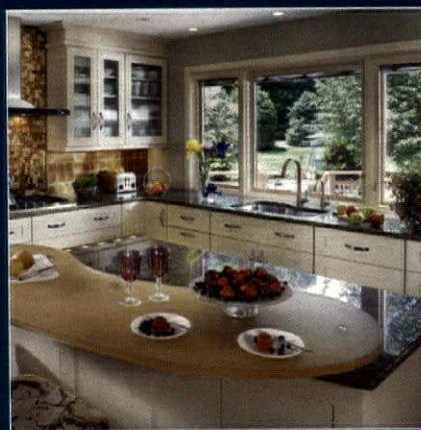
NY Hearts Architects

Though Governor Elliot Spitzer's budget aroused fury from some quarters for alleged last-minute back-room dealings and the resulting effects on education funding, he managed to come through for architects: Funding for the New York State Council on the Arts (NYSCA) was raised roughly 21.5 percent to \$49 million when the budget was approved on April 1, according to NYSCA chairman Richard Schwartz. The money is available immediately, and grant applications submitted by this year's March 1 deadline will benefit. NYSCA's application review council convenes in May, and the allocated funds

will start to go out in July. NYSCA has 15 different funding programs, and while the budget may not directly translate into a 21 percent increase for each department, it is likely to do so for the Architecture, Planning, and Design Department, said Anne van Ingen, its director. The boost will amount to a total of \$1,780,000, up from \$1,542,000 last year. "I'll be able to pass along the increase to ongoing operation support for nonprofits like the Design Trust for Public Space, the Architectural League, and Storefront [for Art and Architecture]," van Ingen explained, "but will also be able to fund more independent projects."

But don't go counting buildings before they hatch—there is also a parallel increase in demand for architecture grants this year, which number 238 compared to last year's 172, or a 28 percent jump. In the architecture category, grants are available for organizational requests, independent projects, non-profits who want to hire an architect, and public programs like exhibitions and publications. Individual grants are \$10,000 each, and operating grants range up to \$50,000. "We're always trying to catch up," said van Ingen. "So when we can get it, the increase is more than welcome." **SAMANTHA TOPOL**

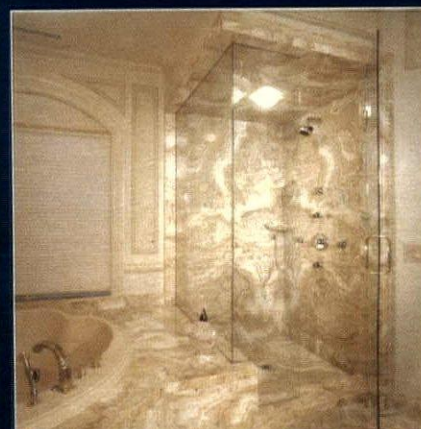
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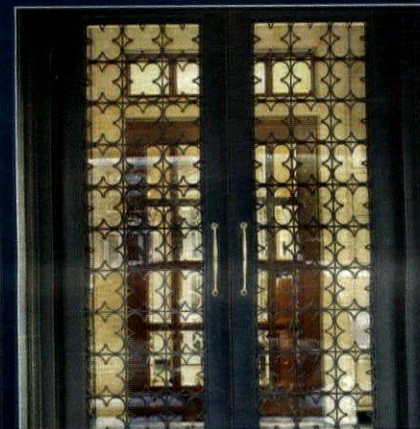
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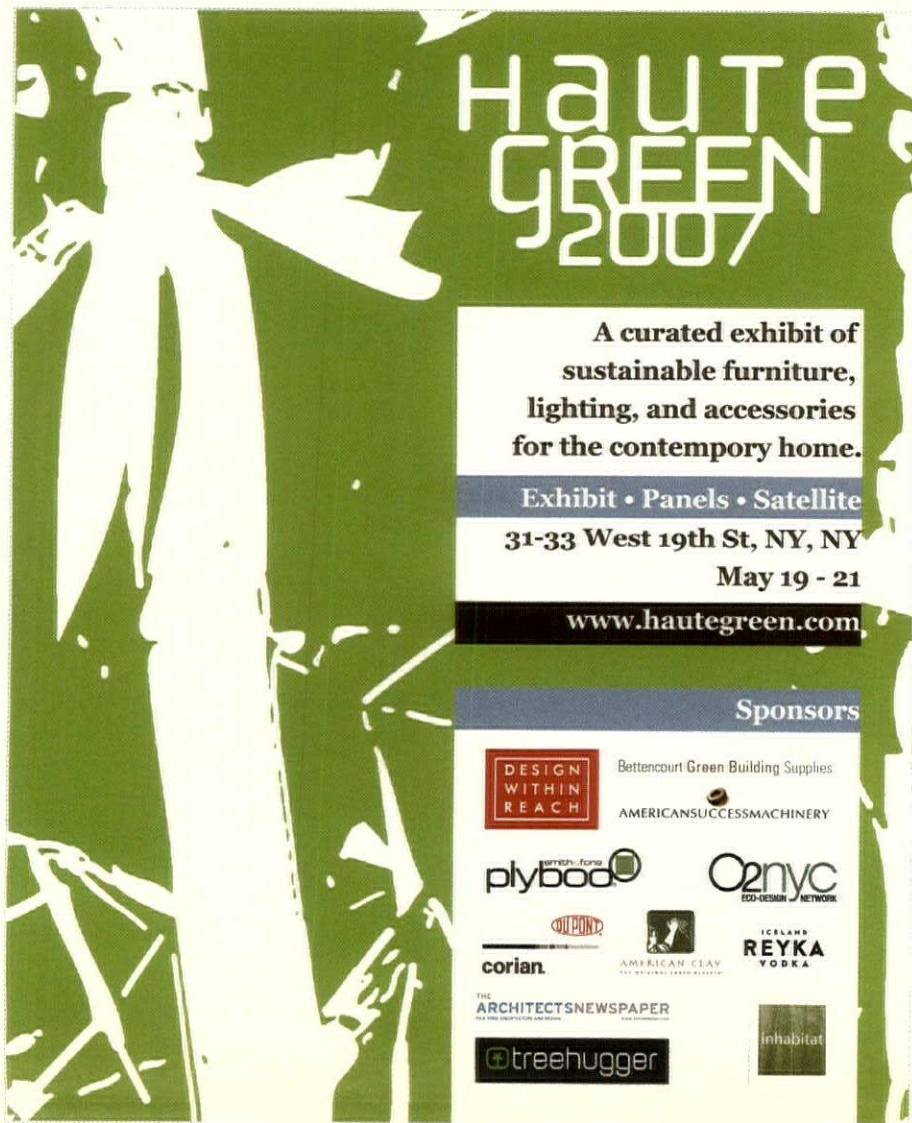
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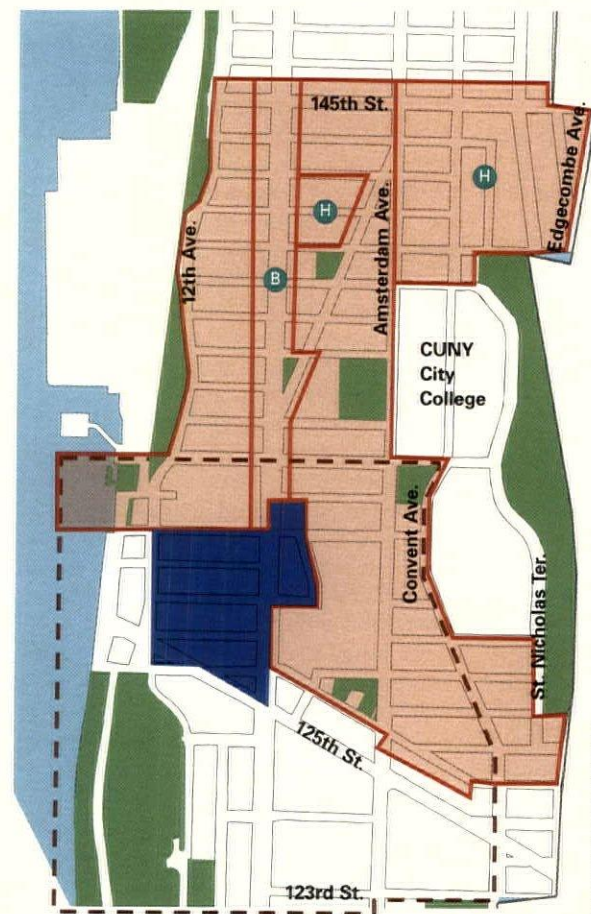
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- Borough President's West Harlem Special District
- Columbia Expansion Zone
- CB9's 197-a Proposal
- B Broadway Business Corridor
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BP STRINGER PROPOSES SPECIAL ZONING DISTRICT TO PROTECT WEST HARLEM FROM COLUMBIA UNIVERSITY EXPANSION

GROWING PAINS

Columbia University is expected to submit its official rezoning plans for a proposed expansion into Manhattanville to Manhattan Community Board 9 this month, a plan the board and local residents have vocally opposed. There is little support beyond a few student activists, but on April 1, Manhattan borough president Scott Stringer lent the opposition some much needed support when he announced rezoning plans of his own intended to protect the interests and assuage the fears of Columbia's future neighbors without impinging directly on the university's plans.

Those plans, developed by Renzo Piano Building Workshop and Skidmore Owings & Merrill and released in July 2003, call for as many as 18 glass towers the on 17 acres bounded by 125th St., Broadway, 133rd St., and 12th Avenue, just north of Columbia's main campus. Stringer's proposal does not cross into this territory but instead surrounds it on

three sides, stretching from the Hudson to Edgecombe Ave. between 125th and 145th streets. "We wanted to think beyond the footprint," Stringer told AN. "How do you preserve the community so Columbia does not dominate West Harlem but coexists with West Harlem?"

The biggest concern for the borough president's office is controlling gentrification and maintaining the neighborhood's distinct character. In a study released as part of the zoning proposal, Stringer's office found 22 percent of lots within its rezoning area to be residential "soft sites," which are considered ripe for redevelopment because they are built below their potential floor area ratio (FAR). Furthermore, just over 50 percent could be soft sites if developed as community facilities, which allow developers to increase the FAR in exchange for public amenities. Academic uses fall into this category.

The borough president's solution is to downzone

buildings within the special district to protect their low-rise character, commonly between four and six stories. If developers wish to build above this threshold, they must include concessions for affordable housing or small-scale, locally owned businesses. The hope is these measures will protect local residents and business owners from being displaced. "Part of this is we realize there will be development, which is good for the city," Stringer said. "But we also have to protect the city for those who have made it what it is." To that end, the proposal also stipulates harassment and demolition safeguards to prevent unlawful evictions and encourage adaptive reuse.

The biggest concern for residents below 125th Street is that Stringer's special district does not include them, unlike a non-binding CB9 proposal, which extends to 123rd Street. "Our concerns are that the immediate area to the south of the expansion area is not protected," said Tom DeMott, who lives on Tiemann Place, half a block south of 125th Street. DeMott, who is also a member of the Coalition to Preserve Community, said he gave Stringer the benefit of the doubt, but that he and his neighbors are still uneasy.

CB9 chairperson Jordi Reyes-Montblanc remains steadfast in his belief that the community will prevail in its fight against Columbia, with or without Stringer. "If the plan is not reflective in a complete way of the 197-a, the 197-c will not go very far," he said, using the technical names for CB9 and Stringer's plans. Like the borough president, Reyes-Montblanc insists locals are not opposed to Columbia, but he sees the university's unwillingness to abandon eminent domain—Columbia controls two-thirds of the expansion zone while the MTA and Verizon own another 20 percent—as a means of extortion that will not succeed. "We've had proposals for arenas, 75-story hotels, office towers, water-side condos, and all of them have been defeated," Reyes-Montblanc said.

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RENTERS LOSE

On April 24, New York Supreme Court Judge Marilyn Shafer struck down the 2005 Local Law 79 (the Tenant Empowerment Act), which was designed to boost the availability of affordable housing. The act required landlords who left Mitchell-Lama and other affordable housing programs to give tenants the right of first refusal to buy their buildings. Shafer reportedly overturned the law on the basis that it infringed on property owners' rights.

TOWERING EXPECTATIONS

After years of litigation, plans to build a 1.3-million-square-foot office tower over the the Port Authority Bus Terminal in Midtown have been revived. The project surfaced in 1999, when the Port Authority of New York and New Jersey chose Vornado Realty Trust and Lawrence Ruben Company as the tower's developers. After unfavorable economic conditions derailed the project, Vornado sued the agency. Now, apparently all is forgiven: On April 25, the Port Authority announced its intention to go ahead with plans for the tower, which will fund a redevelopment of the terminal.

A HISTORICAL VICTORY

On April 24, the Landmarks Preservation Commission voted six to zero in favor of an alteration to the historic facade of the New York Historical Society. Previously, the society encountered considerable opposition from preservationists in its efforts to get a facelift ("Revisionist History," AN 04_03.07.2007). The scaled-down plans forgo a proposed 40-foot glass portal in favor of historic bronze doors and a discreetly placed access ramp at the side entrance.

GOING NATIVE

Activists have been fighting for years to transform the Henry Hudson Parkway into a scenic byway and protect the tree-lined thoroughfare from future development and commercial traffic as well as provide access to preservation funds from the Department of Transportation. Recent votes at Community Boards 9 and 12 have cleared two of the four boards through which the parkway runs, bringing it that much closer to realization.

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Salone Internazionale del Mobile opens its doors on 18 April



Drawing by Guido Scarabottolo



Salone Internazionale del Mobile
Euroluce, International Lighting Exhibition
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Though it was once frowned upon because it can damage fragile canvases, using daylight as the primary source of light for museums is back, and these three new projects are leading the way.

HERE COMES THE SUN

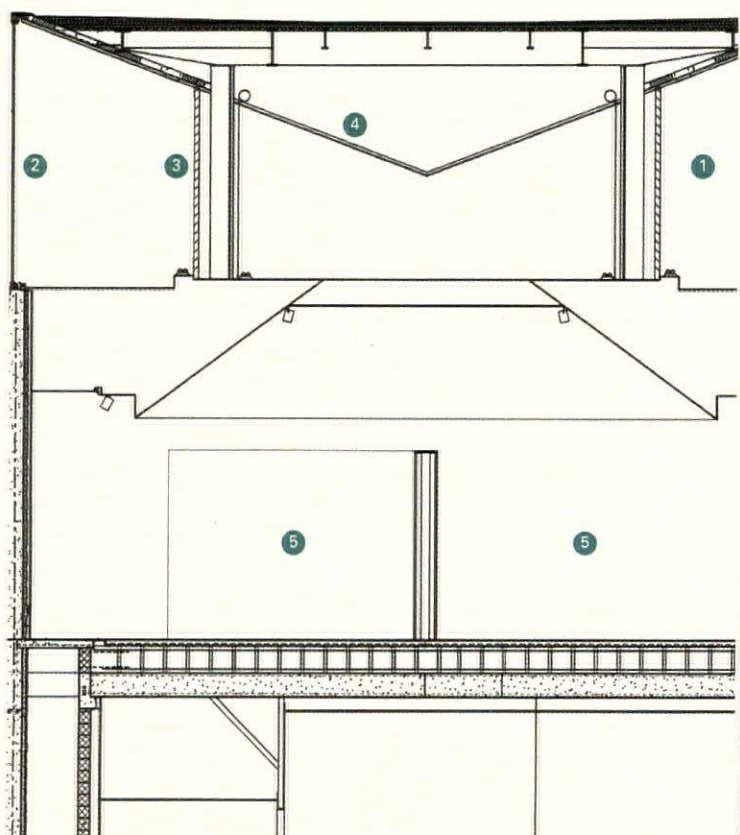
When the Kimbell Art Museum announced last month that it had hired Renzo Piano to design an addition to Louis Kahn's beloved 1972 building, it seemed like a particularly apposite choice. Not only did Piano work in Kahn's office as a young architect, but his gallery for the Menil Collection, which opened in 1987, is considered to be one of the best buildings in which to see art because of the elegant and effective use of daylight. Any informal poll of architects—and, most likely, of curators and artists—reveals that the Kimbell and the Menil are at the top of the list. Each uses a system of baffled skylights to bathe the galleries in an even and beautiful natural light that does not harm the works on the walls.

When Kahn was designing the Kimbell in the late 1960s, however, appreciating daylighting in museums was not the norm, in part because of the damage that direct sunlight can do to canvases. But as Carter Wiseman wrote in his biography *Louis I. Kahn: Beyond*

Time and Style, the Kimbell's first director, Richard Brown, felt that it was centrally important for looking at paintings and made it an element of the program brief, explaining that "the effects of changes in the weather, position of the sun, seasons, must penetrate the building and illuminate both the art and the observer."

Though his credentials are surely extraordinary, Piano is not the only architect practicing today who appreciates this kind of illumination. The three projects that follow—Workshop Hakomori Yantrasast's Grand Rapids Museum of Art, Thomas Phifer and Partners' North Carolina Museum of Art, and SANAA's New Museum of Contemporary Art—use a combination of new materials and technologies and old-fashioned spatial planning to achieve galleries suffused with even, diffuse light. Let the sun shine in!

For the North Carolina Museum of Art in Raleigh, Thomas Phifer and Partners developed a complex form for the skylight to ensure an even wash of northern light covers the walls without damaging art. Each fiberglass coffer measures 26 feet by 6 feet, but weighs just 250 pounds, and so can be easily bolted into place by contractors.



Lantern gallery section detail

- 1 Lantern
- 2 Fritted glass outer layer
- 3 Glass-louver sandwich
- 4 Mechanical scrim
- 5 Gallery

COURTESY WORKSHOP HAKOMORI YANTRASAST

**GRAND RAPIDS
MUSEUM OF ART
GRAND RAPIDS
MICHIGAN
WORKSHOP HAKOMORI
YANTRASAST**

In a building billed as the country's first LEED-certified museum, supplying plenty of natural light was critically important. The architect Kulapat Yantrasast of Workshop Hakomori Yantrasast in Los Angeles focused on two distinct approaches for the galleries and the public spaces of the 127,000-square-foot, three-story museum.

His first goal was to create a way of lighting the main galleries that would allow visitors to experience a sense of changing time and

even the passage of clouds overhead. Considering that the collection includes old masters as well as modern artwork and that more than half is works on paper, admitting direct light was obviously out of the question. Still, the architect did not want spaces that felt like artificial capsules cut off from the natural world.

To achieve the desired effect, he designed three lantern-shaped main galleries with skylights using a complex system of layered glass. The outermost is a fritted low-iron glass that avoids the greenish tint associated with most glass. Then comes a double layer (one of which is laminated with UV film), with aluminum louvers sandwiched between that can be adjusted from

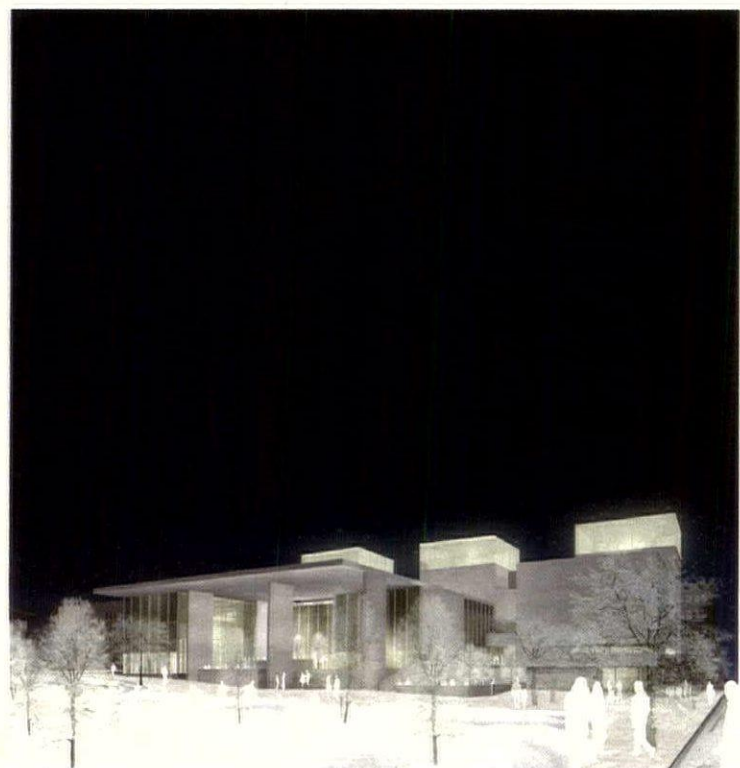
complete blackout to entirely open. Finally, there is a fabric scrim to soften and diffuse the incoming light. Both louvers and scrim can be independently manipulated by curators in each space to create a uniform tone.

But just as crucial, said the architect, is the physical distance between the skylights and the artwork, created by raising the lanterns to leave 28 feet between scrim and art and creating a shape that the architect describes as a truncated pyramid, but also suggests an Oldenburg-inflated coffer. "It gives the light a chance to move around the space and mix," Yantrasast said. "If the skylights were only at 15 feet, it wouldn't do a thing." Smaller adjacent galleries incorporate a similar if simpler layered glass and scrim system.

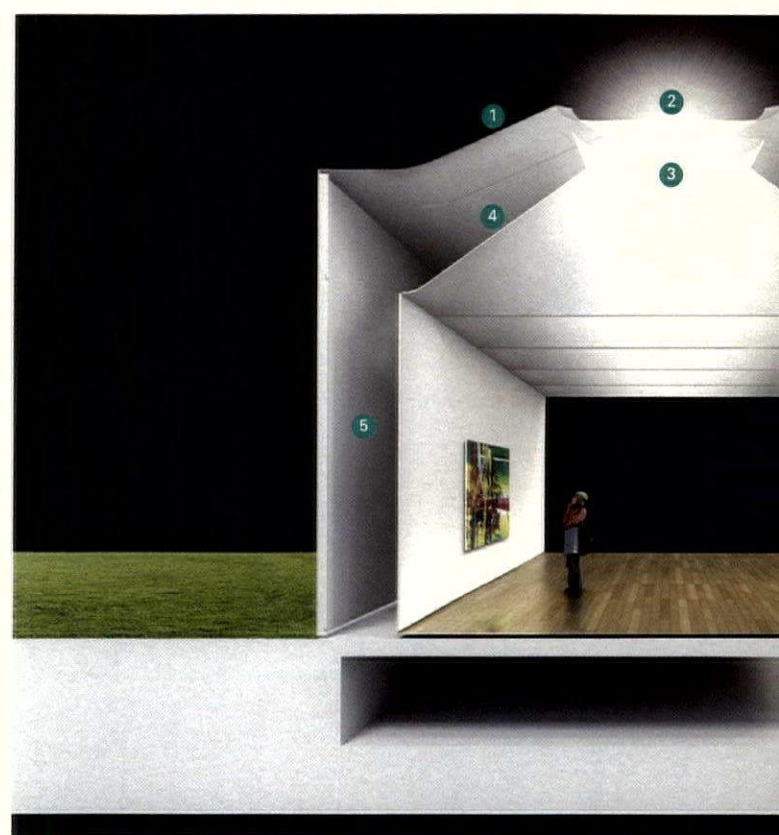
To light the museum's main public space Yantrasast again used louvers, but in a different way, making them a prominent feature of the architecture. The lobby is almost entirely glazed and then overlaid with 9-inch oval-shaped louvers fixed at a 25-degree angle. Yantrasast deemed that the ideal angle for getting maximum illumination without admitting direct daylight. The architect said he was inspired to use a physical element to admit and reflect light by observing conceptually similar systems by Renzo Piano at the Debris Tower in Berlin and the *New York Times* building.

When the Grand Rapids Art Museum opens this June, Yantrasast hopes that the entire museum will feel bathed in direct daylight, even though it will be more sensation than fact.

JULIE IOVINE IS THE AN'S EXECUTIVE EDITOR.



COURTESY WORKSHOP HAKOMORI YANTRASAST



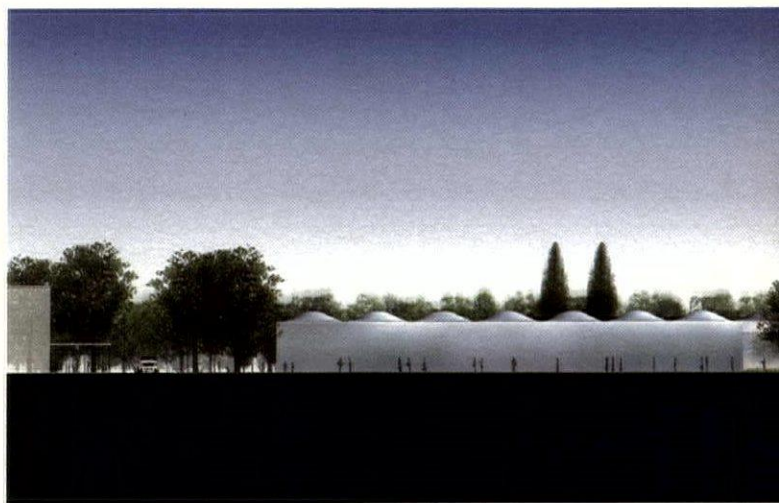
**NORTH CAROLINA
MUSEUM OF ART
RALEIGH
NORTH CAROLINA
THOMAS PHIFER AND
PARTNERS**

The coffered ceiling that gives Thomas Phifer and Partner's North Carolina Museum of Art so much of its character may catch the eye because of the repetition of its elegant, curving forms, but there is also serious research underlying its design. "It took us a year and half to get there," explained Phifer, who looked to historical models like Sir John Soane's Dulwich Picture gallery in London for inspiration. The research went into achieving an even wash of light across the wall's height while ensuring that the art wouldn't suffer.

Like Soane's seminal 1817 gallery, the new NCMA building will be lit primarily by natural light. Much of that light will enter through skylights set into fiber-

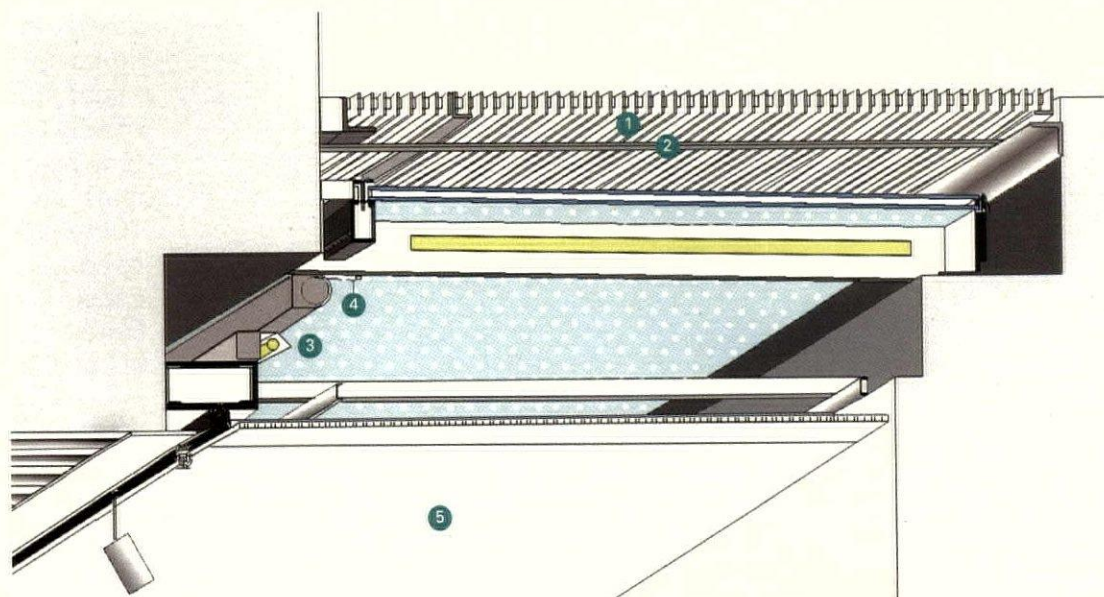
glass coffers bolted to the ceiling, each of which measures 26-feet-by-6-feet and is almost six feet deep. The skylights are baffled by thin aluminum louvers that cut out all but the northern light, and make sure that none of it enters directly. Under that, an insulated glass unit sits in the fiberglass frame. It is composed of one lite of low iron, high transmittance glass and a second of two sheets of water-clear glass with an innerlayer that cuts ultraviolet rays. Inside the building, each coffer has a removable elliptical scrim of two layers of fabric—one that cuts more of the light, and a second that helps it to diffuse evenly. "If you were to shine a laser point at the light-splitting fabric," explained Phifer, you would see it spreading to the left and the right." He added that the scrims will vary in density across the different galleries, as some objects tolerate very little light, while others benefit from it.

According to Phifer, the relationship between the horizontal and





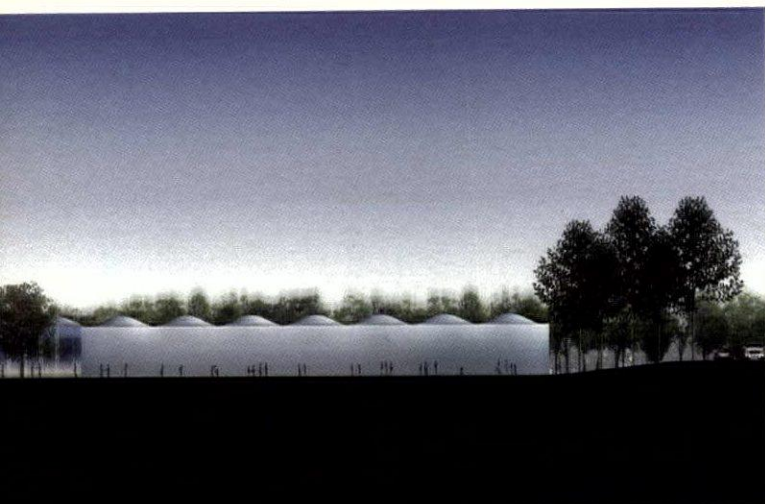
Section through coffer
 1 Fiberglass roof panel
 2 Insulated glass unit
 3 Light-diffusing fabric scrim
 4 Fiberglass ceiling panel
 5 Insulating cavity wall



Skylight section detail
 1 Aluminum grating
 2 Steel framing
 3 Light fixture
 4 Skylight shade
 5 Polycarbonate sheet

vertical dimensions of the coffers are a key to the ceiling's success: "The dynamic of the light coming through the oculus moves it over to the wall," he said. In section, the oculi are wider at the top than they are at the glazing, and this forces the light to enter through the middle. Inside, however, the compound curves of the coffer pick up and seem to magnify the light. "We're actually illuminating the coffers more than the walls, because as daylight comes in, it goes softly down their sides and spreads evenly throughout the gallery. Each one is sort of a miniature version of the skylights at Dulwich."

ANNE GUINEY IS THE AN'S NEW YORK EDITOR.



COURTESY THOMAS PHIFER AND PARTNERS

**NEW MUSEUM OF CONTEMPORARY ART
 NEW YORK
 KAZUYO SEJIMA +
 RYUE NISHIZAWA /
 SANAA**

The New Museum of Contemporary Art presented a big challenge to its architects, the Tokyo-based firm SANAA: How can one bring a reasonable amount of natural light into a building on a narrow site in a dense urban environment? The solution was to consider each floor as a distinct volume, offset slightly so that the building's massing looks like a stack of boxes set down by someone in a hurry.

"Coming from a very different building environment, we were fascinated with the setbacks in New York. However, the idea of shifting boxes was more intuitive and not derived from the zoning envelope," said Florian Idenburg, SANAA's project architect on the museum. "The main concept of the museum is openness to the city outside, and our goal was to introduce it to the building on all levels by creating a series of well-designed, well-lit spaces, each with its own character," she added. By shifting the boxes in different directions within the envelope, they did more than give individuality to the galleries; they also introduced daylight. Where each volume is not covered by the one above it, SANAA placed a strip like skylight. They also varied the ceiling heights for each one to open up the possibility for different lighting conditions for different kinds of art. Daylight will become an important part of the visitor's experience—as the sun moves around the building, the quality of the inte-

rior spaces will change according to the time of the day and season.

However, the large number of skylights created several challenges. The building's structure at each shift only allowed skylights to be two feet deep, which is unusually shallow. Additionally, they had to be sturdy enough for firefighters to walk on and so have a top layer of structural metal grating. It's depth varies according to the orientation of each skylight to make sure that no direct sunlight strikes the gallery walls; it is also designed to open so that the fritted glass underneath can be cleaned. All the necessary elements like light fixtures, sprinklers, and shades are sandwiched between the grating and the layer of clear polycarbonate on the

gallery interior. "We wanted a clean ceiling," explained Idenburg, "and the polycarbonate layer is there to blur all the technical stuff above. At the same time it is clear enough to still see the color of the sky."

MASHA PANTELEYEVA IS THE ASSISTANT TO THE PUBLISHER AT AN.



COURTESY SANAA

THROW A NEW SWITCH

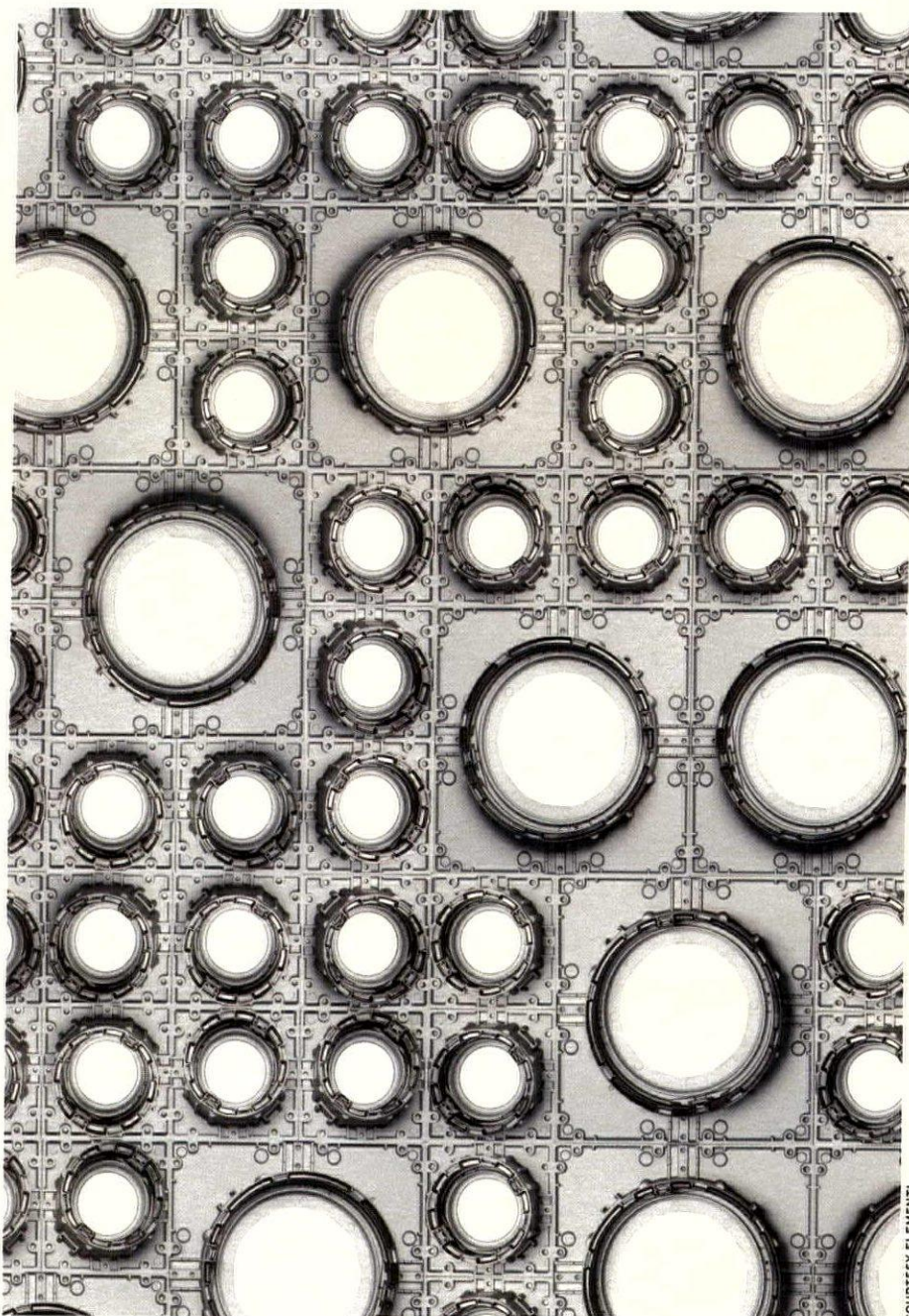
Every other year during Milan's International Furniture Fair, the city lights up with Euroluce. In the exhibition, around 500 of the world's major lighting companies, many based in Italy, introduce thousands of new lighting fixtures and systems, ranging from the gaudiest hand blown electric-candle chandeliers for the home to the most complex feats of technical engineering intended for the contract market. This year, key themes across the board were energy and flexibility, as companies grappled head-on with a growing number of new construction projects demanding environmentally sensitive features. "Lighting codes in California are very tough," grumbled a salesman at Luceplan. "And every new building in New York seems to be green." Well-known classics, such as the Berenice task light designed by Alberto Meda and Paolo Rizzatto in 1985, were reissued with LEDs. (In fact, the Berenice LED has been chosen to adorn every executive desk in Renzo Piano's *New York Times* building.) Indoor/outdoor lighting seemed more style conscious than ever, even when it was solar-powered like Alfredo Haberli's Sky. Even the most design-driven new lights could accommodate incandescent, fluorescent, or halogen bulbs and were presented in suspension, sconce, and standing models. While in past years technological sophistication inevitably assumed a machine made, severe look, now the well formed and the functional worked equally hard at being elegant and bright. Here are our picks of best at show from Euroluce 2007:



COURTESY ARTEMIDE

MERCURY ROSS LOVEGROVE / ARTEMIDE

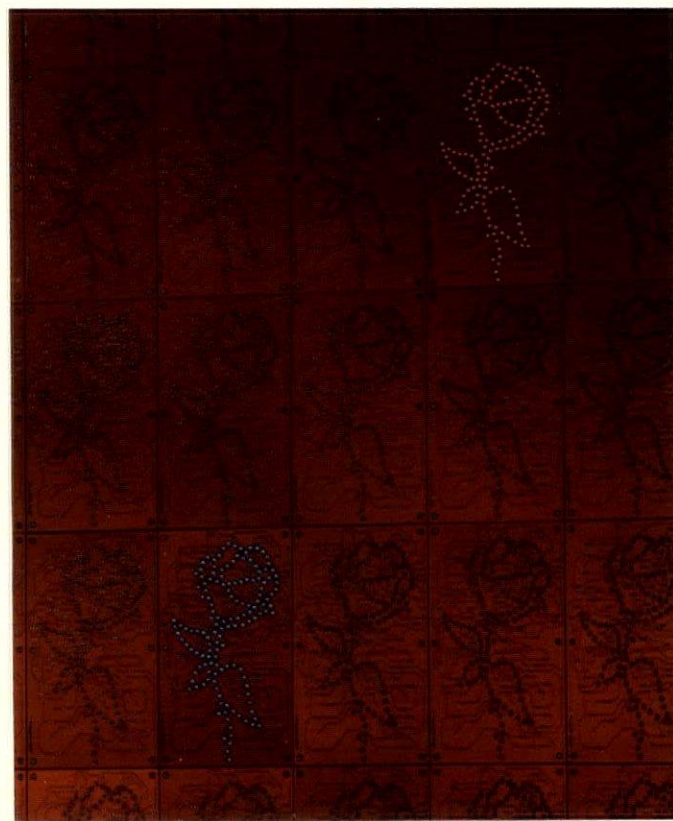
The Hydro ceiling light for Artemide has the sensually organic look typical of the work of British designer Ross Lovegrove. The injection-molded pebbles coated with polished chrome have a mesmerizing quality—think bubbles trapped in a glass or rain drops on a pond—but suspended from a simple aluminum disc, they also work as effective reflectors bouncing and softening the halogen lights while mirroring the environment.



COURTESY ELEMENTI

e⁰¹ ELEMENTI

The Milan-based manufacturer Luceplan has launched a new company, Elementi, dedicated to high-end architectural lighting and a customized service for its installation. Four families of modular products include recessed, suspended, flush with wall and on the wall versions. The adjustable recessed die cast aluminum e⁰¹ lends itself to almost infinite recombination while remaining subtle enough to complement other lighting systems.



COURTESY INGO MAURER

ROSE, ROSE ON THE WALL
INGO MAURER

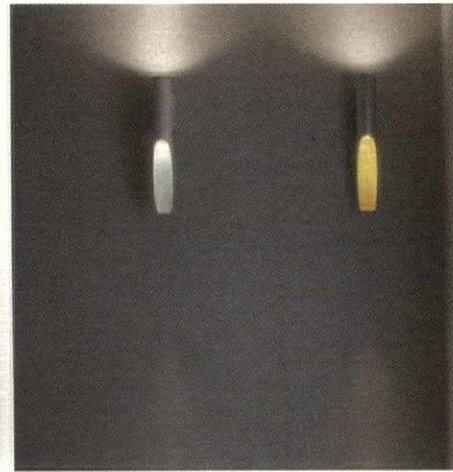
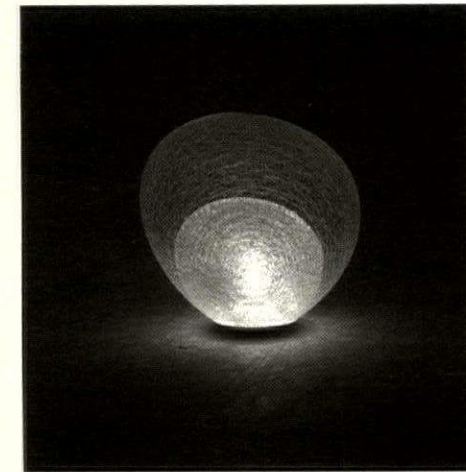
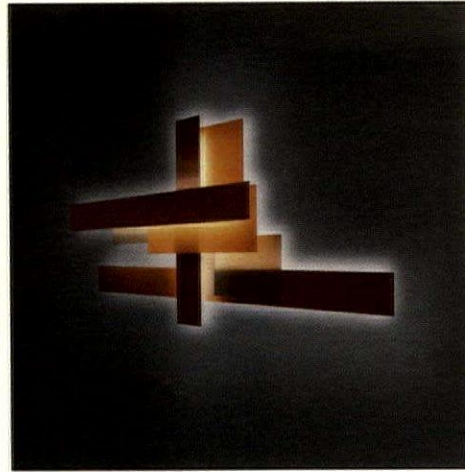
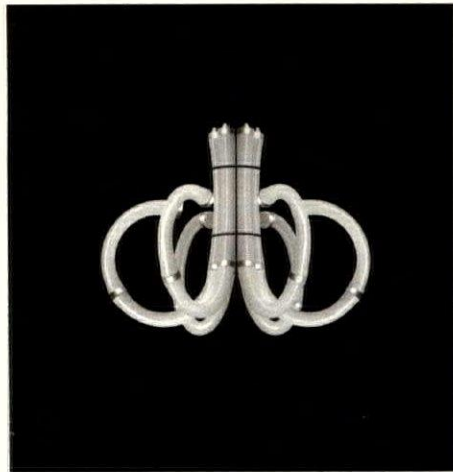
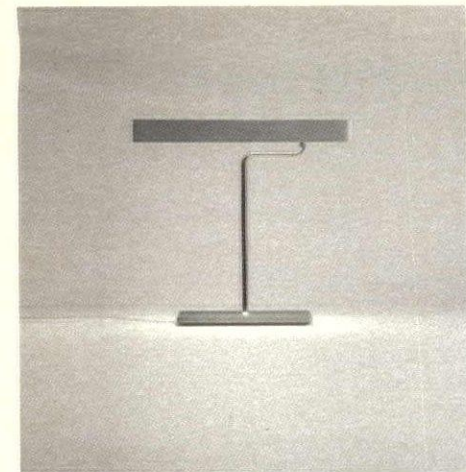
Rose, Rose on the Wall, or the LED wallpaper as it quickly became known, was one of the more talked about installations in Milan. By the iconoclast Ingo Maurer, it consists of 900 4-inch wide red circuit boards etched with the image of a rose, 10 percent of which contain color changing LEDs. They are programmable to match (or set) the mood of the lucky patrons of art lighting who want to bask in the wall's digital fireplace (not shown).



COURTESY LUCEPLAN

SKY
ALFREDO HÄBERLI / LUCEPLAN

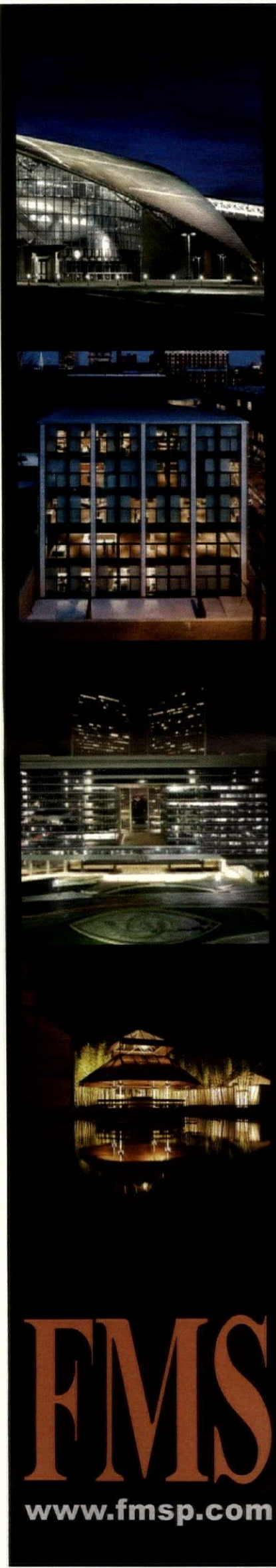
Remember those early solar-powered path lights, the size of your fist yet hardly brighter than a Christmas light? Thanks to more efficient and powerful photovoltaic cells, Luceplan's Sky lights shine so brightly they can even be wall mounted. Alfredo Häberli, the Argentine-born designer behind it, was driven by an interest in achieving maximum efficiency, in the intensity of the light and the sustainability of its shape and construction.



COURTESY RESPECTIVE COMPANIES

MORE REFLECTED GLORY

The minimalist Teka (**top left**) exhibits the simplicity and precision that is the Italian newcomer Prandina's signature; the suspension and wall mounted versions are equally sleek. Brazilian artist-designer Pablo Reinosa's segmented Bamboo light system for Yamagiwa, here in the shape of a fluorescent chandelier (**top center**), includes easily customizable straight and curved pieces. The linear elements in Fields (**top right**) from Foscarini can also be installed individually or arranged in layered compositions. Made of methacrylic and aluminum sheets, the strips come in three rectilinear shapes, in either orange or white. Yamagiwa is fast becoming the go-to company for lighting that combines intense craft and the latest technologies. Toyo Ito's Mayuhana (**bottom left**) is typical: It is made by winding glass-fiber string around molds recalling traditional Japanese paper lanterns. Toobo (**bottom center**) is an indoor-outdoor wall lamp from Fontana Arte where emanating light is shaped by the angled cut of the aluminum tube casing. The classic Berenice (**bottom right**) from Luceplan, an early winner in the lightweight adjustable task light sweepstakes, now comes in a LED version.



FMS
www.fmssp.com

MAY

WEDNESDAY 9
LECTURE

**Thomas Friedman,
Nayan Chanda**
**Globalization:
Bound Together**
6:30 p.m.
Asia Society
725 Park Ave.
www.asiasociety.org

EXHIBITION OPENING
**Picasso's Demoiselles
d'Avignon at 100**
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 10
EVENTS

**New York State Affordable
Housing Conference**
8:00 a.m.
Marriott Marquis
1535 Broadway
www.nysafah.org

LECTURE

**New Practices New York
Work Architecture Company**
6:00 p.m.
Häfele
25 East 26th St.
www.hafele.com

EXHIBITION OPENINGS
Luigi Ontani
Bortolami Dayan
510 West 25th St.
www.bortolamidayan.com

**Universal Language and
the Avant-Garde**
Maya Stendhal Gallery
545 West 20th St.
[www.mayastendhal
gallery.com](http://www.mayastendhal
gallery.com)

FRIDAY 11
EXHIBITION OPENINGS
**Biographical Landscape:
The Photography of
Stephen Shore, 1969-1979**
International Center
of Photography
1133 6th Ave.
www.icp.org

Jason Jägel
One Thing About Music
Plane Space
102 Charles St.
www.plane-space.com

Frank Stella
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

Andy Yoder
Winkelman Gallery
637 West 27th St.
www.winkelman.com

Ralph Lemon
(the efflorescence of) Walter
The Kitchen
512 West 19th St.
www.thekitchen.org

EVENT

BKLYN DESIGNS 2007
Various venues within
Brooklyn
www.brooklyn designs.net

SATURDAY 12
EXHIBITION OPENINGS
Dorota Jurczak, Abel Auer
The Slimy Trail of
Slug and Snail
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

Italo Zuffi
Newman Popiashvili Gallery
504 West 22nd St.
www.npgallery.com

TUESDAY 15
EXHIBITION OPENINGS
Gabriel Orozco, Carrie Mae
Weems, et al.
Hidden in Plain Sight
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

Roxy Paine
Conjoined, Defunct, Erratic
Madison Square Park
23rd St. and 5th Ave.
www.madisonsquarepark.org

WEDNESDAY 16
LECTURES
Mark Ginsberg,
Randolph Croxton
Best Practices for Affordable
Sustainable Housing:
What Worked, What Didn't?
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Reed Kroloff,
Michael Gabellini,
Yeohlee Teng, et al.
National Design Awards
Jury Panel
6:30 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

EXHIBITION OPENINGS
182nd Annual Exhibition of
Contemporary American Art
National Academy of
Design Museum
1083 5th Ave.
www.nationalacademy.org

Janaina Tschäpe
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

THURSDAY 17
LECTURE

Barbara Christen
Cass Gilbert and History:
The Past as Present
7:00 p.m.
New York County
Lawyer's Association
14 Vesey St.
www.downtownyny.com

EXHIBITION OPENINGS
Barry Frydender
Place and Time
Museum of Modern Art
11 West 53rd St.
www.moma.org

Elijah Gowin
Of Falling and Floating
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

FRIDAY 18
EXHIBITION OPENINGS
Leopold Kessler
Red Sea Star
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

HauteGREEN 2007
33 West 19th Street
www.hautegreen.com

SATURDAY 19
EXHIBITION OPENING
Donovan Barrow
Rare Gallery
521 West 26th St.
www.rare-gallery.com

EVENT
19th Annual International
Contemporary Furniture Fair
Jacob K. Javits Convention
Center
655 West 34th St.
www.icff.com

SUNDAY 20
EXHIBITION OPENING
Tunga
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

MONDAY 21
EVENT
Book signing with
Santiago Calatrava for
Calatrava: Complete Works,
1979-2007
6:00
Taschen store
107 Greene Street
www.taschen.com

International Contemporary
Furniture Fair Cocktail Party
6:00 p.m.
Vivendum showroom
23 Greene St.
212-334-4544

TUESDAY 22
EXHIBITION OPENINGS
Erick Swenson
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

Federico Uribe
Human Nature
Chelsea Art Museum
556 West 22nd St.
www.chelseaatmuseum.org

Fischli/Weiss:
Books, Editions, and the Like
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net

John Schuetz
Lucas Schoormans Gallery
508 West 26th St.
www.lucasschoormans.com

WEDNESDAY 23
EXHIBITION OPENINGS
Dustin Yellin
Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

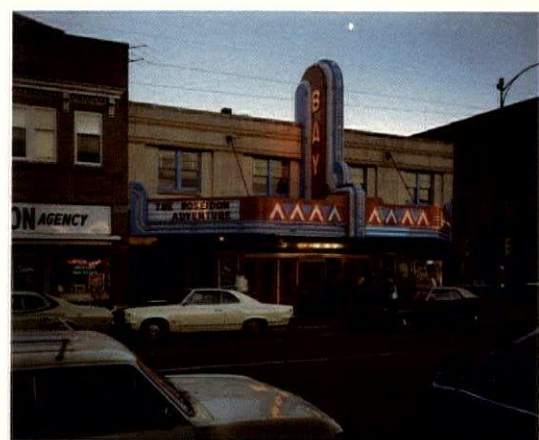
Up From Flames:
Mapping Bushwick's
Recovery from the Ashes
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

Sensation and Sentiment:
Cinema Posters 1912-1914
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 24
EXHIBITION OPENINGS
Jim Shaw: The Donner Party
Linder
Christian Marclay, Bruce
Nauman, et al.
Organizing Chaos
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

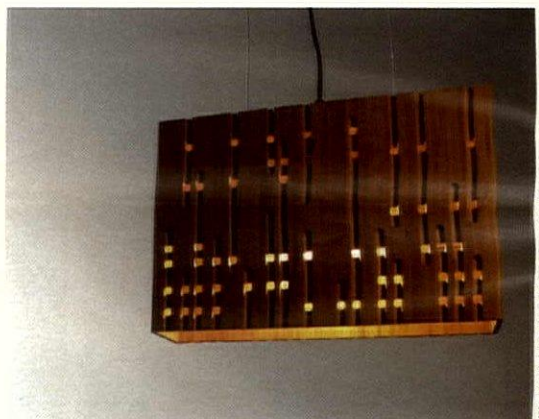
Jonathan Meese, Dana
Frankfort, et al.
In Defense of Ardor
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

VISIT
WWW.ARCHPAPER.COM
FOR COMPETITION
LISTINGS



BIOGRAPHICAL LANDSCAPE:
THE PHOTOGRAPHY OF STEPHEN SHORE, 1969-1979
International Center of Photography
1133 6th Avenue
May 11 to September 9

The 160-plus photographs in this exhibition document the neglected moments of a traveler's life. Some capture the contrast of inflated energy within a mundane context, such as *Second Street, Ashland, Wisconsin, July 9, 1973* (above), a photo of a cinema whose bright exterior attracts only a paltry ticket line. Others have an acute linear perspective, evoking a sense of speed and direction. Turning a lens on subjects such as picturesque billboards and gas stations, Shore hones in on what has often been overlooked in the American landscape.



HAUTEGREEN 2007
33 West 19th Street
May 18 to 21

SATELLITE EXHIBITION
Design Within Reach
903 Broadway
May 17 to 22

Check your granola at the door: At this exhibit of contemporary ecofriendly furniture and housewares, the emphasis is on both sustainability and high design. The juried show features more than 70 items chosen out of 237 entries from 21 countries. The Furrow Parkade lamp by Vancouver-based Propellor Design (above) uses energy-efficient compact fluorescent bulbs, whose light brings out the warm tones in a lampshade of furrowed bamboo. Many of the designers emphasize reuse, such as Esque, a glassworks in Portland, Oregon, that created the Hotpop vase from reclaimed glass scraps using a wind-powered furnace. Related events include a panel on ecoconscious living and a meet-the-designers gathering; check www.hautegreen.com for details.



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info@vivendumusa.com
www.vivendumusa.com

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the Vivendum Showroom on
Monday, May 21st, 6pm-9pm

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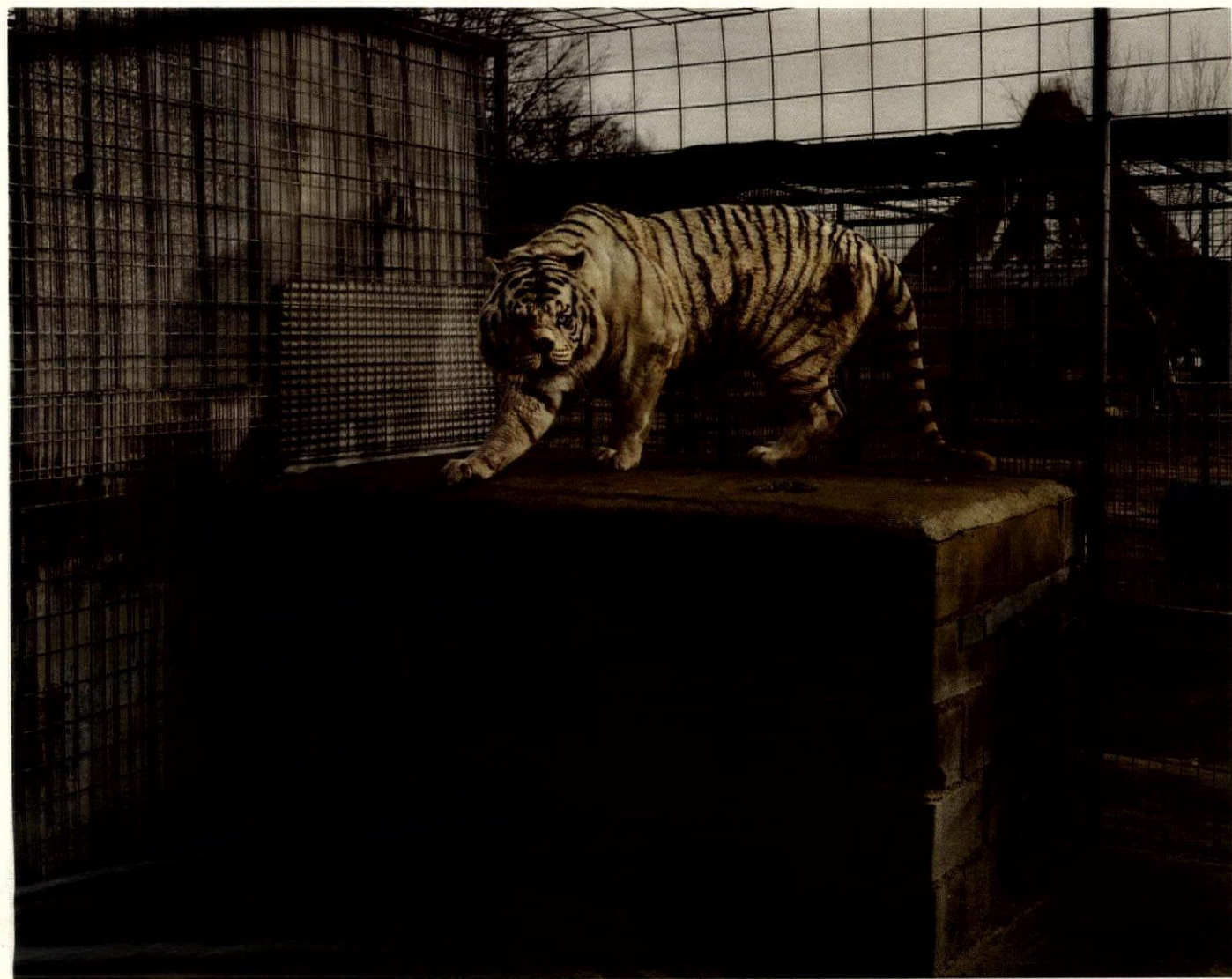
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WWW.SALUTE.COM

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INNOVATION
DESIGN





FOR SMALL AUDIENCES ONLY

Taryn Simon
An American Index of the Hidden and Unfamiliar
Whitney Museum of American Art
945 Madison Avenue
Through June 24

American is the operative word in the title of photographer Taryn Simon's show, *An American Index of the Hidden and Unfamiliar*, now on view at the Whitney Museum of American Art. There is plenty in the world that is hidden or unfamiliar, but Simon turns her attention to what is right under our noses. This is no foreign landscape, these are not exotic wares from far away. This is an inventory of homegrown curiosities, of distinctly American oddities and the ways we conceal them, some ensconced behind unmarked doors and others invisible in plain sight.

Simon's choice of subjects is inquisitive, sober, and ultimately instructive about a tangible but evasive connective national tissue. Unlike Robert

Frank's landmark 1958 project *The Americans*, which is a roadside compendium of the American vernacular, Simon taps into smaller, more withdrawn moments. From the wing of a plane equipped for cloud seeding, to a room full of backlogged sexual assault kits used to identify the DNA of an attacker, to disinfected medical waste shredded and awaiting the landfill at a treatment plant in Sun Valley, California, Simon brings to light links in our country's chain of cause and effect.

In the era of a famously secretive presidential administration, one might anticipate Simon's modus operandi to be more politically charged, but the slant of the work is not overtly political. The selections are telling,

no doubt: Her subjects include a man about to take a lethal injection of Phenobarbital under the Death with Dignity Act, the testing of a nuclear warhead, and a mentally underdeveloped inmate stuck on death row. But Simon's approach is evidentiary, and she presents the people she photographs as part of the diverse category of the generally overlooked. There is the sense that the hiddenness of these people, things, and places

is more the result of mass attention being directed elsewhere than the willful withholding of information.

An American Index is a show of artful reportage. Simon's images are direct and astute. Nuclear waste radiates its toxic, neon pools. A white tiger, which we learn is the result of crossbreeding, is a beautiful monster cowering in its cage at a wildlife refuge in Arkansas.

The quiet remove of the

White Tiger (Kenny), Selective Inbreeding, Turpentine Creek Wildlife Refuge and Foundation, Eureka Springs, Arkansas, (2007); Transatlantic Submarine Cables Reaching Land, VSNL International, Avon, New Jersey, (2007).

places she visits is palpable: These are places for small audiences only.

The detailed captions for the photographs don't detract from the power of the images, which is an achievement of rare balance. Each element packs

continued on page 23



COURTESY STEIDL AND GAGOSIAN GALLERY

ROUGH TERRAIN

Maya Lin: *Systematic Landscapes*
Richard Andrews and John Beardsley
Yale University Press, \$40.00

Topography is a fascinating and underexplored topic, of interest to architects as well as landscape architects and sculptors. From the Vietnam Veterans Memorial onward, the artist Maya Lin has created some significant work in this area. *Systematic Landscapes* is an important contribution to this body of artistic investigation, in which Lin focuses on topography as a lens through which to understand landscape.

Systematic Landscapes was published in conjunction with a show of the same name, Lin's first museum exhibition in eight years, organized by the Henry Art Gallery in Seattle in 2006. Book and exhibition both focus on three new large-scale temporary installations and a series of related drawings and relief sculptures.

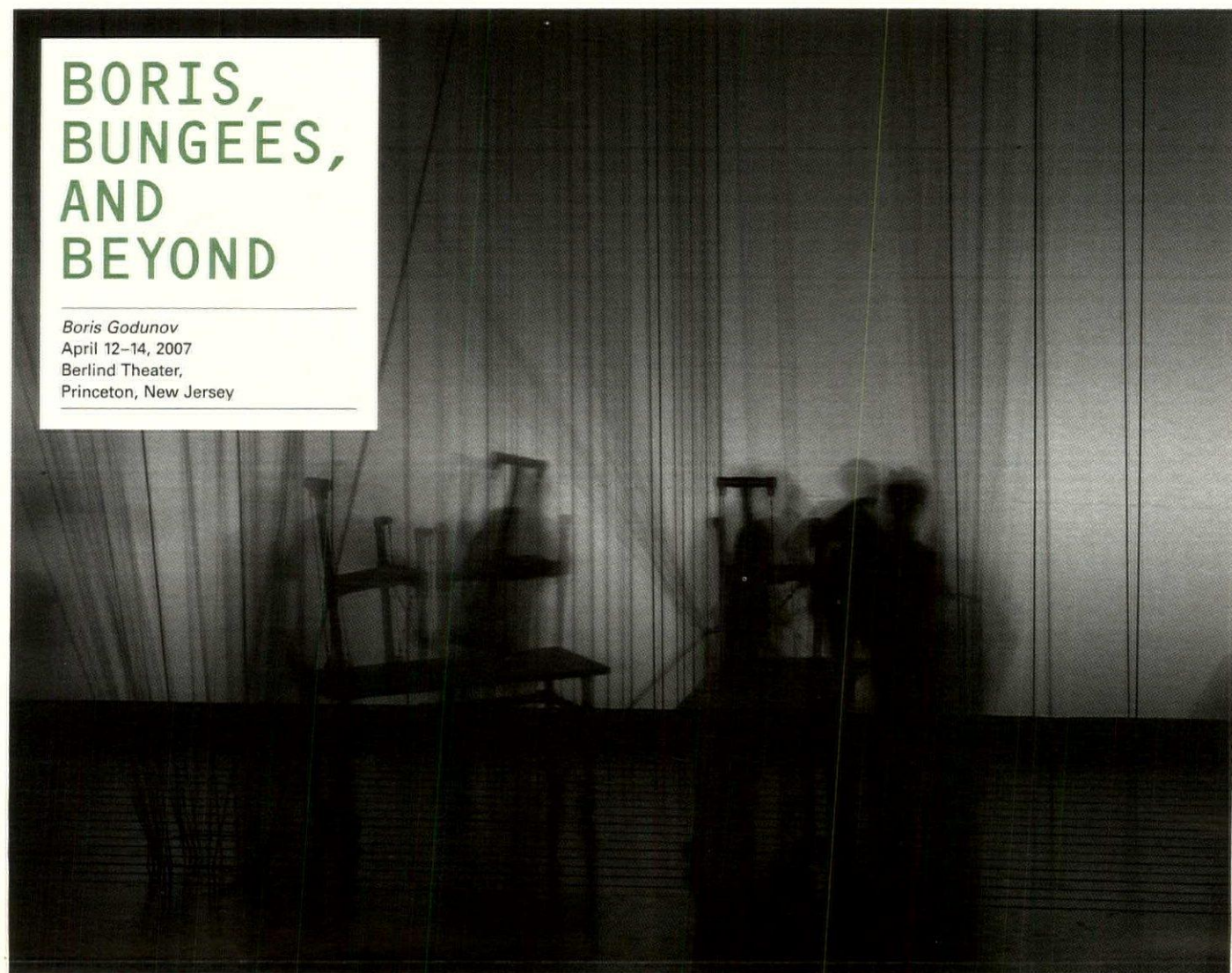
The three installations offer different means to encounter and comprehend landscape in topographic terms. Each one is composed of a single material configured to evoke a particular aspect of topography, while also being experienced as a sculptural landscape. *2x4 Landscape* is a vast mound constructed of more than 50,000 2-foot-by-4-foot segments, placed vertically in a minutely detailed configuration, and developed through a series of drawings and models; *Water Line*, a line drawing in space (fabricated from 1/4-inch diameter hollow aluminum tubing) of an underwater location on the Mid-Atlantic Ridge, was developed by Lin and her studio with scientists at the Woods Hole Oceanographic Institute; *Blue Lake Pass*, representing a mountain range near the artist's Colorado home, is a topographic image pulled apart into a 3-foot-by-3-foot grid of cubic sections made of sheets of particleboard, with the top edges cut to match a topographic line.

Lin further explores the representation of unseen landscapes in a series called *Bodies of Water*—volumetric portraits of specific inland seas, shaped from plywood layers. Other works—plaster reliefs of imagined topographies embedded directly into the walls—engage the difficulty of translating landscapes. Finally, the *Atlas Series* carves used atlases into new topographic collage maps. Each of these works has an undercurrent of estrangement that precludes the viewer from reducing a landscape to a smooth surface and apprehending it as a picture.

The works in the book engage human beings' relationship **continued on page 22**

BORIS, BUNGEEES, AND BEYOND

Boris Godunov
April 12–14, 2007
Berlind Theater,
Princeton, New Jersey



ERIC ROTHFEDER / COURTESY REISER + UMEMOTO

Architecture has an intrinsic connection to theater and stage design that can help to expand architectural ideas and practice. A recent collaboration between a group of architecture students at Princeton University in a class led by Jesse Reiser of Reiser + Umemoto and stage director Tim Vansen to mount the first-ever production of Pushkin's *Boris Godunov* presented a perfect opportunity to consider that relationship. The production was based on notes (but no visual materials) by Vsevolod Meyerhold, the innovative director who often worked with avant-garde architects, and incorporated music composed in 1936 by Sergei Prokofiev. Meyerhold's *Godunov* was never produced, because he was executed in 1939 by Josef Stalin's regime.

Reiser has been involved in theater since his own graduate school days at Cranbrook, and a reconceptualization of the Globe theatre for his London Project in the 1980's. In thinking about this project, which was performed only four times, Reiser said, "We've always approached stage design as an abstract combination of collage, science, and text. Our intention for *Boris Godunov* was to reexamine Meyerhold: There is a historical moment now that is allowing us to look at those issues in a new way." The brief called for a set based on Meyerhold's ideas about bioma-

chinery and his call for "a dynamic mechanism that will be involved with bodily expressions of the actors," and the final design was a system of floor-to-ceiling bungee-type cords (two miles of surgical tubing, actually) that actors could rearrange during the performance. Accompanied by projections, they were meant to stand in for various physical realms: walls, a forest, and a steppe. The acting, however, seemed to be influenced by a Shakespearean focus on psychological character development, and players hardly engaged the dynamic set. The ornateness of the accurate but unimpressive costumes also seemed to undermine the set. According to Reiser, "A simple jumpsuit would have been enough." Perhaps the director thought the audience would be unfamiliar with certain peculiarities of Russian history and culture, but with so little trust in the interpretive abilities of the audience, the production got swamped in its own historical accuracy.

This also showed up in the incoherent nature of the projections, which varied from literal, postcard-quality images that distracted from the set's simplicity, to abstractions that beautifully demonstrated the ability of the bungees to animate light and imagery. Reiser explained that originally the images were meant to be distorted and seem

to melt, which fits the play's primary motif: legitimate rulers versus pretenders. Incorporating lights was also not an easy task: "We were taking up so much space with bungee cords that our lighting designer, Matt Frei, hardly had any room for light fixtures," said Mitsuhsa Matsunaga, who worked with Reiser on the project. However, the lights were perfectly in sync with the set, and seemed to magically transform the bungee cords from scene to scene.

The production only scratched the surface of what such a dynamic set could do, because actors so seldom interacted with it. Sometimes, the set took advantage of the actors instead, translating their emotions into a spectacle. These were the mo-

ments that gave away the set's eager potential: Sometimes a bungee cord pulled impromptu produced an incredible delayed movement in the set.

Perhaps the idea of erasing the border between architecture and theater requires one to combine substance and illusion, to allow architecture become an autonomous force on the stage, and accept that it is more than just visual effects. It is sad that, in this production, the avant-garde ideas of Meyerhold once again were forced to give way to blunt realism.

MASHA PANTELEYEVA IS THE ASSISTANT TO THE AN'S PUBLISHER, AND WILL BE ATTENDING PRINCETON UNIVERSITY'S SCHOOL OF ARCHITECTURE IN THE FALL.



ROUGH TERRAIN continued from page 21 to landscape, both direct and reinterpreted via computer or satellite imagery. The word systematic in the book's title refers in part to sonar, satellite, and computer technologies through which scientists visualize landscapes that are too immense or unapproachable to understand. Lin draws on these technologies that translate landscape into drawings in order to represent and understand it to create finely calibrated sculptural works.

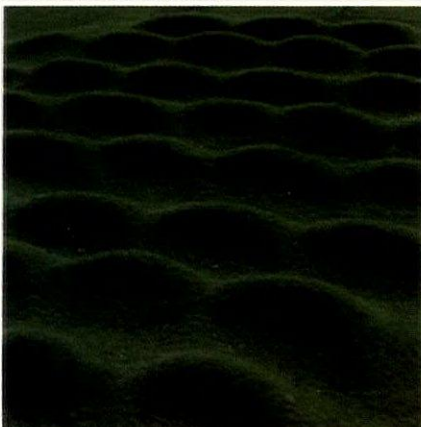
The book presents a range of complex ideas about topography distilled into remarkable pieces. As a catalogue, its texts could say more about the exhibition. The most specific focus on the works themselves comes in the essay by gallery director Richard Andrews, yet over half of his text is dedicated to situating the exhibition in relation not only to Lin's public commissions, but also to that of other sculptors, including Smithson, Long, Turrell, Heizer, and others, an exercise that may not be necessary at this point in Lin's artistic career. John Beardsley's thoughtful essay only marginally engages the installations in the exhibition.

The book is a strange hybrid: part catalogue of works in the exhibition, part monograph of work including public spaces and sculptures. While this may accurately reflect Lin's traverse between gallery works and public spaces, it does not necessarily serve the book well. If the show was, as described by its curator, about Lin's effort to bring some properties of landscape into the contained space of architecture, then the further translation of such ideas or properties into book form offers a different kind of challenge.

The success of Lin's work has often to do with its restraint and austerity: It has as much to do with what isn't shown as with what is. In this case, the documentation of her recent public projects, such as *Character of a Hill Under Glass* (2002) and *11 Minute Line* (2004) in full bleed images identified only on the last page of the book distracts from the taut abstraction that characterizes the gallery installations, and is conveyed in their photography. The installations are so paradoxically delicate, so based on a kind of artistic consistency that translates across media, that the inclusion of these brightly colored views, while evocative in themselves, is jarring. It breaks the spell that the topographic installations contribute to construct.

LINDA POLLAK IS A PRINCIPAL OF MARPILLERO POLLAK ARCHITECTS IN NEW YORK CITY.

Maya Lin's *The Wave Field* (1993-94) is a landscape installation on the grounds of the Francois-Xavier Bagnoud Building for Aerospace Engineering at the University of Michigan, Ann Arbor.



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Ralf Peter's *Rot* (1988) is a manipulated photograph of a filling station designed by Saul Bass for Exxon.



A LIGHT TOUCH

Luminous Buildings: Architecture of the Night
Marion Ackerman and Dietrich Neumann, Editors
Hatje Kantz, \$55.00

The discovery of electricity in the late 19th century forced architects to think about the nighttime appearance of a building for the first time. *Luminous Buildings: Architecture of the Night*, which is a catalogue for a 2006 exhibition at the Stuttgart Kunstmuseum, traces the evolution of architectural thinking about illumination from early candlelight Baroque festivals and Étienne-Louis Boullée's "architecture of shadows"

in the 18th century to channel glass facades like the one at Rafael Moneo's 1999 Kursaal in San Sebastian, Spain, that uses artificial light as a central design element.

In his concise and perceptive introduction, editor Dietrich Neumann argues that architects came to the subject centuries later than practitioners of the other arts, such as composers, many of whom considered the

time of day and setting in which a piece would be performed, and of course painters, for whom light of every kind has always been a subject. That said, for Neumann, "No other artistic medium of the 20th century has crossed the boundaries between art and commerce, technological display and utopian vision, easy entertainment and demagogic politics, as electric light in the urban environment." This book chronicles these boundaries by looking at different building types, from filling stations and cathedrals to lighthouses (with a wonderful essay by Jean-Louis Cohen), to give us a compelling history of illumination and architecture. But lighting in architecture does not always come in the form of a building: In 2002, there were two extraordinary projects in New York City. *Tribute in Light*, by John Bennett, Gustavo Bonevardi, Julian LaVerdiere, and Paul Myoda, which memorialized the destroyed World Trade Center towers, and Cai Guo-Qiang's *Transient East River Rainbow* fireworks display in June of the same year arguably deserve a prominent place in the history of light and architecture.

WILLIAM MENKING IS THE AM'S EDITOR-IN-CHIEF.

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FOR SMALL AUDIENCES ONLY continued from page 21 its own "Aha" moment, and there's a great symbiosis between the two. The images ask to be lingered on, and initially they intrigue more than reveal. The captions are succinct and factual, offering enough information to decode the image and shed light on a cultural dark spot. The image then becomes evidence of what we didn't even know existed, and it's a revelation. Have you ever considered the mechanics of the thousands of miles of submarine fiberoptic cables that allow phone calls all over the world? Simon has; she found where the cables reach American soil and delivers the monumental importance of this nondescript place in a crisp, unfussy take.

The show is an edited selection of 17 photographs. The book, published by Steidl, contains the full series of 70 images and a brilliant appendage at the end. Even though Simon was able to get into high-clearance areas like the Cheyenne Mountain Directorate in Colorado Springs, Colorado, where the inside of a mountain was hollowed out to create a government surveillance post, she could not get clearance from...Walt Disney. "Especially during these violent times," wrote a representative of Disney Publishing Worldwide, "The magical spell cast on guests who visit our parks is particularly important to protect and helps provide them with an important fantasy they can escape to." Take that, America.

SAMANTHA TOPOL IS A NEW YORK-BASED ART AND ARCHITECTURE WRITER AND FORMER EDITOR AT THE AM.

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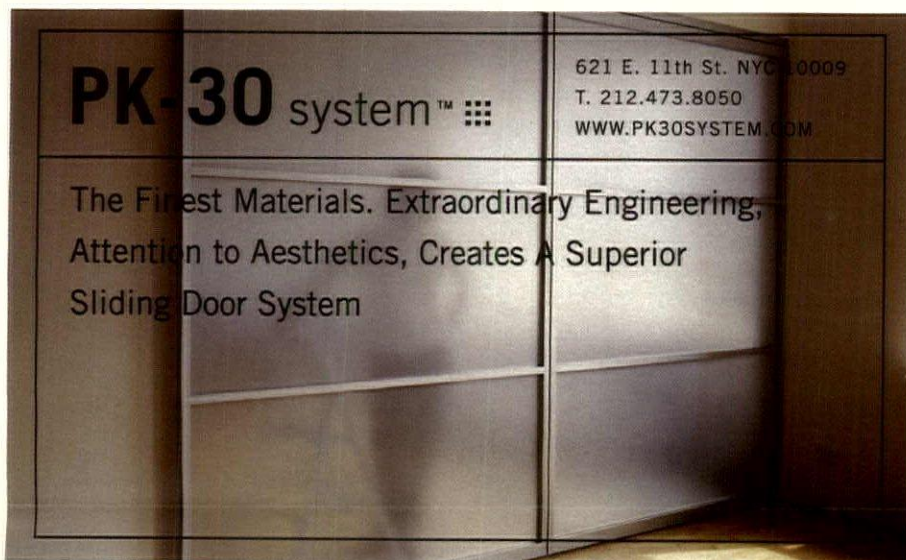
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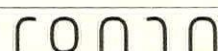
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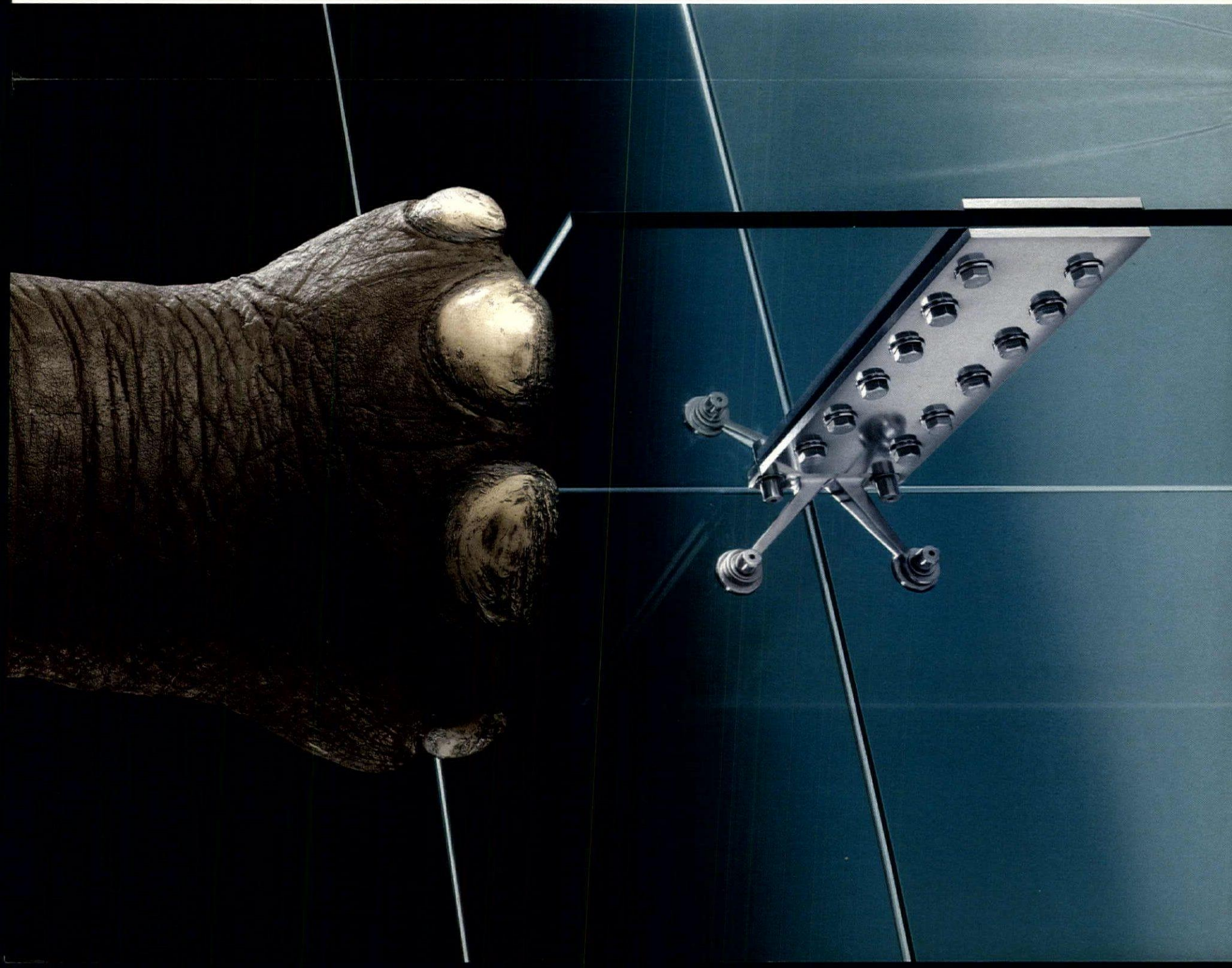
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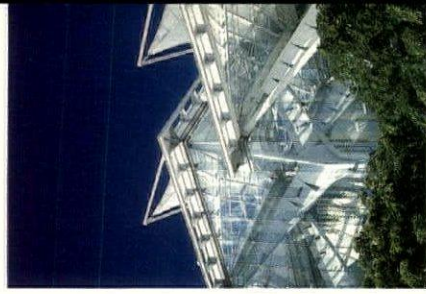
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