Cliff Curry, co-founder of the Curry Stone Foundation, said that what impressed him about Hsieh Ying-Chin was the Taiwanese architect’s unwavering dedication to not just building but advancing prefabricated housing for disaster-stricken communities. “He took something and improved, improved, improved upon it until it continued on page 6

Beneath the streets of Manhattan’s Lower East Side, the abandoned underground Williamsburg Bridge Railway Terminal could become the next park phenomenon. At least that is the plan of three entrepreneurs stirring up public support to build Delancey Underground. Architect James Ramsey, principal at RAAD Studio, envisions a polished, undulating ceiling plane containing high-tech “remote skylights” pouring natural light into the cavernous 60,000 square-foot subterranean space. continued on page 5

Though a new convent built from the ground up, St. Hilda’s House does not stick out from the predominantly brownstone residences of West Harlem. In fact both the project and the nuns who live there make a conscious effort to have a low impact on the neighborhood. The convent’s facade presents a quilt-like series of volumes, delineated by gray-red brick and metal panelling and oversized windows to lend the wall a monastic rhythm. Inside the mixed-use of residential units and religious spaces, light and energy efficiency are maximized while the eight to ten Sisters of the Community of The Holy Spirit who live there use organic produce, have signed up for Zipcar membership, and tend their rooftop gardens for herbs.

Designed by New York-based BKSK Architects, the 11,000-square-foot building is a model of sustainable living, with two green roofs, locally

Beneath the streets of Manhattan’s Lower East Side, the abandoned underground Williamsburg Bridge Railway Terminal could become the next park phenomenon. At least that is the plan of three entrepreneurs stirring up public support to build Delancey Underground. Architect James Ramsey, principal at RAAD Studio, envisions a polished, undulating ceiling plane containing high-tech “remote skylights” pouring natural light into the cavernous 60,000 square-foot subterranean space. continued on page 5
For over 50 years, SELUX has maintained a philosophy of creating lighting systems which are aesthetically pleasing, economically feasible and environmentally sound. SELUX M-Series with LED, the revolutionary development of the industry leading ‘lines-of-light’ concept, offers seamless, continuous lines of light with superior performance, uniformity, and unmatched flexibility.
IN THE WINNER’S CIRCLE

The RIBA’s annual Stirling Prize for architecture claims that it honors the building (and the practice) that has “made the greatest contribution to British architecture in the past year.” The award has no equivalent on this side of the pond, so it’s hard to fathom just how much public attention it garners for architecture there. It’s true that in this country we have the Pritzker (for lifetime achievement, not a building), many local AIA awards programs for buildings and, of course, the sixty-year-old PA awards. These awards are judged by knowledgeable insiders, still it’s doubtful that anyone outside the profession has a clue that the award even exists or can name its annual winners.

The Stirling Prize however is front-page news in all the major British papers, it’s talked about in pubs, and most impressively it’s televised on BBC2 to a huge (for architecture) audience. In fact, until the irrepressible Will Alsop uttered something obscene in accepting his Stirling Prize for the Peckham Library in 2000, the prize was broadcast live.

The Stirling Prize may be a particularly British invention and phenomenon in that it is similar to that country’s Booker and Turner Prize for literature, which have very high public profiles. The Stirling was founded in 1996 and selects its six yearly short-listed projects by selecting from the RIBA’s previous years award jury visits all the buildings on the list (which often are abroad; last year none of the contenders were in Britain) in order to decide who will get the £20,000 prize.

This years jury included Angela Brady (president), Peter Cook, engineer Hanif Kara, landscape designer Dan Pearson, and journalist Alison Brooks, who were all interviewed on the telly about the short-listed buildings: O’Donnell and Tuomey’s An Gaedelas Cultural Center in Delhi; the Angel Building by Allford Hall Monaghan Morris, the Folkswagen Museum in Essen, Germany; by David Chipperfield, the Royal Shakespeare and Swan Theaters by Bennetts Associates; the Olympic Velodrome by Hopkins Architects, and Zaha Hadid’s Evelyn Grace Academy in Brixton. It was a sign of their maturity as a design- and energy-conscious society that none of the judges talked about the “sustainability” of the individual projects but rather more about their unique design contribution to society and the surrounding environments at large. The prize was held this year in the Magna Science Adventure Centre, Wilkinson Eyre’s remodeled Steel factory (a Stirling winner in 2001) outside Sheffield.

Over 1,000 architects, designers, clients, and journalists were in attendance. In the room the consensus was that Hopkins’s Velodrome was the clear winner and perhaps a sentimental choice given Hopkins’ advanced age and lack of a Stirling award. RIBA conducted a public vote, and the Velodrome was the clear favorite. But the jury selected Hadid’s Evelyn Grace Academy in Brixton. It was an instant classic. Architecture is the most public of arts in the manner of its design and construction, use, and reception but in this country it’s all to often the province of professionals and insiders. Society at large rarely gives credit or recognizes architecture for its contribution. This is a long historic problem for American architecture, but it’s time for the profession to think about how to more loudly promote that contribution. An awards ceremony like the Stirling is the perfect model to get the message into the public domain. How about an AN award for the Best Building in 2012? william menking
Stefano's Fine Food Factory, Kiev (Ukraine), 2011
Project: YOD Design Lab
Photo: Andrey Avdeenko

Pipe
design Herzog & de Meuron

Artemide®
design innovation architecture

Contact your local Artemide sales office for more information.
Toll free: 1-877-Art-9111 • contractsales@artemide.net • www.artemide.net
same light wavelengths that the technology transmits the and slimey, Ramsey said of underground as grim Hoping to dispel any notion has been used to light retail the underground space, tors to brightly illuminate “remote skylights” would be advantage.

urban resources can be used the discussion about how big this stand of how big this have shopped their proposal to stakeholders for nearly two years and want to build community consensus for the space. In the next month, Ramsey will hold a town hall session to further engage the community in conversation. Later, a mock-up of the park including the remote skylights will be built as an art installation.

BAN KARMA

Fresh off a plane from New Zealand, Shigeru Ban recently joined Judith Thurman for an on-stage conversation that was part of The New Yorker Festival. Both architect and writer-interlocutor dressed in head-to-toe black for the occasion. They sat in squeaky director’s chairs (also black), separated by a table draped in black fabric. Much of their chat focused on Ban’s work designing shelters for populations displaced by natural disasters. “Often my temporary structures become permanent,” said Ban, citing the example of his cardboard-tube church. Designed to stand in Kobe, Japan for a few years following the 1995 earthquake, it ended up staying for 11 years before having a second life in Taiwan. “What is temporary? What is permanent? It doesn’t depend on a material,” he said. “Even a concrete building can be temporary. If people love a paper building it can become permanent.” Thurman detected a Buddhist vibe here, and Ban shot that idea down on the grounds that he’s not Buddhist. “Well, critics read into things,” she shrugged. Ban uses his website to get the word out about his disaster relief efforts and to solicit donations. “I was very happy recently. I got a donation from Francis Ford Coppola,” he said, excitedly.

BIG BUCKS

On October 1 architect Bjarke Ingels accepted the Culture Prize from Denmark’s Crown Prince Couple (a.k.a. Prince Frederik and Princess Mary), a biannual award of 500,000 kroner, or about $90,000, given to emerging artists, practically the MacArthur of Scandinavia. Ingels, founder of the firm BIG, is the first architect to ever receive the award. We’ll admit to a teensy bit of schadenfreude when we heard the news, having just read an article in The Economist noting that Denmark has the world’s highest income tax rates. But those in the know set us straight—the princely tax is free.

TAKE THE LOW LINE continued from front page

Ramsey is working with tech executive Dan Barash and investment banker R. Boykin Curry IV. The terminal’s archaeological qualities hit Ramsey on his first visit. “It very much feels like underneath the grime, there’s a very cool turn-of-the-century space down there,” he said. He cited the lesson of the High Line and how it has changed the discussion about how urban resources can be used to advantage.

The issue for the designers of the Delancey Underground is technology. Fiber-optic “remote skylights” would be installed to transfer sunlight from street-level solar collectors to brightly illuminate the underground space, a technology dating to the 1970’s in Japan where it has been used to light retail spaces with natural light. Hoping to dispel any notion of underground as grim and slimy, Ramsey said the technology transmits the same light wavelengths that plants need for photosynthesis allowing for a lush garden to grow underground. A hybrid-electric system would provide light at night and during cloudy days.

Community Board 3 got its first look at Delancey Underground in late September, praising the concept but maintaining a cautious skepticism. The neighborhood, after all, has been waiting decades to heal the wounds inflicted by Robert Moses in the 1960s. Beyer Blinder Belle is preparing a master plan for the Seward Park Urban Renewal Area (SPURA), adjacent to Delancey Underground, that will add hundreds of new residents to a neighborhood already lacking green open spaces. “Robert Moses knocked down an entire neighborhood, but after 40 years, they’re building it back,” said Ramsey. “We want to fit seamlessly into that master plan.”

As it stands today, the Delancey Underground is only a concept, but that could change with community input. Ramsey and his team have shopped their proposal to stakeholders for nearly two years and want to build community consensus for the space. In the next month, Ramsey will hold a town hall session to further engage the community in conversation. Later, a mock-up of the park including the remote skylights will be built as an art installation.

Ramsey’s proposal must beat out other ideas to emerge for the vast abandoned terminal including space-hungry big box retailers. He is open to incorporating retail components to help activate the park such as a winter greenmarket tied to a new Essex Street Market, but doesn’t want the space to become an underground mall. The MTA will be awarding the sub-lease to the selected user of the city-owned property once a future plan for the aboveground park has been settled.

Ramsey insisted his project will not depend on funding. He said the nonprofit Underground Development Foundation will oversee fundraising and conduct a feasibility study. “We have a lot of fundraising to do,” he said, bravely. “We understand this project is a little out there for some people. We have a fairly good understanding of how big this project will be.”

CINDY YEWON CHUN

The latest project of Munish Narula, the restaurateur behind the famed Tiffin in Philadelphia, is a fusion approach to a traditional cuisine: Indian tapas. The design challenge of creating a 5,000-square-foot dining space to match the concept went to architect Winka Dubbeldam, principal of the firm Archi-Tectonics. The design process included a trip to India, where Dubbeldam sought inspiration for marrying the old with the new. She hunted down hand-crafted fabrics and furnishings—a pair of ornate antique dining chairs, for instance—and plunged them into an otherwise sleek and modern dining space to create an intriguing sense of time warp. Other elements were found closer to home, like lamps recycled from local Philadelphia machineries. One of the most dramatic design moments is offered by the well-lit open kitchen, a bright spot framed by the dark interior. Dubbeldam’s goal was to convey a soft transition between the spectrum of seating options—ranging from a highly visible communal table in the main dining room to intimate private booths—through “lots of layering” within the space, a solution that also plays with the ideas of private and public. Smaller seating areas are defined with laser cut wood panels, and one wall of a private dining room is formed by an outsized wine rack that stretches to the ceiling. While separate, all the spaces still feel connected.

CINDY YEWON CHUN

TASHAN

777 South Broad St.
Philadelphia
Tel: 267-687-2170
Designer: Winka Dubbeldam  
Archi-Tectonics

The Architect’s Newspaper October 19, 2011

TAKE THE LOW LINE


Open Restaurant


Silverware, Plateware

Send Black Yoga Mats and Cases of Carlsberg to EAVESDROP@ARCHPAPER.COM

Send Black Yoga Mats and Cases of Carlsberg to EAVESDROP@ARCHPAPER.COM

Send Black Yoga Mats and Cases of Carlsberg to EAVESDROP@ARCHPAPER.COM
AN_06_CLH_Mar25 10/11/11 6:38 PM Page 6

SAVY SISTERS continued from front page

sourced materials, such as an East Coast black granite, and useable, domestic-scale solar shading and cooling devices. “It was a way to rethink sustainability,” said Julie Nelson of BSKK, “coming up with time-tested devices and making it all accessible.” Indeed, it was paramount that the architects respond specifically to the aging population of nuns who occupy the house and who are cared for by younger Sisters. An elevator runs from street level to the upper roof garden, and the 3rd floor rooms all have access to bathrooms and the library. A sitting room has direct access to the lower roof garden. Tall windows let in buckets of light and offer views to the street, where the elder Sisters, most of whom are former teachers, can watch the daily school run. Without maintenance staff on site, it was important to keep systems simple and familiar while also introducing nature and the environment into the nuns’ daily lives. It was also key that the architects install as many green initiatives as the Community could afford, including solar hot water (a new technology, which will be featured in the AIA’s upcoming exhibition Buildings=Energy). Their previous living arrangement, which was sold to pay for this new convent, was warren-like, made up of three separate dwellings grafted together, homely and very inefficient. “The pipes were small and the windows were installed in the 70s or 80s,” said Sister Claire Joy. “Much of it wasn’t useable, but it had lots of storage; our new place is the opposite.” Though they have had to downsize, the nuns’ new convent has a considered program and is more inviting for guests with such swing spaces as an art room and a flexible chapel. “We placed the chapel on the ground floor, immediately to the left as you come in,” said Nelson. “And we made the kitchen spacious with a worktop island, because cooking is a focal point of the Community.” (It’s Sister Claire Joy’s favourite room.) Materials such as cork have been used to hush footsteps, and the nuns chose shades of green throughout the interior for a spa-like organic feeling. The new convent has not only shrunk the Community’s footprint in terms of size and energy, it has also affected the way the Sisters approach life with each other at the heart of it. “They were amazing clients, questioning whether things were ‘green’ enough,” said Nelson. “The real challenge was their own: transitioning and reinventing themselves through a building project.”

GWEN WEBBER

PRIZED DESIGN continued from front page

Hsieh received the grand prize in the foundation’s annual Curry Stone Design Prize (CSDP), now in its fourth year. The awards were announced on October 4, and in addition to Hsieh included Paris-based firm Atelier d’Architecture for fostering community through participation-based projects and software company FrontlineSMS and its founder Ken Banks for sustaining social movement efforts through simple communication media. The grand prize comes with a $100,000 cash prize, the two other prize-winners receive $10,000 each. The prize recognized Hsieh for his ongoing role in rebuilding and developing new domestic architecture in rural areas of Taiwan and Asia devastated by natural disasters. An architect with a traditional practice until 1999, Hsieh changed gears when a 7.3-magnitude earthquake devastated central Taiwan, motivating him to lend his design knowledge to the problem of relief shelter. The CSDP jury noted for this and subsequent disaster events, Hsieh was able to use extremely limited budgets to rethink domestic structures as well as auxiliary facilities like sanitary composting toilets, positively impacted thousands of people. The jury also praised Hsieh for his work process, which includes educating locals about smart, sustainable construction, an approach that involves them in the rebuilding and also empowers them to continue to improve their own communities.

Hsieh was selected for top honors by a jury that included past CSDP winner Alejandro Echeverri, Harvard Graduate School of Design dean Mohsen Mostafavi, Cooper-Hewitt curator Cynthia Smith, and Curry himself. Cameron Sinclair of Architecture for Humanity acts as a senior advisor for the prize, while Emiliano Gandolfi serves as prize secretary and Chee Pearlman as prize curator. “We select from a global nomination pool, and often choose winners who are not very well known in the media, and not on the usual suspects list,” Pearlman said. Curry, an Oregon-based architect, established the foundation and prize with archaeologist Delight Stone in 2008. The prize was created to honor practicing design-ers who focus on civic improvement and aim to increase awareness of social design work at large but particularly among a younger generation of designers. To that end, this year the awards ceremony will honor all the 2011 winners at the Harvard GSD where students will have ample opportunity to engage with the designers. The November 7 ceremony will also feature short films showcasing the work of each winner and for the first time this year, the CSDP has organized a “festival” the day following the awards, when students will be invited to participate in workshops led by the winners.

In addition to Hsieh, students will meet the leaders of two firms that represent different aspects of the design and technology fields. Atelier d’Architecture is renewing urban spaces in a collaborative effort involving construction, farming initiatives, and public art. Their multi-disciplinary projects often act as a catalyst for action taken up by local residents to invest and engage in the development of their community. FrontlineSMS was founded in London in 2005 by Ken Banks. Motivated by social-needs problem solving, FrontlineSMS strengthens communication within the grassroots efforts of social organizations by allowing laptops and mobile phones to become hubs for real-time information sharing; organizations can send mass text messages to target groups for instant communication in places without steady access to Wi-Fi. “The award is curated so the winners can tell a bigger story and show the ways in which social impact design is rendered in different communities,” Pearlman said. HANNAH NOVACEK AND MOLLY HEINTZ

THE ARCHITECT’S NEWSPAPER OCTOBER 19, 2011
ON THE MAP

Google “Zola” and you will likely get results for Émile Zola, the French novelist who chronicled the crime and underbelly of Paris while Baron Haussmann plowed through the city. Add “NYC planning” to the search and you get ZoLa, the new zoning and land use application launched September 7 by City Planning and the Department of Information, Technology and Telecommunications (DoITT).

In the new application—billied as one stop shopping for zoning information—you can follow the drama of the ever-evolving city, though you can’t participate online. For that there are applications recently introduced and in development that have the capability of bringing the land use process into the virtual world. ZoLa does allow visitors to zoom into a city map to get a roster of detailed information for every building, neighborhood, and borough. But if you have an issue with a zoning proposal, you still have to brave the three-minute speaking allotment at the Community Board. While the new program is definitely a snazzy tool, it’s not interactive. All visitors get to zoom into a city map to get a roster of detailed information for every building, neighborhood, and borough. But if you have an issue with a zoning proposal, you still have to brave the three-minute speaking allotment at the Community Board. While the new program is definitely a snazzy tool, it’s not interactive.

As interactive software catches on, the city invites the public to play

Sbordone said that while it’s not in his purview to speculate on whether specific agencies would adopt crowd-sourcing technology, he did say, “It’s clear we’re trending in that direction.” He pointed out that while call-takers still process information on 311, follow-up and tracking info is online via the department’s Service Request Map, thus freeing call-takers to hep those without computers.

Both the Service Request Map and ZoLa were built with the NYCityMap platform, revamped in 2009 so that all citywide agencies could adapt it. “It provides a common functionality and uses open source software so that other City agencies can use it to build mapping apps of their own,” Sbordone said.

Merging urban planning, architecture, and the land use process with interactive mapping and crowd sourcing could be just around the corner. At NYU’s Polytechnic Institute, the Brooklyn Experimental Media Center has been developing Betaville, described as “an open source multiplayer environment for real cities.” There you can download the platform and take a spin through downtown Manhattan and downtown Brooklyn to view theoretical building proposals, make comments on them, and see where a new building’s shadow might fall.

Carl Skelton, the Media Center’s director, said that by the time projects get to a community board they’ve already been fully developed. In Betaville public commentary becomes integrated into the process. “In the current public consultation process you have a choice of going bankrupt or having (the public) swallow it whole,” said Skelton. “But here you have the choice of developing it and its rival ideas side by side.”

Just as the city is using pin-points on maps, Betaville takes it a step further by developing the pinpoint into a dialogue box. Skelton pointed to NYU’s expansion plans as an example that could have benefited from using the program in an early stage. “Silver Towers is a classic specimen,” he said of the university’s proposal to develop around the landmarked towers that eventually got canned and canned. “There were only a few primitive ways for locals to participate.”

Below: A Betaville proposal for Cadman Plaza.

Usually it’s what’s inside a school that counts. But at Manhattan’s Learning Spring School, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect Platt Byard Dovell White wrapped the zinc and terra cotta façade with an aluminum and stainless steel sunscreen, creating a sheltered LEED for Schools-certified environment inside, and a new vision for learning in the heart of Gramercy.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Publisher of Metals in Construction
211 E 63 ST | NY, NY 10017 | 212-697-5556 | www.orniny.org

Architect: Platt Byard Dovell White Architects
Photo: Frederick Charles
Rudolfo Machado, principal at the Boston-based architecture firm Machado and Silvetti Associates, was seeking a way to create a sense of place and privacy in the new glass-walled lobby of the Chazen Museum. Located on the campus of the University of Wisconsin in Madison, the 86,000-square-foot building is a freestanding extension of the existing museum designed in 1970 by Harry Weese. The new three-story structure, which opens to the public on October 22, houses galleries but will also serve as a space for performances and events, including both university-sponsored and private soirées in the lobby. “We needed something to help visually define the lobby from the courtyard, and we wanted it to be contemporary and site-specific,” said Machado.

Machado proposed commissioning a piece by Dutch textile designer Petra Blaisse, whose work had made an impression on him during a visit to the Casa da Musica in Porto, Portugal. Blaisse’s firm Inside Outside created massive knotted curtains that added texture to the OMA-designed space and also acted as screens for concert hall windows. Machado organized a trip for the Chazen’s director Russell Panczenko to Blaisse’s studio in Amsterdam, and Blaisse in turn visited the site in Madison. When she began to sketch out her vision of a semi-transparent curtain, Panczenko was convinced of the project’s merit as an artwork in its own right. “We have a textile collection here, so we were able to use accession funds for it,” said Panczenko, describing how the museum was able to cover the roughly $250,000 cost of Inside Outside’s installation.

The net-like curtain, measuring 50 feet wide and 22 feet tall, entirely covers the lobby’s glass facade. Composed of two layers of fabric, the combination of materials was intended to create a three-dimensional effect, said Peter Niessen, who supervised the project at Inside Outside. “We started by looking at the collections of the Chazen Museum and then emphasized a more scientific approach,” said Niessen of design inspiration drawn from Japanese art and origami as well as fractal geometry. The stiffer layer of light gray felt was machine-cut in a cube-like fractal pattern that evokes an Escher drawing. The felt acts as a frame for a diaphanous layer of voile, which is printed with the same pattern; the two layers and their carefully overlapping patterns are connected at multiple points with a simple cross-stitch. The choice of materials also produces an illusion of transformation: voile, a finely woven polyester, appears transparent when backlit but becomes opaque under direct light, so the curtain offers a sense of openness during the day and privacy at night.

Because of its high profile role in the lobby, the piece, which was fabricated in Europe by the German manufacturer Gerriets, was made to meet U.S. flame-proofing codes and standards. Living up to its designation as art, Blaisse’s piece doesn’t stop at being functional and decorative—it’s performative, too. When the museum wants to encourage passersby to gaze in, the curtain can also retract. Punctured with grommets at the top and suspended from a track, the motorized curtain coils around a thin column of LED lights, creating a glowing cylindrical sheath almost five feet in diameter. The fabric column provides a sculptural and animated presence in the lobby. “It swirls up like a dancer doing a pirouette,” said Panczenko.

From left to right: Sun filters through the voile and felt curtain by Inside Outside in the Chazen Museum lobby; a motorized track retracts the curtain to create a column-like sculpture; when extended, the curtain offers privacy for evening events in the museum’s lobby.

MOLLY HEINTZ

INSIDE OUTSIDE, MACHADO AND SILVETTI

COURTESY CHAZEN MUSEUM/INSIDE OUTSIDE

From left to right: Sun filters through the voile and felt curtain by Inside Outside in the Chazen Museum lobby; a motorized track retracts the curtain to create a column-like sculpture; when extended, the curtain offers privacy for evening events in the museum’s lobby.

LIMBURG Collection

LED Cylinders
Pendant, ceiling, and wall mounted with partially frosted crystal glass

BEGA sets the standard

www.bega-us.com
(805) 684-0533

TENGUERIAN
ARCHITECTURAL MODELS

ARCH BOX, INC.
419 Lafayette St.
New York, NY 10003
Tel: (212) 222-9939
WWW.TENGUERIAN.COM
HERZOG & DE MEURON PEEL BACK LAYERS OF TIME AT THE PARK AVENUE ARMORY

LIGHT TOUCH

At first, the choice of avant-garde architects Herzog & de Meuron to renovate and restore the fabled Park Avenue Armory seems far-fetched. Even at second glance: “I hate preservation,” said Jacques Herzog at a press event to unveil what the firm is doing at the 1880s fortress and popular event space that contains unparalleled gems from the history of American decorative arts, including rooms and furnishings by Stanford White, Louis Comfort Tiffany, the Herter Brothers and others.

In fact, the Swiss architects are proceeding with punctilious care and attention to detail as they “unlayer” the past and leave traces of what has been and what we want it to be.” Their approach as “revealing and accepting the mythical “original” date, Herzog described what has been removed that have for years hidden even more so, once some awful stalls have been brought back to life with a copper tracery technique that reinvigorates without erasing patina. When asked why she chose Herzog & de Meuron who doesn’t even have a preservationist on staff, Park Avenue Armory president Rebecca Robertson said, “Because I love Stanford White.” She went on to explain that she admired consummately American architect’s early experiments with materials and saw that same intense curiosity in the work of Herzog & de Meuron. Their intellectual rigor and thorough research also impressed her: “There’s not a mock-up they won’t do; not a detail too small for them to obsess over,” she said, pointing out the silky, linked-bronze chains that shield the rooms from garish daylight. In a later phase, the architects will be going beyond preservation by any definition to add an all steel moving room called, the “Megavator,” rising through the front hall.

Each of the 18 period rooms will be dealt with on its own terms, neither reconstructed nor renovated, as it were, have just been completed. Company Rooms E and D are so heavily paneled, molded, and wallpapered that one half expects to find Theodore Roosevelt on a stuffed steed. In one, the architects have stripped the paneling back to its brighter honey colored woodwork, but revealed the bare plaster with only a hint of mural—a face, possibly a tongue sticking out—to remain where there was once some garish gilt molding. In Company Room E, a riot of Decorative-ERA patterns that had dulled to mush are brought back to life with a copper tracery technique that reinvigorates without erasing damages. The affect could be called extreme patina.

For Herzog, the commission has been a great opportunity to show “we are not just producers of icons.” He even seemed surprised that this quintessential piece of Americana had been trusted to a European, telling the audience of journalists: “Imagine an American being asked to restore a Gothic cathedral in Basel.”

For help achieving the goals of your next project, contact the Steel Institute of New York.

Architect: Sasaki Associates
Structural Engineer: LeMessurier Consultants
Photographer: Robert Benson Photography
has evolved into a youth-
On October 5
exterior and interior are land-
It's a
Mix of the White Flint Sector
commercial and residential
Permitted an increase in
site
mixed-use complexes called
In March of 2010 which
In the original design,
Bunshaft placed daily business
street
In the original design,
Bunshaft placed daily business
Bertoia screen
Vornado is set to lease nearly

Through greater density,
Studies Architecture seeks to

The Market will be located

Critical for the space to be adaptable,


Jean-Louis Véret, 1927-2011

Jean-Louis Véret, who died on September 4 on the French Atlantic coast, was a founding mem-
der of the Atelier de Montrouge, an architect’s collaboration based in the eponymous suburb
of Paris, and which brilliantly interpreted from the late 1950s to the late 1970s both the language of
Brutalism and the urban discourse of Team 10.
Together with Pierre Riboulet and Gérard
Trumier, whom he befriended at the Ateliers
Gauthier atelier of the École des Beaux-Arts,
Véret designed a project for a university in
Fes in 1962, the first modernist thesis ever to be submitted
in the Paris academy. Through experiences
acquired in working with Michel Eechoud, then
the head urban planner in Morocco, the three
young graduates shaped a new agenda in French
architecture and planning. Then joining forces
with Jean Renaudie, they created one of the few
authentically collective practices of the times.
Véret’s trajectory was however much more
complex. Recruited by Le Corbusier, from
1953 to 1865, he supervised the construction of
the Sarabiah and Shohdan houses and the
Markazi palace in Ahmadabad. His familiarity
with the Corbusian syntax reads perfectly well
in the most important scheme he built within the
Atelier de Montrouge, the holiday resort of
Cap Camarat (1959-85), where he brilliantly
developed themes shaped in Le Corbusier’s
unbuilt Roq et Rot project, playing with concrete
and local stone.
In 1959, Véret received the Harkness fellow-
ship and worked with Serge Chermayeff at
Harvard University. During that year, he also
gained a memorable road trip across the
Continent, where his path crossed Hans Hollein’s.
With his colleagues from Montrouge, and in
parallel to the work at the Atelier d’Urbanisme et
d’Architecture created by another group including
the architect Paul Chemetov and the banner
Jacques Allégre, Véret produced alternative
designs challenging the then hegemonic model
of the French highrise social housing schemes.
Despite the recognition the Atelier’s work
received when awarded by the French Grand
Prix d’Architecture in 1981, its founders parted
ways. Véret engaged then in multiple activities,
teaching at Harvard and in the schools of
Nancy and Paris-La Villette, and conducting a
mimetic restoration of Le Corbusier’s Villa Savoye
(1927-49). In 1985, he participated to the
environmental exhibition “Architecture in India.”
As an independent architect, he undertook a
practical and didactic path with students,
memorable in its scale and urban setting on
the ground floor of a Haussmannian building,
its cosmetics shop for Shu Uemura on boule-
vard Saint-Germain (1988-90) in Paris, among
the most elegant and subtle statements
of late modernism in all of Europe and a fitting
metaphor for Véret’s rigorous yet informed
and elegant contribution.

Jean-Louis Cohen is the Sheldon H. Solow
Professor in the History of Architecture
at NYU’s Institute of Fine Arts.
HARDER TO PROVE.

Decide for yourself. Request a free sample of
RAB’s high-performance outdoor LED luminaires at

RABLED.com
RIVERSIDE REVAMPED

Downtown Stamford’s long neglected riverfront began to get some TLC on October 15. The city broke ground on the first phase of the Mill River Park and Greenway. The master plan by OLIN brings a variety of programming themes to the park, including a 9/11 Memorial Grove, a Sensory Garden, and an amphitheater. The project seeks to connect neighborhoods once separated by the river by weaving together jogging paths, fishing sites, and a kayak launch. This deep-rooted city has tried to enliven the waterfront twice before, once in the 1860s and again in 1929. It looks like the third time’s a charm.

OFF THE RAMP

In a robbing-from-Peter-to-pay-Paul scenario, the city and the United Nations signed off on an October 5 deal that will bring in $70 million to help pay for $200 million East River Greenway, thus closing a green gap in a riverfront park intended to stretch from 38th Street to 60th streets. In a deal that would make Robert Moses proud, the city is selling a playground that bears his name in order to pay for the section from 53rd to 60th. A pocket park off Sutton Place will be linked to 60th Street via a riverside walkway running next to the FDR. As reported earlier, the tony tenants of Tudor City are none to happy about having their river views blocked by a new UN building and the folks over on Sutton Place aren’t exactly thrilled with the idea of hoi polloi peering into their windows.

LANE CLOSED

Philly’s moving full speed ahead on closing traffic lanes and handing them over to the bicyclists. In a move that has garnered surprisingly little resistance from building owners, PlanPhilly reports that the Center City District temporarily shuttered the left-most lanes of Market Street and JFK Boulevard in a test run that’ll look familiar to New Yorkers. If all goes as planned, landscaped traffic buffers will separate cars from bikers, which should come as a welcome relief from the desolate and dreary JFK corridor.

BEACH PATROL

Long Island Modernism gets the Hollywood treatment...well, the Denver treatment, actually. Design Onscreen, a Denver-based company dedicated to producing films on architecture, announced a documentary directed by Jake Gorst, whose grandfather Andrew Geller gained recognition for his modernist beach houses in the Hamptons. The film is slated for an early 2012 release and will focus on the Long Island work of Horace Gifford, Frank Lloyd Wright, Phillip Johnson, and Edward Durrell Stone, to name but a few.
City Park Paver™ Now Available with Unilock Select™ Finishes!

This popular three axis paver design has become the urban standard and now you can have the added performance and visual beauty of Unilock Select.

City Park Paver, now available in Unilock’s Select Umbriano finish, comes with our superior StayClean Stain Resistance Technology, ColorFusion Technology, and employs all the properties of EnduraColor Plus for unparalleled beauty and resilience.

For samples of City Park Paver or for more information on how you can customize your next project, call us today.

www.unilock.com | 1-800-UNILOCK
NEW LIGHTING TECHNOLOGIES MAKE ILLUMINATING LARGE EXPANSES, INSIDE OR OUT, EASIER AND MORE EFFICIENT

JENNIFER K. GORSCH

PRODUCT

BRIGHT LIGHTS, BIG SPACES

1 EVERLEDS SOLAR STREET LIGHT
PANASONIC ELECTRIC WORKS

Panasonic and Sanyo have collaborated to launch the EVERLEDS Lithium-ion Solar Street Light, a combination Sanyo HIT solar cell- and battery-powered lamp that can operate at 100 percent for five hours after sunset, then for another 10 hours at 50 percent capacity. The integrated power storage unit is smaller than that of previous models and is ideal for use in public spaces and disaster-prone regions.
panasonic.net/sanyo

2 LUMI-SOLAIR
DUGAL ENERGY SOLUTIONS

Lumi-Solair is a solar- and wind-powered outdoor LED lamp for municipal and commercial outdoor applications. Its vertical-axis turbines take up less space than traditional propeller turbines and begin drawing a trickle charge at wind speeds of just six miles per hour, with battery charging capability at 10 mph. Off-grid incentives include a 30 percent solar and wind equipment rebate.
www.lumisolair.com

3 SPEEDSTAR
PHILIPS

As municipalities in the U.S. and Europe curb energy consumption while improving lighting and roadway safety, Philips has introduced the SpeedStar LED. Touted as a carbon-neutral lighting solution, the lamp is built around the LEDGINE system, an upgradable platform for outdoor luminaries designed to accommodate improvements to lamps as LED technology improves.
www.design.philips.com

4 BRIDGE FLUO COMPACT
NEMO–CASSINA LIGHTING

Designed by Mario Barbaglia, bridge is a parallel-cable lighting system designed to offer a solution for exhibition spaces through a combination of diffused or direct lighting. The Flux Compact floodlight (pictured) or uplighter has a body of polycarbonate and Pyrex protection glass that can be transparent, sandblasted, or screen-printed. Dimensions are 31 cm by 32 cm.
www.nemo.cassina.it

5 ARCHITECTURE LIGHTFRAME
SEFAR

Sefar’s Architecture Lightframe is an interior or exterior long-span system that employs photometrically and acoustically optimized tensile membrane to diffuse natural or electric lighting above the system, while absorbing noise generated below it. The lightweight, modular system includes concealed pivot hinges in the slim, aluminum frame, allowing for easy cleaning and maintenance.
www.sefar.us/lightframe

6 HÄFELE AMERICA
BALANCE LED LIGHT

Häfele America has introduced the Balance LED light, designed for use under cabinets or as accent lighting within walls or cabinetry. Beneath cabinets, the light includes adjustable storage hooks and an integrated dimmer switch that can shift the illumination area from backsplash to countertop. Available in warm or cool white light.
www.hafele.com/us
ARE YOU BIM READY?

“BIM Ready” is more than having the right software. It’s about having the right training and support at your side. Microsol Resources has 25 years of experience supporting AEC firms and building owners. Our BIM Specialists assist our clients in applying BIM solutions in all phases of their projects. We will help identify, implement and manage the BIM technology and workflow process to meet your BIM project deliverable requirements.


GET BIM READY.
Visit www.microsolresources.com/get-bim-ready
or call (888) 768-7568

MICROSOL RESOURCES
Autodesk Gold Partner
Architecture, Engineering & Construction
Minimalism was the rallying cry at the University of Chicago’s new Mansueto Research Library. Chicago-based architecture firm Murphy/Jahn buried the book stacks—enough for 3.5 million volumes—in a cavernous subterranean vault and enclosed the only above-grade level, which houses a reading room, circulation desk, and book care facility, in a glass-encased steel grid shell structure. While the fritted glazing allows ample quantities of controlled natural light to flood the library during the day, at night an electrical lighting scheme was required. German lighting design firm Lichtplanung had to devise a way to implement an artificial lighting scheme within the space that would not mar the pristine quality of the architecture. “The challenge was to have a very simple and minimalist solution,” explained Michael Rhode of Lichtplanung. “Helmut Jahn loves light, but he does not like to see light fixtures.”

Fulfilling the library’s lighting needs required both direct and indirect sources that could both fill the space with general illumination and also highlight certain areas. The design team at Lichtplanung had to study the architecture carefully in order to find places to discretely integrate luminaires. For the indirect lighting, the team settled on nesting their sources—low profile compact fluorescent fixtures—stop the ventilation kiosks that intersperse the reading room. From the top of the kiosks the lamps shine up to the roof of the grid shell. While black on its outward facing side, the glass’s fritting is grey on the interior side, creating a surface that captures the uplight and diffuses it throughout the space.

Direct lighting proved more of a challenge to the team since the clean lines of the grid shell structure didn’t offer any handy place to conceal fixtures. The only option, in fact, was to integrate the sources into the steel structural members. This meant choosing the smallest possible lamps with the highest possible output. The team selected HIT spotlights (tubular metal halide high intensity discharge lamps) outfitted with antiglare reflectors, which pump out an incredible 100 lumens per watt. The lamps range from 70 to 150 watts, with those closer to the floor of lower wattage and those towards the top of the dome of higher wattage. These two sources provide all of the general illumination for the library. The team also implemented task lighting throughout the space, such as at the reading and circulation desks, where more focused light was needed.
The Vanke Center in Shenzhen, China is a culmination of architect Steven Holl’s long-time pursuit to defy gravity. Although physically elevated above ground on broad concrete pillars, the secret behind this levitation effect is the building’s lighting design.

“Steven thinks of light as an integral material, like stone or glass,” said Jason Neches, a principal at L’Observatoire International, the New York-based lighting design firm. The firm’s contribution to the design is evident: the solid concrete-core supports, for example, which house the circulation up to the first floors, are wrapped in glass and lit to give the impression that the building floats. “Steven brought us in very early on in the design process for most projects, usually just after the concept stage,” said Neches.

Vanke’s complex interior spaces posed a particular challenge for L’Observatoire in spite of the firm’s familiarity with Holl. “Its diverse program meant that different parts of the project were advancing with different schedules,” said Neches. Additionally, its setting in China meant that traditional practice puts the finishing touches in the hands of local designers “to nurture local industry,” as Neches put it. In the underground auditorium, for example, L’Observatoire only took it through design development before handing it back to Holl’s Beijing office for final specifications of the lighting fixtures.

According to Neches, Holl has a clear vision before the designers even come to the table, and they are asked to provide feedback on the quality of light rather than have vital creative input. “However,” said Neches, “there is always flexibility so we can affect a change if we think it will make the space better.” In the case of the “bowtie” staircase area, which was difficult to read in plan and section, L’Observatoire used a 3-D physical model to test and demonstrate various lighting fixtures and options for the interior. As a result, track lights have been integrated into folds and facets of the bowtie with areas of highlights, while in a cove at the wall, there is an uplight to encourage people to gather.

The Vanke’s relatively monochromatic interior relies heavily on lighting to create different atmospheres. “We have a lot of opportunities with Steven,” said Neches. “These are the benefits of working with an architect who thinks of light as another building material.”

Above: Holl’s horizontal skyscraper sits on legs of concrete, glass, and light. Below left: Lobby elevators with the building plan mapped in lights; Below right: The “untied bowtie” staircase blending natural and artificial light.

**GWEN WEBBER**
At the recently-opened Art of the Americas wing at the Museum of Fine Arts in Boston, natural light flows through the space at controlled intervals, integrated seamlessly with artificial lighting. In designing the new wing, Foster and Partners worked closely with lighting designer George Sexton to weave together natural and artificial illumination, focusing spaces for both contemplation and concentration.

“Like any art museum, light is both your friend and your enemy,” said Michael Jones of Foster and Partners. With artwork ranging from light-sensitive works on paper to steel sculpture, a full range of responses was required. None of this is unique to the MFA, but the amount of natural light integrated through a series of ceiling louvers, glass enclosed links, and windows makes the design a standout.

“We wanted to make the building visually permeable from the inside and outside,” said Jones. With artwork ranging from light-sensitive works on paper to steel sculpture, a full range of responses was required. None of this is unique to the MFA, but the amount of natural light integrated through a series of ceiling louvers, glass enclosed links, and windows makes the design a standout.

“The courtyard sets the dramatic tone with several layers of light control balanced atop soaring glass curtain walls. The atrium, essentially an income-generating space, needs to function year round. The ceiling layers several systems of light with two bands of Barrisol fabric panels filtering daylight plus dimmable fluorescents to supplement it in winter. Between the fabric panels, submerged tracks hold metal-halide downlights for broad distribution, adjustable tungsten spots for ambience, and low voltage spots for sculpture. Between the fabric bands a customized louver system runs through the court before continuing on through the Twentieth Century galleries on the third floor.

The louvers are perhaps the most complex aspect of the design. In the courtyard they are fixed, but once inside the gallery, motorized louvers provide a rare museum opportunity: a view of the sky. The fixed louvers were fabricated by Simplex in Canada, while the motorized components were made by Nysan/Hunter Douglas. In the Twentieth Century galleries the track lights are no longer flush with the louvers, but drop slightly.

As the light-filled courtyard sits just off the central galleries, indirect light floods all three levels. Close proximity to the older buildings also permits indirect light to pour through side windows. Throughout, a color temperature of 3,000 Kelvin is maintained, though the indirect natural light swings from 3,000 to 6,500, meaning even upon repeated visits to the museum, visitors will rarely have the same experience twice.

From the outside, the museum strives for warmth over chilly monumentality. “In order for the building to have an identity, we wanted it to glow from within,” said Sexton. “We utilized wall lighting to give it a residential glow.” The warm light bounces off the back of the gallery walls which sit nestled within the glass box of the exterior curtain wall.

“It’s an iterative process,” Jones said of the collaboration with Sexton. “George would reign us in, telling us when what we wanted to do was absolutely not possible.” Sexton was present for the biweekly meetings with client, architect, and curators. “The result is you have this constant awareness of the light,” said Jones. “It’s just a continuum, you have a constant source but you just tweak the amount at any given time. It’s a gentle flow, so there’s no jumpy breaks, and that was hard to do. People walk around, and I don’t think they realize the engineering that it went through.”

TOM STOELKER
Reinventing a shed to create a vibrant, functioning office is no mean feat. In East LA, the New York firm LTL Architects has transformed a former maintenance building through a series of dynamic light installations that help to define office and communal spaces for staff at Claremont University Consortium.

“Lighting design has an integral role within architecture,” said Paul Lewis of LTL, a practice whose buildings often stand out for their feature lighting and theatrical signage—including its recent Arthouse in Texas and the fluorescent-tube displays, Light Structures. On larger projects, Lewis’ practice often works closely with the lighting experts Lumen. For the Claremont building, the challenge was to get balanced light across the whole 42,000 square feet. “We wanted to achieve a distribution of light that was equivalent to the natural light,” said Lewis. “We knew we wanted to keep the natural light, the LA sunshine. It was a matter of figuring out ways to dampen it and have dimmable meeting rooms.”

The inherited building, with its poured floors and non-flexible services core left only the ceiling and walls for a canvas. LTL’s solution was to pierce the roof with solar tubes rigged up to a sensor system, EcoTech, which detects light levels and responds by phasing light in and out from three-foot circular discs of fluorescents installed at intervals between the tubes. In the center of the office, the light is diffused through baffles, hung to form a lowered ceiling, or “cloud” as Lewis and Nelson Jenkins of Lumen call it. To avoid designing through addition, Lewis brought Lumen on at an early stage in the project. “Some of the initial ideas behind the LED screen came from conversations with the lighting designer about how to activate a space,” said Lewis. Taking on a consultants role, Lumen’s expertise in lighting technology as well as its creative input took LTL’s ideas and made them into realities. “They had an idea that the lighting would look random,” said Jenkins, “and we’d tell them what equipment to use and how to integrate it.”

The Claremont block isn’t just a harmonious environment of subtle tones and hidden light sources, there is also an aspect of drama, too. Jason Krugman Studio’s LED wall wraps porcupine-like bristles of blue lights around the central core of the otherwise column-free space. “We wanted to animate it through interactive technology,” said Lewis. Weaving this playful feature into the space was a collaborative effort in which Krugman took LTL’s design and made it his own, developing LED pieces, the wiring, and logistics of the piece. “Lighting was a way to perform a certain function,” said Lewis, “But it is also provides a psychological impact based on its aesthetic; LEDs, for example, are seen as spatialized artwork, as well as bringing light in a pragmatic sense.” The client’s most important motivation was the desire to erase the associations of the building as a disused maintenance block. It’s unlikely employees will mistake it for a maintenance building, however. Even the entrance draws office workers in with its slatted wooden wall threaded with lights. 

Above: On the exterior, solar tubes are responsive to light levels. Far left and left: The inside core is wrapped in a prickly skin of interactive LED bristles.
The new South Shore High School elevates the everyday experience of public education through sensitive use of space, light, and materials. Designed by John Ronan Architects, this finely wrought piece of public design is even more remarkable as it is a prototype for new high school construction throughout the city.

With a goal of maximizing natural daylight, the architects and lighting designers layered in artificial lighting to accentuate public spaces and to efficiently pinpoint classroom functions. Students enter by crossing a landscaped plaza, punctuated by parallel rows of column-like outdoor light fixtures. “We wanted the students to feel like they were important when they entered the building,” Ronan said. In plan, the school is a series of three bars, which Ronan says symbolize the importance of a balanced mind, body, and spirit. One area holds classrooms, another athletic facilities, and the third houses art and performance spaces and the library.

Ronan worked with the lighting designers CharterSills, with whom he has collaborated on several projects, to create the lighting scheme, which adds visual interest, and offers precise controls and energy savings. Inside, standardized fixtures—like exposed fluorescent tubes—are used in artful ways. In the library and Commons, an informal gathering space, the fluorescents are staggered to break up the monotony. “We wanted to eliminate the tunnel effect,” said Mark Sills, principal at Charter Sills.

Daylighting is used throughout the building both to improve student experience and to conserve energy. Spaces like hallways, which in many schools are treated like an afterthought, here have generous natural light from clerestory windows, which also allow light to penetrate classrooms from the interior. Art and music rooms have floor-to-ceiling glass windows, and all the classrooms have sensors to take advantage of the high levels of natural light and cut energy use. Each classroom has two or three layers of light: perimeter lighting, overhead or task lighting, and lighting along the teaching wall. Each layer of lighting can be adjusted individually. “It allows people to take control of the space. It’s not a one-size-fits-all approach,” Sills said. “Our work dovetails very well with John’s,” Sills said. “We try not to get fussy with elaborate fixtures, but we also don’t hide them. There’s no need to try to make something it’s not.”

Ronan used a similarly direct approach with the architecture. Concrete slabs and masonry walls are left unadorned and programmatic areas are clearly defined. The fundamentals of architecture, like those of a sound education, stand the test of time.

ALAN G. BRAKE
YESTERDAY’S DREAM:
Become an architect.

TODAY’S CHALLENGE:
Spend less time managing so you can be the architect of your dreams.

TOMORROW’S SOLUTION – ArchiOffice
ArchiOffice® is a powerful, indispensable time tracking and project management software designed by architects for architects. Simplify the complex management tasks necessary to complete projects on time and on budget while increasing profits. With ArchiOffice running your firm, you’ll have the freedom to spend more time on design or growing your business.

Come to a live walk-thru and see how ArchiOffice can make your dreams come true.
Go to www.ArchiOffice.com/dream to register or call us at (855) 687-1032 for more information.
Advanced fabrication technology has unfolded exciting architectural opportunities. What was once thought impossible is now reality. Together with innovations in materials, it has enabled new façade solutions where design and function come together in almost limitless ways. Now more than ever, collaboration between architect and fabricator empowers each to stretch their imagination, creating challenging projects that are inspiring the next era of designs. The METALS IN CONSTRUCTION 2012 FACADES CONFERENCE brings together leading designers and fabricators to explore this collaboration through case studies of recent work and roundtable discussions. Presented by the Ornamental Metal Institute of New York and The Architect’s Newspaper, this one-day event is the first in a series of conferences created to help designers and builders understand the ways in which technology can transform design aspirations into reality. From using BIM for communicating effectively with fabricators, to examining new resources for curtain wall design, the conference offers an unprecedented opportunity to survey the possibilities of designing with metals in the digital age.

Early Bird Registration Open Now! $250
As of November 29th: $350

FOR MORE INFORMATION VISIT FACADE.ARCHPAPER.COM
CITIES ALIVE
9TH ANNUAL GREEN ROOF & WALL CONFERENCE
PHILADELPHIA: NOVEMBER 30 – DECEMBER 3, 2011

THE CITY OF PHILADELPHIA IS POISED TO INVEST $2 BILLION ON GREEN INFRASTRUCTURE.

JOIN THE CONVERSATION ON HOW GREEN ROOFS AND WALLS WILL RESTORE PHILADELPHIA’S URBAN WATERS.

EARN CEUs FROM AIA, ASLA, RCI, APLD, USGBC AND GRHC BY ATTENDING LEADING EDGE TRAINING ON INTEGRATED DESIGN, FOOD PRODUCTION, NET ZERO WATER, AND MAINTENANCE.

DISCOVER THE LATEST PERFORMANCE RESEARCH, DESIGNS, STANDARDS AND POLICIES, AND EXPAND YOUR BUSINESS OPPORTUNITIES.

greenroofs.org  416-971-4494
to return to a lost classical tradition. It was, as the literary critic and novelist Malcolm Bradbury put it, “clearly more than an aesthetic event.” And Modernism had its origins in the epicenter of all mass-produced confusion: mid-Victorian Britain. What became Lennox’s V&A began as a government department intended to reform taste among (depraved) manufacturers and (ignorant) consumers. With absolute moral certainty, The Department of Practical Art put good and bad design on a perp-walk in what became known as “The Chamber of Horrors.”

This made the V&A unusual among major museums: from the beginning, it was campaigning ideas that were essential to Modernism—from the unlikely source of imperium’s capital. So it is nicely appropriate that an ambitious—possibly over-ambitious—survey of Postmodernism is on show here. Immediate impressions? How very bad so much of it is: a revived chamber of horrors.

Typical Postmodern object? Michael Graves may have shot his reputation in the foot with some poorly judged endorsements of supermarket apparel, but he should have been shot in any case for the leaden whimsy of his atrocious 1983 tweezy-bird bollitore for Alessi, the General Motors of Postmodern accessories. Unnecessary, perhaps, to add that this kettle is unpleasant to handle and dangerous to use. Typical building? Robert Venturi’s 1985–1991 extension to London’s National Gallery in Trafalgar Square, two miles down the road. Hailed by some, including The Prince of Wales, as a remedy to architectural carbonates, those with eyes to see are now wincingly aware of what the fastidious always knew: it is a pitifully ill-proportioned and architecturally illiterate dollop of pious schmaltz. It is also, among the citizenry, generally unloved, always a good test of quality in buildings. Snake oil!

Postmodernism’s booster is Charles Jencks, the London-based American critic whose 1977 book The Language of Post-Modern Architecture popularized what was hitherto a collegiate hermetic cult. Jencks’ tutor in London’s Bartlett School of Architecture was the great Reyner Banham who, as the intellectual godfather of Pop Art and influential celebrant of Los Angeles’ epic mess and clutter, has some personal claim as a precursor to Postmodernism’s schizophrenia. Banham told me, “The thing I regret most is letting Charlie [Jencks] have his PhD.” The academic accolade, in Banham’s view, lent unwarranted credibility to a bogged thesis.

On the other hand, no one is sure precisely where the term “modern” originated, although some with a desire to impress suggest it belongs to an 1893 Danish literary text of impressive obscurity. “Postmodern” was perhaps first used by the historian Arnold Toynbee in 1939. Toynbee, however, is not mentioned in the V&A exhibition, although Donald Trump is. Many people will see here a direct connection between Postmodernism and heartless trash, although I must concede I have a track record in this area: In the early 1980s I was occupying a pre-minimalist white box of my own devising, known as The Boilerhouse, in the basement of this very same V&A. Since the later 70s, I had been regularly visiting Ettore Sottsass in Milan. A veteran subversive, Sottsass had been the darling of the Italian “anti-design” movement. Over several evenings in his girlfriend’s flat in the Piazza Dodiocleziano—you have to imagine magazine pictures of dinosaurs taped to the wall and a Rod Stewart vinyl LP playing while eating risotto—I heard Sottsass’ plans to be yet more subversive. “Why should homes be static temples?” he asked in his beautiful, lilting, poetic English.

In 1981 he presented his “Memphis” collection at The Milan Furniture Fair. I gave him my copy of Chuck Berry’s 1963 paedophilic 40thpin “Memphis, Tennessee” for the occasion. A perfectly contrived publicity stunt, Memphis’ garish absurdity made public a huge insider joke of “quoting from suburbia.” In 1982 we brought it over to The Boilerhouse, its first showing outside Milan. In Italy and London, Memphis caused a sensation. At first, Sottsass was mischievously delighted by the fuss and annoyance. But soon he repudiated it. “E molto ironico,” he said in his beautiful, lilting Italian of Memphis’ fabulous, corrupting, temporary fame. Ironic it was indeed. Memphis is prominent in the deeply trivial V&A show.

The same Boilerhouse was also to host a show about Taste. Here we put “good” taste on classical plinths and “bad” taste on trashcans. In the latter category was Terry Farrell’s 1983 TV-am building, a ludicrously decorated shed, Postmodernism’s Chartres. Farrell threatened to hit me, so we called The Daily Mail’s gossip columnist and photographer. That same Farrell, designer too of the plethoric Thames-side Mill building, explains today that Postmodernism was defined by “holistic connectivity and the broadening of all view points.” Maybe, but it was also defined by a lot of unprincipled, tendentious, look-at-me crap. The most interesting analysis I know of Postmodernism appears in Ihab Hassan’s The Dismemberment of Orpheus (1971) which does not seem to be known to the organizers of the V&A show. Hassan sets up an interesting set of bi-attitudes to explain the Modernism/ Postmodernism schism. It goes like this:

Form/Anti-form
Purpose/Play
Design/Chance
Mastery/Exhaustion
Finished work/Performance
Creation/Deconstruction
Presence/Absence
Selection/Combination
Interpretation/Misreading
Paranoia/Schizophrenia
Phallic/Androgynous.

There’s no doubt in my mind on which side of the forward slash quality lies.

And the architect of TV-am? Now with an ornament of his own, “Sir” Terry Farrell tells us Postmodernism is all about “tolerance” a portfolio approach to taste. If there is one thing I cannot stand, it is tolerance. Still, if you are patient, visit Postmodernism to see an exercise in tolerance and discover that when anything goes, very little comes of it. Rules are an inspiration to genius, not an impediment. There were, it seems, few rules in Postmodernism. The installation has been designed in cavernous black chambers by the fashionable London architects Carmody Groarke. The crepuscular setting lends a spurious gravitas to what’s mostly meretricious trash.

With Lennox in the distant background, I walked the floor with Stephen Greenberg, an exhibition designer of a different cut. He was tutting and shaking his head and saying how much he wanted his palate cleansed by some Miles Davis. I said I’d go for Scarlatti. Then I was reminded of what Henry James said of Burne-Jones: it’s not painting, it’s literature. This isn’t design, it’s journalism: a lot of tired one-liners, as fatigued as old newspapers. Look at Graves, Moore, Farrell, and Venturi and ask yourself what’s in common here. Alexander Pope had the answer: “A brain of feathers and a heart of lead.” Let this be Po-Mo’s epitaph. That, and the terrible sight of investment bankers and “bad” taste on trashcans. In the latter category was Terry Farrell’s 1983 TV-am building, a ludicrously
In the introduction to the inaugural issue of the journal DASH — Delft Architectural Studies on Housing, the editors assert that “the Netherlands has built up a housing tradition that is renowned throughout the world.” I would definitely agree with this statement, having worked on multi-family residential projects spanning from the American Midwest to Asia where modern and contemporary Dutch precedents were mined for inspiration. Yet the editors further contend in the first issue that repetition of tried solutions has become the norm, leading to “stagnation in the development of Dutch residential architecture.” DASH can therefore be seen as a call for a reinvestigation of the typology and for a consideration of overlooked issues, “such as those related to density, privacy, and mobility.”

The periodical, which started in 2009, coincides with a dramatically slower pace of housing construction just about everywhere but China, be it market-rate or state-sponsored projects. In this regard DASH offers the potential for education and discovery that could influence architectural design in housing whenever it picks up again. At least this is the optimistic view. To date, five issues of the journal of the Chair of Architecture and Dwelling at Delft University (TU Delft) have been published, at the rate of two a year. Each issue tackles a specific theme — in order: New Open Spaces in Housing Ensembles, The Luxury City Apartment, The Woonen Today, The Residential Floor Plan, The Urban Enclave — through an even mix of long-form essays and case studies. The former are penned mainly by locals, but the latter pulls projects from the Netherlands and beyond, though the ratio depends on the issue’s theme. For example, “New Open Spaces” draws exclusively from Dutch housing, “The City Luxury Apartment” ventures elsewhere in Europe and overseas to North and South America for notable examples, which is fitting given the lack of this tradition in the Netherlands. The case studies, what the journal appropriately labels “Plan Documentation,” include floor plans, sections and other diagrams drawn, and colored in the same manner. While this consistency, perhaps a product of TU Delft’s student labor, aids legibility and makes comparison across pages and issues possible, it also points to a reliance on the floor plan as the source of difference in housing. Certainly the sizes and relationships of rooms, distributions of unit types, building footprints, circulation paths, and other plan factors are important, but by their nature these drawings exist out of context, separate from many of the issues DASH aims to overcome. Hence the essays help to fill that void. With its balance of essays and projects, each issue can be read alternatively as a healthy dose of academic history and theory or an architectural stroll through various floor plans. Sometimes these two strands overlap, particularly when essays and case studies share a building in common; this is a rewarding experience, such as the latest issue’s essay on and plan documentation of the Adelphi (Adam Brothers, 1768–1772) and Barbican (Chamberlin, Powell & Bon, 1955–1992), both in London. These examples point to another commendable aspect of DASH: case studies are culled from recent projects to centuries long gone (the majority are 20th-century projects), so inspiration and influence are allowed to leapfrog across time instead of following the common yet outmoded belief in linear progression, cause and effect. The Adelphi prefigures, through its system of “streets in the air” by the River Thames, the visionary yet unrealized urbanism of Le Corbusier and Antonio Sant’Elia but also mundane developments like Chicago’s Illinois Center, which is decked over former rail yards. It is a cautionary tale for similar projects—Hudson Yards immediately comes to mind—that contend with industrial voids on expensive land.

Keeping the focus on the latest issue, The Urban Enclave presents large-scale projects from the 13th century—the Groot Begijnhof (community for unmarried women in Belgium)—to recent, realized Dutch projects by OMA and de Architekten Cie—respectively Chassé Park in Breda and Funen Park in Amsterdam. In between are modern urban renewal projects from last century, like the Barbican, which is also described as “a remarkable and unique piece of city-building” in an essay by Elain Harwood. Of course such an appraisal would not be shared by über-traditionalist Rob Krier, who is interviewed a few pages later. Such is DASH that positions are not taken. Instead projects and essays cover a large spectrum, reflecting the multitude of approaches to analyzing and designing housing today.

JOHN HILL IS A NEW YORK-BASED ARCHITECT AND WRITER, AND THE FOUNDER OF ARCHIDOSE.COM.
Contact Technical Glass Products (TGP)
Pilkington Fire Protection Glass North America

Pilkington Pyrostop®
Fire Resistance Glass
Contact Technical Glass Products (TGP)
at 888-426-0279 or visit www.pyrostop.com
Pilkington Fire Protection Glass North America
www.pilkingtonusa.com/fire

Drapery School for Architects
"I'll save you Thousands of Dollars in Costly Mistakes!"
- Neil Gordon, 25-year industry expert of Decorating with Fabric

Decorating with Fabric is proud to announce its new on-site educational service. This is an opportunity for your firm to get immersed into the areas of Residential and Commercial Drapery Design, Fabrics, Drapery Hardware, Motorization and Sustainable Draperies and Window Coverings.

If your firm is in the NY Metro Area and would like to learn more, visit our website: dwcontract.com

Decorating with Fabric: 845-352-5064
The Architect's Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

Contact Lynn for information
Email: lynnb@archpaper.com
Phone: 212.966.0630
PRIVATE-PUBLIC space-owner Brookfield Properties, owned public space, although referred to in terms of the legal specifics thus granted more than 20 million zoning concessions. The most indoor spaces in return for valuable to provide a now-substantial array of office and residential skyscrapers known as privately owned public spaces also include a zoning-created variety nurturing political debate and protest. Thanks to the audacious actions physical public space reclaimed as the year in which Zuccotti Park is one such privately owned public spaces of Zuccotti Park by the hundreds should one judge the current use a prominent New York City attorney Park, after the company's United Tower, that bonus was actually that wraps around the tower, and to a permanent open park in the City approved an application from the current owner, Brookfield, to modify the space through such improvements as "the planting of 55 honey locust trees, the addition of 1,010 linear feet of fixed seating, 16 fixed tables with fixed seats, an abstract steel sculpture and new lighting." Brookfield also changed the name of the space from Liberty Park (how prescient) to Zuccotti Park, after the company’s United States Senator Jake John Zuccotti, a prominent New York City attorney and former Chair of the New York City Planning Commission.

Given its legal provenance, how should one judge the current use of Zuccotti Park by the hundreds of people constituting Occupy Wall Street? The true answer is, no one knows. Unlike most other outdoor privately owned public spaces in New York City, Zuccotti Park is a one-off, sui generis as lawyers would say. Zuccotti Park is simply what the Special Permit says it is, a "large and useful plaza" that must have amenities such as tables, trees, lighting and public art. The nature of permissible public use, including the legal authority of the owner to limit its own use to govern the conduct of those within the space, is undefined. The Zoning Resolution does provide some comparative guidance with regard to the several specific categories of public use, after the City Planning Commission. 

In determining the definition of reasonable, the City Planning Commission has viewed this application with favor. Although the developer simultaneously secured a substantial floor area bonus for its office tower, that bonus was actually for another plaza to the north that wraps around the tower, and not for Zuccotti Park. In 2005, the City approved a similar application from the current owner, Brookfield, to modify the space through such improvements as the "planting of 55 honey locust trees, the addition of 1,010 linear feet of fixed seating, 16 fixed tables with fixed seats, an abstract steel sculpture and new lighting." Brookfield also changed the name of the space from Liberty Park (how prescient) to Zuccotti Park, after the company’s United States Senator Jake John Zuccotti, a prominent New York City attorney and former Chair of the New York City Planning Commission.

Given its legal provenance, how should one judge the current use of Zuccotti Park by the hundreds of people constituting Occupy Wall Street? The true answer is, no one knows. Unlike most other outdoor privately owned public spaces in New York City, Zuccotti Park is a one-off, sui generis as lawyers would say. Zuccotti Park is simply what the Special Permit says it is, a "large and useful plaza" that must have amenities such as tables, trees, lighting and public art. The nature of permissible public use, including the legal authority of the owner to limit its own use to govern the conduct of those within the space, is undefined. The Zoning Resolution does provide some comparative guidance with regard to the several specific categories of public use, after the City Planning Commission. 

In determining the definition of reasonable, the City Planning Commission has viewed this application with favor. Although the developer simultaneously secured a substantial floor area bonus for its office tower, that bonus was actually for another plaza to the north that wraps around the tower, and not for Zuccotti Park. In 2005, the City approved a similar application from the current owner, Brookfield, to modify the space through such improvements as the "planting of 55 honey locust trees, the addition of 1,010 linear feet of fixed seating, 16 fixed tables with fixed seats, an abstract steel sculpture and new lighting." Brookfield also changed the name of the space from Liberty Park (how prescient) to Zuccotti Park, after the company’s United States Senator Jake John Zuccotti, a prominent New York City attorney and former Chair of the New York City Planning Commission.

Given its legal provenance, how should one judge the current use of Zuccotti Park by the hundreds of people constituting Occupy Wall Street? The true answer is, no one knows. Unlike most other outdoor privately owned public spaces in New York City, Zuccotti Park is a one-off, sui generis as lawyers would say. Zuccotti Park is simply what the Special Permit says it is, a "large and useful plaza" that must have amenities such as tables, trees, lighting and public art. The nature of permissible public use, including the legal authority of the owner to limit its own use to govern the conduct of those within the space, is undefined. The Zoning Resolution does provide some comparative guidance with regard to the four expressly defined categories of public use, including the "plaza" (1981), "urban plaza" (1975), "residential plaza" (1977), and "public plaza" (2005). Believe it or not, different rules attach to each of these categories of plaza, and their definitions reflect a relentless chronological march introducing tough new and tougher design and amenity requirements to remedy the evident inadequacies of spaces provided under existing law. The grandfather of all privately owned public spaces, the plain vanilla "plaza" introduced in the City’s 1961 Zoning Resolution, initially required owners who wished to make the "plaza" "accessible to the public at all times," but subsequent zoning amendments, motivated in large measure by problems associated with overnight use of spaces by homeless individuals, led the City to permit owners of the various public plaza categories to apply for authorization for nighttime closings. Many owners have applied for and secured such authorizations.

No one knows for sure what the owner of Zuccotti Park would like to do with its space, although it hardly stretches the imagination to believe it may like Occupy Wall Street to, well, occupy Wall Street, and at its park. If it so desired, could the owner legally dislodge Occupy Wall Street? Could it, for example, apply for an authorization from the City for a nighttime closing under existing law? The answer is a clear and unambiguous maybe. Under one reading of the law, the answer is no. Section 37-727 of the Zoning Resolution states that the "City Planning Commission may authorize the closing during certain nighttime hours of an existing or newly publicly accessible open area, if the Commission finds,” among other things, that “to such existing publicly accessible open area has been open to the public a minimum of one year or there are significant operational or safety issues documented” and “(b) such closing is necessitated entirely within the publicly accessible open area and maintenance of the public open areas as documented by the applicant. Because the phrase “publicly accessible open area” is a defined term in the Zoning Resolution, the administrative use of artificiated plaza types (plaza, urban plaza, residential plaza, public plaza), and since Zuccotti Park is none of the above, this option could answer is no. Section 37-727 of the Zoning Resolution states that the "City Planning Commission may authorize the closing during certain nighttime hours of an existing or newly publicly accessible open area, if the Commission finds,” among other things, that “to such existing publicly accessible open area has been open to the public a minimum of one year or there are significant operational or safety issues documented” and “(b) such closing is necessitated entirely within the publicly accessible open area and maintenance of the public open areas as documented by the applicant. Because the phrase “publicly accessible open area” is a defined term in the Zoning Resolution, the administrative use of artificiated plaza types (plaza, urban plaza, residential plaza, public plaza), and since Zuccotti Park is none of the above, this option could
PRE-CONFERENCE
LIGHTFAIR Daylighting Institute®
LIGHTFAIR Institute®
Monday, May 7 –
Tuesday, May 8, 2012

TRADE SHOW & CONFERENCE
Wednesday, May 9 –
Friday, May 11, 2012

Las Vegas Convention Center
Las Vegas, NV
www.lightfair.com

SEE INNOVATION IN A NEW LIGHT.
ONLY AT LIGHTFAIR® INTERNATIONAL
The World’s Largest Annual Architectural &
Commercial Lighting Trade Show & Conference
Lutron.— save energy and reduce operating costs

NEW Quantum® light management solutions can SAVE 60% of lighting energy used in your building, respond to peak pricing and demand response signals, AND improve comfort and productivity by utilizing dimming, occupancy sensing, automated shading and daylighting.

**Fluorescent dimming**
- Light level is proportional to energy use
- Dim your lights and you’ll use less energy
- Dimming lights by 50% uses only 60% of the energy—saving 40%

**Occupancy sensors**
- Sensors automatically turn lights off when a room is vacant
- Easy to retrofit with wireless communication and 10-year battery life
- Can provide up to 20% lighting energy savings

**Automated shades**
- Hyperion™ solar-adaptive shading can save 10% on HVAC
  - Summer days: close shades to keep heat out and provide soft, even light, for an enjoyable work environment
  - Winter nights: close shades to keep heat in
  - Year round days: close shades to reduce glare and increase employee productivity

**Smart Grid integration**
- Automatically or manually reduce energy usage to avoid peak pricing penalties by adjusting lights and shades
- Allows your facility to easily participate in demand response or peak pricing programs

For more information on what Lutron Quantum solutions can do for you—or to schedule an on-site lighting energy assessment—call 1.888.LUTRON1 or visit www.lutron.com

©2011 Lutron Electronics Co., Inc.

24/7 Technical Support Center 1.800.523.9466