Foster + Partners have won an invited competition for a new office building on Park Avenue for L&L Holdings and Lehman Brothers Holdings. Lord Foster’s firm bested entries by finalists OMA, Zaha Hadid Architects, and Rogers, Sirk, Harbour + Partners. The 625,000-square-foot tower will neighbor icons like the Seagram Building and Lever House. “Our aim is to create an exceptional building, both of its time and timeless, as well as being respectful of this context—a tower that is for the city and for the people that will work in it, setting a new standard for office design and providing an enduring landmark that befits its world-famous location,” Norman Foster said in a statement. The three-tiered tower’s architectural vocabulary is a contemporary take on midcentury precedents. Each tier will have its own

Big Spin

Five miles from the tip of Lower Manhattan, a vast sea of parking on the Staten Island waterfront could be covered over with a pair of mixed-use developments anchored by the world’s tallest Ferris wheel. Mayor Michael R. Bloomberg unveiled plans for the developments in late September. They include Harbor Commons, a green-roofed outlet mall, hotel, and entertainment complex designed by SHoP Architects, and an adjacent ultra-sustainable events complex by

continued on page 4

As home to Philip Johnson’s glass house, New Canaan is no stranger to architectural think pieces. Now the once sleepy little Connecticut suburb is set to receive a contemporary architectural gem. The Grace Farms Foundation, a non-profit supporting faith, the arts, and social justice, has preserved a rolling 75-acre tract of meadows, woods, and wetlands that was once slated to become a subdivision.

continued on page 8

The Architect’s Newspaper
An English architecture critic wrote me this week asking what he should see on his upcoming trip to New York. Have you seen phase two of the Highline or the careful design incisions into the Lincoln Centre public spaces, I responded? Yes, he had seen both so my next recommendation was the new Weiss Manfredi Visitors Center at the Brooklyn Botanic Garden, the newly uncovered DS+S-R bridge across 65th street at Lincoln Center, and the Architect’s Bardyck’s Center. Tell me what you think of the new rusted steel wrapped arena in Brooklyn, I asked, as I am still unsure what to think of this behemoth.

But then I suggested that for visitors to New York, the place to look for the most exciting architectural ideas is not the city’s narrowest plazas, but the walls of galleries and museums. The most compelling ideas in architecture are to be found in MoMA’s architecture gallery, where new curator Pedro Gadanho has worked his way through the museum’s collection and brought forward a fresh and thoroughly exciting installation of drawings and models. Then downtown at Copper Union there is a beautiful exhibition of the Venetian architect Massimo Scolari that reminds us of the possibilities of architectural thought and hand drawing when the limits of building are disregarded. A train ride uptown to City College of New York’s architecture school is a must to see the compelling exhibition of drawings by SITE’s James Wines. *A Line Around an Area* brings this important architectural thinker back in the discussion about drawing and design. Finally, it’s worth it to take a Metro-North train ride to New Haven to visit Yale School of Architecture’s exhibition *Palladio Virtual*, the product of ten years of research by Peter Eisenman on the villas of the Italian master.

In the past when visitors asked what they should see in the city I would always respond that there was not much new and exciting in bricks and mortar on the ground, but the galleries and museums were always exciting. That all changed about ten years ago when, for the first time since the 1960s, architecture began changing the face and functionality of the city. Certainly this can be traced back to the boom in financial services in the city, which created a new class of users or consumers for luxury housing and services, and the transformation in infrastructure that Mayor Bloomberg has encouraged and supported during his mayoralty. The plazas, bikes lanes, and open spaces like the Highline and redesign of Lincoln Center may have been focused in the privileged areas of Manhattan, but they did transform Gotham in a way that had something to teach the rest of the urban world.

With the partial collapse of the financial services industry and the resulting decrease in tax revenues coming into the city, many of these changes seem to have come to a halt. The last ten years were an exciting time for architects (and visitors) in New York when design ideas were brought into the discussion about creating a modern city. Now the most exciting architectural ideas seem to be back on gallery walls and not the streets and our best local architects are not building here but in China and other booming economies. Our architects have no end of ideas about how to keep growing and changing New York for the better—the Low Line and additions to Brooklyn Bridge Park and Governors Island are only a few examples, but will we have the will and money to make them happen? Now more than ever the city needs the creative thinking that architects have to bring to the table, but will the politicians have the will and tax revenues to make it a reality? Let’s hope we can bring some of the ideas off the walls and onto the streets of the city. 

**THE LORD OF PARK AVENUE**

*continued from front page*

Landscape terrace, and the tower is designed with large, flexible floor plates. The building will be LEED certified.

“We are looking forward to beginning a process in which we translate Foster’s brilliant concept into a modern tower which offers its inhabitants the most functional and environmentally sustainable work environment imaginable while also addressing the public realm in a way that hasn’t been accomplished in many years,” said David Levinson, L&L Holdings chairman, in a statement.

L&L and Lehman Holdings previously invited 11 internationally renowned firms before narrowing the list to the four finalists. Vishaal Chakrabarti, director of Columbia’s Center for Real Estate and a partner at SHoP Architects, led the competition process. “Both rigorously tectonic and beautifully figurative, the concept design proposed by Lord Foster best met the criteria set forth by L&L Holdings in terms of timeless aesthetics, invaluable functionality, homage to the Plaza District, and meeting the cultural needs of the workplace of the future,” Chakrabarti wrote in an email. “I am confident this building will be Park Avenue’s new crown jewel.” Foster will present his design at the Municipal Art Society’s Summit for New York City on October 18. An exhibition of all of the finalist’s designs will be on display at Jazz at Lincoln Center’s Rose Hall, where the two-day summit will be held. **WILLIAM MENKING**

### PULLING PAPER ARCHITECTURE ON THE STREETS

#### Tapering Heights

The currently empty lot at 107 West 57th Street will soon be home to one of the city’s narrowest tall buildings. Slated for completion in 2014, a mixed-use tower will rise 688 feet in the air from the modest 43-foot-wide by 100-foot-deep site. Developed by JDS Development Group and designed by local architecture firm Cetra Ruddy, the 51-story residential high rise will retain on the first four floors will fit into Midtown’s zoning envelope, its south face stepping and tapering back from the street as it ascends. The firm also designed One Madison Park, the slim tower of stacked cubics on 23rd Street.

“We wanted to create something that would carry its own weight among the Midtown towers, of which there are many,” said John Cetra, a founding partner of Cetra Ruddy. In addition to the building’s slender, shard-like character, the architects have given it an active skin treatment that will catch eyes whether up close or from a distance. The north and south facades will feature floor-to-ceiling transparent glass curtain walls, the bit-line walls, which contain the tower’s reinforced concrete structure, will be clad with dark grey stainless steel panels. The panels are rippled and perforated with a semi-random pattern of holes, which, at night, will reveal a kinetic display of light from thousands of concealed LEDs. “We’re not just exposing a wall of concrete,” continued Cetra. “It’s going to have quite a personality and in of itself. Whatever direction you see it from, it will sparkle with light.”

Containing a total of 105,000 square feet, 107 West 57th Street will have no more than one apartment per floor, including 13 full-floor units, 14 duplexes, and a four-story penthouse. Two elevators housed in a core of concrete shear walls will provide vertical circulation. A tuned-mass damper in the upper mechanical floors will help to reduce building sway and provide a stable environment for residents. **AARON SEWARD**
**DSR CONCLUDES LINCOLN CENTER RENOVATION WITH PEDESTRIAN BRIDGE**

**TAKE A BOW**

The eight-year long renovation of Lincoln Center concluded on October 1 with the opening of a new pedestrian bridge over 65th Street. Designed by Diller, Scofidio + Renfro (DSR), the blade-like bridge reflects the firm’s sculptural approach to the entire campus. DSR has peeled off facades, sliced through existing circulation routes, and grafted on new programming and media, all while working in tandem with other specialists including Tod Williams Billie Tsien, Rockwell Group, and H3 Hardy Collaborative.

The bridge replaces a large plaza that covered 65th Street. The plaza had linked Julliard and the School of the American Ballet with the main campus, but it deadened the street below. The bridge serves the same link function while restoring the street circulation. The east side of the span is glazed and ultra-slim, while the west side, which provides structural support, is a faceted, monolithic bar. The crossing forks as it approaches the main campus. The structural bar bends back and down to the foundation under the Vivian Beaumont Theater, and the circulation plane logs slightly east toward the theater’s entrance.

Painted in matte-grey, the structural bar has a muted, somewhat austere quality. “The area is a juncture between Saarinen’s modernist theater, Pietro Belluschi’s Brutalist building, and the postmodern building that houses the School of American Ballet,” said Liz Diller, principal of DSR. “We didn’t want to add another thing.” It is that sensitivity to background and foreground, to when to play soloist or as an ensemble, that has made this renovation a bravura performance. **ALAN G. BRAKE**

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**Egg on Face?**

You can’t make a monument without breaking some eggs. Fabergé cosmetics heir Reed Rubin is protesting a decision by the board of Roosevelt Island’s Four Freedoms Park to not include a donor inscription on the Louis Kahn-designed FDR memorial. For a $2.5 million donation in honor of Rubin’s parents Vera D. and Samuel Rubin, founders of the cosmetics firm and the Reed Foundation, the foundation claims it was promised an inscription in a prominent spot (preferably near the bust of FDR on a slab facing Manhattan). The board of the park, not wanting to compromise the monument’s design, proposed an inscription in another location in the park. Rubin and the foundation are fighting back, hoping to postpone the dedication. The New York Daily News quoted a letter written by the park’s board chairman William van den Heuvel to the foundation: “You may prevail in a courtroom. But it will be a Pyrrhic victory, dear friends, a scar not a medal on the list of your achievements.”

**ARB-itects**

In a letter to Building Design magazine, the Architects Registration Board in London, aka ARB, has requested that BD no longer refer to Renzo Piano and Daniel Libeskind as “architects.” Apparently, neither are registered as architects with the all-knowing ARB, therefore “they are not entitled to be described as such,” states the letter. BD Editor-in-Chief Amanda Baillieu immediately called out ARB’s high-handed mandate in an online editorial, writing, “there is no other word to describe ARB’s ban on calling Renzo Piano an architect except bonkers.”

**Send chisels and scarlet letters to eavesdrop@archpaper.com**

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**When Hugue Dufour and Sarah Obraitis lost the lease on their popular M. Wells Diner in Long Island City, Queens just a year after they opened in 2010, the couple was determined to reopen soon elsewhere in the neighborhood. Their experimental, ever-changing seasonal menu has been described as “gonzo dining” and, apart from developing an ardent local following, was awarded two stars by the New York Times. Now they’ll be serving their signature foie gras/diner fusion at M. Wells Dinette, their new location at MoMA PS1.**

Architect Guy Reziciner embraced PS1’s public school origins, researching “historical photographs of dining halls, school cafeterias and strict religious orders’ refectories” to reimagine the diner as a cafeteria with an open kitchen that doubles as a laboratory where Dufour conducts culinary experiments before an audience of diners. The menu is written on two chalkboards that hang across from framed class photos of former PS1 students, and diners form a line to place their orders, which they eat on classic mid century school chairs along banquet-sized wooden desks complete with cubbyholes. But don’t expect to find PB&J with the crusts cut off, unless it’s layered with bone marrow and served with a side of sweet breads. The sous-vide cooking, tea bar, and the washbasin brimming with raw seafood would give any lunch lady a run for her milk money. **PERRIN DRUMM**

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for in-atmosphere flight tests, both solo and orbit. Rather, the vehicle was designed as an experiment in space travel, not as a stepping stone to a lunar landing.

The vehicle was designed to feel like a space station, with modular components that could be repurposed for other uses. The designers aimed to create a space that would feel familiar to astronauts, with a focus on comfort and efficiency.

The vehicle was equipped with advanced technology, including a state-of-the-art life support system and a robust power system. The design also incorporated a range of safety features, including emergency escape pods and a robust docking system that could accommodate a variety of spacecraft.

The vehicle was designed to be reusable, with components that could be repaired or replaced as needed. The designers aimed to create a space that would be both inspiring and functional, a space that would push the boundaries of human exploration and discovery.

In conclusion, the space shuttle was a remarkable achievement in space exploration, with a focus on innovation, safety, and functionality. The vehicle was designed with an eye on the future, with a focus on exploration and discovery. The space shuttle stands as a testament to human ingenuity and a symbol of our thirst for knowledge and exploration.
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THE NEW BUZZ AT BLEECKER STREET

The subway has gone disco thanks to a new hallucinatory lighting installation by New Mexico-born artist Leo Villareal. Hive incorporates a network of LED tube lights forming hexagonal webbing on the low-rise ceilings of the Bleecker Street subway station. The individual hives outline a honeycomb and illuminate the newly opened transfer passage from one uptown train to another. Encoded computer programming generates random light patterns where the LEDs change colors, altering from florescent lavender to psychedelic green. The playful, hypnotic light adds liveliness and sparkle to an otherwise nerve-racking commute. Villareal's exploration of the element of chance in his work brings his light sculpture to life. Hive's dynamism bridges the color, light, and space of the station to create an entrancing atmosphere.

WALTER PICHLER, 1936–2012

Walter Pichler was one of the most celebrated and notable artists of the post-war Austrian avant garde. Simultaneously shy and stubborn, he spent the last four decades of his life away from the bustle and gossip of Vienna in the remote village of St. Martin an der Raab. Curiously there were relatively few major exhibitions of his work during his life, and the recent death of this visionary artist was also largely overlooked by the international press.

Pichler found inspiration for his lighting randomization from British mathematician John Horton Conway's Game of Life. Life is a cellular automaton in which a two-dimensional grid of cells interacting determines their survival, reproduction, and death. The unpredictable flashing and morphing of the LEDs echo the erratic ever-changing nature of the city itself and, perchance, the irregular possibility of your train showing up on time.

CLARA FREEDMAN

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012

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NEWS

WALTER PICHLER

WALTER PICHLER trained as a sculptor but his output was truly interdisciplinary, spanning drawing, sculpture, and architecture. For Pichler, all these art forms were inseparable. The Viennese avant garde had evolved to an essentially Roman Catholic setting, and in fact many of the most explosive events of the time happened at the Galerie St. Stephan, which was run by a Catholic priest, Monsignor Otto Mauer. Pichler's first exhibition in 1963 took place in this Viennese gallery, in collaboration with none other than Hans Hollein. The exhibition was simply called Architektur, and Pichler's manifesto declared:

It is born from the strongest of thoughts. For the people it will be a compulsion, that they will either suffocate on or live by—to live, the way I understand it. Architecture is not the shell for the primitive instincts of the masses. Architecture is embodiment of power and yearnings of a few people. It is a brutal thing, that has divested itself of art a long time ago... It does not consider stupidity and weakness. It does not serve. It crushes those that cannot tolerate it. Architecture is the right of those that do not believe in right, but institute it. It is a weapon. Architecture unreservedly employs the strongest means that are at its disposal. Machines have taken over and people are only tolerated within its vicinity.

This statement shows Pichler's deep mistrust of the existing power structures being made manifest through the architecture of the time, and which indeed had held Austria in a vice-like grip from the Fascist years into the era of Allied occupation and post-war modernism. He understood architecture as being implicit with politics; it was therefore not an innocent form of art. Pichler continued to work closely with Hollein throughout the 1960s. They shared similar ideas on architecture in the sense that it was not just about static building practice, but could be expanded to embrace the mass media, and was also about human action. The work of both also revealed an intense obsession with the human body and its limitations, and both experimented with the concept of "minimal environments."

Indeed, Pichler collaborated with Hollein and Ernst Graf on a project for the 1965 Paris Biennale, which created a "minimal world" on a footprint of just roughly three feet by three feet. This contained everything a person needed for survival: a place to sit, a nutrition supply, controls to regulate body functions through temperature and light etc. All the units were designed to line up with each other, and were to be made so that one isolated individual could easily connect with another. It was also intended as a highly mediated environment with television and the latest forms of telecommunication in place. Then, once an individual had died, their container could be flipped sideways and be buried, and then another installed in its place. This was certainly not the Archigram world of happy consumerism and girls in mini-skirts with speech bubbles. It had the messiness of real humanity, with actual flesh-and-blood bodies implicit in the process.

From there, Walter Pichler began to experiment with pneumatics, developing an inflatable chair in 1966 and a bubble space the year after. Bodily control was again the essence of these visionary designs, with the mass media acting as their core nervous system. By 1967 he had developed a TV helmet that anticipated today's virtual environments. This was followed in 1968 by a survival suit, again as a darker version of Archigram, and these developments need to be understood within the context of space travel and the rapid development of new technologies and plastics. Pichler's projects proved to be groundbreaking and explosive at the Galerie St. Stephan and Documenta 4 when they were shown. Even today they can shock with their almost prophetic anticipation of future developments. Next to Hans Hollein, who acted in many ways as Pichler’s mentor, he also operated within the circles of Raimund Abraham and Coop Himmelb(l)au. By 1972, however, Walter Pichler had entered his period of isolation. His life thereafter merged his interests in architecture, sculpture and the human body in new ways.

The farm that he owned developed, slowly and consistently, into an interdisciplinary piece of art. No more works were ever sold. Instead, his sculptures were given their own homes on site. They consisted of torso, trunks of bodies on stretchers, made first out of wood and straw and then covered with clay. Primitive, eerie and yet timeless, Pichler's projects were again uncompromisingly based on exploring the limits of the human body as a structure—not happy and fat and happy consumerism and girls in mini-skirts, with speech bubbles. It had the messiness of real humanity, with actual flesh-and-blood bodies implicit in the process.

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Last year, his work was the subject of a retrospective exhibition at the Museum der Angewandten Kunst in Vienna, to celebrate his 75th birthday. Prior to this there had been exhibitions in the Stedelijk Museum in 1997, the Venice Biennale and the Städel Museum in 1982 as well, and the Museum of Modern Art in New York in 1975. But this was in fact scant coverage over such a long and productive artistic life. Likewise, the death of this visionary figure has gone virtually unnoticed, which is another deep shame.

EVA BRANSCOME
INTRODUCING THE GEHRY TRIO continued from front page

David Mirvish has tapped Gehry to design three distinctive 80-story condo towers in Toronto’s entertainment district. Gehry and Mirvish unveiled the design for the stacked towers at a press conference on October 1. The project includes the overhaul of an entire city block from King Street west to Pearl Street and will replace the renowned Princess of Wales Theatre.

Two of the three towers rise from a six-story, stepped podium housing a new 60,000-square-foot museum to accommodate Mirvish’s extensive abstract art collection and space for the OCAD University Public Learning Centre for Visual Art, Curatorial Studies and Art History including galleries, studios, a lecture hall, and seminar rooms. A schematic model shows his signature abstract cladding style forming ribbons across the facade.

Gehry described the podium and its landscaped rooftop terraces as blending the height of the towers with the city’s human scale. “We hope to deliver a street scale that is evocative of old Toronto,” he said at the press conference. “With this project, I wanted to create buildings that were good neighbors to the surrounding buildings and that respected the rich and diverse history of the area. I also wanted to make nice places for the people who live in and visit the buildings.” Mirvish hopes the project will provide an antidote for the banality of the glass box condo towers that dominate the Toronto skyline. “I am not building condominiums,” he said at the announcement, “I am building three sculptures for people to live in.”

Plans to demolish the two-decade-old Princess of Whales Theatre, built by Mirvish’s father, Ed, have drawn criticism from the Toronto arts scene. The venue has become something of an icon for Toronto theatergoers.

Peter Kofman, project manager at Projectcore, who is charged with “translating” Gehry’s creative design into concrete and steel, said that Mirvish believes the complex is the “natural progression of the entertainment district and the next step in the growth of Toronto,” noting that Mirvish’s family owns the theater and many of the neighboring properties. “We will have much more success” in creating an elevated shape for the arts and entertainment district if “we can utilize the full block,” said Kofman when asked about the need to tear down the theater.

Plans for the towers must go through a community input process before they are approved, but Mirvish estimated that the phased project could be done in three to seven years. cr

Above: The six-story base will include a museum and classrooms; below: The towers will transform the Toronto skyline.

LAWN AND ORDER

Colleges today are rethinking not only the structure of their curriculum, but also that of their classrooms. With John Jay College of Criminal Justice outgrowing its widely scattered facilities, school officials asked Skidmore, Owings & Merrill to design a new vertical campus consolidating all social and academic functions, including a 45,000-square-foot roof terrace, within a single city block. Using steel girders to span a network of Amtrak tunnels running beneath the prominent Midtown site made the design possible. Now, John Jay students are better able to collaborate across disciplines and enhance their legal research—proving it’s easy to build a case for choosing structural steel.

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Assistant Professor Search

The Department of Architecture in the College of Architecture, Art, and Planning at Cornell University invites applications for a tenure-track faculty position in architectural design.

Candidate qualifications must include evidence of exceptional strength in architectural design – in studio teaching as well as architectural practice or/and design-related research work. Candidates are encouraged to submit evidence of any focused areas of interest and expertise but also of an ability to engage the full breadth of the architecture curriculum. A professional degree in architecture is considered a necessity for this position.

Required Application Materials:
1. letter of application including a brief statement outlining teaching and practice/research objectives
2. a full curriculum vitae
3. one portfolio
4. a list of five references with telephone and fax numbers, mailing addresses, and email addresses

All applicants should submit these materials in hard-copy format to the following address. We encourage digital submissions that supplement and/or duplicate these but do not replace them. Please note that application materials will not be returned.

Assistant Professor Search Committee
Cornell University, Department of Architecture
139 East Sibley Hall
Ithaca, NY 14853
Phone: (607) 255-7612
Email: archchair@cornell.edu

Review of applications will begin on November 1, 2012 and continue until the position is filled. The appointment is expected to begin July 1, 2013.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.A./Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened Milstein Hall designed by OMA) and evolving degree programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell.

For more information about the Department, the College of AAP, and Cornell University, please visit:
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GSAS SETS THE STAGE FOR THE FIRST SEGMENT OF THE D.C. ECODISTRICT: GREEN INTENTIONS

On September 28, the U.S. General Services Administration (GSA) published a “notice of intent” signaling its plans to redevelop a large parcel near Washington, D.C.’s L’Enfant Plaza, an office complex just south of the National Mall.

The overhaul of what GSA calls “Federal Triangle South” would be a first step toward realizing the ambitious Southwest EcoDistrict plan, which seeks to transform L’Enfant Plaza—a windswept and cut-off disaster of urban planning—into a mixed-use, net-zero-energy neighborhood that connects to the Mall and the rest of the city.

More prosaically, GSA’s move is also a cost-cutting measure as the agency looks to increase the efficiency of its real-estate holdings. According to the notice of intent, the agency is “aggressively exploring strategies to make better use of these assets and land…in accordance with the June 2010 Presidential Memorandum to dispose of unneeded Federal real estate.”

The area GSA defines as Federal Triangle South includes the U.S. Department of Energy (DOE) Forrestal Complex, two buildings housing the Federal Aviation Administration (FAA), a GSA office building, and the vacant Cotton Annex. The 1970 Forrestal building’s days are numbered. Currently, DOE’s huge headquarters spans the 200-foot width of 10th Street, SW, blocking views to and from the Mall. The EcoDistrict plan calls for 10th Street to be opened up and revitalized as a boulevard with stores, offices, and residences, and for a new DOE headquarters to replace Forrestal. (The National Capital Planning Commission, or NCPC, helms the multi-agency group that drafted the EcoDistrict plan; GSA is one of the agencies involved.)

Tommy Wells, the member of the D.C. Council for Ward Six, which includes L’Enfant Plaza, wouldn’t be surprised—or disappointed—to see the Forrestal building come down. “It has been a visual wall between areas north of the Mall and areas on the other side,” he said.

Wells said he envisions the new district as “a live, work, and play area in the heart of Washington,” connected to the Mall and also to the waterfront to the south (another part of the city that will soon be intensively redeveloped). “It’s great for locals, because it will be a space that is otherwise lonely and dead at night.”

Despite the lackluster U.S. economy, development in Washington is going gangbusters, a phase that Wells predicts will continue for 15 more years. “How we build out the city during these next 15 years is the city we’ll live with for the next 100, or 150,” he said.

The GSA will issue a request for information (RFI) within 90 days of publication of the notice of intent and is not responding to “detailed inquiries” before then, according to a spokesperson. NCPC hopes to approve the final version of the EcoDistrict plan in January 2013. The plan will be funded by the federal government, the District of Columbia, and private sources.

AMANDA KOLSON HURLEY

The project includes a sanctuary, gym, library, and dining hall.

A RIVER RUNS THROUGH IT continued from front page

The foundation hired Pritzker-winner SANAA and OLIN landscape architects to transform one sliver of the pristine landscape into a sinuous glass and metal spiritual community center called The River.

Emanating from a hilltop interdenominational sanctuary space with seating for 700, The River meanders with the contours of the landscape, expanding and contracting to meet its programmatic requirements of light, water, and children’s play space before settling at the bottom of the hill in a sunken gymnasium. Each of the distinct internal elements is wrapped in a floor-to-ceiling glass-walled enclosure and is linked by open-air passageways, maximizing the connection between indoor and outdoor spaces.

“You feel the different elevations and the glass sightlines are attuned to the landscape,” said Sharon Prince, president of the Grace Farms Foundation. “SANAA is uniquely qualified to design a building that dissolves into nature.”

The singular solid aspect of the structure is its rambling roofline, which constantly hovers ten to twelve feet above the ground, forming a slender field of reference for the string of community spaces. Prince described the procession as a peaceful respite at the top of the hill leading to more active uses as the structure descends. SANAA sunk the gymnasiu into the ground in order to maintain the glass facade and standard roofline through the entire project.

“Our goal with the River is to make the architecture become part of the landscape without drawing attention to itself, or even feeling like a building,” said Kazuyo Sejima, principal at SANAA, in a statement.

Grace Farms engaged Bill Lany, secretary of the Pritzker Prize jury, in 2009 to assist in selecting an architect for the project, narrowing down a field of 25 firms to a shortlist of four including Weiss Manfredi, Machado Silvetti Associates, and Shigeru Ban Architects. Plans for the project were filed with the New Canaan Planning and Zoning Commission in late September, which is expected to make a decision by the end of the year.

BRANDEN KLAYKO
After languishing for nearly 40 years as paper architecture, the monumental slabs and stunning views of the Franklin D. Roosevelt Four Freedoms Park will open to the public on October 24. For lighting designer Linnea Tillet, who is currently implementing a nighttime lighting scheme at the park, layering the most appropriate illumination on Louis Kahn’s stark design is a process of careful calibration.

Tillet is approaching the task from the landscape rather than from the architecture, choosing to carefully highlight the memorial’s linden trees and copper beeches. She and her team tested spot and flood fixtures in LEDs and metal halides at the nursery where the memorial’s trees were grown. “You have to listen to the tree—the leaves, the branches, the branching patterns,” Tillet said. After numerous tests, Tillet and her team settled on a multi-head Guzzini LED fixture, which casts light in two directions. The design allows each tree to be illuminated from two sides: half the fixture is pointed at one tree and the other half is pointed at the next. Tillet further modified the fixture with tiny custom louvers, which allow the light to hit more of the lindens’ tiny leaves. She and her team meticulously adjusted the fixtures to make sure the light hit the trees as evenly as possible, making the most with the smallest number of fixtures. “That’s my definition of sustainability,” she said. The result is remarkably delicate.

For the much larger copper beeches, Tillet opted to focus on the branches and the trunks as well as the leaves, placing four similar Guzzini fixtures around each tree and two closer to the trunks. The trees become an emphatic threshold to the wedge-shaped monument (which was built by Scarpa construction).

On the other end of the memorial a sculpture of Roosevelt’s head, based on a model by the American artist Jo Davidson, appears to float in a giant alcove (it is actually held from behind by a metal armature). Tillet and her team also exhaustively tested lighting schemes for the sculpture. “You can change the expression with the light. Acute angles make a frown or a sneer,” she said. Using techniques similar to stage design, Tillet is aiming for a calm and serene expression with uplighting from the sides, filled in with more gentle light in the center.

The goal, for now, is to leave Kahn’s monumental planes to be lit only by the city’s ambient light in the center. Visibility of the memorial from the other sides of the East River, however, is a concern. Tillet, again, favors a less is more approach. “Part of the way something becomes visible is that people need to know what they are looking for. They need to know that something exists,” she said.

Since its construction in 1982, the Jacob K. Javits Center has been one of the world’s leading examples of space-frame design. But the I. M. Pei & Partners-designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged Epstein Global and FXFowle Architects, who developed the recladding program that is dramatically increasing the building’s transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn’t have to mean retiring.

**Transforming design into reality**

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.
This overhead option comes from an innovative new range of high-luminosity work and domestic lighting that integrates medically certified light therapy lamps with more permanent fixtures. Two deep-set narrow fluorescent tubes create a seamless and invigorating blend of white tones with the thin veneered plywood, which also prevents overheating.

Artik Design

This sleek and stripped down desk lamp gets its name from the four 90 degree folds made in the single powder coated piece of steel that forms the base, stand, and arm for the warm while LED strip. A bright cloth-wrapped cord is threaded through the stand providing a pop of color and turning the much dreaded lamp cord into a design asset.

490 Desk Lamp

Achille Castiglioni partially sandblasted the large globe bulb to allow for either direct or diffused light in his efficient, practical lamp. The anodized aluminum base, available in orange or black, features a storage wheel to wrap excess cord around.

Lampadina

Stockholm-based design studio Form Us With Love turned the unruly electrical cord into a focal point of their lamp by securing it in a cloth-wrapped steel tube that doubles as the base and stand, a witty minimalist statement made cleaner by the oversized globe bulb, which can be controlled by a dimmer.

Cord Lamp

Named after designer Bec Brittain’s grandmother, SHY Lights use thin LED tubes to define the edges of its shape, which can be configured in a variety of hanging crystalline polyhedrons or in seven foot tall SHY Beams that lean against the wall.

Shy Light

Instead of shading them from sight, new lighting embraces the naked bulb as a design feature. By Perrin Drum

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Students pulling all-nighters at the University of Illinois Chicago might find the experience considerably less dreary thanks to an inspired lighting redesign of the Richard J. Daley Library.

"Nobody was really pleased with the lighting," said Emily Klingensmith, Schuler Shook principal and project leader on the Daley Library. Recessed ceiling elements previously swallowed up light. The existing fixtures were marred by overly prominent HVAC diffusers, which blocked the light, leaving only the building's concrete coffers illuminated. Other areas of the space were offensively bright, in excess of 100 foot-candles.

Thorough well represented by institutional buildings of government, housing, and higher learning, Brutalism is now popularly reviled. But even scornful observers have to give UIC's Daley Library a second pass after its lighting redesign. "Brutalism can be beautiful," Klingensmith said. "We wanted to really respect the rhythm of the architecture and the pattern it creates."

All of the light was previously directed downward. Instead of running from the structure, Klingensmith’s team decided to embrace it. They illuminated the building itself, coaxing balance from formerly harsh contrasts. They rerouted ductwork from the coffers and tucked HVAC diffusers beyond the end of the ceiling bays, opening up those spaces for parallel lighting elements within and between iterations of the building's patterns.

"Although the architecture has a very rigid pattern and rhythm," Klingensmith said, "the spaces below flow through them. There are work stations and collaborative zones that flow throughout the entire space." Large drum-shaped pendants hang closer to the ground to more intimately light group work areas, which are sometimes demarcated by hanging metal mesh screens. "Through lighting, we wanted to help people better understand how there are different zones within this large space."

The library's high ceilings make its many walls prominent planes. Seizing that opportunity, David Woodhouse Architects designed a pattern of custom ideograms. Depending on the strength of the ceramic metal halide lighting that illuminates the circular images, which symbolize different degrees offered at the university, the small icons give way to larger images of campus life like students walking through the library.

Though the lighting redesign's impact was drastic, its physical presence is not. Schuler Shook took steps to hide fixtures, tucking the ideograms’ lighting tracks above a beam, for example, or cantilevering asymmetric wall fixtures off the walls in the group study areas. The designers were equally concerned with the impact their redesign would have on the maintenance team and the building's energy budget. The new scheme uses just six lamp types and reduces the energy usage from 2.5 watts per square foot to under one.

"We were always trying to make the space feel more inviting and comfortable," Klingensmith said. Now students will have one less excuse to not study.

**UIC RICHARD J. DALEY LIBRARY, UNIVERSITY OF ILLINOIS AT CHICAGO SCHULER SHOOK, DAVID WOODHOUSE ARCHITECTS**

In this year’s Lighting Issue AN explores three projects in which lighting drives the experience of space.

The designers rationalized the placement of lighting and mechanicals to respect the rhythm of the Brutalist architecture while delivering optimal levels of illumination.
Cannon Design was looking for a fitting symbol for the Banner MD Anderson Cancer Center in Phoenix, Arizona; one that they could integrate into the healthcare facility’s architecture. It had to be meaningful, of local relevance, and abstract enough to mesh with the building’s desert-contemporary aesthetic. The firm found its answer in the Palo Verde tree, a common fixture of the Arizona desert that is known for its healing abilities. (It’s often called the “nurse plant,” as it provides habitat for other flora and fauna in the desert.) Cannon used the patterning of the tree’s wispy leaves and branches to fashion a four-story, backlit feature corner above the center’s open-air entrance known as the “Lantern of Hope.”

“We thought there should be some marker in the landscape for this building, and this was it,” said Cannon Design Associate Principal David Polzin, designer for the project.

Constructed out of 32 half-inch-thick water-jet cut aluminum panels, the lantern’s intricate pattern of more than 10,000 openings were cut by a company that cuts armor plating for military vehicles. A structural steel framework holds the panels in place. A translucent tensile fabric scrim with 40 percent light transmittance backs the panels, allowing ethereal daylight to trickle into the building’s interior during the day like the dappled shadows created beneath a forest canopy.

At night, color-changing LEDs illuminate the lantern. Cannon Design’s in-house lighting team designed the scheme in AGI, a light modeling program. The designers concealed the LED fixtures on a ledge at the bottom of the lantern from which they uplight the panels. The hues can be coordinated with the specific cancer awareness colors, ranging from pink to blue to orange.

The lantern is capped by a clear glass skylight held in place with a pin-supported structure that allows ample daylight into the interior of the lantern. This natural backlighting helped to mitigate the reflectivity of the panels’ transparent elements—a real concern in perpetually sunny Phoenix. Cannon also bead blasted the aluminum panels, creating a satiny matte finish that softens glare and helps the panels to blend with the building’s other materials: zinc, terracotta, and concrete.

“We were concerned about the desert sun, and we didn’t want to use a metal that would be blinding,” explained Polzin.

To complete the Palo Verde reference, Cannon placed a fountain at the base of the lantern. The burbling water cools the shaded air, much as the tree does for the critters that call it home, acting as a “mediator between the desert and the interior,” as Polzin put it. 

Known as the Lantern of Hope, the center’s feature corner is made from aluminum panels cut in a pattern inspired by the Palo Verde tree. At night, color-changing LED fixtures backwash the panels. During the day, a skylight balances light levels inside and out, cutting down on glare.
Early in the process of designing its new facility, Barnes Foundation director Derek Gillman toured the museum’s original 1925 Paul Cret–designed building with architects Tod Williams and Billie Tsien of Fisher Marantz Stone. In one of the institution’s famed galleries—the design of which, by a quirk of law, was to be replicated exactly in the new structure down to the placement of the paintings—Gillman walked to a window and pulled back the heavy fabric of the black-out blind that hung there. Daylight flooded the room momentarily, bringing out colors in the impressionist and modernist pictures and a certain luster in the furniture and African sculptures that the electric lighting simply could not render.

Another thing also became apparent with the blind drawn. The wooded landscape of the Marion, Pennsylvania site became part of the display, creating an interplay between art and nature. This is how the Barnes was meant to be experienced—an intention that had taken a serious blow when conservators discovered the deleterious effects of sunlight on artworks. Gillman wanted to bring this back in the museum’s new home on Philadelphia’s Benjamin Franklin Parkway.

“To me one of the great challenges of the Barnes, in terms of the galleries, is that so little could be changed that light became a leading player,” said Marantz. “It’s a leading player in any museum, but especially in one that is known for everything except for the light.”

The 12,000 square feet of the Marion galleries was expanded to 93,000 square feet to add traveling exhibition spaces, art education facilities, and visitor amenities. In order to arrange the new facilities in a way that would not choke out the recreated original galleries, the architects divided the plan into two distinct sections: a bar containing the Marion replica, and an L-shaped element with the new program. Separating the two is an area known as the Light Court, an informal space that can be used for a variety of functions. Capping the court is the Light Canopy, a large clerestory outfitted with acid-etched monolithic glass that filters and diffuses daylight. Each gallery is tuned to deliver an optimal amount of light—natural and artificial—based upon what is on display, whether drawings, paintings, or sculpture. Sixteen different types of glass were selected for the windows, employing a mixture of tinted and reflective coatings to reduce daylight transmission to 14 percent. Photo sensors in each room measure the footcandles of daylight impacting the wall adjacent to the windows, automatically adjusting the intensity of the artificial lighting. All artificial light is provided by T5 fluorescent fixtures concealed within the picture rail at the tops of the galleries’ walls on the first floor and within clerestories on the second floor. The building’s ventilation ducts were also concealed in these locations, freeing the ceilings to be shaped differently to reflect light in the manner most suited to the room in question. The windows are also equipped with shades, a solar veil shade that reduces light transmission by five percent, and a blackout shade to be deployed when the museum is closed to the public. While the photo sensors in the rooms can trigger these shades, additional sensors on the roof act as regulators, keeping the shades from raising and lowering repeatedly during partly-cloudy days.
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THURSDAY 18
EVENTS

- Municipal Arts Society 2012 Summit
  Frederick P. Rose Hall at Jazz at Lincoln Center
  Broadway at West 60th St.
  mas.org

  Change Agents: Landscape Architects on the Innovation Forefront
  7:00 p.m.
  Van Alen Institute
  30 West 22nd St.
  vanalen.org

FRIDAY 19
EXHIBITION OPENING

- Chance and Necessity by Robert Lansden
  7:00 p.m.
  The SkyScraper Museum
  39 Battery Pl.
  skyscraper.org

- Family Program: Halloween Costume Workshop
  10:30 a.m.
  The SkyScraper Museum
  39 Battery Pl.
  skyscraper.org

EVENT

- Simulation Lab: Dynamic Systems with Processing Workshop
  10:10 a.m.
  Studio Mode 1 modelab
  1206 Manhattan Ave.
  Brooklyn, NY
  modelab.nu

SATURDAY 20
WITH THE KIDS

- Family Design Day:
  The Architecture of the Middle East
  10:30 a.m.
  Boston Society of Architects
  290 Congress St.
  Boston, MA
  bsaspace.org

- Family Program:
  Halloween Costume Workshop
  10:30 a.m.
  The SkyScraper Museum
  39 Battery Pl.
  skyscraper.org

EVENT

- Simulations Lab: Dynamic Systems with Processing Workshop
  10:10 a.m.
  Studio Mode 1 modelab
  1206 Manhattan Ave.
  Brooklyn, NY
  modelab.nu

SUNDAY 21
EVENT

- Look at a Landmark: The East 180th Street
  Subway Station
  2:00 p.m.
  New York Transit Museum
  401 F St.
  Washington, D.C.
  go.nymta.org

LECTURE

- Where to Start: Site Analysis and Design Thinking for Public Art
  2:00 p.m.
  National Building Museum
  401 F St. NW
  Washington, D.C.
  go.nymta.org

THURSDAY 25
LECTURE

- Century of the Child: Growing by Design, 1900–2000
  11:30 a.m.
  MoMA
  11 West 53rd St.
  moma.org

SATURDAY 27
TOUR

- The NYU Superblocks & SoHo: Modernist Urban Renewal and
  More Recent Urban Interventions
  10:30 a.m.–12:30 p.m.
  Center for Architecture
  586 LaGuardia Pl.
  cfa.aiany.org

WEDNESDAY 31
EVENT

- A Cinema of Industrial Noise
  4:30 p.m.
  MoMA
  11 West 53rd St.
  moma.org

MAY 2012

EVENT

- Making a School: Principals and Architects in Conversation
  6:00 p.m.–8:00 p.m.
  Center for Architecture
  536 LaGuardia Pl.
  cfa.aiany.org

LECTURE

- Handsworth Songs
  7:00 p.m.
  Van Alen Building
  20 Amos St.
  Cambridge, MA

TUESDAY 30
LECTURE

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  7:00 p.m.
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  moma.org

Space Invaders is a collaborative site-specific art installation, curated by Karin Bravin at the Lehman College Art Gallery. The spaces both inside and outside the gallery, including the walls, ceiling, floor and balcony, are used as the artists’ canvases and the art—a mix of photographs, fabric installations, text installations, drawings, sculptures and more, seem to grow into and with the space. Pieces like Hexagon Year’s Still-Life #2 (above) or Dewitt Godfrey’s Layman (below) also transform ordinary materials, like electrical tape and mylar, into otherworldly constructions. The work incorporates and mirrors the Gallery’s structure and also accounts the effects of exterior factors such as light and wind.

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ARCHITECTURAL ENIGMA

The Cooper Union
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Through November 21

The tilted, folded, and collapsed facade of Morphosis’ 41 Cooper Square building on the Bowery now has a partner across the street with which to converse. A beautifully proportioned and “scaled” set of wooden wings perched on the balcony edge of the Italianate Cooper Union Foundation building, the wings are at once heavy and solid yet fleeting and the pure definition of lightness and fantasy. These glider wings are smaller versions of a similar wingspan that landed briefly on the Fondamenta della Tana on Venice’s Arsenalet canal in 1991 and then more permanently on the roof of the School of Architecture at the University of Venice on the Giudecca Canal.

These dreamlike wings were created by the Italian architect and artist Massimo Scolari, the subject of a beautiful and compelling exhibition at Cooper Union until November 21. Scolari, who was the subject of the very first exhibition at the Institute for Architecture and Urban Studies in 1976, taught at Cooper Union in the 1970’s and last exhibited there in 1988. Scolari has studiously avoided the contradictions of building and instead chosen to live in the world of ideas, which take shape and form in sculpture, painting, drawing, and maquettes. His theoretical and historical musings about architecture and the modern city could not appear at a more appropriate time given the current reliance in architecture on images produced by various digital formats, and the economic crises that has forced many young architects out of work, giving them time to think and dream not about building, but about the future of their profession, culture, and society.

Scolari’s professional trajectory led him to working partnerships with Ernesto Rogers and Aldo Rossi in Milan, but he seems to have always preferred the idea of architecture more than the reality of practice and building. In addition to his precise and ethereal drawings—many of them featuring objects hovering above cubs of black scrim to which she has affixed silhouettes of the city and bay of Havana. The plywood cut-outs are coated in a raked acrylic medium and the effect is of a grim city under a hazy polluted sky, darkened by one of the frequent apagones (black outs) that plague Havana; elegiac and sinister at the same time. The urban profiles are based on pictures taken by Feitó, who is an accomplished photographer who explores the city of Havana as her subject. The true meaning of her piece is in the armature that holds the pictorial component aloft. Built of sturdy four-by-fours, the structure alludes to the ubiquitous scaffolding that keeps the crumbling buildings of Havana from collapsing (Feitó works in the office of the historian of the city of Havana on the restoration and conversion of historic buildings in Old Havana, so she knows about scaffolding). Her scaffolding is, one realizes on second look, fashioned as human stick figures with their arms raised. She explains that it is not the scaffolding that is holding up Havana, but the people, through their fortitude and collective sacrifice.

In contrast, Yoandy Rizo’s installation is an exuberant, strikingly beautiful work of pure abstraction. Also working in wood, he has built a monumental open-work sphere from intricately joined timbers with protruding zoomorphic sculptures). Enter the structure through an opening at the rear and the piece becomes a protected domicile, a fortified nest—hence the title, Nest: Points of View. You can see out but the spiky protrusions keep strangers from getting too close. The craftsmanship, engineering, and mathematical precision of Rizo’s piece are extraordinary. During a presentation and discussion held in September at The 8th Floor gallery in Manhattan, Rizo shared early sketches of his piece and photos of its assembly from many hundreds of components, all completed in an impressive six weeks. One of the most satisfying aspects of both Rizo’s and Feitó’s presentations was their expression of unmitigated joy over being able to work continued on page 19
ARCHITECTURAL ENIGMA continued from page 18

Massimo Scolari has also produced a small but powerful number of objects that are planted firmly on the ground and are some of the most powerful architectural objects of his generation. His pyramid-like Ark, shown here in a small maquette, was also constructed in 1986 for the 17th Milan Triennale. Photographic images show the model’s interior reverted to a non-scale model from a powerful and purposefully disorienting full-scale construction of wooden columns and walls that Peter Eisenman has called “scaling.” A little known but brilliant project in the exhibition are the drawings and photographs of the full-scale installation he created at the Museo Palladio in Vicenza in 2002, which reproduced a wooden bridge built over the Rhine by Caesar to impress the barbarians. There are so many more fantastic moments like this bridge in the exhibition to savor; the show encapsulates the brilliance and power of architectural ideas and form.

WILLIAM MENKING IS AN’S EDITOR-IN-CHIEF.

ALTERNATIVE PRACTICE continued from page 18

with materials and tools to which they have no access in Cuba.

The installations by Feitó and Rizo share the landscape at Architecture Omi with works by two internationally established Cuban visual artists living outside of Cuba, Armando Marfil Calzado’s piece, Exile, consists of a half-scaled wood shack held off the ground by a dozen or so pairs of cast acrylic legs. It is visually appealing but the heavy symbolism weighs it down. The themes of exile and loss that preoccupy so many artists of the Cuban diaspora (and I have family who left Cuba unhappily, so the sentiments are not alien to me) are potent but can ultimately be limiting. The sculpture by Alexandre Arrechea (a former member of the celebrated Cuban art collective Los Carpinteros) is more enigmatic. A multi-paned wood and glass door held aloft like a flag on a 20-foot tall steel mast, Door in the Desert is a communications device, a semaphore to guide wanderers. Is the door one through which one might pass to a place beyond, or is it a fragment from an abandoned settlement? The works by these two visual artists employ comparatively expensive materials and fabrication techniques, undoubtedly financed by their New York dealers. They make the installations by the two young architects, hand-built by their authors, all the more refreshing and impressive.

Rachel Perera Weingeist, advisor to the Shelley & Donald Rubin Foundation and the instigator of the project, and David Franck, founding director of Architecture Omi, co-curated Skyline Adrift. They express resolve to repeat the collaboration with Vermont Studio Center on the residency program for Cuban architects, and judging from the results of the inaugural venture it is a program well worth continuing. The life-changing benefit to the individual artists—for Feitó and Rizo, this was the first time either had ever traveled outside of Cuba—is palpable. And a cultural exchange program such as this is a reminder that the arts community can help to reverse the harmful and pointless political and economic estrangement between the United States and Cuba. The constant refrain heard in Cuba is that the problem between our two countries lies with our misguided governments, not with the people. The evidence is at Architecture Omi, remaining on view through May 2013.

At press time I received news that Yilena Feitó had chosen not to return to Cuba and was seeking asylum in Miami, where she went to visit relatives after the opening of the exhibition. It is too early to know the repercussions, but her defection could jeopardize the future of the Vermont Studio Center’s residency program for Cuban architects. The evidence is at Architecture Omi, remaining on view through May 2013.

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Polish Partnership | National Museum of American Jewish History

City Without Parts (1993).

Left: Armando Marfil Calzado’s Exile.

City Without Parts (1993).

ARCHITECTURAL ENIGMA continued from page 18

the landscape—Scolari has also produced a small but powerful number of objects that are planted firmly on the ground and are some of the most powerful architectural objects of his generation. His pyramid-like Ark, shown here in a small maquette, was also constructed in 1986 for the 17th Milan Triennale. Photographic images show the model’s interior reverted to a non-scale model from a powerful and purposefully disorienting full-scale construction of wooden columns and walls that Peter Eisenman has called “scaling.” A little known but brilliant project in the exhibition are the drawings and photographs of the full-scale installation he created at the Museo Palladio in Vicenza in 2002, which reproduced a wooden bridge built over the Rhine by Caesar to impress the barbarians. There are so many more fantastic moments like this bridge in the exhibition to savor; the show encapsulates the brilliance and power of architectural ideas and form.

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Susan Chin, Design Trust for Public Space

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For the London Design Museum’s latest exhibition, Digital Crystal, 14 artists, architects, and designers were asked to consider how digital technology has affected our understanding of memory and create installations that use Swarovski cut crystal as the primary material.

Design duo Fredrikson Stallard stole the show with Pandora, a chandelier composed of individually motorized golf ball-sized hunks of crystal that slowly raise and lower, subverting or “exploding” the classic Empire chandelier form. Though Pandora appears to be brilliantly lit from within, Fredrikson Stallard didn’t use any electrical lighting components in the piece, relying on the faceted crystal to reflect and refract light from around the room.

A second chandelier, which Ron Arad designed for Swarovski in 2004, was an early experiment in digital technology that he completely revamped for the exhibition. The shimmering, slinky Lolita was one of few interactive pieces in the show and the only crowd-sourced work. What appears to be a benign spiral chandelier comes to life when it receives a text message or a tweet, which it then displays and sends down its winding form, lasting only a few seconds, or the lifespan of a typical tweet.

Yves Béhar branched out with Amplify, a series of paper lanterns folded into faceted, crystalline shapes lit by a single crystal and a low-energy LED, creating the maximal effect with minimal materials. “Traditional chandeliers are made out of numerous lights and crystals. We wanted to change this equation,” Béhar said in a statement. When clustered together in a dark room the light emitted from the lanterns sends random angled shards that strike the walls, while the cut crystal projects geometric patterns against the paper lanterns, lighting them from within.

Digital Crystal runs through January 13 at Design Museum London.

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Franklin D. Roosevelt Four Freedoms Park
Design Architect: Louis I. Kahn
Associate Architect: Mitchell Giurgola

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Empire State Building sustainability goals

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Building energy reduction</td>
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<tr>
<td>Building carbon emission reduction (over the next 15 years)</td>
<td>105,000 metric tons</td>
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<tr>
<td>Annual building energy bill reduction</td>
<td>$4.4 mil</td>
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Lutron contributions toward overall goals

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<tr>
<th>Parameter</th>
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<tr>
<td>Projected lighting energy reduction</td>
<td>65%</td>
</tr>
<tr>
<td>Projected lighting controls installed payback</td>
<td>2.75 years**</td>
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For more information please visit www.lutron.com/esb or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary depending on prior occupant usage, among other factors.

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