

THE EAST ARCHITECT'S NEWSPAPER

16 10.17.2012

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



THE LORD OF PARK AVENUE

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

[continued on page 2](#)

WORLD'S TALLEST FERRIS WHEEL SOON TO GRACE STATEN ISLAND'S WATERFRONT



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](#)

DEVELOPER PLANNING STRING OF SCULPTURAL TOWERS IN TORONTO ARTS DISTRICT

INTRODUCING THE GEHRY TRIO

It appears Frank Gehry's 76-story Spruce Street tower in Lower Manhattan is just his opening act for large-scale urban projects. Canadian real estate mogul and arts enthusiast

[continued on page 7](#)



SPECIAL ISSUE: LIGHTING

WHEN ARCHITECTS AND LIGHTING DESIGNERS PARTNER EARLY ON, THE RESULTS ARE MUTUALLY BENEFICIAL. SEE PAGES 13–15. PRODUCT: FIXTURES THAT BARE IT ALL. SEE PAGE 10.

CONTENTS

02 FLIPPING THE BIRD ON 57TH

03 DSR'S FINAL ACT

08 GSA GREENLIGHTS D.C. ECODISTRICT

22 CRYSTALIZED IDEAS

03 EAVESDROP 17 CALENDAR 18 REVIEWS



SANAA DESIGNS A MEANDERING PAVILION IN NEW CANAAN

A RIVER RUNS THROUGH IT

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](#)



A WEB OF LIGHT DEBUTS UNDERGROUND. SEE PAGE 6

PRST STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
NO. 188

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
EXECUTIVE EDITOR
Alan G. Brake
ART DIRECTOR
Dustin Koda
WEST COAST EDITOR
Sam Lubell
ASSOCIATE WEB EDITOR
Braden Klayko
PRODUCTS EDITOR
Perrin Drumm
CONTRIBUTING EDITOR
Molly Heintz
ASSISTANT MARKETING MANAGER
Adriana Echandi
ACCOUNT EXECUTIVE
Lynn Backalenick
CIRCULATION ASSISTANT
Ronni Tan
MARKETING ASSISTANT
Bryson Armstrong
EDITORIAL INTERNS
Clara Freedman
Gabriel Fuentes
Jaclyn Hersh
Lissette Valdez

CONTRIBUTORS
 MARISA BARTOLUCCI / BAY BROWN / SARAH F. COX /
 DAVID D'ARCY / THOMAS DE MONCHAUX / ROB
 GREGORY / PETER LANG / ALEXANDRA LANGE / LIANE
 LEFAIVRE / STEPHANIE MURG / LUIGI PRESTINENZA
 PUGLISI / KESTER RATTENBURY / CLAY RISEN /
 AARON SEWARD / D. GRAHAME SHANE / ALEX ULAM /
 GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD
 PAOLA ANTONELLI / M. CHRISTINE BOYER /
 PETER COOK / WHITNEY COX / MELISSA FELDMAN /
 ODILE DECQ / TOM HANRAHAN / SARAH HERDA /
 CRAIG KONYK / REED KROLOFF / JAYNE MERKEL /
 SIGNE NIELSEN / HANS ULRICH OBRIST /
 JOAN OCKMAN / KYONG PARK / CHEE PEARLMAN /
 ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR /
 MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
 EDITORIAL: EDITOR@ARCHPAPER.COM
 ADVERTISING: DDARLING@ARCHPAPER.COM
 SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
 REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 10, ISSUE 16 OCTOBER 17, 2012. THE ARCHITECT'S NEWSPAPER (ISSN 1582-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

PUTTING PAPER ARCHITECTURE ON THE STREETS

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+R bridge across 65th street at Lincoln Center, and of course SHoP Architect's Barclay'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 streets, 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 drawing 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 1950s, 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, bike 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 political will and tax revenues to make them a reality? Let's hope we can bring some of the ideas off the walls and onto the streets of the city. **WILLIAM MENKING**

THE LORD OF PARK AVENUE continued from front page landscaped 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. Vishaan Chakrabarti, director of Columbia's Center for Real Estate and a partner at SHoP Architects, led the competition process. "Both rigorously tectonic and beautifully figural, 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. **ALAN G. BRAKE**

CORRECTION

The article "Going Mod" (AN 15_10.03.2012) stated that SHoP and Forest City Ratner have decided to use modular construction for the first tower at Atlantic Yards. A spokesperson for SHoP tells AN that that decision has not been finalized.

Cetra Ruddy's 107 57th Street.



COURTESY CETRA RUDDY

ANOTHER TALL, SKINNY RESIDENTIAL TOWER TO PIERCE THE SKY IN MIDTOWN

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 with retail 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 cubes 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. While the north and south facades will feature floor-to-ceiling transparent glass curtain walls, the lot-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 in and 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**

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 vanden 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



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 surgical 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 jogs 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 the renovation a bravura performance. **ALAN G. BRAKE**



OPEN> RESTAURANT



> **M. WELLS DINETTE**
22-25 Jackson Avenue
Queens
Tel: 718-784-2084
Architect: Guy Reziciner

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, roe bar, and the washbasin brimming with raw seafood would give any lunch lady a run for her milk money. **PERRIN DRUMM**

BEGA

New LED Area/Roadway Luminaires
Asymmetrical wide spread light distribution with maximum glare control

BEGA sets the standard

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

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012

**BIG SPIN** continued from front page

Perkins Eastman, which will include the mammoth ride, known simply as New York Wheel. The two projects flank the Richmond County Bank Ballpark, home to the minor league Staten Island Yankees, at the foot of the Staten Island Ferry terminal in St. George.

SHoP and Lee Weintraub Landscape Architects' design for Harbor Commons takes a fresh approach to the shopping mall typology. The \$230 million complex, developed by BFC Partners, is designed to relate to the surrounding Staten Island community while still providing a monumental presence on the waterfront and ferry landing. "At SHoP, we like taking typologies

traditionally considered suburban or car-dominated and turning them inside out, making them urban in their experience," said Vishaan Chakrabarti, principal at SHoP. "It's not a mall in the traditional sense."

A series of undulating ribbon-like green roof structures are arrayed on the site to define three open-air pedestrian corridors surrounding 350,000 square feet of retail space. Grids of skylights punctuate each ribbon where north-south passages connect the corridors. "It's about organizing pedestrian corridors," said Chakrabarti. "We looked to create a contemporary version of an Italian hill town. The great hill towns have interesting spines."

Floor plates gradually shift as the site negotiates a 25-foot grade change and a 200-room hotel rises on the inland terminus of two of the ribbons.

Facade treatments and materials will reflect the industrial character of Staten Island's waterfront. SHoP is exploring a signage and art program that will enliven the waterfront facade. "As day turns to night, the ribbons' presence on the waterfront is elevated as they start to glow," Chakrabarti said.

The dramatic signature project on the northern site will be the 625-foot-tall New York Wheel, which will claim the world's tallest title, topping the Singapore Flyer by 84 feet and dwarfing the 440-foot-tall London Eye. The



COURTESY PERKINS EASTMAN

\$250 million wheel will contain 36 football-shaped pods carrying 40 passengers each for the 38-minute ride. The NYC Economic Development Corporation estimated that at peak season the wheel will spin up to 30,000 visitors a day, and draw 4.5 million people per year, more than twice the nearly two million tourists who already ride the Staten Island Ferry each year.

The New York Wheel's resemblance to its London equivalent is more than passing. The two rides have the same designer: Dutch firm Starneth, which also designed the Singapore Flyer and has planned a wheel in Las Vegas. "This wheel is a game changer for Staten Island," said Staten Island Borough President James Molinaro in a statement. "Going forward, Staten Island will be known as the borough with the largest wheel in the world."

Surrounding the New York Wheel, a 100,000-square-foot

commercial terminal building designed by Perkins Eastman with M. Paul Friedberg & Partners continues the theme of green ribbon roofs, adding an array of wind turbines and solar panels to generate sustainable energy for what's envisioned as a LEED Platinum complex. The structure will include an 11,000-square-foot museum on sustainability along with restaurant, retail, theater, and exhibition space.

New York Wheel and BFC Partners will sign a 99-year lease for the two development sites, paying the city \$2.5 million per year. Construction is planned to begin in early 2014 with an anticipated opening in 2016. **BK**

Above, left: The city hopes to lure tourists off the Staten Island Ferry with a Ferris Wheel; **above, right:** Outlet shopping and entertainment venues will anchor the development; **below:** The wheel will be the most prominent element on the North Shore.



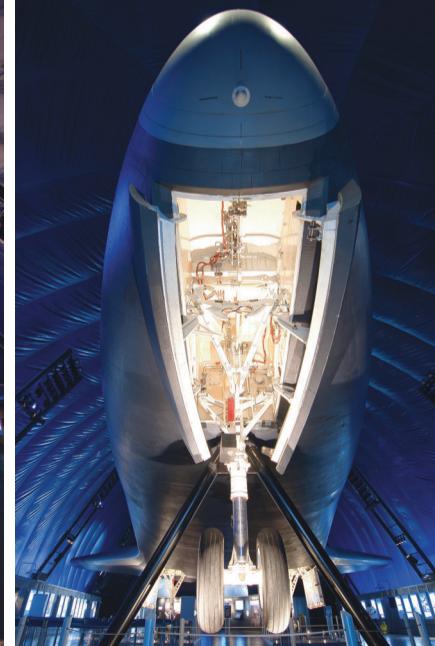
COURTESY SHOP

COURTESY NYC MAYOR'S OFFICE

BLUE LIGHT CREATES CONTRAST AT THE INTREPID SPACE SHUTTLE PAVILION

As the first space shuttle ever built, the Enterprise was never intended to go into orbit. Rather, the vehicle was designed for in-atmosphere flight tests, both solo and paired with the Boeing 747 Shuttle Carrier

Aircraft (SCA), and for ground tests, such as landing and braking. H3 Hardy Collaborative and Focus Lighting took this history into account when designing a temporary pavilion for the shuttle on the deck of the Intrepid Sea,



JUAN PABLO LIRA

Air, and Space Museum.

"This space shuttle never went to space, so we couldn't put it in a deep space background with stars," said Brett Andersen, principal at Focus Lighting. Instead, the designers found

their inspiration from a picture of the Enterprise flying in tandem with the SCA while the deep blue of twilight girds the earth below.

To set this atmosphere, the team specified a dark blue fabric for the inflatable tent that makes up the pavilion structure and lit the perimeter with 380 linear square feet of T8 fluorescent fixtures with "night blue" color gels. The designers lit the shuttle itself with 130 70-watt PAR30 metal halide accent fixtures mounted on eight custom-built light towers. In addition, rack-mounted 20-watt MR16 metal halide fixtures affixed to the Intrepid's deck upright the landing gears.

During design there were some concerns whether using a dark tent would work. Focus Lighting built a 4-foot mock-up of the pavilion to test the fabric before rolling it out onboard the aircraft carrier. The result was positive.

"Shining a colored light on the same colored surface usually enhances deep colors," explained Andersen. The dark colored fabric also prevented the white light bouncing off of the shuttle from disrupting the field of blue and preserved the contrast between bright shuttle and deep background so necessary to the success of the project. **AS**



INTRODUCING

FINO

Stunningly THIN

**No downlights need apply**

Indirect • 5/8" deep • 5w/ft

Experience precision as never before, with Fino, our new, stunningly thin indirect LED lighting solution. Designed to promote a crisp, comfortable work environment, Fino runs seamlessly across the walls without interfering with wall studs, leaving your ceilings pristine clean.

Add our 10 year limited warranty, and Fino is the LED fixture you've been waiting for.

The Fino LED was introduced at Lightfair 2012. For more information contact info@amerlux.com. Or, call Amerlux at **973-882-5010** to learn more.

So thin. So precise. So Fino.**10** year limited
warranty
AMERLUX LED
amerlux

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012



COURTESY MTA

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 Bleeker 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 fluorescent lavender to psychedelic green. The playful, hypnotic light adds liveliness and sparkle.

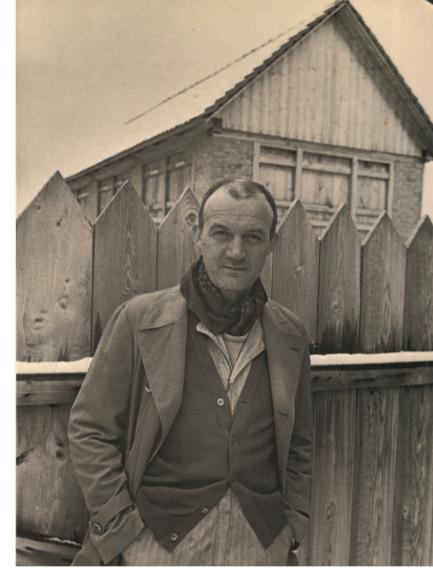
to an otherwise nerve-racking commute. Villareal's exploration of the element of chance in his work brings his light sculpture to life. *Hive*'s dynamism bridges the color, light, and space of the station to create an entrancing atmosphere.

Villareal 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 FREEMAN

A|B
THE HIGHEST EXPRESSION OF CUSTOM UPHOLSTERY®
averyboardman.com

visit our website averyboardman.com to explore infinite solutions for the hospitality industry



ELFI TRIPAMER

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.

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 within 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 torsos, 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 comfortably watching TV—but suspended in anguish.

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 that there had been exhibitions in the Stedelijk Museum in 1997, the Venice Biennale and the Städelsches Kunstmuseum 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 BRANSOME



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

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

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. **CF**

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 **65,000-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.

Structural steel Right for any application

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

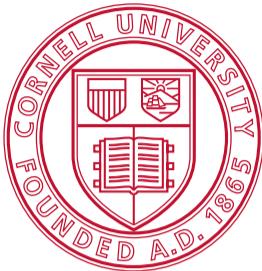
 **Steel Institute of New York**

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org



COURTESY GEHRY PARTNERS

Architect: Skidmore, Owings & Merrill
Structural Engineer: Leslie E. Robertson Associates
Photograph: SOM | © Eduard Hueber



Cornell University

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: arch_chair@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:
<http://www.aap.cornell.edu/arch/>
<http://www.aap.cornell.edu/>
<http://www.cornell.edu/>

"Cornell University is an Equal Opportunity/Affirmative Action Employer and actively seeks applications from women and under-represented minorities."

GSA 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 activates an area 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.



COURTESY SANAA/OLIN

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 and 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 library, dining, 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 gymnasium 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 Lacy, 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

THE ARCHITECT'S NEWSPAPER OCTOBER 3, 2012

TILLET LIGHTING DESIGN'S SUBTLE APPROACH TO THE FDR MEMORIAL
Lighting the Way to Freedom



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 Linnaea 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 halide 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 iGuzzini 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.

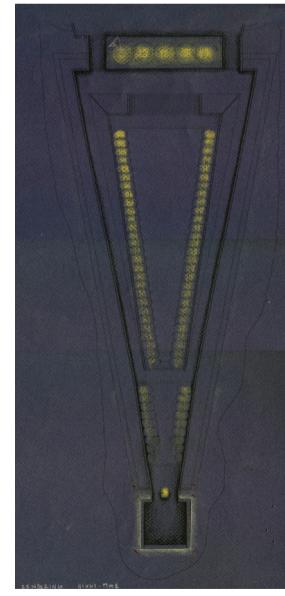
For the much larger cooper beeches, Tillet opted to focus on the branches and the trunks as well as the leaves, placing four similar iGuzzini fixtures around each tree and two closer to the trunks. The trees become an emphatic threshold to the wedge-shaped monument (which was built by Sciamé construction).

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.

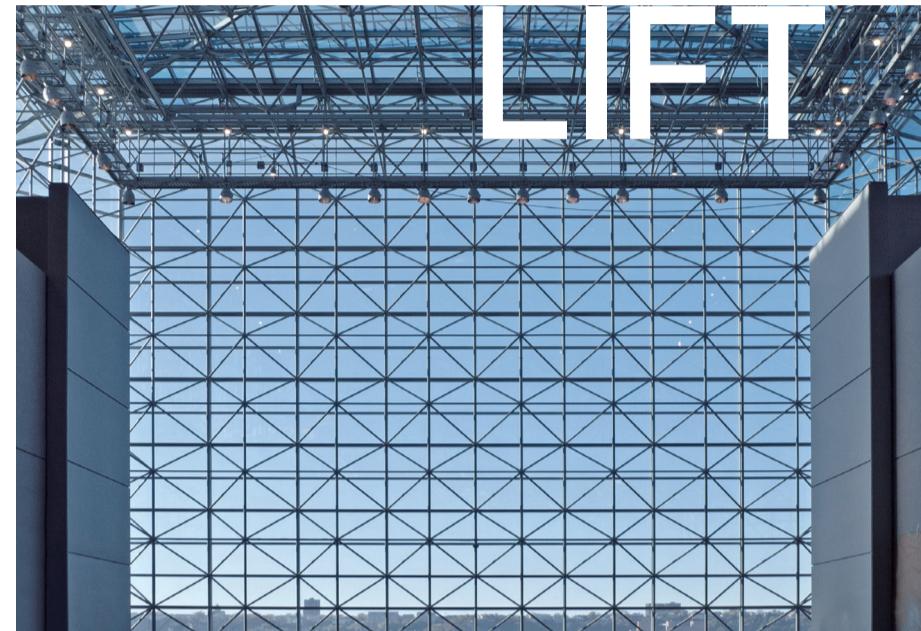
The goal, for now, is to leave Kahn's monumental planes to be lit only by the city's ambient glow. The city is significantly brighter now than it was when Kahn designed the project. The granite reflects a lot of light from Manhattan and Queens, so on site little additional illumination is needed to

Above and below: Tillet's design uses the smallest possible number of fixtures in the landscape.

navigate the memorial. 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. Given New Yorkers' thirst for public space and waterfront views, Four Freedoms Park will likely be a prominent site in the city's collective consciousness very soon. **ACB**



SPACE



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.

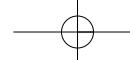
Transforming design into reality

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

 **Ornamental Metal Institute of New York**

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5554 | www.omny.org

Architect: Epstein Global, FXFowle Architects
Photographer: Enclos

**1 WHITE 3**
ARTEK

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. [arteck.fi](#)

2 SPARK MODERN
CHANDELIER
NICHE MODERN

Available in a range of finishes and lamping, the 24-, 36-, 48- and 60-bulb fixtures are a contemporary interpretation of the chandelier. Up- or down-facing orientations can be customized for small round or long tubular bulbs. [nicemodern.com](#)

3 490 DESK LAMP
GROUP PROJECT

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 white 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. [groupdesign.co.uk](#)

4 LAMPADINA
FLOS

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. [flosusa.com](#)

5 CORD LAMP
DESIGN HOUSE
STOCKHOLM

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 clearer by the oversized globe bulb, which can be controlled by a dimmer. [designhousestockholm.com](#)

6 SHY LIGHT
MATTER

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. [mattermatters.com](#)



THE FUTURE. ILLUMINATED.

We see the future clearly. And so will you.

Philadelphia, PA USA
Pennsylvania Convention Center
4.21.13 – 4.25.13

www.lightfair.com



In collaboration with
The Illuminating
Engineering Society

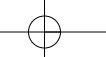


In collaboration with
The International
Association of
Lighting Designers



Produced &
Managed by
AMC, Inc.

PHOTO CREDITS
(1) BANNER MD ANDERSON CANCER CENTER LANTERN OF HOPE, GILBERT, AZ USA | LIGHTING DESIGN BY CANNON DESIGN | © BILL TIMMERMAN / © MARK SKALNY (2) UNITED STATES INSTITUTE OF PEACE WASHINGTON, DC USA | LIGHTING DESIGN BY LAM PARTNERS | © GLENN HEINMILLER, IALD; LAM PARTNERS, © BILL FITZ-PATRICK, UNITED STATES INSTITUTE OF PEACE (3) CHANDLER CITY HALL EXTERIOR LIGHTING, CHANDLER, AZ USA | LIGHTING DESIGN BY SMITHGROUP JJR | © TIMMERMAN PHOTOGRAPHY



LIT CORNERS

Illuminated corners are available for all M-Series LED fixtures, especially engineered to integrate into your individual design.

M-SERIES LED

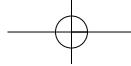
LINES OF LIGHT

Seamless, continuous lines of light with superior performance, uniformity, and unmatched flexibility.



For details and
specifications,
scan here.
www.selux/us

selux



THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012



IN THIS YEAR'S LIGHTING ISSUE AN EXPLORES THREE PROJECTS IN WHICH LIGHTING DRIVES THE EXPERIENCE OF SPACE.

THE POWER OF LIGHT

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

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.

Though 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. "Brutalist 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."

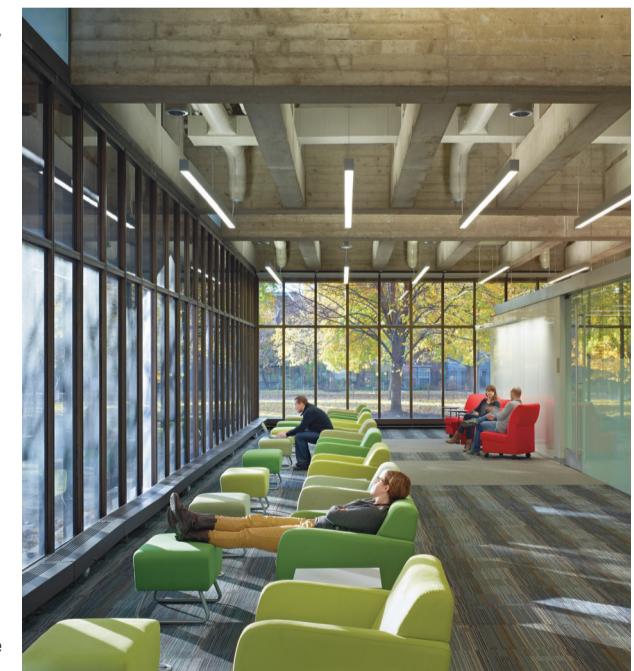
The library's high ceilings make its many walls prominent planes. Seizing that opportunity, David Woodhouse Architects designed a pattern of custom ideograms. Depending on the strength of the ceramic metal halide lighting that illuminates the circular images, which

symbolize different degrees offered at the university, the small icons give way to larger images of campus life like students walking through the library.

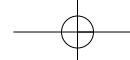
Though the lighting redesign's impact was drastic, its physical presence is not. Schuler Shook took steps to hide fixtures, tucking the ideograms' lighting tracks above a beam, for example, or cantilevering asymmetric wall fixtures off the walls in the group study areas. The designers were equally concerned 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. **CHRIS BENTLEY**

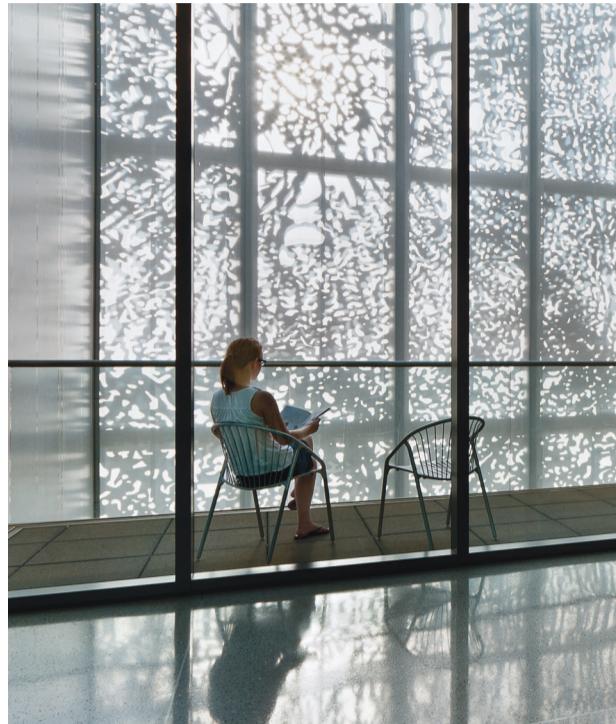
The designers rationalized the placement of lighting and mechanicals to respect the rhythm of the Brutalist architecture while delivering optimal levels of illumination.



CHRISTOPHER BARRETT



THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012



**BANNER MD ANDERSON CANCER CENTER, PHOENIX
CANNON DESIGN, ARCHITECTURE
AND LIGHTING DESIGN**

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

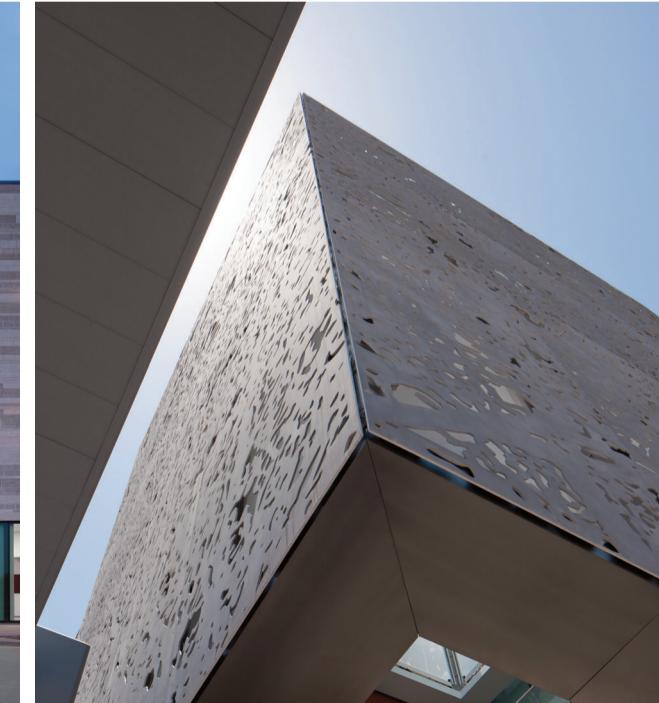
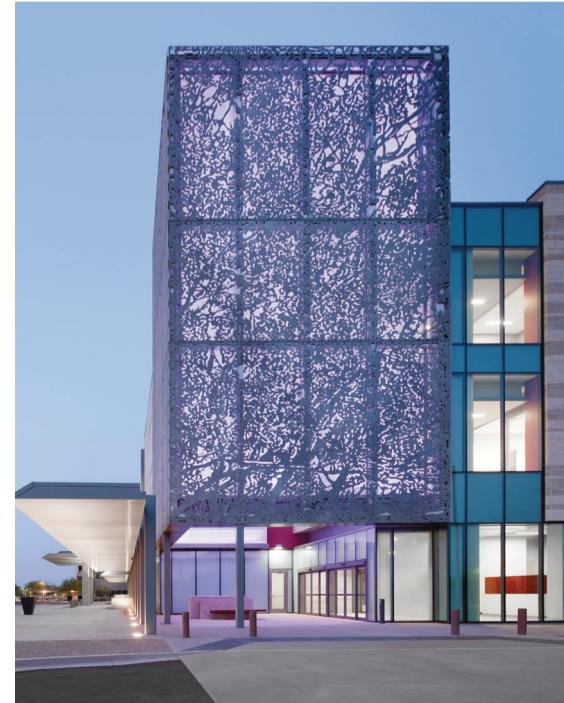
day like the dappled shadows created beneath a forest canopy.

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.

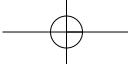
The lantern is capped by a clear glass skylight held in place with a pin-supported structure that allows ample daylight into the interior of the lantern. This natural back-lighting helped to mitigate the reflectivity of the panels' transparent elements—a real concern in perpetually sunny Phoenix. Cannon 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. **SAM LUBELL**

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.



BLAKE MARVIN



The designers used clarestories and glazing that cuts light transmission to 14 percent in order to bring natural light into the museum without harming the artworks.

BARNES FOUNDATION, PHILADELPHIA FISHER MARANTZ STONE, TOD WILLIAMS BILLIE TSIEN ARCHITECTS

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 and lighting designer Paul Marantz 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.

AARON SEWARD



MICHAEL MORAN



Because Sometimes More is Really Way Too Much

Imagine having just what you need when you need it—no more, no less. ArchiOffice® is a powerful, indispensable time tracking, billing and project management software designed by architects for architects.

Let us show you a software that you'll love to look at. Visit www.bqe.com/justright or call (855) 687-1032.



| ArchiOffice





THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012

OCTOBER 2012

OCTOBER

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

The Situation is Now Architectural Panel Discussion
7:00 p.m.
First Ward Community Center
62 Republic St.
Buffalo, NY
designcircuit.org

FRIDAY 19
EXHIBITION OPENING
Chance and Necessity by Robert Lansden
6:00 p.m.
Robert Henry Contemporary
56 Bogart St.
Brooklyn, NY
roberthenrycontemporary.com

FOR MORE LISTINGS PLEASE VISIT DIARY.ARCHPAPER.COM

EVENTS

Webinar: Paneling Surfaces in Grasshopper
2:00 p.m.
Studio Mode 1 modeLab
1205 Manhattan Ave.
Brooklyn, NY
modelab.nu

Understanding Architecture
7:00 p.m.
Van Alen Institute
30 West 22nd St.
vanalen.org

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
Simulation Lab: Dynamic Systems with Processing Workshop
10:10 a.m.
Studio Mode 1 modeLab
1205 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
East 180th St. Station
Administration Bldg.
Bronx, NY
mta.info/mta/museum

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.nbm.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
536 LaGuardia Pl.
cfa.ainy.org

SUNDAY 28

TOUR
Pereleman Building Architectural Tour
1:00 p.m.
2525 Pennsylvania Ave.
Philadelphia, PA
philamuseum.org

MONDAY 29
LECTURE
MIT Program in Art, Culture & Technology Lecture Series: Reconsidering Handsworth Songs
7:00 p.m.
Wiesner Building
20 Ames St.
Cambridge, MA

TUESDAY 30
EVENT
Making a School: Principals and Architects in Conversation
6:00 p.m.–8:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.ainy.org

WEDNESDAY 31
FILM
A Cinema of Industrial Noise
4:30 p.m.
MoMA
11 West 53rd St.
moma.org

VISIT US AT WWW.ARCHPAPER.COM



COURTESY LAG

SPACE INVADERS

Lehman Collage Art Gallery
250 Bedford Park Boulevard West, Bronx, NY
Through January 9, 2013

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' canvas 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 Heesep Yoon'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 for the effects of exterior factors such as light and wind.



SUBSCRIBE

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.

THE ARCHITECT'S NEWSPAPER, THE NORTHEAST'S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

*Must provide RA number

<input type="checkbox"/> RA number FREE!*	<input type="checkbox"/> 1 year \$39	<input type="checkbox"/> 2 years \$69.95	<input type="checkbox"/> West 1 year \$29
<input type="checkbox"/> Institutional \$149	<input type="checkbox"/> Canada/Mexico \$75	<input type="checkbox"/> International \$160	

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007

ref. 10.17.12

Name _____

Date _____

Company _____

Address _____

City _____

State _____

Zip Code _____

Email _____

Phone _____

RA License Number _____

Exp. Date _____

Credit Card Number _____



THE
ARCHITECT'S
NEWSPAPER

EAST COAST ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM/SUBSCRIBE/

INDUSTRY

- Academic
- Architecture
- Construction
- Design
- Engineering
- Government
- Interior Design
- Landscape Architect
- Planning/Urban Design
- Real Estate/Developer
- Media
- Other

JOB FUNCTION

- Academic
- Architect
- Designer
- Draftsperson
- Firm Owner
- Government
- Intern
- Managing Partner
- Project Manager
- Technical Staff
- Student
- Other

FIRM INCOME

- Under \$500,000
- \$500,000 to 1 million
- \$1 to 5 million
- +\$5 million
- 1–9
- 10–19
- 20–49
- 50–99
- 100–249
- 250–499

EMPLOYEES

- 1–9
- 10–19
- 20–49
- 50–99
- 100–249
- 250–499

SIGNATURE REQUIRED

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012



MASSIMO SCOLARI

ARCHITECTURAL ENIGMA

Massimo Scolari:
The Representation of Architecture, 1967-2012
The Cooper Union
7 East 7th Street
Through November 21

The tilted, folded, and collapsed facade of Morphosis' 41 Cooper Square building on the Bowery now has a partner across the square 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 Arsenale 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 1986. Scolari has

Above: Massimo Scolari, *Gate for a Maritime City* (1980).

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 **continued on page 19**

Alternative Practice

**Skyline Adrift:
Cuban Art and Architecture**
Architecture Omi
1405 County Route 22
Ghent, NY

During times of economic stagnation and underemployment in our field, young architects seek creative outlet in venues alternative to the architectural office, like small-scaled self-built projects, art installations, and paper architecture. In Cuba one might say that this is a chronic condition. Officially, architecture school graduates in Cuba all find, or are assigned, employment in the country's planned economy, but such work is almost exclusively within government agencies and generally consists of the renovation and maintenance of existing facilities with little room for creative design. In the absence of a functioning private sector and with an acute shortage of building materials there is little opportunity for a young designer to cultivate private clients and generate freelance architectural work of the type that nourishes so much beginning talent in the United States. Two young Cuban architects were recently given the opportunity to stretch their creative imaginations in spectacular fashion thanks to the Vermont Studio Center, which recently initiated a residency program for emerging Cuban designers to create site-specific installations at Architecture Omi. The great Cuban architect Ricardo Porro—based in Paris, but who in recent years has reengaged with the architectural community in Havana—was instrumental in proposing candidates for the program. The fortunate recipients of the pilot grants are Yilena Lourdes Fietó Echarri and Yoandy Rizo Fiallo, and the impressive product of their six weeks of work in Vermont is now on view in the exhibition *Skyline Adrift* at the Omi International Arts Center in Ghent, New York.

Yilena Fietó addresses the idea of skyline quite literally. Her piece, which she calls *Havana in Gray*, consists of a wood-framed

cube 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 of intricately joined timbers with protruding arms or spines—menacing yet at the same time oddly endearing, like a porcupine or a terrestrial sea urchin that has just emerged from the forest at the edge of the meadow (I am reminded of Martin Puryear's 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**

Yoandy Rizo Fiallo's *Nest: Nine Points of View*.



COURTESY ARCHITECTURE OMI

REVIEW
19

COURTESY ARCHITECTURE OMI

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 Mariño 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

Left: Armando Mariño Calzado's *Exile*.

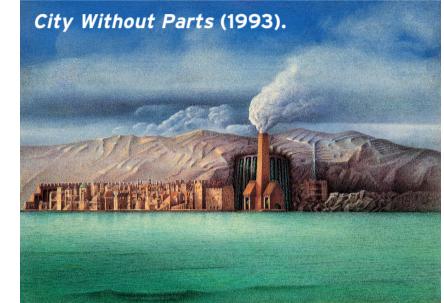
dealers. They make the installations by the two young architects, hand-built by their authors, all the more refreshing and impressive.

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.

BELMONT FREEMAN IS THE PRINCIPAL OF BELMONT FREEMAN ARCHITECTS.

City Without Parts (1993).



MASSIMO SCOLARI

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.

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

VENTLESS FIRE
ANY STYLE, ANYWHERE

Hearth
Cabinet™

THE ONLY VENTLESS FIREPLACE APPROVED FOR NYC

250 W. 26th Street | NY, NY 10001
212.242.3234
www.hearthcabinet.com



Polshuk Partnership / National Museum of American Jewish History



radiiinc

architectural models - imaging - effects - done well

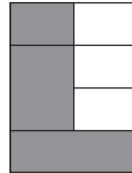
Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)
www.radiiinc.com

20

MARKETPLACE

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

CONTACT:
Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com



THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012

vladimir KAGAN COUTURE® contract

hampton serpentine 2010

COUTURE SHOWROOM

200 lexington avenue • suite 715 • new york, ny 10016
p 212.689.0730 • f 212.689.1830
vladimirkagancouture.com

Specializing in High End Custom Residences

BERNSOHN&FETNER LLC
CONSTRUCTION MANAGEMENT AND GENERAL CONTRACTING
BFBUILDING.COM 212.315.4330

PK-30 system®
SLIDING DOOR SYSTEM . FOLDING WALLS . PARTITIONS

WWW.PK30.COM

Esto
www.estocom

Queens Theatre in the Park
Caples and Jefferson Architects
Original structure: NY State Pavilion, 1964
Philip Johnson Architect
© Albert Vecerka/Esto

Craftsmanship. Superior Quality. Timeless Design.

High-quality sliding door hardware systems that allow spaces to seamlessly flow together. Perfect for both residential and commercial installations. We offer great flexibility and custom options to fit unique environments.



503 292 6998 | www.krownlab.com

KROWN LAB

Exhibitors: Booth reservations going fast. Order yours today!

Don't miss our annual

Queens & Bronx Building Association Trade Show

New York LaGuardia Marriott
102-05 Ditmars Blvd., East Elmhurst 11369

Thursday, Oct. 25, 2012 • 5:30 – 9pm

FREE ADMISSION (to the trade) with invitation or business card
FREE PARKING w/voucher (available at registration)

- **Building Owners • Builders • Developers • Contractors • Remodelers**
- **Architects • Engineers • Kitchen & Bath • Interior Designers • Material Suppliers**

Information/Booth Reservations: (718) 428-3369 • www.queensbronxbba.com

Join our association and network with some of the best in the building business!
Chapter of the National Association of Home Builders (NAHB). The best trade shows, golf tournaments, and awards contests around. QBBA safety group. We speak for the industry.

DESIGN-BUILD CONFERENCE & EXPO

Design-Build Unmasked: Rebuilding Through Integration

November 7 - 9, 2012  **New Orleans, LA**

The 2012 Design-Build Conference & Expo is the largest gathering of the year for the design-build market – a market that continues to expand despite the sluggish economy. **Why?** Because owners realize that design and construction delivered under a single point of responsibility contract incentivizes collaboration and high performance and the result is an innovative project delivered on time and on budget. Whether you are an experienced owner or practitioner interested in renewing old relationships or a novice trying to find your place within the design-build community, the **networking** and **educational opportunities** DBIA provides are not to be missed!

Explore the possibilities:
WWW.DBIA.ORG/CONFERENCES/EXPO



AAO ASSOCIATION OF ARCHITECTURE ORGANIZATIONS

CONFERENCE 2012

CONNECTING PEOPLE AND PLACE

How do we convince the public that design matters?
www.aonetwork.org/2012conference

FEATURED SPEAKERS:
Robert Ivy, American Institute of Architects
Reed Kroloff, Cranbrook Academy of Art
Susan Chin, Design Trust for Public Space

 AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS  AIA  DCFA

GRAHAM FOUNDATION CHICAGO ARCHITECTURE FOUNDATION

THE ARCHITECTS NEWSPAPER

The Architect's Newspaper

<http://www.archpaper.com/> RSS Google

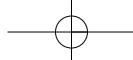
CADMUS Cali Insite Hosting Control Panel ftp ftp symbols Color codes subway WolframAlpha Cadmus Specifications

THE ARCHITECTS NEWSPAPER

AN WEB PACKAGE

BLOG E-NEWSLETTER ARCHIVES COMPETITIONS FACEBOOK TWITTER PRODUCTS CLASSIFIEDS CALENDAR NEWS

For more information and pricing, contact Diana Darling at ddarling@archpaper.com or call 212.966.0630

SHOW
22

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2012

EXHIBITION > DIGITAL CRYSTAL



Clockwise from top left: Amplify by Yves Behar; Pandora by Fredrikson Stallard; Lolita by Ron Arad; Crystallize by Paul Cocksedge.



ALL IMAGES COURTESY DAVID LEVENE

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

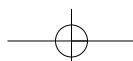
only crowd-sourced work. What appears to be a benign spiral chandelier comes to life when it receives a text message or a tweet, which it then displays and sends down its winding form, lasting only a few seconds, or the lifespan of a typical tweet.

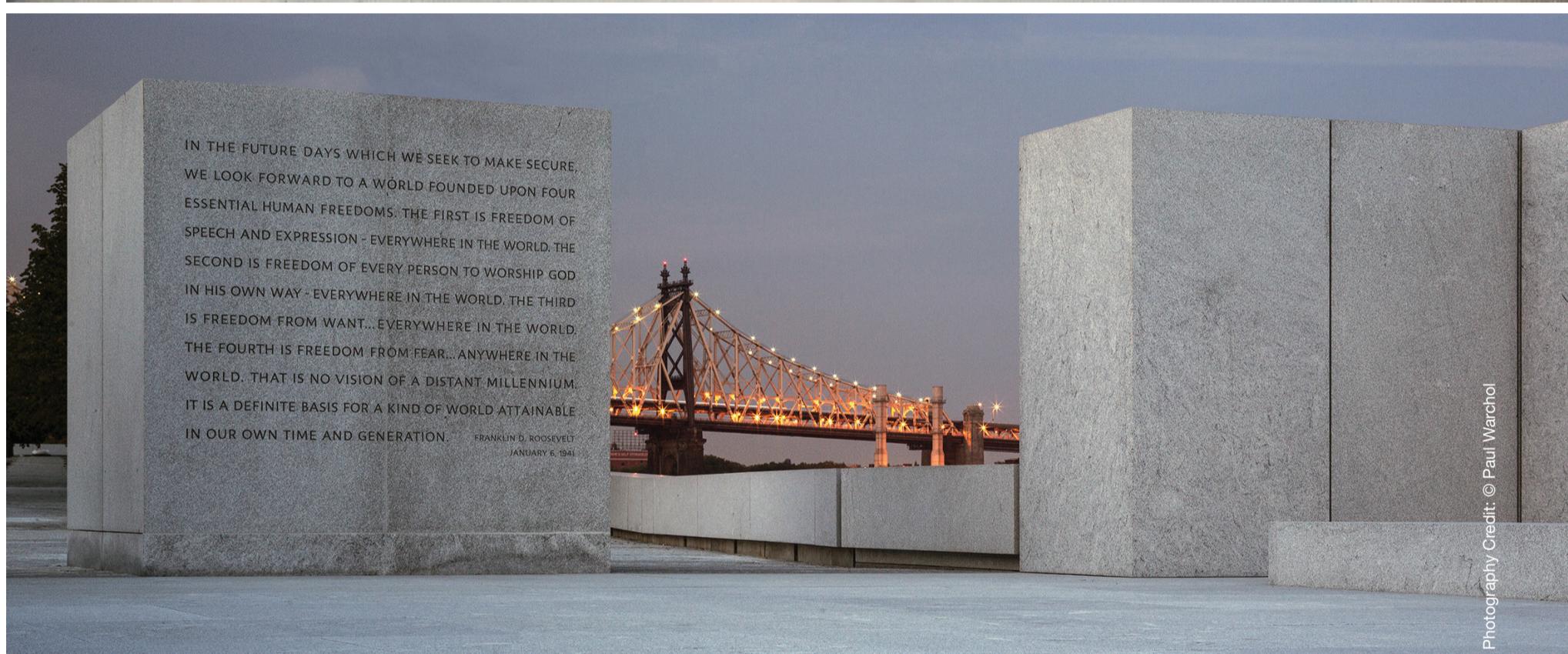
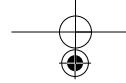
Yves Béhar branched out with *Amplify*, a series of paper lanterns folded into faceted, crystalline shapes lit by a single crystal and a low-energy LED, creating the maximal effect with minimal materials. "Traditional chandeliers are made out of

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.

PERRIN DRUMM





Photography Credit: © Paul Warchol

Franklin D. Roosevelt Four Freedoms Park

Design Architect: Louis I. Kahn

Associate Architect: Mitchell Giurgola

Sciame

WHERE BUILDING IS AN ART

Sciame Construction, LLC

14 Wall Street, New York, NY 10005 | 212. 232. 2200 | www.sciame.com



Lutron systems help the Empire State Building achieve sustainability goals.

Lutron lighting controls and sensors **save up to 65% of lighting energy.***

- **Wireless** – simplifies installation and minimizes disruption
- **Flexible** – for easy retrofits or new construction
- **Expandable** – add to a system or reconfigure at any time

"Lutron products are state-of-the-art, cost effective, and architecturally beautiful. We worked with Lutron to develop wireless solutions for the Empire State Building — now you can buy our choice for energy-saving light control."

Anthony Malkin
Empire State Building Company

Empire State Building sustainability goals

Building energy reduction	38%
Building carbon emission reduction (over the next 15 years)	105,000 metric tons
Annual building energy bill reduction	\$4.4 mil

Lutron contributions toward overall goals

Projected lighting energy reduction	65%
Projected lighting controls installed payback	2.75 years**

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.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.

Learn about our other energy-saving projects at www.honestbuildings.com/lutron



©2012 Lutron Electronics Co., Inc. | P/N 368-2856 REV A

