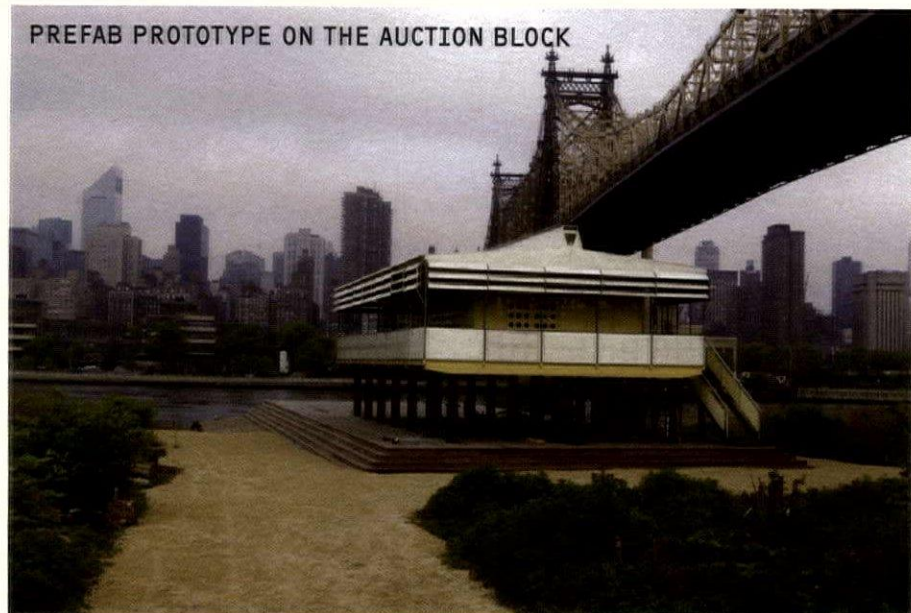


# THE ARCHITECTS NEWSPAPER

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## PROUVÉ LANDS IN QUEENS

When Christie's has a house to sell, it usually handles it through its real estate arm, Christie's Great Estates. But a building so special and unique came on the market in Queens in May that the 20<sup>th</sup> Century Decorative Art and Design Department is handling its sale. At press time, Christie's was due to auction off Jean Prouvé's

Maison Tropicale on June 5; it is one of three prefabricated houses the architect and designer devised in the late 1940s for use in French colonial Africa. The house was the premier item in a sale of 110 other design objects by Prouvé, Charlotte Perriand, Le Corbusier, and Pierre Jeanneret from the holdings of French antiques dealer

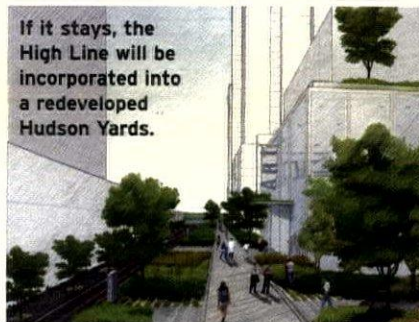
Eric Touchaleume.

Nestled between the smokestacks of a power plant and the spires of the Queensboro Bridge in Long Island City for an exhibition presaging its sale, Prouvé's utopian and utilitarian prefab prototype looks right at home, even if it may soon stand in a sculpture garden, betwixt a Calder **continued on page 5**

CITY'S NEXT NEW NEIGHBORHOOD WILL GO OVER WEST SIDE RAIL YARDS

## HUDSON YARDS PLAN ANNOUNCED

A few years after Mayor Michael R. Bloomberg failed to convince New Yorkers that there should be a stadium built on the Metropolitan Transportation Authority's Hudson Yards, a plan for a massive new neighborhood on the site is looking more and more plausible. The 6.3 million-square-foot plot is the last major site for potential development in Manhattan, and on May 8, the city-sponsored Hudson Yards Development Corporation (HYDC) released a preliminary design framework it had commissioned from FXFowle Architects. City Hall may hope the project will continue to fuel the real-estate boom, **continued on page 7**



If it stays, the High Line will be incorporated into a redeveloped Hudson Yards.

COURTESY FXFOWLE ARCHITECTS

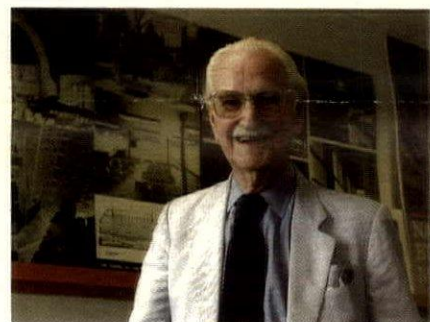
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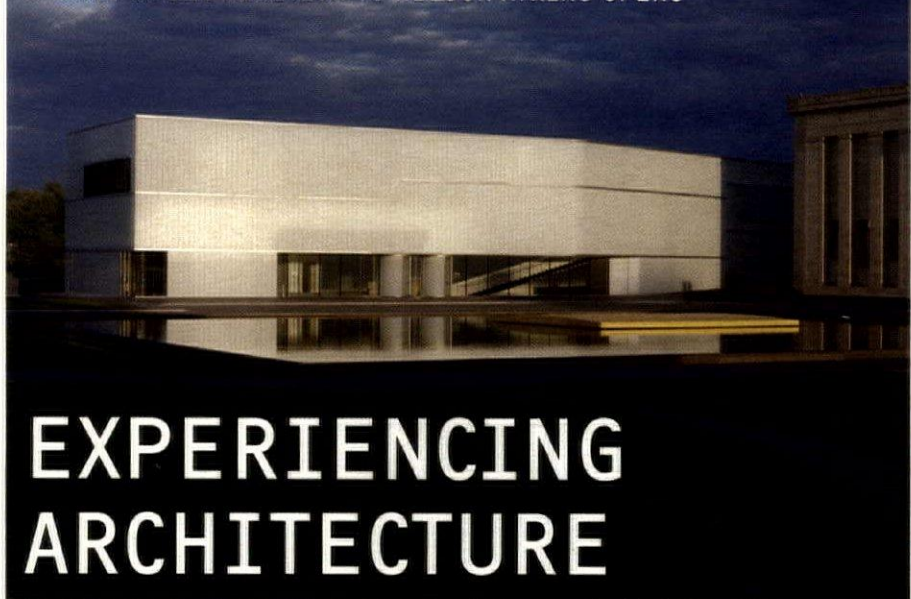
WAGNER INTERNATIONAL

## Giorgio Cavaglieri, 1911–2007

The gregarious and outspoken Italian-born architect Giorgio Cavaglieri died on May 15 at the age of 95. He was a well-loved and respected member of the architectural and arts communities, whose active involvement in the Municipal Art Society (MAS) and the Fine Arts Federation lasted well into his nineties. Many of us who got to know him in his later years weren't aware of his fascinating past as a Venetian designer of airfields, a refugee of Mussolini's campaign against Italian Jews, a decorated WWII veteran, and a young associate of Rosario Candela. We knew him as the city's—and the nation's—first preservation architect.

Indeed, his work prior to the passage of New York City's landmarks law on buildings as the **continued on page 3**

STEVEN HOLL'S ADDITION TO NELSON ATKINS OPENS



## EXPERIENCING ARCHITECTURE

ROLAND HALBE

Steven Holl is ready for his close-up and so is the Bloch building, his addition to the Nelson-Atkins Museum of Art in Kansas City that opens officially on June 9—the latest in a series of well-received new projects. Holl's addition to the Nelson Atkins (which is generally regarded as the midwest's answer to the Metropolitan Museum of Art) has already garnered superlatives and praise. *The New Yorker's* Paul Goldberger wrote that the museum is "not just Holl's finest by far, but also one of the best museums of the last generation;" and *Time's* Richard Lacayo called it the "year's most visible building."

Apart from the thrill of ushering in a new icon, Holl sees the Bloch addition as the most fully-realized manifestation of his core principles as an architect. "It goes back to my 1993 essay, *Questions of Perception* [recently reprinted by William Stout Architectural Books]," he said, "in positing that the measure of space is the body." **continued on page 8**

MUSEUM ANNOUNCES SHORTLIST FOR MAJOR REDESIGN

## CINCY SEEKS EDEN IN NEW BUILDING

The Cincinnati Museum of Art has announced a short list of architecture firms that will be considered to complete a redesign and expansion of its eclectic, seven-building campus in Eden Park. The firms, which were selected under the supervision of museum director Aaron Betsky, are Diller, Scofidio + Renfro and Smith-Miller + Hawkinson of New York, and Neutelings **continued on page 7**





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## EDITOR

It is difficult to imagine a district of New York under greater development pressure than Brooklyn's Fort Greene and Clinton Hill. Beyond the fast-paced gentrification affecting so many of the borough's neighborhoods, the area is wedged between Forest City Ratner's massive Atlantic Yards to the north, the Brooklyn Navy Yard's ongoing building program to the south, and the newly up-zoned Flatbush Avenue to the west, where highrise residential buildings are already sprouting along the boulevard.

As if that weren't already enough large-scale development for a single district to absorb, it is also the site of the nascent Brooklyn Academy of Music (BAM) Cultural District, with its proposal to add performance venues, a museum, artists' live/work spaces, retail, a library, and residential buildings.

As Alan G. Brake writes in the feature "A Second Act for the BAM Cultural District" (page 12), the BAM plan promises to add density and open space while preserving the character and scale of the neighborhood, and we believe it will do just that. But it is also true that the whole area faces drastic, soul-altering pressures to change from many directions. New York being New York, this will bring with it extreme highs and lows, from higher property values to the seemingly inevitable displacement of many poorer residents. And therein lies the conundrum for architects.

BAM's proposed Danspace building on Lafayette Street will include 75 units of affordable housing, and this is an important element of the plan. As the different pieces of the new cultural district fall into place, though, and new residents are attracted to the area, many more such units may be lost as it becomes wealthier. This is one of the central paradoxes of neighborhood improvement.

There is, however, another project that may show a clearer path forward for architects intent on upgrading without destroying a neighborhood. A Department of Housing Preservation and Development-led community planning process in Clinton Hill has produced what will soon be a new housing complex across the street from the Brooklyn Navy Yard on the Brig site. The project is a part of the New Housing Marketplace Plan and includes 434 residential units, commercial space, open space, and a community facility. Seventy-seven percent of its residential units will be affordable for families earning between 30 percent and 130 percent of the area's median income. The project, scheduled to open in 2008, will not only be LEED-certified but also serve as a model for a modern mixed-use and mixed-income community. It is the result of a partnership between the development team of Dunn Development, L&M Equity, and the Pratt Area Community Council; a team of FXFowle Architects, Curtis + Ginsberg Architects and Architecture in Formation; and the Department of Housing Preservation and Development in a demonstration of how intelligent collaborations really can bring knowledge and skills to bear on a project that features high-quality design and sensitive development. Let's keep watching this project while also keeping an eye on the changes taking place in the larger urban lab experiment that is Fort Greene and Clinton Hill. The latter could prove to be either our best chance for smart change or a nightmare of congested development.

GIORGIO CAVAGLIERI continued from front page

Jefferson Market Library (formerly the Jefferson Market Courthouse) and the Joseph Papp Public Theater (formerly the Astor Library) set the standard for the rehabilitation of historic structures. Adaptive reuse was a design approach Giorgio pioneered in the 1960s and a term he is said to have coined.

We take it for granted that both Jefferson Market Library and the Public Theater sit at the heart of New York City's artistic and cultural life. But in the years before the renovation of the Astor Library building, the neighborhood looked like it had been all but all but abandoned. Jefferson Market Courthouse sat empty for over a decade, after being part of a court and jail complex that repelled rather than attracted the community. Giorgio's restoration of these buildings did more than just restore wonderful historic structures, it revitalized their communities, bringing services, jobs, street life, and cultural activity that attracts tourists and residents alike.

Following his two most famous commissions, Giorgio restored and updated such buildings as the late 18th-century Blackwell Farmhouse on Staten Island and the Pratt Institute Library. His restoration ethic held that new work on old buildings should be visibly new: not a copy of the historic original, but a modern update that extended the building's life.

But while Giorgio is rightly credited as the grandfather of preservation architecture, what is often absent in our recollections of him is his active role in preservation politics. According to Anthony C. Wood, whose upcoming book *Preserving New York: Winning the Right to* continued on page 5

## CORRECTIONS

The two photographs illustrating "Rogers Gets Pritzker" (AN 06\_04.04.07) on page 3 were incorrectly labeled. The Madrid Barajas airport appeared on the left, and the Centre Pompidou on the right. The captions stated the reverse.

In a piece on the new restaurant P\*ONG by Andre Kikoski Architect ("Open>Dessert Bar", AN 08\_05.09.2007), the text describes the neighborhood as Soho, while the address is clearly in the West Village. We regret the error.

## LETTERS

## PREFAB'S BAD REP

Thank you for the recent piece on Pratt's Graduate Student Housing competition (Eavesdrop, AN 06\_04.04.2007). Prefab construction, or as we prefer to call it, off-site construction, has been the next best thing for the past one hundred years, which frustrates those of us who look to it as a possible answer to affordable housing problems. We at

Kullman Buildings Corporation believe that one of the reasons for the slow acceptance of this method of design and construction is the lack of architectural or aesthetic sensibility. The industry's products typically consist of boring "stacked shoe boxes" that simply exacerbate the negative reputation. The idea behind the competition we sponsored was to illustrate the innovations and flexibility of off-site construction and the lack of constraints it places on the architect's resolution to site and program. The work from the competition was on display at the Hazel and Robert Siegel Gallery at Higgins Hall at Pratt. In addition, if you wish to see how our buildings are manufactured, you are also welcome to visit our factory in Lebanon, New Jersey, where we are currently building another five-

building student housing project.

P.S. With respect to the inclusion of Pratt alums in the competition, I did in fact reach out to George Ranalli to participate. George declined due to other commitments.

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THE ARCHITECT'S NEWSPAPER JUNE 8, 2007

**GIORGIO CAVAGLIERI** continued from page 3  
*Protect a City's Landmarks* documents the history of preservation in New York, Giorgio was clearly a player in achieving sound preservation policy as president of the MAS from 1964 to 1966, the very years in which New York City's landmarks law was introduced, debated, adopted and implemented.

The society was the leading voice for historic preservation in New York in the mid-20<sup>th</sup> century. During the 1950s, architects and society board members like Geoffrey Platt, Harmon Goldstone, and Alan Burnham created a committee on historic architecture there, and began to catalog, photograph, and document the important structures that they felt should be preserved. The committee laid the groundwork for a campaign to create a legislative tool that would bring about the protection and regulation of properties deemed by a panel of experts to be worthy of preservation in perpetuity. As the death knell sounded for McKim, Mead and White's Pennsylvania Station, a new law to protect the city's architectural heritage was introduced.

By the 1950s, Giorgio had already completed several commissions altering older apartment and office buildings, and had begun to be recognized as a specialist in adapting historic structures. His involvement with Jefferson Market Courthouse began later that decade when preservation pioneer Margot Gayle spearheaded a campaign to save Greenwich Village's beloved Victorian relic and convinced Mayor Robert F. Wagner that it could be converted—by Giorgio—into a community library.

By 1964, Giorgio had distinguished himself by commitment to the failed effort to save Penn Station. As the city moved toward enacting landmarking legislation, Giorgio was elected president of the MAS. Under Giorgio's leadership, it began to mobilize groups to testify in public hearings for the

new law. Wood says that the architectural press treated the Jefferson Market project as a poster child, basically stating that "with a law in place, this was the kind of thing you could do" to reclaim long-neglected historic buildings. Giorgio and his colleagues wrangled 40 or more organizations to support the passage of the landmarks law. In April of 1965, it was enacted.

While he remained a vehement supporter of preserving historic architecture throughout his career, he didn't always support landmark designation, and his views on what was appropriate for a historic structure didn't always find favor in the growing and changing preservation movement. As Christopher Gray noted in a wonderful profile of Giorgio in *The New York Times* on July 25, 1999, his view that new interventions in historic buildings should be visible and "of their own time" was, by the late 20<sup>th</sup> century, "at variance with those in day-to-day practice." Giorgio was a vocal opponent of the designation of the Upper East Side historic district on the grounds that the commercial buildings within the proposed district were in need of change.

Despite the arguments Giorgio might have with his colleagues, respect for his richly accented opinions never waned. He was, as Wood pointed out, "one of a literally dying generation who bridged the pre-law preservation movement to preservation as we know it today." As someone who began his preservation career before the landmarks law, worked to get the law passed, and then continued his career in the new environment of the modern preservation movement, Giorgio was an important contributor to New York City's culture, and one of its treasures. He will be sorely missed.

**VICKI WEINER IS THE DIRECTOR OF PLANNING AND PRESERVATION AT THE PRATT CENTER FOR COMMUNITY DEVELOPMENT.**

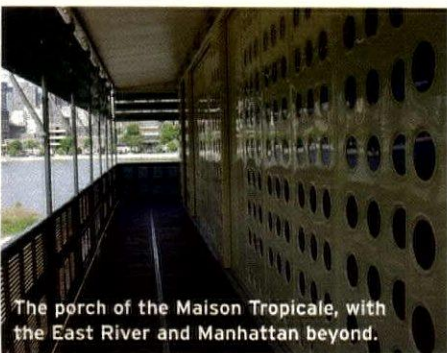
**PROUVÉ LANDS IN QUEENS** continued from front page and a Serra. Christie's estimated the sale price to be in the \$4 million to \$6 million range, but given the intensity of the art market and particularly the interest in Prouvé, Carina Villinger, the specialist overseeing the sale, said the auction house would not be surprised to see the Maison Tropicale go for much more. (Visit [www.archpaper.com](http://www.archpaper.com) for the results of the auction.)

As for the buyer, "We believe it is probably going to be someone who buys contemporary art and will buy it as a piece of art or sculpture, someone who is already a collector on a high level and has an appreciation of design," Villinger said. This likely rules out a purchase by or on behalf of an institution, akin to American financier and architecture critic Robert Rubin's donation of his Maison to the Pompidou last year ("Prouvé Perched on Pompidou," AN 04\_03.07.2007).

Rubin and Toucheleume were initially partners in the recovery and restoration of the three Maisons Tropicale that Prouvé shipped to Niamey, Niger, and Brazzaville, the Republic of Congo, for use by the colonial French. Though they now dispute the details, Toucheleume went to Africa first in the late 1990s to seek out mid-century furniture—he finds many of his best stuff in former colonies, a skill that attracted Rubin to him—and returned in 2000 for the house, with Rubin footing the bill. But once the house returned to France, the men nearly

came to blows, and did end up in court, with Rubin getting the Niamey house and most of the furniture and Toucheleume the two conjoined Brazzaville houses.

They each restored their houses separately and with a different approach. Rubin was first out of the gate, installing his house at Yale, RISD, and UCLA in 2005 before donating it to the Centre George Pompidou last year. "I wanted to intervene as little as possible to bring the building back to its greatest moment of promise, which is just before it boarded the plane for Africa." As a result, he only replaced the structural components—even the bullet holes from fighting in Niger remain. Rubin said Toucheleume "decontextualized and aestheticized" his house to appeal to the art market. Toucheleume, who said his more closely and accurately evokes the original, responded, "Mine is perfect. His is not." **MATT CHABAN**



The porch of the Maison Tropicale, with the East River and Manhattan beyond.

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AARON SEWARD

From the scale of the streets to the varieties of local chauvinism, Manhattan and Brooklyn are inarguably different, which is why Jamie Gray decided to open a branch of his celebrated Park Slope design store, Matter, in Soho. "It was a desire to be able to curate a bit differently," Gray said. "There's a different clientele in the city." And, going against stereotype, there is also more space, since his Manhattan outpost is four-and-a-half times larger than its elder sibling.

One constant at the two Matter stores is the sensibility. Gray needed no help designing his Soho space, which he imbued with warmth and texture by steering clear of the burnished metals and glossy acrylics so common in self-consciously fashionable spaces. He explained that his inspiration came from his materials and the bones of the space, and is meant to eschew the sleek rigidity often associated with mid-century modern design in favor of its more understated, human side. The wooden floors are stained a deep, rich brown, the stamped-tin ceiling and walls are painted a soft white, with a few rusted cast iron columns poking through. Even the display cases, of white marble, dark wood, and cast iron, were painstaking designed and fabricated (with help) by Gray. Like everything in the store, they are for sale.



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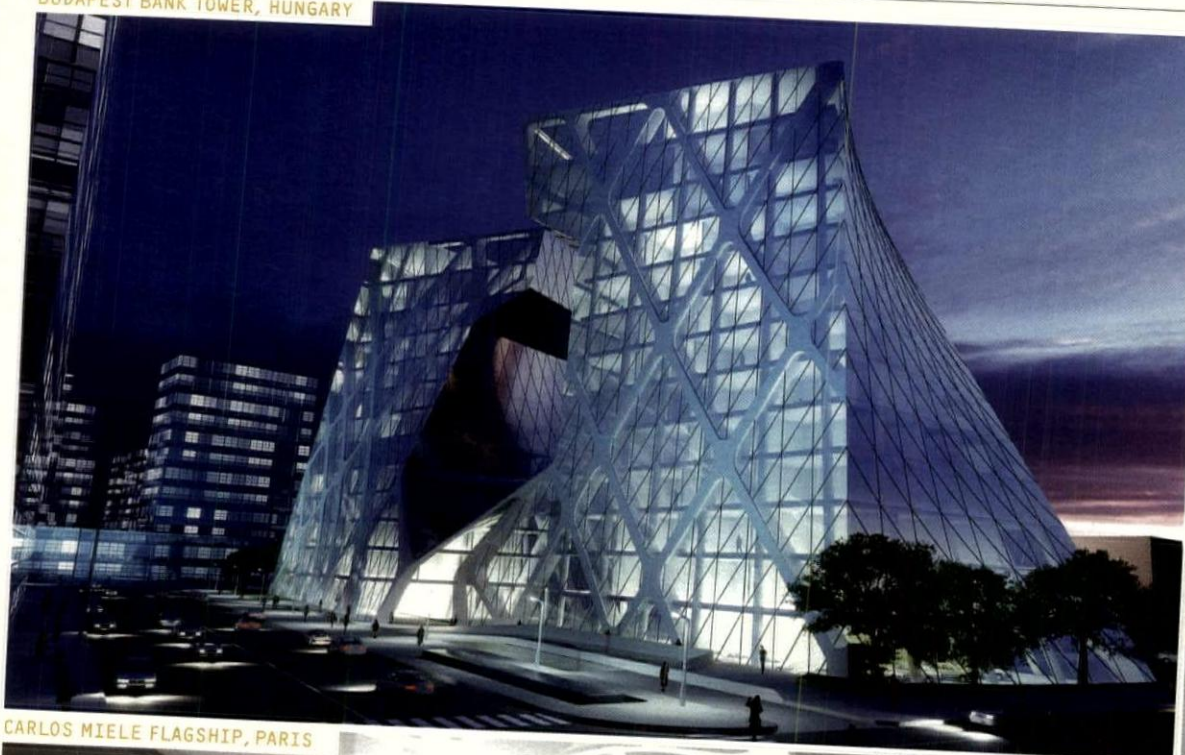
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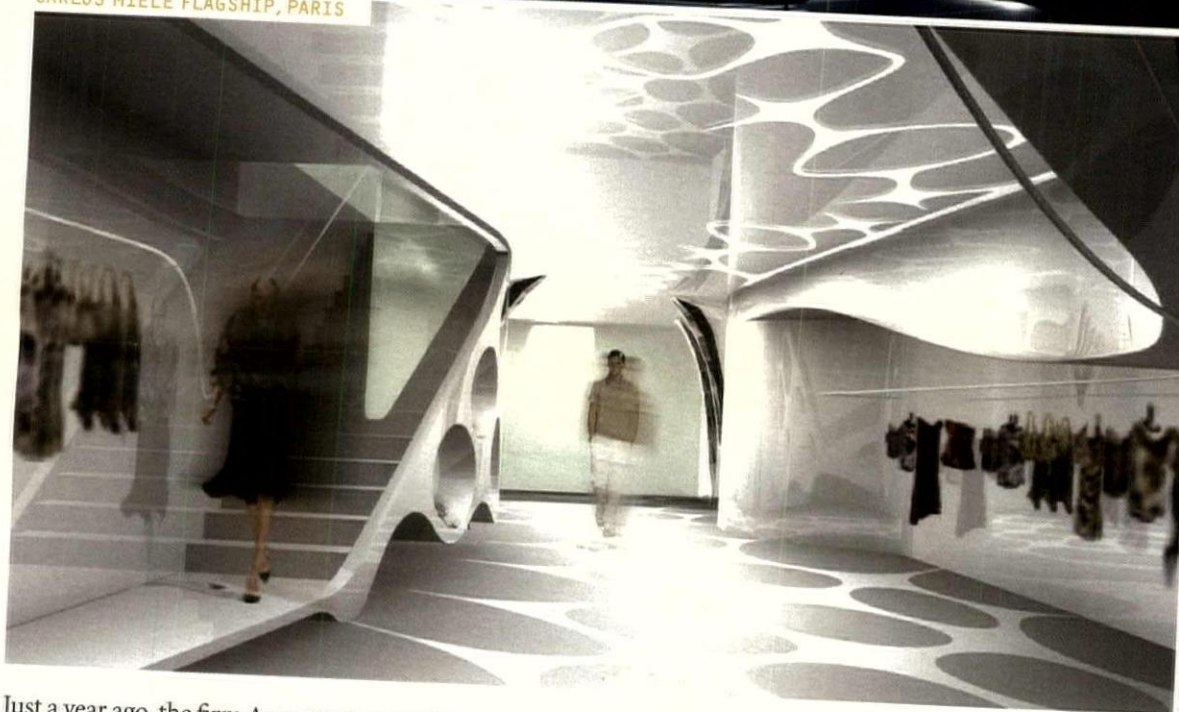
BUDAPEST BANK TOWER, HUNGARY



ALESSI FLAGSHIP, NEW YORK



CARLOS MIELE FLAGSHIP, PARIS



166 PERRY STREET, NEW YORK



Just a year ago, the firm Asymptote moved to a new office on architect-dense Varick Street, joining established builders like OMA, Architecture Research Office, and Thomas Phifer. The move made sense. Founded by Lise Anne Couture and Hani Rashid, who for more than a decade were associated with experimental, theoretical, and virtual architecture, today's Asymptote has several large buildings under construction all over the world.

Rashid and Couture started their practice in 1989, but their first significant commission came a decade later: a virtual-reality trading floor for the New York Stock Exchange, which brought them widespread notice. Then, in 2001, they received a commission to design the HydraPier pavilion in Holland. Asymptote's iconic design was also the firm's first freestanding structure and proved that they could build. "People finally got to see a physical building by us, and it changed everyone's attitude to our work. We weren't just professors thinking about building—all of a sudden we were builders," Rashid said.

Since then, the office has tripled in size and moved on to larger-scale projects. According to Rashid, the transition to building after more than a decade of theoretical work was not a difficult one. "We were always interested in building and treated every single one of our unrealized proposals as if they were going to be built," he said. **MASHA PANTELEYEVA**

#### BUDAPEST BANK TOWER / HUNGARY

In 2006, the Orco Group commissioned Asymptote and several other architects (including Zaha Hadid) to develop an industrial section of Budapest outside the city's historical center. Asymptote's contribution is the design for a new office building that is scheduled for completion in 2010. It features a complex geometric composition of two 14-story twisting towers. The design came from a desire to address both the Danube River and the historic center of Budapest, and to create spectacular views of the towers from multiple locations. The pattern on the glass walls reflects the city's ornamental traditions of ceramic-tiled roofs and makes a subtle contemporary connection to local architecture.

#### ALESSI FLAGSHIP / NEW YORK

When Alberto Alessi commissioned Asymptote to design his flagship in Manhattan, the firm took the task seriously and designed every feature of the store, from bent steel display systems to wall graphics and packaging. However, the store's location in Soho presented a set of challenges familiar to every New York architect: It was dark, cramped, and asymmetrical. To solve the problem, Asymptote introduced a system of recessed light bands that wrap around the ceiling and the north wall. It creates a sculptural cork screw effect that accentuates the continuity of the space. The design also incorporates mirrors on the store's east wall, and a long espresso bar to visually extend the narrow space and draw attention to the back. Open since 2006, the store offers a kind of intimate but not cramped or claustrophobic space. "To be in a space like that can be a relief in a city that makes you feel pretty alienated at times," Rashid said.

#### 166 PERRY STREET / NEW YORK

166 Perry Street, a luxury condominium located right next to Richard Meier's West Side towers, is Asymptote's first residential commission. Developers Blaichman, Born and Drucker, who built two of the three Meier towers, wanted to animate the neighborhood they felt was overwhelmed by Meier's cold modernism. Their solution was to go with a firm from a younger generation. Asymptote came up with a cascading faceted glass facade that will reflect both the streets and the sky and become a flickering spectacle for those driving by on the West Side Highway. "Meier's towers are elegant but austere," Rashid said. "We wanted to bring out the finer, more playful grain of the neighborhood."

The six-story building will house 27 corner lofts with river and city views and two penthouses with swimming pools. On the east and west elevations honeycomb panels are sandwiched between the glass to diffuse the views and act as solar screens. "It's an opportunity for us to speak about residential architecture in terms of our cultural interests," Rashid said. "We wanted the building to become a part of the Chelsea art world—to give it an artistic approach and sculptural treatment."

#### CARLOS MIELE FLAGSHIP / PARIS

In 2003, Asymptote designed its first Carlos Miele flagship store in New York's Meatpacking district. The Brazilian fashion designer must have liked it because he commissioned the architects to create two more. The second is currently under construction in Paris and is scheduled to open in August 2007, and a third is underway in São Paulo, Brazil.

The Parisian version of Miele's boutique uses reflective surfaces to create a sense of continuity, which is one of Asymptote's signature concepts. The high-gloss lacquer and mirror finishes of the sculpted plaster walls will help to emphasize the fluid and dynamic qualities of the space.



## HUDSON YARDS PLAN

**ANNOUNCED** continued from front page but several civic groups see it as a last stand for affordable housing.

The HYDC, which the city created in 2005 to rezone the site and negotiate with the MTA, made its priorities clear at the meeting. Those are to get bids from developers, probably by September, that would minimize interruptions to the yards as they service Long Island Railroad trains, and maximize immediate revenue for the MTA, which faces a \$1 billion funding gap on capital projects.

It will be no easy feat, as the winning bidder must construct a platform over the concrete piers, pilings, and narrow pillars between train bays. "There is no room for error," explained HYDC's engineer, Tom Scarangelo of Thornton Tomasetti, at the May 8 meeting. "If we shut down the yard, no trains will be coming into Penn Station." Because of questions about how the High Line rail trestle would affect the feasibility, HYDC president Ann Weisbrod said each bidder must submit an estimate for building with the High Line in place as well as one for tearing it down and creating a new elevated park.

The city has demanded a showcase district with between 20 and 80 percent residential and commercial uses, and an emphasis on open space. Architect Dan Kaplan, a senior principal at

FXFowle, focused on creating an "internal green network" from the High Line's western edge at 30th St. to parallel the river and a new grassy street, Hudson Boulevard, called for in the 2005 railyard rezoning. From 70 stories, "buildings will gradually reduce to between 40 and 45 stories, and street-wall bulk will give way to the sky," Kaplan told AN, "further enhancing the sense of release from the city."

That sounds similar to the way its supporters describe the High Line's promise as a park. But the MTA will also consider each bidder's assessment of how the trestle complicates their costs. Kaplan said the sloping site means the trestle would be parallel to a walkway at 10th Avenue but four feet below it at 12th Avenue. One likely developer, the Durst Organization, has warned against keeping the High Line in place. "Its footings disrupt what can go underneath and its height differential with the rest of the platform minimizes usable retail space," Jordan Barowitz, a Durst spokesperson said.

Friends of the High Line, which secured funding for the elevated park now under construction south of 20th Street, commissioned a study to refute this idea. "The cost difference is less than a rounding error," said John Alschuler, president of Hamilton Rabinovitz & Alschuler, a consultancy

behind the study. After meeting with six potential bidders, Alschuler said, he heard a consistent conclusion: "It's a design issue, not a cost issue."

Meanwhile, advocates for affordable housing have begun to weigh in. At the meeting, HYDC offered a plan to make 20 percent of Hudson Yards rentals affordable to moderate-income families for a limited time, while advocates insisted on keeping 30 percent of all housing units permanently affordable. Weisbrod said the guidelines stayed away from inclusionary zoning, which permits taller towers in exchange for affordable units, out of respect for concerns about scale. "If the community wanted it, we would do it," she said.

One person embroiled in negotiations over affordable housing and the future of the High Line, who asked for anonymity to avoid showing sides, fears that horse-trading could get simplistic. "The High Line and affordable housing may be set off against each other," he said, "and I suppose the High Line has achieved gravitas, so if something has to give, it's affordable housing."

When the MTA picks a bidder, probably by summer, the whole project will undergo full public review. "We absolutely will be auditing developers' assumptions," Weisbrod said.

**ALEC APPELBAUM**

## CINCY SEEKS EDEN IN NEW BUILDING

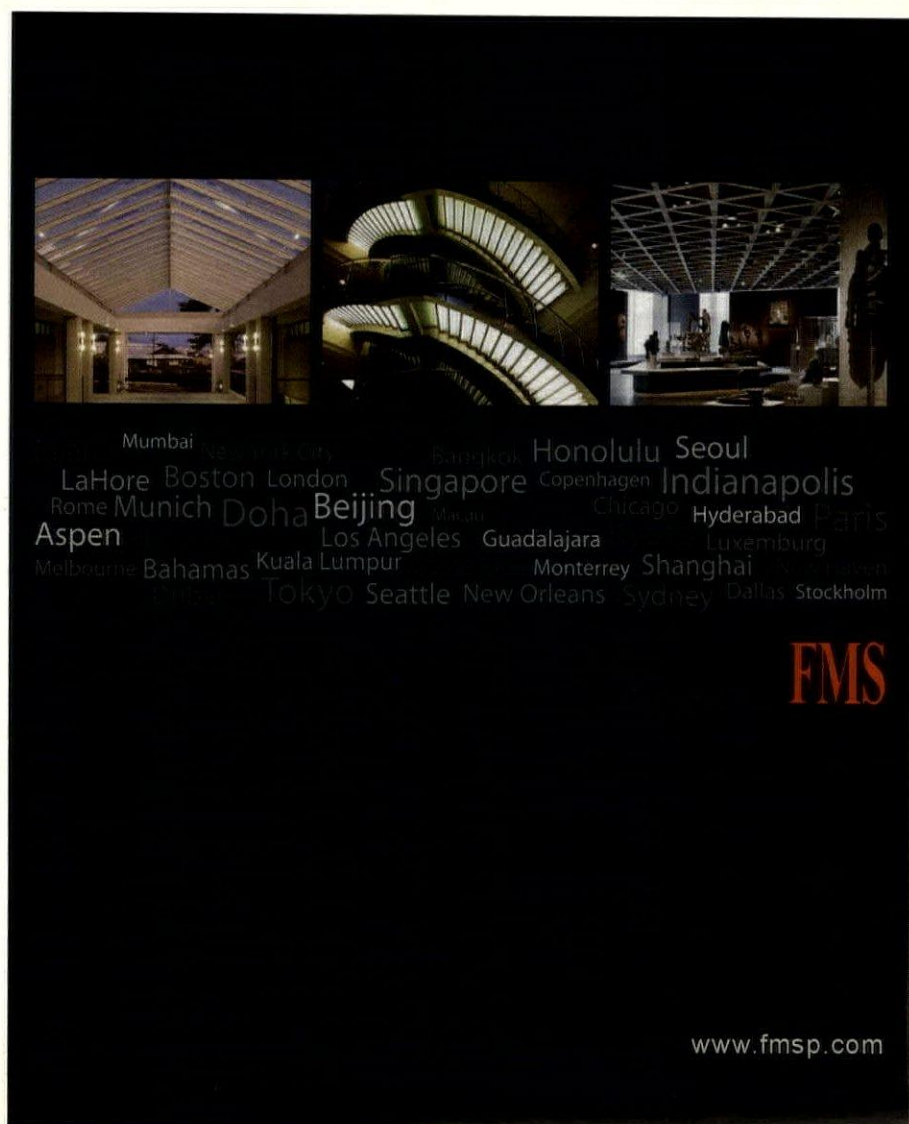
continued from front page Riedijk Architects and UNStudio of the Netherlands.

When compiling the shortlist, "the main considerations were trying to find an architect who, on the one hand, has enough experience, and could handle this rather complex situation, and on the other hand has the visionary and experimental character to transform this institution into what we want to be," Betsky told AN. "The difficulty was finding someone with experience with working with historic structures. They also had to have the ability to make something new that was going to be an iconic representation, an eye-catcher, an icon. And I wanted to find someone who would be responsive to the community here: the staff, the board, and community of Cincinnati," he added.

One of the most venerable fine arts institutions in the United States, the Cincinnati Museum of Art opened in 1881 in a Greek-revivalist building designed by John McLaughlin. During its 126-year history the museum has grown into a campus of seven buildings designed by a series of architects in a variety of styles. When Betsky

became director of the museum last year, a 2003 master plan by Cooper Robertson & Partners was already accepted by the board of directors. It proposed a major renovation of the museum's current facilities, as well as the addition of approximately 110,000 square feet to the existing 245,300 square feet, with an estimated budget of \$125 million. The expansion would increase space for the museum's permanent collection, temporary exhibitions, the education department, and create more parking and an outdoor sculpture garden.

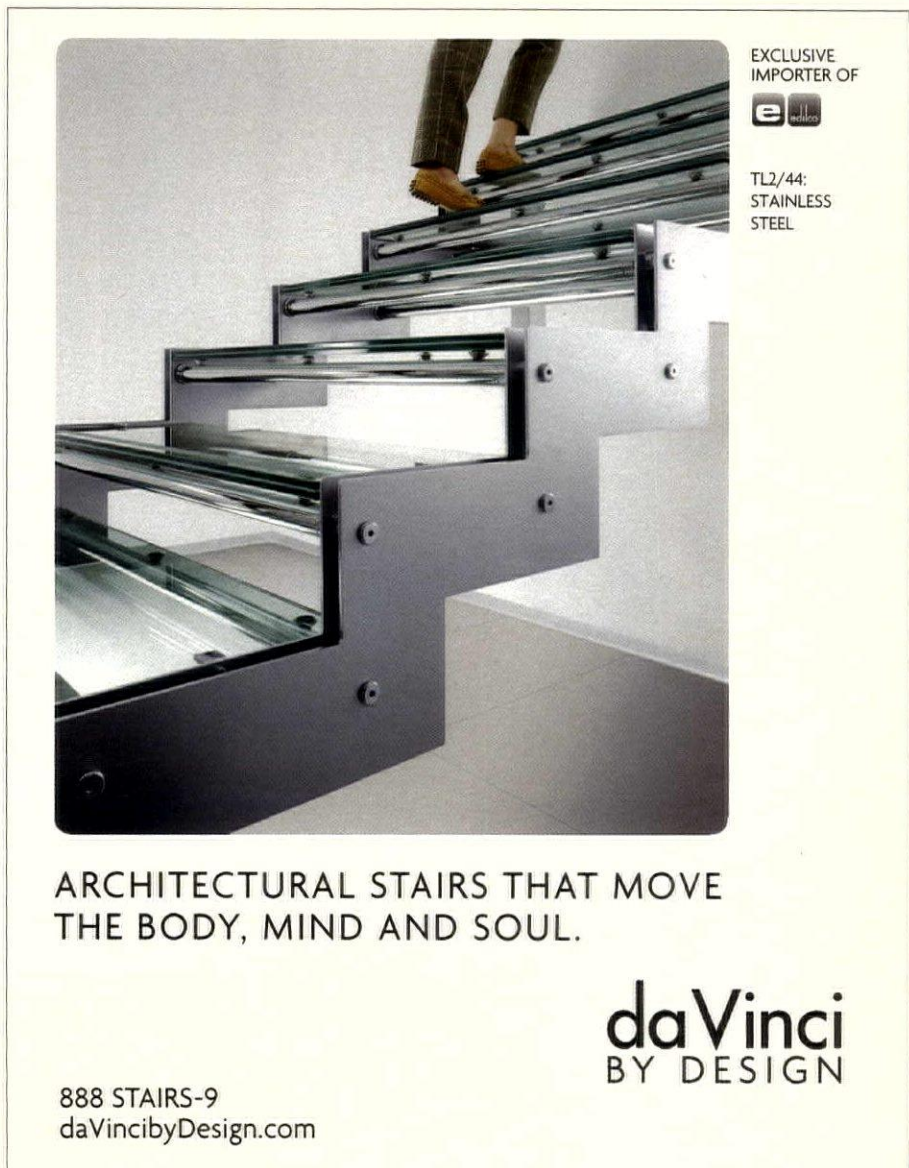
When Betsky arrived last fall, he began tweaking the plan, starting with a parking study. He said that he appreciated the 2003 plan's ideas, but thought that it would benefit from a better reuse of the existing space. "My goal was to only add where necessary, and make a grand iconic gesture," Betsky said. Though full details of the museum's reconfiguration will not be known until a design is developed, Betsky expects it will add 50,000 square feet. His scheme also proposes a link between the museum and Eden Park, one of the city's most popular green spaces. **AARON SEWARD**



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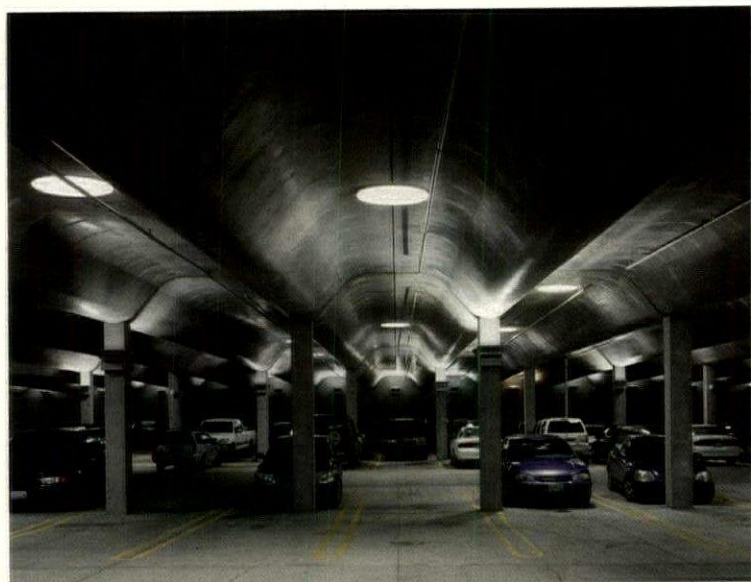
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The double-height parking garage, left, and the lobby, which has entrances on two levels.

#### EXPERIENCING ARCHITECTURE continued from front page

At the Nelson Atkins that experience begins, according to the architect, by opening the car door. Allowing that small-scale gesture to determine all subsequent spatial sequences might well be one of the things that makes Holl's architectural approach so in sync with the rituals of contemporary usage. Other architects may begrudgingly prepare for the reality that most people will arrive at their grand statements

by car, but Holl has imagined the experience down to the first step.

Chris McVoy, Holl's partner, noted that locating the parking garage immediately beneath the new grand plaza entrance was not incidental to the design: "We wanted to acknowledge that plaza and garage are two sides of the same issue." Above ground the expansive granite-paved plaza is imposingly serene and slightly European in feel, and has a reflecting pool and a sculpture by Walter de Maria, *One Sun/34 Moons*.

The siting of the moons, actually neon light-ringed skylights for the garage below, was determined in a collaborative effort between artist and architect in order to optimize the experience in the below-grade "vehicular arrival hall." The space itself is hardly less monumental than the plaza above thanks to an innovative twist on a standard garage structure. As McVoy explains it, "We took the double-T's used in garages everywhere, bent the webs toward each other and connected

them to make a continuous wave. Two together make a vault." The vaults span the entire 84,000-square-foot space. The sense of grandeur is accentuated by the ceiling's curvature and its height, which is 16 feet in the center and tapers off to 10 feet at the edges. The arc of the ceiling and a dip in the floor creates a lozenge-shaped space that addresses drainage issues and forms a slight amphitheater effect, drawing all eyes to the entrance. There is less need for that most

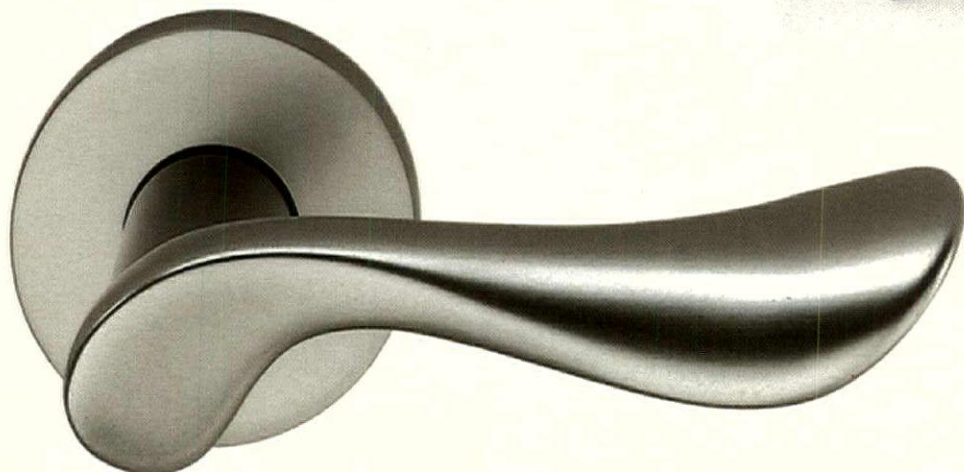
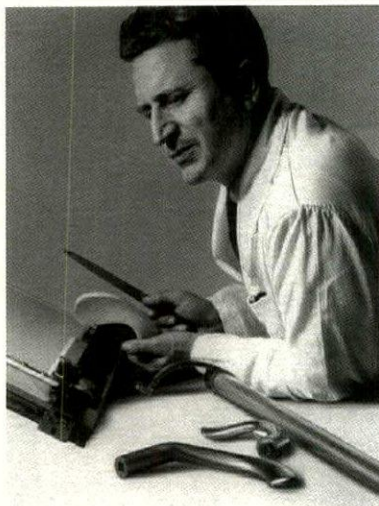
unfortunate of way-finding necessities, the color-coded column.

Nor do visitors who parked in the garage then have to enter some grim basement to await an elevator to the lobby. Like pedestrians arriving at the plaza above, drivers get a true arrival experience, stepping directly into the same 60-foot-high lobby. As a collecting space, the soaring lobby works something like a chambered heart with entrances like major aortas flowing in at several points and levels. "It's a space you cannot draw or even see all at once," said Holl. "You can only understand it by walking through. It's something I have been working on for twenty years." Holl traces his obsession with overlapping spaces that privilege experience over image to a teacher he had in 1969 at the University of Washington, Hermann Pundt. "He told me that architecture must be more exciting when you go in it than when you look at it," Holl said. "And that little thought has been with me my whole life. But this is the first time I pulled it off."

JULIE IOVINE

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## FSB 1020 One of the Originals



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The FSB 1020 model is the clearest embodiment of the "good form" of the 1950s. This is a lever handle that flourishes by dint of the organic flow of its moulded-to-the-hand design and because it somehow looks symmetrical without actually being so. Johannes Potente's intention with this design was to provide a dynamic counterpoint to the linearity of doors.

FSB 1020 is one of four models designed by Johannes Potente that, in the summer of 1998, were added to the permanent collection at the MoMA in New York.

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# LIGHTS OUT

The incandescent light bulb has seen relatively little change or innovation since Thomas Alva Edison switched on his most famous invention 128 years ago, but it may have only a decade of life left before legislators turn out the lights for good. The Australian government has already passed a bill eliminating the use of incandescent bulbs by 2010, and the European Union has vowed to follow suit. Bills are underway in California, Connecticut, New Jersey, and North Carolina, as well as one in Congress. Even the New York chapter of the AIA took notice, when, on May 24, it held a hotly contested and well-attended panel discussion on the topic of phasing the bulbs out.

Incandescent bulbs are some of the most inefficient products in the modern world, wasting 90 percent of input energy in the form of heat. Compact fluorescent lamps (CFLs), the emerging alternative favored by the politicians and power companies, use one-third the energy and last 10 times as long, and while CFLs cost more, the energy usage amounts to a savings of \$30 a bulb.

The options, such as flood and dimmable CFLs, are also growing. "Basically, any place you would use an incandescent bulb, there's a CFL to replace it," California assembly

person Lloyd Levine said by phone, adding that he had some 30 CFLs and LEDs arrayed on his desk. Levine was one of the first to propose a lighting ban back in February, though he is quick to point out that his legislation is neither a ban on nor rationing of light. "We just want people to use something other than these energy-sucking bulbs," Levine said of incandescents.

"It's appealing from a legislative standpoint," Paul Marantz, co-founder of lighting firm Fisher Marantz Stone, said of the various bans. "I'm not suggesting it's not a problem. It's that simpleminded solutions like this aren't the way to approach it." Marantz echoed the belief of every lighting designer *AN* spoke with, that incandescent lights are irreplaceable, at least for the moment. "It has the primordial cast of fire, the hew of the setting sun," New York-based lighting designer Matthew Tanteri said.

The difference, however, between incandescent and fluorescent goes well beyond metaphors. Tanteri and others pointed out that incandescent bulbs are the only manmade light source to cover the full light spectrum, even mimicking the sun's redder tone. Fluorescent light, on the other hand, skews heavily blue/green, and because the light is created by the interaction of gases in the tube, the spectrum is very jagged. The lighting designers admit that the newest fluorescent lights do a good job of achieving a warmer light, but that is thanks to coating the tube, which does not smooth the light. The trademark flicker may be imperceptible, but it is also inescapable. The result, lighting designers say, is an off-color, harsher light.

"Incandescent lightbulbs, that's the food for your eyes," said Charles Stone, of Fisher Marantz Stone. With CFLs, "The colors just aren't the same. They're not as good." **MC**

ANNUAL CONVENTION FOCUSED ON SUSTAINABILITY

# AIA TURNS GREEN

The theme of this year's AIA convention in San Antonio was "Growing Beyond Green," and while it was never clear how one goes "beyond" green, it is true that sustainable design was king at the show. The three-day event in early May included more than 50 theme-related seminars that touched on topics ranging from green building systems to teaching environmentally sound building techniques in architecture schools and how green building can help firms economically. The highlight was a closing day speech by Al Gore, who shared his now-famous presentation on global climate change, the basis for his Oscar-winning documentary, *An Inconvenient Truth*, and passionately discussed the role architects could play in helping change the situation. He suggested taxing carbon emissions and using mortgage credits to help offset the cost of green building. "Architects have by far the greatest opportunity to affect how our society deals with the climate crisis," he said.

Environmentalist David Suzuki also addressed the convention as its keynote speaker, and discussed how people could reduce their negative ecological impacts. "We need to choose now to follow a more sustainable path or become an environmental 'flash in the pan,'" Suzuki said.

More than 21,000 architects and 844 exhibitors attended the convention, which

was actually limited in number to help "keep the show manageable," an AIA spokesperson said. Attendees took advantage of the city's lovely Riverwalk, which was so crowded with architects that it was difficult at times to move.

One of the most memorable discussions was the one on regionalism, during which Antoine Predock, Ted Flato from Lake/Flato, and Baton Rouge architect Trey Trahan discussed place-appropriate design, sharing ways their firms had carried it out. Flato showed a project made of recycled oil well parts and another made from the building that had once stood on its site. Predock described how his firm employed sandstone from the Torrey Pines cliffs to build much of Petco Park in San Diego and said that regionalism was about more than copying historical styles, which he called "shallow." Instead, he argued that it could best be achieved when architects "live and breathe" a place. At the end the speakers asked attendees to request more design-related seminars, which have been conspicuously absent in recent years in favor of technical and planning-related talks.

Next year's convention will be held in Boston. That event's theme will be "We The People." Again, it's not clear what the organizers mean by that, but it will no doubt be interesting. **SAM LUBELL**

# RAIN AND SHINE



When **Foster Partners** imagined the fabled Icefall—an installation of water flowing around escalators—for the **Hearst Tower** lobby, the big question was how to implement their design without creating a maintenance nuisance. The answer came in the choice of materials—glass and stainless steel—and in the skill of the ornamental ironworkers who performed the work, ensuring that the Icefall will continue to shine for years to come.

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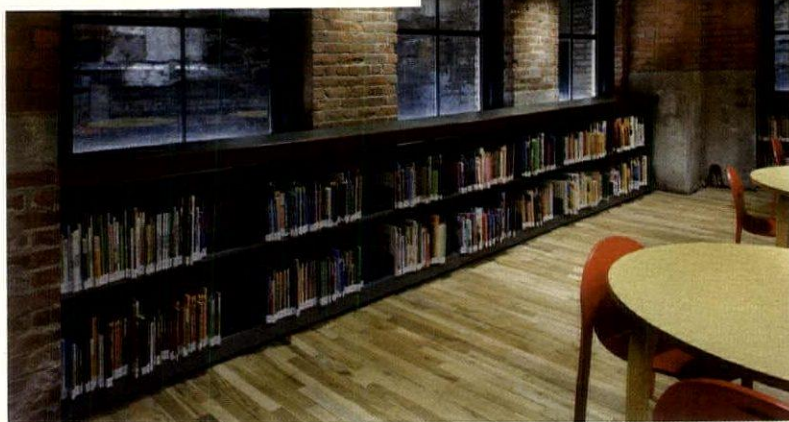
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DAVID SUNDBERG / ESTO

Walking around the children's room of a new Soho public library, one can't help being reminded of Roald Dahl's book *Charlie and the Chocolate Factory*: There are mysterious pipes, mazelike crannies, and a child-size metal door hovering in a brick wall. Does the door lead to a chute, in case a librarian finds a naughty kid in the stacks? No one seems to know its purpose, though branch librarian Jennifer Craft speculated it might have led to the boiler in the building's incarnation as a 19th-century candy factory.

That history is in evidence everywhere, and for Rogers Marvel, it was the starting point. "We preserved it, and we're really celebrating it," said project architect Marta Sanders. Her firm left a rough stone wall outside the children's room windows (pictured) exposed and illuminated it from below. The architects restored other details throughout the 12,000-square-foot space, including brick walls, cast-iron columns, and massive timber beams, which helped keep costs down to \$6.1 million. A new flourish is a prominent, winding stair that brings air and light from the ground floor down to the cellar and subcellar levels. One piece of lobby furniture epitomizes the mashup of old and new: After removing a heavy ceiling beam to make space for the stairway, the firm reused it as a computer counter.

KALEIDOSCOPIC MIX OF ART AND COMMERCE  
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window shows eclectic items copied over and over: a naked bar of soap, a lonely succulent plant, and enigmatic signs advertising "Personalized Lie Detector Tests," "Explore Your Inner Self," "Become a Life Coach," and, lit in neon, "Change." It's like a cross between a Dale Carnegie self-help book and a surreal Magritte painting.

Instead Campbell names sci-fi author William Gibson and digital pundit Nicholas Negroponte as her influences; she shares their fascination with transcending the constraints of physical reality. Her past work in installations and video has often played with viewers' sensory perceptions, but in gallery contexts, the artifice was more obvious. This piece's location on a commercial street magnifies its illusory magic. As she constructed it, people walking by on the sidewalk would often stop and strike up conversations. Some immediately grasped it as an artwork, she recalled; others declared, "I can't wait to go in," not realizing that by gazing into its layers, they'd already entered Campbell's uncanny world. **LISA DELGADO**

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## A WRINKLE IN SPACE

Many people walking by 125 Maiden Lane in Manhattan's financial district are too absorbed in cell-phone conversations or their own thoughts to take a close look at the storefront, but those who do often do a double-take, grow puzzled, then slowly smile. The project is not a storefront at all, but in fact an installation by the Brooklyn-based artist Beth Campbell. It looks like something made with fun-house mirrors, because Campbell and her collaborators meticulously replicated the outer storefront four times, one after

the other, extending back from the sidewalk. Presented by the Public Art Fund, the piece, *Potential Store Fronts*, will be on display through June 24.

What kind of store is it? One that offers a tantalizing array of possibilities, but nothing more. "It's a tease," Campbell said, both for the senses and consumer desire. The glass front doors remain locked, despite a note promising "Back in 5"—which seems to refer to five minutes, but could also be the five layers of parallel realities. Modeled after a variety store, the display

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LAST OF FOUR BUILDINGS BY PIONEER JAMES BOGARDUS LANDMARKED

## CAST-IRON ORIGINAL

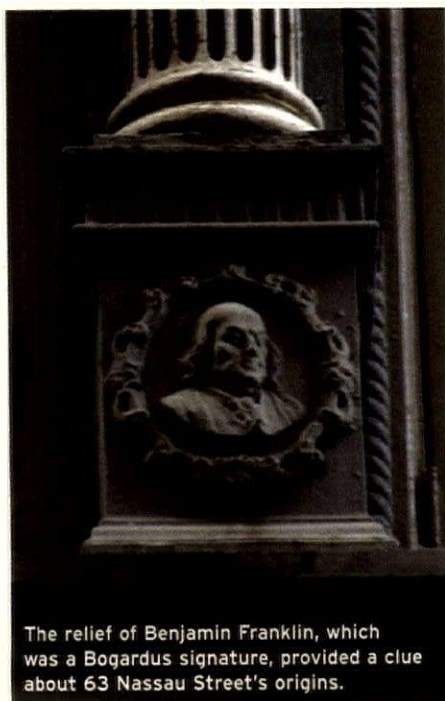
In the shadow of the towers of the financial district, 63 Nassau Street is easily missed. Unassuming and neglected, its paint peeling, and half-hidden by a construction shed, the cast iron building still caught the attention of the Landmarks Preservation Commission (LPC), which bestowed landmark status on it on May 15. It is the last of four James Bogardus buildings in the city to receive protection, because it took years to confirm its provenance.

Bogardus, a watchmaker and inventor born in Catskill, New York, in 1800, pioneered the use of cast iron in building construction in 1847, when he completed a five-story pharmacy, the first such building in the United States to use cast iron facade for structural purposes. Cast iron offered better fire resistance than wood while being lighter and cheaper than stone. It could also achieve intricate details, such as the reliefs of Benjamin Franklin and George Washington that served as Bogardus' signature.

Margot Gayle, the 99-year-old writer and preservationist often credited with saving cast-iron Soho, and the LPC staff relied on two such busts of Franklin on the Nassau Street facade to help determine that the building was indeed the work of Bogardus. Part of the confusion stemmed from the fact that Bogardus' facade was not added to the 1846 building until a decade later when it underwent a renovation.

"It's not a cast-iron area, historically," LPC

chairperson Robert Tierney told AN, which added to the uncertainty. But regardless of location, Tierney said the preservation of 63 Nassau had been a priority since he became chairman four and a half years ago. "In and of itself, the cast iron doesn't say much," Tierney said. "But the connection to the city and the history and the surrounding buildings tells the story." **MC**



The relief of Benjamin Franklin, which was a Bogardus signature, provided a clue about 63 Nassau Street's origins.

COURTESY LPC

AT DEADLINE

## GROUND ZERO SETTLED

With the help of Governor Eliot Spitzer and the state insurance superintendent, Silverstein Properties settled its remaining insurance claims for the World Trade Center site on May 23. Seven insurance companies have agreed to pay Silverstein \$2 billion. Combined with other insurance payments, the total is now \$4.68 billion, or half the \$9 billion needed for reconstructing Ground Zero. The state stepped in because of fears litigation over the claims could drag on, stalling construction and threatening public and private financing.

## WI-FI EDENS

Should your Varick Street or Lower East Side office start feeling cramped and stuffy this summer, just pack up your CAD-enabled laptop and head for the Battery, Washington Square, Central Park, or Pelham Bay in the Bronx. The Department of Parks and Recreation has installed a series of Wi-Fi hotspots over the last year, and it now counts 17 in 10 parks. Wireless is also available in Prospect Park, Van Cortland Park, Flushing Meadows, Union Square, and Riverside Park. Visit [www.nycparks.org](http://www.nycparks.org) for a map of all the hotspots.

## GOING HYBRID

PLANYC rolls along, literally, as Mayor Michael Bloomberg announced on May 22 that by 2012, every one of the city's 13,000 cabs will be a hybrid model. Spurring the change, emission and mileage standards will be phased in over the next four years. Meeting them requires 1,000 hybrid cabs by October 2008 and an additional 3,000 each year thereafter. The move should reduce cab emissions by 50 percent and save each operator \$10,000 a year in gasoline costs. "Implementing tougher standards for the more than 13,000 taxis in this city will provide the same clean air benefits as removing 32,000 privately owned cars from our streets," Bloomberg said.

## CARBON-FREE MUSEUM

New York will be getting its first carbon-free building in the form of the \$12.5 million Solar 2 Green Energy Arts and Education Center, designed by the Brooklyn firm Kiss + Cathcart. Solar 2 replaces Solar 1, a solar-powered building in Stuyvesant Cove Park that seeks to raise the profile of environmental issues, a mission Solar 2 will expand through its larger facilities, which also incorporate the building into the learning process.

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**RAFAEL VIÑOLY ARCHITECTS PC**



THE ARCHITECT'S NEWSPAPER JUNE 8, 2007

When the Brooklyn Academy of Music burned to the ground in 1903, the *New York Times* opined, "In short, there has hardly been a great public movement of national import but the old Academy has been at one time or another its principal focus." BAM quickly relocated from Brooklyn Heights to its present location on Lafayette Avenue in Fort Greene where it has enriched the city's cultural life for more than a century. Over the last ten years, however, BAM has added an unusual element to its portfolio of offerings, and that is neighborhood redevelopment.

In 1998, Harvey Lichtenstein began to move out of his position as the institution's director, and looked outward at the neighborhood. It wasn't pretty: The 1970s and 80s had not been kind to Fort Greene and downtown Brooklyn, and one of the most respected performing arts organizations in the country found itself surrounded by a nondescript mix of parking lots, liquor stores, and not much else. But with a location near commercial hubs and lots of subways, there seemed to be no reason why the area couldn't come back. Lichtenstein formed the BAM Limited Development Corporation (LDC) as a catalyst for the transformation of the 10 or so blocks immediately around the theater into an arts district. The organization hired New York's Diller + Scofidio and the Rotterdam-based OMA to develop a conceptual masterplan in 2000. Two years later, it held a competition for a Visual and Performing Arts (VPA) branch for the Brooklyn Public Library; the jury chose TEN Arquitectos, and images of a ship-like building were published everywhere.

But things seemed to slow down soon after, and there wasn't much news from the intersection of Flatbush and Lafayette avenues. In 2004, WORK AC quietly took over the planning job. "The Diller + Scofidio/OMA masterplan still provides the basis for what will be built," says principal Dan Wood. Wood founded WORK AC after leaving OMA

and continued to be involved in the project. The main innovation of the latest version is shifting the site of the Theatre for a New Audience, a respected Shakespearian company, to Lafayette Avenue, next to the Mark Morris Dance Center and catercorner from BAM, opening up space on Lafayette for a substantial new park with the working name of the Grand Plaza. Toward the end of the process, WORK AC brought in Ken Smith's firm to consult on open space and streetscape plans. The Grand Plaza will act as a front door for three of the major cultural institutions, making it a sort of Lincoln Center stitched into the fabric of brownstone Brooklyn. Parking will be built under the plaza and will match the existing number of spaces. "The modified plans allows us to create a park where you want to be, not just a remnant patch," says Christian Gabriel, a designer at Ken Smith Landscape Architecture.

After the masterplan was complete, the teams switched roles to further develop the open space and streetscapes, with Ken Smith's team as the prime consultant and WORK as the subsidiary. "A lot of time and energy are going into the streetscape, which will have a key role in pulling the district together," says Louise Eddleston, a designer at Ken Smith. "The district is primarily residential and with more units of housing going in it will remain that way." She says the short blocks and intimate scale of the neighborhood have to be understood and used to their best advantage. The firm will present schematic designs to the Economic Development Corporation in the Fall, and hopes to get the contract to build the project.

This is more likely to happen than it would have been even a year ago: Last year, the city, frustrated by the lack of action on the VPA and other projects, stepped in and moved the BAM LDC under the umbrella of the larger and more powerful Downtown Brooklyn Partnership (DBP), which includes business

improvement districts for Metrotech and the Fulton Street Mall. DPB has close ties to deputy mayor Daniel Doctoroff, and this has clearly contributed to the recent up-tick in development activity in the district. "There was a sense in early 2006 that the city needed to step up, not just in terms of time, but also in terms of high-level attention," says Joe Chan, the DBP president. "Coordinating development with cultural groups is a lot more complicated than private developers."

The move is yielding results. Though the VPA library was recently declared all but dead by the Department of Cultural Affairs Commissioner Kate Levin due to lack of fundraising on the part of the Brooklyn Public Library, several other significant projects are moving forward in the district. Along with the streetscape design, a revised design for the Theatre for a New Audience is in the works by Frank Gehry and the H3 Partnership, and the department of Housing Preservation and Development just concluded an Request for Proposals for a new mixed use building that will house Danspace, the contemporary dance incubator. All of this is happening in the shadow, metaphorically speaking, of Forest City Ratner's controversial and gargantuan Atlantic Yards development.

But curiously, the fighting around Atlantic Yards seems not to have affected plans for the BAM cultural district, at least thus far. "It's sort of an elephant compared to an ant," says Wood. "The BAM cultural district can fold into an existing neighborhood, whereas Atlantic Yards will generate its own." From the beginning, too, BAM LDC also worked with community groups, local churches, and elected officials to address concerns about rising rents and overdevelopment. "There was a call for many opportunities for input," said Chan. "Gentrification and displacement is the greatest fear."

Chan, however, sees Atlantic Yards and the cultural district as complementary projects.

"Both projects emphasize the development of mixed-income communities," he says. "They are a part of changing perceptions about Downtown Brooklyn and about catering to diverse and inclusive tastes for art, culture, entertainment, and sports." Gabriel adds, "The cultural district operates within a web of existing neighborhoods, including Fort Greene and Downtown Brooklyn. It's really a linchpin project."

While coordinating multiple city agencies and cultural groups and meeting fundraising goals has somewhat slowed and altered development, the district's largely positive reception in the community speaks to the thoughtful and neighborly scale of the project, as well as a flexible, piecemeal approach. The subtle way in which increased cultural programming, open space, and higher density are being woven into the neighborhood could prove to be a model for the borough and beyond. It also shows that Brooklynites aren't averse to change, they just don't like to get steamrolled.

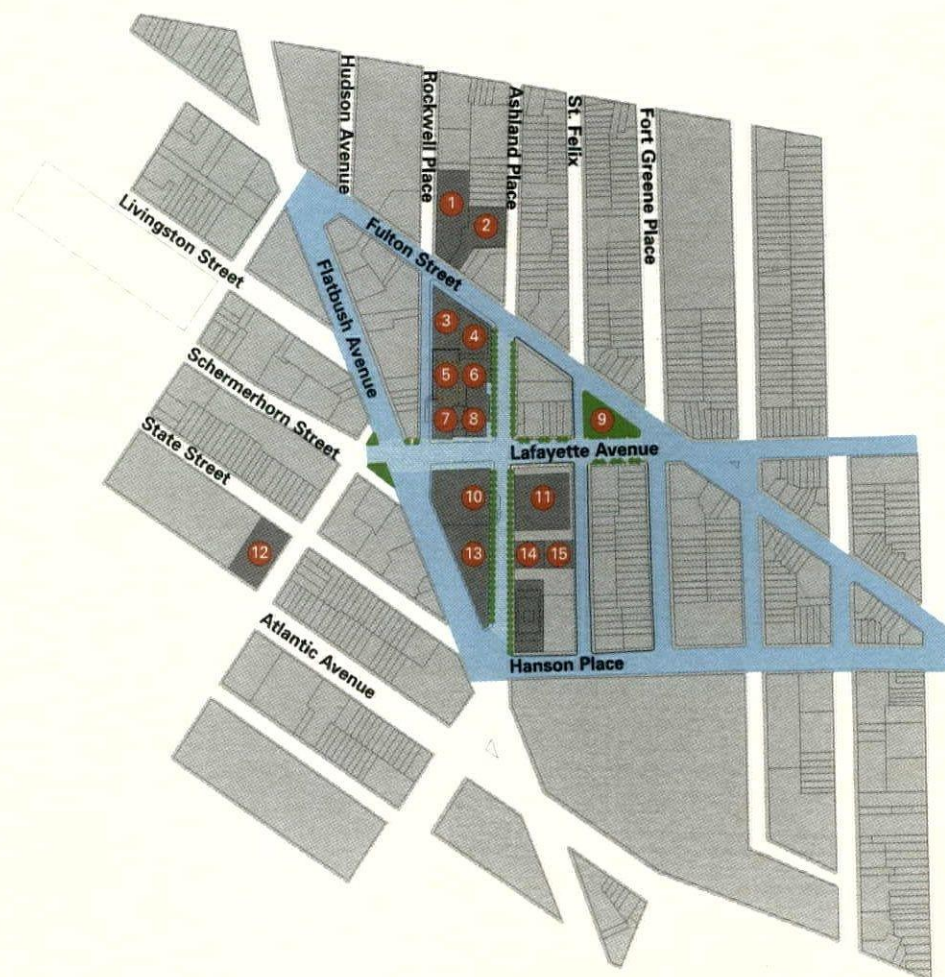
**ALAN G. BRAKE IS STUDYING HISTORY AND THEORY AT THE YALE SCHOOL OF ARCHITECTURE.**

#### Proposed site plan

- 1 Strand Theater
- 2 BAM Harvey Theater
- 3 Proposed museum site
- 4 Danspace
- 5 Proposed arts building
- 6 Visual arts plaza
- 7 Mark Morris Dance Center
- 8 Theatre for a New Audience
- 9 BAM Park
- 10 Grand Plaza
- 11 BAM
- 12 YWCA
- 13 VPA library
- 14 Salvation Army
- 15 Brooklyn Music School

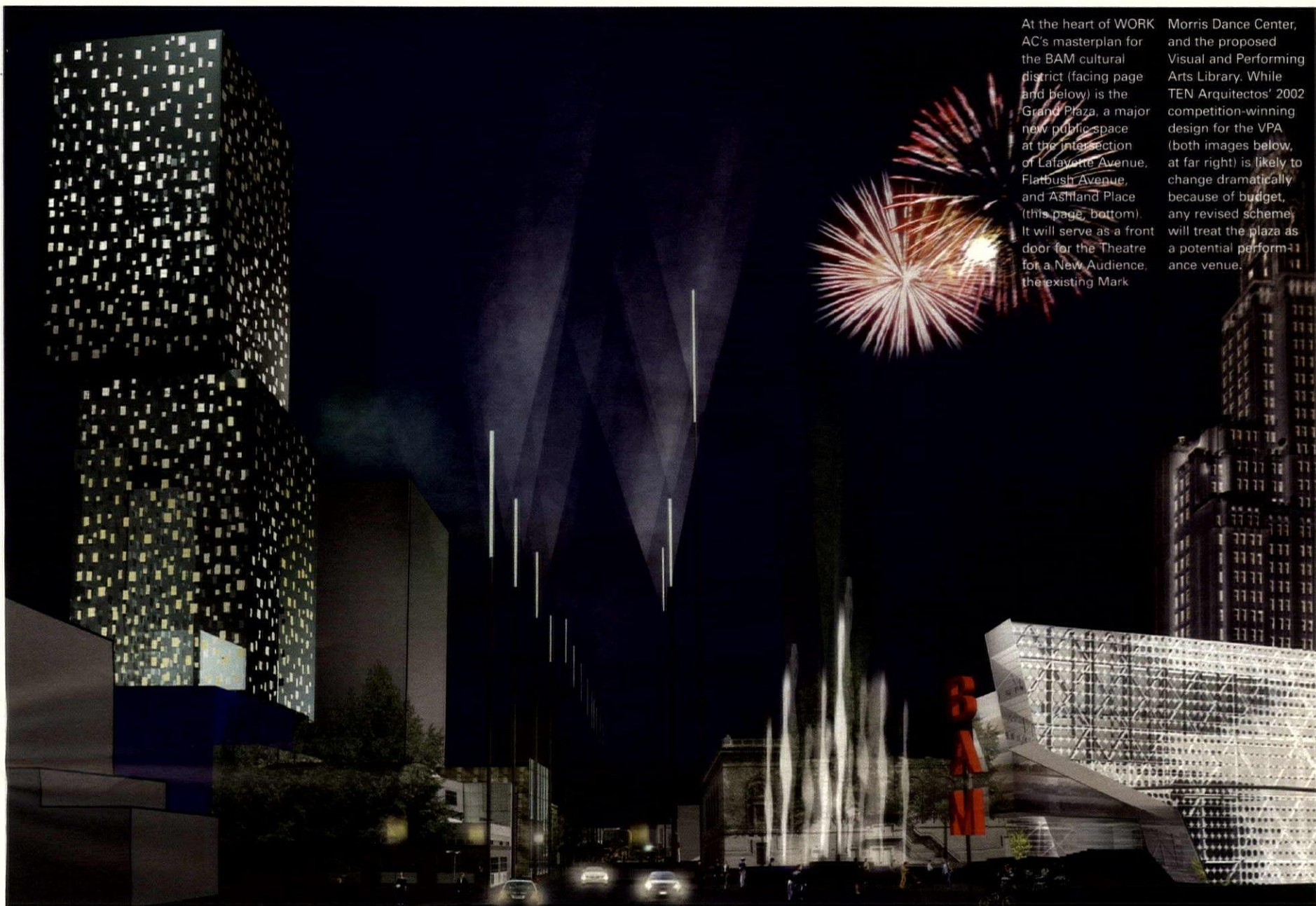
## A SECOND ACT FOR THE BAM CULTURAL DISTRICT

When the Brooklyn Academy of Music decided to throw its cultural heft into remaking its then-dingy neighborhood, it did so the BAM way, i.e., *con brio*. With a master plan from Rem Koolhaas' OMA and Diller + Scofidio, and renderings of a state-of-the-art new public library by TEN Arquitectos, the future looked glamorous. And while it took almost nine years, new architects, scaled-back projects, and some political shifts, several significant pieces of the plan are about to go forward. By Alan G. Brake.



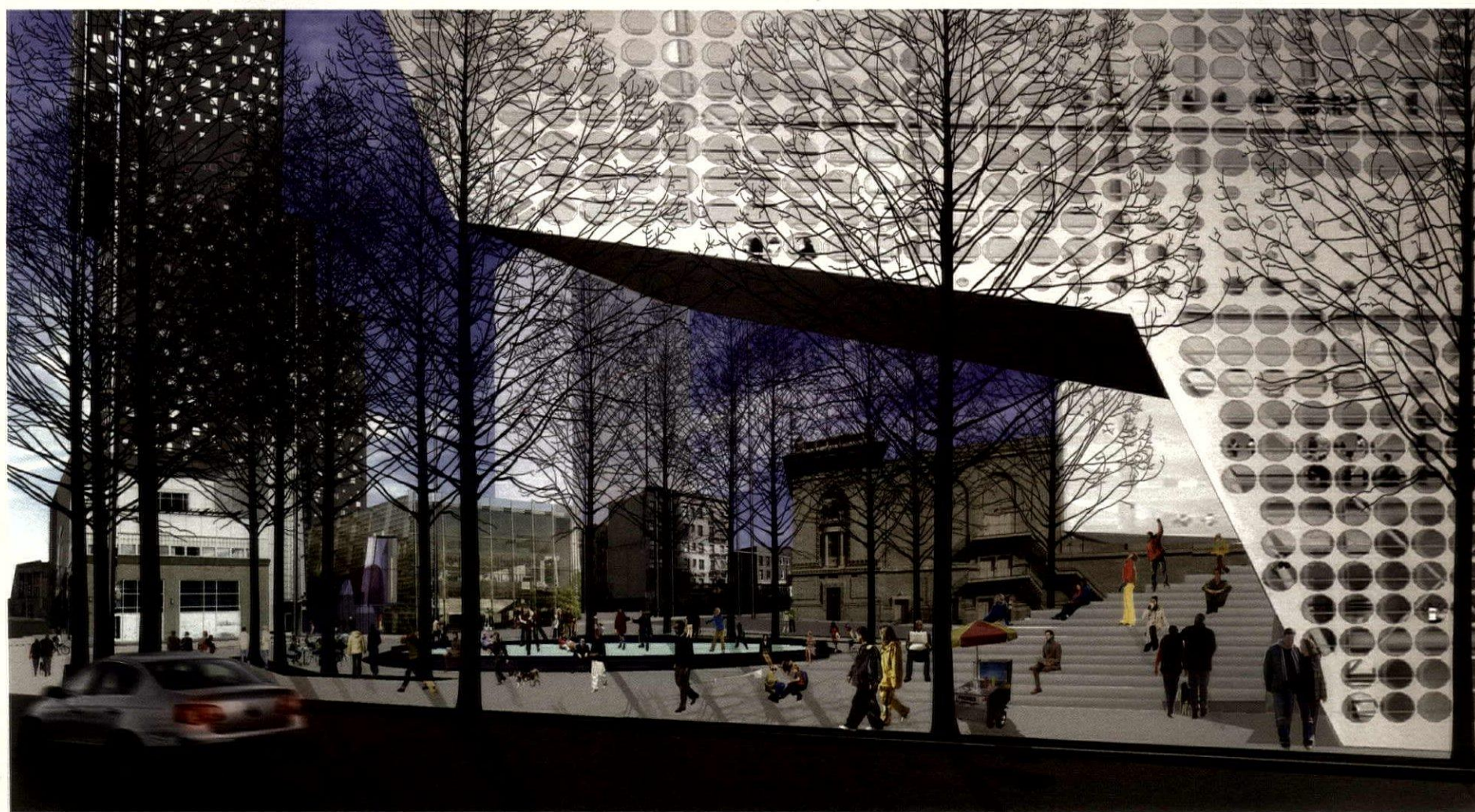
COURTESY WORK AC





At the heart of WORK AC's masterplan for the BAM cultural district (facing page and below) is the Grand Plaza, a major new public space at the intersection of Lafayette Avenue, Flatbush Avenue, and Ashland Place (this page, bottom). It will serve as a front door for the Theatre for a New Audience, the existing Mark

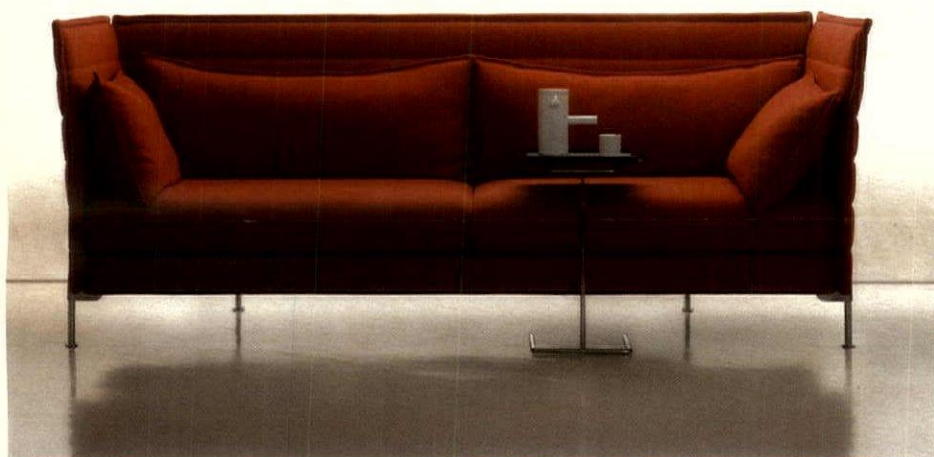
Morris Dance Center, and the proposed Visual and Performing Arts Library. While TEN Arquitectos' 2002 competition-winning design for the VPA (both images below, at far right) is likely to change dramatically because of budget, any revised scheme will treat the plaza as a potential performance venue.





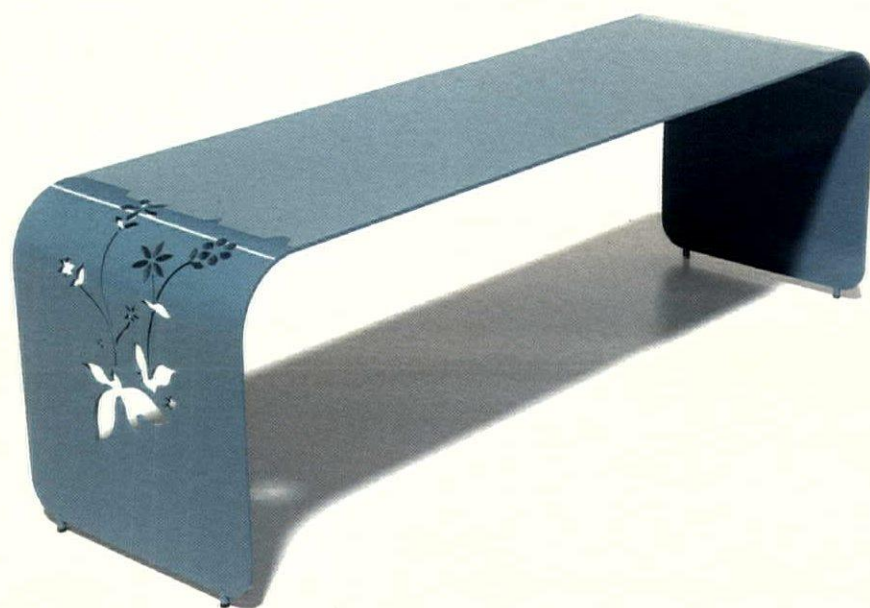
# PRO DESIGN

Last month, the annual spring orgy of design known as the International Contemporary Furniture Fair spilled over into events and exhibitions throughout the city, flooding the scene with new products, experimental prototypes, and even reproductions of Peggy Guggenheim's bat glasses. Our editors combed through it all to bring you a sampling of standouts to consider for residential, office, or public spaces.



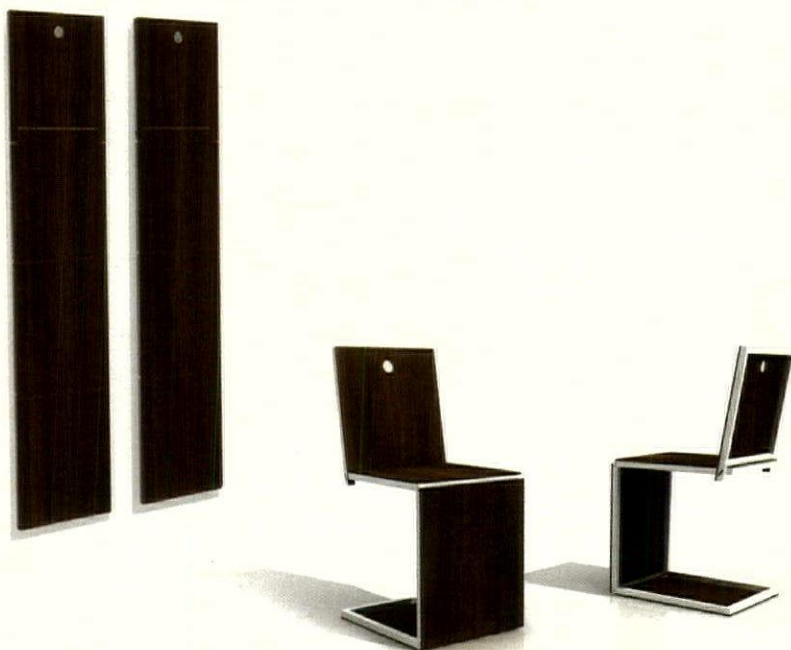
**ALCOVE SOFA BY RONAN & ERWAN BOUROULLEC FROM VITRA**

The Breton-born, Paris-based Bouroullec brothers say their Alcove Sofa was inspired by the Arabic *al-kubba*, a cushioned room for lounging and sleeping. And it does seem to shut out the world as it envelops users in padded comfort. More than just ample cushioning, the high back and sides are also designed to dampen sounds. Zippers at the corners give the back and sides some sway. The Alcove Highback adds 16 inches and more privacy, suggesting an office life for the sofa as a meeting unit. **MC**



**BOTANIST FLORA FROM ORANGE22**

Flexibility is the name of the game with the Botanist series from LA-based Orange22. It's available in three sizes: bench, end table, and cocktail table. The bent aluminum furniture can be finished in seven wood veneers or an indoor-outdoor powder coat that is weather and UV resistant and comes in red, white, blue, and black. While the waterjet-cut flower motif is *au courant*, custom logos and graphics can also be cut into the aluminum. **MC**



**PICK CHAIR FOR BBB BY DROR BENSHEITRIT**

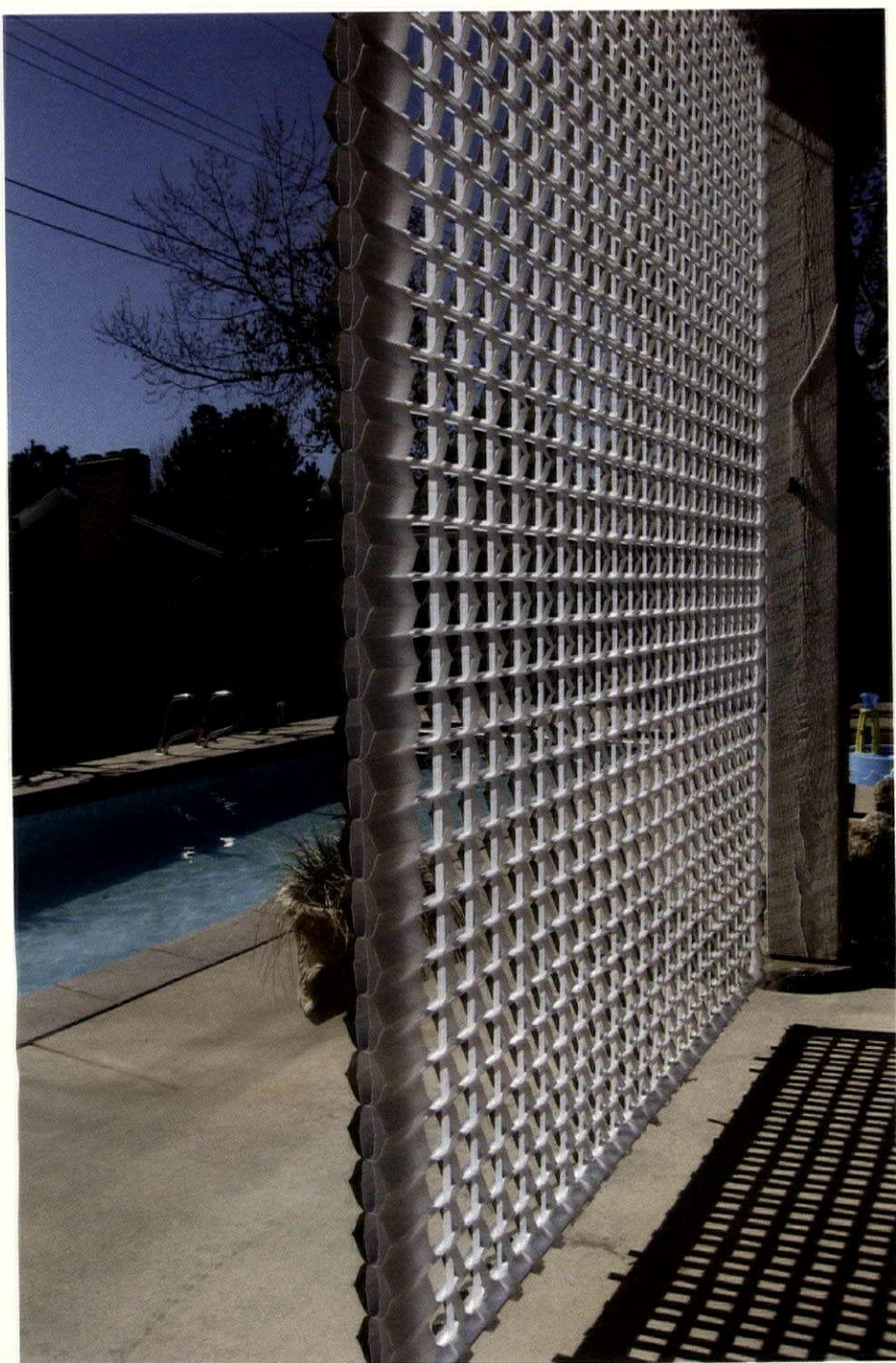
Born in Tel Aviv, educated in Holland, and designing in New York, Dror Benshetrit has always approached furniture as pieces of art. His new plywood-and-aluminum Pick Chair from by BBB is an embodiment of this concept. Easily transformed from 2D wall art into 3D functional seating, this foldable (and surprisingly sturdy) cantilever chair saves space in a poetic way. **MP**



**LAX 3X WALL-MOUNTED SHELF BY MASH STUDIOS**

A sliding folded aluminum panel is the main feature of this flexible wall-mounted shelf (58 inches by 15 inches by 13 inches) and a signature detail of the minimal LAX Series collection by the West Coast's MASH Studios. The hardware-free, white powder-coated doors smoothly slide along the shelf (available in simple plywood or luxurious solid walnut), creating a versatile storage space and a clean look. **MP**





#### PARAMETRE BY 3FORM

Similar in concept to the hanging shoe organizer, Parametre, the latest patent-pending product from the progressive manufacturing lab 3form, is a partition system made from four layers of polyester sewn into 1½-inch-deep cellular structures. It can hang vertically from ceiling-mounted tracks or horizontally between easily movable posts, and it is durable enough for indoor or outdoor applications. Parametre is available in an opaque sheet, but it is the patterned version perforated with circular, triangular, or rectangular apertures that casts the longest, most interesting shadow. **AS**

**Left to right:** Catnip for the typographically obsessed, the Font Clock by British designer Sebastian Wrong from Established & Sons displays 11 classic 20th-century fonts (plus one 18th-century script) arranged in random combinations. Available in three sizes, the clock is sold at Matter in Soho

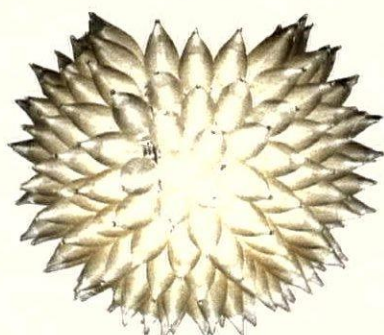
([www.mattermatters.com](http://www.mattermatters.com)). Helen Louise Gifford's Silver Lining makes hash of the notion that compact fluorescents can't shine by encrusting the energy-saving bulb with a multitude of decoratively shaped incandescents affixed to a wire armature ([www.helenbilt.com](http://www.helenbilt.com)). The product development

#### CHAIR BY ENZO MARI FROM HIDA

When Italian designer Enzo Mari decided to collaborate with Japanese furniture manufacturer Hida, he did so for one reason alone—the wood. Hida had developed a technique to compress the soft wood of the common sugi tree (a member of the cypress family) to a third of its size with steel molds, creating furniture-quality lumber and a sustainable solution to Japan's timber shortage. Mari's designs are spare, taking their inspiration from traditional Japanese furniture and emphasizing the rosy color and supple grain of the wood, knots and all. **AS**



ALL IMAGES COURTESY RESPECTIVE FIRMS





## JUNE

WEDNESDAY 6  
LECTURES

**Carol Ross Barney**  
**The Many Faces of Brick**  
5:30 p.m.  
Cooper Union  
Albert Nerken School of Engineering  
Wollman Auditorium  
51 Astor Pl.  
www.cooper.edu

**Coney Island:**  
**On the Cusp of Change**  
6:00 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

## EXHIBITION OPENING

**Mikiko Hara**  
**Blind Letter**  
Cohen Amador  
41 East 57th St.  
www.cohenamador.com

## EVENTS

**Bots, Bits & Cars:**  
**Technology Themed Workshop**  
9:30 a.m.  
Japan Society  
333 East 47th St.  
www.japansociety.org

**The Creators Series:**  
**Sneak Preview**  
8:00 p.m.  
Apple Store  
103 Prince St.  
www.tomorrowunlimited.com

THURSDAY 7  
LECTURES

**Bernard Tschumi**  
**Acropolis Museum**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Daniel Stark, Claudia Leberthal, Missy Glove, Buzz Bissinger**  
**New York City and Action Sports**  
6:30 p.m.  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

## EXHIBITION OPENINGS

**Colour before Color**  
Hasted Hunt  
529 West 20th St.  
www.hastedhunt.com

**Diane Arbus, Nikki S. Lee, Chris Verene, et al.**  
**June Bride**  
Yossi Milo Gallery  
525 West 25th St.  
www.yossimilo.com

FRIDAY 8  
SYMPOSIUM

**Designing the Future:**  
**Japan's Tech Revolution**  
**Jim Wicks, Shunji Yamanaka, Miya Masaoka, Mari Kimura, et al.**  
11:30 a.m.  
Japan Society  
333 East 47th St.  
www.japansociety.org

## EXHIBITION OPENINGS

**Adriana Sa, The Ingredients, et al.**  
**New Interfaces for Musical Expression: Sound Art**  
Eyebeam  
540 West 21st St.  
www.eyebeam.org

**Federico da Montefeltro and His Library**  
The Morgan Library & Museum  
225 Madison Ave.  
www.themorgan.org

**George Ferrandi, Brendan Monroe, Rich Jacobs, Sean Samoheyl, Monica Canilao, Kelie Bowman, et al.**  
**The Porch Show**  
Cinders Gallery  
103 Havemeyer St. #2, Brooklyn  
www.cindersgallery.com

**Zach Poff, N. B. Aldrich, Amy Stacey Curtis**  
**Soundmarks**  
Art Interactive  
130 Bishop Allen Dr., Cambridge, MA  
www.artinteractive.org

SATURDAY 9  
SYMPOSIUM

**Leslie Rose Close, Erica Lennard, Joel Meyerowitz, Ken Druse, Perry Guillot, Wendy Chamberlin**  
**Landscape Pleasures**  
8:30 a.m.  
Parrish Art Museum  
25 Job's Ln., Southampton  
www.parrishart.org

SUNDAY 10  
EXHIBITION OPENINGS

**1.5**  
Queens Museum of Art  
Flushing Meadows  
Corona Park, Queens  
www.queensmuseum.org

**Foto: Modernity in Central Europe, 1918-1945**  
National Gallery of Art  
National Mall and 3rd St., Washington, D.C.  
www.nga.gov

MONDAY 11  
LECTURES

**Susannah Drake, Robert Hammond, Robert Pirani, Suzanne Wertz, Leslie Koch**  
**The Park at the Center of the World: Five Visions for Governors Island**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Helping Asia Become Sustainable**  
6:30 p.m.  
Asia Society  
725 Park Ave.  
www.asiasociety.org

TUESDAY 12  
EVENT

**29th Annual Museum Mile Festival**  
5:45 p.m.  
Various museums throughout Manhattan  
www.museummilefestival.org

WEDNESDAY 13  
LECTURE

**Ahmad Abdelrazaq**  
**Extreme Building: The Challenges of Constructing Burj Dubai**  
6:30 p.m.  
New York Academy of Sciences  
250 Greenwich St., 40th Fl.  
www.skyscraper.org

## EXHIBITION OPENING

**Lines, Grids, Stains, and Words**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

## THURSDAY 14

**EXHIBITION OPENING**  
**Gernika/Guernica**  
Lower Manhattan Cultural Council  
One Chase Manhattan Plaza  
www.lmcc.net

## THEATER

**The Argument, Dinner Party**  
7:30 p.m.  
Target Margin Theater  
138 South Oxford St., Brooklyn  
www.targetmargin.org

## FRIDAY 15

**EXHIBITION OPENINGS**  
**Sarah Peters**  
Winkleman Gallery  
637 West 27th St.  
www.winkleman.com

**Chantal Akerman, Los Carpinteros, et al.**  
**New Economy realities: united**  
**Architectural Tuning**  
Artists Space  
38 Greene St., 3rd Fl.  
www.artistsspace.org

## SATURDAY 16

**EXHIBITION OPENING**  
**Re-picturing the Past/Picturing the Present**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

## MONDAY 18

**THEATER**  
**Sitelines:**  
**Rising Phoenix Repertory**  
United Methodist Church  
44 John St.  
www.lmcc.net

## WEDNESDAY 20

**FILM**  
**Richard Serra: Film**  
**John Wayne Centenary**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

## THURSDAY 21

**EXHIBITION OPENINGS**  
**Christian Denzler**  
Rivington Arms Gallery  
4 East 2nd St.  
www.rivingtonarms.com

**Thomas Flechtner**  
Marianne Boesky Gallery  
535 West 22nd St.  
www.marianneboeskygallery.com

**The Orchestra**  
Rare Gallery  
521 West 26th St.  
www.rare-gallery.com

**Miriam Vlamming, Tommy Hartung, Sam Clagnaz**  
Moti Hasson Gallery  
330 West 38th St.  
www.motihasson.com

**Yuri Masnyj**  
Metro Pictures  
519 West 24th St.  
www.metropicturesgallery.com

**Lynda Benglis, Louise Bourgeois**  
**Circa 70**  
Cheim & Reid  
547 West 25th St.  
www.cheimread.com

## EVENTS

**Ball-Nogues:**  
**Liquid Sky Opening**  
P.S.1 Contemporary Art Center  
22-25 Jackson Ave., Queens  
www.ps1.org

## Summer Celebration

5:00 p.m.  
Socrates Sculpture Park  
Broadway at Vernon Blvd., Queens  
www.socratessculpturepark.org

## International Center of Photography Summer Party

6:30 p.m.  
International Center of Photography  
1133 6th Ave.  
www.icp.org

FRIDAY 22  
LECTURES

**David D'Arcy**  
**Woody Allen's New York**  
6:00 p.m.  
Metropolitan Museum of Art  
Grace Rainey Rogers Auditorium  
1000 5th Ave.  
www.metmuseum.org

**Taryn Simon, Tina Kukielski**  
**An American Index of the Hidden and Unfamiliar**  
7:00 p.m.  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

## EXHIBITION OPENING

**Ideo Selects: Works from the Permanent Collection**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
www.cooperhewitt.org

## SATURDAY 23

**EXHIBITION OPENING**  
**David Macaulay:**  
**The Art of Drawing Architecture**  
National Building Museum  
401 F St. NW, Washington, D.C.  
www.nbm.org

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## GERNIKA/GUERNICA

One Chase Manhattan Plaza  
Near Nassau and Liberty streets  
June 14 to July 12

Living in a tower just south of the World Trade Center, sculptor Anita Glestas witnessed the horrific destruction of the 9/11 attacks. In the aftermath, she fled to Spain for four months, where she had lived as a teenager. Glestas explained that she began to see haunting parallels between the violence she had witnessed and a far older tragedy: the 1937 Nazi bombing of the Basque town Guernica, immortalized in Picasso's painting of the same name. Two years ago, Glestas began recording audio interviews of Guernica-bombing survivors who remembered the "planes coming through the forest" and then recalled looking out and seeing that "Guernica was burning. Everything was burning." These audio clips are part of the New York-based artist's new installation, *Gernika/Guernica*. Eight bronze sculptures in a downtown plaza each represent a single element from the Picasso painting, such as a hand, a foot (pictured), and a bull's horn. The sculptures sit atop bronze radio-like boxes with motion sensors that trigger the Guernica survivors' audio testimonies in Spanish and English, creating a simple but powerful artwork near Ground Zero that explores the physical and psychological ravages of terror.



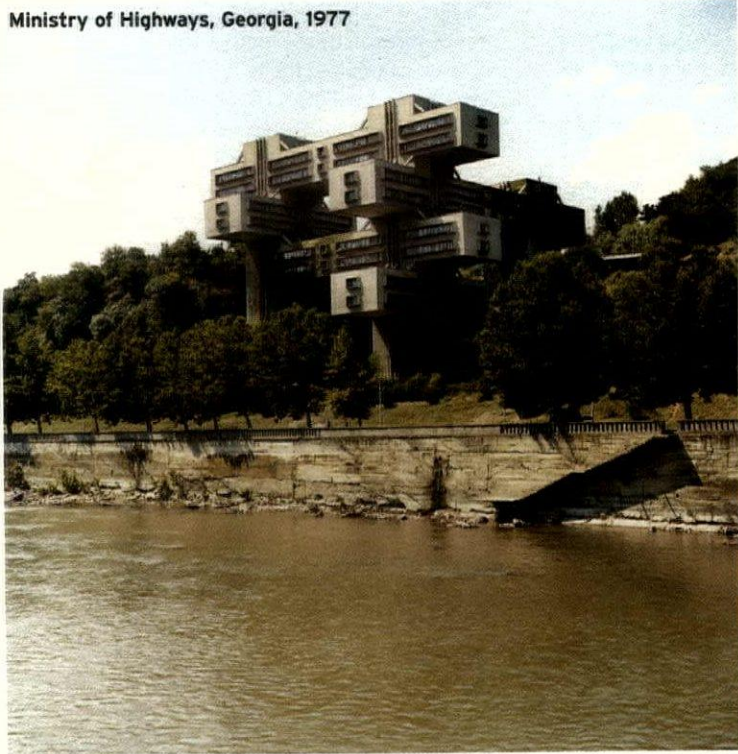
## THE CREATORS SERIES

The Altman Building  
135 West 18th Street  
Canal Room  
285 West Broadway  
Apple Store  
103 Prince Street  
June 6, 8, 9, and 10

What does the future of creativity look like? This conference aims to answer that question, showcasing the artwork and ideas of up-and-coming talents in design, art, fashion, video, and music. Presented by curatorial group Tomorrow Unlimited, the event offers an array of salon-style panels, presentations, and performances. In a discussion of new urban interventionists, New York-based group Graffiti Research Lab explains its geek technique for laser-tagging buildings such as Renzo Piano's KPN tower in Rotterdam (above). Its nontoxic approach would get a nod of approval from green experts Jennifer Leonard and Sarah Rich, who head up a discussion on making ideas about sustainability last for the long haul. Attendees will also get a peek into the creative processes of outrageous British fashion designer Gareth Pugh, Paris-based filmmaker/magician Nieto, and others. In a concert, Martin Kaltenbrunner and Marcos Alonso from Barcelona play their reacTable, an electronic music-making table Björk has used in shows. If all this gets your creative juices flowing, try out reacTable yourself (swan dress optional) at a free exhibition with works from all the creators in the conference.



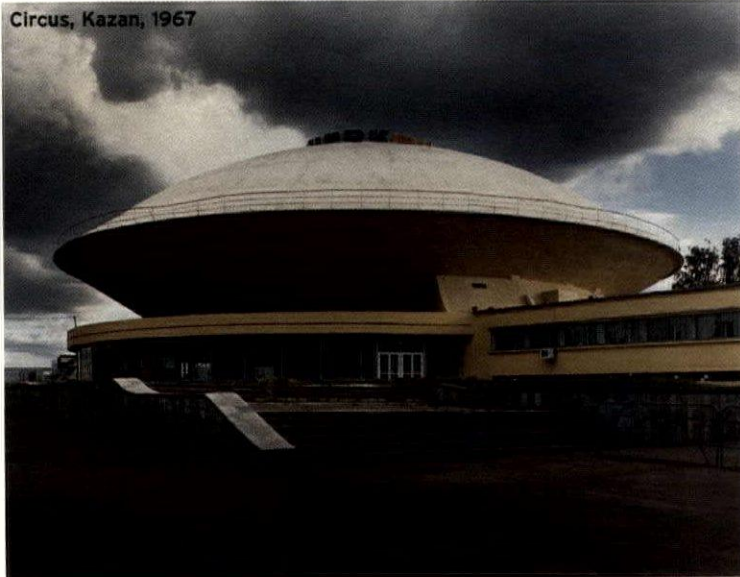
Ministry of Highways, Georgia, 1977



In Arkady Strugatsky's 1978 sci-fi classic *Roadside Picnic*, the Soviet novel on which Andre Tarkovsky's film *Stalker* is based, aliens have visited Earth and left behind Zones, which are places both of immense danger and technological wonder. The Soviet science fiction of that period was written primarily by scientists and widely read by a younger generation of engineers and architects, and provides a window into Cold War tensions dominated by the threat of nuclear disaster and technological hope. The Soviet architecture of the time is mostly associated with bleak apartment block constructions, but other fantastic styles were hatching at the same time. The French photographer Frederic Chaubin spent five years documenting them, and his work is currently on display at the Storefront for Art and Architecture in *CCCP: Cosmic Communist Constructions Photographed*.

The traffic of architectural ideas between Russia, America, and Europe has moved in both directions since the 1920s, but during the Cold War, the tenor of the exchange shifted. Soviet architects studied the early modernists, and Western movements like Deconstructivism reached them through international publications, but they were working within large state-controlled offices alongside hundreds of other architects determined to undermine Western influences. Suspicious of the postmodern reenactment of ideologies now associated with fascism, these architects sought their own historical roots. "[The] West at that

Circus, Kazan, 1967



FREDERIC CHAUBIN / COURTESY STOREFRONT FOR ART AND ARCHITECTURE

time, with postmodernism at its worst? Venturi, Bob Stern, half-cooked Nouvel—what good could it possibly do?" asks the architect Andrei Vovk in the show's catalogue. Chaubin credits European modernism and Suprematism as the catalyst for these works, yet Oscar Niemeyer, the widely published architect and avowed Communist who traveled to the USSR in the 1950s, may have also been a source. The 1985 Crematorium in Kiev has a circular entrance and white molded sculptural hoods that resemble many of Niemeyer's memorial projects and his flamboyant buildings in Brasilia.

Early Russian Constructivist projects also have direct reflections in these late Soviet buildings. The 1977 Ministry of Highways Building in Georgia, an interlocking series of

horizontal volumes, is reminiscent of El Lissitzky's 1925 Cloud-hanger, which is a horizontal skyscraper project. Likewise, the 1981 Minsk Technological Institute mirrors the massing of Konstantin Melnikov's 1928 Rusakov Workers' Club in Moscow. The 1984 Druzhba Friendship Camp in Ukraine resembles a spaceship that could contain a nuclear reactor. Living units are arranged on a staggered reel of windows with views out onto the Black Sea and sit atop the multi-tiered core that contains the thermal pump system. (Cold War flashback: U.S. surveillance suspected that this building was a new Soviet rocket launching facility.)

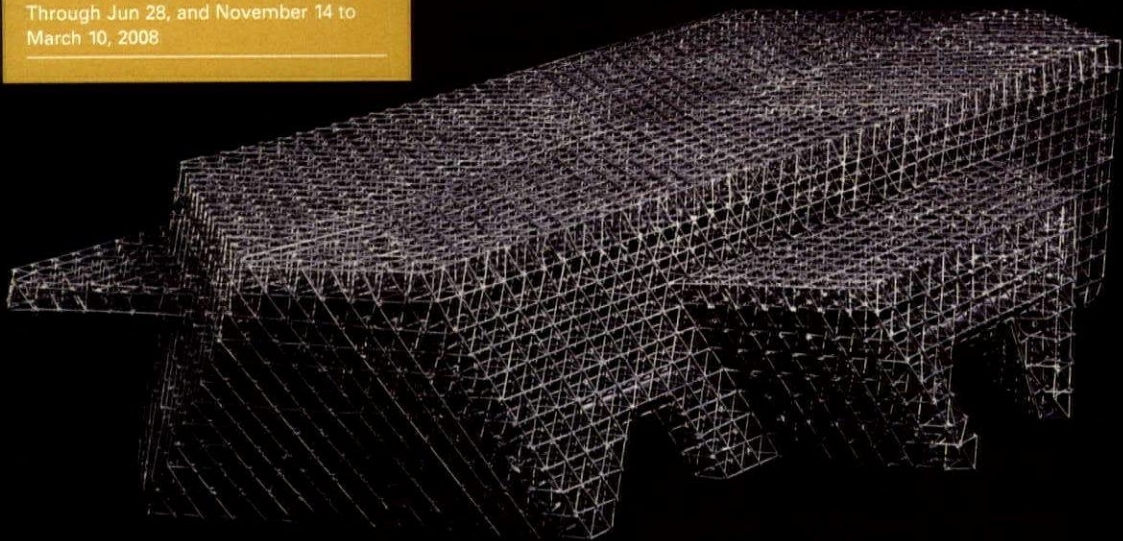
Chaubin speculates the "crypto pop, almost psychedelic aesthetic" found in these palaces of leisure are evidence **continued on page 18**

# IN FROM THE COLD

CCCP: Cosmic Communist Constructions Photographed  
Frederic Chaubin  
Storefront for Art and Architecture, 97 Kenmare Street  
Through June 16

# BETWEEN THE LINES

75 Years of Architecture at MoMA  
Museum of Modern Art, 11 West 53rd St.  
Through Jun 28, and November 14 to  
March 10, 2008



A model for Buckminster Fuller's airplane hangar, 1955.

Museum of Modern Art chief curator Barry Bergdoll's inaugural exhibition, *75 Years of Architecture at MoMA*, beautifully installed with the aid of curatorial assistant Alexandra Quantrill, subtly anticipates the next phase at MoMA when an expansion, scheduled to begin in 2009, will hopefully give the architecture department more space to establish a continuous didactic presence, as surely befits the finest archive of modern architecture in the world. Any veteran architectural pedagogue wandering through this show must appreciate the way this cross section of the collection constitutes an unexpected and refreshing challenge to the "creative" furor of today's architecture—one that plunges into the vortex of the spectacular, often hiding its lack of feeling or intent behind a showy digituality.

Here, carefully culled from MoMA's holdings by a fresh and incisive curatorial hand, is a panorama of auto-reflective, critical culture, not only on MoMA's part as it has been cultivated over the years since

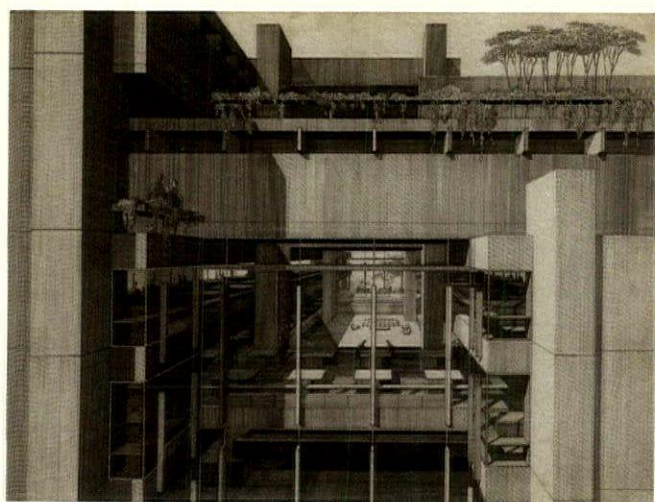
Henry-Russell Hitchcock and Philip Johnson's inaugural exhibition in 1932, but also on the part of the individual architects represented here under the sign of modernity.

Three large blowups of previous canonical exhibitions, each one set as a pinwheel image against the next, consciously establish the primary ideological thresholds in the history of the institution, ranging from the original 1932 show featuring the so-called International Style to Philip Johnson's 1947 Mies van der Rohe retrospective and the 1975 Beaux Arts exhibition, which brought the cycle of received taste full circle. The late Arthur Drexler, then the department head, wrote prophetically, "We think we know what modern architecture is...but we are no longer so certain as to what it should become or how it should be taught."

One may look back at this postmodern watershed as a moment of doubt when the received Neo-Miesian style was seen as having played itself out, along with the American tyros of the **continued on page 18**

COURTESY MOMA





# BETWEEN THE LINES

continued from page 17

New Monumentality pertinently represented here by Louis Kahn, positioned tectonically through his Kansas City highrise proposal (1966–73), and by Paul Rudolph in his latter-day Brutalist mode, perceivable in this show as a scenographic romantic through a brilliant hallucinatory perspective of the Yale Art and Architecture building.

While certain classic pieces from the collection inevitably crop up—among them, a model of Le Corbusier's Villa Savoye of 1929 (one of the first purchases) and an exquisitely restored maquette of Paul Nelson's Maison Suspendue, acquired in 1939—there are innumerable surprises throughout and also, more importantly, familiar iconic

pieces placed in a new and highly resonant context so that they read quite differently. Among the former are a succession of crayon and pastel sketches by the members of the Berlin Ring of the 1920s, that is by Poelzig, Mies, and Haring, who were touched as much by Taut's *Fruhlicht* vision as by Wright's Wasmuth volumes. All of which make curious bedfellows on the same wall as the colored plans of Bucky Fuller's Dymaxion House of 1927 and Mendelsohn's familiar low-angle perspective sketches of his Hadassah Hospital in Jerusalem, which totally belie the topographic grandeur of the complex as realized in 1937. Other welcome additions include one of Le Corbusier's lecture circuit scrolls in colored crayon featuring his Plan Obus of 1930 and

two highly sculptural maquettes: Finsterlin's House of Sociability of 1920 and Kiesler's Endless House executed some 30 years later.

Marcel Breuer's hitherto unknown 1929 project for a traffic interchange in Potsdamerplatz Berlin is one of the truly unknown works in this exhibition and one upon which we may say Mendelsohn and Le Corbusier were as decisive an influence as the Bauhaus from which Breuer had just graduated (first as a student, then as a teacher). Equally revelatory is Fuller's octet truss airplane hangar project of 1955, a segment of which was erected in the museum's garden four years later. This may have been Bucky's answer to the space frame hangars that Konrad Wachsmann had designed for the U.S. Air Force a few years earlier. Clearly, Fuller was not to be left out of the megastructural moment, judging from his megalomaniacal Tetrahedron City shown here as it was projected for Japan in collaboration with Shoji Sadao in the form of a giant pyramid in 1968. Sinisterly metaphysical despite its ostensible scientism, Sadao's gloomy aerial rendering of this preposterous work comes close in its otherworldliness to the panoramic rendering of Superstudio's First City of 1971, one of 12 ideal cities projected as premonitions of

a mystical urbanism.

The curators have been at pains to hint at those moments in the department's history when it abandoned its habitual curatorial distance to become polemically involved with the ideological roles that architecture and urbanism may sometimes play in shaping society. Arthur Drexler's 1967 *New Architecture and City Planning* exhibition is mentioned in the wall label dealing with urbanism, but somehow not included in the exhibit. They are equally silent about Elizabeth Mock's *Built in USA* of 1944 and Bernard Rudofsky's *Architecture Without Architects* of 1964, and even for that matter, *Another Chance for Housing: Low Rise Alternatives* of 1973, with which I was involved. Granted, the point of this show is not to be a retrospective of the last 75 years of exhibiting architecture at MoMA. Nevertheless one may best approach it with the same anthological/analogical frame of mind with which it was put together. The critical ploy here is juxtaposition; the stratagem of putting together works which one would otherwise keep apart and allowing them to play off each other, thereby implying an untapped creative depth within the tradition of the new, if only we care to look closely enough.

**KENNETH FRAMPTON IS WARE  
PROFESSOR OF ARCHITECTURE AT  
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IN FROM THE COLD continued from page 17

that Gosstroi, the Ministry of Housing and Construction, had loosened up somewhat and was "at last willing to concede a right to a fantasy life." Another interpretation might be that creative freedom was granted to soften antagonism toward the Soviet centralized planning authority, similar to any state apparatus that uses public works to smooth over dissent.

Chaubin's large format color prints use modernist techniques that highlight the sculptural elements of a building, an iconic frontal view set in an open landscape with no evidence of human habitation. Many of the buildings were published in *Arkitektura SSSR*, a journal not widely distributed in the West. The Soviet publications contain small black and white photographs of some of the same buildings, emphasizing massing, volume and structure through the use of close cropping and multiple views. The differences between these two types of images clarify how a photograph can transcribe a building's design in different registers; a single photograph can never tell the whole story. The gallery installation includes a timeline printed onto the gallery floor along with drawings and magazine articles, providing a diverse mélange of facts and events that fill in the context of these late Soviet-era buildings. Photographs of private villas commissioned by wealthy industrialists kept secret during the Communist era and never published provide another angle about these less known Soviet building projects.

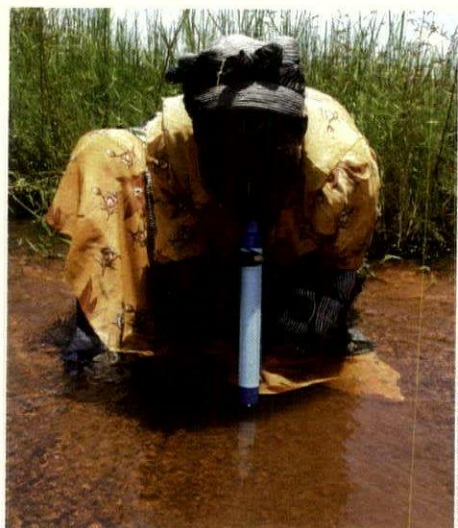
**SARAH STANLEY IS A WRITER AND CURATOR BASED IN NEW YORK CITY. SHE IS CURRENTLY WORKING ON A BOOK ABOUT ARCHITECTURE AND PHOTOGRAPHY IN RELATION TO EXHIBITIONS.**

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# DESIGN WITHIN REACH

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room facilities for day laborers, 100,000 of whom wait for work on street corners in the United States each morning.

Many architects who do pro-bono projects do so collaboratively, such as Sheila Kennedy of Kennedy & Violich in Boston, who worked with an anthropologist to develop the Sierra Portable Light Prototype. In the Mexican village of Huichol, women weave flexible solar panels and LEDs into fabric that can emit enough light to read or work for up to four hours. This portable, sustainable, and renewable light source is referred to as a "leapfrog technology," or one that allows a culture that never had electricity to bypass the 20<sup>th</sup> century altogether to benefit from the latest technology.

Again and again, in contexts where design considerations include sustainability and cost-efficiency, designers seem to be harnessing the energy of the sun, a significant lesson the developed world has unfortunately been slow to adopt. For example, StarSight (2007) is a system of solar-powered streetlights that also power citywide Wi-Fi in Cameroon. It gives hope that implementation of such technology is possible on a larger scale.

With all the good that comes from mounting an exhibition geared toward opening up conversation, openness inevitably leaves some loose ends. The exhibition, which takes place in the museum garden, is cleverly

designed. The Global Village Shelter (2004), for instance, serves the double purpose of being on display and displaying smaller items inside. Other objects sit quietly with little explanation to make them come to life. The Life Straw (2005), a portable water filter that prevents innumerable waterborne diseases, resembles a bike pump until you see images of people using it in the catalogue. The Solar Dish Kitchen (2004), an ingenious means for cooking by solar power developed by architect Sergio Palleroni's not-for-profit BASIC Initiative, could be a Duchampian ready-made as it sits idle in the museum garden. Maybe it's like *The Gods Must Be Crazy* in reverse: Our museum-going, glossy-magazine-reading eyes are unaccustomed to this type of design and unable to decode it, and a bit more information would have gone a long way.

The show also hovers somewhere between the contemporary practice of socially responsible design and a historical survey. It's not always clear why, in the span of time covered here (from 1968 to the present), certain objects were chosen for inclusion and others were not. Such loose ends, however, add up to the sense that this exhibition could easily have been much larger, that there is much more to discuss, and that there is much to learn about the ways that basic principles and ingenuity in design can alter the chance to live a better life.

**SAMANTHA TOPOL IS A NEW YORK-BASED ART AND ARCHITECTURE WRITER.**

In the upper reaches of the worlds of art, design, architecture, and fashion, the air can get a bit thin: Work gains importance as it gets more self-referential. A show currently at the Cooper-Hewitt, National Design Museum, however, is striking in the way it demonstrates how even simple designs can profoundly improve one's quality of life. In *Design for the Other 90%*, curator Cynthia Smith categorizes the more than 30 objects in the show into groups of basic necessities—Shelter, Water, Education, Energy, and Transport. They represent a diverse range of approaches to the most keenly felt shortages in developing countries. The Q Drum (1993), for example, is a durable, inexpensive con-

tainer that holds 75 liters of clean, potable water and is rolled on the ground instead of carried. As with many of the objects in the show, by improving access to one basic need, the Q Drum supports others as well: The rolling design eliminates the spinal problems of women who might otherwise carry large water containers on their heads.

At first glance, evidence of work by architects is scant. With all their power to affect quality of life through the built environment, where are they? One of the most interesting built projects is the Day Labor Station (2006–07) by John Peterson, principal of Public Architecture. The structure is designed to provide shade, a place to rest, and bath-



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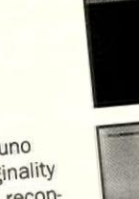
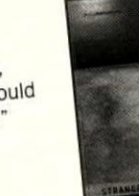
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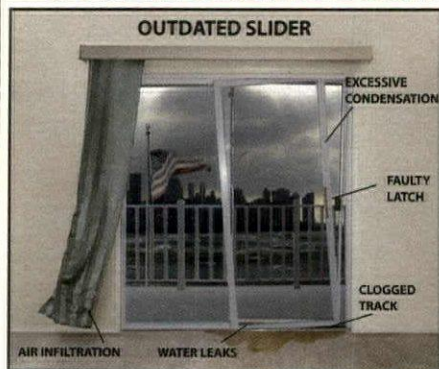
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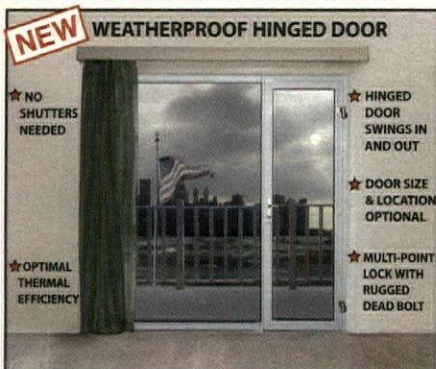




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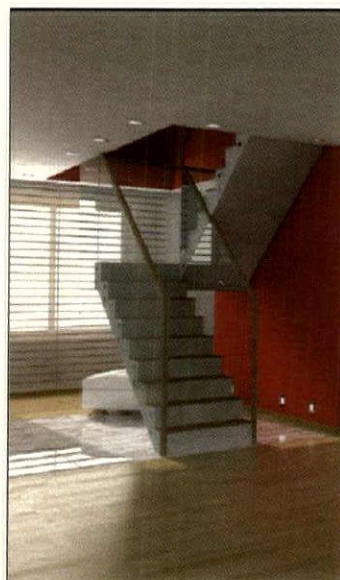
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- ☐ Academic  
☐ Architecture  
☐ Construction  
☐ Design  
☐ Engineering  
☐ Government  
☐ Interior Design  
☐ Landscape Architect  
☐ Planning/ Urban Design  
☐ Real Estate/ Developer  
☐ Media  
☐ Other

## JOB FUNCTION

- ☐ Academic  
☐ Architect  
☐ Designer  
☐ Draftperson  
☐ 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

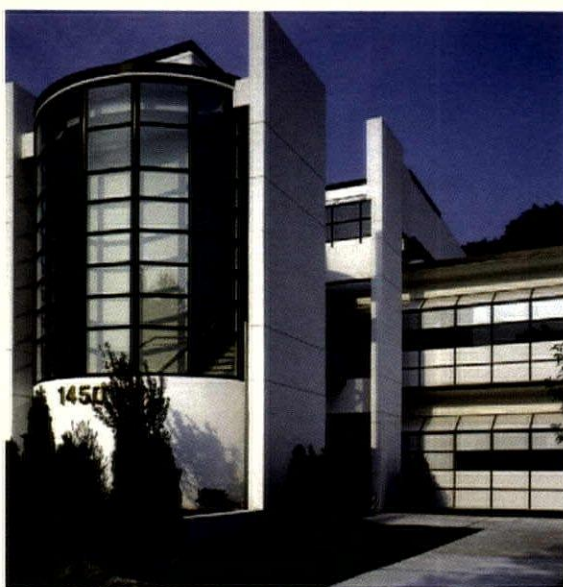
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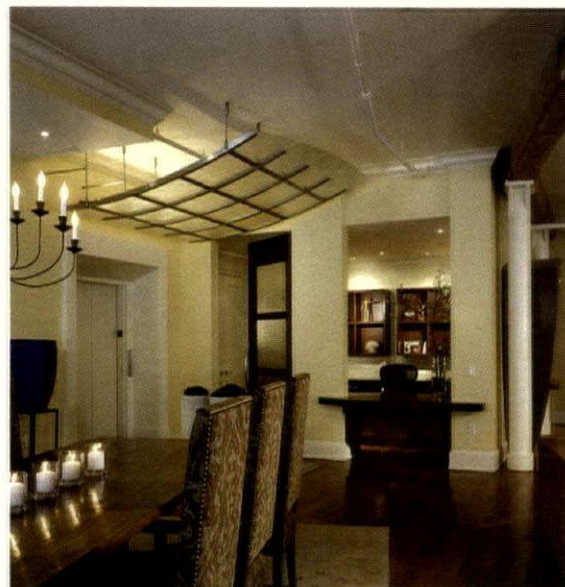
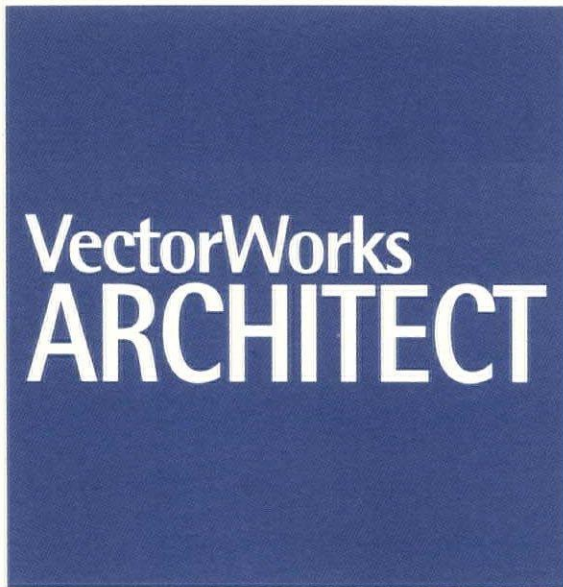


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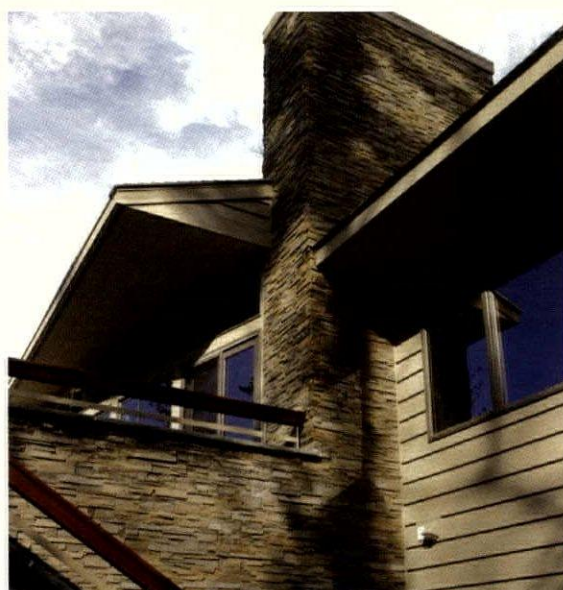
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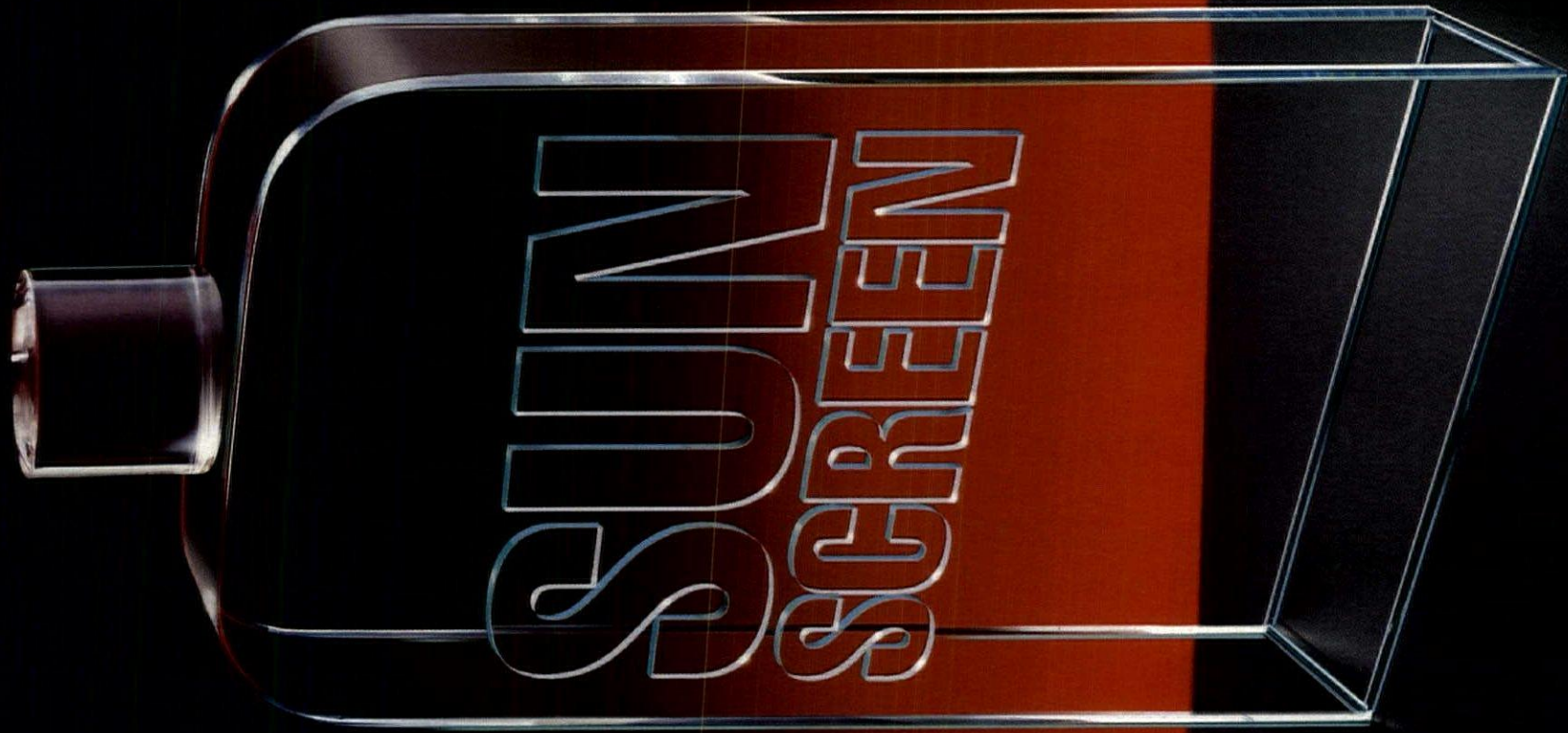
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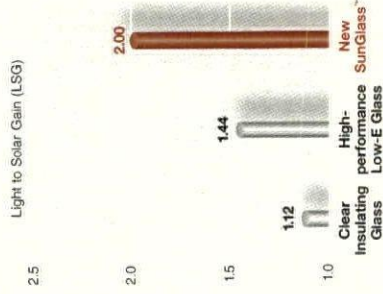
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