

# THE ARCHITECT'S NEWSPAPER

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### Haunting Franklin's House

Robert Venturi and Denise Scott Brown have plans—not by Venturi and Scott Brown—for seldom gone quietly over anything, much less extensive alterations to one of their most acclaimed projects. When the National Park Service sent out a press release describing "the ambitious and exciting rehabilitation" of the underground museum at Franklin Court in Philadelphia's Independence National Historical Park, they

[continued on page 7](#)

MARK COHN/VBBA



NEW SCHOOL APPROVES SOM'S DOWNSIZED CAMPUS CENTER

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LMCC STUDIO SPACES LAUNCHED AT GOVERNORS ISLAND

## ARTS ISLE

The public season has just begun on Governors Island, but as the picnickers, bicyclists, and sightseers step off the ferry this summer, they will find the trail blazed before them. In March, [continued on page 3](#)



COURTESY BING MAPS

TWO BAY AREA MUSEUMS LOOK EAST FOR TALENT

## CHARGING AHEAD

In some ways, the San Francisco Museum of Modern Art, designed by Mario Botta in 1995, was the Bilbao that wasn't. It had the high-flying architect, prominent site, sculptural sensibilities, and high hopes. Yet in spite of an impressive legacy—Jackson Pollock's first [continued on page 9](#)



COURTESY STOREFRONT

## NEW LEASE AT STOREFRONT

After vetting a globe-spanning list of more than 70 applicants, the Storefront for Art and Architecture has named Spanish-born architect Eva Franch as its new director. A self-described "curator of ideas" who has taught at Rice University since 2008, Franch is also a practicing [continued on page 3](#)

OFFICE LIFE:  
EAST COAST VERSUS WEST COAST.  
[SEE PAGE 13](#)



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**NEW LEASE AT STOREFRONT** continued from front page architect, only the second working designer to have headed the New York institution since founding director and architect Kyong Park's tenure in 1982.

A 2003 graduate of Barcelona's Escola Tècnica Superior d'Arquitectura, Franch, 31, earned a post-graduate architecture degree from Princeton, where she wrote a thesis on the utopian spirit of Havana. She runs a Catalonia-based "design and research think-tank" called OOAA, or Office of Architectural Affairs, with two projects under way in the Ebro Delta: a house and a "dune observatory" that overlooks the Mediterranean. Due to start at Storefront late this summer, she takes the helm at a moment when the institution could play

**HANDS-ON HELP FOR HAITI**

Since Haiti's devastating January 12 earthquake, NGOs have arrived en masse in Port-au-Prince, working with architects and engineers to shelter displaced residents and draft visions for the country's future. Among them, Shigeru Ban is designing waterproof shelters made of paper-tube frames. Andrés Duany is working on flat-packed prefab houses. And Steven Holl, Guy Nordenson, and Matthias Schuler have proposed dense new villages built with recycled concrete and served by solar desalination plants.

It is heartening to see prominent designers working with Haitians during this critical time of rebuilding. Many desk-bound architects in New York yearn to do the same, but have had little luck connecting with groups in Port-au-Prince that are in a position to make a difference. Last month, a number of New Yorkers found an opportunity to do just that—and in their modest way showed how small, sustainable efforts can add up to big steps forward not only for Haiti, but for other communities seeking a socially and environmentally equitable future.

The call went out from Building Foundations with Haiti, an organization that is tapping New York's design community to help rebuild shelter, care, and education facilities around the country. As their first project, the group partnered with Haiti Outreach Ministries, which operates schools, medical clinics, and a microloan program in a nation with precious little by way of social infrastructure.

The team focused on a Port-au-Prince community known as Repatriote, where designers were asked to create a reconstructed church sanctuary along with an elementary school, health clinic, vocational education facilities, and a neighborhood sports field on a site that suffered severe damage in the quake. "This is not just, 'Let's do a charrette, and maybe something will happen,'" said Bob O'Brien, chief engineer for Haiti Outreach Ministries. "This is real."

Over an intense weekend charrette, 15 architects, landscape architects, planners, engineers, and experts in sanitation and solar power from firms large and small forged a sustainable masterplan. The site, stretched across three separate properties, offered an ideal scale to integrate green infrastructure in a place with no public utilities. After studying how flows of wind, water, and waste would travel across and through the campus, the team designed a series of reinforced-concrete buildings oriented to take advantage of prevailing breezes. Basic water- and energy-saving features included rooftop solar cells, rainwater capture, and composting toilets, while flora were selected to integrate as many edible plants as possible.

Beyond providing a sustainable plan for Repatriote, the charrette proved energizing for designers who rarely have opportunities to work so intensively with interdisciplinary colleagues on an integrated sustainable design, given New York City's existing infrastructure and highly regulated environment.

Building Foundations with Haiti is gearing up to raise funds for the campus construction, and is exploring future projects with a number of nonprofit partners. As more designers from New York and beyond get involved in Haitian efforts—the Institute for Urban Design's *Rebuilding a Sustainable Haiti* symposium on June 4 is another good place to start—it's clear that Haiti's sustainable future is well within reach. **JEFF BYLES**

a dynamic role in shaping the debate about architecture's uncertain future.

"We are all thrilled at the selection of Eva Franch to lead Storefront," board president Peter Guggenheim remarked in a May 12 announcement. "She has it all—energy, intellect, charm, and a commitment to keep Storefront at the forefront of the international conversation centered on the intersections of art, architecture, and urbanism."

Franch takes over from Joseph Grima, who departed in January after four years as director to take up a position with *Domus* magazine. Grima had pushed to expand Storefront's reach outside of its gallery walls with projects across the city and pop-up satellites in Los Angeles, Milan, and beyond.

Citing her global perspective, Franch said

in an interview that she aims to broaden that trajectory even more, reaching out to nonwestern traditions and pushing beyond architecture's narrow, specialist niches. "I'm interested in the idea of the architect as a humanist thinker and builder who is able to understand all the consequences of their actions," she said. To that end, she aims to leverage Storefront as a platform for "provocative disagreement."

"I want to bring people together that do not belong to the same sphere of action or influence," she added. "Anthropologists, filmmakers, philosophers, cooks—anyone who is interested in participating in the construction of collectivities. That's the only way that we can start to generate some change." **JEFF BYLES**

**ARTS ISLE** continued from front page the Lower Manhattan Cultural Council (LMCC) opened a year-round artist's studio on the island, providing workspace for 30 visual and performing artists who will be putting their work on display for this year's leisure-seeking hordes.

The studio program is located in Building 110, an 1870 brick structure that was once a munitions facility and later offices for the Army and Coast Guard. The Governors Island Preservation and Education Corporation (GIPEC) selected LMCC to activate the 14,000-square-foot space through an RFP process, awarding the organization a rent-free, five-year permit with the option to renew.

In 2009, LMCC took over little more than a big, gutted room, and Davis Brody Bond Aedas (DBBA) provided pro bono design services to transform this blank slate into 20 visual arts studios, two performing arts studios, an exhibition space, and offices. "There's no architectural end to this," Steven Davis, a founding principal of DBBA and a board member of LMCC, told *AN*. "It's a utilitarian concept, which is really based on providing an armature for the work that will be done within."

The visual arts studios, each 400 square feet, are subdivided by a movable wall system that will allow flexibility in programming the space. "We wanted to be able to adapt," said LMCC president Diego Segalini. "In the future, we may have groups of artists working together, so it would be beneficial to be able to make bigger studios." The wall system also allows views through the space and into adjacent work areas. "It's an open and fluid environment," continued Segalini. The performing arts studios are housed in soundproofed rooms with Harlequin floors, each large enough to host mini-recitals of 40 or so spectators.

LMCC selects artists through a juried RFP process. Visual artists are awarded five-month residencies, while performing artists receive rehearsal space on a rolling basis for periods ranging from two weeks to two months. The residency sessions run from March to July and August to September, giving each group time to work on the island in seclusion and time to interact with the public. Three exhibitions of the residents' work and one curated exhibition will be on display during the public season. The artists' studios will also be opened to the curious three times during this period.

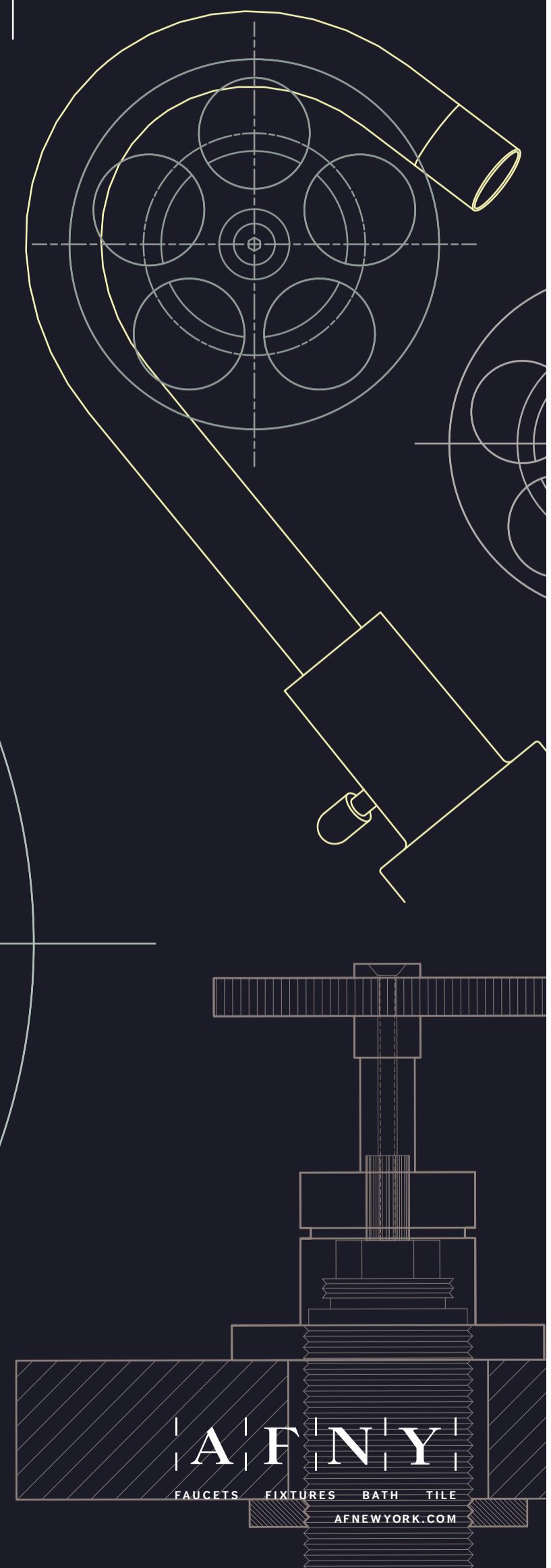
"There's such good energy in this space, looking out across the harbor to the city," said Davis. "It's a gem that's separate from the hustle and bustle." **AARON SEWARD**

**Studio spaces in Building 110.**

COURTESY DBBA

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THE ARCHITECT'S NEWSPAPER JUNE 2, 2010

## EAVESDROP &gt; THE EDITORS

## VOTED OFF THE ISLAND?

An exclusive assortment of architecture's grandes—**Thom Mayne, Hans Hollein, Tony Vidler, Renzo Piano, Frank Gehry, Rafael Viñoly**, and at least 300 more—huddled onto a ferry on a windswept Monday in May to sail out to Ellis Island, the non-intuitive site selected to celebrate 2010 Pritzker Architecture Prize Laureates **Kazuyo Sejima and Ryue Nishizawa**. The only other time the ceremony has been held in New York was at the definitively more convenient Temple of Dendur at the Met when I.M. Pei was honored in 1983. Apparently the long-winded speeches were as blustery as the weather, and dinner had barely been served when **Richard Meier** and **Amanda Burden** were noticed skipping out not quite surreptitiously. Envious eyes followed and wondered how the two had managed to escape the island. Turns out: Meier had a private boat on call. Said one former juror: "That's so Richard."

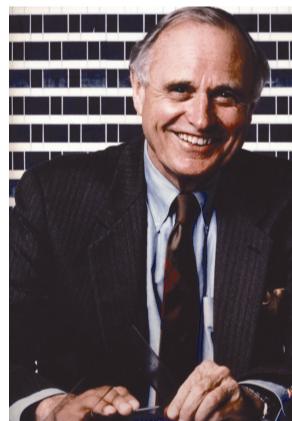
## KNUCKLES RAPPED

For their 31<sup>st</sup> Annual Spring Benefit, the Checkerboard Foundation celebrated historian and lecturer extraordinaire **Vincent Scully** with a screening of their soon to be released biopic at Florence Gould Hall. Seats were filled with many students-made-good from Scully's over 50 years of teaching the most popular class in art and architecture history at Yale, among them **Sid Bass, Robert A.M. Stern, Paul Goldberger, Elizabeth Plater-Zyberk, David Childs**, and historian **David McCullough**. For many, the highlight of a film that's loaded with gems was an all-smiles exchange with that stalwart of modernist purity **Peter Eisenman**: "I've mellowed over the years," Eisenman tells Scully as they sit chatting over old battles about modern versus postmodern. "No," says Scully in smooth response, "you're now just less of a bastard."

## JUST ASKING

Which newly-minted couple of very tall and not-so-tall partners in their own firms seemed mutually thrilled with each other at **Joan Davidson**'s recent Shad Bake at her Hudson River estate, leaving other guests including **Massimo and Leah Vignelli, Hugh Hardy, Kent Barwick, Jim Russell, Joe Giovannini** and others with only food to nibble?... Which august professor in architecture at Columbia came very close to accepting a most generous offer from **George Ranalli** at City College, but at the last minute decided to stay put?

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COURTESY MARGO MERCK

## JOHN CARL WARNECKE, 1919–2010

John Carl Warnecke, who died in Healdsburg, CA on April 17, is credited with having carried on the Bay Area humanist tradition inherited from architects Bernard Maybeck and William Wurster, and with fusing that tradition with the Beaux Arts training of his father, also an architect, and his own education with Walter Gropius. His firm, John Carl Warnecke & Associates that he founded in San Francisco in 1946, grew to be one of the largest in the country at midcentury, with offices in San Francisco, New York, Los Angeles, Boston, Honolulu, and Washington, D.C.

One of Warnecke's earliest projects, a 1956 design for the American Embassy in Thailand, drew heavily on local architectural traditions and received considerable critical attention. It was followed shortly by the commission to design the Hawaii State Capitol, the country's first modern capitol building. But it was Warnecke's intervention in the redesign of Lafayette Square, one of the premier public spaces in Washington, D.C., for which he is probably best known. Plans for the replacement of the existing historic rowhouses with modern government office buildings were already underway when John F. Kennedy entered office in 1961. It was Warnecke, through his friendship with the Kennedys, who prepared a new scheme for the park that saved the existing rowhouses and set the federal buildings to their rear, helping to galvanize a growing national historic preservation movement. James Roe Ketchum, former White House Curator, said that Mrs. Kennedy, who collaborated with Warnecke to save the historic buildings, "considered it to be one of the greatest accomplishments of the Kennedy administration." Warnecke's association with the Kennedys continued

after the president's death, when he was commissioned to design his memorial at Arlington National Cemetery.

Unlike such firms as Skidmore, Owings & Merrill, Warnecke's firm did not operate as a large group practice, nor was it centered on a single creative force, such as the firm headed by Eero Saarinen. Rather, it functioned somewhere between the two, with an approach that strongly embraced collaboration and peer review but was still linked to an identifiable ideology. Warnecke himself said "experience has proved that a complete integration of planning, architecture, engineering, landscape architecture, and interior design is necessary for excellence in design. The firm believes that there is basically one unified design profession rising above the separate design disciplines." As the work of the mid-20<sup>th</sup> century continues to receive greater attention and study, the forward-looking Warnecke, and by extension the firm of John Carl Warnecke & Associates, will likely occupy an increasingly important place.

MEREDITH ARMS BZDAK IS A SENIOR ASSOCIATE WITH FAREWELL MILLS GATSCHE ARCHITECTS IN PRINCETON, NJ.

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Occupying the corner space of an art deco building in Tribeca, the high-end Indian restaurant Tamarind takes a firmly contemporary approach based on the client's wish for simple but elegant decor. "We wanted to get away from the kitsch and traditions that you would associate with an Indian restaurant," said principal Wid Chapman. Instead, he sought to create a "sense of townscape" that would foster a communal feeling within the L-shaped, 7,000-square-foot space. Along the Hudson Street frontage, a long onyx bar glows from within to engage the street. A few steps up, the main dining room features limestone-clad columns, Brazilian teak flooring, and a windowed Tandoor kitchen shaped like a chimney. A series of intimate booths are tucked under a glass-lined mezzanine, reached by a cantilevered stair, while teak banquette offer semi-private spaces along Franklin Street. Suspended from the 16-foot-high ceilings are custom silk lampshades that trail strings of amber beads. The restaurant's lighting, including yellow LED fixtures recessed in the ceiling along with vertical bands along one wall, was conceived in collaboration with the late lighting designer Alejandro Bulaevsky. REBECCA GORDON



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**STUDENT SHOWCASE** continued from front page to replace the university's building at 65 5<sup>th</sup> Avenue. Located between 13<sup>th</sup> and 14<sup>th</sup> streets, it will be the largest building project in the 91-year-old institution's history, though it was originally intended to be much larger.

The program is split between two primary functions. The podium up to the seventh floor is dedicated to academic purposes such as studios, classrooms, a library, and an 800-seat auditorium. Then comes a landscaped setback, topped by nine floors of dormitory space with 608 beds for undergraduates.

The residential floors consist of a fairly standard layout devised by SLCE Architects, but Duffy sought to push the boundaries below in the academic base. "We externalized the interactive spaces and circulation to put the flow of people on exhibit," Duffy told AN. "It's an attempt to harness the energy of the New School and create the iconography of the building." To achieve this energy, stairwells and public gathering points are pushed to the perimeter and opened to the street behind transparent stretches of glass.

To wrap the rest of the enclosure, the architects chose brass, which is half zinc and half copper, because of its color stability. Pre-patinated to a chalky chestnut brown, the horizontally banded facade will maintain its character through the years rather than

aging to green as copper would.

The design evolved from a 2008 plan developed by SOM that presented a much larger building clad entirely in glass, with the externally visible circulation as a key feature. It was also strictly programmed for academic uses. The scheme drew strong opposition from the community, and the Greenwich Village Society for Historic Preservation railed against the project's 350-foot height and glazed skin. In the end, however, costs killed the proposal. "It was too big and too expensive," explained Jim Murtha, the New School's executive vice president. "We had to scale back a bit."

In addition to softening its ambitions—the scope of the current design is as-of-right—the New School teamed with developer Douglas Durst, one of the institution's trustees. The addition of the dormitory component also helped to make the project more affordable, as student residents will be paying room and board as well as tuition.

Campus officials hope the move will dispel the university's reputation as a commuter school. "We've found that having undergraduate student housing close to campus is very valuable," Murtha said. "It works both for the community of the New School and for the finances."

AS

**WILL URBAN AFFAIRS CARRIÓN?** continued from front page would put new emphasis on cities, long a blind spot for the federal government. Candidate Obama promised as much when he met with the Conference of Mayors in 2008, and a month after his inauguration, formed a special Office for Urban Affairs within the White House.

Fifteen months later, the head of that office, former Bronx Borough President Adolfo Carrón, is leaving his post to become the regional director for the Department of Housing and Urban Development's New York and New Jersey office. His departure has called into question what the Office of Urban Affairs has achieved during his tenure, leaving many of those once excited urbanists with few answers.

"I've tried very hard to figure out what's going on, what the office's exact role has been," said Harry Moroz, a policy analyst at the Drum Major Institute who has followed the office closely. "As far as I can tell, it's mostly been speeches and tours." According to the office's website, its mission is to communicate the president's vision for cities and identify best practices for them, though observers say there has been scant evidence of either.

This is not to say that the Administration's urban ambitions have fallen short in other ways, something everyone interviewed for this article stressed. There have been major successes, such as the Sustainable Communities initiative launched by HUD in partnership with the Department of Transportation and the Environmental Protection Agency.

Moroz even wonders if the successes of officials at these agencies and others in shaping the urban agenda have undercut what the Office of Urban Affairs could achieve. He points to mundane yet highly impactful changes, such as the Office of Management and Budget now scoring items for their effect on cities. "I know there are people very committed to urban affairs in the White House," Moroz said. "Attention will be paid

to urban policy, but will it be in this office? I think that's an open question."

Aaron Naparstek, founder of Streetsblog, agrees that the administration has been doing important work on this front, but Carrón was not a part of it. "I do actually think Carrón was a problem," Naparstek said. "He just didn't seem to be able to articulate a vision for the office or a vision for what cities could or should be."

Granted, the office only has a staff of four and a minimal budget, but its critics still believe it could have been used as a bully pulpit to help push the administration's urban agenda. Part of the issue could be those four staffers, all of whom worked heavily on Obama's campaign, with Carrón being a key point man for Latino outreach, though their urban policy credentials are questionable. While Carrón does hold a masters degree in urban planning from Hunter College and is credited with building tens of thousands of affordable housing units in the Bronx, that experience was never quite borne out in his office. "I think you could definitely make the case that he looked good on paper, very good on paper, and just didn't work out for a position that needs to be very policy driven," Naparstek said.

The White House would not make Carrón available for an interview. When reached for comment, a spokesperson at the White House said only that the Administration is happy with the department's work so far and supports its continuing existence.

Despite their criticisms, many urban thinkers hope the office will continue. Diana Lind, publisher of *Next American City* and a critic of Carrón in the past, said she believes the administration may have been caught off guard by the intensity of interest in the office, though this is also a prospect that gives her hope. "Perhaps this is an opportunity for the administration to recognize this office deserves more funding and more agency than it is currently allotted," she said.

MATT CHABAN

**HAUNTING FRANKLIN'S HOUSE** continued from front page

swung into action. In short order, they had mustered some 50 letters nationally and from England, the Netherlands, Switzerland, and Japan that declared the historical significance of the original and its academic importance, remonstrating with the parks department against its mediocre alternative, especially when the original designers were eager to rethink the project as necessary.

Also known as the Ghost House, Franklin Court and the museum dedicated to Benjamin Franklin's life and work were designed by Venturi and Scott Brown in 1976 as a kind of Harold-with-a-purple-crayon version of the great man's mansion and print shop. It is arguably one of the most gratifying projects of the postmodern period in that it successfully integrates historicist subtleties with modernist clarities. Its quiet presence belies an extraordinary amount of forethought and sequencing of the visitor's experience from city walk to Ghost House to the adjacent underground museum.

To make matters worse, the Park Service's press release, which said that the Washington, D.C. firm Quinn Evans Architects had designed a new glass entry pavilion with gift shop, staircase, and elevator leading to the museum, arrived barely a week before the end of a public comment period on May 15.

Acknowledging that the museum interiors and exhibit installations might need an update and that a new entry pavilion might be necessary for processing 250,000 annual visitors, Denise Scott Brown felt that Venturi, Scott Brown and Associates should have been offered the renovation rather than belatedly asked to comment on the new design. "They need to know there's going to be a big reaction," she said.

The response has been swift and furious, with protesters critiquing the new design as "having no material relationship to the site"; being "in a banal and over-used architectural vocabulary"; "like adding a Pottery Barn store entrance to the Parthenon"; and lacking "sophisticated understanding."

As for Franklin Court as it was designed by VSBA, admiration was unstinting. Among the many appreciations of the original



COURTESY VSBA

design, urban planner Mary Anne Piacentini summarized it well, writing that it is "a pitch-perfect trip back in time with its feet also planted firmly in the present."

The renovation does not infringe upon the Ghost House, but it does dramatically alter the entrance. Where once carved posts held up a canvas awning and a pew-like brick bench extended along the west wall, a glass enclosure with an upward-raking metal roof has been proposed. In their own letter of protest, Venturi and Scott Brown complain that its "neomodern aesthetic seems confusingly close in character to the Ghost structure, and out of keeping with the mellow brick, stone, and wood of the site elements." They also object to the lack of sheltered waiting space, the plunging stairs that replace a ramp providing a processional experience through the building, and the absence of inviting colors, communicative signs, and hangings in the lobby. More offensive still, they write, is the alteration of the museum entry experience, which was tied into former urban planner Edmund Bacon's greenway plan for Society Hill. "They don't realize all the thinking that went into this," Scott Brown said in an interview.

As of press time, park administrators said that there were no plans to reconsider the new design.

**JULIE V. IOVINE**



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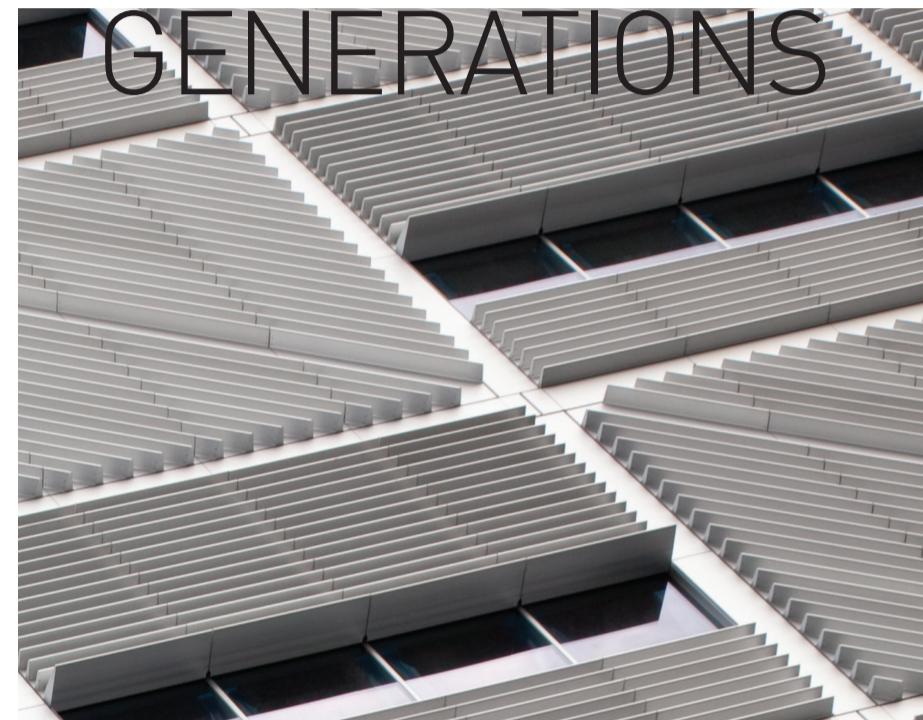
Originally constructed under Mayor John Lindsay in the 1960s, Kew Gardens Hills Library was a 7,000-square-foot utilitarian box that served the purpose of sheltering stacks of books. But, according to use patterns, the Queens Library wanted to expand the public aspects of the program. They hired Work AC to add 3,000

square feet for a roomier teen lounge, children's area, and adult reading room. Growing vertically would have swelled the kernel-sized budget beyond feasibility, so the architects arranged the addition on a 15-foot-wide, L-shaped setback bordering Vleigh Place and 72<sup>nd</sup> Rd. The new facade zigzags in elevation, angling up along 72<sup>nd</sup> to a peak at the corner, sloping down to the ground mid-site on Vleigh, and then lifting up again. While much of the exterior wall is glazed,

allowing views through the library, the main portion is made up of textured-glass fiber-reinforced concrete panels. The concrete element functions structurally, working along with the existing structure and two additional columns to hold up a green roof to be planted with native vegetation. **AS**

**Architect:** Work AC  
**Client:** NYC Department of Design and Construction, Queens Library  
**Location:** 72-33 Vleigh Pl., Flushing  
**Completion:** TBA

# SPANNING GENERATIONS



Building on the last remaining site in McKim Mead & White's **Columbia** campus wasn't the only challenge architect **José Rafael Moneo** faced in designing the university's new science center. It also had to be built atop a gymnasium without disrupting athletics. So **Arup** engineers envisioned the new structure as a large truss—its diagonals reflected in a daring crisscross façade—and erected it using an ingenious system possible only with structural steel. This innovation not only kept the gym in operation but also produced the vibration-free spaces so critical for laboratory work. As the final piece in a century-old campus puzzle, this new classic in a Beaux Arts setting proves there's more than one way to bridge a generation gap.

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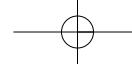
Architect: José Rafael Moneo

Executive Architect: Davis

Brody Bond Aedas

Structural Engineer: Arup

Photo: © Adam Friedberg



THE ARCHITECT'S NEWSPAPER JUNE 2, 2010



## LIGHTS, ACTION, EXPANSION

The Arena Stage in Washington, D.C. has always put itself ahead of the crowd. One of the first regional theaters in the U.S., Arena also led the way in promoting diversity and pioneering an off-off-off location in Southwest Washington in the 1960s.

Since the opening of its first two stages, the Fichandler and Kreeger, in 1961 and 1971, respectively, much has changed, including a stream of jet planes from nearby National Airport adding less-than-lyrical contributions

to the theatergoing experience.

In 1999, new artistic director Molly Smith redefined the institution's mission, turning it from a general theater into one with an exclusive focus on American plays. "We knew that in order to be a leader in this area, we would have to focus on the development and study of American theater," said Edgar Dobie, Arena's managing director. So in 2001, Arena hired Canadian-based Bing Thom Architects to add more theater space and solve

its acoustic problems, all while remaining within the existing site.

Nine years and \$125 million later, Arena Stage at the Mead Center for American Theater is set to open this fall. Bing Thom encased the two old theaters in a 50-foot-high curtain wall of insulated glass, keeping out external sound but preserving views of the theaters. Adjoining the two original stages in the glass shell is a new oval-shaped theater named the Arlene and Robert Kogod Cradle, with flexible

The Cradle (left) and the new curtain wall.



SCOTT SUCHMAN

seating for between 200 and 250.

Arena planners wanted the new center to have a single lobby uniting the three spaces. Large enough to accommodate a full house from each theater simultaneously—with a capacity of 1,400 people—the lobby will encourage interaction between patrons attending different shows.

To modulate the jump in scale from the lobby to the intimate Cradle, Bing Thom drew inspiration from the spiraling walls of sculptor Richard Serra. A ramp curves up from the lobby, hugging the outer wall of the theater, becoming narrower and muffling the sounds of the crowds, until it opens onto the Cradle's seating area.

The center's roof is supported by massive columns of Parallam, a wood product engineered for strength by

blending parallel strands of different wood species. This will be D.C.'s first modern use of heavy timber for structural columns, said Bing Thom principal Michael Heeney, and getting approval from the city was no small feat.

"They're used to seeing buildings held up by steel and concrete, not wood," he said. The columns also provide lateral support for the 35,000-square-foot glass curtain wall, anchoring it with horizontal wood "arms" and obviating the use of thick mullions.

The cantilevered roof doubles as an aesthetic link to downtown D.C. "Too often, the Southwest is considered far away from downtown, even though it's remarkably close," Heeney said. The roof lines up with the Maine Avenue axis, pointing toward the Washington Monument. **JULIA GALEF**



PHOTO © ANDREW LOXLEY

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**CHARGING AHEAD** continued from front page  
show was presented in its old War Memorial Building quarters—the museum never quite took off. Still holding onto that grand promise, and even in the face of a recession that has hobbled so many other cultural institutions, the museum announced an impressive shortlist of international firms for a \$250 million expansion on May 11.

The list, notable in that it includes no West Coast-based architects, names Diller Scofidio + Renfro, Adjaye Associates, Snøhetta, and Foster + Partners.

The expansion would add 100,000 square feet of exhibition space, twice the museum's current gallery space of 50,000 (not including a 14,400-square-foot roof garden that opened last summer). The space is sorely needed, especially since the museum received a windfall last year when the Gap announced—two days before founder Don Fisher, 81, died of cancer—that Fisher's billion-dollar collection of priceless Warhols, Lichtensteins, Serras, etc. had been bequeathed to SFMOMA instead of to the city, as many had hoped. (In fact, a site at the Presidio, a national park, had been selected, and designs by Richard Gluckman drawn up, revised, and replaced in the first act of this ongoing story.)

Neal Benezra, the museum's director, said that the slate of East Coast and international firms were chosen for the unique qualities each brought to the project, that the idea was to shake things up yet again. "We're in the middle of celebrating our 75<sup>th</sup> anniversary, and with that kind of history, you get a little set in your ways," Benezra said. "We want to stay vigorous and innovative—we want a distinct and fresh vision." He would not say who else had been considered for the project; rumors cited OMA, Renzo Piano, and Peter Zumthor. But when asked about local firms, Benezra responded that some were considered "very seriously."

The expansion will be located around the corner from the current museum, on the site of a former technical school and an old firehouse, for which the museum is constructing new facilities nearby. In addition to boosting the gallery space several times over—the museum said that it would largely be leaving the exact spatial parameters to the designers—the new building will consolidate and relocate curatorial and some administrative space from the Botta building to the expansion, freeing up space in the former for additional galleries, which will also be renovated by the winning firm. Fundraising has reached \$250 million for the expansion and endowment, with a total campaign goal set at \$480 million for the endowment and completion expected around 2016.

Less in the spotlight but still drawing primarily on East Coast talent are plans at the Berkeley Museum of Art/Pacific Film Archives, an affiliate of the University of California. After failing to raise \$200 million for an origami-modern building by Toyo Ito, the institution decided in November to abandon the new in favor of retrofitting the old Berkeley Press plant that already occupies the site.

To that still pretty ambitious end, a shortlist was announced on April 27 naming Diller Scofidio + Renfro, Tod Williams Billie Tsien Architects, and the up-and-coming Ann Beha Architects of Boston. Lawrence Rinder, director of the museum and archives, said he was excited to see how the firms would respond to the dual challenges of a tight budget—\$85 million from the initial round of fundraising—and site.

"The unusual opportunity from a design perspective is integrating the 1939 art deco building with new construction," Rinder said. "We're very excited to see what the designers come up with." The project, which will house 50,000 square feet of gallery space, is due for completion by 2014. **mc**

## AT DEADLINE

### THE JV MVPs

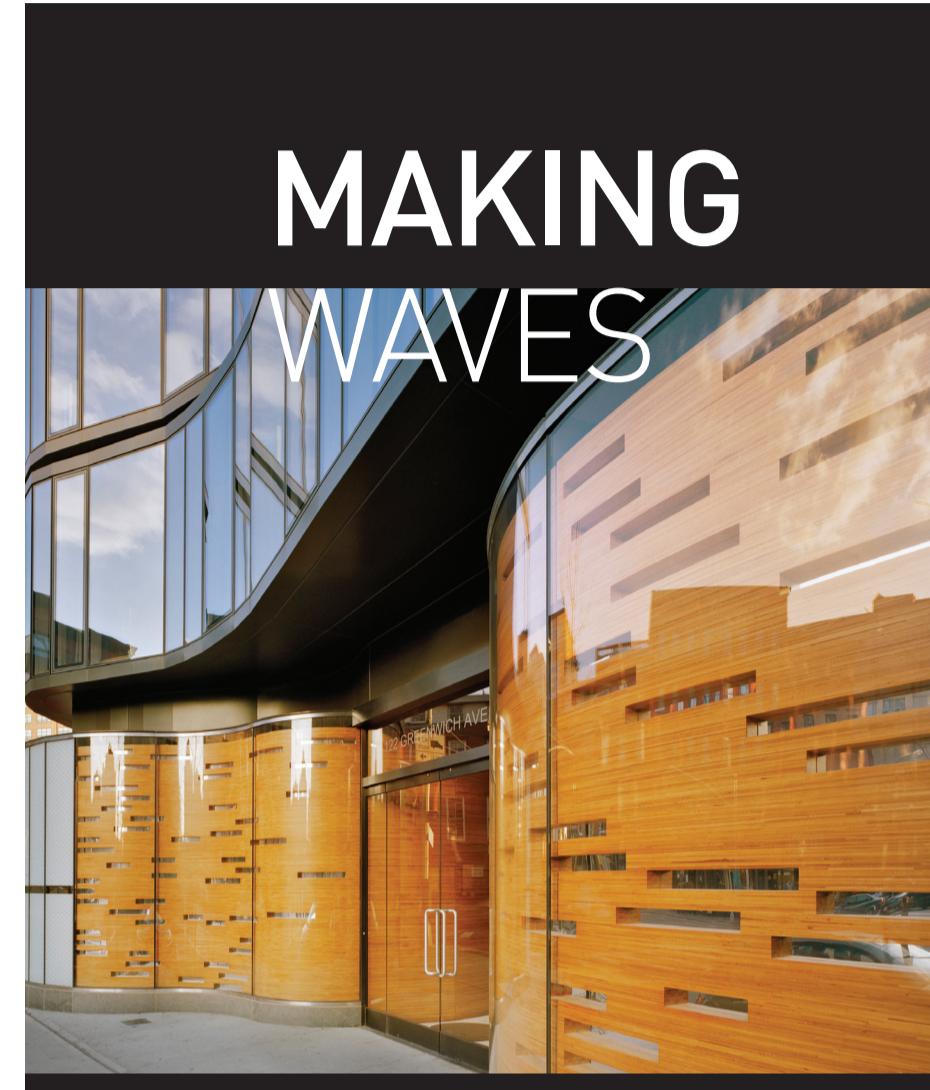
Every two years, the AIA New York chapter plays kingmaker, naming a handful of five-year-old-and-under firms as the New Practices New York. Now in its third iteration, the competition of sorts mulled over 70 local firms and selected 7 of them to represent the city's future for the foreseeable future, including showcases at the national AIA convention and in São Paulo, Brazil. Taking top honors was Easton + Combs along with Archipelagos, Leong Leong, Manifold, SOFTlab, Tacklebox, and duly anointed firm—they won this year's Young Architects competition for the MoMA PS1 summer pavilion—SOIL. So in case anyone was worried, the future does indeed remain bright for good architecture.

### JAZZING UP 125<sup>TH</sup> STREET

The city's continued efforts to revitalize—or gentrify—Harlem's "Main Street" took another two-step forward with the release of an RFP for the redevelopment of Mart 125. Built in the 1980s across the street from the Apollo Theater, Mart 125 was a home for street vendors that shut down in 2001 when they could no longer afford the rent. Last year, the city's Economic Development Corporation selected the National Jazz Museum in Harlem, located around the corner on 126<sup>th</sup> Street, and ImageNation Sol Cinema to anchor a mixed-use project atop the 10,000-square-foot lot on 125<sup>th</sup> Street. The city now wants to find a developer to take on the 67,000-square-foot project—made possible through the 2007 rezoning of the major thoroughfare—about 20 percent of which will be dedicated to the two cultural institutions as well as a visitor's center, restaurants, and a good bit of retail, which would preferably be local.

### THE CALIFORNIA TRAIL

This issue's front page already details the successes of New York and international firms swooping into the Bay Area for two major museum projects, but now add a third to the list. Both *Timeses* (LA and New York) are reporting that Eli Broad is close to choosing a designer for his new contemporary art museum, and that he now prefers a site in the downtown Grand Avenue project—initially designed by Frank Gehry. The leaders of the pack are Diller Scofidio + Renfro, also in the running at the other two institutions, and OMA, with Christian de Portzamparc, Foreign Office Architects, Herzog & de Meuron, and SANAA also in contention.



## MAKING WAVES

Greenwich Village has a current all its own, so architect **Kohn Pedersen Fox** wanted a free-spirited façade for new condo **One Jackson Square**. More than just eccentric expression, the undulating walls maximize the site's allowable floor area in two separate zoning districts. Realizing a design this fluid demands an extraordinary level of precision. With no two window panels alike, high-tech computer modeling needed old world craftsmanship to produce the desired metal and glass waves—making the new facade at Greenwich and 8th as unique as its time-honored neighbors.

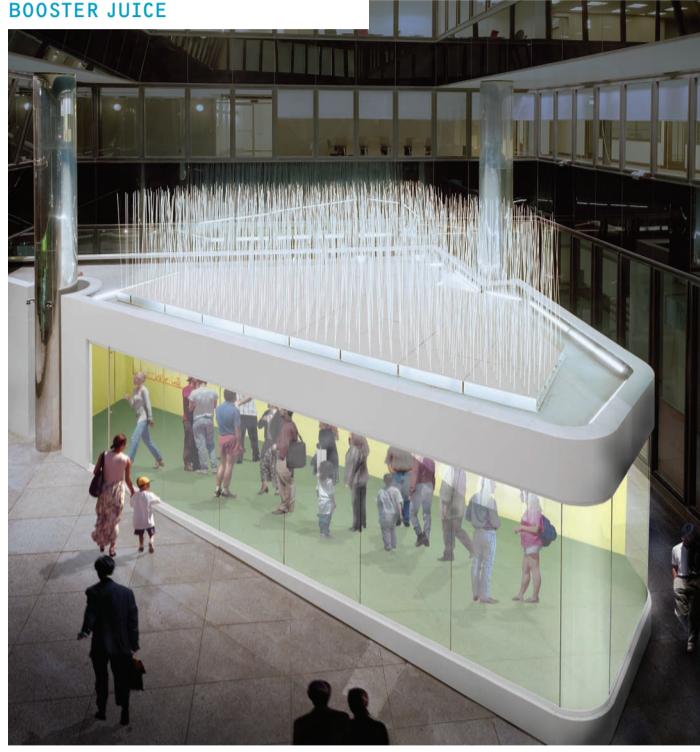
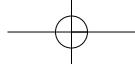
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Architect: Bill Pedersen,  
Kohn Pedersen Fox  
Associates  
Photo: © Paul Rivera



AMEX BUILDING



Since Kevin Kennon left his position as design partner at Kohn Pedersen Fox in 2002 to found Kevin Kennon Architects (KKA), his mid-sized firm has made headlines several times, most notably for being one of the finalists in the World Trade Center design competition in 2003.

Over the last seven years, the firm has been quietly but steadily adding to its diverse, research-driven portfolio, with projects ranging from campuses in the Midwest to hotels in Doha and renovations of historic buildings in New York. Soon, that portfolio will extend beyond buildings as well: KKA's pending patent on a new green product—about which the firm is keeping mum for now—marks its first foray into product design and development.

What helps keep KKA from settling into a rut is the firm's Institute for Architecture and Urban Studies, a nonprofit originally founded in 1967 and subsequently reinvented by Kennon as a multidisciplinary think tank. Every spring and fall, KKA selects a handful of students, usually from liberal arts colleges in the Northeast, to conduct research on a topic tailored to their interests. Although he had intended to keep the firm and the institute separate, he realized there was a benefit to integrating the two. "Being in New York a long time, you develop certain mythologies around particular buildings," Kennon said. "So we like having the students around. They're continually bringing in fresh ideas."

The one type of building they have yet to try? "We've never done a house," Kennon said. That challenge will be met shortly, however: KKA is in the preliminary stages of designing a house in Minneapolis that will draw upon green technologies the firm has developed in its research for previous projects. **JG**

CULVER ACADEMIES MUSIC SCHOOL



BLOOMINGDALE'S



111 LEROY STREET



COURTESY KKA

BOOSTER JUICE  
NEW YORK

Commissioned to design a New York outpost of Booster Juice, Canada's largest chain of juice bars, KKA wanted to create something dynamic and sculptural in the otherwise dismal open-air atrium at 100 William Street in Manhattan's Financial District. With its sleek aluminum facade and array of thin aluminum rods sprouting from its roof like blades of grass, the resulting 900-square-foot juice emporium resembled "a cross between an Airstream trailer and a Chia Pet," Kennon recalled fondly. Unfortunately, the building was sold to new owners, who tore the kiosk down just one week after it was erected.

CULVER ACADEMIES  
MUSIC SCHOOL  
CULVER, INDIANA

Kennon's award-winning 2001 Learning Center in Columbus, IN, won KKA the invitation to design a music school for the Culver Academies near a lake in Culver, IN. To allow for rehearsal space that could include a marching band, KKA needed to create ample accommodations on a campus of limited size. Their solution: Bury the building halfway under a hill. "As you approach, you'll just see a glass pavilion surrounded by a wooden lattice," Kennon said. The lattice is designed like a ship's hull, allowing light to filter through in a nod to the school's tradition of hanging lanterns around campus.

BLOOMINGDALE'S  
SANTA MONICA,  
CALIFORNIA

Kennon has 15 Bloomingdale's stores under his belt, dating back to his time at Kohn Pedersen Fox. "They're like design labs for testing an idea," he said. Recent iterations include a store in Costa Mesa, CA, where the existing Bloomingdale's consisted of a large box attached to a shopping center facing the San Diego freeway. KKA created a glazed facade separated from the original wall by a small gap, which, when illuminated, turns the store into a giant lightbox. The upcoming Santa Monica location will be hung with 7,000 steel discs, creating a reflective facade that ripples in the breeze.

111 LEROY STREET  
NEW YORK

On Manhattan's West Side, KKA sought to fit 30 luxury condominiums with private terraces onto a slender plot at 111 Leroy Street. The project was eventually canceled, but not before KKA had developed an innovative response to the narrow site. "We wanted a lot of glass, but not something that was the standard glass curtain wall," Kennon said. Because the site was so slim, they wanted to avoid thick perimeter columns. Instead, they generated an external structural system composed of randomly arranged modules, creating a facade in which vertical supports are distributed between columns at different points on each floor.

AMEX BUILDING  
NEW YORK

In 2009, KKA completed the transformation of an 1893 brick building in Tribeca into luxury condominiums. Located at 157 Hudson Street, the building is a historic landmark that formerly housed the American Express offices on its upper floors (and a horse stable on the lower floor). Its five stories now house 15 large apartments, each individually designed, including one 9,000-square-foot apartment built entirely of marble and dubbed the Marble House. On the roof, a new 22,500-square-foot duplex penthouse made of brick, glass, and steel is set back behind the building's original brick parapet to be invisible from the street.



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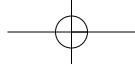
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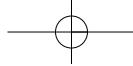
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THE ARCHITECT'S NEWSPAPER JUNE 2, 2010



# GET THE MESSAGE

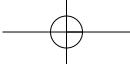
WHETHER EAST COAST OR WEST, DESIGN COMPANIES ARE STRIPPING DOWN THEIR OFFICES TO SHOW OFF THEIR CORE VALUES.

Office spaces have long been a showcase for creative expression. Take the tragic shambles of *Glengarry Glen Ross*, the fluorescent yet comedic glare of *The Office's* Dunder Mifflin, the gilt lair of *Wall Street's* arbitrageur Gordon Gekko—each an extension of its occupants' standards and a company's ethos. Real-world offices make a statement, too.

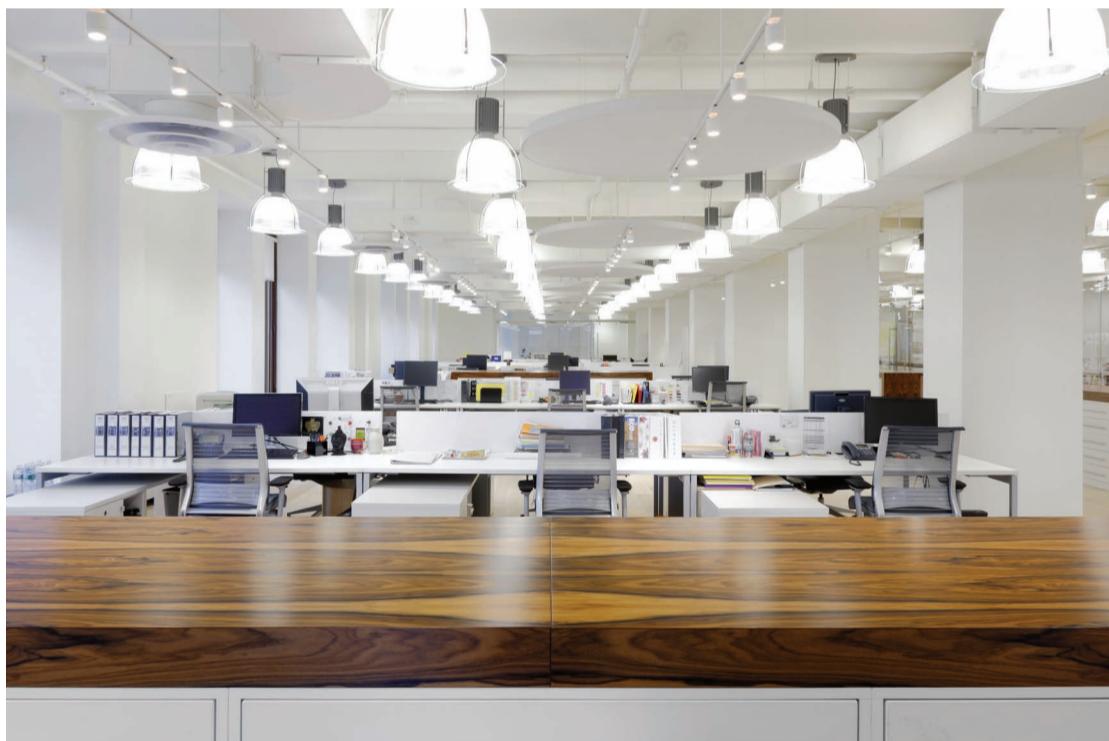
And for two new offices—one on the East Coast and one on the West—breaking away from design clichés became an opportunity to announce their credo to both employees and clients alike. For textile company Springs Global in New York, it meant breaking their 1970s-style office model and creating a blank slate for new design work; for established San Francisco industrial designers One & Co, it meant clearing away creative clutter to create a scene that would welcome and inspire clients.

Moving beyond default design styles presents an interesting challenge for

design-oriented companies who see their offices as their single greatest marketing device. Established New York firms, for instance, are fighting the stereotype of appearing too buttoned-up, aiming to evoke a blend of energetic creativity and business acumen. When U.S.-owned Spring's Industries and Brazil's Coteminas merged two-and-a-half years ago, they formed Springs Global, one of the world's largest branded home furnishings companies. With the new name came a new mission to create designs connected with beauty and fashion trends, trying to win consumers' attention, even though the company sells its products through retailers. "The home industry has gotten into a rut," said Springs' chief global creative officer Edward Cardimona. "Many retailers and brands are cranking out vanilla. It's the white sale, it's the price point—it's all these things that are irrelevant to the way people live."



SPRINGS GLOBAL



COURTESY MKDA

**Left:** Kron Lo Swivel Lounge Chairs, upholstered in Kvadrat fabric, surround Saarinen coffee tables in the reception area. Conference room lighting is by LumenArt.

**Center:** Modular office desks are by Fantoni, with Steelcase desk chairs.

**Bottom:** Stelter Partners filing cabinets have custom Brazilian rosewood covers by Arnold, which also made a boardroom table and credenza of the same material; industrial lighting throughout the space is by Lightolier.

In New York, according to Edin Rudic, MKDA's senior interior designer, "We still have a tendency to go with something we're comfortable with. It's, 'Deliver on time and I don't want anything that's risky.'" In his view, the space can thus be counted a revolutionary one for a corporate company in the city.

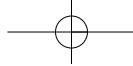
Though it symbolizes a cultural leap forward for the company, executives do not envision redesigning the flagship again even ten or 20 years in the future. They will rely on the company's ever-changing products to update the space, while highlighting the firm's origins in Brazil by featuring Brazilian hardwood conference tables and detailing silhouetted against an all-white—never vanilla—background.

Wanting to be near fashion-oriented neighbors, one of the company's first orders of business was to move its U.S. flagship office from a low-ceilinged, ill-lit Midtown office building to the fourth and fifth floors of the McKim, Mead & White-designed 110 5th Avenue. They hired New York firm Milo Kleinberg Design Associates (MKDA) to design the space in a white palette that would be a backdrop against which their fabrics and other products would stand out. The space is both showroom and design studio, but visitors never see the offices occupied by about 40 employees. Clients do see the end product of the collaborative workspace, a view that Cardimona said also attracts the right kind of employee. "We're looking for people who are telling stories rather than selling goods," he said.

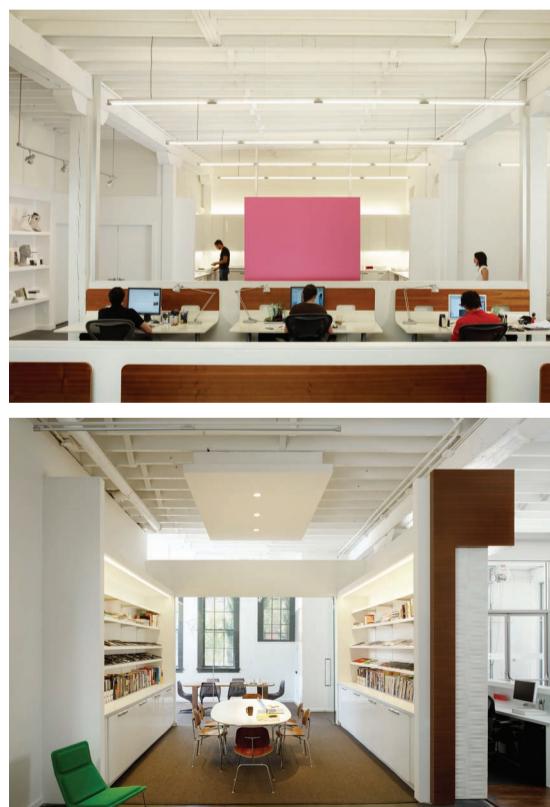
The interiors are the company's blank slate, literally and figuratively. Whitewashed wood floors and exposed ceilings add contrasting texture to high-gloss lacquer cabinetry and vast glass dividers that separate private offices, workrooms, and meeting rooms, admitting sunlight but not noise. With little visual separation, office hierarchies are stripped away. "It's not a modern way of working to shut yourself behind a door and still expect your team to work collaboratively," said Cardimona.

Custom-made modular desks by Fantoni can be reconfigured, along with fabric-covered dividers, whenever more showroom space is needed. The space is branded with the Springs logo (it is used as a visibility marker on glass walls) but the only true signage is the company's name engraved in the gypsum ceiling above the reception desk.

On the West Coast, many firms are tackling the opposite stereotype, trading do-it-yourself interiors for a more polished corporate presence as tech-boom startups begin to grow up. Architect Cary Bernstein's recent design for ten-year-old industrial design firm One & Co is part of this next generation of California office design. One & Co, whose clients run the gamut from Apple and Nike to manufacturers of furniture and ceramics, hired Bernstein when the other half of their floor in a turn-of-the-century brick warehouse in San Francisco's Mission District became available. Her job was to renovate 6,500 square feet of uninspiring rabbit-warren offices left in sad repair by previous occupants. "San Francisco is starting to understand that you don't have to imitate the old, or obliterate it," said Bernstein. Her task became reconciling the company's rigorous minimal aesthetic with "a very wonky structure," allowing the building's wooden beams and bricks to complement sleek white and neutral surfaces. The space retains the Californian emphasis on collaboration and improvisation, but now always keeps the presence of clients in mind. The entryway is carefully conceived to give visitors a sunlit space in which to first see some of the firm's furniture and product designs. As clients circulate through, they will see 20 or so employees sitting in Aeron chairs at Council desks; in the conference room they will sit in Arpa chairs at a Vitra table and be inspired by accents of pink



CESAR RUBIO



**Clockwise from top, left:**  
At One & Co's San Francisco office, Myoto chairs by Konstantin Grcic for Plank and the Geo Table by Arik Levy for Council outfit a small conference room. Lighting is by Artemide. At the entrance, the company's Just-A-Bench design for Orange22 sits in the foyer, and their Crease tile backs the Corian reception desk area (see front page for detail photograph). The firm designed the Aura credenza for Council. Cappellini green lounge chairs by Jasper Morrison and custom cabinetry in the library. In the workspace, desks are from Council, with chairs by Herman Miller. In the curtained "war room," One & Co's Chrysalis stool, designed for Council, is upholstered in pink Maharam fabric with Room & Board tables.

paint and upholstery, and glimpses of creativity.

Mess can be part of the message: Contained, catalogued, and organized, it turns the creative process into a design element in and of itself. A Konstantin Grcic plastic chair and touches of mod might be just around the corner. "There's more confidence in the space and working with clients in the space," said Jonah Becker, one of three One & Co principals. "It's increased a notch in its refinement and sensibility." Instead of holding a meeting, the firm can host clients for several days, inviting them into the collaborative process while still drawing the curtains (literally) on the team's working "war rooms" to conceal confidential ideas. In an industry that is, in Bernstein's words, "all about boys and their toys," the space is youthful but not juvenile.

Bernstein, who practiced in New York for six years before establishing her San Francisco office in 1995, said that in her experience, even similar office designs are perceived in entirely different ways depending on their location. "Something may be seen as 'rigorous and precise' in New York but considered 'tight and restrictive' in California. Something may be 'funky and playful' in California but just 'sloppy' in New York," she said. "There are plenty of structured places in California and an increasing number of looser spaces in New York," she added, "but the sensibility of each is still identified with a specific region and its culture." In other words, architectural typecasting can still speak volumes.

**JENNIFER K. GORSCHE IS SPECIAL PROJECTS EDITOR AT AN.**

**JUNE**

**WEDNESDAY 2**  
**LECTURE**  
Douglas Reed, Michael Van Valkenburgh, et al.  
How Romantic is Now?  
6:30 p.m.  
The Morgan Library & Museum  
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[www.themorgan.org](http://www.themorgan.org)

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Bruce Nauman  
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**EVENT**  
AIA Guide to New York City Launch Party  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**THURSDAY 3**  
**LECTURE**  
Joseph Hagerman, et al.  
Mississippi's Green Post-Disaster Housing  
12:30 p.m.  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

**SYMPOSIUM**  
Thinking Like an Artist: Creativity and Problem Solving in the Classroom  
8:30 a.m.  
Solomon R. Guggenheim Museum  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**EXHIBITION OPENINGS**  
Hans Benda  
Lodger  
Miyako Yoshinaga art prospects  
547 West 27th St.  
[www.myartprospects.com](http://www.myartprospects.com)

**Goxwa**  
Axelle Fine Arts  
91 Newbury St., Boston  
[www.axelle.com](http://www.axelle.com)

**EVENT**  
Made in Midtown Pop-up Installation  
8:00 a.m.  
Port Authority Bus Terminal  
8th Ave. and 41st St.  
[www.designtrust.org](http://www.designtrust.org)

**FRIDAY 4**  
**LECTURES**  
Angela Garcia  
Mexican Modernism  
11:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**Elizabeth Barlow Rogers Romantic Gardens**  
7:00 p.m.  
The Morgan Library & Museum  
225 Madison Ave.  
[www.themorgan.org](http://www.themorgan.org)

**Margaret Livingstone The Biology of Seeing**  
12:30 p.m.  
Hirshhorn Museum  
Independence Ave. and 7th St., Washington, D.C.  
[www.hirshhorn.si.edu](http://www.hirshhorn.si.edu)

**Vaughan Oliver**  
6:30 p.m.  
Bumble and bumble  
415 West 13th St.  
[www.aigany.org](http://www.aigany.org)

**SYMPOSIA**  
Rebuilding a Sustainable Haiti  
1:00 p.m.  
Cooper Union  
Rose Auditorium  
41 Cooper Sq.  
[www.ifud.org](http://www.ifud.org)

**The Architecture of Diplomacy**  
Stephen Kieran, Jane Loeffler, Kent Martinussen, et al.  
1:00 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

**SATURDAY 5**  
**LECTURE**  
Robert Storr  
The Artist as Curator  
6:00 p.m.  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**SUNDAY 6**  
**LECTURE**  
Jane Munro  
Darwin, Beauty, and the Visual Arts  
2:00 p.m.  
National Gallery of Art  
National Mall and 3rd St.  
Washington, D.C.  
[www.nga.gov](http://www.nga.gov)

**WITH THE KIDS**  
Japan Day at the Museum of the City of New York  
10:00 a.m.  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

**Studio Sunday**  
2:00 p.m.  
Museum of Arts and Design  
2 Columbus Circle  
[www.madmuseum.org](http://www.madmuseum.org)

**MONDAY 7**  
**LECTURE**  
Dor Guez  
1:00 p.m.  
Jewish Museum  
1109 5th Ave.  
[www.thejewishmuseum.org](http://www.thejewishmuseum.org)

**EVENT**  
Ecstasy 2010 Benefit Auction  
7:30 p.m.  
Exit Art  
475 10th Ave.  
[www.exitart.org](http://www.exitart.org)

**TUESDAY 8**  
**LECTURES**  
Lena Herzog and Lawrence Weschler  
7:00 p.m.  
New York Public Library  
5th Ave. and 42nd St.  
[www.nypl.org](http://www.nypl.org)

**Sarah Crean, Eric Gural, Deborah Marton, et al.**  
The Garment District Today & Tomorrow  
6:30 p.m.  
School of Visual Arts Theater  
333 West 23rd St.  
[www.mas.org](http://www.mas.org)

**EXHIBITION OPENING**  
Hipsters, Hustlers, and Handball Players: Leon Levinstein's New York Photographs, 1950–1980  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**EVENT**  
The Art of Social Media  
7:00 p.m.  
ADC Gallery  
106 West 29th St.  
[www.adcglobal.org](http://www.adcglobal.org)

**WEDNESDAY 9**  
**LECTURES**  
Stan Douglas  
Conversations with Contemporary Artists  
6:30 p.m.  
Solomon R. Guggenheim Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**PETER HARNIK**  
Urban Green: Innovative Parks for Resurgent Cities  
12:30 p.m.  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

**EXHIBITION OPENING**  
Maria Cecilia Freeman Rose Studies: Watercolors and Drawings  
Horticultural Society of New York  
148 West 37th St., 13th Fl.  
[www.hsnyc.org](http://www.hsnyc.org)

**EVENT**  
Horticultural Society of NY Block Party 2010  
7:00 p.m.  
Filli Ponte  
39 Desbrosses St.  
[www.hsnyc.org](http://www.hsnyc.org)

**THURSDAY 10**  
**LECTURES**  
Hayes Lord and Paul Steely White  
Bikes as Urban Transport  
7:00 p.m.  
Museum of Arts and Design  
2 Columbus Circle  
[www.madmuseum.org](http://www.madmuseum.org)

**THEODORE C. BESTOR, IAN CONDRY, AND MARC PETER KEANE**  
Fusion in Motion: 150 Years of Japan-America Integration  
6:30 p.m.  
Japan Society  
333 East 47th St.  
[www.japansociety.org](http://www.japansociety.org)

**FILM**  
Toute la Mémoire du Monde (Alain Resnais, 1956), 21 min.  
7:00 p.m.  
New Museum  
235 Bowery  
[www.newmuseum.org](http://www.newmuseum.org)

**EXHIBITION OPENINGS**  
Saul Chernick  
Max Protetch Gallery  
511 West 22nd St.  
[www.maxprotetch.com](http://www.maxprotetch.com)

**Men With Balls: The Art of the 2010 World Cup**  
apexart  
291 Church St.  
[www.apexart.org](http://www.apexart.org)

**FRIDAY 11**  
**EVENT**  
Keith Hennessy: Almost Nothing, Almost Everything  
7:00 p.m.  
New Museum  
235 Bowery  
[www.newmuseum.org](http://www.newmuseum.org)

**SATURDAY 12**  
**EVENT**  
Around Manhattan Official NYC Architectural Tour  
2:15 p.m.  
Chelsea Piers  
[www.aiany.org](http://www.aiany.org)

**WITH THE KIDS**  
Target Picture Story Saturdays  
10:30 a.m.  
Katonah Museum of Art  
134 Jay St.  
Katonah  
[www.katonahmuseum.org](http://www.katonahmuseum.org)

**Story in the Garden**  
2:00 p.m.  
The Morgan Library & Museum  
225 Madison Ave.  
[www.themorgan.org](http://www.themorgan.org)

**SUNDAY 13**  
**LECTURE**  
Robert G. La France  
Bachiaca and the Art of Harvesting in Renaissance Florence  
2:00 p.m.  
National Gallery of Art  
National Mall and 3rd St.  
Washington, D.C.  
[www.nga.gov](http://www.nga.gov)

**MONDAY 14**  
**LECTURES**  
Philippe Petit and Tom Wool In the Shadow of Everest  
7:00 p.m.  
Rubin Museum of Art  
150 West 17th St.  
[www.rmanyc.org](http://www.rmanyc.org)

**Laura Beiles**  
A Mechanical Universe: The Italian Futurists at Work  
11:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**TUESDAY 15**  
**LECTURES**  
Richard Holbrooke and Kati Marton  
6:30 p.m.  
New York Society for Ethical Culture  
2 West 64th St.  
[www.nyhistory.org](http://www.nyhistory.org)

**Simon Collins, Fred Dust, Andrew Oshrin, and Sarah Williams**  
Urban Creative Districts  
6:30 p.m.  
School of Visual Arts Theater  
333 West 23rd St.  
[www.mas.org](http://www.mas.org)

**WEDNESDAY 16**  
**LECTURE**  
Lynden B. Miller How Good Design Affects the Quality of City Life  
6:00 p.m.  
Institute of Classical Architecture & Classical America  
20 West 44th St.  
[www.classicist.org](http://www.classicist.org)



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An architect by training, Dutch photographer Bas Princen explores the urban margins, from migrant worker camps to slums and gated satellite cities in the desert. Princen came to his latest project—a survey on the theme of refuge in the Middle East—through the 4th International Architecture Biennale Rotterdam, where the main theme was the meaning of the “open city.” Although the photographs on view are the result of extensive travel and research in Amman, Beirut, Cairo, Dubai, and Istanbul, Princen’s aim was to make the five cities disappear as specific places, and instead present them as “a new kind of city, an imaginary urban entity in formation.” Located on the peripheries of metropolitan districts, they appeared to him almost like islands: symbols of the influx of refugees that provide cheap labor, but also zones of the infrastructural and sanitary chaos so common to informal neighborhoods around the globe. In one striking example, a landscape of semi-devastated brick towers is home to 80,000 Coptic Christians who make their living recycling Cairo’s waste. In another image, *Cooling Plant, Dubai* (2009, above), the water-cooling plant along Dubai’s Sheikh Zayed Road is flanked by groups of blue-suited laborers. Evoking the Kaaba in Mecca, the photograph suggests that what is sanctified today is not a site of spiritual pilgrimage but desalinated seawater.

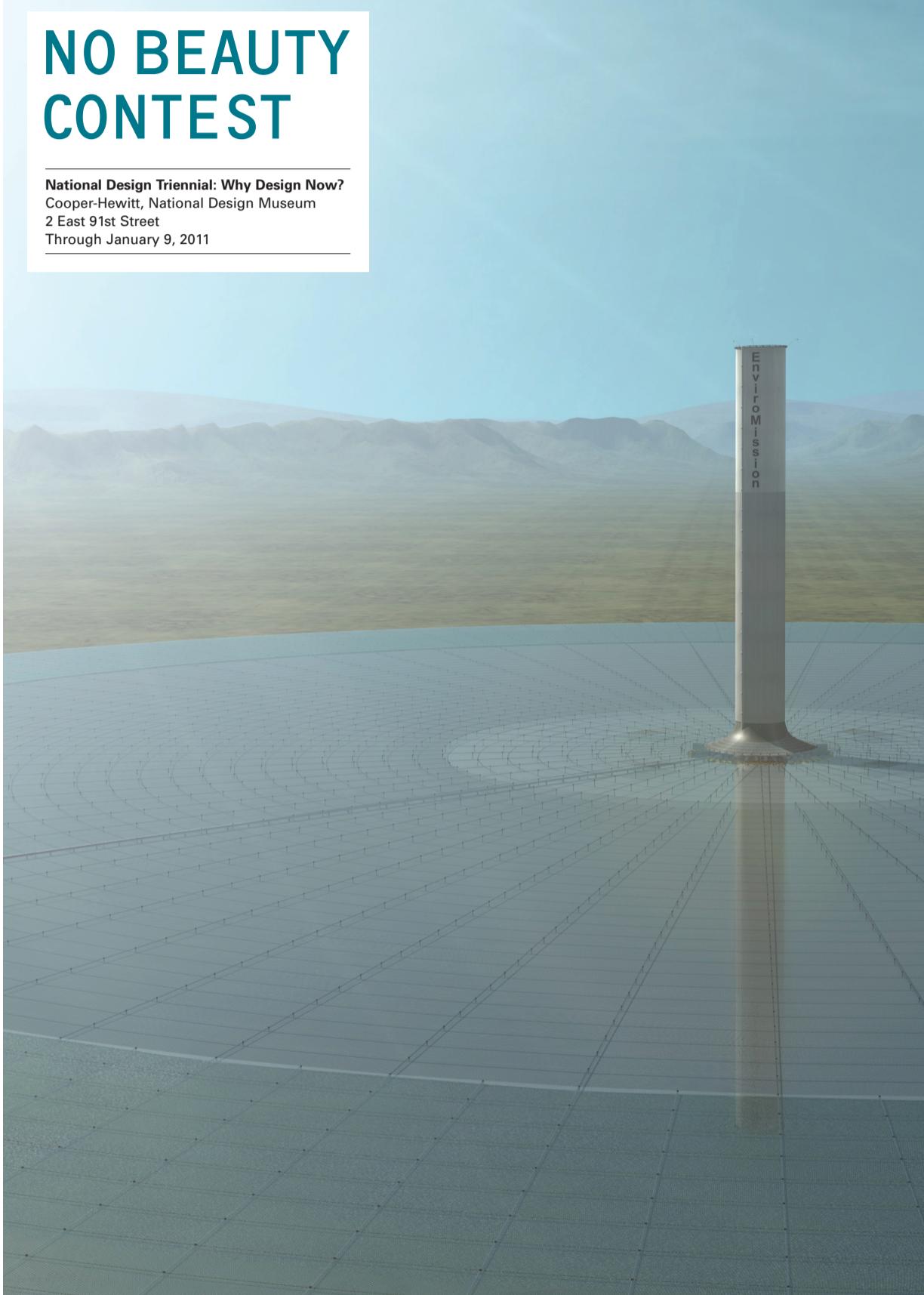


FEDERICA SOLETTA

**DRESS LOCAL: APPLIED MAPPING OF THE GARMENT DISTRICT**

The Fashion Center Space for Public Art  
215 West 38th Street  
Through June 15

Today, there’s no end of talk about locavores and green-markets. But do we ever consider that our garments might have their origins just a few blocks away? According to four students from Columbia University’s one-year-old program for Critical, Curatorial, and Conceptual Practices in Architecture, the answer is no. Offered a storefront exhibition space just off Fashion Avenue, they decided to alert New Yorkers to the vibrant textural qualities of the Fashion District, and by doing so, contribute to its survival. “Unless people engage in and support the area, the production of goods and the footprint that comes with it cannot be preserved,” said Sarah Cloonan, one of the show’s four co-curators. Since February, she and her teammates have made use of five yards of organza fabric; scoured the neighborhood for tiny buttons, rickrack, and beads; and browsed for patterns amid the encroaching tide of tourist shops and high-end hotels. The result is a simple sheath-style dress with side darts, a back zipper, and a kimono belt—achieving the project’s goal of creating an item of apparel sourced entirely from the area. Also on view are three maps screen-printed on translucent organza and based on the street grid, forming an abstract representation of the district’s multifaceted urban mosaic.



Where do you find Norman Foster's vast Masdar sustainable city in Abu Dhabi in the same galleries with self-adjustable \$19 eyeglasses and a millet thresher powered by bicycle pedals?

At the Design Triennial at the Cooper-Hewitt, National Design Museum, the criteria this year seem to be urgency of need, a project's minimal impact on the planet, and an indifference to most aesthetic considerations. The show makes you feel that a clock is ticking, and much of what you see is design on deadline.

Who cares about sculptural harmony if you have a planet to save? Today's ungainly hybrid vehicles and solar tiles are expected to be superseded. The problem is that they'll be superseded in a lot less than three years. If the challenges facing design are as serious as the decoratively-deprived show's curators insist that they are, this should be an annual event.

In the three-year straitjacket, the status quo of the French AGV train ends up alongside the cutting edge of a Dutch Soil Lamp, powered by dirt,

along with a nod to fashion in \$4,000 Issey Miyake dresses that replicate jungle colors. Calling the exhibition a mixed bag is like calling the iPhone a successful product. Yet the scattershot Design Triennial compares favorably to the grab bag of novelty at the Whitney Biennial. The Cooper-Hewitt foregrounds function over form, but its values are in the right place.

Its galleries still aren't. In a design universe that metamorphoses by the minute, the Cooper-Hewitt remains as awkward as ever, with

cramped spaces where large-scale objects can't fit. If any place needed a revolution in exhibition design, this is it. Don't hold your breath.

It's the curators' good luck that one strong area of design innovation tends to be museum-unfriendly: communications and information graphics. You can look at these works on the Internet, where its audience is. Social marketing sites like Etsy prove to be as welcome to anything handmade as glam sites are to gossip or dating. Annie Leonard's *The Story* of



CLOCKWISE FROM LEFT: COURTESY ENVIROMISSION; SERGIO GOMEZ; COURTESY ZENITHSOLAR

**Left:** EnviroMission's Hope Solar Tower, designed by Jorg Schlaich. **Top:** The Botanical Garden in Medellín, Colombia, by PLAN B Architects. **Above:** The Z-10 Concentrated Solar-Power System by Tarazi Studio.

*Stuff*, a first-person animated video available online, is a witty environmental primer in all of 20 minutes, targeted for youth who don't know who Al Gore is.

Architecture here isn't so much about the design of space or form but the positive use of it. At Snøhetta's much-published Norwegian National Opera and Ballet in Oslo, the structure becomes more sloping waterside plaza than palace, for visitors who'll never venture inside to see an opera. The New Carver Apartments, a sprocketed tower designed by Michael Maltzan, looks prison-like next to the Santa Monica Freeway, but it's housing the homeless. The modular Loblolly House by KieranTimberlake can be assembled and taken apart with one wrench.

Ease of use is once again a theme with the iPhone and Kindle on view—two devices that champion simple operation, extreme portability, and tempting forms. Why not try that with condoms, given South Africa's 10 percent HIV rate? The 4:Secs Condom Applicator Generation II is just that: a rapid deployment device that takes no time to weaponize. Elsewhere in the field of health, and in a

rare nod to the military as innovator, the brave new field called biomimicry makes its appearance in an armadillo-styled suit that protects workers disarming landmines.

In an exhibition minimizing style, there's a proto-military look to another valuable product: the Solvatten Solar Safe-Water Provider, a hinged carrying case that holds ten liters of water that can be purified by UV and heat from solar energy. Potability and portability literally go hand in hand, eliminating the long daily trek that millions make each day for drinkable water.

You can exit with a smile on an otherwise Boy Scout march through the healing of the planet: The Return to Sender Artisan Eco-Casket, designed by Greg Holdsworth of New Zealand, is my choice for Best in Show. The torpedo of a buffed plywood container lacks the lavish funereal accoutrements that bury 30 million board feet of hardwood, 3,000 tons of copper and bronze, and 90 thousand tons of steel in the U.S. every year. And this elegantly minimalist vessel is not comfort-free. A wool mattress sits on a flat surface with carved handles. The goal, once again, is the small footprint, even for that journey into eternity. Yet in three years—a design eternity—we may have an efficient stove for pollution-free home DIY cremation. Think of the square miles of cemetery land that would be spared.

DAVID D'ARCY IS A DESIGN CRITIC IN NEW YORK AND WRITES FREQUENTLY FOR AN.

THE ARCHITECT'S NEWSPAPER JUNE 2, 2010

## Shooting the Moon

**Other Space Odysseys:**  
Greg Lynn, Michael Maltzan, Alessandro Poli  
Canadian Centre for Architecture  
1920 rue Baile, Montreal  
Through September 6

In *Other Space Odysseys*, the Canadian Centre for Architecture (CCA) presents three responses to an adventurous journey begun after the 1969 moon landing. Featuring the work of architects Greg Lynn, Michael Maltzan, and Alessandro Poli, the exhibition comes at a time when space exploration is the subject of renewed debate. Scientific expeditions, satellite launches, and the emergence of space tourism are pushing us to reconsider our relationship with our planet. For the architects in this show, space provides not only a rich context for experimentation, but also an extreme condition in which to test new ideas for life on earth.

Curated by CCA contem-

porary architecture curator Giovanna Borasi and director Mirko Zardini, the exhibit draws thematically on *2001: A Space Odyssey*, Stanley Kubrick's 1968 science-fiction film notable for its scientific realism, pioneering special effects, and ambiguous imagery so open-ended it approaches surrealism.

This connection is evident in the first gallery dedicated to Alessandro Poli, a former member of the Italian architecture group Superstudio. The gallery presents the film *Interplanetary Architecture* (1972), which imagined structures such as a highway from the earth to the moon. In addition to the film, preparatory sketches, collages, and storyboards are also on view. Superstudio's films are hidden gems of 20<sup>th</sup>-century architecture, and their original collages, made from the first magazine accounts of space travel, are refreshing in a world now saturated with digital architectural renderings.

Maltzan presents his proposed new building for the Jet Propulsion Laboratory (JPL), a NASA operation in Pasadena, California. JPL scientists have been involved in many of the most important

**Alessandro Poli, Paesaggio Lunare—Luna Park (1973).**

chapters in the history of space exploration. Maltzan, currently one of the most prolific LA architects, is interested in what he calls "the radically different scale between the space the scientists inhabit in their minds and their day to day experience." Various models of the JPL building are displayed throughout the two galleries without much explanation.

Lastly, Lynn exhibits three projects introducing new architectural directions, technologies, and form. These include renderings of a concept model for a virtual world, as well as a series of four planets developed for the science-fiction film *Divide*. Explaining his goal for the exhibition, Lynn remarked: "I want the things in the show to seem like they're chunks of something from another place that happened to find their way into the CCA." In this, Lynn is successful, even if, as in Maltzan's case, we lack details about his process.

The ambition of the curators was to produce a conversation between the architects' work. But three



ANTONIO QUATTRONE/ARCHIVIO ALESSANDRO POLI

is a crowd, and perhaps a single confrontation between Lynn and Poli would have been more effective, or even a selection of radical architects from the '60s against a

selection of the current digital avant-garde. Such a show would have perfectly illustrated Zardini's aim for *Other Space Odysseys* to propose "a letting go of architecture

understood as the production of material goods in favor of architecture as the production of ideas."

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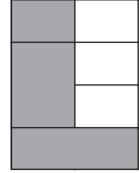
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Yankee Stadium, Populous, Architect

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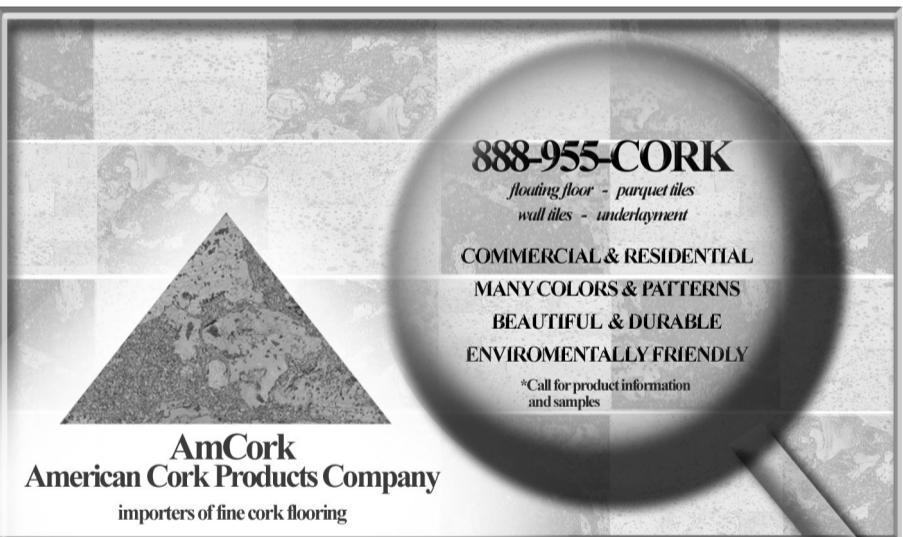
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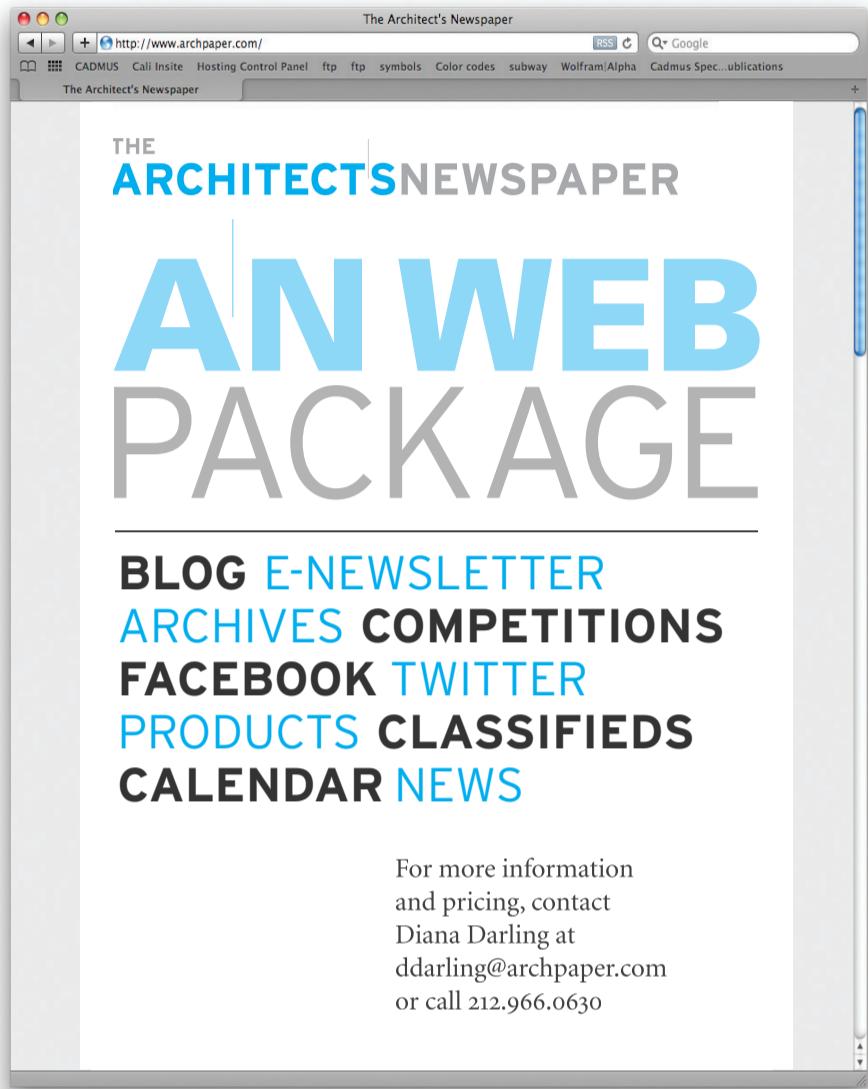
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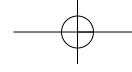
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- Project Manager
- Technical Staff
- Student
- Other

**FIRM INCOME**

- Under \$500,000
- \$500,000 to 1 million
- \$1 to 5 million
- +\$5 million

**EMPLOYEES**

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



**Zaha Hadid Architects' stations for the Nordpark Cable Railway in Innsbruck, Austria (2007).**

separation and repetition with continuous differentiation within systems and intensive correlation across systems.

As a conceptual definition of parametricism one might offer the following formula: Parametricism implies that all architectural elements are parametrically malleable. This implies a fundamental ontological shift. Instead of the classical and modern reliance on ideal, hermetic, or rigid geometrical figures—straight lines, rectangles, cylinders, etc.—the new primitives of parametricism are animate, dynamic, and interactive entities—splines, nurbs, and subdivs—that act as building blocks for dynamic systems like “hair,” “cloth,” “blobs,” and “metaballs” that can be made to resonate with each other via scripts.

In principle every property of every element or complex is subject to parametric variation. The key technique for handling this variability is the scripting of functions that establish associations between the properties of the various elements. The goal is to intensify both the internal interdependencies within an architectural design as well as the external affiliations and continuities within complex urban contexts.

The general conceptual definition of parametricism needs a complementary operational definition in order to make its hypotheses testable and to expose it to constructive criticism. The operational definition of a style must formulate general instructions that guide the creative process in line with the general ambitions and expected qualities of the style.

Each style poses a specific way of understanding and handling functions. Accordingly, the operational definition of parametricism comprises both formal rules and principles that guide the design's formal development and resolution as well as functional rules and principles that guide the elaboration and evaluation of the design's functional performance.

The formal heuristics would include avoiding rigid forms, simple repetition, and isolated elements by replacing them with forms that are soft, intelligent, differentiated, and interdependent. And the functional heuristics would avoid rigid performance stereotypes and segregative zoning. Simultaneously, event scenarios and activities communicating with each other would constitute positive dogmas.

Parametricism must not be dismissed as eccentric signature work that only fits high-brow cultural icons. The latest built works from Zaha Hadid Architects are much more than experimental manifestos; they are succeeding as high-performance projects in the real world. The Innsbruck train stations are a good example. No other style could have achieved this coincidence of adaptive variation to different site conditions with genotypical coherence across those phenotypical variants. At far larger scales, parametricism is equally able to deliver all the components for a high-performance contemporary architecture. Parametricism is ready to go mainstream. The style war has begun.

**WRITER AND THEORIST PATRIK SCHUMACHER IS A PARTNER AT ZAHA HADID ARCHITECTS. A VERSION OF THIS ESSAY APPEARED IN THE ARCHITECTS' JOURNAL IN MAY.**

## WHAT STYLE IS THAT?

In 2008, I first communicated that a new, profound style had been maturing within the avant-garde segment of architecture during the last ten years. It seemed urgent that the style acquire a name in order to recognize itself as well as to be recognized in the world at large. Therefore “parametricism” was enunciated during the 11<sup>th</sup> Architecture Biennale in Venice. The term has been circulating since and gathering momentum within architectural discourse. Here I give an updated version of the Parametricist Manifesto.

Parametricism offers a new approach to architecture on the basis of advanced computational design tools and techniques. However, as a style it involves much more than the mere employment of certain tools and techniques. As a style parametricism is marked by its aims, ambitions, methodological principles, and evaluative criteria, as well as by its characteristic formal repertoire.

Parametricism succeeds modernism as a new wave of systematic innovation. The style finally closes the period of uncertainty engendered by the crisis of modernism, marked by a series of short-lived episodes including postmodernism, deconstructivism, and minimalism. The new style claims universal relevance for all architectural programs, on all scales from architecture and interior design to large-scale urban design. Parametricism is also uniquely geared to engage with the ecological challenges that architecture must address. Both in terms of techniques and in terms of sensibility, parametricist architecture is eager and able to elaborate adaptive responses to diverse environmental parameters.

The concept of style has long been losing ground within architectural discourse. And the reassertion of the concept as a valid and productive category calls for a conceptual reconstruction in terms that are intellectually credible today. What stands in the way of such a reconstruction is the tendency to regard styles merely as a matter of appearance, as well as the related tendency

to confuse styles with short-lived fashions. Although aesthetic appearance matters enormously in architecture and design, neither architecture as a whole nor its styles can be reduced to mere matters of appearance. Neither must the phenomenon of styles be assimilated to the phenomenon of fashion. The concept of style must therefore be sharply distinguished and cleansed of all these trivializing connotations.

Style denotes the unity of the difference between the architectural *époques* of the Gothic, Renaissance, baroque, classicism, historicism, and modernism. The historical self-consciousness of architecture demands the revitalization of the concept of style as a profound historical phenomenon that can be projected into the future. For this purpose I propose that architectural styles are best understood as *design research programs* conceived in the way that paradigms frame scientific research programs.

Thus, a new style in architecture is akin to a new paradigm in science: It redefines the fundamental categories, purposes, methods, and innovative course of a coherent collective endeavor. Styles represent long, sustained cycles of innovation, the gathering of design research efforts into a collective movement so that individual efforts are mutually relevant and enhancing. The new style poses many new, systematically connected design problems that are being worked on competitively within a global network of design researchers. Over and above aesthetic comparability, it is this widespread, long-term consistency of shared design ambitions and problems that justifies declaring a style in the sense of an epochal phenomenon.

The experience of modernism's crisis and its architectural aftermath has led many critics to believe that our civilization can no longer be expected to forge a unified style. Did the profound developmental role of styles in the history of architecture from Gothic to Renaissance to baroque to histori-

cism to modernism come to an end? Did history come to an end? Or did it fragment into crisscrossing and contradictory trajectories? If so, are we to celebrate this fragmentation of efforts under the slogan of pluralism?

Architecture today is a world architecture where every architectural project is immediately assessed in comparison to all other projects, and convergences are possible. This does not spell homogenization and monotony. It merely implies a consistency of principles, ambitions, and values to build upon so that different efforts compete constructively with each other and can establish the conditions for cumulative progress rather than pursue contradictory efforts.

Parametricism responds to the new challenges architecture faces in the current era of post-Fordist network society. Postmodernism and deconstructivism were mere transitional episodes, similar to Art Nouveau and Expressionism as transitions from historicism to modernism. The distinction of *epochal styles* from *transitional styles* is important. In a period of transition there might emerge a rapid succession of styles, or even a plurality of competing styles. The demise of modernism led to a protracted transitional period, but this is no reason to believe that this pluralism cannot be overcome by a new unified style. The potential for such unification is indeed what we are witnessing.

Within modernism such subsidiary styles as functionalism, rationalism, and organicism adhere to the basic design principles of modernism: separation and repetition, i.e. separation between specialized subsystems and repetition within each subsystem. Postmodernism and deconstructivism rejected the order of separation and repetition by posing historical diversity and then diversity via collage and interpenetration, albeit without establishing a new order. Parametricism is able to recuperate and enhance the deconstructivist moves within a new capacity to create diversity within a coherent, complex order. Thus it supplants



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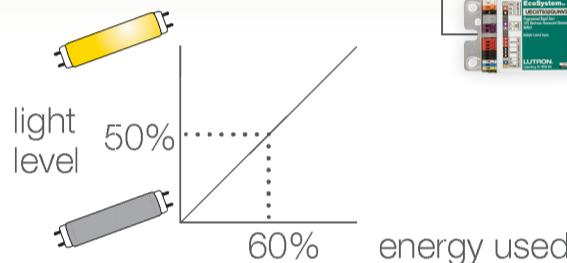
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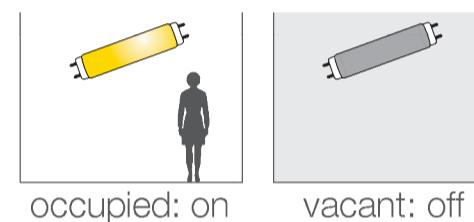
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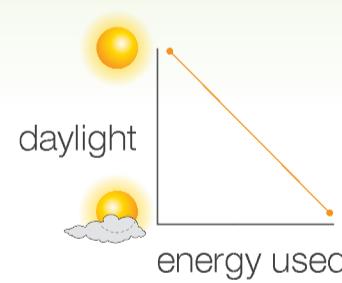
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