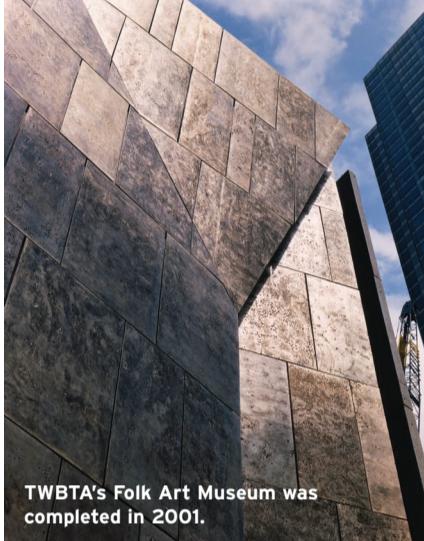


THE EAST ARCHITECT'S NEWSPAPER

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TWBTA's Folk Art Museum was completed in 2001.



COURTESY GKD-USA/A2AMEDIA

MOMA NABS ACCLAIMED WILLIAMS
TSIEN MUSEUM; MET TO USE
WHITNEY'S BREUER

THAT'S ALL, FOLKS

On May 11, officials from the Museum of Modern Art and the American Folk Art Museum announced the sale of the Folk Art building to MoMA. Completed in 2001, the Todd

continued on page 10

PORT AUTHORITY PLANS LED LIGHT SCREEN FOR 42ND STREET

Bright Lights, Big Terminal

A quick fix might aims to bring the Port Authority Bus Terminal up to par with its splashy Times Square neighbors. By the end of June, the façade will be awash in graphics and light when a 6,000-square-foot stainless steel fabric embedded with LED lights wraps its way around the corner of 42nd Street and Eighth Avenue. The technology, known as Mediamesh, was developed by GKD-USA, the result of a collaborative

effort between a German light engineer and an American metal fabric manufacturer. Only four years old, the product allows LED imagery to wrap around buildings without disrupting interior views to the outside. But in the case of the Port Authority, the mesh allows exhaust fumes to escape while masking several giant X-trusses and a façade that hasn't exactly endeared itself to New Yorkers.

continued on page 3



WORKTIME, AND THE LIVING
IS EASY—AND FLEXIBLE.
SEE PAGE 11



DUGGAL PLANS FOR A HYBRID SPACE AT THE NAVY YARD

NAVY GREEN

Situated on the banks of the East River, Brooklyn Navy Yard Building 268, the rusting skeleton of a former ship repair shed, will soon be transformed into "a cathedral of sustainability," according to Baldev Duggal, founder of Duggal Visual Solutions, who holds a long-term lease on the site from the Brooklyn Navy Yard. Duggal will invest \$7 million in the building, including \$2 million from the city, and plans to blend his industrial printing company with sustainably-designed event spaces to create a new green hybrid called The Greenhouse.

Duggal said he stumbled head first into the green movement after viewing Al Gore's movie *An Inconvenient Truth* about the effects

continued on page 10

SPECIAL NEOCON ISSUE:
IN THE PAST TWO YEARS, OFFICE
FURNITURE SYSTEMS HAVE CHANGED
FASTER THAN THEY DID OVER THE
PRECEDING 20 YEARS, AN REPORTS
FOR WORK. PLUS PREVIEWING SMART
FABRICS FOR CONTRACT. SEE PAGES 11–14

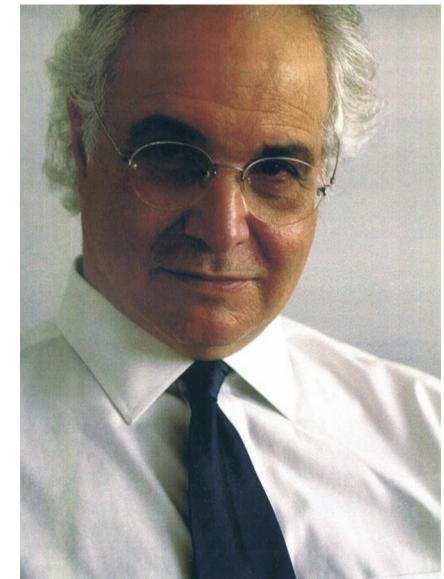
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COURTESY LISA FISCHETTI

RALPH LERNER, 1950–2011

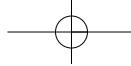
I used to quip with colleagues at the Princeton University School of Architecture that Ralph Lerner's sometimes imperious style as dean seemed to say "l'école c'est moi." But my joking allusion to the Sun King, to alleviate tensions felt in the wake of what a few saw as Ralph's sometimes heavy-handed rule, was more than a bit on the mark.

Princeton was very much Ralph's school during his tenure there from 1989 to 2002, shaped as much by the force of his personality as by the programs, publications, and curricula he initiated, and the talented teachers and students he attracted. The list of faculty alone is impressive: those teaching there during his reign included Juan Navarro Baldeweg, Caroline Bos,

continued on page 7

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Shown: Whisper in six customizable color offerings

Photo: Melanie McLean

The Kaleidoscope Collection

GGI is proud to introduce The Kaleidoscope Collection. Using Alice® direct to glass printing technology this assortment of seven patterns allows for kaleidoscopic versatility. Inspired by the geometries of fractals; Whisper, Shard, Lucent, Orbit, Stria, Tangent and Coppice are color and scale customizable, allowing each pattern to reveal a new context. Designed for crossmarket appeal, GGI features The Kaleidoscope Collection in an array of colorways to inspire and expand your design offering.

Visit us at generalglass.com. For more information about Alice and The Kaleidoscope Collection, please email: alice@generalglass.com or call 1.800.431.2042 ext. 115.

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COURTESY GKD-USA/A2ZMEDIA

BRIGHT LIGHTS, BIG TERMINAL continued from front page

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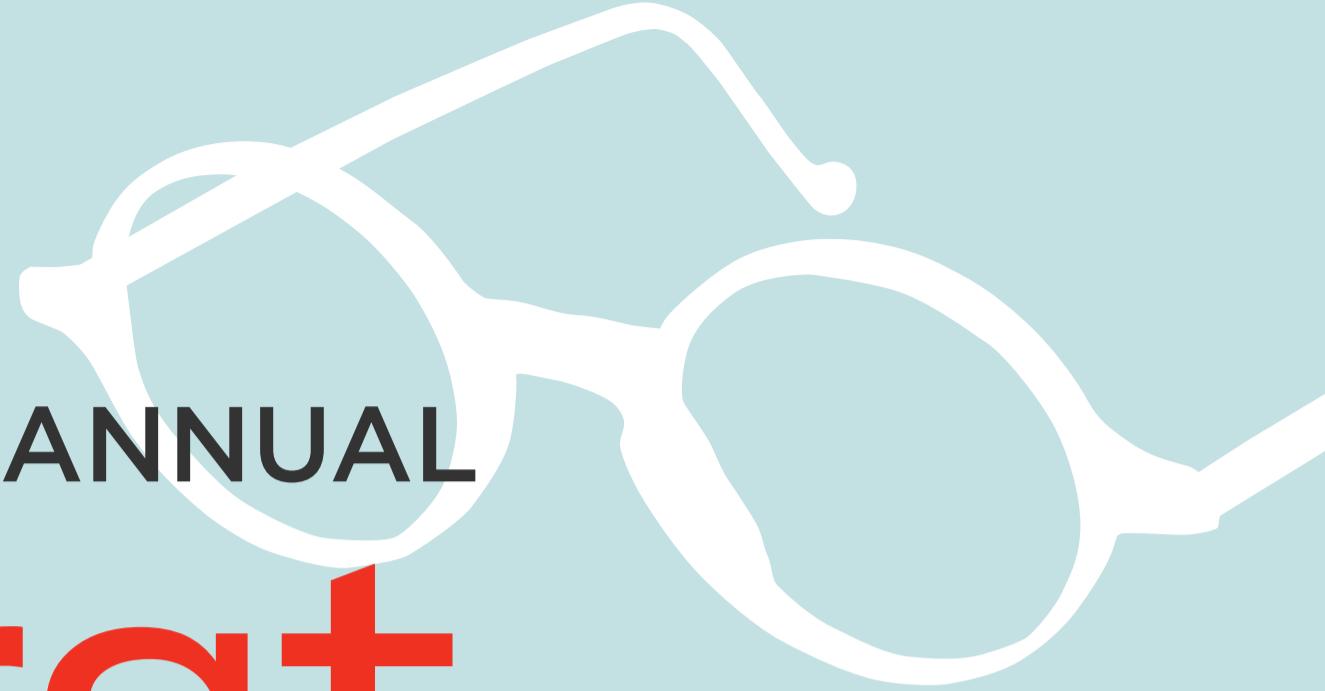
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EDGE OF EXPOSURE

As part of a sponsorship deal during the Festival of Ideas last month, Architizer co-founder **Marc Kushner** was on a tour of **Neil Denari's** HL23 on the High Line in Chelsea. Chortles were suppressed when Kushner on inspecting a famous iconic bookshelf said he had never heard of **Charlotte Perriand**.

ZAHA NEEDS MONEY

Zaha Hadid has cracked the *Sunday Times* Rich List of the 2,000 wealthiest people in Britain. The paper pegs her fortune at £37 million (about \$60 million at current exchange). Meanwhile, Hadid is looking to add London towers to her to-do list after the high-rise offices she was working on in Dubai, Egypt, and Libya were put on hold—forcing her to fire almost a quarter of her staff last month. London commercial projects could keep the remaining 350 busy, and Hadid on that list.

AIA PINK SLIPS

First Mattel donated **Architect Barbie** dolls toting hot pink document tubes and wearing a strapless dress printed with an urban skyline to the recent national convention in New Orleans. And now there's the Dream House Design Competition, the brainchild of the AIA and Mattel. AIA members have until June 27 to submit their entries (including a description, floor plans with furniture, elevation, and section drawing) for a Barbie pad with home office to "accommodate my hi-tech gadgets for meetings, client visits, and presentations," open living and dining areas, an "ultra-cool" garage for at least three cars, and room for at least five pets, including a giraffe—and Ken, too? The AIA entry form reminds participants to "remember not to take it too seriously—Barbie is a doll after all!... Just think pink and you'll do fine."

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NEW PROGRAMS STREAMLINE APPROVAL PROCESS AND CONTRACTS

BIZQUICK

In a long overdue trend, two recent developments dealing with private contracts and city applications are streamlining paperwork for architects, contractors, building owners, and developers. At the convention in New Orleans, AIA Contract Documents unveiled their Next Generation Service that allows collaborators to fine tune contract documents on a digital cloud. In New York, the Department of Buildings announced a pilot program called "Get it Done. Together." That program brought senior representatives from seven different city agencies under one roof, providing industry members and property owners with one stop shopping for project approvals.

The Next Generation Service allows users to tailor familiar AIA documents to suit project needs. "People are very comfortable with the text of AIA contract documents, because they know the language and understand the relationships in the documents from having used them," said Ken Cobleigh, managing director and council for AIA Contract Documents. Cobleigh said the new service allows users to clearly track changes in the final version. "All they want to do is see how the document has been changed so they can understand how a particular party has shifted those relationships without having to read and reread manuscript documents."

The innovation is in how the interested parties arrive at those changes. Instead of a flurry of emails between architect and owner, then owner and contractor, et cetera, the document author works on the document online through their browser. The author could be the architect, contractor, lawyer, or owner, depending on who in the delivery model starts the process. The author then sends an invite to all the parties involved with a set time period for them to review the document. Once online, the various parties

face a Word document and can use track changes to alter it where they see fit, though they have limited access with a reduced set of functions. The author is able to monitor the document status online. Once everyone has finished putting in his or her notes, the author can close the session and finalize the document.

There are other bells and whistles. Once the project data (i.e. project names, addresses, etc.) is entered into one document, it can then be captured for transfer to other documents relating to the project. A clause library helps users build their own language and keep it consistent (this too can be transferred to other documents). The final document is a locked PDF that can be presented as a clean document with an addition/deletion sheet presented at the end or shown complete with track changes. User trials will begin this fall, and the service is expected to be up and running by the first quarter of 2012.

Back in New York, the DOB meetings were not virtual but face-to-face. More than 850 letters were sent out to property owners whose projects faced disapproval by city plan examiners multiple times. For the month of May, instead of hop-scotching from one city agency building to the next, architects, owners, and engineers were able to sort through their various applications and plans with several city departments all at once and all in one designated place per borough. The DOB initiative brought together representatives from the Fire Department, Landmarks Preservation, DEP, DOT, City Planning, and the Department of Parks and Recreation. The ultimate goal was to approve as many projects as possible for the month.

Now with the pilot complete, the DOB is set to review the program. "We're going to get everybody together to talk about what worked and what didn't and decide how we can streamline our joint agency processes," said DOB spokesperson Ryan Fitzgibbon. She added that the agency hopes to incorporate parts of the program into their day-to-day operations. A report on the findings will be out in 90 days. **TS**

OPEN > RESTAURANT



> BENTO BURGER

101 East 2nd St.
Tel: 212-673-8908
Designer: Miguel Calvo

Hayne Suthon of has just launched a grungier sibling of the famed drag-queen cabaret, Lucky Cheng's. Named Bento Burger, it's billed as "a dystopian-futuristic Asian roadhouse." The sci-fi décor is straight out of *Blade Runner*. A series of L-shaped booths, made from wood grain formica and upholstered with red and black vinyl seats, line up against a vast mural of layered graffiti by Gaber Gabe. The look captures the energetic defacement of a 1970's-era abandoned subway station. The apocalyptic mood is extended to tangled neon beer signs that form an unlikely chandelier and impart a colorful glow to a padded wall wrapped in white faux-leather. The matte grey ceiling is encrusted with found objects inspired by scenes from another movie, *THX 1138*; chairs are tattooed with a decoupage of Japanese anime and finished with an iridescent glaze; and anime video loops run on a series of flat-screens; and the unassuming exterior evokes a Tokyo back alley. Designer Miguel Calvo, the designer behind the cocktail bar, Cienfuegos, said he wanted the cinematic combination of "Asian elements fused with gritty street scenes" to create a futuristic space that nods to the artistic and cultural diversity of the East Village. **CINDY YEON CHUN**

Inspired by Iceland. Made in America.



THE ARCHITECT'S NEWSPAPER JUNE 1, 2011

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CITY COLLEGE'S SUSTAINABLE PENTHOUSE FOR SOLAR DECATHALON

COURTESY CCNY

POD WITH A VIEW

High above Harlem's City College campus, a Solar Decathlon entry is being assembled on a rooftop overlooking the quad. Team New York, composed of students from City College's Spitzer School of Architecture, Grove School of Engineering, and the art department are designing a sustainable house whose lifespan may extend beyond the biennial contest. The team's "Solar Roofpod" entry addresses the problems of urban density and heat island effect while tapping into New Yorkers' obsession with desirable real estate, namely the rooftop penthouse.

The Team New York proposal must meet the criteria for the Decathlon before delving into real estate opportunities. On a footprint that ranges from 600 to 1,000 square feet, the house must be affordable and attractive, supply energy to household appliances, provide adequate hot water, and produce as much or more energy than it consumes.

The Roofpod footprint measures 746 square feet and is prefabricated as two steel frame units. It sits on a modular frame that collapses or extends to accommodate the width of a midrise rooftop, be it a multi-unit apartment building or a cast-iron office tower. The collapsible frame distributes the weight of the Roofpod onto the building's load-bearing walls while providing enough depth for containers to hold soil, thereby giving the building the potential to create a green roof. For the purposes of the contest, the frame must meet measurement regulations, but it's easy to foresee how the system could extend to cover an entire rooftop.

The solar panels fixed one foot above the Roofpod house use both photovoltaic technologies and solar thermal collectors to provide electricity and heat water up to 150 degrees. Inside, the mechanical room measures a mere 4 feet by 8 feet, and interior details may be cus-

tomized by residents. The multiple window configuration is also up to the client. While many windows may not foster energy efficiency, they're key to making the product viable to a New York customer. "We have to consider the quality of life," said professor Christian Volkmann, the program manager for the City College team. If mass-produced, Volkmann, said the Roofpods could cost about \$250,000 each.

Inspired by New York's water towers, which remain an important part of the city's infrastructure and iconography, the Roofpods and their gardens are intended to help alleviate some of the strain on the city's energy grid, though Volkman said that the surplus energy generated might only be enough to cool the average apartment lobby. If special zoning were encouraged by the city, scores of green roofs financed by Roofpods could become as ubiquitous as the city's beloved water towers.

TS

**NEW YORK CITY HOUSING AUTHORITY
DIVISION OF CAPITAL PROJECTS AND
DEVELOPMENT OFFICE OF DESIGN****REQUEST FOR PROPOSAL
ARCHITECTURAL AND ENGINEERING SERVICES**

The New York City Housing Authority invites New York State Licensed Architectural and Engineering Firms to submit proposals to provide Architectural and Engineering Services on an "as needed" basis to include Local Law 11/98 Cycle 7 Inspections, brickwork restoration and roof replacement contract documents, Special Inspections and associated services. Qualified firms shall have a minimum of two years experience as an ongoing concern and must have provided Professional Services on projects of similar magnitude. RFP's will be available for pick-up starting May 26, 2011 at 90 Church Street, 11th Floor, New York, NY 10007. A \$25.00 fee is required at the time of pick-up payable by check or money order to "NYC Housing Authority". It may also be accessed on the NYCHA website. Any questions regarding this RFP, please contact Ms. Kristine Simmons at (212) 306-3188 or email kristine.simmons@nyc.housing.gov.

DUE DATE: June 23, 2011 at 4:00 PM

All Proposers are urged to attend a Pre-Proposal Conference which will be held on: June 14, 2011, 1:00 to 3:00 pm at New York City Housing Authority, 90 Church Street, 5th Floor Ceremonial Room, New York, NY 10007.

Michael Bloomberg
Mayor of the City of New York

John Rhea, Chairman
New York City Housing Authority



COURTESY TMA

UNVEILED**BROOKLYN CHILDREN'S
MUSEUM ROOFTOP
CANOPY**

Rafael Viñoly's lemon yellow tile-covered Brooklyn Children's Museum makes a big statement in a mostly brownstone neighborhood. A new rooftop canopy, designed by Toshiko Mori Architect (TMA), aims to make the three-year-old building even more active and accessible. The canopy with an EFTE skin covered in a dot matrix frit will allow the rooftop to be used for lectures, concerts, and other events, including the museum hopes, in the blazing hot summer months. The designers say the frit is meant to mimic the dappled light of a tree.

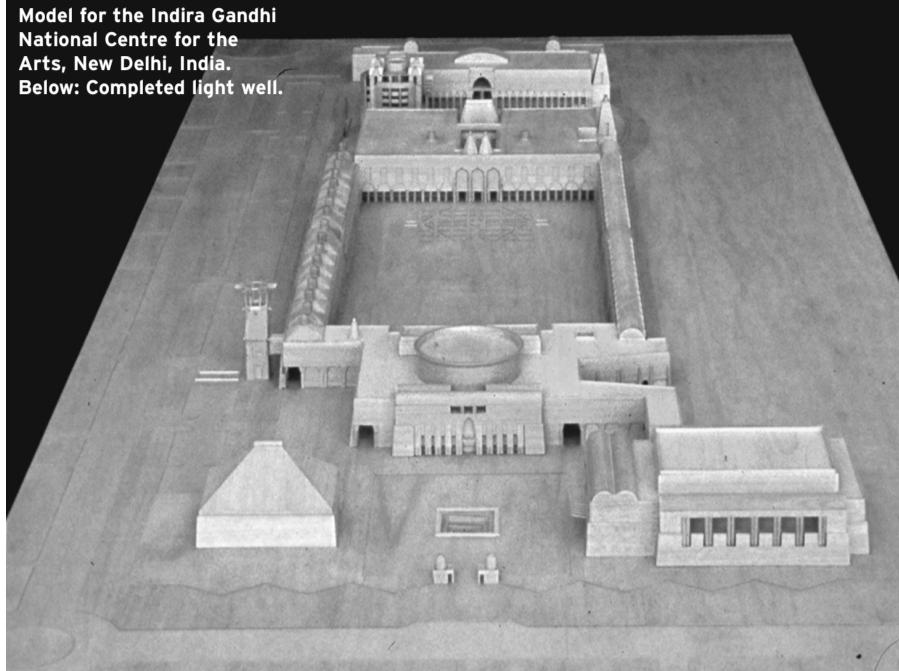
Starting from four points

on the roof, the curved structure forms a perfect arch spanning 75 feet. "There's a reason they used similar forms in cathedrals," said Joshua Uhl, a senior associate at TMA. "They are incredibly efficient." The structure, composed of six-inch diameter tubes, is light enough that the architects didn't need to reinforce the roof. The four corners of the structure system form small seating areas arranged around circular storage bins. The bins house round yellow foam cushions that can be used for seating underneath the canopy.

Though the museum was only just completed in 2008, its bathrooms and a theater will also be renovated by Mori. **ALAN G. BRAKE**

Architect: Toshiko Mori Architect
Client: NYC Department of Design and Construction
Completion Date: Summer 2012

Model for the Indira Gandhi National Centre for the Arts, New Delhi, India.
Below: Completed light well.



RALPH LERNER, 1950-2011 continued from front page Christine Boyer, Preston Scott Cohen, Beatriz Colomina, Liz Diller, Antoine Grumbach, Wes Jones, Laura Kurgan, Thomas Leeser, David Lewis, Enric Miralles, Farshid Moussavi, Fritz Neumeyer, Guy Nordenson, Jesse Reiser, Lindy Roy, Joel Sanders, Ignasi de Solà-Morales, Ben Van Berkel, Michael Webb, and Mark Wigley. These were among the "Young Turks" he brought in to complement the already-established forces at Princeton: Michael Graves, Anthony Vidler, Mario Gandelsonas, and Alan Colquhoun. In addition to remaking his staff, Ralph also remade the school, undertaking some much-needed renovations including a new lecture hall and rewiring the studios to make his vision of a computer at every design desk possible.

Lerner received his Bachelor of Architecture from The Cooper Union and Master of Architecture from Harvard University. He worked for Coffey, Levine, and Blumberg Landscape Architects, Haus-Rücker Architects, Richard Meier, and Ulrich Franzen before opening his own practice in Charlottesville, VA, and then in partnership with Richard Reid in London, England. He taught at the University of Virginia, The Polytechnic of Central London, Harvard, and Princeton, where he was named dean in 1989 and also the George Dutton '27 Professor of Architecture in 1994.

His own practice achieved international prominence with his 1986 first-prize win, designed with his wife, architect Lisa Fischetti, in the competition to build the Indira Gandhi National Centre for the Arts in New Delhi, India. Overseeing the construction of this enormous project consumed much of Lerner's professional attention beginning in 1990 (construction is still underway), and, as it completed, its post-modern appearance reminded him of a style he'd left behind in the intervening years. Indeed, his most recent work, such as the award-winning Louise Nevelson Plaza (in conjunction with Smith-Miller + Hawkinson Architects) in downtown Manhattan, and the Lower School Building at the Princeton Charter School, demonstrated a decidedly more modern urbanistic aesthetic, reminiscent of Lerner's early work.

But the role he relished most was as empire-maker and educator, so it is little surprise that when the opportunity presented

itself in 2002 to build a school almost from scratch in Hong Kong he grabbed it, taking with him several recent Princeton grads to serve as the foundations of a new faculty there. His success in making the department of architecture at Hong Kong University as important in China as Princeton was in the U.S. emboldened the school to open an affiliated "study center" in Shanghai that became the basis for an international summer program as well as joint-study programs with the mainland. Ralph's determination to make no small plans was just underway when he was diagnosed with the brain cancer that brought him back to the States and forced his resignation from Hong Kong earlier this year.

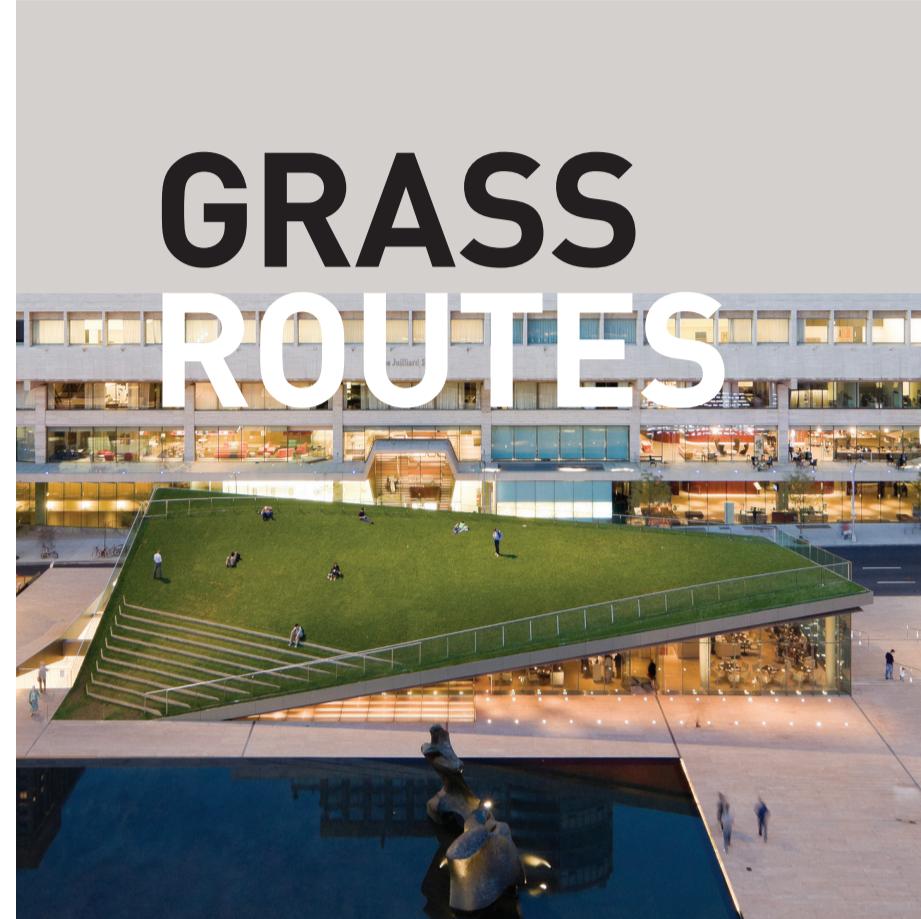
To those of us at Princeton during his time, Ralph was alternately a boss, a mentor, a supporter, a peer, a critic, and, to some, a father figure. He wore these different hats as needed but always with a wry smile to tell you that he was on your side, always a supporter and friend first, regardless of the role he was playing at that moment. It is in all these capacities, but mostly as friend, that he will be terribly missed.

KEVIN LIPPERT IS THE FOUNDER AND PUBLISHER OF PRINCETON ARCHITECTURAL PRESS.



COURTESY LISA FISCHETTI

GRASS ROUTES



Creating green space in New York is not always a walk in the park. Challenged with drawing activity to its campus from 65th Street, **Lincoln Center** commissioned **Diller Scofidio + Renfro** and **FXFOWLE** to design a restaurant that would allow street life and arts events to come together, enlivening pedestrian paths while adding valuable public space. The team's unique solution was an elegant parabolic-roofed pavilion that grows out of the Center's plaza, creating a lawn for those who wish to lounge, and a canopy for those who wish to lunch. Steel's slender, lightweight profile made the project possible by enabling the structure to bear on existing foundations, a new stage among many that give the performing arts center its life.

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THE ARCHITECT'S NEWSPAPER JUNE 1, 2011



COURTESY CULTURE NOW

TOURISM 2.0

What if you could wander around a city learning about the buildings and sculptures you see around you without having to fumble to dig through a clunky guidebook? That day has arrived, at least for iPhone and iPod Touch users, thanks to the group Culture Now, a non-profit with a mission to map history, art, and architecture in the public realm. With their new Museum Without Walls application, culture is a click away for people on the go. Culture Now president Abby Suckle thinks of it as a "treasure hunt, almost like urban archaeology to uncover really interesting artworks and the stories behind them."

Recently the organization's Museum Without Walls application won an Honorable Mention for Best Overall App in New York City's 2011 BigApps 2.0 contest. The app allows a user to take all maps, podcasts, audio tours, and photos that Culture Now has to offer out onto the street, effectively turning a city into one big museum. It also allows users to "see" buildings that are no longer standing, giving a new and very modern meaning to the concept of heritage

tourism. Users of the New York City version can listen to commentary on podcasts by architect Hugh Hardy, parks commissioner Adrian Benepe, as well as Pratt professor (and *The Architect's Newspaper* editor-in-chief) Bill Menking.

The idea for the app began around ten years ago when professional design organizations formed Culture Now in response to the devastation of September 11th. Made up of over 400 volunteers, they embarked on an ambitious goal of offering recommendations for rebuilding Lower Manhattan. That effort evolved into the creation of a physical map of the area's rich cultural and historic sites in an effort to draw people back to devastated Lower Manhattan. From there, it grew into a collection of maps, both print and interactive, which were designed to inform people about museums, historic buildings, sculptures, installations, and murals. This collection, in turn, spawned a series of podcasts and the award-winning iPhone app.

The idea of "a museum without walls" isn't new, but Culture Now has taken that concept to the next level. The app calls up a range of art information, from details about public works by artists such as Louise Nevelson and Alexander Calder to the history of Union Square. Users can curate their own tours of over 20 cities in California, Colorado, Connecticut, Florida, Louisiana, Massachusetts, Ohio, Oregon, Pennsylvania, Rhode Island, Texas, and British Columbia.

During July, Culture Now will be featured as part of an exhibition that starts at the Center for Architecture but may travel around other boroughs as a pop-up architectural exhibition that addresses the digitization of the built environment. **ALYSSA NORDHAUSER**

should not be new, only better. Case in point: the 606 pins slide in better with a 60-degree angled post as opposed to having straight-up sides. Vitsoe, in some instances, is using the same tools as they were in the 1960s.

"We don't need more designs, we need more and better thinking about our resources that exist," Rams said on a recent visit to celebrate a new Phaidon monograph on his work and to see the Vitsoe showroom where a small exhibition of his furniture was on show. And is there something he wished he had been the first to get designed? Oh yes, he said, "Everything by Eames." **JULIE V. IOVINE**



COURTESY PHAIDON

DIETER RAMS AND VITSOE CELEBRATE HIS UNIVERSAL SHELVING SYSTEM

DESIGN THAT STAYS DESIGNED

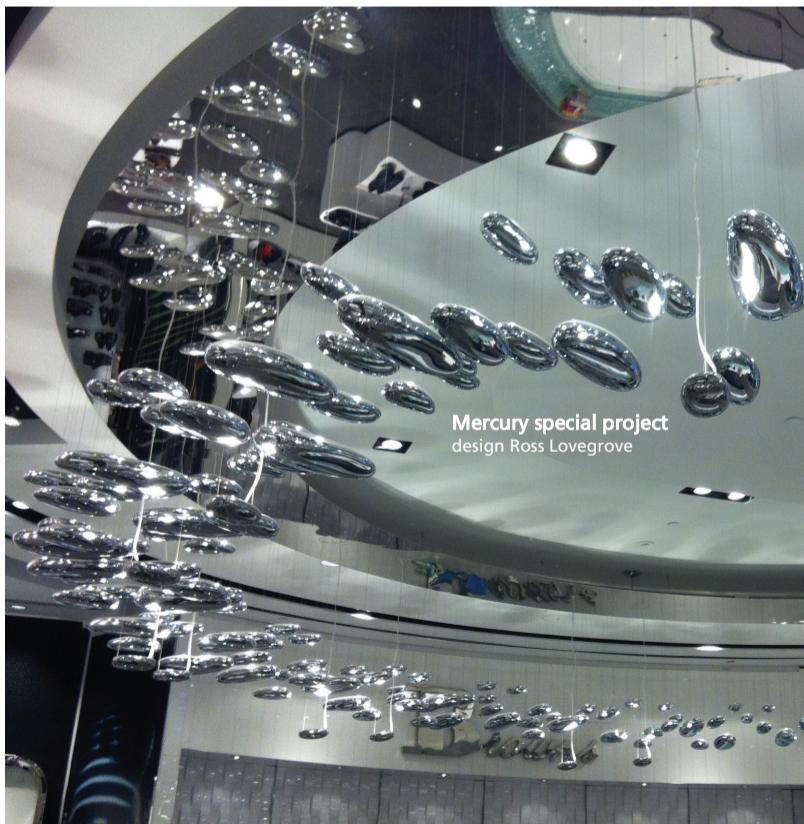
Dieter Rams doesn't call himself a designer. Instead, the world famous German industrial designer writes "architect" on his passport entry card. And it was as an architect in the early 1950s that Rams got his start building additions and installations for a little known new German manufacturer, Braun.

As design director for Braun from 1961 through 1995, Rams set the company firmly on a course toward a vision of modern design as compact, sleek, and irrefutably correct. A record player (the SK4) that Rams designed in 1956—compressed ash white with a transparent acrylic lid and confident aluminum knobs—was nicknamed "Snow White's Coffin." Braun feared it would sink; instead, it practically put Braun on the map as a design trailblazer and set the standard—rectangular

box with clear lid—for record players that stuck for as long as LPs lasted. Another design, a 45-rpm player with detachable transistor radio from 1959 (below) foreshadowed the Walkman, and is now highly collectible.

When Rams designs something, it stays designed. Danish manufacturer Niels Vitsoe asked him in 1960 to design a shelving system with flexible components.

More than 50 years later, the 606 Universal Shelving System has achieved that with wall brackets supporting not only shelves, tables, drawers, cabinets, and display units, but all those whether they were designed in 1965 or 2005. The entire thing is assembled without tools using instead aluminum pins so elegant and exact that most all other shelving systems (heads up, IKEA) have copied them. Rams' mantra is that design



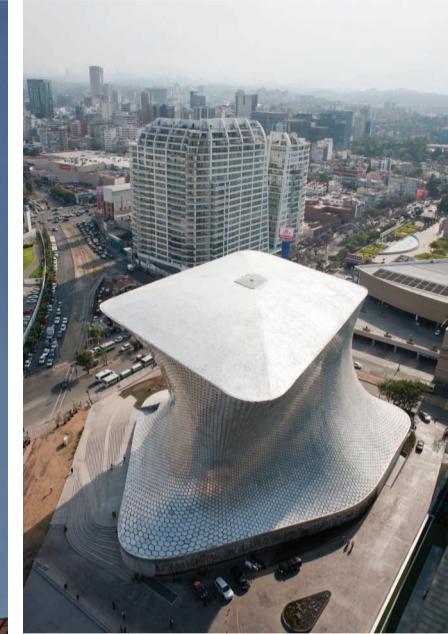
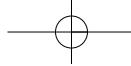
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ADAM WISEMAN

Clockwise from top left: The swooping facade is made up of thousands of mirrored steel tiles; it dominates Mexico City's Polanco neighborhood; the underside of the roof presents exposed steel; a Rodin sits by itself.

There is a hidden romanticism behind the design of the new Soumaya Museum in Mexico City, a story of a highly anticipated proposal and the hope for a resurrection of the grandeur of Mexican architecture. Mexicans have been waiting for something like this to happen for a while. They demand opportunities for architecture and design, and for pleasure at the street level. The city needs icons to survive and to maintain its status. With buildings, however, expectations sometimes come with disenchantment. The Soumaya, while a gorgeous object, rises pretentiously, with troubled construction techniques and flawed exhibition design.

Designed by Fernando Romero EnterprisE, or FREE, one of Mexico's most acclaimed young firms, the museum opened in March in Plaza Carso, a new real estate development in Polanco, a vibrant and cosmopolitan area of Mexico City. It hosts the private art collection of the man sometimes called the wealthiest man on earth, Carlos Slim Helu, the Mexican telecommunications tycoon, who

is also Fernando Romero's father-in-law. The Soumaya holds more than 6,200 artworks in 60,000 square feet of exhibition space, as well as a 350-seat auditorium, a library, offices, a restaurant, a gift shop, and a multi-purpose lounge.

There is no doubt that the Soumaya is an interesting object within its context. It rises as a vortex with a skin made of 16,000 hexagonal tiles of mirrored steel; a photogenic image. It is a complex composition of twisted steel rings and columns, infusing character into the area. It breaks away from its surroundings and becomes an abrupt icon within the city.

But while it possesses a strong formality on the exterior, the same cannot be said about the interior. While the outside is a complex and somewhat convoluted shape, the inside is an awkward compromise between promenade and envelope. The relation between outside and inside is neither intrinsic nor well established, and the building negates the seemingly self-supporting structure.

Romero's little experience—his firm opened in 1999—and lack of understanding of museum typology is noticeable. The design contains a blatant reference to the iconic and often-criticized ramp of the Guggenheim Museum in New York by Frank Lloyd Wright. However, at the Soumaya the ramp is less formal and powerful: there is no rotunda or views to give meaning to the spiral, and it does not allow users to orient themselves within the space. Its interiors first deliver a generous vestibule, a white vastness that shows off its fluidity and invites users to explore the building. But its subsequent promenade is less effective. Its spiral ends at the top floor, directing views to the structure above, where one immediately notices the unresolved geometry between trusses and walls, showing the poor level of detailing and construction supervision.

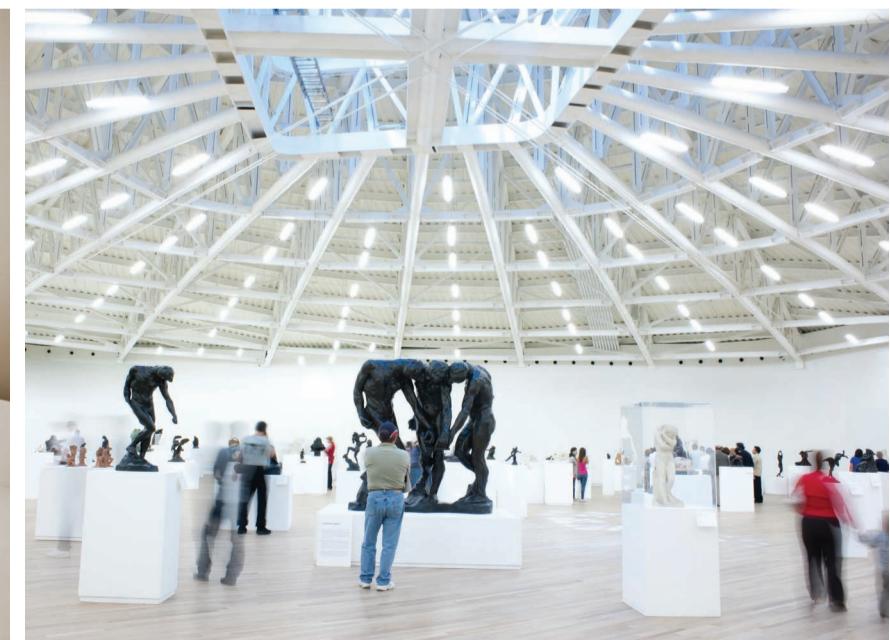
Furthermore at the Soumaya, daylight—an important opportunity for poetry, and especially enjoyable for scrutinizing the works of Rodin and other European masters inside this museum—is not given

its due. Likewise daylight does little to accentuate the museum's sculptural details, so the experience relies mostly on artificial lighting.

Romero worked for OMA a few years ago. Its leader Rem Koolhaas has always been an advocate for social change, and perhaps Romero absorbed that while thinking about the museum as an object for urban identification and a sense of place. With the Soumaya, Slim has given the gift of free enjoyment of his art collection to everyone in Mexico, perhaps a small gesture of social responsibility.

But the expectation of one of the best museum designs in the world hosting one of the most precious collections in Latin America is disappointed. It could be something much better. It started with a spectacular design on paper and ended in poor execution. We were expecting much more from the wealthiest man on earth.

LUIS OTHÓN VILLEGAS IS A MEXICO-BASED ARCHITECT AND CHAIRMAN OF THE SCHOOL OF ARCHITECTURE AT CENTRO DE ESTUDIOS SUPERIORES DE DISEÑO DE MONTERREY.





Rendering of Duggal's future incubator space at the Navy Yard where anything green goes.

COURTESY STUDIOS GO

NAVY GREEN continued from front page of global warming on the environment. "That really got to me. I felt we had to start educating our own people to be green," he said. "It's good business. We're not just putting on a show."

Gregory Okshteyn, principal at Studios GO, has designed the project to reflect its industrial surroundings while synthesizing a complex program. "The program list is two or three

pages long," said Okshteyn. And it continues to evolve: "Mr. Duggal is always coming up with new ideas on a daily basis." Beyond the industrial space, plans call for a green-product incubator, an eco-lounge with a cafeteria serving farm-to-table food for workers and visitors to the Navy Yard, and event spaces. "It's ambitious," said Okshteyn, but his firm, with a background in hospitality design, plans to emphasize the space's social interac-

tion. "Architects aren't playing with program enough," he said. "What if a building is a complete hybrid condition driven by an undefined program?"

To accommodate the programmatic flexibility that Duggal has imagined, Okshteyn kept the design simple. "We approached the building as a motherboard," he said, "a shell that new technology can later be plugged into. We did the minimum to be the most effective. When things get too complicated, it's hard for them to evolve."

A new second floor will be inserted into the existing 30,000-square-foot structure and will be accessed by a grand staircase in the lobby, whose risers will double as the seating for an amphitheater. Duggal's manufacturing operations are tucked under the soaring second floor in a sealed environment. Okshteyn plans to wrap an 18-foot-tall band of split-faced concrete blocks around the lower floor of the building to emphasize its industrial use, while the second floor, predominantly clad in unobstructed glass, soars 45 feet above. A north-facing wall will contain eight 20-foot-by-20-foot glass windows that can slide open to maximize connection to the water and provide dramatic views of the Williamsburg Bridge.

The Greenhouse's sustainability goals are just as ambitious as the design. Duggal

decided to forego LEED certification for the project but is pushing for a zero-carbon footprint that will allow the building to be completely self-sustaining. A variety of sustainable approaches, both simple and high tech, are planned for the building. Nearly 100 solar panels on the steel and concrete roof will provide electricity for lights inside The Greenhouse, sending surplus energy to its neighbors. Okshteyn is investigating applying solar film to the building's windows and a 500-gallon tank could harvest rainwater for use in the building's bathrooms. In addition to high-tech systems, existing glass will be reused in the building and even an 18th-century canon found on the site will be reclaimed as part of the final design.

Phase one of the Greenhouse is under construction and includes first floor manufacturing space and a shelled second floor. Okshteyn said site demolition and asbestos abatement has been completed, and the rest of the space must be ready by October, in time for new printing equipment to be delivered to Duggal.

Of his idea to combine active industrial space with public venues in a sustainable building, Duggal said, "I love to break tradition. Traditions are made to be broken, otherwise we would never have progress."

BRANDEN KLAYKO

THAT'S ALL FOLKS continued from front page Williams Bille Tsien-designed Folk Art Museum was widely heralded at the time of its opening. The institution has struggled with its finances since then, including its debts to pay for the highly-wrought, brooding building, known for its folded white bronze facade and spiraling sequence of intimate galleries. Thus far, MoMA has declined to say what its intentions are for the building, or the amount paid for it.

Adjacent to MoMA and surrounded by an empty lot that could be developed, the comparatively tiny 39,000-square-foot Folk Art Museum building represents both an architectural asset for the larger museum and a major development opportunity. MoMA, working with Hines, had been pushing to develop the surrounding land into a large gallery and condominium tower designed by Jean Nouvel, which would have to wrap around the Williams and Tsien building. The Department of City Planning had asked Hines and MoMA to scale down the height of the tower so as not to overwhelm the Folk Art building. Therefore, there may be a financial incentive to remove the Folk Art Building. "I hope that they don't see our building as an impediment," said Todd Williams who told AN that he had not heard about the sale until one week before the announcement.

MoMA issued the following statement about the acquisition: "The American Folk Art Museum recently approached The Museum of Modern Art regarding its decision to sell its building at 45 West 53rd Street, as MoMA has the right of first refusal on the property. After carefully considering this opportunity, MoMA has agreed to purchase the building and property. This mutually beneficial arrangement between the two museums will provide funding for the American Folk Art Museum at a critical time, and additional space for The Museum of Modern Art." Barry Bergdoll, MoMA's chief curator of architecture and design, declined to comment on the architectural merits of the

Folk Art building or MoMA's intentions for its future.

Arguably the best known of Williams and Tsien's buildings, the richly detailed American Folk Art Museum interpreted the spirit of craft and materiality common in folk art in a contemporary architectural idiom. "It's not a building where you can rip out the interior and keep the shell," Williams said. "The structure and the interior are one and the same."

The American Folk Art Museum will continue to operate out of their much smaller branch at 2 Lincoln Square across from Lincoln Center. No date has been set for it to vacate the 53rd Street property.

For Williams and Tsien, it is a remarkably swift turn of events for their acclaimed building to face an uncertain future only ten years after it opened. "I've got a knot in my stomach," Williams said. "But I believe in good people, good intentions, and positive outcomes."

In other museum news, the Whitney Museum of American Art and the Metropolitan Museum of Art announced a new partnership where the Metropolitan will use the Whitney's Marcel Breuer-designed building as additional gallery space for its modern and contemporary collection. Whitney officials have long maintained that the museum does not have the funds to operate two facilities, so the agreement will allow the institution to move to a new Renzo Piano-designed building in the Meatpacking District. **AGB**



MICHAEL MORAN

AT DEADLINE

UNDERCOVER PARK

Five finalists have been selected to overhaul the President's Park, just south of the White House in Washington D.C. The National Capital Planning Commission has charged the firms with finding a more aesthetically pleasing approach to securing the area. Much of post-9/11 D.C. incorporates barriers masked for other uses, such as Olin's low-slung white marble benches circling the Washington Monument. The new designs need to provide access to the southern fence of the People's House while accommodating D.C. traffic and security. The five finalists are Hood Design Studio, San Francisco; Michael Van Valkenburgh Associates, New York; Reed Hilderbrand Landscape Architects, Watertown, MA; Rogers Marvel Architects, New York; and SASAKI, Watertown, MA.

KID ZONE

The newly installed NYC Schools Chancellor Dennis Walcott announced that the city is about to turn the site of the Peck Slip Post Office into a school. Whether the DOE plans an adaptive reuse of the streamlined 1950 building with its uninterrupted horizontal casement windows is anyone's guess. While not quite as kid-centric as Park Slope, there's no doubt that rezoning has transformed Lower Manhattan into a more family-friendly area, and cramped schools have topped the neighborhood's agenda for some time. Municipal buildings from 26 Broadway (just behind City Hall) to Tweed Courthouse are all being pressed into service to accommodate the booming backpack set.

REALLY BIG KID ZONE

Sustained resistance from their Village neighbors has not thwarted NYU's 2031 expansion plans; they've just looked to other neighborhoods. The university has leased 120,000 square feet at Brooklyn's MetroTech Center and also retained Kohn Pederson Fox to design a 170,000-square-foot campus on their hospital grounds along First Avenue. This is not to say that they've abandoned expansion plans in the Village or wooing the neighbors. A storefront gallery space called NYU Open House designed by James Sanders & Associates invites the public in to view new 3-D models of revamped plans for the Silver Towers and Washington Square Village.

MARTY'S MAD

Brooklyn Borough President Marty Markowitz is taking his ball and playing elsewhere. Since 1991, the free Seaside Summer Concert Series has been held at the Asser Levy/Seaside Park nestled between Coney Island and Brighton Beach. But noise complaints and lawsuits from two nearby synagogues have forced the borough president to take the show on the road this year, albeit just up the block to West 21st Street in Coney Island. Markowitz noted that the Robert Moses-era band shell at Asser Levy was there before the synagogues and that the opposition had only succeeded in halting plans for \$64 million renovation of their own neighborhood park.

THE ARCHITECT'S NEWSPAPER JUNE 1, 2011



Rendering of Duggal's future incubator space at the Navy Yard where anything green goes.

COURTESY STUDIOS GO

NAVY GREEN continued from front page of global warming on the environment. "That really got to me. I felt we had to start educating our own people to be green," he said. "It's good business. We're not just putting on a show."

Gregory Okshteyn, principal at Studios GO, has designed the project to reflect its industrial surroundings while synthesizing a complex program. "The program list is two or three

pages long," said Okshteyn. And it continues to evolve: "Mr. Duggal is always coming up with new ideas on a daily basis." Beyond the industrial space, plans call for a green-product incubator, an eco-lounge with a cafeteria serving farm-to-table food for workers and visitors to the Navy Yard, and event spaces. "It's ambitious," said Okshteyn, but his firm, with a background in hospitality design, plans to emphasize the space's social interac-

tion. "Architects aren't playing with program enough," he said. "What if a building is a complete hybrid condition driven by an undefined program?"

To accommodate the programmatic flexibility that Duggal has imagined, Okshteyn kept the design simple. "We approached the building as a motherboard," he said, "a shell that new technology can later be plugged into. We did the minimum to be the most effective. When things get too complicated, it's hard for them to evolve."

A new second floor will be inserted into the existing 30,000-square-foot structure and will be accessed by a grand staircase in the lobby, whose risers will double as the seating for an amphitheater. Duggal's manufacturing operations are tucked under the soaring second floor in a sealed environment. Okshteyn plans to wrap an 18-foot-tall band of split-faced concrete blocks around the lower floor of the building to emphasize its industrial use, while the second floor, predominantly clad in unobstructed glass, soars 45 feet above. A north-facing wall will contain eight 20-foot-by-20-foot glass windows that can slide open to maximize connection to the water and provide dramatic views of the Williamsburg Bridge.

The Greenhouse's sustainability goals are just as ambitious as the design. Duggal

decided to forego LEED certification for the project but is pushing for a zero-carbon footprint that will allow the building to be completely self-sustaining. A variety of sustainable approaches, both simple and high tech, are planned for the building. Nearly 100 solar panels on the steel and concrete roof will provide electricity for lights inside The Greenhouse, sending surplus energy to its neighbors. Okshteyn is investigating applying solar film to the building's windows and a 500-gallon tank could harvest rainwater for use in the building's bathrooms. In addition to high-tech systems, existing glass will be reused in the building and even an 18th-century canon found on the site will be reclaimed as part of the final design.

Phase one of the Greenhouse is under construction and includes first floor manufacturing space and a shelled second floor. Okshteyn said site demolition and asbestos abatement has been completed, and the rest of the space must be ready by October, in time for new printing equipment to be delivered to Duggal.

Of his idea to combine active industrial space with public venues in a sustainable building, Duggal said, "I love to break tradition. Traditions are made to be broken, otherwise we would never have progress."

BRANDEN KLAYKO

THAT'S ALL FOLKS continued from front page Williams Bille Tsien-designed Folk Art

Museum was widely heralded at the time of its opening. The institution has struggled with its finances since then, including its debts to pay for the highly-wrought, brooding building, known for its folded white bronze facade and spiraling sequence of intimate galleries. Thus far, MoMA has declined to say what its intentions are for the building, or the amount paid for it.

Adjacent to MoMA and surrounded by an empty lot that could be developed, the comparatively tiny 39,000-square-foot Folk Art Museum building represents both an architectural asset for the larger museum and a major development opportunity. MoMA, working with Hines, had been pushing to develop the surrounding land into a large gallery and condominium tower designed by Jean Nouvel, which would have to wrap around the Williams and Tsien building. The Department of City Planning had asked Hines and MoMA to scale down the height of the tower so as not to overwhelm the Folk Art building. Therefore, there may be a financial incentive to remove the Folk Art Building. "I hope that they don't see our building as an impediment," said Todd Williams who told AN that he had not heard about the sale until one week before the announcement.

MoMA issued the following statement about the acquisition: "The American Folk Art Museum recently approached The Museum of Modern Art regarding its decision to sell its building at 45 West 53rd Street, as MoMA has the right of first refusal on the property. After carefully considering this opportunity, MoMA has agreed to purchase the building and property. This mutually beneficial arrangement between the two museums will provide funding for the American Folk Art Museum at a critical time, and additional space for The Museum of Modern Art." Barry Bergdoll, MoMA's chief curator of architecture and design, declined to comment on the architectural merits of the

Folk Art building or MoMA's intentions for its future.

Arguably the best known of Williams and Tsien's buildings, the richly detailed American Folk Art Museum interpreted the spirit of craft and materiality common in folk art in a contemporary architectural idiom. "It's not a building where you can rip out the interior and keep the shell," Williams said. "The structure and the interior are one and the same."

The American Folk Art Museum will continue to operate out of their much smaller branch at 2 Lincoln Square across from Lincoln Center. No date has been set for it to vacate the 53rd Street property.

For Williams and Tsien, it is a remarkably swift turn of events for their acclaimed building to face an uncertain future only ten years after it opened. "I've got a knot in my stomach," Williams said. "But I believe in good people, good intentions, and positive outcomes."

In other museum news, the Whitney Museum of American Art and the Metropolitan Museum of Art announced a new partnership where the Metropolitan will use the Whitney's Marcel Breuer-designed building as additional gallery space for its modern and contemporary collection. Whitney officials have long maintained that the museum does not have the funds to operate two facilities, so the agreement will allow the institution to move to a new Renzo Piano-designed building in the Meatpacking District. **AGB**



MICHAEL MORAN

AT DEADLINE

UNDERCOVER PARK

Five finalists have been selected to overhaul the President's Park, just south of the White House in Washington D.C. The National Capital Planning Commission has charged the firms with finding a more aesthetically pleasing approach to securing the area. Much of post-9/11 D.C. incorporates barriers masked for other uses, such as Olin's low-slung white marble benches circling the Washington Monument. The new designs need to provide access to the southern fence of the People's House while accommodating D.C. traffic and security. The five finalists are Hood Design Studio, San Francisco; Michael Van Valkenburgh Associates, New York; Reed Hilderbrand Landscape Architects, Watertown, MA; Rogers Marvel Architects, New York; and SASAKI, Watertown, MA.

KID ZONE

The newly installed NYC Schools Chancellor Dennis Walcott announced that the city is about to turn the site of the Peck Slip Post Office into a school. Whether the DOE plans an adaptive reuse of the streamlined 1950 building with its uninterrupted horizontal casement windows is anyone's guess. While not quite as kid-centric as Park Slope, there's no doubt that rezoning has transformed Lower Manhattan into a more family-friendly area, and cramped schools have topped the neighborhood's agenda for some time. Municipal buildings from 26 Broadway (just behind City Hall) to Tweed Courthouse are all being pressed into service to accommodate the booming backpack set.

REALLY BIG KID ZONE

Sustained resistance from their Village neighbors has not thwarted NYU's 2031 expansion plans; they've just looked to other neighborhoods. The university has leased 120,000 square feet at Brooklyn's MetroTech Center and also retained Kohn Pederson Fox to design a 170,000-square-foot campus on their hospital grounds along First Avenue. This is not to say that they've abandoned expansion plans in the Village or wooing the neighbors. A storefront gallery space called NYU Open House designed by James Sanders & Associates invites the public in to view new 3-D models of revamped plans for the Silver Towers and Washington Square Village.

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THE NEW WORKPLACE: FRONT LOADED FOR FLEXIBILITY AND EXCHANGE

PARTS INCLUDED



COURTESY HERMAN MILLER

BY WILLIAM WEATHERSBY

Above: Herman Miller's Canvas Office Landscape, designed by Jeffrey Bennett, is one of the new "benching" arrangements.

A cartoon by Joe Dator in the May 9 issue of *The New Yorker* shows two headset-wearing office workers seated side by side in oil drum-like enclosures. "So how do you like the new cylindricals?" reads the caption. Elsewhere in the same issue, a drawing by P.C. Vey shows a suited gentleman peering over a chest-height workstation wall addressing a coworker: "We're ready to begin the next phase of keeping things exactly the way they were."

Such cartoons are timely markers of how aware Americans are that getting the job done in an office environment is changing. The reasons are many, including the global economic downturn (also the recovery), downsizing, environmental awareness, shifting attitudes about creativity and efficiency, and even stepped-up goals in maximizing real estate investment. All these factors are forcing architects, interior designers, and office furniture manufacturers to adapt to the sea change in how virtually all clients now do business.

"The days of Dilbertville are over," said

Perkins+Will New York director of interiors Joan Blumenfeld. "Nobody wants to work in a traditional cubicle anymore." With her colleagues, including principal and global discipline leader Janice Barnes, Blumenfeld has conducted a series of research studies on office design over the past decade and reports that, since 2008, there has been a revolution in how most workplaces—whether media, law, banking, trading, accounting or others—operate.

"LEED certification requirements regarding daylight and air circulation have been a big driver in the move toward open plan office design," Barnes added. Panel wall dividers are routinely no higher than 42 inches or disappearing altogether, so-called "benching" seating (where employees are lined up in rows or grouped in areas with few separating partitions) is commonplace, and communal tables or breakout rooms are supporting teamwork more than ever before.

"The culture of work continues to change at a quicker pace," concurred industrial

designer and consultant Jeffrey Bennett, principal of CDS, who has designed for Knoll, B&B Italia, and for the past 18 months has helped oversee, coordinate, and design most of Herman Miller's new furniture systems line called Canvas Office Landscape. "Most businesses have been shifting away from private offices, employees are each occupying smaller footprints, and new technologies in handheld devices have allowed a freeing mobility that allows teams to work and congregate in more places within the workplace. You are no longer tied to your desk."

Manufacturers widely began preaching the gospel of open plan furniture systems in the 1980s, touting features such as integrated wiring for maximum power and "flexible" panels and components (overhead storage bins, desk lighting, coat closets and the like) as a progressive alternative to the build-out of private offices surrounding "secretarial" pools or worker bull pens. Once installed, however, most arrays of cubicles in the American workplace typically stayed put and were more

monolithic than modular. Now, flexibility, transparency, and ease of reconfiguration are more of a reality than a marketing pitch.

"Systems furniture used to be panel-based, with storage and desk surfaces cantilevered off the vertical wall," Barnes noted. Now the trend is toward leg- or wheel-based mobile pieces, with shared storage, tack boards, and other elements that fit into a kit of parts.

"Offices today have three generations of employees working together as a team but with very differing communication and tasking styles," said HOK senior principal Rick Focke. "How do you please everybody? I've been in this industry for 38 years, and it has been fascinating to see how top management is really listening to their employees to focus office design on a cross-section of people rather than on a fixed system of furniture as a facilities line item." Texting has replaced speaker-phone conferencing, desktop computers have shrunk to notepads, and office teams are not only grouping in enclosed conference rooms but anywhere in the office,

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including the lunch room.

Following this new work interaction flowchart, designers have been creating a variety of spaces within the office environment to suit a range of work styles and activities. But now they have a lot of product options to work with: furniture manufacturers are taking flexibility to a new level in their effort to meet the needs of a diverse workforce. "The entire industry of office furniture has changed within only a few years," said architect Jane Smith, principal of the interiors practice Spacesmith that on May 2 announced its strategic alliance with Davis Brody Bond

Aedas. "Furniture has become a more integral part of creating the interior space, not an element dropped into an enclosure. It's taken on a seriousness and ability to really shape the environment in terms of pathways, social interaction, and structure more than ever before."

Chairs have not been left out of the mix, and even ergonomics are departing from the prescriptive. At NeoCon next week, Herman Miller will also be showing their popular and innovative SAYL chair designed by Yves Béhar that, with its "3-D intelligent back," provides support while allowing a full range of seated movement. Side chairs too will include the entire line-up of intelligent, foam, and hard plastic backs.

"It's a delicate dance for us to make sure as a manufacturer we remain very aware of changes in communication and information technologies and changes in personal interaction within the workplace," said Haworth principal designer Dan West. "We're designing systems that are simpler to specify, interchange, and even integrate with existing furniture systems." He points out that storage modules are taking on the structural load of supporting a horizontal work surface from panels. And stackable units, open bookshelves, and multiple options such as leg choices or paintable trims are increasingly in demand in the marketplace. Next week

at NeoCon, Haworth will demonstrate Reside, a benching system accommodating greater user densities (industry-speak for sitting closer to your coworker); woodwork surfaces; 120-degree, non-linear configurations; and angled legs. Then there's Beside—pull-up and stackable storage/filing units. And, finally, Belong, a set of accessories such as blotters, cubbies and screens that can personalize a work station and still maintain a consistent look.

As an example, for a recent project for the trading company Market Axess, Smith specified Teknion's Marketplace line with dark-stained engineered flint-wood end panels, Acuity task chairs by Allsteel, and Visavis 2 guest chairs designed by Antonio Citterio for Vitra. Along the bench of workstations, each with sleek flat-screen trading monitors, elements such as storage or media/conferencing can move and shift down the line as needed, allowing traders to expand and contract their workspaces more fluidly.

While companies such as Apple, Microsoft, and Blackberry have emphasized that work can be done anywhere from a subway platform to a mountaintop, work within an actual office now means performing almost anywhere within the company's brick-and-mortar facility. A generational, 24/7 mentality has blurred the idea of workplace altogether.

Above: media:scape by Steelcase. **Left:** Herman Miller's SAYL Chair by Yves Béhar.

"I work everywhere, I play everywhere," says designer Béhar, founder of fuseproject and in May named Designer of the Year by *Condé Nast Traveller's* Innovation and Design Awards. "I am very mobile in our office, feeling happiest when I just interact with projects and people where they just happen to be. My own office is open, transparent, horizontal, wall-less. In my home, I can work anywhere, there is no dedicated workspace. (I am currently writing this from my kitchen table)."

To better understand the variable needs of people collaborating at work, Steelcase, the 60-year-old stalwart in the office furnishings business, employed a human-centered design methodology when designing media:scape with HD videoconferencing that included behavioral research and ethnographic video. With collaborative work increasing significantly and now representing more than 80 percent of today's activities in the office, Steelcase designed a system to help workers solve increasingly complex problems with teams who are distributed across the globe.





COURTESY RESPECTIVE MANUFACTURERS

Steelcase showcased media:scape at the vanguard TED Conference in March to help participants come together with colleagues across different locations, time zones, and continents using furniture specifically designed to foster deeper, more democratized collaboration.

"No single person can know enough to make decisions in a globally integrated world. At Steelcase, we studied the ways work has changed and found that teams need spaces for true collaboration where they can easily share complex ideas, drawings, or explanations and co-create new solutions," said Jim

Keane, president of the Steelcase Group.

Practicing what they preach to clients such as law firm Fox Rothschild LP and pharmaceuticals giant GlaxoSmithKline, architectural firm Francis Cauffman decided to configure their own Philadelphia studio into a more open layout. They were one of the first to specify an installation of Allsteel's Stride system, which was introduced last year at NeoCon. The array of workstations features no dividing panels. A custom option designed by the studio makes the furniture multitask as much as the staff itself: lateral files are topped with upholstered cushions between

desks to double as guest or "quick-meeting-with-a-colleague seating," said design principal Keumpyo Kim Hong. Behind each workstation desk, a long table facilitates meetings or project reviews. "The open plan has fostered a feeling of tighter camaraderie," Hong said.

Hong and her team also recently completed the North American headquarters for the Almac Group in Philadelphia. The workplace design needed to reflect a connection to its European properties and also accommodate the American corporate culture. Thus, workstations are closer together with low partitions creating a more exposed feel. Individual work areas are smaller in comparison to the American average of 200 to 250 square feet per person to foster more collaboration. "There's a new informality to how employees interact," Hong noted. "Meetings can be quick sound bites as you move through an office."

One forward-looking designer and thinker about work modes is Boston-based industrial designer Jonathan Olivares (his Smith Storage System appears on the cover). He is the author of the new book, *A Taxonomy of Office Chairs* (Phaidon), based on a thorough study, sponsored by Knoll, of innovative task chairs from the mid-1800s up to today. "I wanted to find something that on the one hand has a rich technical history, and on the other is related to the human body in an

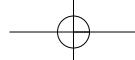
Above: Steelcase's c:scape with the new favored leg configuration. **Left:** Allsteel's Rise provides flexible stadium seating to create an informal gathering place.

intimate way," Olivares said. "The office chair is that perfect synthesis." A well-designed chair is the key component of a suitably-designed ergonomic workspace, he noted. Next up, Olivares is studying how to build "legitimate" dedicated, outdoor workspaces (as opposed to taking your laptop to the nearest park bench). "Three people working indoors would consume 10,000 kilowatts per hour of office resources, while outside in a corporate or college campus that would be reduced to 100 kilowatts," he said. "Outdoors is the next office frontier."

Sending your staff outside for a meeting may be a terrace too far for most companies at the moment. Still, furniture companies are clearly stepping up the pace in adapting to new social norms and quickly emerging technical innovations. "The industry is behind the way people actually want to work and even the very reason why they enjoy working," Béhar said. "We should deliver more pleasure in the workplace."

WILLIAM WEATHERSBY IS A NEW YORK-BASED WRITER AND EDITOR.





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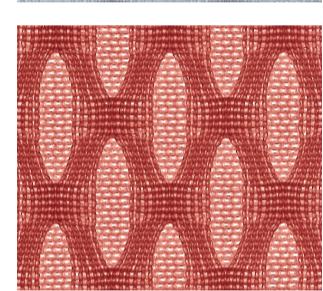
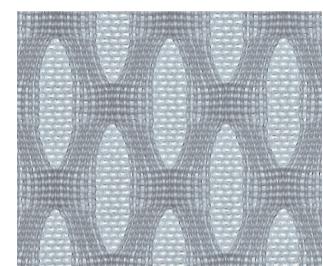
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COURTESY OF RESPECTIVE FIRMS

NEOCON PREVIEW

INNOVATIVE COVERINGS TAKE A FRONT SEAT AT THIS YEAR'S SHOW.

BY JENNIFER K. GORSCHE

**1 CRYPTON
KRAVET**

Kravet has added its eco-friendly high-performance Crypton line to its new Guaranteed in Stock program. More than 145 fabrics will be shipped within 24 hours of an order, ensuring project timelines stay on track. Made with 50 to 100 percent recycled fiber content, all fabrics pass a 50,000 double-rub durability rating and are engineered to resist stain, moisture, mildew, bacteria, and odor. www.kravet.com

**2 INK
KNOLTEXTILES**

KnollTextiles recently introduced its new Ink collection, a collaboration with Pentagram partner Abbott Miller. The collection is a study in ink on paper and features three patterns: Drip, a series of interconnected letters; Drop (pictured), a striped ink-dot pattern; and Run, a "modern toile" created by guiding small ink drops across a page. All three patterns are 52 inches wide and made with 70 percent vinyl and 30 percent recycled polyester (backing). www.knoltextiles.com

**3 NEW METEOR COLORS
CARNEGIE**

To celebrate its 30-year anniversary, Carnegie is rolling out 71 new colors to diversify its classic Meteor fabric panels, which are also suitable for upholstery and wall coverings. Panels are woven of inherently flame retardant yarns and are Cradle-to-Cradle Silver certified. The new color options are grouped into four categories: primary brights (pictured), dusty hues, deep darks, and new neutrals. www.carnegiefabrics.com

**4 RED CARPET COLLECTION
PYTHAGORAS SOLAR**

InterfaceFLOR's new Red Carpet Collection includes three floor patterns designed for a range of corporate interiors. The Reduce pattern (pictured) is a linear design, while the Redesign and Redeliver have sheared and carved motifs that add dimension. Each is available in 32 neutrals in addition to bold red. Tiles contain up to 38 percent post-consumer recycled content and are installed with glue-less TacTile connectors, which prevent tile movement and curling. www.interfaceflor.com

**5 DIAMOND MESH
VITRA**

Vitra's new ID Chair Concept by Antonio Citterio will include a mesh backrest option called Diamond Mesh, a 3-D pleated textile that allows for the air circulation of a standard mesh seat but with the comfort of an upholstered chair. Backrests are available in several heights, with optional head or lumbar supports. A complementary Silk Mesh seat upholstery is also available. www.vitra.com

**6 CLODAGH'S
NATURAL STATE
BENTLEY PRINCE STREET**

In collaboration with design partner Clodagh, Bentley Prince Street will introduce a new version of its 80 percent wool flat weave carpet. Called Natural State, the basket-weave pattern incorporates Protekt soil and stain protection and is available in ten colors. All of the company's standard broadloom products are certified to the NSF 140-2008 Sustainable Carpet Assessment Standard at the Platinum level. www.bentleyprincestreet.com

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The Architect's Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

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THE ARCHITECT'S NEWSPAPER JUNE 1, 2011

JUNE 2011

JUNE**WEDNESDAY 1****LECTURE**

Sam Roberts, Stephen Berger, Ester R. Fuchs, et. al.
How Hugh Carey Saved New York
 5:30 p.m.
 Museum of the City of New York City
 1220 Fifth Ave.
www.mcny.org

THURSDAY 2**LECTURE**

Jeffrey Head, Alice Twemlow, Massimo Vignelli
Conversation: Massimo and Matter: Shaping the Knoll Identity
 6:00 p.m.
 Bard Graduate Center
 38 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENINGS

stillspotting nyc
 2:00 p.m.
 Solomon R. Guggenheim Museum
 1 MetroTech Center
 Brooklyn
www.guggenheim.org

Inventing Brooklyn: People, Places, Progress
 5:30 p.m.
 128 Pierrepont St.
 Brooklyn
www.brooklynhistory.org

Eye on Architecture: Photographs from the Archive of Norman McGrath
 6:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

EVENT

2011 Design Awards Panel: Unbuilt Work
 6:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

FRIDAY 3**FILM**

East Harlem International Film Festival
 12:00 p.m.
 Museum of the City of New York
 1220 Fifth Ave.
www.mcny.org

CONVENTION
2011 NJ Historic Preservation Conference

8:00 a.m.
 Monmouth University
 400 Cedar Ave.
 West Long Branch, NJ
www.state.nj.us

SYMPORIUM

From New Towns to Old Towns: The Influence of Clarence Stein's Designs Today
 9:00 a.m.
 Greenbelt Community Center
 15 Crescent Rd.
 Greenbelt, MD
www.arch.umd.edu

SATURDAY 4**EVENT**
Walking Tour: Women & Modern Architecture in Midtown

11:00 a.m.
 Bard Graduate Center
 NE corner of Fifth Ave. and 43rd St.
www.bgc.bard.edu

WITH THE KIDS

From Grime To Green
 10:30 a.m.
 The Skyscraper Museum
 39 Battery Pl.
www.skyscraper.org

SUNDAY 5**EVENTS**
Concert: New Room to Blue Room: Music of the Knoll Years
 2:00 p.m.
 Bard Graduate Center
 38 West 86th St.
www.bgc.bard.edu**Hiding in Plain Sight: A Walk Down Pierrepont Street, Brooklyn Heights**

2:00 p.m.
 128 Pierrepont St.
 Brooklyn
www.brooklynhistory.org

TUESDAY 7**LECTURES**
Alexandra Lange, Russell Flinchum Modernism for the Masses

6:30 p.m.
 National Building Museum
 401 F St. NW
 Washington, DC
www.nbm.org

Greg Lindsay
Aerotropolis: The Way We'll Live Next

6:30 p.m.
 Mid-Manhattan Library
 455 Fifth Ave.
www.nypl.org

EVENT

Ton Venhoeven Crossing Sustainability and Mobility
 6:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

WEDNESDAY 8
LECTURES**Bjarne Mastenbroek Real Sustainability: New Buildings by SeARCH**

12:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.cfa.aiany.org

Alan Greenberger, Michael Parley, David Karnovsky**The Zoning Resolution at 50**

6:00 p.m.
 Scandinavia House
 58 Park Ave.
www.mas.org

Bruce Taper**Measuring Cities: Carbon Zeros or Carbon Heroes**

6:00 p.m.
 Parsons Brinckerhoff
 1 Penn Plaza
www.nyplanning.org

Andrew Berman**Greenwich Village: Past, Present, and Future**

6:30 p.m.
 Museum of the City of New York
 1220 Fifth Ave.
www.mcny.org

Julie Snow**Conversations on Architecture**

7:00 p.m.
 The Architects Building
 52 Broad St.
 Boston
www.architects.org

EXHIBITION OPENING**GLIMPSES of New York and Amsterdam in 2040**

6:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

FRIDAY 10**LECTURE**

Brian McGrath, Mojdeh Baratloo, Rogier van de Berg, et. al.
Rising Water and the City: A New Design Challenge?

12:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

EVENT

Archiprix International: The Capital of Your World
 4:30 p.m.
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

SATURDAY 11**LECTURE****Tania Bruguera, Peter Marcuse, Damon Rich, Radhika Subramaniam**

City as Stage
 3:00 p.m.
 The Kitchen
 512 West 19th St.
www.whitney.org

SYMPOSIUM**New York/Amsterdam 2040: Breathing, Eating, Making, Moving, Dwelling**

11:00 am
 Center for Architecture
 536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 14**SYMPOSIUM****Alternative Fuel Vehicles Technologies & Infrastructure: Bringing innovation to our streets**

8:30 a.m.
 NYU Kimmel Center
 60 Washington Square South
www.wagner.nyu.edu

EVENTS**Museum Mile Festival**

6:00 p.m.
 Fifth Ave.
www.museummilefestival.org

Behind the Scenes: An Architectural Tour with Andrew Dolkart

6:30 p.m.
 Tenement Museum
 108 Orchard St.
www.tenement.org



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LOUIS I. KAHN: BUILDING A VIEW

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The architect Louis Kahn drew inspiration from his travels, both in foreign lands and closer to home. A new exhibition brings together drawings, watercolors, pastels, and oil paintings Kahn made between the late 1920s and the early 1950s during trips around the United States, Canada, Europe, and Egypt. From New England churches to Egyptian rock quarries, the collected works offer Kahn's interpretation of diverse landscapes and cityscapes, like *Coastal Village, No. 2, Isle Madame, Nova Scotia* (1936), above. In the exhibition, Kahn's artwork is contextualized with his postcards and other travel ephemera.



COURTESY MAD

OTHERWORLDLY: OPTICAL DELUSIONS AND SMALL REALITIES

Museum of Arts and Design
 2 Columbus Circle
 Opening June 7

Otherworldly: Optical Delusions and Small Realities showcases the construction of small hand-built artificial environments and alternative realities as sculpture and for film. It explores the increasing interest in creating things by hand, as digital technology becomes a bigger part of our lives. The exhibit, which features models, snow globes, photographs, and video, seeks to reflect a meaningful engagement with materials and attention to detail. Works include the Chadwicks' diorama of a microbrewery and Alan Wolfson's recreation of a tri-level cross-section of Canal Street, above.

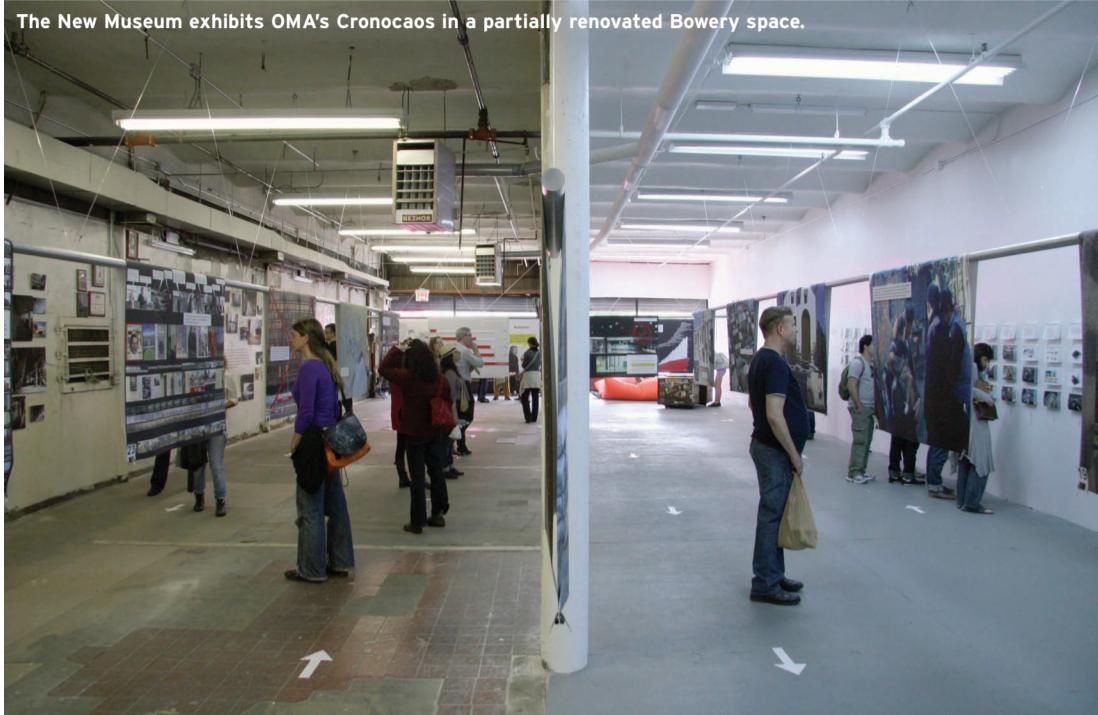
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REVIEW
17

HERE TOMORROW, GONE TODAY

Cronacaos
The New Museum, 231 Bowery
Through June 5

Perhaps no architectural manner has become historic more rapidly than the Millennial Dutch. Although its tactics (a pun, a weird world map, a calculated awkwardness, a profoundly purported disinterest in beauty) remain evergreen, to deploy the particular formal habits and rhetorical maneuvers epitomized by OMA and company constitutes, suddenly, a historicist gesture. Some of this may be due to the recent gyre of events (stolen election, terrorist attack, willful war, great

recession) that have rendered the seemingly XL of 1995 ever more XS. And anything vaguely prophetic and apocalyptic in sensibility, as that work surely was, comes with a sell-by date.

But a critical reason for this speedy consignment to history can be perceived in OMA's own current *Cronacaos* project, currently exhibited by the New Museum in a largely-untouched former kitchen supply store nearby on the Bowery. The nominal **continued on page 18**

MONO MANHATTAN

The Vanishing City
A film by Joy Senko and Fiore DeRosa
Staten Island Film Festival, June 10

How can it be that the economy of New York City can grow, while the quality of life plunges for ordinary people? Look at the price of architecture, we are told. The culprit, according to *The Vanishing City*, an hour-long inquiry by filmmakers Joy Senko and Fiore DeRosa, is New York's policy to incentivize luxury development, which erodes the tax base and shrinks the availability of affordable housing.

We are reminded that Manhattan is becoming a gilded ghetto in a documentary that is not a lecture, but a *cri de cœur* from a chorus of critics, most of them telling you the bad news that you know already.

Readers of this newspaper may know the critics, too. Planner Tom Angotti, sociologist Saskia Sassen of Columbia, and Kent Barwick of the Municipal Art Society chart the process by which builders

are rewarded for chillingly refined high-rises that rose before the Wall Street crash in what had been affordable neighborhoods for those of us who don't work for hedge funds. The policy forces the rest of us to pay high taxes to finance services and drives the workers needed to serve this economy out of town, or at least out of Manhattan. If you have an ordinary income, you lose. You lose even more if you have

children. And it's all legal.

It's a grim reality, and it's the policy of the Bloomberg administration. One strength of *The Vanishing City* is that it takes Mayor Michael R. Bloomberg at his word, and quotes him. Bloomberg announced to New Yorkers and to the world that New York was not akin to Walmart but a luxury product. In comments like that, Bloomberg wasn't just a snob with a tin ear. He was fueling the transformation of the urban landscape away from the mix of rich, poor, and everything in-between that gave New York its charm and vitality. Let's not forget that the city voted to re-elect him—twice.

We get the majority of this message in PBS-style testimony that comes mostly from talking heads, with cutaway shots to shad-

owy Darth Vader-ish residential architecture, including buildings by Jean Nouvel in Soho and Chelsea. Regular people are shown being forced out of buildings where they have lived for years, by landlords who claim improbably that they need multi-unit dwellings for themselves. Once again, it's all legal.

Critics like Assemblywoman Deborah J. Glick and NY State Senator Tony Avella of Queens call for the public to fight back, although we don't hear that a growing number of politicians are supported by developers who are part of the problem. We also don't hear much from the other side, although we do see plenty of the new architecture, filmed as high-rise battering rams that are intended to frighten and intimidate. (Couldn't there be high-rise affordable housing? Won't it be necessary in any program to keep middle income New Yorkers in Manhattan? The analysis never goes that far.)

The Vanishing City leaves us in the early days of the financial meltdown, when construction halts led to a landscape of overbuilt and unfinished residences.

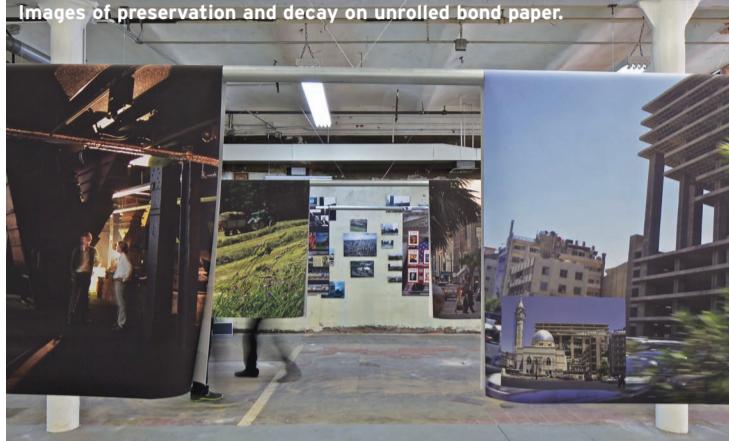
The real change is that *The Vanishing City* has been overtaken by events, which means that this documentary won't be seen too widely. The economy has revived to embolden the very forces that this film attacks. New York is abuzz and bustling with yet more construction for the beneficiaries of what economists call the jobless recovery. Luxury spires are eating their way into Chelsea, Harlem, the lower East Side, even planned for Willett's Point in Queens, where a hotel and convention center threaten to displace small businessmen. The city is vanishing now at an even faster rate than this call to arms imagines.

DAVID D'ARCY IS A FREQUENT CONTRIBUTOR TO AN.

A demonstration against rezoning in Harlem, 2010.



THE ARCHITECT'S NEWSPAPER JUNE 1, 2011

**HERE TOMORROW, GONE TODAY**

continued from page 17 topic is historic preservation in landscape, urbanism, and architecture, framed by built and unbuilt OMA projects (including the 1980 Koepel Panopticon renovation in Arnhem, Netherlands; the 2001 Whitney Museum do-over in New York; and the 1995 Kloten Airport rehabilitation in Zurich)—that at least in retrospect had something to do with these issues—as well as by a sequence of striking observations about the effect of temporal and historical factors on our experience and evaluation of the built environment.

The introductory wall text sensibly notes the need for a new theory (perhaps even a retroactive manifesto) for historic preservation in an era of seemingly accelerated cycles of construction and demolition.

And it notes that, absent such a theory, preservation, “with its own undeclared ideology, prefers certain authenticities [resulting in] a global consensus that postwar architecture—and the optimism it embodied about architecture’s ability to organize the social world—was an aesthetic and ideological debacle.” This adds to our familiar aesthetic grief for the current casual demolition of the works of Gropius, Saarinen, Stone, Yamasaki, Neutra, Rudolph, Bunshaft, Roche, et al, and a more ambitiously ethical grief for a certain Modern assertion about architecture as a cultural and social project of, say, truth and justice.

Examining the sublimation of that ambition within historic preservation is a good idea. Into what kind of palimpsest should we incorporate the work of post-war post-utopians

who dreamed of *tabula rasa*? It’s a question to which *Cronocaos* adds some felicitous intelligence. There’s the observation that the use of limited lifespan materials in some mid-century buildings, in anticipation of continual modular renewal, instead catalyzes the very opposite: accelerated decay. There’s the notion that a UNESCO heritage designation, increasingly given to monuments of the very recent past, establishes a “vicious circle in which the bestowal of status triggers a drastic increase in tourism, and development, which then threatens heritage.” And there’s the remark that the “interval between the now and the preserved is shrinking, [and] from this moment we do not only have to look back, but also forward; we will have to decide what to preserve in advance.” Compelling albeit onanistic evidence for this is presented in the mere three years that passed between the construction of OMA’s own Maison à Bordeaux and its designation, following the death of its client, as a *monument historique*—precluding renovation “at the exact moment it became necessary.”

Such is the curse of genius: to be acknowledged in one’s own time. Thus enters a surprisingly sloppy touch of admiring self-reference. The exhibit itself is installed in its dilapidated storefront with a deliberate *arte povera* casualness. Captions are ball point pen on

masking tape, wall text is Letraset on faded plaster, and illustrations are muddy inkjet on insufficiently unrolled bond. Letraset claims that “the Bowery itself is a laboratory of *Cronocaos* transitioning from the ragged rule of punk [...] to the uniform white cube [that] we have arrested, temporarily, in this space: a fake standoff between authenticity and gentrification.” Well, sure. But when one recalls the resources available to a firm the scale of OMA, the effect is more Marie Antoinette playing at shepherdess on the grounds of Versailles. One of the few advantages of the white cube is that there’s nowhere to hide. Otherwise we have equivocation masquerading as irony: even as the exhibit asserts its own idealism and optimism, the artful shabbiness of its presentation seems to unsay anything that might later turn out to be wrong.

Once, this sort of thing did much to free us from righteously prim invocations of history, memory, and associated architectural truthiness. Part of what made OMA so very thrilling the first time around was its paradoxically simultaneous deployment, in theory, of sweeping assertions and tacit disavowals of any absolute truth. For example, here’s the exhibit’s appreciation of the firm’s 2008 proposed renovation of part of St. Petersburg’s Hermitage museum complex: “If dilapidation of a structure is an effect of history,

its qualities are possibly as meaningful as the museum’s artifacts. Can dilapidation be preserved? Can it illuminate the museum experience?” It’s with that “possibly” that the spell breaks. While certain architectural works-in-progress may benefit from this combination of chest thump and Gallic shrug, the act of illuminating meaning in our inherited material culture is a project that demands different gestures.

We may even oblige ourselves to apply a system of belief and not merely to suspend disbelief in a kind of delirium: “Can,” if it is to be liberty and not mere freedom, requires a “should.” And the tacit disavowal of distinction between the two that made the words and works of OMA so very interesting is, after a turbulent decade, a less useful posture. And this may be why those words and works have not proved as timeless as expected. One worries that the current desire is not so much to find ways in which OMA’s projects renew a discourse of reinvention, restoration, and rehabilitation, but ways in which that discursive context rehabilitates those projects at a time when acute technological, ecological, and economic conditions have pushed them towards obsolescence. Don’t rush the fashion cycle, as Miuccia Prada might advise. In twenty years, *caro mio*, everything old will be new again. **THOMAS DE MONCHAUX IS A NEW YORK-BASED ARCHITECTURE CRITIC.**

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Wed., June 22, 10:30 a.m.–Noon

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Tue., June 21, 2:30 p.m.–4 p.m.

Legal Questions in Green Building You Were Afraid to Ask Your Lawyer
Attorneys Christopher Cheatham and Stuart Kaplow discuss the legal implications of sustainable design and construction.

Thur., June 23, 8:30 a.m.–10 a.m.

Pursuing Opportunities in the Public Sector Marketplace
Aram Kailian, Leo A Daly’s director of government programs, offers advice on how to succeed when going after public-sector work.

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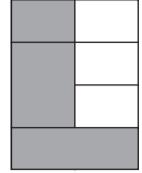
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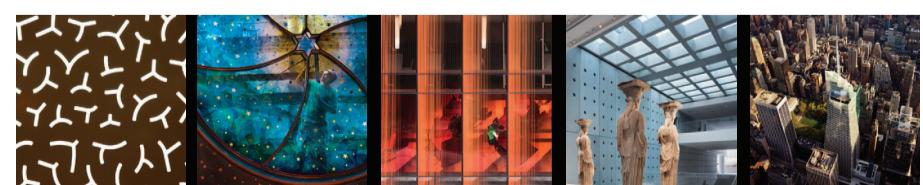


PHOTO: ROY WRIGHT

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The model was built during design development and is now on permanent display at Yankee Stadium Museum.

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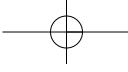
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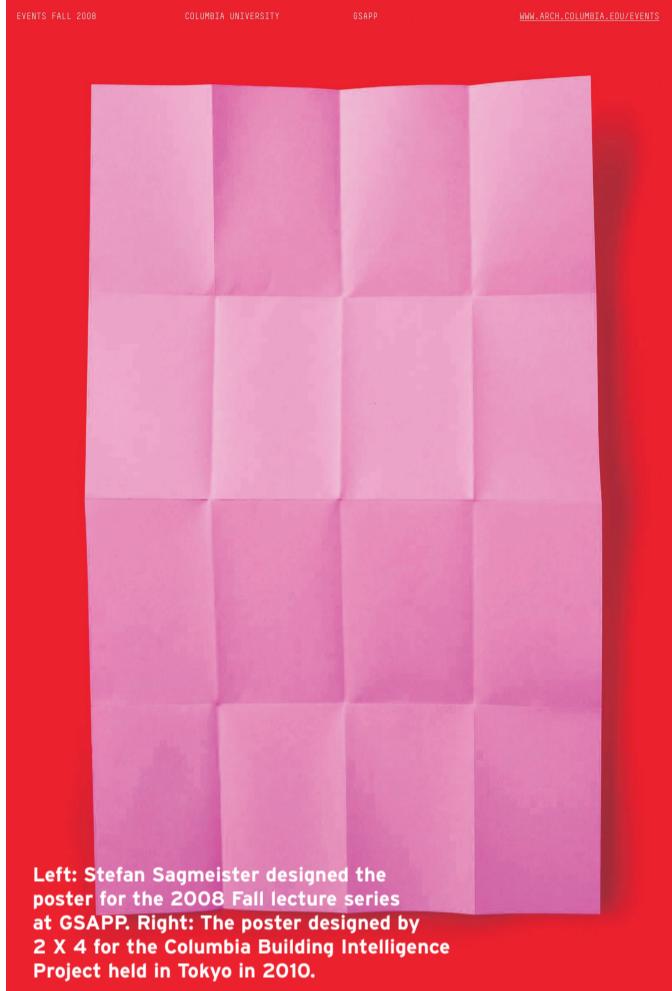


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COMMENT

THE ARCHITECT'S NEWSPAPER JUNE 1, 2011

COMMENT > BENJAMIN PROSKY



Left: Stefan Sagmeister designed the poster for the 2008 Fall lecture series at GSAPP. **Right:** The poster designed by 2 X 4 for the Columbia Building Intelligence Project held in Tokyo in 2010.

DRIVING THE CONVERSATION

The fact that schools of architecture repeatedly pull off great events is nothing new. Frank Lloyd Wright's famous 1951 lecture at Columbia has been meticulously archived; Harvard's annual Walter Gropius lecture has been given by one of the most established practitioners in any given year since 1961. Nor is it uncommon for schools to deliberately organize provocative conferences as when Yale fostered a real ideological battle in a public forum between Peter Eisenman and Leon Krier in 2002. As recent history has demonstrated, interesting debates and critical experimentation are no longer the purview of agents like the IAUS—established in the 1960s as an alternative to the institutions mentioned previously—which are again returning to university culture. As Rem Koolhaas insists at his academic lectures, architectural ideas have a broad audience beyond captive student audiences conveniently dwelling in studios adjacent to the university auditorium.

At the same time, I believe that the production of architectural events in universities is more and more of a curatorial act. In addition to the professors and deans traditionally involved, more engaged administrators are not only coordinating and organizing events but also giving input and direction. The need for additional curation is clear, these events are occurring at a

sometimes dizzying rate, with a typical week consisting of a Monday night panel discussion on sustainability issues in China, a Wednesday evening architecture lecture by Richard Rogers, a Friday lunchtime debate on urban zoning policy, and a Saturday conference on African cities. Furthermore, the ability and desire of these ambitious events to draw outsiders—practitioners, retirees, artists, policy makers, students from other schools and faculties—has an indelible impact upon the school's students, faculty and discourse at large. In producing programming, not just in the form of events but also exhibitions, publications, and relevant web content beyond that with an academic link, a school can instigate discussion and inspire collaborations that reach beyond the existing culture of the place.

What does it mean for schools to have such overactive public programs? It seems obvious: to serve the students and faculty and to give them avenues in which to communicate about their work. However, public programs should not simply replicate the school's agenda but also help to produce it. By creating venues, forums, and mediums, schools can explore what it they are curious about outside the classroom. In turn, ideas that come out of an academic event should influence the school, shape its pedagogy, and sway its

discourse. By inviting other interests in and producing friction with diverse ideas, the school can better define how it thinks about itself.

At Columbia GSAPP, where I have directed the events program for the past six years under the direction of dean Mark Wigley, we have strived to create such conditions by blurring the lines where classroom, practice, industry, and professional development can meet, as in the conferences on materials, including glass, concrete, metals, and plastic, chaired by professor Mark Bell.

Of course, it has been a challenge for design schools that have departments in addition to architecture, such as urban planning, urban design, historic preservation, landscape architecture, and real estate development to produce public programs that address the interests and concerns of all included. Architecture departments tend to take a minimum of three years to complete and therefore have the most students. But a well-curated program can facilitate interaction amongst all departments and instigate curiosity about other disciplines, mirroring the cross-disciplinary approach currently favored by the profession. For example, the architecture student who comes to developer Douglas Durst's talk may begin to understand that convincing his peers in the real estate development program that

good design is a good investment may someday lead to a commission—just as listening to Steven Holl discuss housing projects in China might lead a research trip to Shenzhen to examine the existing urban fabric, or a discussion with Amanda Burden about New York's planNYC might inspire a debate among urban planning and architecture students that could lead to a proposal for a joint design-development studio.

Crafting a communications plan for announcing and informing diverse publics within and beyond the school is a constant challenge. Whereas museums have long-term planning in their DNA, schools have not been traditionally accustomed to organizing themselves this way. Their fluid and experimental nature can throw this process. Attention to mailing lists and email newsletters is not often a priority, undermining the programming or outreach ambitions.

Schools tend to be omnivorous when it comes to their visual identities. They have a wonderful way of promiscuously working with a host of graphic designers. Whereas cultural institutions aim for consistent branding, a school can choose a sober design approach for one exhibition, while the same school's lecture series poster might be outrageously bright. These posters, programs, and postcards are sometimes the only traces remaining of significant events and become

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THE COLUMBIA BUILDING INTELLIGENCE PROJECT, ORGANIZED BY THE GRADUATE SCHOOL OF ARCHITECTURE, PLANNING AND PRESERVATION (GSAPP) IS PLEASED TO CONVEY ITS THIRD THINK TANK IN THE CITY OF TOKYO RETHINKING THE FUTURE OF THE BUILDING INDUSTRY IN THREE SIXTY MINUTE SESSIONS OF PRESENTATIONS AND ROUNDTABLE DISCUSSIONS.

With modifications ranging from energy studies and sustainability, to design and engineering, the third think tank will focus on the future of the building industry in Japan. The program will consist of a series of lectures and roundtable discussions on topics including the efficiency and beauty of a globalized economy, the role of the architect in the design of buildings, and the future of the building industry. The program will be moderated by a panel of experts, including a former member of the Japanese government, a leading architect, and a leading designer. The program will be moderated by a panel of experts, including a former member of the Japanese government, a leading architect, and a leading designer.

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somewhat collectible. A well-detailed program for a conference can essentially become the Cliff Notes for the audience or the table of contents for the symposium publication.

The events program that I directed at Columbia was well received but did not go unchallenged. I noticed that event fatigue can set in. Complaints came from professors that there were too many programs on too many nights with not enough time to think in between. Students created their own rogue series advertising that they would invite the people "they choose" rather than the speakers chosen for them, and they sometimes stopped attending even the most compelling school lectures. The effort to produce creative and graphically stimulating communications materials was also met with contentious remarks from faculty and students who felt that the designs were sometimes too confusing or too colorful, while others considered them not bold enough. Then again, alums sometimes write to tell me that they are using past posters as decoration on their office walls!

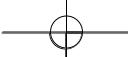
No matter how ambitious a series is, it cannot satisfy everyone's interests. An embarrassment of riches and offerings is not a bad problem to have. One can only hope that by offering up such a diversity of ideas that there is always something with which to engage. Sometimes an event on a particular scholarly subject that draws a modest audience of 25 engaged attendees can be just as worthwhile as a lecture by a famous architect filling the auditorium with 300 people.

Having recently been appointed the Assistant Dean of Communications at Harvard University Graduate School of Design, I step into a role with a communications mandate at its core. The position oversees an already creative and experienced team running the departments of events, exhibitions, publications, *Harvard Design Magazine*, and web content. Under the direction of the Dean Mohsen Mostafavi, the goal is to give more possibilities for interdepartmental collaboration and broader reach and impact.

In a time when museums have dwindling departments of architecture, curatorial positions in architecture are few and far between, and cultural institutions are cutting back on architecture programming, it is more important than ever for schools to take their role seriously as major producers of architectural discourse. To produce material that is accessible within academic walls and also reaches out to the profession not only serves the school, but the entire community.

BENJAMIN PROSKY IS THE OUT-GOING DIRECTOR OF SPECIAL EVENTS AND EXTERNAL AFFAIRS AT COLUMBIA'S GSAPP. HE WAS RECENTLY APPOINTED ASSISTANT DEAN OF COMMUNICATIONS AT HARVARD UNIVERSITY, GSD.

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