

# THE EAST ARCHITECTS NEWSPAPER

## 12\_07.06.2011

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

\$3.95

NO WHITNEY CLONE, MAINTENANCE BUILDING WILL HAVE A PRESENCE ON THE HIGH LINE



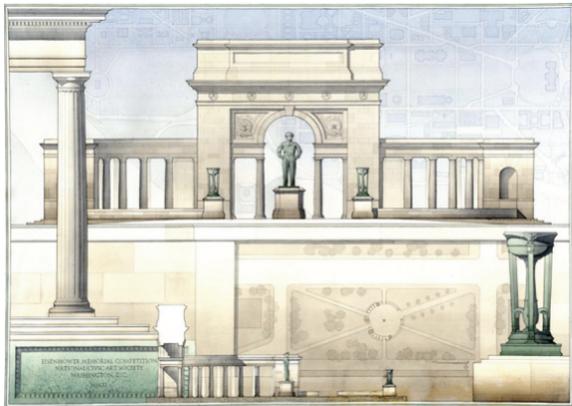
COURTESY RPBW/BBB

## SUPER SHED

Designed by Renzo Piano Building Workshop (RPBW) with Beyer Blinder Belle (BBB) as architect of record, the new High Line

Maintenance and Operations (M&O) building is no incidental shed for storing lawnmowers. It is a substantial 21,000-square-foot, four-

story structure with a complex program that mixes public and private, backstage functions and an open-air gallery. "If I had only two words for the building: it would be frugal and robust," said Mark Carroll, senior architect **continued on page 7**



COURTESY NCAS

OPPOSITION TO GEHRY'S EISENHOWER MEMORIAL SPAWNS COMPETITION FOR SOMETHING CLASSICAL

## NEW OR DÉJÀ VU

While the planning for President Dwight D. Eisenhower's memorial in Washington, D.C. began in the last century, the

Eisenhower Memorial Commission is seeking a distinctly 21<sup>st</sup>-century space for the 34<sup>th</sup> president. But the contemporary approach is

drawing the ire of groups pushing for a more traditional design. In 2009 following a national competition, Frank Gehry was selected to design the four-acre plaza, Eisenhower Square, south of the National Mall between the National Air and Space Museum and the Lyndon B. Johnson Department of Education Building.

Gehry's design, markedly absent his vocabulary of twisting forms, calls for a colonnade of unadorned limestone pillars supporting 80-foot tall woven stainless steel screens depicting scenes from Eisenhower's life. A continuous mesh band is set 90 feet from the Education Building, and two 100-foot-wide screens frame the opposite corners. **continued on page 4**

MAXXI'S OWN YOUNG ARCHITECTS PROGRAM WINNERS



CESARE QUERCI/COURTESY MAXXI

## WHEN IN ROME

As announced in March, the Museum of Modern Art and PS1 of New York have joined forces with MAXXI in Rome to launch YAP MAXXI, the first Italian edition of the 12-year-old Young Architects Program. On June 23, an exhibition of the five finalists and the winning project opened simultaneously at MoMA and MAXXI, documenting all five MoMA PS1 finalists and the five MAXXI finalists.

In Rome, the winning project, *WHATAMI* designed **continued on page 9**

CONTENTS

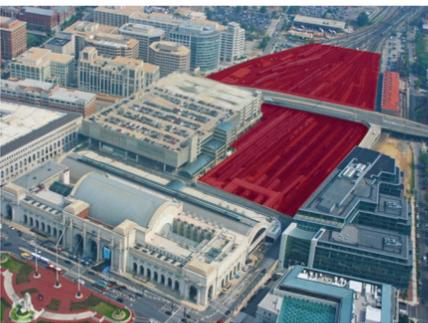
02 BILLINGS BUMMER

06 EMBALMED IN STYLE

11 CONCRETE RESULTS

12 FEATURE: LEARNING FROM SHOWROOMS

03 EAVESDROP  
17 DIARY  
20 MARKETPLACE



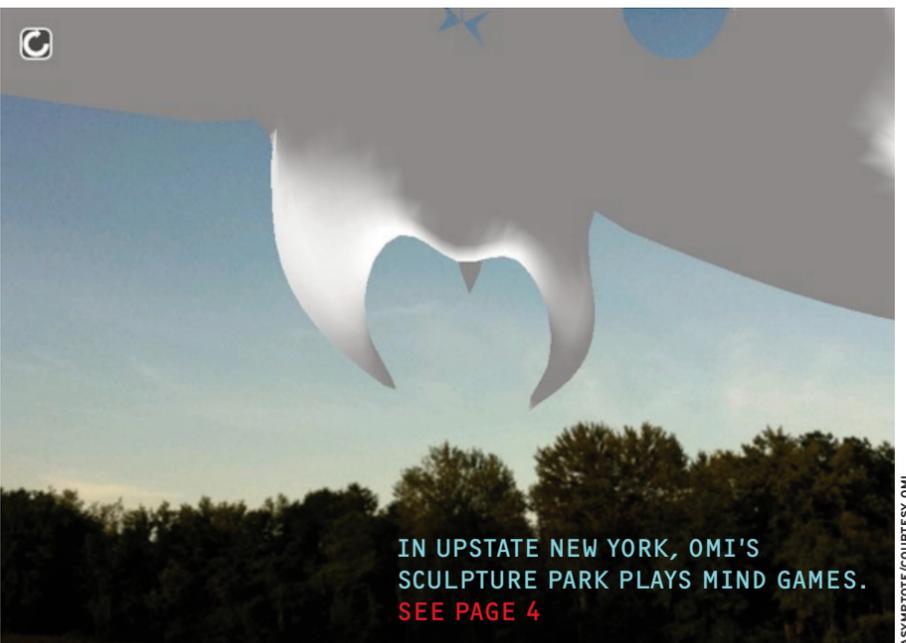
AKRIDGE

D.C. ZONING ALLOWS FOR RAIL YARD DECKING

## CROSSING UNION LINES

"Nothing like this has ever happened in D.C." is how architect Shalom Baranes described the recent rezoning of the rail yards behind Union Station in the nation's capitol. Baranes has been retained by the developer Akridge to design a mixed-use development across fourteen-acres of platform. Both the developer and the architect have remained relatively mum during the zoning process, preferring to wait until the ink had dried on official documents. The D.C. Zoning Commission unanimously passed the order in April and published it on June 9. The developer has set the bar pretty high for Baranes by calling the project Burnham Place after Daniel Burnham, the hundred year-old station's architect.

An initial reaction might be to compare the project to New York's massive Hudson Yards proposal. But it's **continued on page 3**



ASYMPTOTE/COURTESY OMI

IN UPSTATE NEW YORK, OMI'S SCULPTURE PARK PLAYS MIND GAMES. **SEE PAGE 4**

FRSRT STD  
US POSTAGE  
PAID  
ITHACA, NY  
PERMIT  
No. 188

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

**PUBLISHER**  
Diana Darling

**EDITOR-IN-CHIEF**  
William Menking

**EXECUTIVE EDITOR**  
Julie V. Iovine

**MANAGING EDITOR**  
Molly Heintz

**ART DIRECTOR**  
Dustin Koda

**MIDWEST EDITOR**  
Alan G. Brake

**SPECIAL PROJECTS**  
Jennifer K. Gorsche

**ASSISTANT EDITOR**  
Tom Stoelker

**ASSOCIATE WEB EDITOR**  
Branden Klayko

**ASSISTANT MARKETING MANAGER**  
Lynne Rowan

**CIRCULATION ASSISTANT**  
Linh Thoi

**EDITORIAL INTERNS**  
Miriam Dreiblatt  
Katherine Fung  
Madeleine Lowenthal  
Gwen Webber

**PUBLISHING INTERNS**  
Laura Dyer  
Hans Parker  
Preston Pezzaro

**CONTRIBUTORS**

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

**EDITORIAL ADVISORY BOARD**

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

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

VOLUME 09, ISSUE 12 JULY 6, 2011. THE ARCHITECT'S NEWSPAPER (ISSN 1552-9081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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

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

**CREATIVE CLASS ON THE MOVE**

Any worthy report bolsters and expands upon an anecdotal truth. Architects gravitate to New York City in large numbers—even larger numbers than expected—making design the fastest growing creative industry in New York, according to the Center for an Urban Future (CUF), “a think tank dedicated to independent, fact-based research about critical issues affecting New York’s future.”

But we knew that. Now what? The recommendations of the report are concise and within reach—and in need of immediate and vocal endorsement by the entire design community.

On a small scale, the city already supports the fashion industry, helping to facilitate the move of the fall fashion shows to Lincoln Center, launching an incubator in the Garment District, and arranging a fellowship program and workshops for fashion entrepreneurs. That kind of backing needs to be more substantial to have any real meaning—the incubator is for 12 companies. But first, the city needs to understand that design is much more than fashion. It is that broad and diverse definition of the profession—encompassing everything from game design to building design—that has the potential, if treated as a single entity, to have tangible impact on the economy.

Too much political capital has already been spent on grousing and counter-grousing about the disappointments of the Javits Center as economic driver. The CUF report rightly says the show’s the thing, not the convention center itself, and suggests the city ought to better promote the design-related trade shows already here, namely ICFE. (It also roots for the resurrection of Brooklyn Design, shut down this year when state funding was withheld.)

Other cities do it better. At the Milan furniture fair every year, banners stream across the streets, almost every shop, restaurant and hotel is stacked with event guides and maps. The city makes an enormous investment in high quality design installations spread across many neighborhoods. There is always a major attraction demanding vast international media coverage. One year, the big event was at a palazzo where Yoko Ono artfully suspended knives, Robert Wilson staged a one-person drama in a life-size Cornell box, and Peter Greenaway sat naked in a bathtub—thought provoking at all kinds of levels.

London has also pulled way ahead of New York as a design destination, and in just a few short years. Can you imagine a New York City Design Council working with the NYCEDC to hatch plans for a design event? That’s what happened in London when British Design Council and the London Development Corporation launched the London Design Festival in 2003. In order to foster the festival as a citywide event, marketing tool kits provided by the city go out to all participating design organizations, non-profits, museums, shops and many others. With a stroke—at the cost of a few banners, stickers, a website and a map with flags—the design festival is a branded event for the city that now attracts 350,000 visitors to events across the city for nine days every year.

The CUF report recommends begetting a New York Design Festival, but that could be expensive, something to save for flusher times. But right now there are things that can be done, again, following the example of others. In Korea, for instance, Seoul has built up a vendor list to promote designers and architects with strong track records for jobs within government and accessible to city, BIDs and development corporations. This is not the same as the Department of Design and Construction’s Design Excellence procurement program. It is simply a trusted resource list shared by all city departments—parks, planning, transportation, schools, health, etc.—on all matters of design from structures to signage to graphics for brochures. That may sound like a pipe dream given the local credo of balkanized power bases, but it would be an excellent starting place, and it is an achievable goal.

And what about a mayoral advisory group on urban design policy and priorities. Again it already exists in London, and Mayor Daley in Chicago relied on an informal design policy group that has helped put Chicago way ahead on the sustainable design front. The report, available for a good read at [www.nycfuture.com](http://www.nycfuture.com), is loaded with other smart ideas, from matchmaking designers to tech start-ups in entrepreneurial partnerships to creating affordable housing for the design industries and promoting the export of architecture and design services in the same way we export cars and beef.

Bloomberg may be in his last lap, but the next administration will be looking around for do-able initiatives that provide a big bang for the smallest buck. Now is the time for architects and designers to put their shoulder to the grind to frame and promote those plans. Let’s make sure that the new mayor feels that ignoring such farsighted plans would be a scandalous loss for the city.

**JULIE V. IOVINE**

**BILLINGS FALLS TO WORST  
NUMBERS SINCE FEBRUARY 2010****LOW BLOW**

Let’s be frank: the news is grim. The latest Architecture Billings Index (ABI) dropped even further, from 47.6 in April to 47.2 in May. AIA Chief Economist Kermit Baker didn’t try to sugarcoat the latest numbers, saying, “In a word, it doesn’t look good. We’ve now had two pretty significantly bad months after two really slow months. It’s going to be a rocky recovery.” If there’s any comfort in numbers, then the industry can take solace in that it’s not alone. Baker found the dip to be part of a national trend that’s not unique to design firms. With a government in retreat from propping up the economy and lenders acting skittish, the readings reflect the big picture.

Last month the ABI took its lowest dive since the February 2010 low of 44.8. Anything below 50 is considered negative territory. But after three months of holding steady around 50, the dip left some wondering if April’s shift was just a blip or a harbinger. While continuously concerned about the credit crunch, Baker took a glass-half-full point of view at the time, saying that some short-term effects such as the storms in the South or floods in the Midwest could have affected the number. “But now we’re in more systemic issues, like the stimulus package,” said Baker. “And we’re looking at commodity issues as well; when costs are going up, that makes it harder to pencil out.”

Unfortunately, a breakdown of the numbers makes the bleak picture bleaker. For starters, the South dipped further down from 48.3 in April to 47.5 in May. The Midwest stumbled from a positive 51.1 to a negative of 45.9. The Northeast also took a dive with last month’s 51.2 falling to 47.6. The West remained negative, with April’s 47.7 shifting to 49.3 in May. The sector breakdown saw multi-family residential stay steady at 53.6 from 53.9, while commercial/industrial fell further from 49.9 to 46.5, institutional fell further from 45.9 to 44.9, and mixed practice slipped from 49.8 to 45.2. Project inquiries stayed positive at 52.6, but not as good as April’s 55.

Baker said that with a recession as deep as this one, 3 to 4 percent growth would be normal, but with numbers showing 2 to 3 percent growth, firms had better prepare for the long haul. “I was hoping last month it was a one month aberration. But I don’t think we’ll see steady numbers—the trajectory has changed,” he said. “When we do see improvement, it will be a bit more modest, but I don’t think it will be as bad as the past four years.” **TOM STOELKER**

[WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM)

**LETTERS****BACK TO THE DRAWING  
BOARD FOR SEMINARY**

In his piece “Not Too Close: New Renderings General Theological Seminary” [AN 11\_06.22.2011] Tom Stoelker cites a supposed “one lone voice” against the plan, architect and Chelsea resident David Holowka. This is ridiculous and untrue. There are very few residents who live on the blocks surrounding the GTS that support this plan. Did Mr.

Stoelker canvas any of them (us) before writing his article? He never talked to me. And, by the way, the Landmark Preservation Commission apparently also does not support this plan as they sent the architects back to the drawing board on June 21, when they turned the proposed plan down.

**NICK FRITSCH  
CHELSEA  
NEW YORK, NY**

**PLANNING SUCCESS FOR NORTHWEST**

Regarding Katherine Fung’s article on interstate highways within cities [“Go Down, Moses,” AN 11\_06.22.2011], I was surprised that there was no mention of Portland Oregon. Many years ago Portland removed the interstate highway along its river front and made a beautiful park in that space, yet another proposed Robert Moses project was the catalyst for that decision. Now every

effort is being made to banish automobiles from the city center. As a result, walking in downtown Portland is one of the great urban experiences in this country. A follow up article seems to be in order here. Nice work.

**GARY MARTIN  
PORTLAND, OR**

## REBIRTH FANTASY OR FREUDIAN SLIP?

The Smithsonian's Cooper-Hewitt, National Design Museum closes its gallery doors on July 4 for the duration of a two-year, \$64 million renovation. But the museum store and garden will remain open all summer, and it was up to associate director **Caroline Baumann** to figure out how to disguise the 80-foot-tall tower of scaffolding that was recently erected in the popular leafy retreat. Baumann called on **Jee Levin** and **Randall Buck** of New York-based multimedia design firm **Trove** to wrap the scaffolding in a swath of deep blue fabric printed with giant fluttering moths. Getting a hip company to project a metaphor about mouldering as in moth-eaten, seems almost too self aware. But we look forward to the clean sweep that the renovation by **Gluckman Mayner** promises.

## THE WRIGHT PROBLEMS

Surprising, delightful, and often frustrating. Not the most appealing real estate pitch, but it's how Pennsylvania resident **Jim Gee** describes the **Frank Lloyd Wright** "Suntop" house that he is looking to unload (asking price: \$429,000). Part of Wright's "Ardmore experiment," the 72-year-old townhouse was recently the subject of a *Philadelphia Inquirer* article that highlighted its design flaws for living—low ceilings, narrow staircases, and cramped bedrooms. Gee has already replaced the notoriously leaky roof and pointed out some perks of the property: "When it snows, you think you're living in a ski chalet." The Wright buyer is still just beyond the rainbow.

## REM, PRESERVE THIS

For several years the performance artist **Marina Abramovic** has been planning to launch a non-profit space in Hudson, NY, at the Community Theater she bought in 2007. Built in the '30s, the 20,000 square foot building will reportedly house artist workshops, classrooms, and a library, in addition to performance space. Abramovic told one source she envisioned it as "the Andy Warhol factory without the drugs." We've heard that the architect for what will officially be called the "Marina Abramovic Foundation for the Preservation of Performance Art" is **Rem Koolhaas**. Will the newly anointed preservation skeptic find a way to deal with preserving art that's intended to live in the moment? Will **Miuccia Prada** be jealous? Stay tuned: the Foundation is set to open in 2012.

## REVENGE OF THE VOWELS

The latest trend in firm naming begins with the letter A...or E, I, O, U. Last year, **Polshak Partners** became the vaguely pharmaceutical and/or mythological sounding **Ennead**. **Davis Brody Bond** didn't change their name, but simply dropped them in favor of **Aedas**. For the full effect, be sure to have more vowels than consonants, as in **Interboro**. Did this all begin with **OMA**? Baby Rems take note, **Aegis**, **Oedifice**, and **Oedipus** are still available, but at your peril.

SEND FIREFLIES, SECURITY BLANKETS, AND CANS OF ALPHABET SOUP TO  
EAVESDROP@ARCHPAPER.COM

**CROSSING UNION LINES** continued from front page much closer in concept to Park Avenue, which united a divided Upper East Side by covering over the New York and Harlem Railroad tracks back in the 1870s. About thirty years later, Burnham's Beaux Arts station in D.C. brought visitors to the foot of the National Mall but divided the quaint row homes of the Near Northeast neighborhood from the gleaming white government buildings in the neighborhood now known as NoMa. Few pedestrians venture across Hopscotch Bridge, which arcs H Street high above the tracks, bifurcating the Akridge's air rights. "You're either east of the tracks or west of the tracks," said Baranes. "On the west side of the bridge there's a lot of development, but on the east side of the bridge it's totally self-sustaining and disconnected. Our challenge here is to turn H Street into real street." A spokesperson for councilmember Tommy Wells, who represents both neighborhoods, said Wells supports the proposal.

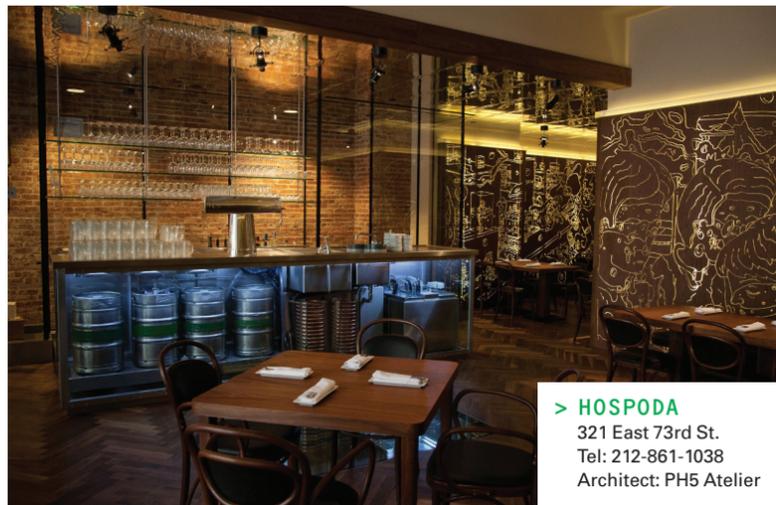
In order to fill the three million square feet with offices, residential, and retail, Akridge will need to coordinate with the Union Station Redeployment Corporation, who has its own masterplan that includes revamping the station's front yard, Columbus Circle, and introducing streetcars to H Street. Meanwhile, Amtrak's vision for high-speed rail presents opportunities and challenges that Akridge hopes to tap into,

literally. By connecting with the transit levels below, the developer hopes to entice travelers to come up above and shop. Akridge vice president of development **David Tuchmann** said there are also plans for a north-south pedestrian corridor with a visual connection that stretches from Union Station all the way to K Street, the northernmost end of the Akridge property. "Our goal is to be integrated as much as possible into the rail structure beneath us," said Tuchmann, "or else all we'll have is a project that floats above the infrastructure."

As far as the massing is concerned, Tuchmann said much of the volume would shift toward H Street, where the zoning will likely allow for a 125-foot to 130-foot right of way. He added that the project is still far away from the design stage, but allowed that it could serve as a "something of a backdrop" to Burnham's building and that "from a market standpoint tenants are looking for a lot more glass."

Akridge must now gear up for financing the project. "We need to look for funding from every sector," said Tuchmann, adding that with zoning cleared investors will see it as a viable proposal. He suggested that passenger facility fees on ticket prices might provide nice bond leverage and that TIGER grants should also be targeted. Being located above one of the nation's major transit hubs certainly doesn't hurt.

TS



> **HOSPODA**  
321 East 73rd St.  
Tel: 212-861-1038  
Architect: PH5 Atelier

Reinventing Czech cuisine and reinstating a national symbol is no mean feat. Designer **Vaclav Cervenka** of Prague-based **PH5 Atelier**, along with restaurateur **Tomáš Karpíšek** and Chef **Oldrich Sahajdak**, has achieved nothing less with the recently opened **Hospoda**.

Named after the traditional pubs in Czechoslovakia, the bar and restaurant marks the final phase in the restoration of the 19<sup>th</sup> century Bohemian National Hall. "We wanted to put traditional elements into a modern design," said Cervenka. **Hospoda's** walls are lined with dark wood panels, backlit to illuminate the hand-engraved graffiti representing beer, food, and community, by Czech street artist, **Masker**. "The idea was to make a simple space with a focus on the quality of the materials," said **Filip Trcka**, restaurant manager. Indeed, the 80-capacity ground-floor space is furnished with walnut tables by **PH5** and classic **Thonet** chairs. The focus, however, is the bespoke glass and brushed-steel frame bar by **PH5**. Doubling as a stage for the in-house draught master, it displays the kegs of its speciality beer, **Pilsner Urquell**. In the center of the room, a glass rectangular section of floor reveals the subterranean cellar.

Built in 1897, the Hall is a rare survivor of the social halls built for New York City's immigrant ethnic communities. Though the ten-year effort to return it to its former glory will provide the Czech community with a dedicated Hall again, its crowning jewel, **Hospoda**, is designed to show off the contemporary aspect of Czech culture to its cosmopolitan home. **GWEN WEBBER**

# Inspired by Iceland. Made in America.



THE ARCHITECT'S NEWSPAPER JULY 6, 2011



ARCHITECTURE OMI'S "AUGMENTED REALITY" EXHIBIT TO OPEN JULY 9

## OUT OF THIN AIR

Omi International Art Center's Architecture Omi program will be using cutting-edge mobile technology in an unconventional exhibit, "Augmented Reality: Peeling Layers of Space Out of Thin Air," to open July 9 at its namesake location just north of Hudson, NY. The show will host fantastically layered structures and environments by nine commissioned studios—among them, Vito Acconci, Asymptote, SHoP, Daniel Libeskind, and SITE—without touching a twig of an idyllic, twenty-some acre landscape

of wetland, forest, and rolling farmland.

Each of the works, site-specific down to the coordinate, will exist in an entirely virtual "overlay of reality," explained Peter Franck, Director of Architecture Omi. Through the lens of an augmented reality (AR) app called Layar, viewers will activate each GPS-pinned project and an array of multimedia guides by scanning a map of QR codes into their 3G smartphones, then aiming their cameras at various points throughout the site.

The complex 4-D renderings will allow users to walk through various layers of reality as if they existed in physical space. "The technology allows for some really large scale interventions," said Franck, "taking over the field with [projects] you couldn't really create by building."

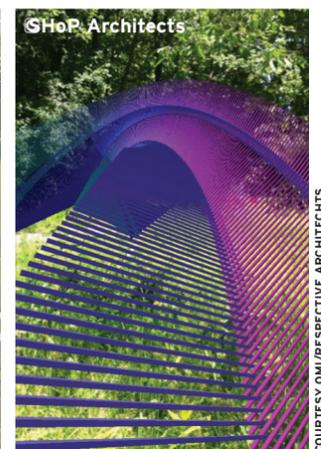
For the show's all-star roster of participating studios—the majority of them selected for their strength in conceptual practices—the medium is especially ripe for experimentation, in a kind of 21<sup>st</sup> rendition of paper architecture that takes its ideas off the page and into an experiential realm of the digital.

Real-world constraints such as gravity, proportion, and opacity become optional considerations with SHoP's ribbed arcs of prismatic magenta and the looming translucence of Libeskind's planar, canopy-like structures. Delving further into the speculative, one installation, by SITE will even act as a virtual portal into the other side of the Earth. Standing in the fields of Omi, New York,

that other side happens to be situated squarely in the middle of the ocean, offering a stunning visual simulation of aquatic life and undersea topologies.

"When I first got introduced to [AR technology], my mind started reeling, realizing that many of these hypothetical or theoretical architecture projects may have found a larger home," said AR enthusiast and artist John Cleater, who acted as chief curator of the exhibit. "These [AR] apps allow the general public to participate in new kinds of spatial experience."

Working at the intersection of art, architecture, and theory for over ten years, Architecture Omi has integrated various mediums in past installations, but "Augmented Reality" will be its first curatorial venture into the purely digital realm, to be accompanied by a forthcoming online catalog at [www.architectureomi.org](http://www.architectureomi.org). Visitors wishing to pair the digital exploration with a more "grounded" experience can also charter their way through "A Simple Network



of Underground Wells and Tunnels," a reconstruction of Alice Aycock's seminal

1975 earthwork, originally created in Far Hills, NJ, also opening July 9. **AILEEN KWUN**

### UNVEILED

#### SACKLER SERPENTINE GALLERY

Zaha Hadid's architecture has a reputation for remaining unbuilt in the UK. But last week her firm's design for a new extension to the Sackler Serpentine Gallery in Kensington Gardens received planning approval. The new design is not far removed from Hadid's pavilion for the Serpentine Gallery in 2000—the zig-zag form of which was only intended as a glorified marquee. Then Culture Secretary Chris Smith requested it stay open for three months instead of one week, unwittingly initiating what has become

the annual Serpentine Pavilion series. Hadid's latest structure, in addition to being permanent, is more refined and characteristically curvaceous. The new wing will hold a café-restaurant, and its single-roof surface rolls up and down in a soft wave formation, touching the ground at points, while its lightweight tensile skin is punctuated with skylights to keep the space naturally lit.

The new addition to the west of the building is part of a wider refurbishment of the interiors by Hadid that will breathe life into the 206-year-old, landmarked former armory. Altogether the project will open up over 9,500 square feet of galleries

and social space, while the surrounding grounds will be designed by Gross Max, who also worked with Hadid on her first UK building: the Maggie Center in Fife. One of a handful of new projects in the UK—including the 2010 Evelyn Grace Academy in Brixton, the forthcoming Olympics' Aquatic Center, and the recently opened Glasgow Riverside Museum of Transport—the Sackler Serpentine indicates long overdue support for the home-grown practice.

**GW**

Architect: Zaha Hadid  
Client: Sackler Serpentine Gallery  
Location: London  
Completion: 2012



#### NEW OR DÉJÀ VU continued from front page

While a diagonal section of Maryland Avenue will be eliminated to create the space, a wide promenade on axis with the capitol traverses Gehry's park-like memorial, which is planted with oak trees, filled with stone blocks and benches carrying inscriptions, and includes a service building.

The the National Capital Planning Commission (NCPC) and the U.S. Commission of Fine Arts must issue approval for the design, which could be submitted for preliminary approval as soon as this Fall.

Daniel J. Feil, executive architect at the NCPC, told the *Washington Post*, "If people are expecting that this will be Bilbao or Walt Disney redux, they'll be surprised."

"He certainly is looking to do something creative," said Shane Dettman, a senior planner at the NCPC. "The metal tapestries are a very innovative approach. There's nothing like them in the district."

But it is the memorial's metal screens that have drawn the most fire from skeptics who deride their scale and liken them to billboards. In response, the National Civic Art Society (NCAS) and the mid-Atlantic chapter of the Institute of Classical Architecture & Art



Gehry's memorial design.

launched a counter-proposal competition, seeking a more classically inspired alternative, and about 40 responded. The NCAS put it bluntly: "Gehry's proposed basketball court-sized metal mesh screens...would be an uncivil, brutal insult to the classical city envisioned by Pierre L'Enfant."

Winners of the competition announced on June 6 submitted an array of traditional schemes. The president's granddaughter, Susan Eisenhower, is among those skeptical of a contemporary design. "The challenge for whatever memorial gets put on this spot is how to make this man timeless," she said at the awards ceremony. "I am not at all surprised that this group has decided to step up to the plate and start a debate...I think it's not only perfectly natural, it is absolutely appropriate."

Both top awards went to University of Notre-Dame architecture graduates. Daniel Cook's winning design calls for a triumphal arch carved with Eisenhower's image as general and president flanked by a pair of statuary-topped columns set in fountains. The second-place design by Sylvester Bartos and Whitley Esteban placed an arch on axis with the Capitol Building framed by a half-round colonnade.

"Counter competition results will not be part of the final review or analysis," said Dettman, but the review process does provide for public testimony. The memorial is scheduled to be completed in 2015 at a cost that could top \$100 million, but the battle to redefine memorial design could continue for some time more. **BRANDEN KLAYKO**



THE 7TH ANNUAL

**first**

**LOOK**<sup>TM</sup>

A New Product Event



**THE ONLY ANNUAL CONTRACT  
PRODUCT EXPO IN NYC**

**OVER 250 NEW CONTRACT  
PRODUCT INTRODUCTIONS**

FOOD AND DRINK

JOIN US FOR A CHANCE TO WIN  
5 iPADS &  
24 ANNUAL MOMA MEMBERSHIPS FOR 2

**Wednesday · July 13**

**5:00 to 9:00 PM**

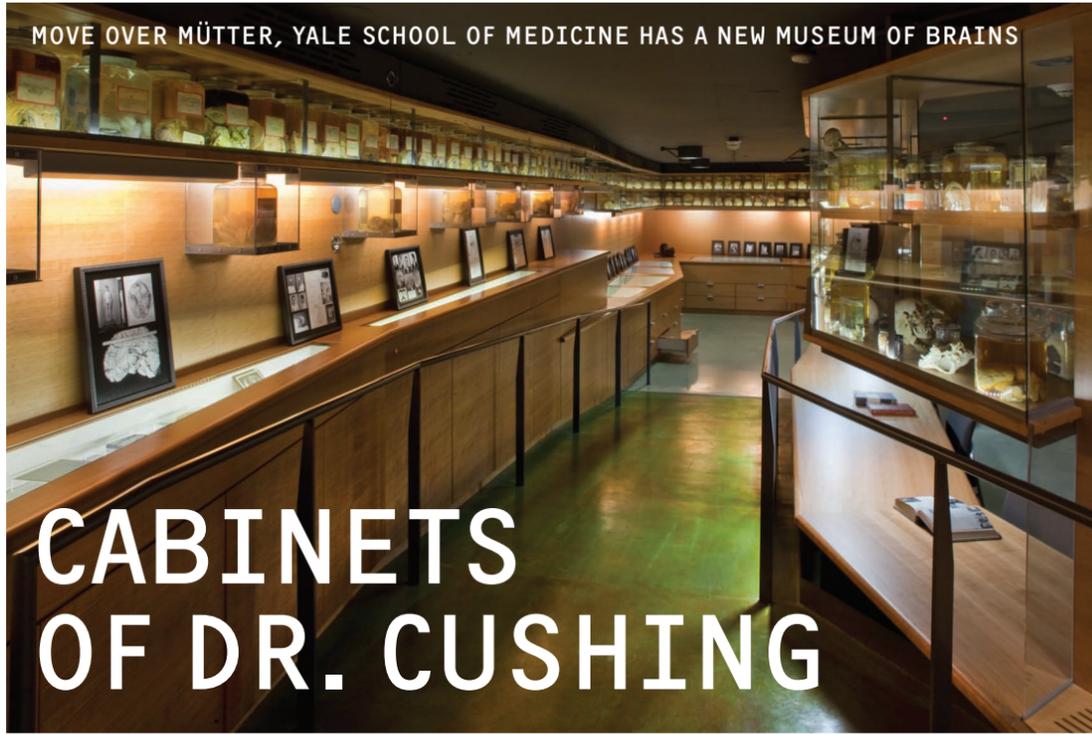
200 LEXINGTON AVENUE, NEW YORK, NY 10016

RSVP email: [firstlook@nydc.com](mailto:firstlook@nydc.com) with your name,  
firm, # of guests and names of guests

**NEW YORK  
DESIGN  
CENTER**



THE ARCHITECT'S NEWSPAPER JULY 6, 2011



MOVE OVER MÜTTER, YALE SCHOOL OF MEDICINE HAS A NEW MUSEUM OF BRAINS

# CABINETS OF DR. CUSHING

It may have been a coincidence of proximity that landed New Haven architect and Yale professor Turner Brooks the job of designing a final resting place for the collection and archive of legendary brain man, Dr. Harry Cushing, but it was also highly serendipitous.

Few architects currently in practice have the imaginative flair and game interest in challenges that Brooks has demonstrated with a

small but impressive output, from his days as a design-build architect in Vermont construing idiosyncratically-shaped homes of storybook resonance, to the inspired sensitivity he brought to the ecological and psychological nuances of a campus design for autistic children in Upstate New York, championed by Temple Grandin.

The story of the recently completed Cushing Center begins with 600

perfectly preserved brains lost and then found deep-sixed somewhere beneath the Yale School of Medicine. Dr. Cushing basically created the field of brain surgery, along with many of the techniques and even the instruments still in use today. A Yale man through and through, he bequeathed his incredible collection of tumorous brains, journals, photographs, and rare books to Yale on his deathbed in 1939. Then they



TERRY DEGRADI

disappeared, resurfacing only a few years ago.

Brooks, who teaches in the core curriculum at the Yale School of Architecture, wanted to translate Cushing's own determined questing into a design conveying a sense of the mystery of inquiry and discovery. The site was not only tight—at 1,650 square feet—but underground beneath the medical school library, disadvantages for a museum that Brooks happily manipulated to the service of his subject. And so, visitors enter at the head of a staircase leading downward and marked only by a periscopic column of glass, a vitrine announcing current exhibitions while giving subtle notice of what's doing below. From the stair, one steps onto a ramp that spirals even lower but now flanked by LED backlit brain specimens in display jars. "Sounds ghoulish," Brooks said, "but it's cheery and quite beautiful, like a chorus line in the glow of the footlights."

The convoluted path—rather appropriate given the brain's own infinite folds—ends in a wide

**A ramp leads to the sub-basement museum where some 600 carefully preserved brain specimens are on display.**

display area where the collection is offered up in a rich multiplicity of ways, inspired according to Brooks, by John Soane's famous house in London. Drawers open to reveal instruments; cabinets pull out into layers and layers of displays; even the counters are vitrines for presenting books, journals, and photographs. An elongated counter extension turns into a research desk while an "archivist's nest" signals the entrance to the seminar room with space-saving and elegantly carpentered efficiency. A small seminar room devoted to furthering Cushing's own enlightened approach to neurosurgery is off to one side.

Here architecture is a cabinet of curiosity where the subject contained and the container itself are inseparably joined, and, as Brooks said, "ready to be mined." **JULIE V. IOVINE**



As an industry leading manufacturer of plumbing and drainage products, we have developed a line of green roof and cool roof drains.

Our line of engineered roof drains includes professional grade Area, Scupper, Overflow, Planter, Plaza, Siphonic, and Traditional roof drains for all types of conditions and aesthetics.



## GREEN ROOF DRAINS

**SMITH JAY R. SMITH MFG. CO.®**  
Member of Acorn's Family of Companies  
[www.jrsmith.com](http://www.jrsmith.com)

P.O. Box 3237 • Montgomery, AL 36109 • TEL: 334.277.8520 • FAX: 334.277.8754



JOIN US for the opening of New Practices São Paulo!

**July 14, 6-8pm**  
at the Center for Architecture  
536 LaGuardia Place  
New York, NY 10012

New Practices São Paulo is the most recent juried portfolio competition and exhibition sponsored by the New Practices Committee of the AIA New York Chapter.

2011 New Practices São Paulo Winners:

- 23 SUL
- ARKIZ
- Metro Arquitetos Associados
- PAX.ARQ
- Triptyque Arquitetura
- Vazio S/A Arquitetura e Urbanismo
- Yuri Vital Architect



**Center for Architecture**  
AIA New York Chapter and Center for Architecture Foundation



**INSTITUTO DE ARQUITETOS DO BRASIL DEPARTAMENTO DE SÃO PAULO**

Media Sponsor:

THE ARCHITECT'S NEWSPAPER

- Lead Sponsors:
- Dornbracht
  - MG & Company
  - Valiant Technology
- Sponsors:
- Espasso
  - Häfele
  - Skidmore, Owings & Merrill
- Friend:
- Benjamin Moore

Rendering shows the four-story maintenance building as distinct from the Whitney Museum.



COURTESY RPBW/COOPER ROBERTSON & PARTNERS

**SUPER SHED** continued from front page at RPBW.

Huddling close to the High Line at Gansevoort Street and hemmed in to the South and West by the new Whitney Museum, the M&O is an exercise in compact composition. "The volume was given to us," said Elizabeth Leber of BBB. "It was defined before it was designed." The strict parameters were an inspiration, she added.

In contrast to the painted steel and concrete Whitney, the M&O's exposed dark grey brick frame blends into the surrounding historic Meatpacking District, while a hefty steel roof girder, holding up the fourth floor and a cantilever to the East, makes a direct reference to the industrial palette of the adjacent High Line. "One advantage of Renzo Piano being the designer of both projects is that it's unusual that an architect gets to design the building and its context," said Leber. In addition to all else, the building will also house a glazed cafe-restaurant at street level (whose operator is yet to be selected) along with a freight elevator, public elevators, and bathrooms.

The designers were keen not to impinge on the park and so backhouse functions—including a security post for the parks department police—are separated by a five-foot gap between the High Line and the building's shell. The fourth floor is dedicated to a public meeting room, education center, and offices where Friends of the High Line (FHL) can accommodate about 20 staff. Crowning the building is a rooftop terrace and sculpture garden for the Whitney that, for now, will only be accessible to museum visitors.

For High Line staff, the building is testament to the full-time job of keeping the park in shape. "The maintenance and operations of the park includes everything from planting to cleaning up chewing gum," said Peter Mullan, FHL's Vice President of Planning and Design. "Every inch of it is managed."

Indeed, the recent opening of section II shows what lessons were learned from section I. In the new bleachers, the designers had to swap reclaimed teak for the epoxy wood used in section I, now off the certified list. Since the feature lawn in section II will be dealing with heavy traffic, there have been conversations about closing it off twice a week to give it a rest and reseed it. Apart from the glass balustrades, reduced in number from section II, most of the High Line uses pre-cast concrete, which can be power washed. "The unusual condition of being exposed underneath and above means that plants freeze more easily than a green roof or groundscape," said Lisa Switkin, senior designer at Field Operations. However, as parcels at street level develop over time, so will the park's ecology and its maintenance needs.

Extremely different in program, the M&O and Whitney were still initially conceived as part of one design project, that is, until the financial crash placed the Whitney's hopes of a new home on shaky ground and the M&O block was treated as a separate entity. "The Whitney is a monolith that has landed in the neighborhood, while the M&O looks like it has always been there," said Carroll. Now, however, both projects are on track and due for completion in 2015.

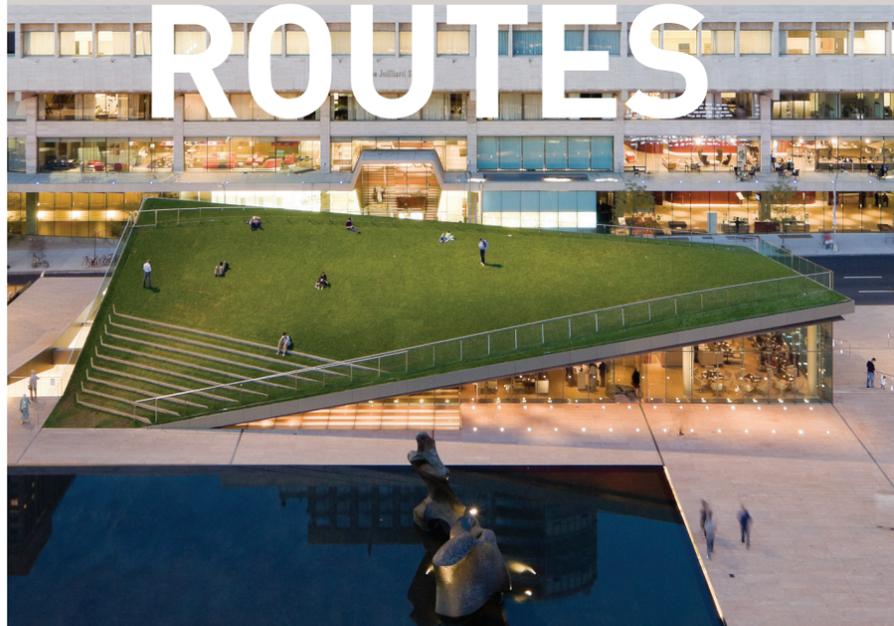
**GWEN WEBBER**

An early model.



COURTESY RPBW/BBB

# GRASS ROUTES



Creating green space in New York is not always a walk in the park. Challenged with drawing activity to its campus from 65<sup>th</sup> 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.

## Structural Steel Right for any application

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

**Steel Institute of New York**

Publisher of *Metals in Construction*  
211 E 43 ST | NY, NY 10017 | 212-697-5553 | [www.siny.org](http://www.siny.org)

Architects: Diller Scofidio +  
Renfro with FXFOWLE  
Structural Engineer:  
Ove Arup & Partners  
Photo: Iwan Baan

## 3.1 PHILLIP LIM STORE



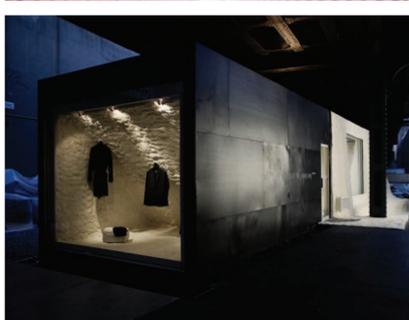
## CHELSEA TOWNHOUSE



## SIKI IM CONCEPT STORE



## TURNING PINK



Brothers Chris and Dominic Leong of Leong Leong Architecture grew up in a sleepy Napa Valley town but fell in love with cities as skateboarding teenagers visiting San Francisco. In searching out the best spots for skateboarding, Dominic said, “You find pleasure in the city in the most unexpected places, constantly creating your own space, or using the city in your own way.”

These days, as young architects in New York City they still view their urban environment as a treasure trove of unexpected opportunities, as when they happened to pass by the experimental gallery W/—Project Space in Chinatown and decided to create an installation despite its being challengingly tiny. Rather than focusing on competitions or theoretical projects, they often prefer to do such small real-world projects as a way to experiment with ideas.

Founded in 2009, their six-member firm also tackles much bigger scale

projects, such as a new 13,000-square-foot headquarters (currently in construction documents) for the fashion company 3.1 Phillip Lim in downtown Manhattan and a 7,000-square-foot artist’s studio and residence in New Jersey.

While their projects vary in type and scale, one common thread that runs through them is both architects’ love of the interplay of opposites: hard concrete tiles appear soft and sensual; a closet-sized space seems to stretch to infinity; and a retail environment playfully hides the merchandise. “Different building typologies have these kind of assumed solutions,” Dominic said. “How do we challenge those conventions to create more novel effects with our environments?” What’s impressive about Leong Leong is that they pull it off without it seeming like a gimmick. **LISA DELGADO**

3.1 PHILLIP LIM STORE  
SEOUL, KOREA

When Dominic Leong was part of PARA-Project in 2008, he worked on a one-story Phillip Lim store in LA with an iconic facade of concrete tiles that look like a puffy quilt. The next year Leong Leong designed a store in Seoul that gave that idea a new spin: the designers emphasized the two-story Korean space’s loftier height with a gradient of tile textures, from pillowy to smooth. Each store’s interior features a curved wall that divides the space up into smaller enclaves. Mirrors lend an illusion of added space and light.

TURNING PINK  
NEW YORK

This temporary art installation at W/—Project Space continued their experiments with inserting simple forms into a space and using mirrors to magnify the sense of expansiveness. Here they designed a topological environment of pink foam by combining a series of basic shapes (a circle, triangle, diamond, and rectangle) and blending them together with a cohesive surface. Mirrors in the 60-square-foot space create a “*mise en abyme*” effect, so it becomes like when you sit in the barber shop in front of a mirror and it looks like you’re looking into infinity,” Dominic explains. “There’s this weird subversion of the constraints of interior space.”

SIKI IM CONCEPT STORE  
NEW YORK

For a pop-up store under the High Line as part of the BOFFO Building Fashion program last year, the Leong brothers found a kindred spirit in fashion designer Siki Im, who asked them to create a space that would subvert the conventions of commerce. They designed the store so that no clothes would be visible on entering: visitors stepped instead into an empty, otherworldly space with a curved floor and other surfaces coated in spray-foam insulation. At either end, little doors along the slopes beckoned visitors to explore further: by climbing downward, they would finally find the clothing, hung in mysterious grotto-like spaces.

CHELSEA TOWNHOUSE  
NEW YORK

In the renovation and expansion of an historic townhouse, the architects played with old upon new. They kept the elements that give the 1853 residence its original charm while making the volumes more light and airy. An expansion to the back turns the kitchen into a double-height space. On the top floor, dormer skylights bring views and natural light to two children’s bedrooms. Another new skylight drenches a refurbished staircase with sunlight, which also spills around the new curved edge of an adjacent hallway’s ceiling.



**WHATAMI** by stARTT

**WHEN IN ROME** continued from front page by stARTT, a collective of young Roman architects founded in 2008 by Simone Capra and Claudio Castaldo, temporarily transforms the square in front of Zaha Hadid's museum that opened in 2009. A green public space, it will host summer events devoted to a gamut of contemporary arts while encouraging the public to linger in a space that has yet to be landscaped or designed, according to MAXXI senior curator Pippo Ciorra. The jury for the first Italian edition of the Young Architects Program included, in addition to Ciorra (who also served on the New York jury), Pio Baldi, Margherita Guccione, Anna Mattirola, Barry Bergdoll, Maristella

Casciato, and Mario Nannia.

The awarded project, *WHATAMI* is based on a 1767 puzzle—considered the first puzzle invented and based on a map of the world—designed by the Englishman John Spilsbury with pieces divided geographically by coasts and mountain ranges. By way of an update, stARTT's project composes a tectonic puzzle with stray grass islands flowing over MAXXI's concrete outdoor pavement. The architects declare their intention to blend Hadid's "hard, hygienic, and monochrome" piazza with their own "softer, racy, and colorful" living space. It is a game paying homage to the geographical maps of Alighiero Boetti, to whom the square is dedicated.

This archipelago of artificial hillocks comprise eight green islands built on hay bales and earth covered by some 7,000 square feet of lawn. The largest island is fixed at the center with seven smaller islands on wheels around it that can be moved by the public as desired. The mobile landscape is illuminated at night by eight- to 5-foot-tall red fiberglass flowers—by day they provide

shade. A small pool—a water feature also required at the PS1 installation—completes the installation. Also, as in Queens this year, the key theme is recycling: the hills will be dismantled with the materials, and all light elements, donated to the district for reuse.

As well as emphasizing the public status of the MAXXI space, the objective is to promote an upcoming generation of innovative designers sensitive to environmental issues. The acronym for stARTT is Study of Architecture and Territorial Transformations, and the firm is dedicated to focusing on man-made changes in the environment at different scales of intervention and varying degrees of complexity, whether involving landscape, territory, city, urban design, public works, or private architecture. Their work exemplifies the latest trend among young Italian firms in mingling research and practice, where pieces of landscape easily become objects of furniture and architecture can make a meaningful impact on the urban environment. **DARIA RICCHI AND ANTONINO CARDILLO**

AT DEADLINE

**PIANO FORTE**

Frank Gehry is looking to sell his archive, Richard Meier opens his Queens storage room for models to visitors by appointment, and now Renzo Piano is giving back, too. On June 10, his eponymous foundation launched a new awards competition to encourage young Italian architects, a rare breed these days. To that end, the competition was open to designers under 40 with an office in Italy presenting a constructed work. The jury, composed mostly of architectural magazine editors, whittled 69 entries down to three winners who demonstrated "innovative and poetic space research." The purse for the prize was 10,000 euros each. And the winners are lotti+Pavarani architects, ARCÓ and carlorattiasociati.

**CRANES HANG IN BALANCE**

With a deadline looming, crane operators in New York had yet to finalize a contract, threatening to halt work at some of New York's biggest construction sites. *Crain's New York* broke the crane story and reported that \$10 billion in construction projects might be effected, including work at the Barclays Center at Atlantic Yards in Brooklyn and World Trade Center Tower 4 (although both sides have agreed to continue work at the rest of the World Trade Center site with or without a contract). The developers and contractors are seeking to eliminate so-called "no work" positions of mechanics and oilers. Union reps are offended by "no work" characterization for what they say is well-trained and highly skilled labor. A deal must be reached by June 30.

**JUMPSTARTING KIMMEL**

On June 23, the Philadelphia city council gave the Kimmel Center the green light to revamp the Viñoly-designed arts complex. The building was celebrated upon its completion in 2001 but has soured in the court of public opinion over the years, in part due to a vast interior plaza which remained empty for much of the time. A new masterplan drawn up by KieranTimberlake hopes to animate the space by breaking through the Locust Street facade and situating a Wolfgang Puck café-restaurant in the void. Viñoly offered no comment on the renovations.

**PROPS FOR SKYSCRAPER PROGENITOR**

The Cities Service Building at 70 Pine Street in Manhattan, once the world's tallest, finally made the grade at Landmarks Preservation Commission on June 21. It could be argued that the subtle Deco lines of the 66-story building played second fiddle to the Gothic grandeur of the Woolworth Building, and now New York by Gehry threatens to upstage the 1932 masterpiece by Clinton & Russell, Holton & George. The commission decided to step in and give the building some well-earned respect by landmarking the exterior and its marble-clad lobby.

**GATEWAY PLUMBING & HEATING**

WE SPECIALIZE IN:  
 -PLUMBING & HEATING SYSTEM DESIGN, INSTALLATION, AND REPAIR

-GENERAL RESIDENTIAL AND BUSINESS SERVICES  
 -COMMERCIAL CONSTRUCTION AND MECHANICAL WORK

-HIGH-END RENOVATIONS, INSTALLATION, AND DESIGN  
 -RADIANT FLOOR HEATING  
 -GREEN SOLUTIONS

SINCE 1976, "BETTER PLUMBERS FOR BETTER BUILDINGS."  
 (212/718) 980-0909 INFO@GATEWAYPLUMBING.COM  
 WWW.GATEWAYPLUMBING.COM

Continuous drawer pulls

HB387 HB382 HB385

HB380 HB375 HB370

halliday baillie

www.hallidaybaillie.com



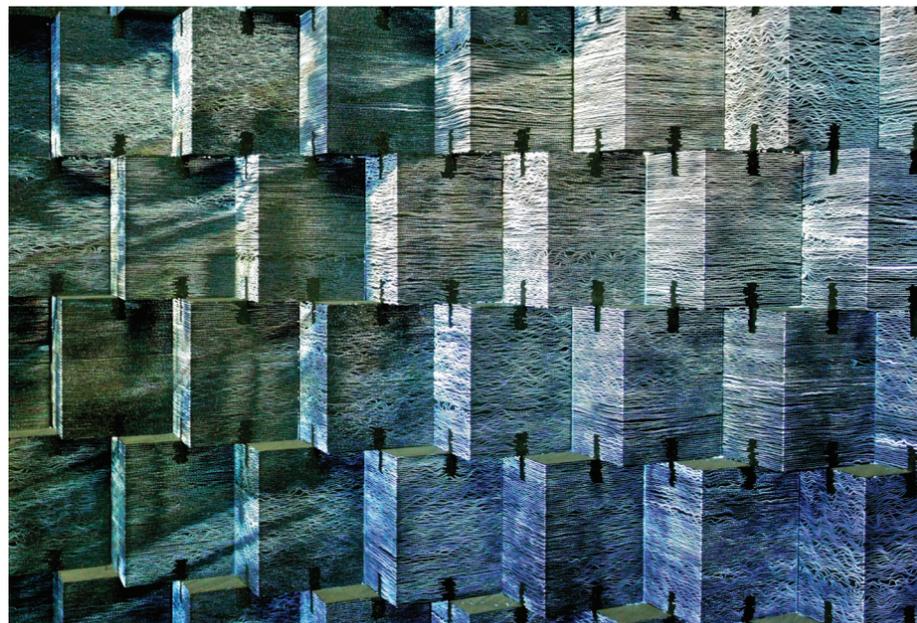
1



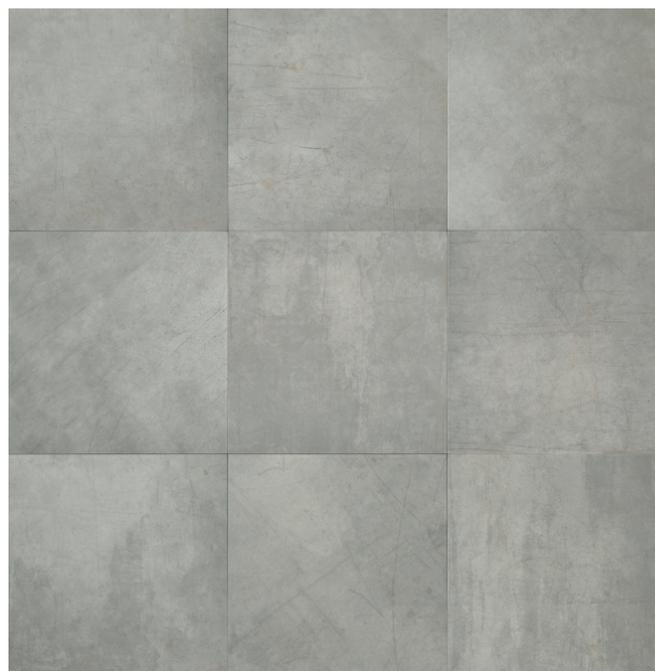
6



5



2



4



3

COURTESY RESPECTIVE MANUFACTURERS

# IN THE MIX

THERE'S MORE TO NEW CONCRETE THAN MEETS THE EYE.  
JENNIFER K. GORSCHÉ

## 1 CONCRETE COLLECTION CONCRETE WALL

Created by Norwegian photographer Tom Haga, the Concrete Wall collection is a line of vinyl wallpaper printed with Haga's high-resolution images of raw and refined concrete, cinder block, brick, and graffiti. Prints are manipulated for each client so that the image never repeats. Washable and UV-resistant, the sheets are available in sizes up to 4 feet wide and 82 feet long. [www.concretewall.no](http://www.concretewall.no)

## 2 TRANSLUCENT CONCRETE LUCCON

Translucent concrete maker Lucon has added two new options to its line of fiber optic cable-embedded concrete blocks. The first, Luccotherm, is a translucent concrete with an integrated insulation core, making it suitable for a variety of facade applications. The second introduction, Lucon veneer, was developed to give product designers a translucent concrete veneer that has three-dimensional pliability and can be cut, drilled, and glued. [www.lucon.com](http://www.lucon.com)

## 3 HYDROMEDIA LAFARGE

Lafarge has developed a new fast-draining concrete pavement using a proprietary aggregate matrix designed to provide a very homogenous finished product, resulting in a more predictable stormwater management system. In addition to the environmental benefits of managing stormwater with permeable concrete, the Hydromedia system reduces costs associated with manmade drains and the higher solar reflective index of traditional pavements. [www.lafargenorthamerica.com](http://www.lafargenorthamerica.com)

## 4 GRAFFITI REFIN

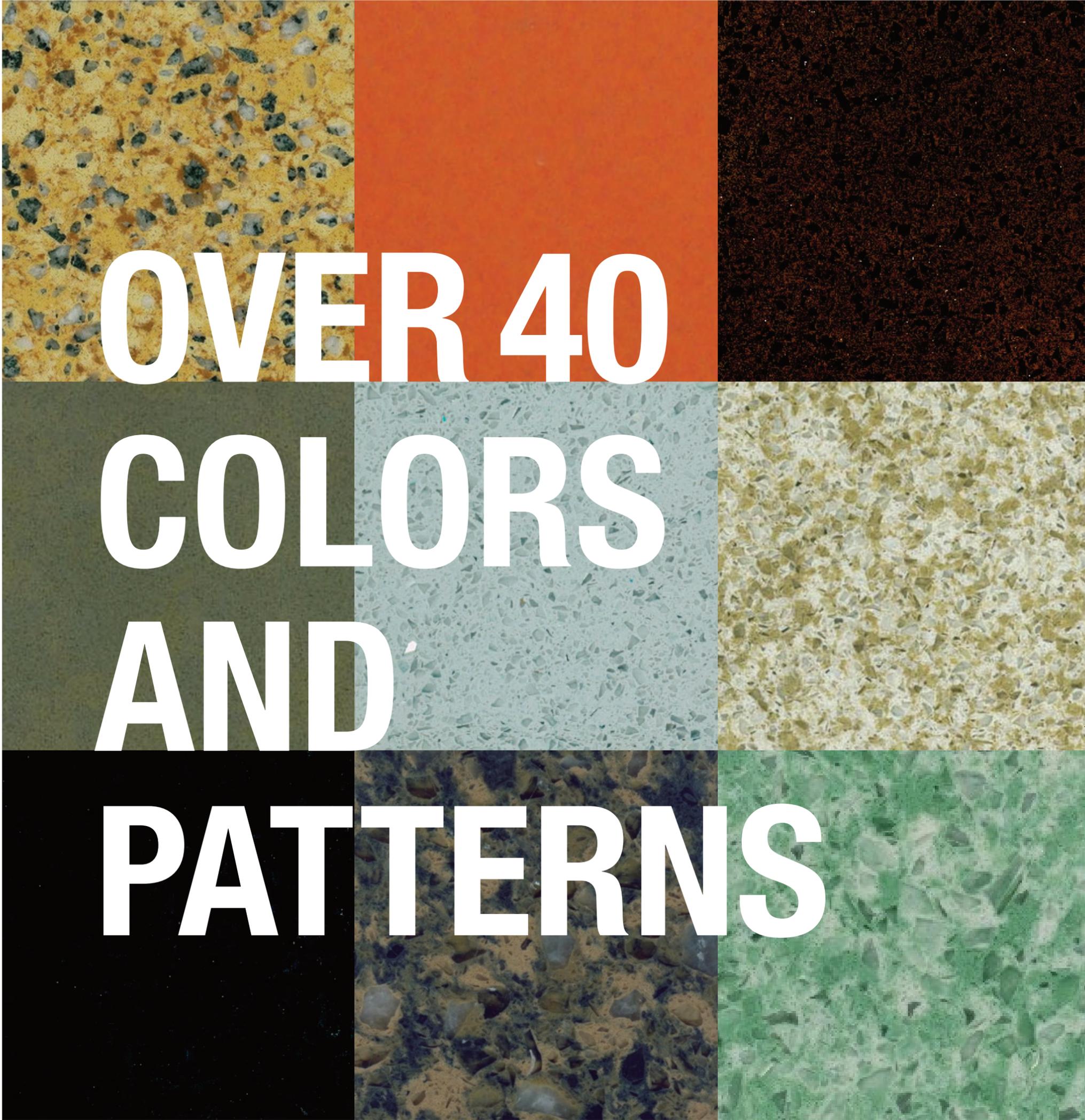
Modeled after industrial and urban environments, Refin's new Graffiti collection reinterprets the look of rough concrete in porcelain stoneware. Monochromatic tiles in a wide range of sizes range from grey to warm tones and are textured with irregular marks. The line includes two graphic collections: Urban, featuring an abstract collage of images and text; and Grigio, a geometric pattern over grey porcelain. [www.refin-ceramic-tiles.com](http://www.refin-ceramic-tiles.com)

## 5 URBAN TOUCH FIORANESE

Fioranese's Urban Touch line imparts the look of pockmarked concrete on glazed porcelain stoneware. Tiles are available in 24- and 18-inch squares and 12-by-24-inch rectangles in four colors: Corda, Cemento, Mastice, and Grafite. Three finishes include Flat, Arrow (a brushed finish), and Roof (a nailhead pattern). Mosaic tiles are also available. [www.fioranese.it](http://www.fioranese.it)

## 6 BEVEL BENCH SITU URBAN ELEMENTS

Constructed with a new ultra high performance concrete called Taktl, Situ's Bevel Bench requires minimal maintenance, features a sleek silhouette, and is suited for harsh weather conditions. The bench's mirroring front and back pieces allow for compact shipping. The two sides, separated by a thin reveal, are secured along an integrated spine with stainless steel fasteners. Freestanding and surface-mount designs are available. [www.situ-urban.com](http://www.situ-urban.com)



# OVER 40 COLORS AND PATTERNS



## QUARTZ MASTER

WORLD'S TOP EXPERT OF QUARTZ SURFACES  
101 E 2<sup>ND</sup> ST. BAYONNE, NJ 07002 [WWW.QUARTZMASTERS.COM](http://WWW.QUARTZMASTERS.COM)

THE ARCHITECT'S NEWSPAPER JULY 6, 2011

STEELCASE WORKLIFE CENTER  
CHICAGO  
SHIMODA DESIGN GROUP



# EXHIBIT A

Showrooms and exhibits contend with a set of site-specific issues—about impact, temporality, flexibility, and toughness—that make them ideal laboratories for experiments in materials, technology, and planning. Four new installations reveal a lot about how architects make it happen.

The Steelcase Worklife Center is one of the Chicago Merchandise Mart's largest showrooms, spanning 45,000 square feet and encompassing four areas displaying the furniture manufacturers' various brands. The company hired Los Angeles-based architect Joey Shimoda, who also designed the Steelcase Center in Santa Monica, to create interiors that would unify the showroom with the common corridor bisecting it. After reading about a project by molded gypsum, concrete, and fiberglass fabricator Formglas in a magazine, he called the company and was on a plane to its Toronto headquarters the next day to discuss a series of geometric architectural elements he envisioned for the space.

"We knew that cast gypsum would be a good way to do this," said Shimoda. Glass fiber reinforced gypsum (GRG) is a white, thin-cast alpha gypsum that is preferable to traditional plaster castings

because of its light weight, high strength, and easy installation. The team began to work on three main architectural elements for the showroom. Because an undulating glass wall would separate the Center from the corridor, Shimoda wanted to draw visitors to the storefront with a row of totems—elliptical column covers in a pattern of stretched and compressed facets. The second element, called The Body, would be a veiled enclosure to shelter the showroom's cafe, bar, and presentation room from the rest of the space. The third feature, born of necessity, was a screen over the return air louver for the Mart's exhaust system, which required a pattern with 70 percent perforation.

The team collaborated with Steelcase global vice president of design, James Ludwig, to create each element's pattern. The goal was to create a large number of design possibilities by using one shape

as a starting point and manipulating it to achieve multiple forms. Shimoda and the Formglas team produced computer files in Rhino and CATIA. Using a laser scan of the existing structural elements along with site measurements, they accounted for space constraints. The finished forms were divided into segments that would allow for them to be transported to the showroom and installed there.

Using the computer models, Formglas used a 5-axis CNC mill to manufacture molds for each shape. Each of the twelve column designs is approximately ten feet high and is constructed from eight pieces with a range of elliptical geometries supported by wood reinforcing ribs. Saw-tooth overlap joints allow the column cap and base to fit together smoothly; joints were caulked, sanded, and painted on site.

The Body feature wall went through several

iterations. The first, a series of horizontal ribs with integrated LEDs, was not in Formglas' scope of work, but they agreed to take on a modified design later in the project.

The double-sided grille is made up of horizontally intersecting curved ribs that create diamond-shaped openings and establish a semi-opaque enclosure around banquette seating. Formglas experimented with fusing individual components in the mold, allowing for a faster construction process and easier assembly. While the mechanical portion is open, additional sections are backed with drywall. The wall is painted gray, creating a functional design element that connects all of the Steelcase space, visible through its glass walls along the corridor. In total, Formglas fabricated approximately 1,000 parts for the space over the course of three months. **JENNIFER K. GORSCHÉ**



BENNY CHAN/FOTOWORKS



MAYA ROMANOFF  
CHICAGO  
MARQUART+ AND VIRODESIGNLAB

**Opposite page:** Cast gypsum elements add diversity and dimension to the Steelcase space. **Below:** A double-sided grill provides the cafe with semi-privacy.

**Top:** Pullout panels take up the entire wall at left with pivot panels in front of windows at right. **Right:** The reverse perspective of the floor cut-out and ceiling wedge draws clients into the showroom.



MICHELLE LITVIN PHOTOGRAPHY

At Chicago's Merchandise Mart, Maya Romanoff, manufacturer of handcrafted wall coverings, had to make the most of an off-the-beaten-path sixth-floor corner location at the end of a 70-foot hallway fronted with another showroom's glass wall. To find the bright side, Romanoff retained Tom Marquardt and Mary Beth Rampolla of Design Collaborative, the branding and design firm that recently rebranded themselves, now as two firms: Marquardt+ and ViroDesignLab.

The first step was to incorporate the design into the hallway. The designers asked plasterers to create a triangular wedge shape in the ceiling that starts from a pinpoint before expanding to the showroom's glass entrance. The wedge is reflected in the floor as well, where the designers peeled back the hall carpet to reveal a concrete floor that they finished in shiny clear Ardex latex. An LED-

backlit logo spreads across the entire wall opposite the adjacent showroom, delineating clearly where Romanoff begins and the common space ends.

Once inside, clients enter an oval space intended to swoop sight lines around what was originally a truncated square space. "The final plan was based on a radial system, like a globe grid," Marquardt said. "We wanted to deny any right angle." The Ardex finished floor, which began at a thin point in the hallway, spreads throughout. The ceiling, which dropped down a foot at the entrance, pitches back up almost two feet before running along the perimeter of the space in a circular fashion creating a dynamic eave. The eave incorporates a soffit to accommodate the 9-foot tall panels displaying product, but it also doubles as the place to hide all sound, electrical and climate systems.

Three different display units were developed to

work within the soffit. For the back of the showroom ten magnetic slider panels hold small swatches, while thirteen five-foot-wide pivoting panels evenly stagger beside windows overlooking the Chicago skyline. Opposite the pivot panels, a bank of 30-inch wide pullout panels brings a condensed product library into the showroom. In both the pivots and the pullouts, the wall coverings do not sit within a frame; they wrap each panel.

Throughout the space, lighting is minimal, with 2800 Kelvin used the most and the MR16 wide spots dimmed to about 40 percent less than the average showroom. LED tape fastened to the top and bottom of a T95 Plexiglas gives the soffits of the pullout section a warm glow. To get it right, project architect James Wild went so far as to consult with boating specialists to perfect the design and weight of the wallpaper display panels.

Wild also worked closely with millworker Hire Nelson to devise the system. It is based on a pine frame with a cardboard core wrapped with two 7/16-inch luan panels. A heavy duty Accuride custom drawer system sourced by Hafele gave the panels their elegant glide. Wild said the panels took months to perfect. "Once you get going in the fabrication, you get something that's a departure from where you started," he said, "but it's that much better." **TOM STOELKER**



## HAWORTH SHOWROOM CHICAGO CLIVE WILKINSON

Contract design aims to impress with its flexibility, durability, and reliable appeal. But for a few days each June at NeoCon, it is also supposed to knock your socks off. It's a conundrum that LA architect Clive Wilkinson addressed last year in designing the 30,000-square-foot Chicago showroom for furniture and workplace giant Haworth. He did such a good job they brought him back for 2011.

To provide a wow factor without upstaging furniture that needs to be frankly functional, Wilkinson decided to organize discreet gathering zones reflecting the latest thinking about the workplace. "This year it was all about open and enclosed environments," said Wilkinson, noting that many U.S. manufacturers are far behind their European and Australian counterparts in terms of space design for offices. "It's shocking that they are still doing cubicles while, for everywhere else, it's all about activity-based working."

Now even office work revolves around social hubs. And so at Haworth, columns are circled with benches and called the "front porch"; lounge furnishings are arranged to encourage informal collaborations, and one-on-one meetings are more likely to take place at a café table than around a desk. Storage does triple-time duty for acoustic and visual privacy, and sometimes even seating. In

place of conference rooms with hidden audio-visual equipment, there's an "arena" for groups with overhead projection screens set up to suggest a private screening room rather than a formal powerpoint. But the most subtle definition—and manipulation—of space can be found in the ceiling where Wilkinson varied the perforations in acoustic tiles depending on work area needs, with the fewest over public circulation where the hum of activity is desirable and over 50 percent in areas for private exchange. The changing pattern of the ceiling thus becomes both a decorative motif as well as a signal of what happens where.

Mindful that the showroom would change again in twelve months, Wilkinson was efficient at recycling as many elements as possible. Putting a platform display atop a reflecting pool—that might reappear next year—and covering last year's mirrored columns with this year's colorful vinyl wallpaper to appear as if the edges were inlaid with an artful reveal. "The overall approach," Wilkinson said, "was to make 20 percent in cost give back an 80 percent change in impact." **JULIE V. IOVINE**



**Top:** An informal seating area where acoustical tiles are perforated like frit to distinguish quiet zones from circulation. **Above:** Shared desks and private screening bars show how work space has become increasingly social.

PATRICK SEGUIN GALLERY  
DESIGN MIAMI/BASEL, SWITZERLAND  
JEAN PROUVÉ



COURTESY PATRICK SEGUIN GALLERY

Jean Prouvé's 6x6 House of 1944 is remembered as one of the greatest prefabricated designs of the 20th century. And so at Design Miami/Basel this year, gallerist Patrick Seguin staged a daily assembly and disassembly of the house to demonstrate the durable allure of Prouvé's constructional philosophy. Prouvé developed the prefab house—to help displaced French families following World War II—so that it could fit in a truck and be erected by three men in one day. Seguin's installation proved that this is still a relevant and applicable design for today's architects.

The 6x6 House's construction begins with a metal-frame base of four metal beams placed on the floor to create a square perimeter into which internal beams are fixed with 150 millimeter metal bolts. From here the portal frame section of the Compass—a core load-bearing structure that Prouvé also used in the eponymous table—is bolted into the central metal floor joist. The wooden floor plates are laid flush with the base in two sections exposing the metal frame at the edges and at the center.

Along with metal, wood was a scarce material in

war-torn France, which limited the number of houses that made it to production. The free-standing metal Compass is bolted to two almost 22-pound cross. Metal pediments that are bolted perpendicular to the beams and parallel to the Compass are raised to slot into the U-shaped channel on the top of the wooden wall panel. This process is repeated to form a bank of parallel rafters each slotted into the top of the wooden panels that form the house envelope, each with an equal wooden panel fit flush to the metal frame to complete the roof.

Alongside the House, Seguin installed eight glass cases with models of other Prouvé houses, all being restored or awaiting reconstruction by the French gallerist. Indeed, Prouvé is once again a prominent figure in design: also at Design Miami/Basel, Jousse Enterprise presented an example of Prouvé's 1956 school house, while Dutch clothing company, G-Star RAW, has reinterpreted Jean Prouvé's furniture with 17 pieces on show at Vitra's Germany campus. According to Seguin, in September, Norman Foster is curating a Prouvé show at the Ivorypress in Madrid. **GWEN WEBBER**



IWAN BAAH

MEISSEN EXHIBIT  
KUNSTHAL KADE  
AMERSFOORT, THE NETHERLANDS  
SO-IL

Meissen works anew, through geometric cases made out of brightly colored acrylic.

The installation juxtaposes the narrative ornamentation of the porcelain with the clean lines and sharp angles of acrylic. The goal of the curious presentation is to create an experience in which viewers walk around each piece rather than looking and moving quickly on, explained SO-IL's Ivo Hoppers, who helped detail the cases. "The porcelain is quite kitschy and decorative. We wanted to show it as an object that could be dissected," he said.

The cases, which have pointed tops, range in height from 35 to 40 inches, set upon medium-density fiberboard bases made by Kwant Meubelmakerij in the Netherlands. Hoppers and his team utilized digital imaging and miniature replicas of the porcelain pieces to preview how the light would show each piece through the angles of the cases. The cases were produced at Vink, a plastic processing facility almost next door to the Kunsthal KAdE exhibition space.

One of the project's biggest challenges was sourcing the right material for the cases. Normal acrylic is available in just a few colors that would have been too harsh for the installation, according

to Hoppers. The team finally located Raatz Kunststoffe, a plastics company in Germany that manufactures acrylic in a wider range of subtle tones of blue, yellow, green and in a radiant sheet that changes color with the light. Each case uses panels of a different color, while a mirrored base-plate provides additional views. Once the installation ends, the cases may well be reused to lend new perspectives elsewhere, the architect said. **KATHERINE FUNG**

**Above:** Jean Prouvé's famed 6X6 House was remounted everyday at Design Miami/Basel, smaller models were included in the exhibition.

**Left:** Brooklyn architects SO-IL devised a crystalline installation for Meissen porcelain at a gallery in the Netherlands.

Always for the elite, delicate Meissen porcelain became even more rare following World War II. Today, collections of the European porcelain are showcased in museums, and ornamental pieces are regarded as high-class kitsch. But where others see excess, Robert Roos, the curator at Amersfoort's Kunsthal KAdE, sees a unique material with

centuries of history. Inspired by Meissen pieces at the Metropolitan Museum of Art, Roos commissioned Brooklyn-based design studio SO-IL to create a contemporary 3-D setting that would challenge the stereotypes of Meissen and showcase its artistic, sculptural and technical strengths. The venue's new installation asks viewers to look at 32

# Are you as smart as an architect should be?



Visit [www.BQE.com/Smart](http://www.BQE.com/Smart) to find out.

THE ARCHITECT'S NEWSPAPER JULY 6, 2011

JULY 2011

## JULY

WEDNESDAY 6

## LECTURES

**Chris Mottalini**  
**Brown Bag Reading Series:**  
**After You Left, They Took It Apart**  
12:30 p.m.  
Van Alen Books  
30 West 22nd St.  
www.vanalen.org

**Anthony Vidler, Mary McLeod, Noah Chasin**  
**Talking Books: *The Scenes of the Street and Other Essays***  
7:00 p.m.  
McNally Jackson Books  
52 Prince St.  
www.archleague.org

## EXHIBITION OPENING

**Mapping the Cityscape**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

THURSDAY 7

## SYMPOSIUM

**Harvard Design School Executive Education for Architects Integrated Projects Management**  
12:00 p.m. through July 8  
Harvard GSD  
48 Quincy St., Cambridge  
cfa.aiany.org

## SYMPOSIUM

**Urban Design Workshop #41: Jean-Louis Cohen, Amanda Burden, et al.**  
9:00 a.m. through July 8  
Great Hall of Cooper Union  
41 Cooper Square  
www.atelierurbain-ny.fr

SATURDAY 9

## WITH THE KIDS

**Family Day@the Center Waterfront Cities: Planning for the Future**  
11:00 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

MONDAY 11

## LECTURE

**Oculus Book Talk: Dickson Despommier The Vertical Farm**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

## EVENT

**DOCOMOMO Meeting**  
6:30 p.m.  
The Architects Building  
52 Broad St., Boston  
www.architects.org

## SYMPOSIUM

**ONE Lab: Biodesign**  
The Metropolitan Exchange  
33 Flatbush Ave.  
Brooklyn  
www.metropolitanexchange.org

TUESDAY 12

## LECTURE

**Midori Yoshimoto MoMA's Evolution Through Architecture**  
1:30 p.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

WEDNESDAY 13

## TRADE SHOW

**7th Annual First LOOK**  
5:00 p.m.  
New York Design Center  
200 Lexington Ave.  
www.nydc.com

## WITH THE KIDS

**Summer@theCenter Architectural Design Studio: 9 to 12 Grade**  
9:00 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

THURSDAY 14

## LECTURE

**Jennifer Gray Plywood: Material, Process, Form**  
1:30 p.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

## EXHIBITION OPENING

**New Practices Sao Paulo**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SUNDAY 17

## LECTURE

**Jennifer Gray Shaping Modernity: Design 1880-1980**  
11:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

MONDAY 18

## FILM

**Bill Cunningham New York**  
(Richard Press, 2010),  
84 min.  
7:00 p.m.  
500 17th St. NW  
Washington, D.C.  
www.corcoran.org

TUESDAY 19

## LECTURE

**Gil Schafer, Peter Penoyer Colonial Revival: Then and Now**  
6:30 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
www.mcny.org

WEDNESDAY 20

## EVENT

**Public Space Potluck Design Trust for Public Space**  
6:30 p.m.  
West Harlem Piers  
www.designtrust.org

THURSDAY 21

## LECTURES

**Kulapat Yantrasast Spotlight on Design: WHY Architecture: Acupuncture Architecture**  
National Building Museum  
401 F Street NW  
Washington, D.C.  
www.nbm.org

Mary Woods

**Beyond the Architect's Eye: Photographs and the American Built Environment**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Place  
www.skyscraper.org

## SYMPOSIUM

**The Gestalt of Color: Rebecca Allan, Eve Ashcraft, Elizabeth Dow, Matthew Goodrich**  
6:00 p.m.  
Bard Graduate Center  
38 West 86th St.  
www.bgc.bard.edu

## Conversations in Context:

**Theodore H.M. Prudon and Shashi Caan**  
5:30 p.m.  
The Philip Johnson Glass House  
199 Elm St., New Canaan  
www.philipjohnsonglasshouse.org

SATURDAY 23

## EVENTS

**Digital Photography for the Architect: A Hands-On Workshop**  
9:00 a.m.  
AIA DC Chapter House  
1777 Church St. NW  
Washington, D.C.  
www.aiadc.com

## WITH THE KIDS

**Design Your Own Textile!**  
12:00 p.m.  
Bard Graduate Center  
38 West 86th St.  
www.bgc.bard.edu

SUNDAY 24

## EXHIBITION OPENING

**Talk to Me: Design and the Communication Between People and Objects**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

MONDAY 25

## EXHIBITION OPENING

**Publishing Modernism: The Bauhaus in Print**  
National Gallery of Art  
4th St. NW  
Washington D.C.  
www.nga.gov

TUESDAY 26

## LECTURE

**Eddie Perlberg The Importance of Design Visualization for Creating Renewable Designs**  
6:00 p.m.  
AIA DC Chapter House  
1777 Church St. NW  
Washington, D.C.  
www.aiadc.com

## SYMPOSIUM

**War on Poverty 2.0: The Urban Challenge**  
Katherine M. O'Regan, Veronica M. White, Adolfo Carrion  
6:30 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
www.mcny.org

## EVENTS

**4th Annual Lankford + Giles + Vaughn Minority Architect Awards**  
6:30 p.m.  
AIA Headquarters  
1735 New York Ave. NW  
Washington, D.C.  
www.aiadc.com

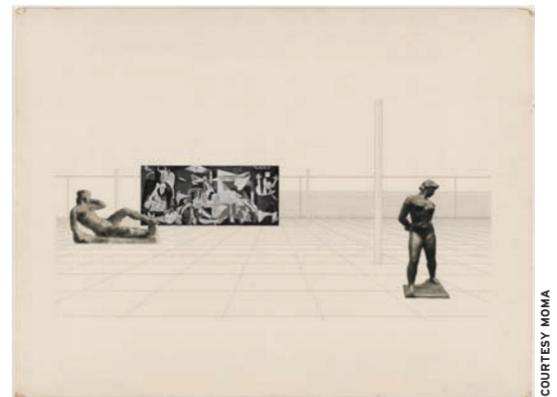


COURTESY DIA: BEACON

## BLINKY PALERMO: RETROSPECTIVE 1964-1977

Dia: Beacon/CCS Bard  
3 Beekman Street/18 West 86th St.  
Beacon, NY/New York, NY

Dia: Beacon and the Bard Center for Curatorial Studies have co-organized a comprehensive exhibition of the post-war German artist Blinky Palermo. Palermo's works on paper (1963-1973) are on view at Bard, while his Metal Pictures and later works (1973-1977) are displayed in Dia: Beacon's expansive galleries. A student of Joseph Beuys, Palermo's work dealt with the relationship of color and space, and in Europe he gained notice for his abstract large-scale murals. Inspired by a trip to America in the early '70s, Palermo created the *To the People of New York* series, above, based on the colors of the East German and West German flags.



COURTESY MOMA

## 194X-9/11: AMERICAN ARCHITECTS AND THE CITY

The Museum of Modern Art  
11 West 53rd St.  
Through January 2

Prompted by the United States' entrance into World War II in 1942, *Architectural Forum* magazine commissioned pioneering architects to imagine and plan a postwar American city. At the tenth anniversary of the 9/11 terrorist attacks, *194X-9/11: American Architects and the City* features the plans, renderings, and sculpture of Ludwig Mies van der Rohe, Louis Kahn, Paul Rudolph, and Rem Koolhaas and their ideas for cities of the future. Rarely displayed works, such as Mies van der Rohe's collage *Museum for a Small City Project* (1942), above, reveal plans for cultural centers and urban life in uncertain times.

# Innovative facades, think Trespa

**Trespa Design Centre, your headquarters for architectural inspiration.** More of an experience than a showroom, it moves visitors and showcases Trespa's building envelope design concepts.

Visit the Trespa Design Centre in SoHo, Monday-Friday, 10:00am-5:00pm.

**Trespa Design Centre**  
62 Greene Street  
New York, NY 10012  
212-334-6888  
trespa-ny.com

TRES|SPA®

THE ARCHITECT'S NEWSPAPER JULY 6, 2011



COURTESY ALBERT KAHN FAMILY OF COMPANIES

### General Motors Building, New York World's Fair in 1940.

Celebrating talent, bowing to marketing ingenuity, corralling hope in a brighter future. Phrases that may describe a season of *American Idol* just as comfortably apply to the world's fairs held in Chicago, San Diego, Dallas, Cleveland, San Francisco, and New York in the 1930s. Considering economic and political distress then and now, *Designing Tomorrow: America's World's Fairs of the 1930s*, at the National Building Museum, couldn't feel more relevant. The exhibition reminds us that Americans both repeat their mistakes and skillfully invent mood stabilizers and long-view salves for them.

Curators Laura Schavio and Deborah Sorensen keep the mood of the exhibit upbeat without shying away from the less flattering realities. The first of seven galleries is impressionistic. Layers of black-and-white photos and world's fairs artifacts—wide-eyed advertisements and brochures, radiant magazine covers, a charming 1937 Milton M. Duke model of the New York fairgrounds, and more esoteric memorabilia like an entry to the Sears Century of Progress Quilt Contest—survey the Depression Era, positing world's fairs as escapist counter-

points to unemployment, unhygienic urban life, and dust-swept farms. They channeled collective frustrations and hopes through compelling visions of time-saving consumer technology and transportation.

The big event of their day, the fairs boasted attendance figures to their one and two seasons rivaling text-message vote tallies of today.

Motives were not exactly innocent. Schavio and Sorensen simultaneously reveal the fairs as tremendous efforts in goodwill and opinion shaping. American corporations in particular cast themselves as heroes redeveloping blighted or empty urban sites and creating job opportunities. They also marketed society's progress as contingent precisely on consumerism. Whereas antecedents to world's fairs instructed attendees how to adapt to the industrial world as producers of goods and services, the fairs of 1930s America culminated a tradition of promoting shopping by the acre.

At the fairs themselves, though, there was little place for challenge, or dialogue about reflection versus influence. These were events of showmanship, and *Designing Tomorrow* shows how contemporary architecture and design were conscripted into that overshadowing. The second gallery of the show plays the **continued on page 19**

## THE FAIREST DECADE

*Designing Tomorrow: America's World's Fairs of the 1930s*  
National Building Museum  
401 F Street NW, Washington, D.C.  
Through September 5

Dieter Rams in 1975.



COURTESY PHAIDON

## LESS BUT BETTER

*Dieter Rams: As Little Design as Possible*  
Sophie Lovell  
Phaidon, \$90.00

Open *Dieter Rams: As Little Design as Possible*. Turn to page 64. There you will find the Braun product line circa 1963. I would buy any one of those products today, save

the cameras, were they sold in stores. Which is to say, you will get no argument from me about Rams' greatness as an industrial designer and the superiority of his achievement

as head of Braun's product design department from 1961 to 1995, where he designed or co-designed 500 products, lighters, door handles, coffee grinders, hi-fis and televisions, hair dryers, and cameras. Plus those Vitsoe 606 shelves, still great, still in production.

Here's Jonathan Ive, in the Foreword, to tell the lovers of Apple's smooth, white, simplified, intuitive products that Rams was there first. "[W]hat Dieter Rams and his team at Braun did was to produce...products that were beautifully made in high volumes and that were broadly accessible. He defined how it was supposed to be: how industry could responsibly bring useful, well-considered products to many." He makes it sound so elementary, this fulfillment of the modernist dream of good design for the masses (though Braun, like Apple, was never cheap). Ive gets at the crux of Rams' importance with his emphasis on the result: "When you think of Braun, you immediately think of the products, not some abstract mission statement or charter."

Rams was an animal for work. At his second job out of architecture school he found ideal corporate patrons in Artur and Erwin Braun, who, when they hired Rams in

1955, had already begun to consult with curators of corporate character at the Hochschule für Gestaltung Ulm, to modernize their product line and to display next to Knoll and Rosenthal. They hired him, they promoted him, and they allowed him to put together a team of like-minded, similarly-trained (and all-male) designers who stayed the same for 22 years. He had a direct connection to top management; he knew how to maintain consistency, and he obviously knew how to delegate.

Which to me sounds very American. Rams' closest American counterpart, whose work is roughly contemporary, would be Eliot Noyes for IBM. But Lovell never mentions Noyes, much less German companies producing comparable work. (She does mention "Hermann Miller," though, in an amusing Germanization of an American company name.)

This is odd, in that Lovell writes that Rams' first job, with architect Otto Apel in Frankfurt, brought him into contact with SOM, then building U.S. consulates across Germany, and gave him an understanding of the design office as a corporate enterprise. She adds, "But Rams would be the first to say that what constitutes his 'work'

as an industrial designer is inseparable from the systems and networks through which it was produced." She is very good about identifying the team that Rams put together, crediting other designers and co-designers for the 1,000 products made by Braun during his tenure. Reading the book, which has more than enough illustrations to satisfy the most demanding Rams aficionado, we begin to understand how it was done, but we fail to get a sense of historical context.

What she also doesn't explain is why we love it. She reports on but does not interpret his work. One of Rams' earliest successes was the SK 4, the stereo known as "Snow White's coffin." Rams added the transparent Perspex cover. To me this appliance looks exactly like a modernist building, complete with wood trim and windows. It was obviously designed in plan and elevation, so that each side is a balanced two-dimensional composition. It would be a perfect place to describe the connection between Rams' architectural efforts and his industrial design, to suggest that his work acquired more curves and tactility as it went on. But that doesn't happen.

Part of the problem is Lovell speaks in shorthand

about Rams' style from the beginning, assuming the reader already knows Rams, or can intuit his style from the white-on-white texture of the book cover. I wanted more of this: "Many of the clock switches were simply colour-coded with a thin green stripe or dot on the switch to signify 'alarm on,' for example, or had a Braille-like ridge on one side so the user could locate the switch position by feel alone. These were particularly easy to operate—another concession to the rather vulnerable and unfocused state of the sleepy user."

And less of this: "[the] pure, rather masculine utility of Dieter Rams's products." Why masculine? One of the nicest things about Braun is that the kitchen appliances look like the movie cameras, the hair dryers like lighters. It seems like he and his team did not design differently across the sexes. And isn't utility Rams' philosophy?

Even with these omissions, this is a book any fan of Rams, any fan of mid-century product design will want to buy. I do have a final Ramsian message for Phaidon: "Less but better." A book on Dieter Rams should not be almost 400 pages and \$90.

**ALEXANDRA LANGE IS AN ARCHITECTURE CRITIC IN NEW YORK.**

**THE FAIREST DECADE** continued from page 18 counterpoint to the introduction. Visitors circle around a ring-like volume with embedded vitrines that provide vital stats—such as attendance figures and event theme—for each of the expositions. Sparingly mounted wall displays provide some picturesque background and descriptions of each fair. The subsequent galleries don't differentiate between the individual world's fairs explicitly, allowing the exhibition themes and their accompanying materials to speak for their spectacular selves.

The fairs were ostensible coming-out parties for architecture that until then had been confined to the European academy. Yet the transatlantic journey subtracted some of the cerebral quality from the work, and *Designing Tomorrow* introduces viewers to four commercialized ver-

sions of Bauhaus purity. Categories range from the amusing, such as the corporate expressionism exemplified by the Havoline Thermometer building, to vaguely Federal stripped-down classicism, nostalgic streamlined moderne, and verge-of-offensive regional exoticism.

Whether or not the geometry of expression was altered for popular consumption, the architecture of America's world's fairs materialized up-to-the-minute practice. Surfaces were largely planar and finished in colors befitting an Oskar Schlemmer costume study. Buildings were made with high-tech materials, such as load-bearing glass (if also asbestos), and by nascent methods like prefabrication. The Chicago fair goes down in history as the first major architectural application of neon. Even the sites were unprecedented: Treasure Island was formed

from 25 million cubic feet of material dredged from San Francisco Bay for the construction of the Golden Gate and Oakland Bay bridges.

In addition to setting new standards, the world's fairs were active crucibles of technology, culture, and politics, and *Designing Tomorrow* represents this back-and-forth evocatively. Buildings were configured according to Beaux Arts rules, while Henry Dreyfuss' Democracy installation posited how future planning efforts would subscribe to the values of Ebenezer Howard and Frank Lloyd Wright. Houses of the future, as well as aluminum and laminated furniture, heeded the call for residential buildings to be more like cars and their interior finishes to take advantage of industry's cutting edge. Vehicle manufacturers used exhibits to campaign the federal government for a national highway

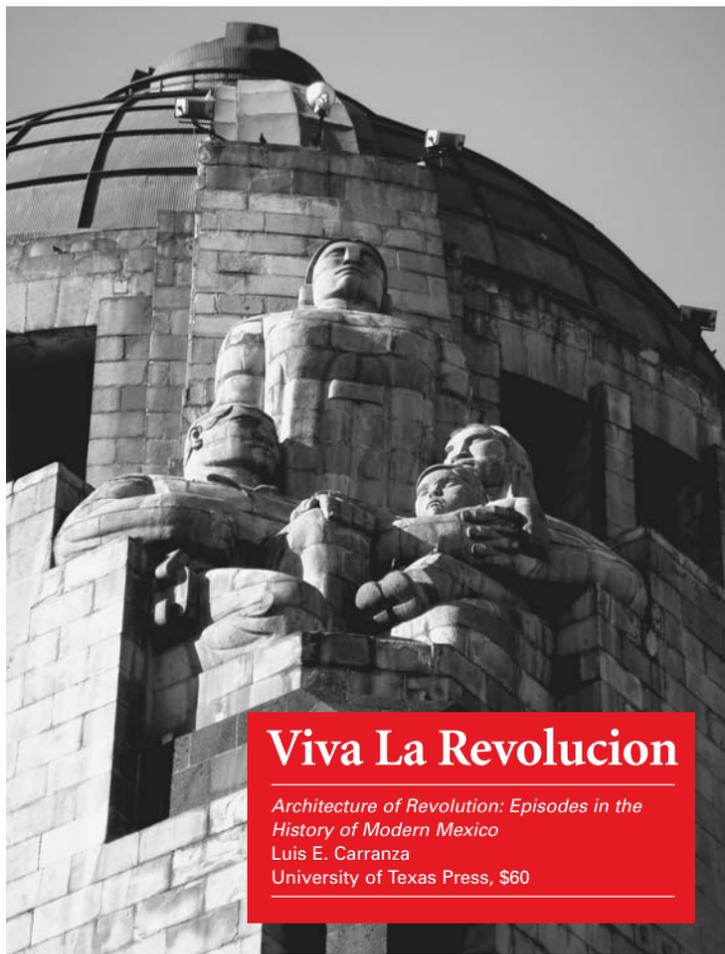
system; in San Diego, so-called Modeltown seductively dangled new FHA mortgages established by the National Housing Act of 1934 in front of white, middle-class men.

Whether its visions were hypothetical or prototypical, world's fairs' dreams came true. The final gallery of *Designing Tomorrow* draws a direct line from the namesake fetes to mass electrification, widespread ownership of domestic appliances, and mass communication phenomena like radio. Most of these accomplishments took place by mid-century, although Schavio and Sorensen peppered their finale with double-takes. A filmed demonstration of Elektro the Moto-Man is laughingly reminiscent of a ShamWow! commercial, and HGTV proffers advice that could very well have been uttered by Victor Civkin and his colleagues at the GE kitchen

planning department. These moments only solidify *American Idol*-style comparisons.

The very intimate link between the world's fairs of *Designing Tomorrow* and this moment demands some extra contemplation. The United States dropped out of the business of hosting world's fairs in 2001, and that alone says something about current realities of geopolitics and economic development. The creative community can transcend borders and employ a different yardstick: If we are inhabiting the imaginations of our great-grandparents today, then do our fantasies of architecture, urbanism, and industrial design have equal power to travel time?

**DAVID SOKOL IS A D.C.-BASED WRITER AND AUTHOR OF THE MODERN ARCHITECTURE POP-UP BOOK.**



## Viva La Revolución

*Architecture of Revolution: Episodes in the History of Modern Mexico*

Luis E. Carranza  
University of Texas Press, \$60

### Oliverio Martínez' Monument to the Revolution (1938).

its modern national identity.

Given the importance of the period to the current state of Mexico's politics and social identity, analysis and deconstruction of the Post-Revolution is fascinating reading for historians in all fields. *Architecture as Revolution* threads its way along a well-studied path but adds something new: an extraordinarily detailed analysis of the relationship between literary, philosophical and theoretical ideas and how they impacted the development of architecture and design. Analysis of buildings is interwoven with close readings of the sometimes very eccentric texts and ideas of the main protagonists of Post-Revolutionary leaders. As Carranza explains in the introduction, *Architecture as Revolution* is not a "teleological history" searching for origins and final causes through stylistic continuity but rather a genealogical analysis that presents five "episodes," as he calls them, "intended to 'collide' with each other to present a fuller and more dialectical vision of the history of Mexican modernism."

Each of the book's five chapters can be read independently, and while there are overlaps among the theories, issues, and characters that appear in each, it is part of the author's structure to maintain a multi-voiced narrative, discontinuous and pluralistic. Chapter 1 looks at the building of the Secretaría de Educación Pública, which is seen as a representative architectural example for an emerging Mexican identity. Chapter 2 explores the influence of the avant-garde movement known as *Estridentismo* (Stridentism), which was inspired by Dadaism, Futurism, and Cubism, and held a particular fascination with the image of the contemporary, industrialized city as the locus of

social, economic, and cultural change. In Chapter 3, Carranza returns to a single structure, this time the Mexican Pavilion at the 1929 Ibero-American Exposition in Seville—a frothy neo-Mayan fantasy that sought to establish Mexico's Pre-Columbian past as the source of a new progressive modernity. Functional Modernism emerges in Chapter 4 through the ambivalent figure of famed architect and artist Juan O'Gorman. This revisionist chapter proposes that it was the influence of the Mexican cement industries that promoted an ultimately successful image of beautified Modernist architecture, instead of O'Gorman's utopian and progressive social theories which ultimately rejected the aestheticization of Modernism and its dedication to upper-class building types. Finally, Chapter 5, entitled "Monumentalizing the Revolution," addresses the institutionalization of a system of government that returned, for all intents and purposes, to pre-Revolution rule by a single hegemony, this time held by a political party and a growing bureaucracy rather than by a dictator and his complicit, semi-aristocratic oligarchy.

A more careful look at one of these chapters exposes Carranza's methodological structure and his privileging of secondary readings over social and political history, while also showing the shortcomings of such an approach. Chapter 1 centers on the controversial figure of José Vasconcelos, the first Minister of Public Education under the Post-Revolutionary government, who commissioned and, as Carranza implies, was the covert designer of the Secretaría de Educación Pública headquarters that he oversaw from 1921 to 1924 during a short but extraordinarily influential three-year mandate. Vasconcelos is credited with shaping the building infrastructure as well as the theoretical foundations of the entire education

program going forward, far beyond his years in office. He was also key to the development of a new nationalist identity based on embracing an emergent ethnicity created from the miscegenation of Mexico's native people's with the Spanish colonizers. According to Vasconcelos, Post-Revolutionary Mexico could finally break with centuries of colonialist subjugation of native cultures and be the proud result of the marriage between two races. Latin America's mixed race and original culture represented for Vasconcelos a new stage in evolution towards liberation from the exhaustion of decadent European values and the exploitation of North American utilitarian capitalism.

This is heady and specialized stuff that requires close attention to the text. But it is in resolving specific questions such as these that one misses a more detailed social and political history, accessed through first-hand accounts and other historical resources, instead of the theoretical readings that dominate the study. Such inclusions would add nuance and texture to each chapter and illuminate more specifically the relationship between theory and practice in the physical construction of Post-Revolutionary architecture in Mexico.

Nevertheless, *Architecture as Revolution* is an important study. It utilizes the sieve of architecture to offer an insightful deconstruction of the historical emergence of Mexico's identity and its Revolutionary myths. It addresses the internal struggles of its protagonists to create a cultural program as emancipator and impetus for change. And finally, through architecture it narrates the forlorn abandonment of the nation's ideals in exchange for political stability and the promise of industrialized progress.

**LUCÍA SANROMÁN IS AN ART HISTORIAN AND INDEPENDENT CURATOR OF CONTEMPORARY ART AND ARCHITECTURE.**

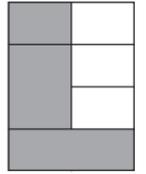
What happens after a revolution? The recent uprisings and popular revolts in the Middle East have replayed a story that defined the development of Mexico and the former Soviet Union—the first two countries that underwent popular, socialist uprisings during the first decades of the twentieth century. As these decades-long histories attest, the battle for economic and political stability as well as social equity really begins with the end of armed struggle. *Architecture as Revolution: Episodes in the History of Modern Mexico* by architectural historian Luis E. Carranza weaves together five parallel stories around the complicated emergence of Mexican Post-Revolutionary political and

cultural identity and its relationship to architecture.

Written as part of Carranza's dissertation in Architectural History and Theory at Harvard, *Architecture as Revolution* explores specific examples of Mexico's architectural production from 1921 to 1938, beginning just after the end of the Mexican Revolution and ending with the completion of the Monument to the Revolution 17 years later. Carranza purposefully encapsulates an extraordinary era of cultural, political, and social effervescence, when Mexico was in the grip of an optimistic and productive reconstruction both of its physical infrastructure—devastated after 11 years of armed upheaval—and of

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

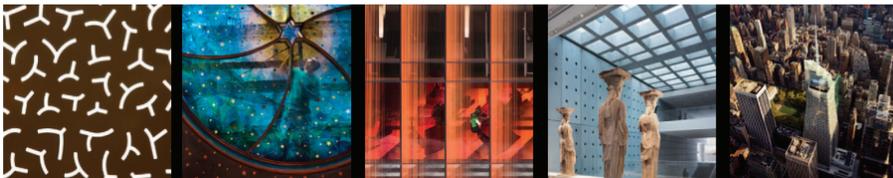
**CONTACT:**  
**Jennifer Kim**  
 21 Murray Street, 5th Floor, New York, NY 10007  
 TEL 212-966-0630 / FAX 212-966-0633 / [jkim@archpaper.com](mailto:jkim@archpaper.com)



THE ARCHITECT'S NEWSPAPER JULY 6, 2011



[www.estoportfolios.com/2011](http://www.estoportfolios.com/2011)



## Innovative Fireplace Insert

- No gas
- Real fire
- Any length
- Remote control
- No smoke, no smell
- Tested & approved by Omni Labs, Inc. to UL standards

Planika USA LLC  
 Call (201) 340-4413  
[www.fireline.planikausa.com](http://www.fireline.planikausa.com)



**PK-30 system**  
 SLIDING DOOR SYSTEM · FOLDING WALLS · PARTITIONS

[WWW.PK30.COM](http://WWW.PK30.COM)



## SITU STUDIO / DESIGN / FABRICATION

[situstudio.com](http://situstudio.com)  
 (718) 237-5795

Facade Panels for 45 Park Lane, London  
 Design by The Office of Thierry W. Despont  
 Fabrication Consulting by Situ Studio

**VanDeb**  
 EDITIONS  
 FINE ART PRINT PUBLISHERS

**Deborah Freedman**  
*Meeting Place #5*  
 Monotype

313 W 37 ST 7TH FLOOR  
 NEW YORK, NY 10018  
 212 564 5553  
[info@vandeb.com](mailto:info@vandeb.com)  
[www.vandeb.com](http://www.vandeb.com)

## FABRIC PRINTING

Screen-Trans..... Innovators of Fabrication & Promotions

We pride ourselves for being a state-of-the-art facility producing vibrant and beautiful large format color printing on all types of fabric.

We produce work for a wide variety of applications, industries and designers including interior, fashion, textile, promotional exhibitors and corporate.

Besides our standard products we specialize in;

- Foil printing on fabrics
- Bollard post coverings
- Column wraps

For more information on our products and services, contact us for we can send you samples and a pdf.

**Bill Lewis - Sales Rep**  
 914-552-1555  
[email: lewiscompany@optonline.net](mailto:lewiscompany@optonline.net)  
[www.screentrans.com](http://www.screentrans.com)

# AN JOBS

[WWW.EXCHGPOINT.COM](http://WWW.EXCHGPOINT.COM)

**POST RESUMES, SEEK JOBS, DESK SPACE, RESOURCES, CEU CREDIT COURSES, COLLABORATIONS, AND ITEMS FOR SALE.**

In these hard times, we want to bring you the essential information you will need to carry on your business. To that end *The Architect's Newspaper*, the AIA NY and LA Chapters have collaborated to bring you Exchange Point. Reach out to others through our web-portal, whether it's seeking temporary design staffing, available desk space, sharing back-office equipment sales, remote office space, collaboration opportunities or looking for hard-to-locate resources and services. You'll find it here.

collaborations

## Jobs

SUPPORT  
GIGS

real estate

## FOR SALE

VOLUNTEERING

THE ARCHITECT'S NEWSPAPER

AIA New York Chapter  
 The Founding Chapter of  
 The American Institute of Architects

The Architect's Newspaper

http://www.archpaper.com/

**THE ARCHITECTS NEWSPAPER**

**AN WEB PACKAGE**

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

For more information and pricing, contact Diana Darling at [ddarling@archpaper.com](mailto:ddarling@archpaper.com) or call 212.966.0630

New Empire State Building Display Model

**radii inc**  
 architectural models - imaging - effects - done well  
 66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)  
[www.radiiinc.com](http://www.radiiinc.com)

**THE ARCHITECTS NEWSPAPER**

**EAST COAST ARCHITECTURE AND DESIGN** **WWW.ARCHPAPER.COM**

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

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

\*Must provide RA number

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

Mail this form with a check payable to: The Architect's Newspaper, LLC.  
 The Architect's Newspaper, 21 Murray St., 5<sup>th</sup> Floor New York, NY 10007  
 ref. 07.06.11

Name \_\_\_\_\_ Date \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

RA License Number \_\_\_\_\_

Credit Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

**SIGNATURE REQUIRED**



**INDUSTRY**

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

**JOB FUNCTION**

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

**FIRM INCOME**

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

**EMPLOYEES**

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

THE ARCHITECT'S NEWSPAPER JULY 6, 2011



A portion of the wall and ceiling of the Rose Main Reading Room.

offered...a kind of synthesized view of nature. The continuity of the arm is emphasized, not its interruption by elbow and wrist.... The limbs and heads themselves are subordinated to the unity of the body itself." The result is "the ennoblement of the human figure."

More than any of the human figures, the baby, according to Rice, symbolizes the art of the West. It is wonderful to see this figure, even the baby with wings—the cherub—which is so much a part of the decoration of the Library. There are, in addition, any number of winged figures and a variety of masks. All this ornament, like the detail of the towers of classical skyscrapers, goes unnoticed.

The generalized and idealized treatment extends to an array of beasts, real and mythical. The classical artist draws on the animal kingdom as often as he draws on the human, if not more so. The visitor can go about the building, counting lion masks, lion paws, dolphins, and variations on the eagle and the griffin.

If that is insufficient, flora abounds. Here the great generalized and idealized form is that of the common Mediterranean plants, *Acanthus mollis* and *Acanthus spinosus*, commonly known as Bear's Britches. It has been a source of classical enrichment for centuries, one that achieves its most splendid shape in the Corinthian and Composite capitals. For this reason, it is almost as symbolic of the tradition as the cherub. For some architects, such as John Barrington Bayley, the acanthus is the morphological symbol of Western civilization, much as the chrysanthemum is that of the Japanese or the lotus that of the ancient Egyptians.

The enrichment is hardly confined to the acanthus. Some of the more common decorative motifs are the egg-and-dart, the leaf-and-dart, pearls, and bead-and-reel. And there are the several plain treatments of surfaces in the form of moldings with such names as cyma recta, cyma reversa, ovolo, and cavetto....

John Mervyn Carrère and Thomas Hastings gathered this heritage as they went about designing the Library. It was not enough that the building had to stand up, that it had to serve as a giant warehouse for printed matter, manuscripts, and incunabula, and that it had to meet the needs of a large reading public. The building had to be a monument, a triumphant adornment to the city, the people's palace to assuage the visual hunger of local pride.

## Pride in Details at the People's Palace

An excerpt from *The New York Public Library: The Architecture of the Stephen A. Schwarzman Building* (W.W. Norton & Company) by Henry Hope Reed and Francis Morrone. Photograph by Anne Day

What is the classical? One definition, based on that of the artist Pierce Rice, is the generalized

and idealized interpretation of nature begun by the Greeks and the Romans and continued in the Renaissance. The Renaissance that began in Italy in the fifteenth century spread the classical throughout Europe and across the Atlantic. The classical took root in American soil in the colonial era and, following the vagaries of eclectic nineteenth-

century taste, attained a climax in the early twentieth century, when America produced one of the great flowerings of classical architecture and decoration in the history of Western civilization.

Central to the Western tradition is the importance given the human figure. In the art of no other civilization does it have the chief role that it does in the art of the West,

Pierce Rice in his *Man as Hero: The Human Figure in Western Art* has pointed out that the archetype of the idealized and generalized part of the human body is the Greek female profile, an ever-recurring image, even in our own time. The treatment of the classical figure is seen in the outline of the profile applied to the whole body. In this way, says Rice, "we are

# THE ARCHITECTS LIBRARY



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.

Contact Lynn for information  
 Email: [lynnb@archpaper.com](mailto:lynnb@archpaper.com)  
 Phone: 212.966.0630



Your City.  
 Your Resources.  
**Online Now!**

[WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM)



**New Solarban® R100 solar control, low-e glass.  
A better glass for a better environment.**

Clean lines. Clean look. Clean conscience. It's a lot to expect from an ordinary piece of glass. Then again, Solarban® R100 solar control, low-e glass is about as far from ordinary as you get – thanks to a Solar Heat Gain Coefficient of .23 and a neutral-reflective appearance that lets your building put its best face forward. And you'll really be surprised by the extraordinary energy savings you can expect with Solarban R100 glass. To get your copy of the white paper, go to [ppgideascales.com/SBr100](http://ppgideascales.com/SBr100).



Solarban, IdeaScapes, PPG and the PPG logo are trademarks owned by PPG Industries Ohio, Inc. | Cradle to Cradle Certified™ is a certification mark of MBDC.

