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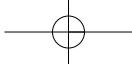
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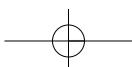
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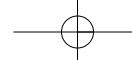
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LETTERS

OCCUPY CRITICISM

Congratulations on your examination of the state of architectural criticism ["Criticism in Crisis? So What" AN07_04.18.2012]. You have opened the door wide to a much needed airing out. Since the 1980's and the advent of the 'Starchitect,' the 99% of us have often been shortchanged in favor of the 1%, for \$800/square foot 'muscular buildings' that are eye catchers, and often put ambitious organizations and clients on the map (which is not to say that there hasn't been some really excellent building here and there to

write about.)

Criticism, however, fell off the track when the magazines and critics started to treat architecture as if it were jewelry and the more expensive and eye popping the better. I believe Michael Kimmelman, at the *New York Times*, to be a big improvement over Nicholai Ouroussoff or Herbert Muschamp. Both focused too much on the stars and not enough on the earth. Paul Goldberger has done well at *The New Yorker*, once he no longer hung around with Phillip Johnson. I believe the 99% is what we need to be

focused on more. The 1% will take of itself, and the stars will still shine.

PETER SAMTON
GRUZEN SAMPTON
NEW YORK, NY

CORRECTION

In a piece on the new Visitor Center at the Brooklyn Botanical Garden ["In Detail" AN07_04.18.2012] by Weiss Manfredi Architects, the article neglected to name the project's landscape architects, HM White Site Architects.

MOMA, DEVELOP DON'T DESTROY

Every year, *The Art Newspaper*, the august art tabloid out of the U.K., publishes its data-crunching Exhibition & Museum Attendance Figures for museums around the world. And once again the Museum of Modern Art figured prominently in the top ten of multiple lists, including presenting three of the 20 most popular exhibitions for the year (the design show *Talk to Me* was in fact number 20) and standing at number three for total art museum attendance.

MoMA has long since proved its might in terms of establishing an agenda for art, and particularly architecture stretching from Philip Johnson's groundbreaking International Style show of 1938 to Barry Bergdoll's *Rising Currents* exhibition last year. And so it is paramount that MoMA use its considerable clout and weigh in decisively on the fate of the American Folk Art Museum (AFAM), now standing empty and engulfed on three sides by MoMA, the building itself to the east and property it owns and plans to develop with Gerald Hines on the west and north. MoMA, in fact, owns the AFAM building having bailed out the struggling institution last summer when it was forced to give up its flagship due to fiscal mismanagement and retreat to a second-floor gallery near Lincoln Center. It's hard not to hear the licking of chops: Jean Nouvel's supertall for the site currently works its way around and behind AFAM but it would surely make real estate sense to simply gulp it up.

AFAM, a small masterpiece by Tod Williams and Billie Tsien, two outstanding talents in contemporary architecture, is a delectable morsel—only 40 feet wide, its most remarkable feature is its facade of 63 cast panels of white bronze, a material common to propellers and fire hoses but never before used architecturally, textured like concrete, and faceted with subtle origami-like folds. In one stroke, the architecture tells the story of the institution's key interests: material, craft and scale. On completion, it was awarded ARUP's Best New Building in the World for 2001 and graced innumerable magazine covers around the world. It was the first new ground-up museum in New York in 30 years going back to Marcel Breuer's Whitney; one might say AFAM breathed warm, sensual life into a poorly understood and too easily dismissed architectural voice, Brutalism.

Something has to be done to prevent the cannibalism of a small icon by an as yet to be built icon, if only to prove that contemporary architecture is not instantly disposable. In an impromptu conversation with a Hines vice president, I was told that the developer would as soon see the building erased from the site, but that Hines was waiting to hear from MoMA, noticeably silent on the subject. Tod Williams and Billie Tsien are also hanging fire. At a press conference for the new Barnes Foundation in Philadelphia, Williams spoke with anguish and concern about the fate of AFAM. He knows that New York real estate is a take-no-prisoners game, but he is still hopeful, noting that one of the museum's floors aligns perfectly with one of MoMA's. Williams said he, too, has heard from no one at MoMA.

There are compelling reasons for MoMA to come up with a solution and a way to incorporate at least the AFAM facade into the new tower that will be conjoined to the museum only at a few interior levels. Several expansions of the museum have all included the original 1939 Goodwin and Stone facade. That may have been about preserving legacy, but saving AFAM could be on message, too. In its materials—apart from the white bronze, there is bush-hammered concrete, cast resin, and salvaged timber on the inside—it speaks to a modern interest in texture and fabrication that MoMA has left largely unexplored, and that could contribute to the museum's professed commitment to a wider understanding of modernism.

Paul Goldberger has suggested online that MoMA turn AFAM into a home for its director, something like Saarinen's house for the director of Cranbrook. Surely MoMA can do better (Besides, Glen Lowry is already comfortably ensconced in the Museum Tower). At a time when MoMA is talking the talk of responsible treatment of quality resources and of architecture's ability to solve complex problems, it should act accordingly and find a way to incorporate not destroy AFAM. JULIE V. IOVINE

NEW CITY COLLEGE CENTER TO PROMOTE ENGAGED URBAN DESIGN

Walk This Way

To the architect Max Bond, social equity was a core value and so was design integrity. And the new J. Max Bond Center on Design for the Just City, named for the architect who died in 2009, will actively spread the word through collaborative research projects, design advocacy, leadership development, and education programs at its new home within the Spitzer School of Architecture at the City College of New York.

Launched on May 1, the Bond Center, said its founding director Toni Griffin, will aim to be "a leader in thinking on how design can become more central to the policies aimed at making American cities more just and inclusive places to live."

The center is a reinvigorated recast of the City College Architecture Center (CCAC) that operated in the 1980s and '90s primarily as a pro bono architecture and planning service for the Harlem community. The Bond Center will focus more on faculty and collaborative research, drawing on disciplines across the CUNY system and beyond, as well as initiate urban projects engaging with policy reform that could become models for other cities, and especially Harlem itself. An active conference, publication, and events program is also on the agenda.

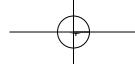
The timing is propitious as activist architecture is having a strong moment, and Griffin, an architect and urban planner, comes well equipped to head the venture, having served over the past three decades as a founder of the Detroit Works Project, a deputy director of planning in Washington, D.C., a director of community development and planning for the city of Newark, and a planning vice president with the Upper Manhattan Empowerment Zone Development Corporation.

The Bond Center has already brought together landscape design graduates to submit an entry to the visioning Parks for People competition organized by the National Park Service and Van Alen Institute. Another advanced study project is aimed at developing a template with which communities can measure the effectiveness of design policies in their neighborhoods.

Noting that his old friend Max Bond was a director of one of the country's first community design centers, the Architects Renewal Committee of Harlem (ARCH), founded in 1964, New York-based architect James Polshek said he is looking forward to the Bond Center's debut: "I hope it will inspire architects, who may still be confined in believing in the capital A for the Art of architecture, that architecture also comes with an obligation to solve problems and break down barriers." JVI

COVER IMAGE: Living room of a New York townhouse designed by Steven Harris Architects and Rees Roberts + Partners with art by Mike and Doug Starn, Steinway piano, and sofa by Christian Liaigre from Holly Hunt upholstered in chenille from Rogers & Goffigon. Photograph by Scott Francis.

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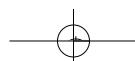
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THE ARCHITECT'S NEWSPAPER MAY 9, 2012

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TO RUSSIA, WITH LOVE

Is Russia the new China? Probably *nyet*, but there are a couple of projects to watch in Putinland. **Rem Koolhaas** has locked up the commission to transform a crumbling Soviet-era building into a hip new home for the Garage, the contemporary art center in Moscow run by **Dasha Zhukova**. Bankrolling the creation of a 58,000-square-foot *kunsthalle*, complete with the obligatory café, shop, and "learning center," is billionaire **Roman Abramovich**, Zhukova's longtime boyfriend.

MOVE OVER, FABERGE

Meanwhile, Rem's former Russian stomping grounds of the State Hermitage Museum in St. Petersburg (OMA created a new masterplan for the sprawling museum complex) will get a megadose of **Santiago Calatrava** in the form of a summertime retrospective. The exhibition, the first for a contemporary architect, is part of a broader museum initiative to spice up all those classical antiquities and orthodox icons with art of the 20th and 21st centuries. "*Santiago Calatrava: The Quest for Movement*" opens June 27 with career-spanning paintings, architectural models, and sketches. Things will really get moving with kinetic sculptures as well as an installation with four giant projections.

MAXXED OUT?

As for museums in southern European climes, *Building Design* reported on their website that the Maxxi Museum in Rome has been put into "compulsory administration by the Italian government," at least until the board raises most of the museum's 11 million euro operating budget. The **Zaha Hadid**-designed museum for contemporary art has attracted almost half a million visitors a year since opening in 2010, but following massive government spending cuts, sounds like it will have to lure *molto* more.

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IN THE BALANCE

Paul Rudolph's Orange County Government Center moved a tentative step closer to demolition on April 24 after a subcommittee of the county legislature approved \$14.6 million to finance the design of a new \$75 million complex. Republican Al Buckbee crossed party lines to vote against the proposal, making the vote a four-to-four tie. Committee chair Michael Pillmeier, also a Republican, cast the deciding vote. The tight tussle hints that the plan may not have the two-third majority of the legislature needed to proceed.

Throughout April, preservationists fanned out over the county. DOCOMOMO New York/Tri-State held three meetings, Rudolph scholar Timothy Rohan gave a lecture in nearby Newburgh, New York, and in Goshen, designLAB delivered a presentation about their Rudolph renovation project at the University of Massachusetts Dartmouth.

The building has not been

lacking for attention from the mainstream press either. After dedicating front-page coverage to the preservation fight, *The New York Times* held an online debate under the provocative heading "Are Some Buildings Too Ugly to Survive?" which included the line describing the Brutalist style as one "which uses raw concrete or other materials to make art galleries look like fallout shelters," from Anthony M. Daniels, a contributor to the conservative arts journal *The New Criterion*.

The Orange County debate seems to boil down to traditional versus contemporary tastes, even as Republicans took pains to distance themselves from the role of aesthetic conservatives. "I would never ask to take a building down because of what it looks like," county executive director Eddie Diana told AN back in March.

Diana attempted to couch his decision to destroy the Brutalist masterwork in

terms of fiscal responsibility only after his initial \$136 million proposal for a new building was rejected. The new plan costs \$75 million, meanwhile his estimates for renovating the Rudolph building climbed as high as \$77 million.

Plans for the new county building call for a 175,000-square-foot facility. Robert Miklos of designLAB wrote to Diana that Dartmouth's comparable Rudolph building added 22,000 square feet to a 155,000-square-foot existing building, making a total of 177,000 square feet, but at a cost of \$35 million. *The Times Herald-Record* reported that that number is probably closer to \$43 million after design fees and furnishings are factored—still less than Diana's demolition and replacement proposal.

Many questioned the proposal's financing, with scrutiny centered on bond arrangements and whether a new building qualifies for financing from FEMA (the building sustained damage in Tropical Storm Irene). Before voting against the proposal in the committee, legislator Myrna Kemnitz told AN, "You can't use FEMA monies to build new." Kemnitz, a consistent critic of the project, said that aesthetic arguments aside, the finances just don't add up. "The entire project was put out there by politicians who are willing to go on the premise that people will never check." At press time, a full vote by the legislature was scheduled for May 3. **TOM STOELKER**

OPEN > AIRPORT LOUNGE



> VIRGIN ATLANTIC JFK CLUBHOUSE

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Designers: Slade Architecture

ANTON STARK

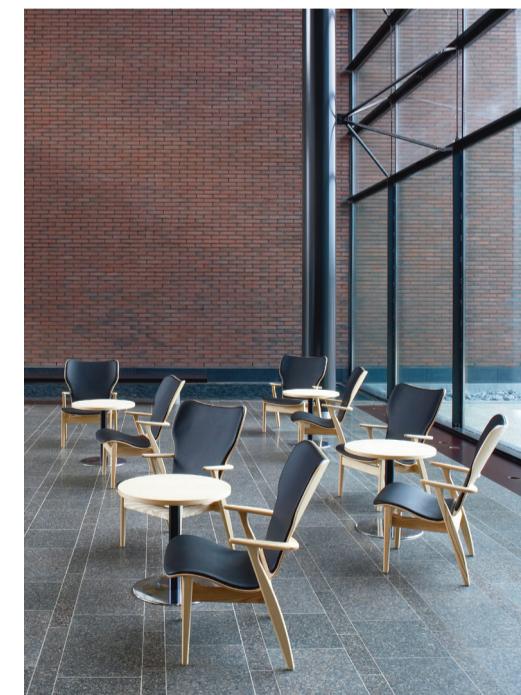
Virgin Atlantic is scaling up, moving their JFK Clubhouse to a larger, more convenient location; their previous space was designed by SHoP Architects. Designers James and Hayes Slade sought to transform an empty box flanked by curtain windows on two sides into a refuge for weary travelers with a variety of needs. Slade described creating a clear and iconic gesture through the space. The "rhythm cloud," as he describes it, "provides visual presence within the glass box, the void within the building," while offering "an intuitive arrangement of uses." The cloud is defined by a ribbon screen made up of rods, undulating to create a variety of spaces in its pockets, including recreation, lounge, and private zones. Massive custom-made banquets, and an Austin-Powers-style red bubble sofa enliven the entertainment zone, with moveable seating scattered throughout to provide configurations at many scales.

The options in seating continue with communal seating adjacent to the restaurant and private, wool-lined, alcove seats for travelers needing more private workspace. This quiet area is shielded from the bar by fins attached to the ribbon screen at varying heights, imitating the Manhattan skyline.

MICHAEL LAWLER

Domus Lounge Chair

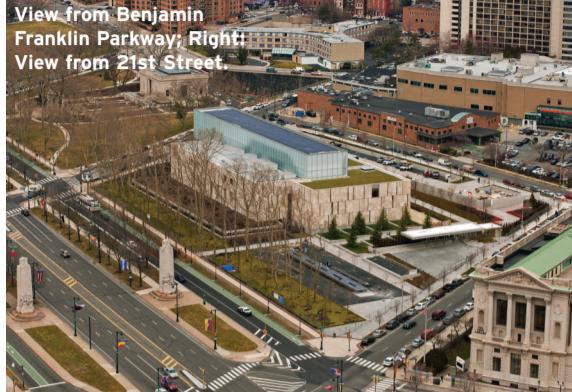
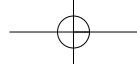
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To travel from New York to Philadelphia is to go from urbanity without architecture to architecture without urbanity. New York's sparkle and spectacle transcend the mediocrity of its architecture collection, in which grim vernaculars are unrelieved by the developer-driven banality of would-be landmarks. Philadelphia's building stock, pound for pound the country's best, has to contend with the usual downtown desolations of postindustrial depopulation and bombastic city planning.

The dilemma is acute at the new address of the Barnes Foundation, an unusual art institution now in a skillful new home by Tod Williams Billie Tsien Architects on Benjamin Franklin Parkway. That piece

of City Beautiful urban renewal drove a miniature Champs Élysées between the city's downtown and its Museum of Art (a Schinkel-esque temple on a miniature acropolis), and adorned it with aspirational Beaux Arts institutes, academies, and libraries. But those faded glories are now adrift between unwalkable lots, haphazard highway ramps, bleak alleged parks, lumpen residential towers, and the loading-dock posterior of a Whole Foods supermarket.

The Barnes has its own tortured history. Founded by pharmaceutical magnate Albert Barnes in 1922, it has been wrenching between its status as a private collection and its duty as a civic, if not entirely public, institution.

Classicist prodigy Paul Cret (whose masterful little Rodin museum neighbors the new building) designed a villa for Barnes in suburban Merion, PA, to house a collection that would eventually include 7 van Goghs, 46 Picassos, and 181 Renoirs. Barnes' will, more noblesse than oblige, envisioned limited public access and required that the collection be left in his idiosyncratic hanging, which juxtaposed masterpieces with the work of local artists and artisans to dubious effect.

After financial scrapes and legal twists, the foundation's trustees found a way to move the collection to Philadelphia's Museum District, with the stipulation that Barnes' hanging and Cret's room layouts

had to be exactly replicated.

Those rooms, some 20,000 square feet of them on two levels, now form a bar building facing the parkway, spaced by an atrium from a parallel structure behind, containing administrative offices, temporary galleries, and the main public entrance. Above that atrium are angular lightscoops whose interior geometry recalls a near-identical detail in Williams and Tsien's C. V. Starr East Asian Library at Berkeley, and whose exterior is expressed as a glassy, floating box—a fancy hat just jarring enough to the comportment below to bring the building into the current century. The replica galleries dutifully duplicate the basics of the Cret originals and their approximate solar orientation, but add coved ceiling profiles for additional daylighting and subtly extend Cret's plan to accommodate a light well and teaching spaces.

Underground, more classrooms, an auditorium, and a discreet gift shop are lit by that light well, which is planted with hardy ginkos. With a reported \$150 million distributed across a total 93,000 square feet, (plus four acres of grounds), the money is

there to be seen. The exterior and atrium interior are clad in vast panels of luminous Israeli limestone, whose mottle and hue uncannily match the bark of the parkway's plane trees. The building's massing and material evoke its precursors' classical posture without recourse to formal pedantry. Throughout, there's a mature version of Williams and Tsien's characteristic vocabulary of sandblasted concrete, burnished woods, and meticulous metal trim.

What elevates the building above mere good taste is the choreography of the entry sequence. Working with landscape architect Laurie Olin, Williams and Tsien have drawn out the building's approach: visitors from all directions are filtered through low terraces toward a free-standing ticket pavilion; and from there, along and across a long reflecting pool that sneaks, Barragán-like, under a high wall that abuts a monumental niche, within which they find themselves briefly aligned, through glass and atrium beyond, with the main entrance to the bar building's replica galleries.

(A blunt 10-foot-high wall obscures, in the reflecting

glass, the back of that Whole Foods and a parking lot.) But this is no bombastic enfilade: from this moment of axial alignment and anticipation visitors are diverted sideways to the right, through a heavy oak door into a meditative reception room, and thence back to that atrium, an interior forecourt that serves as a holding area from which one enters the replica galleries in timed and spaced groups. It's an experience that's intricate yet fluid, intimate yet expansive, staging an essential but delicate delay between city and art.

Charmingly, the atrium floor, in familiar herringbone array, is seasoned ipe wood salvaged from the boardwalk of New York's own Coney Island. It's thrilling to contemplate some of Coney's wised-up glamour, sincere flimflam, and urbane populism seeping deeply into the chilly self-regard and pious propriety to which places like the Barnes can be all too prone: thus Philadelphia and New York, architecture and urbanity, Barnes and Barnum, together at last.

ARCHITECTURE CRITIC
THOMAS DE MONCHAUX LAST WROTE FOR AN ON CORNELL'S MILSTEIN HALL.

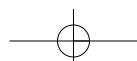
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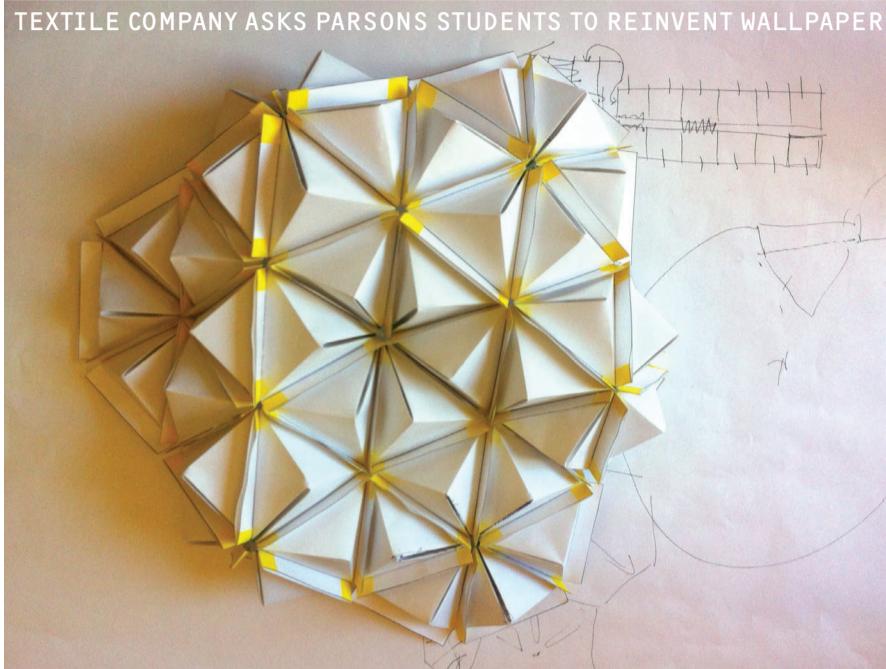
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THE CHALLENGE

Fold, fill, or weave were the marching orders given to students at Parsons' School of Constructed Environments. The students were armed with Xorel, a woven polyethylene fabric from Carnegie Fabrics that has the textured appearance and malleability of fabric but is as tough, stain resistant, and durable as a plastic. The company engaged the students to design soft structures made from the tech fabric for the firm's booth at this year's International Contemporary Furniture Fair (ICFF) at the Javits Center. Faculty member and architect Granger Moorhead and his brother, industrial designer Robert Moorhead, came up with the exercise for the class in temporary structures.

Granger Moorhead asked the students to break out into teams focused on folding, filling, or weaving. The installation had to be experiential so that visitors to the booth could walk through, under, or beside the design. The folding and weaving teams quickly attracted students, while filling took on just two. Carnegie staff and Parsons faculty weighed in on which submission would work best at ICFF.

The weaving group used a paper-backed version of Xorel to create dozens of wide fabric loops bound together at two points. The voluminous waves were striking in mock-up photos and watercolor studies, but jumping from the plan to the Javits Center would be a bit of stretch—too precarious and precious for the duration of the show. Next.

The filling group of two took durability into serious consideration, drawing inspiration from bags usually found on construction sites as tieback weights. The group used an unbacked version of the fabric to create glorified tiebacks held together with industrial grommets. The result was amusing and inviting to the touch, but the stacking method might not meet the exacting design sensibilities at ICFF. Nice try.

The folding group walked away with a winning design based on an origami approach. They also used a paper-backed version of Xorel. Usually used for wall covering, the paper-back structure facilitated precise origami cuts to create pyramid-like shapes with extended tabs at the base of each plane. The tabs were then attached

to each other, giving designers freedom to create larger compositions. When joined together, the forms evolved into cloudlike shapes, with several pyramids scaled up for variety. "It's very poetic and a simple building block," said Granger Moorhead.

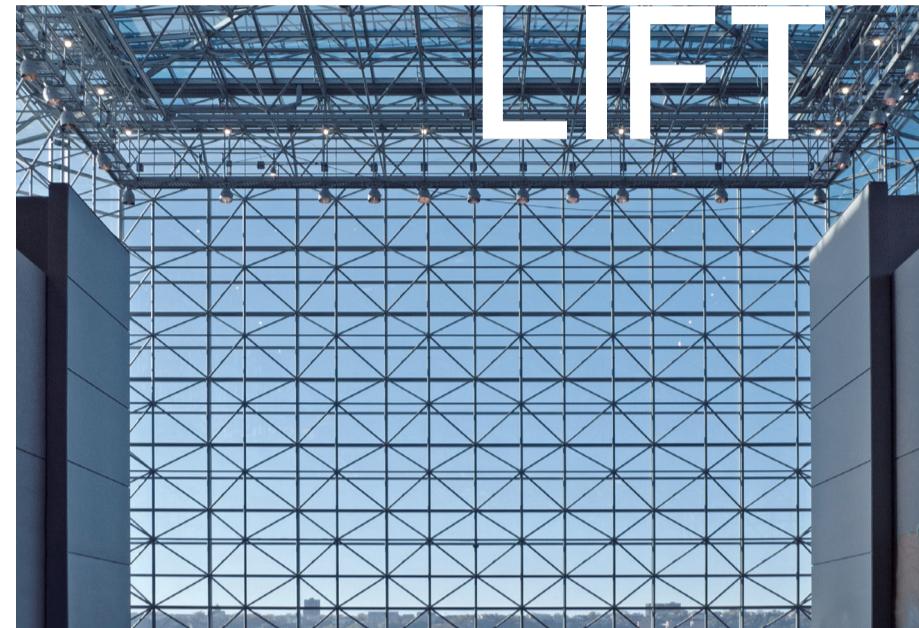
With formal issues decided, the students went on to explore a new process created by Carnegie that allows for digital printing on the paper backing the fabric. Since the woven polyethylene surface is translucent, any printed pattern underneath shows through. To go even more baroque, the polyethylene surface itself can be textured with a jacquard pattern. The students chose to plainly mark the design onto the paper, as in a blueprint, actuating the fold marks through a translucent Jacquard. "You look and you see it's digitally printed," said Carnegie's executive VP Heather Bush. "But then you say, 'Hey, what's going on here?'"

At press time the students were still at work tinkering with composition. Granger Moorhead said that the design has moved away from its cloud origins into something more treelike that visitors can walk beneath. "It's interesting that they ended up using the paper-back, because what they have done is as far away as you can get from wallpaper." Mission accomplished. **TS**



COURTESY PARSONS THE NEW SCHOOL OF DESIGN

SPACE



Since its construction in 1982, the **Jacob K. Javits Center** has been one of the world's leading examples of space-frame design. But the **I.M. Pei & Partners**-designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged **Epstein Global** and **FXFowle Architects**, who developed the recladding program that is dramatically increasing the building's transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn't have to mean retiring.

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Architect: Epstein Global, FXFowle Architects
Photographer: Enclos

PERKINS+WILL



The architects from Perkins+Will had already completed the massing studies and master plan for a new hospital at Johns Hopkins University in Baltimore when Mayor Michael R. Bloomberg donated \$120 million toward the \$1.1 billion project. But the gift to his alma mater came with a condition: infuse the project with art. And not just "plop art," but art integrated into the architecture. As a result, the curtain wall of the new Charlotte R. Bloomberg Children's Center, named for the mayor's mother, has incorporated shadow-box glass panels in hues derived from Monet's wisteria reflected in the pond at Giverny.

The hospital complex comprises two towers, with the Children's Center behind the one with a curved facade. An L-shaped tower

for adult care is named for Sheikh Zayed bin Sultan Al Nahyan, founder and president of the United Arab Emirates, whose family made an undisclosed donation. A combination of bonds floated by the hospital plus state and federal dollars made up the rest of the funding. The complex is united at street level through a large canopy that provides flow, like an airport terminal with distinct yet visually unified drop-off areas. A public plaza by landscape architecture firm OLIN, the size of a football field, draws visitors into the complex.

Perkins+Will were already toying with the notion of color-laminated glazing for the children's hospital. But the facade as artwork came about after the Bloomberg team brought in curator Nancy



LEFT: KEITH MILLER; RIGHT: PAUL WARCHOL

Rosen, who in turn recruited Spencer Finch, the artist whose glass mosaics in the muddy blues of the Hudson are installed at the High Line in New York. Though Finch's media are glass and light, a 20-story, energy-efficient curtain wall fronting 1.6 million square feet was another matter. "Normally, I do exhibitions that are up for a while and then they come down, so the permanence was sort of terrifying," the artist said.

The architects gave the Brooklyn-based artist a crash course in curtain-wall design, and in turn they visited his studio to understand his approach. Perkins+Will design principal Ralph Johnson said working with an artist differs from working with a color consultant. "There's

Left: The new hospital forms a campus gateway; **Right:** The frit pattern on the double-pane glass.

a body of personal work that an artist brings, whereas a colorist is just reacting to the building," he said.

The shadow-box method was chosen partly because the use of an aluminum back panel provided the artist with an opaque surface within the grid as a kind of canvas for color application. The entire palette of Pittsburgh Paints enamels was at the artist's disposal, which he whittled down to 26 colors based in part on the undertones of pond water and highlights of the sky.

The shadow box's assemblage includes the double-paned glass plus the aluminum back. Of the five surfaces, three were to be painted: the back of the exterior pane, the front of the interior pane, and the aluminum back. Finch designed a frit pattern for the glass resembling water ripples. The frit on the two glass layers casts shadows on the colored aluminum that is set back about 6 inches. The artist created the pattern by hand then scanned it into Adobe Illustrator, where it was refined and then sent to the architects for transfer to AutoCAD.

Glass fabricator Viracon screened the frit pattern in ceramic onto the low-iron glass. The

back of the exterior pane got a downturned ripple in a finish simulating acid etching, while the front of the interior pane took an upright ripple in a simulated sandblast finish. The wet ceramic was bonded to the glass at 1,200 degrees Celsius. A low-e coating went onto the back of the exterior pane, and the entire ensemble was sent off to Harmon Incorporated for assembly.

At Harmon, approximately 20,000 panes of glass were framed in aluminum and secured in a bed of silicon to absorb any seismic shock. Typical units were about 7 feet wide and ranged from 16 to 19 feet tall. Each unit holds five to seven pieces of glass.

Normally the factory handles about 100 different units at a time, but for this project the number jumped to 2,000. Coordination was key. "When working with custom silk-screen patterns, it's important to understand how it's going to lay out," said Viracon's Bob Carlson. "You may think that if you didn't have it right, the misplaced pane might blend, but actually they jump out at you really quickly." Quality control coming out of Harmon was tight. Of the 20,000 intricately patterned panes, only about 15 had to be adjusted on-site. The Charlotte R. Bloomberg Children's Center opened officially on May 1. **ts**

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COURTESY CASSINA

OUT OF THIN AIR

Designed by Charlotte Perriand and Pierre Jeanneret in 1938 but apparently never built, the Refuge Tonneau was envisioned as a compact and efficient mountain retreat from extreme weather. Almost 75 years later it has been reconstructed for the first time by luxury Italian furniture brand Cassina as part of their exhibition for this year's Salone del Mobile in Milan.

The aluminum dodecahedron structure—inspired by a merry-go-round in Croatia—ingeniously accommodates up to eight dwellers on two levels in its efficient pinewood interior. The lower space includes four single beds, while two double beds are tucked into a mezzanine above. A heater in a central steel support pillar warms the entire space. Using a system of leather straps adapted from train car compartments,

the beds on the lower level can be flipped and turned into tables, while the kitchen area includes a steel washbasin for collecting snow melt. The warm pine interior keeps the bare essential nature of the space from feeling too austere.

Using the original sketches, Cassina re-created the mountain hut with the help of Perriand's daughter and longtime assistant, Pernette Perriand-Barsac. In a world facing increasingly severe weather conditions and frequent natural disasters, the efficiency and dignity of the Refuge Tonneau offers numerous lessons both for designing quick and compact housing and living lightly on the land. It's a reminder of the truly revolutionary thinking of the first generation of modernists, whose buildings and objects continue to startle with their originality and relevance. **AGB**

AT DEADLINE

NYU INCHES CLOSER TO PLANNING VOTE

NYU2031, the New York University's expansion plan, went before City Planning for a public hearing on April 25. The plan calls for more than 2 million square feet to be added to the campus core in Greenwich Village. With an overflow crowd expected, Planning moved the meeting to the much larger venue of the auditorium at the Museum of the American Indian. Several speakers from the Greenwich Village Society for Historic Preservation tag teamed at the lectern to cobble together a cohesive anti-expansion presentation out of three-minute time allotments. Matt Urbanski of Michael Van Valkenburgh seemed a bit shaken by hisses and shouting coming from the crowd. Grimshaw's Mark Husser defended the need for the Boomerang building's underground light wells to provide natural light to the nearly one million square feet of below grade space. Commissioner Amanda Burden said that, as the light wells take away from public space, "you have to do a better job of arguing for that," she said. The deadline for the Planning vote is June 6.

JOCKEYING FOR PROMINENCE ON PARK AVENUE

L&L Holding Company, owners of a midcentury office tower at 425 Park Avenue, are looking to build a new, high design office tower on that site. It would be the first new office tower built on Park Avenue since the 1980s. Some of the biggest names in architecture are competing for the job: Ateliers Jean Nouvel, Ateliers Christian de Portzamparc, Herzog & de Meuron, Foster & Partners, Zaha Hadid Architects, OMA, Maki and Associates, KPF, Richard Meier and Partners, Rogers Sirk Harbour + Partners, and Renzo Piano Building Workshop. Vishaan Chakrabarti is running the competition.

COOPER HEWITT GOES UPTOWN

While the Cooper-Hewitt's Upper East Side manse continues to undergo renovations, the museum is renting a 1,200 square foot space for children's workshops at 111 Central Park North. The new Harlem spot is part of a series of pop up exhibits and programming that keeps the museum on the radar until the \$54 million renovation is completed. Todd Oldham designed the new space with teens from the museum's "DesignPrep" program.



Technology-based "smart classrooms" need smart buildings to be effective. **Westchester Community College's Gateway Center**, designed by **Ennead Architects**, meets the challenge. Erected on the college's Valhalla campus to aid new Americans in gaining essential skills for the technologically sophisticated workplace, its long-span steel trusses enable an array of spaces programmed for the dynamic exchange of ideas. More than an inspirational entryway for students preparing for 21st century careers, the **LEED Gold-certified building** is a demonstration of the college's commitment to sustainability—a symbol that the campus is investing in the future in more ways than one.

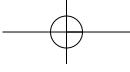
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EASY OPULLENCE



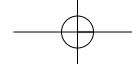
SCOTT FRANCIS

A TOWNHOUSE IN GREENWICH VILLAGE PROVIDES A FAMILY WITH A REFUGE OF ELEGANT CALM

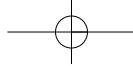
Architect Steven Harris of Steven Harris Architects and interior designer and painter Lucien Rees Roberts of Reese Roberts + Partners figure that they have together worked on some 60 townhouses in New York, but the 1840s charmer on Bank Street was the first one to need a complete facelift. The bricks on the facade were loose enough to remove by hand. Once they rebuilt the front, reusing the original bricks and

adding a fifth floor with replicas, they blasted off the rear garden facade to create a two-story glass wall framed in industrial steel sash, being careful to maintain the same shape and proportion of the window panes of the front. "It can be so distracting when you look through an historic front and see a starkly modern structure at back," said Harris.

The balancing act between past and present, historic and modern guided all aspects of the renovation and interior design in an approach the architect described as "modernized traditional or domesticated modern." That meant detailing the interiors with baseboards, moldings, and casing around the doors—familiar prewar details—all slightly streamlined or abstracted. Even the fireplace that fits in seamlessly is actually based on a 1940s French

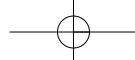
FEATURE
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Facing page: Sofa by Christian Liaigre for Holly Hunt; Club chairs from A. Rudin; Floor lamp by David Weeks from Ralph Pucci; Vintage Knoll swivel chair from Wyeth; Fine sisal grasscloth wallpaper from Stark. **Left, below:** Kitchen Tay wood cabinets custom-designed from Tabu; Fittings by Dornbracht; Custom-designed walnut island counter; Miro stools by Riva 1920; Pendant light by Artemide; Dining table and chairs by Riva 1920. **This page:** Bean desk and Marlowe chair by Cecchetti; Arm chairs by Poltrona Frau; Brera bookcase by Riva 1920; Ceiling light by Serge Mouille from Gueridon.

FEATURE
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THE ARCHITECT'S NEWSPAPER MAY 9, 2012





Facing page: Obi dining table and Ma Bell chairs by Ceccotti; Optical chandelier by Barovier & Toso; Silk wallpaper from Zimmer + Rohde; In entry hall, vintage 1970s mirror by Neal Small; Console by Michael Coffey from Todd Merrill Antiques. **Above:** Como bed and chest by Riva 1920; Chandelier by Marcel Wanders from Flos; Fine sisal grasscloth wallpaper from Stark; Custom-designed carpet from V'Soske. **Below:** Bathroom walls of silver travertine; Countertop in Gaudi marble; Fittings by Dornbracht.

original amped up in drawings by Rees Roberts and digitally carved from limestone. Only the master bath, an amenity that would not have existed in the original, is fully modern with silver travertine walls, meticulously detailed doors with flat casings and a reveal, and sleek X-shaped fixtures by Duravit.

The furnishings are a combination of custom-designed, showroom originals, vintage modern, and pieces that the homeowners collected on their travels. The owners are Chinese-Australian and, according to Rees Roberts, brought to the project "a refined sensibility about texture and color that was impressively subtle."

A nearly monochromatic palette hovering around beige, ivory, and wood tones holds it all together, as do the extra-long planks of fumed oak boards for the floors throughout. Wall treatments of Sisal Grasscloth from Stark in the

living room and master bedroom, and silk fabric from Zimmer + Rohde in the dining room add the texture that keeps it from being too quiet. "Clients often ask us if we should add pieces here and there," said Rees Roberts, "but we encourage them not to have more than they need. Space is the luxury."

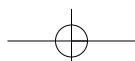
While chandeliers—a contemporary Murano with pink optical globes, a 1940s classic by Serge Mouille, and a shrouded Flos by Dutch wunderkind Marcel Wanders—and a smattering of modern antiques (notably a Michael Coffey console in the foyer), introduce a degree of sculptural drama, the overall aesthetic is intentionally cool and collected. The years of experience with urban townhouses in the city have led the architect and designer to one absolute understanding: "For anyone living in New York, serenity is an ambition," said Harris. **JULIE V. IOVINE**

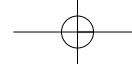


SCOTT FRANCIS

FEATURE
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THE ARCHITECT'S NEWSPAPER MAY 9, 2012





JIANG WONG

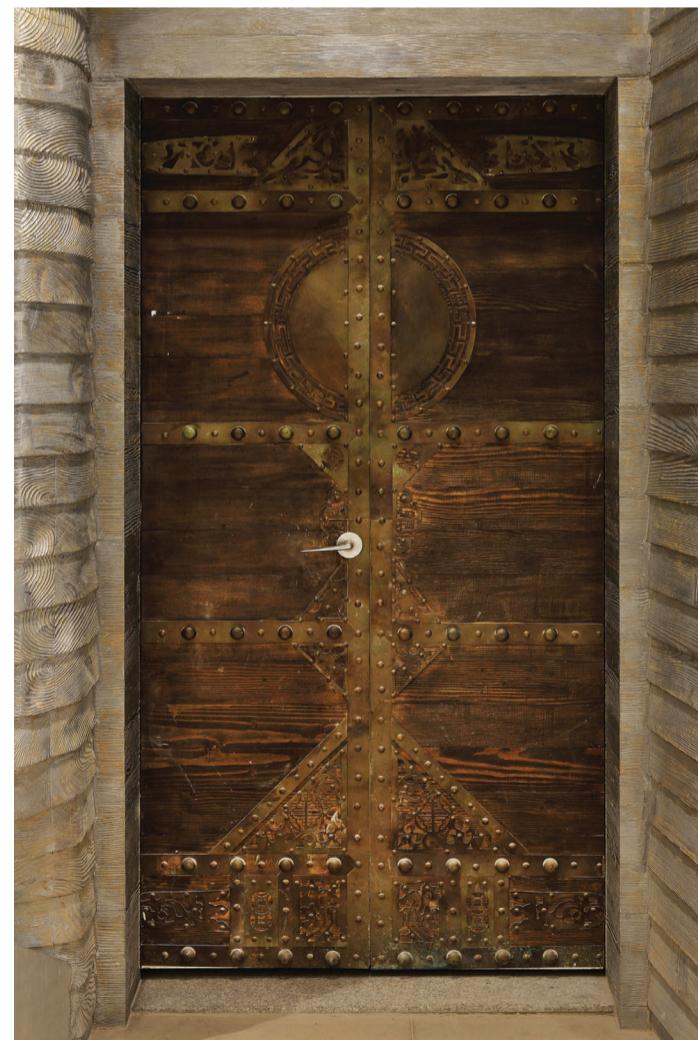
ARCHI-TECTONICS FLOATS BIG IDEAS FOR RETAIL IN SHANGHAI

Luck is taken seriously in China, so a series of fortunate events during design and construction for the new Ports 1961 flagship store in Shanghai bodes well for its future. The first project in China for the New York-based firm Archi-Tectonics encountered few hurdles thanks to a client with established manufacturing and construction contacts, according to Archi-Tectonics founder Winka Dubbeldam. Located in an art deco building on Shanghai's historic waterfront known as the Bund, the 2,800-square-foot space's high ceilings and monumental proportions were both imposing and inspiring for the whole team. "The construction manager had studied mathematics and recognized that this space embodied certain mathematic rules and got so excited about it," said Dubbeldam.

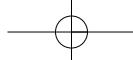
To create a lighter, more human-scale environment, Dubbeldam took a cue from the history of shipbuilding in the neighborhood and devised a wooden "liner" to produce a space within a space that evokes both a ship's hull and the layers of fabric used in constructing fashion. Made of boards the Ports team salvaged from an old house undergoing demolition, the reclaimed wood was re-milled then intentionally roughened and rubbed with silver paint and oil to create a luminous textured surface. Within this rugged shell, smooth islands of fiber-reinforced gypsum emerge from the limestone floor to serve as display tables. Other elements, as if underwater, appear to float: vitrines with multiple shelves (designed by New York architects Gabellini Sheppard), mannequins made of stiffened polyester mesh, and clothing racks are all suspended from the ceiling.

Just when the team thought the job was done, they realized that they still needed to pick one more piece, an exit door. A fortuitous last-minute find turned out to be the store's showpiece, a 600-year-old antique Chinese door of wood and bronze. "It's fun to help develop bigger, longer term brand strategy and then think about how local information can influence that," said Dubbeldam, who has gone on to design a Ports 1961 in Paris.

MOLLY HEINTZ



Left: Main space lights by Cooper Lighting; Nickle chrome tables, mannequin hangars, and padded leather walls by Archi-tectonics Design and locally fabricated; Hanging cradle shelving units and rods by Gabellini Sheppard Associates; polished limestone tile floors. **Top:** Dressing room walls upholstered in gold metal polyester weave manufactured by Ports 1961. **Above:** salvaged antique door.

PRODUCT
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THE ARCHITECT'S NEWSPAPER MAY 9, 2012

**PILA CHAIR**BY RONAN AND ERWAN BOUROULLEC
MAGISSolid ash legs combined with plywood back and seat create a chair that is light but structurally strong.
magisdesign.com**MIA STACKABLE CHAIRS**

BY JEAN NOUVEL

EMU

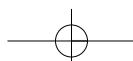
Defined by its hieroglyphic profile, the aluminum and steel MIA chair now in production by Emu was originally designed for a restaurant at the Nouvel-designed RBC Design Centre in Montpellier, France.
me.emu.it**LUMINOUS TABLE**
BY TOKUJIN YOSHIOKA
GLAS ITALIAInspired by light's relationship with the material world, Tokujin Yoshioka designed a table completely of clear glass whose sand-blasted legs add an element of contrasting opacity.
glasitalia.com**ROPERO WARDROBE**BY ALEJANDRO VILLAREAL
HIERVEThis glass and oak modular wardrobe or shelving unit displays rather than conceals allowing users to select candy-colored backdrops of drawers and shelving.
hierge.com**DOODLE SOFA**BY FRONT
MOROSOThe pattern quilted into this leather sofa is based on accumulated doodles the design team sketched during design meetings.
moroso.it**DALA STOOL AND OTTOMAN**

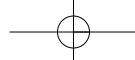
BY STEPHEN BURKS

DEDON

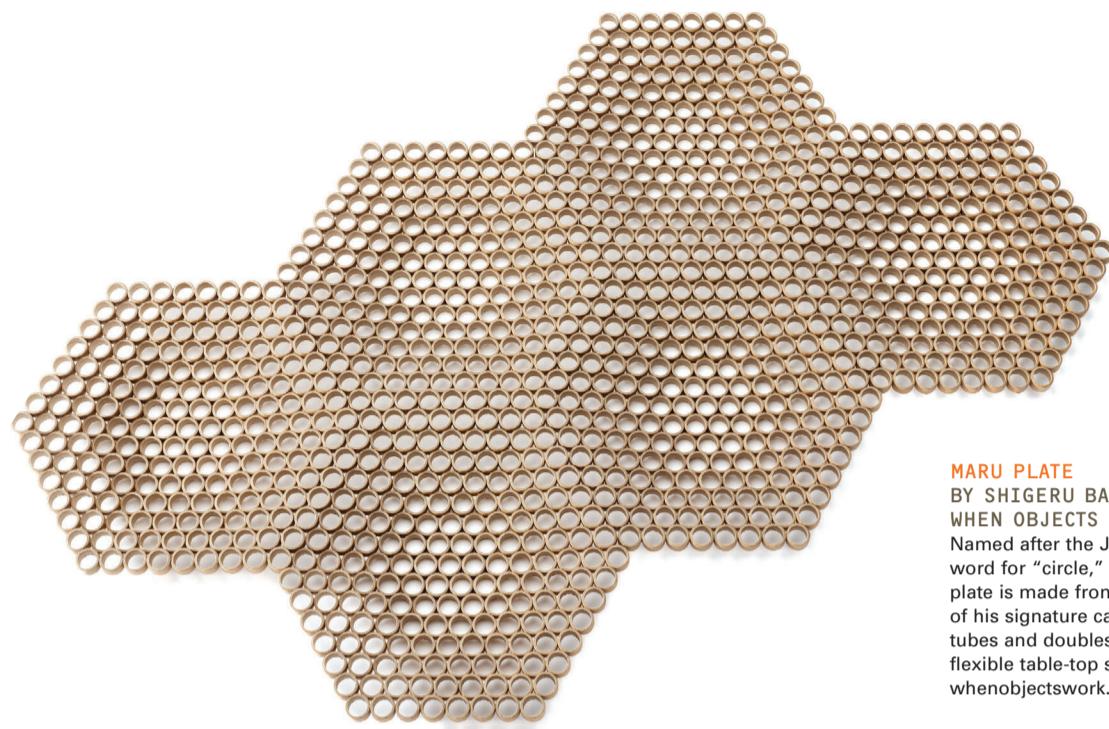
A mesh frame of powder-coated aluminum provides a structural shell, which is interwoven with an eco-friendly synthetic fabric to create a colorful family of outdoor seating.
dedon.de

WORK HARD, PLAY HARDER



PRODUCT
19

TOBI-ISHI TABLE
BY BARBER OSGERBY
B&B ITALIA
Inspired by the smooth stones used in Japanese gardens, the burnished finish of this prototype table comes from an applied mineral coating; ultimately the designers envision versions in solid wood and stone.
bebitalia.com



MARU PLATE
BY SHIGERU BAN
WHEN OBJECTS WORK
Named after the Japanese word for "circle," Ban's hot plate is made from slices of his signature cardboard tubes and doubles as a flexible table-top sculpture.
whenobjectswork.com



SUPERHEROES SEATING
BY STUDIO GLIMPT
CAPPELLINI
A multicultural mash-up, this seating series is made from thread rolled around tubing, a technique inspired by Vietnamese craftsmen, then accented with a punchy pattern by Swedish graphic designer Malin Koort.
cappellini.it



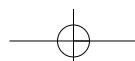
DRIFTED STOOL
BY LARS BELLER FJETLAND
KAMI BENCH
BY CLAESSEN KOIVISTO RUNE
DISCIPLINE
Discipline, a new design collective based in Italy, is recruiting talent from all over. Norwegian Lars Beller Fjetland created an ash wood stool whose cork seat is naturally water-repellent. Claesson Koivisto Rune developed the bamboo Kami Bench for assembly without hardware.
discipline.eu

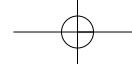


SOURCE SODA MAKER
BY YVES BEHAR
SODASTREAM
This redesign of the popular carbonation machine is activated simply by pushing the bottle into place. Featuring an LED user interface and streamlined form, the Source will be available in late 2012.
sodastreamusa.com

IMAGES COURTESY OF RESPECTIVE MANUFACTURERS

The practical and durable meet the whimsical and experimental at this year's international furniture fair in Milan. By Molly Heintz





THE ARCHITECT'S NEWSPAPER MAY 9, 2012



LIBERATED FROM THE CUBE

AOL WANTED AN ENERGETIC VIBE FOR ITS NEW PALO ALTO OFFICES AND DESIGN FIRM O+A DELIVERED

As wealthy tech companies continue to descend upon Palo Alto to complete their tech 2.0 makeovers, one of the biggest surprises has been AOL. Despite its purchase of *The Huffington Post* and various new ventures, the old-school (at least by tech world standards) company

still wasn't known for innovation or risk. Perhaps that's why they asked O+A to design an edgy office. The design, points out O+A director of design Denise Cherry, is meant to embody the new mantra of AOL: "transparency, collaboration, creativity, playfulness." It's also designed to rekindle the "the energy of a startup."

Built into an existing office building, the makeover uses unfinished materials, exposed ceilings, and concrete floors to suggest a rough-around-the-edges feeling, contrasted with simple, white walls and punctuated with a high-energy palette of colorful carpeting, modern furniture,

sculptural neon lighting, and bright custom graphics.

"We wanted to play with this idea of stripping back the building to its basics as a parallel to the focus of AOL's new culture," said Cherry. Thus, sanded-down and sealed Oriented Strand Board, typically a construction-grade material, lends walls and benches a finished but still raw finish.

Spaces are casually organized to reflect the current philosophy that "an idea can happen anywhere," said Cherry. The open plan is dotted by groupings of loud furniture and fiberglass-clad "pods" to allow

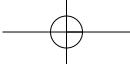
intense congregation or alone time; a "town hall," a large, bright space that is the core of the office, makes room for larger groups. More traditional conference rooms are also available for those few times when workers need to have an old-fashioned meeting.

SAM LUBELL

Lobby lights "Mod" pendants from Lite Control; Workstations by Inscape with Herman Miller seating; Lounge seating by Blu Dot, Coalesse, Haworth, and De La Espada; Conference tables by Mash Studios; Custom-designed conference pods with acoustics by Auralex.



JASPER SANIDAD

FEATURE
21

SO-IL DESIGNS A MINIMALIST OFFICE AERIE IN NEW YORK

A plane of light, translucent scrims, and monumental desks define the ethereal new offices for media-production company LOGAN. It's a space where the work is the focus and all clutter and distraction have been stripped away.

"We wanted to avoid doing the standard loft renovation," said Ilias Papageorgiou, an associate principal at SO-IL, the architects for the project. Most of the employees of this film and video company work on a contract basis, so the office serves as a touchdown space for a variety of collaborators. "The space can accommodate people as the company expands and contracts," he said.

The ceiling is a backlit,

stretched PVC membrane that creates an even light throughout. "It's nearly shadowless," he said. Two custom tables extend the length of the two side-by-side spaces. A clear glass wall divides the space to create a conference room and semiprivate offices. Nylon scrims cocoon the entire space, including the windows, to varying degrees of opacity when viewed at different angles. The ghost-like outline of the windows and old pipes are faintly visible through the scrim. "We wanted to show traces of the old building," he said.

A series of soundproof rooms arranged in an L shape frame the space. The rooms are lined with custom pleated-felt walls, prefabricated by Toronto-based FELT Studio. While informality reigns at most media companies, SO-IL makes the case that serenity boosts productivity.

ALAN G. BRAKE

Above and inset: Nylon scrims by Gerrits; stretched PVC ceiling by Newmat; custom Corian work surface with LG Hausys electronics;
Below: Custom walls by FELT Studio.

NAHO KUBOTA

THE ARCHITECT'S NEWSPAPER MAY 9, 2012

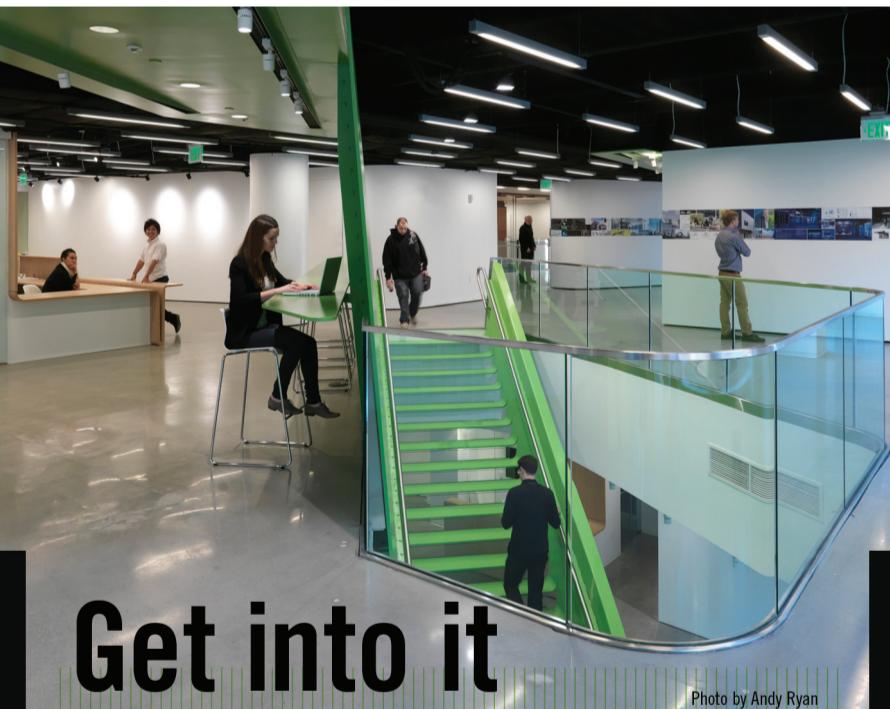
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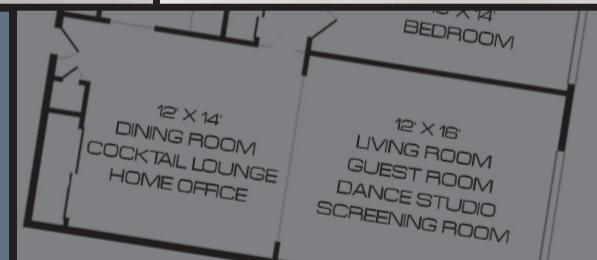

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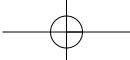


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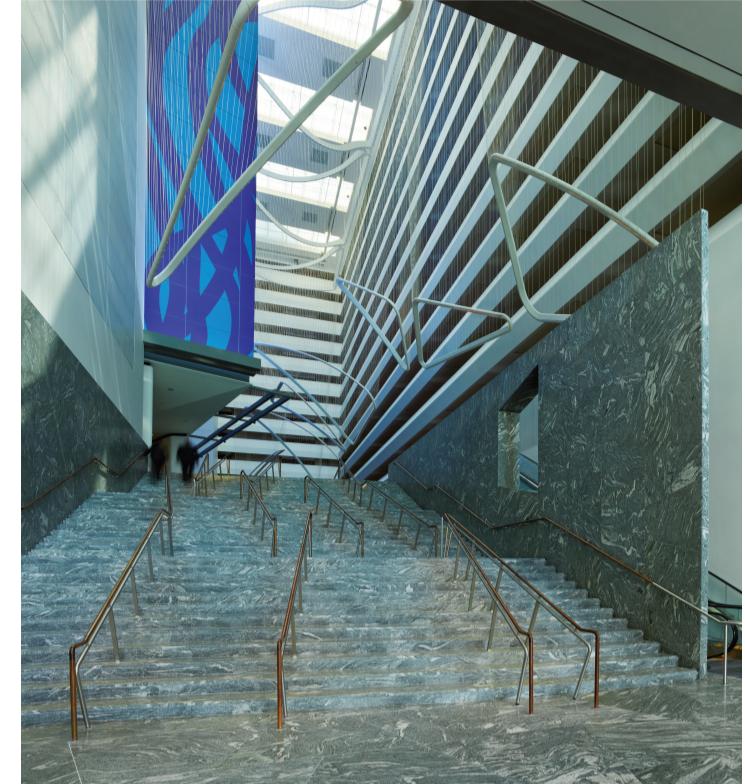
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MONICA PONCE DE LEON TRANSFORMS THE PUBLIC SPACES OF A NEW DOWNTOWN HOTEL



An interior public space often creates interesting opportunities for experimentation. When it's a hotel serving multiple publics those opportunities, and challenges, multiply. In Lower Manhattan, the new Conrad Hotel, replacing the former Embassy Suites and now owned by Goldman Sachs, presented Ann Arbor, Michigan-based architect Monica Ponce de Leon of Monica Ponce de Leon Studio (MPdL) with an impressive but monumental lobby and public space in need of definition. As a right-of-way for the neighborhood of Battery Park City, the space had to remain open and accessible at all times. Thus stairs, leading up to a second-level lobby, became an important part of the equation, as did a grand, multi-story Sol LeWitt painting that hangs in the center of the space.

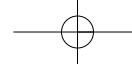
In order to contain the potential oppressiveness of the 14-story open space while maintaining the clarity of the volume, MPdL worked with Feature Walters to

fabricate fiberglass strands anchored to tension rings and organized in ghostly shapes suspended overhead that fill the space visually without sacrificing the liberating sense of height. Stone paving furthers the feeling of a plaza, and even the hefty size of the metal handrails belong to the language of public space. Because the space is so tall, "it truly feels public," Ponce de Leon said. "If it were two stories, it would not."

The building's physical engagement with the urban fabric is complex. On entry, visitors only get a glimpse of the Sol LeWitt which is oriented at a diagonal to the front door. Only on climbing the stairs is it gradually revealed as it draws people up to a public landing with furniture in the shape of curvaceous sectional sofas where lobby surfers are already happily ensconced. **MATT SHAW**

Left: An upper-level staircase; **Above:** The public stair from street level; **Below:** Sol LeWitt's installation.





BRIGHT SPOTS

THE TREND IN LIGHTING IS IN CRAFTED TECHNOLOGY WITH AN EMPHASIS IN SUSTAINABLE SMARTS. BY JENNIFER K. GORSCHE

**1 SILVERBACK
KIBISI AND
LOUIS POULSEN**

Founded in Copenhagen by Lars Larsen, Bjarke Ingels Group, and Jens Martin Skibsted, KibiSi has teamed up with Louis Poulsen Lighting to launch Silverback, a minimal silver fixture with a white diffuser. An LED version will be launched in fall 2012.

**2 MANTA RHEI
SE'LUX**

Light fixture manufacturer Se'lux and media installation design firm Art + Com have released a new collaboration called Manta Rhei. The kinetic light sculpture is made with paper-thin OLED modules and in future iterations will be scalable to clients' needs.

**3 PLASS
FOSCARINI**

Plass—the name combines "plastic" and "glass"—is inspired by traditional Murano glassmaking techniques but instead uses rotational molded transparent polycarbonate to achieve a radius and curve that could not be produced with glass.

**4 EYES E4 PENDANT
SENSES**

Slated for release in fall 2012, the Eyes collection from Senses has been remade with handcrafted glass shades and will include a new pendant version. Each of the cube's six touch-sensitive sides can be switched on and off.

**5 POTENCE PIVOTANTE
NEMO**

The result of a rediscovery project with Charlotte Perriand's daughter, Nemo put the Potence Pivotante lamp into industrial production last year and is now extending the range with double-length.

**6 PIANI TABLE LAMP
FLOS**

Available in black, white, red, and green, the Piani table lamp by the French Bouroullec brothers seems a throwback to the library lighting of yore, but with an LED light source and a catch-all base for small items, the piece is thoroughly modern.

**7 CSYS LED
TASK LIGHT
JAKE DYSON**

Industrial designer Jake Dyson has introduced his CSYS LED Task Light, which uses heat pipe technology to divert heat from LEDs. The lower temperature increases the light's lifetime, allowing more than 160,000 hours of continual use.

louis poulsen.com

selux.us

foscarini.com

spirit-of-senses.ch

nemo.cassina.it

flosusa.com

jakedyson.com



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THE ARCHITECT'S NEWSPAPER MAY 9, 2012

MAY 2012

MAY

WEDNESDAY 9
LECTURES
Bill Walsh
Building in the 21st Century: Radical Transparency of Building Products
12:30 p.m.
National Building Museum
401 F St.
Washington, D.C.
nbm.org

Lance Jay Brown
Whose Space? Public Land in the Nation's Capital
6:30 p.m.
National Building Museum
401 F St.
Washington, D.C.
nbm.org

Omar Freilla
New York's Cooperative Economy
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
mcny.org

CONFERENCE
Reinventing Older Communities: Building Resilient Cities
Through May 11
Hyatt Regency Philadelphia at Penn's Landing
201 South Columbus Blvd.
Philadelphia, PA
philadelphiefed.org

THURSDAY 10
LECTURES
The Very Reverend Dr. John Hall
Westminster Abbey: A Place for Royal Celebration
6:30 p.m.
National Trust for Historic Preservation
Institute of Classical Architecture & Art
1785 Massachusetts Ave. NW
Washington, D.C.
classicist.org

Alexandra Lange, Chappell Ellison, Molly Heintz, et al.
Writing about Architecture: Mastering the Language of Buildings and Cities
7:00 p.m.
Van Alen Institute
30 West 22nd St., 6th Floor
vanalen.org

Arturo Ortiz Struck
Housing Settlements of Xalostoc
7:00 p.m.
Paul-Desmarais Theatre
Center for Canadian Architecture
1920, rue Baile
Montréal, Québec
cca.qc.ca

FRIDAY 11
LECTURE
Cai Guo-Qiang
5:00 p.m.
RISD Auditorium
Rhode Island School of Design
17 Canal St.
Providence, RI
risd.edu

CONFERENCE
Megaprojects and the New York City Street Grid: Lessons for the Future
Saskia Sassen, Vishaan Chakrabart, Rafael Pelli, et al.
8:00 a.m.
McGraw-Hill Gallery & Theater
The McGraw Hill Companies Conference Center
1221 6th Ave.
megaprojects2012.com

SATURDAY 12
LECTURE
Calder Loth
Architectural Literacy on the Lawn and Tour of Blue Ridge Farm Residence and Garden
10:15 a.m.
University of Virginia Institute of Classical Architecture & Art
400 Emmet St.
Charlottesville, VA
classicist.org

EVENT
GSAPP End of Year Show
5:00 p.m.
Avery Hall
Columbia University GSAPP
1172 Amsterdam Ave.
arch.columbia.edu

FILM
Perspectives on the Street
(Ernie Gehr, 1991), 83 min.
2:30 p.m.
East Building Concourse, Auditorium
National Gallery of Art
4th and Constitution Ave. NW
Washington, D.C.
nga.gov

WITH THE KIDS
Design Your Own City Block: Active Design Workshop
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SUNDAY 13
EXHIBITION OPENING
Civic Action: A Vision for Long Island City at Socrates Sculpture Park
12:00 p.m.
The Noguchi Museum
9-01 33rd Rd.
Long Island City, NY
noguchi.org

MONDAY 14
LECTURE
Toward a New Cosmopolitanism
Stan Allen, David Adjaye, Anthony Appiah, et al.
7:00 p.m.
Storefront for Art and Architecture
97 Kenmare St.
storefrontnews.org

FILM
Nostalgia for the Light
(Patricio Guzmán, 2010), 90 min.
7:30 p.m.
Exit Art
475 10th Ave.
exitart.org

EVENTS
2012 AIANY Design Awards Panel: Honor Award
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 15
LECTURE
Mark Purcell
"A Great Number of Useful Books": The Country House Library
6:00 p.m.
The Union League of Philadelphia
Institute of Classical Architecture & Art
140 South Broad St.
Philadelphia, PA
classicist.org

FILM
I. M. Pei: Building China Modern
(Anne Makepeace, 2010), 53 min.
2:00 p.m.
Bonnie J. Sacerdote Lecture Hall, Uris Center for Education
The Metropolitan Museum of Art
1000 5th Ave.
metmuseum.org

WEDNESDAY 16
SYMPOSIUM
Regional Planning: The Shape of Things to Come in the Delaware Valley
David Rouse, Steve Wray, Barry Seymour, et al.

5:00 p.m.
The Downtown Club Public Ledger Building
6th & Chestnut St.
Philadelphia PA
smppphiladelphia.org

THURSDAY 17
LECTURE
Kenneth Frampton & Mark Wigley
Conversations in Context
5:30 p.m.
The Philip Johnson Glass House
199 Elm St.
New Canaan, CT
philipjohnsonglasshouse.org

CONVENTION
AIA 2012 National Convention and Design Exposition
Through May 19
Walter E. Washington Convention Center
801 Mt Vernon Pl. NW
Washington, D.C.
convention.aia.org

FRIDAY 18
LECTURES
Ned Cramer, Julie V. Iovine, Philip Kennicott, et al.: **Connecting Architects to the World of Print and Digital Media**
2:00 p.m.
AIA 2012 National Convention and Design Exposition
Walter E. Washington Convention Center
801 Mt Vernon Pl. NW
Washington, D.C.
convention.aia.org

Judith Sheine Rudolph Schindler's Kings Road House
7:30 p.m.
Embassy of Austria
3524 International Court NW
Washington, D.C.
aiadc.com

SUNDAY 20
SYMPOSIUM
What Would Jane Jacobs Do?
Bing Thom, Harriet Tregoning, Susan Szenasy, et al.
10:00 a.m.
National Building Museum
401 F St.
Washington, D.C.
nbm.org

EVENTS
Society Hill Open House & Garden Tour
1:00 p.m.
Old Pine Community Center
401 Lombard St.
Philadelphia, PA
societyhillcivic.org

Around Manhattan: Official NYC Architectural Boat Tour
2:00 p.m.
Pier 62
Chelsea Piers
West 22nd and Hudson River
aiany.org

MONDAY 21
LECTURE
Robert W. Jackson
Highway under the Hudson: A History of the Holland Tunnel
12:00 p.m.
Lecture Hall
92Y Tribeca
200 Hudson St.
92y.org/tribeca

SYMPOSIUM
Fit City 7: Promoting Physical Activity through Design
Joseph J. Aliotta, Rick Bell, Janette Sadik-Khan, et al.
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TUESDAY 22
LECTURE
Steven Jaffe
New York at War: Four Centuries of Combat, Fear, and Intrigue in Gotham
6:30 p.m.
Tenement Museum
103 Orchard St.
tenement.org

EXHIBITION OPENING
Capital of Capital: New York City Banks and the Creation of a Global Economy
Museum of the City of New York
1220 5th Ave.
mcny.org

EVENT
Guess-A-Sketch! A Benefit for the Center for Architecture Foundation
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WEDNESDAY 23
LECTURES
Sonya Kharas
Feeding the Future: Tour & Talk
6:30 p.m.
The High Line
thehighline.org



BRUNO CALS

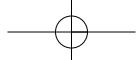


COURTESY MONA PS1

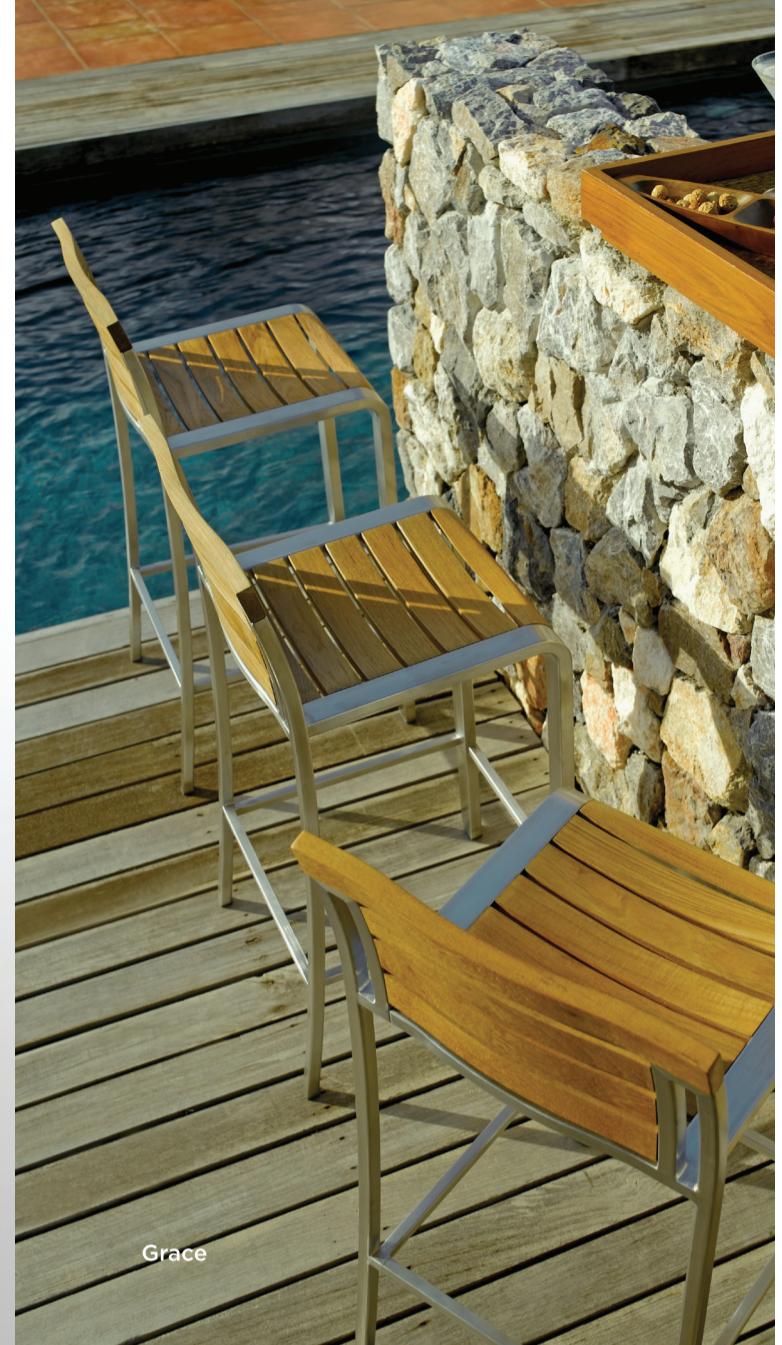
LARA FAVARETTO:
JUST KNOCKED OUT
MoMA PS1
22-25 Jackson Avenue
Long Island City, NY
Through September 10

Lara Favaretto's installations and sculptures at once perform and memorialize their decay. Often incorporating elements from previous installations in new works and using discarded industrial material, Favaretto makes futile and impermanent gestures, ephemeral monuments to aspiration and failure. The works describe loss: found paintings encased in yarn, obscuring and preserving the original; cubes made of confetti, decomposing throughout the span of an exhibition; car-wash brushes, whirling and wearing down against metal plates (above). These mechanisms celebrate futile motions, becoming memorials imbued with the reality of their own obsolescence.

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THE ARCHITECT'S NEWSPAPER MAY 9, 2012



A 1:96 scale model of Frank Lloyd Wright's Falling Water.

overreach. The whole history of the American house—architectural, technological, social—is simply too much to fit into five rooms.

The first gallery has murals of photographs of American housing through the centuries, from bungalows and soldiers' barracks to Hearst Castle and Marina City. Two dollhouses on display suggest the gap between the physical structures we inhabit and the ideals bound up in the notion of "home."

The next room features a row of six full-scale, tactile house sections that use characteristic materials and technologies from different periods of American history, beginning with adobe and ending with structural insulated panels. Interactive but not dumbed down, the sections embody the evolution of American building techniques.

Down the middle of the same room runs a line of 14 highly detailed models, all at 1:96 scale—Monticello, the Gamble House, Vizcaya, a Sea Ranch house, and looming over the rest, the Hancock Tower. There is some overlap with

the wall sections, but as with much of the show, the takeaway is unclear. Are we meant to situate these iconic structures within the context of building history? If so, it's illuminating to learn that Fallingwater inspired the trend for sliding glass patio doors, less so to be told that McKim, Mead & White influenced Robert Stern.

The gap between mainstream housing and capital-a Architecture, between social history and design history, is never quite acknowledged. One gallery shows a bewildering array of nearly 200, mostly common household objects: Atari game console, plunge bath, Barcalounger, butter churn, lawn sprinkler, and so on. Visitors will enjoy pointing out familiar objects, but then what? This reviewer's associative powers are not strong enough to form a meaningful connection between a Crock Pot and the Glass House, a model airplane and Mount Vernon.

House & Home includes three groups of well-made films shot by different filmmakers, and these too betray the show's unsure identity. The beautiful "Welcome Home" films portray daily life within singular examples of contemporary

architecture: Michael Maltzan's Carver Apartments for formerly homeless adults, a desert home by Rick Joy, a Lazor Office's prefab Flatpak House among them. It's nice to see high design humanized, but the tacit argument—here is America at home—doesn't ring true, given that only a tiny sliver of the population lives in architect-designed homes. In the "Community" gallery, the style shifts to urban documentary, with short films that explore specific neighborhoods.

The best films may be those in the object gallery, which use clever, lovely animations of archival photographs to illustrate homemaking through the centuries. A lot of care went into the details of *House & Home*, which makes its conceptual shagginess more disappointing. The National Building Museum has produced some excellent shows in recent years, including *Unbuilt Washington* (now on view) and 2009's *House of Cars*. A narrower focus, as in those exhibitions, would have helped this one.

WASHINGTON, D.C.-BASED WRITER
AMANDA KOLSON HURLEY IS A
FREQUENT CONTRIBUTOR TO AN.

DOMESTIC DISSONANCE

House & Home
National Building Museum
401 F Street NW, Washington, D.C.
Through May 1, 2017

The quotation that greets visitors to *House & Home*, a new exhibition at Washington's National Building Museum, comes from Ralph Waldo Emerson: "A man builds a fine house; and now he has a master,

and a task for life; he is to furnish, watch, show it, and keep it in repair, the rest of his days."

The quotation is apt, because *House & Home* ends up being mastered by its own conceptual

PIECES OF GREAT

Alison & Peter Smithson: A Critical Anthology
Edited by Max Risselada
Ediciones Polígrafa/D.A.P., \$45

Max Risselada has spent the last decade engaged in research on Team 10 and its founding members Alison and Peter Smithson. In his latest of several books on the subject, he has assembled 27 essays by colleagues, admirers, critics, and historians of the Smithsons. Since so much of their own writings and projects have already been published (much by the Smithsons themselves), it seems fitting that Risselada has opted to organize a collection of critical commentaries as testimony to the couple's varied and continued influence. Risselada's own interest in them runs deep, going back to his teaching days at the Faculty of Architecture at the Delft University of Technology, where the Smithsons also taught from 1982 to 1983. Although the Smithsons built relatively little, they were prolific writers, making a significant contribution to the discipline through their teaching and numerous publications.

The essays here are organized chronologically, though not according to the chronology of the essays themselves. With the exception of the first two contributions by Christine Boyer and Richard Padovan, which reflect on the fundamental role of writing in the Smithsons' oeuvre, essays are more generally organized according to the chronology of realized projects, beginning with the Hunstanton School in Norfolk, U.K. (1949–54), and ending

with the Hexenhaus (1984–2001) and TECTA Chair Museum (2003–7), both in Germany, for Axel Bruchhäuser, the Smithsons' last client. These ruminations are often presented in pairs, as if to underscore the multivalent interpretations the Smithsons' work offers at different historical moments. But although such pairings risk being repetitive, or even confusing, here the parallax is mostly illuminating.

Take, for example, the two essays on the Economist building, one by Kenneth Frampton and the other by Irenée Scalbert. In his article, originally published in *AD* in 1965, Frampton reviews the Smithsons' second major built work shortly after its completion, relating this important project to the corpus of ideas that inform it. If some of the earlier projects, such as the Patio and Pavilion installation, seem tentative in their experimentation, the Economist, as Frampton argues, serves as tangible evidence of a decade's worth of Team 10's theorizing. Among precedents, it is the Smithsons' Berlin Hauptstadt competition of 1958 that Frampton sees as formative of a strategy to extend the built environment. With its gently raised plaza, contrapuntal arrangement of low and high towers, the Economist is a strategy of form and space making, applied to the existing fabric with remarkable foresight, sensitivity, and precision. Yet Frampton is moderately critical of the repetitive

nature of construction details that ignore differences in scale, and he laments the missed opportunity to develop, even hypothetically, a more comprehensive scheme for local redevelopment. While Frampton contemplates the Economist on formal and conceptual grounds, Scalbert describes the same project from the perspective of professional practice and the interplay of architect, client, and consultant architect. He reveals the extent to which many of the important design decisions were, to some extent, determined in advance of the Smithsons' participation, dismantling the misleading notion of the architect as a lone, creative genius.

In addition to the more well-known essays, such as Reyner Banham's "New Brutalism," the anthology sheds lights on many of the Smithsons' lesser known projects, built in the 1980s, when a new generation of architects had stolen the limelight for postmodernism. David Turnbull, for example, discusses the set of buildings the Smithsons designed for the university campus at Bath (1978–88), a period coinciding with their involvement since 1976 with the International Laboratory of Architecture and Urban Design (ILA&UD), summer workshops in Urbino, and later Siena, organized by their Team 10 colleague Giancarlo De Carlo. This project reworks earlier themes, such as the idea of urban layering instanced by the Economist, and introduces new ones arising out of the ILA&UD workshops. Turnbull parses through the Smithsons' late concept of "conglomerate ordering" (an idea that is not so easy to pin down but refers generally to tectonic means of organizing the environment). His essay is followed by Peter Salter's personal

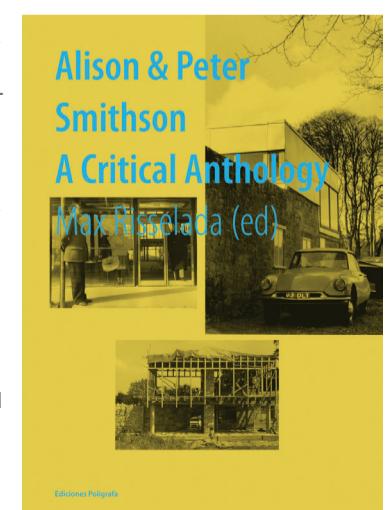
account of working in the Smithsons' office. Salter notes how the office redrew entire projects after they were completed, taking into account any changes that were made during the construction process. This unusual exercise was perhaps done in an effort to develop a rigorous, visual logic for building details. The Smithsons, notes Maddalena Scimemi in another essay, "set themselves the task of 'Anglicizing the influence of Mies,'" but despite their efforts, detailing, as Frampton and Turnbull suggest, was not exactly the Smithsons' forte.

Interspersed throughout the anthology are reflections on the Smithsons' oeuvre at particular moments in their career. While some of these reflections are personal homages by well-known architects (Enric Miralles and Peter Cook), others contextualize the couple's thinking within a broader framework of historical and critical inquiry. Beatriz Colomina builds upon the Smithsons' own homage to the heroic modern period and reflects on their indebtedness to architect-couples before them, such as Charles and Ray Eames, Le Corbusier and Charlotte Perriand, and Gerrit Rietveld and Truus Schröder-Schräder. Mark Wigley, in the final chapter, considers the Smithsons' career and publication output from the perspective of the editing process, which hones a lifelong investigation to a refined point.

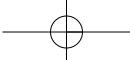
All together, the anthology constitutes what Risselada calls a prism for considering the work, a metaphor that corresponds to the couple's own thinking on layering, interweaving, and the open-ended nature of the urban fabric. Many of the essays finely knit together how various ideas—"new brutalism," "ordinariness and light,"

"the mat," "conglomerate ordering," the "charged void," and so on—were made manifest in their designs, and conversely, how their projects serve as tangible evidence of their thinking. But if the reader is left with any doubt about the overall logic, Wigley offers this insight: editing their last, two-volume monograph, titled *The Charged Void* (2002 and 2003), the Smithsons polemically constructed, in retrospect, "a seamless and singular research project, stressing the relentlessly gradual 'evolution' within each project, between projects, and with the projects of previous generations." Clearly if future generations are to continue learning from the Smithsons, we should, as Wigley states, pick up where they left off, carefully incubating gestures and productively mining the gaps. In many ways, this "picking up" is precisely what Risselada's anthology on the Smithsons accomplishes.

SARAH DEYONG TEACHES ARCHITECTURE AT TEXAS A&M UNIVERSITY.



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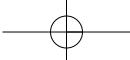
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SIEMATIC

Last month, SieMatic's BeauxArts.02 kitchen collection made its New England debut at the company's Back Bay showroom in Boston, just a few months after its first U.S. introduction in New York. To create the second interpretation of the BeauxArts line, the company continued its successful partnership with Chicago-based designer Mick Di Giulio. The redefined design includes lighter, more linear components and proportions in addition to new finishes and modern elements, like steel- and glass-fronted cabinets.

"The BeauxArts.02 provides our designers with new freedom," said Walter Banta, marketing manager of SieMatic Möbelwerke USA. "The new elements can be combined to create both transitional and contemporary kitchen designs."

Integration with the company's S2 designs is one of the unique benefits of BeauxArts.02 (also shown on page 31). "A variety of finishes and style elements come together to create a truly unique kitchen," said Banta, who added that while white kitchens are still very popular, new color introductions including Sterling Gray and Lotus White tie in with contemporary palettes as well.

Looking to the future, SieMatic remains focused on design leadership by integrating the kitchen with other living areas in the home. That's the idea behind the company's other recent introduction, FloatingSpaces shelving. "We have offered shelving systems in the past, but the FloatingSpaces panel and shelving system allows architects and designers to seamlessly blend kitchen and living spaces, creating more options than ever before."

Available in a full range of finishes, the line includes flexible wall configurations and functional elements available in many lengths and materials to further integrate living space into the kitchen. Though Banta won't give anything away, he hinted that the company plans to release more designs in this vein at the company's annual in-house products exhibition, HausFair, in September.

JENNIFER K. GORSCHE



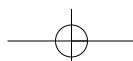
SieMatic BeauxArts.02 the latest interpretation



Designed with Mick De Giulio, BeauxArts.02 is everything you want in a kitchen and everything you'd expect from a SieMatic original. See more online and at your nearest SieMatic showroom.



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This summer, the New York showroom of GD Cucine will launch Seta, the Italian company's latest modern kitchen design. Designed with understated details and new storage options, the system offers a clean backdrop for a range of interior styles. Flat doors can be fitted with a variety of hardware profiles, such as a new slim, recessed pull attached to the top or bottom of drawers and cabinets. The line also includes new drawer hardware from German manufacturer Blum, an integrated LED lighting system for cabinet interiors and exteriors, and new storage fittings for trays and cookware.

"People want a more natural finish," said Simone Biscontin, GD Cucine's design director. To meet the demand, Seta presents a range of new door finishes including a rough-hewn oak called seghettato, which can be combined with new laminate finishes that replicate stone and with smooth lacquers available in 19 colors.

Another of the company's 2012 introductions comes from a recent partnership with their Italian neighbor, tile maker Cottoveneto. "We are collaborating with them to create kitchen door fronts covered with micro-mosaic tiles made from stone," said Biscontin. "It is customizable for the client. If they come in with a drawing we can replicate it."

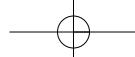
Outside the kitchen, GD Cucine is also bringing one of their bathroom designs to the United States for the first time. The inaugural Fontane series designed by Enzo Berti, and part of the Dogi collection, brings wood finishes into the bathroom. Ash and oak are used not only for cabinets and shelving but even for bath and shower enclosures thanks to a special heat-treating process that renders the wood waterproof and stain proof. "It's a nice transition between a contemporary line and the more traditional," said Biscontin. "We see a lot of people asking for this." **JKG**

GD CUCINE



GD CUCINE

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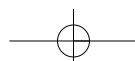
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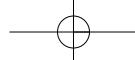
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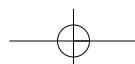


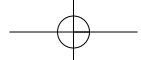
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Kenmore's new 31-cubic-foot refrigerator has the most storage space of all the company's models, efficiently organizing space with an extra Grab-N-Go door compartment accessible from the exterior without opening both doors.

kenmore.com

KitchenAid's Chef Touch sous vide cooking system seeks to bring professional low-temperature cooking technology to the residential market with a three-part system that includes a steam oven, shock freezer, and vacuum machine.

kitchenaid.com

Smeg's new speed oven is a 30-inch-wide mini oven that can cook meals 10 to 15 times faster than a traditional oven in a fraction of the space. The oven features ten cooking modes including convection, broil, and microwave settings.

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Ventilation hood manufacturer Zephyr has introduced a new full-size, one-piece liner insert hood that can duct vertically and horizontally. The system also features new Bloom LED lights, LCD controls, and DCBL noise suppression technology.

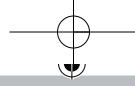
zephyronline.com

Thermador's new Freedom Induction Cooktop has a 6½-inch color touchscreen display that recognizes the size and shape of pots up to 21 by 13 inches and adjusts the cooktop accordingly while also controlling power settings and cooking times.

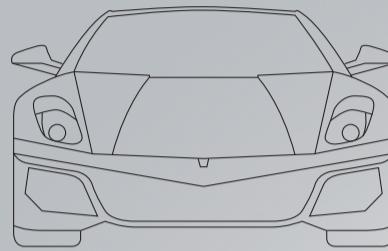
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Samsung's new LCD refrigerator features an 8-inch Wi-Fi enabled LCD screen with kitchen-specific apps that allow the user to upload and share photos, monitor Google calendars, check weather, and access recipes from Epicurious.

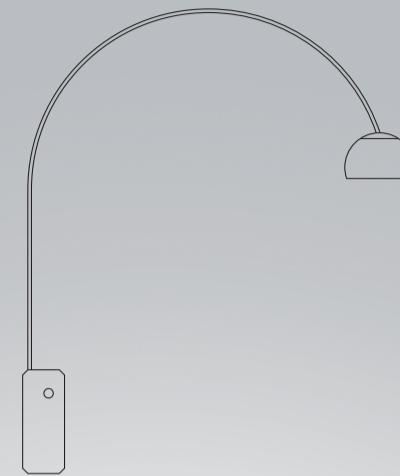
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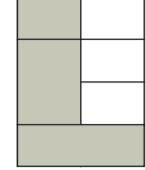
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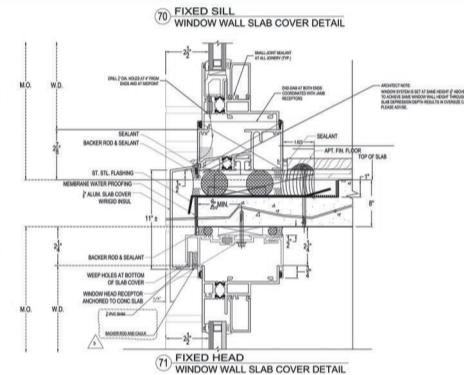
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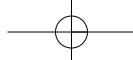
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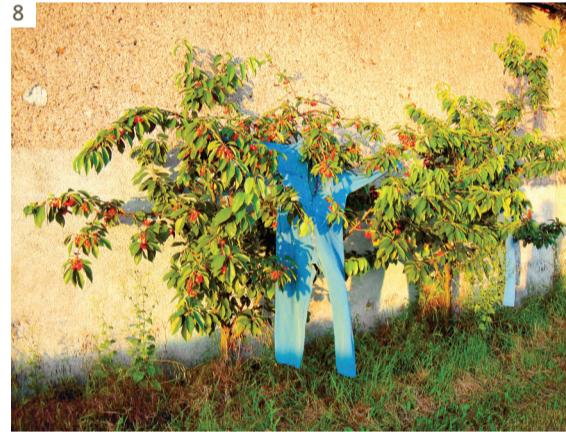


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PORTFOLIO

THE ARCHITECT'S NEWSPAPER MAY 9, 2012

PORTFOLIO > JOHN PAWSON'S VISUAL INVENTORY



JOHN PAWSON

At first, Luis Barragan's words "Don't look at what I do. See what I saw" might seem like an odd call to arms for an architect whose work is famously empty of things. But not on second thought. In fact, Barragan's may be the only words needed to guide a voyeuristic look at some 260 photographs that British minimalist architect John Pawson has snapped over the past ten years for his own edification.

A Visual Inventory (Phaidon) opens an illuminating chink into the thought processes and aesthetic revelations of an architect who has mistakenly been tagged a believer in less-is-all. Images such as a tapering streak of light alongside an extruded wall sculpture by Donald Judd, two partially constructed bridges on a highway viewed from an airplane flying over North Carolina, or the fuchsia petals of a

red camellia fallen on the granite steps of a Marcel Breuer villa on Lake Maggiore abundantly testify to a sensibility that is ever alert and constantly charged by visual stimuli. These pictures give minimalism a new name: lush.

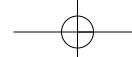
The book is organized in carefully selected pairs on facing spreads allowing images to talk to each other and trigger sharper perceptions: Grey concentric rings from rain drops plopping

in a puddle on stone at a Japanese teahouse near Antwerp makes even more startling the image on the opposite page, also grey circles as if printed on a dusty floor, but actually a circular irrigation field some 2,600 feet in diameter seen from an airplane over the Rockies in winter.

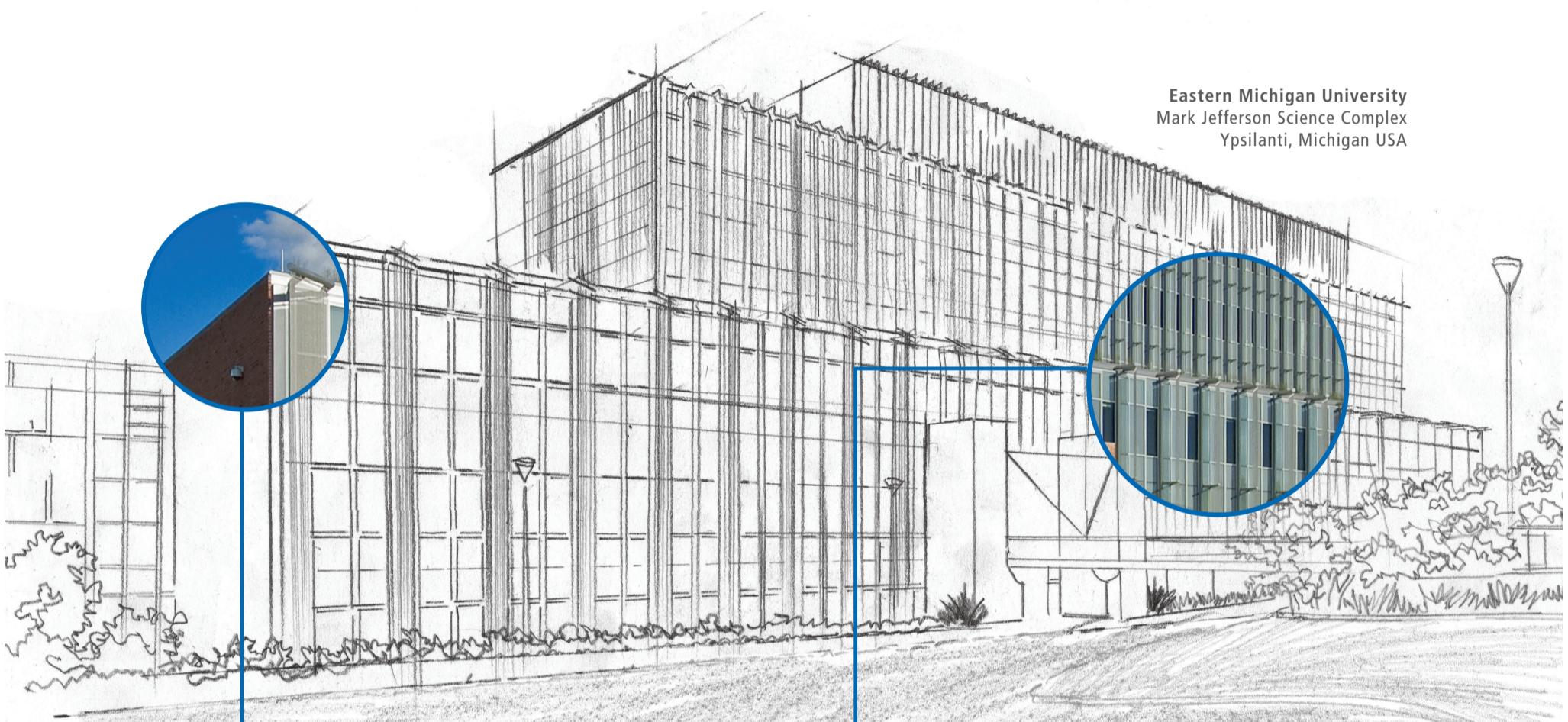
Pawson's avowed "scattergun approach"—always at the ready with a digital Canon S100, he is never afraid to use it—

catalogs what appears to be a career of constant travel and fantastic access to architectural and cultural lodestones and exotic realms. Each image is accompanied with a straightforward, disarmingly chatty account of what he saw and why he snapped. Traveling through the pages of *A Visual Inventory* is both eye- and mind-opening. **JVI**

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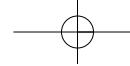


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