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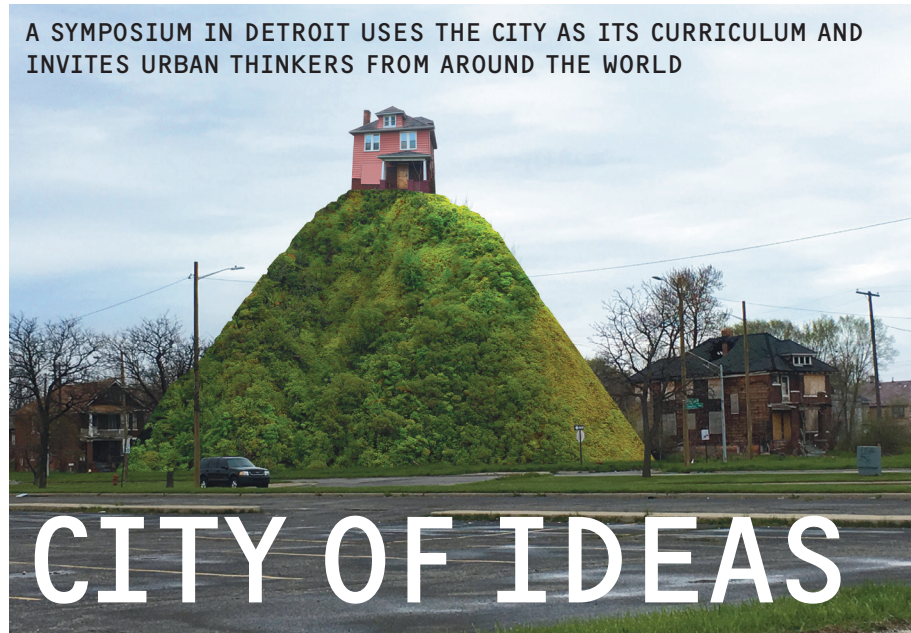


MACHADO SILVETTI DELIVERS A GLAZED CERAMIC FACADE FOR THE ASIAN ART CENTER EXTENSION IN SARASOTA, FLORIDA

COURTESY ANTON GRASSL/ESTO

Terra-Cotta Da Vida

The Ringling Museum of Art in Sarasota, Florida, is famed for its ornate Venetian-Gothic Cà d'Zan mansion. Translated, "Cà d'Zan" means "House of John," referring to John Ringling, who shared the residence with his wife, Mable. In 1924, construction started on the mansion that was designed by New York architect Dwight James Baum. His design embodied the palazzos **continued on page 12**



A SYMPOSIUM IN DETROIT USES THE CITY AS ITS CURRICULUM AND INVITES URBAN THINKERS FROM AROUND THE WORLD

TOMMY HADDOCK, IDEASCITY DETROIT

CITY OF IDEAS

"We are not here to fix Detroit's problems. We are here to learn from Detroit. This is a learning platform," said Joseph Grima. Grima, the director of IdeasCity, a symposium hosted by the New York-based New Museum, sat in a circle flanked by mostly-young artists, activists, and designers in a utility building on the grounds of a shuttered city-owned hospital. For over two hours, the group reacted to the first days of the laboratory, an exhaustive schedule of talks, debates, and tours, to discuss its role in Detroit. A postindustrial hipster summer camp this is not: Participants used the six-day event as a space to discuss the role of culture in making cities **continued on page 9**

UPWARD HO!

The West Coast's largest cities are reaching for the record books as a succession of towers vying for the mantle of the "tallest west of the Mississippi" go up across the region. Los Angeles's 1,018-foot-tall U.S. Bank Tower, a prismatic **continued on page 10**



Pelli Clarke Pelli Architecture's Salesforce Tower will rise 1,070 feet above San Francisco.

COURTESY PELLI CLARKE PELLI ARCHITECTS

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CHICAGO BATTLES TO KEEP GEORGE LUCAS FROM MOVING HIS MUSEUM OF NARRATIVE ART TO ANOTHER CITY

Park Wars

The McCormick Place Lakeside Center is the third proposed location for Lucas Museum of Narrative Arts.

C. WILLIAM BRUBAKER COLLECTION, UNIVERSITY OF ILLINOIS AT CHICAGO

The saga of the Lucas Museum of Narrative Art is nothing less than epic. The proposed museum has had the distinction of raising (or lowering) the dialogue of an architectural project to the level of personal attacks and federal court **continued on page 14**



OMA'S EXHIBITION DESIGN FOR MANUS X MACHINA AT THE METROPOLITAN MUSEUM OF ART. SEE PAGE 13

NAHO KUBOTA

RETAIL AND HOSPITALITY

AN INVESTIGATES THE LATEST IN RETAIL AND HOSPITALITY. WE EXAMINE THE ARCHITECTURE OF DEVELOPER AND PRESUMPTIVE REPUBLICAN PRESIDENTIAL NOMINEE, DONALD J. TRUMP, EXPLORE THE CUTTING-EDGE, POP-INFLUENCED RETAIL SPACES OF L.A.'S DESIGN, BITCHES, AND TALK TO DEVELOPER DAVID BARRY, WHO IS USING HIS EXPERIENCE BUILDING HOTELS TO REDEFINE NEIGHBORHOODS THROUGH THOUGHTFUL PUBLIC SPACES. SEE PAGE 30


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RENZO PIANO'S WHITNEY IS AN ARCHITECTURAL "TOURIST TRAP"

When the new Whitney Museum of American Art opened on Manhattan’s West Side a little over a year ago, critical reactions were mixed. Much like the majority of contemporary commentary, the critique was aimed at the outside of the building. There was also praise for an interior that defers to the art and a bit of positivity about the views. Some gushed about how daring it was for a building to physically engage with its surroundings at ground level.

However, a year after the initial “wait and see,” it is time to call the Renzo Piano–designed Whitney building what it really is: An architectural tourist trap. It is the conceptual built equivalent of Guy’s American Kitchen and Bar (GAKB) in Times Square.

What does a tourist trap do? Like any good tourist trap, the Whitney relies too much on its surroundings. The site at the apex of the High Line along the Hudson River is one of the best in the city. An architect would have to try hard to *not* have great views. Putting a few couches along floor-to-ceiling windows is not a world-class experience—most locals can get sixth-floor views from a friend’s roof or balcony. Like GAKB in Times Square, the Whitney has such a good location for its purpose that it doesn’t actually need to do anything to attract visitors. It is just there, housing an awkward collection of early modern art—good Hoppers and mediocre Ruschas.

Because it is a tourist trap, it also doesn’t need to inspire anyone to come back. What about this museum makes us want to visit again? We come for Piano, much like diners come for Guy. At GAKB, there is not decadent, diner-inspired food, only limp lettuce and uninspiring Caesar dressing. At the Whitney, where are Piano’s poetic details? Where is the tectonic novelty? What happened to the inventive, integrated systems and materials? The Whitney is all of the bad things about Piano’s work: It is washed-out and soulless, without any of the Piano magic. How can we connect to it?

The outdoor spaces seem arbitrarily proportioned and like after-thoughts. We might find the under-designed railings at an institutional building or a second-rate theme park. The oft-heard excuse is that this is part of the industrial heritage of the site, and is meant to evoke being on a fire escape. Yes, beloved industrial buildings and fire escapes have fine characteristics—materiality, the patina and layers of time, spatial experiences with compression, release, and difficult corners, and odd juxtapositions of railings and stairs—the Whitney has none of these. Instead, it is all out of scale, sterile, and unengaging.

The tourist trap analogy is not one of immediate political context. Yes, many of the visitors to the Whitney are tourists. But the point is that the building has nothing to offer beyond its celebrity status.

Deferring to the art is not an excuse. What if the Four Seasons had “deferred” to the food (page 14)? What if the Ford Foundation had “deferred” to people working (page 16)? An off-the-shelf metal shed can do a fine job protecting farm equipment, but isn’t the landscape better off with some actual design? The condos on the Williamsburg waterfront are amazing places to hang out, cook, and enjoy the views. It doesn’t mean they are great architecture.

Connecting with the city and functioning properly should be baseline requirements of a building, not something to hold up as great architecture. We should demand more exciting design and value it as part of the *gesamtkunstwerk* of a museum: art, architecture, and city in harmony to create a place, as well as an experience. Manhattan already has a problem with stale homogeneity; we need to demand that architects and clients not contribute to it. After all, no one ever said it was form *or* function. **MATT SHAW**



9 Dekalb Avenue, a 1,066-foot-tall tower, will offer 417 units of housing in Brooklyn.

COURTESY SHOP

SHOP MAKES THE BROOKLYN SKY-LINE WITH A "BROODING, ELEGANT, AND BADASS" SUPERTALL... THERE GOES THE NEIGHBORHOOD?

TOP SHOP

If you zone it, they will build, and they will build tall. New York–based SHoP, in partnership with JDS Development Group, revealed plans earlier this year to build 9 Dekalb Avenue, a 73-story, 1,066-foot-tall residential tower fused to the landmarked Dime Savings Bank in Downtown Brooklyn. Last month, the design cleared a crucial hurdle when the Landmarks Preservation Commission (LPC) approved the tower’s design and consequent modifications to the bank.

“There’s a sort of brooding Gotham to it,” noted Gregg Pasquarelli, founding principal of SHoP. “There’s a little bit of badass to it, but it’s quite elegant at the same time. Isn’t that what we all want to be as New Yorkers?” The 417-unit building is clad in bronze, stainless steel, and stone, with view-maximizing interlocking hexagonal exposures. Pasquarelli explained that the facade detailing is such so that when two sides of the hexagon are viewed from an oblique angle, it will resemble one face, a sleeker reference to the grand old New York skyscrapers like Rockefeller Center and the Chrysler Building.

Michael Stern, founder of JDS Development Group, continued on page 28

LETTER

THE VALUE OF ARCHITECTURE
Peter Lang sent us this response to William Menking’s article, “MoMA to close galleries dedicated to architecture and design,” which was published in our April East edition.

The value of architecture is less than the value of art. This may be difficult to comprehend, as often the physical material presence of an architectural structure is itself an enormously costly endeavor. Yet as anyone who has traded in architectural drawings, renderings, or artwork by architects would know, their attributed values pale against what an artist commands for his or her work. But what is less understood, is how architecture—precisely the star-chitecture designed to house these major art collections, and for which their iconographic monumentality is considered

too prestigious for mere objects and documents of architecture—inevitably bankrupts its art institution.

In the case of MoMA, the new Diller Scofidio + Renfro super-structure will bankrupt the institution that once housed the architecture collection it found necessary to decommission. In other words, what is confirmed through the recent Panama Papers leak is that the value of art is much more than the value of the edifice in which it is housed, yet the requisite star-chitecture necessary to inflate the symbolic value of the institution will bankrupt it. At that point, it will be the architecture that reasserts its value (negative value), eliciting in turn interest to make an exhibition on precisely this newest form of architecture...

PETER LANG

CORRECTION
In our Facades special supplement in all April issues, Guardian Industries Corp. was listed incorrectly. It should have read:

Guardian Industries Corp.
Guardian manufactures float and fabricated glass products for commercial, residential, and interior applications. Guardian SunGuard® Advanced Architectural Glass and Glass Analytic tools provide facade solutions that allow architects and designers to explore all the aesthetic and functional possibilities of building with light while meeting increasingly complex energy, daylighting, LEED, and performance requirements. guardian.com/commercial

We regret the error.

SECOND WIND

Early conversations surrounding the 2017 Chicago Architecture Biennial indicate that the second iteration of the exposition will be looking to more regional sources for content. With the **Lucas Museum of Narrative Art** likely moving out (see front page), and **Choose Chicago**, the city's tourism marketing organization, running into major economic issues, Chicago is looking to make a big statement to maintain its reputation as a contemporary architecture destination.

STAND UP GUY

Former mayor **Michael Bloomberg** was honored with the medal at the recent black-tie Architectural League of New York President's Medal Dinner at the Metropolitan Club. He gave a spirited acceptance speech, including a few zingers. "The only way to express my gratitude is to tell you the one architect joke I know: Two beavers were swimming in the water below the Hoover Dam. And one beaver turned to the other and asked: 'Did you build that?' and the other one said, 'No, but it's based on my design.'"

MOORE MOORE!

According to *AN's* sources, the Charles Moore Foundation had just completed an agreement to preserve Charles Moore's Los Angeles condo. It is still in sound shape, with steep stairs, Piranesi views, vertiginous overlooks, and precarious drawbridges. The latest owner recently passed and, in a "complicated" arrangement, the foundation is populating the space with Moore's folk art. It will attempt to fill the shelves with his entire library by posting an online catalogue and letting enthusiasts ship copies to the site. Hopefully, Moore's former residence will be open for tours one day.

SEND POMO BOOKS AND ONE-LINERS TO EAVESDROP@ARCHPAPER.COM

The San Antonio River will be quieter and cleaner thanks to redesigned river boats.



COURTESY METALAB

HOUSTON-BASED METALAB CREATES A NEW FLEET OF RIVER BARGES FOR SAN ANTONIO, TEXAS

LARGE, BARGE, AND IN CHARGE

In early April, the city of San Antonio and the local AIA San Antonio chapter announced the winners and runners-up for the second phase of their river barge design competition to replace the city's current aging barge system. Their top pick: a proposal by the Houston-based interdisciplinary design firm METALAB for its multipurpose electric barges that could serve both leisure-oriented activities as well as a variety of programs on the San Antonio River.

The barges could host dinner events, sightseeing tours, and parades, as well as provide local transportation. Much of this will be accomplished through a modular decking system of flexible components that can be adapted for a wide range of proposed functions and programs. METALAB's design features a single deck for easier wheelchair accessibility. The thin railings—taking design cues from *papel picado* (A Mexican folk art in which colored paper is cut into decorative designs)—lean out to make the

barges feel more spacious.

METALAB principals Andrew Vrana and Joe Meppelink spotted the competition post on the AIA website this past December. They approached the design as a "financial and ergonomic problem," said Meppelink, taking on the mind-set of an airplane-cabin designer. A major goal was to maximize seating and rethink the claustrophobic seat arrangement in the current river barges. METALAB's ergonomic, pill-shaped design—good for moving around corners—is 9 feet wide by 27 feet long and can fit up to 44 people.

The barges will run on electricity, with propulsion batteries charged via canopies with solar panels, said Vrana. They will be silent, a big change from the noisy barges today. The batteries, produced by German company Torqeedo, will be part of an integrated system with GPS and a connected app. But it is not without trade-offs. "The electric propulsion puts pressure on the project to be affordable," Vrana said.

The barges will move at three miles per hour and weigh 4,500 pounds. Meppelink and Vrana expect the barges will have a life span of at least 20 years—the batteries will need to be replaced every four to five years.

METALAB's concept will replace all of the existing 45 barges. "The current river barge design was created **continued on page 17**



JEFFREY SCHAD

> ROLL & HILL

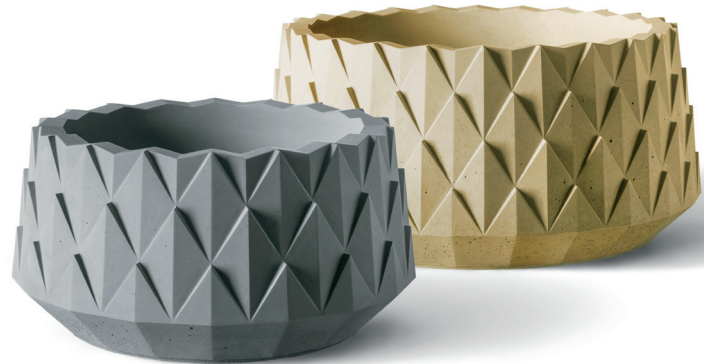
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Tel: 718-387-6132
Architect: Husband Wife

Brooklyn lighting company Roll & Hill is opening its first-ever showroom in Manhattan's Soho district May 14. Together with architecture firm Husband Wife, with which the company previously partnered for its Euroluce stand in Milan, Roll & Hill created a space that reflected its boutique offerings. Founder Jason Miller established the company in 2010 to offer high-quality local craftsmanship (the factory is located in Sunset Park) to a mass audience—working with independent designers such as Lindsey Adelman, Fort Standard, Philippe Malouin, and Formafantasma. The showroom is meant to be a reflection of its luxury wares: "I think lighting often acts as a counterpoint to architecture. I have heard it described as 'jewelry for the home,' and I wanted to create an environment that would allow the lights to do just that," said Miller.

To achieve this effect, the building was completely gutted and elegantly redone in white open spaces punctuated by simple fluted columns, oblong archways, delicate staircases, and gently curving walls. The 4,000-square-foot, four-story showroom opens with a first floor that functions like a traditional gallery ("Without the stuffiness," Miller clarified), while the second floor is viewed as the "library floor" and the third floor "has a sexy '70s vibe," both with plush carpets and wood paneling, accompanied by exclusively designed furniture by Miller, Malouin, and Finn Juhl. "I was looking for a place...that felt intimate. I think it does exactly what I was hoping." **OLIVIA MARTIN**

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Left: Michael Maltzan Architecture's Star apartments in Los Angeles will serve as a model for transitional housing as the mayor confronts homelessness.

MIKE PARK/COURTESY SKID ROW HOUSING TRUST

MAYOR ERIC GARCETTI AIMS TO DEDICATE \$138 MILLION IN FUNDING TO COMBAT HOMELESSNESS IN L.A.

TO LIVE AND HOUSE IN L.A.

Estimates for 2015 released by the Los Angeles Homeless Services Authority put Los Angeles County's homeless population at 44,359 individuals, with 17,687 of the 25,686 homeless residents of the City of Los Angeles being completely unsheltered. On April 20, in what is being referred to as a call to arms across the city, Los Angeles Mayor Eric Garcetti announced that he had appropriated \$138 million in funding aimed at addressing some of the needs of this vulnerable and marginalized population. A portion of the new

funds—\$86 million—is earmarked for the development of permanent affordable housing.

Though the sum is vast, there are serious concerns regarding the viability of the proposal's funding sources. Garcetti's budget calls for the majority of the funds to be raised from linkage fees paid by developers, a set of fees that are not currently collected by the city. Should the L.A. City Council approve the mayor's budget, it will have to instate new linkage fees as well. Simultaneously, homeless-relief advocates consider the \$138 million

sum a pittance of what is needed to seriously address the area's entrenched homelessness issues, with many calling for a November ballot initiative to establish a permanent fund for the cause. Additionally in this election year, homelessness is being seen more widely as a phenomenon directly related to what some see as a rise in income inequality and endemic wage stagnation

Amid this context, the impact of this new funding for affordable and supportive housing could be vast. The City of L.A. is planning to use the sale or redevelopment of several surplus properties it holds to fund some of the construction of new affordable housing. L.A.'s Skid Row Housing Trust (SRHT), a nonprofit established in 1989 to build supportive and affordable housing for low-income Angelenos, will likely be one of the organizations to lead the efforts in increasing the city's affordable-housing stock. And, with recently completed projects by high-caliber area firms like Michael Maltzan Architecture, Brooks + Scarpa Architects, and Killefer Flammang Architects, SRHT is poised to lead the campaign

to win the hearts, minds, and pockets of the city's many powerful, moneyed interests resistant to homeless housing in their neighborhoods. Regarding the recently completed Brooks + Scarpa SIX project, SRHT CEO Mike Alvidrez remarked, "We've tried to showcase the architect's talents. Good design is an integral part of all the work that we do." He went on to say, "The city, county, and state have always made dollars available for supportive housing, but at too small a scale. [SRHT's projects have shown that] high-quality supportive housing can be attractive and be seen as a valuable aesthetic contribution to the communities in which they are developed. Hopefully [good design] will assuage some of the concerns people have; there's no reason well-designed buildings and housing for homeless people across L.A. can't coexist."

After *AN* contributor Peter Zellner wrote a blistering critique of L.A.'s response to the homelessness crisis, the city's American Institute of Architects chapter got involved by convening a congress aimed at bringing together designers, affordable-housing leaders, and politicians around homelessness issues. Adding to his critique, Zellner said, "Architects and designers have to become more involved politically in order to raise awareness. It would be incumbent

upon architects to think of forms of urbanism that integrate approaches for housing the homeless and articulate a viable alternate vision [for L.A.'s future] that is dense, vertical, and integrated. [We can] lead through design."

The congress, called Design for Dignity, took place on May 6 and featured panel discussions and lectures from advocates working across the city, from the streets of Skid Row to the corridors of City Hall. Regarding the role design can play in addressing the homelessness crisis, congress participant, architect, and homeless-relief advocate Michael Lehrer said, "We have to create places that are nurturing and safe—that's important. It's also critical the response provides a range of types of inhabitation. Some of these informal communities are old and have deep social structures: How do you provide a wholesome existence and place and still provide space for individuals who are not fully interested in being a part of the social armature?"

With the state of California recently announcing a \$2 billion plan to fund affordable housing for mentally ill citizens living on the streets statewide and the county of Los Angeles soon to put forth a plan of its own, one wonders if these efforts might finally begin to reverse the fortunes of tens of thousands of Los Angeles's residents. **AP**

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WILEY



A sleeping pod at IdeasCity.

MATTHEW MESSNER

CITY OF IDEAS continued from front page more vibrant, equitable spaces.

The latest iteration of IdeasCity included a five-day collaborative laboratory starting on April 25, and concluded with a daylong public conference on April 30.

41 fellows, culled from a global open call, were asked to work in small groups to explore and ruminate on the future of Detroit. Each group was assigned a site to anchor its thinking, although ideas could, and did, bleed beyond cartographic boundaries and into conceptual deliverables.

Locals led tours of the sites to help fellows, especially the two-thirds majority not from Detroit, understand the depth of the history that contributes to the city's present morphology. A stream of regional expert presenters, such as Elysia Borowy-Reeder, executive director of MOCAD and Malik Yakini, executive director of the Detroit Black Community Food Security Network, placed visitors face-to-face with Detroiters to talk about what they love about their hometown and what needs to change.

The culmination of IdeasCity was the conference held at the Jam Handy, an event space in the New Center neighborhood. Opening keynote presentations were delivered by Detroit director of planning and development Maurice Cox, while Chicago-based artists Theaster Gates and Amanda Williams set the tone for the day.

Panel discussions focused on the power and importance of cultural production as a means of urban prosperity. Local experts such as filmmaker-writer dream hampton and community organizer Jenny Lee emphasized the need to change the narrative around what is, and what should be, happening in Detroit. This theme would permeate much of the day, as panelists, presenters, and fellows alike enlightened the crowd on topics often overlooked in the discussion of Detroit.

Fellows brought both knowledge from their home cities and newfound information to their presentations. Multiple groups advocated for the reexamination of current development plans. The first group situated the planned Gordie Howe Bridge to Canada, in terms of air, water, and soil, as it affected Fort Wayne, a Civil War-era site and recreation area in the Delray neighborhood. Fort Wayne is a First Nations burial site, heavily polluted by surrounding industry, but enjoyed for the water access it affords locals. "Having family in the area, I want to make sure that they are not forgotten," noted fellow Stacy'e Jones, DJ and member of Liquid Flow Media Arts Center.

Another group took a look at the solar panel farm in O'Shea, arguing that the recently constructed power station, built on former parkland, should have been envisioned as an integrated part of the neighborhood in a dense housing and agricultural mix. "We wanted to make sure we were reaching out to the community. There was a lot of tension in the room. The

community was brought in at the very end of this process," explained Taylor Renee Aldridge, Detroit resident and co-editor of ARTS.BLACK.

One design-oriented proposal looked at memorializing the spaces of conflict on the site of what is now Mies van der Rohe's cooperative community, Lafayette Park. Formerly known as Black Bottom, a neighborhood for newly arrived black residents, the area was bulldozed and reset, tabula rasa, for Mies's modernist project in 1946. "We wanted to recognize Black Bottom, because at this time there is no physical form of memorialization there," fellow and Detroit writer Marsha Music explained. Against a backdrop of historical images of a thriving, and then destroyed Black Bottom, the group proposed non-affirmative monuments that encourage dialogue around the themes of immaterial culture, the social culture of street life, and the city's churches. Group member Tommy Haddock observed that housing is what ties people to place, and that themes of belonging and removal can be reflected through the motif of house and home. An architect, Haddock realized some of the group's ideas in a series of renderings that reference the visual language of Robert Venturi and Denise Scott Brown.

Other groups addressed less physical ideas. One simply, yet boldly, proclaimed that their project was to return to their respective homes around the world to act as Detroit ambassadors, spreading their newly enlightened views of the city. "Architecture," explained Paris designer Pinar Demirdag, "isn't about telling what to build, sometimes it's about telling what not to build."

Ryan Myers-Johnson, a dancer and founder of Sidewalk Festival of Performing Arts, noted that "It's easier to ask for forgiveness than permission when working with the City of Detroit." Her group addressed the interaction of the city government, law enforcement, and non-traditional community-led organizations to propose a special project permit which would streamline the bureaucratic red tape surrounding the approval process for public events.

But what does this all mean for Detroit? There was obvious mutual respect and appreciation between residents and visitors and an atmosphere of profound but critical optimism at the conference and in the days leading up to it. The ambassador group had the most actionable presentation, as they will take their new perspectives back home, hopefully working from within their positions of influence to broaden others' perceptions of Detroit and similar post-industrial cities.

"Idea" has roots in Greek, idein, meaning "to see." So perhaps, as Grima stressed, the true point of the event was to see more clearly into the patterns and processes that shape the city. It's worth noting that IdeasCity chooses "dysfunctional" cities for their forums. This would seem like a trap for offering prescriptive advice, yet the organizers work diligently to make sure that prescriptions are on the menu, but not the de facto option. Although some groups chose a "problem" and proposed a "solution," They were presented with enough insider information to dispense careful, thoughtful advice.

September will find IdeasCity exploring Athens, where the event's ethos will once again be put to the test.

MATTHEW MESSNER AND AUDREY WACHS



Architect: MdeAS Architects

Instant Reclad

Built more than 50 years ago, **330 Madison Avenue** is once again becoming a trendsetter. A new, more modern curtainwall, designed by **MdeAS Architects**, was clad over the office building's existing mullions to create a new and striking energy-efficient enclosure. It's a cost-saving enhancement that more and more of the city's aging buildings will covet—and it was accomplished without ever relocating tenants. Read more about it in **Metals in Construction** online.

 **Ornamental Metal Institute of New York**

WWW.OMINY.ORG

THE ARCHITECT'S NEWSPAPER MAY 18, 2016



LMN Architecture's proposed 4/C in Seattle has gotten a few haircuts this year due to FAA objections over its height.

UPWARD HO continued from front page 1989 blue and white skyscraper designed by Pei Cobb Freed and Partners, currently holds that title. However, developers in Los Angeles, San Francisco, and Seattle are seeking to depose the U.S. Bank Tower—all three cities currently have high-rises in the works set to surpass the record. These projects, ranging from in design review to nearing completion, are unified by their record-breaking potential and densely urban locales. Each is sited in transit-oriented districts poised for radical redevelopment. Merely inching above the current record, the towers speak to West Coast cities' cautious approach to reshaping their skylines, as contemporary considerations regarding the nature of density,

regulation, preservation, and affordability begin to play out over these post-recession metropolises.

In Seattle, local firm LMN Architects has had to take its 1,111-foot-tall proposal for the 4/C Tower from Miami developer Crescent Heights back to the drawing board several times, trimming the tower's height with each iteration. A boxy, mixed-use monolith containing groups of mixed income "vertical neighborhoods" with neighborhood-specific common areas above office space, parking, and commercial zones, 4/C is unique among the group in its inclusion of an affordable housing component.

4/C has had to straddle a delicate line in terms of massing and geometry—it's located across

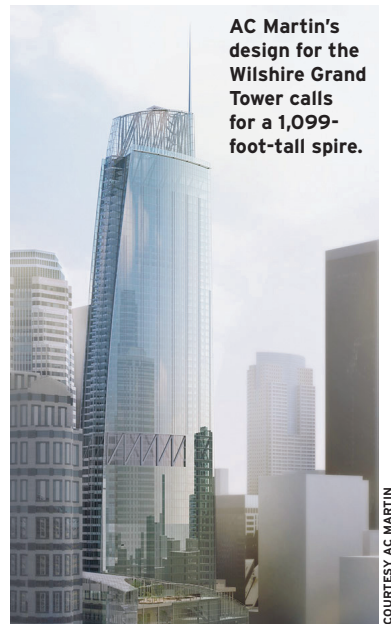
the street from Chester L. Lindsey Architects' 76-story Columbia Center, currently Seattle's tallest at 967 feet, and nearby Minoru Yamasaki's iconic Rainier Tower. It was 4/C's height, however that came under scrutiny earlier this year when the Federal Aviation Administration (FAA) issued a report citing possible interference with medical helicopter flight paths and the navigable air space of the nearby King County International Airport. Although the FAA has mandated a 965-foot maximum height for the structure—a limit that would keep it just feet below the record—plans submitted early April, call for a 100-story, 1,029-foot tall structure containing up to 1,020 residential units and 100 hotel rooms above 20,000 square feet of street-level retail, 85,000 square feet of office, and 750 parking spaces.

700 miles to the south, Pelli Clarke Pelli Architects' (PCP) 1,070-foot-tall Salesforce Tower is slowly rising out of San Francisco's Transbay Center. The currently-under-construction \$4.5 billion transit center, touted by the managing Transbay Joint Powers Authority (TJPA) as the "Grand Central Station of the West," is topped by a PWP Landscape Architecture-designed 5.4-acre park. The six-track, multimodal hub will bring together the region's tangled web of transit agencies and

California's future intercity high speed rail line. Its construction follows the demolition of the seismically deficient Embarcadero elevated highway that once ran along San Francisco's waterfront. With the Embarcadero's massive, swooping on- and off-ramps south of Market Street now gone, the city has been free to develop an area that was previously roughshod and derelict. Salesforce Tower is touted as the crown jewel of this new high-rise neighborhood.

PCP's curved and tapering design, built in concert with the firm's transit center, will contain 1.4 million square feet of Class-A office space and be topped by a 100-foot-tall "crown." Billed to rise 1,070 feet upon completion in 2018, it will soar 217 feet above William Pereira's 1972 Transamerica Pyramid, currently San Francisco's tallest.

Meanwhile, Los Angeles's Wilshire Grand Tower, a 1,099-foot-tall spire, topped out in March and is nearing completion. Aside from Gensler's L.A. Live Ritz-Carlton Hotel built in 2010, the Wilshire Grand is to be the only other tower above 40 floors built in Downtown L.A. since Arthur Erickson Architects completed their 750-foot-tall Two California Plaza in 1992. A partnership between Korean Air, Turner Construction, and architects AC Martin, the tower will boast 400,000 square feet of Class-A office space



AC Martin's design for the Wilshire Grand Tower calls for a 1,099-foot-tall spire.

COURTESY AC MARTIN

and a 900-suite hotel, as well as a 400,000-square-foot retail podium with ballrooms, meeting halls, and a 1,250-spot parking garage. The 1,100-foot-tall Wilshire Grand is due to finish construction in late 2017, when it will become the tallest tower west of the Mississippi River.

While the jury is still out as to whether Seattle's 4/C Tower's Crescent Heights will prevail, a trend is becoming clear: Developers are testing the waters and envisioning tall, mixed use, transit-oriented futures for the West's downtowns. **AP**

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El Paso's remade plaza's green space radiates out from Lake|Flato's canopy covering an alligator statue.

SWA REMAKES A HISTORIC PLAZA IN DOWNTOWN EL PASO TO APPEAL TO A FICKLE DEMOGRAPHIC

PLAZA SAGA

From the 1880s to the late 1960s El Paso's San Jacinto Plaza was the place to see alligators at alarmingly close proximity. Crowds would sit around the fountain in the middle of the park to watch the sad spectacle of captive reptiles circling their enclosure. When the city asked landscape architecture firm SWA to redo the plaza seven years ago, the firm's Los Angeles office had the tall task of designing a park that would preserve the turn-of-the-century Arcadian layout beloved by residents and draw crowds, just as the alligators once did.

SWA found harmony between programming and design, despite the trend toward "shoehorning" as much programming as possible into outdoor spaces. "The community wanted a concept that respected the formal axes [of the Arcadian layout],

so the axes are still there, but now you come to a destination," explained Gerdo Aquino, CEO of SWA. SWA collaborated with San Antonio, Texas-based Lake|Flato, which designed a cafe and shade canopy that activate the heart of the roughly two-acre park.

The canopy shelters "Los Lagartos," Luis Jiménez's fiberglass alligator statue, an homage to San Jacinto's one-time residents. SWA encircled the statue with a balustrade and decorative mosaics that radiate out toward a botanical garden, custom chess and ping-pong tables, an outdoor reading room with a lending library, a produce market, and an area for washoes (a game similar to horseshoes but played with washers).

Aquino noted a recent shift in emphasis in park design from beauty and ecology

toward beauty, ecology, and programming. According to him, the reason can be distilled to: "One word: Millennials. They ask, 'Is the landscape a place where I can play? Is it a place where I can meet my friends? Can I FaceTime here?' It's all about me. You can't design a park like you did five years ago."

Second- and third-tier cities are luring all demographics, not just Millennials, back to the city center with open space projects, Aquino explained. San Jacinto's landscape plan preserved existing older trees, while pairing native species of oak, agave, and grasses with non-native, but adaptive, plants for pops of color. "If mayors want to make their downtowns more livable," Aquino said, "they need open space that's ecological, financially feasible, programmed to the hilt, and also beautiful. You don't have to live in New York, L.A., San Francisco, or Boston to have access to great design. Great design can be created right where you live."

AUDREY WACHS



JONNU SINGLETON



Architect: Skidmore, Owings & Merrill
Structural Engineer: WSP Cantor Seinuk
Photograph: Tex Jernigan

World View

While the world watched, **One World Trade Center** grew in both height and symbolism, its 1,776-foot crystalline form bringing unmatched views back to Lower Manhattan. A redundant structural steel frame, the result of creative collaboration between **Skidmore, Owings & Merrill** and **WSP Cantor Seinuk**, ensures that its safety is as substantial as its stature. Read more about it in **Metals in Construction** online.

 **Steel Institute of New York**

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TERRA-COTTA DA VIDA
continued from front page
that line the Venice canals, emulating the Italian decor that the Ringlings fell in love with on their many trips to the Mediterranean. The building also typified the Roaring Twenties. More than 90 years on, however, the Cà d'Zan remains the showpiece structure on the Ringling Museum site. Boston firm Machado Silvetti used it as a precedent for the

building's recently completed extension of the Asian Art Study Center.

This new project includes the conversion of approximately 18,000 square feet of preexisting gallery space from a temporary exhibition area to permanent galleries. Catering to the museum's developing Asian collection, the scheme also includes a gut renovation of the west-wing galleries, located to the southwest.

The most visually striking aspect of the project, though, is the shimmering terra-cotta-tiled facade. Craig Mutter of Machado Silvetti said the facade is meant to act as a guide to visitors, highlighting the entrance to the building.

"People would often be lost and wander into the loading-bay area," Mutter said. "There was no visual key to tell you where to go, and so the mission of the project was to provide

this clear marker and definitive entrance."

The client had asked for a "monumental" entrance, for "something that did not currently exist on the site." What resulted were more than 3,000 jade-colored ceramic tiles cladding the elevated extension. Their color, Mutter said, is a nod to the natural surroundings and opposes the original pink Italian campus.

In terms of procuring the

tiles, the firm sought the help of Boston Valley Terra Cotta, who also worked on the renovation of the Cà d'Zan in 1999. Such experience gave Mutter and his team confidence that they could work successfully to deliver the facade they wanted.

In fact, a ceramic skin was something that had intrigued Machado Silvetti for quite some time. "We had done a number of facade screens in the past where we had been

Custom terra-cotta tiles by Boston Valley Terra Cotta shimmer in the Florida sunset.

interested in using ceramic but for one reason or another were not able to do so, usually because of the available technology at the time," said Mutter.

Originally, they had planned for the tiles to be both larger and thicker. However, the dimensions were reduced by four inches on each side and two inches in thickness to allow Boston Valley to fire more panels inside their kiln.

The tiles also enabled the firm to deliver a high-performance envelope. Their large mass helped combat heat gain while also acting as a barrier between the envelope and the elements. "The program demanded a constantly monitored climate control; that meant we really wanted to ensure that there was a continuous insulated seal," Mutter explained. "By using the panel system that we adopted, we essentially used a rain-screen system to allow the continuous insulation and air-vapor barrier to wrap the museum." **JASON SAYER**

ANTON GRASSL/ESTO

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Kaari Collection

Ronan & Erwan Bouroullec

Based on a simple, yet intelligent component of the metal loop, Kaari – meaning "arch" in Finnish – is a furniture collection that comprises tables, desks, hooks, consoles and shelving units. The principles underlying the collection are simple: vertical loads are supported by wooden elements, and bent steel bands provide elegant, transparent support. The interplay between solid wood verticals and diagonal, metal bands gives Kaari its distinctive linear silhouette. The Bouroullecs combine solid wood with steel banding to create a practical, honest design language that speaks to Artek's fundamental heritage, similar to the way Alvar Aalto used the standard bentwood L-leg to support a wide array of furniture pieces.

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SHOHEI SHIGEMATSU DISCUSSES OMA'S EXHIBITION DESIGN FOR THE COSTUME INSTITUTE'S *MANUS X MACHINA* AT THE METROPOLITAN MUSEUM OF ART IN NEW YORK.



NAHO NUBOTA

NEW FASHIONED

Technology within the realm of the fashion industry is seldom appreciated from an artistic perspective. Instead, it is synonymous with churning out standardized sheets of fabric, lacking the charm and value inherent in hand-made garments.

Andrew Bolton, curator of The Costume Institute, is hoping to change that with *Manus x Machina*, a daring new fashion exhibition at the Robert Lehman Wing and Anna Wintour Costume Center at The Metropolitan Museum of Art. Director of the Office for Metropolitan Architecture New York, Shohei Shigematsu, led the exhibition design working alongside the Met's design department.

Featuring more than 150 ensembles, ranging from an 1880s Worth gown to a 2015 Chanel suit, *Manus x Machina* seeks to identify the role technology has played in the fashion industry since the emergence of haute couture in the 19th century.

Shigematsu said he was wary of representing the difference between man and machine literally. Instead, his team sought to create a "neutral, themeless" environment that could be used as a platform for discussion about the exhibits themselves.

"It's all about people paying attention to detail," explained Shigematsu.

Shigematsu's design also offers a sense of ephemerality, juxtaposing the permanence of the Met's stonework with scaffolding and a translucent screen—a "theatrical material that has different properties of translucency and transparency depending on the light," said Shigematsu.

"You can see the structure through the scrim," he continued. "You have the classical language of the arches and domes, but it has a very contemporary material and a sense of temporality that doesn't exist within the Met. It's a fresh internal space."

When walking into the exhibition, visitors enter into what appears to be an all-white church. Despite avoiding any theme when developing the exhibition design with Bolton, Shigematsu said, religious themes arose. One of the main exhibits, chosen by Bolton, is an ornate Karl Lagerfeld-designed Chanel scuba knit wedding dress.

"We [Bolton and Shigematsu] noticed that

the pattern on the dress was really beautiful, so we thought to project this pattern onto the dome, almost creating the feel of the Sistine Chapel. We really inspired each other to make it look like a church."

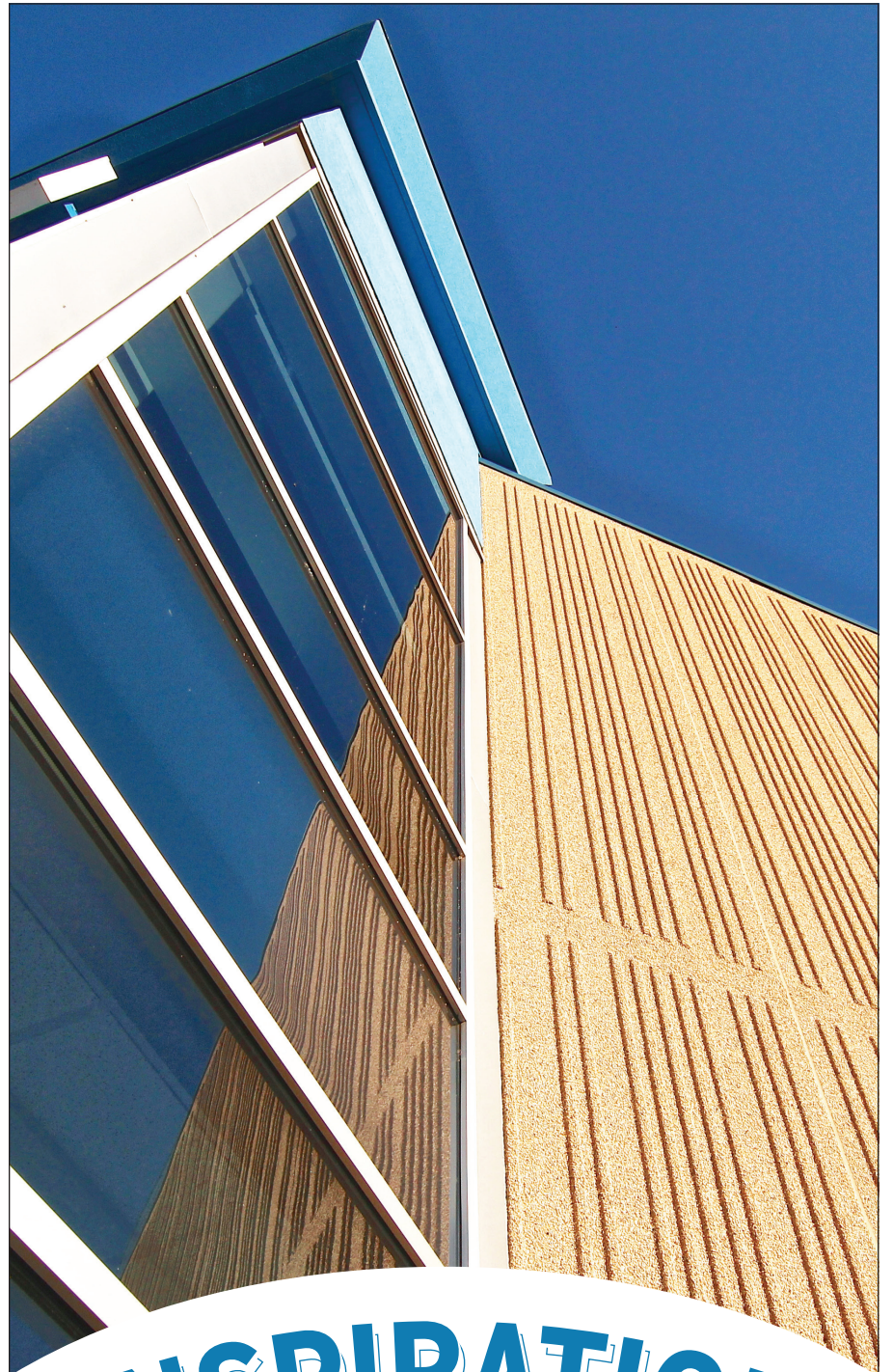
"We had to block out a lot of natural light because there are a lot of sensitive garments. So we basically decided to create an inner shell—then that started to look religious because of the existing structure's spatial configuration," he added.

Interestingly, the entrance to this "religious" wing only has one entry point—a medieval exhibition currently on display that "already looks like a religious room," said Shigematsu. "We thought that we could extend that world, but in a completely different material, creating a sense of classical continuity... I thought that this tension between the classical and the contemporary was quite interesting," he continued.

He also opined that the exhibition was a good opportunity for OMA to alter its image. "Our firm tends to be known as focusing too much on the intellectual side," he continued. "I really would like to change that culture... I think that this exhibition was a great realization for us to do something very pure and also maybe 'romantic.'" **JS**



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The McCormick Place Lakeside Center

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Lucas Museum of Narrative Art

LUCAS MUSEUM OF NARRATIVE ART

PARK WARS continued from front page hearings in two cities. The project's first proposed location on public land in San Francisco fell through when the city refused to lease the land to the would-be private museum. That was over two years ago. The next proposal was a complete 180-degree turn with a new design and location on the

shore of Lake Michigan in Chicago. Since that proposal, the road has been anything but smooth, and now the entire project is threatening to move to another city, once again.

The first obstacle the project faced was the court of public opinion. Designed by the Beijing-based MAD Architects, the original iteration of the project

was called "needlessly massive" and "jarringly off-key" by *Chicago Tribune* architecture critic Blair Kamin, and "defacing the city's lakefront as much as any teenager with a can of spray paint" by Greg Hinz of *Crain's Chicago*. That is not to say that the museum has not had its proponents. Most notably, Chicago Mayor Rahm Emanuel has been outspoken in his support of bringing and keeping the museum in Chicago. (Many would say to a fault.) Other public figures have spoken in favor of the museum, including Civil Rights advocates Father Michael Pfleger and Reverend Jesse Jackson.

As MAD's design developed, the building shrank in size and a more landscaped park by Chicago-based Studio Gang was added. This went a long way in appeasing those skeptical of the project, but it would not be enough to avoid the wrath of the museum's most vocal opponent, Friends of the Parks (FOTP). The nonprofit public space advocacy group has taken its grievances to court, and so far has seen some success. In February, a federal judge agreed to hear the case, rejecting the city's appeal to have it dismissed. FOTP's argument is based on the Lakefront Protection Ordinance, which restricts and regulates building on lakefront. The ordinance states that its purpose is "To insure that the lakefront parks and the lake itself are devoted only to public purposes and to insure the integrity of and expand the quantity and quality of the lakefront

parks." The city argues that as the project has been approved by the Building Commission, the body that maintains the Lakefront Protection Ordinance, the project should be allowed to move forward.

In a response to FOTP's lawsuit, advocates for the museum point out that the museum is planned to take the place of a 1,500-car parking lot for the NFL's Soldier Field. This has led to an oft-repeated ad hominem nickname, Friends of the Parking (Lot). It has also been argued that all of the other museums along the lakefront, just north of the proposed site, are privately owned and run. These include the Art Institute of Chicago, the Field Museum, the Shedd Aquarium, and the Adler Planetarium—all of which have notably been started with private investment from individuals.

Now entrenched in a slow-moving legal battle, the 71-year-old George Lucas is getting anxious to begin building. With construction originally slated to begin in early 2016, and completion expected in 2018, a protracted court case is making the original plan unlikely. In what is being described as a last ditch Hail Mary to keep the museum from moving to yet another city, Mayor Emanuel announced an alternative location mid-April. The new plan calls for the demolition of the Gene Summers and Helmut Jahn-designed McCormick Place Lakeside Center. The much-derided modernist convention center is part of the larger McCormick Place Convention Center and has a lease

for the lakefront location through 2042. Part of the appeal of the original proposal was that Lucas was going to cover the \$750 million cost out of his own pocket. It is estimated that demolishing Lakeside Center and moving the convention space into a new space would cost an additional \$1.2 billion. This would involve some fancy finance work, the extension of a handful of taxes currently due to expire, and the involvement of the state legislator. If only for the reason that the Illinois state government is intractably locked in partisan gridlock, unable to make any financial decisions, most are calling this plan a long shot.

Shortly after the new site was proposed, FOTP announced that they would oppose any building on the lakefront, even if it was on the current site of the McCormick Place. In response, Mellody Hobson, a native Chicagoan and wife of George Lucas, released a statement blasting FOTP and announcing the couple was actively searching for new sites outside of Chicago. She closed the statement with, "If the museum is forced to leave, it will be because of the Friends of the Parks and that is no victory for anyone."

At the time of print, the City of Chicago has requested that the FOTP lawsuit be thrown out by a federal appeals court on emergency grounds. The city is arguing that the normal appeals process would take too long, and the museum would most likely be relocated before the matter could be settled. MM

LETTER



The Four Seasons furniture under threat was designed by Mies van der Rohe and Philip Johnson.



LEFT AND CENTER: COURTESY ESTO, RIGHT GEORGIA BLAKE

AN EXCLUSIVE: PHYLLIS LAMBERT'S OPEN LETTER TO ABY ROSEN REGARDING THE FOUR SEASONS FURNITURE

AN published "Public Preview to Precede Auction of Four Seasons Restaurant Furniture and Decor" on April 27. The story reported on the sale and auction of the furniture and fittings of the legendary Four Seasons restaurant by the building's current owner Aby Rosen. In response to the planned destruction of the restaurant—certainly the grandest modernist restaurant design in the world—Phyllis Lambert, who was the client and driving force behind the restaurant, sent us an open letter to Rosen. Here is that letter:

To Aby

I am writing a plea to you concerning what is still the Four Seasons Restaurant in the Seagram Building. My plea is to keep in place the furniture designed by Mies van der Rohe and Philip Johnson, and therefore to maintain the authenticity of two of the world's greatest rooms.

Great public places are very rarely created. Their presence, unchanged, maintains continuity of place and of ritual, which is

socially and spiritually essential in all societies. You are in the very enviable position as heir to such a place. Here, within an established tradition of greatness, you can choose the restaurateur and the programs. At the same time, you are installing a new restaurant in the new building you have commissioned that is now in construction immediately adjacent to the Seagram Building at 100 East 53rd Street. There you can invent the very atmosphere you wish to have. You have the extraordinary chance in 2017, and another generation, of emulating the superb quality of Mies van der Rohe and Philip Johnson's rooms.

Great rooms by architects from Michelangelo to Robert Adam, Alvar Aalto, Le Corbusier, and Mies are *gesamtkunstwerk*, an all-embracing art that includes every aspect of the interior and the exterior architecture. As heir to the Four Seasons Restaurant designed by Mies van der Rohe and Philip Johnson, my plea to you is to accept the very generous offer of its owners to acquire the furniture (they own it) at less than replacement cost.

The nature of the food can change, as it has in such great restaurants as the Grand Véfour in Paris, renowned for over two hundred years for the tradition

of its unchanged décor and its gastronomy. After having responded with a ludicrous price when offered to acquire the Four Season's name, and having the great Picasso curtain removed from the travertine passage linking the bar-grill and the pool rooms, you still have the opportunity to maintain the character and reinforce the tradition of this extraordinary place. A decision to acquire the furniture will secure you a place in the annals of history.

PHYLLIS LAMBERT



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THE ARCHITECT'S NEWSPAPER MAY 18, 2016



FORD MOTOR COMPANY HAS BEGUN A \$1.2 BILLION MAKEOVER FOR ITS DEARBORN, MICHIGAN, ASSETS

SHIFTING GEARS

When Ford Motor Company took stock of its current 60-year-old Dearborn, Michigan, facilities, it became clear that the only way forward would be to take a big leap into two new high-tech campuses. Spearheading the master plans is the Detroit office of SmithGroupJJR. When completed, the estimated \$1.2 billion, ten-year project will involve moving 30,000 employees from 70 buildings into a Product Campus and a Headquarters Campus. Throughout the project, the entire campus will also have to stay 100 percent operational.

One of Ford's primary goals will be to improve the health and well-being of its employees. To do so, SmithGroupJJR has incorporated the seven concepts of the WELL Building Standard, a matrix that addresses air, water, nourishment, light, fitness, comfort, and mental

and emotional health of employees. The 7.5 million square feet of new and remodeled workspace will include ample natural light, diverse workstation configurations, social hubs, and various sizes of collaborative workspaces. These workspaces will add up to one conference room or meeting space for every seven workers. The campus will include walkable paths between buildings, green spaces, cafes, and on-site fitness centers.

"The premise is we are doing buildings that are flexible enough that however they choose to work and collaborate, whether by project team or skill team or a combination of both, that the facility would support different types of organization," explained SmithGroupJJR principal Carl Roehling, describing how the design was developed with Ford's changing work model in mind. "We

are allowing them to evolve into it and change the way they are working by getting the buildings out of the way of their changing organization."

Sustainability is also a major concern for Ford, as it sees the campus as a part of its larger push to rethink the company and its products. The design calls for a minimum Silver certification through the U.S. Green Building Council's Leadership in Energy & Environmental Design process as well as LEED Gold certification. A new Sustainability Showcase building on the Product Campus will be net-zero waste, net-zero energy, and net-zero water. Geothermal heating and cooling and solar-power generation mean the building will be able to produce more energy than it uses. As a whole, the campuses will reduce Ford's energy consumption by 50 percent over its current Dearborn spaces.

Not only will the campus utilize the latest technology to achieve its sustainable goals, the campus itself will be used as a testing ground for Ford's latest designs and development. In a shift from being a dedicated auto company, Ford has launched the Ford Smart Mobility plan. The plan aims to investigate connectivity, mobility, technology, customer experience, and big data. As part of the investigation, 25 global experiments have been launched, including three in Dearborn. The experiments will include Dearborn employees testing rapid charging and car sharing, big-data collection, and a car-swap program. As Ford's main research and development facilities, the campuses will also have access to the latest in autonomous vehicles, on-demand shuttles, and eBikes.

At the heart of the Product Campus



Ford's new cutting-edge campus will contain showrooms, a design center, event spaces, and facilities.

will be a new 700,000-square-foot Design Center, which will include new design studios and an outdoor design courtyard. The current Design Showroom will be converted into an event space. Construction has already begun on the Product Campus, including the Design Center and the Research and Engineering Center, with a goal of completion in 2023.

The second campus will comprise of the Ford World Headquarters and the Ford Credit facility. With plans to begin in 2021, this campus will maintain the iconic appearance of the current SOM-designed Ford Headquarters from 1956, while renovating 1.3 million square feet of workspace. Employees will also have access to new outdoor recreation facilities, including softball and soccer fields, and a renewed Arjay Miller Arboretum. Other greenspaces will include native plantings and large tree-shaded areas.

Along with Ford's recently completed Palo Alto campus, the new Dearborn campuses will be the model on which Ford plans to update all of its facilities worldwide. At 199,000 employees and 67 plants spread across the globe, this will be no small task. With these new bold campuses, Ford has shown that its built environment is going to be integral to its next 100 years. **MM**



ONLY TIME WILL TELL IF CRAIG DYKERS AND CREW HAVE DELIVERED A MUSEUM EXPANSION AS BELOVED AS THE ORIGINAL

SFM-OPEN

In 1995, as Mario Botta's brand new San Francisco Museum of Art debuted, critic Pilar Viladas wrote an article for the *Los Angeles Times*, "San Francisco's MOMA Moment: Mario Botta designed an interior that is sublime. But what happened to the rest of the new museum?" A similar question has been on architecture critics' minds since Snøhetta's \$305 million expansion to Botta's original opened to the press on April 28.

The original building was designed as an outpost for culture in a down-

trodden area, a muscle man for the artistically curious. Now, billions are pouring into the area with a regional transit center, 5.4-acre elevated park, and new highrise neighborhood planned adjacent to the museum. And so, SFMOMA is evolving to reflect downtown San Francisco's new inflection point. Interestingly, SFMOMA's board of directors has done what those of other major national museums like New York City's Whitney, the Museum of Modern Art, and Los Angeles's LACMA have not: Drastically expand and reorganize gallery space without demolishing their existing museum or having to relocate to an entirely new building. Snøhetta was tasked with constructing a real building, whereas OMA and Michael Graves Architecture merely proposed similar ideas in their respective Whitney proposals decades ago. But if Viladas's assertion that



HENRIK KAM/COURTESY SFMOMA

Botta's original was ugly on the outside was proven ultimately false—San Franciscans seem to love the original SFMOMA through and through—Snøhetta's expansion begs a new, complicated question: What happened to the rest of the old museum?

Snøhetta's point of view in that regard is a standard one: Emphasize the existing through opposition. The 235,000-square-foot expansion grows out of the original structure's backside and then rises ten stories above. By filling the narrow site to capacity and adding a new entrance along Howard Street, the architects greatly expanded the program's public areas. Like in the original museum, the first three floors will be free to the public, a group that now includes all San Franciscans aged 18 and under.

This new entry features a maze of interlocking double height spaces, including a wood-clad amphitheater

overlooking a pair of Richard Serra's "Sequence" sculptures. The new amphitheater and Botta's existing monumental rotunda meet at the second floor, creating "a living room for San Francisco," as Craig Dykers, principal of Snøhetta, relayed during a guided tour. The proportions of this new "living room" are more intimate in nature than Botta's proud entry. Snøhetta has retooled that existing entry by replacing the original oversize white switchback stairway with a low-slung wood one. Drawing comparisons to the firm's prior Oslo Operahuset where the plane of the roof is sloped to allow pedestrian access from surrounding streets, Dykers said, "You feel ownership over a space when you can walk on the roof." That's a funny way to describe being on the second floor of a ten-story building, but what Snøhetta really did is bring the street indoors by luring up pedestrians from a variety of approaches.

The third floor contains dedicated photography galleries as well as a buzzing coffee shop. A large grow wall and outdoor Calder plaza flank this floor's entry landing, creating a cool and shaded space teeming with growing things and art objects that grants museumgoers their first real glance at the museum's icy east facade. From there up, gallery spaces stack neatly and predictably, joined for two floors by existing galleries in the Botta building.

The remaining floors above are accessed by a maze of single-run and increasingly narrow blonde wood staircases Dykers likens to those in

a private home. The simultaneously jagged and swoopy perimeters of the staircases are offset by minimalist detailing. Treads, framed by Alvar Aalto-inspired hand rails, are embedded in the wall at the curved side only to pull away from it again in a reveal along the angular boundary. At your feet, singular lengths of stained planks mark the beginning and end of each stair run. "Everything your body touches is made of wood," Lara Kaufman, project architect for the expansion, explained of the "floating," ergonomic design of the galleries' wood floors.

The galleries themselves are obsessive in their minimalist articulation. Dykers said outlets, return air grilles, and lighting subconsciously distract the art viewer and that the firm's goal was to disappear these components in the gallery spaces. The team was also careful to position overhead lighting in specially calibrated vaulting that complements the galleries' eastward-facing glazing.

The "contemporary" gallery on the seventh floor showcases recent work in a space with exposed ductwork and framing above the exhibition walls. The three floors above it are dedicated to staff offices.

Ultimately, Snøhetta's team has made an unambiguous and honest effort to address the complicated calculus involved in adding onto a beloved art institution in a dense urban environment. As with the original structure, only time will tell how San Francisco takes to its new modern art museum. **AP**



COURTESY METALAB

LARGE, BARGE, AND IN CHARGE continued from page 7 for HemisFair '68 to offer visitors rides up and down the length of the river," said Roberto C. Treviño, District 1 city councilman and architect, in a statement.

Meanwhile, the design is moving ahead. As *AN* caught up with Meppelink and Vrana, they were driving from Houston to San Antonio to meet with city officials to finalize the contract ordinance. They are busy getting the first, mostly aluminum prototype ready for release in July 2016 and are working with a naval building firm in Louisiana. San Antonio residents and visitors should expect to see the final fleet ready in September 2017, just in time for the 2018 San Antonio Tricentennial celebrations.

Meppelink and Vrana see the barges taking on a life of their own, perhaps hosting yoga sessions and other events when the boats are not being used during the peak rush of 5:00 p.m. to midnight. They see the idea being implemented elsewhere, with the barge concept taking root in more cities.

But perhaps in the end, it comes down to the firm's product-design origins and a pragmatic perspective. "This isn't architecture," said Meppelink. "It's a boat."

ARIEL ROSENSTOCK

EXPANSION OF THE HOOD MUSEUM OF ART SPARKS CONTROVERSY



MOORE OR LESS?

In a moment of deep irony, Tod Williams and Billie Tsien are in the center of another demolition controversy, this time—some allege—as the perpetrators. Their Folk Art Museum fell to MoMA's wrecking ball in 2014, prompting a massive national debate, while two more of their projects face uncertain futures: The pavilion for Hurricane Sandy victims in Highlands, New Jersey, and the Mattin Center at Johns Hopkins University. Now, the pair is helming a project that would raze—but also renovate and preserve—parts of the Charles Moore-designed Hood Museum of Art at Dartmouth College.

Charles Moore and Chad Floyd of Centerbrook Architects and Planners—a firm that Moore founded in 1975—designed the building in 1985. The 40,000-square-foot structure is restrained compared to some of Moore's other works: Tucked away between an 1884 red brick library and a 1962 modernist performance center, it's a series of rectangular brick volumes with slanted copper-clad roofs. The most promi-

nent exterior features are its exposed concrete gateway, which faces the Dartmouth campus, and a small cupola atop the rear of the museum. As part of the plan Dartmouth and Williams and Tsien are implementing, the gateway, the museum offices, and one Moore gallery would be destroyed, and a courtyard adjacent to the museum would be filled with new construction.

Kevin Keim, director of the Charles Moore Foundation, said that the Hood is Moore's most important museums and among the top ten projects of his career. Hood Museum of Art director John Stomberg explained that the Moore building has acute architectural and programmatic failings that necessitated the expansion. "We have leaks, mold, vapor, and heat loss...some structural issues," he said. To cope with snow and ice falling off of its strongly angled roofs, Dartmouth builds snow sheds along surrounding paths in the winter. Stomberg said that Hood, a teaching museum geared toward putting undergrads in contact with art, has drastically different needs since it was built in 1985. Three new "object-study classrooms," designed for "the direct study of original works," along with a new flexible-use atrium and 50 percent more gallery space, will take the place of the demolished sections and the courtyard.

As for the remaining Moore galleries, Stomberg said: "We're spending so much time and energy painstakingly renovating [them]." One aspect of the redesign, said Stomberg, will actually help realize an original aspect of the Moore building: The original museum's grand staircase was topped with skylights that were left closed to preserve the artwork. Those skylights, covered by the new Williams and Tsien addition above, will become illuminated lightboxes. "This is something Tod and Billie are very proud of; restoring the experience of

ascending a Charles Moore staircase with the pacing of the fenestration just the way he had originally intended," Stomberg said.

It may be the destruction of the gateway that has been the most polarizing. Inscribed simply with the word 'HOOD,' it connects the museum to the adjacent library and performance center. It's also an opening for a walking path that runs through the museum courtyard and connects campus to the southern part of Hanover. However, the museum's actual entrance is tucked away in the corner of the courtyard. While students will always find the museum, "that entrance has to tell the community that they're welcome too. It hasn't really done that," said Stomberg. The new museum entrance, which will take the place of the gateway, will create a prominent facade facing campus and the main road that runs through it. The courtyard's pathway will be enlarged and straightened.

Currently, this \$50 million dollar project is scheduled for completion January 2019. Keim is at a loss about the project: "I honestly don't know what else we can do to protest the expansion," he said. However, Stomberg said the project was better received in Hanover: "We had a debut of the [expansion's architectural] model and we had over 350 local people come and the response was really enthusiastic."

ZACHARY EDELSON



BRUCE WHITE

TWO FIRMS REINVENT THE PIER TYPOLOGY FOR A GULF-SIDE FLORIDA CITY

PIER REVIEW



It takes a brave firm—and in St. Petersburg, Florida, two brave firms—to work on a project from which West 8, BIG, and Michael Maltzan were roundly rejected.

For almost a century, the City of St. Petersburg's pier, in various incarnations, has attracted residents and tourists to Tampa Bay. Once a fishing pier, amenities were added over time: An inverted pyramid-cum-restaurant from the 1970s, reviled at first, later became a local icon. By the late 2000s, however, the pier was deemed structurally unsound and the city moved to demolish and replace the structure via a national competition.

The competition jury originally selected Los Angeles-based Michael Maltzan to redesign the pier in 2012. His bid followed the program of the original pier closely, with an event space at the terminus that referenced

the iconic pyramid. Then, a group of residents organized a public referendum against the plan, claiming it did not meet the needs of the city. A little over a year and \$5 million in, the city withdrew its invitation to the firm.

The setback exposed deeper questions about the relationship between the city and its beloved pier. City architect Raul Quintana praised Maltzan's practice and noted that the plan was "ahead of its time." The city, though, had to reckon with its heritage before it could embrace other possibilities for the pier. Quintana clarified that, even when presented with broader programs, the community still read the pier as a linear typology, though he felt that the consensus to build a quality public space was emerging. "The values today have changed. Think about what a pier could be for the 21st century. It was



New York firms Rogers Partners and W Architecture & Landscape won the competition to remake St. Petersburg pier.

COURTESY ROGERS PARTNERS

very, very difficult at first to get people to change their thinking."

In 2015 New York-based architecture firm Rogers Partners won a reissued competition with its proposal for a 13-acre armature that nixes the cool-object-far-from-shore model of the old pier in favor of the pier as a premier public space and natural extension of the waterfront. "The idea of a major public expenditure to build a site for a retail destination is not really how you think about the public realm in the 21st century," Rob Rogers, founding principal, explained. "The underpinning of our idea is that the city's waterfront, including the pier, is all public park space."

In collaboration with New York-based landscape architecture firm Ken Smith Workshop, the firm looked to Chicago's Navy and L.A.'s Santa Monica piers for design and program

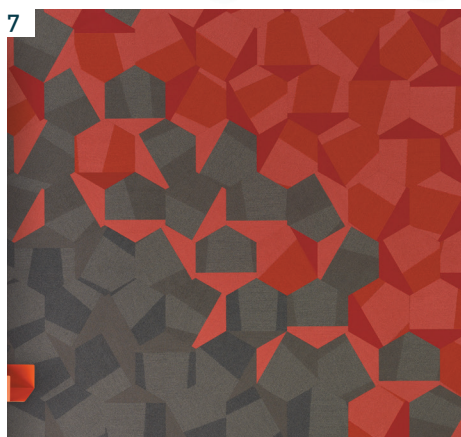
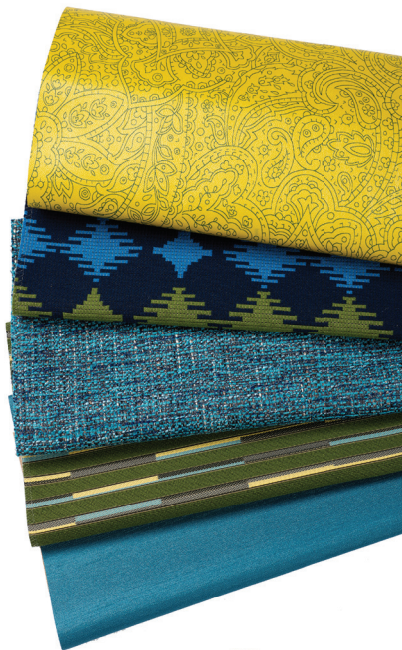
ideas, but created opportunities in St. Petersburg for engaging with the bay-scape with programming that exceeds that of a traditional fishing or amusement pier: A one-acre coastal thicket, "a tray of landscape over the water," provides shade and slopes close to the bay, while an outdoor educational space adjacent to a 300-foot artificial reef and naturalized beach brings people in contact with native aquatic flora and fauna. Boating and fishing facilities, hemmed by floating docks, flank traditional wide promenades, and a shallow saltwater pool next to the signature end-of-pier restaurant lets patrons cool their feet while drinking cocktails. A sloping grass lawn can accommodate between four and five thousand people for concerts, while a trolley and bike paths offer easy access to the mainland.

It was crucial, Rogers elaborated,

that programming created an array of nonlinear nodes, so that someone's fifth or fiftieth visit to the pier would prove as exciting as the first. This time, the community is on board: At the most recent public meeting, the organization that opposed Maltzan's pier plan came out in strong support of the new design.

Just as Athens's acropolis is graced by propylaea, the St. Petersburg pier is nothing without its "pier approach." W Architecture & Landscape Architecture entered the same competition as Rogers Partners, but didn't get the initial commission. Several months later, founding principal Barbara Wilks explained, the city sent a second RFP to the firm that asked for the "pier approach," a design for the upland section and the infill spit that leads up to the new pier. Part of the reason for the split, city development director Chris Ballestra elaborated, was that the city hadn't secured the money for the approach when they hired Rogers. Although W's work builds on a previous masterplan by AECOM, W is collaborating with Rogers to unify the material palette and to knit the two plans closely with downtown St. Petersburg.

W's concept phase wraps next month and the project will move onto design, while Rogers Partners' pier is in design development. Construction on the pier and the approach is expected to be complete by 2018. **AW**



AGE-OLD CLASSICS JUXTAPOSE MODERN TECHNOLOGY FOR VERSATILE INTERIORS.

BY BECCA BLASDEL

YARDS ABOVE THE REST

1 BALANCE COLLECTION KNOLL TEXTILES

Balance is comprised of one wall covering, one drapery, and five upholstery fabrics that play off of one another and harmonize. The collection is full of durable options, with four out of the five upholstery options achieving 100,000+ double rubs Wyzenbeek. The Wit fabric is bleach cleanable, and both Melody and Tinge are 21 phthalate-free vinyl, making them environmentally responsible to boot.

knoll.com

2 FAST TRACK SINA PEARSON TEXTILES

With sportswear trends taking over the fashion world, "athleisure" has made its way to interior design with Sina Pearson's newest collection of textiles. Patterns like Marathon, Sprinter, and Mesh are made from high-performance upholstery fabric that feature Sunbrella contract yarn and PVC-free polyurethane.

sinapearson.com

3 DAZZLING DIALOGUES MOOOI

Designer Noortje van Eekelen explores modern symbols in her Dazzling Dialogues design that uses warped emojis to create detailed patterns that serve as a reminder of how we communicate with one another in this tech-driven world.

moooi.com

4 HABERDASHER COLLECTION HERMAN MILLER

Herman Miller's Laura Guido-Clark, who designed the collection, was inspired by the classic fabrics and sewing tools one would find in a tailor's workshop. The mix of prints and solids are available in a large assortment of colors and meant to commingle.

hermanmiller.com

5 TERRA COLLECTION ALCANTARA

With names like Pangea, Laurasia, and Ur, Alcantara's second luxury collection is designed with the theory of supercontinents and the texture of earth's different terrains in mind. The material is antibacterial and can be specified as fire-retardant and weatherproof.

alcantara.com

6 PLAID CHILEWICH

One of two new weaves launching at Neocon, Plaid is available in wall-to-wall flooring, as well as wall textiles in six-foot roll widths. Designers can also opt for 18-inch-square tiles and 6- by 36-inch planks to create a more patterned look. The collection is offered in tan, multi, and gray colorways.

chilewich.com

7 CONFIGURE SHAW

Building on the success of its existing hexagonal collection, Plane, Shaw added 14 new colors to the palette, as well as three new styles of shifting shapes that can be combined to create subtle tonal patterns or impactful entryways. All of the styles are 26-ounce, multi-level pattern, cut-loop construction made with EcoSolution Q nylon and EcoWorx backing.

shawcontractgroup.com



NO MORE DEPRESSING WAITING ROOMS OR OFFICE DECOR— THESE SLEEK SEATING OPTIONS WORK OVERTIME TO MELD SOPHISTICATION AND DURABILITY.

BY BECCA BLASDEL



YOU'VE GOTTA BE SITTING ME!

1 VIC PEDRALI

French designer Patrick Norguet created streamlined armchairs with solid ash legs and a seat and back that can be upholstered in fabric or leather.

pedrali.it

2 LOFOTEN CASAMANIA

Designed by Luca Nichetto, the original concept of this modular furniture system came from the Norwegian archipelago of the same name. With upholstered seats and backrests, tables and furnishing accessories, the configuration options are endless.

casamania.it

3 ASIANTA WILKHahn

A collection of cushy-yet-angular pieces, Asianta is available in a stand-alone chair, upholstered benches, as well as two- and three-seat sofas in multiple fabric options that allow them to integrate into nearly any interior.

wilkhahn.us

4 LESSTHANFIVE COALESSE

Designer Michael Young was inspired by his work with a high-performance bike factory to create these ultra-lightweight carbon fiber chairs. The chairs can be customized in myriad patterns and finishes and are stackable up to four seats high for easy storage.

coalesse.com

5 DAILY TASK CHAIR BLU DOT

Powder-coated steel arms and a sturdy base coordinate with an ultra-comfortable padded seat that provides superior durability in addition to a nice pop of color to office spaces. The chair is available in red, green, and charcoal.

bludot.com

6 RECLAIMED TEAK CHAIR BLUE LEAF HOSPITALITY

These midcentury modern teak and wicker chairs are stylish as well as ecofriendly. While they are suitable for outdoor use, these attractive seats would also look great indoors.

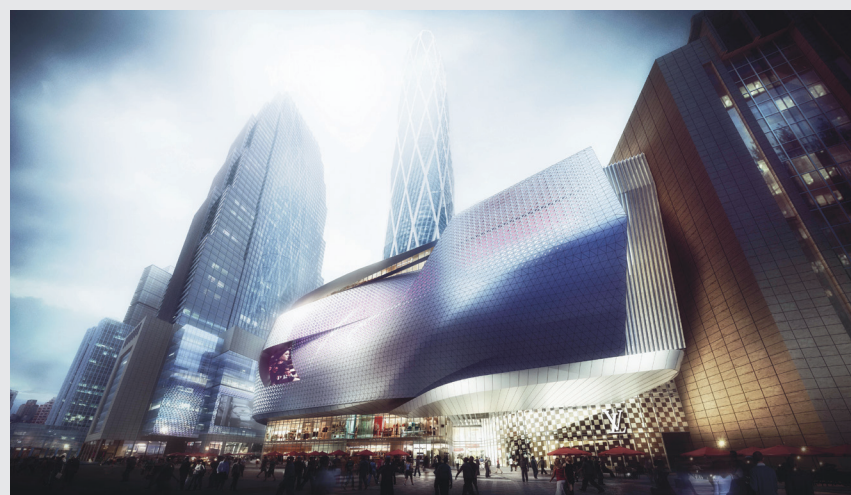
blueleafmiami.com

7 CATIFA 46 ARPER

Available in a new stunning array of soft colors, the Catifa 46 can be customized with contrasting seat pads, shell finishes, and leg options. A selection of monochromatic seats in coordinating colors also looks great when grouped in a large space.

arper.com

HONORS> AIA DALLAS UNBUILT DESIGN AWARDS



Of 40 submissions from 14 Dallas firms, the Dallas Chapter of the American Institute of Architects (AIA) has selected four designs to receive its 2016 AIA Dallas Unbuilt Design Awards. This year's recipients were selected by a jury composed of world-renowned architects, including Jacob Brillhart, founder of Brillhart Architecture; Mary-Ann Ray, a principal of Studio Works Architects and cofounder and codirector of the experimental laboratory for urban and rural research and design at BASE Beijing; and Adam Marcus, AIA, director for Variable Projects and partner in Futures North.

1 DALLAS ARBORETUM
PERKINS + WILL

The Garden Education Center at the Dallas Arboretum and Botanical Gardens acts as a gateway for visitors—an experience that is equal parts display, science, and education outreach. Inspired by the concept of “cycles”

the arboretum is a figure-eight loop form. The design burrows into the ground and then curves up into the air with the loop offering 360 degree views of the garden. The jurors praised the way the project creates an experiential procession into the park.

2 JIEFANGBEI TOWER
CALLISONRTKL

Set within densely populated Chongqing, China, the project creates a city within a city, rendering the tower as a contributing part of the urban fabric both in plan and volume. Articulation of form and spatial experience speaks to the characteristic mist that envelops Chongqing down to the flow of the pedestrian life at street level. Spaces cascade throughout the project to form volumetric interaction and connect to the city at every level. The jurors commended the project's ability to weave public space into a building experience that is generally only reserved for a few.

3 HILLEN RESIDENCE
NIMMO

The Hillen Residence connects the homeowners to their surroundings by weaving into the landscape and then graciously opening toward expansive views of native Texan flora. A site-specific project, the form, both in plan and volume, is driven by natural connections stitched together with facets of the family's daily life. The jurors appreciated the project's ability to manifest a complex plan and idea into a simple gesture that allows the homeowner to experience the architecture and local environment from every vantage point.

4 OAK CLIFF BREWING COMPANY
MUNN HARRIS ARCHITECTS

With a reclaimed industrial warehouse and minimal budget—a result of high equipment cost—the proposal for Oak Cliff Brewing Company aims to create a welcoming place

for the public through minimal design costs. Using a large pecan tree on-site as inspiration, reclaimed wood elements act as a unifying palette and define the character of both indoor and outdoor spaces. The jurors were impressed by the modest proposal and its ability to do a lot with a little.

5 FED SCRAPER – JUROR CITATION
HKS, INC.

The FED Scraper proposes a physical constraint to the U.S. Government's ever-expanding spatial capacity. The proposal sinks the federal government building into a sub-grade metropolis where the terrain creates a physical limitation on growth. In turn, the ground place is activated for public programming, thus giving back large swaths of D.C. to the people. The jurors praised the project's utopian ambition and visionary scale, as well as the use of humor and irony as a means of pushing the outcome outside of the comfort zone.

The Eye's the Limit.

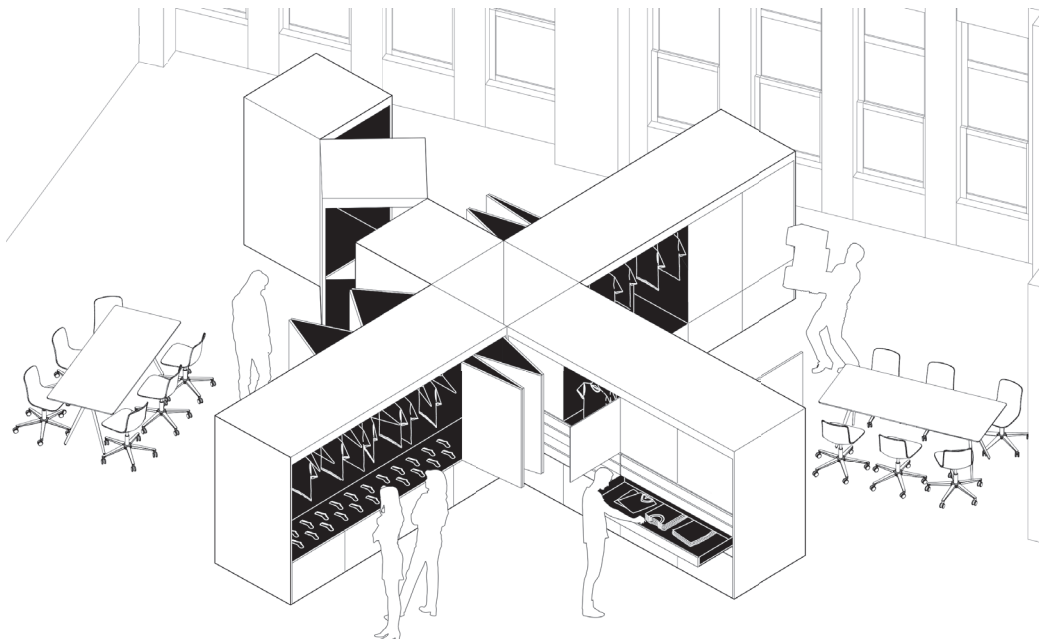
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THE ARCHITECT'S NEWSPAPER MAY 18, 2016



Top left and top right: Mad Projects Industries mirrored, “plus-sign-shaped” display clothing module helps divide the office space. New York architecture firm Only If— created a cohesive office space for three distinct companies by relying on a grayscale color palette in a variety of materials.

New York City is one of the most expensive global cities for office space, along with London, Hong Kong, Beijing, and Shanghai. According to data from real estate firm JLL, the average cost of office space per square foot in New York for 2015 was \$171. So it is no wonder that companies are turning to innovative ways to rethink where and how they work.

A midtown Manhattan office interior unites three companies—America’s Kids, Gindi Capital, and Mad Projects Industries—across 15,000 square feet to make the most of this precious commodity. (The three companies are leasing the space as one entity.) New York City-based architecture firm Only If— was tasked with creating a balanced range of spaces: Half of the space is dedicated to interactive and open space, while the other half to more closed areas for

focused work. At one end, toward the right of the lobby, is Gindi Capital and at the other end is Mad Projects with America’s Kids housed in a space near the middle. Among the three companies, there are open work areas and private offices, conference rooms, a studio, a showroom, as well as a lobby, lounges, and a kitchen.

“The three companies, which range from fashion to real estate, had different and often conflicting requirements, but we mainly interfaced with Mad Projects. Mad Projects supported our work but also pushed us further in a way that was truly collaborative,” explained Adam Frampton, principal of Only If—. “During the design process, we were often in a position of mediating and resolving the conflicts between companies that, given their different operations, by definition, had very different needs and vi-

sions for what their office should be. Aspects of the design brief were totally contradictory.”

Only If— focused on a simple palette of black and white to help tie the spaces together. “At first, given that each business is very different and relatively independent, we considered expressing differences throughout the entire space as different zones,” said Frampton. “The monochromatic approach provides a relatively neutral background. It doesn’t look oversized, and it doesn’t look like the so-called contemporary creative office where one finds tech startups or coworking spaces. As an architect, it’s the kind of space I’d like to work in.”

The firm also employed a range of materials to help break up the space and introduce variety. There are wood, felt, stone, glass, and mirrors that cloak the plus-sign-shaped

clothing display and storage module in Mad’s showroom. “The perpendicular and parallel relationships between mirrored surfaces create cascading visual effects,” said Frampton. The mirrored module also helps to divide the showroom into separate display areas.

The firm started working on the project in summer 2014. The clients moved in March 2015, and the interior was finished by fall 2015. “Within an accelerated schedule, a lot of the design also happened while the project was already under construction,” said Frampton. “Technically, the black, seamless floor was also quite challenging to achieve. It’s a poured resilient polyurethane, and because the building was originally two separate buildings, there are different subfloor conditions that had to also be constructed.”

The midtown office project

gave Only If—an opportunity to think more deeply about the next wave of office interiors. “The project allowed us to speculate on what we think the future of the creative workplace will be,” said Frampton. **AR**

RESOURCES:

Glass Subcontractor
Regency Glass
regencyglasscorp.com

Fabricator
Kin & Co.
kinandcompany.com

Millwork
Premium Millwork
premiummillwork.com

Furniture - Products:
Knoll Antenna System, Vitra Joyn, Vitra Alcove, Vitra Hal, Filzfelt Rugs, Magis Baguette
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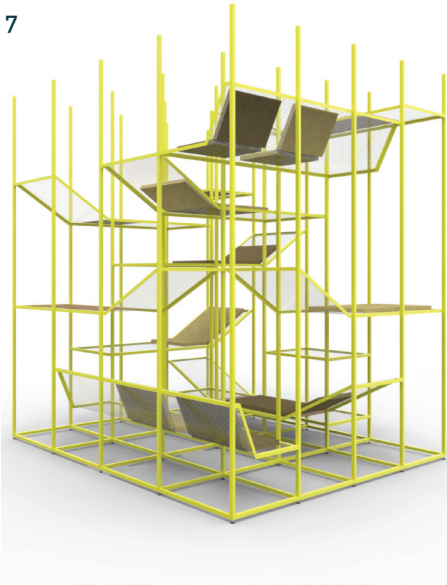
Cornell University, Gates Hall
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NAPS AND JUNGLE GYMS. IT MAY SOUND LIKE PRESCHOOL, BUT THIS IS WHAT THE FUTURE OF OFFICES AND PUBLIC SPACES LOOKS LIKE. CHECK OUT THESE—PLUS SOME MORE EXCITING PRODUCTS AT NEOCON 2016.
BY BECCA BLASDEL

NEOCON SNEAK PEEK

1 FLOAT
CLARUS
GLASSBOARDS

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clarusglassboards.com

2 QUERKUS
HARDWOODS

Wire brushing and patented “saw effect” scratching options give this sustainable product, which combines real oak veneer with high quality MDF panels, a unique level of customization in terms of look, budget, and interior applications.

hardwoods-inc.com

3 OBLIVION
KOLEKSIYON

Oblivion allows for a completely customizable working space—perfect for creating individual stations in large open floor plans. Each cylindrical office, from size and height to interior shelving and finishes, is tailored to each customer’s need.

koleksiyoninternational.com

4 ENERGYPOD
METRONAPS

The result of years of research, this private slumber chamber is designed to create the ideal space for short snoozes to improve productivity. The contour of the chair takes pressure off of the cardiac system, while i20 technology allows nappers to start a 20-minute sleep cycle with specially devised rhythms that play through built-in speakers.

metronaps.com

5 QUICKSTAND LITE
HUMANSCALE

The QuickStand Lite is the newest addition to Humanscale’s line of sit-stand equipment. The moveable platform features an innovative counterbalance mechanism for easy transition between postures that can be attached to any existing desk.

humanscale.com

6 B-FREE
STEELCASE

B-Free is a full range of completely modular furniture that adapts to the ever-changing workplace. There are a variety of seating options that can be combined with desks, tables, screens, and charging stations to create a multitude of different spaces to allow for collaboration and conversation.

steelcase.com

7 BUZZIJUNGLE
BUZZISPACE

Interior architect and furniture designer Jonas Van Put creates furniture and art installations with steel that challenge current social interactions and attempt to change the way people interact. This funky work-lounge offers a playful alternative to normal informal meeting spaces.

buzzispace.com

8 SANNA BY PABLO
TEKNION

A special collaboration between lighting designer Pablo and Teknion, Sanna is meant to evoke a softness and warmth. The lamp is composed of a steel base, heather felt and polycarbonate shade, and a high-output LED with a chip on board light engine.

teknion.com



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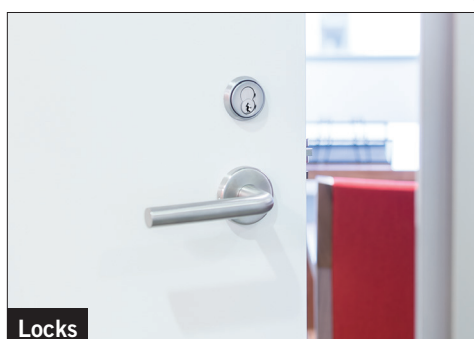
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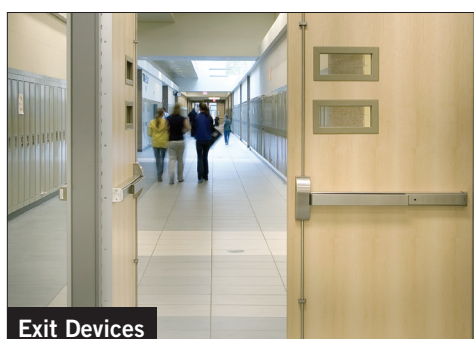
Dividing



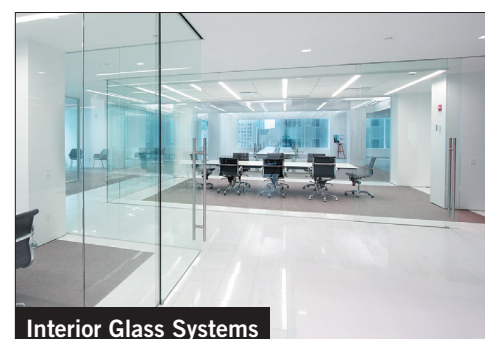
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Closers



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THE ARCHITECT'S NEWSPAPER MAY 18, 2016



On April 22, the city of Denver inaugurated the Denver International Airport Transit Center, a commuter rail terminal that anchors the previously completed Westin hotel. The transit center provides Denver with a key piece of infrastructure (not to mention a signifier of ambition and status) while finally completing a plan that was over 20 years in the making.

In the transit center and associated hotel, Gensler's steady hand has provided Denver with a handsome, if unexceptional, addition to the airport. Few designs, including Calatrava's original proposal, could match the tectonic celebration that is the original Fentress Architects-designed terminal. However, Gensler carefully crafted a piece of architecture that is deferential to the unique and timelessly beautiful structure, while humbly presenting its own attractive

qualities. From the catenary swoop of the Westin roof to the well-executed structural canopies interpenetrating it, this is a project that aspires to deliver great design in spite of the city's traditionally conservative approach to architecture.

The transit center suffers from a common problem in Denver projects: an uneven approach to landscape. Denver-based landscape architects Valerian and studioINSITE provided a variety of landscaped spaces, but it seems that only those that are inaccessible and visible from afar are attractive. The crux of the project—the plaza between the new hotel and the existing terminal hall through which passengers pass when moving from the train station to the airport terminal—is a drab beige and lifeless expanse of brick pavers and an insult to the original terminal and the aspirations of this new addition.

A major component was the procurement of a wide variety of public art and its integration with the architectural and landscape design. In most cases, such as Patrick Marold's *Shadow Array*, it supplements the design in a harmonious and aesthetically pleasing way. In the grand public plaza, however, Ned Kahn's kinetic artwork only adds to the lifeless melancholia, making the traveler wish for a patch of swaying greenery, which, ironically, Kahn's piece is supposed to evoke.

Denver's new train line is anchored by exceptional architecture on both ends (SOM's canopy at Union Station is a symphony of structure and simplicity), as well as generally impressive pieces of monumental public art at every station. Yet the project is being used to justify and support the unsustainable suburban sprawl slowly creeping eastward. The city has focused

on the financial impact of additional airport hotels and conference centers being developed at the Peña Boulevard station, but one must wonder what value they add to Denver's culture and what environmental and social debt we have incurred by supporting their construction. Not all commuters and visitors will use transit, and the burdens of commuting weigh unevenly on the most marginalized and financially strained citizens among us. If the city does intend to stitch together the thirty mile gap between central Denver and the airport with new development, we should aim higher than lifeless beige boxes surrounded by parking lots in spite of the transit line just feet away. Conversely, while central Denver's Union Station and the adjacent train canopy provide viable anchors for downtown revitalization, they are hemmed in and overpowered by ramparts of beige stucco and cement siding. Marketing materials for both the transit center and Union Station have championed the economic impact of the development they will spur, which is no doubt important, but architecture aspires to be measured by more than function and economic effect.

Just as the design of this new hotel and transit center ignores the spaces that knit the project together with the past, so has Denver ignored the workaday spaces that compose the majority of the city. City government (and, by extension, the voters) seem to believe that no matter how dismal the majority of urban infill is (or how unsustainable development in an empty field is), they can drop a Libeskind, Graves, or Calatrava in the middle of it and somehow lend Denver the cultural and aesthetic capital they feel it should have. The overlooked projects that make up the urban fabric have been so thoroughly neglected—in form and execution and analysis and criticism—that the city lacks the cultural vocabulary necessary to articulate what is off about its built environment. Like many



Left above: The new transit center sits next to Denver's iconic airport; **Above and below:** The attached Westin hotel offers spectacular views out over the canopy structure to the airport; **Below left:** Patrick Marold's *Shadow Array*.

American cities, Denver is struggling with its low zoning density, huge numbers of cars, uncultivated aesthetic standards, and particularly oppressive height restrictions. Projects like Denver International Airport's Hotel and Transit Center (and the larger FasTracks regional transit initiative) are but the germ of a solution.

One attractive project alone cannot chart a new course for architectural and urban design in the city. Denver is blessed with many of the ingredients necessary for a sophisticated and expressive regional modernism to flourish: a native population that cherishes the city, a steady stream of immigrants, a strong environmental consciousness, plentiful local materials, robust building trades, advanced manufacturing and fabrication, and a unique climate. What the city requires is an elevated discourse around architecture and urbanism that goes beyond a limited number of showcase projects and is fostered by the same degree of cultural investment and education that Denver has put into its public art program and economic development initiatives—the results of which speak for themselves. **NICK CECCHI**



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PETER ROSS

The Future of MoMA's Architecture and Design Galleries

In *The Architect's Newspaper* April East edition, editor in chief William Menking broke the news that MoMA will be closing its architecture and design galleries. To continue the conversation, Menking sat down with Martino Stierli, the museum's Philip Johnson chief curator of architecture and design.

***The Architect's Newspaper:* As part of MoMA's renovation of the current building, the collection galleries on the third floor of the museum, which include the architecture gallery, were closed over the course of the last few weeks. These galleries will reopen in a new configuration in early 2017. Can you explain that new configuration and how you believe the architecture and design collection (the museum calls them "medium designated") will be better represented?**

Martino Stierli: Indeed, as has been communicated earlier, the whole third floor is currently undergoing a renovation with the goal of having three bigger galleries that will have a variety of uses. One of the galleries has already undergone a slight conversion. That is the former design gallery in which we are

currently showing *A Japanese Constellation: Toyo Ito, SANAA, and Beyond*. The other two new galleries on the third floor will open early next year. Going forward, all three of these galleries will be used for a variety of programs that include collection-based shows as well as special exhibitions.

With regard to your question about the galleries for the architecture and design collection, these will be located in the new building. Until this new wing opens—given that we are going to have less space throughout the renovation—we are going to have to be more flexible about how we make best use of our available spaces. This doesn't mean, though, that we are not going to have any media-specific installations during this period. So for example, we are working on a collection-based exhibition called *Interior Propositions*, which is curated by Juliet Kinchin. This exhibition will be shown where we are currently presenting *A Japanese Constellation*. Immediately after that, in summer 2017, the same space will be part of the Frank Lloyd Wright exhibition, specifically for the education program. The main part of the

exhibition will go into one of the new galleries, which will measure roughly 10,000 square feet. Having recently acquired the entire Frank Lloyd Wright Archives with Columbia University, that exhibition will again be overwhelmingly collection-based.

The Frank Lloyd Wright exhibition is an example of how we will be using spaces that have not previously been available for architecture and design collection shows. We're also currently preparing an exhibition on the design of the early computer age that is going to go into a gallery on the second floor, traditionally [a space that] has been used for prints. Moreover, [associate curator] Sean Anderson is working on a collection-based exhibition on borders and migrations that will be presented in the Dunn Gallery on the second floor. The survey exhibition on the architecture of socialist Yugoslavia exhibition that I'm working on for the summer of 2018 will again go into the space on the third floor where the Frank Lloyd Wright show will be presented next summer. So one could say that a certain continuity on the third floor will be ensured. At the same time, exhibitions organized by other curatorial departments will also be shown on that floor.

So, because the museum is going to be larger with the new addition, it's still not worked out where things are going to go. That is correct. The new buildings will not open before 2019, and we are still working intensely on figuring out how the new spaces will be configured and what will go where. While we have not finalized the specific locations for the different parts of our various collections, we are committed to medium-dedicated galleries.

As far as the next few years are concerned, during the renovation and expansion projects, we will have to operate

with more flexibility simply because we won't have the same square footage available throughout the museum. Nevertheless, we are fully committed to presenting our rich collection in a way that will do justice to the specific needs of each medium, including architecture and design, while making visible the many meaningful connections among the different arts. It is a strategy that we think of as both/and: We are committed to both medium-dedicated galleries and more broadly comprehensive ones. There is no change in policy in this regard and the abolishing of architecture and design designated galleries is not and never has been an issue under consideration.

What you're saying is that, in 2019, when all this opens up, there will be medium-designated galleries?

Yes. I can't tell you at the moment what these galleries will look like specifically, simply because we are still very much working on these questions. But there will be medium-designated spaces.

If the departments of architecture and design will no longer have any dedicated exhibition spaces, the fear is that this collection will openly serve as a background to the other arts like painting and sculpture. You seem confident that this will not happen.

Yes. At the same time, I also want to say that I am interested in experimenting with new forms of displaying our collections and to see how far we can go in affording a more comprehensive look of the history of modernism. The exhibition on the fourth floor that deals with the 1960s is an example of this kind of experimentation, but it would be wrong to assume that this will be a model for other shows going forward that will also take a more comprehensive approach than we have traditionally done.

I agree with your belief that architecture is an art on the same level as painting, sculpture, and photography, but don't you think, because of its necessity to be created collaboratively in a workshop, or needing to sometimes surrender to the wishes of the patron or client, or need to consider structural necessities, that architecture has its own requirements that can only be explored in a dedicated gallery? Doesn't architecture also benefit from a gallery dedicated exclusively to its own medium?

Yes, I absolutely agree, and hence I believe it is important to have a space at hand in which the narratives specific to modern architecture and design can be explored.

Do you have plans to display the museum's enormous collection of nearly 200,000 architecture and design objects? Many of these will not qualify as great major works, but are nevertheless important to the understanding of the museum.

Several of the exhibitions that I mentioned earlier are actually collection shows: *Interior Propositions* is a collection show. Frank Lloyd Wright is a collection show. The *Borders and Migrations* show is mainly a collection-based show, even though it will include some loans. The computer age design exhibition is also a collection show. And after the expansion opens, we'll have much more space to show the collection. The whole idea of this expansion project is to have more space for our amazing collection.

How much more square footage are you getting?

50,000 more square feet and a 30 percent increase in gallery space. We will still only be able to present a fraction of the collection at one time, but it will be significantly more than before.

TOP SHOP continued from page 6 proclaimed: "The tower will be Brooklyn's next icon. Brooklyn was really missing that one iconic statement that was worthy of the borough. This building will really put Brooklyn on the map." Drawing from the landmark on-site, the spacing of the tower's vertical facade elements mirrors the spacing of the bank's neoclassical columns. The color and materials palette picks up on the bank's colorful stone interiors, which will be converted to retail, while parts of the bank's roof will be used for the building's private outdoor spaces.

"The downtown rezoning of Brooklyn in 2004 has been very successful. This is a place where the city could handle density. It's an incredible kudos to the city they upzoned that area, that they thought about tall towers," said Pasquarelli. At the prow

of Flatbush and Dekalb, the building will be visible from all over Brooklyn, and its distinctive facade will reinforce its prominent position on the skyline.

He and Stern enjoy experimenting with exteriors. Referencing the terra-cotta facade on 111 West 57th Street and the cladding on the East River-facing American Copper Buildings, Pasquarelli intimated that developers and architects are obligated to build for the public realm. "Some people get to live in these buildings, but we all have to live with the exterior."

While preservationists sometimes bristle at the modification of an individual landmark, Gina Pollara, executive director of the preservation advocacy organization Municipal Arts Society (MAS), thinks there's a larger issue that's expressed in the development

of tall towers like 9 Dekalb. "For us, it's not really about the towers itself. Most of these supertalls are going up as-of-right. Because they're not asking for any variance or any change, there's no opportunity for public comment." This tower was unusual, she elaborated, because it involved a landmarked structure. "These buildings are so out of context or out of scale with the neighborhood, and there's no space for public comment until developers release their renderings. There's no discussion of the cumulative effects these towers are having on public space."

In an interview with *AN*, Stern said that he could not react to critiques like MAS's (which he had not heard about), "but I can tell you that the commissioners had comments ranging from, 'the best of urbanism' and

'flawless,' and the LPC approved the project unanimously, as did the community board. It's something we're quite proud of."

Pollara would like to see a better conversation around the 100-year-old zoning code, and reform beyond Mandatory Inclusionary Housing and Zoning for Quality and Affordability, the recently codified zoning text amendments. "It's time to make zoning much more transparent—not just to the layperson, but to elected official," Pollara said. "We need to get in front of the issue rather than being at the mercy of what is being built around us. Preservation in the 21st century is not necessarily rallying around a specific building, but looking at open space, light, air—all of the elements we want to preserve. We don't want to live in a city that's created by default." **AW**

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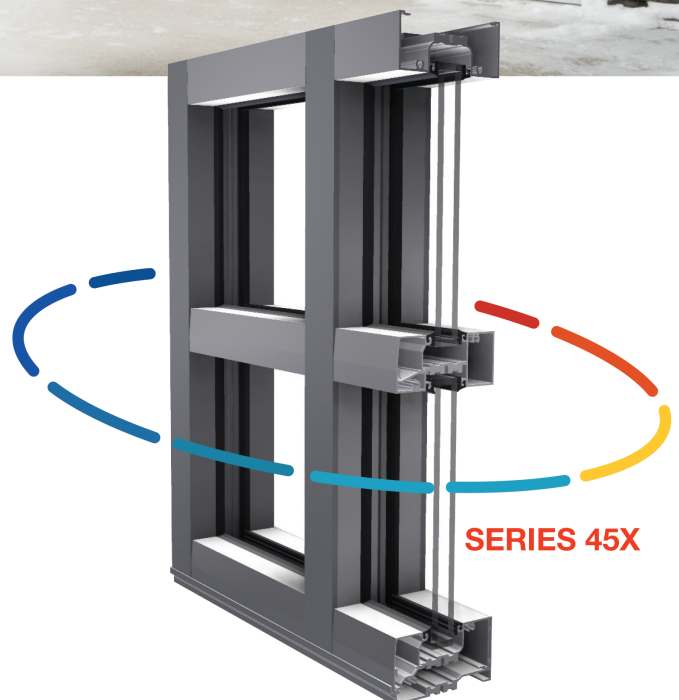
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LAURE JOLIET

WHAT IS ARCHITECTURE? "IT'S DESIGN, BITCHES!"

Catherine Johnson and Rebecca Rudolph, cofounders of the multidisciplinary firm Design, Bitches, recently moved their four-person office from Rudolph's home to a not-yet-gentrified nook of L.A.'s Glassell Park. Aside from a homey corner store, their mid-block storefront is the only other obviously inhabited shop in the area. But even that distinction is nebulous: With its street number missing, the studio is discernible only by an old sign a previous occupant left behind that reads "Architecture." Make your way through a metal gate and vestibule, and you'll find yourself transported into the well-lit, spartan factory Design, Bitches uses as its headquarters.

The genesis of Johnson and Rudolph's firm is a well-worn story: During the depths of the Great Recession, the American Institute of Architects L.A. chapter put out

a call asking, "Architecture is: Fill In The Blank." The duo's response, "It's design, bitches!" became the clarion call that launched a namesake practice. Both were working at Barbara Bestor's office at the time and had experience with high-profile commercial projects—Johnson worked on Intelligentsia Coffee's Sunset Junction location, while Rudolph labored on the interiors for Beats By Dre's Culver City headquarters. The duo joined forces and put together a mostly fictitious portfolio for the AIA competition, ultimately winning an honorable mention award for their provocations.

Since then, Design, Bitches has not only become a real firm with real projects, but one that has gone on to help articulate the polyamorous eclecticism that now defines the hipster, slow food, and green juice scenes of popular L.A. culture. That's

because the Southern California Institute of Architecture-educated principals have a keen and self-described interest in pop. They are as likely to evoke Venice's Dogtown days by using Mexican poncho fabric to wrap banquettes as they are to riff on Frank Gehry's exposed stick construction by turning the horizontal fire-stops between studs into shelves for epiphytes and succulents. They rain down supergraphics upon diners hunched over grain bowls and have used indoor planters and palm fronds to divide a wine bar from a yoga space.

Design, Bitches works across the fields of architectural, interior, and graphic design, merging those related traditions with pop culture and brand identity. The result is a trademark approach that is notable for its intellectual flexibility, constant reinterpretation, and total-work-of-

Facing page: Design, Bitches appropriates and re-contextualizes wide-reaching elements from pop culture in projects like the Springs, where the firm applied a non-hierarchical layout to a wellness center to "encourage mind-body wellness" and create an "urban-natural microcosm [that] invites exploration and change."

Above: Cofounders Catherine Johnson and Rebecca Rudolf evoke Vans sneakers and L.A.'s burger stand culture in The Oinker restaurant, for which they cleaned up an old, neglected commercial building and added a wraparound patio and picnic blanket-patterned VCT tiles.

art-ness. Because it mines history and references heavily and freely, one can't really say, "That's a Design, Bitches project," per se, but look through your most in-the-know L.A. friend's Instagram, and it's more than likely Johnson and Rudolph's work will come up sooner or later.



THE OINKSTER HOLLYWOOD

The Oinkster is a picnic-inspired roadside burger and pastrami stand in Hollywood. Design, Bitches uses an open, porous plan and facade to make the dining room seem more like a covered patio. The seating is a nod to picnic benches, and VCT tiles are laid out in various gingham patterns along the floor, drop ceiling, and the wall framing the kitchen pass. A long, street-facing patio area is topped by a white cloth awning, while supergraphics depicting the restaurant's name and logo—a reclining, sunglasses-wearing cheeseburger—wrap the parapet above.

Left: The Oinkster's interiors blend with the outdoors through perimeter glass partitions coupled with the heavy use of luncheon motifs, such as tables modeled after picnic benches and apple-red accent lighting.

Far Left: Johnson and Rudolph's large scale gingham patterned VCT floor tiles mark the kitchen pass while bifurcated table tops allow for flexible use of the space's large tables.



LAURE JOLIET



BUTTON MASH

Button Mash is a unique restaurant barcade located in one of the ubiquitous strip malls along Sunset Boulevard. The architecture nods to pop culture, bright colors, and screaming patterns just as much as the games themselves do. The entry area's walls and ceilings are covered entirely in a cartoony, black and white wallpaper depicting scenes of surfboard-toting beach babes, dudes and sea monsters playing arcades, random medusa heads, and a rat screaming on an old school brick cellphone. The interiors resemble an unfinished Southern California garage smashed together with a

Above: Design, Bitches turns an old strip mall storefront into Button Mash, a restaurant barcade that creates a "maximal timeless experience."
Left: A porthole, board and batten paneling, and supergraphic-printed wallpaper are just some of the materials used to differentiate the gaming, bar, and eating areas.

Midwestern basement with board and batten wood paneling, polished concrete floors, built-in seating, and a mish-mash of ceiling types. Picnic tables and diner and barstool seating areas fill out the space between arcade games.



LAURE JOLIET



THE SPRINGS

Touting itself as an “eco-vegan-mind-body-one-stop-shop,” the Springs brings together a mix of programs—wine and juice bar, restaurant, yoga studio, and wellness center—inside a structural steel-and-concrete-block hangar in L.A.’s Arts District. Concrete-block planters and a breezeblock screen split the industrial-scale volume. The spaces between these dividers are populated with objects painted in a sun-bleached spectrum, running from bright yellow to key lime to turquoise. These colors are applied to space-specific furniture: wood benches and chairs in the dining areas; couches, bowl chairs, and yoga mats in the wellness areas; as well as an assortment of rugs and pillows throughout.



Above: Designed holistically, the Springs features a mix of modern and midcentury modern sofas, stools, benches, and Acapulco chairs throughout the various programs of its health and wellness complex.

Left: Housed in a prefabricated, H-beam warehouse in Downtown L.A.’s Arts District, Design, Bitches’ scheme utilizes concrete block planters and tropical indoor plants to subdivide an otherwise monolithic interior space.

Right: A bright and playful color palette extends throughout various metals, woods, and textiles in the Springs, offsetting the gray, industrial hues of the preexisting structure.



LAURE JOLIET

NONG LA

At Nong Là’s La Brea Avenue location, the second branch of the popular, family-run Vietnamese restaurant, Design, Bitches uses plants and wood—hanging pothos plants and philodendron-printed wallpaper, and exposed two-by-fours—to evoke the banal domesticity of L.A.’s single-family homes. In one area, the leisure shirt-inspired wallpaper turns from wall to drop ceiling, terminating in the middle of the dining room to reveal exposed ceiling joists as well as a trio of HVAC grilles. Navy-blue cloth banquettes, button-studded and hanging on golden hoops from pegs embedded in the wall, follow the space’s perimeter, while a mix of built-in settees and colonial and midcentury chairs fill out the dining room’s tabled seating areas.

Right: Nong Là takes a tongue-in-cheek approach to exposing wood frame construction by using certain horizontal members as shelving for epiphytes and other plantings. **Below:** In this family-owned Vietnamese restaurant, Design, Bitches evokes the casual surroundings of a home cooked meal through bombastic wallpaper and generic hanging houseplants.



LAURE JOLIET

Retail, Hospitality, and Place



COURTESY IRONSTATE

David Barry has made a name for himself developing mixed-use projects in retail and hospitality, including *The Standard*, East Village and the W Hoboken. His new residential project, *Urby Staten Island*, is on the market on the borough's North Shore, with 900 units and a mix of retail, including a coffee shop, a bodega, and a communal kitchen—all supplied by an on-site farm.

AN's senior editor Matt Shaw sat down with Barry to discuss his experience in developing hospitality and retail, and how that is informing his approach to *Urby* and the neighborhoods around it.

The Architect's Newspaper: At *Urby*, you focus on public space. Is this something you have been thinking about throughout your hospitality work, or is it new to this project?

David Barry: It's been a little bit of an evolution that we've crystalized in this project. I've done a lot of apartments over the years in these outer-borough locations. More recently, I have been doing hotels—what is called, roughly, "lifestyle" hotels or what used to be called "boutique" hotels. There has been an

evolution in real estate as people move to urban areas but are on the move and cyber-connected all the time. I think this has given rise to a desire for urban residents to connect more to their spaces, to connect to each other more, and to move in the direction of a community.

When you're programming those spaces, the end goal is really just to create a product that people connect with better and to provide a better experience.

We can put in a screening room and just let it exist, but in my experience, I've learned that there was an opportunity to take another step further and get people to connect to your product in a way that creates an emotional connection in a way that the big brands weren't doing until recently. That's what we're striving to do with *Urby*.

Does this connection come through the retail and the shared spaces in *Urby*?

Yeah, I think the retail is really more about place-making and that has been around for a while: I look at Andrés Duany and Elizabeth Plater-Zyberk at Seaside, Florida, or any of that kind of stuff. We need to get life on the

streets; we need to get retail mixed in and incorporate mixed-use development.

What's a little more unique about *Urby* is that we are not just leasing curated retail out to third parties and creating a place, but we are taking those public spaces and being more thoughtful about how to make them an everyday piece of people's lives. So instead of having amenities that you might use once in a blue moon, we tried to be really, really thoughtful about what is going to enhance somebody's experience on a daily basis. We want to ensure that our commitment to programming is going a little bit beyond with things like the urban garden or the communal kitchen or the coffee shop that is embedded into the lobby. It is about connecting people around food and wellness in a sense.

I think that because *Staten Island* is a little bit more of a green, spacious borough, and we had a pretty substantial roof area, we thought that a roof garden could engage residents. We have a farmer-in-residence who helps residents participate—the fruits of that labor are eaten by anybody in the cafe or in the kitchen.

How are you thinking about retail at *Urby*?

In this instance, we're spending a lot of time being very particular and choosy about who we want to go into that space. Because the retail is about place-making, there's an equation where you can't necessarily squeeze every single dollar of rent out of it if you want this place to be made in a unique and a different way. That's what we're striving for—to create a place that's authentic and that hosts regional retailers and restaurateurs, whether they're from *Staten Island*, Brooklyn, New York, or New Jersey. It's not a mall concept where we're preleasing to national credit. We've learned to recognize that upfront and to pay a lot of attention to how you choose the retailers and how you support them.

The architecture of the buildings and the pedestrian experience are very important. There are thousands of decisions and some of them have bearing on the neighborhood in general, while others just have bearing on residents or particular constituencies within the building. We tried to pay attention to the architecture and how the building fits into the community, particularly with respect to pedestrians. I think we've been really



Opposite: Throughout Urby Staten Island, wooden house profiles demarcate shared spaces. The local bodega for residents sells locally-produced goods (shown).

Above: A visualization of the rooftop garden at Urby Staten Island.

Above right: The wooden house motif also marks the main entrance to Urby Staten Island.

Below: The living room in a two-bedroom unit, designed by Dutch firm Concrete.



thoughtful about both of those considerations in this project: How pedestrians experience the building and the development in terms of the sidewalks and the landscaping and the street width, etc.

What role does design play in all of this? Design has played a huge role in this project. We specifically went to Europe to find a non-American architect for this property. Not because I discriminate against Americans, but because we're trying to think about using space differently and have a different viewpoint on creating smaller urban social spaces and public spaces. The way the Europeans think about space with their city centers that have been so tight and so constrained with a lot of people next to each other for so long, you know. I think it was really interesting to bring in creative firm Concrete from Amsterdam. It feels very different than anything else you've experienced, at least

in the residential sphere, and a big part of that is the European sensibility and this European eye and creating spaces that encourage people to mingle or connect.

It's interesting to bring that into the New York area because it is becoming a world city. We're all more cosmopolitan, we travel a lot, and it's neat to take things from different societies. I think one thing Europe has that's great is the *piazza*, right? That whole street culture and plaza culture is some of the best in the world, you know, in terms of how Europeans use their indoor-outdoor space and connect with each other. It's been really interesting to work with Concrete and bring that over here to experiment with it.

How do you think this retail environment and improvements will radiate out from Urby?

Where we're located in Stapleton is really the historic part of Staten Island, and so it got disinvestment and kind of went off people's radar. I hear a lot of stories from people saying things like, "Oh my God! Bay Street! When I was a kid, we used to go there, and my father used to take me to a restaurant and we would go out after." That is what I think Urby is. I think it's like a reason to check out the North Shore of Staten Island.

It's going to have a really great impact on Bay Street. I think there are some really neat things about the scale and the architecture of that street and the little park there, Tappen Park. I think what it really needs is some attention and some notoriety, and I think that once people have a reason to come to that neighborhood, it will get some. Typically, it's done often with artists who go to places like Williamsburg and Bushwick and then, before you know it, they're having some little pop-up things or some art shows or their friends are opening a cafe or whatever it is, and that is getting people talking about it. Staten Island had been a story of kind of suburbanization. Why? Because the Verrazano Bridge opened in '62 and, boom, the floodgates turned on in Staten Island, and that was a period of time when the world was kind of deurbanizing. So it developed in a bit of a peculiar way, because the people that inhabited the South Shore and those new developments on the mid-island and South Shore had kind of written Bay Street off.

Why did you feel this site was appropriate for this kind of strategy?



COURTESY IRONSTATE



Left: The Standard, East Village was one of Barry's early projects.

Below left: The W Hoboken is a targeted investment in a place that is ripe for growth.

Below right: A room at the Standard, East Village, with a sloped column and pristine white bed.

COURTESY IRONSTATE



COURTESY IRONSTATE



COURTESY IRONSTATE

Well, part of the strategy with this is that it's just getting so prohibitively expensive to live in Manhattan or in the well-trafficked Class A locations. Part of the attraction of this location was that it's formerly industrial and the neighborhood needs some revitalization. It has great mass-transit links, particularly for Staten Island, in that it's got a subway stop that goes directly to the ferry and it's on the waterfront.

It connects into Bay Street, which is historically a street with a lot of retail, a lot of restaurants. During most of my career, a lot of the story for the outer boroughs has been the redevelopment of these formerly industrial places in Williamsburg, Bushwick, Long Island City, Staten Island, South Bronx, Jersey City, right?

So I really saw this North Shore waterfront as a continuation of that movement of expansion to the outer boroughs where housing is more reasonably priced. This

was a great opportunity to start with mass transportation and riverfront access in a borough that has not had a lot of creative investment or development in the last 20 or 30 years. The elected officials, the community leaders, and the regular old residents seem to be very excited. The EDC [Economic Development Corporation] just opened the park that's in front of Urby, and the city is really working hard through various departments like EDC to also attract attention to this neighborhood, and I think it's one that needs investment and has a lot of potential, and the same thing with the elected officials in terms of, you know, of Staten Island because I think that most people recognize that for a society, for a city, for a community to thrive and to move into the future, there needs to be investment of some sort into that community. They're incentivized and they're excited and they're being helpful about getting more private investment attracted to that area.



SCOTT FRANCES/OTTO

The Architecture of Donald J. Trump

TRUMP HAS TRANSFORMED NEW YORK WITHOUT ANY REGARD FOR DESIGN QUALITY. BY WILLIAM MENKING

There is something about the towering, architectural designs of Donald Trump that brings out the best in New York's architectural wordsmiths and critics: The Trump International Hotel & Tower at 1 Central Park West was a perfect foil for Herbert Muschamp in *The New York Times*. Philip Johnson and Costas Kondylis re-skinned the old Gulf and Western Building in bronze-tinted glass. (Trump had wanted the glass to be gold.) Johnson, according to the book *New York 2000*, promised Trump, his client, "a fin de siècle version of the Seagram" building. Muschamp called the facade "a 1950s International Style glass skyscraper in a 1980s gold lamé

party dress," a change he considered an "undeniable improvement...."

"This is not a major work by Mr. Johnson," Muschamp wrote later in the article. "Still, he has introduced considerable refinement to an essentially crass idea. In fact, the design's chief merit is the contrast between the commercial vulgarity of the gold skin and the relative subtlety with which it is detailed."

The building, he said, stands as a "triumph of private enterprise in such a publicly conspicuous place." Now, he concluded, "a new Trump flagship sails into these troubled civic waters, carrying with it more than a faint air of a floating casino, or perhaps the winnings from one."

But elsewhere he wrote that it could have been worse. True, the design could have sported dollar-sign finials, a one-armed-bandit handle sticking out the side, window shades painted with cherries, oranges, and lemons, and a pile of giant Claes Oldenburg coins at the base instead of the scaled-down version of the Unisphere. Or maybe that would have been an improvement. Refinement was never this building's point anyway.

Critics like Muschamp, Ada Louise Huxtable, and Paul Goldberger could hardly depend on Trump for an informed comment on his designs or buildings. He called his own Trump Tower triplex, an Angelo Donghia-designed,

Above: Trump's triplex is a marble-and-onyx-covered ode to Versailles that he calls "comfortable modernism." It is a \$100 million penthouse that sits atop the Trump Tower on Manhattan's 5th Avenue.

marble-and-onyx-covered ode to Versailles, "comfortable modernism." The New York critics had varying opinions about the tower and its six-story indoor mall, which Trump claimed had been designed by his wife, Ivana. The mall's interior of polished brass and 240 tons of Breccia Pernice marble in shades of rose, peach, pink, and orange was called a "pleasant surprise" by Goldberger, who saw it as "warm, luxurious, and even exhilarating—in every way more welcoming than the public arcades

and atriums that preceded it on 5th Avenue." Huxtable took a more critical view of the space, which she called a "pink marble maelstrom and pricey super glitz...unredeemed by [its] posh ladies' powder-room decor." (There may be hope for future buildings, however; Trump's current wife, Melania, apparently studied architecture and design in school.)

The 725 5th Avenue Trump Tower exterior, with 28 sides, was designed by Der Scutt, of New York's Poor, Swanke, Hayden & Connell, and



WILLIAM MENKING



AUGUST BRILL VIA FLICKR

Left: Trump claims that his daughter Ivanka does all of his interior design. According to trump.com, “Ms. Trump also spearheads the interior design decisions for Trump Hotels and provides the creative vision for the brand as a whole.”

Above: The scaled-down version of the Unisphere at The Trump International Hotel & Tower at 1 Central Park West is a reference to Trump’s upbringing in Jamaica Estates, Queens.

was equally criticized by Muschamp, who concluded, “everything [about it] is calculated to make money.” This, of course, was seen as a positive design value by Trump, who argued that the faceted facade gave every room two views and therefore made them more valuable. In fact, the designs of Trump’s buildings are driven solely by profit. Is this unusual for commercial construction in New York? Of course not—but Trump’s buildings are such obvious, in-your-face examples of this reality of how the city is being built in the 21st century.

Beyond the large, expensive brass “Trump” lettering that adorns his buildings, Trump has made a career of taking advantage of public subsidies and then putting up the cheapest-looking project possible. His re-skinning of the Penn Central Transportation Company’s 2,000-room, Warren and Wetmore–designed Commodore Hotel is an

example of one such project. Here, he took a perfectly decent—even handsome—1919 brick-and-limestone building, next door to Grand Central Terminal, and clad it with a reflective glass that has not weathered well. The project, rebranded by Trump as the Grand Hyatt Hotel, was done by one of his favorite architectural firms, New York’s Gruzen & Partners, with Der Scutt. The architects did not remove the old facade but instead overlaid a bronze-colored glass set in a grid of dark anodized aluminum. Trump spoke about that facade in *The Art of the Deal*; he was “convinced that half the reason the Commodore was dying [was] because it looked so gloomy and dated and dingy.... [He] wanted a sleek, contemporary look. Something with sparkle and excitement that would make people stop and take notice.” It’s not that the business barons of yore, such as

Cornelius Vanderbilt, the developer of Grand Central Station, were not concerned with profit, but Vanderbilt and his architects, Reed and Stem, as well as Warren and Wetmore, designed a handsome public work of architecture, whose striking stone gateway’s presence makes Trump’s glass skin seem cheap and dated. The building has one of the worst 1980s-era facades in New York.

Given his background, it’s not surprising that Trump, who wallows in his New Yorkness, has no idea of the difference between architecture and building. He was raised in Jamaica Estates, Queens, hard up against the Grand Central Parkway, in what today would be called a Federalist Georgian McMansion, with tall Corinthian columns. He went to New York Military Academy for high school, attended Fordham University, and graduated from the Wharton School, where

he studied real estate. While at Wharton, he worked at his father’s building company, which made a fortune developing small buildings in Queens and Brooklyn after World War II, when the government (via the Federal Housing Administration) subsidized affordable housing. Woody Guthrie lived in one in of these buildings, Beach Haven, in Coney Island, and wrote a song about its racially discriminatory rental policies:

I suppose
Old Man Trump knows
Just how much
Racial Hate
He stirred up
In the bloodpot of human hearts
When he drew
That color line
Here at his
Eighteen hundred family project

Beach Haven, like so many other

federally financed affordable projects, was forbidden by the National Housing Act of 1934 from including any extra architectural details or embellishments, something the national real estate industry worked to have included in the law. Though it has directness to its design and some sort of dignity missing from Fred Trump’s Manhattan buildings, Beach Haven is nevertheless a standard New York City complex of stripped down, bland six-story brick boxes, spread across a city grid. It—like his son Donald’s later projects—was a profit-seeking opportunity. The FHA later discovered that Fred Trump had pocketed over \$4 million in illicit profits from the construction.

Donald would later put up (or at least put his name on) a similar sort of development, along Riverside Drive just north of 57th Street. Like Beach Haven, Riverside



BRAD_T VIA FLICKR



WILLIAM MENKING

Left: Paul Goldberger once praised the escalator- and waterfall-lined atrium of the Trump Tower. Inside the atrium are several eateries, including the Trump Bar, Trump Grill, Trump Cafe, and Trump's Ice Cream Parlor.

Above: Trump Tower was literally designed to make money. According to Trump, the faceted facade gives every room two views and therefore makes them more valuable.

South is a series of bland rectangular boxes spread across a series of city blocks. Though here, rather than looking out over Coney Island, the development looks toward the river. The detailing of these riverside buildings is faintly art deco, recalling their Upper West Side neighborhood in their massing and repetitive walls.

This was also the site for Trump's proposed Television City, which could have been even worse, or at least more massive. In 1974 to 1975, Trump proposed to develop Television City—with 4,850 apartments, 500,000 square feet of retail space, one million square feet of office space, a 50-room hotel, television studios, parking for 3,700 cars, and 28 acres of open space—in a largely abandoned old train yard. The original scheme, which proposed a large superblock of high-rise towers, with a three-armed telescoping tower, was

designed by Murphy/Jahn Architects, of Chicago, and would have been the tallest tower in the world, at 1,670 feet and 150 stories. It was a massive development, with several towers over 70 stories, all built on a podium over the old rail yards and a park. The West Side Highway would have been relocated under the towers to create a road not unlike the one under the Brooklyn Heights Promenade. Needless to say, there was opposition to this new complex. The world's tallest building, many thought, was never meant to be built, but was a ploy, a wedge to get more square footage in the plan approved by the city.

In some ways, Television City came closer to real architecture than any other project from the Trump family (albeit as a forerunner of the contemporary glass boxes that have risen all over the city since the late 1990s). Though Goldberger

claimed the tower was “hardly a real building for real people in a real city,” Michael Sorkin was more pointed. In the *Village Voice* column “Dump the Trump,” Sorkin wrote, “Looking at the boneheaded proposal, one wonders whether the architect even visited the site. Indeed, there is evidence that he did not. The rank of glyphs bespeaks lakeside Chicago, and the centerpiece of the scheme, the 150-story erection, Trump's third go at the world's tallest building... was there ever a man more preoccupied with getting it up in public?”

Trump, on the other hand, was his typical ebullient, promotional self and called the plan, in a press release, “the master planner's grandest plan yet.” Because Trump, more than any builder in New York in the late 20th century, has transformed the city with barely the slightest architecturally worthy design or public service.

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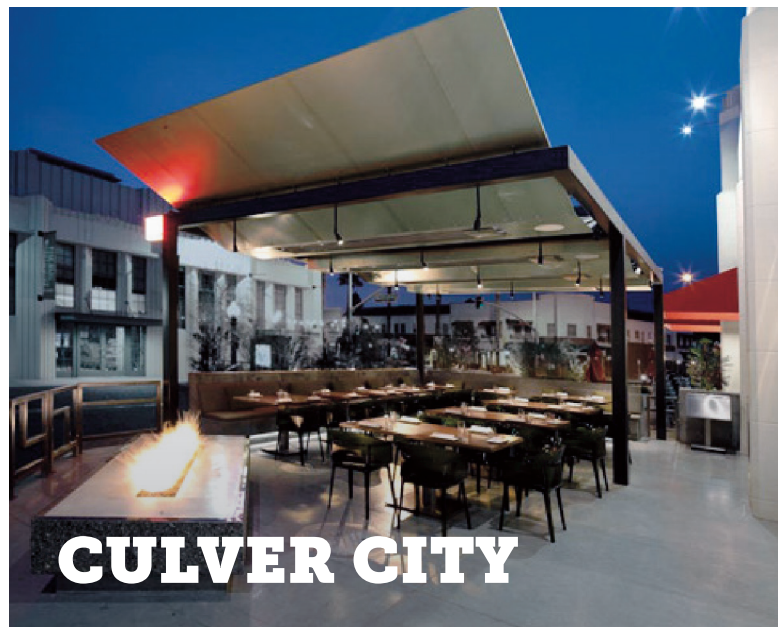
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MAY

THURSDAY 19
PANEL DISCUSSION
Urban Thursday Breakfast:
North America
8:00 a.m.
Ford Foundation
320 East 43rd St., New York
habitat3.org

LECTURE
Merrill Elam: Houses
5:30 p.m.
Pella Crafted Luxury
Showroom
222 West Merchandise
Mart Plaza, Chicago
pellacraftedluxury.com

EVENTS
AIA Committee on Design
Awards Reception
6:00 p.m.
The Barnes Foundation
2025 Benjamin Franklin Pkwy.
Philadelphia
convention.aia.org

What's Old Is New
12:00 p.m.
AIA New Orleans Center
for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

FRIDAY 20
EXHIBITION OPENING
KieranTimberlake: Quartered
6:00 p.m.
KieranTimberlake
841 North American St.
Philadelphia
kierantimberlake.com

SUNDAY 22
WITH THE KIDS
Build Chicago Icons
12:00 p.m.
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
architecture.org

MONDAY 23
LECTURE
Sou Fujimoto's Designs:
Rethinking Boundaries
6:30 p.m.
Japan Society
333 East 47th St.
New York
japansociety.org

TUESDAY 24
EXHIBITION
Hito Steyerl:
Factory of the Sun
11:00 a.m.
MoCA
250 South Grand Ave.
Los Angeles
moca.org

WEDNESDAY 25
EXHIBITION OPENING
Sharon Egretta Sutton
Retrospective
5:30 p.m.
Gould Gallery
University of Washington
3950 University Way NE
Seattle
arch.be.washington.edu

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AT ARCHPAPER.COM

THURSDAY 26
EVENT
What the Sketch?
6:00 p.m.
Boston Society of Architects
290 Congress St.
Boston
architects.org

LECTURE
Matthew D. Brady:
Combating Thermal
Issues in Buildings
Using Structural Steel
12:15 p.m.
AIA Chicago
25 East Wacker Dr.
Chicago
aiachicago.org

PANEL DISCUSSIONS
Marijuana and
the Building Code
8:30 a.m.
PPA Event Center
2105 Decatur St., Denver
aiacolorado.org

Rethinking How We
Plan Our Streets
12:30 p.m.
SPUR San Jose
76 South 1st St., San Jose
spur.org

SATURDAY 28
EXHIBITION
Michael Rakowitz: The Flesh
Is Yours, The Bones Are Ours
11:00 a.m.
Graham Foundation
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

JUNE

THURSDAY 2
PANEL DISCUSSION
Our Renewable Future
6:00 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

FRIDAY 3
EXHIBITION OPENING
Joe Day/deagen-day design:
ARRAYS
7:00 p.m.
SCI-Arc Library Gallery
960 East 3rd St., Los Angeles
sciarc.edu

PANEL DISCUSSION
Designing buildings
to meet the SB 2030 Energy
Standard and beyond
12:30 p.m.
University of Minnesota
Minneapolis
events.umn.edu

SATURDAY 4
EXHIBITION
Marshall Brown: Chimera
11:00 a.m.
Western Exhibitions
845 West Washington Blvd.
Chicago
westernexhibitions.com

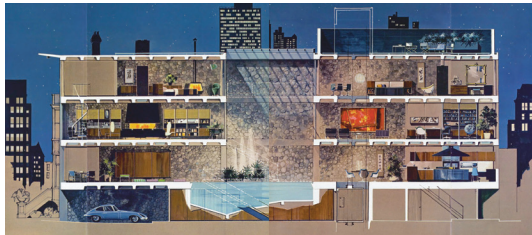
TUESDAY 7
PANEL DISCUSSION
Getting to Zero Series
1:00 p.m.
Dallas Center for Architecture
1909 Woodall Rodgers Fwy.
Dallas
aiadallas.org



BURT GLINN MAGNUM PHOTOS

PLAYBOY ARCHITECTURE, 1953–1979
Elmhurst Art Museum
150 Cottage Hill Avenue, Elmhurst, Illinois
May 7–August 28

On display for the first time in the United States, *Playboy Architecture, 1953–1979*, explores how architecture and design gave a space and shape to the world of *Playboy* magazine. The show also investigates the influence of *Playboy* on the architecture and design industry. The show is designed by Amunátegui Valdés Architects, based in Santiago, Chile, and is curated by Beatriz Colomina and Pep Avilés in collaboration with the PhD program of the School of Architecture and the Program in Media and Modernity at Princeton University. The exhibition features an extensive collection of photographs, films, architectural models, and designed objects from the first 26 years of *Playboy*. The show will be in the Mies van der Rohe–designed McCormick House at Elmhurst Art Museum.



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NOT-SO-PSYCHO

Transitional Object (Psychobarn)
The Metropolitan Museum of Art
Through October 31

Looming in a corner on the rooftop of the Metropolitan Museum of Art in New York is a new structure that looks like it's been there forever: its mansard roof tattered, its blood-red siding weather-beaten, its porch crumbling. It looks haunted. It looks familiar. It looks like—it is—the house from *Psycho*. Cue the theme music, right? Well, no. Under the bright-blue sky of a perfect spring day, with Central Park stretching out in every direction, it looks a lot less menacing than it does in Alfred Hitchcock's thriller. Actually, it seems pretty harmless. But so did Norman Bates.

The tree-house-sized installation, *Transitional Object (Psychobarn)*, was created by Turner Prize-winning artist Cornelia Parker, who has previously used architectural fragments in her work to explore themes of memory, transition, and transformation. *Psychobarn* plays with our preconceptions, and its menacing exterior belies

a surprisingly wholesome origin. Daunted by the skyline, Parker decided to create a small domestic structure to contrast the city's glass and stone towers. Looking to Edward Hopper's paintings for inspiration, she found her answer after learning that his 1925 *House by the Railroad* was the model for the iconic Bates residence in Hitchcock's masterpiece. To recreate the house while cultivating tension between the familiar and the unfamiliar, Parker used repurposed wood and rusted metal salvaged from an old red barn slated for demolition. She built her house like Hitchcock built his: A stage set that looks whole only from the right perspective. The metal scaffold behind its facade is clearly visible from half of the rooftop. Like its cinematic inspiration, *Transitional Object (Psychobarn)* is part fiction and part reality.

Hopper, Hitchcock, barns, Cornelia Parker, stage sets—I love

all those things, which makes it all the more frustrating that I don't love *Psychobarn*. The work's title is a reference to psychoanalytical theory related to the emergence of a child's identity independent from his parents. Perhaps it's appropriate then that *Psychobarn* struggles to separate itself from a rich artistic heritage. It's clever, I guess. Funny, even. But it doesn't quite transcend the role of pop-culture punch line to become something greater, something that offers more profound insight, which Parker is certainly capable of producing. She first came to my attention with her pieces *Mass* and *Anti-Mass*—two nearly identical, large black cubes composed of charred wood fragments suspended at each end of a large gallery space—*Mass* is the remains of a church that burned down after a chance lightning strike; *Anti-Mass* is a church that was burned down by arsonists. It's a challenging and provocative piece that I still think about often.

Psychobarn has none of that power or complexity. There is no hidden psychosis.

I'm not saying that I need to have a deep emotional experience on the Met rooftop. This is, after all, a summertime installation that's only 50 feet from a bar. It should be fun, and it is. But previous Met rooftop installations managed to be fun while also transforming

our perception of the roof, the museum, or even the entire city. Dan Graham and Günther Vogt's phenomenal *Hedge Two-Way Mirror Walkabout* (2014) and Tomás Saraceno's *Cloud City* (2012) come to mind. These interactive installations distorted, refracted, and re-presented the skyline to the rooftop revelers at the Met. *Psychobarn* aims for a similar populist appeal (and it will surely capture hundreds of likes on Instagram), but unlike those previous projects, it doesn't need to be experienced to be appreciated. It gains nothing by being on the Met's rooftop. Worse, the rooftop gains nothing by having it. Originally, Parker wanted to build an entire barn on the roof. *That* would have been a transformative experience. Imagine stepping out of the refined galleries of the city's greatest fine arts museum into a dirty, hay-filled, chicken-clucking space. Alas, it proved unfeasible.

Don't let this deter you from making a pilgrimage up to the Met rooftop this summer. There is that aforementioned bar up there that, for the duration of the installation, will be serving Hitchcock-themed drinks. I recommend the Corpse Reviver (gin, Cointreau, Lillet, and absinthe). Like any good cocktail, the thoughtful blend of ingredients results in something that's more than the sum of its parts. I just wish I could say the same for the art.

JIMMY STAMP WRITES ABOUT ARCHITECTURE. HE IS CO-AUTHOR OF PEDAGOGY AND PLACE: 100 YEARS OF ARCHITECTURE EDUCATION AT YALE.



HYLA SKOPITZ/COURTESY THE METROPOLITAN MUSEUM OF ART



COURTESY THE CENTER FOR ARCHITECTURE

PACIFIC NORWAY

Snøhetta: People, Process, Projects
The Center for Architecture, 403 NW 11th Ave., Portland, OR
Through June 30

Design Week Portland kicked off Sunday, April 17, and the Center for Architecture in Portland, Oregon, was on the frontline with the exhibit *Snøhetta: People, Process, Projects*. Running until June 30, architecture and design firm Snøhetta compiled the material and designed the exhibition that serves as a retrospective and fore-

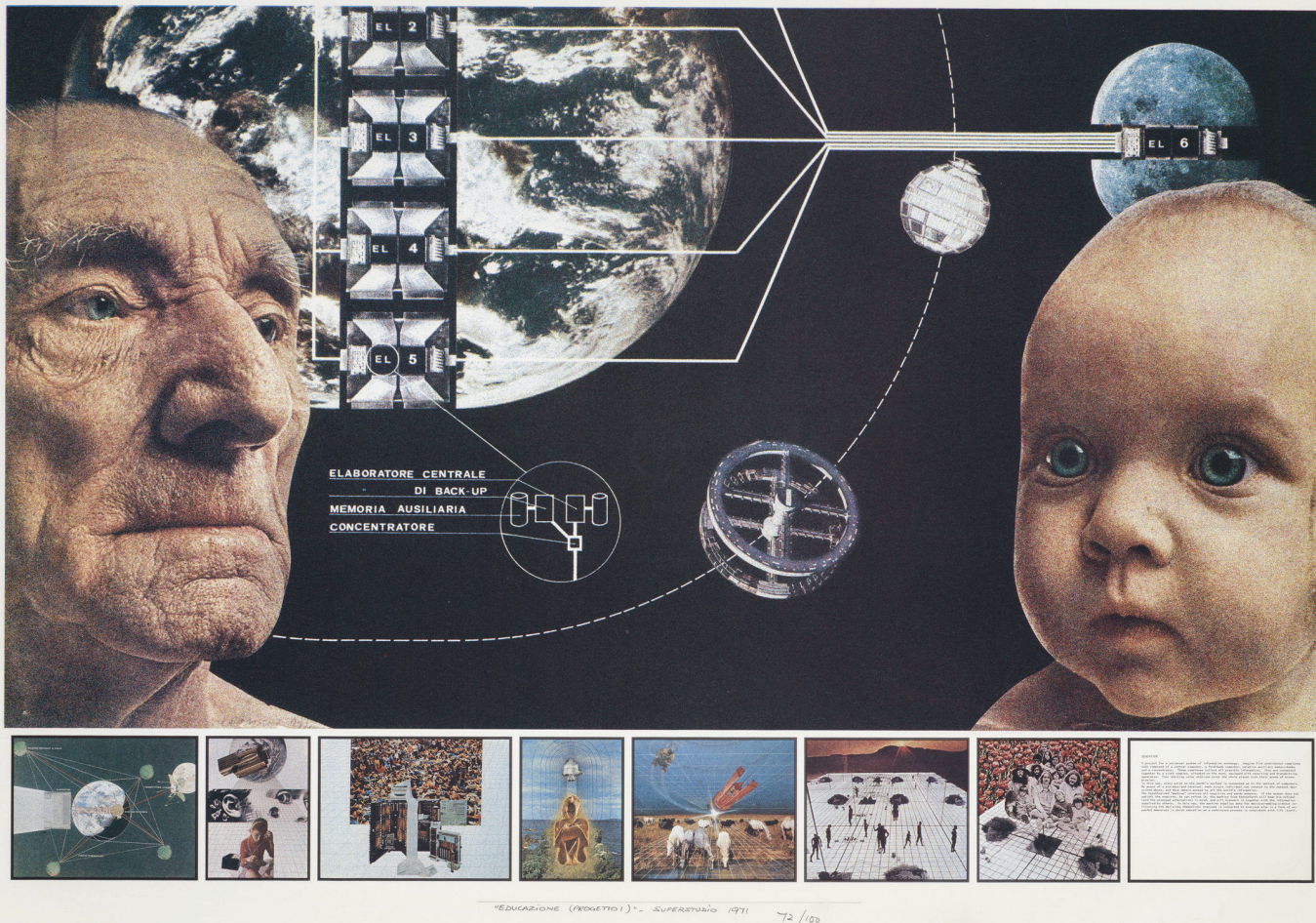
tells of things to come. Originally shown in Copenhagen, this is the firm's first extensive exhibition in the United States.

Previously on display last summer in Copenhagen, the exhibition highlights the firm's work in Oregon on two large wall panels: The James Beard Public Market in Portland and

the Willamette Falls Riverwalk in Oregon City. A fair portion of the exhibition covers the San Francisco Museum of Modern Art (see page 16) with a site model, large-scale facade study, detail drawings, and several renderings—a variety that feeds an architect's curiosity. The breakthrough Alexandria Library in Egypt and the Norwegian National Opera are included, as well as several net-positive energy buildings and more libraries that are underway in Philadelphia and Far Rockaway, Queens.

The exhibition excels at displaying Snøhetta's process. A wall graphic shows the diversity of office locations and **continued on page 45**

Fundamental Acts (Education) 1971



Archizoom and Superstudio's poster for the *Superarchitettura* installation at Galleria Jolly2, 1966



other members, the brothers Roberto and Alessandro Magris, remain evident throughout the show.

Stephen Wallis's recent *T Magazine* preview, "The Super Superstudio," carries the subtitle "A '60s Architecture Collective That Made History (but No Buildings)." The myth that Superstudio never completed a single building is a convenient notion that serves to disempower the group's revolutionary impact on mainstream architecture. If indeed they had built nothing, theirs would be a non-threatening movement of the coffee table variety. But that's far from

continued on page 45

SUPER DUPER

Superstudio 50 (Five Decades Later)
MAXXI - National Museum of the 21st Century Arts,
Via Guido Reni 4A, 00196 Rome
Through September 4, 2016

The latest and most comprehensive exhibition on the work of the Italian design group Superstudio has recently opened at the MAXXI Rome, Zaha Hadid's concrete neo-brutalist masterpiece. In an impressively fearless maneuver, the Superstudio veterans Adolfo Natalini, Cristiano Toraldo di Francia, and Gian Piero Frassinelli have rammed their signature Continuous Monument straight through the entrails of Hadid's longest suspended gallery. Revolutionary red and stretching over 100 meters, the broad elongated slab serves to reinforce Hadid's sinewy and gravity-defying series of splayed ramped spaces, some futilely narrow, others in hairpin twists. Though clearly the MAXXI installations in this canted structure are improving as the curators come up with increasingly clever ways to hang shows in these spaces, Superstudio's revisited monument functions as the critical datum on which this important retrospective is organized.

MAXXI's artistic director Hou Hanru offers up one of the museum's

prime spaces for the exhibition, and it pays off with great dividends as Superstudio's work gets the kind of ample spatial treatment it has long deserved. Moreover, this show, curated by Gabriele Mastrigli, comes with a comprehensive book-catalogue that weighs in at over 660 pages and proves that Mastrigli, who spent more than five years compiling the publication, has mastered every aspect of the group's oeuvre. While now only available in Italian, an English edition is promised in time to accompany the show's move to Shanghai early next year.

The MAXXI exhibition offers more than 200 works by Superstudio, with a surprising amount of pieces never before placed on public display. Organized mainly in chronological order, the first objects one encounters at the ground floor entrance to the gallery are full-scale reproductions of the first *Superarchitettura* installation made for the Jolly2 gallery in Pistoia in 1966, mounted by the Tuscan manufacturer Poltronova. As soon as one alights

the top of the main stairs however, the real show begins with the group's timeline, beginning in the fanciful pop phase, journeying through the design storyboards, the histogram assembly, and the gridded villas, until a few stairs up, one gets to meet with the Continuous Monument in all its splendor and folly. From there, things get gnarly, as visitors can branch off in different directions, depending on which ramps they follow: A few contemporary works pop into view, such as the new digital animation based on the Continuous Monument storyboard by Lucio Lapietra. Present among these new works are also the Trieste-based architect and photographer Stefano Graziani's collection of unmediated photographs made while working in the Superstudio archive, and the mesmerizing "living Photoshop" compositions by Nadia Hironaka and Matthew Suib.

Then there are the late pieces made for the 1978 Venice Biennale curated by Lara Vinca Masini in the Magazzini del Sale: *The Wife of Lot*, a table-stand supporting the primary archetypes of architecture made in baked salt, and the *Life of Zeno*, a documentation on the farmer who contributed to the important extra-urban material cultural studies conducted at the school of architecture in Florence through the 70s. There are some notable absences however. Like any superstar rock group worth remembering, there are misgivings

among Superstudio's members. Alessandro Poli is conspicuously absent, along with him some prime works from the group's first collective film effort, *Interplanetary Architecture*. Contributions of two

Gian Piero Frassinelli, Cristiano Toraldo di Francia, and Adolfo Natalini installing *The Wife of Lot* at the Venice Biennale.



LEFT ABOVE: COURTESY MAXXI; ABOVE: ARCHIVIO SUPERSTUDIO; THIS IMAGE: C. TORALDO DI FRANCIA

SUPER DUPER continued from page 44 the truth. Superstudio was a fully functioning architecture office, with clients seeking designs for discotheques, bank interiors, homes, industrial designs, and a consistent production of competitions, exhibition installations, etc. Furthermore, it was precisely this very real and frustrating daily architectural practice that provoked these Florentines to push even further their anti-design philosophy.

When compared to the Milanese retrospective organized at the PAC in 2015, MAXXI's *Superstudio 50* is a much more introspective story. There are none of those previous controversies present here at MAXXI. This exhibition is unabashedly all about Superstudio, and there are no diversions whatsoever to undermine this essential premise. But therein lies the exhibition's greatest weakness. If the PAC juxtaposed the works of Superstudio with a set of questionably unrelated contemporary artists, the Rome exhibit acts inevitably to "ghettoize" the primacy

of the content: Is Superstudio really a standalone act of architecture? Or is it in fact something much more than that, something that has embedded a majority of the great conceptual themes of an era? Isn't the work of Superstudio so incredibly significant today precisely because it reaches across professional disciplines and political boundaries, connecting the arts with architecture, humanities with science fiction, performance with deadpan spectacle? While the book begins to fill this gap by bringing together an encyclopedia of Superstudio related sources, the exhibition is hung dry. If

architecture is to regain its role as social instigator ever again, and not just behave like a capitalist lackey, then a whole lot more must be brought to bear in the toolkit that serves architects today. That's why Superstudio's work deserves to be in more space, but also to be in more categorical places. Each document by Superstudio can be read as a call to action, inaction, violence, or desperation. These messages are not limited to architects—they are relevant to everyone.

PETER LANG IS PROFESSOR IN ARCHITECTURAL THEORY AND HISTORY AT THE ROYAL INSTITUTE OF ART, STOCKHOLM.

Superstudio, The Twelve Ideal Cities, Fifth City (City of Hemispheres), 1971



COURTESY MAXXI

Study models, such as the Vulkan Beehive, on display in Portland's Center for Architecture.



COURTESY THE CENTER FOR ARCHITECTURE

PACIFIC NORWAY continued from page 43 staff, and several panels comprise the communal table that represents the center of the office—both in practice and in headquarters—in Oslo, Norway. But the study models, material samples, and inspirational pieces give more insight into the firm than could renderings, which are just as flat here as in any publication or on any screen.

Scale models convey context, form, and texture—the last especially in the study for the Vulkan Beehives installed in Norway. They're really just a second skin wrapping a traditional apiary, but they're a beautiful way to bring attention to a vital function of our ecosystem. Mock-ups of glass frits provide support for display panels of their respective projects.

White boards offer areas for visitors to comment on the James Beard Public Market...and, perhaps unintentionally, other projects. All are aspects that make the physical display more than a just a catalogue made large—the exhibition is an interactive process.

A really cool aspect of the exhibition is the lounge that was created in the reception area. Angular seating lines one wall, and a low table with seating provides a place to flip through a number of Snøhetta's publications, chat with friends, or take a break from the jam-packed events during Design Week. Hopefully it remains as a future amenity.

JAMES WAY IS THE MARKETING MANAGER AT ZGF ARCHITECTS AND WRITES ABOUT DESIGN AND ARCHITECTURE.

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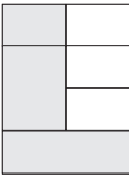
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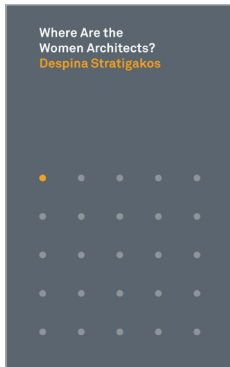
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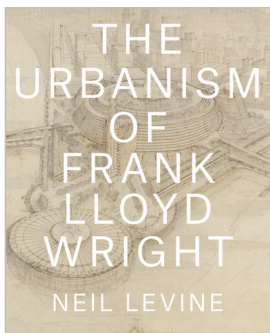


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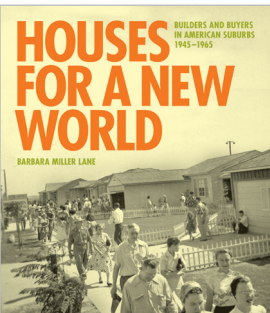


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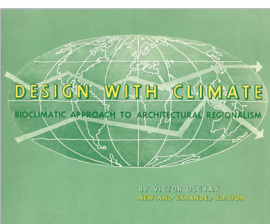


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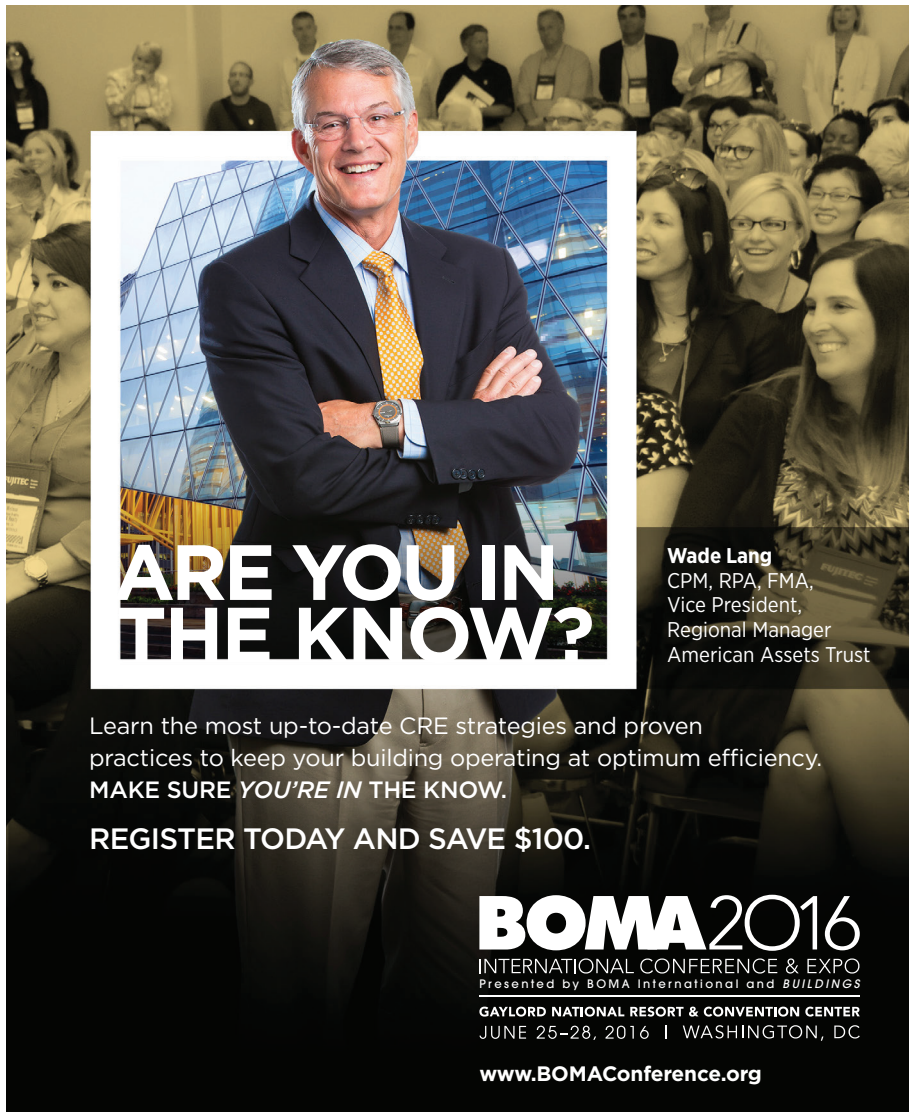
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WHAT HAPPENS WHEN A ROCK BAND PERFORMS IN VENICE? A CULTURAL IDENTITY CRISIS, SOME POLITICAL TURMOIL, AND ONE EPIC SHOW

PINK FLOYD AND THE IMAGO URBIS

On July 15, 1989, Pink Floyd held a concert in Venice in front of more than two hundred thousand people. Framed in the foreground by the city's famous twin columns—of its patrons, St. Mark the Evangelist and St. Theodore of Amasea—and in the background by Andrea Palladio's San Giorgio Maggiore, the band performed from a floating platform in the middle of the Venetian lagoon, while the assembled crowds filled every inch of St. Mark's Square, the adjoining Piazzetta, and waterfront Riva degli Schiavoni, and even jostled for a front row seat in an ever-growing carpet of boats moored within the lagoon itself. A particularly striking aerial photograph presents the scene a few hours before the band took to the stage, "mechanically repeating," as Roland Barthes would put it, "what could never be repeated existentially."

Yet the romantic, almost fantastical nature of this moment is somehow misleading: In spite of the popularity of the concert—a "Night of Wonders," as certain sections of

the press described it—the event provoked an outpouring of opprobrium in Venice's always tempestuous political quarters. A number of the city's municipal administrators viewed the concert as an assault against Venice, something akin to a barbarian invasion of urban space. Other voices, such as the local architectural historian Manfredo Tafuri, were equally vitriolic. Lecturing at the Istituto Universitario di Architettura di Venezia (IUAV) in 1993, just a year before his death, he spoke of how he despised the concert for being nothing more than a "postmodern masquerade"—the epitome of the frivolous discourse that characterized culture in the 1980s—and for the physical damage it had wrought on the city.

The idea for the performance had originated with Francesco (Fran) Tomasi, the band's Italian promoter. "For their 1989 tour," Tomasi recalled, "Pink Floyd were looking to perform in peculiar places. At the time, my office was in Venice and so I had the idea

of organizing a free concert to coincide with the Feast of the Redeemer, the Redentore, in which the local population, rather than the tourists, always take an active part. The band immediately loved the idea."

The Redentore, held annually on the third weekend of July, was initiated in 1578 to celebrate the end of the terrible plague. At sunset Venetians invade St. Mark's Basin, from where they watch a fireworks display while bobbing up and down in their boats. In the 18th century it was also common to see gondolas and the smaller sandoli carrying musicians who entertained the crowds before the fireworks. It was this aquatic musical accompaniment that Tomasi hoped to recall with his own concert. The sheer scale of the event, however, called for a corresponding increase in the size of the musical boats. In the end, individual vessels were recast as a vast floating stage, 318 feet long by 79 feet wide and 79 feet high.

Preparations for the event, billed

as the latest stop in the band's "Momentary Lapse of Reason" tour, gathered pace. RAI, Italy's state broadcaster, agreed to a live broadcast of the show. The big day drew closer. In June 1989, after a fierce debate about the profanity or acceptability of such an event so close to the Redentore festivities, the city council finally granted its approval (in a democratic vote that went against the wishes of the mayor, Antonio Casellati). Just three days before the event, however, Margherita Asso, Venice's superintendent for cultural heritage (nicknamed the "Iron Superintendent"), vetoed the concert on the grounds that the amplified sound would damage the mosaics of St. Mark's Basilica, while the whole piazza could very well sink under the weight of so many people. Tomasi had to think fast. He quickly offered to turn down the volume on the thousands of speakers and to move the stage back 98 feet, in an attempt to dampen the ardor of the crowd. Asso remained unconvinced,

An aerial view of the floating Pink Floyd stage and assembled crowd, Venice, 1989.

and it was not until the arrival of the three band members on July 13 that a so-called *compromesso all'italiana* (Italian-style compromise), involving decibel levels and crowd fencing, was secured and the concert could go ahead.

The show lasted just 90 minutes but lived long in the memory of those who witnessed it. The next day the local paper, *Il Gazzettino*, carried the headline "Grandi Pink Floyd, Povera Venezia" ("Great Pink Floyd, Poor Venice"), juxtaposing appreciative accounts of the show with images of St. Mark's Square covered with litter and young people sleeping rough in doorways. No real damage had occurred, but the city woke with a distinct "after-party" look. The political reverberations were more far-reaching, and a few weeks later the local government fell.



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Of course, Venice has a long history of political farragoes, just as it does of floating, ephemeral architectures, from Alvise Cornaro's almost surreal 16th century proposal for a theater and artificial island on the lagoon, or the triumphal arch built near the church of Santa Lucia on the occasion of Napoleon's visit to the city in 1807—a project famously depicted in a painting by Giuseppe Borsato—to the floating bath constructed by Tommaso Rima in 1833 and moored off the city's Punta della Dogana, and, most celebrated of all, perhaps, Aldo Rossi's highly poetic Teatro del Mondo, built in 1979.

Tafuri's first edition of the Renaissance book, *Venezia e il Rinascimento*—published in 1985, just a few years before Pink Floyd's floating stage (also witnessed from the Piazzetta)—articulated a characteristically political argument in presenting the history of Venice as a constant battle between those who wanted to restructure and renovate the city (whom Tafuri dubs the *primi*) and the traditionalists who only wanted to uphold its established principles and structures. The book was not written as a contemporary

allegory, at least not explicitly, but the parallels are obvious, not least in the ongoing clash between the more progressive Venetians who defend the Serenissima's artistic patrimony but also endorse more modern solutions, and those who seem only to consider the city as a kind of frozen museum. Like many entrenched oppositions, the two sides are actually not all that different, but the debate centered (and still centers) on striking a balance between the city's delicate ecology and its economic viability. In this debate, tourism and spectacle are both the agent of destruction and the city's salvation.

More than Palladio's San Giorgio, then, this was the real backdrop to the Pink Floyd concert, confirming the music promoter Bill Graham's famous adage, "politics uses and abuses rock music." Even Mason himself revealed the ambivalences and overlaps endemic on both sides when he admitted, "I must say I like the idea of carrying on a tradition rather than being totally unique." It was no coincidence that 1989 was also the year Venice was preparing its bid to host the 2000 European Expo, which was expected to attract upward of two

hundred thousand visitors a day and act as a springboard for a new, modern city. The project was backed largely by Italy's Socialist Party (PSI), and more particularly by Gianni De Michelis, then the Minister for Foreign Affairs. Ranged against them were the traditionalists, including a number of key members of the opposing Christian Democrats, who were keen to block the expo bid by whatever means. If the former group had secured an initial victory in clearing the way for the smaller, metonymic rock concert, the latter soon took their revenge, using Pink Floyd as a Trojan horse to point to the city's inability to accommodate a crowd. In fact, this apparent inability was not unconnected to the city's refusal to provide either city cleaners or portable toilets for the concert. The day-after hangover, depicted in all its squalor by the local newspapers, had therefore actually been designed.

Despite his passion for Renaissance architecture and enduring fondness for Cornaro's seemingly perverse theater project, Tafuri, as we have seen, was vociferous in his objections to both the Pink Floyd concert and

to Venice playing host to the European Expo. For Tafuri, the theatricality of both events concealed a darker ambition to transform the city into a purely political and economic object. Venice, he countered, is a particular city that negates the possibility of an absolute modernity—a theme he returned to repeatedly, but especially in the same 1993 lecture in which he lambasted Pink Floyd. In this talk, presciently titled "Le forme del tempo: Venezia e la modernità" ("The Forms of Time: Venice and Modernity"), he argued that the concert relied not only on the splendor of the city but also on the perfectly Italian splendors of blackmail and bribery, and the ascendancy of economic and media interests. However, perhaps because this was the school's *Lectio Magistralis* (the inaugurating lecture for the academic year), he concluded more optimistically with the notion that the imago urbis of Venice is sacrosanct and impossible to recalibrate, ending defiantly with "The battle is not yet finished."

But in many ways the battle has finished, and is one that has seen a victory of sorts for a kind

Concertgoers on a flotilla of boats, Venice, 1989.

of synthetic Venice that is both traditional town-museum and a contemporary hub—for what are the vast cruise liners that today pass through the Grand Canal if not a recalibrating imago urbis fundamentally reliant on both the historic and the commercial? And what, for that matter, is the Venice Biennale if not a repeating ritual that under the theatrical guise of art and architecture maintains a thriving, even defining, economic model? The vast numbers of people these different tourist attractions draw in dwarf all of the figures ascribed to that moment in July 1989 when Pink Floyd ended their set with "Run Like Hell." The historian in Tafuri would no doubt see this as further confirmation of all those Italian splendors, and in this, as ever, he may well be right.

LÉA-CATHERINE SZACKA IS ALSO THE AUTHOR OF THE FORTHCOMING BOOK *LE CONCERT WITH SARA MARINI*, WHICH WILL BE PUBLISHED BY EDITIONS B2 IN 2017. A LONGER VERSION OF THIS PAPER WAS ORIGINALLY PUBLISHED IN AA FILES 69, 2014: 12-17.

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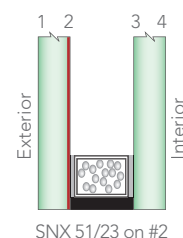
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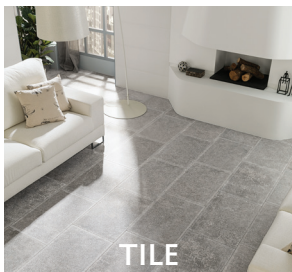


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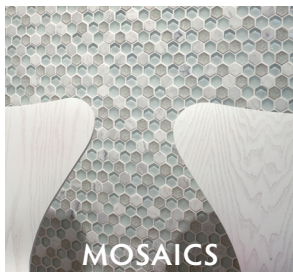
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