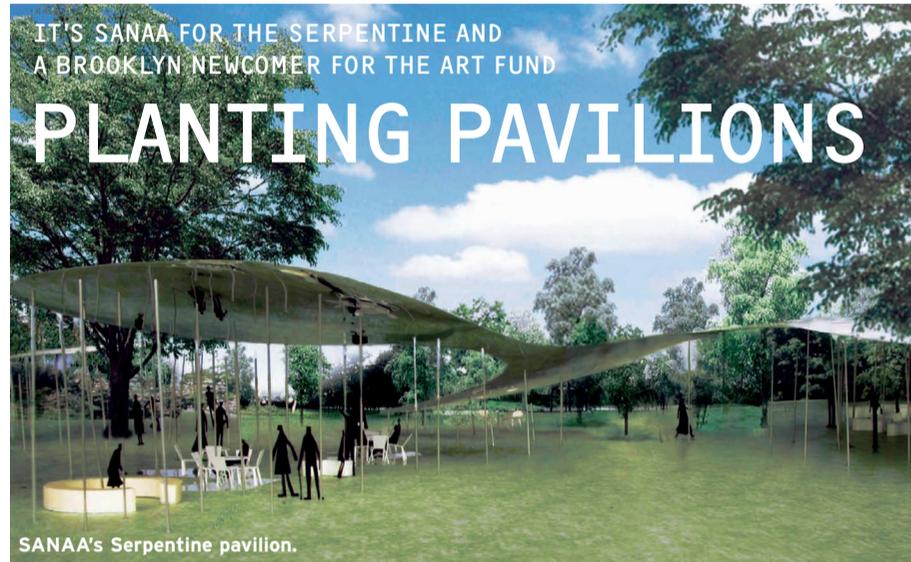


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IT'S SANAA FOR THE SERPENTINE AND A BROOKLYN NEWCOMER FOR THE ART FUND

PLANTING PAVILIONS

SANAA's Serpentine pavilion.

COURTESY SERPENTINE GALLERY

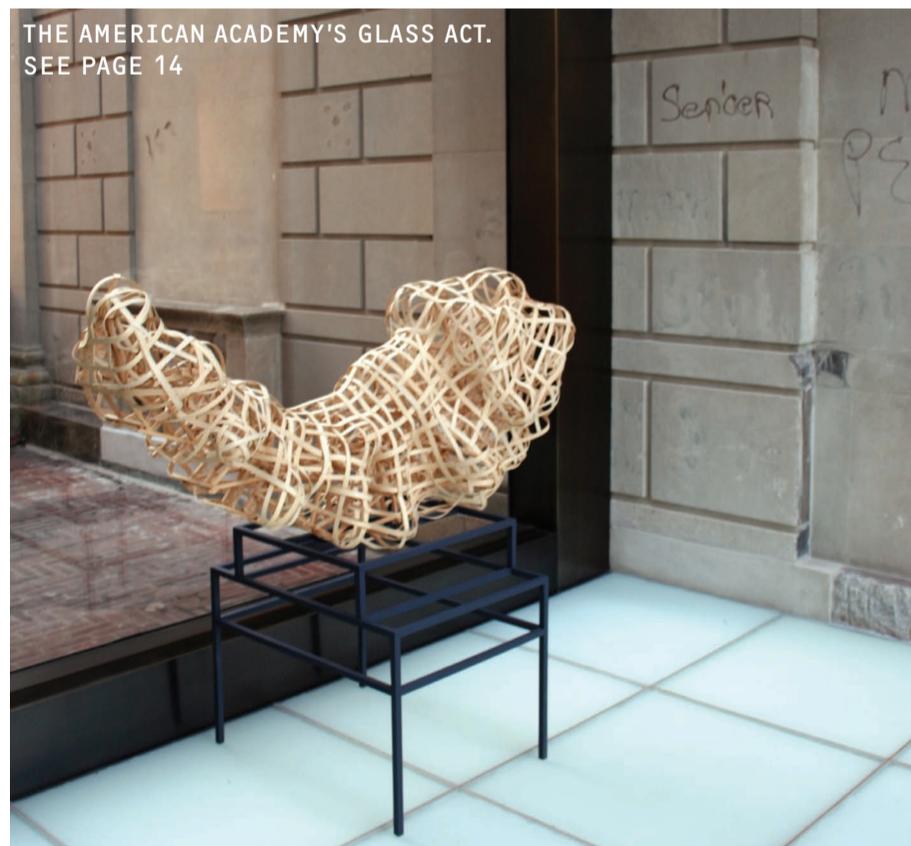
In July, an undulating aluminum canopy threaded through the trees will open on the lawn of London's Serpentine Gallery. Designed by Tokyo-based SANAA, the pavilion is the latest addition to the gallery's high-profile

roster of temporary structures by prominent designers. Also opening this summer in London, the Art Fund Pavilion, from a competition-winning design by the young Brooklyn-based firm Tina Manis Associates,

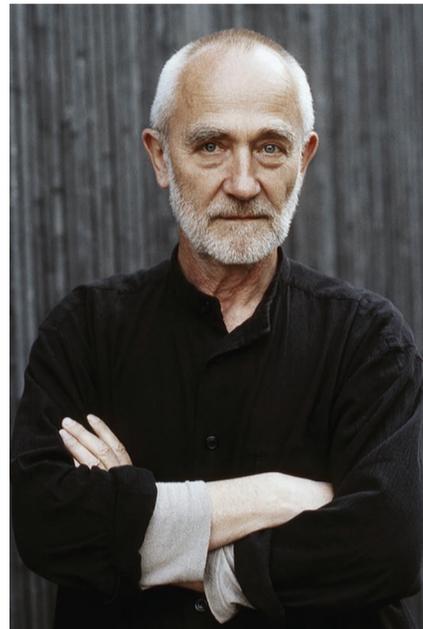
will serve as an annual seasonal gallery for the Lightbox in Woking, a contemporary art center founded in 1993, which opened its current home in 2007.

The 2009 Serpentine design is **continued on page 24**

THE AMERICAN ACADEMY'S GLASS ACT. SEE PAGE 14



JAMES VINCENT CZA-JKA



GARY EBNER

PRITZKER AWARDED TO FIERCELY INDIVIDUAL SWISS ARCHITECT

ZUMTHOR AT THE ZENITH

The Chicago-based Hyatt Foundation has named the revered Swiss architect Peter Zumthor the 2009 Pritzker Prize Laureate. Zumthor, 65, will receive the medal and a \$100,000 prize at a ceremony on May 29 in Buenos Aires, Argentina. He works in the Swiss village of Haldenstein.

With an office of approximately 20, Zumthor is known to be selective about the commissions he accepts. His most recognized project remains the Thermal Bath in Vals, Switzerland, completed in 1996. Other prominent recent projects include a field chapel at Wachendorf, Germany and the Kolumba Art Museum built atop the ruins **continued on page 11**

NRDC PAVES WAY FOR MAYOR'S ENERGY-SAVING RETROFITS

Leasing Green

Mayor Michael R. Bloomberg's blockbuster Earth Day announcement of a plan to retrofit the city's building stock won plaudits from sustainable-building advocates, labor unions, and other stakeholders. But as green boosters celebrated at the press conference atop Rockefeller Center, one key interest group remained notably quiet: commercial landlords.

The plan's measures—four laws introduced in the City Council and two provisions in the mayor's PlaNYC program—call for buildings in the range of 50,000 square feet and up to undergo an energy audit every 10 years. Any buildings that fail to meet efficiency standards would be required to **continued on page 4**

DERRING-DO DESIGN
THE LATEST FINDS FROM MILAN, OUR ICFF PREVIEW, PLUS A BLAST FROM ITALY'S AVANT-GARDE PAST. PAGES 29-34

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REOPENED DUMBO UNDERPASS PRIMED FOR NEW PROGRAMMING



ANCHORAGE ELEVATION

COURTESY DID

Walk This (Arch) Way

Long barred to the public, a stone-covered archway beneath the Manhattan Bridge in Dumbo is being reopened for public access this summer, revealing for the first time in decades the elegant public space designed by renowned Beaux Arts firm Carrère and Hastings, which created both approaches. Thanks to the advocacy of the Dumbo Improvement District, the archway is also expected to serve as a stage for a variety of public programming, as well as a temporary summer site for a public marketplace known as the New Amsterdam Market.

Much of the new programming, including the market, has yet to be formally announced pending city approvals, according to the district, which emphasizes that discussions with public officials are ongoing. "The Dumbo Improvement District is working closely with the Department of Transportation and the City of New York to readapt and unveil The Archway," the district said in a statement. "Plans are in the **continued on page 6**

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EXCESS & SUCCESS

It's an awkward time for design. And that's a very good thing. At the Milan furniture fair, the lust of the recent past for limited-edition design *objets*—those sets of 6 or 12 exotic items made with Fabergé-egg exactness and often unusable except as acquisitions—has been redirected.

Recycling is the mantra now, but so are durability, quality, and beauty. The limited-edition craze made a lot of money for a few people, and even turned Miami into a seasonal mecca for something other than winter sunburn. But it made others uncomfortable with its exclusivity and preciousness, and what appeared to be a blunt rebuttal of modernism's core values of productivity and access. Critics used expressions like "bulimia" to describe how the hunger for luxury stuff had overwhelmed a healthier appetite for everyday essentials. Yet the scads of money in play proved irresistible. Designers, and even some architects, wanted in, and it wasn't always easy to comprehend why a resin-molded table might cost hundreds of thousands of dollars apart from the name starting with "Z" attached to it. Karim Rashid, who launched his career sexing up a \$12 trash can—the Garbo—helped pioneer new luxe niches in January 2008, with a limited-edition audio player named like a perfume, Opus N°5.

As with so much else in today's world, all that feels like the excesses of some ancient regime. Indeed, a bellwether of what lies ahead for design as collectible art is taking place at auction this week. In 2006, industrial designer Marc Newson's Lockheed Lounge set the record at \$968,000 for the highest price ever paid for a piece of furniture by a living designer. On April 30, another Lockheed—there were four "artist's proofs" and 10 made—is on the block at Phillips de Pury & Company in London with a surprisingly lowball estimate of \$700,000 to \$1 million. Results won't be in until after press time, but I hear a knell tolling.

As queasy as some of these forced rarities made me feel, I am beginning to wonder if the episode was still an important rite of passage for design. It drew media attention to good design—and to the important minutiae of how things were made—like nothing else. It afforded designers the chance to explore new materials and borrow technologies from other industries, almost exactly as the postwar production boom had enticed the likes of Charles and Ray Eames. Without a lot of historicist posturing, it restored a respect for craft as a worthy complement to technology. And it revealed designers to be more than jobbers doing the bidding of manufacturers. Designers, especially in the United States, don't often get the respect that is their due. And they rarely get the kind of start-to-finish control that was possible back in 1945, when George Nelson became Herman Miller's design director, and commenced a golden era of brilliantly designed products that we could all afford to use. Above all, the recent boom times have restored designers' cred as creative thinkers. And that's worth quite a lot. **JULIE V. IOVINE**

LEASING GREEN continued from front page

make upgrades, along with other measures to improve performance. By the mayor's reckoning, the plan could reduce New York's carbon footprint by 5 percent, moving it closer to the PlaNYC goal of a 30 percent reduction by 2030.

But landlords have been cautious about the proposal, and understandably so: Many energy-saving solutions saddle landlords with the cost of upgrades, and no way to protect their investment through cost-and-benefit sharing with the building's tenants. Fortunately, a new initiative spearheaded by the Natural Resources Defense Council (NRDC) has been working to unify tenants and landlords with a new, green lease that will help smooth the way for the mayor's building tune-ups.

Ashok Gupta, NRDC's air and energy program director, notes that a Catch-22 has long stalled green retrofits. "PlaNYC is two years old, and how far have we gotten?" he asked, pointing out that landlords struggle with investments in new heating systems because however money-saving they are in the long run, such systems' depreciation cuts into earnings. Meanwhile, tenants are reluctant to fund such upgrades with rent payments, since they don't see how they share in the benefits.

To remedy this predicament, Gupta has helped lead the charge with a document now circulating among local landlords, corporations, lawyers, and engineers that shows how New York's office buildings can become green while remaining viable.

The document, developed by the NRDC with the help of a young planner named Sean Neill, proposes definitions for fair and efficient cost-sharing in leases. It states that landlords and tenants should understand how energy investments pay off in cost savings for both parties. It then presents a series of sustainable initiatives and shows how those can be incorporated into a typical commercial lease.

The actual implementation of such objectives rests with lawyers and brokers, however, so the NRDC and Neill's firm Cycle 7 led a seminar on March 24 to test the plan's definitions and stage mock negotiations between landlords and tenants. The session also drew experts familiar with the costs and feasibility of common energy-saving measures: Arup engineer Fiona Cousins, Gensler architect Paul Lalli, and Laurie Kerr of Mayor Bloomberg's office.

Neill has also shared the document with some of the city's major landlords, and with help from the NRDC and the civic group Partnership for New York City, he plans to meet with corporations who hold sizable leases in the coming weeks. "All it takes is one bad lease to ruin a building's efficiency," he said.

One major landlord, asking for anonymity due to pending discussions, said Neill and the NRDC are on the right track. "There needs to be a partnership through new lease language, by which tenants and landlords can share the cost of improvements," he said. "Candidly, as the market was going up, greening was really important to everybody, and now purse-strings are tighter."

Neill remains optimistic despite the market's downturn. "Some owners have told me that even if we got this document into a lease negotiation, that would be huge progress," he said. A sample lease, he added, should be available this month. **ALEC APPELBAUM**

LETTERS

THE WORLD WITHOUT US

Fred Bernstein provides pertinent insights regarding the plight of the U.S. national pavilion for the Shanghai 2010 World Expo ("Worlds Away," AN 07_04.15.2009). The private group authorized by the State Department to develop the pavilion remains grossly underfunded, and the pavilion unbuilt. The reasons given by the group, comprising lawyer Ellen Eliasoph, film industry executive Nick Winslow, and former Bush trade official Frank Lavin, are that U.S. law prohibits government spending on Expos, and it's tough raising private money in a down economy.

It's always tough raising money, but the law's not to blame. The 1991 law in question doesn't prohibit spending on Expos, only the way the spending is done. In fact, it gives the Secretary of Commerce (not State)

responsibility for organizing agencies' support of Expo activities. The decision not to publicly fund the pavilion was made by the Bush administration, and accepted by the Eliasoph-Winslow group.

There's more to the story. In 2006, the State Department issued an RFP for a privately-funded pavilion. A volunteer association of Expo veterans—to which I belong—was the "finalist." But our funding scheme, a for-profit corporation, was too radical for the State Department, which preferred corporate philanthropy; and we wouldn't disclose details of our design without the government's usual promise of confidentiality, which was not forthcoming.

When the RFP expired in 2008, the State Department privately authorized the Eliasoph-Winslow group to create the U.S. pavilion. Without a solid prior critique, the

program and pavilion were uninspiring. The group resigned from the job last October—but was apparently resurrected by the Shanghai Consulate with Chinese money. It encountered the same resistance as before. Now the U.S. has missed the Expo's nominal deadline for participation.

Today, 233 nations and NGOs have committed to the Shanghai Expo. Only three remain uncommitted: the U.S., Colombia, and Andorra. The Obama administration still can and should arrange for funding, but not for the Eliasoph-Winslow pavilion. Our nation needs a 21st-century pavilion that is sustainable and expressive of America's willingness to play its part as a responsible world leader—which we have designed.

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