

EVERYONE'S A WINNER?

What is it about architect **Mitchell Joachim** that he cannot let go of his Oedipal desire to go after his former “father” employer **Michael Sorkin**? Not happy about the direction of Sorkin’s non-profit Terreform, Joachim went out and founded his own 501C3 Terreform One. Most recently, Sorkin co-organized and sponsored The Next Helsinki, a protest “call for ideas” to the high profile Guggenheim Helsinki Design Competition. This alternative competition received hundreds of entries and allowed multiple voices to critique the official Guggenheim one. With Sorkin’s project about to publish a book of its entries, Joachim has now posted online a page of his own where he declares Terreform One the winner of “The New Official Alternative Award Winners of the Guggenheim Helsinki architecture and urban design counter-competition.” It is hard to tell how Mr. Joachim wants us to take the competition. His “winning” design features a bare rear-end with windows. Also, the “competition” seems not have had jurors and or even a call to submit. He claims it was co-sponsored by Anonymous Finland, the Libertarian Anti-Ellsworth Toohey League, Occupy Helsinki, and Eco-communalism. This anti-anti-competition seems to believe it is showing up Next Helsinki, but who can save Sorkin from Joachim?

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ROBERT KIRKBRIDE

NOT DEAD YET continued from front page
factory turned nightclub turned serious archive, scholarly salon, and community space for those intrigued by the history of science and medicine.

Appropriately for a 21st-century institution, the museum started as a blog in 2007 before assuming a physical form. Joanna Ebenstein, now the museum’s creative director, responded to the blog’s popularity by showing her collection of postmortem photographs and gothic artifacts in person, first in a Gowanus gallery. Her success prompted her to search for a permanent space.

Though some of the objects in the Morbid Anatomy Museum (in the lobby, stuffed chipmunks ride on a miniature Ferris Wheel) are, at first, pure kitsch, each demonstrate the way knowledge about the body is constructed in the past and present. Robert Kirkbride, associate professor of architecture and product design at The New School’s Parsons School of Design, partnered with architect Anthony Cohn to design the museum. The project timeline and budget were tight. Ebenstein approached Kirkbride in December 2013, the plan was in contract by January, and the museum officially opened June 2014. It cost \$350,000 to transform the 4,200-square-foot space.

The design is influenced by Kirkbride’s research on the 15th-century Italian *studioli*—rooms created to train the memory. Designed to induce awe, these richly fabricated and precisely curated *studioli* attracted learned individuals curious about natural science, history, and geography. It was in these spaces, Kirkbride notes, that “prototypes for classification of knowledge, virtuosity, and propaganda” were created. It was up to the viewer to make meaning from what he or she saw.

Consequently, the design responds (both to a limited budget and) to history, drawing out the building’s story to create a layered space for display and study. Obsolete coal

chutes and staircases that dead end into the wall are fashioned into mourning shrines. Kirkbride opened the facade on the ground floor with ceiling high custom-steel windows. The windows maximize the building’s corner lot to brighten the open plan cafe, gift shop, and lecture space.

Programming that keeps archaic arts alive is core to the museum’s mission. When *AN* visited, 12 aspiring taxidermists were dissecting rabbits in the basement. The windowless space is configured so light from ground story filters through an open stairwell.

The building’s previous stint as a nightclub left an overabundance of HVAC systems, tracks for lighting, and electrical outlets. Some excess was removed, while others were converted into light fixtures. Salvaged doors, chandeliers, and cabinets add to the eclecticism.

Exhibits follow a similar aesthetic. One second floor gallery hosts exhibitions, while the other houses the permanent collection of 19th-century medical instruments, rare books, pickled specimens, skulls, and divination tools. Unlike most museums, there is no wall text. It’s possible, though not explicitly encouraged, to reach into open glass cases to touch jars of preserved insects, or pull books from the shelves to read. Kirkbride explained, that, like in the *studioli*, the idea is to “come in [and] pause on items that catch your attention.” In a museum designed for the sublime (and the totally weird), that’s an easy task. **AW**



AUDREY WACHS



AZIWE MOHAMMED

> PRINTED MATTER

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Architects: Handel Architects

Beloved local bookstore and art nonprofit Printed Matter recently moved to a 3,836-square-foot space in a former 1912 freight train terminal. Handel Architects, who designed the store pro bono, wanted to create a “cathedral of books” in the vertical, 30-foot-tall store. To do so, they carved out a “well” into the first floor, and then wrapped a black steel staircase up to the second floor. Elevated shelves create storage for overstock books and a series of steel filing units house posters and prints.

Whereas the old space was charmingly cluttered and a little scrappy, the new space carries out the utilitarian approach in a more straightforward way. “People would get confused [when they came in] because we carry unusual publications and serve a lot of functions,” Max Schumann, director of Printed Matter, said. “In this new space we can delineate our different focuses—visual art books, art, magazines, exhibitions, and office space—and, most importantly, can better present and take care of our books.” **OLIVIA MARTIN**



COURTESY SHOP ARCHITECTS

UNVEILED

SITE SANTE FE

Since it opened in 1995, SITE Santa Fe has mixed permanent exhibitions with an international contemporary art biennial, pushing the limits of expression in the sleepy New Mexico town. In 2014, the museum tapped New York-based SHoP Architects to expand its 20,000-square-foot home, incorporating the art experience into surrounding parks and public spaces. The resulting machined and muscular structure will break ground in August 2016.

SITE sought to create “an iconic new spatial presence” with its addition. SHoP delivered with a low-slung form that responds to the flat desert topography while using slanting forms to lend a sense of movement. The highly articulated, perforated metal facade is layered to give the structure depth and respond materially to the area’s railroad heritage.

If you squint, the entire structure appears to be a locomotive steaming across the desert terrain.

“Art doesn’t have to be experienced in isolation,” Christopher Sharples, principal at SHoP, said in a statement. “The building itself opens up to the neighboring park, the life of the Railyard district, and gives SITE a greater presence in the landscape of the city as a whole.”

SHoP’s addition will bring 15,000 square feet of new interior and exterior spaces that flow visually with expanses of glass. The projecting envelope creates a monumental entry court and rear porch punctuated with sculpture. Inside, SHoP stressed flexible spaced. The main SITElab exhibition hall will be expanded, a lecture hall doubles as an event space, and an education lab will bring art to local students. **BRANDEN KLAYKO**

Architects: SHoP Architects with Allegretti Architects
Location: Santa Fe, NM
Completion Date: Summer 2017

HOK INTERNATIONAL



It's all well and good to extol the virtues of the "new workspace"—open layouts, flexible seating, standing desks, collaboration areas—but as with any building, it is difficult to pinpoint precisely what will or won't work until people use it. In February, HOK International moved into its new Toronto office designed by the firm itself, a process that, from conception to completion, allowed the team to experience the methodologies of their practice firsthand.

For their new digs, HOK selected the 22nd floor of a 1971 downtown tower with 360-degree views overlooking City Hall. The existing space was in good condition, but had been stripped bare, so the firm had flexibility to create a new space inside the shell. "We pretty much took ourselves through the same process as we would with clients," said vice president Lisa Fulford-Roy. "How can we best support our employees? What functionality do we need the space to have? How can we create a positive, collaborative, close-knit culture?"

After surveying their staff and holding many meetings, Q&A sessions, and designing multiple iterations, the solution was an open, circular 1,485-square-meter office with ample nooks and spaces for working privately and a unique, flexible desk system for the locations 110 employees. Desks previously took up the bulk of their old office, so to create more room in the new one, approximately 30 employees who aren't in the office on a daily basis, have "agile desks," or non-dedicated seating. The remaining desks are slightly smaller than the previous ones and grouped together, with open standing desks at the end of each row. Integrated technology throughout makes it simple to pick up and move around the office as needed. As a result, even though the new office is slightly smaller than the previous one, and they've added new staff in the past six months, the office feels spacious.

"Honestly, I've had more meaningful conversations in the new office than I had in all three years at the old one,"

Fulford-Roy said. "Shrinking the footprint and creating oases like the kitchen, singular places where people will run into each other and say hello, really does help everyone connect."

The firm opted to retain a loft-like environment even though the building is not brick and beam. Exposed ceilings in the main areas increase spatial volume, while dropped ceilings in conference rooms promote a sense of intimacy and offer better acoustics.

The two private offices and conference rooms are clustered in the center of the layout so that all employees can enjoy being near the windows and have equal access to natural light. Bouroullec Liane pendants and myriad white surfaces lend the space a bright, clean aspect, cushioned by wood-look laminate tile flooring that offers an acoustic buffer, and outfitted with classic furniture from the likes of Herman Miller. Seamlessly alternating between "public" and "private" spaces creates a continuous flow and puts clients and employees alike at ease.



HOK's new Toronto office combines open space design with designated "oases" like the kitchen and supply rooms to foster connectivity and "head's down" areas to provide privacy.

"We wanted the space to reflect who we are as a company, but we also wanted it to be comfortable to our clients—to feel hospitable. From the minute you walk in from the elevator, it is very welcoming," Fulford-Roy said.

Aiming for LEED Gold certification by early next year, HOK installed a highly-efficient HVAC system, insulated glazed walls, low-energy lighting, Energy Star appliances, and low-emission surfaces. The building's location was also chosen in part based on its proximity to the subway to ease employees' commutes. "It's all about promoting and fostering good design principles," Fulford-Roy said. "All the natural light is good for mental health and well-being, and honestly the views are incredible, some of the best sunsets I've seen in my life have been from here. We'll all stop working to watch the sunset together and chat."

Safe to say that six months

in, the firm stands by their ideal workspace philosophy. "These were all principles that I knew to be true when it came to increasing connectivity in the office," Fulford-Roy said. "But now that I've lived it, I can see how it works and speak to it passionately. **OM**

RESOURCES:

Integrated Technology:
Crestron Smart System
crestron.com

Flooring:
Armstrong Luxury Vinyl
armstrong.com

Carpet:
InterfaceFLOR
interface.com

Desks:
Inscape
inscapesolutions.com

Chairs:
Herman Miller Aeron Chairs
hermanmiller.com

