and precast reinforced concrete. The precast elements of the IBM Building (1962), angled to prevent nesting birds, screen all four elevations and create a branded image. Other projects in this section stressed technical innovation, such as the Y-plan Diamond Head Apartments in Waikiki (1958), claimed as the country’s first fully prestressed reinforced concrete structure over six stories tall.

The final section, “Living Lānai,” focused on outdoor living. One wall offered Ossipoff’s 1977 tenet, “We have a much more casual way of being formal than you do on the mainland.” The lānai, adapted from Hawaiian vernacular, is a climate-sensitive covered porch, or veranda, integrated with the landscape. In Ossipoff’s work, the lānai is utilized as the primary living space, with broad eaves and a low profile. It appears early on in his work, as in the Boettcher House (1937), his first significant commission. The house’s symmetry and high-pitched roof reflect territorial influence, but it also features a U-shaped lānai. The Outrigger Canoe Club in Waikiki (1963) emphasizes its dramatic ocean setting through multiple lānai. The Honolulu International Airport modernization (completed in 1978) incorporated the lānai into a large-scale commercial complex.

The exhibition catalog echoes the coloring and styling of the exhibit itself. In addition to Britton and Treib, contributors include Don J. Hibbard, Spencer Leineweber, and Victoria Sambunaris. Treib’s essay on climate and topography examines approaches to the integration of the building with landscape and is enriched with explanations of such terms as mānuka (mountain) and mukai. Other essays explore precedents in the quest for a Hawaiian style and their impact on Ossipoff; the postwar collaboration of Fisk, Johnson, Ossipoff, and Preis, Associated Architects; and the lānai as an interior–exterior space.

The uniqueness of Hawai’i’s is incontestable, and the challenge that Ossipoff undertook—to create a modernist approach commensurate to place—was ambitious and influential. Sakamoto’s effort to distill and synthesize Ossipoff’s prolific oeuvre in relation to his design philosophy is both accessible to a general audience and valuable as an academic contribution. Hopefully this retrospective will encourage closer examination and analysis of the contextual particularities of local Hawaiian as well as Pacific regional modernism.

**Publication related to the exhibition**


**Richard Rogers + Architectes**

Centre Georges Pompidou, Paris


Design Museum, London

24 April—10 August 2008

Richard Rogers has an unusually cosmopolitan background. Born in Italy of Anglo-Italian parents, he trained at the age of twenty in the Trieste office of his father’s cousin, the architect Ernesto Nathan Rogers, before attending London’s then staunchly modernist Architectural Association (1954–59). In Italy, Ernesto’s struggle to reconcile modern and historical architecture and his visionary urban schemes for more humane cities were a lifelong influence on Rogers, as were the aesthetic and ethical views of Alison and Peter Smithson in Great Britain. These two influences produced a lasting tension in Rogers’s work between New Liberty and New Brutalist sensibilities, with details of the engineered structure often expressing the various gravitational and cultural forces that inform the building. The year Rogers spent at Yale University (1961) and his travels across the United States at that time were also major factors in the architect’s formation.

This background begins the story of a long and prolific career dedicated to social change, the diverse aspects of which were all evident in the exhibition at the Pompidou, its title—Richard Rogers + Architectes—reflecting Rogers’s changing partnerships over the years (currently Rogers Stirk Harbour + Partners). Rogers has given priority to the creation of an urban infrastructure that features social inclusion. While many architects share similar ideals, few have made the political commitment to them for which Rogers is known: besides his many lectures and publications, he is advisor to the mayors of both Barcelona and London, and since becoming Lord Rogers of Riverside in 1996, he is a working Labour peer in the House of Lords.

In addition to surveying forty years of work, the show afforded a stunning demonstration of just how extraordinary the exhibition spaces of this great building can be when used as they were intended. The show was staged in the nearly square South Gallery by the architect’s son Ab who removed the usual coverings of the windows on two sides of the space, thereby reconnecting interior and exterior. The plasterboard partitions that have often divided the space were also removed, in Ab Rogers’s words, “So that you could see everything and make order of it.” Indeed, upon entering the gallery viewers were immediately aware of the busy pedestrian and vehicular street life that became part of the exhibition. And the latter was, in turn, visible to passersby.

The remarkable success of Rogers and Renzo Piano’s Pompidou (1977)—including architectural acclaim, record-breaking attendance, and a revolution in museum culture—has overshadowed the gradual erosion of many of the building’s basic ideas. As Rogers explains in the excellent interview with Michèle Champenois in the otherwise bland exhibition catalog edited and in part written by the Pompidou curator Olivier Cinqualbre,
he and Piano wanted to create a cross
between the British Museum and Times
Square. Essential to this democratic con-
cept is the transparency that allows peo-
ple to see into and out of the building, a
possibility that has been reduced drasti-
cally as windows are increasingly
obscured.

The escalators snaking across the
facade were meant to provide free enjoy-
ment to the public as, for example,
Rogers points out the Spanish Steps in
Rome do. Alterations to the building
have separated the shared circulation to
the library and the exhibition spaces, and
a ticket is now required to access the
escalators. Also gone are the open exhibi-
tion spaces—inspired by the industrial
structures that in the 1970s were begin-
ing to be preferred for contemporary
art—in which paintings were hung on
screens suspended from the ceilings and
plugged into the floors. For the two lev-
els dedicated to the permanent collec-
tion, the fourth floor spaces were carved
up in 1984 by Gae Aulenti, the fifth floor
in 2000 by Jean François Bodin.

The use of Rogers’s signature bold
colors in the exhibition was a welcome
reminder of the colors that were intrinsic
to the original architecture. These kicked
off in the gallery’s anteroom with a
shocking pink mock-up at half scale of a
steel node for the structure of Terminal 5
at Heathrow Airport (opened in May
2008). Referred to by the architects as a
“knuckle,” the joint evokes a giant,
blocky figurative Joel Shapiro sculpture,
with arms expansively outstretched. The
same pink was chosen for the vinyl
upholstery of a generous seating area
located at the center of the exhibition in
what Rogers calls the piazza: an open
space overhung by one of the large bam-
boowaves that were used for the ceiling
of the firm’s Terminal Building (2005) at
Madrid’s Barajas Airport. In a nod to the
cultural center’s own famous piazza, the
outward facing benches enclosed a wide
cushioned area that attracted young chil-
dren, whose contained rompings incar-
nated the playful concept of the whole
building. The various display tables were
also color coded according to eight
themes.

The gallery’s two interior walls were
hung from top to bottom with photo-
graphs and drawing reproductions of
fifty of the firm’s architecture and urban
plans, large and small, built and unbuilt,
arranged along a timeline of some 100
feet. The latter began with a single
model exhibited bors serie: the prototype
housing unit Zip Up House No. 1
(1968), a perky, bright yellow, one-story
volume supported by shocking pink
jacks. Possible to assemble from mass-
produced parts, infinitely expandable,
and adaptable internally (three constants
in the architect’s work), it is an early
example of Rogers’s ongoing interest in
offering homeowners an economical way
of controlling their living conditions
with environmentally efficient architec-
ture. From such modest beginnings, the
display alternated megaprojects including London's Millennium Dome, two airports, 175 Greenwich Street at the World Trade Center in Manhattan, and a number of city plans along with other small-scale projects including private homes and two schools. Although many of the urban plans are unrealized, they have influenced decisions such as the introduction of pedestrian zones in areas between Trafalgar Square and the Embankment in London.

The timeline ended with a listening area where the voices of partners and associates were heard discussing their experiences as members of the firm whose atypical financial structure is also informed by Rogers's progressive political and social background. The directors have no equity in the firm, and their salaries are based on a multiple of the partnership's lowest-paid full-time architects. After expenses are met, the remaining profit is divided between reserves and charitable trusts. The audio's multiple personalities made a nice counterpoint to Rogers's voiceover for a film shown in the anteroom that introduced the exhibition's first theme, "Legibility," a logical beginning for an architect known for turning buildings inside out. Rogers's comments on images of everyday objects sliced in half and put through an x-ray machine effectively explained his interest in revealing a building's functions. Within the gallery, the first cluster of projects demonstrated this concept with several examples, the most familiar of which were the Pompidou itself and Lloyd's of London (1986), the office tower whose radical mechanistic image marked the renaissance of British architecture in the 1980s. Here and throughout the show, handsome, differently scaled models, photographs, films, and reproductions of working documents and drawings, not to mention labels and captions, conveyed a simple, down-to-earth description of each project.

Following "Legibility" (dark blue) and scattered in no particular order around the piazza, displays were grouped as "Public" (bright red), "Environmental" (apple green), "Urban" (orange), "Works in Progress" (yellow), "Transparency" (pale green), "Systems" (pink), and "Lightness" (sky blue). The failure of the intention to make thematic clusters read as urban blocks separated by avenues leading to the piazza in no way detracted from the effectiveness of the displays. These successfully conveyed Rogers's goal, as he stated to me, to demonstrate "the social and technical aspects of the architecture and city plans from city to house, macro to micro." Among abundant examples of such contrasts, the proximity of two current projects was particularly telling: the design for colorful, detached, two-story affordable (121,000-dollar) homes at Britain's Milton Keynes and the massive unbuilt design projected for the Aerospace Campus of almost 100 acres on a disused airfield near Toulouse, France.

Rogers says he chose the Bordeaux Law Courts (1998) as a prime example of sustainability because the building was a breakthrough—its form changed by environmental considerations. With so many other more successfully resolved designs to illustrate the concept—the Antwerp Law Courts and the National Assembly for Wales in Cardiff (both 2005), for example—the prominence given to Bordeaux is questionable.

This is, however, a minor criticism of an exhibition that was remarkably successful in making complex architectural and planning concepts easily understandable. In addition to the brief texts (150 to 180 words) for each theme and project, a variety of means were used to bring the projects to life. One of two models of an unbuilt master plan for Shanghai in China was animated by colored lights that indicated different building types. Films varied in content, some showing the evolution of a design from a first sketch to a computer rendering, others illustrating details of structure and climate control, and—for the Wales National Assembly—revealing the eclecticism in which the building is used. Like the reduced "knuckle," a 1-to-5 scale model of the assembly's beaklike roof light scoops was also a helpful aid to grasping the reality of the building.

Marking the thirtieth anniversary of the Pompidou Center, Richard Rogers + Architectes made a neat counterpoint to Renzo Piano, un regard construit, an exhibition in the same space that marked the center's reopening in 2000 after a twenty-eight-month renovation. While the two shows effectively demonstrated the former partners' (1971–77) equally brilliant accomplishments, they also highlighted their distinctive working methods. Eighteen built projects representing turning points in the output of the Renzo Piano Building Workshop were grouped as "Invention," "Urbanism," and "Sensibility," and supplemented by some prehistory and seven ongoing projects. The exhibition's lyrical abstraction corresponded to the architect's custom of proceeding from a single poetic detail to the whole. Conversely, the preference Rogers has consistently shown for beginning each project with a broad general concept and then addressing the detail was well represented by his show's practical story of each building. In one respect the two exhibitions were identical: they are the only ones since 2000 that uncovered the South Gallery's windows, restoring the transparency that was intrinsic to the architects' original concept of a palace for the people.

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