Despite calls from some preservationists to protect more of the sprawling Domino Sugar Refinery adjacent the Williamsburg Bridge, the Landmarks Preservation Commission (LPC) designated only three interconnected buildings at the center of the site at its weekly meeting on September 25. The decision paves the way for the New Domino, a mixed-income development designed by Rafael Viñoly that will occupy much of the refinery's land.

In an interview, LPC chair Robert Tierney said the commission had to balance preserving North Brooklyn's industrial waterfront while still serving its current residents. "On the merits, this is clearly the way to go," he said. "Assuming there are no other constraints—an unlimited budget, no housing, the community didn't care—" continued on page 4

Everyday there's a Herbert story, but certainly the very last one I would want to have to circulate is his obituary. A longtime heavy smoker, Herbert died of lung cancer earlier this year. He had stepped down from his position as the architecture critic for The New York Times two years before.

Herbert's contribution to architectural criticism has not been fully measured. His opinions were often hyperbolic; his prose outrageous; the path of his thinking inimitably complex. Unforgettable samplers would have to include his comparing Frank Gehry's Guggenheim Museum in Bilbao to the "reincarnation of Marilyn Monroe," and calling Zaha Hadid's Center for Contemporary Art in Cincinnati "the most important American building to be completed since the end of the cold war." Famously, he wrote positively in September 2002 that Daniel Libeskind's tower proposal for Ground Zero "attains a perfect balance between aggression and desire," only to switch continued on page 4

Cincinnati Art Museum Nominates Rotterdam Firm First U.S. Job

According to museum director Aaron Betsky, it took the selection committee less than two hours to come to a decision on the architect for the expansion and renovation of the 128-year-old Cincinnati Art Museum. That may seem hasty, but still serving its current residents. "On the merits, this is clearly the way to go," he said. "Assuming there are no other constraints—an unlimited budget, no housing, the community didn't care—" continued on page 4

Everyone has a notorious Herbert story, but certainly the very last one I would want to have to circulate is his obituary. A longtime heavy smoker, Herbert died of lung cancer earlier this year. He had stepped down from his position as the architecture critic for The New York Times two years before.

Herbert's contribution to architectural criticism has not been fully measured. His opinions were often hyperbolic; his prose outrageous; the path of his thinking inimitably complex. Unforgettable samplers would have to include his comparing Frank Gehry's Guggenheim Museum in Bilbao to the "reincarnation of Marilyn Monroe," and calling Zaha Hadid's Center for Contemporary Art in Cincinnati "the most important American building to be completed since the end of the cold war." Famously, he wrote positively in September 2002 that Daniel Libeskind's tower proposal for Ground Zero "attains a perfect balance between aggression and desire," only to switch continued on page 4

PRESIDENT CONVENES ALL-STAR PANEL FOR FRENCH DESIGN

SARKO'S STARCHITECTS

In France, the president's thoughts on architecture are profoundly significant for architects and the public at large because his architectural ambitions were unclear until recently. On September 17 at the reopening of the recently restored City of Architecture and Heritage Museum in Paris, Sarkozy announced his intention to revitalize the French design scene with visionary architecture continued on page 3

MANHATTAN BOROUGH PRESIDENT CUTS DEAL WITH UNIVERSITY

PULLING COLUMBIA'S STRINGS

On October 3, the City Planning Commission held a combined public hearing at City College to hear Columbia University's and Community Board 9's proposals for Manhattanville, as well as take public testimony. Whenever someone spoke in favor of Columbia's plan—usually a business owner who had struck a deal with the school—the handful of activists scattered about the small audience waved "Bollinger Dollars." The faux dollars, distributed by the Coalition to Preserve Community as "illegal tender for all crimes, public and private," were meant to suggest the speakers had been bought off.

Asked how many Bollinger Dollars Manhattan borough president Scott Stringer had earned when he cut a deal with Columbia one week earlier when he gave his support to Columbia in exchange for affordable housing and environmental guarantees, coalition chair Ruth Eisenberg could not name a specific figure. "Who knows what he got from Columbia," she said. "Probably their political support and that of their rich donors when he runs for mayor."

At a September 26 press conference, Stringer said he would support Columbia's ULURP application, a vote that is advisory but still holds sway with City Planning, which is expected to rule in favor of one of the plans in late November. In exchange, Columbia promised to seek a LEED Silver rating in all buildings, create a new park at 123rd Street and Broadway where a campus building would have continued on page 7
Solar Innovations offers a complete line of glazed structures and fenestration products for both commercial and residential applications. Solar Innovations provides its customers with many decorative aluminum extrusions and castings like ridge cresting, finials, and moldings, and one of the largest standard color selections in the industry, including the ability to match any custom color.

Conservatories - With elegant lines and exquisite detail, conservatories are the ultimate extension between your living space and the natural environment.

Horticultural Greenhouses - Designed and manufactured to withstand the test of time, Solar Innovations' greenhouse applications are offered in residential, commercial, institutional, and historic design options.

Skylights - Open up any room by incorporating natural, overhead lighting with a Solar Innovations' skylights.

Pool and Spa Enclosures - A custom enclosure with corrosion resistant aluminum allows you to enjoy your pool or spa year round.

Folding Walls, Windows, and Screens - Expand your view with more light, space, and flexibility by integrating a Solar Innovations' folding glass wall into your structure.

Sliding Doors, Windows, and Screens - Perfect for commercial or residential applications, dual track or multi-track sliding doors, windows, and screens offer a unique and versatile design.

• Each custom structure is pre-cut and pre-assembled to limit costly job-site modifications.

• Growing list of Miami Dade Certified & Florida Product Approved options available. Both hurricane and seismic design options are available.

Architectural binders, brochures, and CDs available upon request. Detail library available online.
Office workers near City Hall who happened to leave work a bit late on Friday, October 5, were treated to an extraordinarily moving sight: Thousands of New Yorkers walking along Broadway in a candlelight procession towards the new African Burial Ground National Monument at the corner of Duane and Elk streets. At first, it was difficult to determine what the solemn but happy crowd had gathered for—for no signs or placards announced allegiances or politics, and the combination of an ebullient marching band and Native American dancers didn’t make the event immediately clear. When one did realize, however—either by remembering the news that the new monument was to open that day, or by asking a passing cop—a sense of the procession’s gravity sank in. The thousands of people who had gathered that evening represented a broad swath of New Yorkers, and they had come to give honor to those who had died, unheralded and unmarked. Many bystanders stopped for a few moments on the way to the subway to watch the somber sight.

The burial ground’s history is a long one, starting in the 1690s, when it was known as the Negro Burial Ground and served as the cemetery for African New Yorkers, both slave and free. When it was rediscovered in 1991 during the construction of a federal building at 290 Broadway, archeologists estimated that it extended 6.6 acres and held the remains of upwards of 20,000 people. Two years later, the site was designated a national historic landmark, and memorial planning got underway, albeit slowly. Brooklyn architect Rodney Leon was selected to design the memorial and museum on the site in 2006. The project was periodogically dogged by controversies, ranging from complaints about the lack of avenues for public input to the identities of the archeologists on site. Sixteen years is a long time for a modestly scaled memorial, but when thinking of the twists and turns surrounding that other, larger, and even more contentious memorial a few blocks south, it doesn’t seem so bad.

The section of Broadway in the financial district got dubbed the Canyon of Heroes because of the large number of parades staged there. So many, in fact, that there are markers set into the sidewalk noting events ranging from celebrations of yet another Yankees world championship to papal visits. The candlelight procession celebrating the burial ground’s opening felt different, though, and not just because of the gravity of the event. For more than 200 years, thousands of people whose history many would rather forget lay under these sidewalks and buildings, so it seemed particularly appropriate to celebrate and make public their memory with a solemn procession down the very same streets.

The granite wall of the memorial bears these words: "For all those who were lost/For all those who were stolen/For all those who were left/For all those who are not forgotten."

Control Group
Strategic IT Consulting and Tactical Services for Architects

WWW.CONTROLGROUP.COM
At Pentagram star Michael Bierut’s roast at the Architectural League, tout le monde was in attendance; the speakers included many of our local design world’s most talented and glib: Suzanne Stephens sang and danced in his honor around the room. WNPR host and general polymath Kurt Anderson called Michael delusional, a liar, and slightly psychotic—and those were the compliments! And to think that I thought he was just a nice, fun guy! Wendy Josephs, Karen Stein, Annabell Selldorf, Marilyn Taylor, Rosalie Genevro, Diana Agrest, Margery Perlmutter of the Landmarks Commission and the Pentagram partners (including a very pregnant Lisa Strausfeld) were at the Century Club. That legendary place has a reputation for being a men’s club, but look at the guest list—were there any men there? Robert Stern’s selection to design the George W. Bush Library, located in Dallas at Southern Methodist University, continues to be the talk of the town—is it good for Bob, or perhaps it is bad? Is it good for architecture? What about New Urbanism? (Karl Rove has a house at Rosemary’s Beach near Seaside, Florida, by the way, so he must be a fan of the movement.) Is Stern following Philip Johnson’s motto that architecture is the second oldest profession? And put yourself in his position: If you were asked to do it, and didn’t like the President’s politics, would you have turned it down? And though Bob won’t be designing the exhibits, of course, one wonders: will there be an Abu Ghraib room? Speaking of Mr. Stern and the architecture school over which he presides, Richard Meier will be the Davenport Professor of Architecture at Yale this spring. And which buildings are going to keep the buildings and filter houses, of the New Domino’s 2,200 units will be affordable for enough? Is this really the purpose of preservation? "We'll have part of it, but is this decision made by the team THINK, he wrote, "Daniel Libeskind's project for the World Trade Center site is a startlingly aggressive tour de force, a war memorial to a looming conflict that has scarcely begun." A close reading and one more deserves a closer re-reading than Herbert—reveals that he has not really contradicted himself here but refined his opinion. To many, his views were inflammatory, even dangerous to architecture. "Whoops," he might have said. Has anyone ever written up to much heated passion about cold bricks? Eavesdrop: Editors

WWW.ARCHPAPER.COM

ARCHITECTURAL STAIRS THAT MOVE THE BODY, MIND AND SOUL.

BY DESIGN

HERBERT MUSCHAMP, 1947-2007 continued

continued from front page

Alan Gartner's write-up of the landmarks designations, however, see this decision as a whitewash job. Simeon Bankoff, executive director of the Historic Districts Council, applauded the Domino designation but said he wished more could have been saved to better convey the history of the refinery. He was also concerned that clarifying wringer of design and architecture as organizing principles. As a self-defined outsider, a gay man, and as someone far more articulate and widely-read than most anyone he encountered, he believed deeply in the saving power of architectural space. For him, heaven might well be a dim, luxuriously appointed lobby with library shelves. Herbert was also maddening: he drove his editors and his friends up the wall only to charm them back down again with twincilling wit and an openness that could almost prepare one for the next onslaught. He liked the power that came with being the Times architecture critic, commissioning a then unknown (in the United States) Santiago Calatrava to design a time capsule for the newspaper in 1999, and making sure that, if not Gehry, then Renzo Piano would design the paper’s new headquarters. But he had no favorites; he only championed what was interesting. And what was interesting to him was anything that didn’t compel and vital and personal. Freud was often lurking in the background of his prose. Herbert once wrote, "the Freudian history is personal, the Marxian history is social, but in both instances a diagnosis is called for. It often seems to me that the architect's task today is to shape spaces that don't make the world more diseased than it is." But it was Herbert himself who would cure the world of unthinking, unengaging architecture and fill it instead with places that would welcome even someone as critical but hopeful as himself. JULIE IOVINE IS EXECUTIVE EDITOR OF THE AK.

A SPOONFUL OF SUGAR continued from front page

then it would be great to save everything, but you have to be realistic. “Part of the reason the community cares so much and wants to only preserve part of the refinery is that nearly a third of the New Domino’s 2,200 units will be affordable for low- and moderate-income families. Not all of the complex could be saved while making room for such an ambitious project. The commission decided to keep the pan, finishing, and filter houses, which comprise the massive brick structure that is the heart of the complex, both historically and visually—it is the oldest intact portion of the complex as well as the tallest, with a 210-foot smokestack. It should make a nice counterpoint to the 30- and 40-story towers that will rise beside it.” (“How Sweet It Is,” AN 13_08.01.2007). Some preservationists, however, see this decision as a whitewash job. Simeon Bankoff, executive director of the Historic Districts Council, applauded the Domino designation but said he wished more could have been saved to better convey the history of the refinery. He was also concerned that many warehouses that line the site, which no one has campaigned for specifically. "The difficulty is not that we didn't do enough," Tierney said. "It's that we did not preserve it at all. It may seem like a given, but it is very possible nothing could have been saved. They're going to keep the buildings that count." But which buildings count is a matter of debate, even for Tierney, given his statement during the September 25 meeting. "If sugar was king in Brooklyn," he said at the time, "the former Domino complex for decades was its crown." MATT CHABAN

Domino Sugar Factory’s bin elevator, left, did not receive landmark designation.
**THE LONDON DESIGN FESTIVAL TACKLES ACCESS AND SUSTAINABILITY**

People were clamoring to honor Zaha Hadid during this year's London Design Festival. Her Urban Nebula installation of jagged concrete modules sat in front of the South Bank Centre beside the Thames, her Aqua table was rendered in marble for furniture company Established and Sons, and London's mayor Ken Livingstone awarded her the inaugural London Design Medal at the event's opening.

The fifth annual London Design Festival, which also incorporates the longstanding tradeshow 100% Design, was—like Hadid herself—an intriguing mix of hard commerce and entertaining experimentation. The polished concrete wall commissioned by the festival organizers as part of the project Size + Matter aimed to blur the boundaries between architecture, design, engineering, and sculpture by partnering Hadid and Future Systems' Amanda Levete with manufacturers of precast concrete and Corian, respectively, to create installations to be auctioned off by Phillips de Pury & Co. When asked to make a sales pitch for the installation during a series of talks hosted by Blueprint, Hadid expressed a desire to make her work accessible.

You might be forgiven for thinking there weren't any other designers in the city, but not everything was Zaha-related. Tom Dixon auctioned off by Phillips de Pury & Co. When asked to make a sales pitch for the installation during a series of talks hosted by Blueprint, Hadid expressed a desire to make her work accessible.

**EXTENDING THE FINGER**

The excavation and foundation work for the so-called Finger Building at 144 North 8th Street in Williamsburg began in fall 2004, a few months after the passage of the rezoning of Williamsburg and Greenpoint in May. It was a significant ground breaking: if the developers could complete their foundation by the following May, it could continue on page 6.
Profiles of Selected Architects

AIA Honors Joan Davidson

When the AIA New York Chapter honored Joan Davidson with the 2007 Chapter Award on October 11, few in the room knew the extraordinary extent of her involvement in improving the physical and cultural life of the city. As the president of the $176 million J.M. Kaplan fund, she was instrumental in the launch of beloved local institutions ranging from the Greenmarket movement and Urban Center Books to the New York Preservation League. During her tenure from 1977 to 1993, when she became a Commissioner of New York State Parks, Recreation and Historic Preservation, the fund gave more financial support to the architecture, historic preservation, and urban design and planning community in the five boroughs than any other foundation.

J.M. Kaplan was founded by Davidson’s father, Jacob Merrill Kaplan, in 1945, and capitalized largely from his $10 million sale of the Welch Grape Company to the National Grape Cooperative. Davidson explained that in its early years, the fund “had rather vague, general goals, supporting people and causes that struck my father’s fancy. Grants went to social welfare organizations, the fight against capital punishment, the struggle for rank and file opportunity within boss-ridden labor unions.” Kaplan also made grants closer to home: “There were a great many eligible requests from his relatives and friends.” She is especially proud of her father’s early support for the creation of Westbeth building in the West Village, the first city-sponsored-and-approved housing designed entirely for artists. Davidson began to work on that project in 1967. She later ran for the New York State Senate in 1974 and served as chairperson of the New York State Council on the Arts (NYSCA), where she hired Kent Barwick, now of the Municipal Arts Society. In 1977, she took on the presidency of the Kaplan Fund. Under Davidson’s leadership, it became more receptive to architecture and design, and, according to Anne van Ingen of NYSCA, “incredibly effective in supporting Historic Preservation before it was a fashionable cause.” She focused the fund on three main areas, according to her personal interests: the arts, including books, visual arts, and architecture; civil liberties and human rights; and urban design and historic preservation. Its history of support for important projects is also impressive. This year, it helped to fund Richard Pare’s Lost Vanguard: Soviet Modernist Architecture, 1922–32 at the Museum of Modern Art, and Pirenesi as Designer at the Cooper-Hewitt.

In 1995, Davidson created the Furthermore Publishing program, which supports nonfiction book publishing about the city, natural and historic resources, art, architecture, design, cultural history, and civil liberties. The program is often the first place any architecture writer turns for support when starting a book.

Davidson’s generous legacy to the architecture community of New York is best summed up in her own words: “Kaplan seeks to reinforce New York State’s honorable tradition of progressive social policy and enable talented people to make wonderful things happen—at the landmarked building, in city streets and neighborhoods, farm country, wilderness and parks, and on the printed page.”

EXTENDING THE FINGER continued from page 3 we’ve had our opinions heard.” The only problem is, the BSA may not be listening very closely. In addition to having only a one-year window in which to lay their foundations, developers only receive two-year building permits under which they can complete the rest of their buildings, after which time the BSA must agree to extend them. To receive an extension, developers must show they have, as per the zoning regulations, completed “significant construction” and made “significant expenditures.” But the regulations are no more specific than that, leaving the board to decide what qualifies as significant.

Dennis and his fellow committee members said at a September 25 meeting that they have a hard time seeing how the two buildings before them could be considered significant construction. Though the Finger Building has reached ten stories, it is currently bound up in litigation to add an additional six, taking it from 125 feet to 210 feet.
Betsky, did not even travel to see any of the sites unseen, Betsky, did not even travel to see any of the sites unseen, and the committee was looking for the firm at the right point in their career," said Betsky, that would pay full attention to the project. In other words, Betsky explained, he hoped to find a team still excited about innovative design but with enough back-office talent and a workforce large enough to pull it off.

Riedijk is a young but accomplished Dutch firm established in 1992. It has built work at many scales and levels of complexity, from the Netherlands Institute For Sound And Vision in Hilversum, where a colored-glass facade wrapped around a multilevel public atrium depicts famous moments from Dutch television, to a landmark hotel and shopping center now in the Netherlands Architecture Institute before moving to Ohio. Betsky was quick to deny favoritism, however, in awarding the commission to a Dutch firm: "After all, I moved to the Netherlands because it already had the greatest contemporary architecture."

The first phase of construction will focus on renovating and rethinkign existing buildings in the museum complex, with an expansion to follow in phase two. The new design will be unveiled in early 2008.

"It's years from completion and half done at best," Dennis said. The other building, 55 Eckford Street, was even further behind, comprising eight stories of superstructure and little else because of financing issues.

When asked what would qualify, Jeff Mulligan, executive director of the BSA, admitted that it doesn't take much. "Historically, at least some superstructure suits the board," he told AN. He also acknowledged that the community board was playing more of an advisory role than anything else.

"He sold us out and now we're one step closer to the end," Mulligan said. He also said that he would not address specific buildings, but given a theoretical one—ten stories with some walls and interiors completed and an expenditure of $13 million out of $22 million, with more stories to be built—he said it stood a very good chance of being approved. "As far as I can tell, this only rewards bad behavior, not discourages it," he said. The only way to know for sure is when the BSA rules on October 16. (See www.archpaper.com/finger for the decision.)
Some architects might let their eyeglasses proclaim their identities, but with Victoria Meyers and Thomas Hanrahan, one need look no further than their office furniture. At a recent visit to their firm, hanranMeyers, the two principals were seated at a "Topo Table," a simple, rectangular white table with a complex topography of undulating curves under a glass surface. A love of combining minimalist austerity and playful organic forms can be seen not only in their furniture designs, but in their architecture as well.

"I think that the work we do is very much about designing something rigorously, but we always infuse it with some organic life," Hanrahan said. "There's always a twist." The duo first met as students at Harvard Graduate School of Design. They shared a love of modernist architecture's elegance, but they found their professors' overriding emphasis on the movement's formal qualities unfulfilling. "We embrace modernism, we love it, but it's got to be more than just a formal system, a formal language," Hanrahan remarked. Forming their practice in 1986, he said, was a way to proclaim, "Modernism ain't dead. It has another kind of life with other kinds of meanings."

The next year, the firm rose to prominence through a competition-winning, unbuilt scheme for a modernist nature museum whose sustainable features doubled as exhibits: "You walked in under a huge tilted plane that was actually a solar collection panel," Meyers said. The Manhattan-based firm is now ten strong. HMa has gained respect for projects that take aesthetic inspiration from nature and ethical inspiration from principles of sustainability. It also donates 2 percent of its profits to nature initiatives, and even its nickname, hMa, is a nod to the natural world: "h" stands for "horizon line"; "ma" is a Japanese term for an interval in time and space.

**DUNE HOUSE**
**THE HAMPTONS**
**NEW YORK**

What is striking about the Dune House is that the undulating bottom of the concrete pool serves as the roof for a children's playroom; glass sides show off the sculptural form and bring light down into the lower level of the house, like a sky-light. The house itself is "a fairly stark geometric building," Hanrahan said. "This soft form is going to animate all the surrounding spaces." The architects' use of concrete systems and various measures such as using solar panels, sustainably-harvested woods, a gray-water system, and low-flush toilets, Meyers said. In the summer, radiant cooling and natural ventilation will keep temperatures down; in the winter, radiant heating will help keep the house warm.

**HOLLEY HOUSE**
**GARRISON**
**NEW YORK**

After lawyer Steve Holley enlisted HMa to design a Manhattan loft, which was featured in the Museum of Modern Art's 1999 exhibition The UnPrivate House, he turned to the firm again to design a relaxing get-away in Garrison, New York. Completed last year, the 7,000-square-foot timber-frame house is designed along two axes, both beginning with wood and ending with water. Walking from north to south takes one on a journey through a wooded garden and a giant wing, ending at a stone-lined pool. Walking from east to west leads from a grove of trees into the master bedroom wing, through a living room, then outside and down a cliff to a pond. The compound consists of three pavilions placed harmoniously within the natural boundaries of the surrounding forest.

**INFINITY CHAPEL**
**NEW YORK**

Some Christian Science reading rooms are cave-like and claustrophobic, not too effective at luring in potential converts. So when HMa designed a reading room and chapel for the Tenth Church of Christ, Scientist, the firm aimed for airliness and transparency. When construction is completed in early 2008, passersby looking in the MacDougal Street front windows will be able to see through the reading room and the chapel to a garden beyond, framed by huge windows behind the altar and the chapel extending vertically too: Bookstands and a coffee table on the ground floor house tubular Skylights that send rays of light down into the basement below. Walls curve in various directions, suggesting the never-ending loops of an infinity sign, from which the chapel draws its name.
The form of lever handle FSB 1144 is graced by being just as pleasing to the eye as to the hand. Designer Jasper Morrison lets our eyes know that this door handle is a hand tool for operating doors. Said eyes promptly relax and a hand takes over: the thumb falls into place, the forefinger finds its furrow; the hand makes to grip and finds plenty to grip hold of.

This is precisely what the Four-Point Guide to Good Grip drawn up by Otl Aicher and ourselves demands.

There is always a name behind the levers of FSB.
The ink has barely dried on the new Jamaica zoning map ("NYC's Biggest Rezoning Yet," AN 16, 10.03.2007), but the city's Economic Development Corporation (EDC) is already taking advantage of the changes. On September 24, the EDC released a request for proposals for a 45,000-square-foot site on the corner of 93rd Avenue and 168th Street. The request calls for a retail base, comprising 35,000 to 70,000 square-feet, with mixed-income units on top to take advantage of up-zoning along Jamaica Avenue, the area's traditional retail core.

Frick to Hire Decorator

More than half the Frick Collection is given over to industrialist Henry Clay Frick's considerable holdings in the decorative arts—Limoges enamels, Chinese porcelains, and 17th-Century French porcelains, and 17th Century French furniture and clocks—and the museum has never had a curator dedicated to this field. That may soon change, thanks to a $750,000 challenge grant from the National Endowment for the Humanities. The museum must now raise $3 million to secure the grant. "In enhancing its exhibitions, public programming, and scholarly resources," endowment chairman Bruce Cole said, "the Frick will offer its many audiences fresh perspectives on an important aspect of its holdings."

Jamaican A Proposal?

The ink has barely dried on the new Jamaica zoning map (“NYC’s Biggest Rezoning Yet,” AN 16, 10.03.2007), but the city’s Economic Development Corporation (EDC) is already taking advantage of the changes. On September 24, the EDC released a request for proposals for a 45,000-square-foot site on the corner of 93rd Avenue and 168th Street. The request calls for a retail base, comprising 35,000 to 70,000 square-feet, with mixed-income units on top to take advantage of up-zoning along Jamaica Avenue, the area’s traditional retail core.

FRICK TO HIRE DECORATOR

More than half the Frick Collection is given over to industrialist Henry Clay Frick’s considerable holdings in the decorative arts—Limoges enamels, Chinese and French porcelains, and 17th Century French furniture and clocks—and the museum has never had a curator dedicated to this field. That may soon change, thanks to a $750,000 challenge grant from the National Endowment for the Humanities. The museum must now raise $3 million to secure the grant. “In enhancing its exhibitions, public programming, and scholarly resources,” endowment chairman Bruce Cole said, “the Frick will offer its many audiences fresh perspectives on an important aspect of its holdings.”

www.archpaper.com
MTA TURNS TO DESIGNERS FOR FLOOD PREVENTION

GRATE EXPECTATIONS

The August 8 flooding and closure of the subway system left a lot of people wondering about the vulnerability of New York’s infrastructure. If a few hours of rain could bring the city to a halt, is its transportation network prepared for larger-scale natural or manmade disasters? While the Metropolitan Transit Authority (MTA), Department of Transportation (DOT), and other agencies wrestle with the long-term answers to this question, a group of designers has been asked to figure out how to keep sheets of water from pouring into sidewalk subway gratings during heavy rains.

On September 11, the MTA’s Arts for Transit convened Grimshaw Architects, Rogers Marvel Architects, and Antenna Design to investigate ways to remake the subway grating at stations that are prone to flooding. “This is an emergency situation,” said Sandra Bloodworth, director of Arts for Transit, “so we called some minds together who have worked on these issues.” All three firms have worked on public space infrastructure, including Grimshaw’s street furniture (“Newsworthy Newsstands,” AN 16, 10.03.2007), Rogers Marvel’s security bollard combos in the Financial District, and Antenna’s new subway cars. Subway grates provide fresh air as well as ventilation in case of fire, so the goal of the redesign is to keep the airflow open while raising the graters above the sidewalk’s surface. Grimshaw’s proposal is based on a standard kit of parts and forms a bench. Rogers Marvel’s is blockier but has an undulating seating surface that makes it difficult to use for skateboarding tricks. Antenna’s combines benches with planters, which help to absorb rainwater. All three are designed to plug into existing grate openings and require minimal work on the sidewalks.

“We are so excited to be working on another project for the city,” said Jennifer Carpenter, partner in TRUCK Product Architecture, Rogers Marvel’s industrial design department. “I think we all want this piece of infrastructure to be a public amenity.”

“The MTA’s director, Eliot Sanders, likes to talk about how his mother had to go pick up his father after the Queens Boulevard lines flooded 40 years ago,” said Jeremy Soffin, press secretary for the MTA. “So this problem has been around, but we’re trying to come up with innovative solutions.” Longer-term plans include modified streetscapes, with greater permeability and more greenery, and more powerful pumping systems. Alan G. Brake
DELIRIOUS NEWARK

MAYOR CORY BOOKER IS DETERMINED TO EXPLOIT PLANNING STRATEGIES AND THE REAL ESTATE MARKET AND TO HELP THE LONG-STRUGGLING CITY REBUILD AFTER DECADES OF DECLINE. DEVELOPERS, BUSINESSES, AND MOST IMPORTANTLY, POTENTIAL RESIDENTS, ARE PAYING ATTENTION.
When two poodles sauntered from a freshly converted apartment house in downtown Newark this summer, it made the news. No, the dogs weren’t tethered to a well-heeled woman out for a stroll: a perfect specimen of that species beloved to real estate brokers, the highrise urban dweller. For New Jersey Business magazine, which reported the incident, they are a sign of better things to come.

Welcome to the new Newark. Gripped by an almost delirious sense of hope following the two-decade reign of Sharpe James—Newark’s former mayor, who pleaded not guilty to corruption charges in July—this is a city on the mend. Bucking years of governmental dysfunction, antiquated zoning rules, and a stubborn image problem, city officials hail a renaissance in the making. And none too soon.

“It’s hard to overestimate, frankly, what a mess things were,” said Thomas Wright, executive director of the Regional Plan Association.

As Mayor Cory A. Booker swept into office in 2006 on a platform of radical reform, he vowed to make Newark a “national standard for urban transformation.” And in June, he took a big step forward by appointing Toni Griffin as director of community development, charged with rebuilding the planning machine of New Jersey’s largest metropolis nearly from the ground up.

To many New Yorkers, this city of about 280,000 on the Passaic River has long been a tattered way station, glimpsed from passing Amtrak trains or en route to Newark Liberty Airport. But beyond the image of shacks of buildings and broken windows is what planners call a robust urban infrastructure primed for a new half-century of growth. Though Newark’s population had dwindled dramatically from its peak of more than 440,000 in the 1930s, a boomlet since 2000 made it the fastest-growing major city in the Northeast. With commuter-friendly transit links to New York, dormant development capacity, and ample urban amenities waiting to be tapped, the Booker camp is betting hard on Newark’s future.

“When the coming of the Booker administration and changes in the region, Newark is in quite a different position than it was a few years ago,” observed Max Bond, partner at Davis Brody Bond. “As housing in New York gets more expensive, more and more people are looking at the possibility of living in Newark. In the regional context, there really are terrific opportunities.”

Shortly after the 38-year-old Booker came to office, he delighted planners by sitting down with the Regional Plan Association (RPA) and volunteers like Bond to draft a vision plan that would knit together the 100-odd neighborhood studies, urban renewal plans, and sundry agendas that had been moldering in City Hall file cabinets. This remarkable document, the product of dozens of planners, architects, city and state officials, and faculty of the New Jersey Institute of Technology, sprang from a three-day charette in 2006. With groups brainstorming about specific projects—from airport economic growth to the new downtown arena—a focused plan emerged: Revamp the 17-year-old masterplan. Overhaul the 1960s zoning ordinance. Ban sky bridges. Establish rapid-transit bus routes. Make mixed-use a mantra. At public meetings presenting the report, administration officials got an earful from residents keen to put Newark’s plans into practice.

Enter Griffin, who grew up in Chicago and studied architecture at Notre Dame, as well as at Harvard’s Graduate School of Design (where she is now a visiting design critic). Launching her career at Skidmore, Owings & Merrill’s Chicago office, she gravitated to planning and was hired to direct planning and tourism development for New York’s Upper Manhattan Empowerment Zone Development Corporation. She then moved to Washington, D.C., where she oversaw large-scale redevelopment for the city’s planning office, taking charge of downtown, waterfront, and commercial corridors. She later served as vice president and director of design for the Anacostia Waterfront Corporation, helping to make 2,000 acres along the Anacostia River corridor into a model for rebuilding inner cities. She is known for hitting the ground running.

“As an architect,” Griffin said, “my training is in problem-solving and in building. I see planning in the same way. I’m
not interested in doing plans that sit on the shelves.”

Digging in on the first phase of Newark’s masterplan, Griffin convened a team including SMWM, Phillips Preiss Shapiro Associates, Justice and Sustainability Associates, and Chan Krieger Sieniewicz to define a vision that will lead to a more proactive and transparent planning process. Staff will also draw on the RPA’s draft vision plan and local design firms with the aim of revising the master plan and zoning ordinance for the 24-square-mile city, a task expected to be a multi-phase, multi-year effort. To build a central planning department out of what had been, in the James era, splintered among varied boards and offices, Griffin also aims to beef up his own staff, now home to four planners. “I want to hire a mix of planners with design backgrounds, designers with planning backgrounds, and economists,” she said.

Shifting to more immediate goals, the Booker team has targeted downtown residential development as a priority, citing 1180 Raymond Boulevard, a long-vacant Art Deco office tower in the heart of downtown. Recently converted into 317 rental units, it is rapidly filling with, yes, the aforementioned poodles—and just the commuters the city hopes to attract. (Eighty percent of the tower’s occupants work in New York.) “We’re aiming to build upon the trend started by premier new residential buildings like 1180 Raymond Boulevard,” said Stefan Pryor, Newark’s deputy mayor for economic development. Pryor, who led the Lower Manhattan Development Corporation through its forced quiescence before arriving as a high-profile hire for the Booker administration, is actively working on projects that have been thwarted by Newark’s outmoded regulations. He cites the city’s incoherent zoning rules as a persistent problem for developers who want to convert commercial buildings into housing. “There are side yard requirements and backyard requirements and onerous parking requirements,” he said. “We are going to eliminate those.”

Bringing momentum downtown is New Jersey Transit’s mile-long light-rail link between the city’s two major transit hubs, Newark Penn Station and Broad Street Station. Opened in 2006 at a cost of $207 million, the line connects New Jersey Transit, Amtrak, PATH trains, and the city’s subway. It will hopefully extend residential and retail growth north across I-295, and to the two gemlike Mies van der Rohe towers known as the Pavilion Apartments. Opened in 1960, along with a third Mies apartment building near Branch Brook Park called the Colonnade, the towers today look lonely amid Colonial-style townhouses built on the site of the Christopher Columbus Homes public housing project, which were razed in 1994 after becoming a symbol of neglect and poverty.

Back near Broad Street, which Griffin sees as a focal point for the 45,000 college students who attend Newark’s five colleges and universities, there’s the Barton Myers-designed New Jersey Performing Arts Center, widely hailed as the project that put Newark back on the map when it opened in 1997. “It’s an area that can help to change the whole image of the city and brand it as a waterfront downtown,” Griffin said. Work has slowly progressed on the Joseph G. Minish Passaic River Waterfront Park, which would stretch north from the dominantly Portuguese and Brazilian Ironbound district (and its swinging tapas bars) to the downtown core. Griffin looks toward a teeming, two-sided waterfront along both banks of the Passaic; plans are already moving across the river in Harrison, where the first phase of a development with 1,905 residential units, a soccer stadium, and a riverfront park is under way.

For many watching Newark’s redevelopment, the move is a blow to the brotter legacy of the James administration may be Prudential Center, the city’s new downtown arena. Branded a boondoggle by Newarkers who questioned its $375 million price tag and prospects (it is home to the National Hockey League’s New Jersey Devils), the arena was nonetheless under construction by the time James left office. Mayor Booker, who once denounced the project as a “betrayal of the public trust,” has determined to embrace the squat, brick-and-glass behemoth, which opens this month with a ten-night stand by Bon Jovi. Ever the optimist, Griffin thinks the arena could catalyze restaurant and retail development just as the MCI Center (now Verizon Center) did for Washington.

The city’s hottest vehicle of change, however, is less likely to be Bon Jovi than the Port of Newark, because it has one thing Newark needs most: jobs. The city is closely studying how to redevelop land and capture job opportunities at the port, which employs relatively few locals. A similar strategy is taking shape around the airport,
which Griffin suggests could be groomed as an “aerotropolis,” surrounded by efficient business and residential nodes. “Cities like Dallas are looking at neighborhoods around airports,” she explained, “and developing them as attractive places to live.”

Newark’s real estate boom has had unintended effects. As the market revived in former no-go neighborhoods, suburban-minded builders found a cheap formula to fill empty blocks: the Bayonne Box. A source of consternation to Newark planners, the narrow, three-story house has deep setbacks, vast curb cuts, and car-forward frontage (“a machine for parking,” growled one planner). The now-ubiquitous Bayonne Box is anathema to a rich and lively public realm, and Griffin’s team is looking to tweak zoning regulations to reduce curb cuts, hide vehicles, and create greener front yards. Her office has also drafted guidelines for new housing typologies, and will be hiring architects to test those concepts throughout the city.

A similar program is under way to check the growth of car-centric shopping hubs. “We want to look at guidelines for how mixed-use town centers can fit back into the fabric of Newark,” she said.

Community groups, long inured to promises, are guardedly optimistic about their city’s future. “So far Ms. Griffin has been sensitive and responsive to what we see as critical issues,” said Richard Cammarieri, chair of the master plan working group for the New Community Corporation, a network of citizen groups. “The biggest challenge is going to be ensuring that the planning process is in fact internalized for the entire city government. Everyone really has to buy into this.”

Longtime Newarkers have an endearing knack for looking at the bright side. “At least we have a planning department now,” Cammarieri dryly noted, “which we’ve never had before.”

JEFF BYLES WRITES ABOUT ARCHITECTURE, URBANISM, AND CULTURE. HIS BOOK RUBBLE: UNEARTHING THE HISTORY OF DEMOLITION IS OUT IN PAPERBACK.
OCTOBER

WEDNESDAY 17
LECTURES
The Business of Design
8:30 a.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
www.cooperhewitt.org

Design Remixed:
Jake Barton
6:30 p.m.
Apple Store
103 Prince St.
www.apple.com

THURSDAY 18
EXHIBITION OPENINGS
Studio Works
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

EXHIBITION OPENINGS
Anthony Caro
New Galvanized Steel Sculptures
Mitchell-Innes & Nash
534 West 26th St.
www.mincn.com

Kate Shepherd
Galerie Lekont
529 West 26th St.
www.bonhamscampbell.com

Joan Watts
Lemann Contemporary
11 Harrison St.
www.lemmancorporation.com

Olive Ayhens
Frederieke Taylor Gallery
526 West 22nd St.
www.frederiekegallery.com

William Bailey
Betty Cuningham Gallery
541 West 25th St.
www.bettycuningham.com

FRIDAY 19
EXHIBITION OPENINGS
Elaine Reitov
Pattern Recognition
Nicole Klagsbrun Gallery
526 W. 26th St.
www.nkgs.com

Sophie von Hellmann
Green Naftali
526 West 26th St.
www.greenartgallery.com

SATURDAY 20
EXHIBITION OPENINGS
Folkert de Jong
Les Thalhembges
James Cohan Gallery
532 West 26th St.
www.jameiscohan.com

Miami Design
1200 5th Ave.
www.aap.cornell.edu/arch

Sibley Hall, Ithaca
Cornell University School of Architecture
www.architecture.cornell.edu

Constructing the Idea
Simon Allford
THURSDAY 25
LECTURES
New School
Skyscraper Museum
www.skyscraper.org

EXHIBITION OPENING
Anthony Caro
48 Quincy St., Cambridge
www.architecture.cornell.edu

Yael Kanarek
www.miandn.com

EXHIBITION OPENINGS
Olive Ayhens
Mitchell-Innes & Nash
534 West 26th St.
www.mincn.com

Mitchell-Innes & Nash
534 West 26th St.
www.mincn.com

EXHIBITION OPENINGS
Nicole Klagsbrun Gallery
526 West 26th St.
www.nkgs.com

Frederieke Taylor Gallery
526 West 26th St.
www.bonhamscampbell.com

EXHIBITION OPENINGS
Allan Stone Gallery
114 Avery Hall
www.allanstonegallery.com

EXHIBITION OPENINGS
The Celeste Bartos Theatre
New School
www.newschool.edu

Design Remixed;
WEDNESDAY 17
LECTURE
Raymond Hood's sketch of New York with skyscrapers proliferating out of control, development in New York. William R. Leigh's Great Star Passage of the Future (October 24, 2007, to March 2008) includes five zinc-coated steel sculptures ranging from 7 to 18 feet high and weighing around 2 tons, as well as smaller-scale pieces. Kettle Drum, a 5-foot-tall formalist construction reminiscent of a meat-grinder framed by cape-like metal grids, presents an interior space bounded by a semitransparent but tantalizingly impassible fence. Star Passage (above) features a smokestacklike structure sandwiched between two metal screens that might evoke skyscrapers. Carl's sculptures entice and mystify while remaining sinister and inhospitable, much like the steel towers and the alluring but gritty streets of New York City.

New York Modern
The Skyscraper Museum
39 Battery Place
October 24, 2007, to March 2008

In this exhibition, pop culture images from newspapers, magazines, films, photographs, and prints reveal early 20th-century anxieties and hopes for the future of skyscraper development in New York. William R. Leigh's Great City of the Future (1908) features a Fifth Element-esque vision of New York with skyscrapers proliferating out of control, interconnected by suspended highways. Moses King's Dream of New York (1911-1912) presents a view of Lower Manhattan with flying vessels over gigantic highrises. Hugh Ferriss' Proposal for Manhattan 1950, (above) shows an even more optimistic vision of the future, perhaps one inspired by a New York Times article. Expanding on the theme, Raymond Hood's sketch from his series City Clouds (1929), from his series City Clouds (1929), features a New York that is more 'modern' and 'advanced' than its predecessor.
NEW YORK REVIEW OF WORLD ARCHITECTURE

Makers of Modern Architecture: From Frank Lloyd Wright to Frank Gehry
Martin Filler
New York Review Books, $27.95

Martin Filler’s writing demonstrates his lucidity and independence of mind with an engaging directness. But there is an underlying problem with his book that serves as a distraction from the quality of his prose. Curiously, John Guare, the American playwright who wrote Six Degrees of Separation, has contributed a back-page endorsement for Makers of Modern Architecture that pitches Filler as a Vasari for contemporary architecture. That sounds pretty good, until you start to consider the hand-me-down myths and legends that Vasari used to pad out his accounts of the lives of Giotto, and his obsession with Florence at the expense of every other artistic school of his day.

But this book is neither Vasari’s Lives, nor an account of the work of the leading architects of our times, that much Filler himself suggests in his introduction. If it were, then how could you account for chapters headed Santiago Calatrava, or Rodolfo Machado and Jorge Silvetti, alongside Frank Lloyd Wright, Louis Kahn, and Mies van der Rohe (especially when Zaha Hadid gets the same number of name checks in the index that I do)? James Stirling hardly figures, and Rem Koolhaas gets only a walk-on part as the architect of the Dutch Embassy in Berlin.

continued on page 18

ALONE TOGETHER

Take Your Time: Olafur Eliasson
SFMOMA
September 8, 2007–February 24, 2008

When I first saw images of The Weather Project, Olafur Eliasson’s installation at the Tate Modern, I was still in graduate school, and in the twisted and self-imposed fate of so many architects, chained to my desk in the design studio. It was nine or ten at night, and my instructor, a “blobophile” based in New York City, had just emailed a laundry list of requirements for the final review. In a dismissive surge, I skipped to the next message. And there it was, in one image, everywhere else I’d rather be: Sunbathing amid hundreds of warm bodies strewn across the floor of the Turbine Hall, absorbing the apocalyptic glow of a gigantic artificial sun. Even remotely, the installation engaged my senses in a way that manipulating blobs never would. I recalled my initial reaction to The Weather Project on a recent visit to the San Francisco Museum of Modern Art, which is hosting a retrospective entitled Take Your Time: Olafur Eliasson. Organized by Madeleine Grynsztejn, SFMOMA’s painting and sculpture curator, the exhibition features several of Eliasson’s installations, immersive environments, sculpture, and photography from the last 15 years, as well as two site-specific pieces commissioned for SFMOMA. In conjunction with Your Tempo, a much smaller, separately curated—but equally hyped—exhibition that features Eliasson’s stamp on BMW’s Art Car program, Take Your Time constitutes the most comprehensive presentation of the Icelandic artist’s work to date.

continued on page 22
NEW YORK REVIEW OF WORLD ARCHITECTURE
continued from page 17

The first half of the book takes us through the usual canon of late 19th- and early 20th-century greats, and the second half is a strange canter through the pragmatic accidents of routine journalism. Is history really going to place David Childs in the same breath as Charles Rennie Mackintosh? Would not a more measured and balanced view have looked harder at Adolf Loos or Peter Eisenman or even Giuseppe Terragni?

Essentially, this book is a collection of Filler's essays for the New York Review of Books, and it suffers from both the strengths and weaknesses of the format. These are not pieces that are always about the architects whose names sit above the chapter heads. The Norman Foster chapter, for example, is mainly about Berlin through the filter of the Reichstag, but it actually has more to say about Rem Koolhaas than Foster. Filler is not above a few questionable judgments—none of us is—but he is less partial than his fellow critics.

He appears to have a special animus for Paul Goldberger, who comes in for the rough edge of Filler's pen more than once. According to Filler, the New Yorker critic not only lacks a moral center, but also suffers a tin ear, as well as a tin eye. Enjoy Makers of Modern Architecture for what it is, a set of disconnected essays; stay within the landscape of his prose; and try not to think too hard about connecting the dots because they will tell you more about the tastes of the author's publication than about the larger architectural picture.

DEYAN Sudjic is an architecture critic and the director of London Design Museum.

WWW.ARCHPAPER.COM

THE ARCHITECTS NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN

SUBSCRIBE TODAY! $69.95 FOR 2 YEARS

WWW.ARCHPAPER.COM

If you were looking for Scandinavian design that could characterize Architecture in Helsinki's new record, Places Like This, you could take the brightest, boldest Marimekko fabric, cut it into different sized pieces, and stitch it together into a crazy quilt. Design metaphors are of limited use with the band's music, and, aside from its name, the album title, and comic-book-city cover art, Places Like This doesn't really have anything to do with architecture. No matter. It's noisy, danceable, infectious indie pop—just the thing to shake yourself out of a long, dull day. High-tech, reflective ceiling plants. Architecture in Helsinki is known for making together disparate sounds: here a bongo, there a synthesizer, a calypso, a joyful yelp layered over a child's babblings, a pounding piano, followed by a nutty sounding chord. The resulting songs are usually either joyfully manic or pointlessly unstructured. While several tracks in the middle of Places Like This fall into the latter category, giving this short record a surprisingly flabby misdirection, it begins and ends well. "Heart It Races," "Hold Music," and "Debbie" are great fun. Note to filmmakers, "Same Old Innocence" would make a great soundtrack for a scene set at a high school reunion that was actually a good time.

So even if this Australian band's monster is merely an offset—and probably questionable considering the earning power of most young designers—effort at niche marketing, most architects are so immersed in the cult of the profession that they won't mind.

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.


RSVP Faucet
Brizo
www.brizo.com
The sensuality of Art Nouveau inspired this faucet, whose curvaceous form resembles a woman’s silhouette. Part of Brizo’s RSVP bath collection, the faucet comes in three varieties: a wall-mount version with a 9-inch spout, a 7-inch-tall widespread faucet (above), and a 13-inch-high deck-mount vessel lavatory faucet. Three finishes are available: polished chrome, brushed bronze, or brushed nickel. Adding a decorative touch, a finial on top of the lift rod comes in metal or blue glass, or you can bring on the bling with a Swarovski crystal in a traditional rounded design.

Re-LTS LED Component System
Re LED Systems
www.reledsystems.com
This product was designed to make it easy to swap your linear fluorescent lights for LEDs, which use less energy and last more than two times longer. With an array of high-brightness diodes, the narrow, tubular aluminum lamp and its accompanying driver fit into most any existing T5 light fixture. The product is suitable for retail and office spaces, cold-temperature environments, and other uses, providing a bright, flexible lighting system.

WWW.ARCHPAPER.COM

23rd annual Build Boston
November 13 – 15, 2007
Seaport World Trade Center
The convention and tradeshow for design, building and management professionals.
www.buildboston.com
800-544-1898
350 exhibits and new products
225 workshops
Daily Boston tours
Gala/Design celebration and other special events

Sponsored by:
Boston Society of Architects/AIA
AIA New York Chapter
McGraw-Hill Construction
Vanderweil Engineers
Marc Truant & Associates

What’s your story?
Let us help you develop an effective public relations program.
Our communications packages start at $1,500 and include press releases, articles, and electronic newsletters. To receive a copy of our communications brochure send us an email request at PR@donovan-assoc.com.

COMMUNICATIONS BRAND DEVELOPMENT STRATEGIC INITIATIVES
DONOVAN & ASSOCIATES
1726 E. 7th Avenue, #7 Tompa, FL 33605 813.951.0000 www.donovan-assoc.com

estro.com
Definitive images of architecture, design, the built environment. Review portfolio selections of Esto assignment photographers. And see images of many recent award-winning design projects.
estostock.com
Thousands of images are online now. Search the photo archive. Your work can be part of this important research collection. Share your projects via online database with colleagues, clients.
MARKETPLACE

WSP ACOUSTICS
CONSULTANTS IN ACOUSTICS, NOISE & VIBRATION
FULL ARCHITECTURAL, MECHANICAL & ENVIRONMENTAL ACOUSTIC DESIGN SERVICES. NOISE & VIBRATION MEASUREMENT, ASSESSMENT & REMEDIATION
For more information contact Andrew McKee - andrew.mckee@wspgroup.com
475 FIFTH AVENUE, 39TH FL. NEW YORK, NY 10175 212-733-9967 www.wspacoustics.com
NEW YORK - LONDON - DUBAI - OSLO - STOCKHOLM www.wspes.com

CNC FABRICATION and CONSULTANCY
SITU STUDIO
research design fabrication
phone: 718-237-5795 www.situstudio.com

Farber, Brocks & Zane L.L.P.
Attorneys at Law
* COUNSEL TO DESIGN PROFESSIONALS
* CONTRACT REVIEW, DRAFTING AND NEGOTIATION
* REPRESENTATION AT PROFESSIONAL DISCIPLINARY PROCEEDINGS
* RISK MANAGEMENT COUNSELING
* CONSTRUCTION LITIGATION
* CORPORATE MATTERS
* FEE DisPUTES
Attorney Advertisement

SOUNDPROOFING, ACOUSTICS, NOISE & VIBRATION CONTROL SPECIALISTS
- Commercial Industrial • Pro Audio Schools
- Gun Ranges House of Worship
- Call Centers Noise Control
- Soundproofing Enclosures Noise Barriers
Acoustical Surfaces, Inc.
123 Columbia Court North, Suite 201, Chaska, MN 55318
E-mail: sales@acousticalsurfaces.com • Fax: 952-448-2613
Website: www.acousticalsurfaces.com
NOISE CONTROL HELPLINE: 1-800-448-3151
We Identify and S.T.O.P. Your Noise Problems

PK-30 system
The Finest Materials. Extraordinary Engineering, Attention to Aesthetics, Creates A Superior Sliding Door System

DOME' L SLIDING DOOR REPLACEMENT SYSTEM
OUTDATED SLIDER
WEATHERPROOF HINGED DOOR
BEFORE
Dome'l Inc. 800-603-6635
3 Grandwall Street, Cliffon, New Jersey 07013
www.domelinc.com
AFTER
FITS IN SAME SPACE AS TROUBLESOME SLIDING DOOR.

MWE STILETTO

Design Insurance Agency Inc.
Dedicated to satisfying the needs of today's design professional
116 John Street Suite 1600
New York, NY 10038
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcothran@dida.tc
Thomas G. Coghlan
CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet
api partners, llc
www.apipartners.com
COLO o <

two Sol LeWitt murals in primary
colors have helped to liven things
and white columns. Since 2000,
atrium, an overly serious space
to SFMOMA do, in the museum's
movements. The scene appears
ALONE TOGETHER

The journey begins, as alt trips
featured at the gallery, from sur-
tomitic furnishings created for
wardrobes, Ziggurat ceramic
vases, represent some of Sottsass'
limited-edition works (through October
Friedman Benda Gallery's exhibi-
tions are significant reminders
Clearly, Sottsass' tantalizing,
Sottsass are justifiably suspect.
pline dedicated to the pursuit of
industrial design a rational disci-
leagues turned original designs

"I always need in a certain sense
ritual objects that permit me to
know that I exist, that have a deep
relationship with me and me with
them, that is to say necessary."—Ettore Sottsass, 2004

Friedman Benda Gallery's exhibition of Ettore Sottsass' limited-
edition works (through October 27) provides the perfect oppor-
tunity to take a closer look at the
long and prodigious career of this
unique 90-year-old. The pieces
featured at the gallery, from sur-
prising cabinets to wired glass
vases, represent some of Sottsass' more obvious investigations into
design. Sottsass has designed
compact serial computers,
curvaceous plastic beds, obeli
dressers, zigzag ceramic
tures, pendulous glass vases,
cubical houses: a portfolio of
tomitic furnishings created for
an increasingly ephemeral envi-
ronment. Sottsass has purpose-
fully spent his time creating what
he calls "instruments for life," which
are not exactly frivolous and
not really po-mo either, if you
look more closely at the
abundant evidence.

Like so many of his contempo-
rarities, Sottsass moved constantly
throughout Italy. Beginning in
1958, the Innsbruck-born, Milan-
based architect spent 30 years as
a design consultant at the Olivetti
Electronics division in Ivrea. His
frequent trips to Turin to produce
CEOLs, in the 1960s, to an artistic
directorship at Poltronova in Agliana, near
Pistoia. Then again, Sottsass' regular
associations with
Florence's rebellious youth helped
radicalize the counter-design
movement. Superstudio and
Archizoom were its notorius
orange: Milan again from the
1970s, first with Studio Alchimia,
and through the 1980s with
Memphis, Sottsass and his col-
teagues turned original designs
to everyday household items.
But for those who consider
industrial design a rational disci-
pline dedicated to the pursuit of
form and function, the works of
Sottsass are justifiably suspect.
Clearly, Sottsass' tautology,
fanciful, and often shocking cre-
ations are significant reminders
that the domestic landscape is
hardly a tidy place to operate.
Sottsass is therefore difficult to
pick, precisely because he built
his career by dodging categories,
confounding purists, and provok-
ing controversy.

Skeptic may not realize that
what kindled Sottsass' research
has less to do with postmodern
fixations and more to do with
spiritual escapades. A great trav-
eler and photographer, Sottsass
rewarded his visual sensuous
into heterogeneous strategies
for design. Yet his body of work
remains haunted by old recrimi-
ations aimed at dismantling
the radical movement.

The bad rap on radical design
stems from arguments over mis-
placed tactics. Manfredo Tafuri's
laconic evaluation of Italian post-
war architecture refers to take
Sottsass and his "strategies of
pop art" seriously, though Tafuri's
forensic survey of the "techniques
and power structures" of Italy's
building industry during this
period only reinforces the
suspicions that no one in Italy
could ever possibly overcome

the legacy of the state or the
grandeur of capital, Tafuri had little
patience for Sottsass, whom
he sarcastically accused of
speed-reading through the new
left philosophy. 

Tomas Maldonado, a veteran
from the Ulm School, knew well
to put Sottsass in both
categories (rational and radical),
just as he took great pains to describe
what the real stakes were behind
the debate over the merits of
modernism and Sottsass' Italian
counter-reaction. As Maldonado
could see it, technological
progress should inevitably lead
to dematerialization through the
miniaturization of consumer
beauty.

Hence Maldonado's recognition
of the dilemma that Sottsass had
come to articulate in the early
1960s and that would come
to be known as diseno caldo (hot
design). This was, according
to Maldonado, all about the conflict,
as understood in Italy, between
two different attitudes toward
"design: "cold design," which
is industrial production geared
mass consumption (described by
the radicals as "inhuman"), and
"hot design," made by the few
and targeting a limited number of
"culturally elite users ("human").

Maldonado finds this partition
unacceptable, if for no other rea-
only by its desire to de-westernize
modern design through the
adoption of oriental aesthetic
calories. Tafuri had little
patience for Sottsass, whom
as he took great pains to describe
his career by dodging categories,
confounding purists, and provok-
ing controversy.

One oft repeated story is about
the time Sottsass developed a
red portable typewriter called
the Valentina for Olivetti, in 1969.
Against factory wisdom Sottsass
made the typewriter blood red.
The Valentina received a sensa-
tional launch but was a sales flop.
The typewriter seems to have
broken free of the system, becom-
ing an uncannily charged object
in its own right. If Sottsass knows
well enough how to load his
objects, it still remains up to us
to know how to place and use them.

PETER LANG IS ASSISTANT
PROFESSOR IN THE DEPARTMENT
OF ARCHITECTURE AT TEXAS A&M
AT THE SANTA CHAIA CENTER IN
CASTIGLION FIORENTINO, ITALY.

Mildly hazardous for museumgoers
too enamished in thought to notice
the fan only just clearing their heads. For spectators, however, it's amus-
ing to be in on the joke.

Throughout the exhibition, the
theme of individual and collective
involvement arises repeatedly.
Each of the works in Take Your Time
reminds us that museums, much
like a city's malls and parks,
are social places built on an objectively
conceived amalgam of subjectively
perceived experiences. In
Room for one colour, that
shared experience can be shock-
ingly monochromatic, which in turn
shapes its social dynamics. Since
almost no one looks good under
the sickly glow cast by 13 single-
frequency bulbs, the piece inspires
a visible amount of self-conscious-
ness: Upon entering the room, most
visitors remain to read the wall label.

In a neighboring gallery, Eliasson
furthers his exploration of mon-
ochromatism with 360° room
for all colours, a ring-shaped wall
that encases visitors amid a luminous
display of slowly changing
frequencies.

In a powerfully choreographed
transition, a dark corridor lined with
floor-to-ceiling So/7 quasi bricks
signals the entrance into the living,
breathing parts of the exhibition.

Your Tempo, entitled Glacier mill
series, a quietly stunning series of
30 photographs documenting
the demise of a melting glacier.
The project is a testament to the
elegiac effects intended for the
craft car and, in striking contrast,
its critique remains unburdened by
the pathos of over-the-top poetic
expressions. The bad rap on radical design
stems from arguments over mis-
placed tactics. Manfredo Tafuri's
laconic evaluation of Italian post-
war architecture refers to take
Sottsass and his "strategies of
pop art" seriously, though Tafuri's
forensic survey of the "techniques
and power structures" of Italy's
building industry during this
period only reinforces the
suspicions that no one in Italy
could ever possibly overcome

of the many necessary corrections
of the period against the straight-
jet of modernism. For Branzi,
their racy young designers
worked on the idea of "an
aggressive object, closed, oppositional, that imposes itself
on its surroundings through the
force of its vulgar language."

The bad rap on radical design
stems from arguments over mis-
placed tactics. Manfredo Tafuri's
laconic evaluation of Italian post-
war architecture refers to take
Sottsass and his "strategies of
pop art" seriously, though Tafuri's
forensic survey of the "techniques
and power structures" of Italy's
building industry during this
period only reinforces the
suspicions that no one in Italy
could ever possibly overcome

between 10 and 14 degrees
Fahrenheit. Still, I needed the
frostless shell to be way cooler—
and the inherent critique on global
warming to be much tighter—in
order to justify the energy required
to power the freezer. I would
encourage visitors instead to take
their time with the other half of
Your Tempo, entitled Glacier mill
series, a quietly stunning series of
30 photographs documenting
the demise of a melting glacier.
The project is a testament to the
elegiac effects intended for the
craft car and, in striking contrast,
its critique remains unburdened by
the pathos of over-the-top poetic
expressions. The bad rap on radical design
stems from arguments over mis-
placed tactics. Manfredo Tafuri's
laconic evaluation of Italian post-
war architecture refers to take
Sottsass and his "strategies of
pop art" seriously, though Tafuri's
forensic survey of the "techniques
and power structures" of Italy's
building industry during this
period only reinforces the
suspicions that no one in Italy
could ever possibly overcome

between 10 and 14 degrees
Fahrenheit. Still, I needed the
frostless shell to be way cooler—
and the inherent critique on global
warming to be much tighter—in
order to justify the energy required
to power the freezer. I would
encourage visitors instead to take
their time with the other half of
Your Tempo, entitled Glacier mill
series, a quietly stunning series of
30 photographs documenting
the demise of a melting glacier.
The project is a testament to the
elegiac effects intended for the
craft car and, in striking contrast,
its critique remains unburdened by
the pathos of over-the-top poetic
expressions. The bad rap on radical design
stems from arguments over mis-
placed tactics. Manfredo Tafuri's
laconic evaluation of Italian post-
war architecture refers to take
Sottsass and his "strategies of
pop art" seriously, though Tafuri's
forensic survey of the "techniques
and power structures" of Italy's
building industry during this
period only reinforc
Mission Statement
The School of Architecture at Tsinghua University is the first in China to offer an accredited Master's Degree to foreign students. The purpose is to open up a major new platform of architectural education in response to the rapid urbanization of China.

The Professors
Wu Li (Chairperson)
Aronoff, T.C.
Thomson, H.D.
Julie Atchison
Zhi Wei Wen
LI Xiaoying

The Program
The program offers nationally accredited professional master degree. Master in Architecture, focusing on urban design, and the architecture profession in China. In particular, this 2-year program gives graduate students, preferably professional trained in architecture, the opportunity of advanced learning in professional knowledge and independent design research. The program adopts the credit system. A total of 25 credits is required.

Courses
Courses are organized around a 3-year time scale. All courses can be divided into 5 main categories: theory, seminar, studio, and optional public courses. The course menu also covers different academic fields, including architecture, urban design, urban planning and design, and profession-related knowledge in China.

The standard language for all courses in English
Students are required to take the following studies and complete 12 credits: architectural design, landscape planning and design, urban design, and urban design. Each study is co-directed by 3 internationally established professors and 3 coordinating Chinese professors. Design critics are selected from established architectural entities in China, whether they live from home or abroad. It is highly possible that the studio topics be real projects in hotspots in China, those of other cities Beijing, Shanghai, Wu, Shenzhen, Hangzhou, Guangzhou, Lhasa, and Yinchuan, etc. Students are challenged to solve urban, environmental, political, economic and religious issues that are unique to contemporary China.

Admission
Enrollment will be strictly limited to 20.

Pre-requisites:
A/ An accredited professional bachelor degree in architecture;
B/ A demonstration of English ability, preferably test score in TOEFL (>=550) or IELTS (>=6). (NOT required to students from native English speaking countries).

Application Materials:
A/ A two-page letter: Copy of the official diploma or certificate, an official academic record. The material should be sealed in a separate envelope with an authorizing seal across the back flap.
B/ A two-page letter. (NOT required to students from native English speaking countries): Copy of the official score sheet from TOEFL or IELTS.
C/ Application form (download address: arch.tsinghua.edu.cn/m-arch)
D/ A short introduction should be in A4 paper format, demonstrating the applicant's competence in design and research. Please note that no portfolio will be returned.
E/ File with three recommendation letters written by persons with direct knowledge of the applicant's professional and academic potential. All letters must be sealed in separate envelopes with the writers signing across the sealed back flaps.
F/ Application fee: A non-refundable application fee of $40 payable to Tsinghua University only in the form of certified check or money order. This fee cannot be credited to tuition or other accounts upon admission. This fee cannot be waived.
G/ All information should be in A4 paper format demonstrating the applicant's competence in design and research. Please note that no portfolio will be returned.
H/ Application fee: A non-refundable application fee of $40 payable to Tsinghua University only in the form of certified check or money order. This fee cannot be credited to tuition or other accounts upon admission. This fee cannot be waived.
I/ Enrollment: Application fees for students from China will be paid in Renminbi (RMB). This fee can be credited to tuition or other accounts upon admission. This fee cannot be waived.

Students are required to complete 3 credits in seminars focusing on important issues in contemporary Chinese architecture, contemporary Chinese urban development, and heritage preservation. Each seminar is co-directed by 2-3 professionals and feature guest speakers, including senior government officers, distinguished architects, and developers.

Site visits provide students with hands-on cultural and professional experiences. The destination places are chosen from influential sites and cities of great interest of history and contemporary practice.

Optional public courses are provided by the Tsinghua university, offering training in Chinese language and learning in Chinese history and culture.

Semesters
1st semester (Summer 2008): 2 credits in design studios (architecture design); 1 credit in seminars (contemporary Chinese architecture); 2 credits in total.
2nd semester (Fall 2008): 2 credits in design studios (architecture design); 1 credit in seminars (contemporary Chinese architecture); 2 credits in theory; 2 credits in optional public courses; 9 credits in total.
3rd semester (Spring 2009): 4 credits in design studios (landscape, urban design); 1 credit in seminars (interdisciplinary research); 2 credits in theory; 2 credits in optional public courses; 9 credits in total.

Tuition and Scholarships
Tuition for the program is USD 15,000. Scholarship up to USD 3,000 is available.

Starting September 2008

Website: http://arch.tsinghua.edu.cn/march
or email us at: march-admissions@tsinghua.edu.cn

The package should be sent by January 15 2009
watertight

Rain and Storm-resistant Curtain Wall systems from Oldcastle Glass®. Keeping rain out of buildings while allowing natural ventilation and sunlight in has always presented a challenge to building designers. As the only curtain wall manufacturer that can also custom-manufacture architectural glass, we have the ability to engineer and test our glass and curtain wall together as one seamless solution. We call it Oldcastle Glass® Envelope®. It's a commitment to providing forward-thinking building envelope solutions. And if the glass and metal are engineered together, the water stays on the outside of the building where it belongs. To find out more about what Oldcastle Glass® is doing to create better buildings, call 1-866-OLDCASTLE (653-2278) or visit our new website at www.oldcastleglass.com.