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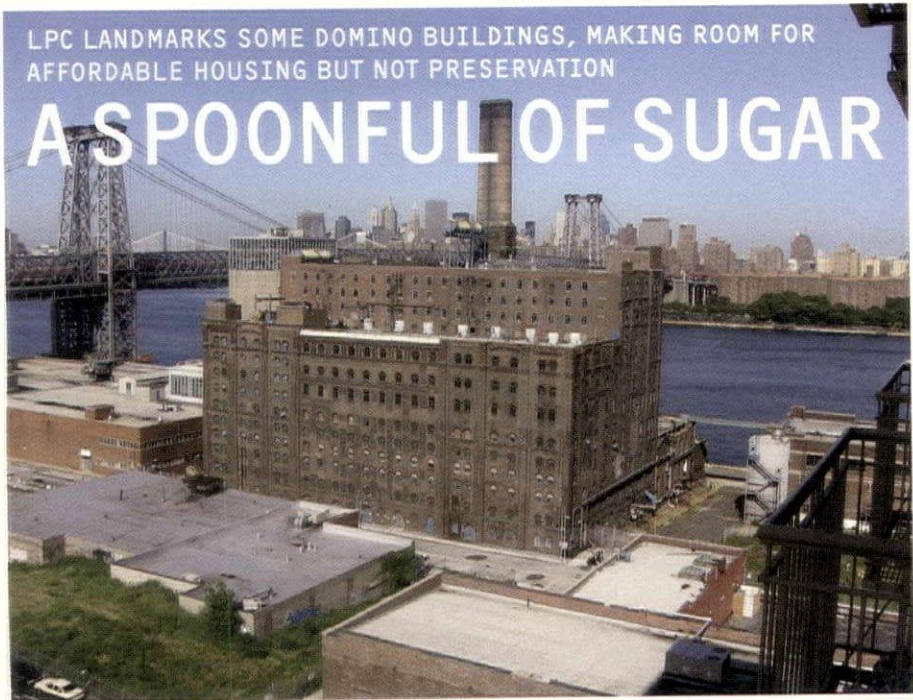
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LPC LANDMARKS SOME DOMINO BUILDINGS, MAKING ROOM FOR AFFORDABLE HOUSING BUT NOT PRESERVATION

A SPOONFUL OF SUGAR



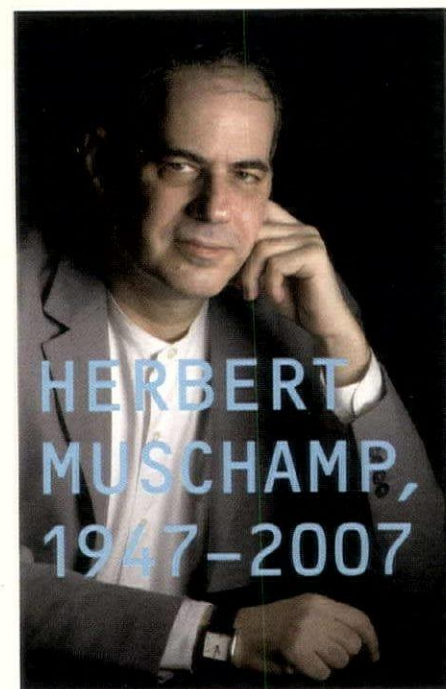
COURTESY LANDMARKS PRESERVATION COMMISSION

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



COURTESY THE NEW YORK TIMES

HERBERT MUSCHAMP, 1947-2007

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 on Tuesday, October 2, that was diagnosed 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



COURTESY LA PRÉSIDENCE DE LA RÉPUBLIQUE

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 he is personally empowered to choose the winner of national competitions. Nicolas Sarkozy, the charismatic new president, was elected as an agent of change in French politics, but 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

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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 125th Street and Broadway where a campus building would have continued on page 7



DARIA SCAGLIOLA AND STIJN BRÄKKE

CINCINNATI ART MUSEUM GIVES ROTTERDAM FIRM FIRST U.S. JOB

GOING DUTCH

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 126-year-old Cincinnati Art Museum. That may seem hasty considering their choice is hardly one of the usual suspects: Neutelings Riedijk of Rotterdam.

The process thus far has been remarkably efficient for a competition whose shortlist was announced only in June. Along with the Dutch firm, the list included the more familiar names of Diller, Scofidio + Renfro, Smith-Miller + Hawkinson, and UNStudio. The jury, composed of board members, museum staff, and the demonstrably articulate continued on page 7

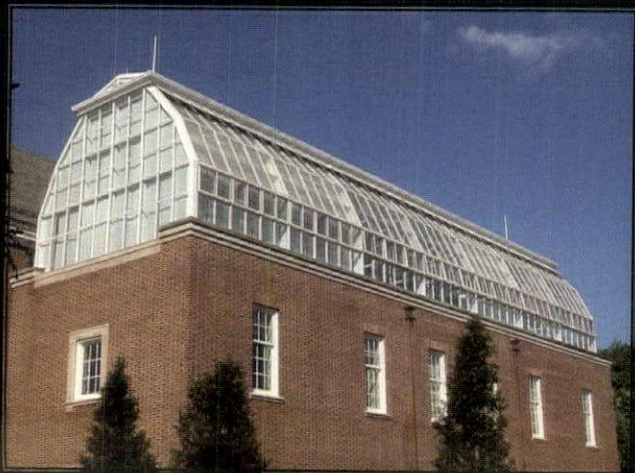
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EDITOR

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—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 periodically 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 behind/For all those who are not forgotten."

SARKOZY'S STARCHITECTS continued from front page and urban design and to improve the country's troubled districts. The occasion followed Sarkozy's brainstorming session over a meal at the Elysée Palace with a group of 14 leading architects from around the world: Shigeru Ban, Lord Norman Foster, Massimiliano Fuksas, Zaha Hadid, Jacques Herzog, Rem Koolhaas, Thom Mayne, Richard Rodgers, Kazuo Sejima, Patrick Berger, Jean Nouvel, Dominique Perrault, Christian de Portzamparc, and Rudy Ricciotti.

Thom Mayne, the only American architect invited, said that the depth of the discussion at the palace as well as Sarkozy's commitment to architecture and urban design impressed him. The Santa Monica-based Mayne found the comparison between American and European cities particularly interesting. "It was brought up that Los Angeles is not really that different from the European city," said Mayne "When you look at the European city, it is 10 percent history—the historic core—and 90 percent of it is 20th-century. We discussed kind of the rapid growth of the urban center, which is more of a common problem than a specific problem, and we looked at the problems on the periphery of the city, which are also parallel, and the importance of the government taking some activist position in facing those issues."

Governments come and go and policies change, but the architectural agendas of different French presidents have left lasting impressions on the country's built environment. "For Mitterrand the goal was really to centralize Paris," said Annette Fierro, a professor of architecture at the University of Pennsylvania School of Design and author of *The Glass State: The Technology of the Spectacle/Paris 1981-1998*, which focused on President François Mitterrand's Grands Projets. "The monuments were used to rejuvenate the central city. There were a few major parks that were built on the periphery, but the goal was to centralize, versus de Gaulle, who built museums in the country."

Fierro, who heard a broadcast of Sarkozy's museum speech, said she was struck by his interest in addressing design issues in impoverished areas inhabited by minorities, where he has had political problems. "He talked specifically about the banlieue," said Fierro, "and I think that a lot of that is political, because most of his problems arose in charges that he was prejudiced against the suburbs and the ethnic makeup there."

The president has yet to reveal his architectural tastes, but his guiding principles are clear. "Sarkozy is already talking about how he wants to democratize culture, and that has been the trajectory of French institutional design since the revolution," said Fierro. "It is nothing new—it is very ideologically inspired—he just may decide to do it in a different way." **ALEX ULAM**

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UPDATE

GOING, GOING TO THE BIGGEST FANS

The ups and downs of Marcel Breuer's legacy continue. While his Cleveland Trust tower is still slated for demolition, a survey of his work is about to open at the National Building Museum in Washington, and on October 7, his Wolfson Trailer house ("Buy,

Buy Breuer," *AN* 16_10.03.2007) sold at the Wright auction house in Chicago for \$1.16 million, the low end of the \$1-1.5 million estimate. "It's a quirky house, not a trophy," said Richard Wright, president of Wright. While he would not release the buyer's

name, Wright said that it was a couple from Manhattan, one of whom works in the financial industry. "They may add to the property, but they want to keep the house," he said. Meanwhile, Jean Prouvé's Maison Tropicale ("Prouvé Lands in Queens," *AN*

10_06.08.2007) which sold at a Christie's auction in June for \$4.97 to hotelier André Balazs, may be taking a trip to London. According to Balazs, he is in preliminary conversations with the London Design Museum about loaning the stunning cabana on pilotis to be the showpiece of an up-coming Prouvé exhibition opening in December.

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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**, **Annabelle 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. Word on the street is that the position is a form of payback for having been fired from the job of designing the addition to and renovation of Paul Rudolph's Art and Architecture Building, a project the university then gave to **Charles Gwathmey**. What else could entice Dick up to New Haven?

And speaking of academia, **Tom Hanrahan** of hMa was spotted chatting with **Zaha Hadid** recently—was he courting her for a position at Pratt, where he is dean? The two were at the Mercer Hotel, her regular roost while in New York City—courtyard rooms only, *naturellement*, the street is far too noisy—and who should run up to her in the lobby but **Sean Penn**, who breathlessly exclaimed "I've always loved your work!" If **Frank Gehry** has **Brad Pitt** as an acolyte, surely the formidable Ms. Hadid deserves someone a little edgier like Sean Penn?

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HERBERT MUSCHAMP, 1947-2007 continued from front page
allegiances five months later. As a newly converted partisan of the proposal 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 no 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. "Whoopee," he might have said. Has anyone else stirred up so much heated passion about cold bricks?

Before becoming the third architecture critic for the *Times* in 1992 following Ada Louise Huxtable and Paul Goldberger, Herbert Muschamp held the same position at *The New Republic* and *Artforum*. He also served as director of the graduate program in architecture and design criticism at the Parsons School of Design from 1983 to 1992, a role that must have satisfied his desire to impress moldable intellectuals but hardly indulged his talent for the kind of performance writing that became his hallmark. At the time of his death he reportedly had just finished his memoirs.

I came to know Herbert at *The New York Times*, when I was an editor inviting him to write for the Sunday magazine's design pages. Whether it was the glamour days of airline fashion and the Cold War or Donald Trump's strange allure, he always had something he wanted to push through the

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, luxuriantly 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 twinkling wit and an open generosity 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 was compelling 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 wanted to 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 AN.

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 a 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 wishes more could have been saved to better convey the history of the refinery. He was also concerned that

the newer buildings could overpower the older ones. "Ten years from now, we'll look at that, and will anyone understand what it was?" he said of the refinery. "We'll have part of it, but is that enough? Is this really the purpose of preservation?"

Tierney did emphasize that the commission considered all buildings on the site and maintained only those worthy of preservation. This, however, does not include the concrete Bin House that has held aloft the iconic yellow neon Domino Sugar sign since 1960. (The developer has said it intends to keep the sign in some fashion.) The 19th-century Adant House, which has been repeatedly modified, will not be saved. Neither will the

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 any preservation 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 statements 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 building (below, left) did not receive landmark designation.



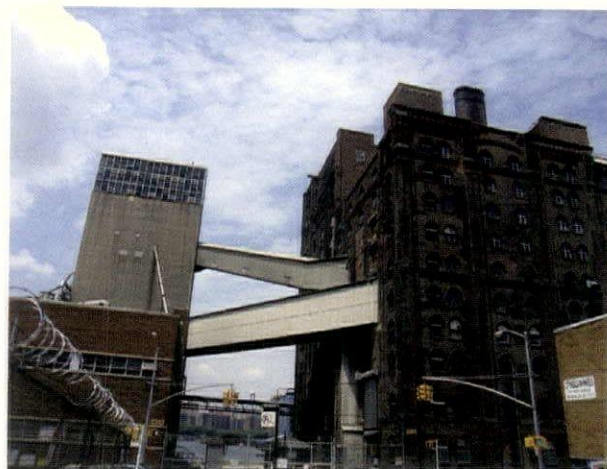
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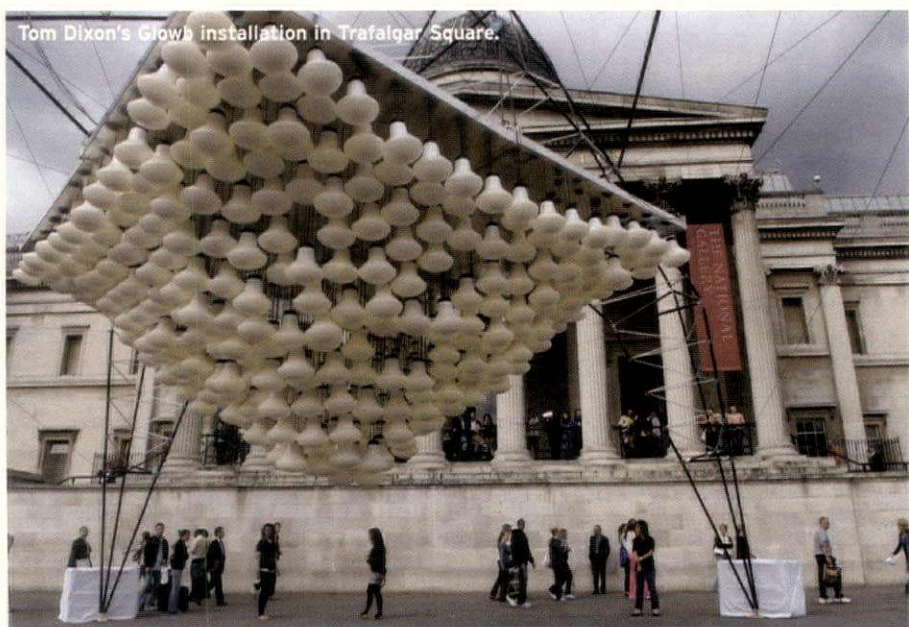
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Tom Dixon's Glowb installation in Trafalgar Square.

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COMMODITY AND DELIGHT

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 demonstrated dexterity in public relations

and reaching the public with his Glowb giveaway, in which 1,000 Dixon-designed energy efficient lightbulbs were given away on a first come, first served basis. His site-specific chandelier, a suspended carpet of his "Blow" bulbs, was the flame to crowds of mothlike customers swarming Trafalgar Square during the festival's opening days.

The first Tent London product design show, set up by 100% Design founders Ian Rudge and Jimmy MacDonald, was staged in the former Truman Brewery building in East London. Rather than products, the highlight here was the Urbantine Project, an open competition aimed at budding architecture and design practices to design and construct a temporary pavilion that responds to the need for flexible workspaces. The winner, architect Alex Haw, built an concertina-like system of interlocking plywood panels to form a sequence of work/leisure spaces.

It was clear that the thriving and affluent commercial design scene and the designers/makers still emerging remain disparate entities. Unlike in Milan, where the furniture show has roots in the city's manufacturing industry and retains an affinity with the production process, it was evident this year that the lack of a coherent focus in London is what gives the festival its character. The charm lies in finding the oddities and individual highlights. **GWEN WEBBER**

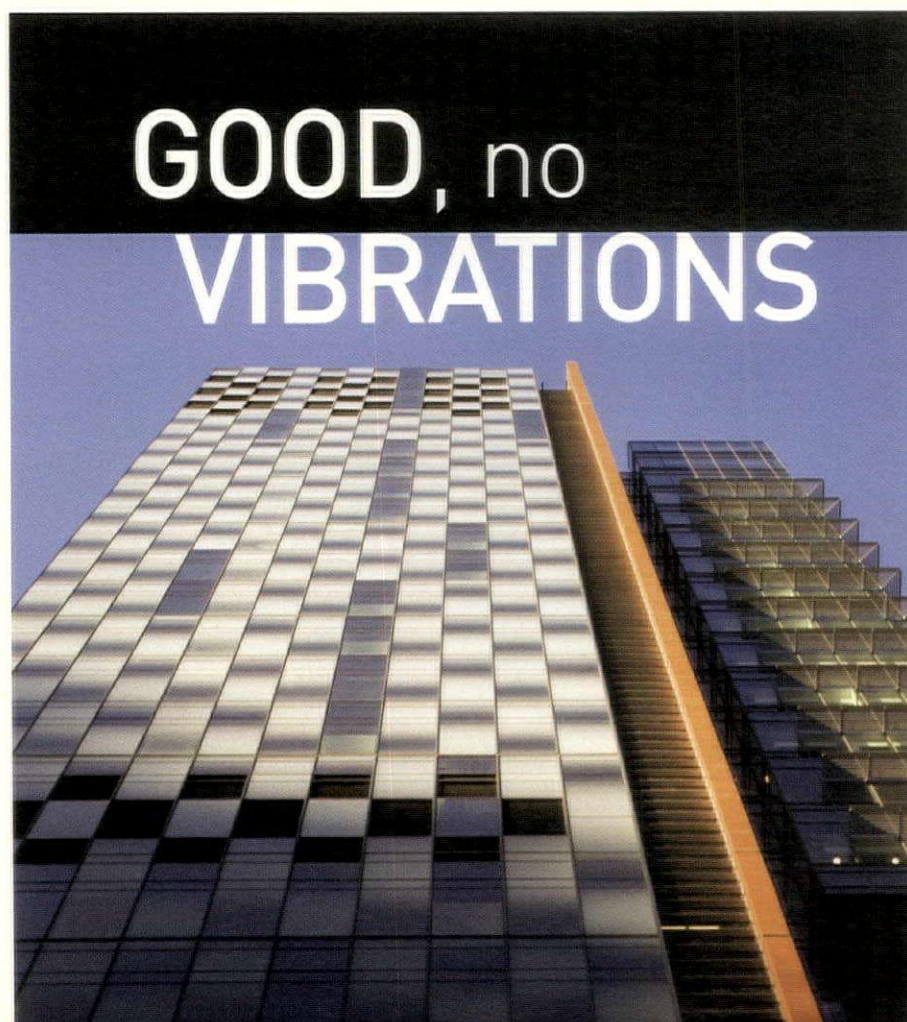
AS BUILDING PERMITS LAPSE AND MUST BE RENEWED BEFORE CONSTRUCTION CAN CONTINUE, 'BURG RESIDENTS FIGHT BACK

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 be vested under the old zoning. This would allow the building to rise to 16 stories, as opposed to the five stories set out by the new regulations. And once the new zoning took effect, nothing could rise to match it, and the community couldn't oppose it

because it was built as-of-right.

Three years into the embattled project's top-and-start construction ("Stubbed Finger," *AN 08_05.09.2007*), a number of vested buildings in the neighborhood, including the Finger Building, have come before the Board of Standards and Appeals (BSA) to have their construction permits extended, and Community Board 1 (CB1), which covers Williamsburg and Greenpoint, has been given a chance to speak out. Ward Dennis, chair of the CB1 Universal Land Use Review Procedure (ULURP) committee, said "It's the only time **continued on page 6**



Memorial Sloan-Kettering Cancer Center needed a structural system for its **Mortimer B. Zuckerman Research Center** robust enough to dampen the vibrations that can wreak havoc with sensitive test equipment. But it also wanted to build in flexibility for planned future construction. Architect and structural engineer **Skidmore, Owings & Merrill LLP** in collaboration with **Zimmer Gunsul Frasca Partnership** solved the problem through inspired engineering, and by choosing the right material—structural steel.

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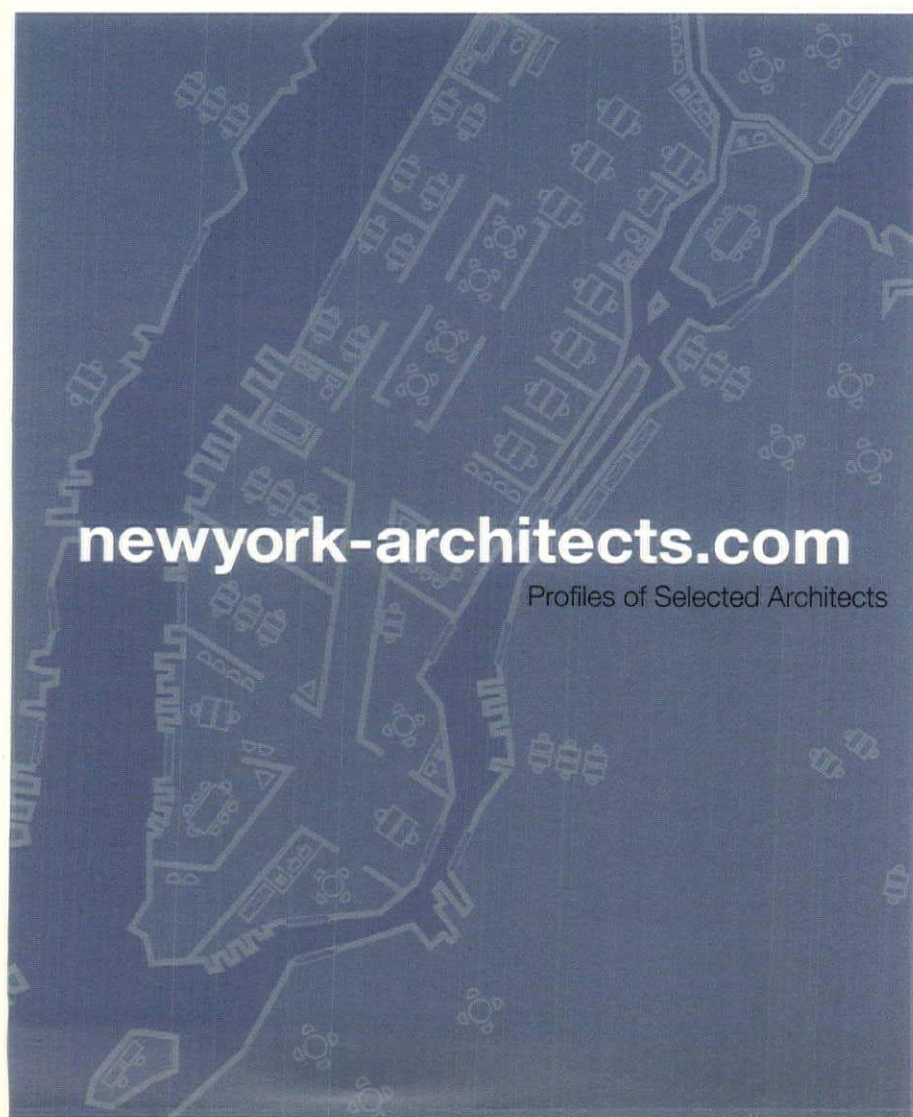
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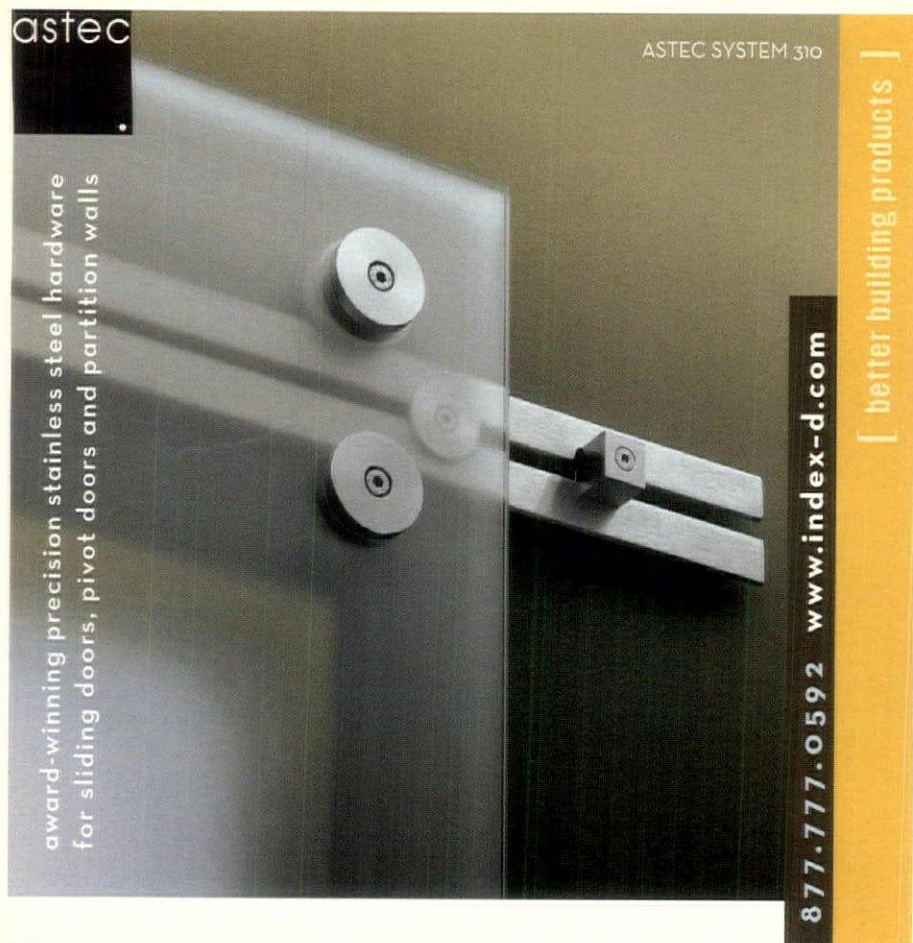
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AIA Honors Joan Davidson

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's 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." **WILLIAM MENKING**

Since 1991, the J.M. Kaplan Fund has actively supported the international effort to preserve 20th-century architecture in Havana, Cuba.



MARY-JO ADAMS

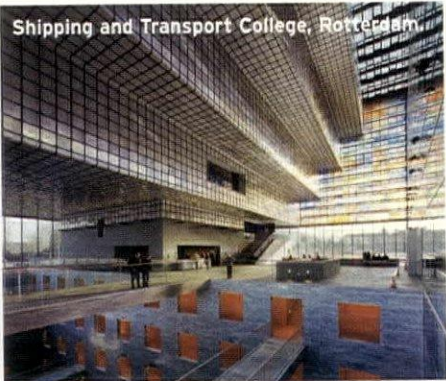
EXTENDING THE FINGER continued from page 5 we've had our opinions heard."

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.

GOING DUTCH continued from front page
Betsky, did not even travel to see any of the work by the contenders. Sites unseen, what impressed the committee, according to Betsky, was "the clarity of Neutelings Riedijk's presentation, their intelligence about the nature of the encyclopedic museum, and the boldness of their vision." He added, "and they asked the right questions." Rather than considering designs—which were not part of the competition mandate although all did present concepts—the selection 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



works for the Porte de la Villette in Paris. Their work is, of course, thoroughly familiar to Betsky, who was the director of 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 rethinking existing buildings in the museum complex, with an expansion to follow in phase two. The new design will be unveiled in early 2008. **JJ**

PULLING COLUMBIA'S STRINGS continued from front page
stood, create an \$11.25 million open-space plan to promote and maintain parks in West Harlem, and, most notably, create a \$20 million affordable housing trust fund. "We started the ball rolling on a housing fund," Stringer told AN. "There may be more to do, but we've finally jump-started this process."

Jordi Reyes-Montblanc, chair of Community Board 9 (CB9), agrees that negotiations have been slow to begin because of animosity between the school and the community, but said he is grateful Stringer jumpstarted the Community Benefits Agreement (CBA), which will codify the concessions Columbia made to gain local support and offset the project's impact. The effects of Gentrification have made affordable housing the chief and most immediate concern. "This shows Columbia can show up with something, that they are willing to make a deal," Reyes-Montblanc said. Still, he was emphatic that they must also do more, estimating that the housing fund had to contain at least \$500 to

\$700 million to properly support affordable housing. (The fund is not intended to pay for affordable housing but instead leverage financing from other sources such as private lenders and government.)
Though Stringer and Reyes-Montblanc are quick to tie the borough president's deal to the CBA, Pat Jones, chair of the West Harlem Local Development Corporation, which is negotiating the CBA with Columbia, said neither she nor anyone else with the corporation had been contacted by Columbia. "Some of the topics may be CBA topics, but I do not see them as part of the CBA," she said in a telephone interview.
Asked if Stringer's agreement could provide the spark so far missing from negotiations, Jones said she could not yet say. "We just need to continue to have a dialogue with Columbia," she said. "If this aids that, then good, but it has not contributed so far." LaVerna Fountain, a Columbia spokeswoman, said the school did not approach the development corporation at this stage because they have been talking all along. "This

is another step in the overall process she said."
Eisenberg, of the Community Preservation Corporation, disagrees. "I think what he did is an absolute betrayal of the community," she said of Stringer's deal. "He has acted without us." A Stringer spokesperson countered that though the borough president normally plays only an advisory role he has managed to win significant concessions from Columbia. Asked why the borough president did not achieve more concessions or take a political stand on the issue, the spokesperson declined to comment.
Stringer did emphasize that City Planning had agreed to consider his own plan to rezone the neighborhoods surrounding Columbia to better protect them from the school ("Growing Pains," AN 08_05.09.2007). "This is far from over," the borough president said. Back at City College, Eisenberg was not so sure. "It's tit-for-tat," she said. "He sold us out and now we're one step closer to the end." **MC**

"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.

Mulligan said 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 passing. When Dennis was told this, he was bothered. "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.) **MC**

REFLECTIONS REFLECTIONS



Wanting its new **Weill Greenberg Center** to reflect a non-institutional identity, **Cornell University's Weill Medical College** challenged **Polshek Partnership**, who envisioned a curtain wall system folded and creased into elegant facets. To transform this design into reality, they relied on **Permasteelisa Cladding Technologies**, who helped make a complicated feat of engineering look organic and simple.

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Architect:
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Permasteelisa Clad-
ding Technologies
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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, hanrahanMeyers, 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. **LISA DELGADO**

WAVELINE



HOLLEY HOUSE



MICHAEL MORAN / COURTESY HANRAHANMEYERS

DUNE HOUSE
THE HAMPTONS
NEW YORK

What is striking about 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 skylight. The house itself will be "a fairly stark geometric building," Hanrahan said. "This soft form is going to animate all the surrounding spaces." The architects are considering 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 Un-Private 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 guest 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 airiness 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. The transparency extends 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.

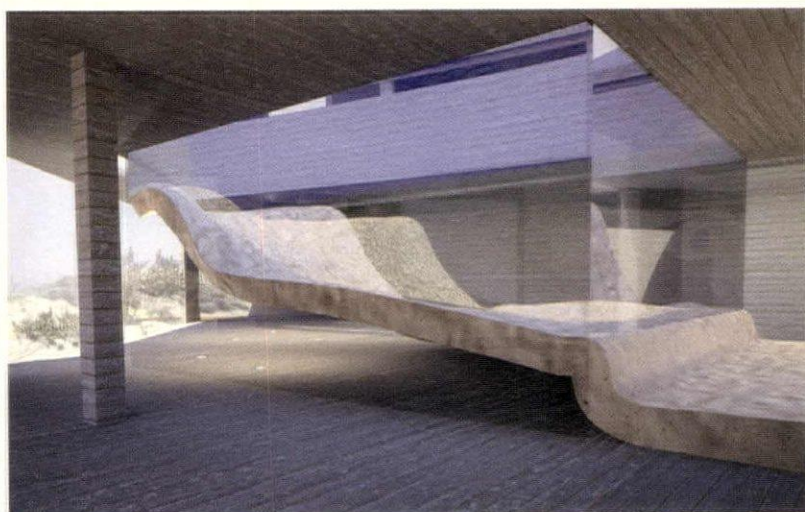
SEE-THRU HOUSE
DALLAS
TEXAS

Like a telescope, this long, narrow hillside house under construction in Dallas zeros in on views of nature. A 26-foot-by-21-foot window wall in the living room frames vistas of a creek and wetlands to the west. On the north end, a sliding glass door in the master bedroom opens onto a screened deck, offering a pleasant conflation of inside and outside space. The 3,000-square-foot house is part of the Urban Reserve development in North Dallas, a community of modernist sustainable houses by notable architects. Its ecofriendly features include a green roof and water-reclamation system. For Hanrahan, its charm lies in its blend of suburban and urban qualities. "You can see through it, but in a way, it's an urban box," he said.

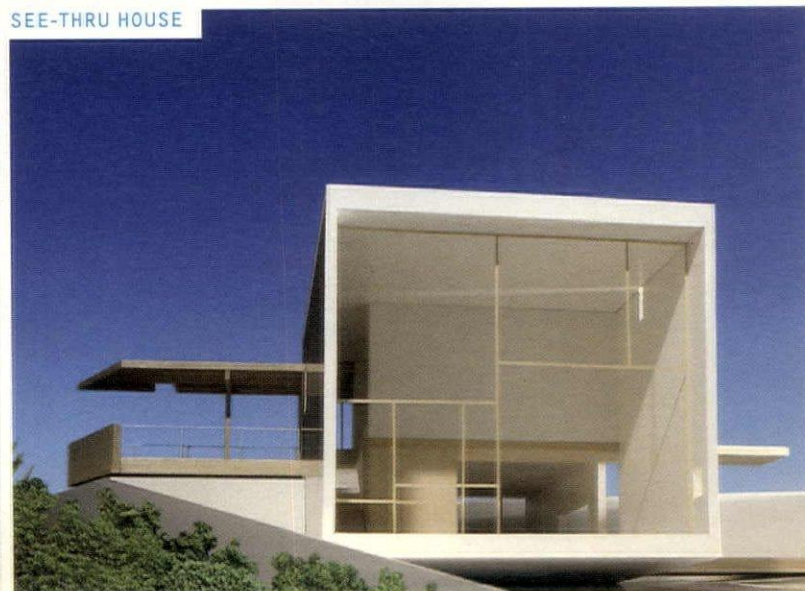
WAVELINE
NEW YORK

With its curved roof, this multiuse theater looks like a gray sea wave playfully lapping at the base of the bland public housing tower next to it. The theater's galvanized stainless-steel roof folds down on the east and west sides of the building, and the building's reflection in a pool to the east creates an illusory repetition of the wave. An addition to Queens' Latimer Gardens Community Center, the recently completed theater will soon open to provide a spot for performance and sports. With the New York City Housing Authority as the client, the budget was tight, so using an inexpensive metal shell and concrete block walls helped keep costs down. Designing faceted instead of smooth curves in the roof was another cost-saving measure, Hanrahan said.

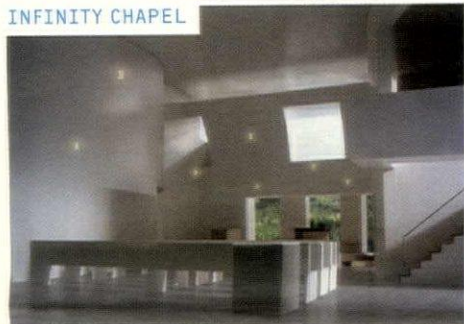
DUNE HOUSE



SEE-THRU HOUSE



INFINITY CHAPEL



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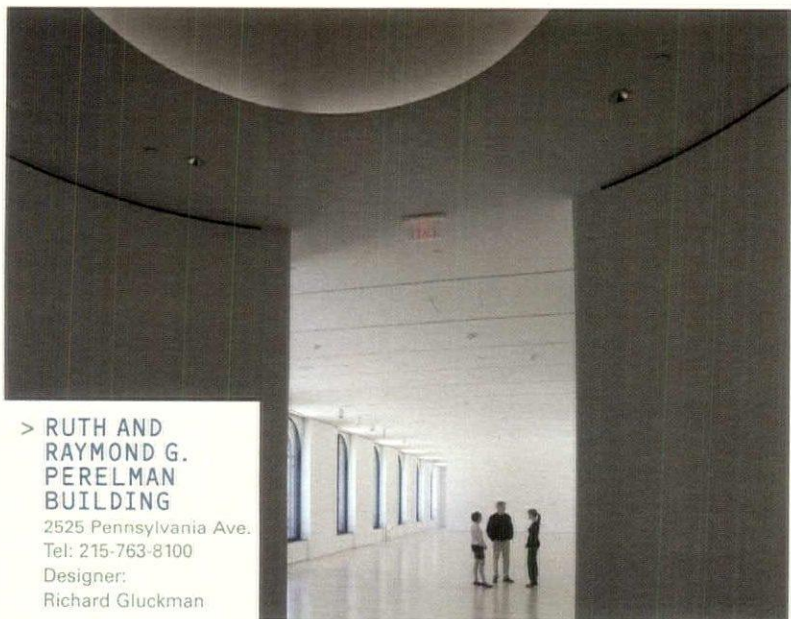
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DAVID HEAD

Veteran art-space architectural team Gluckman Mayner Architects completed the first phase of a ten-to-twelve-year expansion plan of the Philadelphia Museum of Art with the Perelman Building just across the road. "It is a much more transparent, inviting building now," said Richard Gluckman, the principal-in-charge of the project. The \$90 million project is a renovation of the 1927 Art Deco landmark Fidelity Mutual Life Insurance building with a three-story 60,000-square-foot contemporary addition at the rear, creatively using the mere budget of \$300 per-square-foot. The Perelman features six galleries, a two-story public library, a café with a terrace view, and a museum store. Gluckman removed office walls from the existing Fidelity building to open up space, to form the Pennsylvania Gallery (above) lit by rows of windows spanning the entire length of the Pennsylvania wing. A double-height trapezoidal gallery connects the renovation to the addition behind it with a spatial gallery featuring a skylight of fritted glass and a corbelled tilting wall. Gluckman restored the front Art Deco facade to preserve what he calls the "serendipitous visual likeness" between the identical vaulted arch entrances the former Fidelity facade and the main museum share, tying the spaces together.

KHRISTINA NARIZHNAYA

DESIGNERS TO THE RESCUE

If there was a lesson to be learned from Hurricane Katrina, it is the value of preparation. With that in mind, the Bloomberg administration announced a special design competition on September 27, entitled "What if New York City...." As the Mayor explained in a press release, "If a storm were to hit, our immediate need for shelter would be met. The greater challenge is to provide longer-term, provisional housing for what could be thousands of displaced families while their communities are rebuilt." The competition centers on the fictitious neighborhood of Prospect Shore, which has been hit by a Category 3 hurricane, leaving 38,000 people homeless. Architects are charged with housing them, with an emphasis on speed and durability. Submissions are due December 14, with ten finalists receiving \$10,000 to further their designs for a May 15 unveiling of the winner. For more information, visit www.nyc.gov/html/whatifnyc.

JAMAICAN A PROPOSAL?

The ink has barely dried on the new Jamaica zoning map ("NYC's Biggest Rezoning Yet," AN16_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.

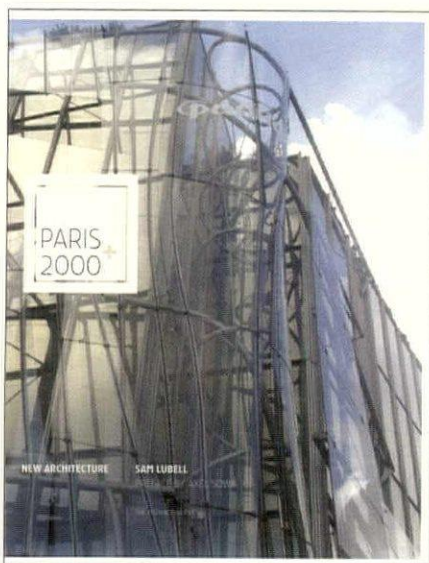
FRICK TO HIRE DECORATOR

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 yet 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."

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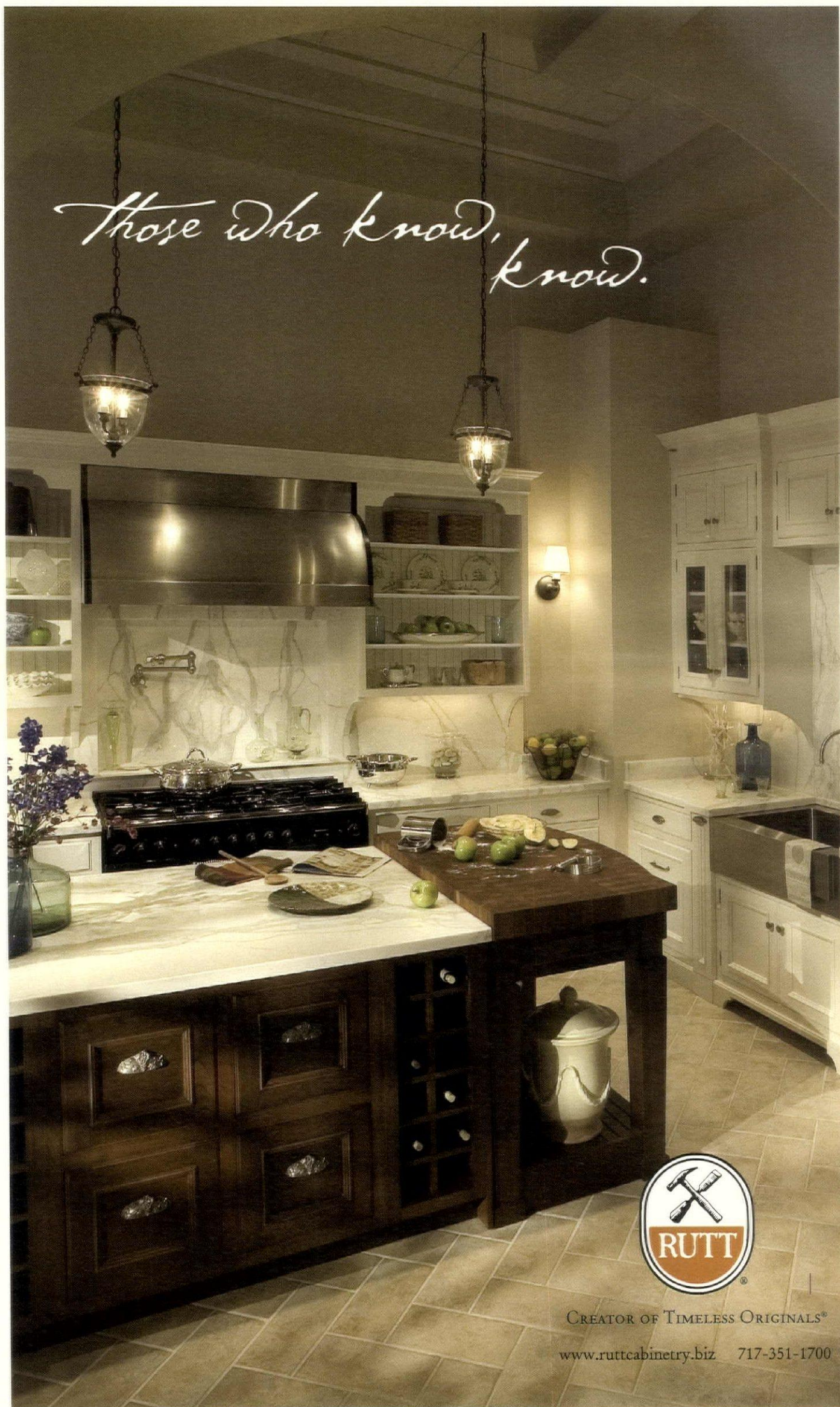
The August 8 flooding and closure of the subway system left a lot of people wondering about the vulnerability of New York's infrastructure. If a few hours of rain could bring the city to a halt, is its transportation network prepared for larger-scale natural or manmade disasters? While the Metropolitan 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 bench/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 grates 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**



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COURTESY CITY OF NEWARK

When two poodles sauntered from a freshly converted apartment house in downtown Newark this summer, it made the news. No, the dogs weren't in any trouble, they were merely 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 shells 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.

"With 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



JEFF BYLES

Opposite, top:
Downtown Newark;
Middle:
University Heights;
Bottom:
Passaic River.

Above, left:
Newark's director of community development, Toni Griffin.

Above:
While it is universally hated by planners because of its deep setback and parking-first approach to the street, the Bayonne Box is a popular and relatively inexpensive two-family housing type common in neighborhoods like Lower Roseville in Newark's West Ward. And they aren't limited to New Jersey: In New York, there are more and more Bayonne Boxes in parts of Bushwick, East New York, and other areas once ravaged by arson and neglect.



COURTESY REGIONAL PLAN ASSOCIATION

Above: The October, 2006 draft vision plan spearheaded by the Regional Plan Association came together in a three-day charrette held at the New Jersey Institute of Technology. Planners, architects, city officials, and community groups developed strategies for connecting open spaces and creating sensitive infill projects in neighborhoods like the one surrounding Clinton Street. The area currently has a large number of vacant lots (top), and the plan suggests locating pedestrian-oriented commercial development along the major streets like Clinton (above).

Opposite: Mies van der Rohe's 1960 Pavilion Apartments.

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 her 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-280, 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 progressing across the river in Harrison, where the first phase of a development with 1,800 residential units, a soccer stadium, and a riverfront park is under way.

For many watching Newark's redevelopment, the most bothersome 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,



JEFF BYLES

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.

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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.aiga.org

Thomas Mellins, Reginald McGhee, Luc Sante
Hidden in Plain Sight
6:30 p.m.
Museum of the City
of New York
1220 5th Ave.
www.mcnyc.org

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

THURSDAY 18
EXHIBITION OPENINGS
Anthony Caro
New Galvanized Steel Sculptures
Mitchell-Innes & Nash
534 West 26th St.
www.mianand.com

Kate Shepherd
Galerie Lelong
528 West 26th St.
www.galerielelong.com

Warm Fields
Yael Kanarek
Bitforms
529 West 20th St.
www.bitforms.com

Joan Watts
Lemmons Contemporary
11 Harrison St.
www.lemmonscontemporary.com

Olive Ayhens
Frederieke Taylor Gallery
535 West 22th St.
www.frederiketaylorgallery.com

William Bailey
Betty Cuninghame Gallery
541 West 25th St.
www.bettycuninghamegallery.com

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

Sophie von Hellermann
Greene Naftali
526 West 26th St.
www.greenenaftaligallery.com

SATURDAY 20
EXHIBITION OPENINGS
Folkert de Jong
Les Saltimbanques
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

Keith Cottingham
Ronald Feldman Fine Arts
31 Mercer St.
www.feldmangallery.com

SUNDAY 21
EXHIBITION OPENINGS
Eyal Danieli, Diana Puntar, et al.
International and National Projects
Adel Adbessemed
Kris Martin
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

Wilka Roig, Tarrah Krajnak
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

MONDAY 22
LECTURES
Helene Furjan
Synthetic Urbanisms
5:15 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

Reinhold Martin
Postmodern Worlds:
Ismodernism After Globalization
6:30 p.m.
Yale School of Architecture
McNeil Lecture Hall
111 Chapel St., New Haven
www.architecture.yale.edu

TUESDAY 23
LECTURES
Saskia Sassen
This Will Kill That?
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Alice Sparberg Alexiou
Jane Jacobs:
Urban Visionary
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

WEDNESDAY 24
LECTURES
Phoebe Washburn
6:30 p.m.
Parsons the New School
for Design
Tishman Auditorium
66 West 12th St.
www.publicartfund.org

Architecture Dialogues:
Teddy Cruz
7:00 p.m.
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

EXHIBITION OPENING
New York Modern
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THURSDAY 25
LECTURES
Simon Allford
Constructing the Idea
5:15 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.aap.cornell.edu/arch

Gwendolyn Wright,
Toshiko Mori, et al.
Women in Modernism:
Making Places in Architecture
6:30 p.m.
Museum of Modern Art
The Celeste Bartos Theatre
4 West 54th St.
www.moma.org

Massimo Vignelli,
Wim Crouwel, et al.
6:30 p.m.
New School
Tishman Auditorium
66 West 12th St.
www.aigany.org

EXHIBITION OPENING
Isaac Julien
WESTERN UNION:
Small Boats
Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

FRIDAY 26
LECTURE
Nico Kienzl
Tech Talk IV
12:30 p.m.
Columbia GSAPP
Buell Center
114 Avery Hall
www.arch.columbia.edu

SYMPOSIUM
Vincent Scully, Karla Britton,
Jaime Lara, Diana Eck,
Fariborz Sahba, et al.
Constructing the Ineffable:
Contemporary Sacred Architecture
6:30 p.m.
Yale School of Architecture
McNeil Lecture Hall
111 Chapel St., New Haven
www.architecture.yale.edu

EXHIBITION OPENING
Peter Scibetta
Making Nothing Out of Something
Art 101
101 Grand St., Brooklyn
www.art101brooklyn.com

SATURDAY 27
SYMPOSIUM
Susan Szenasy, Calvin Tsao,
Joan Blumenfeld, et al.
Architecture Inside/Out
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
Cosimo Cavallaro
Chocolate Saints...
Sweet Jesus
The Proposition
559 West 22nd St.
www.theproposition.com

SUNDAY 28
EXHIBITION OPENINGS
Georges Seurat
The Drawings
Museum of Modern Art
11 West 53rd St.
www.moma.org

Duke Riley
After the Battle of Brooklyn
Magnan Projects
317 10th Ave.
www.magnanprojects.com

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MONDAY 29
LECTURES
Amanda Burden,
Christopher Glazek, et al.
(New) Model Cities:
Designing in Green, Blue,
Yellow, Orange, and Red
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Janet Froelich,
Stefano Tonchi
T/Style
6:30 p.m.
The Times Center Stage
242 West 41st St.
www.aigany.org

TUESDAY 30
LECTURE
Paul Shaw
Words on the Street: from
the Sidewalk to the Sky
General Society of
Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

EXHIBITION OPENINGS
Willem de Kooning
Allan Stone Gallery
113 East 90th St.
www.allanstonegallery.com

Kathi Packer
First Street Gallery
526 West 26th St.
www.firststreetgallery.net

Antonio Zecca
Everybody Is Talking
About War
A. Jain Marunouchi Gallery
24 West 57th St.
www.artin2000.com

WEDNESDAY 31
LECTURES
Santiago Cirugeda
Social Architecture: the End
of the Colored Cucumbers
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Joseph Giovannini,
Roberta Brandes Gratz, et al.
Can One Woman (Still) Make
a Difference?
Jane Jacobs and New York
7:00 p.m.
St. Mark's Church
131 East 10th St.
www.futureofnyc.org

EXHIBITION OPENING
Jacqueline Hassink
The Power Show
Cohen Amador
41 East 57th St.
www.cohenamador.com

NOVEMBER
THURSDAY 1
EXHIBITION OPENINGS
Barbara Kruger
Picture/Readings: 1978
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

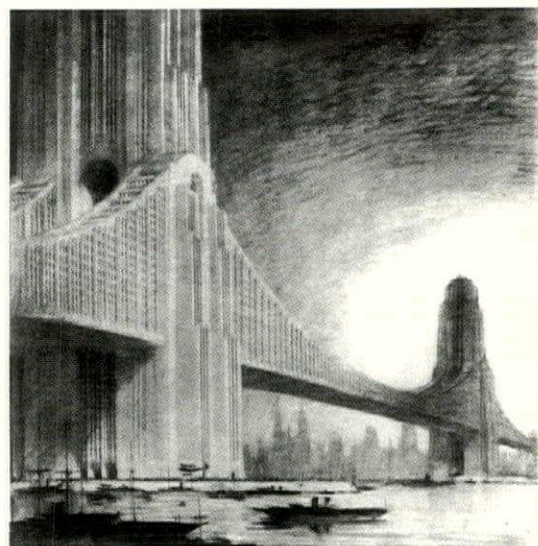
Jose Alvarez
The Visitors
The Kitchen
512 West 19th St.
www.thekitchen.org



NEW GALVANIZED STEEL SCULPTURES

Mitchell-Innes & Nash
534 West 26th St.
October 18 to November 21

If Richard Serra's steel labyrinths at MoMA and Frank Stella's intricate concoctions on the roof of the Met have whetted your appetite for more large-scale metal sculpture, check out this show of works by 83-year-old British sculptor Anthony Caro. The artist has long explored the boundary between architecture and sculpture, and this exhibit showcases his *Galvanized Passage* series, a group of sculptures designed to be explored visually but not physically. The show includes five zinc-coated steel sculptures ranging from 7 to 10 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 cage-like metal grids, presents an interior space bounded by a semitransparent but tantalizingly impassable fence. *Star Passage* (above) features a smokestacklike structure sandwiched between two metal screens that might evoke skyscrapers. Caro'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.



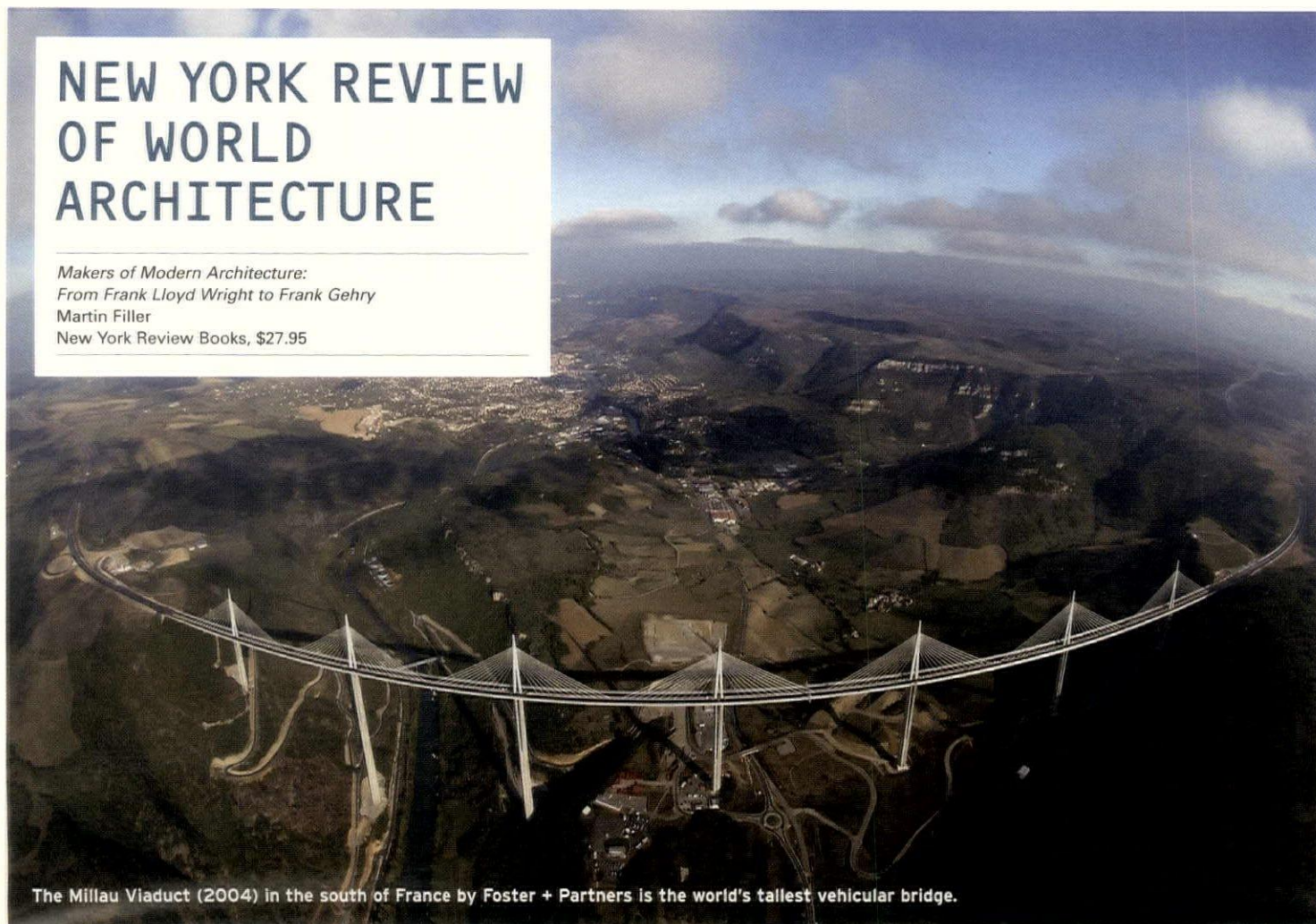
NEW YORK MODERN

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

In this exhibition, pop culture images from newspapers, models, 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 *King's Dream of New York* (1911-1912) presents a view of Lower Manhattan with flying vessels over gigantic highrises. Hugh Ferriss' *Apartments on Bridges* (1924; above) shows a more optimistic view of towers picturesquely gracing the pinnacles of bridges, an idea inspired by a *New York Times* article. Expanding on the theme, Raymond Hood's sketch for a mural *Skyscraper Bridges* (1929), from his series *Proposal for Manhattan 1950*, shows an entire neighborhood of highrises on a bridge. In an overdeveloped city, who knows—maybe this truly is a vision of the future.

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



The Millau Viaduct (2004) in the south of France by Foster + Partners is the world's tallest vehicular bridge.

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.

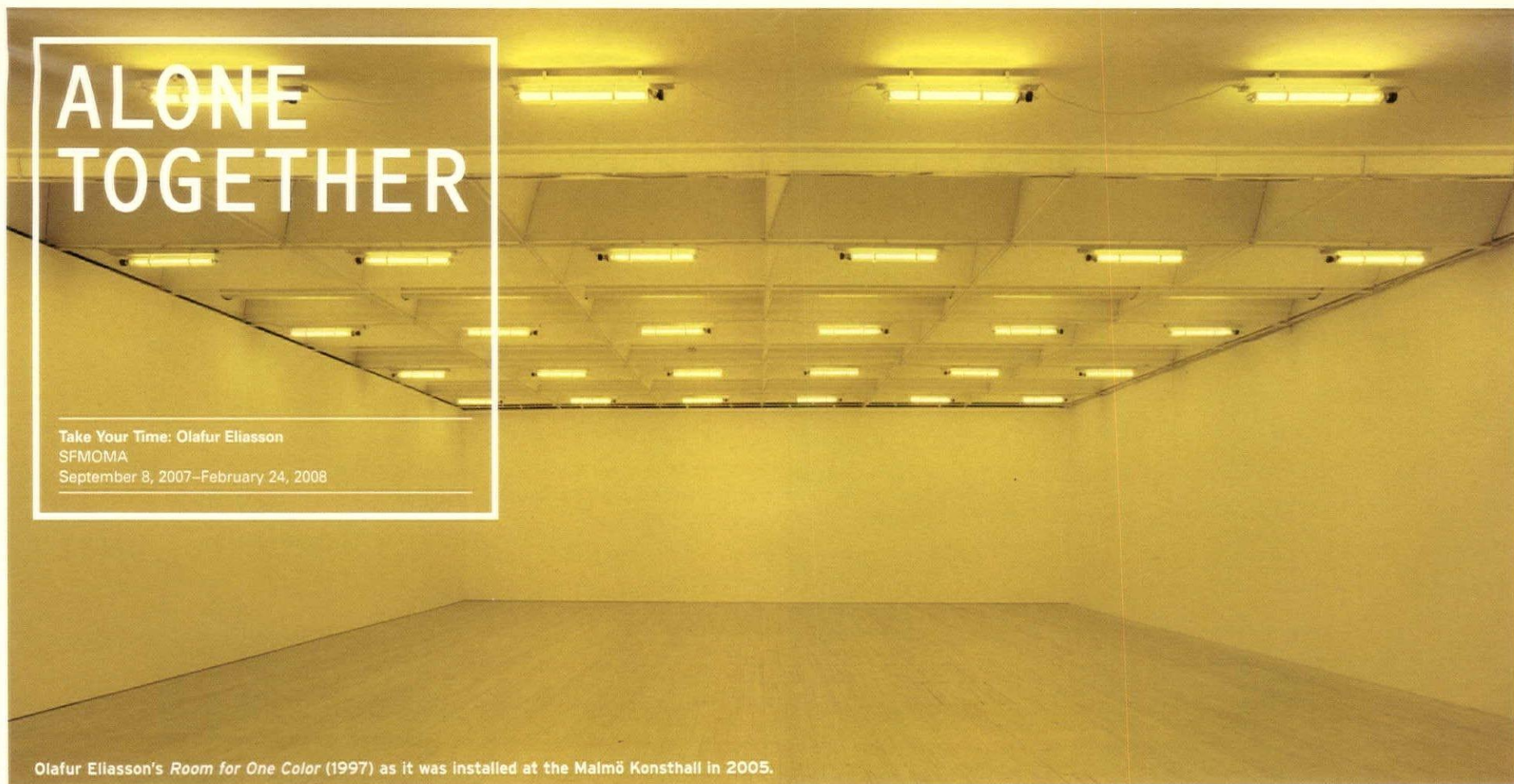
Curiously, John Guare, the American playwright who wrote *Six Degrees of Separation*, has contributed a back-page endorsement for *Makers of Modern Architecture* that pitches Filler as a Vasari for contemporary architecture. That sounds pretty good, until you start to consider the hand-me-down myths 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 read 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



Olafur Eliasson's *Room for One Color* (1997) as it was installed at the Malmö Konsthall in 2005.

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

THE ARCHITECT'S NEWSPAPER OCTOBER 17, 2007

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?

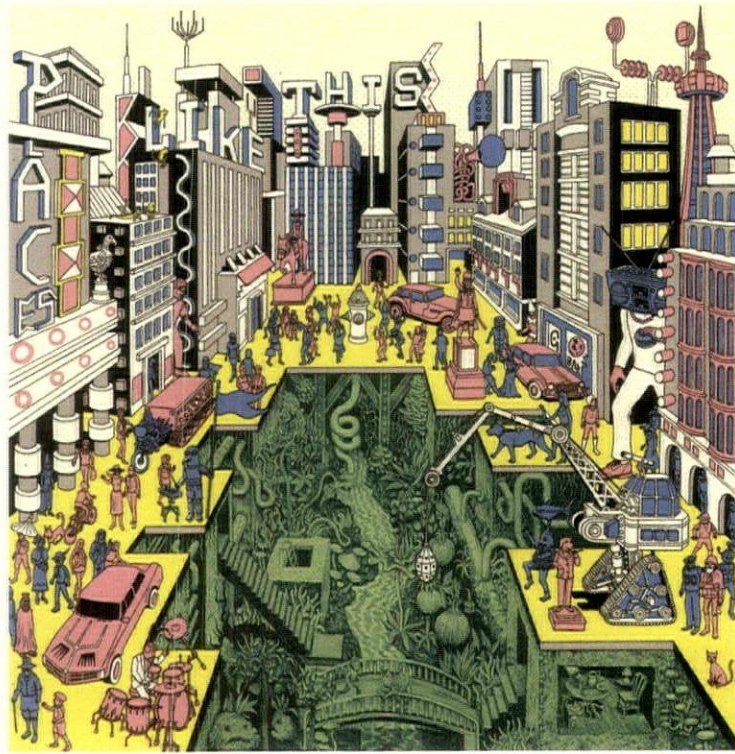
Essentially, this book is a collection of Filler's essays for the *New York Review of Books*, and it suffers from both the strengths and weaknesses of the format. These are not pieces that are always about the architects whose names sit above the chapter heads. The Norman Foster chapter, for example, 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 judgements—none of us is—but he is less partial than Vasari. This is not a book that is only about American architecture, for example. And while there are signs in it of the endorsement of

the critical consensus of a particular generation—I happen to agree with his judgements on Johnson (implacably hostile) and on Venturi (respectful)—this is not a collection of conventional opinions or received wisdom. Filler is an elegant writer, clearly committed to thinking hard about his subjects, and working hard to engage his audience. He seeks to place architecture in a wider cultural context, rather than leave it trapped in the self-regarding discourse of criticism. He is not afraid to express his opinions, not least of 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.



POP ART

Architecture in Helsinki
Places Like This
Polyvinyl Records
www.architectureinhelsinki.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 drawing reflected ceiling plans.

Architecture in Helsinki is known for mashing 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 chant. 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 midsection, 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 moniker is merely an offbeat—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.

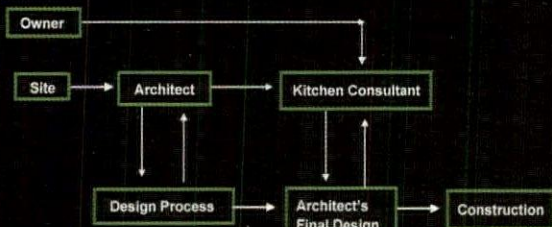
ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

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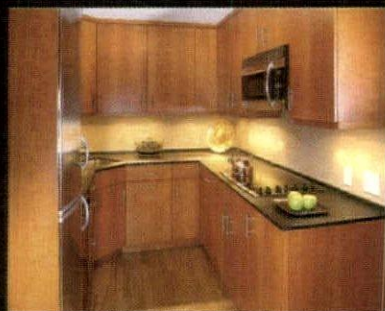
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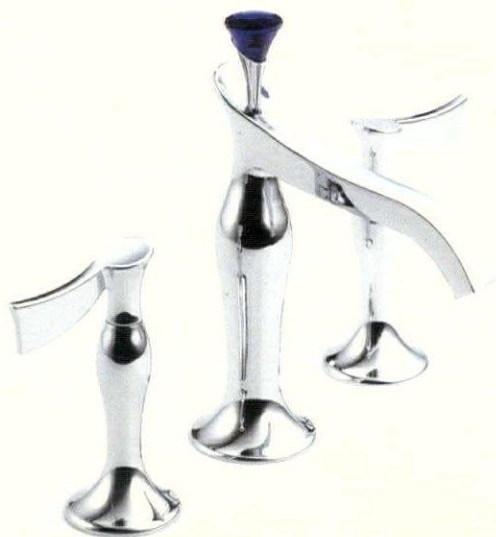
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| <input type="checkbox"/> Real Estate/ Developer | <input type="checkbox"/> Student | | |
| <input type="checkbox"/> Other | <input type="checkbox"/> Other | | |

Studio Visit (p. 8): The metal roof for WaveLine is made with Galvalume, a 55 percent aluminum-zinc coating that strengthens sheet metal, which was fabricated by Centria Roof, 1005 Beaver Grade Rd., Coraopolis, PA 15108, 412-299-8000, www.centria.com. The landscape was designed by MKW + Associates, 545 West 34th St., Ste. 5-E, New York, NY, 10001, 212-244-7446, www.mkwla.com. The general contractor was Master General Contractors, 940 Hancock St., Brooklyn, NY 11233, 718-574-8438. For the Holleyman, the general contractor was Heitmann Builders, 11 E. Hook Cross Rd. Hopewell Junction, NY 12533, 845-227-964, www.heitmannbuildersinc.com. The aluminum frame doors and windows were fabricated by Kawneer, 555 Guthridge Ct., Norcross, GA 30092, 770-449-5555, www.kawneer.com. The walls are made

of 100 percent recycled paper, in the form of Gold Bond gypsum board, made by National Gypsum, 2001 Rexford Rd., Charlotte, NC 28211, 704-365-7300, www.nationalgypsum.com. **OPEN** (p. 10): The preservation architects for the Perelman Building at the Philadelphia Museum of Art were Kelly/Maiello Architects & Planners, 1420 Walnut Street, 15th Fl., Philadelphia, PA 19102, 215-546-0800, www.kmarchitects.com. The masonry restoration on the former insurance building was provided by R.A. Kennedy & Sons, 245 Bridgewater Rd., Aston, PA 19014, 610-471-1500, www.raksons.com. The bricks for the museum's extension were supplied by Dan Lepore & Sons, 501 Washington St., Conshohocken, PA 19428, 610-940-9888, www.danlepore.com.



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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 Strass Swarovski crystal in a traditional rounded design.



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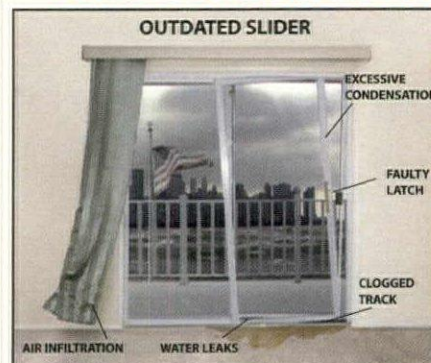
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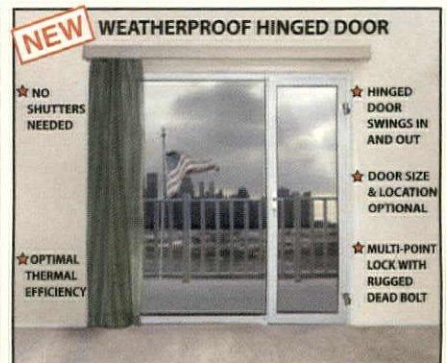
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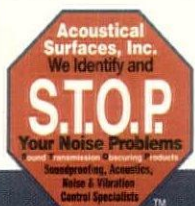
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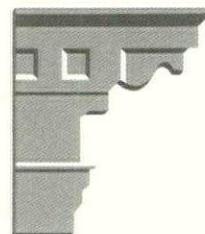


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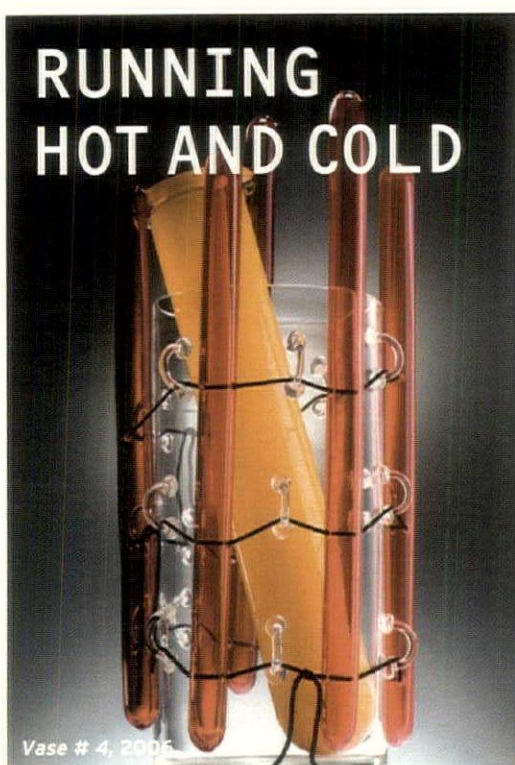
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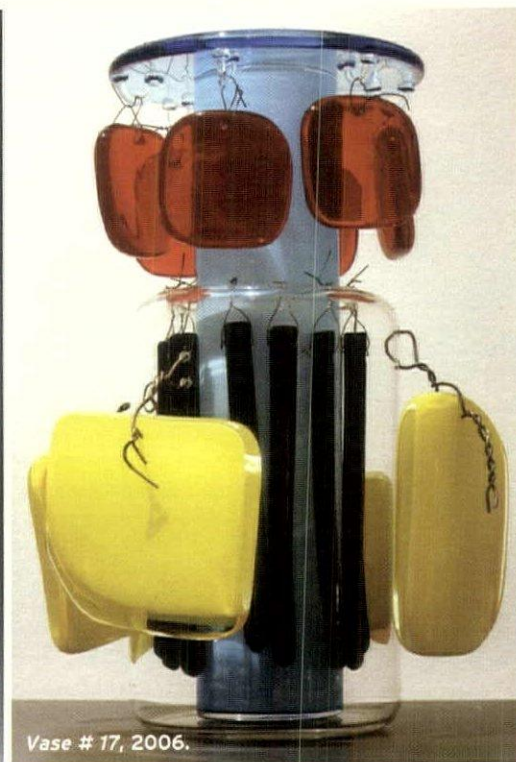
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"I always need in a certain sense ritual objects that permit me to know that I exist, that have a deep relationship with me and me with them, that is to say necessary."
—Ettore Sottsass, 2004

Friedman Benda Gallery's exhibition of Ettore Sottsass' limited-edition works (through October 27) provides the perfect opportunity to take a closer look at the long and prodigious career of this unique 90-year-old. The pieces featured at the gallery, from surprising cabinets to wired glass vases, represent some of Sottsass' more oblique investigations into design. Sottsass has designed compact serial computers, curvaceous plastic beds, obelisk wardrobes, Ziggurat ceramic vessels, pendulous glass vases, cubic houses: a portfolio of totemic furnishings created for an increasingly ephemeral environment. Sottsass has purposefully 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 contemporaries, 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 Tuscany to produce ceramics led, 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 notorious offspring. In Milan again from the 1970s, first with Studio Alchemia, and through the 1980s with Memphis, Sottsass and his colleagues turned original designs into everyday household items.

But for those who consider industrial design a rational discipline dedicated to the pursuit of form and function, the works of Sottsass are justifiably suspect. Clearly, Sottsass' tantalizing, fanciful, and often shocking creations are significant reminders

that the domestic landscape is hardly a tidy place to operate. Sottsass is therefore difficult to peg, precisely because he built his career by dodging categories, confounding purists, and provoking controversy.

Skeptics may not realize that what kindled Sottsass' research has less to do with postmodern fixations and more to do with spiritual escapades. A great traveler and photographer, Sottsass reworked his visual souvenirs into heterogeneous strategies for design. Yet his body of work remains haunted by old recriminations aimed at dismantling the radical movement.

The bad rap on radical design stems from arguments over misplaced tactics. Manfredo Tafuri's laconic evaluation of Italian post-war architecture refuses 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 suspicion that no one in Italy could ever possibly overcome

the lethargy of the state or the greed 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 enough to put Sottsass in both camps (rational and radical), just as he took great pains to describe what the real stakes were behind the debate over the merits of mass production and the Italian counter-reaction. As Maldonado could see it, technological progress should inevitably lead to dematerialization through the miniaturization of consumer society, but to the contrary, the greater the design efficiency the more boundless was the expansion of frivolous objects. Maldonado has written that he would have preferred a world where designers created objects that were "systems of communications" or "interface designs," but saw no way around formmaking.

Hence Maldonado's dilemma of the dilemma that Sottsass had come to articulate in the early 1960s and that would come to be known as *disegno 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 towards stimulating 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 reason than its inherent condemnation of the democratic potential of serial manufacture.

Andrea Branzi, a founding member of the Florentine group Archizoom, challenged the presumption that his group's reaction to the modernist project was in any way superfluous. Instead Branzi characterized the '60s counter-design movement as one

of the many necessary corrections of the period against the straight-jacket of modernism. For Branzi, these rash young designers worked on the idea of "an aggressive objectivity, closed, oppositional, that imposes itself on its surroundings through the force of its vulgar language." "Neokitsch" design was deployed, according to Branzi, like a "Trojan horse," destroying in the process "the logical links with traditional space through its very eclectic acidity." In a sense, this was the logic behind the counter-design movement's deployment of the nonanonymous object, the critically active agent in the destabilization of the contemporary domestic environment.

Sottsass' response is evident in his early exploration of objects for modern rituals and his revolutionary design language, which pushed form into entirely new conceptual domains. He principally relies on artisan manufacturing to achieve a cult status for the object. Sottsass' loud and brilliant use of color and archaic forms in his ceramics and plastics are, on the other hand, inspired by his desire to de-westernize modern design through the adoption of oriental aesthetic sensibilities couched, unambiguously enough, in gas-pump reds and fast-food yellows.

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 sensational launch but was a sales flop. The typewriter seems to have broken free of the system, becoming 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 CHIARA CENTER IN CASTIGLIONE FIORENTINO, ITALY.

ALONE TOGETHER

continued from page 17

The journey begins, as all trips to SFMOMA do, in the museum's atrium, an overly serious space defined by black granite floors and white columns. Since 2000, two Sol LeWitt murals in primary colors have helped to liven things up, but even so, the atrium remains an austere space.

Enter into this picture Eliasson's *Ventilator*, a gently swinging electrical fan hung from a fourth-floor railing. Standing just beyond its reach, I watched as visitors walked unknowingly—much as I had done moments before—beneath the fan's self-propelled and, at times, erratic movements. The scene appears

mildly hazardous for museumgoers too enmeshed in thought to notice the fan only just clearing their heads. For spectators, however, it's amusing 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 shockingly 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-consciousness: Upon entering the room, most people scatter while a few brave souls remain to read the wall label. In a neighboring gallery, Eliasson furthers his exploration of monochromatism with *360° room for all colours*, a ring-shaped wall that ensconces visitors amid a luminous display of slowly changing frequencies.

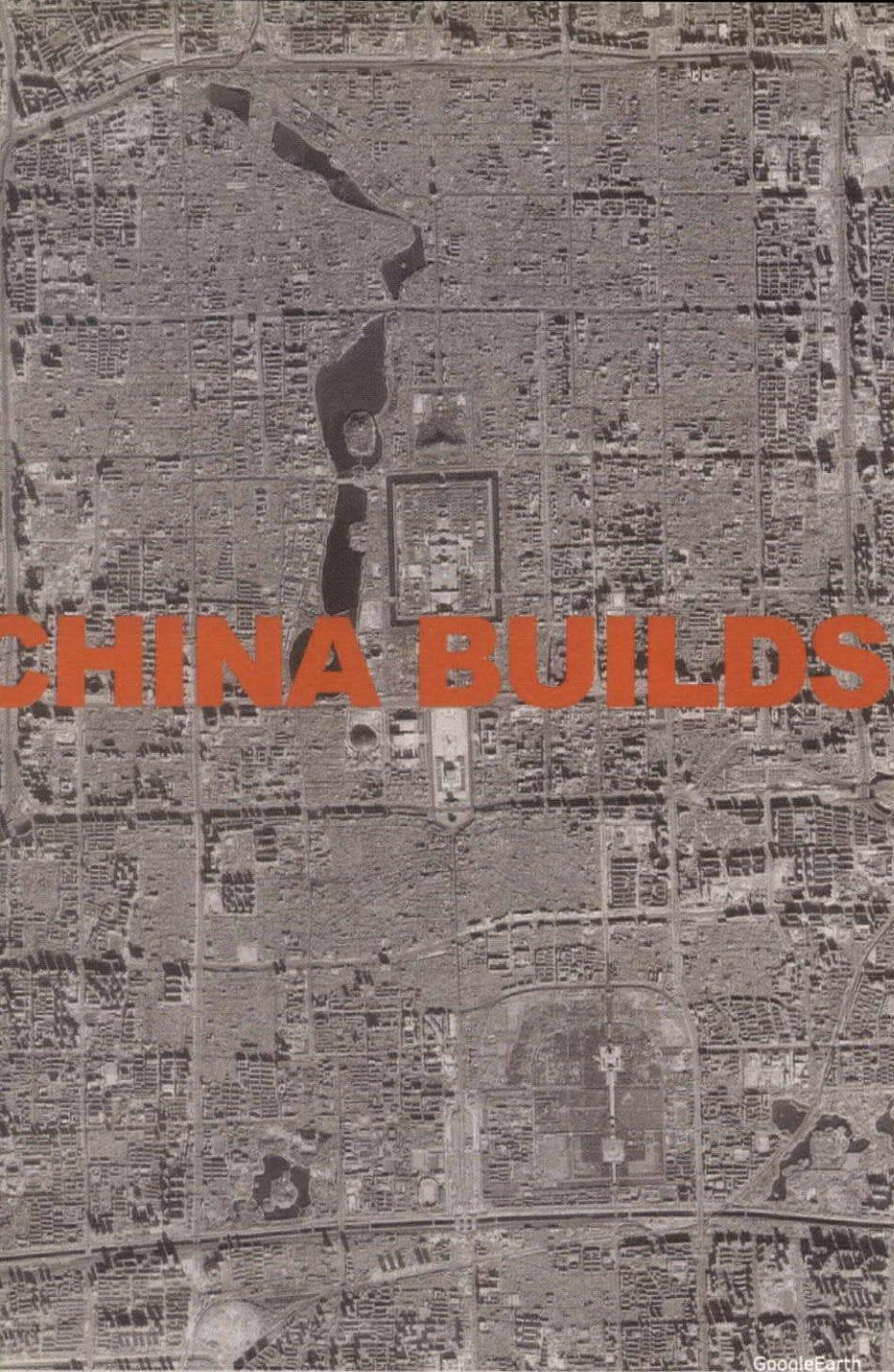
In a powerfully choreographed transition, a dark corridor lined with floor-to-ceiling *Soil quasi bricks* signals the entrance into the living, breathing parts of the exhibition. This is where I encountered *Beauty*, a dark room with a glowing curtain of mist at its center. In certain spots,

a perfect rainbow is visible; in others, all that can be seen is the gentle mist falling from the ceiling and collecting in small, reflective pools that contrast with the floor's rubbery matte surface. Around the bend are seven sets of landscape photographs arranged in tall grids, as well as *Moss wall*, a 20-foot-high installation of living reindeer moss that emits the musky fragrance of a redwood forest.

You'll have to leave this fifth-floor microclimate to experience *Your Tempo*, which features BMW's hydrogen-powered racecar shrouded beneath multiple layers of ice and stored in a room-sized freezer monitored by attendants who do their best to keep the temperature

between 10 and 14 degrees Fahrenheit. Still, I needed the frozen 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 piece communicates some of the elegiac effects intended for the art car and, in striking contrast, its critique remains unburdened by the grip of commercialism.

JULIE KIM IS A WRITER AND EDITOR FOR WILLIAM STOUT PUBLISHERS.



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<http://www.chinabuilds.com>

or email us at: march-admission@tsinghua.edu.cn

The package should be sent by January 15 2008.

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-instructed by 2-3 professors and features guest panelists, including senior government officials, distinguished scholars, and developers.

Students are also required to complete 6 credits in theory courses. These courses cover a wide range of fields: history, design theory, urban theory, contemporary practice, building technology, landscape and Chinese gardening, etc. These courses feature lectures by leading figures in different fields both in and out of China.

Site visits provide students with fresh Chinese cultural and professional exposures. The destination places are chosen from influential site and cities of great interests 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); 3 credits in total.

2nd semester (Fall 2008): 3 credits in design studios (architecture design); 1 credit in seminars (contemporary Chinese architecture); 3 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); 2 credits in seminars (contemporary Chinese urban development; heritage preservation); 1 credit 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 15,000 is available.

Starting September 2008



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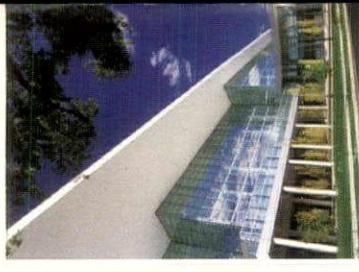
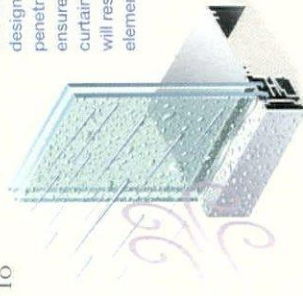
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