First year students at the Yale School of Architecture have recently completed construction on the first solar-powered home in New Haven. The house was designed for the school's First-Year Building Project, a program conceived in 1987 that gives students practical experience in designing and building a home in economically depressed areas of the city. Since 1997, the school has been working with Neighborhood Housing Services (NHS), a local nonprofit developer devoted to low-income housing. Each year, beginning in April, students work in groups for three weeks to draft a design, which is presented to faculty and representatives from NHS. After a winning proposal is selected, the entire class has a ten-day period for fine-tuning and finalizing the design, followed immediately by construction of the

While Brooklynites and Jersey dwellers may rightly claim that they have a better view of the skyline than anyone in Manhattan, there is an even more spectacular spot to see the city than from across the river, and that's from within. On November 1, New Yorkers will be able to look out from the observation deck on the 70th floor of 30 Rockefeller Center for the first time in 19 years. The place will be known as Top of the Rock, and reverses the decades-old trend of closing or privatizing the city's once-numerous tower-top observatories.

The new entry along 50th Street separates visitors from the building's office tenants and leads up to a mezzanine carved out of the existing concourse level. Before reaching

While Brooklynnites and Jersey dwellers may rightly claim that they have a better view of the skyline than anyone in Manhattan, there is an even more spectacular spot to see the city than from across the river, and that's from within. On November 1, New Yorkers will be able to look out from the observation deck on the 70th floor of 30 Rockefeller Center for the first time in 19 years. The place will be known as Top of the Rock, and reverses the decades-old trend of closing or privatizing the city's once-numerous tower-top observatories.

The new entry along 50th Street separates visitors from the building's office tenants and leads up to a mezzanine carved out of the existing concourse level. Before reaching

...
In 1999 the city of New York had a terrible idea: It proposed auctioning off 114 vacant lots it owned in mostly poor (though gentrifying) neighborhoods. For years, these overlooked spaces had been serving as community gardens, transformed by local residents from garbage-strewn lots into lovely green oases. Ignoring local protests (not to mention common sense), the city was days from handing these lots to developers when a peculiarly American solution was found to save the properties. A private individual stepped in to save the day, Bette Midler. In fact, in 1995, Midler had founded the New York Restoration Project (NYRP), a nonprofit devoted to restoring and developing parks and open spaces—particularly those in economically disadvantaged neighborhoods. NYRP and a band of other nonprofits and individuals rescued the 114 gardens; NYRP itself purchased 51 of them and currently oversees their stewardship.

Midler and the NYRP, which she calls "the conservancy of forgotten spaces," were honored two weeks ago at the AIA-NYC's Heritage Ball, held at Chelsea Piers. She opened her rousing acceptance speech with, "What I want to know is who designed this place?" The problem was too much for her to bear when she arrived to New York in 1994, prompting her to establish the NYRP. "You can put up all the nice buildings you want but if there's no maintenance..." she threw her hands. New York, she rightly observed, might be skilled at creating great architecture, infrastructure, open spaces, and public facilities, but it fails miserably at maintaining them. She's right. All of us have noticed, for example, that the beautiful Belgian block pavers that give SoHo its distinct character have become a pot-hole embarrassment. Even Hudson River Park, a gem of planning and landscape design, is looking worn only a few years after its dedication. On a recent trek, we found scores of dead plants and barren patches of earth—even a few potholes along the bike path. If this heralded park, adjacent to one of the city's wealthiest districts, suffers from lack of attention, we can only imagine the state of the parks of Brownsville or Melrose.

Of course, a city like Paris devotes armies of workers to maintain its elegant parks and open spaces. (Paris even has a chewing gum brigade, responsible for keeping unsightly black gum spots off its famous boulevards. Look at the pavement in New York and see what a menace gum can be!) However, New Yorkers—indeed all Americans—would revolt if they had to pay the taxes a Parisian does. The solution touted in our parts? "...she threw up her hands. New York, she rightly observed, might be skilled at creating great architecture, infrastructure, open spaces, and public facilities, but it fails miserably at maintaining them. The view of our reviewers and columnists do not necessarily reflect views of the staff or owners of the Architect's Newspaper.

Volume 03 Issue 17, October 19, 2005


Copyright © 2005 by The Architect's Newspaper, LLC. All rights reserved.
NEW MUSEUM, NEW LOOK

As we eagerly await the new New Museum, which broke ground on the Bowery earlier this month, word has reached us that the building—a snazzy stack of staggered boxes designed by the Japanese firm SANAA—has lost one of its most coveted design features: its galvanized zinc cladding. Recently, a tipsy insider unwittingly told us that the metal proved too expensive and was being replaced with some kind of special but less costly aluminum mesh. Without confirming or denying any details, a museum rep acknowledged that a new material is under consideration that, she insisted, "will be much more interesting than what was originally proposed." In addition, we've learned that the building's circulation has improved with continuous galleries that will no longer be interrupted by office floors, as first designed. Nevertheless, you can't get around one wincing-inducing fact: According to our loose-lipped source, the museum considered replacing the zinc with galvanized steel but decided against it, in part, because all the truck exhaust on the Bowery would turn the metal black. Artist-designed face masks, anyone?

KNOLL EDGE IS POWER

The now-defunct International Freedom Center at Ground Zero may have been hokey to begin with, but its demise—just in time for the hands of bureaucrats, 9/11 families, and others who were horrified that its exhibitions might discuss freedom too freely—is truly messed-up. And so it's in this context that we've discovered uniquely new ground for a lesson in liberty: Knoll. At a recent awards ceremony and benefit auction at MoMa, the former home of Russell Wright in Garrison, New York, Knoll was both an honoree and the highest bidder on a limited-edition lithographic poster designed by Massimo Vignelli in 1976. That work, commissioned by the U.S. State Department to commemorate the country's bicentennial, illustrates an American flag with stripes made up of newspaper headlines from abroad. It was harmless meant as a mellowing homage, but the Feds didn't like the foreign bent and when Vignelli refused to change it, the poster was shelved. Having bought the piece for its museum in East Greenville, Pennsylvania, Knoll now plans to hang it in its Meatpacking District showroom—proving that censorship may have found a home at Ground Zero, but freedom still rings above the sofa.

TAKE THIS CAR

The next time you're about to jet off to your latest LEED-certified project, consider the fuel it takes to get you there. And then ride to the airport in OZOCar (ozocar.com), a new car service in the city that has an all-hybrid vehicle fleet. Created by television and film producer Roo Rogers (whose dad happens to be architect Richard Rogers) and Virgin Records America co-founder Jordan Harris, its Toyota Priuses come with satellite radio, an iBook, and wireless Internet access. Manhattan to JFK is $60. The cars get 60 city miles per gallon. Indeed, good works seem to run in the Rogers family. Few seem to know that Richard Rogers's London firm operates under a charitable trust that donates a whopping 80% of its after-tax profits to a range of charities. His recently-announced commission to finally expand and spruce up the Javits Center is also a pretty good cause.

SOLAR SAVIORS continued from front page

house. Typically, the house is completed by August, though a delay in receiving materials pushed the date back to late September.

This year, support from the Connecticut Clean Energy Fund introduced the challenge of integrating a photovoltaic (PV) energy system to the design. "While all of us had a basic understanding of the technology, only two or three really knew how the engineer worked," said Marc Guberman, project manager and a student in the program.

The winning proposal incorporates the panels without showcasing them, which allows the modest home to fit into its neighborhood. According to student Audrey Vuong, "While some projects were too design-oriented, we appreciated the subtlety of this house."

Due to the increased popularity of the houses that come out of the assignment, the house was pre-sold before it was completed, to a single parent with three children. While the students didn't know who the inhabitants would be, they had planned for a small family.

The street side of the house is two stories and contains three bedrooms. To accommodate the angle the photovoltaic panels require, the roof slopes down in the back of the house to the height of one-and-a-half stories, sheltering a spacious room lit primarily by a large skylight. The front door is located on the side of the house, an unusual move that NHS initially opposed but which designers argued would allow roomier bedrooms in an already tight footprint.

Excess energy generated by the home will be put back into the power grid, earning the family credits from their electric company. The PV system has generated interest in the community: New Haven Mayor John DeStefanom, Jr., has expressed interest in being involved with future solar designs.

CONEY ISLAND: COMEBACK KID?

Coney Island may finally be ready to join the rest of the city's real estate boom: On September 14, Mayor Michael Bloomberg announced that $83.2 million would be dedicated to reviving the area. The investment accompanies a strategic development plan by the Coney Island Development Corporation (CIDC). The newly committed funds have signaled the city's intention of realizing development in the area which, according to CIDC chair Joshua Sirefman, "will hopefully catalyze the market and give developers increased confidence." While the city controls slivers of land in the area, the majority of space is privately owned. "There is tons of vacant land in Coney Island," Sirefman explained. "A lot of it has been sat on for decades by people who have hopes of development, but the market has never pushed for things to happen."

The investment will be directed through the CIDC and distributed over a variety of programs including the transformation of Stillwell Avenue into an open public space, the redesign of Steeplechase Plaza with the Parachute Pavilion, a community center, and new affordable housing. Further infrastructure changes will improve parking and transit as well as the

continued on page 4

WWW.ARCHPAPER.COM

Who doesn't? Great architecture happens here. That's why we've formed our new Commercial Projects Group. They are Oldcastle Glass®'s best and brightest and they're ready to help you deal with New York City's most complex glazing requirements. Call 1-866-653-2278 or visit us online at www.oldcastleglass.com.

Oldcastle Glass®
WHERE GLASS BECOMES ARCHITECTURE IN NEW YORK!
Acousti-Mat II is the low-profile answer for "impossible" sound control over wood frame, and up to 75 percent system that actually isolates sound. Don't let poor sound control ruin your next project. Specify Acousti-Mat for proven results.

**ACOUSTI-MAT** Superior Sound Control Systems
For more information or a FREE guide to acoustical construction contact:
Maxxon Northeast
1-800-969-5977
www.pratt.edu/admiss/request/

TIME TO CHANGE" altered the way we practice through the invention of another level of learning. How do you see the new graduate practice changing in the future? What are the challenges? How should the sector respond?

**TEAM EFFORT**
Last month, the New York Jets and the New York Giants made an agreement to become equal partners in an $800 million stadium in New Jersey's Meadowlands. The East Rutherford site is home to Giants Stadium, which would be razed. The unprecedented deal effectively ends the Jets' and Giants' prospective move to a $2 billion Xanadu retail and entertainment complex.

**GREEN BUILDINGS GALORE**
On October 3, Mayor Michael R. Bloomberg signed into law the High-Performance Building Bill, which mandates that all civic projects over $2 million, excluding housing, and all private projects with more than $10 million of public finance must meet building standards as stringent as those certified under the LEED program. The bill goes into effect in January 2007, and is estimated to affect $12 billion in new construction.

**RISING SUN**
Japanese architect Toyo Ito has been awarded the Royal Gold Medal, despite strong campaigns mounted for English architect Edward Cullinan and historian Joseph Rykwert. The honor is given annually in recognition of a lifetime of work that has had an international impact on architecture. The award is given by the Royal Institute of British Architects (RIBA) with personal approval by Her Majesty the Queen. RIBA also honored Peter Cook and Dennis Gilbert with lifetime Honorary Fellowships. The awards will be presented in February of next year.

**VIEW FROM THE ROCK**
continued from front page as the weather is room as the center of the 67th-floor; it shelters visitors in inclement weather and double as an events space. From there, visitors take an escalator up to the 69th floor, which is an open-air terrace guarded by 8 1/2-foot high safety glass panels.

**GREEN BUILDINGS GALORE**
On October 3, Mayor Michael R. Bloomberg signed into law the High-Performance Building Bill, which mandates that all civic projects over $2 million, excluding housing, and all private projects with more than $10 million of public finance must meet building standards as stringent as those certified under the LEED program. The bill goes into effect in January 2007, and is estimated to affect $12 billion in new construction.

**RISING SUN**
Japanese architect Toyo Ito has been awarded the Royal Gold Medal, despite strong campaigns mounted for English architect Edward Cullinan and historian Joseph Rykwert. The honor is given annually in recognition of a lifetime of work that has had an international impact on architecture. The award is given by the Royal Institute of British Architects (RIBA) with personal approval by Her Majesty the Queen. RIBA also honored Peter Cook and Dennis Gilbert with lifetime Honorary Fellowships. The awards will be presented in February of next year.
On September 28, the New York City Planning Commission heard from a candid and emotional crowd at a public hearing in response to its efforts to rezone Brooklyn’s South Park Slope. Community groups, residents, and elected officials implored the commission to halt the developers now rushing to lay foundations for tall buildings in their neighborhood.

In question is a 50-block area bounded by 15th Street to the north, 4th Avenue to the west, Prospect Park West on the east, and 24th Street and the Green-Wood Cemetery on the south. Regina Meyer, director of the Department of City Planning’s (DCP) Brooklyn office, said, “The rezoning will protect the area’s low-rise character by recommending contextual envelopes with height limits and encouraging appropriate apartment house construction along Fourth Avenue by using an affordable housing bonus.”

The downzoning initiative began in 2004 when John Burns, founder of the South Park Slope Community Group and a member of the Brooklyn Community Board 7, contacted the Brooklyn Borough President Marty Markowitz’s office. “It began as a group of my neighbors worrying about the loss of our on-street parking spots,” said Burns, “but then we recognized that our whole neighborhood was under development pressure.”

The proposal would replace R5 and R6 zones—residential areas that allow buildings to be 40 and 70 feet high, respectively—with R5B and R6B districts, which would effectively absorb new development, a new R6A district would be created along 3rd, 5th, and 7th avenues, while a new RBA district would be designated along 4th Avenue. RBA would provide a 60-foot street wall along the avenues, with a maximum height of 70 feet. The RBA zone would allow for an 85-foot street wall (with a maximum height of 120 feet), and include a Floor Area Ratio (FAR) bonus from 5.4 to 7.2 for the provision of affordable housing. Further, the areas along 3rd, 4th, 5th, and 7th avenues would be rezoned to a C2-4 overlay (replacing the existing C1-3 and C2-3 districts), thereby limiting parking requirements and reducing the depth of commercial intrusion into the residential midblocks.

The initiative picked up steam when the community board approved a DCP study of the area in August 2004. The Uniform Land Use Review Process (ULURP) was initiated on August 22 of this year, and was followed by a recommendation of approval by Community Board 7 on August 26. It was approved by Markowitz, on September 22. At the commission hearing, developers expressed concern with the haste of this downzoning, and suggested that a more comprehensive approach, similar to the one taken in the Greenpoint-Williamsburg rezoning, was in order. In response to those comments, Amanda Burden, director of the DCP, said, “This has been nearly a year of work, and is a carefully wrought plan.”

Questions of community context and scale have been ubiquitous in every recent rezoning initiative by the city. At the Borough President’s hearing on September 22, Markowitz reassured the public by saying, “I will not be happy until contextual zonings are done throughout Brooklyn.” The flashpoint at that meeting was a building at 614 7th Avenue by Emet Veshalom Development, designed by Robert Scarano Architects, now under construction. When complete, the residential building’s 70 feet height will block the historical view corridor between the Statue of Minerva in Green-Wood Cemetery and the Statue of Liberty, which salute each other to commemorate the first battle of the Revolutionary War.

Although there are similarly egregious new buildings in construction nearby, several new developments respect the scale of the neighborhood, and the future of such projects could be in question if the area is downzoned. A new building at 270 21st Street, designed by Coggan + Crawford Architecture Design and developed by the 21st Street LLC, is modern, but contextual in scale and 3 and 4 stories high. The small development corporation hopes to develop two more properties in the same fashion, but fears the downzoning will have a negative impact on their future projects by reducing FARs. Andrew Giancola of the 21st Street LLC said, “The downzoning will have a negative economic impact on us—it will shrink our allowable square footage, our profits, and therefore the quality of housing we can provide”.

A vote from the Planning Commission is scheduled for October 19, and the City Council will then have 60 days to vote for or against the South Park Slope rezoning.

GUNNAR HAND

SUBSCRIBE@ARCHPAPER.COM

You can already tell exactly what kind of house it’s going to be.

The right windows and doors help bring your plans to life beautifully. Specify Marvin, and you’re assured of complete design flexibility and better-performing windows and doors with superior aesthetics. That includes furniture-grade interiors, consistent sight lines and the tightest tolerances possible.

Call 1-888-553-9988 or visit marvin.com
MACARThUR GENIUS GRANTS AWARDED

Imagine getting a phone call out of the blue, letting you know you have received a half million dollars to pursue your life’s work. Over the course of five years, the no-strings-attached windfall is gifted to bright and pioneering individuals who have been nominated, unbeknownst to them, by a group of anonymous experts. The program was launched in 1981 by the John D. and Catherine T. MacArthur Foundation of Chicago, which has assets of over $5 billion. The so-called “genius grants” have been bestowed on individuals working in all professions—from medical researchers to the arts. Liz Diller and Ricardo Scofidio were the first architects to receive the award, in 1999. Samuel Mockbee was named a winner in 2000 and James Carpenter in 2004. AN takes a look at four local winners whose work may impact our design and visual culture.

ANDREW YANG

Majora Carter, 38
Since founding Sustainable South Bronx in 2001, Carter has been striving to make her community more livable, healthy, and green. She is currently working on a project monitoring the public health benefits of green roofs. She initiated the creation of a green roof on her own office building and is seeking more potential sites. Carter is also working on the South Bronx Greenway, an effort to green a 4-mile stretch of waterfront, for which she has secured $30 million in public and private funds. In response to winning the grant, Carter noted, “I hope to use the profile of the award to generate interest in sustainable and environmental projects in communities of color.”

FAZAL SHAIKH, 40
Sheikh, a Pakistani–Arabian–American architect and photographer, has been documenting the plight of refugees in various parts of the world since 1992. From Sudanese and Somalian refugees in Kenya to Mexican immigrants crossing into the U.S., Sheikh’s work has focused attention on groups of people who tend to be marginalized by the media and society at large. In 2002, he distributed thousands of DVDs of his work, The Victor Weep—Afghanistan, with a note stating that “[the project] is intended to explore alternative methods for distributing visual arts exhibitions of a timely nature to as large an audience as possible.”

TERESA FERNANDEZ, 37
This New York-based sculptor is known for work that integrates color and light into constructed spaces. Her sculptures are largely conceptually, and often interpret natural phenomena such as waterfalls, sky, and fire into objects that have some kind of visual or tectonic consequence. By engaging some of these largely abstract phenomena, she reduces natural elements into basic sensations, beckoning viewers to reexamine their visual and sensorial perceptions. In recent years, Fernandez’s work has also evolved with cinematic aspects of viewers moving through spaces, as well as outdoor installations that engage the landscape.

WANTED: MEDI CI OR MOST E
continued from front page to be looking at it forever.
In the decade-plus that Eisner made good design a Disney priority, starchitects designed over 20 hotels and offices in three cities and on two continents. The New York Times magazine put Michael Graves Team Disney building in Burbank on its cover. And in April 2001, the National Building Museum presented Eisner with its first Visionary Patronage award.

The world was Eisner’s oyster in those days. Arquitectonica, Aldo Rossi, Arata Isozaki, Cesar Pelli, Philip Johnson, Gwathmey Siegal, Hugh Hardy, Leon Krier, Michael Graves, Antoine Predock, Robert A. M. Stern, and Venturi Scott Brown were all hired. It was a rash architect who didn’t take Mickey’s call. (Rcam Koolhaas likes to say he was one but, according to Chaos, he did enter an early competition for a Disney job and lost.)

But did Eisner’s patronage lead to world-class work? In spite of his global reach, Eisner’s goals were disappointingly low-rent. As stated on the Walt Disney World Fan website: Buildings, Eisner said, should simply “never be boring.”

Nor did his crown of stars fall to deliver. But will a pair of 63-foot matching dolphins be boring? stated on the Walt Disney World Fan website: Buildings, Eisner said, should simply “never be boring.”

Nor did his crown of stars fall to deliver. But will a pair of 63-foot matching dolphins be boring?

WANTED: MEDI CI OR MOST E
continued from front page to be looking at it forever.
In the decade-plus that Eisner made good design a Disney priority, starchitects designed over 20 hotels and offices in three cities and on two continents. The New York Times magazine put Michael Graves Team Disney building in Burbank on its cover. And in April 2001, the National Building Museum presented Eisner with its first Visionary Patronage award.

The world was Eisner’s oyster in those days. Arquitectonica, Aldo Rossi, Arata Isozaki, Cesar Pelli, Philip Johnson, Gwathmey Siegal, Hugh Hardy, Leon Krier, Michael Graves, Antoine Predock, Robert A. M. Stern, and Venturi Scott Brown were all hired. It was a rash architect who didn’t take Mickey’s call. (Rcam Koolhaas likes to say he was one but, according to Chaos, he did enter an early competition for a Disney job and lost.)

But did Eisner’s patronage lead to world-class work? In spite of his global reach, Eisner’s goals were disappointingly low-rent. As stated on the Walt Disney World Fan website: Buildings, Eisner said, should simply “never be boring.”

Nor did his crown of stars fall to deliver. But will a pair of 63-foot matching dolphins be boring?

WANTED: MEDI CI OR MOST E
continued from front page to be looking at it forever.
In the decade-plus that Eisner made good design a Disney priority, starchitects designed over 20 hotels and offices in three cities and on two continents. The New York Times magazine put Michael Graves Team Disney building in Burbank on its cover. And in April 2001, the National Building Museum presented Eisner with its first Visionary Patronage award.

The world was Eisner’s oyster in those days. Arquitectonica, Aldo Rossi, Arata Isozaki, Cesar Pelli, Philip Johnson, Gwathmey Siegal, Hugh Hardy, Leon Krier, Michael Graves, Antoine Predock, Robert A. M. Stern, and Venturi Scott Brown were all hired. It was a rash architect who didn’t take Mickey’s call. (Rcam Koolhaas likes to say he was one but, according to Chaos, he did enter an early competition for a Disney job and lost.)

But did Eisner’s patronage lead to world-class work? In spite of his global reach, Eisner’s goals were disappointingly low-rent. As stated on the Walt Disney World Fan website: Buildings, Eisner said, should simply “never be boring.”

Nor did his crown of stars fall to deliver. But will a pair of 63-foot matching dolphins be boring?

WANTED: MEDI CI OR MOST E
continued from front page to be looking at it forever.
In the decade-plus that Eisner made good design a Disney priority, starchitects designed over 20 hotels and offices in three cities and on two continents. The New York Times magazine put Michael Graves Team Disney building in Burbank on its cover. And in April 2001, the National Building Museum presented Eisner with its first Visionary Patronage award.

The world was Eisner’s oyster in those days. Arquitectonica, Aldo Rossi, Arata Isozaki, Cesar Pelli, Philip Johnson, Gwathmey Siegal, Hugh Hardy, Leon Krier, Michael Graves, Antoine Predock, Robert A. M. Stern, and Venturi Scott Brown were all hired. It was a rash architect who didn’t take Mickey’s call. (Rcam Koolhaas likes to say he was one but, according to Chaos, he did enter an early competition for a Disney job and lost.)

But did Eisner’s patronage lead to world-class work? In spite of his global reach, Eisner’s goals were disappointingly low-rent. As stated on the Walt Disney World Fan website: Buildings, Eisner said, should simply “never be boring.”

Nor did his crown of stars fall to deliver. But will a pair of 63-foot matching dolphins be boring?
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM continued from front page

Daniel Patrick Mondschn, writer Simon Schama, and designers Cesar Celi, Moshe Safdie, and Andres Duany. Topics ranged from livable neighborhoods and sustainable cities to urban design journalism, and discussion took formal form through a bi-monthly newsletter.

Despite its impressive roster of affiliates, Ferebee ran the homegrown, shoe-string Institution much like a salon, operating mainly out of her Greenwich Village brownstone, with brief stints at SUNY Purchase during IUD's early years, and more recently, at the City University of New York's Steven L. Newman Real Estate Institute. Keeping the organization small, Ferebee and her board-handpicked IUD's fellows, which number about 1,000 worldwide, 400 of them active. "We wanted to cast a wider net and seek a broader set of issues," stated Alexander of the 23rd annual Boston.

The Forum's board members are hopeful that Ann will decide to join us as we move forward. With enormous respect for Ann and her accomplishments, we wish her well. According to a statement issued by the Forum and from Ann. We're all con-fused. And some longtime supporters of Ferebee's, like Patricia Conway, professor of architecture at University of Pennsylvania, suspect foul play. "The purpose of a not-for-profit board is to act as a bully pulpit," attested Conway. She added, "As a member of a non-profit board, you give [money], you get [money for the organization], or you get out, and [the IUD board] never figured that out."—implying that Ferebee's board members had been doing less than their fair share of contributing.

For Ferebee's part, business at IUD continues as usual, as she seeks to "reach out to the next generation," in part through an educational outreach program led by City College architecture professor Lance Brown, and through a number of new fellows and advisors, including Michael Sokirkin, director of urban design at City College, and Adrian Graz of the Netherlands' West 8 Urban Design & Landscape Architecture. The Institute's November 10 discussion at the Barnard Club in New York will include Brown, Graham Mendenhall of the urban design program at CUNY, journalist Jayne Merkel, developer Stuart Match Suna, Chris Sharpies of SHoP Architects, and Kathleen John-Adler of Olin Partnership. What exactly Ferebee's role will be is still unclear, and at press time, she had not yet named the executive director of IUD.

The nature of the relationship between IUD and FUD may also take time to emerge. Ferebee said, "There's been an effort to bring the two organizations back together. Sometimes I'm optimistic about it, and at other times I'm not. But I hope the effort will continue." However, she added that there's no reason why there shouldn't be two New York-based organizations devoted to urban design—such as similar groups across the globe—that could work cooperatively. Susan Chin summed up what seems to be the concern of all of those involved, regardless of whatever personal misunderstanding may be at the root of the current rift: "This kind of discussion between civic leaders is not something the AIA, the League, or the Van Alen is doing—and there's a real need for this in the city."

TO THE FORUM continued from front page

Design Insurance Agency Inc.

Dedicated to satisfying the needs of today's design professional
116 John Street Suite 1600
New York, New York 10038
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@designinsuranceagency.com

Thomas G. Coghlan
Charter Member A/E Choice
Founder & Member of a/e ProNet

WWW.ARCHPAPER.COM
SAFE AND SOUND. MOMA'S FIRST MAJOR DESIGN EXHIBIT SINCE ITS REOPENING TAKES A LOOK AT OBJECTS THAT HELP KEEP US SAFE. IN THE WAKE OF TERRORIST ATTACKS AND NATURAL DISASTERS, ALICE TWEMLOW OBSERVES, THE SHOW TAKES ON NEW AND POIGNANT RESONANCE.

SAFE: Design Takes on Risk is the Museum of Modern Art's first major design exhibition since its return to Manhattan last November. Curated by Paola Antonelli, the exhibition features more than 300 contemporary design objects and prototypes from all over the world that have been created in response to dangers, risks, and stresses that range in severity from the displacement of whole populations from genocide or natural catastrophes all the way to protections from the humble paper cut and blister. The objects are presented "without passing judgment," as the show's curator Paola Antonelli put it. "We just show how designers can offer grace in emergency situations and times of revolution and turmoil—both historic and domestic. Design can make a difference in how people manage the situation of emergency," she said.

With characteristic acuity, Antonelli has chosen for her first big show since Workspheres (2001) a poignant theme—one that is bound to resonate with the public, especially in the current climate of fear and anxiety. Interestingly, the show was conceived well before 9/11. At that time the exhibition was framed around the idea of "emergency," and consisted of ambulances and emergency-response equipment and tools. Focusing on such prosaic expressions of design is part of Antonelli's larger mission as a design curator to open people's eyes to the beauty in the everyday and to the things they hadn't previously considered as being part of the design canon. "Medical instruments are to designers and people who love design what radio towers are to architects," said Antonelli. "There's this bare-bones beauty, where the function and the engineering skeleton are exposed, that is very meaningful and arresting."

When a very real national emergency struck in the shape of 9/11, Antonelli shelved her exhibition. It was only to resurface when she, Hella Jongerius, and Gregg Pasquarelli chose the theme of safety for the 2003 edition of the Aspen conference that they were charged with organizing. Considering the subject of emergency from the new perspective of safety, and looking at design's role in providing comfort and a sense of security, made the exhibition's premise viable again for the curator.

The objects are organized into thematic groupings that reference either the reason for their creation or the type of solace and protection they are meant to provide. The section titled "Shelter," for example, features temporary housing for refugees and disaster victims along with examples of psychological protection against anxiety and stress. Among the exhibits, for example, is Shigeru Ban's shelter designed on the occasion of the Kobe earthquake in 1995 and made out of easily found cardboard tubes, beer crates (or in the case of Muslim countries milk or soda crates), and plastic tarps. "The tarp is the beginning of a shelter," said Antonelli, "but the addition of a door can give a displaced person a sense of home and not simply a roof over their head." This is the difference that design can make. Michael Rakowitz's paraSITE homeless shelter is made from Polyethylene and designed to plug into the outtake ducts of a building's HVAC system. The warm air leaving the building simultaneously inflates and heats the double membrane structure, protecting a homeless person from heat in the summer and cold in the winter. Also included in this section are psychological shelters such as a felt cocoon called Cries and Whispers created by Scottish designer Hill Jephson Robb when his sister died of cancer leaving behind a seven-month-old daughter in need of a womb- or nest-like structure in which to seek refuge.

Another grouping in the show, titled "Armor," features objects designed to protect the body and mind. Included here is Suited for Subversion, the ingenious invention of South African interactive designer Ralph Borland. It's a suit for a protester to wear that inflates when he or she is threatened by tear gas or rubber bullets.
the inclusion of Help Point Intercom, recently created by Antenna Design for the New York Royal College of Art in London, addresses teddy bear padlocks. The work, which was created by Antenna Design for the New York cult of cute. His barbed wire is woven with ened fears associated with home security and other allergens. Its bladders collect with excess surface area that acts as a defen­ sive yet proactive barrier between the elements and the structure it defends. The membrane circulates air, filtering out pollu­ tants and other allergens. Its bladders collect rainwater for daily use as well as for sprinkler systems. These keep cars from picking up too much speed as they near the area. They also added truck and taxi lay-bys, areas where the vehicles could wait while separated from the street by barriers. Even the sidewalks assumed protective powers in Rogers Marvel's scheme. RMA used the existing cobblestone band that surrounds much of the World Financial Center to install a special collapsible fill—a kind of concrete that's ordinarily used at the end of airport runways. The fill is sturdy enough for pedes­ trians but is designed to give under the weight of anything heavy, like a truck bomb. The firm sought advice from the Army Corps of Engineers on the urban use of the material and eventually entered into an agreement to share their research. "So many architectural projects start out with form but this is real science," enthused Marvel. "It feels great to be working on this level."

RMA also infused security qualities—and hence multifunc­ tionality—in other elements, like cast-glass and stainless steel benches that are both furniture and illumination. Working with James Carpenter, the benches are luminescent depending on the angle of the sun; at night, it is lit by LEDs. The benches form an axis a quarter-mile long, from the site of the future Ferry Terminal to the World Trade Center site. The elements on the other axis, along North End Avenue, are lightweight stainless steel and structural glass shade structures that are lit from below, also designed with Carpenter. Interlayers in the glass bounce the light back down at night so that light pollution is minimized. One structure provides a shelter at the new dog run; another provides a structure for security workers checking trucks in the street. After presenting their Battery Park City work to city agencies, RMA asked to consult for designing security for the New York Stock Exchange, which led to

ROGERS MARVEL SHOWS THAT SECURITY DESIGN NEEDN'T BE DEFENSIVE AND FORMIDABLE.

Addressing post-9/11 security requirements is now a central part of designing any major urban project. The obvious, and dis­ heartening, reflex is to beef things up—to thicken walls, install bar­ riers, widen distances—a trend most visibly seen in the redesigned Freedom Tower. But building fortresses and barricading streets aren't the only solutions. In two recent projects, Rogers Marvel Architects (RMA) has shown that safety can be integrated in subtle, multidimensional, and even beautiful ways.

In 2002, the Battery Park City Authority (BPCA) hired the RMA team after an open RFP process to oversee the streetscape improvement project, which included designing street lighting, furniture, and landscape features, as well as traffic planning. The project was prompted by both the congestion from last stages of building out the neighbor­ hood as well as post-9/11 security activity (such as truck screening), which was making pedestrian and vehicular traffic worse. Security measures were an implicit part of everything they did. "It's not healthy to feel like you're a target all the time," said Rogers. "From the beginning, we were talking about streetscapes as the thing to look at and the thing to start with." The project team also included Sam Schwartz (traffic consultant), Duchella Venter & Santore (security con­ sultant), Weidlinger Associates (blasting and security engineer), and James Carpenter Design Associates (art elements).

Addressing how Battery Park City meets its surrounding neighborhood, the designers found themselves deep in solving urban design problems that required large-scale decisions.

Improving vehicular and pedes­ trian traffic—which would lessen potential threats—was a para­ mount concern. With Schwartz, RMA devised a plan that called for adding raised crosswalks on North End Avenue (between 6 and 8 inches high, they make the street level with the curb). Further down the North End Avenue at Murray Street, they added "neckdowns" (curb extensions at inter­ sections to slow down vehicles) to eliminate long, unimpeded approaches to Battery Park proper­ ties. These keep cars from pick­ ing up too much speed as they near the area. They also added truck and taxi lay-bys, areas where the vehicles could wait while separated from the street by barriers.

Even the sidewalks assumed protective powers in Rogers Marvel's scheme. RMA used the existing cobblestone band that surrounds much of the World Financial Center to install a special collapsible fill—a kind of concrete that's ordinarily used at the end of airport runways. The fill is sturdy enough for pedes­ trians but is designed to give under the weight of anything heavy, like a truck bomb. The firm sought advice from the Army Corps of Engineers on the urban use of the material and eventually entered into an agreement to share their research. "So many architectural projects start out with form but this is real science," enthused Marvel. "It feels great to be working on this level."

RMA also infused security qualities—and hence multifunc­ tionality—in other elements, like cast-glass and stainless steel benches that are both furniture and illumination. Working with James Carpenter, the benches are luminescent depending on the angle of the sun; at night, it is lit by LEDs. The benches form an axis a quarter-mile long, from the site of the future Ferry Terminal to the World Trade Center site. The elements on the other axis, along North End Avenue, are lightweight stainless steel and structural glass shade structures that are lit from below, also designed with Carpenter. Interlayers in the glass bounce the light back down at night so that light pollution is minimized. One structure provides a shelter at the new dog run; another provides a structure for security workers checking trucks in the street.

After presenting their Battery Park City work to city agencies, RMA asked to consult for designing security for the New York Stock Exchange, which led to...
City Subway, Part of the section called "Awareness," which examines how clarity of information can provide a measure of safety, the intercom system is intended to aid in relaying travel and emergency information between riders and security personnel, while being resistant to vandalism.

A design exhibition at MoMA is clearly going to be about objects. Designers like Bruce Mau have argued, however, that design is increasingly being understood in a wider and more fundamental sense as the capacity to plan and produce desired outcomes. There are some important aspects to the story of safety that, while they are not always easily expressed through tangible forms, would have added an interesting extra dimension to the exhibition. In addition to creating the kinds of beautiful and useful band-aids to the exhibition, evidence of these new directions and applications would have provided a welcome supplement.

ALICE TWEMLOW IS A DESIGN WRITER BASED IN NEW YORK CITY.

This exhibition documents, design is easily expressed through tangible forms, and more fundamental sense as the capacity to plan and produce desired outcomes. In addition to the many potent disasters, in the prevention of and recovery from infrastructures, and systems that are all instrumental in the prevention of and recovery from disaster. In addition to the many potent objects in the exhibition, evidence of these new directions and applications would have provided a welcome supplement.
Though best known to architects for his private collection of diverse historical objects—
masks, textiles, paintings, fossils, jewelry, memory, time, and material extends to a priori
photographer Hiroshi Sugimoto’s interest in blurred images of modern architectural icons,
and what is new are denied difference in a fundamental way, Sugimoto believes art, history, and
and the Suqimoto-curated show, which contains an eclectic mix of historical photographs and artifacts.
Sugimoto didn’t stop at the exhibit: He created a 36-foot-wide image of the Japanese Sea that served as a backdrop for a modern Noh play, performed in late September. And the artist also curated a film series, which will be held at the Japan Society from November 11 to December 11. Yasuzo Masamura’s 1966 film Blind Beast—an examination of a fetishist’s relationship to the body—may provide some insight into Sugimoto’s approach to collecting, documenting, and exhibiting. A highlight is sure to be Hiroshi Teshigahara’s 1966 rendition of Kobo Abe’s novel The Face of Another, which features set design and scoring by Arata Iozaki. While Sugimoto’s photographic works are easily identifiable, his collaboration with the Japan Society offers a peek into the artist’s inspirations to help determine what makes them so Sugimoto.

JAMES WAY is a DESIGNER AT YOSHIHARA MCKEE ARCHITECTS.
EXHIBITION OPENINGS

Lisa Sigal
Frederieke Taylor Gallery
525 West 22nd St., 6th Fl.
www.frederieketaylorgallery.com

New York Comes Back
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Frida Kahlo at the Met

May 26

SYNOPSIS

The Art and Architecture of Andrew Michael Gellar
Municipal Art Society
457 Madison Ave.
www.mas.org

If It's Too Bad To Be True, It Could Be 'Disinformation'

May 8

THURSDAY 20

LECTURE

Robert H. Siegel
6:00 p.m.
Pratt Institute
Hunts Hall
www.pratt.edu

Ronald Shiffman
Beyond Design and Form: Towards an Urbanism of Meaning
6:00 p.m.
City College
Sheppard Hall
Convent Ave. and 138th St.
www.ccny.cuny.edu

Ed Dimenberg
Los Angeles Film Noir and the Architecture of History
6:30 p.m.
Cornell University School of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

TUESDAY 25

LECTURE

Joseph Rykwert
Cornell University School of Architecture
Lewis Auditorium, Ithaca
www.architecture.cornell.edu

SYMPOSIUM

Deans of New York
Stanley Allen, Judith DiMaio, Tom Hanrahan, George Ranalli, Robert A. M. Stern, Mark Wigley, et al.

New York School of Interior Design
113 East 58th St.
www.symp.org

TUESDAY 1

LECTURE

Steven Holl
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Snehetta: Oslo to Alexandria

New York City Hall
6:30 p.m.
www.mas.org

EVENT

Architecture Awards
Denise Scott Brown

6:00 p.m.
City College
Higgins Hall
www.ccny.cuny.edu

EXHIBITION OPENINGS

Friedman Benda

113 Avery Hall

www.friedmanbenda.com

3 international artists, who consider this run-down, elevated train track for their work. The artists capture the excitement of this now-inaccessible place's future inhabitation. Leandro Eristchi's installation, The Doors (pictured above), looks at the phenomenon of anticipation and the revelation of unoccupied space. In this piece, people are confronted with several doors where light streams in from every crack. Once opened, the lights turn off and the viewer is presented with complete darkness. The Plain of Heaven will be located in an old warehouse, soon to be home of the Dias. On display will be several drawings, films, and installations that deal with the run down aspects of the High Line and the warehouse itself. Works by Gordon Matta-Crals, Sol LeWitt, and Saskia Ode Wolbers are also included.

AEROSPACE DESIGN: THE ART OF ENGINEERING FROM NASA'S AERONAUTICAL RESEARCH
Pratt Manhattan Gallery, 144 West 14th Street
Through December 17
Symposium on October 22

Modeled after the famous 1984 exhibition Machine Art at the Museum of Modern Art, Pratt's new exhibition shows how the work of NASA can be seen as both meticulously engineered and beautifully designed. On display will be nearly 100 models of wind tunnels, some dating back to NASA's beginnings in 1916. After channeling wind through these models, engineers and architects would create small-scale aircraft models suitable for flight while creating the conceptual aircraft of the future. Many of NASA's recent projects, like the Advanced Supersonic Transport (pictured above) remarkable for both its suitability for flight while creating the conceptual aircraft of the future. NASA's current efforts in aeronautical research include investigating the effects of supersonic transport (SST) on the environment and the development of new materials for aircraft.
The market is flooded with design books, many of negligible real value. Occasionally one comes along that is worth its steep cover price. Jane Merkel's beautiful, authoritative Eero Saarinen belongs in that category. Saarinen's career was remarkable. He created a vast and diverse body of work, including corporate and college campuses, transportation infrastructure, memorials, commercial buildings, churches, and college campuses, before he died suddenly at the age of 81 in 1961. Given the prominence of his father Eliel, a leading European modernist and a founder of the Cranbrook Art Academy, Eero certainly got an early boost in his career. But Merkel argues that whatever his advantages, Saarinen junior quickly surpassed his father and became one of the leading architects of the age. The spirit of innovation that animates his work—and which greatly advanced the field of architecture—is testimony to his curiosity and drive. Saarinen was also an uncommonly good business manager and collaborator, and the list of those he employed or commissioned is a who's who of mid-century greats, including Dan Kiley, Harry Weese, Harry Bertola, Alexander Girard, Florence Knoll Bassett, and Charles and Ray Eames. Merkel, a veteran critic and architectural historian (and an editorial advisor to AM), establishes her authority from the first page. The depth of her research—which includes dozens of interviews with her subject's friends and colleagues, site visits to every one of his buildings, and a careful survey of the hundreds of vintage and contemporary reviews of Saarinen's work—is immediately apparent. Presented with jargon-free candor, the book is a substantial and approachable contribution to the scholarship of one of most significant designers of the last century.

Though she is clearly an unabashed admirer, Merkel remains even-handed and keeps critical distance as she reviews his work. About the IBM Watson Research Center in Yorktown, New York, she writes, "It is an immense place—elegant in its detailing but rather somber. Even though the overhead blocks were divided by the atrium (and the addition of a garden court), these five-story open spaces overwhelm the senses. They seem frighteningly quiet and empty."

"This breezy frankness is typical of Merkel's writing, which includes some surprises. She argues that the Deere & Company headquarters in Moline, Illinois, which is not widely known, is "one of the greatest works of American architecture." It looks startlingly fresh on the page, as does the IBM Manufacturing and Administrative Center in Rochester, Minnesota. She also defends the Jefferson Memorial Arch in St. Louis, a monument which is sometimes dismissed as a piece of tourist kitsch, albeit an impressive one. "Today, the arch still looks new, glowing, and sensational," she writes. "It has become, unquestionably, a symbol of Saint Louis, which is something few cities have."

Merkel identifies a current of optimism running through Saarinen's designs, which is easy to see in works like the arch or the TWA terminal, whose expressive curves were made possible by advances in building technology and engineering. She suggests that this optimism was out of step with the disillusionment that came along with the Vietnam War, and it is this disjuncture that is largely responsible for his otherwise puzzling critical obscurity—an interesting and highly debatable point. Buildings like the CBS headquarters and Dulles International Airport terminal demonstrate a sobriety he was developing in tandem with his more expressive work. One can only speculate on the directions his architecture would have taken had he lived longer. As Phillip Johnson wrote to Saarinen's second wife, Aline Bernstein Louchheim, on the occasion of his death, "He was way out in front, leading us toward the proper architecture of our day. We can only be sorry for ourselves now."

ALAN G. BRAKE WRITES FOR ARCHITECTURAL RECORD, AZURE, AND METROPOLIS.
MARKETPLACE

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Diana Darling
Advertising Sales
P. O. Box 927 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com

Lighting is complicated. eLumit is simple.
Ditch your lighting catalogs. Run your project through eLumit. Give yourself a break and your client the best, most current lighting solutions.

www.eLumit.com

HIGH-RISE BALCONY DOORS BY DOME'1
- Meets & Exceeds HC40 Performance Requirements
- Weather - Tight in Extreme Weather Conditions
- Maximum Glass Area
- 5 Point Vault Latch
- Structural Thermal Break
- Interior & Exterior Colors Can Be Different
Dome'1 Inc.
800-603-6635
973-614-1800 Fax 973-614-8011
3 Grunwald Street, Clifton, New Jersey 07013
www.dome1inc.com

Elevating Firm Efficiency and Profits with Facilities Management
How can the FM model provide project tracking and reporting and consolidation of expenses in A/E firms?

Join us Thursday, October 20, 2005
8:30 - 9:00 am, light breakfast & registration
9:00 - 10:30 am, seminar program
AIA New York Chapter
Center for Architecture, Common Room
536 LaGuardia Place, New York, NY

RSVP: by October 12, 2005. Respond at www.servicepointusa.com/nyseminar or Telephone (800) 448-6002, ext. 588
Limited seating available.

SURVEY
SURVEY AND CAD DRAFTING FOR THE DESIGN / BUILDING PROFESSION
SURVEY EXISTING CONDITIONS
DEPT. OF BUILDING DWGS.
DEPT. OF BUILDING DWGS.
CONSTRUCTION DOCS.
SWAN DRAFTING SERVICES, INC.
718 837 6800 x 203
WWW.SWANDRAFTING.COM

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

PK-30 system

621 E. 11th St. NYC 10003
T. 212.473.8050
WWW.PK30SYSTEM.COM

FRAEDON TOWER: SOM
Fraedon Tower, SOM
66 Willow Ave, Hoboken, NJ 07030
201.420.4700 (p) 201.420.4750 (f)
www.radiilinc.com

JCPAZ
ARCHITECTURAL PHOTOGRAPHY
www.jcpaz.net
646 706 2535 • 212 933 4916

Siedle's NEW 2-Wire Economy Station... it's more affordable.
Modernize your building without incurring the expense of rewiring:
- cost effective • easy to install • aesthetically pleasing

65 Willow Ave, Hoboken, NJ 07030
201.420.4700 (p) 201.420.4750 (f)
www.radiilinc.com
EMPLOYMENT

SENIOR AND INTERMEDIATE ARCHITECT
Award-winning, published, modernist firm seeks:
1) Senior Architect to oversee project architects, documents, & scheduling. Must be licensed with professional degree, 7-10 years experience, superb technical, management, design, and AutoCAD skills. Good communication abilities a must. Great growth opportunity.
2) Intermediate Architect: 3-5 years experience with superb AutoCAD, 3-D, and CD skills. Send resumes & cover letter with position noted on heading to Stephen Yablon Architect via email: jobs@archsarch.com or fax: 212-866-1659.

SENIOR ARCHITECT
Busy, mid-sized, award winning architecture office with educational, cultural and hospitality clients, has an immediate need for a seasoned Project Manager, preferably with design skills, for new construction and renovation projects. Prospective candidates must be upbeat, self-motivated, have strong organizational skills and be detail oriented. Proficiency in AutoCAD a plus.

For immediate consideration email your resume to j.besana@helpern.com
Please, NO phone calls.

DESIGN LEADER
Butter Rogers Baskett, a mid-size NYC architectural firm, seeks senior design leader for growing educational/ institutional practice. Will serve as project designer for challenging projects and oversee design of others. Demonstrated design excellence in built work, skills in communication and mentoring emphasized. Send resume to: bobbyy@brb.com.

ARCHITECT
C.T. MALE, an established E/A Consulting Firm located in the Capital District Area of Upstate New York providing our clients with professional architecture experience and services, is seeking a Registered Architect to join our growing team. If you have 5+ years experience as a Registered Architect in New York State, have exp. in project management, preparation of construction documents for municipal, and essential facility and public works projects, including schematic design through construction phase services, specification writing, cost estimating, code research and proposal preparation, consider what C.T. MALE has to offer. Exp. in specification writing and Architectural Desktop will be a requirement. We have a long history of interesting and challenging projects, a comprehensive benefits program, 4 weeks paid time off, and 401k plan. Come and experience a rewarding professional career at C.T. Male. Your cover letter and resume will be confidentially considered when directed to:
Director, Human Resources
C.T. MALE ASSOCIATES, P.C.
P.O. Box 727
Latham, NY 12110
Fax: 518-786-7299
cmhr2@ctmale.com
www.ctmale.com
EOE/DV/F/M

JR ARCHITECT/DESIGNER
SMALL AWARD-WINNING DESIGN FIRM IN SOHO SEEKS MOTIVATED PERSON (1-3 YRS EXP) WITH STRONG COMMUNICATIVE AND COMPUTER SKILLS. E-MAIL RESUME/PT: TOWARCHITECTURE.COM

ARCHITECTURAL DESIGNER
Please fax resumes to 201-886-1497 or email Bedia@architexture.tv.

ARCHITECTURAL DETAILER FOR CONSTRUCTION DOCUMENTS
High end residential and commercial construction. Must know AutoCAD.
Mail resume to Alexander Gorlin Architects; 137 Varick Street, New York, NY 10013 or fax # 212.206.3590.
E-mail: akg@gorlinarchitects.com. No calls.

ARCHITECT
Our well-regarded five-person firm in Wilton, CT is growing and needs a versatile individual for design, project management, drafting, and construction coordination. You should have a minimum of 5 years' experience in the architecture of wood frame construction, an interest in historic preservation and adaptive use, and a proven ability to develop detailed CDs from design concept sketches. Our work is mainly residential, with some commercial projects as well, located in CT and NY. We offer excellent benefits, an informal workplace, flex time scheduling, and access to train service.
Requirements:
Facility with AutoCAD 2002, US citizenship, and English proficiency.
Salary: Commensurate with experience.
Reply: Email resume and cover letter to info@architects.com

Ruth Hirsch Associates Inc.
As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Interior Design and Institutional firms in the tri-state area. We currently have numerous diverse positions available for experienced Senior Project Architects, Project Managers, Owner's Rep's and Interior Designers.
Please call, fax or E-mail your resume: Tel:212-396-0200 Fax: 212-396-0879 E-Mail: Info@ruthhirscharchitects.com

ARCHITECT'S WORK STATION WITH VIEWS
$469/MO, 8FT X 7FT, SOHO,
NEW YORK CITY

REAL ESTATE

ARCHITECT'S WORK STATION WITH VIEWS
Get $10,000 discount for the condo you choose to purchase. Studios, 1,2 and 3 bedrooms all around Manhattan. Best prices, low taxes.

NEW YORK CITY APARTMENTS INC.
Rare opportunity
A beautiful one bedroom condo, 25th floor, and amazing river and city views. Large balcony with exit to the living room and bedroom. Top luxury hi-rise with gym and pool. Midtown, very low tax/rent. 10% down payment with 5 years amortization. Architect can make it work $1,000,000.
To see the apartment, please call Ilan at 212.881.8128 @ NYC Apartments or email ilan.Chachami@yahoo.com
Parcel of land 4.6 acres, Long Island waiting for architect/investor for development.

SPECIAL FOR ARCHITECTS
Get $10,000 discount for the condo you choose to purchase. Studios, 1,2 and 3 bedrooms all around Manhattan. Best prices, low taxes.
Looking for designers/architects for hotels, commercial and residential projects
Ilan Chachami
NYC Apartments
212.881.8128

REQUEST YOUR 2006 MEDIA KIT AT KBEGLEY@ARCHPAPER.COM

CLASSIFIEDS

HCMAELE

ARCHITECTURAL/BUILDERS HARDWARE SALES
SUCCESS IS A FIXTURE AT HAFELE AMERICA CO.

Bring your superior customer service skills and ability to assist architects/designers on a technical level to Hafele America Co. We are a leading supplier of furniture/architectural hardware and offer a rewarding opportunity for a dynamic Technical Showroom sales Specialist at our NYC location. As our main contact in the showroom, you will receive, research, answer and follow up on customer inquiries/requests for products prices and documentation.

Requirements: Bachelors degree, 4-5 years related sales background, ability to read CAD drawings and top interpersonal/organizational skills essential. Experience with door hardware and specifications a plus.

We offer an excellent compensation & benefits package.
Send qualifications to:
Personnel Manager
Hafele America Co.
25 East 26th Street
New York, NY 10010
HSC-NYJobs@hafeleamericas.com
Pre-employment drug screening
Equal Employment Employer
Add Polish To Your Designs.

Clayton architectural block products not only enhance design creativity and structural quality while minimizing maintenance and labor costs, but also help projects meet LEED™ (Leadership in Energy and Environmental Design) credit requirements toward LEED™ Certification.

**Environmental benefits of recycled material**

**Durability of masonry**

**Ideal for interior or exterior applications**

**Rich, terrazzo-like finish**

**Variety of shapes and sizes**

**Available in arctic and warm-tone units**

To learn more, call or click today!

1.888.452.9348

www.claytonco.com