Facing a funding crisis, the New York City Housing Authority (NYCHA) has eliminated the top-level design oversight job that David Burney used to promote architectural innovation in the late 1990s. The authority, which provides affordable housing to 413,817 low- and moderate-income residents throughout the five boroughs, has shifted its focus to maintenance and upkeep rather than new construction. Under Burney, who was head of NYCHA's Design and Capital Improvement Division from 1990 until becoming director of the Department of Design and Construction in 2004, the agency developed 270 new housing units and produced over 100 fresh designs for community centers. Many of those remain unbuilt, however, trapped in a lumbering construction process.

"There is no 'replacement' for David Burney or for the department that he headed," said NYCHA spokesperson Howard Marder in an email interview. The department was reorganized into a lower-level office, though Marder said that continued on page 7.

The West Brighton Community Center in Staten Island by Beckhard Richland Szerbaty opened last fall, seven years after being commissioned.

Joan and I walked over to 555 Hudson a few days ago to pass by Jane Jacobs' legendary doorway. We added our flowers to the heap of tributes and, turning away, couldn't hold back the tears. At the end of the block, though, the sad sense of loss was joined by warmer feelings about what was saved. Passing the crowded tables in front of the White Horse Tavern brought to mind that photo of Jane, standing at the bar in those signature cat-eye glasses, celebrating a triumph over Robert Moses and the minions threatening to make such scenes impossible. We owe the Village and the persistence of its pleasures to Jane.

I didn't really know continued on page 7.

Paulo Mendes da Rocha is the third Latin American architect to win the Pritzker Prize after fellow Brazilian Oscar Niemeyer and Mexican Luis Barragán. By awarding an architect whose work is focused in Brazil and specifically around São Paulo, perhaps the prize's jurors are calling attention to a time when the world seemed larger and starchitects did not exist. This year's jury was chaired by Lord Palumbo and included architects Carlos Jimenez and Balkrishna Doshi, Vitra CEO Rolf Fehlbaum, Phaidon editor Karen continued on page 6.

Pending final approval from the U.S. State Department, the editors of Architectural Record will curate the U.S. Pavilion at the 10th Venice Architecture Biennale, which will be held from September 10 to November 19. This is the third consecutive time that Architectural Record's editor-in-chief Robert Ivy has been named commissioner of the U.S. Pavilion.

The theme of this year's show is inspired yet again by a disaster (the first pavilion curated by Record focused on 9/11 and the reconstruction of the World Trade Center site). For the 2006 Biennale, the U.S. Pavilion will focus on the magazine's current continued on page 5.
Is your CAD Manager stretched too thin? With over 34 seasoned application engineers and developers at your disposal, only Microdesk can help you fill gaps in expertise and implement the improvements you need to save steps, time, and money. Complete projects on time, on budget, and on target. Get more projects, win more business—and work wonders.

When you choose Microdesk as your CAD advisor, you always get:

- Complete CAD Management services that save you money on personnel
- An outside point-of-view to help you make critical, unbiased decisions
- 3–5 year CAD Master Planning to get you where you want to be
- Billable options to provide full CAD Management services or to supplement your CAD Management staff

To find out more about how Microdesk CAD Management can help you succeed beyond measure, call 866.695.2495 or visit www.microdesk.com.
With the announcement on April 26 that Larry Silverstein agreed to cede control of a third of the World Trade Center, it appears that development on the site will finally move forward. Just one day after the deadlock was broken, the warring parties—the two governors, the mayor, Port Authority officials, and Silverstein’s team—gained a victory after getting a photo-op of the Freedom Tower’s second groundbreaking. A week later, Silverstein announced that Richard Rogers would design Tower 3 and Fumihiko Maki Tower 4, joining Norman Foster, who is designing Tower 2. Wasting no time, Silverstein called a meeting for architects from each firm, including SOM, along with Port Authority officials and construction consultants. According to Silverstein spokesperson Dara McQuillan, the architects will be likely working out of the same office—probably 7 WTC—to ensure a cooperative process.

It’s a good thing someone sees the necessity of a unified effort, since the LMDC, which was created after 9/11 specifically to plan and coordinate the development of Lower Manhattan, clearly does not. The flurry of activity downtown underscores the fact that the LMDC still has not released design guidelines for the WTC site. Why it has taken them so long is anyone’s guess. Up until two years ago, Daniel Libeskind was working on guidelines meant to ensure that future development of the site conformed to his master plan. A year ago, the LMDC sent a draft of the guidelines to a few dozen leaders in the design community and asked for comment, which many duly supplied. Since then, no one has heard anything from the LMDC, even though, “No Guidelines! No Problem. Design Away” was the headline of a piece by David Dunlap in The New York Times on December 29, noting that, despite the lack of guidelines, the Freedom Tower, the memorial, the cultural building, and the PATH station have been designed.

What’s even more galling than the lack of guidelines at this late date is the LMDC’s unwillingness to divulge the process by which they are being created. There have been no public forums to discuss them in the last year, and it’s unclear whether private-sector design professionals are being consulted.

LMDC spokesperson John Gallagher points to the organization’s participation in New York New Visions as evidence of public outreach, but if the most recent gathering at the Center for Architecture in February is any indication, the LMDC has yet to figure out what the LMDC considers dialogue, most of us would consider top-down debriefings. At that meeting, LMDC staff, including president Stefan Pryor, gave little fresh information about the current or next steps in the WTC site’s development. He promised the guidelines would be released “soon,” though AIA executive director Ric Bell wryly commented, “We’ve been hearing that for about a year now.” When asked about the process by which the guidelines were being finalized, Pryor said, “We don’t want to talk about them until we are ready to release them.” So much for transparency.

By the time the guidelines are issued, not only will it be too late for public comment, but the document will be irrelevant, given that so many important elements of the site have already been designed. No one seems to know what the guidelines will address only commercial development or urban design issues as well. At this point, we can only rely on the considerable talents of the architects involved to ensure some coherence at Ground Zero.
FRANK'S SECRET REVEALED

Sometimes clients think that, just because they're footing the bill, they somehow get to make the decisions. Surely, it's an inconvenience. But Frank Gehry, we hear, has found a wily way to circumvent it. Consider his now-rising west Chelsea headquarters for the media mogul Barry Diller. A loose-lipped insider tells us that Gehry has devised a sneaky scheme to steer Diller's selection of materials. "If Frank wants to use Douglas fir, he'll present it to Barry along with crappy plywood, thinking the choice will be obvious," the source explains. Pretty clever, huh? But Diller is apparently cleverer. "Barry will choose the plywood," our blabbermouth continues, "just to get Frank to push himself harder." Gehry could not respond by deadline, so we'll do it for him: "Harumph!"

SPITZER WOOS ARCHITECTS

As attorney general, Eliot Spitzer's been known as a man of action. But can architects expect the same if he becomes governor? Maybe. Recently, Spitzer stopped by the Park Avenue home of Barbara Lee Diamondstein-Spievogel for a hobnobbing session with design folk including Jackson Pollock, Alexander Gorlin, Hugh Hardy, Amanda Burden, and Dakota Jackson. At one point, architect, author and AN contributor Barbara Nadel asked him about enacting a Good Samaritan law that would indemnify architects and engineers who volunteer their services in emergencies. We hear Spitzer's response was coy. But that evening, we're told one of his staffers e-mailed Diamondstein-Spievogel, asking to contact Nadel so they could discuss the issue further. Amazing follow-up. Kind of. "Really? I haven't heard from them yet," Nadel told us a few days later. "But," she added, "he does seem on top of things."

WE HEAR...

...that architect Robert Kahn is among the latest candidates to be interviewed for the job of chief architecture curator at MoMA—though we still like the sound of "chief architecture and design curator Paola Antonelli" without the "acting" in front...that Nina Libeskind has taken to wearing red-rimmed eyeglasses, completing her transformation into Sally Jesse Raphael...that Monocell Press is about to get its knockknees broken. "There are some angry Italian printers who they owe money to," a source informs us. We've told some have waited up to two or three years...that Tso & McKowan will design the Woolworth Building's condo conversion...that, at last month's Milan furniture fair, hotelier-developer Ian Schrager approached Ross Lovegrove about buying the crystal-encrusted solar concept car that he'd just unveiled for Swarowsk. "I look at it as a piece of art," a startled Schrager confirmed. "Boy, you've got good sources," he added. Thanks, we know. And that's why we love them.

COURAGE

At this point, dearest readers, the time has come to tell you that this columnist is retiring from the gossip trade. It is a sad and happy occasion. Sad because we are parting (though you'll continue to see us elsewhere in this fine publication). And happy, we're pleased to announce, because we're leaving you in the care of Philip Nobel, in whose incomparably agile hands our baton will surely shine henceforth. Have no fear: Eavesdrop will continue, better than ever. But as for us, we look back nostalgically at the past two and a half years, knowing that the world's first architecture gossip column has ripened from its untested beginnings. Along the way, we did our best to be fair. On occasion, we even broke real news. If we offended your sensibilities, we hope you came to see the silliness for what it was. If we embarrassed some of you—well, you probably deserved it. But let's end on a positive note. We hope you had fun. And know that we'll still be watching.

U.S. CURATORS NAMED FOR BIENNALE

continued from front page competition, Designing the Future of New Orleans: An International Competition for New Housing in New Orleans, which is co-sponsored by the Tulane School of Architecture under the direction of Dean Reed Kroloff. Competition winners will be announced in May, at an exhibition of shortlisted projects at the Ogden Museum in New Orleans. Winners will also be exhibited at the National AIA Convention in Los Angeles in June. The Bienalle will feature a broader exhibit on the entire scope of the Gulf Coast reconstruction, in order to create a deeper understanding of this truly American disaster. The topic has some resonance for Venice, which itself is dealing with the problem of rising water levels.

The 2006 Bienalle is themed Cities: people, society, architecture and the central exhibition is being directed by Richard Burdett, centennial professor in architecture and urbanism at the London School of Economics. The vast halls of the 15th-century Arsenale will be given over to displays on 16 cities in the world, including Mexico City, London, Shanghai, and New York, many of which have been a part of Burdett's Urban Age circuit, a roving conference series. The United States is one of 74 countries participating in the Bienalle. GUNNAR HAND

> BERGENLINE TRAIN STATION

Bergenline Avenue Station opened for service this past March. Designed by Sadhir Lambhek of FXFowle Architects, with engineering firm Parsons Brinckerhoff, the station features five brick mini-towers, which serve as vents that pull fresh air to the tracks below. The structures are clad in yellow brick with ornamental metal highlights, including painted aluminium and perforated steel panels. The larger building houses the station's entrance, as well as three elevators, which transfer passengers to and from the underground platform. To hide the mechanical and electrical rooms above the elevators, the designers employed a grid of rear-lit translucent glass panels, which transform the building at night into a low-lit lantern and mitigate its potentially monolithic appearance. The station's platform below—it is the only station on the train line with underground tracks—provides a unique counterpart to its blocky exterior. With curving corrugated metal panels, thin blue neon lights and a granite-paved waiting area, the passenger platform provides a futuristic setting to northern New Jersey's developing urban framework.

WWW.ARCHPAPER.COM

© Chris Cooper
WWW.ARCHPAPER.COM

the shortest distance between beauty and functionality isn't always a straight line...

but sometimes it can be.

OMNIA LOCKSETS AND ARCHITECTURAL HARDWARE

Phone: 800-310-7960 • www.OmniaIndustries.com

Available through authorized showrooms.
PAULO MENDES DA ROCHA continued from front page. Stein, and historian Victoria Newhouse.

Since the 1930s a strong modernist culture flourished in Brazil and produced a large and influential group of artists and architects who were united in their vision for a better future for Brazil. During the early 1950s Mendes da Rocha, together with Lina Bo Bardi and others, were part of an architectural avant-garde based in São Paulo that advocated for architecture that was different from the carioca (Rio de Janeiro) school, led by Niemeyer and Lúcio Costa. The most important influence for them was Mies Van der Rohe, rather than Le Corbusier. Although concrete was the common building technology throughout Brazil during that period, the Paulistas built experimental structures that combined concrete and steel construction methods, including innovative pre- and post-tensioned steel reinforcement. Mendes da Rocha’s Paulistano Athletic Club (São Paulo, 1958) holds 2,000 spectators. The structure is reinforced concrete with steel cables suspending the roof. Left: the Brazilian Pavilion Expo ’70 Osaka, 1969) was a study of the relationship between nature and construction, emphasizing the movement of the site, not the structure. The architect, still active at 78, has gradually turned from Brutalist structural expressiveness to a subtle minimalism. Through his state-sponsored stadia, museums, and large-scale civic buildings, he put into practice his belief that architecture is a “sublime statement of human dignity.”

Four months ago, NYCHA hired Robert Browne, an architect who has worked in private practice for the last 30 years, to head design within what’s now called the Capital Projects and Development Division. He arrives at NYCHA at a time when the agency is suffering substantial budget cuts. The agency’s capital budget for fiscal 2006 is $692 million, of which more than half comes from Washington, D.C. The budget for fiscal 2007 has dropped to $388 million. Federal support is steadily shrinking, with pension costs growing 790 percent from 2001 to 2005, and the Department of Housing and Urban Development (HUD) using a new formula that critics say ignore urban capital and living costs. According to a press release, NYCHA has racked up $236 million in operating costs without federal reimbursement since 2001. On April 20, NYCHA hammered out a survival plan that raises some ceiling rents and apartment fees, and draws from federal vouchers as well as a one-time plug of $100 million from the city.

Browne said no projects have been cancelled, but some that were scheduled to start in 2005 got shifted to the 2006 budget.

"Priorities change," he said, declining to cite which projects got postponed. "We’re trying to improve our quality of documents, control construction, and change orders."

Consulting architects agree that construction documents are a mess. "They have a Byzantine system where construction documents are passed over to a separate department," said George Ranalli, whose studio designed a community center at Saratoga Houses in Brownsville. Seven years later, the project remains unfinished and the firm only partially compensated. Burney made great strides with NYCHA’s design division, but other departments remain unformed.

Burney, who didn’t respond to interview requests, was applauded by many for hiring design-oriented firms to revitalize the authority’s 2,500-building network. "When it becomes possible to be more creative as far as new construction goes, we welcome that challenge," said Browne. "But right now our priority is to stop the bleeding."

Some welcome the fact that NYCHA is prioritizing maintenance. Miguel Acevedo, a lifetime tenant of Chelsea Elliott Houses, said he’d welcome a facelift. "We’ve got parks that haven’t been fixed in 10 years," he said.

In the meantime, the challenge to bring design quality to public housing might be met by the Department of Housing Preservation and Development (HPD). It plans to build towers for middle-income renters on vacant lots at Chelsea Elliott Houses and Robert Fulton Homes, which abut the High Line. HPD spokesman Neil Coleman said his agency will issue an RFP on the two projects, which will have 128 and 100 units respectively, for contract in the next six months.

ALEC APPELBAUM
COMPETITION GENERATES FRESH IDEAS FOR PHILADELPHIA'S VACANT LAND INTO THE VOID

According to the 2000 census, 45 percent of the residential streets in Philadelphia include abandoned property. The social, environmental, and economic issues that come with such a staggeringly high rate were the impetus for the creation last year of Philadelphia LANDvisions, a consortium of civic groups whose goal is to help turn this situation around. LANDvisions teamed up with New York's Van Alen Institute to hold a design competition called Urban Voids: Grounds for Change, which called for ideas that could transform vacant land into an environmentally and economically sustainable asset. A 13-member jury including Diana Balmori of Balmori Associates and James Corner of Field Operations selected five finalists who were announced on February 2, by the City Parks Association of Philadelphia and the Van Alen. The finalists have received $5,000 to further develop their schemes. They are charged with developing design strategies for a specific site, and to connect it to Philadelphia's park system.

Urban Voids received over 200 entries from 25 different countries, which will all be on display this October at the University of the Arts in Philadelphia. The winner, to be announced in May, will receive a cash prize. Organizers hope that the ideas generated will influence local planning.

A. Untitled
Ecosistema Urbano Architects
Belinda Tato, Jose Luis Valdejo, Constantino Hurtado, Elena Prieto
Madrid, Spain
The three main strategies in this proposal are to link the vacant lots to one another and the park system, institute an alternate bike-based transportation system in the new corridors, and install temporary buildings with programs ranging from daycare centers to golfing greens. After these buildings jump-start a neighborhood's regeneration, they would be moved to another area.

B. Timescapes: Taking Back the Backyard
Jill Desimini and Danilo Martic
Philadelphia, Pennsylvania
This scheme would transform the city's empty lots into parkland sanctuaries—a "collective backyard"—as part of a larger plan to encourage resettlement. Six planned corridors based on existing topographic and ecological conditions would feature elements like wind turbines, boardwalks, bogs, trapezes and trampolines.

C. Farmlandphia
Front Studio
(Yen Ha, Ostap Rudakevych, Michi Yanagishita)
New York, New York
"Philly goats" and cows roam the streets in this proposal for a new urban environment. Converting Philadelphia's abandoned lots to farmland would generate organic produce for both personal and commercial purposes.

D. The Urban Arboretum
Matthew Langan
(Advisor Gale Fulton)
University Park, PA
Matthew Langan, a landscape architecture student at Penn State, proposes an extensive reforestation program to restore Philadelphia's urban forest canopy. Plantings would be specific to each neighborhood, reinforcing local character. The plan includes nurseries that would maintain the city's new landscaping, and serve commercial purposes like producing building materials or Christmas trees.

E. Waterwork
Charles Loomis Chariss McAfee Architects
(Charles Loomis, Chariss McAfee, Juliet Geld, and Gavin Riggall)
Philadelphia, PA
This proposal would uncover the city's original streams, which were rechanneled underground in the beginning of the 20th century. These new watersheds would also be the foundation for extensive bioremediation initiatives: Many abandoned industrial sites could benefit from bioswamping and phytoextraction, ecological processes that treat industrially contaminated environments.

Over a Century of Design Innovation.

FSB's unique design program allows nearly all levers to be used with our entire range of roses, escutcheons, ANSI Grade 1 and UL (3-hour) rated mortise locks and tubular latches, with matching window handles. FSB USA can provide over 100 different designs, in up to twelve finishes, from our North American distribution center.

FSB USA
Architectural Hardware
www.fsbusa.com
info@fsbusa.com
Come Together, Right Now

While once thought of as a practice confined to the corporate world, mergers and acquisitions are becoming more widespread within the architecture profession. According to the American Institute of Architects’ chief economist, Kermit Baker, a recent financial upswing has allowed expansion for larger firms that “want to add a new regional office or develop expertise in a certain area, or want to achieve a certain scale.” On the flip side, he observed, “Small firms are finding that it’s hard to compete with multidisciplinary practices, when more and more clients now are looking for one-stop shopping.”

According to an AIA survey covering the last decade, almost 4 percent of firms have acquired another firm while 1.3 percent have merged, with almost 10 percent of firms actively considering a merger or acquisition. Of course, a variety of scenarios precipitate unions between firms. In some cases, the larger party seeks out the smaller, as was the case with Wallace Roberts & Todd (WRT) when it added architect Dan Solomon’s San Francisco practice as its seventh regional office in 2002. “Initially,” said Solomon, “[merger] was the farthest thing from our minds.” After a year’s worth of courting, WRT finally persuaded Solomon to merge in 2002, allowing Solomon to maintain a discrete identity as Solomon ETC. Since then, Solomon has discovered a number of benefits, including business, IT, and human resources support, which are done through WRT’s Philadelphia office, and added financial stability. As for WRT, which has acquired at least 4 or 5 smaller practices over the last ten years, managing principal Paul Rookwood explained, “When we identify a strategic leadership need, we find we can fill the need more quickly through an acquisition than from within.” Rookwood reported that WRT, which has an ecological focus, is currently in conversations with several more small, specialized firms about potential mergers.

The most recent WRT transaction is its acquisition of Margie Ruddick’s office—whose small Philadelphia-based landscape practice joined WRT in 2004. “I began thinking that it was a great idea to have a more multidisciplinary practice,” she said. While WRT was already involved in landscape design, “I’d been doing environmentally oriented work that was a little more edgy and experimental.” Although fully integrated with WRT and accompanied by only two of her previous six-person staff when she moved into WRT’s offices, she said, “[The merger] doesn’t affect my design autonomy. What I have now are peers with 20 years of experience, which I didn’t have before. It’s not being monitored, it’s having good critics.” However, mergers between firms sometimes are more than just strategic alliances; finances often play a larger part in the transaction. Will Alsop’s eponymous firm was recently forced to sell for $3.2 million—half cash, half shares—to the SMC Group after pursuing high-profile commissions which floundered, putting the firm in a precarious financial state. As to why SMC, a conglomerate of four other small firms, would want to buy his practice, Alsop said matter-of-factly, “They’re pleased to get hold of me because we have a much higher design profile and an international presence.” He also added, “You now need more of a team approach in terms of the business end.”

When companies marry, it’s not always the big guys doing the courting. Partners Mark Strauss and Sudhir Jambhekar, who were running their own urban design-focused firm, actually sought out their merger with a larger company, eventually joining Fox & Fowie (now FXFowle) in 2000. “We were too big to effectively manage and administer our business,” explained Strauss, “but too small to afford mid-level people who could manage it for us. Fox & Fowie wanted to strengthen its practice in planning and transportation, and considered us complementary.”

Like any marriage, not all unions end happily. “It’s always about culture,” cautioned Bill Reed, a Washington, D.C.-based architect who sold his practice WG Reed Architecture in 1996 to mega-firm the Hillier Group. “If the culture doesn’t work with yours, you shouldn’t do it—unless you want to cash out,” said Reed, who left the company two years after the merger. Alsop echoes a similar point, speculating that it’s possible that his firm’s merger with SMC may not last forever. “Rem and OMA sold out to another firm and then bought themselves back again,” said Alsop, citing the near-disastrous financial state of Rem Koolhaas’s office, OMA, after too many failed competition bids in the late 1990s and the subsequent sale of the office to a business partner. “So, you never know.”

ANTICIPATED STATE BUDGET CUTS POSTPONES COMPETITION

RUTGERS CAMPUS PLAN ON HOLD

Just over a year after Rutgers University launched an open international competition to masterplan and redesign its College Avenue campus, the school, which selected five finalists in December, put the plans on hold, anticipating state-wide budget cuts. The competition, first announced in February 2005, asked architects and planners to redefine, refurbish, and rehabilitate the historic College Avenue campus in New Brunswick. The program includes one entirely new academic building and potential additions to and restorations of existing buildings, as well as improved pedestrian pathways and transportation networks.

In the initial RFQ Rutgers’ president Richard McCormick emphasized the need to preserve the historic character of the campus. The five finalists, narrowed from 15 entrants, were Beyer Blinder Belle Architects and Planners (New York) with Ateliers Jean Nouvel (Paris); Eisenman Architects (New York); Morphosis (Los Angeles); Antoine Predock Architect (Albuquerque); and TEN Arquitectos (New York and Mexico City). The finalists received $49,000 each towards the further development of their plans, which were scheduled continued on page 10

We create space around your work.

Systems furniture to your specs.
Designed in New York.
Made in New York.

See us at Firstop:Williamsburg
Public furniture: May 20-22, 2006
Open studio: May 21-22, 2006 12-7pm
Map at www.firstop.org
The opening of the etnies showroom last month marked the French skateboard footwear and apparel company's 20th year in business. Edgewater, New Jersey–based Architectura oversaw the $900,000 renovation of a $4 million, three-story landmark on Greene Street in SoHo. Only the building's original cast iron façade was preserved.

The building, which will serve as the company's East Coast headquarters, presents the gritty edge of skateboard culture in a refined boutique setting. The building comes complete with a basement gallery with original etnies relics and advertising art, a showroom of the entire current etnies line on the ground floor, executive suites on the second floor, and an outdoor patio on the roof complete with a 4-foot-high mini ramp, a graffiti wall, and a "Sole of Fame" display with the first plaque honoring the company's founder and CEO, Pierre Andre Senizergues.

Unfortunately, the space is open only by appointment, invitation, and if you happen to be a professional skateboarder.
PARK STROLL
Beginning last month, the Central Park Conservancy, a nonprofit private agency that manages Central Park, began a $1.5 million restoration project at the Central Park Mall, also known as Literary Walk. The iconic stretch of elms and benches, which leads from the southeastern section of the park to Bethesda Terrace, is an original component of the 1858 plan for Central Park, designed by Frederick Law Olmsted and Calvert Vaux. The Central Park Mall has been closed off to the public since last fall, and will reopen in mid-summer.

URBAN FOREST
Beginning June 21, an art installation entitled the Urban Forest Project will be placed in and around Times Square. Sponsored by the New York chapter of AIGA, the Worldstudio Foundation, and the Times Square Alliance, the project will mount 200 banners with designs inspired by trees. Artists participating in the project include Lawrence Weiner, Natalie Jeremijenko, Vaughan Oliver, Alan Fletcher, Vince Frost, Massimo Vignelli, James Victore, and Paula Scher. The installation will run until Labor Day, September 4, and once dismantled the banners will be recycled into tote bags and auctioned off for charity.

NEW SCHOOL
On April 24, Mayor Michael R. Bloomberg and Governor George Pataki finalized a five-year, $13 billion school construction and renovation plan for all five boroughs of New York City. Eleven billion dollars have been earmarked for existing school renovations and expansions, while the remaining two billion dollars will be used to build 97 new schools over the next five years. A total of 65,000 new seats will be added to the city's schools. Construction of some schools will begin this summer.

HOW HOU
Last month, contemporary art curator and critic Hou Hanru was named the director of exhibitions and public programs and chair of the exhibition and museum studies program at the San Francisco Art Institute (SFAI). Hou will be in charge of exhibitions at SFAI's Walter and McBean galleries while also overseeing the Institute's visiting artist and scholar residencies. Hou was born in Guangzhou, China, in 1963, and has been living in Paris since 1990. He will assume his new position beginning July 1.

SET YOURSELF APART. LITERALLY.
EKA Divido is a room-height partitioning system that gives designers more freedom to define space the way they want. It not only offers flexibility of materials, it's also very easy to install. So your contractor can help you realize your vision, and your clients can have high drama without a high budget.

hafele.com
1-800-423-3531

HAFELE
FINDING BETTER WAYS
A world of glass solutions made easy.

Fabrication
Our fabrication division specializes in Heavy Glass and Tempering. We can provide complex and unique glass fabrication with the newest robotic glass fabrication equipment in the Northeast. GGI has the customized glass solutions you demand.

Advanced Architectural Glass
With our partner BGT, GGI provides large format, innovative glass products to the glazing and architectural communities with expert technical support and attentive customer service. Regardless of the complex requirements of design or construction, we will meet the challenge.

Specialty Glass
For your ambitious designs and challenging projects, GGI is your single-source for specialty glass. Our extensive inventory available nationwide through our network of distributors/fabricators allows us to get you the glass you want, in the quantity you need, when you need it.

Fire-Rated Glazing Solutions
We offer a range of products for your fire-rated glazing needs. GGI is a UL certified distributor for SCHOTT’s fire-rated product lines, Pyran® Star and Pyran® Crystal. We are also a fabricator and distributor of UL approved Pilkington® PyroShield fire protective products.

Material Connexion® presents its second annual symposium, dedicated to materials, design, and the environment.

Featuring:
Yves Behar  Dror Benshetrit  Kenneth Cobonpue
George M. Beylerian  Michael Braungart  Natalie Chanin
Andrew Dent  Jill Dumain  Janet Echelman
Leslie Hoffman  Michele Oka Doner  Sergio Palleroni
Deborah Adler  Sami Hayek  Laetitia Wolff

May 19, 2006
The Equitable Center, NYC

May 20, 2006
The Jacob Javits Center, NYC

Purchase tickets at www.materialconnexion.com/terramatter
Contact us at conferences@materialconnexion.com or (212) 842-2050
Every year during New York's International Contemporary Furniture Fair (ICFF), designers from all walks congregate for an orgiastic string of events and parties that now stretches to a full week, officially designated Design Week by Mayor Michael R. Bloomberg in 2005. In this issue, we offer a guide to the week's activities, as well as profiles of three off-site events—in Williamsburg, DUMBO, and the Meatpacking District—whose fresh energy is giving ICFF a run for its money. We also highlight architects' forays into furniture design, including the work of Foster and Partners, Future Systems, Massimiliano and Doriana Fuksas, Zaha Hadid, and the late Joe Colombo. Bringing their discipline and style to a smaller scale, these architects prove that true talent has no limits.

Emeco, a company founded in 1944 to make aluminum furniture for the Navy, has perfected the art and science of making durable, lightweight chairs. When its classic, the 1006, better known as the Navy Chair, began appearing in chic restaurants and designer hotels in the late 1990s, owner Gregg Buchbinder realized that the company had a customer base other than the Navy (for which it still produces thousands of pieces of furniture per month); interior designers, architects, and style-minded consumers.

Not content to rely on the retro-chic appeal of its iconic bestseller, Buchbinder embarked on collaborations with designers to interpret the company's unique "77-Step Process," which involves forming, melding, heat-treat, and various other steps designed by engineers and Alcoa scientists to create products that meet strict military specifications. Foster and Partners is the latest in a series of designers, including Philippe Starck and Frank Gehry, to collaborate with the skilled hands at Emeco's Hanover, Pennsylvania, factory—including engineers, welders, grinders, and machine operators, some of whom have been with the company for over 30 years.

"We were intrigued by how the 77-Step Process works," said John Small, a partner who has been with Foster for over 20 years and directs the firm's product development. "But we wanted to bridge the company's process and create something more modern." Buchbinder acknowledges that the company has tried over the years to streamline its labor-intensive process, but "every time we try to skip this or that step, the results don't measure up. Emeco's chairs will last 150 years, easy. It might be overkill, but durability and longevity are cornerstones of their products."

These values dovetail perfectly with those held by Foster and Partners. The simply named 2006 Chair is understated, even nondescript, suitable in almost any context. The design's intelligence—as with most Foster projects—lies in its efficiency. Able to support up to 250 pounds, the chair uses 15 percent less aluminum than the Navy Chair and is one pound lighter than Gehry's 2004 Emeco design, Superlight, which itself was an accomplishment at 8.5 pounds.

"Norman always has this thing with 'How lean is it?'" said Small. "We always try to take things to the failure point and work our way back." To achieve lightness without sacrificing stability, the designers thickened up the tube walls of the chair's slimmed-down members and added a crossrail under the seat. "It's the minimum material doing the maximum amount of work," Small observed.

The chair stacks compactly, up to 10 chairs high, but doesn't have the awkwardly angled legs characteristic of many stacking chairs. And, consistent with Foster and Partner's philosophies, the chair is also sustainable, made with 80 percent recycled aluminum.

"One of the things I am interested in is for the company to keep learning," said Buchbinder. "I love working with people who challenge us, for example, like Foster coming up with problems that are really tough to solve. As a result, we'll always get better as a company."
The chair, called Bea and unveiled Italy-based manufacturer Luxy, may be small in Doriana, an office and home chair for Vicenza, where can an architect go after creating one of the fair hall, 26. You build a chair. "I didn't want to work on something on a small scale." Fukasas latest creation with partner and wife Doriana, an office and home chair for Vicenza, Italy-based manufacturer Luxy, may be small in scale, but took nearly as long as the Milan Trade Fair to create. The chair, called Bea and unveiled last month in Milan, took 18 months to design; the fair hall. 26. He noted that the process of design for a piece of furniture can feel alien to an architect: "It's strange to use so much energy to create small new kind of domestic interior, where objects were free to move around a room, without constraints. From Colombo, the New Domestic Landscape, which included his last great design, a large-scale Total Furnishing Unit designed for the show. This experiment was his attempt to create a complete functioning residence in a box, featuring roll-out beds, a fold-down dining table, built-in storage, and an airplane-sized bathroom. Little did Colombo know that some of his ideas would survive and serve future generations.

In the 1960s and early 1970s Italian architect and product designer Joe Colombo designed a series of objects he called Total Furnishing Units. These designs blurred the boundaries between architecture, interior design, and furniture design, representing the type of open-ended and experimental design typical of the era. Many of his earliest designs were mobile, opening the possibility of a

Where can an architect go after creating one of the largest buildings in Europe, which is also a huge symbol for the furniture industry? If you're Massimiliano Fuksas, whose 2-million-square-meter Milan Trade Fair building just hosted its first Salone Internazionale del Mobile (otherwise known as the Milan Furniture Fair, see AN 06.04.2006) you build a chair. "I didn't want to do a big ego," said Fukasas jokingly, "so I wanted to work on something on a small scale." Fukasas latest creation with partner and wife Doriana, an office and home chair for Vicenza, Italy-based manufacturer Luxy, may be small in scale, but took nearly as long as the Milan Trade Fair to create. The chair, called Bea and unveiled last month in Milan, took 18 months to design; the fair hall. 26. He noted that the process of design for a piece of furniture can feel alien to an architect: "It's strange to use so much energy to create small new kind of domestic interior, where objects were free to move around a room, without constraints. From Colombo, the New Domestic Landscape, which included his last great design, a large-scale Total Furnishing Unit designed for the show. This experiment was his attempt to create a complete functioning residence in a box, featuring roll-out beds, a fold-down dining table, built-in storage, and an airplane-sized bathroom. Little did Colombo know that some of his ideas would survive and serve future generations.

In the 1960s and early 1970s Italian architect and product designer Joe Colombo designed a series of objects he called Total Furnishing Units. These designs blurred the boundaries between architecture, interior design, and furniture design, representing the type of open-ended and experimental design typical of the era. Many of his earliest designs were mobile, opening the possibility of a

Where can an architect go after creating one of the largest buildings in Europe, which is also a huge symbol for the furniture industry? If you're Massimiliano Fuksas, whose 2-million-square-meter Milan Trade Fair building just hosted its first Salone Internazionale del Mobile (otherwise known as the Milan Furniture Fair, see AN 06.04.2006) you build a chair. "I didn't want to do a big ego," said Fukasas jokingly, "so I wanted to work on something on a small scale." Fukasas latest creation with partner and wife Doriana, an office and home chair for Vicenza, Italy-based manufacturer Luxy, may be small in scale, but took nearly as long as the Milan Trade Fair to create. The chair, called Bea and unveiled last month in Milan, took 18 months to design; the fair hall. 26. He noted that the process of design for a piece of furniture can feel alien to an architect: "It's strange to use so much energy to create small new kind of domestic interior, where objects were free to move around a room, without constraints. From Colombo, the New Domestic Landscape, which included his last great design, a large-scale Total Furnishing Unit designed for the show. This experiment was his attempt to create a complete functioning residence in a box, featuring roll-out beds, a fold-down dining table, built-in storage, and an airplane-sized bathroom. Little did Colombo know that some of his ideas would survive and serve future generations.

In the 1960s and early 1970s Italian architect and product designer Joe Colombo designed a series of objects he called Total Furnishing Units. These designs blurred the boundaries between architecture, interior design, and furniture design, representing the type of open-ended and experimental design typical of the era. Many of his earliest designs were mobile, opening the possibility of a
FRIDAY 12
BKLYN DESIGNS
St. Ann’s Warehouse
38 Water St., Brooklyn
BKLYN DESIGNS Gallery
37 Main St., Brooklyn
10:00 a.m.–8:00 p.m.
Now in its fourth year, BKLYN DESIGNS presents local emerging designers from across the borough and an array of events, including receptions and lectures, in various locations around DUMBO. Sponsored by the Brooklyn Chamber of Commerce, the fair is open to the trade on May 12, and to the general public on May 13 and 14. Info: www.brooklyndesigns.net.

BKLYN DESIGNS Afterparty
BSH Showroom
1 First St., Brooklyn
8:00–10:00 p.m.
Cocktail party sponsored by Bosch/Thermador/Gaggenau. Info: www.brooklyndesigns.net.

SATURDAY 13
BKLYN DESIGNS Afterparty
Design Within Reach
76 Montague St., Brooklyn
7:00–10:00 p.m.
Cocktail party. Info: www.brooklyndesigns.net.

FRIDAY 19
Terra Mater:
A Material Connexion Symposium
The Equitable Center
787 Seventh Ave.
9:00 a.m.–6:00 p.m.
Symposium featuring Natalie Chanin, Michele Oka Doner, Yves Béhar, et al. Info: www.materialconnexion.com

Phaidon Design Classics
The Conran Shop
409 East 58th St.
6:00–9:00 p.m.
Launch party for Phaidon’s new three-volume design compendium. RSVP required. Info: rsvp@conranusa.com.

The Apartment Loves
The Apartment
213 West 23rd St.
7:00–11:00 p.m.

SATURDAY 20
ICFF
Jacob K. Javits Convention Center
655 West 34th St.
10:00 a.m.–5:00 p.m.
Visit Design Week’s main event, where over 500 furniture, furnishings, and materials manufacturers from all over the world introduce their newest wares. Open to the trade May 20 and 22, and to the general public May 21 and 23. Info: www.icff.com.

Material Focus Sessions
Terra Mater:
A Material Connexion Symposium
Jacob K. Javits Convention Center
655 West 34th St.
10:00 a.m.–4:00 p.m.
Continuing discussions from Material Connexion’s Terra Mater conference, which kicked off May 19. Info: www.materialconnexion.com/ terramatter.

Firststop: Williamsburg
Various locations, Williamsburg
12:00–7:00 p.m.
Open studios, exhibitions, and outdoor furniture installations scattered throughout Williamsburg from May 20 to 22. Maps available outside the L train’s Bedford Avenue stop. Info: www.firststop.org.

Meatpacking District
Design Week
Various locations, Meatpacking District
From 12:00 p.m.
Check in at Bodum (413–415 West 14th St.) for a listing and map of the district’s Design Week events, which run from May 20 to 22. For the first year, restaurants, boutiques, and showrooms in the Meatpacking District coordinate a series of events, lectures, and parties. Info: www.meatpacking-district.com.

The High Line
Bumble and bumble
415 West 13th St., 3rd Fl.
4:00 p.m.

Gansevoort Street
Open Air Gallery
Gansevoort St.
4:00–7:00 p.m.
London-based event promoters Designerblock put on an open-air design fair. Also includes an outdoor cafe, courtesy Peroni. Info: www.meatpacking-district.com.

isaloniworldwide
Open to the public, May 23
Jacob K. Javits Convention Center, May 20-23, 2006

Come see Italian Design at its best:
Antidiva • Arflex International • Arper • Baleri Italia • Cecchetti Collezioni • Comfort • Dada • Driade • Edra • Flexform • Flou
G.T. Design • Gervasoni • Glas Italia • Kartell • La Murrina • Lema • Longhi Elli • Lualdi • Meridiani Collections • Meritalia
Missoni Home by T & J Vestor • MisuraEmme • Molteni & C. • Moroso • Pellaizioni Enrico • Poliform • Porada • Rapsel • Rega • Rimadesio
Rina Menardi • Rivolta • Rossi di Albizzate • Sagsa • Scavolini • Scic • Seven Salotti • Tisettanta • Tre P e Tre Più • as of March 1, 2006
For a taste of independent, international design, stop by Gansevoort Street, which will be turned into a big open-air market on Saturday, May 20th, from 4:00 to 7:00 p.m.

**DOM New York**

66 Crosby St.  
5:00–8:00 p.m.  

**Flavor Paper in Wonderland**

Michael Angelos’s Wonderland  
418 West 13th St.  
5:00–7:00 p.m.  
RSVP suggested. Info: 212-253-5969.

**Rubin Chapelle**

Beauty Parlor  
415 West 13th St., 3rd Fl.  
6:00–8:00 p.m.  
RSVP required. Info: 212-463-5750.

**Cocktail party for newly launched DOM New York company Flavor Paper.**

**Vitra**

150 East 58th St., 8th Fl.  
6:00–9:00 p.m.  
RSVP required. Info: 212-463-5750.

**First Annual Mobile Living Conference/Exhibition**

SkyLight Studios  
275 Hudson St.  
8:00–11:00 p.m.  

**MONDAY 22**

**Women in Architecture and Design Bumblebee party**

415 West 13th St., 3rd Fl.  
4:00 p.m.  
Lecture featuring Mercer Fairs, Piers Roberts, and Rory Dodd. RSVP suggested. Info: abe@abenyc.com.

**LAYERS:**

**Monumental assemblages**

Moss Gallery  
146 Greene St.  
7:00–9:00 p.m.  

**ICFF Opening Night Party**

Museum of Modern Art  
11 West 53rd St.  
7:00–9:00 p.m.  

**Poltrelva Frau**

145 Wooster St.  
7:00–9:00 p.m.  
Cocktail party. Info: 212-777-7952.

**Cappellini**

182 Wooster St.  
7:00–10:00 p.m.  

**SUNDAY 21**

**Dwell and Sub-Zero Wolf**

Goldman Associates  
150 East 55th St., 8th Fl.  
3:00–4:00 p.m.  
Hands-on cooking demonstration. RSVP suggested. Info: events@dwellmag.com.

**Design-The Next Generation**

Bumble and bumble  
415 West 13th St., 3rd Fl.  
4:00 p.m.  
Lecture featuring Marcos Fairs, Piers Roberts, and Rory Dodd. RSVP suggested. Info: abe@abenyc.com.

**HELIA JONGERIUS AND GREG LYNN**

**Vitra**

St.Neileth Studios  
415 West 13th St., 3rd Fl.  
6:00–8:00 p.m.  
Lecturer featuring Clodagh, Winka Dubbedamel, and Amalie Andros. RSVP suggested. Info: abe@abenyc.com.

**Metropolis Magazine Party**

Spleenstudios  
535 West 35th St.  
5:00–7:00 p.m.  
RSVP required. Info: firstop@metropolismag.com.

**29 Property**

14 Wooster St.  
6:00–9:00 p.m.  
Cocktail party introducing new Vezelloni items. Info: info@propertypartners.com.

**AFNY**

AF Showroom  
22 West 21st St., 5th Fl.  
6:00–8:00 p.m.  

**Biesaca**

43 Greene St.  
6:00–9:00 p.m.  

**Meatpacking District Design Week**

Barun  
413–15 West 14th St.  
4:00–7:00 p.m.  

**New Zealand Design**

Saatchi & Saatchi  
375 Hudson St.  
6:00–8:00 p.m.  
A showcase of New Zealand design, accompanied by New Zealand cuisine and wines. Info: 212-483-5750.

**Hella Jongerius and Greg Lynn Vita Home Collection**

Vitra  
29 North Ave.  
6:00–9:00 p.m.  

**FLOU**

42 Greene St.  
6:00 p.m.  
Cocktail party. Info: 212-941-9101.

**Ted Boerner Inc.**

537 Greenwich St., 2nd Fl.  
6:00–9:00 p.m.  
Open House. Info: 212-675-5665.

**Modularity in the Spotlight**

USM Modular Furniture  
26-36 Greene St.  
6:00–9:00 p.m.  

**Vivendum and The Architect’s Newspaper**

Vivendum  
23 Greene St.  
6:00–9:00 p.m.  
Cocktail party. RSVP suggested. Info: 212-324-4544.

**Imu and Friends**

“Endless Perfect”  
115 North 6th St., Brooklyn  
6:00–10:00 p.m.  
Reception for Imu, Finland’s self-located National Design Team. Info: 718-599-6276.

**MADEindhoven**

A&G Merch  
111 North 6th St., Brooklyn  
6:00–10:00 p.m.  
Cocktail party. This new design store presents works by designers based in the Dutch city of Eindhoven. Info: 718-388-1779.

**Emerging Design Trends**

in Furniture and Fashion  
Caravan Store  
2 Great Jones St.  
6:30–9:30 p.m.  
Cocktail party hosted by 2Modern, Design*Sponge, and Caravan. Info: 917-913-6489.

**B&B Italia Showroom**

160 East 95th St.  
6:30–9:00 p.m.  
The exhibition Hautegreen is part of Williamsburg's first stop design event, will bring together a diverse array of recent sustainable design by a range of artists and designers. The curators of the show—design writer and publicist and principal of American Success Machinery—chose 42 works from 197 submissions from all over the world. The pieces shown vary in scale, from small bamboo utensils to a large wall hanging by British artist Claire Goddard made of used teabags. Stand-out include Chicago-based designer Emily Pilloton's Human Nest (2005), a seat made from discarded clothes and rags (pictured) and Philadelphia firm MIO's felt shade that's 100 percent natural and compostable. Most of the pieces are prototypes, but some will be sold after the exhibition. Reception will be held at Bettencourt Green Building Supplies on May 22, 7:00-10:00 p.m.

Since its launch in 1989 by Stuart Constantine and Eric Ludlum, two industrial design graduate students from Pratt, the website Core77 has become a favorite virtual gathering place for design aficionados. The site covers the latest in design trends and produces design competitions, lecture series, and exhibitions. More than just a resource, Core77 has become an essential part of the culture for young industrial designers. The site boasts visitors from over 60 countries and promotes networking through live discussions, portfolio hosting, and job listings. Core77's event organizers "ensure debauchery" at its 11th anniversary party, promising monsters, cake, and many surprises. The party will also serve as the launch for the limited-edition Core77/Fila sneaker.

USA: USM U.Schaerer Sons Inc., 28–30 Greene St., New York, NY 10013, Phone 212-371-1230, info@usm.com
International: USM U. Schärer Söhne AG, 3110 Münzingen/Switzerland, Phone +41 31 720 72 72, info@usm.com
Showrooms: New York 28-30 Greene Street, Berlin Französische Strasse 48, Bern Gerechtigkeitsgasse 52
Hamburg Neuer Wall 73–75, Milan Via S. Radegonda 11, Paris 23 Rue de Bourgogne
www.usm.com
THE BLOCK PARTY

From its humble origins as home of New York's meatpacking companies to its days as the prowling ground for transvestite hookers to its present guise of Clubland, USA, the Meatpacking District has never been short on personality. One of its presently evolving identities is that of a designer hotbed. According to Abe Gurko, who is organizing the first series of design events in the Meatpacking District during ICFF as a designer hotbed. Gurko, who in the past few years has organized off-site events during ICFF at the Chelsea Hotel and at Drive-In Studios went on, "This is the first year that we're claiming the neighborhood as a design destination."

From Saturday, May 20, to Monday, May 22, the Meatpacking District Design Week will present a series of events, exhibitions, and lectures amid the backdrop of the area's new architectural developments. For example, a panel discussion on Women in Architecture on Monday, May 22, will include Clodagh, the designer of the Caledonia, a new apartment complex attached to the High Line, and Amale Andraos, a partner of Work, which is in the process of converting a complex of historic Meatpacking District buildings into Diane von Furstenberg's new flagship store. The neighborhood's well-known clothing boutique's are also being folded into the mix: A model of the district's centerpiece, the High Line, which recently began its transformation into a public park, will be displayed in the windows of the Carlos Miele boutique, itself an innovative interior designed by New York firm Asymptote. And Stella McCartney's shop will display the latest offerings of London-based Established & Sons, founded by former Wallpaper publisher Alasdair Willis (who is also McCartney's husband).

The idea for the Meatpacking initiative arose in conversations between Gurko and Kip Kotzen, the director of the Vitra store on Ninth Avenue, and John Erik Karkula, who runs his eponymous furniture shop on Gansevoort. Gurko convinced Annie Washburn and David Rabin of the Meatpacking District Initiative, a group that represents the neighborhood's businesses, to support the effort.

"My shop and other design-related shops in the area typically do something during ICFF," said Karkula, "but we have never been connected in any way." This year, his store, as well as kindred local stores Vitra and Design Within Reach, will host events. Karkula will present a Best of Milan exhibition, which will show recent work by Paola Lenti and Mooi. And in front of his shop, Gansevoort Street will be filled with an open-air design fair organized by London event promoters Designersblock.

"The Meatpacking event is mostly about creating an atmosphere for the design industry," said Gurko. "We're interested in promoting the culture and people of design, rather than straightforward business interests. What's going on in the Meatpacking District is not at all like a trade event."

The veteran events planner continued, "To me, New York Design Week needs to evolve even further. As of press time, Gurko was still putting the finishing touches on a dense program that takes advantage of—and shows off—the venue-rich district. "New York City is an important player on the international design scene," he observed. "Organizing these events is the only way to make design become a citywide interest." ANDREW YANG

NOW IN ITS FOURTH YEAR, BKLYN DESIGNS GATHERS THE BEST OF BROOKLYN'S FURNITURE DESIGN TALENT IN DUMBO, GIVING LOCAL MAKERS A BOOST AND NURTURING A COMMUNITY.

DUMBO TAKES FLIGHT

The settlement of Brooklyn's industrial fringe by designers is old news, but until BKLYN DESIGNS started four years ago, no one could be sure of the scope or character of the borough's creative output. Kenneth Adams, president of the Brooklyn Chamber of Commerce, said, "We knew that there was a critical mass of designers—in particular of furniture and furnishings—and that it was time for Brooklyn to mount a unique event around it." Adams brought on Karen Auster of Auster Events, an events-planning and market-research firm, to conduct a market analysis of emerging business sectors. Auster found that, indeed, Brooklyn had a high concentration of furniture designers, noting that "the main clusters were in DUMBO, Red Hook, the Navy Yard, and Williamsburg."

So Adams, together with Auster and Christine Abbate, founder of NoviIta, a Brooklyn-based communications firm specializing in architecture and design, developed the concept for a trade fair of sorts, open to contemporary furniture and furnishings designers based in or whose work is continued on page 20
Williamsburg design has come into its own, and for Jason Miller, it is a culture that is distinct from others in the city, or even the country. “One of the main characteristics of people who move here is that they tend to be makers of things, whether it is art, music, or design,” said Miller, himself a designer. “I don’t think there are such large communities of makers in other places. It’s no coincidence there is a bigger pool of design talent here than anywhere else.”

That talent will be on display during Design Week in May, when Altoids Living Spaces opens at the local event space Supreme Trading.

Miller put the show together with Dave Alhadeff, who opened a design store called The Future Perfect in the neighborhood three years ago. The show will include the work of about 30 young designers, many of whom live and work in the area. Along with The Future Perfect, the Living Spaces show has been one of the agents helping to define the local design culture and give it a more public face. It grew out of an event called Joint Venture that Alhadeff had worked on with the designers Ruby Metzger and Bart Bettencourt in 2003. Joint Venture has subsequently been combined with Firsttop, which is a series of open studios, events, and public art projects throughout Williamsburg that will also run during Design Week. See events guide for more information.

Altoids’ sponsorship of the show has allowed Alhadeff and Miller more leeway in its production. The support has also inspired the Altoids Designer of the Year Award, which comes with a purse of $2,500 and the chance to design a limited-edition Altoids tin. Miller’s one-time boss Karim Rashid is the award’s celebrity judge. For Miller and Alhadeff, who both attended the Milan Furniture Fair last month, it is what happens off the trade show floor—in the events and exhibitions that often spring up around the fairs—that is the most interesting and provocative. “After all, these fairs happen at convention centers—they’ll be selling tape there next week,” laughed Alhadeff.

The buzz that circulates throughout Williamsburg that will grow, by locals, for locals. Of last year’s roughly 5,000 attendees, one quarter was trade, and three quarters were general consumers. “I just ran into one of our exhibitors who told me he’s still busy from custom commissions that he got from regular people coming to the event last year,” said Auster.

The Chamber of Commerce puts approximately $50,000 toward BKLYN DESIGNS, which is also funded by admissions, booth fees, and sponsors—led this year by Bosch/Thermador/Geegneau and Two Trees Management, which is developing a large portion of DUMBO. The Chamber’s funds actually come from a program called Brooklyn Goes Global, a state-funded initiative dedicated to providing marketing assistance to Brooklyn manufacturers. Previously, the program, which has been around for ten years, had focused on more traditional manufacturing. “But it became clear that the manufacturing base was changing,” said Adams. “When we started, people came out of the woodwork, pun intended,” said Adams.

For Adams, one of the most gratifying aspects of the show is the degree to which the show has helped identify and foster a community. “The show has helped anchor a very important sector of the economy,” he said. “And the designers have come together, socializing, helping each other, pointing each other to resources, exchanging ideas on how to run their businesses.”

BKLYN DESIGNS includes a full roster of events, including lectures, exhibitions, and parties. For more information, go to www.brooklyn-designs.net. 

ANNE GUINEY

DUMBO TAKES FLIGHT continued from page 10

As a sign of its success, BKLYN DESIGNS now finds itself fending off companies from outside the borough that want to participate. “We’ve had people from Manhattan trying to sneak in the show—and from other states!” laughed Abatte. This year’s event, which runs May 12-14 and is held in locations around DUMBO, near the Brooklyn Bridge, is the largest yet, with 54 exhibitors, including 23 first-timers. “BKLYN DESIGNS is not like ICFF and we don’t want it to be,” said Dania Ahmad of Novita. “It has a very community feel to it, but also a high level of professionalism.” This stems from the show’s organization: BKLYN DESIGNS has an advisory board that includes Thomas Schutte, the president of Pratt Institute, Jen Renzi, senior editor of House & Garden, Cindy Allen, editor-in-chief of Interior Design, and Arnold Lehman, director of the Brooklyn Museum. Moreover, the show is juried and has a dedicated trade day, to keep its emphasis on quality contemporary design. Some of the exhibitors also show at ICFF but in general, the show is more for smaller companies. It’s also more affordable (at $1,500 per booth, compared to ICFF, where a comparably sized booth costs $7,200). Most of the Brooklyn exhibitors are just making the leap from custom- and small-batch production to larger collections. “When the companies become bigger, they can move on to ICFF or other shows,” said Adams.

The organizers made a conscious decision to hold the event the week before ICFF, an interesting move given the urge of other off-site events to attract the attention of international design media that flock to New York for the main event. In this sense, BKLYN DESIGNS is really homegrown, by locals, for locals. Of last year’s 5,000 attendees, one quarter was trade, and three quarters were general consumers.

Michael Andrulewicz’s Axe Table II (top) and Jun Aizaki’s Foam Chair are two of the pieces featured in the Altoids Living Spaces show.

woodworkers, textile designers, graphic designers, architects, and fashion designers from New York and beyond to rub shoulders.

Living Spaces is submissions-based, and is open to U.S. designers, no matter where they live and work. So while its sensibility reflects the Williamsburg design scene, it isn’t just an exhibition of that work. “The show isn’t about that culture, but it is very much a part of it,” said Alhadeff. But what characterizes that culture? For Miller, Williamsburg style grows out of middle-class suburban American culture. Though this isn’t necessarily a shared background for all locals, it is the general baseline for the general sensibility one will see in the show. “There is a Williamsburg aesthetic,” said Miller, “And you see it not only in design but in clothing and elsewhere. Altogether, it makes sense.”

ANNIE GUINEY

THE DESIGN WEEK 20

THE ARCHITECT'S NEWSPAPER MAY 10, 2006
**WEDNESDAY 10**
**EXHIBITION OPENINGS**
Transforming Chronologies: An Atlas of Drawings, Part Two
Museum of Modern Art
11 West 53rd St.
www.moma.org

**Parson's End-of-the-Year Show**
Parsons the New School for Design
Aronson Galleries
96 5th Ave.
www.parsons.edu

**EVENT**
Salute to Women of Architecture
11:30 a.m.
The Yale Club
50 Vanderbilt Ave.
www.pwcusa.org

**THURSDAY 11**
**LECTURE**
Tom Angotti, Eva Hanhardt, Elizabeth Magowan, et al.
Engaging Underrepresented Populations in Local Planning Initiatives, Bronx River
3:30 a.m.
Public Art Society
457 Madison Ave.
www.mas.org

**Judy Beckman, Keith Kessen, David Benjamin, Soo-in Yang**
Instability
Young Architects Forum
6:30 p.m.
Urban Center
503 Madison Ave.
www.urbancenter.org

**EXHIBITION OPENINGS**
Fred Sklenar: City Scapes
Gallery 27+
181st Annual Invitational
212-924-7930
Fred Sklenar: City Scapes
www.archleague.org

**FRIDAY 12**
**LECTURE**
Antonio Montanari, Juan Herreros
A Speculation
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.arch.org

**EVENT**
Antonio Montanari, Juan Herreros
A Speculation
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.arch.org

**WEDNESDAY 17**
**LECTURE**
Elizabeth Danoff, Jean Sundin, David Thurm, et al.
Activity Through Design
Fit City: Promoting Physical Activity Through Design
Center for Architecture
536 LaGuardia Pl.
6:00 p.m.
www.archleague.org

**Saturday 20**
**EXHIBITION OPENING**
It's About Real Estate
Michael Ingbar Gallery
568 Broadway
212-334-1100

**EVENT**
The Architectural League of New York's Beaux-Arts Ball
9:00 p.m.
The Minik Building
1361 Amsterdam Ave.
www.archleague.org

**EXHIBITION OPENINGS**
Best of Friends: R. Buckminster Fuller and Isamu Noguchi
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

**FRIDAY 26**
**EXHIBITION OPENINGS**
From Wood to Architecture:
Recent Designs in Finland
362 Warren St., Hudson
John Davis Gallery
58 Park Ave.
www.johndavisgallery.com

**EXHIBITION OPENINGS**
In years past, the Architectural League of New York's Beaux-Arts Ball has drawn fantastically dressed crowds to some pretty spectacular spaces. This year's, which comes during the League's year-long celebration of its 125th birthday, will be no exception. Located at the historic Minik Building, a 19th-century industrial space in Harlem, the ball will feature an installation by Brooklyn-based Freecell. "We wanted to fill the 15,000-square foot space, and create smaller social areas," said Lauren Crain of Freecell. Crain and partner John Hartmann created a system of hanging strings on a 12-by-12-inch grid to fill the room, and left voids in the string matrix that define circulation paths and smaller sites of congregation. A material that can only be seen by ultraviolet light will hang at a uniform level on the strings. By using a mix of incandescent and black lights, Freecell will activate the vertical lines of the strings and horizontal line of the black-light material. This theme for this year's ball is *Dot Dot Dot*, inspired in part on Freecell's installation. Party-goers are encouraged to dress accordingly.
Mind the Gap
Smack Mellon Gallery
92 Plymouth Street, Brooklyn
Closed April 30

Mind the Gap is a thought-provoking show at the Smack Mellon Gallery in DUMBO devoted to public art that intervenes in urban voids, attempting to make visible the spaces that are so often overlooked. Curators Eva Diaz and Beth Stryker gathered videos, performances, and installations by artists and activists who use leftover urban spaces as the departure point for their work. The show does not lack contradictions: How does one mount in a gallery setting works that, as the catalogue says, are "unexpected, clandestine, and unauthorized" interventions into the fabric of a city? How do you avoid the risk of romanticizing and aestheticizing these very spaces?

Mind the Gap features the work of 15 artists of different nationalities, many of them based in New York. Together, their works serve as an international typology of overlooked urban spaces, including, for example, Kyong Park's Making It Better For You (2000), a "fiction" on Detroit's urban plight; Ines Schaber's Just (temporary) (2001), a slide installation on Berlin's vacant lots; Azra Aksamija's Arizona Road (2002) a proposal scenario for the development of a market in Sarajevo; and the Center for Urban Pedagogy's Values & Variety (2005), a project that looks at the cultural history of the Fulton Street Mall in downtown Brooklyn. Alex Villar takes a literal and even comic approach to highlighting the empty slivers of residual urban spaces. Temporary Occupations (2001) is a double-screen projection in which Villar jumps from decks, over fences, on terraces, through alleys, and into holes. Another gap, a banal and ordinary parking lot, takes on another quality when occupied by Michael Rakowitz's (Pilot (2004), a tent structure that simulates a covered car and playfully promises some temporary urban privacy. Marjetica Potrč's Drawing Cities: The Struggle for Spatial Justice (2004), a tent structure built with plywood, 2-by-4s, and orange safety netting—is in the street, curbside, just outside the Farragut Houses, a housing project on York Street. Using a map distributed by the gallery, I walked it through the park that overlooks the East River and faces the city, passing hordes of people sunbathing, kite-flying, and picnicking. Rest Area Open House reads not as a work of art but as a makeshift shelter on a construction site. When I arrived, the installation was occupied, and my first impulse was not to enter. A police patrol was passing by and observing the structure's occupants, who at that moment were three young African-American men. I started talking to them. They told me that they live in the projects, and in the last few days had used the piece for socializing. It seemed that, other than these guys and the two artists who monitor the installation, the people who have shown the most interest in this installation were the police. Indeed, as soon as I left, the police officer approached the guys and told them to leave. When I came back, the guys called out to me:

A still from Alex Villar's 2001 Temporary Occupations (above); the sketches in Marjetica Potrč's Drawing Cities: The Struggle for Spatial Justice (below) focus on spatial politics in Pristina, Kosovo.

"You see what they do to us? We were not loitering, we were just hanging around." Public space is now a hot theme for curators in New York: Mind the Gap focuses on a subject that is also currently being investigated in works at the 2006 Whitney Biennial, the New Museum's show on Andrea Zittel, Critical Space, and the Museum of Art and Design's Beyond Green. It is a vitally important issue, and my experience of the temporary rest area on York Street is a powerful reminder of the hotly contested nature of public and open space in the city. (For example, apparently, parking spots are only usable by cars.) Mind the Gap raises more questions than it can answer, and moreover, leaves some obvious questions unasked, including the fundamental one: How public is public space?

OLYMPIA KAZI FORMERLY A JUNIOR CURATOR AT THE TRIENNALE DI MILANO IS A NEW YORK-BASED ARCHITECT.
Learning From Barcelona

Barcelona in Progress is an exhibition as frustrating as it is tantalizing. Produced by Barcelona’s city hall and the Center for Architecture, it presents the city’s historical evolution through a dizzying series of large-scale models and charts, topographical maps, historical photographs, master plans, aerial images, and computer animations. But its main focus is the development schemes that, since the 1980s, have transformed Barcelona from a rusting industrial port into an alluring knowledge-industry dynamo. “Wow!” is likely to be the response of visitors, followed just as surely by “How?” To that very significant query, the lively graphics offer only scanty and one-dimensional answers.

The exhibition text explains that the city’s makeover began in 1980 with the insertion of more than 140 imaginatively designed public spaces into its densely woven, ossified fabric. This so-called “urban acupuncture” technique was so successful in revitalizing city life that residents mostly welcomed the massive interventions undertaken to support the 1992 Summer Olympics. These ranged from the construction of an infrastructure of ring roads and telecommunications systems to a collection of landmark buildings, sports facilities, and housing complexes. Through these projects, once derelict peripheral zones, including a large section of the waterfront, were tightly integrated into an enhanced and expanding city.

Newly sleek and sexy, Barcelona became a tourist hotspot. But the city wasn’t content to be another pretty face; it wanted to be an economic player. The income stream generated by tourism financed more restructuring, expansions, and commissions of star architecture. For example, now under construction on the city’s southwest flank, near the waterfront and airport, is the new Sagrera logistics zone, which will feature a link to a high-speed train hub, an exhibition area, and a Frank Gehry–designed tower. On its northeast flank, the Poblenou district’s old industrial buildings are being wired to serve as a technology zone called 22@BCN with Jean Nouvel’s bullet-shaped Agbar tower as its herald. These and other new districts will include—and support the financing of—affordable housing. What the exhibition brochure doesn’t say is that Barcelona needs the housing, despite a low birth rate, because it’s now a magnet not just for global capital but immigrants.

And still one asks how is it that Barcelona was able to commission so much cutting-edge architecture? So much more than well, New York? How has the city avoided development stumbles like the recent West Side stadium fiasco? It’s great to see Barcelona so youthful and fit, but what were the secrets of its regimen?

The real story is obviously complicated, and involves some failures. It also has to do with a lot more than inspired city planning. A better-conceived brochure or introductory text might have outlined some basics. Critical among them, Barcelona’s city government has long been socialist and pro-business. Citizens accept development because they believe they’ll reap the benefits. They already have an excellent social security net. The government employs consensus-building, not adversarial politics, to effect change. Such factoids and cultural context would have been featured in this show had its purpose been educational. But it is about self-promotion, an activity in which Barcelona engages relentlessly, and with striking results. According to an international business survey, it is one of the top European choices for locating an office or manufacturing enterprise.

With minimal effort, the Center for Architecture might have made this show much more instructive. The awkwardly translated English in the exhibition text reveals just how little it contributed. It’s a real shame. The stalled plans for Ground Zero have made New Yorkers suspicious of large-scale development. This city could have benefited from a better translation of Barcelona’s astonishing rebirth.

MARISA BARTOLUCCI IS NEW YORK-BASED WRITER AND A REGULAR CONTRIBUTOR TO STUDIO. For help achieving your design goals, contact the Ornamental Metal Institute of New York.

WWW.ARCHPAPER.COM
Trinity Real Estate

is pleased to announce the following firms have made Hudson Square their home, and thanks the real estate professionals who represented them.

10 Hudson Square
Office of Metropolitan Architecture, P.C.
8,568 SF
Michelle Stone of Sinvin Realty Corp.

Asymptote Architecture, PLLC
5,226 SF
Neal Lerner of Neal J. Lerner & Company, Inc.

Architecture Research Office, LLC
5,931 SF
Ted Rotante of STUDLEY

200 Hudson Street
G Tects, LLC
4,399 SF
Robert Constable of Cushman & Wakefield

304 Hudson Street
Lalire March Architects, LLP
6,239 SF
Gary Rosen of SL Green Leasing

Nancy Goldring's recent exhibition Palimpsest takes us into the realms of fantasy by presenting us with the stuff of spatial reality. She created the work in 2005 within the ancient Italian city of Parma, which she documented and re-created in a series of photographs that evolved into another series of composite works, commissioned by the city council of Parma. In these works, Goldring realizes a narrative about the city that is immediately meaningful to its citizens, yet also forms an artistic universe that can be understood by non-Parmensi.

The show's name, Palimpsest, recalls the technique that was used by ancient scribes who, due to the scarcity of parchment, used to "recycle" old parchments by erasing and rewriting on it. Goldring's artistic method is similar: She layers and re-orders images and spatial concepts over one another. Using her photographic images of Parma, Palimpsest suggests a continuous erasure of images matched by a juxtaposition of spaces that continue to change and evolve over time. Goldring's art captures the passing of time and its effect on the city's art and architectural sites. Over time these sites have developed into an eclectic assemblage of styles. Goldring captures this eclecticism in works such as Camera di San Paolo: Diana (2004) where the viewer is drawn into several details of a fresco that has evolved through a number of stylistic interventions. Jarring juxtapositions are rife in these images. Goldring also draws our attention to an ever-changing aesthetic vocabulary. Works like Piazza Vittorio delle Pilotta (2004) which invites us to look with due attention at architectural spaces and structures that seem commonplace in a city like Parma. A striking work is Palazzo della Pilotta (2004) which captures three facades from different eras literally joined to each other without any distinction between past, present, and future. This method is more pronounced in two of her series, Teatro Farnese Horse and Column/Painting (both 2004), where a wooden structure of columns is joined to a frescoed ceiling and a marble statue. The viewer gets a theatrical sense of stylistic layering, multiple illusions of space, and an entire narrative that is constructed out of different elements. These images look as if they were manipulated in Photoshop. However, Goldring's only control is achieved through the camera. Somehow, to be able to make meaning of this diverse visual experience is humbling. What is even more humbling is the majesty by which these images come together and carry a far greater meaning than we could ever imagine as individuals marveling at the dreams of our forebears. This is where Goldring's tour de force, her Palimpsest series, starts to make more sense to the viewer who at first may well be confused by what is going on in the various works.

Adding to the interplay between reality and illusion within her works is the fact that the exhibition consists of a mix of her unaltered documentary photographs (like the visually puzzling Column/Painting) and her palimpsests. In the Palimpsest series, images are recomposed and re-projected onto a fixed matrix, creating new views of Parma. Viewers engage with new and altered spaces where illusion and reality lose their distinction.

To achieve a fuller experience of this illusion Goldring designed a space, a compact viewing cubicle (which was not built though a model of it was continued on page 25
Small books can be powerful too. Henry Revett’s 1762
spawn smaller copies, such as Stuart and
from some heavy duty fishing line.
Beasley calls it a “landscape” of books—
J. G. Cotta in 1823, is in the first peninsula,
ing the book partly open, with a little help
becoming, the book partly open, with a little help
precincts of images—
Goldring’s rearrangement of
a life of forms that are con­
puts the character of specific
neighboring areas of London,

ERASURE AND EXCHANGE
continued from page 24

on view) to provide a differ­
estly other texts, and
Golding’s arrangement of
images of the real Parma into
Goldring’s Palimpsest
shows a number of stories come
across in forms that are bor­
rowed and re-borrowed from
those who have borrowed
before us. Yet Goldring’s art
is more than a play of stories.
It pertains to a way of life,
a life of forms that are con­
stantly re-inscribed, accord­
ing to the needs and whims
of a local yet universal histo­
ry such as Parma’s.

SUBSCRIBE@ARCHPAPER.COM

ERASURE AND EXCHANGE
continued from page 24

on view) to provide a differ­
estly other texts, and
Golding’s arrangement of
images of the real Parma into
Goldring’s Palimpsest
shows a number of stories come
across in forms that are bor­
rowed and re-borrowed from
those who have borrowed
before us. Yet Goldring’s art
is more than a play of stories.
It pertains to a way of life,
a life of forms that are con­
stantly re-inscribed, accord­
ing to the needs and whims
of a local yet universal histo­
ry such as Parma’s.

SUBSCRIBE@ARCHPAPER.COM

SIZE MATTERS continued from page 22

for a show total of 125 kilos. Two peninsulas—
the look is in fact quite kitchenlike—jut
into the empty space in the gallery’s center,
allowing visitors to observe closed and open
books from odd angles. The biggest architec­
tural book ever published, a whopping
monograph on Cologne cathedral by Sulipz
Boiserée, produced by Stuttgart publisher
J. C. Cotta in 1823, is in the first peninsula,
hoisted open by an ingeniously cabled show­
ing the book partly open, with a little help from
some heavy duty fishing line.
This rigid perimeter arrangement—
Beasley calls it a “landscape” of books—
means visitors experience the exhibit in
sequence, reinforcing a chronology of fasci­
nating points. Some books start out big and
spawn smaller copies, such as Stuart and
Revett’s 1762 The Antiquities of Athens.
Small books can be powerful too. Henry
Wotton’s tiny The Elements of Architecture
was revolutionary in 1624 as a less formal
approach to the architectural treatise.
Informality is also one of the ideas behind
the books in the second peninsula, which
shows generic architecture books stacked.
Beasley asks, Why do most architecture
books today look alike? A peek-a-boo win­
now idea, a digital CA bookstore shows other
stacked books for sale in the real world.
Finally, the exhibition’s conclusion is a scat­
tering of photographs and drawings on the
octagonal gallery’s wall showing a couple of
famous architectural libraries and furni­
ture designed to accommodate books.
These show visitors how books add an
atmosphere of learning to a room—unlike
computers, the caption quips.
125 kilos of Books is smart, argumentative,
and spatially risky. And its small scale only
adds to its main message: Size matters.

ANN MARIE ADAMS IS A PROFESSOR AT THE
SCHOOL OF ARCHITECTURE, MCQUILL UNIVERSITY.
Bookkeeping Services For Architects & Contractors

Over 6 years of Contractor Bookkeeping Experience

We handle bookkeeping of jobs between 85k to 5 million.

~ Complete Bookkeeping Services
  - Accounts Payable & Receivable
  - AIA Requisition Billing
  - Regular & Union Payroll
  - Sales & Use Tax Payments
~ QuickBooks Setup & Installation
~ QuickBooks Cleanup & Training

Va Va Va VOOM

Looking for that perfect match? Spending lonely nights crawling through lighting catalogs? Run your project through eLumit. Give yourself a break and your clients the sexiest, most current lighting solutions.

www.eLumit.com


May 20–23 2006
Jacob K. Javits Convention Center
800-272-SHOW or 914-421-3206
icff.com

2006 | NYC

GLM
Produced and Managed by George Little Management, LLC
Sponsored by Metropolis Internationally Sponsored by Abitare, Domus, Frame, Interni, Intramuros, Wallpaper®
Approved by American Society of Interior Designers (ASID), International Furnishings and Design Association (IFDA), International Interior Design Association (IIDA)

Full service scaled architecture studio specializing in innovative effects with glass, metal, color and light.

radii inc
Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030
201-420-4700 (p) 201-420-4750 (f)
www.radiiinc.com
EMPLOYMENT

ARCHITECT PM/PA WITH 5-7 YEARS EXPERIENCE
Program's Twelve Architectural Practice seeks Arch/W interior management and organization-
al skills, RA preferred. Wood frame exp-preferred.
Great benefits + work env. Please email CV with salary requirements to
apply@denisreddick.com.

ARCHITECT
Award winning design-oriented firm with high
projectseeks talented Architect with 3
years office experience. Applicants must have
a professional degree, strong technical skills,
AutoCAD and Form Z or 3-D Studio proficiency and
experience working on CDX. Please submit
your resume and samples of work via email to
info@helisfarchand.com.

CONSTRUCTION SALE, MANHATTAN
Pella Windows & Doors has an outstanding
opportunity for a professional outside sales
associate with a background in windows, doors
and related architectural products. Must have
good communications skills to call on and serv-
ice architect, developers, property managers in
Manhattan. Should be able to take precise
measurements, read blueprints, do takeoffs
and convert into complete, accurate orders.
Competitive compensation plan. For considera-
tion, please send resume, including earnings
history and current requirements to V/P of
Commercial Sales, Pella Windows & Doors, P.O.
Box 1199, West Caldwell, N.J. 07007 or E-mail
to dgagne@lshome.com.

ARCHITECTS NEWSPAPER
architect's newspaper
PRODUCTION/DESIGN ASSISTANT
Production/design assistant needed for a
critically acclaimed twice-monthly design and
architecture publication. Work with a talented
team and become intimate with New York City's
design scene. Responsibilities: Checking and preparing editorial-
and advertising art, flowing text into layouts,
applying style sheets, and preparing files for the
printer (running flight checks, making PDFs,
uploading files to printer). The job also also
sometimes involves setting layouts (charts or graphs), and
designing templated sections of the publication.
The production/design assistant also design and prepares
marketing materials as needed (subscript-
ser cards, promotional mailers, email
newsletters, etc.), and provide web site support.
Required: Knowledge of Quark, Photoshop,
Illustrator. Dreamweaver a plus. Experience with
publications is also preferred.

Rath Hirsch Associates Inc.
Rath Hirsch Associates has been dedicated to
New York's architectural and design commu-
nity for over twenty-five years. Specializing in
mid- to senior level personnel, we have success-
fully placed the interests of professionals in
improved positions at most of the City's finest
architectural, design, corporate, institutional and
consulting firms! We currently have numerous
diverse positions available for experienced Project
Architects, Project Managers, Owner's Reps,
Designers and Corporate Facilities personnel.
Please call, fax or email your resume:
212-396-0000 or Fax: 212-396-0679
info@rathhirschassociates.com

ARCHITECT-IN-INTERIOR DESIGNER
Lesser Architecture, internationally recognized,
award winning, DUMBO based firm seeks Sr.
Architect & Interior Intermediate Designer to
work on cultural institution projects. Architect
with 9+ years experience required. Expertise in
detailing and coordinating construction and con-
sultant team documents. Registration desirable.

There are many routes to a satisfying career. As a
placement firm, Microsol Resources can offer
diverse opportunities. We have over 30 career
opportunities for New York's top architectural and
interior design firms including:
- STUDIO LEADER
- ARCHITECTS— JUNIOR & INTERMEDIATE
- DESIGN DIRECTOR
- PROJECT MANAGER
- PROJECT ARCHITECT
- SENIOR TECHNICAL COORDINATOR
- SENIOR INTERIOR DESIGNER
- CAD MANAGERS

Let us work with you in finding your next career
move. Please send your resume to Anna Liza
Montenegro and Belle Gallay at
recruiter@microsolresources.com.

There are many routes to a satisfying career. As a
placement firm, Microsol Resources can offer
diverse opportunities. We have over 30 career
opportunities for New York's top architectural and
interior design firms including:
- STUDIO LEADER
- ARCHITECTS— JUNIOR & INTERMEDIATE
- DESIGN DIRECTOR
- PROJECT MANAGER
- PROJECT ARCHITECT
- SENIOR TECHNICAL COORDINATOR
- SENIOR INTERIOR DESIGNER
- CAD MANAGERS

Let us work with you in finding your next career
move. Please send your resume to Anna Liza
Montenegro and Bette Gallay at
recruiter@microsolresources.com.

ROZ GOLDFARB ASSOCIATES
Leading recruitment and search consultancy with
senior design and management assignments in
architecture, interiors, retail, brand environments,
and exhibition design. Among them:
- SENIOR ARCHITECTURAL DESIGNERS, international work
- STUDIO CREATIVE DIRECTOR, retail and more fun stuff
- PROJECT LEADER, international luxury hotels
- PROJECT ARCHITECTS, cultural and other big stuff
Visit our web site and contact Margot Jacoz
www.rgarecruiting.com

BUSINESS SERVICES
ANDREA BRIZZI
PHOTOGRAHY OF ARCHITECTURE AND INTERIORS
917/699-0512
email@andreabrizzi.com
www.andreabrizzi.com

REAL ESTATE
OFFICE DESKS AVAILABLE NOW
Three extra desks to rent starting May 1st. The
desk can be rented as individual units for $650
per desk per month. Kitchen, conference room,
wireless network, fax, copy machine, and phone
network are included. One month deposit and
referrals required. Please contact classifieds@archpaper.com.

ARCHITECT+INTERIOR DESIGNER
Award winning mid-size firm seeks talented
intermediate-level Project Architect for involve-
ment in all phases of complex mixed-use urban
and SCA projects. CAD proficiency, construction
document and construction administration
experience required. Congenial, design-oriented
office specializing in affordable & market-rate
housing, neighborhood planning, education and
healthcare. Revit experience a plus. Please
email resumes to Lroordon@maparchitects.com

CONSTRUCTION
Dynamic Construction Management / General
Construction firm, with diverse high end jobs
(core and shell + interior) seeks 5 year minimum
experience Project Managers and Superiors.
Professional, self starter, excellent communica-
tions skills required. Salary commensurate with
experience. 401K, health insurance available.
Fax resume: 212-694-3389 or e-mail:
jum@vanguardcon.com

UNIVERSITY POSITIONS
The School of Architecture of the University of Miami invites applications for four facul-
ty positions to offer undergraduate and graduate level instruction in architecture and
urbanism. The school offers fully accredited professional Bachelor of Architecture and
Master of Architecture degrees and post professional degrees in urbanism and
research topics.

1. TENURE/TENURE TRACK POSITION IN
ARCHITECTURAL HISTORY
Candidates must be able to teach in the core history of architecture survey sequence,
and be able to offer elective courses and seminars in history and theory. Especially
desirable is a demonstrated strength in both architecture and urbanism, and the ability
to relate this knowledge to design issues. A PhD in architectural history, or ABD status,
is required.

2. LECTURER AND TENURE TRACK POSITIONS IN
DESIGN AND OTHER FIELDS
Candidates are required to teach at all levels of the curriculum, including lecture cours-
es and seminars in their area of expertise. Especially desirable is a demonstrated
strength in one or more of the following: Design, Urbanism, Green Building,
Preservation, and Building Technology and Systems. Candidates are required to have a
teriminal degree in their field.

The University of Miami is an Equal Opportunity/Affirmative Action Employer.

Place your classifieds with
The Architect's Newspaper.
We post new classifieds online every day.
$25.00 per online posting,
$50.00 per online posting, plus 50 words in
the most current issue of the newspaper.
Classifieds@archpaper.com

CLASSIFIEDS
Call for Mini-Portfolios

AIA New York Chapter and The Architect's Newspaper launch The New Practices Showcase

Submission deadline extended to Monday, May 22 at 5pm

The AIA New York Chapter and The Architect's Newspaper in association with Hafele America Co. launch the New Practices Showcase. Six to eight new practices will be selected for a group exhibition at the Center for Architecture in July. A subsequent quarterly exhibit and reception will be held for each of the winners at the Hafele showroom beginning this Fall.

Winners will be announced at AIA Convention in Los Angeles (June 7-9) as well as the AIA New York Chapter's Annual Meeting on June 20, 2006. Each winner will receive an honorarium of $1,000 and a one-year membership to the AIA.

Eligibility requirements
Licensed architectural firms in New York City founded after January 1, 2000

Portfolio Review Committee
Chair: William Menking
Editor, The Architect's Newspaper
Susan Chin, FAIA
2005 President, AIA New York Chapter
Department of Cultural Affairs, NYC
Winka Dubbedam
Architectonics
Martin Finio, AIA
Christofinio
Gregg Pasquarelli
SNØP

Complete information about the New Practices Showcase
http://www.aiany.org/events/newpractices

For further information, contact
Tina Erickson
212-358-6113
info@aiany.org
GUTTED

George Clooney is mad. The blog site Gawker has been running unflattering observations about him and he's not taking it anymore. He has rallied his fan base, via his website, to inundate Gawker with massive postings, effectively shutting down the blog site for various periods of time. It is a unique struggle over whose influence is greater: that of a Hollywood celebrity or an upstart media outlet.

Blogs are big. They have proliferated within the last couple of years at an astounding rate. So much so that The New York Times now has quite a few sanctioned blog sites. And corporate America sees blogs as the media buy of choice to reach that coveted 18-to-35-year-old demographic.

For nearly a year now architects and those who care about architecture have been getting the Gawker treatment from an anonymous blogger who goes by the tag Guttersniper. The blog, aptly named the anonymous blogger who goes by the tag Guttersniper. The blog, aptly named the Guttersniper, comes across, more and more, as an architecture hater, biting the very hand that feeds it. The column's cynicism is beginning to wear thin. Its topics are as predictable as they are inaccurate. The writer poses as an insider, when in reality the column is filled with hearsay, innuendo, and riffs on other published articles.

In fact, the Gutter is more like a media column than an architecture column, critiquing with regularity and even some incisiveness architecture coverage in The New York Times and other publications. But when left to its own, it is consistently inaccurate, even libelous. It avoids the tedium of research or fact-checking (how can it do first-hand reporting when it's anonymous?). Its research method was committed is that it has become a broken record of the tired and trite; in short, it has become a bore. Readers have wearied of the same old stories about Danny, Rem, Peter, Steven, Bob, Santiago, Fred, Richard, Zaha, Liz, Frank, et al. For a supposedly alternative forum, the Gutter resorts to the confines of mainstream puff pieces, the same old stories about Danny, Rem, Peter, Steven, Bob, Santiago, Fred, Richard, Zaha, Liz, Frank, et al. For a supposedly alternative forum, the Gutter resorts to

The Gutter is more interested in entertainment than factuality, rarely printing corrections. And many unsuspecting targets have learned not to respond to erroneous postings, lest they be ridiculed or quoted out of context. The Gutter, like most blogs, might be dependent on correspondence, but that doesn't mean it's interested in dialogue. It's a one-way conversation.

By far the biggest sin the Gutter has committed is that it has become a broken record of the tired and trite; in short, it has become a bore. Readers have wearied of the same old stories about Danny, Rem, Peter, Steven, Bob, Santiago, Fred, Richard, Zaha, Liz, Frank, et al. For a supposedly alternative forum, the Gutter resorts to talking about the same limited cast of characters that one sees in mainstream media, from The New York Times to the glossy rags. Such a limited range of subject matter is ultimately unsustainable, even as entertainment.

Like paparazzi, who will do anything for a picture, it seems that the Guttersniper will post anything as long as it is sensational enough to drive traffic to its site. Curbed sustains itself through banner ads, so needless to say, the number of hits on the Guttersniper is integral to its revenue stream. One only has to click on the "Advertise With The Gutter" link on the site to see what I mean. (The text starts out with "Think we can't be bought? How wrong you are.") Anyone visiting the site is supporting a very commercial enterprise. The Guttersniper proclaims itself the "sly one," which may well be the case given that the Gutter is literally profiting at our expense.

What the Gutter really represents is a lost opportunity to create a welcome "street" discourse about architecture. There is a genuine need for an alternative, lively, participatory, real-time discussion about architecture and urbanism and its power to effect public good and influence everyone's lives. The Gutter, with its confidence, humor, and curiosity, could have hosted and fueled such a conversation, but it appears that Hustler parties and Lindsay Lohan sightings are more interesting to its author.

All that is left for us to do is wait for the day when Brad Pitt's fans mobilize to shut the Gutter down. Seems all it would take is just one more posting about Brad and Angelina....

ARCHITECT CRAIG KONYK. IS THE PRINCIPAL OF BROOKLYN-BASED KONYK.
let the sun shine

Exclusive, new SunGlass™ Solar Control Glass delivers the beauty of the sun without the heat. Now architects can specify a neutral color glass that invites the sun in without making building occupants sweat. That’s because SunGlass™ delivers a combination of unprecedented solar control and visible light transmittance. It’s the look you want with the performance you need. SunGlass™ also leaves owners smiling too—with serious reductions in energy costs and HVAC equipment expense. What’s more, SunGlass™ reduces harmful UV rays so interior furnishings will look better, longer. And SunGlass™ is only the beginning of the most comprehensive collection of architectural glass, curtainwall and operable windows.

To learn more, call 1-866-OLDCASTLE (653-2278) or visit us online at www.oldcastleglass.com. See us at the AIA National Convention—Booth #1217.