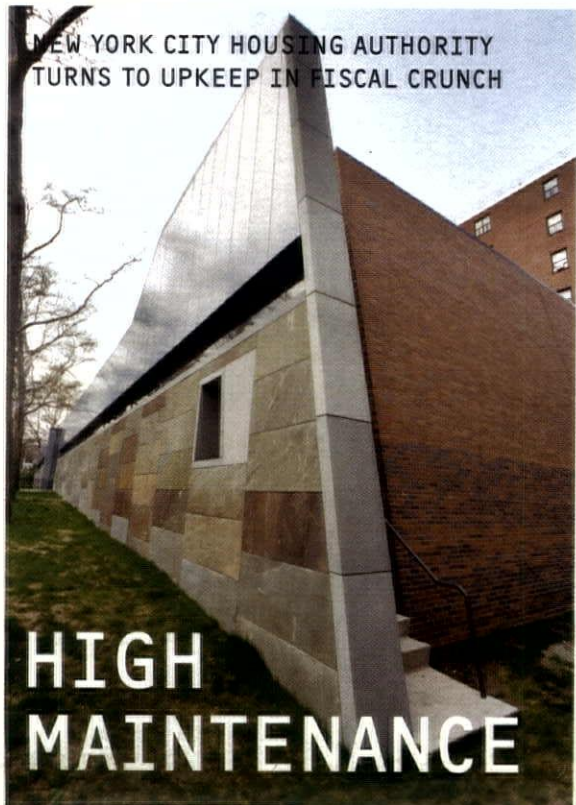


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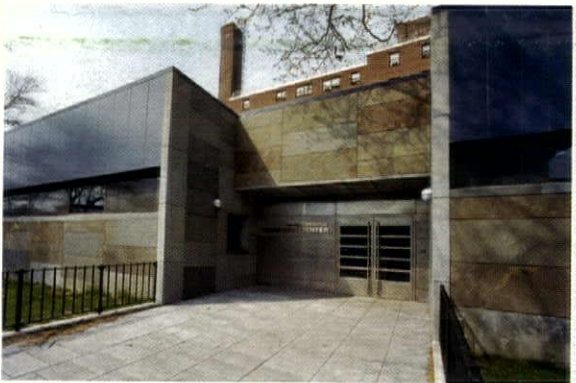
NEW YORK CITY HOUSING AUTHORITY
TURNS TO UPKEEP IN FISCAL CRUNCH

HIGH
MAINTENANCE

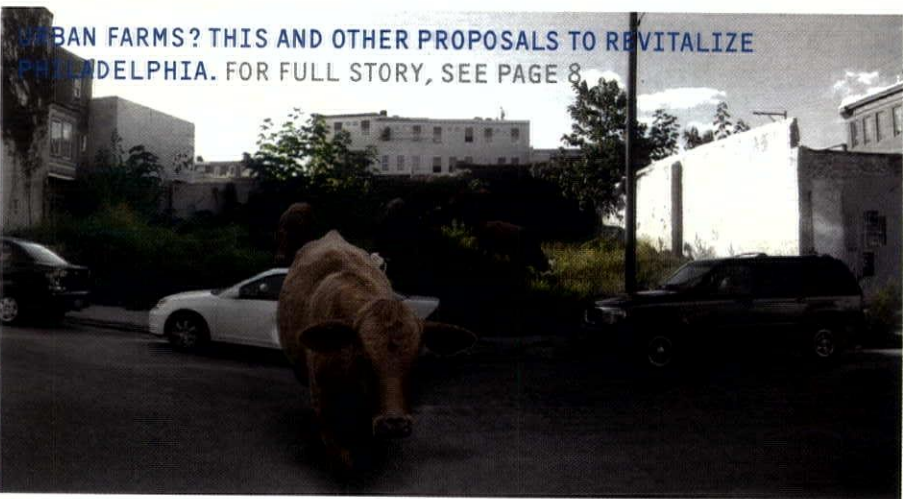
Facing a funding crisis, the New York City Housing Authority (NYCHA) has eliminated the top-level design-oversight job that David Burney used to promote architectural innovation in the late 1990s. The authority, which provides affordable housing to 413,817 low- and moderate-income residents throughout 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.



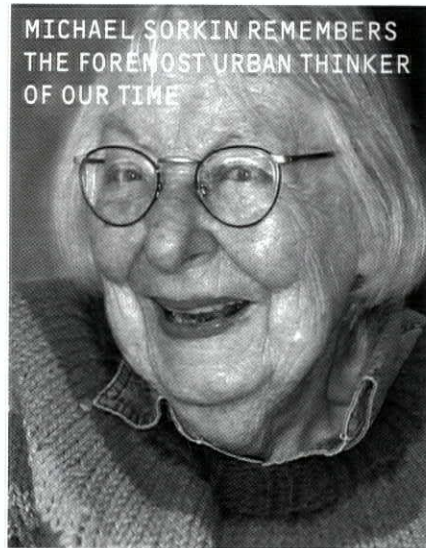
COURTESY BECKHARD RICHLAND SZERBATY & ASSOCIATES



URBAN FARMS? THIS AND OTHER PROPOSALS TO REVITALIZE
PHILADELPHIA. FOR FULL STORY, SEE PAGE 8

COURTESY FRONT STUDIO

MICHAEL SORKIN REMEMBERS
THE FOREMOST URBAN THINKER
OF OUR TIME



COURTESY CCNY

JANE JACOBS DIES AT 89

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**

ARCHITECTURAL RECORD
TEAMS WITH TULANE'S
SCHOOL OF ARCHITECTURE
FOR SHOW ON NEW ORLEANS

U.S. CURATORS NAMED FOR BIENNALE

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**

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DESIGN WEEK

THE BEST OF ICFF + ITS SPIN-OFFS

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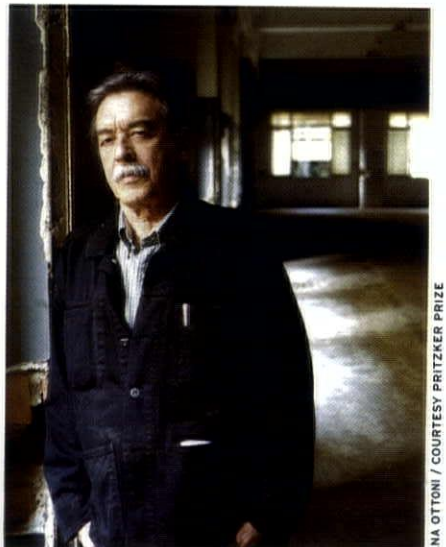
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DEAN OF BRAZILIAN MODERNISM
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HIGHEST HONOR

Paulo Mendes da Rocha Wins the Pritzker Architecture Prize 2006

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 architects 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**

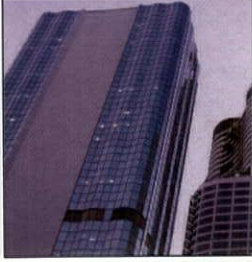
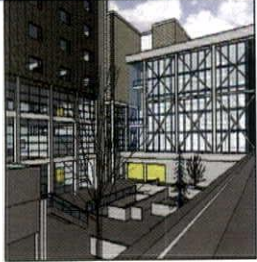


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EDITORS

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—gathered for 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—"not even thank you," said one respondent. "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, 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 whether 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.

Working closely with the Department of City Planning's Queens office and the department's Urban Design Group we developed the master plan for Hartz, the company first contemplating development of the tennis club site in 1987 and subsequently, the property's original owner after Hartz backed out in the early 1990s. Our plan, which was approved by the City Planning Commission in 1992, established the mixed-use nature, the view corridor, and massing of the 6-acre site with the two 30-story towers positioned near the river and the lower scale buildings adjacent to Vernon Boulevard to maintain the existing lower scale context—essentially what you see today in the V Studio's renderings.

JOHN CETRA, CETRA/RUDDY INCORPORATED

Editors' Note: Our story reported on the current status of projects in Queens, noting correctly that Jay Valgora is the architect and master planner of River East, developed by Vernon Realty.

GUARDING GREENWICH

I appreciate the compliment in the April 5 editorial; high praise indeed from a paper that has become an essential read for anyone following the architectural beat in New York and beyond. However, I must respond to a few points in the editorial and the related article about the proposed Hines/KPF design for an 11-story glass tower at 122 Greenwich Avenue ("The Village Is Thrown a Curve," *AN* 06_04.05.2006).

It is true that the proposed design's blank north wall was adjusted slightly as we had urged—a fact we acknowledged at the Landmarks Preservation Commission hearing. However, we and many others see the building's undulating glass façade as the biggest issue with this design. Handsome as some may find it, it does not do much to relate to the character of a historic district characterized by solid forms and materials, and a much more complex relationship between horizontality and verticality. We are not seeking faux-historicism; the site's immediate context is quite varied, giving the architect a broad range of options for relating his building to the protected features that characterize the surrounding Greenwich Village Historic District.

Historic districts make up about 2 percent of New York City. New designs in such districts should be exciting opportunities for architects, but the one thing they must be is appropriate to the protected character of the districts within which they are located. Other than the respectful massing which reflects the underlying zoning, it is hard to look at this design and see how it relates to the character of the Greenwich Village Historic District, as more than a dozen new designs in the district since its 1969 designation have.

There are a lot of options in between punched windows in a masonry wall and undulating horizontal all-glass bands; the choice here is not either/or. There is no reason why a design cannot be modern and respectful of its historic context. Hines and KPF have mastered the former with this design; now they must focus their attentions on the latter.

ANDREW BERMAN, EXECUTIVE DIRECTOR
GREENWICH VILLAGE SOCIETY FOR HISTORIC PRESERVATION

LETTERS

IT'S IN THE DETAILS

In your piece "Viñoly in the Clear" (*AN* 06_04.05.2006), you noted that the firm's Tampa Museum of Art "was canceled due to cost overruns." The story is a bit more complicated. Viñoly was hired by the City of Tampa in January 2002 to design a new Tampa Museum of Art, and construction documents were submitted on time and within the agreed upon construction budget of \$44 million. In February 2003, the construction manager, Beck-Skanska, submit-

ted to the city of Tampa a gross maximum price (GMP) for \$44 million. The start of construction was put on hold after a new mayor took office in March 2003. By the time the city agreed to move forward with the project, it was a year and half later. The GMP had long since expired and the aftermath of two Florida hurricanes and a "hot" construction market resulted in the GMP increasing to \$54 million—consistent with increases seen in other local projects at the time. With its larger budget and higher

interest rates, the museum couldn't secure financing for the private-sector funded portion of the project within the city's time frame. Thus, the project was canceled.

FRANCES C. GRETES, DIRECTOR OF NEW BUSINESS
RAFAEL VIÑOLY ARCHITECTS, P.C.

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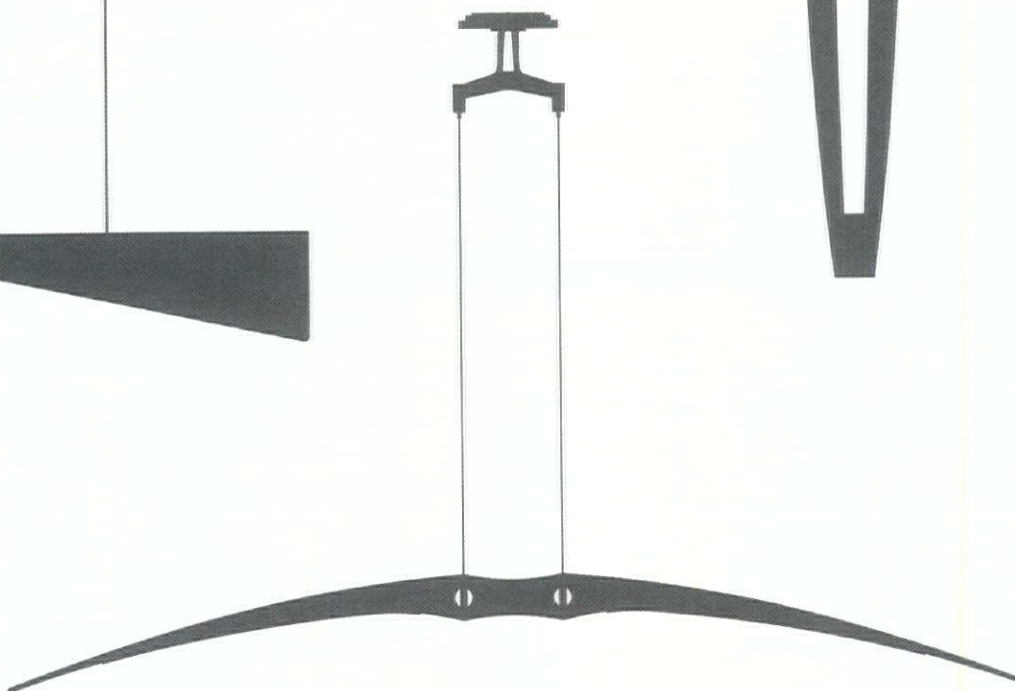
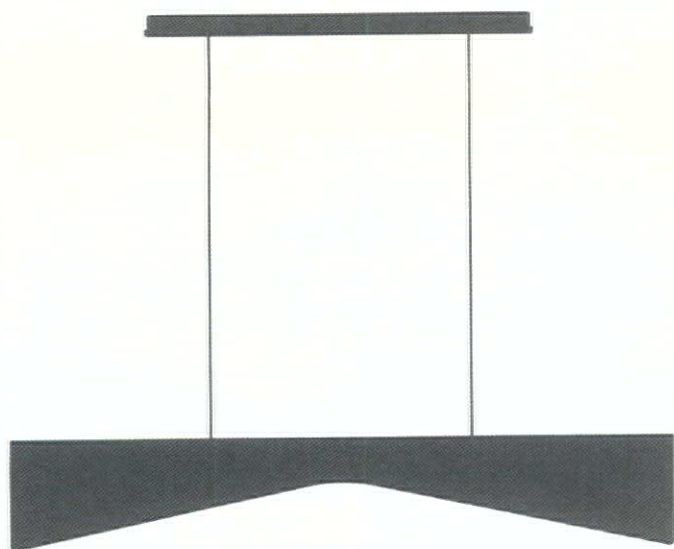
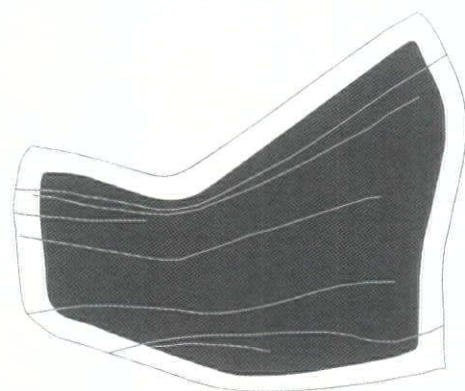
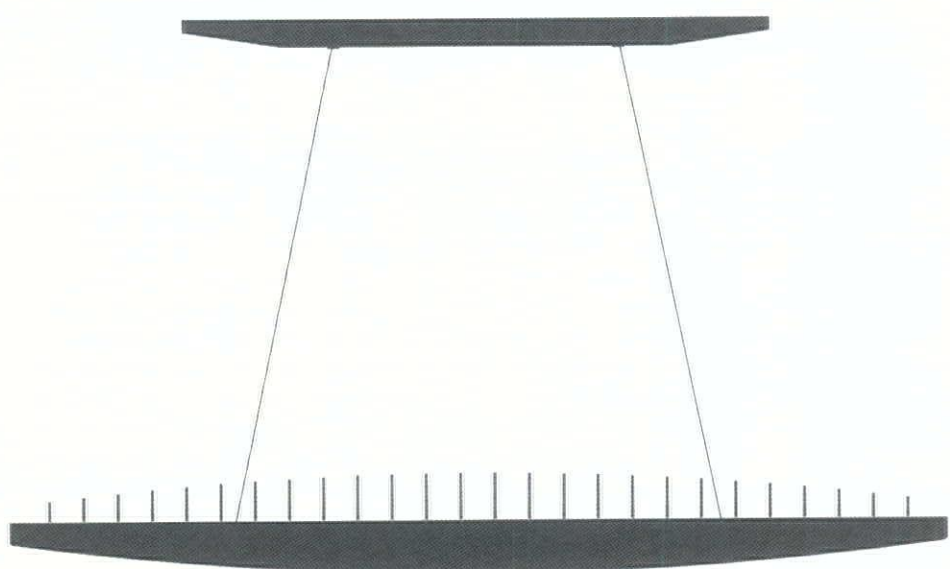
I was surprised to see credit given to Jay Valgora for the master planning of the River East site in Long Island City ("A Skyline Grows in Queens," *AN* 05_03.22.2006).



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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, **Elliot 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-Spielvogel** for a hobnobbing session with design folk including **James Polshek**, **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 very same night, we're told one of his staffers e-mailed Diamondstein-Spielvogel, 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 **Monacelli Press** is about to get its knuckles broken. "There are some angry Italian printers who they owe money to," a source informs us. We're told some have waited up to two or three years...that **Tsao & McKown** 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 Swarovski. "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 short-listed projects at the Ogden Museum in New Orleans. Winners will also be exhibited at the National AIA Convention in Los Angeles in June. The Biennale 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 Biennale 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 Biennale. **GUNNAR HAND**

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Part of the Hudson-Bergen light rail system, which links the Hudson River waterfront in New Jersey, the Bergenline Avenue Station opened for service this past March. Designed by Sudhir Jambhekar 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 aluminum 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 counterpoint 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.

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GRA

**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) is an elegant combination of a sculptural

concrete base for the amphitheater that anchors a steel cable structure that in turn holds a metal truss roof.

By 1951 the São Paulo architects established the Architecture Biennial of São Paulo and exhibited the work of such important architects such as Carlos Raul Villanueva, Le Corbusier, Mies Van der Rohe, Walter Gropius, Max Biel, and Paul Rudolph, among others. In the 1960s the group expanded and consolidated as the Paulista or Brutalist architects whose leading figures were João Batista Villanova Artigas, Pedro Paulo de Melo Saraiva, Ruy Ohtake, and Joaquim Guedes. At this time the dominant architectural culture in Brazil was centered on the *carioca* school but included many extraordinary architects such as Marcelo and Milton Roberto, Alfonso Riedy, Henrique Midlin, and Jorge Moreira.

Although labeled Brutalist, Mendes da Rocha's work could be more accurately characterized as "essentialist" by his insistence on the abstraction and reduction of architecture toward a highly refined poetic space. The floating steel

Far left: The 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.

FUJITA GUMI

JOSE MOSCARDI / COURTESY PAULO MENDES DA ROCHA

canopy of his Patriarch Plaza (São Paulo, 1992–2002) offers a monumental entrance to the subway, and has become an important civic structure that creates an urban center in this amorphous and sprawling city. The thin sections of steel that make up the canopy hover above the plaza like a generous wing. His architectural language is never literal; this solution springs from a need to offer shelter, in a poetic expression of civic values that's reminiscent of the aspirations of the work of Louis Kahn who said "needs are just so many bananas."

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."

CARLOS BRILLEMBOURG IS A NEW YORK ARCHITECT AND AUTHOR OF LATIN AMERICAN ARCHITECTURE, 1929–1960: CONTEMPORARY REFLECTIONS (MONACELLI, 2005).

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HIGH MAINTENANCE continued from front page the restructuring did not involve layoffs and promised the agency would continue to safeguard strong design.

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 750 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 \$258 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

Beckhard Richlan Szerbaty's Polo Grounds Community Center in West Harlem is moving ahead slowly. It may be the most ambitious work public housing tenants see for awhile.



COURTESY BECKHARD RICHLAN SZERBATY & ASSOCIATES

great strides with NYCHA's design division, but other departments remain unreformed.

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 I don't know how long," 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 Neill 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**

JANE JACOBS DIES AT 89

continued from front page her well. We'd met in Toronto long after she'd left New York and then again when she miraculously-accepted an invitation to speak at City College to inaugurate our annual Lewis Mumford Lecture. The Great Hall began to fill hours before her talk and, by the time Jane took the stage, was overflowing with a remarkably diverse crowd, from old downtown comrades-in-arms to kids who'd just read *Death and Life* for the first time. Of course, there was something a little perverse in asking Jacobs to give a lecture named for Mumford but she hadn't hesitated and I'd wondered if she'd say a few words about their relationship. She was gracious and acute. The two had been both allies and antagonists and Jacobs bore no animus, despite the intemperate and *ad feminem* criticism she'd received from Mumford. She chalked up his ill temper not to their ideological divergences but simply to an old man's inability to endure his comeuppance from

a woman. Jacobs was a pioneer in more ways than one.

She seemed very happy to be in New York and had to be dragged away from the admiring throng to a dinner at which she held forth, intoxicating us all, until waiters starting clearing their throats and dimming the lights. Next day, moving slowly with her walker, she came back uptown for a long seminar and, later on, to look at student work. Her mind was tack-sharp and her enthusiasm for both learning and debating was remarkable: At 88 her only frailties were physical, though even these could charm, as her impish wielding of an old-fashioned ear trumpet. With students, she was curious, generous, and frank. She flagged a bit in the afternoon, despite repeated exploitation of her sweet tooth to proffer cookies that gave her obvious jolts of energy. Two amazing days for all of us, that visit from royalty, an indelible date on our calendar of wonders, still talked about constantly.

Jacobs' lecture coincided with the publication of her

last book, *Dark Age Ahead*, and she was raring to get back to her Remington to work on her next. I don't know how far she got but am sure she was thinking fiercely to the end. Jacobs loved making books and was a writer in full, her arguments precise, her evidence telling, and her prose economical and bristling with energy. She also knew the difference between a club and a rapier and always chose the right one to wield in holy war, when to be philosophical and when to leap screaming onto the table.

One of the bouquets left at 555 included a card reading, "from this building a housewife changed the world." Well, yes. Jane Jacobs found her passion in a modest place. But her immortality will come from having written a book, a book that changed the world. Her power was both her insight and the perfection of its expression. We're so diminished by the loss of lovely Jane but so strengthened by her gift of ideas.

**ARCHITECT AND CRITIC
MICHAEL SORKIN LIVES IN
GREENWICH VILLAGE.**

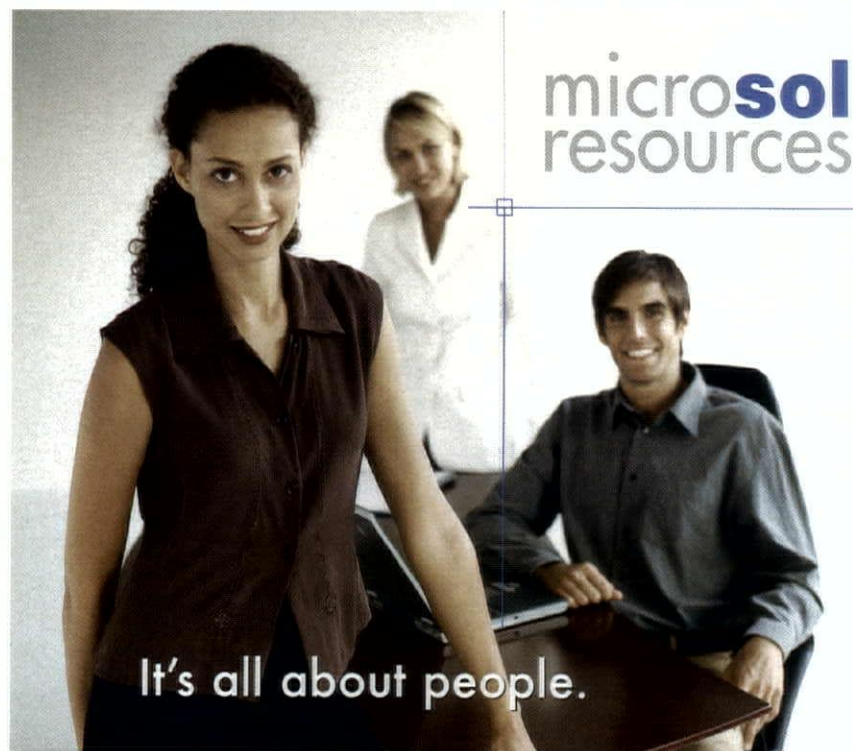


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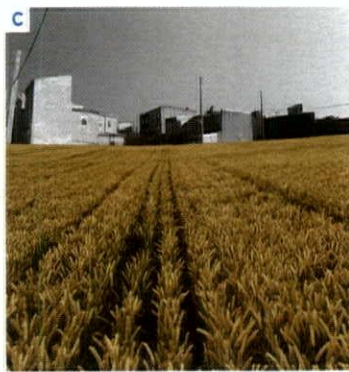
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COMPETITION GENERATES FRESH IDEAS FOR PHILADELPHIA'S VACANT LAND

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. **CAMILLA LANCASTER**

A Untitled
Ecosistema Urbano Architects
(Belinda Tato, Jose Luis Vallejo, 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 Farmlandelphia
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 Geldi, 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 biosparging and phytoextraction, ecological processes that treat industrially contaminated environments.



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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 two years, 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, "[merging] 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 discreet 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 30 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, actively sought out their merger with a larger company, eventually joining Fox & Fowle (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 & Fowle 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."

ANNA HOLTZMAN

ANTICIPATED STATE BUDGET CUTS POSTPONES COMPETITION

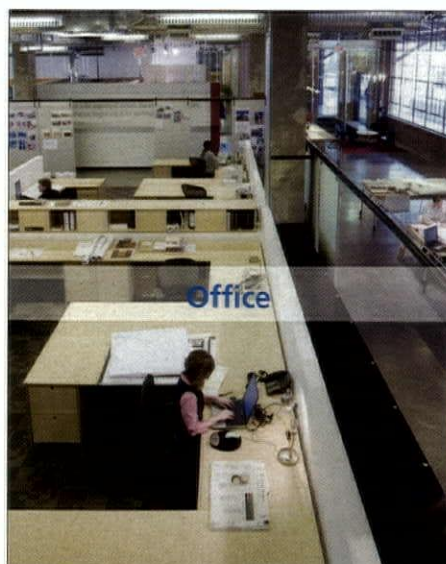
RUTGERS CAMPUS PLAN ON HOLD

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**



Office



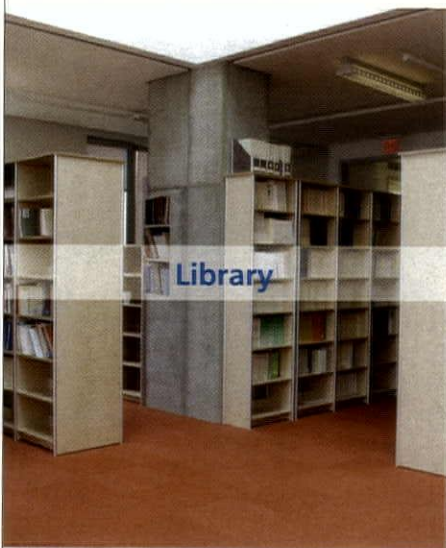
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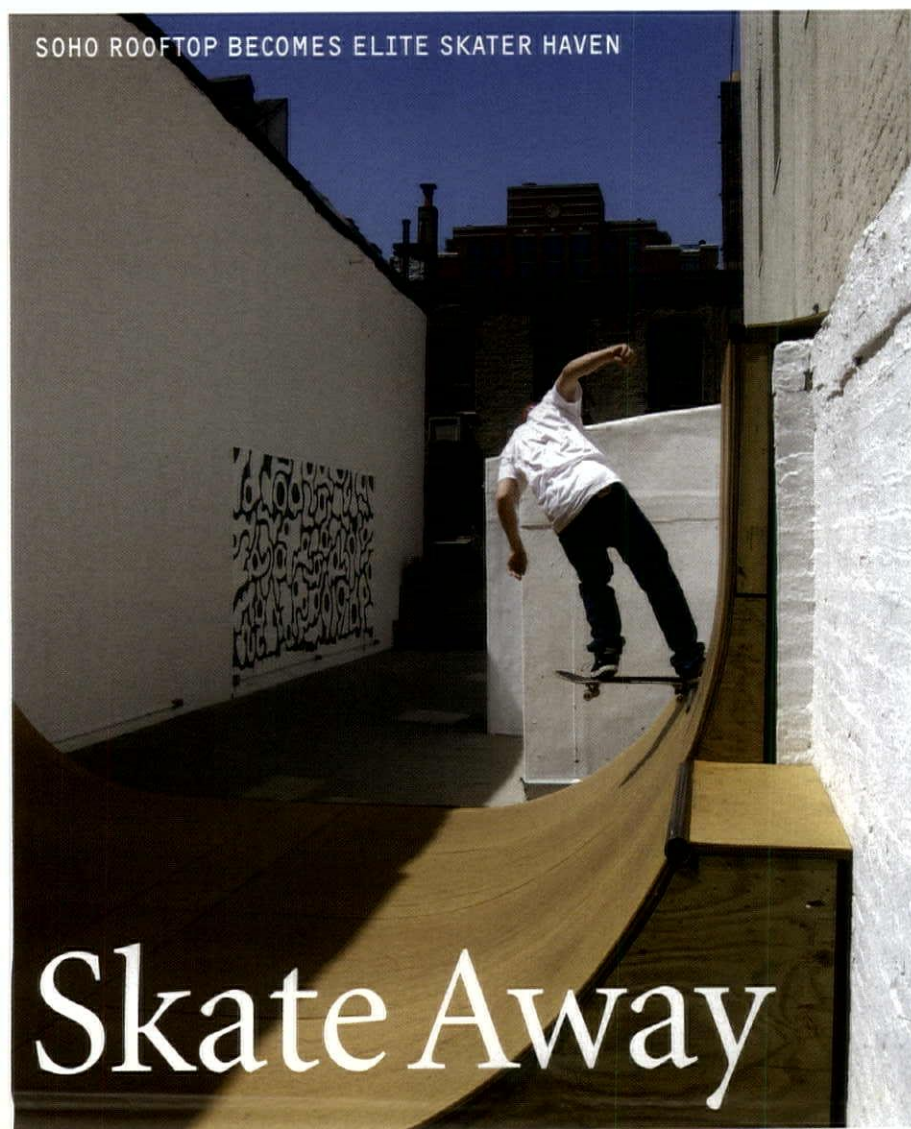
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SOHO ROOFTOP BECOMES ELITE SKATER HAVEN



Skate Away

The opening of the 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. **GH**



GUNNAR HAND

COURTESY ETNIES

RUTGERS CAMPUS PLAN ON HOLD

continued from page 9

to be unveiled in early April.

But on April 3, President McCormick released a statement announcing that the competition would be postponed indefinitely. While the state's budget won't be finalized until June 30, the University is preparing for any possible outcome. The budget adjustments would not have impacted the project directly, but the administration is preparing itself to focus on programs that are the most likely to be affected. According to President McCormick, the project will be funded primarily by private sources, with federal money allocated specifically for transportation and environmental improvements.

Another reason for the postponement is morale. Said President McCormick, "If there are significant budget cuts this summer, announcing the winner and plans in the fall might be too soon if we're in crisis mode, if there are faculty cuts or a tuition increase." When asked if the private donations reallocated toward the masterplan could be reallocated to keep tuitions down or faculty employed, he responded, "My philosophy is that improving the beauty of a campus isn't something you put on hold, it's intrinsic and necessary to the growth of an institution." The administration will revisit the competition later this summer. **JAFFER KOLB**

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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.



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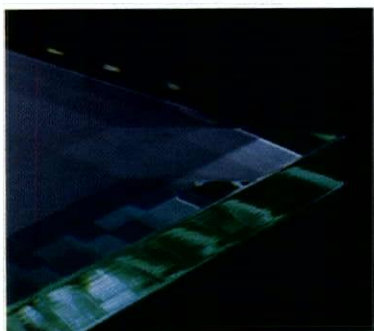
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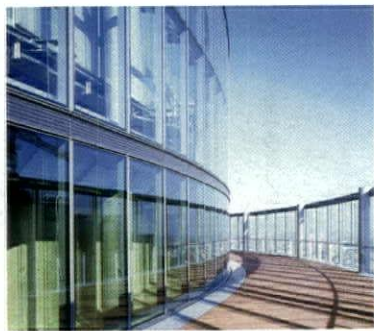
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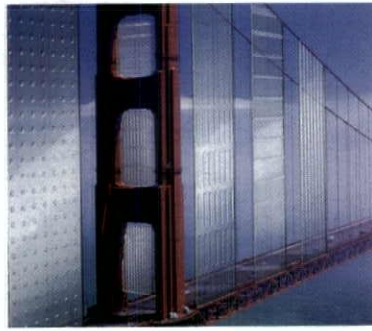
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THE SHAPE OF THINGS

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-treating, and various other steps devised 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 350 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 6.5 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." **CATHY LANG HO**

2006 CHAIR
EMECO
FOSTER AND
PARTNERS

DRIFT
ESTABLISHED &
SONS
FUTURE SYSTEMS

Known for technologically driven and sleek projects, such as the Commes des Garçons boutique in New York, which features an asymmetric tubular aluminum entrance, or the bulbous, shimmering Selfridges building in Birmingham, England, London-based architects Future Systems have continued to forge new territory in architecture and design. Now, principals Jan Kaplicky and Amanda Levete are applying their sense of technology and form to furniture design.

Created for Established & Sons, the one-year-old London-based company founded by ex-*Wallpaper* publisher Alasdair Willis, Drift is a sculpted, slightly curved object with hollow cavities that can be used as a low-lying table or bench. Made of glass-reinforced polyurethane, the form is built up with a fiberglass lamination process, shaped to a mold.

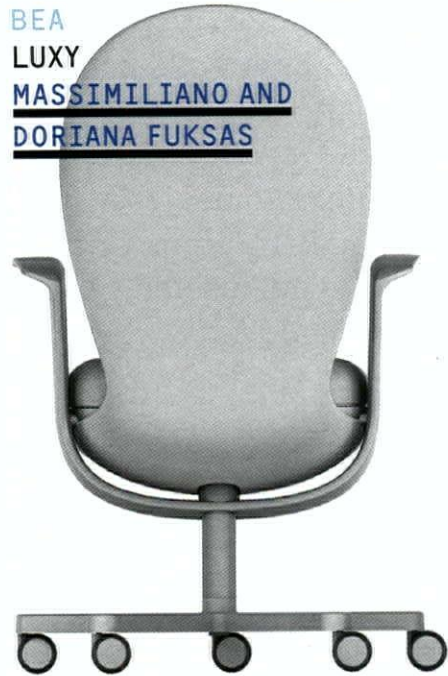
According to Levete, Drift embodies the "signature style" of their practice. "It's an attempt to accentuate form with the ambition of turning a simple object into one with subtle complexities," she said. In fact the bench is more than just a fluid architectural maquette; it is also an elegant sculptural object that bears a passing resemblance to the subway entrance designs for Naples that they recently created with sculptor Anish Kapoor. Drift gives the feeling of an object made from free-flowing sinuous tendrils, emphasizing the negative space of its computer-rendered cutouts and concave sides. The form tapers out from its base in a gentle cantilever yet sits solidly on the ground.

The bench currently comes in either red and white, with a glossy finish. Established & Sons is also offering—as they do for all their furniture pieces—a limited edition run of twelve Drift benches in stained layered beech plywood that sell for \$54,000 each. The company plans to offer another version of the design, in a concrete material that can withstand harsh weather.

WILLIAM MENKING



BEA
LUXY
MASSIMILIANO AND
DORIANA FUKSAS



COURTESY MASSIMILIANO FUKSAS ARCHITECT

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 Fuskas, whose 2-million-square-meter Milan Trade Fair building just hosted its first Il Saloni Internazionale del Mobile (otherwise known as the Milan Furniture Fair, see *AN* 06.04.05.2006), you build a chair. "I didn't want a big ego," said Fuskas jokingly, "so I wanted to work on something on a small scale."

Fuskas' 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

pieces, almost like using the atomic bomb to kill a small bird."

The designers arrived at the chair's sensual form almost immediately. "The first idea was also the last," Fuskas laughed. "Sometimes it happens that way." The curvy form is meant to "hug" its occupant, he explained recently over breakfast in New York, "so that you wear the chair." The chair's organic profile houses complex mechanisms that are integral to providing adjustability and comfort. "We wanted to get past the age of expressing mechanics," he said. "Office chairs have a lot of machinery, but you don't have to see it."

The chair appears to have only three discrete parts: the monocoque, or shell-like seat and back; the continuous plastic piece that wraps under the seat and acts as armrests; and the base. The controls, which adjust the armrests, the chair's height, lumbar support, and seat position, are mostly hidden from view. The seat is covered in a high-performance fabric and the frame is made of a light but strong polymer chosen for its tactile quality, which is almost metal-like in its smoothness. Both were developed especially for the chair by workshops in and around Vicenza.

"In many ways, this chair could have only happened in Vicenza, where there are many strange and specific industries," observed Fuskas. The secret of the Italian furniture industry's success has always been its vast network of small specialized shops that supply everything from custom materials to mechanical parts. Doriana added, "Without this [type of manufacturing], the cost of the chair would have been astronomical."

Accessibility, not only in price but in use, was a key concern for the designers. "Furniture can be very undemocratic," said Massimiliano Fuskas. "Larger or old people can have a lot of difficulties using furniture. We have to think of those people who have difficulty moving." Bea was designed to accommodate people of all sizes, strong enough to hold up to 330 pounds. It was also designed with a goal to maximize the ease of sitting down and standing up. The product is targeted at an American market, where these concerns are more pronounced than in Europe. It will be available in electric green, blue, and orange, as well as black or white. **JAFFER KOLB**

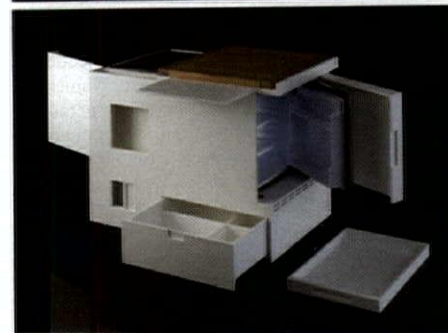
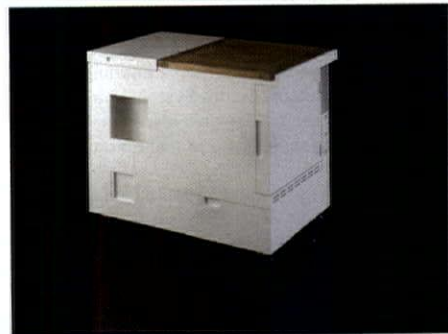
CARRELLONE
BOFFI
JOE COLOMBO

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

new kind of domestic interior, where objects were free to move around a room, without constraints. From there, Colombo turned to concentrating all the domestic services into single units, or "monoblocks" as Italian industry would label them. These units—devoted to different domestic activities, like sleeping, bathing, dining—contained everything a person needed in one compact volume.

These Total Living Units included a small modular mini-kitchen called Carrellone that Colombo designed for his friend Paolo Boffi, owner of the eponymous kitchen manufacturer. The unit was unveiled at the 13th Milan Triennale in 1964, earning the event's Gold Medal and the company produced and sold several of the units even though it maintains that the design remained a prototype. Now, several decades after its debut—and having achieved iconic status after its appearance in the Museum of Modern Art's 1972 exhibition, *Italy: The New Domestic Landscape*, curated by Emilio Ambasz—the Carrellone has been put into full-scale production. While the 1963 version was built of wood and metal, the new Carrellone has been created primarily out of a luscious white Corian. The design remains as fresh and original as it did when Colombo designed it. Press materials for the contemporary version boast that the unit contains "all the indispensable functions of a kitchen environment: a stove, a refrigerator, a can opener, drawers for tableware, working surfaces and storage for cookbooks," all operating off a single electrical plug.

Colombo died prematurely, of heart failure at the age of 41 in 1971. He did not live to see *The New Domestic Landscape*, which included his last great design, a large-scale Total Furnishing Unit specially fabricated 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-scaled bathroom. Little did Colombo know that some of his ideas would survive and serve future generations. **WM**



COURTESY BOFFI

SWARM
ESTABLISHED &
SONS
VORTEXX
SAWAYA & MORONI
Z.ISLAND
DUPONT CORIAN
ZAHA HADID



SIMON PHIPPS / COURTESY ESTABLISHED AND SONS

Zaha Hadid's Swarm chandelier was shown with her Aqua table, both for Established & Sons, in Milan this year. Below: Hadid's Z.Island kitchen counter for DuPont Corian.

Between Milan and the New York furniture fair, Zaha Hadid's office has churned out enough furniture designs to rival even the most prolific industrial design studios. So far this year, her office has released two chandeliers, one for British upstart Established & Sons, the other for the Italian mainstay Sawaya & Moroni, as well as an experimental kitchen for DuPont Corian. And there are coming out of more, non-architectural projects coming out of her studio, including, possibly, a car.

"The practice has grown quite a lot," said Thomas Vietzke, a senior designer who handles many of the furniture projects for Hadid's office. "There is an immense output now regarding all works, not just furniture." With a practice famous for its penchant for experimentation, furniture design—which has always been a part of the architect's body of work—has become a de-facto research arm for the firm. "Our product design can fuel ideas for the design of a façade letting, for example," said Vietzke. The fabrication of the Corian kitchen, called Z.Island—a prototype for a kitchen counter that includes information screens and electronic parts built into the body—helped the firm understand the limitations of Corian, a moldable, durable, and versatile substance that is commonly used in interiors but can also be used for exterior cladding.

"With Zaha's project, it seems like the boundaries are floating in a way," said Moritz

Waldemeyer, an information engineer who collaborated on the Z.Island project. "Since everyone is working with the 3-D tools," he said, referring to industrial designers, manufacturers, and architects, "there doesn't seem to be the big difference [between the disciplines] anymore."

"[The furniture designs] are projects in their own right, as well as a good way to test manufacturing technologies," said Vietzke. Beyond allowing Hadid's team to gain technical expertise, the furniture designs also capture, on a smaller scale, the dramatic forms and titanic complexities of her architectural work, which will be the subject of a retrospective at the Guggenheim Museum in June. Last year, Established & Sons made its debut with a silicone-topped table designed by Hadid, called Aqua, which listed for nearly \$80,000 and was manufactured through a vintage car facility. (It recently sold at auction for \$296,000.) This year, the same company commissioned Swarm, a limited-edition chandelier made from 16,000 black crystals arranged in a way that evokes a cosmic explosion. Swarm is vastly different from the chandelier Hadid designed for Sawaya & Moroni, called Vortexx, a continuous fiberglass-encased LED strip that drops from the ceiling and spirals baroque into a knot. While completely different, both projects reflect the fluid dynamism that's a trademark of Hadid's work.

ANDREW YANG



COURTESY DUPONT CORIAN

SEE PAGE 28
FOR RESOURCES.

DESIGN WEEK EVENTS

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.brooklyn-designs.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.brooklyn-designs.net.

SATURDAY 13

BKLYN DESIGNS Afterparty

Design Within Reach
76 Montague St., Brooklyn
7:00–10:00 p.m.
Cocktail party.
Info: www.brooklyn-designs.net.

FRIDAY 19

Terra Matter:

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 59th 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.
Opening reception for exhibition of new work by Fredrikson Stallard and Tobias Wong. Sponsored by CITIZEN:citizen.
Invitation only.
Info: www.citizen-citizen.com.

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 Matter:

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 Matter conference, which kicks 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.
Meredith Taylor, Zoe Ryan, Erik Botsford, and Tom Jost discuss the future of the High Line. RSVP suggested.
Info: abe@abenyc.com.

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 café, courtesy Peroni. Info: www.meatpacking-district.com.

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Open to the public, May 23

Jacob K. Javits Convention Center, May 20-23, 2006

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COURTESY DESIGNERSBLOCK

DESIGNERSBLOCK

Gansevoort Street Open Air Gallery
Gansevoort Street
May 20-22
12:00-6:00 p.m.

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, curated by London-based organization Designersblock. The company, founded in 1998 by Rory Dodd and Piers Roberts, collects, curates, and exhibits work by designers all over the world, with an emphasis on British designers. Designersblock managed the production of the first London Architecture Biennale in 2004, and has since produced shows in Milan, Frankfurt, Tokyo, and Stockholm. In the Meatpacking District, the company will present British designer Charlie Davidson's Wheelers, bulbous aluminum and steel stools painted in bright colors; Walled Paper, concrete wall panels with the appearance and texture of silk; by London-based Concrete Blend; and the jellyfish-cum-deflated-balloon Yokahama Light (pictured) designed by another Brit, Georg Baldele. Opening reception will be held at 68 Gansevoort Street on May 20 from 4:00 to 7:00 p.m.

DOM New York

66 Crosby St.
5:00-8:00 p.m.
Cocktail party for newly launched New York showroom.
RSVP suggested. Info: 212-253-5969.

Flavor Paper in Wonderland

Michael Angelo's Wonderland
Beauty Parlor
418 West 13th St.
5:00-7:00 p.m.
Cocktail party for hip wallcovering company Flavor Paper.
Info: 212-524-2800.

Rubin Chapelle

410 West 14th St.
5:30 p.m.
Cocktail party and Austrian food-tasting. Info: 212-647-9388.

LAYERS:

Monumental assemblages

Moss Gallery
146 Greene St.
7:00-9:00 p.m.
Reception for Hella Jongerius exhibit.
RSVP required.
Info: www.mossoonline.com.

ICFF Opening Night Party

Museum of Modern Art
11 West 53rd St.
7:00-9:00 p.m.
Official ICFF kick-off party in the Abby Aldrich Rockefeller Sculpture Garden.
Tickets \$50. Info: www.icff.com.

Poltrona Frau

145 Wooster St.
7:00-9:00 p.m.
Cocktail party. Info: 212-777-7592.

Cappellini

152 Wooster St.
7:00-10:00 p.m.
Cocktail party for new collection.
Info: 212-620-7953.

SUNDAY 21

Dwell and Sub-Zero Wolf

Goldman Associates
150 East 58th St., 8th Fl.
3:00-6:00 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 Marcus Fairs, Piers Roberts, and Rory Dodd.
RSVP suggested. Info: abe@abenyc.com.

Meatpacking District Design Week

Bodum
413-15 West 14th St.
4:00-7:00 p.m.
Reception sponsored by Surface.
Invitation only.
Info: www.meatpacking-district.com.

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: 212-463-5750.

Hella Jongerius and Greg Lynn Vitra Home Collection

Vitra
29 Ninth Ave.
6:00-9:00 p.m.
Reception for new pieces by Hella Jongerius and Greg Lynn.
Info: 212-463-5750.

First Annual Mobile Living Conference/Exhibition

Skylight Studios
275 Light St.
8:00-11:00 p.m.
Opening reception of Exhibitions International's show on mobile architecture. Includes Airstream trailers, and works by Adam Kalkin and Shigeru Ban. RSVP required.
Info: www.mobile-living.com.

MONDAY 22

Women in Architecture and Design

Bumble and bumble
415 West 13th St., 3rd Fl.
4:00 p.m.
Lecture featuring Clodagh, Winka Dubbledam, and Amale Andraos.
RSVP suggested.
Info: abe@abenyc.com.

Metropolis Magazine Party

Splashlight Studios
535 West 35th St.
5:00-7:00 p.m.
RSVP required.
Info: firststop@metropolismag.com.

20 Property

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

AFNY

AF Showroom
22 West 21st St., 5th Fl.
6:00-8:00 p.m.
Cocktail party.
Info: www.afnewyork.com.

Bisazza

43 Greene St.
6:00-9:00 p.m.
Cocktail Party. Info: 212-334-7130.

bulthaup and Metropolitan Home

bulthaup
578 Broadway, Suite 306
6:00-8:00 p.m.
Cocktail party. RSVP required.
Info: newyork@bulthaup.com.

Dwell and BoConcept

BoConcept
105 Madison Ave.
6:00-8:00 p.m.
Cocktail party.
Info: events@dwellmag.com.

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
28-30 Greene St.
6:00-9:00 p.m.
Exhibition opening.
Info: 212-371-1230.

Vivendum and

The Architect's Newspaper

Vivendum
23 Greene St.
6:00-9:00 p.m.
Cocktail party. RSVP suggested.
Info: 212-334-4544.

Imu and Friends

The Future Perfect
115 North 6th St., Brooklyn
6:00-10:00 p.m.
Reception for Imu, Finland's self-appointed National Design Team.
Info: 718-599-6278.

MADEindhoven

A&G Merch
111 North 6th St., Brooklyn
6:00-10:00 p.m.
Cocktail party. This new design store presents work 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.
6:30-8:30 p.m.
Cocktail party hosted by 2Modern, Design*Sponge, and Caravan.
Info: 917-613-8409.

B&B Italia Showroom

150 East 58th St.
6:30-9:00 p.m.
Cocktail party. Featuring work by Antonio Citterio, Patricia Urquiola, Naoto Fukasawa.
Info: 212-758-4046.

HELLA JONGERIUS AND GREG LYNN

Vitra Home Collection
Vitra, 29 Ninth Avenue
May 21, 6:00-9:00 p.m.

In 2004, after 50 years concentrating on making office and showroom furniture, Vitra returned its focus on the domestic sphere. During ICFF this year, the company will introduce the newest products in its Vitra Home Collection, by Rotterdam-based industrial designer Hella Jongerius and Los Angeles architect Greg Lynn. Jongerius, known for embracing imperfections and unusual mixtures of materials and techniques, will present her chair prototype The Worker, which combines traditional materials and wood with industrial aluminum. Lynn, who was named by *Time* magazine as one of the 100 most innovative people of the 21st century, will exhibit a prototype of his Ravioli Chair, a computer-generated form fabricated out of foam and sheathed in a knitted fabric perfectly molded to fit the chair. Other pieces in the collection, such as Jongerius' Polder Sofa (pictured), unveiled at the Milan Furniture Fair in April, and Ronan and Erwan Bouroullec's Metal Side Tables will be on view.



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Kartell
39 Greene St.
6:30–10:00 p.m.
Cocktail party. RSVP required.
Info: rsvp8@bdeonline.biz.

Activated Sidewalk on Bedford Ave.

nydesignroom
339 Bedford Ave., Brooklyn
7:00–10:00 p.m.
Launch of two interactive projects.
Info: 718-302-4981.

Objects of Comfort

Galeria Galou
237 Kent Ave., Brooklyn
7:00 p.m.
Cocktail party.
Info: www.galeriagalou.com.

dutchtub

Bauplatz
174 Grand St., Brooklyn
7:00 p.m.
Cocktail party.
Info: info@dutchtub.com.

Empty Room

Fresh Kills
50 North 6th St., Brooklyn
7:00–10:00 p.m.
Launch of new store featuring furniture from the 1970s and '80s.
Info: 718-388-8081.

HauteGREEN 2006

Bettencourt Green Building
Supplies
70 North 6th St., Brooklyn
7:00–10:00 p.m.
Reception for show on environmentally minded designs.
Info: www.hautegreen.com.

Hivemindesign

Northside Bank Gallery
33 Grand St., Brooklyn
7:00–11:00 p.m.
Closing reception.
Info: 718-782-3539.

Altoids Living Spaces

Supreme Trading
213 North 8th St., Brooklyn
9:00 p.m.
Opening to celebrate the show of original work, curated by designer Jason Miller with Dave Alhadeff of The Future Perfect.
Info: info.livingspaces@gmail.com.

Core77 11th Anniversary Party

My Moon
184 North 10th St., Brooklyn
9:00 p.m.
Party to launch of the Core77/Fila limited edition sneaker.
Info: 212-965-1998.

ONGOING EXHIBITIONS

Blockparty

267A State St., Brooklyn
May 12–14
A new townhouse designed by Rogers Marvel Architects hosts a three-day exhibition of Brooklyn artists and designers, including photographer Yoko Inoue, lighting designer David Weeks, and product designer Amy Adams of Perch.
Info: www.blockparty.com.

Established & Sons

Stella McCartney
428 West 14th St.
May 18–23
Bad-ass British newcomer Established & Sons showcases its new furniture line, including work by Zaha Hadid, Future Systems, and Jasper Morrison.
Info: www.establishedandsons.com.

Ecovent

Hudson Furniture
433 West 14th Street, Suite 2F
May 19–22
Premiere collection of furniture made from sustainable wood.
Info: 212-645-7800.

Milan Made in Design

Milk Gallery
450 West 15th St.
May 19–June 10
Exhibition celebrating Milanese culture and products.
Info: 212-679-2233 ext. 2925.

HauteGREEN 2006

Bettencourt Green Building
Supplies
70 North 6th St., Brooklyn
May 20–22
Exhibition on environmentally minded designs.
Info: www.hautegreen.com.

Syncopated Sythesis Bureau

LWINDESIGN
151 Kent Ave., Studio 215,
Brooklyn
May 20–22
Exhibition on the work of Julian & Marta Lwin lighting and furniture.
Info: www.lwindesign.com.

First Annual Mobile Living Conference/Exhibition

Skylight Studios
275 Hudson St.
May 21–23
Exhibitions International's show on mobile architecture includes Airstream trailers, Adam Kalkin, and Shigeru Ban.
Info: www.mobile-living.com.

INTERNATIONAL CONTEMPORARY FURNITURE FAIR

Jacob K. Javits Convention Center, 655 West 34th Street
May 20–23, 10:00 a.m.–5:00 p.m.

The main event! While a myriad of parties, openings and exhibitions celebrate Design Week, ICFF brings over 500 furniture companies and designers—big and small, global and local, famous and not so—under one roof. ICFF also features a packed program of lectures, panel discussions, and exhibitions. Highlights include *Metropolis* magazine's symposium on entrepreneurship in design, and the International Interior Design Association's panel discussion on the burgeoning Chinese market. MoMA architecture and design curator Paola Antonelli and German industrial designer Konstantin Grcic will be signing books, and European online 'zine designboom hosts a bazaar where 32 designers sell goods that cost between \$10 and \$100. This year also marks the return of Italian exhibitors, including Edra, Driade, Moroso, and Poliform, to the main space at the Javits after a one-year sojourn on the West Side piers. ICFF is open to the trade only on Saturday, May 20, and Monday, May 22; and open to the general public Sunday, May 21, and Tuesday, May 23.

CORE77 11TH ANNIVERSARY PARTY

My Moon, 184 North 10th St., Brooklyn
May 22, 9:00 p.m.

Since its launch in 1995 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.

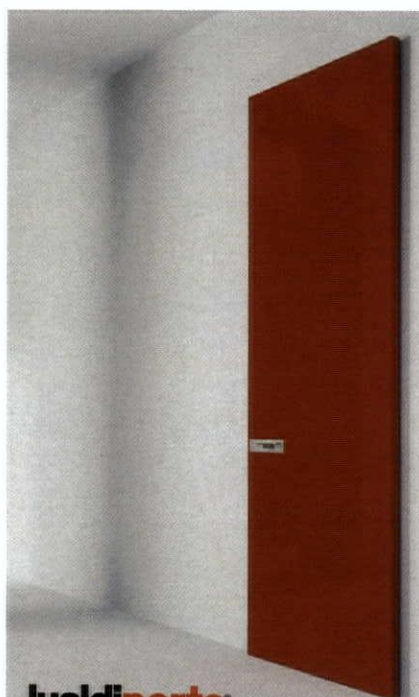
PRODUCED BY TERESA HERRMANN, WITH CAMILLA LANCASTER



ROBERT BARBER / COURTESY HAUTEGREEN

HAUTEGREEN
70 North 6th Street, Brooklyn
May 20–22
12:00–7:00 p.m.

The exhibition *HauteGREEN*, part of Williamsburg's Firststop 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 *AN* contributor Aric Chen, Graham Hill, founder of the web magazine *Treehugger*, and Kimberly Oliver, design 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 Finnish artist Claire Goddard made of used teabags. Stand-outs include Chicago-based designer Emily Pilloton's Human Nest (2005), a seat made from discarded clothes and rags (pictured) and Philadelphia firm MIO's charming, portable Shroom Light, which uses a 26-watt compact fluorescent bulbs and has a molded wool 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.



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Vivendum and
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invite you to
a cocktail reception at

the Vivendum
Showroom on

May 22nd
6pm – 9pm

to view the new
collections by

Lema, Lualdi,
Concept and
Schiffini



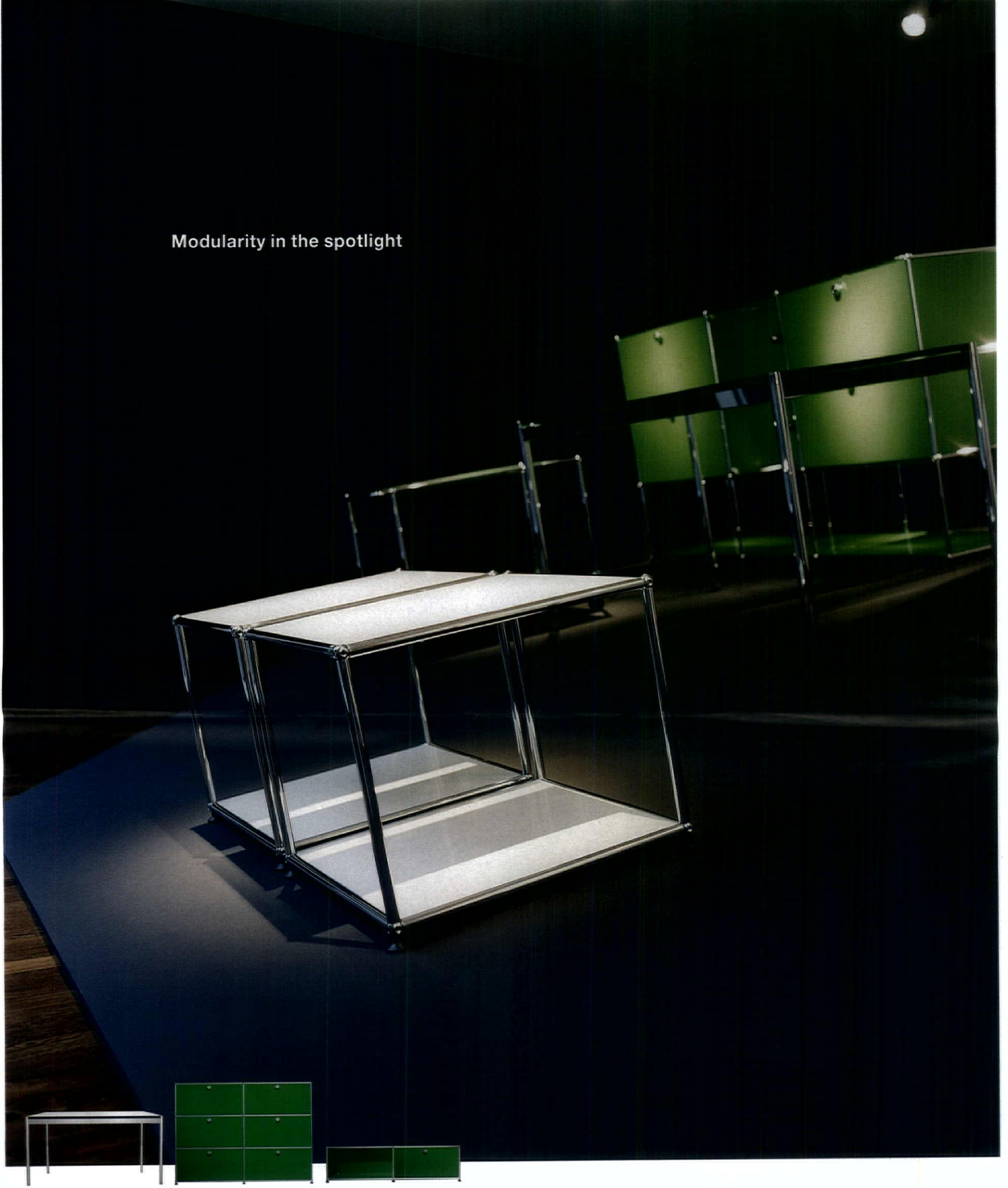
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P.I.N.C.

Modularity in the spotlight



Visit our showroom in SoHo during the International Contemporary Furniture Fair (ICFF) May 20-23, 2006.

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THE ARCHITECT'S NEWSPAPER MAY 10, 2006

COMPLEMENTING THE OFFICIAL ACTIVITIES AT ICFF THIS YEAR ARE THREE OFF-SITE EVENTS—IN THE MEATPACKING DISTRICT, DUMBO, AND WILLIAMSBURG—WHICH SHOWCASE PROMISING DESIGNERS AS WELL AS THE VITALITY OF EACH NEIGHBORHOOD.

PORTRAITS BY GILLIAN HARO

WITH FURNITURE SHOPS, DESIGN ATELIERS, AND NEW ARCHITECTURAL DEVELOPMENTS, THE MEATPACKING DISTRICT IS A BONA-FIDE DESIGN DESTINATION

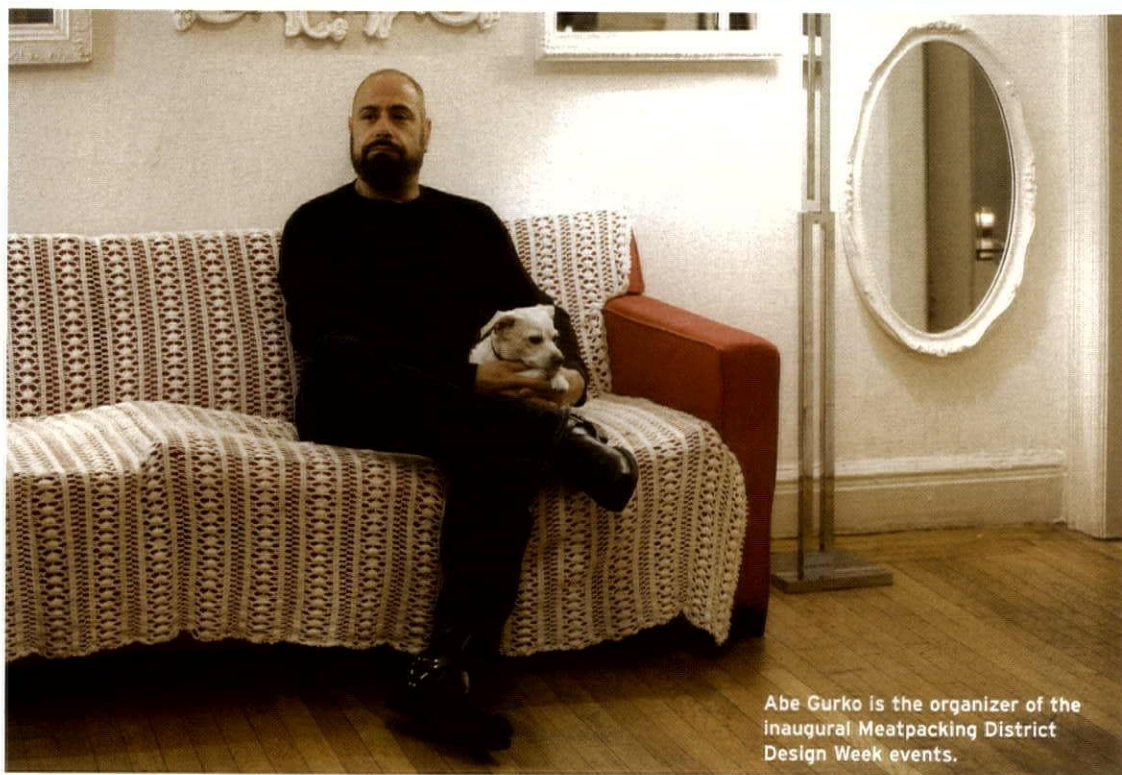
THE BLOCK PARTY

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 as a designer hotbed. According to Abe Gurko, who is organizing the first series of design events in the Meatpacking District during ICFF this year, "The neighborhood has never gotten together to say 'We're fabulous. Come see us not just at night but during the day, too.'"

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



Abe Gurko is the organizer of the inaugural Meatpacking District Design Week events.

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



Paola Lenti's Bliss textiles will be on view at Karkula.

COURTESY KARKULA

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



BKLYN DESIGNS was conceived by Christine Abbate, left, Karen Auster, right, and Kenneth Adams (not pictured).

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 Novità, 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

ALTOIDS LIVING SPACES IS A STRONG SIGN THAT WILLIAMSBURG'S DESIGN SCENE HAS COME OF AGE



Dave Alhadeff, left, and Jason Miller, right, are curators of this year's *Altoids Living Spaces* show.



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.

COURTESY ALTOIDS LIVING SPACES

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." **ANNE GUINEY**

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 Firstop,

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 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 Milan is something that they want to recreate with *Living Spaces*.

ICFF remains at the heart of Design Week, but these Williamsburg happenings—along with those in DUMBO and the Meatpacking District—are providing more opportunities for large manufacturers, small workshops, custom

DUMBO TAKES FLIGHT continued from page 19 made in Brooklyn. 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 Abbate.

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 Novità. "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-end 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 home-grown, 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.

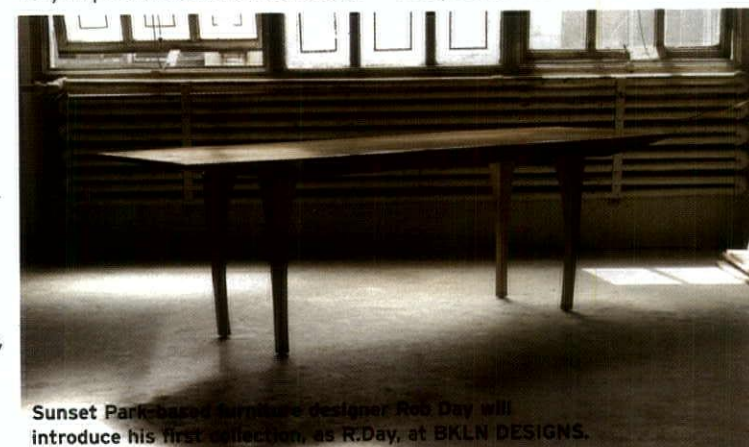
The Chamber of Commerce puts approximately \$50,000 toward BKLYN DESIGNS, which is also funded by admissions, booth fees, and sponsors—led this year by Bosch/Thermador/Gaggenau and Two Trees Management, which is developing a large portion of DUMBO. The Chamber's funds actually come from a program called 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 manu-

facturing 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 econo-

my," 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. **CATHY LANG HO**



Sunset Park-based furniture designer Rob Day will introduce his first collection, *as R.Day*, at BKLYN DESIGNS.

GILLIAN HARO

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
66 5th Ave.
www.parsons.edu

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

THURSDAY 11
LECTURES
Tom Angotti, Eva Hanhardt, Elizabeth Macintosh, et al.
Engaging Underrepresented Populations in Local Planning Initiatives, Bronx River
8:30 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

Julie Beckman, Keith Kaseman, David Benjamin, Soo-in Yang
Instability:
Young Architects Forum
6:30 p.m.
Urban Center
457 Madison Ave
www.archleague.org

EXHIBITION OPENINGS
Fred Sklenar: City Scapes
Gallery 27+
242 West 27th St.
212-924-7930

181st Annual Invitational Exhibition of Contemporary Art
National Academy of Design Museum
1083 5th Ave.
www.nationalacademy.org

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

EXHIBITION OPENINGS
Ursula Von Rydingsvard
Translucent Sculpture
Madison Square Park Conservancy
1 Madison Ave.
www.madisonsquarepark.org

Eva Hesse
Sculpture
Jewish Museum
1109 5th Ave.
www.thejewishmuseum.org

Amaranth Ehrenhalt, Leonard Nelson, Jeanne Reynal, et al.
Encore: Five Abstract Expressionists
Sidney Mishkin Gallery
135 East 22nd St.
www.baruch.cuny.edu

Jenny Holzer
Cheim & Reid
547 West 25th St.
www.cheimread.com

SATURDAY 13
LECTURE
Ellen Stern
Gracie Mansion:
New York's Mayoral Home
2:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

EXHIBITION OPENINGS
Parviz Mohassel
Westbeth Gallery
57 Bethune St.
www.westbeth.org

Pratt's End-of-the-Year Show
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

Columbia's End-of-the-Year Show
Columbia GSAPP
100 Avery Gallery
www.arch.columbia.edu

TUESDAY 16
LECTURES
Jesse Reiser, Sanford Kwinter
6:30 p.m.
Urban Center Books
457 Madison Ave.
www.mas.org

Yushi Uehara
3x3: A Perspective on China:
Formal/Informal
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT
n+1 Readings
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

WEDNESDAY 17
LECTURES
Elizabeth Danoff, Jean Sundin, David Thurm, et al.
Towers Then and Now:
Seagram vs. the new Times Tower
5:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Nina Rappaport
Greening the Glass Box:
Saving Modernism in Midtown
6:30 p.m.
Donnell Library Center
20 West 53rd St.
www.skyscraper.org

SYMPOSIUM
New Orleans Redux
Ron Shiffman, Deborah Gans
Pratt Institute Manhattan
144 West 14th St.
www.pratt.edu

EXHIBITION OPENING
Light/Energy/Impact:
The Legacy of Richard Kelly
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

VISIT WWW.ARCHPAPER.COM
FOR COMPETITION LISTINGS

THURSDAY 18
LECTURES
Alan Berger
Drosscape: Wasting Land in Urban America, Reclaiming the American West
6:30 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

Herbert Muschamp
Blinking at the Abyss
7:00 p.m.
Downtown Alliance
60 Pine St.
www.downtownnyc.com

Matthew Coolidge
Architectural Dialogues:
The 2006 Biennial
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

SYMPOSIUM
Lynn Silver, Ronnette Riley, Matt Urbanski, et al.
Fit City: Promoting Physical Activity Through Design
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENINGS
The Eames Lounge Chair:
An Icon of Modern Design
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Lynn Geesaman
Yancey Richardson Gallery
535 West 22nd St. 3rd Fl.
www.yanceyrichardson.com

FRIDAY 19
EXHIBITION OPENINGS
Best of Friends:
R. Buckminster Fuller and Isamu Noguchi
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

Solos: Matali Crasset
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.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 Mink Building
1361 Amsterdam Ave.
www.archleague.org

WITH THE KIDS
Family Day at the Center
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SUNDAY 21
LECTURE
Margaret Wagner
New York and the Civil War
3:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

MONDAY 22
EXHIBITION OPENING
Cooper Union's
End-of-the-Year Show
Cooper Union
7 East 7th St.
www.cooper.edu

TUESDAY 23
LECTURE
Ethan Carr, John Reynolds
Designing the Sublime:
The National Parks
6:30 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

EXHIBITION OPENING
The Tailor's Art
Fashion Institute of Technology
Haft Auditorium, Building C
West 27th St. and 7th Ave.
www.fitnyc.edu

WEDNESDAY 24
LECTURE
Richard Kelly:
Lighting and Architecture
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
Girodet: Romantic Rebel
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THURSDAY 25
LECTURE
New York Designs:
Lean and Green
6:30 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS
Martin Schoeller: Close Up
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

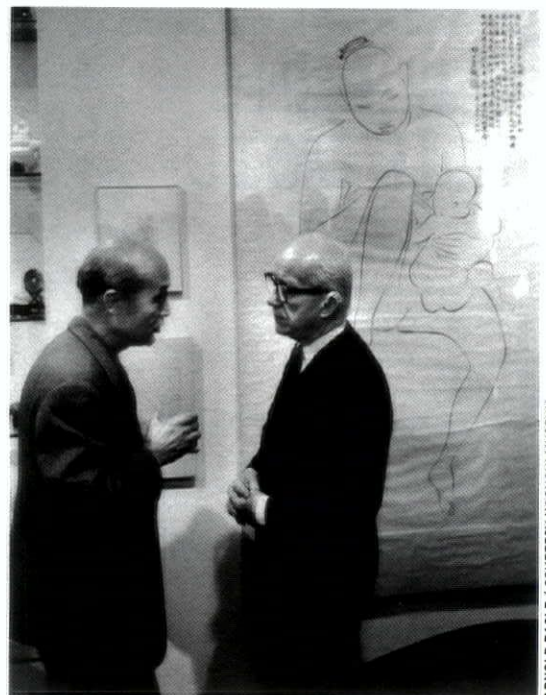
Rosanna Bruno
Paintings
John Davis Gallery
362 Warren St., Hudson
www.johndavisgallery.com

FRIDAY 26
EXHIBITION OPENINGS
From Wood to Architecture:
Recent Designs in Finland
Scandinavia House
58 Park Ave.
www.scandinaviashouse.org

No Limits, Just Edges:
Jackson Pollock Paintings on Paper
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

TUESDAY 30
LECTURE
Navina Haidar Haykel, Ebba Koch
Taj Mahal
8:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.wmf.org

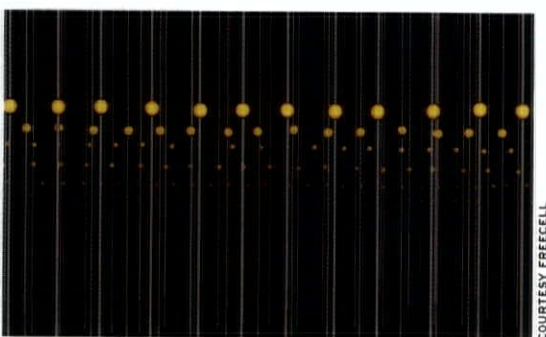
EXHIBITION OPENING
Philippe Decrauzat
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net



BEST OF FRIENDS: R. BUCKMINSTER FULLER AND ISAMU NOGUCHI

Noguchi Museum, 9-01 33rd Road, Queens
May 19 through October 15

In 1929, Buckminster Fuller and Isamu Noguchi met at a pub in New York's Greenwich Village and became instant friends. A new exhibition at the Noguchi Museum celebrates their dynamic relationship, presenting work that demonstrates both their shared values and collaborations, including their 1933 *Dymaxion Car*. Fuller and Noguchi had considerable influence on one another. In a 1959 exhibition at the Museum of Modern Art titled *Three Structures by Buckminster Fuller*, for example, Fuller installed a highly complex "octet truss" dome in which all applied loads were carried in tension. Realizing the genius of the project, Noguchi created *Monument to Heroes* (1943), in which he adapted Fuller's structural scheme, connecting bone-like pieces by cables in tension all housed in a tall black cylinder. The piece, a memorial to the pilots who died in the World War II and on display at the exhibition, adapts Fuller's tensile system to sculpture. By presenting original sculptures, models, film footage, photographs, and drawings, the exhibition emphasizes the common aims of both artists—humanists who believed in technology and art's power to better the world.



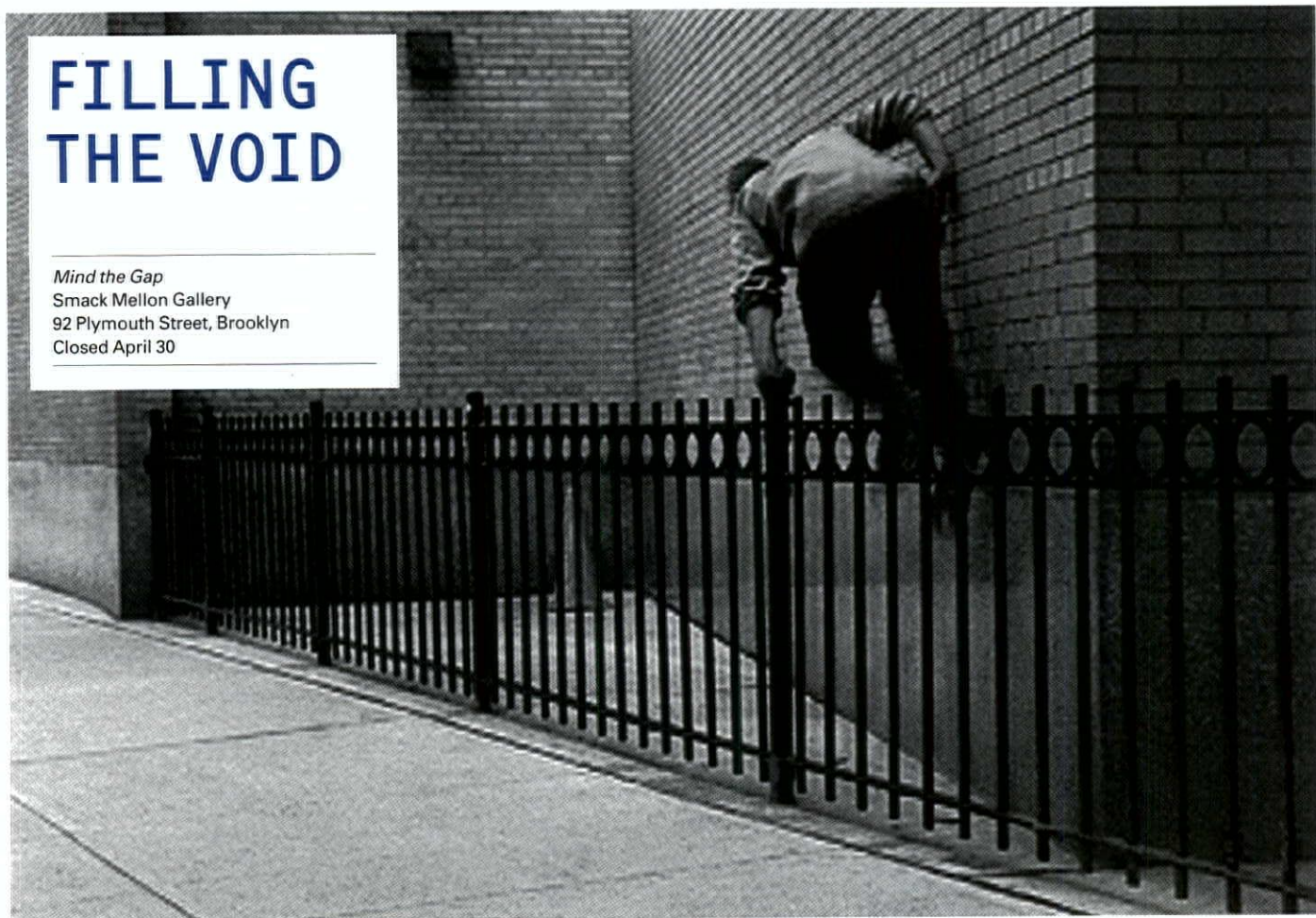
THE ARCHITECTURAL LEAGUE OF NEW YORK'S BEAUX ARTS BALL

The Mink Building, 1361 Amsterdam Avenue
May 20, 9:00 p.m.

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 Mink 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 Crahan of Freecell. Crahan 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-lit 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.

FILLING THE VOID

Mind the Gap
Smack Mellon Gallery
92 Plymouth Street, Brooklyn
Closed April 30



ALEX VILLAR / COURTESY SMACK MELLON GALLERY

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 small 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 *(P)lot* (2004), a tent structure that simulates a covered car and playfully promises some temporary urban privacy. Marjetica Potrc's *Drawing Cities: The Struggle for Spatial Justice* (2004), a wake-up call on urban and civic tensions, is a series of colorful, cartoonish sketches that walk us through Amsterdam, Prishtina, and Tirana, and speak of scenarios of good cities and good citizens.

One of the works, John Hawke's and Sancho Silva's *Rest Area Open House* (2006), is an outdoor installation a few blocks away from the gallery. Of all the pieces in the show, this is the only to actually occupy an urban void,

and thus the easiest one to experience, and potentially the most radical. The piece—a temporary booth 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 to 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 policemen 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 Potrc's *Drawing Cities: The Struggle for Spatial Justice* (below) focus on spatial politics in Prishtina, Kosovo.

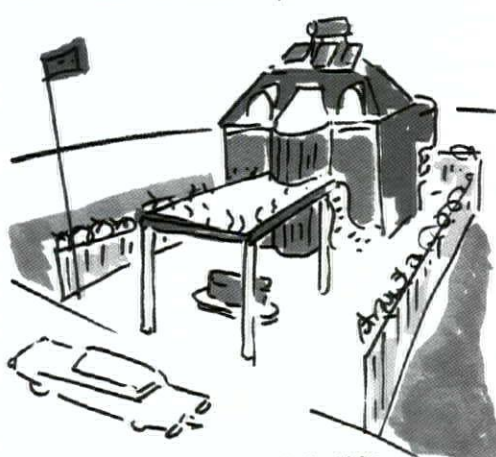
"You see what they do to us? We were not loitering, we were just hanging around."

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.

WE SHALL DEFEND OUR ISLAND,
WHATEVER THE COST MAY BE,



CHOOSE YOUR FIGHT:
AN INDIVIDUAL IS THE SMALLEST STATE.
~ ROAD TO PRISTINA ~
BUT AM I A CITIZEN?
ARE WE A SOCIETY?

MARJETICA POTRC / COURTESY MAX PROTETCH GALLERY

SIZE MATTERS

125 Kilos of Books
Canadian Centre for Architecture
1920, rue Baile, Montreal
Closed April 30

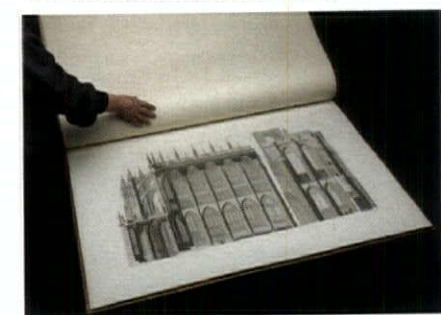
Heavy stuff. That's the big idea behind the exhibition *125 Kilos of Books* at Montreal's Canadian Centre for Architecture (CCA), which marked the designation of the city as UNESCO World Book Capital City for 2005–2006. The museum's octagonal gallery was a rather spartan container for the 32 books on display, all taken from the CCA's own spectacular collections. The books on view ranged from the 15th century to the present, though for this show, dates were less important than weights. The heaviest book on display, Carleton E. Watkins' *Views of Thurlow Lodge* from 1874, is a hefty 26 kilograms. This tome of California photos from the Gilded Age is so big that it would take the two to read it, a nifty way to make a point about architectural opulence.

This emphasis on size and weight is an innovative, almost funky approach to exhibiting books. It's the brainchild of curator Gerald Beasley, who knows the CCA book collection of nearly 200,000 volumes intimately from his tenure as head librarian, a post he held until 2004. Beasley is enchanted by the relationship of books and buildings: "Architects often use books as a kind of back door to architectural immortality, so they want the same sense of magnificence, scale, grandeur from a book as from a building project."

The anteroom outside the gallery introduces three significant types of architectural books: representation, theory, and how-to. The centerpiece is a copy of the first printed edition of Vitruvius. An engraving of Solomon's Temple in Jerusalem pokes out from a big blue closed book, foreshadowing the unconventional ways books are shown in the main room. Across the entryway an extraordinary hand-colored folding tongue, formed of several sheets glued together, spills from a huge 1770s volume of plates showing Raphael's decoration of Pope Leo X's private loggias designed two centuries earlier. Buildings are bigger than books, is the message here.

The gallery features books around its perimeter, all exhibited on a minimalist white MDF tabletop whose edge boasts each book's weight, continued on page 25

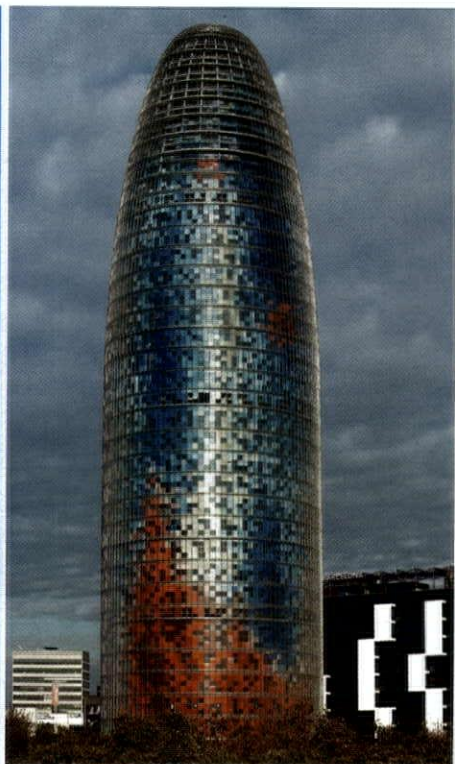
History and Description of the Cathedral of Cologne, by Sulpiz Boisserée (1823), is considered the largest architectural book ever published in terms of size, measuring 113.2x78.3x3 centimeters. It weighs 21 kilos.



COURTESY CCA

Learning From Barcelona

Barcelona in Progress
Center for Architecture, 536 LaGuardia Pl.
Through June 10



RAFAEL VARGAS / COURTESY CENTER FOR ARCHITECTURE

Jean Nouvel's 2005 Torre Agbar project, an office building in the Poblenou neighborhood of 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 restructurings, expansions, and commissions of starchitecture. 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 north-east 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.

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Nancy Goldring: *Palimpsest*
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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 parchment 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 Emanuele II* and *Piazza Governatore: Sundial* (2004) invite 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 marvelling at the details 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**



Column/Painting (2004)
by Nancy Goldring.

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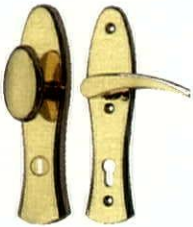
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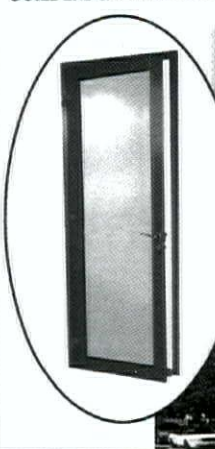
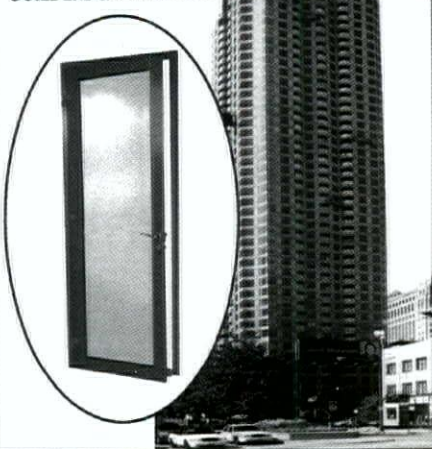
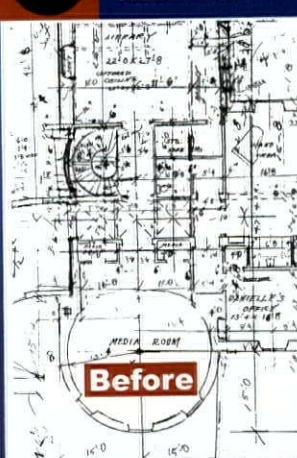
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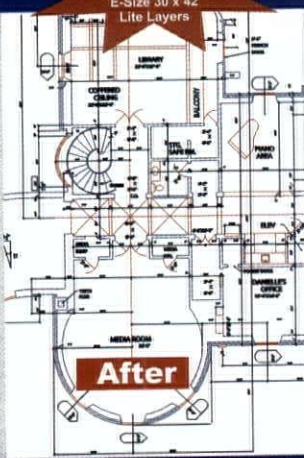
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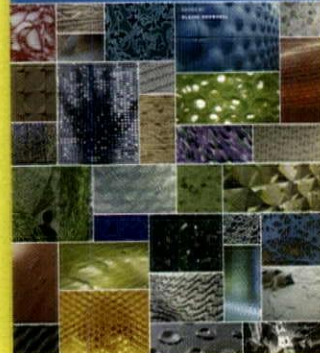
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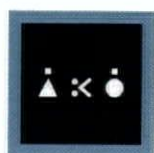
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Into the Void (p. 8): Ecosistema Urbano Architects, Estanislao Figueras 6, Madrid 28008, Spain, www.ecosistemaurbano.com. Jill Desimini, 251 South 22nd St., Philadelphia, PA 19107. Front Studio, 73 Spring St., Ste. 501, New York, NY 10012, 212-334-6820, www.frontstudio.com. Matthew Langan, 827 River St., Scranton, PA 18505, 570-954-7619. Charlie Loomis Chariss McAfee, 1906 Rittenhouse Sq., Philadelphia, PA 19103, 215-546-4468.

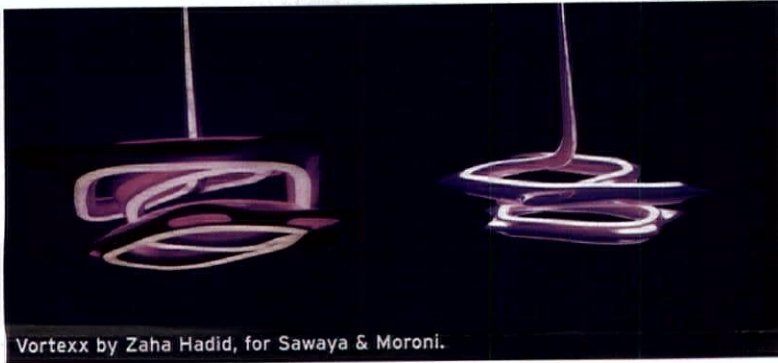
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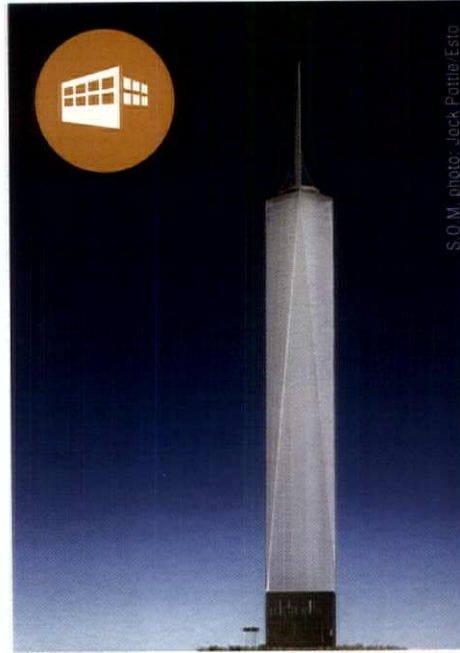
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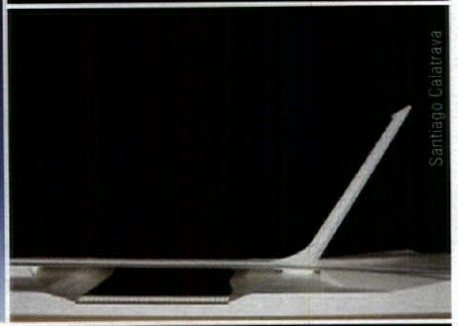
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The School of Architecture of the University of Miami invites applications for four faculty positions to offer undergraduate and graduate level instruction in architecture and urbanism. The school offers fully accredited professional Bachelor of Architecture 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 courses 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 terminal degree in their field.

These full-time positions include responsibilities in teaching, scholarship, and service. Candidates should send letter of interest and a curriculum vitae to: Chair, Faculty Search Committee, University of Miami, School of Architecture, P.O. Box 240178, Coral Gables, Florida 33124-5010.

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

ISSUE 10_06.07.2006 CALIFORNIA

Our readers have asked, and now we're delivering our first West Coast issue. The issue coincides with the annual AIA convention in Los Angeles. To kick off the convention, we are hosting an event on June 7th in the new Audi Design Studio at the Santa Monica Airport.

Bonus distribution 7,000 mailed to California architects, 5,000 distributed at the AIA Convention, 500 at the Audi kick-off party

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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.



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

For further information, contact

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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 Gutter, is a subsidiary of a well-trafficked real estate blog known as Curbed which, in its own words, offers "dish" on "sales and rental prices, celebrity deals, real estate developments, amusing broker stories"—exciting stuff indeed!

The Gutter had a promising start, generating a great buzz that was heightened in part by curiosity about the identity of its

author and also, to its credit, for broadening discussions about architecture outside the confines of mainstream puff pieces, academic jargon, and boring trade chatter. Some of the Gutter's early postings took an unambiguous, critical stand on issues like the mess at Ground Zero and Bruce Ratner's eminent domain grab. But alas, the promise of illuminating public (and private) wrongs has been lost.

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 made plainly apparent when it "reported" that the Van Alen Institute was thinking "so out-of-the-box" that it appointed Adi

Shamir, "the world-famous Israeli cryptographer," its new executive director. Clearly, Google doesn't always give the right answers. (Its day-after correction was a fairly offensive public lusting for the enormously able Adi Shamir—architecture professor and dean—who actually got the job.) The level of discourse now rarely rises above the sophomoric.

Unlike other gossip columns (including this paper's and even the *Post's* Page Six), the Guttersniper hides behind the mask of anonymity, allowing him/her to participate in the dangerous sport of character assassination. When someone feels wronged, or when the Gutter really does get it wrong, there's no one to complain to. The danger of this situation is lies in the fact that many people actually *do* believe what they read. 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.

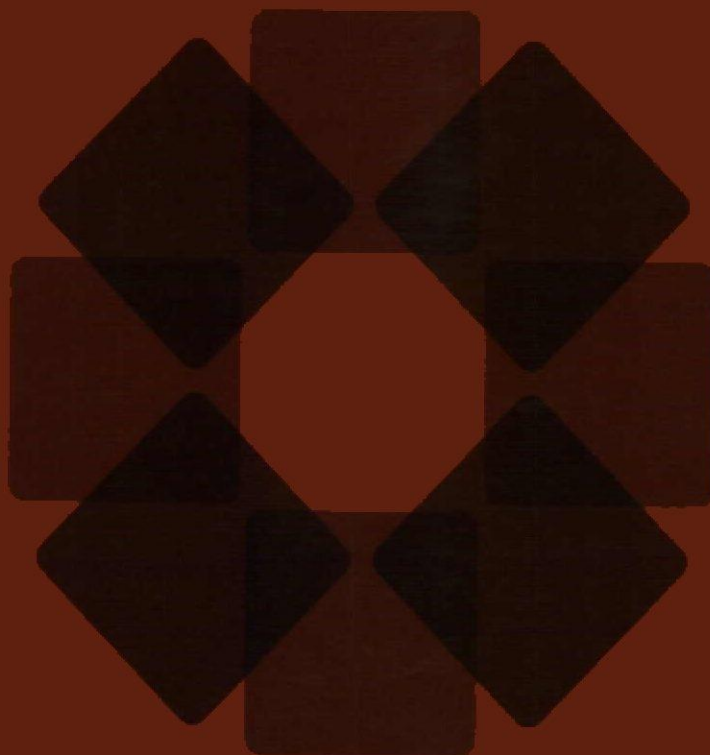
Like paparazzi, who will do anything for a picture, it seems that the Guttersniper will post anything as long as it is sensational enough to drive traffic to its site. Curbed sustains itself through banner ads, so needless to say, the number of hits on the Gutter is integral to its revenue stream. One 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....

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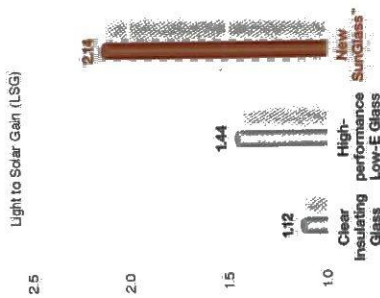
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