STEPHEN A. KLIMENT, 1930–2008

Stephen Kliment, a true gentleman in the best sense of the word, was a deliberate and forceful champion for architecture. His work as an architect, writer, critic, journalist, editor, and teacher had a profound and positive impact on the growth of the profession in the last half of the 20th century and into the tumultuous beginnings of the 21st. In addition to his sublime wit and great intellect, Stephen showed in New York, NY 10007 21 Murray St., 5th Floor The Architect’s Newspaper that belied his age in years. Many, including myself, were astonished to learn that his work as an architect, writer, critic, journalist, editor, and teacher had a profound and positive impact on the growth of the profession in the last half of the 20th century and into the tumultuous beginnings of the 21st. In addition to his sublime wit and great intellect, Stephen showed in New York, NY 10007 21 Murray St., 5th Floor The Architect’s Newspaper the issues he addressed a sense of youth and forceful champion for architecture. His work as an architect, writer, critic, journalist, editor, and teacher had a profound and positive impact on the growth of the profession in the last half of the 20th century and into the tumultuous beginnings of the 21st. In addition to his sublime wit and great intellect, Stephen showed in New York, NY 10007 21 Murray St., 5th Floor The Architect’s Newspaper a best sense of the word, was a deliberate and forceful champion for architecture.

16 ACRES, 12 YEARS

In a pivotal report released on October 2, the Port Authority of New York and New Jersey announced that it has simplified plans for rebuilding the World Trade Center site, trimming Santiago Calatrava’s PATH terminal while committing to a new budget and schedule that would open the memorial plaza 11 years after the September 11 attacks, and complete the Freedom Tower by 2013.

Ward’s WTC report released; memorial must open by 2011 but much remains in doubt

Earlier this summer, Port Authority executive director Christopher Ward announced that his agency had undertaken a wide-ranging analysis of the dozens of projects and players involved in the rebuilding effort, and had identified several issues that have hindered progress so far. At the same time, he acknowledged that the Port Authority would take 90 days to develop a more realistic and hard-nosed budget and timeline; this report provides the specifics. It also addresses a key governance issue, with the creation of an Office of Program Logistics, which will serve as a single point of contact for all aspects of the construction process.

One of the central logistical problems has been the PATH station. Ward reiterated that it will lose its oculus, or retractable skylight, and its symbolism of a bird taking flight. The redesign, which Ward said Calatrava had helped configure, would produce a ribbed, enclosed roof and substitute conventional steel columns for the V-shaped trusses of the original. Ward maintained that cutbacks would allow the station to proceed with its essential elements intact, at a manageable cost of $3.2 billion.

WARD’S WTC REPORT RELEASED; MEMORIAL MUST OPEN BY 2011 BUT MUCH REMAINS IN DOUBT

PENN STATE ARCHITECT

Continued on page 3

THE CURRY STONE PRIZE.
SEE PAGE 9

At a September 26 reception for architects at the Museum of Arts and Design, one thing was on everyone’s lips besides that debate: the crisis that had descended on Wall Street and the rest of the economy along with it.

Market turmoil has architects worried but hopeful

At the time, AN spoke with a number of firms, the vast majority of whom had a confident outlook, perhaps because they were coming off record years. Six months on, the rhetoric remains the same, but the tone has decidedly changed. Jim Davidson, a partner at SLCE, said his firm continues to perform at a high level, but even so, he and his colleagues are now proceeding with caution: “Last year was a record year for our firm, and this year seems to be tracking at that level,” he said. But, he added, “the great part of the work outside of the city has slowed up considerably.”

Mayor Michael R. Bloomberg has framed Manhattan’s Far West Side as a business district on the verge, just waiting for the right infrastructure. But given New York’s ever-gloomier financial outlook, five proposals for a new avenue connecting that district with Times Square look like infrastructure waiting for a population.

Hargreaves Associates with TEN Arquitectos.

FIVE FOR THE BOULEVARD

continued on page 4

continued on page 3

continued on page 5

Well, you got it! Meet Vectorworks 2009—inspired by you and powered by Parasolid®, our new engine. Our 2D has always been superior; with Parasolid we’ve raised the bar. Our 2D is even better, and now, our 3D is best-in-class. See what you’ve been missing, and take your designs full throttle with Vectorworks Architect 2009.

To learn more about the exciting new features in the Vectorworks 2009 product line, call 1-877-202-9100 or visit www.vectorworks.net/newyork

Vectorworks Architect 2009—Realize Your Most Inspired Visions
ultimately best known for his leadership in
with Skidmore, Owings & Merrill; in 1969,
he graduated from the Massachusetts Institute
Paris and at the University of Havana in Cuba,
under Communist rule, and went to the
and grew up in Czechoslovakia and England.
treatment.
Germany while undergoing an experimental
and, accompanied by his wife Felicia, died in
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.
FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT’S NEWSPAPER.
INSTITUTIONAL $149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006
$3.95 A COPY, $39.00 ONE YEAR, INTERNATIONAL $160.00 ONE YEAR,
TER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY
VOLUME 06, ISSUE 17 OCTOBER 15, 2008. THE ARCHITECT’S NEWSPAPER
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
GENERAL INFORMATION: INFO@ARCHPAPER.COM
ASSOCIATE EDITORS
NEW YORK EDITOR
William Menking
EDITOR-IN-CHIEF
Diana Darling
INTERIORS DIRECTOR
Julie V. Iovine
The knives were drawn and glistening when the Museum of Arts and
declared the whole thing “emphatically not good,” and then wistfully
opening, guaranteeing that any commentary was based primarily on aes-
tics, historical baggage, or the architect’s reputation—issues that have
or nothing to do with how the building serves its site and its users.
I am not a big fan of crafts, even the radical new craft that can mass-
form a stockpile of plug-ugly eyeglasses into a dead-ringer for a Murano
glass chandelier, but it didn’t take a moment to see that this new museum
was going to be a very popular place for its purpose: The size is right
for smallish objects; it’s easy to navigate; the interiors are aglow with natural
artificial light; and the views slicing up Broadway or out across the
park are a revelation. The restaurant is going to be packed all the time.
MAD is the last piece of the puzzle needed to reclaim the entire
Columbus Circle for civic enjoyment. As someone who lived nearby,
I remember well how dangerous and depressing it was all 20 years
ago, from the dark arcades of the abandoned Columbus Circle to the sordid
decay of Coliseum and the deadly slalom of traffic islands. Though
the Christopher Columbus statue has stood atop the column at the circle’s
center since 1892 (the official point from which all distances to and
from New York City are measured), I had never noticed it until it was silhouet-
ted one glorious bright day against the glass of Time Warner Center.
The column is framed even more eloquently for viewing from inside MAD by
its sharply-etched windows.
It is time for critics to forget the building’s checkered—and also its
Venetian die-cast—past and report to the public how it is working, or not.
By now, Ada Louise Huxtable may well regret her choice of words when
writing about the building in 1964, because a new collection of her writ-
ings shows that her original review was as much about the problems of
traffic and an ill-configured site amounting to “a sordid and dismembered
open space” as anything to do with architecture. It’s time for critics to stop
treating every new building like the latest piece of eye candy.
FIVE FOR THE BOULEVARD continued from front page the Hudson Yards Development Corporation (HYDC) showed Community Board 4 presentations from five finalists for the design of a park around Hudson Boulevard. This newly mapped street, running west of 10th Avenue from 33rd to 42nd streets, sits directly north of the 26-acre Hudson Yards site, where the Related Companies intend to develop a mixed-use district. Whatever impact a retreating Wall Street will have on Related’s project, the development team seems intent on making sure the area can grow one parcel at a time. And Hudson Park, as the new, four-acre public space is known, is central to that strategy. Though the city maintains that it will build out the area up to 36th Street by 2013, the plans appear to encourage piecemeal development, as market conditions warrant. “The park and boulevard will break up the area’s 800-foot-long blocks, creating ideal development sites,” the HYDC said in a statement. “There will be increased light and views and high-profile addresses in what would otherwise be mid-block sites.”

Selected from a field of 18, most finalists have a hand in other transformative projects around town. Michael Van Valkenburgh Associates, which submitted a design with Toshiko Mori Architect, is designing Brooklyn Bridge Park. West 8, which proposed a scheme with Mathews Nielsen, is reinventing Governors Island. And Work AC, which partnered with landscape veterans Balmori Associates, remade the P.S. 1 courtyard as a farm this summer. The other teams—Gustafson Guthrie Nichol with Allied Works Architecture, and Hargreaves Associates with TEN Arquitectos—either made the shortlist for those projects or have consulted on Hudson Yards.

All the proposals heed the mayor’s call for infrastructure that can survive climate change. Work AC’s design, for instance, highlights the use of rainwater for irrigation, as well as bioremediation of gray water within the park. “In order to make the systems more visible,” firm principal Dan Wood told AN, “we propose a series of brightly painted tubes to carry the water above ground, that also can be bent to create furniture and playground equipment.”

Other designs also make use of green infrastructure. Hargreaves envisions a turf-lined pedestrian bridge offering space for lounging. West 8’s scheme shows linked park areas programmed with art installations and other uses. Van Valkenburgh Associates mound up a series of grassy knolls that seem to cantilever over the sidewalks. All the designs will tie into a 20-acre open space around Hudson Yards. “In our minds, the density of use at Hudson Yards was similar to Union Square Park,” said Van Valkenburgh principal Matthew Urbanski. “The relationship between the paved areas and the green spaces are informed by the flow.”

Details about the proposals remain somewhat elusive, since the city’s Department of Design and Construction, which will help implement the streetscape, asked finalists not to describe their plans in any way that might seem to entice one before the selection date. And that, department spokesperson John Ryan told AN, will likely occur by the end of this year. AA
THE BRIDE WORE GOLD AND THE GROOM WORE PUCCI

Well, at least a really swirly tie: Congratulations to Gia Wolff and John Hartmann, who got married on a recent sunny Sunday afternoon in Brooklyn. Wolff, who works at David Adjaye’s New York office, and Hartmann, a partner in the Dumbo firm Freecell, were cheered on by family, friends, and colleagues including Vito Acconci, the groom’s partner Lauren Crahan, the bride’s uncle David Wolff (a London architect working on Madonna’s house there), artist Allan Welser, designer Jonathan Jackson, and Giuseppe Lignano and Ada Tolla of LOT-EK. Other than a very elegant and sparse huppah, the only giveaway that these nuptials were heavy on the architecture were the home-made centerpieces featuring a spinning globe of chrysanthemums lit by an LED mesh. There was some puzzlement as to what, exactly, they were: hidden video cameras that would take movies in the round? Mobile breathalyzers? They were just decorative, however, which suits us fine. At the end of the evening, we made off with three of them.

ANADESPRAWL: ANNE GUTNEY

THROUGH A GLASS QUEASILY

Money is on everybody’s mind, but we just had a dizzying experience that provided some consolation regarding how little of it we have. The launch party for this year’s Open House New York was held at the penthouse of Enrique Norten’s almost-complete One York, right at the edge of the scenic Holland Tunnel. We went to go take in the views on the glassy 14th-floor terrace when we were struck with a bout of vertigo so strong we were rendered speechless. We put on our best grimace-grin, gritted the wall, and tried a little liquid courage of the merlot variety, but to no avail. We think we saw MoMA’s Barry Bergdoll making the rounds, and Norten himself was apparently moving in that same day, but it could have been the googly eyes. For the sake of the future inhabitants, we hope the apartment’s $37 million asking price includes a lifetime supply of Dramamine.

ESCAPE IN NEW YORK

continuing from front page

go ing to be feeling it,” said Billie Tsien of Tod Williams Billie Tsien Architects. “But because our work is for institutions, we should be okay. None of our work is tied directly to the market, to housing or commercial work.” Tsien also said she hopes to “get a break” on construction costs, both in materials and especially labor, as contractors come online for more work.

Tsien had tapped into the one thing the AIA’s numbers do bear out, that institutional work remains strong. In fact, it is the one sector that has seen any sustained billings growth, hovering just above the 50 point mark on the index; any number above means billings are rising, while a number below means they are falling. Multi-family housing, for example, hit a low of 31.7 in March, and though it has crept up a point or two each month since, in August, it measured 40.1, meaning demand for housing work continues to fall, just not as fast.

The one other bright spot is that inquiries remain positive, hitting 52.8 in August, though they fell from 54.6 in July, and even recorded the first sub-50 performance in May. While this means that people are still considering new work, it is well off the low points of the boom years, which hovered in the 60s.

Kermit Baker, the chief economist for the AIA and a professor at Harvard, said that month-to-month fluctuations of the index can make for difficult short term predictions, especially now, when the market is in its worst turmoil yet, a fact the numbers have yet to register because of a roughly two-month lag. “There’s really no pattern to these numbers except for weakness,” Baker said. But he did note that any impacts caused by the tumult of the last month should be readily evident in the index in the next month or two. “There would be a pretty dramatic drop in inquiries almost immediately and then a further drop in billings some months after that,” he said. “If there ain’t money out there for these projects, they’re not going to happen, and we should know soon enough.”

Some firms, remembering previous recessions, began exercising caution some months ago. “When the board of directors got together last fall, after the Bear [Stearns] funds seized up, we said, ‘You know what, this happened once before, and it’ll happen again, so let’s be prepared,’” T.J. Gottesdiener, a managing partner at Skidmore, Owings & Merrill’s New York office, said. He said the firm has worked carefully to manage its employee base and unwind its backlog carefully, as well as factoring in shortfalls to its bottom line. “We already expect some work will not go through.” It can be harder going for smaller firms, though it can also mean more agility. “There’s still work out there,” Mark Kroeckel of OpenShop Studio and a New Practices winner this year, said. The key was being “cautiously aggressive, or make that aggressively cautious.” The firm has been dedicating more resources to a handful of projects it has a serious belief in instead of pursuing many more as it had in the past and seeing what worked out. One person who has seen a surge—300 to 400 percent since July—is David McFadden, founder of Consulting for Architects, a recruitment firm servicing 350 firms in the New York area. In recent months, rumors have been flying about layoffs at firms big and small. No firm AN spoke with would confirm any such layoffs, but McFadden insists they are real. “They won’t even give me a straight answer, but from the applications I’m seeing, I can tell you it’s happening,” he said.

MATT CHABAN

Concrete Couture

Located in the Thompson Hotel Group’s Gild Hall in Lower Manhattan, Todd English’s latest venture, The Libertine, is a modern version of a traditional English tavern. Designed by Jim Walrod, this Financial District hotspot consists of a bi-level restaurant, accessed from the Adolf Loos–inspired staircase seen from the lobby entrance. An upstairs lounge and library bar is furnished with bookshelves, cordovan leather banquettes, and a communal table. Full of architectural references, the restaurant draws inspiration from the 1930s to present-day design, with an eclectic array of furniture—including Sergio Rodrigues’s Wingback Chair—and lighting by Loos and Joseph Hoffman, as well as artwork by David Higginbotham. The Wall Street vibe is never far behind, however, with Walrod’s use of luxurious materials—plush leather, walnut wood with a 24-karat gold-leaf finish, and golden light fixtures—brought home by a bold color palette of maroon and gold. All in all, it’s a fitting place to drown one’s sorrows.

DANIELLE RAGO
Last October, New York City real estate developer and Time Equities CEO Francis J. Greenburger announced the establishment of Architecture Omi, a program of the Omi International Arts Center dedicated to exploring the middle ground between architecture and art. This month, with the imminent selection of the first participating designers and the naming of architect Lee H. Skolnick as board chairperson, Architecture Omi has begun to show signs of life.

Art Omi was founded in 1991 as a residency program for artists and writers on Greenburger’s Hudson Valley property. Expanding to some 460 acres of rolling countryside two hours north of the city, since 1998 Omi has been home to The Fields Sculpture Park, a year-round exhibition of large-scale modern and contemporary works from artists both renowned and emerging. The creation a year ago of porosity, interdisciplinarity, and change. The project returns the facade to its original state, with a few key changes. Using the same metal frame system, the contractors replaced the 1/8-inch super board cladding, which had cracked and badly deteriorated since it was first installed and is no longer in production, with 1/4-inch concrete panels. Another significant but barely noticeable change is accessibility. Workers cut one of the wall panels down to grade, poured a tiny ramp, and extended the corresponding pivoting panels. “Vito, especially, thought that accessibility was an extremely important issue that needed to be addressed,” Grima said. Less noticeable to the average visitor, Storefront’s basement office now has air conditioning, and the bathroom has been upgraded.

The facade was originally intended to be the first of a series of two-year collaborative installations. “That program was not continued in part because of financial constraints, but primarily because New York fell in love with the facade,” said executive director Joseph Grima. Storefront’s board, which includes AN’s editor-in-chief William Menking, undertook an unprecedented fundraising effort to complete the restoration. As Grima noted, “the facade is emblematic of our mission of porosity, interdisciplinarity, and change.”

Preservation and stewardship are not the first words that spring to mind when you think of the Storefront for Art and Architecture, but the 26-year-old institution has just completed a restoration of its well-known pivoting facade, designed by Steven Holl and Vito Acconci (who were not directly involved in the restoration) in 1993. The facade was originally intended to be the first of a series of two-year collaborative installations. “That program was not continued in part because of financial constraints, but primarily because New York fell in love with the facade,” said executive director Joseph Grima. Storefront’s board, which includes AN’s editor-in-chief William Menking, undertook an unprecedented fundraising effort to complete the restoration. As Grima noted, “the facade is emblematic of our mission of porosity, interdisciplinarity, and change.”

Preservation and stewardship are not the first words that spring to mind when you think of the Storefront for Art and Architecture, but the 26-year-old institution has just completed a restoration of its well-known pivoting facade, designed by Steven Holl and Vito Acconci (who were not directly involved in the restoration) in 1993.

Finding a place to hang your hat in New York City can be tough. TEN Arquitectos and DeSimone Consulting Engineers rose to the challenge, merging one Civil War-era warehouse with a 14-story, glass-clad expansion to create the condos at One York. Structural steel gave them the flexibility needed to get the job done. The result is an award-winning engineering scheme, proof that residential construction doesn’t have to mean concrete.

Structural Steel Right for Any Application

For help achieving the goals of your next project, contact the Steel Institute of New York.

Steel Institute of New York
Publisher of Metals in Construction
211 E. 43RD ST. | NY, NY 10017 | 212.477.5553 | www.siny.org

Architect: TEN Arquitectos Structural Engineer: DeSimone Consulting Engineers
Photo: © dbox
PERFORMING ARTS CENTER PLANNED AT PRINCETON

Holl-lotta Arts

Following the withdrawal by Renzo Piano Building Workshop in 2006, on September 18 Princeton University unveiled a massing study and preliminary design by Steven Holl Architects for a new performing arts center. The center, which will include facilities for dance, theater, and music, will serve as a new western gateway to the campus. Before ground can be broken, however, substantial changes need to be made to the adjacent infrastructure.

Wood off of a masterplan developed by Beyer Blinder Belle, the university is seeking the redesign of major roadways, including building a new roundabout at Alexander Street and University Place. Perhaps most controversially, the university wants to relocate the single car shuttle station, known controversially, the university wants to relocate the single car shuttle station, known as the Dinky, which connects the campus to New Jersey Transit trains. The move, about 450 feet, would involve track work, though the university already owns the land. “The site is on the border between the township and the borough, so there are a lot of elements of the community involved. Some people have expressed concerns about parking and traffic, but there is no organized opposition thus far,” said university architect Ron McCoy. “The station is an important symbol and amenity for the community.”

The university hopes Holl’s project will provide a carrot to speed along the sometimes mulish approvals process. “We think Steven’s design shows how we plan to elevate and add to the life of the community,” McCoy said. Still, they do not expect the project to be completed until 2016. The 130,000-square-foot project, the anchor for what the university is calling the Arts and Transit neighborhood, is adjacent to two existing theaters, the Berlind and the McCarter. The U-shaped building will include a large arts plaza for outdoor programming, with a reflecting pool with round oculli embedded in the floor. The oculli will let light into a large below-grade hall, called the Forum. “The university has expressed a desire to raise the visibility of the arts in the lives of the students,” said Chris McVoy, senior partner at Steven Holl Architect. “The new arts and transit neighborhood will do that for both the students and the community.” In addition to providing a top quality all-in-one arts complex, the architects believe the project will foster interdisciplinary collaborations among performers and arts groups. The university has also asked that the building be designed to consume half the energy used by comparable facilities. “It will be the greenest building at Princeton,” McCoy said. Later additions to the arts complex will include a new media center and a satellite of the Princeton University Art Museum, both to be designed by other architects.

of Architecture Omi, under the stewardship of program director Peter Barton, signaled a shift for the organization, envisaging a series of 21st-century garden follies on 75 acres of the estate. “That’s our green rug to put stuff on,” said Barton. “Right now it’s mostly cornfields and woodland, all very beautiful.” Barton said that the structures chosen for the site will harmonize with the bucolic landscape, and will include temporary pavilions, longer-term structures, and architectural settings for private collections.

Barton has a few precedents in mind when thinking of Architecture Omi’s future. He cites Chris Burden’s installation for the plaza of Renzo Piano’s LACMA extension as an example of a collaborative model in which artists respond to the work of architects in conjunction with institutional support. In another instance of the same approach, San Francisco-based architect Jim Jennings worked with artist David Rabinowitz in 2006 on a Sonoma artist’s studio for collector Steven Oliver. Barton imagines such artist/architect collaborations undertaken with the aid of collectors, gallerists, and museums, mentioning Connecticut’s Aldrich Museum as a possible co-sponsor for projects at Architecture Omi.

Rabinowitch and Jennings are “frontrunners” to design Architecture Omi’s first project, along with a so-called “Museum in Action” from board member and architectureforart.com founder Paola Iaccuci. Steven Holl was also reported to have visited The Fields recently, but no final decisions have been made as yet; the architects will be chosen in consultation with the board of directors, which includes artist Tarik Currimbhoy and architects Peter Franck and Kathleen Triem, who have developed the site’s masterplan.

The new chair Lee Skolnick, principal of Lee H. Skolnick Architecture + Design Partnership, has worked on a number of museum and cultural projects, including the Children’s Museum in Bridgehampton. Planners Frank and Triem’s firm, ft Architecture + Interiors, recently completed a new visitors’ center for Omi, a modestly scaled, appealingly unassuming glass-fronted boxقاتلvered over a cornfield. Barton also pointed to works currently on exhibit in The Fields, “architectonic sculptures” by Currimbhoy and Charles Frazier, as well as proposals from the team of sculptor Pino Barrilò and architect Fausto Ferrara, all of which split the difference between habitable works of art and environmental experiments. But process, more than product, is at the core of this long-term project. Stressed Barton, “explorations and thesis projects are our goals,” not necessarily buildings “in the traditional sense.”

IAN VOLNER
WE LOVE NY

And everyone who specifies and builds multi-story residential structures in NYC loves the Girder-Slab® System. From apartments, condominiums, hotels, mixed-use, long term care facilities and student housing, Girder-Slab projects are filling skylines right here in NY and across the country.

To learn more about how the most innovative designers, engineers and owners in the Big Apple are saving time and labor costs, call us to schedule an in-person presentation at 888-478-1100, or see case studies in your area online at www.girder-slab.com

The combined advantages of structural steel and flat plate concrete
The Pritzker Prize has often been called the Nobel Prize of Architecture. If that’s the case, then the Curry Stone Design Prize could be considered architecture’s Peace Prize. Established this year by the University of Kentucky College of Design through a gift from architect Clifford Curry and his wife H. Delight Stone, the prize honors innovative achievements in humanitarian architecture and design.

On September 25, the school awarded its inaugural top prize of $100,000 to MMA Architects of South Africa. The firm, based in Cape Town, Johannesburg, and Berlin, won for its 10X10 House, a low-cost structure built using sandbags and timber. It requires no tools or advanced construction knowledge, and can be built for slightly more than $6,000, while still presenting a striking, modern design.

“With a sense of ownership, as well as work for those in a community with high unemployment,” Mpahlwa said. This approach not only saves on labor costs but gives an added sense of ownership to the occupants, as well as work for those in a community with high unemployment.

Other finalists included Shawn Frayne, who designed the world’s first non-turbine wind-powered generator; Wes Janz, an architect and professor at Ball State University who builds “leftover places” with scavenged material; Marjetica Potrc, an artist who has designed a number of clever devices for impoverished communities, including a “dry toilet” in Caracas, Venezuela and a rainwater harvesting system in New Orleans; and Antonio Scarponi, a Venetian architect who constructed a “Dreaming Wall” in Milan that allowed people to post text messages about social themes. Each runner-up received a $10,000 prize.

To call MMA unconventional may be an understatement. As one of only a handful of black firms in the country, they have long struggled to get work. “Old prejudices die hard,” Mpahlwa said. “Some people take one look at me and do not believe I can build them a house.” The firm took a number of government commissions out of a sense of civic pride and duty but also because they had little choice. Thanks to the success of those projects, including embassies in Berlin and Addis Ababa, they have been able to pursue more humanitarian work.

As a testament to MMA’s commitment to that work, when asked what he would do with his share of the prize money, Mpahlwa said he would probably buy a few more 10X10 houses and send some underprivileged kids to architecture school—on top of the two he has already sent.

**THE $6,000 HOUSE**

**SOUTH AFRICAN FIRM’S SANDBAG STRUCTURE WINS HUMANITARIAN DESIGN PRIZE**

The 10X10 House was designed to provide shelter in South Africa and other parts of the world.

**THE NEW NYC fire code is here and it’s going to impact your projects.**

FREE 1-HOUR SEMINAR ON THE NEW 2008 NYC FIRE CODE.

On July 1, NYC instituted new construction and fire codes significantly changing requirements for fire alarm systems and sprinkler monitoring. Learn how to comply with the new code in our FREE AIA-accredited one-hour course.

**CALL TODAY 212.324.5700**

Our AIA/CES-accredited seminar is designed for architects doing work in New York City. Receive 1 HSW credit. Call us today to schedule an in-house presentation. All DGA seminars are FREE of charge.

**FREE 1-HOUR SEMINAR ON THE NEW 2008 NYC FIRE CODE.**

**FREE 1-HOUR SEMINAR ON THE NEW 2008 NYC FIRE CODE.**

On July 1, NYC instituted new construction and fire codes significantly changing requirements for fire alarm systems and sprinkler monitoring. Learn how to comply with the new code in our FREE AIA-accredited one-hour course.

**CALL TODAY 212.324.5700**

Our AIA/CES-accredited seminar is designed for architects doing work in New York City. Receive 1 HSW credit. Call us today to schedule an in-house presentation. All DGA seminars are FREE of charge.
The job of adapting an old structure to a new purpose can force architects to make compromises that they would never suffer when designing a building from the ground up. The results can be controversial, as we’ve seen in the renovation of 2 Columbus Circle by Allied Works, but the practice is growing more and more common as architects attempt to incorporate the principles of sustainability into the built environment, and can at times effect real improvements to what were once inhospitable environs. Such was the case at the Brooklyn Family Court building, which Gran Kriegel Associates has transformed into two charter schools: the Urban Assembly School for Law and Justice and the Urban Assembly School of Math and Science for Young Women.

Of course, if there ever was an inhospitable environment, the Brooklyn Family Court was it; it’s hard to imagine that any alteration short of putting bars over the windows could have made the place bleaker. Originally constructed in 1952, the court was typical of the civic structures of its day: a squat, rectangular building faced with limestone and horizontal bands of fenestration enclosing a warren of low-ceilinged courtrooms, topped by a penthouse of stacked boxes that held the judges’ chambers. It was the type of building that seemed to justify Orwell’s predictions of a nightmarishly bureaucratic future, and its austere countenance aptly represented what transpired within its walls: This is where the state decided whether or not to take people’s children away from them.

Since none of these characteristics mesh with contemporary ideas about education, Gran Kriegel faced a real challenge in turning the place into a suitable schoolhouse, especially since the construction budget from the School Construction Authority, approximately $52 million, wasn’t sufficient to carry out any significant change to the building’s form. One place where the designers found themselves fettered was with the building’s facade. The original limestone panels had begun to crack and pop out from their moorings, threatening to
dislodge and topple onto whoever might be passing along the sidewalk—an unacceptable liability for any institution, particularly one that houses children. The architects’ first thought was to replace the dangerous cladding. This option turned out to be too expensive, however, because the sheer weight of the panels and their backing of asbestos waterproofing, which would have required an expensive abatement process, upped the demolition cost. This led the designers to encase the facade in another layer of cladding. Eighteen-inch holes were cut into the limestone and 6-by-6-inch steel posts were welded onto the existing steel columns. Plates welded to these posts attach to a steel frame that wraps around the building, acting as a girdle for the loosening stones and a track to accept the clips of the new panels—a lightweight limestone system with a high-strength honeycomb backing. As this decision changed little in the exterior aspect of the building (same material, same fenestration), the architects introduced some color—bright blue window mullions and bright red column covers—the universal symbol of a building for children.

Elsewhere, the constraints of the existing structure and budget worked for the architects. The program called for two double-height spaces: an auditorium and gym. There was no easy way to fit these elements within the existing enclosure, as the only place where they would have made sense—in the middle of the structure—was cut through with transfer beams that were logistically unfeasible to move. So the architects looked to the roof, where they removed the judge’s chambers and replaced them with a steel post-and-beam structure that features a 25-foot-high ceiling with a 100-foot clear span. Sitting above the dismal enclosure below, the roof addition is flooded with natural light by clerestory windows, creating a strong juxtaposition to the double-loaded corridors below and offering the school children a much-needed dose of sun.

The designers at Payette found a fitting inspiration for the connecting stair in a new research center at the Albert Einstein College of Medicine in the Bronx: the helical form of DNA. Installed by the master craftsmen of the ornamental metal industry with the same level of perfection inherent in the building blocks of life, the stair fosters creative exchanges between researchers, technicians, and students.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Ornamental Metal Institute of New York
Publisher of Metals in Construction
211 E. 43RD ST. | NY, NY 10017 | 212.497.3554 | www.orniny.org

Architect: Payette
Structural Engineer: Windlunger Associates
Photo: © Robert Benson Photography
The Master of Architecture Program
at The City College School of Architecture, Urban Design, and Landscape Architecture

This professional, NAAB-accredited architecture program offers students a unique educational opportunity. Located in a new state of the art building within an historic Manhattan neighborhood, The City College School of Architecture, Urban Design, and Landscape Architecture is a rich and culturally diverse academic environment. Uniquely positioned as the only public school of architecture in New York City, our programs challenge students to draw from and contribute to the cultural, social, and economic life of the urban and global community. The City College is committed to providing an education based on a responsible engagement with the practice of architecture, while cultivating rigorous exploration of new theories, materials and technologies. Our design studio, history/theory, and technology courses are taught by an award-winning and internationally recognized faculty.

For more information please contact Sara Morales, Admission Coordinator at smaroles@citycollegeny.edu, (212) 650-8746, or at Shepard Hall room 102, Convent Avenue at 158th Street, New York, NY 10031.

The John D. and Catherine T. MacArthur Foundation recently named 25 new MacArthur Fellows for 2008, and this year’s roster is as varied as ever. It includes an urban farmer, an optical physicist, a sculptor, an inventor of musical instruments, and the structural engineer and architectural historian John Ochsendorf, who is currently teaching in the department of architecture at the Massachusetts Institute of Technology. The coveted prize is intended to encourage people of outstanding talent to pursue their own creative, intellectual, and professional inclinations, which it does with a $500,000, no-strings-attached award, paid out over the course of five years.

Ochsendorf’s work spans the fields of structural engineering and architectural history, and has explored alternative engineering traditions. While his early work investigated the construction of hand-woven, fiber suspension bridges that spanned the deep ravines and connected territories of the Inca Empire, his more recent work has focused on identifying cases of vault and buttress failures in French and Spanish Romanesque churches.

“Our work is about using cutting-edge engineering to try and save historic buildings by understanding the safety of old structures, and on the other hand, to gain a new understanding of history to help guide the construction of more efficient architecture in the future,” he told AN. Ochsendorf has applied these techniques to projects ranging from the restoration of the first Guastavino vault in the UK, the Pines Calyx dome; the structural vaults built from local soil for a museum at the World Heritage Site of Mapungubwe in South Africa, designed by Peter Rich Architects (pictured); and the design, fabrication, and construction of a compression-only stone masonry vault prototype.

BIG DEVELOPMENTS IN QUEENS

As expected, the City Planning Commission approved the Bloomberg administration’s plans for Willets Point on September 24. The controversial plan has actually garnered near-total political support during the ULURP process, when it also received the symbolic votes of the local community board and the borough president, Helen Marshall. The real hurdle remains ahead, however, at the City Council, where representative Hiram Monserrate opposed the plan, and has the backing of 30 other council members. The vote is scheduled for late November. At issue is the dislocation of 260 businesses, possibly through eminent domain, in the heavily polluted 60-acre plot near Shea Stadium. The same day, the commission approved a plan for Hunter’s Point, which would become a middle-income development akin to Queens West, its neighbor to the north.

IT’S ON

The state Appellate Court decided on September 29 that it would hear a case filed by nine residents within the project’s footprint. The suit charges that the state’s plan to use eminent domain to force out the residents violates the state’s constitution. It was a major victory for Develop Don’t Destroy Brooklyn after a string of federal courts, including the Supreme, refused to hear the case.

As the trial is scheduled to start this coming spring, developer Bruce Ratner has actually garnered near-total political support during the ULURP process, when it also received the symbolic votes of the local community board and the borough president, Helen Marshall. The real hurdle remains ahead, however, at the City Council, where representative Hiram Monserrate opposed the plan, and has the backing of 30 other council members. The vote is scheduled for late November. At issue is the dislocation of 260 businesses, possibly through eminent domain, in the heavily polluted 60-acre plot near Shea Stadium. The same day, the commission approved a plan for Hunter’s Point, which would become a middle-income development akin to Queens West, its neighbor to the north.

ADS FOR TRANSIT

In its ongoing effort to close a $1 billion budgetary gap, the MTA is rolling out a series of new advertising schemes. The first, launched this month, is a vinyl wrap of the Times Square shuttle. The entire car’s exterior and interior have been wrapped in a massive ad for, appropriately enough, “Cities of the Underground,” a new mini-series on the History Channel. Also during October, Trains passing through Times Square and Grand Central—Nos. 1, 3, 4, and 7—will get smaller vinyl displays, the stairs in those stations will get ads on them, as will the turnstile bars. Ad revenue has soared over the last decade, according to the authority, from $38 million in 1997 to $106 million in 2007 and are projected to reach $125 million this year.
What makes one gallery over another the focus of a moment's vibrant gallery scene? *David D'Arcy* traces the intertwined threads of money, fashion, and architecture in shaping spaces for art.
Back in 1951, the venerable gallery Duveen Brothers, which bought from Stalin and other cash-poor Europeans and sold to Andrew Mellon and everyone else with money, moved from 5th Avenue to a townhouse on a more quiet East 79th Street. The reason, according to Time: “the old location was getting a bit too commercial.”

New York gallery spaces are as mobile as their merchandise, and just as prone to the vagaries of fashion. The galleries and their contents have been migrating around Manhattan since the 1950s, from Madison Avenue and 57th Street, to Soho, the East Village, Chelsea, and beyond. As always, the business has been coyly, un-commercially commercial, in its interior architecture as much as in everything else.

The Duveen story points to the complicated relationship between art and real estate, shaped by who’s buying and who’s selling which particular kind of art. Architects became players in the equation in the 1980s during the contemporary art boom, when galleries multiplied in Soho and dealers wanted interior spaces that would reflect, even justify, the kind of money in play—better than the East Village squats where the artists had been living and the party spaces where they showed their work.

When architect Richard Gluckman came on the scene, he established the look: smooth-walled, high-ceilinged volumes in buildings with a stolidity not found in the East Village. Gluckman designed more than 20 Soho galleries. As tourist traffic thickened, landlords raised rents, aware that they could charge more to tenants selling tank tops or tortellini than to galleries peddling Clementes. (Today not one of Gluckman’s spaces is still a gallery.)

As rents ascended, most of the art trade fled Soho for Chelsea, where Gluckman went on to define the look of that district’s galleries as well. In the hodge-podge of warehouses, industrial/commercial buildings, and auto-repair shops, the concrete slab floor was the norm. Spaces tended to be wider and even more unadorned than in Soho, which fit the massive scale of the art being made: installations and large-format photography. Entrances could monumentalize the old single-story garages and workshops that the galleries now occupied, creating a kind of neo-Bauhaus effect. Wide, ground-floor windows played with transparency. His clients and their sepulchral interiors (Gagosian, Cheim & Read, Andrea Rosen, etc.) are still there, and elements of Gluckman’s work have found their way into the museums he has designed, not to mention the galleries designed by most other architects.

What’s next? The most closely watched art space in New York right now is Haunch of Venison, the London gallery whose New York branch is now installed at 1230 Avenue of the Americas, on the 20th floor. Guards in the office building’s lobby issue tickets that get you into the elevator, and guards inside the gallery watch your every move. The space opened in the spring with a show of works by Donald Judd, evoking the artist’s spare studio. “It’s the closest thing I’ve seen in New York to Marfa,” said one dealer.

Stripped down to corporate minimalism by its architect, Steven Learner, the gallery now looks like a business suite, where the elite works receive the best exposure—what architects like to call the ‘money wall’—and lesser-known artists are relegated to corridors. Cold and calculating would be an understatement. The space is subdivided by white panels to show works of abstract expressionism by Pollock, De Kooning, Rothko, and other artists whose work the gallery wooed away on loan from museums and private collectors. None of the work is for sale (the guards are evidence enough of their value), but it is the kind of art that high-flying buyers could very well find at Christie’s, the auction house nearby that owns Haunch of Venison.

The power space is selling its power connections—with a painted white brick wall left as homage to Ab Ex painters who toiled in poverty and drunkenness far from Rockefeller Center. Perhaps it’s no surprise that the gallery’s director, Robert Fitzpatrick, put in a stint as head of Euro Disney. By forsaking Chelsea, where most of the art in New York is, Haunch of Venison is deliberately adopting a different profile from the multitude of dealers there. With paintings displayed as if an auction house were exhibiting a corporate collection (minus the wall labels), the gallery is flexing its business muscle.

So far, midtown won’t be stealing any more business than
usual from Chelsea. Arario Gallery opened on 25th Street in the spring with shows of work by Asian artists, the most significant new infusion into the global market today. Its new space, designed with a hand from British architect David Adjaye, sprawls horizontally through 7,000 square feet, with walls painted blue and red, departing from the monochromatic norm, for a new exhibition by Indian art-star Nilani Malani of huge panels that look back to the violent division of India in the late 1940s. Black oak floors by Adjaye, who is designing a museum for the gallery’s owner in Korea, help to silhouette sculpture and installations. The floor color gives the effect of a performance space when Malani’s multicolored images are projected onto the walls, accompanied by music.

With an eye on the future, Arario Gallery’s owner, Ci Kim, has only a ten-year lease on this vast, versatile space that can accommodate multiple exhibitions or a huge group show, or even a massive, single-artist retrospective. Yet when the lease expires, Chelsea could no longer be the neighborhood of choice for galleries, as residential buildings are already crowding in at the edges and driving up rents. Some Chelsea dealers are already looking east to the Bowery, where the New Museum of Contemporary Art opened its eight-floor building last winter. One Bowery new-comer is Lehmann Maupin Gallery, which took over a glass repository at 201 Chrystie Street, just south of Stanton Street, around the corner from the New Museum. Through a dark passageway, visitors pass the pro forma desks and enter a 26-foot-high gallery that the building, seen from outside, could hardly seem to contain. Installed with Jennifer Steinkamp’s cascading video of flowers twitching in a breeze, the gallery (like the New Museum) has a verticality rarely found in Chelsea.

The space seems right for elaborate sculpture and installations by Do Ho Suh, a Lehmann Maupin artist, yet galleries that opt for the neighborhood may find themselves installing work in small spaces on multiple levels. (In the 1800s, dealers in galleries nearby would “sky” paintings all the way to the high ceilings.) Here, space seems likely to dictate architectural style—the high-rise gallery. Will it dictate the art inside, as well?

Along the Bowery, galleries will have to build up rather than out, given tight sites, high costs, and lax landmark restrictions. The much-rumored new Sperone Westwater Gallery could be extremely vertical. Housed in a gleaming, 12-story tower designed by Foster and Partners, the gallery building will replace a restaurant supply building reportedly bought for $8.5 million. The gallery has not released any information officially, but hints at an announcement in the coming month. Sperone Westwater is now located in the Meatpacking District, an area that has never materialized into a much-hyped “next Chelsea.” Clearly, galleries moving to the Bowery are hoping to exploit critical mass: the traffic of tourists, shoppers, and residents that galleries seek in their frequent migrations to art fairs. Yet the most efficient way of achieving that goal may be to bypass architecture entirely, and fit one’s wares into an existing space. That was the approach of the Adelson Gallery, specializing in American paintings, when it opened on the second floor of the Mark Hotel, so that guests would not even need to put on their coats to shop for the right Sargent or Marie Cassatt. Although spacious, Adelson Gallery had a discreet, intimate and profitable feel. (The gallery moved out when the hotel was converted to a condominium.)

The strategy might be called lobby-itecture, and the latest example is The Forum Gallery, which has set up Forum 57 in the north lobby of the Four Seasons Hotel on 57th Street, filling a once-neutral concrete-walled space with American paintings and a sculpture or two. Forum 57 isn’t just selling limited inventory on view 24 hours a day; like an art fair that never closes; it’s selling itself, offering an “art concierge” service to hotel guests, who tend to be some of New York’s wealthiest visitors. The gambit evokes a sly element that architect Arata Isozaki tried back in 1992 with the design of the Guggenheim Soho, where visitors were required to pass through the gift shop to enter the galleries. Much of the art of that era has disappeared, as has the Guggenheim branch itself, but at least one aspect of its commercial spirit has survived.
No architect did more to establish the language of the pristine gallery than Richard Gluckman of Gluckman Mayner Architects, whose high points include Gagosian in Chelsea and the Andy Warhol Museum in Pittsburgh. The gallerist David Maupin of Lehmann Maupin Galleries wanted a different kind of gallery space in Soho and invited his friend Rem Koolhaas to design it. Both Gluckman and Maupin have kept moving though, to different scales and different neighborhoods. David D’Arcy recently sat down with the two to talk about what makes a gallery a good place to show artwork.

David D’Arcy: What forces are driving the gallery scene now: the market, the clients, or the artists?
Richard Gluckman: Market forces, for sure. Of all the galleries I designed in the 1980s—something like 25 of them—every single one is gone. A lot of the spaces are now clothing stores. Art, as Jeff Koons keeps showing us, is a commodity.

DD: Another major evolution in the art market has been the rise of the art fair. A huge number of people are passing through them and see art in very small, undesigned spaces. Has that had an effect on the ways galleries look?
David Maupin: Art fairs have had a huge impact as to how we function as a gallery in the physical sense. Because so many curators, writers, and collectors go, we have to participate in at least four of them a year. But art fair spaces are horrible—the walls are very flimsy and the lighting is often ghastly. The Shanghai Art Fair had particularly bad conditions. This makes it even more important that when artists show at a gallery, they feel that they have a space they can control.

DD: That brings up another issue: Gallery space today has to be able to adapt to so many different types of work.
RG: Flexibility, or rather having a variety of differently scaled rooms, is the key right now. The reason we were so successful when we got started was because we created, to a certain degree, a presentation of space that matched artistic production. The nature of the space related to the kind of large, site-specific work that minimalist artists were doing in the 1970s and early ’80s. In the last 25 years, that parameter—where the nature of the gallery relates to the nature of the work—hasn’t been really continuous. For better or for worse, the gallery model we helped to develop—the industrial space, the concrete floor—isn’t necessarily valid for new kinds of art. The nature of the space didn’t truly shift as younger artists started doing installation...
How does the architecture and design community produce so many award winning, internationally renowned and respected projects? The answer is a lot of talent, a wonderful spirit of innovation and a little help from Consulting For Architects, Inc. For over two decades, CFA has supported the design community with referrals to top professionals on a project and permanent basis.

DO WHAT TOP PROFESSIONALS HAVE BEEN DOING FOR YEARS!

At CFA we strive to match talented people and firms with similar design sensibilities and corporate cultures for long term success. Stop by or call to speak with a member of our courteous and knowledgeable design and human resource staff. Let’s begin to build your career today.

CFA headquarters is located at
236 Fifth Avenue
212.532.4360 Office.
800.723.8882 Toll Free.
212.696.9128 Fax.

Send resumes/work samples to
recruiters@cons4arch.com
Website www.cons4arch.com

and video work, and with a few exceptions, the commercial galleries didn’t try to design spaces to accommodate the newer kinds of work. Right now, I see another shift back to large scale spaces, driven primarily by the incredible installations that Chinese artists are doing: In China, they can have a 10,000-square-foot warehouse space for 500 bucks a month. DD: Was the jump from Soho to Chelsea about finding bigger space?

RG: Sure, it was about space and scale but also about rent, of course. Spatially, they are very different. Soho was characterized by 19th-century structures with heavy, timber-filled lofts, spaces that were a lot like the ones the artists were working in. They already understood the dimensions of the 20-foot structural bay. But in Chelsea, galleries moved into 20th-century or even postwar buildings that were often a single story with spans of 100 feet. Many were on the ground floor with top lighting. But it is just a matter of time before all that type of real estate is gone and the galleries move on to the next neighborhood.

DD: David, you moved to a big space on Chrystie Street right behind the New Museum. Do you think there are a lot of buildings with volumes of that scale on the Lower East Side?

RG: There were a few, and we certainly had more options than we did when we moved to Chelsea in 2001. But I don’t really think in terms of real estate; the New Museum was the trigger for us, and I’ve heard that Sperone Westwater is moving, too. But it’s really the Bowery that people are interested in, not the Lower East Side, because the buildings there are a little more like Soho buildings in scale.

DD: Does space have something to do with artists migrating from one gallery to another?

DM: Absolutely! It can make the difference. Artists want everything: They want natural light, they want artificial light, and sometimes they want no light—for video. They want no columns and then once in a while they want columns to hang a projector. I try to provide as many opportunities for my artists to show in different ways as possible. I don’t have natural light in Chelsea, but I do have it on Chrystie Street. You have to keep your artists interested and challenged.

DD: So what does the space itself have to deliver?

RG: Everything. The whole entity that is the gallery has to be flexible; it’s not just about individual spaces. In fact, we have to come up with a better word than flexibility: flexibility is a myth from the world of corporate interiors. Architects tend to want to develop the perfect modular system, but it’s not doable. Workstations are designed to be reconfigurable but then in five years, they aren’t reconfigured, they’re thrown out! Likewise, you cannot design a gallery with the perfect flexible wall system, and no artist wants it anyway. The whole institution has to be adaptable; the program has to allow for different kinds of work. For me it’s ideal when there are different spaces. The gallery has to be nimble: It could be as simple as going on the roof and putting a tarp on the skylight for video. Basically, there has to be a financial commitment to making space that can do what the space needs to do. Any smart dealer knows that and is interested in advancing the architecture along with the art.
TADASHI KAWAMATA

Tree Huts
Madison Square Park
Broadway and 23rd Street
Through December 31

Perched high above the lawns and promenades of Madison Square Park, Tadashi Kawamata’s Tree Huts brings a dose of ad-hoc architecture to an ever more manicured locale. Presented by M pods sq. Art, the public art program of the Madison Square Park Conservancy, this site-specific installation consists of 18 wooden huts installed in the canopy above the park by Kawamata and five assistants, under the guidance of engineers Thornton Tomasetti and a team of tree-care specialists. Made from raw lumber, found objects, and construction scraps, Kawamata’s fabrications—he calls them “displacements”—turn humble materials into poetical-sculptural forms. In so doing, they mark the culmination of the Japanese-born artist’s career-long synthesis of fine art, architecture, and cultural critique. Having staged similar tree huts in Switzerland, Norway, and France, Kawamata has become a crack arboreal house-builder, using rubber sheaths and ratcheting straps to create a framework for the huts without harming the trees. Tree Hut marks the artist’s return to New York after a 16-year hiatus following Project on Roosevelt Island (1993), a web of wooden scaffolding around the island’s former smallpox hospital. Here, touching on themes of shelter and public space, the huts serve as a welcome fillip to the chic condominiums rising all around.

TADASHI KAWAMATA

PANORAMA: THE MAPPING OF PREDICTION

Queens Museum of Art
New York City Building
Flushing Meadows Corona Park, Queens
Through November 30

Exhibited alongside the Queens Museum of Art’s Panorama of the City of New York—the world’s largest model built for the 1964 World’s Fair—Tadashi Kawamata’s Panorama: The Mapping of Prediction uses the famed model as a departure point for 13 archetypal drawings. As Talasnik told AN, “his ‘lifelong obsession with visionary architecture began at the fair’,” which he visited as a nine-year-old boy, awed by the Futurama exhibit and the panorama itself. Returning to the scene, Talasnik presents a fitting tribute to the landmark exhibition. Composed of graphite on paper, these exquisite perspective views draw on da Vinci, Piranesi, and Hough Ferris in visionary urban vistas that measure up to 12 feet wide. Whether they evoke vast, tent-like spaces, or networked orbs worthy of Buckminster Fuller, the artist’s landscapes are dreamtily utopian. Talasnik, who began these panoramic works while living in Tokyo, has captured that city’s labyrinthine form, while also modeling his work on pristinely landscaped, tree-lined boulevards in Rome, where their unfolding narrative scenes. The result is what the artist aptly calls “an exaggerated letterbox in which to envision the spirit of the future.”
Perhaps by way of apolo- 
ygy, the description 
accompanying Matters 
of Sensation, the current 
architecture material exhi-
biton at Artists Space, 
explains that the project 
“attempts to answer no 
questions, solve no prob-
lems, and broach no oppo-
sitions. It is, rather, about 
a fascination with archi-
tectural forms that induce 
sensation—about fantasy,
intimacy, and sci-fi and, 
above all, about experi-
encing pleasure.” 

In other words, do not 
expect anything terribly 
discursive, critical, or ana-
lytical. More disappoint-
ing, one shouldn’t expect 
to understand any of the 
issues, solve no problems.

But even as aesthetic 
questions, solve no prob-
lems. It is, rather, about 
sensation—about fantasy,
sensation—about fantasy,
and architectural forms that induce 
sensation—about fantasy,
a fascination with archi-
tectural forms that induce 
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
sensation—about fantasy,
Tales of exotic foreign travel and sacred pilgrimages make good reading for those stuck at home in this nervous financial climate. Erin Hogan’s Spiral Jetta, recounting her pilgrimage to the masterworks of Land Art, may prompt readers to embark on a similar adventure, if petroleum prices are not yet sufficiently prohibitive.

Hogan’s tale tells of not only the state of erosion, accumulation, and repair of the great earth works of the 1970s and ’80s, it gives insight into the paranoid-neurotic state of a rarefied breed of urban dwellers when confronted with the abysses of silence, solitude, self, and humanity encountered beyond the borders of the downtown districts of cultured cities. A self-proclaimed lapsed art historian, Hogan goes in search of these works as a ruse to find her spontaneous, independent, open-minded, and adventurous alter ego.

Arriving at her intended destinations, she invariably collides, head on, with the art-historical canons passed on by her professors and New York Times art critics. Daytime musings, in which she sorts the inherited art-think out from her first-hand experience of the works, are juxtaposed and interwoven with a relentless anxiety of finding herself stranded in the desert as a result of pushing her little black Volkswagen Jetta to its limits. She imagines herself with a gashed gas-tank, miles from her destination, in the undesirable company of shot-gun carrying crystal-meth fiends. Only upon encountering other Land Art pilgrims—recent art-school graduates or other creative professionals—does her guard go down. It gives one reason to pause. Are urban art/design/landscape aficionados such a rarified bunch that we’re no longer capable of survival or communicating with human beings outside of our microcosm?

Departing from Chicago, moving along a counter-clockwise trajectory, Hogan makes Robert Smithson’s Spiral Jetty the first site of artworship. Her largely unplanned itinerary conveys the pilgrim inevitably takes detours to gain perspective on recent events and muster strength for the next leg of the voyage. As the odometer clicks, the author slowly sheds her fear of both her isolation and the others she encounters, and, with a very long arm’s distance, she collects story-souvenirs from the characters and places along her route. When the neurotic cloud lifts, we can relish in the repair of the great earth works, Hogan provides an appendix with detailed driving instructions and recommendations for those who wish to follow her path.

The pilgrimage inevitably fails to ask why the same problems are better endowed. The scale and focus of this before, from Richard Neutra’s houses to the Werkstatte, illustrated with work from Adolf Loos and Karim Rashid) to say nothing of his Paris houses. And in LA, 1949 is marked by the same phobia toward anything but pop design: One could easily imagine that only furniture was produced during that period. There is nothing on Richard Neutra’s houses, which go a long way in our understanding of the “American Century.” The scale and focus are primarily domestic, rather than urban. Little space is given over to fashion, publications, or architecture, which could have illustrated a broader context. For an exhibition based on the premise that cities and design are intrinsically linked, even relevant on each other for sustainability, it fails to ask why these cities have emerged as creative forces, or how their development is linked to their creativity.

Perhaps the biggest creative deficit appears in London, 2008, where the show ends. One gets the sense that London is struggling as a design capital. A model of one of Zaha Hadid’s many designs for the Aquatic Center reminds visitors of the ongoing disappointment of the 2012 Olympics. However, there is a cluster of work by a mixed bag of London-based designers, both locals and transplants including Ron Arad, Fernando Guíñez, and Ross Lovegrove, showing that the relationship between cities and design is not a case of borders, dates, and geography, but rather of production, flair, and possibility.


gwenn weber is a frequent contributor to an, based in london.

SENSELESS continued from page 19...
1. Sliding Stacking
Raydoor
In today’s open-plan offices and residences, flexible space is both welcome and often necessary. Raydoor’s translucent Sliding Stacking system offers an attractive and ultra-flexible means to create temporary spaces, whether for conferences, meetings, or even guest bedrooms. Comprised of panels that turn corners, pivot, and stack, the system does not require a fixed floor track, allowing the doors maximum flexibility to define spaces or fold discreetly out of the way when not in use. Built to custom specifications, the Sliding Stacking system is offered in rhythmic configurations of frosted glass and grid paneling.
www.raydoor.com

2. Genius Walls
KI
The Genius Wall from Wisconsin-based furniture manufacturer KI allows intricate detailing to be added to a customizable, moving wall system. With just four or five basic components—allowing for ease of installation—the system yields numerous configurations, all finished in a range of materials including fabric, writable surfaces, wood veneer, and glass. Green credentials are high, too, with components made from 70 percent recycled aluminum. The product has received Greenguard certification for low emissions. Uses vary from office partitions to clean-rooms, and the system has even been deployed at wandng stations at secure transit facilities.
www.ki.com

3. The Dominator
Dome’l
The redoubtably named Dominator has been added to New Jersey–based Dome’l’s range of hurricane doors, designed for high-impact, windy, or coastal locations. The high-performance doors offer a weatherproof barrier that seals out air and water, with a multi-point locking system for added security. The pre-hung and laboratory-tested products are built from thermally insulated aluminum, with custom finishes available, and can incorporate a range of energy-efficient types of glass. That has made the Dominator an attractive choice not just for storm-battered shores, but for prestigious projects such as New York’s Carlyle Hotel and Trump Place at Riverside Boulevard.
www.domelinc.com

4. Linea
Neoporte
In a departure from its established stainless-steel lines, Neoporte has teamed up with German firm MWE to offer a glass-panel sliding door. Clean, modernist interiors will remain uncluttered by this sleek design, which uses variable-length overhead rails to eliminate floor tracks. Available in pattern-etched, azure-lite, and other types of glass, the doors are sized for openings up to 53 inches wide and 96 inches high. Finger-flush grips are available for a minimalist surface, but the doors can also be embellished with handles by fellow German collaborators FSB. All rolling hardware is constructed of 316 marine-grade alloy stainless steel. Notably, the system is delivered complete and ready to install.
www.neoporte.com
Transmaterial 2
A Catalog of Materials That Redefine Our Physical Environment
Blaine Brownell

Transmaterial 2 features more than 200 of the latest, most intriguing materials commercially available. This definitive compilation is concise, accessible, carefully edited and fully indexed. It’s everything you need to stay on top of the uses and properties of emerging materials.

6.75 x 9 in / 240 pp, 400 color / $30.00 / Paperback

Available from your local bookseller or www.papress.com

Are they finding you?

In the online world, search engine marketing (SEM) is vital for the success of your web site. Without it, you will be unable to compete in the world where search rankings reign supreme. Let us help you with key search strategies to raise your search engine rankings and your conversion opportunities. Email us for more information at info@donovan-assoc.com or call Shawn Donovan at 813.951.0000.
GREAT LOOKS. GREAT LOCKS.
superbly stylized trim for every door opening

ASSA ABLOY is the global sponsor of the Eero Saarinen: Shaping the Future exhibition which will travel to Bloomfield Hills, MI; Washington, D.C.; Minneapolis, MN; St. Louis, MO; New York, NY and New Haven, CT through 2010. www.eerosaarinen.net

ASSA ABLOY Door Security Solutions is a registered Passport Provider of continuing education with the American Institute of Architects

ASSA ABLOY is the global leader in door opening solutions
YALE SCHOOL OF ARCHITECTURE INAGURATES NEW PH.D. PROGRAM

The Yale School of Architecture offers a unique intellectual climate in which qualified students may pursue a fully funded course of study and research leading to the Ph.D. in the history of architecture. The doctoral program prepares candidates for careers in university teaching, cultural advocacy and administration, museum curatorship, and publishing.

The Ph.D. program provides sound training in historical study and historiography, as well as technical knowledge and understanding of the intellectual trends that inform the reception and role of architecture around the world. The program aims to educate future teachers and critics with comprehensive knowledge of the discipline and a capacity to address the widening audiences of architecture.

The Ph.D. program draws on the faculty in Architecture and in Arts and Sciences, as well as on visiting professors. Yale’s unparalleled libraries and extensive archival collections provide excellent opportunities for original research. The School is also establishing collaborative relationships with other research institutes in its field.

Requirements and Course of Study

Applicants need appropriate academic credentials (a Master’s Degree in Architecture, Engineering, or, exceptionally, in a related field; a Master’s Degree in such post-professional programs as Yale’s MED) and one or two years of professional experience. The Ph.D. program entails full-time study for a maximum of five years, but may be completed in less time, in accordance with the student’s preparation and capacity. Students are also expected to serve as teaching assistants in design studios and/or lecture courses and seminars.

Application deadline is: January 2, 2008

For more information and application forms, visit
http://www.yale.edu/graduateschool/admissions/departments.html
and write to the director of Graduate Studies:
kurtwforster@hotmail.com
Place your classifieds with The Architect’s Newspaper
$50.00 to post on-line, $150.00 to post on-line with 60 words classified listing in the newspaper.

CONTACT: Pamela Piork
Advertising Sales
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
classifieds@archpaper.com

EMPLOYMENT


ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with senior design and management assignments in architecture, interiors, retail, brand environments, environmental graphics, and exhibition design. Among them:
- PM/PROJECT ARCHITECT: high visibility, refined interior
- SENIOR DESIGNER: retail and commercial mixed use interiors
- PROJECT ARCHITECT: luxury identity roll-out
- BD/SALES: international luxury development
Visit our web site for more details; contact Margot Jacqz
www.rgarecruiting.com

RUTH HIRSCH ASSOCIATES INC.

Over 30 years of personalized service bringing together senior-level professionals with the right jobs. Currently, we are recruiting for SENIOR PROJECT ARCHITECTS and PROJECT MANAGERS, SENIOR ARCHITECTURAL DESIGNERS & INTERIOR DESIGNERS. These candidates are sought by Architectural and Design firms, both large and small, all of whom work on diverse local and global projects, including commercial, institutional and cultural facilities.
Let Ruth Hirsch Associates be your partner. Submit your resume today:
info@ruthhirchassociates.com
http://www.ruthhirchassociates.com/
Fax: 212-396-0679

REAL ESTATE

UNIQUE, MULTI-LEVEL SPACE FOR RENT—333 PARK AVENUE SOUTH (25TH STREET)

Unique, multi-level space in fabulous commercial loft building where Tiffany Studios was once located—333 Park Avenue South at 25th Street, NY. High ceilings, fabulous ambiance and light, large windows throughout, brick walls, old wood floors, gorgeous space—fully furnished. Presently used as graphic design studio. 4700 square feet. Reception area, conference room, 3 private offices and very large design office which could accommodate up to 12 people. Large storage spaces. Ideal for architects. Call Mr. Graulich @ 212-473-7033.

BUSINESS SERVICES

POSITION WORKSHOP >> RESULTS-ORIENTED CLIENT DEVELOPMENT, MARKETING, PROPOSAL WRITING, PR
www.rmandpartners.com

EDUCATIONAL INTERNS

The Architect’s Newspaper is seeking part-time educational interns for the summer and fall. We offer unmatched opportunities to meet architects, cover a variety of topics, and produce lots of clips. Positions are unpaid, though a modest travel stipend is offered. Perfect for students looking to gain experience.
Responsibilities:
- Tracking/reporting breaking news, exhibitions, awards, products, etc.
- Misc. editorial and administrative projects.
- Excellent writing, organizational, and communication skills required
Please send resume, cover letter, and three writing samples to editor@archpaper.com

INTRODUCING OUR NEW & IMPROVED ONLINE & PRINT CLASSIFIED SECTION
- New online design features & functions!
- Post and access resumes for free!
- New and comprehensive yearly classified packages!
- Business Service & Real Estate sections launching in June!

PLACE YOUR CLASSIFIEDS NOW RECEIVE 25% OFF YOUR NEXT POSTING
VISIT WWW.CLASSIFIEDS.ARCHPAPER.COM TO REDEEM DISCOUNT OFFER, USE CODE TAN25.

WWW.ARCHPAPER.COM

 plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo

plyboo
## CLASSIFIEDS

### RECRUITMENT AGENCIES

#### microsol resources

**Best Career Opportunities for Design Professionals**

At microsol resources, we work with talented people and help them build their careers. We strive to provide personalized, tailored service to meet your individual needs. Our team of placement specialists is comprised of experienced professionals and design industry HR veterans. We work with the top international architectural and design firms who are looking to fill the following positions:

**HEALTHCARE ARCHITECTS**

with 10+ years experience in the coordination of multi-disciplinary teams throughout all project phases. Assist Project Manager with client contact and assignment of workload to complete documentation coordinated amongst all disciplines. Conduct code research, participate in internal and external reviews, write specifications, provide construction administration services including shop drawing review and RFI clarification.

**PROJECT MANAGERS**

with 10+ years experience to lead teams on retail, corporate interiors, hospitality, institutional, and luxury and high-rise residential projects. Develop an understanding of overall project goals and parameters including client objectives, design criteria, construction and design budget, and schedule requirements. Establish a comprehensive work plan, lead client meetings, and presentations.

**PROJECT ARCHITECTS**

with 10+ years experience in retail, corporate interiors, hospitality, luxury and high-rise residential projects. Champion the project’s design intent by providing technical leadership through DD and CO to assure delivery of accurate, detailed, and coordinated project documents amongst all disciplines. Perform related construction administration tasks including shop drawing review, RFI clarification, and change order preparation.

**ARCHITECTURAL DESIGNERS**

with 7+ years experience responsible for design development for mixed-use projects with a collaborative team environment. Formulate project approach, create design concepts and alternatives, manage day to day design process consistent with the project's program, budget and timeline constraints, participate in client meetings and presentations.

These are just a sampling of over 50 open positions we have currently with our clients. For a complete listing of opportunities, please visit us at www.microsoleresources.com.

To initiate a dialogue, please send your resume in confidence to recruiter@microsoleresources.com.

### CFA

**ARCHITECTURAL OPENINGS**

**HOW DO THEY DO IT?**

How does the architecture and design community produce so many award winning, internationally renowned and respected projects?

The answer is a lot of talent, a wonderful spirit of innovation and a little help from Consulting For Architects, Inc. For over two decades, CFA has supported the design community with referrals to top professionals on a project and permanent basis.

**INTERMEDIATE ARCHITECT**

[Corporate Interiors – Project To Perm]

**GRAPHIC DESIGNER**

[Commercial – Project]

**ENVIRONMENTAL DESIGNER**

[Retail and Corporate Branding – Project to Perm]

**INTERMEDIATE ARCHITECT**

[Cultural – Project]

**INTERMEDIATE ARCHITECT**

[Residential – Project]

**JUNIOR ARCHITECT**

[Multiple Project Types – Project to Perm]

**SENIOR INTERIOR DESIGNER**

[Multiple Project Types – Project to Perm]

**JUNIOR/INTERMEDIATE ARCHITECT**

[Cultural & Residential – Project]

**INTERMEDIATE OWNERS REP/PROJECT MANAGER**

[Residential – Project]

**SENIOR DESIGNER**

[Hi-End Residential – Project to Perm]

**SENIOR DESIGNER**

[Retail Interiors – Project to Perm]

**DO WHAT TOP PROFESSIONALS HAVE BEEN DOING FOR YEARS!**

At CFA we strive to match talented people and firms with similar design sensibilities and corporate cultures for long term success. Stop by or call to speak with a member of our courteous and knowledgeable design and human resources staff. Let’s begin to build your career today.

CFA headquarters is located at 236 Fifth Avenue 212.532.4360 Office, 800.723.8882 Toll Free, 212.696.9128 Fax. Send resumes/work samples to recruiters@cons4arch.com Website www.cons4arch.com

### ADVERTISING SALES

**CONTACT:** Pamela Piork

Advertising Sales

21 Murray St., 5th Floor
New York NY 10007

TEL 212-966-0630 / FAX 212-966-0633
classifieds@archpaper.com

Place your classifieds with The Architect’s Newspaper. $50.00 to post online, $100.00 to post online with 60 words classified listing in the newspaper.

CONTACT: Pamela Piork

Advertising Sales

21 Murray St., 5th Floor
New York NY 10007

TEL 212-966-0630 / FAX 212-966-0633
classifieds@archpaper.com
COMMENT

DAWANNA WILLIAMS

A DEVELOPER FASTENS HER SEAT BELT

Most of the civilized world is aware of the American financial crisis and the national housing slump. As a real estate developer of mid-size boutique condominium buildings, I have been waiting the downturn in our housing market since 2005.

The issue then and now is the exaggerated inverse relationship between various macroeconomic indicators. When prices fall, inventories rise. When sales volume decreases, unemployment increases. When banks lose money, borrowers provide greater liquidity. The willful obliviousness of our leaders once these indicators start appearing only to increase in severity is troubling, as they inevitably triggered the current economic chain reaction.

I started my career in 1994 as a commercial real estate lawyer. Through much of the mid-1980s, I represented major developers in “workouts,” negotiated agreements between borrowers and lenders to restructure debt that the borrower is having a difficult time paying, thereby avoiding foreclosure to the mutual benefit of both parties. These debt restructurings made me keenly aware of both the symptoms leading up to the current bubble and the pains of recovery once it bursts. Back then, the legendary excesses of the previous boom market had already rolled by. I was involved in a triangle of sorts, from representing a foreign investment consortium lending support to Trump’s West Side development, to facilitating the sale of a long-held building by a Helmsley Group syndicate, to refinancing the Mall of America. While the de-leveraging process was painful for most involved, the real estate market eventually did turn around, followed by an upswing.

If history is our guide, the good news is that even this housing slump will be cyclical, too. Whether we are facing a depression or recession remains to be seen, just as we do not know whether the root cause of our problems is a failure of free markets or of government regulation. We do know that since the Great Depression, America has faced periodic recessions lasting one to two years in duration. In each case, housing prices recovered within a decade.

Here is where, the rubber meets the road for the mid-size developer. Today, the biggest challenge for every real estate professional is readily available cash. The excesses of the past decade left most developers overleveraged and undercapitalized. The credit crisis depleted mortgage resources at banks, so they don’t have the money to lend.

I’ve talked with many developers over the past year, and most say the crisis has caused them to alter development plans. Repeatedly, I hear a couple of typical scenarios. If a developer was lucky enough not to have purchased a market-rate property and is now not obliged to close under a “hard” contract, then the developer will refrain from purchasing. If the developer is already holding property for development, then putting a project together in today’s market becomes akin to doing a New York Times crossword puzzle, and the day of the week depends on your creativity as a developer when meeting more complex challenges. For a mid-size developer, that means exercising the right to request more money from partners and investors to get the deal done, as costs and capital requirements increased dramatically in 2008 alone. The additional capital is applied to a range of budgetary line items, which are amplified in a housing slump, including increased costs for construction, increased interest payments, changed equity requirements, and fillip gaps between the sales and bank release prices.

To survive, there are three choices for mid-size developers: bankruptcy, a moratorium on new projects, or partnerships. Many developers I know have chosen a mix of the two. They are managing current projects, but partnering on any future deals with mid- and large-size developers. In recent months, Sherwood Equities partnered with an institutional investor to buy 370 Lexington Avenue; GFI Capital Resources Group partnered with the Carlyle Group to buy distressed apartment buildings; and multiple mid-sized firms partnered to submit bids for the Starrett City development in Brooklyn.

Like other mid-size developers of recessions past, syndicating and partnering adds a layer of efficiency while lowering risks. Should some form of federal bailout plan arrive, liquidity issues may ease, providing further insulation in the short-term. Now is the time to reassess. For those who wait, the options may whittle down to bankruptcy, merger, or acquisition. That same final realization occurred on Wall Street in recent weeks, with firms going bankrupt, merging, changing business structures, and being acquired. As a mid-size developer, it is necessary to find the formula that works now, making it possible to hold on until the turmoil settles. In time, this too shall pass.

DAWANNA WILLIAMS is founder and principal of Dabar Development Partners.
A DEVELOPER FASTENS HER SEAT BELT

Most of the civilized world is aware of the American financial crisis and the national housing slump. As a real estate developer of mid-size boutique condominium buildings, I have been awaiting the downturn in our housing market since 2005. The issue then and now is the exaggerated inverse relationship between various macroeconomic indicators. When prices fall, inventories rise. When sales volume decreases, unemployment increases. When banks lose money, borrowers provide greater liquidity. The willful obliviousness of our leaders once these indicators started appearing only to increase in severity is troubling, as they inevitably triggered the current economic chain reaction.

I started my career in 1994 as a commercial real estate lawyer. Through much of the mid-1990s, I represented major developers in “workouts,” negotiated agreements between borrowers and lenders to restructure debt that the borrower is having a difficult time paying, thereby avoiding foreclosure to the mutual benefit of both parties. These debt restructurings made me keenly aware of both the symptoms leading up to the current bubble and the pains of recovery once it bursts. Back then, the legendary excesses of the previous boom market had already rolled by. I was involved in a triage of sorts, from representing a foreign investment consortium lending support to Trump’s West Side development, to facilitating the sale of a long-held building by a Helmsley Group syndicate, to refinancing the Mall of America. While the de-leveraging process was painful for most involved, the real estate market eventually did turn around, followed by an upswing.

If history is our guide, the good news is that even this housing slump will be cyclical, too. Whether we are facing a depression or recession remains to be seen, just as we do not know whether the root cause of our problems is a failure of free markets or of government regulation. We do know that since the Great Depression, America has faced periodic recessions lasting one to two years in duration. In each case, housing prices recovered within a decade. Here is where the rubber meets the road for the mid-size developer.

The biggest challenge for every real estate professional is readily available cash. The excesses of the past decade left most developers overleveraged and undercapitalized. The credit crisis depleted mortgage resources at banks, so they don’t have the money to lend.

I’ve talked with many developers over the past year, and most say the crisis has caused them to alter development plans. Repeatedly, I hear a couple of typical scenarios. If a developer was lucky enough not to have purchased a market-rate property and is now not obliged to close under a “hard” contract, then the developer will refrain from purchasing. If the developer is already holding property for development, then putting a project together in today’s market becomes akin to doing a New York Times crossword puzzle, and the day of the week depends on your creativity as a developer when meeting more complex challenges. For a mid-size developer, that means exercising the right to request more money from partners and investors to get the deal done, as costs and capital requirements increased dramatically in 2008 alone. The additional capital is applied to a range of budgetary line items, which are amplified in a housing slump, including increased costs for construction, increased interest payments, changed equity requirements, and filling gaps between the sales and bank release prices.

To survive, there are three choices for mid-size developers: bankruptcy, a moratorium on new projects, or partnerships. Established mid-size developers across the country have started declaring bankrupt- ruptcy, most notably LA’s Livable Places and the Fort Lauderdale–based Levitt & Sons. Mid-size developers in New York are next in line, unless they are able to manage with current projects or by partnering. Many developers I know have chosen a mix of the two. They are managing current projects, but partnering on any future deals with mid- and large-size developers.

In recent months, Sherwood Equities partnered with an institutional investor to buy 370 Lexington Avenue; GFI Capital Resources Group partnered with the Carlyle Group to buy distressed apartment buildings; and multiple mid-size firms partnered to submit bids for the Starrett City development in Brooklyn. Like other mid-size developers of recessions past, syndicating and partnering adds a layer of efficiency while lowering risks. Should some form of federal bailout plan arrive, liquidity issues may ease, providing further insulation in the short-term. Now is the time to reassess. For those who wait, the options may whittle down to bankruptcy, merger, or acquisition. That same final realization occurred on Wall Street in recent weeks, with firms going bankrupt, merging, changing business structures, and being acquired. As a mid-size developer, it is necessary to find the formula that works now, making it possible to hold on until the turmoil settles. In time, this too shall pass.

DAWANNA WILLIAMS IS FOUNDER AND PRINCIPAL OF DABAR DEVELOPMENT PARTNERS.
COMMENT

DAWANNA WILLIAMS

A DEVELOPER FASTENS HER SEAT BELT

Most of the civilized world is aware of the American financial crisis and the national housing slump. As a real estate developer of mid-size boutique condominium buildings, I have been awaiting the downturn in our housing market since 2005. The issue then and now is the exaggerated inverse relationship between various macroeconomic indicators. When prices fall, inventories rise. When sales volume decreases, unemployment increases. When banks lose money, borrowers provide greater liquidity. The willful obliviousness of our leaders once these indicatores started appearing only to increase in severity is troubling, as they inevitably triggered the current economic chain reaction.

I started my career in 1994 as a commercial real estate lawyer. Through much of the mid-1990s, I represented major developers in “workouts,” negotiated agreements between borrowers and lenders to restructure debt that the borrower is having a difficult time paying, thereby avoiding foreclosure to the mutual benefit of both parties. These debt restructurings made me keenly aware of both the symptoms leading up to the current bubble and the pains of recovery once it bursts. Back then, the legendary excesses of the previous boom market had already rolled by. I was involved in a triage of sorts, from representing a foreign investment consortiump lending support to Trump’s West Side development, to facilitating the sale of a long-held building by a Helmsley Group syndicate, to refinancing the Mall of America. While the deleveraging process was painful for most involved, the real estate market eventually did turn around, followed by an upswing.

If history is our guide, the good news is that even this housing slump will be cyclical, too. Whether we are facing a depression or recession remains to be seen, just as we do not know whether the root cause of our problems is a failure of free markets or of government regulation. We do know that since the Great Depression, America has faced periodic recessions lasting one to two years in duration. In each case, housing prices recovered within a decade. Here is where the rubber meets the road for the mid-size developer. Today, the biggest challenge for every real estate professional is readily available cash. The excesses of the past decade left most developers overleveraged and undercapitalized. The credit crisis depleted mortgage resources at banks, so they don’t have the money to lend.

I’ve talked with many developers over the past year, and most say the crisis is the root cause of our problems is a failure of free markets or of government regulation. Whether we are facing a depression or recession remains to be seen, just as we do not know whether the root cause of our problems is a failure of free markets or of government regulation. We do know that since the Great Depression, America has faced periodic recessions lasting one to two years in duration. In each case, housing prices recovered within a decade. Here is where the rubber meets the road for the mid-size developer. Today, the biggest challenge for every real estate professional is readily available cash. The excesses of the past decade left most developers overleveraged and undercapitalized. The credit crisis depleted mortgage resources at banks, so they don’t have the money to lend.

I’ve talked with many developers over the past year, and most say the crisis is the root cause of our problems is a failure of free markets or of government regulation. Whether we are facing a depression or recession remains to be seen, just as we do not know whether the root cause of our problems is a failure of free markets or of government regulation. We do know that since the Great Depression, America has faced periodic recessions lasting one to two years in duration. In each case, housing prices recovered within a decade. Here is where the rubber meets the road for the mid-size developer. Today, the biggest challenge for every real estate professional is readily available cash. The excesses of the past decade left most developers overleveraged and undercapitalized. The credit crisis depleted mortgage resources at banks, so they don’t have the money to lend.

The complete offering terms are in an offering plan available from the Sponsor. File Nos. CD07-0536, CD05-0321, CD02-0519, CD08-0505, and CD06-0538. 805 Third Avenue, Seventh Floor. New York, New York 10022. We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to employment housing because of race, color, religion, sex, handicap, familial status or national origin.

DAWANNA WILLIAMS IS FOUNDER AND PRINCIPAL OF DABAR DEVELOPMENT PARTNERS.
Custom Storefronts and Entrances from Oldcastle Glass® Vistawall®

Now your storefronts and entrances can reflect your next project’s style and functional requirements perfectly—without any compromises. That’s why some of America’s most prominent names in retail and corporate America rely on Oldcastle Glass® Vistawall® to attract customers and make an unforgettable first impression from standard to completely custom storefronts. With a national footprint of 73 locations throughout North America, we have the unique ability to engineer and manufacture innovative entrances and storefronts wherever you or your projects are. And storefronts are just the beginning of the most extensive collection of best-in-class curtain wall, windows, architectural glass and skylights in North America.

Call 1-866-653-2278, or visit us online at oldcastleglass.com.
CFA is a Recruiting Firm focused exclusively on the Architecture and Design Professions with a proven track record of successfully placing professionals interested in working on a project or permanent basis at all levels, since 1984.
Since 1984, Consulting for Architects (CFA) has made more than 20,000 successful matches between design professionals and architecture and design firms. We are owned and operated by people with formal education and experience in architecture, who also happen to be experts in staffing. As a result, we know how to recruit exceptional architectural talent, and we know where to find the most desirable jobs throughout New York City, Boston, and Chicago, or nationwide.

So if you’re searching for exciting new projects or a permanent position, or are in need of some fresh talent, put Consulting for Architects to work for you.

Because we are a referral registry exclusively for the architectural and interiors profession we build careers and strive to match talented people and firms with similar design sensibilities and corporate cultures for long-term success.

Positions we recruit for include:
- Architect
- CAD Draftsmen
- Designer
- Interior Designer
- Project Manager
- Job Captain

BUILD A BETTER BUSINESS.
- Need an architect who will meet deadlines during critical production times?
- How about a project manager who can reduce bottlenecks?
- Looking for a CAD operator to develop construction documents?

PROJECT CONSULTING.
PROJECT-TO-PERM. PERMANENT.
Whether you’re looking for a new challenge, interested in a more flexible work environment, or searching for a position that uses your unique skills, the recruiters at Consulting for Architects (CFA) can help.

We work with hundreds of top architecture and building design firms nationwide, including in New York City, Chicago, and Boston – offering you access to opportunities that will allow you to broaden your portfolio, fast track.

Consulting for Architects can help. We recruit and place architecture professionals on a project, project-to-perm, and perm hire basis. The professionals we source are those with the creative talent, technical ability, and persistence to thrive at your organization. Those who will improve your company’s profitability. And those who will help you build a better business.

EXPERIENCE THE CFA DIFFERENCE.

DIFFERENCE #1:
WE ARE ARCHITECTURE AND DESIGN EXPERTS.
CFA is owned and operated by people with an education and experience in the architecture and building design profession…people who have years of experience reviewing professional portfolios and evaluating candidates. As a result we know which skills to look for and which questions to ask to find you the best talent for your position.

DIFFERENCE #2:
WE KNOW WHERE TO FIND TALENT.
Whether you need someone with CAD expertise, a skilled designer, or a project manager, CFA can refer qualified architects and building design professionals from our building database. Professionals who are ready to go to work – and help you get your projects done on time and on budget.

DIFFERENCE #3:
FREE UP YOUR TIME TO FOCUS ON BILLABLE ACTIVITIES.
By working with CFA, you’ll avoid the costs of the recruiting, hiring, firing cycle, and free up your time to focus on billable activities and core business operations.

DIFFERENCE #4:
CONVENIENCE.
For your convenience, we offer web-based services to hiring firms and job seekers, including the ability to search and apply for jobs and place job orders, as well as direct deposit and online time and billing.
CFA is a Recruiting Firm focused exclusively on the Architecture and Design Professions with a proven track record of successfully placing professionals interested in working on a project or permanent basis at all levels, since 1984.
Since 1984, Consulting for Architects (CFA) has made more than 20,000 successful matches between design professionals and architecture and design firms. We are owned and operated by people with formal education and experience in architecture, who also happen to be experts in staffing. As a result, we know how to recruit exceptional architectural talent, and we know where to find the most desirable jobs throughout New York City, Boston, and Chicago, or nationwide.

So if you’re searching for exciting new projects or a permanent position, or are in need of some fresh talent, put Consulting for Architects to work for you.

Because we are a referral registry exclusively for the architectural and interiors profession we build careers and strive to match talented people and firms with similar design sensibilities and corporate cultures for long-term success.

Positions we recruit for include:
- Architect
- CAD Draftsmen
- Designer
- Interior Designer
- Project Manager
- Job Captain

BUILD A BETTER BUSINESS.
- Need an architect who will meet deadlines during critical production times?
- How about a project manager who can reduce bottlenecks?
- Looking for a CAD operator to develop construction documents?

PROJECT CONSULTING.
PROJECT-TO-PERM. PERMANENT.
Whether you’re looking for a new challenge, interested in a more flexible work environment, or searching for a position that uses your unique skills, the recruiters at Consulting for Architects (CFA) can help.

We work with hundreds of top architecture and building design firms nationwide, including in New York City, Chicago, and Boston – offering you access to opportunities that will allow you to broaden your portfolio, fast track.

Consulting for Architects can help. We recruit and place architecture professionals on a project, project-to-perm, and perm hire basis. The professionals we source are those with the creative talent, technical ability, and persistence to thrive at your organization. Those who will improve your company’s profitability. And those who will help you build a better business.

EXPERIENCE THE CFA DIFFERENCE.

DIFFERENCE #1: WE ARE ARCHITECTURE AND DESIGN EXPERTS.
CFA is owned and operated by people with an education and experience in the architecture and building design profession...people who have years of experience reviewing professional portfolios and evaluating candidates. As a result we know which skills to look for and which questions to ask to find you the best talent for your position.

DIFFERENCE #2: WE KNOW WHERE TO FIND TALENT.
Whether you need someone with CAD expertise, a skilled designer, or a project manager, CFA can refer qualified architects and building design professionals from our building database. Professionals who are ready to go to work – and help you get your projects done on time and on budget.

DIFFERENCE #3: FREE UP YOUR TIME TO FOCUS ON BILLABLE ACTIVITIES.
By working with CFA, you’ll avoid the costs of the recruiting, hiring, firing cycle, and free up your time to focus on billable activities and core business operations.

DIFFERENCE #4: CONVENIENCE.
For your convenience, we offer web-based services to hiring firms and job seekers, including the ability to search and apply for jobs and place job orders, as well as direct deposit and online time and billing.