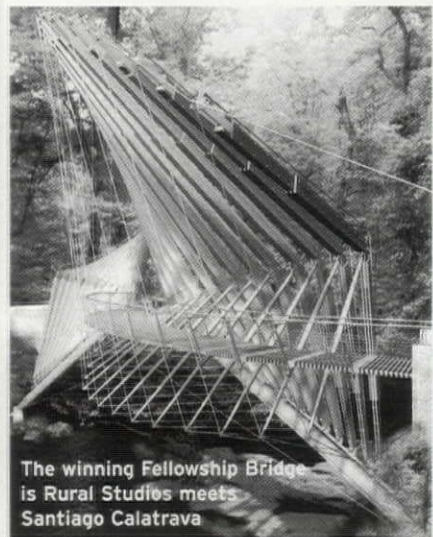


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The winning Fellowship Bridge is Rural Studios meets Santiago Calatrava

COURTESY KGP DESIGN STUDIO

WINNERS OF NOMA'S AWARD
WINNERS ANNOUNCED AT NYC
CONFERENCE

MINORITY ARCHITECTS HONOR THEIR OWN

The National Organization of Minority Architects (NOMA) was founded by 12 African-American architects at the AIA national convention in 1971 to fight discriminatory practices that they felt limited or barred minority architects. With about 500 members, NOMA has developed chapters in most major American cities. The New York chapter played host **continued on page 2**

BLOOMBERG PROPOSES LONG-TERM GARBAGE PLAN FOR NYC

TRASH TALK

The October release of Mayor Michael R. Bloomberg's Comprehensive Solid Waste Management Plan, a \$500 million overhaul of New York City's trash and recycling system, marked the beginning of a new chapter in the city's drawn-out garbage saga. Since Fresh Kills Landfill closed in 2001, the city has proposed and shelved numerous plans to deal with its ensuing trash overflow, which has been rerouted to an incineration plant in Essex County, New Jersey, as an interim fix. Bloomberg's plan proposes a long-term solution, beginning with the retrofitting and reopening of eight marine garbage transfer stations located throughout the city, which were used as regional drop-offs for Fresh Kills trash. Bloomberg wants commercial trash creators to use the stations, thereby shifting the balance of waste transport from trucks to rail and barges. Bloomberg also hopes to find a new resting place for the 50,000 tons of trash generated by the city each day, possibly by building a new landfill in New York state. The most ambitious part of the **continued on page 2**

POLSHEK PARTNERSHIP REMAKES NY HALL OF SCIENCE

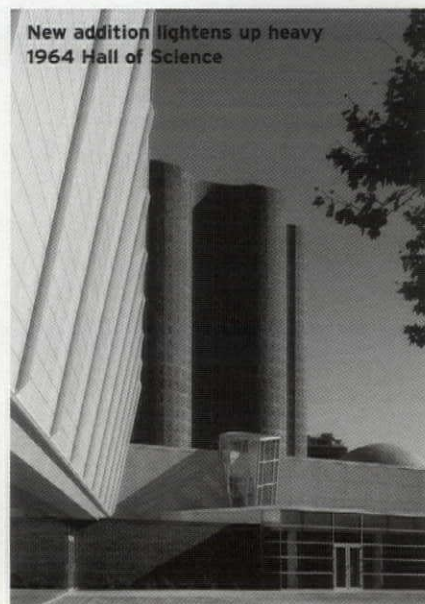
IN A NEW LIGHT

On a crisp afternoon in Queens, Pat Maguire watched her 9-year old son clamber into a replica of the Mercury 7 capsule while contemplating another space-age structure: Polshek Partnership Architects' 72,000-square-foot, \$64 million addition to the New York Hall of Science. "I think it's gorgeous. We're dying to get in," said Maguire.

Scheduled to open on November 23, construction is nearly complete on the latest and most extensive addition to the original exhibition hall designed by Harrison and Abramovitz for the 1964 World's Fair. A long, horizontal structure clad in translucent fiberglass built over a transparent base, the Polshek addition does more than house much-needed exhibition space. With the patronage of the New York Department of Design and Construction, the Queens Borough President's office, and the center's longtime director Alan J. Friedman, the New York Hall of Science is emerging from its thick concrete walls into the clear light of day.

"Transparency is a way to attract the public to a building before they get to it," said Todd Schliemann, design principal at Polshek Partnership who also worked on the Rose Center at the Museum of Natural History. "It's some of the best advertising you can have. People like to look into other people's windows."

Like many public **continued on page 3**



New addition lightens up heavy 1964 Hall of Science

JEFF GOLDBERG © ESTO

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InterActiveCorp headquarters in Chelsea, now under construction

COURTESY GEHRY PARTNERS

SANTA MONICA ARCHITECT HAS 5 LOCAL PROJECTS, AND COUNTING

Gehry Takes Manhattan

In the past few years, Frank Gehry's hat has floated into the ring of many a top-notch Manhattan institution looking to expand in style. The very promise of a Gehry inevitably stirs breathless excitement and Page One treatment. But the East River Guggenheim and *The New York Times* project both fell through (while the Condé Nast cafeteria and Issey Miyake boutique were just snack-sized), leaving Big Apple culture vultures still craving a big Gehry of their own.

Now the wait is over. Last month, the media trumpeted the all but inevitable choice of Gehry to design the new performing arts complex at the World Trade Center site, bringing the architect's active job count in the city up to a big five.

In addition to the Ground Zero job, Gehry has signed on as architect for two projects with developer Forest City Ratner Companies: an arena for the Nets basketball team in Brooklyn and a highrise apartment house on an **continued on page 5**

NEARLY 50 ARCHITECTURE AND DESIGN PROJECTS HAVE RISEN FROM THE ASHES OF THE WORLD TRADE CENTER. HOW DOES IT ALL ADD UP?

WORLD TRADE WINDFALL

Steepest Price-tag	Transportation Hub, Wedge of Light Plaza / Total Budget: \$2 billion
Made Out Like a Bandit	Beyer Blinder Belle / Discarded WTC Master Plan: \$3.1 million
Worked for Pennies	SHoP Architects / Rector Street Bridge: \$11,000
Worked for Even Less	Frederick Schwartz Architects and Rockwell Group / Wall Street Rising Downtown Information Center: \$0
Lap of Luxury	Studio Libeskind / LMDC-reimbursed limo expenses: \$6,788
Biggest Spender	LMDC / Total spent as of August 2004: \$900 million

See page 4 for a list of prominent 9/11-related projects, along with total budgets and architects' fees



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EDITORS

The design boom that's taking place in Lower Manhattan as a result of 9/11 has made us all somewhat immune to architectural sticker-shock. We've grown accustomed to massive numbers—\$2 billion for the Transportation Hub and Wedge of Light Plaza, \$1.2 billion for the Freedom Tower, \$750 million for the Fulton Street Transit Center, \$300 million for the WTC Memorial, and so on. These astronomical budgets got us wondering how architects and other design professionals are making out in all this.

Our "World Trade Windfall" chart (page 4) raises the longstanding question of whether or not architects get paid enough, and what determines their fees. In the high-profile dispute between Studio Libeskind and Silverstein Properties, the firm based its claim of \$843,750 on a percentage of total architectural fees derived from a percentage of total construction cost. Silverstein wanted to see timesheets but the Libeskinds maintained that they've never billed private clients on an hourly basis. Some have argued that the dispute was really an issue of intellectual property, whose value is more difficult to quantify.

Architects have struggled with the question of fees since the beginning of their professionalization in this country. The Richard Morris Hunt lawsuit in 1861 established 5 percent of construction cost as a standard fee, which the AIA raised to 6 percent in 1908. In 1951 local AIA chapters published fee schedules but the national organization entered a Consent Decree with the U.S. Department of Justice in 1972 and again in 1990. Ever since, the AIA has been careful to avoid talking about fees, lest it be construed as price-fixing. Today, it appears that firms calculate their fees based on a wide range of percentages—anywhere from 1.5 to 15 percent of total project budgets, varying with a project's type, scale, location, and more.

Public agencies, meanwhile, tend to pay out a set percentage, which some, however, mean around 10 percent of construction costs. It's an interesting reversal of what working for the city used to mean. Rick Bell, executive director of the AIA-NY, recounted that when he worked as chief architect for the city's public works agency nearly a decade ago, the set fee was about 4.5 percent, which discouraged talented firms from pursuing public contracts. "Fees for public and private clients have come closer together, though," he said. "Public agencies have a better understanding that you get what you pay for, and that good design will pay off in the long run."

Emerging firms have always been the least able to negotiate fair fees (this in a field that's already notorious for competitive underbidding). With a generally higher fee standard than even a few years ago, public works now seem to be the territory where young firms can earn a rate comparable to what their more established counterparts draw. "It's an improved climate for young firms," said Bell. At least some public agencies have been able to set clear, higher standards for architects' fees, even if the profession formally cannot. As a side note, the Royal Institute of British Architects is now preparing a guide to calculating and negotiating architectural fees, explaining, "The old method of relying on recommended fee scales is not appropriate for the more varied and complex world architects now have to operate in." We'll report on the guide's recommendations when it is released, mid-2005. **CATHY LANG HO AND WILLIAM MENKING**

TRASH TALK continued from front page

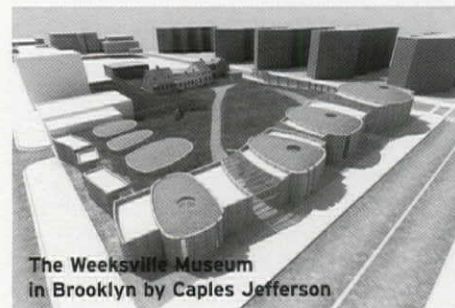
mayor's plan is his goal to reduce the city's waste production by 70 percent over the next 20 years through market incentives to reduce corporate waste creation and increased recycling programs.

Garbage trucks are currently the standard means of hauling trash out of the city, but this was not always the case. When the closure of Fresh Kills was announced in 1996, marine transfer stations increased tipping fees from \$54 to \$74 per ton of trash in order to discourage dumping in the overburdened landfill. Commercial trash collectors, whose haul makes up about 75 percent of the waste generated in the city, began to seek less costly alternatives to barge transfer, and built transfer stations where trucks bring their garbage, which is in turn incinerated in plants outside the city. Eddie Bautista of New York Lawyers for the Public Interest explained, "The commercial dumps opened with virtually no regulatory oversight, and became horrible polluters in noise, congestion, and stench." These trash depots also tended to be built in down-and-out neighborhoods that offered cheap property and accessible transportation, like the South Bronx and Red Hook, Brooklyn. "Eighty percent of garbage is processed in communities with populations that are 80 percent minority," said Bautista.

Since most of the waste is generated in Manhattan, Bloomberg's new plan makes it a top priority to reopen the marine transfer stations on the Upper East and West sides along with a new recycling transfer station in the Meatpacking District. A previously proposed 125th Street transfer station was scrapped due to concerns about the neighborhood's already suffering environmental health.

Eva Hanhardt, a planner for the Municipal Art Society, applauded the plan's more equitable distribution of waste management facilities. "Any plan that diminishes the 'out of sight, out of mind' mentality encourages people on a local level to be more conscious about reducing, reusing, and recycling their waste, as opposed to moving it out and not bearing any of the costs."

Before the mayor's plan goes into action, it must be approved by the city and state councils. Bautista, who is also the lead organizer for the Organization of Waterfront Neighborhoods (OWN), a conglomerate of roughly 20 community and civic-based environmental justice groups that lobbied the Bloomberg administration on the trash plan, said, "There's still a long way to go and a lot of entrenched money and power interests that are wary of the location of transfer sites. But OWN is determined not to back down." **GUNNAR HAND**



The Weeksville Museum
in Brooklyn by Caples Jefferson

COURTESY CAPLES JEFFERSON

vention events. "NOMA is very intimate," said Heather Philip O'Neal, president of the New York Coalition of Black Architects (NYCOBA) and NOMA New York.

The jury for professional work included NOMA member Curtis Moody of Moody, Nolen in Columbus, Ohio; architectural writer and editor John Morris Dixon; and myself. We reviewed over nearly 30 submissions—most built, a handful unbuilt. We selected four winners in the built category and three in unbuilt. A separately juried student award went to Illinois Institute of Technology for a conceptual museum for African-American culture in Harlem.

The best of the winning projects, like NOMA itself, paid homage to the struggles and triumphs of African-Americans. The expansion of the National Civil Rights Museum in Memphis by

Self Tucker Architects and Looney Ricks Kiss Architects, for example, has created a sloping exterior plaza that connects the museum to the balcony where Martin Luther King was shot.

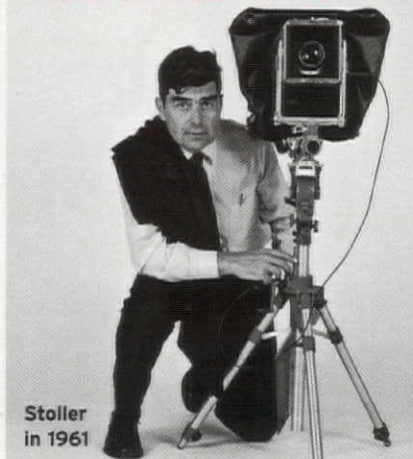
Other award winners in the built category were the Heritage Health and Housing Headquarters in New York by Caples Jefferson; an office building in Indianapolis by A2S04; and the Orchard Gardens School in Boston by Todd Lee of TLCR Architecture and David Lee of Stull & Lee.

Though the unbuilt projects were few, they include some of the most interesting ideas in the competition. While many projects attempted to use African forms, images, or patterns in their designs, the Weeksville Museum project by Caples Jefferson, built on the site of the first African-American doctor's clinic in Brooklyn, was the most successful with its traditional

references. For the project, the architects used the form and colors of African straw huts to create a thoroughly modern, curvilinear design.

The other outstanding unbuilt design was a pedestrian bridge over a lake in Fruit Cove, Florida by KGP Design Studio for the home of the Stetson Kennedy Foundation, a crusader for human rights. Its spectacular design mimics a bird in flight but avoids structural flamboyance by being made of traditional materials easily assembled by local workers.

The last honoree was Michael Willis for Thomas Berkley Square in Berkeley, a 100,000-square-foot building for the North Alameda County Self-Sufficiency Center and Department of Social Services. The architect created a warm, dignified setting for an institution that usually feels cold and uncomfortable. **WILLIAM MENKING**

EZRA STOLLER REDEFINED
ARCHITECTURAL PHOTOGRAPHYStoller
in 1961

BILL MARIS © ESTO

He soon got a job working for photographer Paul Strand in the Office of Emergency Management (an agency set up by the government during World War II), but was drafted in 1942 and served out the war working at the Army Signal Corps Photo Center.

Many of his early commercial assignments came from *Architectural Forum* and *Fortune*. He gradually developed longstanding relationships with some of the most important architects of his time. Working with him, said Richard Meier, "was a delight. We used to spend the entire time together, whatever it was, one day or one week."

Meier first worked with him in the mid-1960s when he photographed his Smith House. Stoller's eye was always critical. "I used to say, 'Ezra, how's this?' He would say, 'It looks nice, but it's not a picture.' I couldn't tell him what to do, but I appreciated what he did," Meier recalled.

In 1966 Stoller founded Esto Photographics, an architectural photo agency, now managed by his daughter, Erica. His work appears in an extensive number of publications and books, and is in many museum collections, including those of the Canadian Centre for Architecture, the High Art Museum, the Houston Museum of Fine Arts, the San Francisco Museum of Modern Art, and the Whitney Museum of American Art.

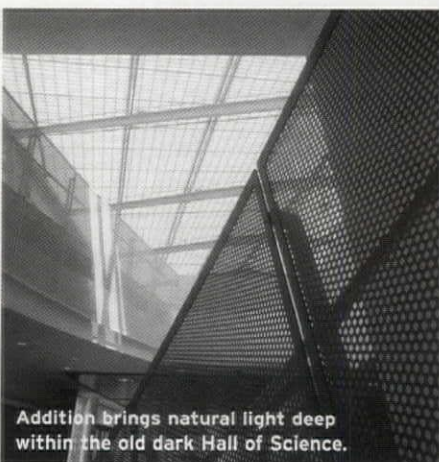
Stoller thought of himself more as a journalist than an artist; he wanted to tell a story through a careful sequencing of images, not a single picture. One could argue, however, that his stunning and wholly modern sense of light and composition made each image one that could stand on its own. His dedication and brilliant eye will always be remembered.

Stoller passed away on October 29th at the age of 89 at home in Williamstown, Massachusetts. He is survived by his wife Helen, his children Erica, Evan, and Lincoln, five grandchildren, and four great-grandchildren. An exhibition on his work is on view at Williams College Museum of Art through December 19. **SARA MOSS**

He soon got a job working for photographer Paul Strand in the Office of Emergency Management (an agency set up by the government during World War II), but was drafted in 1942 and served out the war working at the Army Signal Corps Photo Center.

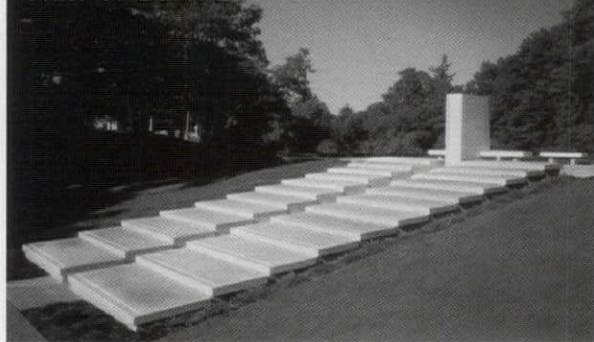
Even the old subterranean exhibition hall benefits from the new addition. A cool glow of natural light is now visible from the floor, where high school volunteers help children experiment and learn from the interactive exhibits.

"Everything the New York Hall of Science does is good—good for New York and good for the future," said Schliemann. "Because it's in Queens, it doesn't have the cachet of institutions in Manhattan. For years it's been hidden away in a vault. It needs exposure." Now it will have it. **ABBY RABINOWITZ**



Addition brings natural light deep within the old dark Hall of Science.

RICHARD BARNES

1928 MAUSOLEUM DESIGN REALIZED,
PART OF BUFFALO'S FLW REVIVAL

COURTESY FRANK LLOYD WRIGHT FOUNDATION

WRIGHT
RESURRECTED

On October 21, a design by Frank Lloyd Wright was dedicated in Buffalo, New York, 76 years behind schedule. Wright designed the Blue Sky Mausoleum in 1928 for his patron, Darwin D. Martin, who commissioned the architect to build his family house, also in Buffalo, two decades earlier. (The Martin House exists now as a nonprofit museum.)

With the stock market crash of 1929 and the Great Depression, the Martin fam-

ily's final sepulcher, planned for the family plot in Buffalo's Forest Lawn Cemetery, was never built. The city's recent efforts to revive FLW's local legacy (which includes several homes and the demolished Larkin Building) inspired the cemetery to resurrect the unbuilt mausoleum.

Established in 1848, Forest Lawn occupies 269 acres of hills, valleys, and groves of trees, and features the work of notable sculptors and

architects, including Stanford White. The cemetery saw the \$1.2 million project as an investment—crypts start at \$300,000—that would also enhance the cemetery's bucolic nature. Forest Lawn paid Taliesin a premium to retire the design.

The design is unusual for a mausoleum, consisting of a series of steps that embrace the land. The steps are the crypts themselves, 24 of them arranged in two rows of 12. The entire construction is made of Rock of Ages Bethel White Granite from Vermont. Tony Puttman, who trained at Taliesin West, oversaw the project. "Building the mausoleum entailed a great amount of research," he said. "The original drawings were sketchy. Also, we had to figure out how to adapt the design to its new site and resolve details like materials and inscriptions."

With one crypt already sold, Forest Lawn's investment might just pay off. The crypts at the top two steps cost \$1.5 and \$1 million each. The price of remaining crypts will rise as supply dwindles. **GH**

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IN A NEW LIGHT continued from front page institutions, the center's growth has been gradual and somewhat haphazard, leaving its architectural gem—the iconic Great Hall with its cathedral-like interior inset with luminous blue cast-glass—a little lost in a collage of later additions. The firm worked to create a more intuitive circulation plan for the center and, according to Schliemann, reintegrate the Great Hall into the public sequence of spaces. Their solution, a central stair hall, serves as a hub for the Great Hall, the exhibition hall lodged beneath it, and the new addition, which the firm calls the Hall of Light.

Moving from the Great Hall, with its dim, cool interior, to the new addition, one is struck by the diffuse white light and the hall's asymmetry. Although it could have been built as a simple box, Polshek Partnership chose to torque the outer walls and set the floor on a slight incline, creating a series of canted trusses overhead.

"Here the eye is in constant motion. It's a way to get people to anticipate—to move through the space," said Schliemann.

The firm saw the new exhibition hall as an opportunity to teach children about the way buildings are put together. Its steel beams are exposed and all HVAC systems are mounted externally. The bottom level houses exhibitions for younger children, classrooms, labs,

WORLD TRADE WINDFALL

There's no doubt that the 2001 World Trade Center attacks redefined the cultural and political landscape of the United States. But the shockwave that rocked the country also shook the field of architecture to its core. The design competitions and commissions surrounding the rebuilding of the WTC site brought architecture unprecedented mainstream attention, with the spotlight thrown not only on eye-catching objects (the Freedom Tower, the Transportation Hub) but also on the contentious processes that have driven the site's development.

It's crass to say it, but the tragic events of 9/11 have been good for business—indirectly, by raising general awareness about design, and directly, through dozens of projects related to the site's rebuilding. With the help of a \$21.3 billion congressional appropriation, massive city and state funding initiatives, and assorted private investments in Lower Manhattan, a tidal wave of planning, rebuilding, and new development downtown has generated millions of dollars worth of contracts for architects and designers.

We've compiled a list of contracts awarded by the city, nonprofit agencies, and private corporations since 9/11, to show just who is taking part in creating the future Lower Manhattan.

HOURLY RATES BILLED TO THE LMDC

Richard Meier	\$400
Robert A. M. Stern	\$325
Daniel Libeskind	\$300
George Hargreaves	\$300
Charles Gwathmey	\$275
Peter Walker	\$260
Steven Davis, J. Max Bond	\$238
John Beyer, Richard Blinder, John Belle	\$225
Marion Weiss, Michael Manfredi	\$200
Jesse Reiser, Nanoko Umemoto	\$200
Rafael Viñoly	\$175
Frederick Schwartz	\$175
Shigeru Ban	\$175
Michael Arad	\$170
Ken Smith	\$150

YEAR COMPLETED	PROJECT	LEAD CONTRACTOR	CLIENT	TOTAL PROJECT BUDGET	CONTRACT AMOUNT
2002	Initial WTC Master Plan	Beyer Blinder Belle	LMDC, Port Authority	n/a	\$3,143,000
	LMDC Office Renovation	Harris Smith Design	LMDC	\$800,000	\$60,000
	Rector Street Bridge	SHoP Architects	Battery Park City Authority, NYS DOT	\$3,600,000	\$11,000
	Viewing Wall	Port Authority	LMDC, Port Authority, New York New Visions	\$12,000,000	in-house
	Winter Garden Reconstruction	Cesar Pelli & Associates	Brookfield Properties	\$50,000,000	not released
2003	Downtown Information Center	Frederick Schwartz Architects, Rockwell Group	Wall Street Rising	\$2,000,000	pro bono
	Fulton Corridor Retail and Arts Planning Study	Gensler Architecture, Design & Planning	LMDC	n/a	\$350,000
	Innovative Design Study	Foster and Partners	LMDC	n/a	\$145,000
		THINK (Frederick Schwartz Architects)	LMDC	n/a	\$710,000
		Richard Meier & Partners Architects	LMDC	n/a	\$111,000
		Skidmore, Owings & Merrill	LMDC	n/a	\$49,000
		Studio Daniel Libeskind	LMDC	n/a	\$432,000
		United Architects (Reiser + Umemoto)	LMDC	n/a	\$124,000
		Peterson/Littenberg Architecture and Urban Design	LMDC	n/a	\$67,000
	Temporary PATH Station	Port Authority	Port Authority	\$323,000,000	in-house
	Urban Design Consultation	Peterson/Littenberg Architecture and Urban Design	LMDC	n/a	\$531,000
	Vesey Street Pedestrian Bridge	EarthTech	LMDC, Port Authority, NYS DOT	\$20,000,000	\$3,000,000
2004	WTC Memorial Competition	Michael Arad and seven other finalists	LMDC	n/a	approx. \$100,000 each
	WTC Memorial Finalists Exhibition Design	Whirlwind & Company	LMDC	n/a	\$330,000
	Brooklyn Bridge Anchorage Area Study	Weiss/Manfredi Architects	LMDC	n/a	\$154,000 [†]
	Chinatown Traffic and Transportation Improvements Study	Parsons Brinckerhoff	DCP, LMDC	n/a	\$319,000
	Fulton Street Corridor Urban Design Study	Robert A. M. Stern Architects	LMDC	n/a	\$572,000
	Greenwich Street South Traffic Study	URS Corporation	LMDC	n/a	\$102,000 [†]
	Greenwich Street South Urban Design Plan	Hardy Holzman Pfeiffer Architects	LMDC	n/a	\$298,000 [†]
	Recovery to Renewal Exhibition Design	Two Twelve Associates	LMDC	n/a	\$118,000
	Urban Design Consultation	Smith-Miller Hawkinson	LMDC	n/a	\$602,000 [†]
	Verizon Building Restoration	William F. Collins AIA Architects	Verizon	\$1,400,000,000	not released
	WTC Master Plan	Studio Daniel Libeskind	LMDC, Port Authority	n/a	\$3,024,000 [†]
	WTC Master Plan Update / Commercial Design Guidelines	Studio Daniel Libeskind	LMDC, Port Authority	n/a	\$776,000 [†]
2005	WTC Memorial, Cultural, Civic Program	Studio Daniel Libeskind	LMDC	\$50,000,000	\$483,000 [†]
	Corridor of Light	Horton Lees Brogden	Wall Street Rising, private clients	\$1,100,000	\$50,000 [†]
	Tower 7	Skidmore, Owings & Merrill	Silverstein Properties	\$700,000,000	not released
2007	Tower 7 Park	Ken Smith Landscape Architect	Silverstein Properties	\$3,500,000	not released
	Fulton Street Transit Center	Arup	MTA	\$750,000,000	\$55,000,000
2008	South Ferry Terminal	MTA	MTA	\$400,000,000	in-house
	Freedom Tower	Skidmore, Owings & Merrill	World Trade Center Properties	\$1,200,000,000	not released
2009	Goldman Sachs Building	Studio Daniel Libeskind	Goldman Sachs	not released	\$370,000
		Pei Cobb Freed & Partners, Ken Smith Landscape Architect			not released
2009	Cultural Center Museum Complex	Snøhetta	LMDC	\$250,000,000	\$4,600,000
	Cultural Center Performing Arts Complex	Gehry Partners	LMDC	\$250,000,000	\$4,600,000
	Transportation Hub; Wedge of Light Plaza	Downtown Design Partnership (DMJM+Harris, STV Group, Santiago Calatrava)	Port Authority	\$2,000,000,000	\$150,000,000
	WTC Memorial	Davis Brody Bond	LMDC	\$300,000,000	\$158,000 [†]
Not announced		Gary Edward Handel + Associates, Michael Arad			\$86,000 [†]
		Peter Walker & Partners Landscape Architecture			\$110,000 [†]
	Battery Park City Authority Streetscapes	Rogers Marvel Architects	Battery Park City Authority	\$34,000,000	\$3,400,000
	NYSE and Financial District Streetscapes	Rogers Marvel Architects	EDC, LMDC	\$10,000,000	not released
	Tower 2 and Hotel (formerly 5 WTC)	Norman Foster, Fumihiko Maki, or Jean Nouvel	Silverstein Properties	not announced	not announced
Not announced	Tower 3	Norman Foster, Fumihiko Maki, or Jean Nouvel	Silverstein Properties	not announced	not announced
	Tower 4	Norman Foster, Fumihiko Maki, or Jean Nouvel	Silverstein Properties	not announced	not announced

Information for this chart was collected from clients and fact-checked with lead contractors. Contract amounts were taken from LMDC invoices, provided to *The Architect's Newspaper* under a Freedom of Information Act request dated August 2004.
[†]Number represents fees and expenses invoiced to the LMDC through August 2004.

GEHRY TAKES MANHATTAN continued from front page undisclosed East Side site. The billowing glass and concrete headquarters for Barry Diller and his IAC/InterActiveCorp is now under construction in Chelsea. Gehry is the design consultant, as well, to Hugh Hardy for the Theatre for a New Audience as part of the all-star BAM development in Brooklyn. On top of all this, the architect is working up a complete makeover for Saks Fifth Avenue.

That's five times as many projects as Peter Eisenman has in New York City; twice as many as Richard Meier; and an even tie with Charles Gwathmey, just to cite the heavy hitters, as it were, on the home team.

Does that mean Gehry will be opening an office in Manhattan? Contacted by telephone in late October, the architect offered a resounding, "No!"

"I don't want to! Why? Because I'm 75-years old and I can't do it," said Gehry, who went on to recall that he'd done the branch-office routine back in the 1960s. That was in Maryland when he was working with the developer Rouse. And it didn't work. Or rather, it worked too well. The branch "starts getting work on its own and I couldn't keep up with it. I'm not doing that again," the

architect said. He did allow that if any of his younger partners wanted to set up in Manhattan with the idea of making a name for themselves, "I'd be okay with that. But no one has brought it up."

With so much local work, a lot of air miles are up for grabs at Gehry Partners. InterActive Corp headquarters is the farthest along with the cranes already swinging down on 11th Avenue between 18th and 19th Streets. Don't look for any titanium. The building will be enveloped in glass attached at nearly maximum flexibility for an overall tumescent look girdled by a white ceramic frit pattern, according to sources in the office. For a public lobby, Gehry is presently working with Bruce Mau on such design details as interactive kiosks touting the latest IAC gadgetry. Diller said he hoped the new building would help his company "put down roots in a buoyant and exuberantly imaginative way." Gehry added that he intended "to do something really special."

In Brooklyn, the arena for the Nets is offering public amenities galore. In addition to the housing, commercial, and retail footage included in the Brooklyn Atlantic Yards where the arena will sit, there will be six acres of public park, some of it on the arena roof in

the form of a skating rink and running track. (You know it's a real Gehry if there's skating involved.) Bruce Ratner said, "Great urban planning invites the public to participate in the space whether they work there or live there or they're drawn there to visit."

But it's the Joyce Theater International Dance Center and the Signature Theatre Center, known for its one-playwright-to-a-season program, that gets Gehry talking with real emotion. He's still feeling burned by a *New York Times* magazine interview that portrayed him as more concerned about fees than architecture when he said the \$40,000 competition fee was an insult. "People who know me would have known what I meant," he said. He then told of going to the window of the LMDC offices and choking up as he looked at the still yawning site below, an anecdote that also appears in the LMDC press release announcing the commission. "You can be cynical," he said, "but the families of the victims are still very real and present."

For a long time, Gehry did avoid being associated with any of the projects up for grabs at Ground Zero. It was the Joyce, he said, that changed his mind and convinced him to respond to the RFP in August, along with 34 other firms. "I've always loved the



The 800,000-square-foot Brooklyn Arena will be the focal point of Brooklyn Atlantic Yards.

Joyce Theater," he said of the Hugh Hardy-designed space in Chelsea. "We've used it as a baseline design. It's very efficient, very exemplary." The developed design will be submitted in February. In the meantime, the architect is flying in every other week or so. Despite his many friends in town, the architect prefers booking a hotel room on the Upper East Side. As for nightlife, he said. "Are you kidding! I go to meetings then I go to bed. That's it."

JULIE V. IOVINE

HONORS

The eighth annual *Business Week/Architectural Records Awards* were announced in October. The only New York area project to win one of the ten prizes was the MoMA QNS building in Long Island City designed by **Cooper, Robertson & Partners** and **Michael Maltzman Architecture**. Other winning projects include: Humane Society/SPCA of San Antonio and Bexar County by **Alamo Architects**; Limerick County Hall in Ireland by **Bucholz McEvoy Architects**; Israeli Foreign Ministry in Jerusalem by **Diamond and Schmitt Architects** and **Kolker, Kolker Epstein Architects**; Iron Studio at the Penland School of Crafts in North Carolina by **Frank Harmon Architect**; Finn Center at the Community School of Music and Arts in California by **Mark Cavagnero Associates**; Ehime Prefectural Budokan in Japan by **Ishimoto Architectural & Engineering Firm**; James M. Wood Community Center in Los Angeles by **Lehrer Architects LA**; Fisher Pavilion at the Seattle Center by **The Miller/Hull Partnership**; and Britomart Transport Centre in Auckland, New Zealand by **JASMAX** and **Mario Madayag Architecture**. This year's jury included Moshe Safdie and Rand Elliott and president of the Cooper-Hewitt, National Design Museum Paul Herzan.

Entablature's **2004 Architecture Web Site Award** went to **Hillier Architecture** (www.hillier.com), designed by HUGE, a New York design firm. Four honor awards were also given: **Urban Office Architecture** (www.uoa-architecture.com), **d'arch** (www.d-arch.com), **Thanhauser Esterson Kapell** (www.tek-arch.com), and **Gernot Schulz Architects** (www.gernotschulzarchitektur.de). For a full listing of all the awards, see www.entablature.com.

On October 26, the **Associated Landscaper Contractors of America (ALCA)** gave **KokoBo Landscapes** its **Environmental Improvement Award** in the category of residential design/build projects between \$25,000 and \$100,000 for the Lefkowitz rooftop garden in the West Village.

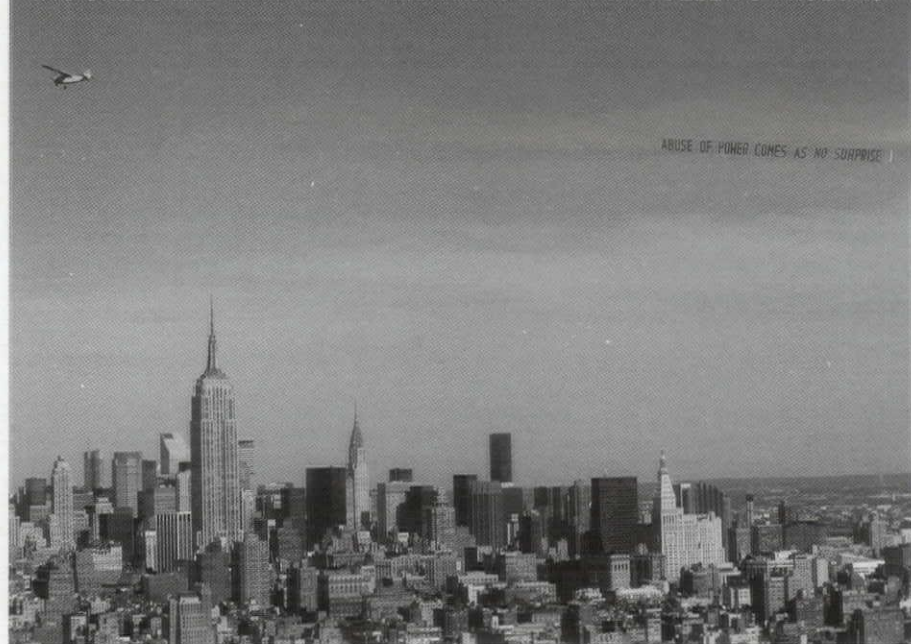
Chicago's **Valerio Dewalt Train Associates** was honored with three **2004 AIA Chicago Design Excellence Awards** for one commercial building and two residential projects.

Norman Foster and Partners' Swiss Re headquarters in London, fondly referred to as the Gherkin, won **RIBA's Stirling Prize** on October 16.

Thanhauser Esterson Kapell Architect's Hagedorn Hall for Hofstra University won an award of merit in the municipal/instructional division of the **AIA-Long Island 2004 Archi Awards** in October.

Richard Meier took home the **Frate Sole International Prize for Sacred Architecture** for the Jubilee Church in Tor Tre Teste in Rome.

NYC SKIES AND LANDMARKS ARE BACKDROPS FOR HOLZER'S TRUISMS



HOLZER FLYING HIGH

Jenny Holzer's public art returned to New York for the first time in a decade last month. Like all of Holzer's work, her latest project claimed the media of commercial advertisement, but departing from rolling mar-quees and jumbo screens, she took her famous *Truisms* to the skies. On Halloween weekend—the weekend before the presidential election—a fleet of biplanes buzzed up and down the Hudson River from the Verrazano Bridge to the George Washington Bridge, trailing banner messages such as "Abuse of power comes as no surprise."

Sponsored by the arts

nonprofit Creative Time, the messages were accompanied by another grand Holzer gesture: xenon projections of poems scrolled over the facades of four New York landmarks. The Cathedral Church of Saint John the Divine, the Bethesda Fountain, 515 Greenwich Street, and Cooper Union's Foundation Building each experienced temporary nighttime light makeovers between October 26 and 29. Meant to "envelope the [structures] with beauty and power," according to Creative Time, the projections reprise similar projects that Holzer installed in Paris, Berlin, and Buenos

Aires. The power of Holzer's work has always been its ability to convey subversive messages to unsuspecting audiences in unexpected ways. Pity the U.S. debut of these projects didn't take place in Ohio or Florida.

DEBORAH GROSSBERG

For New York (below) scrolled text from Henri Cole's poem "Necessary and Impossible" across the Church of Saint John the Divine.



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ONE ARCHITECT'S STRUGGLE TO BUILD A SINGLE-FAMILY HOUSE IN FAR ROCKAWAY

FAR AND AWAY



New Yorkers go to enormous lengths for great housing. But will they go as far as Far Rockaway? The waterfront neighborhood in Queens is a strange place. A mile-long sand bar separating the Atlantic Ocean from Jamaica Bay, it is a collection of physically and ethnically isolated communities spread out along the peninsula, some of them connected by the elevated A train. Blocks of highrise public housing front beaches as spectacular as those in the Hamptons. With renewed interest in the area—the construction of Arverne by the Sea, a New Urbanist village of 2,300 apartments, condos, and single-family houses (see

"Ocean Views, 45 Minutes from Manhattan," AN 11_6.22.2004) and the 2001 exhibition sponsored by the Architectural League, Arverne: Housing on the Edge—it was perhaps just a matter of time before interesting architecture arrived.

Manhattan architect Alan Bruton has built a house and studio in the shadow of the 67th Street subway station. The house was commissioned by artist Richard Kostelanetz, who currently lives in a loft under Walter De Maria's *Earth Room* in SoHo. For someone who sleeps during the day, works all night, and likes quiet and warm surroundings, his



motivated by another factor: Kostelanetz did not want his library to have sprinklers, fearing for the safety of his collection of art and books. "The best way to achieve a Class 1 fireproof building without sprinklers is to build in concrete," said Bruton.

The library is the house's centerpiece. The 80-foot-long gallery stretches from the front of the house to the end of its long, narrow lot, projecting beyond the volume of the house itself. Kostelanetz bought two adjacent lots that extend through the block, with the intention of building a second building at the far end of the site. The building would contain two single-family units that the artist planned to sell to finance the project, as well as a guest apartment that links to his library. The city permitted the guest apartment to have its own kitchen because the artist, an observant Jew (verified by a note from his rabbi), is allowed to have a kosher and non-kosher kitchen in the same unit.

The foundation for the second building has already been poured but is currently held up with permitting problems. "The city doesn't know how to deal with single freestanding buildings," Bruton complained.

The most recent of many blows is also the most dramatic: The city initially agreed to the architect's plans which included curbside parking but recently decided there is not enough room on the street to accommodate this requirement. Though Kostelanetz planned to move in to his house this fall, the city has not granted a certificate of occupancy.

The project is now in a strange limbo, with Bruton and Kostelanetz petitioning the city to change its decision. Interesting architecture is apparently still far off in Far Rockaway. **WM**

sub-*Earth Room* digs were perfect. But the artist also likes to swim and wanted a home near the ocean.

According to Bruton, the artist asked for a quiet place to work and a "bunker for his prized book collection." From the street, the house is bunkerlike indeed, with small windows and a rugged façade of corrugated metal panels attached to a concrete-block construction. "The artist works all night and wanted to feel safe and sealed inside," said Bruton. Between the metal cladding and concrete block is a layer of rigid polystyrene, which minimizes the building's heat loss during the winter (the house is heated with water pipes in the concrete floor).

The pervasive use of concrete, which appears exposed as interior walls as well, was

NONPROFIT FOUNDED BY JAMES ROUSE
COMMITTS \$1 BILLION TO AFFORDABLE HOUSING

HOUSING AID ON THE WAY

New York City's affordable housing initiative got a billion-dollar boost in October. The Enterprise Foundation announced it would commit \$1 billion toward the creation and preservation of 15,000 units of affordable housing in New York City. Seven hundred million dollars will come in the form of equity, another \$295 million in loans, and the final \$5 million is a grant. The foundation will be working cooperatively with the Department of Housing Preservation and Development, allocating the funds over the next five years.

The Enterprise Foundation's investment in the city's stock of affordable housing is integrally tied to the initiative Mayor Michael Bloomberg announced in

2002, when he pledged \$3 billion (in both public and private funds) to create and preserve 65,000 units of housing. The 15,000 Enterprise units are a part of the overall target number, but the funds give an added boost toward the Mayor's goal.

The Enterprise Foundation, which is based in Maryland but has offices in 14 cities around the country, was founded in 1982 by real estate developer James Rouse, best known for his festive marketplaces like Faneuil Hall in Boston. The foundation typically works with private nonprofit developers and community development corporations (CDCs), assisting with everything from program planning to finances. As the

number of vacant lots and abandoned buildings—often the sites for new affordable housing—decreases in the city, the organization's mandate has expanded since its founding, explained Vicky Hernandez of Enterprise New York.

"A new challenge is to pull together different kinds of resources and help organizations assemble lots for development," she said.

And why concentrate so much capital in the city? According to Hernandez, it is a combination of the dearth of truly affordable housing here and the groundwork already in place. "There is an unbelievable need—so many people here spend more than 50 percent of their income on rent," said Hernandez. "We have also been established for 18 years in New York, and have a track record—good relationships with CDCs and housing developers and support from financial institutions. The city set forth a challenge, and it was a major impetus to pull this together." **ANNE GUINNEY**



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**DIFFERENT
THAN DANIEL**

On October 29, London architect David Adjaye released preliminary designs for the \$15 million, 25,000-square-foot first home of the Denver Museum of Contemporary Art (DMCA). One design priority was to differentiate the DMCA from the Denver Art Museum, which is undergoing an expansion by Daniel Libeskind (set to open in Fall 2006). Adjaye focused on dramatic interior spaces rather than exterior forms, which emphasize a dynamic interplay of light.

ATLANTIC NIGHTS

On November 5, Brooklyn's Atlantic Avenue introduced LED lighting designed by Leni Schwendinger and manufactured by OSRAM SYLVANIA to Atlantic Avenue between Hoyt and Bond streets. The Atlantic Avenue Local Development Corporation launched the program to improve safety, decrease energy cost for local storeowners, and stimulate the area's retail growth and nightlife.

**CHANGING
CHICAGO'S SKYLINE**

Bill Rancic, winner of the first season of *The Apprentice*, moved closer to his prize last month, as the *Chicago Sun-Times* building was demolished to make way for Donald Trump's latest real estate venture. Adrian Smith of SOM Chicago designed Trump's 90-story office, hotel, and condo tower, which makes room for parks along the river. The project is slated for completion in 2007.

**AFFORDABLE
HUDSON YARDS**

On November 8, the Bloomberg administration, along with the Departments of City Planning and Housing Preservation and Development, announced a plan to up the number of affordable housing units created under the city's 15-year-old Inclusionary Zoning Program (IZP) from 600 to 1,400. The new units will be concentrated in the Hudson Yards area, from West 30th to West 43rd streets and from 7th to 12th avenues. Part of the city's Hudson Yards Redevelopment Plan, the initiative calls for 500 more affordable units in the development than were proposed in June, bringing the total number of affordable units to 2,600 out of a total of 13,600. The plan aims to accomplish the goal by increasing incentives for developers by raising allowable densities by as much as 33 percent, expanding the IZP area to include Hell's Kitchen, and increasing the maximum income for protected existing units.

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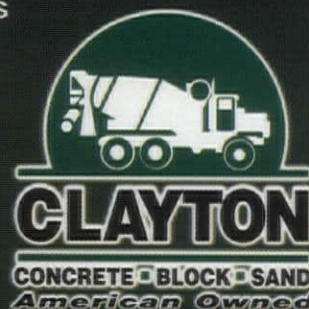
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When Yoshio Taniguchi won the commission to expand and renovate the Museum of Modern Art, he had every intention of moving his operation from Tokyo to New York for the duration of the project. Aware of the difficulty of navigating the straits of New York City construction, the museum proposed he partner with a firm with experience building locally. His response? "If you insist on a collaboration, I want to work with a design firm, not just a firm that stamps drawings," paraphrased architect Stephen Rustow of Kohn Pedersen Fox (KPF), which the MoMA ultimately hired as executive architect of the \$425 million project.

The architect-of-record arrangement was also a new experience for KPF. "But the prestige of the project was hard to resist," said Rustow who, with Tom Holzmann, led the project. "Also, it gave us a chance to engage seriously with a cultural institution." The firm had wanted to break from its stereotype as a tall building specialist. Rustow, who had worked at I. M. Pei's office and supervised the construction of the Louvre expansion, was hired by KPF expressly to manage the MoMA job.

For five years, an architect from Taniguchi's atelier worked in KPF's New York office while eight of KPF's employees relocated to Japan. The collaboration proved to be a necessity because of the continual shifts and refinements of the building's programming, which required the design to undergo constant fine-tuning. "There were strong preliminary notions about where the primary collections would be located, but things were changing up until two months ago," said Rustow. (KPF was also called upon to oversee the renovation of the original 1939 building by Philip Goodwin and Edward Durell Stone and the Philip Johnson addition of 1964. The job entailed the complete replacement of the 53rd Street facade and the renovation of several interior spaces.)

The more important issue, however, was how to translate Taniguchi's design without American engineering and construction standards. While plenty of articles will no doubt assess the architects' overall accomplishment, we felt the nitty-gritty problem-solving was worth highlighting, too. **CATHY LANG HO AND ANNE GUINEY**

ONE BIG IDEA—AND THOUSANDS OF SMALL DECISIONS—ARE BEHIND ANY ARCHITECTURAL PROJECT. FOR THE MUSEUM OF MODERN ART, REOPENING THIS WEEK, KOHN PEDERSEN FOX WAS RESPONSIBLE FOR TRANSLATING YOSHIO TANIGUCHI'S MINIMALIST CONCEPT INTO A BUILDABLE CONSTRUCTION. HERE'S A SAMPLING OF TECHNICAL SOLUTIONS THAT ARE INTEGRAL TO THE NEW IMAGE AND EXPERIENCE OF THE MOMA.

FOUND IN TRANSLATION

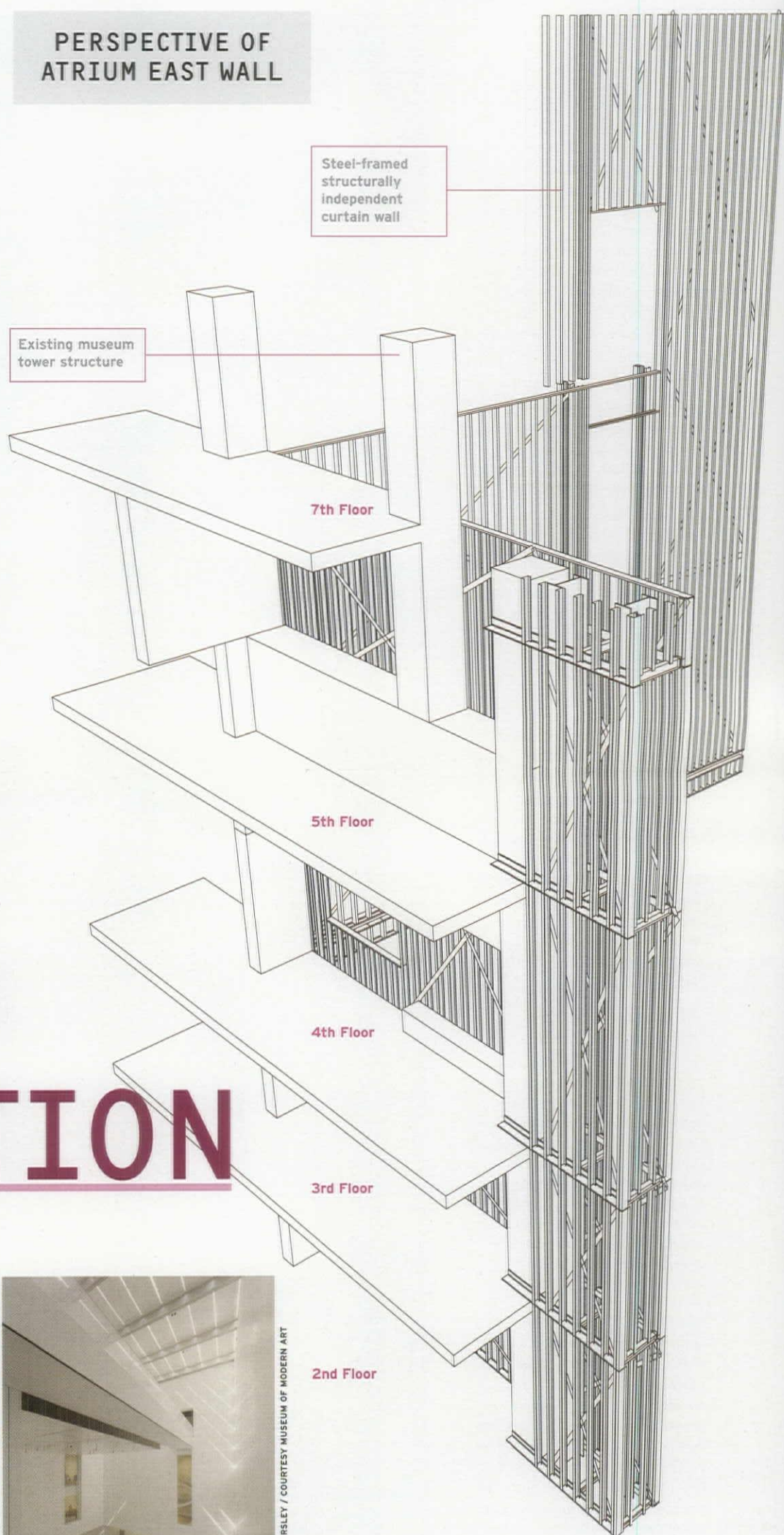
WALL, UNINTERRUPTED

With the walls in the museum's atrium space four stories high at certain points, the question of its surface material became a major issue. At one point, Taniguchi considered metal panels, but this raised the problem of a pattern across its surface that would be distracting as a backdrop for freestanding or hanging art. Plaster made obvious sense because, in theory, it is limitless. However, industry standards in the U.S. require an expansion joint every 30 feet to prevent cracking. The resulting grid would be just as bad, not to mention contrary to Taniguchi's general minimalist aesthetic. So KPF used curtain wall construction to make the wall structurally independent of the intermediate floor slabs, then tying it to

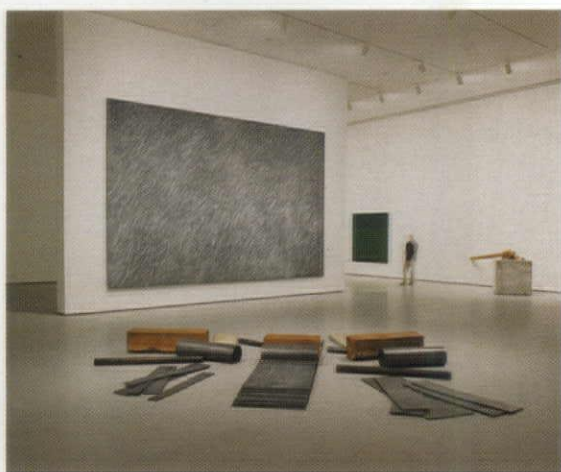
the existing columns, which are 26 feet apart on center.

While the way the curtain wall ties into the existing structure varies slightly from point to point as specific conditions require, here's the basic pattern: The wall is comprised of 14-gauge steel with lateral cross-bracing. Six-by-six-inch steel angles tie the frame to the museum's concrete slabs for lateral support. (One benefit of 14-gauge steel studs is they can be put up by plaster workers; heavier gauge studs require steel workers, which would have complicated an already tight schedule.) Over this steel framework is a layer of 3/4" plywood, which acts as a membrane and makes it easier to hang art since screws have something to bite into. One or two layers of sheetrock (depending on fire-rating) is attached to the plywood, then finished with a plaster skim coat.

PERSPECTIVE OF ATRIUM EAST WALL



ALL PHOTOS: TIMOTHY HURSELEY / COURTESY MUSEUM OF MODERN ART



NORTH ELEVATION

Museum Tower
Cesar Pelli's
1984 residential
highrise

Lewis B. and
Dorothy Cullman
Education and
Research
Building
East wing, set
to open in 2006

Ronald S. and
Jo Carole Lauder
Building
Original MoMA,
restored and
rededicated

Abby Aldrich
Rockefeller
Sculpture Garden

Museum
Office Tower

David and Peggy
Rockefeller
Building
West wing, with
new galleries
and three-story
atrium court

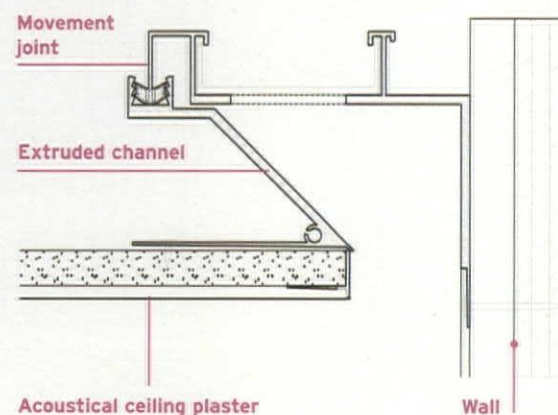
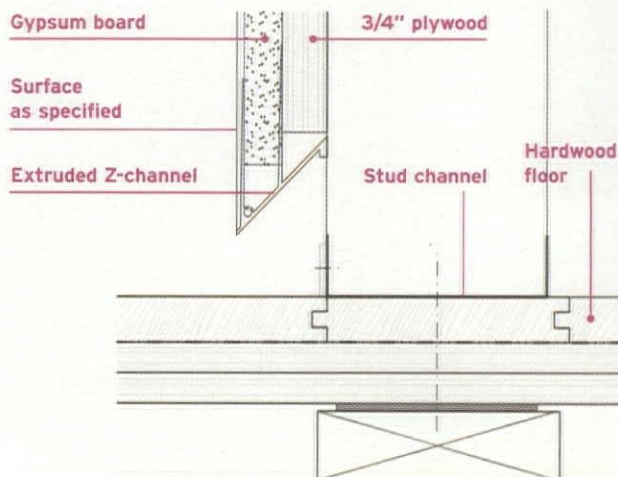
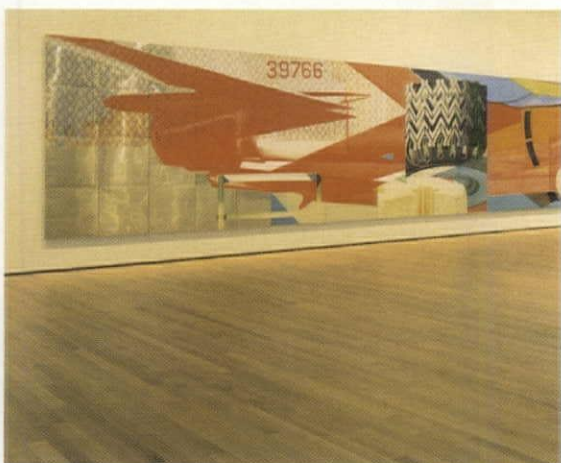
"MISSING" COLUMNS

The second-floor gallery in the addition—the David and Peggy Rockefeller Building, which extends MoMA through the block, from 53rd to 54th Street—is the largest and tallest display space in the expanded institution. The 15,000-square-foot, 21-foot-high space is programmed to tell the continually unfolding story of modern art, and thus required the utmost flexibility. Unfortunately, the grand space was interrupted by two chunky columns—beefed up in order to support the new office tower sited above the gallery. (One of the mandates of the redesign was to bring all of the MoMA's staff, which had been scattered in five locations, under one roof.)

To improve the efficiency of distributing electricity and water within the building—the first five floors of galleries and seven floors of offices above—the designers had already decided to split the mechanical system. Half of the sys-

tem was put in the basement, servicing the lower floors of the building, while the other half is on the eighth floor, servicing the floors immediately above and below it. The tower had to be rigidified to support the upper-floor mechanical system. While walking through the construction site one day, consultant structural engineer Guy Nordenson remarked to Rustow, "With all the steel in the trusses on the eighth floor, we could probably suspend all the floors below it." At this point, the steel columns on the 2nd floor were already in place.

When the architects brought the idea to museum director Glenn Lowry, he asked, "Are you serious? What would it entail?" Just a little bit more steel on the eighth floor for added strength. Once in place, the construction crew torched away the steel columns they had put there months before, clearing the way, to the curators' delight, for an impressively expansive, uninterrupted gallery.



SECTIONS OF FLOOR AND CEILING DETAILS

SHARP REVEALS

All of the new gallery walls have a 1-inch reveal where the wall meets the floor, but on close inspection, the line is a particularly sharp one. Rather than use the typical J-bead along the bottom of the gypsum board, KPF designed a custom Z-profile channel made out of extruded aluminum.

The Z-channel is a good example of a solution born from the conflict between Japanese and American construction materials and standards. It is fairly common in Japan for contractors to create a reveal by cutting the edge of a piece of wallboard (different from our drywall) at 90 degrees, then edging it with a thin metal sheet. Taniguchi wanted to refine the standard reveal by slicing the edge at 45 degrees, creating a

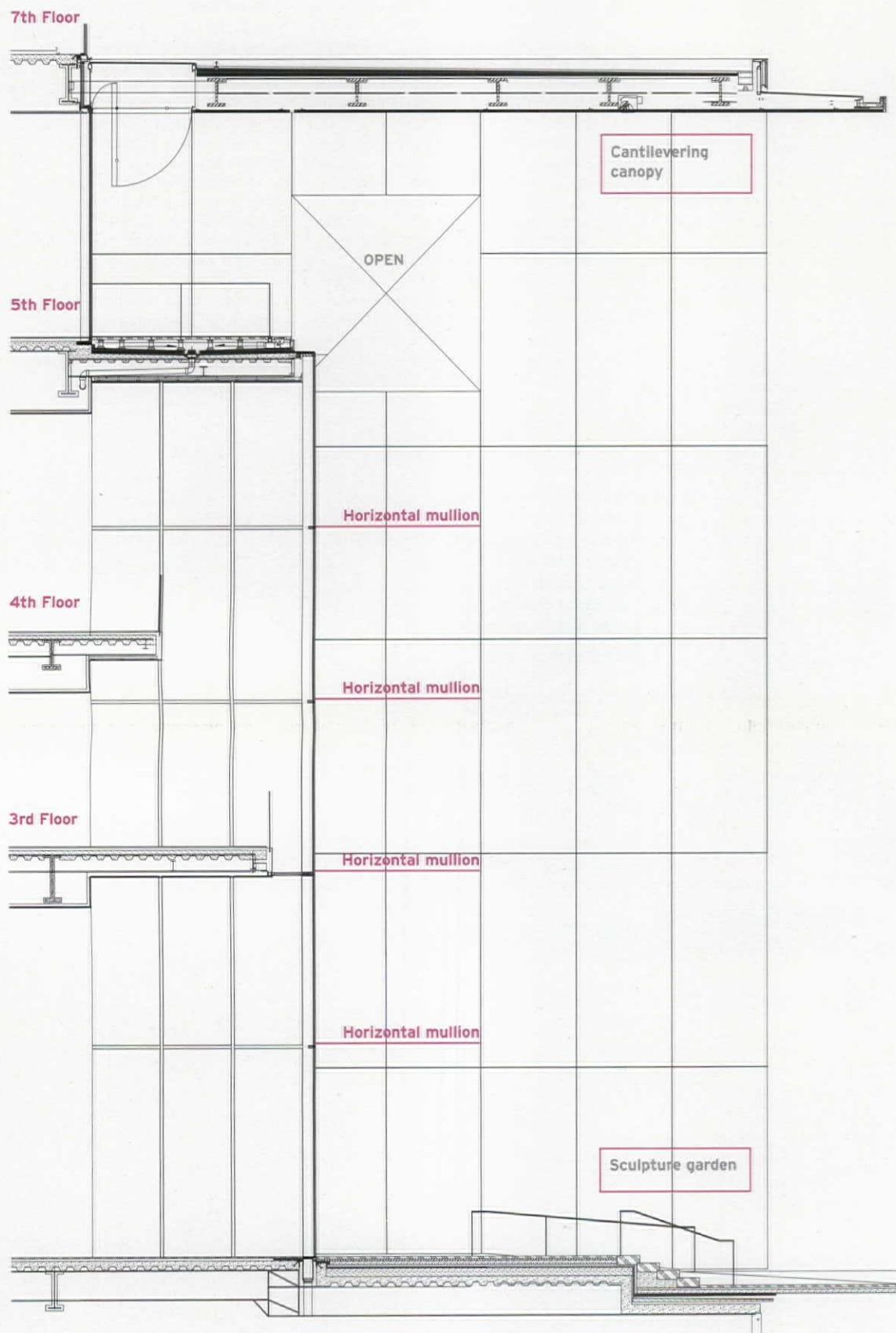
sharp point. To accomplish this, KPF designed an extruded aluminum channel that could hold two layers of 3/4" material—here, wallboard and plywood. Resembling the letter Z, the channel has a tiny round hole inside its point. The hole accepts a small alignment pin to ensure that each piece of channel is correctly in place. After calculating that they would need a staggering amount of channel—several miles—it began to

seem pretty reasonable to specify a custom piece and absorb the cost of making the die. Pittcon Architectural Metals, the company that manufactured the channel, was so pleased with the results that it is now carrying the item as a product in its catalogue.

Ceilings received a similar reveal treatment—and solution. To float the ceilings, another extrusion was made, allowing ceilings to float away from

walls. The floor and ceiling reveals are more than just aesthetic, however. They are an integral part of the museum's ventilation system. The internal gallery walls are a bit thicker than normal, and that is because they have a plenum inside. Air is drawn up into the system through the reveal at the base of the floor, conditioned, and ultimately released through a series of thin slits at the ceiling.

SECTION OF WEST GALLERY WING



Gross square footage: 630,000 sf (total renovated and new)

Total construction cost: \$315,000,000

Architect: Taniguchi Associates—Yoshio Taniguchi, principal; Brian Aamoth, project architect; Peter Hahn, project manager; Keiji Ogawa, Taichi Tomuro, Junko Imamura, team.

Executive architect: Kohn Pedersen Fox & Associates—Gregory Clement, managing principal; Thomas Holzmann, senior associate principal, project direction; Stephen Rustow, senior associate principal, project direction; George Hauner, associate principal, job captain; Brian Girard, associate principal, public spaces; Greg Weithman, associate principal, galleries, garden; Robert Hartwig, senior associate principal, office interiors; Claudia Cusumano, Betty Fisher, Erin Flynn, Stephen Frankel, Ethan Kushner, Scott Loikits, Hui-Min Low, Daniel Treinen, team.

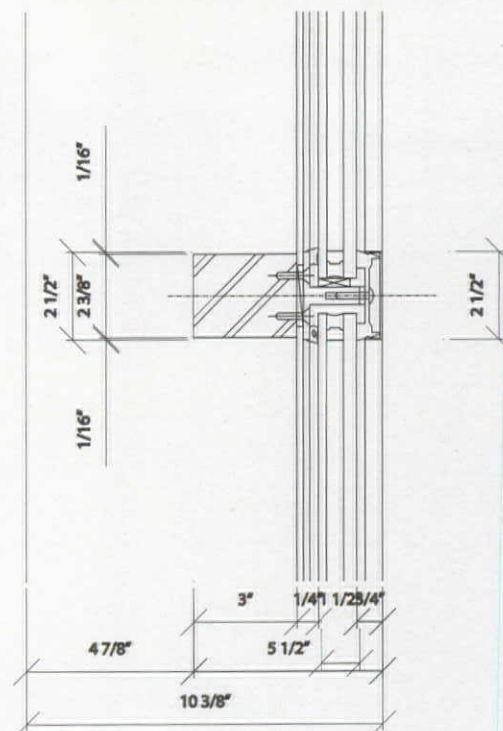
Associate architects: Cooper, Robertson and Partners, programming; Alspector Anderson Architects, conservation laboratories.

Engineers: Sevrud Associates, structure; Guy Nordenson and Associates, structure; Altieri Sebor Wieber, mechanical.

Consultants: Zion Breen and Richardson and Associates, landscape; George Sexton Associates, lighting; R. H. Heintges Architects, facades.

General contractor: AMEC

HORIZONTAL SECTION OF CURTAIN WALL DETAIL



THIN IS BEAUTIFUL

While leading a group of journalists through a hard-hat tour of the MoMA a year ago, chief curator of the Department of Architecture and Design Terence Riley was keen to point out the little details that made such big difference in the realization of the project. One example was the way the HVAC ducts and other systems were threaded through holes cut through horizontal eyebeams in the glazed west wing that reorients the museum's entrance toward the sculpture garden. "It was a

way to keep the floor slabs thin," Riley explained, appreciative of how the gesture improves the view of the building from the garden. It was also a practical way to align the floors of the new building with those of the old. "Ceiling heights were lower in old buildings," said Rustow. "Keeping the floor plates thin in the addition allowed us to maximize the ceiling heights." The tip of the canopy is tapered, too, continuing efforts to keep the elevation's appearance minimal.

The third floor slab stops just short of the edge of the building, with a thin steel rod that reaches out to offer added

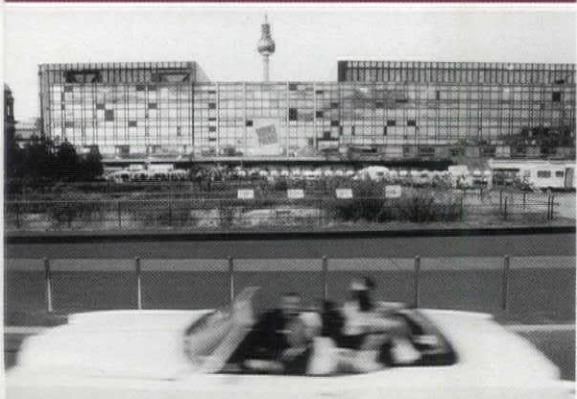
stability to the curtain wall. As for the curtain wall, KPF continued Taniguchi's overriding formal aesthetic—minimum spans of materials and distances—with a structure of extremely thin mullions (see detail, above right) made of milled steel. The result is a slender and stiff steel lattice that is both structure and support for the glazing, which architects were able to specify as large as they could get it (14 feet tall, 7 feet wide). The depth of the horizontal mullions was determined in order to give added strength to the wall, enabling it to bear maximum wind load.



STATE OF CHANGE

Fun Palace Berlin 200X

Organized by Hans Ulrich Obrist, Stefan Rethfeld, Philipp Misselwitz, Philipp Oswalt
Volkspalast, Palast der Republik, Unter den Linden, Berlin
October 16–17



COURTESY FUN PALACE BERLIN 200X

The chilly shell of the Volkspalast in Berlin looks oddly similar to the famous interior perspective of Cedric Price's *Fun Palace*, a concept for an indeterminate, socially interactive structure that he developed from 1960 on. This was a paradox that speakers at the *Fun Palace Berlin 200X* conference were keen to point out.

Despite visual echoes of the *Fun Palace*, there was absolutely nothing indeterminate about the formidable Volkspalast/*Fun Palace* weekend. This was, despite appearances (improvised heating, architects huddled under blankets in a raw building site), a super elite event. Organized by intellectual entrepreneur Hans Ulrich Obrist and others now running the building as a temporary arts venue, this was a political lever against plans to demolish the former Palace of the Republic, built in the 1970s to house the communist legislature of East Berlin.

The shrewdly chosen guests included architecture's most influential figures: Rem Koolhaas, Phyllis Lambert, Mark Wigley and three dozen other architects, theorists, and artists. As Koolhaas established (straw poll), only a tiny percentage of the audience were from former East Berlin. Wigley observed, the event was about international critics "arriving on a spaceship," discussing in private and pronouncing to the public. Certainly not very democratic. "We begin this conference with a crime, a terrible mistake" said Wigley of the exclusivity of the affair. Lots, actually, the most grave of which was using Price, famous for arguing demolition for unwanted buildings, to validate preserving this one.

In this case, though, the planned demolition of the Volkspalast building is just as expensive, symbolic, and troublesome as the lust to build "permanently" which Price challenged. The building, one of the last remnants of communism in a city being ruthlessly rebuilt to look like the middle of the 20th century never happened, was once used for political functions, weddings, bowling, and discotheques. One of its two great auditoria could switch hydraulically from auditorium to dance-floor in minutes. Now stripped of its asbestos and décor, it looks like a fashionable building site. But the government has voted, cross party, to demolish it (at the cost of 20–60 million Euros)—and rebuild the Stadtschloss, the baroque palace of the Prussians that stood in its place for 300 years before being damaged in WWII and symbolical-

ly demolished by the communists in the 1950s. Slumping Berlin doesn't have the money to rebuild the old Schloss (670 million Euros), but it is prepared to leave the site vacant—just as their GDR predecessors did for 20 years.

The conference planned to challenge this, opened with Wigley's terrific rendering of the elusive, unbuilt *Fun Palace*, taking in theater impresario and Price collaborator Joan Littlewood's proposal for a truly flexible public amenity and countless evocations of Price's building that changed at the will of its users.

The conference group split—half discussing architectural indeterminacy in the freezing Volkspalast and half on a nice warm riverboat discussing programming—and regrouped, toured the building, then re-formed to discuss a massive array of suggestions (taking the façade off, enlarging it, making it a museum, a library, cross-programming it). Then the conference went public, recounting the private debates to a wider audience the same evening and the next day.

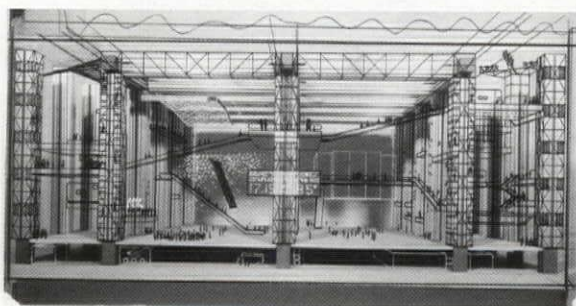
All the architects' projects shown were unusually apposite—for example, Jean Philippe Vassal's *Plus* project, a moratorium on demolition (you get more and better for your money by addition/reconstruction), and Juan Herreros' non-building program-free building. Even Koolhaas, arriving apologetic on day two and showing his brilliant AMO re-hang of the Hermitage Museum, was right on message, joining Lambert and Wigley to exhort the audience to decide what they wanted to do with the building—and get on with making it happen.

Some parts of the great *Fun Palace* question—can you have an anti-institution without becoming institutionalized?—were being tested here. The boat heatedly debated whether the Volkspalast project could survive political acceptance. Issues of climate control in permanently unfinished buildings were much to the fore for chilled guests, and are clearly essential practicalities the building could be used to test. It could be the ultimate experimental site. But the mother of all paradoxes was that the indeterminate *Fun Palace* was being used to predetermine the conference agenda—albeit in favor of indeterminacy.

Even though both Wigley and Koolhaas argued it was a mistake to underrate the surreal idea of rebuilding the Schloss (our love for 1960s utopianism is only "competing nostalgia," said Wigley), the conference was pretty much unanimously for taking advantage of the current German economic slump and retaining, re-using, and reprogramming the building as some form of alternative public facility. Or at the very least, as Lambert suggested, keeping it going as it is now, as an arts venue, until the library can get here—a powerful consensus in the age of ubiquitous icons.

Like and unlike Price (more lust for compromise/acceleration here), the event was a brilliant piece of political maneuvering. It was more intellectual agit-prop than indeterminate; very undemocratic; very unlike Price's own events. (Indeed many of Price's far more mixed key collaborators and friends weren't asked.) Wigley argued that since the *Fun Palace* wasn't built, we should learn from its mistakes. This ruthlessly impressive production of a consensus of the great and good as a political lever might have done just that, incidentally reminding us of the extraordinary range of Price's work and ideas.

KESTER RATTENBURY IS AN AUTHOR AND CRITIC IN LONDON, AND COORDINATES THE CENTRE FOR EXPERIMENTAL PRACTICE AT THE UNIVERSITY OF WESTMINSTER.



COURTESY CCA

Making Preservation Mainstream

National Preservation Conference
Restore America: Communities at a Crossroads
Louisville, Kentucky, September 28 to October 3

Some organizations exist for the sake of self-perpetuation. Others, like the National Trust for Historic Preservation which recently held its annual conference in Louisville, Kentucky, are flexible and engaged, adapting institutional identity to fit contemporary realities. Farmer, poet, and essayist Wendell Berry urged the 2,000 attendees of the conference to move beyond perpetual crisis, beyond words like "Stop," "Save," and "No." Such words are negative, fragmentary, and "not all that much fun," he said. Berry urged a more comprehensive vision of sustainability, local self-sufficiency, respect for history and for the land. For him mountain-top removal, "architectural ugliness," and the loss of farms and independent businesses are a part of the same system. Preservationists and others in "the movement" cannot go on shopping in malls, driving their cars, and supporting multinational corporations "only slightly less thoughtlessly than everyone else."

And while the rest of the conference did not necessarily comply with the vision of the poet/punk, the trust proved itself to be a creative and engaged organization that is working to make preservation part of the mainstream, to move beyond its stereotype as perpetual naysayers. Before Berry's keynote remarks, conference attendees were briefed on some highlights of the trust's activities, including the much heralded purchase of Mies van der Rohe's

Farnsworth House; a lucrative and highly visible sponsorship by Home and Garden Television; and the identification and preservation of dozens of rural schools for African-Americans throughout the South, known as the Rosenwald schools.

Conference sessions were topical and diverse, with subjects ranging from cultural landscapes to tax credits to preservation as sustainable practice. Architect Jean Carroon of Goody Clancy & Associates described historic buildings as "the stored energy of civilization," after pointing out that energy savings are often cited as a reason for demolishing or substantially altering older structures. The conference's Honor and Preservation Awards reflected the gathering's mix of interests. Winners ranged from the Mill City Museum in Minneapolis, which inserted a new museum within the ruined malls of a 19th century industrial plant, to a hillside stabilization project in Natchez, Mississippi. Louisville proved to be a good lab for the conference, with many preservation successes (a lovingly restored system of Fredrick Law Olmsted parks, for example) and just as many urban problems (sprawl, segregation, smog).

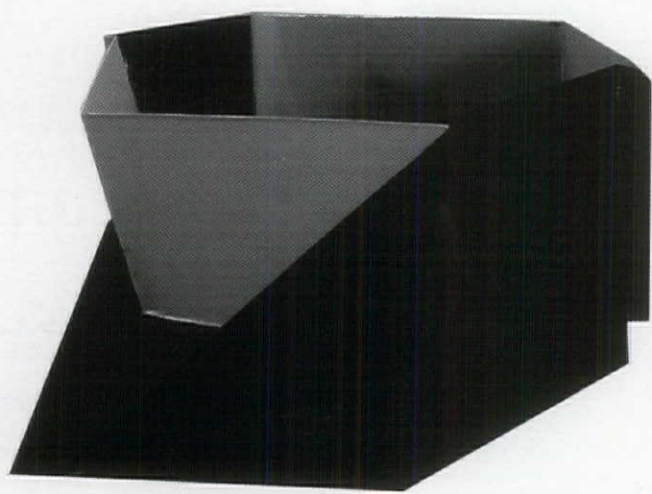
With an emphasis on fighting sprawl and social disintegration, and growing interest in mid-century buildings, farmland preservation, and sustainability, the National Trust for Historic Preservation seemed determined to shake the reputation for feel-good pastiche that sometimes put preservationists at odds with architects (especially modernists). And with its explicitly mainstream ambitions, the organization is a good ally for architects—and all those concerned about the quality of the built environment.

ALAN G. BRAKE IS A DESIGN CRITIC BASED IN LOUISVILLE, KENTUCKY.

The Mills Museum is an adaptive reuse of General Mills' old factory



COURTESY NATIONAL TRUST FOR HISTORIC PRESERVATION



COURTESY ODILE DECO

Odile Decq's installation at Artists Space refers to her architectural practice, building on one project in particular—a 1993 project called *Hyper-Tension*, which dealt with themes of dynamic equilibrium and unfolding perspectives. An angular, cockeyed structure of black-and-white painted wood, drywall, and mirrored Plexiglass, the piece is a fun-house mirror-maze of sorts, disorienting visitors who enter via a ramped floor. Called *Sensual Hyper Tension*, the installation is "a vexing space... perturbing the limits of space," according to Decq. Projections of previous projects grace the surrounding walls, lending the work context.

Odile Decq
Sensual Hyper Tension
Artists Space, 38 Greene Street, 3rd Floor. Through January 8

Thom Mayne,
George Hargreaves
NYC2012: Olympic Village
6:30 p.m.
Rockefeller University,
Caspary Hall
66th St. and York Ave.
www.archleague.org

DECEMBER 11
Randy Sabeda
The Winners Circle: Projects from the Lumen Awards 2004
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

DECEMBER 14
Phillipe de Montebello,
Kathy Halbreich, Glenn Lowry
Museums
92nd Street Y
35 West 67th St.
www.92Y.org

DECEMBER 14, 16
Richard Turnbull
The Total Square: Design and De Stijl
12:30 p.m.
Arts Constortium
1 East 53rd St.
www.moma.org

DECEMBER 16
Elizabeth Diller, James Corner
The High Line
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.archleague.org

Sue Chin, John Quinn
The Wildlife Conservation Society
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SYMPOSIA

NOVEMBER 16
McGraw-Hill Architectural Record Innovation Conference
Helmuth Jahn, Renzo Piano, Bruce Fowle, David Childs
7:00 a.m.–4:15 p.m.
Millennium Broadway Hotel
145 West 44th St.
www.construction.com

NOVEMBER 19–20
SOM Building Science & Design Research Symposium
Ian Ritchie, Carl Galioto, Andrew Hall, et al.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Writing About the Arts: The Critics, Craft & Education
Andras Szanto, Dana Giola, Mark Linder, et al.
Syracuse University
Setnor Auditorium
University Ave., Syracuse
artsjournalism.syr.edu

EXHIBITIONS

NOVEMBER 16 – JANUARY 8
Günther Domenig: Structures That Fit My Nature
Asian Cultural Forum
11 East 52nd St.
www.acfny.org

LECTURES

NOVEMBER 16, 18
Richard Turnbull
Seen Through New Eyes: Photograpy and the Russian Avant-Garde in the Twenties
12:30 p.m.
Arts Constortium
1 East 53rd St.
www.moma.org

NOVEMBER 17
Ann Reo
LED Technology and the Luminaires That House Them
9:30 a.m.
The Metropolitan Pavilion
125 West 18th St.
www.enternyc.com

Gregg Pasquarelli
Versioning
6:00 p.m.
Princeton School of Architecture
Betts Auditorium
www.princeton.edu/~soa

Matthew Postal
Sweet Sixteenth: Paris and the Modern Style
6:00 p.m.
New York School Of Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

Bruce Mau, George Yabu, Glenn Pushelberg
Designing the Future
6:30 p.m.
Kimmel Center, NYU
60 Washington Square South, Room 914
upernorthside@international.gc.ca

Santiago Calatrava
Complete Works
6:30 p.m.
Fashion Institute of Technology
Haft Auditorium, Building C
West 27th St. and 7th Ave.
www.urbancenterbooks.org

Peter Cook
Blue or Green?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Raphael Lozano-Hemmer
Performative Self-Repair for Public Spaces
7:00 p.m.
Pace University
3 Spruce St.
www.mexiconowfestival.org

NOVEMBER 17, 20
Enrique Norton, José Luis Cortes, et al.
Mexico City Dialogues: New Architectural Practices
6:00 p.m., 1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.mexiconowfestival.org

NOVEMBER 18
Joel Siegel
Integration of Daylighting and Electric Lighting
8:30 a.m.
Metropolitan Pavilion
125 West 18th St.
www.enternyc.com

Ralph Lerner
12:00 p.m.
Pratt School of Architecture
302 Higgins Hall North
200 Willoughby Ave., Brooklyn
www.pratt.edu

Christo and Jeanne-Claude
Two Works in Progress
6:00 p.m.
National Academy Museum
1083 5th Ave.
www.nationalacademy.org

John Patkau
Town and Country
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.archleague.org

Ralph Caplan
By Design
6:30 p.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

NOVEMBER 22
Lily Kane
Gae Aulenti: The Importance of Interaction
6:00 p.m.
New York Design Center
200 Lexington Ave.
www.bgc.bard.edu

Paul Kaiser
Dance and Disembodiment
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

Jean-Louis Cohen
Infinitely Fresh, Infinitely New: Echoes of Richard Neutra and L.A. Architecture
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/buell

Thom Penn, Kate Bojza, Barbara Mishara, et al.
Internship and IDP
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

NOVEMBER 23
Gary P. Haney, Eugene Kohn, William Pederson
Civic Spirit
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/civicspirit

Henry Hope Reed
The U.S. Capitol: Its Lessons for Today
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

NOVEMBER 29
Dominique Perrault
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Xaveer De Geyter
New Work
6:00 p.m.
Princeton School of Architecture
Betts Auditorium
www.princeton.edu/~soa

NOVEMBER 30
Elizabeth Simpson, Alice Boccia Paterakis, et al.
Building on the Past: Development and Preservation of Ancient Sites
6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

NOVEMBER 30, DECEMBER 2
Steven Zucker
Yoshio Taniguchi and MoMA's Architectural Legacy
12:30 p.m.
Arts Constortium
1 East 53rd St.
www.moma.org

DECEMBER 1
Hani Rashid
Asymptote Form Finding
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

DECEMBER 2
Renzo Piano
Preservation: Between Discipline and Freedom
6:30 p.m.
Fashion Institute of Technology
7th Ave. and 28th St.
212-228-7446 x34

Brigitte Shim, Charles Waldheim
Building Sites
6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org

DECEMBER 6
Marianne Lamonaca
Gio Ponti: Transforming the Everyday
6:00 p.m.
New York Design Center
200 Lexington Ave.
www.bgc.bard.edu

Bill Baker
Frank Lloyd Wright: The Vertical Dimension
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

DECEMBER 9
Glenn Lowry
MoMA Perspectives: Reimagining the Modern
6:00 p.m.
MoMA
11 West 53rd St.
www.moma.org



POLSHEK PARTNERSHIP ARCHITECTS: 1988–2004

JAMES STEWART POLSHEK, ET. AL.
12 X 9, 240 PAGES, 445 COLOR
\$65.00 HARDCOVER, \$40.00 PAPERBACK

The *New York Times* called their work a "triumph of substance over flash." Published as the firm celebrates its fortieth anniversary, this handsome volume examines sixteen key works from initial conception through design, construction, and completion. Recent projects, including the Clinton Library and Carnegie Hall's new Zankel Hall, are presented in detail for the first time.

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 128 Pierrepont St., Brooklyn
www.brooklynhistory.org

NOVEMBER 20 –
JANUARY 31
Nine Museums by
Yoshio Taniguchi
 MoMA
 11 West 53rd St.
www.moma.org

FROM NOVEMBER 20
Reinstallation of the
Collection
Michael Wesely:
Open Shutter at MoMA
 MoMA
 11 West 53rd St.
www.moma.org

DECEMBER 2 – MAY 1
Noguchi and Graham:
Selected Works for Dance
 Isamu Noguchi
 Garden Museum
 36–01 43rd Ave., Queens
www.noguchi.org

DECEMBER 8 –
JANUARY 20
Glass House
 Urban Center Gallery
 457 Madison Ave.
www.mas.org

DECEMBER 10 –
JANUARY 22
The Furniture of
Poul Kjaerholm and
Selected Art Work
 Sean Kelly
 528 West 29th Street
www.skny.com
 R 20th Century
 82 Franklin St.
www.r20thcentury.com

CONTINUING
EXHIBITIONS
THROUGH NOVEMBER 5
PSFS: Nothing More Modern
 Yale School of Architecture
 180 York St., New Haven
www.architecture.yale.edu

THROUGH NOVEMBER 7
City Lights: Works from
the City Lights Design
Competition
 Museum of the City
 of New York
 1220 5th Ave.
www.mcny.org

Around Town Underground
 New-York Historical Society
 2 West 77th St.
www.nyhistory.org

THROUGH NOVEMBER 13
Wijnanda Deroo
 Robert Mann Gallery
 210 11th Ave., 10th Fl.
www.robertmann.com

Freedom of Expression
National Monument
 Foley Square
www.creativetime.org

Vito Acconci, Krzysztof
Bednarski, Barbara Bloom,
et al.
Place for the Self
 apexart
 291 Church St.
www.apexart.org

THROUGH NOVEMBER 15
The Voting Booth Project
 Parsons School of Design
 2 West 13th St.
www.parsons.edu/votingbooth

THROUGH NOVEMBER 19
Variable City: Fox Square
 Van Alen Institute
 30 West 22nd St.
www.vanalen.org

Palaces of Prayer:
A Photographic Tribute to
Jewish Synagogue Architecture
 Angel Orensanz Foundation
 172 Norfolk Street
www.orensanz.org

THROUGH NOVEMBER 24
One Can: 12th Annual NYC
Construction Competition
 New York Design Center
 200 Lexington Ave.
www.canstruction.com

THROUGH NOVEMBER 28
Eric Bunge, Mimi Hoang
 Parsons School of Design
 Glass Corner
 25 East 13th St., 2nd Fl.
www.parsons.edu

Ant Farm
Media Burn,
The Eternal Flame
 International Center of
 Photography
 1133 6th Ave.
www.icp.org

THROUGH NOVEMBER 29
Rita McBride
 SculptureCenter
 44–19 Purves St., Queens
www.sculpture-center.org

THROUGH NOVEMBER 30
Mexico Now
 Various venues.
 See website for details.
www.mexiconowfestival.org

THROUGH DECEMBER 3
Theoharis David
Drawing Architecture
 Pratt Higgins Hall Gallery
 200 Willoughby Ave.,
 Brooklyn
www.pratt.edu

THROUGH DECEMBER 4
Karim Rashid
One-Off Prototypes: 1988–1998
 Sandra Gering Gallery
 534 West 22nd St.
www.geringgallery.com

Joseph Kosuth
 Sean Kelly
 528 West 29th Street
www.skny.com

THROUGH DECEMBER 8
Civic Spirit: Changing the
Course of Federal Design
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org/civicspirit

THROUGH DECEMBER 11
Architecture and Revolution
in Cuba, 1959–1969
 Storefront for Art and
 Architecture
 97 Kenmare St.
www.storefrontnews.org

Peter Wegner
Color & Other Contingencies
 Henry Urbach Architecture
 526 West 26th St., 10th Fl.
www.huagallery.com

THROUGH DECEMBER 18
Terry Winters: Recent
Drawings and Lithographs
 Pratt Manhattan Gallery
 144 West 14th St.
www.pratt.edu

THROUGH DECEMBER 20
Projection Primer:
Drawings by Michael Webb
 Columbia GSAPP
 Buell Hall, Arthur Ross
 Gallery, 100 Avery Gallery
www.arch.columbia.edu

THROUGH DECEMBER 22
A Certain Tendency
(In Curating)
 apexart
 291 Church St.
www.apexart.org

THROUGH JANUARY 2
Christo and Jeanne-Claude:
The Würth Museum
Collection
 National Academy of
 Design Museum
 1083 5th Ave.
www.nationalacademy.org

THROUGH JANUARY 8
Odile Decq
Sensual Hyper Tension
 Artists Space
 38 Greene St., 3rd Fl.
www.artistsspace.org

THROUGH JANUARY 9
Frank Lloyd Wright:
The Vertical Dimension
 Skyscraper Museum
 39 Battery Pl.
www.skyscraper.org

THROUGH JANUARY 11
Timeship: The Architecture
of Immortality
 Urban Center Gallery
 457 Madison Ave.
www.mas.org

THROUGH JANUARY 16
Isamu Noguchi:
Master Sculptor
 Whitney Museum of
 American Art
 945 Madison Ave.
www.whitney.org

THROUGH JANUARY 17
Subway Centennial
 Museum of the City of
 New York
 1220 5th Ave.
www.mcny.org

THROUGH FEBRUARY 4
Light Structures:
The Work of Jorg Schlaich
and Rudolph Bergemann
 Yale School of Architecture
 180 York St., New Haven
www.architecture.yale.edu

THROUGH FEBRUARY 13
Wild: Fashion Untamed
 Metropolitan Museum of Art
 1000 5th Ave.
www.metmuseum.org

THROUGH FEBRUARY 20
Klee: His Years at the
Bauhaus (1921–1931)
 Metropolitan Museum of Art
 1000 5th Ave.
www.metmuseum.org

THROUGH FEBRUARY 27
Josef and Anni Albers:
Designs For Living
Design + Art: Functional
Objects from Donald Judd
to Rachel Whiteread
 Cooper-Hewitt,
 National Design Museum
 2 East 91st St.
ndm.si.edu

FILM & THEATER

NOVEMBER 19
Edward Dimendberg
Sunshine, Noir, and
Architecture
 7:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.arch.columbia.edu/buell

NOVEMBER 20
Architectural Millinery
 (Sidney Peterson, 1952), 7 min.
Shadows (John Cassavetes,
 1961), 81 min.
 5:00 p.m.
 MoMA
 11 West 53rd St.
www.moma.org

NOVEMBER 26, 28
Tall: The American
Skyscraper and Louis
Sullivan (Manfred
 Kirchheimer, 2004), 80 min.
 5:00 p.m., 2:30 p.m.
 MoMA
 11 West 53rd St.
www.moma.org

EVENTS

NOVEMBER 17
Mexico City Dialogues
 7:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

WITH THE KIDS

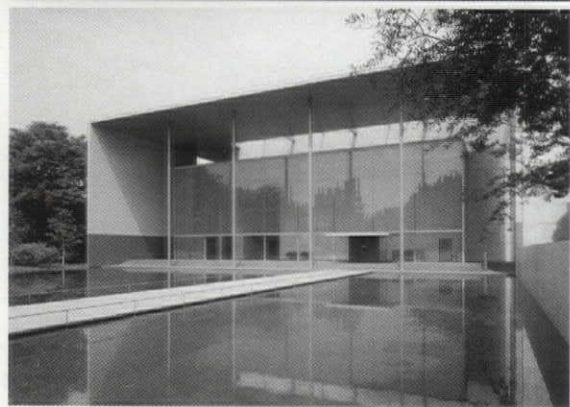
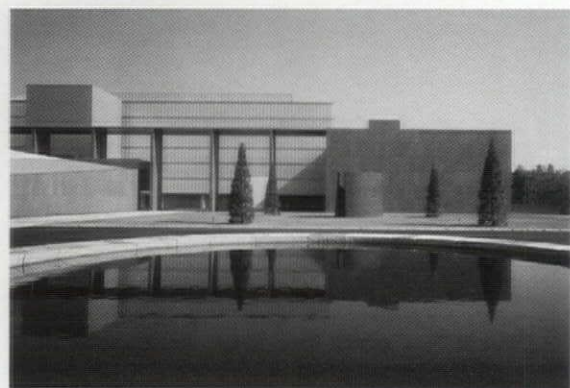
NOVEMBER 21
Create a City! Building
Marathon
 10:00 a.m.
 Center for Architecture
 536 LaGuardia Pl.
www.mexiconowfestival.org

BEYOND

NOVEMBER 16 – 18
Build Boston
 Seaport World Trade Center
 200 Seaport Blvd., Boston
www.buildboston.com

DECEMBER 2 – 5
Art Basel Miami Beach
www.artbaselmiamibeach.com

PREVIEW



REINSTALLATION OF THE COLLECTION
MICHAEL WESELY: OPEN SHUTTER AT MOMA
NINE MUSEUMS BY YOSHIO TANIGUCHI
 Museum of Modern Art, 11 West 53rd St.
 Through assorted dates

On November 20, the Museum of Modern Art will swing open its brand new doors, inviting visitors to check out its new digs as well as new exhibitions and installations of the museum's collection. Highlights include an impressive architecture and design gallery suite on the third floor where large-scale works overlook the museum's sculpture garden. Drawings and models of projects from Mies van der Rohe's Friedrichstrasse Skyscraper (1921) to Preston Scott Cohen's Torus House (1999) will be on display in a gallery across the bridge. Also on permanent view will be Michael Wesely's *Open Shutter*, a group of photographs (one is pictured above), documenting the renovation and construction of the new MoMA in ghostly long-exposure shots.

The museum's first short-term architecture show in its new space is, fittingly, a retrospective of Yoshio Taniguchi's designs for nine museums from 1978 to 2004, including the MoMA renovation, the Tokyo Municipal Museum of Art (top), and the Gallery of Horyuji Treasures (above). The designs, represented in drawings, models, and photographs, will help viewers understand Taniguchi's understated, modern work, along with the experience of the new MoMA itself.



SMPS New York Area Chapter

Upcoming Events

Thursday, December 2

Leadership for Marketers
 Professional Development Career-Building Program

As a marketer, you are naturally a leader in your firm by carrying the brand message into the marketplace, directing efforts to bring in new work, and helping to set the firm's strategic direction. But how many of us really think of ourselves as leaders? What do we do on a daily basis to effect change in our organizations and what do we do that might undermine our roles as leaders? In this seminar, we'll talk about the challenges of being a leader in a marketing role, and learn some valuable practices for being better leaders.

Tuesday, December 14

Happy Holidays from SMPS-NY

It's the networking event of the year! Come share a little holiday cheer with your fellow marketers at the 2004 SMPS-NY Holiday Party. Take a breather and toast to a prosperous 2005. Enjoy the hottest neighborhood in NYC! And get ready to win some cool raffle prizes to benefit a student of design. Please bring an unwrapped toy for Toys for Tots, a SMPS-NY tradition.

Event Sponsor: Vitra, Inc.

Details/Registration: www.smpsny.org

CUBA'S MODERN MOVEMENT

Architecture and Revolution in Cuba, 1959–1969
Storefront for Art and Architecture, 97 Kenmare St.
Through December 11



COURTESY STOREFRONT FOR ART AND ARCHITECTURE / EDUARDO LUIS RODRIGUEZ

The built environment under communism conjures images of lifeless gray housing blocks, vast treeless cement plazas, and manufactured government buildings, an austere monumentalism that never seemed to live up to the utopian vision the leaders set out to create. The ten-year period of architecture that immediately followed the Cuban Revolution in 1959,

however, was different. This progressive and creative period is documented in a collection of photographs, videos and text on view at the Storefront for Art and Architecture in an exhibition entitled *Architecture and Revolution in Cuba, 1959–1969*, curated by Eduardo Luis Rodríguez, an architect and Cuba's best-known historian. The Cuban Revolution

brought about significant change in every aspect of life, and architecture was no exception. When Fidel Castro came into power, many of the country's architects (along with other professionals) fled, fearing a loss of independence, but those who remained were immediately put to work to set a new visual course for the country. Under the new regime, the

language of architecture quickly became a political tool. The now state-employed architects were charged with creating an architecture that would symbolize the new and improved way of life that Castro and his revolutionaries promised.

This exhibition examines the post-revolutionary spirit that captured this generation. In the years immediately following the revolution, Castro made good on his promise to dismantle bourgeois trappings and give back to the working people. New schools, housing complexes, health facilities, and cultural centers sprang up, each with the goal of opening its doors to a public that had never before had access to such diverse and extensive services. The young government wanted to encourage new forms that were unlike those of the past and the architecture that emerged pushed the free-form modernism prevalent in Cuba in the 1950s to new extremes. Circles and curves seem to flow sinuously from one project to the next in both plan and section, seemingly representing the form of the new proletariat. The National School of Ballet by Roberto

Gottardi, located just outside Havana, is a three-dimensional Miró painting dancing across the landscape. This school, along with the other Schools of the Arts, was central to Castro's utopian vision of creating a center of culture and art that would serve as a model for Latin America. The Coppellia Ice Cream Parlor in Havana by Mario Girona, the most famous post-revolutionary symbol of egalitarianism, reaches its long tentacles out into the city to pull all who pass by inside for a treat. The architecture is bold, sensual, enigmatic, and progressive.

As the exhibition's introductory text suggests, however, the decade comes to a close as more banal, budget driven, gray architecture takes its place. The Schools of the Arts began with optimistic ardor but before the decade ended, construction stopped and the buildings were never finished. Over the past half-century, with the fall of the Soviet Union and the collapse of the Cuban economy, most of the buildings have fallen into disrepair and no longer represent symbols of hope and change. Instead, they are a reminder of a failed system

that could not maintain the halcyon ambitions of its makers.

The vacuum within which these images are presented feels misleading, but at the same time, each project demonstrates a clarity about a particular and unique moment in time. The freedom from bourgeois expectations gave the nation's young architects incredible autonomy, resulting in powerful work that was not driven by capitalist demands but by social equality. At least for a moment, the revolution brought about a spirit of idealism and rejuvenation that is worth remembering.

MATT BERMAN IS A PRINCIPAL OF THE MANHATTAN-BASED FIRM AR+D.

Above left: Cabanas at Playa Santa Lucía, designed by Juan Campos (Camaquely, 1960)
Below: Coppellia Ice Cream Parlor by Mario Girona (Havana, 1965–1966)



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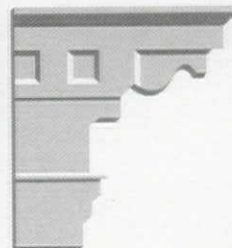
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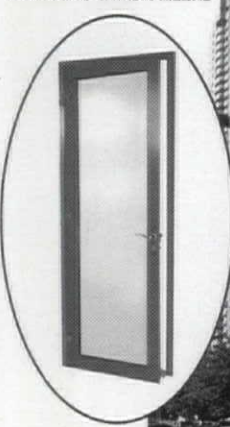
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SALA continues to be one of the most highly-rated programs of its kind and features a strong faculty and student body. It is enhanced by programs in Planning, Industrial Design, Interior Design and Graphic Design, which comprise the disciplines of the College. The context surrounding the school is extremely rich as the Phoenix metro region is the fifth largest in the nation and expanding rapidly, thus offering a laboratory for new modes of construction, urbanism, infrastructure, community engagement, and environmental responsiveness. Appropriately, ASU is home to an extensive array of research projects focused on the built environment, sustainability, and immersive visualization technologies. Importantly, the university is in the midst of a massive planning and building campaign in which it has engaged architects and designers of the highest order to build first-rate facilities and new campuses for the New American Metropolitan University model as outlined by the President.

Applicants should submit a letter of interest, addressing areas of teaching and administration, creative activity, research and/or scholarship; a curriculum vitae, transcripts of academic record, examples of course syllabi; evidence of scholarship and where applicable, other creative activity. Please include the names, postal addresses, phone/fax numbers, and e-mail addresses of four referees. Questions may be directed to sara.loughman@asu.edu.

Application deadline is January 31, 2005 and every two weeks thereafter until the search is closed. Please send applications to: SALA Director Search Committee, Office of the Dean, College of Architecture and Environmental Design, Arizona State University, PO Box 871905, SW Corner University & Forest, Tempe, AZ 85287-1905. www.asu.edu/caed/AA/EOE.

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