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 plan is ongoing.

NEWLY 9 ARCHITECTURE AND DESIGN PROJECTS HAVE RISEN FROM THE ASHES OF THE WORLD TRADE CENTER. HOW DOES IT ALL ADD UP?

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

<table>
<thead>
<tr>
<th>Steepest Price-tag</th>
<th>Transportation Hub, Wedge of Light Plaza / Total Budget: $2 billion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Made Out Like a Bandit</td>
<td>SHoP Architects / Rector Street Bridge: $11,000</td>
</tr>
<tr>
<td>Worked for Pennies</td>
<td>Frederick Schwartz Architects and Rockwell Group /</td>
</tr>
<tr>
<td></td>
<td>Wall Street Rising Downtown Information Center: $0</td>
</tr>
<tr>
<td>Worked for Even Less</td>
<td>Studio Libeskind / LMDC-reimbursed limo expenses: $6,788</td>
</tr>
<tr>
<td>Lap of Luxury</td>
<td>LMDC / Total spent as of August 2004: $900 million</td>
</tr>
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</table>

See page 4 for a list of prominent 9/11-related projects, along with total budgets and architects’ fees.
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, the Royal Institute of British Architects.Use 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 Libeskindians 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 are struggling with the question of fees since the beginning of their professionalization in this country. The Richard Morris Hunt lawsuit in 1861 established five 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 seems to hover 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 encouraged 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 is 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 AIA has recently been seeking discussions with the public agencies about their percentage fees, not in a way to suggest the public agencies change their practices, but to say that good design will pay off in the long run.

The old method of relying on recommended fee scales is not appropriate for the more varied and complex world architects now have to work in. “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 AIA has recently been seeking discussions with the public agencies about their percentage fees, not in a way to suggest the public agencies change their practices, but to say that good design will pay off in the long run.

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In the era of the image, Ezra Stoller's photographs paid homage to modern architecture. His understanding of space, geometry, and natural light shaped the very perception of many famous buildings, and earned him a medal for architectural photography from the American Institute of Architects in 1961, the first such honor given by the organization. Eero Saarinen, I. M. Pei, Louis Kahn, Paul Rudolph, Gordon Bunchschaft, Mies van der Rohe, Richard Meier—Stoller photographed them all, always with his own gorgeous, modern sensibility.

Born in Chicago in 1915, Ezra Stoller studied architecture at New York University, earning a BFA in Industrial Design in 1938. 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 sprawling 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 life is on view at Williams College Museum of Art through December 19.

SARA MOSS

MODERN ARCHITECTURE'S PRIME PORTRAITIST DIES AT 89

IN A NEW LIGHT continued from front page

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, a library, offices, and a long corridor that overlooks the recently reopened Rockefeller Park.

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 Schlemm. "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

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 family'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 289 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.
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.

### Year Completed | Project Description | Lead Contractor | Client | Total Project Budget | Contract Amount
--- | --- | --- | --- | --- | ---
2002 | Initial WTC Master Plan | Beyer Blinder Belle | LMDC, Port Authority | n/a | $13,400,000
| LMDC Office Renovation | Harris Smith Design | LMDC | $60,000 | $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 re leased

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 | $140,000
| THINK (Frederick Schwartz Architects) | LMDC | n/a | $710,000 | n/a
| Richard Meier & Partners Architects | LMDC | n/a | $111,000 | n/a
| Skidmore, Owings & Merrill | LMDC | n/a | $49,000 | n/a
| Studio Daniel Leibeskind | LMDC | n/a | $432,000 | n/a
| United Architects (Reiser + Umemoto) | LMDC | n/a | $124,000 | n/a
| Peterson/Littenberg Architecture | LMDC | n/a | $67,000 | n/a
| and Urban Design | LMDC | n/a | $301,000 | n/a
| Temporary PATH Station | Port Authority | Port Authority | $15,000,000 | in-house
| Urban Design Consultation | Peterson/Littenberg Architecture | LMDC | $192,000 | n/a
| and Urban Design | LMDC | $303,000 | n/a | n/a
| Vesy Street Pedestrian Bridge | EarthTech | LMDC, Port Authority, NYS DOT | $20,000,000 | $3,000,000
| WTC Memorial Competition | Michael Arad and seven other finalists | LMDC | n/a | approx. $100,000 each
| WTC Memorial Finalists Exhibition Design | LMDC | n/a | $330,000 | n/a

2004 | 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 | LMDC | n/a | $572,000 | n/a
| Greenwich Street South Traffic Study | LMDC | n/a | $102,000 | n/a
| Greenwich Street South Urban Design Plan | LMDC | n/a | $226,000 | n/a
| Recovery to Renewal Exhibition Design Urban Design Consultation | LMDC | n/a | $118,000 | n/a
| Thomas Miller Architect | LMDC | n/a | $692,000 | n/a
| Varion Building Restoration | LMDC | n/a | $1,400,000 | n/a
| WTC Master Plan | LMDC | n/a | $3,024,000 | n/a
| WTC Master Plan Update / Commercial Design Guidelines | LMDC | n/a | $3,000,000 | n/a
| WTC Memorial, Cultural Civic Program | LMDC | n/a | $3,000,000 | n/a
| Stuckmore, Owings & Merrill | LMDC | n/a | $3,000,000 | n/a
| Studio Daniel Leibeskind | LMDC | n/a | $432,000 | n/a

2005 | Corridor of Light | Robert A. M. Stern Architects | LMDC | n/a | $572,000
| Tower 7 | LMDC | n/a | $126,000 | n/a
| Tower 7 Park | LMDC | n/a | $226,000 | n/a
| Fulton Street Transit Center | LMDC | n/a | $118,000 | n/a
| South Ferry Terminal | LMDC | n/a | $692,000 | n/a
| Arup | LMDC | n/a | $3,024,000 | n/a
| MTA | LMDC | n/a | $3,024,000 | n/a
| Ken Smith Landscape Architect | LMDC | n/a | $3,024,000 | n/a
| Ken Smith Landscape Architect | LMDC | n/a | $3,024,000 | n/a
| Studio Daniel Leibeskind | LMDC | n/a | $3,024,000 | n/a
| Studio Daniel Leibeskind | LMDC | n/a | $3,024,000 | n/a

2007 | Freedom Tower | Lamont & Mau Partners | LMDC | n/a | $1,200,000
| Goldman Sachs Building | LMDC | n/a | $500,000 | n/a
| Goldman Sachs | LMDC | n/a | $500,000 | n/a
| Ken Smith Landscape Architect | LMDC | n/a | $500,000 | n/a

2008 | Cultural Center Museum Complex | Studio Daniel Leibeskind | LMDC | n/a | $1,200,000
| Cultural Center Performing Arts Complex | LMDC | n/a | $500,000 | n/a
| Transportation Hub; Wedge of Light Plaza | LMDC | n/a | $500,000 | n/a
| DMTA | LMDC | n/a | $120,000 | n/a
| DMTA | LMDC | n/a | $120,000 | n/a
| DMTA | LMDC | n/a | $120,000 | n/a
| DMTA | LMDC | n/a | $120,000 | n/a

2009 | Battery Park City Authority Streetscapes | Rogers Marvel Architects | Battery Park City Authority | $34,000,000 | $9,000,000
| NYSE and Financial District Streetscapes | Rogers Marvel Architects | Battery Park City Authority | $10,000,000 | $2,000,000
| Tower 2 and Hotel (formerly WTC) | Rogers Marvel Architects | Battery Park City Authority | $10,000,000 | $2,000,000
| Tower 3 | Rogers Marvel Architects | Battery Park City Authority | $10,000,000 | $2,000,000
| Tower 4 | Rogers Marvel Architects | Battery Park City Authority | $10,000,000 | $2,000,000

Information for this chart was obtained from clients and last 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 looming 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 headquarters 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 Barry Diller and his IAC/InterActiveCorp headquarters is the farthest along with the developer Rouse. And it didn't work. Or went on to recall that he'd done the branch-office in Manhattan? Contacted by telephone as many as Richard Meier; and an even harder time 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. InterActiveCorp 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 enclosed 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 chocking 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

HCY IN THE SKY 5000 square-foot Brooklyn Arena will be the focal point of Brooklyn Atlantic Yards. The

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

JULIE Y. KIVINE
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 by the elevated A train, there are gains, 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 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 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.
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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When Voshio 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 intent within 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.

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-ratings) is attached to the plywood, then finished with a plaster skim coat.

PERSPECTIVE OF ATRIUM EAST WALL

Existing museum tower structure

Steel-framed structurally independent curtain wall

7th Floor

5th Floor

4th Floor

3rd Floor

2nd Floor

FOUND IN TRANSLATION
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 bulky columns—benefiting 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 system 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.
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 joints, minimum support, maximum 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.
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 200Xconference 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 (improved 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 (at straw poll), only a tiny percentage of the audience were from former East Berlin. Wigley observed, the event was about international criticism “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 between capacity from auditorium to dance-floor in minutes. Now stripped of its asbestos and decor, 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-
Oilde 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.
THROUGH NOVEMBER 15
The Voting Booth Project
Patterson School of Design
2 West 13th St.
www.parcorschool.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.angelorensanz.org

THROUGH NOVEMBER 24
One Can: 12th Annual NYC Construction Competition
New York Design Center
209 Lexington Avenue
www.construction.com

THROUGH NOVEMBER 28
Eric Bunge, Mimi Haong
Patterson School of Design
Glass Corner
26 East 13th St., 2nd Fl.
www.parscons.org

Art 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.sculpturecenter.org

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

Vibrant Communities:
Gropu Maps of New York and the World
Urban Center Gallery
457 Madison Ave.
www.museum.org

THROUGH DECEMBER 3
Theoharis David
Draving Architecture
Patt Higgins Hall Gallery
20 Willoughby Ave., Brooklyn
www.patt.edu

THROUGH DECEMBER 4
Karim Rashid
Sandra Gering Gallery
534 West 22nd St.
www.sandragering.com

Joseph Kosuth
Sean Kelly
534 West 22nd St.
www.sandroot.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 Kent St.
www.storefrontnyc.org

Peter Wagner
Color & Other Contingencies
Heiny Utsch Architekten
526 West 26th St., 10th Fl.
www.hauagallery.com

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

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

THROUGH DECEMBER 22
A Certain Tendency
Lincoln Center
291 Church St.
www.axart.org

THROUGH JANUARY 2
Christo and Jeanne-Claude
The Würth Museum
Collection
National Academy of Design
503 5th Ave.
www.nationalacademy.org

THROUGH JANUARY 8
Oddie Deq
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
Timeliness: The Architecture of Immortality
Urban Center Gallery
457 Madison Ave.
www.museum.org

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

THROUGH JANUARY 17
Isamu Noguchi
Installation view. The Tokyo Municipal Museum of Art (above), and the Metropolitan Museum of Art, 11 West 53rd St. Through assorted dates.

On November 20, the Museum of Modern Art will swing open its Architectural Millinery: The Work of 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 Museum 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 being a leader in a marketing role, and learn some valuable practices for being better leaders.

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Utopian vision the leaders
The built environment under
never seemed to live up to
government buildings, an
communism conjures images
1959,
plazas, and manufactured
immediately followed the
blocks, vast treeless cement
as part of our
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Government
Real Estate / Developer
Other
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Firm Owner
Managing Partner
Architect
Designer
Draftserson
Technical Staff
Government
Project Manager
Academic
Intern
Other
EMPLOYEES
1-4
5-9
10-19
20-49
50-99
100-249
250-499
CUBA'S MODERN MOVEMENT
Architecture and Revolution in Cuba, 1959–1969
Startfront for Art and Architecture, 97 Kenmare St.
Through December 11

The built environment under communism conjures images of lifeless gray housing blocks, vast treeless cement places, 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 1969, 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 Rodriguez, 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 state-appointed 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, seeming to represent the form of the new proletariat. The National School of Ballet by Roberto Gottardi, located just outside Havana, is a three-dimensional Miro 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 Coppelia 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 Redman is a principal of the Manhattan-based firm AR|D.

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

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