

Summer 2006

OCCLUS

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 68 ISSUE 3 \$10

LISTENING

EARNING

EADING

Architecture As Public Policy

Not by Design Alone:
Architects Seek
Civic Engagement

The African Burial
Ground Memorial

Parsons Designs for
the Public Good

Less than Zero:
Architecture and
the Political Process
after 9/11

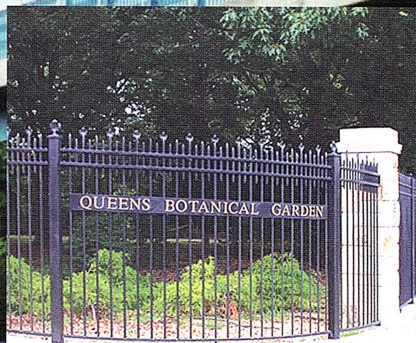
Red Light/Green Light:
Lessons Learned
in Public Participation



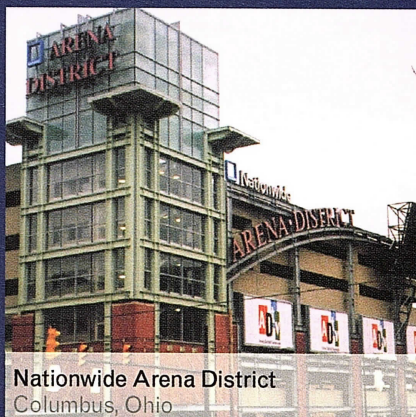
"Zinc Protects Steel"

The best way to prepare
galvanized steel for paint...

COLORZINQ® by Voigt & Schweitzer



Queens Botanical Garden
Flushing, New York



Nationwide Arena District
Columbus, Ohio



Commuter Rail Maintenance Facility
Somerville, Massachusetts

Fall River Bridge
Fall River, Massachusetts

When using two different coating systems it only makes sense to offer "single source responsibility" for the total coating system. When offering **COLORZINQ®** on a project there is no question as to who has the responsibility for all adhesion and warranty concerns for **COLORZINQ®**.

Voigt & Schweitzer is the largest Job Galvanizer in the World today with over 30 years in the Duplex Coating industry. We have registered the **COLORZINQ®** process in the United States and it has worked very successfully for over a decade in the Midwestern and Eastern part of the United States.

Let the team of **Voigt & Schweitzer** explain to you the "Synergistic" benefits of a Duplex Coating featuring **COLORZINQ®**. Our popular **Lunch & Learn Seminar** programs are filling up quickly. Call today to schedule a seminar for your company and earn AIA credits.

Voigt & Schweitzer is a proud member of the American Galvanizers Association.

1-800-801-3648

www.hotdipgalvanizing.com

V&S Columbus Galvanizing LLC
Columbus, OH
Ph. (614) 443-4621 Fax (614) 443-6375

V&S Amboy Galvanizing LLC
Perth Amboy, NJ
Ph. (732) 442-7555 Fax (732) 442-5560

Voigt & Schweitzer Galvanizers, Inc.
Redford, MI
Ph. (313) 535-2600 Fax (313) 535-0862

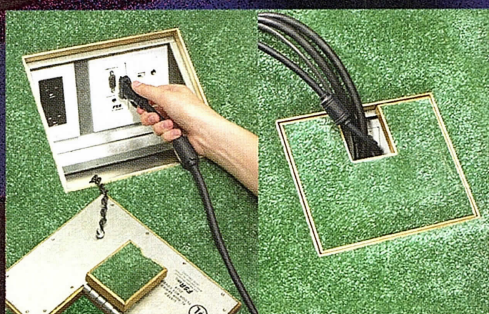
V&S Philadelphia Galvanizing LLC
Philadelphia, PA
Ph. (215) 739-8911 Fax (215) 634-0791

V&S Lebanon Galvanizing LLC
Jonestown, PA
Ph. (717) 861-7777 Fax (717) 865-7749

V&S Taunton Galvanizing LLC
Taunton, MA
Ph. (508) 828-9499 Fax (508) 828-1177

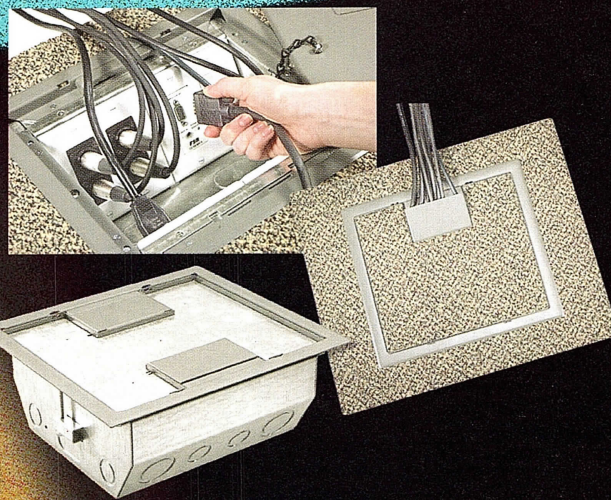
Elegant & PRACTICAL FLOOR AND TABLE BOXES

Floor Boxes



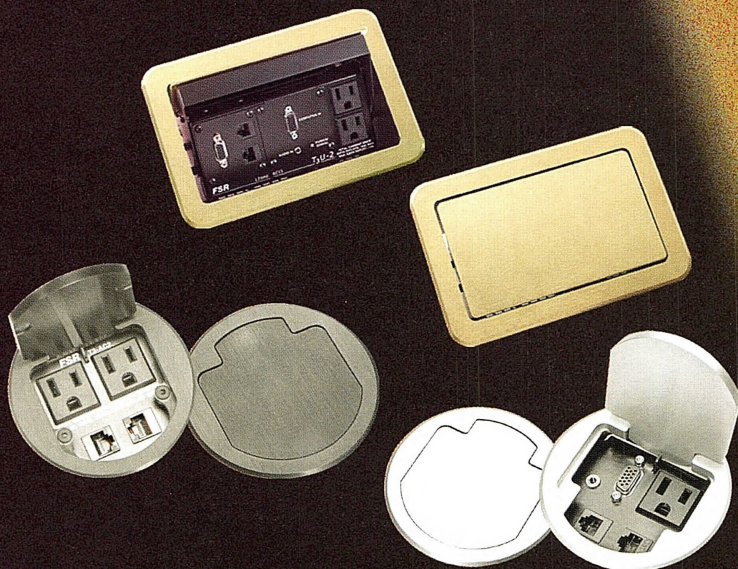
Designed for boardrooms, conference rooms and general meeting spaces, these boxes feature hand mitered brass or aluminum carpet edging. Designed for poured concrete floors, including slab on grade!

Raised Access Floor Boxes



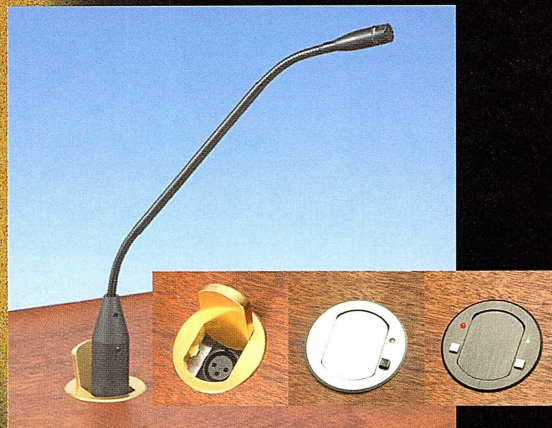
The all metal construction of these Raised Access Floor Boxes provides for one or two cable access doors, or a solid metal cover.

T3U Series Table Boxes



The T3U series of table boxes are small elegant additions for your conference tables, lecterns, and work spaces.

T3-MJ Series



Mount a gooseneck mic, house an RJ-45 connector, or mount a Crestron Crestnet cable assembly inside these mini table boxes.

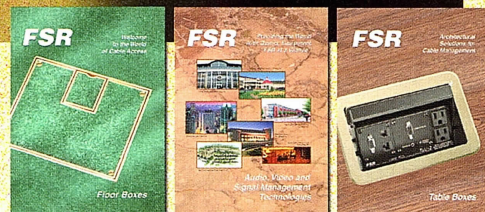


Made in USA.

FSR Inc.

244 Bergen Boulevard, West Paterson, NJ 07424
Phone: 973.785.4347 • Fax: 973.785.4207
Order Desk: 1-800-332-FSR1
Web: www.fsrinc.com • E-mail: sales@fsrinc.com

Call today for a Free
CD-Rom, Color Brochure
and Complete Catalog
on floor, wall and
table boxes.



Severud Associates

NEW YORK

• LONDON

• PARIS

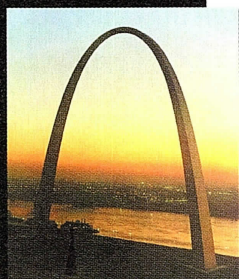
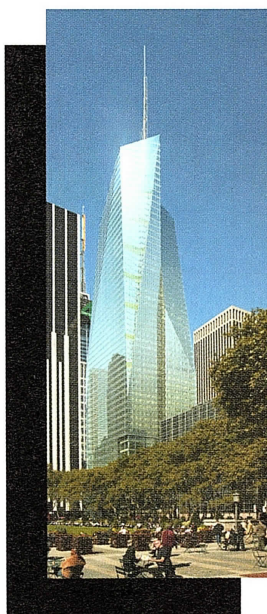
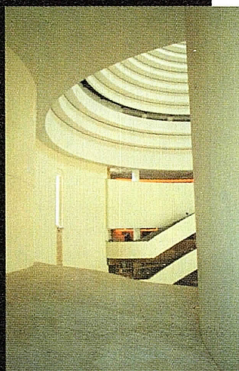


Award-Winning

Structural

Engineering

Since 1928



Severud Associates

CONSULTING ENGINEERS P.C.

469 Seventh Avenue, Suite 900

New York, NY 10018

(212) 986-3700

info@severud.com



Sciame
WHERE BUILDING IS AN ART

Construction Managers
Consultants
Builders

F. J. Sciame Construction Co., Inc.
80 South Street New York, NY 10038
212. 232 2200 / www.sciame.com

**The Pierpont Morgan Library
& Museum**

Renzo Piano Building Workshop
Beyer Blinder Belle

Photo Credit © Michel Denancé

Cosentini Associates

TE a Tetra Tech Company

Cosentini

➤ CONSULTING ENGINEERS

HVAC
Electrical
Plumbing
Fire Protection
Sustainable Design
LEED® Certification

➤ INFORMATION TECHNOLOGIES

Audiovisual
Telecommunications
Security
Information Services
Command & Control

➤ LIGHTING DESIGN

Conceptual Design
System Integration
Visualization
Luminaire Design

➤ MISSION CRITICAL DESIGN


Design Services
Facility Evaluation & Analysis
Feasibility & Due Diligence Studies
Disaster Recovery

➤ FACILITIES MANAGEMENT

Construction Services
Commissioning

<p>New York</p> <p>Cambridge</p> <p>Chicago</p> <p>Orlando</p>	<p>212.615.3600</p> <p>617.494.9090</p> <p>312.670.1800</p> <p>407.999.8990</p>
----------------------------------------------------------------	---------------------------------------------------------------------------------

www.cosentini.com



Summer 2006

Vol. 68, No. 3

**Oculus: A publication of the
AIA New York Chapter**

OCULUS Staff

Editor-in-Chief:

Kristen Richards, kristen@aiany.org

Contributing Editors:

Fred Bernstein, Bill Millard, Linda G. Miller, Sara Moss, Richard Staub, Thomas D. Sullivan, Roger Yee

Copy Editor:

Parlan McGaw

Art Director:

James Colgan

Design Consultant:

Pentagram, New York
Michael Gericke, Gillian deSousa

Publisher:

Dawson Publications, Inc.

eOCULUS

Editor

Jessica Sheridan, Assoc. AIA,
eoculus@aiany.org

Oculus Committee/Advisory Board

Ilyia Azaroff, Assoc. AIA

Rick Bell, FAIA

John M. Howell, AIA

Ernest W. Hutton, Jr., Assoc. AIA

Stephen A. Kliment, FAIA

Stanley Stark, FAIA (chair)

Mark E. Strauss, FAIA, AICP

Board of Directors 2006

President

Mark E. Strauss, FAIA, AICP

First Vice President, President-Elect

Joan Blumenfeld, FAIA

Vice President, Design Excellence

Kenneth H. Drucker, AIA

Vice President,

Professional Development

Susan H. Wright, AIA

Vice President/Public Outreach

Sherida Paulsen, FAIA

Secretary

Beth Greenberg, AIA

Treasurer

Anthony P. Schirripa, AIA

Director, Publications

Stanley Stark, FAIA

Director, Educational Affairs

Heather Philip O'Neal, AIA

Director, Programs & Strategic Planning

Peter Schubert, AIA

Director, Legislative Affairs

LeAnn Shelton, Esq., AIA

Director, Industry Affairs

William Bobenhausen, FAIA

Director, Development Affairs

Suzanne Davis

Immediate Past President

Susan Chin, FAIA

Associate Director

Katherine Bojsza, Assoc. AIA

Public Director

Richard Tomasetti, Hon. AIA

Public Director, Educational Affairs

Anthony Vidler

American Institute of Architects New York Chapter

Center for Architecture

536 LaGuardia Place

New York, NY 10012

212.683.0023

E-mail: info@aiany.org

Chapter Staff and Services

Executive Director

Fredric M. Bell, FAIA, (ext. 110)

bell@aiany.org

Deputy Director for Finance and Operations

Stephen G. Suggs, Hon. AIA NYS,
(ext. 119), suggs@aiany.org

Deputy Director for Programs and Development

Pamela Puchalski, (ext. 116)
ppuchalski@aiany.org

Events and Programs Coordinator

Nina Ashkenazi, (ext. 112)
nashkenazi@aiany.org

Associate Director for Development

Vanessa Crews, (108)
vcrews@aiany.org

Office Manager

Tina Erickson, (ext. 113)
info@aiany.org

Development Associate

Shannon Foshe, (ext. 118)
sfoshe@aiany.org

Technology Coordinator

Dan Hillman, (ext. 114)
dhillman@aiany.org

Communications and Policy Coordinator

Annie Kurtin, (ext. 126)
akurtin@aiany.org

Membership Director

Suzanne Howell Meeks, (ext. 115)
smeeks@aiany.org

Exhibitions Coordinator

Sophie Pache, (ext. 120)
spache@aiany.org

Oculus is a benefit of both AIA New York Chapter and Center for Architecture membership. For information on professional and public memberships, please call 212.358.6115

One-year subscription (5 issues): \$40 (U.S.), \$60 (foreign) To advertise in OCULUS, please call Dawson Publications at 800.322.3448 ext. 125

For reprint or back issue information contact Tina Erickson: info@aiany.org

The AIA New York Chapter also publishes the twice-monthly online newsletter eOCULUS. To be placed on the e-mail list or to advertise in eOCULUS, contact eoculus@aiany.org

The opinions expressed herein or the representations made by advertisers, including copyrights and warranties, are not those of the Board of Directors, officers or staff of the AIA New York Chapter, the Editor of Oculus, or Dawson Publications, Inc., unless expressly stated otherwise.

© 2006 The American Institute of Architects New York Chapter.

All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.



microsol resources

Providing Autodesk Software and Services to
the Architectural and Engineering Communities
for Over 20 Years

GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

When you buy Autodesk software, you want more than just a box—you want a complete solution. Microsol Resources has been providing Autodesk software and services to the architectural and engineering communities for over 20 years. Our team of application specialists offers superior telephone and on-site support, delivering the answers you need, when you need them. This, together with our Training, Implementation, CAD Standards Development and CAD Management services, means that you will never be left simply holding a box.

Get the most out of your software—call Microsol Resources today.

microsol resources | NEW YORK, NEW JERSEY, PENNSYLVANIA

214 West 29th Street • New York, NY 10001 • PH: 212.465.8734 • FX: 212.967.0910

microsolresources.com

Autodesk  **Premier Solutions Provider**
Building Architecture

Autodesk
Authorized Value Added Reseller

Autodesk
Authorized Training Center

The New **ALL ULTREX® WINDOW**



Built To Survive The Most Demanding Conditions We Could Imagine. And A Few We'd Rather Not.

The new Integrity All Ultrex® Single Hung Window is built to thrive when the going gets tough. Made from Ultrex, a pultruded fiberglass, it's fully eight times stronger than vinyl. And unlike vinyl, it won't warp, flex, corrode, chalk, discolor, scratch or do anything besides make glitch-free performance look easy. Visit your local dealer today to see what Integrity Windows and Doors can do for you.

Contractor Express
Oceanside, NY
516-764-0388
www.contractorexpress.com

Mensch Mill and Lumber Corp.
Flushing, NY
718-359-7500
www.menschmill.com

**S&E Building
Materials Co., Inc.**
Brooklyn, NY
718-436-4923

DESIMONE

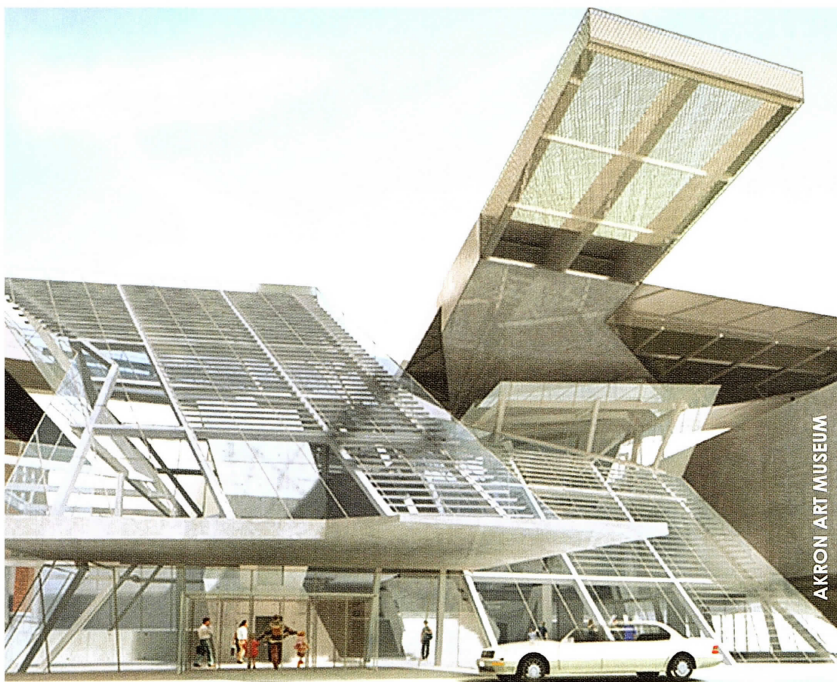
NEW YORK

MIAMI

SAN FRANCISCO

NEW HAVEN

LAS VEGAS



STRUCTURAL ENGINEERS

DeSimone Consulting Engineers, PLLC is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio that includes high-rise, residential, mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

www.de-simone.com

Six great projects. Six great architects

Fathom Knowledge
Network
DPM



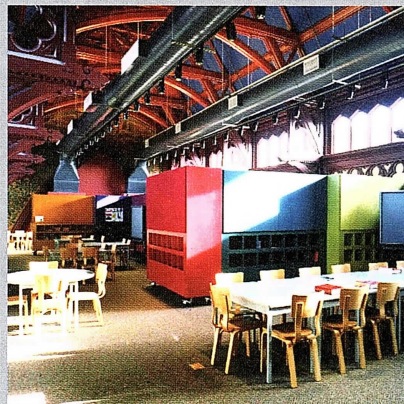
130 East 59th
Street
Swanke Hayden
Connell



Judith Leiber
Store
Gensler Architects



Columbia
University
'The School'
Beyer
Blinder Belle



Packer
Collegiate
Institute
Hardy Holzman
Pfeiffer



Reingold Pavilion
Hebrew Home
Gruzen Samton

One project management firm



LEVIEN & COMPANY
REAL ESTATE PROJECT MANAGEMENT

570 LEXINGTON AVENUE NEW YORK, NY 10022 212-702-0888 www.levienco.com

Contents

Oculus Summer 2006

Architecture as Public Policy

Departments

11 **First Words: Letter from the President**

"Architects Don't Do Policy!"

By Mark E. Strauss, FAIA

13 **A Word from the Editor** Rules of Engagement

By Kristen Richards

15 **Center for Architecture** Center Highlights

18 **So Says...Mayor Ernest D. Davis, Architect**

The mayor of Mount Vernon weighs in on NOLA's Ninth Ward, architecture in the public realm, and his dual role as architect/planner and politician

By Ernest Hutton, Assoc. AIA, AICP

41 **Outside View**

Architecture and Politics: Olympic Opportunity or Fear?

By Robert Booth, London, U.K.

Cover Stories

21 **Opener**

Not by Design Alone: Architects Seek Civic Engagement

By David Downey, Assoc. AIA, Managing Director, AIA Center for Communities by Design

22 **Why Fight City Hall?**

New York City's Department of Design and Construction reaches out to architects to encourage better public architecture

By Roger Yee

Case studies:

24 **Far Out**

East New York welcomes a new neighborhood of innovative low-cost townhouses designed by Alexander Gorlin Architects

By Richard Staub

26 **Architecture Lessons**

Even with a low budget and tight site, there's nothing institutional about the new Bronx Preparatory Charter School by Peter L. Gluck and Partners

By Thomas D. Sullivan

28 **Beacon, Not Fortress**

Atelier Pagnamenta Torriani brings imagination, practicality to a Queens police facility

By Thomas D. Sullivan

30 **The African Burial Ground Memorial**

In Lower Manhattan, a new memorial designed by AARRIS Architects brings a long-buried past to light

By Linda G. Miller

32 **Hello, Columbus!**

Designing the Columbus Learning Center was a lesson in community and architectural collaboration for a Kohn Pedersen Fox team

By Kevin Kennon

34 **Parsons Designs for the Public Good**

A sampling of students' work with nonprofit organizations

36 **Less than Zero: Architecture and the Political Process after 9/11**

John Belle, FAIA, Alan Gerson, Paul Goldberger, Philip Nobel, Michael Sorkin, AIA: Five commentators who have been immersed in the process offer their views

By Bill Millard

43 **105-Year Watch**

Con Ed Waterside Generating Plant, by Charles F. Hoppe, 1901

By Fred Bernstein

45 **Good Practices**

Public Outreach: Red Light/Green Light: Lessons Learned in Public Participation

By Ernest Hutton, Assoc. AIA, AICP

46 **In Print +**

Zoning by the Book Zoning Handbook, by New York City Department of City Planning;

Design Like You Give a Damn: Architectural Responses to Humanitarian Crises, edited by Architecture for Humanity

Reviewed by

Stephen A. Klimont, FAIA

Click Here: www.pps.org (Project for Public Spaces)

Reviewed by

Margaret Rietveld, AIA

49 **Last Words**

Free at Last: Do design guidelines ensure design freedom?

By Rick Bell, FAIA

50 **Index to Advertisers**

EXCELLENT
AVAILABILITY



C U L T U R E D S T O N E®

Stone. Nothing makes a home seem more permanent. Cultured Stone® products look and feel so much like natural stone that you can't tell them from the original, yet they install for a fraction of the cost. Come see, touch and learn about the more than 80 Cultured Stone® building products, including wall veneers, trim products, hearthstones and pavers.



185 Oberlin Ave North, Lakewood, NJ 1-800-867-0922 for additional product information, nearest dealer location, or information on becoming a dealer, visit our website at **totalsupplygroup.com** or e-mail us at **stone@totalsupplygroup.com**

"Architects Don't Do Policy!"

First Words
Letter from the President

Terence Riley, AIA, former chief curator of Architecture and Design at MoMA, tells of a reception he attended at the Clinton White House. Terry was introduced to a policy fellow assigned to research and draft statements on urban issues. When he asked if there were ever any architectural fellows, an aide looked at him quizzically and responded, "No, we would never do that. Architects don't deal with policy; they just design buildings."

With "Architecture as Public Policy" as the AIA New York Chapter's theme this year, it's timely to consider the position that architects play in defining land use policy and the role that design plays in legislation of the built environment. Are we merely building decorators who adorn the urban landscape, as the Clinton aide would have us believe? Or is our role more significant?

If we look at our history over the last 200 years, we discover that architects have had a much greater influence on land use policy than most realize. Beginning with Thomas Jefferson, who some consider to be this country's first great architect, we can trace many prevailing attitudes about urbanization, community building, and individual property rights to his fundamental tenet that "cities are pestilential to the morals, the health, and the liberties of man." He conceived the Land Ordinance of 1785 as a means of conveying property and promoting westward expansion. By transferring land to individuals rather than corporations, the ordinance discouraged urban concentrations.

It was Jefferson's opponent, Alexander Hamilton, who recognized that cities were essential to the economic and civil well-being of the nation, and who fostered policies that promoted urban growth. Although Hamilton was not an architect, his actions as Secretary of the Treasury spawned the activism of many architects in the mid-19th century, who came to realize that if cities were essential to the future vitality of the country, we needed to make them more beautiful, healthy, and livable.

In fact, it is no coincidence that in 1857, many of the founders of the American Institute of Architects in New York (Richard Upjohn, Leopold Eidlitz, Richard Morris Hunt, and Calvert Vaux) also advanced theories on infrastructure, sanitation, transportation, park planning, and the role of public buildings and spaces, as a means of improving the quality of life within cities. The same spirit that sought to create a professional organization that would "promote the scientific and practical perfection of its members" was also brought to bear in the advocacy of a better society for all Americans.

These efforts also became the seeds for the City Beautiful Movement, most closely associated with Daniel Burnham and the World Columbian Exposition of 1893. Burnham's "White City," in Chicago, became the model for urban revitalization efforts throughout the continent. Every city wanted its City Beautiful plan, which would in turn "inspire its inhabitants to moral and civic virtue."

Throughout the 20th century, architects have continued to advance land use and housing policy. Probably the most influential was Le Corbusier, whose advocacy for a "towers in the park"



Mark and Tom making policy

approach to city planning became the basis for most public housing in New York, as well as the 1961 Zoning Resolution.

Much of Corbu's theories have been out of favor for the last 30 years, as planning advocates, such as Jane Jacobs, railed against Modernism and promoted the more human scale of traditional neighborhoods. Some architects, such as Andres Duany and Elizabeth Plater-Zyberk, have adopted Jacobs's principles as part of the New Urbanism movement, which has had a tremendous impact on community planning and suburban zoning ordinances across the nation.

Nevertheless, in the last few years there has also been renewed interest in the "modern city" with its iconic buildings, broad spaces, and grand urban gestures. This is best reflected in much of the planning work for New York City's unsuccessful 2012 Olympic bid.

It is clear that, misconceptions among White House strategists notwithstanding, architects play a major role in policy decisions. In addition to providing design leadership on influential projects, a few architects, such as former mayor of Charlotte, NC, Harvey Gantt, FAIA, former New Hampshire congressman and ambassador to Denmark Richard Swett, FAIA, and our own region's Ernie Davis, mayor of Mt. Vernon, have held political office. Nevertheless, in order to be effective, our profession needs to become much more active with city government, planning boards, and community action committees. As this issue of *Oculus* illustrates, we can't segregate ourselves from the decision-making process. We can't provide grand visions of what a place may be without fully interacting with the public. This is how architects made a difference in the past, and this is how we will make design matter for future generations.

Mark E. Strauss, FAIA, AICP
President, AIA New York Chapter

Numerous Possibilities.

- Architects
- Engineers
- Landscape Architects
- Interior Designers
- Land Surveyors
- Construction Industry Consultants

One Solution...

Porter & Yee Associates, Inc.

Professional Liability Insurance Specialists
for Design Professionals since 1976.

Victor O.
Schinnerer
& Company, Inc.

A/E Choice Broker



INSURANCE IN TOUCH WITH BUSINESS

117 Beekman Street • New York, NY 10038
Phone: 212.732.4575 • Fax: 212.227.8459
mail@porteryee.com • www.porteryee.com

Gregory J. Yee
James K.W. Yee, AIA

**Built to resist whatever the
coast throws at it. Hurricane winds.
Salt air. The new building codes.**



Andersen® 400 Series windows and patio doors with Stormwatch™ protection. A full product line that's as rugged as it is beautiful. Even in the face of the new IRC building codes. Visit andersenwindows.com or contact the dealer below.

LONG LIVE THE HOME® **Andersen.** 
WINDOWS • DOORS

Black
MILLWORK CO., INC.

Riverhead Building Supply
Andersen Window Showroom
East Hampton, NY
800-378-3650

Long Island Window & Door
1096 Jericho Tpke
Commack, NY
631-543-3100



www.andersenwindows.com

Rules of Engagement

The public is becoming increasingly involved in the planning and design process. But what exactly are the rules of engagement? Public meetings, visioning sessions, charrettes, and competition briefs from Ground Zero to the Gulf Coast carry high hopes and high expectations on everyone's part. Then reality sets in. Is the client – be it city agency, private developer, or a combination of both – sincere in its quest for public input? Is the architect? The rules of engagement seem erratic, at best.

British architect and educator Jeremy Till hit the nail on the head in an article titled “The Architect and the Other” (openDemocracy.net, June 26, 2006): “The word ‘participation’ has recently become as overused as that other catchphrase of contemporary politics, ‘sustainability’....The trouble is that in their overuse ‘participation’...and ‘sustainable’ have become more or less meaningless. The words create a veneer of worthiness...Too often participation becomes an expedient method of placation rather than a real process of transformation. In architecture, participation is now a necessary part of most public planning processes, but much of it remains token.”

But there's a bright side. This issue of *Oculus* is a snapshot of how our city – and some of its architects – are finding ways to make it a win-win for everyone involved. From the New York City Department of Design and Construction making good design as important as budget, to the African Burial Ground Memorial, which used a highly interactive Web site to include the public in its development. From stylish affordable housing in a neighborhood not many people wanted to live in, to a police station. And from a charter high school in the Bronx to a college campus in Indiana. The question of genuine versus token participation – by both the public and architects – is brought sharply into focus with insightful commentaries on the process and progress at Ground Zero. If only our pages could have included countless others.

Regular columns add to the dialogue: “So Says...” is a conversation with an architect-turned-mayor. “Outside View” is a British take on Olympic architecture and politics. “Good Practices” offers do's and don'ts in public outreach. “In Print” includes a zoning handbook we can all understand and a Web site dedicated to making better public spaces. “Last Words” asks if design guidelines allow freedom and ensure responsibility.

In addition to the subtitle of this issue – Listen, Learn, Lead – we hope this *Oculus* inspires you to be fully engaged – artistically and politically. As architects and citizens, you have a responsibility to make a difference.

Kristen Richards
kristen@aiany.org



Editor with first rule of engagement

K&G PANIC GRAPHICS

October 6 – 12, 2006
New York City

Architecture Week

Celebrate the **Center for Architecture's** annual festival with the AIA New York Chapter and the Center for Architecture Foundation

10/6 Friday

Films! Films! Films!

10/7 & 10/8 Saturday and Sunday

openhousenewyork

The Center for Architecture will serve as the Information and Welcome Center
(www.ohny.org)

10/7 Saturday

Family Day

Organized by the Center for Architecture Foundation in partnership with **openhousenewyork**

10/7 Saturday, 1pm to 8pm

Design-In Marathon

7 Hours of uninterrupted dialogue on design

10/10 Tuesday

Going Public Exhibition Opening

10/11 Wednesday

Going Public Roundtable

10/12 Thursday, 6pm

Heritage Ball

with Dinner Chair MaryAnne Gilmartin

Pier Sixty at Chelsea Piers

Honoring:

Commissioner David J. Burney, AIA

Walter A. Hunt Jr., FAIA

Richard L. Tomasetti, PE, Hon. AIA

Nontraditional Employment for Women

10/12 Thursday, 9pm

Party@theCenter!

Look for these events as well as other city-wide programs and activities. For more information:

www.aiany.org/architectureweek

Center Highlights

Center for Architecture



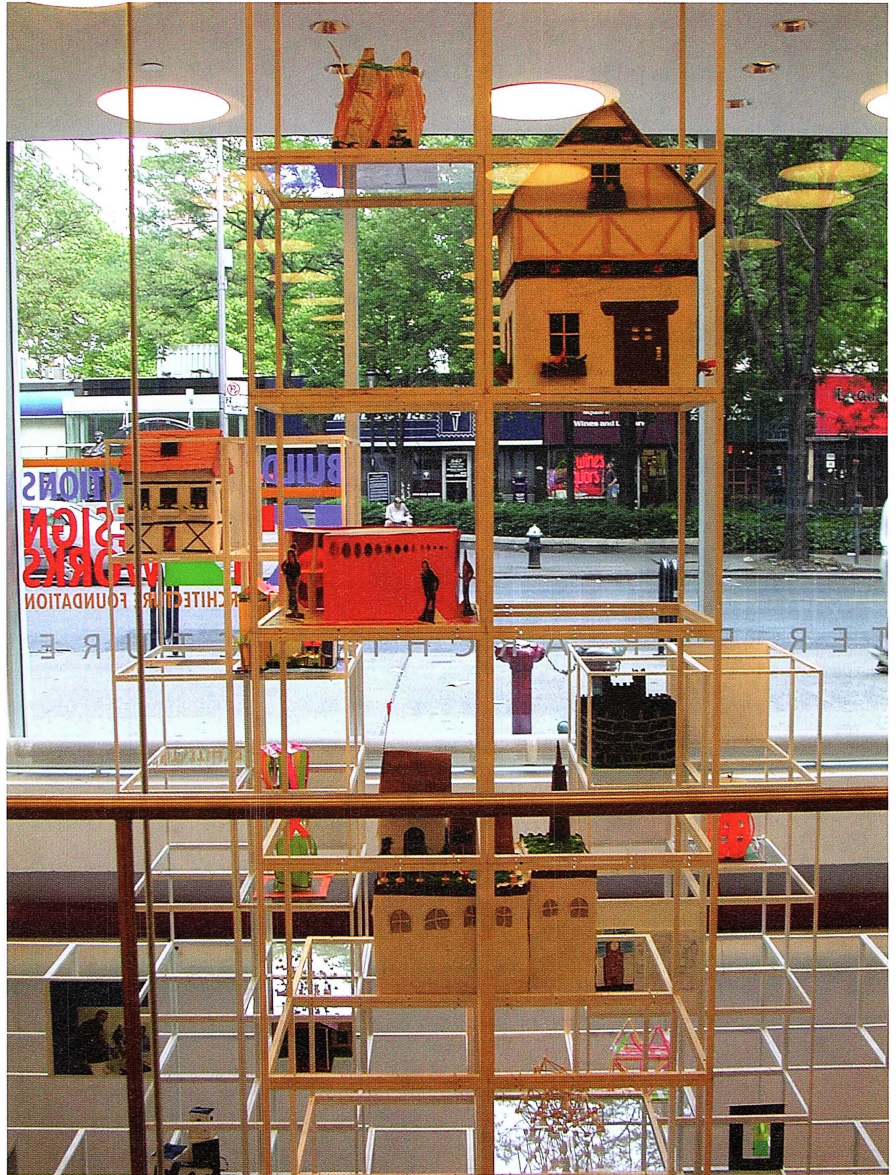
KRISTEN RICHARDS

Past and present exhibit curators celebrate the opening of “Light | Energy | Impact: The Legacy of Richard Kelly” (l-r): Elizabeth Donoff, senior editor, Architectural Lighting magazine and co-curator; lighting designer Mathew Tanteri, principal, Tanteri + Associates, co-curator of the 1993 Kelly exhibit; Laura Briggs, exhibit designer, partner, BriggsKnowles Architecture+Design, director of the BFA program in Architectural Design at Parsons; Renee Cooley, lighting designer, principal, Cooley Monato Studio, and 1993 exhibit co-curator.



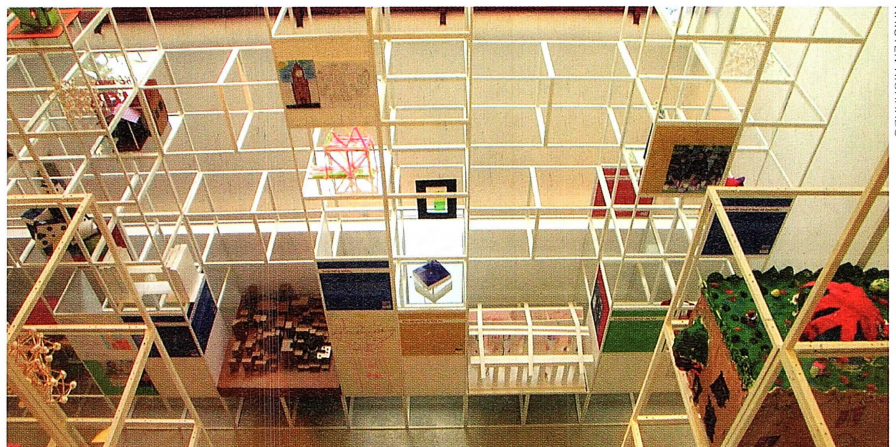
KRISTEN RICHARDS

It was standing room only on a May Saturday for “Architecture as Public Policy: The Far West Side”; panelists included (l-r): Eric Deutsch, president of the Alliance for Downtown New York; Anna Hayes Levin, co-chair, The Clinton/Hells Kitchen Land Use Committee, Community Board 4; Ann Weisbrod, President, Hudson Yards Development Corporation; Lynne Sagalyn, Penn Design and Wharton, University of Pennsylvania; and Andrew Winters, Director, Capital Project Development, Office of the Deputy Mayor for Economic Development and Rebuilding.



KRISTEN RICHARDS

“Building Connections,” the Center for Architecture Foundation’s 10th annual exhibition of K-12 design work showcased models and drawings from Learning By Design:NY in a playful environment designed by the Rockwell Group.



KRISTEN RICHARDS

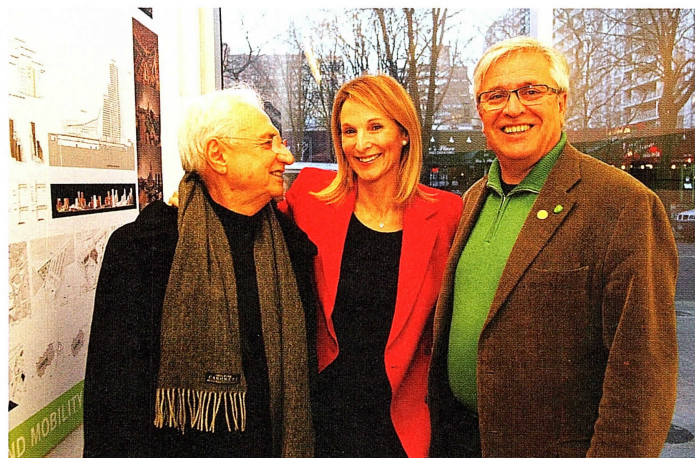


"Barcelona in Progress" examined the city's dramatic transformation from the Post-Franco era to today.



In April, AIA National officers visited the Center; (l-r): Mark Strauss, FAIA, 2006 AIANY President; RK Stewart, FAIA, 2007 AIA National President; George H. Miller, FAIA, 2007 AIA National Vice President; Chris McEntee, AIA Executive Vice President/CEO; and Jim Dinegar, former AIA National COO.

Edgar Tafel, FAIA, was recognized for all he has done for the Center for Architecture with the announcement at the AIANY Annual Meeting in June that the Center's Lecture Hall will henceforth be known as Edgar A. Tafel Hall.



Frank Gehry, FAIA, Amanda Burden, Hon. AIANY, and Joan Clos, Mayor of Barcelona, at the "Barcelona in Progress" exhibition.



Emerging New York Architects (ENYA) Committee members and winners celebrate "Southpoint: from Ruin to Rejuvenation" opening; the ideas competition and exhibition garnered AIA National's 2006 Emerging Professional Program of the Year.



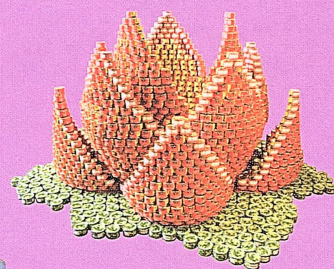
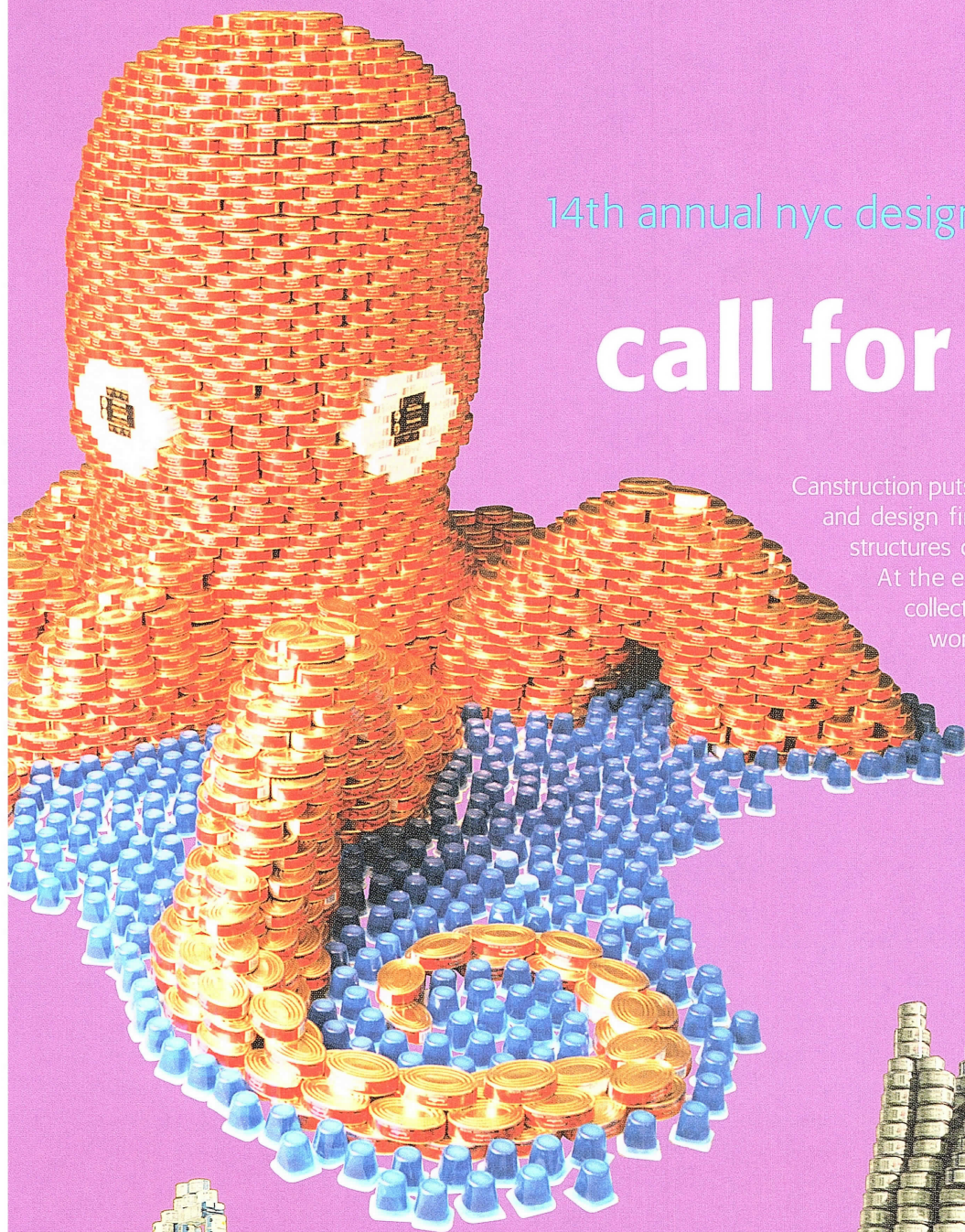
At the national AIA convention in Los Angeles, Michael Arad, AIA, was congratulated by Susan Chin, FAIA, and Rick Bell, FAIA, on being named a 2006 AIA Young Architects Award winner.

14th annual nyc design/build competition

call for entries

Construction puts the creative talents of architecture and design firms to the test, building colossal structures constructed out of full cans of food. At the end of the competition, all cans are collected and donated to feed hungry men, women and children throughout the city.

Go to **www.canstruction.org** now to show off your talents while you contribute to your community.



November 9th–22nd
at the New York Design Center

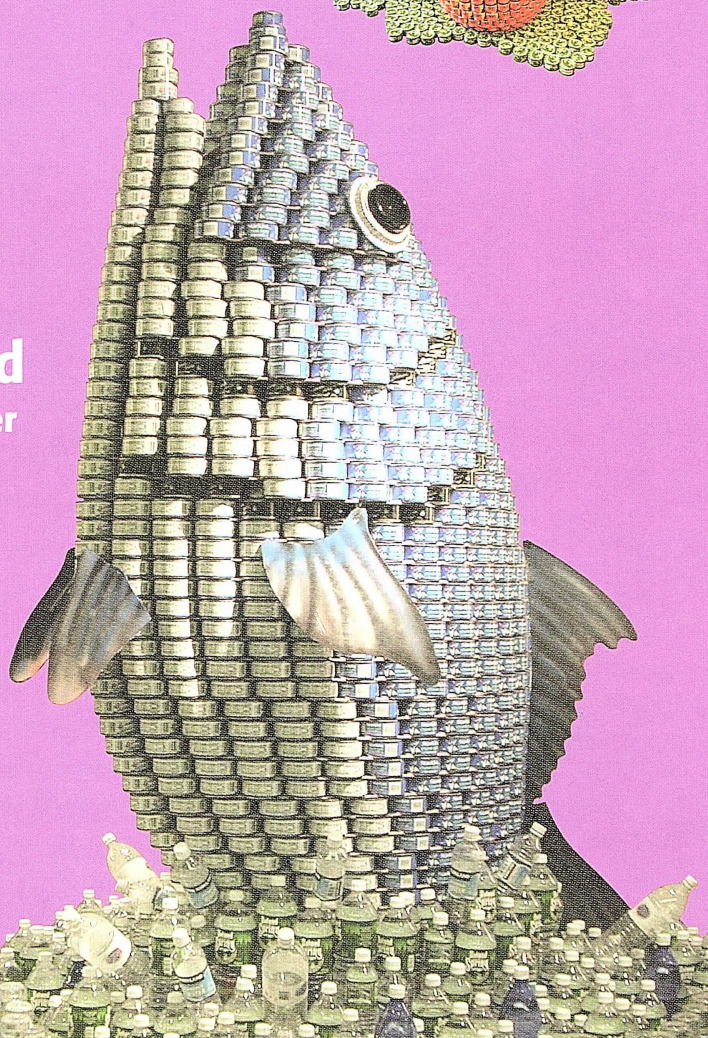
Download the entry form:
www.canstruction.org/cfe

Kick-off Meeting:
September 13th, 2006 at 6pm
New York Design Center
200 Lexington Avenue (at 32nd)

Deadline to Enter:
October 12th, 2006

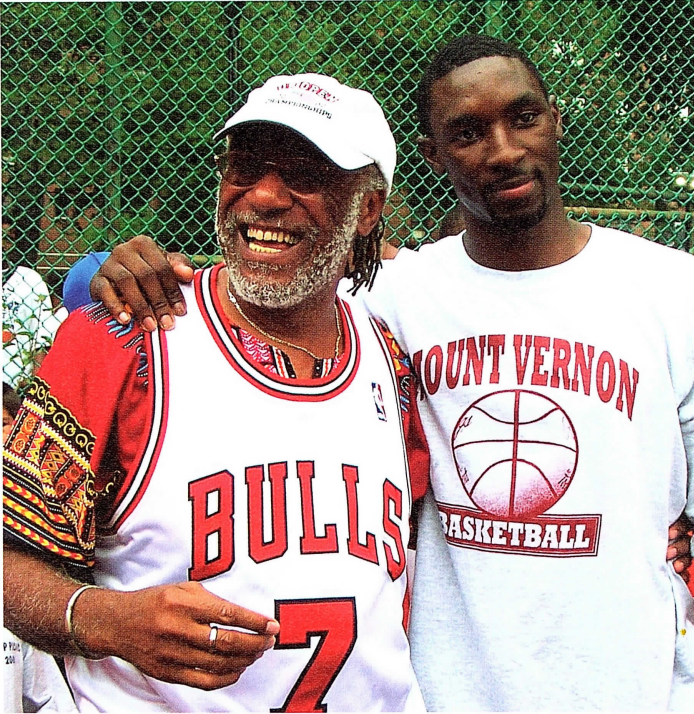
For further information:
(212) 792-4666

Organized by:
Society for Design Administration
American Institute of Architects
and New York Design Center



So Says... Mayor Ernest

CITY OF MOUNT VERNON



Mt. Vernon Mayor Ernie Davis with Chicago Bulls Ben Gordon

Ernest D. Davis is the popular long-time mayor of Mount Vernon, the gritty but leafy city abutting the Bronx. His office features a life-size, full-length photo of Hizzoner wearing shades and holding a sax, looking like a cross between Ray Charles and John Coltrane. Actually, given the mayor's easy humor and nonstop energy, Bill Cosby also comes to mind – his Italian loafers adding a raffish touch of sartorial splendor. And best of all, he's an architect! Another Ernie – Ernie Hutton, Assoc. AIA – caught up with Mayor Davis late in the afternoon of his return from a trip to his native South, where he was advising New Orleans citizens on rebuilding their city.

Ernie Hutton: Mayor, you have been spending time in New Orleans, helping that city with its travails. What have you been able to contribute to that effort from your dual perspectives as architect/planner and politician?

Ernie Davis: Yes, I was in New Orleans. I'm a member of an advisory committee and I missed the first day. So I took a private trip – to the Ninth Ward. Most devastated. Over 25,000 homes. All you can do is take a photograph. However, even in that tragedy...as an architect I said, you know if the people and the architects and planners look at this as an opportunity, New Orleans and the Ninth Ward will be much better. Listen, I don't like to put a value judgment on it, but the Ninth Ward was very pedestrian. It had no real sense of community, no sense of place. And now it can have that. So if they look at it that way, I think they can come out much stronger than they ever were.

EH Is this an example of how the training and expertise of being an architect influences how you approach your job as mayor?

ED It makes a big difference, my being an architect at this time. I think more architects should be involved, especially at this level. Architects look at life differently than most people. They can shape things that nobody else can shape. Architects see things that never were and make it real. That's what they do. See, if God looked down, what would he tell me about downtown, when I don't like the grates and I don't like the signs and I don't like all the things I think contribute to blight? Then I see there's a challenge that very few people could even recognize. They notice it's wrong but they don't know quite why.

EH But you do.

ED Well, I see what they don't necessarily see. I see opportunities. And architects – even though we tend to be arrogant in terms of designing for ourselves – before we're through, we see how people will use what we do. And that carries into politics, I am convinced. Yes, there's a certain arrogance in it – we think we know what we're doing – but we also stop and check with the people. You gotta believe in yourself, but also believe in the people and know enough about the people so that they will respond to whatever it is that you're doing.

EH How do you find out what the people want?

ED When I was a little boy my grandmother would take me visiting in the summer. We'd visit, but their rule was that young folks couldn't talk. What they were basically saying was, "What do you know? So why the hell should you be talking? Your job is to listen." See, when I talk, the only thing I can know is what I talk about. And if I don't listen, I'm just hearing myself. I know what I know, but I don't know what you know. So if I want to know what you know, I gotta listen to you. Maybe I won't agree, maybe I will. But at least I will listen. And that's what my grandparents taught me.

EH That's probably the key to your success as a mayor – one of the things I've always felt remarkable about you is your ability to work with your constituents and take your cues from what they want to do.

D. Davis, Architect

ED A lot of politicians say things that they know they can't do. And then people lose credibility in the whole process. I think architects think in the duality of things more than other people. They have other things to do. They don't have to worry about just being a politician. Too many politicians have nothing else to do.

EH So you don't have to worry about just being a politician.

ED That's right. But you know, someone recently wanted to develop something they thought was a good idea but the plan was terrible. But they were powerful, so that caused me to look at it from a political point of view. I slept on it and I said, you know, you've never done anything that you're ashamed of, but you should be ashamed to do this. And that woke me up. So we didn't do it. We did something else and it was much better.

EH What are some of the things you'd like to see happen in Mt. Vernon?

ED I would like to have a sophisticated downtown. Go to Savannah, Georgia. Go to downtown Philadelphia. I was in Madison, Wisconsin – cute little town. And I noticed people washing the sidewalks and washing the windows. They take pride in their city. It's difficult, but if we keep at it, I think we'll get there. More commercial space and increased density. I said I didn't want to do that but I changed my mind. We need people and energy downtown.

EH And public space – your parks, your new roundabout?

ED There's a philosophy that the true test of what you really believe is in your public – not private – arena. It's what you do for the public. Besides, from a political point of view, parks and public spaces tell more about an architect or a leader than anything else. I mean, you can build individual houses and commercial buildings, but it's what do you do in the public domain that the public will use.

EH How did you follow the path you did?

ED Well – how am I in this position? Is it luck, or is it something else? I didn't start out wanting to be in politics. In fact I knew I wouldn't be. When I look at my life, I start to think how much of this was an accident and how much was predetermined. Part of how I did it is, I steal. I steal from my grandmother, my grandfather, my mother, my father, my aunts and my uncles, and all of the experi-

ences that I've had. And I am smart enough to pick and choose depending on the situation.

EH So though you didn't know you were going to end up here, here you are. Would you have done it any differently?

ED No I wouldn't, I wouldn't. I think overall it's a journey I would have taken – although I didn't plan it. I said I wouldn't do it, but I'm glad I did. We tend to think about a cause. There's a reason I'm here, and there's an obligation, now that I am here, to produce. There won't be another architect in this position in this city in our lifetime. So I have a special mission to put as much value in this place as I can so that others can build on it. If I leave things unplanned and unorganized, then I don't know what our future will be.

Ernie Hutton, Assoc. AIA, is a planner/urban designer and principal of Hutton Associates Inc. His work focuses on downtown, cultural, and preservation planning, with a special emphasis on outreach and participation.

AKF ENGINEERS

IS PROUD TO SUPPORT THE

American Institute of Architects



ACEC
MEMBER



AKF
engineers

Arlington

New York

Philadelphia

Princeton

Stamford

Mexico City

AKF Engineers, LLP is an award-winning full service engineering firm specializing in HVAC, electrical, plumbing, fire/life safety, controls, central utilities, energy management, technology, critical systems, commissioning, lighting and sustainable design services.

1501 Broadway

Suite 700

New York, NY 10036

212.354.5656

212.354.5668 fax

www.akf-engineers.com

Innovative Technical Solutions

The Sub-Zero & Wolf Showroom

THERE ARE ART GALLERIES LESS INSPIRING.



Architect: Peter Tow
Photographer: James Wilkins

Where else can you walk among great works of art – even masterpieces – and touch everything in sight? Behold your local Sub-Zero and Wolf Showroom. Here, you can see, tinker, and get inspired. Well-informed (but never stuffy) consultants are here to answer every question, take you through actual kitchen installations and product demonstrations, and, if you want, refer you to the Sub-Zero and Wolf dealer nearest you. Call for showroom hours and the next product demonstration.



VISIT YOUR REGIONAL SHOWROOM.

goldman
ASSOCIATES
www.gany.com

Manhattan, NY
150 E. 58th Street
8th Floor
212-207-9223

Roslyn Heights, NY
2 Lambert Street
516-484-7800

Pine Brook, NJ
25 Riverside Drive
973-882-9400

The Mall at Short Hills
Short Hills, NJ
1200 Morris Tpke.
973-376-9090

A vertical photograph of a stone building facade, likely in Europe, featuring windows with white shutters and flower boxes filled with red and pink flowers.

Not by Design Alone!

Architects Seek Civic Engagement

Why Fight City Hall? 22

Far Out 24

Architecture Lessons 26

Beacon, Not Fortress 28

The African Burial

Ground Memorial 30

Hello, Columbus 32

**Parsons Designs for the
Public Good 34**

**Less than Zero:
Architecture and the
Political Process after
9/11 36**

More and more I learn of architects who are not just designing buildings but are building communities. In AIA components around the country, members are also playing vital roles in helping to advance sustainability as involved public advocates. In Salt Lake City, Soren Simonson, AIA, was recently elected to the city council and now works to reshape the policies and operations of his city while also designing green buildings in his practice.

Consider also AIA New York Chapter's New Housing New York Legacy Project, championed by Mark Ginsberg, FAIA, to reform the city's design and development process for affordable housing. Traditionally, architects enter competitions to design new structures. What makes this initiative unique will not be the design per se, even though it will undoubtedly be green. What sets it apart is its ultimate goal, which is to reshape regulations and procedures necessary to allow higher-performing affordable housing to flourish throughout the city. The AIANY project is a design competition, but it is a competition with a higher social purpose.

Some architects have a passion for civic engagement and a pure love for their community, so much so that these become the foundation of their firm's business model. This is the case for architects William Roschen, AIA, and Christie Van Cleve, AIA, who opened their firm in Hollywood, California, back in 1987. Like many urban areas, Hollywood had become quite downtrodden when the firm first opened. Today it is a newly energized, exciting, and vital neighborhood. While in Los Angeles for the AIA national convention, several of us had an opportunity to spend an evening in Hollywood to enjoy its renewal and to better understand the work of these two architects. An outstanding business philosophy is yielding exciting results.

Roschen and Van Cleve have combined their design talents in affordable housing, historic preservation, and urban design with their passion as advocates for the city. They worked as volunteers to help shape the vision for a renewed Hollywood. They became informed citizens themselves, quickly emerging as trusted advisors to the municipality, and are now in many ways the keepers of the city's vision, serving as the local architects on many national design teams doing work in Hollywood. Through civic participation they have built a practice and reputation that puts them at the heart of the city and in the hearts of the community.

Stories like these can be found across the country. I believe examples of architects helping to lead the way toward a sustainable future will grow. Some architects will get involved out of civic pride or civic responsibility, but increasingly they will act from a desire to strengthen their practice and fulfill their personal passion to improve their world. As that happens, don't be surprised when you find it is actually the community that engages you.

David Downey, CAE, Assoc. AIA

Managing Director

AIA Center for Communities by Design

Why Fight City Hall?

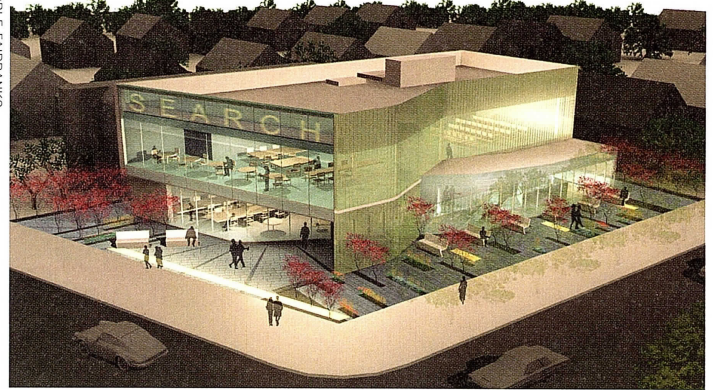
New York City's Department of Design and Construction reaches out to architects to encourage better public architecture **By Roger Yee**

Connoisseurs of urban living surely know the late Jane Jacobs's description of the "Hudson Street ballet" from her legendary work of 1961, *The Death and Life of Great American Cities*. In her memorable prose, Manhattan's West Village comes to life on its sidewalks, as people of various backgrounds take center stage for their activities ("Joe Cornacchia's son-in-law stacking out the empty crates from the delicatessen," "the primary children, heading for St. Luke's, dribble through," "elegant men and women with briefcases emerge from doorways") before yielding to others. What Jacobs didn't recount, however, was another familiar if less charming scenario well known to New Yorkers. In what might be considered the Hudson Street shuffle, street life could be disrupted by an endless series of public and utility construction projects involving buildings and infrastructure, one following another in no particular style or sequence, often undoing what the previous project had completed with little regard for anything but itself.

Until October 1995, that is. In the first of two significant steps that the City of New York has taken toward achieving better design and construction, the Department of Design and Construction (DDC) was created to assume responsibility for certain construction projects formerly performed by the Departments of Transportation, Environmental Protection, and General Services (now called Citywide Administrative Services). Not only would the DDC become the in-house construction manager for much of New York's public building, providing the professional expertise to enable the City to complete projects in an "expeditious, cost-effective manner," it would coordinate projects with utilities, community organizations, and private industry.

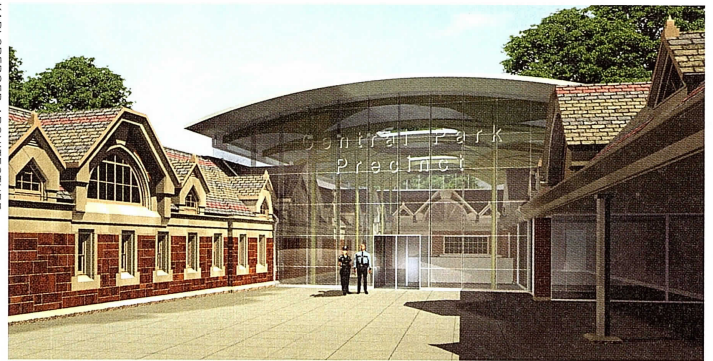
Encouraging as this development has been, a second step taken by the City has quietly set the stage for a new era in urban design. In July 2004, the administration of Mayor Michael R. Bloomberg launched a pilot program called the "Design and Construction Excellence Initiative" to encourage City agencies to strive for good design in all public works, regardless of size, establishing New York's annual Art Commission Awards as the standard. This initiative led to a new way for the DDC to contract with design consultants and

MARBLE FAIRBANKS



Marble Fairbanks: Glen Oaks Branch Library, Queens: 18,000-square-foot project is a DDC High Performance Pilot Project and is expected to attain LEED Certification

KARLSBERGER ARCHITECTURE



Karlsberger Architecture: Central Park Police Precinct, Manhattan: the complete rehabilitation of the 1871 building, originally a stable, includes the glazed enclosure of the courtyard

DEAN/WOLF ARCHITECTS



Dean/Wolf Architects: Queens Hospital EMS: part of the Queens Hospital Center campus, the facility will house an EMS battalion and Division offices

POLSHEK PARTNERSHIP ARCHITECTS



Polshek Partnership Architects: Rescue Company 3, Bronx: serves the Bronx and northern Manhattan

established Design Excellence as the first of numerous design criteria for selection, shifting the emphasis firmly away from fee-based awards and reliance on specialists in specific building types.

As architects are gratified to discover, the DDC has diligently implemented the Design Excellence program from the start. The fact that Mayor Bloomberg is an enthusiastic champion of art and architecture has helped. His memorandum to agency heads on July 26, 2004, declared, "I am a firm believer that excellence in design has a tremendously positive impact on our city, our fellow citizens, and our quality of life – as well as great economic benefit."

Why the DDC wants neighborhoods to look forward, not backward

The potential impact of the City's actions on neighborhoods throughout the five boroughs is considerable. Because New York's capital projects are funded by the agencies that initiate them, the DDC wields resources far beyond what it needs for some 1,200 personnel and operating expenses. Since 1996, the DDC has completed 2,767 projects involving buildings and infrastructure valued at \$7.7 billion. Consider the DDC's fiscal year 2006 portfolio, which includes 645 projects, worth some \$4.5 billion. That's a lot of libraries, museums, courthouses, repair shops, streets, and the like. (The DDC doesn't handle housing, schools, or waterworks.)

"The City has always done a good job with monumental buildings. Our challenge is to bring the same design quality to more mundane projects, where there's been a disconnect. We can always hire a [Renzo] Piano. But we also want talented architects who are not stars. That's why we're evaluating them on such design issues as intent, clarity, value, innovation, constructability, performance, and universal design."

David Burney, AIA, and David Resnick, AIA

The scope of the enterprise raises questions about the role of public construction in New York as practiced by the DDC and how the Design Excellence program relates to the city's civic values. Fortunately, DDC Commissioner David Burney, AIA, and Associate Commissioner David Resnick, AIA, are quite forthcoming about their work. When the DDC launches a project with any of the 22 agencies it serves, the agency initially acts much as any client would. "Our client agency presents us with its programming requirements and selects a site based on its operating plans and geographic coverage," says Burney, the first architect to head the DDC. "While we don't get involved in securing a site, it's generally a City-owned property that reflects the project's bond financing. Not infrequently, we have to demolish an existing structure to develop a new one that meets the agency's need for more space."

How sophisticated agencies are in preparing capital plans varies considerably, so the DDC assists them at whatever level is appropriate. "Our team of architects and engineers surveys the agency's property and acts as an intermediary with the design firm in monitoring the consequences of development," notes Resnick. "We're pragmatic about real estate, adapting sound existing structures and building as-of-right." In addition, the DDC works closely with the agency in dealing with community boards, the Art Commission, City Planning,

and other involved groups, and guides the agency through New York's rigorous Urban Land Uniform Review Process. Burney has no qualms about the DDC's aesthetic orientation. "We believe in looking forward," he indicates. "There's not much value in copying what was done before. One of New York's great strengths has been an ability to reinvent itself." Though a DDC project will acknowledge its neighborhood context, it will point to the area's future rather than its past.

Just what changes will Design Excellence bring to New York? "The City has always done a good job with monumental buildings," Resnick points out. "Our challenge is to bring the same design quality to more mundane projects, where there's been a disconnect." Adds Burney, "We can always hire a [Renzo] Piano. But we also want talented architects who are not stars. That's why we're evaluating them on such design issues as intent, clarity, value, innovation, constructability, performance, and universal design."

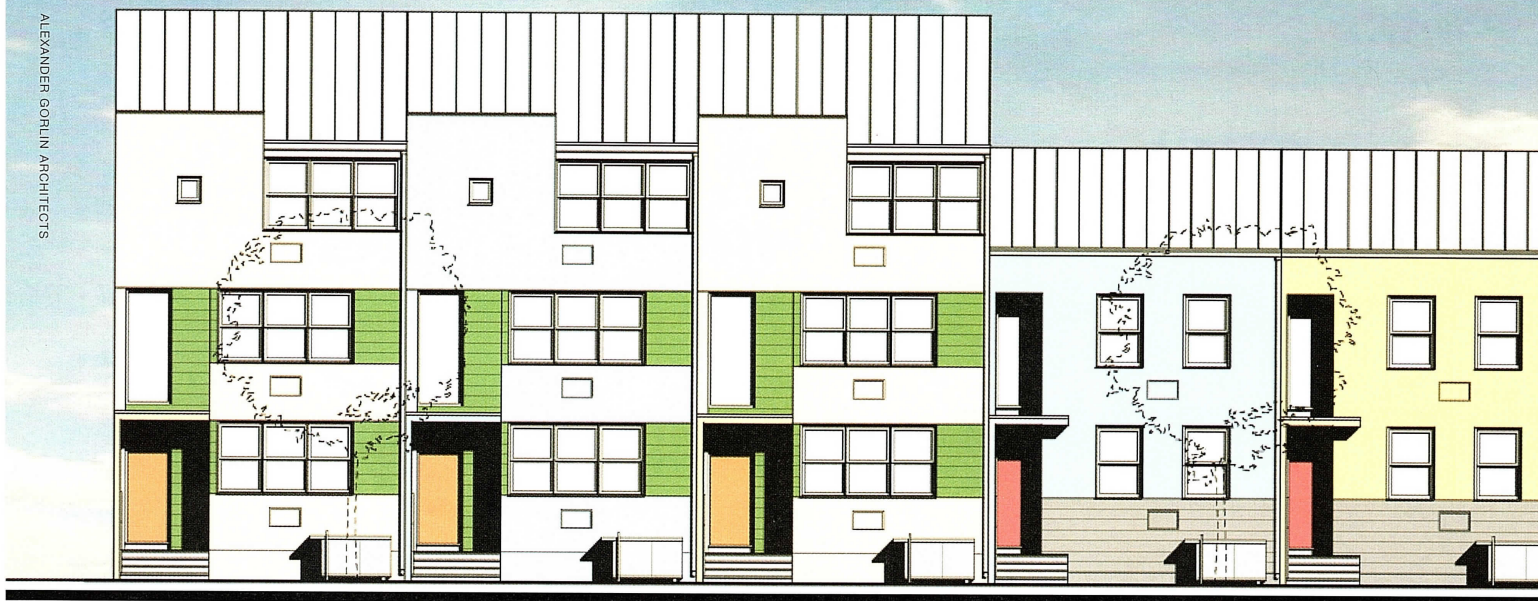
To jump-start the program, the DDC recently selected 24 architecture firms, all respected generalists, to receive two-year contracts, making them eligible for specific projects with \$10 million caps upon submission of supplementary RFPs. The availability of these architects to get good design out quickly and consistently confers benefits to all involved. "If firms do more work for us, we get smoother, more organic development of our projects," Resnick explains. "They learn how to handle City work." Even the fundamental relationship

between architect and client has been changed to encourage better design. "In implementing quality-based selection of design consultants, we want to break down the adversarial 'us-them' relationships and promote cooperation," Burney observes. "Our selection committees include private-sector design professionals who help to review RFPs. Later, we bring in teams of outside architects to review projects as they progress. It's all part of bringing the DDC closer to the design and construction community, to help everyone see that we're going to sink or swim as a team."

Currently some 40 projects are in development as a result of the two-year program. Though none are completed yet, there's considerable excitement about the prospects at the DDC, where the optimism is palpable. Meanwhile, Burney says, "We invite anybody with a quality portfolio to work for us. We've got a steady diet of work to do. New York City is growing, and we want you to grow with us."

Roger Yee is senior editor of architecture and design for Visual Reference Publications and a consultant to organizations in the design community.

Editor's note: "Going Public 2", an exhibition opening October 10, 2006, at the Center for Architecture, will include in-depth views of selected projects of the NYC Department of Design and Construction.



Far Out

East New York welcomes a new neighborhood of innovative low-cost townhouses designed by Alexander Gorlin Architects

By Richard Staub

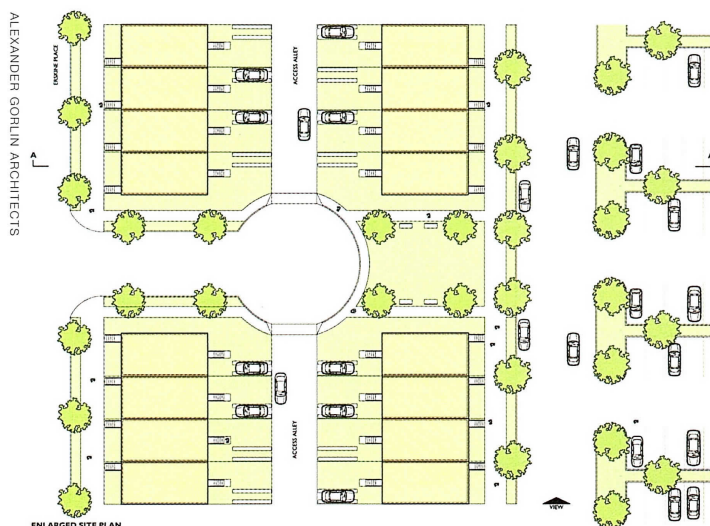
East New York, Brooklyn, is usually one of those places that cosmopolites forget – the farthest edge of an outer borough. But Alexander Gorlin, FAIA, until now best known for the design of modern, decidedly upscale urban townhouses, is giving the area a lot of attention. The reason is Spring Creek, a new neighborhood of low-income housing that his firm, Alexander Gorlin Architects, is designing for the Nehemiah Housing Development Company, the development division of East Brooklyn Congregations (EBC), a not-for-profit community advocacy group.

EBC is certainly different from Gorlin's previous townhouse clients. Its founding can be traced back more than 50 years to Saul Alinsky, a professional organizer in the 1950s and 60s who motivated poor but often opposing ethnic and religious groups to join together around shared needs. EBC, which includes Protestant, Catholic, and Jewish congregations, is one of the earliest and most successful examples, and its development arm, Nehemiah Housing, is considered a model nationwide for creating low-cost housing for disadvantaged neighborhoods.

One of the poorest areas in the city, East New York was hit particularly hard by the blight of drugs and crime that ran through African American communities in the 1970s and 80s. Many buildings were burned or deserted, and in the aftermath, several blocks were bulldozed flat. Neighborhoods lost up to 25% of their housing stock and 30% of their population. Part of EBC's mission was to restore housing in the area, through Nehemiah Housing. Two earlier programs focused on infill and reclamation. The 2,385 units of Spring Creek make up East New York's first completely new neighborhood, and one of the largest new housing programs in the last 25 years.

The site is 50 acres of empty landfill bordered by existing neighborhoods; the Belt Parkway, with Jamaica Bay beyond; and the Gateway Center shopping mall, developed by The Related Companies. Given the site and the sad history of low-income housing design in New York, it would make sense to keep expectations low. Building designs have often been dismayingly dull and repetitive, leaving neighborhoods looking more like barracks than communities. But Gorlin, who's also a historian of the townhouse and firm believer in its urban value, wanted to give Spring Creek as much texture and identity as possible, and his client was right beside him.

His response is a variety of two-, three-, and four-story town-



Top: Typical 2- and 3-story configuration; façades vary in color and texture

Above: Site plan detail shows parking lane behind houses



houses, distinctly different from one another in façade composition, colors, and materials, that will accommodate from one to three families. All of the townhouses will be for sale to nearby residents who are interested in building community. The interior layouts are efficiently standard. The exteriors are anything but.

In designing the neighborhood Gorlin looked to historic modern and contemporary precedents. Historic models – Bruno Taut’s housing of the 1920s and Le Corbusier’s townhouses – were the precedents for the modeling, fenestration, and color in Spring Creek’s façades. To bring his survey up to date and demonstrate to his clients that contemporary design could work, Gorlin took Ronald Waters, Nehemiah’s general manager, on a trip to the Netherlands to view 1920s housing as well as contemporary neighborhoods in Amsterdam’s Eastern Docklands and in Rotterdam. Says Gorlin, “Over the last century, Holland has been one of the most creative countries when it comes to middle- and low-income housing. We wanted to see how old Amsterdam could help New Amsterdam.”

The research yielded results. There are 10 façade prototypes that vary according to type and placement of windows, entry, and massing. The design also offers a choice of 12 façade colors – pale hues with several stronger accent colors on cementitious board – and two colors for the base brick. The only standard element is the classic front stoop. With most New York housing at any income level using relatively neutral materials and palettes of stone, brick, metal, and glass, Spring Creek is a decided break. They are cheerful, jaunty buildings that in combination will only be that much more so.

Pedestrian Focus

Because the site is landfill, EBC is building Spring Creek from scratch in five phases. The City of New York initially went to Cooper Robertson & Partners in the mid 1990s for a master plan, which was later modified by Gorlin, and recently deeded the land to Nehemiah Housing. The city’s Department of Design and Construction is putting in the sewers, roads, and other infrastructure. Previous new neighborhoods had a parking strip as part of the front yard. Gorlin’s design keeps the streets pedestrian focused, by moving the buildings closer

to the street and introducing a parking lane behind the homes.

The townhouses will cost approximately \$100 per square foot, with the city offering a small subsidy to each buyer. Homes will go for approximately \$150,000. The housing program prior to Spring Creek utilized a modular design created by Monadnock and modular units will be used for this project as well.

The passion Gorlin brings to the project was evident in the concern he expressed over a relatively recent change mandated by the city. The Related Companies had decided they wanted to double the size of Gateway Center, and since the addition and accompanying parking lot would be built on what was to be part of Spring Creek, the city re-planned the community with input from Gorlin. The new, smaller plan eliminates many of the cross streets that gave the development a more intimate feel. The rows of housing are longer and there is less of a comfortable spread and variety in the disposition of the units. Gorlin is working on a plan that will at least soften the effect of a large parking lot on the units directly facing it.

Whatever the outcome, Gorlin’s high-design, low-cost townhouse neighborhood sets an impressive example. It will be more difficult to revert to the same old solutions now that Spring Creek’s energized, contemporary housing has demonstrated what commitment and a thoughtful design approach can produce. “Far out” East New York may well become a place worth being.

[Richard Staub](#) is a marketing consultant and writer who focuses on issues important to the design and building community.

Owner/Client: Nehemiah Housing Development Corporation

Architect of Record: Alexander Gorlin Architects

Project Team: Alexander Gorlin, FAIA, Vincent Linarello, AIA, RA, Brendan Cotter

General Contractor: Monadnock Construction

Structural Engineer: George Ozga, Ysrael Seinuk, P.C.

M/E/P Engineers: Charles Fleischer; Anthony J. Rosasco

Civil Engineer: Sue McCoy, Philip Habib & Associates

Lighting Design/Consultant: Tillotson Design

AMY BARKOW



AMY BARKOW



Architecture Lessons

Even with a low budget and tight site, there's nothing institutional about the new Bronx Preparatory Charter School by Peter L. Gluck and Partners
By Thomas D. Sullivan

Kristin Kearns Jordan, executive director of the Bronx Preparatory Charter School, is deeply grateful that Peter L. Gluck and his firm, Peter L. Gluck and Partners, Architects, were in it for the long haul with the creation of her school. Gluck got in on the project from the ground floor – actually long before, helping Jordan and the school's leadership choose an appropriate site for a school that now has 430 students in grades 5 through 11, and will, by 2011, have 725 students in grades 5 through 12.

Along with longevity, Gluck and his colleagues showed their persistence – the 70,000-square-foot school was built out in two phases, necessitating a lot of work, time, and patience. Throughout the process, Gluck helped to make Jordan and the school's executives more aware of the imperatives of design. As an example, he persuaded them not to purchase and renovate a parking garage because not only would the renovation be more costly, but the spaces would receive limited light, due to features of the existing structure.

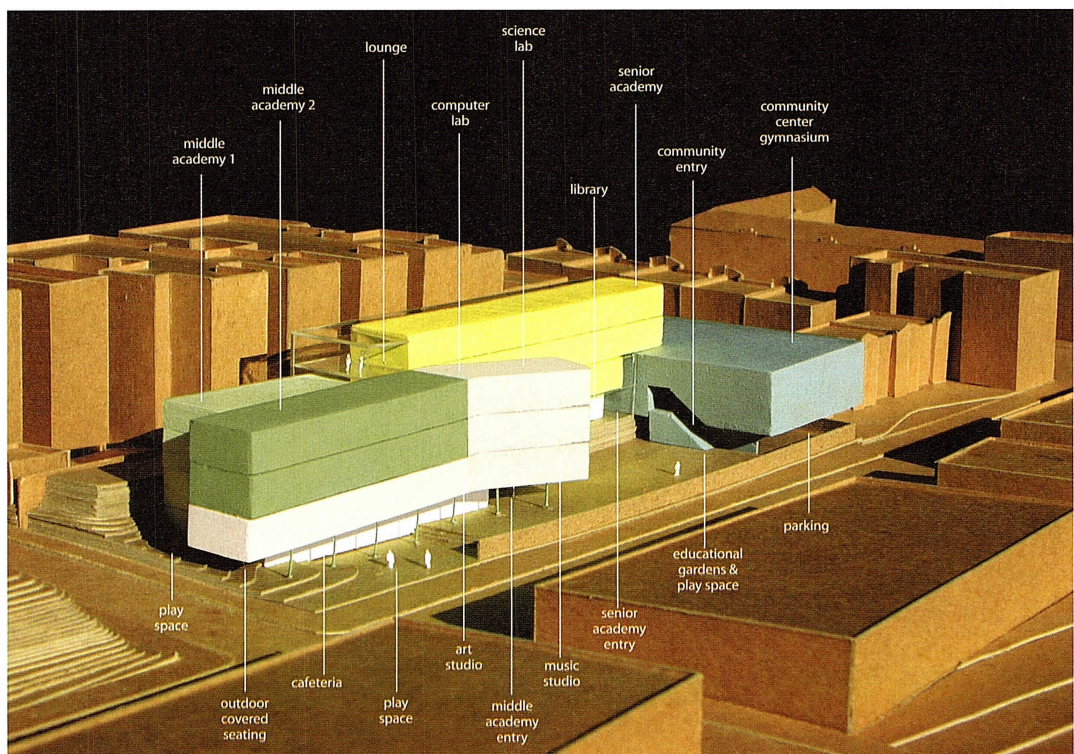
Gluck's firm was an especially appropriate choice to build the school, for he quickly grasped that the school needed to be about aspiration, and not an "institutional and off-putting" space. Jordan keenly appreciates Gluck's ability to accommodate her organization's approach to finance – it's "extremely tight with the money." And, Jordan adds, "the school needs to be incredibly practical."

Interestingly, Gluck had looked at some schools created by "name" architects, and was not terribly impressed. He thought they had "translated their expression" into the school building type without thinking about how design can help teachers and students. Jordan noted that architects can be caught up with creating visual experiences while ignoring the client's program. Gluck was quite a contrast, she says: He was very persistent in "seeing that the program's aims are met."

Eventually, with Gluck's assistance, the school chose to build on a site that the architect characterized as good but difficult. The site's narrowness lent itself to creating a long, sunlit corridor – a break from

institutional dullness. At the same time, Gluck and his team paid close attention to details, too. "Schools are incredibly well traveled," says Jordan – so the architects have been careful to choose details and finishes that are both economical and very durable.

The school is not without visual distinction: "The light is great," Jordan says, adding that the structure is a spot of modernity and color in the South Bronx. Ultimately, she's most pleased with the building's practicality. And she appreciates the patience the architects showed in working through two cycles of construction. "They stuck with it," she says, and that made a huge difference. Gluck appreciates his five-year collaboration with Jordan and the school as well. "You can make some really beautiful spaces" without spending huge sums, he says. He understands, too, that there are other things to designing a school



The school is a series of linear forms that step up a steep and rocky site, creating distinct identities for the middle academy (left/green), high school academy (center/yellow), and community gym (right/blue); the volumes form a campus that wraps around gardens and playgrounds

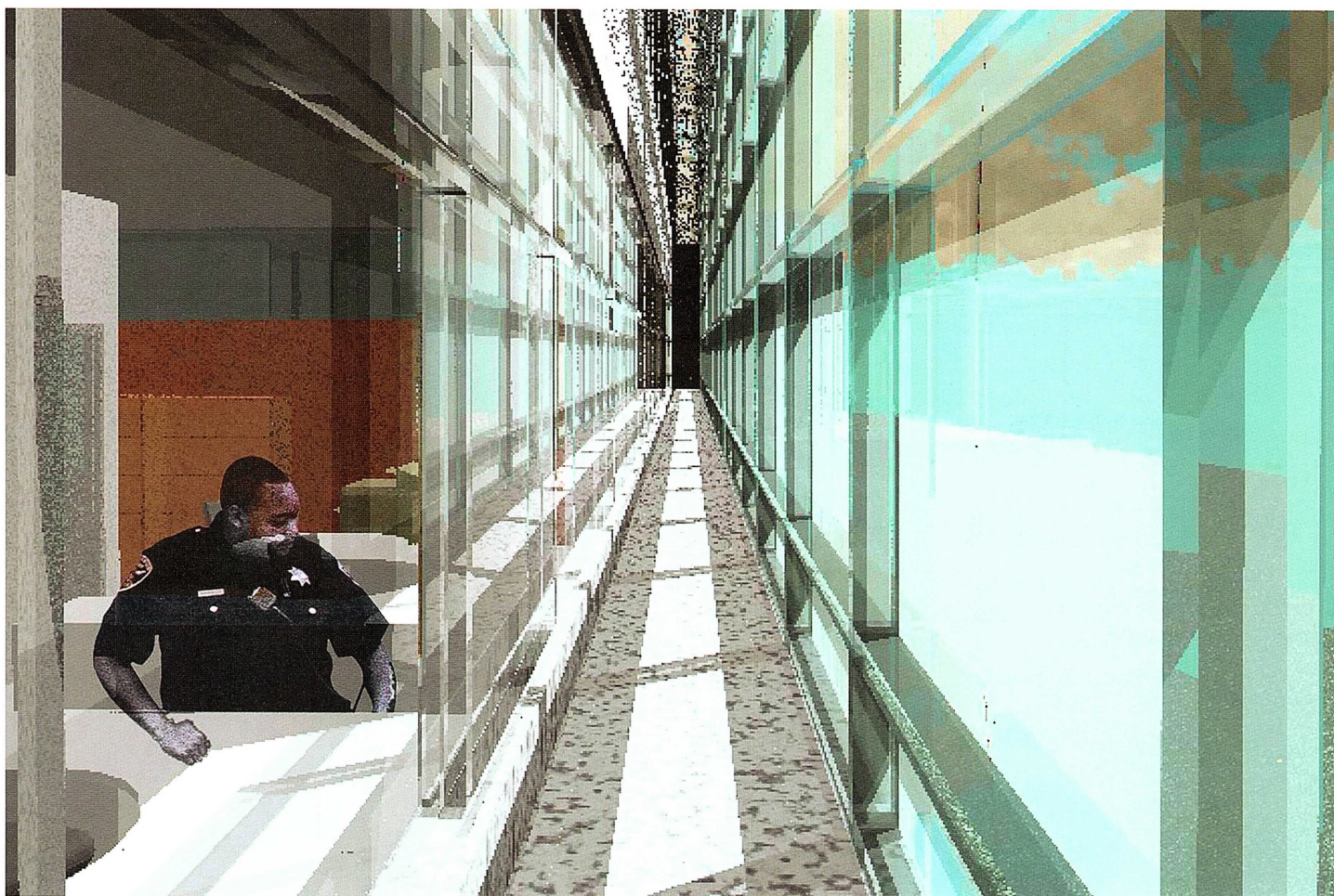
beyond making it as inexpensive to build as possible.

The nature of his collaboration with Jordan enabled Gluck and his colleagues to create a structure that is respectful of the needs of their clients – and that reflects the distinct character of the Bronx Preparatory Charter School.

Thomas D. Sullivan, formerly the architecture critic of the *Washington Times*, is a freelance writer and *Oculus* contributing editor.

Opposite page: The middle academy volume floats over the cafeteria, creating covered outdoor spaces for seating and playground Inset left: Natural light fills every classroom and works with exposed ducts and precast concrete plank ceilings to create tall, loft-like rooms. Exposed mechanical and structural systems helped reduce costs and construction time, and allow teachers to use the building as an educational tool about how buildings work Inset right: Inexpensive exterior materials such as corrugated metal siding, prefabricated porcelain-tile panels, and an off-the-shelf storefront glazing system distinguish each volume as a separate academy

Owner/Client: Bronx Preparatory Charter School
Architect: Peter L. Gluck and Partners, Architects
Project team: Peter L. Gluck, RA, Charlie Kaplan, Stacie Wong, Burton Baldrige, Jen Bloom, Eun Buettner, Kathy Chang, Mark Dixon, Lia Mak, Christoph Plattner, Hiroaki Takimoto, Jason Kruezer
Structural Engineer: Robert Silman Associates, P.C.
Mechanical Engineer: Simon Rodkin, P.C.
Contractor: Alexander Wolf & Sons



Beacon, Not Fortress

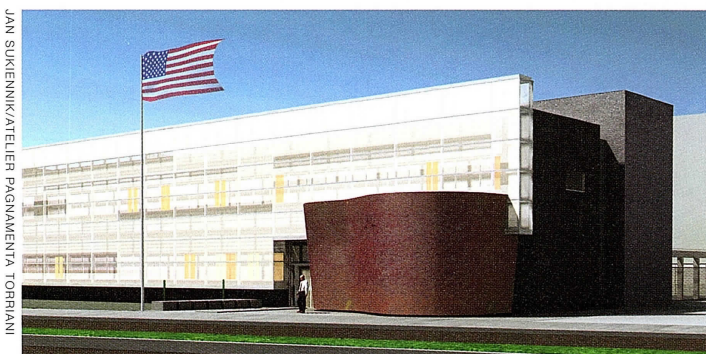
Atelier Pagnamenta Torriani brings imagination, practicality to a Queens police facility

By Thomas D. Sullivan

When Lorenzo Pagnamenta, AIA, and Anna Torriani, AIA, received the commission to build Police Service Area 9 (PSA is a term for a facility smaller than a precinct) in Flushing, he received very specific guidelines – a whole booklet, in fact.

The booklet set out specifics related to safety and security, “functions of offices ... a strict set of hierarchies and adjacencies,” Pagnamenta says. Police officers have important work, and there are good reasons why they need their facilities arranged in a very particular way. But in the process of designing a structure that would add 22,000 square feet to an approximately 5,500-square-foot structure, Pagnamenta fulfilled the strict police objectives in innovative ways. This project, which is awaiting construction, merits attention for its approaches to security mandates – a welcome contrast to the crude barriers that have sprouted up since 9/11. We are obliged to make our structures more secure, but security features need not be grim necessities, as PSA 9 proves.

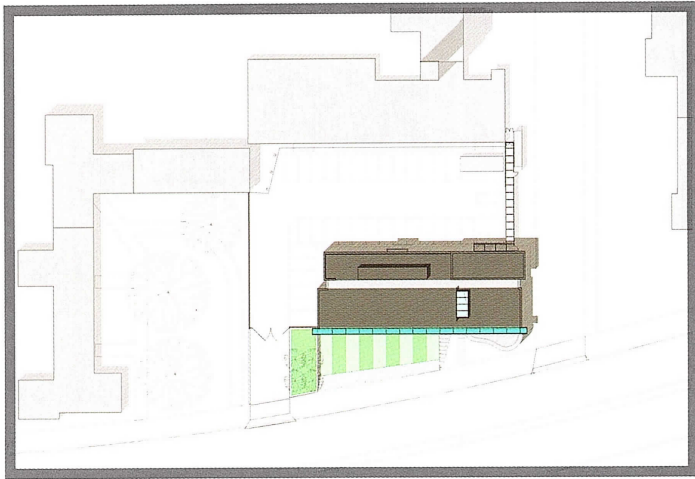
The most striking aspect of the design is the large expanse of translucent glass that extends over most of the façade. This makes it possible, Pagnamenta says, for the building to be a “beacon” rather



Top: The translucent façade is a thermal and security buffer zone allowing ample daylight into the building's interior spaces Above: Police Service Area 9

than a “threatening presence or a fortress,” suggesting a different relationship between community and the police. He speaks of the structure as “secure,” as opposed to “insulated” from its surroundings.

The glass façade serves multiple purposes, including the demanding police requirements. Additionally, the glass provides a thermal buffer that helps cool the building in summer (through rapid



JAN SUKIENNIK/ATELIER PAGNAMENTA TORRIANI

Above: Site plan Below: Elements are organized along “bars”: A sunken garden in front of the building protects against vehicular attack. A free-form space inserted in the front office bar is the muster room and also for public use; melon-colored storage elements introduce a rhythm visible through the translucent façade. The back of the building contains support functions

air circulation) and warm it in winter – thanks to the help of fluid dynamics studies by experts at the University of Pennsylvania.

Instead of putting up crude Jersey barriers or bulky bollards to protect the facility, the firm placed a sunken garden outside (landscape design by Thomas Balsley Associates), which will prevent vehicular assaults on the structure. Pagnamenta notes that this feature offers “security – without creating a barrier.”

Pagnamenta describes PSA 9 as a “very exciting project ... kind of unexpected,” due to its demands. Working with Detective Daniel Diehl of the New York Police Department was an educational and rewarding experience, he says. This collaboration opened his eyes to the problems the police must deal with, and gave him an opportunity to address their concerns, and work with them to find new ways of fulfilling their understandably stringent building requirements.

PSA 9 was designed for the city as a client, but Pagnamenta aimed to emphasize another aspect of its civic nature. One of the areas revealed by the glass façade is a conference room where (along with the roll call and other meetings for police officers) men and women of the NYPD will meet with local community members. In this space, PSA 9 will prove a literal fulfillment of “sunshine law,” a term used for 1970s-era legislation requiring greater government openness.

Atelier Pagnamenta Torriani has created a structure that fulfills practical requirements, making both congenial space and a reassuring civic symbol. During the day, sunlight will shine inside that space, and at night, man-made light will pour out of the station.

Client: NYC Housing Authority and NYC Police Department

Architect: Atelier Pagnamenta Torriani

Project Team: L. Pagnamenta, AIA, A. Torriani, AIA, A. Slusarenko, H.

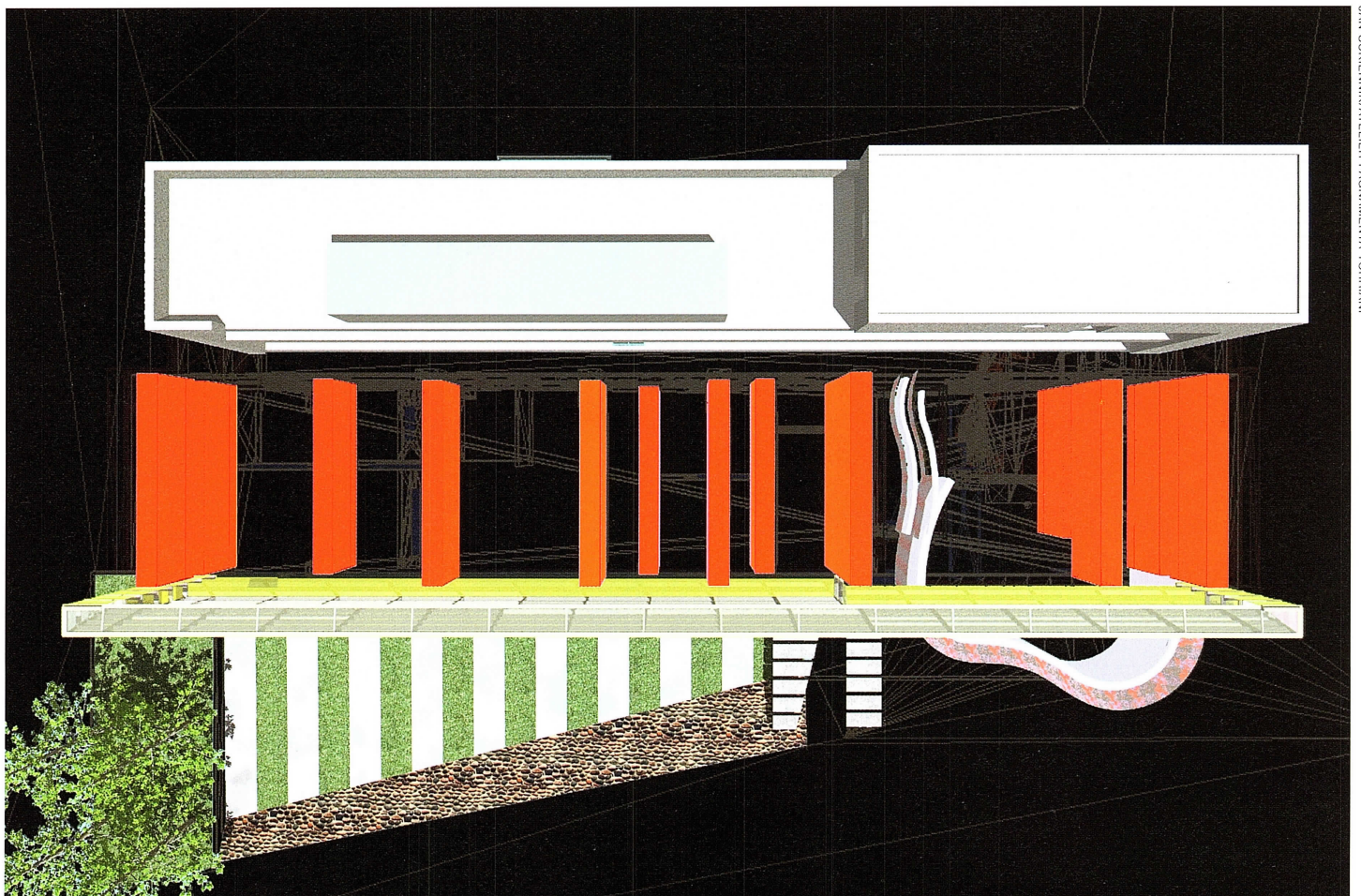
Miozzari, J. Dorlandt, A. Esposito, A. Verhagen, J. Sukiennik

Structural Engineer: Weidlinger Associates

MEP/Lighting: Cosentini Associates

CFD: Penn Praxis Building Simulation Group

Landscape: Thomas Balsley Associates

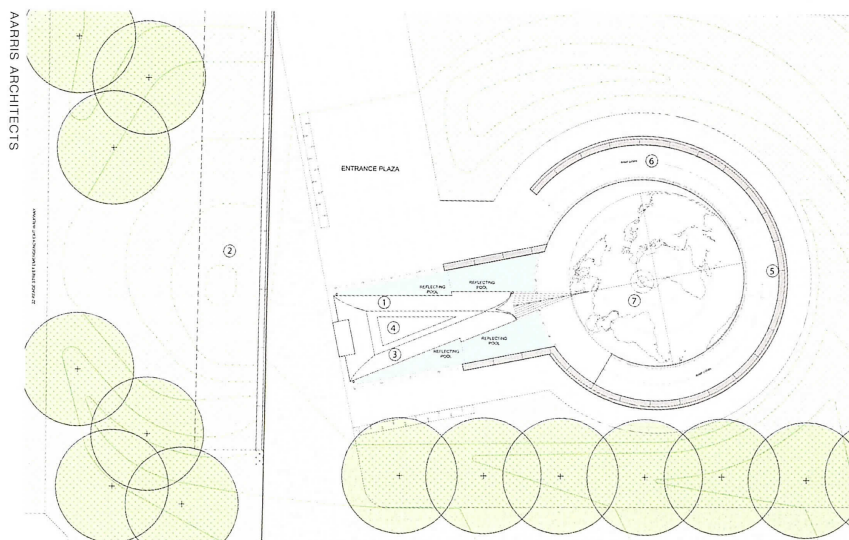


JAN SUKIENNIK/ATELIER PAGNAMENTA TORRIANI

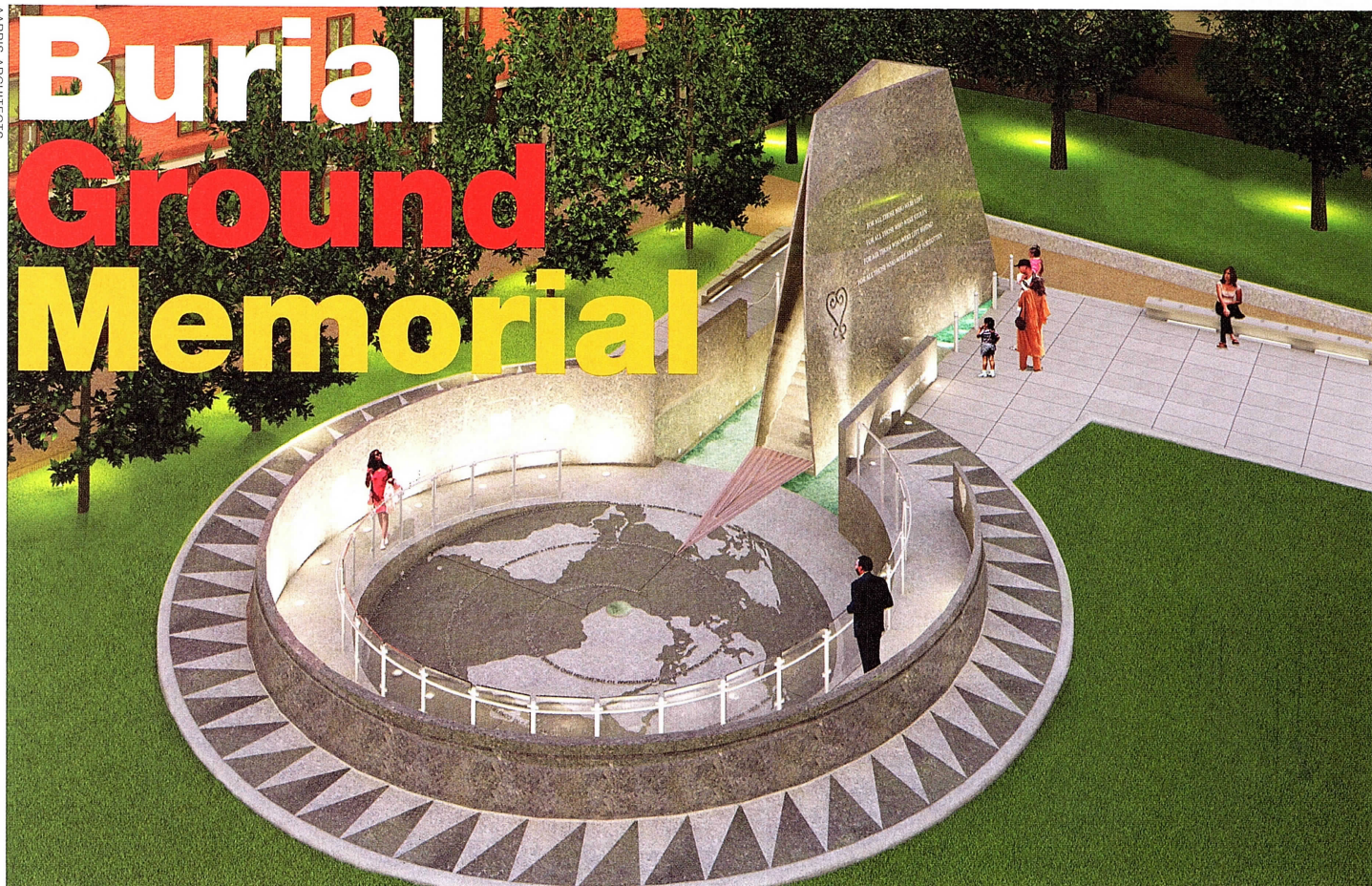
In Lower Manhattan, a new memorial designed by AARRIS Architects brings a long-buried past to light

By Linda G. Miller

The African Burial Ground Memorial



Above: Site plan Below: African Burial Ground Memorial Ancestral Libation Chamber



Yes – there is a memorial rising in Lower Manhattan. Work on the \$4 million African Burial Ground Memorial began this past March at the corner of Duane and Elk.

With their heads facing east toward the rising sun and their homeland, in accordance with custom, the remains of 417 Africans who lived and died in colonial New York and were buried in simple wooden boxes, were discovered in 1991 during preconstruction on a new federal building at 290 Broadway. Work was halted, the area was grassed over and fenced in, and archaeologists from the General Services Administration (GSA) came to the realization that this site was just a small section of a burial ground that, by the 18th century, had swelled to more than five acres. Buried under City Hall, City Hall

Park, the U.S. Courthouse, and the State Supreme Court are the remains of 20,000 free and enslaved men, women, and children who worked to build this city. For more than 200 years, their contributions have remained unrecognized, their stories untold.

Hundreds of artifacts were also found – coffin nails, cowrie shells, coins, shroud pins, and beads, giving anthropologists clues to how these people lived and died. On one coffin lid, 93 nails had been hammered to form a heart-shaped *Ashanti* design, a stylized representation of a bird flying forward while looking backward. The symbol is called a *Sankofa*, meaning, “it is not taboo to go back and fetch what was left behind.” Although those buried came from different places – Senegal, Ghana, Ivory Coast, Nigeria, Congo, Angola, and Cameroon

– spoke different languages, and had different customs, they shared a reverence for their ancestors and valued the continuation of the family. The *Sankofa*, whose teaching about the need to go back to reclaim the past in order to move forward and understand how we came to be who we are today, has been adopted to represent the mission of the African Burial Ground Memorial itself, and it will be one of the first things visitors see when they enter the memorial.

The memorial project has been 15 years in the making and has been on the mind and in the heart of architect Rodney Léon, AIA, for just as long. Léon, a Brooklyn-based architect of Haitian descent, was an undergraduate in architecture at Pratt Institute when the burial ground was discovered and talk of a building a memorial began. By the time he was getting his masters in architecture at Yale, he entered a call for ideas for the memorial with an architecture student from Abidjan in the Ivory Coast, Issa Diabate. In 1997, he traveled to Abidjan to work with Diabate and study West African architecture. He got married, had two daughters, taught at Pratt, bought a house in Brooklyn, and established AARRIS Architects.

From the time the burial ground was discovered, the African American community, with muscle from then mayor David Dinkins, State Senator David Paterson, Congressman Charles Rangel, and many community leaders, held protests, vigils, public meetings, and religious observances to ensure that this sacred ground would remain so. The GSA had to abandon its original plans for 290 Broadway (now the Ted Weiss Federal Building). In 1993, the federal government declared the burial ground site a National Historic Landmark. The GSA issued an RFP for the memorial in 1997. Then progress ground to a halt until the National Parks Service (NPS), which is more practiced in the business of memorials and communicating with the public, was brought in as consultant. All told, there were 61 submissions and finally, in February 2003, five finalists were selected – Groundworks, Eustace Pilgrim and Christopher Davis, McKissack & McKissack, Joseph DePace, and Rodney Léon.

Remains and artifacts were studied and catalogued in a Howard University lab in Washington, D.C., and then returned to New York in seven sarcophagi that were reinterred during a Rite of Ancestral Return commemorative ceremony in October 2003. The NPS held a series of five Listening Sessions in early 2004 with stakeholders, including the Committee of the Descendants, the memorial's Office of Public Education and Interpretation volunteers, Friends of the African Burial Ground, and individual community members. The agency convened the five finalists in June 2004 for a series of public forums held in all five boroughs, giving the designers a chance to revise their designs based on public input. In April 2005, the GSA and NPS announced Léon as the winner of the competition, in part due to overwhelming positive response from the public on the memorial's Web site. At a ceremonial groundbreaking last October, Léon said, "The project represents a unique opportunity and responsibility for all of us to tell our story to the world and to specifically honor the memories of the ancestral Africans. Our generation has been entrusted with this awesome responsibility and we're honored." In February 2006, by presidential proclamation, the African Burial Ground became a national monument.

When completed, at the close of this year, the memorial will be a unique example of traditional African vernacular blended with contemporary sensibility. Léon likens the design to a three-dimensional cosmogram, which in the Congo represents the crossroads between the realm of the living and those who have passed on, and the eternal movement of the soul.

The memorial project has been 15 years in the making and has been on the mind and in the heart of architect Rodney Léon, AIA, for just as long.

Léon incorporated seven elements that link visitors physically, spiritually, and ritualistically to the burial ground: a Wall of Remembrance; Ancestral Pillars; a Memorial Wall; an Ancestral Chamber; an Ancestral Libation Court; a Circle of the Diaspora; and a Spiral Processional Ramp. A highly polished granite wall will give a chronological accounting of how the memorial came to be, along with a map indicating the original boundaries of the African Burial Ground. Like guardians, seven granite pillars stand watch over and mark the place where the sarcophagi are interred. The Ancestral Chamber represents the depth at which the remains were originally found, and is intended to be a "vessel" for meditation and reflection. The below-grade Libation Court will isolate visitors from the urban environment and will be used as a communal gathering place. On the floor of the "plaza" is a map of the world with Africa at the center. Léon hopes the memorial will become a pilgrimage site and has incorporated the iconography of the African diaspora along the perimeter wall of the court. These symbols will speak directly to people from different parts of the diaspora and illustrate the diversity of African culture. A spiral processional ramp, descending six feet below ground and also containing symbols, serves as a bridge between the secular world of the city and the spiritual and sacred space of the court and chamber, respectively.

Engraved in granite for all to read will be Léon's dedication for the memorial:

For all those who were lost
For all those who were stolen
For all those who were left behind
For all those who are not forgotten

Linda G. Miller is a freelance writer. She formerly served as director of communications at the Municipal Art Society.

Client: U.S. General Services Administration; National Park Service
Architect: AARRIS Architects
Project Team: Rodney Léon, AIA, Nicole Hollant-Denis (Principals), Monica Aliaga Robles (Job Captain)
Construction: HRH Construction
CQM for GSA: Parsons Brinckerhoff
Structural Engineer: Robert Silman Associates
Civil Engineer: Langan Engineering
Lighting Design: Domingo Gonzalez Associates
Landscape Architect: EKLA (Elizabeth Kennedy Landscape Architects)
Pool Design: Gerald Palevsky
Granite: Polycore (fabrication); U.S. Stone Settings (installation)

Hello, Columbus!

Designing the Columbus Learning Center was a lesson in community and architectural collaboration for a Kohn Pedersen Fox team

By Kevin Kennon

Columbus, Indiana, is a town of 35,000 people one hour south of Indianapolis. Its claim to fame is that many of its buildings are designed by some of the country's most significant architects. Instrumental in this architectural collection was the late Irwin Miller, chairman of Cummins Engine Co. and director of Irwin Financial Corp., both headquartered in Columbus. His Yale classmate Eero Saarinen sparked his imagination and a lifelong passion to bring modern architecture to this small prairie town.

I grew up with the mythology of Columbus. My father, Paul Kennon, was the senior designer on the North Christian Church when he worked for Eero Saarinen. After Saarinen died, my father stayed on for two years to complete the work on the church. In 1972, my father, as a Design Principal and President of CRS, received a commission to design the Fodrea Elementary School at Columbus (the first of four projects he designed there). Armed with the latest pedagogy of "team teaching" and "open classrooms," he embarked on a week-long on-site charrette that CRS euphemistically referred to as a "squatter's session." Children and parents from the community were encouraged to imagine their new school. From these discussions between the architects and the community the design of the school emerged.

In 1999, as a Design Partner at Kohn Pedersen Fox, I received a

call from Will Miller, who had inherited his father's mantle as architectural patron (and, not surprisingly, is an architect himself), inviting me to compete for the Columbus Learning Center. Having been imbued with the spirit of Columbus growing up, I was thrilled to be asked. The building was to be a catalyst for bringing many different institutions together under one roof – a "one-stop shop" for the community's educational requirements.

I brought two of my fellow partners, Greg Clement, FAIA, and Jill Lerner, FAIA, to the interview. Assembled were a group of community leaders led by Will Miller and Bill Hunt, Chairman of ArvinMeritor, the other Fortune 500 Company in Columbus, and the deans of Indiana University-Purdue University Columbus (IUPUC) and Ivy Tech. They explained their dream of a new educational facility that would be located between IUPUC and Ivy Tech and contain additional classrooms, a library, auditorium, café, and offices to be shared by both schools. Beyond that, the community leaders wanted to locate the offices of the Bartholomew County School District and the Columbus Workforce Development in the new facility. A new Center for Teaching and Learning would be established to meet the needs of community educators from K-12, college, and continuing ed.

The most difficult challenge is to come to a consensus on any



issue when you have a very diverse client constituency. The project necessitated cultural, academic, administrative, and social changes. By appealing to the common good and maintaining a strict agenda and schedule, we were able to navigate the project through the community. Will Miller had strong ideas about how the building should address the town. A humanist, he was particularly attuned to scale and material – and he's a terrific collaborator.

The architectural challenge was to create a campus. The new building would have to not only bridge the gap between IUPUC and Ivy Tech, but also define the campus green organized around a clear circulation path, creating its own front door to the community. I sketched the idea of a long curving building. We had a good discussion and afterward we were invited to lunch with the legendary Harold Hatter. Hat, as his friends call him, had been the liaison between the Cummins Foundation and the design architects for many years. A wily Kentuckian, he was full of affable country bonhomie that belied a keen intellect and encyclopedic knowledge of building. He gave us "New York ar-chi-tects" what would be our final test: whether we would eat a deep-fried, beer-battered, heart attack-inducing concoction called the Columbus Beef Tenderloin sandwich. We rose to the challenge and got the job.

A month later, senior designer Stacie Wong and I traveled to Columbus and embarked on an extended architectural tour of the town and its environs. During the tour, we discussed the collection of modern buildings – especially the schools. We wondered why the residents of Columbus seemed to be willing to constantly tinker with new ways of learning and living.

We learned that Randy Tucker, John Burnett, and Tom Clerkin of the Columbus Education Coalition were the guys who had originally developed the vision of this new Learning Center. For them, the key to making the project work was accessibility. Above all, the building had to beckon people to enter and be easy to navigate once inside, to readily provide them with the information they were seeking and inspire them to search further. They were very concerned that either IUPUC or Ivy Tech would take over the facility and wanted to ensure that the institutional identity reflected the wider Columbus community.

Stacie and I met many times with the administration, faculty, and students of IUPUC and Ivy Tech. Although located 500 feet from each other at the time, each school operated autonomously. Ivy Tech taught mostly two-year vocational courses, and IUPUC had a mixture of two- and four-year mostly liberal arts and preprofessional courses. The goal of the Learning Center was to allow students to earn credit at either institution. This noble enterprise made the planning much more difficult since we would have to exceed the standards set by each school to avoid potential disenfranchisement. We put the needs of the students above all else. Students at either school were just as likely to be married 50-year-olds with a family of four as to be single, 18, and living at home. Everyone commuted. No one stayed at school beyond their allotted class time. We wanted to create a building that would encourage students to stay and would foster interaction outside the classroom.

The library was a particular challenge since we were combining both schools' libraries into one. We were helped by a terrific consul-



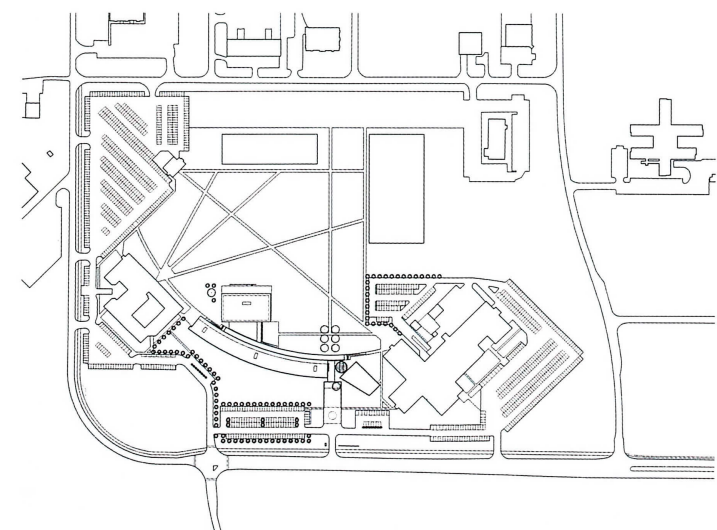
tant, Barbara Fischler, who had been the head librarian at Indiana University-Purdue University at Indianapolis. She was incredibly helpful in keeping peace among the librarians, especially when we had to reduce the collection from 100,000 to 75,000 volumes. We were determined to make the library an accessible and socially active place and had to overcome one very skeptical and outspoken librarian. By invoking our core principle that the students come first, we prevailed.

The Columbus Learning Center is an example of community and architectural collaboration at its most rewarding. Governor Mitch Daniels dedicated the building last fall, surrounded by the enthusiastic people of Columbus. The building clearly reflects the pride the community.

Formerly a design partner at Kohn Pedersen Fox, [Kevin Kennon](#) is president of Kevin Kennon Architects PC. The firm received a Project Honor Award in the 2006 AIA Design Awards for The Incubator Project.

Architect: Kohn Pedersen Fox PC

Project Team: Eugene Kohn, FAIA (Principal-in-Charge), Jill Lerner, FAIA (Managing Principal), Kevin Kennon (Design Principal), Greg Waugh, AIA (Project Manager), Stacie Wong (Senior Designer), Mark Townsend, AIA (Job Captain), Flavio Stigliano, Anthony Mrkic, Hui-min Liao, Eul-Ho Suh
Executive Architect: Ratio Architects, Bill Browne, AIA (President), Tom Cheeseman, AIA (Project Principal)



Opposite page: The ramp in the main hall Top: The Columbus Learning Center (while still under construction) Above: Site plan shows how the curved Learning Center closes the gap between the two college buildings on either side

Parsons Designs for the Public Good

Faculty and students at Parsons The New School for Design have explored over the years the role of design in advancing public policy as well as ways in which working with nonprofit organizations can help them achieve results. This winter, Parsons will again host a symposium that brings design educators and practitioners together with nonprofit administrators to deal with this topic. The focus will be on poverty. For more information, visit www.parsons.newschool.edu.

Here is a sampling of students' work with nonprofit organizations over the past year.

The Design Workshop

This studio program offers Parsons graduate architecture students the opportunity to realize a design project in built form, while providing pro-bono architectural and construction services to nonprofit organizations in New York City. Launched in 1996 as part of the school's commitment to design as a social practice and to explore the viability of a design-build program in an urban environment, the program has fostered collaborations with a variety of nonprofit organizations and public agencies.

This spring, Parsons Design Workshop undertook the largest and most challenging project in its decade-long history. Parsons was invited to join New York-based SHoP Architects in the reconstruction of DeLisle, Mississippi, a small town located in the Gulf Coast region that was devastated by Hurricane Katrina. A local philanthropist, Martha

Murphy, is transforming 55 acres of family-owned land to create a new town center designed by SHoP to house small businesses and community services. Parsons has designed an information center and laundrette, titled "39571 InfoWash." The intent is to draw community members to the information center through a much-needed laundry facility, and to help citizens navigate the long and complicated process of reconstruction.

"39571 InfoWash" Team: Huy Bui, Ivan Chabra, Sarah Coffin, Kailin Gregga, Christian Eusebio, Dominique Gonfard, Dominic Griffin, Kip Katich, Parker B. Lee, Laura Lyon, Nora Meehan, Shana Sandberg, Emily Wetherbee (students); David J. Lewis, Terry Erickson (faculty); SHoP Architects (architect-of-record)

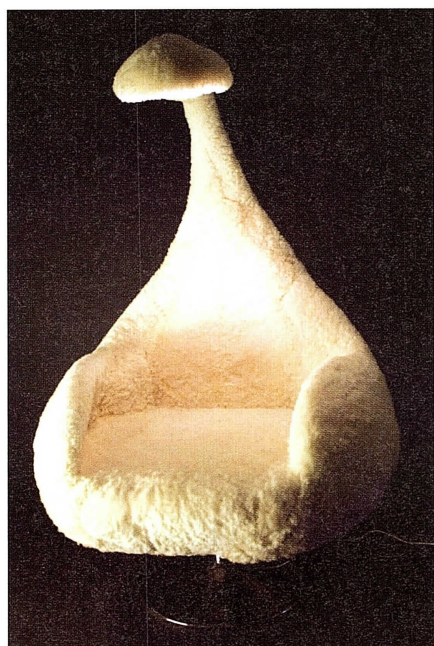


LAURA LYON

A Good Life

In Parsons BFA Product Design program, senior-year students are challenged to develop a product in collaboration with a nonprofit organization. Students are given a broad choice of topics, causes, and areas of need, and are required to familiarize themselves with the missions and goals of the organization, and to focus on creative problem-solving to meet a real-world challenge while developing a personal design philosophy.

In "Hug-U," student designer Jung Hwa Choe has developed a chair to aid mothers suffering from postpartum depression. The chair resembles a womb, which gives comfort, privacy, and intimacy to the mother and the child. At the top is a therapeutic lamp, proven as a



JUNG HWA CHOE

depression treatment in various psychiatric research. Choe has partnered with the nonprofit Post-Partum Resource Center of New York.

"Papanatas," an Indonesian term for "board on top," is a kit of furniture for schools in post-tsunami Aceh, Indonesia. Designed by student Javier Boné-Carboné, each set consists of a detachable tabletop and four stools that can be assembled

without using hardware. Traditional Indonesian patterns can be painted on the surfaces using provided stencils. The nonprofit partner for this project is the International Rescue Committee.



JAVIER BONÉ-CARBONÉ

Women for Women International

Parsons Integrated Design Curriculum (IDC) is an interdisciplinary undergraduate program that provides broad-based knowledge for design practice through an integrated study of design, technology, and the liberal arts. In 2006, IDC partnered with the Rwanda Chapter of Women for Women International (WFWI), a nonprofit organization that helps women in war-torn regions develop job skills and training in design, production, and marketing of products and accessories. The students investigate the region's culture and history to design products that can be sold through WFWI's Web site as well as through retailers in the United States.



CAROLINE JOHNS

By lightly altering the size and shape of traditional Rwandan baskets and adding some simple hardware, design student Caroline Johns has transformed these centuries-old designs into beautiful lamp shades and lanterns that are not just objects but pieces of art. Using Johns's design, local women can work with familiar materials, skills, and forms to create marketable objects with which they can identify and be proud.

Less than Zero:

Architecture and the Political Process after 9/11

The revitalization of Lower Manhattan's most emotionally charged 16 acres has drawn the public into architectural and urban-planning debate to an unprecedented degree. It has shed light on the critical distinction, in Michael Sorkin's memorable words, between democracy defined as people getting their voices heard and democracy defined as people getting a substantive choice. What has gone wrong at Ground Zero? What might have gone otherwise? What might still go right? Five commentators who have been immersed in the process to date – architects, authors, and the site's city council representative – offer *Oculus* their views on the tricky post-9/11 confluence of architecture, the public interest, and the political realm.

By Bill Millard

SKIDMORE, OWINGS & MERRILL, LLP / DBOX



John Belle, FAIA, RIBA: founding partner, Beyer Blinder Belle

Having received a prestigious but impossibly restrictive commission from the Port Authority and the Lower Manhattan Development Corporation in May 2002 – and having then become designated flack-catchers over the six initial attempts to meet the terms of that assignment – John Belle and his colleagues have earned the privilege of a philosophical view. A satisfactory outcome, he believes, would have required “a change in the Port Authority’s charter that would have permitted uses on the site other than 10 million square feet of office space. It is an outrage that that is still being debated.”

In the absence of “much more aggressive questioning of the political decisions,” he finds the state leadership missed its critical opportunity. Instead, Belle says, “they chose to change direction in a totally superficial way. The change was, ‘Let’s have a competition,’ and we, the architectural profession, got suckered into that. We all ran off and did our brightest and best ideas, but nothing changed in terms of the legal mandate for what could and could not go on that site.” The Port Authority’s interest in maximizing the economic value of the land, he observes, weakened support for promising ideas like the airport land swap (the option of trading free-and-clear ownership of the city’s airports for control of Ground Zero) or the inclusion of housing, community services, or more open space in the site.

Belle is encouraged by the public’s heightened interest in architecture and the profession’s efforts at public education, particularly through events at the Center for Architecture. “I’m amazed at how willing people are to listen to us as architects,” he says, “if we get down off our pedestal, our pulpit, and just listen to what they think their needs are and do our creative best to solve those needs. I give the AIA and all of the architectural leaders credit who have been doing that, but I don’t think the profession as a whole has really exerted whatever muscle it has as much as it could and should.” Belle contends architects need to take a tougher stance toward financial and political interests. “We’ve been a little bit too preoccupied in focusing more on our skills as innovative designers,” he says, “than focusing on our skills as political negotiators. I don’t know that we’re very good at that, frankly.”

Separating architecture’s artistic and political aspects, Belle observes, is self-defeating. “Architects have to be prepared to go beyond the design field in order to influence the major decisions in this city. Which is not to denigrate design, but if we don’t get involved in the political process, we should continue to have some pretty big disappointments.”

Alan Gerson: City Council member for District 1, Lower Manhattan

That September 11, 2001, was also a local election day tends to vanish from memory, but attorney/activist Alan Gerson was elected to city council in the rescheduled contest, and his political career has been inseparable from the concerns of Ground Zero. “I started the day campaigning at the polls,” he says, “and I wound up the day helping evacuate kids from P.S. 234. Certainly 9/11 has defined my tenure in office.” As chair of the Lower Manhattan Redevelopment Committee, he faces the task of balancing the claims of the site’s many stakeholders, and the full design/redesign/approval/redesign/redesign process has taken place on his watch.

As a legislator, he is sharply critical of the “two governmental authorities exempt from the normal process of government: the Port Authority, which preexisted and owned the land, and the Lower Manhattan Development Corporation, which was established to control the design process. With no direct input by either the state legislature or the City Council, there’s no oversight – no check and balance.”

While he describes individual LMDC members as dedicated and capable, he finds the institution as a whole predestined to fail. With its members appointed by the governor and the mayor, and other representatives excluded, decisions about Ground Zero took place in a vacuum, deprived of “the genius of American democracy...the ability of the people to have direct input through their local elected legislators, [and] the assurance of transparency, of open decision-making.” Gerson draws a direct connection between this structure and the recurrent returns to the drawing board when designs emerged with budgetary overruns or with missing components, such as security precautions in the Freedom Tower. Neither of these mistakes, he believes, would have happened if the process had undergone legislative oversight. “It might be messy, but we get the job done. There was a need to expedite the process, but you can expedite democracy without circumventing democracy.”

Gerson identifies one salutary side effect of the process: a heightened understanding of architecture’s value on the part of both citizens and officials.

Gerson has high praise for the AIA, recalling how mediation under AIA auspices helped defuse tensions between downtown residents and families of 9/11 victims, showing visually how the groups’ concerns could be reconciled at the site. “As a result,” he says, “we wound up with a concept proposal that actually foreshadowed the concept arrived at...the commercial part, the pure memorial part, and the cultural part – the trisector approach.”

He is dismayed at how the LMDC has both bypassed the architecture community and assigned it design tasks in isolation, disconnected from security experts, financial officials, attorneys who might have explored alternatives to the existing lease, and advocates of new cultural institutions. The latter are a particular priority for Gerson, who views cultural vibrancy as a critical part of Lower Manhattan’s economy (“I’m very concerned we’ll lose [the new performing arts center] by neglect, putting that at the end of the timetable”) and defends uncensored expression, while noting that locating the controversial International Freedom Center within the memorial quadrant was “a deviation from the original concept that came out of architectural mediation.”

Gerson identifies one salutary side effect of the process: a heightened understanding of architecture’s value on the part of both citizens and officials. “I think we need to bring the profession in at the early stages of problem-solving,” he says. Architectural thinking, he has found, can produce optimal solutions to a dispute before it becomes an ideological battle or a turf war. Although architects’ contributions are frequently subordinated to political concerns, “society might be better off if it’s the other way around – if the political decision-making takes its cue from the architectural input.”

Paul Goldberger: Joseph Urban Professor of Design and Special Advisor to the President on Urban Programs, The New School; architecture critic, *The New Yorker*; author, *Up from Zero* (2004)

Paul Goldberger identifies the most salient aspect of Ground Zero: “Things just keep getting worse down there.”

He lodges primary responsibility with Governor Pataki, who “operated with the clearly wrongheaded belief that to leave the original players in place – the Port Authority and Larry Silverstein – he would be following the path of least resistance. In fact, it turned out not to be the path of least resistance, [but] the path of considerable resistance and complexity. It did not allow him to get something built quickly as his legacy, which is what he’d hoped; nor did it allow for any of the idealism that had been expected and hoped for and indeed claimed by all of the public officials to play any significant role; and it also didn’t allow the public to play a significant role, for all that everyone talked in endless sanctimony about how this was an open and public process.”

“It needs to connect to both the awesome and the everyday. It needs to be sacred, and it needs to be ordinary, so that it can renew the ongoing life of the city. Those two things don’t mesh easily and naturally together.” Paul Goldberger

If the political questions yield depressing answers, questions of program and design elicit even stronger critiques. “The program has been wrong from the beginning,” says Goldberger; except for a memorial and perhaps a few cultural buildings, it’s essentially the old WTC program. With little of Daniel Libeskind’s plan left, “...the Freedom Tower strikes me as a really terrible, sad joke. It’s a dull and uninteresting building from the 20th story up, but it’s a really troubling building from the 20th story down. While it’s true that the latest version, with glass prisms decorating the solid base, is a visual improvement over the original blank box, the whole thing still suggests that we’ve learned nothing about urban design – indeed, it makes me feel as if we’d learned nothing about anything, except how to protect ourselves from truck bombs.” And putting cultural institutions on the site without allowing freedom of expression carries even worse implications, Goldberger notes. “The notion that we not only build a tower with a 20-story bunker at its base, but that we also have, across the street, museums and cultural buildings with censored contents – put all that together, and what kind of advertisement for freedom is this?”

“There was this moment,” Goldberger recalls, “when the architecture profession somehow thought it could really control what was going on...that it knew what to do, and that the world would follow. It was never really going to happen that way; it was always being used. Of course, the architecture profession used power as much as power used architecture. In the end, power won out.” As a practical approach to dealing with power, he advises, “Know what architecture can and cannot do. And know that at the end of the day, an architect needs a client to be effective. In the particular case of Ground Zero, the client was a complex and inconsistent amalgam of public, semi-

private, and private interests, overlaid with an extraordinary emotional and historical context, within a rapidly changing, evolving neighborhood. And all of those things left the architect as a minor player, despite the potential that architects might have had to bring enlightenment to the problem.”

“There’s a paradox built into the problem of this site,” Goldberger finds. “It needs to connect to both the awesome and the everyday. It needs to be sacred, and it needs to be ordinary, so that it can renew the ongoing life of the city. Those two things don’t mesh easily and naturally together.”

Goldberger does offer one paradoxical note of optimism. “This may seem an odd thing for me to say, but on some weird level, it’s turned out not to matter quite as much as we thought it was going to, because the rest of the city has turned out to be so much healthier than we thought it was in the traumatic period after 9/11. Life goes on, and goes on pretty well, right up to the borders of Ground Zero. You just go across that fence, and things are shockingly normal. We’re screwing up Ground Zero badly – I believe that totally and absolutely, and it’s heartbreaking to see that we’re doing that. But the rest of the city goes on with remarkable vigor and resilience.”

Philip Nobel: contributor to *Metropolis*, *The Nation*, *Artforum*, the *New York Times*, and *Architectural Digest*; author, *Sixteen Acres* (2005)

When invited to discuss Ground Zero, Philip Nobel offered a virtually inescapable metaphor: “So you’d like a postmortem?” Even with construction work on the Freedom Tower not yet under way, Nobel articulates the sense that the troubled negotiations over the site could only yield something civically and aesthetically dead on arrival. “The process begets the building,” he says, “and the challenge early on was to conduct a process that was dignified and confronted the right problems at the right time....The whole process was so botched. Things that should be happening last happened first, and the whole thing became topsy-turvy, spoiled by ego and vanity and all the rest....It doesn’t leave much room for happy outcomes.”

No one has done anything particularly egregious, he adds. “All the right steps took place. But they took place in exactly the opposite order from what they should have. I think this episode where architects took the public stage, made unrealistic claims as to what they could actually achieve, and then didn’t achieve them, and instead, at the moment when all eyes were on them, got involved in these silly cat-fights...that whole soap opera has set back the credibility of the profession for years.” In Nobel’s view, at the time the LMDC’s Innovative Design Study commanded attention, Ground Zero was simply not ready to become an architectural problem. “I’m very traditional: I believe that before architects get involved, there should be a program, and also a known client structure, so that this service profession that we all revere – and that its practitioners sometimes believe is something else – can take its orders and provide its service, which is to make buildings.”

The combination of public expectations, savior archetypes straight out of *The Fountainhead*, and grandstanding by politicians, Nobel believes, proved toxic to rational site planning. No one performed the unglamorous nuts-and-bolts foundational tasks such as



SKIDMORE, OWINGS & MERRILL, LLP / AEXEN / OUBDESIGN

Freedom Tower West Plaza revised June 2006

physically mapping the site or scrutinizing Silverstein's claim that replacing office space was contractually mandatory.

Nobel laments Pataki's inability to separate the site from his personal ambitions and renounce the impulse to "use it as a cudgel on the national stage, or against [his] local opponents." In contrast, he favors the patience and circumspection of Mayor Bloomberg's administration. Bloomberg, Nobel recalls, has sensibly recognized that "there are some problems that bricks and mortar won't heal."

The definition of leadership, Nobel says, is "seeing farther down the field than those whom you lead." This could only have happened "had an enlightened governor, or a mayor who had actual power in the process, said, 'Sit tight, families, we're going to get this right, and we're going to weigh everyone's needs'.... The final product may yet be patriotic uplift – but that's going to come at the end of the day, not off the shelf from some architect making a particular shape and selling it as the dream of the nation made real." Of all the stakeholders' demands, Nobel summarizes, perhaps only those of the residents, the Jane Jacobs-style "scrappy New Yorkers," have proved realistic. "Asking New York to build grand statements that serve the nation is not in its nature, but asking New York to provide more shopping and maybe a new subway station is attainable."

Michael Sorkin, AIA: principal, Michael Sorkin Studio; director of the Graduate Urban Design Program at the City College of New York; contributing editor, *Architectural Record* and *Metropolis*; author, *Starting from Zero* (2003)

The context is unique, Michael Sorkin acknowledges, but the process is depressingly familiar: "With five years' hindsight, one can say that the process has been both corrupt and essentially undemocratic. In that sense, it's typical."

The competition of interests in any large-scale project, no matter how emotionally freighted, is skewed, Sorkin says, toward "business as usual: the notion abroad in the city that the highest value is reflected in the price of real estate. This is a way of thinking that extends to the municipal administration, to the Port Authority – everybody's understanding that they must maximize their return on investment, and that this return can only be understood in financial terms." This con-

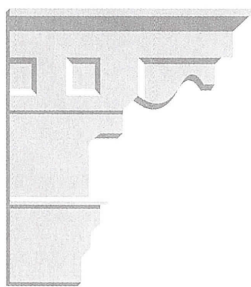
ceptual limitation precludes the uses Sorkin recommends, returning the WTC site to the civic realm in the form of a plaza, a park, or a vehicle-free zone. "The highest and best use [is] as public space.... There was much talk about the importance of the skyscraper as the key symbolic artifact of New York; in order to make New York whole, the skyline had to be repaired, because this was such a loaded form, so indigenous.... That slights the other great symbol of New York, which is Central Park. For me, the way democracy finds its form in public space is via the sites of free assembly. That's the kind of use – particularly in an area that is desperately underserved by open space – [that] seems to me like a slam-dunk." Instead, the default assumption, "the idea that civic duty obliges us to replace 10 million square feet of office space, plus a hotel, plus a shopping mall, seems crazy.... This, to me, is the most grotesque single proposal to date, that a mall be built along Church Street with its back to the memorial."

Commercial interests have triumphed over democratic considerations, Sorkin holds, in part because of the inherent biases in administrative structures. "There's no institutionalized democracy; this is the whole problem with agencies like the Port Authority, which were invented to circumvent normal processes of review.... It's the DNA of Robert Moses." At the opposite pole from Moses-style "command urbanism" is a pseudo-democratic resistance to planning: far beyond the populism of Jane Jacobs lies "the mock-Maoist idea that there is a kind of ineffable wisdom to the people." Sorkin does not view the direct-democracy approach as an effective corrective to Mosesism: "I am somebody who believes in expertise.... The question is what you empower people to do. The idea you empower them to be architects is ridiculous. On other hand, the idea that you empower them to be clients seems more appropriate to a properly functioning democracy."

If Ground Zero's various architects were given an overly restrictive mandate, Sorkin believes, they had the option of rejecting it: "I think that's the duty of the profession. I would say the architects of New York in many instances tried valiantly to interest the powers that be in the consideration of a wide range of alternatives; I don't think those voices were attended to very carefully. On the flip side, we're embarrassed by the level of ambulance-chasing.... There were many good ideas abroad, but there was a more general problem of no mechanism to get these ideas to the attention of people who might be in some position to think about them."

Sorkin does offer one suggestion compatible with the office-space requirement, recommending an institutional tenant certain to heat up debate: the United Nations. "I am struck by the fact they're about to spend \$1.6 billion and are needing long-term large-scale space.... It seems to me that the primary world institution dedicated to peace would be a very suitable occupant for this site."

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Icon*, *Content*, and other publications.



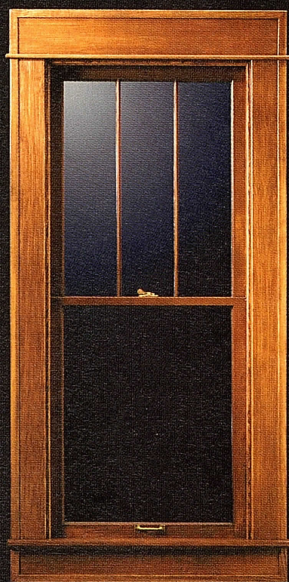
Design Insurance Agency Inc.

*Dedicated to
satisfying the needs of
today's design professional*

116 John Street Suite 1600 New York, 10038
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@dia.tc

Thomas G. Coghlan

CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet



The window on the left
was built in the 1930s.
The one on the right, last week.
Or was that vice versa?

Andersen® 400 Series Woodwright™ double-hung windows blend traditional style with Twenty-First Century technology. For the perfect look, choose from oak, maple or pine in standard sizes or custom dimensions for renovations. Visit andersenwindows.com or contact the dealer below.



LONG LIVE THE HOME®

Andersen. **AW**
WINDOWS • DOORS

Black
MILLWORK CO., INC.

WindowRama
For Nearest Location
Call 1-800-695-RAMA (7262)
Or visit us at www.windowrama.com

Kuiken Brothers Company, Inc.
7 Locations Throughout NJ & NY
For a complete listing of services
Visit us at www.kuikenbrothers.com
201-652-1000



www.andersenwindows.com

Architecture and Politics: Olympic Opportunity or Fear?

Outside View

By Robert Booth



Rendering of proposed land bridge during London's 2012 Olympic Games

For about 21 hours after London secured the 2012 Olympics, Britain's architects rejoiced in what promised to be a once-in-a-lifetime opportunity. After viewing the architectural pyrotechnics in the run-up to 2008's Beijing Games with increasing envy, it would finally be their turn to shine. With the prospect of producing stunning event architecture, coupled with the creation of a new urban heart to rank alongside the West End, City, and Canary Wharf, the Olympics were seen by many as the chance for a generation to secure their architectural legacy. At last, the cream of British architecture would be able to shine without traveling abroad. And what's more – it would all be on TV for billions to see.

The next morning, four bombs tore through the capital's transport system and temporarily replaced that hope with fear. In the following weeks, as London returned to normal, architects began to regain their earlier confidence and the talk turned again to which architectural cliques were likely to do best, which foreign star names might compete, and how to make the project an example of the recent resurgence in the United Kingdom of the principles of urbanism. A big boost came when the architectural coalition that produced the bid-winning designs won the competition to design the Olympic Park for real. David Higgins, an Australian executive with a record of clear-eyed delivery was hired to run the project, and the Olympic Bill sprinted through Parliament, allowing for a prompt start.

But now, almost a year on, the fear is starting to creep back and it looks like top-ranking architecture is the last thing on the mind of anyone with any power in the Olympics. When you see the warm embrace offered to architects like Foster, Rogers, and Grimshaw in New York, you almost wonder if British architects would actually have made a bigger impact if New York had won the Games.

The approach being taken appears driven by fear. The Olympic Delivery Authority is in the process of hiring a "program manager" to take on the running of the project and the risk of procuring contractors and consultants. Its chairman, Jack Lemley, has already indicated that contractors, not architects, will need to lead the development of new facilities – probably under design and build contracts (which have



Proposed land bridge after the 2012 Games; at press time, there was no commitment to build any of the designs by EDAW, Foreign Office Architects, Allies & Morrison, and HOK Sport that helped win London's Olympic bid

rarely produced top-quality architecture in the U.K.). And the time for design has been squeezed to a minimum, with time dedicated instead to the brain-achingly complex task of land assembly and remediation. Gypsy communities must be rehoused, national newspaper print works moved, and unexploded World War II bombs dug out.

And there are worrying signs around the main Olympic Stadium, too. London Mayor Ken Livingstone and the chairman of the Games' organizing committee, Seb Coe, had a public difference of opinion over the level of architectural ambition when they visited Beijing, and rumors are flying around that the authorities will try to save money by making the athletics stadium suitable for use by a football club after the Games. Remember – it was confusion over whether Wembley Stadium should be dual purpose that started all the troubles that have bedeviled that project, leaving it horrendously late and over budget. Americans could be forgiven for thinking their better record on stadium construction might have given them an edge over London in the bidding process.

Indeed Wembley has a lot to answer for in creating this tense atmosphere. Even before the Games were won, the cabinet minister responsible, Tessa Jowell, had the great overspending on Wembley in mind when she promised not to be "held to ransom" by contractors on the Olympics. The fact is, the authorities would rather this were not a construction project at all. Britain has an appalling record on major projects and has a worrying lack of skilled project managers. We don't have enough construction workers and will have to import skills, probably from Eastern Europe. For those in charge, building the Olympic dream has already become a series of pitfalls to be avoided.

Unless advocates for good architecture in City Hall, like the mayor's adviser on the subject, Lord Richard Rogers, start to put up a fight, this gloomy atmosphere appears to be set in.

Robert Booth is the former editor of *Building Design* and writes for the *Guardian*, the *Sunday Times*, and the *Independent* in London.

Programs at
Pratt for:

Providing
Training in:

Draw It.
Build It.
Make It.

Pratt

Architects Designers Engineers Professionals



Autodesk® Authorized Training Center
AutoCAD®
AutoCAD LT®
Autodesk® Architectural Desktop
Autodesk® Building Systems
Autodesk® Inventor
Autodesk® Revit®
Autodesk® VIZ
AutoLISP®
3ds max®
VectorWorks
form•Z
AIA Professional Development

AIA Continuing Education System Provider

For a free catalog or
more information call
212 647-7199 ext. 1204
or e-mail: prostudies@pratt.edu

Pratt Manhattan
Center for Continuing &
Professional Studies
144 West 14th Street, Rm 209
New York, NY 10011
Prostudies.pratt.edu



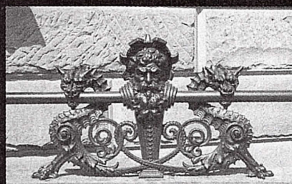
dLandstudio

Landscape Architecture
Planning
Architecture

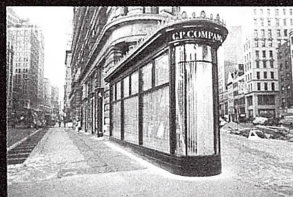
www.dLandstudio.com

137 Clinton Street Brooklyn 11201 T- 718-624-0244 F- 718-923-0035

ARCHITECTURALIRON.COM



**STANDARD &
CUSTOM CASTINGS**



**RESTORATIONS &
REPRODUCTIONS**

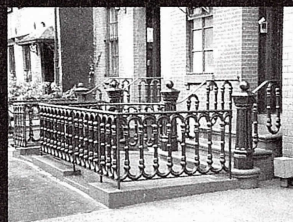


**FREE
AUTOCAD DRAWING
LIBRARY ONLINE**



800-442-IRON/4766

INFO@ARCHITECTURALIRON.COM



<ul style="list-style-type: none"> » CABINET PULLS » DECORATIVE HARDWARE » LOCKSETS » SINKS » VANITIES » TOILETS » TUBS » SHOWERS » FAUCETS » MIRRORS & MEDICINE CABINETS » BATH ACCESSORIES » CUSTOM SERVICES 	
	<div data-bbox="1230 1812 1434 1889" data-label="Text"> <p>KRAFT</p> </div> <div data-bbox="1238 1900 1505 1943" data-label="Text"> <p>DECORATIVE HARDWARE, FIXTURES AND ACCESSORIES</p> </div> <div data-bbox="925 1965 1176 2063" data-label="Text"> <p>THE DESIGNER'S KITCHEN & BATH SOURCE</p> </div> <div data-bbox="1238 1954 1466 2074" data-label="Text"> <p>315 EAST 62ND STREET NEW YORK NY 10021 212.838.2214 OPEN: MON-FRI 9-5 KRAFT-HARDWARE.COM</p> </div>

105-Year Watch

**Con Ed Waterside
Generating Plant, by
Charles F. Hoppe, 1901
By Fred Bernstein**

Converting a grand public building to private use is better than knocking it down. I wish the gymnasium of the old Police Building at 240 Centre Street hadn't become a multi-million-dollar apartment by Gwathmey Siegel, but I'm glad the building still stands – just as I'm glad the old public school at First Avenue and 51st Street (now the plinth for a condo building, the Beekman Regent) and the old McBurney Y on West 23rd Street (now a David Barton Gym) remain. But we'd all be better off if they were still in the public domain.

Con Ed's Waterside generating plant, one of the city's sturdiest structures, will never have the chance to be converted to a sports arena or conference center or museum (think Tate Modern!). It is being demolished as I write these words (and will likely be gone before you read them).

When it opened, in 1901, Waterside, which eventually covered five blocks between First Avenue and the East River, was the largest generating plant in the world. And its architecture was appropriately grand, especially the section by Charles F. Hoppe, at 700 First Avenue, from 39th to 40th Streets, with its massive brick walls and Italianate limestone arches. The plant was never a public place (though the 1939 WPA guide to New York notes that it was "open for public tours"). But that makes the care put into its design and construction all the more remarkable. In later years, it was a thrilling counterpoint to the U.N. – the shimmering Secretariat playing brilliantly off the castle-like Waterside plant. Each brought the other into high relief and was an important part of the East River skyline. Each symbolized power.

Watching the plant come down is like watching a giant being toppled. The only silver lining – and it isn't all that silvery – is that the demolition has revealed interior details (including a copper-clad control room projecting out over the turbines) that were never so visible before. But no sooner do you admire them than they are gone.

In the 1990s, Con Ed transferred most of Waterside's electric- and steam-generating capacity to its 14th Street plant. It then sold Waterside to Sheldon Solow, the developer best known for the concave building at 9 West 57th Street, for about \$600 million. Solow plans to build six residential towers on the site. Richard Meier is working on at least one of the buildings, and that's a good thing: if there's one architect who can create grandeur in a modern idiom, it's Meier.

The atrium of his federal courthouse on Long Island is a rare example of a new public space with the power to thrill.

But so far, there is no suggestion that Solow will build anything public on the Waterside site. The apartment buildings will be tall, and they may even be beautiful. But they will not be public – not even "open for public tours." And they will add monotony to the East River skyline, where for decades there had been variety. A row of identical slabs isn't a city – it's a cemetery.



Con Ed Waterside Generating Plant under demolition

According to Robert Stewart, an industrial archaeologist who documented the Waterside plant prior to its demolition, "Thomas Edison considered the plant a showplace where he could take potential customers to impress them with electrical generating technology. The domed control room, ringed with incandescent lights, would have been an impressive sight — as much a marketing tool as a technological marvel."

Has any other society dismantled so many of its monuments so willingly?



A skeletal detail

Fred Bernstein, an *Oculus* contributing editor, has written about design for more than 15 years. He also contributes to the *New York Times*, *Metropolitan Home*, and *Blueprint*.

FRED BERNSTEIN

FRED BERNSTEIN

PETTY
BURTON
ASSOCIATES, INC.



Professional Liability Insurance Specialists

350 West Passaic Street
Rochelle Park, N.J. 07662
Tel: 201.587.1900
Fax: 201.587.1120

We Offer...

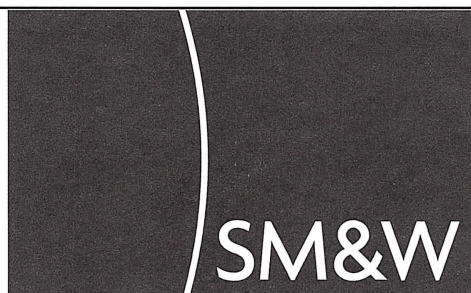
- Full Service Insurance Brokerage
- 35 Years of Experience Working with Architects & Engineers
- Outstanding Client Service

We Provide...

- Professional Liability
- Workers Compensation
- General Liability & Property
- Employment Practices Liability
- New York State Disability

For personal and professional service contact

Arlene E. Petty, CPCU



SHEN MILSOM WILKE

TECHNOLOGY CONSULTING IN TELECOMMUNICATIONS, AUDIOVISUAL, ACOUSTICS & SECURITY

417 Fifth Avenue
New York, NY 10016
(212) 725-6800 Fax (212) 725-0864
email: jwilde@smwinc.com

Architectural License Preparation

Continuing Education Compliance Courses

*Building Laws - Estimating - Construction Management Construction Specifications
Zoning Laws - Surveying - Architectural Detailing - Structural Design*

Institute of Design and Construction

141 Wiloughby Street, Brooklyn, NY 11201 718.855.3661

Vincent C. Battista, AIA Executive Director

www.idc.edu

Since 1947, The famous "Battista" Courses

HÄFELE



**Architectural Builders Hardware
Furniture / Cabinetry Hardware**

Häfele Showroom
25 E. 26th St.
New York, NY 10016
Tel. - (212) 679-7161
Fax - (212) 679-7167
www.hafele.com

HAKS

CONSTRUCTION MANAGERS • ENGINEERS • ARCHITECTS
LAND SURVEYORS • MATERIAL TESTING

Structural, Site/Civil and Geotechnical Engineering

Local Law 11

Value Engineering

Controlled Inspections

Estimating

Land Surveying and Mapping

Pre-Condition Surveys

Construction Management

Building Condition Surveys

Material Testing

**HAKS' CLIENT-FOCUSED APPROACH AND RESPONSIVENESS ENSURE THE HIGHEST
QUALITY AND MOST COST EFFECTIVE SERVICES FOR OUR CUSTOMERS**

Corporate Headquarters:

161 Maiden Lane, New York, NY 10038
Tel: (212) 747-1997, Fax: (212) 747-1947

Additional Offices in Albany and Ossining, NY,

New Jersey, Connecticut and Pennsylvania
www.haks.net

THE
INDUSTRY
STANDARD.

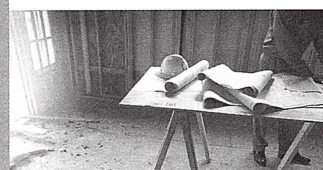
AIA Contract Documents are the way everyone in the

can safeguard their interests and ensure all projects meet the same

AIA Contract Documents

Available in both paper and software formats.

Go to www.aia.org to purchase the industry standard today.



Good Practices

By Ernest W. Hutton,
Jr., Assoc. AIA

Public Outreach: Red Light/Green Light: Lessons Learned in Public Participation

once attended a public hearing for a design project to widen a highway through a hamlet in rural Connecticut. Run by the state Department of Transportation, it was held in a packed school gymnasium, with the audience seated on bleachers facing a projection screen and a table where three highway engineers sat, complete with white short sleeve shirts, thin striped ties, and pocket protectors.

The large crowd grew increasingly restive as the recital of benefits to regional traffic movement and circulation droned on for what seemed like hours. The moderator then described the ground rules for public comment. Each speaker would have a maximum of three minutes, and the time limit would be controlled by an actual traffic light mounted on a stand facing the audience. One doesn't realize how big such a device is until it's seen up close, and spectators laughed and hissed as it was rolled out to face the speaker's microphone.

Citizens lined up to speak. The first was known to everyone – the popular first selectman (the equivalent of mayor in some Connecticut towns). He was just getting started excoriating the plan when the light switched from green to yellow – only 15 seconds left – and as the light began blinking red he declared, "I've run traffic lights before, and I'm not going to stop now!" Control was completely lost, and speaker after speaker ignored the flashing signal to vent their frustration. The project was never built.

Even if it's an extreme example, does this scenario sound familiar? It could be a public hearing about the World Trade Center, a proposed stadium, or a new housing tower, but it is what all too often passes for publicly sponsored public participation.

If the goal is to define and build a project that satisfies the aspirations of its sponsors, users, and neighbors, taking a lesson from the Connecticut highway experience may suggest a different approach – as the theme of this issue of *Oculus* would have it, "listening, learning, and leading":

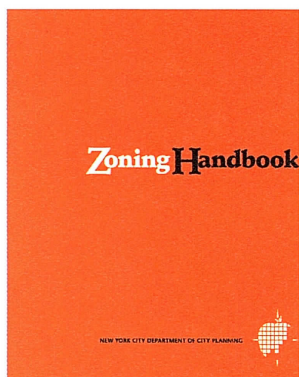
- **Don't wait until the project is designed to involve the public:** The most demeaning message to send is, "We can't make any changes, the plan is done" – in other words, the public's comments are meaningless.
- **Invite a balanced spectrum of participants:** Make sure all sides are represented, even potential opponents – they could go from being part of the problem to being part of the solution.
- **Use small-group techniques to ensure that as many voices as possible are heard:** Rather than one speaker dominating the mike and the audience, a range of speakers in many groups will produce a rough democracy of ideas – and the sense that everyone is listened to.
- **Engage participants in a process, not a presentation:** Early definition of issues, exploration of solutions, and reasons for the final design can be important benchmarks for education of both the public and the planner-designer.

For traditionally educated designers, opening up project planning is scary. You have to leave your ego at the door and trust the process: though it's open ended, it will result in a solution – and one with "legs," based on an agreed-upon problem statement, criteria for judgment, and ownership of all those potential speakers sitting in the bleachers waiting for the light to turn green.

Ernest W. Hutton Jr., Assoc. AIA, is principal of Hutton Associates Inc. His work focuses on downtown, cultural, and preservation planning, with a special emphasis on outreach and participation.

Zoning by the Book

In Print +



Zoning Handbook, by New York City Department of City Planning. New York: Department of City Planning, 2006. 141 pages. \$24; \$18 if 10 or more copies ordered. Available at DCP bookstore at 22 Reade Street, open from 10 to 4, or by visiting its Web site at www.nyc.gov/planning.

districts. These include seven mixed-use districts and four natural-area districts – two on Staten Island, one encompassing Riverdale, Fieldston, and Spuyten Duyvil in the Bronx (although Spuyten Duyvil, as everyone knows, is considered part of the Borough of Manhattan), and Fort Totten in Queens.

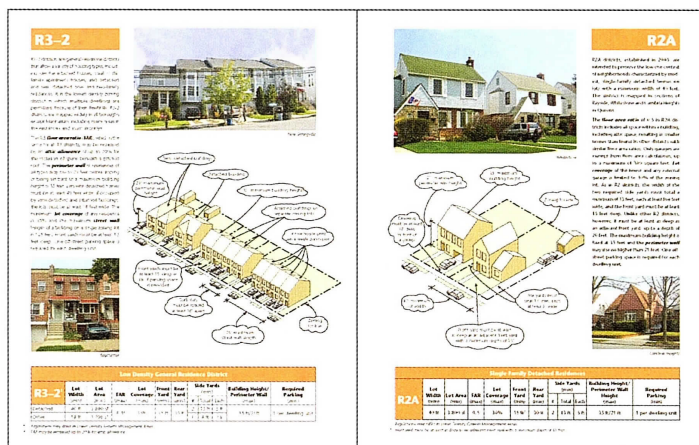
The heart of the work is in the individual pages given over to describing each of the R, C, and M districts. A typical set of pages – describing, say, R5 and its three variations (R5 infill, R5A, and R5B) – contains an isometric drawing showing FAR, permitted building height, lot lines, yard size, and miscellaneous planning details. There's a paragraph or two of text, a pair of color photos, and a table summarizing the key points.

Also covered are zoning regulations designed to shape community facilities, waterfront development, signs, and off-street parking. The chapter on special-purpose districts points up each district's unique attributes, but the single paragraph allocated to each one is not enough and should be given more space in the next edition.

Other useful resource matter includes detailed examples of a zoning analysis and a valuable 15-page glossary with definitions ranging from "accessory use" to "zoning maps."

As DCP director Amanda Burden, Hon. AIANY, cautions, the handbook should not be used as a substitute for the Zoning Resolution itself. But it serves its purpose as a lucid but comprehensive introduction to zoning's many mysteries.

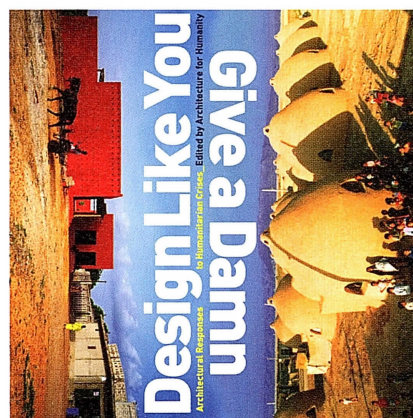
Stephen A. Kliment, FAIA



Zoning is an arcane topic at the best of times. Mix that with the bleak track record of public agencies seeking to communicate in print with the public, and you have a ready recipe for a literary disaster. Happily, the new guide to zoning in New York City from the New York Department of City Planning (DCP) is a fresh exception – a sparkling report that tells both newly minted and seasoned design professionals, community boards, and private citizens where and what you can build, how tall and how bulky it can be, how it can be accessed, and more.

If ever there was an example of architecture meshing with public policy, it's zoning. The first zoning resolution of 1916 was followed by the disastrous (as it turned out) Zoning Resolution of 1961, which, in a simplistic attempt to deal with the growth patterns that made the 1916 resolution obsolete, managed to create other problems. It spawned the barren towers-in-the-park all along Sixth Avenue and beyond, and in due course required a whole array of approaches to satisfy amenity. It ended up using a combination of incentive zoning, contextual zoning, and special district techniques. The result was to make zoning, in the words of the handbook, "a more responsive and sensitive planning tool."

The bulk (you should pardon the expression) of the handbook is devoted to an analysis and explication of the city's ten residential, eight commercial, and three manufacturing zoning districts, complemented by brief descriptions of the (at this writing) 39 special purpose



Design Like You Give a Damn: Architectural Responses to Humanitarian Crises, edited by Architecture for Humanity. New York: Metropolis Books, 2006. 336 pages. 350 color and b+w illustrations. \$35

This is a compendium of innovative projects from around the world that highlight the ability of design to improve lives. It offers a track record of the movement in achieving socially conscious design and presents more than 80 contemporary solutions to the needs of basic shelter, healthcare, education, and access to water, sanitation, and energy. Architecture for Humanity was founded by Cameron Sinclair and Kate Stohr; proceeds from the sale of this book will support AFH work.

Click Here: www.pps.org
(Project for Public Spaces)

Embodied in the notion of architecture-as-public-space is the tension between planned space and space arising from the fortuitous convergence of qualities and characteristics endemic to the culture it serves. Picture here the antiseptic Lincoln Center plaza versus Rome's vibrant Piazza Navona. It is unfair to compare something new in a culture that tends to privatize public space with something that took centuries to become what it is in a culture with the tradition of the Forum, but that is precisely the problem.

Click on Project for Public Spaces at www.pps.org to encounter this interesting conundrum from the perspective of those who are convinced that planning should proceed from the community to the public space if it is to serve the public good now. In fact, this organization's mission has its roots in the work of Jane Jacobs, who is commemorated on the home page as friend and mentor. Anyone who has read *The Death and Life of Great American Cities* will not be surprised

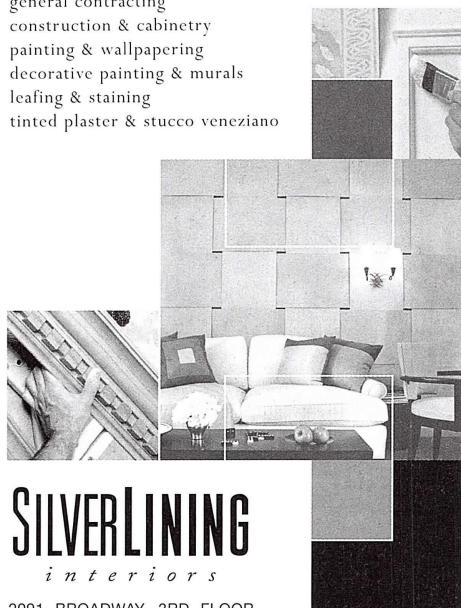


that the nonprofit organization is "dedicated to creating and sustaining public spaces that build communities." It offers Resources, Services, and Project Experience to people actively involved in rescuing dysfunctional town spaces and participating in proposals for new ones.

The site features a new program called the Great Cities Initiative based on empowering people "to initiate improvements to their neighborhoods place by place," using Christopher Alexander's *The Timeless Way of Building* as a touchstone for a holistic approach to planning. Interestingly, contemporary urban planning ideas, in the work of Rem Koolhaas for example, eschew the small scale advocated by Jacobs as hopelessly myopic in the global patchwork of constantly shifting communities and large-scale urban projects. There is also the question of what regional differences remain to exploit in planning driven by macro-scale economics, such as manifest in Palm Island Dubai. Yet it is hard to fault the organic and wholesome approach of Project for Public Spaces, however limited and indifferent it may find contemporary urban culture. Its basic utopian goal is dear to anyone who finds a seat in the midday sun in Bryant Park.

Margaret Rietveld, AIA

general contracting
construction & cabinetry
painting & wallpapering
decorative painting & murals
leafing & staining
tinted plaster & stucco veneziano



SILVERLINING
interiors

2091 BROADWAY, 3RD FLOOR
NEW YORK, NEW YORK 10023
212.496.7800 212.496.1012 FAX
SILVERLININGINTERIORS.COM

SUPPORT FOR ARCHITECTS

Michael Zenreich, AIA

EXPEDITING + ARCHITECTURE

- > Building department approvals
- > Architecture and design
- > Code and zoning consulting

www.supportforarchitects.com

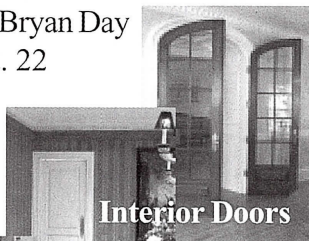
55 West 17th Street 5th floor . New York . NY 10011-5513 | tel: 212.242.7440 | fax: 212.242.7450

Select Interior Door & Entrance By Design

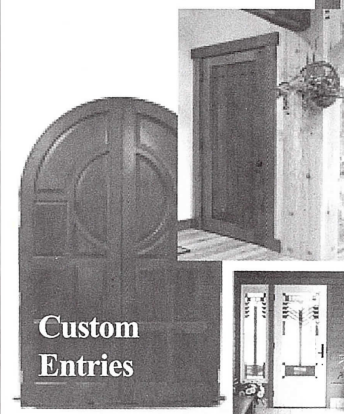
A manufacturer of solid hardwood doors made to your design at premium grade standards.

Call our sales consultant Bryan Day at (800) 535 - 9335 ext. 22

to request a copy of our Architectural Design Binder & CD



Interior Doors



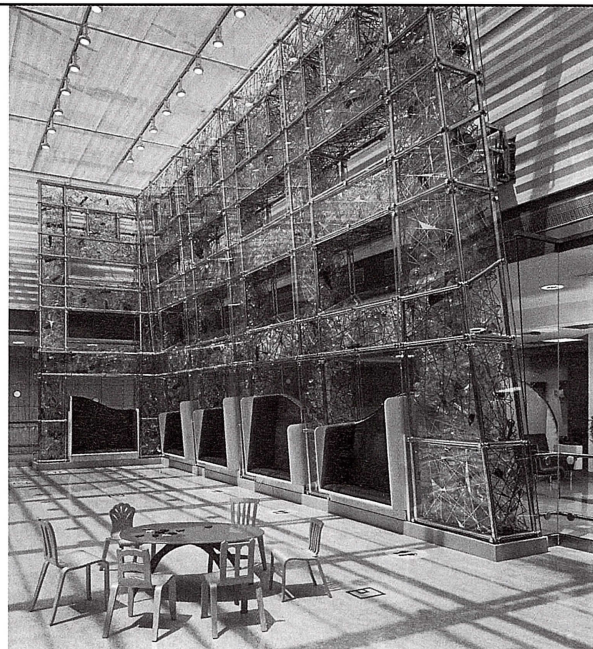
Custom
Entries



Special
Applications

door@sidl.com.
www.sidl.co
FAX: 585-535-9923

www.granaryassoc.com



8 West 40th Street
New York, NY 10018
212.768.8886

411 North 20th Street
Philadelphia, PA 19130
215.665.7000



Granary Associates

Architecture
Interior Design
Project Management
Real Estate Services



Audio Visual Resources, Inc.

Testing and Verification Services
for your audiovisual technology

• ISO 9001:2000 CERTIFICATION

www.avres.com • 516-873-1011

SELECT YOUR INSURANCE BROKER
FOR THE SAME REASONS YOUR
CLIENTS SELECT YOU.

- Specialized Skills
- Extraordinary Service
- Dependability



Prosurance/Redeker Group
111 Broadway, New York, New York 10006
(212) 693-1550

ARCHITECTURAL ATTORNEYS

SCHWARTZMAN, GARELIK, WALKER, & TROY

355 Lexington Ave.
New York, NY 10017
212/557-2900 Fax: 212/983-4193

A full service law firm representing architects and related design professionals for over 60 years.

Contact: Edward N. Walker, Esq.
ewalker@sgwkt.com

find the right architectural
illustrator in one step...

nysr.com

New York Society of Renderers, Inc.

Free at Last: Do design guidelines ensure design freedom?

Last Words

Rick Bell, FAIA

Executive Director

AIA New York Chapter

"Freedom is just frosting on somebody else's cake / And so must be, till we learn how to bake."

Langston Hughes

"Nothin' don't mean nothin', hon', if it ain't free."

Kris Kristofferson via Janis Joplin

The Lower Manhattan Development Corporation has announced that the long-awaited design guidelines for the World Trade Center site will soon be out. A first draft of these ground rules was quietly circulated at Thanksgiving in 2003. They were "soft" directives, more like stuffing than a drumstick, and spoke of urban design risk-taking within qualitative constraints of tower massing, street wall setbacks, roof slopes, sky lobbies, and ground-floor retail. The document has changed this year, in response to new concerns about security, including the New York Police Department letter about the Freedom Tower and the memorial access fracas triggered by WTC security tsar James Kallstrom.

Questions have been raised about how individual architects, working separately, can create a coherent neighborhood on the 16-acre site – or anywhere else. Without guidelines, the shape of the streetscape and the build-out of the WTC master plan languished. Many came forth with conflicting ideas of what should be built. Will design guidelines help? Do design guidelines allow freedom and ensure responsibility?

Design coherence is supported by clear guidelines that describe what is to be held in common between different buildings. Guidelines create cohesive streetscape linkages and define the space between structures. Since public policy becomes frozen in time as architecture, civic leaders and architects might look fresh at the New York New Visions principles (below), first published in February 2002. Absent the words "Lower Manhattan" and "World Trade Center site" they become a platform applicable to all neighborhoods and cities where memory trumps greed.

MEMORIAL

Organize a formal, transparent, and open process to determine the nature and location of memorials. Ultimately, memorials should be integral to the redevelopment of the area. Prepare for a lengthy and comprehensive memorial effort. Establish appropriate temporary memorials during the intervening period.

MIXED-USE

Intensify and encourage increased diversity of uses. Capitalize on the cultural, historic, and geographic assets of the district as generators of growth. Develop a true 24-hour community within a pedestrian realm. Promote complementary adjacencies to improve security, protect real estate values, and ensure economic vitality.

CONNECTIVITY

Focus on improving accessibility by mass transit – it is the single most important investment. Magnify public and economic benefits of investment by linking existing and new transportation centers and integrating them with pedestrian flows and public spaces. Consider creating a "Grand Central Station."

REGIONALISM

Implement a balanced growth strategy that reflects the reciprocal relationship to the region. Coordinate decisions about the restructuring

of the site with development in the rest of Manhattan, the other city boroughs, and key communities in Long Island, Westchester, and New Jersey.

DESIGN EXCELLENCE

Demand design excellence with an emphasis on sustainability to create long-lasting economic and social value. Create the highest quality urban design and architecture. Require decreased life-cycle costs and energy use. Promote long-term flexibility. Provide robust and redundant energy, security, and telecommunications systems.

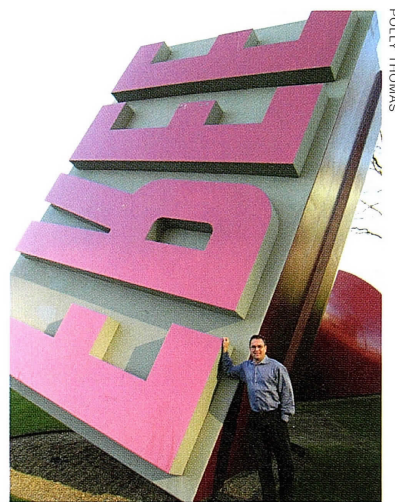
INCLUSIVE PLANNING

Create a comprehensive plan with long- and short-term strategies. Accomplish the plan through a participatory process involving government, the private sector, and the public. Balance urgency with informed decisions. Reorganize the building review process to expedite priority projects. Adopt a model building code to address changes in technology and performance.

ACTION NOW

Create and implement a plan for temporary memorials, integrated with viewing places that address visitor and resident needs. Define the character of a secure and open public realm.

The imagination and creativity that enable design and construction excellence are to be implemented through adequate project funding, participatory planning, and consistent client leadership. They also need the structure of design guidelines that connect the various programmatic and human interests this development is supposed to represent. As the AIA New York Chapter proclaims "Architecture as Public Policy," we declare that design guidelines matter!



Bell with "Free Stamp" by Claes Oldenburg and Coosje Van Bruggen in Cleveland

POLY THOMAS



Digital Reprographics
Document Management
Facilities Management

Service Point

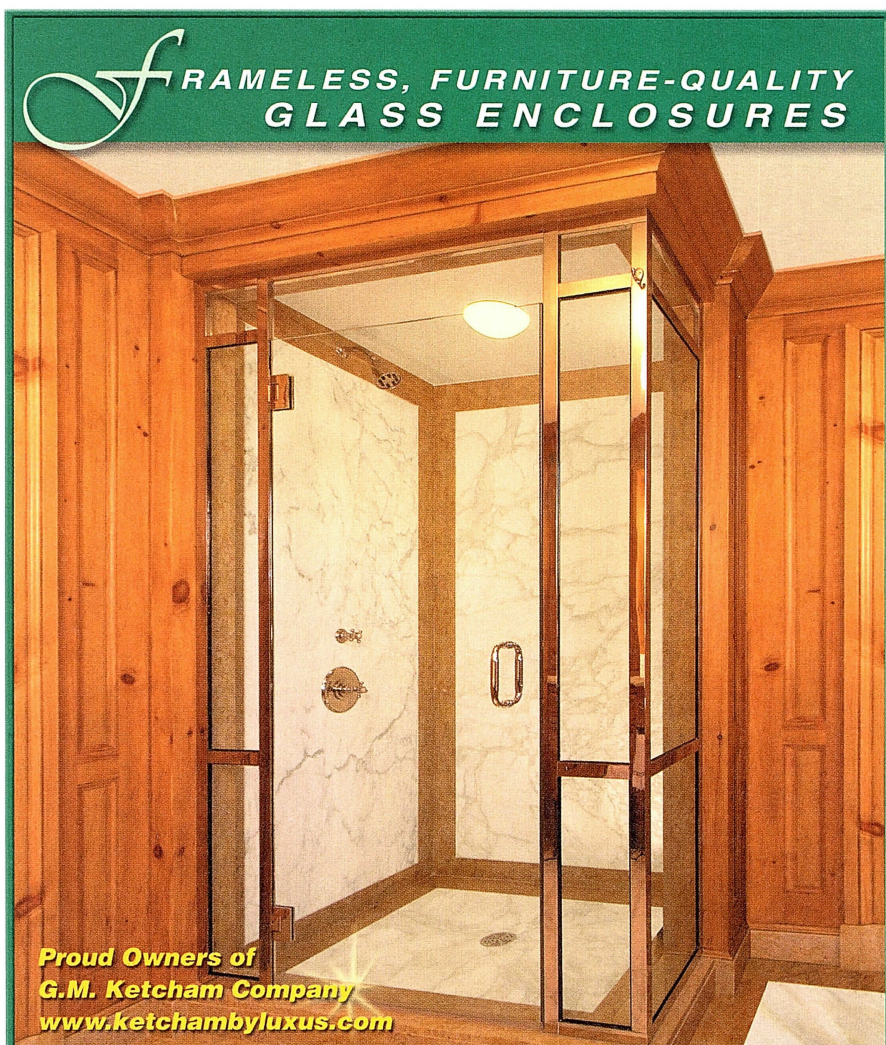
- On-Site Services
 - Printing equipment, project tracking and expense recovery for A/E/C firms
- IAS: Intelligent Archiving Services
 - Document scanning to CD with search functionality
- Copying Services
- Large Format Bond Printing

11 E. 26th St., 10th Fl. | New York, NY | (212) 213-5105 | www.servicepointusa.com
Boston | Providence | New Haven | New York | Philadelphia | Washington DC | Virginia
On-Site Services Nationwide

Index to Advertisers



Accessibility	
Handi-Lift Inc.	52
Acoustical Consultants	
Shen Millsom & Wilke Inc.	44
Agency/Staffing	
Lloyd Staffing	52
AIA Continuing Education	
Pratt Manhattan	42
Architects	
Michael Zenreich Architects	47
Architectural Concrete Products	
Total Supply	10
Architectural Doors	
Select Interior Door	48
Architectural Illustration	
New York Society of Renderers Inc.	48
Architectural Law	
Schwartzman Garelik Walker & Troy	48
Architecture	
Granary & Associates	48
Attorneys	
Law Offices of C. Jaye Berger	52
Schwartzman Garelik Walker & Troy	48
Zetlin & Dechiara LLP	55
Audio & Video Systems	
FSR, Inc.	1
Audio Visual Consultants	
Shen Millsom & Wilke Inc.	44
Audio Visual Technology	
Audio Visual Resources Inc.	48
Bollards	
Architectural Iron	42
Built In Appliances	
Goldman Associates	20
Cabinetry	
Hafele America	44
CADD	
Microsol Resources	5
CADD Products & Services	
Microsol Resources	5
CADD Solution Providers	
Microsol Resources	5
CADD Training	
Microsol Resources	5
Castings - Standard & Custom	
Architectural Iron	42
Claims & Dispute Resolution	
Zetlin & Dechiara LLP	55
Colleges/Schools	
Institute of Design & Construction	44
Commissioning Agent	
Audio Visual Resources Inc.	48
Construction Law	
Schwartzman Garelik Walker & Troy	48
Construction Management	
F.J. Sciamme Construction Inc.	3
HAKS Engineers and Land Surveyors, P.C.	44
IBEX Construction	OBC
Consultants - Rendering	
New York Society of Renderers Inc.	48
Consulting Engineers	
AKF Engineers, LLP	20
Desimone Consulting Engineers PLLC	7
HAKS Engineers and Land Surveyors, P.C.	44
Langan Engineering & Environmental Services	55
Severud Associates	2
Weidlinger Associates Inc.	56

FRAMELESS, FURNITURE-QUALITY GLASS ENCLOSURES



Proud Owners of
G.M. Ketcham Company
www.ketchambyluxus.com

CHROME • BRASS • STEAM

The leader in upscale shower enclosures. We install and back with a written guarantee, or ship directly to the jobsite.

651 Connecticut Avenue, Norwalk, CT
447 White Plains Road, Eastchester, NY

1.800.633.3667
www.mrshowerdoor.com

Continuing Education	
Institute of Design & Construction	44
Cultural Institution	
The Green Wood Cemetery	53
Decorative Hardware	
Kraft Hardware	42
Design Professional Insurance	
Porter & Yee Associates Inc.	12
Development/Professional	
NCARB	53
Document Management	
Service Point	50
Doors	
Select Interior Door	48
Employment	
Lloyd Staffing	52
Engineers	
AKF Engineers, LLP	20
Cosentini Associates	4
HAKS Engineers and Land Surveyors, P.C.	44
Engineers - Structural	
Desimone Consulting Engineers PLLC	7
Severud Associates	2
Fencing Components	
Architectural Iron	42
Finishing Contractor	
Silver Lining Interiors	47
Floor Boxes	
FSR, Inc.	1
Furniture	
Hafele America	44
Galvanizing	
Voight & Scheitzer Galvanizing	IFC
General Contractors	
Silver Lining Interiors	47
Hardware	
Hafele America	44
Historic Preservation	
The Green Wood Cemetery	53
Home Elevators	
Handi-Lift Inc	52
Insurance	
Design Insurance Agency, Inc.	40
Petty Burton Associates	44
Porter & Yee Associates Inc.	12
Prosurance/Redeker Group	48
Interiors	
Silver Lining Interiors	47
IT	
Cosentini Associates	4
Kitchen Appliances	
Goldman Associates	20
Landmark	
The Green Wood Cemetery	53
Landscape Architecture	
dLandstudio	42
Landscape Design	
dLandstudio	42
Law Firms	
Schwartzman Garelik Walker & Troy	48
Zetlin & Dechiara LLP	55
Legal Services	
Law Offices of C. Jaye Berger	52
Marvin Windows & Doors	
Marvin Windows and Doors	6

1.800.797.6585
DESIGNED TO PERFORM. BUILT TO LAST.®

Unmatched Quality, Superior Service...

Never before has there been a quality system that could offer a multitude of options without voiding your existing roof warranties.

For more than a decade Portable Pipe Hangers has been delivering quality assurance that our equipment, from Pipe Support Systems, Duct Support Systems and Equipment Support Systems to Walkway & Crossover Systems, Cable Tray Support Systems and Telecommunication Support Systems, will stay securely in place.





P H P

SYSTEMS AND DESIGN

PORTABLE PIPE HANGERS

[**www.portablepipehangers.com**](http://www.portablepipehangers.com)

SATISFACTION | INNOVATION | INTEGRITY | QUALITY | SERVICE

Mechanical, Electrical & Plumbing	
AKF Engineers, LLP	20
MEP	
Cosentini Associates	4
Paint	
Voight & Scheitzer Galvanizing	IFC
Pipe Supports	
Portable Pipe Hangers	51
Planning	
dLandstudio	42
Pre-Cast Concrete Products	
Total Supply	10
Printing	
Service Point	50
Professional Development	
NCARB	53
Professional Liability	
Design Insurance Agency, Inc.	40
Petty Burton Associates	44
Porter & Yee Associates Inc.	12
Prosurance/Redeker Group	48
Project Management	
Granary & Associates	48
Levien & Company	8
Protective/Blast Design	
Weidlinger Associates Inc.	56
Real Estate Project Management	
Levien & Company	8
Real Estate Services	
Granary & Associates	48
Renderings	
New York Society of Renderers Inc.	48
Reprographics	
Service Point	50
Rooftop Equipment Support Systems	
Portable Pipe Hangers	51
Security	
Shen Milsom & Wilke Inc.	44
Shower Enclosures	
Mr. Shower Door	50

Alphabetical Index to Advertisers

Staffing

Lloyd Staffing52

Stone

Total Supply10

Structural Engineers

Desimone Consulting Engineers PLLC7

Severud Associates2

Weidlinger Associates Inc.56

Systems Integration

Audio Visual Resources Inc.48

Table Boxes

FSR, Inc.1

Telecommunications Consultants

Shen Milsom & Wilke Inc.44

Walkways

Portable Pipe Hangers51

Windows

Black Millwork Co., Inc12, 40

PGT WinguardIBC

Windows & Doors

Marvin Windows and Doors6

Keep an Eye on New York Architecture

Subscribe to
Oculus

Oculus@aiany.org

212-683-0023 ext. 113

AIA New York Chapter, Center for Architecture
536 LaGuardia Place New York, NY 10012

Making New York's Buildings Accessible While Preserving Their Unique Style & Charm

HANDiLiFT

ACCESSIBILITY WITH DIGNITY, Est. 1975

1-800-432-LIFT (5438)

sales@handi-lift.com

www.handi-lift.com

Member Of
NATIONAL ASSOCIATION of ELEVATOR CONTRACTORS
ACCESSIBILITY EQUIPMENT MANUFACTURER'S ASSOCIATION



Featuring Garaventa's World-Class Inclined & Vertical Platform Lifts



The Puck Building
293 Lafayette Street
New York, NY

WINNER

Elevator World's

2006 Accessibility Project of the Year

Serving the Greater
New York Metro Area

LAW OFFICES
C.JAYE BERGER

C.JAYE BERGER

ATTORNEY AT LAW

29TH FLOOR
110 EAST 59TH STREET
NEW YORK, NEW YORK 10022

(212)753-2080

New Job? Make the Call!



Barbara Baer, CPC, Director
Employment resources for
*Architectural, Engineering
& Construction* talent.

631.630.3400, ext. 17

email resumes to:

Bbaer@Lloydstaffing.com



Specializing in the
NY Metro Area.

Advertise Today. Call Dawson Publications, Inc.

1-800-322-3448

THEY SAY NOTHING IS
WRITTEN IN STONE...

WE'VE BEEN PROVING THEM WRONG
FOR OVER 168 YEARS.

THE GREEN-WOOD CEMETERY

Final resting place of famous and infamous New Yorkers like Leonard Bernstein, Boss Tweed, Charles Ebbets, Jean-Michel Basquiat and James Renwick. One of the largest outdoor collections of 19th- and 20th-century statuary and mausoleums. Four seasons of beauty from century-and-a-half-old trees and 478 acres of hills, valleys, ponds and paths.

COME FOR A VISIT. STAY AN ETERNITY.

The Green-Wood Cemetery main entrance is located at 500 25th Street (on 5th Avenue) in Brooklyn. Via subway, take the R or M train to the 25th Street station. For more info, call 718.768-7300 or go on-line to www.greenwoodcemetery.org



N C A R B

Today's Seniors Are A Little Different

Senior Living
Monograph and
2 quizzes:
\$325 (\$245 for current
NCARB Record holders)

270 pages/20 PDUs
(10 units per quiz) in
health, safety, and welfare

They're more active. They live longer. They've changed their views about how they want to live their later years. They expect a higher quality of life.

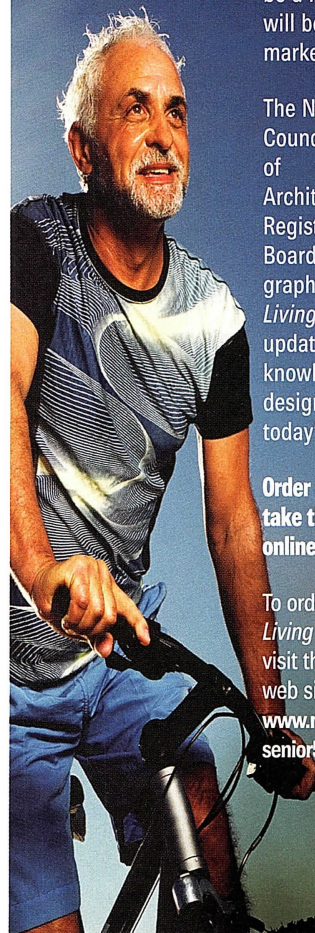
Are you ready to meet their needs for new care and housing options?

In the decades to come the seniors market will no longer be a niche, it will be *the* market.

The National Council of Architectural Registration Boards monograph, *Senior Living*, will update your knowledge to design for today's senior.

Order online; take the quiz online.

To order *Senior Living* now, visit the NCARB web site at www.ncarb.org/senior5



Alphabetical Index to Advertisers

AKF Engineers, LLP	www.AKF-Eng.com	20	Marvin Windows and Doors	www.marvin.com	6
Architectural Iron	www.architecturaliron.com	42	Michael Zenreich Architects	www.supportforarchitects.com	47
Audio Visual Resources Inc.	www.avres.com	48	Microsol Resources	www.microsolresources.com	5
Black Millwork Co., Inc	www.blackmillwork.com	10, 40	Mr. Shower Door	www.mrshowerdoor.com	50
Cosentini Associates	www.cosentini.com	4	NCARB	www.ncarb.org	53
Design Insurance Agency, Inc.		40	New York Society of Renderers Inc.	www.nysr.com	48
Desimone Consulting Engineers PLLC	www.de-simone.com	7	Petty Burton Associates	www.pettyburtonassociates.com	44
dLandstudio	www.dLandstudio.com	42	PGT Winguard		IBC
F.J. Sciamie Construction Inc.	www.fjsciamie.com	3	Portable Pipe Hangers	www.portablepipehangers.com	51
FSR, Inc.	www.fsrinc.com	1	Porter & Yee Associates Inc.	www.porteryee.com	10
Goldman Associates	www.gany.com	20	Pratt Manhattan	www.prostudies.pratt.edu	42
Granary & Associates	www.granaryassoc.com	48	Prosurance/Redeker Group	www.ae-insurance.com	48
The Green Wood Cemetery	www.GreenwoodCemetery.org	53	Schwartzman Garelik Walker & Troy		48
Hafele America	www.hafele.com	44	Select Interior Door	www.sidl.com	48
HAKS Engineers and Land Surveyors, P.C.	www.haks.net	44	Service Point	www.servicepointusa.com	50
Handi-Lift Inc.	www.handi-lift.com	52	Severud Associates	www.severud.com	2
IBEX Construction	www.ibexconstruction.com	OBC	Shen Milsom & Wilke Inc.	www.smwinc.com	44
Institute of Design & Construction		44	Silver Lining Interiors	www.silverlininginteriors.com	47
Kraft Hardware	www.krafthardware.com	42	Total Supply	www.totalsupplygroup.com	IFC
Langan Engineering & Environmental Services		55	Voight & Schweitzer Galvanizing	www.hotdiipgalvanizing	IFC
Law Offices of C. Jaye Berger		52	Weidlinger Associates Inc.	www.wai.com	56
Levien & Company	www.levienco.com	8	Zetlin & Dechiara LLP	www.zdlaw.com	55
Lloyd Staffing	www.lloydstaffing.com	52			

THE INDUSTRY STANDARD.

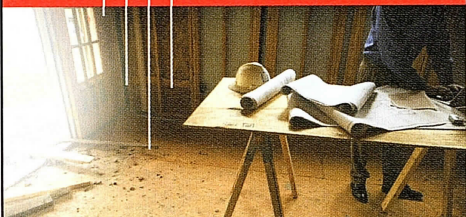
AIA Contract Documents are the way everyone in the

can safeguard their interests and ensure all projects meet the same

AIA Contract Documents

Available in both paper and software formats.

Go to www.aia.org to purchase the industry standard today.

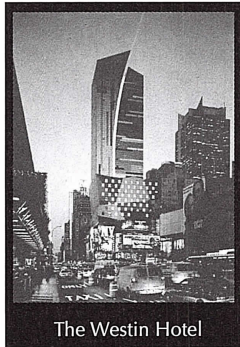


LANGAN

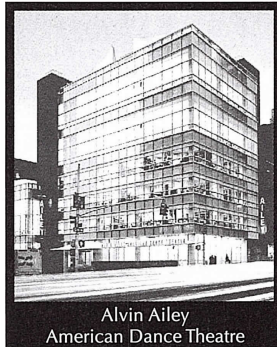
Technical Excellence Practical Experience Client Responsiveness

NEW YORK
NEW JERSEY
PENNSYLVANIA
CONNECTICUT
FLORIDA
NEVADA
LONDON
ATHENS

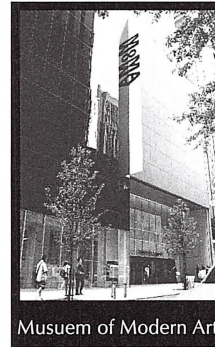
Integrated Engineering and Environmental Solutions



The Westin Hotel



Alvin Ailey
American Dance Theatre



Museum of Modern Art

Geotechnical Site/Civil Environmental Waterfront Survey

21 Penn Plaza ~ 360 West 31st Street, 8th Floor, New York, NY 10001-2727 ~ 212.479.5400 ~ www.langan.com

ZETLIN & DE CHIARA

LLP

COUNSELORS AT LAW

From the ground up

A full-service law firm providing legal and business counseling services
to the design, construction and real estate industries

801 Second Avenue, New York, New York 10017

212.682.6800 zdlaw.com

New York • New Jersey • Connecticut



WEIDLINGER ASSOCIATES® INC

CONSULTING ENGINEERS
www.wai.com

56 Years Structural Design
56 Years Protective/Blast Design

Baruch College Academic Complex - New York, NY

Valeo Technical Center - Troy, MI

Dongbu Securities Headquarters - Seoul, Korea

Rose Center for Earth and Space - New York, NY

Computer analyses of progressive collapse
and curtain wall protection

New York

Massachusetts

New Jersey

Washington, DC

California

New Mexico

United Kingdom

STRENGTH BY DESIGN