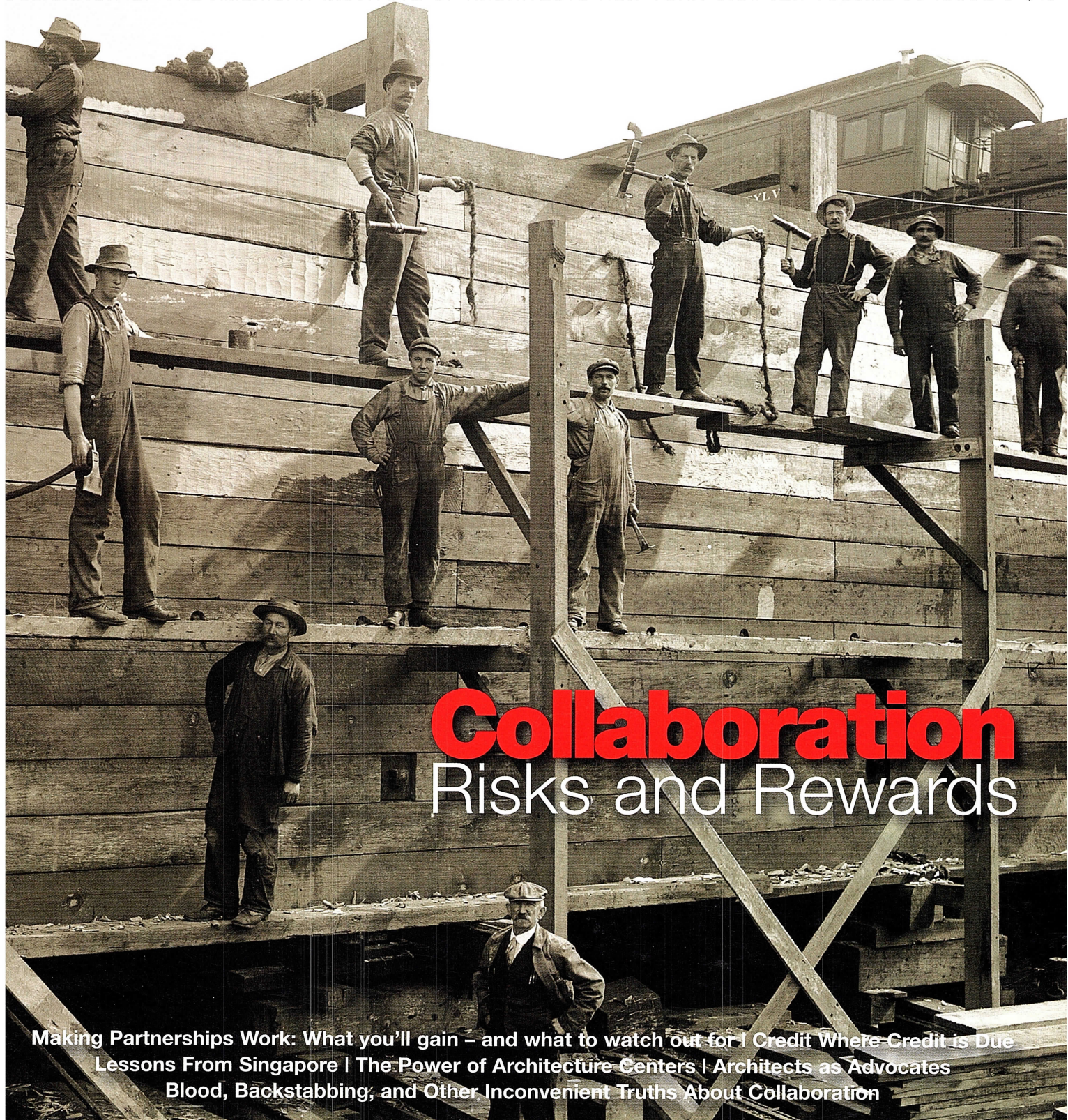


Fall 2007

# Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 69 ISSUE 3 \$10



## Collaboration Risks and Rewards

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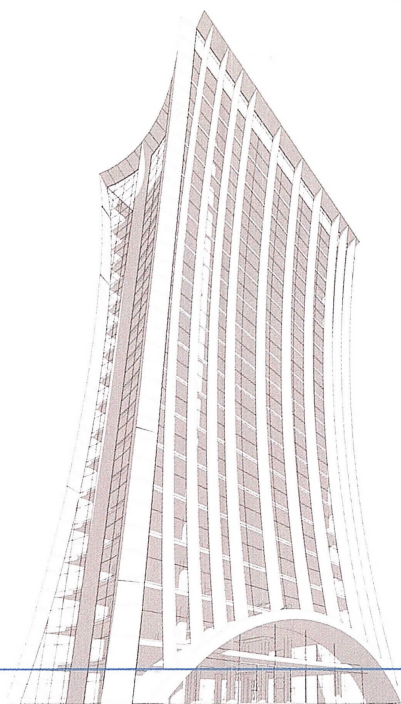


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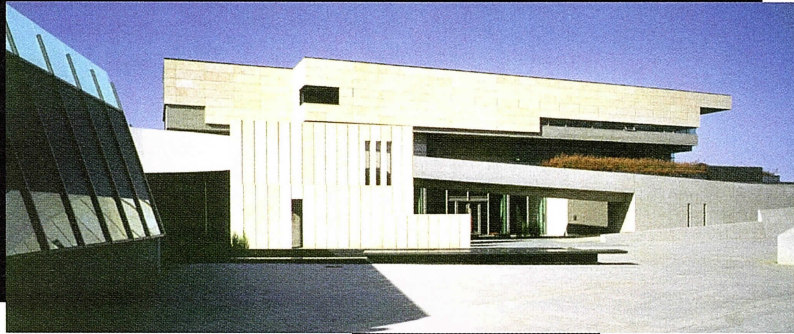
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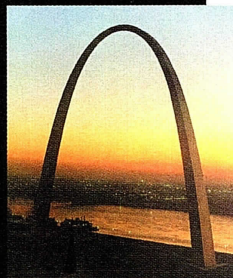
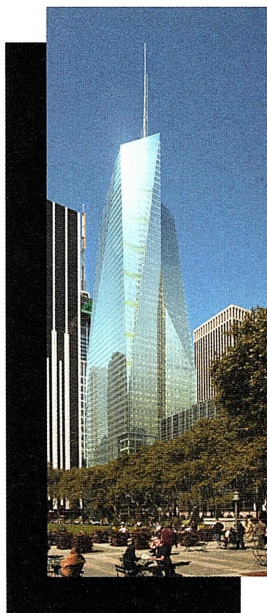
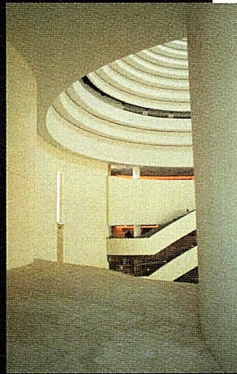


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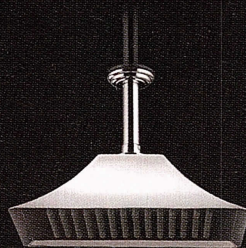
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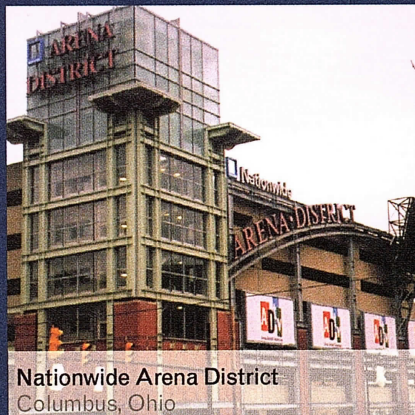
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# Howard Roark Meets Emily Post

First Words

Letter from the President

Collaboration as a general term can mean almost anything, but it is the distinguishing feature of an applied or social art like architecture, as opposed to the fine arts. As architects, we work in teams within the office, and we work together with consultants, contractors, and clients. The studio or atelier system of design is based on a collaborative spirit, at its best allowing the design talents of many to be channeled into a unified and cohesive end product that can add up to more than the sum of its parts. And the size of the team necessary to complete a modern building can reach into the hundreds.

One of the conundrums of design education is a dissonance between the fact that while we are in school we are judged as individuals, working in our classes and studios as individuals, but when we move out into the working world we immediately are judged on how well we play with others. Students either buy into or are sold the myth of architecture as the pursuit of the lonely artist, Howard Roark, fighting it out with the philistines and corporate know-nothings. Attempts to counteract this belief are sporadic and ineffectual, perhaps because many academics, particularly those who do not practice, secretly harbor similar ideas. “Group projects” are frequently the least favored of studio subjects.

At a recent conference of the International Federation of Interior Architects/Designers (IFI), this rift was plain in the tensions between practitioners and educators. Practitioners were



MICHELLE LITVIN

asking for standardized requirements relating to abilities in communication, along with specific training in basic skill sets – all qualities that are requisites for working in groups. Some educators were complaining that with limited time, making those kinds of specific curricular demands would come at the expense of instilling an aspirational understanding of design, thus setting up a false dichotomy between creativity and the competence required for successful teamwork.

Unfortunately, we all have personal experience with what happens with collaborations gone bad. This issue will look instead at some of the best and most successful collaborations, along with some thoughts about the nature of the process that brought them about.

Joan Blumenfeld, FAIA, IIDA, LEED AP  
2007 President, AIA New York Chapter



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$$1 + 1 = 3?$$

The first time I heard the equation “1 + 1 = 3” was in a keynote speech by a business guru (Tom Peters or Peter Drucker, perhaps) at an annual luncheon gala for Sales & Marketing Executives International sometime back in the early 1980s. It’s a simple equation that expresses so much – and is particularly suited to the A/E/C industry.

Architecture is, indeed, a collaborative venture on so many levels. There are stumbling blocks, culturally, fiscally, and otherwise, to be sure. But there are also great rewards. We’ve organized this issue of *Oculus* using the equation “Architects +...” We begin with an overview of the challenges architects face in collaborating with growing numbers of team players. Then we get down to the details:

**“Architects + Architects”** explores the ground rules in forming winning teams and the pesky issue of credit and attribution.

**“Architects + Consultants”** offers insights into making successful alliances in design-build projects, with your clients’ project managers, and with artistic collaborators.

**“Architects + Global Collaborations”** illustrates the importance of face time and speaking the same language (including all the alphabet soups).

**“Architects + Public Sphere”** looks at the growing number of architecture centers and their power to demystify the profession for the public, and architecture’s power to build consensus.

**“Architects + Community”** presents architects as community advocates and their role in forming clients’ relationships with their buildings.

The theme of collaboration continues in our regular departments. “AIA150” examines the lessons learned from the New Housing New York Legacy Project. In “So Says...” master engineer Richard Tomasetti, Hon. AIA, talks about the growing complexities in collaboration and the need for every team member to have a “master builder” mentality. And “Outside View” offers up Sam Hall Kaplan’s irreverent take on the inconvenient truths about collaboration. “21-Year Watch” posits that Edward Larrabee Barnes’s 1986 Equitable Tower is not among his most successful projects. “In Print +” is all about collaboration gone slightly awry in a tome about Bertram Goodhue; women as voices of sustainable design; a gem by a great team, the Vignelli’s; and a website designed to foster collaboration on humanitarian projects worldwide.

Next time you pick up any industry publication, note how buzzwords such as “team building,” “synergy,” and the ever-ubiquitous “collaboration” are used to describe successful projects and business strategies. It usually sounds so simple, so friendly. But anyone in this business knows the truth: Collaboration is very hard work. Perhaps Josef Albers came up with the correct equation in 1969 when he said, “In design, one plus one equals three – sometimes.”

Kristen Richards

kristen@ArchNewsNow.com



PAUL RICHARDS

No – we’re going to do it my way!

# ARCHITECTURE OUTSIDE



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# Center Highlights

Center for Architecture



SAM LAHOZ

At the AIANY 140th Annual Meeting in June, the Medal of Honor, the Chapter's highest award, was presented to Michael Manfredi, FAIA, and Marion Weiss, AIA, of Weiss/Manfredi by AIANY President Joan Blumenfeld, FAIA, IIDA, LEED AP.



SAM LAHOZ

2007 Annual Meeting: The Vice Presidential Citation of Excellence for Public Outreach was presented to former AIANY Communications and Policy Coordinator Annie Kurtin by Sherida Paulsen, FAIA, AIANY Vice President of Public Outreach.



JONAS HIDALGO

"arch schools: r(each)ing out": the third annual architecture schools exhibition included student projects from nine New York area architecture schools and eight invited schools; pictured: laser-cut model of an airport terminal for thesis, "Leaving Las Vegas: Learning from Airport," by Princeton student Hyundai Kim.

The NYC Art Commission Awards for Excellence in Design exhibition, designed by Pentagram, showcased 10 public art, architecture, and landscape architecture projects, including a bench that will soon adorn new bus stop shelters designed by Grimshaw for Cemusa.



SAM LAHOZ

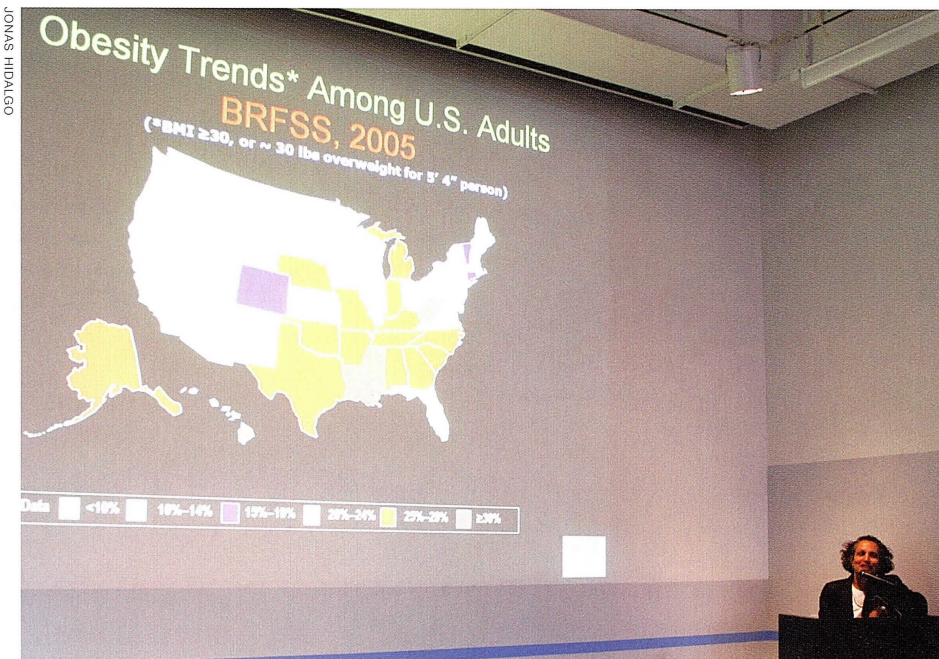


JONAS HIDALGO

(l-r): Elisabeth Martin, AIA, Past President of the Center for Architecture Foundation and on faculty at the School of Visual Arts, with Jane Smith, AIA, Chair of the SVA Interior Design Department.



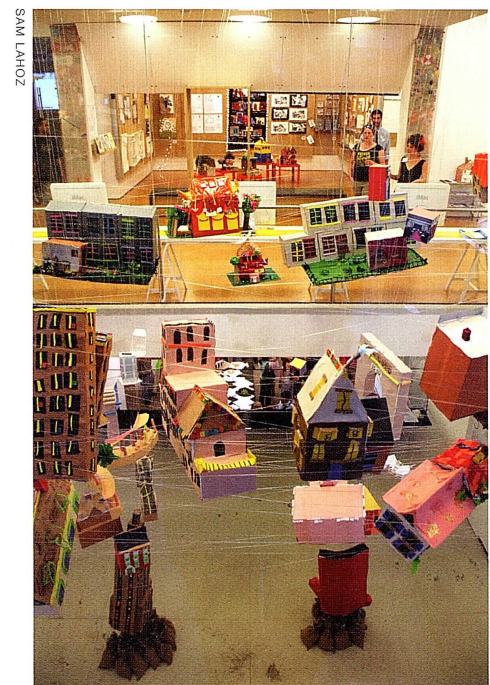
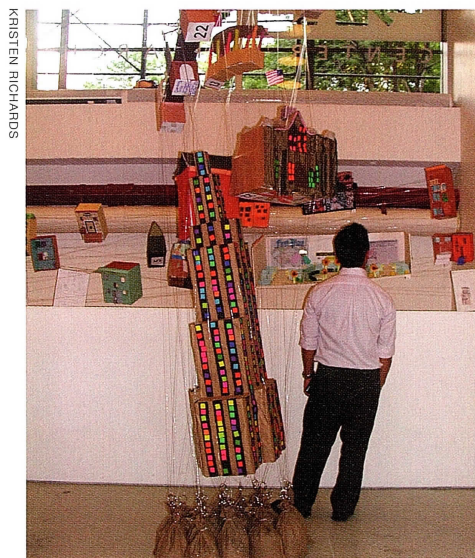
**"The Park at the Center of the World: Five Visions for Governors Island"** drew crowds to review the five shortlisted designs for the 172-acre island in an exhibit designed by Freecell; the project has also drawn the most comments from visitors to the Public Information Exchange (PIE) website.



**Fit City 2: Joyce Lee, AIA, NYC Office of Management and Budget**

The second annual public conference, **Fit City 2: Promoting Physical Activity Through Design**, brought together architects, designers, and public health professionals; pictured: Mary Bassett, MD, MPH, Department Commissioner, Division of Health Promotion and Disease Prevention, NYC Department of Health and Mental Hygiene, presented obesity trends.

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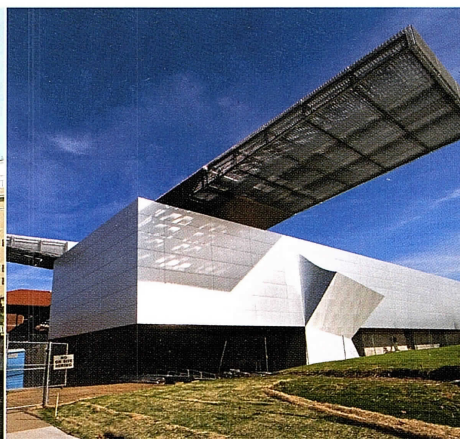


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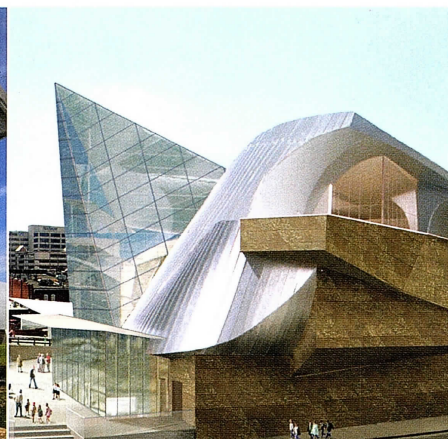
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## DESIMONE

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Based on the success of the New Housing New York Design Ideas Competition of 2004, a second competition was held, co-sponsored by the AIA New York Chapter, the New York City Council, and the City University of New York/CCNY. Launched in June 2006, the New Housing New York Legacy Project had the following goals: to encourage design excellence, innovation, and sustainability in affordable housing; to improve the processes by which the NYC Department of Housing Preservation and Development (HPD) procures architect/developer teams; and to actually build a demonstration affordable housing project.

HPD, a major supporter of the initiative, designated one of its few remaining parcels as a site for the project: a vacant 40,000-square-foot brownfield lot within a rapidly redeveloping neighborhood in the South Bronx. Additional support came from the New York State Energy Research and Development Authority (NYSERDA), the National Endowment for the Arts, Enterprise Community Partners, and AIA150 Blueprint for America.

The NHNY Legacy Project competition was organized as a two-stage international competition for architect-developer teams. Stage 1, a Request for Qualifications (RFQ), drew 32 submissions and culminated in the selection of five finalist teams. The 10-person jury represented expertise in architecture, housing, urban and community planning and design, sociology, sustainability, development, and finance. (For a list of jurors and more on the Legacy Project, see [www.aiany.org/NHNY](http://www.aiany.org/NHNY).)

The Stage 1 finalists were BRP Development Corp. with Rogers Marvel Architects; Legacy Collaborative with Magnusson Architecture and Planning and Kiss+Cathcart Architects; developers The Phipps Houses and Jonathan Rose Companies with Dattner Architects and Grimshaw; SEG with Behnisch Architekten and studioMDA; and WHEDCo/Durst Sunset with Cook+Fox Architects.

Stage 2, a Request for Proposals (RFP), was a second juried competition of design proposals submitted by the finalists, who each received a stipend as per AIA competition guidelines. Submissions were subject to intense and detailed technical reviews for compliance, finance, and sustainability assessment. The winning

entry, Via Verde, or "Green Way," was presented by the Phipps/Rose/Dattner/Grimshaw team, and is currently being developed as a real project with more than 200 units of affordable housing.

Following the selection of the winners, a symposium titled "Best Practices: What Worked? What Didn't?" reviewed the results of the competition. The panel, moderated by Mark Ginsberg, FAIA, included juror Randolph R. Croxton, FAIA, principal, Croxton Collaborative Architects; finalist Markus Dochantschi of studioMDA; juror M. David Lee, FAIA,



**Celebrating New Housing New York's winning entry, Via Verde, by the Phipps/Rose/Dattner/Grimshaw team (in cake form): developer Jonathan Rose; David Burney, AIA, NYC Dept. of Design + Construction; Commissioner Shaun Donovan, NYC Dept. of Housing Preservation and Development; Lance Jay Brown, FAIA, and project winner Dattner Architects' William Stein, AIA, LEED AP**

adjunct professor of Urban Design, Harvard School of Design (who also served on the 2004 NHNY jury); HPD Acting Associate Commissioner and Steering Committee member Holly Leicht; and the winning team's Adam Weinstein, President and CEO, The Phipps Houses Group. The following are highlights from the discussion:

#### **What Worked**

**The Two-Stage Process:** An RFQ followed by an RFP encouraged wider participation and increased response by newcomers because RFQ team submissions could be undertaken more easily and at lower cost to entrants. In fact, there were more than three times the number of RFQ submissions than expected.

**Explanation of Criteria:** Outlining the specific criteria that would be used for evaluation – including the priority percentage for each criterion – was useful to sponsors, competitors, and jury. Moreover, team meetings at HPD and the use of a checklist helped teams to come as close to the target as possible.

**Team Composition:** The wide variety of experts on the teams – which included but was not limited to architects, landscape architects, sustainability experts, and developers – provided multidisciplinary input and ensured that decisions made in one area did not conflict with criteria from another. Bringing together firms with varying levels of experience also proved productive: There are now probably more New York developers who will agree to see the work of a young firm, Marcus Doschantschi noted.

**Taking Risks:** Both HPD and the NYC Department of Buildings encouraged competitors to think openly and offer innovative ideas. “We don’t want you to follow rules,” HPD’s Leicht had told team members, “but we would like it to be buildable.” This risk-taking was important in attracting a wide range of talent and pushing the design envelope.

**Jury Composition:** The multidisciplinary composition of the jury, with its variety of perspectives and expertise, kept important and practical issues in focus and allowed for greater efficiency. The dialogue between professionals and appointed and elected officials was productive; one developer suggested that every developer serve on such a panel as a positive learning experience. Including out-of-town jurors helped maintain objectivity.

**Community Input:** Two community workshops were held during the process. The first, held before finalists were selected, solicited comments from community members, which were given to the jury. In the second, finalists met with community members to raise issues, discuss questions, and get feedback. “We gathered comments and listed everything we heard; we didn’t try to reach consensus,” Leicht explained. “We weren’t prescriptive in what people said...We just said, ‘Here’s what we heard, take this for what you will.’”

**Three Technical Review Panels:** One panel evaluated design and codes, one looked at finance, and one looked at sustainability and LEED information. Juror David Lee confirmed that both submissions and reviews were detailed and provided a firm basis for overall evaluation. The extensive reviews were then summarized, and the jurors, based on their expertise, digested either the details or the summaries. The content provided by the technical reviews was critical to the informed decisions made by the jury.

**Ability to Deliver:** “Affordable housing raises a practical consideration: the ability to deliver,” said Dochantschi. “Having a jury that understands all the criteria, from the conceptual to the pragmatic, is necessary in order to deliver affordable housing...The results prove that interesting design can be affordable and sustainable.”

## What Didn’t Work

The major complaint about the process was the requirement that the entrant must have done comparable-sized projects in New York City. Panelists saw this eligibility requirement as excluding or dissuading possible competitors, “people who may have done more affordable housing in Europe and innovative work in other parts of the country,” said Leicht. According to Dochantschi, “These requirements are eliminating a whole universe of people who have extraordinary talent at building affordable housing.”

Moderator Mark Ginsberg regretted not having a zoning analysis as a submission requirement (only three of the five teams provided this voluntarily). It was clear during jury deliberations that zoning was key to both buildability and replicability, and therefore needed to be a more explicit part of the submissions. Competitors would then need to declare compliance or, if not in compliance, explain what would be needed to ensure project feasibility.

## What Is Working Now

The NHNY Legacy Project has entered the pre-development phase, and construction of the winning design on the Bronx site is scheduled to begin in 2008. Richard Dattner, FAIA, a senior member of the winning design team, notes that the current pre-development phase is already unique and revolutionary because the winners have been meeting with representatives of the city agencies and sponsors to identify and clarify previewed issues, pave the way for approvals, and ensure continuity of intent. Such meetings often occur separately, lengthening the approvals process.

The big “What Worked”: the will behind the project was undoubtedly a key to its success. A need for change, a desire to do good, and a committed group of informed people all helped to make the idea work. The fact that some representatives from a number of city agencies are members of the ad-hoc, pro-bono NHNY Steering Committee has also moved the project forward. With a publication in the works, the project plans to share more lessons about how to improve the quality, sustainability, and production of housing affordable to all.

**Lance Jay Brown, FAIA**, is the 2007 Topaz Laureate and a founding member of the New Housing New York Steering Committee. He is principal of Lance Jay Brown Architecture + Urban Design and ACSA Distinguished Professor at the School of Architecture, Urban Design and Landscape Architecture at CCNY/CUNY.

# So Says...Richard L.

STANLEY STARK



Richard L. Tomasetti, Hon. AIA, is chairman of Thornton Tomasetti, Inc., the prominent international engineering firm that provided structural engineering for two of the tallest buildings in the world (Petronas Towers in Kuala Lumpur and Taipei 101), and the New York Times Towers. He is chairman of the New York Building Foundation and public director of AIA NY. Given his wide involvement throughout the architectural and engineering world, Stanley Stark, FAIA, reached out to Tomasetti to gain his insights into the expanding realities of collaboration among design professionals.

**Stanley Stark:** Collaboration is on the rise. From your standpoint as an engineer, has collaboration added complexities to the nature of practice?

**Richard Tomasetti:** Collaboration adds complexities when each participant focuses exclusively on his solution but ignores the overall problems and challenges. For collaboration to work, each major participant must have the mentality of the master builder. They are not going to be involved in everything, but they must be aware of everything happening in that building – and the problems and issues of all other participants. It's more of a mindset issue today because we are

no longer dealing with a singular master builder but a master team. The solution lies in realizing that the master team has to have a master leader to coordinate everything. But if the design professionals rely solely on the leader as a crutch for the collaboration, it won't work. They must know where to contribute during the design process, and what they need of everybody else.

**SS:** Do you find that other design professions or specialties share your viewpoint?

**RT:** I believe there is a higher level of collaboration between the architect and structural engineer than some other engineering disciplines, primarily because the structure will affect and/or contribute to the shape and aesthetics of the building. Is there good collaboration with the other disciplines? I think so. I've found many good mechanical, electrical, and geotechnical firms that are very proactive.

**SS:** Do you think anything needs to be done to improve the mindset of participants to make them better team players?

**RT:** You can't just start with the project. You have to start with the collaboration of the professions in other areas – for example, joint activities such as the programs at the Center for Architecture, which educate each discipline about the others and their problems. This education has to go all the way back to the school.

**SS:** Do you think that development of knowledge can be instilled by schools and professional training programs? Or does some of that need to happen in practice itself?

**RT:** It has to be both. Curriculums do not have enough time; what students should be learning would take 10 years of school. But schools can integrate some of it within the topics, using examples of how buildings utilize the structural system within a structural engineering course on how structure interfaces with the other disciplines. Still, it's not enough. You have to go beyond that and get into the profession. It's hard to maintain ongoing knowledge, but you have to keep trying.

**SS:** Do you see some newer players coming, in either new technologies or new disciplines?

**RT:** Technology is having its impact, but some architects are also trying to revitalize the concept of the master builder. They feel they should take the lead and define things as much as possible for the people who are building the building. I'm talking about a rebirth with some architects to regain the dominance they had, with an

# nasetti, P.E., Hon. AIA

understanding of the technology that goes into the building. This is a very positive thing.

**SS**, So architects have become savvier about some new technical issues, and hence they are trying to exert more control over all team members by providing more explicit direction.

**RT**, I don't think it's a matter of control. All the other professionals can be free to do their own creative thing. It's a matter of guidance and understanding what this project needs and doesn't need. There's an old saying in engineering: When you do something innovative, it's not a matter of analyzing and designing everything correctly, it's a matter of determining what really has to be analyzed in design. What's different here that you could miss that has to be included?

**SS**, Even though you see this is as a positive trend for some architects, do they also need to learn some diplomatic skills to exercise this newfound influence?

**RT**, I don't know if I should comment on whether or not anyone should be learning diplomatic skills because, quite frankly, sometimes diplomacy works very well on projects, and sometimes what is really needed is a strong, positive hand – a straightforward approach.

**SS**, For a team leader, this is an issue of team management. One has to have the right touch.

**RT**, Often, one's success in life, business, projects is putting up with the idiosyncrasies of the person he or she has to work for, or the person who is leading the team.

**SS**, Actually, we have to accept a certain amount of ambiguity and imperfection in one another, as long as it doesn't get in the way of the overall objectives we are trying to achieve.

**RT**, Exactly. Architects and engineers have to know who their client is and decide if this is a client they feel comfortable working with. And part of that is shedding this fear of assuming liability because we put our two cents into some other areas. We still have litigation, but the best way to avoid litigation is to contribute to the team to make sure it is a successful project.

**SS**, I'm glad you mentioned this, because as rapidly as teams are expanding and the relationships are getting more complicated, the fundamental responsibilities are still there.

**RT**, Onerous contracts can be a problem that could compromise creativity and intelligent thought. We have a choice; we do not have to accept the client. I want to interject something on liabilities. One thing we are finding that is really important to this master-builder mentality is that architects and engineers have to think about the constructability of the building. It doesn't mean we're getting involved in construction means and methods. It means we are getting involved with the consequences and effects of construction. There is a difference.

**SS**, Do you see emerging building and material technologies posing new challenges for the design team?

**RT**, Yes. One technology set relates to materials technologies and the actual construction of a building. The other relates to the process of designing a building – the use of three-dimensional design and building information models [BIMs]. The really interesting inclusive total websites and project websites are examples of these process innovations.

**SS**, Any final thoughts?

**RT**, To have successful projects, we all have to think as a master builder and consider what is the best team, with the recognition that you need a master leader for that team. It's up to the client to decide who that team leader should be. I certainly think the architect still has to be the design leader for the team, so we wind up with projects that have a design ethic, rather than a compromise to make everybody on the team happy. But there has to be a force, an orchestrator for what this design is all about. That driving force can be there without that person necessarily being the design leader of the team.



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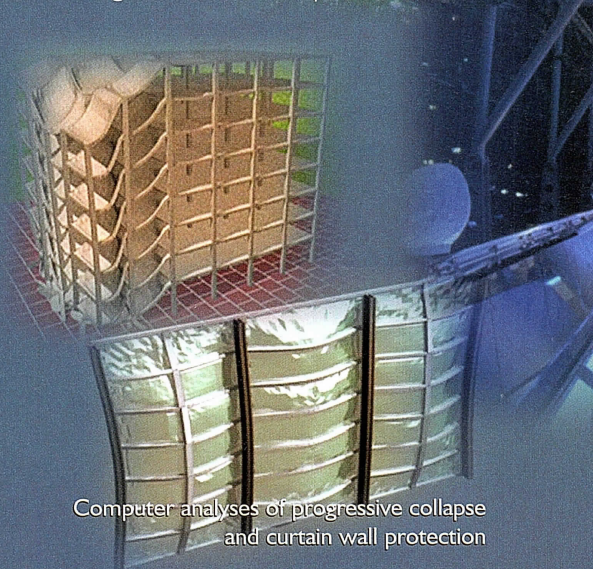
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STRENGTH BY DESIGN

By Roger Yee

# It's My Parti!

Architects can cry if they want to, but they must collaborate with growing numbers of technical experts, owners, builders – and even other architects

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Collaboration is a learned behavior. Just observe children in a kindergarten classroom, motorists in a traffic jam, or investment bankers in a mergers and acquisitions deal. It's not a pretty sight. Nonetheless, architects are increasingly finding themselves obliged to share responsibility for projects that are simply getting too complex for any one individual or group to design.

However, a big shadow darkens the traditionally rosy picture of the architect as maestro of the orchestra. Not trained for collaboration, today's architect must learn how to work from the earliest stages of the creative process with other design and construction professionals who were once consulted well after key design decisions had been made. Sometimes the lessons are formally held in the architects' offices; often they are conducted in the heat of actual project management.

"Architects like to be dictators, but they're learning that it's getting harder as projects become more sophisticated," observes sociologist Robert Gutman, lecturer in architecture at Princeton University. "Clients are bringing along their own teams to determine that 'This is good, this is bad, and this should be redone.' Their expanding entourage has had big consequences for architects. When Louis Kahn designed the Richards Medical Laboratory [1960], the University of Pennsylvania had one guy who came in three times a week to oversee the entire program. Now the university has three dozen people who do nothing else."

Architects practicing in New York are fortunate to have legendary case studies of collaboration to peruse right in their own backyard. Rockefeller Center, the United Nations, Lincoln Center, and Battery Park City, among others, are historic, ongoing developments founded in the belief that two or more architects are better than one. The current drama at Ground Zero, the World Trade Center site in Lower Manhattan, shows that faith in numbers remains strong.

Why is collaboration so critical to architecture in the 21st century? Bruce Fowle, FAIA, senior principal of FXFowle Architects, says, "Architecture is inherently a collaborative process, but there's been a dramatic expansion of the technical expertise required. The architect still provides the vision. Yet everyone else on the building team, including the owner, must be heavily involved." When Le Corbusier called a house a "machine for living" in 1923 (in *Vers Une Architecture*), technology had already made major inroads into the temple of architecture with mechanical, electrical, and plumbing systems. Today the list of requirements proposed by clients or mandated by law covers many aspects of building operations that might make Frank Lloyd Wright pause.

The ground rules of collaboration can change drastically, of course, depending on who's working with the architect. Collaboration with architects or other designers is one thing; collaboration with the rest of a growing team of players – engineers, acousticians, owners, owners' reps, general contractors, construction managers, design-builders, building tradesmen, and others – is another. This issue of *Oculus* examines key issues in collaboration, areas of frequent misunderstanding, and ways collaboration can be improved across the spectrum of relationships.

## Architects with other designers: Can we just forget about the cape?

As mass media coverage of "starchitects" such as Frank Gehry, FAIA, Norman Foster, Hon. FAIA, Zaha Hadid, Hon. FAIA, Jean Nouvel, and Thom Mayne, FAIA, of Morphosis makes clear, the public still regards the architect as a lone genius, creating design largely out of his or her own imagination and professional knowledge. True, someone still has to provide the creative spark,



**Above: A stellar team for Ground Zero (l-r): Fumihiko Maki, Hon. FAIA, developer Larry Silverstein, Norman Foster, Hon. FAIA, and Richard Rogers, Hon. FAIA (not present: David Childs, FAIA, and Daniel Libeskind, AIA) Below: Philip Johnson, FAIA (left) and Mies van der Rohe, FAIA, disciple and mentor but rivals as well, at MoMA's 1947 Mies van der Rohe exhibition, which Johnson organized and Mies designed; the museum's former curator of architecture and design helped introduce the work of the Bauhaus master to the U.S. Yet two years later, when Johnson completed his Glass House in Connecticut, ahead of Mies's 1951 Farnsworth House in Illinois, Mies accused his disciple of plagiarism**

the Big Idea, around which every project revolves. The lone genius is finding, all the same, that many seemingly minor concerns, like universal access, energy consumption, or structural engineering, intrude on the creative process, now that the stakes have risen in so many ways.

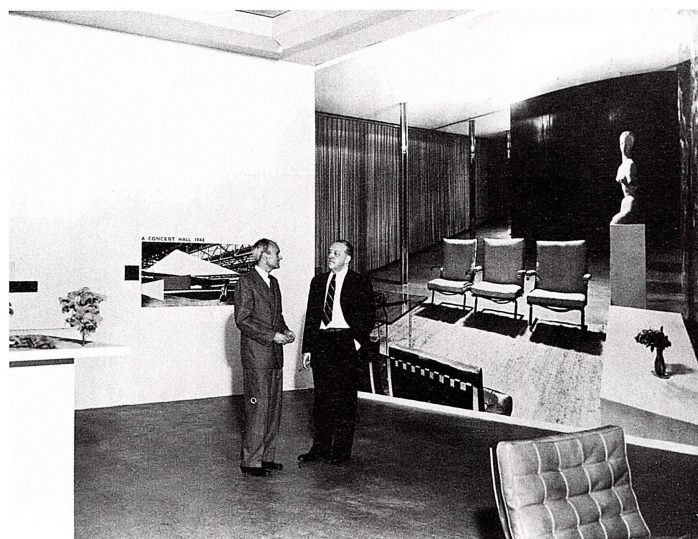
HLW International knows firsthand what it's like to work with other architects. Its experiences, ranging from associations with other architects to design-build, have repeatedly taught the validity of architecture as the integrator of all the design and construction disciplines. On the other hand, its daily encounters reveal that collaboration is a gift some individuals and organizations possess in abundance, while others have little to spare.

"The architect is potentially the best member of the building team at collaborating," notes Ted Hammer, FAIA, senior managing partner of HLW. "But being collaborative is not for everyone. As a design architect with architects, engineers, interior designers, urban planners, and landscape architects on staff, we always face an internal challenge to exploit everyone's talents. When we're an executive architect, we must put aside the fairy-tale cape and enjoy learning from others." Hammer admits that a genuine commitment to problem solving, combining management and technical tools, is essential for collaboration to succeed.

A dash of humility about what other designers bring to the table doesn't hurt, either. Lighting designers, for example, shape the built environment with methods unlike those of architects. Working together can result in genuine professional synergy between the disciplines.

"Architectural lighting can actually be constrained by the architect's point of view," observes Barbara Horton, IALD, IESNA, LC,

COURTESY PHOTOGRAPHIC ARCHIVE, MUSEUM OF MODERN ART, NEW YORK



president of Horton Lees Brogden Lighting Design. "So we prefer to help shape a project at the conceptual stage and come back later for design development. We don't see our work simply as getting the job, arming the project, and installing the system. Architects value us not just for our technical help, but also for enabling them to see architecture in a very different way." To assure architects, Horton adds, "We always check our ego at the door."

### **Architects with technical experts: Who said no column transfers?**

If architects want fresh evidence that architects and engineers can collaborate at a high level of creativity, the work of Spanish architect

and engineer Santiago Calatrava, FAIA, provides a particularly timely and inspiring example. Yet even in less exalted projects, architects will discover that the objective rigors of technology come with subjective choices that can liberate architecture as much as limit it. The decisive factor may be a willingness to share design concepts early in the life of a project with engineers who respect those concepts while bringing creative suggestions of their own.

Clashes between architecture and engineering often originate, engineers observe, when assumptions made by architects about technical requirements become untested axioms at the core of their design concepts. In such situations, architects become unnecessarily defensive when too much effort has already been invested in design development in response to their assumptions. Ironically, what they protect may be neither good architecture nor good engineering.

For structural engineer Saw-Teen See, PE, managing partner of Leslie E. Robertson Associates, time and openness are deciding factors. "If we are consulted early in the conceptual design, we can make a significant impact on the shape, stacking, and long-spans of a building," she declares. "All issues are variable."

Some architects want no columns breaking up their floors, for example, while others anticipate having many more columns than necessary. The "correct" answer may be far more accommodating than architects would suppose. "We tell you that you can have more or less structure, but you should know the consequences of your decision," See explains. "In the tower Kohn Pedersen Fox designed in Shanghai for the Japanese developer Mori, the project was suspended with the pilings in place when the Asian financial crisis intervened. When the project resumed, the developer wanted a taller building. We were hired to redesign the structure at Mori's request, lightening it by eliminating many columns and retaining the original pilings."

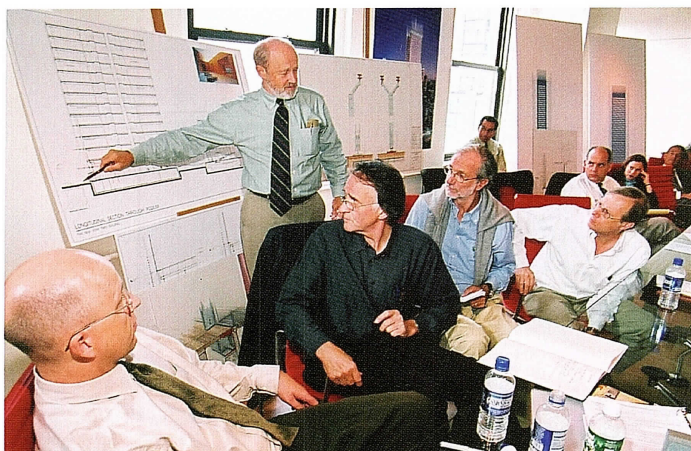
Her sentiments are reinforced by another engineer, John Magliano, PE, CEO of Syska & Hennessy, who divides architects into those who involve engineers right away in developing their design, and those who "conjure what they think the engineering will need and look to us to validate their educated guesses." Magliano assures architects that engineers appreciate their goals. However, engineers can employ creative engineering to assure that valued design concepts co-exist with technical requirements. "The best engineers are very smart people," he maintains. "Give us an opportunity to help you solve your problems. If your buildings are to keep extending their capabilities, they will need a strong dose of engineering as well as architecture."

### Architects with clients and builders: Be careful what you don't know

No one likes to contradict a customer. Nevertheless, the customer isn't always right. For architects, good collaboration with owners and other clients means being candid with them from day one, learning as much as possible about their space needs, budget, and timetable, and educating them about their duties as clients to assure success. The balance between authority and deference is never easy.

"Clients don't necessarily know how their private concerns will affect the design of their buildings," states Todd DeGarmo, AIA, LEED AP, CEO of STUDIOS Architecture. "You often have to encourage

them to think broadly about their needs, exposing them to the fact that architecture consists of a rational part and an intuitive part. In exploratory design, we conduct a collaborative search for form with clients, integrating their technology and operations into the design. Because you show genuine interest in their work, they trust you enough to give you freedom to design."



COURTESY FXFOWLE ARCHITECTS

**New York Times HQ team Renzo Piano Building Workshop/FXFowle Architects: FXFowle Principal Bruce Fowle, FAIA (standing) reviews section drawings and diagrams with the design team (l-r): Joseph Hand, AIA (FXFowle); Bernard Plattner and Renzo Piano, Hon. FAIA (RPBW); David Thurm (The New York Times Company); and Dan Kaplan, AIA (FXFowle)**

Trust is equally critical in collaboration with the construction industry. For Burt Roslyn, AIA, president of the Westbury, NY-based design-build firm Roslyn Consultants, sometimes sitting on the opposite side of the table from his fellow architects has cast him as a design-builder, construction manager, and supervising architect, as well as a design practitioner. "I'm very aware of the need to balance the design aspects of the architect with the nuts-and-bolts realities of the contractor," he declares. "Architects don't want the responsibility of being the master builder, so they should welcome the help of the construction industry as early as possible in their projects. What they do or don't know about construction is often crucial to the integrity of their designs as built."

Roslyn is occasionally surprised and disappointed by his colleagues' attitudes towards people in the building trades. "Architects should never think they know more than the people who build their buildings," he says. "At the end of the day, contractors and tradesmen are responsible for what you have conceived. Can they execute it? Architects should consider tradesmen construction experts and learn from them."

Perceptive architects have surely noticed a recurring theme in the various forms of collaboration: It's about being receptive right at the kickoff session to people who may know more about vital aspects of your building than you ever will, so they can contribute their know-how and you can look like a hero to your client. If you can say it, you can do it: Collaborate.

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

# High Ideals, Low Budget

The team of Della Valle Bernheimer, ARO, LTL, and BriggsKnowles demonstrates a new way to bring thoughtful design into affordable housing  
By Bill Millard



RICHARD BARNES

**Lewis.Tsurumaki.Lewis**

The cop's backhanded compliment wasn't the first friction that Jared Della Valle, AIA, LEED AP, and Andy Bernheimer, AIA, had encountered in East New York. On an earlier visit to the Glenmore Gardens site, they'd arrived half an hour after an anti-gentrification protest. Some neighbors' windows sported "Developers go away!" signs. The protest, it turned out, had nothing to do with Glenmore Gardens, and local suspicion of outsiders never went beyond animated community-board conversations. But this time, with a photo shoot in progress, the pushback came through the window of a police cruiser.

"Are these offices or houses?" asked the officer, rolling up to the intersection of Glenmore and Van Siclen Avenues.

"Houses," replied Bernheimer.

"They don't fit here," the cop said. "They're too nice."

The principals of Della Valle Bernheimer (DVB) – architects-of-record, co-developers, and leaders of a four-firm ad hoc partnership

that designed the five two-family buildings under the city's New Foundations program – expressed confidence that East New York was bouncing back. The new houses would eventually be a good mesh.

"I don't think that's gonna happen," insisted the officer.

DVB and their colleagues at Architecture Research Office (ARO), BriggsKnowles Architecture+Design, and Lewis.Tsurumaki.Lewis (LTL) have spent a good part of the last five years disproving that sort of cynicism. Last March, Mayor Bloomberg handed over the houses to nine means-tested first-time owner-occupants, each paired with one rental tenant (one pair of units was sold at market rate to help make ends meet). Glenmore Gardens is now a changing neighborhood's newest anchor. It is also a standing rebuke to anyone who assumed there was only one way to get things built in New York.

## Sequence reversed, priorities straight

Although much residential construction supported by the city's Housing Preservation Department (HPD) is driven by developers, Glenmore Gardens began with the architectural team. Their first step was con-

sciously “designing the collaboration,” in the words of LTL principal David J. Lewis. All four firms shared a belief that affordable housing deserves as much creativity as high-end residences receive. “Why shouldn’t the same sensibilities and concerns we bring to every project apply to this one?” comments ARO principal Adam Yarinsky, FAIA. “We try to create a design appropriate for the budget, instead of saying ‘we wish we had more money’ and then apologizing for the result.”

Responding to HPD’s request for proposals in 2002, DVB spearheaded the collaborative idea in part to leverage their own building experience with that of some trusted peers. With the other three firms enlisted as design consultants, each to produce one building while DVB took on two, DVB also formed a development partnership with ET Partners and CPC Resources. Their dual role as developer-architect reduced their obligations to parties motivated solely by economics. The project had little risk of losing money – after receiving more than 2,500 applications for the nine units in the lottery, officials simply stopped opening envelopes – but bottom-line figures, while not in the red, didn’t end up far enough in the black to satisfy a conventional developer.

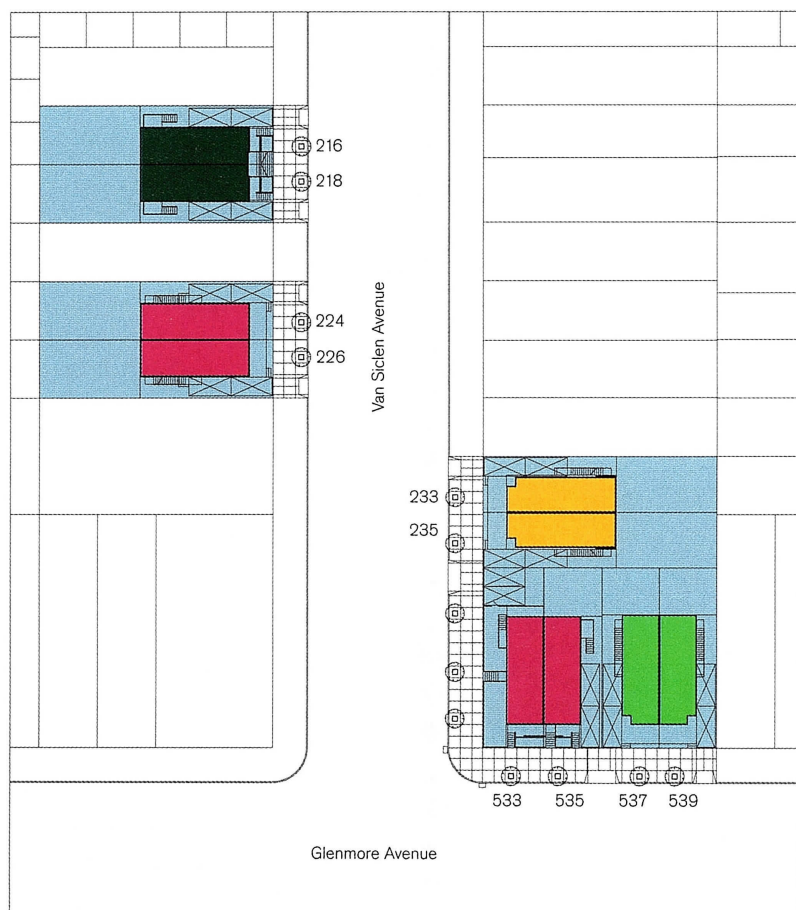
No matter; short-term margins were never the point. The firms’ incen-

tives included broadening their experience and, in Yarinsky’s phrase, “educating the market” about the options available at the given price. Evaluating various construction systems and materials, they settled on what Laura Briggs of BriggsKnowles calls a “kit of parts,” including corrugated aluminum with high recycled content, cedar siding, and Hardie fiber-cement panels. Given shared conditions and a commitment to a modernist visual language rarely used in HPD projects, the firms engaged in a kind of game: What composition would each produce from a common palette?

RICHARD BARNES



Della Valle Bernheimer (left) and BriggsKnowles (right)



DELLA VALLE BERNHEIMER

“Why shouldn’t the same sensibilities and concerns we bring to every project apply to this one? We try to create a design appropriate for the budget, instead of saying ‘we wish we had more money’ and then apologizing for the result.”

Adam Yarinsky, FAIA

- Architecture Research Office
- Della Valle Bernheimer
- LTL Architects
- BriggsKnowles Architecture + Design

The process moved steadily but not quickly; the site needed brownfield remediation and underwent the Uniform Land Use Review process. Design development meetings began in the winter of 2003/04, DVB generated construction documents in summer 2004, and construction took from June 2005 to December 2006. A more conventional developer working with a single architect wouldn't have taken five years from RFP to ribbon-cutting. But conventional HPD projects to date haven't yielded the clean lines, spacious interiors, compositional variety, balance of symmetries and asymmetries, and relationship to the street that these houses demonstrate.

### Upsides and downsides

One advantage this partnership enjoyed was the absence of sharp contrasts in office cultures. All are young, relatively small firms, and, with no large corporate office-wielding institutional clout, the principals were directly involved. Working procedures included crit sessions at the Essex Street headquarters shared by LTL and BriggsKnowles. "We all knew each other's work," Bernheimer says, "so it wasn't blind, like your first studio project in school." Della Valle follows up on his partner's thought: "We didn't go into this thinking we were going to

"We didn't go into this thinking we were going to reinvent the wheel. It was much more of a process of careful design: don't make any mistakes; you check me and I'll check you. Let's continue fine-tuning to make sure we have something that really sings in terms of materiality, spatial planning, and efficiencies. It wasn't a process about how to rethink affordable housing; it was a process about how to *think* about affordable housing." Jared Della Valle, AIA, LEED AP

### Do it again? In a New York minute

The process that created these houses defies the public stereotypes of good design requiring *The Fountainhead*-style genius of a single celebrity architect, or committees designing camels. All participants agree they'd gladly repeat the experience, possibly on a larger scale. For David Lewis, one spinoff benefit is "knowing there's a possibility of a different way of working...that you can look at approaching other RFPs or RFQs without hesitancy about the possibility of a successful collaboration." Considering the city's need for affordable housing, he's glad that HPD is alert to this project's implications for higher-level design. Amanda Pitman, HPD's deputy press secretary and director of events, sees a precedent. "Glenmore Gardens is the product of a nontraditional development team that balanced design excellence and affordability," she says. "The result is an affordable housing development that reflects quality, sustainability, and innovativeness, which we believe will serve as a model for future developments throughout New York City."

Yarinsky, too, values the "consistency but diversity" resulting from multiple inputs. "In our firm we don't start a new project thinking we know all the answers," he says; the inquiries that collaboration requires can strengthen solutions. The essential point, he finds, is neither to shrink from collaborative methods nor to treat collaboration as a panacea. The ultimate quality of ideas outweighs the number of sources: "If the final result is really revelatory and amazing," he says, "whether it was done in a collaborative process is really meaningless."

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

Client/Developer: Della Valle Bernheimer Development and ET Partners with CPC Resources

Design Architects: Della Valle Bernheimer with Architecture Research Office (ARO), Lewis.Tsurumaki.Lewis (LTL), and BriggsKnowles Architecture+Design

Design Team: DVB: Andrew Bernheimer, AIA (Partner-in-Charge), Jared Della Valle, AIA, LEED AP, Erik Helgen (Project Manager), Brian Butterfield; LTL: David Lewis, Marc Tsurumaki, AIA, Paul Lewis, AIA; ARO: Adam Yarinsky, FAIA, Stephen Cassell, AIA; BriggsKnowles: Laura Briggs, Jonathan Knowles

Structural Engineer: Robert Silman Associates

Contractor: Triple Crown Contracting



Della Valle Bernheimer (left) and Architecture Research Office (right)

reinvent the wheel. It was much more of a process of careful design: don't make any mistakes; you check me and I'll check you. Let's continue fine-tuning to make sure we have something that really sings in terms of materiality, spatial planning, and efficiencies. It wasn't a process about how to rethink affordable housing; it was a process about how to *think* about affordable housing."

Keeping ambitions realistic was a guiding principle, not limited to an acceptance of limited fees. Sustainability was an important value; BriggsKnowles devoted considerable effort to securing a New York State Energy Research and Development Authority (NYSERDA) grant. But not everything the team explored was feasible. The houses use low-environmental-impact materials, energy-efficient appliances, and ample natural light, but the upfront cost of many green technologies clashed with the just barely over \$100/square-foot budget. "We talked about geothermal for one minute," Briggs recalls; considering costs, ownership complications, and reimbursement delays, the team had to forgo advanced heating/cooling systems. "I'm always very cautious about saying how green this project is," Bernheimer says. "It's older green, on a budget. If we'd tried to make it as sustainable as possible, instead of green buildings we would have had no buildings."

# Credit Where Credit is Due

We need an industry standard for attribution

By Ronnette Riley, FAIA

Architecture is a team sport, with the teams getting bigger and more complex. And whether the team working on a project is from one firm or involves multiple firms and consultants, the players have the same key concerns: credit and attribution.

When it comes to sharing credits, there is confusion among clients, the press, workers in the same firm, even partners. What does Architect-of-Record, Associate Architect, or Executive Architect mean verses the Design Architect, which then begs the question: What is the design, and how do you parse out its author? Is it the conceptual design, the detailing, or the big picture concept? Is it the person who makes the beautiful detail, or the firm with the liability for the project?

Crediting the appropriate parties is challenging because there is no industry standard or gauge of contribution. AIA contracts don't adequately address the sharing of credits or even true collaboration. They define joint ventures or a sub-consultant relationship, but not issues of intellectual property. How do you credit within a firm, between partners, between firms, between multidisciplinary firms? What happens when firms are dissolved?

Credit is noted in several places: individual and firm promotion of work, design awards, competitions, and publications. I was surprised to see a promo book of a start-up firm showing page after page of a very prominent firm's work without any mention of the firm. Yes, he had been a partner in that firm, but it was deceptive to promote it without mention. Indeed, it's not uncommon to go to an interview, especially for public projects, and have several firms show the same project, leaving the client to wonder who really created the design.

*The New York Times* is infamous in describing new building projects complete with photos and renderings but rarely mentioning the architect. When I asked a reporter why he doesn't name architects in his articles, he said he includes only what people are interested in. But the *Times* would never mention a play without noting the playwright,

or a dance without acknowledging the choreographer.

Almost all my colleagues have encountered issues with giving or taking credit. According to the AIA, proper credit is the No.1 topic of telephone complaints by members, and the most frequent violation of the AIA Code of Ethics and Professional Conduct. I learned firsthand about the lack of credit at Philip Johnson's office. Though I spent six years as project architect on the Lipstick Building, once I left the firm my name was taken off the credit list. Their marketing policy was to credit only people who still worked there.

Credit guidelines should be included in employee manuals and, in the case of freelancers, discussed before a project is completed. In my own practice, an employee must spend at least 80 hours on a project to be listed or to claim they worked on it.

My firm once collaborated on a large public project where our name was removed in the final printing of the plans. When asked why, the other firm said the client wanted a smaller title block, adding earnestly that we could tell people my firm worked on the project. Architects don't want credit just for immediate gratification, however, but to establish the historical record of a project.

Architecture is one of the only industries that does not have effective guidelines when it comes to giving credit. Instead of leaving it up to various publications and award programs, the profession and/or the AIA should take the

lead and dictate how projects are credited. The AIA should protect its members as the photography, music, and film industries do.

Recognition is one of the architect's most valuable measures of success. We owe it to ourselves to protect our rights to this recognition.

Ronnette Riley, FAIA, is principal of Ronnette Riley Architect in New York City, and the 2005 chair of the National AIA Committee on Design. Currently, she leads a task force on collaboration, credit, and attribution for the Committee on Design.



JANET CARPIO

**In the lobby of the Empire State Building (Shreve, Lamb and Harmon, 1931), the craftsmen – right down to the marble setter's helper – are acknowledged**

# Making Partnerships Work:

What you'll gain –  
and what to watch  
out for

Handel Architects makes the  
most of design collaboration

By Thomas D. Sullivan

You move ahead by learning. You always learn by doing. And you can learn by working with people who do things differently.

Handling a project within your own firm, dealing with colleagues you have long experience with, can be challenging enough. Taking on a project with another firm can seem like inviting needless stress. Gary Handel, AIA, thinks design in collaboration is worth the risk for him and his firm, Handel Architects, when they have “something to contribute, something to learn.”

For Handel, this approach is essential to the aim of his firm: to “create a culture of continuous improvement.” Collaborating with other firms has given him and his colleagues new insights on design and broadened their perspectives.

## The ground rules

Relationships are the starting point in architectural collaborations, according to Handel. It's essential for the architects of the partnering firms to have a “direct and strong personal relationship” he adds, and to “function strongly as a team.” Look for firm-to-firm compatibility, too; Handel advises choosing partners with “compatible office cultures.”

His experience in collaborations has led him to put relationships first in developing new partnerships. He mentions that his firm is exploring the possibility of working in India, seeking suitable partners before they look for projects.

Working in partnership has its risks, and Handel is quick to point out ways to minimize them. First, he notes, the design firm and the firm that serves as architect-of-record need to have a strong relationship with the client, independent of one another. Handel believes it's dangerous for a design firm to “allow your architect-of-record to manage the relationship” with its client.

Regarding financial pitfalls of partnerships, Handel says that both architectural firms need to negotiate their fees with the client, and then

carefully track billables. “Discuss problems early,” he advises. If your firm has a good relationship with your partner firm, each can support the other if problems arise. In cases where the relationship is not strong, he suggests drawing up documents that clearly delineate the two firms' responsibilities – “nice to have if things start to go wrong.”

## Benefits of broadening relationships

Why partner with other firms in the first place? Obviously, there are cases when your firm is not the architect-of-record and will need to work with a firm in that role. And why be the architect-of-record? For Handel, it goes back to continually improving his practice. Handel Architects wants to be known for its

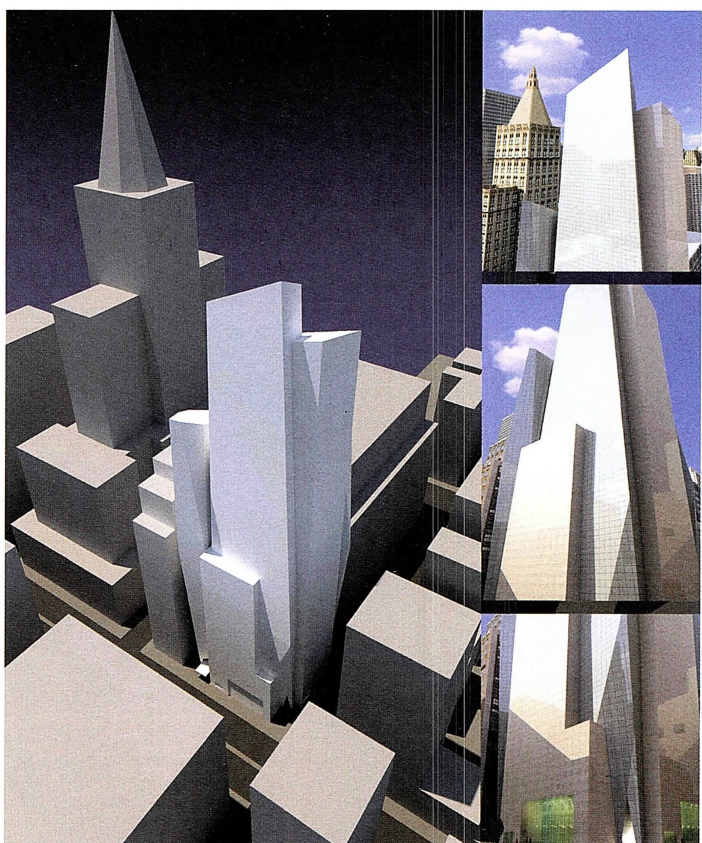


HAYES DAVIDSON

40 Bond Street is an 11-story townhouse and apartment development designed by Herzog & de Meuron with Handel Architects; each triplex townhouse has a private landscaped garden in the rear with a wood deck and fittings for an outdoor kitchen

own work, he says, and he's keen on entering partnerships "where we can learn something and make a significant contribution."

Partnering with Basel, Switzerland-based Herzog & de Meuron at 40 Bond Street, an 11-story residential project, taught Handel and his colleagues new ways of working. He says that Herzog & de Meuron's architects spend "an amazing amount of time on research," and are "phenomenally inventive and creative." The research and creativity of Herzog & de Meuron's architects gave people at Handel Architects "a deeper understanding of context." The Bond Street project features a 140-foot-long cast aluminum gate, whose organic form contrasts with the rectangular grid of the building's upper façade.



ATELIER CHRISTIAN DE PORTZAMPARC

#### **400 Park Avenue South is a 40-story residential building designed by Atelier Christian de Portzamparc with Handel Architects**

Five hundred feet from 40 Bond stands the Bayard-Condict Building. Seeing its scrolled and leafy terra-cotta ornamentation, Handel recognized Herzog & de Meuron's gate design as a modern analogy and a "homage" to Louis Sullivan's sole building in New York. This was eye-opening for Handel – the link between these two designs "transforms the argument about modern architecture and context," he says. "If you're clever enough, these aren't issues at all."

This partnership also gave Handel firsthand experience with the professional practice culture of Herzog & de Meuron's staff, who were "passionately involved" in the 40 Bond project until the very end. A collaboration like this, Handel has found, "makes you think more deeply, enriches your work, and reconciles false dichotomies" in architecture and urban design. The collaboration has led to several other projects the two firms are working on together.

In another architectural collaboration at 400 Park Avenue South (now in construction documents), Handel Architects is working with

Paris-based Atelier Christian de Portzamparc, the design architect for the 40-story residential building.

The project has given Handel the opportunity to get to know the firm's gracious and genial Pritzker Prize-winning leader. Handel says de Portzamparc "thinks incredibly deeply about the development of urban form." He adds that de Portzamparc is "trying to reconcile modern architecture and the city," and the French architect's idea of the "open block" has been thought-provoking. Handel sees working with de Portzamparc as a great opportunity because they share a modernist approach to architecture, as well as a serious concern about the problems of the modern city.

These partnerships "leaven our practice," says Handel, and "provide catalysts for internal change." He and his colleagues see different ways of thinking and working in these collaborations, and it gives their own work a new impetus for innovation.

Handel acknowledges that challenges remain in partnerships: If an architecture firm chooses to serve as the architect-of-record, it needs to "put itself at the service of another firm" and has to "submerge some ego," he says. "In some of our less-successful relationships, firms that took on the role of architect-of-record did not accept their responsibilities." Worst of all, he says, are instances where firms "want to do too little, and get credit for too much."

While some architecture firms pick partners for political reasons or to help get future clients, Handel cautions that, over the long run, firms would do best to think about whether they would want to do future projects with a potential partner.

Perhaps architects should ask themselves if they can imagine walking off at the end of the project, telling their partner firm, like Humphrey Bogart did in *Casablanca*, "I think this is the beginning of a beautiful friendship."

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

#### **40 Bond Street**

Client: Ian Schrager Company  
Design Architect: Herzog & de Meuron  
Executive Architect: Handel Architects  
Structural Engineer: Desimone Consulting Engineers  
MEP Engineer: Ambrosino DePinto & Schmieder  
Façade Consultants: Dewhurst Macfarlane and Partners; Israel Berger & Associates  
Lighting Designer: Johnson Schwinghammer  
Construction Manager: Bovis Lend Lease

#### **400 Park Avenue South**

Owner/Client: 400 Park Avenue South LLC  
Architects: Atelier Christian de Portzamparc with Handel Architects  
Structural Engineer: Desimone Consulting Engineers  
Mechanical Engineer: Cosentini Associates  
Curtain Wall Consultant: Gordon H. Smith Corporation  
Zoning: Development Consulting Services, Inc.  
Façade Maintenance: Entek Engineering  
Zoning Counsel: Greenberg Traurig  
Landscape Architects: Archipelago Architecture and Landscape Architecture  
Lighting: ONELUX Studio  
Acoustics: Cerami Associates  
Construction Manager: Bovis Lend Lease

# Taking the Lead

Collaboration is key to the designer-led design-build process

By Martin Sell, AIA

Five years ago my understanding of the role of the architect changed. AIA had asked me to present my views on designer-led design-build at the 2002 national convention in Charlotte, North Carolina. What AIA didn't tell me was that I was assigned the worst possible time slot: late Saturday afternoon on the final day of the convention. After four days of meetings, most architects have already headed home or found more interesting things to do than attend another 90-minute seminar.

I was pleasantly surprised when the lecture hall was standing room only. The passion for designer-led design-build changed my thinking about what it means to be an architect in the new millennium.

Since then, I've been asked to write the introductory chapter of *The Architect's Guide to Design-Build Services* (AIA/John Wiley and Sons, 2003), to speak at every subsequent AIA national convention, to be a leader of the AIA Design-Build Knowledge Community, and to participate in multiple state and regional AIA and Design-Build Institute of America events. It appears that architects' appetite for knowledge on designer-led design-build is insatiable.

So what does designer-led design-build have to do with collaboration, the theme of this issue of *Oculus*? The answer is that without collaboration, designer-led design-build simply can't exist. Architecture is only one component of the real-estate development process. While we may think architecture is uniquely important, design services are actually only one step in a highly collaborative, eight- to ten-step development process.

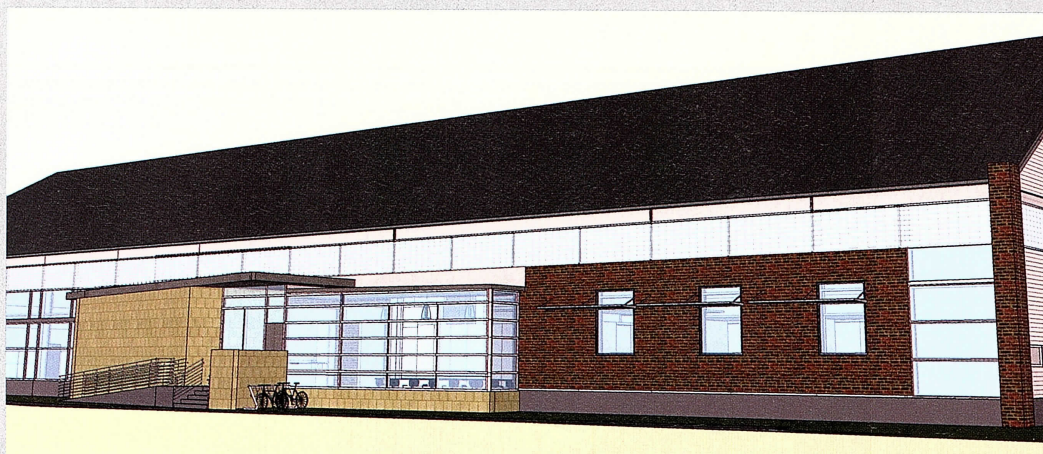
The most successful firms in our industry have evolved beyond design into construction and other aspects of real-estate development. These top-tier firms are moving towards a more client-centric focus of collaborating with financiers, political organizations, governmental agencies, legal counsel, real-estate professionals, construction providers, and other design professionals. They have discovered that by providing a single source for multiple services, they are more aligned with their clients.

Recently our firm, Durrant, began renovating a turn-of-the-century industrial building as a new corporate headquarters in the Port of Dubuque, Iowa. As an integrated practice (providing architecture, engineering, and construction management services) and by collaborating with a multitude of companies, vendors, suppliers, and agencies, we are creating a unique client-centric project in this historic

Mississippi River city.

The collaborative aspects of designer-led design-build are making this project a reality. Collaboration with the United States Green Building Council will help us achieve a LEED Gold – or even Platinum – rating on the project. Collaboration with local contractors, vendors and suppliers will allow us meet a very aggressive construction budget. Collaboration with the State of Iowa and the Iowa Energy Center has allowed us to gain significant financial incentives for the project. Collaboration with the City of Dubuque and its economic development group has helped in obtaining necessary permits and time approvals, keeping the project on its fast-track schedule.

As architects, we might lament how the world has changed



**Through collaborations with vendors, suppliers, and agencies, Durrant is transforming a turn-of-the-century industrial building into its new, LEED-rated corporate headquarters**

around us – that contractors and developers are now decision makers on “our” projects, and owners no longer respect our abilities. As architects, however, we can adapt to a changing marketplace, become more client-centric, understand that there is more to a successful project than architecture, and resume our leadership position in an integrated and collaborative design-build practice. The choice is ours to make.

Five years ago a room full of architects helped me realize that architecture is much more than design. Architects are uniquely qualified to lead a collaborative and client-centric design-build process.

Martin Sell, AIA, is the Senior Vice President and Managing Principal of Durrant, a 300-person integrated architectural, engineering, and construction management firm based in Madison, Wisconsin. He is President of AIA Wisconsin, the state's AIA150 Champion, and Vice Chair of the AIA Design-Build Committee.

DURRANT

# Architect and Project Manager: Making the Alliance Work

## Four reasons to love your project manager

By Kenneth D. Levien, AIA

**“When the architect and project manager approach the situation in a spirit of cooperation and collaboration, the project manager can be an important facilitator who respects all participants.”**

Project managers, or owners’ representatives, are being used more and more often to assist clients and design and construction teams in achieving their project goals. Many architects, however, are skeptical of the project manager’s role, fearing that they will bark orders, isolate the client, and cause fee issues. But time and experience have shown that when the architect and project manager approach the situation in a spirit of cooperation and collaboration, the project manager can be an important facilitator who respects all participants and proceeds with a simple goal – to complete capital programs on budget and on time, and with the program and quality intact. Following are four examples of how a project manager can benefit the architect, the client, and the entire project team:

### Assisting the Client

Project managers can aid the client from project conception to close-out, while also helping the architect manage his or her workload. Without this assistance the architect may be subjected to an inexperienced client who has no idea how the planning process works. A client may also fall victim to the “man on the street” syndrome, meaning that he makes decisions based purely on the opinions of the last person he spoke with, neglecting to discuss his options with the professionals on the job. The client may make unwise, uninformed decisions, hindering the work of the project team.

The project manager can be a crucial link between the architect, the owner, and the rest of the project team by ensuring that everyone is of the same mindset, and all decisions are made based on a collaborative effort, as opposed to one party reigning over the others.

### Maintaining the Budget

Project managers possess a keen awareness of the tight budgets and slim profit margins of design professionals, so time management and efficiency are among their top priorities. The project manager helps the client make competent decisions while focusing on the budget and schedule. An architect’s time will not be wasted by indecision, redesign, and redundant questions from the client. When the entire project is organized, the job gets done much more quickly and successfully.



### Serving as Mediator

The project manager acts as an efficient and unbiased mediator for disputes between the architect and general contractor. There is nothing more damaging than a disagreement that slows down the work, incurs expenses, and jeopardizes the integrity of the project.

As mediators, project managers can explain to a client when the design team is rightfully entitled to additional fees, ensuring that the

architect will not perform services beyond the scope of his or her contract without remuneration. The project manager can also encourage clients to compromise when they have unreasonable expectations regarding time and quality.

### Working as a Teammate

There are simple ways in which the architect and project manager can work together toward a mutually beneficial relationship, even while the project manager represents the client. The architect can act as a team member while being open-minded and not questioning the project manager’s motives. The project manager can help ward off surprises, remain calm, and admit mistakes while avoiding a “search-for-the-guilty-and-punish-the-innocent” type of attitude.

When these steps are taken, the results can be gratifying. The project manager will ensure that everyone is putting forth his best effort while respecting one another’s expertise. There will be a common understanding that if one member of the team is in trouble, the entire project is in trouble, and all team members will help to get the project back on track.

Kenneth Levien, AIA, is president of New York City-based Levien & Company, Inc. specializing in project management and owner/tenant representation services to not-for-profit educational, cultural, and religious institutions; property owners and tenants; public corporations; and private firms. Some notable projects include “Glass Houses” at the New York Botanical Gardens, Central Synagogue, and The School at Columbia University.

# Trust the Artist

**Architects' collaborations with artists can transform seemingly ordinary projects into places of great meaning**

**By Sara Caples, AIA, and  
Everardo Jefferson, AIA**

The difficult part of collaborating comes with developing one overarching, cohesive architectural language to fit the program, the site, and the culture of the client. Developing the project's language, however, is a long process, with many dialogues and frequent reframing. For Caples Jefferson Architects (CJA), some of our most fruitful collaborations have been with artists and landscape architects who make the journey with us. This has especially been true when we've given them freedom to work deep into the architectural process. (Of course, it has helped to work with extremely talented people.)

over the entire façade. The clients loved the idea but were very disturbed by the bluish cast of the actual installation, which consisted of a blue and green collage of sheets of painted galvanized steel. When viewing the newly installed façade, the clients declared that the previously approved colors were too "downtown." Without an ounce of temperament, Joseph replaced a number of the panels with sheets in hues of bright reds and strong yellows beloved by the agency's black and Hispanic clients and staff. The agency embraced the revised installation, proclaiming, "Yes – now it's a patchwork – like us!"

Joseph's original concept was to let the panels weather and build a light coat of rust over time, evoking the previous industrial surroundings. Because the folks at Heritage have fallen in love with the red color, however, the artist is now fabricating scarlet powder-coated replacement sheets that will remain brighter while the rest of the panels continue to mellow.

## **Weeksville Heritage Center, Brooklyn, NY**

Recipient of design awards from NOMA, the NYC Art Commission, and AIA New York Chapter

Because this is an interpretive center and campus for an African-American heritage site, with four houses from the original 19th-century settlement, there were compelling reasons to weave a cultural narrative into the design. The new Weeksville building's forms are rectilinear

and Eurocentric, as were the forms of the 19th-century homes. But in the culturally inclusive 21st century, the client wanted a more overt expression of the earlier freed people's roots in the African diaspora. The NYC Art Commission had mandated that the new structure be modern and abstract, while the neighborhood was deeply interested in physically representing its history back to its African origins. Our response is a structure whose forms are strongly identified with modern architecture, while embedded in the construction process are tactile materials detailed in patterns derived from African art and African-American traditions. By trusting and relying upon members



**Heritage Health & Housing HQ: artist Nathan Slate Joseph in front of his patchwork of colorful galvanized steel panels on the façade of a former Harlem garage; architects Caples and Jefferson in the background**

Two examples of this collaborative back and forth:

## **Heritage Health & Housing Headquarters, New York, NY**

Recipient of design awards from National Organization of Minority Architects (NOMA), AIA National and AIA New York Chapter; featured for four years in OpenHouseNewYork

To announce to neighborhood residents that we had transformed a one-story Harlem garage into a community-based social service agency, we invited artist Nathan Slate Joseph to create an installation

of our design team we were able to secure a successful resolution to such a difficult balancing act.

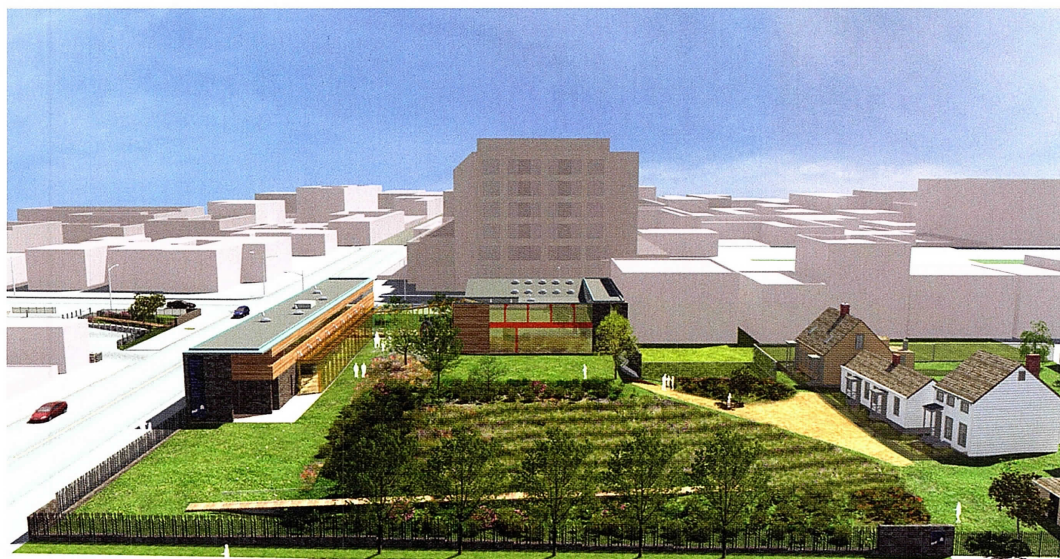
Most of our team members were not experts in African art, so we relied upon the expertise of CJA colleague Audrey Soodoo Raphael, Weeksville's Executive Director Pam Green, and Elizabeth Kennedy of Elizabeth Kennedy Landscape Architects (EKLA). We immersed ourselves in an extended study of West African art and architecture and the history of African-Americans in Brooklyn. Meanwhile, EKLA took the lead in determining a symbolic

connection (utilizing the landscape) between Weeksville's 19th-century agricultural past, its legacy as a free black settlement, and the site's current "interpretive" or teaching role.

Because the site beyond the immediate precinct of the 19th-century houses had been infilled by tenement buildings, there remained very little that archeological research could uncover about the original countrified setting. EKLA resolved this dilemma by creating a "ghost landscape" based on historic maps and archival research. This interpretive landscape evoked mown fields and an old Indian trail disappearing and reappearing intermittently – spectral reminders of the earlier settlement patterns found and reinforced by the African freedmen who built the first structures on the site. EKLA introduced a gentle swale into the landscape to restore a farmland roll to the site. The rolling landscape includes agricultural plantings in a farm grid pattern that predated the modern street grid, evocative of the homesteads' earlier surroundings.

According to Kennedy, the "collaborative process allowed EKLA more freedom to design a place of emotional engagement." EKLA's trails and agricultural fields will work magic on the minds of visitors, thanks to the memorable tactile presence of the site's history.

Back-and-forth dialogue with artists Kennedy and Joseph yielded design solutions that deeply enriched our projects. The results prove that the role of art in architecture can go way beyond the stingy inclusion of a sculpture in a lobby space, a multicultural mural, or decorative plantings. Indeed, the careful, sensitive use of art can transform seemingly ordinary projects into places of great meaning for the people who occupy them.



**Weeksville Heritage Center: a "ghost landscape" evokes the 19th-century settlement's farm land**

Sara Caples, AIA, and Everardo Jefferson, AIA, principals of Caples Jefferson Architects, co-edited "The New Mix: Culturally Dynamic Architecture" for *Architectural Digest* (September 2005), focusing on ways that modern architecture is broadening to embrace a wider range of cultures and their deeper shared values.

Client: Heritage Health & Housing  
 Architect: Caples Jefferson Architects  
 Structural Engineer: John Nakrosis  
 M/E/P Engineer: Mo Engineering  
 Building Department Consultant: Hopkins & Rogers  
 Contractor: EJ Peters Construction Co

Clients: Weeksville Heritage Center; NYC Department of Cultural Affairs;  
 NYC Department of Design + Construction  
 Architect: Caples Jefferson Architects  
 Landscape Architect: Elizabeth Kennedy Landscape Architects  
 Structural Engineer: Severud Associates  
 M/E/P Engineer: Joseph R. Loring & Associates  
 Construction Manager: Hill International  
 Acoustical/ Audiovisual Consultant: Shen Milsom & Wilke  
 Civil Engineer: Langan  
 Code Consultants: William Dailey  
 Building & Zoning: Metropolis Group  
 Cost Consultant: Faithful + Gould  
 Curtain Wall Design Consultant: UAD Group  
 Food Service Consultant: Westchester Restaurant  
 Geotechnical Consultant: Langan  
 Graphic Design: McRoberts Mitchell Design Studio  
 Lighting Consultant: Berg/Howland Associates  
 Security Consultant: Ducibella Venter & Santore  
 Sustainability Consultant: Viridian Energy & Environmental  
 Telecom/IT: Joseph R. Loring & Associates  
 Specifications: Heller & Metzger PC  
 Retail Consultant: Louise Chinn  
 Museum Consultant: Dial & Associates

# Lessons From Singapore

What this “healthcare hub” can teach us about successful partnerships

By Steve Gifford, AIA, and Mitch Green, AIA



RMJM HILLIER

Duke-National University of Singapore Graduate Medical School

Singapore, the small city-state in Southeast Asia, is a microcosm of successful pairings. Software companies team with healthcare providers, computer manufacturers with geneticists, and pharmaceutical companies with academic institutions. But collaboration is fraught with risk. Pairing marketers, economists, policy makers, and architects could result in an astounding success, à la Disney and Pixar, or a spectacular failure (think AOL and Time Warner). The best partnerships balance the powers at play and bring important discussions to the table on a regular basis.

Call it a flat world, but Singapore's art of pairing in its quest to become the “healthcare hub of Asia” can teach others a thing or two. In RMJM Hillier's work there, we've seen healthcare providers meticulously research and implement Western medical practices, heart centers poll architects for the latest facilities, and a local university team with a world-renowned U.S. academic institution.

The tricks to building these successful partnerships, and the subsequent facilities, rely on a few key tenets:

## Collaborative Design isn't Design by Committee

There's a difference between polling the crowd for results and bringing the key leadership together early and often – the latter being much more successful. By agreeing on key tenets for the partnership, everyone works towards a unified, cohesive goal. The trick is finding a common vocabulary before proceeding with the project.

Credit their British origins or tech-savvy culture, but Singaporeans rely heavily on acronyms in everyday language. During one of our first meetings for the new Duke-National University of Singapore Graduate Medical School, we were discussing the process for moving forward

with the design. A local associate, describing several parallel efforts in motion, stated, “We need to make sure the PS has approved the DPC so we can get it out of MOH and on to MOF before its potential informal review by the PM, SM, and MM. At the same time, we need to work with URA, LTA, and SLA on the MPC so that we can move beyond SD into TD.”

Our response? “*Mei wente.*” (That's “no problem” in Mandarin Chinese, another of Singapore's key languages.)

And so if George Bernard Shaw was right and “England and America are two countries separated by the same language,” isn't language all the more vital in cross-cultural expeditions? That's why many of our projects incorporate “sound bites” or mission statements. Will it be a “City in a Garden,” the country's first eco-hospital, or the first American-style medical school? Creating a common goal, clearly stated and easy to envision, keeps everyone's sights set on the same end line.

## Face Time Counts

In today's world of e-mail, ftp sites, and 24/7 workflow, face-to-face contact is hard to come by. That's why it matters all the more – especially if you want to get paid.

In many Asian cultures, and especially in Singapore, fees can and should only be negotiated face-to-face. Trying to do so in any other manner comes across poorly with such an emotionally charged issue, and trying to do it at a distance suggests you don't care enough about the client (or your fee) to grace them with a visit.

Personalized contact also helps avoid some of the typical problems encountered when the number of architects, associate architects, developers, policy makers, and users multiply. The client wants a pro-

ject that looks great, inspires its users, functions well, and performs economically. He also wants to know that the international talent will stick around to verify that what was designed is actually making it into the finished product. Neither the design architect nor the local architect can do this by themselves. Whatever our role as architects, we want to be in direct communication with the client decision-makers and not rely on our partners to create and maintain those relationships.

### Move from Designer to Thought Leader

While eye-catching, innovate design is still a hot commodity, thought leaders who establish themselves as powerful information sources are equally important to the project. Architects have a vital role to play because at the intersection of policy and program, environments are inevitably required. At these intersections we have a chance to provide ideas we have gathered from our work around the world.

This reliance on content providers is particularly relevant to the healthcare/academic/research industrial complex, where the mission and function of buildings are closely intertwined. We quickly learned this while working on a new 550-bed hospital in Singapore.

As part of the original brief, Khoo Teck Puat Hospital set the “10-20-50 rule,” whereby the emergency room could be no more than 10 meters from the passenger drop-off, the outpatient wards no more than 20 meters, and the wards no more than 50 meters away. As we prepared the ground plan, team members from the hospital, landscape architect, and architectural designer each put forward various solutions. But which was correct, and which would make sense to the frightened 22-year-old driving her grandmother to the hospital on a rainy Sunday after the elderly woman had fallen and maybe broken her hip?



Street view of the 550-bed Khoo Teck Puat Hospital in Singapore

To resolve this, the team sought advice from an unusual location – a wayfinding consultant in Australia. Using custom-designed software, the consultant projected the actual relative accessibility and utilization of the pedestrian routes from drop-offs and entry through secondary and tertiary networks. The consultant's advice, while not decisive, helped take the discussion from the purely subjective to an objective evaluation that allowed hospital providers and architects to come to a solution.

In almost every country, regulators often view architects as secondary to their own primary role as protectors of safety, security, and health. By refocusing perceptions of us as “thought leaders,” we transform the perception from followers who are trying to do our work in

compliance with rules, to sources who can inform the new policy questions being considered. With a different status comes better appreciation of our design ideas and what we are trying to accomplish.

### Bringing it Back

If Singapore is any indication of the future of healthcare and medicine – and we think it is – cities around the world can pick up a lesson or two. New York City especially is primed for this type of large-scale collaboration between agencies, universities, and developers. East River Science Park, well under way, is the result of collaboration between the NYC Economic Development Corporation, surrounding universities and medical schools, and a private developer. So as New York City and Singapore push forward with interagency collaboration in pursuit of major developments, how can we, as architects, provide ideas that shape the future of our cities?



Khoo Teck Puat Hospital seen from the lake

[Steve Gifford, AIA](#), is a Principal at RMJM Hillier. With a focus on scientific research complexes and laboratory buildings, he has worked with many academic institutions, including Cornell, Columbia, Duke, University of Connecticut, and Northwestern.

[Mitch Green, AIA](#), is a Senior Associate at RMJM Hillier with expertise in healthcare and long-term care facilities. Recent projects include Khoo Teck Puat Hospital in Singapore, Gouverneur Healthcare Services in New York City, and Washington University School of Engineering in St. Louis.

### Khoo Teck Puat Hospital

Project Team: Minister for Health, Singapore; Khoo Teck Puat Hospital; RMJM Hillier; CPG Consultants, Pte Ltd; PM Link, Pte Ltd; Center for Total Building Performance, Pte Ltd

### Duke-National University of Singapore Graduate Medical School

Project Team: Minister for Health, Singapore; Duke-NUS Graduate Medical School; RMJM Hillier; CPG Consultants, Pte Ltd; PM Link, Pte Ltd

# The Power of Architecture Centers

Architecture centers around the world are becoming a powerful, compelling tool in demystifying our work for the public

By Lynn Osmond, Hon. AIA

Architecture should be the most accessible of all art forms, yet for most Americans it remains an obscure and distant language. When asked what I do – what architecture centers do – I say I am a translator of architecture. This short-hand answer encapsulates the many activities of an architecture center: curriculum development, debates, exhibitions, community organization, public lectures, and tours. But at the end of the day, what architecture centers do is an essential function of translation, and it's no accident that we refer to our programs as “interpretive.”



**The Chicago Architecture Foundation has a street-front location that welcomes the public to its exhibitions, programs, and the Archicenter retail shop**

Through interpretation, architecture centers democratize and demystify architecture. We educate the public about architectural practices and concepts and open up debate and dialogue between the profession and the public. Architects, however, are not working alone: they must respond to a variety of demands traditionally considered external to the profession. They are now a part of a larger nexus of interests – business people, grassroots activists, politicians, urban planners, environmentalists, and humanists – all of whom have a stake in the future of the built environment. As forums for dialogue, architecture centers make room for all those complex demands to be formulated, debated, and incorporated into what eventually becomes the built environment.

Interest in the built environment is growing, and along with it, the variety and complexity of discourse about architecture. Already, 50% of the world's population lives in urban areas, and by the year 2050 that number will increase to 75%. The numbers suggest that a radical re-visioning of life is under way; in the decades to come, the challenges straining the built environment will require public commitment to innovative architecture and design solutions. Addressing architects at the 2007 AIA convention in San Antonio, Al Gore captured the essence of the challenge: “You are in the profession at a time when civilization is asking you to solve the biggest problem our generation is facing.” Whatever the solution, it is clear that a widespread collab-

oration between architecture and other disciplines – such as urban planning, engineering, public health, national security, and environmental sustainability – will be necessary to reach it.

So how do architecture centers translate? The answers are as varied as the centers and the communities they serve. American architecture centers historically emerged out of either grassroots preservation efforts or from AIA activity. Since then we have empowered communities to play a role in shaping their current and future built environments. The Chicago Architecture Foundation (CAF), formed in 1966 to save the Glessner House from demolition, now attracts over 400,000 members of the public to its programs, which include permanent and rotating exhibits, lectures and symposia, adult and youth education, and more than 7,800 annual tours given by about 450 docents. This fall CAF will launch an architecture curriculum in Chicago public high schools, which complements the K–8 curriculum introduced five years ago, “Schoolyards to Skyscrapers: Teaching with Chicago's Amazing Architecture.”

Other North American architecture centers are also producing innovative and engaging programs. Some examples are: Center for Architecture, opened by the AIA New York Chapter to foster collaboration among professionals and the general public through workshops, meetings, and symposia; Rice Design Alliance, an adjunct of the Rice University School of Architecture in Houston, which presents civic forums, publishes a quarterly journal, hosts design competitions, and provides research grants; the Architectural League of New York, which held a symposium in February on the role of American architecture centers in fostering public dialogue about the built environment; the San Francisco Planning and Urban Research Association (SPUR), a public-policy think tank that promotes good planning through research, public education, and advocacy; the National Building Museum, the nation's premier cultural institution for the built environment, which educates visitors of all ages through exhibitions, lectures, and an award-winning youth education program for children as young as two years old; and the Canadian Center for Architecture in Montreal, a research center and museum that promotes architecture as a public concern through its extensive collections, exhibitions, and education programs.

In Europe, architecture or “urban” centers are gaining strength and stature as a result of the 2001 United Nations Resolution for Architectural Quality. When I spoke at the Italian Urban Centers conference in Venice in June 2006, I looked into the differences between European and U.S. architecture centers. Perhaps the most important one is that while U.S. architecture centers are part of the nonprofit sector, their European counterparts are funded by governments. In Italy, urban centers are careful to protect their intellectual independence; at the same time, they actively work with governmental bod-

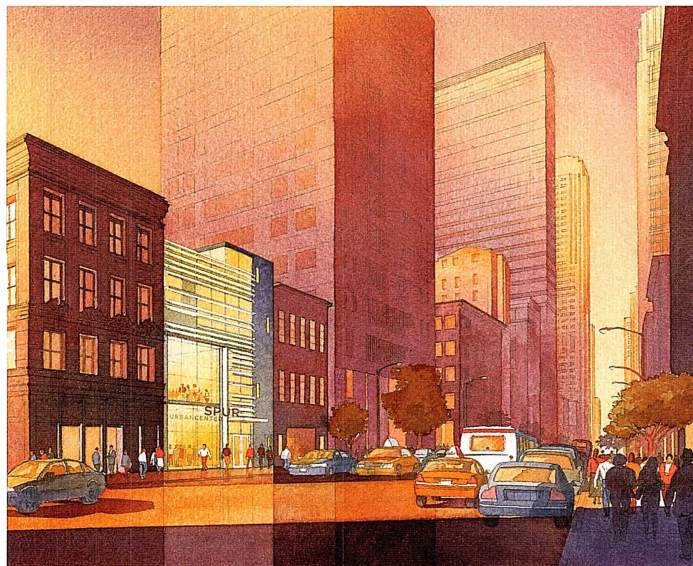
ies to shape public and urban policy. As in the U.S., pressing issues for urban centers are sustainability, sprawl, transportation, affordable housing, open space, and the public realm.

Interpretation and collaboration are apparent within each architecture center. Recently, however, architecture centers have begun to speak to each other to extend local practices to national and international peers. For instance, in 2002 the U.K. established the Architecture Center Network, which links 24 member organizations. All are vested in making architecture and the built environment accessible to the public. The Architecture Foundation in London is currently developing a center designed by Zaha Hadid on the banks of the Thames. The Lighthouse in Glasgow, in existence for eight years, combines hands-on activities with innovative web-based programming. In the Netherlands, a network of dozens of centers has already been established. The centers are diverse – some are gallery-based, some serve as public forums, and some concentrate on research and publishing. Notably, the Netherlands Architecture Institute operates as a public museum, but also houses the national architecture archive.

At the CAF we see the trend firsthand. In the past few years, we have been approached by national and international architecture groups for help in developing architecture centers. We worked on launching the Australian Architecture Association in Sydney with Pritzker Prize-winner Glenn Murcutt, Hon. FAIA. Now we are collaborating with sustainable architect Ken Yeang, Hon. FAIA, to create the Malaysian Architecture Foundation in Kuala Lumpur. We are also ready to inaugurate a network of centers that will help all of us to shape a common discourse. Provisionally called Association of Architecture Organizations, it embraces architecture and urban centers around the world, and will assist emerging centers and connect



ZAHA HADID ARCHITECTS/THE ARCHITECTURE FOUNDATION



PFU ARCHITECTURE/ZENDARSKI STUDIO/SPUR

**Top: The Architecture Foundation's new headquarters in London, designed by Zaha Hadid Architects, is scheduled to open in 2008 Above: San Francisco's SPUR Urban Center, designed by Pfau Architecture, is expected to open in late 2008**

existing ones. In addition, we have formed a partnership with the American Architectural Foundation and started the Architecture and Design Education Network (A+DEN). The purpose of A+DEN is to stimulate national and international dialogue about design education. We are committed to improving the quality of design education where it exists, and to bringing education about the built environment to communities throughout the country.

The built environment has already become our "natural environment," and sustainable urban communities hold the key to the life of our planet. No surprise, then, that architecture and

urban centers have emerged as a powerful and compelling movement throughout the world. By situating architecture in a broader context, architecture centers reveal the deep social and environmental consequences of built environment decisions. And by interpreting the built environment, architecture centers encourage and facilitate collaboration among all of us who ultimately determine our progress toward 2050.

Lynn Osmond, Hon. AIA, is president and CEO of the Chicago Architecture Foundation.

# Connection Point: Defining Purpose through the Architectural Process

Tribute WTC 9/11 Visitor Center is a testament to how collaborations can succeed in even the most difficult and sensitive projects

By Joan Krevlin, AIA

Our goal was to design an interim visitor center at the World Trade Center site. In a small 20th-floor conference room overlooking the hole where the Twin Towers once stood, a small group of us from BKSK Architects met with the September 11th Families Association, which provides support and resources to the 9/11 community. On the street below we observed thousands of Ground Zero visitors surrounding an uninviting, fenced-off area, welcomed by hawkers of cheap merchandise and self-professed tour guides. This hollow scene informed our task at hand: to create a contemplative space that would provide a meaningful connection to the emotional events of September 11 – the Tribute WTC 9/11 Visitor Center.

The mission of the center, “person-to-person history,” grew out of a chorus of voices wanting to share their stories. Spearheading the efforts were Lee Ielpi, a retired Rescue 2 firefighter who lost his fellow firefighter and son, Jonathan, on 9/11, and Jennifer Adams, who spent nine months as a volunteer at Ground Zero. Lynn Tierney, former Deputy Commissioner for the FDNY, barely survived the attack and then attended more than 300 funerals of her colleagues. We also met Gerry Bogascz, who had worked in the south tower and escaped

JONATHAN WALLEN



JEFF TOTARO/ESTO



**Top: The Tribute WTC 9/11 Visitor Center faces the south end of Ground Zero Above: The first gallery features a model of the Twin Towers set on a floor map of the area, and floor-to-ceiling panoramic views taken from the towers' observation deck**

down 80 flights of stairs – for the second time. Lois Eida worked out of her house in Battery Park City, and both her home and business were destroyed. Marian Fontana lost her husband and wanted to celebrate his life for their son.

After listening to their stories, we realized that no one “museum voice” could tell the story better than the many firsthand accounts we’d heard. But how could we design an environment that would help them share their experiences with the thousands of visitors seeking their own emotional connection to these events?

As project architects seeking to create a sense of place for visitors, we found the planning process to be more instinctual than spatial. Over two years, from initial design meetings to the opening in September 2006, the challenge was to select appropriate words and images that would represent a full range of voices. For the September 11th Families Association, the challenge was to share personal photos, words, and mementos with the world. Every color, font, and detail of the exhibit was considered until it felt right. Despite our limited time and budget, we all felt this careful consideration was critical in conveying the powerful memories associated with the contributed artifacts. A variety of media was used to create this experience for the

visitor. For example, at the center of the rescue and recovery gallery, are Jonathan Ielpi's torn coat and helmet, testaments to the heroism of all the rescue workers. On a documentary video, his father Lee describes how a band of firefighters searched for their sons, bringing visitors a personal and universal sense of loss and, surprisingly, hope.



JEFF TOTANO/ESTO

**A series of open galleries present the sequence of events through images, objects, and words; freestanding panels along the exhibit route recall the Twin Towers' vertical windows**

More than just containers for objects, today's museums are about creating a collective identity – a connection point. Even when addressing a recent emotional event, a mission and message that resonates with visitors inspires self-awareness, social awareness, action, and advocacy. "It's about the vibrancy of a community, not death and tragedy," Tierney explains. The collective mission that emerged from our visioning sessions was not to provide a memorial to lost lives, which was already planned for the site, but to provide an environment for interpretation of oral histories, objects, and personal recollections.

The process of building is also the process of imagining, or re-imagining, the role of a public institution and interaction with the visitor. Architectural and exhibit design play a crucial role in mediating the visitor experience. The revamped former deli space tells the story of the building, the site, the individuals affected, and, in conclusion, the visitors themselves. At the Tribute Center, the small footprint of the space (6,000 square feet) necessitated the collaborative working method. We worked closely with content developers, graphic designers, and the September 11th Families Association to construct a path to understanding. The spare design focuses attention on the words and sounds of the oral histories and ordinary objects that, because of the tragedy, exemplify what was

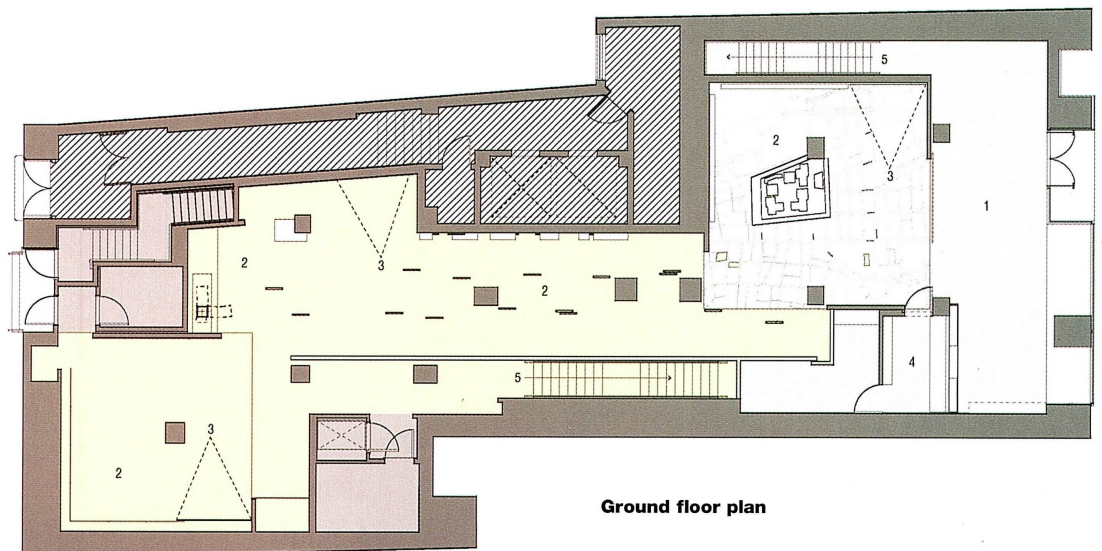
lost. The architecture structures the emotional impact of the exhibition material in a way that contributes to healing.

A glass storefront overlooks the Ground Zero site directly across Liberty Street. Inside the long rectangular space, a series of open galleries reflects the sequence of events. The first gallery, featuring floor-to-ceiling photographs from the observation deck of the towers, celebrates the vitality of the former World Trade Center community. The subsequent galleries offer a timeline of unfolding events. The space narrows and the exhibit route is punctuated with a series of 22-inch-wide freestanding panels that recall the towers' vertical windows. The content of the panels, along with video and recovered objects, convey the private grief of those who lived and died. A long blue wall extends the length of the space and is covered by the missing persons flyers that blanketed the city after 9/11. At the end of the hall, personal mementos and photos commemorate the vibrant and varied lives of the victims. In the final gallery on the lower level, the voices of the visitors become part of the exhibit. Their thoughts, written on note cards, are pinned to wall surfaces, their stories shared with the community in return.

The collaboration that resulted in Tribute WTC 9/11 Visitor Center succeeded in finding a distinctive voice within the debate over how to shape the WTC site and make sense of the tragedy. It serves as a place for visitors to gather, reflect, and find a connection between themselves and the events of 9/11.

[Joan Krevlin, AIA](#), is a partner and principal at BSKS Architects. Her recent projects include the New York Hall of Science Playground, the FDNY Fire Safety Learning Center, and the new Queens Botanical Garden Visitor Center, slated to receive a LEED Platinum rating.

Client: The September 11th Families Association  
 Architect: BSKS Architects  
 Construction Manager: Cauldwell Wingate Company  
 Graphic Design: Poulin & Morris  
 Structural Engineer: Weidinger Associates  
 Mechanical Engineer: Ambrosino, DePinto & Schmieder  
 Lighting Design: Kugler Associates  
 Special Exhibit Consultant: Daniel Schnur  
 AV Consultant: Monadnock Media  
 Exhibit Fabricator: MSL Productions



**Ground floor plan**

# Architects as Advocates

Architects are empowering community residents to plan and shape their own neighborhoods

By Brad Lander and Alyssa Katz



E. PERRY WINSTON/PRATT CENTER

Many offerings at East New York Farms! are supplied by United Community Centers gardens; rainfall from the roofs of neighboring row-houses is channeled into cisterns to use for irrigation

Every Saturday morning, peaked white tents at the corner of New Lots Avenue and Schenck Avenue in East New York are filled with shoppers picking up fresh food – collards, strawberries, fish, and much more – direct from growers and suppliers. In Manhattan, almost every neighborhood has a farmer's market. But the East New York Farms! market in Brooklyn has another special attraction: much of the food for sale is grown right here in East New York, in a network of community gardens that involve local teenagers.

E. Perry Winston, RA, LEED AP, of the Pratt Center for Community Development, a program of the Pratt Institute, has spent years helping the market to get here, and his work isn't done yet. Back in 1995, Winston and colleagues from the Pratt Center facilitated a community-planning process to envision new possibilities for East New York, which at the time was pocked with vacant lots. Working with four neighborhood organizations and agronomist John Ameroso of Cornell University Coop Extension-NYC, Winston helped write the initial seed grant for the project. Since then, Winston has helped negotiate with city agencies to secure a site for the market, raised significant sums to keep it going, and advised the community groups that run the market on physical improvements to the market site. Winston is now assisting East New York Farms! band together with other local growers to form a new borough-wide farms-and-markets network called Brooklyn's Bounty.

Winston also happens to be a registered architect. As architectural director of the Pratt Center, he has been advising Manhattan-based Hugo Subotovsky Architects on ways to incorporate sustainable design into a permanent home for the market. The project, developed by the Local Development Corporation of East New York, will also include 80 affordable apartments, ground-floor retail space, and open space for the farmers' market. Winston recommended cost-effective technologies for reducing energy consumption and decreasing environmental impact – including a green roof, solar panels, low-emitting paints, sealants, and carpeting – and pointed the client to the government programs that could help pay for them.

When it comes to working with community organizations, drafting plans, checking specs, and hunting down materials are just a small part of what Winston and other Pratt Center architects actually do. On a daily basis they help non-profit clients in New York City neighborhoods use the built environment to create new opportunities for entire communities. Architecture and advocacy are intertwined on projects throughout the planning and design process in which local clients set the agenda.

The built environment is a product of those who have the power to shape it. Usually, the influence lies with developers and with government, which either decides what developers can or can't build, or instigates projects of its own. The Pratt Center helps community residents exercise their own power to shape the city's neighborhoods. Architectural design, guided by the residents' own stated priorities, becomes an essential vehicle for public participation.

Winston's clients all provide essential services in neighborhoods that lack space for them. Working closely with parents in Flatbush and Cypress Hills converting commercial spaces into new school facilities, Winston prepared site plans and devised creative environmental remediation strategies. He is the architect-of-record for a new resi-

dence on the Lower East Side for Community Access, an organization providing housing and services to special needs residents, in partnership with the Cooper Square Committee, while Pratt Center construction manager Bill Riley oversees its development. When the owner of a one-story industrial building in Long Island City sought to plant a vast green roof, Winston and Riley, in collaboration with Balmori Associates Landscape Architects, the Earth Pledge Foundation, and Greener By Design landscapers, identified exactly how much soil the structure could bear, and which plants were hardy enough to survive constant sun exposure.



JOAN BYRON/PRATT CENTER

**West Farms Road alongside the Sheridan Expressway, today**

"Design can be a powerful tool for communities struggling for economic and social justice," says Joan Byron, a registered architect and director of the Pratt Center's Sustainability and Environmental Justice Initiative. Byron's initiative works to make the New York region environmentally sustainable, while ensuring that low-income communities don't shoulder more than their fair share of environmental burdens, including trucks, power plants, and other sources of pollution. Urban infrastructure may seem like an unlikely portfolio for an architect. But sewage treatment plants, waste transfer stations, and highways dominate the public realm in many of New York's low-income communities of color, whose residents are tired of being the "someplace else" to which ugly and polluting land uses are consigned.

For eight years Byron has been working with the Southern Bronx River Watershed Alliance (SBRWA) to diminish the barrage of truck traffic barreling down local streets en route to the Hunts Point wholesale food market in the South Bronx. She and community members needed to act quickly, because engineers at the New York State Department of Transportation (DOT) were preparing to expand the Sheridan Expressway, a stub of a road whose poor planning dumps thousands of trucks onto local residential streets. DOT was considering not whether but how to extend the Sheridan along the newly reclaimed waterfront.

Byron thought like an architect. "I took a map of the neighborhood at a large enough scale so you could see the highways and buildings, and rolled a piece of tracing paper over it," she recalls. "Our job is to fix a design mistake that was made 40 years ago." Zeroing in on a knot of highway interchanges where the Bruckner and Sheridan expressways meet, Byron sketched a new configuration for the roads. Taking up the suggestion from transportation advocates to remove the Sheridan Expressway entirely, she solved perhaps the biggest problem: trucks disgorging from the Sheridan right onto Hunts Point

Avenue, at the heart of the community's retail and transit hub. Instead, in Byron's scheme, trucks would access the Hunts Point market from a new interchange off the Bruckner Expressway, which would take them above a railyard directly into the peninsula's industrial area.

What would go in place of the Sheridan Expressway? That would be for the community groups to decide. In 2006, the Pratt Center helped the SBRWA to facilitate a series of community charrettes where residents analyzed possibilities for the 28-acre Sheridan site, including open space and housing. Participants generally pointed to examples familiar from their own neighborhoods, such as two-family



PRESTON JOHNSON/PRATT CENTER

**What West Farms Road could look like**

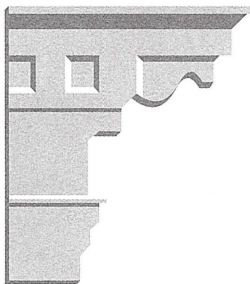
rowhouses with driveways, widely built in the area during the 1980s and 1990s. They also expressed a desire for more affordable housing. Pratt Center staff then presented a crash workshop in real-estate economics, helping participants understand that low-density development would actually hinder affordable housing construction.

These efforts have had a serious impact. The state DOT was forced to include the community's proposal – including the Sheridan teardown – as an alternative to the highway expansion in its own Environmental Impact Statement. That couldn't have happened without the Pratt Center and the community working as partners. The Pratt Center provided the professional expertise, while the community groups provided their own insights along with the political leverage to make sure their state representatives took the recommendations seriously.

The East New York Farms! and the Sheridan Expressway projects are important models of how architects can use their skills in service to communities. Pratt Center architects need to have the patience to stand with their clients through what can be multi-year bureaucratic battles, since the money and power required to get projects done are often gripped tightly by other players with agendas of their own. But deploying the power of design as a lever that can shift the balance of power in a rapidly polarizing city is a rare experience, in a profession whose role is usually subservient to a developer's bottom line. What more could an architect ask for?

[Brad Lander](#) is director of the Pratt Center for Community Development, which helps New York City communities plan and realize their futures.

[Alyssa Katz](#) is working with the Pratt Center on Redefining Economic Development, a citywide effort to ensure that development promotes economic opportunity and a sustainable environment.



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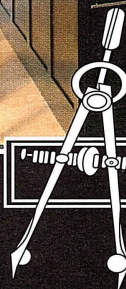
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# Constructing a School to Build Community

The art of collaboration after the punch list is complete  
By Paul Broches, FAIA

KEVIN CHU/KCJP

The Waverly School's two-story-high glass-tiled mural by artist Ned Smyth illuminates the playground

Successful collaborations foster close working relationships, bringing together people with different points of view. Successful collaborations also form powerful connections between clients and their buildings. When appropriated by the client, their building becomes personal – an extension of themselves. After the punch list is complete, our goal as architects should be to enable clients to adapt their buildings to changing program requirements without compromising the fundamental design intentions of the project. Timeless architecture is not only about style; it is also about adaptability.

What can architects do to ensure that property becomes personal? Listen hard to the clients, encourage them to participate in the design process, and give them a voice – and courage – to take responsibility for its future.

A poignant example of a design collaboration that moved very smoothly from the bond between architect and client to a bond between client and building occurred in a school in Brooklyn's Brownsville section, a neighborhood beset by crime, gangs, and fear. When Oswaldo Malave came to The Waverly School as assistant principal, the 1911 building had large cracks in the walls, plaster falling from the ceiling, and water leaks everywhere. "The students sensed that little value was placed on their education," Malave says. "Both students and staff were demoralized. Discipline was a problem. There was little evidence of learning occurring in the classes." The school ranked at the bottom in the city in reading and math.

In September 1993, things got worse with the asbestos crisis. Infuriated, the Brownsville community united. Parents took over the school building for weeks, refusing to leave until the school chancellor assured them they would get a new school. Over a long period of hard-fought battles, school administrators and parents conceived a new school that would reflect their desire for a dynamic arts curriculum – a strategy to engage young and old to build up their communi-

ty. Martha Rodriguez-Torres, Waverly's principal at the time, advocated for a well-stocked library, spacious corridors, large windows in the classrooms, mirrored dance and recording studios, and an auditorium with a professional feeling.

The new building, designed by Mitchell/Giurgola Architects, opened in 2001. "It is the pride and joy of the community," says Malave, now retired. Moreover, "the benefits of being in a beautiful building planned for our needs are paying off academically. The students sense that they are special – that they are cared for. We do not have a discipline problem. Our students are learning. Since the new school opened, test scores are soaring."

The focus on the arts has also had the intended effect of getting more parents involved in learning and community building; evenings and Saturdays, the school offers parents classes in dance, writing, visual art, and theater.

"What was formerly a neglected, amorphous part of Brownsville has become a neighborhood," Malave says. "At night the gym lights turn bright colors and light the street corner. A two-story-high glass-tiled mural by artist Ned Smyth lights the playground. Where parents took a bus to the train because it was dangerous, they now prefer to walk. Whereas people used to leave the community, they now want to move into the neighborhood."

The "bottom-up" initiatives of school administrators and the parents association were the catalyst for success. Taking part in creating their dream in built form made it possible for them to see the schoolhouse not only as a symbol of rising above adversity, but also as a means to actually take control of their future. Collaborating with their new ally – the schoolhouse – enabled them to adapt the facility to meet the needs of their evolving community life.

Paul Broches, FAIA, is a partner at Mitchell/Giurgola Architects.

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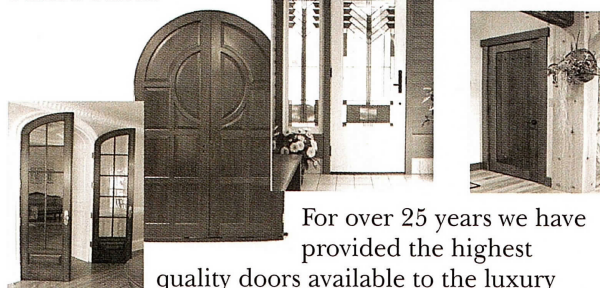
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# Blood, Backstabbing and Other Inconvenient Truths about Collaboration

Outside View  
By Sam Hall Kaplan

STANLEY STARK



So you think an animal trainer in a cage with half a dozen tigers and lions has it tough? Consider a conclave of design firms and consultants confronting a gaggle of clients and a chorus of lawyers and bean counters, while the cash-flow clock ticks off the hours and dollars. Then open the door to a puerile local politician, a petulant neighborhood organizer, and a petty planning director, and try to explain the collaborative construct to an indolent media.

Or conversely, consider this entrepreneurial morass an emerging concert of wills in selfless pursuit of a singular vision of a manmade space or place – a triumph, if you will, of hope and hubris.

My favorite example over time is Olmsted and Vaux's Central Park; my least favorite of the moment is the redevelopment of the World Trade Center.

The art and science of collaboration is indeed fraught with contradictions in this day and age when profit and personalities often dominate and ultimately degrade the already shaky process of design and development. To be sure, there are examples of abiding partnerships, true love, and marriages of convenience where everyone involved walks away from the table feeling justly rewarded, monetarily as well as emotionally. No need to call the ever-ready, avaricious lawyers to pick over the partnerships and profits.

In theory, collaboration in the pursuit of architecture makes sense, given the complexity of projects that necessitates an encyclopedic knowledge of the refinements of design, the stamina to survive a demanding development process, and the ability to tolerate the strong personalities involved. Such collaborations are legend, with firms forging partnerships within their office walls to mold their own diverse teams, or joining with other firms when necessary to satisfy the always-insistent public client or the often-imperious private client.

I applaud these successes, but hesitate to list an illustrative few out of fear that in the lag time between the writing and publication of this piece, they might dissolve in a contentious divorce and demand corrections.

While these unions appear to be increasingly necessary, they also are increasingly difficult, at least from my perspective of 40 years of involvement in almost every form and folly of collaboration. This has included being a principal, an independent contractor, a facilitator, an evaluator, and, in a few times at the behest of clients, a provocateur.

At least I always know my role. Others, however, often confuse the process by assuming the expertise and mantle of other collaborators, so you might have, say, an architect answering a legal question while a lawyer weighs in on a design issue. And as for the dialogue and action during these collaborative sessions, they can match the bloodiest, most bitchy scenes out of HBO's *Rome*: lots of artifice, poisonings, and backstabbing.

Actually, it doesn't make much difference, for ultimately the final recommendations almost always seem to affirm those advanced by whomever approves the invoices. This never surprised me, being a child of European roots stunted during World War II when collaborators meant those who consorted with the hated occupying authorities.

Still, I believe certain design and development situations need collaboration, and when asked to join a team to respond to an RFP or whatever, I usually don't hesitate to sign on. There is always the hope that the experience will be the exception, if not a diversion.

Sam Hall Kaplan has been involved in a wide variety of collaborative efforts in New York and Los Angeles, as a design and development professional, and as a writer, critic, and editor.

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# 21-Year Watch

**AXA Equitable Tower,  
787 Seventh Avenue, by  
Edward Larrabee Barnes,  
1986**

**By Fred Bernstein**

Edward Larrabee Barnes, who died in 2004, received a posthumous Gold Medal from the AIA last February. The award was suggested to the AIA by Barnes's contemporaries and protégées, including Henry Cobb, FAIA, Bruce Fowle, FAIA, Charles Gwathmey, FAIA, Toshiko Mori, FAIA, and Terence Riley, AIA, along with Agnes Gund, president emerita of the Museum of Modern Art, and other luminaries. But even among this group there was little talk of the office towers that Barnes created in the last decades of his career. Gund wrote of her fondness for Barnes's museums, and Cobb

wrote of his "exceptional skill and inventiveness in dealing with problems of aggregation and assemblage," as in linking a series of shingled buildings at the Haystack Mountain School of Crafts in Deer Isle, Maine. It was an irony of Barnes's career that some of his best buildings, such as Haystack, are in remote locations, while some of his least successful are on full view in Manhattan.

In the latter category is the Equitable Tower (now the AXA

Equitable Tower), an insurance company headquarters on Seventh Avenue between 51st and 52nd Streets. The 54-floor building is more than 700 feet high, which makes it tall even for midtown Manhattan. It occupies a half-block site bordered to the west by Seventh Avenue, and to the east by a passageway separating it from an earlier skyscraper designed by Skidmore, Owings & Merrill (now the UBS Building). The passageway is decorated with a huge mural by Sol LeWitt called *Bands of Lines in Four Colors and Four Directions*.

Perhaps by coincidence, Barnes replicated the stripes of LeWitt's mural on the building's façades, where he alternated bands of off-white limestone and dark glass. The effect is of too much pattern, giving the building a frenzied, motley appearance. Up close, the effect is no more satisfying. Unlike the stone columns of Eero Saarinen's nearby Black Rock, which suggest strength and verticality, Barnes used stone as a kind of appliquéd surface that suggests weakness, superficiality, and horizontality – none of them great qualities for a skyscraper. Paul Goldberger, writing in *The New York Times* in 1986,

called it "54 stories of ambivalence."

There is suggestion of the building's higher ambitions in the lobby, a massive rectangular space some 80 feet high. Facing the street (and visible through a 70-foot-high arched window on Seventh Avenue) is a five-story-high mural by Roy Lichtenstein depicting some of the important themes of 20th-century painting. The piece seems to cry "modern," which makes it seem out of place amid the brightly colored marble walls that frame it. Also out of place is another terrific modernist piece: Scott Burton's *Atrium Furnishment*, a 40-foot curved

seat of green marble with integral onyx lanterns. Barnes stranded Burton's and Lichtenstein's modernist creations in a cloying, post-modernist room.

Unlike many of Barnes's earlier buildings, which have required renovation (leading to intriguing plans by some of the most creative architects working today, including Michael Maltzan, FAIA, and Architecture Research Office), the Equitable appears almost exactly as



CHRISTOPHER DAVIS



CHRISTOPHER DAVIS

**Left: The 80-foot-high lobby sports a five-story-high mural by Roy Lichtenstein and a 40-foot curved seat of green marble by Scott Burton Right: A Sol LeWitt mural is seemingly reflected in the tower's stripes in the through-block passageway**

Barnes designed it. Even the galleries in the corners of the Seventh Avenue atrium – designed to be branches of the Whitney Museum – are still being used to show art, under the auspices of AXA Equitable. That the building is virtually unchanged in 20 years is both good (for purposes of assessing Barnes's output) and not good (for the city).

It's true that Barnes's foray into post-modernism didn't last long. And it's true that the Equitable Tower does nothing to diminish Barnes's earlier accomplishments, including some of the most original museums and academic buildings of the mid-20th century. At the same time, the tower remains an uncomfortable addition to the skyline.

Fred Bernstein, an *Oculus* contributing editor, studied architecture at Princeton and law at NYU, and writes about both subjects. His work appears regularly in *The New York Times*, *Metropolitan Home*, and *Architectural Record*, and on his own website, [www.twinpiers.com](http://www.twinpiers.com).

# Collaboration: the Good, the Green and the Vignelli

In Print +



BERTRAM GOODHUE  
HIS LIFE AND RESIDENTIAL ARCHITECTURE

ROMY WYLLIE

**Bertram Goodhue: His Life and Residential Architecture, by Romy Wyllie. New York: W.W. Norton, 2007. 224 pp. \$60**

Focusing on collaboration gone awry in the early practice of Bertram Goodhue is like faulting a great cathedral for a tarnished doorknob. Goodhue, born in 1869, lacked a formal education in architecture but spent six years

of apprenticeship with the New York firm of Renwick, Aspinwall & Russell. He designed many great buildings of the early 20th century, including the West Point master plan and Cadet Chapel, St. Thomas Church in New York, and the Los Angeles Public Library.

But did he really design them? The answer lies in the arcane decision-making process of Cram Goodhue & Ferguson. The firm began in Boston but, due to the volume of work in and near New York City, set up an office there in 1903 and placed Goodhue in charge.

The decision-making system was complex and proved unworkable. Whenever Ralph Cram and Goodhue could not agree on a design solution, the firm would submit two separate solutions to the client. For West Point, Cram was said to have done the planning and some buildings; Goodhue, however, claimed it was mainly his own. Author Romy Wyllie cites a letter from Goodhue to Montgomery Schuyler, a contributor to *Architectural Record*, which she sums up as follows:

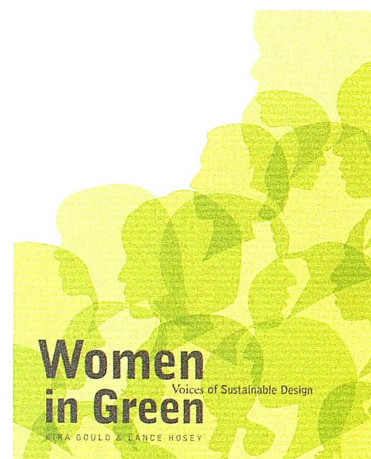
"Goodhue's letter to Schuyler illustrates some of the difficulties encountered by the partners in separating their responsibilities, and the discrepancies that led to disagreements and increasing resentment. In most of their public commissions...the input of both partners was required, but once the project was complete, the problem of separating credits continued to cause friction."

In 1914 the firm finally dissolved, and Goodhue went forward solo to create some of his most original work, including St. Bartholomew's Church in Manhattan, the Nebraska State Capitol, and many houses. But it became even harder, Wyllie writes, "to sort out details of their earlier collaborations, with unpleasantness clouding the true picture."

That said, Bertram Goodhue is a singular synthesis of his life and work, with Wyllie's broad scholarship distilled into lucid, jargon-free prose. Lavishly illustrated, the book offers images of his post-1914 college, religious, residential, and public work, and his ventures into what was then called modern (though not Modernist), above all the brilliant Nebraska capitol, with its bold forms and Guastavino tile vaults.

Stephen A. Kliment, FAIA

**Women in Green: Voices of Sustainable Design, by Kira Gould, Assoc. AIA, LEED AP, and Lance Hosey, AIA, LEED AP. Bainbridge Island, WA: ECOtone Press, 2007. 234 pp. \$24.95**



"Why women?" This question was much in the authors' minds as they explored the links between

gender and sustainability, and indeed they come to grips with the dilemma in the first dozen pages. Their rationale is so impressive that we present here the six statistics that buttress their argument. Polls show, according to Gould and Hosey, that:

- Women are 15% more likely than men to rate the environment as high priority.
- In elections, women make up 67% of voters who cast their ballots around environmental issues.
- Women are likelier than men to volunteer for and contribute to environmental causes.
- Women show greater concern that government should be doing more to protect the environment.
- More women than men support greater public spending for the environment, whereas more men favor cuts in spending.
- Women are apt to be less lenient to business in matters of environmental regulation.

Also, add Gould and Hosey, since 68% of American consumers have reportedly gone green, and "90% of women identify themselves as the primary shoppers for their households, and women sign 80% of all personal checks, it's safe to say women are leading a quiet revolution in green consumerism."

But there's more:

- The modern environmental movement began with a book by a woman (Rachel Carson's *Silent Spring*).
- The first person to use the word "sustainability" in its current application was a woman (Donella Meadows, 1972).
- Women publicly advocated preservation and conservation as early as the 1850s.
- The AIA's first woman president was also the first to tap sustainable design as the primary aim of her stewardship (Susan Maxman, FAIA, 1993).

- The woman who perhaps has had the greatest influence of all, the late Jane Jacobs (1916-2006), brought to national attention her message of community, simplicity, and the specter of the gas-guzzling, atmosphere-polluting behemoth automobile.

Given this potent constituency, what do the authors expect us to do about it? Gould and Hosey are unclear about that, but after making the case for women in green, they do provide a succinct, yet thorough, summary of the meaning and significance of sustainability, which both sexes can use to advantage. Along with excellent case studies, the content is largely derived from interviews with a wide array of 150 informed sources, women outnumbering men eleven to one.

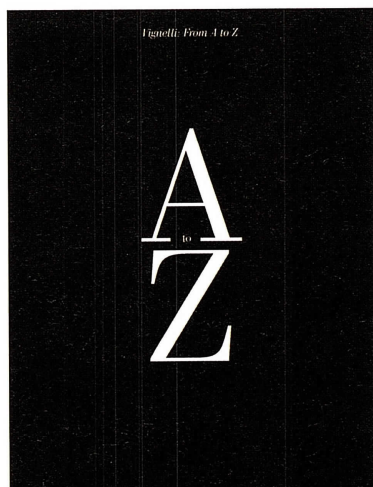
Authors Gould and Hosey work for architect William McDonough + Partners, one of the earliest and most influential champions of design as a force for a greener environment.

Stephen A. Kliment, FAIA

**Vignelli: From A to Z, by Lella and Massimo Vignelli. Mulgrave, Victoria, Australia: Images Publishing Group and Easthampton, MA: ACC Distribution, 2007. 196pp. \$50.**

This is a gem of a book, distilling the topics of Massimo Vignelli's lectures at the Harvard Design School over the past 10 years, beautifully illustrated and with pithy autobiographical notes by Lella and Massimo. The Vignellis have been a commanding force in the look of printed and online media, street furniture, clothing (and more) over the past half century.

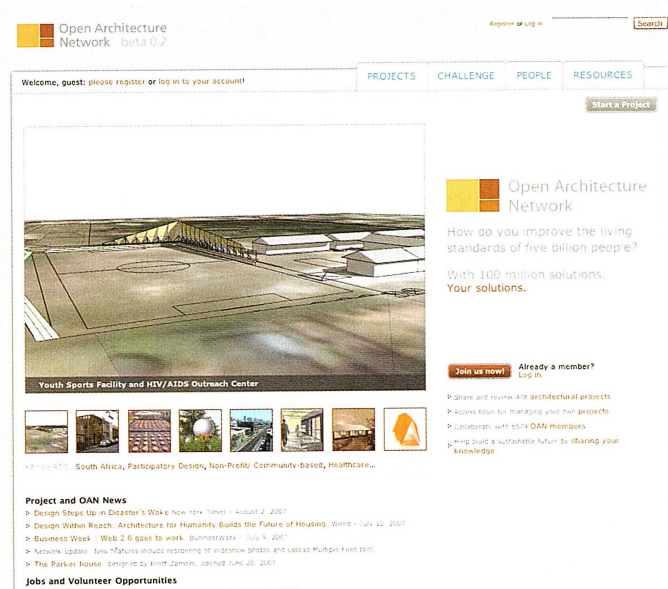
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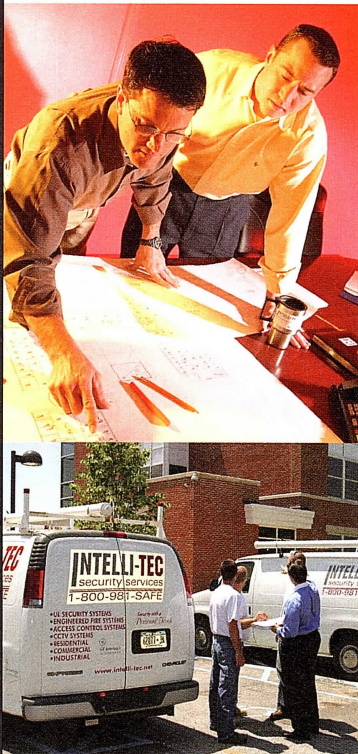


The website, launched by Architecture for Humanity (AFH), is supported by more than 6,000 members and provides a venue for collaboration on projects worldwide. This means not only potentially working together but also sharing design experiences and resources. In fact, OAN sees itself as a "work in progress," especially concerning its "Resources" section, a forum and knowledge library of ostensibly unlimited potential for the design profession. Moreover, the "Projects" section lends access to more than 400 designs, dialed into by status, region, location, and theme. A click on The John Henry Beck Red House, for example, reveals the restoration of a historic Creole cottage in Biloxi, Mississippi, which will become a community center. The site is easy to navigate with clear visual thumbnails of designs, where users can view project updates, read details, post comments, and rate the endeavor on sustainability, innovative materials, and cost effectiveness.

In the "Challenge" section, AFH and Advanced Micro Devices invite visitors to submit proposals for "technology centers" that will bring the Internet to impoverished communities. This biennial competition is offered in the spirit of moving beyond ideas to help poverty-stricken parts of the world with environmentally sound design solutions that may be replicated. In actively supporting the goals of The U.N. Millennium Development to "achieve improvement in the lives of 100 million slum dwellers by the year 2015," OAN justifiably aims for no less than an architectural revolution.

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## Last Words

**Rick Bell, FAIA**

**Executive Director**

**AIA New York Chapter**

**"Let's get together, yeah, yeah, yeah,**

**Think of all that we could share.**

**Let's get together, everyday,**

**Every way and everywhere."**

(from *The Parent Trap*, music and lyrics by Richard M. and Robert B. Sherman, 1961)

Architectural firm partnerships are more and more frequently being described as collaborations rather than project-based joint ventures. Consider the THINK team, or the United Team, or Peter Eisenman and Richard Meier forming the "Dream Team" for the World Trade Center site plan competition, bringing disparate offices together under one banner. Though slated to "pick a team, not a scheme," the project has resulted more in the selection of a theme and the creation of many teams. Charlie Moore formed collaborative practices such as Centerbrook, MLTW, Moore Ruble Yudell, and Moore/Andersson, exemplifying a wondrously selfless spirit of interaction that continues, despite his death in 1994, with the Charles Moore Center for the Study of Place in Austin, Texas.

Collaboration is also the buzzword of One AIA and the "Big Sibs," the group of Grand Local Components referred to by the AIA as Peer Group 21. The combined population of the 12 cities in the Big Sibs is 22,790,523, only 7% of the national population. Yet together these 12 chapters – Atlanta, Boston, Chicago, Dallas, Houston, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, and Washington, DC – have more than 25,000 members, or approximately 30% of AIA membership.

These sister chapters, the density dozen, are increasingly coming together with an urban agenda that includes environmental advocacy, transportation-based planning, and sharing of knowledge and resources. After the Big Sibs meeting in New York City on October 11, 2001 – a month after 9/11 – AIA poet laureate Marga Rose Hancock wrote in the AIA Seattle newsletter, "Representatives from the various large urban components talk about issues of professional survival in our respective environments, with a focus on what we can learn from each other, and especially in tough times – also, not surprising, issues of wise and efficient use of limited resources through collaboration."

This October, the Big Sibs gathering takes place in San Francisco to see the newly created Center for Architecture + Design. Collaboration is on the agenda, along with a discussion of how to collectively advance "New Practices" roundtables and exchange of exhibitions.

Is collaboration always a good thing? The primary definition from the Latin *collaboratum* is simply "working together." But Roman statesman/philosopher Lucius Annaeus Seneca wrote that "every sin is the result of collaboration," and scientist/inventor Edwin Land believed that "politeness is the poison of collaboration." The second dictionary definition is "an aiding or cooperating traitorously." On



TOM BELL

**Bell with 1930 stone boat "Amis Réunis" (Friends Reunited) at Portmeirion Village, Wales, by Sir Clough Williams-Ellis**

October 30, 1940, in a famous broadcast four months after forming his government, Philippe Pétain outlined his understanding with Hitler's Germany. "Collaboration between our two countries was envisaged," he said. "It is in a spirit of honor and in order to preserve the unity of France, that I today embark on the path of collaboration." Five years later, with the Vichy government in ruins, the Paris purge trials redefined collaboration as "intelligence with the enemy." Heads were shaved and the term *collabo* was an egregious insult and a capital crime for some 1,500 convicted.

The word is now benign and at the heart of the mission of the Center for Architecture: "to foster an exchange and collaboration among members of the design, construction, and real estate community." But it was not long ago that architects and real estate developers had an unspoken Cold War. Now everything is Related, from the playing fields of Pier 40 to the 40th anniversary celebrations of Free Love in gentrified Haight-Ashberry.

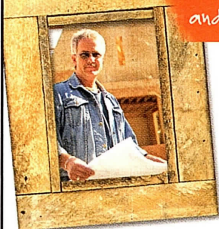
Collaboration can be brotherly love. Henry V knew about the importance of family values in fighting the good fight, or exhorting friends to do so, invoking *faux-famille* fervor before the Battle of Agincourt: "We few, we happy few, we band of brothers." But keeping up with the achievements and projects of the Big Sibs family group – not to mention AIA150 Blueprint Initiatives – can be daunting, and sibling rivalries are sometimes unspoken. As *Dumb and Dumber* filmmaker Peter Farrelly said of working with his brother Bobby, "We are a great collaboration and it's fun to work with him, but it's also nice to get the hell away from him."

Poet Marianne Moore wrote about Christopher Columbus demonstrating how easy it was to make an egg stand up: "that striking grasp of opposites / opposed each to the other, not to unity." But Columbus sailed with his brother, Bartolomeo, who was a mapmaker. Neither could have done it alone.

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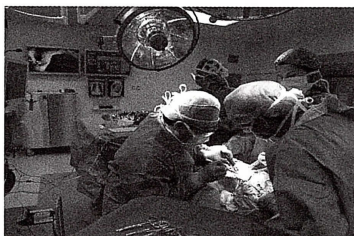
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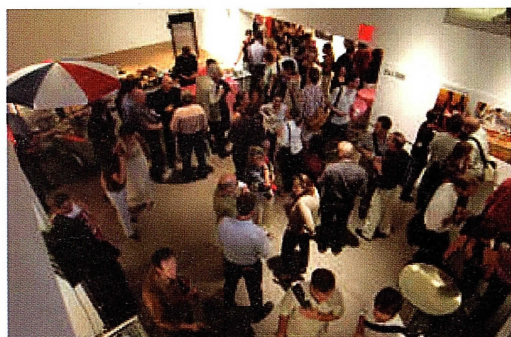


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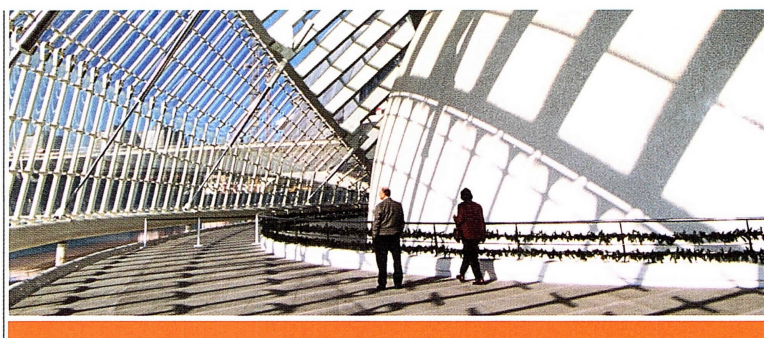
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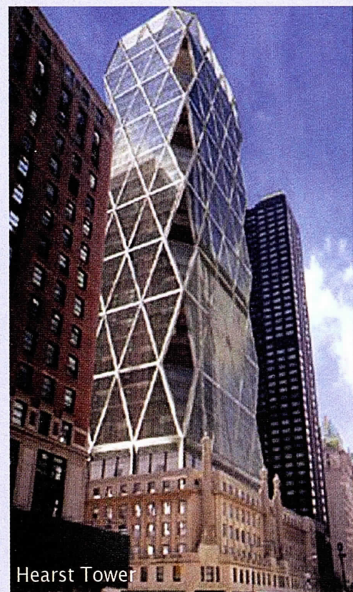


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