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OCCULUS

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ARCHITECT AS LEADER

- National Urban Policy: Turning a Big Ship • It Happened in Las Vegas
- The Vision Thing: Lead On • The Hottest Seat in Town
- Future Schools of Thought

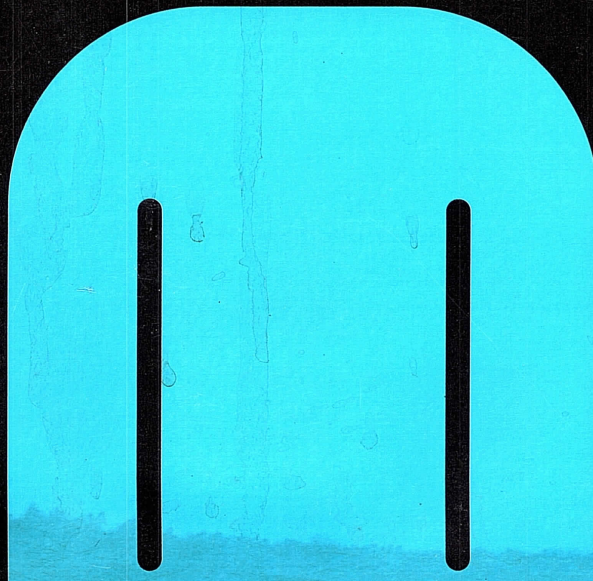
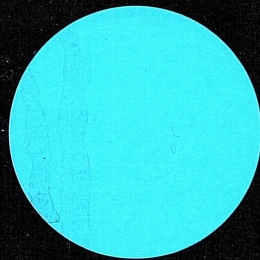




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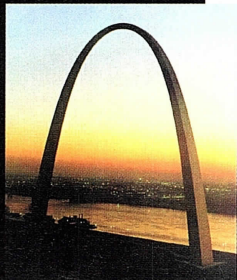
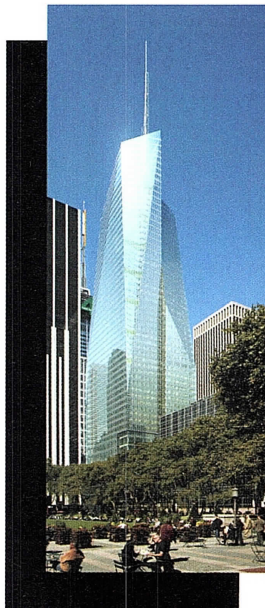
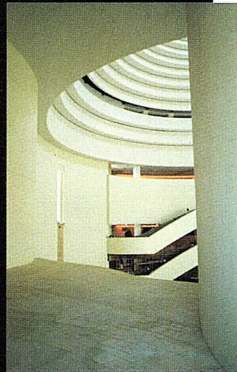
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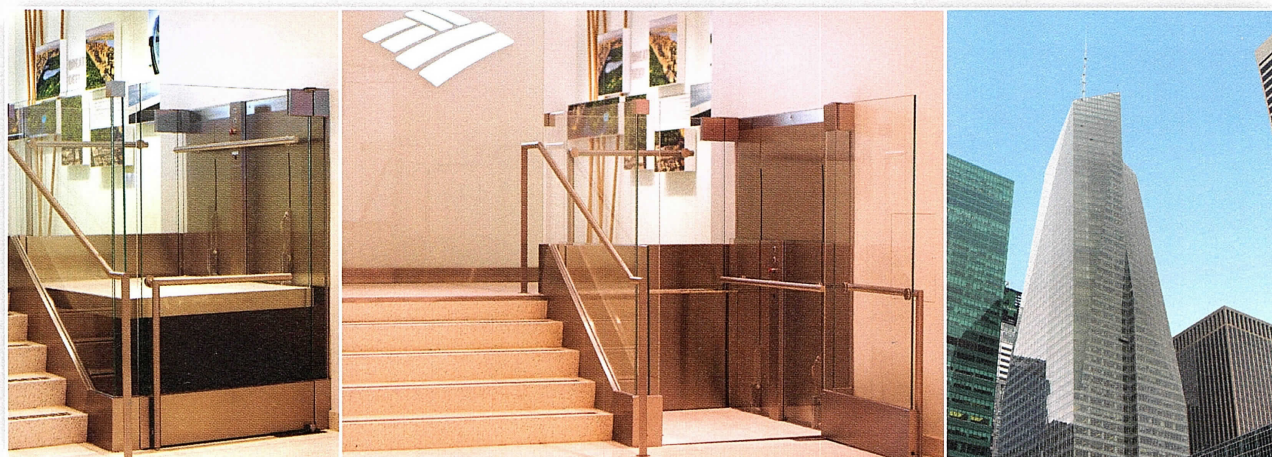


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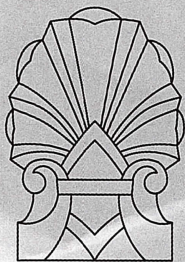
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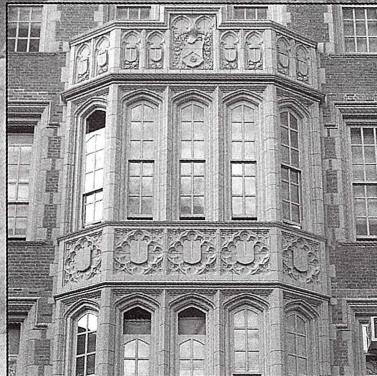


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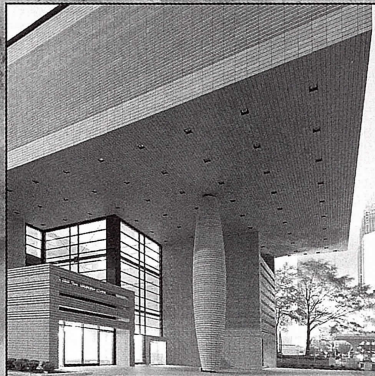
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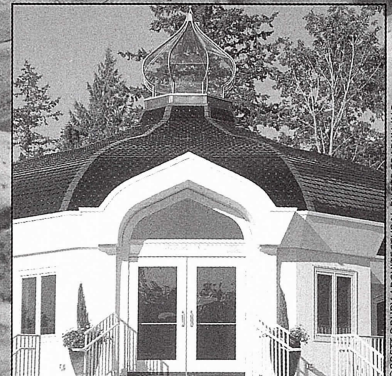
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Architect as Leader

First Words

Letter from the President

At the Grassroots Leadership and Legislative Conference in Washington, DC, in February, leaders of AIA components from across the country stormed Capitol Hill to present a Blueprint for Economic Recovery to members of the House and Senate. We delivered a strong message: Architects stand ready to help our communities rebuild and renew through commonsense policies that not only create jobs but lay the foundation for long-term prosperity.

As Congress debated economic stimulus measures, the AIA urged it to include these five planks:

- **Help Struggling Communities Rebuild:** The AIA's Rebuild and Renew America's Communities Act will provide grants to rehabilitate abandoned buildings into vital assets like community centers, fire stations, health facilities, and libraries, raising property values and restoring vitality to struggling neighborhoods.
- **Unfreeze Credit to Get America Building Again:** Thousands of worthy projects that could employ millions of Americans are on hold because credit is frozen. Banks received bailouts, and it's time to get them to lend. It's essential that Congress extend the Term Asset Backed Securities Loan Facility through 2011 and enact legislation to promote the use of covered bonds.
- **Encourage the Commercial Sector to Build Green:** Buildings account for 40% of carbon emissions and 70% of electricity generated in the country. Stimulating economic activity while securing our energy independence is assured by increasing the Energy Efficient Commercial Building Tax Deduction from the current \$1.80 to \$3.00 per-square-foot, as included in the Expanding Building Efficiency Incentives Act (S.1637/H.R.4226).
- **Provide Relief for Small Businesses:** The Small Business Financing and Investment Act (H.R. 3854) will make financing more available to small businesses (many of which are architectural firms!). In addition, the Recovery Act COBRA subsidy has placed heavy cash-flow burdens on entrepreneurs now forced to choose between paying premiums and making payroll. Congress can help small businesses address this issue.
- **Invest in 21st-Century Schools:** Investing in green schools is a triple winner – it creates jobs, lowers school districts' energy bills, and creates better learning environments. The House passed the 21st-century Green High-Performing Public School Facilities Act (H.R. 2187) to fund the modernization and renovation of K–12 public schools. As we read this, we'll know if the Senate has done likewise.

The measures outlined above represent government advocacy and public policy at the federal level. In 2010, the AIA New York Chapter is enhancing and strengthening its leadership role on public policy issues concerning architecture, preservation, and urban planning. You'll learn about some of those initiatives in this issue of *Oculus*.

In addition to our advocacy efforts, the Chapter is increasing our professional development activities to broaden and expand member skills.



BOB WALLACE PHOTOGRAPHY

We have already initiated training programs in cooperation with the NYC Department of Buildings, helping our members understand and comply with the new Energy Code. We're also partnering with AIA Seattle to train architects to meet the 2030 Sustainability Challenge.

For young architects, we're continuing to offer A.R.E. Boot Camps to help interns take – and pass – the licensing exam. Also in the works is a Leadership and Management training series geared to young architects to help develop skills on a fast track. The Emerging New York Architects (ENYA) Committee's mission is to engage students, interns, and emerging professionals in allied design fields through a range of programs and initiatives focusing on design excellence, professional development, and public outreach. All of the Chapter's practice committees are conducting programs throughout the year that underscore the theme "Architect as Leader."

AIANY will continue to offer programs to help architects and designers grow personally and professionally, to assume the leadership roles that their profession and society will place on them. We become leaders through careful and thorough training, research, and development. Just as necessary is a campaign of public advocacy, so the public truly understands the value of our profession. Thought leadership thereby becomes active leadership for design excellence and community change.

Anthony P. Schirripa, FAIA, IIDA
2010 President, AIA New York Chapter



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Citizen Architect

From Anchorage to Austin, from Zanesville to Zeeland, I've noticed over the last year or so a growing number of news stories reporting on civic initiatives being led or supported by local architects. Some cynical observers chalk it off to a sour economy that's left architects with little or nothing on their drawing boards and lots of time on their hands.

I beg to differ. In getting to know architects across the country – and especially in New York City – over my 30-plus years in this industry, I've found that most have always been involved in their communities in some way or other. While the slow economy may play a part in some of the current crop getting civically involved, I see things more optimistically. Could it be that we are emerging from shadows cast by the glittery oughties and architects as stars to an era when architects shine as true leaders? I think so.

This issue of *Oculus* puts the spotlight on how architects and the profession are again claiming – and gaining – a place and a voice at the table of civic discourse about our built and natural environment, urban and otherwise. On a national level, the AIA's Blueprint for Economic Recovery, outlined on page 7 by 2010 AIA New York Chapter President Tony Schirripa, FAIA, IIDA, was presented to Congress in February. We also look at new national initiatives, such as the White House Office of Urban Affairs and the interagency Partnership for Sustainable Communities, “well stocked with New York talent,” including Secretary of Housing and Urban Development Shaun Donovan, Hon. AIANY, former commissioner of the NYC Department of Housing Preservation and Development, who has vowed to “put the UD back in HUD.”

On the professional front, AIA National and AIANY are focusing on fostering leadership skills and encouraging members to become activists in civic and political debates that determine public policies. (Professional organizations abroad, such as the Royal Institute of British Architects and the Australian Institute of Architects, are doing the same.)

On the business level, new technologies are giving architects new tools to reclaim a leadership role on projects. A perfect illustration of this is CityCenter in Las Vegas, which involved at least seven high-profile architecture firms, about 200 consultant teams, and more than 40 interior design firms (with the majority being NYC-based).

Closer to home, we look at a number of non-profits, including AIANY, that are expanding their proactive efforts in affecting the city's urban policies. As for our urban landscape, an even more close-up-and-personal way to shape change in everything “from the mundane to the magnificent” is by taking a seat at a community board table, as one CB member-architect explains. And a collaboration between AIANY and the NYC Department of Buildings resulted in an international competition that could change the face of construction sites citywide. The AIANY Emerging New York Architects Committee has also taken the international stage with a series of design competitions highlighting some of the city's neglected neighborhoods, while sharpening ENYA members' leadership skills. Then there are initiatives between architecture schools and professional firms to better prepare graduates to “move up the leadership ladder” – important to both organizations and students. And where are our citizen-architects of tomorrow? They're designing and building a green roof on their high school.

“So Says” sits down with NYC's chief urban designer, an architect with a unique perspective on architectural leadership in government and politics. In a profile of Mayor John Lindsay's urban design task force that resulted in the NYC Urban Design Group, “43-Year Watch” proves ours is not the first generation to cross civic/professional life. “One Block Over” visits a Meatpacking District crossroads that “is no longer the game of chicken it once was.” In-house meetings are chronicled in “Good Practices.” “In Print+” gives a thumbs-up to Mason's *The Once and Future New York* and Goldberger's *Building Up and Tearing Down*. And “Click Here” to make a name for yourself on Architizer.com.

These are tough times for many. But they are also rich with opportunities that can broaden and make better horizons for all – and keep the creative juices flowing. In the words of William Arthur Ward, “The pessimist complains about the wind; the optimist expects it to change; the realist adjusts the sails.”

Kristen Richards
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Editor's Note: As *Oculus* enters this second decade of the new century, we have decided to explore new directions. We extend our sincere thanks to Denise Dawson and the Dawson Publications staff for their dedication and collaboration over the last seven years. Thanks also to AIANY members, *Oculus* advertisers, and readers for their continued support as the magazine moves ahead – ever onward, upward, and even better!

Corrections: In the Winter 2009/10 issue of *Oculus*, Skidmore, Owings & Merrill should have been credited as the architect of the Memorial Sloan Kettering research center pictured on pg. 13. The design of Chelsea Waterside Park children's play area pictured on pg. 23 should have been credited to AECOM Design + Planning (formerly EDAAW).



Editor at a bastion of leadership

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AIA New York Chapter congratulates the following Chapter members who have been elevated to the College of Fellows in 2010. We are proud of them and of their achievements, which are recognized with this honor.

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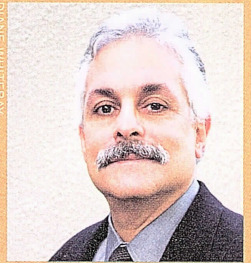
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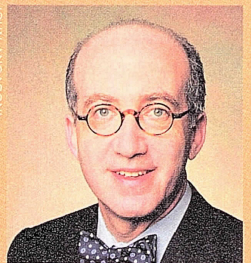
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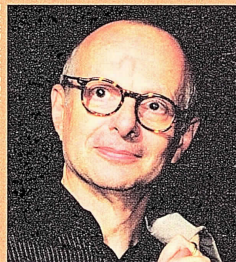
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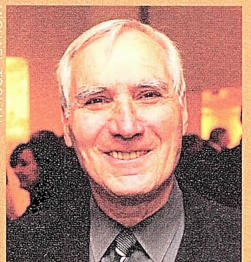
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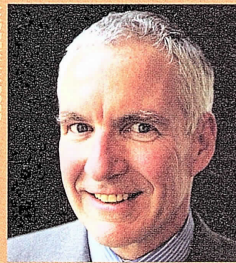
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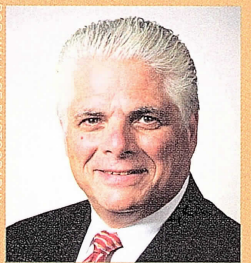
Bogdan Z. Pestka, FAIA
NYC Department of Design + Construction

ANDREW HARRER



James S. Russell, FAIA
Architecture Columnist,
Bloomberg News

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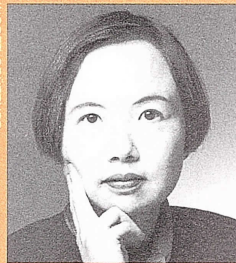
Anthony P. Schirripa, FAIA, IIDA
Mancini Duffy

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Walter Sedovic, FAIA, LEED AP
Walter Sedovic Architects

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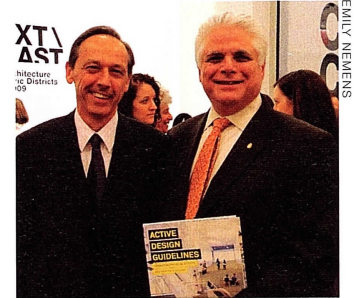
Yvonne Szeto, FAIA, LEED AP
Pei Cobb Freed & Partners Architects

Center Highlights

Center for Architecture



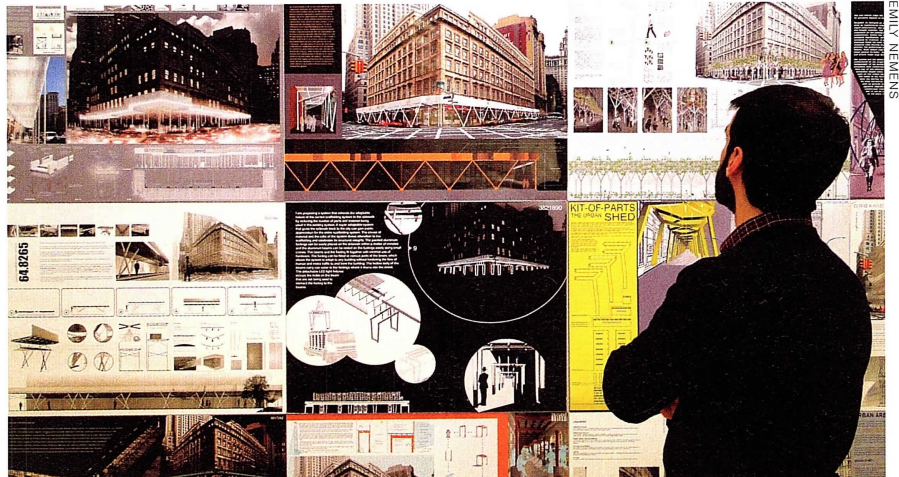
EMILY NIEMENS



EMILY NIEMENS

NYC Department of Design + Construction Commissioner David Burney, FAIA, with AIANY 2010 President Anthony P. Schirripa, FAIA, IIDA, at the Active Design Guidelines launch at the Center on January 27, 2010.

An at-capacity crowd filled Tafel Hall for the Active Design Guidelines launch; (front row, l-r): AIANY 2010 President Anthony P. Schirripa, FAIA, IIDA; NYC Parks Commissioner Adrian Benepe; AIANY First Vice President/President Elect Margaret Castillo, AIA; Georgia Tech Prof. Craig Zimring, Ph.D.; Design + Construction Commissioner David Burney, FAIA; Health and Mental Hygiene Commissioner Thomas Farley, MD, MPH; Transportation Commissioner Janette Sadik-Khan; and City Planning Chair Amanda Burden, FAICP, Hon. AIANY.



EMILY NIEMENS

In December and January, the Helfand Gallery featured entries from the urbanSHED International Design Competition.



EMILY NIEMENS

In January, Mayor Michael Bloomberg (back to camera) greeted organizers and winners of the urbanSHED International Design Competition under one of the city's current sidewalk sheds; (l-r): Urban Umbrella designer Sarrah Khan, PE; AIANY 2010 President Anthony P. Schirripa, FAIA, IIDA; Downtown Alliance Executive Director Elizabeth Berger; NY Building Congress President Richard Anderson; Competition Advisor Susanna Sirefman; Transportation Commissioner Janette Sadik-Khan; Buildings Commissioner Robert Limandri; designer Young Hwan Choi; City Planning Chair Amanda Burden, FAICP, Hon. AIANY; and designer Andrés Cortés, AIA.



EMILY NIEMENS

AIANY Executive Director Rick Bell, FAIA (foreground) moderated a public program with urbanSHED finalists at the Center in January, with Department of Buildings engineers Dan Eschenasy, PE, and Fatma Amer, PE, listening in the front row; (presenters, l-r): Kevin Erickson, KNE Studios, urbanCLOUD; Young Hwan Choi, Urban Umbrella; Derrick Choi, AIA, XChange Architects, Tripod(MOD)ule; and Sarrah Khan, PE, Agencie Group, and Andrés Cortés, AIA, Urban Umbrella.



EMILY NIEMENS

Union of Architects of Russia President Andrey Bokov, Ph.D., opened the Center's 2010 public programming with "New Architecture in Moscow," a presentation of his architectural career in Moscow and across Russia. During his visit, Bokov (left) met with AIA 2010 President George Miller, FAIA, and Rick Bell, FAIA, AIANY Executive Director.



On December 8, 2009, the annual AIANY Inaugural celebrated the achievements of 2009 and welcomed the 2010 Board; (l-r): AIANY 2010 President Anthony P. Schirripa, FAIA, IIDA; AIA National 2010 President George Miller, FAIA; and AIANY 2009 President Sherida Paulsen, FAIA.

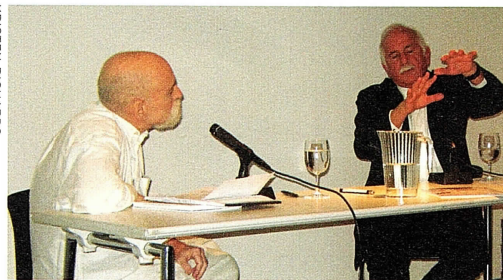


Before the Paris/New York: Two Metropolises in Flux conference in November, visiting Parisians toured Brooklyn and the Bronx (l-r): David Mangin, Principal, Seura; Dan Wiley; Djamel Klouche, Founder, l'AUC; Pierre Mansat, Deputy Mayor of Paris; Ron Shiffman, FAICP, Professor, Pratt Institute School of Architecture; urban planners Barbara Chénot Camus, Emeline Bailly, and Catherine Barbé; and Yvette Shiffman.



"Modernism at Risk: Modern Solutions for Saving Our Modern Landmarks," organized with the World Monuments Fund, was on view at the Center February 17 – May 1, 2010.

On February 4, after delivering the First Annual Oculus Lecture on Design, "Megascala, Order and Complexity," Moshe Safdie, FAIA, sat down for an animated discussion with Fred Schwartz, FAIA.

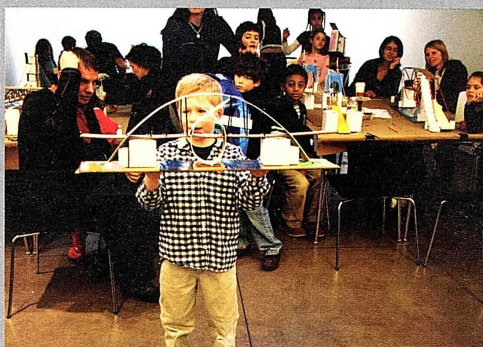


AIANY leadership visited Congress as part of the 2010 Grassroots Leadership and Legislative Conference in February. Congresswoman Nydia Velazquez (left), of NY's 12th District, spoke with (l-r) Mary A. Burke, AIA, IIDA, AIANY Vice President for Design Excellence; Rick Bell, FAIA, AIANY Executive Director; and Margaret Castillo, AIA, LEED AP, 2010 AIANY First Vice President/President-elect.



The Center hosted a Happold Trust fundraiser for Engineers Without Borders New York. The evening featured a lecture by Morphosis founder Thom Mayne, FAIA, and raised \$7,000 for EWBNY; (l-r): Iana Aranda, President, EWBNY; Michael Dickson, FREng, FISTructE, Hon. FRIBA, Chairman, Happold Trust; Craig Schwitter, PE, Principal, Buro Happold and AIANY 2010 Public Director for Professional Affairs; and Thom Mayne, FAIA.

Center for Architecture Foundation



Families had a great time designing their own bridges at the Center for Architecture Foundation's FamilyDay@theCenter program, "Building Bridges" in January.



Students at P.S. 102 in Queens were challenged with interpreting the history of ancient Greece through its architecture and urbanism. The six-week residency was led by Learning By Design:NY educator Greta Hansen, classroom teacher Melissa Schwartz, and art teacher Mary O'Donnell.

14th and 9th: Once naughty, now nice

One Block Over
By Claire Wilson

Now that clubs like Manhole, the Vault, and Hell are gone, and with them the colorful male hookers and the drug trade, some people say that the Meatpacking District and parts of neighboring Chelsea aren't as much fun as they used to be. The danger was part of the thrill. Even crossing the street was risky. Ninth Avenue was about seven lanes wide and packed with speeding cars and trucks at all hours.

But traversing Ninth Avenue and surviving a night out is no longer the game of chicken it once was. Building owners in the area have banded together with the NYC Department of Transportation and local community boards, split Ninth Avenue down the middle above 14th Street, made it all one-way, and added plazas on either side. It is part of a comprehensive plan to guide improvements in a neighborhood that morphed organically over the past several decades from meatpacking, manufacturing, and printing to, recently, a center for media businesses and a tourism, retail, and entertainment hub – mostly carved from recycled buildings.

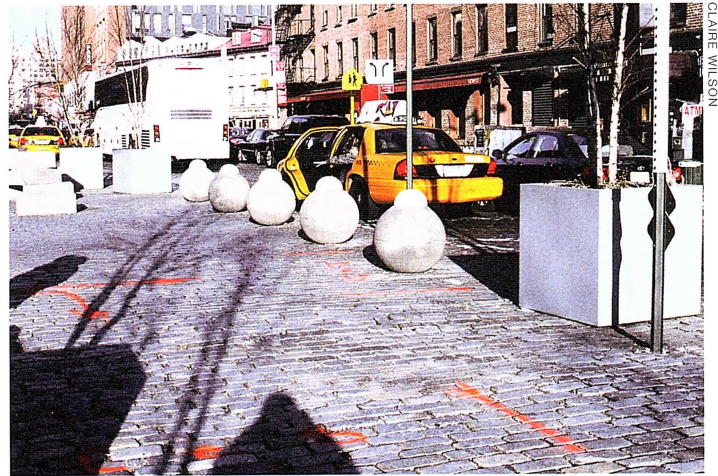


CLAIRE WILSON

A planned plaza/event space on Ninth Avenue above 14th Street

In addition to making the streets more navigable, the plan involves street beautification initiatives like trees, litter receptacles, lighting, and some building alterations, all geared to improving the experience for the area's working population. "The aim was to increase the value of the buildings by making tenants happy with the passage to the subway and through the neighborhood at late hours," says Daniel Biederman, president of Biederman Redevelopment Ventures, a private consulting firm that is a partner in the Chelsea Improvement Company with area building owners. (His firm also co-founded the Grand Central Partnership, the Bryant Park Restoration Corporation, and the 34th Street Partnership.)

The arrival of the Apple store at Ninth Avenue and 14th Street two years ago might have been a shimmering glass incentive for the



CLAIRE WILSON

Unplanned plaza: a mismatched collection of granite blocks, terra cotta planters, and "nipple ball" bollards between West 14th Street and Gansevoort Street

Chelsea Market to open up a bit. According to Michael Phillips, marketing director of one of the owners, Jamestown Properties, street-level retail windows and additional entrances have been added along 15th Street, and some loading docks are being removed and replaced with retail. "Maybe at the time, the neighborhood needed the fortress experience that Chelsea Market started out as," he says. "Now it is a sidewalk experience."

There have been some missteps along the way. The plaza above 14th Street, a private initiative, is a huge success, with tables, chairs, umbrellas, salsa lessons, and food events in good weather. Those between West 14th Street and Gansevoort Street, well, not so much. They are a mismatched collection of granite blocks, Tuscan-style terra cotta planters, concrete, and what locals call "nipple balls" – bollards that look like granite balls with big white nipples. Paul Pariser, president of Taconic Partners, which owns 111 Eighth Avenue, is working with Meatpacking District officials to get them replaced and made into park-like pockets where shoppers can relax. "These are desolate areas, and desolate attracts the wrong people at night," he says. "All the wrong things happen in uncared-for areas."

Tracy Steele has lived on 14th Street since the mid-1990s. A designer of custom furniture, she loves how the neighborhood has evolved, but recalls how in the old days, somewhat counterintuitively, the sight of a biker outside the bar Hogs and Heifers was reassuring.

"The leather boys took care of you. The characters you thought were dangerous were the protectors," she says. "I guess when you survive that sort of sketchiness and play that kind of a game, you have nostalgia for it."

Claire Wilson writes for the *New York Times*. She lives in Manhattan.

So Says...Alexandros

SIKE DUNCAN, NYC DEPARTMENT OF CITY PLANNING



Alexandros Washburn, AIA, has been in and out of public service throughout his career. He has a unique perspective on architectural leadership in government and politics – realms that apolitical architects find mystifying. As public works advisor to the late U.S. Senator Daniel Patrick Moynihan, Washburn was the only Senate staffer who was an architect. Moynihan had a keen eye for architecture's symbolic power, which Washburn noticed one day when he stepped out of the New York State Capitol with the senator. The Capitol is an overstuffed Victorian pile of carved-stone stairs, gold leaf, and gargoyles, opening to the vast, windswept Empire State Plaza and its regimented line of identical towers that lack any discernable human scale. Wagging his bony finger, Moynihan declared, "Buildings don't lie. This is the architecture of coercion."

Washburn was later appointed president of the Pennsylvania Station Redevelopment in New York – a maelstrom of politics and bureaucracies at cross purposes. Though his nominal job was managing the station redesign (now aptly named Moynihan Station), his job became aligning the interests of the project's too-numerous federal, state, and local stakeholders. Merging this mélange of interests still stymies the project years after Moynihan's death.

Washburn was a principal at W Architecture & Landscape Architecture, working on the West Harlem waterfront park that opened last year. In 2007 he was appointed to be New York City's chief urban designer, setting up a design studio in the Department of City Planning.

James S. Russell: Do architects speak the language of politics and real-estate development?

Alexandros Washburn: Nothing important happens without the alignment of politics, finance, and design. Architecture can be the weakest of the three because it does not get to choose when it operates. Mayor Bloomberg set a tone early on that New York competes on quality and that design matters. To get it done, though, you've got to bring in politics and finance.

JR Aren't architects best off once the parties have developed a clear program?

AW Architects can't work in a vacuum; they have to be in the room. You can pick up on the nuances of the input you're getting, then respond. You draw what works, but you have to understand that what works may constantly change.

In 2008 we were working on a major Coney Island rezoning, which only happens once in a generation. We were setting something down for the very far horizon, but the commitments had to be reached on the basis of present land use, land prices, transportation, and public open space. It was a political and financial negotiation with variables of height, bulk, and density. We had to consider how much can be accepted by stakeholders: "This one wants X, and what would it look like if we did Y?"

We did this iterative process of drawing by hand over computer printouts. The drawings were accurate, but the hand drawing conveyed the texture and intent of the proposal. The result would become a new datum, but further changes demanded by the politics and finance of the situation would send us back to the boards. That's not bad, because you can improve the project with each iteration. It ended up being very fast-paced, but in the end, design was fully embedded in the result. What was not negotiable was quality; that is [Director of City Planning] Amanda Burden's mandate.

JR Political and bureaucratic processes seem to treat architects as low-bid suppliers of a commodity service rather than as visionaries, synthesizers, and problem-solvers. How can such prejudices be overcome?

AW Architects have to get involved in government. Government often sets the tone for the design work by framing the question. It is the first and most important thing at the beginning of the process. France has a tradition of extremely high-quality government architects who design the airports and train stations. There's a blurring of the spectrum from public to private.

JR Doesn't the best work come from hiring private firms?

AW In anything involving both public and private sectors, design architects can't fully participate by waiting until the private sector comes in. The designer in public service can be just as busy as the private-sector designer. I draw more now than when I ran W. One thing I am proudest of is that I've won national awards as a public-sector client and a private-sector designer.

Washburn, AIA

JR How can architects be more influential in the public realm?

AW Architects should spend part of their time in government as a civic duty. AIA should sponsor architecture fellows on Capitol Hill. Big firms should let rising stars work in a government agency, though this kind of interchange – letting the best minds go into government – requires institutional change in the architecture profession.

JR Can architects take a leadership role in politically controversial projects?

AW Architects can visualize options. A political argument may be overworked when the parties are arguing over what they can't see. You draw it, and you can see possibilities. You might find a variable that nobody knew existed.

While working on Moynihan Station, I was doing the politics, finance, and design. It drives you nuts. You can't do all three for long and stay sane. But through a design process involving every involved developer and agency, every person in the room could express their point of view and hear other points of view. You find a lot of goals overlap, and each person develops an appreciation for other points of view, even if they don't accept them. It's probably the only way to get consensus.

JR You do all this with drawings?

AW Everything is done visually: drawings, physical models, computer models. You want issues to be tangible and visible, not metaphors.

JR Would more design competitions open the eyes of officials to new possibilities?

AW Competitions are one cycle in the iterative process of getting things designed. The public client needs to have a clear idea of what it wants. If a competition can help achieve goals, that's great. If it's a way to find goals to achieve, that's not so great.

JR How should architects deal with a government that's indifferent or hostile to quality design?

AW I find most agencies want good design if the architect can show how it will achieve their day-to-day goals. It just requires understanding the agency's world, and listening really closely.

I'm always asked if the right process is the Jane Jacobs grassroots process or a Robert Moses process that cuts through red tape.

I find a good balance can be achieved between leadership and listening. One of the most fertile places for us is community boards, which have a built-in process for bringing neighborhood input into the dialog. We do charrettes and make community goals visible.

JR Architects are often uncomfortable presenting their work to citizen groups. How can they work with them more successfully?

AW It's important to develop an awareness of how people express their needs. You'll go to a community meeting, and people will tell you your project needs more parking. It turns out to be a concern about schoolchildren getting across a street to school, and too many cars are circling. The answer may be as simple as an orderly and beautiful street.

JR People often say they want tall buildings to be lower and more contextual. Are they open to creative tradeoffs?

AW If you can listen and draw well, you can show people an alternate solution they will embrace if it solves the problem. They'll recognize there was a solution all the time, they just didn't see it.

JR Architects like to think of themselves as innovators, but come up against people's fear of change. How do you engage that?

AW The architect can liberate people from fear of the unknown by letting people see what change will actually be. It's a critical role. Sometimes innovation is misplaced, though, and foments fear of change.

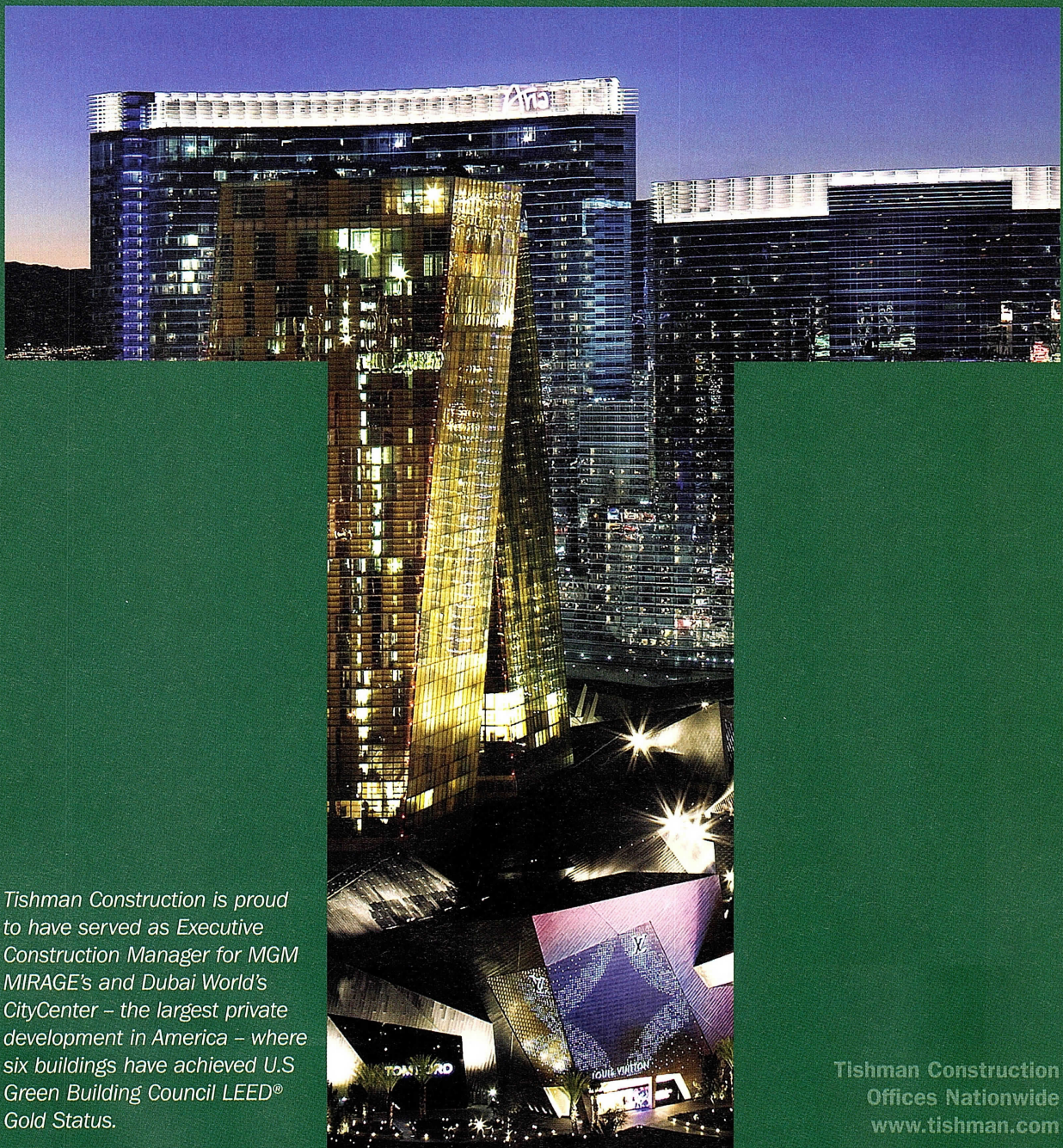
JR How do architects foment fear?

AW People fear change when they don't know what they are getting. On the other hand, fear of the future leads to stultifying timidity. It's the architect's burden neither to erase the past nor to present a future that can't be. You can present utopian ideas, but you have to show what the possibilities are. You keep in mind political and financial constraints and the history of the place. You understand that people love neighborhoods almost as much as their families. Don't take neighborhoods lightly. Find out what people love and make it better.

James S. Russell, FAIA, serves on the *Oculus* Committee and is the national architecture critic for *Bloomberg News*.



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The Leadership Conundrum

By Peter Slatin

With their intense educational experience, strenuous certification process, and professional mandate to provide creative vision while being influenced by outside direction and fiscal, community, and governmental restraint, architects are understandably conflicted about whether and how to grasp a leadership role in any development process in which they are involved. But the leadership role is one that will forever elude many architects – if the definition of leader is the person who ultimately decides everything from the image of the final design to product specifications. These decisions are without question in the hands of the client, even if the architect is permitted to make them. Too often, however, architects chafe at the constraints of client requirements, whether transmitted through direct design discussion or budget parameters. But it is here, in budget making (and breaking), where architects can make common cause with their clients. No matter what the scale of the project or the position of the client, someone else is almost certainly holding the purse strings.

Leadership in architecture comes at the great cost – but greater reward – of accepting the seemingly lesser role of one who is executing the wishes of others. Inevitably, architects have a greater knowledge of what is required to successfully deliver a high-quality project as well as a finer vision of the end result. Sadly, the majority of clients are simply not that interested in hearing it. It's not that they won't pay some attention and make modifications. It's just that commercial clients are undoubtedly focused on the return they need to make, institutional clients on how their new project will enhance fund development, and public clients on how to get the public off their backs.

Cynical? I don't think so. To really rise into leadership, architects must take two simultaneous and seemingly contradictory tacks. First, they must reach beyond the narrow realm of the building project into the familiar activist community role and the less comfortable – and to many architects, less palatable – world of business building. That means extending natural curiosity about how things work into this confusing arena, where culture can be an obstacle as well as a means to power. The purpose of such an effort is to learn as much as possible – as early as possible – about what is happening in the world clients inhabit.

The second tack is to redouble efforts on the project front. Yes, leadership at the project level is an elusive goal. In truth, architects need clients and the baggage they bring to ignite the creativity and inventiveness that yield exciting, important results. Clients need to be pushed, not coddled, by their design consultants. But understanding more about where the story of any project begins, long before it gets to the client, means that architects will be better armed to step into a meaningful leadership role that enhances client relationships while pushing the building envelope.

Peter Slatin is editorial director at Real Capital Analytics, a New York-based research firm focusing on commercial real estate, and a financial columnist for *Forbes*. He is founder and former editor of *GRID Magazine* and winner of the 2007 *Oculus Award* for Excellence in Architectural Journalism.

Left: With the 2008 “South Street Seaport: Re-envisioning the Urban Edge” exhibition at the Center for Architecture as a backdrop, ENYA sponsored a panel discussion about SHoP Architects’ proposal for Pier 17, and the ENYA Prize-winning Fish Farm scheme by Sangmok Kim, AIA, LEED AP, and Sungwoo Kim, principals of N.E.E.D.

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National Urban Policy: Turning a Big Ship

Barack Obama said there's a need to "stop seeing cities as the problem and start seeing them as the solution." Can a "metropolitan presidency," well stocked with New York talent, bring about the much-needed revitalization of our metropolitan areas?

By Bill Millard

Urbanity may be the aspect of American culture with the widest gap between political mythologies and social realities. Unfortunately, our only architect-president helped build that gap into our institutions, beliefs, and land-use models. Thomas Jefferson was notoriously urbiphobic, viewing "great cities as pestilential to the morals, the health, and the liberties of man."

American demographics departed from that view between 1910 and 1920, when the urban/rural population ratio crossed 50%. The 2000 census located 80% of the population in metropolitan areas, the site of 85% of the nation's jobs. Yet the belief that urban life is not quite authentically American dies hard.

When President Barack Obama launched the White House Office of Urban Affairs last year, naming Bronx Borough President Adolfo Carrión, Jr., as director, urban advocates welcomed the move away from bureaucratic siloing, unfunded mandates, and the simplistic equation of cities with poverty and crime. A new Partnership for Sustainable Communities, linking the Departments of Transportation (DOT) and Housing and Urban Development (HUD) with the Environmental Protection Agency (EPA), represents a \$710-million commitment to coordinating investment and planning for responsible development. Stimulus funding through the American Recovery and Reinvestment Act has revitalized urban projects. The plan for high-speed rail meshes intuitively with multimodal local support under a new \$1.5 billion program, Transit Investments Generating Economic Recovery (TIGER). Such efforts, urbanists hope, follow through on candidate Obama's statement about the need to "stop seeing cities as the problem and start seeing them as the solution."



Speaking at the 2010 AIA Grassroots Legislative and Leadership Conference in February, White House Office of Urban Affairs Director (and former Bronx Borough President) Adolfo Carrión, Jr., outlined the Administration's Sustainable Communities Initiative

By all indications, we now have a president who knows what affordable housing can do for economic opportunity; what transit can do for environmental and energy conservation and job generation; and what reliable infrastructure, safe neighborhoods, and healthy food sources can do for the quality of life. On urban issues, he gets it. The question is whether he's in a position to enact it.

The opacity of hope

To move toward measurable results, the Obama Administration has to work within constraints because of the financial crash and the expectations that its own stated commitments arouse. The risk is that after expecting little from the federal government for years, urban Americans will expect too much too soon. Carrión describes the context unblinkingly: "After pulling back from what could have been another Great Depression, and making, as the president likes to say himself, some unpopular but necessary decisions, we now have to start looking to the future. This office pivots the federal government's investments toward the future." Carrión outlines three key priorities: building strong regional economies through smarter investment; building a sustainable, responsible infrastructure platform ("the buzz language," he says, "is 'aligning transportation investments with land use'"); and attending to residential neighborhoods.

Carrión's office, charged with the crucial task of keeping disparate agencies on the same page, is laying the groundwork for immediate and long-term investment in economic recovery and smarter growth. Some of its efforts are organizational, e.g., convening an Interagency Working Group on Urban Policy. Some are investigative, such as the evidence-gathering tour of the National Conversation on the Future of America's Cities and Metropolitan Areas, which has solicited ideas that might translate from local to national scales. Carrión hails efforts like the Department of Commerce/Department of Labor/Small Business Administration planning-grant program directed to "regional innovation clusters," sites of concentrated research and job creation in green energy, biotechnology, and other emerging fields that might replace long-gone rustbelt industries.

"We need to be more responsible about our investments, get the biggest return on those investments, and create the most efficient systems for our society to operate," Carrión says. The best way to negate political clichés about big government throwing money at problems is to embrace specific metrics and "smarter government: smarter use of the American taxpayer's dollar," he says.

"The conservative critique is that we're trying to foist this transit-intensive lifestyle on people. But what's funny is that we see the opposite: this huge pent-up demand for transit."

— DOT Assistant Secretary
Polly Trottenberg

Change through connectivity

The White House has drawn heavily on New York's talent pool. Carrión is one of three top-level appointees with a New York background. Thomas Frieden, MD, MPH, former commissioner of the city's Department of Health and Mental Hygiene (DOHMH), now heads the Centers for Disease Control and Prevention. Shaun Donovan, Hon. AIANY, former commissioner of the NYC Department of Housing Preservation and Development (HPD), is now Secretary of HUD.

"The biggest change is in the under-cabinet, assistant deputy secretary, undersecretary level," says Robert D. Yaro, president of the Regional Plan Association and a longtime federal-policy observer. "We're seeing a very different kind of outlook and personality," particularly at DOT, which now employs two former aides to Sen. Daniel Patrick Moynihan, Assistant Secretary Polly Trottenberg (another New Yorker) and Undersecretary Roy Kienitz. Newer DOT staffers recognize how transportation reform can catalyze improvements in other sectors – and why the rail system needs to move beyond the remedial stage, both at regional and local levels and in high-speed rail.

The \$10.5 billion currently targeted for high-speed projects (\$8 billion from the recovery bill plus \$2.5 billion in the most recent congressional DOT appropriation), Yaro acknowledges, is only one step toward the national system the president and Transportation Secretary Ray LaHood envision. "This is a down payment now," Yaro says.

DOT received nearly \$60 billion in proposals. Although the Northeast

Corridor mega-region offers optimal cost-effectiveness, Yaro says, establishing a true national system requires wide political support. (The announcement of the Tampa-Orlando segment as the first to break ground reflects this consideration, along with a recent turnaround by Florida's governor and legislature on a statewide rail system, Yaro says, though more cynical observers also emphasize that state's role as a national electoral flywheel.) "It can't just be an east-coast and west-coast system if it's going to succeed," Yaro comments. "It's got to be like the Interstate Highway System, where every big metropolis is in some way connected." Funding and building the interstates, too, took decades.

Trottenberg concurs, stressing the range of local strategies. "There's not a one-size-fits-all," she comments. "New York's doing many fabulous things; so's Portland; so's Meridian, Mississippi; so's Dubuque, Iowa." She hails Meridian's former mayor, John Robert Smith, now heading the rail-advocacy group Reconnecting America: "His philosophy has been that small-town America needs better transportation choices, too, and we should bring back the streetcar," as well as intercity rail. LaHood, Trottenberg notes, recently rescinded Federal Transit Administration cost-efficiency regulations based on time savings, which essentially confined support to exurban commuter lines and "made it almost impossible to get New Starts funding for streetcars." Now, that program can help localities expand light rail and bus services that score well on other metrics, such as congestion relief, economic benefits, and emission control.

Financier/historian Felix Rohatyn and others have proposed a national infrastructure bank; the FY2011 budget's National Infrastructure Innovation and Finance Fund constitutes a \$4-billion commitment in this direction. Trottenberg describes the discretionary TIGER program as another infrastructure-bank prototype, unhampered by administrative stovepipes separating highway and transit apportionments. The effort is not without opposition. "The conservative critique," she notes, "is that we're trying to foist this transit-intensive lifestyle on people. But what's funny is that we see the opposite: this huge pent-up demand for transit. We don't have to do much persuading right now." DOT officials attending meetings nationwide, she says, find "the room overflowing when you talk about high-speed rail."

Secretary of Housing and Urban Development Shaun Donovan, Hon. AIANY, former commissioner of the NYC Department of Housing Preservation and Development, has vowed to "put the UD back in HUD."

The scale of this effort depends on Congress's next surface-transportation reauthorization. The 2005 Safe, Accountable, Flexible, Efficient Transportation Equity Act – A Legacy for Users aided transit and non-motorized modes but remained skewed toward highway construction; it also included over 7,000 earmarks (including the infamous Alaskan "Bridge to Nowhere"). In a sluggish economy, a similar bill promises to be a legislative slugfest.

Getting more than the house in order

DOT's re-acculturation is typical of federal agencies in that it responds to changes of leadership, but not miraculously and not overnight. Yaro offers a transportation metaphor: "It's turning around an aircraft carrier."

In another key sector, Donovan has vowed to "put the UD back in HUD." Housing policy is moving toward an interdisciplinary model, including energy-efficiency standards, outreach on health hazards such as asthma and obesity, and sustainable neighborhood design. Recognizing the relation between housing costs and mobility options, HUD, DOT, and EPA are developing a "housing and transportation affordability index" to help consumers and businesses make better-informed location choices.

"Innovation happens locally, but that doesn't mean all the innovation has been the same."
— HUD Chief of Staff Laurel Blatchford

Laurel Blatchford, Donovan's chief of staff at both HPD and HUD, points to new partnerships like Sustainable Communities and evidence-driven projects like Choice Neighborhoods, building on successful local experience with the Harlem Children's Zone antipoverty project, as well as the best cases in the national Housing Opportunities for People Everywhere (HOPE VI) program.

What works in one location isn't necessarily translatable nationwide. Blatchford stresses regional specificity. "Innovation happens locally," she says, "but that doesn't mean all the innovation has been the same." Sprawling cities ravaged by speculation and foreclosures need redevelopment through the Neighborhood Stabilization Program (NSP), plus enforcement against fraud and discrimination in lending and appraisals. Shrinking industrial centers like Detroit, with declining tax bases and often "less professionalized, funded, or staffed government," benefit from planning councils' guidance in tapping sources like Economic Development Administration aid for regional innovation clusters. "One of the most striking things to me here is how

important local capacity is," she adds. "We've been lucky to have a very functional city government in New York," along with sophisticated private-sector and non-profit affordable-housing organizations.

HUD has invested \$13.6 billion through the Recovery Act to date, about 75% through the rapid formulas used for Community Development Block Grants and NSP I, and 25% through competition (NSP II). In this policy area, Blatchford acknowledges, every solution calls for more funding than has historically been available, and "there is a natural tension between getting money out the door to help people and generate jobs...and the perfect project if we had a million years to think." HUD is striving to improve its own capacity, she says, by adapting ideas Donovan used at HPD, such as evidence-based decision-making, along with a five-year strategic-planning process.

Carrión emphasizes accountability and transparency as this White House's distinctive style. "I spoke to the AIA's annual Grassroots Legislative and Leadership Conference this year," he notes, paraphrasing Frank Lloyd Wright. "I said to them, 'We share the burden that you as architects carry. We in government ought to share this burden. The physician can bury his mistakes, but the architect can only advise his client to plant trees.'" If federal activism in the past has too often vanished into administrative foliage, today's efforts are held answerable on several levels. As a broad metric, Carrión says, "I think that the win is that federal investments will be driven by smart regional planning. The operational win is that we will have a collaborative integrated approach among the agencies to plan, invest, and measure" the remediation and retooling that today's conditions demand.

A policy agenda that acknowledges how national economic, social, and environmental conditions depend on the well-being of the places where most of us live and work strikes urban Americans as a refreshing dose of common sense.

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Icon*, *Content*, *The Architect's Newspaper*, *LEAF Review*, and other publications.

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The Leadership Track

AIANY and AIA National programs and committees foster management skills through all stages of professional practice *By Tracy Ostroff*



FLOTO+WARNER

The New Practices Committee organizes the New Practices New York biennial competition and exhibition to highlight talented young firms; 2010 winners will be on view at the Center for Architecture in July

Becoming a leader is a process of emergence, rather than a predestined conclusion. That's the view of young designers and those with new practices in New York who are making opportunities for themselves that promote their skill sets, increase their visibility, and bolster their confidence. In doing so, they are finding support among their ranks, within firms, and from the AIANY Chapter, the Center for Architecture, and AIA National headquarters.

The robust programs create linkages across generations that, in many cases, reveal new methods of practice, communication, and design execution. "Leadership is developing personal skill sets into something that can be empowered to make substantive changes to neighborhoods, communities, cities, and the world," says AIANY

Executive Director Rick Bell, FAIA. Likewise, 2010 AIANY President Anthony P. Schirripa, FAIA, IIDA, chairman and CEO of Mancini Duffy, says leadership to him means "being an authoritative voice" that commands attention and is able to build coalitions to move the profession and the city forward.

"The AIA's new vision statement, 'Driving positive change through the power of design,' is more than a catchy slogan," says AIA National President George H. Miller, FAIA, a partner at Pei Cobb Freed & Partners. "It's what we do. My role as 2010 president is to drive an ever-broader appreciation of design and architects not as luxuries, but as essential to more livable, sustainable, and beautiful communities that serve everyone." AIA National is making that point by pro-

moting the profession not only as thought leaders, but as citizen architects. The initiative encourages architects to run for office and volunteer their service on committees, commissions, and boards.

In New York City, AIANY is persuading architects and others in the allied planning and design professions to take their place at the table by running for community boards (see pg. 30).

Emerging into leadership

Conversations about leadership among young designers circle back to AIANY's prolific Emerging New York Architects (ENYA) Committee, one of the most active young architect groups in the country (see pg. 32). "Especially right out of school, architects and young designers so often have big ideas, and then go into a firm and are not given a voice. We are trying to create a place for that voice to be heard," says ENYA Co-chair Jessica Sheridan, Assoc. AIA, LEED AP.

The group has a bevy of programs, including prominent biennial international competitions, each administered by a new group of emerging architects. The high-profile ideas competitions draw international participants, and demonstrate political leadership by tackling complex problems in specific locations to advance a design and political agenda.

ENYA also presents the A.R.E. Boot Camp series and IDP information sessions, programs to help license more Associate AIA and non-AIA members. "I think these and AIANY's Not Business As Usual program are reasons why the Chapter increased its membership in 2009," Sheridan says. Bell notes that higher rates of unemployment, underemployment, and uncertainty are prompting new graduates to take the lead in creating some of the Not Business As Usual training programs.

Ages and stages

ENYA also helps to mentor, both through programming and one-on-one interactions. "We see mentoring as not just between a younger and older person, but between architects in different phases of practice," Sheridan says. Attracting younger architects to leadership roles helps build a support system, increases the number of designers seeking licensure, and promotes membership ties, notes ENYA Co-chair Megan Chusid, Assoc. AIA, LEED AP, director of operations at Richter+Ratner. ENYA is also trying to reach out to schools of architecture and K-12 students.

In Washington, DC, AIA National launched the Center for Emerging Professionals, which is managed by Resource Architect Kevin Fitzgerald, AIA, a former project manager and IDP coordinator at New York City-based Robert A.M. Stern Architects. Carolyn Snowbarger, AIA, managing director for Professional Development and Resources, says the center will be a virtual network for AIA Students (AIAS), National Associates Committee (NAC), Young Architects Forum (YAF), and others to interact and share resources, tools, and best and promising practices.

"The AIA several years ago developed curriculum tracks, and leadership within a firm was one of the focus areas. Now we are also looking at leadership in creating your own firm, and other ways to provide resources, skills, and tools that may not fit the more traditional definitions," says Snowbarger. The AIA released in March the web-based

publication, "Living Your Life as a Leader: Creating your Personal Leadership Plan," a guide for both new and experienced leaders. According to Kevin J. Flynn, FAIA, AIA Central States regional director on the AIA National Board of Directors, and a member of the AIA Board Advocacy Committee, the guide offers discussions, a workbook, and 13 case studies on basic leadership attributes and leadership tracks.

New times, new practices

Further along the mentoring continuum, AIANY's New Practices Committee provides technical assistance, legal programs, accounting advice, and visibility in the press through exhibitions for practices less than 10 years old. "By showing the work of their colleagues in San Francisco, San Antonio, Berlin, and London, the committee creates linkages that show geographical separation is a thing of the past," says Bell. "It is through their leadership that there is better understanding of how technology has allowed younger architects with their own practices to thrive in a global world and economy, transcending place-based limitations of practice. The committee has educated older generations of our Chapter, as well."

The New Practices Committee organizes programs like the one that brought principals from large-, medium-, and small-sized firms to the Center for Architecture for a frank Q&A session on every aspect of business. According to Marc Clemenceau Bailly, AIA, a principal of Gage/Clemenceau Architects and New Practices Committee co-chair, "It's not just about competition or the work of the firms, but about what's new and how the profession is changing – including how people organize themselves and how they are investigating new ways to make money in this complex industry." Bailly, who heads the group along with Co-chair Matthew Bremmer, AIA, principal of Architecture in Formation, says the programs help bridge the gap between practice and academia, a focus of Schirripa's AIANY presidency.

Sitting on the boards

"It's essential to have someone talk about issues important to the future of the profession forcefully, cogently, and with the assumption that their opinion is going to be respected and acted upon," Bell says. For this reason, an associate director sits on the AIANY Board, and the Chapter added a student member for 2010.

The effort to embrace younger voices in the profession is part of the AIA's commitment to inclusiveness. Miller notes that representatives of AIAS and Associates sit on the National AIA Board, and board members are discussing an amendment to AIA Bylaws that would allow Associates to serve as regional directors.

These efforts all combine to create confident workers who are better able to contribute to their firms, communities, and profession. "When young architects are proactive in taking on a project, it helps them in the long run, and adds to the community," Sheridan says. "There are so many emerging architects out there, and an especially large community at the AIA. We are there for them, to help foster leadership."

Tracy Ostroff is a freelance writer in New York. She previously served as a writer and editor at AIA National headquarters in Washington, DC.

BIM and IPD: Changing Design and Delivery

Innovations in technology enable architects to work faster, improve accuracy, and maximize collaboration more efficiently than ever before

By Erleen Hatfield, PE, Assoc. AIA, LEED AP

Innovative building technologies, such as building information modeling (BIM), and new delivery processes, such as integrated project delivery (IPD), provide many exciting opportunities for architects. Project teams are now able to push the envelope of complex design in ways they could have only dreamed of a decade ago.

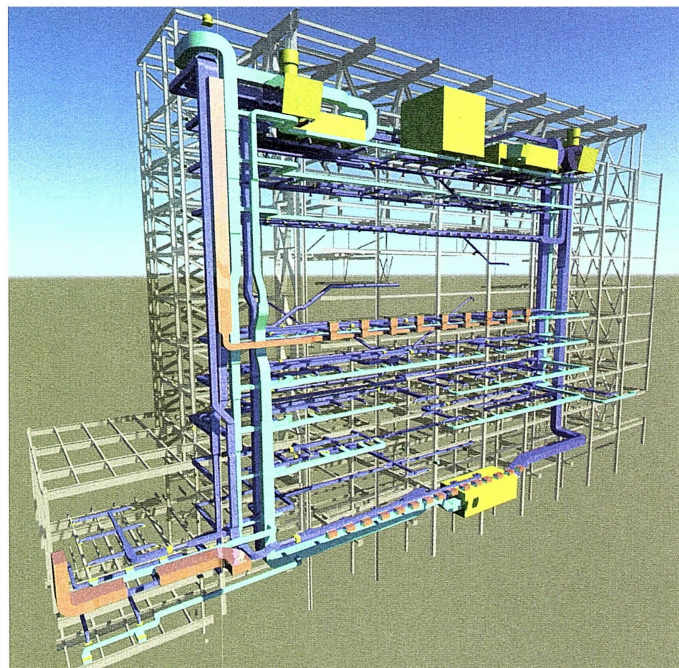
BIM enables unprecedented opportunities for design because it allows architects to sketch, scribble, or model buildings in three dimensions. It also helps design teams to determine and describe complex geometries as they could not before. Designers can rapidly create and evaluate various iterations and improve visualization of their concepts far more quickly and easily than by other methods.

With BIM, architects can perform faster and more efficiently since design changes are recorded in the three-dimensional model. For example, to change something in BIM, the user moves it once in the 3D model, and the corresponding plan, elevation, and sections update to the new location automatically. (In a two-dimensional process, the user must make the change manually on the plan, then on the elevation, then again in the section.) This “self-coordination,” inherent to BIM, saves much time and improves accuracy.

If BIM is the tool, then IPD is the new delivery process that is intended to improve collaboration, reduce waste, and change the relationships between the designers, owners, and builders. Since BIM acts as a catalyst for coordination between all members of the design team, it is a critical component of this process.

IPD was introduced in 2005. Its benefits were only strengthened by a 2008 AIA survey of 1,000 projects. Of these, 34% were over budget and 31% were behind schedule. In other words, the average project had a one in three chance of not meeting the client's expectations.

The IPD process is described in detail in a document released by the AIA in November 2007 entitled “Integrated Project Delivery, A Guide.” In it, the AIA defines IPD as “a project delivery approach that integrates people, systems, business structures, and practices into a process that collaboratively harnesses the talents and insights of all participants to optimize project results, increase value to the owner, reduce waste, and maximize efficiency through all phases of design, fabrication, and construction.” The document, available free of charge



BIM coordination model for the Fashion Institute of Technology's C2 Building; architect: SHoP Architects; structural/MEP engineer: Buro Happold

at www.aia.org/ipd, contains the original basic principles of IPD, which have evolved into three new core groups:

Contractual Principles

- Key participants bound together as equals
- Shared financial risk and reward based on project outcome
- Fiscal transparency between key participants
- Early involvement of key participants
- Collaborative decision-making

- Mutual respect and trust
- Willingness to collaborate
- Open communication

- Multi-party agreements
- Building information modeling
- Lean design and construction

The payback from BIM and IPD is well worth it. BIM gives architects the ability to create ambitious projects and daring structures, examine options faster, and convey their designs more efficiently and clearly than two-dimensional formats. IPD also gives architects, if they choose, the opportunity to reclaim stewardship of the design process. Most importantly, both BIM and IPD give architects the tools and process to greatly improve design results and project outcomes without reducing or diminishing the importance of design.

Erleen Hatfield, PE, Assoc. AIA, LEED AP has 18 years of experience in the structural engineering design of a variety of buildings, including the New York Times Building and the Brooklyn Atlantic Yards. She is a partner with Buro Happold North America and serves on numerous BIM-related committees; currently she is co-chair of the AIANY Technology Committee.



CityCenter

It Happened in Las Vegas

MGM Mirage took a chance when it hired several big-name architects to work together on CityCenter – and the gamble paid off

By Lisa Delgado

Despite the saying “What happens in Vegas stays in Vegas,” architects have a history of trying to take away lessons from the place. The Strip has reinvented itself a few of times over the years, but a new crop of prominent architects – including Daniel Libeskind, AIA, BDA, Rafael Viñoly, FAIA, SCA, JiA, Int. FRIBA, David Rockwell, AIA, and architects from Kohn Pedersen Fox (KPF) and Pelli Clarke Pelli – have recently taken fresh inspiration from it. Their work on CityCenter is a lesson in teamwork and efficiency under pressure, as they collaborated to complete the \$8.5-billion, 18-million-square-foot sustainable mixed-use complex in just five years, under the leadership of client MGM Mirage and executive architect Gensler.

For MGM Mirage, a local hospitality and gaming company, amassing several star designers to work collaboratively under such a tight deadline might sound like a recipe for frayed nerves, ego clashes, and delays. After all, big-name architects don't always play well with others. “Usually we see architects at each other's throats,” says Libeskind. “We see architects competing negatively, looking to muscle in on other architects.”

When Sven Van Assche, vice president of MGM Mirage Design Group, began traveling around the world to interview potential candidates for the project, he was uneasy about the reputation of “black-cape architects” with “huge egos.” But his company's vision for the new complex demanded a roster of top talents who could design LEED-rated, culturally significant, contemporary architecture within a pedestrian-friendly, highly interconnected urban complex.

For MGM Mirage, CityCenter represents a strategy for keeping ahead of the competition and responding to changing visitor expecta-

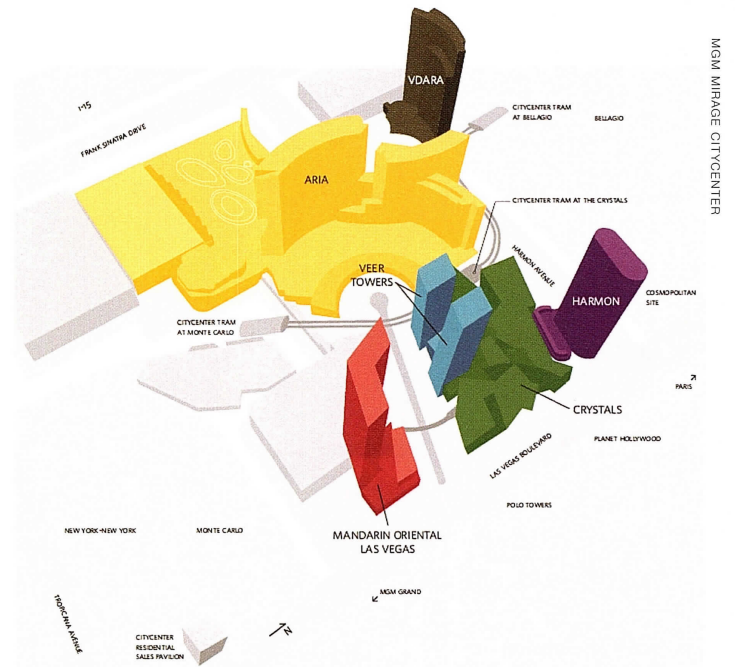
tions. In the days of the 1972 book *Learning From Las Vegas* by Robert Venturi, FAIA, Denise Scott Brown, RIBA, and Steven Izenour, Van Assche explains, gambling was the predominant offering along the Strip, and visitors tended to get around by car, so flashy signs were crucial for attracting them. These days, gambling has waned in significance, and tourists often spend more on a combination of other attractions, such as theater, fine dining, and shopping. Visitors are also more prone to stroll, so the architecture itself has become more prominent, with Disneyesque themes to differentiate one casino hotel from another.

Steering away from kitschy themes and embracing high-caliber contemporary architecture and public artworks was a way of making CityCenter feel fresh and compelling. Keeping it eco-friendly was another way of boosting its appeal. With help from Ehrenkrantz Eckstut & Kuhn Architects, which developed the master plan in 2004 and 2005, the concept emerged for a walkable city-within-a-city, with Manhattan-style density and a wide variety of offerings, including one casino amidst an array of hotels, restaurants, shops, courtyards, and water features.

MGM Mirage had never tackled a development near the scope of CityCenter, which would cover 67 acres. The board of directors approved the project in late 2004 with the stipulation that it be completed within five years. "Immediately we were thrown into the problem of having the support structure to develop a project like this," Van Assche recalls. The company looked for outside firms to help manage the project.

In January 2005 it chose Gensler as executive architect because of the firm's large size and unusually wide range of skills. "We didn't know right off the bat exactly how many or what kind of people we needed," Van Assche explains. With Gensler, he says, "we had ability to tap into resources when there was a need." Gensler also ended up designing branding, graphics, wayfinding, a tram system, and some below-grade parking and services. Meanwhile, MGM Mirage hired Tishman to help with construction management.

With Gensler's input, MGM Mirage turned to the task of carefully selecting the design architects. Beyond green-design savvy, one top



criterion was the ability to check their egos at the door and work as a team. "We were looking for architects who were jazzed about the idea of this collaborative effort," Van Assche explains.

For one part of CityCenter, the Crystals shopping mall, a several-week paid design charrette-cum-competition helped the client check out not only the architects' designs but how well they worked together. MGM Mirage chose Libeskind to design Crystals' exterior and Rockwell the interior, while Helmut Jahn of Murphy/Jahn was picked to design Veer Towers, a pair of leaning condo structures that emerge from the crystalline angles of the mall.

For the tower of the 4,000-room Aria hotel, MGM Mirage asked Pelli Clarke Pelli and KPF to compete in creating a design that would provide an elegant solution for breaking down the building's mass, so as not to overwhelm the rest of the complex. Pelli Clarke Pelli won with its gracefully interlocking curved volumes, but KPF was offered another role as the design architect for a Mandarin Oriental hotel and condo building. MGM Mirage assigned condo hotel Vdara to Rafael Viñoly Architects, and the Harmon Hotel to Foster + Partners.

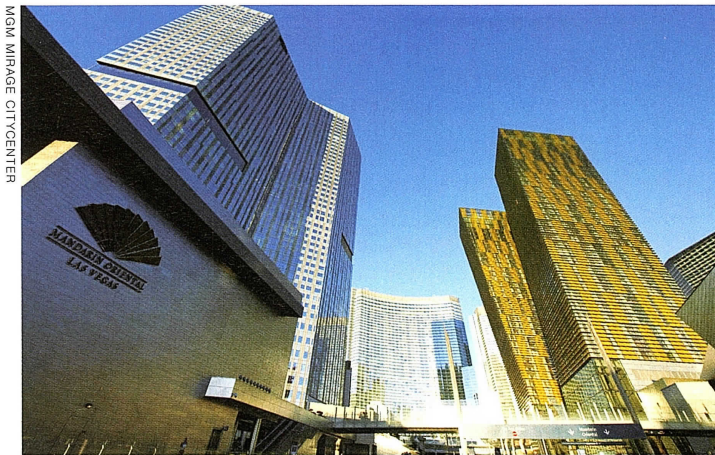
A list of the individual buildings, though, doesn't sum up the project's complexity. To keep CityCenter walkable and give it an urban energy, there are myriad pathways and interstitial spaces, and some



The curvy design of the 80-foot-tall wooden Tree House by Rockwell Group complements Crystals' angular architecture by Studio Daniel Libeskind. Perched in the "treetop" is Mastro's Ocean Club, designed by KAA Design Group, where diners can see the Harmon Hotel through an oculus. Such careful attention to views helps foster an urban, connected feel throughout CityCenter



Crystals, a very high-end shopping mall designed by Studio Daniel Libeskind



From the entrance to CityCenter along the Strip, one sees the Kohn Pedersen Fox-designed Mandarin Oriental, Las Vegas (left), Aria (center) by Pelli Clarke Pelli Architects, and Veer Towers (right) by Murphy/Jahn

buildings are directly contiguous. The architects needed to carefully coordinate the transitions between the structures and collaborate on the subterranean world of services, parking, and infrastructure.

To bring the project to realization required about 200 consultant teams and more than 40 interior designers. All told, "probably 1,000 people or more touched this project, from a design side," says Arthur Gensler, FAIA. Avoiding information overload was a constant struggle, and meticulous organization and frequent communication were crucial to keeping everyone's sanity intact and schedules on track. The



Nancy Rubins's sculpture "Big Edge," pictured in front of the Pelli Clarke Pelli Architects-designed Aria, is one of more than a dozen artworks by Maya Lin, Claes Oldenburg, and others that add to CityCenter's cultural appeal

project's various firms used Buzzsaw project-management software to help share and update documents. There was also plenty of information-sharing the old-fashioned way: face-to-face meetings.

Of all the design architects, Pelli Clarke Pelli probably faced the trickiest task, since it needed to create the 8-million-square-foot, 61-story Aria Resort & Casino, the biggest project the firm had ever undertaken. The building includes a hotel, convention center, Cirque du Soleil theater, spa, pool, and myriad shops and restaurants. That project began first, but still, "It was on a nosebleed accelerated timeline. We were barely into schematics when they started digging," says Gregg Jones, AIA, LEED AP, Pelli Clarke Pelli's design team leader for Aria. "In many ways, the project was almost multistaged. The tower was in design development while the podium was in schematic design while the curtain wall was in shop drawings. It was definitely a Rubik's Cube."

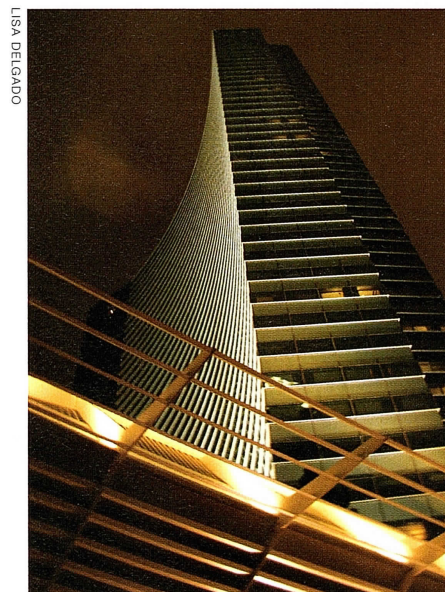
When Pelli Clarke Pelli's architects couldn't be on-site, Gensler proved extremely helpful. "They were our eyes and ears on the site," Jones says.

"They were a key part of this interconnectivity of communication." At the height of the project, Gensler had more than 50 people there, including some who moved to Las Vegas for the project, says Walter Hunt, Jr., FAIA, vice chairman of Gensler. "I did not relocate to Las Vegas," Hunt says, "but I must have made nearly 100 trips over five years!"

MGM Mirage's keen knowledge of the market was an asset, too. "They have an extraordinary sensitivity to the resort customer: what he or she is looking for, how you organize their movement, what's the best function to place next to another function," Jones says.

Of course, every project has its share of travails. Due to faulty construction, the Foster-designed tower's height was reduced from 49 to 28 stories, leaving it strangely stubby compared with the other towers, including the 47-story Mandarin Oriental, Las Vegas and the 57-story Vdara.

Another potential pitfall came when Pelli Clarke Pelli objected to the leaning form of one of the two 37-story Veer towers, which obscured approaching visitors' view of Aria from the main entrance to the complex along the Strip. "Pelli had a bit of heartburn with Jahn's building leaning in the way of his," Van Assche says. "We had to say, 'Time out. This isn't about just the one vista.'" Adds Gensler principal and managing director J.F. Finn III, AIA, LEED AP, "Cities are a little messy. They have interactions and interfaces that aren't always perfectly in symmetry and don't always frame vistas perfectly. This also had to behave like the great things about cities."



The curved volumes of Vdara, designed by Rafael Viñoly Architects, echo the form of the nearby Aria

Despite the occasional difference of opinion, overall the working relationship between the design architects and the management team was smooth, pleasant, and rewarding. “MGM Mirage was a fantastic client because it didn’t ask for compromises, mediocrity, and business-related watering down of design, but was committed to high standards,” Libeskind says. Adds Paul Katz, FAIA, principal of KPF, “How they selected the architects was really smart, because all the designers got on, with a lot of respect. It was very collegial.”

No doubt that *esprit de corps* helped the project zoom along at the necessary pace. Most of the complex opened on time in December 2009 – an amazing feat, considering that New Yorkers have watched the rebuilding of Ground Zero creep along at the pace of a geriatric snail. “It exceeded what everybody expected,” Hunt says. “That they got it done on time was a miracle.”

“It shows that architecture – especially on a scale of this sort – is a collaborative profession,” Libeskind says. “When there are people with a vision, they can beat Dubai and China and do incredible things. They need, of course, the leadership. And luckily for us, there was strong leadership, strong belief in the future.”

[Lisa Delgado](#) is a freelance journalist who has written for *e-Oculus*, *The Architect's Newspaper*, *I.D.*, *Blueprint*, and *Wired*, among other publications.

CityCenter Project Teams:

Design Leadership Team: MGM MIRAGE Design Group and Gensler
Construction Management: MGM MIRAGE Design Group and Tishman Construction
General Contractor: Perini Building Company
Conceptual Master Plan: Ehrenkrantz Eckstut & Kuhn
Executive Architect: Gensler
Executive LEED Consultant: CTG Energetics
Fountains/Waterfeatures: WET Design
Sustainability: KMI Associates; Gensler
Executive Landscape Architect: Office of James Burnett
Executive Lighting Designer: Illuminating Concepts

Crystals

Design Architect: Studio Daniel Libeskind
Architect-of-Record: Adamson Associates Architects
Associate Architect: Hamilton Anderson
Interior Design: Rockwell Group
Landscape Architect: D.I.R.T.
Lighting Design: Focus Lighting
Structural Engineer: Halcrow Yolles

ARIA

Design Architect: Pelli Clarke Pelli Architects
Architect-of-Record: HKS
Interior Designers: MGM MIRAGE Design Group; BBGM; Peter Marino Architect; Remedios Siembieda; Jacques Garcia Decoration; Hamilton Anderson; Studio A Design; AvroKo; Richard Bloch Architect; Gente de Valor; Richardson Sadeki; Tihany Design; NODA/Westar Architects; Bentel & Bentel; Franklin Studios; Dupoux Design; SLDesign; Lewis.Tsurumaki.Lewis; Karim Rashid; Graft; ICRAVE; RDH/Huma Design; Cleo Design; Super Potato; Flewellyn & Moody; Gabellini Sheppard; Nakaoka/Roberts; BraytonHughes; McKee & Carman Design Group; Design Enterprise
Lighting Design: l'Observatoire; Fisher Marantz
Acoustic Consultant: JaffeHolden
Structural Engineers: Thornton-Tomasetti; Jessen-Wright/Walter P. Moore
MEP: Flack & Kurtz; Aguirre Corp
Landscape Architect: James Corner Field Operations

Vdara Hotel & Spa

Design Architect: Rafael Viñoly Architects
Architect-of-Record: Leo A Daly
Associate Architects: Hamilton Anderson; Winston Henderson Architects
Interior Designers: BBGM; Karim Rashid; Therese Virserius Design; Robert D. Henry Architects; Leo A Daly
Civil Engineer: Lochsa Engineering
Structural Engineer: DeSimone
Landscape Architect: Melendrez
Lighting Design: Cline Bettridge Bernstein

Mandarin Oriental, Las Vegas

Architect: Kohn Pedersen Fox
Architect-of-Record: Adamson Associates
Associate Architect: Hamilton Anderson Associates
Interior Designers: Tihany Design; Page + Steele Architects; Kay Lang + Associates; Hamilton Anderson Associates
Structural Engineer: Halcrow Yolles
MEP/Telecom: Flack & Kurtz Consulting Engineers
Landscape Architect: Hargreaves Associates
Lighting: Isometrix Lighting & Design
Acoustical/Audio-Visual: Shen Milsom Wilke
Spa: Deckelmann Wellness HK Ltd.
Pool/Water Features: STO Design Group
Vertical Transportation: Lerch, Bates and Associates
Fire & Life Safety: Rolf Jensen & Associates
Sustainable Design: Atelier Ten
LEED: Fore Solutions
Accessibility: Access-by-Design
Signage: Poulin + Morris
Wind Mitigation: Rowan Williams Davies & Irwin Inc. (RWDI)
Consulting Engineers & Scientists
General Contractor: Perini Building Company

VEER Towers

Architect: Murphy/Jahn
Architect-of-Record: AAI ARCHITECTS
Interior Design: Hamilton Anderson Associates; Dianna Wong Architecture + Interior Design
Lighting Design: L-Plan Lighting Design (interior); Lighting: AIK (exterior)
Structural Engineer: Halcrow Yolles
MEP, Telecommunications + Security: WSP Flack + Kurtz
Sustainability/LEED: The Fore Group
Lighting: L-Plan
Acoustical/Audio-Visual: Shen Milsom Wilke
Pool: STO Design
Hardware: Door + Hardware Consultants
Signage: Hunt Design
General Contractor: Perini Building Company (base building); Tishman Construction (interiors)

The Harmon Hotel

Design Architect: Foster + Partners
Architect-of-Record: Adamson Associates Architects
Structural Engineer: Halcrow Yolles

The Vision Thing: Lead On

Proactive design and urban policy not-for-profits are doing more than just imagining the future of New York City

By Richard Staub



JONAH STERN

Engaging the public: “What If” at the Center for Architecture showcased 10 teams’ visions for Lower Manhattan, commissioned by the Alliance for Downtown New York; AIAA and New York New Visions co-sponsored a well-attended presentation and discussion about the Alliance’s study of Greenwich South (a 2010 AIAA Design Award winner), produced with a design team led by Architecture Research Office, Beyer Blinder Belle, and OPEN

If New York City ever needed leadership in design and urban policy, it’s now. While the city’s emergence from the economic downturn dominates the conversation, how New York will develop over the next 20 years frames it. And as all the variables come into play, deciding and promoting the vision and values that drive development will be crucial.

One group of organizations that plans on speaking out is the design and urban policy not-for-profits. Each has its own constituency and perspective, and many are preparing programs for this year and next that focus on the state of the city and how it will grow. Bringing extra energy are new leaders who have joined several of the groups in the last 12 months.

The organizations run the gamut from the design-focused Architectural League of New York to the Pratt Center for Community Development, whose mission is to give local communities the tools to control their own development. Perhaps the most venerable is the Municipal Art Society of New York (MAS), whose new leader, Vin Cipolla, has held executive roles in both the private and public sectors, including chairman of the National Park Foundation. Cipolla wants to step up MAS’s public advocacy and engagement after years when the group seemingly lost its voice. “We are taking on issues that are crucial to New York City today: infrastructure, sustainability, and vibrant, local neighborhoods,” says Cipolla, naming themes that would be repeated by other leaders. MAS’s ambitious centerpiece for the year will be a two-day summit on New York City, set for September, which will bring together key players in the city’s future. “If not us, who?” asks Cipolla.

Other new leaders are the director of the Van Alen Institute, Olympia Kazi, formerly the director of the Institute for Urban Design (IFUD), and Anne Guiney, who took Kazi’s place at IFUD. At the time of this writing, both had just assumed their new roles and felt it premature to outline specific programs. But Kazi wants the Van Alen, which had faded from public awareness, to reengage in the meaning of urban development for New York, particularly in the areas of housing and infrastructure. The institute may also take a closer look at PlaNYC, the strategic plan for the city’s next 20 years, and its implications for sustainability and social justice.

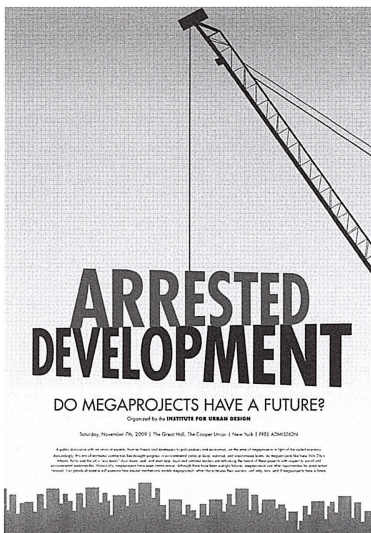
Guiney wants IFUD, a think tank devoted to urban design and policy, to have a more public voice. “While we will continue our monthly fellows’ symposia on issues of urbanism, such as the redevelopment of Haiti, we’re hoping to offer a much larger symposium for the pub-

lic," she says. "We're also planning an Urban Design Week in 2011 that will assemble a great variety of voices to provoke thinking about the urban fabric."

Leading change at all levels

At the Architectural League, Executive Director Rosalie Geneviro says, "We see this moment as a hinge point in architecture, where the boundaries of design are shifting to include process, geography, communication, and environmental issues. Our sixth 'New New York' show, 'City of Change,' is an ambitious stock-taking of the entire city's transformation over the last nine years."

Anthony P. Schirripa, FAIA, IIDA, CEO of Mancini Duffy, believes provoking and leading change has to occur at all levels. He is devoting his 2010 presidency of the AIANY Chapter to developing architects as leaders not only within their firms, but within the greater community. "As a chapter we are already promoting important conversations about infrastructure, sustainability, and design values for the city," he says. "But leadership skills aren't often taught in design school, and we as architects have to reclaim our place as spokespersons for good design at the local and national levels. I'm looking forward to seeing what the Chapter's various committees will develop to promote that."



Last fall's Arrested Development conference, sponsored by the Institute for Urban Design, gathered a dozen prominent architects, developers, social scientists, and critics to examine the fallout from the economic crisis and the ways in which it would affect New York

Students were invited as part of the global design community to redesign the city's often shoddy construction sheds and improve the pedestrian experience – and a student's design won (see pg. 34).

Different targets, same goals

Empowering communities and promoting their vision is something that Fred Kent, founder of Projects for Public Spaces (PPS), and Joan Byron, director of Sustainability and Environmental Justice Initiatives at the Pratt Center, know something about. Kent, a student of Jane

Indeed, Lance Jay Brown, FAIA, an original organizer of the New York New Visions committee and distinguished professor at the City College of New York's School of Architecture, Urban Design, and Landscape Architecture, feels that community/architecture school partnerships are a great way to introduce the notion of community leadership with young designers. A recent example is the urbanSHED International Design Competition, spearheaded by AIANY and the NYC Department of Buildings, along with a number of other city agencies and not-for-profits.



"Bronx River Crossing" model, Alexander Levi and Amanda Schachter, Van Alen Institute New York Prize Fellows, Summer 2009

Jacobs, Margaret Meade, and William H. "Holly" Whyte, founded PPS to rethink what goes into making a dynamic community space. He starts by helping community members develop their vision for what makes it vital and then branches outward, bringing in design later as just one element of the whole.

One of the services of the Pratt Center, a 40-year-old organization that helps community groups revitalize their neighborhoods, is leadership training for community advocates. "We give local leaders the analytic tools and information to create balanced conversations and negotiations with developers and public agencies that want to build in their communities," says Byron. The center has helped communities assert the values they considered important at last year's controversial Kingsbridge Armory development in the Bronx and the ongoing Atlantic Yards imbroglio.

If and how the efforts of these organizations come together is still to be seen. Their audiences, styles of advocacy, and missions vary, and so do their targets for effecting change. Because they differ, the ways in which they join forces depend on the group and the program. But with plans for a large-scale summit, symposium, and week-long conversation – all about New York City – perhaps they will be speaking with a common voice sooner rather than later. What they share is a passion about the importance of this moment and the desire to shape leaders and policy that will produce the thriving, connected, sustainable, and certainly well-designed city they each envision.

Richard Staub is a marketing consultant and writer who focuses on issues important to the design and building community.

The Hottest Seat in Town

An architect and community board member describes the process that has changed the game in NYC land-use planning, from the mundane to the magnificent

By David Paul Helpern, FAIA, LEED AP

FOSTER + PARTNERS



Community Board 8 voted down two earlier designs by Foster + Partners for a tower atop the Parke-Bernet Galleries at 980 Madison Avenue. Last October, the Landmarks Preservation Commission approved a scaled-back addition, down to 108 feet from 30 stories

Sometimes when I go to my monthly community board meetings, I feel that I've time-traveled back into E.B. White's *Here is New York*. That's the 1949 classic in which White explains that New York is not a monolith, but rather a city of neighborhoods, of privacy and participation.

Community advisory groups date back to the early 1950s when Robert Wagner was borough president. Community boards date back to 1975, when, by virtue of its new charter, New York City divided its nearly 305 square miles into 59 community districts that, according to the Department of City Planning's profile on nyc.gov, "illustrate the remarkable diversity of the city's land uses and population." That's an understatement – just come and observe any community board meeting!

I was first appointed to Manhattan's Community Board 8 (CB8) three years ago. CB8 includes all the streets from the north side of East 59th Street to the south side of East 96th Street, from Fifth Avenue to the East River – technically, Carnegie Hill, Lenox Hill, the Upper East Side, and Yorkville – plus Roosevelt Island and a spit of unpopulated parkland 1,000 feet off 96th Street called Mill Rock Island. In E.B. White-speak, however, we are the stewards of a hundred smaller neighborhoods whose boundaries are invisible to the outsider.

Each community board has 50 unsalaried volunteer members who live, work, or have a specific interest in the community. By mandate, we meet monthly in a full session of the board and also in individual committees for which we must volunteer. I am on the Landmarks Committee, and all of us are on the Land-Use Committee. Between preparation and meetings, my engagement averages 12 hours a month.

Reforming the boards

When Manhattan Borough President Scott Stringer campaigned for the office he assumed in 2005, he ran on a platform of reforming and empowering Manhattan's community boards. He found 112 vacancies, an overly politicized process, and unreported conflicts of interest. No more. There are 600 slots on Manhattan's 12 community

boards, and half turn over each year; thus there are 300 seats available. All sitting members seeking reappointment at the end of their term must reapply. In 2009, in a remarkable turnaround, there were 631 applications, more than 400 of them new people. The borough president considers each candidate and, after consulting with the districts' various City Council members, appoints his choices.

Stringer was himself a CB member, appointed while still in high school by then-Borough President Percy Sutton. Stringer's selection process, training programs in city planning and budgeting, and creation of the Planning Fellows program (drawn from CUNY planning students to provide research for the boards' own planning), all combine to make Manhattan the most progressive and effective borough from a community board standpoint.

Community boards are advisory; they have no real authority over city agencies and officials. Now that "Call 311" handles the brunt of daily complaints about the delivery of city services, CB scope is largely land use and zoning, permits, safety, and budgetary matters. The full board votes individually and openly on the recommendations of its committees. Heated discussions arise for the most part during Uniform Land Use Review Procedure public hearings, which are often very intense and vocal.

Community and borough boards can also generate plans for the development, growth, and improvement of the city, its boroughs, and communities, according to Section 197-A of the New York City Charter. Some boards have seized that powerful opportunity.

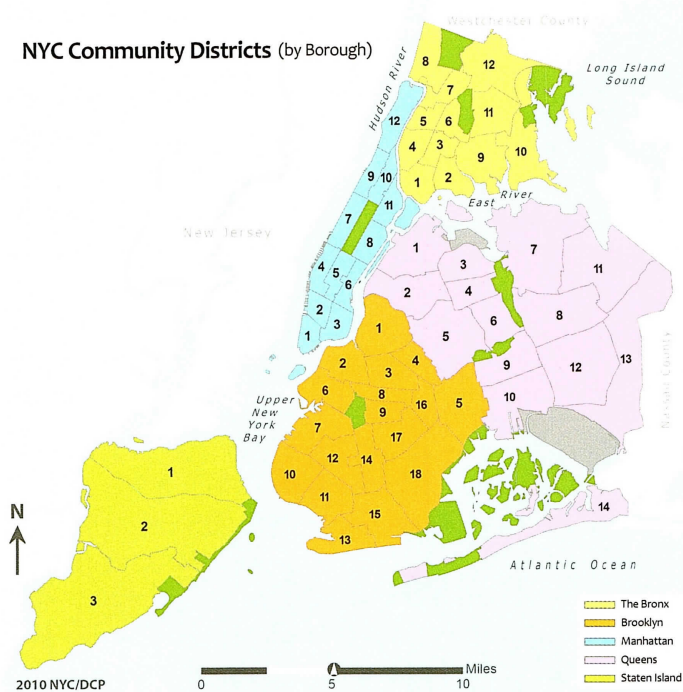
"Forces to be reckoned with"

In short, community boards both advise and propose. But are their recommendations acted on by the mayor, City Council, and agencies? "The agencies do listen, especially if the board has a reputation

for analysis and for making reasoned resolutions,” says attorney Margery Perlmutter, AIA, who preceded me on CB8 and is now a member of the NYC Landmarks Preservation Commission and director of legislative affairs for the AIA New York Chapter. “Community board resolutions are read at all hearings. If a good point is raised – and since it’s local to the project – it will bring insight. Boards can be activists and forces to be reckoned with.”

At a very well-attended briefing I held in my office in 2009 to motivate Chapter members and other architects to join their own community boards, Shaan Khan, Stringer’s director of community affairs and constituent services, described community board influence and effectiveness this way: “The boards are a platform for discussions; agencies learn from them what’s working – or not.”

During my time on CB8, currently chaired by Jacqueline Ludorf, we have covered the mundane and the magnificent. We have discussed public toilet placement, bus stop locations, no-parking signage, illegal awnings, newsstand positions, streetlights, curb cuts, façade changes, and liquor and sidewalk café licenses. We’ve routinely been briefed by the borough president, institutions within our catchment, and our elected officials.



On the other end of the scale, we have reviewed plans for a school that is necessary but changes the community’s zoning. We have considered large-scale development at Rockefeller University, new construction over the FDR Drive by the Hospital for Special Surgery, laboratories for Hunter College, and the subway entrances for the Second Avenue Subway.

And then there’s Parke-Bernet. Since 2006, developer Aby Rosen has tried to gain permission to build a tower atop 980 Madison Avenue, a.k.a. the Parke-Bernet Galleries, in the midst of the Upper East Side Historic District. With a design by Foster + Partners that Rosen felt was bulletproof, he sought to erect a tower over the 1949 Modernist low-rise, which infuriated the neighbors as well as *New*

York Times architecture critic Nicolai Ouroussoff. CB8 twice voted down increasingly more harmonious designs before the related Landmarks Preservation Commission reviews and their denials. (This past October, LPC approved a much-scaled-back vertical addition, down to 108 feet from 30 stories.)

“What can you contribute?”

My first term on CB8 filled an open slot, and then I was reappointed in April 2009 for a full two-year term. The first time around, I spoke with Jessica Lappin and Daniel Garodnick, who represent the East Side on the City Council. Their questions, the written application, and the subsequent interview with a staff member of the borough president were no-frills and focused: What’s your background? What can you contribute as a board member? What are your pertinent skills, interests, and experience? Who are your references? All expected me to be aware of the CB8 district’s most pressing issues, and conflict-of-interest was part of every conversation and document.



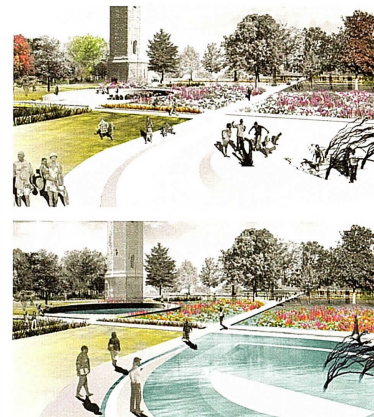
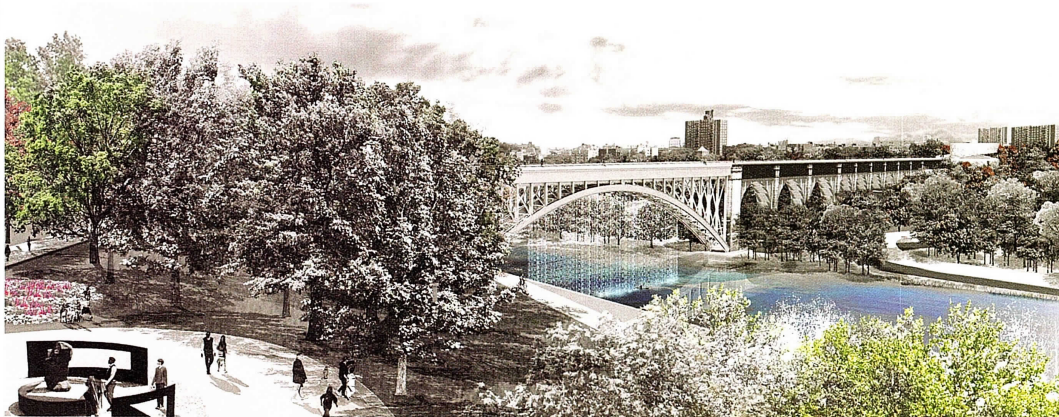
DAVID HELPERN

Second Avenue Subway coming in – and taking over Upper East Side sidewalks, side streets, and the Second Avenue roadway. CB8 has been particularly concerned with station entrance locations

During a “Citizen Architect on the Move” podcast, Brooks Rainwater, director of local relations in the AIA’s Government & Community Relations Department, asked me what it’s like to be on “the other side of the table.” I responded that I’ve explained zoning, architectural history, and design in ways that enable my fellow board members to have a clearer understanding of the issues and process, and therefore make better-informed decisions.

At the same time, my fellow board members are very articulate in expressing their concerns about the neighborhood’s buildings and streets – and I have learned much from them. As I told Brooks, “It’s amazing how, in the course of their presentations at our CB8 meetings, we repeatedly hear architects and developers declare that what they want to do is something the community should embrace.” A cocky attitude doesn’t win them any friends – or votes.

David Paul Helpern, FAIA, LEED AP, is founder and president of Helpern Architects, which provides plans, designs, and solid advice, mostly for institutions and developers.



Emerging Leaders Take the Stage in the Community

ENYA's design competitions help young architects hone their leadership skills and energize neglected neighborhoods By Jessica Sheridan, Assoc. AIA, LEED AP

When the AIANY Emerging New York Architects Committee (ENYA) first laid out the mission for its competition program, reaching out to various communities was the highest priority. Since the program launched in 2003, the biennial design ideas competitions have become widely anticipated and respected among design professionals internationally. The strong relationships that ENYA has built within the architecture and design communities, as well as among local communities, schools, and organizations, speak to why the program is so successful. As a result, the committee has launched its first built design competition – the City of Dreams pavilion on Governors Island – a collaboration with the not-for-profit arts organization FIGMENT and the Structural Engineers Association of New York (SEAoNY). And ENYA is often sought out as a consultant for other organizations' competitions.

Many in the design profession criticize the use of competitions in general. Some believe the time spent working on competitions is time away from profitable business; others are against the idea of providing free ideas to the public. Despite the skepticism, ENYA volunteers develop the ideas competitions in their free time over the course of two years. The committee chooses a neglected site in the city and selects a non-profit organization, or "client," that will address relevant design issues. There is nothing "real" about the ideas competitions, per se, but the results have had a definite impact on the communities they serve.

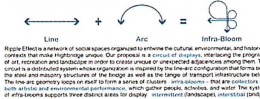
"The final result was overwhelming," says Tadeusz Sudol, president of the Roosevelt Island Visual Arts Association and one of the clients of the 2006 Southpoint: From Ruin to Rejuvenation competition, which drew more than 300 entries from 40 countries. "The fact that it was judged by well-known professionals, and that there was an exhibition both on Roosevelt Island and at the Center for Architecture, helped put Roosevelt Island back on the map. People like [Paris-based ENYA Prize winner] Nina Baniahmad would never have heard about Roosevelt Island if not for this competition. Neither would have hundreds of other young architects from Europe. I strongly believe that when they visit NYC, Roosevelt Island will be one of the first places they visit."

Southpoint is now seeing new life, with the much-anticipated Louis Kahn-designed Four Freedoms Park under construction. For many years Roosevelt Island residents were pessimistic about the memorial. "They were scared of the idea that people would build on Southpoint," Sudol says. But "because of the ENYA competition, people started to view the site as potential ground for development. They saw it had potential to bring the community together."



HB:BX competition jury day at the Center for Architecture; ENYA volunteers observe from the mezzanine

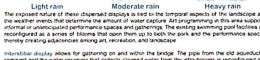
Catalyst for change: a gradually spreading influence, a property of water



and internal (buildings)

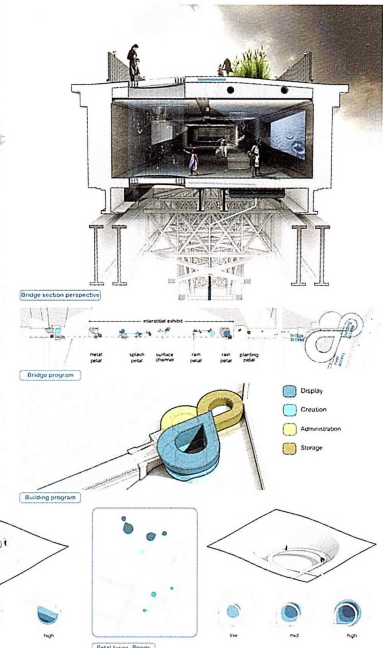
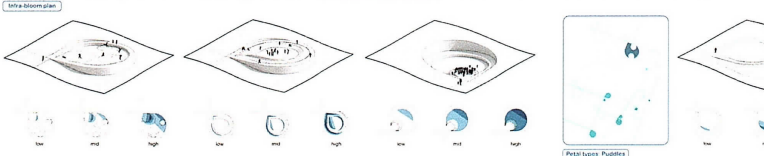
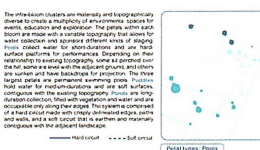
day 1 + day 2 = day 3

day 4



Internal Display is housed in a building on the Bmw side of Highland, providing a gateway to the aqueduct. It contains the art creation facility, career development center, gallery space, classroom and storage. The building and landscape is configured as a loop that straddles street access, parking and the aqueduct. This enables visitors to access the space underneath the bridge, providing a unique definition for art displays and a place to experience the rain fall. The surface of the bridge edge is configured with a series of small petals that hold planting, water, and provide linkages to the space below.

Kippie Effect is a range of possibilities lying together building bridge and landscape; a series interchanges that encourage unpredictability and possibilities for artistic, recreational, educational, a environmental exchanges to occur.



PEG OFFICE OF LANDSCAPE + ARCHITECTURE

"I like to think we generate an awareness of urban opportunities," says Sean Rasmussen, a competition organizer for both the 2008 South Street Seaport: Re-envisioning the Urban Edge and 2010 HB:BX Building Cultural Infrastructure competitions. For Rasmussen, the ENYA competitions are a way for emerging architects to think critically about the future of NYC and contribute ideas for solutions to existing problems. He describes how the Bronx Museum of the Arts (BxMA), a "client" for the HB:BX competition, approached the committee to do an after-school program with fifth graders at a local pub-



JESSICA SHERIDAN

The 2006 Southpoint: From Ruin to Rejuvenation competition exhibition at the Roosevelt Island Visual Arts Association

"So we do have an impact on the community, and will even further when we get to collaborate with the children."

Antonio Sergio Bessa, director of curatorial and education programs at BxMA, says the competition will illuminate the history and potential beauty of the borough. "The Bronx has been so neglected over the last 50 years," Bessa says. "This will open the borough to young people and, for me, that is the greatest benefit." For children, the after-school program will "instill pride of where they are and let them embrace their community by getting to know more about it."

ENYA is also affecting the architecture community, both locally and internationally. Winning work is exhibited at the Center for Architecture, included in a publication, and made available in an online gallery. Moreover, ENYA Prize winners are invited back two years later to serve on the jury of the following competition. Competition winners

are even using their awards to launch their careers. Horacio Flora-Alejandro Recoba Architects, part of the winning team of the 2004 Groen Hoek: East River Boathouse Competition, toured their home country of Uruguay, lecturing about their entry. An emerging architect whose entry was included in the Southpoint publication went on to be part of the team at WXY architecture + urban design, developing Southpoint Park with Wallace Roberts & Todd.

For the ENYA Committee, the competition program offers opportunities not often available in the workplace. "The competition program provides a stepping stone for young architects," according to Carolyn Sponza, AIA, LEED AP, an associate at Beyer Blinder Belle Architects & Planners and an organizer of the Southpoint competition. "It gave me the opportunity to do things I hadn't done before. It let me stretch and grow." The team not only collects voluminous research about the sites and establishes relationships with potential non-profit clients, it also creates a detailed budget, applies for grants, reaches out to sponsors, works with graphic designers, selects a jury, and handles all the publicity. Once winners have been selected, the team puts together a publication and develops its exhibition. ENYA is also involved in organizing other community and school programs, such as openhouse**newyork** tours and presentations at conventions. All are tools that help committee members gain confidence and skills they need to promote themselves within their firms and establish themselves as leaders in the profession.

"ENYA volunteers are active and smart, and we take our work seriously," says Rasmussen. "The recognition we receive from the larger architectural community is proof that what we're doing is useful. ENYA is a vehicle to push the profession, especially for younger architects. We're a group with a leading attitude, with ideas and ideals to make the world better. We have an idea, take ownership of it, and carry it out."

Jessica Sheridan, Assoc. AIA, LEED AP, is a job captain at Gensler, the editor-in-chief of e-Oculus, and co-chair of the AIANY Emerging New York Architects Committee.

urbanSHED: Finding a Temporary Solution

An international design competition sheds light on the importance of collaboration

By Emily Nemens

Generations of New Yorkers have passed under the corrugated steel-and-wood sidewalk sheds used since the 1960s. They are ever-present: When times are flush, new construction dictates more installations of the old sheds; when times are bad, projects stretch out months – sometimes years – beyond schedule, and the old sheds stay in semi-permanence on the sidewalks. In 2009, there were approximately 6,000 sidewalk sheds in NYC, representing more than one million linear feet.

Does that make the unsightly sheds a New York institution? Nothing is being built the way it was in the 1960s – so why should the sheds surrounding new construction and restoration stay the same? Could a new design address pedestrian experience, safety, and sustainability? The AIA New York Chapter and NYC Department of Buildings (DOB) said yes, and sponsored the urbanSHED International Design Competition to prove it.

There were 164 first-round submissions from 28 countries, which were winnowed down to three finalists. With \$5,000 Stage I prizes and the support of an eight-member technical advisory group (led by HOK Senior Principal Carl Galioto, FAIA; DOB First Deputy Commissioner Fatma Amer, PE; and AIANY Executive Director Rick Bell, FAIA), the finalists developed their designs into structurally sound, constructible schemes.

Which would you prefer: walking down a street under a luminescent urbanCLOUD; zigging in and out between the stretched-out legs of an elongated Tripod(MOD)ule; or strolling under a colorful Urban Umbrella? This was the decision the urbanSHED jurors faced in December 2009. It was a heated debate, but Urban Umbrella prevailed.

Its lead designer, Young Hwan Choi, is a 28-year-old architecture student at PennDesign, who moved to Philadelphia from South Korea only a few weeks before learning about the competition. His initial design fused Eastern aesthetics – the traditional umbrella – with the grit of New York streets, a graceful concept that advanced him to Stage II. One rule of the design brief was that if a student advanced, he or she would pair with a licensed architect and engineer in Stage II. Enter Agencie Group, a young firm with offices in New York and Fort Lauderdale. Co-founders Andrés Cortés, AIA, and Sarrah Khan, PE, LEED AP, brought a dose of structural integrity and sustainability to Choi's elegant design. The umbrellas were split into quarters and rotated as the site required, allowing the shed to dodge entrances, trees, and other street furniture. Khan made sure that safety requirements were met, while Cortés sourced forward-thinking materials, like the low-energy LED light strips that spread from each pole. The team decided to reuse the current steel poles, but a new lofted brace eliminates those pesky crossbars that line the current sheds.

COURTESY URBANSHED INTERNATIONAL DESIGN COMPETITION



Urban Umbrella, designed by Young Hwan Choi with Andrés Cortés, AIA, and Sarrah Khan, PE, of Agencie Group

On January 21, 2010, Mayor Bloomberg announced the winning scheme (see pg. 11). “Good design is good business,” the mayor proclaimed. While that is true, his announcement reinforced that good design is also about collaboration. Under the Guiliani Administration, another city agency tried to revise the sidewalk shed, but it was under the Bloomberg Administration – with AIANY participation – that the initiative took flight. The design itself relied on collaboration between students and professional architects and engineers.

With the Downtown Alliance constructing an Urban Umbrella prototype on a downtown site this summer, this temporary solution stands to be a long-term model for how city agencies and the design community can together make the city a better place to live. “Opening up street technology to artists and designers shows that bureaucracy does not have to be the generator of public culture,” observed juror Craig Dykers, AIA, director of Snøhetta. “Instead we can look forward to a time when city management and public culture work together to make the places we live unique and dynamic.”

Emily Nemens is the communications director at AIANY/Center for Architecture.

urbanSHED Finalists Teams:

Urban Umbrella: Young Hwan Choi; Agencie Group: Andrés Cortés, AIA, Sarrah Khan, PE; Will Robinette, Todd Montgomery, Zachary Colbert
urbanCLOUD: KNEstudio: Keven Erickson, Brodie Bricker, Johann Rischau, Mathew Strack, Marc Rutzen; Arup: Seth Wolfe, PE, LEED AP; Arup Lighting: Christopher Rush, EIT

Tripod(MOD)ule: Xchange Architects: Jonace Bascon, AIA, LEED AP, Derrick Choi, AIA, LEED AP, Lynn Hsu, RA, LEED AP; Weidlinger Associates: Stephen Lew, PE, Andrew Stark, PE; Ex Nihilo Studio: Mark Taber, LEED AP; Rider Levett Bucknall: Steven Burgoyne, CCC, Grant Own, FRICS, CCC

Future Schools of Thought

Preparing today's emerging architects to be tomorrow's leaders

By Venesa Alicea, Assoc. AIA, LEED AP

The subject of leadership can be particularly intimidating for those who are just starting their careers in architecture. What motivates emerging professionals entering the field to seek their licenses and become leaders? What are their needs and desires? The answer starts with architecture schools.

In New York State, there are 10 architecture schools with accredited status, meaning that the institution or program meets the minimal standards for its faculty, curriculum, student services, and libraries. Accredited schools are required to show how the architectural education engages five areas: academic community, students, regulatory environment, profession, and the public good.

often left wondering how to transition successfully into their new positions, how to contribute positively to their firms, and how to gain satisfaction from their work. Once these new grads are incorporated into professional life, firms, agencies, and professional organizations need to continue to provide them with opportunities that promote leadership skills. This helps advance the next generation to critical roles in the design, construction, and management of the built environment.

The gap between the academy and practice is beginning to close, as issues of sustainability, integrated project delivery (IPD), and building information modeling (BIM) are being discussed at all levels (see pg. 23). Firms are starting to collaborate with schools through mentor-



EMILY NIEMENS

"Arch Schools: Visions of the Future," on view at the Center for Architecture last fall/winter, was the fifth annual exhibition of student work from 14 area architecture schools; a Deans' Roundtable included 10 deans discussing their strategies to prepare students for a career in a rapidly-changing industry

Increasingly, schools are addressing these areas through heightened participation in public and community initiatives. They are collaborating with outside organizations to create additional opportunities for students to develop themselves professionally. One such example is the Center for Architecture Science and Ecology (CASE), a joint effort between Skidmore, Owings & Merrill and Rensselaer Polytechnic Institute. A multi-institutional and professional office research collaboration, CASE is pushing the boundaries of environmental performance in urban building systems on a global scale through actual building projects as research test beds. Another initiative is the Solar Decathlon, hosted by the U.S. Department of Energy, which engages 20 college and university teams in a competition to design, build, and operate the most attractive and energy-efficient solar-powered house.

To clarify the path to licensure in New York State, there is an initiative on behalf of the National Council of Architectural Registration Boards and the NYS Education Department Board for Architecture to present an overview of the licensure process to third- through fifth-year students enrolled in the state's accredited schools.

Beyond a rigorous design curriculum and licensure preparation, architecture schools need to introduce professional practice concepts earlier in the course study. Currently, each school offers a different level of professional practice programs within its base curriculum, typically introduced in the last year of study. As a result, recent graduates are

ing programs, case studies, research, and professional practice programs. With many baby boomers beginning to retire, it is imperative that the newest generations are trained and mentored to move up the leadership ladder. To this end, the AIANY Professional Practice Committee will be launching a series of programs that focus on leadership.

As I pursue licensure, the AIA and the AIANY Emerging New York Architects committee (ENYA) have supported me and presented me with a variety of leadership opportunities. At AIA New York State, we are setting up programs and scholarships geared towards emerging professionals and associate members; with ENYA, I am heading up initiatives to empower architects before and within 10 years of licensure, including Architect Registration Examination training sessions, events with local architecture schools, and discussions about licensure and the Intern Development Program.

Architecture students graduating this year are entering the profession during a recession, and it is more important than ever to support and mentor them. Our professional organizations are often the best resources for that.

Venesa Alicea, Assoc. AIA, LEED AP, works at Dattner Architects. She is the 2010 AIANY associate director and co-chair of the AIANY Emerging New York Architects Committee.

Raising the (Old School) Roof

SUSAN HERZOG



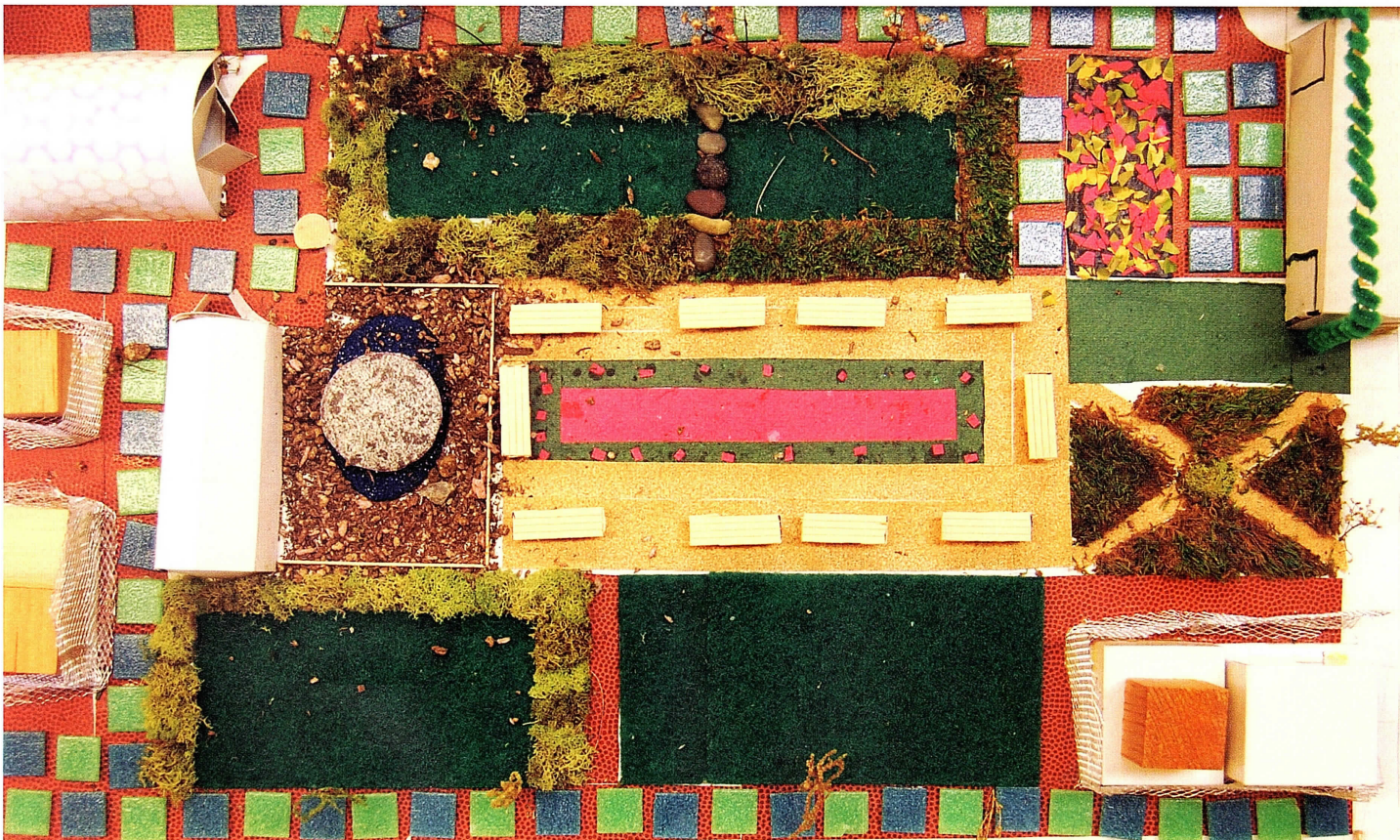
NYC students take on the real-world challenge to design and build a green roof for their high school, creating a lasting legacy for their school and community *By Glenda Reed*

The NYCiSchool needs a new roof. The iSchool, a public school in Tribeca, gets its name from the first letter of words like innovation, intelligence, and inspiration. To tackle the issue of a failing roof, school educators have created a learning laboratory. Science teacher Susan Herzog began by asking, "What if we could turn the new roof into a cutting-edge environmental asset that helps reduce the building's energy usage, ecosystem disruption, and water pollution, while creating a beautiful green space at the same time?" In answer to this question, high-school students have taken on the real-world challenge of designing and building a green roof for their school.

This past fall, the NYCiSchool partnered with the Center for Architecture Foundation (CFAF) to bring a Learning By Design:NY (LBD:NY) residency that focused on practical examples and authentic tasks into the classroom. The green roof project gave students a tangible reason to research climate change and sustainable technologies. Expert advice and field trips helped inspire students' visions.

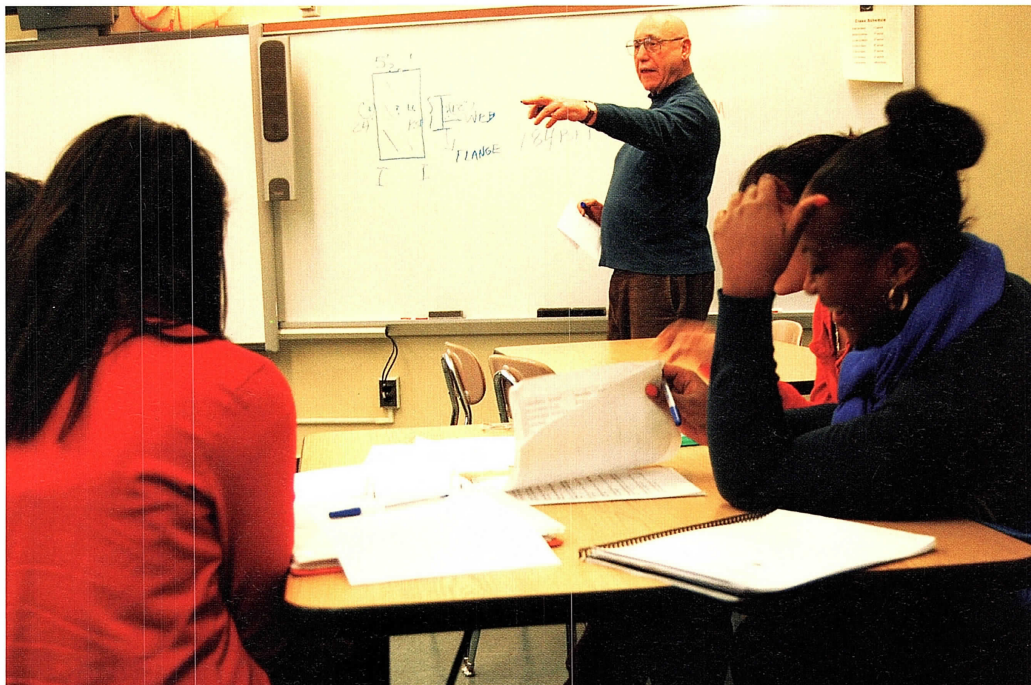
Four ninth-grade classes divided into teams to tackle different parts of the design, such as horticulture, engineering, alternative energy, special rooftop features, regulations, and public relations. Working collaboratively, students developed conceptual plans and models for a 6,000-square-foot green roof. Their extensive research culminated in detailed briefs that outline the purpose and need for their project. Each class presented its proposals to a panel of experts that included Ozgem Ornektekin, director of sustainability for the Department of Education (DOE), and John Shea, the DOE's chief executive officer of the Division of School Facilities. Shea says the student proposals were "well conceived, well researched, and showed great creativity. I think all four concepts could be turned into viable designs."

GLENDAREED



Above: Model of NYCiSchool's green roof Top: NYCiSchool 10th-grade class

Tenth graders further refined their ninth-grade colleagues' designs by researching and designing water reclamation and irrigation systems and a sustainable rooftop classroom, and estimating the carrying capacity of the existing roof. They used mathematical equations to solve practical problems critical to their project's success. LBD:NY design educator Al Kurchin, advised by structural engineer and CFAF board member Joseph Tortorella, PE, vice president of Robert Silman Associates, guided students through the process of calculating the live load of the roof. This is a crucial step to help determine whether the roof can hold the additional weight of growing medium, plants, and the rooftop classroom.



Al Kurchin, LBD:NY design educator, discussing roof loading with students

Students at the iSchool have a real understanding of how their work culminates in a greater good for their school and community. Student Body President Bianca C., a team leader, believes it is an honor to learn about environmental issues by addressing sustainability at her school. Though Bianca will probably have graduated by the time the new roof is built, she sees the project as an opportunity for her to leave a lasting legacy.

Students have been guided through their learning journey by Herzog in partnership with Kurchin. When Herzog decided to challenge students to design and build a green roof, she had little experience with sustainable design. "A teacher has to get used to saying, 'I don't know, let's see if we can find out.'" That's when she enlisted the CFAF for help. "It wasn't until I got to know Al," says Herzog, "that I began to believe we could really do it!" Kurchin has 25 years of experience as a project manager in the building industry and one other key credential: As part of an LBD:NY residency at the School of the Future, a public school in Gramercy Park, he helped Allison Godshall's class design and build their own green roof. (Godshall is the author of the "Green NYC Schools Proposal," which calls for sustainable curriculum and practices in all city schools.)

Herzog describes Kurchin as "an enthusiastic Sherlock Holmes." He discovered that the iSchool's roof, built in 1906, "was originally designed as a playground, indicating that its carrying capacity should be adequate to support intensive green roof vegetation and other structures," says Herzog. This and the outdated state of the current roof helped to bolster the students' case – not to mention the fact that the project is entirely student-driven. In Herzog's eyes, the project demonstrates "practical sustainability in action...pedagogically, socially, scientifically, and environmentally it is a win-win-win-win."

According to Dr. Mary Moss, co-principal at the NYCiSchool, the green roof program "would not have been possible without the partnership with the Center for Architecture Foundation." CFAF's Learning By Design:NY program values the research, collaboration, conceptual-

ization, and problem solving inherent in the design-build process. Learning By Design:NY Director Tim Hayduk says, "The green roof project gave students insight into the complex, collaborative environment of the architects' studio." He anticipates seeing the project "come full circle when the completed green roof becomes a teaching tool itself."

Students will need the support of the Department of Education and the School Construction Authority to make their dreams a reality. "Student work at the iSchool is particularly encouraging in that the lessons they learn have a practical impact," says Shea. "Their passion for and engagement in this project has a cascading effect through the broader city community. These things directly and indirectly contribute to reaching the goals of Mayor Bloomberg's PlaNYC vision." Shea's advice for students to move their proposal forward is to "start identifying the obstacles to the project, and begin to come up with solutions. A constructability analysis can be a difficult but necessary and informative process." As they have in every step of the project, students and educators alike will meet new challenges with a can-do spirit, gathering information and involving expert advice.

The green roof project has shown students the positive change they can create in the world around them – an empowerment that may have far-reaching effects in their own lives as well as the wider community. Students see their project in the context of a larger dream: they hope to be part of a growing grassroots movement, with the motto, "If we can do it, anyone can."

If you would like to donate your time or support the Center for Architecture Foundation's collaboration with the NYCiSchool green roof project, please contact Tim Hayduk, director of Learning By Design:NY, at info@cfafoundation.org.

Glenda Reed is the operations manager for the Center for Architecture Foundation, overseeing the Center's scholarships and grants program. She has also worked as an educator for Learning By Design:NY, the Foundation's in-school residency program.

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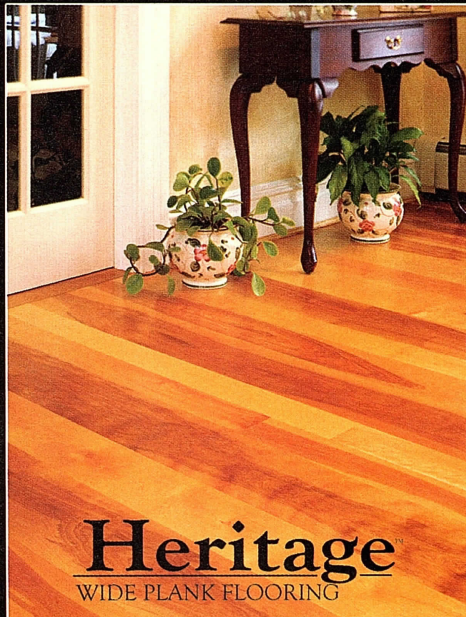
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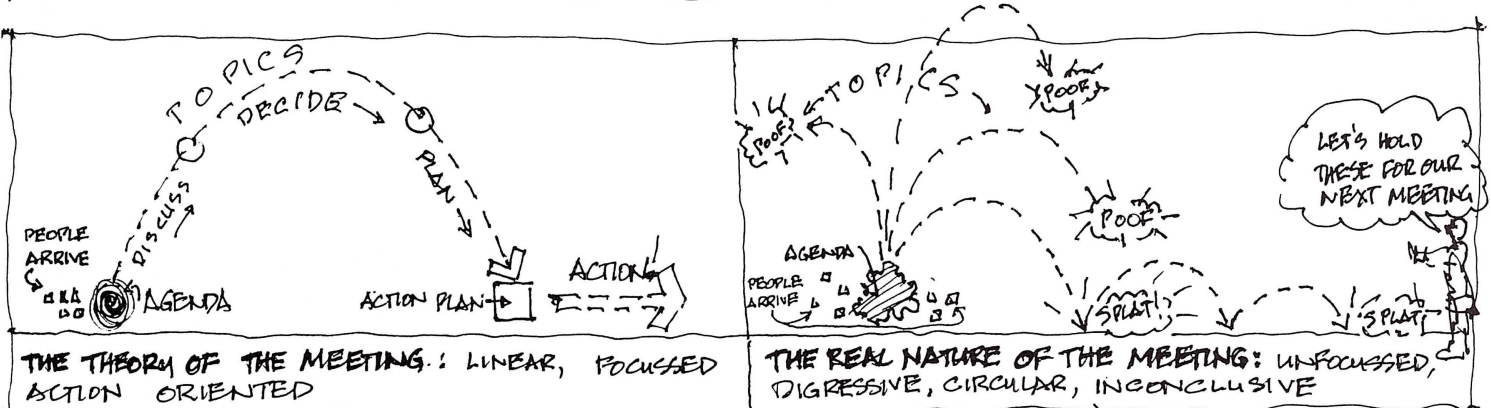
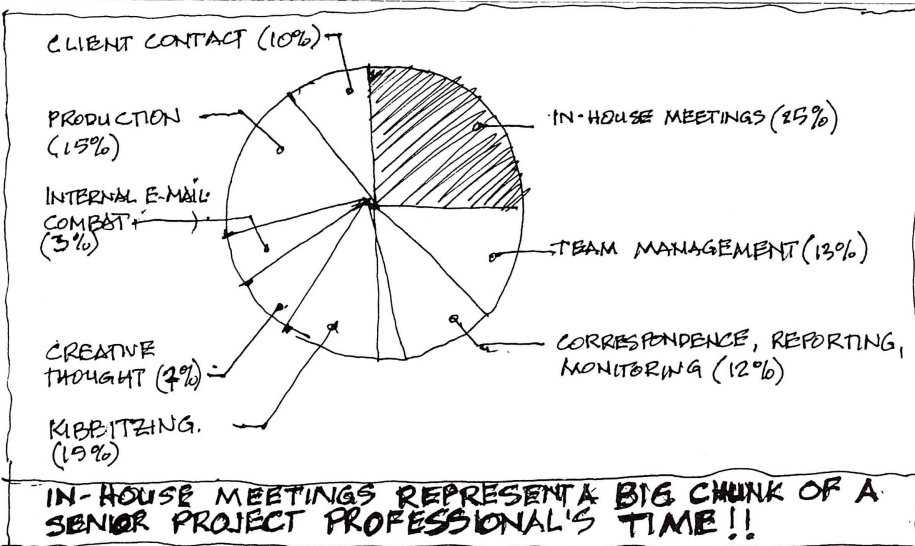
Chronicles of Life in the Profession

Episode 6: In-house Meetings

Good Practices

By Stanley Stark, FAIA

Organizational lubricant or impediment? They're vital but why don't they go according to plan?



Stark 2/10.

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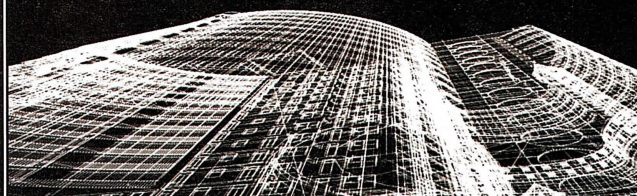
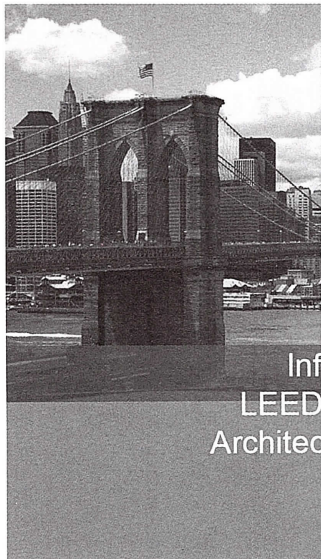
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43-Year Watch

1967: The young architects of the city's Urban Design Group took on key roles in setting public policy

By John Morris Dixon, FAIA

The influence of design professionals in city government got a major boost in May of 1967. New York Mayor John V. Lindsay established the Urban Design Group (UDG), a corps of young architects who would work within the Department of City Planning, bringing new creativity to its mission. Underscoring the significance of this step for the profession, Lindsay announced the UDG's creation at the national AIA Convention, held that year in New York.



AIA ARCHIVES, WASHINGTON, DC

At the 1967 AIA National Convention in New York City, NYC Mayor John V. Lindsay (center) leafed through a hot-off-the-press copy of the AIA Guide to New York City as Philip Johnson, FAIA (left) and 1967 AIA President Max O. Urbahn, FAIA (later AIA National President) looked on

Before running for mayor, Lindsay had been a Republican congressman representing Manhattan's "silk stocking" district. His advocacy in Congress for more enlightened urban policies departed from the positions of most Republicans, who then associated any kind of official planning with socialism. One of his campaign commitments when he ran for mayor was to introduce quality architecture and urban design into city policy. (Lindsay ran on both the Republican and the Liberal party lines. Those were the days!)

Right after taking office in 1966, Lindsay appointed an urban design task force of business and civic leaders, plus architects Philip Johnson, FAIA, I.M. Pei, FAIA, Jaquelin Robertson, FAIA, and Robert A.M. Stern, FAIA. Their report, issued in February 1967, was revealingly titled *The Threatened City*. Among its recommendations was the establishment of a "full-time staff of technical design specialists" to work within the Department of City Planning, its responsibilities to include "concept-designs for rebuilding special-use sections" of the city.

The first appointments to the UDG were Jonathan Barnett, FAIA, Jaquelin Robertson, FAIA, Richard Weinstein, and Myles Weintraub, soon to be joined by Alexander Cooper, FAIA, and Michael Dobbins, FAIA. These young designers were among the many members of the profession who had been motivated to support Lindsay's candidacy. Barnett directed the UDG for several years, while his initial colleagues went on to other city or private positions.

The UDG did not operate from an ivory tower, but dispersed its staff throughout the planning department and other city agencies to work side by side with existing personnel. Introducing new developer incentives, the team drew up innovative proposals for such areas as the Theater District, the Fifth Avenue Special District, and South Street Seaport. The resulting regulations have guided development in many areas ever since.

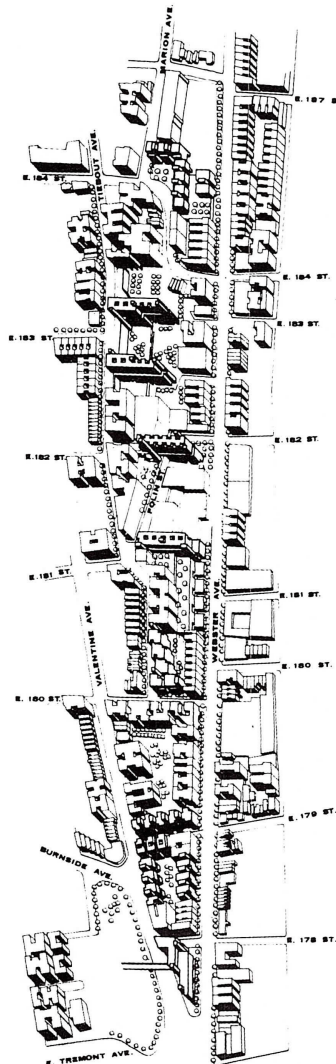
One side effect of the UDG's involvement was to define the then-emerging field of urban design as a discipline. Since its staff members were covered by civil service regulations, professional standards and tests of competence for urban design had to be drawn up. Largely to address this growing need for qualified professionals, Barnett established a graduate urban design program at City College, which included practical experience in city offices.

In his 1974 book *Urban Design and Public Policy*, Barnett delineated the history of the Urban Design Group and its lessons for urban design everywhere. His timeless advice: "If people trained as design-

ers are to influence the shape of the city, they must be present when critical design decisions are being made."

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He wrote the Midtown Manhattan portion of the original 1967 *AIA Guide to New York City*. In recent years he has written for *Architectural Record*, *Architecture*, *Architect*, and other publications.

Schematic axonometric of the Twin Parks West area in the Bronx. This Urban Design Group proposal for new buildings combined with rehabilitated and sound existing structures was the basis for substantial development during the 1970s



Raves & Reviews

In Print +

The Once and Future New York: Historic Preservation and the Modern City, by Randall Mason. Minneapolis: University of Minnesota Press, 2009. 344 pp. \$27.95

The demolition of New York's Penn Station in October 1963 was the cataclysmic event that energized the architectural and preservation communities and launched what we understand as the modern preservation movement. But as Randall Mason makes clear, the movement has deeper roots that stretch back to 1890–1920, when the modern city was experiencing dramatic growth and transformation.

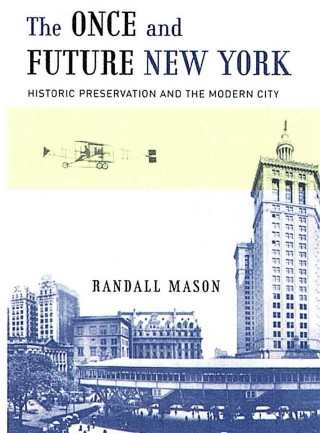
An associate professor of city and regional planning at the University of Pennsylvania, Mason challenges what he believes are the myths of early 20th-century preservation: that it was solely focused on antiquarian concerns and was anti-urban, opposed to modernism and the evolution of the modern city. He maintains that progressivism was the driving force of early preservation.

The preservation movement was populated by reformers and public leaders (e.g., Andrew Haswell Green and George McAneny) who regarded historic places as a requirement of a modern city, balancing commerce and culture. The city's business community and its leading capitalists (e.g., Morgan, Rockefeller, Carnegie) supported preservation because it stabilized urban culture against disorder and the threats of immigration, radical politics, and the immorality of the street.

In response to the crises of urban development in New York, the preservationists created a memory infrastructure – a collection of buildings and places for housing collective memory, and construction of a civic identity around celebrations of the past fused with optimism for the future. Preservation was one of several measures intended to impose a benevolent form of control that would help shape a morally responsible citizenry.

City Hall and City Hall Park, Washington's headquarters (the Morris-Jumel Mansion), Battery Park, Ft. Green Park, and the Martyrs' Monument were among the preservation movement's early successes. Mason explores in depth the battle to save City Hall and City Hall Park; the unsuccessful effort to preserve St. John's Chapel on Varick Street; and the creation of the Bronx River Parkway, the first modern limited-access highway linking the city with the suburbs.

Mason's major objective is to show that preservation is not an isolated force, but is connected to other dynamics that shape the urban environment. Indeed, early preservationists linked preservation with social reform.



Before there was a Landmarks Preservation Commission or the modern armory of regulations, the early preservationists set the agenda for what preservation could achieve. Their efforts made a significant contribution to improving modern New York. As this worthwhile and well-written book makes clear, we owe them a great debt and we have much to learn from their efforts and achievements.

Reviewed by Stanley Stark, FAIA

Building Up and Tearing Down: Reflections on the Age of Architecture, by Paul Goldberg. New York: The Monacelli Press, 2009. 320 pp. \$35

Pulitzer Prize-winning journalist Paul Goldberg joined *The New Yorker* in 1997 in part, he says, to see “whether anyone would return my calls if the message didn’t have ‘from the *New York Times*’ at the end of it.” Goldberg need not have worried.

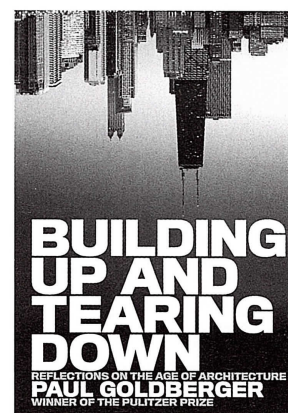
His subjects seldom refuse an invitation from someone willing to pay attention.

Attention of a different sort, both passionate and dutiful, is the sense one gets from reading this anthology drawn from a decade's worth of his articles for the magazine. Goldberg makes the case for architectural criticism aimed at a broad public audience. Often the media address architecture through its relevance to some other subject, be it politics, business, or art. The subject often gets dismembered into its constituent parts: whose interests are being advanced or harmed, its costs, architectural celebrity, or a surface description of the project.

Goldberg stakes out the high ground between these competing perspectives and attempts to describe architecture as a creative narrative, neither entirely beholden to nor independent of the forces that form it. His approach often includes an account of a project's origins, and he frequently speaks to clients to find out what they were thinking and where the obstacles and opportunities lay.

One pleasure in reading these essays as a collection is that they sum up a consistent view of architecture engaged with the public realm. The essays are grouped thematically: “Places and People,” “New York,” “Ways of Living,” etc. Among these, “Buildings That Matter” seems the most unsure. Will Calatrava's Malmö Tower really matter much 10 years from now? Picking architectural icons is an irresistibly tempting but risky part of the critic's enterprise.

Taken as a whole, the writing documents changes that are difficult to perceive as they happen, but in retrospect make one realize



how quickly our cities and architectural culture can change and replace the memory and feel of what preceded them. They bring back to life the debate over the transformation of Times Square, the Modern versus Postmodern wars, the Bilbao Effect, among others. The essays read like a personal diary of events bridging the recent past with the yet-unwritten historical accounts to come.

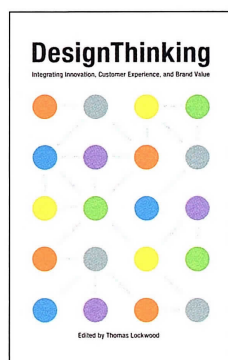
Goldberger writes in the elegant and fluid style of a journalist distilling complex or subtle ideas with an economy of words. There is no room for in-depth discussion of the many interesting points he raises, and there are noticeable omissions – for example, how the public realm has changed in the post-9/11 world. And, despite his attempts to keep an objective distance from his subjects, including his carefully balanced observations of star architects' strengths and weaknesses, he could have given less coverage of Zaha, Rem, and Frank. But these are minor criticisms compared to the pleasure of the whole, and the sense they give of the critic's role as sympathetic and engaged commentator.

By Daniel Heuberger, AIA, LEED AP

Noted But Not Reviewed

Intersections: The Grand Concourse at 100. Edited by Antonio Sergio Bessa. Foreword by Daniel Libeskind. New York: Bronx Museum/Fordham University Press, 2009

Commemorating the 100th anniversary of the Grand Concourse in the Bronx in November 2009, this book consists of essays on the thoroughfare's history and design, and a series of projects commissioned for its anniversary.

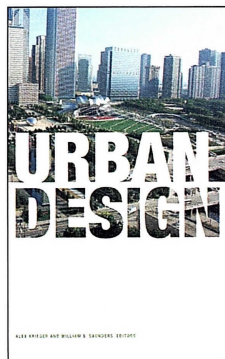


Design Thinking: Integrating Innovation, Customer Experience and Brand Value. Edited by Thomas Lockwood. New York: Design Management Institute/Allworth Press, 2009

Essays by design thought leaders exploring the concept that design as a process and an outcome has tremendous potential to add value to a business's bottom line.

Critical Cities: Ideas, Knowledge and Agitation from Emerging Urbanists. Edited by Deepa Naik and Trenton Oldfield. London: This Is Not A Gateway/Myrdle Court Press, 2009

A collection of essays by 32 authors, organized by category, advocating a transformation in planning and design approaches to the new urban realities through greater infusions of creativity, rigor, and collaboration.

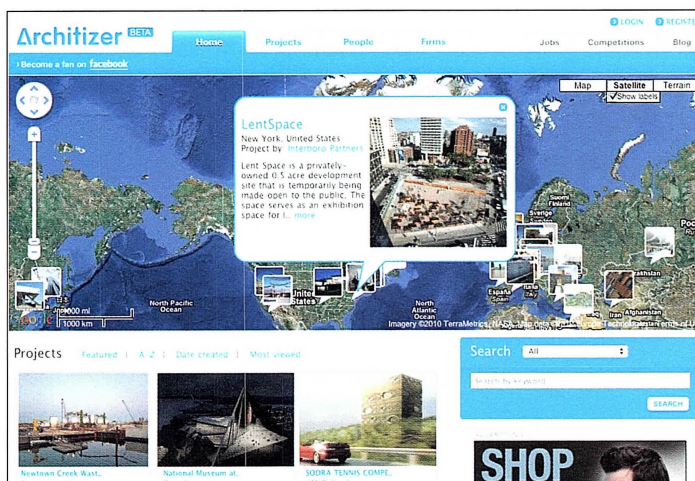


Urban Design. Edited by Alex Krieger and William S. Saunders. Minneapolis: University of Minnesota Press, 2009

Leading urban designers, planners, and architects assess the state of urban design and the challenges facing the profession 50 years after the seminal Harvard conference that originally advocated the professionalization of urban design as a distinct discipline.

Click Here: Extra! Extra! Read All About it on Architizer.com!

Launched in November 2009, Architizer (www.architizer.com) is a new social media tool created specifically for architects. Similar to other social media sites, individuals may set up accounts, firms may create pages, and everyone may create project pages. What is important for architects is that the website actually revolves around the projects. For each project page, firms may upload an unlimited number of images.



The more information there is about a project, the easier it is for one to search and find it. (Architizer is web-optimized for all search engines, as well.) Anyone on a team can link that project to other social media sites, such as Facebook or Twitter. Word about a project can spread very simply, without taking too much time away from valuable work hours.

The advanced search engine allows searches by project category, status, type, and other options, thus linking similar projects together. Emerging firms and designers are publishing work that usually would not have a chance to reach an audience. The website also posts jobs and competitions, and hosts a blog to which individuals may link. Like most social media outlets, the site's success will depend on its consistent growth. Architizer is unique, however, in that its success is also contingent on it becoming a place where clients go to learn about new architects and architecture. Luckily, the abundance of projects is growing, as is the network of architects and firms. Hopefully, the clients are soon to follow.

By Jessica Sheridan, Assoc. AIA, LEED AP



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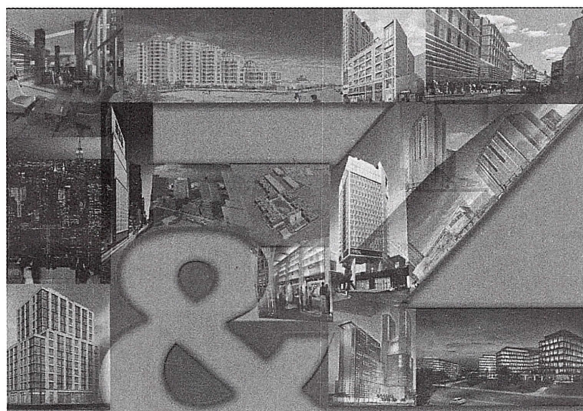
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Last Words

Rick Bell, FAIA

Executive Director

AIA New York Chapter

«La grandeur de la Convention fut de chercher la quantité de réel qui est dans ce que les hommes appellent l'impossibilité.»

("The grandeur of the Convention has been to look for the part which is real within what people call the impossible.")

Victor Hugo quoted by Paul Chemetov in *Les utopies partagées*

"The minds of the Utopians are exceedingly apt in the invention of the arts which promote the advantage and convenience of life."

Sir Thomas More in *Utopia, Book II* (1516)

Architects drive change and defy convention. But just how do we, using the power of design leavened by a few well-chosen words, transform society and create community?

In *Utopia or Oblivion: The Prospects for Humanity*, published 40 years ago, Buckminster Fuller noted that while newspapers and periodicals "automatically welcome the conveners," the business conducted at architects' conventions "has never been of sufficient interest to the world newsmen." That same year, Long Island's daily newspaper *Newsday* was sold to the Los Angeles Times Mirror Company, and Robert Moses' regular column in the paper was terminated. Thus, the man who led the construction of our city's parks and highways "had no public platform at all from which to voice his views," according to Robert Caro in *The Power Broker*. For better and for worse, Moses, a Pied Piper of exurban exodus, had led people to the promised land across the East River. The Triborough Bridge parted the waters, and Queens, Nassau, and Suffolk Counties grew to what they are today. Wandering in the wasteland of car-fueled population splatter has produced casualties in both our suburbs and cities.

Jane Jacobs' last book, *Dark Age Ahead*, written in 2004, shouted out her 12th-hour pessimism, decrying "noise from mechanical spaces; bad smells and other forms of air pollution, water pollution and toxic pollution of soil; heavy automotive through traffic and heavy local truck traffic." Reversing environmental degradation and bringing energy-savings technology to existing buildings are charges that architects need to lead. Jacobs asked the rhetorical questions: "Is suburban sprawl, with its murders of communities and wastes of land, time, and energy, a sign of decay? Or is rising interest in means of overcoming sprawl a sign of vigor and adaptability in North American culture?" She answered, sort of, "Arguably, either could turn out to be true." Increasingly, architects working in the U.S. and overseas lead the discussions of energy conservation, material appropriateness, and carbon reduction.

"The present top-priority world problem to be solved may be summarized as how to triple, swiftly, safely, and satisfyingly, the overall performances per kilos, kilowatts, and man-hours of the world's comprehensively invested resources of elements, energy, time, and

intelligence," wrote Fuller in *Utopia or Oblivion*. "To do so will render those resources – which at the present uncoordinated, happenstance, design level can support only 44% of humanity – capable of supporting 100% of humanity's increasing population at higher standards of living than any human minority or single individual has ever known or dreamed of and will thus eliminate the cause of war and its weapons' frustrating diversion of productivity from the support of all mankind."

Thought leaders anticipate a future discernible only from a privileged vantage point. The large view is panoramic, not bogged down in devilish details. In *War and Peace*, Leo Tolstoy defined leadership: "If we assume as the historians do that great men lead humanity to the attainment of certain ends...then it is impossible to explain the facts of history without introducing the conceptions of chance and genius."

Architects lead positive change through the power of design – when lucky enough to have good clients and smart enough to value inspiration. We change the places we live and places far from home. Paul Rudolph, addressing the AIA in 1963, spoke of "dull convention lectures" and described the typical architectural "so-called leader" as "capricious, irresponsible, and mostly interested in having their own work published as the first of some movement or other." But he also talked about how architects had to take leadership to bring more civic design to cities in crisis. In "Dreams of a Perfect City," published in the *Wall Street Journal* last September 11, David Byrne wrote: "The perfect city isn't static. It's evolving and ever changing, and its laws and structure allow that to happen. Neighborhoods change, clubs close and others open, yuppies move in and move out – as long as there is a mix of some sort, then business districts and neighborhoods stay healthy even if they're not what they once were. My perfect city isn't fixed, it doesn't actually exist, and I like it that way."

The political leadership of architects is necessarily visionary and engaged. Architects lead us to Utopia, which may look a lot like South Beach.



Bell on the way to South Beach

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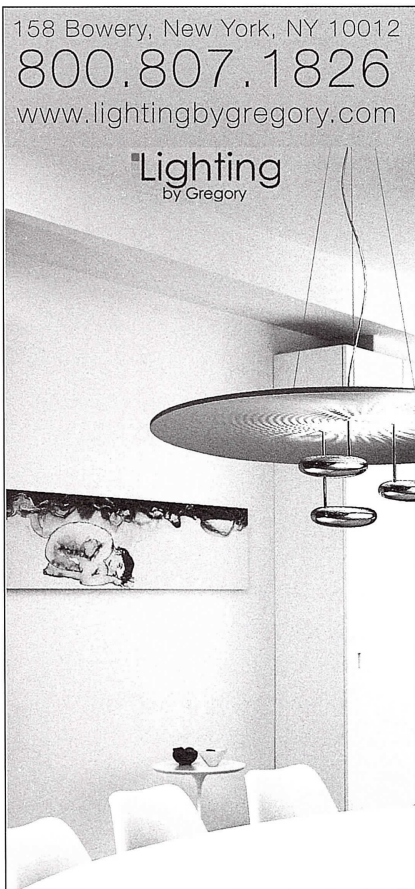
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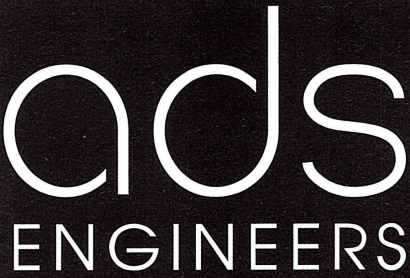


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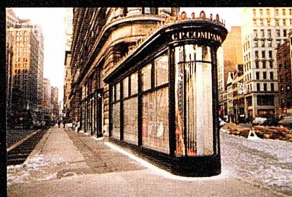
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