

Oculus

A Publication of the American Institute of Architects New York Chapter Volume 74, Issue 3 | \$10

Learning Curve

Oh, the Places We'll Go!

One Firm, Two Schools of Thought

Schools Made to Order

Expanding Architecture Beyond

Form and Function

New Kids on the Boards

Real Solutions at Harlem's Edge

Presorted Std.
U.S. Postage
PAID
FARGO, ND
PERMIT 43



American Red Cross of Greater New York, 2006 | New York, New York
Architect: Gensler | CM: Structure Tone | Photo: © David Joseph



Packer Collegiate Institute, 2003 | Brooklyn, New York
Architect: Hardy Holzman Pfeiffer Associates
CM: Lehr Construction Co. | Photo: © Whitney Cox



Hess Corporation, 2005 | Woodbridge, New Jersey | Architect: TPG Architecture
CM: Structure Tone | Photo: © Woodruff-Brown



Harvard Club of New York, 2002 | New York, New York
Architect: Davis Brody Bond | CM: F.J. Sciamme Construction | Photo: © Paul Warch

Penny Harvest, 2007 | New York, New York
Architect: Polshek Partnership Architects (Ennead) | CM: Structure Tone

Celebrating 20 Years

LEVIEEN & COMPANY, INC.

Real Estate Project Management & Owner's Representation
570 Lexington Avenue | New York, NY 10022 | 212.702.0888 | www.levienco.com

Lutron systems help the Empire State Building achieve sustainability goals.

Lutron lighting controls and sensors **save up to 65% of lighting energy.***

- **Wireless** – simplifies installation and minimizes disruption
- **Flexible** – for easy retrofits or new construction
- **Expandable** – add to a system or reconfigure at any time

“Lutron products are state-of-the-art, cost effective, and architecturally beautiful. We worked with Lutron to develop wireless solutions for the Empire State Building — now you can buy our choice for energy-saving light control.”

Anthony Malkin

Empire State Building Company

Empire State Building sustainability goals

Building energy reduction	38%
Building carbon emission reduction (over the next 15 years)	105,000 metric tons
Annual building energy bill reduction	\$4.4 mil

Lutron contributions toward overall goals

Projected lighting energy reduction	65%
Projected lighting controls installed payback	2.75 years**

For more information please visit www.lutron.com/esb or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.

To visit Lutron in New York City:
email nycspec@lutron.com.



More Than Just a Pretty Face

Today's buildings aren't
just eye-catching —
they also work better.
Thanks to innovations in
curtain wall technology,
dynamic facades are
reducing energy costs
and increasing
workplace productivity.
Wouldn't your clients
want this advantage?

 **Ornamental Metal Institute of New York**

www.ominy.org

Fall 2012 Vol. 74, No. 3

Oculus: A publication of the AIA New York Chapter

Oculus Staff

Editor-in-Chief
Kristen Richards, Hon. AIA, Hon. ASLA
kristen@ArchNewsNow.com

Contributing Editors
Lisa Delgado; John Morris Dixon, FAIA; Bill Millard; Linda G. Miller; Stanley Stark, FAIA; Richard Staub; Claire Wilson

Copy Editor
Elena Serocki

Art Director
Wyman Projects

Design Consultant
Pentagram, New York

Publisher
Naylor, LLC

eOculus

Editor
Daniel Fox
eoculus@aiany.org

Oculus Committee/Advisory Board

Emily Abruzzo, AIA, LEED AP
Joseph J. Aliotta, AIA, LEED AP
Marc E. Clemenceau Bailly, AIA
Miguel Baltierra, Assoc. AIA, LEED AP
Rick Bell, FAIA
Gerard (Guy) F.X. Geier, II, FAIA, FIIDA, LEED AP (chair)
Alexander Lamis, AIA
Maxinne Leighton, Assoc. AIA
Jenna McKnight
Gabriel Smith, AIA
Barbara E. Spandorf, AIA
Editorial Advisor
James S. Russell, FAIA

Board of Directors 2012

President
Joseph J. Aliotta, AIA, LEED AP
First Vice President / President-Elect
Jill N. Lerner, FAIA
Vice President for Design Excellence
David Burney, FAIA
Vice President for Professional Development
David Piscuskas, FAIA, LEED AP
Vice President for Public Outreach
Abby P. Suckle, FAIA, LEED AP
Secretary
Umberto Dindo, FAIA
Treasurer
Kenneth D. Levien, AIA
Director, Publications
Gerard (Guy) F.X. Geier, II, FAIA, FIIDA, LEED AP
Director, Educational Affairs
Megan S. Chusid, AIA
Director, Programs and Strategic Planning
Lance Jay Brown, FAIA
Director, Legislative Affairs
Margery H. Perlmutter, Esq., AIA
Director, Industry Affairs
David S. Penick, Assoc. AIA
Director, Development Affairs
Andy Frankl
Associate Director
Jessica Sheridan, Assoc. AIA, LEED AP
Public Director
MaryAnne Gilmartin
Public Director, Educational Affairs
Keith Krumwiede
Public Director, Professional Affairs
Craig Schwittler, PE
Director, Student Affairs
Matthew F. Clarke
Immediate Past President
Margaret O. Castillo, AIA, LEED AP
Alternate Director, Professional Development
Matthew Bremer, AIA
Alternate Director, Public Outreach
Ilyya Azaroff, AIA
Alternate Director, Design Excellence
Tomas J. Rossant, AIA

Legal Counsel and ex officio
Michael S. Zetlin, Esq.

Executive Director and ex officio
Rick Bell, FAIA

American Institute of Architects New York Chapter

Center for Architecture
536 LaGuardia Place
New York, NY 10012
212.683.0023
E-mail: info@aiany.org
www.aiany.org

Chapter Staff and Services

Executive Director
Rick Bell, FAIA (ext. 110)
bell@aiany.org

Managing Director
Cynthia Phifer Kracauer, AIA, LEED AP
(ext. 119), ckracauer@aiany.org

Exhibitions Coordinator
Juliana Barton (ext. 120)
jbarton@aiany.org

Policy Director
Jay Bond (ext. 116)
jbond@aiany.org

Partnership Programs Manager
Laura Trimble Elbogen (ext. 111)
ltrimble@aiany.org

Director of Exhibitions
Rosamond Fletcher (ext. 138)
rfletcher@aiany.org

**Communications Manager/Liaison to the
Landmarks Preservation Commission**
Daniel Fox (ext. 113)
info@aiany.org

Development Manager
Emma Haberman (ext. 108)
ehaberman@aiany.org

Committee Programs Coordinator
Berit Hoff (ext. 117)
bhoff@aiany.org

Events and Marketing Manager
John LoPresto (ext. 112)
jlopresto@aiany.org

Member Services Director
Suzanne Howell Meeks, Hon. AIA NYS
(ext. 115), smeeks@aiany.org

Development Coordinator
Nicole Pesce (ext. 125)
npesce@aiany.org

Office Manager
Eve Dilworth Rosen (ext. 113)
info@aiany.org

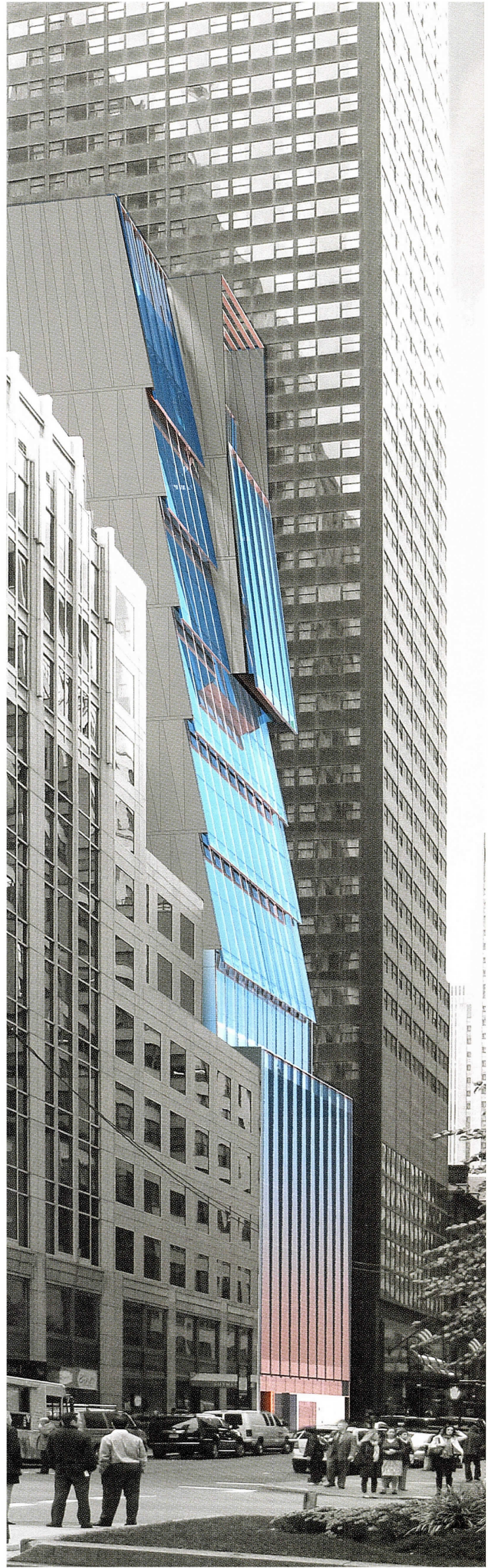
Finance Director
Henry Zachary (ext. 131)
hzachary@aiany.org

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

One-year subscription (4 issues): \$40 (U.S.), \$60 (foreign). The AIA New York Chapter also publishes the twice-monthly online newsletter **eOculus**. To advertise in **Oculus** or **eOculus**, please contact Drew Jasinski at djasinski@naylor.com or 352.333.3434. For reprint or back issue information or to be placed on the e-mail list, contact info@aiany.org.

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

© 2012 The American Institute of Architects New York Chapter. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.



34 East 51st Street

Architect: Skidmore Owings & Merrill, LLP

Rendering Credit © Skidmore Owings & Merrill, LLP

Sciame

WHERE BUILDING IS AN ART

Sciame Construction, LLC | F.J. Sciame Construction Co., Inc.
14 Wall Street, New York, NY 10005 | 212. 232. 2200 | www.sciame.com

Severud Associates

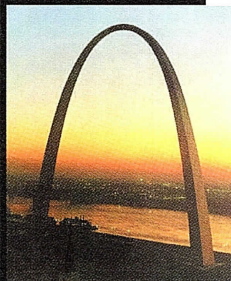
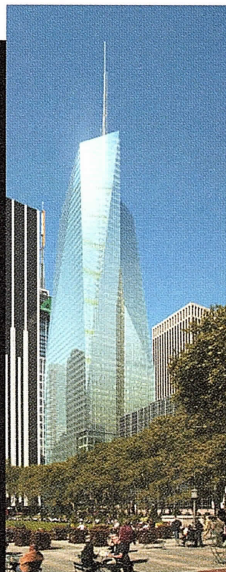
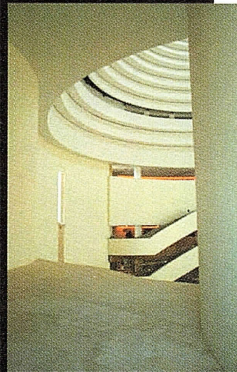
NEW YORK

LONDON

PARIS



Award-Winning
Structural
Engineering
Since 1928



Severud Associates
CONSULTING ENGINEERS P.C.

469 Seventh Avenue, Suite 900
New York, NY 10018
(212) 986-3700
info@severud.com

Table of Contents

First Words

- 9 Letter from the President:
The Future: Here and Now
By Joseph J. Aliotta, AIA,
LEED AP

A Word from the Editor

- 11 Of Ladybugs and Learning
By Kristen Richards, Hon. AIA,
Hon. ASLA

Center for Architecture

- 19 Center Highlights

One Block Over

- 21 Manhattanville Shuffle:
A no-real-community-here
might just become one
By Claire Wilson

In Print

- 40 The Future of Architecture Since 1889
By Jean-Louis Cohen

Aalto and America
Edited by Stanford Anderson, Gail Fenske,
and David Fixler

The Mythic Modern: Architectural
Expeditions into the Spirit of Place
By Travis Price

Schlepping Through Ambivalence: Essays
on an American Architectural Condition
By Stanley Tigerman,
ed. by Emmanuel Petit

The Harlem Edge | Cultivating
Connections 2012 Biennial Ideas
Competition
Edited by AIA NY Emerging New York
Architects Committee
Reviews by Stanley Stark, FAIA

81-Year Watch

- 41 A pioneering example of
Modernism in New York is the
1931 New School for Social
Research building by
Joseph Urban
By John Morris Dixon, FAIA

Last Words

- 43 The Young and the Edgeless
By Rick Bell, FAIA

Index to Advertisers

- 44 Alphabetical and Categorical
Index

View the Oculus archive online:
naylor-network.com/arc-nxt

Oculus Fall 2012 Learning Curve

FEATURES

- 27 **Opener: The New Learning Landscape**
By Umberto Dindo, FAIA
- 28 **Oh, the Places We'll Go!**
Rethinking education in a digital age
By Edith K. Ackermann, Ph.D.
- 30 **One Firm, Two Schools of Thought**
Two new academic projects by Skidmore, Owings & Merrill reveal new directions in design for education
By Bill Millard
- 32 **Schools Made to Order**
A focus on flexibility provides ideal learning environments for two vastly different kinds of students
By Claire Wilson
- 34 **Expanding Architecture Beyond Form and Function**
How Parsons The New School for Design is redesigning its curriculum and practices to prepare students for complex design challenges of the future
By William R. Morrish
- 36 **New Kids on the Boards**
Relentless, transformative, collaborative are apt descriptions of the seven winners of this year's New Practices New York competition
By Linda G. Miller
- 39 **Real Solutions at Harlem's Edge**
The winners of the biennial ENYA design competition offer solutions with far-ranging possibilities
By Jessica Sheridan, Assoc. AIA, LEED AP BD+C



The Blue School by Rockwell Group, pg. 32

Cover: WXY Architecture + Urban Design, REED Academy, pg. 32
Image Credit: ©Albert Vecerka/Esto

Oculus is printed with low-VOC inks and alcohol substitutes. Our printer has eliminated film and film processing, and uses waste recovery programs and EPA-licensed handlers.

CONSULTING ENGINEERS

HVAC
Electrical
Plumbing
Fire Protection

SUSTAINABLE DESIGN

LEED Design / Certification
Energy Simulation
Solar and Climate Analysis
Computational Fluid Dynamics
Renewable Energy

INFORMATION TECHNOLOGIES

Audiovisual
Telecommunications
Security
Information Services
Command & Control

MISSION-CRITICAL DESIGN

Design Services
Facility Evaluation & Analysis
Feasibility Studies
Disaster Recovery

COMMISSIONING

LIGHTING DESIGN

FIRE ENGINEERING & CODE CONSULTING

A TETRA TECH COMPANY

cosentini

www.cosentini.com

NEW YORK, NY

Two Pennsylvania Plaza

t: 212.615.3600

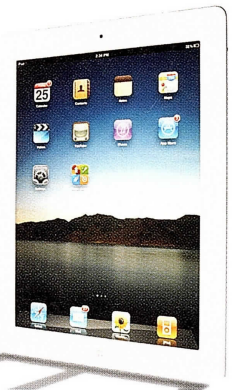
info@cosentini.com



ABU DHABI, UAE
CALGARY, CANADA
CAMBRIDGE, MA
CHICAGO, IL
DUBAI, UAE
FREEHOLD, NJ
HOUSTON, TX
MOSCOW, RUSSIA
PARIS, FRANCE
SEOUL, SOUTH KOREA
SHANGHAI, CHINA

Win an iPad® 3

Bring us your window and door plans for a Marvin quote and be entered into the iPad 3 Sweepstakes.



Anthony Riccobono/Frank Kelly

(914)644-4800

www.authenticwindow.com

For official rules visit the sponsor location. Sponsor: Authentic Window Design
90 Westchester Ave., White Plains, NY 10601. Void where prohibited.

PROSURANCE
REDEKER
GROUP LTD.

Specializing in professional liability insurance for
Architects, Engineers & Land Surveyors

Contact us for innovative, low cost solutions to the challenge of securing and maintaining coverage in the recessionary economy. We have the experience, relationships and commitment to help!

Call 212.693.1550 today!

Ask to speak to one of our specialists for more information:

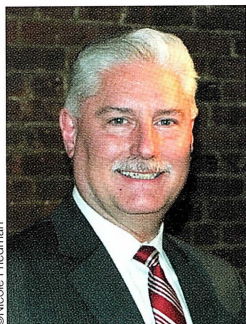
- Greg D. Kumm
gkumm@proredinsure.com
- Warren Redeker
wreder@proredinsure.com
- Rich Standing
rstanding@proredinsure.com
- Greg Kumm, Jr.
greg@proredinsure.com



AIA New York State
An Organization of The American Institute of Architects

Visit our **NEW** Website
www.ae-insurance.com

LETTER FROM THE PRESIDENT



©Nicole Friedman

The Future: Here and Now

The futurist theme of AIA New York resonates with the Learning Curve focus of this fall's *Oculus*. From schools, universities, young architects, and new firms, we anticipate the future of design here and now. This autumn's key exhibition at the Center for Architecture, "The Edgeless School: Design for Education in the Digital Age," explores innovative and sustainable learning environments. It is joined by an exhibition of schools from Finland and the annual architecture schools exhibition showcasing exemplary student work from 14 graduate programs in the region. The "Building Connections" exhibition presents the accomplishments of K–12 students in the Center for Architecture Foundation's Learning by Design:NY program. Our fall season is made special by the second annual Archtober festival of architecture and design, and the Future Now! Summit. It culminates with the festive Heritage Ball and the fabulous Party@theCenter, both on Thursday, October 25. Busy times certainly populate this fall's architectural calendar.

The Future Now! Summit, convened in September, empowered and engaged young professionals as they navigate the economy and anticipate the next years of practice. Through action and reflection, new firms and emerging architects are proposing real solutions to the changing needs of the industry. AIA Fellows met with emerging professionals on a two-way street of mentorship and sharing. This interactive, day-long conference addressed the connection among design, construction, real estate, finance, and business. As a platform for dialogue, it brought together interested individuals to propose solutions for the future of architecture. Specifically, the summit explored:

Repositioning the AIA: A national effort to revamp the AIA mission and adapt it to the present by engaging the public and addressing the needs of emerging professionals.

New Practice Models: New ways of working, including virtual collaboration and public outreach.

Leadership: Emerging professionals redefining leadership roles not only in the workplace, but in the civic arena and business world as well.

New Roles for the Architect: How the architect of the future can have an expanded role in society.

October 1 marks the kickoff of Archtober, New York City's Architecture and Design Month. This annual festival brings together many of the city's architecture and design organizations and museums with a common calendar of special tours, lectures, films, and exhibitions. The aim is to raise awareness of the role of design in our city and to build lasting international recognition of the richness of New York's built environment. The Archtober "Building of the Day" celebrates contemporary as well as iconic architecture in the city with free public daily tours, many led by the buildings' architects.

On the advocacy front, we are busy working with the Chapter's committees to develop and refine policy platform statements in preparation for the citywide 2013 elections. Our platform is meant to engage all candidates for public office in New York City as we advocate for the built environment. We encourage you to learn more about AIA New York's advocacy efforts and get involved!

Mentorship, outreach, and advocacy just begin to describe all the energy and activity at the Center for Architecture. Join us! Our future is now.

Joseph J. Aliotta, AIA, LEED AP
2012 President, AIA New York Chapter

More Than Just a Bright Idea

Framing buildings
in structural steel means
fewer columns. This
not only lets more daylight
reach interior work
areas, it gives organizations
greater flexibility to
adapt to change. Wouldn't
your clients want this
advantage?

 **Steel Institute of New York**

www.siny.org

Center for Architecture AIA New York Chapter

536 La Guardia Place, New York, NY 10012
212.683.0023 | info@aiany.org | www.aiany.org

AIA New York Chapter Office Hours

Monday-Friday: 9:00 am-8:00 pm
Saturday: 11:00 am-5:00 pm
Sunday: Closed

The Center for Architecture is a hub for all interested in the built environment. It is a place to gather, share, learn, honor, and advocate.

The Center's mission is to:

- Provide a center of learning for the public and building industry professionals in order to improve the quality of the built environment
- Explore cutting-edge topics, technological innovations and other issues concerning the built environment
- Foster an exchange and collaboration among members of the design, construction and real estate community
- Promote an appreciation of New York's unique urban fabric
- Inspire community values and provide fellowship opportunities
- Promote cultural tourism of New York City's architecture

Gallery Hours

Monday-Friday: 9:00 am-8:00 pm
Saturday: 11:00 am-5:00 pm
Sunday: Closed

Of Ladybugs and Learning



Editor's learning environment.

With the Center for Architecture exhibition “The Edgeless School” currently on view, it seemed timely to focus this issue of *Oculus* on education, both in design and pedagogy, and how each affects the other. Numerous studies show that learning environments have an impact on performance and morale of students and teachers alike.

My first experience with “organized” education was a so-called “kiddies’ school” I was enrolled in when we moved from New York to Florida. I was five, and I was miserable. Never mind the dusty (or muddy) play yard, rusting jungle gym, buggy bathroom, and peeling pea-green paint in the hallways. I was a “Yankee” – and five-year-olds can be cruel. I pushed back once, and found myself sitting in the corner facing a white picket fence under a huge banyan tree. But instead of being humiliated, I was mesmerized. The fence was covered with hundreds of ladybugs! Watching them scurrying around, busily doing whatever ladybugs do, was much more fun than being bullied, and I ended up spending a lot of time in that corner. When we moved back to Yankee-land in time to start first grade, the teacher asked me to tell the class about life in Florida. I told them all about the ladybugs. This led to the class’s first science lesson (did you know ladybugs can live up to three years?) and made me fall in love with school.

But that was then – this is now. Anyone who cares about education in America couldn’t have been cheered by several reports published earlier this year. The “U.S. Education Reform and National Security” report by the Council on Foreign Relations Independent Task Force (co-chaired by Joel I. Klein, former chancellor of the NYC Department of Education) comes to some disheartening conclusions, including: “Too many young people are not employable in an increasingly high-skilled and global economy.”

The Global Competitiveness Report 2011–2012, issued by the World Economic Forum, surveyed 142 countries in a great number of categories. In higher education and training, the U.S. ranks 13th overall, and 26th in “the quality of the education system.” Sadder still, we are 37th in “the quality of primary education.” On a slightly brighter note, we rank 7th in “capacity for innovation,” and 3rd in “university-industry collaboration in R&D.”

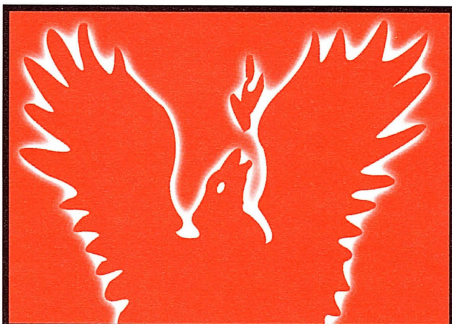
The Global Innovation Index 2012, published by the international business school INSEAD and the World Intellectual Property Organization, a specialized agency of the United Nations, ranked 141 countries/economies in areas such as institutional frameworks that attract business and foster growth, level and standard of education and research, and infrastructure. The U.S. is only 10th in all categories, and 31st in K–12 education, “owing to low rankings in education expenditures.”

But all is not doom and gloom. The Obama Administration launched the “Educate to Innovate” campaign to increase STEM (science, technology, engineering, and mathematics) literacy in public education. The arts have been added to the mix, resulting in STEAM programs in elementary and high schools. The Association of Architecture Organizations and the Architecture + Design Education Network are among its strongest proponents, as are the ACE Mentor Program and Publicolor. Closer to home, last year the Center for Architecture Foundation’s Learning by Design:NY K–12 program was a U.S. nominee in the first International Union of Architects/UIA Architecture & Children Golden Cubes Awards.

Do architecture and architects have a role in improving our education system? Indeed they do – well beyond pea-green walls.

Kristen Richards, Hon. AIA, Hon. ASLA
Kristen@ArchNewsNow.com

HUBBELL GALVANIZING



It's Us or Rust!



FORTRESS

POWDER COATING

FORTRESS POWDER COATING:

- Two 43 foot powder coating ovens.
- Simultaneous automated and manual powder application.
- Commercial and custom powder blends to meet specific application.

GALVAGRIT:

In house, after fabrication,
slip resistant, galvanized coating.

AIA AND GBCI ACCREDITED SEMINARS:

available as lunch and learn.

PO Box 37, New York Mills, NY 13417

Tel: 1-800 244-4258 • Fax: 315-736-0381

Email: info@whyrust.com

Visit us: www.whyrust.com



Our modern cellular PVC is so like the real thing we add signs that read "This is not wood!" to our displays nationwide. Walpole uses time-honored methods to handcraft this advanced wood alternative material for classic fence, gates, pergolas, railings, arbors, lantern posts, planter boxes, and more. For more information call **800-343-6948**.

Ask about our popular Shade Pergolas Kits.



Walpole Woodworkers
Quality fence since 1933

walpolewoodworkers.com • [facebook/WalpoleOutdoors](https://facebook.com/WalpoleOutdoors)

GlassFilm Enterprises

We have designs on your glass



Lumisty MFX, foggy straight-on, clear from an angle

GFE offers a variety of film-to-glass applications designed to enhance the appearance of glass. **LUMISTY**, pictured above, makes glass change from transparent to translucent depending on the angle of view. Also available is **DECOLITE**, a series of translucent films with or without patterns, that simulate etched glass. Recent product introductions include **DICHRO-MIST**, a dichroic film that changes the color of glass depending on the angle of view, **GFE COLORS**, a series of transparent colored films, and **CUSTOM DESIGNS**.

CALL FOR FREE SAMPLES:
978-263-9333



JF@GLASSFILMENTERPRISES.COM
GLASSFILMENTERPRISES.COM

 **AmCork**
American Cork Products Company



importers of fine cork flooring

www.amcork.com ▲ 1-888-955-2675

The Perfect Solution...

For All Your Toilet Partition Needs.

No matter what your job requires, Global Partitions' selection of durable, high-quality, low-maintenance materials will suit your ever-changing needs.

- Stainless Steel
- Powder Coated
- Solid Plastic
- Plastic Laminate
- Phenolic Black Core
- Phenolic Color-Thru

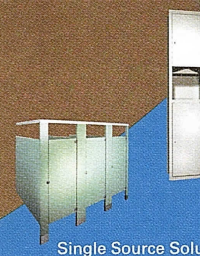
All four mounting styles are also available in Ultimate Privacy™.

Your Global Resource.

GLOBAL
PARTITIONS

globalpartitions.com

Now Available as BIM Objects



Single Source Solution



PHOTO: ROY WRIGHT

TENGUERIAN ARCHITECTURAL MODELS

The model was built during design development and is now on permanent display at Yankee Stadium Museum.

WWW.TENGUERIAN.COM

ARCH BOX, INC.
419 Lafayette St.
New York, NY 10003
Tel: (212) 228-9092/3

HOK SPORTS ARCHITECTS

df a degree of freedom
structural engineer

Lean, green structural engineering team
Seeking to explore possibilities with hip architecture studio, with possible eye to a long term relationship.

a degree of freedom / Dominic Cullen, PE - Team Leader

www.adegreeoffreedom.com

153 W 27th Street Suite 900a, New York, NY 10001 • P: 212.495.9370



specify the best
your clients deserve it

warmboard.com | 877.338.5493

PREPARE YOURSELF FOR SUCCESS

Whether you are preparing for the Architect Registration Examination® (A.R.E.®) or fulfilling your continuing education requirements, IDC provides architects, engineers and construction professionals with the knowledge and skills required to accelerate career paths.

IDC OFFERS COURSES IN:

- A.R.E. Preparation (review courses, seminars and dry runs)
- Construction Management
- Construction Site Safety – OSHA Certification
- Green Building Design
- MDL/Zoning Laws
- NYC Construction Code

For a full list of courses and seminars or for more information, call 718-855-3661 or visit www.idc.edu.

INSTITUTE OF DESIGN & CONSTRUCTION
141 WILLOUGHBY STREET
BROOKLYN, NY 11201



WORK = STUDY = SUCCEED

LOFT SPACE WORKSTATIONS FOR RENT

Convenient Penn Station area. Large, open office environment in sunny, high-ceilinged loft office with beautiful old wood floors. Share conference rooms, kitchen, copier, plotter, fax, library, TI high-speed Internet connection service, phone hookup and receptionist. Convenient to all trains.

FOR MORE INFORMATION PLEASE CONTACT
JEFF (X204) OR LARRY (X203) AT 212.273.9888
jgertler@gwarch.com • lwente@gwarch.com

Center for Architecture
AIA New York Chapter

536 La Guardia Place, New York, NY 10012
212.683.0023 | info@aiany.org | www.aiany.org

October 15, 2012, 6–8pm

David Adjaye presents his book
African Metropolitan Architecture

November 12, 2012, 6–8pm

Jeff Speck presents his book
*Walkable City: How Downtown Can
Save America, One Step at a Time*

December 10, 2012, 6–8pm

Nina Rappaport and **Erica Stoller**
present their book
Ezra Stoller, Photographer

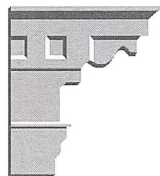
At The Center for Architecture, visit www.aiany.org for details

Oculus
BOOK TALKS

Upcoming Book Talks

Archtober

Coming to NYC
this October



Design Insurance Agency Inc.

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

90 Broad Street, 15th Floor, New York 10004
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@dia.tc

Thomas G. Coghlan

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

Beyond your notion of certified wood ceilings.
Within your budget.

Why Pacific Albus?

- Grows 5-10x faster than Maple, Birch, Oak and Ash
- Relieves pressure on natural forests
- Grown in the Pacific Northwest
- Certified FSC Mixed Credit



9wood.com/ecogrille



Designed to inspire.

Miele's sleek, black glass trim and Clean Touch Steel™ finish make the new Europa line an inspiration to classic kitchen design. See this and more at Miele's Manhattan and Princeton Galleries.

MANHATTAN GALLERY
The Architects & Designers Building
150 East 58th Street, 9th Floor, Suite 951
New York, NY 10155

PRINCETON GALLERY
9 Independence Way
Princeton, NJ 08540

☎800.843.7231

🌐mieleusa.com

Miele
IMMER BESSER

Be lighter. Be cooler. Be greener.

LIPA's Commercial Efficiency Program (CEP) can provide your clients with substantial incentives for upgrading to more energy efficient equipment like high performance lighting and air conditioning. This will reduce your clients' energy use and costs, with payback on many projects in a year or less.

Call 1-800-692-2626 or visit us online at www.lipower.org/commercial.

CEP BENEFITS:

- Special incentives for LEED certified projects
- Rebates for custom energy-saving technologies
- Rebates for energy-efficient technologies in whole building projects
- Technical assistance available

LIPA
Long Island Power Authority



WE'RE WORKING FOR YOU.





Your Beaux-Arts Mansion needs new windows? Artistic Doors and Windows



ARTISTIC
Doors and Windows

www.ArtisticDoorsAndWindows.com
800-278-3667



LAW FOR ARCHITECTS

What You Need to Know

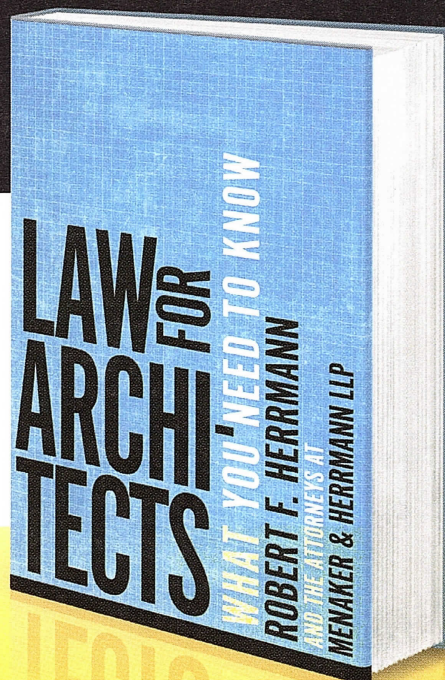
by Robert F. Herrmann
and the attorneys at Menaker & Herrmann LLP

“From copyright concerns to insurance to construction disputes, Robert Herrmann’s **Law for Architects** responds with clarity and precision to the questions asked by architects in the course of their work. It is also an indispensable and fascinating read.”

—Bernard Tschumi, Columbia University Graduate School of Architecture, Planning and Preservation

ISBN: 978-0-393-73345-7 • 224 pages • Hardcover • ~~\$35.00~~ / **\$28.00 (20% discount)**

Please reference promotion code ARCHLAW3 when ordering online or by phone for the 20% discount! Visit www.norton.com/arch or call 1-800-233-4830



Norton Books on Architecture & Design | 500 Fifth Ave., New York, NY 10110

Archtober

31 Days/31+ Organizations

AIA New York Chapter
Aperture Foundation
Architecture & Design Film Festival
Architecture for Humanity New York
Associates of the Art Commission
Bernard and Anne Spitzer
School of Architecture,
The City College of New York
Brooklyn Historical Society
Center for Architecture Foundation
Central Park Conservancy
CNU New York
Cooper-Hewitt, National Design Museum,
Smithsonian Institution
The Irwin S. Chanin School of
Architecture, The Cooper Union
The Cultural Landscape Foundation
CultureNOW
Designers & Books Fair
Design Trust for Public Space
Docomomo US New York/Tri-State
Dwell & New York Magazine's City Modern
Franklin D. Roosevelt Four Freedoms Park
Friends of the High Line
IIDA New York Chapter
Institute of Classical Architecture & Art
Lori Bookstein Fine Art
The Municipal Art Society of New York
The Museum of Arts and Design
Museum of the City of New York
National Academy Museum & School
New Museum
New York Building Congress
New York Chapter American Society of
Landscape Architects
New-York Historical Society
New York Institute of Technology
School of Architecture and Design
New York Restoration Project
New York Transit Museum and
Grand Central Terminal's Centennial
New York University
The Noguchi Museum
Nuit Blanche New York (NBNY)
Public Art Fund
Queens Museum of Art
Sheila C. Johnson Design Center
Solomon R. Guggenheim Museum
Structural Engineers Association
of New York
Van Alen Institute
WantedDesign

Archtober (ärk'tōbər) is the second annual month-long festival of architecture activities, programs, and exhibitions in New York City.
www.archtober.org

Presenting Media Sponsors of Archtober

dwell *NEW YORK*

Architecture and Design Month New York City October 2012

Center Highlights



NYC's new "micro-unit" housing competition adAPT NYC was announced at the Center on July 9 by Mayor **Michael R. Bloomberg** (l-r): Housing Development Corporation President **Marc Jahr**; **Mathew Wambua**, Commissioner, NYC Department of Housing Preservation & Development; **Robert LiMandri**, Commissioner, NYC Department of Buildings;

Bloomberg; **Jerilyn Perine**, Executive Director, Citizens Housing & Planning Council of New York; **Amanda Burden**, Hon. AIA, Director, NYC Department of City Planning and Chair, City Planning Commission; **Rick Bell**, FAIA, Executive Director, AIA, NY; and **Alexandros Washburn**, Chief Urban Designer, NYC Department of City Planning.

During the AIA NY Chapter's 145th Annual Meeting, Congressman **Jerrold Nadler**, U.S. Representative for New York's 28th District, presented 2012 AIA NY President **Joseph Aliotta**, AIA, LEED AP, with the flag that flew over the Capitol during 2012 AIA Grassroots in Washington, DC.



Following the Architects of Healing program and medal ceremony at the 2012 AIA Convention in May (l-r): **Rick Bell**, FAIA, AIA NY Executive Director; **Daniel Libeskind**, AIA, Principal, Studio Daniel Libeskind; **David Childs**, FAIA, Consulting Design Partner, Skidmore, Owings & Merrill; and **Joseph Aliotta**, AIA, LEED AP, 2012 AIA NY President.



New Practices New York 2012 winners **Abruzzo Bodziak Architects** worked non-stop to install "Landscape (Triptych)" in the Center's storefront window as a part of the exhibit "New Practices New York 2012" (l-r): **Christian Poules**; **Lee Gibson**; **Emily Abruzzo**, AIA, LEED

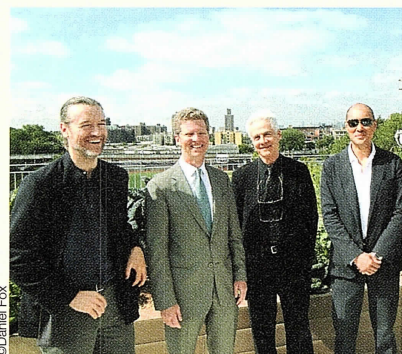
AP; **Gerald Bodziak**, AIA, LEED AP; and **Christopher Egervary** (see pg. 36).



At "The Harlem Edge | Cultivating Connections" exhibition opening in July (l-r): **Venesa Alicea**, AIA, LEED AP, 2013 AIA National Associates Committee Executive Board, Director-at-Large; **ENYA** Co-chairs **Amanda Rivera**, Assoc. AIA, and **Brynnemarie Lanciotti**, Assoc. AIA, with **Michael Marrella**, AICP, The Harlem Edge Juror and Director of Waterfront and Open Space Planning, NYC Department of City Planning (see pg. 39).



First Annual AIA NY Golf Outing in July at the Baltusrol Golf Club in Springfield, NJ (l-r): **Rick Bell**, FAIA; **John Shehadi**, President, Shehadi Commercial Flooring; and **Andy Frankl**, President, Ibex Construction and AIA NY Board Member.



Via Verde's ribbon-cutting ceremony in June reunited U.S. Department of Housing and Urban Development Secretary **Shaun Donovan**, Hon. AIA, with the project's architects (l-r): **Robert Garneau**, AIA, Associate, Grimshaw Architects; **Donovan**; **Richard Dattner**, FAIA, Principal, Dattner Architects; and **Vincent Chang**, AIA, Partner, Grimshaw Architects.



Center for Architecture Foundation

Honoree sketchers preparing for Guess-A-Sketch, the Foundation's first annual drawing competition (l-r): **Charles Renfro**, AIA; **Robert M. Rogers**, FAIA; **Ronnette Riley**, FAIA; and **Hugh Hardy**, FAIA, with CFAF Executive Director **Jaime Endreny**, and Master of Ceremonies **Walter Hunt**, FAIA. The event raised \$80,000 to support CFAF's built environment education programs for K-12 students, families, and the general public.

What does BIM mean to you?

BIM can be many things—green, integrated, a process, a technology. But all you care about is your BIM, your team and your clients.

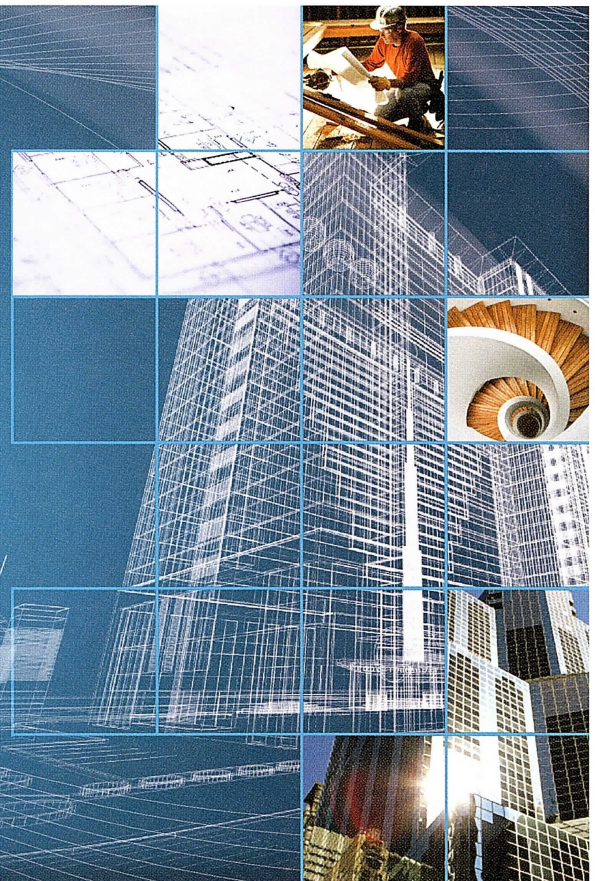
All we care about is making BIM work for you.

- Revit, Navisworks and Facilities Management experts
- Implementation, training, technical support—in person or online
- IMAGINiT Clarity for Autodesk® Revit® Server, Scan to BIM and IMAGINiT Utilities for Revit
- ProductivityNOW Portal provides support, eLearning, free Utilities and an active community. The ProductivityNOW Portal has content for everyone, with advanced functionality available only to IMAGINiT clients.

To get started or ask a question, call our New York City office at 212-564-9900, toll-free at 800-356-9050, or visit imagineit.com

IMAGINiT
TECHNOLOGIES
A RAND Worldwide Company

Autodesk
Gold Partner
Architecture, Engineering & Construction



ZETLIN & DE CHIARA LLP
WHEN SUCCESS MATTERS

Advocate. Counselor. Partner.
Dedicated to the Practice of
Construction Law.

- Contract Preparation & Negotiation
- Litigation & Alternate Dispute Resolution
- Risk Management Planning
- Business Counseling
- Intellectual Property
& Emerging Technology Protection
- Professional Licensing Guidance
- International Construction Law Consulting

With Zetlin & De Chiara,
no construction project
is beyond your reach.



www.zdlaw.com



Manhattanville Shuffle

A no-real-community-here might just become one

BY CLAIRE WILSON

Oh, the hue and cry when it was discovered that Columbia University had quietly begun purchasing property in Manhattanville, the Harlem neighborhood just north of its Morningside Heights campus. Choruses of “No to gentrification!” arose in many camps. “Dear Columbia, please no forced displacement,” reads an enormous banner just east of 12th Avenue. And please, no seizure of property by eminent domain.

Fact is, the 17-acre, \$7-billion Columbia expansion project now under construction has displaced very little of the community. The immediate area was a mishmash of auto repair shops, furniture restoration businesses, storage warehouses, parking areas, and vacant lots, much of it cut off from the waterfront by Riverside Drive. The elegant viaduct was one of Manhattanville’s few redeeming features – until Fairway Market arrived at 12th Avenue and 133rd Street.

“They’re not losing food stores, housing, or medical offices,” says Lance Jay Brown, FAIA, principal of Lance Jay Brown Architecture and Urban Design, chancellor of the College of Distinguished Professors of the Association of Collegiate Schools of Architecture (ACSA), and ACSA Distinguished Professor at CCNY’s Bernard and Anne Spitzer School of Architecture. Displaced residents will be relocated to a new building that will provide low-income units, says Javier Carcamo, an architect and co-chair of the zoning and land use committee of Community Board 9.

Columbia’s 17-acre chunk is pretty much all there is to Manhattanville, according to Carcamo. The argument therefore extends to preserving the adjacent West Harlem neighborhoods, like Broadway below 125th Street and north toward 145th Street. Protecting the stable (and improving) communities around the new buildings is key to making the whole work together. “We want to protect the neighborhood from overdevelopment,” he says. “As zoned right now, we are at less than 50% of development rights and in danger of having developers come in and knock down 100-year-old brownstones.”

The Manhattanville project will eventually include a science center (under construction) and a future arts center, both designed by Renzo Piano with Davis Brody Bond, along with a business school by Diller Scofidio + Renfro with FXFOWLE. It will create 14,000 construction jobs and 6,000 university jobs.

Independent of Columbia, the winds of change are already being felt in the area. West Harlem Piers Park, designed by W Architecture and Land-

(top left) Public access to the water in West Harlem Piers Park, designed by W Architecture and Landscape Architecture.

(top right) Fairway Market is a popular spot with cyclists on the bike path in West Harlem Piers Park.

(bottom) Upper-level seating area at the Hudson River Café.

“The park has changed the impression of the place so it has much more of an identity.”

scape Architecture, opened two years ago on the waterfront where a parking lot once stood, and is a major magnet for cyclists, Fairway customers, and local residents. It has added much to the character of the neighborhood. “People considered it a scary place,” says W Principal Barbara Wilks, FAIA, FASLA. “The park has changed the impression of the place so it has much more of an identity.”

Restaurants including the Italian Covo Trattoria e Pizzeria, Dinosaur BBQ, and the Hudson River Café give the burgeoning scene an early Meatpacking District feel. The Mink Building, a former brewery turned cold storage facility, may be converted into a space for galleries and offices, and the site of the former Citarella gourmet retailer on 125th Street is slated to house a micro-brewery and a restaurant.

Aileen Martinez, a barkeep at the Hudson River Café, thinks the Columbia project can only be a good thing. “It’s great,” she says. “We need a change.”

Claire Wilson writes for the *New York Times*.



Custom staircase manufacturer who can assist you with all aspects of your staircase project

- Design
- Engineering
- Fabrication
- Installation



■ for **beauty** between levels

Call us or visit our website
www.eestairs.com for more information.

EeStairs America Inc.
 D-87 Copernicus Blvd.
 Brantford, ON N3P 1N4
 T: (226) 381-0111
 E: info@eestairs.com
 I: www.eestairs.com

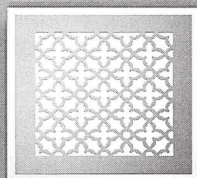


Center for Architecture AIA New York Chapter

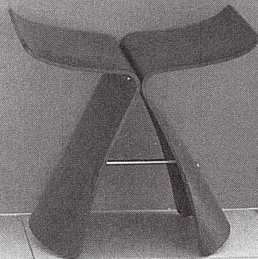
536 La Guardia Place, New York, NY 10012
 212.683.0023 | info@aiany.org | www.aiany.org



ARCHITECTURAL GRILLE



PERFORATED AND BAR GRILLES
 CUSTOM DESIGNED, FABRICATED
 AND FINISHED



42 Second avenue Brooklyn, New York 11215
 718.832.1200 | 1.800.387.6267 | FAX: 718.832.1390
info@archgrille.com

AIA New York Chapter Office Hours

Monday-Friday: 9:00 am-8:00 pm
 Saturday: 11:00 am-5:00 pm
 Sunday: Closed

The Center for Architecture is a hub for all interested in the built environment. It is a place to gather, share, learn, honor, and advocate.

The Center's mission is to:

- Provide a center of learning for the public and building industry professionals in order to improve the quality of the built environment
- Explore cutting-edge topics, technological innovations and other issue concerning the built environment
- Foster an exchange and collaboration among members of the design, construction and real estate community
- Promote an appreciation of New York's unique urban fabric
- Inspire community values and provide fellowship opportunities
- Promote cultural tourism of New York City's architecture

Gallery Hours

Monday-Friday: 9:00 am-8:00 pm
 Saturday: 11:00 am-5:00 pm
 Sunday: Closed

THE CONSTRUCTION GROUP AT INGRAM YUZEK GAINEN CARROLL & BERTOLOTTI, LLP



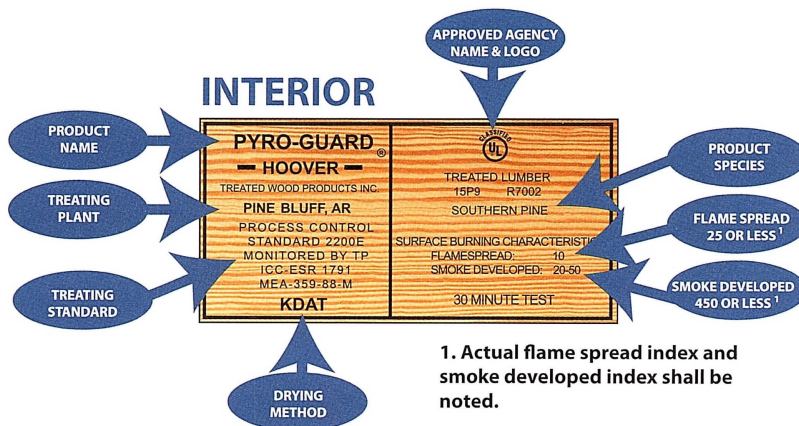
Larry F. Gainen
Robert A. Banner
Melissa T. Billig
Jessica L. Rothman
Tara B. Mulrooney
Caitlin L. Bronner

We have over 20 years of experience representing design and construction professionals with contracts, litigation, alternate dispute resolution, ownership transition, the sale and purchase of practices, intellectual property, risk management and other business issues.

250 Park Avenue · New York · New York · 212.907.9600
www.ingramllp.com

REQUIRED INFORMATION ON ALL FIRE RETARDANT TREATED WOOD LABELS IN NEW YORK CITY

BEWARE OF JOB SITE SUBSTITUTIONS FOR THE ACTUAL PRODUCTS YOU HAVE SPECIFIED



1. Actual flame spread index and smoke developed index shall be noted.

NEW YORK CITY DEPARTMENT OF BUILDINGS REQUIRES FRTW LABEL

Product coloration is not a substitute for a building code approved, third-party inspection agency label.

For additional copies of this card, contact our Technical Department
TECWOOD@FRTW.COM • 1.800.TEC.WOOD

HOOVER
TREATED WOOD PRODUCTS, INC.

800.TEC.WOOD
WWW.FRTW.COM
TECWOOD@FRTW.COM
SEMINARS: WWW.LEARNABOUTFRTW.COM



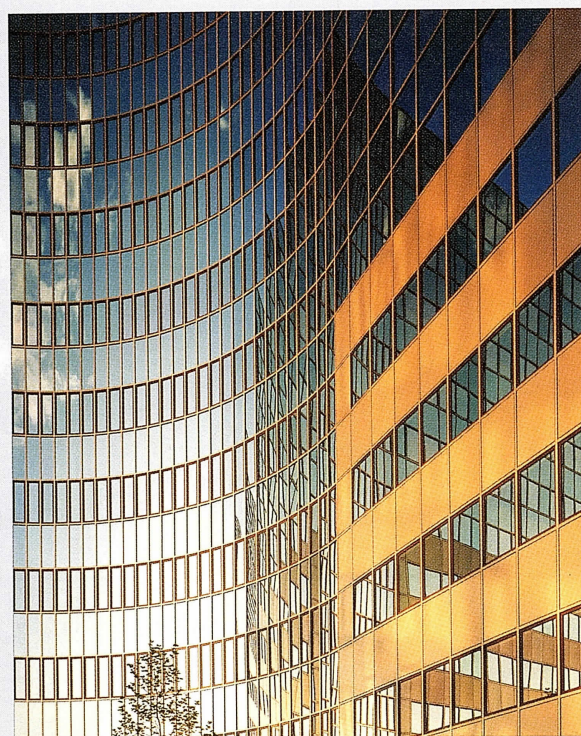
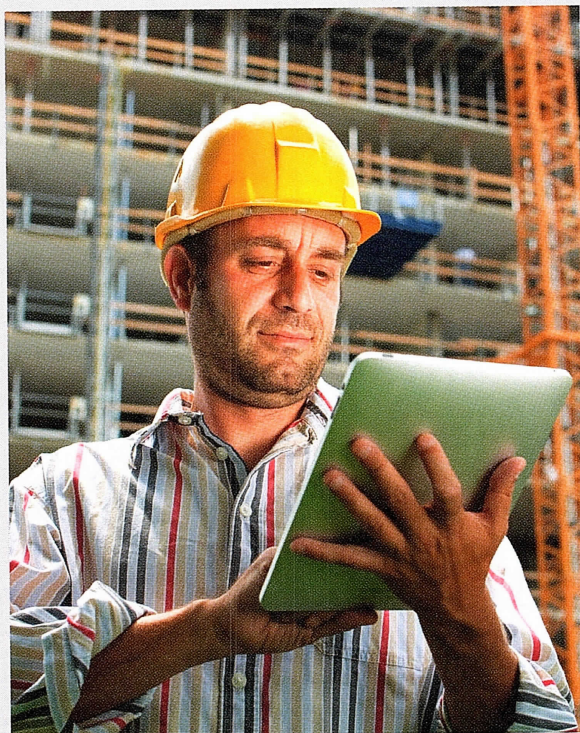


3D PRINTING | ON-SITE SERVICES | REPROGRAPHICS
COLOR MANAGEMENT | PROJECT MOBILIZATION | PROFESSIONAL SERVICES



New York | Princeton | Philadelphia | Washington, DC | Boston | San Francisco | Atlanta
44 West 18th Street, New York, NY 10011

WWW.NRINET.COM | 888.599.6611



DURING EACH PHASE,
NRI IS... *ALREADY THERE*

SERVING AEC PROFESSIONALS FOR 114 YEARS.

AIA Continuing Education: 3D Lab & Color Management

Scan this QR Code for more information on our complimentary presentations.





Wexler Associates

Structural Engineers

12 West 32nd Street, 8th floor
New York, NY 10001
t: 212.643.1500 f: 212.643.2277

High-rise buildings

Housing

Retail and industrial structures

Parking structures

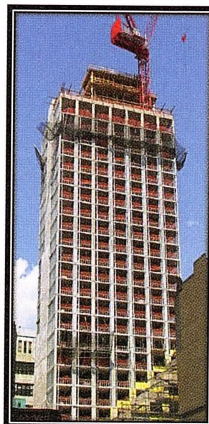
Support of excavation

BIM (Building Information Modeling)

Seismic isolation and separation

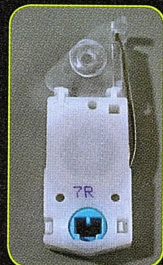
Staggering-truss structures

Blast and physical security

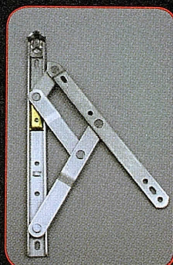


Innovating

the Window Balance and Window Hardware Industry
for Over 12 Decades



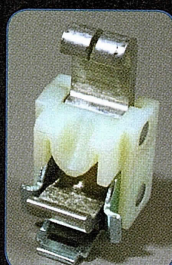
ROLLER-TILT® Cartridges
Box to Balance Pocket™



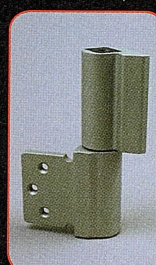
MAGNUM™ Hinges
by ADVANTAGE™



APEX™



ECO Carriers
Environmentally Friendly



Butt Hinges
by ADVANTAGE™

Solutions That Set New Standards



P: 585.352.3790 • F: 585.352.3729 • www.caldwellmfgco.com

& **ADVANTAGE™ MANUFACTURING**, a Division of
Caldwell Manufacturing Company North America, LLC
P: (585) 742-1570 • F: (585) 742-6287 • www.advantagemanufacturing.com

Center for Architecture

AIA New York Chapter

536 La Guardia Place, New York, NY 10012
212.683.0023 | info@aiany.org | www.aiany.org

Center for Architecture

AIA New York Chapter

536 La Guardia Place, New York, NY 10012
212.683.0023 | info@aiany.org | www.aiany.org

AIA New York Chapter Office Hours

Monday-Friday: 9:00am-8:00pm
Saturday: 11:00am-5:00pm
Sunday: Closed

The Center for Architecture is a hub for all interested in the built environment. It is a place to gather, share, learn, honor, and advocate.

The Center's mission is to:

- Provide a center of learning for the public and building industry professionals in order to improve the quality of the built environment
- Explore cutting-edge topics, technological innovations and other issue concerning the built environment
- Foster an exchange and collaboration among members of the design, construction and real estate community
- Promote an appreciation of New York's unique urban fabric
- Inspire community values and provide fellowship opportunities
- Promote cultural tourism of New York City's architecture

Gallery Hours

Monday-Friday: 9:00am-8:00pm
Saturday: 11:00am-5:00pm
Sunday: Closed

The New Learning Landscape

BY UMBERTO DINDO, FAIA

Architecture can't provide a good education but it can certainly facilitate it, an AIANY Committee on Architecture for Education member once said. One may even question whether education needs a building at all. Open-air teachings are common in places where the climate allows it; indeed, momentous lessons by Buddha and Jesus took place under a tree. The Indian government recently declared it would provide \$10, two-gigabyte laptops for schoolchildren, making for a perfectly good education – under a Banji tree.

In our climate, however, we rely on buildings. School design has undergone a long evolution, starting with the one-room schoolhouse and progressing to today's complex learning landscapes. The most significant change in school design was brought about by educators who declared that teachers are more like facilitators of the learning process. Teachers and students do better in an open and collaborative setting. New spatial concepts have replaced the traditional teacher-centered, closed-door classrooms with student-oriented clusters, multipurpose corridors, and community spaces.

Collaborative methods of learning have been around for centuries. They started in Switzerland with Johann Heinrich Pestalozzi, who in 1780 became the first applied educational psychologist. Pestalozzi's theories laid the groundwork for modern elementary education and led to the *Kindergarten*. He stressed the individuality of the child, learning by senses, and the necessity for teachers to be taught how to develop knowledge in the child rather than trying to implant it. His ideas found little sympathy, however. It wasn't until the early 20th century that his theories were further advanced by Rudolf Steiner, Maria Montessori, Reggio Children, and others, who also maintained that school and classroom sizes matter greatly – the smaller, the better. Still, these methods were practiced mostly in private schools for the few and privileged. In 1923, Eduard Polak, the school superintendent of Amsterdam, introduced Montessori teaching methods and its functional and spatial concepts to that city's public school system. This radically changed school design and has kept

The Netherlands in the forefront of progressive school design ever since.

At the same time, some schools have also become community centers that provide social cohesiveness and identity. Ironically, the idea took off with the help of budget cutters, who discovered that it is cheaper to build one good school with shared community facilities than to build separate buildings. Such schools share their libraries, multipurpose gyms, auditoriums, and cafeterias – and some even include community health clinics. This partnership is mutually beneficial: the community gains access to improved amenities, and the school reinforces its identity as a multiuse community and education center. Budget cutters also welcomed clusters and corridor spaces that accommodate educational functions because they brought education and social interaction into circulation spaces with high space efficiency.

Dutch architect Herman Hertzberger, a leading proponent of progressive educational design, has shown how school architecture can be a stimulus to learning. He divides classrooms into two types: the “basic classroom” and the “articulated classroom.” An unarticulated, rectangular classroom, he says, “lends itself best to instruction, the unidirectional transfer of knowledge that forms the basis of teacher-fronted lessons. This primitive paradigm gives teachers the ideal overview of their pupils. An articulated space, by contrast, provides more places for groups or individuals to engage in different activities simultaneously without being distracted by one other. There are several centers of attention, rather than just one.”

The learning experience today embodies our entire environment, with the redefined classroom extending into multipurpose corridors, community spaces, and city streets. It's a landscape that stimulates all of our senses and intellect – and encourages lifelong learning.

Umberto Dindo, FAIA, is co-chair of the AIANY Committee on Architecture for Education together with Lazar Kesic, AIA, and serves as AIANY Secretary.



P.S. 62 Richmond Net Zero school, Staten Island, designed by Skidmore, Owings & Merrill (pg. 30).

What's Inside

- 28 Oh, the Places We'll Go!
- 30 One Firm, Two Schools of Thought
- 32 Schools Made to Order
- 34 Expanding Architecture Beyond Form and Function
- 36 New Kids on the Boards
- 39 Real Solutions at Harlem's Edge

Oh, the Places We'll Go!

Rethinking education in a digital age

BY EDITH K. ACKERMANN, PH.D.



© Theo Morrison



©Aislinn Weale/Ennead Architects

"Where we are – the places we occupy, however briefly – has everything to do with who we are."

– Edward S. Casey, *Getting Back into Place: Toward a Renewed Understanding of the Place-World*, 1993

No one entity can be held responsible for learning in a digital age – be it school, home, museum, grass-roots initiative, public library, online course, or Computer Clubhouse. Instead, educational offerings need to be diversified, customizable, and interconnected. The role of digital media and technologies is significant but in no way sufficient, and there is no telling where knowledge may be acquired or learning occur.

In the recent report *Digital Media and Technology in After-school Programs, Libraries, and Museums*, researchers Becky Herr-Stephenson, Diana Rhoten, Dan Perkel, and Christo Sims write that "digital media can offer opportunities for both self-directed and collaborative learning, can open access to informa-

tion that might not otherwise be accessible, and can allow for creative expression in new formats. However, in each of the organizational types...we have seen that the nontechnical aspects of youth programs – the location and context, the staff and peers – are essential to the function and success of youth organizations, even in the land of digital natives and the age of cyberlearning.”

The authors conducted the research to better understand:

- How digital media can be used for learning within, between, and beyond educational initiatives, institutions, and programs.
- The educational needs and aspirations of the community at large (for lifelong learning and professional development, for example), and how that community utilizes – or could utilize – spaces and programs offered by schools, including school sports facilities, auditoriums, and kitchens.
- How schools can collaborate with institutions that offer educational programs, such as museums, libraries, computer clubs, and on-line communities.

One important finding, beyond the flurry of novel initiatives, is the hybridization of offerings, each with its own distinct character and designated physical or virtual space that learners can access and traverse using digital media.

The edgeless school?

The work of Russian psychologist and educator Lev Vygotsky and others in the sociocultural tradition reminds us that, while every child needs a place to call his or her own, it also “takes a whole village to raise a child.” The classroom of the future will have to expand beyond its walls and let the outside in, or it won’t be successful in preparing its students. Learning as a ubiquitous part of young lives was also addressed by American philosopher, psychologist, and educator John Dewey. In his 1907 lecture on “Waste in Education,” Dewey pointed out the difficulty of separating school from everyday life and experience: “From the standpoint of the child, the great waste in the school comes from its inability to utilize the child’s experiences outside the school in any complete and free way within the school itself; while, on the other hand, s/he is unable to apply in daily life what s/he is learning at school. When the child gets into the schoolroom he has to put out of his mind a large part of the ideas, interests, and activities that pre-



©Chris J. Roberts Photography

dominate in his home and neighborhood.” More than ever, the challenge of schools – and the architects who build them – is to find ways to integrate the students’ outside interests, cyberlearning, and new media literacy requirements with classroom practices that foster lifelong learning.

What is different today from previous generations is that many people belong to more than one community or “village,” and that no one sticks to any one of these for very long. Instead, we live our lives “in between,” moving across physical, virtual, and digital realms. We do so at an ever-faster pace and, more often than not, we go places without moving our physical bodies. These new forms of mobility, and the sense of “dematerialization” that comes with living our lives in between, call at once for stronger anchors and more flexible ties, for safe harbors and new routes.

More than ever, learning happens everywhere and all the time, hence the need to break down the barriers that separate what’s taught in schools from the knowledge and experiences acquired through other means. That said, the school of the future, while “edgeless,” can’t be formless! The places where we live and learn are the grounds on which we stand and the springboards from where we leap. ■

Edith K. Ackermann, Ph.D., is a developmental psychologist, a visiting scientist at the MIT School of Architecture, and senior research associate at the Harvard Graduate School of Design. She served as senior research consultant for “The Edgeless School: Designing for Education in the Digital Age” exhibition, currently on view at the Center for Architecture.

(above) Marysville Getchell High School Campus, Marysville, WA, designed by DLR Group (2010), feels more like a village than a school.

(opposite page, top) The East Harlem School, New York, NY, designed by Peter Gluck and Partners (2008), has classrooms that can be reconfigured to accommodate the changing needs of the school as its pedagogy evolves.

(opposite page, bottom) Frank Sinatra School of the Arts, Queens, NY, designed by Ennead Architects (2009), has ties to a wide range of cultural institutions.

“More than ever, learning happens everywhere and all the time, hence the need to break down the barriers that separate what’s taught in schools from the knowledge and experiences acquired through other means.”

One Firm, Two Schools of Thought

Two new academic projects by Skidmore, Owings & Merrill reveal new directions in design for education **BY BILL MILLARD**

Though One World Trade Center is Skidmore, Owings & Merrill's best-publicized presence on the Manhattan skyline, the firm's quieter contributions reach the neighborhood-school level.

Staten Island's P.S. 62 is the Net Zero pilot project of the School Construction Authority (SCA), the city's first academic building to produce as much energy as it consumes. With a green K–5 curriculum using the building itself as a teaching tool, P.S. 62 is so transformative that it will come with an operator's manual.

Another SOM building is bringing change to The New School in Greenwich Village. For the first time since its founding in 1919, the institution will have a campus focus, a University Center combining academic, residential, library, performance, and social programs within a single "vertical campus." The building offers high performance and design innovations that strengthen The New School's interdisciplinary bonds.

P.S. 62: "sustainability lab"

This two-story, 444-seat structure on a 3.5-acre, L shaped site in Staten Island is a folded volume surrounding a central courtyard. "The net zero goal, site access, and scale of the neighborhood dictated the overall scale of our solution," says SOM Design Partner Roger Duffy, FAIA. Senior Designer Jon Cicconi, AIA, expects 40% of the students to walk or bike to school. The project will add sidewalks to the neighborhood, plus play areas, a walking path, bus drop-off, and staff parking.

Duffy credits Bruce Barrett, AIA, LEED AP, SCA's vice president for architecture and engineering, as "the real visionary, the one who convinced City Hall to move forward." Describing P.S. 62 as "a sustainability lab," Barrett hails her team's diligence in "splitting hairs to save even small bits of energy": 50% over standard schools. The Net Zero design approach maximized conventional passive and active sustainability strategies for the most energy-efficient building possible, before adding on-site renewable energy technologies.

The interior harvests daylight by offsetting the ground- and second-floor corridors and including open communicating stairs. Photovoltaic (PV) panels dominate the exterior with about 40,000 square feet of PV. They cover the roof, the south



PROJECT:
P.S. 62 Richmond Net Zero School, Staten Island, NY
CLIENT: New York City School Construction Authority
SKIDMORE, OWINGS & MERRILL TEAM: Roger Duffy, FAIA, Anthony Vacchione, AIA, Christopher McCreedy, AIA, Jon Cicconi, AIA, Angelo Arzano, AIA, Carrie Moore, AIA
SUSTAINABILITY: In:Posse
R&D COLLABORATOR: Center for Architecture Science & Ecology
MEP ENGINEER: AKF
STRUCTURAL ENGINEER: Desimone Consulting Engineers
CIVIL & TRAFFIC ENGINEER: Philip Habib & Associates
GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services
LANDSCAPE ARCHITECT: Mark K. Morrison Landscape
LIGHTING DESIGN: Brandston Partnership
SIGNAGE: Pentagram
ACOUSTICS/AV/INFORMATION TECHNOLOGY/SECURITY: Shen Milsom & Wilke
THEATER DESIGN: Harvey Marshall Berling Associates
CODE CONSULTANT: Design 2147
VERTICAL TRANSPORTATION: Van Deusen & Associates
COST ESTIMATING: VJ Associates
FOOD SERVICE: Hopkins Foodservice Specialist

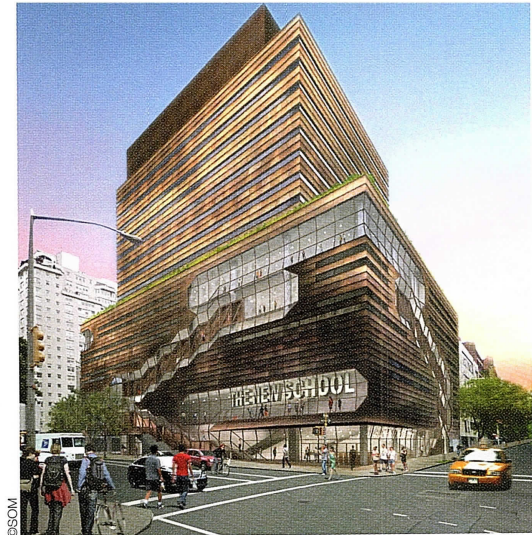
façade, and the teachers' parking lot. A demonstration wind turbine and stationary bicycles will also generate energy.

Classroom HVAC consists of tempered ventilation air, heated/cooled by hydronic induction displacement units, which provide clean conditioned air at the floor level that rises to the exhaust registers at the ceiling. The low air velocity also reduces noise and fan energy. Eighty geothermal wells support the HVAC functions.

Other conservation strategies include: a high-performance building envelope minimizing air infiltration via a vapor barrier; four inches of insulation; precast concrete panels anchored at foundation and roof to avoid penetrations and thermal bridging; south-facing clerestory glazing with an engineered fabric interlayer to cut heat gain; minimal glazing of 7% on east and west façades, 35% on north and south, reducing solar heat gain; and energy-efficient electric kitchen equipment.

The 50% energy savings, Duffy explains, is dependent on occupant behavior. Daily energy use displays will inform teachers, students, and staff about energy budgets and use. "Sustainability nodes" at the ends of the corridors will be dedicated to teaching about earth, wind, sun, and water.

SCA is responsible for some 1,400 school buildings citywide – 130 million square feet. Serving only the Department of Education, SCA leverages standardization to provide a consistent level of quality. SCA standards are continually evolving to keep up with current technologies while optimizing



(opposite page) P.S. 62 Richmond Net Zero School, Staten Island.
(left) The New School University Center at 14th Street and Fifth Avenue.
(below) The University Center's fourth-floor lounge with the signature stairway that cleverly includes an enclosed fire stair underneath.

cost-effectiveness. On P.S. 62, “there were almost 100 non-standard items proposed,” notes SCA Design Manager Bernard Forte, “and we approved more than half of them.” The SCA is reviewing these new ideas for potential inclusion in the standards for new school design.

University Center: “marriage of need and location”

The New School lacks a traditional campus, organized around a quad or a park. “It’s grown backwards,” comments Vice President for Design, Construction, and Facilities Management Lia Gartner, FAIA, LEED AP. The school’s graduate and continuing-education programs expanded before its undergraduate component. It’s “an aggregation of institutions,” in Duffy’s description, with its components distributed widely enough that their center of gravity is hard to identify.

The University Center not only accommodates the institution’s expansion but gives it a fulcrum. It includes 600 residential beds on the upper nine floors, and academic and other program areas on the lower seven and in the cellar. The plan, Gartner recounts, evolved into a 16-story, 375,000-square-foot as-of-right project that has proceeded with extensive community consultation and little public friction.

Gartner calls the vertical-campus typology “the marriage of a need and a location. We love that

we’re on city streets, and we consider the whole city our campus, but we don’t own spaces, so the new building is to provide public space akin to campus quadrangles.” Since students’ circulation on a bell schedule becomes awkward once vertical spaces require elevators, she adds, “there’s a point beyond which it’s very difficult to have an academic building, so it made sense for the upper region to be residential.”

The University Center foregrounds its circulation with three transparent staircases. “One mandate we gave the architects was to reinvent the fire stair,” Gartner recalls. “They’re more comfortable fireman’s poles.” SOM devised what she calls a “sandwich of stairs: an open stair riding on top of an enclosed fire stair.” The landings invite casual interactions while providing views. “Interesting people have gone through The New School and influenced the world,” Duffy says, so SOM wanted to “showcase the energy of the institution and the organization of this building, turning it inside out.”

Lower floors, he explains, achieve program flexibility with a structural bay 30 feet wide east to west, allowing north-south movement of interior walls for reconfiguration. Lighting and HVAC systems are organized so that infrastructure does not impede restructuring. Loftlike spaces can serve as design studios, classrooms, or computer labs, with program adjacencies fostering interdisciplinary work; the 800-seat auditorium stage is retractable. Continual realignment, Duffy says, reflects The New School’s nature: “It’s what they’re about. Everything’s very provisional.”

The library, on the top two academic floors, has pride of place, located at a central setback point. It, too, is unconventional: a collection of workspaces conducive to collaborative study, “as much a social space as a book repository,” says Gartner.

“This building is open,” Duffy says, “and it’s engaged with the city.” Its materials, particularly the mottled-brown brass shingling, patinated to maintain color continuity, harmonize with nearby brownstones and connote industrial durability, while its transparency emphasizes the school’s ideals. Opening in fall 2013, the University Center will have at least a LEED Gold rating and a 29.6% reduction in energy use from 2007 ASHRAE 90.1 requirements.

SOM’s projects demonstrate that world-class architectural expertise isn’t out of reach – it’s reaching out. ■

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



PROJECT:
The New School University Center, New York, NY
OWNER: The New School
DEVELOPER: The Durst Organization
SKIDMORE, OWINGS & MERRILL TEAM: Roger Duffy, FAIA, Mark Regulinski, AIA, Chris McCready, AIA, Jon Cicconi, AIA, Colin Koop, AIA, Angelo Arzano, AIA, Kimberly Garcia, AIA
RESIDENTIAL ARCHITECT: SLOE Architects
CONSTRUCTION MANAGER: Tishman

MEP ENGINEER: Cosentini Associates
STRUCTURAL ENGINEER: DeSimone Consulting Engineers
CIVIL ENGINEER: Langan Environmental & Engineering Services
LIGHTING: Brandston Partnership
LEED CONSULTANT; ENERGY MODELING: Buro Happold
NYSERDA CONSULTANT: ADS Engineers
INFORMATION TECHNOLOGY/AUDIOVISUAL/SECURITY: Shen Milsom & Wilke

VERTICAL TRANSPORTATION: Van Deusen Associates
COMMISSIONING: Fulcrum
BLACKWATER SYSTEM: Alliance Environmental
ACOUSTICS: Cerami Associates
FOOD SERVICE: Cini Little
FAÇADE MAINTENANCE: Entek
THEATER: Fisher Dachs Associates
CODE CONSULTING & EXPEDITOR: Milrose
SIGNAGE: Integral Reudi Baur Paris
SCHEDULE & COST MANAGEMENT: ProjectConsult



Schools Made to Order

A focus on flexibility provides ideal learning environments for two vastly different kinds of students

BY CLAIRE WILSON

This is a tale of two schools: the Blue School in Manhattan, and REED Academy in Oakland, New Jersey. Blue School is cutting edge, private, and geared to bright students. It is located in a downtown building that the Rockwell Group adapted to its progressive education methods. REED, an acronym for Resources for Effective Educational Development, is private, non-profit, innovative, and housed in a new, purpose-built structure in an industrial area. It was designed by WXY Architecture + Urban Design to meet the unique needs of 32 autistic students.

Different students, different settings, one thing in common: an environment in which each individual can learn at his or her own pace. As REED President Rick Klinenberg puts it, "It's like having 32 kids and 32 different classrooms."

REED Academy, founded in 2003, does not have 32 actual classrooms, but is a composite of multiple flexible spaces designed to teach academics as well as life skills that challenge people with autism. These include bathing, cleaning, cooking, going to the dentist, and getting a haircut. The building had to accommodate all these different functions while remaining simple. "Parts look like people's houses, and parts look like a normal suburban school so students can feel like they are in a school," says WXY Principal Claire Weisz, AIA. "But most of what's done here happens outside a regular classroom."

The A-shaped, 25,300-square-foot, single-story building starts out cozy and then goes grand, according to Weisz. The main entrance is intimate,



drawing visitors inside from a large parking lot to a central common room with bright, high ceilings and an open feel. Whimsical eyebrow dormers let light flow in for much of the day, an amenity that is part of a sustainability agenda throughout the project. "We wanted to create as much natural light as possible," Weisz explains.

That bright common room at the center is the main gathering place, a focus of the program in which interaction among youngsters is of prime importance. Students are as young as 3, and can remain matriculated until they're 21, all learning at a different pace. They learn from each other and from individual instructors at REED, where the student/teacher ratio is one-to-one.

Classrooms along the outer walls of the main corridors of each leg of the building are scattered among the instruction areas dedicated to life skills, and are likewise awash in light. Life-skills rooms are equipped with elaborate kitchens, mock apartments, laundry facilities, barber chairs, high-tech dentist chairs, lockers, showers, and hotel suites

for students who might later train as maids, for example. “The goal is to provide experiences that the kids can use their entire life,” notes Jill Nadison, REED executive director.

Sixteen small alcoves Weisz calls “learning kiosks” run along the inside of the main corridors, divided between the outer peripheries of the common room, with others facing out over a rear courtyard. Some have designated uses, like a children’s library or a student store kiosk where students practice shopping. Others can be used as needed for watching videos, reading, or working on electronic devices.

Materials, like low-VOC flooring and carpets, were chosen to be as healthful as possible in spite of a tight budget. According to Weisz, a little ingenuity made the school “look unique using standard materials,” such as combining conventional bowstring trusses and sawtooth skylights to create the shell-like roof.

The surrounding landscape, by Starr Whitehouse Landscape Architects and Planners, includes walking and biking paths and a garden that visually mimic the mainstream institutions to which many students will transition. “It looks close enough to the kind of one-story school any municipality would build,” Weisz says.

The **Blue School** isn’t blue at all. It takes its name from three of its founders, who were part of the original Blue Man Group – Matt Goldman, Chris Wink, and Philip Stanton – and their wives, Renee Roller, Jen Wink, and Jennifer Lamberts Stanton. Together they were so frustrated by the conventional educational options for their children that they started their own school in 2006.

In 2011 they acquired the six-story, 33,000-square-foot former Seamen’s Church Institute, designed by Ennead Architects, then Polshek Partners, in 1991. A chance meeting with David



©Albert Vecerka/Esto

Rockwell, AIA, founding principal of Rockwell Group, and Blue School had its designer. The brief: transform the vertical building into a place for “playful learning,” whose curriculum was based on the very latest neuroscience research.

Barry Richards, a principal and studio leader at Rockwell Group, notes that the project was about adapting an existing space, albeit one that was unusual for a school. “I can’t claim it is big design,” he says. “We create the space that allows the children to follow their passion and see those interests develop.”

Students currently range from age 2 to grade four, with grade five expected to be added next year. They circulate freely around the building, in which movable partitions are key to providing flexible spaces. A first-floor chapel has been converted to a small gym, and the second-floor dining area is now a lunch- and meeting room. The third floor features a library, the fourth is for larger (but still kid-scale) building projects, the fifth has a science center, and the sixth an art studio. The building also has 4,500 square feet of outdoor space.

A lot of materials were donated. Rockwell Group dug into its storeroom and came up with bean-bag chairs from a pop-up restaurant, a Brazilian mahogany bench, and craft supplies. Others contributed tiles. Shoe cubbies were made from plastic tubes, and there were some very creative takes on items from the McMaster-Carr catalogue of industrial hardware, according to Richards.

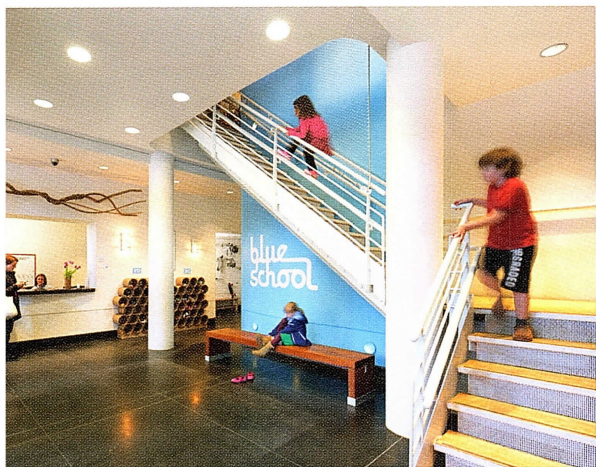
The success of the space will be judged by how well it evolves going forward, kind of like a child’s brain. It was not meant to be anything permanent. “Three years from now we might not be looking at our design,” says Richards. “We didn’t want to be the designer imposing something, but to create something that offered open-ended flexible support.” ■

Claire Wilson writes for the *New York Times*.

(opposite page) REED Academy, by WXY Architecture + Urban Design
(this page) Blue School, by Rockwell Group

PROJECT: REED Academy
ARCHITECT: WXY Architecture + Urban Design
PROJECT TEAM: Claire Weisz, AIA, Mark Yoes, AIA, LEED AP, George Layng Pew, AIA, Alan Tse, Justus Asselmeyer
CIVIL ENGINEER: McNally Engineers
STRUCTURAL ENGINEER: Old Structures Engineering
LANDSCAPE ARCHITECT: Starr Whitehouse Landscape Architects and Planners

PROJECT: Blue School
ARCHITECT: Rockwell Group
PROJECT TEAM: David Rockwell, AIA, Barry Richards, Michael Fischer, Linda Casper, Ray Chuang, Helen Davies, Caroline Kim, Lawrence Shen, Sue Stein, Shunyi Wu
CONSTRUCTION MANAGER: Yorke Construction Corporation
MEP ENGINEER: P.A. Collins, PE
STRUCTURAL ENGINEER: Rodney Gobble Consulting Engineers
FIRE CODE CONSULTANT: Fire and Building Code Services
DOB EXPEDITOR: William Vitacco Associates
ARCHITECTURAL LIGHTING: Rockwell Group
HISTORIC PRESERVATION: Higgins Quasebarth & Partners
GRAPHICS/WAYFINDING: Dale Travis Associates



©Albert Vecerka/Esto



Expanding Architecture Beyond Form and Function

How Parsons The New School for Design is redesigning its curriculum and practices to prepare students for complex design challenges of the future

BY WILLIAM R. MORRISH

Climate change, sustainability, global recession, high-speed communication, urbanization, digital technology, and social responsibility are just a few of the issues facing architects today. Preparing students to become active and engaged “citizen designers” is a common challenge for architecture schools around the world, and Parsons and its university, The New School, are no exception. We are redesigning our institutional structure, research agenda, and curriculum to focus on educating students who can produce the new knowledge necessary to shape our global urban future.

Architecture practice today is a complex set of challenges. We have a unique role to play in bringing about change in communities, and at the heart of this change is an emerging realization that the traditional design axiom of form and function has been radically altered by new social and ecological demands. Architecture needs to be not just figured

(above) Students from Parsons, the Milano School for International Affairs, Management and Urban Policy at The New School, and Stevens Institute of Technology constructed Empowerhouse on the National Mall for the 2011 Solar Decathlon.

footprints on a city map, but critical actors in urban systems. It needs to define and generate new values and knowledge and become a catalyst in the making of creative civil society.

Architects have never worked in isolation, but we need to get better at what we do by understanding these interconnections more deeply. The School of Constructed Environments at Parsons brings together programs in architecture, interior design, lighting design, and product design, while explicitly utilizing resources from the larger art and design school and the entire university. Students interact with fine artists, interactive designers, service designers, urban policy analysts, community organizers, anthropologists, performing artists, and many other specialists. The educational challenge is to find ways to capture the information generated through interaction, and translate it into new knowledge that will improve our capacity to solve future complex design problems.

In the coming years, Parsons will be rolling out new curricular enhancements that will reflect this philosophy. New thematic will bring together a number of disciplines to tackle complex problems like sustainability, bringing to light the many facets of the issue, from data-driven science to the impact of human behavior. We are seeking to train architects to become social entrepreneurs and to design building systems that have a larger impact on communities.

Real-world impact

One of our most successful recent examples of this interplay was the Parsons entry for the 2011 Solar Decathlon. Parsons partnered with its sister school, the Milano School for International Affairs, Management and Urban Policy at The New School, and Stevens Institute of Technology, to create a new model for sustainable, affordable housing. From the outset, we determined that the house we designed for the competition would not only be an exhibition model displayed on the National Mall in Washington, DC, but real housing for urban communities that could be replicable and scalable. (See *Oculus*, Spring 2011: “It Takes More Than a Village.”)

Our goals were embraced by the Washington, DC, government and the local chapter of Habitat for Humanity. We won the affordability award at the competition, and the house is now home for two families in Washington. It is the first Passive House in the district, set to change environmental policies on the local and, we hope, national level. This spring we will begin another sustainability

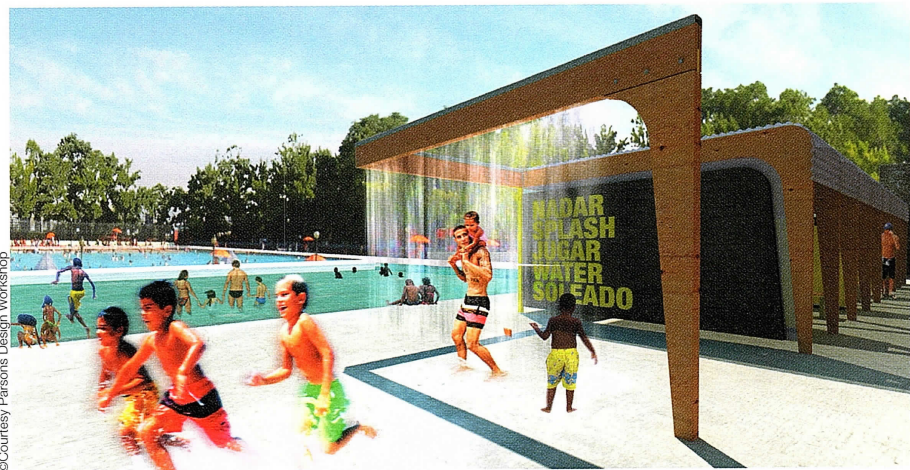
project that focuses on wood construction, working with the local chapter of Habitat for Humanity in Philadelphia.

Led by Laura Briggs, former chair of Sustainable Architecture at Parsons and founding partner of BriggsKnowles Architecture+Design, and an interdisciplinary faculty team, the Solar Decathlon project is extraordinary not only for its real-world impact, but also as a carefully orchestrated interplay among a wide range of disciplines. It brought together students and faculty in engineering, architecture, urban policy, communication design, product design, interactive design, lighting design, and fashion design – often in the same room and around the same table. It required our students to rethink their approach to design; for example, while architecture and interior design students designed elements of the house, engineering students showed them the environmental impact of their choices.

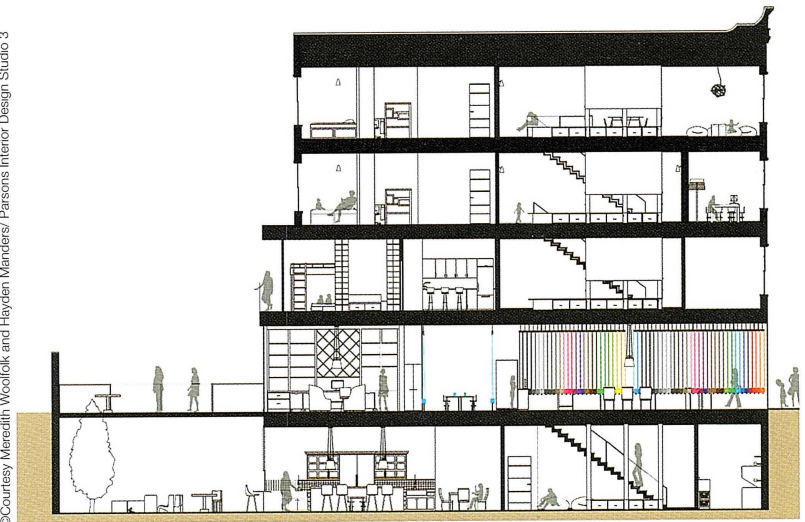
Problem-solving through partnerships

Community-focused design is nothing new at Parsons. Over a decade ago we established the Parsons Design Workshop, a design-build program for non-profit organizations. It has become a signature studio of our Master of Architecture program, and is led by Alfred Zollinger, an assistant professor at Parsons and co-principal of Matter Practice. Students spend the spring semester collaborating on design concepts to present to clients, and narrowing the choices down to a final design; the summer is spent in the field, constructing the projects. The past two years we have worked with New York City Parks & Recreation to improve a recreation center and pool in Highbridge Park in Washington Heights. The primary goal of the project is to enable year-round recreation activities at the park. Previously the recreation center had to shut down in summer to provide changing and locker room facilities for pool visitors. Students designed a new locker and changing facility called “Splash House” and also renovated the recreation center.

To foster these types of partnerships, we will make community design a strong thematic in our undergraduate Architectural Design and Interior Design curriculum. A current example is an Interior Design studio led the past three years by architect and urbanist Gabriela Rendón. Titled *Housing the Social: Re-adapting Vacant Spaces*, the studio aims to position interior design as a practice significant not only within the architecture realm, but also in responding to social, economic, and political issues in the city. Students focus on the re-



©Courtesy Parsons Design Workshop



©Courtesy Meredith Woolfolk and Hayden Manders / Parsons Interior Design Studio 3

habilitation of underutilized and vacant properties and the development of new working and living spaces for low-income families, exploring alternative housing models and community spaces.

The evolution of our curriculum will also play out on our physical campus. In addition to The New School's new University Center by Skidmore, Owings & Merrill [see pg. 30], we are also finding ways of creating more interactive workspaces in our existing facilities, with shared resources across the disciplines. We want our physical spaces to become places of constant intersection, and are digging deep to make this goal an integral part of our teaching and practice. ■

William R. Morrish is a professor of Urban Ecologies and former dean of the School of Constructed Environments at Parsons The New School for Design. He is a nationally recognized urban designer whose practice encompasses interdisciplinary research and educational programs exploring integrated design.

(above top) The Parsons Design Workshop designed and constructed "Splash House," a new pavilion for the Highbridge Pool and Recreation Center, a WPA-era bathhouse in Washington Heights.

(above bottom) An undergraduate Interior Design studio, *Housing the Social: Re-adapting Vacant Spaces*, looked at transforming a vacant building in Bushwick, Brooklyn, into a mixed-use retail and residential space with permanent and transitory housing for homeless mothers and their children.

feature

Center for Architecture

©Abruzzo Bodziak Architects

2012
New Practices
New York



New Kids on the Boards

Relentless, transformative, collaborative are apt descriptions of the seven winners of this year's New Practices New York competition

BY LINDA G. MILLER

All had to be located within the five boroughs and founded since 2006. From 51 entries, these seven rose above to be named winners of the 2012 New Practices New York (NPNY) competition for their innovative, forward-thinking portfolios.

This year's jury included Stan Allen, FAIA, principal, Stan Allen Architect; 2010 New Practices winner Kit von Dalwig, AIA, principal, Manifold; William Menking, editor-in-chief, *The Architect's Newspaper*; Mahadev Raman, P.E., chairman, Arup Americas; and Billie Tsien, AIA, principal, Tod Williams Billie Tsien Architects. This year's New Practices Committee co-chairs are Marc Clemenceau Bailly, AIA, of Gage/Clemenceau Architects, a 2006 NPNY winner, and Philipp von Dalwig, Assoc. AIA, of Manifold.

Abruzzo Bodziak Architects

BROOKLYN, NY

Emily Abruzzo, LEED AP

Gerald Bodziak, AIA, LEED AP

www.abruzzo-bodziak.com

Established 2009

Taking first place in a competition among the 2012 NPNY winners, the firm designed the installation showcased in the Center for Architecture's double-height window for the duration of the 2012 NPNY exhibition. The firm describes itself as "relentless," a term apropos to this project, which entailed an extensive exploration of materials and engineering possibilities. "The last three years have seen such drastic shifts in our profession," says Emily Abruzzo, AIA, LEED AP, "that it hardly seems possible to predict what's on the horizon. What we do see are new ways of making projects happen, different ways of defining a client, and non-linear paths of growth and development." For the immediate future, the firm is awaiting the ground-breaking for the East New York Greenhouse, a modular structure that is part of a series of greenhouses and urban farming projects in vacant lots (see *Oculus*, Fall 2011: "A Giant, Hardly Sleeping: Pro Bono Sector").

Christian Wassmann

NEW YORK, NY

Christian Wassmann

www.christianwassmann.com

Established 2006

"We believe in the physicality of architecture, and to achieve the best results we experiment with and combine surprising materials," says Christian Wassmann. Many of his designs start as discoveries originating from the interconnections of the arts. An outdoor fashion show runway made out of CNC-routed plywood and pine and covered in a light scrim was fabricated in the shape of a Fibonacci Spiral. The practice designed the layout for the 2012 INDEPENDENT art fair, which included the rooftop 29° Observatory, an environment for stargazing. Most recently, the practice redesigned Café Kristall adjacent to the Swarovski Crystallized store, in SoHo.

(opposite page) Abruzzo Bodziak Architects: "Landscape (Triptych)": The site-specific installation was designed for the 2012 NPNY exhibition at the Center for Architecture.

(right) Christian Wassmann: The 29° Observatory designed for the INDEPENDENT art fair serves as a gathering space on the roof of the former Dia Foundation Building in West Chelsea. On the wall's north-south axis, a pinhole frames the North Star.



formlessfinder BROOKLYN, NY

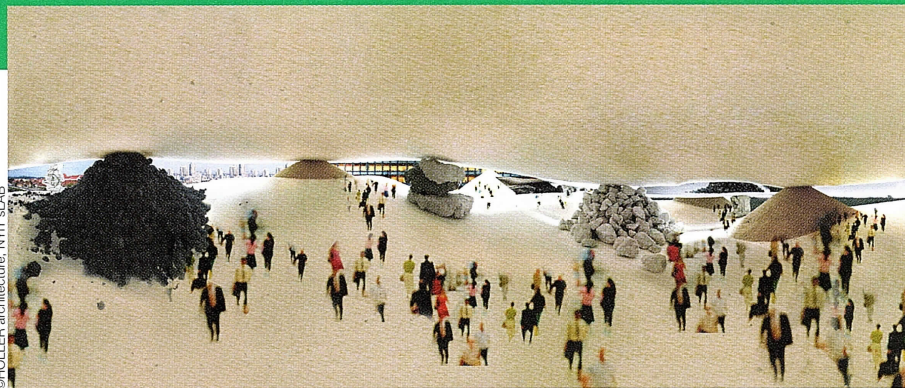
Julian Rose

Garrett Ricciardi

www.formlessfinder.com

Established 2010

The firm formlessfinder compares its operations to those of a search engine – fluidly analyzing a wide range of inputs and producing diverse outputs. The range of explorations are best illustrated by two recent projects: "Bag Pile," on the short list for the 2011 MoMA/PS.1 Young Architects Program, and "Load Test," a research-based project that shows that ideas can be buildable and, simultaneously, make theoretical contributions to the discipline. "We like architecture and want to be experts in architecture," says Garrett Ricciardi. "Architects today seem to want to be experts in something else – art, computation, ecology, biology, sociology." Adds Julian Rose: "There is a real value of owning the name *architect*."



(above) formlessfinder: "Load Test" explores replacing typical architectural materials with raw matter. Instead of concrete or steel columns, a building is held up by piles of rocks, sand, asphalt, and earth.

(right) HOLLER architecture: Made of locally grown, sustainable materials, the Nosara Recycling Center in Costa Rica includes a sorting facility, an open lobby featuring a wall made of up-cycled aluminum cans, and a landscaped seating area.



HOLLER architecture

BROOKLYN, NY

Tobias Holler, LEED AP

www.hollerarchitecture.com

Established 2010

"The most exciting project at any given time is always the project that is under construction," says Tobias Holler, LEED AP. "So at the moment, my

favorite project is the Nosara Recycling Center," currently under construction in Costa Rica, which began as an NYIT student design-build competition. The LIRR Long Island Radically Rezoned research project, also with NYIT, envisions sharing resources across boundary lines and applying closed-loop principles on a macro scale. These projects, as well as a Passive House planned for Long Island and designed to be affordable, illustrate the range of sustainability issues the firm handles and how it uses environmental performance to generate architectural form.

The Living NEW YORK, NY

David Benjamin, AIA
www.thelivingnewyork.com
Established 2006

"The burning question is not about what I call myself, but about what our city should look like," says David Benjamin, AIA, "The city is the ultimate ecosystem and influences the way we see everything." His practice explores new technologies and the future of architecture through design and construction. One recent example is a storefront made completely of salvaged building materials in Gowanus. "Amphibious Architecture," created from interactive tubes that house a range of sensors below water and an array of lights above, floats at sites in New York waterways, offering a real-time interface with the complex ecosystem of the city. "Living Light" is a canopy situated in a public park in Seoul that uses light to display real-time readouts of air quality in the city. The practice's research in biocomputation, new materials, and 3-D printing has led to a long-term collaboration on the design of the Airbus of the future.



©The Living

SLO Architecture

NEW YORK, NY
Amanda Schachter
Alexander Levi, AIA
www.sloarchitecture.com
Established 2007

"We feel the potential in the present and future is if you can see the potential," says Amanda Schachter. So what began as an investigation of the Bronx River Watershed produced a 1:87 scale model that was floated down the Bronx River, accompanied by canoes filled with students who worked on the project. That segued into the physical revelation of the city's accumulated waterborne debris in the form of the "Harvest Dome," a work of public art composed of trashed umbrellas and tossed plastic bottles. The practice is currently working on the Bronx River Right-of-Way, a project to transform and repurpose a derelict train station designed by Cass Gilbert. "While each project we create seems completely different," says Alexander Levi, AIA, "their roots and branches intertwine."



©Andreas Symietz

(top) The Living: "Living Light" is made up of panels that measure air quality in Seoul's 15 districts.

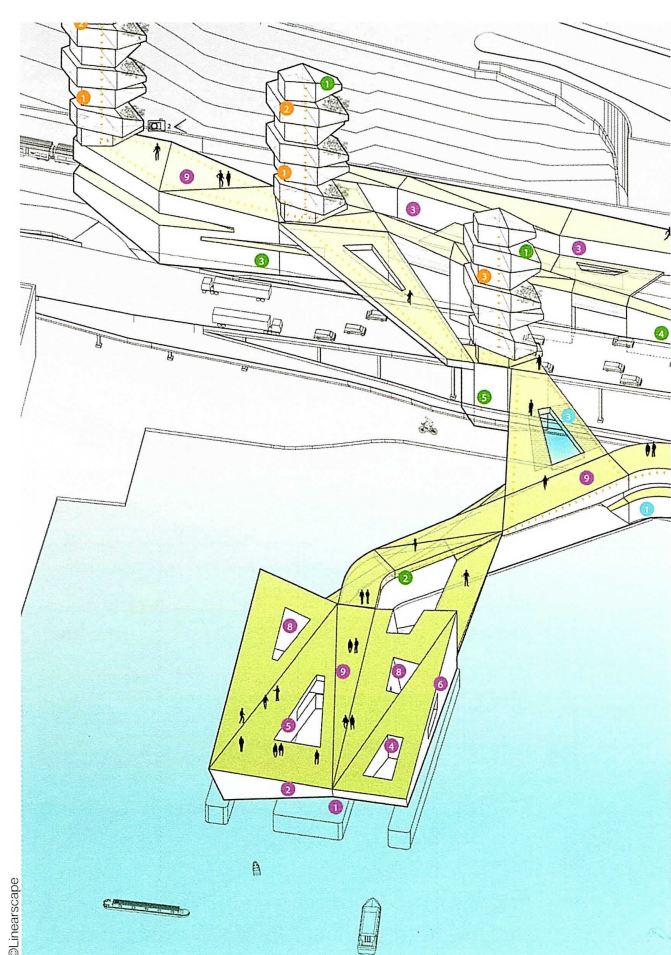
(bottom) SLO Architecture: Stymied by the bad weather on the Bronx River, the 24-foot-diameter, light-gauge "Harvest Dome" beached on Rikers Island, never making it to its intended Inwood Hill Park destination.

Marc Fornes & THEVERYMANY

BROOKLYN, NY
Marc Fornes, Architecte D.P.L.G.
www.theverymany.com

The firm is known for designing and constructing prototypical installations, such as a pop-up store for the jeweler Irene Neuwirth, and a finalist entry in the 2010 Sukkah City design competition. Currently, Fornes is working in residency at the Atelier Calder in France. ■

Linda G. Miller is a New York City-based freelance writer.



Real Solutions at Harlem's Edge

The winners of the biennial ENYA design competition offer solutions with far-ranging possibilities

BY JESSICA SHERIDAN,
ASSOC. AIA, LEED AP BD+C

"There's something wrong with the world today," sings Aerosmith's Steven Tyler in "Living on the Edge," a song invoked by an Italian team that entered this year's AIANY Emerging New York Architects Committee (ENYA) design ideas competition. The Harlem Edge | Cultivating Connections is the committee's fifth biennial competition, and as part of the 2012 "Future Now!" Presidential Theme, ENYA looked for solutions that would improve the future of the city as a whole and perhaps make a positive impact on the world.

Staying true to this design ideas competition tradition, ENYA worked closely with the local community to develop a program, presenting and receiving feedback at Community Board 9 meetings (one ENYA member also sits on CB9). Nourishing USA served as the hypothetical client, and the organization – established in Harlem before expanding nationwide – helped steer the party to promote healthy lifestyle choices and increase access to nutritious food. For the site selection, committee members took advantage of an underutilized site that could dovetail with

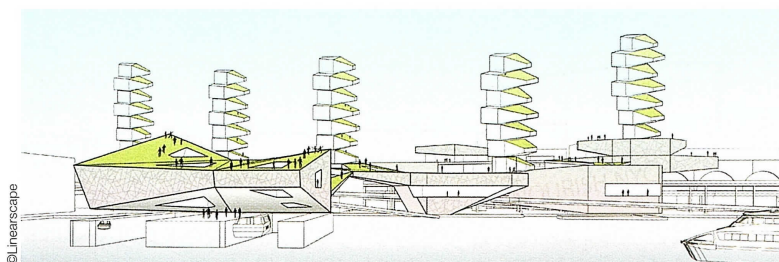
recent efforts by NYC agencies to reclaim the waterfront for non-industrial uses, including the Department of City Planning's "Vision 2020, the Comprehensive Waterfront Action Plan for New York City." When committee members heard of discussions to develop the 135th Street Marine Transfer Station, they decided to make it their site.

Perhaps more so than in previous years, entrants proffered solutions that could be feasible in the future. The ENYA Prize-winning entry "Sym'bio'pia" explores ways to create a truly sustainable community – a prototype that could be applied in cities throughout the world. New York- and Shanghai-based LinearScape proposes a series of towers connected by a landscape that bridges the 70-foot elevation change from 135th Street to the water's edge. Each tower contains offices and urban farms, called "growing arenas," that would have a symbiotic relationship with one another. Plants would filter brown water that would then be used to grow edible plants. Compost would be an energy source to help power the buildings. Ultimately, the interior farms would support existing community gardens, grocery stores, restaurants, and local parks.

With both teams hailing from Brooklyn, the second-place "The Hudson Exchange," by Eliza Higgins, Cyrus Patell, Chris Starkey, and Andrea Vittandini, and third-place "Harlem Harvest," by Ryan Doyle, LEED AP, Guido Elgueta, and Tyler Caine, LEED AP, focused on the fact that, despite the many farms in upstate New York, 80% of the food grown is exported outside the state. "The Hudson Exchange" proposes using barges for mass transit, as vehicles for food delivery, and as gathering spaces for the community. Through experimental gardens, the project encourages a multigenerational exchange among Columbia University students, community members, upstate farmers, and local gardeners. "Harlem Harvest" proposes a series of barges that would deliver food to an on-site market and bring visitors to the upstate farms. A new relationship would be born by creating a physical connection between farmers, farms, the city, and the Harlem community.

The Harlem Edge competition shows that emerging architects and designers are proposing real solutions to existing problems in the city and beyond. Their conviction is strong – LinearScape has begun to shop out the proposal to potential developers – and their new energy is invigorating the city. ■

Jessica Sheridan, Assoc. AIA, LEED AP BD+C, is a project manager at Gensler and the associate director on the AIA NY Chapter Board of Directors.



(above and top) "Sym'bio'pia" by LinearScape took the \$5,000 ENYA Prize.

Raves + Reviews

REVIEWS BY STANLEY STARK, FAIA

The Future of Architecture Since 1889

By Jean-Louis Cohen

This substantial and comprehensive volume is a thematically organized historic and critical narrative of 20th- and early 21st-century architecture and planning. It is supplemented by explorations of the byways and back roads of design that have eluded critical attention, such as the drive to memorialize the fallen of World War I, and the emergence of Modern architecture as a global phenomenon between the wars and after World War II. Just as no one voice can define the future, no singular viewpoint can explain the past.

Cohen, an art historian, architect, and professor at NYU's Institute of Fine Arts, casts his net wide. He delves into architecture, art, planning, engineering, theory, social dynamics, and popular culture to explain how Modern design grew, what it grew into, and how it was disseminated. While acknowledging the "Great Men" view of Modern architecture history organized around masters like Gropius, Mies, Corbusier, and Wright, Cohen recognizes that Modern design has a more fragmented and richer history.

The book spans from 1889 (the date of the Paris International Exposition and a convenient marker for the emergence of Modernism) to the first decade of the 21st century. It is rich, vital, and worthy of standing beside Gideon and Frampton on your shelf.

Aalto and America

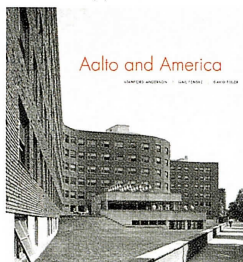
Edited by Stanford Anderson, Gail Fenske, and David Fixler

This collection of essays reflects the appreciation that a new generation of critics and historians has for Alvar Aalto's work and influence in America. While Aalto is an acknowledged master of 20th-century architecture, he occupies an anomalous position. He bridged styles and ideologies, yet continued to display influential, revolutionary work that united the rigor of functionalism; sensitivity to the particularities of place, context, and materials; and a deep understanding of human social and psychological needs.

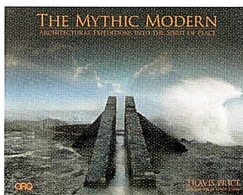
Essay contributors illuminate the relationships Aalto was able to foster that enabled him to perform significant work in America. He first achieved considerable public recognition for the design of the Finnish Pavilion at the 1939 World's



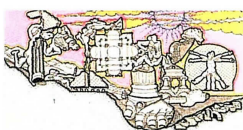
London: Phaidon Press, 2012, 528 pp. \$75



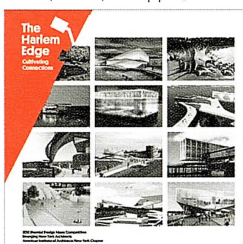
New Haven: Yale University Press, 2012, 340 pp. \$75



New York: W.W. Norton/ Library of Congress, 2012, 336 pp. \$75



New Haven: Yale University Press, 2011, 192 pp. \$45



New York: AIANY Emerging New York Architects Committee, 2012, 77 pp. \$15

Fair in New York. The book then examines his other important projects, notably Baker House at MIT, and how his influence on post-war American designers grew. The essayists also address the reciprocal effect that America had on Aalto.

As editors and authors, Anderson, Fenske, and Fixler have done an excellent job of organizing the broad spectrum of viewpoints and insights represented in this collection. Together they present a coherent picture of Aalto and how his work continues to inspire us.

Noted but Not Reviewed

The Mythic Modern: Architectural Expeditions into the Spirit of Place

By Travis Price

Price's record of projects conducted with his students from Catholic University over a period of 20 years in settings around the globe, alien to Postmodern cosmopolitan cities and suburbs. Minimal in scale and artisanal and elegant in design, the projects attempt to connect to or highlight something about the nature of the place in which they are built.

Schlepping Through Ambivalence: Essays on an American Architectural Condition

By Stanley Tigerman, ed. by Emmanuel Petit
Essays by the iconoclastic architect, teacher, theorist, and critic on Chicago, the state of design, his contemporaries, and the profession.

The Harlem Edge | Cultivating Connections 2012 Biennial Ideas Competition

Edited by AIANY Emerging New York Architects Committee

The competition catalogue highlights 24 entries, including the winning designs [see pg. 39].

Stanley Stark, FAIA, is director of strategic planning at Vanguard Construction and Development Co., Inc. He served as chair of the Oculus Committee from 2005 to 2007.

A pioneering example

of Modernism in New York is the 1931 New School for Social Research building by Joseph Urban

BY JOHN MORRIS DIXON, FAIA

Founded in 1919, the innovative New School for Social Research spent its early years in adapted townhouses. When ready to erect a structure of its own, the institution wanted advanced architecture in line with its avant-garde program. So its 1931 home on West 12th Street became, arguably, the first example of Modernism in Manhattan.

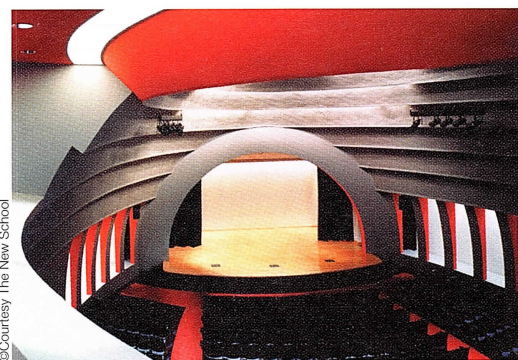
“Arguably” because The New School is often classified as Art Moderne, that dawn-of-Modernism mode born in 1920s Paris. The first edition of the *AIA Guide to New York City* (1967) indicates that The New School is an example of Modernism, but the latest edition (2010) calls it “Art Deco/Art Moderne.” This stylistic indecision is somewhat explained in the 1987 compendium *New York 1930*, by Robert A.M. Stern, FAIA, Gregory F. Gilmartin, and Thomas Mellins. They quote Philip Johnson, FAIA, then pursuing his initial career as critic and curator, writing that the building rated “critical comparison with modern architecture in Europe,” but “closer inspection suggests...the illusion of a building in the International Style rather than a building resulting from a genuine application of new principles.”

The New School’s commitment to even the “illusion” of Modernism relates to its forward-focused mission: “to create a new model of higher education for adults” where men and women “could learn from and exchange ideas freely with scholars and artists representing a wide range of intellectual, aesthetic, and political orientations.”

The choice of Joseph Urban as the architect was an unlikely one. Urban, who had started his career among the Viennese Secessionists, became well known in Europe for stage design. Arriving in the U.S. in 1911 as the artistic director of the Boston Opera, he grew famous as the designer of spectacular productions for clients such as the Metropolitan Opera and the Ziegfeld Follies. When, in the mid-1920s, he began to get substantial architectural commissions, he took a distinctly theatrical approach to them. Among his exuberantly ornamented works were the 1926 Mar-a-Lago estate in Palm Beach, the 1927 Ziegfeld Theater (demolished in 1966), and the 1928 Hearst publishing headquarters, now the podium for Foster + Partners’ 2005 office tower.

Urban obviously had to take a more sober approach to The New School design, and he did, up to a point. The eight-story façade is striking mainly for its severity, with its bands of ribbon windows alternating with spandrels striped in buff and black brick. But its principal interior space, the auditorium, displays Urban’s more dramatic, Expressionist bent. It reiterates the novel egg-shaped concept he’d used in the Ziegfeld Theater and an unbuilt proposal for the Met. The acoustical drawbacks of this shape were dealt with by perforating much of the suspended ceiling.

The 1992 restoration of this remarkable room (now the Tishman Auditorium) by Prentice & Chan, Ohlhausen returned it to Urban’s distinctive red-and-white palette, which had long been whited out. Returned to its original appearance, the room was designated an interior landmark in 1997. (The exterior has been integral to the Greenwich Village Historic District since 1967.) In 1997 the school’s tradition of advanced design was enhanced by the Vera List Courtyard, a collaboration among Mitchell/Giurgola Architects,



(top) Vintage view of Joseph Urban’s building for the New School for Social Research.

(bottom) Tishman Auditorium following a 1992 restoration by Prentice & Chan, Ohlhausen.

landscape architect Michael Van Valkenburgh, and sculptor Martin Puryear.

Now a university with several divisions at several sites, including Parsons The New School for Design, the institution maintains its architectural distinction through innovative design, preservation, and continued educational use.

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He continues to write for a number of publications, and he received AIANY’s 2011 Stephen A. Klimment Oculus Award for Excellence in Journalism.

Is New York's Best Appliance
Resource In *New Jersey*?



Is Your **BEST CHOICE**
For Appliances!

Miele | Sub-Zero | Viking | Wolf | Thermador | GE | Electrolux | Jenn-Air | Frigidaire | KitchenAid | Whirlpool

**65 PASSAIC AVENUE, FAIRFIELD
469 ROUTE 17 SOUTH, PARAMUS**

Call us at: 888-98-KARLS

Visit us online at: WWW.KARLSAPPLIANCE.COM

E-Mail Our Architect/Builder/Wholesale Division:
glopatin@karlsappliance.com or djoy@karlsappliance.com

Center for Architecture
AIA New York Chapter

536 La Guardia Place, New York, NY 10012
212.683.0023 | info@aiany.org | www.aiany.org

Professional
Development
Training For:

Autodesk
Training In:

Draw It.
Build It.
Make It.

Pratt

**Architects
Designers
Engineers
Facilities Managers**



Autodesk® Authorized Training Center
AutoCAD®
AutoCAD® Architecture
AutoCAD® MEP
Autodesk® Ecotect®
Autodesk® Inventor®
Autodesk® 3ds Max®
Autodesk® 3ds Max® Design
Autodesk® NavisWorks®
Autodesk® Revit® Architecture
Autodesk® Revit® MEP
Autodesk® Revit® Structure
IFMA FMP Credential Program
AIA Professional Development

AIA Continuing Education System Provider

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

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



"One of the big advantages of being a member of the AIA is the access to not only peers and networking, but also a huge repository of information based on all of the members and their experiences. ...It is the entire Institute whose information you have access to. There is almost always a way that you can go to that repository to figure out the solution to whatever your issue is."

Virgil Green, AIA
Member Since 1978

Become an Architect in Action.

www.aia.org/join_today



THE AMERICAN INSTITUTE
OF ARCHITECTS



Bell at P.S. 234, designed by Dattner Architects.

LETTER FROM THE EXECUTIVE DIRECTOR

The Young and the Edgeless

I hear within what I see
outside,
I see within what I hear
outside....
Music invents silence,
architecture invents
space.

—from “On Reading John
Cage,” Octavio Paz, 1962

The harder Tom tried
to fasten his mind on
his book, the more his
ideas wandered. So at
last, with a sigh and a
yawn, he gave it up.
It seemed to him that
the noon recess would
never come.

—from *Tom Sawyer*,
Mark Twain, 1876

...the kindergarten
has brought bloom
to the mind of many
a child: and all this
is the result of a
growing philosophy of
education. But there is,
alas! no architectural
kindergarten – a
garden of the heart
wherein the simple,
obvious truths, the
truths that any child
might consent to, are
brought fresh to the
faculties and are held
to be good because
they are true and real.

—from *Kindergarten Chats
and Other Writings*,
Louis H. Sullivan, 1901

Fulton Avenue School #8 in Oceanside, NY, was built quickly, a few years after the end of World War II, to deal with the baby boom thrust upon the suburbs. Its 1962 graduates recently held a reunion at which we shared old photos. Pictures were taken in the same spot every year, under the curved and cantilevered entrance canopy. This significant architectural detail was a gesture of invitation and protection, as was the gate in the eight-foot-tall, chain-link perimeter fence. We climbed that fence on weekends and some nights. PlaNYC now keeps schoolyards open after hours. At the grade-school alumni gathering, I started thinking about the collective clamor to go on to college, graduate school, and the conundrum of continuing education. How was the conjunction of play and learning conditioned early on? Did the architecture of our schools – and the designed permeability of our fences – play any part in it?

One of the best schools in New York City is P.S. 234, by Dattner Architects. Located not far from the Hudson River in Lower Manhattan, it has a nautical theme that engenders details such as port-hole windows at kid’s eye level. A boat-bedecked iron fence defines the perimeter of the play space on the corner of Chambers and Greenwich Streets. One way that a school can seem “edgeless” is by putting the schoolyard in plain sight.

In the 1980s, play space in growing neighborhoods was being sacrificed for plopped-in modular classrooms. Now we take more pains to provide adequate recreation space for physical activity, to help prevent chronic diseases such as obesity. At the Center for Architecture this fall we are hosting the exhibition “The Best School in the World: Seven Finnish Examples from the 21st Century.” In its catalogue, Kaisa Nuikkinen, Ph.D., head architect for School Design in the Helsinki City Education Department, writes: “Learning is inseparable from the physical environment in which it takes place, and architecture is an integral part of the functional design of the school environment.” Examples

from Espoo and Joensuu can be compared with new school design here in the Bronx and Brooklyn. Cities learn from each other and translate the lesson plan, as we see in the Finnish hybrid design for Cranbrook by Eliel Saarinen.

One of the dangers in educational facility design is the cynicism of hopelessness – the feeling that schools can devolve to daycare and incarceration. This has had architectural implications. Following French social philosopher Michel Foucault, Gilles Deleuze wrote in 1992 in *Postscript on the Societies of Control* that “perpetual training tends to replace the school, and continuous control to replace the examination.” More recently, members of the Critical Pedagogy Forum wrote that “Foucault conducted intense studies of the structures of schools,” adding, “We can see in all of these that the school environment is one of total control and surveillance.”

I’m less sure of this, having been kicked out of kindergarten after four days. Everything I needed to know, before first grade, was left behind. So when I look at the curved boomerang swoops of the 2010 Kirkkojärvi School by Helsinki-based Versta Architects, which accommodates 77 students aged 7 to 16 speaking 32 different languages, I see more than the sanctioned linguistic diversity. The edgeless and open courtyards fall adjacent to the arcs of the building, running parallel to the topography of the hillside site. And when I stop in at Pelli Clarke Pelli’s Cooperative Arts & Humanities High School, completed in 2009 in New Haven, CT, I see a welcoming gallery lobby and vitrines displaying the artwork of the creative minds and hands of the next generation.

Perhaps I don’t know much about geography or trigonometry or even what a slide rule is for anymore. But I do know that good school design can feed a hunger for knowledge. Edgy and edgeless schools are here and now.

Rick Bell, FAIA

Executive Director, AIA New York Chapter

Index to Advertisers

ACCOUNTING

Grassi & Co.45

APPLIANCES

Karl's Appliance Wholesale Division42

Miele, Inc.16

ARCHITECTS

Gertler & Wente Architects, LLP14

Tenguerian Architectural Models13

ARCHITECTURAL BAR GRILLES

Architectural Grille.....22

ARCHITECTURAL DOORS & WINDOWS

Artistic Doors and Windows17

Authentic Window Design.....8

ARCHITECTURAL HARDWARE

Caldwell Manufacturing

Company North America26

ATTORNEYS

Ingram, Yuzek, Gainen,

Carroll & Bertolotti23

Menaker & Hermann, LLP17

Zetlin & De Chiara, LLP.....20

CLAIMS DISPUTE RESOLUTION

Zetlin & De Chiara, LLP.....20

CEILING SYSTEMS

9Wood Inc.....15

COMPUTER SOFTWARE

IMAGINiT Technologies.....20

CONSTRUCTION PRODUCTS

Hoover Treated Wood Products, Inc...23

CONSULTING ENGINEERS

Edwards & Zuck, PC44

Severud Associates

Consulting Engineers, P.C.6

Wexler and Associates26

CONTINUING EDUCATION

Institute of Design and Construction ...14

CORK FLOORING

American Cork Products Company13

DESK SPACE FOR RENT

Gertler & Wente Architects LLP14

DRAWINGS/RENDERINGS/MODELS

Tenguerian Architectural Models13

EDUCATIONAL FACILITIES

Pratt Manhattan.....42

ELECTRICAL ENGINEERS

Edwards & Zuck, PC.44

ENGINEERING

A Degree of Freedom13

Cosentini Associates8

De Nardis]

Engineering, LLPOutside Back Cover

Edwards & Zuck, PC.44

Severud Associates

Consulting Engineers P.C.6

Wexler and Associates26

GALVANIZER/GALVANIZING SERVICES

Hubbell Galvanizing12

GENERAL CONTRACTORS

F.J. Sciamie Construction Co., Inc.....5

GLASS FILM

GlassFilm Enterprises13

HARDWARE

Caldwell Manufacturing Company North

America.....26

INSURANCE

Design Insurance Agency Inc.....15

Prosurance Redeker Group Ltd.8

INTERIORS

Gertler & Wente Architects, LLP14

LAW FIRMS

Ingram, Yuzek, Gainen,

Carroll & Bertolotti23

Menaker & Hermann, LLP17

Zetlin & De Chiara, LLP.....20

LEGAL SERVICES

Menacker & Herrmann, LLP17

LIGHTING

Lutron.....3

MECHANICAL ENGINEERS

Edwards & Zuck, PC44

METALWORK

Ornamental Metal Institute

of New York.....4

The Steel Institute of New York10

OUTDOOR LIVING

Walpole Woodworkers.....12

PLANNING

Gertler & Wente Architects, LLP14

PRINTING

National Reprographics Inc.....24, 25

PROJECT MANAGEMENT

Levien & Company Inside Front Cover

STAIRS

EeStairs America, Inc.....22

STORAGE

Global Partitions13

STRUCTURAL ENGINEERING

A Degree of Freedom13

Wexler and Associates26

SUSTAINABLE DESIGN

Warmboard Radiant Subfloor14

TREATED WOOD PRODUCTS

Hoover Treated Wood Products.....23

UTILITIES

Long Island Power Authority16

WALLS

Hunter Panels.....Inside Back Cover

WINDOW BALANCES & REPAIRS

Caldwell Manufacturing

Company North America26

WINDOWS AND DOORS

Authentic Window Design.....8

WOODWORKING

Tenguerian Architectural Models13

Walpole Woodworkers.....12

EDWARDS & ZUCK CONSULTING ENGINEERS



Services

MEP/FP Engineering
Life Safety
Commissioning
Sustainable Design
Energy Services

Sectors

Commercial
Critical Systems
Educational
Retail
Hospitality
Gaming
Residential

We are proud to announce the continued growth & success of our firm by opening of newest office in Miami, Florida. Please visit www.edzuck.com for more details.

New York

Stamford

Miami

Shanghai

ALPHABETICAL INDEX

9Wood, Inc. www.9wood.com	15
A Degree of Freedom www.adegreeoffreedom.com	13
American Cork Products Company www.amcork.com	13
Architectural Grille www.archgrille.com	22
Artistic Doors and Windows www.artisticdoorsandwindows.com	17
ASI Storage Solutions www.globalpartitions.com	13
Authentic Window Design www.authenticwindow.com	8
Caldwell Manufacturing Company North America www.caldwellmfgco.com	26
Cosentini Associates www.cosentini.com	8
De Nardis Engineering LLP www.denardis.com.....	Outside Back Cover
Design Insurance Agency Inc. www.designinsuranceagency.com	15
Edwards & Zuck, P.C. New York www.edzuck.com	44
EeStairs America, Inc. www.eestairs.com	22
F.J. Sciamie Construction Co., Inc. www.sciamie.com	5
Gertler & Wente Architects, LLP www.gwkarch.com	14
GlassFilm Enterprises www.glassfilmenterprises.com	13
Grassi & Co. www.grassicpas.com	45
Hoover Treated Wood Products, Inc. www.frtw.com	23
Hubbell Galvanizing www.whyrust.com	12
Hunter Panels www.hunterxci.com.....	Inside Back Cover
IMAGINiT Technologies www.imaginit.com	20
Ingram, Yuzek, Gainen, Carroll & Bertolotti www.ingramllp.com	23
Institute of Design and Construction www.idc.edu	14
Karl's Appliance Wholesale Division www.karlsappliance.com	42
Levien & Company www.levienco.com	Inside Front Cover
Long Island Power Authority www.lipower.org	16

Lutron Electronics, Co. Inc. www.lutron.com	3
Menaker & Hermann, LLP www.mhjur.com	17
Miele, Inc. www.mieleusa.com	16
National Reprographics Inc. www.nrinet.com	24, 25
Ornamental Metal Institute of New York www.ominy.org	4
Pratt Manhattan www.pratt.edu	42
Prosurance Redeker Group Ltd. www.ae-insurance.com	8
Severud Associates Consulting Engineers P.C. www.severud.com	6
The Steel Institute of New York www.siny.org	10
Tenguerian Architectural Models www.tenguerian.com	13
Walpole Woodworkers www.walpolewoodworkers.com	12
Warmboard Radiant Subfloor www.warmboard.com	14
Wexler and Associates www.nwexler.com	26
Zetlin & De Chiara, LLP www.zdlaw.com	20

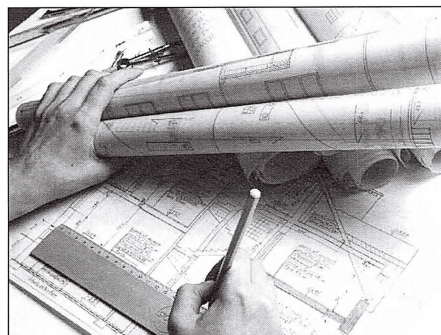
Archtober

**Architecture
and
Design
Month
New
York
City
October
2012**

Save the
dates:
31 days,
100+ ways
to celebrate
design in
NYC

The second annual month-long festival of architecture
activities, programs and exhibitions in New York City.
www.archtober.org

The blueprint to your success



For more than 30 years, Grassi & Co.'s
Architecture & Engineering Practice
has been helping clients with:

- Cash flow issues
- Unsustainable overhead
- Evolving technology
- Operational reviews
- Fraud detection and deterrence programs
- Overhead allocation studies



GRASSI & CO.

ACCOUNTANTS & SUCCESS CONSULTANTS®

50 Jericho Quadrangle, Jericho, NY 11753 (516) 256-3500
488 Madison Avenue, New York, NY 10022 (212) 661-6166
Other Office: North Carolina
www.grassicpas.com



Robert J. Brewer, CPA, CCIFP, Partner
Architecture & Engineering
Practice Leader
(516) 336-2420
rbrewer@grassicpas.com

Follow us on



B109™-2010

Standard Form of
Agreement Between
Owner and Architect
for a Multi-Family
Residential or Mixed
Use Residential Project



Design with an added layer of protection.

Design with all around protection in mind when you use AIA Contract Documents.

Take peace of mind to the next level with AIA Contract Documents. Our new agreements, like B109™-2010, are designed to help address the challenges of multiple-family and mixed-use urban projects. Plus, we have documents to guide you in regional and urban planning—from revitalizing aging urban areas to creating vibrant new communities, and more. AIA Contract Documents are easy-to-use, widely accepted, and fair and balanced for all parties involved.

New documents are available with AIA Contract Documents software and at AIA Documents-on-Demand™. Learn more at aia.org/contractdocs or call 800-242-3837.

Windows and the Windows logo
are trademarks of the Microsoft
group of companies.



AIA Contract Documents®
THE INDUSTRY STANDARD.