

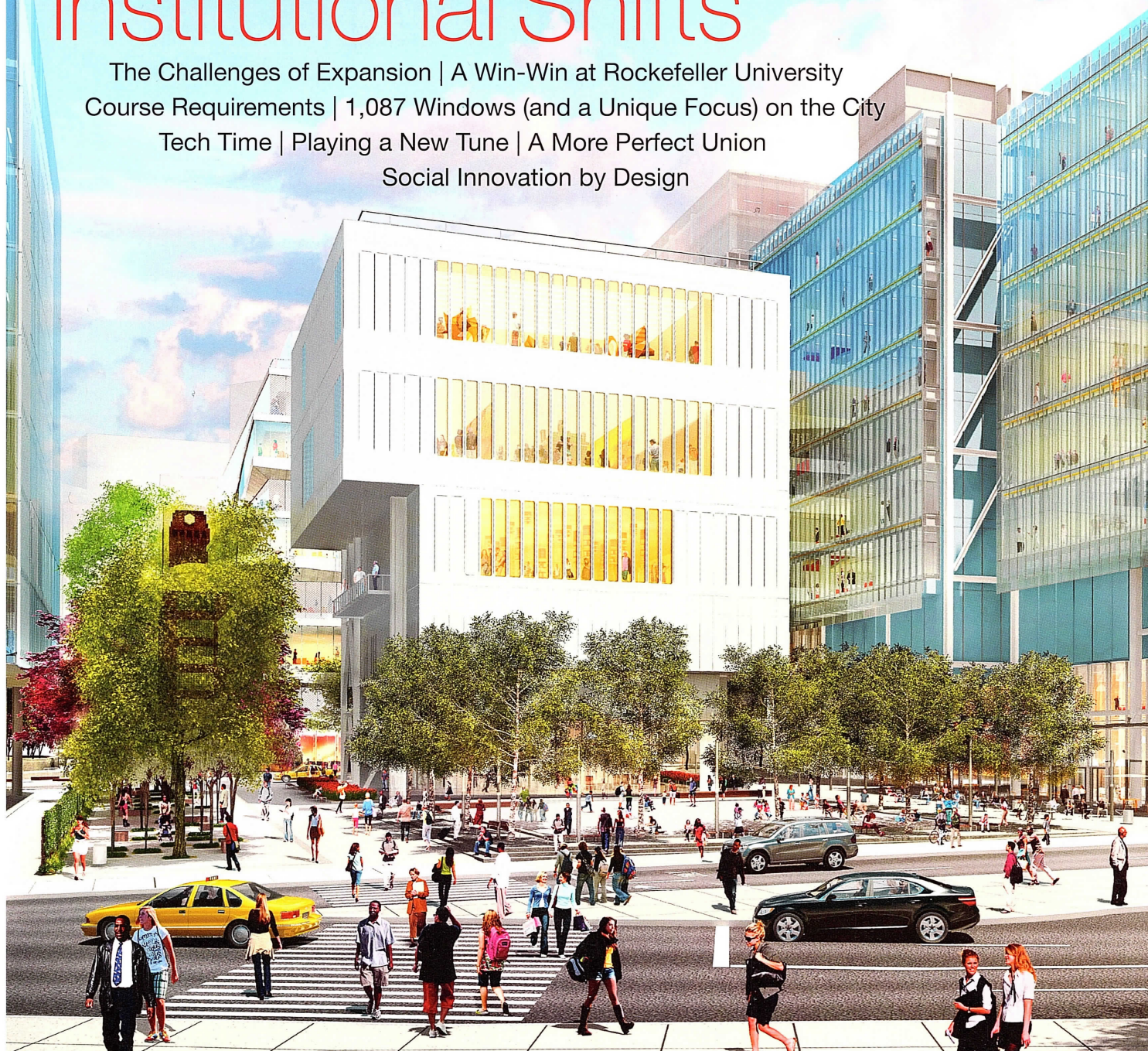
Spring 2016

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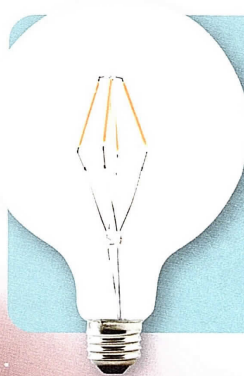
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OCULUS STAFF

Editor-in-Chief
Kristen Richards, Hon. AIA, Hon. ASLA
kristen@ArchNewsNow.com
Contributing Editors
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Publisher
Naylor Association Solutions
e-Oculus
Camilla Schaulsohn Frenz
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New York Chapter
Center for Architecture
536 LaGuardia Place | New York, NY 10012
212.683.0023 | info@aiany.org
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AIANY/CENTER FOR ARCHITECTURE STAFF AND SERVICES

Executive Director
Benjamin Prosky (ext. 129)
bprosky@aiany.org
Managing Director, Center for Architecture
Cynthia Phifer Kracauer, AIA, LEED AP
(ext. 119), ckracauer@aiany.org
Managing Director, AIANY
Suzanne Howell Meeks, Hon. AIA NYS
(ext. 115), smeeks@aiany.org
Membership Coordinator
Kalyani Bhatt (ext. 118)
kbhatt@aiany.org
Marketing Manager
Fannie Bushin (ext. 136)
fbushin@aiany.org
Development Coordinator
Annie Ciccarello (ext. 134)
accicarello@aiany.org
Archtober Coordinator
Jacob Fredi (ext. 111)
archtober@aiany.org
Office Manager
Alexis Corral (ext. 113)
info@aiany.org
Director of Program Committees
Eve Dilworth Rosen (ext. 117)
erosen@aiany.org
Director of Event Operations
James Fallarino (ext. 112)
jfallarino@aiany.org
Lead Design Educator
Tim Hayduk (ext. 137)
thayduk@cfaaoundation.org
Director of Exhibitions and Programs
Berit Hoff (ext. 117)
bhoff@aiany.org
Development Director
Jesse Lazar (ext. 108)
jazar@aiany.org
Exhibitions Coordinator
Katie Mullen (ext. 120)
kmullen@aiany.org
Policy Coordinator
Emma Pattiz (ext. 116)
epattiz@aiany.org
Communications Director/
eOculus Editor-in-Chief
Camilla Schaulsohn Frenz (ext. 114)
cschaulsohn@aiany.org
Development Manager
Anne Shisler-Hughes (ext. 134)
ashislerhughes@cfaaoundation.org
Director of Education
Catherine Teegarden (ext. 135)
cteegarden@cfaaoundation.org
Program Committees Coordinator
Alex Tell (ext. 139)
atell@aiany.org
Development Associate
Morgan Watson (ext. 110)
mwatson@aiany.org
Finance Director
Henry Zachary (ext. 131)
hzachary@aiany.org

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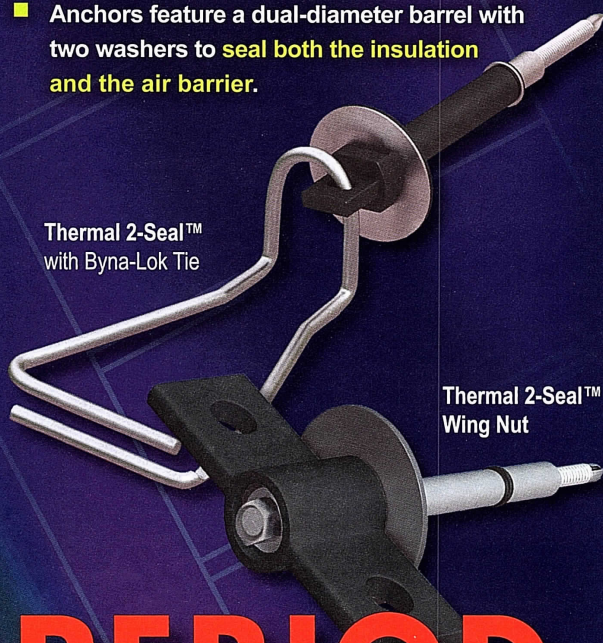




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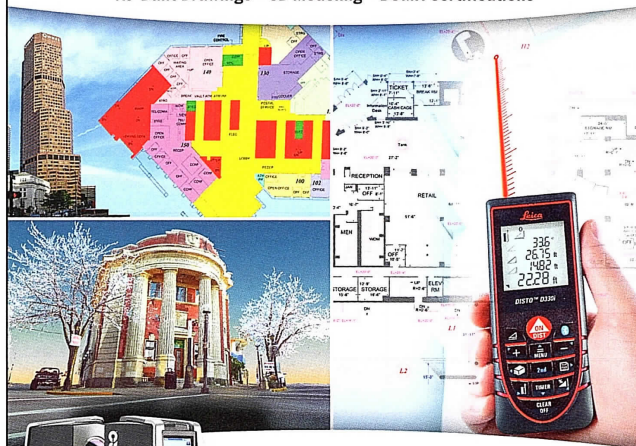
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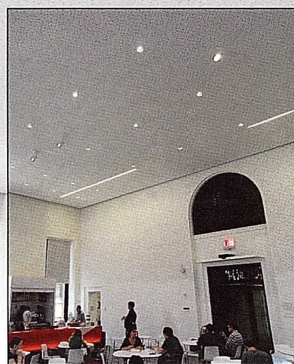
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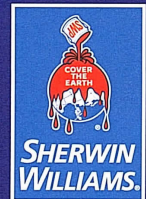
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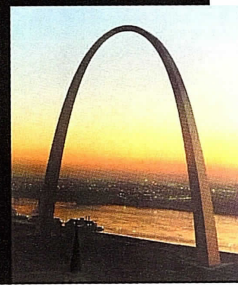
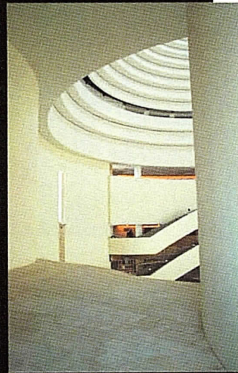
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Cover: Columbia University Manhattanville Campus includes the Lenfest Center for the Arts (center), and the Jerome L. Greene Science Center (right), home of the Mortimer B. Zuckerman Mind, Brain, Behavior Institute, designed by Renzo Piano Building Workshop with Davis Brody Bond. ©Courtesy Columbia University, pg. 20.

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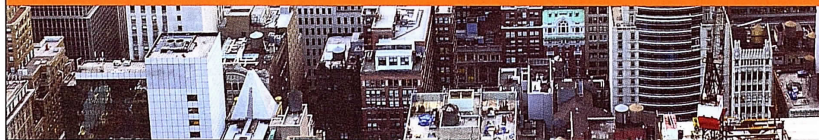
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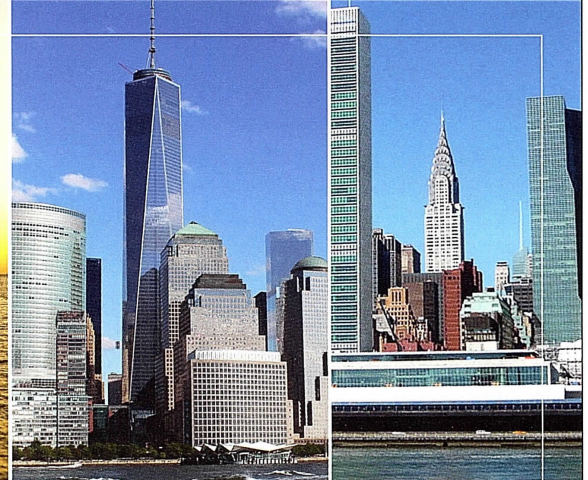
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LETTER FROM THE PRESIDENT



The Town-Gown Connection

This issue of *Oculus* looks at the state of the town-gown relationship in New York today. Among the institutions featured are initiatives by Columbia in Harlem, NYU in Brooklyn, and Rockefeller University on the Upper East Side. The projects are all quite different – the first, a new Manhattanville campus that is woven into the street grid in West Harlem; the second, a rebirth of an abandoned mid-century MTA building that transforms Downtown Brooklyn; and the third, a campus expansion over the FDR Drive that provides a public park as well as new research facilities. The common thread among all the featured projects is interaction with the surrounding urban landscape. These universities understand that their buildings have an impact on their neighborhoods, that they have to do more than just fulfill their academic goals. In fact, these new projects address the programmatic and physical needs of the schools while at the same time thoughtfully taking into account their relationship with the adjacent urban context. These schools know they cannot afford to isolate themselves from the community and, moreover, that engagement will enhance their educational missions.

Highlighting the importance of these projects' symbiotic approach to urban problem-solving, *New York Times* opinion columnist Frank Bruni recently wrote about diversity on college campuses, and the fact that greater diversity in enrollment does not necessarily lead to greater diversity in interaction. In short, he said that if education's mission is "to challenge ingrained assumptions, disrupt entrenched thinking, broaden the frame of reference," it needs to provide "meaningful interactions between people from different backgrounds." Though not an architecture writer, Bruni emphasized the potential of architecture to encourage those interactions. Isolation and self-segregation in our society may at times seem inevitable and even understandable, but excessive isolation and lack of cross-communication can also lead to misunderstanding and conflict. The design decisions that architects and planners make have the power to alleviate (or exacerbate) these problems. The schools in New York featured in this issue of *Oculus* have taken the lead to heal wounds with neighbors, build internal and external bridges, and collaborate with local communities – and are models for other urban institutions.

In some ways, our community colleges are leading the way. At these schools, diversity is a given and collaborations and interactions take place naturally. A good example is LaGuardia Community College, which has one of the most diverse student populations in the city. Under the leadership of Dr. Gail Mellow, LaGuardia is partnering with local businesses in Long Island City, major financial institutions in the city, and other dedicated supporters to bring the best of New York to the least advantaged. Like Bruni, the leaders of these schools believe in the power of architecture to elevate and inspire interactions among students, faculty, and their surrounding communities.

We have to be willing to do the same. We must be willing to reach beyond our own professional community to convey the importance of architecture to the general public, and we must consider the needs of many communities in our design work. And we should thank those who, like Bruni, Mellow, and other educational visionaries, speak out on our behalf about the power of architecture to effect change.

One of my goals as AIA New York President this year is to expand such outreach. Ben Prosky, our new executive director, will be a tireless ally in these efforts. He not only understands the power of architecture, but the power of communications. He will help strengthen our voice.

Carol Loewenson, FAIA, LEED AP
2016 President, AIA New York Chapter

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LETTER FROM THE EDITOR



Editor has high hopes for the future at the Center for Architecture's "Building Connections 2015" exhibition filled with inspired creations by K-12 students in the Center's Learning By Design:NY and Programs@theCenter residencies and studios.

Ivory Towers Get Street Smarts

"I'll meet you on the quad," a fellow aspiring theater director said. *The what?* my then almost 17-year-old self pondered as we wandered the grand and hallowed halls of Henry Hornbostel's 1916 Renaissance Revival palace that is Carnegie Mellon University's College of Fine Arts, looking for our assigned interview/audition rooms. My college-campus experience up to that point had been trips to Manhattan with my mother to attend performances and exhibitions at NYU and the New School for Social Research (as it was known then). Nary a Hornbostel in sight, let alone a "quad." Only bustling sidewalks, honking taxis – the city.

For awhile, I enjoyed quad life on the bucolic Carnegie Mellon campus in the genteel Squirrel Hill neighborhood of Pittsburgh. We freshmen were advised to stay away from downtown unless it was necessary. But I grew restless. I wanted busy sidewalks and taxis honking – and to see people who didn't all look like me. I tried to find downtown; it wasn't there. Even the waterfront was off-limits – by law. Pittsburgh was the Detroit of that era.

I returned to New York City for the summer and was offered a job as assistant to the director of a Broadway show (a lowly position, but a *Broadway show!*). So the city became my university. I got my busy sidewalks and honking taxis. (And Pittsburgh, I'm happy to report, has made its own comeback over the years.)

This is why this issue is so special to me. Our main focus is on higher-ed and research institutions (often the same). Those with classic quad campuses and ye olde ivy-covered walls are expanding into and rebuilding neighborhoods. Those with urban, on-the-street campuses are growing by constructing new or adaptively reusing perfectly sound but aged buildings. All are making efforts to reach out to – and be a part of – their neighborhoods. Does everything score an A+? Perhaps not on everyone's scorecard. But almost all are once-insular institutions at least trying to walk the sustainability talk that includes community.

A panelist at the SMPS-NY's 2016 Principal's Breakfast: Real Estate & Construction Market Forecast in January put forth a jaw-dropping

statistic: the college/grad school student population in NYC is larger than the entire population of Boston. I fact-checked. According to the U.S. Census Bureau, 2010-2014 American Community Survey 5-Year Estimates, there are 670,093 students enrolled in NYC's institutions of higher learning. The population of Boston is 655,884. Perhaps more eye-opening: there are more than double the number of student-citizens in our city than the entire population of Pittsburgh (306,045).

What's important to remember is that it's not only the institutions that make communities. It's their constituents who want to be a part of the rich urban experience this city offers. Any institution that doesn't take that lesson to heart will not make the grade.

I am particularly heartened by the many design schools whose outreach has nothing to do with facilities, but are nurturing minds to think beyond a building, as reported in our feature "Social Innovation by Design." And, though a healthcare center for union members might seem an anomaly for this issue, one institution is building not a squat, self-contained, union-members-only edifice, but a graceful tower that will contribute to its BAM Arts District neighbors.

In our regular departments, "One Block Over" visits Queens Plaza, a once-desolate patch of parking lots, now a swath of green that people actually enjoy. "In Print" gives a thumbs-up to Sancho Pou's *Function Follows Strategy: Architects' Strategies from the Fifties to the Present*, and *Slow Manifesto*, a compilation of Lebbeus Woods' beloved blog entries. Andrew Carnegie's "book palaces" for the New York Public Library system is the focus of "117-Year Watch," a fitting closing for this issue.

On a different topic: I'd like to extend a warm welcome to Ben Prosky. We have worked together for many years in his different capacities at the Canadian Centre for Architecture and Columbia and Harvard Universities. I look forward to working with him – side-by-side – in his new role as executive director of AIA New York and the Center for Architecture!

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

Center Highlights



(left) Incoming AIANY and Center for Architecture Executive Director **Benjamin Prosky** introduced himself to Chapter and Center members and supporters at the 2016 AIANY Board Inaugural.



(right) After a brief recap of 2015, AIANY 2015 President **Tomas Rossant, AIA**, passed the gavel to 2016 President **Carol Loewenson, FAIA, LEED AP**, at the 2016 AIANY Board Inaugural.



(above) Deans from 15 architecture schools discussed how their schools are innovating to expand the periphery of architecture at the 11th Annual Deans' Roundtable. (l-r) **Amale Andraos, Assoc. AIA**, Graduate School of Architecture, Planning and Preservation, Columbia University; **Nader Tehrani**,

The Irwin S. Chanin School of Architecture, The Cooper Union for the Advancement of Science and Art; **Gordon A. Gebert**, Acting Dean, Bernard and Anne Spitzer School of Architecture, The City College of New York; and **Tim De Noble, AIA**, College of Architecture, Planning and Design, Kansas State University.



(above) At the AIANY COTE 2015 Awards Presentation, representatives from winning firms discussed how sustainable design brings us closer to solving critical issues. (l-r) **Erica Gaswirth, AIA, LEED AP**, Platt Byard Dovell White Architects; **Paul A. Castrucci**, Paul A. Castrucci Architect; **Julie**

Torres Moskowitz, AIA, LEED AP, CPHT, Fete Nature Architecture; **Fernando Villa, AIA, LEED AP BD+C**, Magnusson Architecture & Planning; **Michael Behrman, AIA**, Caples Jefferson; **Bruce Fowle, FAIA, LEED AP**, FXFOWLE; **Eric Johnson**, Grimshaw; and **Daniel H. Nall, FAIA**, Syska Hennessy.



(left) The Oculus Book Talk series closed out 2015 on a high note, with **Paul Goldberger, Hon. AIA** (left), in a spirited conversation about his latest book, *Building Art: The Life and Work of Frank Gehry*, with **James Russell, FAIA**, Director, Design Strategic Initiatives, NYC Department of Design + Construction, and *Oculus* Editorial Advisor.



(above) In honor of the 50th anniversary of the city's Landmarks Preservation Law, the AIANY Historic Buildings Committee invited NYC Landmarks Preservation Commission Chair **Meenakshi Srinivasan** to look back at significant adaptive reuse projects.



(left) AIANY 2016 President **Carol Loewenson, FAIA, LEED AP**, attended the first Oculus Book Talk of 2016, which featured **Kenneth Frampton, Assoc. AIA** (right), discussing his recently published *A Genealogy of Modern Architecture: Comparative Critical Analysis of the Built Form* with Princeton University professor **Stan Allen, FAIA**.

(above) An all-star lineup discussed how architects can adapt buildings to rising temperatures at the all-day conference *Extreme Heat: Hot Cities – Adapting to a Hotter World*, organized by the AIANY Design for Risk and Reconstruction Committee.



(right) The annual Ratensky Lecture, organized by the AIANY Housing Committee, honored **Carmi Bee, FAIA**, president of RKTB, who discussed his storied career as a housing architect and a professor of architectural design at The City College of New York.



(left) More than 150 high school students attended the Center's annual Architecture College Fair in November, talking with representatives from 20 colleges and architecture programs nationwide.

(right) "Building Connections 2015," the annual exhibit of K-12 student design work, enlivened the street-front Helfand Gallery, inviting many passersby into the Center with its colorful and creative architectural models.





Queens Plaza: Finally a There There

A fresh swath of green brings a sense of community to a Long Island City transit hub; high-rise development brings residents to use it

BY CLAIRE WILSON



It's not quite a neighborhood – not yet, anyway – but Queens Plaza is certainly evolving into something other than the seedy backdrop for *Law & Order* segments it once was. Luxury residential developments shoot skyward, hotels thrive, and businesses like JetBlue and MetLife have moved in. It is also only a scant 15-minute commute to Midtown Manhattan.

A rare patch of green stands out as the harbinger of neighborhoody things to come: Dutch Kills Green, a 1.5-acre swath of plantings and bike paths that now hosts butterflies, blueberry bushes, and baby strollers where parking lots once dominated. The park was designed by landscape architect Margie Ruddick, ASLA, of Margie Ruddick Landscape (who was with WRT/Wallace Roberts & Todd when the project began in 2009), and Marpillero Pollak Architects, with the New York City Economic Development Corporation as the client. Completed in 2012, the park creates the only true outdoor gathering space in this part of Long Island City, once defined only by strip clubs, donut shops, elevated subway tracks, and the ramp to the Queensboro Bridge. “It was just acres of asphalt with people getting hit as they ran across lines of traffic,” says Ruddick. “It was confusing and dangerous, and we needed to make it into a refuge – a green refuge.”

Rezoning from commercial to mixed use in 2001 started the changes around Queens Plaza, a locus of seven subway lines, 10 bus lines, and 16 lanes of traffic – “not decommissioned like the High Line,” according to Linda Pollak, AIA, Affil. ASLA, principal of Marpillero Pollak Architects.

The NYC Department of City Planning (DCP) and the Department of Transportation had already begun reconfiguring the streets and adding medians, leaving the design team a parcel that began with a long, narrow strip near the bridge and swelled into a wide triangle wrapped by an elevated line. The designers raised the grade and constructed sunken wetlands to gather, clean, and filter storm water. Using earth as a sound buffer, they lowered the decibel level by 23%, making it more like a street in SoHo than Times Square, according to Ruddick. (Regrettably, trains still screech overhead.)

Artist Michael Singer designed textured pavers and low-slung wood and concrete benches informed by both the Dutch granaries that once stood at the site and the industrial character of the area, also home to many artists. The seating design enhances the effect of the different topographical levels that create intimate places to sit and gather, according to Pollak. “People like to stand and lie on the benches or climb around,” she says. “The topography is very engaging.”

Plantings are primarily native species. Three mature pin oaks found in the former parking lot were preserved, to everyone's delight, along with some historic millstones that were incorporated into the landscape. “The trees were a treasure that provided shade immediately,” Ruddick says.

Dutch Kills Green is phase one of a multiphase improvement plan that stretches west from Dutch Kills to the Sunnyside Rail Yards and east to Queensbridge Park and the East River. Storage space under the Queensboro Bridge is being studied for reuse; an unused park known as “Baby Park” may be refurbished, as may an attractive allée of mature London planetrees that runs between the Queensboro Bridge and the Queensbridge Houses, the nation's largest public housing complex. Improved lighting for both the bridge and elevated tracks that lead from it to Queens Plaza is also under consideration, according to Penny Lee, a DCP senior planner for Long Island City.

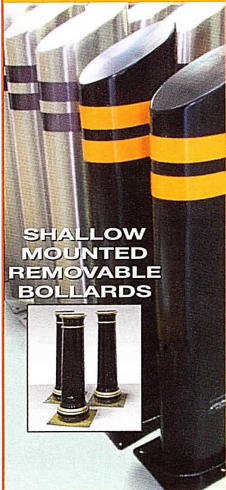
New bike lanes have been a resounding success, and the park's popularity thrives with its plantings. “The slightest bit of sunshine peeks out, and people are on those benches, having lunch,” says Elizabeth Lusskin, president of the Long Island City Partnership. In general, she says, “quality-of-life issues are vastly improved.”

Claire Wilson is a New York-based freelance writer.

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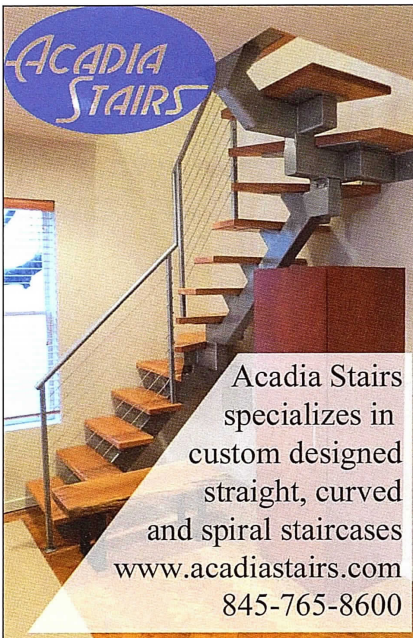
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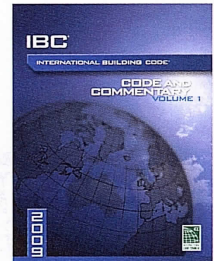
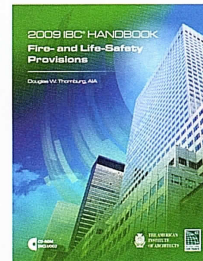
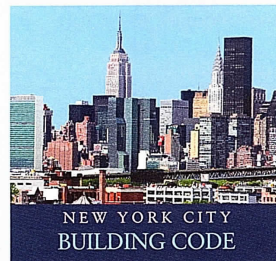
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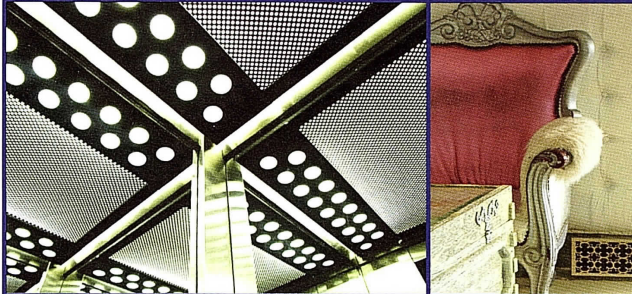
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The Intersection of Technology and Walkability

BY LAURA HEERY PROZES

I've been "waiting for the world to change," to quote an Athens, Georgia, band. In fact, Athens illustrates a recent critical trend: technology and research that thrive in urban, walkable places rather than the isolated, auto-focused office parks. Athens was founded with the University of Georgia in the 1780s as a traditional grid of high-density streets, with walking as a primary means of mobility. Yet, like most urban districts and "Main Streets" across the U.S., auto-centric zoning, road design, and growth in the 1960s–70s left a moribund Main Street behind. Slowly, local grassroots reseeded, and local shops, restaurants, and housing regrew a thriving street life, reconnected with the university life. A surprisingly large market has emerged for lively mixed-use, walkable districts. Are large institutions making the shift?

"Arts and cultural institutions were the first to shift away from walled, island campuses to integrate into urban neighborhoods," notes Will Herbig, formerly with the National Capital Planning Commission in Washington, D.C., now program director of the Congress for the New Urbanism. Suburban and small-town universities have moved departments and established institutes in urban cores across the country to harvest the energy of the street and build interaction with neighborhoods, constituencies, and partner institutions.

"Educational institutions are partners in 'Regional Innovation Clusters,'" adds Herbig. These are geographic concentrations of industries, he explains, like Stanford and California's Silicon Valley, North Carolina's Research Triangle Park (with the University of North Carolina and Duke University nearby), and local university-business culture seeding incubators, such as the EcoDistricts at the Portland Sustainability Institute in Oregon. Universities are involved in "Innovation Districts," where government incentives spur the development and deployment of new products, processes, and industries in partnership with local businesses. The Association of University Research Parks studies practices that cluster education, research, technology transfer, and resources to grow jobs and innovation. An example is Buffalo Niagara, a medical university research district with street networks, transit, and mixed uses.

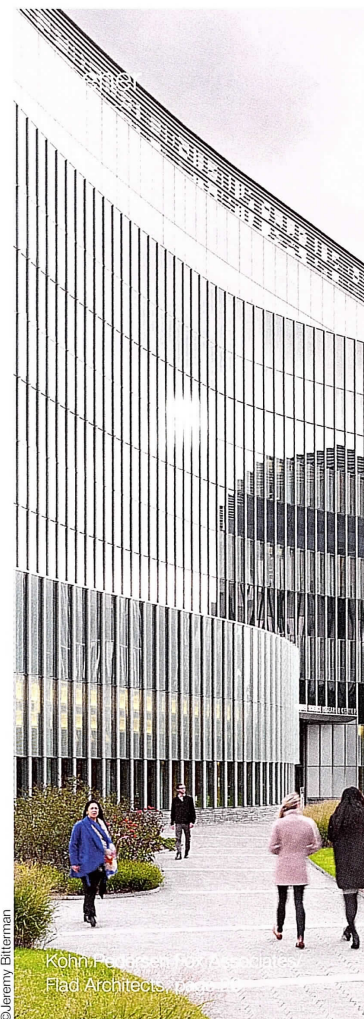
An unlikely institution to plan an urban district is the Department of Homeland Security. Herbig notes: "The Homeland Security Regional Innovation Cluster is a \$3.4-billion project designed to transform the West Campus of St. Elizabeths Hospital and bring 14,000 jobs to one of Washington's most disinvested neighborhoods." Moreover, the U.S. Department of Defense (DOD), in its 2013 Unified Facilities Criteria (UFC), shifted away from "auto-oriented development toward a more sustainable, compact, walkable, urbanist model," says Mark Gilen, professor at the University of Oregon and DOD's consultant for the UFC.

Healthcare giants and insurers are moving from large, isolated suburban campuses, chasing the patient closer to home by establishing small-scale clinics or urgent-care "docs in a box" in high-traffic retail locations and urban districts.

Public-health experts (the U.S. Surgeon General's office and the U.S. Center for Disease Control and Prevention) increasingly promote live/work/walk districts. "Sitting is the New Smoking" is their rallying cry. New York City's Active Design Guidelines have gone national, as officials seek to make healthy choices (exercise, connection to nature, and healthy food) part of everyday life, rather than a chore that must be squeezed into busy days.

With many campuses already embedded in neighborhoods (among them, New York University, Parsons The New School, and Pratt Institute) rather than set off in discrete campuses, there's plenty of opportunity to extend their presence into larger districts by partnering with economic-development agencies, foundations, and other institutions and private entities.

Laura Heery Prozes recently joined a development team for walkable senior housing for creatives and innovators. At Brookwood Group, she was design architect for projects for The Coca-Cola Company, Time Warner, Georgia Tech, and the Peachtree Corridor redesign. Since 2010, she has served on the Congress for the New Urbanism's board.



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The Challenges of Expansion

Growing far beyond its Morningside Heights campus, Columbia University strives to balance academic needs with neighborhood aspirations in Manhattanville

BY FRED A. BERNSTEIN

In 1897, Columbia University moved into its Morningside Heights campus, described by its designer – the classicist Charles McKim of McKim, Mead & White – as an “academic village.” But if the new campus was inward-looking, it was also public.

“As originally developed, the campus was far more closely integrated with the urban fabric than it is today,” wrote the architectural historian Hilary Ballon. Back then, she observed, “116th Street was open to traffic,” and University President Seth Low “rejected a proposed gate that would have served to privatize” much of McKim’s creation.

More than a century later, Columbia still grapples with the desire to maintain an inward-looking campus while remaining open to the city. Achieving both has never been more necessary – or more difficult.

In 2016, the university will open four new buildings, including the mammoth Jerome L. Greene Science Center designed by Renzo Piano Building Workshop (RPBW) with Davis Brody Bond. That 450,000-square-foot building is part of the new Manhattanville campus, which will cover 17 acres west of Broadway and north of 125th Street. When completed around 2030, following a master plan by RPBW and Skidmore, Owings & Merrill, it is expected to contain about 6.8 million square feet, making it far more dense than the Morningside Heights campus, with its 5.6 million square feet on some 32 acres.

Lessons of history

The magnitude of the expansion poses many challenges for Columbia, including avoiding the mistakes of the 1960s. Back then, Columbia’s expansion plans, according to the *New York Times*, entailed “purchasing apartment buildings all over Morningside Heights, displacing thousands of poor, mostly black and Puerto Rican residents.” When it then attempted to build a gym (designed by Eggers & Higgins) in city-owned Morningside Park, anger erupted into riots. For years afterward, the university – skittish about expanding beyond McKim’s walls – turned inward. In 1968 it commissioned a master plan from I.M. Pei & Partners (now Pei Cobb Freed & Partners), which pro-

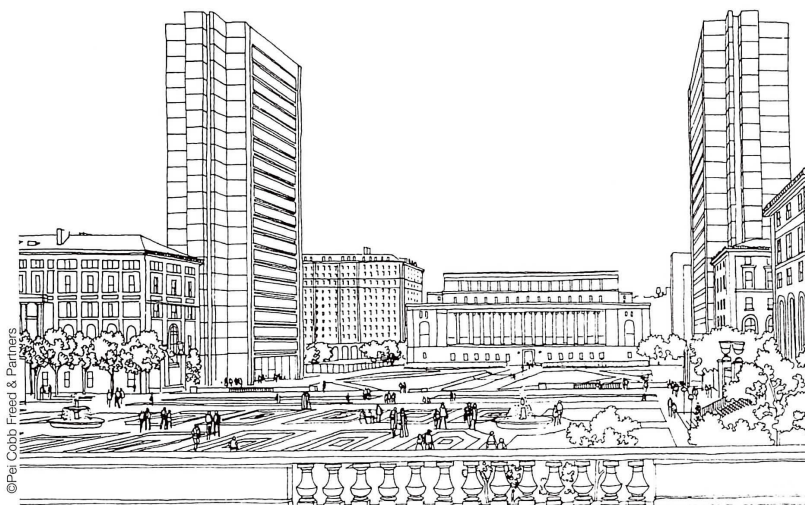
posed building two skyscrapers inside the original quadrangle. A few years later (1974), it shoehorned a new gym, the Dodge Fitness Center by Eggers Partnership, into the same already overcrowded space. And as recently as 1999, its student center, Lerner Hall, designed by then-architecture dean Bernard Tschumi, FAIA, with Gruzen Samton, turned its back on Broadway.

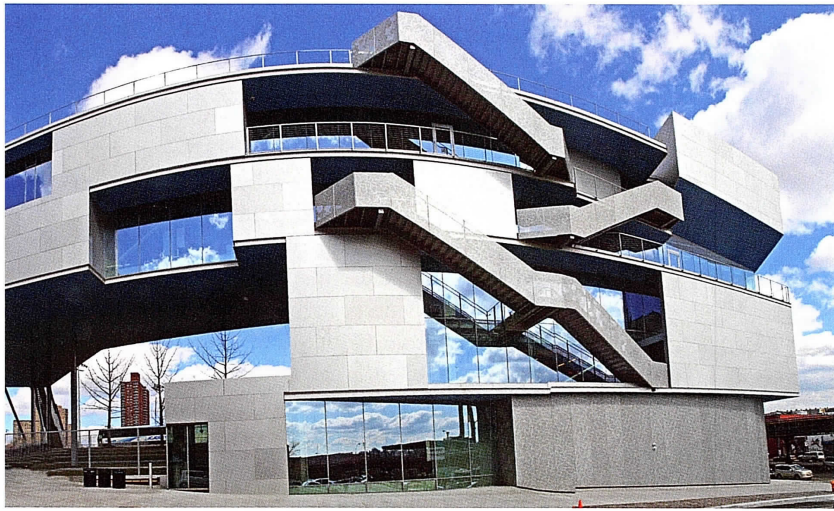
But now Columbia is trying to be a better neighbor. The university, in announcing its goals for the Manhattanville campus, has emphasized efforts to train and hire locals and to house residents displaced by demolition. (One building at 148th Street and Broadway, designed by Magnusson Architecture and Planning and expected to be completed in 2016, contains apartments for the Manhattanville diaspora.) And recently, especially since Lee Bollinger became president in 2002, the university has experimented with using architecture as a tool of community relations.

Neighorly ways

First, Columbia has created buildings that are at least partly open to the public. The Northwest Corner Building (2010), designed by the Spanish architect Rafael Moneo and Davis Brody Bond, houses laboratories, yet its base includes a public thoroughfare through the campus’s previously inviolable northern edge.

In 1968, I.M. Pei & Partners (now Pei Cobb Freed & Partners) was commissioned to design a master plan, which included two towers on the original Columbia campus.





Second, it has created buildings that, if not literally open to the public, feel welcoming. The Campbell Sports Center by Steven Holl Architects (2013), an addition to the Baker Field complex at 218th Street and Broadway, stands on stilts, framing the view to athletic fields, greenery, and the handsome Broadway Bridge. A zigzag external stair and large windows seem to invite the public inside.

Another building meant to suggest openness is the new School of Nursing, designed by FXFOWLE in a joint venture with the California firm CO Architects, which recently topped out at 168th Street and Audubon Avenue, on the edge of the Columbia Medical School campus. The building, a crystalline structure in a neighborhood of masonry buildings, has a large, glass-fronted lobby that has been called “a visible town square.”

Perhaps the most radical attempt to make private spaces seem approachable is Columbia Medical School’s Medical and Graduate Education Building, nearing completion at 171st Street and Haven Avenue. The building looks sliced open, which might be seen as a metaphor for surgery. In fact, architects Diller Scofidio + Renfro (DS+R) have been exploring similar forms for decades. The structure, designed with Gensler as executive

(top left) Campbell Sports Center, by Steven Holl Architects (2013).

(top right) Columbia Medical School’s Medical and Graduate Education Building, by Diller Scofidio + Renfro with Gensler.

(above left) The Northwest Corner Building, by Rafael Moneo and Davis Brody Bond (2010).

(above right) School of Nursing, by FXFOWLE Architects in a joint venture with CO Architects.

architect, is so transparent that the *New York Times* described a model of the building as a “cutaway” – and had to run a correction.

Third, Columbia has created or improved outdoor spaces. For example, as part of its improvements to the Baker Field complex, the university undertook a landscape reclamation project designed by James Corner Field Operations that enhanced access to marshland.

Meeting the challenge

With the Manhattanville campus, Columbia needs to do all three things: create buildings open to the public, make other buildings seem inviting, and create or improve outdoor spaces.

Buildings open to the public: The Jerome L. Greene Science Center will be home to the Mortimer B. Zuckerman Mind, Brain, Behavior Institute – clearly not intended as neighborhood hangouts. But, ingeniously, its ground floor will house a clinic for residents concerned about neurological disorders, bridging the gap between what goes on inside the building and what is happening around it. There will also be a separate education center and three retail spaces in the building’s base. Immediately west of Greene, the diminutive Lenfest Center for the Arts, also by RPBW and Davis Brody Bond and nearing completion, will bring public access and visibility to Columbia’s arts programs. It features rooms for screenings and

performances, and a new venue for Columbia's Wallach Art Gallery – which only aficionados can find in its current Morningside location.

Buildings that seem open and inviting: Columbia is making much of the sheer glass façades that wrap the bases of the Manhattanville buildings. Their “very transparency encourages shared knowledge and social engagement” and enhances “the interface between community and campus,” said a university press release.

Expecting that much from a single building material, however, may be unwise. Glass, while transparent in renderings, can feel off-putting in real life. And too much glass is hardly a guarantor of openness; that depends on how the glass is used and what materials it's used with. (A brick building – picture a city hall by Alvar Aalto – may be far more welcoming than one covered entirely in glass.) The Greene Science Center façades are nothing but glass, with vertical mullions just over 2.5 feet apart. Although the building won't open for several months, right now its most visible (south- and east-facing) façades seem surprisingly repetitive and uninviting.

The campus plan calls for another RPBW building, this one designed with Dattner Architects, on a triangular lot just south of Greene, at the all-important corner of Broadway and 125th Street. An academic conference center called the University Forum, it will contain a 430-seat auditorium, facul-

(below) Aerial rendering of the Manhattanville campus: a one-acre open space is flanked by the two business schools; Lenfest Center for the Arts is right of the center building (business school); Jerome L. Greene Science Center, home of the Mortimer B. Zuckerman Mind, Brain, Behavior Institute, is far right; University Forum is just out of view at bottom, right.

(right, top) Lenfest Center for the Arts, by Renzo Piano Building Workshop with Davis Brody Bond.

(right, bottom) University Forum and Academic Conference Center, by Renzo Piano Building Workshop with Dattner Architects.

ty offices, and meeting rooms behind gunmetal gray façades reminiscent of Piano's Whitney Museum.

Outdoor spaces: Here, Columbia has set the bar particularly high. Its master plan for Manhattanville maintains the existing public-street network. Along those streets, it has established setback rules that provide for wider-than-usual sidewalks. It also creates a new pedestrian thoroughfare running north-south from 125th to 133rd Streets, leading to a one-acre open space by James Corner Field Operations. This is flanked by Columbia Business School's new Ronald O. Perelman Center for Business Innovation and the Henry R. Kravis Building, designed by Diller Scofidio + Renfro with FX-FOWLE Architects and Aarris Atepa Architects.

But is so much openness good for Columbia? “A university is a place where young people take a step back from the world so that when they reenter, they do so with great intensity, care, and responsibility,” once observed Mark Wigley, former dean of Columbia's Graduate School of Architecture, Planning and Preservation. “So the university must be a defined space.” Rather than “define space,” Columbia is simply filling in a section of the city's grid with tall glass buildings.



Moreover, those streets and sidewalks will not be interrupted by driveways and service entrances, because Columbia has been building a 2 million-square-foot subterranean complex of parking lots, heating and cooling plants, loading docks, and other back-of-house facilities. Deliveries and trash pickup will be underground. What the public will see at grade level is “just a pedestrian-friendly expanse of sidewalks, park paths, and green,” according to the university.

Campus life

Without a greater mix of urban activity, however, those spaces may feel sterile. It doesn't help that there is no housing planned for the first phase of the Manhattanville campus. (Apartments for grad students and professors may be built later.) The danger is that Manhattanville could feel antiseptic by day and deserted by night, more like a suburban office park than a real neighborhood. Architecturally, the language of Manhattanville isn't the language of Manhattan.

Philip Pitruzzello, Columbia's senior vice president for Manhattanville Development, disagrees. The glass façades, he says, will make people feel comfortable walking on campus day or night. And familiar street furniture, including city-approved lampposts, will make the campus feel integral to New York, he says. Pitruzzello notes that before Columbia committed to the site, “Manhattanville suffered from a lack of investment.” The university's 17 acres, he says, “will continue to feel like a neighborhood – an improved neighborhood.” As for the amount of foot traffic to expect, he points out that while the campus may not contain housing, it is surrounded by housing. “Manhattanville is already a densely populated neighborhood,” he says. “There will be many reasons for people to be on the streets,” including stores, restaurants, and sections of Hudson River Park west of the campus.

Could things have been different? Back when the Manhattanville campus was first proposed, Community Board 9 presented a plan that would have retained some manufacturing in the district, allowed current property owners to remain in their homes, and preserved some existing buildings. In fact, Columbia has preserved three historic buildings, but two of them are at the edges of the site, and the third is a former auto factory housing university offices. If the new campus turns out to be lifeless, Columbia may regret rejecting the community board proposal outright. Perhaps a richer mix of old and new would have been beneficial.



(top) Columbia Business School's Ronald O. Perelman Center for Business Innovation and the Henry R. Kravis Building, by Diller Scofidio + Renfro in collaboration with FXFOWLE Architects and Aarris Atepa Architects; the one-acre open space between the two buildings is designed by James Corner Field Operations.

(above) Jerome L. Greene Science Center, home of the Mortimer B. Zuckerman Mind, Brain, Behavior Institute, by Renzo Piano Building Workshop with Davis Brody Bond.

At least Manhattanville will give Columbia the space it needs, eliminating the need to squeeze more buildings into the already-packed Morning-side campus. Indeed, the Manhattanville campus, whether or not it is a masterpiece, will allow Columbia to maintain McKim's masterpiece. And that is an achievement in itself. ■

Fred A. Bernstein, an *Oculus* contributing editor, studied architecture at Princeton and law at NYU, and writes about both subjects. His work appears in a number of publications, including *Architectural Record* and *Landscape Architecture Magazine*.

Editor's note: Special thanks to Fanny T. Gong, FAIA, LEED AP, Assistant Vice President, Design Management, Manhattanville Development, for her help in putting this feature together.



A Win-Win at Rockefeller University

With its new research center being constructed over the FDR Drive, the university adds two acres to its private campus while advancing the public realm

BY JANET ADAMS STRONG

Rockefeller University is one of the world's foremost centers of biomedical research, fundamentally committed to the scientific ideal of following wherever curiosity leads. It has no traditional academic departments, no administrative bureaucracy (lab heads report directly to the university president), and nothing to deter the faculty's Nobel Prize laureates and their genius colleagues and students from open exploration.

As the university planned for the new century, challenges were raised by neighbors who wanted access to the gated campus, located along the East River between 63rd and 68th Streets, in the especially hardscaped Upper East Side hospital district. But in time, with remarkable urbanity, the community came to realize that free public access to the private campus (and all the security issues involved) would subvert the environment on which open scientific inquiry depends and undermine the very qualities that make Rockefeller University unique. Deferring to the greater good, residents instead worked with the university on major improvements along the East River, including rehabilitation of the seawall, a richly landscaped public esplanade, and a new eight-foot-high sound barrier to significantly reduce existing traffic noise from the FDR Drive. "We worked closely with the community and they came up with a lot of good suggestions," says George Chandler, Rockefeller University associate vice president for planning and construction. "It was a rewarding experience." The end result is that the private university will retain its integrity while significantly advancing the public realm. Win-win.

Guiding the university in the development of a new master plan is Rafael Viñoly Architects (RVA), brought in on the strength of the firm's extensive laboratory and campus experience, with landscape architect Mathews Nielsen. "To us," explains RVA Vice President Jay Bargmann, AIA, "it's a very gray

area between what's a building and what's a master plan." It's not a series of flow charts and diagrams, but "something really integrated that says what you should do and how it might look. If you get right down to it, a successful master plan is a building."

Chief among the university's requirements was new research space. Cutting-edge facilities are "absolutely critical to get the best and brightest faculty and students in the world," explains Timothy O'Connell, chief-of-staff and vice president for University Strategy and Research Operations.

To find a suitable expansion site on the constrained campus, RVA's team investigated various options: a new landside construction along the west (which would have cut off the campus from the city), a pair of north/south "bookends" (which would have further polarized the long, linear campus), and a tower (visually disruptive and spatially constricting). They focused quickly on development over the FDR Drive, air rights for which had been secured in 1972 as a safeguard against institutional growth into the neighborhood.

The solution involves a two-story, three-block-long, 160,000-square-foot laboratory building with offices, conference space, and communal dining contained within a bridge-like structure that will run atop the FDR. The Marie-Josée and Henry R. Kravis Research Building will plug into existing infrastructure and link existing university buildings through multiple entrances, making it a vital shared facility in a more tightly unified whole. From York Avenue, ascending the natural bluff that overlooks the river, the campus will extend seamlessly east on the green roof of the new building, adding a very significant two acres of land to the existing 14-acre campus.

Open, interactive environments being at the core of modern research, the new construction facilitates the cross-pollination



(above) The new building is visible only from the east, installed in giant 45- by 90-foot modules hoisted into place from barges in the East River.

(right) The project includes rehabilitation of the seawall, a landscaped riverfront esplanade, and a new sound barrier to reduce traffic noise from the FDR Drive.

CLIENT: The Rockefeller University

ARCHITECT AND INTERIOR DESIGN: Rafael Viñoly Architects

DESIGN TEAM: Rafael Viñoly, FAIA, JIA, SCA, Int. FRIBA, Jay Bargmann, AIA, NCARB, Charles Blomberg, AIA, NCARB, David Hodge, LEED AP

LANDSCAPE ARCHITECT: Mathews Nielsen

MEP/FP ENGINEER: Bard, Rao + Athanas Consulting Engineers

STRUCTURAL ENGINEER: Thornton Tomasetti

CIVIL ENGINEER: Langan Engineering & Environmental Services

CONSTRUCTION MANAGER: Turner Construction

(right) The two-story, 950-foot-long laboratory building has an accessible, landscaped roof garden and two green-roofed pavilions, one for dining, the other for offices; below is the made-over stretch of the public esplanade.

of ideas inside and outside, with highly visible circulation systems, lobby, and other spaces that invite social exchange. The internal connections to daylight, gardens, and views pay attention to human requirements, observes Rafael Viñoly, FAIA, as “the need for awareness of the exterior world in laboratory design is as important as it is in any intellectual work to avoid a sense of seclusion and abstraction from reality.”

In keeping with Rockefeller University’s reputation for transformative research, RVA has taken a highly innovative approach to the extraordinarily difficult task of mounting wide-span, state-of-the-art laboratories above a highway with almost no place to stage construction. The steel frame is being prefabricated in two-story-high, 45- by 90-foot steel frames with integral concrete, piping, and electricity. Some 20 of these giant building elements, already under assembly in New Jersey, will be barged up the East River and lifted into place over the FDR on pairs of steel columns. RVA considered including prefabricated walls, ceilings, and the glass façade, but were limited by the lifting capacity of the largest crane in the U.S. Lab benches will arrive on site pre-fitted for electricity, gas, and data connections.

Construction will take place at night, when the FDR can be briefly closed to traffic, for minimal

impact on surrounding streets. To mitigate noise, pilings for the steel supports are being drilled rather than driven. The first steel is to be placed in mid-2016 and continue, one giant module after another, until the entire 950-foot-long building is in place by 2019. ■

Janet Adams Strong, Ph.D., is an architectural historian and author, and is principal of Strong and Partners communications.



Course Requirements

Architects consider the surrounding neighborhood when planning CCNY's new science building in Harlem – and everyone benefits

BY LISA DELGADO

In a dense city like NYC, a new academic building going up often raises anxieties for neighborhood residents. “I think any institution that expands in New York is seen with some measure of apprehension,” says Lee Weintraub, FASLA, principal of the landscape architecture firm Weintraub Diaz. Neighbors wonder, “What does that do to me and my community?” The architecture and surrounding landscape of a new high-tech science building at City College of New York (CCNY) in Harlem were designed to minimize any negative impacts on the neighbors – and to offer a surprisingly wide range of benefits. Open since late 2014, the glassy 399,460-gross-square-foot building is by design architect Kohn Pedersen Fox Associates (KPF) and architect-of-record Flad Architects, with the landscape by Weintraub Diaz.

The project was long in the making, recalls KPF Director Hana Kassem, AIA, LEED AP. It’s part of a master plan that her firm and Flad Architects began in 2004 for the college’s south campus, which lies between around 130th and 135th Streets, bounded by Convent Avenue to the west and St. Nicholas Terrace to the east. The college is part of City University of New York (CUNY), which was poised to begin its Decade of Science (2005–15), an initiative to improve CUNY’s facilities and academic standing in the STEM (science, technology, engineering, and math) fields. The opening of the new science building in late 2014 became one of the initiative’s final flourishes.

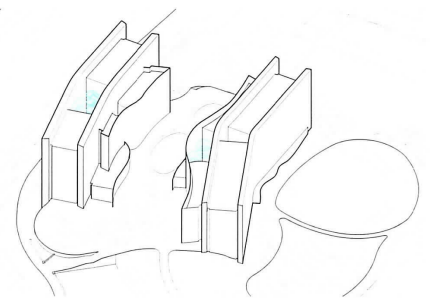
From the outside, it looks like two buildings, but it’s actually one building with two low-rise “towers” connected by a shared level that’s mostly underground. (A central plaza serves as an intensive green roof.) That lowest level contains communally used equipment, such as electron microscopes, as well as a vivarium and a clean room for nanofabrication.

The towers house office spaces in curvaceous volumes surrounding the plaza; the labs are in rectilinear volumes more toward the perimeter.

Rising five stories above the plaza is the Advanced Science Research Center (ASRC), which is designed to foster multidisciplinary work by researchers from the whole CUNY system in five fields: nanoscience, photonics, structural biology, neuroscience, and environmental sciences. Four stories above the plaza, the Center for Discovery and Innovation is a multidisciplinary science research facility used by City College faculty and students.

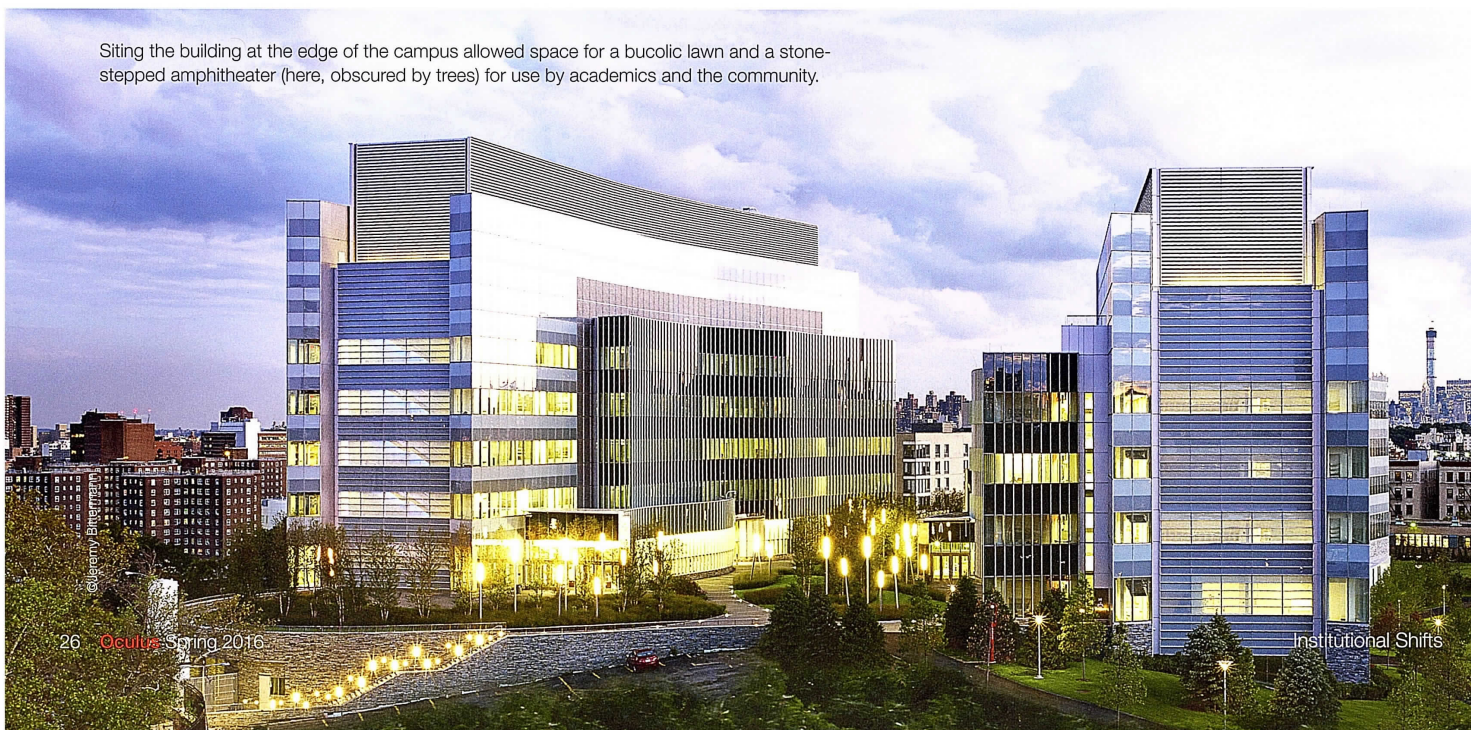
The new building takes the place of an athletic track, which had been used by both members of the college and neighborhood residents. During the master-planning process, the designers carefully considered how to balance out that potential

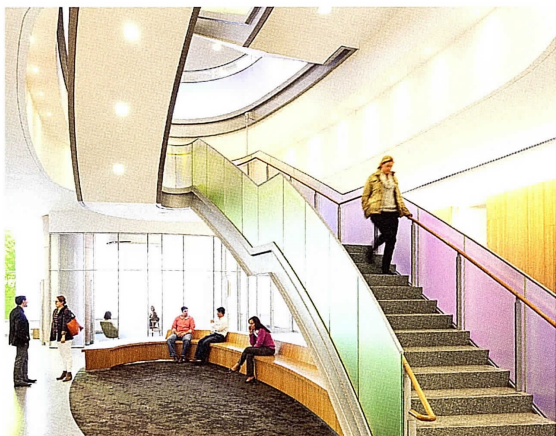
©Kohn Pedersen Fox Associates/Flad Architects



Axon illustrates the two “towers” flanking the green-roofed plaza, and the lawn and amphitheater, at right.

Siting the building at the edge of the campus allowed space for a bucolic lawn and a stone-stepped amphitheater (here, obscured by trees) for use by academics and the community.





In the ASRC, communal spaces and a prominent central staircase promote interaction between scientists from different disciplines. The staircase guardrails of polychroic glass change hue depending on how the light hits it (apropos for a tower that houses photonics research).

CLIENT: Dormitory Authority of the State of New York

ARCHITECT-OF-RECORD: Flad Architects (project management, laboratory design, documentation)

DESIGN TEAM: Robert Graves, AIA, David Halpern, AIA, LEED AP, Richard Pass AIA, LEED AP, Bob Fitzgerald, AIA, Grace Han, AIA, LEED AP BD+C, Tom Schwabe, Jamie Carley, IIDA, LEED AP, WRID, Kim Pomeranz, LEED AP

DESIGN ARCHITECT: Kohn Pedersen Fox Associates (building exterior and interior public spaces)

DESIGN TEAM: Jill Lerner, FAIA, Michael Greene, AIA, William Pedersen, FAIA, Hana Kassem, AIA, LEED AP, Phillip White, AIA, Gregory Waugh, AIA, LEED AP, John Oliver, AIA

INTERIOR DESIGN: KPF (public spaces); Flad Architects (lab & office spaces)

LANDSCAPE ARCHITECT: Weintraub Diaz

STRUCTURAL ENGINEER: Leslie E. Robertson Associates (LERA)

CIVIL ENGINEER: Langan Engineering & Environmental Service

MECHANICAL ENGINEERS:

Cosentini Associates (base building systems; office/public space fit-out); Affiliated Engineers (lab and vivarium fit-out)

GEO-TECHNICAL ENGINEER:

Mueser Rutledge Consulting Engineers

LAB PROGRAMMING:

Jacobs Consultancy

LABORATORY PLANNING:

Flad Architects

LIGHTING: Susan Brady

Lighting Design

ACOUSTICAL/AV/SECURITY/IT:

Shen Milsom & Wilke

SUSTAINABILITY: Atelier Ten

CLEAN ROOM: Facility Planning & Resources (FPR)

SHIELDING: Field Management Services (FMS)

GRAPHICS:

Lebowitz Gould Design

VERTICAL TRANSPORTATION:

Van Deusen & Associates

BUILDING ENVELOPE

CONSULTANT:

Heitmann & Associates

CONSTRUCTION MANAGER:

Skanska USA

downside for the local community. "Since we had to build on the site where an athletic field used to be, we decided to try to preserve for the community – and for Manhattan – outdoor space," Kassem says.

The architects sited the building at the eastern edge of campus, near St. Nicholas Terrace, choosing a compact design with a linear central plaza running north-south between the twin towers. That compressed footprint left space to the west for a bucolic green lawn, embedded with amphitheater-like stone steps, for use by academics and neighbors alike.

Weintraub Diaz designed not only that large lawn, but also the new building's serene central plaza, planted with birch trees and grasses, and a network of pedestrian paths that forge stronger connections to the surrounding neighborhood. For example, a new path with an allée of columnar evergreen trees forms a prominent connection to Convent Avenue at 133rd Street, at the college's western border. At the eastern border (near the northeast corner of the new science building), a new path points toward the entrance to St. Nicholas Park, a public park across the street.

The science building's towers feature low-E, high-performance curtain walls of neutral-tone glass. By day, the towers have an elegant but understated visual presence, and the transparent curtain walls impart a friendly feel, inviting "views into the sciences" from passersby on campus and off, Kassem says. The building is on a hill, so it's highly visible from St. Nicholas Terrace and the adjacent park.

The architects chose transparent curtain walls for another reason, too: to boost neighborhood safety. St. Nicholas Park, though safer than in the past, still has a reputation for being dangerous after dark due to violent crime. At night, the 24/7 science facility is "like a beacon of light on top of the hill," Kassem remarks. "We even positioned exterior-facing egress stairs on the façade so you would see a lot of people moving up and down, and it would help create a safer environment" in the park.

Having a design that took the neighborhood residents into account helped keep the project controversy-free. "We did meet with Community Board 9 throughout the design process, and people favored the fact that we were providing green space for the use of the community. And I think people understood what we were trying to do in terms of the presence on St. Nicholas," Kassem says.

Future educational programming in the ASRC will help to further strengthen ties to the community. A first-floor café might serve as a venue for neighborhood adults to hear talks by researchers on topics such as energy issues or global warming, says Gillian Small, CUNY's vice chancellor for research. And to help pique local schoolchildren's interest in science, the ASRC might also offer talks for kids, in conjunction with visits to an 840-square-foot science-education space on the first floor, with exhibition design by the Liberty Science Center. Slated to open in 2016, the education center will be like a mini science museum that "will highlight the ASRC's five different disciplines through interactive exhibits," says project manager David Halpern, AIA, LEED AP, of Flad Architects.

That kind of education will not only aid schoolkids – it could aid CUNY in the long term, too, by "creating the next pipeline of STEM students," Small remarks. It's a quintessential example of how constructing new facilities for an educational institution doesn't have to mean stepping on the neighbors' toes. When new academic architecture is planned with enough thought and foresight, it can benefit everyone. ■

Lisa Delgado is a freelance journalist who has written for *e-Oculus*, *The Architect's Newspaper*, *Architectural Record*, *Blueprint*, and *Wired*, among other publications.



Institutional Shifts



The double-height arcade and lobby of NYU's Center for Urban Science and Progress at 370 Jay Street, Brooklyn, will animate the streetscape.

1,087 Windows (and a Unique Focus) on the City

A repurposed 1950s icon in Downtown Brooklyn is an ideal base for NYU's scientific study of urban processes

BY JONATHAN LERNER

New York University is growing. Some people will rejoice that the new 500,000-square-foot facility is not in Greenwich Village. Better cause for celebration: it repurposes a significant mid-century building that for decades sat empty atop the busy Jay Street-MetroTech station in Downtown Brooklyn. Originally designed by William E. Haugaard and Andrew J. Thomas and opened in 1951, 370 Jay Street expressed a progressive postwar urbanism, as it centralized administration of the NYC Board of Transportation (now the Metropolitan Transit Authority).

The principal new occupant will be NYU's Center for Urban Science and Progress (CUSP). "CUSP's program is about using the tools of data science to understand the city," says Executive Director Michael Holland, Ph.D. Originally, subway riders punched buttons on a "Directomat" in the lobby to get route guidance. Now we use apps on smartphones. But upstairs, people will again be thinking about circulation, connection, and other vital processes of the metropolis.

The building's design was progressive for the time. The main block was 14 stories, roughly 350 by 80 feet, with a smaller six-story perpendicular wing. A third piece, in the corner of the two, consolidated core functions, leaving remarkably unobstructed floorplates. At street level, arcades at either end sheltered stairs down to the subway, and there were also a bank and restaurant. The building was clad in limestone pierced regularly on all sides by nearly 1,100 large, identical, flush-mounted operable windows.

In a 1953 *New Yorker* column about the modernization of chaotic Downtown Brooklyn, Lewis Mumford praised 370 Jay's "spacious monumentality," natural light and ventilation, and contribution of "composure and order" to the urban realm. "Nothing in either the mass or the detail," he wrote, "will look antiquated or comic fifty years from now." True, but maybe he couldn't imagine that 370 might come to feel boring; we've had lots of austere, repetitive, slablike structures in the 65 years since. (A fascinating historical exhibition, "The Secret Life of 370 Jay Street," is on view at the New York Transit Museum through May.)

Window treatments

The renovation, led by Mitchell|Giurgola Architects, will alter the exterior, though subtly. The limestone, in good shape, is five inches thick. Based on analysis by Constantine Kontokosta, a CUSP professor whose specialty is urban informatics, five versions of a replacement window were designed to be sensitive to solar orientation. On the long Jay Street façade, high up and toward the south, windows will be inset and have protruding sunshades. Toward the north, in diagonal bands determined by the decreasing intensity of sunlight hitting the wall, windows will be progressively less deep, with correspondingly shallower sunshades, until at the low northernmost corner they "fade to flush," says Mitchell|Giurgola Partner Carol Loewenson, FAIA, LEED AP. Visually, the variation should soften the building's rigid formalism. And with its thickness revealed, "you'll get the reading of the stone as a real material," she says.

Flexible, creative spaces

More striking from outside, however, will be the building's reactivation and reinvigorated connection with its surroundings. When fully operational, CUSP alone will house as many as 50 full-time senior researchers and more than 500 mas-



(above and right) Two façade heat studies indicate which windows will need exterior shading and which require no shading.

ters, doctoral, and post-doc students, on floors 12 and 13. The building's ground floor, with its double-height ceiling, has spaces ample and flexible enough for several retail tenants. It will also feature an entry, through a wide, high garage door on the Willoughby Street side, to CUSP's Citizen Science space, where researchers can meet with volunteers willing to use simple tools, like apps, to collect data. Citizen Science is part of "an enormous trend within science and engineering to develop relatively simple tools" for the massive collection of data, Holland explains. It will also have meeting and work space on the second floor, primarily devoted to new classrooms for the NYU Tandon School of Engineering, based in adjacent MetroTech-area buildings.

The third floor will be a series of large, open workrooms with enclosed conference rooms of many sizes, where incubator projects can be housed. This will be flexible "space to develop some research ideas coming out from CUSP and Tandon, and to have these small companies start working away," says Marlon Aranda, NYU's project director for 370 Jay. "It's remarkably located in both time and space. In time, we're at the dawn of this wonderful 3D printing and rapid prototyping technology that's becoming so accessible," he explains, while geographically 370 Jay is at the apex of the "Brooklyn Tech Triangle." That's marketing speak for a real phenomenon – the gravitation of innovation-economy enterprises to an area encompassing DUMBO, the Brooklyn Navy Yard, and Downtown Brooklyn.

The placement of classrooms and incubator spaces on the second and third floors offers visibility and proximity to the street. A lobby with an exposed staircase to the classrooms will be entered from an arcade and visible through a new glass wall – a reveal of interior activity despite the security arrangements that necessarily share the same space. The occupants of floors 4 through 11 remain

CLIENT: New York University;
NYU Center for Urban
Science + Progress

ARCHITECT:

Mitchell|Giurgola Architects
DESIGN TEAM: Paul Broches,
FAIA, LEED AP, Stephen
Dietz, AIA, LEED AP, John
Kurtz, AIA, LEED AP, Carol
Loewenson, FAIA, LEED AP,
Jillian Sheedy, AIA, Angela
Kim Fisher, AIA, LEED AP,
Catherine Hudak Vera, AIA,
Andrea Kirk, AIA, Garrett
Omoto, AIA, LEED GA, Xi
Chen, LEED AP, Andrew
Thomas

WORKPLACE DESIGN:

STUDIOS Architecture

SUSTAINABILITY: Atelier Ten

MEP ENGINEER:

Bard, Rao + Athanas

Consulting Engineering

STRUCTURAL ENGINEER: Silman

CIVIL ENGINEER: Langan

Engineering & Environmental
Services

EXTERIOR WALL CONSULTANT:

Heintges & Associates

FAÇADE RESTORATION/
ROOFING: Superstructures

VERTICAL TRANSPORTATION:

Van Deusen Associates

LIGHTING DESIGN:

Cline Bettridge Bernstein

Lighting Design

SPECIFICATIONS:

Construction Specifications

ZONING:

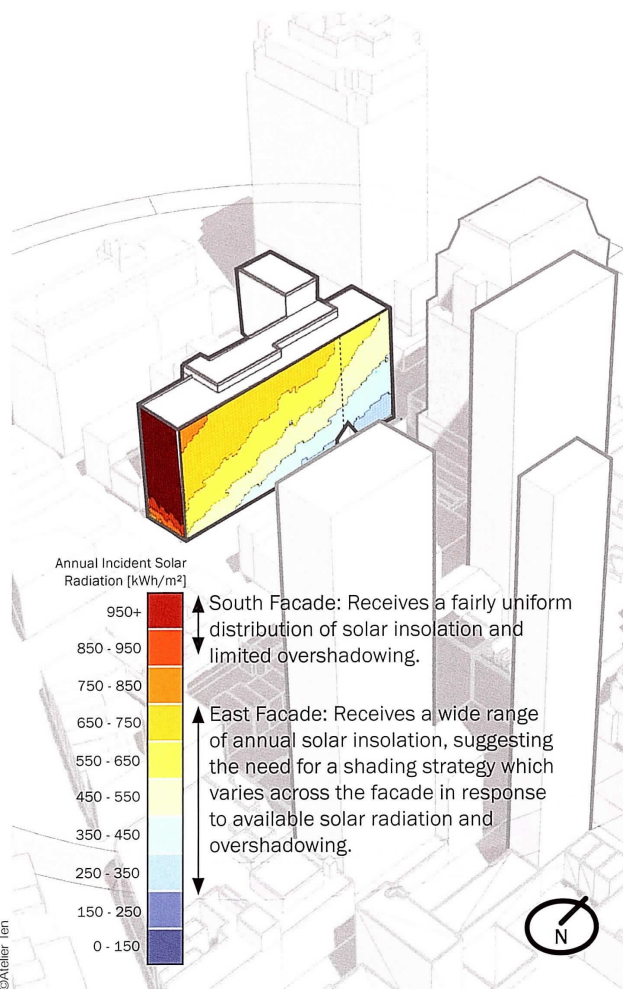
Michael Kwartler & Associates

AV/ACOUSTICS/SECURITY:

Shen Milsom & Wilke

CONSTRUCTION MANAGER:

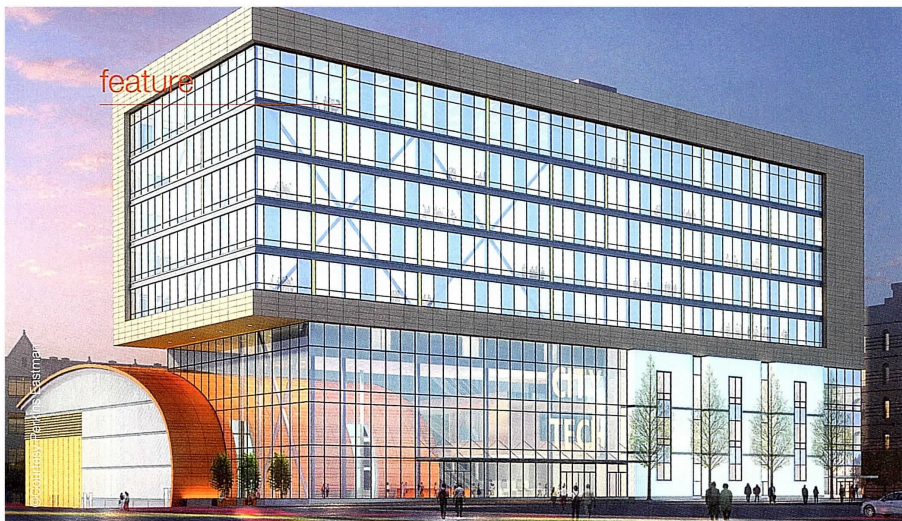
Skanska USA



undetermined, but will be other NYU units, bringing many more people to the building and neighborhood. And it's expected that many students and researchers will come and go at all hours.

Many characteristics of the building made it ideal for renovation. The unobstructed floorplates allow for the open-plan spaces favored today, but are easily reconfigurable for future needs. The long, narrow shape and abundant windows create an interior flooded with natural light. And, as Loewenson says, "it's so tightly woven into the urban fabric," with the subway station below, the street-level arcades, and the pedestrianized block of Myrtle Avenue, called Renaissance Plaza, on its north side. Pearl Street, on its west side, is also to be closed to traffic and integrated with pedestrian Willoughby Plaza nearby. The promise of 370 Jay is a vibrant urban hub – from which the workings of the city can be scrutinized. ■

Jonathan Lerner's articles have appeared in *Landscape Architecture*, *Metropolis*, *Pacific Standard*, *Modern*, and many other design and mainstream magazines. He also heads the consultancy UrbanistCommunications.com.



Tech Time

Though devoted to training of healthcare technicians, CUNY City Tech's new eight-story building opens itself to the street and features free care for locals

BY RICHARD STAUB

It's called the Brooklyn Tech Triangle. That's the growing hub of tech companies and 11 colleges and universities in Downtown Brooklyn, neighboring DUMBO, and the Brooklyn Navy Yard. Its latest addition is the City University of New York's new academic complex for New York City College of Technology (City Tech), designed by Perkins Eastman and now under construction. Located across the street from the college's main building and next to the MetroTech Center's brick towers, the eight-story, 360,000-square-foot building will offer facilities such as labs and more sophisticated technology that other City Tech buildings are too old to easily accommodate.

"Tech" today usually implies computer-software development. But since its founding 70 years ago, City Tech has provided its entirely commuter student body with a much wider swath of meat-and-potatoes technical training. Its 51 degree programs include business, computer systems, healthcare, hospitality, and law-related professions. But with its other buildings blocks away, the college couldn't offer students a true campus. This \$300-million building, with its emphasis on training for allied healthcare workers, helps fix that.

With a façade that's almost all glass and lit into the evening, the building is a blast of today in a subdued part of Downtown Brooklyn. It's divided into three volumes. The first is the bottom three floors, two-thirds of which is a three-story lobby that is the hub of the building. In the other third are classrooms, labs, and a café that overlooks the lobby, plus escalators connecting all eight floors. "We used glass because we wanted the building to

CLIENT: City University of New York

ARCHITECT: Perkins Eastman

DESIGN TEAM: Joseph Aliotta, AIA, LEED AP, Mindy No, AIA, Luboslav Bauko, RA, Lara Guerra, Amra Kulenovic, LEED AP, Perry Nunez, Richard Rapoport, Martin Munter, Linton Stables, Aaron Schwarz, FAIA

LANDSCAPE DESIGN: Balmori Associates

LANDSCAPE ARCHITECT: HM White Site Architects

CIVIL/SITE/GEOTECH ENGINEER: Langan Engineering

STRUCTURAL ENGINEER: WSP Parsons Brinckerhoff

MEP AND FP ENGINEER: Jaros Baum & Bolles

ACADEMIC PROGRAMMER: Scott Blackwell Page

FAÇADE CONSULTANT: ALT Cladding Limited

VERTICAL TRANSPORTATION: Van Deusen & Associates

IT AND ACOUSTICAL CONSULTANT:

Shen Milsom & Wilke

THEATER CONSULTANT: Theatre Projects Consultants

LIGHTING DESIGN:

Cline Bettridge Bernstein

LEED CONSULTANT: EME Group

FAÇADE MAINTENANCE: Entek Engineering

AUDIOVISUAL CONSULTANTS: Cerami & Associates; Acoustic Distinctions

SECURITY CONSULTANT: Kroll Security Group

SIGNAGE CONSULTANT: Two Twelve

FURNITURE: Edgar Hillsman

CONSTRUCTION MANAGER: Sciam Corporation



City Tech's transparent, three-story-high lobby lets the barrel-vaulted auditorium clad in mango-colored ceramic tile stand out.

be welcoming for the variety of visitors that come to the building," says Joseph Aliotta, AIA, LEED AP, Perkins Eastman's principal-in-charge.

At the rear of the lobby is the 1,000-seat auditorium, a bold, barrel-vaulted volume clad in mango-colored ceramic tile that extends beyond the curtain wall to have its own street presence. Used for school assemblies, training of theater tech students, and outside rentals, it will have a warm interior with dark cherry-stained acoustic wall panels and seats upholstered in a deep red fabric. One floor below is an 800-seat gym.

The five floors mainly will train students in such allied health service professions as medical and dental assistants. There are labs, research centers, and teachers' offices there as well. The bonus is the community center, where area residents can get their teeth cleaned and eyes examined for free by technicians in training. City Tech's standard teacher/student classroom layouts and neutral interiors will get a jolt of color from the furnishings.

The top volume's glass curtain wall will underline the building's openness, with occasional opaque gray panels adding variety and bands of terra-cotta tiles defining its edges. Perkins Eastman's project manager Mindy No, AIA, says, "At night, with all eight floors lit, the building will glow as a welcoming beacon for students, faculty, and the community." ■

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

Playing a New Tune

Brooklyn College gets a renewed image, an updated performing arts center, and a grand entrance, all in one **BY RICHARD STAUB**

Overhauling Gershwin Hall was supposed to be a straightforward project. The 1950s, three-story academic building on Brooklyn College's Midwood, Brooklyn, campus had gone untouched for decades, except for piecemeal fixes. The building consisted of a theater, practice and rehearsal rooms, and a recording studio for the college's highly regarded school of music. The plan was to give it a complete overhaul. But then Pfeiffer Partners Architects' New York office took a closer look.

Its examination showed that a top-to-bottom renovation still wouldn't meet the school's needs. Though next to a major campus entrance, the hall's stoic façade made the college feel unwelcoming to prospective students, faculty, and the surrounding community. And the gateway itself was more workaday than the stately campus deserved. The bottom line was that the renovation would cost as much as a new building, \$65 million, so the college decided to start over – with a donor footing much of the bill.

At the center of the college's 35-acre campus is a handsome ensemble of neo-Georgian buildings framing a quad with the aura of much older New England universities. "We wanted our design to reinforce the campus's historic quality but be more transparent," says Jean Marie Gath, LEED AP, firm principal. "The building had the potential to serve the college and community in many more ways than it had." And indeed it will.

The 64,000-square-foot, three-story Leonard & Claire Tow Performing Arts Center, now under

CLIENT: Brooklyn College
Leonard & Claire Tow
Performing Arts Center

ARCHITECT:
Pfeiffer Partners Architects

DESIGN TEAM:
Jean Marie Gath, LEED
AP, Norman Pfeiffer, FAIA,
Lorenzo Mattii, David
Prendergast, RA, Han Kim

LANDSCAPE ARCHITECT:
Mathews Nielsen Landscape
Architects

**THEATER CONSULTING,
ACOUSTICIAN, STRUCTURAL,
MEP, CODE, VERTICAL
TRANSPORTATION, INFORMATION
TECHNOLOGY, SECURITY, LEED:**
Arup

CIVIL, GEOTECHNICAL, SURVEY:
KS Engineers

A/V AND TECHNOLOGY:
Cerami & Associates

ARCHITECTURAL LIGHTING:
Horton Lees Brogden Lighting
Design

GRAPHICS/SIGNAGE:
Two Twelve

WATERPROOFING:
Israel Berger & Associates

ASBESTOS INVESTIGATION:
Matrix New World Engineering

SPECIFICATIONS:
Construction Specifications

COST ESTIMATING:
VJ Associates

CONSTRUCTION MANAGER:
Hill International

construction, will present a more energized face to the community, an up-to-date 200-seat performance facility and practice and rehearsal rooms, a formal campus gateway, and a green extension of the campus. (In the meantime, rehearsals and other functions are being conducted elsewhere on the campus.)

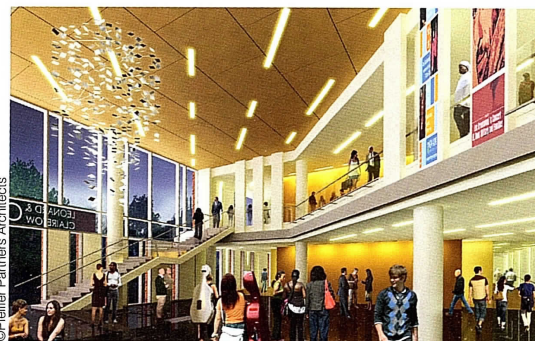
The most telling change is the street façade. Glass walls on three floors will give passersby a look into the new 200-seat, flexible theater's two-story lobby/reception space. The lounge outside the third floor's practice and rehearsal rooms will also be visible. And there's a two-story LED sign announcing the college. With these areas lit and in constant use, the college's vitality will be on display. (Also on the first floor are a scene shop and sound lab, and on the second are a music rehearsal room and a terrace that overlooks the street.)

"To create a formal gateway, we extended the third floor to a stair tower on the other side of the entry," says Gath. "It will have a guard house in the base, the name of the college along its side, and be realigned to meet the street that leads to it. Entering the campus will present a sense of occasion."

The specially paved pedestrian street, which connects with the historic quad, will open to a gathering area just inside the gateway. The unused, concrete-covered area between Gershwin and the adjacent 2,000-seat theater building will become a terraced green space. And the college will come that much more into its own. ■

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

The Brooklyn College Leonard & Claire Tow Performing Arts Center will present an energized and welcoming face to the community.



The two-story lobby will also serve as a special event space for Brooklyn College.



A More Perfect Union

The Hotel Trades Council's new mixed-use medical center transforms the healthcare experience while taking cues from the neighboring BAM Cultural District

BY BILL MILLARD



(top) The undulating façade of the Brooklyn Health Center features fritted glass and vertical metal fins that cast ever-changing shadows while aiding thermal performance.

(above) The ground floor will feature retail and a restaurant with a landscaped plaza facing BAM Park across the street.

Understanding the building rising at 620 Fulton Street requires jettisoning certain preconceptions. Forget the image of labor unions as narrow-focus organizations vulnerable to corruption and declining in influence. Abandon fatalism about the U.S. healthcare sector as a morass of perverse incentives that underperforms relative to other nations in actually promoting health. These impressions may be true elsewhere, of course, but not at 620 Fulton.

The New York Hotel Trades Council (HTC) engaged Francis Cauffman for an ambulatory-care building that used the streamlined-care model of its successful Harlem Health Center. But first the design team suggested the HTC think bigger, according to James Crispino, AIA, Francis Cauffman's president and design principal. "We don't think you should build a 60,000- to 65,000-square-foot building," he recalls telling the client. "We think you should be building a building as large as 200,000 square feet," which would optimize the allowable scale. Instead of an insular single-use facility, Crispino and colleagues envisioned a multifunctional commercial and institutional magnet for jobs and energy. His team proposed sandwiching four stories for the clinics below commercial space and above ground-level retail and a restaurant, and a public courtyard – 12 stories and 187,000 square feet in all. "It took them about a second and a half" to say yes, he recalls, "one of the shortest board presentations I've ever made in my life." In design, operations, and community integration, the Brooklyn Health Center finds new ways to boost the health of both its members and its neighborhood.

Straight to the point

The HTC is a unique client. "We're responsible for providing benefits to about 30,000 unionized hotel workers, about 10,000 retirees, plus their dependents," notes medical director Robert Greenspan, MD, CEO for HTC's Employee Benefit Funds. "That's about 90,000 union lives." Rather than contract to health insurers, HTC provides care directly, employing "about 250 physicians, 60 dentists, 20 pharmacists – about a thousand people in all," Greenspan says. "And we've been doing it for about 65 years." He answers to a board equally representing major New York City hotel chains and nine hotel-industry unions. By eschewing marketing, profits, and top-heavy administration, and by minimizing negotiation-related friction through unusually long-range contracts, HTC achieves impressive efficiency in providing patient care.

"It's probably half the cost of purchasing it in the commercial world," he estimates.

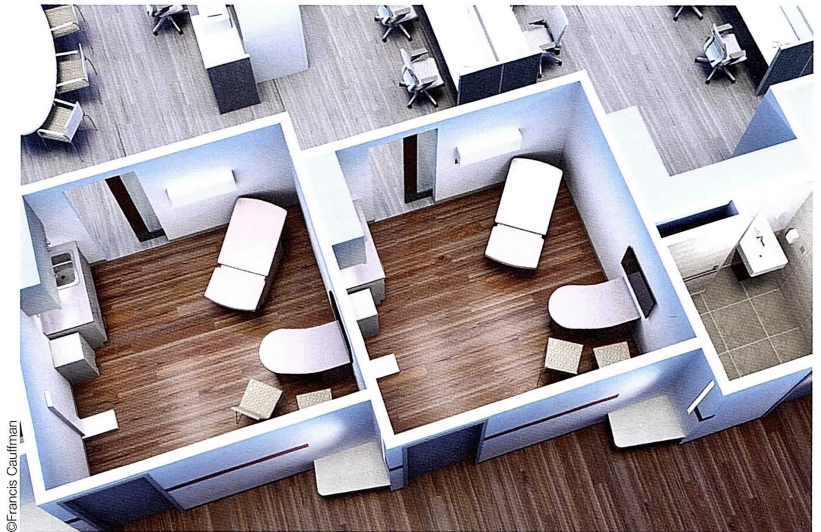
In the initial proposal, says Crispino, "we talked about how we understood and believed in their mission, and that we thought that the Hotel Trades Council generally – and the Health Center in particular – represent the best of what unionized labor can do." The building's exterior expresses complexity through visual polyrhythms: wave-like lines of varying width fritted into the glass undulate along the Fulton Street side of the wedge-shaped block. Vertical 10-inch metal fins run outside the glass, casting ever-varying shadows while aiding thermal performance. HTC will also commission an artist for a site-specific work on the building's south wall. Crispino gives particular credit to partner Catherine Gow, AIA, leader of the planning and design; zoning specialist Ishita Gaur; and senior designer Kasia Zielonka, a substantial contributor to the curtain wall.

With several residential and hospitality projects complete or underway near the Brooklyn Academy of Music, including BAM Park, Theatre for a New Audience, and Arts Plaza, this area is poised to become one of the city's major cultural hubs. "In the back of our minds we sought to make union of these public places, stitching together some of these spaces," Crispino comments. "Our spaces are part of a larger system of public spaces that are tying together the cultural, culinary, and other experiences we want to have happen in the district."

Doc says to lose the wait

A visit to the HTC Center will not resemble a conventional doctor's-office appointment, with handwritten medical-history forms and an insurance-driven "wallet biopsy." There are no waiting rooms and no payment procedures. A kiosk in the main lobby reads a smartphone code (patients without phones type in their names) and prints out the patient's destination and the providers they will see. "If you can find your room at your hotel, you can find your exam room at the Hotel Trades Council's Health Center," Crispino explains. Adds Greenspan, "For me, having waiting rooms would be an admission that we can't schedule appropriately."

Exam rooms are modular, about 12 feet square, each slightly rotated to make room numbers more visible along corridors, and organized in "pods" according to patients' needs. Those with diabetes, for example, will go to the Diabetes Pod, not to a far-flung succession of separate specialty offices. A unified electronic health records (EHR) system improves communications among physicians, in



The health center's angled corridor layout makes room numbers easily visible, so that patients can readily find their assigned exam rooms. This floor-plan feature meshes with the direct access system, obviating patient waiting areas.

CLIENT: New York Hotel Trades Council and the Hotel Association of New York City
ARCHITECT: Francis Cauffman
DESIGN TEAM: James Crispino, AIA, NCARB, Aran McCarthy, AIA, NCARB, Catherine Gow, AIA, Bin Weng, AIA, LEED AP, Thomas Gilligo, Kasia Zielonka, Sharon Kim, LEED AP BD+C, Shawn Marren, AIA, Blake Sherwood, Ishita Gaur

MEP ENGINEER/IT/LIGHTING: JB&B

STRUCTURAL & FAÇADE ENGINEER: Thorton Tomasetti

GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services

ELEVATOR CONSULTANT: Van Deusen & Associates

ACOUSTICAL & VIBRATION: Shen Milsom & Wilke

CODE CONSULTANT: Milrose Consultants

SPECIFICATIONS: Construction Specifications

SIGNAGE: Lebowitz | Gould | Design

PROJECT MANAGEMENT: Stantec Consulting Services

CONSTRUCTION MANAGER: Skanska USA

contrast to fragmented patterns of care where EHR systems often lack interoperability. Patient-tracking technology, including a color-code system that turns external room monitors yellow, then red, to indicate how long a patient has been waiting, helps smooth throughput and saves everyone's time. "We have a metric we've been using: 95% of our patients will see their doctor, see the radiologist, have their blood drawn, pick up their prescriptions at the pharmacy, and still be out in under an hour," says Greenspan.

Sliding rather than swinging doors conserve usable space, and wayfinding, with a multilingual population in mind, emphasizes colors and symbols over verbiage. With eight-foot-wide perimeter corridors, the health center reads externally as "an object inside this glass volume that is the building," Crispino says. Passersby will see a hive of human activity as part of the wider street theater, a measure and a motor of Downtown Brooklyn's revitalization.

Crispino expects the steel frame to be completed by press time with the building opening in spring 2017. "A lot of architects shy away from healthcare and hospital projects," he comments, "because they understand that programmatically and technologically, the projects are so sophisticated, and those technologies and the spaces to support those programs are so expensive that they often come at the expense of the architecture." His team takes a different view: "We think that if you understand it, if you know how it works, you can make it sing." ■

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

Social Innovation by Design

Three educational programs use design as an essential tool in linking citizen need to social change

BY JULIA VAN DEN HOUT

Many in the architecture community were taken aback when Patrik Schumacher of Zaha Hadid Architects concluded that the overarching message of the first Chicago Architecture Biennial was that “contemporary architecture ceased to exist, the discipline’s guilt and bad conscience has sapped its vitality, driven to self-annihilation, and architects have now en masse dedicated themselves to doing good via basic social work.”

“Doing good” never sounded so negative. Social consciousness in design, whether it stems from a feeling of guilt or not, is, for many designers, part of the social compact architecture makes with the public. Yes, too many project descriptions rely on increasingly empty buzzwords – sustainable, green, innovative, public. Stairs are suddenly “social condensers,” lobbies are now “gathering spaces.”

It’s clear: public good sells. But is this really, as Schumacher’s assessment of the title of the biennial would suggest, the “State of the Art of Architecture” today? Or rather, when such social work is done well, may we finally be on the right path to acknowledging that architects and designers can truly make people’s lives better? Three New York-based educational initiatives aim to help designers see the compelling possibilities of socially innovative design. Design has the ability to drive positive social change, but the work of these institutions shows that the most successful projects engage design as a tool, rather than as a final result.



Parsons: policy lab

In 2009, Parsons The New School of Design founded the Design for Social Innovation and Sustainability Lab (DESIS Lab), which tries to improve service design, a field of design that innovates the quality and interaction between service providers and customers. The lab works on social innovation projects, such as “Amplify,” where students and researchers collaborate with locals to identify and strengthen community-driven needs using design tools. The needs, in turn, can be incorporated into facility programs, so that architects and owners know how to achieve responsive designs. “We aim to make systems more accessible and create new ideas and visions of sustainability that start from the bottom up,” explains Eduardo Staszowski, director of DESIS Lab.

The lab has recently started a second branch of research and design initiatives, under the heading “Public and Collaborative.” For these projects, the lab engages primarily with city agencies to look at local communities as partners in innovation initiatives, and to imagine users as active participants in decision-making processes. “Design becomes a useful tool, a language that helps steer the collaborative process,” says Staszowski.

As part of “Public and Collaborative,” DESIS Lab launched Designing for Financial Empowerment (DFE), an initiative led by the NYC Department of Consumer Affairs’ Office of Financial Empowerment and Citi Community Development. DFE is aimed specifically at developing enhanced



services for the city’s low-income residents. Using an iterative process that is typical in design projects, DFE works through phases of discovery, conducting primary research; co-design, bringing all stakeholders together to explore new opportunities; and prototyping, a final phase of development and testing. In the last two years, DFE has already explored how to make free tax preparation more accessible, assure that low-income families take advantage of available tax credits, and offer free financial counseling to participants of the NYC Citizenship program, set up in 2012 by NYC Mayor’s Office of Immigrant Affairs to assist residents with the citizenship application. Additional partners include the Center for Economic Opportunity, and the Mayor’s Fund to Advance New York City.

DESIS Lab has now worked on a handful of local initiatives, but it simultaneously functions within a global network of more than 30 design labs to collect and share comparative research. In addition, Parsons has partnered with the Centre for Social Innovation in Toronto to create a program to incubate innovative business ideas by Parsons students and recent alumni. The incubator began its rotation in June 2013 with five wide-ranging initiatives, including an incentive-based social platform to promote cycling in the city, and a workshop to explain the details and consequences of public policies to a general public, through storytelling, role-playing, and mapping exercises.



(opposite page) In 2015, first-year students in the School of Visual Arts’ Design for Social Innovation program teamed up with Rosanne Haggerty and Community Solutions to work on four related initiatives in Brownsville, Brooklyn, including asset mapping and joint research on place-making as a means of violence prevention.

(above) Parsons’ Design for Social Innovation and Sustainability Lab (DESIS Lab) works on projects such as “Amplify,” where students and researchers collaborate with locals to identify and strengthen community-driven needs using design tools.

(left) This student-painted mural was part of “Amplifying Creative Communities: North Brooklyn,” an exhibition and workshop series organized by students and faculty from Parsons’ DESIS Lab.

Pratt Institute: design incubator

Pratt Institute has a long-standing history of tackling user-oriented design and sustainability. In 2002, the school founded the Design Incubator for Sustainable Innovation as part of its Industrial Design Program, with Debera Johnson at the helm. The incubator was launched as a platform for graduating students to turn their ideas into businesses. “I got tired of seeing great ideas just evaporate,” Johnson explains. “We started by working with one business at a time, and eventually grew to about 12 design-based businesses.” At the same time, the incubator took on research projects that brought together the school’s various design departments. One such project was “1702 – Living Laboratory,” the redesign of a residence-hall room that examined how the campus and urban living can be made more sustainable. The incubator has now helped launch close to 50 businesses, most of which are still operating.

In 2013, the incubator launched an independent branch, the Brooklyn Fashion + Design Accelerator (BF+DA), which Johnson describes as a “be-

yond the gates” initiative. The accelerator focuses on mentoring fashion and design startups as key creative and economic drivers for the city. Housed in the old Pfizer Building on Flushing Avenue in Brooklyn, BF+DA features a full production lab with staff to help designers produce small runs of their products. In its first year of operation, BF+DA collectively increased the revenues of its start-up “venture fellows” by 80%.

The accelerator not only helps individual businesses in the early years of operation, but simultaneously creates a vital business environment, rich with cross pollination. Much like DESIS Lab at Parsons, the accelerator is a crucial home for sharing knowledge and research. While most businesses are fashion-based, BF+DA is ultimately interested in creating a dynamic environment for any business focused on sustainable design.

“Designers are always trying to make change, make things better, and solve problems through innovation,” says Johnson. “Change doesn’t happen in a silo, and innovation happens in the blurry space between the edges.”

(below) Pratt Institute’s Brooklyn Fashion + Design Accelerator provides more than 21,000 square feet of production and work space to New York City designers and makers in South Williamsburg, Brooklyn.

(opposite page) School of Visual Arts Design for Social Innovation alum Josh Treuhart has hosted a number of Salvage SuperClub gourmet dinner parties in retrofitted demolition dumpsters in Brooklyn and Berkeley, CA, featuring ingredients donated by local farmers markets, co-ops, restaurants that would often be considered waste.





©Mohammad Walbrook

School of Visual Arts: problem-solving program

The first graduate program in social impact design in the United States, the Masters of Fine Arts program in Design for Social Innovation (DSI) at the School of Visual Arts, is now in its fourth year. Founded by designer and author Cheryl Heller, the program evolved from a course she started teaching 10 years ago called “Design for Good.” On the school’s website, Heller appeals to all designers who want to “solve social and environmental problems.” No small feat, but the aspiration of designers to attain such a goal is crucial at a time when technology and global networks are expanding the possibilities for new social initiatives.

“Technology has made it possible for people to become activists and to solve some of the daunting problems we face,” says Heller. The DSI program attracts students with a design background, but also those with degrees in business, economics, and international relations. Over the past four years, the multidisciplinary program has hosted students from 24 different countries. “We wanted this to be a place where people could experience diversity of thinking,” Heller explains. “One of the things we begin with is shaping people’s own worldview – you need to know how you see the world, and then understand that not everyone sees it that way.”

The two-year curriculum begins with design and mapping fundamentals, environmental ethics, and a course called “Disruptive Design,” which examines new models for innovation. At times these models may be in a “legal gray zone” but, as shown in start-ups like Airbnb and Lyft, they are often successful at working outside established paradigms. In the second year, students work on thesis projects – their own actionable initiatives that contain a social benefit for a specific audience.

One such project was “Salvage Supperclub” by Josh Treuhaft (Class of 2014), which focused on reducing food waste in New

York City through a six-course tasting menu featuring ingredients that would often be considered waste, but are in fact edible, and even delicious. Treuhaft has continued the initiative since graduating, hosting 15 events so far, and expanding to the West Coast, where he recently organized a “Night of Fine Dining in a Dumpster” in Berkeley, CA. Akshata Malhotra (Class of 2015) developed “Wise MD,” a program to reduce medical overspending by providing physicians with real-time data on the cost of treatments they are prescribing, enabling cost-conscious health-care decisions.

Before students start their thesis projects, DSI faculty members first expose them to outside clients to gain experience working on real, large-scale initiatives across disciplines. In the past few years, students have worked with, among others, Arnhold Global Health Institute and the PopTech Institute on “Harlem First,” a project mapping community health needs, and teamed up with Rosanne Haggerty and her Community Solutions organization to revive Brownsville, Brooklyn.

As Heller explains, “Designers are taught tools and self-expression, but not enough about social context or how ideas can affect someone. The audience is never part of the education.” Ultimately, the program aims to train cross-disciplinary, creative problem solvers, rather than designers. For designers to lead positive change they must redefine how they think about and engage in social issues and the programs implemented to resolve them. Says Heller, “Design can’t have an impact unless it’s integrated into what’s really going on.” ■

Julia van den Hout is founder of the editorial and curatorial office, Original Copy, and editor of *CLOG*, a quarterly publication that provides a platform for discussion of one topic at a time.





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Raves + Reviews

REVIEWS BY STANLEY STARK, FAIA

Function Follows Strategy: Architects' Strategies from the Fifties to the Present

By Eduard Sancho Pou

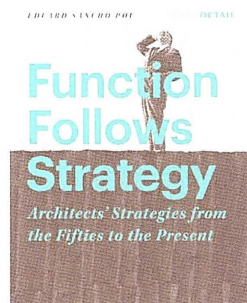
Sancho Pou's book examines how strategy and strategic thinking have been employed to sell designs, propel practices, and establish architects' brands. Utilizing a case study approach around a series of successful architects and practitioners, he presents and analyzes the specific strategies they have used to grow their practices.

Charles Luckman, architect and former president of Lever Brothers, represents a high-level business-leader-to-business-leader marketing approach. William Pereira, Luckman's former design partner, and the more contemporary Bjarke Ingels embody the design icons and/or actors who either push a design image or mold themselves to the expectations and needs of the client, incorporating the best of both the client's needs and the designer's intentions. Senator Daniel Patrick Moynihan (a non-architect) and Ricky Burdett (director of the London School of Economics and Political Science LSE Cities and the Urban Age Program) exemplify the mediator-impresario model.

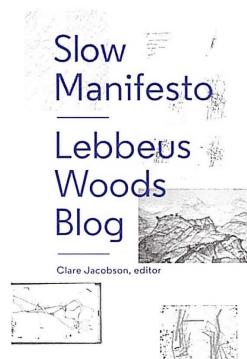
Coping with sudden societal challenges of rapid growth and emerging needs offers another strategic opportunity. Arthur Levitt, developer of the post-war suburb, and Chinese architect-developer Qing Ma of MADA s.p.a.m. offer different and successful methods of meeting these sudden needs. Architects as developers are a more general example of this style. John Portman and Jon Jerde represent two other approaches.

Sancho Pou concludes with the strategists Arthur Gensler and Rem Koolhaas. He believes their ability to function not just as designers but as trusted advisors to their clients, helping to shape the project's strategy, will increasingly become a hallmark of success and prominence.

This is not a how-to manual, but it might offer some insight on positioning for future success and organizational sustainability.



Munich: Edition Detail, 2015.
192 pp. \$55



New York: Princeton
Architectural Press, 2015.
288 pp. \$29.95

Stanley Stark, FAIA, served as chair of the Oculus Committee from 2005 to 2007.

Slow Manifesto: Lebbeus Woods Blog

Edited by Clare Jacobson

Lebbeus Woods was an architect who never really built. He cast himself as an experimental architect and worked as a teacher, an artist, and a provocateur/collaborator in hot spots around the globe. He became very well known within the profession and the arts community. Late in his career, in 2007, Woods began a blog, which ended shortly before he passed away in 2012. This volume of about 150 posts edited by Clare Jacobson captures his ideas and insights, and many of his beautiful, vertiginous, and unsettling drawings.

The blog is a manifesto without a program, but imbued with purpose. His writings reflect dissatisfaction with the stasis and complacency of the architectural profession: what he perceives as the passiveness of architects in the face of their clients' demands. A theme that runs through the collection is his core belief that architecture should help transform and improve people's lives: a seemingly normal argument that is also deeply provocative. Woods regards architects as creative, idea-driven professionals whose conceptions should have a powerful role in shaping experiential space that has the ability to transform. But with a few exceptions – Thom Mayne, Steven Holl, Eric Owen Moss, and the late Kevin Roche – he doesn't see this happening.

Woods has many vividly interesting things to say about architecture schools, working in crisis situations (Sarajevo), the value of both "dumb boxes" and ugly buildings, and the emptiness of architecture's newly found popularity as a form of spectacle. He provides a hilarious list of alternative ethical principles organized as a "Resistance Checklist." (For example, "Resist any idea that contains the word algorithm.")

Woods was trying to do many things with his blog. The most important was trying to keep us honest.

©From "Heading Room: A Catalog of New York City's Branch Libraries," by Elizabeth Felicella



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Carnegie's Book Palaces

Branch libraries funded by Andrew Carnegie's foundation made enduring contributions to the city's cultural heritage **BY JOHN MORRIS DIXON, FAIA**

It's 1899. What could you do to feed a hunger for knowledge across the five boroughs of the newly consolidated City of New York? How about establishing 67 branches of the city's public libraries? You could locate each one at a neighborhood core, housed in a building of civic dignity.

That was the project to which the charitable foundation of industrialist-philanthropist Andrew Carnegie committed funds on December 8, 1899. Construction of these branches took place from 1901 to 1929, supported by Carnegie grants totaling \$5,202,261 (worth some \$148 million today). In Manhattan, the Bronx, and Staten Island, 39 neighborhood libraries were built – 30 of them still operating today as branches of the New York Public Library, three more surviving to serve other functions. In Brooklyn and Queens, with their separate library systems, 28 branches were built with Carnegie grants, 22 of them still serving their original purpose.

New York's library branches were just part of Carnegie's program. It extended across the U.S. and Canada, and included locations in the United Kingdom, Australia, and elsewhere. This unique philanthropy originated in 1883, with library buildings in and around Pittsburgh, where Carnegie's industries were located, and in Scotland, where he was born. By the time the campaign ended in 1929, his foundation had supported construction of 1,689 libraries in the U.S. and 820 in other countries.

Carnegie's legendary fortune was self-made, and he believed firmly in helping only those who made their own effort. So a set of requirements applied to his library program: the local community had to

(left to right) Hunts Point Branch by Carrère & Hastings, 1929 (architects of the main NYPL on 5th Avenue and 42nd Street); this was the last of the 39 Carnegie libraries.

Hamilton Grange Branch, West 145 Street by McKim, Mead & White, 1907.

Yorkville Branch, East 79 Street, by James Brown Lord, 1902, the first Carnegie library built in New York City.


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. Kliment Oculus Award for Excellence in Journalism.

contribute the land, public funds had to be committed for their operation – even if private charities pitched in – and the libraries had to be open to all.

In the U.S., the success of the Carnegie program coincided with the wide expansion of women's clubs, the local organizations most responsible for promoting the creation of the nation's new library systems of that period. At the same time, public secondary education was expanding rapidly – from enrolling 7% of those aged 14–17 in 1890 to 32% in 1920.

The design of the Carnegie libraries embodied a key innovation fostered by the foundation: open stacks. At almost all previous libraries, borrowers had to know what they wanted and request it. The Carnegie libraries allowed readers to browse the stacks, with checkout desks prominently located to monitor departing users. And special children's sections – often a separate floor in multistory libraries – also made their early appearance here.

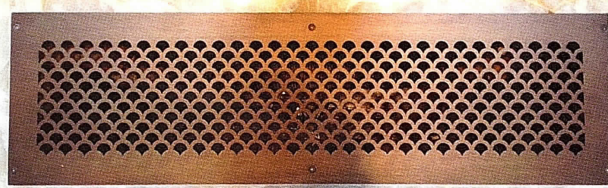
The New York Public Library had a few branches before 1899, but welcomed Carnegie support for many more. Appointed to set design policy for them was an advisory committee consisting of architects John Carrère, Charles McKim, and Walter Cook. Perhaps predictably, all the foundation-funded branches were designed by three firms: Carrère & Hastings; McKim, Mead & White; and Babb, Cook & Willard. But a pre-existing design by James Brown Lord was clearly the model for those on tight urban sites. Tapping the city's elite firms of the time, the program produced facilities that met the latest functional standards and presented a variety of elegant Beaux-Arts landmarks still widely beloved today.



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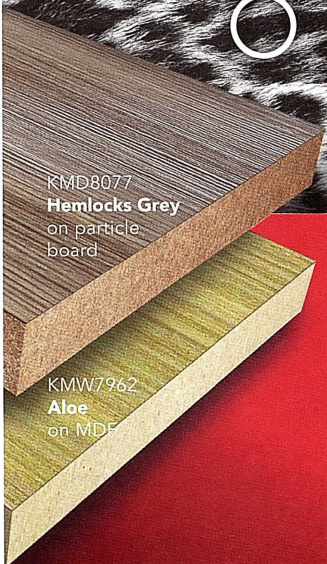
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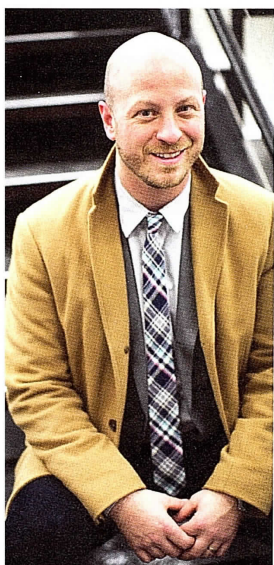
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LETTER FROM THE EXECUTIVE DIRECTOR



The Next Chapter

I am thrilled to have this opportunity to introduce myself as the new executive director of AIANY and the Center for Architecture. It is an honor to start this next chapter of my career at the oldest chapter of the American Institute of Architects. Born in Manhattan and raised in Brooklyn, I have lived, studied, and worked in several cities around the globe, including Sydney, Paris, Montreal, and, most recently, Cambridge, MA. I am excited to return to New York City at a time when architecture is in the midst of a renaissance. In the past decade, the city has seen its skyline and streetscapes utterly transformed by new works of architecture, urban design, and landscape architecture – transformations that are ongoing and have extended into the outer boroughs. There appears to be a renewed sense of civic engagement among architects, a sincere desire to engage clients, policymakers, residents, and communities and boost their understanding of how both public and private buildings can positively contribute to the city we share.

A Think Tank for Architecture

This chapter of the AIA has positioned itself as a “Think Tank for Architecture” with the Center for Architecture as its public portal. The strong programs and exhibitions that take place here have been crucial to “elevating the standing of the profession” – a core value of the AIA when it was founded in 1857. Over the next few months I look forward to meeting and hearing from architects practicing or working in New York, particularly those who make up AIANY’s strong membership base. Since the role of a think tank is to anticipate, research, and advise, I will start by asking us to consider how – through the Center for Architecture’s extensive lectures, symposia, panel discussions, exhibitions, education, publications, digital initiatives, scholarships, awards programs, and advocacy work – we can truly elevate the standing of the profession? Through these efforts, I will encourage our members, staff, and collaborators to think about how we can engage and educate the general public about the value design brings to everything – from the quality of our daily lives, to the vitality of the economy, to the health of the planet.

This requires asking ourselves how the profession has changed and which issues (some new, some perennial) challenge architecture. How do architects respond to or expand the political and social agendas of elected leaders? How do architects at any stage of their careers learn, grow, and integrate new knowledge into their practices? How does architecture intersect and collaborate with other professions? How do architects respond to climate change and promote sustainable practices? How do we address issues of gender and race inequality, both within the profession and as part of the larger role designers play in society? How does the profession cultivate the next generation of architects and support students throughout their architectural education? How do we nurture recent graduates as they enter the workplace and emerging talent as they start building their own practices?

New, new, new

Both AIANY and the Center for Architecture will also welcome new board presidents in 2016. I look forward to working closely with 2016 AIANY President Carol Loewenson, FAIA, LEED AP, and 2016 Center for Architecture President Tom Krizmanic, AIA, LEED AP. I would like to express immense gratitude to Tomas Rossant, AIA, 2015 AIANY president, and Joseph Tortorella, 2015 Center for Architecture president, for their marvelous leadership during this recent period of transition and for their key roles on the search committee. And I would like to acknowledge the exceptional work of Interim Executive Director David Burney, FAIA, who stepped up to head the organizations in the short term, and who produced some extraordinary exhibitions and programs while here. Finally, I would like to recognize the Chapter and Center staff members, who have remained dedicated throughout this period of transition, and with whom I will have the pleasure of working.

I hope you will enjoy this issue of *Oculus* focusing on institutional urban campuses, and I eagerly await feedback and the chance to contribute to the development of future issues over the coming years.

Benjamin Prosky

Executive Director

AIA New York Chapter and Center for Architecture

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