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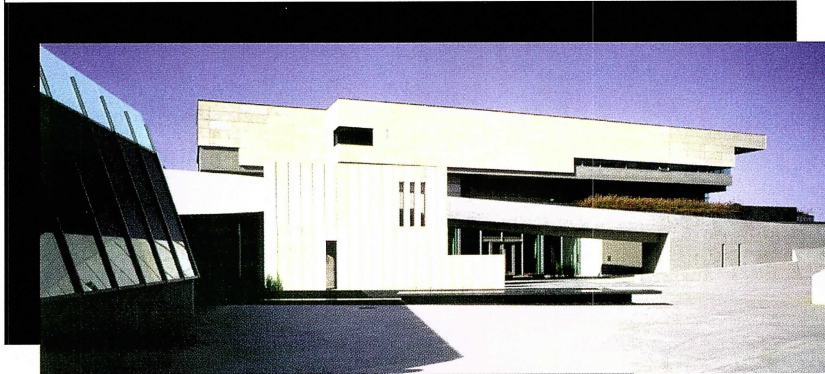
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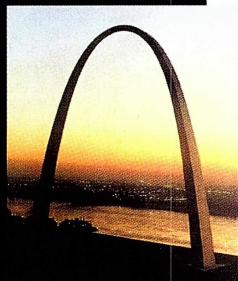
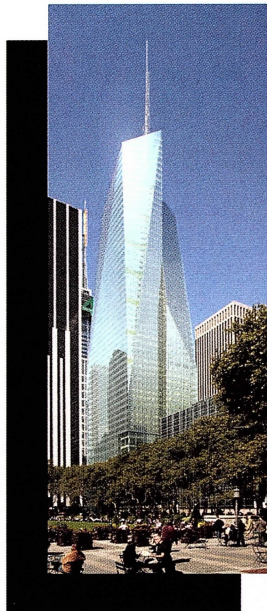


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OCULUS WINTER 2019

ADVOCACY AND SOCIAL IMPACT + OCULUS: 80TH BIRTHDAY

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Correction: In the Fall issue of *Oculus*, the article "SPOTLIGHT: Snug Harbor" did not properly identify Gluckman + Tang as the architecture firm responsible for the renovation of the landmarked Staten Island Museum, a multi-year project that was completed in 2015. We regret the error.

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We celebrate the publication that has kept AIANY members connected, informed, and thinking across generations.



Cover: Denizen Bushwick, an apartment complex designed by ODA, features 15 large-scale murals by local artists for the non-profit OPEN. Pictured is a mural by Erik Inkala.

Image: Miguel de Guzmán/Imagen Subliminal

Progress Report: News on The Ronald O. Perelman Center for the Performing Arts, featured in our Fall issue ("Staged Right"):

On December 14, the Lower Manhattan Development Corporation U.S. Department of Housing and Urban Development committed \$89 million towards construction of the building. The design/construction team includes REX Architecture (design architect), Davis Brody Bond (executive architect), Sciamè (construction manager), Charcoalblue (theater design consultant), and DBI Projects (construction consultant/owner's representative). Completion is scheduled for 2021.

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Oculus

A Publication of the AIA New York Chapter
Winter 2019 Vol. 80, No. 4

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Instant Replay

With four consecutive Stanley Cup victories in its history, the **Nassau Veterans Memorial Coliseum** is a beloved fixture of Long Island life. When the owner of the 1972 arena decided to reward fans with a renovation worthy of its storied past, it reimagined the venue with an overcladding that would bring new life to the facility. With a design by **SHoP Architects** and **Thornton Tomasetti**, the new folded-ribbon facade of composite aluminum fins connects to the original structure with a minimum of intervention, ensuring thoughtful reuse of a venue that still has a lot of wins in its future. Read more about it in **Metals in Construction** online.

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LETTER FROM THE PRESIDENT

ACTION AND IMPACT



Photo credit: AIANY

As leaders of AIA New York, we strive to push the profession forward by developing programming and initiatives that challenge us all to engage within the field and beyond. While these initiatives may change and evolve, we are committed as an organization to demonstrating our profession's civic and social impact. As the gavel passes from one president to the next, we are pleased by the continuity of our presidential themes, both of which, at their cores, promote initiatives that prove the importance of design.

Through Guy's 2018 AIANY presidential theme, Architect|Activist, we invited architects to apply their skills to help tackle the many issues faced by our society. This year's programming fostered civic engagement and responsibility among professionals, helping architects develop tools to advocate for the issues that inspire and concern them. In conjunction with Manhattan Borough President Gale Brewer, we developed a program to recruit AIANY members to serve on their community boards. We also worked to ensure that architects are better represented within city government, even suggesting changes to the New York City Charter to require that certain positions be held by architects. In 2018 we expanded the AIANY Civic Leadership Program, which educates members about how to develop the skills to become political advocates.

Our exhibitions also contributed to our activist toolkit: "Designing Waste: Strategies for a Zero Waste City" showed us how, as designers, we can advocate for a greener future, and "Close to the Edge: The Birth of Hip-Hop Architecture" explored how hip-hop culture, a movement that was established by Black and Latino youths of the South Bronx, played a role in the design and evolution of our urban environments. Even the awards we conferred at our Honors and Awards Luncheon and at the Heritage Ball—to renowned figures like artist and activist Ai Weiwei and gender-equity advocate Beverly Willis, FAIA—presented us with examples of leaders who stand up for their beliefs.

The A'18 Conference on Architecture, held in New York City, was another opportunity to show our membership at large how we can engage in activism. Members visiting from all over the country heard the call of the Voices of Plurality Flash Mob, 100 men and women who demanded the pursuit of equitable practices in the profession. Our own chapter organized one of the conference's final events, the Day of Service, during which New York City-based firms partnered with community organizations to execute much-needed service projects with AIA volunteers. Look for AIANY's next Day of Service in May 2019!

Focusing on architects' potential for activism challenges us to think about how we engage civically. Under Guy's leadership, AIANY helped members develop tools for activism. Hayes's theme for 2019, Building Community, asks that we maintain that spirit of activism and refine those skill sets, while also thinking about how we are engaging professionally, both within our design community and externally with the broader community at large.

Building Community is about how the repercussions of architecture ripple far beyond the immediate boundaries of project sites and their neighborhoods. In the summer of 2019, we will present "Mapping Community: Public Investment in NYC Since 2000," an exhibition examining how our public projects impact communities throughout the city.

AIANY will continue to grow our membership in 2019, while deepening existing connections. We will conduct outreach to revitalize participation among professionals who have not been directly involved with AIANY. We will also increase the opportunities to contribute to discussions at the Chapter, including via open calls for *Oculus* magazine submissions. More information on this to come!

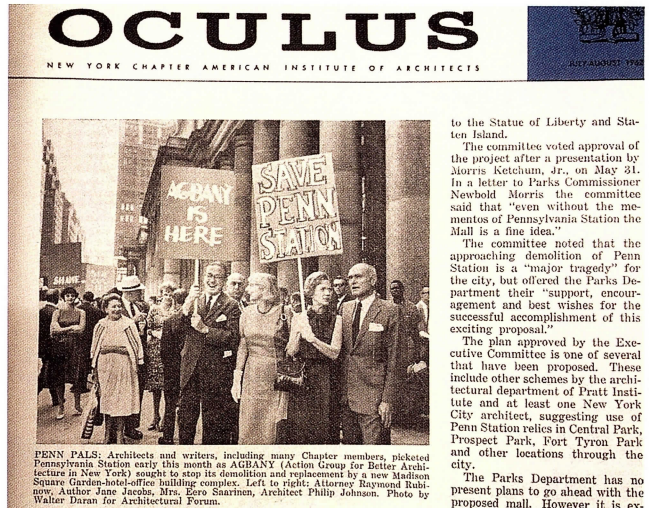
For 2019, we have also identified key moments in the span of an architect's career during which we can work together for the benefit of our membership. Broadening our community begins with engaging young people to consider architecture as a potential career. Our Discover Architecture! program will offer high-school students career discovery placements at architecture offices around the city. To address the next stage in the development of an architect's career, we will launch a mentorship program, building bridges between emerging professionals and our AIA Fellows. We will also continue to celebrate the successes of our seasoned members, drawing from their experiences to benefit the AIANY community.

Thank you for your continued support and engagement throughout the year. We look forward to working with all of you to accomplish the Chapter's ambitious goals in the coming months. There are many ways for us all to become more active in our profession and within our communities. ■

Hayes Slade, AIA
2019 AIANY President

Gerard F.X. "Guy" Geier II,
FAIA, FIIDA, LEED AP
2018 AIANY President

OWNING AGENCY



PENN PALS: Architects and writers, including many Chapter members, picketed Pennsylvania Station early this month as AGBANY (Action Group for Better Architecture in New York) sought to stop its demolition and replacement by a new Midtown Square Garden-hotel-office building complex. Left to right: Attorney Raymond Rubinow, Author Jane Jacobs, Mrs. Eero Saarinen, Architect Philip Johnson. Photo by Walter Duran for Architectural Forum.

to the Statue of Liberty and Staten Island.

The committee voted approval of the project after a presentation by Morris Ketchum, Jr., on May 31. In a letter to Parks Commissioner Newbold Morris the committee said that “even without the mementos of Pennsylvania Station the Mall is a fine idea.”

The committee noted that the approaching demolition of Penn Station is a “major tragedy” for the city, but offered the Parks Department their “support, encouragement and best wishes for the successful accomplishment of this exciting proposal.”

The plan approved by the Executive Committee is one of several that have been proposed. These include other schemes by the architectural department of Pratt Institute and at least one New York City architect, suggesting use of Penn Station relics in Central Park, Prospect Park, Fort Tyron Park and other locations through the city.

The Parks Department has no present plans to go ahead with the proposed mall. However it is ex-

During rush hour on the evening of August 2, 1962, the Action Group for Better Architecture in New York (AGBANY)—including Jane Jacobs, Aline Saarinen, and Philip Johnson—gathered at the main entrance of Pennsylvania Station. The monumental McKim, Mead & White structure was slated for demolition, and those advocating preservation of those advocating preservation had little recourse had little recourse other than taking to the streets to raise public awareness. Calling the impending destruction of the building a “major tragedy,” *Oculus* featured the AGBANY protest on the front page of its July–August 1962 issue. The associated news story resignedly treated the plans as a *fait accompli*, striking the optimistic note that the building’s Doric columns of marble would be repurposed by the New York City Parks Department.

The episode brought to mind last year’s protest of a dramatic planned renovation of Philip Johnson’s AT&T tower in Midtown. Renderings were published, architects and preservationists were outraged, and a series of small protests drew maximum media attention that changed the course of the project. This was possible thanks to the Landmarks Preservation Commission, established in 1965 in the wake of Penn Station’s demise.

How do you define advocacy versus activism? Are architects ultimately responsible to their clients or to their

community? Grappling with questions like these shaped this issue, as we transitioned from outgoing AIANY AIANY President Guy Geier’s theme of “Architect|Activist” to incoming president Hayes Slade’s banner of Building Community.

In our features, we consider “Advocacy and Social Impact” from multiple perspectives and look at how it plays out in the built environment. Writer Stephen Zacks dives into the issue of homelessness, which has increased by 300% since the mid-1980s, and investigates how architects are collaborating with the Department of Homeless Services to address the issue at every stage. Jennifer Krichels, guest managing editor for this issue, offers a first-person report on how gender considerations are becoming the subject of overdue conversations around design and planning of interiors. Returning feature writer Deborah Wilk surveys the variety of ways that architects are addressing issues of equity in their own practices. In keeping with our theme, we also feature a portfolio of images from the newly renovated Ford Foundation Center for Social Justice; Gensler’s elegant intervention creates an accessible space that lives up to the foundation’s values.

Wherever we looked, we saw architects serving as advocates for the greater community, whether that

meant pushing clients to think of equitable design solutions or self-initiating projects that generate important conversations about our collective future as New Yorkers. For example, at press time, HOK had just announced a new report developed with the New York Building Congress (“Building the Future of New York”), proposing strategies for underutilized land and mass transit in light of the city’s anticipated population increase (over 9 million by 2040).

As architects have become more sure-footed public advocates over the decades, *Oculus* has evolved alongside, from its original function as a newsletter for AIANY Chapter members to a forum where pressing issues are given a platform and architects can raise their voices. To celebrate the publication’s 80th birthday, we gave the mic to three former editors: Suzanne Stephens, Jayne Merkel, and Kristen Richards (“*Oculus* at 80”).

Over the next 80 years, to take a cue from Stephens, let’s not be afraid to stir up trouble. ■

Molly Heintz

Molly Heintz
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Fred Bernstein (“Reflecting on a Life in Architecture”) studied architecture at Princeton University and law at NYU, and writes about both subjects. He has contributed more than 400 articles, many on architecture, to the *New York Times*, and is a regular contributor to *Architectural Record* and *Architectural Digest*. In 2008 he won the *Oculus* Award, bestowed annually by the AIANY for excellence in architecture writing. His latest book is *Dirk Denison 10 Houses*, published in 2018 by Actar.

Cassandra Gerardo (“Building a Renewable Future”) is a writer and an art director who received an MA from the School of Visual Art’s Design Research, Writing & Criticism program. Her research interests include design history, speculative design on technology, and how design impacts consumer culture and identity.

Alexander Gorlin, FAIA (“*Oculus* at 80”), is principal of Manhattan-based Alexander Gorlin Architects, which specializes in a wide range of architecture, from luxury houses and apartments across the U.S. and Europe to affordable and homeless housing in New York City. A graduate of Cooper Union and Yale, and a recipient of the Rome Prize at the American Academy in Rome, he’s also the author of five books, including *The New American Townhouse*, *Creating the New American Townhouse*, and *Modern Houses in New England*, all published by Rizzoli.

Jennifer Krichels (“The Architecture of Gender”) contributes to several publications and works with architecture and design organizations on projects including books, educational events, and design competitions. She edits FXCollaborative’s *Podium* publication and *Metals in Construction* magazine. She co-authored *New Aging: Live Smarter Now to Live Better Forever* (Penguin Books, 2016) with architect Matthias Hollwich.

Andrea Monfried (“*Oculus* at 80”), principal of Andrea Monfried Editions, is an architectural editor and publisher. She has worked at Rizzoli, Monacelli Press, Images, and *Progressive Architecture*. From 1990 to 1992, Andrea was *Oculus*’s deputy editor under Suzanne Stephens.

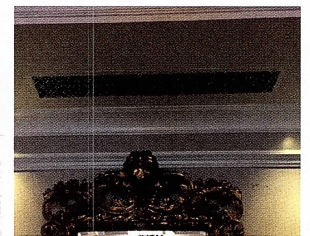
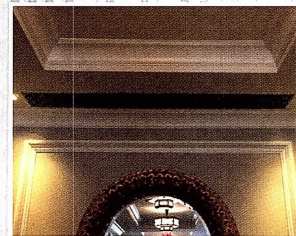
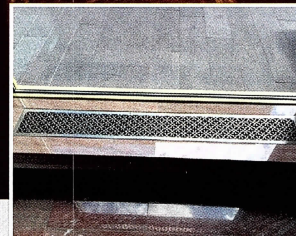
Kristen Richards, Hon. AIA, Hon. ASLA (“*Oculus* at 80”), served as editor-in-chief of *Oculus* magazine from 2003 to 2016, and is co-founder and editor-in-chief of ArchNewsNow.com, launched in 2002. These followed a 10-year tenure as news editor/feature writer for *Interiors* magazine, and as a freelance journalist and photographer for national and international design and business publications.

Stanley Stark, FAIA, NCARB, LEED AP, has been associated with *Oculus* since 2003 as a writer and illustrator and currently has a position with the City of New York.

“Apparently, the DIY gene embedded in architects’ DNA goes well beyond built environments,” says **Deborah Wilk** (“Equity by Design”). “As with Thomas Jefferson, current events are driving them to design social landscapes.” Wilk has written for *W, Christie’s Daily*, *Art + Auction*, and *Interior Design*. Her last piece for *Oculus* was “Ready Player One” for the Fall ’18 issue.

Stephen Zacks (“Design for Dignity”) is an architecture critic, urbanist, and curator based in New York City. He is founder and creative director of Flint Public Art Project, co-founder of Chance Ecologies and Nuit Blanche New York, and president of the non-profit Amplifier Inc., which develops art and design programs in underserved cities. He previously served as an editor at *Metropolis* magazine. ■

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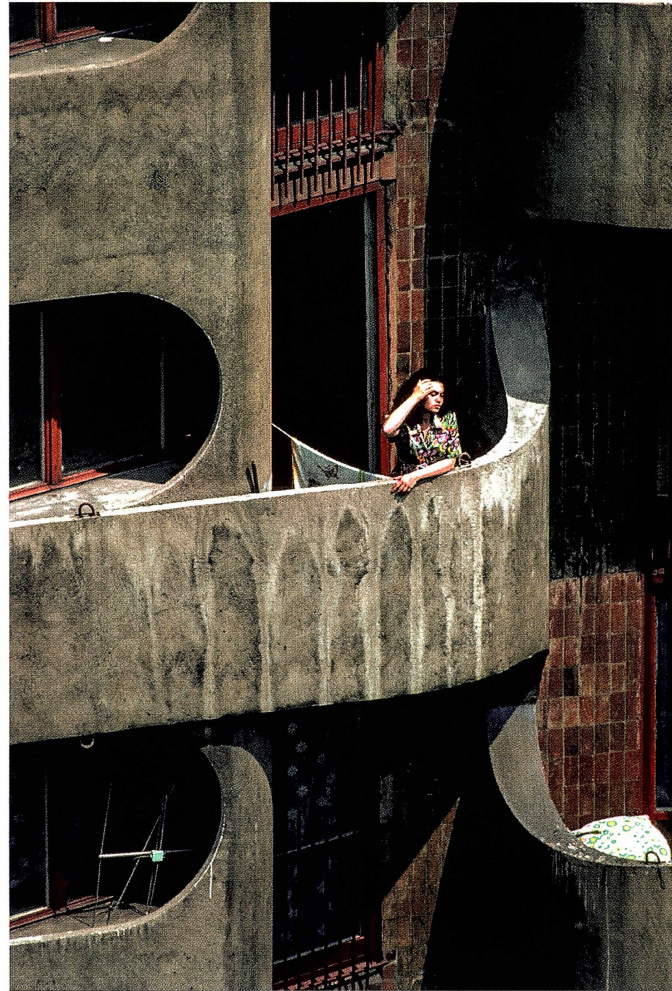
Patchwork: The Architecture of Jadwiga Grabowska-Hawrylak

February 28 through May 18, 2019

Jadwiga Grabowska-Hawrylak spent most of her life in Wrocław, Poland, where she moved to study architecture in 1945. There her work positioned her as one of the most important Polish architects of the 20th century, best known for her design of a housing estate at Grunwaldzki Square that was nicknamed “Manhattan” because of the height of its buildings. Its apartment towers are connected by commercial buildings and “almost immediately they became one of the architectural icons of the city,” writes exhibition curator Michał Duda. “Their photos appeared in albums, postcards and posters, and the Grunwaldzki Square complex grew more and more deeply into the mental map of Wrocław.”

Through models, films, and photographs, “Patchwork: The Architecture of Jadwiga Grabowska-Hawrylak” examines the architect’s studies in the 1940s and her involvement in almost all stages of reconstruction and the creation of “new” Wrocław. This is the first comprehensive presentation of her work outside Poland.

Organized in collaboration with Museum of Architecture in Wrocław. Curated by Michał Duda and Małgorzata Devoşges-Cuber, Museum of Architecture in Wrocław.



Grabowska-Hawrylak’s iconic residential buildings, pictured here in 1982, were built between 1963 and 1969 in Wrocław’s Grunwaldzki Square.

Photo credit: Chris Niedenthal

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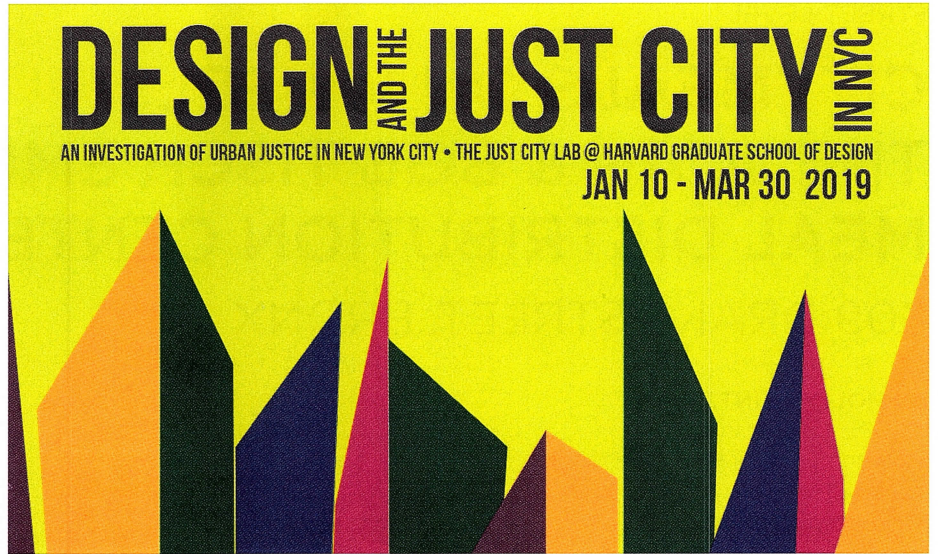
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Design and the Just City in NYC
January 10 through March 30, 2019

The Just City Lab at the Harvard Graduate School of Design investigates the definition of urban justice and the just city. It examines how design and planning contribute to conditions of justice and injustice in cities, neighborhoods, and the public realm. Professor Toni L. Griffin and her team of research assistants have produced the Just City Index, Just City Indicators for the Public Realm, and other tools for civic engagement. The lab also offers master classes and workshops on designing for justice.

“Design and the Just City in NYC” asks viewers to imagine that the issues of race, income, education, and unemployment inequality—and the resulting segregation,

isolation, and fear—could be addressed by planning and urban design. Contemplating design from the standpoint of equality, equity, and inclusion, it asks how communities could affect the design of healthy and vibrant spaces by examining five design and planning cases in New York City. By using the Lab’s Just City Index, the case studies explore how the design teams behind these projects took a values-driven approach to addressing conditions of injustice in the city.



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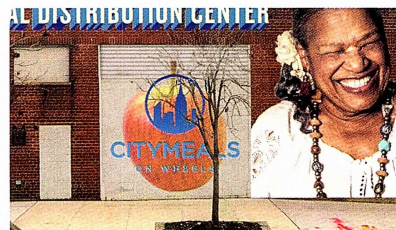
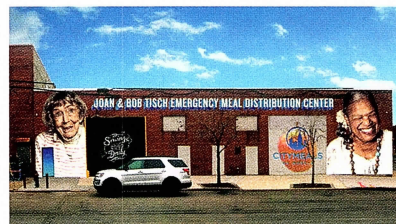
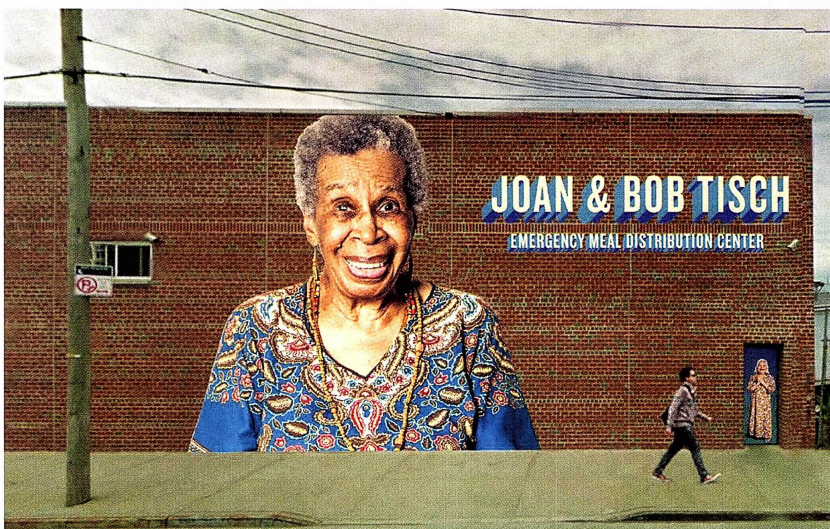
CITYMEALS ON WHEELS: THE JOAN & BOB TISCH EMERGENCY MEAL DISTRIBUTION CENTER

309 DRAKE STREET, BRONX

BY MOLLY HEINTZ

Environmental Graphics & Branding:
Rockwell Group
Photography: Eric Vitale
Rough-wrap vinyl printing and
installation: ARC

“Our first question was, ‘Who is the audience for this?’” said Rockwell Group Senior Associate Donna Pallota, whose team led the transformation of a humble one-story brick warehouse into a vibrant new home base for Citymeals on Wheels. The non-profit Citymeals prepares and delivers weekend, holiday, and emergency meals to elderly, homebound New Yorkers, and for its first permanent building, the goal was to engage the local Hunts Point community as well as the organization’s volunteers. The strategy: give Citymeals a face, making senior clients the stars of the project in a rotating display that wraps the building’s exterior. Pallota explained how, working with photographer Eric Vitale, Rockwell staged multiple photo shoots of local Citymeals recipients, then used their images to design a mural using rough-wrap vinyl, with a plan to update the display every few years. Inspired in part by larger-than-life hero portraiture and the massive scale installations of French photographer and street artist J.R., the mural features smiling seniors scaled to command the attention of passersby, whether pedestrians or drivers. David Rockwell, who has served as a Citymeals board member, donated the firm’s time, and ARC donated the material and installation of rough-wrap prints. The 25,000-square-foot building itself, conveniently located amid the city’s main food distribution hub at Hunts Point, was purchased with funds donated for the purpose by Joan and Bob Tisch. The installation continues inside the building at a smaller scale, but it’s the exterior that is worthy of note for spotlighting citizens at risk of becoming invisible. ■



Renderings of the large-scale vinyl murals that will be installed at the new Citymeals on Wheels headquarters, a one-story brick warehouse in Hunts Point.

Renderings: Rockwell Group; photography: Eric Vitale

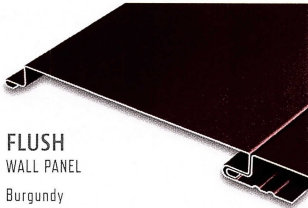
WOW Factor



AISD Performing Arts Center, Austin, TX | Owner: Austin Independent School District | Architect: Pfluger Architects
General contractor: American Constructors | Installing contractor: Texas Roofing Co. | Photographer: Tom Coplen
Profiles: Flush Panels, M-42 Panel | Colors: Burgundy, Colonial Red, Terra Cotta, Galvalume

“We thought the metal would give us the ‘wow’ factor from a distance. We first considered using just a single color but the consensus was that we needed something that stood out even more. That’s why we went with the nice three-color combination.”

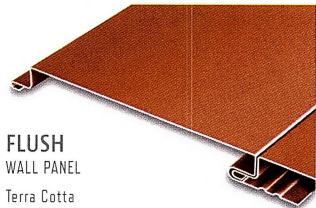
-Jessica Molter, AIA, LEED AP BD+C, Principal, Pfluger Architects



FLUSH
WALL PANEL
Burgundy



FLUSH
WALL PANEL
Colonial Red



FLUSH
WALL PANEL
Terra Cotta



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SPOTLIGHT

REFLECTING ON A LIFE IN ARCHITECTURE

Fred Bernstein speaks with Harry Cobb, partner at the legendary firm Pei Cobb Freed, about the architect's new memoir.

Henry N. Cobb: Words & Works 1948–2018: Scenes from a Life in Architecture, by Henry N. Cobb. The Monacelli Press, NY. 2018. 548 pp. \$45.

Henry N. Cobb has been practicing architecture for nearly 70 years, almost all of them at the practice founded by I.M. Pei and known since 1989 as Pei Cobb Freed & Partners. His built projects include skyscrapers, notably the John Hancock Tower in Boston (now called 200 Clarendon Street) and 200 West Street (the Goldman Sachs headquarters) in Manhattan, and a number of institutional buildings, including an addition to the Portland Art Museum in Maine and the John Joseph Moakley U.S. Courthouse on Boston's Fan Pier.

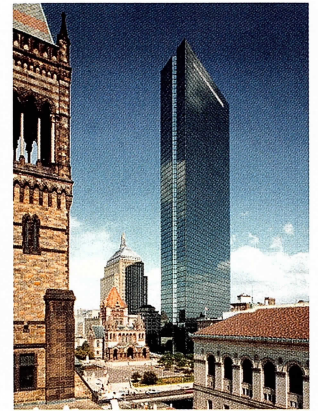
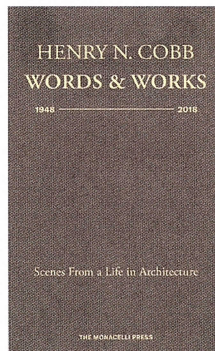
Cobb, now 92 and widely known as Harry, studied architecture at Harvard in the 1940s, and in 1980 returned there as chairman of the architecture program, a post he held for five years. In October, Monacelli published his first book, *Henry N. Cobb: Words & Works 1948–2018: Scenes from a Life in Architecture*. A compendium, the volume features photos, drawings, essays, speeches, interviews, and even a toast Cobb gave on Pei's 50th birthday. Its page size, 4 ½ by 7 ¼ inches, was derived from the books of writer and critic Edmund Wilson published by Farrar, Straus and Giroux, a dozen of which Cobb has on a shelf in his home library. ■

FB: Is the digital age making architecture books obsolete?

HC: That might be true of monographs, but mine is not that. It's a book, and books will always be important. Part of the pleasure of this book reflects my obsession with the Edmund Wilson format, which makes it rest so easily in the hand. Library of America books are a little bigger, and they don't rest in the hand as well.

Will there be a digital edition of this book?

I hope to have multiple printings, but I don't want to have a digital edition. You lose too much. This book is made to be dipped into. You can't dip into a digital book.



Place Ville Marie, Montreal, 1962 (left). John Hancock Tower, Boston, 1976 (right).

How did you get Monacelli to agree to this format?

I brought an Edmund Wilson book to a meeting with Gianfranco Monacelli. He took it in his hand, opened it and shut it, thought about it, and then said, “Forty-five dollars—that’s the most I can charge for this.” And that became the price, though of course on Amazon you can get it for much less.

You mentioned the book took more than 20 years to complete. Why so long?

The book always took a back seat to my practice, which I’m still very much involved in.

You’ve mostly done commercial projects, while Pei tended to focus on museums and other institutions.

He never had a passion for the large commercial projects. I did. Though I’ve also done many institutional buildings, I’m not so much a formgiver as a problem solver. Pei is a formgiver. Gehry is a formgiver. Venturi was a formgiver. I know my limitations.

But you’re also an intellectual.

As I believe the book shows, it’s very important for architects to be reflective, to step away from their own work and be self-critical.

Tell me about what you’ve called “The First (and Last) Meeting of the Modernist Reading Group,” a gathering in 1986 at which you allowed John Hejduk, Peter Eisenman, Charles Gwathmey, Jeffrey Kipnis, and others to critique your design for an addition to the National Gallery in London, which lost to the Venturi, Scott Brown entry.

It may be the most interesting chapter in the book. My daughter Emma came across this tape, which I had made but forgotten about. It was a conversation that was not intended to be published, and it was just everybody letting it all hang out.

Some of it was at your expense.

Yes, but justifiably so. I lost the competition, and in my view, Venturi, Scott Brown deserved to win it. My entry addressed the place—that was its strongest quality—but it didn't address the time. I might have gotten there, but I didn't get there during the competition. But the critique isn't the most important part of the conversation—it's the exploration of the predicament of architecture at that moment that's most important.

We recently lost Bob Venturi. Did his work have an impact on yours?

I was greatly influenced by his book *Complexity and Contradiction in Architecture*, but it would not have been as influential had Venturi not also been a great architect. When you put that book together with his mother's house, you see not only a powerful theoretical proposition, but the application of that proposition in a compelling way.

You've spoken previously about problems of attribution at Pei Cobb Freed—specifically the crediting to I.M. Pei of buildings you designed. Has that all been sorted out?

Not entirely. It's taken a new form. The problem now isn't Pei's getting credit for my work, it's my getting credit for other people's work. Much of my work is done in collaboration with my six partners and other colleagues, but the world isn't interested in shared attribution. Since I lived through it [an attribution problem] and it shaped my life, I'm particularly sensitive to it, but that doesn't mean I can always solve it. There's still a cult of personality.

Does this kind of book contribute to that?

It's not about me—it's about what happened in architecture in my lifetime. I'm a kind of exemplar.

What's not in the book?

A conversation devoted to the concept of the "combined work." When you insert a building into a historic context, especially a tall building, you have to think about how that building is going to create a combined work with its neighbors. Although there are people in Boston who would probably take offense, I view the Hancock Tower and [Henry Hobson Richardson's] Trinity Church as a combined work.

You'll always be identified with the Hancock Tower.

My most important building in Boston is the Moakley Courthouse, not the Hancock. The courthouse is a flawed work, but it's not about being perfect—it's about addressing really important problems in the culture, in this case the role of the judiciary in our society. Hancock is the postcard building, but in terms of what architecture has to say about the culture, Moakley is the more important building. ■

WEISS/MANFREDI HONORED WITH NATIONAL DESIGN AWARD FOR ARCHITECTURE



Marion Weiss and Michael Manfredi (above). Hunter's Point South Waterfront Park in Queens (right).



Weiss/Manfredi co-founders Marion Weiss, FAIA, and Michael Manfredi, FAIA, were honored last October at Cooper Hewitt's National Design Awards Gala with the National Design Award for Architecture. "They continue to call forth public space from places where we didn't even imagine we could venture," said Barry Bergdoll, curator of architecture and design at MoMA and professor of art history at Columbia University, as he introduced the award. "In a moment when public and nature—these are the merged keywords of their mantra—are words ever more fragile and threatened, their designs are beacons of inspiration."

The firm's work continues to break down barriers, most recently on the Queens waterfront where Phase II of the Hunter's Point South Waterfront Park has transformed 5.5 acres of abandoned industrial land into an intimate connection between Long Island City and the water's edge. The design is a collaboration between SWA/Balsley and Weiss/Manfredi with Arup as consulting engineers. The firm's newest work includes the U.S. Embassy complex in New Delhi, India, which is slated to begin construction in early 2019. In an email Weiss and Manfredi also expressed excitement for their Artis-Naples cultural campus project, where the Baker Museum expansion will start construction next year.

In their acceptance speech, Weiss and Manfredi underscored the physical and social relationships yet to be made. "We hope to create architecture that bridges the divisions between landscape, infrastructure, art, and ecology, and communities that might have been overlooked," said Weiss. "And we hope to continue to bridge these connections with the optimistic expectation that perhaps we can create connections where separations have existed."

The National Design Awards program awards the Architecture prize to an American firm each year, aiming to increase national awareness of design's impact on all aspects of life. Reflecting an ever-growing scope, the program now includes 10 jury-selected award categories and a Director's Award selected by Cooper Hewitt.

BUILDING A RENEWABLE FUTURE

The materials we use today will have an enormous impact on our living conditions now and in the years ahead.

BY CASSANDRA GERARDO

The Intergovernmental Panel on Climate Change, a scientific panel organized by the United Nations, released a harrowing report last October on the accelerated impact of global warming by 2040. The report underlines the fact that, while sustainability is a cornerstone of architectural best practices, it must be a critical component of design in our plans for a renewable future. The use of materials that

endure and conserve energy is essential. These take many forms, but include those that can easily be swapped out and upcycled, that perform double duty as a design focal point and a sound dampener, and that replace an outdated energy-wasting method with a more sustainable approach. Here are some of the most effective sustainable materials available today:



CORK: RESILIENT, RESISTANT

Daniel Michalik, founder of Brooklyn-based Daniel Michalik Furniture Design, has been experimenting with cork since 2004, when he was writing his master's thesis in furniture design. Porous yet firm with a pleasingly soft tactility, cork has sensorial attributes that are uniquely appealing. It is waterproof, long-lasting, resistant to molds and microbes, and able to withstand changing climates, making it useful both indoors and out for flooring, wallcoverings, and furnishings.

Michalik uses cork from Portugal, which produces 49% of the world's supply. Praising cork as a zero-waste product, he sends any leftover waste back to his supplier, Amorim, which remolds it into blocks for reuse. "Cork represents a different way of using natural materials, based on how it's generated," he says. The material has a nine-year renewal cycle, he explains, and its regular harvest helps promote a healthier forest. Michalik recently consulted with architecture students at Parsons School of Design in New York City for the school's annual Design Workshop. This year, students are using insulating two-inch-thick cork siding from Amorim on the exterior of a learning hub building they have designed for non-profit use on Governors Island. Andrew Harvey, a student in the workshop, notes that cork met the project criteria of using healthy materials, but had other benefits as well. "In the design phase," he says, "we learned that cork will help the thermal performance of our building." The project is scheduled for completion at the end of 2018.



Photo credits: Daniel Michalik Furniture Design (opposite page); FilzFelt (above)

FELT: AN ANCIENT MULTITASKER

The earliest uses of felt date back to ancient Mesopotamia, making it one of the oldest textiles still in use today. Alexandra Cuber, head of the hospitality department at Fogarty Finger, says that while felt has always been an option for interiors, she has seen it used heavily within the last two years. "Felt works really well with Fogarty Finger's aesthetics and color palettes," Cuber says, explaining that felt can either blend into the background or become a statement piece within a space. Because of industrial innovations that have expanded the variety in felt thickness, color, and shapes, the textile can be used in blackout shades, sound dampeners, cushions, patterned tiles, wall and ceiling coverings, and upholstery. Derived from wool, felt is sustainable, biodegradable, easy to produce, and resistant to fraying because it is non-woven. It is also naturally fire-retardant and can be made water- and soil-resistant by adding a thin, waxy coat of lanolin.

Cuber recently used felt in the shared offices of two private New York-based financial clients, whose existing space was composed of hard surfaces. Felt wall panels provide an acoustical softening to the office and help create a warmer feel to the space. Fogarty Finger partners with the company FilzFelt, which not only supplies felt rolls, but offers customized intricate CNC cut-felt, dimensional patterned sound-softening panels, and an array of patterned felt tiles. The company says it upcycles felt remnants into new products or sells them at a reduced rate for others to use.

BuzziSpace, based in Antwerp, Belgium, uses upcycled PET bottles to create BuzziFelt, a felt alternative that is indistinguishable from its wool counterpart. It is available in a variety of colors, and any leftover trimmings are used in the company's unique striped fabrics called BuzziSwitch. The felt is used in wallcoverings, furniture, and light fixtures.



CONCRETE VENEER: FLEXIBLE DURABILITY

Concrete veneer, a cost-effective, chameleon-like substance, can emulate surfaces such as metal, wood, and stucco. STUDIOS Architecture used Vitrūv concrete veneer to outfit the walls of Nike's New York headquarters' lobby, creating a perfect match with the lobby's concrete flooring. Vitrūv, a combination of concrete and acrylic polymers, comes in a wide range of finishes that can be matched to almost any existing paint or surface. Because of its chemical makeup, it is particularly flexible and crack-resistant, adapting well to structural settling. It is also extremely durable, resisting exposure for up to 15,000 rub cycles, making it a smart and sustainable choice for high-traffic areas.

With concrete veneer, explains STUDIOS Associate Principal Frank Gesualdi, "You can completely control where joints go, design the material's scale, and decide how much of the original surface you reveal through the veneer." Although the veneer on its lobby walls was applied to have a cool, smooth finish, Nike intends to distress it by hiring street artists to etch, draw, and paint on the walls. As new art appears, the walls will continue to tell an evolving urban story.



TERRASTRAND®: WHO NEEDS PETROLEUM?

Most plasticized PVC yarns are softened with petroleum-based products containing phthalates, which have been linked to health concerns such as asthma, breast cancer, and fertility problems. So Chilewich developed TerraStrand®, which utilizes 25% renewable plant-based polymers, is phthalate-free, and still retains the softness and flexibility central to the company's woven products. Created in 2013 and now fully integrated into all but one Chilewich product, TerraStrand is stain-resistant, long-lasting, and waterproof—and its contract products are also treated with Microban®, making them antimicrobial. The company claims it has saved 6,400 gallons of petroleum annually since implementing TerraStrand.

Chilewich uses TerraStrand to make textiles used in wallcoverings, wall-to-wall flooring, rugs, tiles, wall treatments, and upholstery—not to mention the popular placemats carried by MoMA. Leftover production scraps become part of founder Sandy Chilewich's art or are handwoven into bespoke salvage rugs.

LED SCREENS: POWER DOWN

By tracking the market shares for top LED component suppliers for many years, London-based global information firm IHS Markit released a report in December 2017, citing that the global use of LEDs to illuminate buildings and outdoor spaces reduced the total CO2 emissions of lighting by an estimated 570 million tons in 2017. This reduction is roughly equivalent to shutting down 162 coal-fired power plants.

The use of LEDs extends far beyond illumination, however. LED screens allow for an evergreen space where branding, customization, and relevant information can live before the appropriate audience. According to Gideon D'Arcangelo, ESI's vice president of creative strategy, "Clients approach ESI Design for our expertise in transforming places into experiences. Sometimes we achieve that through the use of communications technology that typically reduces the need for traditional materials such as print media and static signage, which can be unwieldy to update." With LEDs lasting from 7 to 15 years and e-cycling at the end of their lifespan, they save energy from the persistent output of traditional print marketing methods.

Completed in November 2017, the LED lights of ESI Design's 900 North Michigan Shops transform the shopping center's once-static ceiling into a 190-foot-long, enlivened LED canopy of high-definition kaleidoscopic art, atmospheric skies, and animated store branding. To allure shoppers and keep content fresh, the media programming is easily customizable for special events. "The new tech-infused environment becomes a flexible and powerful communications channel for clients to share their brand story in a dynamic and immersive way," says D'Arcangelo. ■



Photo credits: courtesy of Nike (opposite, top), Chlewich (opposite, bottom), Caleb Tkach (right) courtesy Save a Sample (bottom right)

SAVE A SAMPLE 2019

An inexpensive, eco-friendly way to support design schools

Instead of tossing material samples during the next office spring cleaning, consider donating them to Save a Sample. Going into its 20th year, the event collects material samples from design studios and vendors and delivers them to design schools across the coun-

try. During the 2018 event, donations from over 105 design firms diverted 5.4 tons of architectural and design waste from landfills, and provided 23 schools with invaluable design supplies. This year, Save a Sample aims to double its efforts by reaching out to 18 cities. Sign-up for design firms begins January 28, 2019. For more information, visit <http://www.saveasample.org>.



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ADVOCACY AND SOCIAL IMPACT

In the inaugural project under Mayor Bill de Blasio's HomeStretch program, the Bowery Residents' Committee blended permanent affordable housing and a shelter for the homeless at its Reaching New Heights Residence in the Bronx.

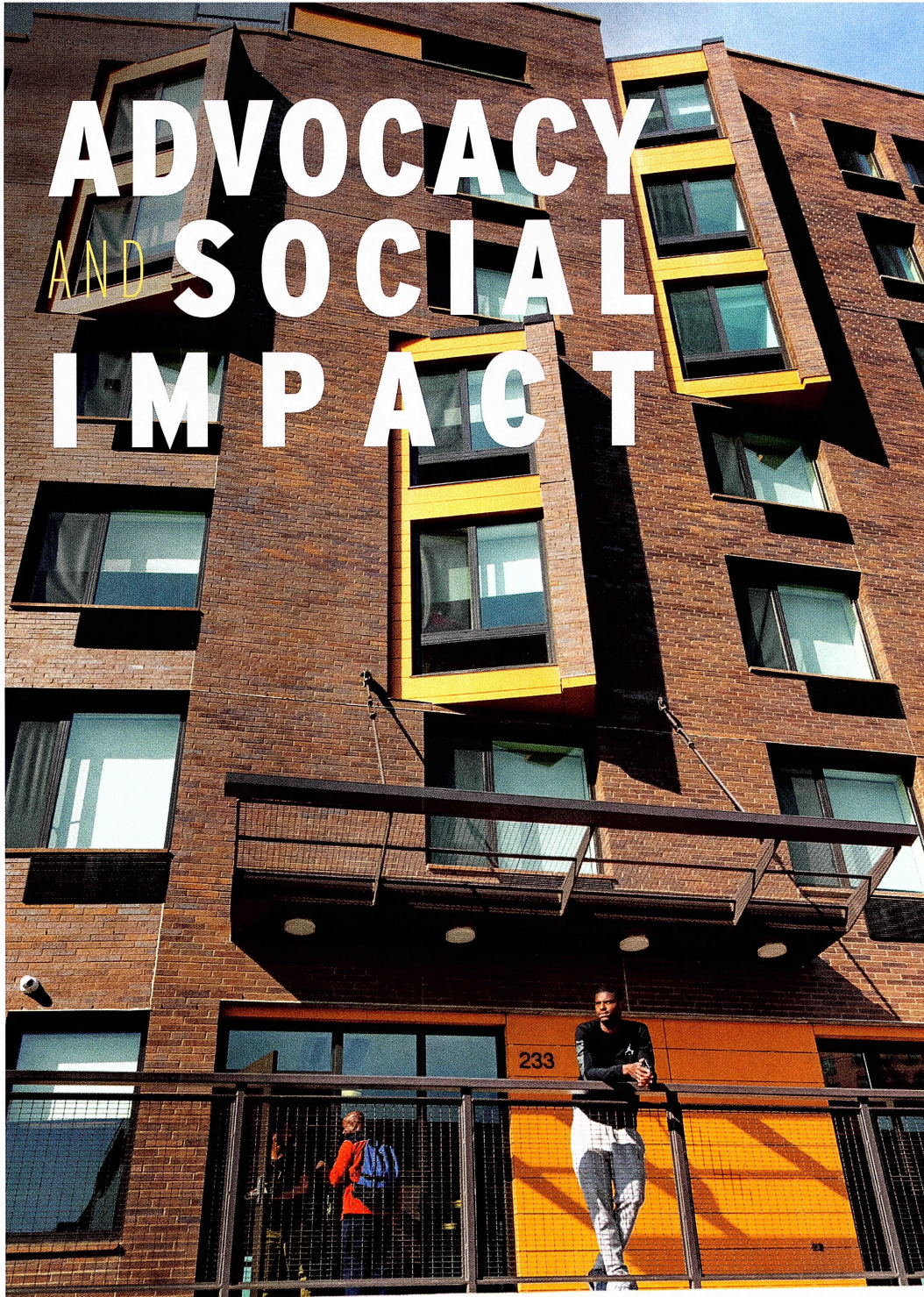


Photo credit: Edelman Sultan Knox Wood/Architects LLP; photo: David Sundberg/Esto

An editorial on the site *e-flux* last May introduced “Dimensions of Citizenship,” the U.S. contribution to the 2018 Venice Architecture Biennale: “Architecture, urbanism, and the built environment form a crucial lens through which we can better understand what we perhaps already know: that more than a legal status, citizenship ultimately evokes the many different ways that people come together—or are kept apart—through geography, economy, or identity.”

The curators and editors acknowledged the paradoxes of both architecture and citizenship: within each is the possibility to unite or to separate. But they proposed that the idea of citizen-

ship might offer a productive armature for moving architecture forward, generating new ways of thinking about how the profession engages with the world at all scales.

The meaning of citizenship is complex, but the power of the concept is simple: it always leads back to the individual and society—in short, to people. Architects are citizens *and* advocates for citizens. At its core, this issue is about citizenship, its responsibilities, and also its rewards. The following pages bear witness to the fact that reframing architecture in terms of the citizen—with design centered on human dignity, inclusivity, and community—can yield radically exciting results. —*Molly Heintz*

FEATURE

DESIGN FOR DIGNITY



The true extent of the homeless crisis isn't visible on the streets. Here's how architects are working to address it.

BY STEPHEN ZACKS

A landmark class-action lawsuit on behalf of homeless men in New York City established the right to shelter in the city in 1981, and soon expanded to women and families. At the time, the homeless crisis was highly visible everywhere—on the streets, under bridges, in homeless encampments, and in public parks. Since that lawsuit, the city has been court ordered to find a bed for every qualified person arriving at a shelter facility. The lawsuit also spurred the creation of an extensive infrastructure of nearly 500 facilities for overnight and longer-term shelter throughout the five boroughs. The Department of Homeless Services (DHS) now oversees a shelter system used by approximately 61,000 homeless NYC residents every night.

Haphazardly built over the last 40 years, the system is largely made of buildings not originally designed for the program needs of temporary shelter, known as “purpose-built” shelter. Particularly underserved by the facilities is a little-

acknowledged population of 15,000 families and 22,500 kids. “About three-quarters of people who are homeless in shelters are families,” said Giselle Routhier, program director of Coalition for the Homeless, which led the right-to-shelter lawsuit. “Parents with kids often don't fit the stereotype when people think of homelessness; people are not aware of the depth of the crisis among families.”

Several innovative shelter and intake center projects by Edelman Sultan Knox Wood (ESKW), Curtis + Ginsberg, Jonathan Marvel Architects, and Ennead aim to radically improve the jerry-built system. The most recent and possibly most groundbreaking project is the Reaching New Heights Residence at Landing Road, designed by ESKW for the Bowery Residents' Committee (BRC). In 2017, Mayor Bill de Blasio released Turning the Tide on Homelessness in New York City, a plan to replace ineffective shelters with high-quality ones. Landing Road, which opened earlier this year in Fordham

Manor in the Bronx, is the first purpose-built shelter to open under the plan. Situated on a narrow, sloping site next to the Major Deegan Expressway, the structure is split into two functions: a 200-bed shelter on the lower two floors, and 135 units of low-income housing on the seven floors above. Syncopated with bright yellow Swisspearl fiber cement panels that project from bay windows, which extrude from a block-and-plank structure, the volume rolls downhill to become the Reaching New Heights homeless shelter. The shelter is marked off visually with lighter colored bricks and a setback above. Photovoltaics are installed on the rooftop to reduce energy consumption.

“We wanted the shelter to read as a clearly welcoming place, but also a safe place,” said Kimberly Murphy, project architect at ESKW. “Neither of these is meant to look institutional—they’re meant to look inviting to the community and offer a strong support for the clients who live inside.”

FOCUS ON THE FAMILY

By combining the shelter with long-term housing, Landing Road cleverly shifts the profits generated by its shelters to the low-income housing component. It sounds counterintuitive at first: Because the city and state are obligated to provide and fund the shelter and because the shelters normally lease their buildings from landlords who charge inflationary market-rate rents, owning the purpose-built shelter allows BRC to use the revenues the city pays it for the shelter facility to subsidize the rents of permanent apartments for very low-income and formerly

“Parents with kids often don’t fit the stereotype when people think of homelessness.” —Giselle Routhier

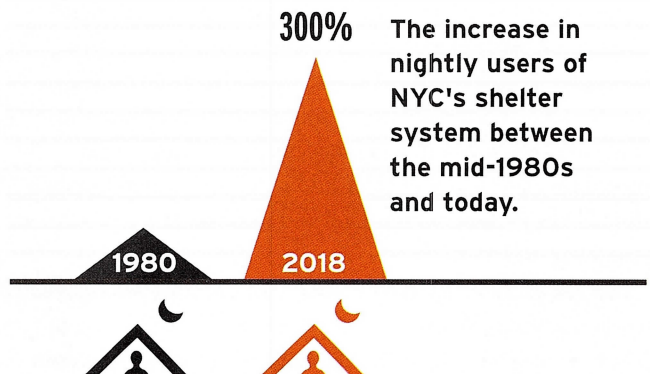
homeless tenants. By owning the facility, the BRC can improve its quality of service to residents and provide 135 apartments to low-income tenants exiting the shelter system. “The hope is that it’s a model that can be replicated by other non-profit housing and shelter developers and providers,” said Murphy.

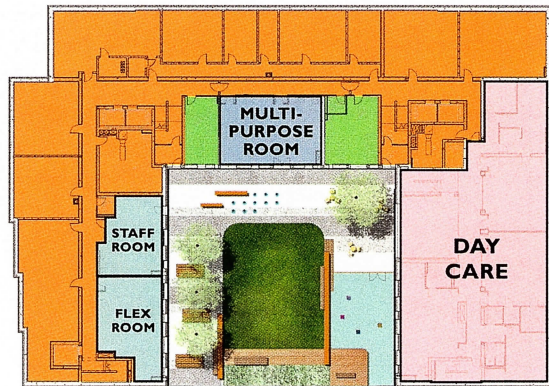
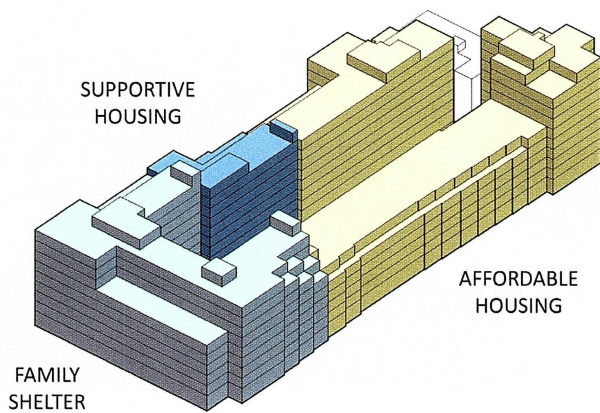
Quality of service and an integrated relationship with the neighborhood are also major features of the new 200-unit family shelters by Curtis + Ginsberg in East New York for HELP USA, just finishing schematic design. Planned to take up an entire square block near the Sutter Avenue L train, HELP ONE is set to replace a 200-unit family shelter built in 1987 with an upgraded facility. It also includes an affordable housing component, stacking the family shelter on one end of the block, and affordable apartments at the other.

With an entire block to play with, HELP and Mark Ginsberg, FAIA, worked together to rethink the program in a systematic way. “It’s unusual. You have the time and the luxury of back and



The Reaching New Heights Residence designed by Edelman Sultan Knox Wood presents an unprecedented model of public funding subsidies (opposite page). A 200-bed homeless shelter with 10 dormitories occupies the building’s two lower levels (top). Permanent supportive housing residences occupy the upper seven floors (above).





forth to figure things out programmatically in a new way,” said Ginsberg. “We’re talking about doing passive housing and other things, but what’s really special is developing a design based on our client’s long-term experience with the programmatic issues.”

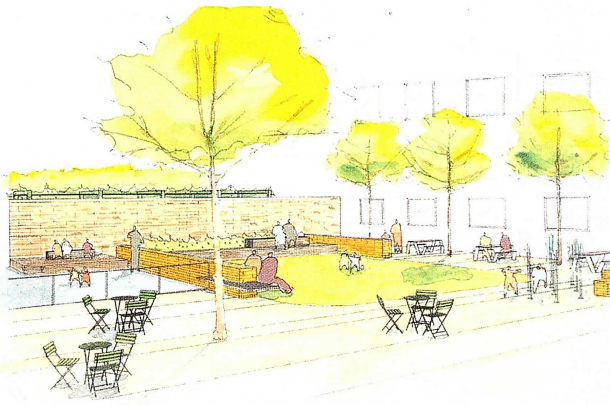
The theory behind the 1987 shelter held that exterior corridors and a single entry into the complex improved safety through open sightlines and an increased feeling of control. Services focused on the head of household to transition the family into employment and independent housing. “That worked for 10 years,” said HELP USA Chief of Staff Stephen Mott. “Now we have all this land and this opportunity to do something different.”

The main difference today comes with the acknowledgement that family shelters need to concentrate on the well-being of kids: On any given night, 15,000 families and 22,500 children

(Clockwise from top) A rendering of the HELP ONE shelter, designed by Curtis + Ginsberg. A diagram showing some of the supportive services the shelter will provide for families. A massing study illustrates how the facility is organized on a block near the Sutter Avenue L train. (Opposite page) A drawing of the shelter’s landscaped courtyard.

reside in shelters, with half of those youngsters under six years of age. The average length of stay is 432 days, which means many children spend nearly a year and a half of their formative development stage in the system.

The more thoughtful design of the new HELP ONE facility provides the same number of units organized in smaller groups to promote sociability and easier access to services. Smaller-scale residential pods break down the institutional feeling of a large shelter, with support spaces and parenting rooms located in the middle of floors. On the



“Perhaps the most overriding thing we do is provide dignity for people who come asking for help.”
—Todd Schliemann, FAIA

lower levels, dedicated program areas like a daycare center, classrooms, and an outdoor garden create a sense of place and attempt to prevent traumatizing preschool-age kids. By scalloping the ground floor and interior courtyard to allow light onto the service level, Curtis + Ginsberg created an extra half-floor of flexible space for outdoor relaxation, staff breaks, laundry, and daycare. “Scooping out the courtyard gave us a lot more space to do some more programmatic things,” said Mott.

One reason communities react against the placement of shelters in neighborhoods may have little to do with prejudice or lack of good will. Poorly designed entry progressions cause lines to form outside, as residents wait to get inside before curfew. Unprotected outdoor spaces expose the residents to public view, a potential danger to them while socializing, lounging, and smoking. And when medical needs or conflicts occur as part of the stressful experience of homelessness, the arrival of emergency vehicles may cause a local disturbance. Recently, DHS has worked with shelters and first responders on plans to minimize commotion for neighbors.

Architecture is improving the quality of life in these facilities by incorporating spaces that ease conflict and help create sociable environments within the shelter and in relation to the surrounding neighborhood. In HELP ONE, this takes the form of a ground-floor commercial rental space and a double-height entrance hall that has the air of a boutique hotel lobby or a Gilded Age train station. These designs integrate the shelter in the neighborhood and dignify the perception of homelessness within the community.

The intake process is a unique part of the shelter system that purpose-built design stood to improve immensely, as evidenced by Ennead’s Prevention Assistance and Temporary Housing (PATH) Family Intake Center. Completed in 2011 in the Mott Haven section of the Bronx, it was designed by partner Todd Schliemann to replace a previous facility that wasn’t built for the purpose. The needs of the residents, said Schliemann, “are often greater than just a roof over their heads. There’s health issues, education of children, psychological issues, legal issues. The idea of the intake center is to try to figure out their needs and address them before you send them off in a bus.”

The logic of these programmatic flows was pivotal in the design of the building, which is sited on a sloping terrain. At the top of the hill, a stroller-friendly entrance and lobby provide extra room for security and check-in, after which families are escorted to elevators for interviews on the upper floors. Dedicated offices for interviews, medical exams, and meetings with psychologists and social workers enable administrators to determine the needs of clients. Families are then shepherded to a lower-level exit lounge featuring food, social spaces, and play areas, to wait for a bus to their overnight shelter. The process offers a humane environment that reduces the stress of an inherently traumatic experience. “The functional nature of the building is fairly straightforward,” said Schliemann, “but perhaps the most overriding thing we do is provide dignity for people who come asking for help.”

RETHINK AND REBUILD

An emerging set of best practices is also being applied in existing shelter facilities. At the 30th Street Intake Center, Jonathan Marvel Architects is doing a complete retrofit of the city’s biggest and most important intake facility, the Bellevue 850-bed men’s overnight shelter. Still at an early stage of planning, the design would reconfigure sleeping arrangements, with beds grouped in threes to give clients additional space and privacy, reducing potential for tension. The entrance would carve out a large lounge area to decrease wait time on the street and improve quality of life for clients and community



The increase in the homeless population between 2011 and 2014, following the cancellation of the Advantage rental assistance program.



members. Dedicated program spaces would provide places for art workshops, job training, haircuts, and meetings with counselors, all geared toward improving self-esteem—important in moving toward a stable work environment and residential independence. Staging the renovation involves a complicated juggling act of creating an alternative shelter nearby during the two- to three-year retrofit.

“These can be sensitive neighborhood issues, so rather than building new shelters, the key solution is to rebuild,” said Jonathan Marvel. “Renovate the shelters that are already there and make them more efficient—adding a few beds, a few rooms—meeting the demand by not having to build new shelters. We came up with a device to work with city-owned properties within a five-minute walk of an existing building, to try to contain the population in the area they’re already in.”

LESSONS LEARNED

In the coming months, DHS expects to publish its Conscious Shelter Design Guidelines, a compilation of best practices for most effectively and thoughtfully utilizing shelter space. Developed in collaboration with AIA New York and Urban Design Forum (UDF), the publication will share examples of quick and inexpensive improvements that can be adopted throughout the shelter system. The guidelines take advantage of ingenuity in financing; feedback from the contractors and service providers who run the facilities; interviews with counselors, social workers, and maintenance and security staff; and the expertise



(From top) The Prevention Assistance and Temporary Housing intake center by Ennead Architects. A dormitory at the 30th Street Men’s Shelter by Marvel Architects. A rendering of the shelter as seen from First Avenue.



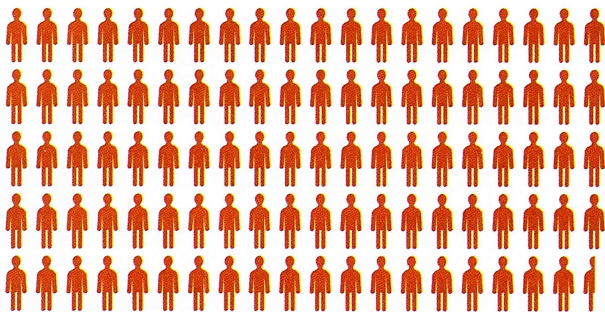
of architects with decades of experience in the area. “The idea was to create guidelines using knowledge from young and veteran designers, practitioners from diverse backgrounds and professions, to analyze shelters and see what the easy wins were that could dignify the spaces for both staff and residents,” said UDF Director George Piazza.

As opposed to the highly visible homelessness of the 1980s, today’s crisis is being actively managed by city and shelter operators, providing housing to a population that has grown substantially while hardly being noticed. “It’s sort of hiding in plain sight,” said David Piscuskis of 1100 Architects, AIANY past president, who helped initiate the Conscious Shelter project. The invisibility of such a large number of homeless people is in some respects a sign of success. “It is important that the city has an emergency resource available,” said Routhier. “It stands in contrast to many other cities—L.A., Seattle, and others—that have had a vast increase in the number of people on the streets because there is no system in place to offer people.”

The goal of the shelter system today is to stabilize those going through hard times and help them get back to independent living. The more facilities incorporate design to improve how they relate to both clients and the surrounding community, the more the shelter system can be appreciated as a unique service that improves the well-being of the entire city. “All too often, people in shelters are an afterthought as far as the architecture community is concerned,” said Ginsberg. “We’re hopefully, in a very idealistic way, making the world a better place.” ■

Today’s crisis is being actively managed by city and shelter operators, providing housing to a population that has grown substantially while hardly being noticed.

22,907 The number of children using the NYC shelter system nightly as of September 2018.



1 icon = 200 children

VIA VERDE: STILL GREEN

Via Verde is a 220-unit mixed-use affordable housing development designed by Dattner Architects and Grimshaw Architects for Jonathan Rose Companies and Phipps Housing.

Long before it opened in 2012, Via Verde attracted extensive press coverage for being a model of innovative and sustainably designed affordable housing.

Recently, *Oculus* did an informal post-occupancy study of the development.

(Phipps Housing, which manages the building, did not respond to our request to participate in the study.)

We asked residents what it was like living in the building over the past six years. Their responses guided follow-up questions about building maintenance, cleanliness, security, services, sociability, use of common spaces, and design of the units.

On the whole, the responses ranged from neutral to extremely positive. “Everybody wishes they lived here—five more like that would be good,” said the most positive respondent, who’d lived in the building since it opened. “The architecture design is beautiful. It’s not square; it’s unique.” It’s like a big family, he said, with neighbors welcoming new residents with gifts, and people attending organized events like summer film screenings. All but one respondent said that both the affordable rental apartments and shareholder-occupied cooperative units are very clean. Several complained about plumbing leaks, especially in the rental units.

A few respondents took advantage of the public spaces, participating in the gardening club or occasionally using the rooftop, especially those with young kids. Some lamented there wasn’t a play area for children and that staff discouraged youngsters from bringing toys into the courtyard. Generally, residents spoke well of the security desk, but said it was laborious to get packages and food delivered.


According to PropertyShark, Via Verde has an extremely high Energy Star rating—99 out of 100—consuming a very low level of carbon for a building its size. But the most common complaint had to do with heat: Several respondents said the building was not heated well enough, windows were not adequately insulated, and apartments needed space heaters to stay warm.

One outlier groused about pretty much everything: heat, maintenance, security, cleanliness, and public space. She said she was moving to North Carolina. —SZ



Photo credit: © David Sundberg/Esto

The Via Verde mixed-income housing development in the Bronx.



the ARCHITECTURE of GENDER

Architects are grappling with the profession's own imbalances. Can they find a more inclusive design vocabulary for themselves and their clients?

BY JENNIFER KRICHELS

Angie Lee, AIA, IIDA, principal and design director of interiors at FXCollaborative, was giving a presentation to clients when she realized she was playing a game of color-palette politics. “There was this light terracotta color, and I found myself calling it ‘light red’ in response to someone grumbling, ‘Is that pink?’ Finally, one of the male clients said, ‘You know, I like pink; you can stop calling it light red.’”

I’m talking with Lee in the huge common room of The Wing Soho, a women-only workplace and social

club that was founded in 2005 and has opened locations in D.C., New York, and San Francisco. “Without a doubt, pink for me is something that has been weaponized against women,” she says. Girls get pink toys, pink clothes, pink play kitchens; the fact that the color is absent from traditional corporate suites “is tied into who belongs in the workplace,” she says.

As we scan the room, pink (and pastels and jewel tones) seem to have been reappropriated by The Wing’s career-driven members, and is used on the company’s logo, the shelves



The Wing Soho's main room, featuring a library of women-focused books (opposite page). The lactation room, which is a feature of each location.

“Without a doubt, pink for me is something that has been weaponized against women.” —Angie Lee, AIA, IIDA

of its female-focused library, and the plush banquette seating full of women working with other women. (The design is a collaboration between Wing founders Audrey Gelman and Lauren Kassan, interior designer Chiara de Rege, and architect Alda Ly.) Nobody here would say using pink decor has solved centuries of entrenched gender inequality, but it is a signal that women are beginning to expect a different type of space in which to work and live. It's a space that has, for instance, a private room where new mothers can pump breast

milk just down the hall from the conference table. This location is also adding a daycare in January.

We poke our heads into a lactation room, with comfy velvet-upholstered rattan seating, a changing table, and shelves stocked with a breast pump, cleaning wipes, and a tiny refrigerator, and I flash back to the last 10 months of lugging my own breast pump around the city. I'd left my previous coworking space in part because it didn't have a lactation room. Hotel restrooms, spare conference rooms, and even (thanks to a nine-volt adapter) parked cars had become best-case scenarios for expressing milk for my infant son while I was away from home during the day. A fellow mom at FXCollaborative, where I edit white papers for *FXPodium*, had offered me the firm's own lactation room when she caught sight of the telltale black Medela bag so many women tote with them to work. Lee related her own story of pumping in a storage



closet at a former office, a familiar experience for many new mothers.

We pull ourselves away from The Wing's lactation room and continue our tour. We're here as guests of Lee's colleague, the firm's business development coordinator Julia Gamolina, who is a founding member of The Wing and now uses the space to host interviews for her online magazine, *Madame Architect*, which features female architects from all walks of life. "I used to do interviews at the architect's office, and now I do them almost exclusively at The Wing," says Gamolina. "People really take up space, sit back in the chairs, and are themselves."

The Wing offers a sort of playbook on how to rewrite the story of women in the workplace; surely a lot of this could exist in an all-gender workplace, too, with a little reordering of the status quo.

For Lee, this is the moment for architects to take part in this activism and develop a new lexicon for themselves. "We talk about weaving a narrative to tell a story for our users," she says, "but in fact the way we're trained as architects is embedded in deep traditions of male-dominated culture." She remembers sitting in architecture school classes where decorative design moves were described as referential. "There are code words for 'it's too feminine.' When we talked about architecture with a capital A, it was based on an international style where any embellishment was frivolous and unnecessary."

Next year, Lee hopes to present two talks tentatively titled "Vocabulary Detox—Reinventing Leadership" and



A rendering of The Wing's children's space, "The Little Wing," which will open in its SoHo location in January (top). Angie Lee, principal and design director of interiors at FXCollaborative (above). Beverly Willis and members of the Voices of Plurality flash mob that sought to highlight issues of inclusivity in the architecture profession at the AIA 2018 Convention (opposite page).

"Design Thinking as Activism," the seeds for which were sown more than a year ago as story after story of sexual misconduct broke in the media. How many of these wrongs could have been averted if the offices, campuses, and streets where they were perpetrated had been designed to convey equality and safety? Architects are in a unique position to physically reshape the environments that are complicit in our experiences of



inequality. Design safe, equitable spaces, and it's likely that behavior will follow suit.

Fueled in part by the current political atmosphere, architects are approaching the challenge of designing inclusive spaces from several angles. The profession itself, however, is living in a glass house—a year into the #MeToo era, many architects cite the news of sexual assault allegations against Richard Meier as a catalyst for conversations about architects' roles in fostering gender equality and inclusivity.

At the Beverly Willis Architecture Foundation (BAAF), this conversation is almost two decades old. Founded by Willis in 2002, the non-profit foundation works to advocate for and recognize women in architecture. Sometime after Harvey Weinstein's crimes sparked the #MeToo move-

ment and before the Meier news broke, BAAF began supporting women who had come forward to recount their stories of inappropriate behavior within their architecture offices. "We have this year worked to get the AIA code of ethics to include sexual misconduct as a disbarable offense," says Cynthia Phifer Kracauer, AIA, who is BAAF's executive director. "We are also very active in working with a range of different attorneys, human resources people, prosecutors, and psychologists to craft best practices for training and talking about it."

There seems to be a wellspring of support for this type of conversation from top architecture firms, including those directly affected. In December, BAAF held a roundtable to coincide with Art Basel Miami titled Women Up: Successfully Navigating the #MeToo Business Environment to discuss how architecture firms are addressing gender issues in the wake of so many high-profile sexual harassment cases. The speakers list included Vivian Lee, a principal at Richard Meier & Partners; Pat Bosch, design director at Perkins+Will; and Suzanne Pennasilico, chief human resource officer at SOM.

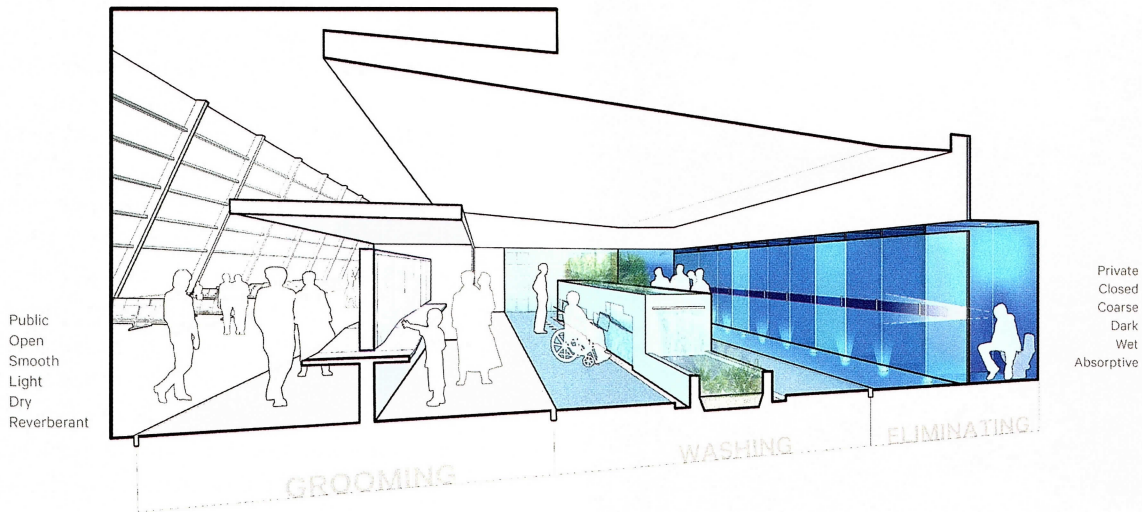
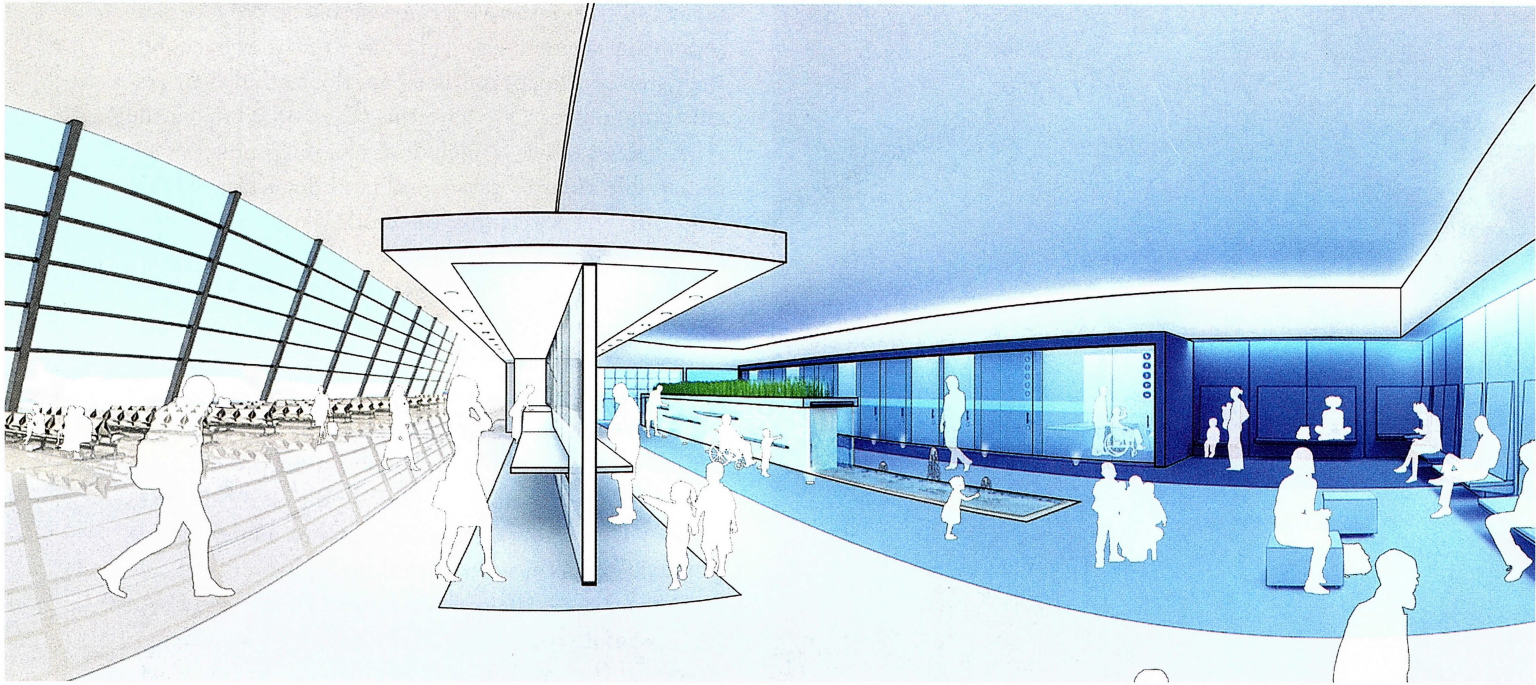
Architects like Kracauer, who entered higher education around the time that many institutions were becoming coeducational, experienced firsthand the way architecture could discriminate against people. At the recent She Roars women's conference held by her alma mater, Princeton, which began admitting female students in 1969, Kracauer said she found one topic that united the women of her generation: "Where did we go to the bathroom when we were first at Princeton? There was an absence of accommodation. They brought women in, and I guess they didn't think we peed."

She remembers that Firestone Library had two toilets for women, both labeled "Staff," a relic of a time when librarians or administrative employees were the only women around. She and fellow architecture classmates

**"We have this year worked to get the AIA code of ethics to include sexual misconduct as a disbarable offense."
—Cynthia Phifer Kracauer, AIA**

finally "liberated" the men's room, flipping a sign to read "Women" when they wanted to use it.

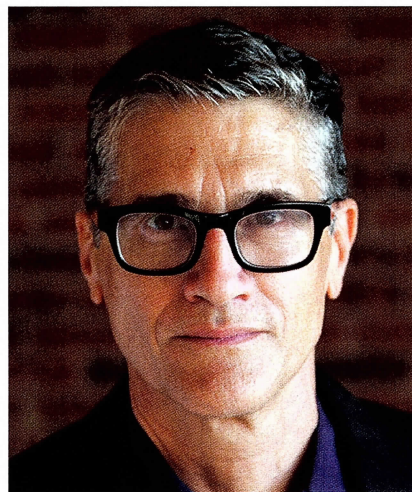
Perhaps no other room signifies the struggle for civil rights and societal inclusion more than the bathroom. Within the architecture profession, bathrooms have become a point of departure into a much larger conversation



about inclusive design. While racial minorities, women, and people with disabilities are now accommodated under U.S. laws, the designs and societal norms surrounding bathrooms are only just beginning to consider the inclusion of transgender and gender-nonconforming people.

One breakthrough project in the field is Stalled!, which won an AIA 2018 Innovation Award. The project was started by architect Joel Sanders, AIA, transgender historian Susan Stryker, and legal scholar Terry Kogan as a response to court cases seeking to overturn President Barack Obama's Title IX protections for trans individuals' ability to use sex-segregated public toilets that align with their gender identity.

The initiative moved beyond its academic origins quickly, and is now three-pronged: it aims to develop Best-Practice



Renderings of the Stalled! concept depict what an all-gender bathroom could look like if designed for an airport (above). Architect Joel Sanders (left).

Guidelines for all-gender restrooms; amend the International Plumbing Code to allow for all-gender, multiuser restrooms; and raise awareness with designers, the government, and other institutions like universities and museums.

The prototype for Stalled! is an all-gender bathroom that moves away from the single-user design that can be seen as stigmatizing, especially for trans, non-gender conforming, and disabled people who can feel singled out. Instead, the Stalled! design proposes a multiuser solution that treats the bathroom as an open space, with common areas for washing and grooming and full-height toilet stall partitions to maximize user privacy.

The project hopes to catalyze larger conversations about inclusive design. “More broadly we see that Stalled! is also a platform to raise awareness in the design community and the public about the broader issue of equitable public space design,” says Sanders. He has founded a new design consultancy, MIX-design, to pursue work that reflects equity within the entire built environment, not just bathrooms. “Universities and companies are devoting a lot of resources to diversity and inclusion,” he says. “This amounts to human resources and hiring practices, but we’re trying to help stakeholders think of the design consequences of this. Historically, the default user of buildings is almost unconsciously an able-bodied, white, cisgendered person. Moving forward, we need to think there’s a wide spectrum.

“Stalled! is a platform to raise awareness in the design community and the public about the broader issue of equitable public space design.”
—Joel Sanders, AIA

We need to expand beyond ADA and go beyond checklists to meet the needs of a much broader audience.”

In this vein, design offices could hold charettes to model shared armrests on trains or planes that don’t invite unwanted touching, office designs that discourage inappropriate behind-closed-doors interactions, and public spaces with proper lighting. Consider Cynthia Nixon’s request before her gubernatorial debate against Andrew Cuomo: a thermostat set at 76 degrees. At the beginning of fall, a friend who works at an architecture firm texted me that she’d run out to buy a sweater at lunchtime; her office was an icebox and she, like many women there, needed layers to be able to work comfortably as the air conditioner blasted. I later read on the Society for Human Resource Management website that most office thermostats are calibrated



In 2016, Mayor Bill de Blasio and the NYC Commission on Human Rights launched the nation’s first government-led citywide ad campaign encouraging New Yorkers to use the bathroom consistent with their gender identity.

according to a 1960s-era ASHRAE model that uses the metabolic rate of a 40-year-old, 154-pound man.

For Lee and other architects I spoke with, the goal is that inward-looking conversations about inclusion and equality within the profession will imbue external work with clients. Part of that work is getting clients to walk a mile in someone else’s shoes. “I still hear today from clients who are men wondering why they have to give up so much space to one woman who had a kid last year,” says Lee. But many clients are ready for these conversations. She recently worked with Amtrak to design a first-class lounge in Moynihan Station that will include a mother’s room.

Success may be a challenge to measure: Can architecture really balance the specific needs of so many different groups? Some worry that a space designed to accommodate everyone will not be a true sanctuary for anyone, while proponents of “intersectional” design argue that addressing ingrained biases can improve life for all citizens. While architects can research and advocate, it is ultimately up those commissioning work to invest in inclusive design. Architectural responses to today’s diverse gender landscape remain largely on the drawing boards, but there is hope that if buildings can be good citizens, perhaps their occupants will be, too. ■

FEATURE

EQUITY BY DESIGN

For firms looking to increase social impact and civic engagement on the job, solutions begin at home.

BY DEBORAH WILK





(Above) At an event in November, AIANY’s Civic Leadership Program announced the results of their survey, which tabulated responses in from 72 member firms on issues of civic engagement, political activism, and equity. One notable stat: Only 64% of the firms provide action plan to handle discrimination in the workplace. (Left) Rising seven stories, *33 Butterflies* by the artist Mantra is one of the 15 large-scale murals at ODA’s Denizen Bushwick.

A palpable enthusiasm was evident among the attendees gathered for Civic Engagement in Practice, a program held by AIANY’s Civic Leadership Program (CLP) just five days before the U.S. midterm elections. CLP was created two years ago, in part, “to cultivate a class of emerging architectural professionals into civic leaders,” according to its mission statement. The three assembled panelists offered a formidable array of projects and concepts that were highly engaged with designated communities and proposed serious social impact. But during the discussion after the presentations, Christopher Rice, a senior urban planner for WXY, and Weston Walker, who heads Studio Gang’s recently established New York office, found themselves pushed to the center of architecture’s often liberal discourse relative to Priyanka Shah’s philosophical ideals. Shah was representing the Architecture Lobby, the non-profit grassroots organization of architectural workers, and the field’s social democratic voice. Discussing firm culture, she posited, “If working conditions are too inequitable, the idea of engaging in social and civic projects is not possible.”

Accordingly, CLP’s recent survey of AIANY firms’ propensity toward civic engagement, political activism, and workplace equity revealed the latter to be the lead concern. Equity starts at home—especially if the goal is to bring notions of engagement to profitable firm projects. “It’s about being a content-driven firm versus a service-based firm,” says WXY’s founding principal, Claire Weisz. But first “you have to figure out what your principles are.” A project team ensconced in equitable practice has the foundation to speak to content that allows partnership with public agencies, rather than waiting and hoping for a client interested in creating social impact.

RIPPLE EFFECTS

Staff interest in equity is part of the office dialogue at WXY. As project leader of D15, the firm’s ongoing partnership with the NYC Department of Education (DOE), Rice brings expertise and ideas derived in part from his work with BlackSpace, a collective of black designers and community planners that seeks to amplify black agency. “Bridging the gaps between policy, people, and place,” explains the group’s website, “allows for the greater understanding, access, and cooperation needed to address inequality and injustice.” Rice’s design investigations into the social and spatial organization of cities work to promote social inclusion and address historic racial inequities. He also helps raise awareness by representing WXY publicly at AIANY events, where he discusses the work of BlackSpace as well as firm projects.

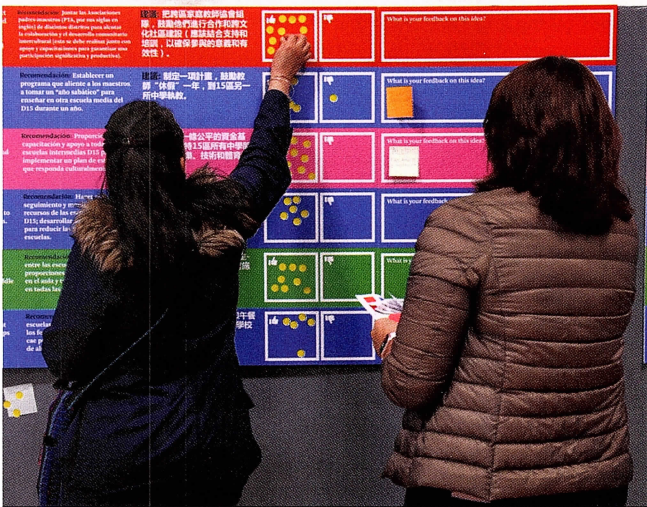
“It’s about being a content-driven firm versus a service-based firm.”
—Claire Weisz, FAIA

“Projects comes from problem-seeking,” says Weisz, referencing data gleaned from the case studies of Proactive Practices, a research initiative that collects and presents business models for engaging in public interest design. Weisz is an advisor to the organization, which has spent three years examining new approaches for establishing progressive design practices. As with determining a practice’s principles of staff equity, the team must identify elements that constitute



the work to be done. “What issues do we want to address? Where can we address those issues?” Weisz asks to begin the process. “What do you use a commission for? To teach? To create models that can be replicated?”

From her perspective as a firm director, the success of such projects requires architects to take an instructive role. For D15, WXY guided the DOE to rethink the complex process of placing middle-school students throughout the city’s District 15—which includes Boerum Hill, Carroll Gardens, Cobble Hill, Fort Greene, Gowanus, Kensington, Park Slope, Windsor Terrace, and Red Hook—to enhance diversity, opportunity, and resources for those communities and citizens. “We had designed a couple of schools,” says Weisz, “so we knew that what happens before the decision is made to build a school is crucial to the physical design. How does the school serve the students’ entire



“In our cities, we see an invasion of buildings that ignore the existing community.” —Eran Chen, AIA

network? How do you weave connections between people?” She stresses the need for planners and designers to work together. “Architecture is a humanist field,” she says. “Social research is becoming a factor. How do built environments affect people?”

ENGAGE THE EXISTING

The Architecture Lobby offers a manifesto as a blueprint for such practice. Item 3 reads, “Stop peddling a product—buildings—and focus on the unique value architects help realize through spatial services.” It’s an idea Eran Chen, founding principal of ODA, had in mind when working on *Unboxing New York*, his new book on the evolution of the cityscape. “In our cities, we see an invasion of buildings that ignore the existing community,” he says. “We have to rethink our projects to enhance what already exists.”

Such rethinking was key for Denizen Bushwick, a multiuse development on the former site of Brooklyn’s Rheingold Brewery, which incorporates one million square feet of residential space (20% of which is designated affordable housing); common green space, plazas, and promenades; and public art commissioned from neighborhood artists. The art component of the project was a natural outgrowth of Open, ODA’s year-old non-profit arm that collaborates with artists and agencies in areas in which the firm has work. “Open was intended to reach out to community leaders to figure out how built projects can engage with the existing locality and explore notions of



Civic Engagement panelists (left to right) Christopher Rice (WXY), Weston Walker (Studio Gang), and Priyanka Shah (Architecture Lobby)(top). As part of the extensive D15 Diversity Plan process, WXY Studio organized large public workshops and numerous informal engagements to develop community-based solutions (center and bottom).

GETTING ENGAGED

The AIANY Civic Leadership Program (CLP) is designed to cultivate emerging architectural professionals into civic leaders through a six-month mentorship and training program. Following an application process, 10 selected participants focus on increasing architects' connections to their communities, developing their advocacy capacities, and supporting their pursuit of public service in elected or appointed office. The program provides opportunities to interface with municipal agencies, community development organizations, and local stakeholders in development sessions and public events, while also emphasizing improving skills in communication, public speaking, community outreach, and consensus building.

Through a combination of five development sessions, four team building sessions, and two public events, CLP builds a framework for engaging with the public realm. The curriculum for the development sessions is self-driven by the participants; topics may include relevant issues such as public interest design, land use and public space, community engagement, public development and infrastructure, sustainability and resilience, funding and financial support, political obstacles and opportunities, and new business models. Some members of the current CLP class chose to conduct a survey among principals of AIANY member firms, asking questions about firm



2018 CLP cohort, pictured left to right: Quinn Lammie, Hung Kit Yuen, Nadia Habib, Jade Ragoschke, former U.S. ambassador to Denmark Hon. Richard N. Swett, FAIA, Ashly Chirayil, Dyana Berthaud, Amanda Miller (front), Ofunne Oganwu (back), Wells Megalli, and Michael Haggerty.

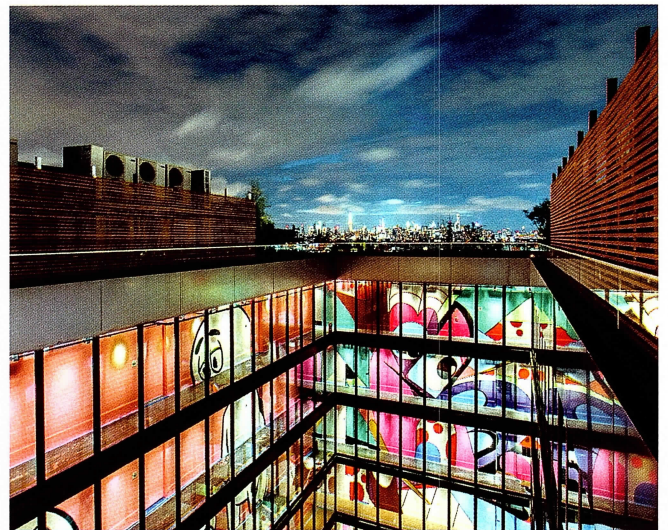
engagement in three areas: civic engagement, equity, and political activism.

Distributed via email in September, the results were first presented as part of a panel discussion at the Center on November 1.

Applications for next cycle open in Spring of 2019. Participants earn approximately 29 CEUs during the course of the program. For more information, contact Kavitha Mathew, kmathew@aiany.org.

ownership,” says Chen. For Denizen Bushwick, ODA and Open crossed paths, allowing designers and planners to investigate the degree to which the two could collaborate. Bringing the for-profit and non-profit entities together allowed the firm “to kill two birds with one stone,” according to Chen, “in that we can coordinate art projects with new build projects.”

While ODA set up a non-profit ally, which works independently as well as being a firm partner, Boston-based MASS Design Group—one of the case studies of Proactive Practices—has incorporated itself entirely as a 501(c)(3). “A few elements about how non-profits are organized lend themselves to the way we want to work,” says MASS Senior Director Regina Yang. “Non-profits are accountable to the mission of the organization; for-profits are accountable to the bottom line.” Garnering resources, from budgets to fair pay, is often an architecture project’s greatest obstacle.



Erik Inkala’s mural for Denizen, which partnered with OPEN to work with local artists.



An aerial view of Ruhehe Primary School during construction (above). Jean Paul Uzabakiriho, design director at MASS Design Group, shows African Design Centre fellows around the Butaro campus and an ongoing project and construction site (right).

When work is funded by a client’s resources, there may be limitations to the actions architects might otherwise take. MASS opted to bypass that hurdle, allowing an embrace of different benefits: “Being a non-profit opens us up to receive outside funding and grants,” says Yang. “It allows us to do research in ways the market doesn’t typically support. In terms of our larger vision, we’re trying to show a different model of practice. We’re trying to build a collective of practitioners who are trying to think of new ways to develop process.”

Of course, all-encompassing projects are greatly appealing to both emerging and established practitioners. With MASS, for example, the lead question regarding the Ruhehe Primary School in Rwanda’s Musanze District became, “Can a school’s design serve as an example for improving education?” But in an egalitarian ideal of a workplace, where all ideas warrant consideration, how do team members avoid falling into either the conventions of hierarchy or the pitfalls of design by committee? “Our pride and egos take a back seat to our desire to serve a community and achieve goals,” answers Yang. “We’re pretty clear in articulating our work process to new members, so people know what they’re getting into. We don’t have strict methods, so each team can mold the workflow



for the partner [client] or the group.” As for the notion of hierarchy, the organization is developing strategic planning councils internally. “We want to make sure young leaders are able to exercise their leadership opportunities,” says Yang. Meanwhile, architects with many years of experience can impart their wisdom during leadership discussions. The notion of “exceptionalism doesn’t help us,” said Architecture Lobby’s Shah during the panel discussion, referencing Item 6 of the organization’s manifesto to “demystify the architect as a solo creative genius.” She suggested replacing the starchitect with the citizen architect. “We have to enlarge our claim,” she said, “and become political by virtue of our choices.”

POWERING UP IN P.R.

In the face of climate change and the increasing imperative to solve social inequities, the problems are only getting tougher. Hurricane Maria, which ravaged Puerto Rico in 2017, was a literal perfect storm in revealing the dire threat of both issues in tandem. As warming waters increased the storm's category force to new levels, the island's long-ignored power grid collapsed in its wake. Among the many architects who rallied to help, Jonathan Marvel, FAIA, partnered with carmaker and battery developer Tesla to launch Resilient Power Puerto Rico (RPPR), an operation currently installing solar panels to extract energy for use in battery-generated power grids, in preparation for future blackouts.

Government bureaucracy makes installing a battery backup panel system difficult, however. The electrical authority allows residents and businesses to stream solar energy into the civic grid, but not to insert batteries into the system. There is a loophole: Those off the grid are free to get power however they can. "As the entire island is basically now off the grid," Marvel told AIANY in an online Q&A a month after the storm hit, "we saw this as a window to create as many



(Left to right) Luis Carlos Robles, Jonathan Marvel, FAIA, and Jan Curet.

sites, as quickly as possible, that use renewable energies with a focus on solar." A year later, the project's educational efforts are as crucial as getting the lights back on. "By working under the radar of the electrical authority, RPPR is expanding the island's knowledge base and workforce training," says the architect, "helping remove the fear factor from renewable energy sources." —*Deborah Wilk*

CITIZEN ARCHITECT

When asked what drove WXY to bring civic projects to the fore of its practice, Weisz doesn't offer the expected answer about finding meaningful work. "The impetus was knowing communities were the clients of the future and should be put in a position of being great clients for design," she says. Recent WXY civic-engagement projects have led to designing the engagement itself, the result of which are policy changes that foster specific initiatives. The firm's latest challenge is developing methods for working with communities and stakeholders on questions that evade easy answers. Working in the context of the East Harlem Community Plan, a rezoning proposal that examined how best to build affordable housing and address issues of density, designers empowered citizen partners with voice and structure to address needs the community is uniquely able to identify. Beyond typically known building issues, the project "was about giving local experts a platform to figure out what they needed to get done," says Weisz.

No stranger to working with government agencies, architectural scholar and practitioner Lance Jay Brown, FAIA, a former AIANY president who currently co-chairs the Design for Risk and Reconstruction committee, has been mining the seemingly insurmountable issues of disaster preparedness since 9/11. Realizing that architects should be part of the cadre of scientists, engineers, planners, and thinkers engaged by government to prepare built landscapes for catastrophic events, Brown has helped alter the way the city does disaster and environmental business. Brown was in the room when Mayor Bill de Blasio committed New

York City to reducing greenhouse gas emissions by at least 80% by 2050, a goal adopted by the Paris Agreement of 2015. "Not surprisingly, there was an oil-industry guy from the New England Home and Heating Association at the meeting, asking how the home heating-oil industry could contribute to the cause," recounts Brown. "Of course, the obvious answer to him was, 'If we do this right, there won't be a need for home heating oil in 2050. You've got 30 years to figure out how to pivot your business.' It takes a certain amount of stalwart bravery to move this dime."

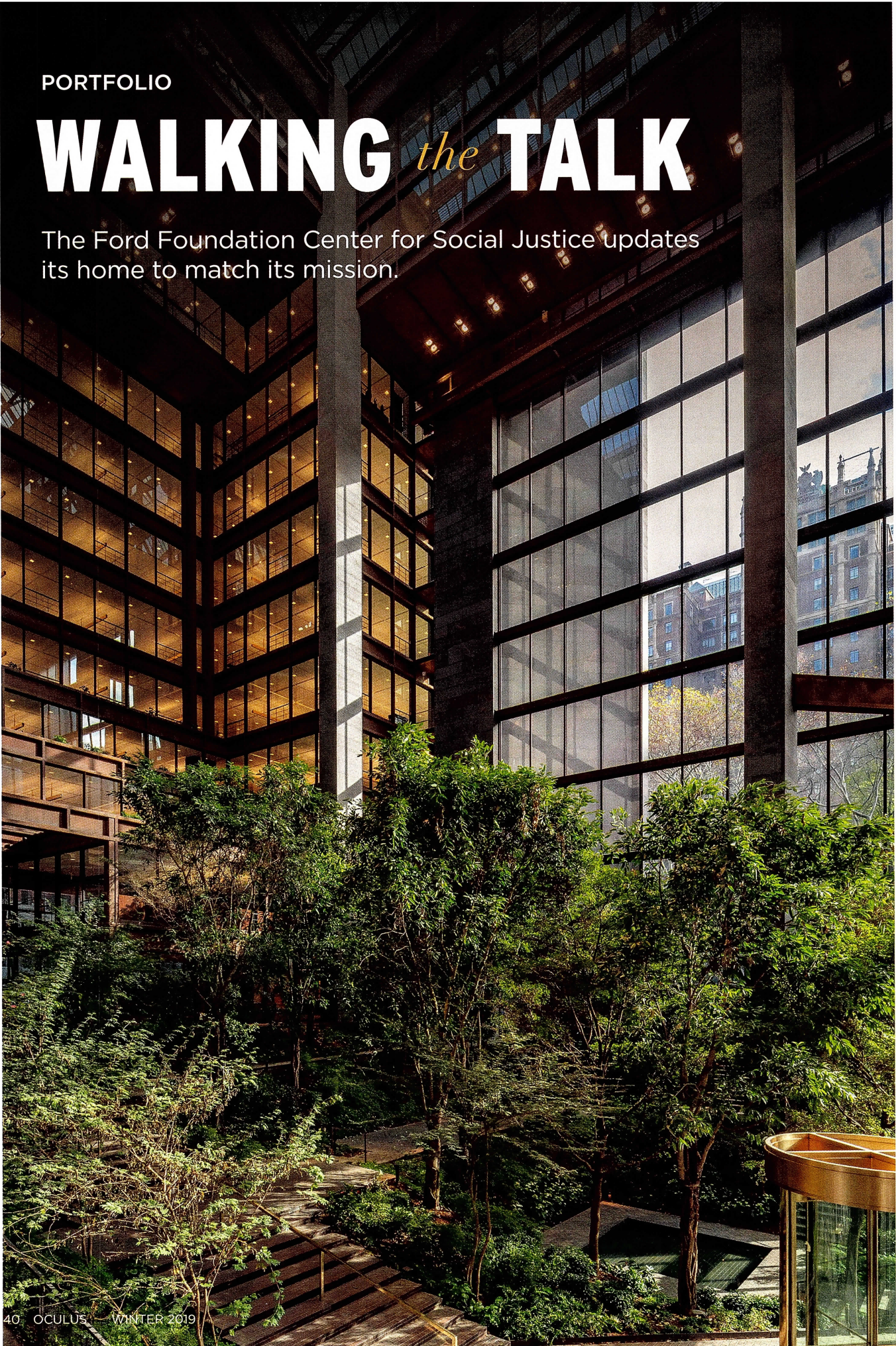
"Being a non-profit opens us up to receive outside funding and grants."
—Regina Yang

Citizen architects may take part in political conversations, but bringing politics back to the office remains fraught, according to the CLP survey. For example, only 18% of firms responding support the display of political signs, buttons, stickers in the workplace. However, creating space and platforms internally for what may initially feel like difficult discussions is central to supporting equity at the practice level, and, by association, the work that teams do out in the world. From the CLP dais, WXY's Rice offered a way forward: "We have to learn to lean into the discomfort of tension created by differing views." ■

PORTFOLIO

WALKING *the* TALK

The Ford Foundation Center for Social Justice updates its home to match its mission.



Soon after Darren Walker was appointed president of the Ford Foundation in 2013, he discovered a letter from the City of New York concerning the foundation's East 43rd Street home. According to Walker, it outlined a "litany of the things that needed to be corrected—and it was a long list. In discussions with our board, we had a choice to make: We could have simply cured the issues the city identified as basically violations of the city code, or we could take on the monumental task of reimagining the building for a new century, for the next 50 years." Fortunately for New Yorkers and all who use the space, the board chose the latter, and committed over \$200 million to renovating the landmarked building in collaboration with Gensler. The two-year project wrapped up at the end of 2018.

Designed by Kevin Roche and John Dinkeloo and completed in 1967, the Ford Foundation headquarters pioneered a new way of thinking about indoor public space, giving over substantial square footage to a soaring 12-story atrium with a verdant winter garden at its base. The project, begun in 1963 while the architects were leading Eero Saarinen's office, preceded city codes that mandated fire barriers for atriums and ADA accessibility requirements.

Working with landscape designer Raymond Jungles, Gensler aimed to bring the garden back to landscape architect Dan Kiley's original vision of low ground cover combined with an airy, taller tree canopy. Another significant change is the removal of interior walls on the work floors, merging private offices that flanked the atrium into open plan space. All building users now have easy access to views of the light-filled garden, and the foundation's progressive art program, spearheaded by Walker, is highlighted in gallery-like walkways visible from all sides of the building. Beyond integrating the necessary code upgrades, the main entrance to the building, elevators, and public garden are now wheelchair accessible.

"The Ford Foundation clearly articulated its vision, enabling us to develop guiding principles that translated that vision into the built environment," noted Gensler project principal Robin Klehr Avia, FIIDA. "It is an easier process to create an entirely new design. This was taking something that already existed and restoring and modernizing it, making everyone who experiences this space feel welcome and connected to the foundation. The reaction of staff and visitors when they walked back in the first time was, 'It's different, but it's familiar.' That was our intention." ■

Architect: Gensler

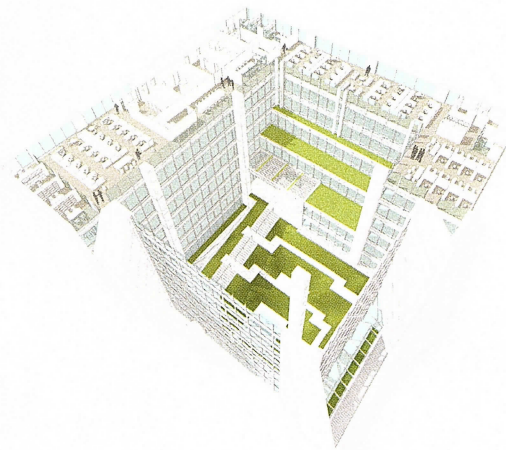
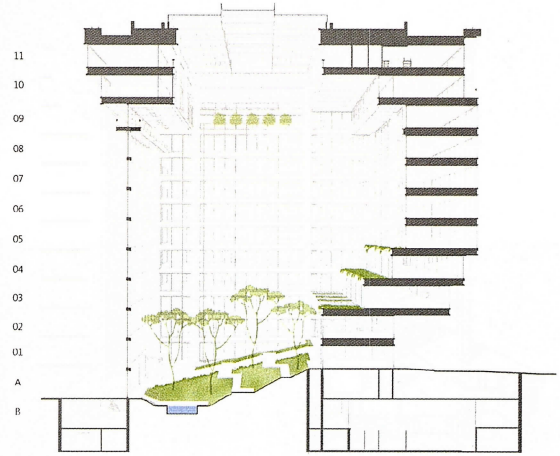
Landscape Design: Jungles Studio in collaboration with SiteWorks

Landmarks Consultant: Higgins Quasebarth & Partners LLC

MEP & FP Engineer: Jaros Baum & Bolles

Exterior Envelope/Structural Engineer: Thornton Tomasetti

Lighting Designer: Fisher Marantz Stone



A newly installed lift makes the Ford Foundation's public garden wheelchair accessible (opposite page). The building's modular six-foot grid guided the new ceiling and lighting plan (top). Drawings revealing the building's massive interior atrium, the first of its kind in New York City (above).



The Corten structure now incorporates sprinklers, an updated air system, and new grow lights above the atrium. (Above) Over 50% of the original furniture (designed by Warren Platner) was restored, and meeting table heights were adjusted for accessibility.



The new design of the executive office suite and meeting areas underscores the idea of transparency. (Below) Use of erosion-resistant engineered soil in the tiered garden allowed for plantings in keeping with Dan Kiley's original plan.



Photo credit: Simon Luethi



THE NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS
 115 EAST 40th STREET • OCTOBER 20, 1938 • WARD W. FENNER, EDITOR

INVITED COMPETITION

All members of the chapter are invited to enter a competition to select a name for this leaflet of information. This competition has not had formal approval by the A.I.A. nor has it a professional advisor. Each contestant may submit as many names as he can think of. A competent jury will judge the en-

MEETINGS FOR THE YEAR

The committee on Meetings and Public Information has arranged the program for the year well in advance with the hope that these evenings will be definitely reserved by all chapter members.

NEW DEPARTURE

From Thursday Oct. 27 to Saturday Oct. 29 inclusive, at the Hotel Pennsylvania, the Joint Committee of Architectural Societies in the Metropolitan Area will act as hosts to a convention of all registered architects of New York State, held under the auspices of the New York State Association of Architects.

OCULUS AT 80

We celebrate the publication that has kept AIANY members connected, informed, and thinking across generations.

In October, *Oculus* achieved octogenarian status and the distinction of being one of the longest running architecture publications in the United States. The very first issue (front page pictured above), invited AIANY members to participate in a naming contest for the chapter newsletter. The publication was reimagined and kept visually relevant over the years, thanks to notable graphic designers like Arnold Saks and Pentagram. But while the design, frequency, and guiding editorial hand has changed over the decades, the subject matter has not: the ideas, activity, and professional concerns of AIANY Chapter members. To peruse the *Oculus* archive is to read a history of the built environment of New York and of those who forged it. For the magazine's 80th birthday, we asked three former *Oculus* editors to reflect on their own distinctive tenures. —Molly Heintz

Andrea Monfried: I remember a little bit of your early time at *Oculus*. You started in 1989, and I was there with you from 1990 to 1992. C. Ray Smith was the editor before you; is that correct?

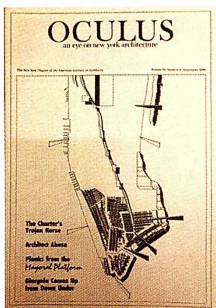
Suzanne Stephens: Yes, but he had died. George Lewis was the executive director, so it was more of a gentlemanly kind of publication. Lenore Lucey, the new director, was the acting editor for a year while they were looking around. I was asked in for an interview, but they made it clear that I was supposed to show copy to them before it went to the printer. I said, "No way—I have to have editorial control." They thought about it and said, "Okay, we'll give you editorial control." They really didn't understand what that meant.

AM: Did you have an overall goal when you went to *Oculus*?

SS: I had been the editor of *Skyline*, the "tabloid" of the Institute for Architecture and Urban Studies, and I believed that *Oculus* should stir up some trouble. It needed to raise people's awareness of things that were going wrong in their communities and the city, with zoning, developers' greed, and bad architecture. We also tried to be about architecture as a culture. A lot of it was a *Skyline*-esque kind of mélange of things we

IN THE ZONE

Suzanne Stephens, now deputy editor of Architectural Record, was the editor of Oculus from 1989 to 1994. She spoke to Andrea Monfried, now chair of the AIANY Oculus Committee and former Oculus staffer, about some standout memories.



thought would interest the reader, but it was geared to the AIA reader. It was not geared to anybody else.

AM: Just as I was joining *Oculus* as your deputy editor, there was a little flip-out at the AIA. You had started a special zoning committee. That was maybe the first time *Oculus* had taken on an advocacy role.

SS: I think the AIA got upset because the committee was formed by *Oculus*, not the Chapter, and even though the team included important AIA Chapter members, the Chapter itself didn't have any control over it. And the Chapter had its own committees that weren't getting publicity from *Oculus*! I see now why they were upset. But the *Oculus* zoning committee at least was productive. We devoted six issues to the topic: June 1990, September 1990, February 1991, February 1993, February 1994, and April 1994.

It started because a young architect, James Gauer, came up with the idea and organized the Special Feature Com-

It was geared toward the AIA reader. It was not geared to anybody else.

mittee on Zoning on the Upper East Side for *Oculus*. Gauer had gone to a meeting of Community Board 8 on new city zoning. Jim was concerned about high towers, no plazas, and no light. So the committee examined 59th to 96th Street and Third Avenue to York Avenue, the far East Side. The first report in *Oculus* (June 1990) was called "Zonophilia Runs Rampant on the Upper East Side."

The committee included not only Gauer but Peter De Witt, then of Beyer Blinder Belle; Bruce Fowle, then of Fox & Fowle; James Garrison, then of James Stewart Polshek and Partners; Michael Kwartler, architect (and zoning specialist); Peter Samton, then of Gruzen, Samton, Steinglass; Marilyn Taylor, of Skidmore, Owings & Merrill; and architect Craig Whitaker. Many were major players in the city planning and architecture community at that time. We organized roundtables and came up with diagrams, drawings, and zoning proposals. We suggested setbacks, but the main thing was to not have wasted plazas and monotonous shoe-box-on-end towers.

The February 1991 issue of *Oculus* reprinted a memo we sent to the city planning head, Richard Schaffer. We outlined everything: the plaza bonus should be eliminated, the size of the avenue zoning district should be narrowed from 125 to 100 feet deep, etc. Did it ever get made into law? No. Did we at least get some attention? Yes. Did it show that the architects were trying to do something for the committee? Yes.

AM: There were a number of other ongoing stories.

SS: Under my editorship, *Oculus* ran articles called "The Age of Consent," which was about the consent decree the AIA signed with the Justice Department in 1990 after being accused of price fixing. We got a lawyer to write two articles about the implications. It was very interesting. We were against Donald Trump's Riverside South development, and we had a special article called "Dumping Trump, the Aftermath," which could be a great title now.

AM: I wrote a lot of the articles on Riverside South. I remember that whenever we were running over on copy, it was always my article that turned out to be mysteriously shorter. I wonder how that happened.

SS: I'm a good editor of somebody else's prose. We also did things like "Spotlight on Young Architects;" "Architect Abuse," about architects grabbing credit; and "The Sharks and the Guppies," about how big firms step on little firms. As part of "Architect Abuse," we ran months on Raj Ahuja. He was trying to take over Philip Johnson's firm, and John Burgee was resisting it. There was a big lawsuit. It's in the new book by Mark Lamster.

AM: After the first issue under your editorship, you got some cranky letters from traditionalists in the AIA. Do you remember how you responded?

SS: Yes: *De gustibus non est disputandum*. "There's no accounting for taste." It was fun. It was a moment.



MENTOR-IN-CHIEF

Jayne Merkel edited *Oculus* from 1994 to 2002 after serving as architecture critic of *The Cincinnati Enquirer*. She looked back on her tenure with one of her contributors, Alexander Gorlin, *FAIA*, who compiled this piece.

When I edited *Oculus*, it was an independent publication, published by the AIA but not specifically about the AIA and its members. There was a section in the back about AIA business, committees, and active members' activities. This editorial independence had been the tradition for a long time, and certainly it was the practice when I took over and Bart Voorsanger was president of the AIA New York Chapter. The idea was to provide members and other readers with information about architecture and New York architects without the influence of members who were active in the organization. The editors and writers were the judges of the content, as they are at most magazines.

Soon after I arrived, we were able to have our graphic designer, Michael Gericke of Pentagram, redesign our small black-and-white publication, adding red to the palette and giving *Oculus* a more polished architectural look.

Probably the most exciting and, in the long term, the most important thing we did was to create the Emerging Writers Program. When I took over at *Oculus*, I had been directing the graduate program in architecture and design criticism at Parsons School of Design/The New School for Social Research. One of our students once asked if it might be possible to publish some of the interesting work the students were doing. Another student, with rather significant economic resources, offered to donate \$5,000 to make a publication possible. The writing program was then disbanded, however. On the advice of architect Susana Torre, who was directing the Parsons architecture program at the time, I asked the school to donate the money to *Oculus*, and with that money, we were able to pay emerging writers to contribute articles. (We called them “emerging” because not all were young—some were mid-career.) A number of the writers who contributed to *Oculus* went on to be significant writers, many of whom now have books to their credit. Among the participants in the Emerging Writers Program were Matthew Barhydt, Andrew Blum, Todd Bressi, Oliver Freundlich, Kira Gould, Gavin Keeney, Craig Kellogg, Laurie Kerr, Lester Korzilius, Amy Lamberti, Philip Nobel, Nina Rappaport, David Sokol, Tess Taylor, Kentaro Tsubaki, and Suzanne Wertz.

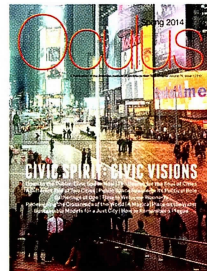
We also published commentary from architects, professional critics, and prominent academics. Among the architects were Andre Chaszar, Richard Dattner, Bruce Fowle, Deborah Gans, Mark Ginsberg, Alexander Gorlin, Michael Graves, Sharon Haar, Kyle Johnson, Diane Lewis, Arthur Rosenblatt, Rob Siegel, Susana Torre, and Claire Weisz.

Among the critics and scholars who contributed to our pages were Robert Benson, Aaron Betsky, Peter Blake, Stanley Collyer, Paul Goldberger, Kenneth Jackson, John Johanson, Stephen Kliment, Carol Krinsky, Noel Millea, Wendy Moonan, William Morgan, Janet Parks, Adolf Placzek, Victoria Reed, Irving Sandler, Robert Sargent, Mildred Schmertz, Helen Searing, and Rosemary Wakeman.

I was editor during 9/11, so the most intense issue was the one in which we interviewed architects about their experiences during and after the attacks. We were able to bring everyone together—before the committees were formed and planning for rebuilding began—to commiserate and share experiences and ideas.

We wrote not only about new buildings, we covered lectures, panel discussions, books, and exhibitions. When websites first appeared, Lester Korzilius, who was one of our most enthusiastic book reviewers, critiqued those as well. We also invited prominent academic architects and historians to contribute, so the dialogue was often challenging.

One thing that struck me most as I edited *Oculus* and got to know the entire New York architectural community was what a distorted view I’d had of New York architecture when I lived in Cincinnati, even though I came here often and wrote for national magazines. I soon saw there was so much more talent here than I’d realized. A number of the “famous” architects, who got a lot of press, actually did very little, while there were dozens of significant practitioners, in both small and large firms, doing really important, even pioneering work. We tried to call attention to them, but there is still a significant gap between fame and contribution.



NEXT GEN ADVOCATE

By Kristen Richards, Hon. AIA, Hon. ASLA

Kristen Richards served as editor-in-chief of Oculus magazine from 2003 to 2016, and is co-founder and editor-in-chief of ArchNewsNow.com, launched in 2002.

I was delighted to be invited to a pen a piece for this issue of *Oculus* commemorating its 80th anniversary. I can only imagine what New York City was like when the publication launched in 1938. I don’t have to imagine what the city was like in late 2002, when—in AIANY’s (rather dreary) offices hidden away on an upper floor of the New York Design Center at 200 Lexington—I signed on to be the editor. After a year on hiatus, the black-and-white monthly was to reemerge for its 65th year in a new incarnation as a full-color quarterly journal with the Spring 2003 issue.

Ground Zero wasn’t smoldering anymore, but the city was still hurting. Gloomy forecasts declared that no one would build tall in the city again, which did not bode well for the architecture and design community. But AIANY would have none of it. Within days following 9/11, Chapter members spearheaded the formation of New York New Visions, the pro bono coalition of industry organizations that helped guide the conversation about the rebuilding of Lower Manhattan.

The Chapter also proceeded with plans for a street-level Center for Architecture that would, for the first time, give its members and others a platform for public discussion and debate, and space for exhibitions and educational programs (and fun!). By the end of 2003, the Center was in full swing, and became rich fodder for *Oculus*, resulting in some wonderful collaborations with Chapter presidents and exhibition curators.

As I began pondering this column, it struck me: How can I parse, in just a few words, 13 years of in-

the-moment-until-the-next-moment that goes into producing a (hopefully) engaging, informative, and provocative journal? Highlight my favorite issues of the magazine? An impossible task.

But among the highlights are the concerns that the Chapter, Center, and this magazine tackled and supported—including advocacy and social impact. It wasn't that long ago that "do-gooder" designers, though lauded, were often considered to be on the fringes of the profession. It is now an accepted, respected, and—increasingly—expected part of many firms and companies across the industry.

And most dear to my heart was the opportunity to advocate for the next generation of talent, beginning with the Spring 2004 issue, "New York Next: Faces of the Future," many of whom are now solidly established. It was always a treat to dedicate pages to the AIANY Emerging New York Architects (ENYA) and New Practices Committees and the Center for Architecture Foundation's K-12 programs.

An interesting where-are-they-now exercise: In the very first issue ("Past as Prelude"), I wrote that the fates of the High Line, Saarinen's TWA Terminal, the

It wasn't that long ago that "do-gooder" designers were often considered to be on the fringes of the profession.

Meatpacking District (known as Gansevoort Market before "rebranding"), Edward Durell Stone's 2 Columbus Circle, and Hudson Yards, among others, were in limbo. Their stories have had (mostly) happy endings and, along with the transformation of post-industrial waterfront wastelands into miles and miles of joyful public spaces, were spotlighted in the pages of *Oculus*.

What made my tenure with *Oculus*—and the Chapter and the Center—so rewarding was the synergy and camaraderie, which, in turn, led to an even greater sense of us all being connected to the city, and continues today. We went through a lot together—the 2008 financial crisis that hit our city and our industry hard, then slowly coming back only to be hammered by Superstorm Sandy in 2012, to name but two—and we came through with flying colors.

I am so happy to see the magazine continue under thoughtful editorial leadership and an always-supportive *Oculus* Committee. And I'm so proud to be part of its legacy. Here's to the next 80 years! ■

Digitizing Our History

North Carolina-based architecture historian George Smart founded the non-profit website USModernist in 2009 with the goal of documenting residential modernist architecture across America. In 2013, he expanded his education-driven archive to include scans of back issues of key U.S. architectural publications, including Oculus.

I got a call about five years ago from a realtor in Charlotte, who said, "I have a basement full of architecture magazines going back to the '30s. Do you want them? 'Cause if you don't, I'm gonna throw them away in two days." And I thought, Oh, my God, I've got to do something. So I got on Craigslist and hired a guy with a pickup truck, and a day later I had a garage full of magazines. These were primarily *Progressive Architecture*, *Architectural Record*, and a few other titles. They were beautiful chronicles of incredible modernist architecture from the '40s through the '70s, and I couldn't believe how big the magazines were—some issues were 400 pages, and they were coming out every month, month after month.

I called my local FedEx office and asked how much it would cost to do scanning, and they came back with an astronomical number. So instead, I went on eBay and bought five old scanners and set them up in my garage, and invited over some of our volunteers. And, facilitated by Merlot, we started scanning hundreds of thousands of pages. We had scanned about 800,000 pages when we finally found a service that would do it for us at a reasonable rate. So now we're up to about 2.3 million pages, and you can see I have all the titles in the library section of the website: *Record*, *Journal*, *PA*, *Atomic Ranch*, *House and Home*, *Forum*. We have *AIA North Carolina* and *Architecture Plus*, which was a great little publication for about three years in the '70s. And then some really old ones from the '20s and '30s: *American Architect*, *California Architect*, and even the old magazines that Sears would put out about architecture.

These didn't exist in a digital format that could be accessed online. I was just amazed that they hadn't been scanned previously. I kept thinking, Surely, somebody's already done this. I can't be the one organizing it. But, lo and behold, in almost every case, it had never been done before, or it had been done for only last five years of issues, or something like that. In fact, a lot of libraries are getting rid of print magazines. We've gotten donations from a number of great organizations, like the Palm Springs Museum of Art, Cranbrook, the Baltimore Museum of Art, AIA National, AIA Chicago, and the Smithsonian.

The thing that's special about *Oculus* is it's really a national publication as opposed to a state or city publication. It's at that level of quality, and it has been for a long time, because so many significant projects are being done in New York and New York City. (As told to Molly Heintz.)

Do you have old copies of Oculus in your storage closet? Smart is currently looking for Winter 2008, all of 2002, and all issues from 1996 and earlier to scan and post online. Donate your old print issues or make a financial contribution to USModernist via www.usmodernist.org.

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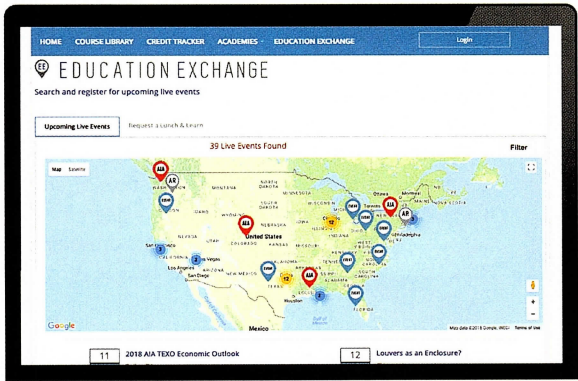
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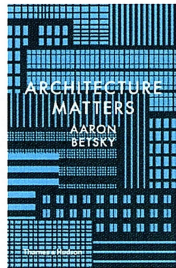
Architecture Matters, by Aaron Betsky. Thames and Hudson, NY. 2017. 144 pp.

Betsky, an architect and critic, is the dean of the Frank Lloyd Wright School of Architecture in Taliesin, Spring Green, Wisconsin, and Taliesin West, Scottsdale, Arizona. The title has a double-edged meaning: a study of why architecture matters to our civilization, and a miscellany of 46 short essays relating to architectural matters.

Betsky's episodic approach gives him freedom to roam from subject to subject, offering observations that perhaps serve as the basis for lesson plans at the university. He recounts his own history, explains how and why he became an architect, and discusses what he learned from working for Gehry. His big lesson is that being a good architect means designing significant and expensive projects, which helps subsidize other undertakings.

Betsky overflows with observations. He states that a good architect gets things built, which, in addition to talent, is a matter of conviction. While this proposition may seem self-evident, it may come as a surprise to many practitioners whose ratio of unbuilt proposals to built projects is significant, including those who have gone on to global prominence. As a frequent competition juror, he is critical of the competition process as flawed and not necessarily guaranteed to reward the best work.

The author also believes that architecture is still rooted in the rigid rules and dogmas of the École des Beaux-Arts system. There are problems with both the academy and practice, but this is a surprising position. Betsky embraces the idea of bricolage, the thematic gathering together of bits and pieces into some-

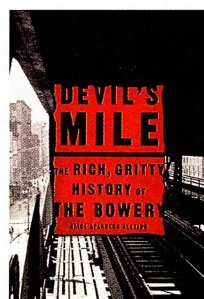


thing that isn't whole but has coherence. The assembly is the point. Bricolage, he posits, is an alternative to what he regards as "mindless new buildings that too often disappoint."

The arguments and counterarguments abound. Only large-scale, monumental, and grand public buildings matter architecturally. However, architecture also works when it brings the routine and everyday (he extols DIY and Home Depot) together with the extraordinary. Betsky is concerned that the automation of design via advanced IT systems will diminish the roles of architects, yet he is excited that this development will empower everyone else. Or, will data-driven design become so distilled that design will become another centrally driven, top-down system?

Betsky has ideas—perhaps too many. Greater focus and tighter editing would have helped. But, as Whitman said, "I contain multitudes."

Devil's Mile: The Rich, Gritty History of the Bowery, by Alice Sparberg Alexiou. St. Martin's Press, NY. 2018. 290 pp.



Alexiou has written a history of the turbulent, demonized, and contested street known as the Bowery. Derived from the Dutch word for "farm," the Bowery is one of New Amsterdam's original north-south streets (the other is Broadway), running only a mile long from Chatham Square to Cooper Square. During its history it has been a genteel avenue of residences and theaters, it spawned real estate empires (e.g., the Astor's), and it helped give birth to America's popular musical and theatrical culture. Through a long period of decline it also became the 19th-century focus

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of nativist-immigrant conflict, developed as a center of urban vice, and emerged as the long-time destination for the rootless, with its profusion of bars and flophouses. Indeed, the Bowery was referred to as “the street of despair” throughout much of its history. Most recently it has been undergoing a slow, steady resurrection.

From its start, the Bowery was a street of residences, theaters, and saloons. It was a bit down-market from Broadway to the west, and during the run-up to the Civil War urban disturbance, the growing profusion of saloons, hotels, and theaters led to the flight of the middle class. The rapid growth of gambling and drinking establishments, houses of prostitution, and cheap hotels began to dominate. The Bowery, flanked by the Lower East Side, was used by this largest, densest, and poorest of New York neighborhoods as a relief valve for low-cost pleasure and escape. After the war, with the surge of ex-soldiers and the explosion of immigration, the

Bowery took on its character as an urban dystopia, a place to permanently lose oneself in drink. The destitute and the environment that fostered them established the Bowery’s reputation for the next 100-plus years.

Over the next century, competing waves of uses drove out the transient population and then drew them back. By the 1940s there were nearly 100 flophouses in the Bowery. After World War II, however, members of the creative classes began to move in and take root, as they had in nearby SoHo. In 1973 Hilly Kristal, a music entrepreneur, converted an old saloon into CBGB OMFUG (Country, Bluegrass, Blues and Other Music for Uplifting Gormandizers), which became a landmark for punk and rock. It lasted until 2006, when the Bowery was experiencing a transformative resurrection as condos, restaurants, galleries, and museums moved in and the rootless population declined. Efforts at historic

designation failed, and the pungent history of the street is rapidly being erased.

Alexiou relates the story chronologically while highlighting some of the seminal personalities that shaped and misshaped the Bowery’s history, including Peter Stuyvesant, the DeLanceys, the Astors, Tammany Hall leader “Big Tim” Sullivan, the Salvation Army, the Bowery Mission, club owner Kristal, and Lionel Rogosin, documentary filmmaker of *On the Bowery*. But while its history is evaporating, the multiple lives of this street of despair is a poignant commentary on the vicissitudes of New York’s neighborhoods and arteries, and the city’s resourcefulness in adapting to changing needs, populations, and cultures.

Broadway: A History of New York City in Thirteen Miles, by Fran Leadon. W.W. Norton, NY. 2018. 512 pp.
New York has many fabled streets—Wall Street, Fifth Avenue, 42nd Street, et al.—all with eventful histories. But Broadway (*Breedse Weg* in the original Dutch), the



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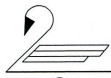
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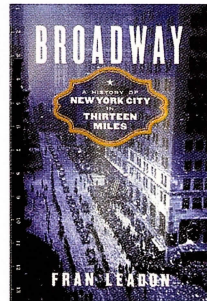
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oldest and longest of New York's streets, is the most famous and recognized—and also one of the most influential. It is the armature along which the city grew, and its development embodies New York's history from the early 17th to the early 21st century. Leadon tells this story, organized into chapters mile by mile, from Bowling Green to Marble Hill.

Originally following an old Lenape trail, Broadway acted as the northward arrow that development followed. A leapfrog process emerged: first houses were developed, which were then supplanted by stores, commercial buildings, taverns, hotels, theaters, and bars, with the residences moving north ahead of this tide. Broadway's bend at 10th Street, prompted by landowner resistance, gave the street its diagonal direction. With each crossing of the 1811 grid at major cross streets,

Broadway created a strategic square or public space. New York's most famous public squares emerged from this process—Union, Madison, Herald, Times, Columbus, Lincoln—around which distinct concentrations and districts developed as New York became the national capital of theater, music, publishing, insurance, finance, law, fashion, consumerism, and popular culture.



Leadon relates the stories of Broadway's development and its incubating effect on the creation of New York's national aura. Planning, real estate development, architecture, demography, politics,

dominant personalities, and necessity all played a role. Development during the antebellum period dramatically accelerated after the Civil War. Broadway's segments and nodes captured national attention and have been defining the city ever since.

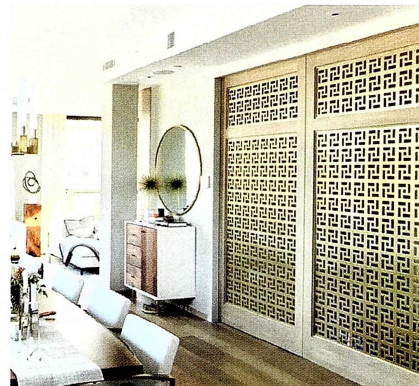
The author follows Broadway's path through districts familiar and unfamiliar. One example is Washington Heights, which began as farms, became a middle-class/gentry enclave, transformed into a Jewish-Irish neighborhood during the period up to and following World War II, and is currently the vibrant center of Dominican New York. The tale ends in Marble Hill, Manhattan's enclave in the Bronx. Broadway continues up as the western edge of Van Cortlandt Park, then north into Westchester following the path of the 18th century, Albany Post Road. It continues as Route 9 to the Canadian border.

Broadway is not just a thoroughfare—it has always been a place. It embodies everything we as architects and designers care about, including the things we cannot control.

Stanley Stark, FAIA, NCARB, LEED AP, is the book critic for Oculus. ■



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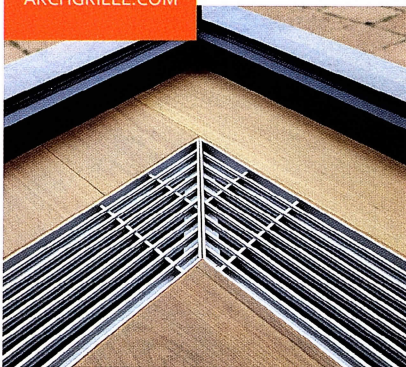


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LAST WORD

LOOKING THROUGH OUR OCULUS

**BENJAMIN PROSKY, ASSOC. AIA
EXECUTIVE DIRECTOR
AIA NEW YORK CHAPTER
CENTER FOR ARCHITECTURE**

As we round out AIA New York's 2018 theme, Architect|Activist, and look forward to 2019's theme, Building Community, I am thrilled to observe that our membership continues to be activated and engaged via the myriad of collaborative programs, design excellence competitions, educational activities, volunteer opportunities, and original exhibitions.

As part of a renewed commitment to giving back to our communities, AIANY will host its second annual Day of Service in May 2019. The program will follow the same model as the National Day of Service we organized during A'18, the AIA Conference on Architecture, in New York last June: local design firms will organize volunteer opportunities and lead teams to help organizations do much-needed community work. Projects last year included improvements to community gathering spaces, homeless shelters, and public-school gardens, as well as fresh food distribution to NYC Housing Authority residents. I look forward to seeing what impactful initiatives our community will tackle in 2019.

Now well into its 15th anniversary year, the Center for Architecture will present robust exhibitions with a fascinating range of content, featuring historic and contemporary material, such as unique photos of Syria before the war by Peter Aaron; views into the prolific design careers of Paul Rudolph and Polish architect Jadwiga Grabowska-Hawrylak; and innovative

urban research on fringe cities led by MASS Design. We will continue to ask critical questions about equity and social justice through Tony Griffin's exhibition "Design and the Just City" and through "Community Benefits: Using Our Dollars for Change," which will map the distribution of resources throughout NYC's neighborhoods with the help of students from Pratt Institute. We will complement all these exhibitions with related programming, including lectures, symposia, and original K-12 educational content.

Additionally, I would like to take this opportunity to celebrate *Oculus* magazine's 80th birthday! Started as a modest but informative membership newsletter, *Oculus* has remained a trusted and consistent method for the Chapter to relay news, milestones, hardships, research, imagery, and original reporting about architecture and architects to its membership. Though we now have many more efficient ways to convey information—such as our redesigned website, email newsletter, and ever-expanding social media networks—a print publication offers a unique opportunity to focus a reader's attention on thoughtfully curated thematic content. Some would argue that print publications are no longer essential, or even sustainable, so it is important that we see *Oculus* as something special, an archive of sorts, containing content and images worth keeping.



Photo credit: Yusuke Suzuki

AIANY has been lucky that, over the years, *Oculus* has benefitted from a legacy of smart and talented editors and writers. The list of the publication's contributors, past and current, is impressive—too long to list—but deserving of acknowledgment. This is a testament to our readership's focused point of view and to the many talented and persuasive editors who have shaped the publication. The *Oculus* name is also consistently recognized among the finest critics via the annual Stephen Kliment *Oculus* Award, named for one of the publication's prolific past editors. Each year at the Chapter's Honors and Awards Luncheon, the award is conferred on a critic who has been integral to shaping the way the public understands and sees architecture. Though writing for *Oculus* is not a requirement, many of the winners have indeed contributed to the publication.

I am happy that many back issues of *Oculus* have now been archived online for all to access free of charge. This important initiative, the USModernist Library, spearheaded by George Smart, aims to preserve architectural publications from the 20th century. To pore over the back issues, visit www.usmodernist.org

Finally, congratulations to this year's Design Awards winners! These outstanding projects will be featured in our Spring issue and celebrated at our annual Design Awards Luncheon, April 15. ■