

PVLON

PUBLICATION OF
AIA BROOKLYN

JAN / FEB 2020



PYLON

JAN / FEB 2020

EDITOR-IN-CHIEF

Talisha L. Sainvil, AIA

COVER

Photo by Joseph Koebel. Joseph Koebel is a licensed Architect and Landscape Architect with his own Brooklyn-based practice.

DESIGN

KUDOS Design Collaboratory™

For future issues, we welcome submissions from our members that further our goal of supporting and guiding our community. Articles and notices may be submitted to the editor at secretary@aiabrooklyn.org. Material printed in the Pylon is for informational purposes only and should not be relied upon as legal opinion or advice.

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
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AIA
Brooklyn



Something New

I think I started this letter a hundred and three times even though I've known about becoming the Editor-in-Chief of PYLON for a while. I considered writing about the new year, being two decades into the new millennium or about having a "2020 vision" for the future. I hoped that I might draw inspiration from a beautiful song or a moment of meditation and write something profound but, every time I tried to start, the right words wouldn't come. I found myself editing ideas and trying to justify thoughts before they had a chance to become actual sentences. I even considered, for just a few minutes, whether I should just quote an inspirational graduation speech from some dynamic speaker instead of coming up with my own words. I mean, the 'Wear Sunscreen' speech should be old enough by now that it can be made new again, right?

The answer to what I should write about finally came to me in the form of this 'Ah Ha!' moment: Starting anything can be hard and starting something new can be twice the challenge. The thing is, my natural tendency is towards the uneasy, the complicated and the challenging. So, you might think that fresh starts would be right up my alley. Not the case. As a matter of fact, I find that very few things come easy for me and that trait can often make new beginnings feel scary — sometimes even daunting. As a counteraction to what seems to be my natural disposition, when starting anew, I generally dive in head first, I begrudgingly take my lumps, I unapologetically hold nothing back and I impatiently wait for what dreams may come. See, what I've come to realize about coming back to the starting line time and again is that even with the discomfort of uncertainty, I still put my whole heart into anything that I feel is worthwhile because I find immense joy in the opportunity to create. While it's true, starting can be hard and starting something new can be (at least) twice the challenge, seeing something through to the finish line, finding fulfillment in accomplishments and maybe sprinkling a little bit of magic in the world — this is the value in dreaming and the beauty in working towards an end goal.

I've taken on PYLON this year with the dream that we can co-create it together. Starting with this issue, I am introducing new features such as **'Getting to Know You.'** where we interview AIA Brooklyn members and get to know one another a little more. We also have a segment where you can write into PYLON and we'll print your questions, comments or notes about your favorite coffee spot, or whatever, in **'Say Anything.'** Perhaps you'd like to share a sketch or a drawing in our new feature called **'Drawing You In.'** There are many other new features that we're rolling out in PYLON, including publishing 6 issues this year! It is my hope that you will start this new thing with me, hold my hand along the way and create a space where we can actually grow into a comfort zone with each other.

"Without leaps of imagination or dreaming, we lose the excitement of possibilities. Dreaming, after all, is a form of planning." — Gloria Steinem

A handwritten signature in black ink that reads "Talisha L. Sainvil". The script is fluid and elegant, with a large, sweeping 'T' and a long, trailing flourish at the end.

LETTER FROM THE PRESIDENT

Nice cover, right?!

The current appearance of PYLON is thanks to an effort to revamp the way AIA Brooklyn reaches out to and communicates with its members. The redesign of the PYLON has progressed with that of our other media, including our award winning website, but the groundwork for this effort has been underway for some time now. I hope that the reason for this work is apparent – we want to get your attention and we want you involved.

While we aim to keep you informed of AIA work at the national, state and local levels, it is through your involvement in AIA Brooklyn that most membership benefits are realized. The educational opportunities, the advocacy for our profession and the cooperation, camaraderie and friendship of fellow members makes the work we do as Architects all the more enjoyable and rewarding.

Along with revamping our communications, we have changed the format of our monthly meetings to provide presentations and panel discussions led by experts in the topic of the evening. Recent topics have included Brooklyn Infrastructure, Energy and Innovation, New Ways to Practice Architecture, Brooklyn Architectural History and much more. And, we are always ready to receive suggestions for future topics or, you can always send me a message at president@aiabrooklyn.org or send a letter to the editor at secretary@aiabrooklyn.org, you might even have your message published in 'Say Anything,' a new feature in PYLON.

Our Committees are growing in number and activity. Thanks to dedicated and strong leadership, our **Emerging Professionals** have shown up and stepped up, our **Continuing Education Committee** programs have expanded, the **Brooklyn CRAN Committee** (the first CRAN Committee to be formed in New York City) is more robust than ever, we started our **Women in Architecture Committee**, and last year we organized monthly tours as a part of our 125th anniversary. Given the popularity of the CXXV Tours, we are planning to continue having tours of interest and hope to tie-in the tours to our monthly meetings.

All this has increased member involvement, which is great, but we are a long way from full participation. I would love to see more of our 800+ members participating in chapter events. It's my hope that starting this year, we can improve connections between members and be able to learn from each other's experiences. "Book learning" only takes you so far; getting together, sharing ideas, learning from each other's experiences leads to growth. That's why I am personally inviting you this year to come to a meeting, join us for a tour or come enjoy a Happy Hour together with us – so we can get to know one another better!

PYLON and the website are two ways we also educate the public about who we are and what we do. To that end, I ask you to contribute articles, photos, questions and ideas to make PYLON, our website and our social media all the more relevant. I hope you will do your part to spread the word about the great things that are happening here at AIA Brooklyn!

Looking forward to seeing you,



JOHN H. HATHEWAY, JR., AIA
AIA BROOKLYN PRESIDENT '20

PRESIDENT@AIABROOKLYN.ORG

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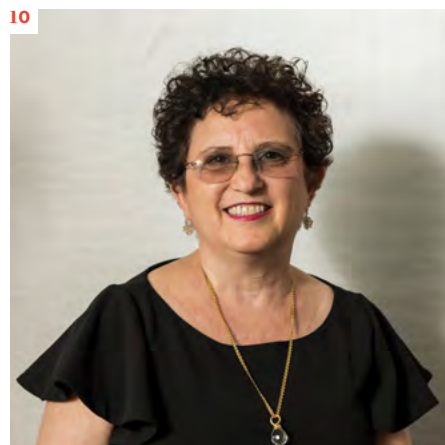
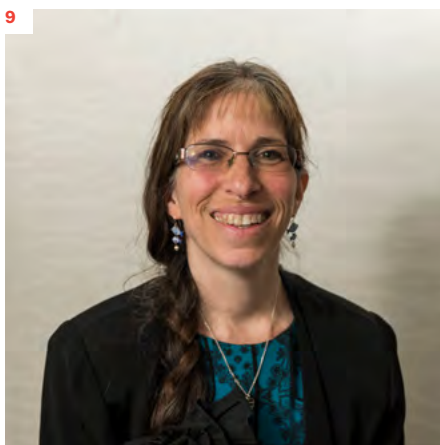
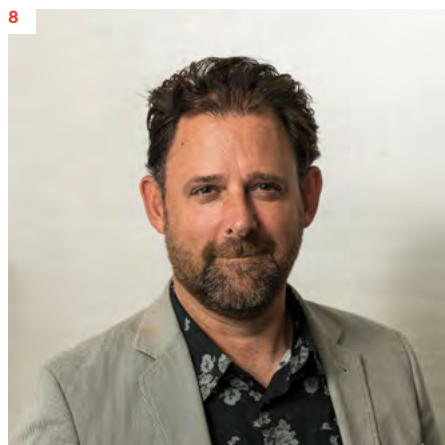
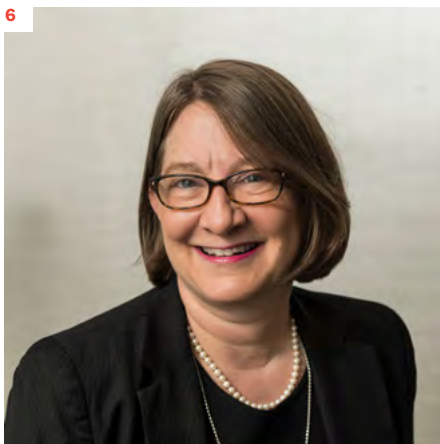
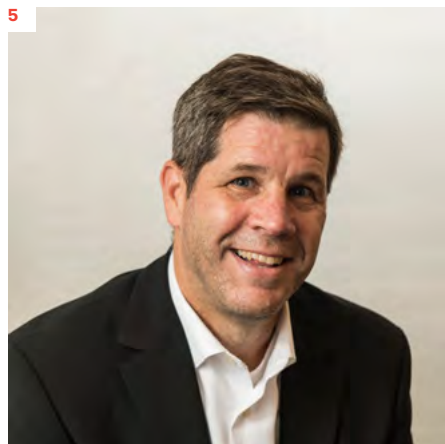
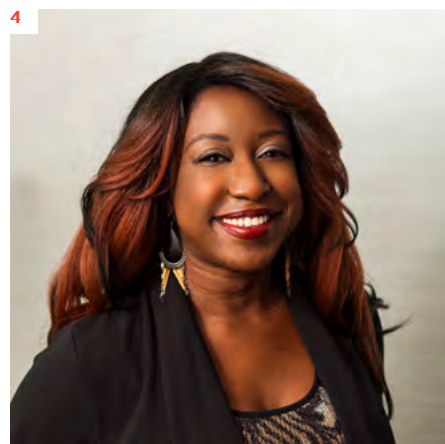
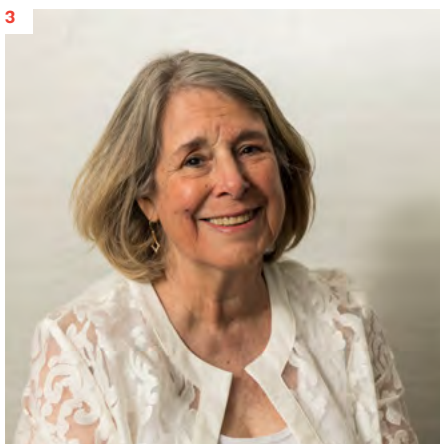
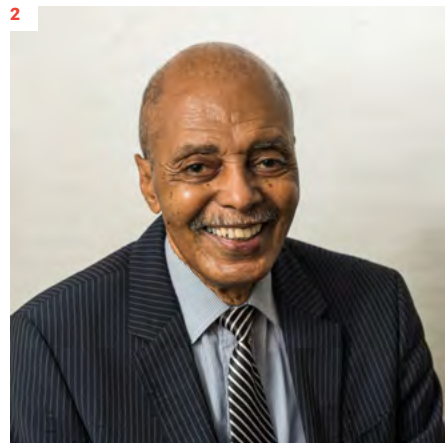
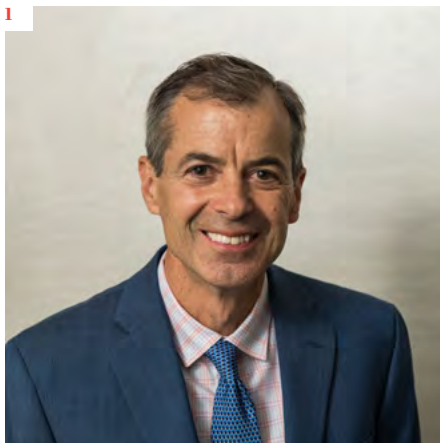
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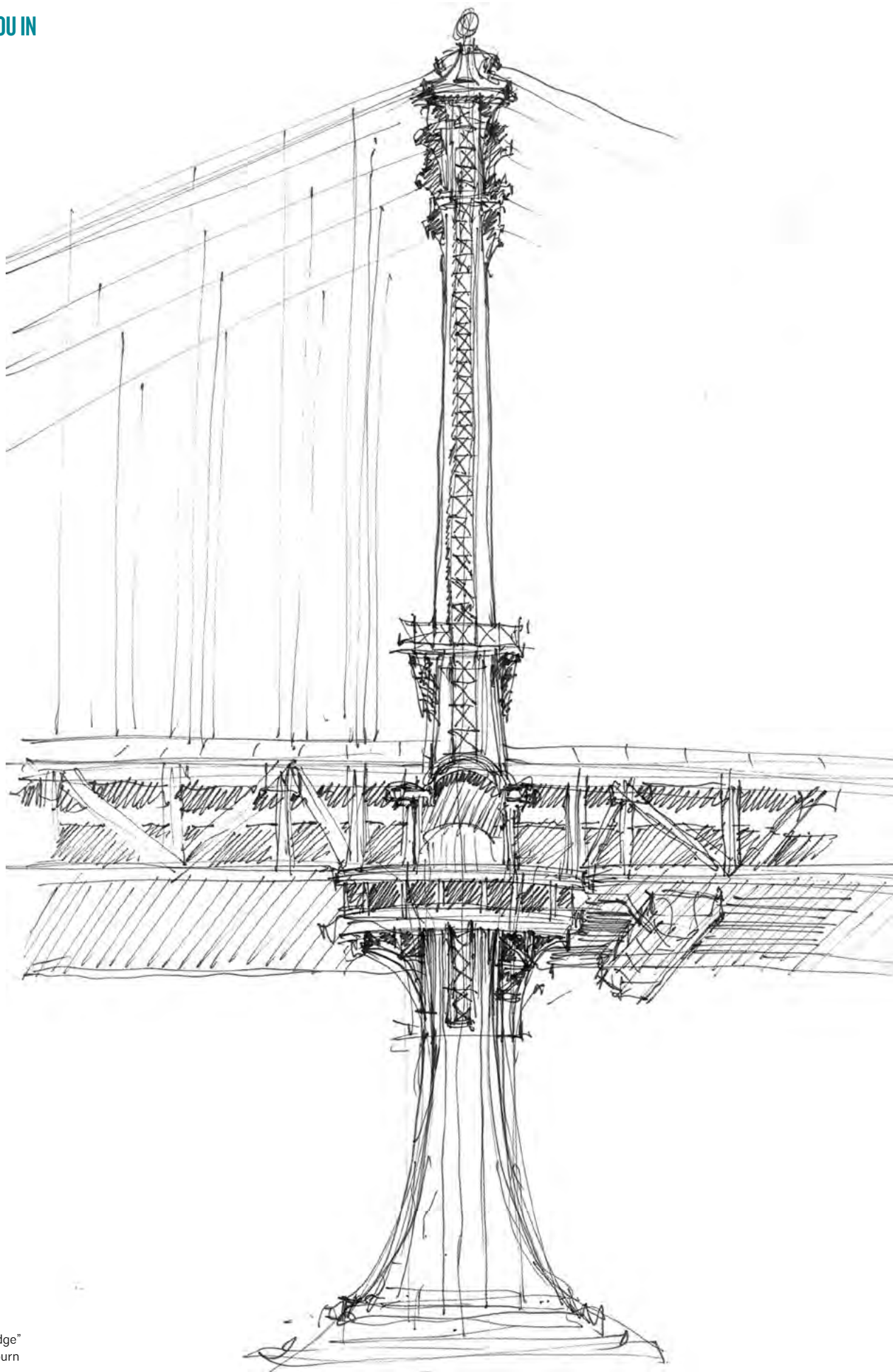
the new

website has

launched!



aiabrooklyn.org



"Manhattan Bridge"
by Brendan Coburn

WELCOME NEW MEMBERS!

December 2019 – January 2020

NEWLY-LICENSED MEMBERS

Joshua Lowrance, AIA
Matthew Leonard, AIA
Chad Murphy, AIA
Joshua Schecter, AIA

AIA

AJ Pires, AIA
Amber Clarke, AIA
Andreas Buettner, AIA
Andrew Lyon, AIA
Ariel Poliner, AIA
Arik Lubkin, AIA
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Chelsea Davis, AIA
Christopher Mascari, AIA
David Amy, AIA
Evan J. Wiskup, AIA
Samuel E. O'Meara, AIA
Severn Clay-Youman, AIA
Stephen Boehmke, AIA
Molly Izatt, AIA
Noah M. Marciniak, AIA
Rita K. Sio, AIA
Tiona C. Martin-Thomsen, AIA
Tony Shiber, AIA
Yingyi Cai, AIA
Youngjin Yi, AIA
Tara Mrowka, AIA
Fernando Hausch-Fen, AIA
Frank R. Zimmerman, AIA
Hasan Bahar, AIA
Jeffrey H. Sullivan, AIA
Jennifer C. Steacy, AIA
Jonathan A. Widyawardhana, AIA
Kathleen Cella, AIA
Kayeon Lee, AIA
Kendall J. Doerr, AIA
Laura J. Lievano, AIA
Margaret Tyrpa, AIA
Mi Zhang, AIA

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Jade Bandin, Assoc. AIA
Layan Barakat, Assoc. AIA
Gloria Caballero, Assoc. AIA
Mahdi Ghavidel-Sedehi, Assoc. AIA
Harriet Harriss, Assoc. AIA
Karin Hernandez, Assoc. AIA
Arif R. Javed, Assoc. AIA
Shouta Kanehira, Assoc. AIA
Graham Kervin, Assoc. AIA
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Melanie Pak, Assoc. AIA
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Nicole Postnikov, Assoc. AIA
Miguel Sanchez-Enkerlin, Assoc. AIA
Susana Simonpietri, Assoc. AIA
Angela Wen, Assoc. AIA
Robert Zelasko, Assoc. AIA

The Membership Committee asked AIA Brooklyn members to answer 10 questions in order to Get to Know Them Better. Here's what they had to say!



WHAT'S YOUR NAME, WHAT'S YOUR SIGN?

Cara Welch

Gemini Cancer cusp

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

I like the creative problem solving nature of architecture. It leads for such a wide variety of work across the profession. There is always a new way to interpret something and a new perspective to be formed.

WHAT IS YOUR LEAST FAVORITE PART?

Can I answer this one with a meme?

DO WHAT YOU LOVE
AND YOU'LL NEVER
~~WORK A DAY IN YOUR~~
LIFE WORK SUPER
FUCKING HARD ALL
THE TIME WITH NO
SEPARATION OR ANY
BOUNDARIES AND ALSO
TAKE EVERYTHING
EXTREMELY PERSONALLY
@ADAMJK

Only partially joking — architecture does sort of envelope one's life. I try to keep a good balance, (credit goes to Adam J. Kurtz).

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Always absorbing things beyond the realm of architecture — cooking, eating good food, knitting, talking to people, watching people create, yoga, looking at plants, listening to music.

WHAT PROFESSION OTHER THAN YOUR OWN WOULD YOU LIKE TO ATTEMPT?

I used to answer this question by saying fashion design, but with the state of the environment and how unsustainable clothing production is, I'm not really drawn to it anymore. I studied textiles along with architecture in school and am still interested in all sorts of fiber arts. I took a few courses with an emphasis on using found or unconventional materials in weavings. I would try to emulate the work of El Anatsui. Picking up found objects and giving them value, creating something from what exists already in this world.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Would it be lame to say my apartment? I'm a homebody.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

I'm not going to be able to pick one. I'm really drawn to the work of Fantastic Offense, MOS, Mecanoo, WORKac, Patricia Urquiola. Beyond that I like to browse Instagram for inspiration — some of my favorites: @so.arch, @itsnicethat, @ojjeffries, @overlayoffice, @pana_li

WHAT NATURAL GIFT OR MAGIC POWER WOULD YOU MOST LIKE TO POSSESS?

To freeze time and sleep, then resume. I had this wish even when I was little, and it would have come in handy in school.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER, OR ARTIST (LIVING OR NOT), WHO WOULD IT BE AND WHAT WOULD YOU TALK ABOUT?

Anni Albers — I'd want to hear all her stories of pushing textiles into a recognized art, talk about traditional techniques of the era, and see what she thinks of modern textile processes.



WHAT'S YOUR NAME, WHAT'S YOUR SIGN?

Chelsea Davis

Scorpio

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

I love being able to see something you put on paper come to life. It is amazing to be able to design spaces that people use every day.

WHAT IS YOUR LEAST FAVORITE PART?

There are still obstacles to overcome as a female in the design and construction world. I look forward to a time where my knowledge and expertise is not questioned because of my gender or age.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Being able to help people, whether it is through architecture or in other parts of life is really important to me. My creativity is at its highest when I know that my work can make a difference for someone else.

WHAT PROFESSION OTHER THAN YOUR OWN WOULD YOU LIKE TO ATTEMPT?

If I was not an architect I would be a teacher.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Tokyo, Japan because of its amazing mix of historic cultural and modern aesthetics.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

My favorite architect is Renzo Piano, I appreciate the diversity in his work.

WHAT SOUND OR NOISE DO YOU LOVE?

I love the sound of an active park space during the summer, a mixture of nature and people.

WHAT NATURAL GIFT OR MAGIC POWER WOULD YOU MOST LIKE TO POSSESS?

I would choose to be able to teleport. The areas of the world that I could explore would be unlimited.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER, OR ARTIST (LIVING OR NOT), WHO WOULD IT BE AND WHAT WOULD YOU TALK ABOUT?

As a native Western New Yorker, I would love to meet [Louise Bethune](#). I think it would be amazing to ask her about what it was like to be the first female professional architect and what advice she would have for young professionals, especially female, today.

↑ DID YOU KNOW?

[Louise Blanchard Bethune](#) (1856–1913) was the first American woman known to have worked as a professional architect. She was born in Waterloo, New York.

She worked primarily in Buffalo, New York and partnered with her husband at Bethune, Bethune & Fuchs. Bethune was elected a member of the Western Association of Architects (WAA) in 1885. She later served a term as a vice president of the WAA. She was named the first female associate of the American Institute of Architects (AIA) in 1888 and in 1889, she became its first female fellow. (Source: Wikipedia)

→ DID YOU KNOW?

In 1992, the United Nations Educational, Scientific and Cultural Organization (UNESCO) proclaimed Kasbah of Algiers a World Cultural Heritage site, as "There are the remains of the citadel, old mosques and Ottoman-style palaces as well as the remains of a traditional urban structure associated with a deep-rooted sense of community." (Source: Wikipedia)



WHAT'S YOUR NAME, WHAT'S YOUR SIGN?

Adam Achrati

Scorpio

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

Happy accidents and unexpected solutions. Learning from a collaborator or builder.

WHAT IS YOUR LEAST FAVORITE PART?

Fear of liability. Learning to not stick your neck out to solve a problem because you might get sued.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

A good view of the night's sky

WHAT PROFESSION OTHER THAN YOUR OWN WOULD YOU LIKE TO ATTEMPT?

Sculptor or author

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Zion National Park

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Eero Saarinen

WHAT SOUND OR NOISE DO YOU LOVE?

A deep echo in a stone temple

WHAT NATURAL GIFT OR MAGIC POWER WOULD YOU MOST LIKE TO POSSESS?

I'd like to see through the earth, to see the city infrastructure from the sidewalk.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER, OR ARTIST (LIVING OR NOT), WHO WOULD IT BE AND WHAT WOULD YOU TALK ABOUT?

I'd like to meet Corbusier and discuss [Algerian architecture](#) with him.

GETTING TO KNOW YOU CONTINUED



WHAT'S YOUR NAME, WHAT'S YOUR SIGN?

Severn Clay-Youman

Taurus

WHAT IS YOUR FAVORITE PART OF
THE ARCHITECTURE PROFESSION?

I love working on projects in New York City—and getting to see the results long after occupancy.

WHAT IS YOUR LEAST FAVORITE PART?

The Department of Buildings

WHAT TURNS YOU ON CREATIVELY,
SPIRITUALLY OR EMOTIONALLY?

Light

WHAT PROFESSION OTHER THAN YOUR
OWN WOULD YOU LIKE TO ATTEMPT?

Naval Architect

WHAT IS YOUR FAVORITE PLACE OR SPACE?

One of my favorite buildings is Mudd Library at Oberlin College, where I got my undergrad degree. It's a big, brutalist mothership of a building with lots of secret places in it.

WHO IS YOUR FAVORITE ARCHITECT,
DESIGNER OR ARTIST?

Lately, Alison and Peter Smithson. I have been finding a lot of fondness for the Post-Modernists, though.

WHAT SOUND OR NOISE DO YOU LOVE?

I like street noise in Brooklyn, especially now that there are fewer car alarms.

WHAT NATURAL GIFT OR MAGIC POWER
WOULD YOU MOST LIKE TO POSSESS?

Flight

IF YOU COULD MEET ANY ARCHITECT,
DESIGNER, OR ARTIST (LIVING OR NOT),
WHO WOULD IT BE AND WHAT WOULD YOU
TALK ABOUT?

I would love to meet Olafur Eliasson—light has always been important to me, and I love all the directions he takes his work.



WHAT'S YOUR NAME, WHAT'S YOUR SIGN?

Mi Zhang

Capricorn

WHAT IS YOUR FAVORITE PART OF
THE ARCHITECTURE PROFESSION?

Being trained to understand the influences of space and learning research skills, and gaining knowledge of our world and its influences, so I can be part of or help find the solutions to make it better.

WHAT IS YOUR LEAST FAVORITE PART?

The politics period. When the politics get their way above and beyond the rest of the average architect who try their best. Even codes and budget limitations are interesting because these are the normal challenges of the real world—we just need to understand these safety and realities better.

WHAT TURNS YOU ON CREATIVELY,
SPIRITUALLY OR EMOTIONALLY?

Creatively—reading books and perusing the web or traveling the world; spiritually—church conferences, worship music, retreats; emotionally—when I accomplish goals, small or big, just need to finish it well! But sunny park/waterside strolls and fun times with friends always charges me.

WHAT PROFESSION OTHER THAN YOUR
OWN WOULD YOU LIKE TO ATTEMPT?

A chef or a teacher

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Place—top of Yellow Mountain in China, or any mountain top above the clouds;
Space—Library of Congress or NYPL

WHO IS YOUR FAVORITE ARCHITECT,
DESIGNER OR ARTIST?

Fave architect—Steven Holl; designer is a friend who designs the perfect bags—every detail is so intentional and thought out for practical use; artist—Monet.

QUESTIONS INSPIRED BY

Brooklyn's own Notorious B.I.G.; James Lipton, Bernard Pivot and Marcel Proust

WANT US TO GET TO KNOW
YOU A LITTLE BETTER?

Send an email to secretary@aiabrooklyn.org to be featured in an upcoming issue of PYLON.

WHAT SOUND OR NOISE DO YOU LOVE?

Classical on piano, birds chirping in the morning, leaves rustling in the Fall, oceans rolling in the summer heat, kids laughing in the park.

WHAT NATURAL GIFT OR MAGIC POWER
WOULD YOU MOST LIKE TO POSSESS?

The gift of sensing

IF YOU COULD MEET ANY ARCHITECT,
DESIGNER, OR ARTIST (LIVING OR NOT),
WHO WOULD IT BE AND WHAT WOULD
YOU TALK ABOUT?

Leonardo da Vinci—to know his youth and upbringing. But I'd be more than happy to have a meal with my architecture professor, Peter Lynch and catch up on what he's been doing over the decades! ■

← DID YOU KNOW?

A Naval Architect is much more of an Engineering Position than an Architect position.

← DID YOU KNOW?

Huangshan (Chinese: 黄山) literal meaning: Yellow Mountain) is a mountain range in southern Anhui province in eastern China.

The area is well known for its scenery, sunsets, peculiarly-shaped granite peaks, Huangshan pine trees, hot springs, winter snow, and views of the clouds from above. Huangshan is a frequent subject of traditional Chinese paintings and literature, as well as modern photography. It is a UNESCO World Heritage Site, and one of China's major tourist destinations. (Source: Wikipedia)

DISCUSSION PANEL SUMMARY

January 15, 2020

BROOKLYN BOROUGH HALL, COMMUNITY ROOM, 1 LU

The First AIA Brooklyn Panel Discussion + General Meeting of 2020 started with a Panel discussion, entitled 'Brooklyn Guts,' all about Brooklyn's existing infrastructure and 3 thought provoking plans for how we can make it better. Moderated by **David Cunningham, AIA** who kicked off the panel discussion with a specific introduction to the nights' topic: Moving people using the infrastructure in Brooklyn. Apropos to the topic, David suggested the book **The Works: Anatomy of a City** by Kate Ascher which is all about the inner and under workings of NYC.



The first Speaker of the night was **Moses Gates**, Vice President of Housing and Neighborhood Planning at the Regional Plan Association (RPA). Moses presented a timeline of some of the Regional Plan Association milestones and discussed what the 4th Regional Plan will focus on. For more information about the Regional Plan Association visit rpa.org.



The next panel speaker was Landscape Architect **Autumn Visconti (RLA)**, Senior Landscape Architect at **BIG NYC**. Autumn presented schemes for the revitalization of the stretch of the Brooklyn-Queens Expressway (BQE) along Brooklyn Bridge Park that all included strategies for incorporating more parks and greenspace into the road infrastructure of the BQE. For more information about the BIG plan for the BQE, contact Autumn Visconti, RLA at autumnv@bigdk.com.



Last but certainly not least on the agenda was **Christopher Torres**, Executive Director of **Friends of the Brooklyn Queens Connector (BQX)**. Christopher spoke to AIA Brooklyn about their vision to have a rail system that directly connects Brooklyn and Queens that would help residents of both boroughs gain greater access to education, green space, job training and other essentials. For more information about the BQX please visit bqx.nyc or email Christopher Torres, Executive Director at ctorres@friendsofbqx.nyc.

For more information on meetings, discussion panels, events and other happenings at AIA Brooklyn, please visit our newly designed website aiabrooklyn.org. Our next Panel Discussion + General Meeting will be on February 19, 2020.

Present at the display tables:

Fox Blocks | TrueGrid, Brian Medford, LEED AP, Regional Advisor; Sub-Zero Group East, LLC, Bianca Olsson, Trade Representative; Kurrent NY, Jack and Jessica Medeiros

This month's Brooklyn Architects Scholarship (BASf) Recipient:

Emely Balaguera, Pratt Student

UPCOMING AND RECURRING EVENTS

See www.aiabrooklyn.org for full calendar of events and future announcements.

EVERY 3RD WEDNESDAY, 6:30PM
BROOKLYN BOROUGH HALL
UNLESS NOTED OTHERWISE

AIA Brooklyn General Chapter Meetings + Discussion Panels

UPCOMING DATES

January 15
February 19
March 18
April 15
May 20
June 17
September 16
October 21
November 18

EVERY TUESDAY, 7:00-8:30PM
DELSON OR SHERMAN ARCHITECTS

Emerging Professionals Committee A.R.E. Study Session

Contact: Nicole Gangidino at ngangidino.arch@gmail.com

EVERY 2ND THURSDAY, 2:30PM
BOROUGH COMMISSIONER'S OFFICE

Brooklyn DOB Industry Meeting

Meet with the Borough Commissioner to discuss NYC Code, DOB Procedures, etc..

No need to RSVP. If you have questions, email Ida Galea at galea.arch@gmail.com and have your questions discussed and answered by the Commissioner. 1 CEU.

6:00-8:00PM, MULTIPLE LOCATIONS
RSVP TO CRAN@AIABROOKLYN.ORG

CRAN Meeting

UPCOMING DATES

February 10, Brooklyn Solar Works
March 10, YUN Architecture
April 7, CWB Architect
May 12, Jordan Parnass Digital Architecture
June 8, Ben Herzog Architect

AIA's Home Design Trends Survey

JESSICA MENTZ | (202) 626 7487

The AIA's Home Design Trends Survey is a recognized resource for emerging trends in residential design. We need firm leaders to respond to the survey to help us better track trends. Through HDTs you can use data to track trends and plan for future business conditions.



Take the survey at
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HASTI HEJAZI | (202) 626 7592

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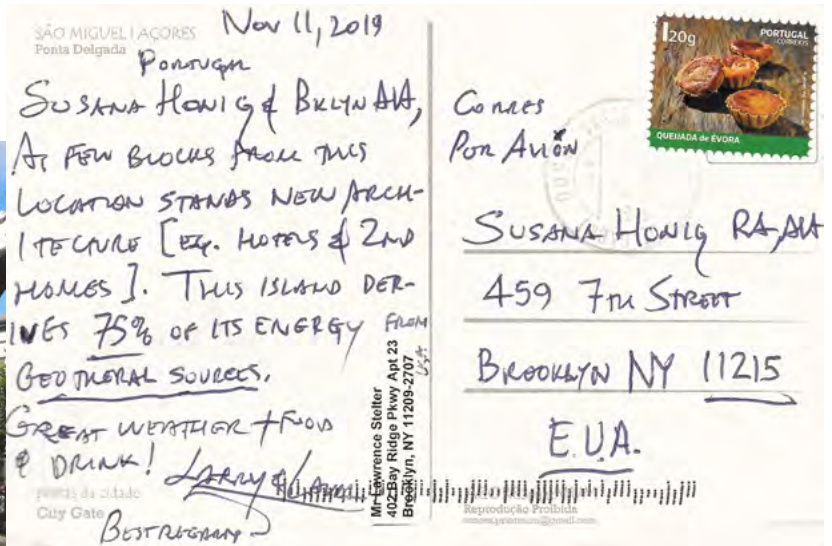
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TOUR DATES: JULY 12-20, 2020 | 18 AIA LUS

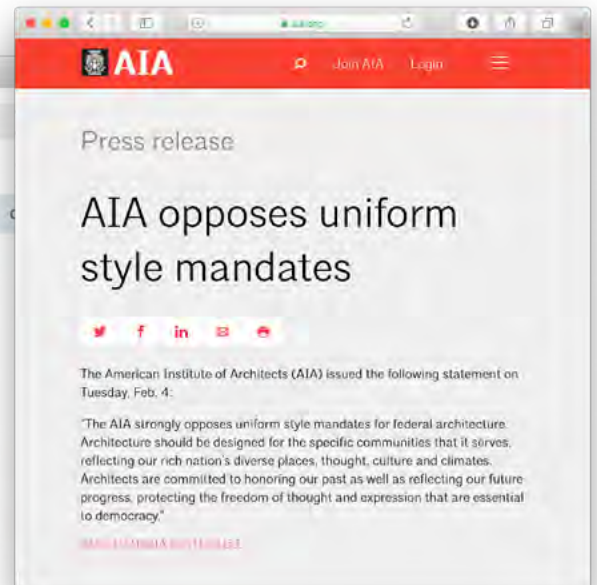
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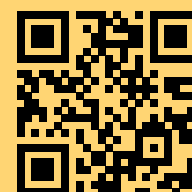


Postcard sent in from AIA Brooklyn member **Larry Stelter, AIA**.



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COMMUNITY NOTES

We encourage you to get involved in your local Community Boards and that's why we've listed all 18 Community Boards that serve Brooklyn right here.

Visit their websites, office locations, send them an email or give them a call to find out when the next meeting is or to learn more about how you can serve your Community. Don't forget to let us know if there is something we'd be interested in going on in your neighborhood!

SARAH DRAKE, AIA

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Flushing Ave., Williamsburg, Greenpoint, Northside & Southside

bk01@cb.nyc.gov
(718) 389-0009
www.nyc.gov/brooklyncl

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COMMUNITY BOARD #2

Boerum Hill, Bridge Plaza, Brooklyn Heights, Brooklyn Navy Yard, Clinton Hill, Downtown Brooklyn, DUMBO, Farragut, Fort Greene, Vinegar Hill & Wallabout

cb2k@nyc.rr.com
(718) 596-5410
www1.nyc.gov/site/brooklyncl2/index.page

350 Jay St., 8th fl.

COMMUNITY BOARD #3

Bedford Stuyvesant

bk03@cb.nyc.gov
(718) 622-6601
www1.nyc.gov/site/brooklyncl3/index.page

Restoration Plz., 1360 Fulton St., 2nd fl.

COMMUNITY BOARD #4

Bushwick

bk04@cb.nyc.gov
(718) 628-8400
www1.nyc.gov/site/brooklyncl4/index.page

1420 Bushwick Ave., Suite 370

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East New York, Cypress Hills, Highland Park, New Lots, City Line, Starrett City & Ridgewood

bk05@cb.nyc.gov
(929) 221-8261
www.brooklyncl5.org

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info@brooklyncl6.org
(718) 643-3027
www1.nyc.gov/site/brooklyncl6/index.page

250 Baltic St.

COMMUNITY BOARD #7

Sunset Park & Windsor Terrace

bk07@cb.nyc.gov
(718) 854-0003
www1.nyc.gov/site/brooklyncl7/index.page

4201 4th Ave.

COMMUNITY BOARD #8

Crown Heights, Prospect Heights & Weeksville

info@brooklyncl8.org
(718) 467-5574
www.brooklyncl8.org

1291 St. Marks Ave.

COMMUNITY BOARD #9

Crown Heights, Prospect Lefferts Garden & Wingate

bk09@cb.nyc.gov
(718) 778-9279
www.communitybrd9bklyn.org

890 Nostrand Ave.

COMMUNITY BOARD #10

Bay Ridge, Dyker Heights & Fort Hamilton

bk10@cb.nyc.gov
(718) 745-6827
www1.nyc.gov/site/brooklyncl10/index.page

8119 5th Ave.

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info@brooklyncl11.org
(718) 266-8800
www.brooklyncl11.org

2214 Bath Ave.

COMMUNITY BOARD #12

Boro Park, Kensington, Ocean Pkwy & Midwood

bkcbl2@gmail.com
(718) 851-0800
www.brooklyncl12.org

5910 13th Ave.

COMMUNITY BOARD #13

Coney Island, Brighton Beach, Bensonhurst, Gravesend & Seagate

edmark@cb.nyc.gov
(718) 266-3001
www1.nyc.gov/site/brooklyncl13/index.page

1201 Surf Ave., 3rd fl.

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(718) 859-6357
www.cb14brooklyn.com

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COMMUNITY BOARD #15

Sheepshead Bay, Manhattan Beach, Kings Bay, Gerritsen Beach, Kings Highway, East Gravesend, Madison, Homecrest & Plum Beach

bklcl15@verizon.net
(718) 332-3008
www1.nyc.gov/site/brooklyncl15/index.page

Kingsboro Community College, 2001 Oriental Blvd, C Cluster, Rm C124

COMMUNITY BOARD #16

Brownsville and Ocean Hill

bk16@cb.nyc.gov
(718) 385-0323
www1.nyc.gov/site/brooklyncl16/index.page

444 Thomas Boyland St., Rm. 103

COMMUNITY BOARD #17

East Flatbush, Remsen Village, Farragut, Rugby, Erasmus & Ditmas Village

bk17@cb.nyc.gov
(718) 434-3461
www.cb17brooklyn.org

4112 Farragut Rd.

COMMUNITY BOARD #18

Canarsie, Bergen Beach, Mill Basin, Flatlands, Marine Park, Georgetown & Mill Island

bkbrd18@optonline.net
(718) 241-0422

1097 Bergen Ave.



"Supper"
by Rachael Stollar

Residential Architecture Now: Brooklyn

ARTICLE BY KIMBERLY NEUHAUS, AIA

On January 15 at the Center for Architecture, AIA Brooklyn CRAN, and AIANY CRAN co-hosted **Residential Architecture Now: Brooklyn**. This was the first joint event between our CRAN Committee and the newly formed AIANY CRAN Committee and we look forward to many future collaborations.

The panelist includes AIA Brooklyn members **Lisa Mann** of **TOLA Architecture**, **Roy Leone** of **Matter of Architecture**, **Jim Garrison** of **Garrison Architects**, as well as AIANY members **Brendan Coburn** and **Alexandra Barker**. The sold-out panel discussion was moderated by Stephen Zacks, a Brooklyn based journalist.

There were numerous highlights to the wide-ranging discussion. The panelist shared their observations about the connection between the quality of a house's construction and the era in which it was built. They talked about the importance of energy efficiency and retrofitting Brooklyn houses to meet and exceed energy codes; and, in that vein, they also offered their experience with when it makes sense to meet Passive House standards versus when budgets or the limited scope of a renovation make that impossible. The conversation also touched on the growing levels of wealth in some Brooklyn neighborhoods and how that has increased scopes of work and renovation budgets as well as added to concerns about gentrification and displacement. Several attendees commented that many of the topics touched should be developed into future, more focused panel discussions. Stay tuned as the committee runs with that idea.

Many thanks to all the Brooklyn CRAN members who showed out in force to support their own. We really demonstrated what a supportive and collaborative committee we have grown to become over the past nearly 5 years.

For anyone interested in getting involved with AIA Brooklyn CRAN, we meet monthly — typically on the second Monday or Tuesday of the month. Check the calendar at aiabrooklyn.org for our next meeting location and topic.

A

A view of the Residential Architecture Now: Brooklyn Panelists. Photo: Sadi Dhakhwa

1–3

Lynn Gaffney Architect, Duplex on Luquer Street, Carroll Gardens. Photo: L-Ines Photo / Ines Leong

4–6

Ben Herzog, Carroll Gardens Landmarked Brownstone, Carroll Gardens. Photo: Brett Beyer

7

Linda Cava, Prewar Apartment, Ditmas Park. Photo: Reid Rolls

8

Linda Cava, Williamsburg Apartment, Williamsburg. Photo: Reid Rolls

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Linda Cava, Park Slope Brownstone, Park Slope. Photo: Emily Gilbert

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Joseph Koelbel Architect PLLC, Brooklyn Heights Overlook, Brooklyn Heights. Photo: Adam Chinitz

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Joseph Koelbel Architect PLLC, Java Street Restoration, Greenpoint. Photo: Susan DeVries

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Joseph Koelbel Architect PLLC, Decatur Street Restoration, Bedford-Stuyvesant. Photos: Joseph Koelbel

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YUN Architecture, Town House Renovation, Crown Heights. Photo: Devon Banks Photography

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Ed Kopel, Architect, P.C., 88 6th Avenue, Park Slope, Brooklyn. Photo: Lance LaBreche

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Ed Kopel, Architect, P.C., 360 Furman Street, Brooklyn Bridge Park. Photo: Francis Dzikowski

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Ed Kopel, Architect, P.C., 120 Hoyt Street, Boerum Hill. Photo: Lance Labreche

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Ed Kopel, Architect, P.C., 45 Main Street, Dumbo. Photo: Francis Dzikowski

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Jane Sanders Architect, Bergen Street Passive House, Park Slope. Photo: Jane Sanders, Adam Bell

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Jane Sanders Architect, State Street Passive House, Boerum Hill. Photo: Jane Sanders

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dcap pllc, Casa L/B, Fort Greene. Photo: Ines Leong

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dcap pllc, Casa S, Park Slope. Photo: Ines Leong

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dcap pllc, Casa S/W, Dumbo. Photo: Ines Leong

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dcap pllc, Casa W, Red Hook. Photo: Brendan Buck

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dcap pllc, Casa C/G, Park Slope. Photo: Ines Leong

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Neuhaus Design Architecture, Carriage House, Clinton Hill. Photo: Allyson Lubow

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Neuhaus Design Architecture, North Slope Townhouse, Park Slope. Photo: Allyson Lubow

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Neuhaus Design Architecture, Carriage House, Clinton Hill. Photo: Allyson Lubow

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Neuhaus Design Architecture, North Slope Renovation, Park Slope. Photo: Allyson Lubow

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Neuhaus Design Architecture, Clinton Hill Townhouse, Clinton Hill. Photo: Peter Margonelli

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Robinson + Grisaru Architecture PC, Bedford-Stuyvesant Rowhouse, Bed-Stuy. Photo: Catherine Tighe

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Robinson + Grisaru Architecture PC, Fort Greene Rowhouse, Fort Greene. Photo: Allyson Lubow

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Robinson + Grisaru Architecture PC, Brooklyn Heights Townhouse, Brooklyn Heights. Photo: Melanie Acevedo

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Robinson + Grisaru Architecture PC, Clinton Hill Rowhouse, Clinton Hill. Photo: Zeph Colombatto

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Doyle & Baer Architects, Saint James Place, Clinton Hill. Photo: James Baer

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Doyle & Baer Architects, Prospect Park West, Park Slope. Photo: James Baer

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norooft architects, PUSHmi PULLYu, Greenpoint. Photo: Chuck Choi

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norooft architects, Slot House, Fort Greene. Photo: Chuck Choi



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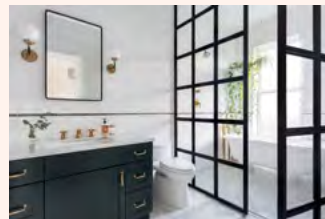
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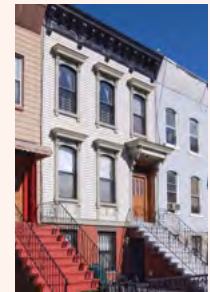
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CRAN COMMITTEE



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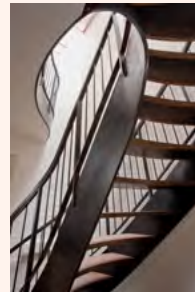
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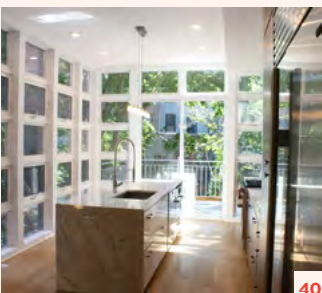
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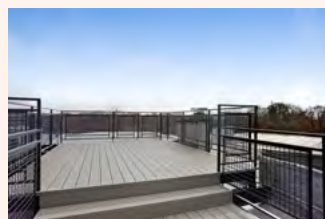
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norooft architects,
PorchHouse, Bedford
Stuyvesant. Photo:
Chuck Choi

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norooft architects,
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Chuck Choi



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Matter of Architecture,
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Glimenakis

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Matter of Architecture,
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Albert Vecerka



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Matter of Architecture,
Mirtillo Townhouse,
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Albert Vecerka

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Matter of Architecture,
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TOLA architecture,
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Photo: Amy Barkow /
Barkow Photo

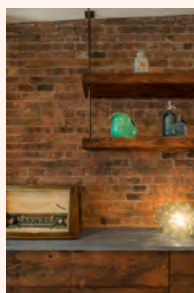
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TOLA architecture, Deep
Energy Retrofit &
Restoration, Flatbush.
Photo: Ines Long /
L-INES Photo



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TOLA architecture,
Rowhouse Duplex
Renovation, Park Slope.
Photo: Ines Long /
L-INES Photo

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TOLA architecture, Third
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Gowanus. Photo: Philip
Ficks Photography



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TOLA architecture,
Prewar Apartment
Combination, Park
Slope. Photo: Raeford
Dwyer Photography

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TOLA architecture,
Rowhouse Renovation,
Windsor Terrace. Photo:
Ines Long / L-INES
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EMERGING PROFESSIONALS COMMITTEE

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An Emerging Professionals Exhibition Group

The story of the Gowanus Canal forges the distinct character of its immediate neighborhood. From saltwater marshland and creeks to battle ground, to commercial cargo route, industrial agglomeration and sewage dumping ground, Gowanus has undergone countless reincarnations. Its reputation now precedes it — myths of diseased water and three eyed catfish permeate from its banks. Long-term residents and visitors experience the reality of an invested community beyond the rumors. Unquestionably unique, what makes Gowanus valuable, and to whom? What is worth conserving in Gowanus, and by whom?

These questions come at a pivotal time. Plans of rezoning and new development loom over the neighborhood and are closer to being realized every day. This complex topic speaks to larger political and social issues relevant to the city and country as a whole — affordable housing, public space, environmental degradation and rising sea levels.

**“HISTORICALLY, CHARACTER
IN ARCHITECTURE HAS BEEN
UNDERSTOOD AS A RELATIONSHIP
BETWEEN A BUILDING’S FORM,
ITS AURA AND APPEARANCE,
AND ITS MEANING.”**

JOSEPH ALTSHULER
“ANIMATE ARCHITECTURE: TWELVE REASONS
TO GET IN CHARACTER”

Utilizing the archetypal NYC communal event — the block party — as the stage for celebrating Gowanus, we propose a collaboratively designed environment that embodies the neighborhood’s energy. We propose working with local architects, designers, and artists to create experiences that allow the community to voice their beliefs as to what constitutes their Gowanus and what the future will hold.

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Brooklyn**

Day of the Week, M

Brooklyn Borough Hall, 6:30 P
209 Joralemon Street, Courtr

Panel Discussion

6:30 PM – Panel Name

Speaker Name 1 of Company N

Speaker Name 2 of Company N

Speaker Name 3 of Company N

General Meeting

6:30 PM – Members' Round

7:00 PM – President's Word

Quorum

Accept minutes of previous m

3. **Industry Meeting:** June 20, 2

Commissioner's office, Brookl

Department, 210 Joralemon S

or email questions to Ida Gale

What's In My Back Yard (W.I.M.B.Y.)

ARTICLE BY JANE MCGROARTY, AIA



River Park: Brooklyn's Newest Neighborhood

The Fortis Property Group, the developer who was selected to purchase and develop the Long Island College Hospital in 2014, has been slowly developing the site. Fortis got off to a slow start when it proposed doubling the allowable floor area and adding various amenities. When it became clear that the Cobble Hill community opposed increased density no matter what goodies were offered up, Fortis decided to build as of right. The new development, named River Park, is using its proximity to Brooklyn Bridge Park as a selling point. Using the term “River” is a bit dubious since the views are really of the upper New York Harbor not the East River. Maybe no one will notice – after all it is all the same water.

Construction of a new medical facility for NYU Medical Center at the corner of Atlantic Avenue and Hicks Street is moving forward at a glacial pace, although it is not apparent to what extent Fortis is involved with the project. Across the street on the site of the former LICH garage, FXCollaborative has designed a luxury apartment tower atop a parking garage that will service the medical facility. Foundation work has begun but the project is not moving very quickly. Contrast Fortis's tempo to a residential condo at One Boerum Place. The project, designed by SLCE Architects, was approved less than two years ago and is moving forward rapidly, especially given some difficult site conditions.

Meanwhile back at the LICH/Fortis ranch, eight high-end townhouses on Amity Street have been completed, with only one sold and another in contract. The former Polhemus Pavilion is close to completion and features 17 multi-million-dollar luxury condominiums.



PREVIOUS PAGE

5 River Park, Romines Architects.
Photo: Fortis Property Group

LEFT

Illustrative view of the Proposed Development (960 Franklin Avenue) from the parking lot located at the northeast corner of Montgomery Street and Franklin Avenue. Illustration: NYC Department of City Planning, Draft Scope of Work for an Environmental Impact Statement CEQR #19DCP095K

Around the corner 347 Henry Street aka 5 River Park should be completed in 2020. Designed by Romines Architects, 5 River Park is a 16-story building with 25 units, a pool, and parking under the building at grade.

The medical facility must be completed and functional before Fortis can proceed on the main portion of the project – the block bounded by Henry, Amity, Pacific and Hicks Streets. That could be years from now at the rate things are going.

Crown Heights South: 960 Franklin Avenue

We last reported on this controversial project just after a public Scoping meeting in March 2019 to solicit community input about the items to be studied for an EIS. A proposed development of a former Crown Heights South spice factory, the rendering of 960 Franklin Avenue (corner of Montgomery Street) shows generic glass residential buildings with six towers ranging from 17 to 39 stories sitting on top of two large bases. The developer is seeking a rezoning to R9D/C2-4 from the existing R6A.

The proposed rezoning represents a significant increase in density and a departure from the contextual zoning that existed for decades. The developer will have hit a trifecta if the project is approved as is. Using zoning tools such as MIH (Mandatory Inclusionary Zoning), Large Scale General Development and reduction of required parking, the project will add 1578 new housing units, half of which will be affordable.

AIA Brooklyn is opposing the project as presented because:

1. Two of the towers will block needed sunlight to the Brooklyn Botanic Garden
2. The dramatic increase in height and bulk of the design, using a Large-Scale Development option, is intended to provide better urban planning and site design. The project turns its back on the adjacent streets and features an outmoded base/tower scheme, and
3. This type of new affordable housing is not always affordable to lower income residents who need it. Furthermore, there are no community benefits provided in this scheme that would offset almost 1600 units of additional housing in the area.

As of January 2020, a Draft Environmental Impact Statement has not been submitted to the Department of City Planning. The Chapter has communicated our statement to pertinent elected officials as we await the completion of the draft EIS.

Gowanus Rezoning

In 2010 the Environmental Protection Agency declared the Gowanus Canal a Superfund site. Two years later Superstorm Sandy wreaked havoc in low lying areas such as Red Hook and Gowanus. Several years later, the Mayor's Office identified Gowanus in 2016 as a neighborhood that could be rezoned to increase density and provide affordable housing, even though environmental problems of flooding and pollution and storm/sewer drainage were yet to be addressed. Gowanus is very different than the other neighborhoods, such as Inwood, East Harlem, Bushwick and East New York.



Gowanus is and was an industrial area, situated on a canal that in the 19th century housed coal gas manufacturing plants, oil refineries, machine shops, chemical plants, a cement maker, a sulfur producer, a soap maker and a tannery on its shores. The adjacent blocks were a jumble of residential, commercial and industrial uses. Gowanus has a unique character that is linked to the Brooklyn waterfront with a hardscrabble blue-collar population, and an industrial landscape. Clearly remediation of the canal and surrounding land loomed over any rezoning.

Early in the process several constituencies — environmentalists, local development corporations and arts groups came together because they did not want Gowanus to become the next Greenpoint/Williamsburg where rezoning resulted in the displacement of artists, local businesses and residents. The priorities that emerged from early community collaboration were: supporting a mix of uses, affordable housing, investment in the public realm, sustainability, resiliency, arts, and culture. From the beginning the groups adopted mutually supported goals to prevent the zoning from being skewed toward one particular outcome. Many Gowanus residents sensed that upzoning for higher density housing was the main goal of the City and that resiliency, displacement, real affordability and environmental clean-up might be given short shrift in a rezoning plan. In 2017 the Gowanus Neighborhood Coalition for Justice (GNCJ) was founded and has become an umbrella group for a host of organizations, including Arts Gowanus, Fifth Avenue Committee, Gowanus Canal Conservancy, Gowanus Houses, Warren Street and Wyckoff Gardens Residents, to name a few.

The city's map of the area to be rezoned does not include the NYCHA Housing at the north end of the district. GNC has adopted a platform that advocates for

racial and economic justice, protection and investment for NYCHA tenants, housing affordability and displacement protection, environmental justice, preservation of neighborhood character and protection for local businesses and industry.

Saving historic buildings has been a side benefit of the multi-year planning process in Gowanus. The New York City Landmarks Preservation Commission designated eight buildings that represent the most striking examples of industrial development in Gowanus during the late-nineteenth and early-twentieth centuries: the Gowanus Flushing Tunnel Pumping Station and Gate House at 196 Butler Street (C. 1911), the Somers Brothers Tinware Factory found on 3rd Street, the Brooklyn Rapid Transit Company Central Power Station Engine House, the Montauk Paint Manufacturing Company Building on 2nd Avenue built in 1908; and the American Society for the Prevention of Cruelty to Animals (ASPCA) Rogers Memorial Building (1913). This has been a major step in ensuring that some of the character and history of Gowanus is protected when new development appears.

The Draft EIS will be released shortly and surely will be intensely scrutinized by community groups, local businesses, developers, elected officials, Community Board #6 and the Borough President's Office. The extent to which the Draft EIS presents the environmental impacts and has meaningful plans for mitigation will reflect politics and development in 2020. There are signs that the bloom is off the rose of 'development at any price.' The fact that between 2000 and 2015 Greenpoint/Williamsburg lost 15,000 Hispanic residents certainly should be registering on elected officials and community groups who also have seen median rent in the area increased a staggering 54%. In Bushwick, where median rents have risen 27%,



residents are upset over a proposed rezoning and they contend that the city ignored their positions on affordability and displacement. Recently a NYS judge ruled in favor of opponents of a rezoning of Inwood in Upper Manhattan because the process did not consider the racial impacts of the proposed changes.

The fact the Department of City Planning did not include NYCHA Housing as part of the Gowanus rezoning sadly shows that city planning in NYC has morphed into city rezoning. A true neighborhood planning effort has not been done in NYC since 1969, when, under Mayor John Lindsay, the City Planning Commission produced A PLAN FOR NEW YORK CITY. Every borough was studied, community planning district by community planning district. It is ironic that community boards were first invented to become local planning instruments. A further irony is that in 1969, the outline of the Gowanus neighborhood did include the NYCHA properties. Sixty plus

PREVIOUS LEFT
Gowanus Canal from Whole Foods public promenade. Photo: Jane McGroarty, AIA

PREVIOUS RIGHT
On December 4, 2018, Council Member Lander, NYC HPD, and NYC DCP held a meaningful community conversation about fair housing, race, place, equity, and Gowanus. Photo: New York City Department of City Planning

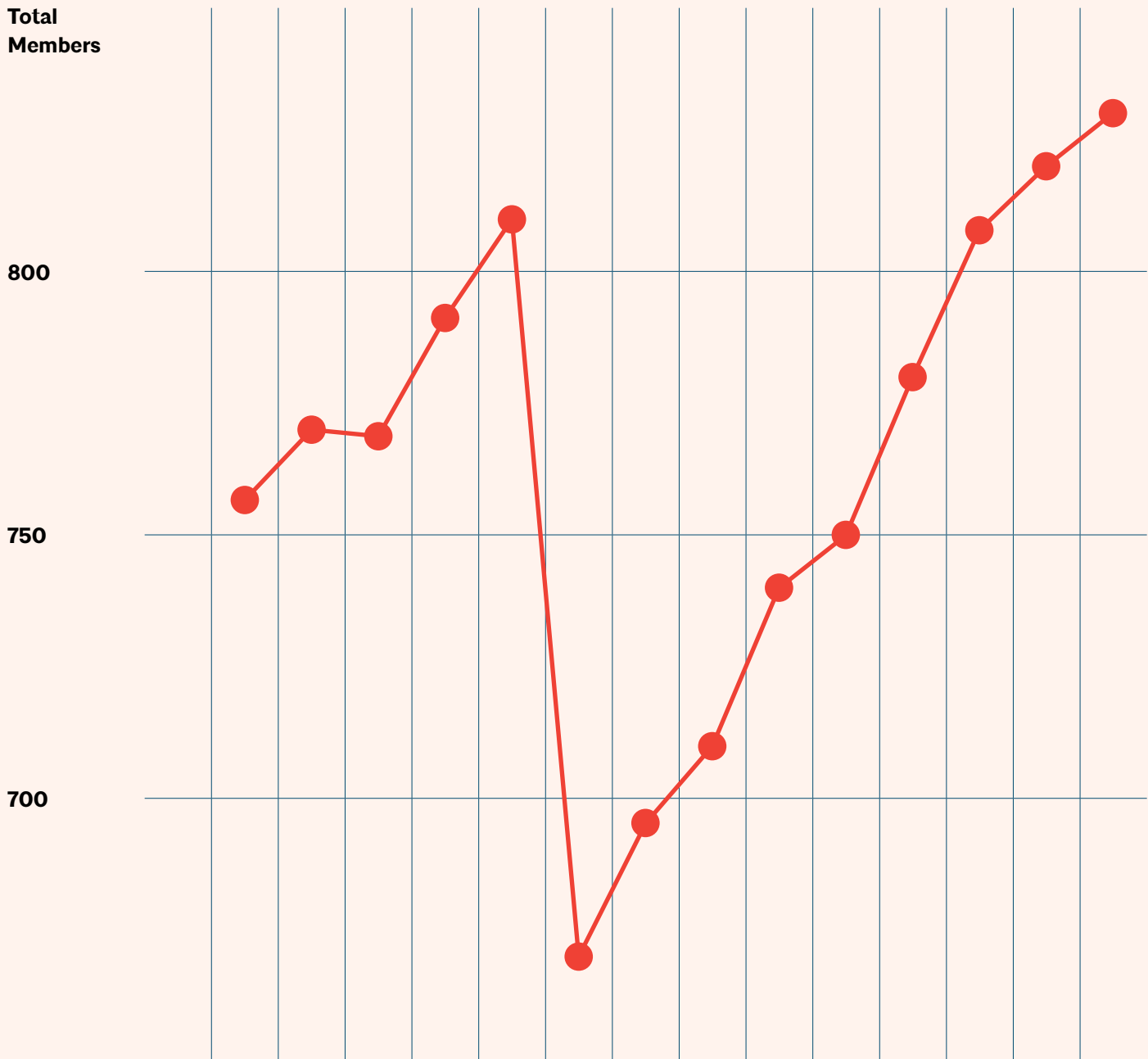
ABOVE
Gowanus Canal. Photo: Jane McGroarty, AIA

years later, it's time to revisit the city plan. Zoning and rezoning, infrastructure, transportation, public services are things that stem from a plan, but they do not constitute a plan by themselves.

Will the City have the courage to engage in some real urban planning instead of simply upzoning to encourage mindless development? Let's hope so. ■

MEMBERSHIP COMMITTEE

**Total
Members**



	11/18	12/18	1/19	2/19	3/19	4/19	5/19	6/19	7/19	8/19	9/19	10/19	11/19	12/19
Total Members	756	768	767	793	809	669	695	711	737	750	783	808	818	833
Total AIA	458	468	494	503	510	457	467	479	490	496	512	523	529	539
Total Assoc. AIA	271	272	263	279	287	204	219	223	238	245	262	276	280	285
Total Fellow	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Total International		9	9	10	11	7	8	8	8	8	8	8	8	8
Newly Licensed				0	0	2	1	2	2	2	0	3	0	3
Total Emeritus	26	26	25	25	26	26	25	25	25	26	26	26	26	27

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Giuseppe R. Anzalone, AIA

Reza (Ray) Khamcy, PE

Joseph J. Smerina, AIA

AIA BROOKLYN TOUR

SIMS Municipal Recycling Center

ARTICLE BY PATRICK O'NEILL

PHOTOS BY PATRICK O'NEILL
UNLESS OTHERWISE NOTED



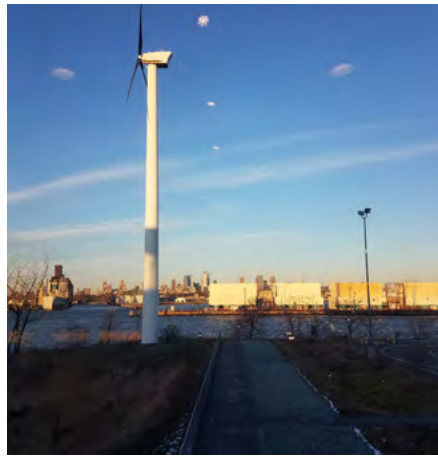
At home, I keep my trash well-sorted in an effort to do my part to limit the amount of waste that ends up in landfills. While I'm often shocked by the amount of trash that I produce in the course of normal day-to-day living, my concern is somewhat mollified by the knowledge that at least some of it will get recycled and reused. I've never really thought much about what happens to it after I've separated it and tossed it into its appropriately colored bin though.

On December 3rd the AIA Brooklyn's tour of the **SIMS Municipal Recycling Center** exposed me to the full scale and scope of the recycling process and answered a lot of questions I had as well as a lot of questions I didn't know to ask.

The SIMS recycling center is officially known as a MRF (pronounced 'merf') which stands for materials recovery facility. The SIMS facility, located along the Gowanus Bay, just across from Red Hook in the Sunset Park area of Brooklyn is the largest in the country, by volume, and receives recyclables from all of the five boroughs. However, the facility only receives recyclables from homes and schools (commercial and business recycling is handled someplace else) and is limited to processing only metal, glass, and plastic, of which it sorts one kiloton a day. The facility also receives, but does not process paper; the paper

gets sent to a different facility on Staten Island. It's impressive to think that this one facility handles almost all of New York's non-commercial recycling and what's even more impressive is that it's only operating at a 50% capacity. That means that it is well-suited to handle the load of an increase in recyclables if more people were to become more conscientious about recycling.

The facility, while impressive, is deceptively small considering the size and importance of the job it handles every day. Situated on a piece of land jutting out into Gowanus Bay like a massive pier, the entire facility is actually built on landfill that has been both enlarged and raised four feet above the flood plain at the time of construction in 2013. The landfill is comprised of recycled glass and material excavated during the construction of the Second Avenue subway, so there's actually a little piece of Manhattan in Brooklyn (there are actually a couple of pits of recycled glass on the approach to the visitor center. The glass has been ground down to tiny beads and a handful of



the stuff feels just like coarse sand or gravel, which is essentially what glass is). On approach it's almost impossible to distinguish the facility from the other low-lying industrial buildings in the area; however, its sole distinguishing feature is the large wind turbine out front, which, though (I was told) its energy performance has been rather disappointing, serves as effective signage for the facility, making it hard to miss from almost any direction. It's a long walk from the R train and the tour was on one of the coldest and windiest days of the year yet. Seeing the turbine towering over the surrounding structures, its white surface blazing a fiery orange in the waning light of the late afternoon, it was like a beacon directing me where to go.

An aerial view of the facility reveals what appear to be four distinct buildings; however, it can really be divided into just two: the administrative building-cum-visitor center, and the recycling center. Its easy to distinguish the two. The recycling center is a huge, nondescript, L-shaped warehouse and the visitor center is attached to it by a thin, open-air pedestrian bridge like a small outrigger outboard of a much larger ocean-going vessel.

The visitor center is a well-appointed space specifically designed for school groups. There's an intimately sized

interactive exhibit hall filled with video screens and vitrines with explanatory text breaking down the entire recycling process from beginning to end. Off of this space there are two classrooms; one smaller with chairs arranged toward the front and the larger equipped with child-sized tables and chairs and featuring sweeping views of the Gowanus Bay to the east. It was here that our guide, Kara Napolitano, gave us all the details about the facility and the recycling process in general and answered most of our questions. Interesting details like the fact that there is no standard for recycling in

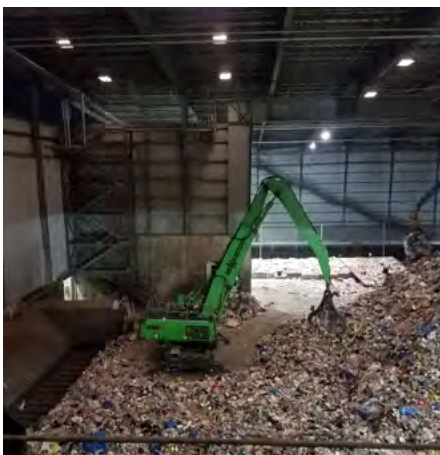
“GARBAGE IN, GARBAGE OUT, GARBAGE ALL AROUND US.”

the country and that each city has its own particular recycling laws and regulations that may differ significantly from other cities. Also, that the facility is also privately owned and has a 20 year contract.

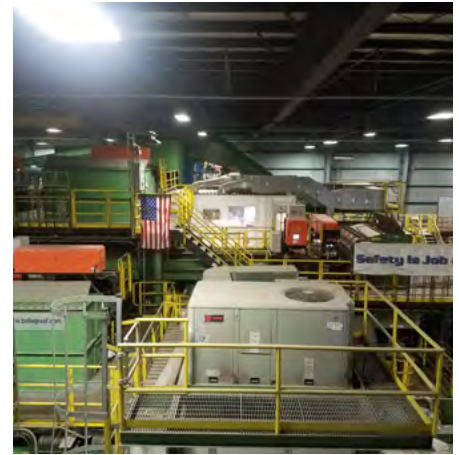
The bulk of the time we spent at the facility was actually here learning a little about its operations and fielding questions. I got the general feeling that the recycling process is somewhat of an opaque phenomenon to many people. And I don't just mean the actual processing of the recycled material, which no one would know



anything about unless they've been on a tour like this. But in a more general sense, judging by the crowd in attendance, the average person has a lot of questions about simply what is recyclable and what isn't. This is a problem. This is a problem for the city. This is a problem for the world. No matter how many hundreds of millions of dollars get thrown at the problem of waste management, none of that is worth anything if people aren't properly recycling, assuming they're doing it at all. To borrow a phrase from the computer programming field; garbage in, garbage out, literally. We learned that 12–15 percent of all material received at the facility is non-recyclable. That's trash that should have ended up somewhere else but time and money was wasted processing it through the facility only to have it be rejected. What we don't have any numbers on is the vast amount of material that ends up in landfills that could have been recycled. Garbage in, garbage out, garbage all around us. For any recycling program to work as efficiently as possible each of us as individuals needs to have the correct information about what can and cannot be recycled and what goes where. I was certainly disabused of



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many false assumptions that I had about what gets recycled and the more I thought about it, the more I realized how many more questions I had. I think part of the reason for my ignorance is that trash disposal in this country is specifically designed to be somewhat of a black box. Nobody likes to think about trash and so the system of trash collection and by extension recycling, has been purposefully designed to minimize its intrusion into our conscious lives. This is not the same in other countries where recycling programs are highly successful. (On a side note, the highly recommended podcast [**99% Invisible**](#) has two great episodes dealing with recycling. **Ep 341: National Sword** is about China's impact on U.S. recycling programs and **Ep 213: Separation Anxiety** is about the highly successful recycling program in Taiwan). In order to increase the efficacy of recycling in this city and this country, there needs to be better education about the importance of recycling and the specifics within each municipality running the gamut from teaching school children at the earliest possible age about the importance of recycling (why not have nursery rhymes teaching kids how to properly recycle just as the alphabet



song teaches them the alphabet) to better signage on product packaging and recycling receptacles. Recycling as a process needs to be considered from the moment of product and packaging design conception because the true cost of any industrial product, the cost that we as consumers will all end up paying, includes the disposal of that product. Our society has delayed full payment of this cost for generations now. We happen to be living in a time when nature is finally calling in all debts.

The grand finale of the tour was to see how the sausage is made, i.e. the recycling facility itself. The drama of this moment was enhanced by the long, icy walk, across the pedestrian bridge connecting the visitor center with the facility. While making our way across the narrow bridge we could get glimpses of large machinery moving among heaps of material. The full scope of the operation becomes apparent when you cross the threshold from the bridge to the facility at which point all of your senses are immediately assaulted by the noise, smell, and scope of the

operation. You emerge onto a large elevated deck that runs at least half the length of the facility. Before you lays a mountain of trash that is slowly being picked and loaded onto conveyors by two manually operated backhoes. The size of the facility makes it hard to get a true sense of the size of the trash mound, but it was easily the size of a small building. From there the recyclables start on their journey through a complex system of equipment that separates and sorts by material and size and ultimately compresses and packages everything into neat cubes to be shipped to other facilities for further processing into usable goods. The clean conciseness of that last sentence belies a process that is as cacophonous and chaotic as it is violent and dirty. The process takes place over dozens of steps, some hidden, some exposed, within a

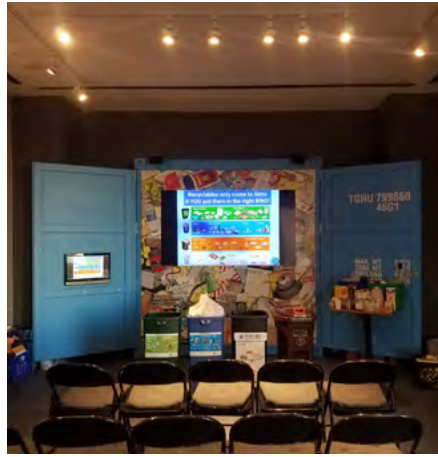


machine the size of a football field that takes up the entire length of the warehouse, floor to ceiling, employing myriad technologies from simple mechanical devices used to crush and

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THE MACHINE WOULD
BE FED, DAY IN,
DAY OUT, FOREVER.”**

break and would be recognizable to a time traveler from two thousand years ago, to optical scanners and magnetic sorters whose operation is largely opaque to anyone not in the know. When taken in at a glance the whole thing is as mystifyingly unintuitive as a Rube Goldberg machine.

Witnessing the whole process first hand is both amazing and terrifying. After a few minutes time I actually started to get a little nauseous; partially because of the smell (not putrid, but persistently unpleasant), but I think it was more the psychological effect the experience had on me. To see the great mountain of recyclables being sifted through by heavy machinery like dung beetles process the material from which they get their name. To see the great machine being loaded, stuffed 24 hours a day, non-stop, like some massive insatiable worm ever hungry for more; its entire body just a system of organs for digesting the detritus of civilization. The conveyors incessantly turning, wheels unceasingly spinning, maws of metal teeth forever masticating, tearing, compressing the discarded products of out-of-control consumerism. Watching it all, I experienced the sense of awe and



eternity one has standing on the beach at night or taking in the vista of a vast mountain range but it was a complete perversion of the sublime. There was no beauty here, only filth and horror at the knowledge that like some insatiable demon god ever demanding tribute from the world, the machine would be fed, day in, day out, forever.

I tried to follow certain pieces of material as they wound their way through the machine, but I gave up as my focus on one area was constantly distracted by another. The assault on the senses creates a cocoon of confusion within which you can paradoxically find a small oasis of serenity. At one point, I was lost in a reverie only to be yanked back into reality by a noise that exceeded in discord the all-pervasive din. When I walked over to examine the source, some hidden hatch had opened in the side of the great machine and a trail of filthy household objects, some as small as soda bottles some as large as a mattress, were summarily excreted out in car-sized loads. It was at this point that I had enough. It was time to extricate myself from this modern-day third circle and return to my normal life.

And yet this reality, whether I choose to acknowledge it, is part of my life. Invisible and unseen, removed from our daily consciousness, the

mountain of waste exists and its growing. This facility is an important part of our reality that needs to be acknowledged. And although it was an overwhelmingly negative experience for me it's just as true that alongside the horror of execrable waste stands the hope of rehabilitation. This is a recycling facility after all. Almost all the material I saw will be reused rather than end up in a landfill, and that's something to be applauded. This includes metals, plastic, cardboard, and glass, as paper is processed somewhere else, but that's still a significant amount of recyclables. Also, the facility itself is designed with low impact energy concerns in mind. There is the aforementioned 100KW wind turbine as well as the array of photovoltaics on the roof of the loading area of the main facility. In addition, the facility is constructed of 90–95% recycled steel as described to us by **Sara Loperuolo, AIA of Selldorf Architects** who designed the facility.

I would highly recommend that everyone take a visit to the SIMS recycling facility. Tours are open to the public and can be booked through sims-municipal.com. You will not get the pleasure of hearing Sara speak though, she was an AIA Brooklyn guest. The impact of seeing the recycling process first-hand is an invaluable tool in raising awareness of the crisis of consumer waste that we're facing. ■







"Painted Ladies"
by David Sidick

The Maurers

ARTICLE AND PHOTOS BY SARAH KAVANAGH

If you could invite any great Architect to dinner to pick their brain about how they made it in the field, who would it be? Philip Johnson? Marcel Breuer? How about Fred Barnes or I.M. Pei?

Why not instead just share an hour and a glass of wine with **Laurie, FAIA** and **Stanley Maurer, AIA** at their exquisitely designed Brownstone in Cobble Hill? After all, Laurie and Stanley each worked for the great Architects listed above.

This past December, I was fortunate enough to be granted this opportunity. Laurie Maurer greeted me at the door and I immediately noticed the grand entry staircase. Minimal in its use of materials — dark gray slate treads and vast in width, the stairs beckon guests up toward their airy triple-height living room on the main level. I learned later that the NYC Landmarks Preservation Commission did not yet exist during the Maurer's renovation in the mid-1960's at which time, building a stoop was prohibited as it would have encroached onto city property. Stanley remarked on it during our conversation, "That was our big design idea, we put the stoop inside!"

I feel that every design decision Laurie and Stanley made to alter the house has been thoughtfully considered and followed through with great precision. As I admired one corner of the house where six planes meet perfectly, Laurie noticed and said, "You have to know ahead of time where that's going to happen — you can't rely on thick sheetrock, you have to know that." During the renovation and design, Laurie and Stanley kept the line of an original bearing wall intact while revitalizing the rest of the space. The house reads like a gentle nod to history that has been uniquely transformed to represent their design minds.

I also wanted to know just how much working for some of the world-renowned Architects went on to affect Laurie and Stanley's career paths and eventually, their joint practice.

SK: You worked for some legendary people — is there anything about them that sticks out to you as particularly influential, such as their attention to detail?

LM: We worked for these great Architects, and so our training was never quick and dirty; every little corner had to be studied. *Stanley agreed.* We detailed and looked at every little corner. And we still do that.

SM: I think it was the biggest factor that shaped our architectural practice, these people we worked for after school. Laurie worked for Breuer and Johnson, I worked for Pei and Barnes; you really get a different attitude [working for them]. *Laurie agreed.* If you are in an office detailing a house, which I did with Breuer, and you're drawing full-size millwork, that never leaves you. That has affected our whole practice because we worked that standard into all of our projects. It doesn't matter whether it's just a bathroom, because that little bathroom will be detailed beautifully, it's just as important to us. But we didn't learn that in school, we learned that from the people we worked for.

Laurie had an additional challenge not only as a student of architecture but also in the beginnings of her career, the challenge of being one of a few women in a sea of men. She was the only woman of her class at Pratt to receive a scholarship from the Brooklyn Architect's Scholarship Foundation (BASF), as well as the only woman to be hired

"I FEEL THAT EVERY DESIGN DECISION LAURIE AND STANLEY MADE TO ALTER THE HOUSE HAS BEEN THOUGHTFULLY CONSIDERED AND FOLLOWED THROUGH WITH GREAT PRECISION."



The living room.

**BROOKLYN
NEWS IN
BRIEF**

AROUND THE BOROUGH
with CECIL JOHNSON



WEDDING ON SUPERLINER—Dr. Louis Hays, 54, of 1385 E. 23rd St., and Mrs. Carol Gessler, 187 Kensington St., both grandparents, were married by Rabbi Ralph Silverman of Temple Sinai, 24 Arlington Ave., on deck of superliner United States before ship sailed for Europe yesterday. It was the first marriage performed on a vessel used since the Atlantic.

Mrs. Helen Faxon, 72, Washington Ave., was treated from a fall to her apartment by Thomas Robert Dourly, 104 and 102 Ave. who made her stay through meals and flowers and took her down a block. Thomas Dourly was commended to the United Nations Association.

The first Fall meeting of the 1953 Civic League will be held tomorrow in the N. Y. C. at 1015 Ave. C and 10th Ave. Fall and Winter plans will be announced.

The Corn Is Green
On Sept. 20 the state Attorney General A. J. D. W. will convene the 22nd Cornish Anniversary. The Cornish Club, 1000 Ave. C, will have a corn roast party. The Cornish Club will have a corn roast party. The Cornish Club will have a corn roast party.

More Nice Kids
A group of seven young boys and girls presented a collection of 1000 pennies for the United Nations Association.

New Officers Coming
The City of Long Island City will hold a meeting on Sept. 20 to elect new officers.

Dozier Material
There was a report that the Dozier family was moving to the city.

To Honor Nun
Members of St. John's Church will honor a nun on Sept. 20.

More Reillys in Town
The Reilly family is moving to the city.

The First Ladies Auxiliary of the House of Old Israel
The First Ladies Auxiliary of the House of Old Israel will hold a meeting on Sept. 20.

A Golden Wedding
A golden wedding celebration will be held on Sept. 20.

Stroll With Pet Dog Uncovers Man's Body Hidden in Grass
A man's body was found hidden in the grass during a stroll with a pet dog.

ASPIRING ARCHITECTS
This year's winners of the \$500 scholarships awarded annually by the Brooklyn Architects Scholarship Foundation as they received their checks yesterday from Borough President Cashmore.

COL. WESLEY APPOINTED DIRECTOR OF 34 MARINE CORPS RESERVE DISTRICT
Col. Wesley has been appointed director of the 34th Marine Corps Reserve District.

Hit by Miniature Train, He Sues for \$20,000
A man has sued for \$20,000 after being hit by a miniature train.

Man Fined \$62.05 Each for Topsy Motorboating
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(The Knight was an employee of the Chicago American and the Journal-American for more than 40 years.)

A Sweet Item
Flower House, daughter of Mr. and Mrs. Louis Hays, 1385 E. 23rd St., is having a sweet item.

Mothers to Meet
The Mothers to Meet group will hold a meeting on Sept. 20.

Long May It Wave
The United States flag will be flown at half-mast on Sept. 20.

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Kefauver 'Dynamite' Given Dock Probers

The House Crime Committee, which is currently probing the waterfront racket, today was given considerable information furnished by the Kefauver Crime Committee.



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Lo All — A man has been fined \$62.05 each for topy motorboating.

Interior shot from the living room, looking up at a skylight the Maurers installed when they renovated. They created an atrium space and capped it with this skylight.



by Philip Johnson during the time she was working. While another female colleague did eventually join her at Johnson's office, I wanted more of a feel for how being a woman in a male-dominated field shaped her overall experience and whether she was always fighting to be taken seriously in her career.

SK: You were the only woman in the picture of several students receiving a Scholarship from the BASF while at Pratt – how did that experience shape the rest of your career? Did you feel that you were always fighting to be taken seriously?

LM: I made a lot of decisions based on being one of the few women; I was the only female that Philip Johnson hired for a long time. I worked on the Seagram building when it was under construction and when I walked onto the construction site they would say "Be careful!" One experience that would go on to govern how I chose to do things in my career was when we had a project close by, on Henry Street – I did the drawings. The electrician called with a question, he wanted to speak with Mr. Maurer and I said, "Can I help you?" "Oh no, I need to speak to Mr. Maurer, I have a question about the drawings." And I said, "But I DID the drawings."

She ultimately decided that trying to change the male-oriented mindset of the field at that time was not a fight she was willing to take on. Instead, Laurie focused her energy on her designs, her teaching, the practice she shared with Stanley, and her enthusiasm for giving back in the form of decades of volunteering, much of which was with AIA New York State.

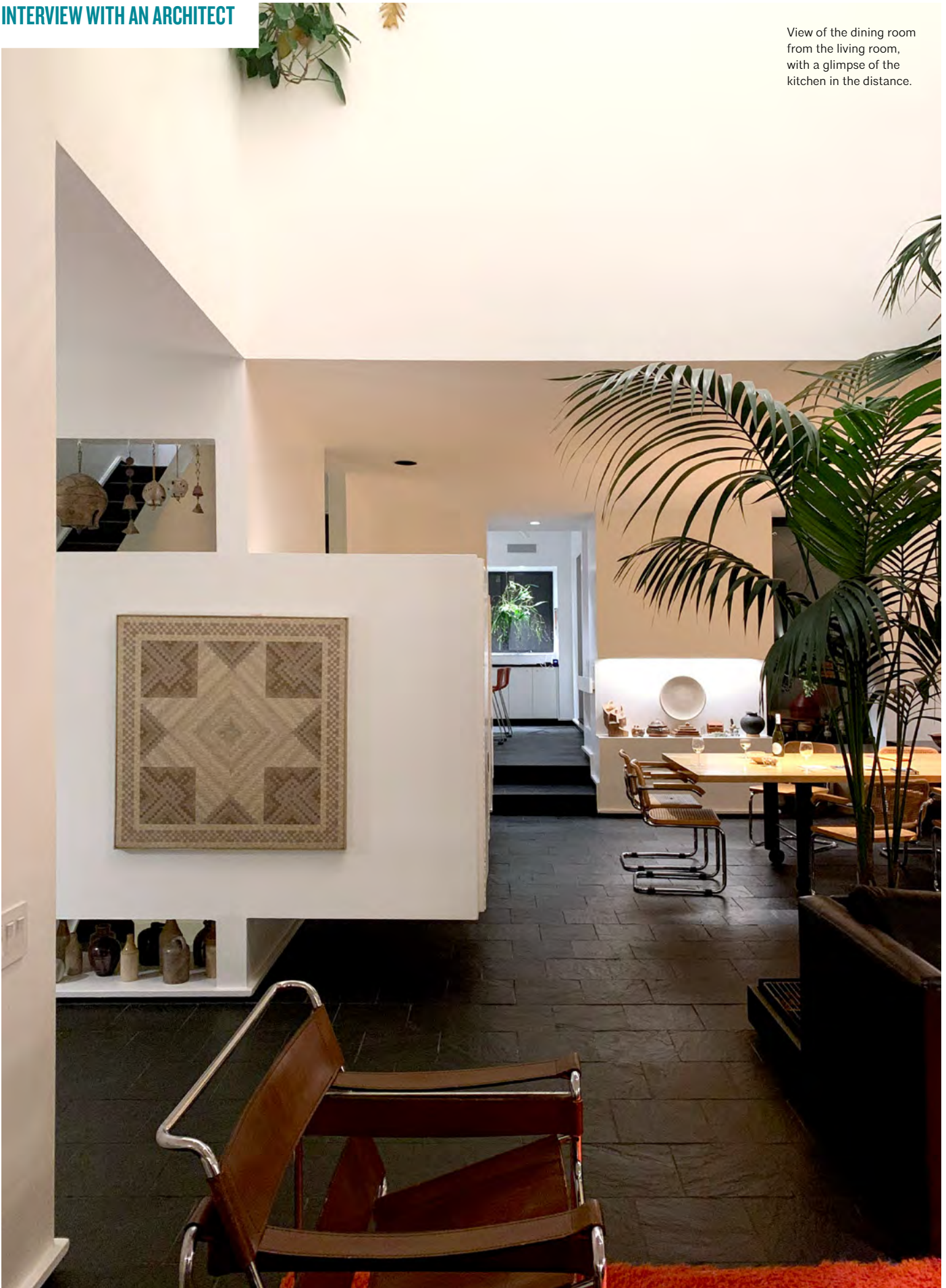
LM: I was very involved with the state chapter. I started off volunteering as a student and went to the first meeting in Washington. It was called NASA, the National Association of Students of Architecture, until somebody with more clout became NASA. The first meeting was in 1956 and I've been involved with the AIA since then.

With all of this on Laurie's plate I was aghast at how she and Stanley managed to get their private practice off the ground. The answer? Good, old-fashioned hard work.

SM: Laurie taught for a good number of years and we had a moonlighting practice. We'd come home at night and draw like mad and meet people; it was really wild. And then we decided to open a proper office. She was still teaching and I gave her an ultimatum: I would either take a new partner or she could stop teaching.

LM: That ultimatum was after several years of me doing both. The teaching gave me an income.

View of the dining room
from the living room,
with a glimpse of the
kitchen in the distance.





The Maurer's first home together in Brooklyn, before renovating.

“EVERYBODY DOESN’T WANT YOU TO BE THEIR ARCHITECT, AND YOU DON’T WANT TO BE JUST EVERYBODY’S ARCHITECT. BUT THE PEOPLE WHO DO WANT YOU TO BE THEIR ARCHITECT ARE NOT ONLY WILLING TO WANT YOU BUT ALSO WILLING TO WAIT FOR YOU, AND PAY YOU.”

In the end, Laurie quit teaching in order to give the practice her full attention. When asked how they brought in work, Stanley commented, “All of our clients, once we started rolling, came from recommendations. And that’s why we made sure that everything we did was perfect, the best we could do.” What Laurie added really stuck with me.

What Laurie added to this really stuck with me.

“Everybody doesn’t want you to be their Architect and you don’t want to be just everybody’s Architect. But the people who do want you to be their Architect are not only willing to want you but also willing to wait for you – and pay you. Paul Segal gave this advice and I can still hear him saying it to this day because he was right, we didn’t want to work for just anybody.”

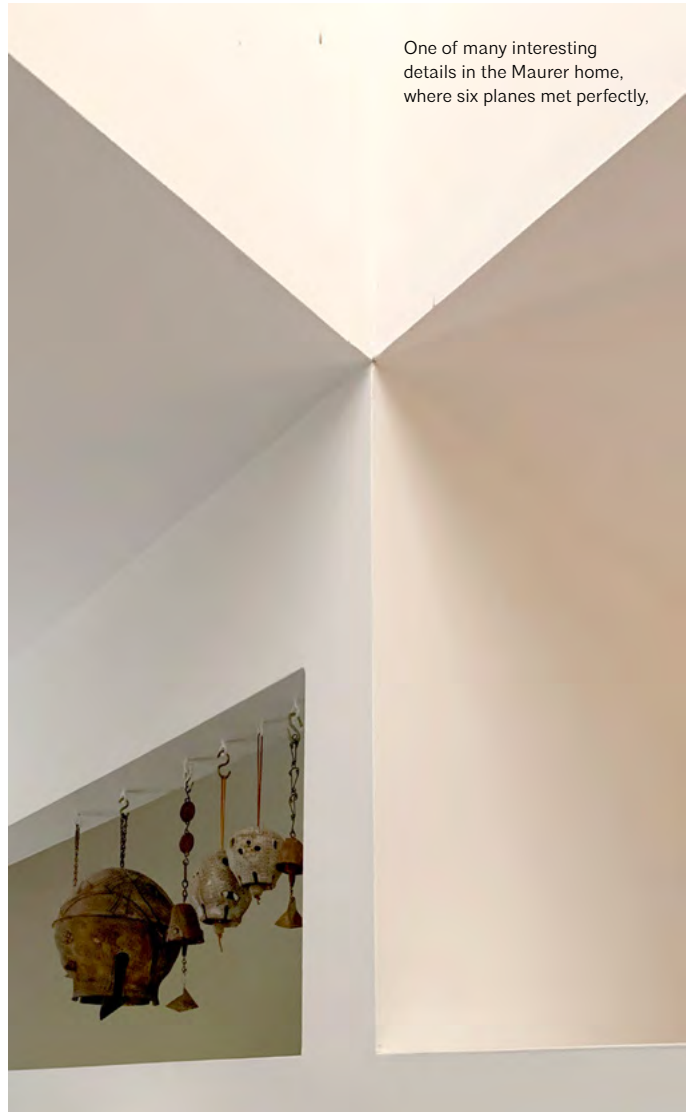
Laurie and Stanley had to continually put forth effort and network enough to keep a constant stream of work coming in. I wanted to know if there were days that were trying and Laurie told me that they had a system:

“The initial design of any project is not something that can be done by committee. The concept or idea is really one person’s idea. Once that idea is accepted, fifty people could work on it. So one of us would be the conceptual thinker and the other one would look at what was happening and had the right of veto.” Stanley agreed,

“We respected that and that was the way we worked well together.” Laurie added,

“It did work very well, and the projects typically became composites as a result because after the initial concept, the development and every decision was made to reinforce whatever that initial idea was. That’s easy for fifty people

One of many interesting details in the Maurer home, where six planes met perfectly,



to do once you’re clear about what the concept is and it worked very well.”

Laurie and Stanley also raised two daughters together that both went on to become artists. One started a fine jewelry business with her husband and the other is a weaver with her own shop, Woolyn, on Atlantic Avenue. Of course, all of this was not before both girls spent time working at their parents’ Architecture firm while growing up. Stanley and Laurie have been married for 62 years this past December and designing together for just as long.

Speaking with these incredible Architects was unquestionably one of the greatest moments of my architectural life to date. Hearing about their careers not only sparked excitement in me but also hope that a career in the field of Architecture, however much it has evolved over time, will always be a powerful, influential and worthwhile endeavor. And if you had not heard of the incredible skills and experiences of Laurie and Stanley Maurer before, it’s about time that you did.

To learn a little more about Maurer and Maurer, visit maurerandmaurer.com. ■



View of the kitchen.

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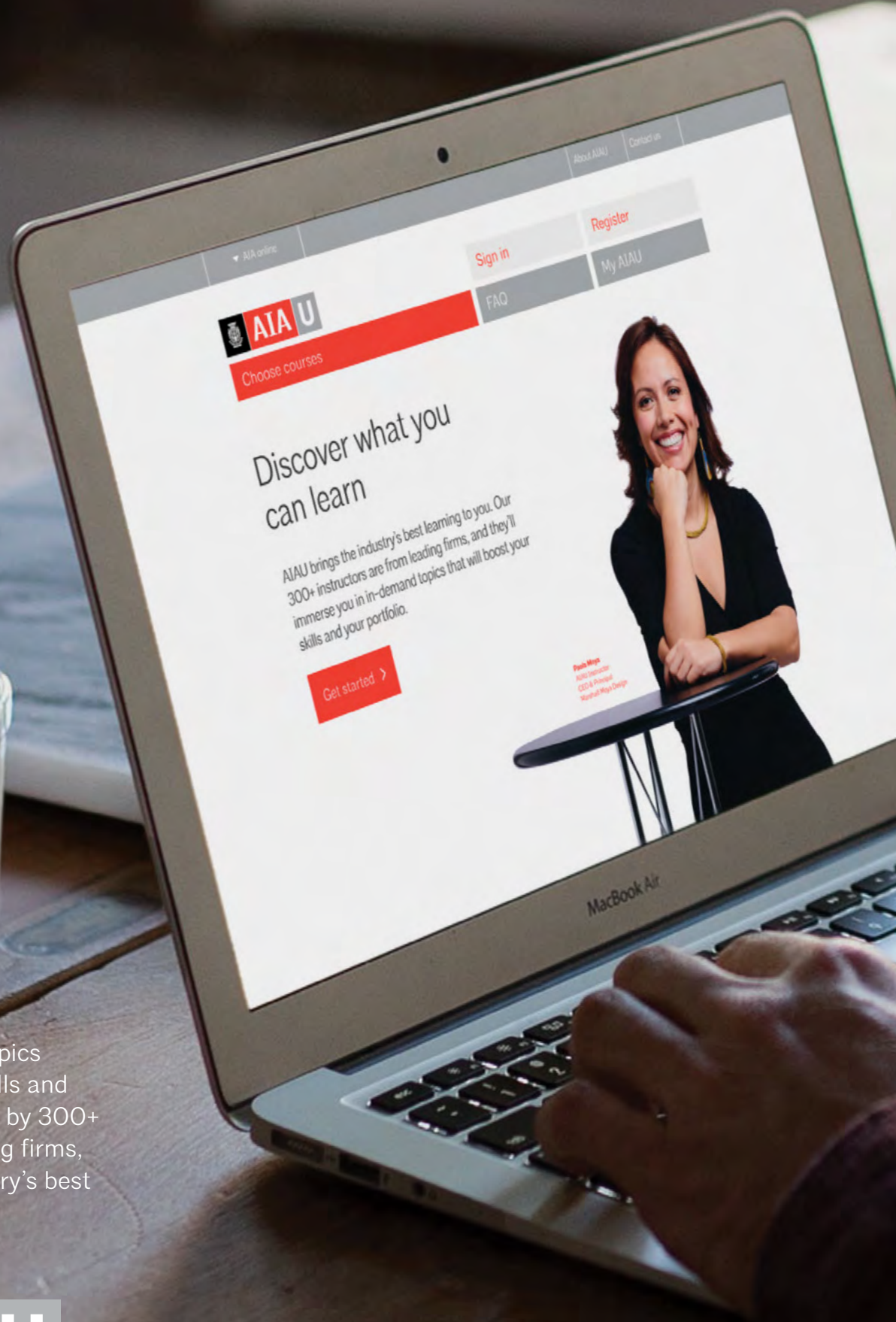


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I AM

AN

We're celebrating Black History Month so
PYLON asked licensed Black Architects:
What makes you proud to be an Architect?

ARCH

ITECT

INTRODUCTION BY TALISHA L. SAINVIL, AIA

I am a Brooklynite, I was born and raised right here in Brooklyn in the 1980's and the early part of the 1990's.

I am Haitian-American, my parents came to United States from Port-au-Prince, Haiti in the mid-1960's both legally and voluntarily. I am the youngest of their 2 daughters. I am a first generation American. I am Catholic, I went to Catholic school from 1st grade through 12th grade. I am a Hurricane, I attended the School of Architecture at the University of Miami. I am an Alpha Rho Chi medal recipient – a nomination-based award handed out to one Architecture student per school, per graduating year. I am also the second person in my family to graduate from college.

I am seasoned in the workplace, I've worked at a number of firms over the years, including Roberta Washington Architects, a firm run by one of the first licensed African-American women in New York State. I am the first person in my family to earn a professional license and I am one of less than 500 Licensed Black Female Architects alive today in the United States. I am an entrepreneur, having opened my own Architecture practice a little over a year ago. With all of that, one of the proudest things I can say to describe myself is: **I Am an Architect.**

I grew up in the predominantly Caribbean neighborhood of East Flatbush. Growing up, Black History Month mainly meant that my school would recycle their posters of Harriet Tubman, Martin Luther King, Jr. and Frederick Douglass – all historic figures who did amazing things to change the lives of so many came after them. But there was rarely a highlight about the everyday people who looked like us, who were also forging a path for our future. While most of us heard that we could become anything we wanted to (meaning we had our choice of Doctor, Lawyer or Engineer); deep down we probably knew that even those more tangible professions were not necessarily within our reach either.

It can be difficult to see yourself as a person of value when the criteria for your worth is based on things that we have no control over, like race. That's why, although society still has a tendency to *look at us but not see us*, representation matters because the more our stories are out in the world, the more we can inspire, the more we can recognize all the paths that have been paved for us and the more we can encourage future generations of talented individuals who can transform this world for the better.

I love creating things and I know I am helping to clear the path for those who come after me. I am proud to be an Architect because I am the culmination of a dream, I am the result of hope and I am a prize for perseverance.

There are a little over 2,000 Licensed Black Architects and a little less than 500 living Licensed Black Female Architects in the United States. There are over 115,000 licensed Architects in the United States. I encourage you to learn more about the Architects presented in the following pages, the Architects who are currently inspiring all of us and the contributions of Black/African-American Architects in the United States throughout history.

WITHOUT HAVING THE WISH TO "SHOW THEM," I DEVELOPED A FIERCE DESIRE TO "SHOW MYSELF." I WANTED TO VINDICATE EVERY ABILITY I HAD. I WANTED TO ACQUIRE NEW ABILITIES. I WANTED TO PROVE THAT I, AS AN INDIVIDUAL, DESERVED A PLACE IN THE WORLD."

PAUL REVERE WILLIAMS,
EXCERPT FROM "I AM A NEGRO" PUBLISHED
IN A 1937 ISSUE OF AMERICAN MAGAZINE

ONLINE RESOURCES

ncarb.org/nbtn2019/state-of-licensure
Stats on licensed Architects in the U.S.

ncarb.org/nbtn2019/demographics
Breakdown of Demographics in Architects in the U.S.

noma.net Minority Architects around the country

nycoba.org Minority Architects in and around NYC

blackarch.uc.edu Black/African-American Architects living across the United States



Samantha Josaphat

To be a problem solver especially in NYC and going Mainstream to familiarize the general public with what it is that an Architect does.

Samantha is the 397th Living Black Female licensed architect in the United States, An Adjunct Professor with the City College of New York, a Principal of her Brooklyn-Based Architecture firm: Studio 397 Architecture, the current President of nycoba-NOMA and a champion of Minority and Women within the Architectural Profession.

Samantha Josaphat, RA, is the Principal of Studio 397 Architecture PLLC, an MWBE and LEED certified firm. She is the current President of nycoba-NOMA, and Adjunct Associate Professor at The Bernard and Anne Spitzer School of Architecture.



Ojay Obinani

Growing up, finding synergy between my appreciation for art and science always appealed to me, and Architecture was my medium of choice for the expression of this synergy. Now as a practicing architect entrusted with the responsibility to shape the human experience in the way occupants interact with their built environment and having this enhance and shape their quality of life is an awesome privilege that excites me.

On a personal note, being a 2nd-generation architect having inherited my dad's artistic talents, heard his stories, and followed his footsteps in this chosen profession fills me with immense pride as I forge ahead in the trail he blazed for me as the first educated and registered Architect in his family – one who had a profound influence both in The United States and in Nigeria, his country of origin.

Ojay Obinani, AIA, is an architect at Skidmore, Owings & Merrill.



Camille Sherrod

Architecture requires personal ethics and an appreciation of the natural and built environment. It pushes me in both the pursuit of continuous self-development and has the potential to have effects larger than myself. Being an architect is to invest in myself, in others, and in the environment we share in the present with the past and the future. It means collaborating towards realizing an idea, one which has powerful unconscious impacts on us all and aspires towards the best ideals we can offer one another. It was the job I most wanted 19 years ago and want even more today; one I think of as a responsibility and a privilege.

Camille Sherrod, RA, NCARB, nycoba-NOMA Parliamentarian is the Principal of Subterranean Architects. She is an Undergraduate and Graduate Lecturer at Michael Graves College, School of Public Architecture at Kean University.



Michelle D. Todd, AIA, is the Principal of M. Todd Architect, LLC

Michelle D. Todd

Personally, I've always loved architecture since I was a child and knew I wanted to be an architect when I was 10 years old. Once I made that decision, to be an architect it has always been about service to people and communities. Raised in a neighborhood where there were no elite buildings such as skyscrapers, museums or decent playgrounds, my vibrant imagination began to think about creating structures and spaces, people would enjoy, feel safe and just be! No one in my family was an architect and I didn't know or meet anyone growing up who was an architect. However, I knew GOD who is the best designer there is from the smallest detail of a flower to the beautiful natural wonders on this earth and he ordered my steps and path to learn and cultivate the skills needed for this profession. As an architect, I am a steward for him utilizing the gifts and talents he has given me to help people make their visions a reality in the realm of design and construction.

Education is very important to me as an architect, to stay abreast about numerous developments in the industry. It enables me to become enlightened about new issues and if they are in alignment with my practice or not and what steps to take, to make me better at my craft to serve others.

As a strong advocate of sustainable design, the earth needs us more than ever to make mindful efforts how design will affect people and earth. As an architect it allows me to have a platform to share the concept of wellness architecture. Informing people that through the realm of art and science, to design on a level of social conscious systems and materials to help promote harmony and balance in people's lives, physically, emotionally, cognitively and spiritually all while saving the environment and ourselves can be done now. Little steps can be taken each day to experience this practice. I gain deep gratification in exposing clients to products and design techniques they can share with others.

To be an architect is an expression of love to create designs that people will utilize and feel comfortable within for themselves and their families. Love of thinking of new ideas and creating solutions and using materials, texture and color to stimulate the senses. Love as an action to have positive impacts for future generations. As it states in 1 Corinthians 3:10 "According to the grace of GOD given to me, like a skilled master builder, I laid a foundation and someone else is building upon it. Let each one take care how he builds upon it." As an architect it is a promise in my heart to do the best I can and pass along those ideals.



Stephen Michael Wilder

For numerous reasons, being an architect is one of my biggest dreams and accomplishments. It represents empowerment, as well as the ultimate level of accountability. I'm afforded the opportunity to positively impact and transform my community and others like it throughout the world. I'm able to employ my vision and skill-set to create sustainable places that will establish my own legacy and cultural identity. It means being a leader. Being a mentor. Being a collaborator. It means being a firm owner responsible for helping others reach their goals and dreams. Being an architect means being who I was born to be.

Stephen Michael Wilder, AIA, nycoba-NOMA, is the Principal of Think Wilder Architecture.



Raymond T. Peebles, RA, AIA is the Vice President of AIA Brooklyn and Secretary of ACNY.

Raymond T. Peebles

I was fortunate enough to become an owner of an architectural firm and employing staff by the age of 33. This was a dream come true. I always felt that as an architect, it would be my responsibility to provide design services for the community where I grew up. This was an important conscious decision I made and I never regretted it. Most of my childhood, I lived in the Black community of Bedford-Stuyvesant. My main concern even as a youngster was the quality of the housing stock. Brownstones have great living spaces, although many of the interiors were decimated and converted into furnished living units by absentee landlords, for increased profit. This led to the neighborhoods becoming somewhat transient. Although there was a small, but strong, black middle class of teachers, doctors and lawyers, to my knowledge, there were no black architects. Still, Bedford-Stuyvesant was a great community to live in, but somewhat on the tough side to live in.

I came to NYC from the south via Pennsylvania (Penn) Station. Although, I was accustomed to opened spaces, Pennsylvania Station's interior space was impressive, breathtaking and larger than life. I do not consciously know if that experience had any bearing on my

becoming an architect, but the visual imprint remains vividly in my mind.

As an architect, I am able to foster changes in the physical environment. Sometimes, even on small projects, the correct placement of lighting and the shape of the room creates a variety of spaces that is aesthetically pleasing to me as well as my clients. I have always been a stickler about contractors following my designs and corrections of the construction punch list, especially during the final inspection phase of projects. I believe that some contractors would prefer to receive construction violations, instead of completing my punch list.

Being an architect is exhilarating most of the time because there are so many facets to architecture: design of various types of edifices; construction management; space planning; graphics; even the challenges of zoning and codes in NYC is all very rewarding.

I have always had very little patience and tolerance for governmental agencies believing that black architects do not have the ability to design various types of large new and/or complex buildings and that we are only capable of handling designs of doll house size projects.

Within the last few years, there has been an increase in demands and responsibilities placed on the shoulders of the Architects by governmental

agencies, which are causing real lasting problems. If you want to continue to practice architecture in New York City you will have to find creative ways to participate in the decision-making process in the future. This means architects have to be responsible for coordinating new innovative technology in energy, environmental fields with our engineering consultants as well as keeping pace with the myriad of zoning and building codes, as the world changes.

I occasionally was informed by my family that I sometimes worked too many hours. Of course, I was not cognizant of that because I was in my own dream world, doing what I enjoy. What a blast to be able to design churches, schools, housing and interact with the community!

One of the best attributes of the architectural profession is that you will never get bored. Simply stated, being an architect is a good way to spend your life, but you must have the right attitude and fortitude.

IT WORKS FOR ME!



Ibrahim

At the time of my writing this letter of intent there are approximately 106,000 registered architects in the United States. A recently eclipsed total of 2,000 of those are minorities. This presents a huge void – the thousands of would-be architects whose voices, experiences, and perspectives won't be shared as a result of them not being registered.

It took a long time for me to find my actual purpose. Not only in this world but within the profession. After obtaining my license to practice architecture, I started BOLT Architecture, a Brooklyn-based collaborative architectural lab that specializes in the transformation of spaces that manifest new and innovative ideas. I find the art and science of problem-solving – watching each idea go from a thought to reality – exciting and liberating. Similar to childbirth – a miraculous, arduous, amazing and tedious process. The ole' heads and youngins inspire me. As the father of two, I enjoy the flexibility that my schedule and growing company permits. I'm able to nurture my growing children, volunteer, attend career fairs, deliver guest talks or lectures, and to travel the world spreading the influence of architecture. I continue to mentor young men and women interested in the field in order to usher in an era

Ronald K. McCain has a Masters Degree in City Planning, was an Officer in the US Army Corps of Engineers, is on the Board of Directors for the Brooklyn Navy Yard and is an active participant of AIA Brooklyn and nycoba-NOMA.



Ronald K. McCain

As an Architect, I see aesthetic value and possibilities when others don't. I envision what others can't see, take ideas from initial design stage, and turn them into tangible building solutions. I've had a passion for designing and renovating buildings with a commitment to solving complex programmatic, structural and construction problems.

Architecture also demands thinking from a scientific and mathematical perspective; I was able to put STEAM in practice before it was a buzzword!

Being an Architect has also afforded me meaningful career options. Early in my career I worked on architectural and planning projects in the private sector and then transitioned into civil service with City Agencies where I initially gained satisfaction from seeing renovation projects through to completion.

My last opportunity in gov't was at the NYC DOB where I provided agency oversight as a Borough Commissioner and official sign-off for project approvals, construction permits, and building inspections. I valued the service I provided as Director, by ensuring the facade integrity of tall buildings around NYC.

As an Architect, I still have the opportunity to apply my talents by providing consultant services, including to Community organizations. I have been a College Adjunct Instructor and serve on a Board of a prominent CDC. My career has meant a lot to me and I am proud to be an Architect.

where an inspired generation of people of color are courageously designing and shaping the built environments where people are living, dreaming, creating, and dying. I feel it is my duty to expose youth to the profession.

However, the profession I am mastering has prescribed a preference to the rich and elite. It saddens me. The architect has the distinct job of coordinating all of the numerous components into a symphonic, sustainable artistic sculpture. Hoping it will be a testimony to timeless great and purposeful architecture. But with all of this cerebral and complex thinking, there still stands an important task. Creating spaces.

Architecture is more than a word or passion, but an inert cry from my soul for creating a better world and a better tomorrow. While humanity is at war(s), this – architecture becomes not only a representation of culture, politics, and economics....but the thoughts, the poetics and the passion behind each building carved from glass, steel, and stone can be interpreted as an expression of power and as a weapon, or form of propaganda.

Excerpt from "It's Gonna Be Brick: Being Black in Architecture," a soon to be released book by Ibrahim, R.A., nycoba-NOMA, AIA, NCARB, Managing Partner at BOLT Architecture.

A few pioneering Architects that shaped America who you may have never heard about

SOURCE: WIKIPEDIA

Paul Revere Williams, FAIA 1894 – 1980

First African American Architect west of Mississippi; First African-American member of the AIA; First African American to be inducted into the AIA College of Fellows; First African-American AIA Gold Medal recipient. Considered Hollywood's Architect because he designed homes for: Frank Sinatra, Lucille Ball and Desi Arnaz, Lon Chaney, Barbara Stanwyck and Charles Correll, to name a few.

Robert Robinson Taylor 1868 – 1942

First accredited African American Architect; various campus buildings at Tuskegee Institute; Carnegie Library.

Hilyard Robinson 1899 – 1986

Multiple Howard University buildings; Ralph Bunche House; Langston Terrace Dwellings (co-designed with Paul Revere Williams).

Ralph A. Vaughn 1907 – 2000

Assistant Professor at Howard University; Set Designer for Metro-Goldwyn-Mayer.

Beverly Loraine Greene 1915 – 1957

First African-American woman to earn a license in the United States, the first African-American woman to earn this degree from the University of Illinois at Urbana-Champaign; worked for the first architectural office led by an African American in downtown Chicago; worked with Marcel Breuer on the UNESCO United Nations Headquarters in Paris; Sarah Lawrence College Arts Complex; theater at the University of Arkansas.

Georgia Louise Harris Brown 1918 – 1999

Second African-American woman to earn a license in the United States; first black woman to earn a degree in architecture from the University of Kansas; the only black member of the Chicago chapter of Alpha Alpha Gamma (female architects and allied women professionals); studied under Mies van der Rohe; spoke Portuguese, moved to Sao Paolo in 1954 and shortly thereafter opened an interior design firm there; first black woman to receive an Architecture degree from the University of Kansas; responsible for structural calculations on the apartments on 800 Lake Shore Drive in Chicago.

Norma Merrick Sklarek 1926 – 2012

First woman to be licensed in the states of New York and California, Third African-American woman to earn a license in the United States, First African-American to become an AIA Fellow; Embassy of the United States in Tokyo; Mall of America, Minneapolis, Minnesota; San Bernardino City Hall, San Bernardino, California.

Julian Francis Abele 1881 – 1950

Architect of the Philadelphia Museum of Art; Duke University Campus and Chapel; Philadelphia's Central Library.

John Saunders Chase, Jr. 1925 – 2012

first licensed African-American architect in the state of Texas; first African-American to serve on the U.S. Commission of Fine Arts; Riverside National Bank, the first black-owned bank in Texas; Chase and 12 others founded the National Organization of Minority Architects (NOMA).

Philip Goodwin Freelon 1953 – 2019

Smithsonian Institution's National Museum of African American History and Culture; President Barack Obama appointed Freelon to the U.S. Commission of Fine Arts; Founded The Freelon Group.

J. Max Bond, Jr. 1935 – 2009

Martin Luther King Jr. Center for Nonviolent Social Change in Atlanta; Birmingham Civil Rights Institute in Birmingham, Alabama; Harlem's Schomburg Center for Research in Black Culture; Chairman of the architecture division at the Columbia University Graduate School of Architecture and Planning; Dean at the City College of New York School of Architecture and Environmental Studies; member of the New York City Planning Commission; responsible for the museum component at the National September 11 Memorial & Museum; one of the Founders of nycoba-NOMA.

Vertner Woodson Tandy 1885 – 1949

First African American registered architect in New York State; one of the founders of Alpha Phi Alpha fraternity at Cornell University; Villa Lewaro, Home of Madame C.J. Walker; Ivey Delph Apartments; St. Philip's Episcopal Church in Harlem; first African American to pass the military commissioning examination and was commissioned First Lieutenant in the 15th Infantry of the New York State National Guard.

Walter Thomas Bailey 1882 – 1941

First African American graduate with a bachelor of science degree in architectural engineering from the University of Illinois at Urbana-Champaign; the first licensed African-American architect in the state of Illinois; Woodmen of Union Bath House, Hot Springs, Arkansas; Ida B. Wells Homes, Chicago, Illinois; First Church of Deliverance, Chicago, Illinois; Olivet Baptist Church, Chicago, Illinois.

William Sidney Pittman 1875 – 1958

Son-in-law of Booker T. Washington, Allen Chapel AME Church, Fort Worth; Knights of Pythias Temple, Elm Street, Dallas, Texas; Portico of the Wesley Chapel AME Church in Houston; Colored Carnegie Library of Houston; Twelfth Street YMCA Building, Washington, D.C.

Albert Irvin Cassell 1895 – 1969

University Architect and head of the Architecture Department at Howard University; various buildings for: Howard University in Washington D.C.; Morgan State University in Baltimore; Virginia Union University in Richmond; designed and built civic structures for the State of Maryland and the District of Columbia; The Prince Hall Masonic Temple in Washington, D.C.

Wallace Augustus Rayfield 1874 – 1941

The second formally educated practicing African American architect in the United States; Directorship of the Architectural and Mechanical Drawing Department at Tuskegee Institute in Alabama; sold mail-order plans nationwide; 16th Street Baptist Church, Birmingham, Alabama; Alabama Penny Savings Bank/Pythian Temple; Ebenezer Baptist Church, Chicago, Illinois; People's A.M.E. Zion Church, Syracuse, New York; Mt. Zion Baptist Church, Pensacola, Florida.

George Washington Foster 1866 – 1923

Among the first African-American architects licensed by the State of New Jersey; Business partner of Vertner Woodson Tandy (Tandy & Foster); St. Philip's Episcopal Church in Harlem.

John Edmonston Brent 1889 – 1962

Buffalo's First African American architect; Michigan Avenue Branch YMCA; second African American in the United States to design a building for the YMCA; recognized as "Man of the Year" by the editor and publishers of the Negro Directory of the Niagara Frontier.

Clarence W. 'Cap' Wigington 1883 – 1967

First African American municipal architect in the United States; the only Architect to have a St. Paul, MN building named after him; Sixty of his buildings still stand in St. Paul. ■

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Just One More Thing

Whether you've grown up here or just moved here, Brooklyn holds a special place in many hearts. PYLON asked AIA Brooklyn Members "What do you love about Brooklyn?"

"Brooklyn is home to me — born and raised — and I have pretty much hung out in every part. I guess [I love] the diversity, but also neighborhoods can be isolating if you don't branch out. Brooklyn is what you make of it, and to not take advantage of all it offers is a waste. I seen many people do just that, and I was not going to be one [of them]. We are a city disguised as a borough."

NUNZIO FUSCO

"I love Brooklyn because of its eclectic mix of cultures, architecture and public spaces. From Sheepshead bay to Flatbush to Bushwick, there is never a dull moment in Brooklyn!"

ADAM SCHIFFMACHER

"Being in Brooklyn, to me, just feels so much more relaxing while being out-and-about. On any given weekend (when the weather's good), I can walk around the Museum or Prospect Park, visit family and friends, enjoy a good hibiscus martini, and find excellent curry beef buss-up."

GRETEL GRIFFITH

"I love the cultural and architectural diversity in Brooklyn as well as the history. It's a borough that is forever reinventing itself. There's a vibrancy, a thrum to Brooklyn that I don't think you get anywhere else. In Brooklyn you're at most 30mins away from the park, the beach, various makerspaces, galleries, etc. as a native New Yorker I've seen parts of Brooklyn go through so many changes. While I can't say I love each individual change it still amazes me that the amount of change happening in Brooklyn is even possible. It's this capacity for reinvention that I love most about this borough."

ANTHONY CAMPUSANO



The Announcement of the Decade

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