

PYLON

An aerial, high-angle photograph of the Brooklyn Museum's clock tower, showing its ornate architectural details and the surrounding cityscape. The tower is a prominent feature, with its clock face clearly visible. The image is oriented vertically, with the tower running from the bottom towards the top of the frame.

PUBLICATION OF
AIA BROOKLYN

MAY / JUN 2020

PYLON

MAY / JUN 2020

EDITOR IN CHIEF

Talisha L. Sainvil, AIA

COVER

Photo of Williamsburgh Savings Bank Tower top from S. Oxford Street by Beyond My Ken / CC BY-SA.

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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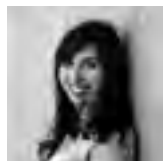
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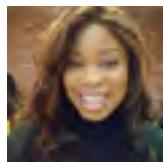
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JANE MCGROARTY has had over thirty years of experience in architecture and historic preservation. She is the Treasurer & Chair of the Urban Design Committee of AIA Brooklyn and Principal of Jane McGroarty Architect. Jane has also taught design at NY Institute of Technology and the NJ School of Architecture; researched and created various walking tours of Brooklyn and is an avid writer.



MICHELLE DUNCAN is a Trinidad-born design enthusiast and story-lover who has called Brooklyn her home for over a decade. Michelle holds a master's degree in Historic Preservation from the Pratt Institute and was previously the Media Coordinator at Robert A.M. Stern Architects. Intrigued by stories of design in its many forms, Michelle is especially taken by narratives involving the convergence of history, the built environment, and the human experience, all within a cultural and social context.

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AIA
Brooklyn



“I remember that I’m invisible and walk softly so as not to awaken the sleeping ones. Sometimes it is best not to awaken them; there are few things in the world as dangerous as sleepwalkers.”

– RALPH ELLISON,
INVISIBLE MAN

In A Sentimental Mood

I was all prepared to write this letter about memories and nostalgia. I was going to spin a yarn about the blistering hot summers spent in Haiti, the sensation of the handmade wooden rocking chairs on the front porch of my family home and about how the harmonic calls of the variety of ‘Marchans’ (street vendors) used to fill the air in much the same way the Mister Softee truck tune does here in the States. But now that’s changed and speaking about seashell filled beaches and peanut brittle, at least for the moment, seems a little frivolous. Having had a little more time to reflect over the past 3 months and after the resurgence of the Black Lives Matter movement, I have found myself thinking a lot about the memory of people.

I have tried to guesstimate how many thousands (if not hundreds of thousands) of people I might have had any level of interaction with – from the strangers I might smile at while passing on the street to the family I was born into. I have been pouring over memories of when we used to do things together and daydreaming about fun times together with old friends and colleagues. I guess you can say I’ve been in a sentimental mood. But maybe not so much because I’m craving social interaction as much as I realize that I might be longing for that sense of community. Living through a pandemic and subsequent mandated quarantine has turned life upside down and has both isolated many of us and brought some of us closer together. The murder of George Floyd and the ensuing protests and conversations has done almost the same thing. Over the past few months, we have all heard a lot of messages about how much we’re in this together. I understand this message was meant to give us all the feels so that we understand that we, as human beings, are in fact a community. I’ve always been acutely aware that the color of my skin has made me an automatic outsider in many circles and after the events in Minneapolis, I was

brusquely pulled out of the fantasyland called Equality, back to the reality that not all of us have ever been in this together. Marginalized people have always been treated as if our identity is a virus that must be eradicated before it plagues the pristine environment of ‘superior’ human life. And people often wear masks to hide what they truly feel, wash their hands of situations that they might not want to contaminate themselves with and isolate themselves because what you don’t see, may not exist. So, while I have a lot of fond memories of people, I can’t help but think about how many people I’ve met who have ever really seen me and how important a sense of belonging truly is. I now challenge you to think about who you’re in this together with and whether or not you will wake up to this new dawn.

The theme of this issue is about the exploration of the unknown, which seems appropriate after we have been turned on our heads as a result of a global pandemic. When you think about it, our lives have turned into an Alice Through the Looking Glass-esque tale of the bizarre. I hope you will take a moment to go *Backwards* ↔ *Forwards* while reading the story of 2 AIA Brooklyn Presidents and their journey through their education and careers as well as the enthused In Cho and Tim Shields account of how they met, started their office and continuously aim to provide value to the profession. Don’t miss the opportunity to go *Down the Rabbit Hole* by reading tales of resilience during a pandemic, exploration and curiosity, salacious intrigue and walk through the past few years of celebrating People of Color practicing within the built environment.

I hope you enjoy this issue!

TALISHA L. SAINVIL, AIA
EDITOR IN CHIEF

AIA BROOKLYN'S STATEMENT ON RACIAL INEQUALITY

#BlackLivesMatter

Dear AIA Brooklyn Members –

At the AIA National Convention in 1968, **Whitney M. Young, Jr.** addressed the audience as the Keynote Speaker and said: “You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights . . . You are most distinguished by your thunderous silence.” In honor of not remaining silent, and along with so many people around this nation and globally, we mourn the death of George Floyd in Minneapolis and the distressingly long list of black people who have senselessly been killed due to racial injustice. As an organization of professionals and as human beings, we should demonstrate that we are willing to rise to the challenge that this moment in our history has presented. As such, AIA Brooklyn stands up for and stands behind black people by denouncing ALL racial inequality and violence.

Often, “our racist history” as a nation is deplored as the cause of current strife, but the word “history” does not convey currency. In fact, the racism that stretches back to our founding, is alive and thriving today, everywhere. This racism is a current, daily degradation of the human spirit that has caused people to reach a breaking point – a breaking point begotten from a sense of hopelessness and despair, from fear and unfathomable frustration, from sadness, from a knowledge that you do not matter as much as others.

We must acknowledge the environment and society in which we live and, though it is good in many ways, we must bear witness to its inequity and malice and dedicate ourselves to changes that will address the systemic degradation of black people. As AIA Brooklyn members, we are fortunate to live and/or work in a very ethnically diverse and balanced borough of New York. Therefore, I encourage our body to demonstrate our will through our actions. Words of good intentions and solidarity are not enough to make a difference. As Eldridge Cleaver once remarked: “You’re either part of the solution or you’re part of the problem”.

“Actions speak louder than words” – Abraham Lincoln (in his “Cooper Union Address” here in New York.) AIA Brooklyn is committed to helping make these Actions accessible to you and we feel that education and community engagement are good places to start. Here are a few ideas of ways we can take action to demonstrate that Black Lives Matter to us:

- Our Brooklyn Architectural Scholarship Foundation continues to support the financial needs of needy college students at schools of architecture in the city. But we must increase financial grants by working harder to support fundraising for the Foundation.
- We must strengthen our relationship with City Tech (CUNY) to create meaningful, supportive relationships with its architecture students. We should create a connection to Williamsburg HS for Architecture and Design, and to Brooklyn Tech HS and its architectural engineering program, to nurture change in the profession.
- To get more involved and to engage with Black Architects, or to volunteer in a local Project Pipeline visit nycoba.org.

- Visit the [**Equity, diversity and inclusion**](#) page at the AIA website to learn of ongoing efforts that need your support. Read the [**AIA Equity, Diversity and Inclusion Commission Executive Summary**](#)
- Visit [**blackspace.org**](#) to learn more about how you can get involved in creating environments of equity and justice through design.
- Join your local [**Community Board**](#) and become a force for the common good.

In this time of tests on our patience, our hope, our solidarity, our caring, our understanding, our creativity – let this be a defining moment not only for our work, but for our beliefs. In conclusion, please consider these two excerpts written by prominent leaders in NYC that have profoundly impacted me:

From the Anthony Marx, President of the NYPL:

“Our varied backgrounds and experiences within our city and society are our greatest source of strength: bringing new ideas and perspectives, teaching empathy, and shining a light on how we falter. But not if we close our eyes and ears to the lessons of diversity, rejecting the validity and equal value of experiences and lives other than our own. When we fail as a society to respect learning and each other, we become inhumane and untold tragedy follows.

We all have a responsibility to actively participate in our democracy as informed citizens, to collectively refine, demand, and enact justice. Educating ourselves further about the legacy of racial injustice in this country is a key piece of this.”

From the American Theatre Wing:

“It is our duty to make sure the black lives in our community are not marginalized or endangered in any way, that they are not silenced or demeaned . . . Black stories matter. Black opportunities matter. We must all speak out, do better, and drive out hate and prejudice from wherever it hides . . . ”

JOHN H. HATHEWAY, JR.
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April – May 2020

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GETTING TO KNOW YOU

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?

Susan Wu

Pisces

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

My most favorite part of the Architecture Profession is the problem-solving aspect of it, whether it's spatial, visual or technical design. The various levels of thinking involved in the architectural process makes it a truly unique profession that is both challenging and gratifying.

WHAT IS YOUR LEAST FAVORITE PART?

The long work hours and the difficulty in maintaining a work-life balance at times.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Music, memories and history has always been the driving factors in my creativity both spiritually and emotionally, allowing me to connect more deeply to the people and places that I'm researching and/or designing for.

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

Since I was a child, I've also always wanted to be a Pilot and I would like to attempt it if the right opportunity came along. It may seem like a Pilot is vastly different from being an Architect but I think there is one similarity that unites them and it is that these professions allow you to become a citizen of the world, whether it's through profound research and design or through travel.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

To date, I think my most favorite Place is Cedar Avenue in Hakone, Japan. I remember walking through the small paths and being engulfed by towering trees and the whispers of nature...it was a truly mesmerizing and nostalgic experience.



WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

I've always been inspired by the philosophies and works of Shigeru Ban. His seemingly simplistic yet holistic approach toward architecture and his understanding and consideration of the environment and of society and people is inspiring on a personal and professional level.

WHAT SOUND OR NOISE DO YOU LOVE?

I love the whistling of the wind brushing against the trees in a quiet forest. To me, it is music that is timeless.

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

I wish I had the ability to teleport through time so I can experience what life was like in different time periods.

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

If I could meet any Architect, Designer or Artist, it would definitely be Shigeru Ban. I would like to talk to him about his thought process and approach for a project from beginning to end and have a deeper understanding of how he expresses his philosophies and concepts in his designs.

← **DID YOU KNOW?** Cedar Avenue is an historic Cedar tree lined road that stretches for 500m and is located in Hakone, Japan and runs alongside Lake Ashinoko. The 400 Cedar trees were supposedly planted 400 years ago, during the Edo Period and their towering forms have protected those traveling Hakone's mountain roads from the sunlight and wind ever since.



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

Nunzio G. Fusco

Sagittarius

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

Seeing a design of mine get completed and being able to walk through the building.

WHAT IS YOUR LEAST FAVORITE PART?

The requirements for being a Registered Architect (RA).

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Life and nature.

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

Should have been a [baseball](#) player. Now music and art.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Tough one, as much as I enjoy a night in the city, I do love the country.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Architect: Frank Lloyd Wright
Artist: Chris Garver, Marcel Duchamp, Da Vinci.

WHAT SOUND OR NOISE DO YOU LOVE?

A baby's giggle.

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

Teleportation.

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

Jim Morrison — art, music, life, and poetry.



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

Haotian Zhang

Pisces

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

My favorite part is the process of completing an architectural project, it could be finishing a model and rendering it little by little, to see it become solid. Or it could also be working with different people and getting to know each other.

WHAT IS YOUR LEAST FAVORITE PART?

My least favorite part is that sometimes, the design is carried with me to bed. I hate the feeling that I'm tired but ideas keep coming into my head which makes me want to jump up and keep working.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

I think [music](#) and movies are the two most important sources of inspiration for me. Music stimulates my emotions and when I get too excited, sometimes, I will even stop drawing and play piano for a while. But only when I have everything planned out in my head. Then I will keep thinking about the idea I just got when I play the piano.

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

Pianist and Auto racing.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

In terms of comfortableness, my favorite place is my home in Chengdu, China because it is where I grew up. I know all about the city no matter the traffic or the weather, the people or the streets. And my family lives there, so overall it is a place that makes me feel safe and warm. In terms of space, there are two things I need: nature views/light and a heavy curtain that can block out the outside world. They might sound contradictory, but I do enjoy looking outside at the street, sky, and people. While I also like the intimacy of the dark.

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.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

My favorite architect is Carlo Scarpa. Because of the logic and story behind his every move.

WHAT SOUND OR NOISE DO YOU LOVE?

The sound of two pieces of components clicked to fit each other.

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

Teleportation.

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

There are too many architects, designers I would like to meet, I don't have a specific thing to talk about in mind, I might talk about the process they had during their design. I think learning from the way people do things is very beneficial.

← **DID YOU KNOW?** The Brooklyn Dodgers, formed in 1883 by real estate magnate and baseball fan Charles Byrne, his brother-in-law Joseph Doyle and casino operator Ferdinand Abell, were originally called the Brooklyn Grays. The owners built a grandstand on a lot bounded by Third Street, Fourth Avenue, Fifth Street and Fifth Avenue and named it Washington Park. Some other names for the team before they became known as the Brooklyn Dodgers were: the Brooklyn Trolley Dodgers, The Atlantics, the Bridegrooms, Brooklyn Superbas, Ward's Wonders, the Robins and the Brooklyn Base Ball club

← **DID YOU KNOW?** Chinese Musical instruments were traditionally grouped into 8 categories known as [bayin](#) (八音) and these categories became the first musical instrument groupings ever created. The 8 categories are: silk, bamboo, wood, stone, metal, clay, gourd and skin.

GETTING TO KNOW YOU CONTINUED



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

Erik Simon

Libra

WHAT IS YOUR FAVORITE PART OF
THE ARCHITECTURE PROFESSION?

Seeing ideas built.

WHAT IS YOUR LEAST FAVORITE PART?

Billing. Although it also has its rewards.

WHAT TURNS YOU ON CREATIVELY,
SPIRITUALLY OR EMOTIONALLY?

A good problem.

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

I wouldn't mind being a [brewer](#).

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Loos' American Bar in Vienna. A jewel box of a space that makes it easy to spend hours in.

WHO IS YOUR FAVORITE ARCHITECT,
DESIGNER OR ARTIST?

Shadrach Woods.

WHAT SOUND OR NOISE DO YOU LOVE?

Rain.

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

Flight or Invisibility. Actually being able to see through walls would solve a lot of problem that come up in the field.

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

Francis Bacon. The human condition.

↑ **DID YOU KNOW?** Brooklyn Brewery started in 1988 by 2 Brooklyn neighbors in Park Slope, in 1996 they acquired the old Matzo factory in Williamsburg and converted it into a brewery and in October of 2016, a Japanese company bought a 24.5% stake in the brewery.



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

Ryan Swanson

Sagittarius

WHAT IS YOUR FAVORITE PART OF
THE ARCHITECTURE PROFESSION?

My favorite part of the profession is having people physically engage with the work you create. There is something special about seeing people's reactions and excitement with something that you designed and made.

WHAT IS YOUR LEAST FAVORITE PART?

I would have to say my least favorite parts are the egos in the profession.

WHAT TURNS YOU ON CREATIVELY,
SPIRITUALLY OR EMOTIONALLY?

It motivates me to watch and help others succeed at their dreams.

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

I love the work I do but if I was to choose another profession I think I would like to attempt to be a professional [volleyball](#) player. I played in college and coached for 10 years, but stopped coaching and playing several years ago.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

One of my favorite places I've been to is Kyoto, Japan. It's an extremely magical place that is so well designed with relation to people and nature.

WHO IS YOUR FAVORITE ARCHITECT,
DESIGNER OR ARTIST?

This is a hard question but I would have to say Jane Jacobs. Her writing has been extremely influential in the work we do in my studio.

WHAT SOUND OR NOISE DO YOU LOVE?

I love the sounds of the city. Hearing the movement and function of the city.

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

Definitely to fly. I'm afraid of heights, but I think it would be pretty amazing to just fly anywhere you wanted.

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

I would probably say, William Whyte or Jane Jacobs. Both of their works have been extremely influential in the work I do. I would love to just pick their brains on the current situation and talk about what public spaces might look like post-pandemic.

← **DID YOU KNOW?** The game of volleyball, originally called "mintonette," was invented in 1895 by William G. Morgan just 4 years after the invention of basketball. Morgan, a graduate of the Springfield College of the YMCA, designed the game to be a combination of basketball, baseball, tennis, and handball.



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

Mark Nedzbala

Cancer

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

The broad view and approach creating physical solutions to challenges.

WHAT IS YOUR LEAST FAVORITE PART?

Limited time for thoughtful responses.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Human scaled design reinforcing socially oriented and humanitarian efforts.

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

Photography.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Ljubljana, Slovenia.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

More than one: Alvar Aalto, Christopher Alexander, [Nader Khalili](#), and Reima Pietilä.

WHAT SOUND OR NOISE DO YOU LOVE?

Water.

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

More insight and perception.

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

Alvar Aalto and his thinking on design and approach to his work.



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

Kiamesha R. Hull Robinson

Pisces

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

My favorite part of the profession is learning and working together for common goal of better spaces for the people who use them.

WHAT IS YOUR LEAST FAVORITE PART?

My least favorite part of the profession is that minorities and the underprivileged are usually left with the short end of the stick. I am happy that the firm I am a part of looks to change that.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Research is usually what gets my creativity flowing. When I know more about the people who will benefit/use the space it makes it more personal, more engaging.

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

Mentoring children in dance and [art therapy](#) is something I would like to attempt. I believe therapy is great for everyone, but the arts are a great ice breaker. Everyone loves art.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Living room on Thanksgiving Day or Christmas morning.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Sister Corita Kent, Allison Grace Williams, Elizabeth Roberts.

WHAT SOUND OR NOISE DO YOU LOVE?

Gospel music on Sunday or any day.

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

Healing — this way I could cure all diseases and sicknesses.

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

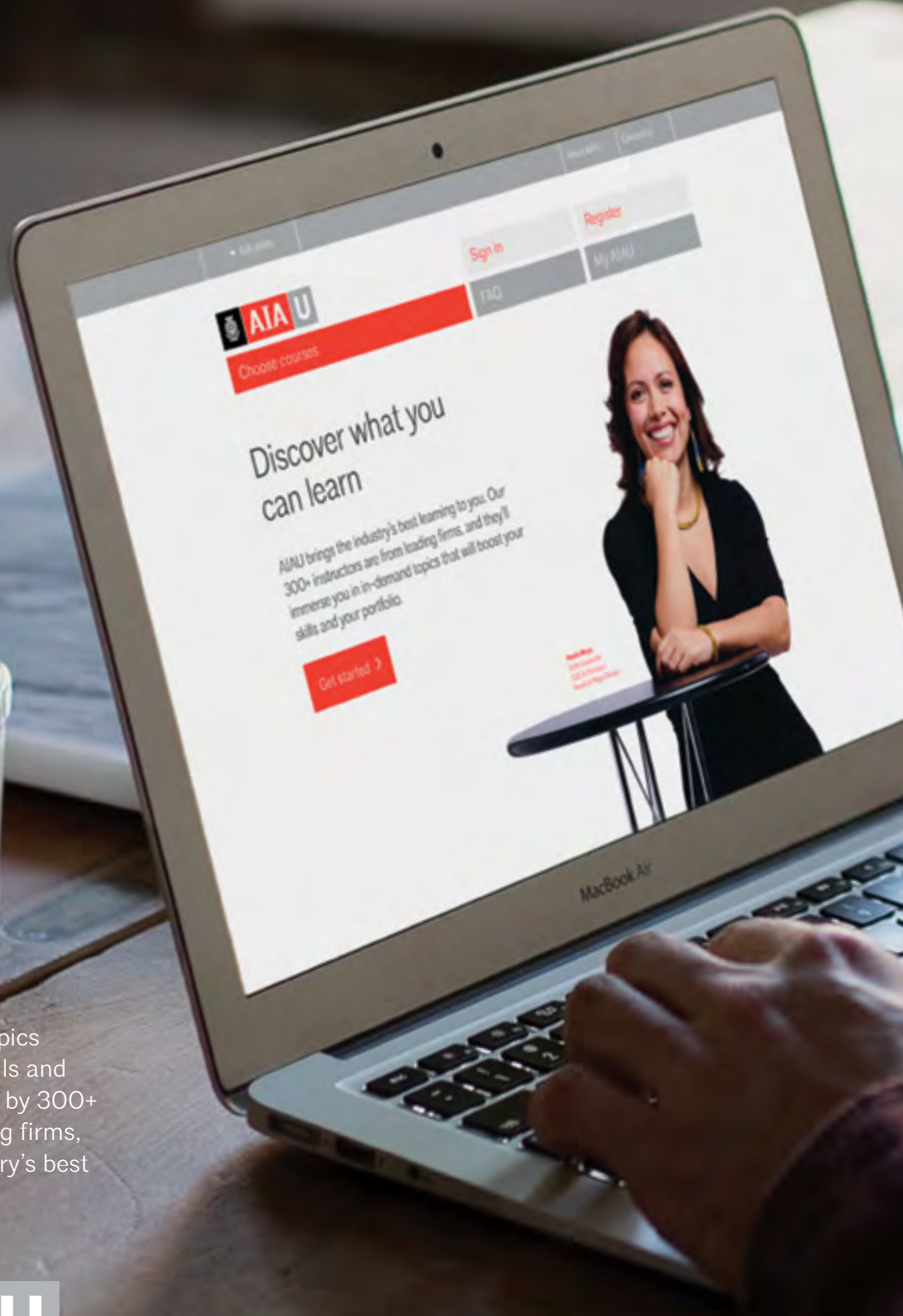
This is a hard question to answer as a designer gets inspired daily and this can change. Right now, I guess it would be J. Max Bond Jr. I would love to talk about how we continue the fight for architecture to break down barriers that spaces can provide and create ones for greatness, progression to occur. There is still more work to be done for minorities especially for black women like myself in the architectural profession. ■

← **DID YOU KNOW?** [Nadir Khalili](#) was an Iranian-born Architect, who was also licensed in California, was best known for his *Ceramic Houses* the Earthbag Construction technique called *Superadobe*. Khalili was also a U.N. consultant for Earth Architecture and was a prominent American leader on the value of ethically based architecture.

← **DID YOU KNOW?** Art therapy as a profession began in the mid-20th century, arising independently in English-speaking and European countries. Art had been used at the time for various reasons: communication, inducing creativity in children, and in religious contexts. The early art therapists who published accounts of their work acknowledged the influence of aesthetics, psychiatry, psychoanalysis, rehabilitation, early childhood education, and art education, to varying degrees, on their practices

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May General Meeting

The May AIA Brooklyn General Meeting was held virtually on May 20, 2020 at 6:00pm. The focus of the panel discussion was an overview of public health as a major new component of “resiliency” in addition to climate change and energy use. We examined the role of urban design and street layout particularly in promoting public health and the capacity of architecture to choreograph public interactions. There was also a discussion on potential changes to office layouts and practices to permit business and organizations to return to work.



**Deborah Marton, Executive Director,
Van Alen Institute**

Ms. Marton moderated the panel and kicked off the discussion by challenging us to think about the possibilities and opportunities that may come out of the pandemic. Out of a need for people to get involved, many people came up with innovative solutions to help essential workers, screening and the general public. The idea being that going forward, we will see many competitions and much more innovation in trying to keep ourselves and each other safe.

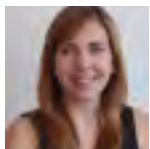
Want to learn more about Van Alen Institute? Visit vanalen.org for more information.



**Autumn Visconti, Senior Landscape Architect,
Bjarke Ingels Group (BIG)**

Over at BIG, the team has been actively working on the 40 projects that the Brooklyn based office has. At the onset of the pandemic, they turned their model shop into a PPE making facility to help essential workers. The landscape department has now turned their focus on to looking at Design as agency, asking questions like: Is our city capable of long term social distancing, can we re-imagine spaces for socializing, how do we create fun and Dynamic streetscapes? These urban challenges will continue to be a part of designing as we move into the future.

Want to learn more about BIG? Visit big.dk for more information.



Amy Parker, Director of Business Development, SITU
SITU, the design, research and fabrication studio located within about 10,000 sq. ft. at the Brooklyn Navy Yard, also turned their fabrication studio into a hub of PPE solutions at the onset of the pandemic. They also

dedicated their time and energy to designing and creating prototypes for contactless patient screening booths. Currently, the studio is working on ways to design spaces that address the need to re-examine how we can come back to the workplace and social spaces with the safety of public health and resiliency in the upcoming new age post-pandemic.

Want to learn more about SITU? Visit situ.nyc for more information.

The next Panel Discussion | General Chapter Meeting will be held on June 24, 2020.

UPCOMING AND RECURRING EVENTS

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

**EVERY 3RD WEDNESDAY, 6:30PM
VIRTUAL UNTIL FURTHER NOTICE**

AIA Brooklyn General Chapter Meetings + Discussion Panels

UPCOMING DATES

June 24
July 15
August 19
September 16

See Virtual Meeting info on calendar at www.aiabrooklyn.org.

**EVERY TUESDAY, 7:00-8:30PM
ZOOM INFO AT AIA BROOKLYN.ORG**

Emerging Professionals Committee A.R.E. Study Session

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

**EVERY 2ND THURSDAY
VIRTUAL UNTIL FURTHER NOTICE**

Brooklyn DOB Industry Meeting

Ask the Borough Commissioner questions about NYC Code, DOB procedures, etc..

Email Ida Galea at galea.arch@gmail.com and have your questions discussed and answered by the Commissioner. 1 CEU.

Check www.aiabrooklyn.org for time.

**LUNCHTIME WEBINAR, 12:00-1:00PM
RSVP ON WWW.AIABROOKLYN.ORG**

On The Menu

UPCOMING DATES

June 30, Clarifying Product Transparencies; Life Cycle Assessment, Environmental and Health Product Declarations

July 9, The Advancements in oversized window & skylight systems and their applications

July 14, Operable Wall Systems

Contract Documents address COVID-19 issues

HASTI HEJAZI | (202) 626 7592

Due to the COVID-19 pandemic, the design and construction industry may experience considerable disruptions, such as material shortages, construction delays, work stoppages, and projects. Watch a free, on-demand webinar as experts explore contract provisions regarding delays, extensions, suspension and termination, payment, dispute resolution, and insurance. Earn 1.5 LUs.



Watch on-demand webinar at
youtube.com/watch?v=z6SOlyKOzKI

Best Practice: Employee Benefits

AMANDA JENNINGS | (202) 626 7372

Employee benefits are often defined as compensation paid by an employer to an employee over and above regular salary and wages. Employee benefits come in many shapes and sizes and are an integral part of an overall compensation package offered to employees. Employee benefits are essential in keeping current employees happy and have become an important ingredient to attracting new and highly skilled employees to a firm.



Learn more at
aia.org/best-practices/6270740-employee-benefits

How AIA contracts address the COVID-19 pandemic

COURTNEY HOLMES | (202) 626 7510

For the foreseeable future, the design and construction industry may experience considerable disruptions, such as material shortages, construction delays, work stoppages, and suspended and terminated projects due to the coronavirus pandemic. This article provides some tips on how to handle project delays, suspensions, and terminations with AIA documents, and also provides a list of some insurance issues to consider.



Learn more at aiacontracts.org/articles/6281746-how-aia-contracts-address-issues-arising-due-to-the-covid-19-pandemic

Annual CES Requirements for members

RAMIRO SOLORZANO | (202) 626 7350

We understand the challenges in meeting requirements in light of the COVID-19 pandemic. However, members must still meet the annual AIA continuing education requirements. Therefore, members may request waivers from the Institute Secretary during our membership audit next Spring. Because states have not changed their requirements, we encourage utilizing free online courses through AIAU and from our AIA Continuing Education Providers.



Free staff sharing feature on AIA Career Center

CHRISTINA THOMAS | (202) 626 7392

AIA is leveraging the AIA Career Center's jobs board to provide a platform for staff sharing to help our architects and design professionals during this period of uncertainty. This is a free service we are offering to help firms avoid layoffs and keep projects moving forward.



Learn more and have members post their staff sharing opportunities on the AIA Career Center at careercenter.aia.org/rates.cfm

Learn the facts about the CARES Act

HASTI HEJAZI | (202) 626 7592

Learn the most important aspects of the CARES Act, and how the AIA is working to help architects during COVID-19, so you can protect your firm.



Watch at
youtube.com/watch?v=GXItyYHbANo

How to talk to clients about your fees

AMANDA JENNINGS | (202) 626 7372

Keeping clients informed is a sure way to position your architectural firms for effective fee negotiations. Fortunately, Michael Strogoff, FAIA, offers language that communicates the intricacies of service fees to clients and will solidify firm-to-client trust.



Learn more at aia.org/best-practices/6066-how-to-talk-to-clients-about-your-fees

Managing your contracts remotely

SARAH LUMMIS | (202) 626 2562

With an increase in stay-at-home orders due to COVID-19, going to the office to print, scan and sign your contracts may not be an option. Hear from AIA Contract Documents technical staff on key features and workflows in the online service to help you organize, distribute and sign your contracts without leaving your home.



Watch on-demand webinar at
youtube.com/watch?v=Iz3cefflxG0

DRAWING YOU IN



"Cynth E" painting
by Mel Loyola Agosto



"Hot Dog Cart" photograph
by Daniel Alter, AIA

Adam Achrati, AIA with
Calder Stanley Achrati



Vanessa Despot Rippere, AIA
with Olivia Halsey Rippere

What people are saying about PYLON

Talisha,

I just spent some time going through the latest digital PYLON (Mar/Apr 2020). For years, I hesitated to open an issue of PYLON because it never seemed to embody the elements that I knew it could and should have. Now it does. And it wasn't just the latest issue that reflects these values. The last several issues prove that the changes to PYLON are real and are sustainable.

You deserve enormous credit for what you and others have achieved. I feel good now, as a Brooklyn Architect, when I receive the latest issue of PYLON and, more to the point, other architects elsewhere should feel the same way.

Daniel Alter, AIA
DANIEL ALTER ARCHITECT PLLC
www.danielalter.com

Congratulations New Moms and Dads!

Adam Achrati, AIA and his wife Emily are happy to announce the birth of their son **Calder Stanley Achrati** (20.1"; 7lbs 4oz) on May 4th 2020.

Olivia Halsey Rippere was born on April 12th, Easter Sunday at 7:30am and weighing in at 7lbs 4oz and measuring 20 inches. "We went to Lawrence Hospital in Bronxville at 11pm the night before and 8.5 hours later she was ready to make her debut into the world. It was a very challenging time with COVID. My husband was supposed to stay up to two days after she was born, but because of the new rules, he was not allowed to stay two hours beyond postpartum! It's been so busy here and I have been catching up with everything, while learning about motherhood. It has its ups and downs, but I love being a mom – words just can't express how I feel when I look at Olivia."

Send a letter (about anything!) to the editor at secretary@aiabrooklyn.org to be included in the next issue of PYLON.

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

COMMUNITY BOARD #1

Flushing Ave., Williamsburg, Greenpoint, Northside & Southside

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

435 Graham Ave.

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

COMMUNITY BOARD #5

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

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

404 Pine St., 3rd fl.

COMMUNITY BOARD #6

Red Hook, Carroll Gardens, Park Slope, Gowanus & Cobble Hill

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.

COMMUNITY BOARD #11

Bath Beach, Gravesend, Mapleton & Bensonhurst

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.

COMMUNITY BOARD #14

Flatbush, Midwood, Kensington & Ocean Parkway

info@cb14brooklyn.com
(718) 859-6357
www.cb14brooklyn.com

810 East 16th St.

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

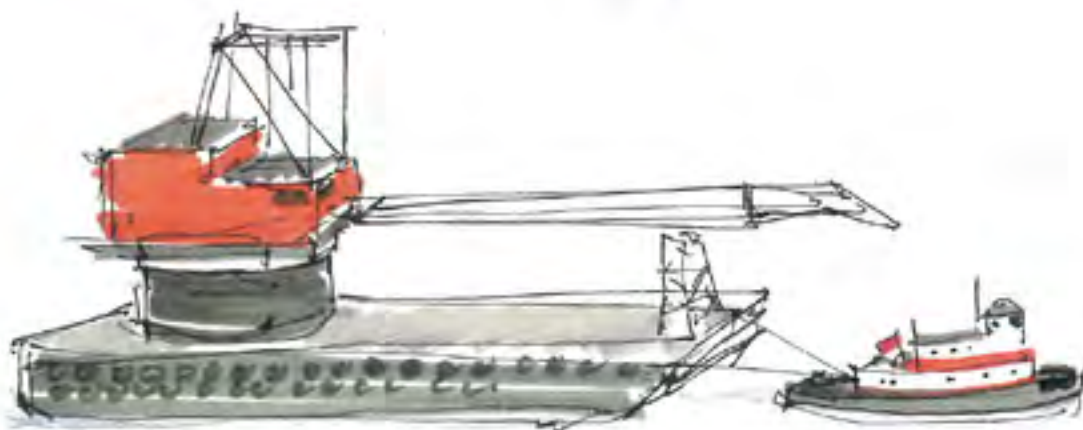
4112 Farragut Rd.

COMMUNITY BOARD #18

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

bkbrd18@optonline.net
(718) 241-0422

1097 Bergen Ave.



"Tug Boats" sketch by
Brendan Coburn, FAIA

BKLYN DESIGN AWARDS



Showcasing the Built Environment That Makes Brooklyn

The AIA Brooklyn Design Awards program has taken an interesting route over the past four years. The Design Awards have been connected to the AIA Queens, AIA Staten Island and AIA Bronx chapters, which has made it one of the richest programs in New York State and has highlighted some of the best designs the Outer Boroughs have to offer. Brooklyn has undergone a transformation over the past decade, and we wanted to show the community what our professionals have accomplished. In the fall of 2019, we concluded a three-year partnership with these other three local chapters and hosted an exhibit of all the design work submitted throughout the years entitled “Boro X Design”. This exhibit was on view at the Queens Historical Society, allowing an audience outside our membership to get a glimpse of the local Architecture shaping our city. The next step in the evolution of the Design Awards program seemed inevitable: No Sleep till Brooklyn!

This year, AIA Brooklyn is bringing the Design Awards

back to our Borough to focus on the impact that design has had in the County of Kings. The aptly named **BKLYN Design Awards** is the newest vision for the Design Awards Program, in which we will highlight innovative projects in Brooklyn while also spotlighting Brooklyn Architects doing great work outside of the Borough. The categories will range from new construction to historic preservation and will also include bonus categories such as temporary or pro bono work. The mission for the Design Awards has always been to demonstrate the power of design and showcase how Architects shape our society. While we may have changed our name, we have no intention of changing our course!

Although this year has been replete with challenges and we have not gone about business as usual, this is also a great time to demonstrate the work that Architects and Designers are doing and to show how we are shaping the Borough of Brooklyn. I challenge everyone reading this issue of **PYLON** to help us showcase that Brooklyn is not just another Borough, but the new epicenter of New York City with our own unique identity, culture, landmarks and of course Architecture. Together with AIA Brooklyn — let’s spread love, it’s the Brooklyn way!

Registration for the **BKLYN Design Awards** opens soon. For more information please visit www.aiabrooklyn.org

AIA BROOKLYN STILL NEEDS YOU!

**LIST YOUR
FIRM ON AIA
BROOKLYN +
CHECK THE
CALENDAR
OFTEN FOR
NEW EVENTS**

Visit aiabrooklyn.org

**JOIN THE
COMMUNICATIONS
COMMITTEE!**

– Help maintain the
website and Pylon

email_secretary@aiabrooklyn.org

**SUBMIT NEW
FEATURES TO
THE PYLON!**

Also looking for:

- Sketches
- Letters to the Editor
- Writers
- Cover Photos
- Ideas

email_secretary@aiabrooklyn.org

THE BROOKLYN CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS, AN ORG



**AIA
Brooklyn**

Meeting Day of

[Location]

[Address]

6:30 PM - 8:30 PM

6:30 PM – President

1. Quorum

2. Accept minutes of Previous M

3. [Upcoming Event]

4. [Important Note]

6:45 PM – General M

1. [Meeting item 1]

2. [Meeting item 2]

3. [Meeting item 3]

4. [Meeting item 4]

5. [Meeting item 5]

7:30 PM – New Busi

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

ARTICLE BY JANE MCGROARTY, AIA

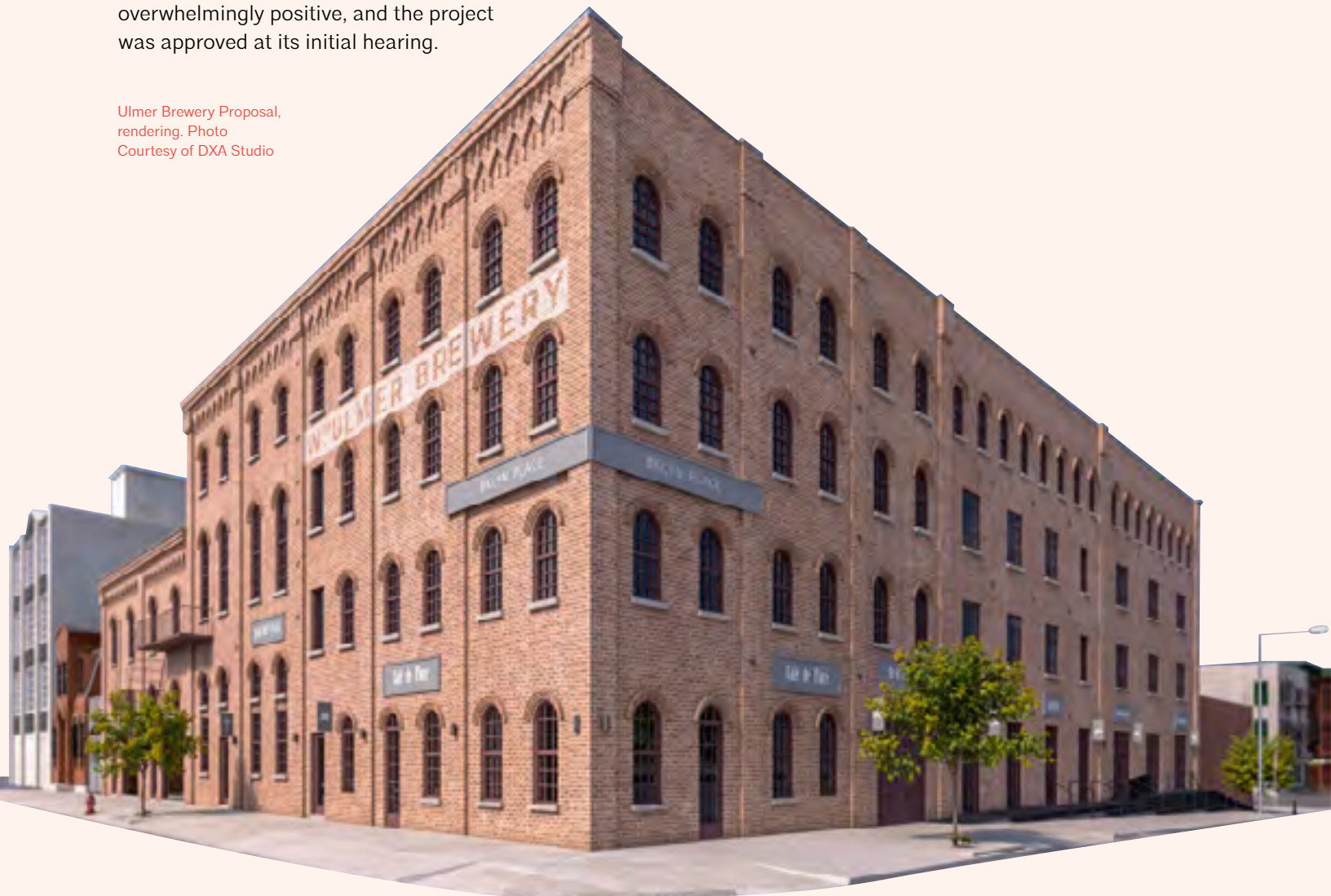
With all construction work stopped, except those projects deemed essential or having only one worker, there is not much going on the Backyard.

Under the circumstances our colleague, Sarah Drake AIA, found some interesting projects that have recently been approved by the Landmarks Preservation Commission. If your project is a landmark or within an historic district, LPC is the first step since you will not get a DOB approval without LPC approval. With the arrival of Covid19 to our fair city, LPC cancelled public hearings in late March and most of April but beginning on April 21st, the Tuesday public hearings resumed using ZOOM. Keep in mind that all public hearings are taped and can be viewed via the Landmark Commissions website. The audio and video quality are not great, but it can be a useful tool to see presentations and get a sense of how the Commissioners evaluate proposals.

William Ulmer Brewery Gets a Second Life

In January, the Commission approved a project at the former William Ulmer Brewery at 79-81 Beaver Street in Bushwick. The original brewery building was built in 1872 and enlarged in 1881 by Theobald Engelhardt. Engelhardt designed at least ten other breweries in Brooklyn. The beer business was an important part of Brooklyn history and it is nice to see that some of these structures are being preserved. **DXA Studio**, in a very thorough presentation, proposed façade restorations, a new copper penthouse, new windows and doors for an adaptive reuse to commercial and retail uses. The reaction of the commissioners was overwhelmingly positive, and the project was approved at its initial hearing.

Ulmer Brewery Proposal,
rendering. Photo
Courtesy of DXA Studio



New Restaurant Pavilion on Fulton Ferry Pier

LEFT April 2019 version of 1 Water Street Pavilion Proposal, rendering by Starling Architecture. Photo Courtesy of NYC Landmarks Preservation Commission.

A more controversial project, the proposal for a temporary restaurant pavilion on the pier at the foot of Old Fulton Street, adjacent to Brooklyn Bridge Park, was approved on February 4, 2020. Brooklyn Bridge Park Corporation awarded an outdoor concession license to Pincus Brothers. **Starling Architecture's** earlier pavilion application to the Landmarks Preservation Commission was rejected in April of 2019. The revised design is a marked improvement, however, the Brooklyn Bridge Park Community Advisory Council and the Fulton Ferry Landing Association opposed the project. The Commission's rules only allow for public

testimony at the initial hearing, so the Commissioners did not hear or read the opposition statements.

In 1990, The Fulton Ferry Landing Association received the Lucy G. Moses Award for its stewardship of the design and reconstruction of the pier and the restoration of the Marine Fire Boat Station and hose shed in the 1990s.

The Association was commended for its vision of an open pier that leads to the river, with expansive views of Lower Manhattan and the Brooklyn Bridge.

Doreen Gallo and Katrin Adam, co-chairs of the Design and Concessions Committee of the Advisory Council wrote



RIGHT February 2020 LPC approved version of 1 Water Street Pavilion Proposal, rendering by Starling Architecture. Photo Courtesy of NYC Landmarks Preservation Commission.

in a press release that “The Fulton Ferry Landing Pier is not an appropriate site for any new structure or addition because it impedes access at a critical juncture and takes away from the scenic view plane of the Brooklyn Bridge. This busy area of the park requires open, unimpeded space without any need for programming, whatsoever.”

We agree with the community. This pier is a much beloved public space where people come to cavort with their children and look at boats and water, where brides come to be photographed, where lovers come to propose, where tourists congregate to see ‘real’ New York. Do we

really need another place to eat or drink in Dumbo/Fulton Ferry? Do we need another place where you have to pay to sit down? Yes, there will still be open space on the pier, but dividing it into two parts — one private and one public — leaves a sour taste.

This is not the fault of the Landmarks Commission. The Brooklyn Bridge Park Corporation issued the license in order to monetize this spectacular public space. To be fair, the restaurant will only operate during the warmer months, but the structure will there year-round.



Construction at 20 Old Fulton Finally to Begin

LEFT 20 Old Fulton Street, rendering by Snohetta, Architects, 2015. Photo Courtesy of NYC Landmarks Preservation Commission.

In 2015, **Snohetta** was hired to design a small one-story retail building on Old Fulton Street in the Fulton Ferry Landing Historic District. **Snohetta** received landmarks approval for the project. The site was constrained by small industrial building behind that had been converted into seven residential units in 1980. A Board of Standards and Appeals variance for the project restricted the height of

any building built that might be built on the 20 Old Fulton lot in order to preserve a view of the Brooklyn Bridge.

In 2018, the owner of the vacant lot at 20 Old Fulton Street sold to a new owner who hired a new architect to change the design. Any new design had to go back the Landmarks. **NV/design. architecture** was hired and produced a new sophisticated design that is contemporary



RIGHT 20 Old Fulton Street,
rendering by NV/design.
architecture 2020. Photo
Courtesy of NYC Landmarks
Preservation Commission

but elegantly echoes some of materials and forms found in the district. The architects used red brick for the facades but chose a Roman brick rather than the standard 19th brick. The arches were inspired by several arches found in the neighborhood: the Tobacco Warehouse, the Empire Stores, the Ferrybank Building; the arches of the Brooklyn Bridge anchorage and The Eagle Warehouse entrance. The

attractive corner arches open the building up to the street in a lively manner.

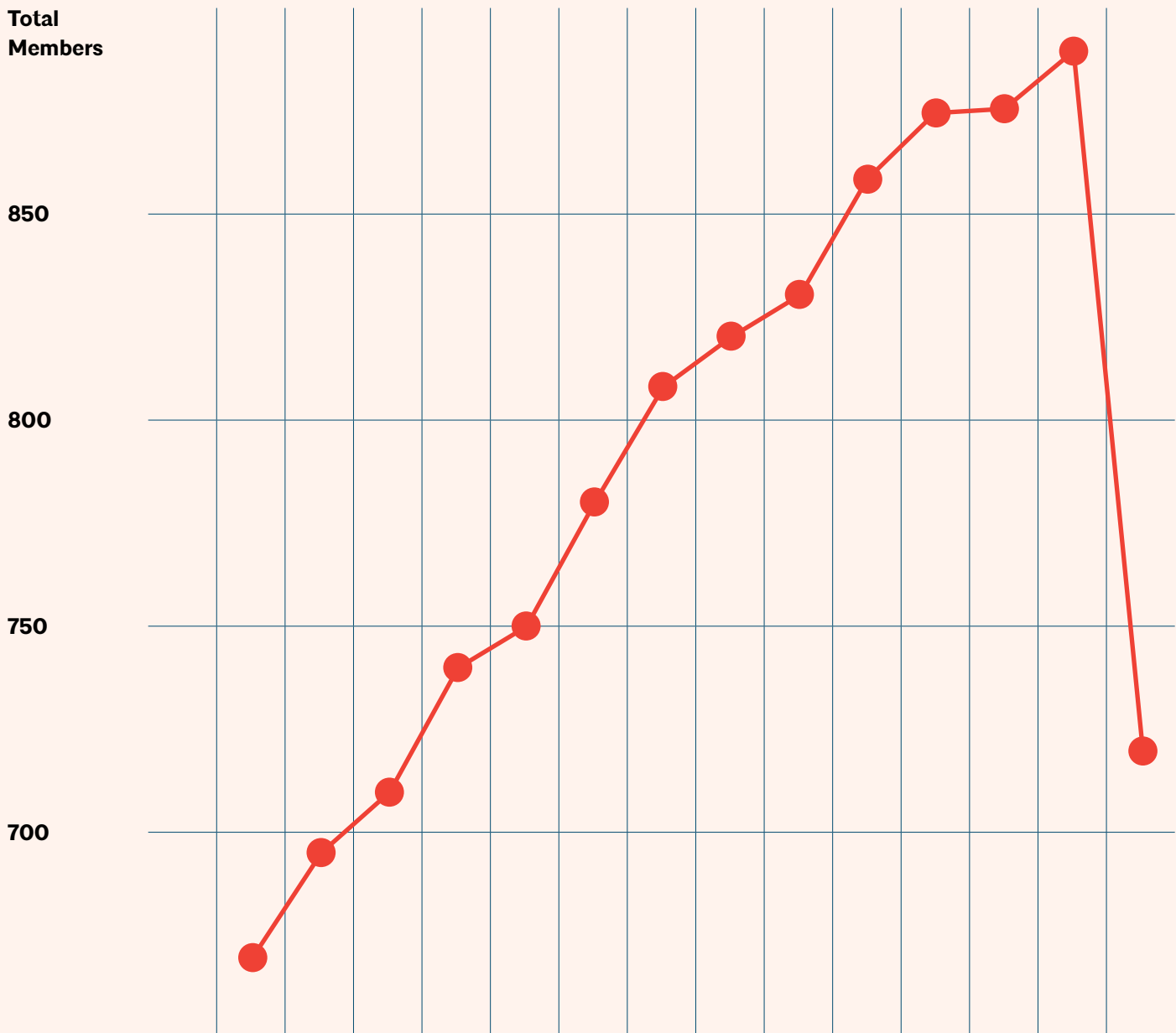
There was nothing wrong with the first design, the Commissioner liked it. It would have been fine.

But the latter design brings a special sensitivity and creativity to the historic district. We are looking forward to seeing this built. ■



MEMBERSHIP COMMITTEE

**Total
Members**



	4/19	5/19	6/19	7/19	8/19	9/19	10/19	11/19	12/19	1/20	2/20	3/20	4/20	5/20
Total Members	669	695	711	737	750	783	808	818	833	858	874	876	887	719
Total AIA	457	467	479	490	496	512	523	529	539	559	564	566	573	497
Total Assoc. AIA	204	219	223	238	245	262	276	280	285	290	300	300	304	214
Total Fellow	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Total International	7	8	8	8	8	8	8	8	8	8	9	9	9	7
Total Unassigned	0	0	0	0	0	0	0	0	0	0	0	2	2	2
Newly Licensed	2	1	2	2	2	0	3	0	3	0	0	0	0	6
Total Emeritus	26	25	25	25	26	26	26	26	27	27	26	27	27	26

Backwards



Forwards

Since this issue of PYLON is reminiscing and dreaming of the future at the same time, who better to chat with than the immediate past AIA Brooklyn President, Vincent S. Nativo, AIA, LEED-AP, and the incumbent AIA Brooklyn President, John H. Hatheway, Jr., AIA? We wanted to know about the architectural dreams that kept their imaginations ‘juiced up’ as youngsters and as professionals; we also sought their thoughts on the chapter and their hopes for its future.

Vincent (commonly known as Vinny) was the AIA Brooklyn President from 2018 – 2019. He is a licensed architect who, in 2004, successfully took over the reins of his father’s construction company, and now runs G-Net Construction Corporation with his brother. John, the current chapter President, is the owner of a small Brooklyn-based architecture firm. Even though their professional lives took different paths after their respective exits from architecture school, these presidents share more than a few similarities, including an unbounded enthusiasm for AIA Brooklyn and its potential to enhance the work and personal lives of design professionals within the borough.

Vinny, who grew up in the Bensonhurst/Bath Beach area of Brooklyn, comes from a family of construction firm owners. He is a graduate of the Pratt Institute School of Architecture and has used his architecture education to enhance his construction practice. Around the age of 7, Vinny was fortunate enough to witness his father’s construction firm build his family home. He remembers this event as the spark that first drew his attention to architecture.

VN: That was a big thing for me. I guess it created interest. I didn’t know what I was going to do yet, but I was interested.

Oddly enough, John, a graduate of The School of Architecture at Syracuse University, had a similar childhood experience. John was raised in Chappaqua and Mount Kisco, N.Y. in the 1960s and ’70s, a time of rapid expansion for the area.

JH: Everybody was moving [to the suburbs] and commuting into the cities and there were just a ton of houses being built around us. On the weekends, my dad and I

(sometimes my mom), we’d go out and take a look at houses that were being built. I’d walk through the rough framing of these houses; I was really inspired by figuring out the spaces and imagining what they could be like. Honestly, I think doing that really piqued my interest in construction and architecture.

Vinny discovered his drawing talents around the age of 9 when Fred Montoya, a family friend who owned an architecture firm, gave him his first drawing kit filled with everything from a draft book to stencils.

VN: I was hooked. I didn’t know what I was drawing – I was just drawing!

By the time of his first visit to Fred Montoya’s firm at around age 12, Vinny was convinced that he had to become an architect, eventually apprenticing with Montoya when he was 15 and working at his office while attending Pratt.

VN: I remember when I was at his firm, watching all these people drawing, and the parallels and stencils – all these different things – and I was just truly amazed. That was it! I think he’s the one that convinced my father that I should study architecture.

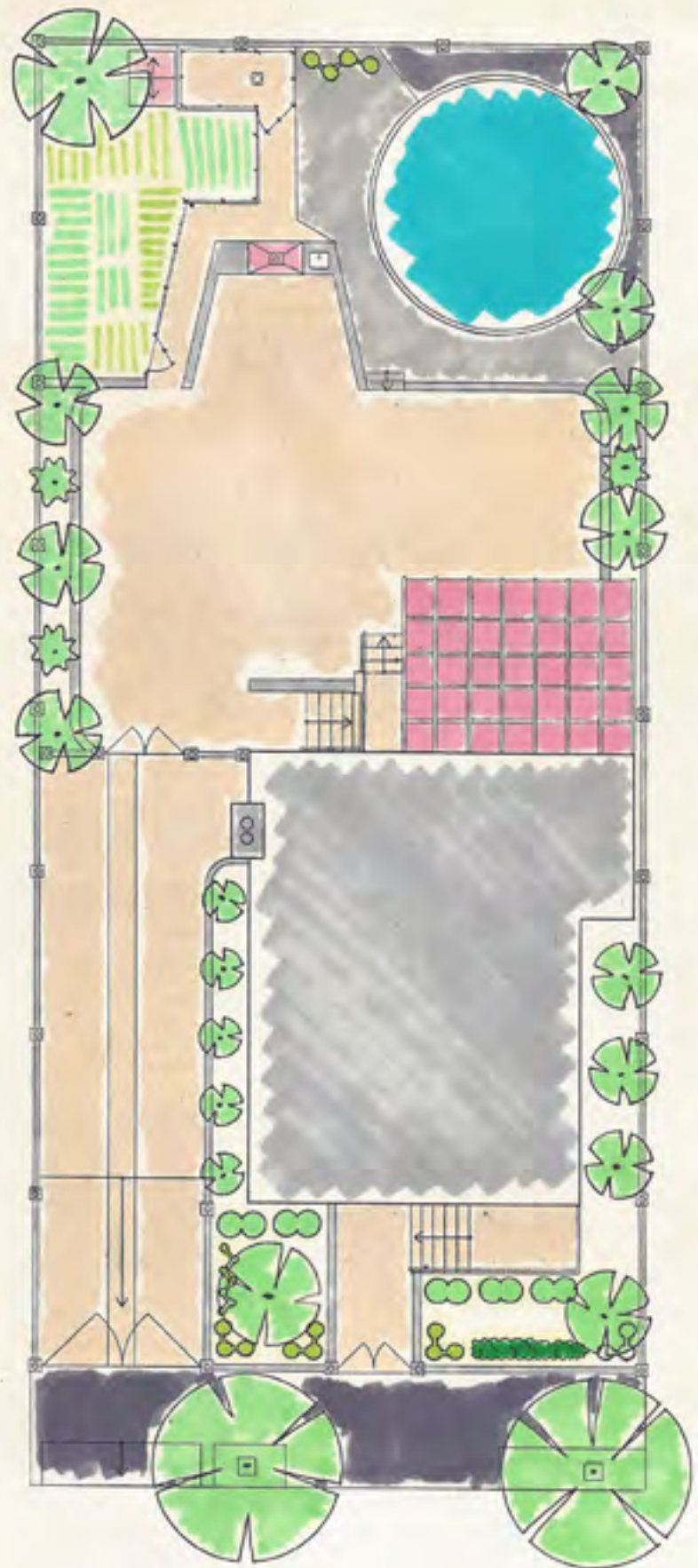
Even though Vinny was already sold on the idea of becoming an architect, his father needed to be convinced that he would take school seriously. For a few summers as a teen, Vinny worked in the family’s construction firm doing manual labor just like any other employee.

VN: I was hauling drywall up four/ five stories in the dead of summer. There was no favoritism with me – my father made sure of that. And I learned with my

**“I REMEMBER WHEN
I WAS AT [FRED
MONTOKA’S] FIRM,
WATCHING ALL THESE
PEOPLE DRAWING, AND
THE PARALLELS AND
ERASERS—ALL THESE
DIFFERENT THINGS—
AND I WAS JUST TRULY
AMAZED. THAT WAS IT!
I THINK HE’S THE ONE
THAT CONVINCED MY
FATHER THAT I SHOULD
STUDY ARCHITECTURE.”**

VINCENT S. NATIVO,
RA, AIA, LEED-AP

Site plan of the Nativo family residence, drawn by Vincent Nativo and a part of his first portfolio after graduating from Pratt.



PLOT PLAN

SCALE: 1/8" = 1'-0"

NATIVO RESIDENCE

hands how to build stuff and I understood that I didn't want to do that forever.

With Fred Montoya's encouragement, Vinny applied to Pratt Institute's School of Architecture and subsequently graduated with honors. At the end of his junior year, Vinny decided against an offer from a large, well-known Manhattan firm, and took a position at Faulding and Fredman—a small architecture firm that allowed him to work on everything from design to project management, and even accounting—for just about three years. His experiences at Faulding and Fredman taught him major lessons about the entire architecture industry, lessons that he took back to the family business.

In high school, John excelled in his drafting class. He soon recognized that he could combine his drafting talent, his spatial intelligence, his inherent abilities in math, and his natural affinity toward mechanics to become an architect. (One time, my parents let me tear apart their old Pontiac station wagon to give it a tune-up, back when they weren't run by computers. I took out the spark plugs, carburetor—everything—and cleaned it up, put it back together, and the car still worked.) While at architecture school, John worked as a carpenter and upon graduation in 1980, formed a construction company with a buddy of his, specifically to build a house his friend had designed for a family acquaintance. In 1981 when the house was finished, John made his way to New York City and worked for a firm where his first job saw him directly involved in a project for Cantor Fitzgerald. Designing commercial office space was not what John had dreamed of when he was in architecture school and his boss was kind enough to introduce him to Andy Freireich and Jim Howie, for whom he

began to work. John enjoyed the variety of projects at Howie Freireich & Gardner and credits Freireich with teaching him how to run a firm.

JH: If I have to attribute my ability to be out on my own to any one person, it would be to Andy Freireich. He was a very good architect, but he was an even better teacher. He would take the time to sit down and explain every little detail of construction. He was just into the details of construction and that intrigued me.

Mentors aside, for Vinny, working at an architecture firm was merely a pit stop as the goal was always to take over his father's construction firm.

VN: I knew I was going to take over my father's company—that was in the cards the whole time. Even when I was going to Pratt, I knew that it was really to back up the construction company.

So why even attend architecture school if the goal is to work in construction? How does an architecture education enhance a contractor's work?

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So why even attend architecture school if the goal is to work in construction? How does an architecture education enhance a contractor's work?

VN: It plays a very big part! I have a different eye for finishes and details and not only that—I get

them done with the least amount of impact! I understand, as an architect, the beauty of a finished product. I'm not the contractor who would just come in, finish the job, and get paid. I am able to work very closely with the architect on every project that I do. The architects ask me questions and if there is a problem—whether it's financial, time-based, or product-based—I can give my opinion. As a contractor, my architecture education is something I feel privileged to have.

Vinny's versatility grants him leverage to deliver on everything from design-build projects to infrastructure upgrades with no preference for design work over construction work and vice versa. When it comes to his favorite kinds of projects, he takes most pleasure in working with group homes that focus on persons with developmental and intellectual disabilities.

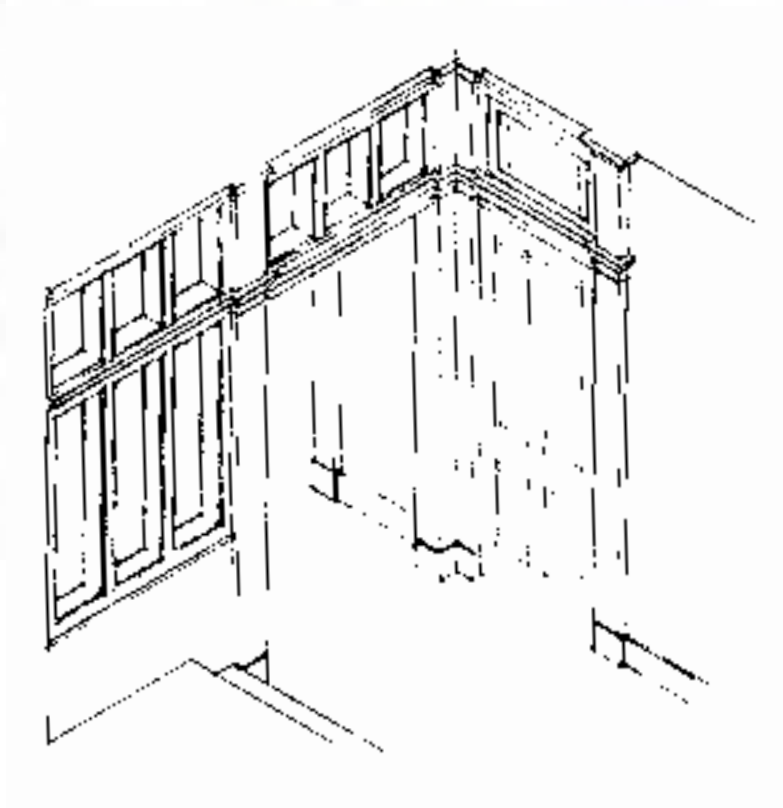
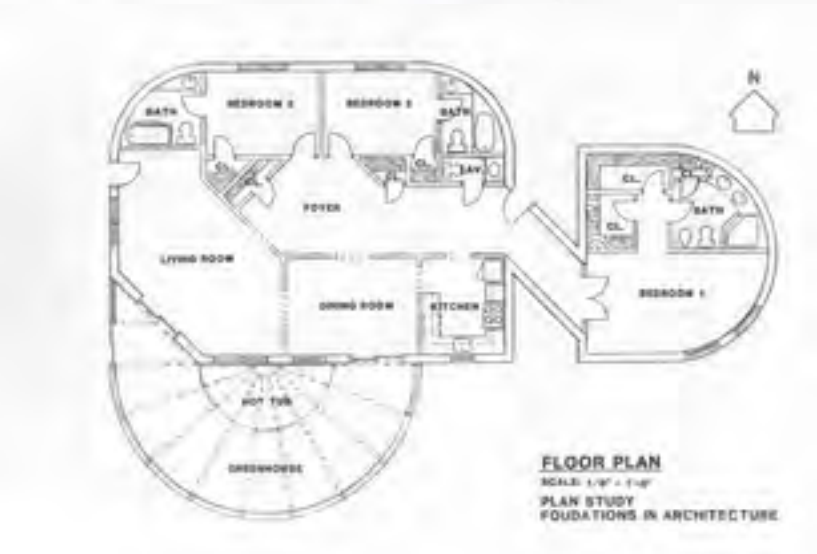
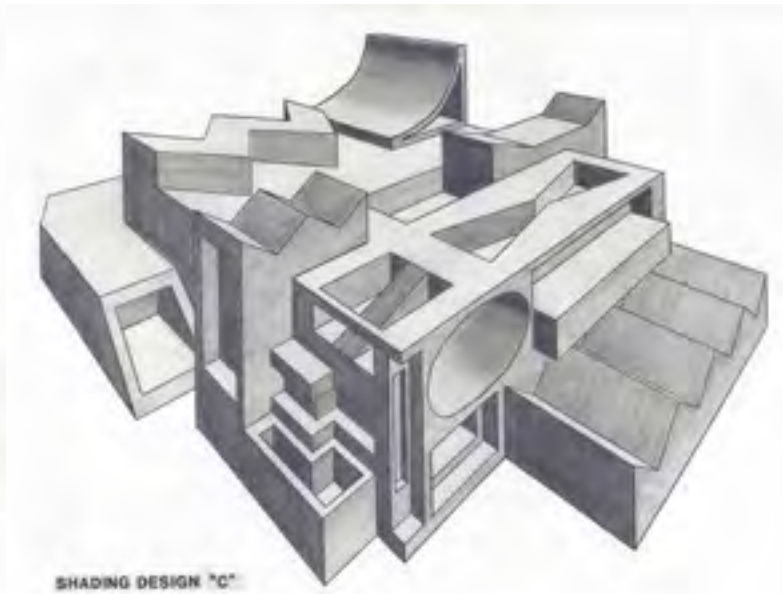
VN: Working with nonprofits is a very big part of my career. When you're working for these consumers you realize the big difference little things can make, it's a huge highlight.

While Vinny's career goal was always written in the stars, John inadvertently began his firm, when, after three years at Howie Freireich & Gardner, he tried to take a sabbatical in order to expedite the renovations to a Brooklyn house he'd recently purchased. John had every intention of returning to the firm (even though a position wasn't guaranteed) but started accepting jobs through referrals while working on his house and never looked back.

JH: I guess it was about 1987 or '88...all of a sudden things got

Photo of John Hatheway's first Design-build project, completed before he started his own firm.





TOP Shading Study drawings by Vincent Nativio.

LEFT Floor Plan drawn by Vincent Nativio, from his first portfolio after graduating from Pratt.

RIGHT Drawing from one of the first projects John Hatheway worked on after opening his own firm.

**“MY DREAM PROJECT
WOULD BE A MUSEUM,
PROBABLY. I THINK
THE GREAT THING
ABOUT MUSEUMS IS
THAT IT’S AS MUCH
ABOUT THE SPACE THAT
CONTAINS THE ART AS
IT IS THE ART. ART CAN
BE ENHANCED BY THE
SPACE WITHIN WHICH
IT SITS.”**

JOHN H. HATHEWAY, JR., AIA

busy and suddenly I found that three-quarters of the day I was working doing architecture projects and one-quarter I was working on the house. So my house renovation took five years, but I that’s how I unintentionally started my firm.

Although John has carved for himself a comfortable niche renovating historic homes, especially Brooklyn brownstones, his dream project would not be residential.

JH: My dream project would be a museum, probably. I think the great thing about museums is that it’s as much about the space that contains the art as it is the art. Art can be enhanced by the space within which it sits. If I could design a place like the Everson Museum (I. M. Pei, 1968), I’d be pleased as punch. The great thing about Pei’s museums is that the spaces flow very nicely from one place to the other. The spaces and the transitions between the spaces are fantastic. The visual connection, the compression between the spaces — he’s just done a great job with that building type; so did Louis Kahn.

For both men, becoming members of the AIA Brooklyn was not even a passing thought for most of their careers. (Vinny graduated from architecture school in 1996, joined the chapter in 2005, and remained inactive until 2013. John graduated in 1980 and joined around 2010.) Both became members for different reasons, but their ongoing fervor for the chapter and the personal relationships forged amongst colleagues, are the same.

VN: Initially, I joined because I needed to network and market my business. But I got more serious when I realized what it was about and the impact of the chapter on people. Then, it became more than just marketing and networking. The biggest thing for me was trying to create connections amongst members. I’m really passionate about the chapter. We’re like a family!

JH: I resisted for a long time. I joined under peer pressure from a neighbor of mine who is an AIA member, but soon realized the benefits of camaraderie. There really is so much to be said for just getting together with a bunch of like-minded people to talk shop and to discuss problems and what excites us. Like in a marriage, it’s great to have a sympathetic ear.

Looking back, Vinny believes that the most important work he did at the AIA Brooklyn chapter, from the time he was secretary up to the end of his presidency, was to foster relationships with all the New York AIA chapters, including Long Island and New York State. He credits Ida Galea for being a role model and his board for their support in accomplishing the goals he set.

VN: The biggest thing for me was trying to create connections amongst members. I’m happy to have seen that happen. I saw how important being a family and a source of professional support was to membership. When I was secretary, observing Ida Galea as president was just amazing. I owe a lot of how I operated directly to her. She had a huge impact on the chapter and ultimately my tenure as

president. I owe a lot to my Board and Committees too—they really made a difference in turning the chapter into what it's becoming.

Vinny had the honor of being chapter president when AIA Brooklyn celebrated its Quasquicentennial (125th anniversary) and the celebration gala is one of his fondest memories.

VN: Seeing how the event was sold out, how many people were there, how excited the new and veteran members were, seeing everybody from all the different chapters hanging out, that's what really brought it together for me. I think that was a really special moment for the chapter too. That one event really made me feel like all the hard work was worth it.

Even though Vinny has served at the chapter's highest possible level, he still plans on sticking around.

VN: I wanna be that go-to-guy for the current board or for anyone throughout the chapter—pick my brain! I want to continue to be the friendly face of AIA Brooklyn. I want to continue going to Albany, to conventions. I want to continue being a spokesperson for the chapter, especially with the other four borough chapters.

Looking forward, John hopes to be able to encourage people to reach out to meet new members at meetings and for every one of the 850+ members to be engaged with chapter activities.

JH: I think that what the AIA provides is a community and an atmosphere that is not completely unlike college. There was a lot of inspiration gained from being

around other people who were working on the same or different design challenges—it was that sense of being willing to learn from your friends. Now, I find the same thing happening when I talk to my friends and fellow members at AIA Brooklyn. Anyone who isn't engaging with fellow members is missing out on an awful lot. I think they'd be surprised by all the fascinating people they'd meet and the fascinating work that their colleagues do.

His most ambitious goal for the chapter is to find an actual home to use "however we want and whenever want to. People can come not just for a chapter meeting, but to see an exhibit of some sort, or attend a smaller lecture or committee meeting. I think there's huge benefits to be had for our operations and our identity by having our own space."

As for how the COVID-19 crisis is changing architecture currently and will change the profession over time, both Vinny and John believe that working remotely will probably deliver a huge blow to the office/retail segment of the industry in the near future. Vinny expressed a hint of sadness at the inevitable physical distances we will have to grow accustomed to and John maintains that designers produce better work when they're able to collaborate in-person, although he believes that our current use of technology to communicate should continue.

VN: I think people will try to limit personal interaction. When I'm at meetings, I kiss and hug everybody, I guess that's just the Italian in me. It's gonna be different. Things are gonna change and the change is gonna be tough.

JH: As far as the industry goes, as it is a creative profession, I think that direct personal interaction will not be replaced by Zoom meetings; I don't think there's the same interaction as when people get together in person to talk about a design issue that they might be having. For the chapter, my hope is that virtual meeting setups will ultimately continue, even when we get back to gathering together. I don't want this to be a substitute for face-to-face meetings, but I think it's a way to truly get more people involved.

And since June is National Candy Month, of course we inquired about their favorite sweet snack.

VN: Oh boy, I like a lot of candy! If I had to pick one, it would be almond Snickers. The twin bar, not the single one.

JH: Man, do I eat candy? Oh, you know what? Those little yellow peeps from Easter. I have to say, those are one of my favorites. ■

For more information on Vincent Nativio, AIA – AIA Brooklyn Immediate Past President; please visit, gnetconstruction.com

For more information on John H. Hatheway, Jr., AIA – AIA Brooklyn President; please visit hathewayarchitects.com

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AIA



INTERVIEW WITH AN ARCHITECT

In Cho (left) and Timothy Shields (right),
Principals of ChoShields Studio, in Brooklyn

CHOSHIELDS

**Excellence Through
Experience and Exploration**

ARTICLE BY SARAH KAVANAGH

On the day of my most recent interview, I went through all the steps anyone would normally take prior to an outing: I got dressed, teased the knots out of my hair, swiped on some lipstick; however on this particular day thanks to Covid-19 and our new reality, I was preparing to conduct my first-ever virtual interview.

It's not all that often that one lives through a pandemic, especially not while living in New York City, so it was impossible to avoid mention of the struggle that has come with surviving the past several months. Whether you decided to leave the city or hunker down; whether you have roommates or, like me, you live alone; whether you have lost or cared for someone due to the virus or don't know anyone who's had it; regardless of your exact scenario, it's been an incredibly challenging time. It has also been a time when we as a society have had to reflect on some of the bigger issues that affect our wellbeing not only for ourselves as humans but also for the wellbeing of the planet we live on and our necessity of moving in a more sustainable direction.

And now you might have read this far only to wonder, "What does any of this have to do with architecture?" Much more than you might realize, at least until you've had the pleasure of speaking with **In Cho** and **Tim Shields**, who started their Brooklyn based practice together: ChoShields Studio. We dug into the tougher questions related to the spread of this virus; what they think this new reality means for the field of architecture and beyond; the importance of the health of our environment for our continued survival as a human race and we reflected on their pasts and how their other wide-ranging interests shaped not only how they collaborate as a design team but also who they've become as individuals..

How has this pandemic changed the way you practice architecture, both in the immediate sense as well as in the way you see it affecting your practice in the long term? Do you think there will be lasting effects that could potentially change the way you run your office?

TS: For us architecture is best done in person — having an office with people, working with clients, going to sites, talking to contractors; so this has been a challenge just to be removed from all of that and feeling like it's harder to get to a site, or harder to get to talk with someone, or harder to work out a problem.

IC: Architecture is teamwork.

TS: It's a challenging thing to do remotely. Of course being remote has always been some part of it because you can't be with everybody all the time, but now there are no people. So now it's just the two of us working out problems with everyone via screen share, but we certainly miss sitting together at a desk and talking about things.

IC: We're very tactile, face-to-face kinds of people and never fully embraced all these telecommunication [options], so we've had to be supple and more resilient in terms of these other

modes of communication. In that sense we're grateful that we finally caught up to alternative modes of virtual connection. The flexibility that remote working allows is something we will want to continue, but certainly I think we all look forward to this [ending] and having that sense of human contact again, and maybe prior to this experience we took it too much for granted.

How did you each initially become interested in the field and what made you decide to study architecture?

IC: It was an organic process which I had no idea would lead me to this point. It started in childhood when I was obsessed with healing injured animals and protecting them. Then I went to a public New York City High School where I was exposed to hands-on activities from woodshop to metal work, lots of drawing and model making.

In college I pursued my other interest in foreign languages, studying Latin, Italian, and French. I lived abroad and through those experiences I realized that each built environment is different yet equally fascinating and viable, leaving me with a deep subconscious impression that was emerged when I came back to the States. After finishing my degree in French Literature and

“THE MORE YOU KNOW ABOUT THE THINGS THAT ARE SURROUNDING THE WORK YOU DO, THE MORE THAT INFORMS THE WORK YOU DO AND GIVES YOU EXTRA IDEAS, EXTRA INPUT, EXTRA THOUGHTS, AND AN ABILITY TO COME UP WITH SOMETHING THAT MIGHT BE AT A DEEPER LEVEL THAN YOU’D BE ABLE TO GET TO ORDINARILY.”

TIM SHIELDS

wondering what I was going to do next, I had a bit of a reflection which led me to reconnecting with my earlier interests in healing animals, working with my hands and building models

This led me to narrow my focus to veterinary medicine or architecture. I went to City College for a few years after my undergraduate degree [from another institution] because it was a school that provided both programs. My major was pre-med and the day I was supposed to register I was walking to the science building to pick all my courses and the next thing I knew I had been in the architecture building for eight hours and ended up as a full-time architecture student. To this day, I’ve never stepped foot into the science building.

It started out as pure fun, which is why I’m always advising younger generations to follow their hearts and do something they are truly interested in. Once you have that, then you can use it as a foundation to do something good with it. That’s what happened with us, we’ve always lived our lives to reflect our true passions and we’ve found that as we’ve gotten older, the sense of social responsibility and a greater responsibility to the community started to take greater shape [and stemmed] from our initial foundation of engaging in the things we loved doing. We’ve ended up blurring the boundary between work and the rest of our life.

Did you two meet in school?

TS: We met in an “architecture-related” institution.

IC: He picked me up in a lumberyard! In my mid-twenties I was an architecture student living in Manhattan and had just moved into a studio apartment; I had no furniture and needed to make some bookcases and was determined to make them without any fasteners, based purely on balance. There was a Dyke’s lumberyard a block away from me so I went there to order my pieces of lumber and Tim was a carpenter back then and he also happened to go there, checking on some order.

TS: I just happened to be there picking up some lumber for a job; I made sure that I got to the counter at the right time. If you meet someone in a place that you’re involved with or care about on some deep level, there’s a good chance they might be a good person for you.

How did your studio start? Did you have a ‘big picture’ idea of the philosophy of the firm from the start or did the desire to design sustainable architecture develop over time as you completed more projects?

TS: When we started living together, I was a project manager for a contractor who did high-end renovation work.

IC: And I was working in other amazing architectural firms, gaining real-world experience from urban planning to curtain wall design. At some point Tim said ‘Hey, we really should pool all of our knowledge, skills and



Addition to a 260 year-old barn – Passive House principles were applied to Acorn Hill's new milking and cheese making center at Arrowhead Farm, Upstate NY.

resources and just do something together". Initially I was very resistant because I thought, [what would] mixing personal life with work life mean for our relationship, so I was hesitant for a while. At the end he convinced me and that's when we started our studio.

Can you tell us what firms you worked for?

IC: My first firm out of graduate school was Beyer Blinder Belle and I worked on the master plan for the lower concourse level of the Rockefeller Center. Then at Pei Cobb Freed & Partners I was engaged in curtain wall design. I also worked for other smaller firms, Gertler and Wentz Architects and Siris Coombs. Every single place that I've been has been a great experience and has helped me to build my skills along the way. I also did lighting design during summers for L'Observatoire International, so lighting is a very integral part of what we do just because of how much we appreciate what it can do for our spaces.

That's a wide array; I see now why you're able to run a successful studio; you've had so much different experience!

IC: Yes, and even for Tim he did construction and sculpture



actively, and as a pastime he would read and memorize poetry. He's a walking renaissance man- he reads theories of mathematics for his leisurely bedtime reading. If you have any questions, he's the man, my go-to encyclopedia!

TS: I think it's important, especially in an area like architecture, to try and keep in mind that all things are interrelated. Hopefully, awareness of the things that are surrounding the work you do informs that work and leads to extra ideas, extra input, extra thoughts, and a chance to come up with something that might be at a deeper level. That's always been important to us, keeping a professional interest in a wide range of areas.

IC: And [that philosophy] is not even just for architecture but also for life in general, especially people who go into business; we have a well rounded background because it informs the way we think about things. People may say 'Humanities has no relation to computer science or business or technology' when in fact it has everything to do with it. For example, learning history and learning from our mistakes or using the tools of science can benefit society, like right now, dealing with and finding solutions for the Covid-19 virus. Having that well-rounded thinking process only enriches every single field, including and especially architecture.

In, can you speak a little more to the curiosities that motivate how you design? Was there one subject or area of architecture in particular that was a springing off point for your career?

IC: We tie many diverse ways of thinking into our work. The other main thing we think about when we do all of our design work are the people we work for; whether it's a single client, a couple, a family, or our Parkside project [which is an open space for a community], for us architecture is the exploration of our art and design through service to people. Architecture has a service aspect to it, [it's about] the people and how our work impacts them and how it meets their desires and their needs. People are amazing and without them our work would be boring because it would just be our minds and our [ways of] thinking. What makes it interesting for us is all of the unique qualities in all of the different personalities of the people who we meet.

TS: When In's doing a layout she's deeply thinking about what's happening with the client and what they've expressed to us and how that really works out in space. Making little changes can make a huge impact every day, year after year.

IC: We consider ourselves not so much designers as healers of spaces and healers of the environment, which comes for me, from the veterinary medicine side of it. Then there's also the interest in foreign language translation, which related to understanding our clients needs and desires and how to interpret

that into a spatial manifestation. So all of these different backgrounds that we came from all got translated into sustainable architecture and how it can help people.

Tim, as someone who holds a degree from arguably the artsiest art school in the country, the words 'sculpture' and 'poetry' in your bio really stuck out to me: can you elaborate on how you integrate those things into your designs, and also how all of the various trades you've encountered throughout your life have attributed to your time as an architect?

TS: I started studying engineering and then moved to art and both of them fascinated me, so I did some of both and ended up finishing in studio arts. Since starting college I was working in construction, I started as a carpenter, and I also was a plumber's apprentice for about a year, which was very informative and useful. Then I worked [my way] up into being a foreman on sites and as a project manager, so I really got to see the whole process from beginning to end and how all the trades worked, and I did most of the trades myself at one point or another. I got to experience almost everything that goes into building a building and maintaining a building, and all the nuts and bolts of the things that we're actually designing. If you're lying on your back in a crawl space, in the dirt, and running a gas pipe; then you're never going to think about a plumbing pipe in the same way again, it becomes a lived part of your experience. Then when you're thinking about how piping is going to run in a

building, or what you're going to do to fit a bathroom in a space where there is no piping — having had that [hands on] experience is really valuable.

I've also always been interested in all the other subjects: math, history, poetry, arts; and [incorporated] all of those while with working in sculpture and art. I realized though that I didn't like being alone in the studio, it was too lonely. Architecture is a great field because it is very interactive and you have to work on things together with people.

Both of you are active in the education world as well — how has the opportunity to teach and shape the next generation of designers and builders influenced you in your own practice?

IC: Teaching in the industry through giving talks, training on the Energy Code on behalf of Urban Green Council, being part of the Advisory Committee at the DOB for the energy code, and an ambassador speaker at Building Energy Exchange for the Passive House Primer; we're also part of dedicated organizations such as NYPH, NAPH, and of course AIA Brooklyn, as well as many other great organizations. All of these engagements and affiliations have given us an appreciation for our amazing building industry community and provide strong support in our daily practice; they keep us inspired and connected to something greater than just ourselves. We also make an effort to be good mentors, otherwise how will the profession continue unless we all train the next generation?



Exterior facade of a gut renovated 2-Family Townhouse that included: Poured in Place Concrete, Concrete Masonry Unit, Structural Steel, Light Gauge Metal Frame, Wood Frame, Rain Screen façade, Solid Masonry façade, EIFS façade and Passive House principles.





Has there ever been a moment where you were the ones being taught?

TS: All the time, definitely because when you're engaged in what you're doing, you always want to be looking at your work with fresh eyes. You have to remember where you are and what it was like when you started, the things you've learned, and what else you still have to learn. We learn from everybody that we work with, there's no question.

IC: Every day! To teach we have to be on our toes about everything, we're constantly digging in deep. We're always researching, always getting feedback from other people who give us insights into things we've never thought about, so the whole teaching process is simultaneously a learning process for us and really is reciprocal. The goal is to be always learning.

Considering Timothy's construction experience and In's Passive House Certification, have the two of you had any opportunities to come up with any entirely new ways to construct energy-efficient structures. Any creative breakthroughs in technology?

TS: We haven't actually branched out into creating a specific product or technology but we're always looking for ways that we can do it better. One wonderful thing about Passive House is that it's an area where people share a lot of techniques, ideas, and ways that they've done things, and it's also an area of architecture that's always growing. With Passive House and environmental

building in general, people want to achieve certain goals and they're very invested in those goals in order to help make a better world; it becomes more about sharing and interacting.

IC: We're always pushing ourselves so that whenever we come up to some sort of a barrier we can find creative solutions. That results in a different way of thinking, and it may not necessarily be tied to a new advanced technology but rather embracing something of the old combined with the new.

Can you describe what specifically excites you about Passive House design? Is it the ingenuity of the use of materials, the reduction in energy use, a combination of both, or something else entirely?

IC: Even before Tim and I knew each other we both had, and still have, a deep respect for natural elements. All the nature images you see on our website are from our photo taking throughout the years. It is a fundamental source of inspiration and helps to remind ourselves that ultimately, our planet is made up of all these natural elements that give us back to us. We want to embrace it instead of destroying it. We keep this in mind when we do our architectural designs, even in urban projects, and in the city that translates to [harvesting] natural daylight. There are a lot of places where there is no natural daylight so, as an example, we'll use solar tubes. In that way, we really try to connect people back to the natural elements. Passive House was just a natural segue. It integrates all the systems, which follows our philosophy of how architecture isn't just

“ARCHITECTURE ALWAYS MUST HAVE A SERVICE ASPECT TO IT, [IT’S ABOUT] THE PEOPLE AND HOW OUR WORK IMPACTS THEM AND HOW IT MEETS THEIR DESIRES AND THEIR NEEDS. PEOPLE ARE AMAZING AND WITHOUT THEM OUR WORK WOULD BE BORING BECAUSE IT WOULD JUST BE OUR MINDS AND OUR [WAYS OF] THINKING.”

IN CHO

prescriptive by segregated components. All of these aspects have to work together and that’s what we love about Passive House.

TS: It’s an integrated, science-based system that solves the thorniest problems of creating shelter which are comfort and energy use.

IC: Which in turn affects our environment and then which in turn affects us, and it’s not prescriptive, it’s principles. So what’s beautiful about that is you can apply those principles in any context, so you have ultimate freedom to do whatever you want. Passive House accommodates all seasons and climates, it’s universal; so much of Passive House is not about fancy technology, it’s just about us being cognizant and looking for inventive products that are out there, some of which have been out there for 30 years.

You’re both multi-talented do you see yourselves ever branching out to do work in any other fields besides architecture, education or construction? If so, what fields have you or would you consider diving into?

TS: One area we are thinking about researching about is food networks, food production, and organic farming. As humans we’ve had such a huge impact on our ecological systems and the natural world, so more than just building energy efficient houses we have to figure out a way to mitigate that impact. We have to create a way that we can work together with the natural world because we need it and we’re part of it. We can’t destroy that because we’ll destroy ourselves.

IC: And designing the Passive House goat creamery applying Passive House principles was a way to support local organic milk – it’s all interrelated even though we say it’s outside of architecture. We’re also interested in bringing universal literacy to environmental awareness. Thinking of ways to make it household knowledge from a young age. In kindergarten we learn Math and English, so why are we not learning about environmental sustainability? That’s something every individual will need to know. We want to turn it into common knowledge for the next generation or even for our generation; then when we’re faced with other issues of climate change we’re already empowered and not just specialists or scientists, but everyone.

Bonus question! Who drew the Passive House cartoon on your website?!

TS: That was something that I wrote the concept for and drew in pencil because we wanted to explore our own take on this in a way that would be fun for us and hopefully helpful to others.

IC: And the wonderful and talented architectural renderer we work with helped us put it all together. ■

For more information about ChoShields Studio; please visit choshields.com



View from the kitchen of a 2-family townhouse gut renovation and addition in Bed-Stuy Brooklyn. Some of the sustainable strategies used include: utilizing certified Passive House windows, solar orientation strategy, optimization of thermal performance for the new addition and mitigating thermal bridging.



DOWN THE RABBIT HOLE

STORIES OF CURIOSITY, INTRIGUE, EXPLORATION AND DISCOVERY

While going down the rabbit hole that is the design process, we often use wonder, curiosity, fascination and the sense of adventure to explore a design problem and to come up with solutions that can be innovative and creative. Much like Alice and her wonderland adventures, if we approach the unknown and the uncomfortable with an open mind and heart, we might find that at the end of our journey, we can not only become better designers but better human beings.

In the following pages, you'll read stories of how curiosity helps these AIA Members be better; how fascination can lead to the discovery of new things, how one Architect in the Hamptons defied convention, how curiosity can take you to enchanting places and ultimately how expanding our network with diverse voices adds depth to the tapestry of our community.

As the world begins to imagine what normal looks like from now on, why not take a moment to appreciate this time to see the world a little differently and to cultivate your own imagination and sense of wonder.

Alice: Have I gone mad?

The Mad Hatter: I'm afraid so, but let me tell you something, the best people usually are.

BRAD ENGELSMAN, AIA

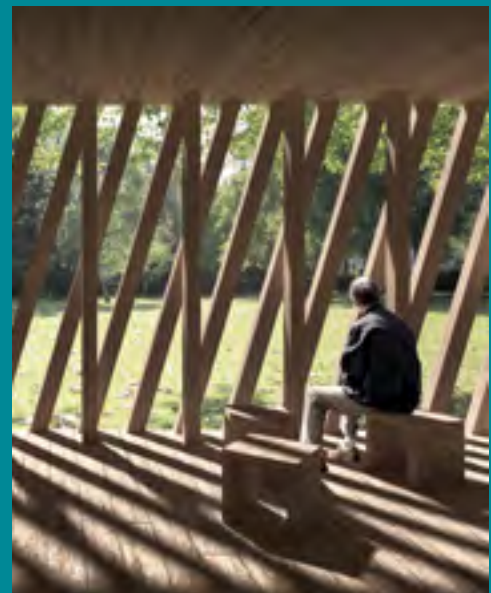
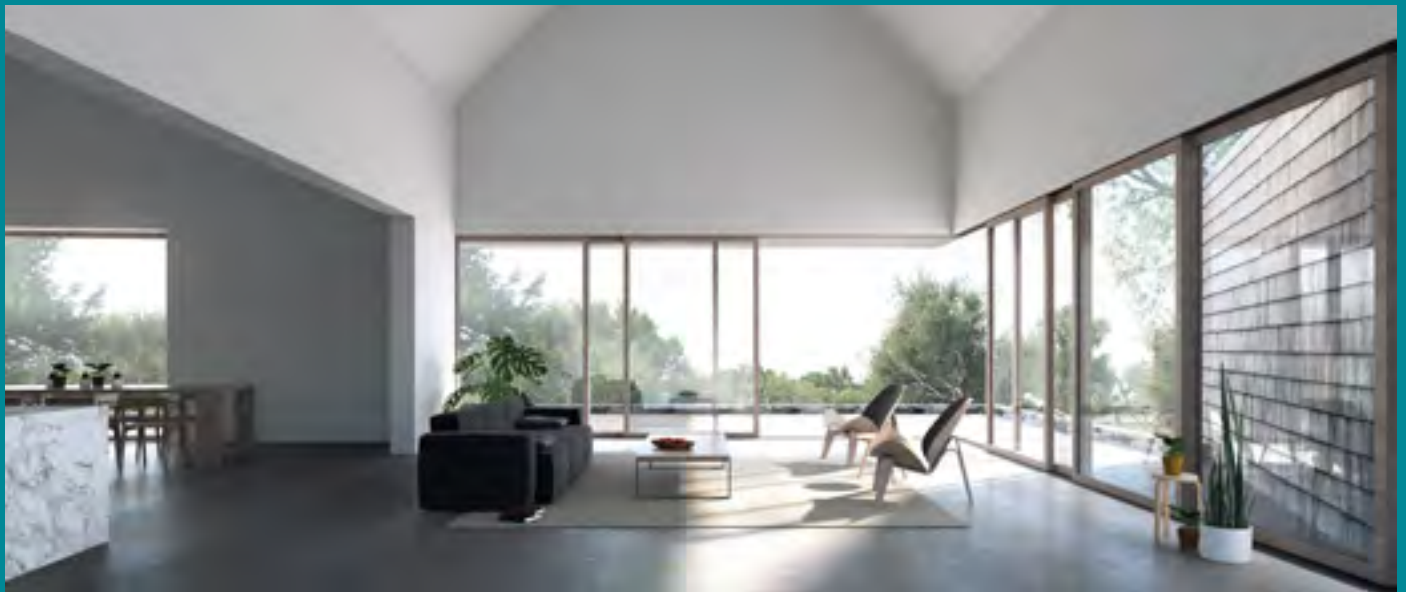


For me, a sense of adventure is inherent in the idea that each project is unique and requires a novel approach. As a practitioner and educator, I am constantly confronted with questions of where and how to initiate and progress through each new design process. In my firm, while some consistencies exist, we try not to work toward preconceived or absolute answers, but instead see each project as having its own set of rules, constraints, and criteria which are latent with potential. Working through a project requires constant iteration and experimentation. The newness which comes from navigating through a design problem in this way can be intimidating in its uncertainty, but also necessary and rewarding.

Two examples of projects which demonstrate the ways we've worked through particular design processes are the High Ridge House, a home for an older couple and their guests; and the Light Pavilion, designed for the London Festival of Architecture. The design of the house originates from its spatial organization, and explores various combinations of vernacular gable volumes. At a very different scale, the pavilion began with deep research into a material and construction method. The design uses CLT (cross laminated timber) and a layered set of opposing structural members to explore how the system can manipulate light and shadow. By engaging in two very different sets of questions, the two projects taken together demonstrate how experimentation and iteration can yield a variety of unexpected results.

I feel that a willingness to engage in curious exploration allows me to be a better designer, by helping me navigate a constantly evolving discipline (and world for that matter). This applies to the design of each individual project, as well as the development in tools, methods, and technologies used to execute the work. Cultivating curiosity allows me to stay nimble in the face of change.

Living through the current global pandemic, only reinforces that need to stay nimble. We have had to adapt and modify all facets of life and business. Personally, I've found it imperative to figure out ways to be more precise with communication, and have had to adjust the ways our firm approaches relationships and coordination with clients, consultants, and collaborators. We're taking this moment to explore new tools for connection, modes of production, and methods of presentation that will not only get us through the current crisis, but prepare us to operate productively into the future.



ANDREW EMMET

Architecture definitely seems adventurous when you picture a massive construction project or some emerging technology, but to me it's the social nature of our discipline that's so exciting.

There's plenty of technical rigor to good design; but on top of that, we need soft skills like emotional intelligence and social awareness in order to better serve the people we're designing for.

That's one of the most rewarding aspects of my role in business development at SITU, a multidisciplinary practice in Brooklyn. Every day, I'm connecting with different people to understand their design needs and help my colleagues communicate their ideas. Often, that means meeting people who don't know much about architecture—and it's been interesting to find ways of engaging with them over something I'm so passionate about, as well as learning about their own experiences and communities.

There's a shared sense of discovery in these kinds of conversations that any architect can cultivate in order to build stronger relationships with clients or collaborators. And projects that are based on mutual curiosity tend to have greater social and creative impact.

At SITU, a good example of this approach is a project with Brooklyn Public Library (BPL) to improve the functionality and capacity of their community rooms. A few years before meeting with them, our team had developed a concept for adaptive library spaces. So in early conversations our interests already seem aligned, but it was BPL's willingness for exploration that really made this project successful.

In particular, workshops with staff and local residents helped us design a flexible architectural infrastructure to support a wider range of public programs. The system is made up of lightweight partitions, moving components and modular storage, thereby helping the library keep pace with increasing demand while avoiding major renovations. The first iteration of "Making Space" launched at the Flatbush branch in 2018 and we're nearing completion on several others throughout Brooklyn by 2021.

While my team and I are still working on those upcoming sites and other exciting projects, we've also had to adapt to disruptions from COVID-19. Working from home, it's been inspiring to see other designers gear up in response to the pandemic, from 3D-printing face shields to addressing the future of the office in the "new normal." Likewise, my colleagues and I have



been working on relief efforts, including the design of screening centers to help increase testing in NYC.

From a business development perspective, this was terra incognita for me. Instead of long-term strategic thinking, it took crisis-response thinking to understand what medical professionals needed and how to best support them during an emergency. In collaboration with local hospitals, we designed a system of touch-free testing booths that can help make the screening process safer. While this type of work is entirely new to me, I've seen how the same empathetic approach taken with clients and collaborators helped us connect with healthcare providers and city agencies.

Stepping back from this recent experience, I realized just how important empathy and communication are. These are skills that architects are always developing and that empower us in uncertain situations, whether that's the next crisis or just a future opportunity.

JOSE TIJERINA, AIA



While this pandemic has dramatically changed the way most of us work—as well as our clients’ priorities and our notion of healthy interior spaces—I don’t think it will meaningfully change how we approach design and architecture. We may miss the many advantages of working beside our colleagues, but thanks in part to widespread communication technologies, it is becoming obvious that physical proximity between designers is not a requirement for good design.

My favorite project that I have ever worked on—a scheme for a house in upstate New York designed in 2018—was a partnership between three people located across the country. We each held full-time jobs and worked on the project on nights and weekends while constantly communicating ideas and progress with each other. Not only was the outcome thoughtful and inspired, but the design process was very collaborative and creative. We managed to create an exemplary, cohesive team despite being physically distant. A large factor in our success was that we were all fully committed and excited to be doing our best work, individually and collectively. Financial motivation was a factor, but our excitement about the project and the design charged us in a much more visceral way.

That experience proved to me that we all have the design tools we need within us and at our fingertips. The challenge that this pandemic now presents is one of motivation. We must decide—often individually—to work when it would be understandable for us to despair. We must realize that there is value in what we do, even if it seems trivial compared to the challenges that our society and communities are now facing. We must rediscover the excitement in design; push ourselves to feel the adrenaline of it; and know that it is an adventure worth embarking on. We will have to find a way to cultivate this motivation for ourselves when we cannot share it or receive it from those whom we wish were around us.

The pandemic has not been easy for anyone. While I am far from the most affected, I have lost my job and often struggle to muster the enthusiasm to design. For years I wished I could take extra time to see projects through, or to devote myself to problems that seemed important and interesting to me and to reconnect with sources of inspiration that I had deprioritized. Now, I have that time and yet I have found that old cliché to be true—the hardest part is starting. It has taken some arm-twisting to sit myself down and focus on design, but I’ve found that once I do, I am quickly taken by the work. My curiosity propels me forward and allows me to escape the dark reality in which we find ourselves. I hope we can all realize that while many things about design will change, and a good deal of those changes will not be easy, we are still contributing something that’s valuable and worth the effort. We are making a difference, if not for the world we are in today, then for a world that will need us soon. I hope that we can all find the motivation to do our best work, even from within our homes, and hold on to the sense of adventure in exploring the unknown vastness of design.

Palacio De Las Aguas Corrientes – Museo Del Agua Y De La Historia Sanitaria

ARTICLE AND PHOTOS BY SUSANA HONIG, AIA
UNLESS STATED OTHERWISE



Photo from the Museum's exhibit.



The Palace of Running Waters

I frequently visit Buenos Aires, Argentina to see family. There were countless times while travelling by bus or taxi on Avenida Córdoba (a major thoroughfare in Buenos Aires) that I would see this huge building, with colorful and ornate terra cotta pieces on the exterior, that made me wonder what was on the other side of that beautiful façade.. Determined to satisfy my curiosity, in 2013 I made a special trip to tour the facility. To my pleasant surprise, I found the building I saw from the street, is the ornate cover for 12 metal tanks with the capacity for about 19 million gallons of drinking water. The building also houses the Museo del Agua y de la Historia Sanitaria – a museum dedicated to the history of the water supply, distribution, and plumbing of Buenos Aires. Its extensive and thorough collection includes very early toilets (including porcelain platforms with a hole and grooves to stand on reminding me of the school bathrooms in my elementary school years), to pipes, plumbing tools, etc. Fascinating! This once mysterious building turned out to be a fascinating journey through the history of the city I was born in and the inner workings of how a city distributes an important resource to those who call Buenos Aires home.

In 1877, Buenos Aires had a population of about 180,000 people and a small 713,000 gallon iron water tank on top of a 140 foot high support higher than all the

adjacent structures. One person was in charge of maintaining and running the tank. He received orders from a nearby treatment plant via telegraph.

After two bouts with yellow fever (1871 and 1879), the city wanted to depend on better water storage than the single tank and the standard and unsanitary water wells found in most homes. The location for a major new water storage facility was selected in 1879, in the center of the city, in the location where I've seen it so many times in the past and still stands today. The London-based engineer for the building, Richard Clere Parsons, said "The site chosen is in a fashionable neighborhood and the Government thought that the outside of the Storage Facility should be attractive and should match the public and private buildings which were being constructed nearby."

Funding was approved for the Palacio in 1884 for 50% of the entire sanitation works budget to be carried out in the country. This was a huge amount and shows how important this project was to the city. In addition, this was a way to attract the interest of the population who would take advantage of the clean water and could also appreciate how important and attractive an undertaking this was. Construction of The building was started in 1887 and completed in 1894.



photo by La Nación
Crédito Silvana Colombo

New Techniques and Infrastructure

The population of Argentina supported the future of the country in the 1880's when hospitals, schools, government facilities, congressional palaces, prisons, parks, other areas of leisure and new infrastructure were built all over the country with funds that came from the exports of agricultural products. Buenos Aires benefited from the influx of European immigration, British railways and infrastructure, French culture and the growth of stores, cafes, and modern buildings built with materials and techniques imported from Europe.

The Palacio de Aguas Corrientes was a product of this influx of new techniques. The building was designed by Carlos A.B. Nystromer (Swedish engineer), Olaf Boye (Norwegian architect) and Bateman, Parsons and Bateman (British consulting firm). The building is a container or a shell for 12 metal tanks with capacity for 19 million gallons of drinking water. The majority of the exterior windows are not operable and have the steel tanks behind them. The photo shows the columns (with bases painted blue) that support the structure, the riveted flat

metal panels that form the walls of the tanks, and the piping that distributes water to the tanks.

The sides of the building are each approximately 295 feet long with access doors in the center of each side. The walls are 6 feet thick at the ground level, narrowing to 2 feet at the top level. 180 metal columns, laid 20 feet apart, support the weight of the 12 water tanks located on the upper levels. The tanks on the upper levels remain in place while the ones on the ground level were removed in 1915, when another water facility was built in a nearby neighborhood. Inside, there is a square-shaped garden that brings natural sunlight and ventilation to the various levels. The interior doors have stained-glass windows with the national shield and the acronym OSN for "Obras Sanitarias de la Nación". Outside, the building is surrounded by gardens and a metal fence.

The brick and steel structure are so strong and stable that during the October 27, 1894 earthquake, only a 6 inch wave of water rose in the tanks and no damage to the building was found.



2



Terracotta Details

Materials found in the building are slate garrets, glassy ceramics, terra cotta pieces supplied by Royal Doulton & Co. from London and Burmantofts Company from Leeds. The shields of the country's 14 provinces are depicted on the exterior façade at the top of the second level as well as the shields for the Federal Capital and Argentina. 170,000 ceramic pieces and 130,000 enameled bricks decorate the

outside of the building. Each piece of ceramic and terra cotta was numbered to correspond to a number on the drawings and installed on the façade like a jigsaw puzzle.

The colors and textures of the decorative pieces still retain their brilliance and transform the façades into a complex arrangement where the eye does not stop moving, continuously searching for the next fun detail.



1. Terracotta detail
2. Terracotta detail
3. Faucets and valves
4. Portable bidet, 1910
5. Toilet sections

Plumbing Museum Collections

In 1987, the Palacio was declared a National Historical Monument. In 1996, portions of the interior were adapted to business use and for the Museo del Agua y de la Historia Sanitaria. The museum has a thorough collection of the history of plumbing fixtures as well as several terra cotta pieces that can be seen on the building's façades.

I was truly surprised by what I saw in the building's interior and its use, and amused by the thorough plumbing collection. I continue to pass by the exterior by taxi or bus and always glue my eyes to the glittering terra cotta till I can't see them anymore. I then turn my eyes forward always with a huge smile on my face.

ARTISTIC GENIUS OR HAMPTONS HACK?

JANE MCGROARTY, AIA



On August 19, 1993 Norman Jaffe, a prominent architect in the Hamptons, went for a morning swim as he often did. That day he failed to return; his clothing was found neatly folded on the beach. His car was nearby with his wallet inside. At sixty-one years of age, Jaffe was fit although not an accomplished swimmer. Almost immediately there was speculation about his death or disappearance. Did he drown? Did he fake his own death? Was he the victim of foul play? Had he been kidnapped for ransom? Did he commit suicide?

The late Charles Gwathmey, an architect who made his name with a Hamptons house for his parents, suggested that Norman had always been conflicted about his career and work; he was “big deal” in the Hamptons but he also wanted to be a ‘great’ architect. Others said that Jaffe saw himself as a creative romantic who might have wanted a grand gesture for the end of his life. Most of his close friends and family did not believe it was suicide and waited for his body to be washed up on shore. A month later a pelvic bone was found near where Jaffe had gone into the water. When it was identified as belonging to him, the mystery was solved, or was it?

Who was the real Norman Jaffe?

He was born in Chicago in 1932 to Harold Jaffe, a Lithuanian Jew, and Marie Blumenburg, a Russian (Polish) Jew. His father had lived in Seattle in the 1920’s and the family lived in both Seattle and Chicago. His father worked at various menial jobs, laborer in a lumber yard, in auto wrecking business and later as a sailor in the US Merchant Marine.

After Norman graduated high school in Seattle in 1954, he enlisted in the army where he served in Army Corp of Engineers in Japan for two years. He then enrolled in architecture school at UC Berkeley where he received a B. Arch in 1958. William Wurster, the dean at Berkeley, was instrumental in creating a interdisciplinary approach to architecture and founded, with his wife Catherine Bauer, the College of Environmental Design. Wurster and Joseph Esherick were significant influences on the young Jaffe as was Frank Lloyd Wright. While in school he married Barbara Cochran and they had a son, Miles in 1958.

Norman worked for Joseph Esherick for several years and then left for a position in New York with Skidmore Owings & Merrill. He and Barbara were not getting along, so she relocated with Miles to Illinois to be near her parents. After Skidmore, Jaffe did a stint with Philip Johnson. Johnson recalled that he knew Jaffe wasn’t going to stay long because he had too much talent. Norman opened his own office; not long after he designed a house on Lake Mahopac that was included in Architectural Record annual “Record Houses” in 1964.

In 1965 Jaffe’s estranged wife, Barbara, and her parents were killed in an auto accident. Miles, their son, survived and moved to New York to live with his father. Miles hardly knew his father and described their existence as one of two comrades, not father and son.

Norman had been spending time out East in the Hamptons from the time of his arrival in New York. He was enchanted by the flat ground, the big sky and the ocean. In 1967 he established a practice in Bridgehampton. One of his early commissions (1969) was a house in Wainscott for Harold Becker, a movie producer. The inspiration for the house came to Jaffe after a trip to Ireland where he saw a stone farmhouse with a collapsed gable. The Becker house was an austere stone saltbox with two long flanking walls, sitting in a large meadow.

Another early project, the Perl binder House, is classic Jaffe and was selected as a Record home 1971. The steeply sloping roof, the cedar shake cladding, the



Becker House, Wainscott, Long Island, 1969.
Photo Courtesy of Miles Jaffe.



Perl binder House,
Sagaponack,
Long Island, 1969.
Photo: Maris/Semel

use of natural stone, and an inventive placement of windows together with a “remarkable arrangement of interior spaces within” earned Jaffe a reputation for unusual, stylish beach houses in the Hamptons. In this project he internalized F.L. Wright’s philosophy of creating architecture that responded to the land; and the form of this house was inspired by a dune, that Norman described as, “a capricious cross section of sand meeting water...”

Many of the Hampton’s architects, such as Charles Gwathmey, Richard Meier, Julian and Barbara Neski were designing international style houses, derived from the works of LeCorbusier and Mies van der Rohe. Jaffe, on Many of the so-called Hamptons architects, such as Julian and Barbara Neski, Richard Meier, and Charles

Gwathmey, were designing international style houses, derived from the work of Le Corbusier and Mies van der Rohe. Jaffe, on the other hand, combined strong forms with natural materials to create houses that were distinctive and well suited to their sites. His early houses were modest affairs of 1200 to 1500 square feet that often were placed near an edge or property line as opposed to being set down in the middle of a plot. For Norman, the void (landscape) was as important as the object (house).

Jaffe’s early prominence brought more and more commissions. It didn’t hurt that he was an extremely attractive man and had been featured in a centerfold of Men’s Bazaar. But with those commissions came wealthier clients who demanded larger homes with pools, outbuildings and other accoutrements of the newly rich. With his earlier clients, he could be more creative. An old saw in architecture is that the worst thing to have is a client with no budget. Norman found himself with many clients with money to spare. He had always viewed himself as an artist, but he became more temperamental as the client mix changed. He gained a reputation for being arrogant and aloof. By the 1980’s he was so successful that he proudly claimed he could turn down nine out of ten clients. His client, Steven Perl binder, said that Norman was easy to work with if you did what he wanted. “Our beach house was one of his purest statements. We felt he sold out at the end of the seventies...he was trapped in a golden ghetto.”

Miles Jaffe, Norman’s eldest son and an artist, recalls that “the late 60’s and early 70’s were the last idyllic moments in the Hamptons. Then all the social climbers who wanted to improve their status and pretend that they were avant-garde came here.” In his book, *Houses of the Hamptons*, architectural critic Paul Goldberger, wrote that in the “early 1970’s Jaffe’s work seemed to lose its connection to the farmhouse vernacular and struggle to reflect Wright’s architecture.... Jaffe’s work became grander, splashier, and in a number of cases almost bombastic and not a little vulgar.”

Jaffe’s Lloyd house from 1977 exemplifies Goldberger’s criticisms. His talent in the use of natural materials and light became grotesque when the scale was enlarged. His many clients, apparently, never noticed, since owning a Jaffe house was a status symbol akin to driving a Jaguar. A number of Jaffe’s

Lloyd house, East Hampton, Long Island, 1977. Photo: Cervin Robinson



houses have been restored or renovated, however in 2013 the Lloyd House was purchased as a ‘tear down’ and replaced by a new spec house that sold for \$10 million in 2018.

Between 1973 and 1983 Jaffee built six homes in a cul-de-sac called Sam’s Creek Road off Ocean Avenue in Bridgehampton. They are low slung structures with large overhangs, each different but all part of a whole. The houses sit on one-acre parcels with a covenant that protects the land adjacent to Sam’s Creek. Jaffe himself lived for a time at No. 75. Most, including Jaffe’s, have been renovated and enlarged but they remain unusual in that there is shared public space owned in common.

In the mid-eighties Jaffe, according to friends, began to meditate, study Buddhism, practice Tai chi. He even immersed himself in Cabala, a mystical interpretation of Hebrew scriptures. His son, Miles, described his father as a “Hinjew.” In 1986 Norman married Sarah Stahl and built a new house for himself and Sarah on Lumber Lane in Bridgehampton. They had two sons, Isaac and Max. It was a small house but had several outbuildings that gave it the feeling of a secluded compound. It was respectfully by updated by Martin Architects in 2016.

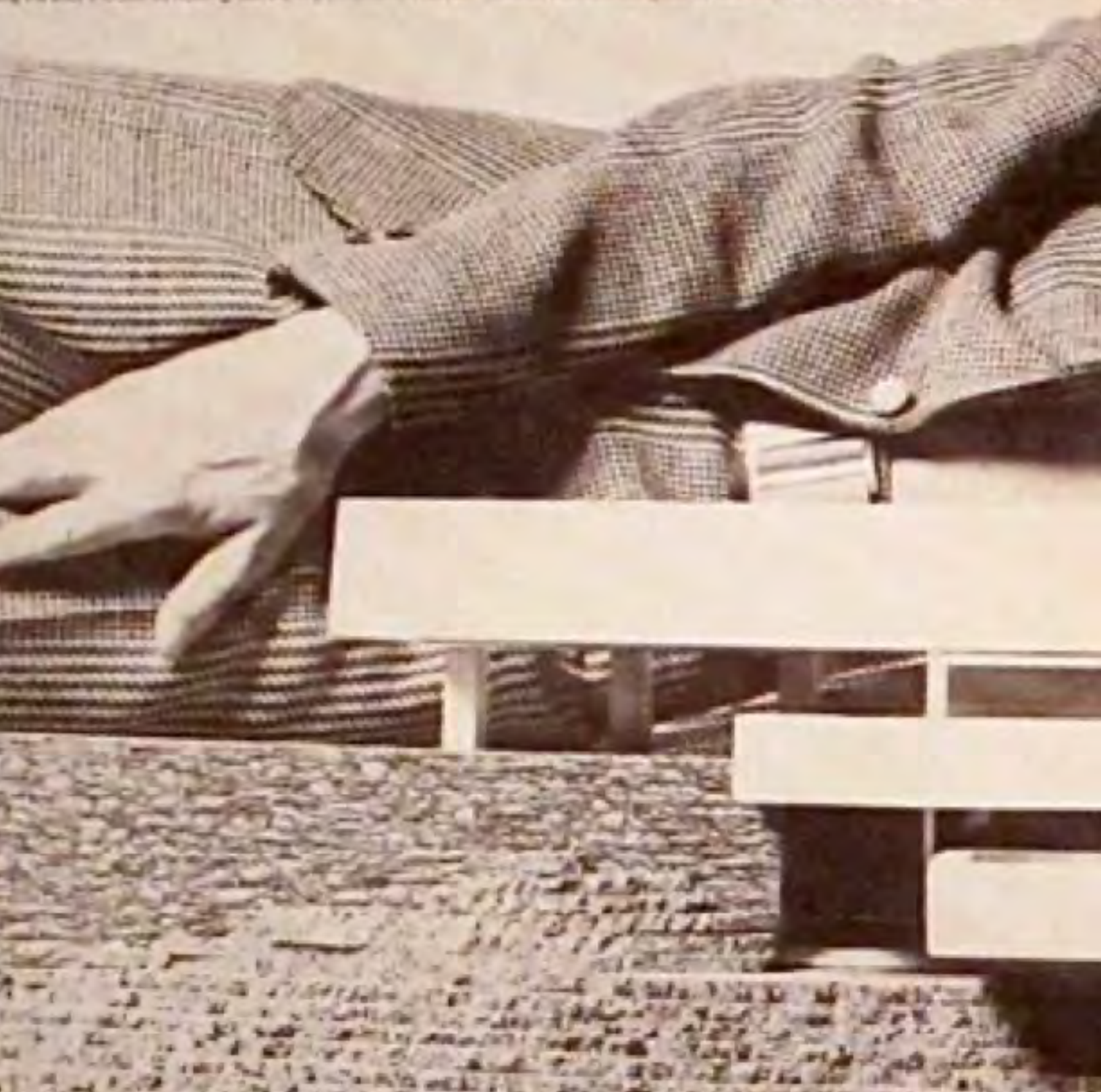


Jaffe House, Lumber Lane, looking back from the swimming pool courtyard. Photo Courtesy of Martin Architects

DOWN THE RABBIT HOLE

WITH AN IMAGE. Architect Herman Jaffe did it a talented young man with an image in concrete, steel and glass in the buildings he has, using the language of his profession, Jaffe makes his personal view of the relationship between fashion and architecture. 'Fashion says with the comfort of modern architecture with the rigidity of art. Perhaps in fashion the two significant issues are clothes and the body and clothes meeting clothes, in architecture, I look to

the story of the roof and the connection of roofs to the earth. In the House of the Future the line of the roof is used to take possession of the site. Any device necessary to catch the eye is garden-like. However, once the eye is caught, it must be trapped by continuity. A whole solution or more. Architecture must remain continuity. In architecture, detail should be seen but not discussed.' Architect Jaffe's work continued and, summer and fall designed by J.H. Stone for Robert Fisher, New York.



Norman Jaffee posing with a model of a house for Shelter Island. Men's Bazaar Centerfold, 1967





Gates of Grove
Synagogue, 1988.
© Jeff Heatley

Nestled in a grove of trees, it is designed with a series of interlocking porticos separated by skylights. The stone floor is intended to evoke the walls of Jerusalem. It is at once a modest and uplifting space.

The Ark and Bimah
in the background,
Gates of Grove
Synagogue,
Jewish Center
of the Hamptons.
© Jeff Heatley



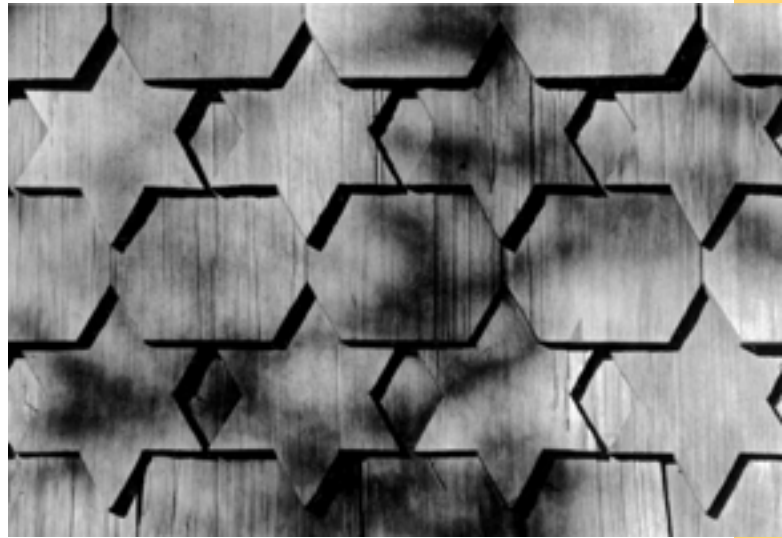
Something stirred Norman to embark on a project that would have some lasting meaning. He approached Evan Frankel, a wealthy co-founder of the Jewish Center of the Hamptons and volunteered to design a new building for the Center at no fee. Jews were not always welcome in the Hamptons, and, in fact, there were deed covenants on many properties prohibiting sales to Jews or blacks. The upper class had summer homes in the Hamptons since the 19th century. By the mid-twentieth century, things began to change as wealthy Jews bought property. Even so, the WASP in-crowd maintained their restricted clubs.

Frankel was initially distrustful and didn't think an architect who designed houses for rich people was the right person to design a religious building. Norman brought him sketch after sketch and finally, after months, the two men bonded, and Frankel relented. The result would be Jaffe's finest building and one of the most beautiful synagogues ever built.

Ironically, Norman Jaffee was not a religious Jew, but with the Gates of the Grove Synagogue he created a timeless sacred space through the sensitive use of natural materials, the use of natural light and form, and his intuitive understanding of Jewish history and ritual. Jaffe did admit, after the fact, that the project did bring him closer to his Jewish heritage.

In the early 1990's Norman's practice took a turn. He partnered with Emery Roth & Sons to design skyscrapers at 7 Hanover Square and 565 Fifth Avenue in Manhattan. The Fifth Avenue building was ecstatically reviewed by Suzanne Stephens in the NY

AIA journal *Oculus*. She called it a “shockingly refreshing addition to Fifth Avenue” and went on to praise the clear glass curtain wall and the “lavishly articulated stainless-steel detailing.” Jaffe had successfully reinterpreted Frank Lloyd Wright in the base and lobby. This praise from a heavy weight architectural critic must have made Jaffe proud after having been pilloried by Paul Goldberger and others for his later houses. It was doubly more gratifying since the office tower was not his usual genre. It was only two months after the *Oculus* piece was published in June 1993 that Norman Jaffe drowned.



On September 24, 1993, Norman was buried at Shaare Pardes Accabonac Grove Cemetery which Norman himself had designed in 1991 for the Jewish Center of the Hamptons.

Norman Jaffe’s life is a cautionary tale of early success and later disappointment working for clients he disliked. Perhaps, if they had been nicer people, the later houses might have been better. That is not to let Norman off the hook, since he could have walked away and done a different type of architecture. Still, it is comforting to know that toward the end of his life he found satisfaction and achievement in architecture. Whether Norman Jaffe was an artistic genius or a Hamptons hack is moot. He was both. ■



565 Fifth Avenue, New
York. © Jeff Heatley

BEYOND THE BUILT ENVIRONMENT



PASCALE SABLAN, AIA, NOMA, LEED AP

“I founded Beyond the Built Environment, LLC to represent marginalized people — both within the profession and within communities most underserved by the profession.”

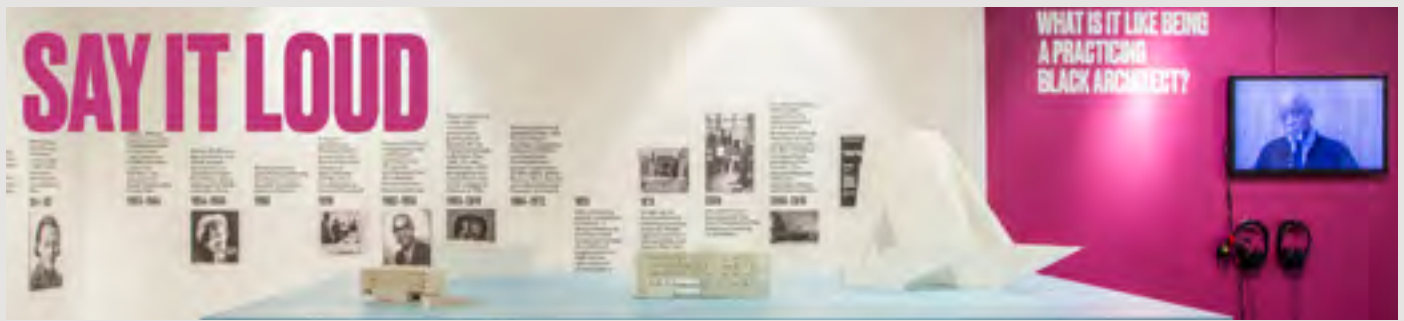
We aim to involve everyone (from preschoolers to practitioners and pundits) as critical stakeholders and advocates for just, diverse environments.

Beyond the Built Environment uniquely address the inequitable disparities in architecture by providing a holistic platform aimed to support numerous stages of the architecture pipeline. We promote agency among diverse audiences and advocate for equity in the built environment through our approach which utilizes a method I termed “the triple E, C”.

The triple E, C method is a strategy to: **Engage, Elevate, Educate, and Collaborate**. We **engage** diverse audiences through programming promoting intellectual discourse and exchange. We **elevate** the identities and contributions of women and diverse designers through exhibitions, curated lectures, and documentaries that testify to the provided value of their built work and its spatial impact. We educate the masses through formal and informal learning opportunities that **introduce** architecture as a bridge to fill the gaps of inequity. We **collaborate** with community stakeholders and organizations to crowd source information and amplify opportunities to advocate for equitable and reflectively diverse environments.

Our belief is that strong and healthy communities, rich in diversity make strong nations. As architects and designers, we have the power to represent more than ourselves and representation is quintessential to achieving equitable diversity.

There are three facets to Beyond the Built Environment: SAY IT LOUD, SEE IT LOUD, LEARN OUT LOUD.



Through the international SAY IT LOUD Exhibitions we've been able to gather work from over 250 profiles of diverse designers from all over the world. It is a traveling activation, that cultivates local talents in the states in-which host exhibitions.



There are many languages that make up the vernacular of architecture and built environment that consequently make the profession inaccessible to the general community. We leverage augmented reality as a tool to educate and empower as a design mechanism for the youth in the form of an app that can be easily downloaded to their mobile devices.



Children's book series featuring current diverse designers ensure tangible mentors for children interested in the professional to access for guidance and direction. The kids would say "I CAN TOO" out loud whenever they were on a pop up page. The purpose of this affirmation is to get the students comfortable and familiar with encouraging them in this path, that when they are faced with adversity or those who say they do not have the capacity because of their gender or race, they can dismiss the ignorance of that voice.

For more information about Beyond the Built Environment, please visit beyondthebuilt.com
Learn more about the BBE call for Dismantling Justice at: beyondthebuilt.com/dismantling-injustice



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Just One More Thing

The Announcement of the Decade

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