

PYLON

PUBLICATION OF
AIA BROOKLYN

JUL / AUG 2020



PYLON

JUL / AUG 2020

EDITOR IN CHIEF

Talisha L. Sainvil, AIA

COVER

Photo of Coney Island by Talisha Sainvil, AIA.

ASSISTANT EDITOR

Nadeen Hassan, Assoc. AIA

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.

Pylon is published by the AIA Brooklyn Chapter. No portion may be reproduced without permission.

© 2020

EXECUTIVE BOARD

PRESIDENT

John H. Hatheway Jr., AIA
president@aiabrooklyn.org

VICE PRESIDENT

Raymond T. Peebles, AIA
vp@aiabrooklyn.org

TREASURER

Jane McGroarty, AIA
treasurer@aiabrooklyn.org

SECRETARY

Talisha L. Sainvil, AIA
secretary@aiabrooklyn.org

DIRECTORS

David Cunningham, AIA
Sarah Drake, AIA
David Flecha, Associate AIA
Marshall Shuster, AIA
Pamela Weston, Associate AIA

ADMINISTRATIVE DIRECTOR

Susana Honig, AIA
admindirector@aiabrooklyn.org

AIA NYS REPRESENTATIVE

Jordan Parnass, AIA

COMMITTEES

COMMUNICATIONS COMMITTEE Talisha L. Sainvil, AIA

CONTINUING EDUCATION COMMITTEE Marshall Shuster, AIA

CRAN COMMITTEE David Cunningham, AIA; Kimberly Neuhaus, AIA

DESIGN AWARDS COMMITTEE David Flecha, Assoc. AIA

EMERGING PROFESSIONALS COMMITTEE Nicole Gangidino, Assoc. AIA

MEMBERSHIP COMMITTEE Pamela Weston, Assoc. AIA

PROGRAMMING COMMITTEE Susana Honig, AIA

URBAN DESIGN COMMITTEE Jane McGroarty, AIA

WOMEN IN ARCHITECTURE COMMITTEE Nicole Gangidino, Assoc. AIA

BROOKLYN ARCHITECTS SCHOLARSHIP FOUNDATION INC.

PRESIDENT Ida Galea, AIA

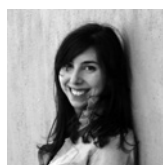
VICE PRESIDENT Vincent Nativo, AIA

TREASURER Jane McGroarty, AIA

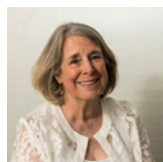
SECRETARY Anthony Marchese, AIA

DIRECTORS Ray Mellon Esq. Hon., AIA; David Flecha, Assoc. AIA; Pamela Weston, Assoc. AIA; Nick Raschella, Assoc. AIA; Joseph Tooma

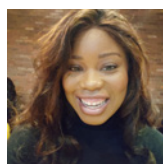
CONTRIBUTORS



SARAH KAVANAGH is a Brooklyn-based Architectural Designer, a graduate of Lehigh University and she holds a Masters in Architecture from the Rhode Island School of Design. She has worked at a number of notable Architecture firms in New York City including Robert A.M. Stern Architects, Bright Architecture and David Cunningham Architecture Planning. Sarah is currently a Project Manager at Kushner Studios in NYC; A Writer for PYLON; A Logistics Coordinator for the AIA Brooklyn Exhibition Committee (AIABKx) and in pursuit of love, life and her license.



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.

AIA Brooklyn
[@aiabrooklyn](https://www.aiabrooklyn.org)

NOTES

- 1 Letter from the Editor
- 2 Getting to Know You
- 8 Discussion Panel Summary
- 9 Upcoming Events
- 11 AIA National Announcements
- 14 Say Anything
- 18 Community Notes

COMMITTEES

- 17 Communications: Meet Our Newest Communications Committee Member, Nadeen Hassan!
- 20 NYS Government Affairs Committee: AIA New York State News
- 26 Urban Design: W.I.M.B.Y.
- 30 Membership

FEATURES

- 31 AIA Brooklyn: Fun at AIA Brooklyn
- 37 Interview with an Architect: Chango & Co
- 44 Special Feature: Work at Play
- 53 Just One More Thing



AIA
Brooklyn



**“If you are losing your leisure,
look out! – It may be you are
losing your soul.”**

– VIRGINIA WOOLF

Dolce Far Niente

If you know anything about me, you know just how much I LOVE the beach. I love the sand, the sun and the sensations, but what I especially love is the ocean. Just the thought of lazing on a warm, soft sandy beach in front of a beautiful blue ocean as it effortlessly caresses the shore sends such high D.O.S.E. (Dopamine, Oxytocin, Serotonin, and Endorphins) levels to my brain, it might be considered contraband. In fact, I find so much pleasure from being at one with nature at the seashore that I often wonder if the Ancient Greeks were inspired by a beautiful sunset or a perfect moonlit night at the coastline of a Greek isle when they described the Elysian Fields. While some might find a day at the beach boring, for me, it is possibly one of the best expressions of happiness that this earth has to offer.

In thinking about it a little deeper, maybe it's the concept of dolce far niente – the sweetness of doing nothing – that really warms my soul. For most of us, we tend to live out our lives by going through the motions, powering through our days and checking things off our to-do lists. But how often do any one of us take the time to relax, take in the beauty that surrounds us and enjoy what the dictionary describes as: pleasant relaxation in carefree idleness? Ahhh – even the definition makes my heart skip a beat! As children, we spent most of our time in search of fun and somewhere along the lines we're taught that we have to lose that in order to be proper adults. In other words, we evidently have to push our dreams to the side, pack up our sense of adventure and close our eyes to wonderment to be good at adulting. So, maybe you can blame it on the childlike disposition in me, but I call BS on that train of thought. I love the summertime and I love to have fun. On any given summer day, just point me to the nearest hammock, whip me up a refreshing mojito (muddle in a little mango, please!), promise me that the breeze and the ocean are cool and that the sun is hot and for me, that would be my description of paradise on earth.

In this issue, I thought it would fun for it to be about fun! Starting with the cover, a happy photo I took of Brooklyn's famous Coney Island. We also have an article written by Giuseppe Anzalone about a topic that brings him joy: **AIA New York State Advocacy initiatives**. In the **WIMBY** column this issue, contributing writer Jane McGroarty challenges Architects and related industry partners to think differently about designing and building in the time of COVID. Instead of a regular article for the AIA Brooklyn feature, I thought a pictorial timeline of enjoyable moments from the **AIA Brooklyn archives** would be kinda fun. Next, be sure to kick up your feet and get ready to be delighted by my interview with Susana Simonpietri, Creative Director and Owner of **Chango & Co.**, A Brooklyn-based design firm that I have long admired for their distinctive style and playful elements. Lastly, I hope you take pleasure in the Special Feature by contributing writer Michelle Duncan – **Work at Play!** With stories from several AIA Brooklyn members who seek fun in the work they do as they tell us about the work that brings them joy. I hope this issue makes you take a moment to relax and enjoy the little break that PYLON is.

A handwritten signature in black ink that reads "Talisha L. Sainvil". The script is fluid and elegant, with a large, sweeping flourish at the end.

SECRETARY@AIABROOKLYN.ORG

718-797-4242

WWW.AIABROOKLYN.ORG

TALISHA L. SAINVIL, AIA

EDITOR IN CHIEF

WELCOME NEW MEMBERS!

July–August 2020

NEW MEMBERS

Noor Ul Ain, Assoc. AIA
Naini Bansal, Assoc. AIA
Bangwei Bao, Assoc. AIA
Linda Bardhi, Assoc. AIA
Joshua Barnett, AIA
Daniel Blanc, Assoc. AIA
Janiel Callaqi, AIA
Samantha L. Chan, Assoc. AIA
Caitlin Charlet, Assoc. AIA
Yining Du, Assoc. AIA
Seneca Gray, Assoc. AIA
Andrew Hart, AIA
Nadeen Hassan, Assoc. AIA
Celia M. Julve, Assoc. AIA
Kyle A. Keene, Assoc. AIA
Emin Khananayev, Assoc. AIA
Shamika Khare, Assoc. AIA
David Kim, Assoc. AIA
Ariel R. Krasnow, Assoc. AIA
Phara Lafleur, Assoc. AIA
Edmund Liang, Assoc. AIA
Mengna Li, Assoc. AIA
Massimiliano Malago, Assoc. AIA
Ankit R. Mandawewala, Assoc. AIA
Erika Martins, AIA
Saloni B. Mehta, Assoc. AIA
Aditya A. Mokha, Assoc. AIA
Angelica L. Navarro, Assoc. AIA
Keith S. Oyamada, Assoc. AIA
Jonathan E. Palazzolo, AIA
Reha Patel, Assoc. AIA
Lisha Athlone Sharron Phillip, Assoc. AIA
Kritanai Pisutigomol, Assoc. AIA
Romana Prokop, Assoc. AIA
Ruoting Qiu, Assoc. AIA
Sidhant Seth, Assoc. AIA
Armaan Shah, Assoc. AIA
Ruchika V. Shah, Assoc. AIA
Emma Stephens, Assoc. AIA
Luke Studebaker, Assoc. AIA
Yeshu Tan, Assoc. AIA
Khue Trinh, Assoc. AIA
Martin G. Weiner, Assoc. AIA
Karyna Yanovska, Assoc. AIA
Lucy Zakharova, Assoc. AIA
Xun Zhang, Assoc. AIA
Yvonne Zhang, Assoc. AIA
Peter Zupan, AIA

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?

Tommy Chee Mou [Tsim Muaj] Yang

Libra

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

The architecture profession allows for designers to see, hear, and manifest worlds.

WHAT IS YOUR LEAST FAVORITE PART?

The profession has become service driven, in which research and critical thinking rarely drives the design process anymore. I would question how the profession and the curriculum can begin to deconstruct the design phases and construction process to adapt more research driven and engaged processes.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Stories! Human lives are driven by stories. From old myths and folklores with spirits to the dystopian futures of [cyborgs](#), our lives are constructed, deconstructed and reconstructed by these narratives.

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

Other than being a designer, I would love to become a surgeon.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

My room. It is probably the only space that is currently fantastical: a place to sleep, fabricate and dream.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Currently, my favorite designers are the ordinary people that I see and hear every day. I have realized that the most tactical and prominent designs derive from people who are just trying to get by.



WHAT SOUND OR NOISE DO YOU LOVE?

The nuanced sounds of urbanity: trains, cars, scurrying of beasts, and people.

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

Psychokinesis.

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

I would request a panel discussion around the topic of urban armatures, between Roland Barthes, Yoshiharu Tsukamoto and Momoyo Kaijima (Atelier Bow Wow), and Aldo Rossi.

← **DID YOU KNOW?** Cyborg is a contraction of cybernetic organism and is a being with both organic and biomechatronic body parts. The term Cyborg was coined by Manfred Clynes (Austrian-born scientist, inventor and musician) and Nathan S. Kline (American scientist, researcher and psychiatrist) in 1960. Although many confuse bionic, biorobot or android for cyborgs, they're not the same thing. Cyborgs are organisms whose functions have been restored or who have enhanced abilities due to an artificial component or technology that relies on feedback. RoboCop, The terminator and the Six Million Dollar Man are all examples of cyborgs.



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

Michael Levy Bajar

Gemini

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

Collaboration (peers, consultants, clients) and exposure/impact to society and culture.

WHAT IS YOUR LEAST FAVORITE PART?

Financial compensation and years of education and training as compared with med/law school.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Creatively: innovative and cross-disciplinary ideas, spiritually and emotionally: minimal architecture that uses natural light as a material and the principles of biophilia to encourage health and wellness.

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

It would range between being a doctor, a chef or a graphic/industrial designer.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

A hammock outside preferably with a view and access to the ocean.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Carlo Scarpa.

WHAT SOUND OR NOISE DO YOU LOVE?

The sound of rain.

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

The ability to go back and forth in time.

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

Out of a few, one that comes to mind is Salvador Dali and I would want to talk about the source/inspiration of his ideas for paintings.

← **DID YOU KNOW?** Hammocks are believed to date back to 1,000 years ago in central America by native inhabitants and have been used by sailors and soldiers, parents and campers. Nowadays, hammocks are seen as a symbol of relaxation, leisure, summer and easy living and are often found porch or beach side.

→ **DID YOU KNOW?** Only male crickets produce sounds by rubbing their leathery front wings together. This is called "stridulation" and is used to attract female crickets as mates. When this sound is being produced, the cricket's wings are elevated. Each time the wings rub together, this is called a "pulse" and the pulse rate is impacted by factors such as temperature, e.g., faster rate during warmer temperatures. Pulse rate and the pattern of the pulses also differ between cricket species.



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

Martha Zambrano

Leo

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

Redesigning old architecture in NYC and going on site visits to these old structures.

WHAT IS YOUR LEAST FAVORITE PART?

Lack of time for friends and family because of the endless work.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Watercolor painting and building scaled models to escape the computer screens.

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

I would love to be professional gymnast.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Naoshima, Japan. The island holds some of best architectural pieces I've ever seen.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Tadao Andō and Marina Abramović.

WHAT SOUND OR NOISE DO YOU LOVE?

The sound of crickets chirping late at night.

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

Time traveling.

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

Alvar Alto. I would have asked him to build a furniture piece with me and talk about design techniques.

GETTING TO KNOW YOU CONTINUED



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

Rei Celo

Virgo

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

I love the fact that we can create and care about our communities well-being.

WHAT IS YOUR LEAST FAVORITE PART?

The fact that our profession is not valued as much as it should be not only in the US but everywhere around the world.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Some good music always inspires me to be more creative.

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

I would attempt civil engineering or façade engineering since I am very passionate about construction details.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

My favorite space is the plaza in front of Centre Pompidou. When studying in Paris, that was one of my favorite spots in the city.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

My favorite architect is Peter Zumthor.

WHAT SOUND OR NOISE DO YOU LOVE?

I love the sound of ocean waves.

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

I would love to be able to read [people's mind](#).

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

I would like to meet Peter Zumthor, my favorite architect, and talk about materiality and the way he designs using local materials but still keeping his designs spatially unique and modern.

→ **DID YOU KNOW?** Previously trained as a lawyer, Henri Matisse was a French artist known for his expressive use of bright colors and forms. Leading the Fauvist Movement, Matisse was not only known as a painter, but also a draughtsman and sculptor. Amongst Matisse's top works, The Red Studio (L'Atelier Rouge) is a painting that captures his studio space with paintings, sculptures, and ceramics that he completed.

← **DID YOU KNOW?** A recent study suggests that the average brain has over 6,000 thoughts per day. Researchers were able to distinguish the beginning and end of each idea through "thought worms." Thought worms are points in an illustration of activity patterns in the brain. A detectable worm is formed when a person moves onto a new thought.



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

Sadichchha Dhakwa

Taurus

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

I think it would be that there is always something new to learn in the profession.

WHAT IS YOUR LEAST FAVORITE PART?

I don't enjoy that the field can run into your personal life and I'm glad that my work values the work-life balance.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

I enjoy being around in nature and going hiking. I also enjoy going to museums

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

At some point I wanted to be a physicist. I was fascinated by idea of exploring and understanding the world we live in.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

I would say Deb Uendelige Bro, or the Infinite Bridge in Aarhus, Denmark

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

I don't really have a favorite designer. I do especially enjoy [Henri Matisse](#) in the art world.

WHAT SOUND OR NOISE DO YOU LOVE?

I find it calming to be near running water.

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

Most likely teleportation, and being able to travel freely.

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

Tadao Ando and talk about the influences of his projects.



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

Mel Loyola Agosto

Virgo

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

I guess it would be problem-solving and research. Figuring out the situation of the project and then working with those existing elements.

WHAT IS YOUR LEAST FAVORITE PART?

The fact that it's not taken with the same credibility as other professions. We have to follow and read codes, look at safety and wellness, and study constantly to receive and keep our certifications and licenses. It requires a lot of time and resources, and I believe that disregard creates a lack of support for our profession which creates another hurdle for a more inclusive industry.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Being outside. Summers are great for long bike rides and make me feel so much better to start the following week. I've also had the chance to start painting and crafting again, and it's a great release to spend time away from the computer and just work with my hands.

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

Ballroom dancing or maybe a screenwriter

WHAT IS YOUR FAVORITE PLACE OR SPACE?

In open [caves](#) by the water, in the woods, being surrounded by trees and having a good view of the sky at night.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Allison Schulnik, her animations are amazing and I really appreciate her sad clown motifs in her work. Jiri Trnka, who was also a craftsman and filmmaker that had influential work. Eileen Gray.

WHAT SOUND OR NOISE DO YOU LOVE?

I used to spend summers with my grandmother, and hearing frogs after the rain at night has become a very familiar sound. Night chirps are the best.

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

Ability to learn and use a tool or instrument just by touching it.

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

Lately, I've been feeling really empowered and relaxed by Alicia Key's live videos. I would like to have a conversation with her. Her voice is very soothing, and I feel like with whatever subjects we hit, I would feel more confident in myself and ready to take on the world and make changes at the end of the day. Her approach in communication feels like emotional coffee, it gives energy.

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.

← **DID YOU KNOW?** Escoural Cave is considered one of the most significant archeological sites known for its prehistoric art, including engravings, motifs, abstract forms, and rock paintings near Evora, Portugal. In 2011, Nuno Simoes + DNSJ.arq designed a series of staircases and walkways to enable visitors to explore Escoural Cave. The design consists of black and opaque design components to allow the cave's historical elements to shine.

GETTING TO KNOW YOU CONTINUED



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

Luisa Bustamante

Sagittarius

**WHAT IS YOUR FAVORITE PART OF
THE ARCHITECTURE PROFESSION?**

That by a thoughtful design and program you can completely change someone's life. You can transform the experiences and memories of a city. I've always said that mayors should have to have an architecture degree.

WHAT IS YOUR LEAST FAVORITE PART?

That it doesn't represent all the faces of the world we live in. And that some people have a preconceived notion of what an architect should look like.

**WHAT TURNS YOU ON CREATIVELY,
SPIRITUALLY OR EMOTIONALLY?**

Life and the idea that one thoughtful move can turn into a world of opportunity. Also music and dance, it can really inspire me and give me energy.

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

I would've loved to have gone to film school or at least have had a camera in my hand at a young age in order to have become a [Director](#). I think about it all the time and believe I would've been really good.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

This one is so hard for me because I'm lucky to have witnessed many beautiful places. There are so many places I love, each one with a different emotion to offer. But the one city that comes to mind is Seville, Spain. I love that it's tiny cobbled streets, the food, the music, the people, it's architecture; I've been there more than any other place and always look forward to going back.

**WHO IS YOUR FAVORITE ARCHITECT,
DESIGNER OR ARTIST?**

This question is so hard. Especially because it reminds me that there hasn't been enough women in the profession. I love Rafael Moneo, Siza, Chipperfield, and Louis Kahn (although I don't agree with the kind of man Kahn sounds to have been). And I have to say an artist too; Frida Kahlo, her paintings really connect with me.

WHAT SOUND OR NOISE DO YOU LOVE?

The sound of birds in the early morning.

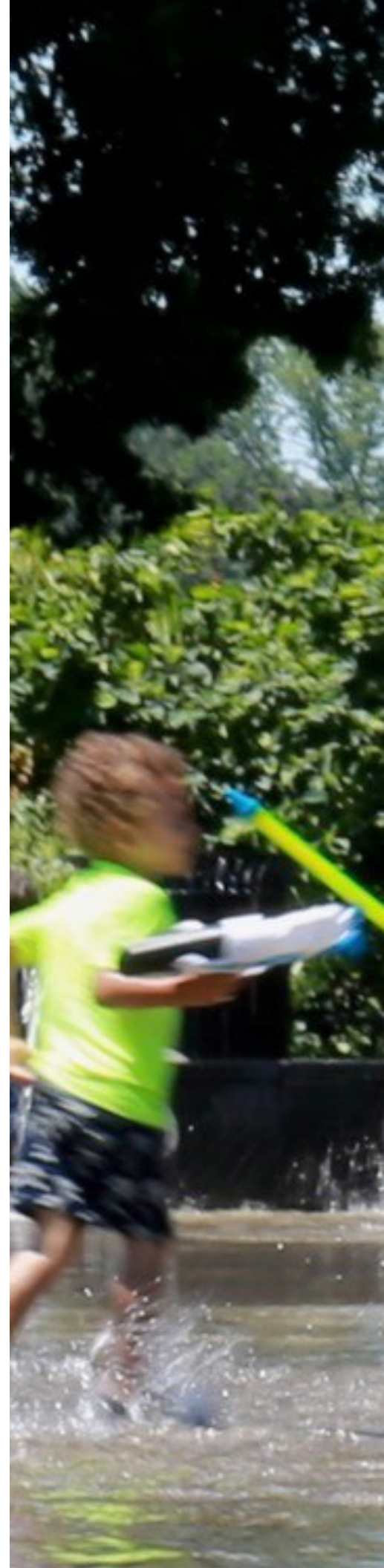
**WHAT NATURAL GIFT OR MAGIC POWER
WOULD YOU MOST LIKE TO POSSESS?**

Speed without losing quality, I'd love to have time to do more than I have time to do.

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

A. Leonardo Davinci. I would want to hang out with him when he was beginning to develop his craft and just follow him and see what his day to day was, what he sketched, what he thought about, his routine... just observe how he became such an incredibly talented individual.

← **DID YOU KNOW?** A high percentage of architecture graduates pursue work outside of the architectural industry. A second option for the creative field is the film profession. Today, there are [many individuals with an architectural education who have participated in the filmmaking industry as actors, set designers, or directors](#).



DRAWING YOU IN



"LeFrak Center at Prospect Park" photograph
by Daniel Alter, AIA

July Panel Discussion

The July AIA Brooklyn General Meeting was held virtually on July 22, 2020 at 6:00 pm. The focus of the panel discussion was an overview of EDI in the workplace and some ways of challenging ourselves to create more equitable workplaces and design more equitable spaces.



Ibrahim Greenidge *Managing Director, BOLT Architecture*

A graduate of the New York Institute of Technology (NYIT), Ibrahim. is the Immediate Past President of nycoba|NOMA and has been recognized by Architizer as one of the Top 20 distinguished Minority Architects. Ibrahim. is the Managing Partner of BOLT Architecture. Reading an excerpt from his upcoming book, *It's Going to Be Brick: Being Black in Architecture* (2021), Ibrahim. recalls his first time recognizing the effect of his surroundings on his view of the world. As an aftershock to the 1991 Crown Heights riots, Ibrahim tells how *I watched my physical environment adjust to a visible collective anger...the juxtaposition of the Masjid to the Baptist Church, our unsafe playgrounds, my mom's place of work and trips with my father were all building to the realization of how important the built environment is to individuals and to communities....* Want to learn more about BOLT Architecture? Visit boltarchitecture.com, [ibrahimthearchitect](https://www.instagram.com/boltarchitecture) and [@boltarchitecture](https://www.instagram.com/boltarchitecture) for more information.



Alethea Cheng-Fitzpatrick *Owner, Co-Creating Inclusion*

Fitzpatrick founded Co-Creating Inclusion, she is a licensed architect with a degree from Pratt Institute and has a unique background in that she is a British born Chinese-American. Want to learn more about Alethea Cheng-Fitzpatrick and the work she does? Visit cocreatinginclusion.com for more information watch Alethea's June Discussion panel presentation at aiabrooklyn.org/wp-content/uploads/2020/06/June-24-2020.mp4



Sara Grant *Partner, MBB Architects*

Grant is a graduate of both Washington University in St. Louis and Columbia University in NYC and is known for her work on educational projects and has done some award-winning research in the design of equitable public space at colleges. Spoke from a perspective of a white woman and about the responsibility that white architects have to address Equity, Diversity and Inclusion. MBB is a woman-owned firm that believes people should bring their whole self to the practice. While MBB had previously been doing some Equity, Diversity and Inclusion work such as how to retain more women after they've had children, how to attract a more diverse staff and putting in simple measure to their hiring and recruiting practices, they decided, after recent events, that they need to do more.

They crafted a statement that is attempting to address racism more systemically and in a much more multifaceted way...just looking at it from the pipeline is not enough. It's really looking holistically at the relevancy of the work we do and how we are creating a more equitable built environment. Want to learn more about MBB Architects? Visit mbbarch.com for more information.

To view a replay of these panel discussions, please visit aiabrooklyn.org/aia-brooklyn-virtual-panel-discussion-and-general-meeting



Kathrine Darnstadt *Founder, Latent Design*

Darnstadt is the Founder of the Chicago based firm Latent Design, has a passion for public interest design and has been widely recognized as a leader in the Architecture profession for dealing with communities and organizations that often have limited budgets and limited resources. Having put half of her entire life's savings into her business, Darnstadt's business consisted of 2 main points: 1. Make the thing that makes the things and 2. Don't go broke! (oops!: Go for broke).

With the belief that small projects do have impact, Darnstadt went on with her firm to make prototypes to advance urban agriculture systems, designing spaces for youth makers, supporting artists and commissions and has created art themselves. Part of the 1% of female, minority firm owners, Latent Design is trying to push this further by implementing things like an employee fund; increased the number of paid days off for volunteering; kept summer hours to also support volunteering efforts. Firm philosophy is about 3 things: Define|Design|Deploy and if we can make it neon in the process, we will! Want to learn more about Latent Design? Visit latentdesign.net and [@latent_design](https://twitter.com/latent_design) for more information.

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

September 23
October 21
November 18

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

EVERY TUESDAY, 7:00 - 8:30PM
ZOOM INFO AT AIABROOKLYN.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.

August Panel Discussion

The August AIA Brooklyn General Meeting was held virtually on August 19, 2020 at 5:45 pm. The focus of this panel discussion was to speak about the education pipeline, especially in Brooklyn, and address the inequities that exist within the Architecture profession and keep the number of Minorities low within the profession. The discussion started off with Brooklyn Borough President, Eric Adams, who called the Brooklyn Chapter of the AIA the most important chapter in the country — smart man!

To view a replay of these panel discussions, please visit aiabrooklyn.org/aia-brooklyn-virtual-panel-discussion-and-general-meeting



Sanjive Vaidya *Chair, NYC College of Technology [City Tech]*

Vaidya is a practicing Architect in New York City who has served as the Department Chair of the Architectural Technology Department at New York City Tech, in Brooklyn, since 2015. He is a graduate of the GSAPP at Columbia University, a Registered Architect in New York, New Jersey and Maryland, NCARB Certified and is engaged with helping students, and especially minority students, in continuing their career in Architecture. Want to connect with Sanjive Vaidya? Send him an email at svaidya@citytech.cuny.edu



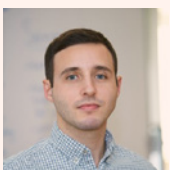
Wandy Chang *Educator & Workbase Learning Coordinator, Brooklyn Technical High School*

Chang is an Engineering and Architecture teacher at Brooklyn Technical High School, a Workbase Learning Coordinator [City-wide program] and a teacher at City Tech in the Construction Management and Civil Engineering department. Earlier this year, she was recognized for her commitment to excellence by the United Federation of Teachers and the NYC Department of Education. Trained as an Architect, Chang will be taking her last exam to become a Registered Architect in September. Want to connect with Wandy Chang? Send her an email at wchang@schools.nyc.gov



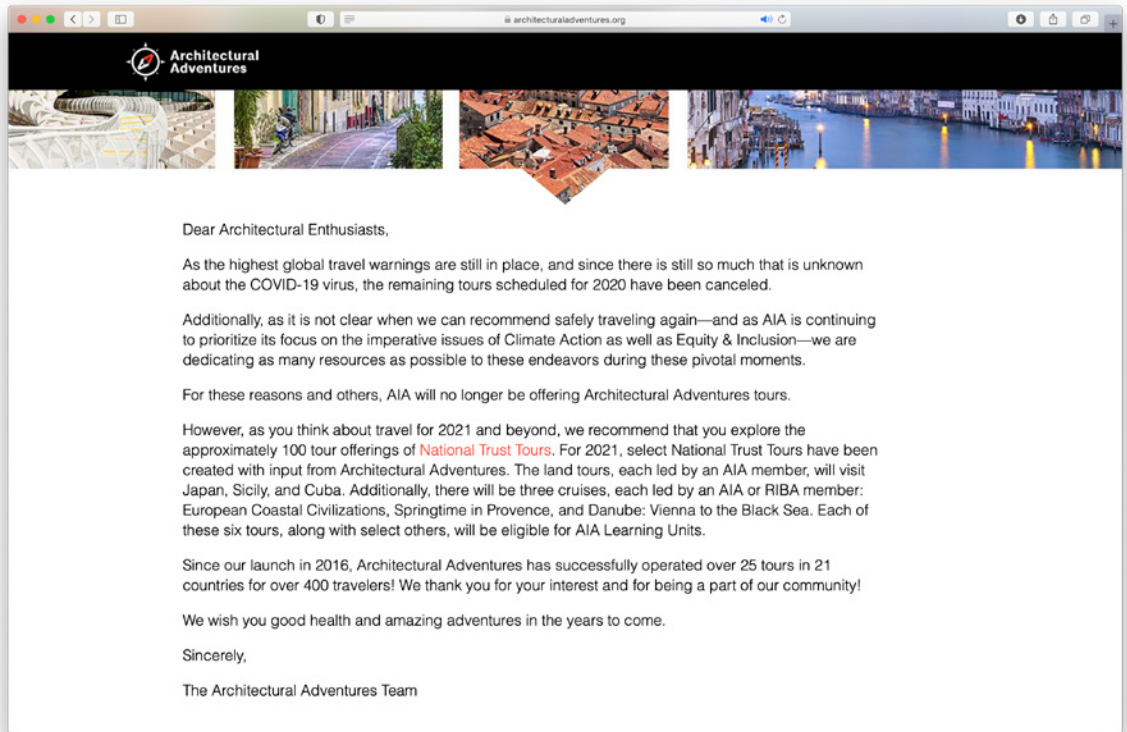
Abraham Rodriguez *Educator, Williamsburg High School for Architecture + Design*

Rodriguez is a graduate of City Tech and currently completing his Masters in Sustainability at City College. He teaches at the Williamsburg High School for Architecture and Design and works with 9th graders in a program called the Career and Technical Education Path [CTE], which is a City-wide program. Want to connect with Abraham Rodriguez? Send him an email at abrodriguez@whsad.org



Matthew Longo *Program Manager, NYC DOB Youth + Industry Engagement*

In his relatively short amount of time with the NYC DOB, Longo has implemented the DOB Scholars Program and Youth Leadership Council. Previously, Longo worked in a similar capacity at The City College in a program that helped bring low income and underrepresented individuals into the legal profession. Want to connect with Matthew Longo? Send him an email at malongo@buildings.nyc.gov



New video: Architect's Services-Programming document

HASTI HEJAZI | (202) 626-7592

In May, the updated B202-2020, Standard Form of Architect's Services: Programming document was released. The B202 provides a roadmap for architects to discuss programming requirements with clients.



Watch the video to understand more about the document, the recent updates and how it is used in practice at youtu.be/rgGmzMHEUUY

Collaborative and professional achievement awards

BRIDGET CROWTHER | (202) 626 7563

The call for submissions for the Associates Award, Collaborative Achievement Award, Edward C. Kemper Award, Thomas Jefferson Award for Public Architecture, and Whitney M. Young Award is now open.



Learn more and submit at aia.secure-platform.com/a/organizations/main/home

Status of Architectural Adventures Travel program

CYNTHIA LINNELL | (202) 626 7445

With global travel restrictions and uncertainty associated with the COVID-19 virus, the remaining Architectural Adventures tours scheduled for 2020 have been cancelled, and no future Architectural Adventures tours will be offered.



Read the statement by the Architectural Adventures Team at architecturaladventures.org

Free webinar: Answering your contract questions

HASTI HEJAZI | (202) 626 7592

Join us on Sept. 10 for a free, live Q&A with AIA Contract Documents Information Manager, Ben Segal, as he answers commonly asked questions regarding popular AIA documents such as payment applications, A201 general conditions, and more! Please email questions prior to the webinar to hastihejazi@aia.org.



Learn more at acdpages.aia.org/WBN-2020DocInfoQA.html

Sustainability roundtable — learn best practices

HASTI HEJAZI | (202) 626 7592

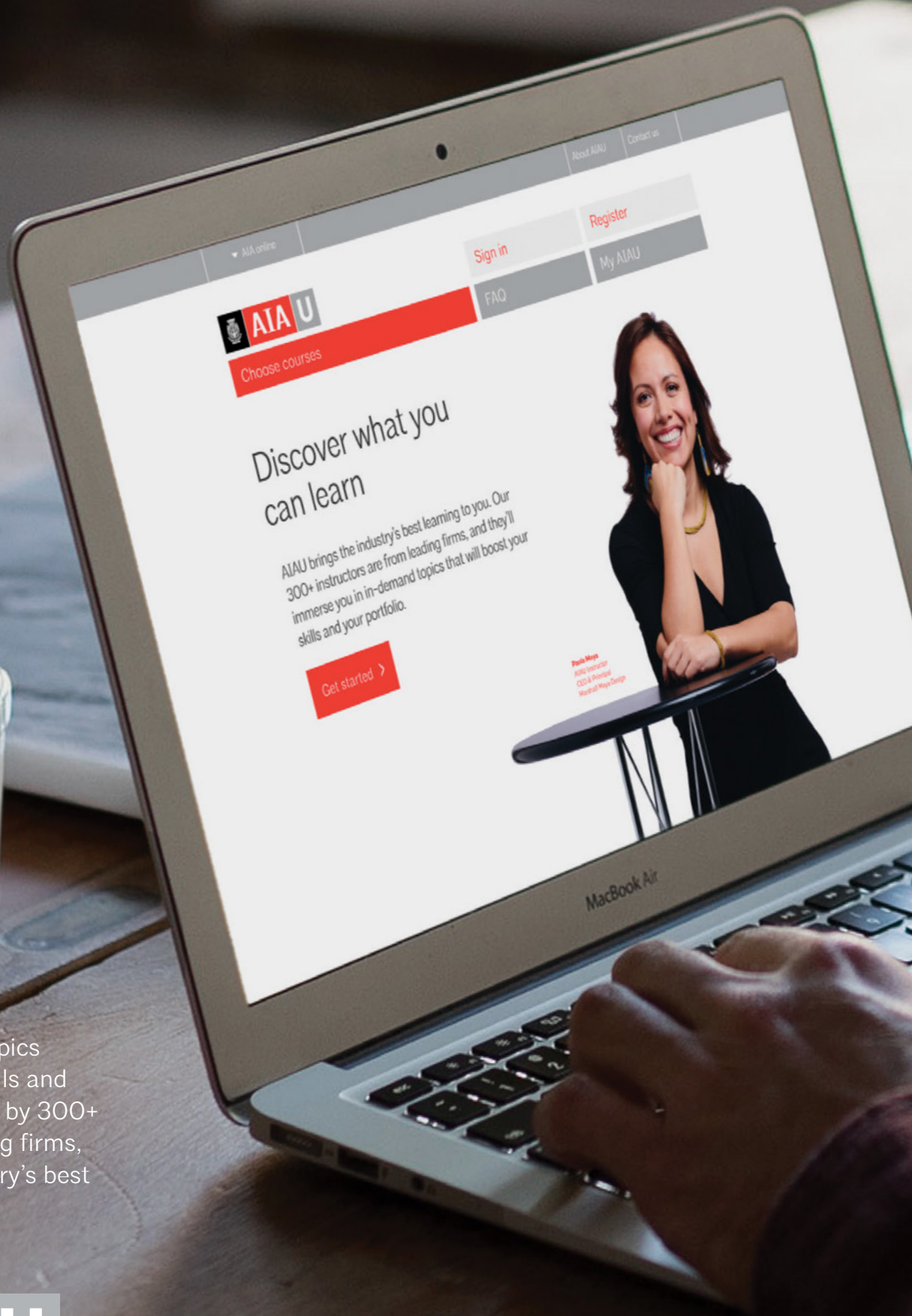
Listen to an expert panel of architects who are working with clients to implement sustainable features in their projects.



Learn about sustainability trends, certification systems, and how to navigate the steps of sustainable design by using AIA resources at youtu.be/1wuQ7w6PMrM

Never stop learning

aiau.aia.org

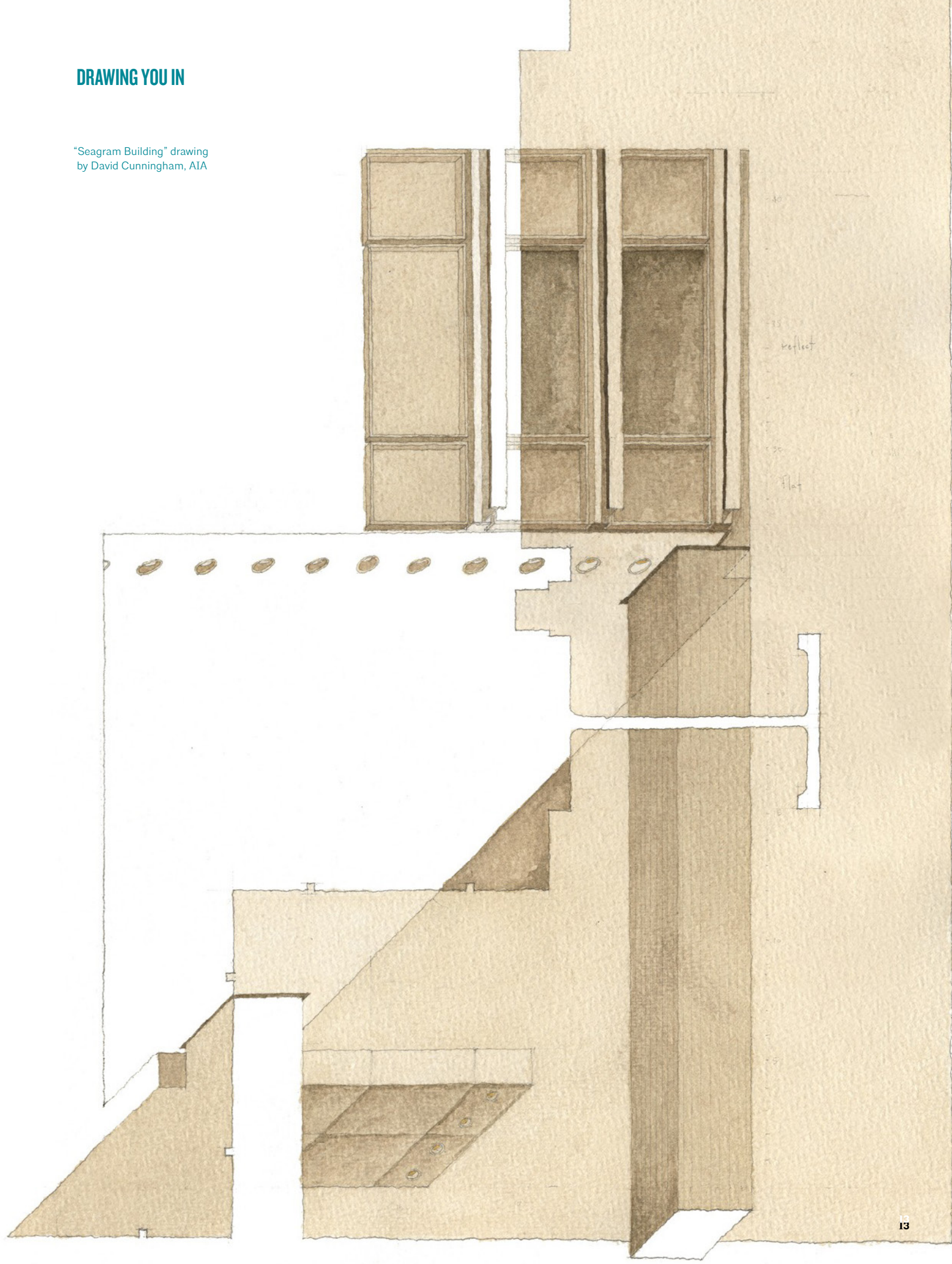


Immerse yourself in topics that will boost your skills and portfolio. With courses by 300+ instructors from leading firms, AIAU brings the industry's best learning to you.



DRAWING YOU IN

"Seagram Building" drawing
by David Cunningham, AIA



Pylon is best it's ever been!

Giuseppe Anzalone

I am honestly so impressed by Pylon – it is a fantastic publication that I am really proud of as a member.

Camille Martin-Thomsen, AIA

Talisha,

The Pylon is phenomenal! I haven't gotten through the entire issue yet as there is a wealth of information. I am halfway through it and I just want to let you know how wonderful it is and how proud I am of you for transforming the Pylon into a magazine. Your own personal perspective is endearing and I truly enjoy reading the articles. Great work!!

Ida Galea, AIA

Great job Talisha!

Gary Mangus, AIA



PUBLIC HEARING 3 RCNY 104-04

CERTIFICATION OF CORRECTED DEFECTS IN FIRE ALARM SYSTEM INSTALLATIONS

A hearing was held on August 25th, for a proposed rule comment. The New York City Fire Department is responsible for approving the installation of fire alarm systems, including inspecting and witnessing an acceptance test of such systems. If, upon such inspection and testing, Fire Department personnel finds that the fire alarm installation is not in compliance with the New York City Building Code, New York City Fire Code, NFPA Standard 72 or other applicable laws, rules, regulations or approvals, a notice of defect (currently referred to as a “letter of defect”) is issued to the owner and applicant setting forth such defects.

In many cases, the defects are relatively minor and can be corrected by the applicable licensed professional – a fire alarm system installer or an electrician – without undue delay. Currently, however, there is no procedure for accepting certification of the correction of such defects by a licensed professional, as is done for Fire Code violations cited by FDNY Summonses (formerly known as Notices of Violation) returnable before the NYC Office of Administrative Trials and Hearings. Acceptance of the corrected defects – and issuance of a Letter of Approval for the fire alarm system – must await a re-inspection by the Fire Department.

To address these issues, the Fire Department proposes to establish a certification program by which licensed professionals may certify correction of certain fire alarm system defects. The certifications will be filed with and reviewed by the Fire Department, and if accepted, will eliminate the need for a re-inspection and expedite issuance of a Letter of Approval.

I submitted a comment on AIA Brooklyn and my behalf and I attended the hearing, I did not speak. There was feedback and some debate from engineers, and installers of fire alarm systems. In case you are not familiar, the FDNY already allows PE's to submit letters stipulating why a temp CO should be issued upon FDNY issuing letter of defects on fire alarm jobs, as you may know fire alarm sign offs tend to be one of the items that can take months to resolve and hold up a certificate of occupancy after projects are completed. FDNY realizes that and is

proposing this rule to allow RA's, PE's and other licensed contractors (ELECTRICIANS & FIRE ALARM CONTRACTORS) to certify certain corrections to allow better use of inspectors time. The rule describes who can certify, how and what. This can drastically speed up the FA sign offs.

Comment submitted was to allow RA's and PE's to certify without having a Certificate of Fitness (COF) which would add the burden of obtaining such COF. The complete rule text can be found at nyc.gov/assets/fdny/downloads/pdf/codes/3-rcny-104-04.pdf

THE COMMENT SUBMITTED WAS AS FOLLOWS

As past President, and current member of the American Institute of Architects Brooklyn Chapter and design professional in private practice, I applaud the Department on this proposed rule. The proposed should expedite the process for all sides. As proposed under 104-04 (d) (1) a registered design professional is eligible for certificate of fitness for verification of corrected fire alarm system defects. I do ask that the Department reconsider the requirement for registered Design professionals (RA's, & PE's) to hold a Certificate of Fitness. FDNY pamphlet “Certificate of Fitness FAQ” states in part “A Certificate of Fitness (COF) is a certification issued by the New York City Fire Department. These certifications are legally required for most businesses to operate within New York City.” Registered Design professionals are licensed by the NY State Education Department and subject to disciplinary actions for misconduct by the state and by the NYC Department of Buildings. The need for a certificate of fitness in this case has no benefit and creates barriers. Your consideration on this matter is appreciated.

DRAWING YOU IN



"Brooklyn Museum Rotunda" photograph
by Daniel Alter, AIA

AIA BROOKLYN STILL NEEDS YOU!

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

Visit aiabrooklyn.org

**SUBMIT NEW
FEATURES TO
THE PYLON!**

Also looking for:

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

email secretary@aiabrooklyn.org

MEET OUR NEWEST COMMUNICATIONS COMMITTEE MEMBER, NADEEN HASSAN!

Nadeen Hassan is an architectural designer and activist who is committed to making a space for herself and others in the architectural profession. As a first-generation Egyptian-American, Nadeen recognized the unrelenting atmosphere in many parts of the world. She believes that an architect is a problem-solver that attends to the need of not one, but every group of people.

Not having support at the beginning of Nadeen's academic journey motivated her to become that network of support for the next generation. Nadeen is a co-founder and the Editorial Director of Primaveraarch, a platform that supports recent graduates and current students, mainly minority-women, in the design industry.

Nadeen believes the world needs people who come from diverse backgrounds to be a part of new design revolutions; to give a voice for smaller groups who otherwise would not be here.

JOIN THE COMMUNICATIONS COMMITTEE!

- Help maintain the website and Pylon

email secretary@aiabrooklyn.org



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

bk12@cb.nyc.gov
(718) 851-0800
twitter.com/BrooklynCB12

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

bk15@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

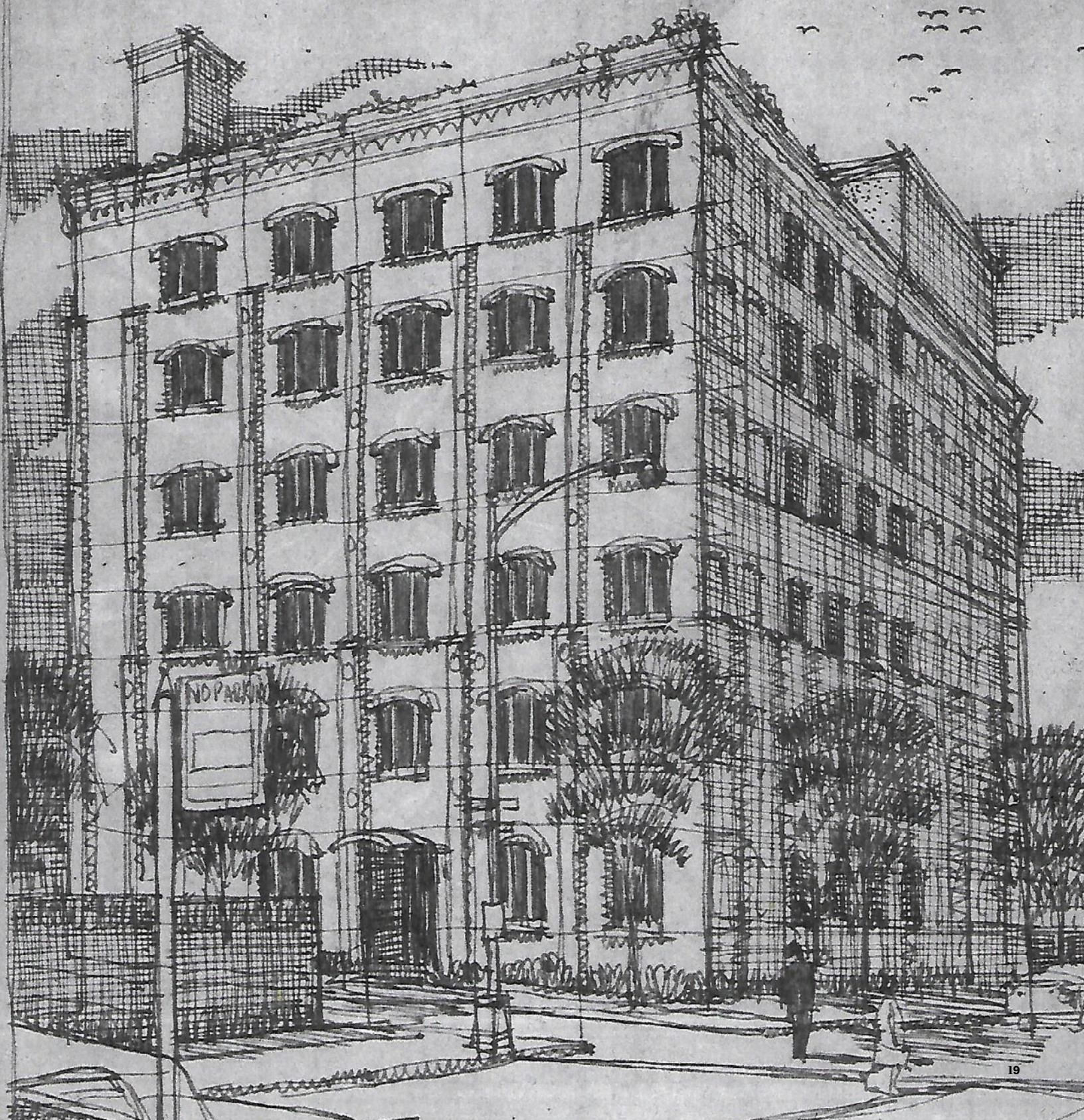
Canarsie, Bergen Beach, Mill Basin, Flatlands, Marine Park, Georgetown & Mill Island

bkbrd18@optonline.net
(718) 241-0422

1097 Bergen Ave.

DRAWING YOU IN

"Artists Housing Project – Rehabilitated Factory"
sketch by Donald Weston, FAIA (The second Brooklyn
Chapter member to gain fellowship status)





AIA New York State News

ARTICLE BY GIUSEPPE ANZALONE, AIA
PHOTOS BY SARAH DRAKE, AIA

Dear members and friends,

In case you didn't know I have been on the Government Affairs Committee for AIA New York State (AIA NYS) for the last 6 years. I have prepared this article in an effort to keep you informed of the on-goings at AIA New York State in Albany.

I have been involved in the Advocacy Day (Lobby Day) events ever since joining the Board of Directors at AIA NYS. The annual Advocacy Day is typically held around late April or early May (it was planned for April 29th this year) and it is an essential part of what AIA NYS organizes to make sure that proposed bills and laws, with the best intentions for our profession, are voted on. The AIA NYS Government Affairs Committee reviews all the proposals to make sure they represent the values we believe in and to ensure they are fair for our industry. We also review

proposals by our legislatures that may impact us indirectly and submit comments because it may be the right thing to do. For example, we have supported bills in the past, whereby tax credits or other incentives are provided to property owners to help them complete their work. Another popular bill, called the "Good Samaritan" bill, would allow architects and engineers to provide assistance after a natural disaster (free of charge) without fear of liability. In some cases, we have also been successful in opposing bills that could have had adverse effects on us and thereby keeping them from moving ahead.

Since as long as I can remember, the Government Affairs Committee has been consistently re-evaluating Advocacy Day to make it more efficient. Currently, we meet with legislators on Advocacy Day and have limited follow up with them other times of the year. This approach is ineffective primarily because it relies on a one-day event and most participants are not up to speed on the proposals and therefore the Committee decided to establish a Grassroots Advocacy Taskforce to reform the annual 'Architects in Albany Advocacy Day'. The Taskforce is comprised of AIA members across New York State. Of course, I volunteered to be on this taskforce and we have been meeting regularly with the since March 25th via teleconference, despite the

cancellation of Advocacy Day this year due to COVID-19. The Taskforce will be issuing a report soon on our recommended approach. Registration for the **BKLYN Design Awards** opens soon. For more information please visit aiabrooklyn.org.

If you are an AIA Member in good standing and you are interested in volunteering to be on the AIA NYS Government Affairs Committee, please contact me through AIA Brooklyn (via secretary@aiabrooklyn.org). AIA NYS does have a Lobbying firm on retainer but member participation is a big component of making a good impression in front of the Legislators as they are more inclined to listen when the members themselves show up and speak – especially members who live in their district.

In the meantime, several bills are on the agenda that we have interest in and the Governor signed the 2021 Budget on April 3, 2020. The highlights (or lowlights) are below:

Design Build was extended to Dec. 2022 or certain State Agencies and Public Authorities.

Governor established a new office for renewable energy.

Governor eliminated the proposed small business tax cut. (would have reduced Corp tax rate from 6.5% to 4% for small business with less than 290K Annual income.

Established a requirement for elevator licensures statewide (already in place in NYC)

Required prevailing wage on private projects if receiving 30% or more from state or local benefits and 5M or more. (essentially accepting a tax abatement could mandate a project to comply)

Adjusted the 2019 Bail reform that and it adds several offenses that can be bail eligible, including sex trafficking offenses, money laundering in support of terrorism in the 3rd and 4th degree, child pornography offenses, repeat offenders, and crimes resulting in death.

MTA Business District Tolling Funds, late addition to budget allows MTA to take funds from congestion pricing and use it to fund other expenses due to COVID related anticipated loss of revenue.



NY Buy America Act made permanent (applies to structural Iron and Steel)

State Contractor Sexual Harassment Disclosure Act, requires bidders on State projects to disclose rulings and judgments related to.

Office of the Professions (OP) Electronic Licensing and Document Management (Capital Projects)- The final state budget includes money (\$25.39 million) to develop a customized electronic licensing system, update the OP website, and replace outdated computer hardware to enhance the customer experience for current and future professional licensees.

Note that NYS Spending has been increasing every year.

NYS (as of March 2019) Ranks second highest in outstanding Debt Nationwide.



Other AIANYS Government Advocacy Projects

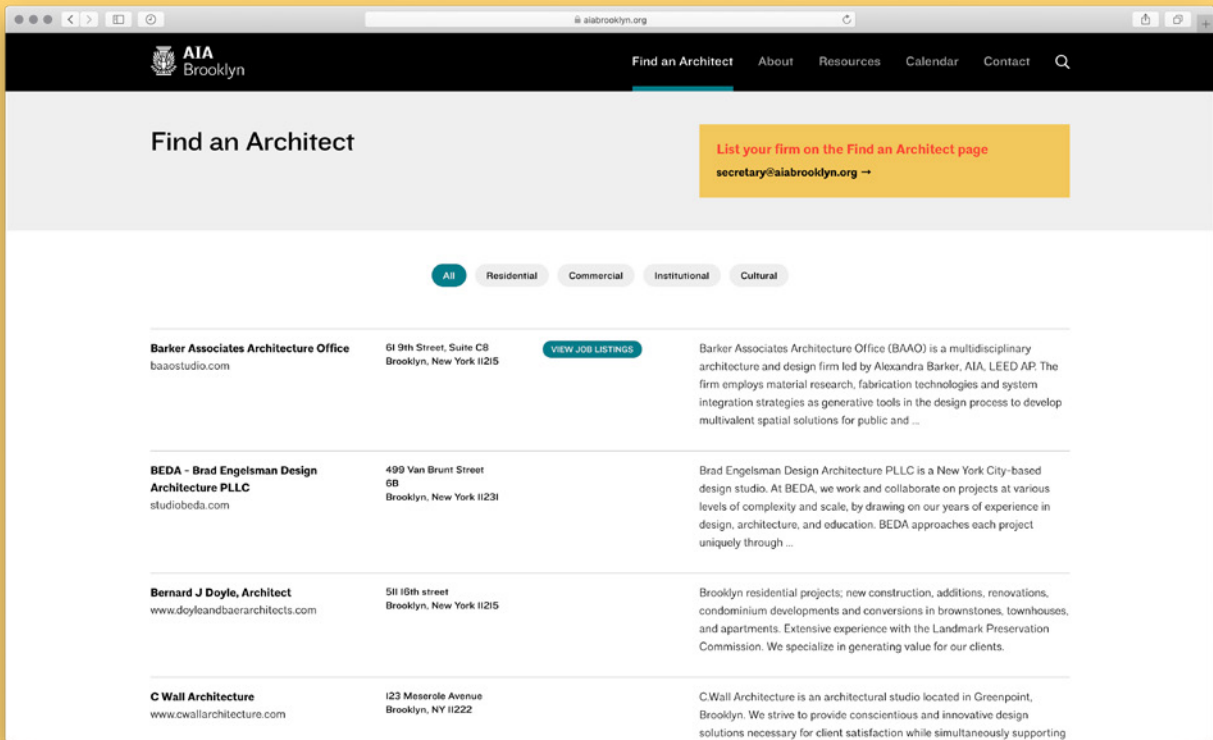
School Safety – AIA NYS approached Assemblywoman Amy Paulin (D-Westchester) in February and was successful in securing her commitment to introduce the Safe Schools by Design Act, which was introduced on March 4th. AIANYS

Climate Change/Sustainability/Resiliency – AIA NYS submitted a list of names to the Co-Chairs of the State's Climate Action Council for the purpose of an appointment to the Advisory Panels being formed to help draft a Scoping Plan to meet the carbon reduction goals set forth in the Climate Leadership and Community Protection Act (CLCP). The appointments were supposed to be announced at their meeting on April 2nd, but the meeting was postponed due to the COVID-19.

Enacted full Budget can be found at budget.ny.gov/pubs/archive/fy21/index.html#enacted

State Comptroller report can be found at osc.state.ny.us/reports/finance/2019-fcr/appendix-1-state-funds-spending-major-function

It is my hope that you be proactive and participate!
For more information, contact info@aiabrooklyn.org ■



List your firm on the Find An Architect page

secretary@aiabrooklyn.org →



**General Contractors
& Licensed Architects**

**Serving Clients in the
Five Boroughs of NYC**

**Hospitals ▪ Commercial ▪ Industrial
Residential ▪ Educational
Non-Profit Organizations**

Vincent S. Nativo, AIA

AIA Brooklyn Chapter Immediate Past President

GnetConstruction.com info@GnetConstruction.com

718.447.7878

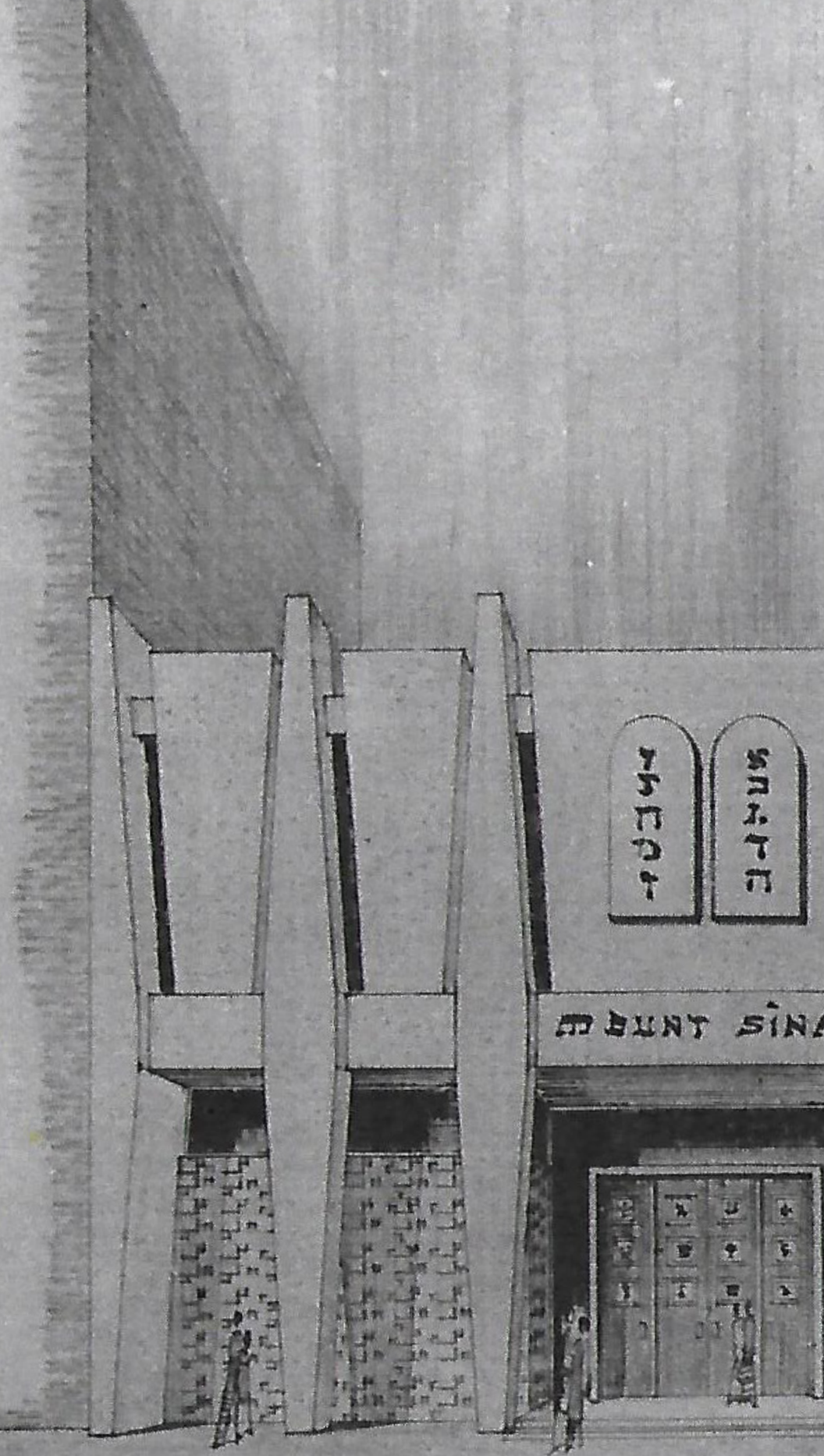
**Law Offices
C. Jaye Berger**

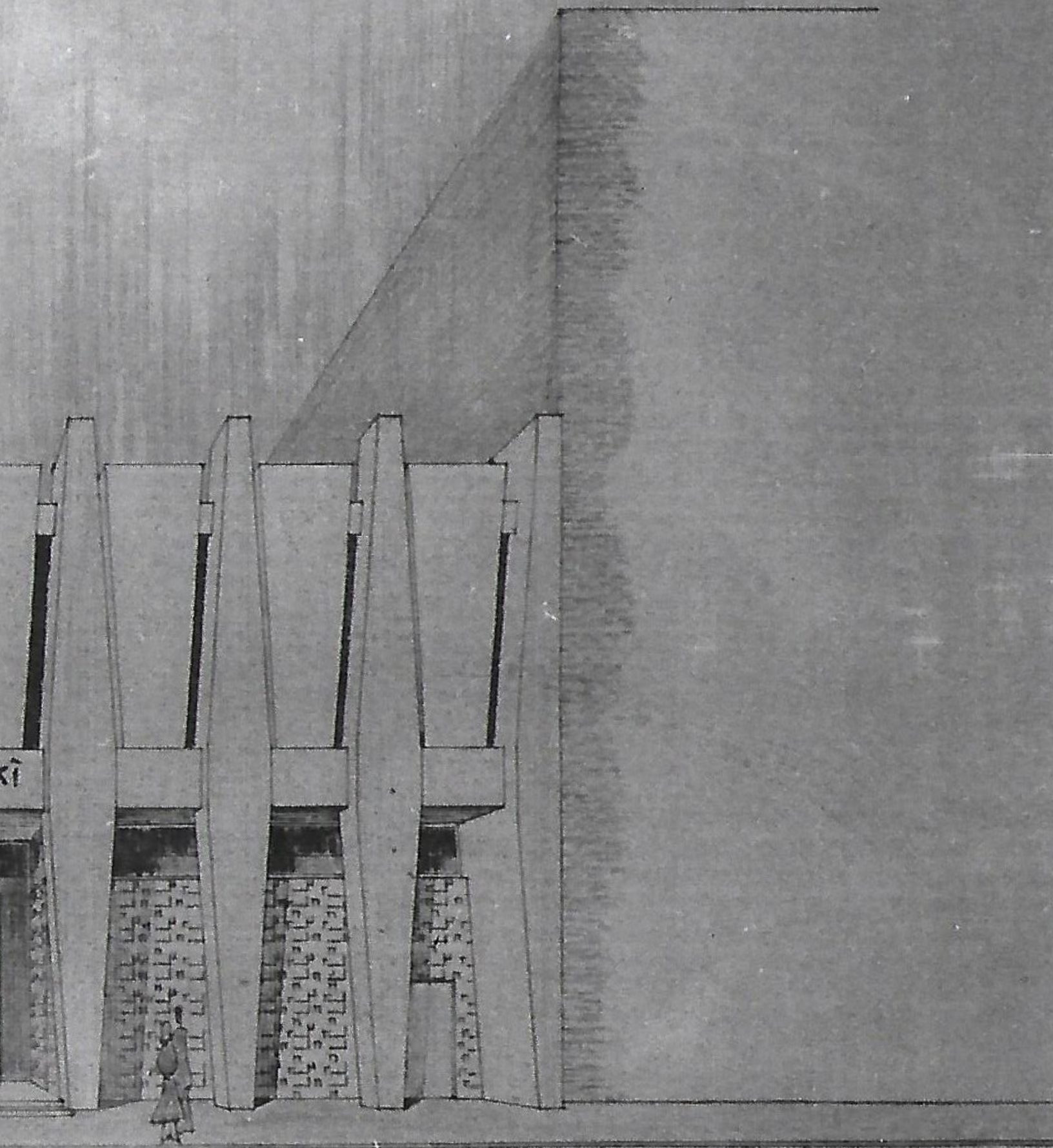
Building Construction Law
Contract Drafting and Review
Mechanic's Liens
Co-op Law
Real Estate Transactions
Leases
Litigation

**110 East 59th Street, 22nd Floor
New York, New York 10022
Tel: (212) 753-2080**

DRAWING YOU IN

"Congregation Mount Sinai — Schërmerhorn Street" sketch
by Donald Weston, FAIA (The second Brooklyn Chapter
member to gain fellowship status)





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

ARTICLE BY JANE MCGROARTY, AIA

A lot has changed in the last couple of months.

Here in New York the worst of COVID-19 seems to be behind us. Construction has restarted with troubling clouds in the housing market that were beginning to gather before the pandemic. With nearly 60% of the condo units in Long Island City built since 2018 remaining unsold, the 10,300 new units in the pipeline in Greenpoint and Long Island City must be making developers very nervous.

One of the problems is that there is no demand for a 950 square foot two-bedroom condo selling at \$1.5 million. What used to be the developer's sweet spot is now looking a lot like a sore thumb. A pause in luxury high rise development could be useful and it also feels like a good time to do a comprehensive city plan. Ron Schiffman, Professor Emeritus at Pratt Graduate Center for Planning and the Environment, would like to see a moratorium on waterfront development until the city can address industrial land in the context of climate change. The need for local manufacturing became painfully evident during the early months of the COVID-19 pandemic, when we found out that protective equipment and masks were not being manufactured in the US. Supporting manufacturing makes economic sense for the city that lacks jobs for many of its less affluent residents.

COVID-19 has implications for planning and development on many fronts. It is conceivable that businesses may need far less office space than they currently occupy. More employees may continue to work remotely, spending less time in the company's head offices. The days of the multi-floor corporate headquarters on Park Avenue may be coming to an end. In the future employees may choose to work at home or at a nearby co-working space. The environmental benefit, as we experienced in the first months of NYC shutdown, is better air quality as fewer cars and buses carried commuters to and from the city's business districts.

The Phase 2 restaurant outdoor-only openings in New York City have resulted in many hundreds of outdoor cafes in parking lanes adjacent to brick and mortar restaurants. Planners have begun to think about potentially excess commercial and office space. Mini-residential neighborhoods could be created along Park Avenue and Sixth Avenue and other central business districts by converting excess space to residential uses. The many artists, dance companies and non-profits have been

Rendering by Clarkson Estates. Courtesy of Cetra Ruddy.



forced out of affordable industrial spaces, could potentially continue to create art, perform and work in office buildings. And perhaps New York could go back to having commercial concentrations, such as the camera district (all but gone), book sellers, etc. Lower Manhattan is an example of a commercial center that has accommodated residential uses.

Caution is in order as architects, planners and designers begin to redesign the public realm and introduce these 'cool' ideas. When the COVID-19 crisis began to erupt, the City of Oakland began to restrict car traffic on some streets to provide more outdoor space. Other cities have also rapidly transformed streets into urban spaces for more bicycles, cafes, and restaurant pick-ups. However, not everyone in Oakland is pleased. Destiny Thomas, an Oakland resident and anthropologist-planner, felt that the improvements were targeted at a white affluent audience and there had not been any real civic engagement with other constituents. It didn't occur to those in charge, that some Oakland residents can't afford to go out to eat or are afraid to have their children on the streets where there is police violence.

"Visions of urban life reinvented for the future are colliding with unaddressed inequalities from the past," writes Emily Badger in an article **Urban Space Makeovers: But for Whose Benefit?** It comes back to the question of who we are designing for and how inclusive are the designs.

I have no doubt creative architects and planners can repurpose the city to meet the needs of the future. But there is an even bigger task before us, one that became manifest with the appalling choking death of George Floyd by a Minneapolis police officer on May 25. Dr. Sharon Sutton FAIA, urges the profession to stop letting the developers call the shots and work with residents to create dwellings of community. To do this, she writes, "we would need to...persuade well-heeled folks to live in mixed income, collectively owned, limited equity communities that pool financial, social and cultural wealth."

This may sound like pie in the sky but there are plenty of planning and architectural examples of mixed income projects built by unions, religious groups and government. The way forward is not as difficult as it might seem, we just need to talk less and listen more.



Brooklyn Bridge Imagined: Brooklyn Bridge Forest project, Pilot Projects Design Collective, Cities4 Forests, Wildlife Conservation Society, Grimshaw and Silman, New York & Montreal

Three to Remember

Three Brooklynites passed away in early July. Each had a profound effect on Brooklyn's built environment and landscape.

ARTICLE BY JANE MCGROARTY, AIA

Joseph Merz, Architect

Architect Joseph Merz and architect wife, Mary, took a huge gamble in 1963 when they bought four vacant lots at a city auction located in a rundown part of Brooklyn Heights called Willowtown. The couple built three modern houses that were thoughtfully inserted into the existing neighborhood fabric. Joe and Mary built the first house at the corner of Willow and State Streets for themselves, their children and their architectural office. Nearby on Willow Street, they built homes on the remaining two lots in the same style. Merz used a tan colored custom designed concrete block that was scored with redwood accents. The AIA Guide to New York praised the concrete block that was “used with a sensitivity and imagination [and] assumes a dignity that most thoughtless users miss by a mile.”

The Willow Street houses helped revitalize the surrounding neighborhood

as well as demonstrating that contemporary architecture can be successful in the newly created Brooklyn Heights Historic District.

Joseph George Merz, whose parents emigrated from Germany after World War I, grew up in Flatbush. He worked for an architect, Antonin Raymond, while attending Pratt Institute. After Pratt he wanted to study with Walter Gropius at Harvard, but Joe's plans were interrupted when he was drafted and placed in Army Intelligence. After the war, he was again accepted at Harvard, but Gropius was no longer there. Instead of going to Boston, he returned to Pratt where he met his future wife, Mary Linberger, who predeceased him. Throughout their years working together, Joe and Mary were committed urbanists and advocates of public space. They provided pro-bono guidance and expertise on scores of neighborhood projects.

Jane Walentas, Artist

Jane Walentas will be remembered for Jane's Carousel, the historic merry-go-round that sits on the Brooklyn waterfront in Dumbo. She and her husband, David Walentas, moved to Dumbo in the 1980s when Walentas bought a series of concrete warehouse buildings built by Robert Gair. Jane Walentas had a vision for a carousel in the emerging Brooklyn Bridge Park. After several years of searching, she found an intact wooden carousel built in 1922 by the Philadelphia Toboggan Company. She and her husband bought the entire ride and Jane began a meticulous 20+ year restoration to return the horses and their surroundings back to their original splendor. Once the restoration was completed, Jane and David Walentas engaged French architect Jean Nouvel to design an enclosure to protect the carousel from weather. During the summer of 2011, the glass box was completed and the carousel was installed. It opened to the public in September of 2011.

The following year in October 2012, Superstorm Sandy hit the New York area with a monumental storm surge. Even though the carousel had been built 10 feet above the flood plain, the water surged to 12-14 feet. It destroyed the basement heating system, the Band Organ and the electronics for the large glass folding doors, but miraculously the carousel floor and the horses' feet got wet but dried immediately. The costly repairs were completed the following spring and the carousel now is protected by



Joseph Merz House and studio, Willow Street, Brooklyn. Courtesy of Brooklyn Eagle file



Jane
Walentas'
Carousel.
Photo by
Vincent
Monier

flood gates that can be installed quickly around the perimeter.

Although Jane's Carousel is privately owned by a foundation, the cost of a ride for one child and an accompanying adult is \$2 dollars. The spectacular location and the joyful rides on the carousel have delighted both children and adults since its opening.

Martin Schneider, Preservationist & Activist

When Martin Schneider and his wife, Rona, moved to Brooklyn Heights in 1957, they were bucking a trend among most of their generation who were leaving the city for the suburbs. As Martin described in his 2010 book, *Battling for Brooklyn Heights*, the neighborhood "was a distinctly fading beauty...down at the heels, dingy at the edges, and plain worn in spots." Even so it was an extremely attractive and human-scale place to live. It was convenient to Manhattan, had a great promenade with world class views and many locally owned shops. Martin and Rona loved the neighborhood.

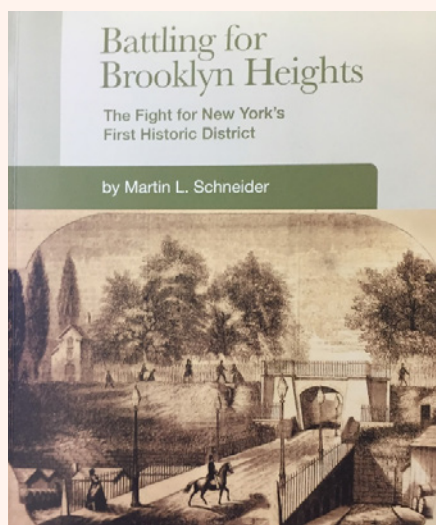
From his home on Monroe Place, Martin Schneider was on the edge of the neighborhood, near a slum clearance and new development being proposed by the master builder, Robert Moses. While the old guard of the neighborhood were clutching their pearls, Schneider and some young lawyers and architects created

CCIC, Community Conservation and Improvement Council. Their goals were historic preservation to stop destruction of 19th century buildings, changing the Robert Moses plan to emphasize family living and architectural compatibility, and improvement of the local public school.

The then stodgy Brooklyn Heights Association took notice and incorporated the CCIC as a committee. CCIC members Otis and Nancy Pearsall spearheaded an effort to document all the pre-Civil War building in Brooklyn Heights. Martin boldly took on the task of shaping the new development and outflanking Moses's plan for an oversized apartment slab along the edge of the neighborhood. In 1959, Moses lost

out against the community and the politicians. A new revised plan was agreed upon that featured several family high rise co-op apartments and lower scale townhouse buildings. By the following year, Moses, reacting to city-wide criticism about this and other controversial projects, withdrew from housing, slum clearance and urban renewal. Five years later New York City established a Landmarks Law and Brooklyn Heights became the first historic district in the City.

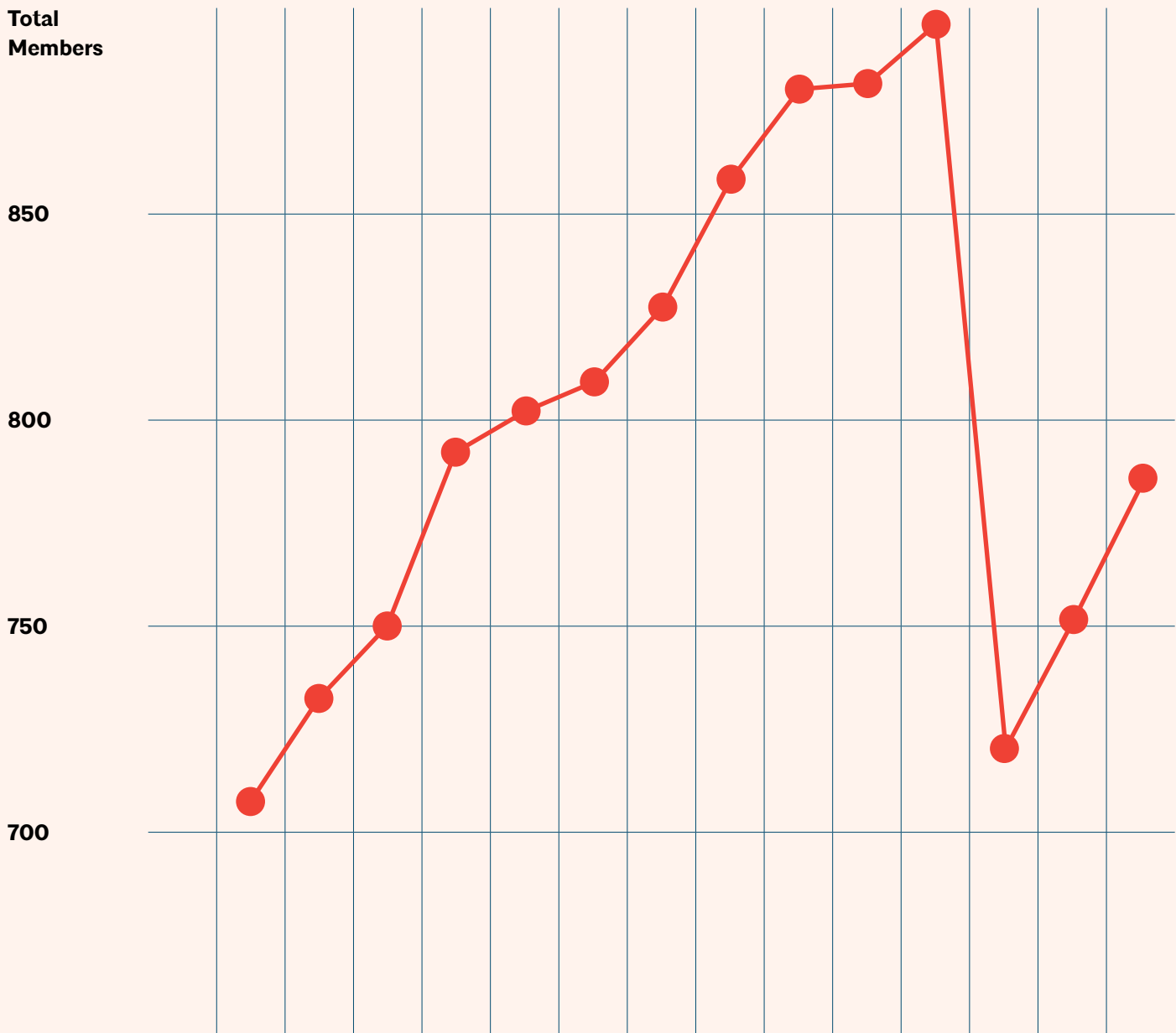
On the 100th anniversary of the Brooklyn Heights Association, Martin Schneider wrote a book that detailed the history of the 'battle for Brooklyn Heights'. Martin was a valuable source of Brooklyn Heights history and continued to be active in community affairs until his death. ■



Battling for
Brooklyn
Heights by
Martin
Schneider.
Photo by
Jane
McGroarty

MEMBERSHIP COMMITTEE

**Total
Members**



	6/19	7/19	8/19	9/19	10/19	11/19	12/19	1/20	2/20	3/20	4/20	5/20	6/20	7/20
Total Members	711	737	750	783	808	818	833	858	874	876	887	719	755	783
Total AIA	479	490	496	512	523	529	539	559	564	566	573	497	512	516
Total Assoc. AIA	223	238	245	262	276	280	285	290	300	300	304	214	235	259
Total Fellow	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Total International	8	8	8	8	8	8	8	8	9	9	9	7	7	7
Total Unassigned	0	0	0	0	0	0	0	0	0	2	2	2	2	2
Newly Licensed	2	2	2	0	3	0	3	0	0	0	0	6	0	0
Total Emeritus	25	25	26	26	26	26	27	27	26	27	27	26	27	28

FINIAT



AIA BROOKLYN



2004

AIA Brooklyn Dinner Dance Party



2006

AIA Brooklyn Holiday Party





**A Look Back Through
the Years of Fun Times
With AIA Brooklyn**



2007

AIA Brooklyn Holiday Party

2009

Brooklyn Architects Scholarship
Foundation Dinner

2011

AIA Brooklyn





2013

2014

Mid-Summer Cruise

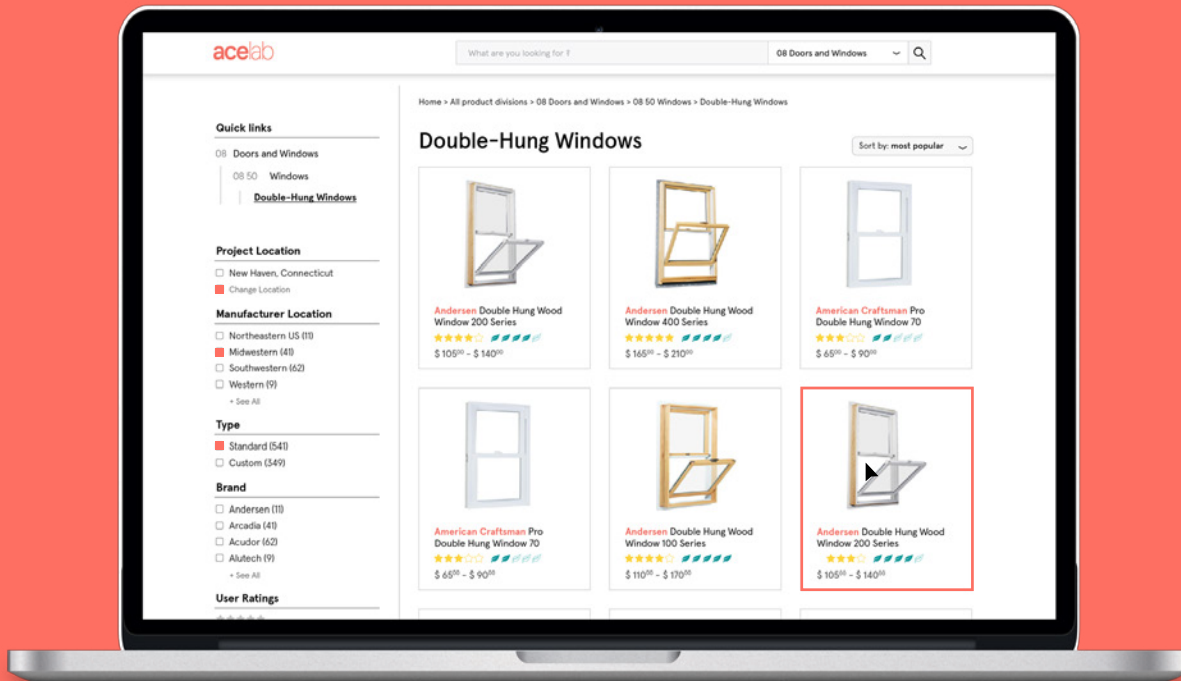
AIA Brooklyn Holiday Party

AIA Brooklyn Holiday Party



acelab

Where Architects meet Building Products.



acelabusa.com



The Contractors Source

Serving the NY/NJ Metropolitan Area Since 1939

One Stop Source for All Your Building Supply Needs

On-site, On-Time Delivery



Brooklyn

80 21st Street,
Brooklyn, NY 11232
718-768-1234

Manhattan

506 West 21st Street
New York, NY 10011
212-736-7350

Long Island

301 Robbins Lane
Syosset, NY 11791
516-935-8660

Kamco Supply of NJ, LLC

845 East 25th Street
Paterson, NJ 07513
973-247-1234

info@Kamco.com

Kamco.com



“THE BEACH WAS A BIG PART OF MY LIFE. I THINK THAT THE IDEA OF BEING FROM THE TROPICS AND BEING FROM AN ISLAND HAD A BIG INFLUENCE ON ME PERSONALLY AND IT REFLECTS IN THE COASTAL HOMES THAT WE DO.”

Chango & Co

It’s hard to believe, while admiring the photographs on the website of Chango & Co., that founder Susana Simonpietri didn’t start out wanting to be an Interior Designer.

ARTICLE BY TALISHA L. SAINVIL, AIA

This is surprising because while meandering through the light filled and tranquil vignettes that depict the perfect coastal lifestyles, you get the feeling that the mastermind behind the perfectly placed portrait of a camel or the yellow four poster bed against the pleasant pink pineapple printed wallpaper, has been especially put on this earth to create spaces that are a visual feast for the eyes.

I will admit, that I hesitated before reaching out to Chango & Co. to request an interview. Maybe it was the fear of rejection or even worse, getting the yes and having nothing good to ask! Whatever the case, I took my beta blocker and put on my rose colored glasses, knowing what had to be done. I asked. The answer was yes. And when our conversation was over, I had to take a deep breath because I had the feeling of someone who had just taken a Masterclass on what it is to be intrepid in the pursuit of joy, and a nice living room!

We started our conversation in San Juan, Puerto Rico, where Susana Simonpietri was born and raised. ‘The beach was a big part of my life. I think that the idea of being from the tropics and being from an island had a big influence on me personally and it reflects in the coastal homes that we do.’ Susana went on to reflect on some of her early design influences and how she unwittingly came to being a designer: ‘I don’t have one of those stories like other people talk

about...I didn’t always know I wanted to be a designer. In retrospect, my mom was a big design and artistic influence for me; she’s an artist herself and a Professor of Art History and Humanities at the University of Puerto Rico. She always had a cool and creative house with funky tile and really cool wallpaper. She was always edgy...I still chase after the patterns of wallpaper that my mom had when I was growing up.

I am always trying to replicate something that I had in my head that came from my childhood. My parents also have a tremendous art collection that they put together through investing in young Latin American and Puerto Rican artists and they very proudly collected pieces over time. I had a lot of visual stimulus around me and whether I really understood it back then or not, those were really big influences on me growing up.’

By the time Simonpietri was ready to choose a focus for her college career, design as a career wasn’t as prevalent as it is today. ‘Design school was not really talked about. I didn’t know that design was a career choice. I knew that Architecture was a possibility, because of the Architect friends that my parents had, but I didn’t know design, per se, was a choice.’ For this reason, a young Susana decided to major in Comparative Literature & Modern Languages at the University of Puerto

INTERVIEW WITH AN ARCHITECT

Rico. 'I thought this was what I wanted to do. I really enjoyed reading and writing. I also really enjoy languages and I was fortunate to have learned 4 languages [Spanish, English, French and Italian]. I thought this was the path I wanted to go down, but it wasn't. That's when I shifted gears and got a Master's Degree in Interior Design/Interior Architecture at Pratt.'

While Simonpietri may not have a conventional, straight forward story of how she came to be an Interior Designer, it does sound a bit romantic. 'I discovered Interior Design while I was living in Paris.' As Susana recalls the story, I sat quietly listening and painting a picture in my mind of a young woman strolling down the Champs – Élysées, perhaps blissfully enjoying a macaroon, while filled with newfound joy in finding a

new purpose: I had so much exposure to beautiful environments and all these stores that catered to design. I started realizing that there were so many hotels that were being designed by really cool people. I started buying magazines and really getting into it. I knew this was something that I wanted to try.'

At the time, most schools that offered a degree in design only offered an undergraduate program. Knowing that her Dad had made a promise to both his daughter and son to pay for their education, Susana told her father that she was interested in getting a degree in design. He firmly told her that he was not willing to pay for 2 Bachelor's degrees, so if she could figure out how to get a Master's Degree in Interior Design, he would be willing to fit the bill. Enter Pratt Institute. Simonpietri applied, was

accepted and as she tells it, 'I loved it! I felt right at home in the program, this is what I've always wanted to do. It was the first time I felt like I belonged.'

And belong she does. Susana speaks 4 languages (Spanish, English, which she taught herself by watching cable tv shows, French and Italian. Portuguese, Arabic and a few more are on the bucket list); she lived in Paris, where she graduated with her undergraduate degree. She lived in London, where she graduated from the University of Warwick. She then moved to Brooklyn to start at the Pratt Institute, where she describes herself as possibly being 'part kamikaze'. Susana worked 3 jobs while attending the Pratt Master's Program. Her first job outside of school was at the office of Designer Benjamin Noriega – Ortiz, where she





Top: Austin Victorian. Photo: © Sarah Elliott
Left: Beach Haven Waterfront 035. © Raquel Langworthy

worked as a Project Manager for a year. When starting her thesis, Susana arraigned her classes in such a way so that she would have more time. She landed a position at a firm called Studio Gaia, where they were working on high profile hotel projects like the W Mexico City. This office was the true definition of baptism by fire and Simonpietri rose to the challenges of working on large — scale hospitality projects. She moved through the ranks very quickly, becoming a Project Manager there in only two years. After leaving this position, Susana moved on to work at Mark Zeff Design (then Zeff Design), where she worked for a couple of years.

In 2009, Chango & Co. was born out of, as Simonpietri puts it, ‘a response to multiple things. The economy was tanking; everybody was getting laid off and, looking back, I feel like I have had a very fortunate hand

guiding me. I had a bunch of projects come to me because a lot of people were not going to the big designers’... I had a couple of amazing clients that came in and helped me establish myself and I’ve never looked back.’

So, if you’re like me, you might have wondered where the name Chango derives from. I mean is it a bird, is it a plane or is it someone’s name? The answer, as it turns out, is it’s indeed a bird. A Chango is a type of Black Bird, called an Antillean Grackle in English, and a Chango in Puerto Rico. ‘It started as a joke really’ Susana explains after I ask the question. ‘In my literary background, there was an essay that I loved — ‘El Chango como Pájaro Nacional’ [The Chango as the National Bird] by writer Magali García Ramis. Backstory: Puerto Rico is called a Territory of the United States, but only

**‘I LOVED IT! I FELT
RIGHT AT HOME IN
THE PROGRAM, THIS
IS WHAT I’VE ALWAYS
WANTED TO DO. IT WAS
THE FIRST TIME I FELT
LIKE I BELONGED.’**

INTERVIEW WITH AN ARCHITECT

because Colonization died out in the 19th Century. Ramis, in her essay, lightheartedly remarks about how the United States has the Eagle and other countries have all these national birds, so the Puerto Rican 'National Bird' should be 'El Chango, because he goes to every party, he always looks like he's dancing and eating — it goes into it in a funny way. I just didn't want to take myself too seriously when figuring out a name. Everyone that had a firm back then, and even now, their usual thing is to name the firm after themselves. My name is already too complicated and I imagined myself walking into the office and hearing the receptionist answer the phone 'See-Mon-Pee-Tree' Design and I didn't like the thought of that. Really, I could have called it Bicycle Design and it wouldn't have mattered but I thought 'Chango' is benign enough.'

When asked if she always thought she would start her own design firm, unmitigatedly the answer is Yes! 'When I was a kid, I was the one who set the rules of the game and the other kids would always say — here comes the dictator!' Simonpietri goes on to explain 'I think I was always meant to have my own business. I'm a good team player but the whole time I was working for other people, I would always keep a mental playbook of what I would and wouldn't do. So, it was meant to happen for sure!'

When she started her firm, Susana says that she had two major projects that were, as she describes them, 'a godsend'. 'There was a house in the Hamptons, by the water, that I got to work on for a year and that was amazing because those photographs traveled and traveled. Then there was the design of the Mermaid Inn, a restaurant project by Danny Abrams. Interestingly, after this we never did a restaurant project again.' Admittedly, after these 2 projects, Chango & Co.

took a step back and started taking on more smaller scale projects, partially due to being a one woman show. 'I never had the ambition of saying that I had to grow, I had to be a boss. It happened organically as more and more projects started to come in. I only expanded as it became more and more necessary and the recipe has worked out well so far.'

The next part of our conversation should be told in Susana Simonpietri's words, and not paraphrased by me. This is where the Masterclass gets into the meat. I asked Susana what the biggest challenges were that she faced in the beginning of having her own business: 'I think when you're starting your firm what can make you depressed is that sometimes you're coming from a good, well — established firm and you don't realize that it's going to take you time to be able to handle these projects and set yourself up or even get them through the door. Even if you are a firm of 2–3 people, you may not be ready to take on a lot of these projects. It requires so much infrastructure to handle certain projects. You need practice and time to develop your own language. I think a lot of young people should keep doing it and find joy in the little accomplishments and do it for yourself. If you stick to it long enough, the bigger projects are going to come to you. The work will keep getting better and you will have more to say and you will know how to say it. You're going to get more skilled and you will be ready for those amazing, big projects and then by the 40th big project you are so much better than you were at the first project. Then the work never stops coming and you'll be yelling Stop! Because of all the work you have coming in.'

I feel very, very lucky that we get bombarded with work. Even through everything that's happened this year, I feel very fortunate. We get inquiries



at least everyday and we only take on about 7–10 percent of what comes through the door right now. We are also very fortunate to have people who used to work with us who have left our office to start their own offices. We recommend those people to people we turn down. It's a constant struggle of what do you take, what don't you take. I feel very lucky and if I didn't have good people that I work with, none of this would be possible.

Anyone who tells you that they have never doubted themselves and what they are doing must be lying. Of course, you doubt yourself. Sometimes I'm exhausted. Sometimes I have had a bad day. The reason why I keep going is that I want to get better. Ultimately, joy and all of those things are a part of it, but for me, it's the competition.

I want to be better than I was last time and that's what drives me for the next project. The strive to do better in the next project. I'm highly competitive with myself and I'm my biggest critic and biggest motivator.'

Since Chango & Co. has planted itself firmly in the Coastal Residential space, I wondered if that was on purpose, coming from a woman who started her career in the hospitality world. 'We get a lot of inquiries to do hotels but I don't like doing things half way. I know that I know how to do residential very well at this point. We have it down pat — there's a well-oiled machine behind the process. If I were to take on hospitality projects, I literally would have to relearn everything. Do I know how to design a hotel? Oh yeah! I could totally do it and by the 20th hotel project, I would be so

**“WHEN I WAS A KID,
I WAS THE ONE WHO
SET THE RULES OF THE
GAME AND THE OTHER
KIDS WOULD ALWAYS
SAY — HERE COMES
THE DICTATOR!”**

Hamptons Family Getaway. © Sarah Elliott



INTERVIEW WITH AN ARCHITECT

much better than the 1st. Right now, we are working so well in what we do... people invest in their homes at the end of the day. In a hotel, you design maybe 5–10 rooms and everything is the same. With Residential, if you have 20–30 projects in a year, you're designing everything. It's a lot of work but man, is it fun!

Chango & Co. is a small firm (for now) that tries to cultivate a friendly work environment that isn't too corporate. They offer perks like Prosecco after a great or tough day, snacks, nespresso and about 40 different kinds of milk in the fridge. It's encouraged that employees suggest office activities, they provide

guided meditation, sometimes there's even a day of mani/pedi's! To uphold this team camaraderie, Chango & Co. is very selective about the type of clients they take on and they don't make anyone work with someone who they think is not a nice person. 'Very often we choose the nicer person and not the wealthier person. If you don't find beauty in your clients, it's very hard to make beauty for them.' This philosophy has permeated throughout the Chango & Co. firm culture and as Susana further explains 'if you work with bad people, you're not going to be happy. I told myself would you rather be really rich or really happy? I always choose really happy.'

In terms of style evolution of the firm, what you might notice is that the Chango & Co. signature style was formed since the beginning. When asked about the company style evolution, Susana says 'it takes a while to generate your own style. The style evolution has been more of an organic process of combining need and personality. Spaces that just made sense because everything converged to make it happen.

Furniture, what color goes on the wall, what kinds of patterns – those are all relative to the person and what makes them feel comfortable. The link for us, since very early on, is the idea that people want to be comfortable, relaxed and joyful. Those things really are the permanent thread between all the projects we do. I don't take myself too seriously – life is to enjoy it. Let's have spaces that feel relaxed and let's not be showy. Just because you're spending a lot of money doesn't mean that your space needs to look like money. It should just look good.

I try not to take myself too seriously and I'm a big deferrer. I like to make the work and the accolades about something else, because I think if you let that stuff get to your head, you won't produce the best work. I'm also my own biggest critic...and I push myself. I really believe the work is appealing to people because it's down to earth, super relaxed and a reflection of the best qualities of the people who are going to live in it. I meet the family, I go through the process of understanding them and falling in love with them to a certain extent. Then I take all that and try to turn it into a mirror – this is how beautiful you are and here you go!

The whole Chango & Co. brand emotes relaxing joy, but as Simonpietri describes, the best projects don't necessarily come from the finished product being exactly as imagined on paper and what they want to leave behind at the end of a job, is that they

Pacific Palisades, L.A.
© Sarah Elliott



**‘VERY OFTEN WE
CHOOSE THE NICER
PERSON AND NOT THE
WEALTHIER PERSON.
IF YOU DON’T FIND
BEAUTY IN YOUR
CLIENTS, IT’S VERY
HARD TO MAKE
BEAUTY FOR THEM.’**



Rumson New Modern.
© Raquel Langworthy

all enjoyed their time together. ‘The projects that I enjoy the most are the projects delivered to the clients that are the nicest people—from the beginning of the project to the end. That makes a huge difference and those are the projects that are the most memorable. Sometimes, I do have clients that come in and say I love this project and I want this exact house and I have to say that’s not possible, I won’t ever do that house again. But if they have seen enough of what you do, they trust you. Our motto is: We make beautiful spaces for nice people with open minds. I want to be remembered as a happy firm, that made really good looking, comfortable spaces for people who are good and forward thinkers.’

What’s next for Susana Simonpietri? ‘Maybe one day I will design a boat or

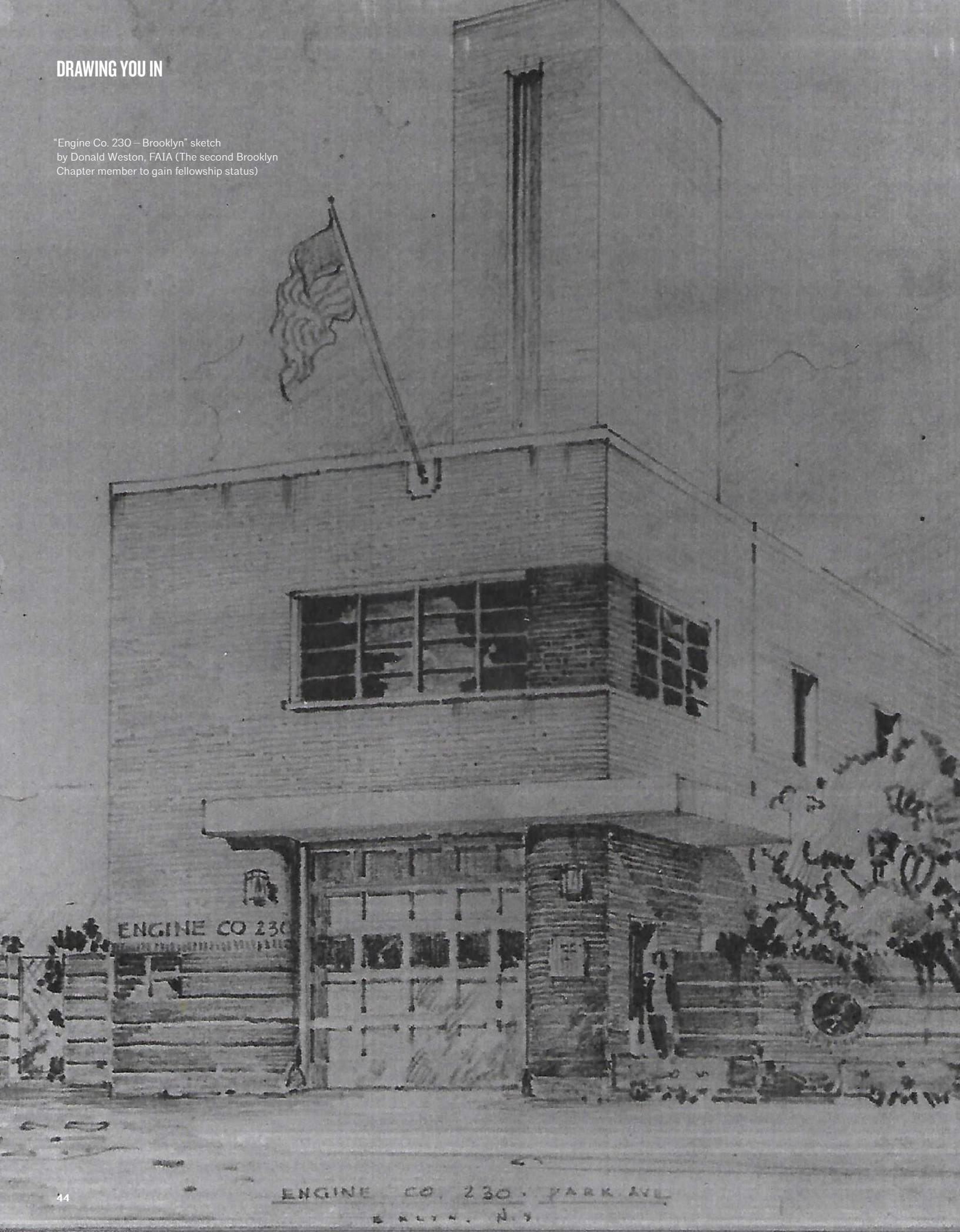
an airplane interior. I love boats and I love airplanes, so maybe one day. For now, I’ll stick with Residential!’

For a few years now, Chango & Co. has symbolized a playful yet sophisticated energy that has been at the top of my favorites list. At the end of our conversation, I was proud to be complimented on my questions and I realized that I maybe just had the Chango & Co. experience. But instead of a mirror being held up to me, I was given the experience of seeing what I would love to be: a dynamic designer, a business owner with integrity and the type of human being who makes life-changing decisions in the midst of savoring croissants in Paris!

To find out more about Chango & Co., please visit chango.co ■

DRAWING YOU IN

"Engine Co. 230 - Brooklyn" sketch
by Donald Weston, FAIA (The second Brooklyn
Chapter member to gain fellowship status)



WORK AT PLAY

**“THE MOST
SUCCESSFUL ADULTS
MAINTAIN THE ABILITY
TO PLAY.”**

DR. JACK SHONKOFF

I hope that as responsible adults you do not believe fun and play to be domains reserved exclusively for children.

ARTICLE BY MICHELLE DUNCAN

Countless studies have proven the numerous positive effects of play on adults, like the facilitation of creativity and successful problem solving; increased productivity levels; release of stress; improved relationships; and an overall feeling of connection to others when playing together. According to some psychologists, these benefits are especially favorable when play is incorporated into work and the workplace. With project stressors and constantly looming deadlines, designers can tend to

forget that they chose their profession because of the innate satisfaction it can awaken within. Taking time to play can help keep this at the forefront of a designer's mind.

Sometimes rough-and-tumble outdoor activities like competitive sports or hiking may be our first thoughts when we think of adults at play. But play also includes exploratory activities like reading and traveling, creative activities like sketching and constructing objects with our hands, or the simple

observation of objects that bring delight. Anything we can do to bring more enjoyment to our routines can basically be considered play.

In the following essays you'll discover an architect who has succeeded in making active play the focus of his design practice, and another who draws pleasure from the myriad opportunities architecture provides for discovery and problem-solving. So whether you choose to play table tennis with a friend, build a Lego masterpiece, binge on sudoku puzzles, or simply take pleasure in watching birds feed, try incorporating a bit of play into your routine and observe the positive difference it makes in your life.

RYAN SWANSON

I believe right now we are seeing the power of people coming together in a variety of ways from the banging of pots and pans from windows and rooftops in solidarity for essential workers to people taking over the streets as a part of the Black Lives Matter movement to bring change to the systemic racism, inequity, and discrimination that exists within our cities and communities.

Most people hear the word play and think of children and playgrounds, but there is so much more value that can come from moments of play within our everyday lives.

My interest in exploring play as a critical asset in my work started when I was finishing up my thesis in architecture. Two other colleagues and I began activating underutilized spaces within our city with a series of guerilla-style installations. One of these installations was a giant 12' beach ball we would leave in underutilized spaces for people to play with. One day while we were out activating an abandoned lot in our city, we were approached by a homeless man. We encouraged him to hang out and engage with some of the installations we had deployed in the space. He began to hesitantly wander around the space when the giant beach ball suddenly rolled over to him. He looked over and saw a middle-class family calling for him to push it back, and with some hesitation, he pushed it back. The family then pushed the ball back to the man and they began to play together in the space. As this interaction was happening, I began to witness firsthand the power play had in breaking down social barriers and bringing people together within the public realm. As we did more of these pop-up interventions in different places across the country, I saw more and more of these types of playful social interactions take place.

Shortly after that moment, I decided to quit my architecture job and start The Urban Conga — an international multidisciplinary design studio focused on promoting community activity and social interaction through open-ended play. We accomplish this by working with communities and organizations to create custom, inclusive, interactive installations; playable products; and



immersive spaces that spark creativity, exploration, and free-choice learning within the built environment. As Plato once said, "You can discover more about a person in an hour of play than a year of conversation" — these are the exact moments we strive to create and advocate. Our studio is continually exploring the idea for play to exist in everyday spaces and encouraging people to think about these spaces that could become PLAYces — like a crosswalk, park bench, street light, bus stop, or just the everyday space in-between — looking at how these often boring or underutilized situations can turn into stimulating, creative outlets for social interaction and community activity, through open-ended play. We strive to create opportunities within our infrastructure that bridge divides and begin to break inequities within the public and private realm by bringing people together. More information on the qualitative and quantitative value of play within the development of our urban infrastructure can be seen in our recent free publication on our website called "A Guide for Creating a Playable City."

Through our work, we try to create a variety of ways for people to play and engage with each other in their communities. With projects like "The Hangout" in the Lower Ninth Ward, New Orleans and "Entangled" in Little Haiti, Miami, we work directly with the communities through a series of participatory design workshops to create these permanent interactive interventions within



↑ **MUSICAL BENCH** The Urban Conga

↓ **ENTANGLED** Christopher Brickman



their communities. In other places, we also deploy temporary installations to spark community activity like “Oscillation” which is an interactive touring installation that was just in Lower Manhattan earlier this year. This piece reacts to the movement of people within the space and acts like the musical instrument called a Theremin. We also have a line of custom playable products from musical benches to public ping pong tables that can be specified into projects to inject playable moments within our everyday infrastructure. We are continuing to learn and grow our studio to better provide our communities with moments of open-ended play.



↑ **OSCILLATION** Savannah Lauren

← **PING PONG** Foto Bohemia

↓ **THE HANGOUT** Michael Flanagan



MAEGHANN COLEMAN

Architecture has always been inspiring to me since I was a child. I would get so excited to design something with toy blocks or rearrange my childhood bedroom multiple times a year.

I always sought something different, trying to solve another problem and come up with a different solution every time. I think that's what I find joy in most about architecture, the constant search for a particular method or design solution. Whether it's a building code investigation, a space planning design, or a construction issue, there is a search for improvement or an answer.

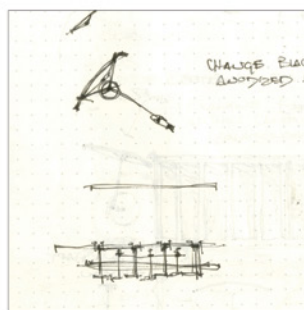
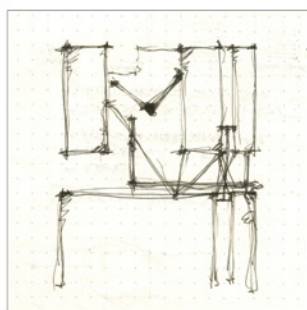
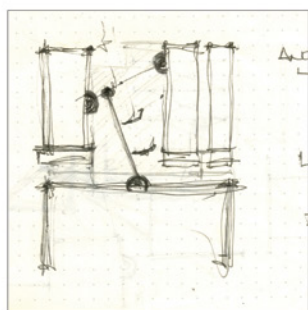
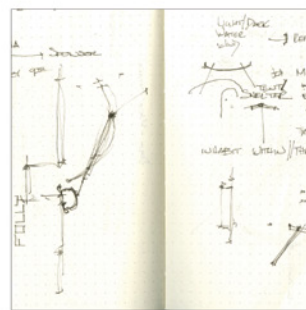
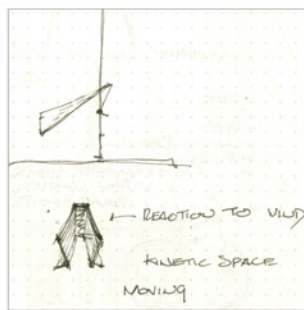
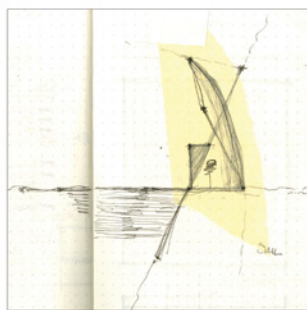
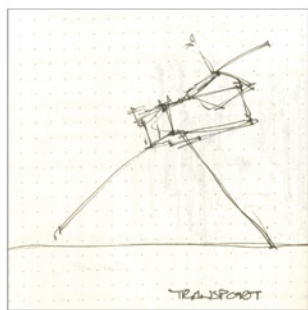
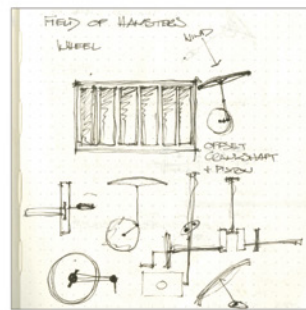
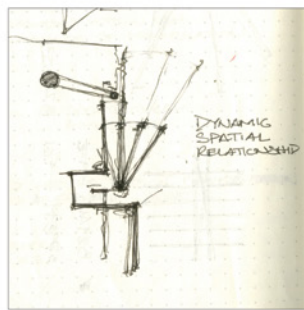
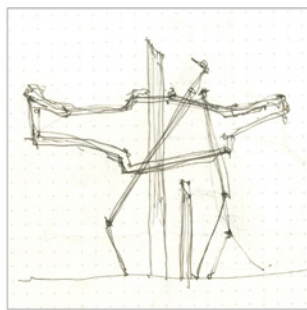
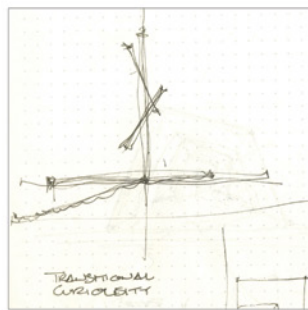
My thesis in graduate school brought me the most joy because I was able to play with an idea I was passionate about and what it meant within the context around me. I focused on follies and wanted to redefine the archetype and construct a few follies myself, at multiple scales. I sketched, made small scale models, and built full-scale installations used in a university-wide exhibition. I was eager to keep evolving and determined to challenge my interpretations and designs continually. As designers, we need to have fun with our work and work with our team to solve challenging design problems. At one of the first architecture firms I worked for early on in my career, we collectively decided to end our Friday afternoons with some bourbon and reflections on the week and what challenges or deadlines we would come up against for the following weeks to come. Together we would analyze the wins and losses of the week and what we could improve on. It's important as a team to think critically and challenge your values and concepts as a whole and individually.

My husband and I, both designers, recently relocated to Brooklyn from Florida this past September. Although it was exciting to be in a new city filled with inspiration, the pandemic brought us a giant headache, as I'm sure it did for many design professionals. I was laid off from my job and struggled to start back up again, being in an unfamiliar place with little chance of returning to the workforce anytime soon. Looking at this new challenge as an opportunity for growth, I began to reflect on why architecture was so important to me: the joy of self-discovery and how I could turn this challenge into something beneficial. I did some freelance fabrication with my husband's design studio,



revamped my portfolio, and studied for my ARE's. Also, during this time, I believe it is vital to focus on all the communities we design for as architects. I have been able to listen to people's stories, learn about the city I reside in, and explore my own personal challenges through participating in the city-wide protests and gatherings advocating for systemic change. In times like these, architects and design professionals need to enjoy striving for the next opportunity, overcome challenges, and search for the next solution to better the profession.





CORTNEY WALLESTON

Recapitulation on our process: Developing and designing Chicha's interior and exterior construction details required us to work closely with our clients to get a good sense of what the real essence of a Nicaraguan buildout in Brooklyn should and should not be.

PHOTOS BY ADAM SCHNEIDER

The project scope was to retrofit a full-service bar and restaurant into a seemingly defunct warehouse space. The building wasn't set up for this kind of environment, so we had to insulate, waterproof, re-pipe infrastructure, and separate tenant spaces. Our work included all new services, new infrastructure, new structure, storefront, finishes, and furniture.

The owner, a Nicaraguan native, assisted with bringing an authentic Nicaraguan feel to the space. The design narrative, a happy blend of Brooklyn and Nicaragua, is rooted in the easy-going Nicaraguan spirit. To develop the build-out, we drew inspiration from the country's various architectural icons and urban fabric typologies. We relish the simple but irresistibly vibrant, often duo-toned buildings in the cities of León and Granada and replicated their palettes in our custom facade detailing.

One of the interior's special moments is the bar. Reflecting the striking facade of León's white cathedral (Basilica Catedral de la Asunción), the altar-like quality of the vertical shelving space playfully contrasts with the wooden organ pipe-like slats set in between them. Illuminated brass arched liquor wells set up the bar's base, recalling the cathedral's barrel vault ceilings. The bar is a fun play on a traditional look.

The architectural woodwork, banquettes, the bar top, tile, slat walls, and storefronts, were all designed by our team in Brooklyn, hand made in Nicaragua, then assembled on site. We were pleasantly surprised by how perfectly it all came together. The slat walls behind our custom-designed furniture take inspiration from the iconic mountainscape found on the Nicaraguan national flag. The floor originally was to be painted, but we agreed that the current iteration felt complete. We originally thought we'd be able to get a lot of plants into the north-facing space. However, the

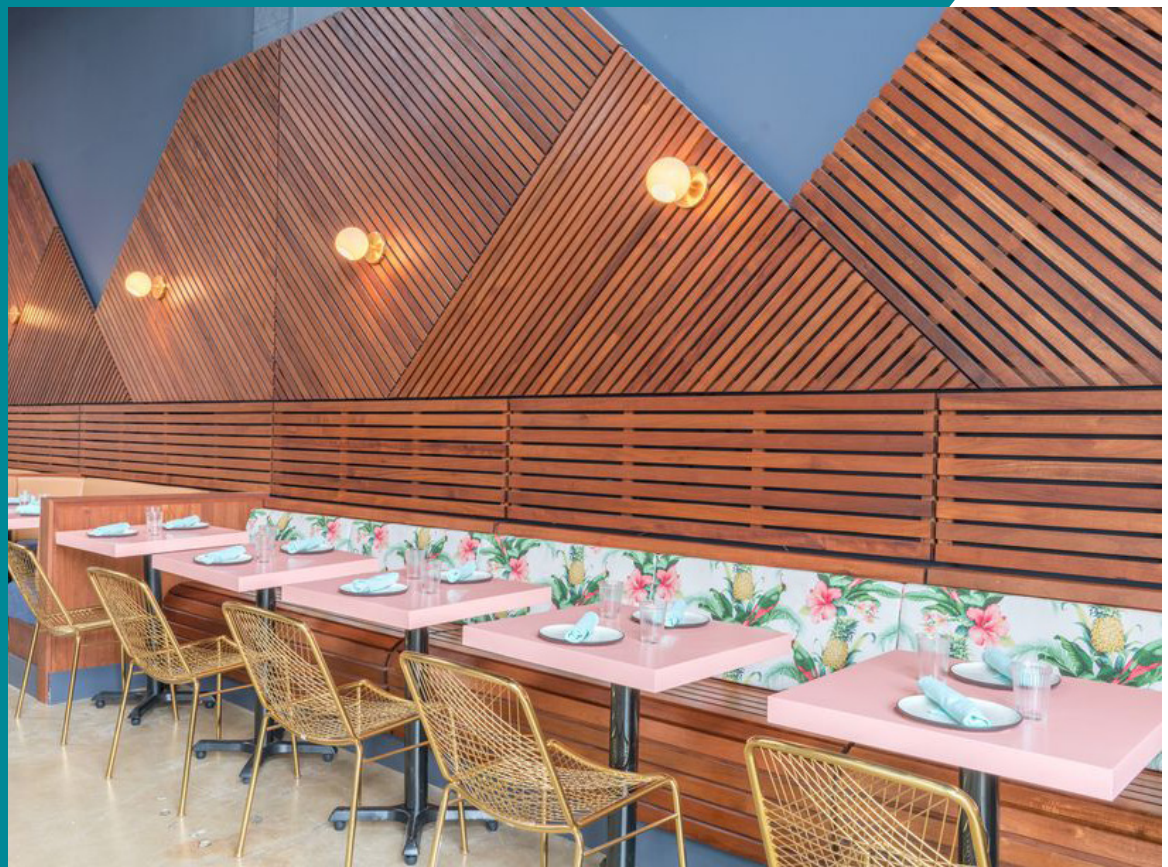


room's orientation lacks enough sunlight, which put a damper on those plans, so we improvised with plants painted on the mural and printed on the banquette covering. Man, we had fun with this design! We loved working on this project and in the neighborhood. Chicha has since closed down and is transitioning to new ownership. ■



LEARN MORE

To learn more about
C. Wall Architecture visit
cwallarchitecture.com





ZETLIN & DE CHIARA LLP

World class design and construction projects require sophisticated legal counsel. Our clients trust us with their most important contracts and disputes.

www.zdlaw.com

Attorney Advertising

Just One More Thing

The impalpable sustenance of me from all things at all hours of the day, The simple, compact, well-join'd scheme, myself disintegrated, every one disintegrated yet part of the scheme, The similitudes of the past and those of the future, The glories strung like beads on my smallest sights and hearings, on the walk in the street and the passage over the river, The current rushing so swiftly and swimming with me far away, The others that are to follow me, the ties between me and them, The certainty of others, the life, love, sight, hearing of others.

Others will enter the gates of the ferry and cross from shore to shore, Others will watch the run of the flood-tide, Others will see the shipping of Manhattan north and west, and the heights of Brooklyn to the south and east, Others will see the islands large and small; Fifty years hence, others will see them as they cross, the sun half an hour high, A hundred years hence, or ever so many hundred years hence, others will see them, Will enjoy the sunset, the pouring-in of the flood-tide, the falling-back to the sea of the ebb-tide.

— Walt Whitman excerpt from *Crossing Brooklyn Ferry*



The Announcement of the Decade

Revised AIA core documents are now available

Like the Agave Americana, the plant that blooms every ten years, the core set of AIA Contract Documents is only updated every ten years. This ensures your design and construction projects are protected against changing industry trends and needs.

In the 2017 versions of AIA contracts, you can now use fill points to prompt the parties to discuss and insert a "Termination Fee" when necessary, and there is a new evaluation provision by the architect, if the contractor proposes alternative means and methods. Plus, make any AIA contract appropriate for a sustainable project with the new Sustainable Exhibit.

Learn more and download free samples at
aiacontracts.org/aiachapter

A partial view of the AIA Document B101 cover, showing the AIA logo and the title 'Standard Form of Agreement Between Owner and Architect'.

AIA Contract Documents