

PYLON



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SPRING SUMMER
2021

PYLON

SPRING SUMMER 2021

EDITOR IN CHIEF

Talisha L. Sainvil, AIA

CONTRIBUTING EDITOR

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COVER

Verrazano Bridge

Photo by Talisha L. Sainvil

DESIGN

KUDOS Design Collaboratory™

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

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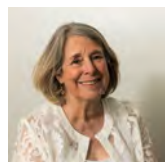
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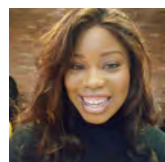
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JANE MCGROARTY has had over thirty years of experience in architecture and historic preservation. She is the Treasurer & Chair of the Urban Design Committee of AIA Brooklyn and Principal of Jane McGroarty Architect. Jane has also taught design at NY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



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

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

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“I believe a leaf of grass is no less than the journey-work of the stars.”

– WALT WHITMAN

Keeping The Grass is Green on this side

It seems like we’ve been hearing about sustainability and green building in this industry for quite some time but what does it all really mean? Building Codes have changed to address this and we’ve even reached a point of Jetsons status where we’re driving electric cars, have the technology to send ordinary people to outer space and even power our entire home with the power from the sun. But with all the advances in renewable energy and talk about how we individually can reduce our carbon footprints, I wonder what it will really take to keep the grass green on our side.

Nowadays, we can find lots of acronyms in people’s signatures, including my own. All those letters look really good in saying that you’ve accomplished many things but at the same time they are perhaps meaningless if you never practice the things that they stand for. It’s very easy to say that you stand behind a cause, not so easy to be actively stand with a cause. It would therefore make sense that if we have the credentials, we defend them by using them in our everyday practice and lives.

In this issue, we explored how some members choose to practice what they preach and incorporate the principles of sustainability in their work and in their lives. We dive into the newly formed AIA Brooklyn COTE Committee with a conversation with Committee Chair Michelle Todd. We discover more about Fernando Fishbein and his newly formed eponymous firm and we spoke to members of the COTE Committee who are doing their part in keeping our planet running on natural energy.

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

TALISHA L. SAINVIL, AIA
EDITOR IN CHIEF

WELCOME NEW MEMBERS!

June – September 2021

NEWLY LICENSED:

Allison B. Gorman, AIA
David Y. Kim, AIA
Aimee Lopez, AIA
Maya C. Madison, AIA
Lauren G. McClellan, AIA
Angela Raina Ngo, AIA
Kelley Sullivan Surun, AIA
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Tyler Babb, AIA
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Samantha Pearce, Assoc. AIA
Aaron W. Polson, Assoc. 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?

Maeghann Coleman
Leo

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

My favorite part would have to be the versatility within architecture. As a design professional, we submerge ourselves into different aspects of not only design, but cultures, history, science, politics, etc. We are always learning different facets of what architecture is and how we can improve the built environment.

WHAT IS YOUR LEAST FAVORITE PART?

The lack of diversity and minority representation. In any career, it's important to see yourself and people like you in a profession you want to pursue.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Attending presentations and listening to lecturers of different design backgrounds.

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

This is an extremely hard question for me because I've always wanted to be an architect since I was in the third grade, I knew this was the profession for me. But if I had to pick a different career, I would love to be a chef.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Therme Vals in Switzerland. The quality of the architecture and experiences of each individual space is so serene.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

It's difficult to pick a favorite, but one of my top favorite architects is Carlo Scarpa. His attention to detail is incredible.

WHAT SOUND OR NOISE DO YOU LOVE?

A cat purring.

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

The ability to talk to animals.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER OR ARTIST WHO WOULD IT BE?

I would love to meet Zaha Hadid and ask her what challenges she faced being a minority, female architect and how she overcame obstacles in her career. Also, I would like to know her design process and what inspired her to create such iconic structures.

↑ **DID YOU KNOW?** The purr made by felines is unique to the species. Mongooses, hyenas, guinea pigs, and raccoons each have a noise in their vocabulary that is similar to a cat's purr but it differs in frequency, sound, and use. In addition, most make this sound only when exhaling.



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

Pierre-Henri Hoppenot

Peace sign

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

I love seeing my client's face light up when they see a proposal for the first time; the moment where they realize that we are truly working for and with them. I spend my days putting myself in their shoes and imagining how to make their space more beautiful, more functional and more personal for them.

WHAT IS YOUR LEAST FAVORITE PART?

The red tape involved in every step of the process. Although we go above and beyond code and energy code requirements, the profession is strangled by inefficiencies, some of which we place on ourselves (like reciprocal licensure).

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

A specific site, client request and a white piece of paper.

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

Architect-Developer - We have been lucky to work with great developers in recent years and I would like to take the next step in initiating projects with Design at their core.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

The mountains or reading a book with my son.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Rick Joy.

WHAT SOUND OR NOISE DO YOU LOVE?

I love to walk and run so the sound of **feet hitting pavement** (or ideally a trail in the woods)

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

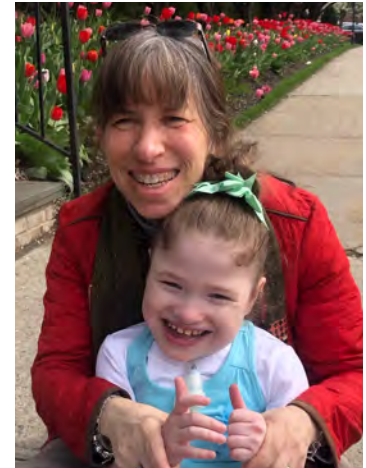
The ability to freeze time when working - I could work, research and design endlessly without missing a second of life. This is the great compromise of architecture.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER OR ARTIST WHO WOULD IT BE?

Alvar Aalto - I would want to hear his thoughts on materiality, the relationship between art, architecture and product/furniture design.

→ **DID YOU KNOW?** According to David Lewis, "an object time travels if and only if the difference between its departure and arrival times as measured in the surrounding world does not equal the duration of the journey undergone by the object.

← **DID YOU KNOW?** If you take 9000 steps each day, in a lifetime that is 3.5 trips around the Earth.



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

Pamela Weston Abrams

Virgo

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

Creating spaces that are ART THAT PEOPLE LIVE AND WORK IN.

WHAT IS YOUR LEAST FAVORITE PART?

Feeling that the public thinks that architects are not as valuable as contractors, plumbers or electricians.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Nature.

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

Teaching in a small school.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Walking in a park or riding on a boat.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

My father, I. Donald Weston, FAIA, who transitioned from architectural design to converting empty warehouses to artist residences.

WHAT SOUND OR NOISE DO YOU LOVE?

Running water of a fountain.

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

Time travel, to correct my missed opportunities.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER OR ARTIST WHO WOULD IT BE?

My grandfather, Martyn Weston, AIA, to discuss how the profession has changed over time and be able to tour his buildings with him.

WELCOME NEW MEMBERS!

June – September 2021

NEW MEMBERS:

Angel Y. Rodriguez-Colon, Assoc. AIA
Matthew Rosen, Assoc. AIA
Evana Said, Assoc. AIA
Gaurav Sardana, AIA
Aaron Schlesinger, AIA
Changyup Shin, AIA
Darius Somers, AIA
Jeffrey Szeto, Assoc. AIA
Hilary A. Tate, Assoc. AIA
Kelly Tam, Assoc. AIA
Abhishek S. Thakkar, Assoc. AIA
Badal Thakker, Assoc. AIA
Charles V. Thornton, AIA
Christina N. Toscano, AIA
John Tran, AIA
Ursula Trost, Assoc. AIA
Victoria Tsukerman, Assoc. AIA
Whitney Voss, AIA
Erin L. Walker, AIA
Davi Weber, AIA
Sandra Wheeler, AIA
Tom Xia, Assoc. AIA
Jason J. Xu, Assoc. AIA
Sylvester R. Yavana, Assoc. AIA
Sarah Young, Assoc. AIA
Chenyang Yu, Assoc. AIA
Marissa N. Zane, AIA

GETTING TO KNOW YOU CONTINUED



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

**James (Jimmy)
Swider**

Aquarius

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

The coalescence of disciplines and ideas, within a multitude of contexts to develop a range of projects and content in many mediums, that all together produce space to be experienced and shared by many.

WHAT IS YOUR LEAST FAVORITE PART?

Sometimes it just doesn't seem like there is enough time, money, or attention to really explore the depths of what is available to architects, or what architecture can really do.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Whenever I'm in a space that gives me a jolt of excitement, or a sense of serenity.

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

I always thought about something hands on like [masonry](#) or carpentry.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Knowlton Hall at the Ohio State University has always been kind to me, besides the late nights.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

I have been interested in Marcel Duchamp's work since I was first introduced to it years ago.

WHAT SOUND OR NOISE DO YOU LOVE?

I really enjoy the sound of rustling leaves, as if a light breeze is coming through.

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

Being able to grow vegetation with my mind would be pretty neat.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER OR ARTIST WHO WOULD IT BE?

I think it would be amazing to watch da Vinci work, and just respond to whatever he might mumble about as he does so.

← **DID YOU KNOW?** Masonry dates back to the use of sunbaked clay brick more than 6,000 years ago.

QUESTIONS INSPIRED BY

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

WANT US TO GET TO KNOW YOU A LITTLE BETTER?

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



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

Michael Palmer

Aries

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

It's problem-solving using physical spaces. The challenges of coordination, code and value engineering provide continuous learning opportunities and develop best practices in efficient, sustainable building methods and I feel that I make a better building each time I take one to completion.

WHAT IS YOUR LEAST FAVORITE PART ABOUT THE ARCHITECTURE PROFESSION?

Deadline crunches and losing nights and weekends. All for the good of the project, but can't say I like it.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Music--much of my passion for architecture is parallel to my passion for music. Whether it's the energy of a live show, a calculated mathematical meter, or the swell of a string section (or synthesizer!)--these indescribable feelings are like certain architectural moments beyond the sense they affect. I moonlight as a saxophone player in my free time.

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

I'd enjoy something in music--working A&R for a record label, or booking bands for a local venue, or DJing an indie radio station. But until then I just manage my own internal Spotify station.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

Arcosanti, by Paolo Soleri in Arizona. It's one of the spaces that feels like a perfect union of landscape and architecture, in its scale, materials, and its use when fully activated as a simultaneous performance and residential space. Somehow it's meditative and fully stimulating at the same time. I've never seen anywhere in the world like it.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Henning Larsen.

WHAT SOUND OR NOISE DO YOU LOVE?

At the right moment of a post-rock show, my soul lifts out of my body.

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

Teleportation--getting around is such a drag.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER OR ARTIST WHO WOULD IT BE?

Thomas Jefferson--the scope of his achievements and experience was so broad, from architectural to political, I'd never run out of things. Though there are certainly components of his life I'd skip over.

← **DID YOU KNOW?** The heartbeat has been known to synchronize with the musical rhythm. Researchers discovered that crescendo choices caused a rise in blood pressure, pulse rate, and breathing. On the other hand, these measures decreased during decrescendos and quiet intervals.

→ **DID YOU KNOW?** Costa Rica is home to 850 bird species which is 10 percent of the world's total avian population and twice as many bird species as the United States and Canada combined.



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

Soledad Mendez

Pisces

WHAT IS YOUR FAVORITE PART OF THE ARCHITECTURE PROFESSION?

Happy Clients.

WHAT IS YOUR LEAST FAVORITE PART?

Testing.

WHAT TURNS YOU ON CREATIVELY, SPIRITUALLY OR EMOTIONALLY?

Travel, Culture and Food.

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

I am passionate about Human Rights, and I might have made a good Lawyer (runs in the family) but I think I would have loved Advertising and/or Real Estate.

WHAT IS YOUR FAVORITE PLACE OR SPACE?

The streets of Rio De Janeiro, Brazil, or Cartagena, Colombia. Country Homes with expansive lawns and woods.

WHO IS YOUR FAVORITE ARCHITECT, DESIGNER OR ARTIST?

Too many to choose from really. I love David Byrne - for his brain mostly. I am reading a book on Chuck Close called Life. I think the more intimately I know the artist, the more I am infatuated by them.

WHAT SOUND OR NOISE DO YOU LOVE?

the rain forest, and/or morning birds (Costa Rica).

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

The ability to control time. Or perhaps the power to make people tell only truths.

IF YOU COULD MEET ANY ARCHITECT, DESIGNER OR ARTIST WHO WOULD IT BE?

Gaudi and /or Sullivan - we'd discuss how art, sculpture and fantasy influenced their work, and process.

APR



Dom Lempereur *Leader, BlocPower engineering department*

Dom Lempereur leads the BlocPower engineering department. Over 28 years, Dom has assessed, developed, and managed energy improvements for over 200 million sqft of residential and commercial buildings. Dom served as an advisor to the NYC Mayor's Office "80 by 50" Technical Working Group which identified citywide pathways to achieve NYC climate change goals, ensuring safe, reliable, and affordable energy. As a subject matter expert in building electrification, he also joined the NYC Urban Green Council and NYSERDA's Building Electrification committees, and reviewed the New York City Housing Authority (NYCHA) LL97/ electrification roadmap.



Michelle Amt *Director of Sustainability, VMDO*

Michelle Amt has 20 years of international experience overseeing a wide range of projects focused on sustainable design. As VMDO's Director of Sustainability, Michelle facilitates design dialogue, leads research and educational efforts, and helps teams achieve sustainability goals across all projects. She ensures VMDO's compliance with the AIA's 2030 Commitment leads to further innovation in the fields of health and wellness, building performance and zero-energy and evidence-based design. She served as Jury Chair for the 2021 AIA Committee on the Environment's Top Ten Awards.



Sara A. Bayer *Associate Principal and Director of Sustainability, Magnusson Architecture and Planning*

Sara A. Bayer is an Associate Principal and Director of Sustainability at Magnusson Architecture and Planning (MAP), where she manages many of the firm's most energy efficient projects including two that have won NYSERDA Buildings of Excellence Awards. She also leads the company's efforts to incorporate passive house strategies and carbon reduction methods across all their work. Sara was certified CPHC in 2016 and in 2020 she served as co-chair of the NESEA Building Energy NYC conference. Sara is also a frequent contributor in forums focused on PH technologies, including AIANY, NY Passive House, NESEA, BEEX, and Passive House Building magazine.

MAY



Amy Cunningham *Licensed Funeral Director, Green Burial Advocate, Home Funeral Guide and Celebrant, Brooklyn*

Amy Cunningham is a licensed funeral director, green burial advocate, home funeral guide and celebrant in Brooklyn who collaborates with New York City families to help them create the best funerals and farewells possible.

After a 30-year career in magazine journalism, Amy's interest in cemeteries and funeral service was ignited by her 94-year-old father's memorable and musical memorial service when she was 54. She received her New York state funeral directing license in February 2012.

Today, when she's not making funeral arrangements, or reading prayers at graveside services, Amy blogs on end-of-life issues, sacred music, and funeral advice with funeral celebrant Kateyanne Unullisi at her website [TheInspiredFuneral.com](https://www.theinspiredfuneral.com). Her four-year-old firm Fitting Tribute Funeral Services specializes in green burials, delayed transfers and home funerals, and witnessed cremation services in [Green-Wood Cemetery's gorgeous crematory chapels](#).



Jennifer Schork *Senior Conservator, ICR, Inc. and ICC, Inc.*

Michelle Amt has 20 years of international experience overseeing a wide range of projects focused on sustainable design. As VMDO's Director of Sustainability, Michelle facilitates design dialogue, leads research and educational efforts, and helps teams achieve sustainability goals across all projects. She ensures VMDO's compliance with the AIA's 2030 Commitment leads to further innovation in the fields of health and wellness, building performance and zero-energy and evidence-based design. She served as Jury Chair for the 2021 AIA Committee on the Environment's Top Ten Awards.



Lisa W. Alpert *Vice President of Development and Programming, Green-Wood Cemetery*

Lisa W. Alpert is the Vice President of Development and Programming at Green-Wood Cemetery in Brooklyn. Alpert has played a pivotal role in helping to establish Green-Wood as a cultural institution and in building financial support for its future. In her previous positions, Alpert served as the Director of Development at The Municipal Art Society (2005-2010) and the Finance Director for a 2005 political campaign in New York City. She has also held key management positions at Doubleday, Scholastic, and Random House, where she served as Vice President and Publisher of the Random House Reference Group. A graduate of the College of William & Mary, Alpert received her MBA from the Kellogg School at Northwestern University. She is a board member of the Museums Council of New York. In 2020, Alpert co-founded virtualculture.net, a portal for NYC teens to gain access to free and low-cost classes in the arts from NYC's best museums and institutions.

JUN



Jeffrey Hogrefe *Professor & Co-Founder, Architecture Writing Program and The Search for African American and Indigenous Space Research Collaborative, Pratt Institute*

Jeffrey Hogrefe is Professor of Humanities and Media Studies, the co-founder of the Architecture Writing Program and The Search for African American and Indigenous Space Research Collaborative at Pratt Institute. As an Oglala Lakota Sundance person and a transdisciplinary scholar and creative practitioner, he works on a collective radical pedagogy in aesthetics and politics in emerging, discrete communities. With Scott Ruff, he is the co-editor of *In Search of African American Space Redressing Racism* (Lars Müller, 2020) and he is the co-creator of The Abolitionist Landscape Project, a cultural remapping of the Potomac River Valley.



Scott Ruff *Adjunct Associate Professor of Architecture, Pratt Institute*

Scott Ruff is an adjunct associate professor of architecture at Pratt Institute. Ruff taught at Tulane, Syracuse and Hampton prior to Pratt and has also held visiting faculty positions at Cornell, New York Institute of Technology and Yale. He is the principal of RuffWorks Studio. His work has been supported by the Graham Foundation, the New York State Council of the Arts and the Harlem School of the Arts. Ruff is co-editor of *In Search of African American Space Redressing Racism* (Lars Müller, 2020). He has published *Gullah Geechee Institute* (Yale School of Architecture publication *Within or Without*, 2020).

DRAWING YOU IN

"Narrative Home II" photograph
by Matthew Celmer, AIA



UPCOMING AND RECURRING EVENTS

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

APRIL	S	M	T	W	T	F	S
					1	2	3
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30		

MAY	S	M	T	W	T	F	S
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9	10	11	12	13	14	15	
16	17	18	19	20	21	22	
23	24	25	26	27	28	29	
30	31						

JUNE	S	M	T	W	T	F	S
			1	2	3	4	5
6	7	8	9	10	11	12	
13	14	15	16	17	18	19	
20	21	22	23	24	25	26	
27	28	29	30				

EVERY 3RD WEDNESDAY, 6:00PM
VIRTUAL UNTIL FURTHER NOTICE

AIA Brooklyn General Chapter Meetings + Discussion Panels

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

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

Emerging Professionals Committee A.R.E. Study Session

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

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

CRAN Meeting

Since the current COVID-19 situation is
changing day-by-day, please check website
calendar for up to date information on all
upcoming meetings.

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

On The Menu

UPCOMING DATES

April 8, Hoover "Preservative Treated Wood
Products" 1 HSW by Ji Gi ki

April 15, Sempergreen "Difference Between
Retention and Detention and How this Relates
to Green Roofs" 1 LU by Dick Bernauer

April 22, Polycor "Specifying Natural Stone" 1
LU by Gorica

April 29, Native Trails and Altherm "Artisanal
Craft in Sustainable Spaces" 1 LU IDCEC,
NKBA by Nichole Peris (Diana Vincelao)

May 6, Floodproofing.co m/Smartvent
"Understanding Active and Passive Floodproofing
Options for Non Residential Buildings in a Special
Flood Hazard Area" 1 HSW ICC CFM PDH by
Owen Ghti

May 20, Epic Metals "Long Spanning Steel Roof
and Floor Deck Ceiling Systems" by Martin E.
Biskup (Marty) 1 LU

May 27, Hufcor Operable Walls "Interior Moveable
Glass Wall" by Dije Perolli 1 HSW, IDCEC

June 3, Andersen Corporation POSTPONED to
June 29

June 10, Jane McGroarty H. I. Feldman 1 LU

June 24, Detec Systems "Electronic Leak
Detection Testing, Standards, Science, and
Practical Applications" by Shaun Katz 1.5 HSW

June 29, Andersen Corporation "Installation
Best Practices" by Ken Barry 1 HSW

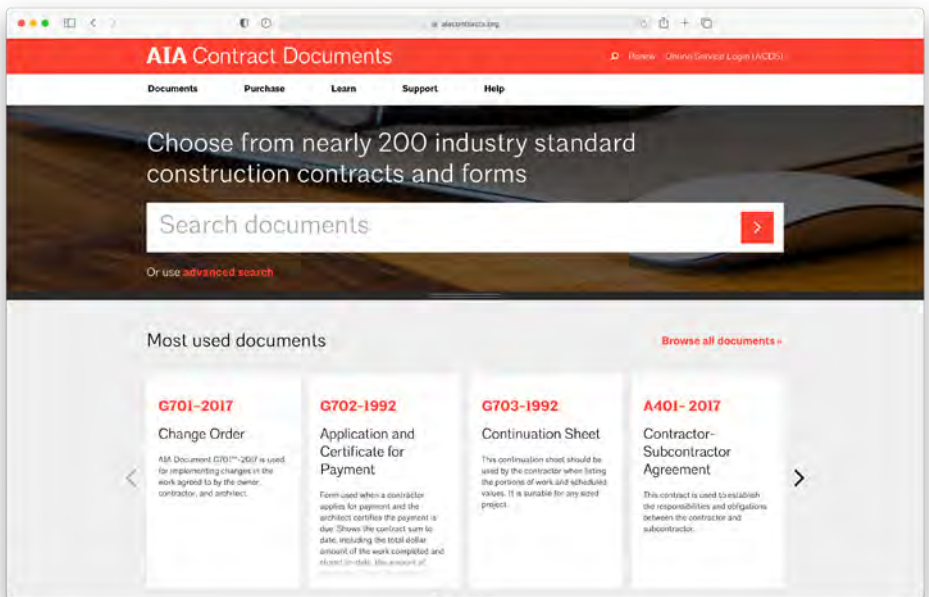
Firm Billings for May 2021

JESSICA ROGERS | (202) 626 7487

AIA's Architecture Billings Index is a recognized leading indicator for nonresidential construction and is available to AIA members for free. May's index showed billings continue to climb, with a strong ABI score of 58.5. Firms also reported the work on existing buildings account for more than half of firm billings.

Learn More at

<https://www.aia.org/resources/10046-architecture-billings...>



Call for submission: Membership Honors

BRIDGET CROWTHER | (202) 626 7578

Each year, AIA Celebrates the best buildings and spaces and the people behind them. Submissions are now open for Gold Medal, Fellowship, the Whitney Young Award and more. Deadlines for submitting nominations are quickly approaching from July 27 - October 5.



Learn More at

<https://www.aia.org/pages/6153986-aia-honors--awards?utm...>

Call for submissions: 2021 Innovation Awards

EMMA TUCKER | (202) 626 7385

This program recognizes exemplary use and implementation of innovative technologies and progressive practices among designers, collaborators, and clients to support project design, delivery, operation, and research. Share your innovative work! Submissions are due by 5pm ET on August 5.



Learn More at

<https://network.aia.org/events/event-description?CalendarEvent...>

Call for submissions: 2021 Justice Facilities Review

BRUCE BLAND | (202) 626 7557

Projects should align with the AIA Framework for Design Excellence and demonstrate community engagement, rehabilitation, sustainability, accessibility, and safety. Designers and allied professionals, such as justice planners and community organizers are encouraged to submit. Deadline is August 19 at 5pm ET.



Learn More at

<https://network.aia.org/events/eventdescription?CalendarEvent...>

Licensure candidates: Apply now for ARE Scholarship

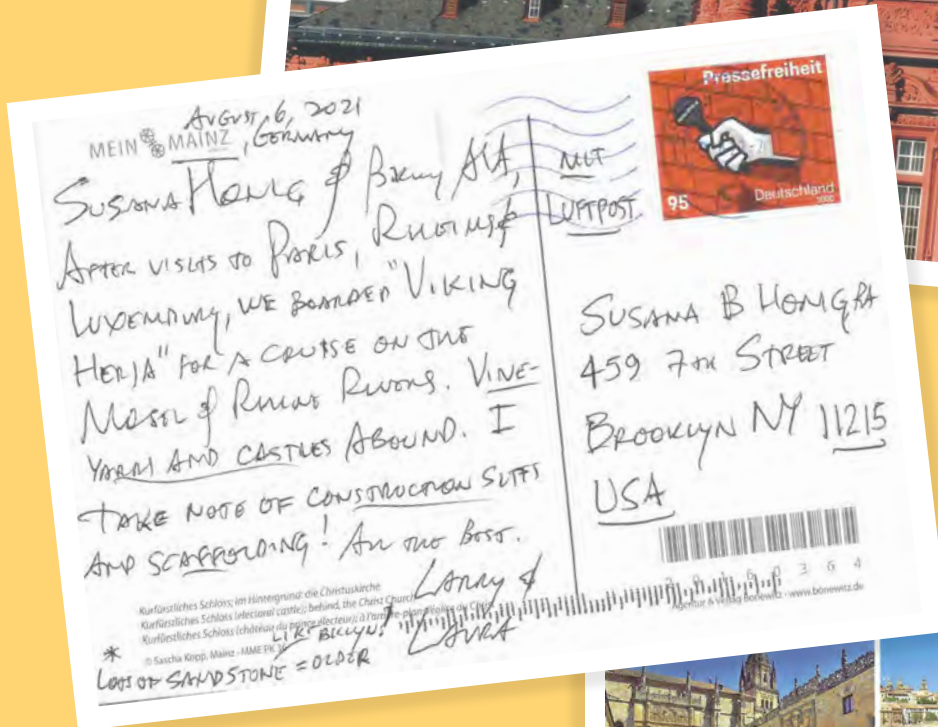
VINNY MANDES | SCHOLARSHIPS@ARCHITECTSFUNDATION.ORG

Applications are open through August 27 for the 2021 Jason Pettigrew Memorial ARE Scholarship. Apply today for this grant covering the full costs of the Architect Registration Examination, as well as study materials and access to ArchiPrep®.



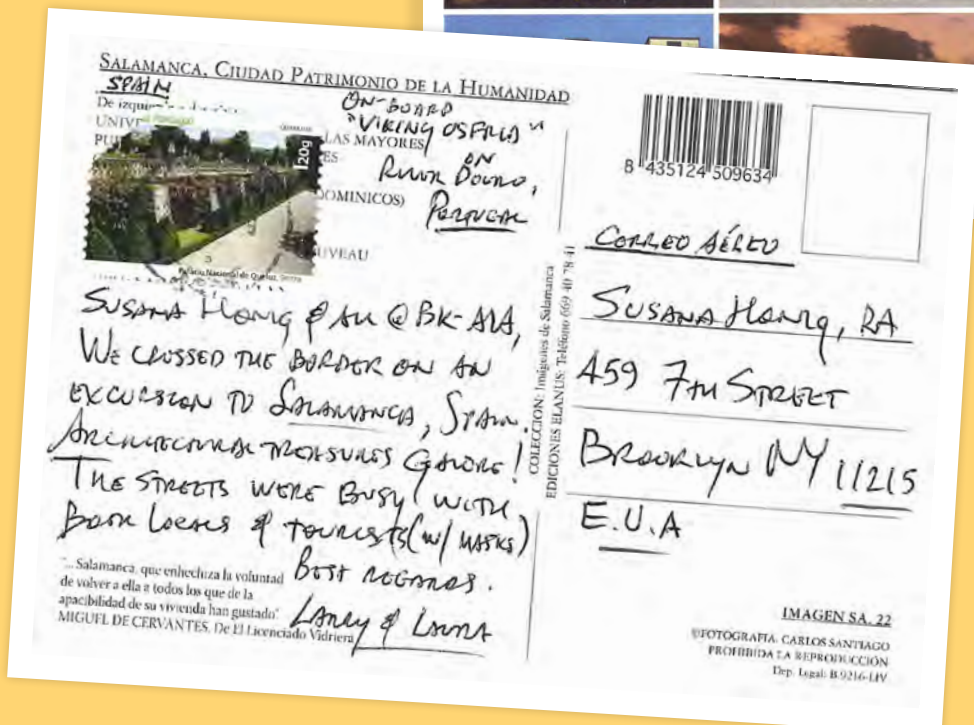
Learn More at

<https://architectsfoundation.org/what-we-do/architecture...>



2021 Larry Stelter travels

2021 Postcard Larry Stelter 2021





Dear Susana,
 Thank you for your support and thoughts during this difficult period.
 And a big thank you to the AIA for the beautiful flowers. The Chapter was a big part of Tony's life & family

AIA Brooklyn was very sad to announce the passing of Anthony (Tony) Marchese, AIA in April 2021. He was a very active member of our Chapter serving on the Chapter's Executive Committee and the Brooklyn Architects Scholarship Foundation's Executive Board for several years. He is survived by his wife, Ruth Marchese and his family.



In Loving Memory of
ANTHONY MARCHESE
 November 18, 1939
 April 25, 2021
 We all have our time schedules
 Arrival and departure are
 two different entities
 In between we live
 Hello and goodbye are
 two separate encounters
 In between we accomplish
 work and love
 Lucky is the one who gets
 love everywhere – family,
 friends, even strangers
 You are absent now, but
 Your returning love is forever
 In the air
 Like the sunrise and the sunset
 By Hanford Yang



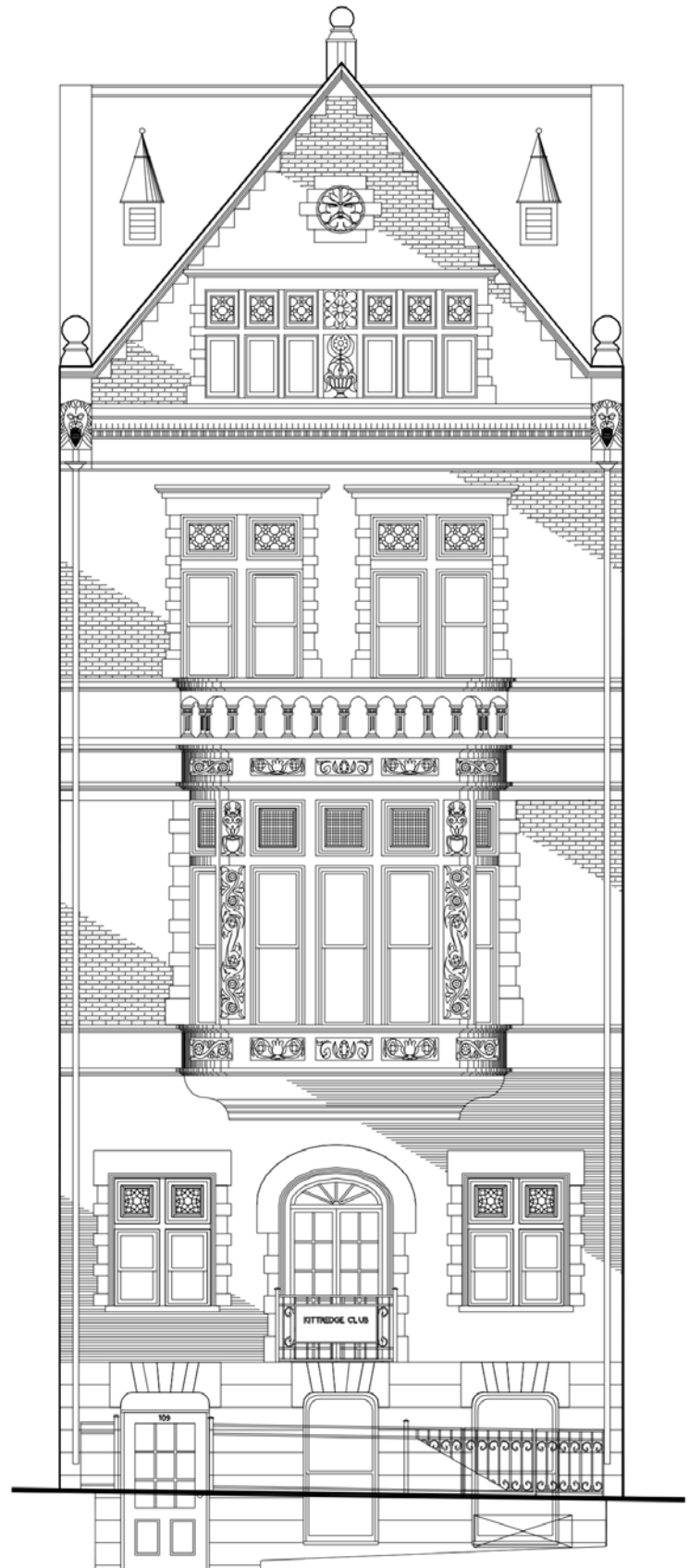
Anthony Marchese poem
 by Hanford Yang

"Queen Anne style Town house" by Nick Raschella of Swan Drafting and Surveying Services, Inc.



The Queen Anne-style town house at 109 East 39th Street, largely intact except for the loss of its stoop, is likely to surprise even an uninformed pedestrian since New York City's post-Civil War rowhouses are generally Italianate brownstone or Renaissance light brick or stone. Built in 1887, the house is now being renovated by the Society of Jewish Science, which plans to use it for meetings and study groups.

New York Times, 1995



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
www.l.nyc.gov/site/brooklyncl2/index.page

350 Jay St., 8th fl.

COMMUNITY BOARD #3

Bedford Stuyvesant

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

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

COMMUNITY BOARD #4

Bushwick

bk04@cb.nyc.gov
(718) 628-8400
www.l.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
www.l.nyc.gov/site/brooklyncl6/index.page

250 Baltic St.

COMMUNITY BOARD #7

Sunset Park & Windsor Terrace

bk07@cb.nyc.gov
(718) 854-0003
www.l.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
www.l.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
www.l.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
www.l.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
www.l.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.

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**SUBMIT NEW
FEATURES TO
THE PYLON!**

Also looking for:

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

email
secretary@aiabrooklyn.org

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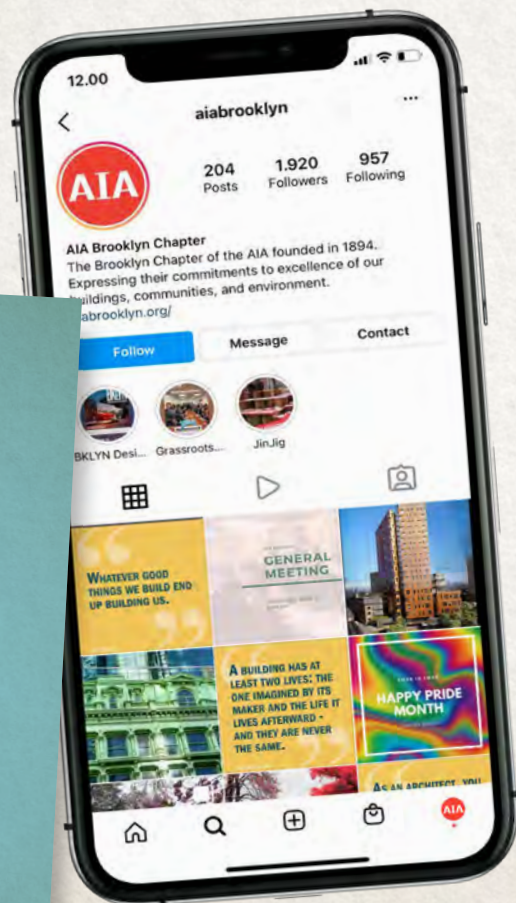
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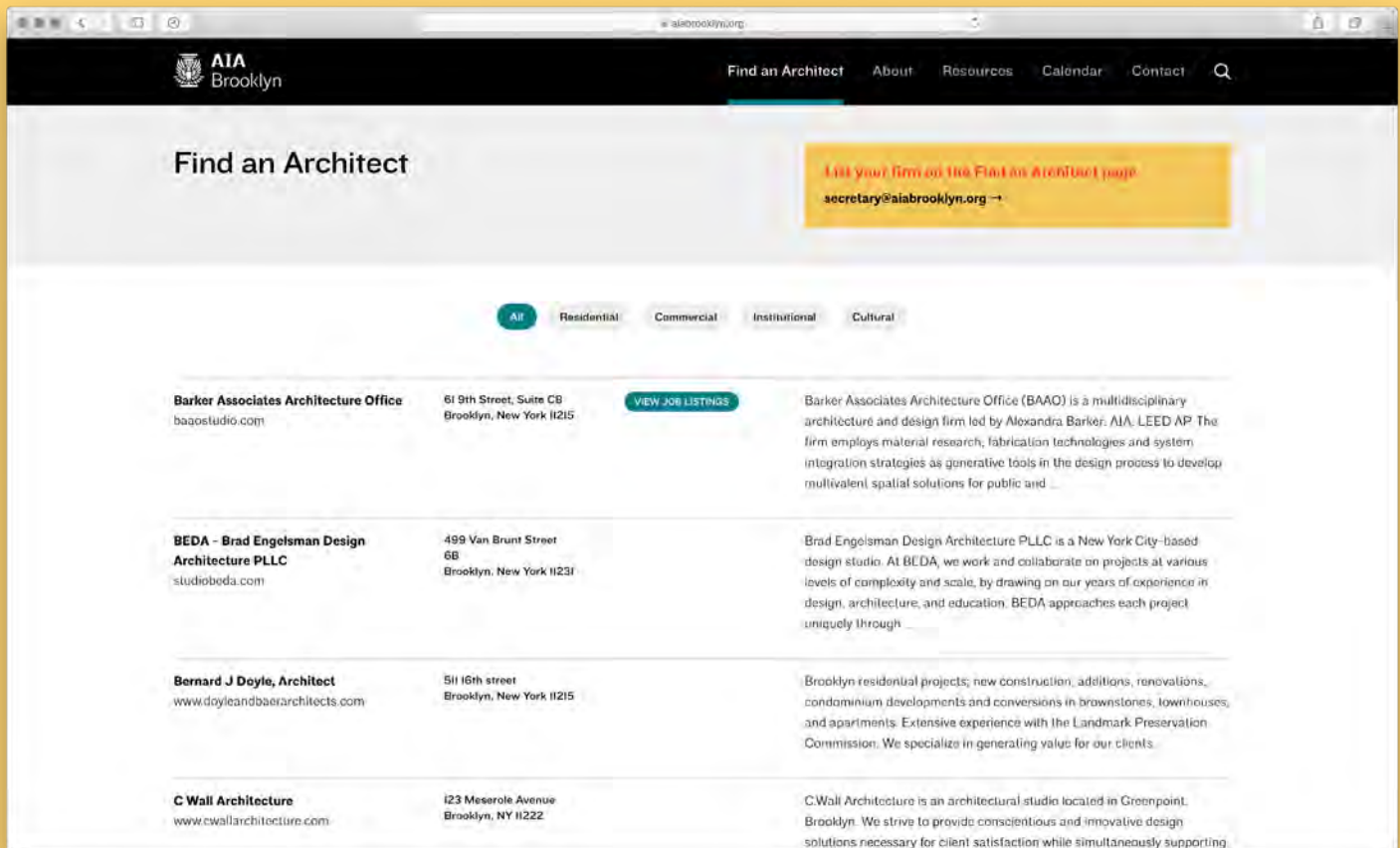
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Women In Architecture Speed Mentoring Event



The poster features the AIA logo on the left and the WIA logo on the right. The title "Women In Architecture Speed Mentoring" is centered at the top. Below the title, there are eight circular portraits of women, each with their name underneath: GRACIELA, EBRU, RENEE, GLORIA, NOUSHIN, NICOLE, MAUREEN, DANIELLE, and JUDY. At the bottom, it says "APRIL 29, 2021 @ TIME: 6:00 PM | VIA ZOOM" and "AIA Long Island" and "AIA Brooklyn" are listed on the left and right respectively.

Women In Architecture Speed Mentoring

GRACIELA EBRU RENEE GLORIA

NOUSHIN NICOLE MAUREEN

DANIELLE JUDY

APRIL 29, 2021 @ TIME: 6:00 PM | VIA ZOOM

AIA Long Island **AIA Brooklyn**

Don't let the pandemic prevent you from seeking mentors! Join AIA Brooklyn & Long Island Women in Architecture (WIA) to network and learn from Brooklyn and Long Island's top women in the profession at our first annual Speed Mentoring event.

WIA's Speed Mentoring employs small group discussions and a speedy exchange of information to discuss your goals and professional challenges. Over the course of multiple sessions (10 Max. each session), attendees will interact with inspiring women architects and designers of all professional levels. The evening is an efficient way to rapidly build your network and exchange strategies for success in the design profession. WIA members, nonmembers, designers, and students are welcome to attend.

CALL FOR MENTORS:

Are you a practicing architect with 10+ years of experience? We need you to be a mentor to inspire the next generation of architects! Participation

is simple, just sign up and attend the session. We look forward to seeing you and thank you in advance for your participation and support.

CALL FOR MENTEES:

Are you a student, young professional in the licensing path, recently licensed Architect? Please sign up so we can assign you, Mentors, for the session! Participation is simple, just sign up and attend the session.

**Deadline for Registration:
Tuesday, 4/27 at 5 pm**

**Women In Architecture Speed Mentoring Event
Thursday - April 29, 2021
6:00 pm**

What's In My Back Yard

(W.I.M.B.Y.)

ARTICLE BY JANE MCGROARTY, AIA

Gems of New York City: Outdoor Public spaces/Gardens/Parks

As New Yorkers we are always trying to find unusual or special places to walk, picnic, and enjoy the outdoors – places that are not too crowded. Granted that crowded isn't the same for everyone or every event, but if your intention is to sit on bench and read, you may want to find a quiet out of the way spot.



WIMBY has put together some places in New York City that don't have an admission fee and offer an opportunity to explore, contemplate, and engage the urban landscape, green or otherwise.

1

Woodlawn Cemetery, Bronx

4199 WEBSTER AVE BRONX, NEW YORK 10470 OR
JEROME AVE & BAINBRIDGE AVE BRONX, NEW YORK 10470
[HTTPS://WWW.WOODLAWN.ORG](https://www.woodlawn.org)

This 400-acre non-denominational cemetery was established in 1863. The Woodlawn Conservancy offers many tours and events, but you are free to wander on your own. There are topical Trolley tours, such as Woodlawn's Titanic victims. Since this a cemetery, there is no picnicking allowed. You won't find many benches but it's not a problem to sit down on patch of grass.

Woodlawn is the final resting place for a considerable number of luminaries, such as the architect C.P.H. Gilbert, who designed gilded-age mansions; Nellie Bly (the pen name of Elizabeth Cochran Seaman), a journalist known for her record breaking around the world trip of 72 days; Edward Kennedy "Duke" Ellington, renowned composer, pianist and jazz orchestra leader; George Post, architect of the Brooklyn Historical Society Building; Madame C.J. Walker, a Black woman who made a large fortune in manufacturing women's hair products; and Gertrude Vanderbilt Whitney, the great-granddaughter of Commodore Whitney. She grew up in wealth and was drawn to art. As a young woman she wanted to be a boy and had a crush on Esther Hunt, the daughter of William Morris Hunt, who designed the Vanderbilt family home in Newport. Gertrude's family squashed her non-binary/ lesbian leanings, and she gave in and married Harry Payne Whitney, a wealthy banker and investor. She was a working sculptor her entire life with many important public commissions.

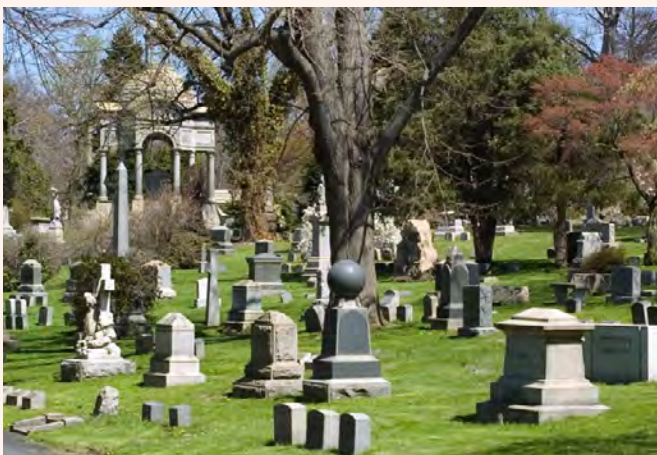


Photo: <http://brooklynancestry.com/wp-content/uploads/2013/10/Woodlawn-Cemetery-Bronx-NY.jpg>

2

Inwood Hill Park, Upper Manhattan

[HTTPS://WWW.NYCGOVPARKS.ORG/PARKS/INWOOD-HILL-PARK](https://www.nycgovparks.org/parks/inwood-hill-park)

This 196-acre park sits on the very northern tip of Manhattan surrounded on two sides by the Hudson River and the Spuyten Duyvil, a creek that connects the Hudson and Harlem Rivers. It is the only piece of land that has never been developed in Manhattan. A primeval forest rises to 200 feet. Toward the end of the 19th century, a local landowner discovered natural caves in that had been used by the Lenape people, the original inhabitants of Manhattan. Amateur archeologists unearthed tools, pottery, and artifacts as well as burial sites. Today hiking trails wind through the forest. The park is a draw for geologists as it is composed of Manhattan schist, Fordham Gneiss, and Inwood marble. This park does not have a conservancy like Central Park, so it might seem a little ragged. But that's part of its charm. For non-hikers there is a large expanse of park on flat ground that overlooks the Spuyten Duyvil.



The Henry Hudson Bridge, seen from Inwood Hill Park, spans the Spuyten Duyvil. Riverdale, in the Bronx, is on the right. By Spiro541 - Wikimedia Commons by Drilnoth, <https://commons.wikimedia.org/w/index.php?curid=6684110>

3

Central Park, Manhattan, Conservancy Gardens

FIFTH AVENUE, BETWEEN 104TH AND 106TH STREETS

These three gardens opened 1937 in a relatively quiet part of Central Park. The main entry gates at 105th Street were donated by Gertrude Vanderbilt Whitney. They originally adorned the Vanderbilt mansion at Fifth Avenue and 58th Street. As you enter these gates and step down, an Italian Renaissance inspired garden is in front of you with a beautiful lawn bordered by yew hedges and flanked with allées of crabapple trees. A single fountain straight ahead completes the composition. To the right (north) is an oval French garden with some surrounding benches; and to the south is the English garden that features a grid of plots and walkways, with permanent hedges and plantings that change by the season.



Vanderbilt Gate
Photo: Ephemera New York

4

North Woods

CENTRAL PARK WEST BETWEEN 101 AND 110TH STREETS

The North Woods is Olmstead & Vaux's imaginary primeval forest. It was designed as a rugged woodland intended for wandering and exploring based upon landscapes found in the Catskill and Adirondack mountains. Set amid Manhattan Schist outcroppings, the designers added trees, bodies of water, cascades and rustic bridges.

There is an old military fort, the Great Hill, and the Loch, all in the north west part of the park.

The North Woods is located off Central Park West between 101 and 110th Streets. There are several entrances; 106th is probably the closest.



North Woods, Manhattan Schist outcropping
Photo: Courtesy NYC Parks Department

5

Carl Schurz Park

EAST 86TH STREET AND EAST END AVENUE

[HTTPS://WWW.CARLSCHURZPARKNYC.ORG/](https://www.carlschurzparknyc.org/)

Q TRAIN STOPS AT 86TH STREET & SECOND AVENUE

Because of its location, Carl Schurz Park is pretty much a neighborhood park, except for the fact that Gracie Mansion, the NYC Mayor's residence, is in the park. Mike Bloomberg never lived in Gracie Mansion. He preferred his Beaux Arts mansion of East 79th Street plus the houses in Bermuda, Vail, Florida, London... need we go on? The current mayor does live there and with the intense security and chain link fencing, there's not much to see. The best part about the Park is its wide promenade on the East River. It's a fabulous place to watch the water traffic and catch views of the Ed Koch Bridge (formerly the Queensborough), Roosevelt Island, Randall's Island and the RFK (formerly Triboro) Bridge and Hellgate Bridge just beyond the RFK. And, of course, Carl Schurz was designed by Calvert Vaux and Samuel Parsons.



Photographer Unknown

6

Paley Park

3 EAST 53RD STREET

Wedged between midtown Manhattan skyscrapers, this tiny park is a wonderful oasis. It is a privately funded public space. William S. Paley, the head of CBS donated the funds in honor of his father. It was designed by the landscape architectural firm of Zion Breen Richardson Associates and opened May 23, 1967. It is raised 4 steps above street level and features a large waterfall at the rear which has the effect of dampening any street noise. The plantings and furniture are simple and minimal.



Paley Park

Photo: Unknown Photographer

7

Franklin D. Roosevelt Four Freedoms State Park

ROOSEVELT ISLAND

Perched on what feels like the prow of an ocean liner is the austere and moving monument to the four freedoms outlined by President Roosevelt's outline in his 1941 State of the Union speech. Fittingly, the tribute is located at the southern tip of Roosevelt Island (formerly Blackwell's and Welfare Island). In 1972 architect Louis Kahn was asked to design a memorial to Roosevelt. Kahn was carrying the finished drawings with him when he died in Penn Station in 1974.

The firm Mitchell Giurgola had been the Architect of Record for Kahn's project and after his death, they were asked to carry the projects forward. They did so, taking great care to maintain Kahn's vision. It took many years and, finally, in 2012, the Four Freedoms Park opened to the public. The site, looking toward the United Nations, the abstract granite forms, the allée of trees leading to the 'outdoor' room, all contribute to meaning of Roosevelt's declaration that "freedom means the supremacy of human rights everywhere."

Roosevelt Island can be reached by the Tramway at 60th Street and 2nd Avenue, or the F train to the Roosevelt Island stop. There is a Red Point shuttle bus that runs to Southpoint Park which is a five-minute walk to Four Freedoms Park. On the way to Four Freedoms, you will pass the new campus of Cornell-Tech, a new engineering complex with state-of-the-art architecture, including the world's largest Passive House building. Further to the south is the Smallpox Hospital, now a stabilized ruin-in-place. It was designed by James Renwick Jr. and opened in 1856.

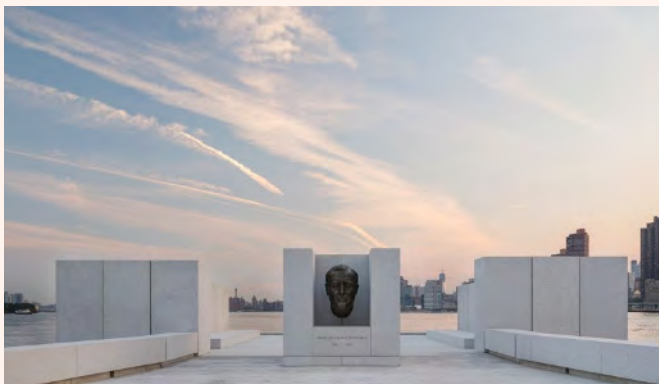


Photo: Courtesy Mitchell Giurgola Architects

8

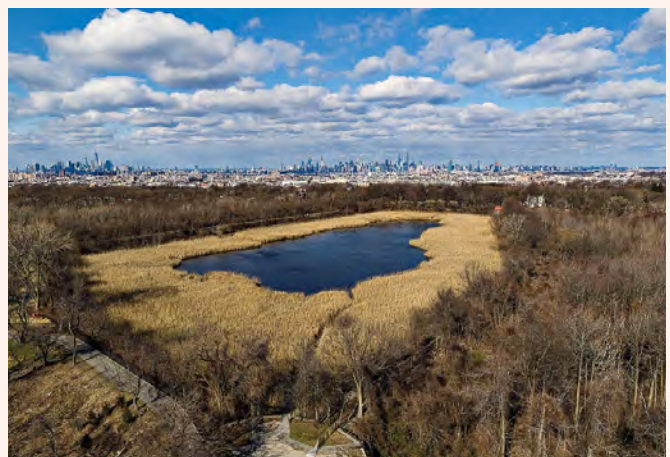
Ridgewood Reservoir

HIGHLAND PARK, QUEENS

The Ridgewood Reservoir, no longer in use, sits within Highland Park, a large park on the Brooklyn Queens border. It sits atop Harbor Hill Moraine, part of the ridge left by the retreat of the Wisconsin glacier. The Reservoir served Brooklyn's water needs from 1858 until 1959. In 1990 it was decommissioned and in 2004 it was turned over to the NYC Parks Department for development into parkland. The site had been untouched for forty plus years and native flora and fauna began to thrive.

Various constituencies – local residents, ecologists, bird watcher, and naturalists – realized the precious existence of the site and opposed development. The Parks Department is now committed to keeping the Reservoir and surrounding area as a natural habitat. In 2018, the reservoir was listed on the National Register of Historic Places and was officially designated by the New York State DEC as a Class I freshwater wetland, ensuring its preservation as a natural space.

The main entrance to the Ridgewood Reservoir is across the Vermont Place parking lot. It is a great place to walk, jog, or bird watch. The main path around the reservoir is 1.18 miles and connects to the Brooklyn-Queens Greenway.



Aerial View of the Ridgewood Reservoir
Photo: Photo by Jonathan Atkin, courtesy of NYC H2O

9

Pratt Institute Sculpture Garden

BROOKLYN
G TRAIN TO CLINTON-WASHINGTON

The Pratt Institute Sculpture Park can be found on several of the lawns of the school's 25-acre campus. It features nearly 60 works by such artists as Santiago Calatrava, Grace Knowlton, Mark di Suvero, Beverly Pepper, and others.

The works of art seem very much at home and provide an interesting counterpoint to the Victorian architecture of the Institute.

Check with the Sculpture Park's website <https://www.pratt.edu/the-institute/visit-pratt-sculpture-park/> to make sure it is open. It had been closed for Covid-19.



Leucantha, Philip Grausman
 Photo: <https://30walksinbrooklyn.files.wordpress.com>

10

Prison Ship Martyrs Monument

FORT GREENE PARK, BROOKLYN

The Prison Ship Martyrs Monument commemorates the 11,500 American prisoners of war who were held on British ships anchored in Wallabout Bay during the Revolutionary War. The conditions aboard the ships were horrific: overcrowding, disease, flogging, and starvation. It is believed that three-quarters of American prisoners of war held by the British died. When prisoners died, their bodies were thrown overboard, and Brooklynites buried many in the sandy shore. In 1873 development at the Brooklyn Navy Yard revealed the remains which were reinterred in a small crypt. Funds were raised for a fitting monument which was a simple Doric column designed by Stanford White and dedicated in 1908. This is no shrinking violet. It stands tall and proud, challenging to viewer to remember the American revolutionaries who are buried here. It is located within Fort Greene Park which has the best sledding hill in Brooklyn.



Prison Ship Martyrs Monument Stanford White, 1908
 Photo: Untapped Cities, Isabel Imbriano

11

Granite Prospect

BROOKLYN BRIDGE PARK

Brooklyn Bridge Park was developed on the site of former shipping piers on the Brooklyn Waterfront between Dumbo and Cobble Hill. One of the first sites to be developed was Pier I, just south of the Fulton Ferry Pier. The landscape architect for the entire Park, Michael Van Valkenburgh, managed to score a large load of granite salvaged from the Roosevelt Island reconstruction. He designed a stepped seating area with great views of the East River, the NY Harbor and Lower Manhattan. Brooklyn Bridge can be very crowded at times, but you can usually find a seat in this outdoor 'theater.'



Granite Prospect, Brooklyn Bridge Park, Photo: Brooklyn Bridge Park

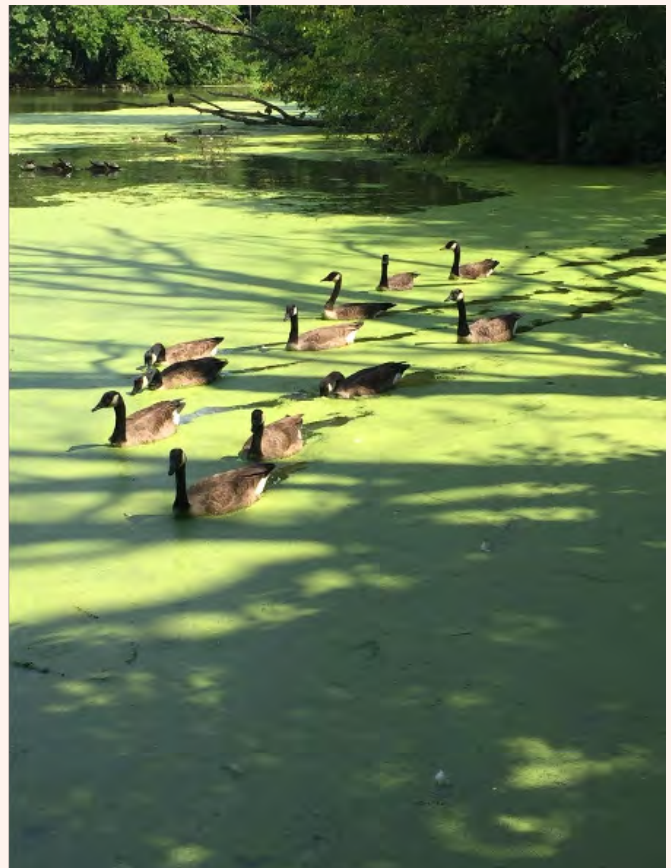
12

Prospect Park

LAKESIDE

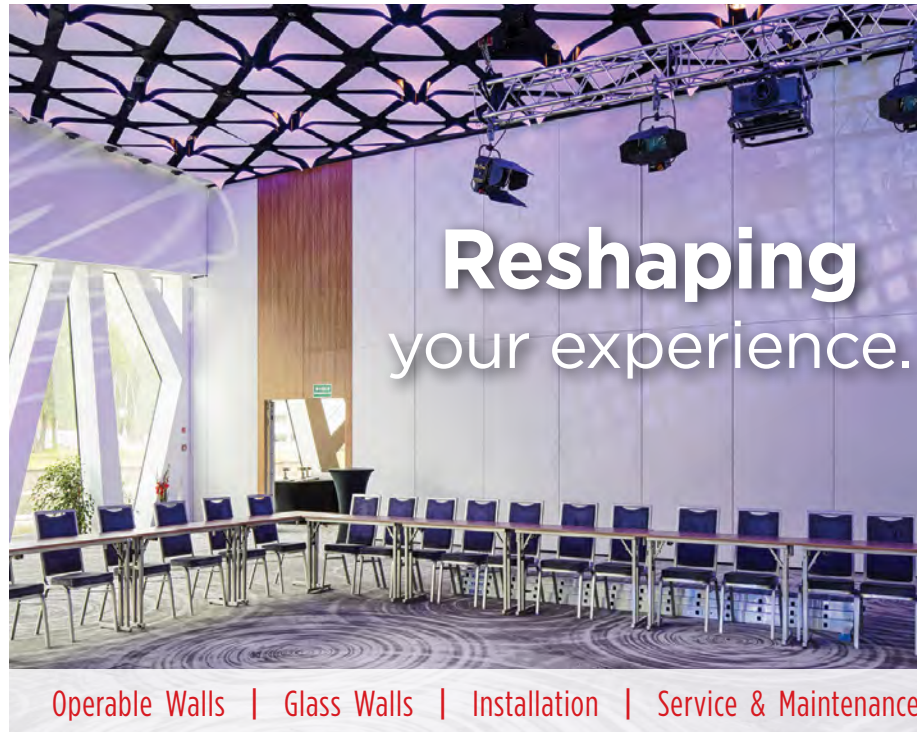
There are so many magical spots in Prospect Park that it's hard to choose the 'best' one. People say that Olmstead & Vaux learned from their mistakes in Central Park when they created their masterpiece, Prospect Park. There is a delightful little place in the southwest corner of the park overlooking Prospect Park Lake. The best place to enter is at Prospect Park Southwest and Greenwood Avenue. Walk straight ahead until you reach the path to the lake. Once at the lake there are two benches for relaxing and watching the wildlife, mostly ducks and turtles. The ducks will come looking for food since many visitors think it's fun to feed them. Don't worry if you don't have food, they are well nourished.

The lake is not a natural spring fed lake, and, as such, it has a lot of algae that multiply in the warmer months. It's not dangerous or unhealthy, it's just nature. ■



Prospect Park Lake
Photo: Jane McGroarty

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Recent Urban Design News

ARTICLE BY JANE MCGROARTY, AIA

Gowanus Canal Rezoning Plan

The Gowanus Canal Rezoning Plan has hit another snag. A group called Voice of Gowanus filed a lawsuit in January contending that virtual Zoom-type hearings limited civic participation and excluded some citizens from giving testimony. Justice Katherine Levine issued a temporary restraining order (TRO) that halted the ULURP process. In April she lifted the restraining order but a month later she reinstated it, barring any public hearing from taking place without a further court order.

More recently Justice Levine agreed to a City Planning proposal to allow outdoor public comments that would be relayed to a Zoom meeting. On June 3rd, 2021 one-hundred and fifty people, masked and socially distanced, came to the Old Stone House in Park Slope to provide comments on the Rezoning Plan. Prior to the hearing, local activists under the banner Gowanus Neighborhood Coalition for Justice (GNCJ) rallied outside the park. With support from Councilmembers Brad Lander and Steven Levin, GNCJ is demanding full upfront funding for the two local New York City Housing developments, Gowanus Houses and Wyckoff Gardens, no additional pollution through sewage and stormwater overflows, and a community task force to hold the city to its commitments under the plan.

Since the Rezoning Plan must be approved by the City Council, Levin and Lander's votes will be critical to its success or failure.

One of the centerpieces of the rezoning plan is Public Place, a parcel termed Gowanus Green, slated for various levels of affordable housing, senior and supportive housing, and a public school. Originally slated to be a public park, the site was originally home to Citizens Manufactured Gas Plant, which turned coal and petroleum into flammable gas. The remediation plan to remove eight feet of soil has been revised to provide "site cover" on the polluted land. The residual coal tar produced by the gas plant has been found 150 feet below the surface. It can become vaporous and rise to the surface contends the Voice of Gowanus group. The cursory remediation will surely be a subject of testimony during public hearings.

Over at 960 Franklin Avenue in Crown Heights, Justice Katherine Levine lifted a TRO that halted a ULURP process for a large development near the Brooklyn Botanic



Gowanus Green, Rendering, Marvel Architects

Garden. Justice Levine allowed the public hearing process to go forward, pending her approval to the details of the process by which citizens can provide testimony.

In the meantime, developer Bruce Eichner (Continuum) has revised his scheme, or more correctly, has provided a second scheme, as well the as-of-right project he will build if neither of the two rezoning proposals is accepted. He has also promised to build the project with union labor and has garnered the support of AFL-CIO Labor Unions, 100 Blacks in Construction, and the Greater NYC Building & Construction Trades. The project will be financed by the AFL-CIO Housing Investment Trust, which will ensure all promises to be union-built and union-operated are kept. According to

Continuum’s website (<https://www.960franklin.nyc/>), the unions have agreed to engage in robust, zip-code-based outreach to Crown Heights community residents to ensure they receive the most job benefits.

The only real change between the 34-story and the 17-story schemes is that the developer lopped off half of the height without addressing any of the glaring site plan deficiencies. Because the shadows on the Brooklyn Botanic Garden in the 34-story version is a big hurdle for the developer, he needed both the union support and two measly alternatives to convince the public of the worthiness of his preferred scheme.

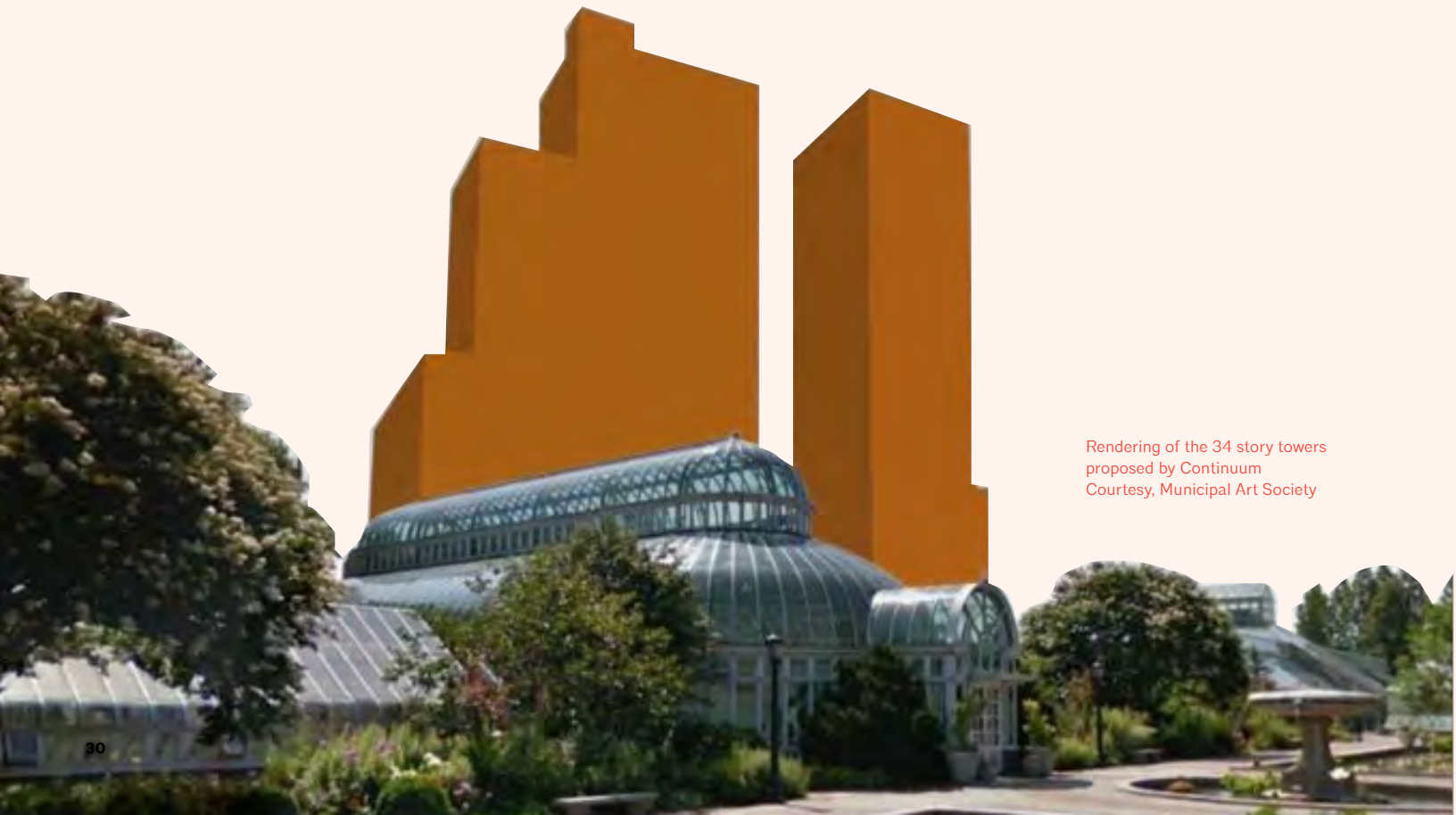
The quantities and type of units to be built are not clear. Should most units be studios or one- and two-bedroom apartments, families with more than two children would be excluded from the affordable units. This raises the question of affordable housing for whom? The promises of hiring local labor and generating 3000 jobs are attractive, if unenforceable. Then there is the issue of the ‘public’ open space that consists of vehicular drive-through with building entrance courtyards and plantings. It’s difficult to see where the public space might be.

Caveat: remember the other Bruce (Ratner of Forest City) who promised all sorts of benefits from his large development at Atlantic Yards in 2003. So far, the basketball arena and

34-STORY PROPOSED	17-STORY ALTERNATIVE	"AS OF RIGHT" DEVELOPMENT
(9.7 FAR)	(7.2 FAR)	(3.0 FAR)
1,578 TOTAL RENTAL UNITS	1,170 TOTAL RENTAL UNITS	518 TOTAL CONDOMINIUMS
789 UNITS WORKFORCE + AFFORDABLE HOUSING	292 UNITS WORKFORCE + AFFORDABLE HOUSING	0 UNITS WORKFORCE + AFFORDABLE HOUSING
50% MARKET RATE	75% MARKET RATE	100% MARKET RATE
50% WORKFORCE + AFFORDABLE	25% WORKFORCE + AFFORDABLE	0% WORKFORCE + AFFORDABLE
394 UNITS (50% PREFERENCE) FOR EXISTING RESIDENTS OF CB9	146 UNITS (50% PREFERENCE) FOR EXISTING RESIDENTS OF CB9	N/A

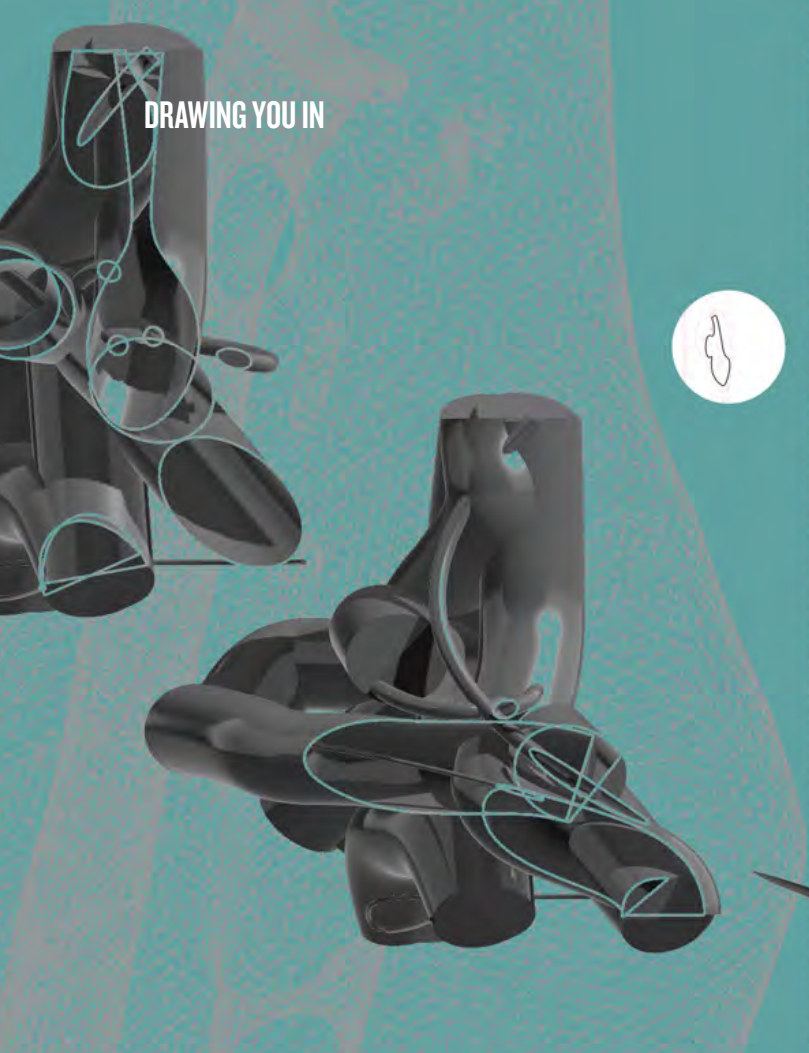
Three Continuum proposals
From: <https://www.960franklin.nyc>

only four (of the promised 15-16 towers) have been built. And Forest City Ratner sold their interest in Atlantic Yards to a Chinese government owned company, Greenland USA. At this time, Greenland is behind schedule in building the platform over the train tracks which may or may not be done by 2023 – the twenty-year anniversary of Atlantic Yards. This is not to imply that 960 Franklin will take twenty years, but only that promises are not binding. Just sayin’.... ■

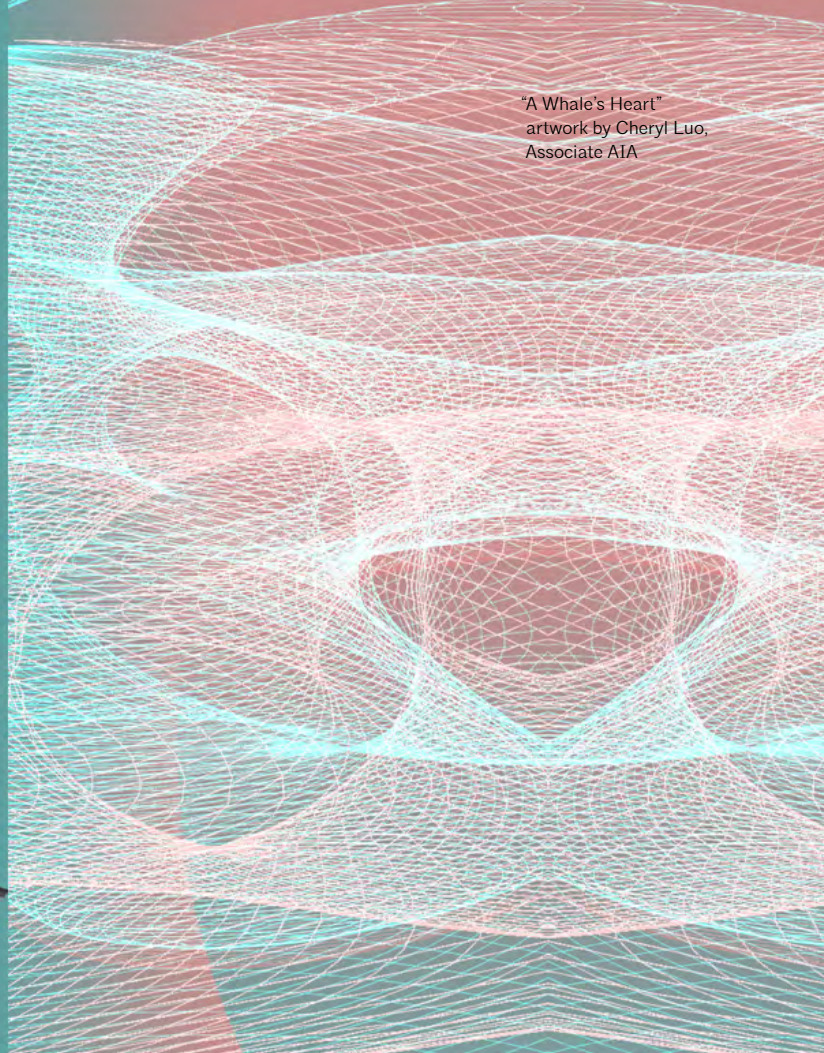


Rendering of the 34 story towers
proposed by Continuum
Courtesy, Municipal Art Society

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"A Whale's Heart"
artwork by Cheryl Luo,
Associate AIA



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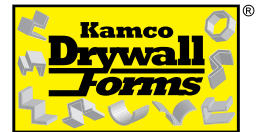
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"Crystal Cross Formation 7999" photograph
by Bangwei Bao, Associate AIA



MEMBERSHIP COMMITTEE

Total Members

900

850

800

750

700

	7/20	8/20	9/20	10/20	11/20	12/20	1/21	2/21	3/21	4/21	5/21	6/21	7/21	8/21
Total Members	783	796	815	830	842	851	887	900	907	911	730	762	789	820
Total AIA	516	520	525	530	533	539	561	570	574	577	485	524	540	557
Total Assoc. AIA	259	268	282	290	298	301	315	319	323	324	234	227	238	252
Total Fellow	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Total International	7	7	7	9	10	10	10	10	10	10	10	10	10	10
Total Unassigned	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Newly Licensed	0	0	0	2	6	1	2	2	2	1	1	0	0	2
Total Emeritus	28	25	25	25	21	21	21	25	25	21	22	22	22	21

DRAWING YOU IN

"Narrative Home III" photograph by Matthew Celmer, AIA





AIA BROOKLYN

**“Climate change is real.
We all need to be doing
our part, not just on a
personal level, but on a
professional level.”**

MICHELLE TODD

ARTICLE BY MICHELLE DUNCAN

Michelle Todd is very excited about playing a role in the AIA Bk's COTE kick-off. "You can email me and I'll email you right back!" she says of chapter members thinking about joining the committee. "They can always come and be a part of something bigger than them," the Committee Chair says with a genial smile and a chuckle full of life, as we chat over zoom on a breezy July morning. "Climate change is real. We all need to be doing our part, not just on a personal level, but on a professional level."

Michelle has always been sensitive to the relationship between the environment and our health, even before becoming an architect and starting her own firm in 2008. The Brooklyn native grew up in Bed-Stuy back when fires, empty lots, and empty buildings were common-place in the neighborhood. As a little girl, these conditions triggered her active imagination, and by the time she was 10 years old, Michelle knew that a career in architecture lay in her proverbial cards. Issues surrounding NYCHA and its lead paint problem had a particularly lasting impression on her as she was growing up. As a result, she now inextricably links a person's health to the conditions of their environment. "I saw that the environment really had an impact on it, and design really had an impact on it," she says of basic general health.

Michelle's sensitivity to the environment led her to Alvar Aalto during her undergraduate years at City College--he became her favorite architect. She related to his respect for nature and his humanistic, free-form approach to design and on a class trip to MIT's Baker House, got to experience the power of his philosophy firsthand. Touring the building and hearing how much the light and the materials used made a difference to the dorm life of the students who lived there, was true confirmation for Michelle of the importance of designing synergistically with nature. Witnessing for herself how much everyone enjoyed the building really hit home; she began thinking about the kind of legacy she wanted to leave behind as a designer.

Part of the plan for her legacy lies in future architects who are currently students, especially those who come from particularly marginalized backgrounds. Heavily influenced by her time as a Teacher's Assistant for Richard Plunz while at Columbia University's GSAPP, Michelle now teaches Building Technologies and Construction Management at City Tech. Holder of a master's in architecture and urban design, Michelle takes pride in teaching not only because she gets the chance to teach the fundamentals laid out in the curriculum, but she also gets to impart to future architects the everyday realities of working on the job. Her aim is to teach "the truth about what happens in the real world...that's what I always bring to the table. It's a nice



balance when you're able to learn from the field and bring it back to the students." She really strives to see her students prepared not just for designing, but for interacting with others in the industry and makes sure to include these types of lessons in her lectures.

Currently, Michelle's firm is working on the facade and roof restoration of two landmarked Spanish Revival houses designed by WF McCarthy in 1919, located in Stuyvesant Heights. The restoration of course is incorporating the use of sustainable materials and systems like insulated glass with low-e values and Siplast roofing.

Always eager to inform her clients about using sustainable and wellness-focused materials, Michelle hopes to do the same with her fellow AIA Brooklyn members. In fact, it is her hope that all members can share their sustainability knowledge with one another and with other AIA chapters. "What I really want is for the Committee to share their ideas and share what they know with others. I really would like us to do things with

other chapters. I know we're based in New York, but it'd be interesting to see what the COTE committee in Philadelphia is doing. Or what the COTE Committee in Baltimore is doing, and we can each learn from each other."

Partnership within the design and building industry is also something Michelle wishes to see more of. "We need to collaborate more with other principals on projects, like engineers; many of us as architects do not do that. I think everybody needs to come to the table and really sit down and say, 'Look, okay, this method is not a great means. Maybe we try this method so that we're doing something that's sustainable and more conscientious.'" Michelle would also like to see her peers being mindful of their carbon footprint and taking actions to reduce it. Consulting the USGBC's website to keep up with their list of wellness and toxic building materials is something Michelle is very disciplined about and "thinks that's a good practice for all of us as architects."

Regardless of race or economic status, "Everybody deserves to have a clean, safe space to live their life," she says, and knows that architects have a huge say in making that happen. Through COTE, Michelle hopes to keep this fact fresh in the minds of her fellow Brooklyn architects. ■

To learn more about Michelle Todd, visit:
www.mtoddarchitects.com

or email her at
michelle@mtoddarchitects.com





INTERVIEW WITH FERNANDO FISBEIN

ARTICLE BY
MICHELLE DUNCAN

VIEW

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‘I’M INTERESTED IN ARCHITECTURE THAT REALLY IMPROVES LIVES. I’M INTERESTED ALSO IN ARCHITECTURE THAT BRINGS A SENSE OF BELONGING. BELONGING TO THE SITE WHERE IT IS BUILT; BELONGING TO THE PEOPLE THAT USE IT; AND IN PARTICULAR, BELONGING TO THE MOMENT THAT WE LIVE IN, ADOPTING THE CURRENT TECHNOLOGY AND THE ASPIRATIONS OF OUR SOCIETY.’



Born and raised in Curitiba, Brazil, Fernando Fisbein had the fortuity of not only growing up in a city known the world over for its innovation in urban planning, but also the honor of working under the tutelage of Jaime Lerner, the urbanist who gave the city its reputation and a leader whom Plantizen considers to be one of the greatest urbanist of all time.

Seeking novel adventures and challenges outside of Curitiba, Fernando chose to leave behind the familiarity of his native hometown after a few years into his career, to make New York City his new home. Fernando has worked with several well-known firms since moving here over a decade ago and started his own practice just before the COVID-19 pandemic hit. The good-humored, former reggae band member works according to a philosophy shaped by his upbringing in Curitiba and by mentors like Peter Eisenman, whom he's had the good fortune of learning from along the way.

One crisp fall morning, Fernando sat with Pylon to discuss his journey from Brazil to New York City, working with influential architects and urbanists, life as a small-firm owner, what his architecture practice looks like now and the legacy he would like to leave behind.

MD: Tell us a little more about your journey to get here. Were you born and raised in Curitiba?

FF: I'm originally from Brazil. I was born and raised in Curitiba, which is in the south of Brazil—it is the city that Jaime Lerner made famous. That fantastic, incredible urban planner! He was the mayor of the

city three times and then Governor. I had the pleasure of working with him on some city projects. In Curitiba, I studied architecture and urban design, and then art history for my master's degree. I worked for about six years, mostly in residential architecture and then I worked with Jaime, who took me to Angola. We participated in this incredible project with the government of Angola. Then, in 2011, I made up my mind and I decided to come to New York. I had never lived anywhere else, so I wanted to experience another country. My mom is American, so I had the possibility of coming to the US as a citizen.

So now it's been 10 years that I'm here. I wanted to experience the big city and the international offices. One of the first lectures I went to [in New York] was a Cornell studio that Peter Eisenman was running. After the lecture, I went to talk to Peter and we really connected. He told me about a new competition in Istanbul and asked me to stop by his office. I stopped by, talked to Peter and then started working with him – it was kind of the dream come true. I worked with Peter for a year before I decided to go back to school.

I went to Columbia University and got my Master's Degree in Advanced Architectural Design. I then worked for a few offices where I learned all the technicalities of building in the US, which is pretty different from Brazil. And finally, two years ago, working so many nights, so many days, I really came to the conclusion that I should at least try to do it for myself. I was fortunate to get two residential projects—one by Greenwood Lake in the Hudson Valley and the other, a townhouse in Brooklyn—right before the pandemic, like right before.

MD: So you worked first and then went back to school?

FF: New York made me rethink everything. It was interesting to take that moment to go back to school and revisit everything that I learned and really think about what I wanted to pursue.

MD: Have you lived in Brooklyn the entire time? Why did you choose to live in Brooklyn?

FF: I lived in Manhattan for the first half of my time in NYC. Now I live in Brooklyn. After five years of living

in Manhattan, jumping from the East Village to Morningside Heights, to Harlem, I moved probably nine times. I was counting. But it's been five years since I've been in Brooklyn. I lived in Cobble Hill and now I live and work in Boerum Hill. Since all our work is virtual, I'm really, really trying hard to keep it like that.

MD: Do you miss the office at all?

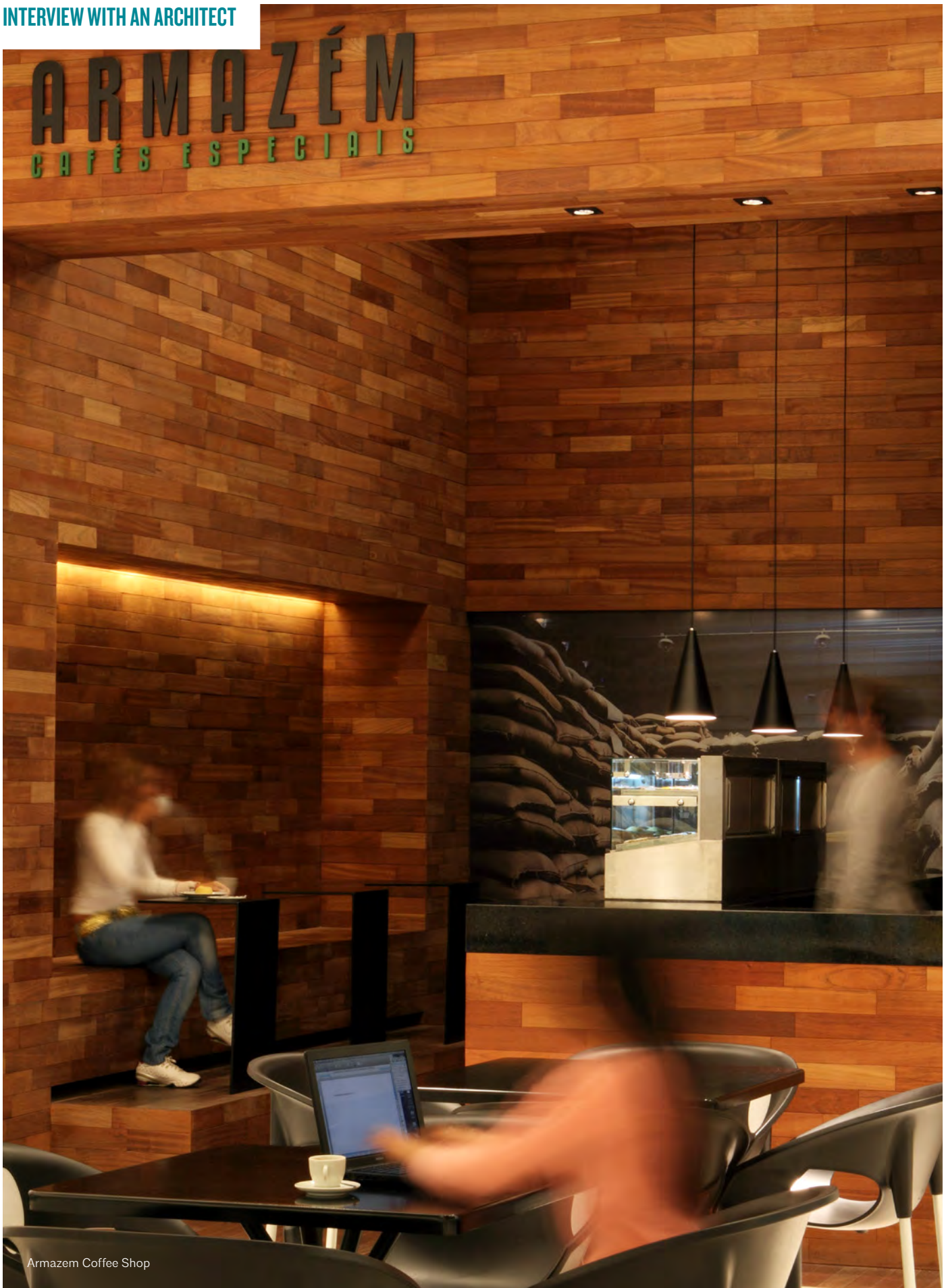
FF: I miss the day. I used to love to go to the gym super early, arrive almost at 7:30 to the office and have my coffee before people started to arrive. I miss the office movement. But I think it's so productive and we can reach so far, virtually, that I really take advantage of it. And it really is working well, I have to say.

MD: What was it like working with Peter Eisenman? Did you work with anyone else besides Peter Eisenman in New York?

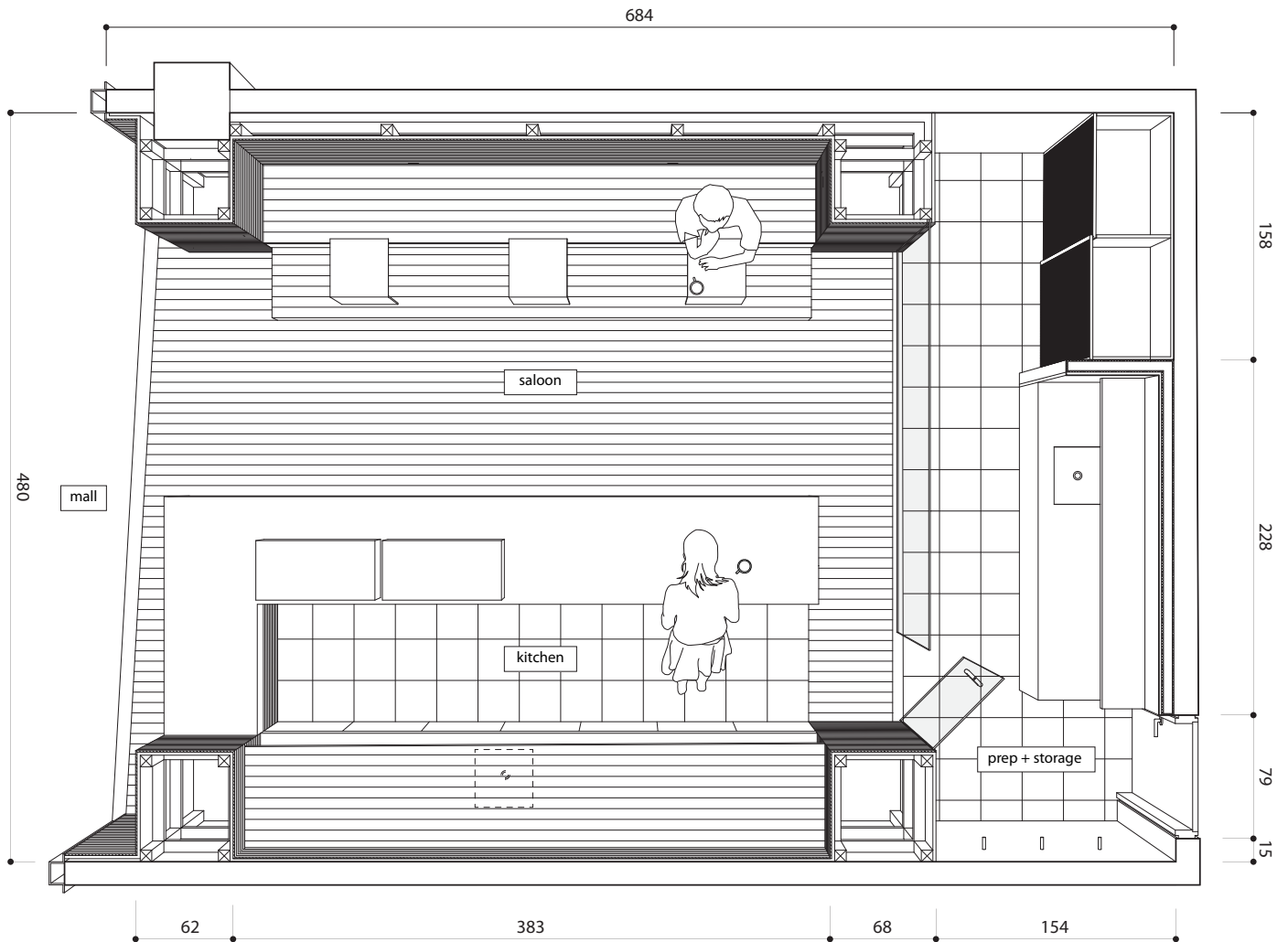
FF: Peter was very interesting because he was intense when he was thinking. When he would talk about architecture, he would close his eyes and really talk



Armazem Coffee Shop



Armazém Coffee Shop



seriously about it. On average, he was very simple. He would spend 20–30 minutes talking about the last NBA match with the custodian (he’s very into sports). He was super approachable.

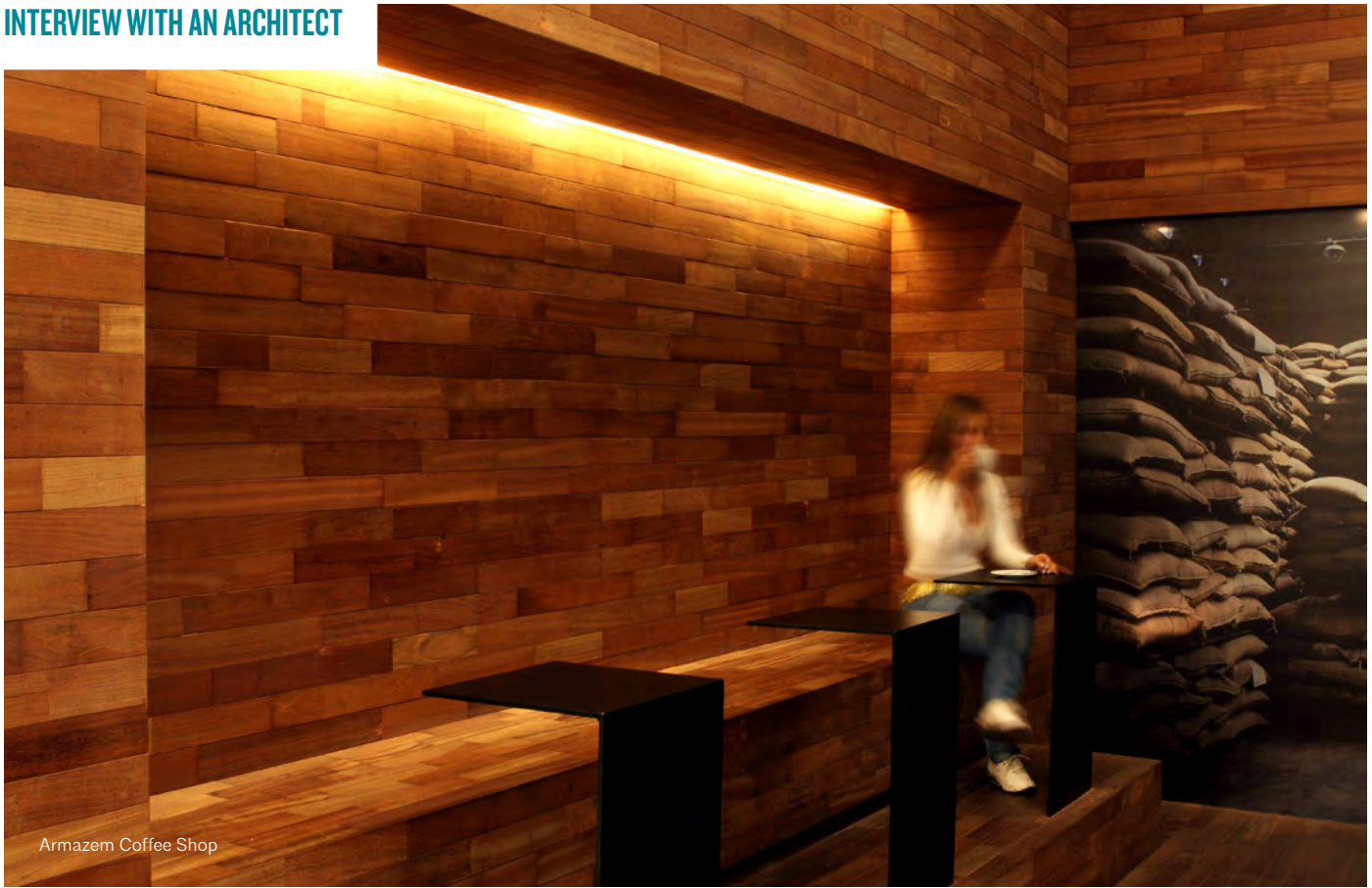
In New York, my first job after graduating from Columbia was with TEN Arquitectos. I did most of the projects in New York and in Mexico and I had the opportunity of meeting lots of developers and interesting clients. And then after two years, life happens and we change, so I went to work with Grimshaw Architects. The main projects I worked on were a sustainability pavilion for the Expo 2020, Dubai. Then I worked on the new Terminal One for the Newark Airport. I really enjoyed coordinating the facade packages of the airport.

MD: Time magazine listed Jaime Lerner as one of the world’s most influential thinkers in 2010. At what age did you begin working with Jaime Lerner, how long were you with him and what in your opinion, made him a great urbanist?

FF: I was 27 and I worked in the office for about 1.5 years. Jaime would always say that “cities are not as complicated as the merchants of complexity would have us believe.” I think it translates into the will to make and resolve things more in the direction of opening paths. Jaime was great at making things happen, and one of his most powerful qualities, in my opinion, was his ability to translate complex ideas into simple attitudes.

Jaime was very personable with everyone in the office. He would arrive early in the morning and sit down at the kitchen table for breakfast. The table would always be ready with coffee, bread, fruit and so on. Everyone was invited to join. The greatest ideas came from these informal breakfast and lunch moments when the team would just casually interact and create.

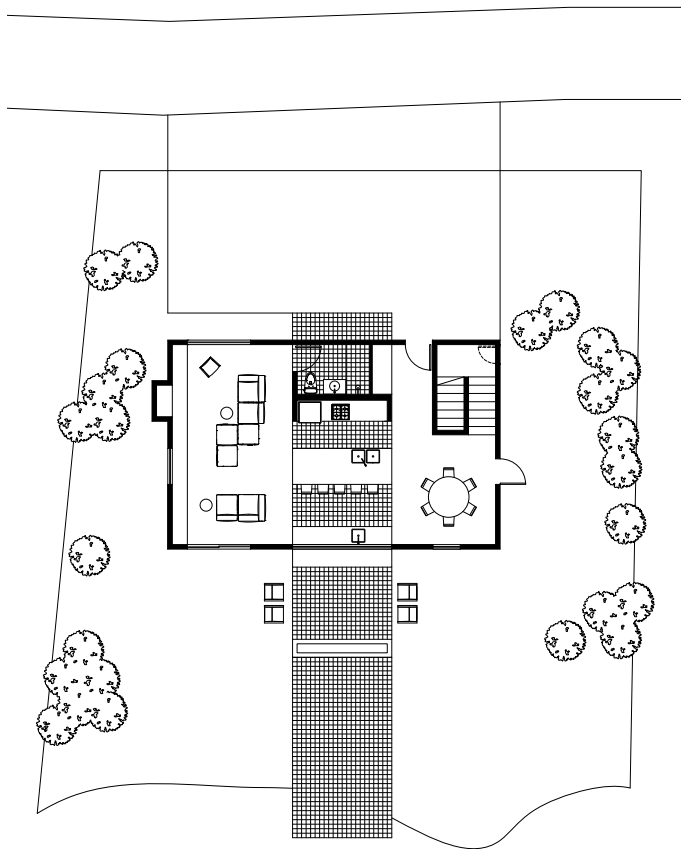
MD: Jaime recently passed away in May. What’s your most prominent memory of him/with him and how did working with him influence your own work?



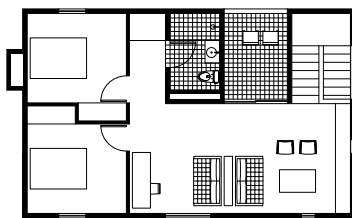
Armazem Coffee Shop







GROUND FLOOR PLAN



FIRST FLOOR PLAN



FF: I learned to see the importance of sustainability in architecture and in how we live our lives.

A memory that I will carry with me forever was how Jaime cared about people. At his office, I understood that everyone had a singular role and had something unique to offer, independent of technical skills or academic background. We worked with people, not with machines.

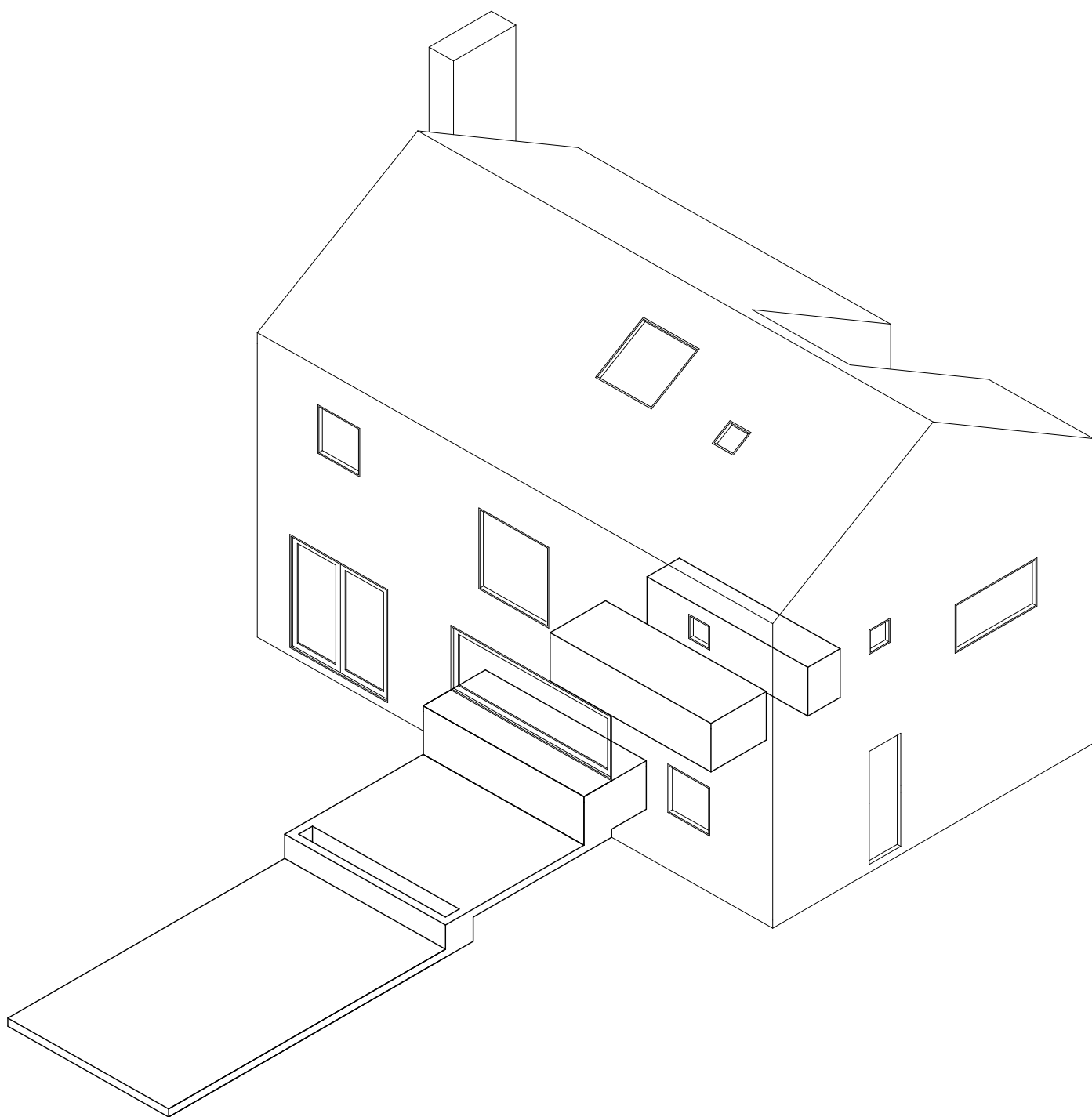
MD: Can you tell us about one of the projects you absolutely loved working on while in Angola?

FF: I worked as project manager of the “Urban Communities” project in Angola. It was a meaningful experience to travel to Angola with Jaime, to visit the local communities and work with the local government. The project was for the National Program of Housing and Urban Development called “My Dream, My Home”. The client brief called for the design of 14 cities around the country ranging from 90 to 300 hectares [222.4 to 741.3 acres], plus 40,000 housing units to serve as a prototype for the development. The guiding principle of the project was that living is much more than just residing, which led to the creation of the concept of “urban communities”. The idea envisioned the sustainability dimension in two ways: grouping utilities (sanitation, communications, and energy) and ensuring necessary density for its economic efficiency and promoting diversity through the community modules.

MD: What made you branch out on your own? Running an architecture firm is not easy because you have the business side and the design side to deal with. What made you want to take on all of that?

FF: I think I am fanatic about a challenge. I left everything in Brazil. I was pretty stable. But I knew the circle, the people, the engineers. I was pretty resolved there. I left everything to come to New York to start from scratch. And, as I mentioned, why not just try to do work on my own? To channel all that energy to my own projects. Of course, I learned that setting up the office was super, super intense, that the business side took 50% of my time—networking,









INTERVIEW WITH AN ARCHITECT

talking to your accountant. But, at the end of the day it was pleasurable to do all of that.

MD: What has been the most challenging or surprising aspect of running your own firm?

FF: I think the most challenging thing is finding new projects. It's the number one thing that I have at the back of my mind. And every day, I try to do something about it in order to be in a good state of mind. I'm either posting something on social media, calling someone, going for a coffee every day, being proactive about potential new jobs. I think that's what I feel is most challenging. Now, I have to find clients, but at the same time, I can go for a walk at 2pm.

TS: How did you get involved in architecture? If you hadn't become an architect, what would you be doing?

FF: I think I chose it because it involves creativity and organization. It's like organized art, an organized creative process. I just fell in love as soon as I started learning more about it. If I hadn't become an architect, maybe I would have become a musician. Who knows? My dad is a composer—mostly Bossa Nova and Samba music. I was always getting into music. Music is still something that really touches me. I play guitar. I used to play the bongos; I used to have a reggae band. I get very emotional about music, any type of music. I'm super eclectic. I love Tango and Jazz, but I also love Country and Gospel...American music, I'm discovering—it's only been 10 years of my life that I've been listening to...

TS: Britney Spears?

[All laugh]

It sounds like since you've been in New York, you've sort of lucked out on finding mentors and people you can go to and rely on for advice. Is that something you feel like you'd want to give back to the younger generation?

FF: Absolutely! I always enjoy when people reach out. I think it was very meaningful what people did for me. I had mentors in all my offices. I still work with one of my mentors at Grimshaw, George. I love him! He's the best! We spoke yesterday. Peter Eisenman encouraged me to go back to school, which opened an umbrella of opportunities. The firms that I worked for really took my hand.

MD: What's your design philosophy? How do you approach your work?

FF: I'm interested in architecture that really improves lives. I'm also interested in architecture that brings a sense of belonging—belonging to the site where it is built; belonging to the people that use it; and in particular, belonging to the moment that we live in, adopting the current technology and the aspirations of our society.

I learned that architecture has to merge into the context. When we were working in Africa designing cities, we were planning the new cities very close to

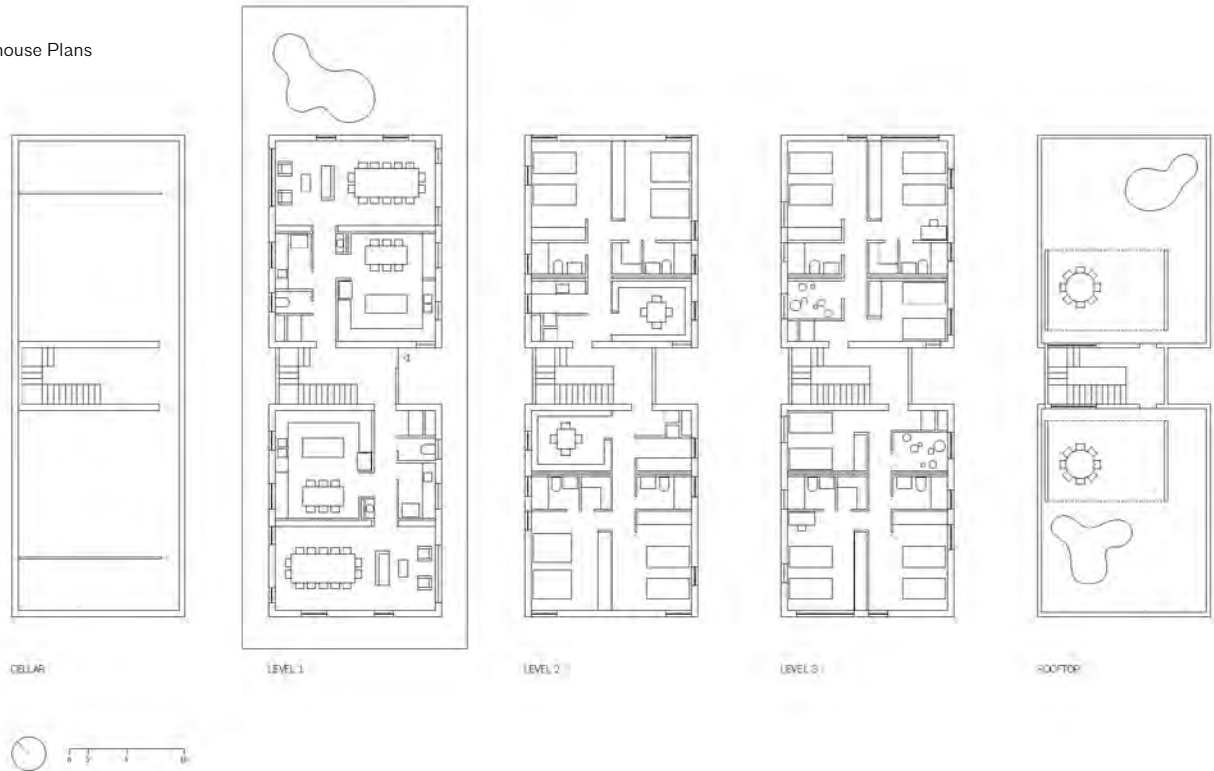


Townhouse Rendering



Townhouse Map

Townhouse Plans



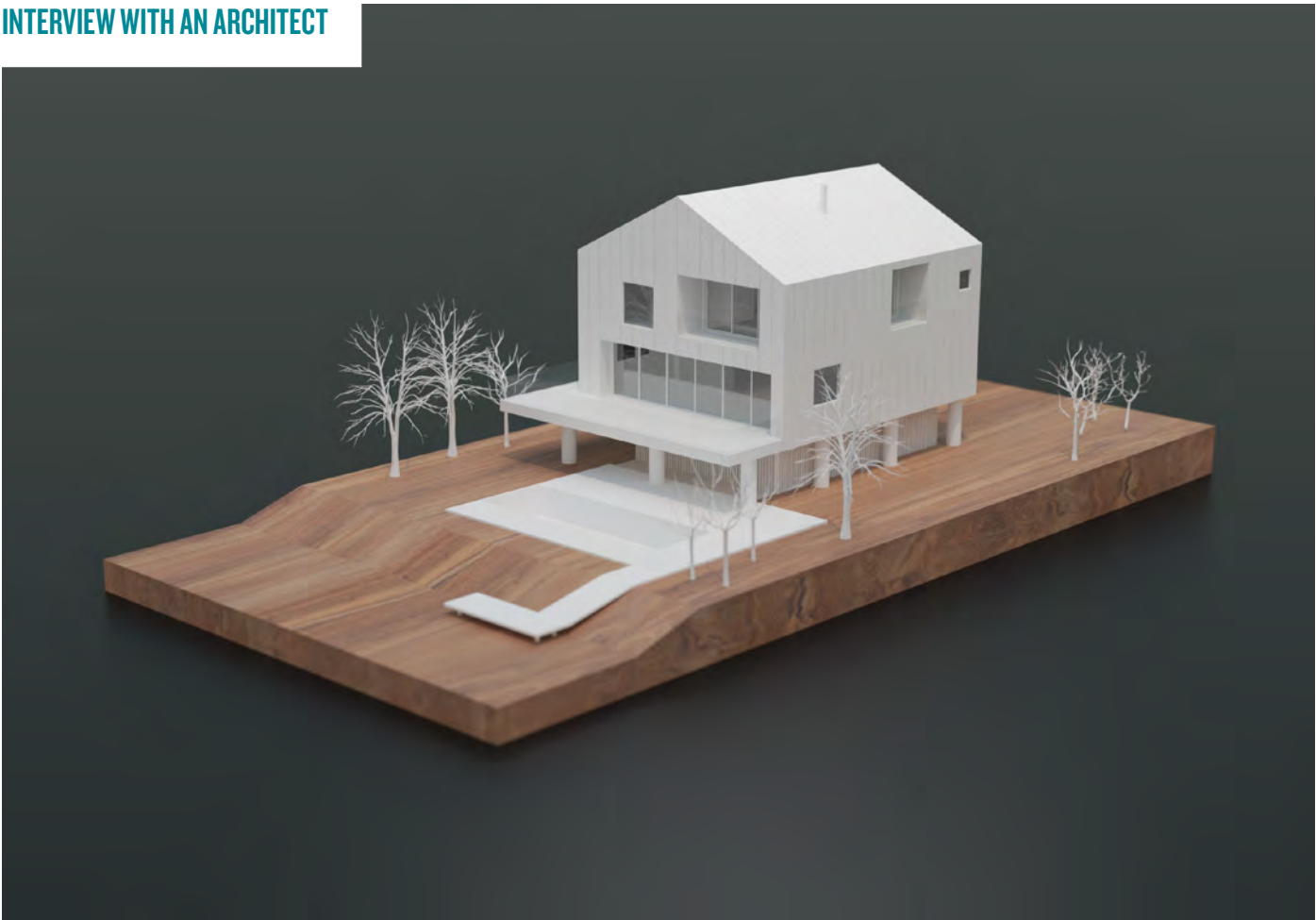
the already developed city centers, so there would be a natural progression in between the new and the existing. It's this idea of positive and sustainable ways of trying to disrupt the site as little as possible. In my work now, this project in Southampton which lays on top of a few steel columns, the site is in a high risk flood zone. We had to lift the house almost eight and a half feet from the ground so that uninhabitable spaces are located under the structure. We created a new datum on which we could place the house. In order to reduce the carbon footprint, the idea was that everything besides the new datum was going to be produced in the factory and then we'd just bring everything to the site to install the new house.

MD: What are your favorite types of projects to work on?

FF: I've worked on projects from serious airports to interior design. I'm interested in the challenge of making architecture. In the past, I never imagined that I would have enjoyed designing an airport, but it was so interesting, even with so many constraints. The idea of the new type of airport with the shopping mall inside is super commercial, but there are all the technicalities of civil work involved.

At the same time, residential is very interesting because people do live completely different from one another. Someone in the Hamptons would live completely different compared to someone in Curitiba. The parameters of a site I find very intriguing to analyze.

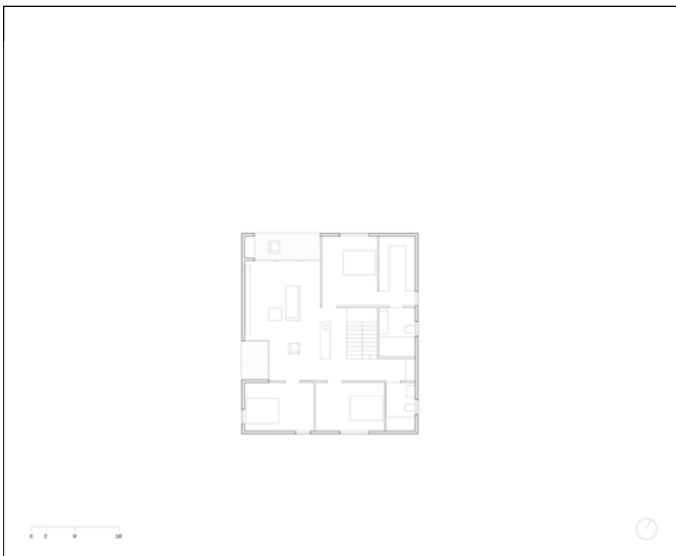
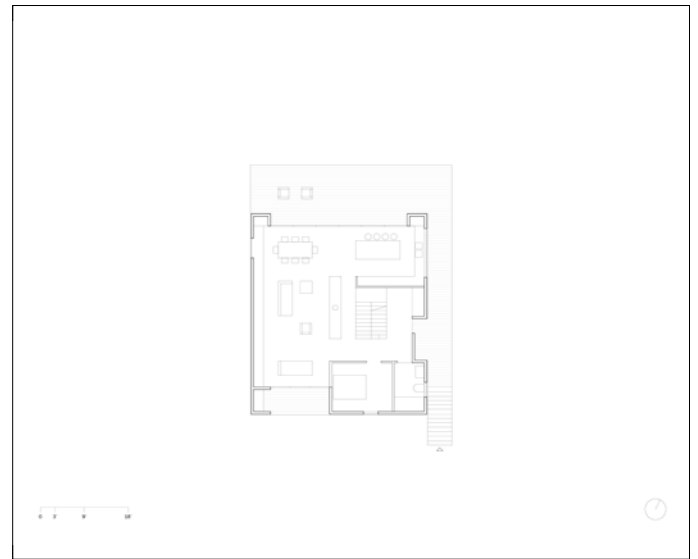
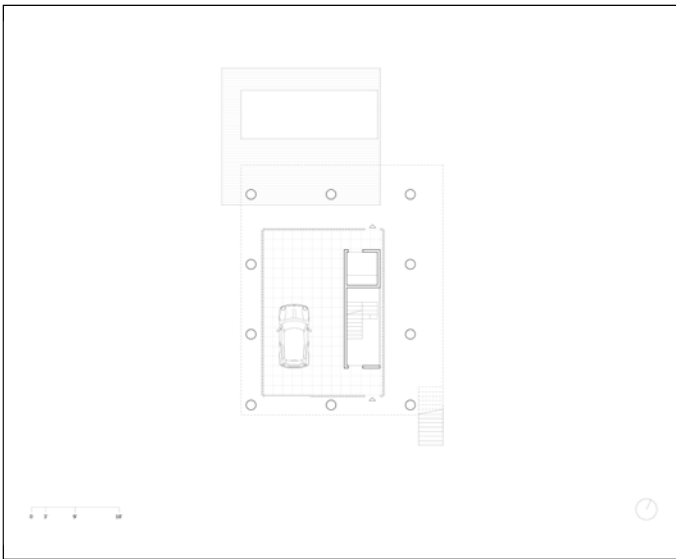
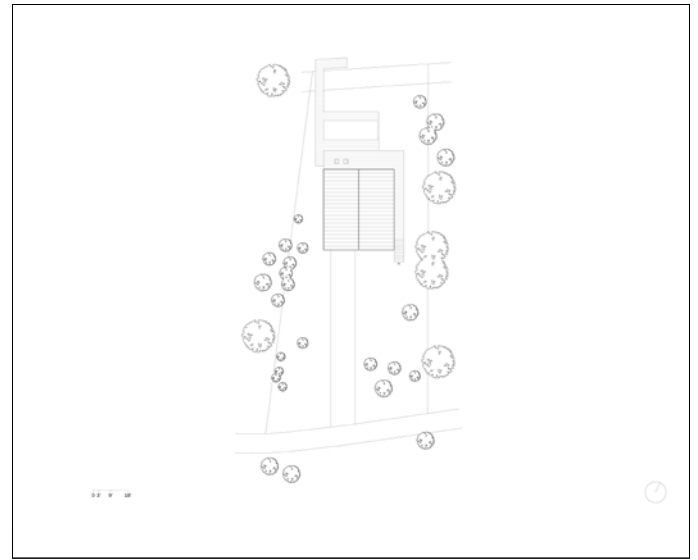
Something that I also find very interesting is that now we deal with clients who know what they want. A recent project of mine is a residential renovation at Greenwood Lake. The client is a lawyer and he loves to cook. We extended the existing kitchen through the envelope toward the lake by means of a continuous concrete surface. This approach created multiple gastronomic zones. From the typical kitchen counter with stove, sink, and cabinets where you store the food; moving to the kitchen island/bar where you prep and socialize; then to the window grill counter blurring the limits between in and out; fire pit for cooking or heat source to watch the stars; and lake deck for direct connection with the water. And the inverse also works well: you can catch a fish in the lake and go all the way back to the kitchen. We try to use local materials as much as possible, in this case local pine wood, and preserve the indigenous



Tamsen House







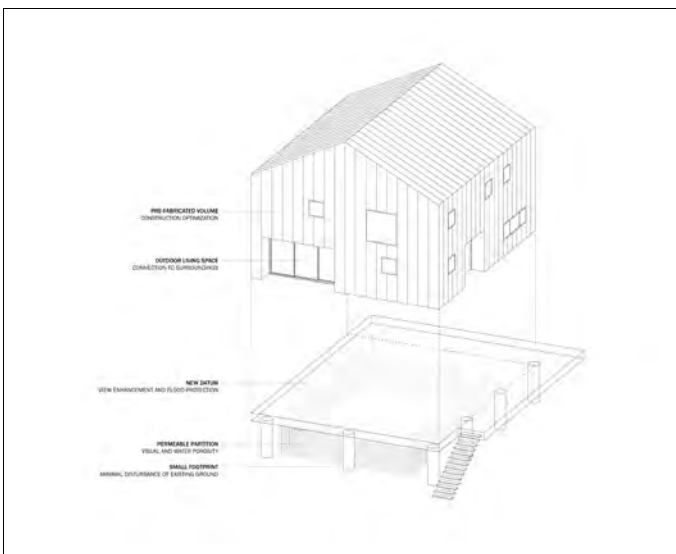
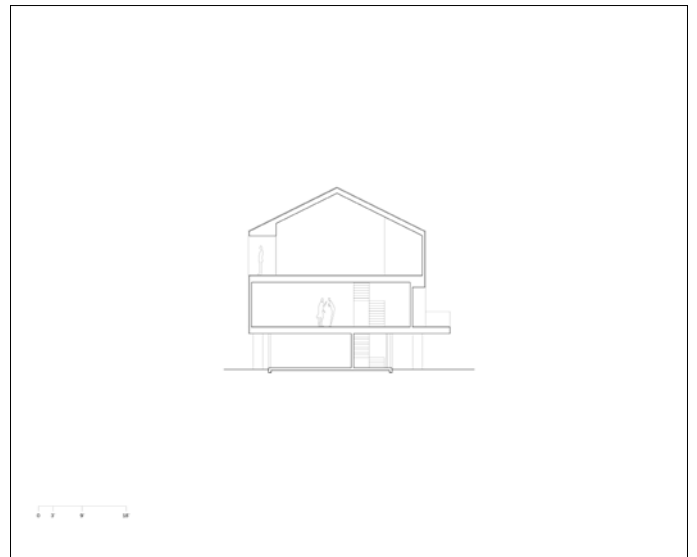
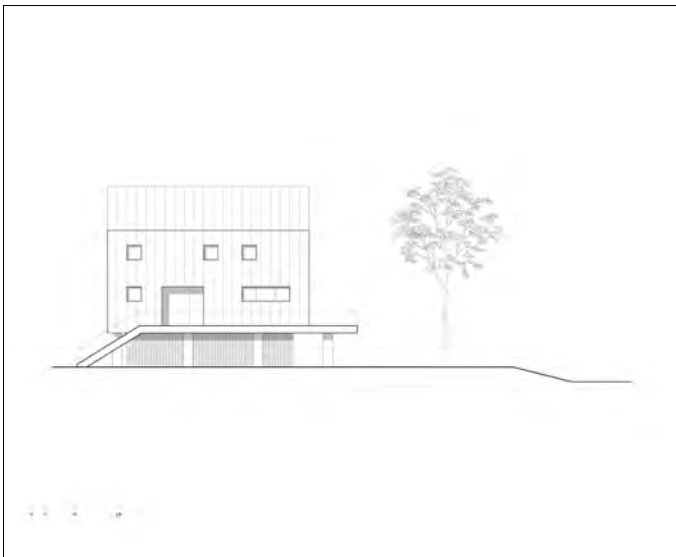


vegetation. It is a pretty simple house, but we aspired to create these axes and organize these multiple cooking experiences, which is what the client is going to use this house for—to go on the weekends, cook with friends and have a good time.

MD: As you know, architects work all the way up to the very end of their life sometimes—if you do plan on retiring, when you look back, what would you like to see when it comes to your work? Maybe that isn't something that you've thought about yet...

FF: *[Laughs]* This question is very therapeutic...I think I would like to be remembered more for being able to create spaces where people were able to live a meaningful life in their own ways. Architecture that people who use it feel proud and the people who participated in the process of creating it feel proud. Architecture that respects the city but at the same time is respected as pushing a little bit, the way we think—I think it's always good to be a little bit forward. Architecture that is part of the place and at the same time becomes the place. No pretensions, humble, meaningful architecture—that's hopefully what I can be remembered for.

See more of Fernando's work at FernandoFisbein.com



Tamsen House Drawings





A close-up photograph of green leaves with water droplets, serving as the background for the top and bottom portions of the page. The leaves are vibrant green and have several small, clear water droplets on their surfaces.

SUSTAINING

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ARTICLE BY TALISHA L. SAINVIL, AIA



While many of us have done our part to lower our carbon footprint and live more ‘green’, a LEED or WELL rated building or space design may not be a part of our everyday work. I hope we all understand the importance of incorporating Sustainability concepts into our work and our lives and understand the impact on everyone’s health and safety. Now, as we begin to move past a global pandemic, I’ve started to wonder how the standards of sustainability will be affected, how we all can incorporate more sustainable practices into our routines and what success in our profession looks like going forward.

With those questions in mind, PYLON asked members of our newly formed AIA Brooklyn COTE Committee to tell us how they practice what they preach. Read on to find out how these professionals (and fellow AIA Brooklyn Members) focus on sustaining sustainability.





Jason Boutin

What interested you in getting involved with sustainable building and the newly formed AIA BROOKLYN COTE Committee?

I've always been drawn to buildings that are well designed, well suited to their surroundings, and well crafted in their detailing and construction. For many years, I considered a building to be a success when the design challenge was met responsibly and when the space exhibited a sense of delight and joy. More recently, however, I've found that my own assessment of a building's quality now takes sustainability into consideration.

Of course, I am not alone. Right now, we're seeing an industry-wide shift in perspective. Sustainability is no longer regarded as a supplementary consideration; it is becoming synonymous with the overall quality of a building. There are methodologies, like Passive House, that are changing how we conceive of the machinery of our buildings and facilitating the creation of structures that can significantly benefit both the occupants and the environment. These methods will continue to evolve, spawn new technologies, and advance building practices. In the future, I envision many of these initiatives – Passive House, WELL Building, LEED, Net Zero – coalescing into a codified body of best practices. My interest in sustainability goes hand in hand with my approach to architecture: I aim to be a responsible steward of the built environment. And my interest in the Brooklyn COTE Committee is to learn more about these best practices and, in turn, help disseminate that knowledge.

How do you actively incorporate sustainability of the environment into your work and life?

CWB Architects has extensive experience with Brooklyn's brownstones, which gives us a unique perspective on sustainability. Over the last 25 years, we have rehabilitated more than 125 historic rowhouses in New York City. We've established design standards to help us update spaces for modern living, while also giving the structures another 100 years of life. As technologies change, we've incorporated new sustainable materials and construction methods into our standard practices. Currently, our goal is to incorporate Passive House methods into each project, which can significantly reduce energy usage. If the site can support it we also attempt to include renewable energy generation with the goal of approaching a carbon neutral living environment.

I believe what drives our firm's notions of sustainability starts with a deep appreciation for the rowhouse typology, the traditional building methods used in their initial construction, and the sense of community the rowhouse fabric supports. An often overlooked but powerful component of sustainability is the simple reuse of an existing structure and the cultivation of pedestrian-oriented communities.

How do you think the Committee will benefit Chapter members?

In June, the North American Passive House Network

conducted their annual conference. The focus of this year's program was on scale. There are already proven building methods and technologies designed to help us address the needs of a sustainable future. What's required now is making these methods standard practice. This will be a massive effort requiring buy-in from all stakeholders. Beyond being an educational resource for Chapter members, the Committee can also be a source of advocacy to other stakeholders outside the organization.

What does success look like in terms of the architecture profession and the environment?

In the short term, success means a significant reduction in carbon emissions from buildings. There are many problems to solve, but this is perhaps the most urgent. Long-term success is that sustainable planning, design, construction, and material fabrication become standard practice. We should aim to reach a point where the word "sustainability" is no longer needed as qualifier.

What are some ways that you think people can begin to incorporate sustainability into their work more? Are there resources that architects especially can use to talk to clients and project teams about incorporating the environment into projects more?

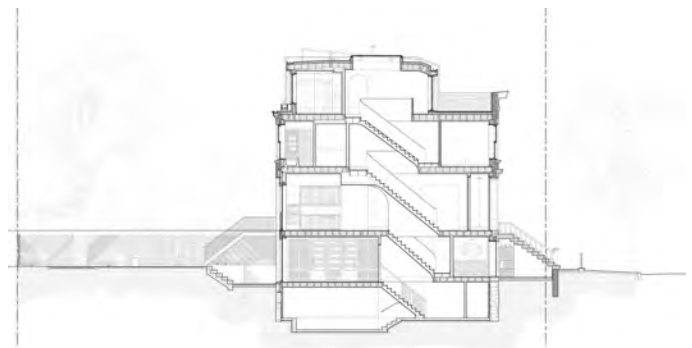
Currently, energy use is a primary focus for sustainability efforts. The recent changes to the building codes, energy codes, and local laws illustrate this well. The Passive House standard is one example of a powerful resource that can be applied in the early stages of design to meet and exceed current codes. Additionally, Passive House continues to adapt and create new standards. Initially they were focused mainly on new residential buildings. They now engage with the challenges facing existing buildings and other occupancies. There are a few local organizations supporting the promotion of the Passive House standard, and other organizations who also focus on the energy aspect of sustainability. A big part of their outreach involves sponsoring education, tours, and providing networking opportunities.



Strong Place



West Village



Clinton Hill



Chitra Mamidela

What interested you in getting involved with sustainable building and the newly formed AIA BROOKLYN COTE Committee?

Sustainable Buildings play a crucial role in reducing unnecessary energy and water usage while meeting human health and comfort needs today. Sustainable buildings will help lower the burden of cities on the planet that is changing in ways harmful to human health and comfort in the long term. My interest in sustainable buildings was ever-present since I was an architecture student and even more when I took an Urban Resilience course during my undergraduate architecture studies. I highly enjoyed the course, and it inspired me to pursue my Masters of Science and Sustainability in the Urban Environment.

I wanted to get involved with COTE to connect with a community working on goals that I am passionate about, precisely climate action and justice through design. I hoped to expand my network of like-minded professionals and boost my knowledge and skills with those who have more experience from who I can learn. Given my experience with the Building Energy Exchange, UNHabitat, Center for Active Design, etc., I hope to dedicate my skills and time to help the Committee empower others of the profession to contribute creative solutions that address some of the pressing needs of our time.

How do you actively incorporate sustainability of the environment into your work and life?

Sustainability, for me, is looking at every choice with a more considerable impact in mind and trying to make

choices that reduce negative effects and provide greater positive ones. In the profession, sustainability becomes a practice with exemplary leadership and support. I've been fortunate to have good employers that practice teaching sustainable approaches to work and life. Having practices engaging the whole firm in environmental thought leads to a compounding effect of employees practicing sustainable efforts such as proper waste disposal, going paperless, reducing their energy loads, choosing sustainable products, and designing with long-term impacts of building methods and materials. Employees may incorporate examples set by their workplaces into their everyday lives and hopefully with health and wellness in mind. Sometimes living more sustainably can often mean returning to older or natural solutions. It becomes a mindset and second nature over time.

How do you think the Committee will benefit Chapter members?

The AIA Brooklyn COTE committee would help create and strengthen a network of design professionals committed to positive change and climate action. The Committee creates a welcoming, inclusive environment for chapter members to feel empowered and advocate for sustainable policies and practices. It gives members a chance to gain relevant information and act as a think tank for advancing the AIA general driving missions, which integrate sustainability anyway. Committee members are stimulated to push the collective energy of a profession designing for the environment and create accountability for those who need it to meet their goals and values.

What does success look like in terms of the architecture profession and the environment?

We face many significant problems today, including global warming, deforestation, water security, pollution, waste, loss of biodiversity, acidification of the oceans, soil erosion, and diminishing resources. Success is relative, and it isn't easy to measure. For me, it would be when ecology and architecture are in union and all buildings are well designed without the need for green building certifications, yet measure to their rigor at the residential, commercial, and urban scales. The architecture profession is successful if it produces well-educated, conscious, and inspired architects who care about the environment and work on these issues in their practice. At the same time, success for the environment might be when there is a balance of resources that can meet the needs of humans today and tomorrow while also meeting the needs of all ecology on the planet with us—a planet in harmony.

What are some ways that you think people can begin to incorporate sustainability into their work more? Are there resources that architects especially can use to talk to clients and project teams about incorporating the environment into projects more?

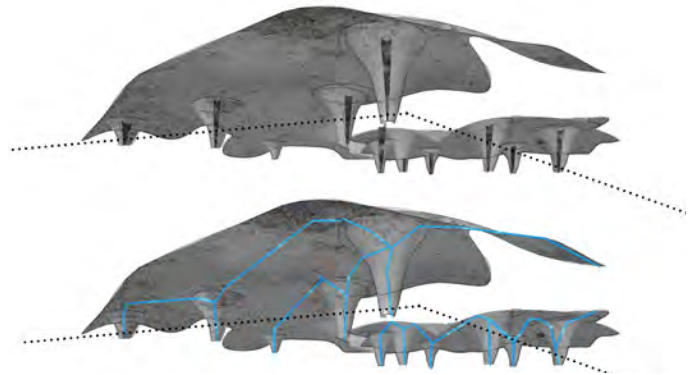
A workplace that makes a conscious effort to continue educating itself is open to diverse conversations. Working

on healing furthermore making better decisions can help create a network of better individuals who incorporate this mindset into practice. Integrating sustainability into work is relatively simple as we can all have a positive impact. It is much harder to convince clients to begin demanding it more. However, architects can show how green buildings are not cost-prohibitive, save energy and improve comfort in their facilities. It is essential to have conversations with clients that performance-driven options make the best sense without sacrificing their personal needs and goals for the project.

There are many tools that architects can use to find high-performance technology, better building materials, and methods and help in incorporating environmental design into their projects. Building and energy codes or voluntary standards for buildings help quantify and qualify direct impacts on the environment. Through established metrics, this helps to show how a project is helping reduce adverse effects on the environment. There is now a proliferation of standards, ratings, and certifications, including LEED, BREEAM, Net Zero, Passive House, to help guide and document efforts for high-performing buildings. There are also many sustainability consulting firms or active organizations (USGBC, Be-Ex, GBI, GBCI, etc.) that work with or educate architects to meet their client's intent while helping guide sustainable design solutions.



Redhook Aquatic Center



Charcoal Infused Concrete Pavilion



Port Morris Water Facility and Park



Severn Clay-Youman

What interested you in getting involved with sustainable building and the newly formed AIA BROOKLYN COTE Committee?

Sustainable building has always been a personal passion, and I always try to push my clients to more sustainable thinking.

How do you actively incorporate sustainability of the environment into your work and life?

My own life often feels like a laboratory for sustainable practices that I can recommend to clients, ranging from composting to green roofs and rainwater harvesting to daylighting to environmental comfort. I feel like some of the best sustainable buildings don't have obvious "green" headlines, but are just efficient, comfortable spaces that support a more sustainable lifestyle and reduced waste.

How do you think the Committee will benefit Chapter members?

I think the Committee could serve as a resource and a discussion forum.

What does success look like in terms of the architecture profession and the environment?

Working in commercial architecture, there is so much lazy thinking and not questioning the way things have always been done. In the same way that increased focus on accessibility and equity has had a profound effect on the way we all experience our built environment, I think design choices in commercial and office spaces have the ability to support profound societal changes from

transportation to childcare that both make the city more liveable and more sustainable.

What are some ways that you think people can begin to incorporate sustainability into their work more? Are there resources that architects especially can use to talk to clients and project teams about incorporating the environment into projects more?

I think small examples are equally important in some ways than big flashy sustainable projects. The more that sustainable choices can seem obvious and commonplace, the easier it will be to convince clients that they are the way to go. I think changes to building codes are helpful, but they tend to lag far behind where we should be.



Green Roof Hyssop



Theresa Loux

What interested you in getting involved with sustainable building and the newly formed AIA BROOKLYN COTE Committee?

While I am a geotechnical engineer by training, I'm currently the Technical Director at Aero Aggregates of North America. We're a producer of foamed glass aggregate - a lightweight and insulating fill that is manufactured from recycled glass bottles. I had the opportunity to get involved with AIA Brooklyn through an "On the Menu" lunchtime webinar presentation on Foamed Glass Aggregate for Building Applications. Our products, since they are manufactured from recycled materials and have carbon footprint advantages versus other types of insulation materials, may be of interest to the AIA Brooklyn membership, and especially those that are part of the COTE Committee. A lot of my work is related to creating awareness and educating architects, engineers, designers, and the general public about foamed glass aggregate.

How do you actively incorporate sustainability of the environment into your work and life?

Because of the recycled material content in foamed glass aggregate, Aero has naturally entered the sustainability discussion surrounding material choice and design. Foamed glass aggregate offers an alternative to mined aggregates, petroleum-based plastics, and cement-based materials that also possess lightweight or insulating benefits. In my work, I really enjoy educating people about the current state of glass recycling in the U.S. (eye-opening to many) and about how our company and products help

minimize impact on our natural environment. On a personal level, one thing that my family does every single day is to compost food waste. It's amazing how much space we save in the trash bin by doing so AND we get to use the compost in our garden every Spring!

How do you think the Committee will benefit Chapter members?

My experience in the engineering community is that positive change has to start somewhere. I think it's inevitable that methodologies, and even goals to some extent, will adapt over time as our understanding of issues progress, society changes, and as new technologies and products are realized. I hope that the COTE Committee is able to highlight the importance of design choices and to provide the ideas, tools, and language that are needed for project excellence at all levels.

What does success look like in terms of the architecture profession and the environment?

To me, I think that the definition of success in this context will vary from person to person, project to project, firm to firm. At a minimum, I think we should personally all strive for continued education and improved awareness of climatic and environmental concerns. Ultimately, I think that success in terms of the architecture profession and the environment includes understanding how design choices affect the planet, optimizing designs to minimize impacts, and finally, relating this process and the importance of it to our clients, other stakeholders, and the public.

What are some ways that you think people can begin to incorporate sustainability into their work more? Are there resources that architects especially can use to talk to clients and project teams about incorporating the environment into projects more?

I have found a few things to be useful when I need to learn a new topic or new approaches for my work. One thing is that I frequently lean on mentors to provide guidance based on their experiences! This is so important on a personal and professional level. I also tend to focus my research on leading entities for the topic at hand. This could be as basic as reading some work from trailblazers in the field, or it could be identifying those organizations, committees, or programs that have spotlighted the topic in the past. In this regard, I imagine that the COTE Committee will be a great resource for AIA Brooklyn members in the future!

FAST FACTS

140 MILLION GLASS BOTTLES

The equivalent of how much glass AeroAggregates plans to take from curbside recycling bins in the Delaware Valley and turn into a construction material made from 100% recycled glass that will be used to build roads and infrastructure.

32,000 TONS

The amount of glass AeroAggregates estimates will be kept out of area landfills per year (the equivalent of 140 million beer bottles).

ANY SIZE COLOR TYPE OF GLASS

The biggest challenge in glass recycling is sorting the glass by color and size. Mixed color and small pieces often go straight to the landfill. The process used by AeroAggregates can take any size and mixed colored glass that does NOT need sorting. We foam the glass so the end product is 100% recycled glass.

HOW WE GO FROM SHARDS OF GLASS TO ROCK

We clean the glass cullet (defined as recycled broken or waste glass), mill it into a powder, and process it through a kiln. While in the kiln, the foaming agent reacts and the glass powder forms into a cake. When the foam cake moves out of the kiln and hits the ambient air, it breaks into aggregate pieces approximately two inches in diameter. It's really cool to watch.

SNAP! POP! CRACKLE!

That's the sound the hot foamed glass makes when it comes out of the kiln and shatters into individual pieces of aggregate.

WEIGHS 85% LESS

Our Ultra-lightweight aggregates weigh 85% less than traditional quarried aggregates and 65% lighter than other "lightweight" aggregates.

ONE DUMP TRUCK OF ULTRA-LIGHT-WEIGHT ROCK

VS. EIGHT DUMP TRUCKS OF STANDARD WEIGHT

Since dump trucks that transport quarried rock are filled by weight not capacity, and since quarried rock weighs about 7 times as much as Ultra-lightweight rock made from 100% recycled glass, it takes 8 dump trucks to deliver the same load by volume versus just one truck of recycled glass rock. That means just by using Ultra-lightweight rocks made from 100% recycled glass in a road or construction project, we are taking 7 trucks off the road. That's good for traffic, good for roads, and good for the environment.

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Think about how roads are constructed in the Northeast, where coastal soils are soft and compressible. Road construction often requires major ground improvement so that the roads on that soft soil do not settle too much. AeroAggregates is able to offer engineers a unique product for consideration in their designs that was never before available in the region. There are no other products on the market that are ultra-lightweight, insulating, sustainable, and have a high friction angle like foamed glass aggregate.

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To learn more about the Aero Aggregates, visit their website at: <https://aeroaggregates.com/about-ulfga>



Marty Biskup

What interested you in getting involved with sustainable building and the newly formed AIA Brooklyn COTE Committee?

My passion for sustainable behaviors/practices, with regards to building designs and the adjacent environments, began many years ago while attending, then receiving a degree from Penn State University in Facility Planning, Programing and Management.

This degree, I believe was many years in advance of our current concerns for new construction and the effects on the environment in which these buildings are situated.

It was a program that contained three major focuses/evaluations– architecture, technical information on resources, products and systems, and finally – the psychology of our minds and our behaviors.

The desired outcomes of such environmental and building evaluations were centered on the well-being of the building end-users, the surrounding terrain and beyond.

As such this educational foundation was an integral part of the development of my career as an architectural consultant.

Presently, being employed as an architectural consultant for EPIC Metals, I interact with building designers. This provides me with access to AIA Members, their associated AIA Chapters, and their design and sustainability considerations.

The AIA Brooklyn Chapter is very involved in the COTE and Project Awards Program. Projects are evaluated for their integration of design excellence with environmental concerns and performances.

EPIC Metals is familiar and is very supportive of this program. Our company has participated in Ten COTE

Awarded Projects by supplying Roof and Floor Deck/ Finished Ceiling Systems to them.

This meaningful relationship is a very good fit of purpose and products.

How do you actively incorporate sustainability of the environment into your work and life?

To incorporate sustainability of the environment into work and life, I believe one has to think about this topic as “A Way of Living.” Sustainability may involve policies/regulations that can influence product specifications. While this is necessary we also need to evaluate activities and behaviors that can affect sustainability levels. Static materials can provide certain performance values, but via certain behaviors, we can respond in more dynamic ways to environmental changes within our world/climate, regions and project sites. This facet of sustainability is an understanding of how people think and react to such concerns. We are all influenced by “where we come from,” – our own personal environments so to speak. These thinking patterns and experiences can have predisposition effects on our actions. Just watch the “Progressive Insurance” Commercials showcasing how we can turn into our parents! These commercials show that these behaviors need to be “put into check” and adjustments made so that we do not become our parents.

“As a Man Thinketh” – an essay written in 1904 by James Allen – strongly demonstrates that our thought patterns directly affect our actions.

Therefore, sustainability of the environment in positive capacities can be an existing pattern of thinking, or it can develop through change over time. We need to understand

the various levels of sustainability and make consensus decisions based on environmental concerns with our building teams.

Most of us understand basic sustainability thinking and efforts. I attempt to practice good environmental stewardship in my daily routines around my house, neighborhood and in NYC. The practices of EPIC Metals (harnessing solar and wind resources, use of geothermal energy and recycled materials, etc.) incorporate sustainability of the environment within company operations and jurisdictions (both within our facilities and via our field people).

We need to understand that all sustainability steps can turn into larger ones with even more impact on environmental and building design issues.

How do you think the Committee will benefit Chapter members?

The COTE Committee can be a very accessible and comprehensive resource, or template, on sustainability concerns and remediations for chapter architects. This would be in regards to general information, and/or with more specific building design practices, that can assist with securing good sustainability results. These results would involve the adjacent environments to construction sites as well as – the manipulation of the actual sites, with the building designs themselves, and with meeting the objectives of the building end users/occupants.

What does success look like in terms of the architecture profession and the environment?

I believe “Success” in terms of the architectural profession and environments in which their building designs take form, would be meaningful interactions of three basic spheres of operation and cooperation. They would be: Building Design Imagination and Creativity + Practicality/Usefulness + Securing Building & Environmental Sustainability. These spheres would all operate in conjunction with each other and foster limited barriers and additional project costs.

What are some ways that you think people can begin to incorporate sustainability into their work more? Are there resources that architects can use to talk to their clients and project teams about incorporating the environment into their project more?

“The Psychology of Sustainable Behavior,” by Christie Manning PhD, September 2009, is an excellent resource on developing and maintaining sustainable human behaviors. Behavior formats that can help designers achieve exterior building environments, and interior designs that can foster specific objectives (more material comforts-physical, and

more fulfillments-mental wellness) for their clients and end-users of these buildings.

These types of behavioral objectives would meet material and functionality goals of building design and construction, and would be implemented across the entire “building food chain.” This food chain commences with building and company owners/developers, to the designers, to the contractors and material suppliers, and finally to all those that may utilize these buildings in some capacity.

We have to secure unwavering leadership that engages everyone in the “food chain” of building construction, and collectively, all work to implement sustainable behaviors to become the “New Norm” in our professions and lives.

An example of this type of leadership, is with our President of EPIC Metals, David Landis. The Green Building Alliance will be awarding EPIC Metals the Enterprise Award for – a passion for sustainability!

David’s vision and leadership successfully implements sustainable behaviors with all that are employed by EPIC Metals and has a reach beyond.

My passion matches these company sustainability convictions. In conclusion, achieving vibrant and reliable sustainable behaviors and products, needs to be our overall objective – inside and outside of our building designs! ■



San Francisco Art Institute, Fort Mason Center for Arts & Culture — San Francisco, California

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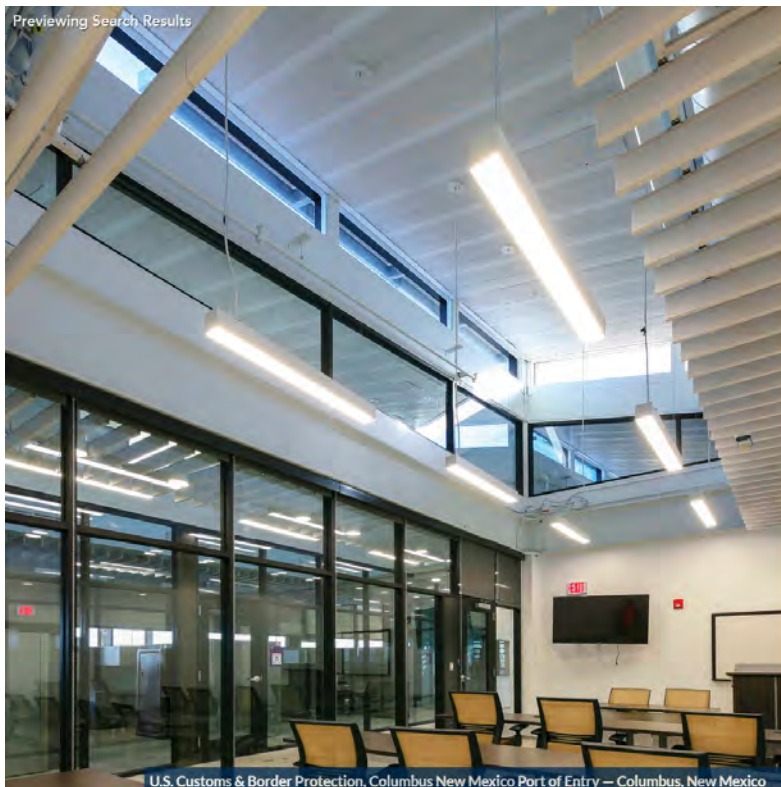
2018 AIA COTE Top Ten Project Award

The San Francisco Art Institute, Fort Mason Center project was selected by the AIA to be a 2018 COTE Top Ten project. EPIC's Epicore® A is installed in this project.

Epicore® A

1 / 1

2018 AIA COTE Project Award



U.S. Customs & Border Protection, Columbus New Mexico Port of Entry — Columbus, New Mexico

EPIC METALS®

2020 AIA COTE Top Ten Project Award

The U.S. Customs & Border Protection, Columbus New Mexico Port of Entry project was selected by the AIA to be a 2020 COTE Top Ten project. One judge commented that "A port of entry is a challenging building type. The designers in this project not only met that challenge, but achieved more by showing us how the architecture of any kind can make human environments healthy and dignified. This is a thoughtful, durable building made to last."

EPIC's Envista® F4.5A is installed in this project.

Envista® F4.5A

4 / 4

2020 AIA COTE Project Award

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"Courtyard View from DUMBO Dormitory. Project in collaboration with Marlena Todd" rendering by Jake Needham, Associate AIA



Some Of The Best Resources... Join In!

Resources from AIA Brooklyn April Panel Discussion presentation by Sara A. Bayer, Associate Principal and Director of Sustainability at Magnusson Architecture and Planning (MAP)

NYS Energy Research & Development Authority (NYSERDA) Programs

<https://www.nyserda.ny.gov/All-Programs>

New York City's Greener, Greater Buildings Plan

<http://home2.nyc.gov/html/gbee/html/plan/plan.shtml>

Building Energy Exchange (BEEX)

<http://be-exchange.org/>

Urban Green Council

<https://www.urbangreencouncil.org/>

North American Passive House Network (NAPHN)

<https://naphnetwork.org/>

New York Passive House (NYPH)

<https://www.nypassivehouse.org/>

Building Green

<https://www.buildinggreen.com/>

AIA 2030

<https://architecture2030.org/>

<https://architecture2030.org/new-buildings-embodied/>

Building Science Corp.

<https://www.buildingscience.com/>

Passive House Accelerator

<https://passivehouseaccelerator.com/>



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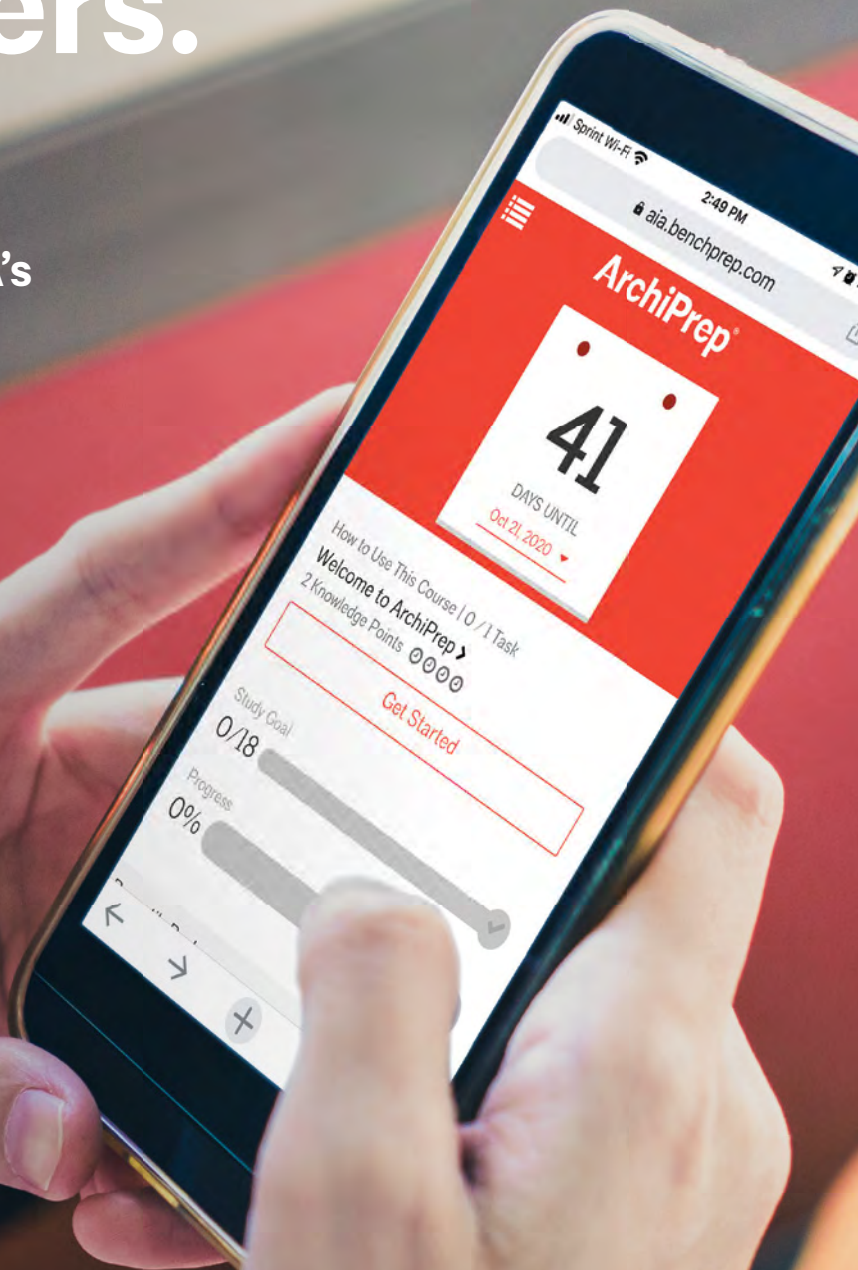
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