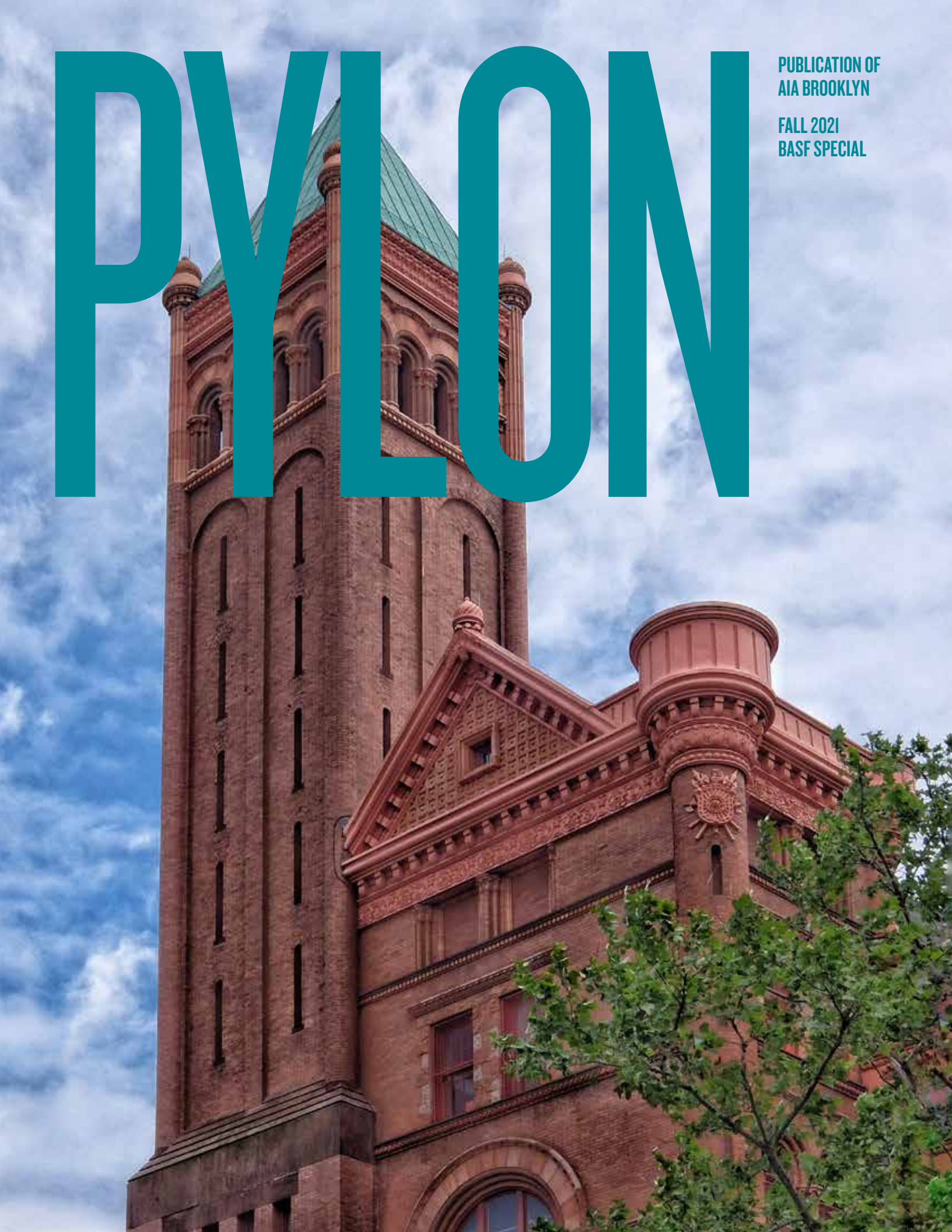
PYLON

PUBLICATION OF
AIA BROOKLYN

FALL 2021
BASF SPECIAL



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AIA Brooklyn
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SEPT / OCT 2021

EDITOR IN CHIEF
Talisha L. Sainvil, AIA

COVER
Boys High School (1891) Photo by Joseph Koelbel. Joseph Koelbel is a licensed Architect and Landscape Architect with his own Brooklyn-based practice.

DESIGN
KUDOS Design Collaboratory™

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

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NOTES

FEATURES

AIA Brooklyn

"Life must be rich and full of loving–it's no good otherwise, no good at all, for anyone."
– JACK KEROUAC

School Days

I was asked recently to participate in a final studio review and at the end of it, the professor allowed us to impart some words of encouragement, wisdom or help for the students. Immediately, I thought back to when I was in their position and what I would have wanted to hear. I don't remember most of what I learned in professional practice class or those reviewers who told me that my circulation didn't work or that the HVAC system would never function correctly. What I remember most are those comments that gave me hope. Hope that I was going to pass. Hope that I on the right path and had something to say in this profession and hope that there would be a place for me to settle into this world.

Earlier this year, I celebrated the 20th anniversary of my graduation from Architecture school. With two decades of working in architecture now behind me, thinking back on school has a whole new shine. I remember feeling nervous and that I may never get the hang of what architecture was for me. I remember having really good days and the joy I found in drawing. I remember the finger cuts that came from making balsa wood models at 3am and the pure happiness of realizing that my new electric eraser could be used on mylar. I took classes with professors that extolled the virtues of really good line weights, the power of a beautiful drawing and the rapture of being in the flow of creativity as a certain kind of architect can be. With this in mind, I told the students in that crit what I will offer to you all now: Take this seriously. You have chosen to do this and you've gotten this far, so take it seriously. But not so seriously that you forget to have some fun with this. The budgets will come and making a design actually work will be your task soon enough, so enjoy this moment when the most important thing is to create. Because that's what you're learning in school – how to create, how to think and how to find your voice.

The students in school over the past two years have had challenges that I never had to face when I was school (and thank goodness for that because we didn't have the technology to bridge that gap either). Despite going through a global pandemic early in their college careers, the students featured in this special issue prove that hard work and determination can get you past the toughest of times. Studying architecture is not easy or cheap. That's why I congratulate all the students who were recipients of scholarships to help keep them going!

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OCT

Amy Andrieux *Veteran of Global Programming Grounded, Culture and Social Justice*

With over 20 years of experience as a curator, writer, educator, and executive, Amy Andrieux is a veteran of global programming grounded in culture and social justice. She's an award-winning creative leader and producer across print, digital, video, mobile, and live events, Amy has retained top posts at TRACE, TMM, The True Agency, MTV.com, MTV World (where she became the first Black Editorial Director at Viacom), The Source, Ketchum, Red Bull Media House / Red Bull TV, and TranslationLLC / UnitedMasters. With a fixed eye on culture, Amy's penchant for content + strategy development has also led to her shaping programs for MasterCard, Gillette, Absolut, Intel, Moog, Adidas, Tourism boards for South Africa's Eastern Cape, India, Ecuador, Thailand, among others. As a culture journalist, Amy has interviewed an array of notables including Rem Koolhaas and Spike Lee. In 2020, Amy was honored with a Trailblazer Award from The 400 Years of African-American History Commission for her work at MoCADA.

A former mentor at New Inc, an arts business incubator of NYC's New Museum, Amy is currently an Adjunct Professor at The New School University, Parsons School of Design, the Executive Director and Chief Curator at The Museum of Contemporary African Diasporan Art (MoCADA).

Jonathan Butler *Entrepreneur and Writer, Local Real Estate and Architecture Blog Brownstoner.com*

Jonathan Butler is a Brooklyn-based entrepreneur and writer. A financial journalist earlier in his career, Jonathan started the local real estate and architecture blog **brownstoner.com** in 2005 and, after growing it into the largest website in Brooklyn, sold it in 2015. More recently, Jonathan has completed a script for a feature film about the mortgage crisis and is working on a book about the untold story of one of the most important undercover agents in New York City history.

In 2008, Jonathan co-founded the Brooklyn Flea, New York City's biggest flea market business, and three years later launched Smorgasburg, the artisanal food festival that supports hundreds of diverse mom-and-pop businesses and has attracted millions of visitors from all over the world to its weekly locations in Brooklyn, Los Angeles and Jersey City and its annual events in Osaka and Sao Paulo. In 2020, Jonathan and his business partner, Eric Demby, took over management of the legendary Chelsea Flea market on West 25th Street in Manhattan.

In 2012, Jonathan spearheaded the acquisition of the 150,000-square-foot Studebaker Service Station at 1000 Dean Street in Crown Heights; after working with Selldorf Architects to convert the building into office and studio space, the partnership (which included Goldman Sachs' Urban Investment Group) sold the property in 2019. From 2014 to 2020, Smorgasburg operated a beer and food hall in the building called Berg'n.

In 2016, the Commercial Observer ranked Jonathan the 32nd most powerful person in New York City real estate. He has received awards from the Historic Districts Council, the Municipal Art Society, New York Landmarks Conservancy, the Brooklyn Historical Society and the Brooklyn Chamber of Commerce. Jonathan received his BA in American History from Princeton University in 1992 and an MBA from NYU in 1998 and is licensed to practice real estate in New York. He resides with his wife and two children in Clinton Hill, Brooklyn.

Jumaane D. Williams *VPublic Advocate of the City, New York City*

Jumaane D. Williams is the Public Advocate of the City of New York. Previously, he served on the NYC Council representing the 45th District.

Jumaane is a first-generation Brooklynite of Grenadian heritage. He graduated from the public school system, overcoming the difficulties of Tourette's and ADHD to earn a Master's Degree from Brooklyn College. He began his career as a community organizer at the Greater Flatbush Beacon School and later served as the Executive Director of NYS Tenants & Neighbors. There, he fought for truly affordable, income-targeted housing across New York City and State.

In the NYC Council, Jumaane championed landmark legislation that fundamentally transformed policing in NYC. Jumaane sponsored the Community Satety Act, reforming the City's Police Department by ending the abuse of Stop, Question & Frisk in communities of color and creating the NYPD's Office of Inspector General to investigate unlawful & unethical behavior.

As former Co-Chair of the Council's Task Force to Combat Gun Violence, he helped create New York's Crisis Management System, which funds Cure Violence Groups that work to reduce shootings through a multi-pronged approach. The program fundamentally transformed the city's approach to gun violence prevention, and as Public Advocate he continues to work for its expansion and improvement today.

Jumaane has led the fight for better policing and safer streets, affordable housing, and transparency and accountability in City government. As Public Advocate, Jumaane will continue to be an activist-elected official who brings the voices of everyday New Yorkers to City government and makes New York a truly progressive beacon for all.

NOV

Lucrecia Montemayor *Senior Waterfront Associate Planner, NYC Department of City Planning*

Lucrecia Montemayor is a senior waterfront associate planner at the NYC Department of City Planning (DCP). She is currently leading outreach efforts for the City's next Comprehensive Waterfront Plan, as well as working on resiliency and governance issues along the waterfront. She is also the Civic Engagement Studio's Senior Program manager, furthering the role of planners and DCP's work on how we engage with communities. Originally from Mexico, Lucrecia is an architect and urban planner interested in working at the intersection of planning, research and design, with a focus on resilience. Previously, she was at Regional Plan Association, where she worked on RPA's fourth regional plan and the design component 4C: Four Corridors: Forseeing the Region of the Future. She trained as an architect at ITESM in Mexico and holds an MSc in City Design and Social Science from the London School of Economics and an MS in Urban Planning from the Graduate School of Architecture, Planning and Preservation at Columbia University. Lucrecia lives in an R8B district, loves riding the ferry and hanging out in the park with her two sons and dog.

Spencer Williams *Director of Advocacy, Municipal Art Society of New York*

Spencer Williams is the Director of Advocacy at the Municipal Art Society of New York where he coordinates the Livable Neighborhoods Program, a community training series designed to help communities build capacity in land use and the built environment. He also works to facilitate community conversations, translate policy ideas into real-world implementation, and encourage people to engage in shaping the city.

Prior to MAS, he was Director of Housing Policy at the Association for Neighborhood and Housing Development.He previously served in various roles in Portland, Oregon, and Seattle, Washington, working on issues around growth management, comprehensive planning, affordable housing, design review, land use and zoning, and small area neighborhood planning projects across the region. He is a certified planner who holds a Master of Urban & Regional Planning degree from Portland State University and an Architecture degree from Savannah College of Art and Design. He currently resides in Brooklyn.

Teonna N. Cooksey *Morgan Stanley Fellow, IMPACCT Brooklyn*

Teonna Cooksey is a dual degree student at Columbia University in the Master of Architecture and Master of Urban Planning Programs. Her work explores the intersection of housing, resiliency, community organizing, and health equity. Cooksey aims to dismantle the systemic perpetuation of displacement and create opportunities for ownership through her work. The trajectory of Cooksey's work has aligned her with various organizations, including the National Organization of Minority Architects, the Society of Architectural Historians, and Women in Design MKE, to name a few. Cooksey is the acting secretary for the National Organization of Minority Architects and the elected Treasurer for the 2022-24 period. She currently works as a Morgan Stanley Fellow at IMPACCT Brooklyn – Small Business Services & Economic Development Department, where she serves as the Project ReStart Coordinator. The American Association of University Women (AAUW) chose Cooksey as the Selected Professions Fellowship recipient for 2021-22. Gensler also appointed her as one of the Rising Black Designers awardees for 2021.

Kaija Wuollet *Director of City-Building, WXY*

Kaija joined WXY in 2019 as Director of City-Building, with over a decade of experience directing deisgn and developing strategies for projects in architecture, design, and strategic systems thinking. At WXY, Kaija directs varied projects merging strategy, master planning, urban design, architecture and policy.

Prior to WXY, Kaija led the noted design practice Laavu in Detroit, where she where she wore many hats, convened conversations between developers, municipal agencies, entrepreneurs, business owners, residents and nonprofits in order to build consensus on the role of architecture and design in urban interventions. These efforts were complex, layered in social, racial and economic challenges where design was often the last consideration. She led the Pink Zoning/Mix Tape Detroit study of zoning laws and new, innovative planning approaches commissioned by Maurice Cox of the Detroit's Planning Development Department. Architectural works completed by Laavu included the award-winning, mixed-use Commons/MACC Development completed this year — and included in Detroit Design 139's Inclusive Futures exhibition, as well as the popular El Club, a 250-person music venue with outdoor spaces in Detroit.

Kaija is the cofounder of the nonprofit Ponyride Maker Space and has served as a Detroit UNESCO City of Design Partner and on the boards of advisors of the Corktown Business Association and the Detroit Design Festival.


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BROOKLYN ARCHITECTS

SCHOLARSHIP FOUNDATION

"Who could have predicted that my presidency would be foreshadowed by a global pandemic? I had many plans I would have liked to accomplish through the Brooklyn Architects Scholarship Foundation, but with lock downs in place and the new remote world we all became accustomed to, my plans had to change as well."

Farewell Statement from BASF Board President

The Scholarship Foundation has always distributed five scholarships to architectural college students attending the City College of New York, The Cooper Union, Parsons School of Design | The New School, the New York Institute of Technology and Pratt Institute. This year we were happy to add a sixth and newly accredited college – New York City College of Technology. In the past, the scholarship recipients were chosen by the Dean of each school and awarded at the AIA Brooklyn end of year celebration. This year, I decided to return to the originally established criteria for awarding the students to make the process equitable. Students from all six local schools submitted their work for review by a jury and recipients were chosen based on the jury-established criteria.

I was so fortunate to have a wonderful and committed jury comprised of: Glen Cutrona, AIA (Past President AIA Brooklyn); Jane McGroarty, AIA (AIA Brooklyn and BASF Treasurer); Willy Zambrano, AIA (Past President AIA Queens and current President Queens Foundation for Architecture); In Cho, AIA (AIA Brooklyn member and Certified Passive House Designer); and myself, Ida Galea, AIA (Past AIA Brooklyn President and current President of Brooklyn Architects Scholarship Foundation). Together with my fellow jury members, we evaluated all 42 submissions and narrowed down the awards to one student per accredited architecture school. The entire selection process was done virtually via Zoom and although we certainly missed the in-person interaction it was enlightening and impressive to see the creativity and talent among the young generation of future architects.

Despite living through a technology screen, The Scholarship Foundation was able to establish two new ventures this year. First, we expanded our reach to include local high schools with architectural programs to provide mentorship, lectures, and internships. Secondly, for the first time, The Brooklyn Architects Scholarship Foundation joined forces with the Queens Foundation for Architecture for a joint scholarship golf outing fundraiser. Since both organizations had to cancel our golf outings in 2020, this year's collaborative effort was a welcome break in this pandemic. The golf outing was extremely successful and helped both organizations raise much needed funds to grow and support future architects.

It is bittersweet that I will be ending my presidency after serving eleven years on the Board of both AIA Brooklyn and the Scholarship Foundation. No worries – you can't get rid of me that easily! I plan on still being an active member of AIA Brooklyn as the benefits have outweighed all the dedication, time, and effort through the years. I have made valuable friends (many of which I consider family), I have collaborated with so many knowledgeable professionals and I have gained experience both personally and professionally. It is said that the group as a whole is much stronger than an individual part and those are words to live by!

IDA GALEA, AIA

BASF BOARD PRESIDENT

2011

2012

2013

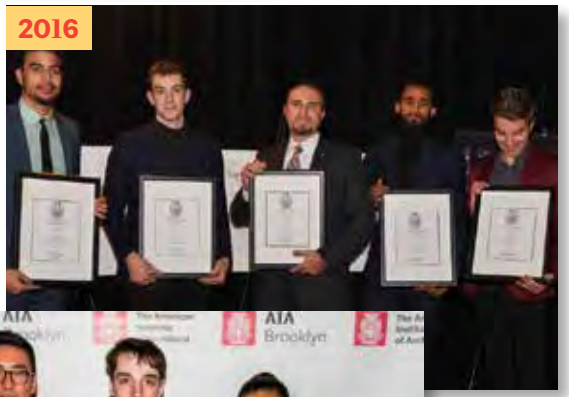
2014

2015

Brooklyn Architects
Scholarship Foundation

Yearbook

2016

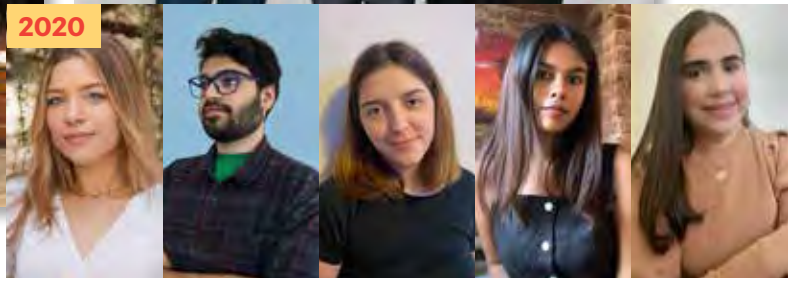


2017

2018

2019

2020



Brooklyn Architects Scholarship Foundation Awardees

2003
Amber Chapin
Ariad Beazer
Nikola Veric
Qung Liao
Tzvi Kayla

2004
Crystal Gary
Ying Fang Zhang
Julie Puaux
Richard (Hyun Soo) Kim
Marissa DeLuca

2005
Thomas Lozada
Shao W. Deng
Florence Guiraud
Christine Dáuria
Alex Gryer

2006
Yuliya Ilizarov
John Kevlon

2007
Henry R Jayawardena
Erin Bartllng
Frank Chuqui
Kristen Ruller
Anna Kostreva

2008
Scott Sorenson
Edgar Almaguer
Michael Neglia
Noah Garcia

2010
Peter Baldwin
Katelyn Mulry
Antoinette Ayton
Rolando Vega
William Schaefer

2011
Sarah Sada
Arianna Lebed
Christopher Parinne Alekes
His-Ning Chang
Henry Murzen

2012
Marcela Escobar
Linda Xin
Ruting Li
Paul Scrugham
Chrisoula Kapelonis

2013
Berk Eraslan
Amanda Mullen
Mabel Jiang
Brittany Piscapo

2014
Diego Gonzalez
Nabi Agzamov
Sean Barbe
Loyria Nunez
Daniel W. Keller

2015
Connor Holles
Ryan MacCrea
Derek Roo-Jer Lee
Shenier Torres
Danielle Kemble

2016
Tyler Okorn
Jorge Burgoes Santos
Jonathan Koewler
Samuel Sol
Krishan Angelo Jones

2017
Jamie Cardinale
Solomon Oh
Michelle Runco
Dwayne Riley
Katherine Sullivan

2018
Stephen Sulco
Yeshu Tan
Annete Makuka
Jermey Son
Ngawang Tenzin

2019
Marcela Ona Sandova
Danny Medina
Emely Balaguera
Maren Speyer
Siran Xiang

2020
Jacqueline Pileggi
Tania Jaquez
Nalin Chahal
Rachel Pendleton
Sanjana Lahiri

Thank You!

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Laura V. Osorio
Matthew Bendix Bendix Engineering PC
George Russo United American Title Agency
Gino Longo Gino O. Longo R.A.
Jane McGroarty
Richard Wainer
Pat Parrella Venezia Iron Work
Eugene Mekhtiyev Core Consultants NYC
Evan Meyers Kamco Supply Corp.
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Gerald Caliendo Caliendo Architects
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Bill Sabia Zucaro Construction LLC
Damien Smith First Standard Construction
Damien Smith Prosper Property Group
Giuseppe Anzalone New York Design Architects
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Peter Shaw Jamaica Blue Print
Timothy Yarrish ModernfoldStyles
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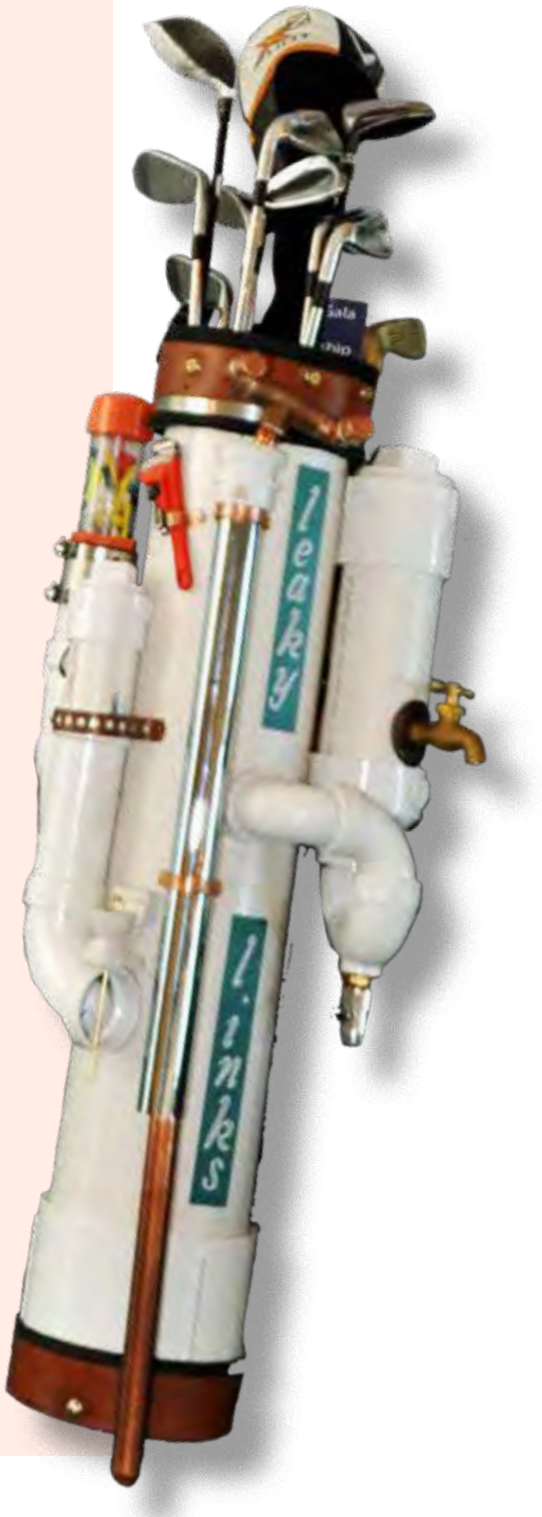
Peter Zuccarello P.Z. Insurance Brokerage Inc.
Anthony Rini Mottola Rini Engineers, PC
Sean Fredrickson Universal Plumbing Inc
Steve Ardi Rock Valley Cabinetry
Steve Ardi John G Hubler & Sons Construction
♥ **Nick Raschella** Swan Drafting
James H. Baer
Raymond Peebles
AIA Staten Island
AIA Queens
AIA Brooklyn



THANK YOU TO OUR SUPPORTERS!

2021

Brooklyn Architects
Scholarship Foundation

RECIPIENTS

COMMUNITY MUSIC WORKS

MUSIC SCHOOL

LOCATION: Brooklyn, New York

Community Music Works is a free after school music program for students who live predominantly in underprivileged neighborhoods. This building provides a safe haven from the exterior environment and allows one to focus inwards as well as look outwards towards the community through blurring the boundaries between inside and outside. The passageway into the building is intended to create music through light.

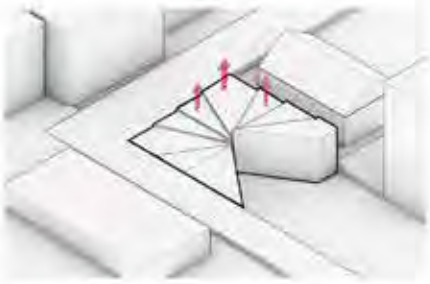
2021 WINNERS

Aashna Singh

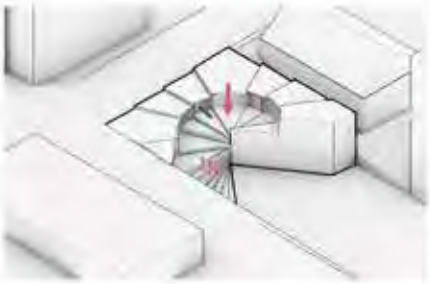
Parsons School
of Design

Diagram:

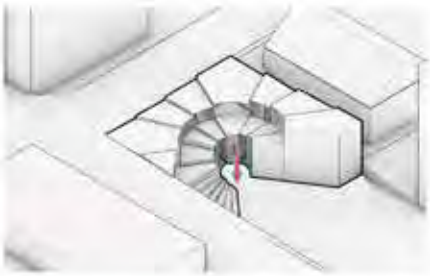
Site has an elevation change of 10 feet where the roof meets the sidealk and the bottom meets a school playground.



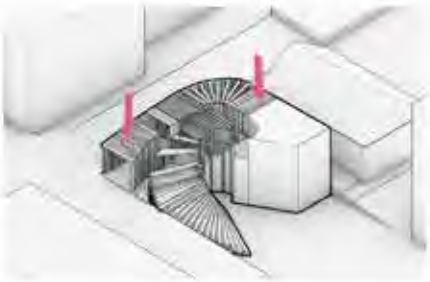
The building is cut and lifted up to have different acoustic settings in every room as well allow for more amount of floors without disrupting the environment



The inner circular part of the building is cut and carved down to allow for light to enter the other parts of the building and form smaller music practise rooms.

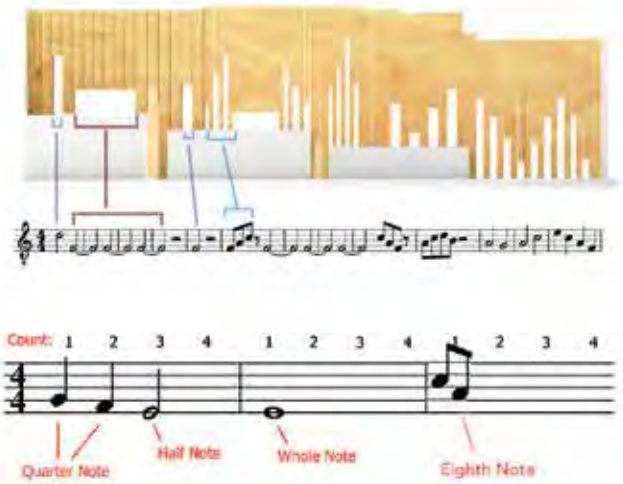


Another circle is carved out in the middle to again allow for light in the smaller rooms and form a courtyard for students



A system of vertical wood slats, is added onto the roof to form a transformative passage for the students where they go from the exterior world to the safe haven of music.

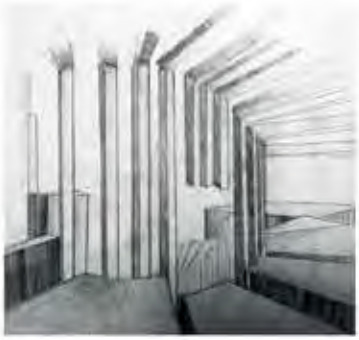
System of wooden slats



The system of wooden slats was created with the intention of creating music through light. The spacing between the wood is created keeping in mind the basic music theory. You begin by walking through a passage of quarter notes onto a few halfnotes before you reach eighth notes. When the sun pierces through these wooden slats, the children walking in will be able to see a physical recreation of their music theory notes in forms of light and shadow.

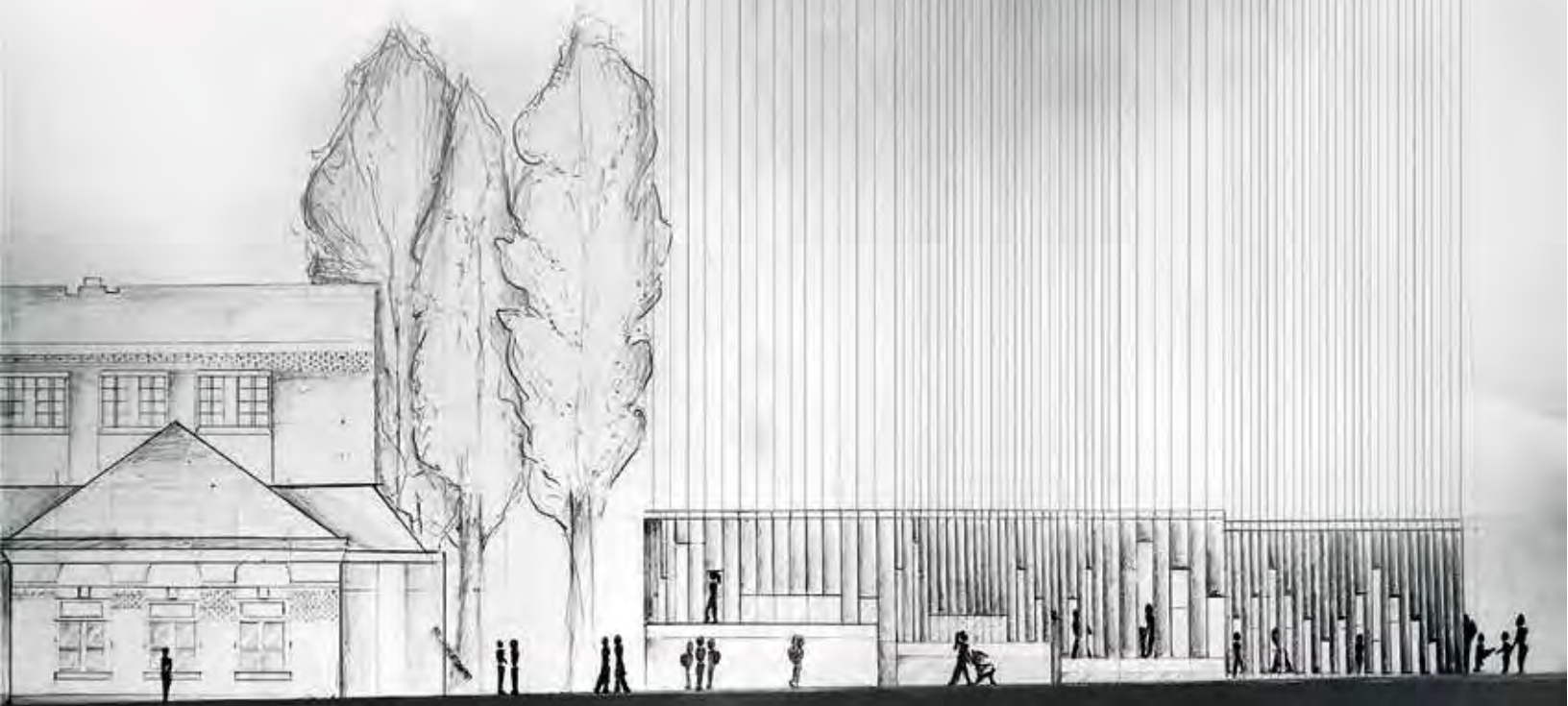
Building program

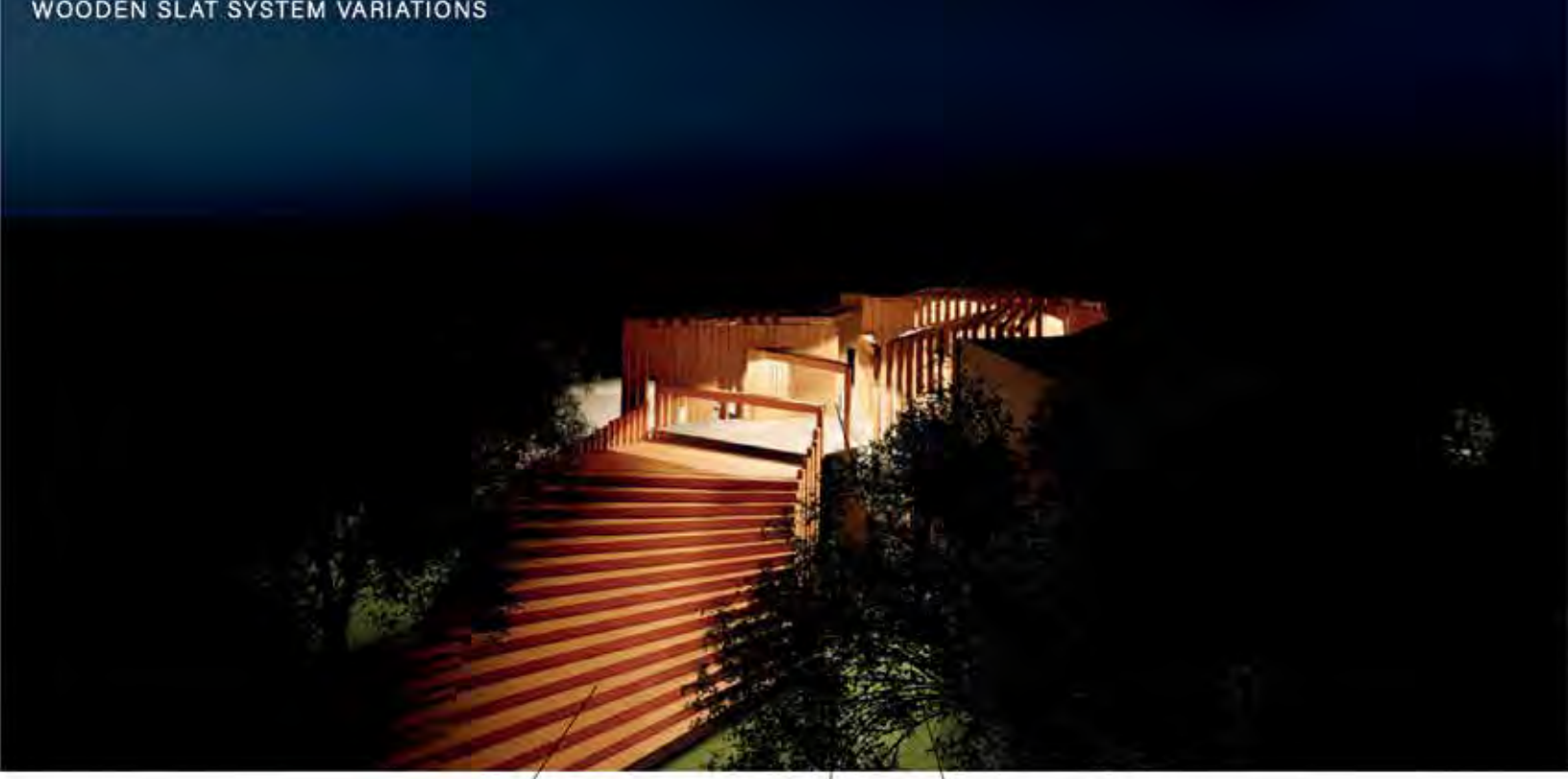
Perspective drawings

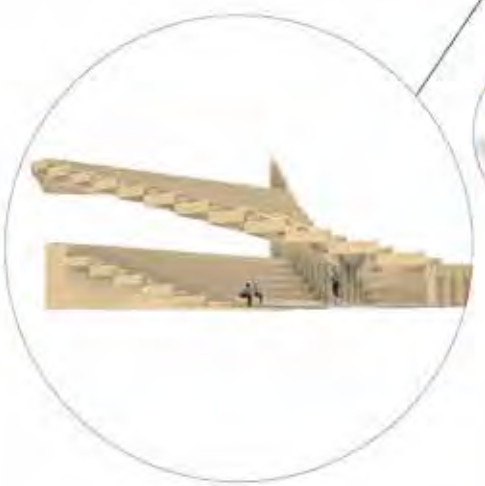


Section:

Elevation:







Outdoor/ Indoor Performance space

The outdoor performance space has a curved grand seating area giving life to the performances that are to be held outside in the summer. While, the indoor performance space utilizes the outdoor staircase as its roof. The stepped roof structure allows for sound diffusion and makes performances inside acoustically wonderful. The indoor seating mimics the outdoor seating area.

Musical Instrument Storage

Instead of storing the musical instruments in a dark store room, they are stored in most walls. The same wooden slat system is used to cut into rectangular shapes and extruded creating enough depth for the musical instruments such as violins and cellos to be stored.

Passageway benches

The wooden slat system is again used to create benches. Through bending the wood 2 ways, it creates an organic bench for the children to enjoy and watch the light/shadows forming on the floor and walls.

Renders:




Physical Model:

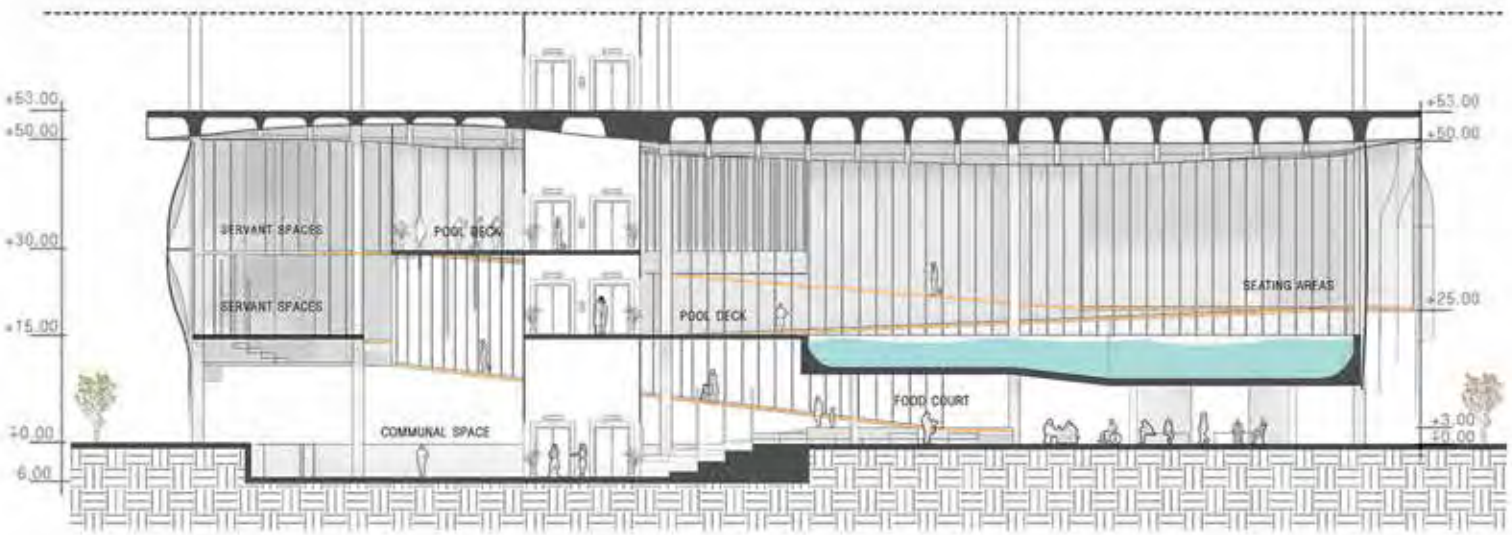



2021 WINNERS

Ahmed Helal

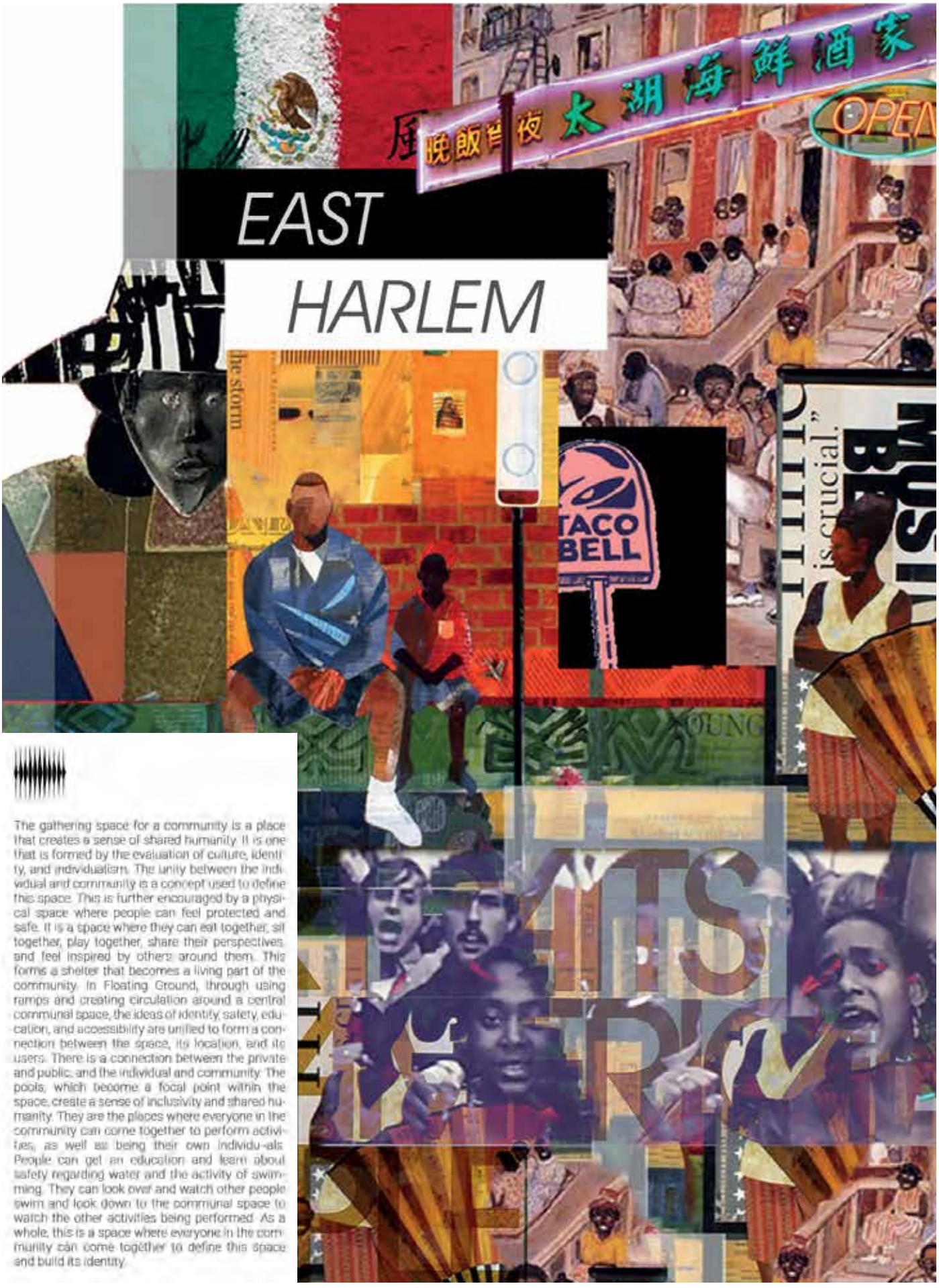
City College Of
New York

View from Park Avenue - Front Elevation



Longitudinal Section

EAST HARLEM

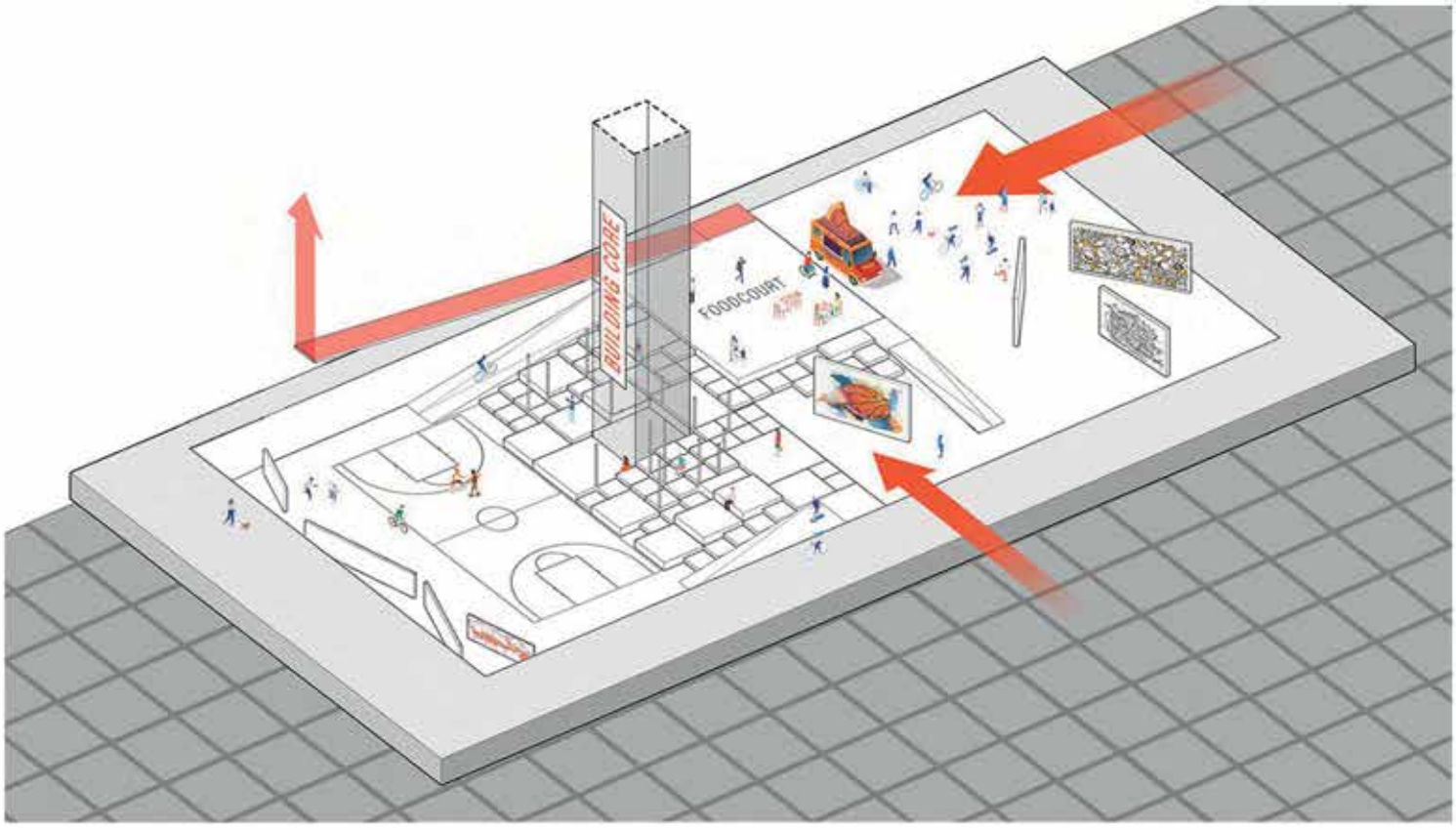


The gathering space for a community is a place that creates a sense of shared humanity. It is one that is formed by the evaluation of culture, identity, and individualism. The unity between the individual and community is a concept used to define this space. This is further encouraged by a physical space where people can feel protected and safe. It is a space where they can eat together, sit together, play together, share their perspectives, and feel inspired by others around them. This forms a shelter that becomes a living part of the community. In Floating Ground, through using ramps and creating circulation around a central communal space, the ideas of identity, safety, education, and accessibility are unified to form a connection between the space, its location, and its users. There is a connection between the private and public, and the individual and community. The pools, which become a focal point within the space, create a sense of inclusivity and shared humanity. They are the places where everyone in the community can come together to perform activities, as well as being their own individualis People can get an education and learn about safety regarding water and the activity of swimming. They can look over and watch other people swim and look down to the communal space to watch the other activities being performed. As a whole, this is a space where everyone in the community can come together to define this space and build its identity.

View of the Natatorium

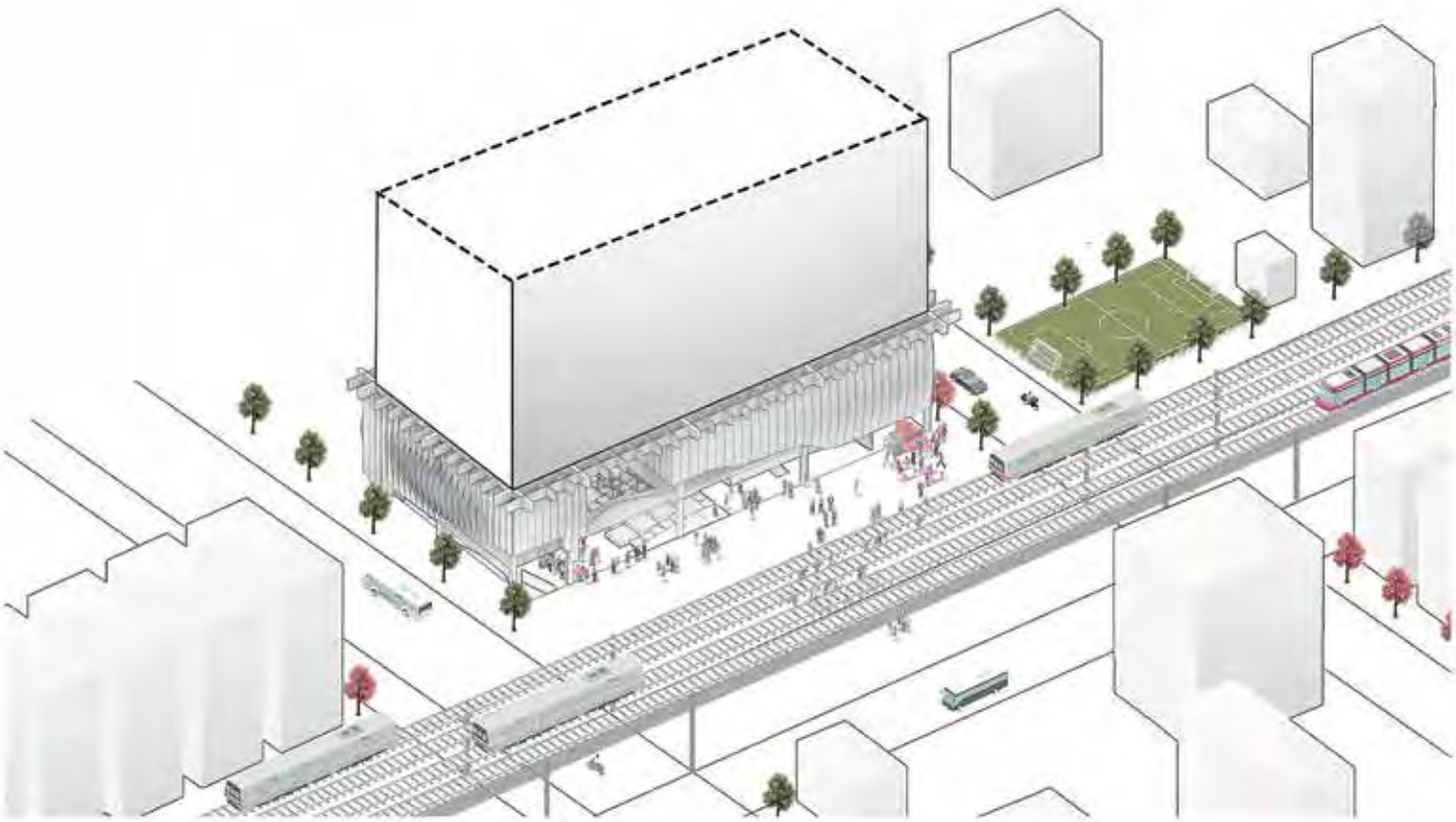
The twisting ribbons on the exterior control the light inside and according to a light study done throughout the day, the program was carefully laid out. For instance, the dark areas feature servant spaces, whereas the gathering areas were laid out where there is natural light.

View of the communal space



Axonometric view of the ground floor

Future vision with the prospective development on top



Axonometric view of the site

REDUCE, REUSE, CREATE:
PLASTIC COMMUNITIES

COMMUNITY CENTER | FLOOD SHELTER

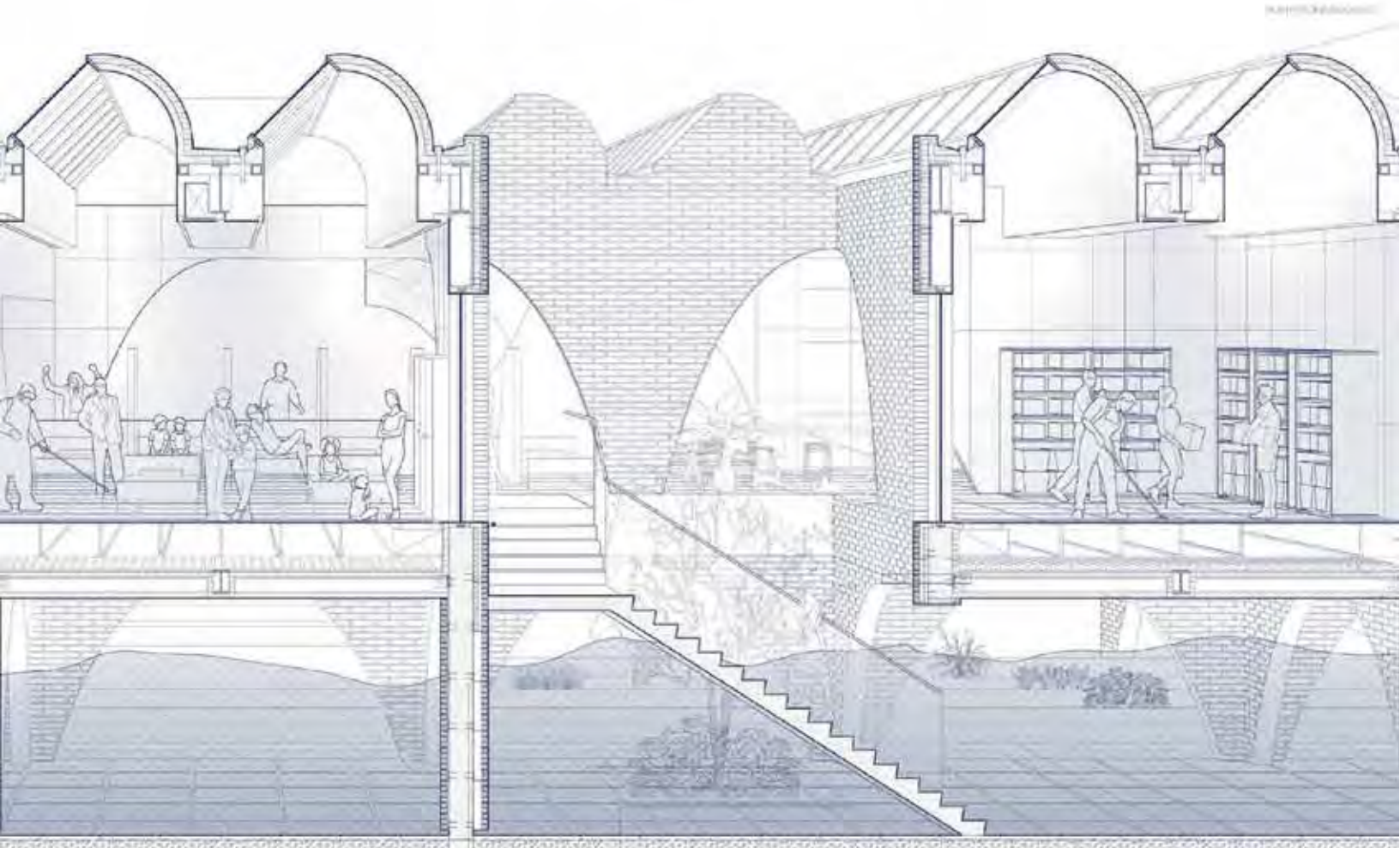
390 BEACH 62ND STREET, ARVERNE, NY

SPRING 2020
CRITIC | ANDREW LYON
IN COLLABORATION WITH YEHU HWANG

Plastic Communities is a hybrid response to our current climate crisis. Our project provides a new community center to respond to the increase in plastics in our ocean through the reuse of consumer plastic. The project responds to climate emergencies by transforming into an emergency shelter during climatically driven storm events, creating a beacon for the neighborhood to ride out the storm. We propose a project that protects our community and climate by reconsidering the longevity of throwaway plastic.

Plastics litter the neighborhood and site's immediate vicinity. Non-Profits, including our client RISE (Rockaway Initiative for Sustainability and Equity), clean up the shore through volunteer programs. Our project proposes a daily routine of upcycling, creating crafts out of littered plastic collected by these organizations. To support these efforts, *Plastic Communities* acts as a new art studio center using specialized facilities for the repurposing of plastic and it's re-creation as raw input for industrial design, art, or new long-lasting products. As a result, the project encourages community engagement in environmental action through the upcycling process.

As Hurricane Sandy has proven, Far Rockaway is a neighborhood that will be directly affected by hurricanes and floods. Water levels are rising globally, making Far Rockaway more vulnerable to these developing forces of nature. Our design allows for the project to be converted into an emergency shelter. We conceived of repurposing the divisions of the space itself to allow for a multiplicity of community scales, creating an emergency shelter that is flexible and adaptable like the grid and zoning of Manhattan.



FLOODED
WALL SECTION

VIEW FROM GROUND FLOOR

EXTERIOR VIEW

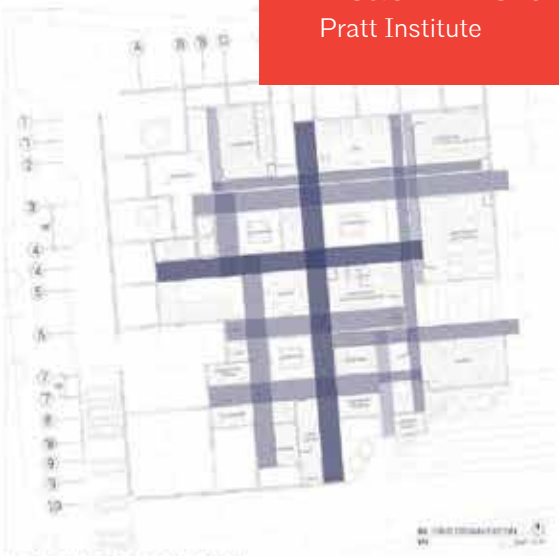
VIEW INTO COURTYARD

VIEW INTO LOBBY

2021 WINNERS

Beatriz Morum

Pratt Institute



AXIAL ORGANIZATION DIAGRAM

The design is created based on a program layout distributed within a 20'x20' grid, formed by a system of intersecting walls that occupy a rigid boundary. The space in between the building profile and the boundary line creates a buffer space that layers the experience of approach towards the building into three phases: exterior, contained exterior, and interior.

The alignment of circulation paths within this grid creates a tartan pattern that delineates the layout of main program spaces and their adjacency to each other.

The defined programmatic spaces orbit around a flexible central lounge area, used for presentations, exhibitions, and other community activities. At a smaller scale, individual programs encircle the multiple courtyards that puncture the floor level. The art and upcycling programs are divided into two maker spaces: an art workshop, and a material processing workshop.


A
B
B'
C
D
D'
E
F
G
H
I
20'
1
1'
2
3
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5
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8
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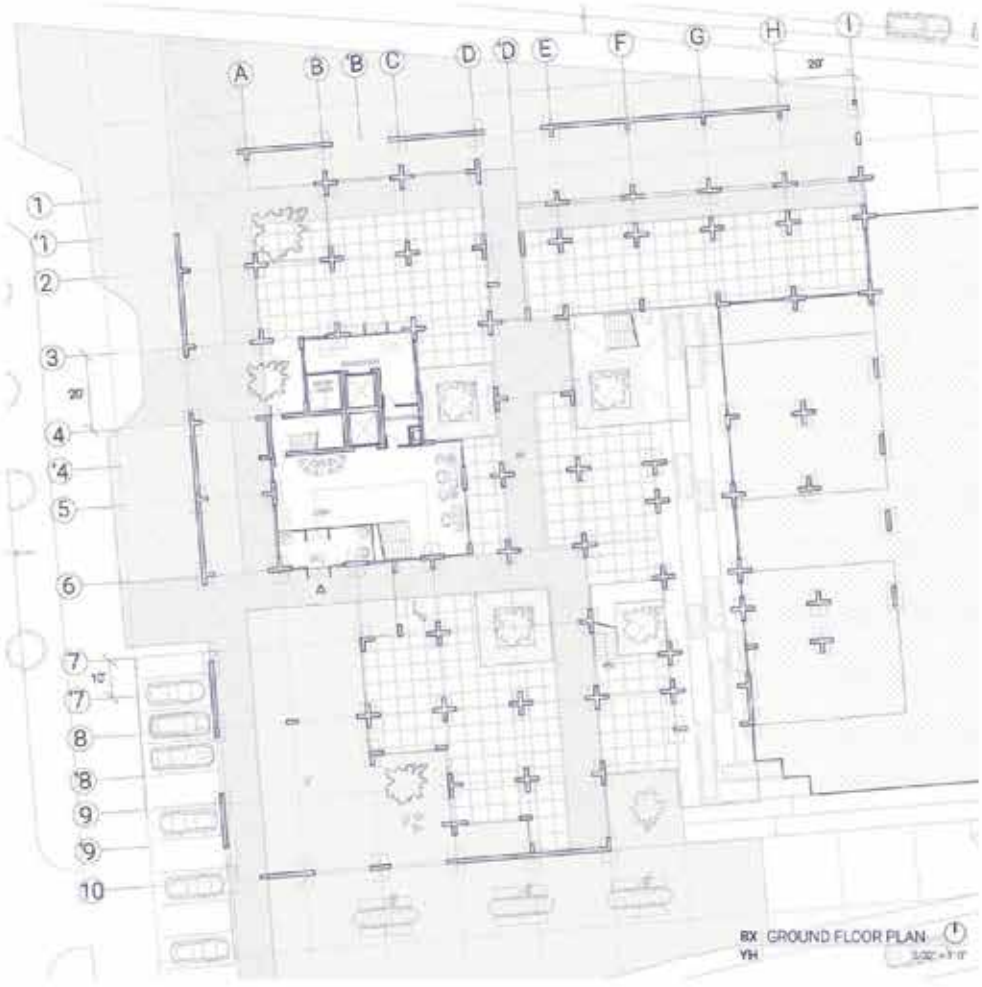
9
9'
10
BX SECOND FLOOR PLAN
YH


A
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B'
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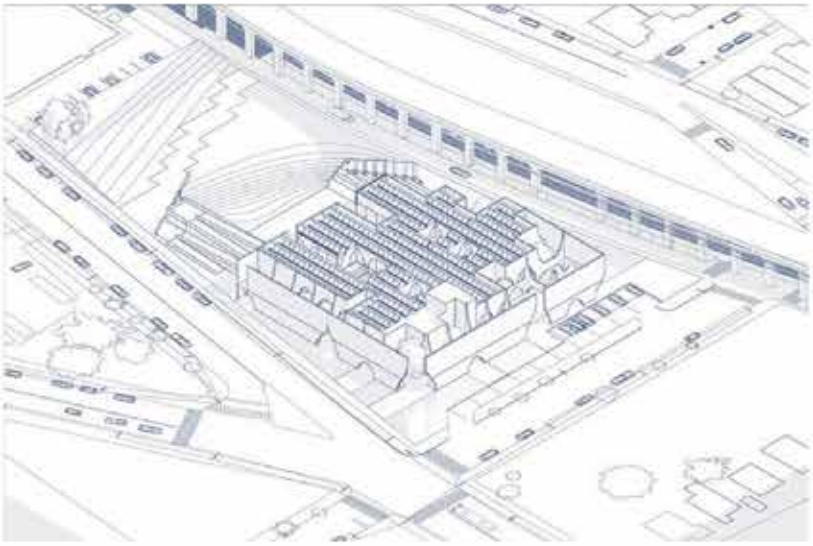
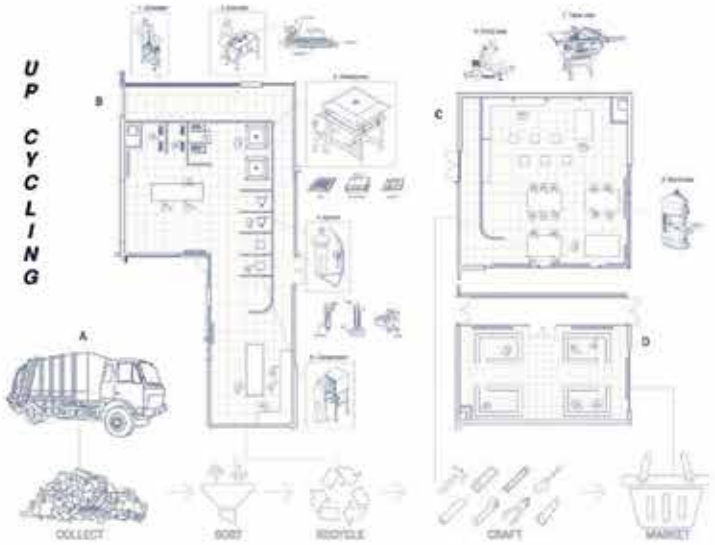
9'
10
BX GROUND FLOOR PLAN
YH

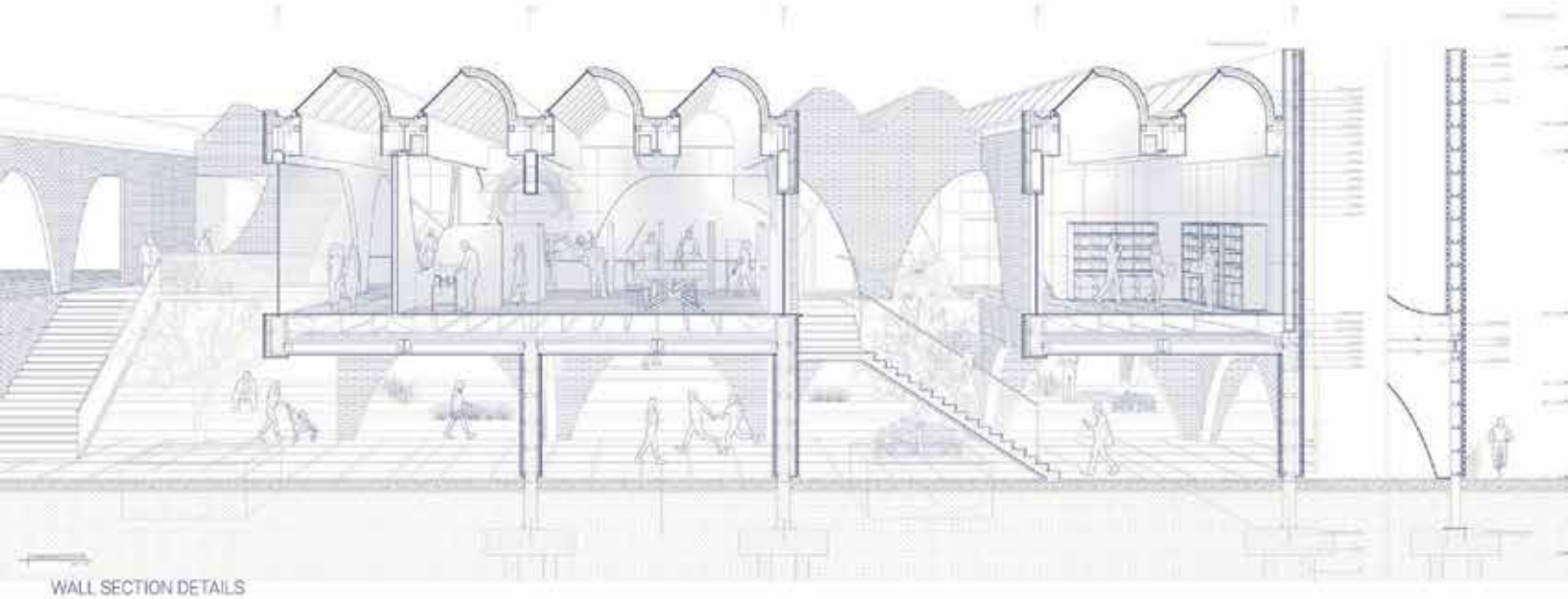
COMMUNITY CENTER

COLLECTION OF PLASTIC: UPCYCLING

The multi-functional community center has as its main focus the collection and upcycling of discarded plastics from the community. The semi-industrial process defines the sequence of the building, with community engagement orbiting around the upcycling and repurposing of the collected material. The project becomes a focal point in the community of not only social activity but also environmental actions.





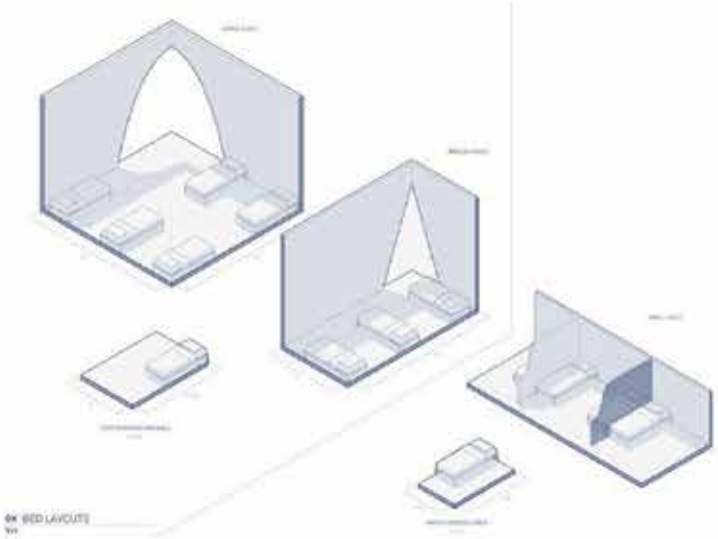


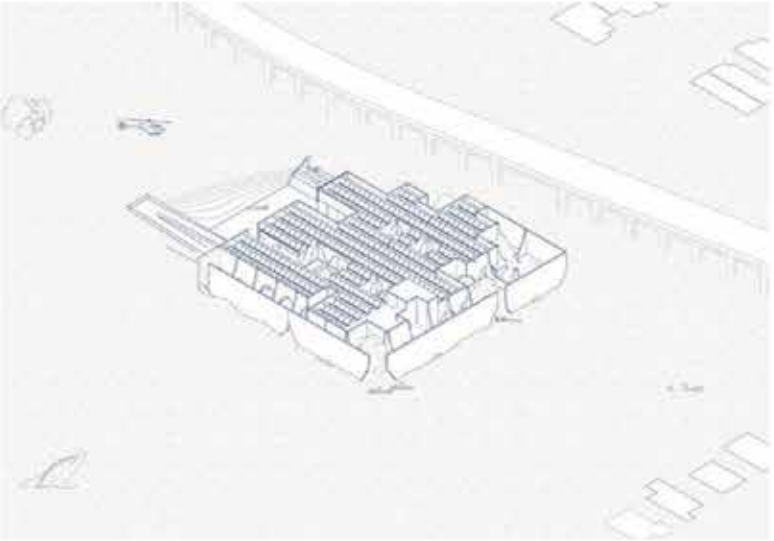
WALL SECTION DETAILS

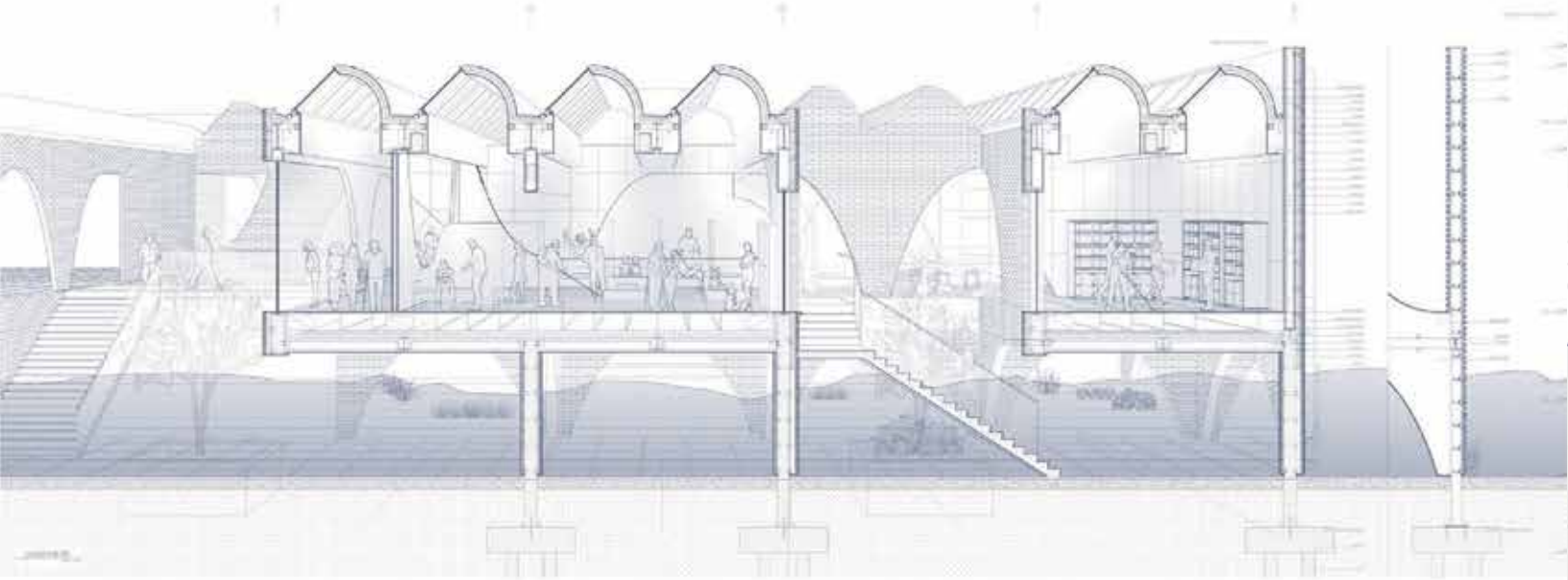
FLOOD SHELTER

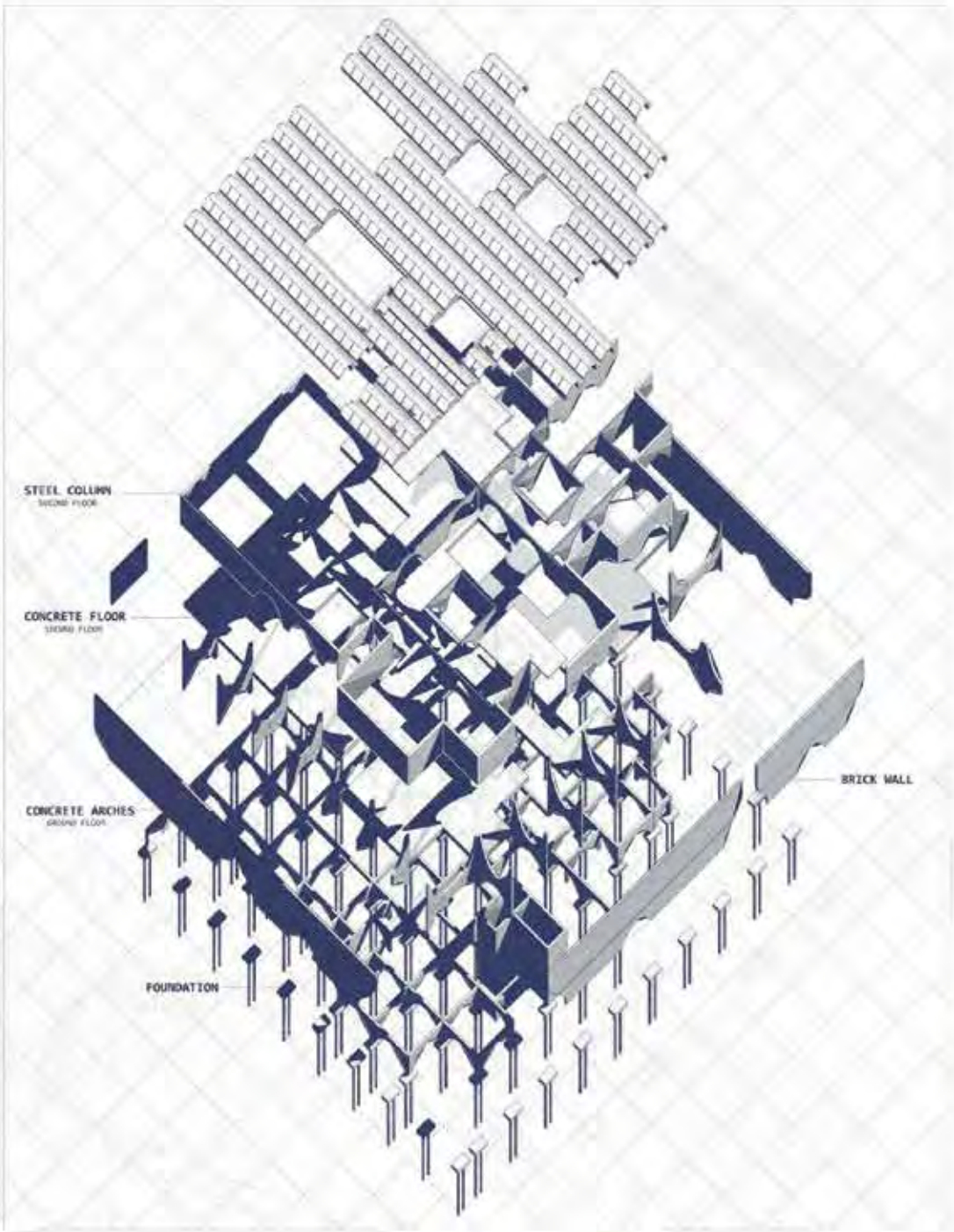
COLLECTION OF PEOPLE: RESPONSE TO FLOOD

The flexibility of the project allows the building to be transformed into an emergency shelter. The concentrical layout of the programs allows for the subdivision of spaces for different groups of people in an emergency scenario, maintaining levels of privacy for families and smaller gatherings of people.

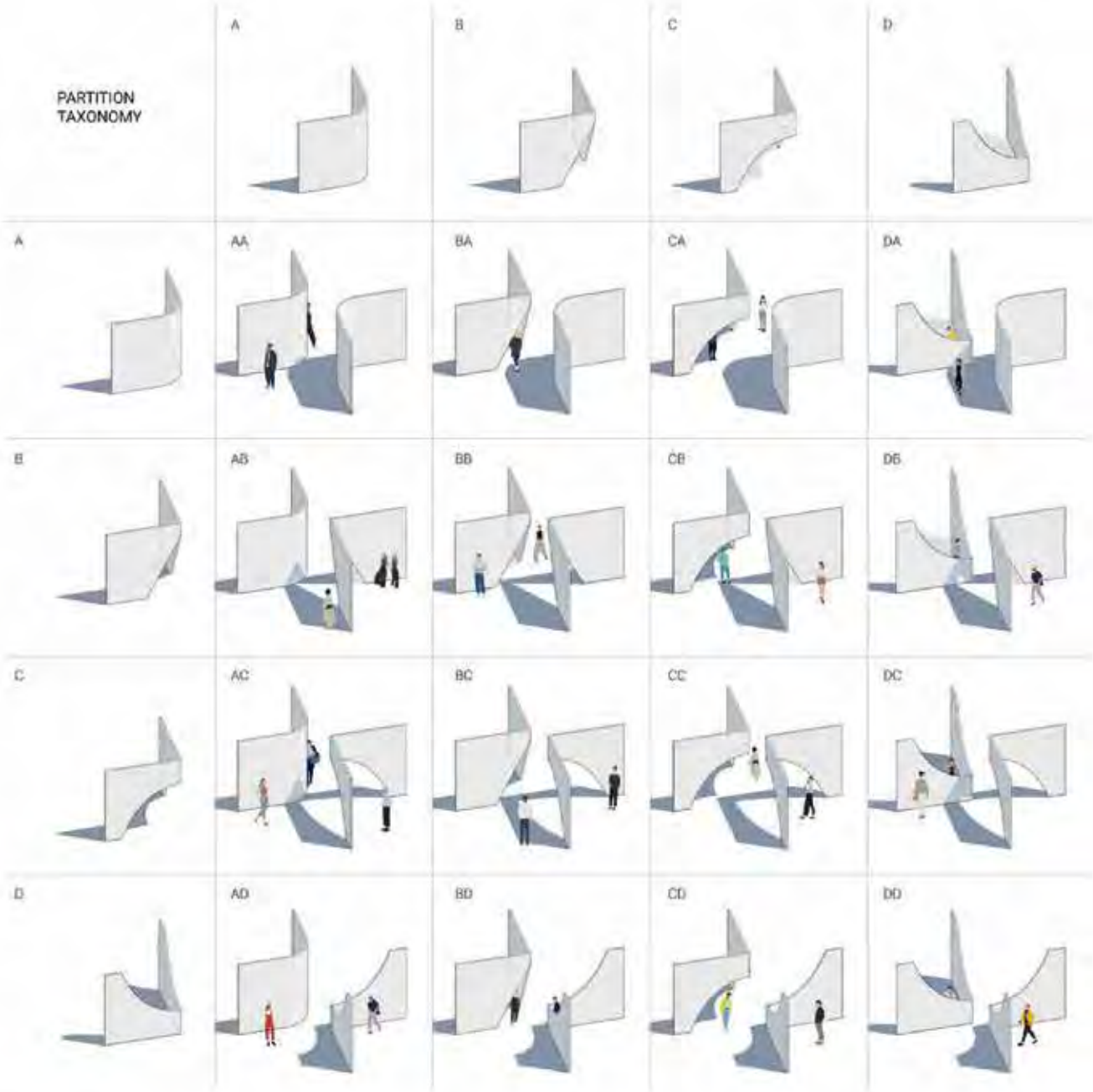








BX E/W SECTION FLOODED 1
YH

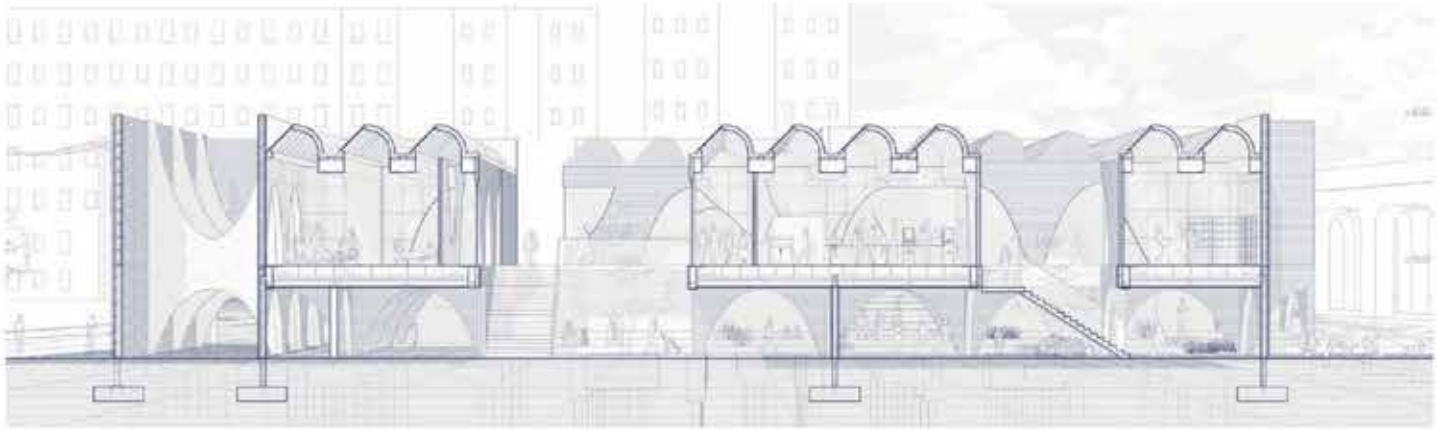


The project was developed through multiple studies of partition typologies and their impact on programmatic intersections within the building layout. The relationships created by differentiation of type and scale of partitions were used throughout the project to define all interstitial spaces between adjacent programs. The flexibility of these wall types allows the building envelope to establish the building as a system of walls rather than a solid object.

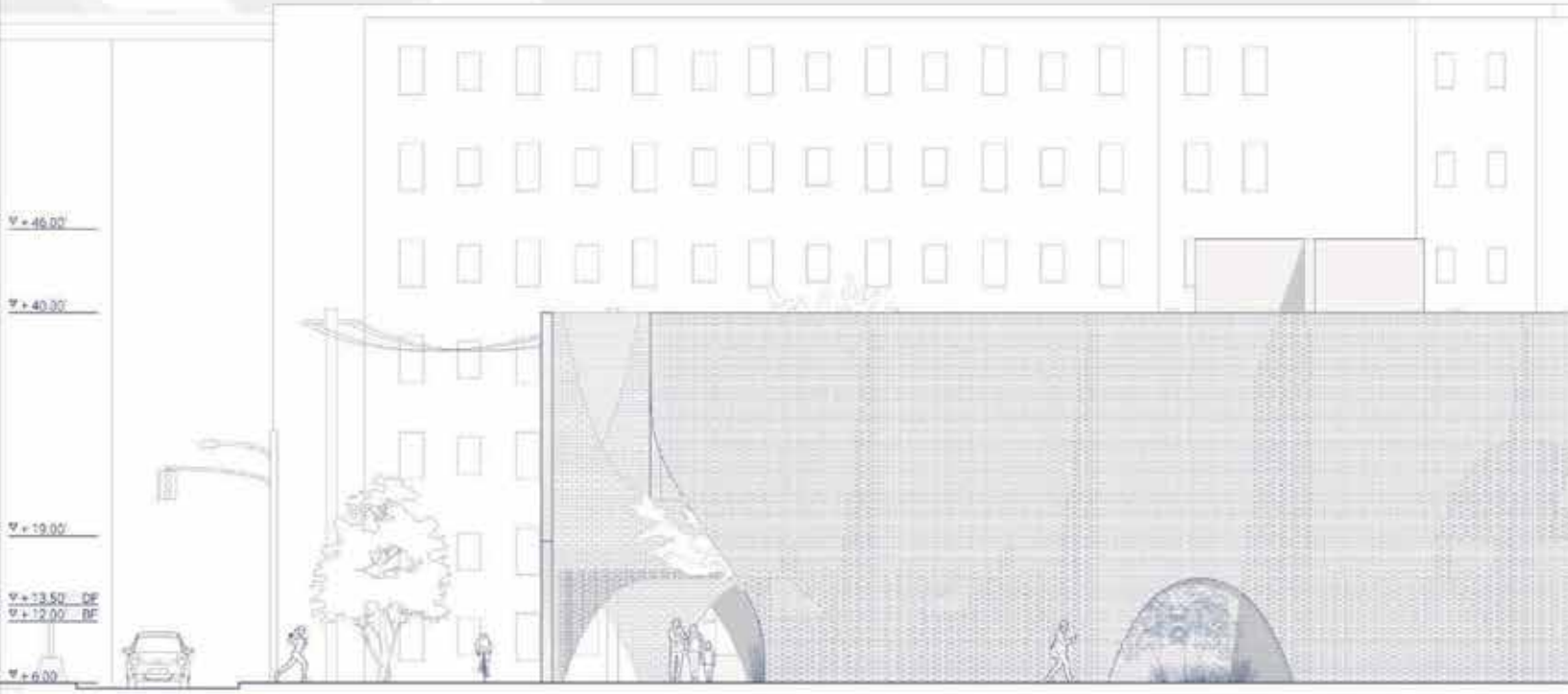
The arch typology was further carried through the building as the basis for the arcade structural system, which works to establish the programmatic grid on which the project is based on.

Preliminary study model of project layout exploring programatic overlaps created by partition types

NORTH ELEVATION

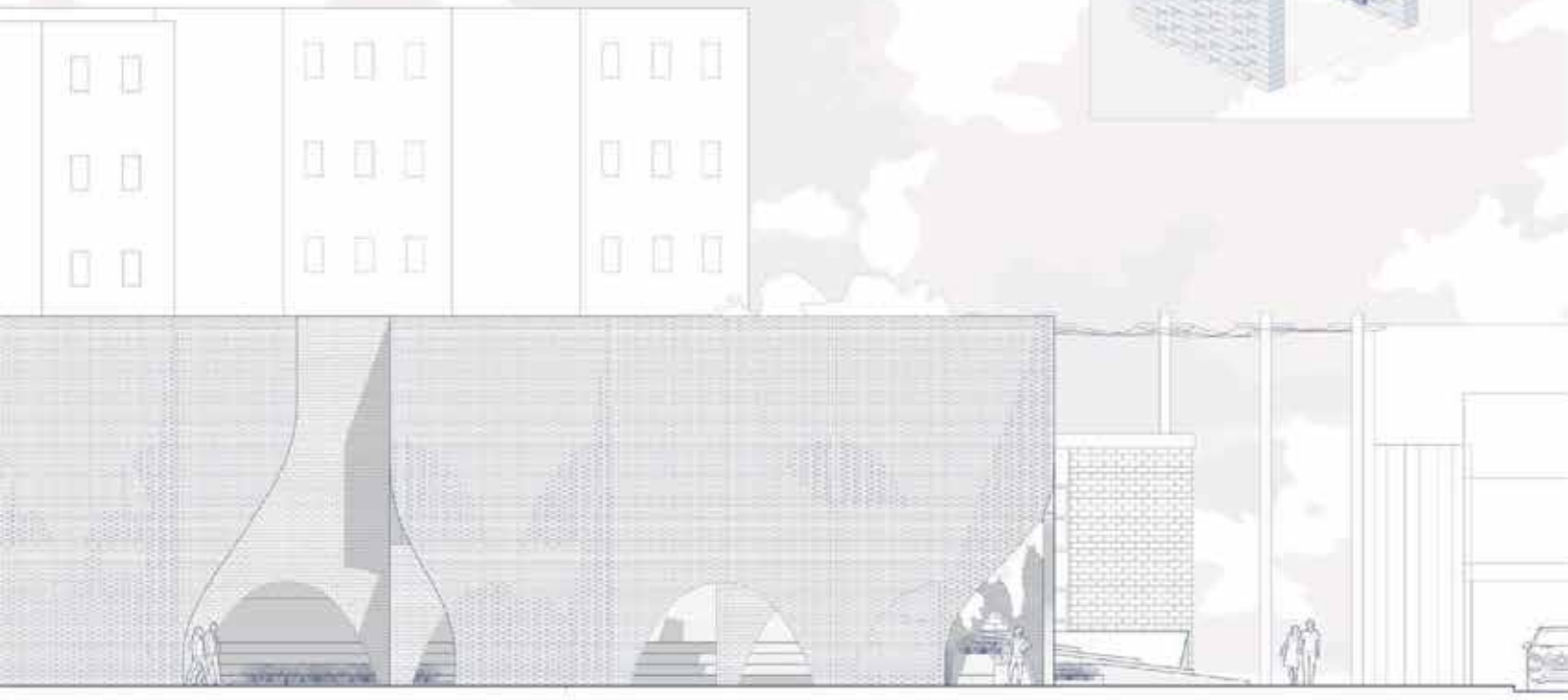


NORTH/SOUTH SECTION



BX | WEST ELEVATION
YH | 1/8" = 1'-0"

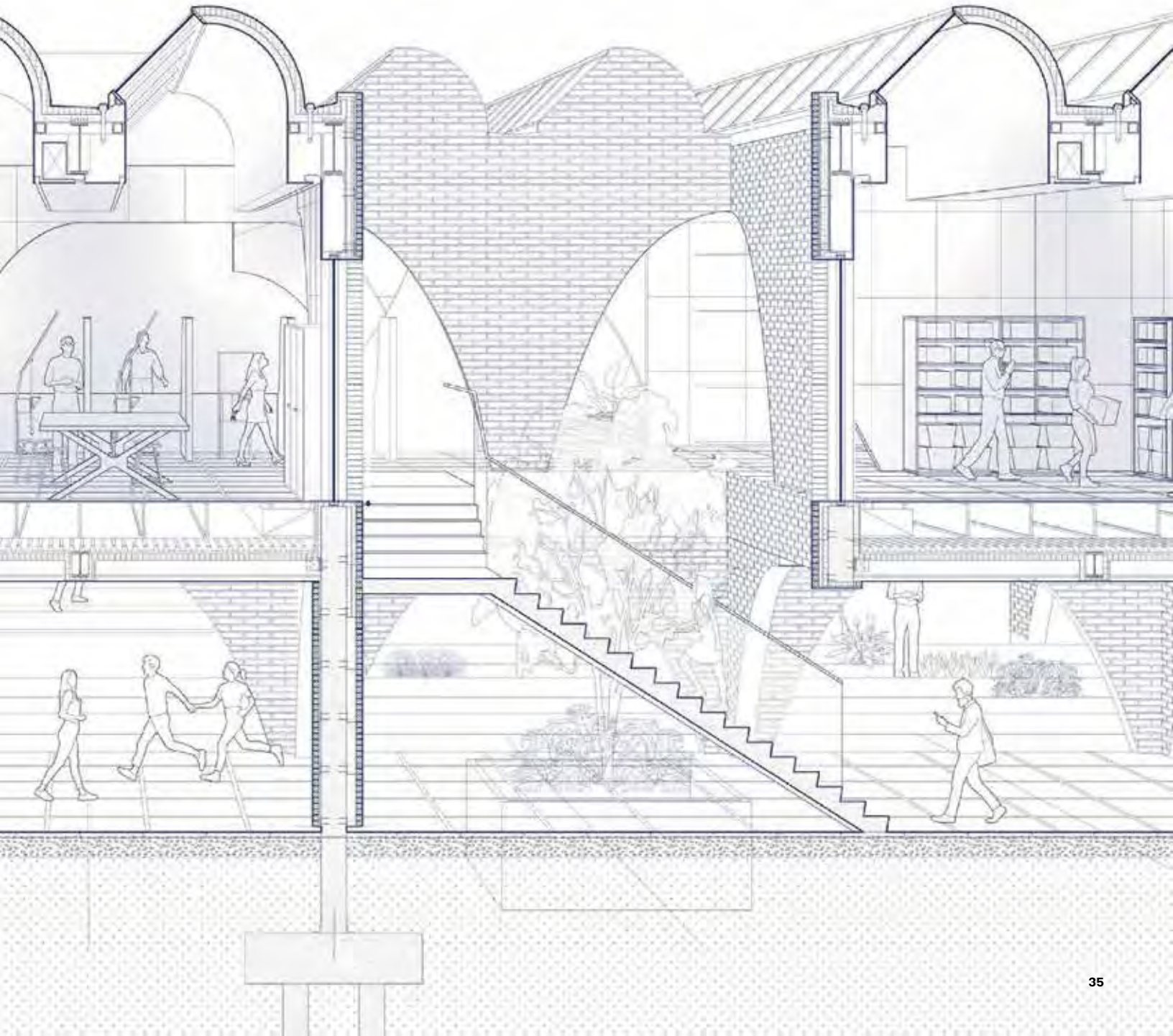
NORTHWEST VIEW



BEATRIZ XAVIER

B. ARCH 2022

PLASTIC COMMUNITIES

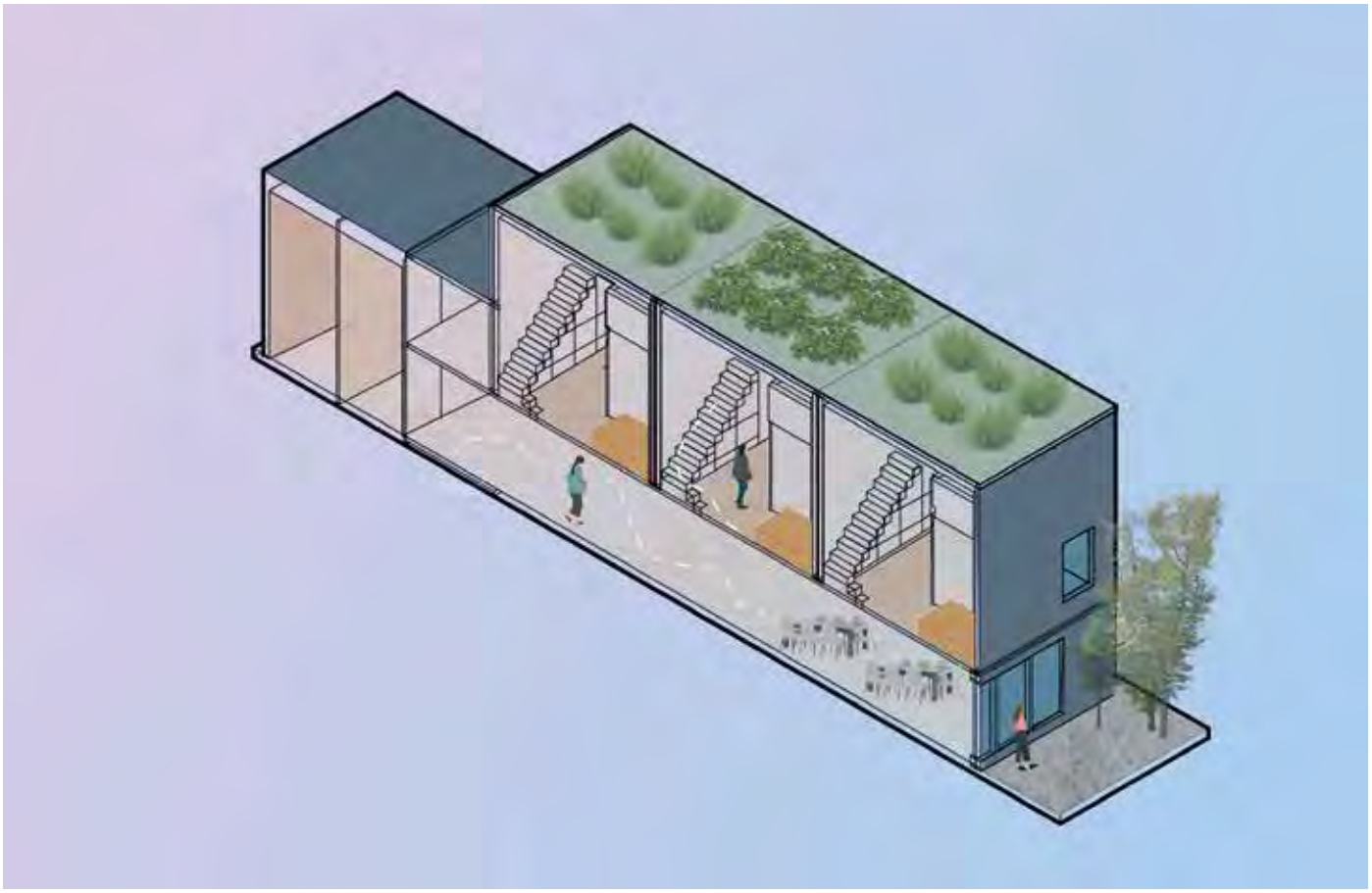


SUNNYSIDE COOPERATIVE LIVING RESIDENCE

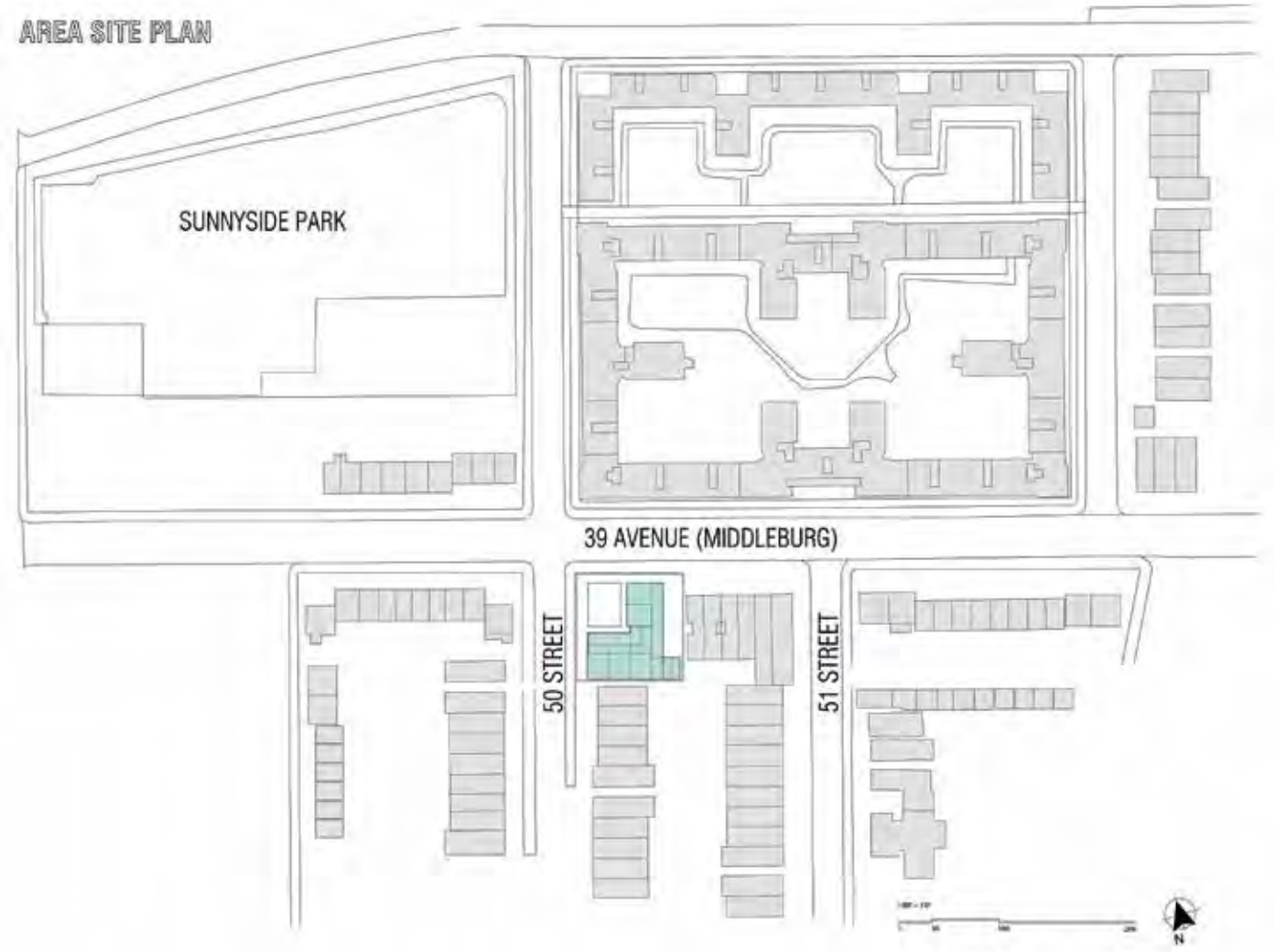
2021 WINNERS

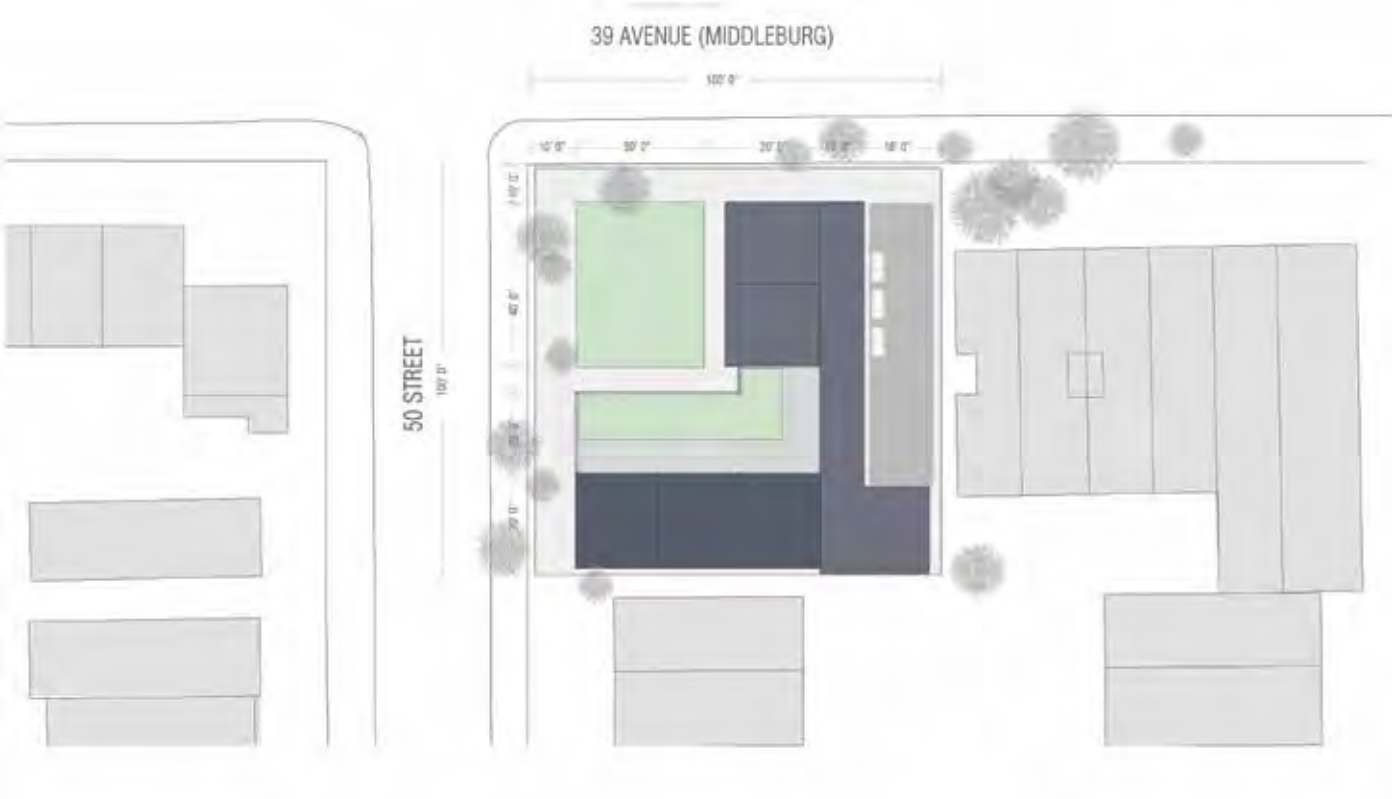
Lianna Moze

New York Institute of Technology

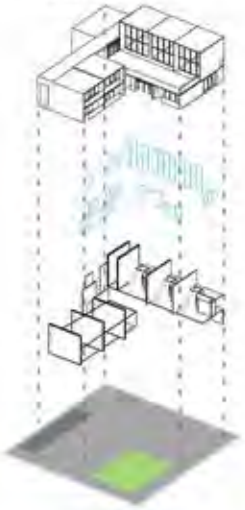


AREA SITE PLAN

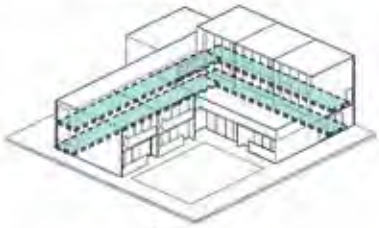




STRUCTURE

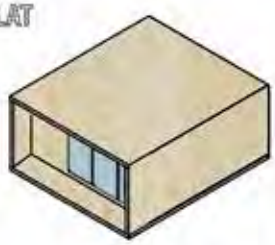


CORRIDOR



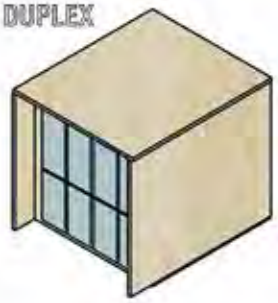
DWELLING UNITS

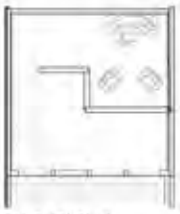
FLAT



FLAT PLAN

DUPLEX





DUPLEX PLAN
LEVEL 1

DUPLEX PLAN
LEVEL 2

PLANS


39th Avenue
39th Avenue
FLAT UNIT
FLAT UNIT
50th Street
50th Street
DUPLEX UNIT
DUPLEX UNIT
DUPLEX UNIT
DUPLEX UNIT
DUPLEX UNIT
DUPLEX UNIT

ELEVATIONS

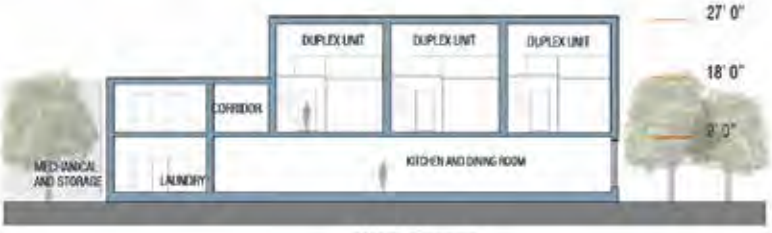

39th Avenue
50th Street

SECTIONS

50th Street

50th Street

39th Avenue



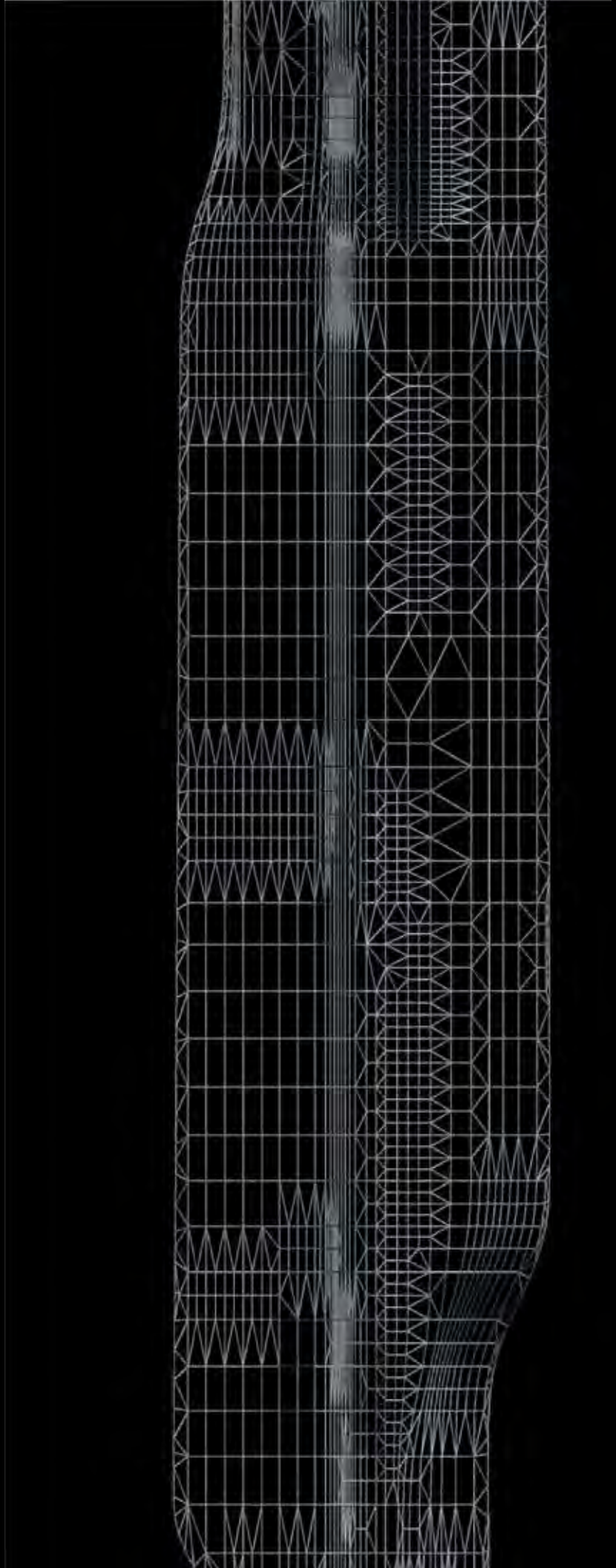
39th Avenue

1/16" = 1'0"

2021 WINNERS

Ololade Owolabi

New York City College of Technology

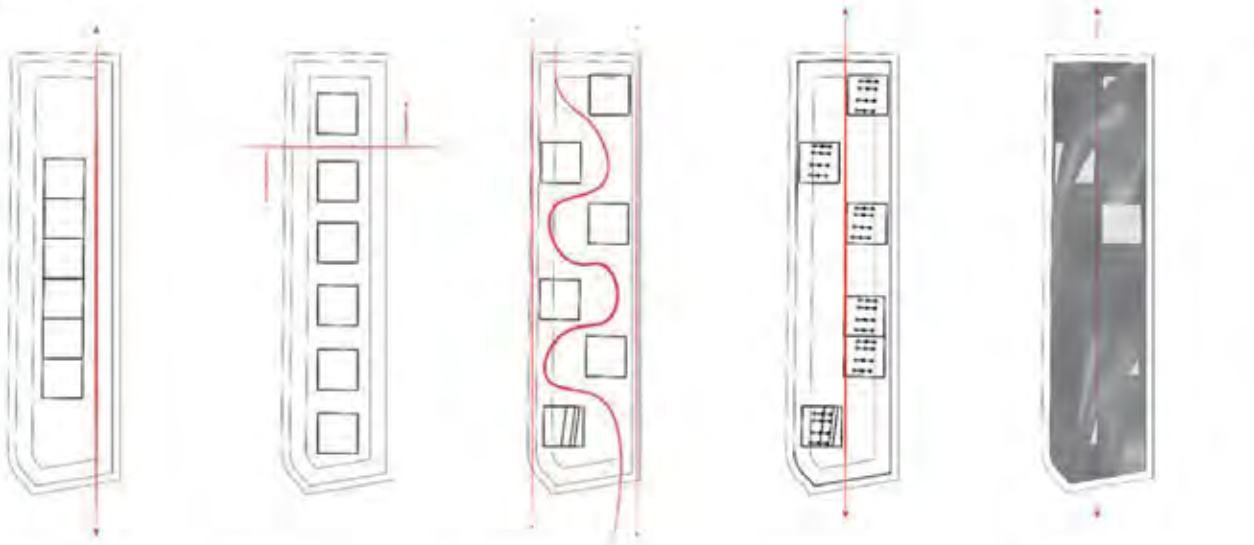


Temporis Spatio

Project Description

Designing of an Event space with the concept of time travel. This design was done in thinking of the future and sustainability as the site allocated is in a flood prone zone. The design was raised from the grade level while also creating easily accesible spaces and connection to the beach waterfront. The design was created while thinking of the client brief which included art spaces, event spaces and philosophy. Some of the materials used are made to align with the energy code as will as making sure that they can be completely reycled to return to the earth in a cradle to cradle design.

Massing Stages



Stage 1
Offest of the massings from the edge

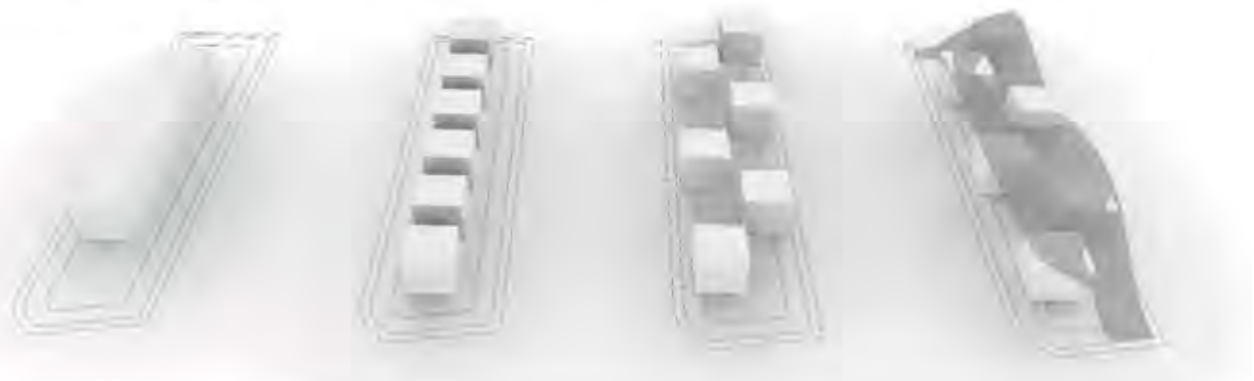
Stage 2
Division of large mass into smaller portions

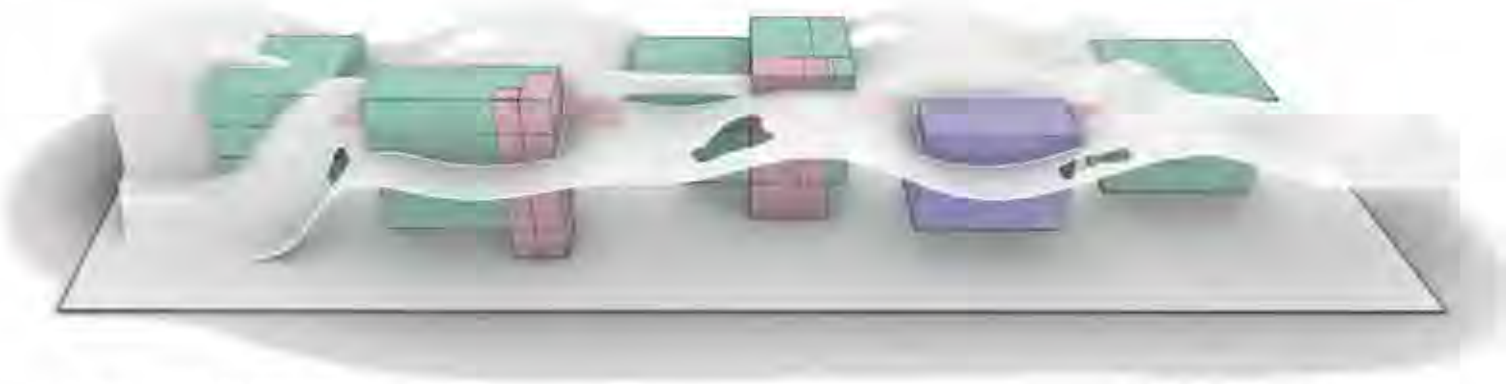
Stage 3
Offest of Massings for easy access and some views

Stage 4
Combining of massings to create usable spaces

Stage 5
Addition of shell roof as form of connection between Massings

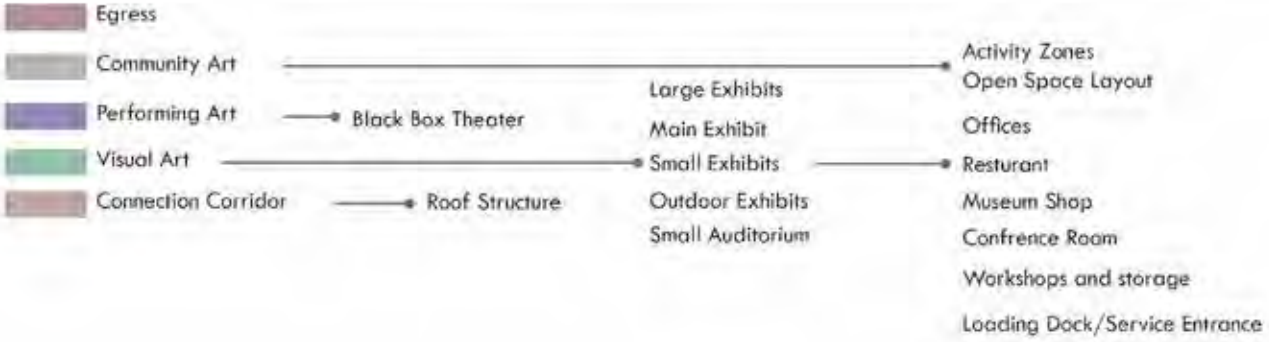
Massing Stages in Perspective View





Coney Island Beach Direction

Surf Avenue Street Direction



The Circulation of the design is divided into two portions. There is the site circulation which revolves around vehicular circulation and pedestrian circulation and how these circulations work around the activity zones used to showcase the community art located on the ground floor. The Building circulation is mainly done through the vetical circulation, the elevators, stairs and the horizontal circulation which is the corridor through the shell roof. In combining the circulation, use of the buildings and concept of movement through time. Each of the glass boxes is to show an art specific to a time era of coney Island.

Site


Riegelmann Boardwalk
Coney Island Beach

Facade Systems

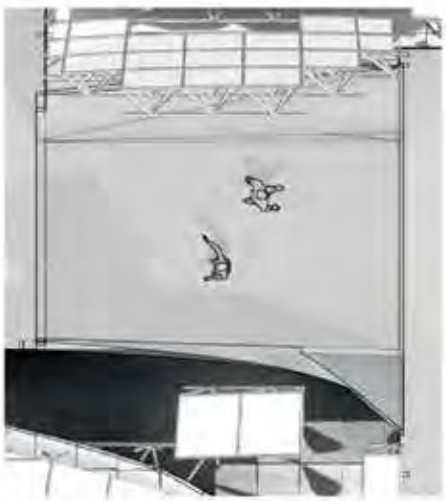
The facade systems where picked for the building sysyems mainly based on the functionality to the environment as well as sustainability methods. The three facade systems used are curtain wall systems with transperent glass with the incorporation of fritting in certain portions of the glass to hide the spandrel covers, completely fritted panels that glowed at night through emissivity, while limiting the glare factor in the building. The Bendheim billboard glass was used as a means to showcase artworks to the public while also advertising theater shows and artworks that would be happening inside the building at different points in the time to the public as well as the coney island amusement park nearby.

① Connection Detail for Billboard Glass Concept

② Curtain wall with transperent and fritted panels glass exploded axon

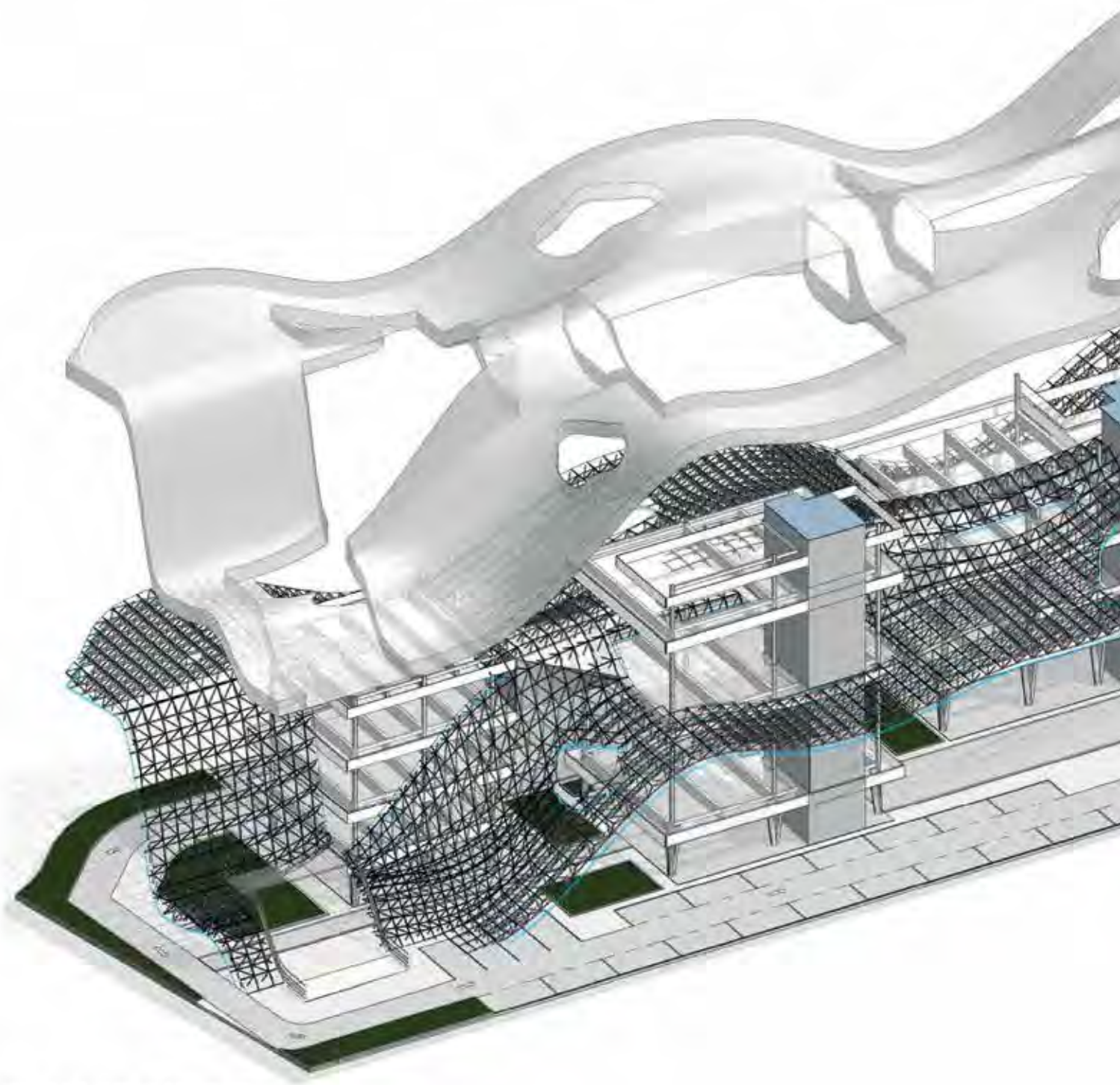
Chunk Model

Bendheim billboard Glass

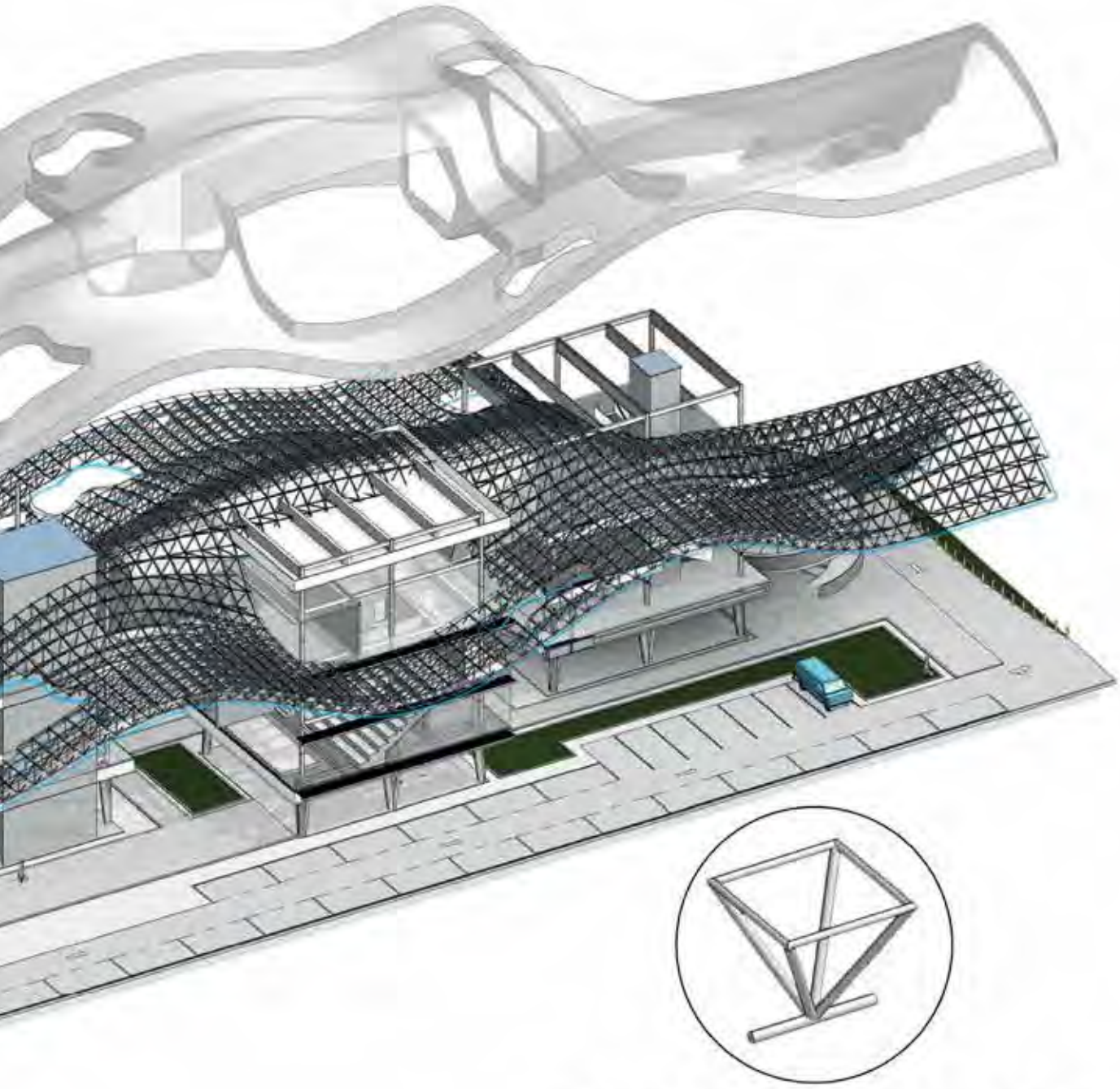


③ Enlarged brigde connection plan

Structural Element



Whole Building Structure



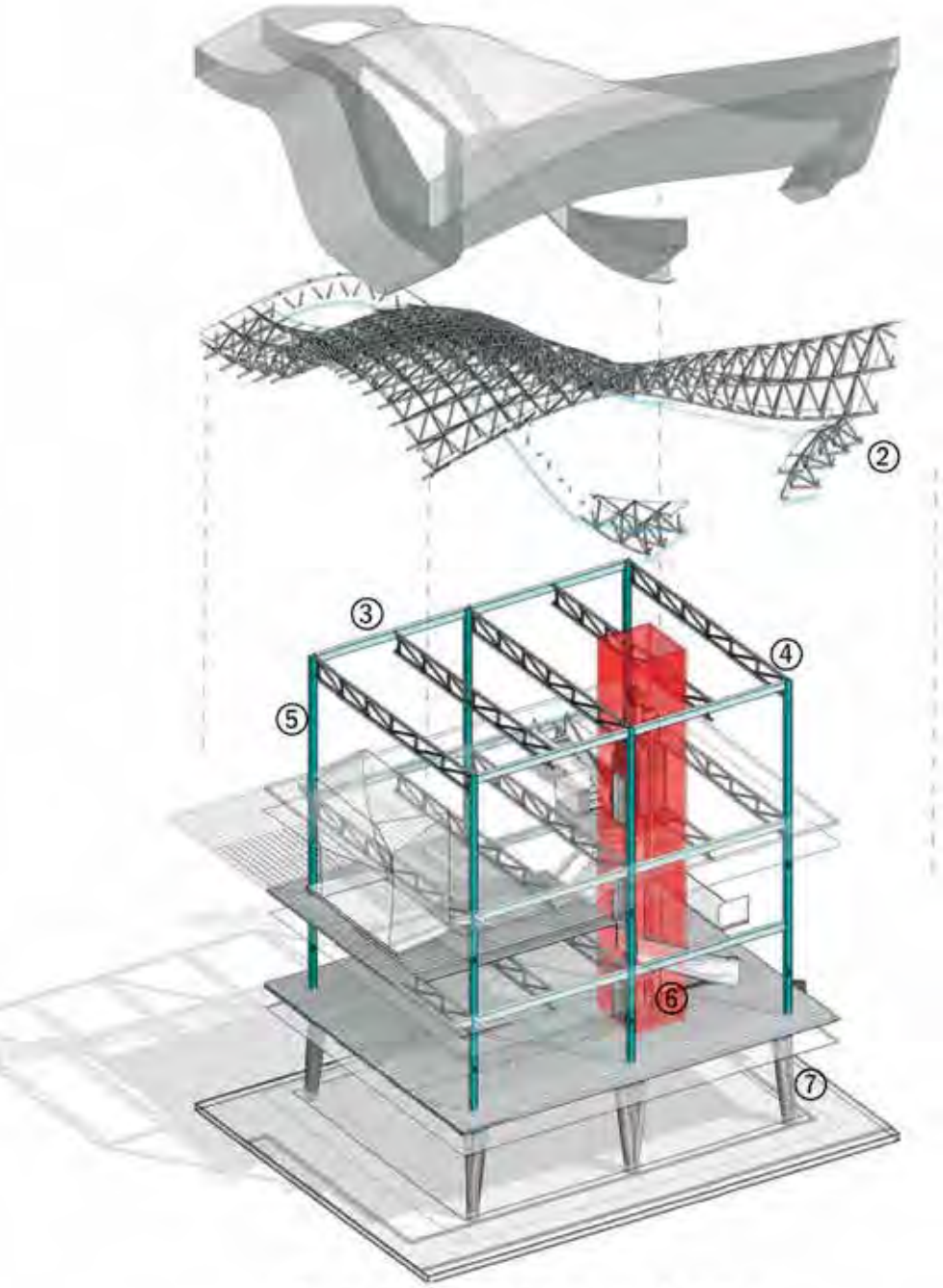
The structure of this building was mainly based on the use of space frames and trusses in order to have as much un-interrupted space as possible based on the design concept of movement through time. the structure of the space frame would be made visible in certain portions of the buildings as it would act as a ceiling with the ability for other things to be hanged on it ranging from light fixtures to Art works.

Structure Progress

The Connection between the glass boxes and the space frame structure is currently a work in progress as at certain points in the project the spaceframe structure intersects with the buildings mainly at the roof portion. At the sides of the boxes the spaceframe does not intersect with the glass. The use of a seimic connection might be considered in the details of what happens when the glass boxes come in contact with the spaceframe shell structure.

Trusses was a major aspect in the structure of the glass boxes as it allowed for the creation of long uninterupted spacesand elimination of columns in the center of the space.

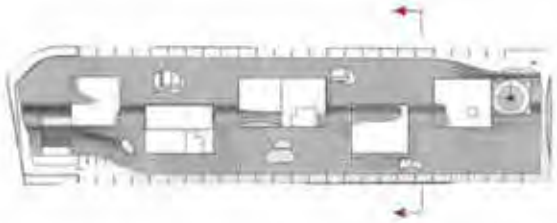
⑧



① Space Frame Cover
② Space Frame
③ Beams
④ Trusses
⑤ Columns
⑥ Egress Points
⑦ Pilotis
⑧ trust structure

Exploded Axon of entrance building

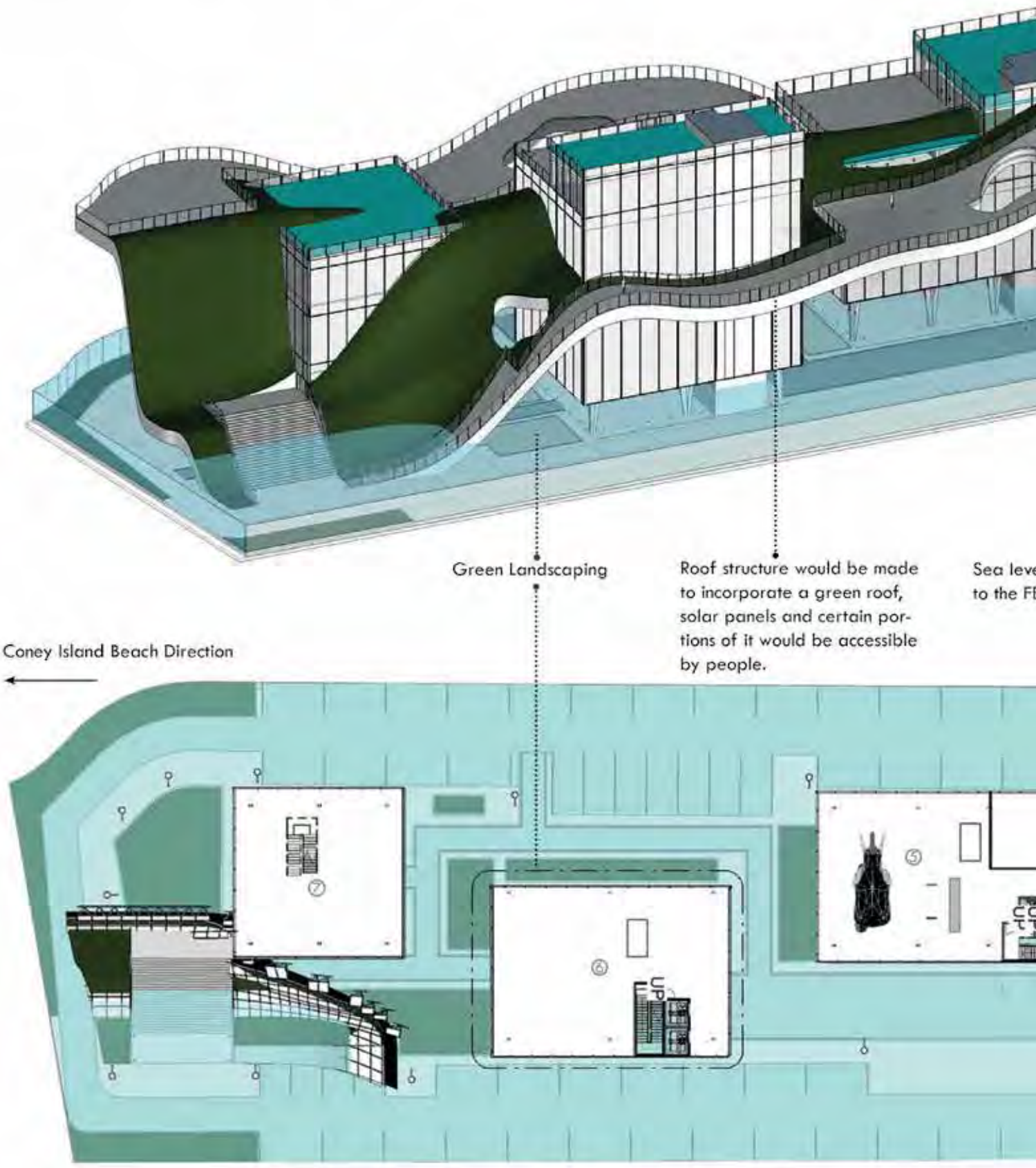
Sections

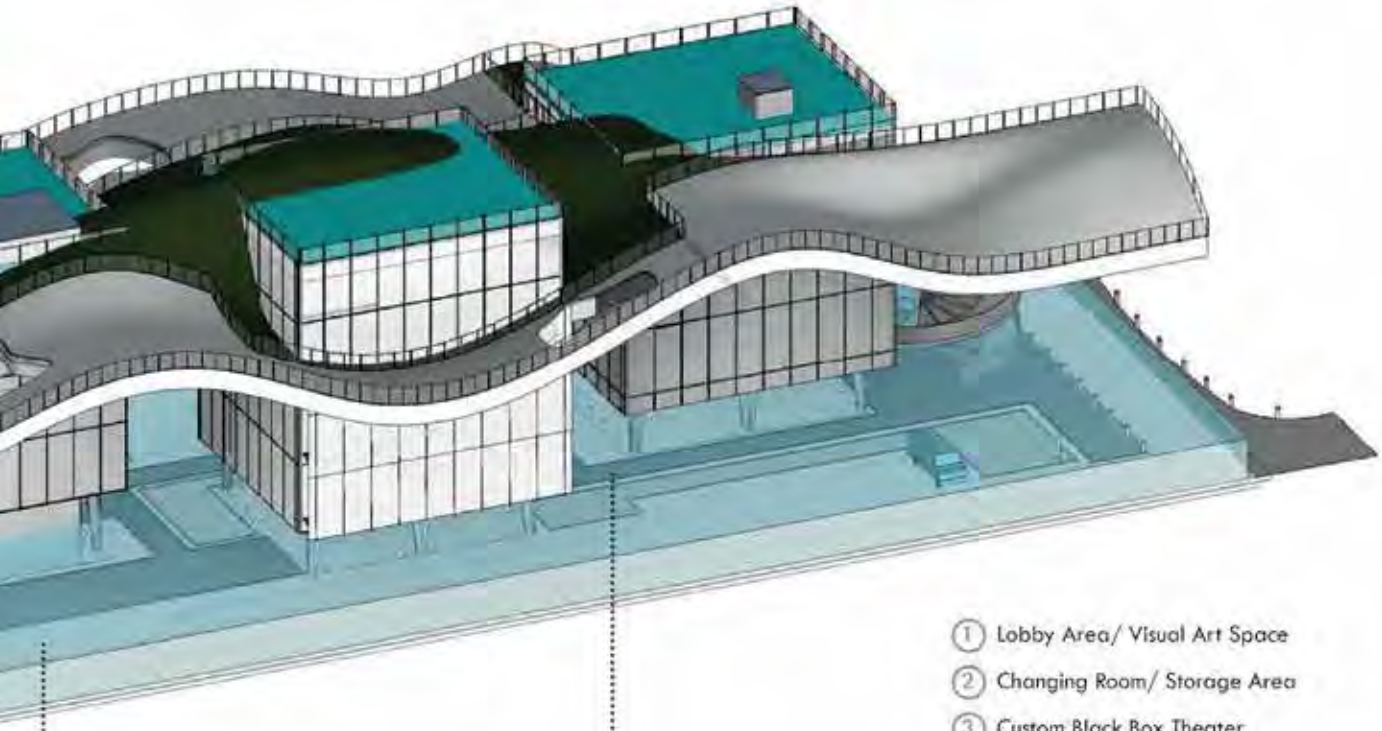


Cross Section

Longitudinal Section

Sustainability and Resiliency



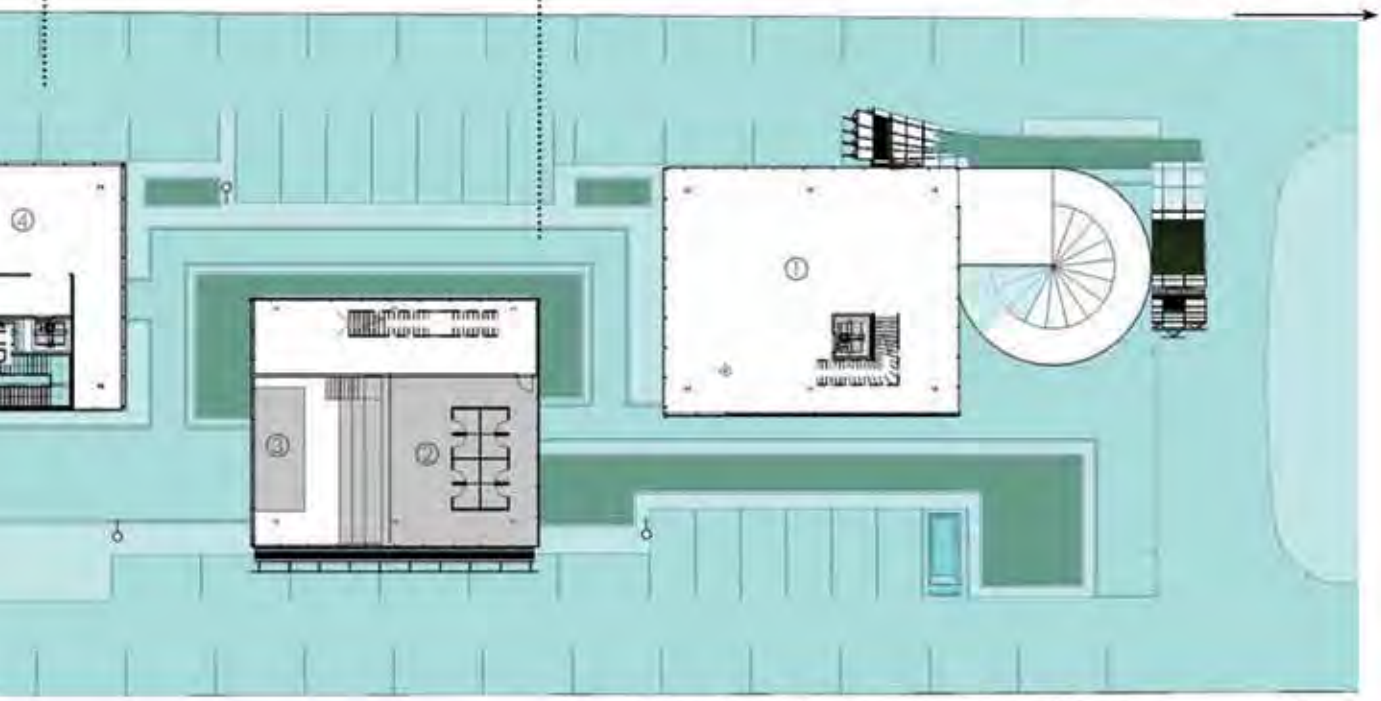


1. Lobby Area/ Visual Art Space
2. Changing Room/ Storage Area
3. Custom Black Box Theater
4. Storage
5. Large Exhibit space
6. Main Exhibit Space
7. Small Auditorium

el rise according
EMA flood map.

Some of the materials used are bricks made from plastic waste and are stronger than concrete. This was used in the site landscape sidewalk.

Surf Avenue Street Direction



Floor plan of level one showing conditions in an event of flood

East Elevation Render

West Elevation Render

Night Render of ground floor looking towards Surf avenue

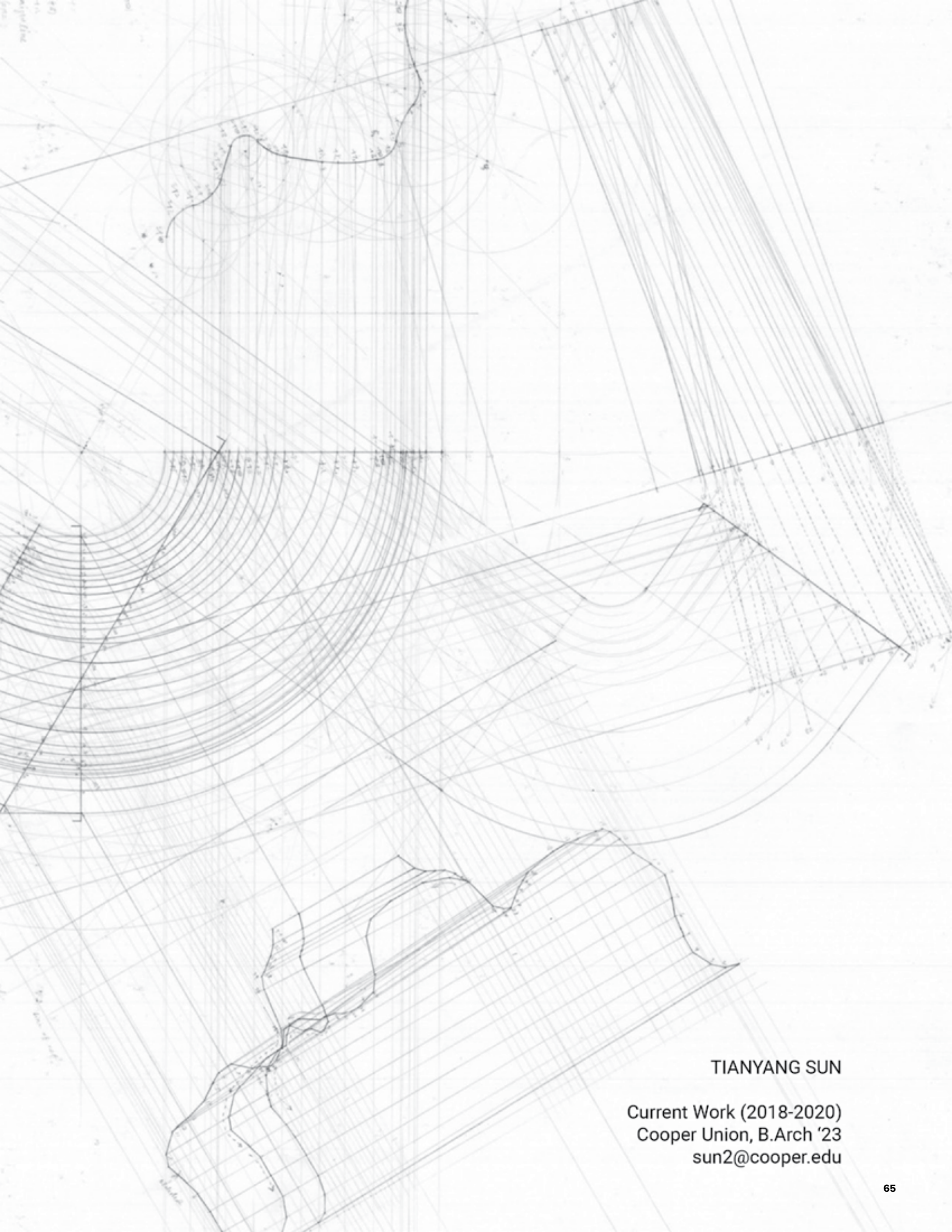
Perspective Render

Top View Render

2021 WINNERS

Tianyang Sun

The Cooper Union



TIANYANG SUN

Current Work (2018-2020)
Cooper Union, B.Arch '23
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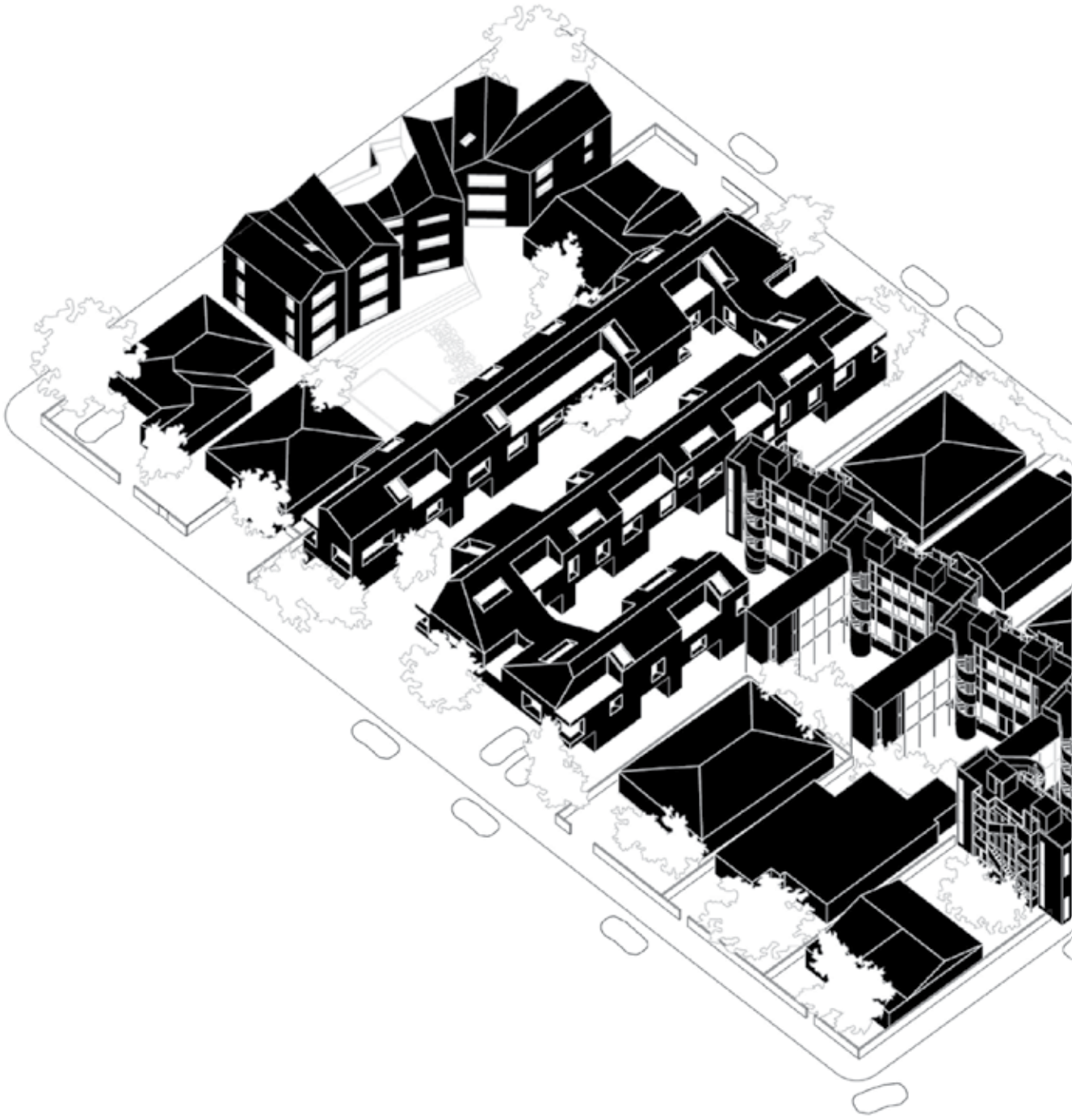


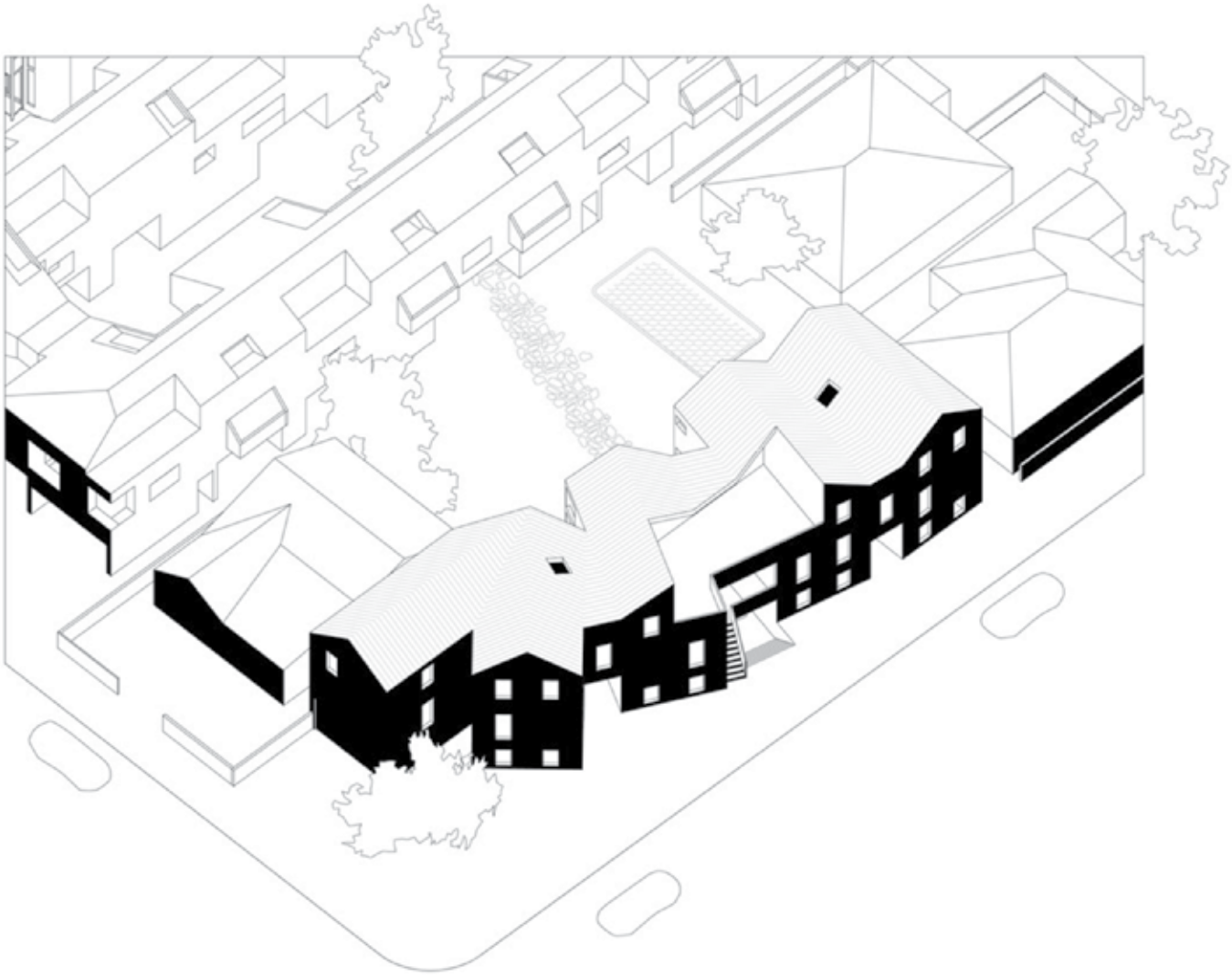
Low-rise; High Density: Housing, Venice, CA

Third Year Design Studio / Spring 2021/Independent; Master plan with William Du and Andrew Song
Instructors: Nima Javidi/Mersiha Veledar/Mokena Makeka/Daisy Ames

site plan, Venice, CA

Grafting Density; Sythesizing Urbanism: The sub-urban sprawl of Los Angeles is the polar opposite of collective housing. The brief asks for grafting three types of housing, 1) the Corner, 2) the Mid-block and 3) ADU replacement, unto 50 percent of the existing context to effevtively double the density of the entire block. While respecting the setbacks from the neighbors, we also aims to produce an urban promenade that extend into the block itself.

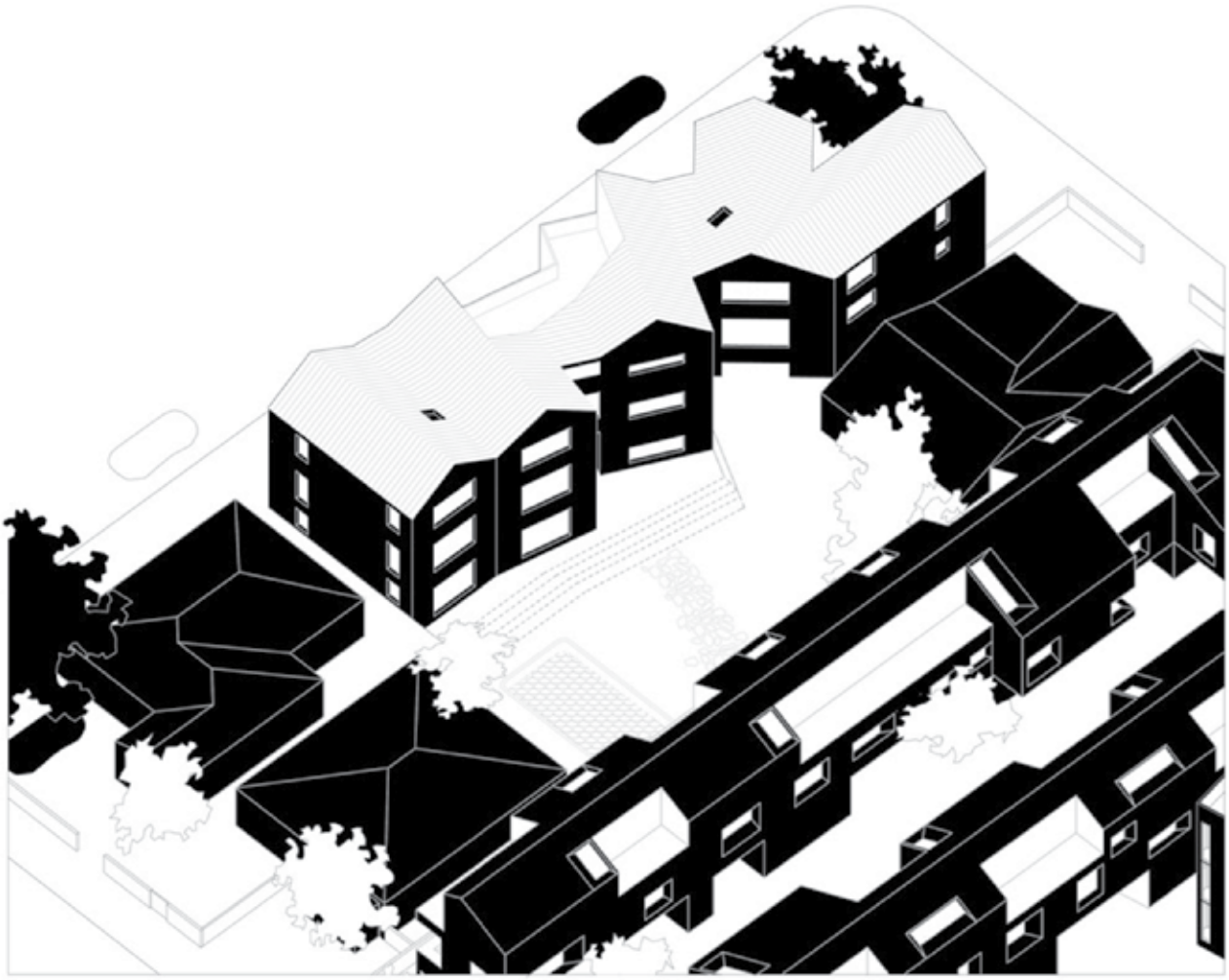
Axonometric of the entire proposed block



axonometric of the outer corner of the street

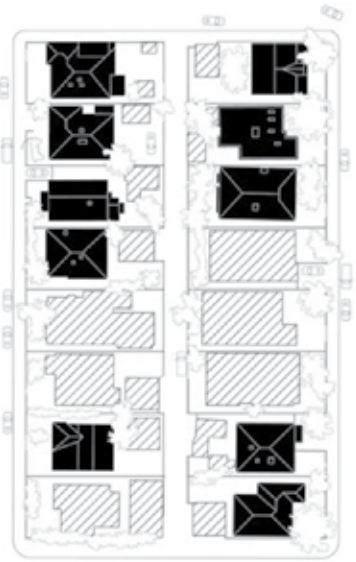
(across the page) Sequence of exisiting, demolition and grafting

The Corner, In-N-out: .Urbanistically, the corner type provides access along the longitudinal axis of the block. Such condition allows the density to be placed primarily on the perimeter while leaving a courtyard within as a public outdoor space. The gesture of the building mediates between the inner corner of the court and the outer corner of the street by placing five identical house-like objects radially to be connected within as a collective continuity.

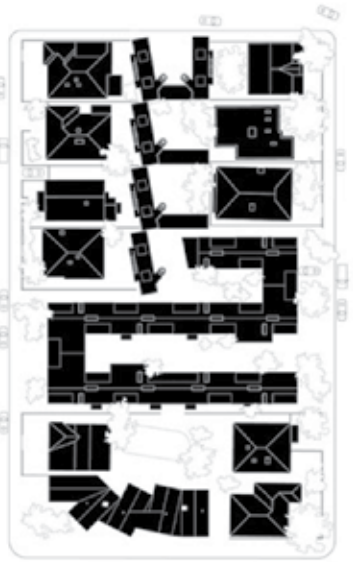


axonometric of the inner corner of the courtyard

existing

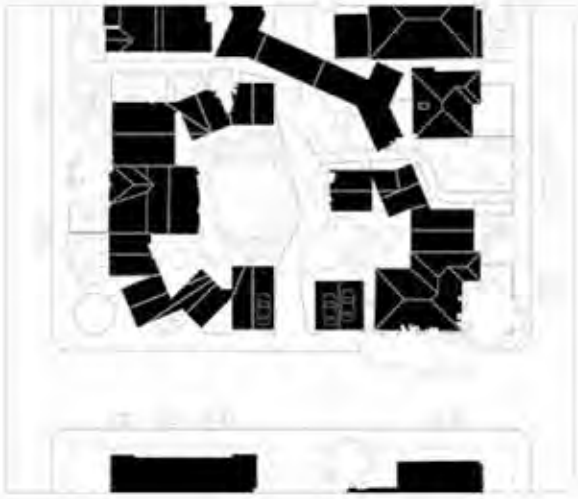


demolition



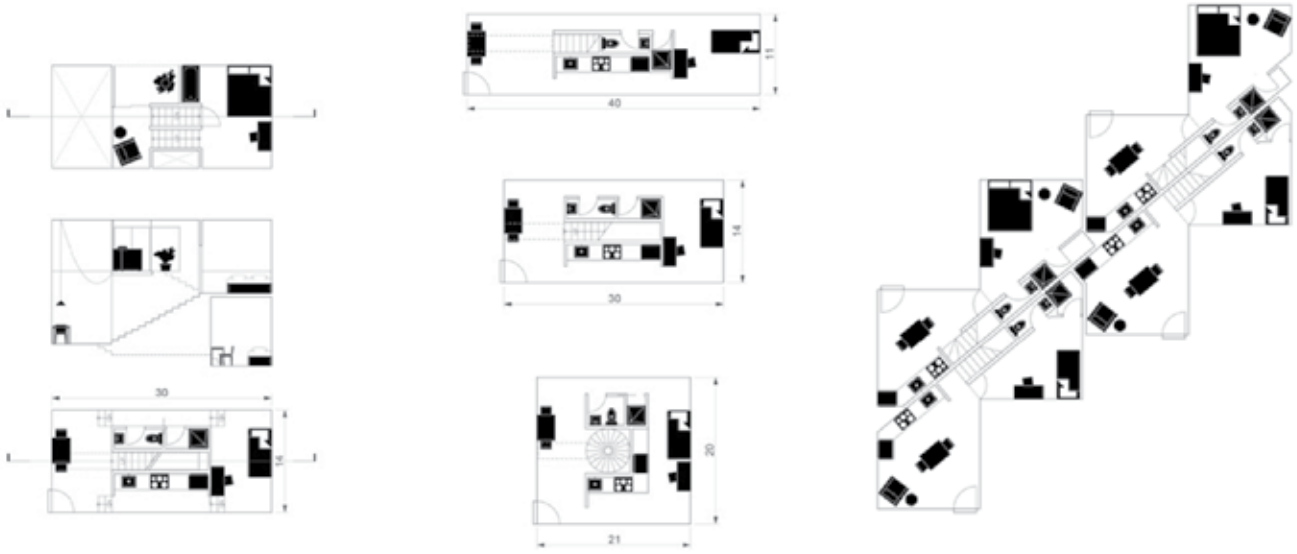
proposed

study model: massing and courtyard



study drawing: inversed figure ground

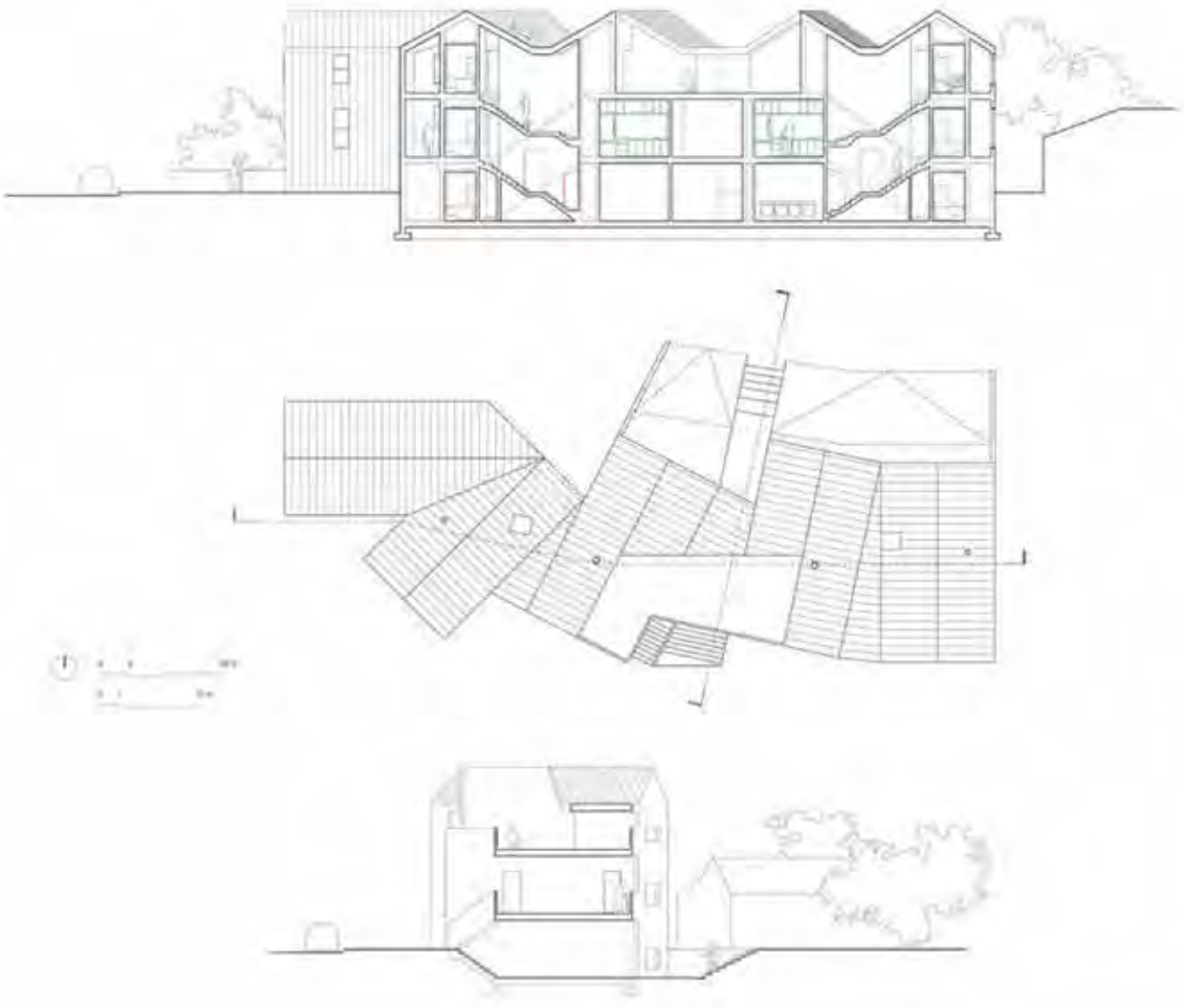
Early Studies: Urban scale + domestic scales: By developing first an urban gesture of the corner rotation and then an interior arrangement of based on shared MEP system, the design process is productive when the two meet at an intermediate scale. The freedom of the envelope and the rigidity of the inner service cores becomes a compelling theme.



study drawing: aggregation and malleability of interior arrangment

study drawing: axonometric of the early proposal: double stair

The double-helix stair as the Unit Type Generator: The tight arrangement of double-helix stairs allows one of the strand to be used as a public access all the way up to the public terrace and all the way down to the basement unit, and the other strand to be used as private in-unit stairs to expand them up or down with sectional rituals of life. As a result, three unit types are generate.

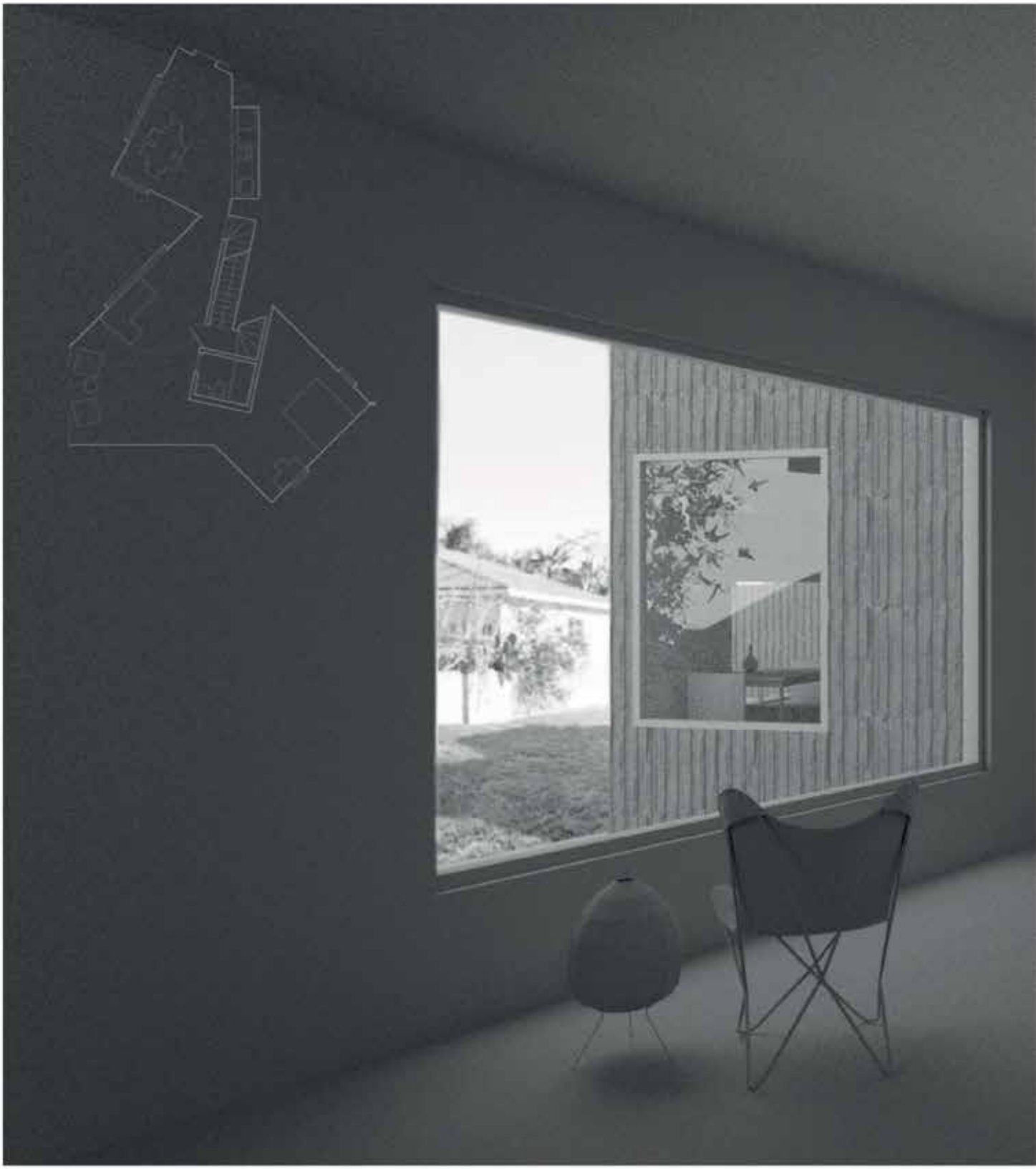


Longitudinal Section
Roof Plan
Short Section

Basement Plan

Second Floor Plan,
First floor plan

Green Units (one or two- bedrooms), have the sectional sequence of cooking, eating and living/sleeping rituals.

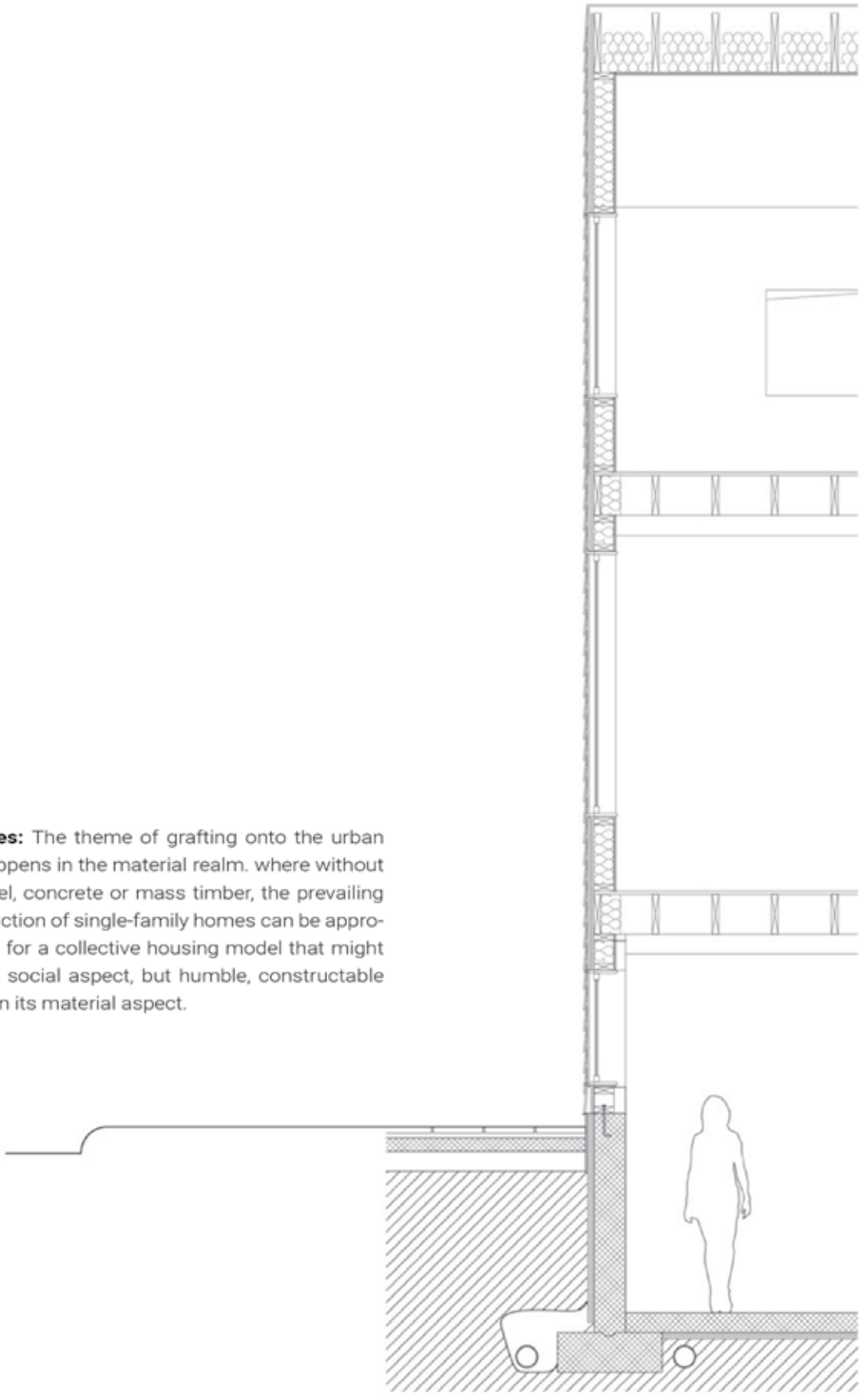


Blue Units (one-or two- bedrooms) the figural rooms allow the visual sequence of living space, outside, the dining space and ag

ain out side.

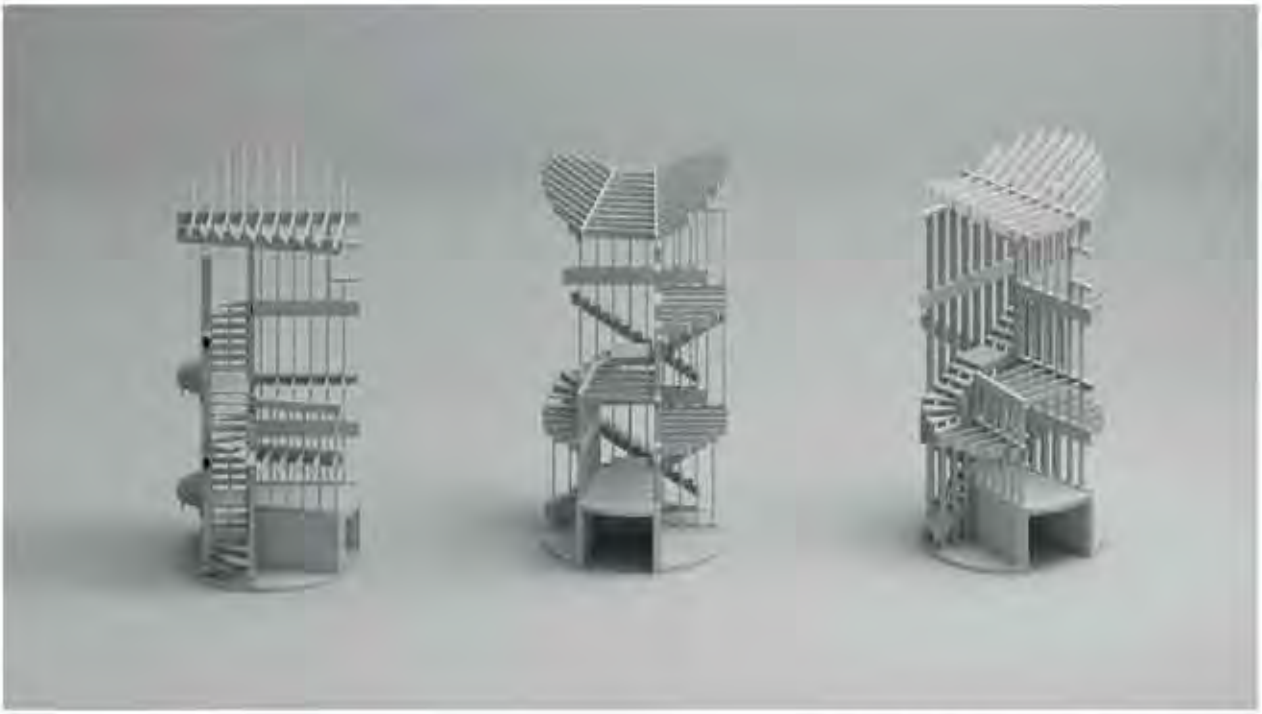
Red Units (*Studios*): albeit in the basement, due to the sloped terrain, get ample light and view from the public court;

Humble Filigrees: The theme of grafting onto the urban context also happens in the material realm. where without resorting to steel, concrete or mass timber, the prevailing framing construction of single-family homes can be appropriated. It argues for a collective housing model that might be radical in its social aspect, but humble, constructable and affordable in its material aspect.



wall section towards the street

diagram of circular cutting and exterior framing



circular cut onto the framing model, tectonic specimen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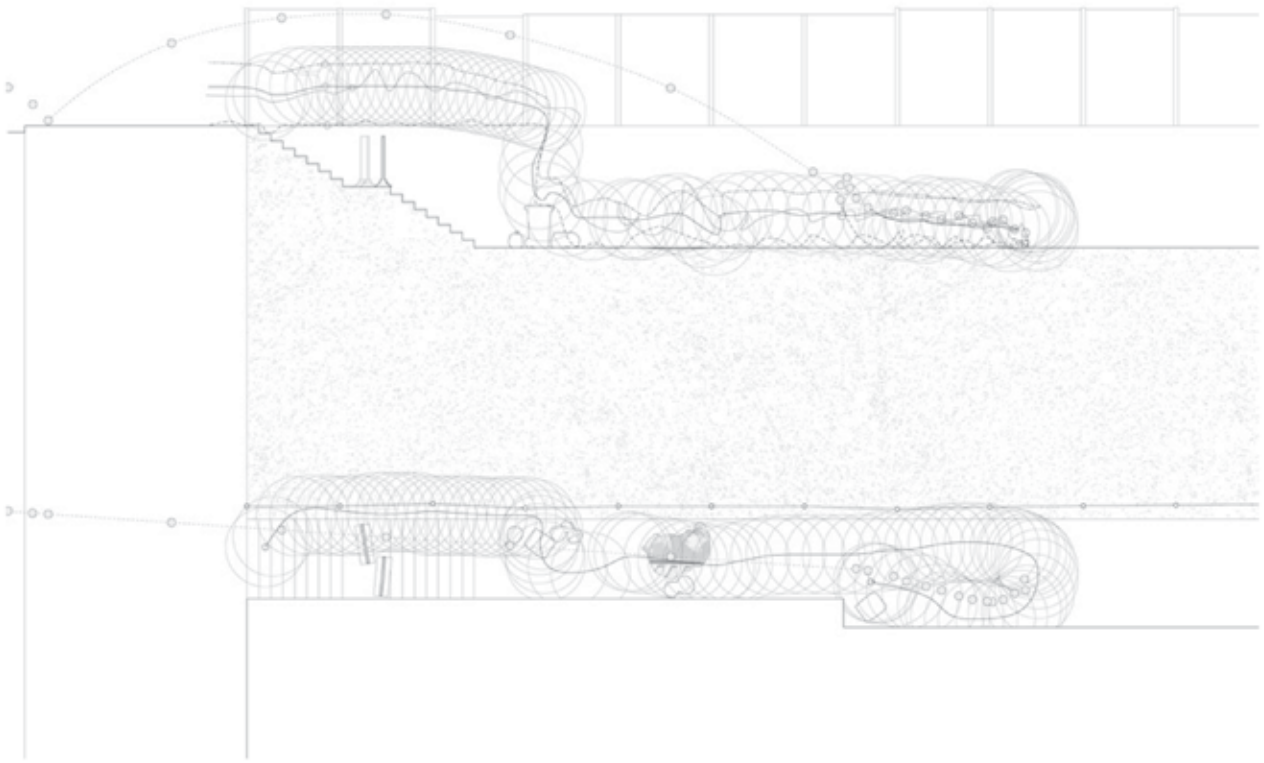
SPANISH FOOD

urban Plan showing the empty site

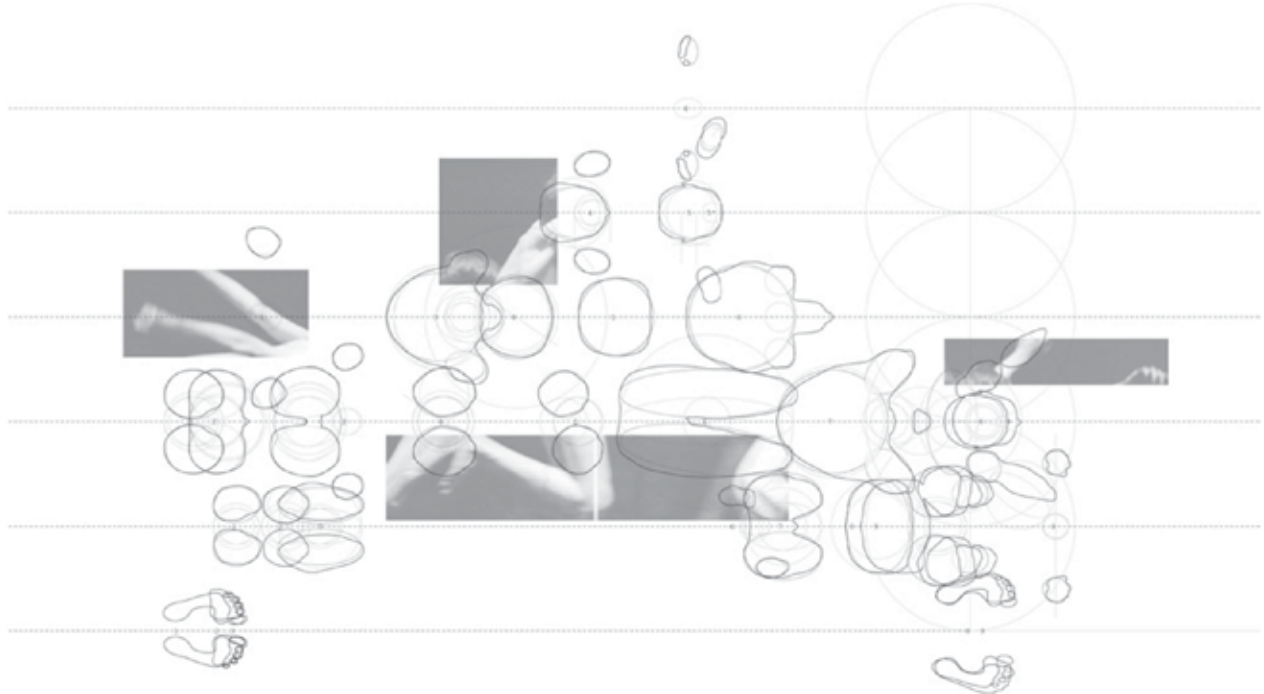
Architecture of Play; Play of the City How does the promises of a school become fruitful in a noisy and intense neighborhood? How does the playful nature of the school spaces fit into the ordinary or even dull fabric of Southern Bronx. The children play in the school to learn about the world. The building plays with the city to learn about its own status.

Urban Play: Reggio Emilia **School**, Bronx, NY

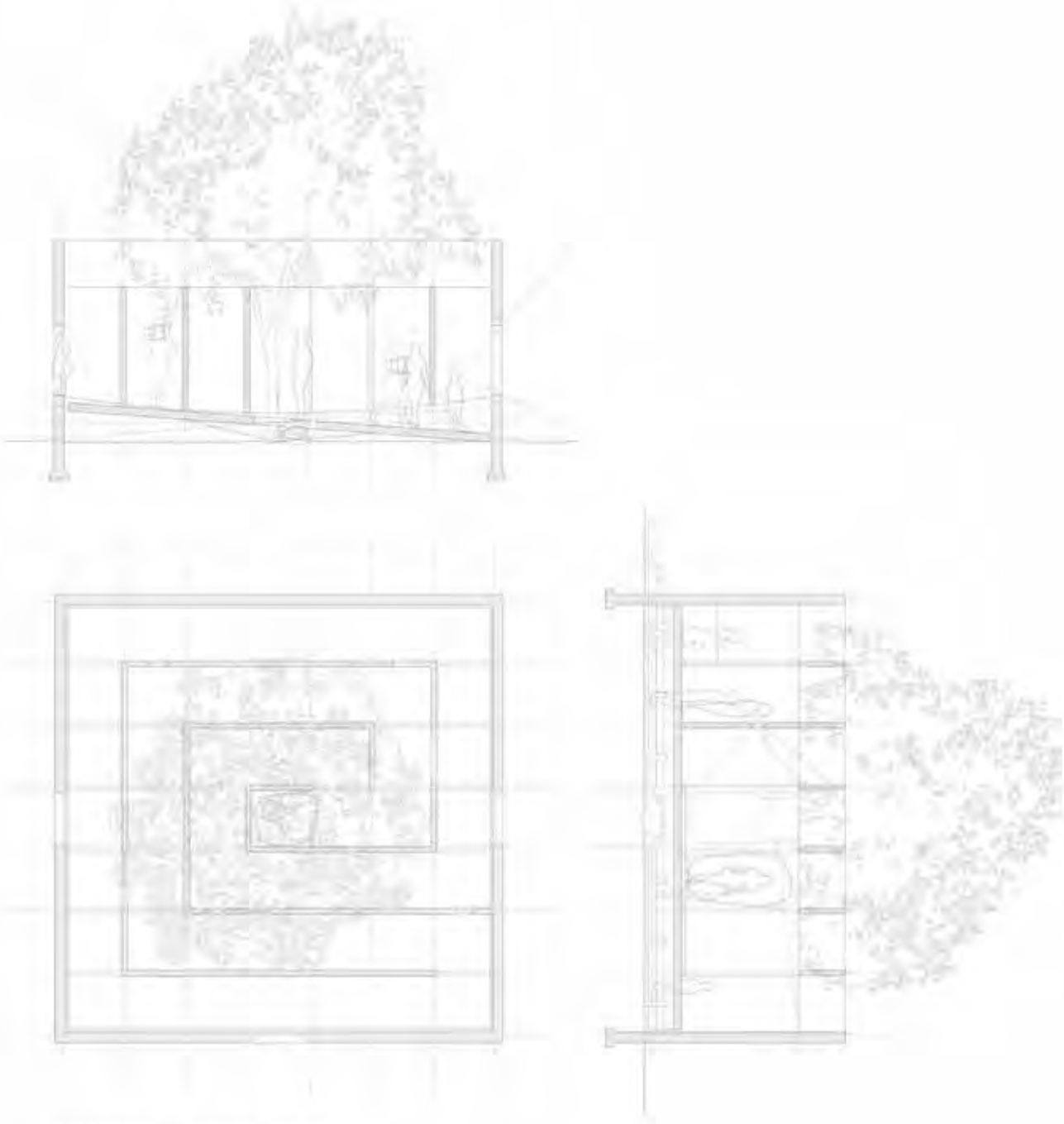
Second Year Design Studio / Fall 2020/Independent
Instructors: Lorena Del Rio, Elizabeth O'Donnell, Bryan Young, David Gersten



movements of head, hand, feet and center of
mass of a boy picking up a ball in the alley.

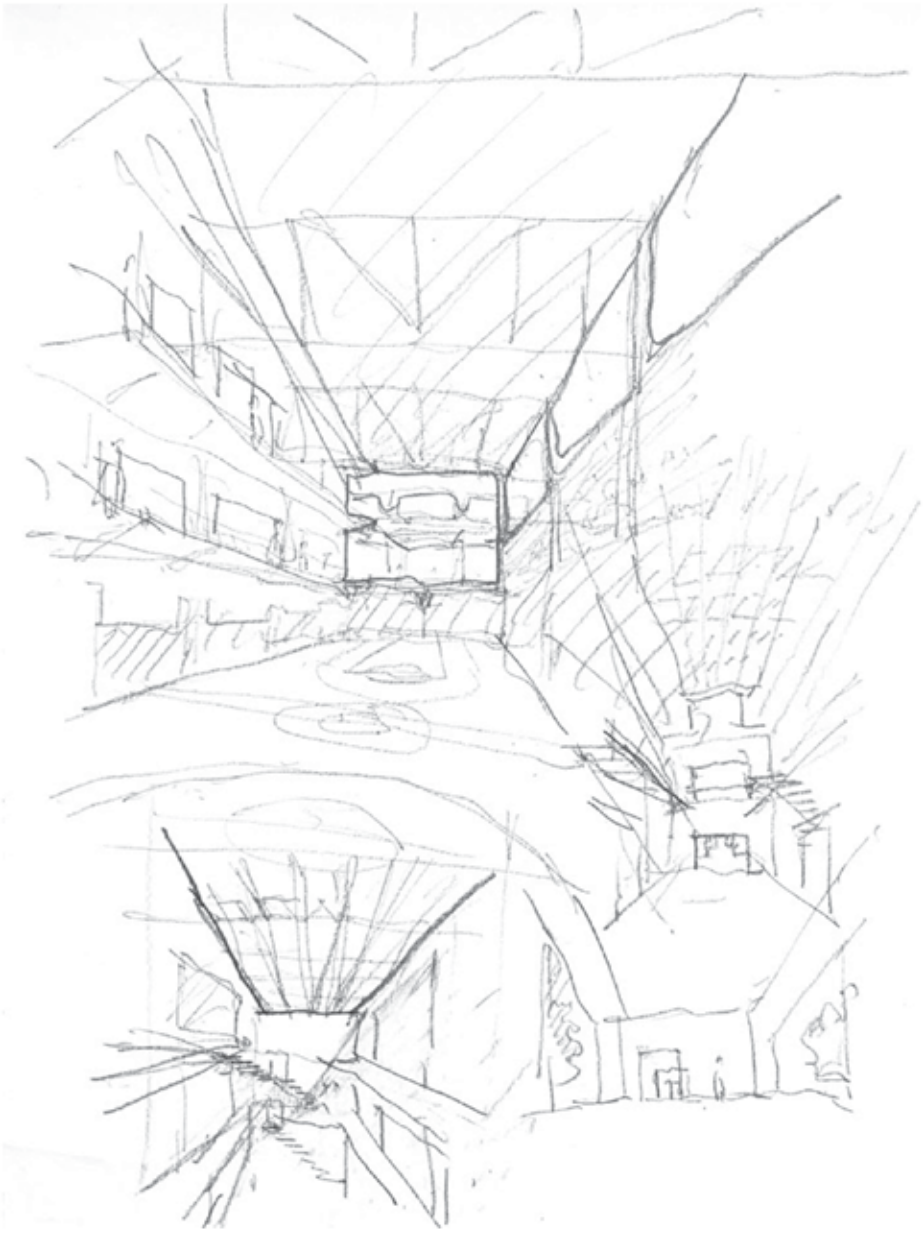


imagined sections a boy taking
a jump at a certain interval

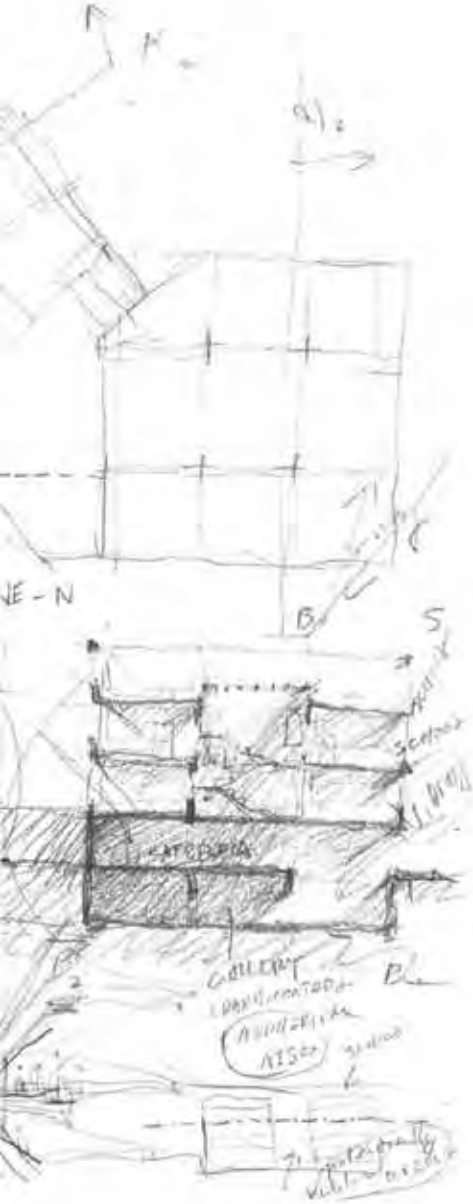


A labyrinthine pavillion of seesaw ground

Mapping Bodies in Play is a humble exercise to understand the invisible qualities of movement: its time-lapse stills helps one interpret the complexity of the playing body when completing a simple movement. A see-saw pavilion is then designed to magnified these walks, jumps, squats and landings by making it interactive with other bodies.

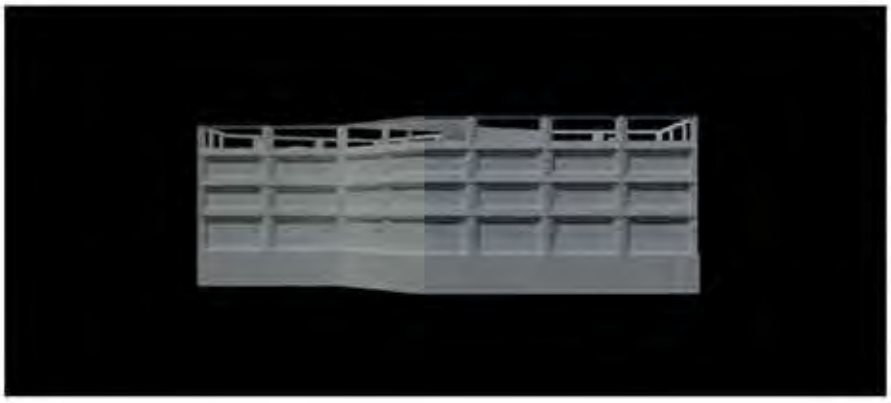


Sketches: perspective of the sportshall and classrooms



sketches: lighting within the sections.

Site model in plan; in section

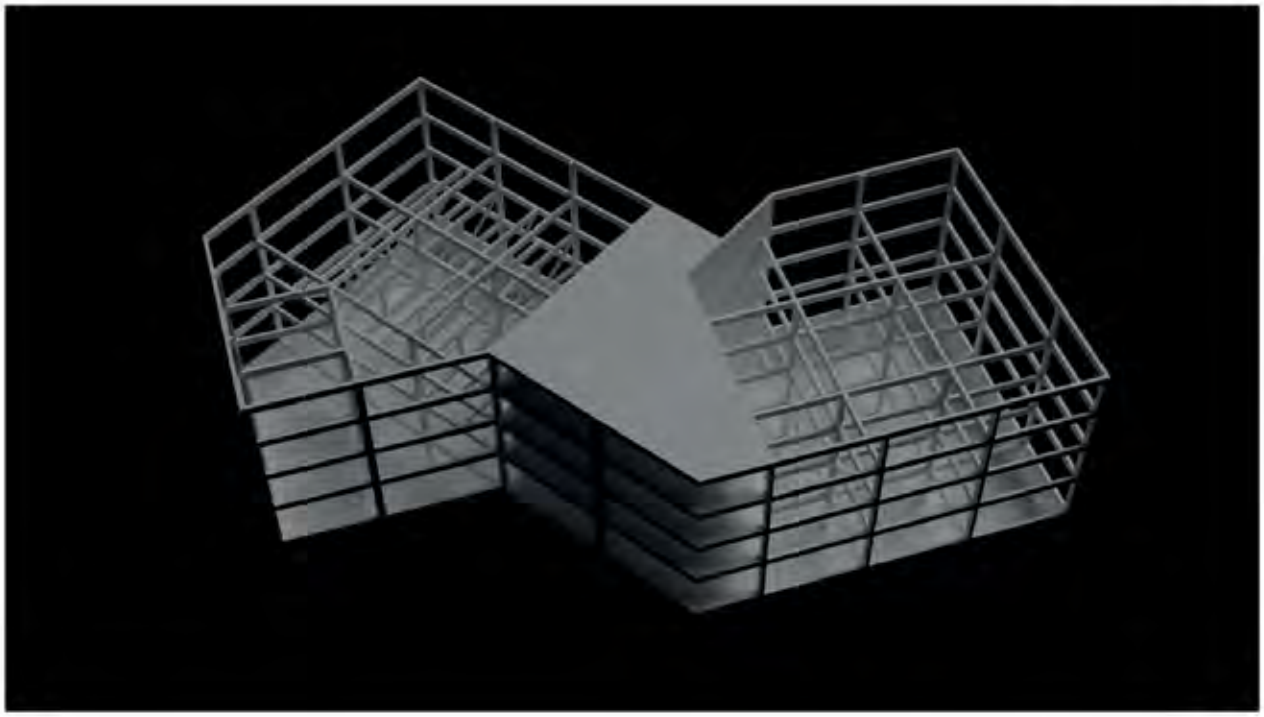


Massing viewed from the south

study model within the site

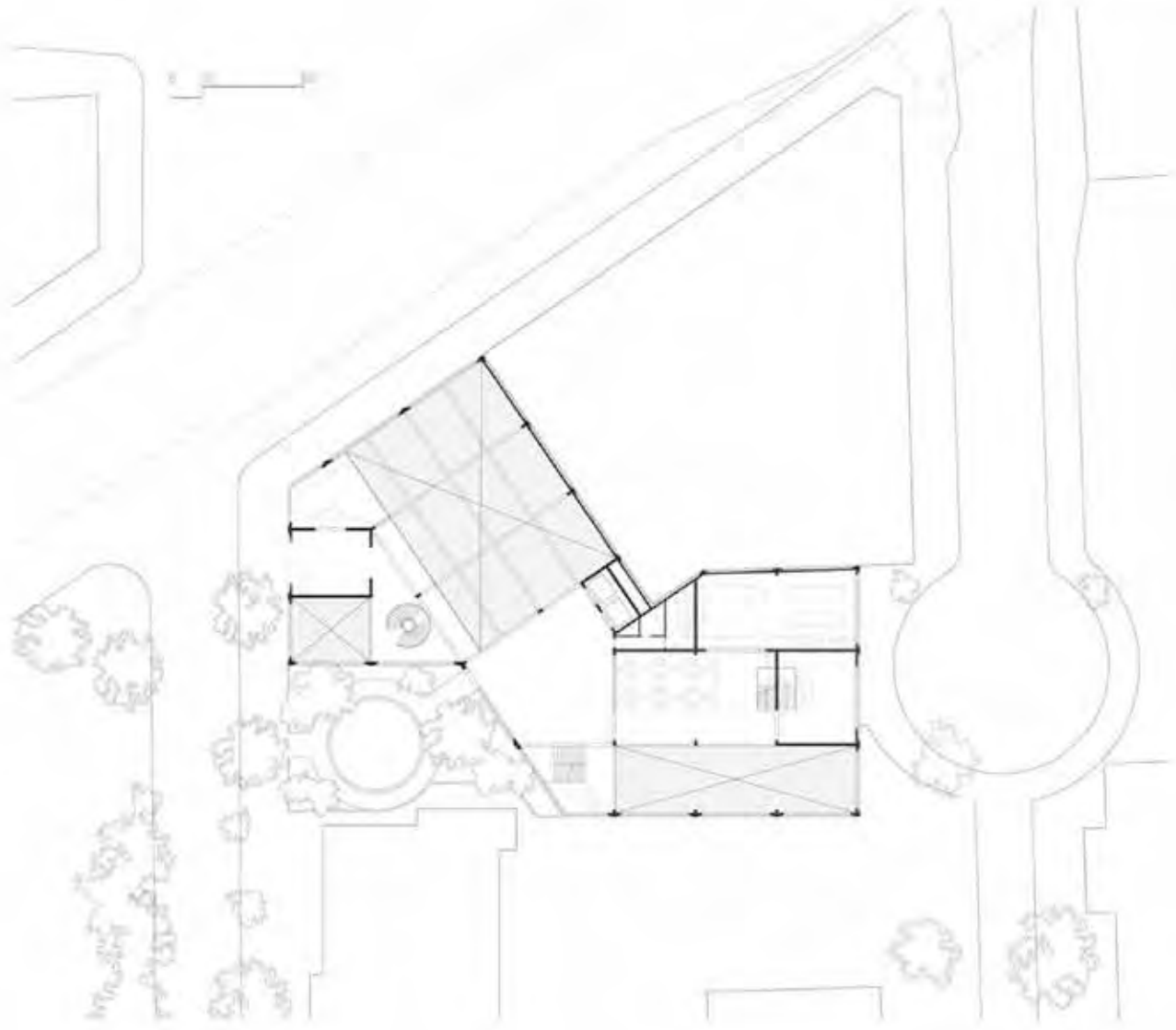
Flexibility within the Structural Rigor: To correspond to the shifting programs of teaching, learning, playing, and community gathering spaces, a simple and variable structural system is chosen. based on the grid of the site. The clearing of the sportshall calls for trusses, while the roof garden requires an one-story extension of the vertical structural. These strategies are general, intuitive and humble.

structural model: hybrid of columns-beam; trusses and thicked slabs



Final model on site

ground floor plan



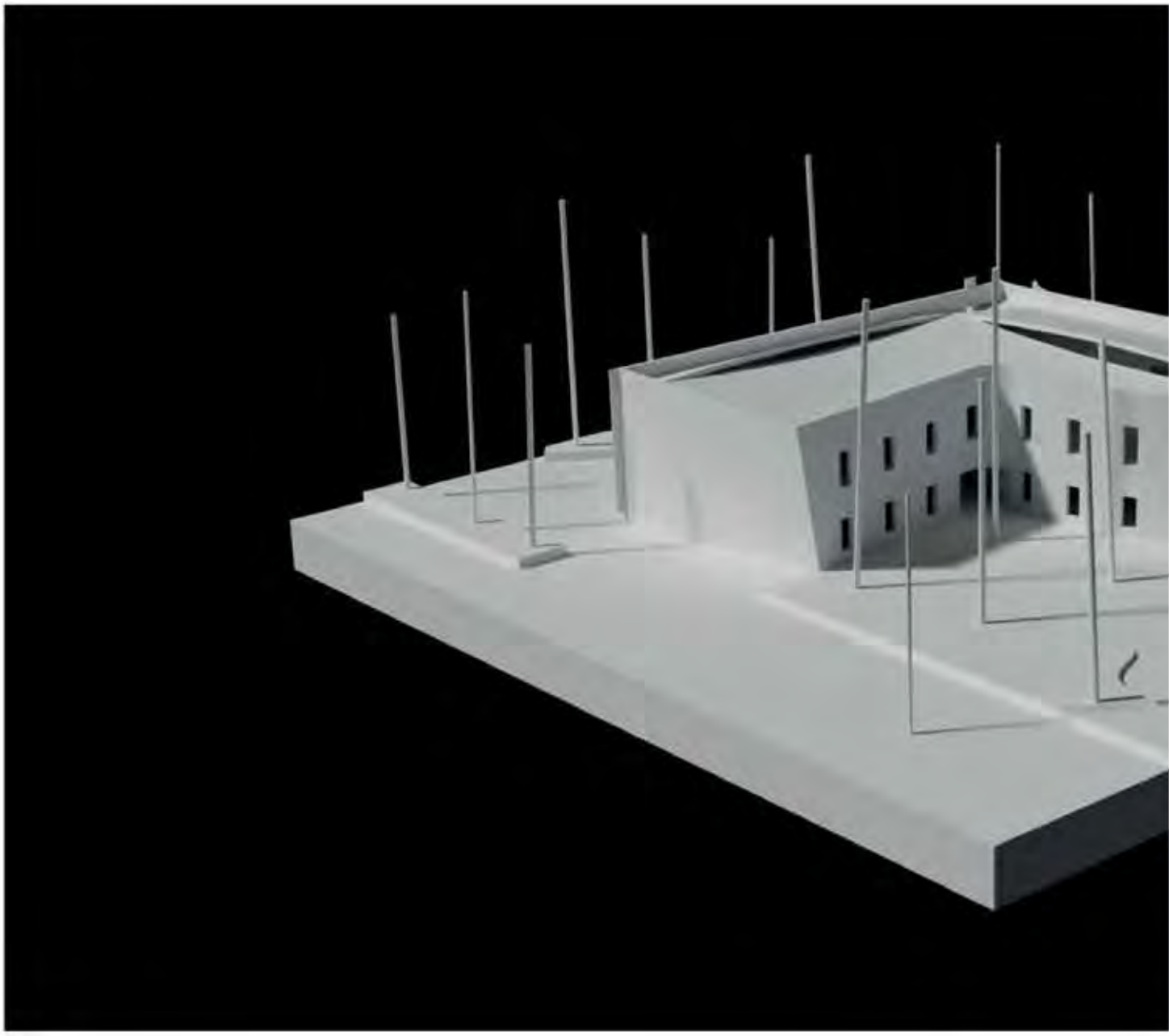
Floor Plans:
1) underground
2) first floor above grade;
3) second floor;
4) rooftop playground

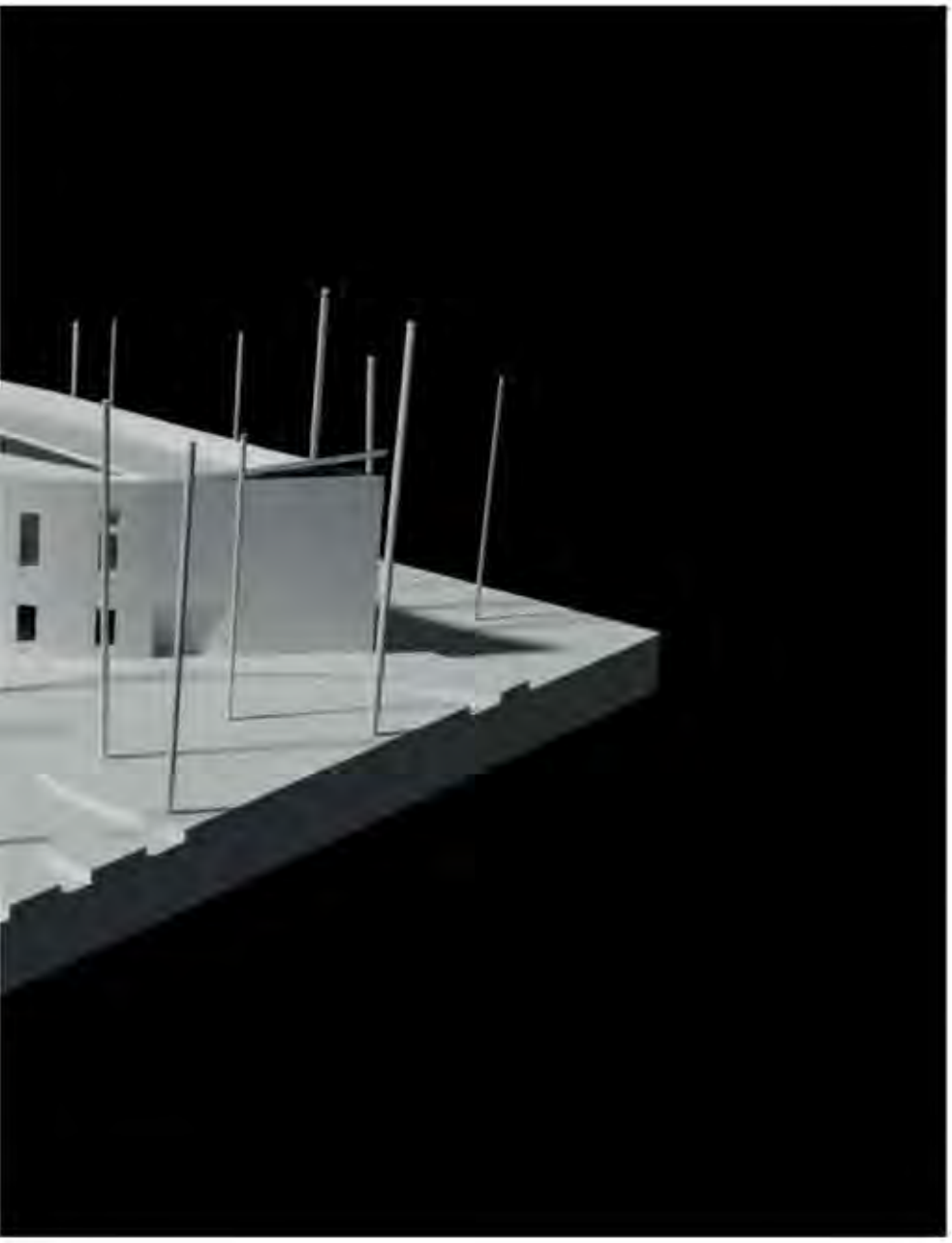
Open Shed/Free Plan/Enfilade The three most dominant types of plan structures are applied respectively to the sportshall, the library and the class rooms. The various type of activities that constitute a wholesome school life are unleashed in these rooms. Strategic placement of programs also maximize noise reduction and daylight.

First floor, towards the trusses above the interior sportshall

Second floor, enfilade open classrooms

Rooftop, elevated garden and playground with urban view





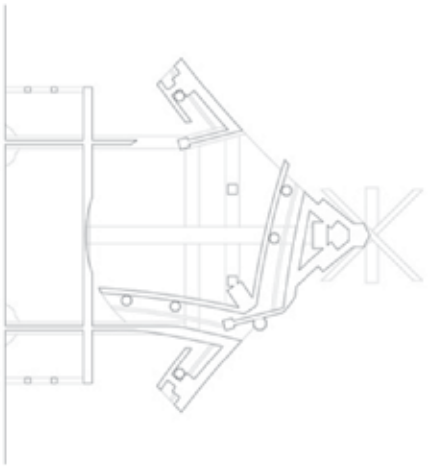
Exquisite Corpse: **Community Kitchen**, lower Manhattan, NY **(Ongoing)**

Second Year Design Studio / Fall 2019/Independent
Instructors: Nima Javidi/Ife Vanable/Stephanie Lin/Julian Palacio

Troubled Adjacencies How is a Chinese dragon made? Simply putting body parts of different animal with alchemy? Bring transformed plans and sections of three precedent rooms into one new building is a hybrid process as such. It is more than when the circle meets the square, the thin wall meets a fire place cutout. It is ultimately the part-to-whole struggle. Kitchen, Dinning hall and garden collaged into this community building.

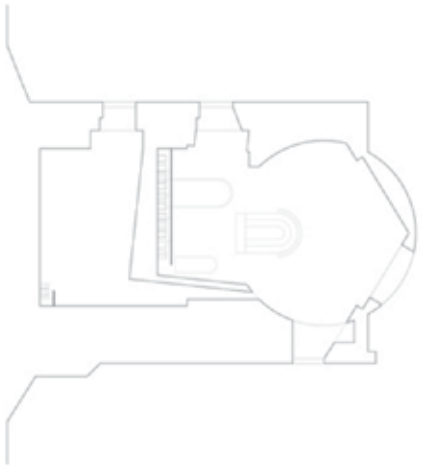
Grow House:

Castle in plan;
Temple in Section.



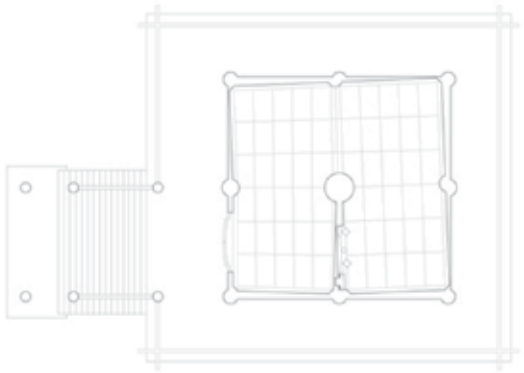
Eat House:

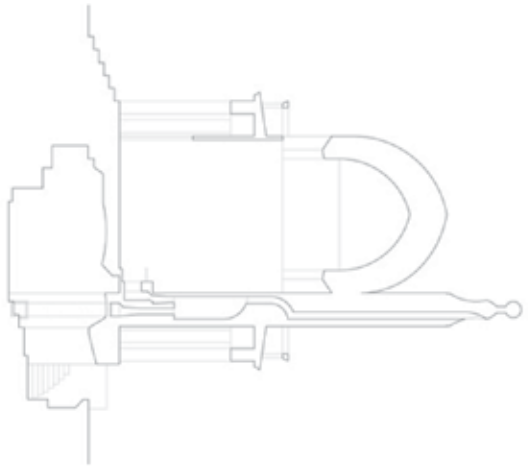
Tempieto in plan;
Castle in Section.

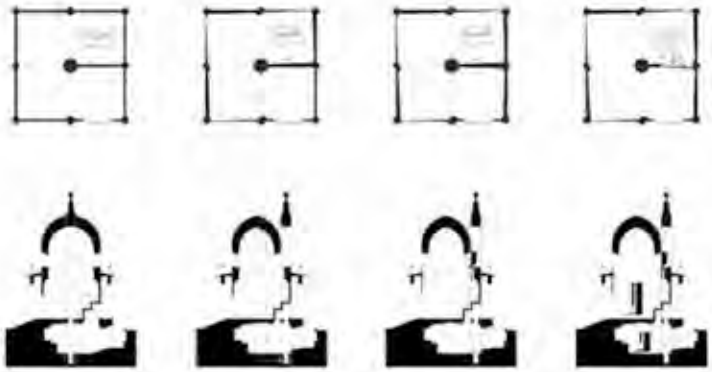


Cook House:

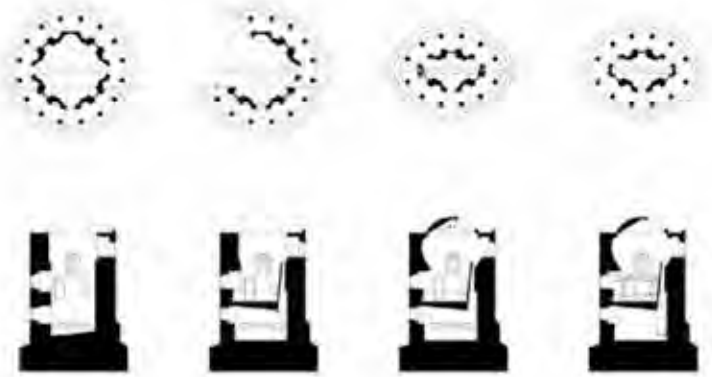
Izumo shrine in plan;
Tempetto in WSection.



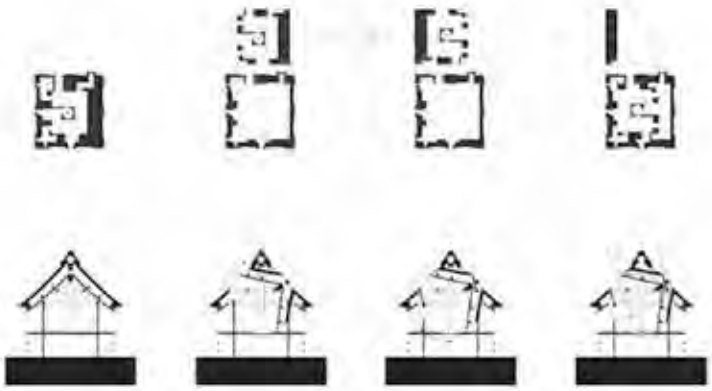




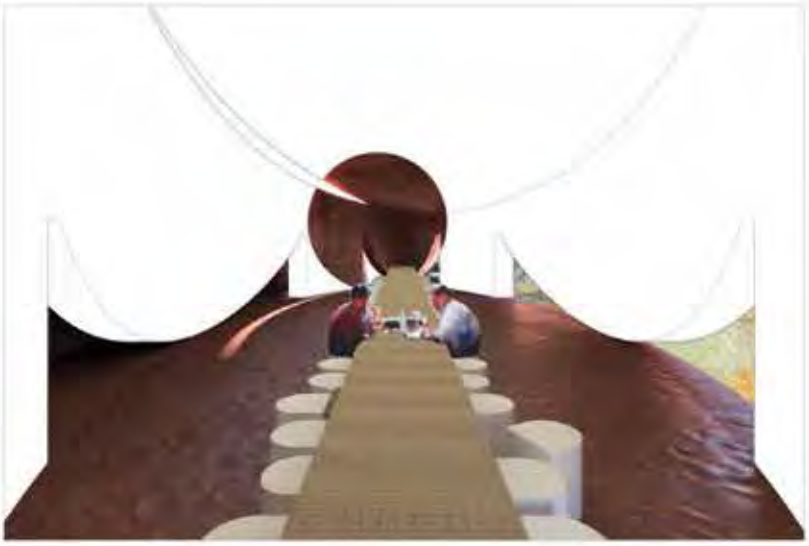
English Fireplace kitchen requires thick poche to carve into. Only through rotations of the thin veneers of the wood walls can this be achieved. A precise, uniform wall becomes a bit off, a bit unperceptable but stunning at the end.



Last Supper Table is a linear table of display. Tucking it into a circular room as perfect as the tempietto makes it baroque. It is about the dramatization of the space and its rituals.



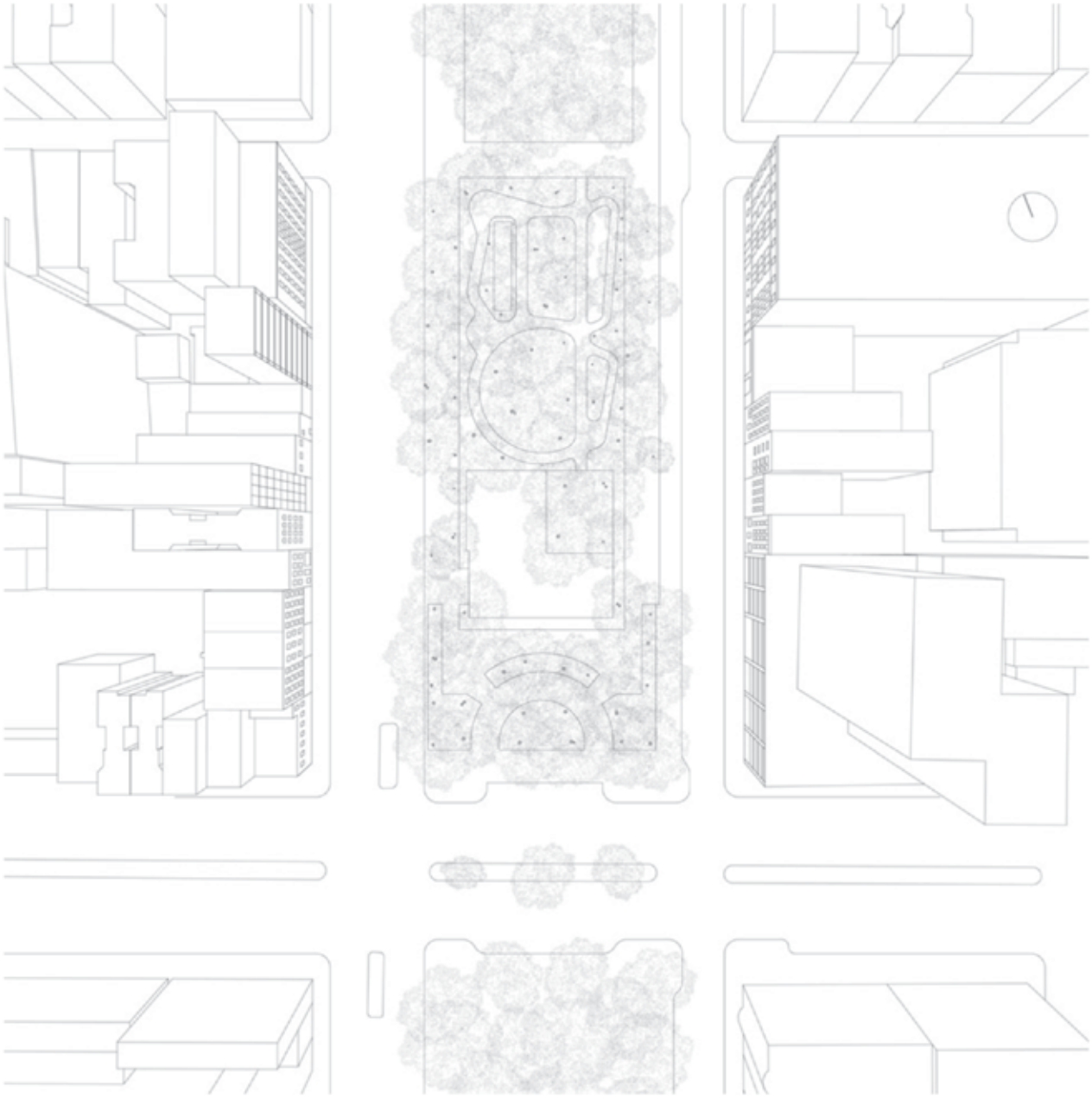
Hanging planting creeps into an open-lid castle. The key move is to move the stair at the corner to the center. The service element is immediately celebrated and become the basis of hanging.



The dining table

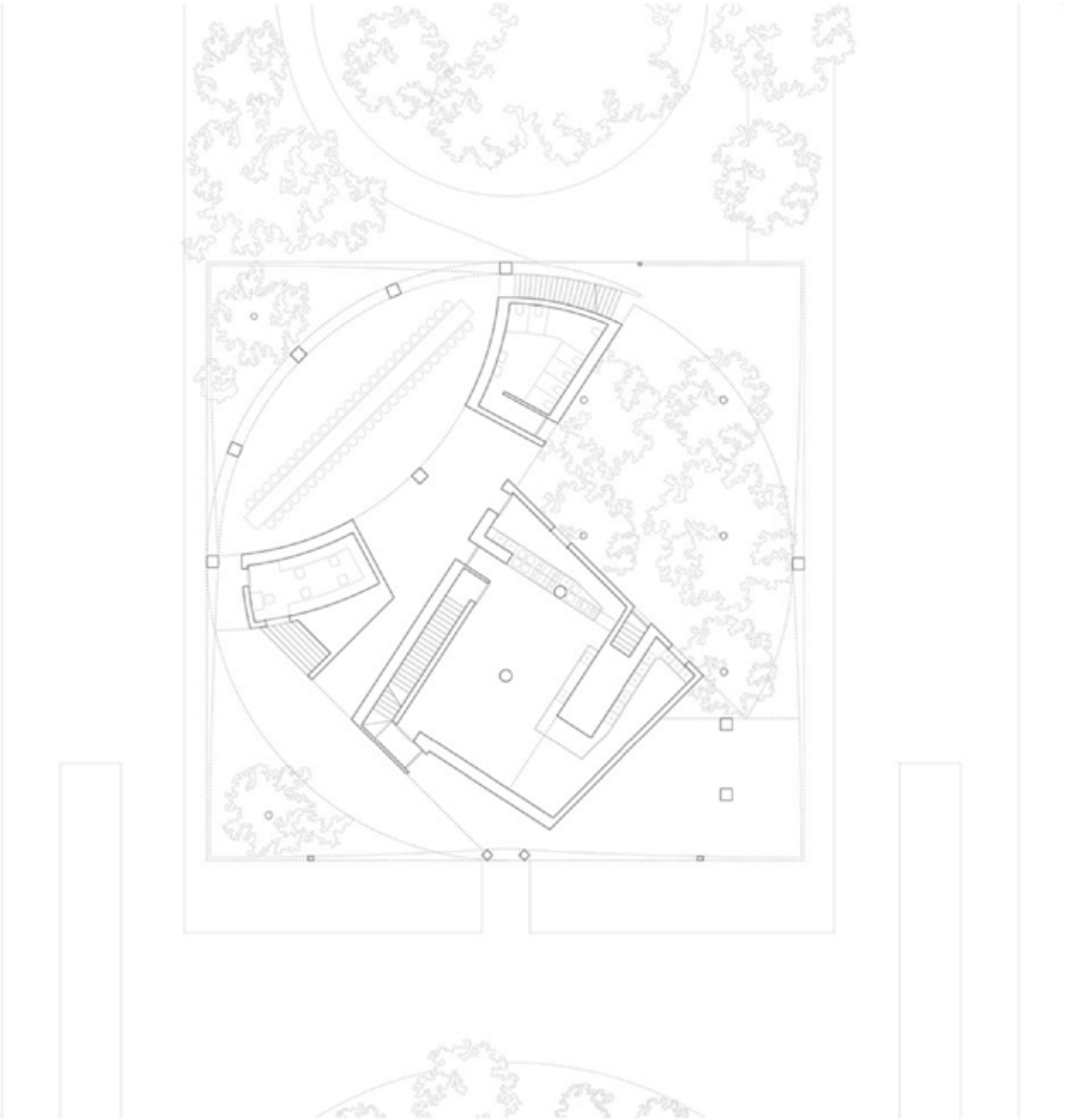
Interior of kitchen

Perspectives of the Garden



site plan prior to the intervention

Site as a Secluded Island The site sits between two urban blocks on lower manhattan (Chinatown), as one of the islands of the Sara. D. Rooservelt Park. The existing building connects with a community garden to the back and a symetrical landscaping on the front. It is a quiet communal space admist the noisy traffic of the city.



ground plan;

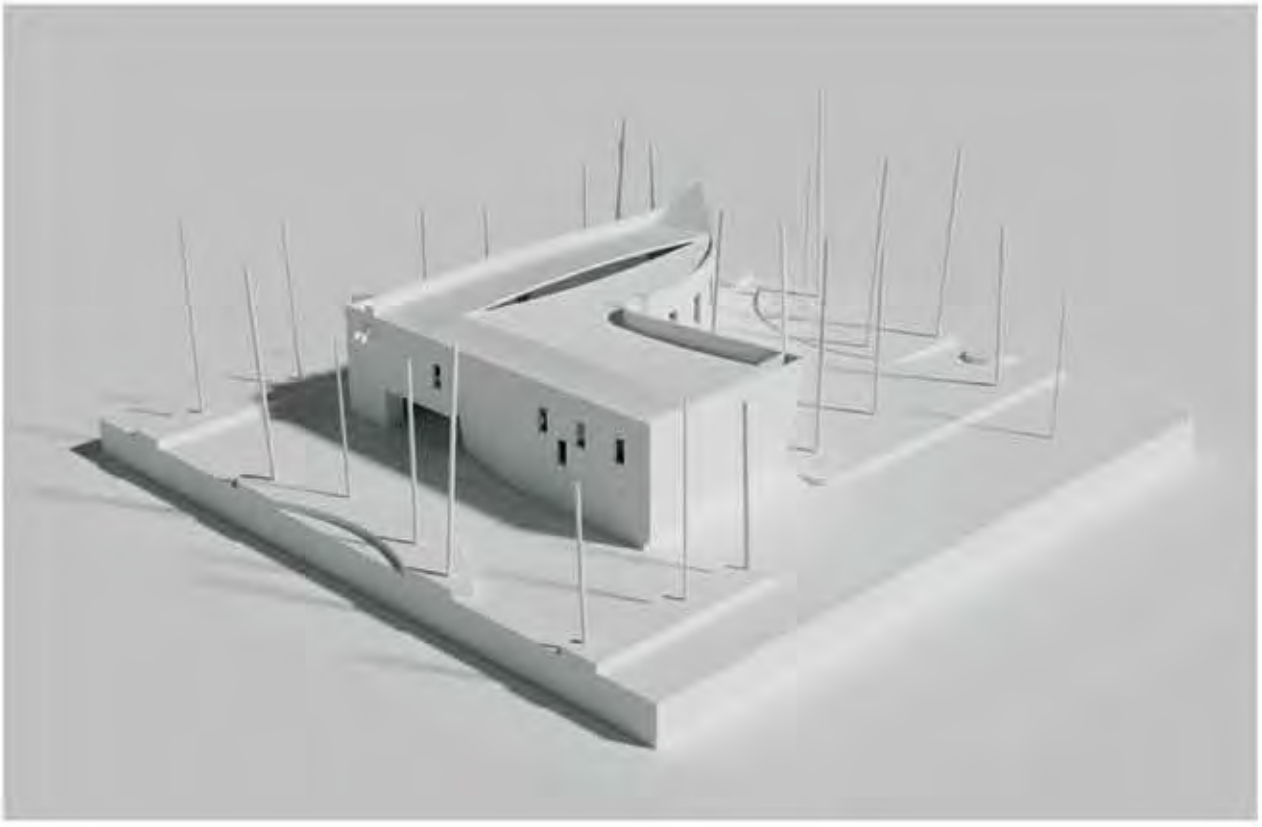
diagonal section to south-west

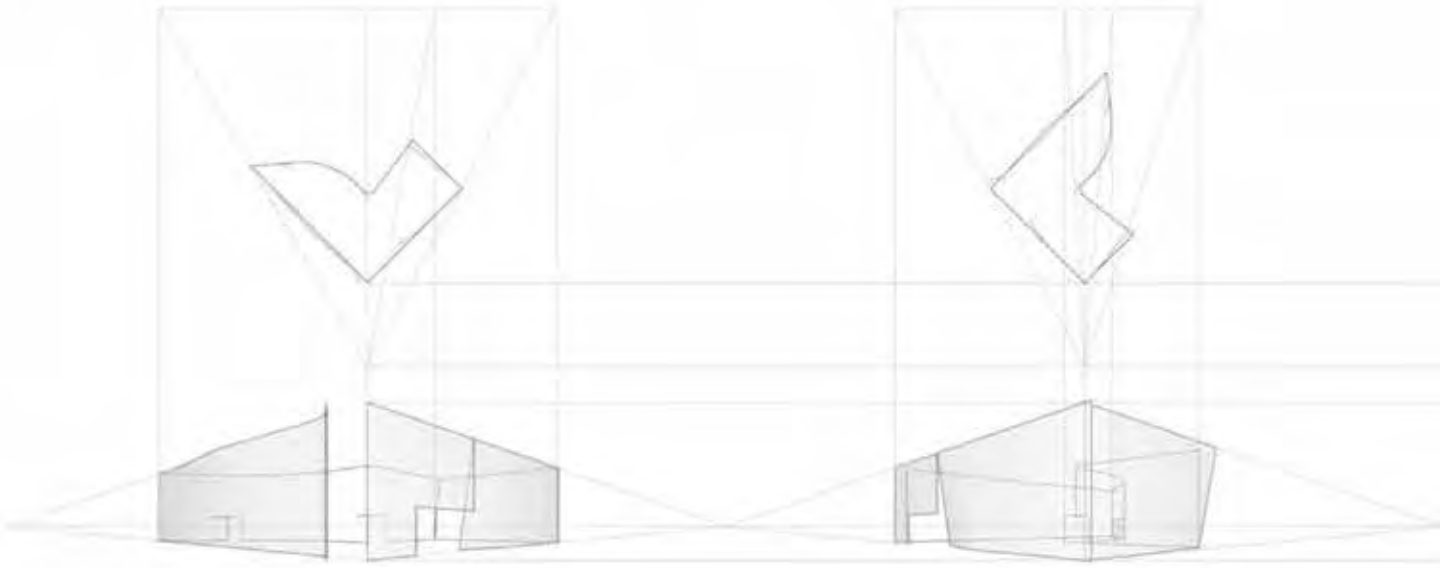
Scheme 1

second floor plan

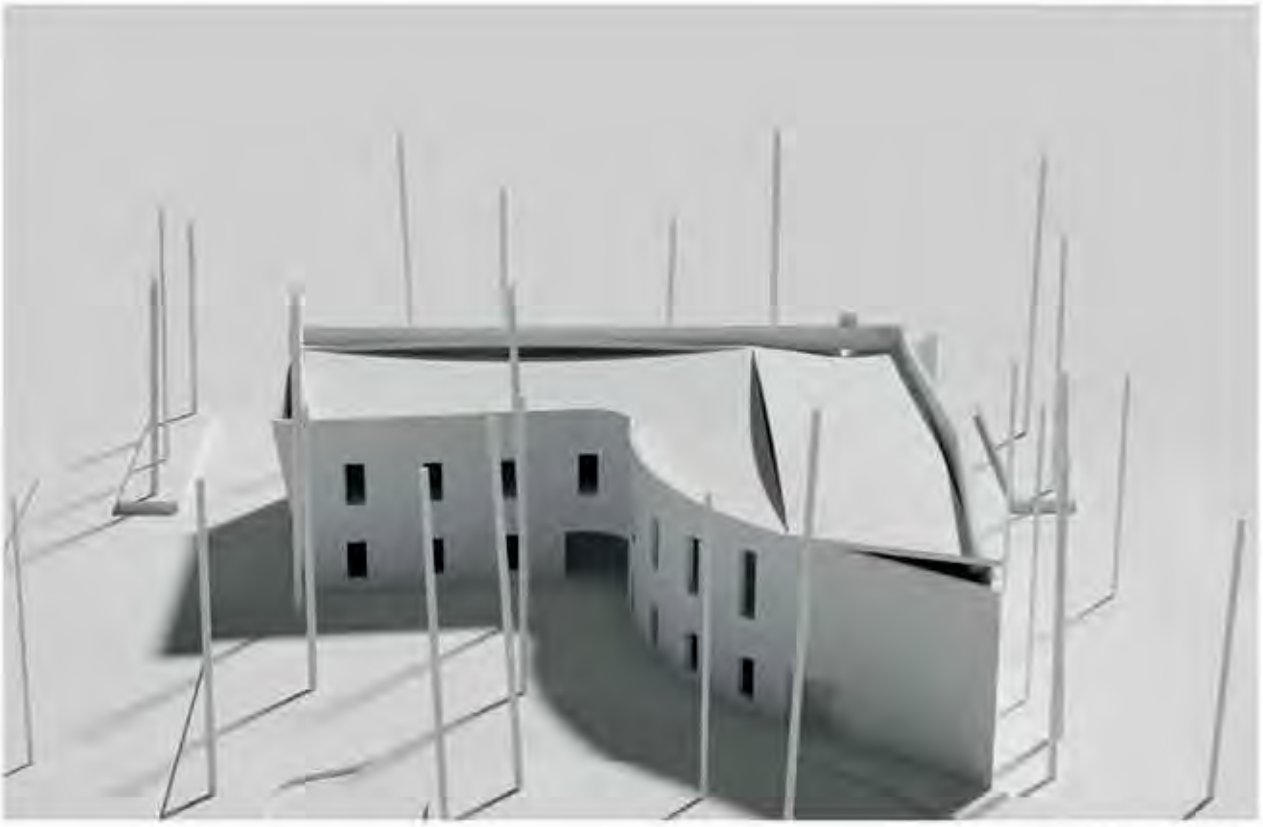
model view

The Tent This scheme seeks to envelop the three programtic spaces by a single fabric indifferent to the content. Thus giving a hermetic and mysterious quality of the garden. Its communal aspect is expressed by lifting walls off the ground to connect the surroundings from the ground, instead of from the eye level.





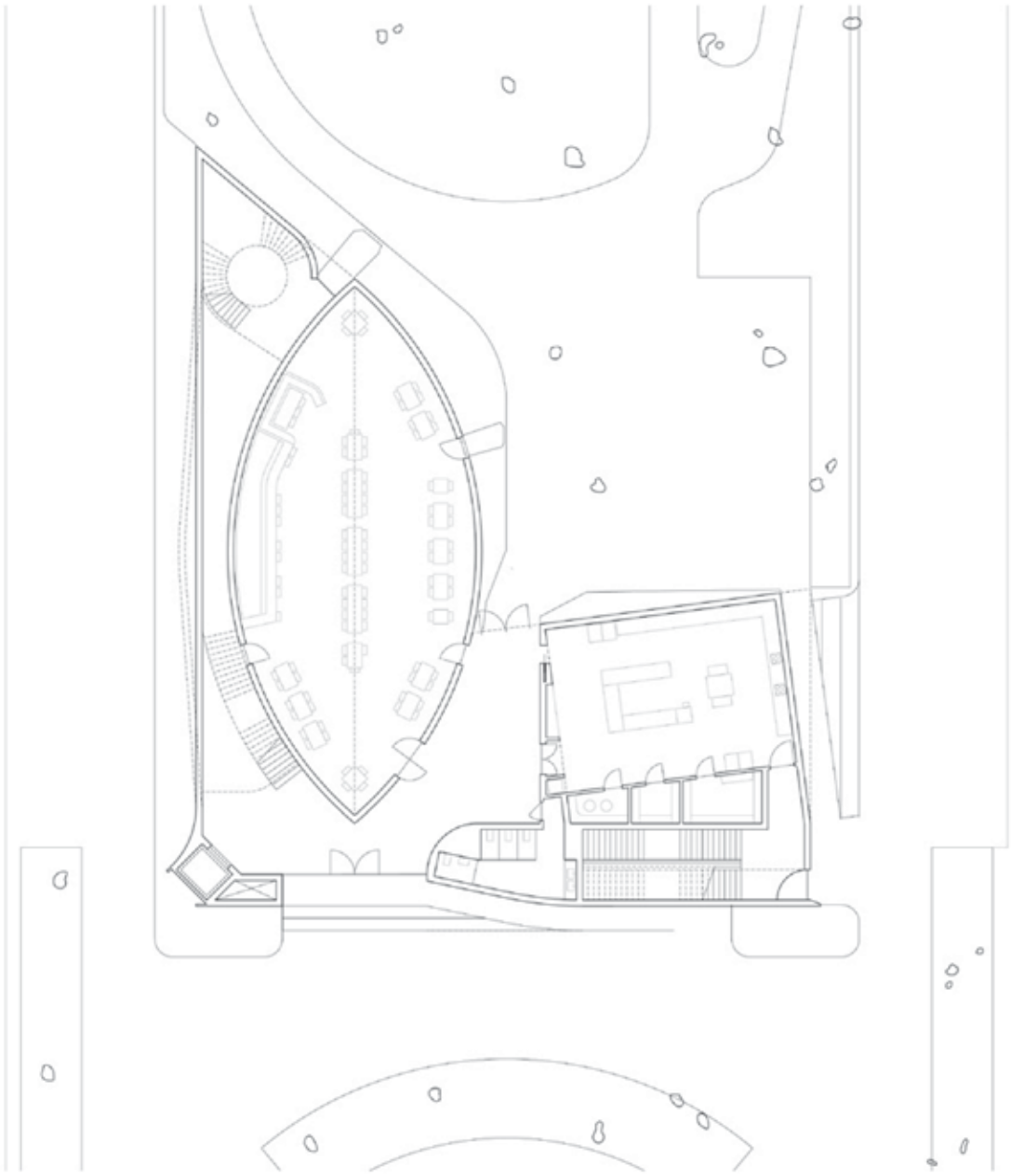
Scheme 2



Views of the massing model

perspective stydies of the envelope from the corners

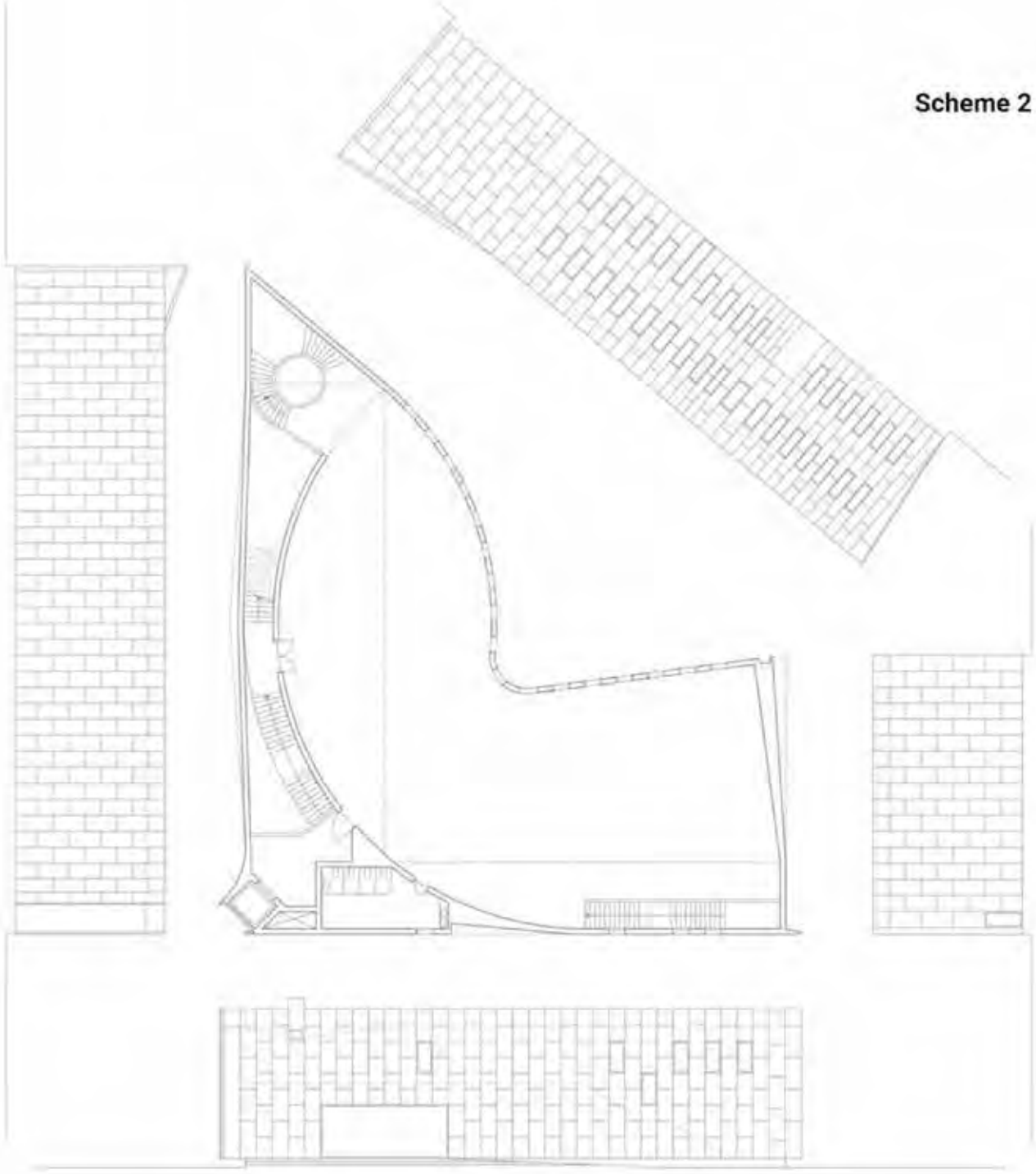
Variations within the L-shape typology The original building is of L-shape and of red bricks. The cut-out from the square block allows four trees to thrive as a continuity of the large urban garden into the building's foot print. The new building, taking advantage of but also vary within this typological relationship with the site, creates new vistas and paths into the garden to further more bring the continuity into the streets.



ground plan;

Section to north

Scheme 2



elvations and first floor plan

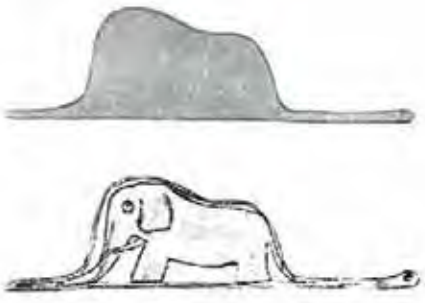
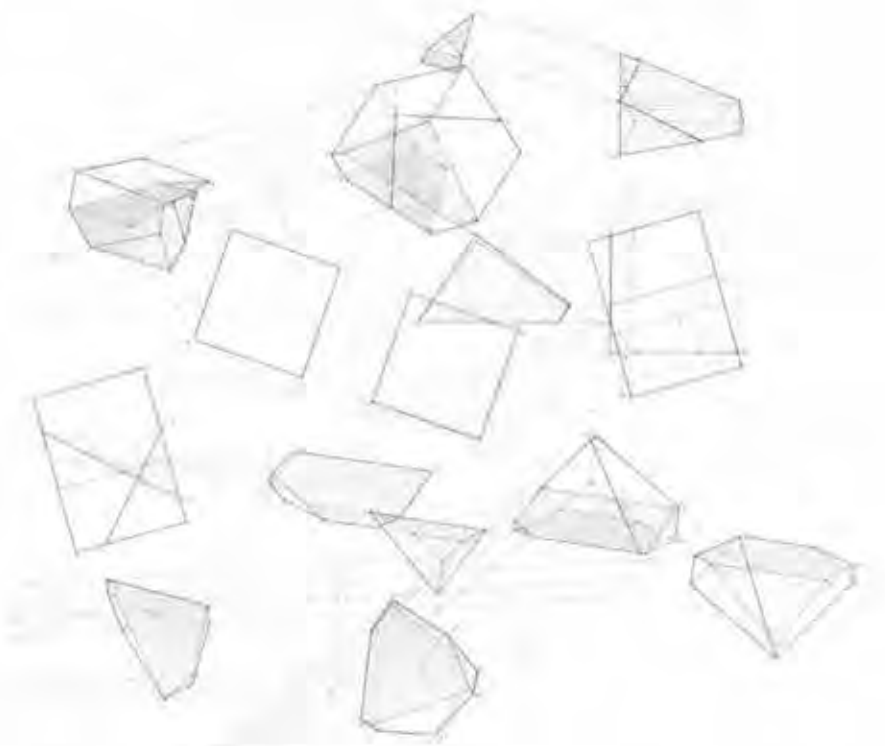


Illustration from *the Little Prince*

The Snake and the Elephant(s) As noted in *The Little Prince*, the elephant swallowed by a snake in the eyes of a child could become a hat in the eyes of an adult. The difference is whether one has a sectional advantage. Similarly, in this building, the shingles of the envelop swallows the content and are deformed by it, balancing between total compliance and total non-chalance.



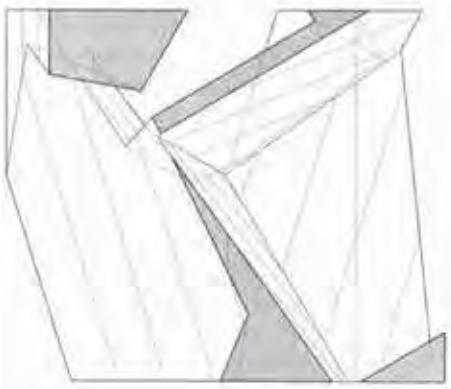
projective drawing of slicing the cube

construction of a mock-up (left),
ground piece of final production show in pieces (right)

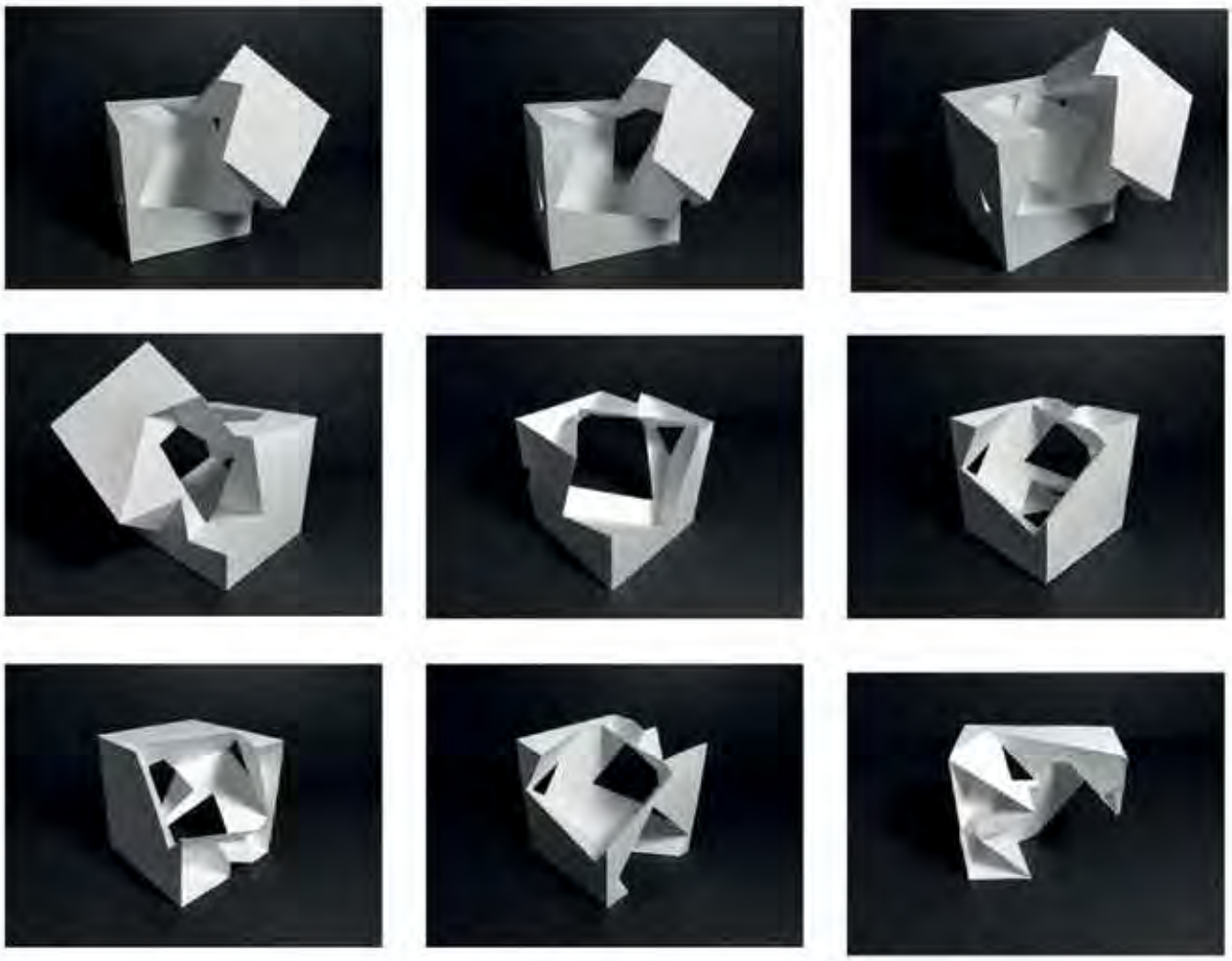
Elemental Operation This is a simple project that starts at the descriptive geometric studies of a cube. Cutting the most platonic solid generate additional planes and corners. Therefore, boolean Intersections of these cubes become an exercise of progressing from the pure to the complex. Later, its fabrication in plaster would wrestle with its geometry itself to establish a unique logic of pouring the irregular sollid.

Platonics + tectonics

First Year Design Studio / Fall 2020/Independent
Instructors: James Lowder/Igor Bragado/Elisa Iturbe/Mersiha Veledar



section of the final boolean object



study models: iterations of boolean outputs

Making of the Boolean Object Through a series of testing, the most simple and complex object is chosen and fabricated through a different language of striated plaster pours. This addition of materiality forces geometry to accept gravity, thickness and the structure.

diagram of boolean process

initial boolean study

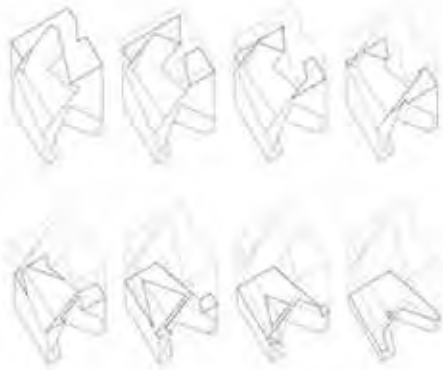


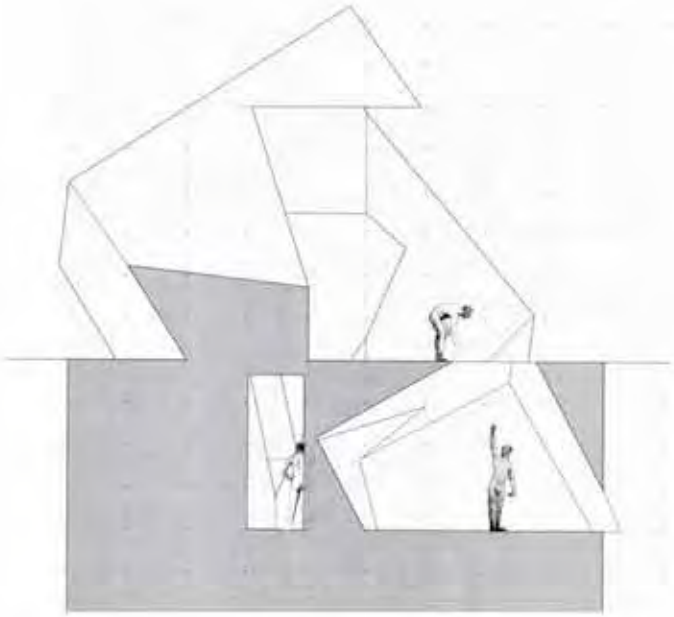
diagram of layered pouring of plaster

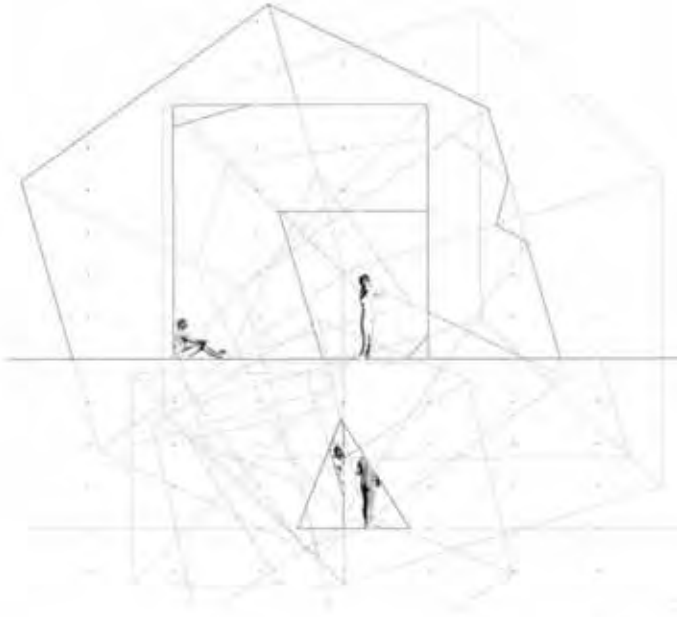
detailed texture of plaster object

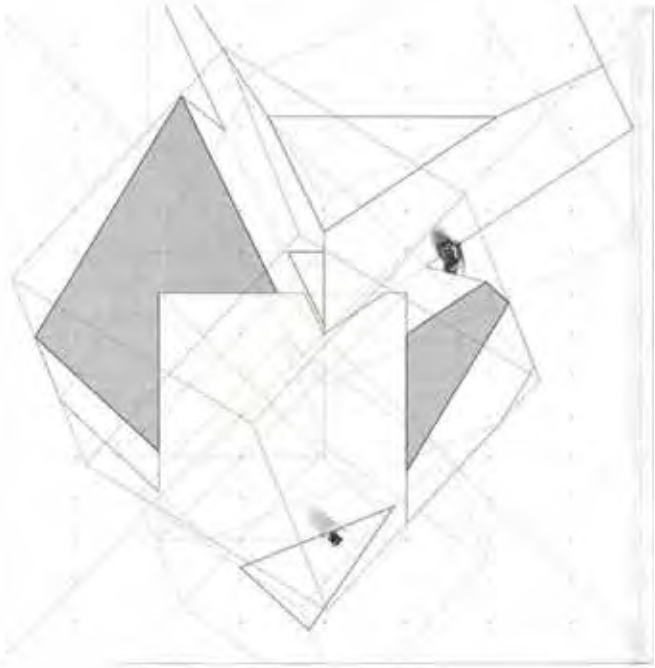
diagram of the object-ground generation process

smaller scale model in construction

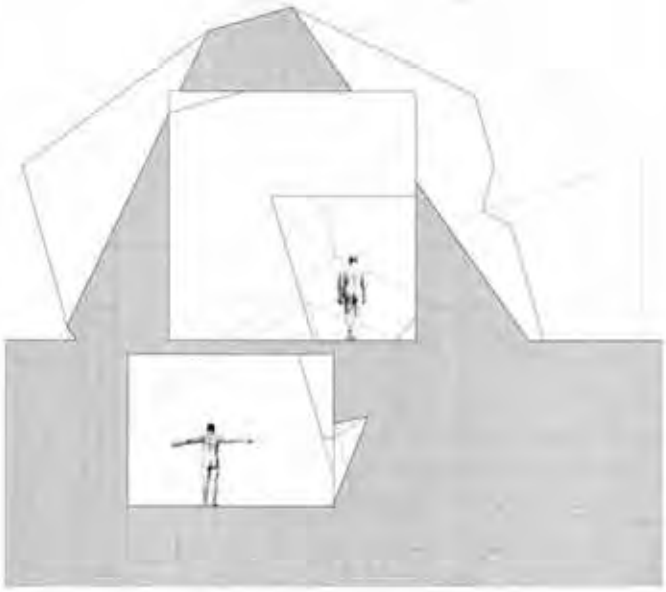
diagonal section;
Fragments of the ground model



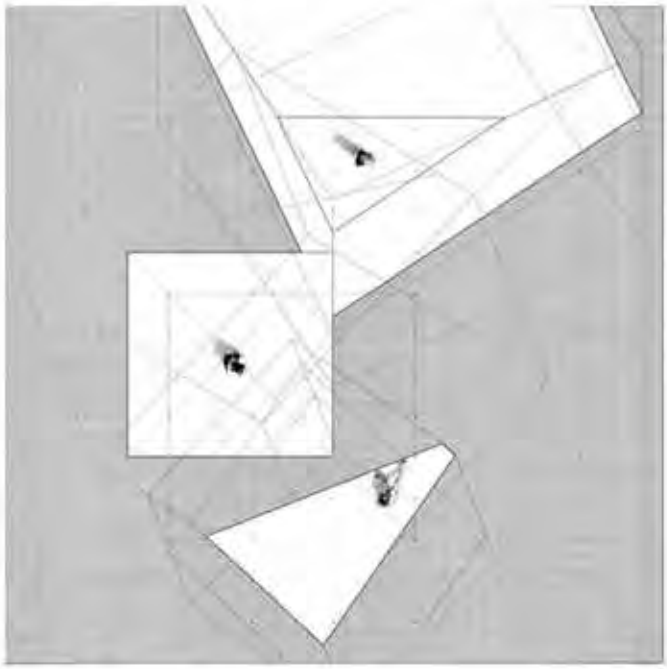




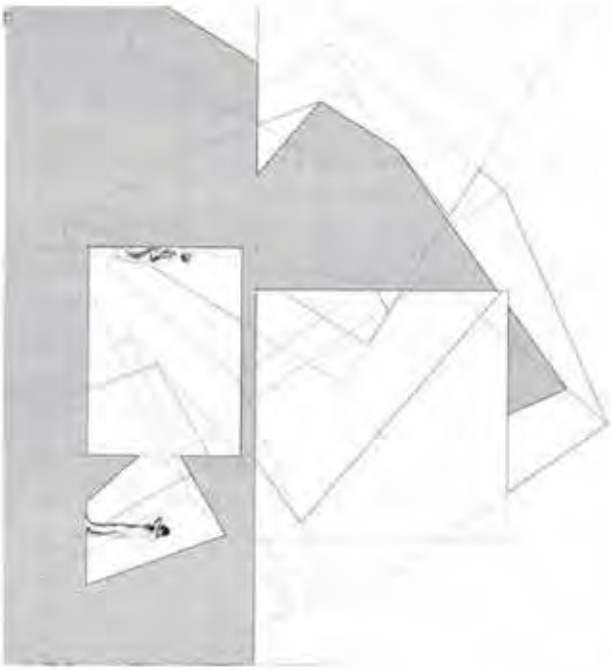
back elevation;
Plan above plateau



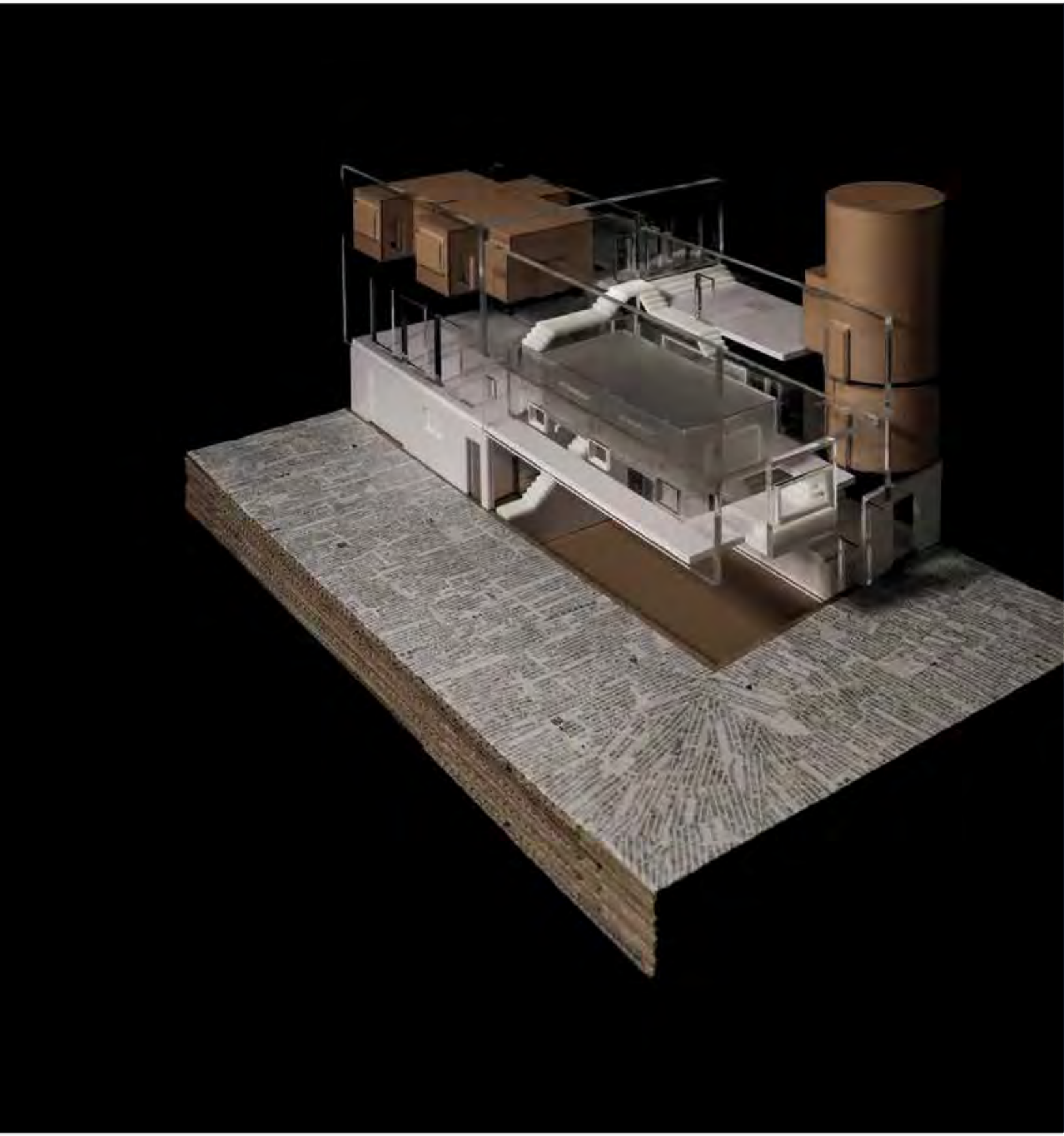
Making of the Object-Ground Composite The object then is embedded into a ground. Self-similar in geometry, the ground mass reacts to the same boolean operation while differentiate it from the object with a plateau. The object-landscape relationship is distinct and continous at the same time through the compliance of solid-void operation.

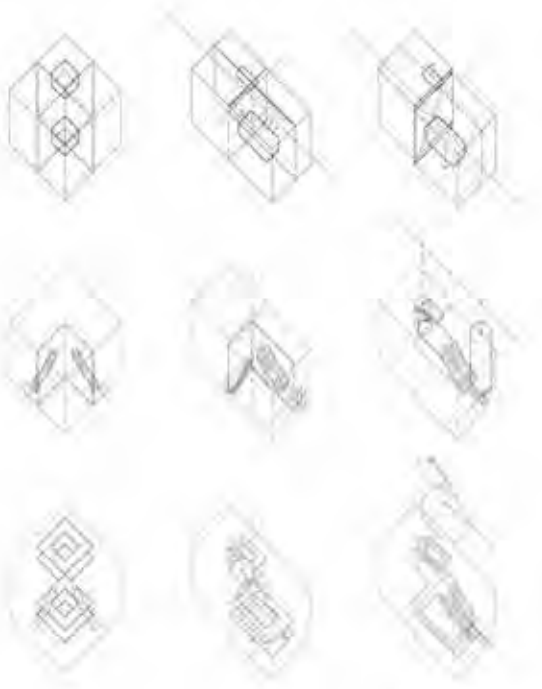


section to front,
Plan below plateau



section to left





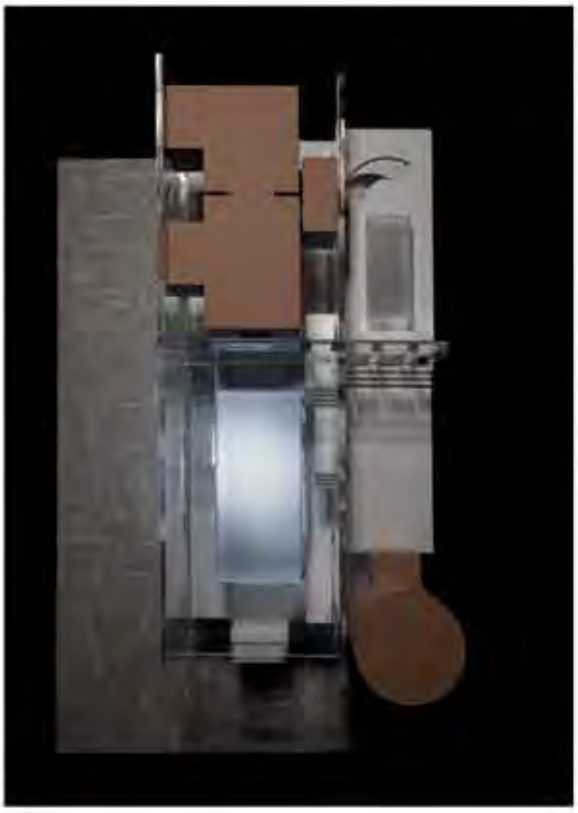
Formal diagrams

Formal Analysis priviledges the linguistic coherence and rupture of architectural forms. Material, site, structure, programs are only analyzed if it has a significant relationship to its form. The sacrifice of a holistic diagonsis is in exchange for a deep reading into an invisible logic of composition that can be appropriated into new design work. This specific series focuses on three architects ranging from Early Modern to Post Modern: Loos, Stirling and Venturi & Scott Brown.

Early study model

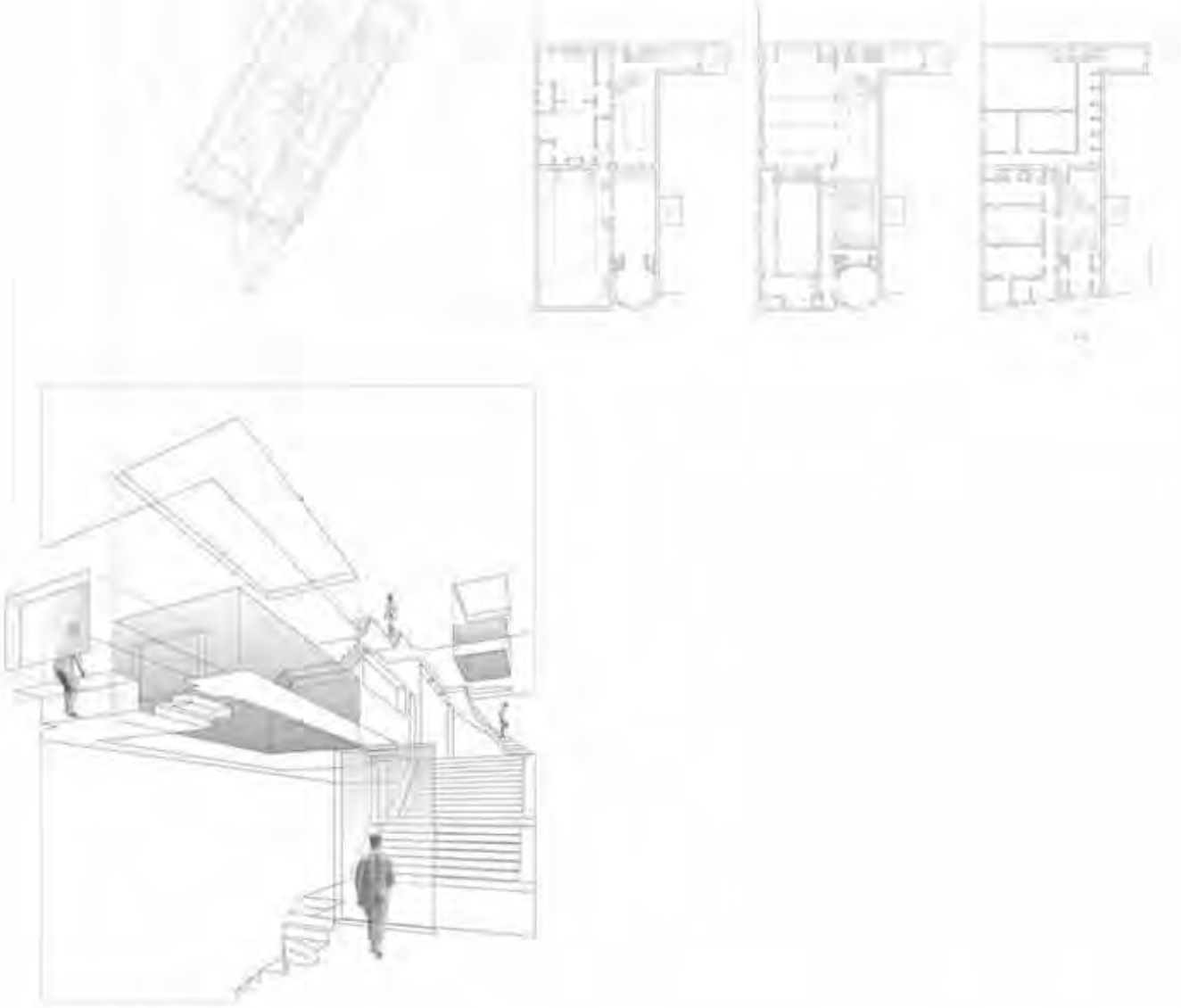
Formal **Analysis** A: Adolf **Loos** Josephine Baker House

Third Year Design Studio / Fall 2020 / Group project/ Groupmates: William Du, Marina Akopyan, Kyungming Park, Tianyang Sun
Instructors: James Lowder/Guido Zuliani/Elisa Iturbe/Peter Eisenman



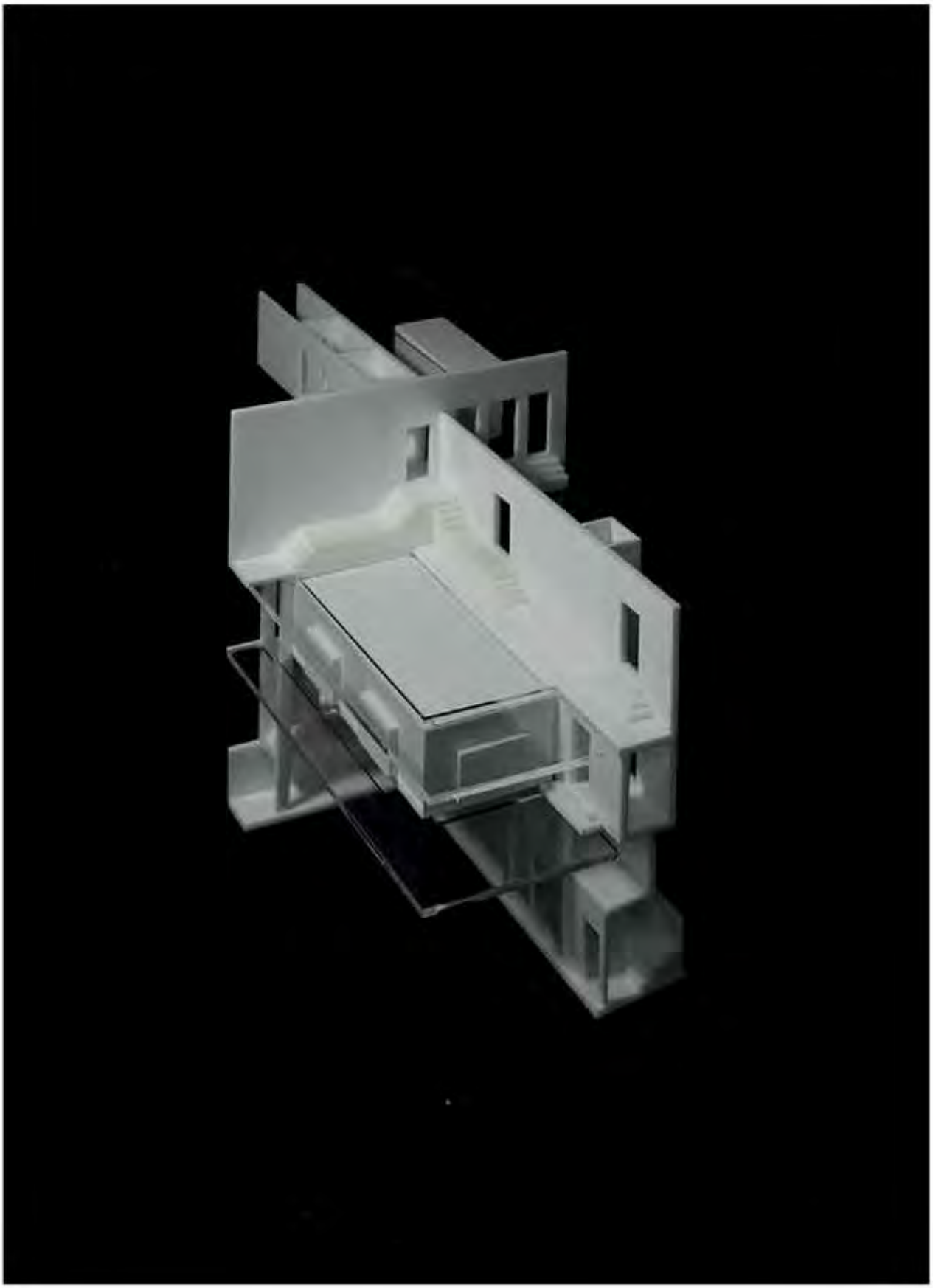
analytical model A: the volumes

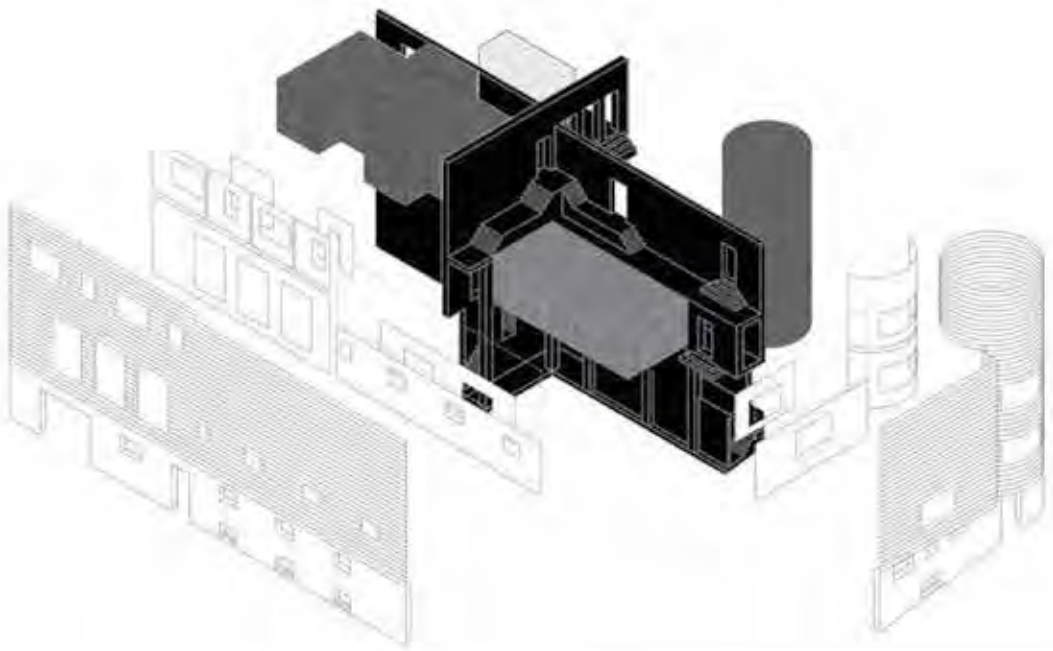
analytical model B: the cross



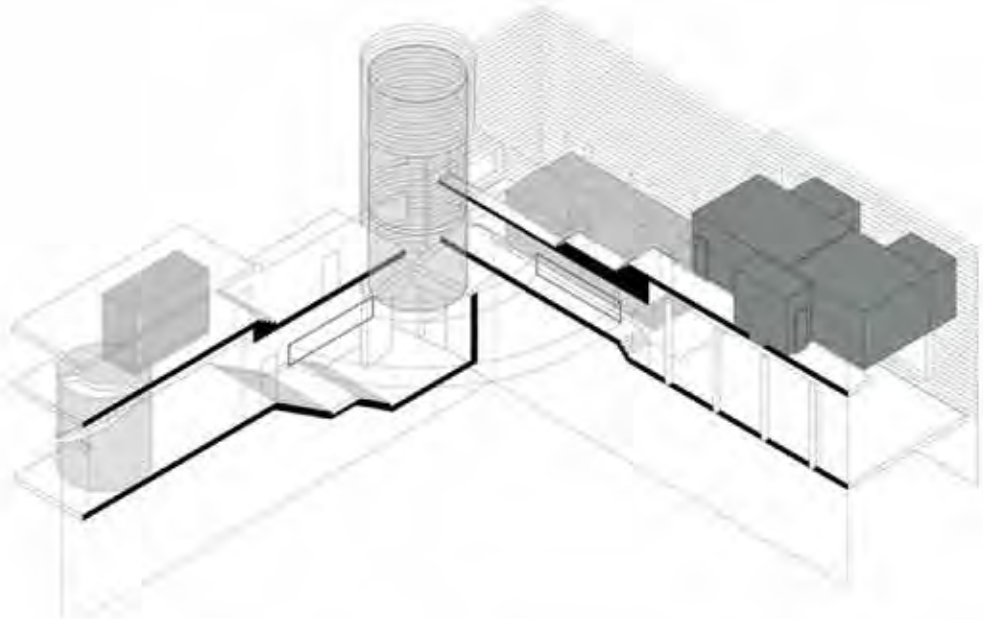
Floor Plans (2nd, 1st, ground);
Projected perspective showing the voyeurism

Forms of Voyeurism J. Baker house is not only exemplary in its expression of Loos's raumplan, but also employs a spatialsystem to employ voyeurism. A crossed load-bearing wall system sets up a four-square grid that is fundamentally conflicted in its linear and diagonal qualities. While all elements conforms to the orthogonal grid, a tension between the diagonal quadrant placed by the two volumes of skylight/swimming pool directs the male gaze to trepass between walls and act diagonally. Sights of the woman dweller precedes the footsteps of the man visitor.

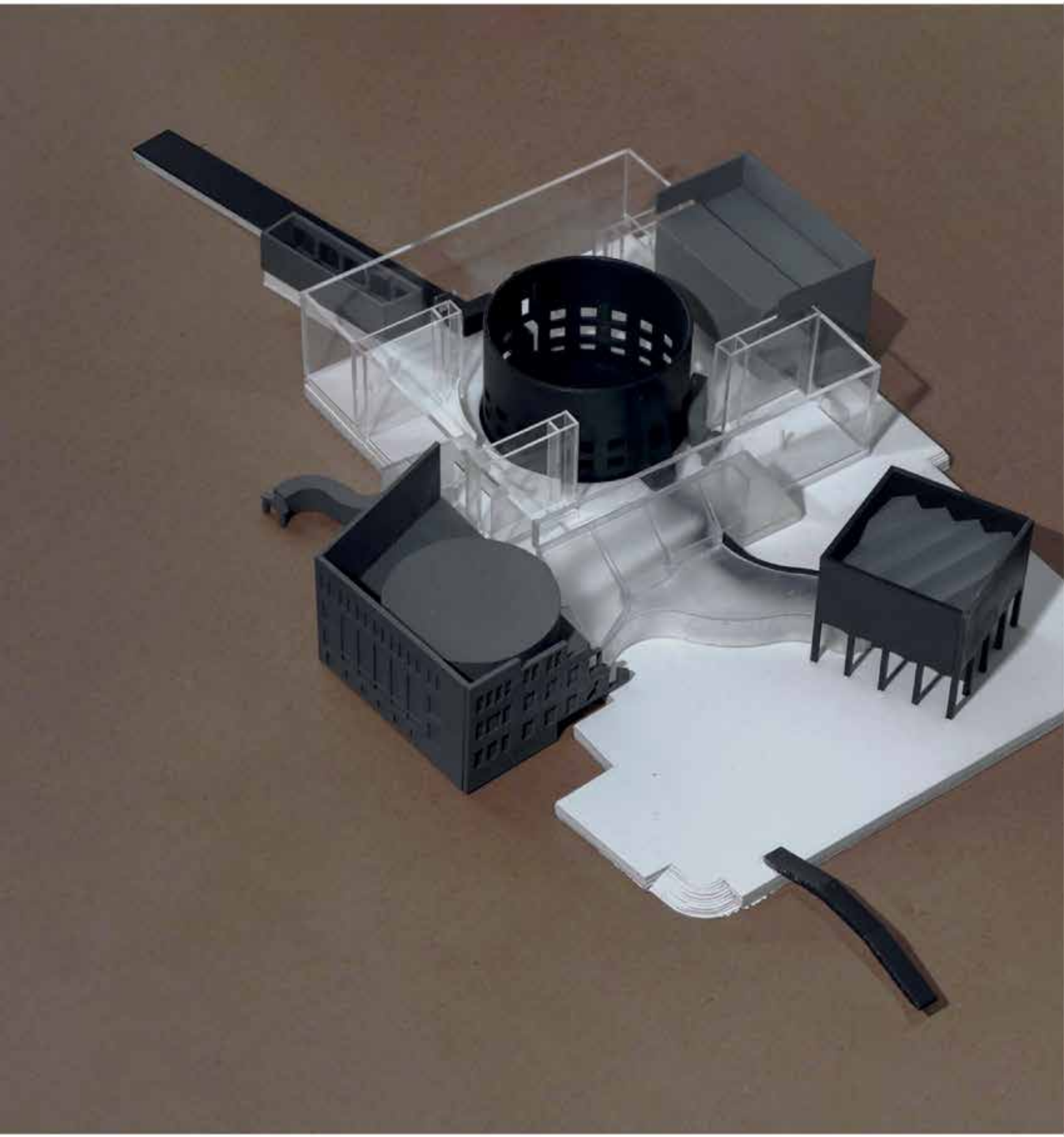




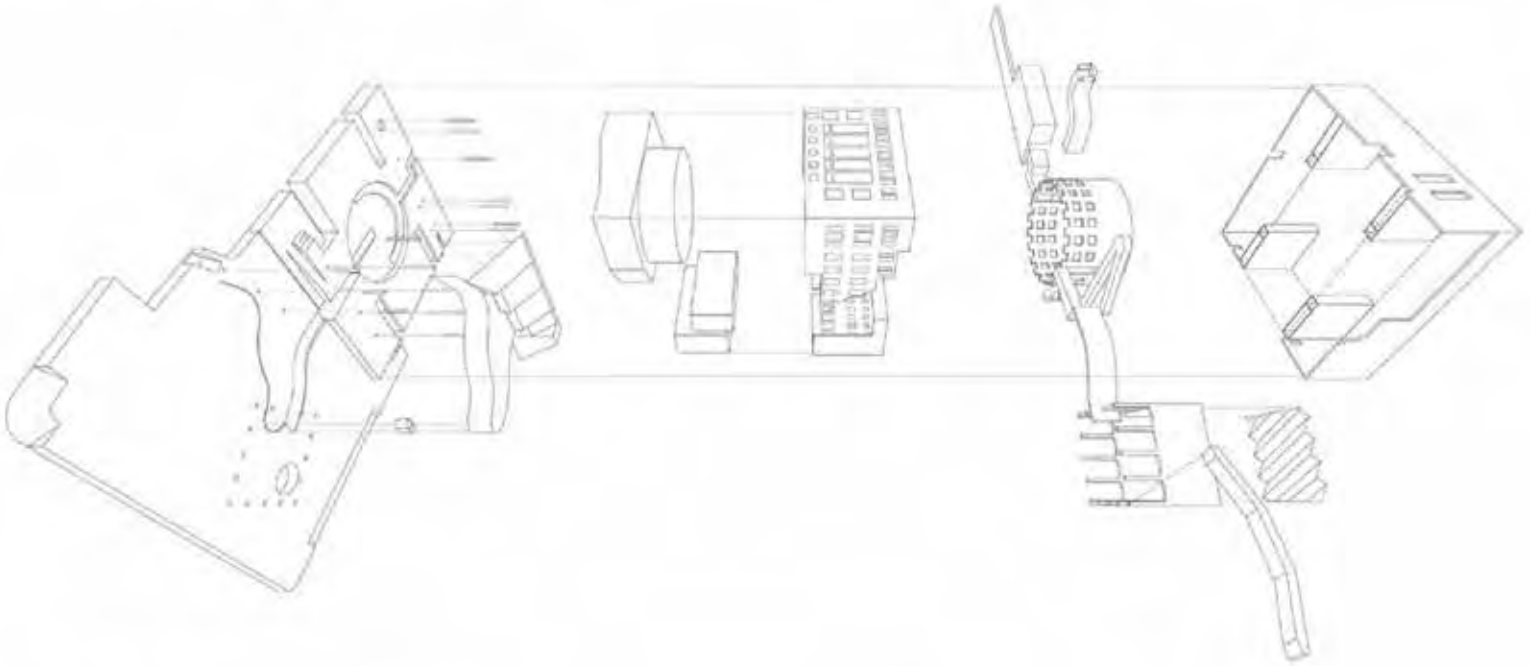
Exploded facades, interior wall surfaces in relation to the cross and volumes



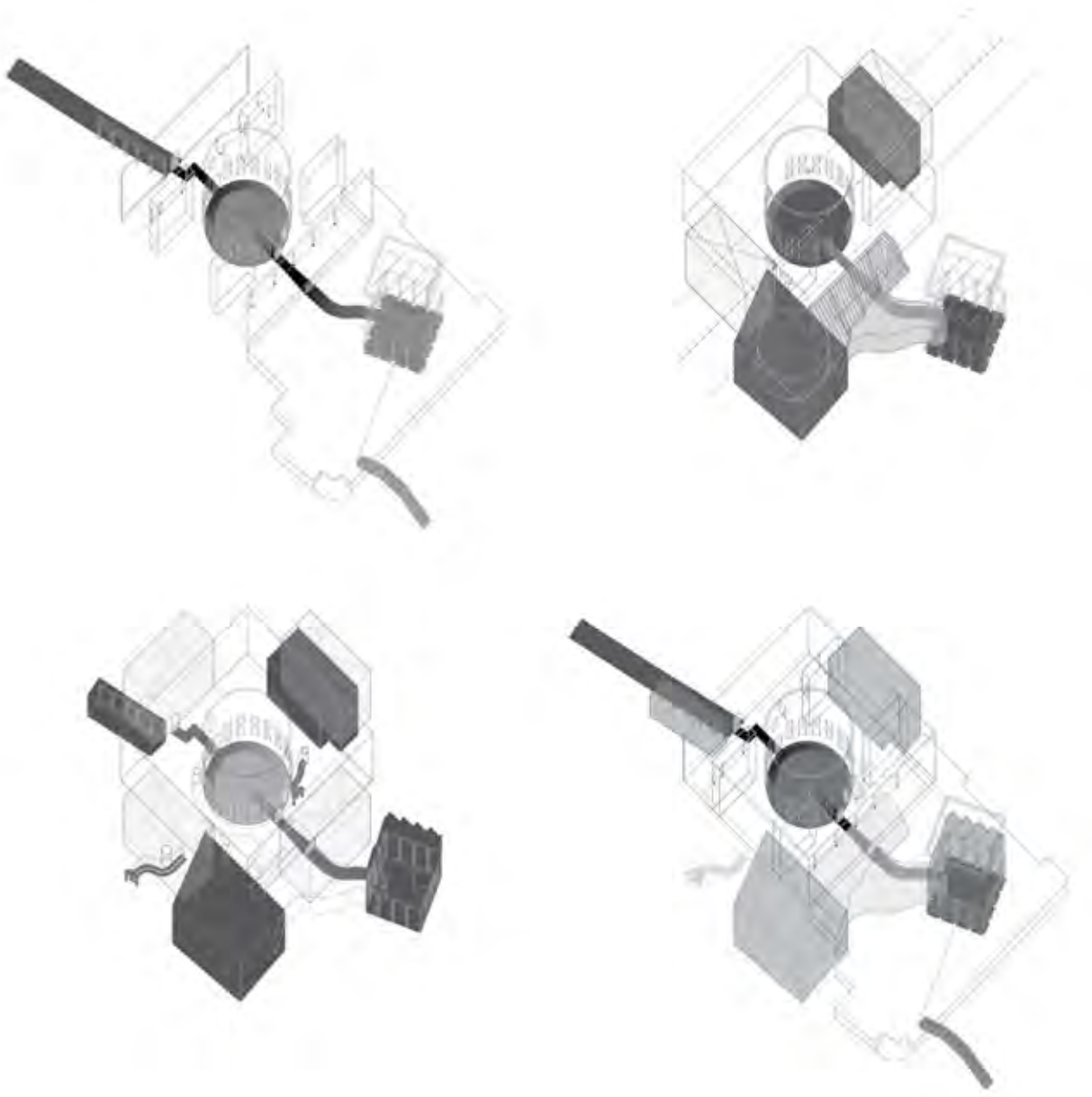
Rotated section of the two bays of the house around the cylindrical volume



Exploded layers of plinth, glass volumes, frame and the figural promenade

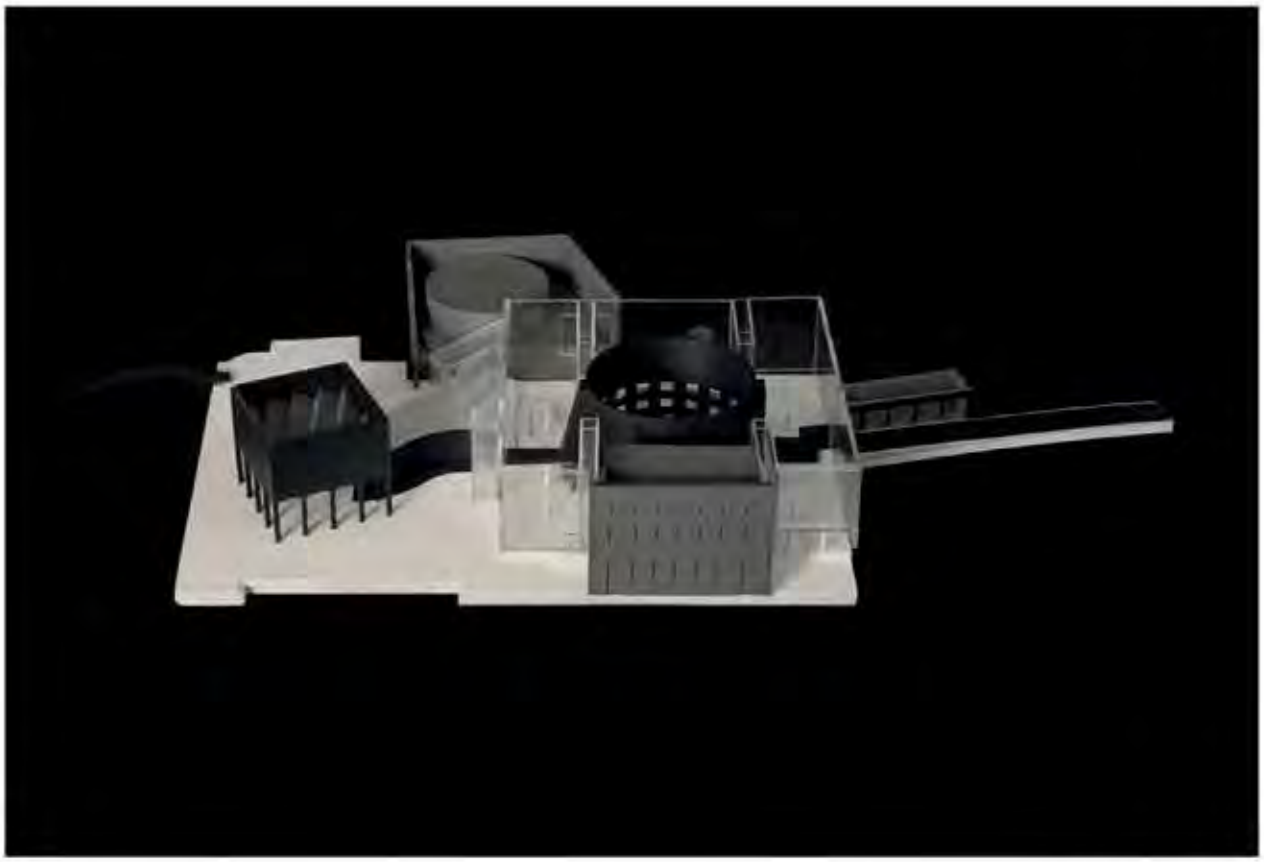


Formal **Analysis** B: James **Stilring** Duesseldorf Museum of Art

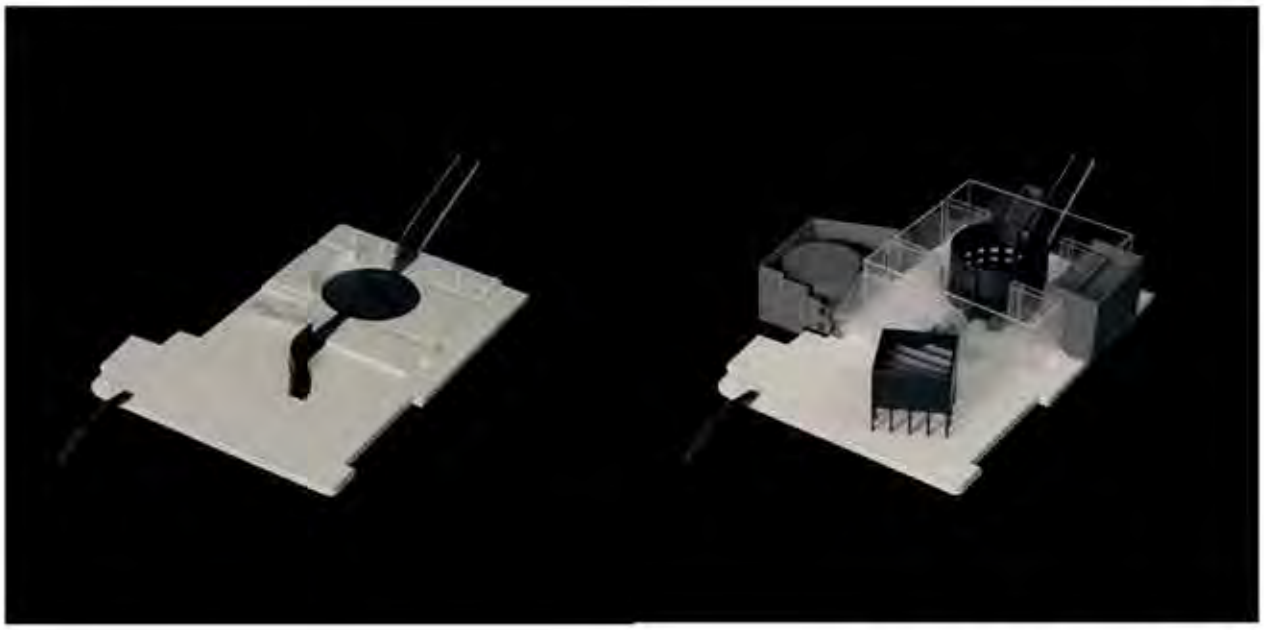


diagrams showing the contradicting forces of linear and centrifugal composition

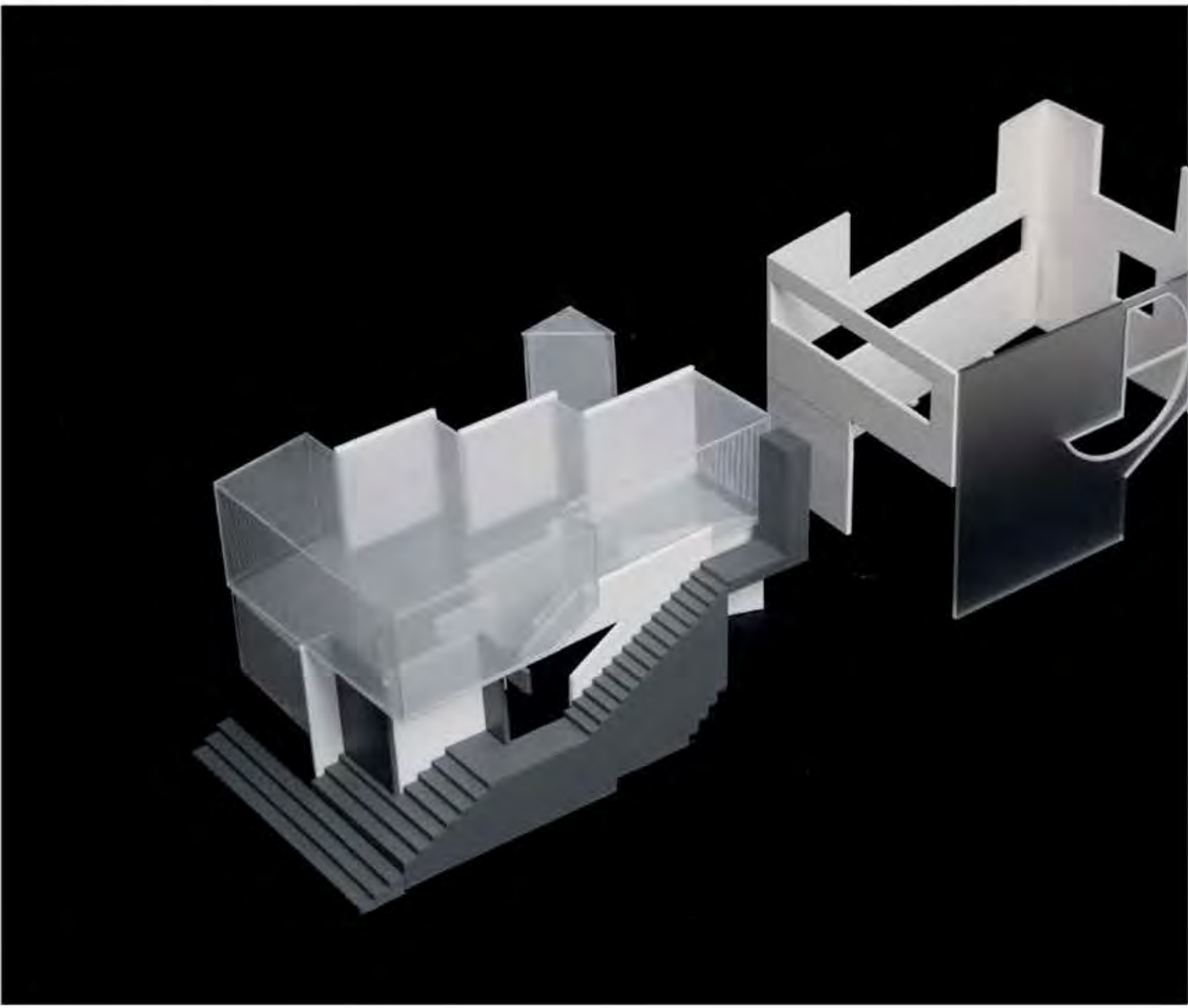
Building as Urbanism James Striling showed an increasing interest in bricolaging modern language with historical motifs and actual remains during his three museum competitions in Germany in the 1970s. Duesseldorf Museum of Art is among them. In this rather intense composition, the forms can be either read as a promenade slicing through the block and the builing to make a central court, or four palladian volumes are polarized to favor the north/south pathway. This undecidability of the architect's placement of things speaks to its urban character. The city is the bricolage. There is no easy statement about which construction comes first. Only constant mingling. The multifaceted reading is specific to the urban.

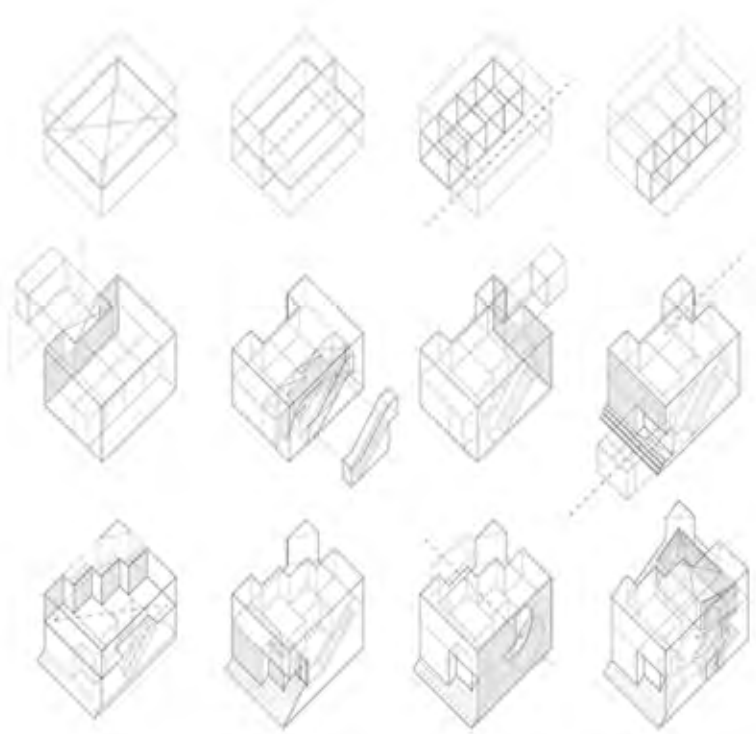


side aerial view of the model



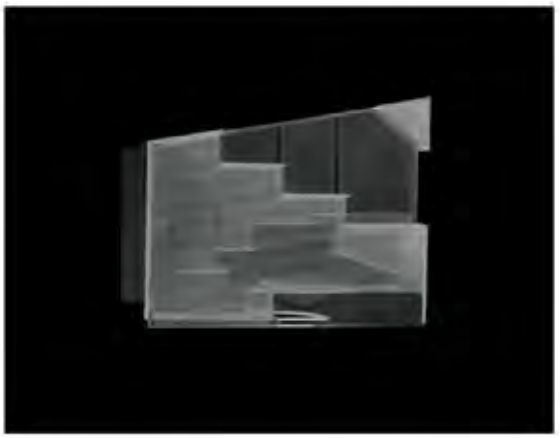
The plinth/ground vs. the constellation of figures



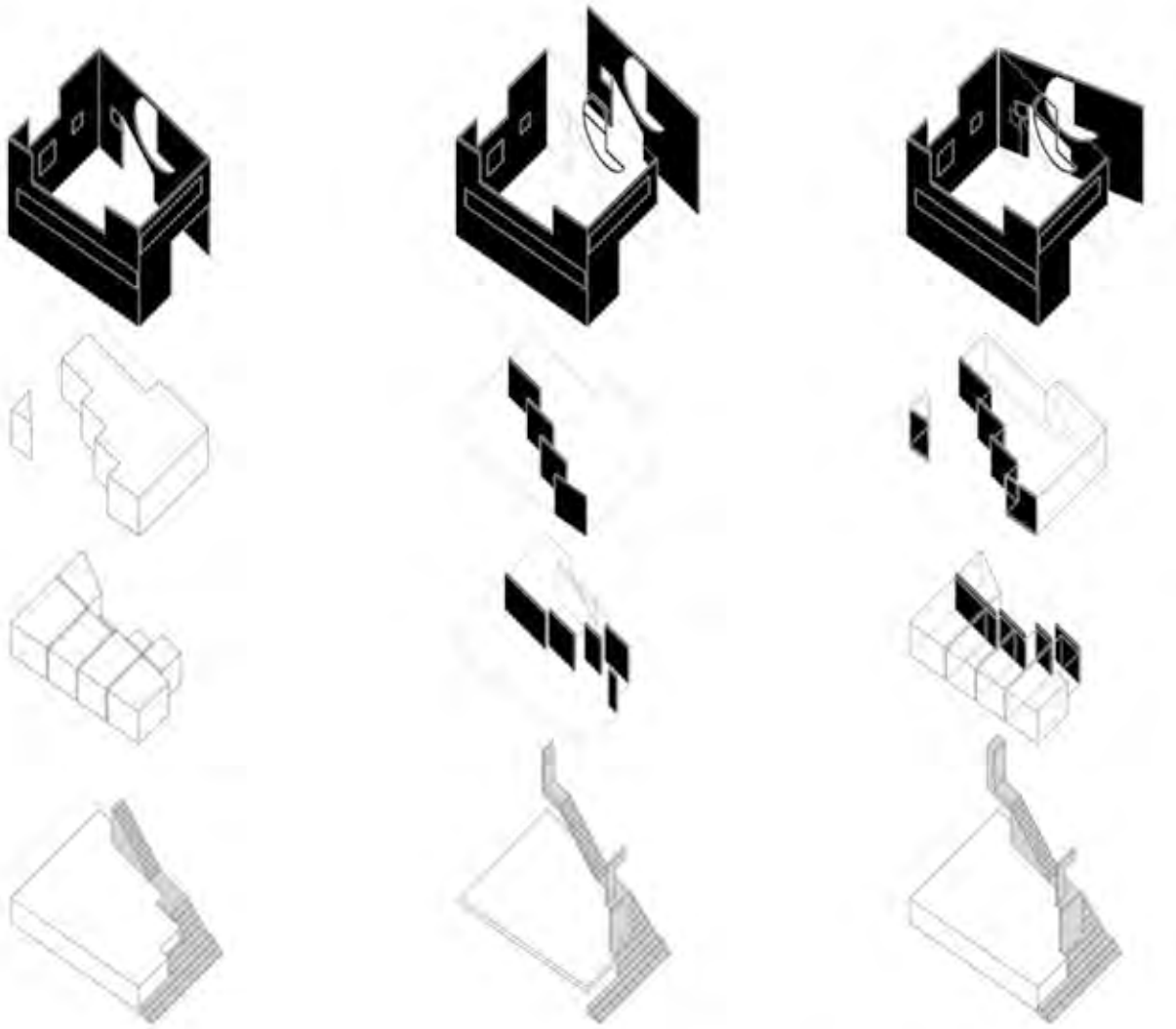


Formal Diagrams

The Pop-Monument Lieb House was originally built as a American beach house whose the program and material could not be more ordinary. However, The stepping staircase, the similarly stepped balcony and the iconic circular cut-out one one facade seem to recall serious monuments of the West. These strange features calls for a skinning of the facade to reveal its solidity or fakeness. Venturi & Scott demonstrate how a genuine piece of architecture can hide among mass produced dwellings in plain sight.



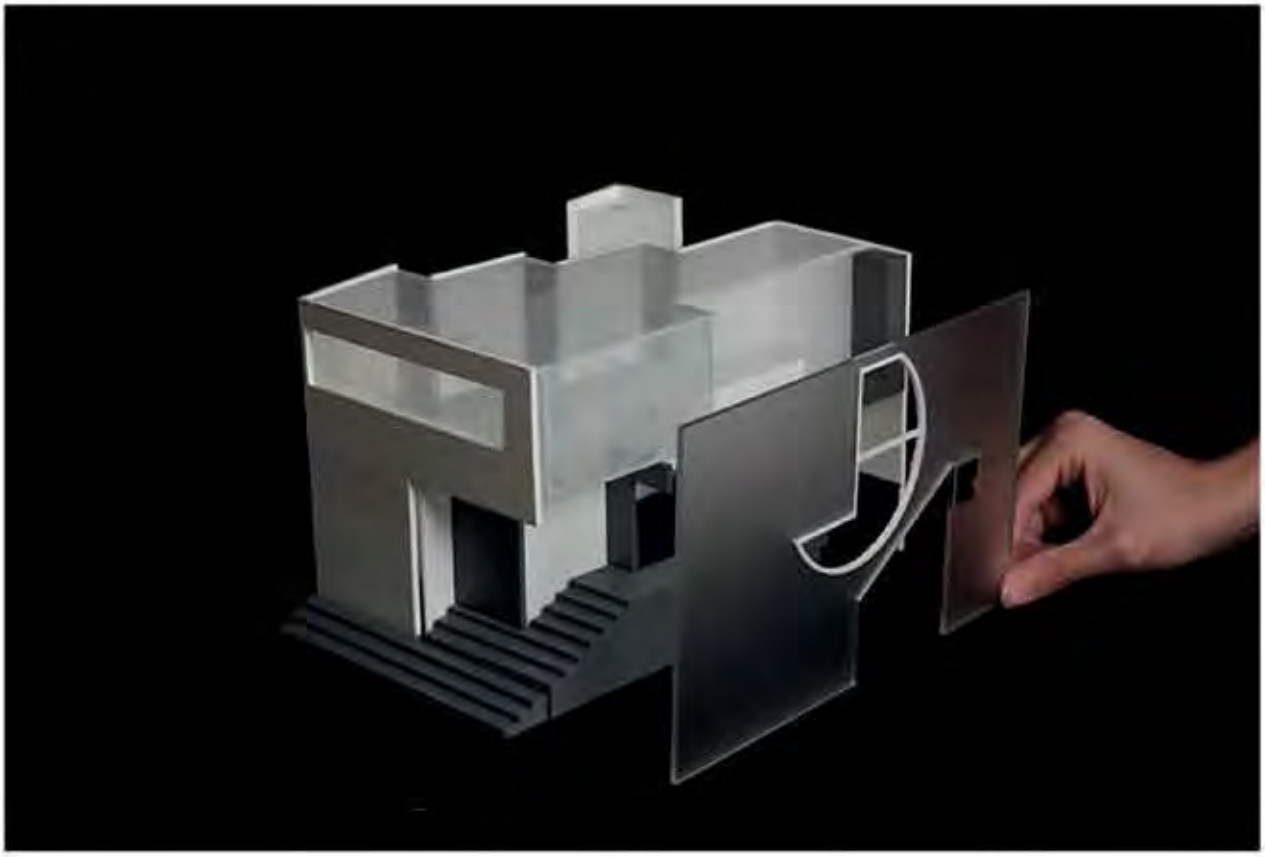
plan view of the model

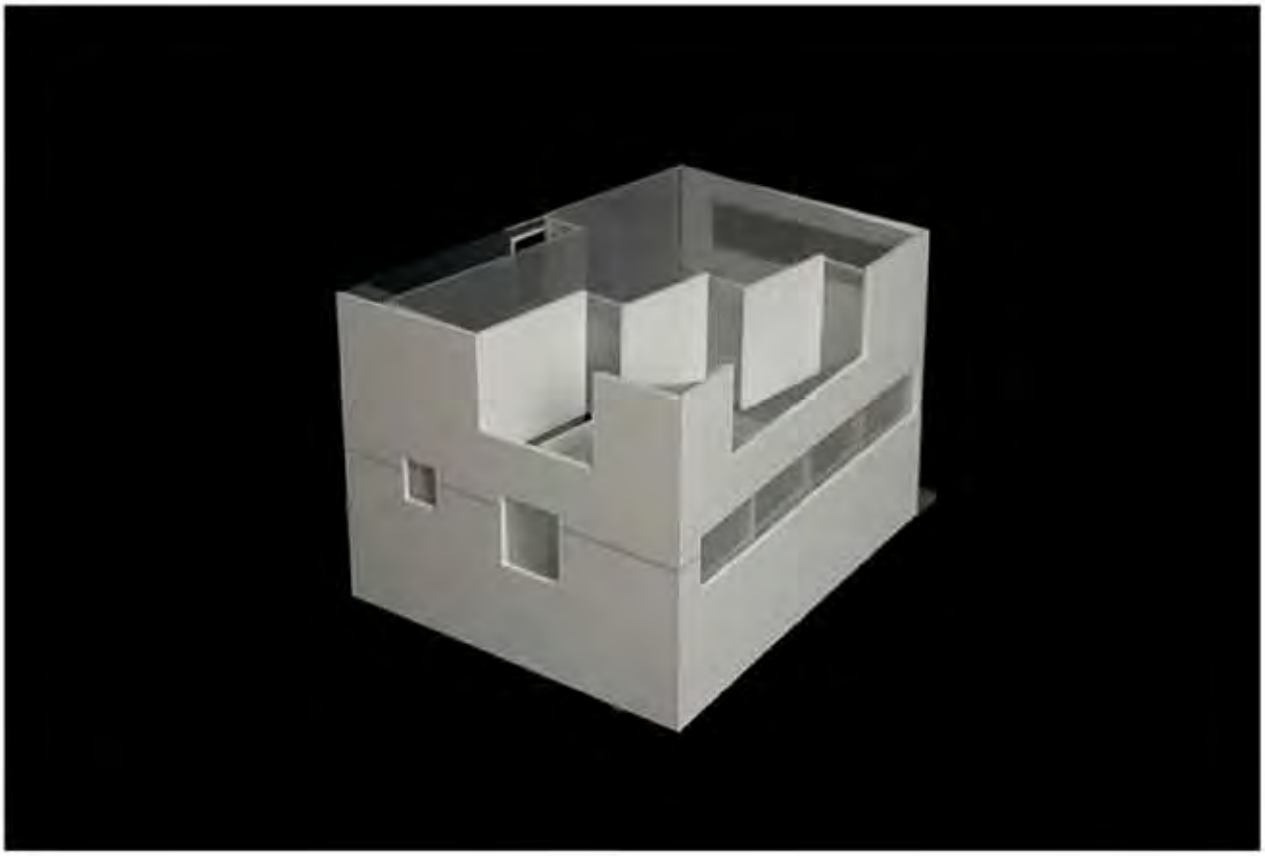


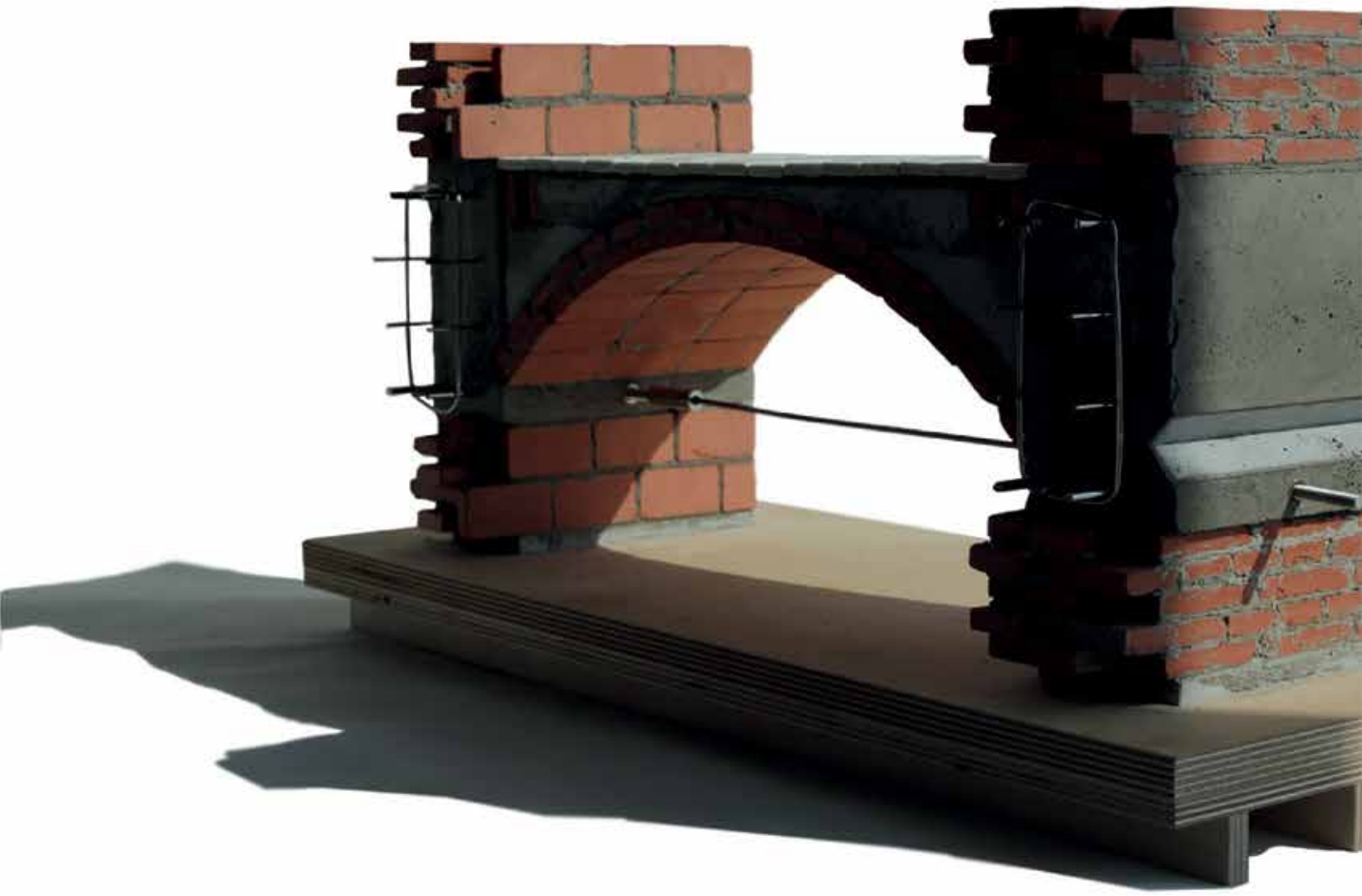
multiple readings of the shed-duck relationship

Duck/Decorated Shed One could generalize the house into become either a continuous surface wrapper containing volumes, or a series of displaced planes dividing the interior. But one would soon find that neither tells the whole story. Continuing Stirling's dillemma, the undecidable nature of whether it is a pure duck or a pure decorated shed is source of Venturi & Scott Brown's complexity. At the end, Both/and instead of either/or is the slogan. For example, the facade with the circular window is continous to one of its adjacent facades but discrete from another. The stepped interior walls can either be displaced from a central spinal wall or from an exterior wall.

orthographic views of the model







Detail Analysis : Le **Corbusier** Maisons Jaoul

Building technology / Fall 2020 / Groupwork / Groupmates: William Du, Tianyang Sun
Instructors: Samuel Anderson

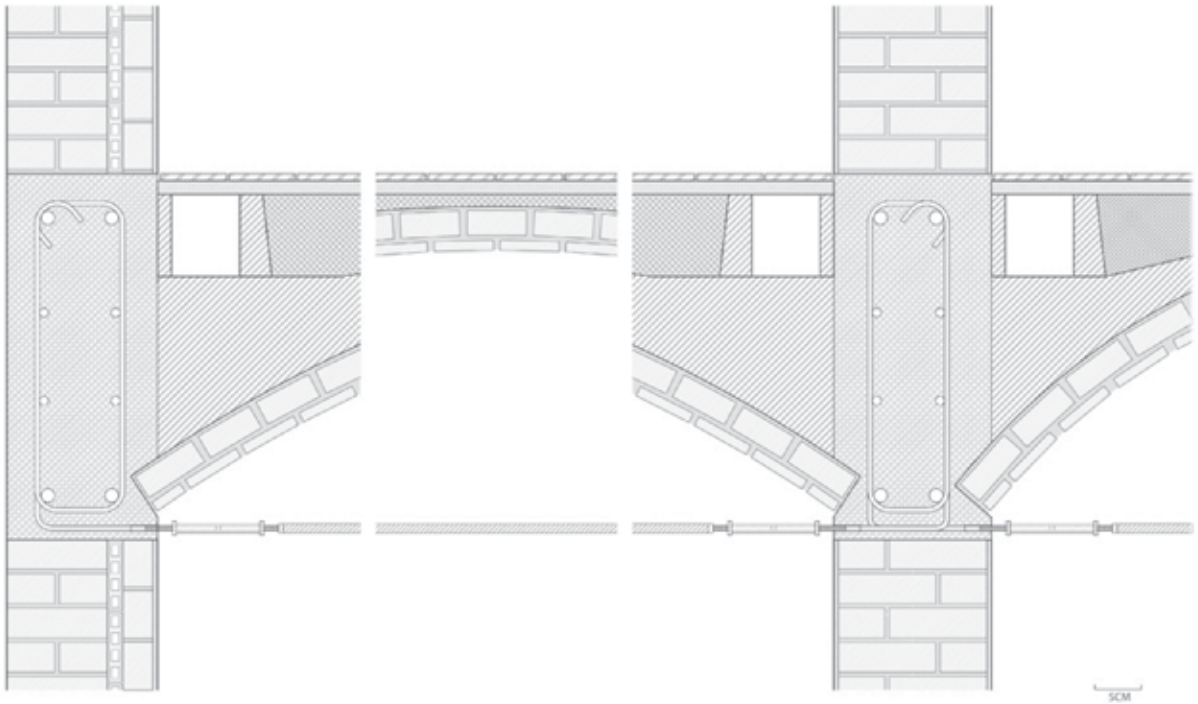
Pont Neuf, Paris:
Viollet le Duc, innovative structure replacing the arch

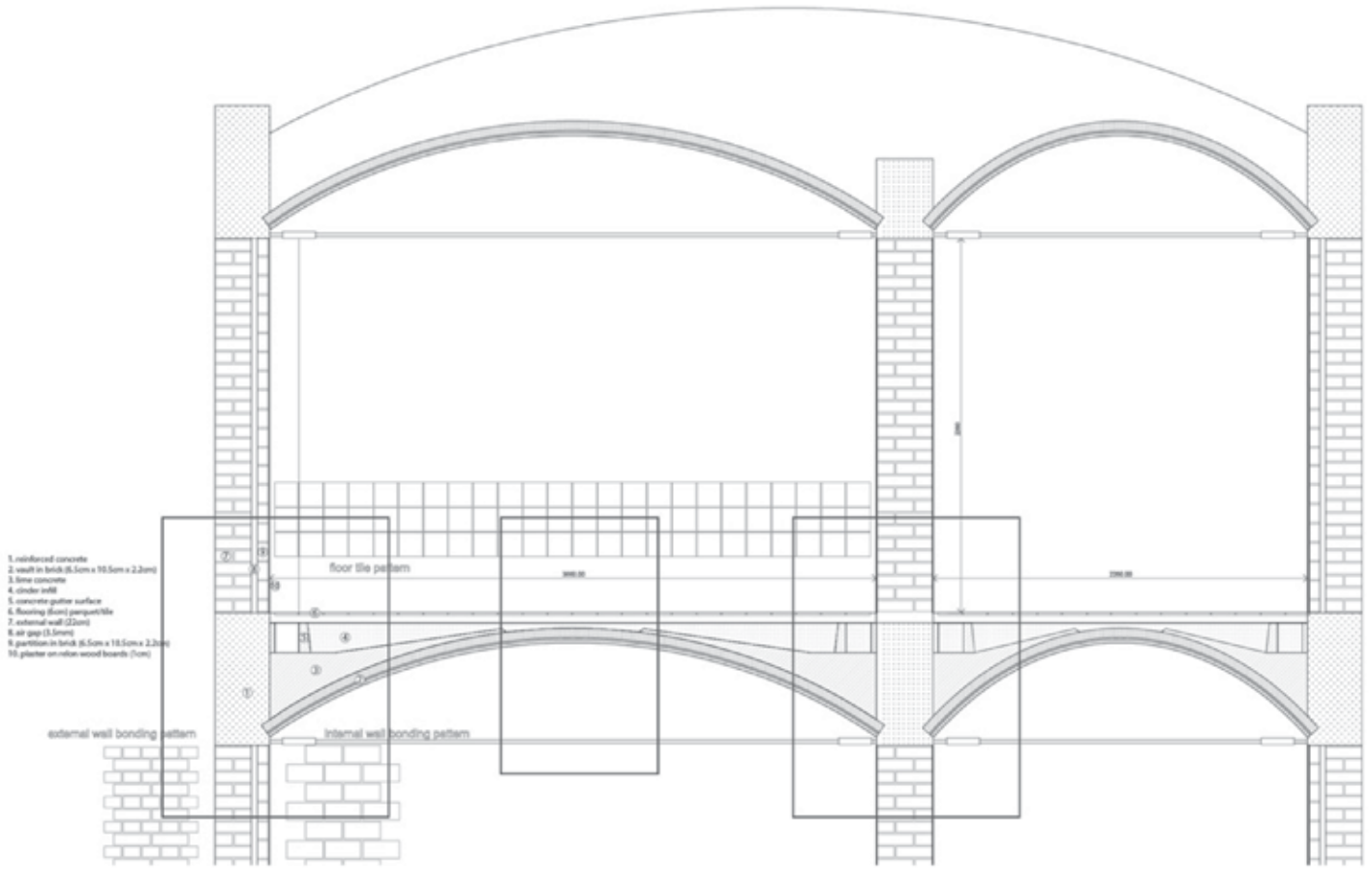
The Prudently Technological The brief of the class asks for a large-scale, but nonetheless scaled, construction of a building detail precedent. The choice of Maisons Jaoul not only stems from our curiosity towards Le Corbusier's post-ward transition to the brutalist style, but also an interest of the centuries-long investigation of implement both the archaic and the modern technology on supporting a roof. From Pont Neuf to Viollet Le-Duc's truss hybrids, the catalan vaults of Jaoul is a great specimen to contrast the toughness of brickwork and delicacy of steel cables.

1 to 6 fragment mockup

Transcalar Construction With a 1 to 6 fragment model, our construction encompasses all the textural and procedural intricacies of a real building process. For example, the mortar is keeped rough and squeeched out on the exterior while thinned down on the interior (to be plaster). The concrete is differentiated into normal concrete; beton maigre (thin concrete) and cinder concrete to simulate its correspondence to different density and load-bearing requirements. The rebars thrusts out to connect with the steel cable, drawing an element line to underline the fragility of the vault.

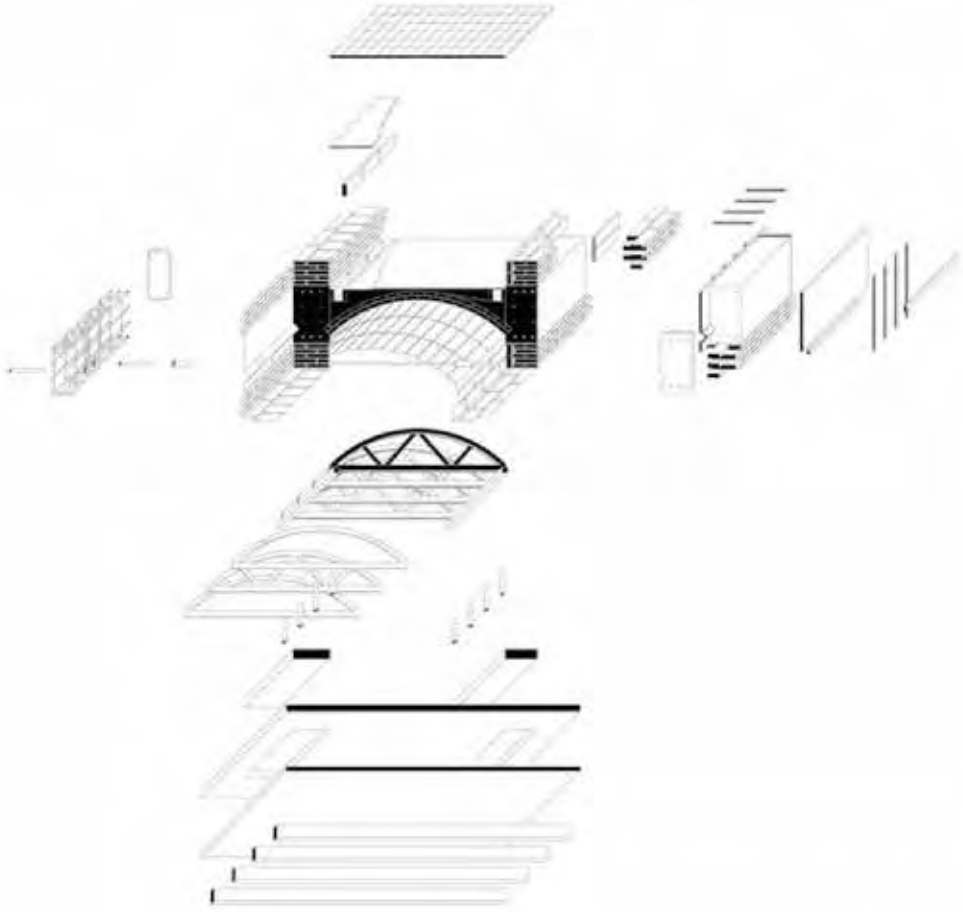
orthographic views of the model





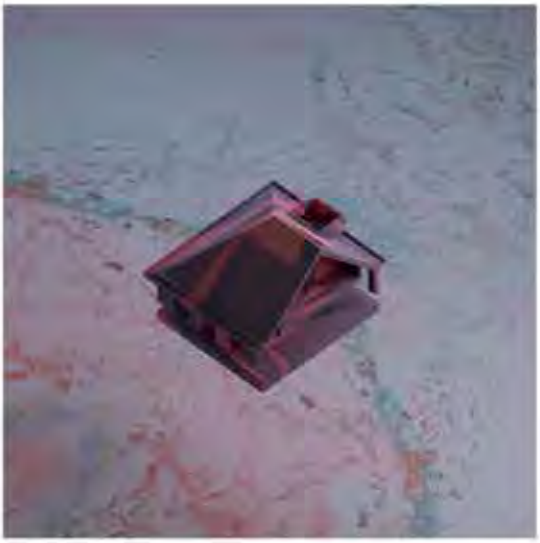
Detail Section

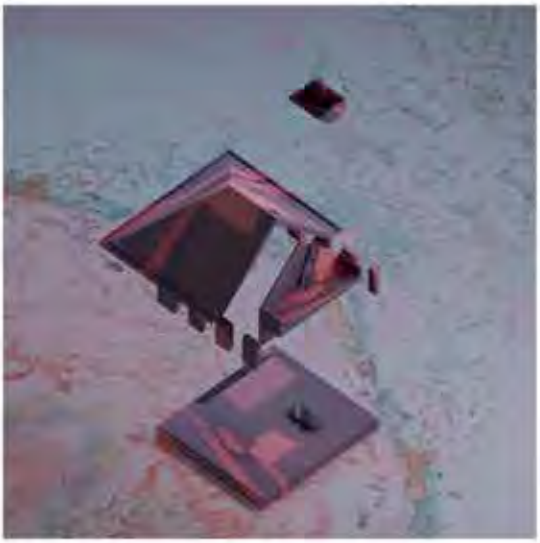
construction process



bird's eye/worm's eye composite exploded oblique projection

Overlayed Imagings: The project uses the windows of House in Ashitaka by Kazuo Shinohara as a vehicle to investigate the medium of rendering and its potential to carry architectural conpets beyond the literal. How it is like to treat a rendered image as texture and to remap it onto its original model? How it is like to oscillate between the anamorphical and the true perspective? How it is like to place a model of a building inside the building?





Physical textures vs. virtual textures

transitions between two sets of artifical lights

model inside building

Image of table carried behind table

Meta-Projections: Windows of Kazuo **Shinohara**'s House in Ashitaka

Representation 4 Imaging / Spring 2020 /Independent
Instructors: Tim McDough, Stepahenie Lin

Free Hand **Drawing:** Supper at Emmaus **Staged** Bodies

Representation 1 Freehand Drawing / Fall 2018 /Independent
Instructors: Gerri Davis, Ryan Oakes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Collaborating with a Purpose, BQ Golf Outing and Fundraiser

TALISHA L. SAINVIL, AIA, NOMA, NCARB, LEED
PUBLISHED IN THE AIA NEW YORK STATE E-NEWSLETTER

The Brooklyn Architects Scholarship Foundation and the Queens Foundation for Architecture joined forces to host the first BQ Golf Outing and Fundraiser on October 4th, 2021.

Although both foundations debated whether to cancel their Golf Outing events for the second year in a row, leadership for both ultimately decided to plan for the joint event to take place at the Inwood Country Club. After over a year and half of being virtual and socially distant due to COVID-19, this fundraising event not only served to usher in a return to 'normal' life but also showed all of us that giving back will always be a good thing to do.

Set against the active backdrop of planes taking off and landing at JFK airport, the day at the course kicked off with a hearty breakfast before heading out to a competitive putting contest where Dan Horn, AIA, AIA Queens Board Director, Gino Longo, AIA, AIA Queens Past President, and Mark Trincone were the winners. In keeping with the shotgun start golf tournament format, all 120 golfers were able to tee off from their assigned starting holes. Teams had players of varying levels of golf expertise, but no shortage of team spirit, which made for a good fun-filled day of golf. As the event shifted from the golf course to friendly conversations in the Country Club, everyone reminisced on the day while delighting in a selection of cocktails and hors d' oeuvres.

With over 150 people attending the dinner, the transition from cocktail hour was seamless. The food was equally as delectable as the energy in the room and people seemed genuinely happy to connect as they dined and reveled in the raffle prize opportunities waiting for them. After dinner, Ida Galea, AIA, President of the Brooklyn Architects Scholarship Foundation and Willy Zambrano, AIA, President of the Queens Foundation for Architecture, spoke about the importance and mission of the Foundations and highlighted two of this year's recipients: Lianna Moze from NYIT (Old Westbury) and Valeria Bardi Cohen from Pratt Institute, both of whom attended the event.

The night ended with a fantastic selection of raffle prizes, mostly donated by sponsors and members of the AIA, all in the spirit of giving back to architecture students. After this event, the Brooklyn Architecture Scholarship Foundation and the Queens Foundation for Architecture demonstrated that they are taking steps to focus on students who deserve the recognition that comes from working hard and being passionate about architecture.

BQ Golf 2021
Brooklyn + Queans Golf Outing Fundraiser to support the Brooklyn Architects Scholarship Foundation & the Queens Foundation for Architecture.
10.04.21 @ Inwood Country Club
Photo Credit: Rosanna Florez, JMV Associates

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The Case for a Public Design Education

ARTICLE BY CHRIS SMITH, 30 JUNE 2021
PUBLISHED ON METROPOLIS.COM

Mentoring Match Day at the Architectural League of New York's offices
Courtesy Sanjive Vaidya

The chair of City Tech's Department of Architectural Technology outlines how public education coupled with direct personal experience is critical to equitable urban development.

Three student encounters at the Department of Architectural Technology at the New York City College of Technology, "City Tech," incite my desire to make an impassioned argument for the need and relevance of public design education. I serve as the department chair, so I sit at a nexus of student experiences and many stories of desperation and trauma. The urgency with which I make this case, is fueled by their optimism and persistence. Channeling students' experience and skills toward social and civic problems must be a priority for educators and professionals investing in the next generation of urban architects, designers, and planners. An affordable and high-quality design education is the starting point.

In my first encounter, a student came to my office and recounted the dramatic story of his family's escape from the Syrian conflict. The second was a freshman in a foundations design class, a young Black man on parole. His instructor brought him to my office to ask: "Can we figure out ways to help him get through the semester? Because he's trying to balance a whole lot, paying tuition while looking for stable work and maintaining his school workload. We don't want to lose a student with his talents." The third encounter was a student who came to express anxiety about submitting her studio work on time, as her family's home had recently burned down. My head was spinning.

Their stories influence the urgent and often impolite questions I press upon colleagues. What motivates these students to continue studying design through the ordeals they face? If there is no affordable design education should we make an honest proclamation that design is a private and elite endeavor, with only minor allowances for the underserved? Should faculty tell our students not to bother with this course of study because there are limited opportunities for you? Is the industry prepared to invest in, nurture, and receive them? Will they experience a sense of belonging in a largely gender and race–homogenous profession? How long will their skin color and lack of elite credentialing make them feel like outsiders? Do their ambitions align with egalitarian principles espoused by architects and designers? Are they expected to conform or will the profession evolve?

City Tech at Brooklyn Borough Hall – Brownsville Studio
Courtesy Sanjive Vaidya

A theme runs through the stories of our students, distinguishing them from typical undergraduate students of architecture. They often carry tragedy and responsibility without familial safety nets, professional guidance, or stress- free institutional support. The students trust that studying design will set them on a course of agency and self-determination, away from uncertainty and insecurity. They believe in a professional meritocracy, where skills and knowledge deliver access and opportunity. Listening to them, an ultimatum for academia and the architecture and design industry comes into focus. We are charged with fulfilling the "sacred promise" between educator and student in spite of many personal challenges and institutional deficits. Cultivating these students' enthusiasm can unlock intellectual and leadership potential, revealing valuable skill and talent deployed in the service of inclusive economic growth and a renewal of New York City.

There are nine colleges with architectural programs in New York City. Only two are public. The City University of New York (CUNY) system represents a quarter of all colleges in the city. Reviewing public financial records, we can see that CUNY educates over 275,000 students with an operating budget equivalent to that of just one private university. The largest of its kind in the tri-state area, with over 700 undergraduates, the Department of Architectural Technology at City Tech is one of CUNY's senior college programs. Eighty-five percent of students identify as persons of color; 58 percent come from households earning less than $30,000 annually; 25 percent work more than twenty hours per week. Their tenacity is extraordinary. In 2012, when Superstorm Sandy rendered many students homeless, faculty support extended beyond academics: They served as counselors and advocates—skills again demanded during the pandemic. Public programs such as City Tech suffer from a chronic shortage of funding and support from private industry and public agencies. When students exert so much energy on survival, they forfeit opportunities to network and develop professional skills. They miss out on formative experiences common to students at better-funded programs, or from more affluent families: traveling abroad, visiting landmark structures, and having professional exposure.

The American Institute of Architects (AIA) 2016 report on Diversity in the Profession of Architecture listed architecture's notoriously low salaries as one of the main reasons for the "lack of minority representation." Yet while low salaries are the norm for many architectural practices, a design education can be an entry to more complex aspects of the building industry, such as facade detailing and energy modeling, where resources are ample: The New York Building Congress clocked $55.5 billion of construction spending in New York in 2020 alone. Students proficient in the digital design technologies, advanced materials, and performance analytics that we teach find demand—and higher wages—for their skills. According to one college assessment metric, the Social Mobility Index (SMI), which measures the extent to which a college educates economically disadvantaged students and connects them to good paying jobs, City Tech and other CUNY programs consistently rate well.

However, focusing strictly on employment overlooks the full potential of each student. Specialization and competitive salaries, draws attention away from critical issues that require holistic design thinking.

Public design education equips students with technical skill, historic knowledge, and aesthetic dexterity that can be applied to the design of buildings, spaces, and infrastructure. It establishes a pathway for human-centered planning and implementation that can provide equitable access to services, nature, and shelter—access to which many of these students have been deprived. Design education coupled with direct personal experience of the city's deficiencies make these students important contributors to discussions on topics such as infrastructure and climate change responses. They can become effective advocates for their communities with firsthand experience of inadequate public services and knowledge of how design can be wielded to care for the aging and dying, support for the mentally ill and disabled, and accommodation for the homeless and formerly incarcerated. Their education is an act of self-defense. It is a defiant assertion of belonging and pride in diversity. An effective design education links aesthetics with science, policy, and human need. Vitruvian principles for the 21st century.

Private colleges, by contrast, stock private practices, which in turn provide funding streams and endowments, tilting urban development and the industry toward exclusivity and privatization. Graduates of private architectural programs often incur staggering debt that restricts their career choices. Tuition at City Tech is $7,000 a year, but graduates often lack access to professional networks. Their employment options are frequently confined to limited technical roles. Graduates from both private and public programs are therein hamstrung in applying their skills towards public service.

Nevertheless, our department endeavors to train technically proficient and engaged citizens who can advance from marginal positions of survival into real urban leadership. As an example, Percia Gomez, a 2019 graduate, worked for Councilman Ritchie Torres' office, using her architectural education to advocate for her community. Hercules Reid, a 2017 graduate, is now an assistant to the

Brooklyn Borough President and mayoral candidate Eric Adams. The two recognize that civic engagement underpins inclusive economic growth and is a precursor to the public's appetite for design thinking.

The case for public design education is guided by the following principles. First: The built urban environment tethers the fate of the wealthy to that of the underprivileged; discounting one for the benefit of the other imperils both. Second: An alliance between schools of architecture, public agencies, and private practices is needed to foster technically proficient stewards and diversified urban leadership. Former US Commissioner of Education Ernest Boyer reported this as the "scholarship of engagement, connecting the rich resources of the university to our most pressing social, civic, and ethical problems." Great ideas and great designs do not materialize in a vacuum. By properly equipping and empowering our students, their cultural knowledge, urban experience, and design talents can be fused into a superpower for a positive and inclusive transformation of the great City of New York.

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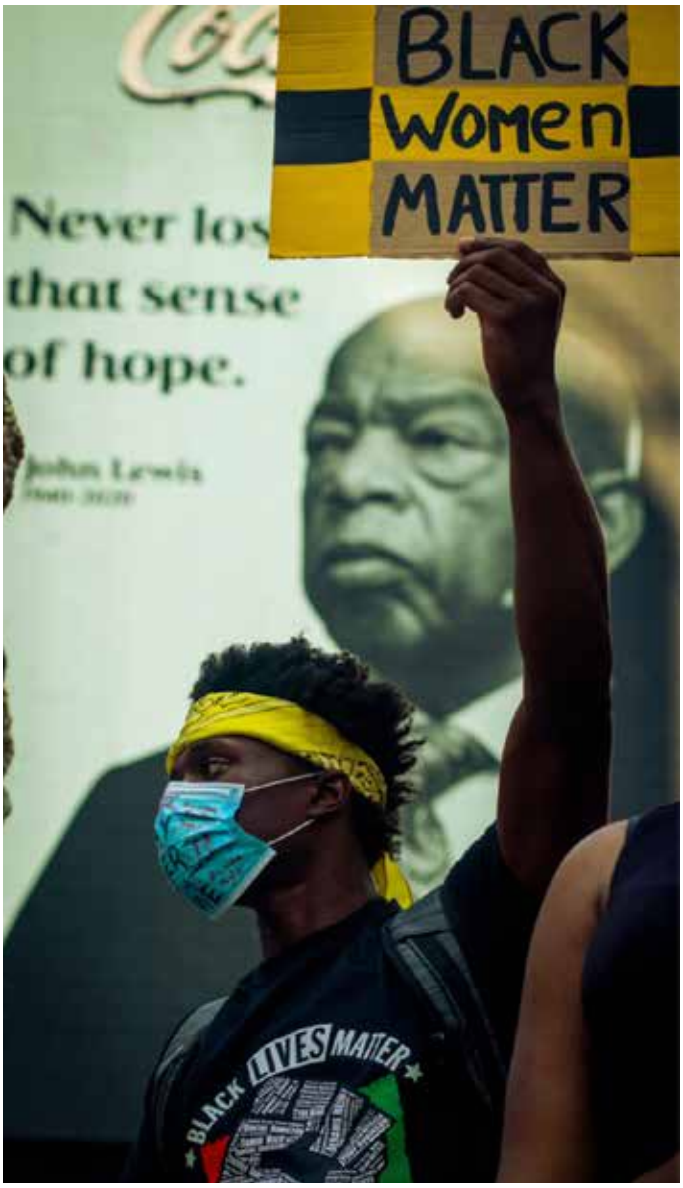
Percia Gomez, BTech '19 with U.S. Representative Ritchie Torres
Courtesy Percia Gomez



Hercules Reid, BTech '17, is an assistant to mayoral candidate Eric Adams
Courtesy Hercules Reid

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