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2020 AIA Fellowship

Candidate Barbara Spandorf
Organization The City University of New York/CUNY
Location New York, New York
Chapter AIA New York State; AIA New York Chapter

Category of Nomination

Object 4 > Government

Summary Statement

Barbara Spandorf champions architectural practice through her leadership in creating award-winning facilities in the public realm. Skillfully working with diverse stakeholders, she advocates and realizes inspiring civic projects that advance institutional missions and transform communities.

Education

University of California, Los Angeles (UCLA)
Graduate School of Architecture & Urban Planning
Los Angeles, CA
M.Arch
3 years

Oberlin College
Oberlin, OH
BA Sociology
4 years

Licensed in: New York

Employment

The City University of New York (CUNY)
Department of Design, Construction, & Management
New York, NY,
January 2017-present (2 Years, 10 Months as of October 2019)
Assistant Director

NYC Department of Design + Construction (DDC)
Public Buildings Division
New York, NY,
December 2010- January 2017 (6 Years, 1 month)
Assistant Commissioner, Police Program Director, Capital Projects Senior Architect

Architectural Consultant
New York, NY
July 2009 - December 2010 (1 Year, 5 Months)

Fisher Dachs & Associates

New York, NY,

April 1997-July 2009 (12 Years, 4 Months)

Associate, Project Manager

Beyer Blinder Belle Architects

New York, NY,

March 1995- April 1997 (2 Years, 1 Month)

Project Architect

Prentice & Chan, Ohlhausen Architects

New York, NY,

February 1989- March 1995 (6 Years, 1 Month)

Project Architect

Stephen B. Jacobs & Associates

New York, NY

November 1986- February 1989 (2 years, 4 months)

Project Architect

Slomanson, Smith, & Barresi Architects

New York, NY

February 1985- November 1986 (1 year, 9 months)

Project Architect

James S. Russell FAIA

September 13, 2019

Paul Mankins, FAIA, Fellowship Jury Chair,
The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006

I am proud to sponsor Barbara Spandorf for elevation to Fellowship under Category 2, Practice Management. She has demonstrated extraordinary administrative and management acumen as a program director and consultant. Her deep knowledge of building types, skills in management diplomacy, and devotion to the mission of clients has brought exemplary projects to realization.

Barbara Spandorf has specialized in the exceptional management of projects of civic and community significance: public buildings such as libraries police stations, performing-arts and higher-education facilities. Her performing-arts projects range from modestly budgeted but programmatically complex theaters to a world-class municipal concert hall demanding the highest standard of acoustical performance.

Her stewardship of projects, whether at architectural firms, the leading theater consultant Fisher Dachs, or public design and construction agencies, she advocates retaining key historic elements in projects that call for a transformational new program. She sensitively unites the aspirations of diverse stakeholders. Hands on, she resolves budget, schedule, and constructibility issues.

I first met Ms. Spandorf several years ago when she joined the Oculus publication committee at AIANY, where I had been a long-time editorial advisor. She was an active and constructive member and chair, adding ideas and helping to effectively shape the ideas of others. Oculus is only one of many volunteer activities Barbara has undertaken to support the chapter and advance the values of architecture.

She has always been a generous colleague. When I joined the NYC Dept. of Design and Construction, she patiently introduced me to the byzantine procedures of a public agency. I heartily recommend Barbara to you.

James S. Russell, FAIA

1.0 Summary of Achievements

Barbara Spandorf champions architectural practice through her leadership in creating award-winning facilities in the public realm. Skillfully working with diverse stakeholders, she advocates and realizes inspiring civic projects that advance institutional missions and transform communities.

Summary of Achievements

Barbara has devoted her career to creating architecture that transforms the organizations and communities they are designed to serve. In projects for educational, cultural, and civic institutions, her expertise has shaped facilities that exceed programmatic goals while inspiring public engagement.

Exceptional Facilitator

Embracing the architect's role as facilitator, Barbara's insightful management creates trust among stakeholders, encourages the exploration of designs to promote innovation, and realizes institutional goals for their users. She balances intricate client and community needs with the realities of tight project schedules and budgets to achieve forward-thinking, mission-critical buildings in the public realm. Barbara's leadership and consensus building fosters collaboration among stakeholders, enabling her to successfully shepherd innovative designs through the numerous regulations and approvals required to build public projects.

At the NYC Department of Design + Construction (DDC), Barbara directed a distinguished body of work for the New York Police Department and Public Library systems. Under her leadership, she developed consistent and transparent project status reporting that allowed the systematic sharing of information with the client/user. This helped monitor the projects and contain scope creep, while successfully advocating for design, preserving project goals, and maintaining necessary budgets. As Assistant Director with The City University of New York (CUNY) Barbara manages a demanding portfolio at diverse campuses within the nation's largest public university system, balancing evolving educational needs with the constraints of public funding.

Project Excellence & Expertise

As an architect with a passion for cultural facilities, Barbara guided the development of performance venues that have energized communities across the United States. At Santa Fe's Lensic Performing Arts Center, Barbara's balanced project management transformed the former movie theater into a regional catalyst for the performing arts, creating a civic focal point in a city increasingly devoted to tourism. Barbara's stewardship of Omaha's world-class Holland Center, beginning with its architectural brief and continuing through her management of the theater design, resulted in a highly successful environment for live music that spurred the revitalization of the city's downtown.

At CUNY's culturally diverse NYC College of Technology, Barbara contributed to the realization of a new academic healthcare facility that also serves the clinical needs of the community. By creating consensus through the engagement of multiple constituent groups she administered the implementation of a world-class facility that welcomes patients and exposes public university students to the latest technologies for training in health-related fields.

Advocate for the Public Realm

An active leader at AIA New York, Barbara has shared her professional expertise by advancing programming that promotes civic architecture. During her nine years as the AIANY Cultural Facilities Committee Co-chair, Barbara advocated for design excellence and innovation in the public realm by creating events that focused on exemplary practices and encouraged dialogue. She teamed up with foreign consulates on cross-cultural exchanges with international architects and developed outreach workshops with local cultural organizations to amplify the impact of all. To highlight civic cultural facilities Barbara conceived and implemented an annual endowed lecture series on museum design. The Rosenblatt Lecture has become a high point of the Chapter's citywide "Archtober" celebration of architecture.

As AIANY Oculus Committee chair and Director for Publications on the AIANY Board, Barbara led the quarterly publication as a forceful advocate for crucial topics such as resiliency, design excellence, and architecture's role in the public realm. Barbara championed the Committee's monthly book talks to spotlight civic issues of sustainability and urbanism that drew a wide public to the AIANY. She continues her advocacy of the public realm as an appointee to a Manhattan Community Board for Public Space and Landmarks issues. Throughout, Barbara has mentored young professionals, sharing expertise and insights to advance their knowledge and skills.

As architect, consultant, and institutional client, Barbara is a persuasive intermediary between diverse groups, cultures, and missions for projects that serve communities across the country. Her collaborative management and expertise with public processes ensures that projects are realized as innovative and world-class civic spaces, elevating the role of architect in service to the public good.

2.1 Significant Work

As Assistant Director of Design, Construction & Management at **City University of New York (CUNY)**, Barbara manages over 100+ building projects and infrastructure upgrades across five divergent CUNY campuses. The largest urban public university system in the United States, CUNY serves diverse student populations throughout the city's five boroughs.

With each project Barbara effectively mediates among University administration, college stakeholders, city and state agencies, local community boards, and campus neighbors to create the consensus required to successfully bring form to the University's aspirations and academic mission. The outcomes of this engagement are inspiring and functional spaces for learning that are built within budget and align with CUNY's long-range programmatic goals.



Theaters 1, 2, & 3 Renovation, Borough of Manhattan Community College

New York, NY
Anticipated Completion 2021
Architect: Graf & Lewent Architects

Role: Leading Design Management for CUNY
Reactivated the renovation of three theaters, previously on hold due to budget issues.

- Prioritized the scope and goals of costly elements, such as new stage rigging and house lighting.
- Reconceived the project as a series of additions to theater infrastructure and equipment to be implemented as funding becomes available so the College may enjoy the incremental benefits.



Student Commons, Borough of Manhattan Community College

New York, NY | 357,000 sf
Anticipated Completion 2021
Architect: Ikon5 Architects

Role: Leading Design Management for CUNY

Barbara's leadership revived the renovation with a new design team after it had stalled in schematic design with three previous teams.

- Facilitated agreement among the design team and College to align scope and objectives with funding.
- Strategically directed the project as a phased renovation within an occupied facility so that it proceeds while additional phases become funded.



Field Building Phased Renovation, Baruch College

New York, NY | 284,000 sf
Anticipated Completion 2020
Architect: Davis Brody Bond
Architects

Role: Leading Design Management during Construction for CUNY

Barbara is directing the design management during construction of this complex, phased renovation of the 16-story academic building, fully occupied during construction due to lack of swing space. The facility is undergoing its first renovation since opening in 1929.

- Develops stakeholder consensus to ensure quick assessment of design issues and decision-making to minimize disruptions to the schedule and academics.
- Managing master planning and design for the next renovation phases to fully realize CUNY's vision for the facility's future within budget.



Pearl Building Masterplan & Renovation, City Tech

Brooklyn, NY
Anticipated Completion 2021
Architect: Shakespeare Gordon
Vlado

Role: Leading Design Management for CUNY

Barbara is leading the masterplan and phased renovation of the facility whose programs were relocated to a new building.

- Advanced master planning goals between the design team and College to repurpose the building over a phased renovation to expand existing departments and meet future academic needs.
- Directed site investigations, scoping, and design to relocate departments from leased facilities for long-term operations cost savings.



New Academic Building, City Tech

Brooklyn, NY | 357,000 sf
Completed 2018
Architect: Perkins Eastman
Architects

Role: Leading Design Management during Construction for CUNY

Barbara led design management during construction of the new facility housing technically demanding health-care academic and clinical spaces.

- Directed the coordination of the building's highly specialized systems, including sophisticated x-ray and imaging equipment, to create welcoming spaces for patients and successful learning environments for students.
- Engaged public agencies, college stakeholders, and project team to ensure opening for Fall 2018.

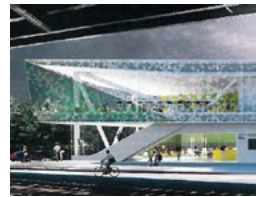
2.1 Significant Work

During her tenure at the **New York City Department of Design + Construction (DDC)**, Barbara led the management of several hundred building and infrastructure projects, with budgets up to \$65M, that exemplified the Design Excellence and Sustainability Guidelines mandated to the City's public capital projects.

These complex projects benefited from Barbara's ability to successfully **master highly specific agency requirements, coordinate multiple constituencies and communities, and balance limited budgets** with architectural aspirations and institutional missions.

Barbara translated the New York Police Department's (NYPD) specialized requirements into highly functional, secure, and welcoming spaces. The projects under her management ranged from the detailed restoration of a landmarked precinct to several feasibility studies for major facilities that will have **significant impacts on NYPD's future service** to the city and raise standards of police training.

Barbara directed 250+ public library projects, including new neighborhood branches throughout all five diverse NYC boroughs, managing designs that fulfill libraries' evolution as community centers. Barbara **facilitated communication by instituting consistent project reporting on scope, schedule, and budget. She lobbied city agencies** for greater funding for library projects, recognizing the expanding role of these critical community resources. **Barbara's stewardship moved projects through the arduous public process without sacrificing their design and community aspirations.**



Westchester Square Public Library

Bronx, NY | 12,000 sf
Anticipated Completion 2021
Architect: Snøhetta Architects

Role: Led Design Management for DDC
Led the management of design for the new branch library in a diverse neighborhood.

- Directed redistribution of program spaces within the small footprint to better meet community needs and institutional goals.
- Guided facade design alternatives to create an iconic civic asset that is inviting to the neighborhood and responds to the building's activities.
- NYC Public Design Commission Award, *The New York Times*, *New York Daily News*



NYPD Driver Education Training Facility Feasibility Study

Brooklyn, NY | Completion 2017
Architect: nARCHITECTS

Role: Led Programming and Planning Management for DDC
Directed the feasibility study for a facility expansion to replace the outgrown existing venue.

- Ensured that the training objectives were fully developed in the design while navigating numerous site and code requirements mandated by the National Parks Service and the City of New York.
- Directed the advancement of new training standards with the client, including scenario-based driver training with mock cityscapes and simulation classrooms.



NYPD Rodman's Neck Training Facility Feasibility Study

Bronx, NY | Completion 2016
Architect: Rice Lipka Architects

Role: Led Programming and Planning Management for DDC
Led the comprehensive feasibility study to transform the NYPD's current makeshift facility into a venue for modern police training.

- Managed the realization of a final study that comprehensively documents existing conditions and user needs to create a compelling vision for the facility's future.
- Directed value engineering to develop cost reductions and phasing scenarios while preserving the program.



Hunters Point Community Library

Queens, NY | 22,000 sf
Completion 2019
Architect: Steven Holl Architects

Role: Led Design Management for DDC
Orchestrated critical efforts to move into construction this new public library project in an underserved and burgeoning neighborhood.

- Led value engineering efforts after the project stalled twice due to high bids.
- Advocated on behalf of the library's diverse stakeholders until the project received additional funding and approval to be built.
- Progressive Architecture Award, NYC Public Design Commission Award, SARA Excellence in Civic Architecture Award, *World Architecture News*, *The New York Times*, *The Architect's Newspaper*

2.1 Significant Work



Elmhurst Community Public Library

Queens, NY | 30,000 sf
Completion 2016
Architect: Marpillero Pollak Architects
LEED Silver

Role: Led Management during Construction for DDC

A new library in a diverse neighborhood was behind in the construction schedule when Barbara joined DDC's Library Unit and managed its completion.

- Built consensus among project team and stakeholders to reduce scope creep and limit late architectural changes to accelerate construction.
- Facilitated improved project communication to expedite schedule without sacrifice to the Library's original requirements and goals.
- *The Architects Newspaper*



121st Police Precinct

Staten Island, NY | 49,000 sf
Completion 2013
Architect: Rafael Viñoly Architects
LEED Silver

Role: Led Management during Construction for DDC

Led the construction management for the NYPD's first new precinct station built in decades.

- Headed efforts to expedite field conditions and change orders to ensure the building's timely completion without sacrificing program or design intent, particularly when lengthy subsurface excavation threatened major delays to the project.
- The award-winning project is NYPD's first LEED Silver police precinct.
- NYC Public Design Commission Award, SARA NY Design Award of Honor, Chicago Athenaeum International Architecture Award



NYC Emergency Management Headquarters Expansion Feasibility Study

Brooklyn, NY | Completion 2016
Architect: Smith-Miller + Hawkinson Architects

Role: Led Programming and Planning Management for DDC

Directed the development of three expansion options for the mission critical agency that plans, prepares, and coordinates responses during major city emergencies.

- Coordinated site investigations with the Metropolitan Transit Authority, due to the adjacent subway line and zoning restrictions.
- Organized agency stakeholders and consultants input to present a persuasive, feasible plan for a crucial future expansion.



NYPD Harbor Charlie Expansion Feasibility Study

Brooklyn, NY | Completion 2016
Engineer: WSP

Role: Led Programming and Planning Management for DDC

Managed the feasibility study for the dock expansion of the facility responsible for safety and counter-terrorism efforts on NYC waterways.

- Led a team of specialty consultants to develop options for the facility's critical future growth.
- Ensured that the client's requirements were presented in non-technical language so a wide stakeholder audience could engage the study.



Central Park Police Precinct

New York, NY | 23,000 sf
Completion 2013
Architect: Karlsberger Architects, Fred Basch Architects

Role: Led Management during Construction for DDC

Led project management during the construction of the restoration and expansion of the NYPD's oldest police precinct, located in the heart of Central Park.

- Facilitated the upgrade of the historic 1871 building to modern standards with a new bulletproof glass entry pavilion.
- Directed the expedited resolution to field conditions and design changes, such as the redesign of structural footings, without sacrificing quality or program by building consensus among the large project team.
- Lucy G. Moses Landmarks Preservation Award, *The New York Times*, *Wall Street Journal*, *New York Newsday*



2.1 Significant Work

At **Fisher Dachs Associates (FDA)**, a leading international theatre planning and design firm, Barbara managed programming, design, and construction administration for a wide range of award-winning performance spaces throughout the U.S. and abroad.

Performance spaces are often multi-purpose facilities, which poses the challenge of satisfying many goals and criteria in one space. Barbara engaged culturally diverse non-profits and institutional clients to translate project aspirations into adaptable, technically advanced, and aesthetically vital facilities that serve performers, audiences, and communities equally well.

Barbara managed efforts to design sophisticated theatrical systems—variable acoustics, orchestra pit lifts, and movable concert shells—that are flexible and seamlessly integrated within the architecture. Her expertise ensured that technical requirements critical to the success of performance spaces—the stagehouse, scenic rigging, theatrical lighting, and audience sightlines—were realized to exceed project goals and encourage creativity. **For Barbara, elevating the human experience in performance spaces is paramount: the creation of memorable experiences for audiences, creative opportunities for theater artists, and a vital nexus for communities.** Her many projects achieved these goals across the United States and internationally.



Jefferson Parish Performing Arts Center

Metairie, LA | 86,000 sf
Completion 2015
Architects: Wisznia & Associates,
Tony Gendusa Architect

Role: Led Management of Theater Design for FDA
Directed the programming and design for the new 1,000-seat multi-purpose performing arts center.

- Guided the prime architects through their first theater project by highlighting the integration of technical requirements into the architecture.
- The collaboration resulted in a facility that is accommodating, sophisticated, and easy-to-use by the community with excellent sightlines for audiences.
- *The Times-Picayune*



The Diana Center Glicker-Milstein Theater, Barnard College

New York, NY | Completion 2010
Architect: Weiss/Manfredi
LEED Gold

Role: Led Management of Theater Design for FDA
The new studio theater and support space in the award-winning Diana Center offers a professional level space for students to augment their education.

- Barbara managed the project team to create a highly reconfigurable theater with movable seating platforms and lighting grids that maximize academic and performance flexibility.
- **AIA National Honor Award, AIA New York State Award of Excellence**



CEMEX Auditorium in Zambrano Hall, Knight Management Center, Stanford University

Palo Alto, CA | Completion 2011
Architect: BOORA Architects
LEED Platinum

Role: Led Management of Theater Design for FDA
Barbara's project management of the 600-seat auditorium resulted in a much sought-after venue for the university and the community at large.

- Guided the design team in developing optimal sightlines and integrating state-of-the-art audiovisual and lighting systems seamlessly into the architecture.
- The highly flexible auditorium can accommodate many types of interdisciplinary learning events and programs.
- Precast/Prestressed Concrete Institute Honorable Mention



Stephen Sondheim Theater (formerly Henry Miller's Theater)

New York, NY | 50,000 sf
Completion 2009
Architect: Cook + Fox Architects
LEED Gold

Role: Led Management of Theater Design for FDA
Led FDA's theater design management for a new 1,055-seat theater built behind the previous theater's 1918 façade for a not-for-profit company.

- Guided facility planning to maximize backstage areas for performers and enhanced audience amenities within a tight footprint.
- Directed development of the unique seating configuration with the balcony entered from street level and the orchestra below grade due to a new office tower above the theater.
- Broadway's first LEED theater
- **AIANYS Award of Merit—Interiors, USITT Architecture Merit Award**

2.1 Significant Work



Farkas Hall, Harvard University

Cambridge, MA | 35,000 sf
Completion 2007
Architect: Leers Weinzapfel Associates

Role: Led Management of Theater Design for FDA

Barbara's collaboration on Harvard's new home for the undergraduate Theater, Dance, and Media Department resulted in twice the program space of the previous facility within the confines of a small, landmarked site.

- Guided the design team to develop support spaces below grade and stack a multi-purpose room above the theater to create a new flexible performance venue for students.
- **Boston Society of Architects (AIA Boston) Honor Award**, *Architectural Record*, *The Boston Globe*, *Stage Directions*



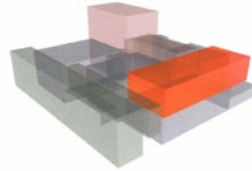
Fairfield Community Arts Center

Fairfield, OH | 40,000 sf
Completion 2005
Architects: John Poe Architect, Rinker Seacat Architects

Role: Led Management of Theater Design for FDA

The new community arts center located on a village green creates a multi-generational facility that houses a theater, art studios, and a gallery, connecting the community with enriching programs.

- Directed the development of the 237-seat multi-purpose theater to be user-friendly and flexible, yet professional in its theatrical systems for community productions.
- Ohio Parks & Recreation Association Superior Facility Award



Children's Theater of California Feasibility Study

Sacramento, CA | 2006

Role: Led Management of Theater Programming for FDA

Barbara developed the study to illustrate building program options and 3D planning diagrams to clearly illustrate the proposed building footprints and massing.

- Outlined rigorous special theater requirements and adjacencies to ensure successful functioning, such as the stage house height and the loading dock location, to optimize the venue's development.
- Collaborated with B Street Theater administration to create criteria for architect selection and project budgets.



Kaleidoscope Performing Arts Center, Ursinus College

Collegeville, PA | 54,000 sf
Completion 2005
Architect: Perry Dean Rogers Architects

Role: Led Management of Theater Design for FDA

Barbara managed the programming and theater design for the new 350-seat proscenium theater, studio theater, and adjoining support and academic spaces that are intimately scaled for student performers and user-friendly for student theater technicians.

- The American School & University awards jury stated **"The theater is well-designed with an unobstructed view of the stage. A wonderful venue for performing-arts appreciation."**
- American School & University Louis I. Kahn Award
American School & University Silver Citation—Educational Interiors



World Trade Center Performing Arts Center

New York, NY | 100,000 sf
2005–2009 (Unbuilt)
Architect: Gehry Partners

Role: Led Management of Theater Design for FDA

Barbara's prior feasibility study in 2000 contributed to the Joyce Theater's selection as the performing arts component for the Ground Zero Redevelopment.

- Collaborated with architects, subconsultants, choreographers, city stakeholders, and New York City agencies to develop multiple schematic building configurations.
- Navigated the impact of myriad regulatory and restrictive site requirements of the complicated building site adjacent to One World Trade Center.
- *The New York Times*



Holland Performing Arts Center

Omaha, NE | 175,000 sf
Completion 2005
Architects: Ennead Architects, HDR Architects

Role: Led Management of Theater Design for FDA

Omaha's award-winning performance facility connects audience members visually and aurally to the stage to heighten their musical experience.

- Managed the optimization of the acoustic quality of the auditorium for different types of musical events through adjustable theatrical systems.
- A catalyst for revitalizing downtown Omaha, the Holland has improved the economy countywide.
- **AIA Nebraska Citation—New Construction, AIA Nebraska Honorable, Mention—Details, AIA New York State Merit Award—Architecture**

2.1 Significant Work



**Royden B. Davis
Performing Arts Center,
Georgetown University**
Washington, DC | 58,000 sf
Completion 2005
Architect: H3 Architecture

Role: Led Management of Theater Design for FDA

Barbara administered the adaptive reuse of a former gym and administration building into Georgetown's academic performing arts complex.

- Guided the creation of intimate, well-equipped, and easy-to-use flexible performance spaces that foster learning, artistic excellence, and student experimentation.
- The University's first building designed for the arts has encouraged performing arts to flourish and provides a interdisciplinary hub in the community.

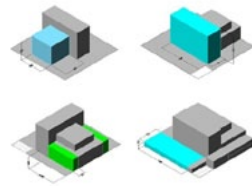


Hippodrome Theater
Baltimore, MD | Completion 2004
Architects: Hardy Holzman Pfeiffer
Associates, Murphy & Dittenhafer
Architects

Role: Led Management of Theater Design for FDA

Barbara project managed the renovation of the 1914 Hippodrome Theater which revitalized a historic theater district after years of disuse.

- Directed the reconfiguration of the existing auditorium to provide excellent sightlines for all 2,200 seats, increase audience comfort, and new ADA seating locations.
- Guided the development of extensive performer support spaces and the integration of new theatrical systems into the restored historic architecture.



**Mid-Size Dance
Theater Study**
New York NY | 2000,
Revised 2004

Role: Led Management of Theater Programming for FDA

In collaboration with the Joyce Theater Foundation Barbara led efforts to develop the feasibility study for a new 900-seat facility dedicated to dance.

- Generated 3D planning diagrams to illustrate crucial volume and space requirements, such as the stagehouse and theater support spaces, to guide development.
- The final study led to the Joyce's selection as one of the performing arts components for the Ground Zero Redevelopment.



**Samuel J. Friedman
Theater (formerly
Biltmore Theater)**
New York NY | Completion 2003
Architect: Polshek Partnership
Architects

Role: Led Management of Theater Design for FDA

Barbara's consensus building skills were instrumental in engaging the theater company in the redesign of the historic theater, long disused and in extreme disrepair, for a not-for-profit theater group.

- Led efforts to reconfigure the auditorium for audience comfort, ADA accessibility, and optimal sightlines.
- Developed the new basement level to provide spacious audience amenities, atypical in a Broadway house, and technical innovations to integrate the stage lighting into the new ceiling dome.
- Lucy G. Moses Landmarks Preservation Award, Municipal Art Society MASTerwork Award



**Hill Auditorium,
University of Michigan**
Ann Arbor, MI | 124,000 sf
Completion 2004
Architects: Albert Kahn Associates,
Quinn Evans Architects

Role: Led Management of Theater Design for FDA

Barbara's contributions were crucial in the management of the renovation and modernization of the historic 3,500-seat Hill Auditorium.

- Increased flexibility by guiding the sensitive integration of new theatrical equipment and acoustical systems within the historic architecture.
- Enhanced ADA accessibility by directing the reconfiguration of the auditorium to provide ADA seating options throughout the hall.
- **AIA National Honor Award, AIA Michigan Honor Award, AIA Detroit Honor Award**



**Watson Chamber Music
Hall, North Carolina
School of the Arts**
Winston-Salem, NC | 36,000 sf
Completion 2003
Architect: Calloway Johnson Moore
West Architecture

Role: Led Management of Theater Design for FDA

Barbara provided critical project management for a new 290-seat chamber music auditorium.

- Oversaw the integration of flexible theatrical systems, in harmony with the curved high ceiling, that adjust the hall's sound quality to the musical performance, resulting in accurate and intimate acoustics for student performers.
- The new complex serves as both performance and teaching venue and includes two new large rehearsal rooms and faculty teaching studios.

2.1 Significant Work



Casa Manana

Fort Worth, TX | Completion 2003
Architect: Gideon Toal Architects

Role: Led Management of Theater Design for FDA

Barbara directed the redesign of the landmarked 1,080-seat theater with its distinctive aluminum geodesic dome originally designed by Buckminster Fuller.

- Guided the transformation of the original theater-in-the-round into a thrust-style theater to provide greater artistic flexibility for the non-profit theater's performances.
- The theater renovation bestowed a new creative life for the venue.
- **AIA Fort Worth Merit Award, Texas Architect**



Daegu Opera House

Daegu, Korea | 185,000 sf
Completion 2003
Architect: Samoo Architects & Engineers

Role: Led Management of Theater Design for FDA

In collaboration with the design team Barbara led efforts to develop a new 1,500-seat opera house with sophisticated theatrical systems in a classic horseshoe-shaped auditorium.

- Managed consultants and designers to create an auditorium that rings the audience around the hall to accentuate the intimacy of the experience.
- The large stage accommodates opera, music, and dance with ample side stages and motorized orchestra lifts.



Roger Berlind Theater

Princeton, NJ | 24,000 sf
Completion 2003
Architect: Hardy Holzman Pfeiffer Architects

Role: Led Management of Theater Design for FDA

Barbara managed the theater design of a 360-seat theater shared between the university and a professional company.

- Merged educational programming with technical theatrical requirements.
- Directed the incorporation of a steeply raked seating bank with a large stage platform allowing actors to share space with the audience, creating an intimate theatrical connection.
- *The New York Times*



Lensic Performing Arts Center

Santa Fe, NM | 13,500 sf
Completion 2001
Architect: Craig Hoopes & Associates

Role: Led Management of Theater Design for FDA

Barbara provided critical management for the renovation of the historic Spanish-style theater by guiding the design to translate program necessities into the architectural elements.

- Directed the integration of flexible theater systems for a wide range of complex production requirements.
- The renovated theater has become a civic and cultural nexus for the city.
- **AIA Western Mountain Region Design Award, AIA Santa Fe Honor Award, The New York Times, Live Design**



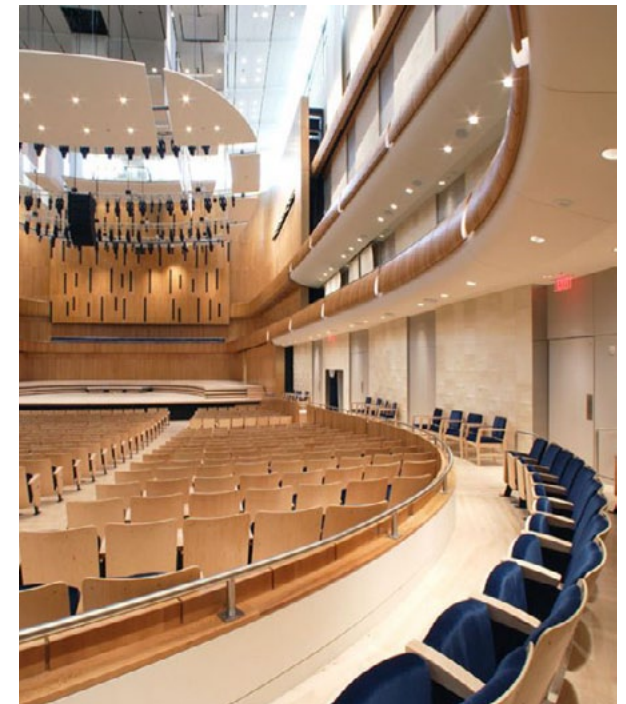
Thelma Gaylord Performing Arts Theater

Oklahoma City, OK | 240,000 sf
Completion 2001
Architects: Polshek Partnership Architects, Richard R. Brown Associates

Role: Led Management of Theater Design for FDA

Led the Implementation of the design for a new 2,500-seat multi-purpose theater within a historic Art Deco civic auditorium.

- Steered the development of theatrical systems that create variability within the acoustical volume, allowing a wider variety of performances.
- Managed the enhancement of backstage support spaces and seating layouts with excellent sightlines.
- **AIA New York Merit Award**



2.1 Significant Work

At **Beyer Blinder Belle Architects**, Barbara facilitated projects for public sector and institutional clients. Her management skills were integral to the successful renovation of the Lyric Theater, one of the projects that initiated the transformation of New York City's Times Square District into a vibrant urban entertainment hub. Mediating the concerns of large stakeholder groups, Barbara expedited public sector projects for the Port Authority of New York & New Jersey (PANYNJ) and the County of Westchester Parks, including their Facilities Masterplan, to achieve long-term goals and civic aspirations.

As Project Architect and Manager with **Prentice & Chan, Ohlhausen Architects** Barbara engaged educational clients on the development of student centers, academic spaces, and performance facilities that **inspire students, stimulate learning, and fulfill institutional missions**. For New York City's New School University, Barbara realized several successful renovations, culminating in the transformation of The Auditorium, a recipient of an **AIA National Honor Award**. Her strategic leadership on complex master plans for independent schools, Lawrenceville and Blair Academy, led to greater opportunities including the firm's selection as the designers for the new performing arts venue at Blair Academy.



Lyric Theater (formerly the Ford Center)

New York, NY | 80,000 sf
Completion 1997

Role: Project Architect for Beyer Blinder Belle

Barbara guided the schematic design for the new 1,800-seat theater that spurred the Times Square revitalization.

- Integrated significant building elements from two historic, but long vacant, Broadway theaters to create the second largest theater on Broadway.
- Directed the design of an auditorium with excellent sightlines to create memorable theatrical experiences for audiences despite the large seating capacity.
- Planned amenities rare in Broadway houses that raised the standards for commercial theaters.
- USITT Honor Award, *The New York Times*



Armstrong-Hipkins Center for the Arts, Blair Academy

Blairstown, NJ | 42,000 sf
Completion 1998
with HQW Architects, LLC

Role: Project Architect for Prentice & Chan, Ohlhausen Architects
Resulting from Barbara's contributions on Blair's master plan, the firm was awarded the new multi-disciplinary facility for theater, dance, and music, which has become the nexus of school life.

- Developed an intimate, state-of-the-art 500-seat auditorium and adjoining instructional spaces that enhance students' experiences of the arts.
- Included in the book *Halls for Music Performance: Another two decades of Experience 1982-2002* published by the Acoustical Society of America to recognize outstanding performance spaces worldwide.



Marine Air Terminal Design Guidelines & Renovation

New York, NY | Completion 1996

Role: Project Architect for Beyer Blinder Belle

Barbara directed the renovation of the historic terminal that was designed in the 1930s as the Pan Am Clipper flying boat terminal

- A New York City and National Register Landmark, Barbara mediated the concerns of large stakeholder groups to facilitate the public sector project.
- Reconstructed the entrance portal, public restrooms, and historic lighting.
- Developed master plan design guidelines for future renovations by the Port Authority, including relevant uses and tenant design to complement the historic architecture.
- *The New York Times*



The Auditorium, Alvin Johnson and J.M. Kaplan Hall (formerly the Tishman Auditorium)

New York, NY | Completion 1992

Role: Project Architect for Prentice & Chan, Ohlhausen Architects
Barbara led the renovation of the historic 1930s auditorium by architect Joseph Urban.

- Meticulously researched the historic color palette to recreate the original design, leading the city to grant landmark status to the auditorium.
- Collaborated with consultants to design the enlarged stage and integration of new theatrical systems into the art moderne venue—oval in both plan and section.
- ABC News: "one of the world's most powerful rooms."
- **AIA National Honor Award, New York State AIA Citation for Design, AIA New York Historic Preservation Award**

2.1 Professional Service

AIA New York Chapter (AIANY)

Member, 1990–Present

Board of Directors, Director for Publications, 2014–2017

AIA National Convention, Volunteer Tour Chaperone, June 2018

AIANY Vice Presidential Citation, AIANY Cultural Facilities Committee, 2008

AIANY Lebrun Travel Grant, "Theaters of Italy, France, and England," 2000

AIA New York Women in Architecture Committee

Member, 2018–Present

Volunteer Mentor. Participated in multiple mentoring sessions for women who are emerging young professionals and architecture students.

AIANY Cultural Facilities Committee

Co-chair, Member, 2004–2013

As Co-chair of the AIANY Cultural Facilities Committee, **Barbara was a forceful advocate and leader within the AIANY Chapter and architectural community.** Barbara energized and elevated the conversation around the importance of public and cultural facilities by organizing significant and provocative programming.

Contributions include:

- Co-creating the annual endowed "Rosenblatt Memorial Lecture for Excellence in Museum Design." Barbara spearheaded endowment fundraising efforts and organized lectures by renowned architects, including Sir David Adjaye and Tod Williams & Billie Tsien.
- Collaborating with Swiss and Brazilian consulates to highlight projects by international architects and promote cross-cultural exchange.
- Creating outreach opportunities for non-profit, civic, and cultural organizations to expand knowledge base of capital projects procedures.
- Convened workshops for networking and sharing expertise for non-profit organizations creating or renovating facilities.

Selected Programs organized/co-organized by Barbara Spandorf

- Panel: "The Queens Museum of Art," September 25, 2013
- Lecture: Hugh Hardy, FAIA, "Theater of Architecture," May 8, 2013
- Lecture: Solange Fabião, "The Essence and The In-between Art and Architecture," September 21, 2012
- Tour: Central Park Police Precinct, September 12, 2012
- Tour: Signature Theatre, March 9 2012
- Lecture: Enrique Norton, "This Will Kill That," March 7, 2012
- Rosenblatt Memorial Lecture for Excellence in Museum Design: David Adjaye, OBE, RIBA, Hon. AIA, "Evolving Art and Exhibition Spaces," October 4, 2011



Barbara receiving the AIANY Vice Presidential Citation, 2008



- Rosenblatt Memorial Lecture for Excellence in Museum Design: Richard Gluckman, "Content+Context=Concept," January 12, 2011
- Cultural Forum Workshop: The Signature Theater, September 27, 2011
- Lecture: Barry Holden and Nina Yankowitz, "Public Art & Architecture: Ephemeral, Interactive, & Virtual Perspectives," July 20, 2011
- Lecture: Norman McGrath, "A Photographer's Eye on Architecture," June 15, 2011
- Panel: "Urban Infrastructure as Culture: Highline/Highbridge," January 20, 2011
- Lecture: Ruy Ohtake, "Recent Work," November 5, 2009
- Cultural Forum Workshop: Designing for the Cultural Guest of the Future, October 29, 2009
- Lecture: Christian de Portzamparc, "Wake Up the Cities," September 29, 2009
- Tour: Henry Miller's Theater, July 16, 2009
- Cultural Forum Workshop: The Louis Armstrong House Museum, April 20, 2009
- Rosenblatt Memorial Lecture for Excellence in Museum Design: Tod Williams and Billie Tsien, "Thinking About Looking," October 22, 2008
- Lecture: Annette Gigon and Brian Carter, "Museum Buildings: Projects for Perception," September 24, 2008
- Tour: Longacre Theater, September 8, 2008
- Lecture: Mario Botta, "Recent Projects," April 28, 2008
- Panel: "Design for Living: Cultural Sustainability," April 14, 2008
- Cultural Organizations Roundtable, June 25, 2007
- Lecture: Bernard Tschumi and Leo Argiris, "Conceptual and Technical Issues — the New Acropolis Museum," June 7, 2007
- Panel: "Capital Projects at Cultural Institutions: City Funding Process and Economic Impact," August 3, 2006
- Lecture: Clifft McMillan, "An Icon that Almost Wasn't: The Design and Construction of the Sydney Opera House," January 17, 2006
- Lecture: Charles Stone, "Urban Light: Museums & Monuments," October 13, 2004
- Panel: "Culture and Architecture Beyond September 11th," January 24, 2002

2.1 Professional Service

AIANY Oculus Committee

Chair, 2014–2017; Member, 2012–2017

Oculus is the AIA New York's quarterly magazine, which all members of AIA New York and AIA New York State receive as well as do numerous libraries, universities, and organizations. As a print publication, **Oculus advocates for architects and the built environment** and is the public face of AIA NY's Center for Architecture.

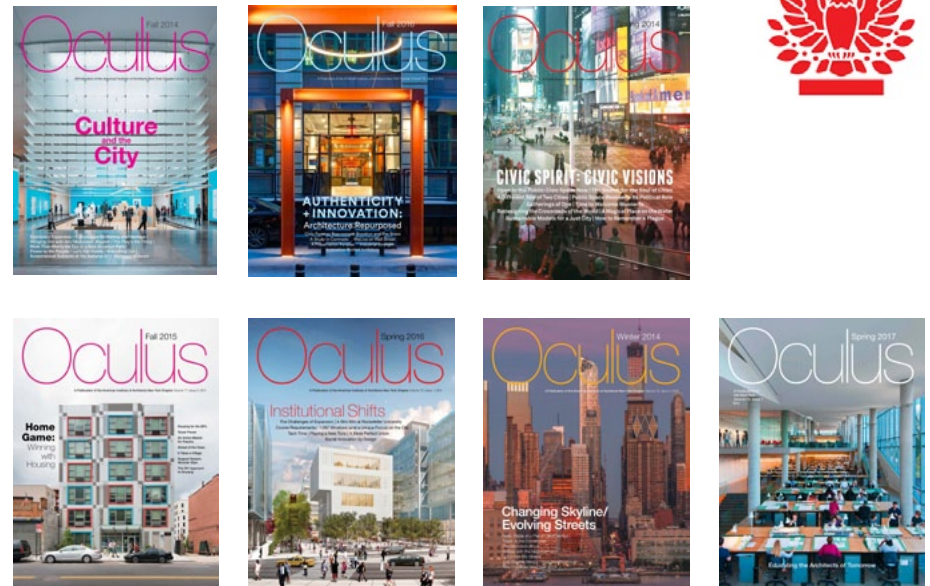
In 2014 Barbara was chosen as the Oculus Committee Chair and Director of Publications for the AIANY Board, after two years of volunteer committee service. In leading the Oculus Committee, the editorial advisory board for the AIANY quarterly publication, **Barbara was instrumental in establishing topical issue themes and providing content guidance on essential topics such as urbanism, design, and resiliency.** Under Barbara's leadership, the committee initiated workshops to reshape Oculus to enhance its relevancy and broaden its appeal. The insights and conclusions developed during those sessions are now being integrated into the publication.

She also directed the organization of the Oculus monthly book talk series on vital professional topics and civic issues that drew a wide audience to AIANY. These well attended events offered a forum for provocative discourse on important current topics, such as public space and the environment.

By creating an inclusionary atmosphere of ideas and a synergy among committee members, Barbara has been a forceful advocate for the profession through her high level of volunteer service to Oculus and AIANY Chapter.

Selected Oculus Publications under Barbara's Leadership

- *Architecture in the Public Eye*, Winter 2017
- *Resiliency: Five Years After Sandy*, Fall 2017
- *Educating the Architects of Tomorrow*, Spring 2017
- *Make it Work: New Business, New Models*, Winter 2016
- *Authenticity & Innovation: Architecture Repurposed*, Fall 2016
- *Institutional Shifts*, Spring 2016
- *Reinventing Architecture: Design in a Digital World*, Winter 2015
- *Home Game: Winning with Housing*, Fall 2015
- *Dialogues from the Edge of Practice*, Spring 2015
- *Changing Skyline/Evolving Streets*, Winter 2014
- *Culture in the City*, Fall 2014
- *Civic Spirit: Civic Visions*, Spring 2014



Selected Book Talks under Barbara's Leadership

- Sarah Williams Goldhagen, *Welcome to Your World: How the Built Environment Shapes Our Lives*, June 12, 2017
- Dr. Sharon Egretta Sutton, FAIA, *When Ivory Towers Were Black: A Story about Race in America's Cities and Universities*, February 13, 2017
- Mario Gooden, *Dark Space: Architecture, Representation, Black Identity*, July 11, 2016
- Despina Stratigakos, *Where Are the Women Architects?* April 19, 2016
- Samuel I. Schwartz, PE, *Street Smart: The Rise of Cities and the Fall of Cars*, February 8, 2016
- Kenneth Frampton, Assoc. AIA, *A Genealogy of Modern Architecture: Comparative Critical Analysis of Built Form*, January 11, 2016
- Janette Kim and Erik Carver, *The Underdome Guide to Energy Reform*, November 9, 2015
- Design Trust for Public Space, *Under the Elevated: Reclaiming Space, Connecting Communities*, October 29, 2015
- Roberta Brandes Gratz, *We're Still Here Ya Bastards: How the People of New Orleans Rebuilt their City*, September 21, 2015
- Dr. Mindy Thompson Fullilove, *Urban Alchemy: Restoring Joy in America's Sorted-Out Cities*, January 12, 2015
- Hillary Brown, FAIA, *Next Generation Infrastructure*, June 9, 2014
- Jan Gehl and Birgitte Svarre, *How to Study Public Life*, February 5, 2014
- Alexandros Washburn, Assoc. AIA, *The Nature of Urban Design: A New York City Perspective on Resilience*, January 13, 2014
- Vishaan Chakrabarti, *A Country of Cities*, August 12, 2013

2.1 Academic Service

Urban Assembly School of Design and Construction (UASDC)

Guest Juror, High School Studio, Center for Architecture, 2016

NYC Department of Design & Construction Mentor Program

Mentor, 2011–2013

New York City College of Technology (City Tech)

Guest Juror, Undergraduate Studio, Prof. Illya Azaroff, 2009

Columbia University GSAPP

Guest Juror, Graduate Studio, Prof. Victoria Meyers, 2003–2004

2.1 Presentations & Tours

Barbara has led, participated in, and introduced numerous tours, symposia, lectures, and book talks through her volunteer positions in the AIANY Cultural Facilities Committee and Oculus Committee.

- Women in the Profession of Architecture Mentoring Seminar Series, "Following Your Interests," March 4, 2020
- Oculus Book Talk: *We're Still Here Ya Bastards: How the People of New Orleans Rebuilt Their City*, September 21, 2015
- 121 Police Precinct, April 19, 2014 Produced by DDC and located on the DDC website and YouTube
- *Central Park Precinct*, 2013 Produced by DDC for DDC website and YouTube
- "Theater of Architecture: Hugh Hardy, FAIA," May 8, 2013
- Central Park Precinct Tour, AIANY Cultural Facilities Committee, September 12, 2012
- Signature Theater Tour, AIANY Cultural Facilities Committee, March 9, 2012
- Enrique Norton, "This Will Kill That," March 7, 2012
- Centennial Memorial Temple Tour, November 17, 2011
- Cultural Forum Workshop: The Signature Theater, AIANY Cultural Facilities Committee, September 27, 2011
- Henry Miller Theater Tour, AIANY Cultural Facilities Committee, July 7, 2009
- Longacre Theater Tour, AIANY Cultural Facilities Committee, September 8, 2008
- Designing the Holland Center Symposium, Omaha, NE, October 2005
- *Urban Light: Museums & Monuments* lecture, AIANY Cultural Facilities Committee, October 13, 2004

2.1 Community Service

Women in the Profession of Architecture Mentoring

Volunteer, 2019–2020

Mentor and multi-series seminar participant for young architects with the goal of encouraging women practitioners to thrive in the profession and to tackle the top five reasons women drop out of architecture: "Low pay, long hours, lack of opportunities, lack of role models, and challenges with work/life flexibility." (AIA Equity By Design Surveys) Barbara's seminar topic will be "Following Your Interests" as one navigates their career.

Manhattan Community Board 5

Volunteer Board Member 2019–2021

Manhattan Borough President appointee to serve on Manhattan's Community Board, Barbara provides community advocacy on committees reviewing key Landmarks, and Public Space & Parks issues in the Midtown District. The Community Board is an official municipal body whose primary mission is to advise elected officials and government agencies on matters affecting the social welfare of the district. Board members are pivotal in shaping their communities and are tasked to enhance the city's unique neighborhoods and quality of life.

Ideas City Festival

Civic Values Walking Tour Leader May 2013

Led a tour of public building projects for the Ideas City Festival, a forum for designers, artists, and policymakers to exchange ideas and engage the public's participation.

Ground Zero 10th Anniversary

Volunteer, September 11, 2011

Volunteer greeter and guide for families attending the 10th Anniversary ceremonies at Ground Zero on September 11th.

The Mama Foundation

A non-profit dedicated to presenting and promoting the fundamentals of gospel and jazz music in Harlem.

Volunteer Consultant, 2008–2009

Provided pro bono design expertise to the non-profit in a new cultural space that will offer free quality training in Jazz and Gospel to youth and adults. Barbara advised the organization on the process, procedures, and criteria in selecting a design team as well as developing pre-schematic plans.

2.2 Honors & Awards



American Institute of Architects Awards

AIA Brooklyn/Queens Design Awards,

Design of the Year,
Award of Excellence, and
People's Choice Award,
Elmhurst Community Public Library, 2017

Jury comments from Irene Sunwoo, Director of Exhibitions, Columbia University Graduate School of Architecture, Planning and Preservation: *This handsome new library takes full advantage of its site with its richness in textures and colors, and provides a welcoming cultural and educational resource for this Queens community.*

AIA National Honor Award, The Diana Center, Glicker-Milstein Theater, Barnard College, 2011

AIA New York State Award of Merit—Interiors, Stephen Sondheim Theater (formerly Henry Miller's Theater), 2011

AIA New York State Best Building in New York State Award, The Diana Center, Glicker-Milstein Theater, Barnard College, 2010

AIA New York State Award of Excellence, The Diana Center, Glicker-Milstein Theater, Barnard College, 2010

AIA Nebraska Citation—New Construction, Holland Performing Arts Center, 2007

AIA Nebraska Honorable Mention—Details, Holland Performing Arts Center, 2007

AIA New York State Merit Award—Architecture, Holland Performing Arts Center, 2006

AIA Pennsylvania Honor Award—Historic Preservation, Hippodrome Theater, France-Merrick Performing Arts Center, 2007

AIA National Honor Award, Hill Auditorium, University of Michigan, 2005

AIA Michigan Honor Award, Hill Auditorium, University of Michigan, 2005

AIA Detroit Honor Award, Hill Auditorium, University of Michigan, 2005

AIA Fort Worth Merit Award, Casa Manana, 2003

AIA Santa Fe Honor Award, Lentic Performing Arts Center, 2003

AIA Western Mountain Region, Lentic Performing Arts Center, 2001

AIA New York Chapter Merit Award, Thelma Gaylord Performing Arts Theater, 2002

AIA New York Chapter Historic Preservation Award, The Auditorium, Alvin Johnson and J.M. Kaplan Hall (formerly Tishman Auditorium), New School University, 1994

AIA National Honor Award, Alvin Johnson and J.M. Kaplan Hall (formerly Tishman Auditorium), New School University, 1994

AIA New York State Citation, Alvin Johnson and J.M. Kaplan Hall (formerly Tishman Auditorium), New School University, 1993



Barbara at the Lucy Moses Award Ceremony for the Central Park Precinct, 2012

Project Awards

Elmhurst Community Public Library, Queens, NY

2017 Center for Active Design Excellence Award

Hunters Point Community Library, Queens, NY

2019 SARA Excellence in Civic Architecture Award

2017 *Progressive Architecture* Award Citation

Jury Comments from Enrique Norten, Hon. FAIA: *Amidst the nothingness of the Long Island City riverfront, this project is really special. It's a refreshing new way of looking at a library.*

2011 Public Design Commission Award for Excellence in Design

Jefferson Market Public Library, New York NY

2014 New York Landmarks Conservancy Lucy G. Moses Preservation Award

Westchester Square Public Library, Bronx, NY

2015 Public Design Commission Award for Excellence in Design

121st Police Precinct, Staten Island, NY

2014 The Chicago Athenaeum International Architecture Award

2014 SARA New York Council Design Award of Honor

2014 SARA New York Council Bronze Award of Honor

2013 SARA New York Council Excellence—Civic Architecture Award

Jury Comments: *the project both responded to the neighborhood with extreme sensitivity while creating a remarkable architectural statement in the awe-inspiring 100' cantilever. This along with the irregular site and requirements for sustainable design that were challenged in this project clarify that public works can and should set the standard for design in our City.*

2013 *Engineering News Record* Best Project Merit Award—Public Buildings

2008 Public Design Commission Award for Excellence in Design

2.2 Honors & Awards

Central Park Police Precinct, New York, NY

2012 New York Landmarks Conservancy Lucy G. Moses Preservation Award

CEMEX Auditorium in Zambrano Hall, Knight Management Center, Stanford University, Palo Alto, CA

2012 Precast/Prestressed Concrete Institute Honorable Mention

The Diana Center, Glicker-Milstein Theater, Barnard College, New York, NY

2015 Beverly Willis Architectural Foundation Built By Women Design Award,
2012 The Chicago Athenaeum Green Good Design Award
2011 The Chicago Athenaeum American Architecture Award
2011 *Archdaily* Building of the Year Award—Education Category

Stephen Sondheim Theater (formerly Henry Miller's Theater), New York, NY

2010 United States Institute for Theatre Technology Architecture Merit Award
Jury Comments: *Expressing a sincere respect for both Henry Miller's vision and the city's vision for a more sustainable future, the new theatre makes a strong statement on behalf of a new generation of the Broadway community.*
2010 *Building Design + Construction* Magazine Building Team Awards—Bronze

Farkas Hall, Harvard University, Cambridge, MA

2010 Boston Society of Architects (AIA Boston) Honor Award
Jury Comments: *The old aspect is respected, and the addition is well composed, asserting its identity as a separate piece of architecture....The performance space is rendered so simply that it seems as if the company could produce a play by merely flipping on a light and calling it done.*
2008 Cambridge Historical Commission Preservation Award
2007 Associated General Contractors of America Aon Build America Award
2007 *Building Design + Construction* Magazine Reconstruction Award

Kaleidoscope Performing Arts Center, Ursinus College, Collegeville, PA

2007 *American School & University* Louis I. Kahn Award
Jury Comments: *"A wonderful modernist approach to a shoebox concert hall. Simplicity and daylight a real plus. The minimalization of technology seems to fit quite well...This is a hall I would love to hear music in."*
2006 *American School & University* Silver Citation—Educational Interiors
Jury Comments: *The theater is well-designed with an unobstructed view of the stage. A wonderful venue for performing-arts appreciation.*

Holland Performing Arts Center, Omaha, NE

2007 United States Institute for Theatre Technology Merit Award
2006 *Building Design + Construction* Magazine Building Team Award

Hippodrome Theater, France-Merrick Performing Arts Center, Baltimore, MD

2005 ACEC Maryland Engineering Excellence Grand Award

Fairfield Community Arts Center, Fairfield, OH

2006 Ohio Parks & Recreation Association Superior Facility Award

Hill Auditorium, University of Michigan, Ann Arbor, MI

2005 Engineering Society of Detroit Honor Award
2005 Michigan State Historic Preservation Award

Daegu Opera House, Daegu, Korea

2004 Daegu Architectural Work Bronze Medal

Samuel J. Friedman Theater (formerly Biltmore Theater), New York NY

2004 Municipal Art Society MASTerwork Award—Outstanding Commercial Restoration Project
2004 Reconstruction/Preservation Grand Award, *Building Design + Construction* Magazine
2004 *New York Construction* Magazine Award of Merit—Best Rehabilitation
2003 New York Landmarks Conservancy Lucy G. Moses Preservation Award

Lensic Performing Arts Center, Santa Fe, NM

2002 City of Santa Fe Historic Preservation Award
2002 State of New Mexico Historic Preservation Award

Lyric Theater (formerly the Ford Center), New York, NY

1999 United States Institute for Theatre Technology Honor Award
Jury Comments: *Very innovative and very controversial. Good handling of the programmatic issues. Very successful balance of salvage and adaptive reuse.*

The Auditorium, Alvin Johnson and J.M. Kaplan Hall (formerly Tishman Auditorium), New School University, New York, NY

1994 United States Institute for Theatre Technology Honor Award
Jury Comments: *It is true to the spirit of the original design, elegantly done with great restraint.*

"In October 2003, the Biltmore [Samuel J. Friedman Theater] opened to rave reviews, no doubt attributable in part to the well-coordinated effort of the staff and board of MTC and the design team."

— Fiona Kirk,
Broadway Resurrection

2.3 Selected Publications

About Barbara Spandorf

NY Daily News, "Master Builders: Inside NYC's Dept. of Design & Construction," Jason Sheftell, June 10, 2011 (Quoted)

About CUNY Projects

CUNY CityTech New Academic Building

NY Daily News, "City Tech replaces Klitgord Center on Jay St. with 8-story, \$400M academic building," Mark Morales, June 15, 2013

About DDC Projects

Hunters Point Library

Time Out, "New Hunters Point Library is a waterfront literary oasis with great kids' programs," Oliver Strand, Sept. 27, 2019

Architectural Record, "Hunters Point Library by Steven Holl Architects Opens in New York," James S. Russell, FAIA, Sept. 24, 2019

The Architects Newspaper, "Steven Holl's amble-worthy Hunters Point Library is finally open," Suzanne Frank, Sept. 24, 2019

Wall Street Journal, "Hunters Point Library Opens in Queens," Sept. 24, 2019

New York Mag, "The Hunters Point Library Was Too Expensive, and Is Worth It," Justin Davidson, Sept. 23, 2019

Untapped Cities, "Sneak Peek Inside the New Hunters Point Library in Queens," Michelle Young, Sept. 20, 2019

New York Times, "Why Can't New York City Build More Gems Like This Queens Library?," Michael Kimmelman, Sept. 18, 2019

The Architects Newspaper, "Steven Holl's Hunters Point Community Library rises next to the East River," Suzanne Frank, June 6, 2017

World Architecture News, "Steven Holl's Hunters Point Community Library Nears Completion In New York," February 27, 2017

The New York Times, "A New Queens Building that can't be Overlooked: A Library," David W. Dunlap, July 20, 2016

Architect Magazine, "Hunters Point Community Library," Clay Risen, May 21, 2015

NY Daily News, "Construction to begin on long-delayed Queens Library branch," Eli Rosenberg, January 28, 2015

The New York Times, "Architectural Review: Civic Engagement Trumps 'Shhh!'," Nicolai Ouroussoff, January 30, 2011

NYPD Rodman's Neck Training Facility

The New York Times, "New York Police Plan \$275 Million Update to Training Complex," Marc Santora, January 23, 2017

Elmhurst Library

The Architects Newspaper, "Marpillero Pollak Architects master-

fully designs new library in Elmhurst, Queens," William Menking, February 17, 2017

121st Police Precinct

Metals in Construction, "121st Police Precinct Station House," Spring 2015

Architectural Record, "Market Watch: Justice Sector," C.J. Hughes, June 2013

Staten Island Live, New NYPD stationhouse—and a new Staten Island precinct, John M. Annese, June 2013 (Quoted)

e-Architect.co.uk, "Staten Island Police Precinct: Manhattan Architecture," June 12, 2008

AIArchitect.com, "Viñoly's Rugged but Respectful 121st Precinct Design Wins Approval," Heather Livingston, July 11, 2008

The Architect's Newspaper, "Unveiled: The 121st Police Precinct Stationhouse," Aaron Seward, May 2008

eOculus, "New Police Precinct Will Bask in (LEED) Silver," May 28, 2008

Real Estate Weekly, "They are NYC's finest—and greenest, too," May 28, 2008

GreenBuildingsNYC.com, "Viñoly's Silver Staten Island Stationhouse Approved by Art Commission," Stephen Del Percio, May 21, 2008

New York Post, "Coppers Turn Green," Cynthia Fagen, May 17, 2008

Westchester Square Library

The New York Times, "Bronx Library May Get a New Neighbor: Another Library," Winne Hu, November 23, 2014

Central Park Precinct

New York Newsday, "NYPD opens all new, all different Central Park precinct," Ivan Pereira, March 26, 2013

Wall Street Journal, "Renovating the 'Arresting' Central Park Police Precinct," Ralph Gardner Jr., April 27, 2010

The New York Times, "\$45 Million Renovation Planned for Park Police Station," John Sullivan, October 11, 2007

About Fisher Dachs Associates Projects

Jefferson Parish Performing Arts Center

The Times-Picayune, "A look inside the long-awaited Jefferson Performing Arts Center in Metairie: It's a silvery gem,"

Doug MacCash, October 14, 2014

Ground Zero Performing Arts Center

The New York Times, "Plans for Ground Zero Arts Hub Shift Again," Robin Pogrebin, March 26, 2013



2.3 Publications About Projects

Henry Miller's Theater

Building Design + Construction, "Second Time Around,"

Robert Cassidy, September 13, 2010

Stage Directions, "Speaking Old Poetry Using a Contemporary Language" Michael S. Eddy, November 2009

The New York Times, "White Way Gets a 'Green' Theater:

Henry Miller's Theater to Reopen on Broadway,"

Patrick Healy, May 3, 2009

Farkas Theater, Harvard University

Architectural Record, "Harvard University New College Theater," July 1, 2008

Stage Directions, "Revitalizing Harvard Theater,"

Bryan Reesman, February 28, 2008

The Boston Globe, "A standing ovation for a Harvard stage,"

Robert Campbell, October 14, 2007

Holland Performing Arts Center, Omaha NE

Omaha World-Herald, "Omaha Performing Arts' economic impact in Douglas County is up 90 percent since 2010"

Steve Jordan March 31, 2017

Metal Magazine, "An Omaha Icon," by Christina Koch, March/April 2007

Architectural Record, "Holland Performing Arts,"

Russell Fortmeyer, August 2006

Civil Engineering, "Overture to Omaha," by Daniel E. Hahn, Bruce Keeler, Tim Lang and Randall Niehaus, July 2006

Building Design + Construction, "Nebraska's New Sound of Music," by Jeff Yoders, May 2006

PSLN (Production Lights & Staging News), "Bringing a European Concert Hall to the Heartland," by Phil Gilbert, January 2006

Dallas Morning News, "Architecture Review: Omaha's New Concert Hall—Modern and Masculine," Scott Cantrell, November 19, 2005

The Biltmore Theater (now the Samuel Friedman Theater)

Stage Directions, "Broadway Resurrection" Fiona Kirk, July 7, 2004

Theatre Design & Technology, "The Biltmore: A Case Study of the reclamation of a Historic Broadway Theatre", Mary C. Henderson, Spring 2004 (Quoted)

Live Design, "Urban Renewal: The Biltmore Theatre," Michael S. Eddy and Ellen Lampert-Greaux, February 1, 2004 (Quoted)

BARBARA SPANDORF, AIA, LEED AP



DAILY NEWS

NEW YORK
POST

REAL
ESTATE
WEEKLY

New York Post, "Biltmore Back in Business," Barbara Hoffman, October 16, 2003

PSLN Pro Lights & Staging News, "The Biltmore Theatre Rides Again" Joyce Storey October 15, 2003 (Quoted)

The New York Times, "For Venerable Theater, It's a Body Transplant," David Dunlap, September 23, 2003

Hill Auditorium, University of Michigan

Stage Directions, "The Hills of Ann Arbor" Victor E. Brown, February 2005 (Quoted)

Live Design, "Hill of a Venue," David Napoleon, April 1, 2004

New York Times, "Michigan's Gem of an Auditorium Glitters Again," Micheline Maynard, January 9, 2004

Casa Manana

Texas Architect, "Restaged Classic," Bryce Weigand, FAIA, November/December 2004

Hippodrome Theater

The Washington Post, "Baltimore's Hippodrome, Ready for a Second Act," Celia Wren, February 11, 2004

Berlind Theater

The New York Times, "An Intimate 2nd Stage Is Opening at McCarter," Jill P. Capuzzo, August 31, 2003

Lensic Theater

Stage Directions, "Splendor in the Valley", Catherine Coggan, November 2001

Live Design, "Past Forward," Natalie Zmuda, September 1, 2001

The New York Times, "Arts in America; Santa Fe Dusts Off a Venerable Theater and a New Reputation," Stephen Kinzer, April 17, 2001

Oklahoma City Civic Center

The Oklahoman, "Mayor sings city's praises as Civic Center reopens," George Lang, September 7, 2001

About Beyer Blinder Belle Projects

Lyric Theater

The New York Times, "Architecture Review: Raising the Curtain on a Golden Broadway," Herbert Muschamp, January 20, 1998

The New York Times, "Turning Two Historic Theaters into One Big One," Peter Marks, January 17, 1996

The Times-Picayune

THE
DENVER
POST

Omaha
World-Herald

The Dallas
Morning News


THE OKLAHOMAN

3.0 Exhibits



New Academic Building, CUNY New York City College of Technology (City Tech)

Brooklyn, NY | 360,000 sf | Completion 2018

Image Credit: ©Andrew Ruggie



Lensic Performing Arts Center

Santa Fe, NM | 13,500 sf | Completion 2001

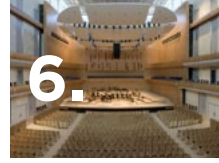
Image Credit: ©Robert Reck



Hunters Point Community Library

Queens, NY | 22,000 sf | Completion 2019

Image Credits: ©Emon Hassan, Winnie Au, Paul Warchol



Holland Performing Arts Center

Omaha, NE | 175,000 sf | Completion 2005

Image Credit: ©Tom Kessler



121st Police Precinct

Staten Island, NY | 49,000 sf | Completion 2013

Image Credit: ©Brad Feinknopf, Bruce Damonte



Hill Auditorium, University of Michigan

Ann Arbor, MI | 124,000 sf | Completion 2004

Image Credit: ©Albert Kahn Associates



NYPD Rodman's Neck Training Facility Feasibility Study

Bronx, NY | Completion 2016

Image Credit: ©Rice+Lipka

3.1 Exhibits Academic Complex, CUNY New York City College of Technology (City Tech)

Brooklyn, NY | 360,000 sf | Completion 2018

Barbara's Role

Assistant Director, City University of New York (CUNY) Department of Design, Construction, & Management responsible for design management during construction

Design Firm/Architect of Record: Perkins Eastman

Synopsis

The new **LEED Gold** academic building in downtown Brooklyn contains a 1,000-seat auditorium, an 800-seat spectator gym, community outreach center, labs, smart classrooms, faculty offices, and clinic spaces to support the health and science curriculum in nursing, chemistry, biology, bio-research, radiology, dentistry, and vision care. This is the first purpose-built new facility for the CityTech campus.

Challenges & Impact

The new building was under construction but far behind schedule when Barbara joined CUNY as Assistant Director in the Department of Design, Construction & Management. Design began in 2008, but funding issues long delayed construction and disrupted continuity in decision making. The complexity of public sector projects and procurement rules created further difficulties for the project management and schedule.

Barbara's **leadership and quick decision making realigned the schedule to meet the opening date** for Fall 2018 classes. Barbara mediated between the college, design, and construction teams to facilitate progress and ensure that CUNY's objectives for the facility continued to be realized. She was instrumental in directing the installation of the program's technologically advanced medical equipment. To stay on schedule, **Barbara innovated the procurement process by collaborating with another public agency**, the Dormitory Authority of the State of New York, to quickly bring in specialty contractors in order to meet deadlines. The results are state-of-the-art dental and vision care clinics that provide students with practical experience and much needed services to the neighborhood.

Outcome

Barbara's **critical impact in project delivery** enabled City Tech to fulfill its mission as a STEM-based public education leader for its 17,000 students with a bold civic presence. The incorporation of 21st century technologies and community clinics into STEM pedagogy sets new standards for public higher education and community outreach.



Awards

2019 Building Brooklyn Awards — National Grid Sustainability Award
The Greater New York Construction User Council, Award of Excellence (2018)

Select Press

NYREJ, "City Tech opens Perkins Eastman-designed academic complex; 365,000 s/f project built by Sciam Construction," March 19, 2109.
Oculus, "Tech Time," Richard Staub, Spring, 2106.
World Architecture News, "A Lesson in School Design," Sian, October 30, 2013.
Contract, "Perkins Eastman Breaks Ground on City Tech Academic Building in Brooklyn," October 29, 2013.
NY Daily News, "City Tech replaces Klitgord Center on Jay St. with 8-story, \$400M academic building," Mark Morales, June 15, 2013.

Declaration of Responsibility

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included: project under direction of nominee.



3.2 Exhibits Hunters Point Community Library

Queens, NY | 22,000 sf | Completion 2019

Barbara's Role

Assistant Commissioner for Libraries for NYC Department of Design + Construction (DDC) responsible for Design Management

Design Firm/Architect of Record: Steven Holl Architects

Synopsis

During her tenure at DDC, Barbara managed the capital projects unit responsible for New York City's public libraries, overseeing a portfolio of over 270 projects, ranging from upgrades to new branch libraries. One of the most notable and challenging projects was the Hunters Point Library which rises prominently across the East River from Midtown Manhattan. **Barbara chaperoned this project from the brink of abandonment to become a community center for a growing diverse and underserved community.**

Challenges & Impact

Hunters Point Library was designed to be a much-needed civic and cultural anchor for the rapidly growing residential neighborhood of Long Island City. To serve its public this new multi-level library houses an adult reading collection, children's area, teen area, cyber center, conference room, and outdoor amphitheater. The community had long awaited the building, which stalled after bidding due to cost overruns. **Barbara led efforts that revived the project** by guiding value engineering proposals and alternates for the second bid. Through consensus building with the clients and design team during the challenging cost-reduction process, she strategically **preserved the overall design and program for the community's benefit.** Bids again exceeded the available funding and the project was in danger of being abandoned.

Barbara persuaded key stakeholders that **the library would be a vital anchor for a community that has few resources.** She strategized with City officials on funding options, advocated to the Queens Library Board for supplemental funding, and obtained financial commitments from State stakeholders.

Outcome

Barbara's successful advocacy garnered additional funding and civic support to finally green light the project. The *New York Times* called the **LEED Silver** Hunters Point Library "among the finest and most uplifting public buildings New York has produced so far this century." The iconic building provides critical services to over 12,000 residents and sets a new standard for **community-based libraries as civic landmarks and social hubs.**



Awards

2019 SARA Excellence in Civic Architecture Award
2017 *Progressive Architecture* Award Citation
2011 Public Design Commission Award for Excellence in Design

Press

Architectural Record, "Hunters Point Library by Steven Holl Architects Opens in New York," James S. Russell, FAIA, Sept. 24, 2019
New York Magazine, "The Hunters Point Library Was Too Expensive, and Is Worth It," Justin Davidson, September 23, 2019
New York Times, "Why Can't New York City Build More Gems Like This Queens Library?," Michael Kimmelman, September 18, 2019
Metropolis, "The Top 10 Most-Anticipated Buildings of 2018," Mackenzie Cummings-Grady, February 1, 2018
The Architects Newspaper, "Steven Holl's Hunters Point Community Library rises next to the East River," Suzanne Frank, June 6, 2017
New York Times, "A New Queens Building that can't be Overlooked: A Library," David W. Dunlap, July 20, 2016
Curbed New York, "Long-Stalled Hunters Point Library Is Finally Happening," Jessica Dailey, May 13, 2015
New York Times, "Civic Engagement Trumps 'Shhh!'," Nicolai Ouroussoff, January 30, 2011

Declaration of Responsibility

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Olaf Schmidt, Senior Associate, Steven Holl Architects

"For a growing, diverse community, the whole project is an instant boon and a locus of neighborhood pride for Long Island City."
_ Michael Kimmelman,
New York Times

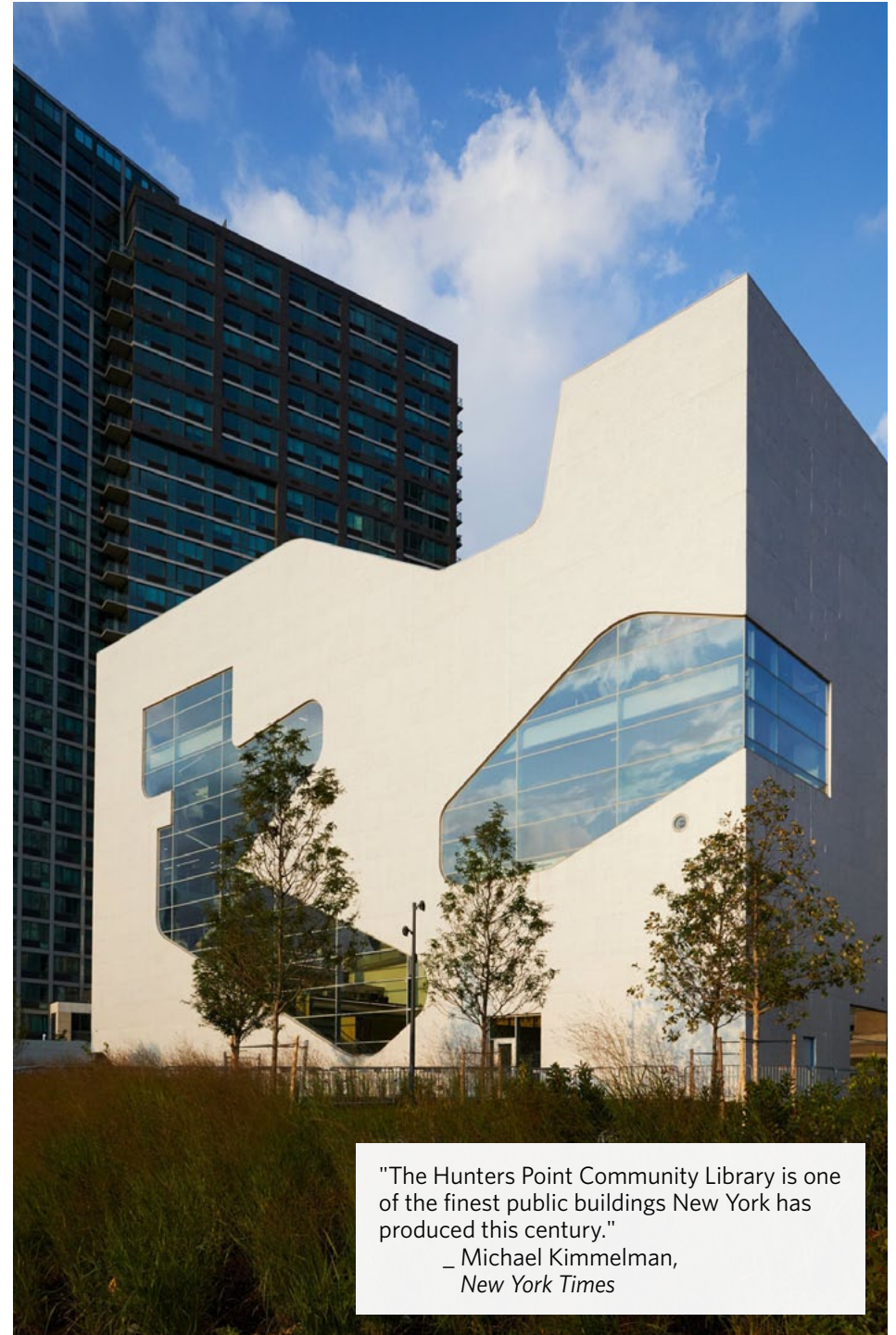


"A fine library is not just a frill but a declaration of democratic purpose...the result is a work of civic pride, the kind that one generation builds for the next."

_ Justin Davidson,
New York Magazine



BARBARA SPANDORF, AIA, LEED AP



"The Hunters Point Community Library is one of the finest public buildings New York has produced this century."

_ Michael Kimmelman,
New York Times

"In the last couple of years, the Department of Design and Construction, the entity that builds most public projects, is following a second, equally necessary approach: making it easier to realize complex designs. The agency has already begun to reform its procedures..."

– Justin Davidson,
New York Magazine



3.3 Exhibits 121st Police Precinct

Staten Island, NY | 49,000 sf | Completion 2013

Barbara's Role

Police Unit Program Director for NYC Department of Design + Construction (DDC) responsible for Management during Construction

Design Firm/Architect of Record: Rafael Viñoly Architects

Synopsis

As DDC's police program director, **Barbara guided NYPD's 121st Precinct through the construction phase ensuring that mission-critical goals were met while providing a facility that is a desirable workplace and welcoming to the public.** This civic facility features a large lobby, muster room/community room, detective squad, holding cells, offices, stress reduction room, and officer locker rooms for 200 officers and staff.

Challenges & Impact

The first new precinct to be built on Staten Island since 1962 encountered many obstacles. Barbara managed the agency's efforts to deliver quality construction befitting a civic institution founded on "to serve and to protect." **Her extensive knowledge of capital project procedures guided the project** through many challenges and public bureaucracy. By achieving consensus among the clients, design team, and construction manager, Barbara directed solutions for the technically intricate building that could be enacted quickly to minimize schedule impacts.

Threatened by major delays due to unexpected field conditions—including extensive sub-surface granite—Barbara expedited construction changes to ensure the facility's timely completion without sacrificing program. She successfully **advocated to accelerate funding, change orders, and contractor negotiations required for the extensive additional work** with city agencies and DDC departments. When the exterior cladding subcontractor became insolvent, Barbara instituted increased site meetings and closer monitoring of the installation to ensure that the highest quality standards would continue to be met. Throughout, Barbara safeguarded the implementation of energy-efficiency techniques and biofiltration site strategies, such as retention tanks and native plantings, to ensure a sustainable and resilient precinct.

Outcome

The award-winning building was **the first NYPD precinct to earn LEED Silver and to meet New York enhanced sustainability guidelines.** Barbara's efforts realized the completion of **an important community and civic asset, raising aspirations for future police facilities.**



Awards

2014 The Chicago Athenaeum International Architecture Award
2014 SARA New York Council Design Award of Honor
2014 SARA New York Council Bronze Award of Honor
2013 SARA New York Council Excellence—Civic Architecture Award
2013 *Engineering News Record* Best Project Merit Award—Public Buildings
2008 Public Design Commission Award for Excellence in Design

Press

Metals in Construction, "121st Police Precinct Station House," Spring 2015
Architectural Record, "Market Watch: Justice Sector," C.J. Hughes, June 2013
The Architect's Newspaper, "Unveiled: The 121st Police Precinct Stationhouse," Aaron Seward, May 2008
Green Buildings NYC, "Viñoly's Silver Staten Island Stationhouse Approved by Art Commission," Stephen Del Percio, May 2008
AIA Oculus, "The City as Patron: Reviving Civil Architecture," Bill Millard, Winter 2007

Declaration of Responsibility

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Fred Wilmers, AIA, Fu Wilmers Design | Architecture + Urbanism
Former Project Director, Rafael Viñoly Architects

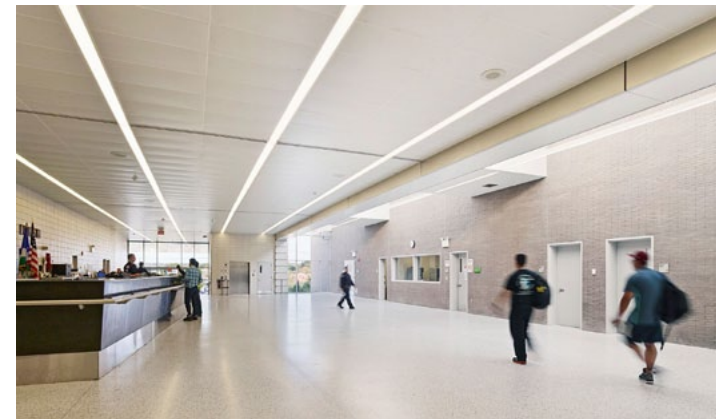
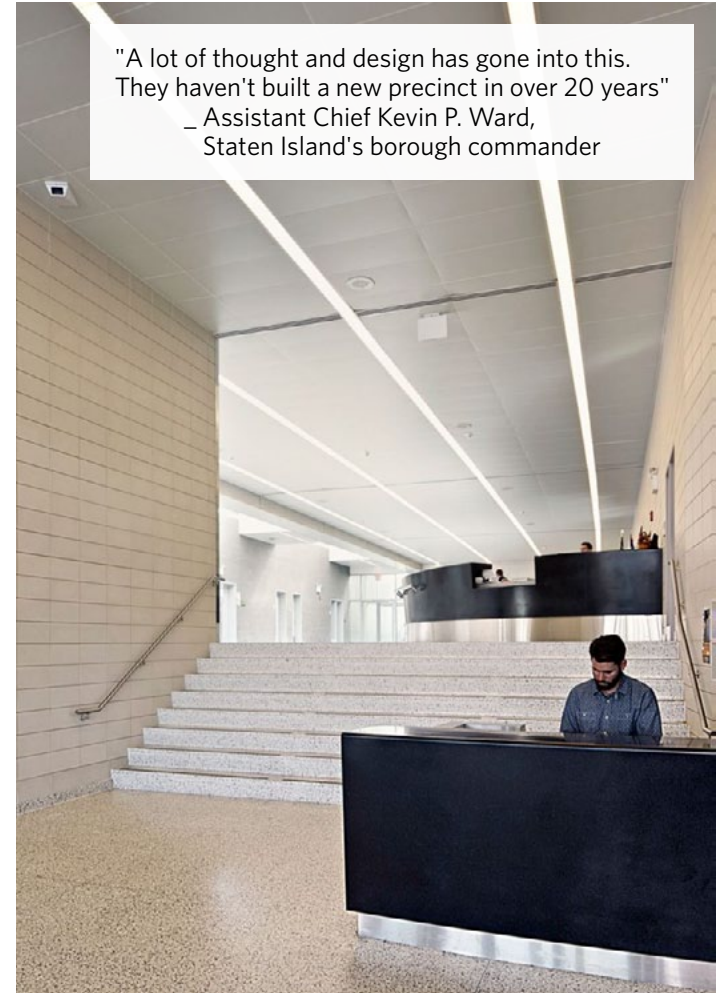
"It's a fresh and modern approach to the building type. Every part of a policeman's daily routine is considered in the building design."
_ Barbara Spandorf quoted in *NY Daily News*





BARBARA SPANDORF, AIA, LEED AP

"A lot of thought and design has gone into this.
They haven't built a new precinct in over 20 years"
_ Assistant Chief Kevin P. Ward,
Staten Island's borough commander



3.4 Exhibits NYPD Rodman's Neck Training Facility Feasibility Study

Bronx, NY | 400,000 sf | Completion 2016

Barbara's Role

Senior Architect for NYC Department of Design + Construction (DDC) responsible for Programming and Planning Management

Design Firm/Architect of Record: Rice+Lipka Architects

Synopsis

Rodman's Neck was one of four major feasibility studies that Barbara managed on behalf of the NYPD. Barbara led the development of a comprehensive report for the replacement of NYPD's current makeshift venue with a state-of-the-art training facility. The proposed new 49-acre, 400,000-square-foot tactical training facility consists of shooting ranges, a tactical village, classrooms, gun services, locker rooms, and mess hall.

Challenges & Impact

At the onset Barbara initiated workshops with the NYPD in order to establish goals that balanced client aspirations with realistic proposals. Managing the large team of architects, landscape architects, engineers, and specialty consultants, **Barbara steered the integration of programmatic needs with environmental and community issues** of noise abatement, sustainability, flood mitigation, and resiliency.

For years, nearby residents had complained of noise from the existing shooting ranges, but the NYPD had no other training venue. In response Barbara directed the design team to develop sound-dampening baffles for the new ranges. Furthermore, she championed the inclusion of bullet traps to capture lead bullets for their environmentally safe removal, as an improvement from the existing earth berms requiring expensive periodic remediation.

With a site surrounded by water on three sides, Barbara directed the study to propose extensive regrading with new stormwater management and bioswale systems to mitigate flooding from storms and rising sea levels. She led efforts to develop intricate phasing plans that maintain the existing training center's use during construction and on cost reductions that preserve the NYPD's programmatic objectives.

Outcome

Barbara's thorough management advanced the **persuasive arguments and visionary proposals developed within the feasibility study. The findings led the City to approve the expansion of this state-of-the-art facility** that will improve law enforcement training befitting the nation's largest police force and alleviate environmental issues in service to neighboring communities.



Press

New York Times, "New York Police Plan \$275 Million Update to Training Complex,"
Marc Santora, January 23, 2017

Declaration of Responsibility

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Philip Heller, Director, Capital Construction Unit, New York City Police Department



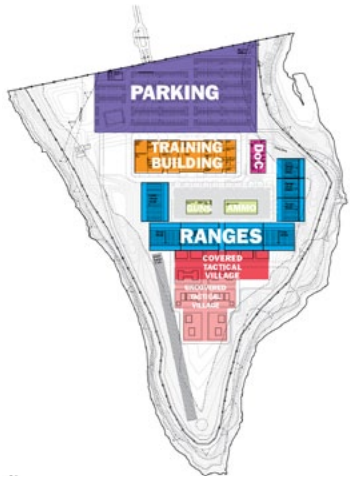
Recommended Strategy For Development: Scheme A: A Modern Facility

To meet the goals of the Capital Project Scope Development, three schemes were developed for the future consolidation and upgrade of the NYPD Rodman's Neck Training Facility. The objective was to present and compare three options distinguished by cost. In order to achieve a significant cost difference, three building construction typologies were studied including ground-up construction (Scheme A), premanufactured structural component construction (Scheme B), and a baseline modular building construction (Scheme C). In addition, program reductions were proposed as further cost-saving measures.

A thorough study and comparison of three options, detailed in a report, has determined that Scheme A is the only option which successfully meets the needs and complexities of the project, of which first and foremost is improving the quality of training at Rodman's Neck.

Proposed Site Layout

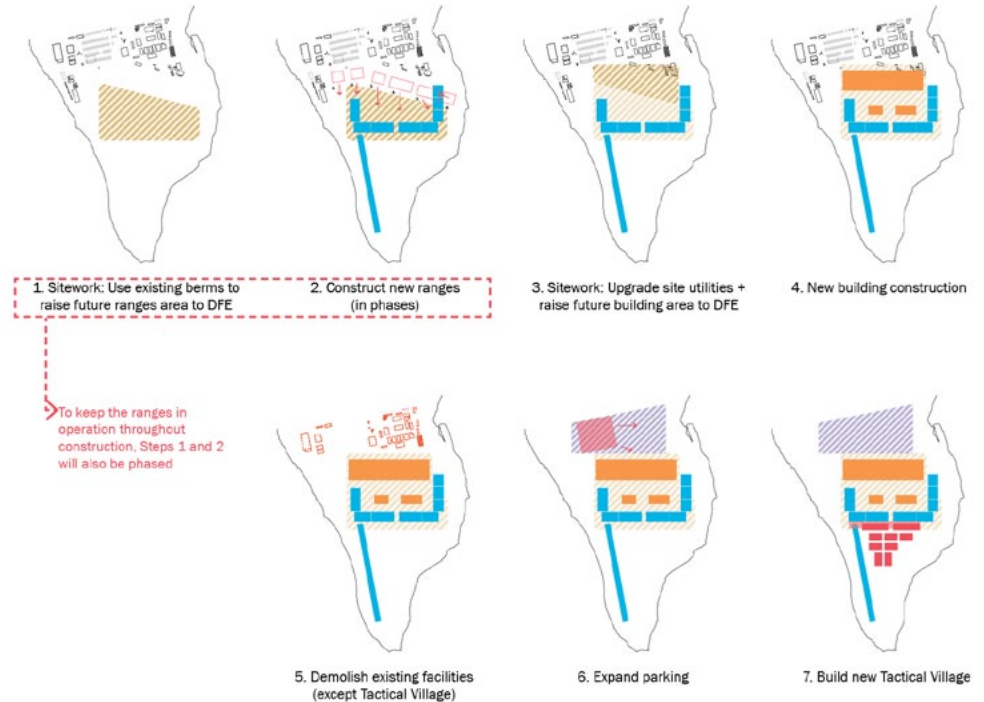
The U-shaped "Campus" arrangement was chosen for further development. This proposal maintains RNTF operational throughout the construction of the new facilities. This can be achieved by phasing construction of the new ranges.



Proposed Phasing

The proposed site layout of new facilities could be realized through a phased strategy for construction. Beginning with a staged construction of new firing ranges and demolition of the existing ranges and berms (shown on opposite page), Rodman's Neck will be able to maintain their shooting training throughout the construction process. However, the adjacency to an active firing range will add complexity to construction procedures, with the potential to require off-hour construction work, additional safety measures, and increased construction site protection.

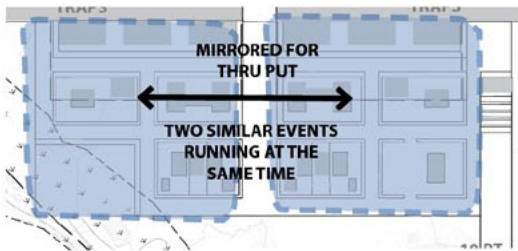
Upon the completion of the new ranges, the continuation of site re-grading, new utilities work, and construction of the new buildings can begin. This process will allow nearly all of the existing buildings to remain untouched, with the exception of the DoC facilities, which will need to be slightly relocated during construction. Once the new building facilities are complete, the existing buildings will be demolished and the final phase of site grading and expansion of the parking area, including the integrated site drainage system, will be completed. Finally, the new tactical village will be constructed in the area south of the ranges.



Tactical Village

Outdoor judgmental training venues are referred to as “tactical villages” and include a constructed urban streetscape for situational training. The environment should be realistic yet flexible.

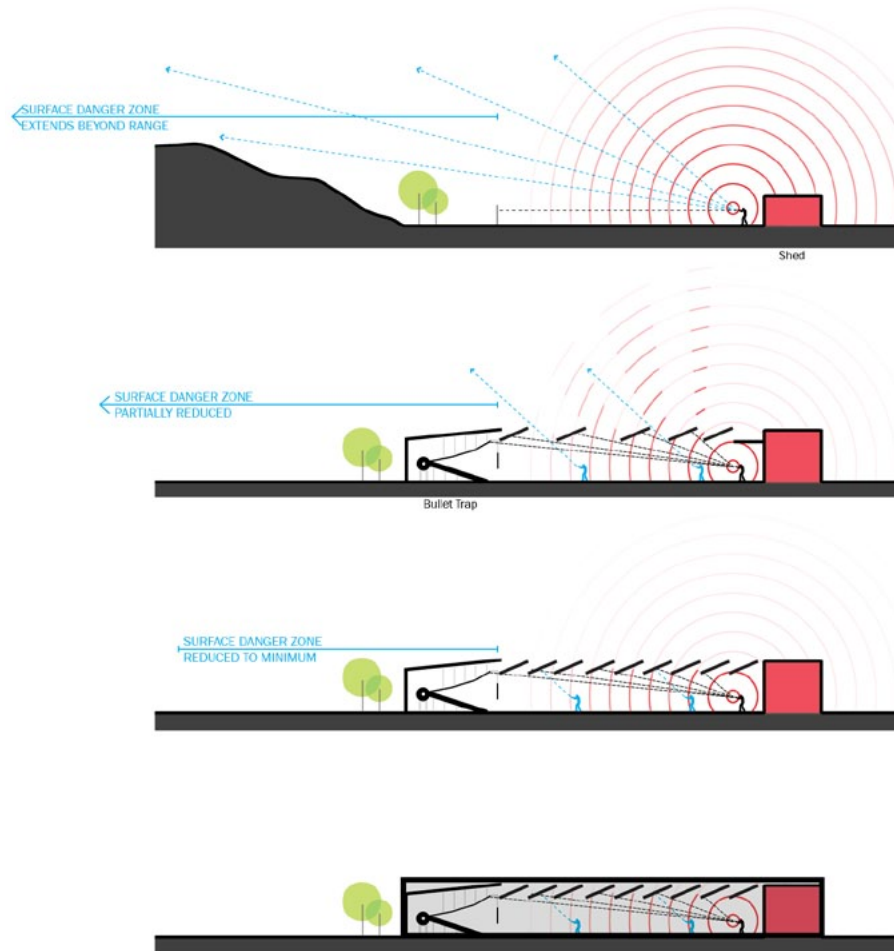
The proposed tactical village for Rodman’s Neck would comprise a mirrored composition to allow for multiple groups to conduct parallel training exercises, increasing throughput. Tailored to the built environments of NYC neighborhoods, the architectural language of the village mimics high-rise, mid-rise, and low-rise commercial and residential streetscapes. This increases the environmental information for proper judgmental training that trainees receive from veteran officers.



Firing Ranges: Baffle Systems

The designated area beyond the range called the “Surface Danger Zone” (SDZ) is subject to projectiles, fragments, and debris resulting from firing on the range. This zone is determined by the weapon; more powerful weapons require a larger SDZ.

A proper physical overhead coverage prevents bullets from leaving the range. Occupied areas within the SDZ should be provided with a roof or canopy. Overhead baffle systems deflect errant bullets and aid in noise mitigation to reduce sound traveling beyond the range.



Unbaffled Range (Existing):

An open area range has no overhead noise mitigation and no barrier to prevent errant rounds from traveling beyond the range, which presents a safety hazard.

Partially Baffled Range:

Angled overhead baffles deflect sound waves and errant rounds near the shooter, but sound is able to escape from the uncovered area at the end of the range, as well as errant rounds in certain locations.

Fully Baffled Range:

Angled overhead baffles provide full coverage to deflect sound and errant rounds. The safest and most effective for noise mitigation, this configuration allows some natural air ventilation and daylight.

Indoor Range:

An indoor range contains all rounds and sound within the range, but requires more extensive acoustic measures on the range interior to protect the ears of the shooters and instructors on the range. Overhead baffles are required to deflect errant bullets.

3.5 Exhibits Lensic Performing Arts Center

Santa Fe, NM | 13,500 sf | Completion 2001

Barbara's Role

Project Architect for Fisher Dachs responsible for the management of theater planning, design, and construction administration

Design Firm/Architect of Record

Hoopes & Associates Architects

Theater Designer

Fisher Dachs Associates

Synopsis

The Spanish-style Lensic Theater was built in 1931 as a movie palace and vaudeville house in the center of historic Santa Fe. After the movie theater closed in 1999, the nonprofit Lensic Performing Arts Center formed to serve local performers and small touring companies. **The renovation team was tasked with providing the technology and hospitality of a contemporary theater while retaining the Lensic's unique architectural character.**

Challenges & Impact

In collaboration with community stakeholders and the design team, Barbara directed the efforts to incorporate flexible theatrical systems for complex production requirements into the historic venue, and within a tight budget. By enlarging the stage and fly tower to accommodate new theatrical rigging for sophisticated scenery and stage effects **the Lensic's performance capability was substantially increased. Acoustical and architectural requirements were reconciled with Barbara's guidance** in the design of a new movable orchestra shell to enhance music when deployed but removable for theater and dance performances requiring a larger stage, allowing the Lensic to successfully present a wide range of diverse performing arts.

Barbara managed the reconfiguration of the auditorium to ensure that all 820 seats have optimal sightlines to the stage, and disabled patrons have multiple ADA seating locations. **Barbara's management skills and knowledge of theater design deftly integrated technological requirements into the architecture while enhancing both the audience and performer experience.**

Outcome

The Lensic has become the city's major multi-disciplinary performance venue, host to six regional arts associations, and touring companies' theater of choice. **Barbara's proficiency in managing the incorporation of contemporary theater technology into a beloved historic interior transformed the Lensic into the hub of the city's performing arts scene.** The revitalized institution spurred the emergence of new artists, art forms, and audiences for the community of Santa Fe. **It set a standard for other communities** in the modernization of local theaters and arts venues while maintaining regional history.

BARBARA SPANDORF, AIA, LEED AP



Awards

2001 AIA Western Mountain Region

2003 AIA Santa Fe Honor Award

2002 City of Santa Fe Historic Preservation Award

2002 State of New Mexico Historic Preservation Award

Press

Live Design, "Past Forward," Natalie Zmuda, September 1, 2001

New York Times, "Arts in America; Santa Fe Dusts Off a Venerable Theater and a New Reputation," Stephen Kinzer, April 17, 2001

Declaration of Responsibility

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included: project under direction of nominee.

Craig Hoopes, AIA, Principal, Hoopes & Associates Architects





3.6 Exhibits Holland Performing Arts Center

Omaha, NE | 175,000 sf | Completion 2005

Barbara's Role

Associate and Project Architect for Fisher Dachs responsible for the management of theater planning, design, and construction administration

Design Firm

Ennead Architects

Architect of Record

HDR

Theater Designer

Fisher Dachs Associates

Synopsis

A new performing arts facility featuring a 2,000-seat concert hall, 400-seat chamber recital hall, semi-enclosed outdoor performance courtyard, exhibit space, retail, café, dressing rooms, practice and rehearsal rooms, instrument storage, and offices in downtown Omaha.

Challenges & Impact

The project's mission was the creation of a world class venue for a wide variety of music ensembles. Through client, stakeholder, and design team engagement, **Barbara led the efforts to form the program** for large orchestras, ensembles, and contemporary amplified music, balancing the civic aspirations of the complex with the realities of the budget.

To achieve superior acoustics for these different performance types, Barbara administered the technical design to create a flexible environment for experiencing live music. **By facilitating design team consensus, Barbara managed the development of a system of variable acoustics**—movable draperies, felt banners, and ceiling panels—which can be deployed to “tune” the hall for different concerts. To integrate the variable acoustics into the auditorium's modern aesthetic, **Barbara championed thick felt banners for their architectonic quality, an innovative first time use by the design team.** She directed the development of the concert hall to deliver excellent sightlines with the audience wrapping along all sides of the room, including behind the stage, for an immersive listening experience. Barbara collaborated on the extensive performer accommodations in the dressing rooms and practice facilities, **creating community space for musicians in residence.**

Outcome

Host to local, national, and international music groups, as well as education and outreach activities, the Holland Center offers a visual and experiential prominence for the arts in the region. **Barbara's management and leadership catalyzed the local performing arts scene into a regional economic driver and a key force in the redevelopment of downtown Omaha as a focus of civic pride. The result is an investment strategy that has since spread across the nation's revitalizing community centers.**

BARBARA SPANDORF, AIA, LEED AP



Awards

2007 AIA Nebraska Citation—New Construction

2007 AIA Nebraska Honorable Mention—Details

2006 AIA New York State Merit Award—Architecture

2007 United States Institute for Theatre Technology Merit Award

2006 *Building Design + Construction* Magazine Building Team Award

Press

Architectural Record, “Holland Performing Arts,” Russell Fortmeyer, August 2006

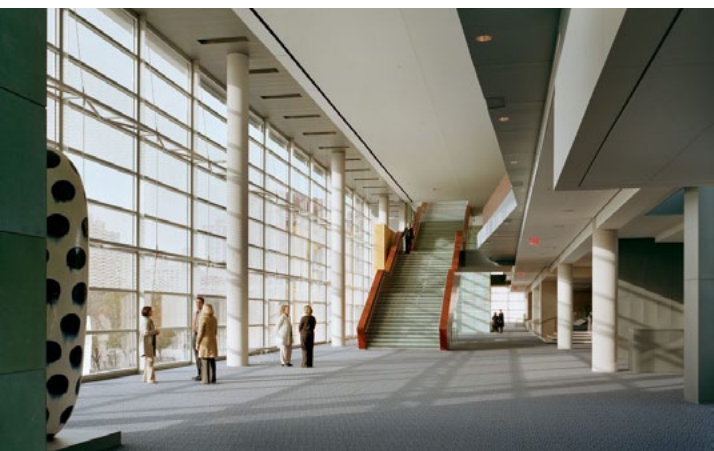
Dallas Morning News, “Architecture Review: Omaha's New Concert Hall—Modern and Masculine,” Scott Cantrell, November 19, 2005

Omaha World Herald, “Holland Center's debut puts on the Ritz,” John Keenan, October 22, 2005

Declaration of Responsibility

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included: project under direction of nominee.

Susan Morris, President, Heritage Services
Owner's Representative for the Project



3.7 Exhibits Hill Auditorium, University of Michigan

Ann Arbor, MI | 124,000 sf | Completion 2004

Barbara's Role

Associate and Project Architect for Fisher Dachs responsible for management of theater planning, design, and construction administration

Design Firm

Quinn Evans Architects

Architect of Record

Albert Kahn Associates

Theater Designer

Fisher Dachs Associates

Synopsis

Hill Auditorium, the largest performance venue on the university campus, serves as the primary performance space for the School of Music as well as other university, community, and touring music groups. The renovation of the classical revival building, which opened in 1913, included architectural restoration, new theater technology, enlarged lobbies, reconfigured auditorium seating, and upgraded building systems.

Challenges & Impact

Prior to its 20-month renovation, the facility was outdated, its performance technology obsolete, and its architecture diminished by layers of paint. In partnership with the design team and university stakeholders, Barbara managed the efforts to transform Hill Auditorium into a modern performance venue while enhancing its historic character. The original auditorium lacked ADA accommodations and, with narrow seats and shallow rows, failed to meet contemporary standards of audience comfort. By advocating for reducing the 4,100 seat count by 600 seats, **Barbara surmounted the challenges of a historic facility and provided accessible seating options throughout the hall.** Her expertise in theatrical requirements enabled her to lead the team in the reconfiguration of the auditorium for full ADA compliance, optimal comfort, and improved sightlines. New ADA accessibility extends to the stage and backstage areas where Barbara also guided the renovation of the back-of-house spaces. To enhance the hall's use for amplified music—not a consideration when it first opened—Barbara managed the team to sensitively integrate new variable acoustic systems that augment the aural environment for more diverse musical performances

Outcome

The result is an award-winning 21st-century music facility within a beautifully restored interior. **Barbara's project management, intrinsic to the renovation's success, ensure that Hill Auditorium continues to serve the university's music department, campus life, and community-at-large as a vital venue. The project exemplifies the renewal of historic structures to meet contemporary requirements and maintain their relevance in public life.**



Awards

2005 AIA National Honor Award

2005 AIA Michigan Honor Award

2005 AIA Detroit Honor Award

2005 Engineering Society of Detroit Honor Award

2005 Michigan State Historic Preservation Award

Press

Stage Directions, "The Hills of Ann Arbor" Victor E. Brown, February 2005

Live Design, "Hill of a Venue," David Napoleon, April 1, 2004

New York Times, "Michigan's Gem of an Auditorium Glitters Again,"

Micheline Maynard, January 9, 2004

"With the challenges of an 18-month window for project completion a distant memory, praise has only increased since the Hill's grand reopening"

_Victor E. Brown

"The Hills of Ann Arbor," *Stage Directions*

Declaration of Responsibility

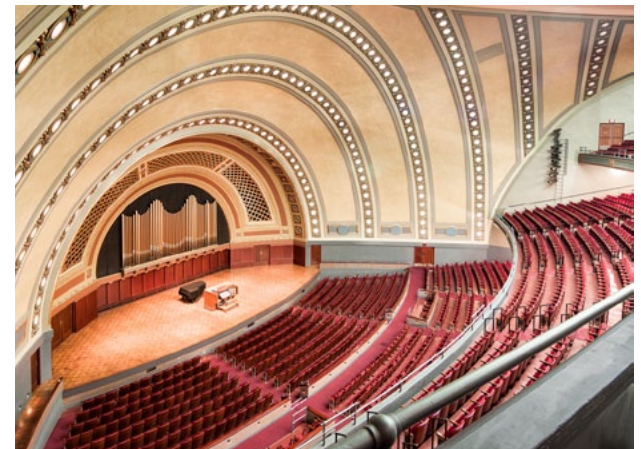
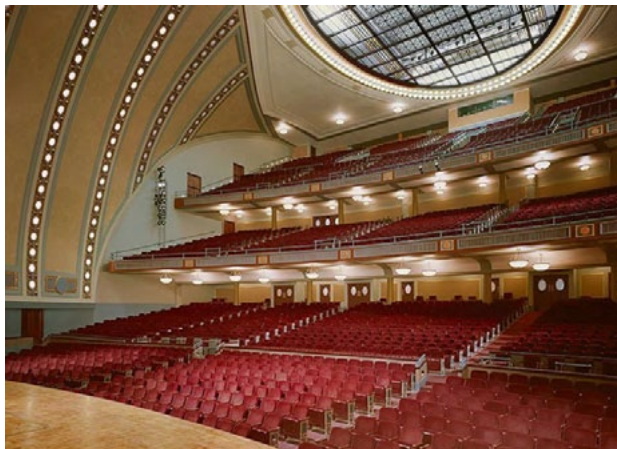
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Scott D. Pfeiffer, FASA, Partner, Threshold Acoustics
Acoustical Consultant for the Project



"We're very accustomed to helping reconfigure...so that disabled people have numerous opportunities for different viewing experiences, which is about more than just ticket prices. The same choices must be made available to all patrons, regardless of mobility or other ADA issues. Hill being an existing facility makes that more challenging to accomplish."

_Barbara Spandorf quoted in,
"The Hills of Ann Arbor," *Stage Directions*





"Everyone from Rachmaninoff to Yo Yo Ma has praised the Hill Auditorium...the university undertook a bold plan to not only restore the hall's faded glory, but also bring its infrastructure into the 21st century.... In order to balance those unseen but necessary updates with the aesthetic and comfort issues, all design entities needed to collectively operate as a team."
_Victor E. Brown,
"The Hills of Ann Arbor," *Stage Directions*