

Special Issue

Oculus

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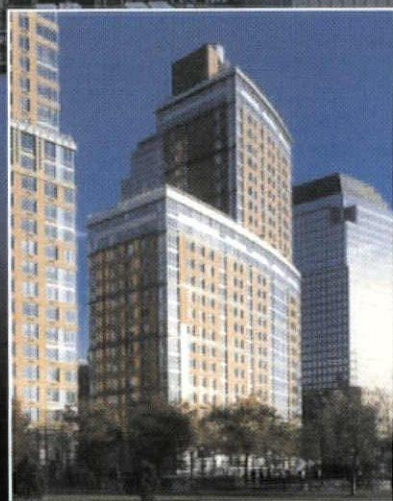
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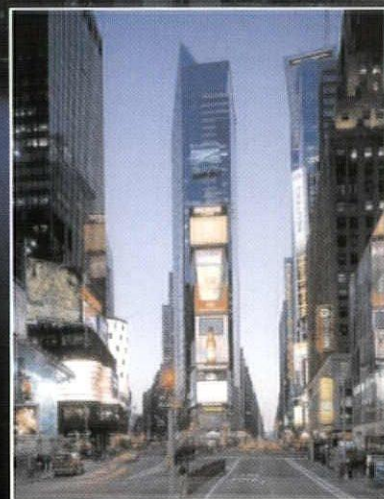
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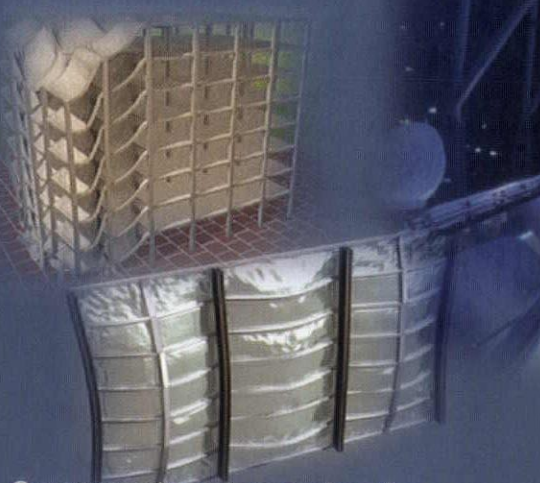
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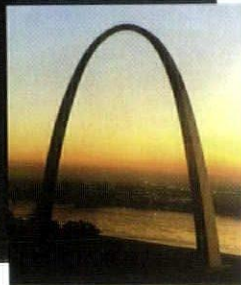
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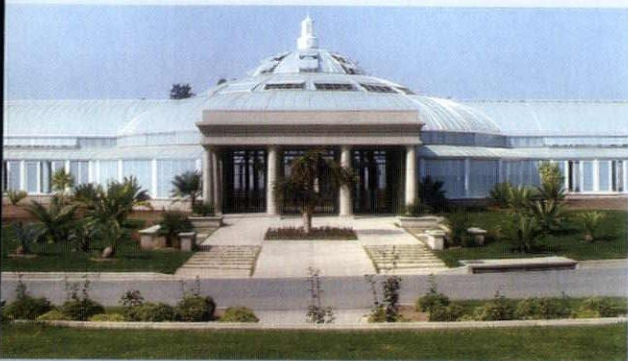


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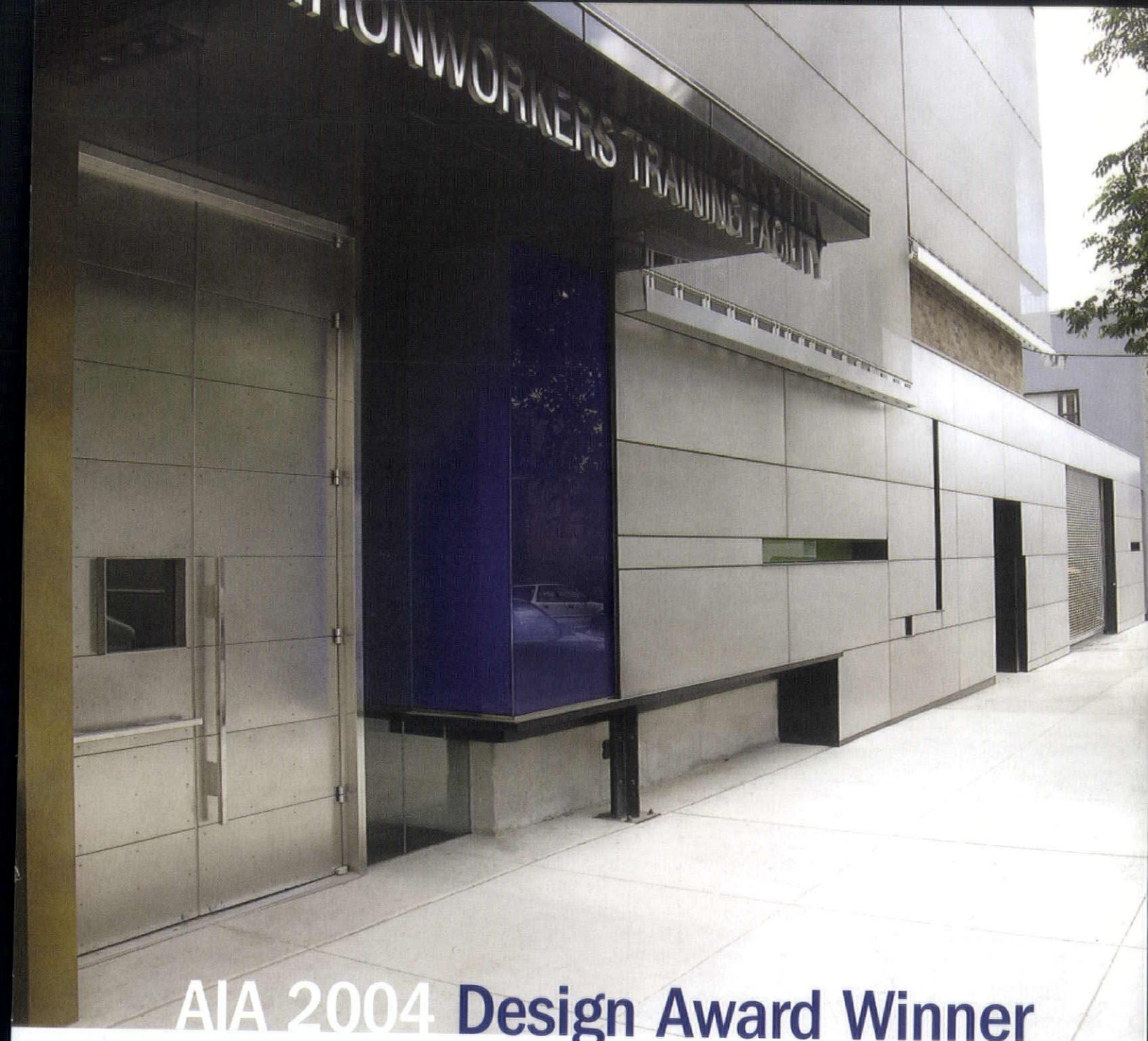
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AIA 2004 Design Award Winner



Architect: Daniel Goldner Architects
Photo: ©2004 David Joseph

The new, state-of-the-art **Ironworker's Training Facility** in Long Island City, NY is a big winner — not only as a showcase for the talent and skill of the union members who helped build it, but for its architect, Daniel Goldner Architects, whose work recently won the American Institute of Architects New York Chapter 2004 Design Award.

While the facility's **form** has been recognized as achieving the highest aspirations of the design profession, perhaps its **function** — as a place where ironworkers develop the skills to help realize those design aspirations — is its greatest achievement.

For more details on this project, see the Project Showcase section of our website, www.ominy.org.



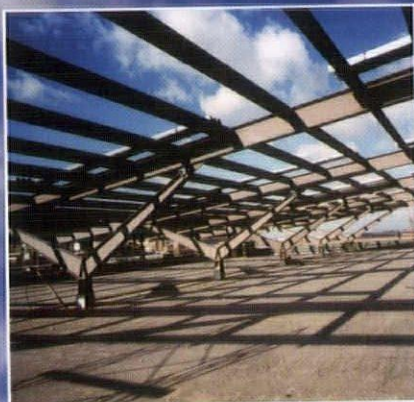
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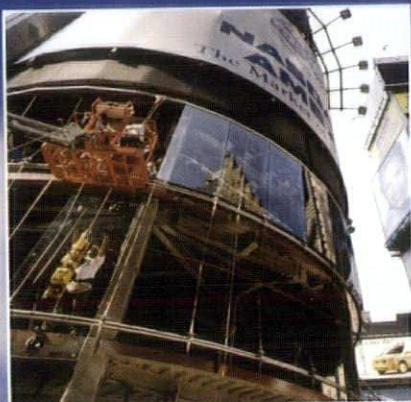
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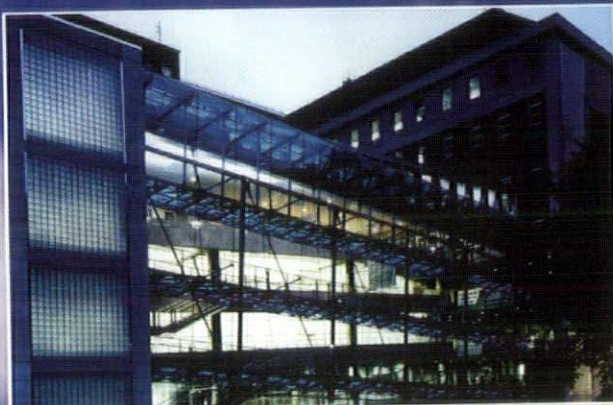
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Contents

Oculus 2004/05 Special Design Awards Issue

Departments

- 11 **First Words: Letter from Two Presidents**
Design Excellence
By Susan Chin, FAIA, and Mark Ginsberg, AIA

- 13 **First Words: Letter from the Editor**
Are design competitions important?
By Kristen Richards

- 14 **Fly on the Wall with Three Juries**

- 47 **Last Words**
Specialization and Its Discontents
By Rick Bell, FAIA

Cover Stories

- 17 **Opener**
Singular Examples

- 18 **2004 AIA New York Chapter Design Awards Architecture**
Honor: Caples Jefferson Architects: Heritage Health and Housing; Peter L. Gluck and Partners Architects: Little Sisters of the Assumption Family Health Service; Peter L. Gluck and Partners Architects: Scholar's Library; Daniel Goldner Architect: Local Union 580 Ornamental and Architectural Ironworkers Apprentice Training Facility; Steven Harris Architects: Weiss Residence; Richard Meier & Partners Architects: Jubilee Church; Richard Meier & Partners Architects, with Spector Group: U.S. Courthouse and Federal Building; Weiss/Manfredi Architects: Museum of the Earth at the Paleontological Research Institution **Merit:** Ga.A Architects, Mass Studies, and Slade Architecture: Dalki Theme Park/I Like Dalki; Audrey Matlock Architect: Armstrong Avenue Visitors Center; Ronnette Riley Architect and Bohlin Cywinski Jackson: Apple SoHo; Rafael Viñoly Architects: David L. Lawrence Convention Center

- 28 **Interiors**
Honor: Andrew Berman Architect: Center for Architecture; BSKS Architects: East End Temple; Christoff:Finio Architecture: Angelo Donghia Material Center; Polshek Partnership Architects: Judy and Arthur Zankel Hall; Rogers Marvel Architects: Canal Street Penthouse **Merit:** Deborah Berke & Partners Architects: Box Studios; Desai/Chia Studio: Cooper Square Residence

- 34 **Projects**
Honor: Allied Works Architecture: University of Michigan Museum of Art; Christoff:Finio Architecture: Aquacenter; Leven Betts Studio: 106 Greenwich Street; Skidmore, Owings & Merrill: ARB Bank Headquarters **Merit:** Paul J. Amato: Six Theoretical Exercises – Houses and Garden; Fox & Fowle Architects: Perth Amboy High School; Gruzen Samton Architects: William Paterson University Student Center; hMa (Hanrahan Meyers Architects); Pratt Institute Design Center; Rogers Marvel Architects: The Stephen Gaynor School/Ballet Hispanico; Skidmore, Owings & Merrill: European Central Bank; Swanke Hayden Connell Architects: Sustainable Technologies Research Park; THINK: World Cultural Center

- 42 **Public Project Awards**
Public Project of the Year: Pasanella + Klein Stolzman + Berg Architects: Williamsburg Community Center **Honorable Mention:** Polshek Partnership Architects: New York Hall of Science; The Port Authority of New York & New Jersey, with The Ives Group: World Trade Center Temporary PATH Station **Citation:** Masayuki Sono, with Lapshan Fong: Staten Island September 11 Memorial

- 44 **2004 BSA / AIA NY Housing Awards**
Honors: Anmahian Winton Architects, with James Dayton Design: Residential Loft; Machado and Silvetti Associates, with Kirksey: Weiss College at Rice University; Taller de Enrique Norton Arquitectos/TEN Arquitectos: Parque España Residential Building; Stelle Architects: Fire Island Beach House **Awards:** Louise Braverman, Architect: Chelsea Court; Hacin + Associates: The Lofts at East Berkeley Street; Brian Healy Architects: Pool House; Taller de Enrique Norton Arquitectos/TEN Arquitectos: Mexico City Residence; Scarano & Associates Architects: 234 West 20th Street Condominium; SINGLE speed DESIGN: Valentine Houses **Citation:** Ehrenkrantz Eckstut & Kuhn Architects: Arverne-by-the-Sea; Handel Architects, with Shalom Baranes Associates: Ritz-Carlton Hotel & Residences; Lerner Ladds + Bartels: Residence; Paul Lukez Architecture: Residence; Richard Meier & Partners: 173-176 Perry Street Condominiums; William Rawn Associates, with Les Girouard: The Carneros Inn

- 45 **ASLA NY 2004 Design Awards**
Honor: Thomas Balsley Associates: Capitol Plaza; Thomas Balsley Associates and Sowinski Sullivan Architects, with Lee Weintraub: Gantry Plaza State Park **Merit:** Thomas Balsley Associates: Chelsea Waterside Park; Edmund Hollander Landscape Architect Design, with Mojo Stumer Associates: Rooster Hill Farm; Weintraub & di Domenico and Thomas Balsley Associates: Hunters Point Community Park

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Design Excellence

First Words

Letter from Two Presidents

Congratulations to the 2004 winners on their 31 award-winning projects! We commend the Design Awards Committee for organizing an exceptional awards program. The Committee brought jurors from all over the world to judge 400 entries in three categories: Architecture, Interiors, and Projects. All of the entries are on the Chapter web site: www.aiany.org [click Design Awards].

We organize design awards programs not only to recognize the winners, but also to publicize how our profession defines excellence in design and innovative architecture in the 21st century. The AIA New York Chapter's Design Awards program is one way we enlighten the public by highlighting how architects create the special spaces and places in which clients and users live, work, and take their leisure.

The Design Awards program also offers a window onto the world's architectural stage – many entrants practice all over the globe – and provides insight into industry trends: Where are the new markets? What are new developments in such areas as housing, education, and healthcare? What new materials, environmentally friendly systems, or technological processes have emerged?

The awards process is not perfect. Having served on award juries, we are both aware that the jury process may seem arbitrary, depending as it does on the composition of the jury and the charge given by the organizers. Juries can only respond to the limited, two-dimensional presentation material provided. And



LARRY LINK PHOTOGRAPHY

Ginsberg and Chin

each juror brings his or her own experience to bear on the discussion. How many of us can report stories of a project winning one year after being passed over in a previous year?

How can we improve our design awards programs so they are more than object beauty contests? And how do we help jurors evaluate a design's details, functions, or service to the user? The design and construction process is one of teamwork that taps many different talents in the creation of architecture and the built environment. We hope by diversifying the jury and the categories of awards, we are able to recognize all aspects of architecture.

Using this approach, we are confident that these awards recognize not only formal excellence, but also those qualities that advance building technology, transcend clients' expectations, and responsibly solve the problems of our time.

Susan Chin, FAIA, 2005 President and
Mark Ginsberg, AIA, 2004 President



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Are Design competitions important?

First Words

Letter from the Editor

You are holding the first of what will be an annual Design Awards issue of Oculus. Included are the 31 winners of the AIA New York 2004 Design Awards, the Chapter's newly-inaugurated Public Projects Awards, the BSA/AIA New York Housing Awards, and the ASLA New York Landscape Design Awards.

This issue affords a glimpse of where we are now both as a profession and a culture. It proves that competitions can be more than just beauty contests. Yes, there's a stately courthouse – and a soaring cathedral and museums and over-the-top penthouses. But there are also quiet projects that are, with very little fanfare (and even less money), transforming neighborhoods.

The article "Fly on the Wall with Three Juries" is a peek into the juries' deliberations for the AIA New York 2004 Design Awards. To add insight, each winning project profile includes their comments. What were the jurors looking for? Here are samples:

"New York is a territory for invention. I would like to see projects with ideas that actually have a vision." — **Pascal Quintard-Hofstein**

"I think it's important not to come with preconceived expectations. One of the interesting things about design juries is that they become an important snapshot or record of the local condition." — **Brigitte Shim, Int'l. Assoc. AIA**

"I'm hoping the reason I am a juror is not to pontificate or impose my values on the process, but rather to see what's out there in terms of thinking on the part of the young and established professionals. What are they envisioning as the material of architectural thinking and architectural process? This is, to me, the most exciting aspect of the jury." — **Peter Papademetriou, AIA**

"I will lunge at every project that has just a very soft, sensual kind of existence just for humans. That's all I want to see. No one gets an award unless they exhibit those things." — **Rick Joy, AIA**

So, are design competitions important? Competitions can be costly – both in time and entry fees. Are they worth it? That depends on whom you ask. The question was posed in a survey Oculus conducted last spring for the Faces of the Future issue, and the responses ranged from "absolutely" to "absolutely not."



Editor as racer (personal award for guts)

"They are only worth it if there is a good publication and a good exhibition at the end," was one telling answer. And the AIA New York Chapter is certainly meeting those criteria!

For example, the Center for Architecture has hosted eye-catching exhibits of the Chapter's awards programs – including the Groen Hoek: East River Community Boathouse and NewHousingNewYork competitions. The programs that accompanied the shows drew standing room-only crowds. There was also a widely-distributed, jazzy DVD celebrating the 2004 Design Awards.

Add to this the aiany.org web-based exhibitions that include not only the winners, but all the entries in the Chapter's awards programs – along with this special Oculus issue – and now the audience is global.

Congratulations to all the winners! Also, kudos – and special thanks – to Oculus contributing editor Linda G. Miller for her first-class effort as guest editor for this issue.

Kristen Richards
kristen@aiany.org

KAG PANIC GRAPHICS

Fly on the W

Last fall, 10 jurors gathered in three groups at the Center for Architecture to review the 400 entries in three categories in the AIA New York Chapter 2004 Design Awards. For one category, the jury reviewed each entry as a group. Members of the other two juries reviewed the entries individually, flagged their picks with color-coded post-a-notes, and then, as a group, evaluated the entries that made the cut.

LARRY LINK PHOTOGRAPHY



Interiors jury (l-r): Riccardo Roselli; Jeremy King; Charles Terry Shook; Patricia Conway

Architecture Jury

Merrill Elam, AIA, Mack Scogin Merrill Elam Architects, Atlanta
Rick Joy, AIA, Rick Joy Architects, Tucson
Brigitte Shim, Int'l. Assoc. AIA, Shim-Sutcliffe Architects, Toronto

Interiors Jury

Riccardo Roselli and Jeremy King, King Roselli Architetti, Rome
Patricia Conway, Graduate School of Fine Arts, University of Pennsylvania
Charles Terry Shook, Co-founder/President, Shook Kelley, Inc., Charlotte, NC

Projects Jury

Peter Papademetriou, A.I.A., I.D.S.A., S.A.H., Professor & Graduate Program Director, School of Architecture, New Jersey Institute of Technology
Karen Van Lengen, AIA, Dean, University of Virginia School of Architecture
Pascal Quintard-Hofstein, Architecte DPLG, Teacher: Architectural Design and Theory, École d'architecture de Paris La Villette
Moderator: Anthony Vidler, Professor and Dean, The Irwin S. Chanin School of Architecture of The Cooper Union, New York

Here's a sampling of some of the thoughtful and spirited discussions that went on throughout the day:

Shall we start at the back? That's how I read magazines.
This project is like a sample room on steroids.

The photographer must have missed the day they taught F-stop.

First note to this entry: get a good photographer. We should send them Esto's card?

It's so hard to judge when photography is so bad – a case in point where the project is so much better than what we see here. Most times it's the other way around – photography makes projects look better than they really are.

All these projects have all this interior glass. And everyone's afraid of being innovative. They go to a catalog and pick. Like buying cloth by the yard.

I like the building envelope. Shouldn't this be in the Architecture category? There's no exterior. Shouldn't this be in the Interiors category?

This is fantastic! But I would have made the walls black.

I agree – but I would have staggered this element.

Great. Now that we've found something we like – we're redesigning it! What I miss is the technology that's gone into the design. It's just presented as a layout.

The furniture is absolutely terrible!

But it's just equipment. I miss the discussion of technology.

LARRY LINK PHOTOGRAPHY



Architecture jury (l-r): Brigitte Shim, Int'l. Assoc. AIA; Merrill Elam, AIA; Rick Joy, AIA

I have a real problem with treating a museum space as one would treat interior design for an office, a residence, or even retail. It's so clearly Architecture – but you don't see the architecture at work. You don't know if you're looking at an installation for a special exhibit. I really question treating it as an Interiors project. I think it belongs in Architecture.

This is so good. I want it to be perfect!

I can't believe you guys didn't pick this.

all with 3 Juries

New York architects would probably die if we chose this.

I had to look three times to be sure it wasn't Photoshop.

Urbanistically, this doesn't do anything for me. It's not very deep.

I'm not usually drawn to this kind of architecture, but spaces seem so humane and light. It might have more to do with how it was photographed than anything else.

A bit contrived. Maybe I looked at it too early on. Maybe because...

Maybe because there's not an idea?

I'm not submitting anything if I know you're on the jury!

What was I thinking? What were they thinking! This thing is butt-ugly, but I'm a sucker for a good section.



Projects jury (l-r): Pascal Quintard-Hofstein; Karen Van Lengen, AIA; Peter Papademetriou, AIA; Awards Committee Chair Tina Mesiti-Céas, Associate AIA (at lectern)

I didn't expect this to go forward. It doesn't break any new territory, but I wanted to pat an affordable housing project on the back.

What kills me about some of these low-income housing projects is that it's just so undignified to have a door right into your space...especially when there's space to develop a different entry.

I want to encourage whoever commissioned this. You can tell this is a low-budget project that not a lot of architects are drawn to.

Somebody had a vision to push it as far as they could. So often we see boxes filled with projects that gave up before they started.

Attention to making spaces humane and thoughtful is worth encouraging.

Then Honorable Mention for good intention?

The 1970s just hit Philadelphia – we're so excited!

Anyone want to see a natural lighting diagram again?

Two shots of the same thing – that's a bad sign.

I like the "before" better!

But is this "before" or "after?"

Everyone jumps about the fact that architects used to wear uniforms.

Now, they work in offices that look like prisons.

After Modernism and Post-Modernism and all that – this is pure Clientism, where the position of the architect is servility to the client.

This has to be denounced! The fact that New York architects are doing this is dangerous for architecture. This is evil and I want to talk about it in those terms. We have to call out dangerous work – and this is dangerous.

We have a new category: Dangerous Work.

Let's call it "for discussion."

The question is: do we have to reinvent something every time? Does it have to be completely new?

Invention and novelty are totally separate.

It is what it is.

We can't keep everything, right? I'd rather have fewer and better.

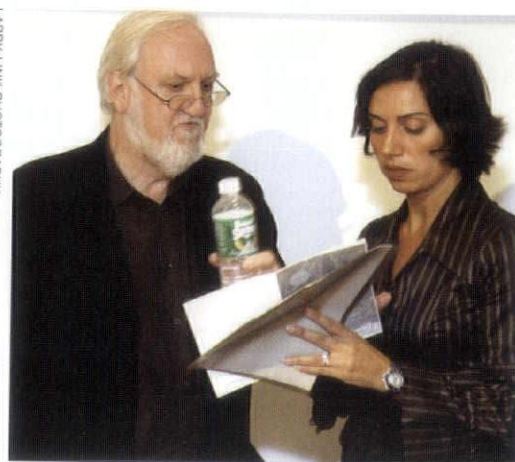
Does it deserve an award?

Put it in the maybes.

I'll withdraw my purple post-a-note. My argument is weak.

This is the fourth time we've seen this toilet. Should we keep a toilet score?

Below Left: Elam makes a point that amuses Joy Middle: Shook ponders a point made by Conway Right: 2004 Design Awards Symposium: Moderator Anthony Vidler, Professor and Dean, The Irwin S. Chanin School of Architecture of The Cooper Union, goes over notes with Tina Mesiti-Céas, Associate AIA, Chair, 2004 Design Awards



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Singular Examples

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Thanks too to three sponsors: Lutron made possible the production of the 2004 Design Awards DVD; Microsol Resources sponsored the 2004 Design Awards Exhibition; and Kel-Mar Designs, Inc. made a generous contribution to the Design Awards Exhibition opening. Python Aquarius, Soho Reprographics, The Tribeca Grand, and Restaurant 66 also generously contributed to the 2004 Design Awards and related events.

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Featured:

2004 AIA New York Chapter Design Awards

Architecture (pg. 14-23)

Caples Jefferson Architects
Peter L. Gluck and Partners Architects
Daniel Goldner Architect
Steven Harris Architects
Richard Meier & Partners Architects,
with Spector Group
Weiss/Manfredi Architects
Ga.A Architects, Mass Studies, and
Slade Architecture

Audrey Matlock Architect
Ronnelle Riley Architect and Bohlin
Cywinski Jackson
Rafael Viñoly Architects

Interiors (pg. 24-29)

Andrew Berman Architect
BKSK Architects
Christoff:Finio Architecture
Polshek Partnership Architects
Rogers Marvel Architects
Deborah Berke & Partners Architects
Desai/Chia Studio

Projects (pg. 30-37)

Allied Works Architecture
Christoff:Finio Architecture
Leven Betts Studio
Skidmore, Owings & Merrill
Paul J. Amatuzzo
Fox & Fowle Architects
Gruzen Samton Architects
hMa (Hanrahan Meyers Architects)
Rogers Marvel Architects
Skidmore, Owings & Merrill
Swanke Hayden Connell Architects
THINK

Public Project Awards (pg. 38)

Pasanella + Klein Stolzman + Berg Architects
Polshek Partnership Architects
The Port Authority of New York &
New Jersey, with The Ives Group
Masayuki Sono, with Lapshan Fong

2004 BSA / AIANY Housing Awards (pg. 40)

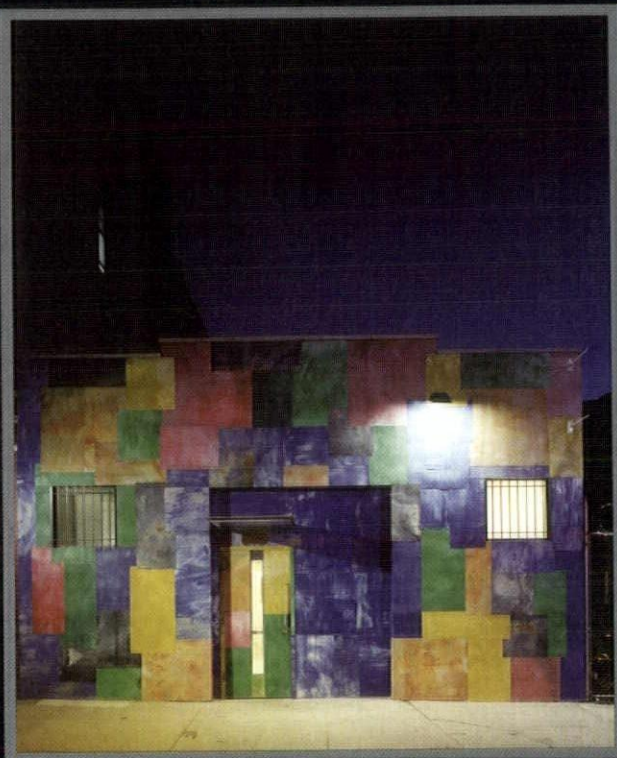
Anmahian Winton Architects, with James
Dayton Design
Machado and Silvetti Associates, with
Kirksey
Taller de Enrique Norton Arquitectos/TEN
Arquitectos
Stelle Architects
Louise Braverman, Architect
Hacin + Associates
Brian Healy Architects
Scarano & Associates Architects
SINGLE speed DESIGN
Ehrenkrantz Eckstut & Kuhn Architects
Handel Architects, with Shalom Baranes
Associates
Lerner Ladds + Bartels
Paul Lukez Architecture
Richard Meier & Partners
William Rawn Associates, with Les Girouard

ASLA NY 2004 Design Awards (pg. 41)

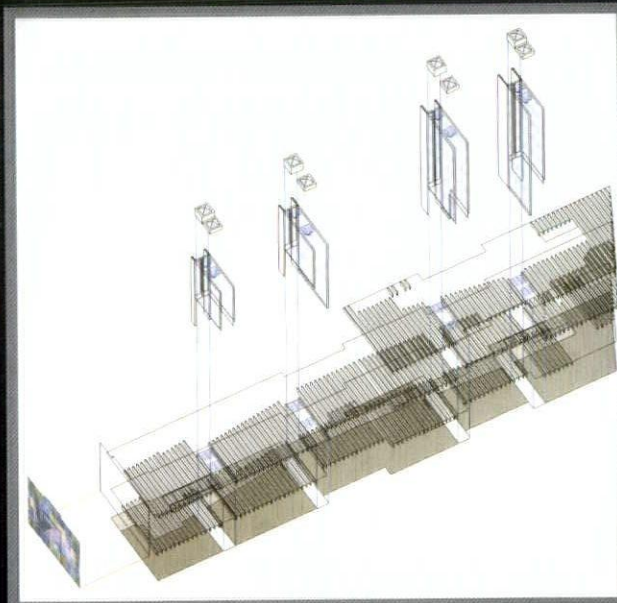
Thomas Balsley Associates
Thomas Balsley Associates and Sowinski
Sullivan Architects, with Lee Weintraub
Edmund Hollander Landscape Architect
Design, with Mojo Stumer Associates
Weintraub & di Domenico and Thomas
Balsley Associates

Architecture HONOR

ALBERT VECERKA



CAPLES JEFFERSON ARCHITECTS



Top: Heritage Health and Housing Above: Exploded axon illustrates skylights/light wells that bring natural light into windowless interior **Right: View up one of four light wells towards skylights**

Architect: Caples Jefferson Architects

Project: Heritage Health and Housing

Location: New York, NY

Client: Heritage Health and Housing

Heritage Health and Housing, a 36-year-old, not-for-profit social service and development agency that provides residential treatment and rehabilitation services, wanted a building that would reflect the client population, and at the same time provide the staff with a sense of calmness, order, and fulfillment.

Caples Jefferson Architects divided the long, narrow, windowless space into four segments along a main corridor. Four light wells sheathed in translucent plastic drop from a skylit roof to the basement and brighten the interior of the two-story, 8,200-square-foot building. In addition to the skylights, yellow paint, exposed beams, and open work areas help to transform a dingy warehouse (and former illegal nightclub) into a cheerful, functional work environment.

The face Heritage House shows to the community is one of blues, greens, reds, and yellows. Artist Nathan Joseph, in collaboration with the architects, conceived a collage of matte colors unevenly applied to galvanized panels to create a building façade that showcases the colors, movement, and diversity of "uptown."

"What keeps us motivated as architects is when our clients tell us that they stop for a few minutes every afternoon to watch the light shafts glow as the light starts to color into sunset."

Sara Caples, AIA, Architect

"What you see here is a crudeness of construction where very smart architectural moves and considerations shine through...very inexpensive plastic skylights illuminate the whole interior. And the front of the building is very fetching."

Merrill Elam, AIA, Juror

ALBERT VECERKA



Caples Jefferson Architects Project Team Everardo Agosto Jefferson, AIA, Sara Elizabeth Caples, AIA (Principals), Ana Franco (Project Architect), Wonhye Shin, Ruth Palmon, Marco Salcedo

General Contractor: E.J. Peters Construction Company

Structural Engineer: John Nakrosis Jr. Building Design

M/E/P Engineer: Mo Engineering

Lighting Design/Consultant: Berg/Howland Associates

Code: Hopkins & Rogers Construction Consultants

Paint: Benjamin Moore

Photography: Albert Vecerka/Esto

Project: Little Sisters of the Assumption Family Health Service

Location: New York, NY

Client: Little Sisters of the Assumption Family Health Service

The Little Sisters of the Assumption Family Health Service is a non-profit organization that for the last 42 years has provided community-based health services from five rented locations in East Harlem. In 2004, it consolidated its operations into one 21,500-square-foot facility designed by Peter L. Gluck and Partners.

The organization had very limited funds, but nevertheless wanted their new home to be elegant and modern. The building's steel frame, which spans 35 feet, allows for column-free spaces that can be partitioned to suit the needs of the organization's programming, which includes family advocacy, child care services, a food pantry, and visiting nurse services.

In an effort to minimize the cost for air-conditioning in the spring and fall, while at the same time allowing for light-filled offices, the firm constructed a façade of brightly colored blue and red fixed and movable panels that use ordinary exterior door systems. When moved, these large floor-to-ceiling windows create a parade of shape and color. The building was completed at a cost of \$200 per square foot – an anomaly for Manhattan.



Little Sisters of the Assumption Family Health Service

Peter L. Gluck, Architect

"It uses a very inexpensive storefront system and combines clear glass with colored in-fill panels and operable panels for ventilation to create a very transparent, accessible, energetic elevation on a very public neighborhood street."

Brigitte Shim, Int'l. Assoc. AIA

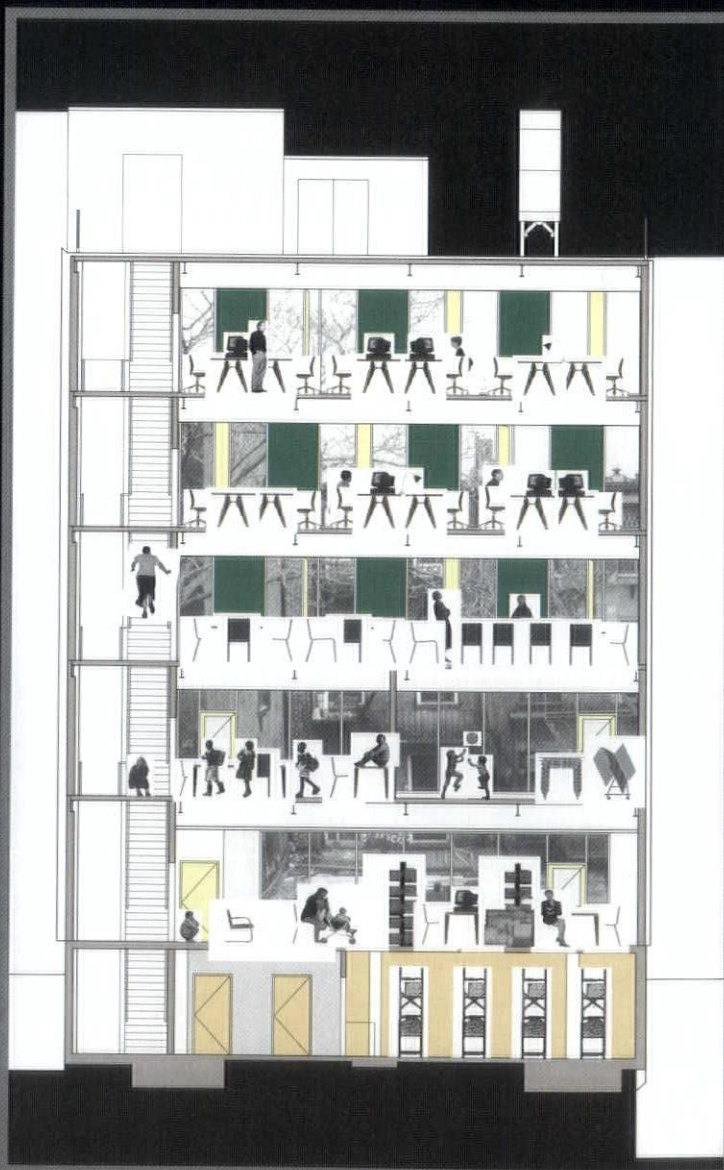
Peter L. Gluck and Partners Project Team: Peter L. Gluck, (Principal), Marc Gee, David Mabbott, Christoph Plattner, Lj Porter, Frederik Rissom, Elaine Sun

General Contractor: Cook and Krupa

Structural Engineer: Robert Silman Associates, P.C., Consulting Engineers

M/E/P Engineer: Abe Joselow

Photography: Paul Warchol



Project: Scholar's Library
Location: Olive Bridge, NY
Client: Carol Gluck

The owner of the Scholar's Library, Professor Carol Gluck, teaches Japanese history at Columbia University, and it is her husband, architect Peter L. Gluck, who designed this refuge for her scholarly pursuits. Built adjacent to the family's weekend home in Ulster County, New York, the 20-foot cube retreat of glass and concrete board is two stories high.

The windowless lower floor is a library for about 10,000 books in tightly packed stacks. The upper floor contains a workspace surrounded by continuous glass on all four sides. The entire study can be transformed into an open area by sliding the large glass panels on the southeast and northwest corners.

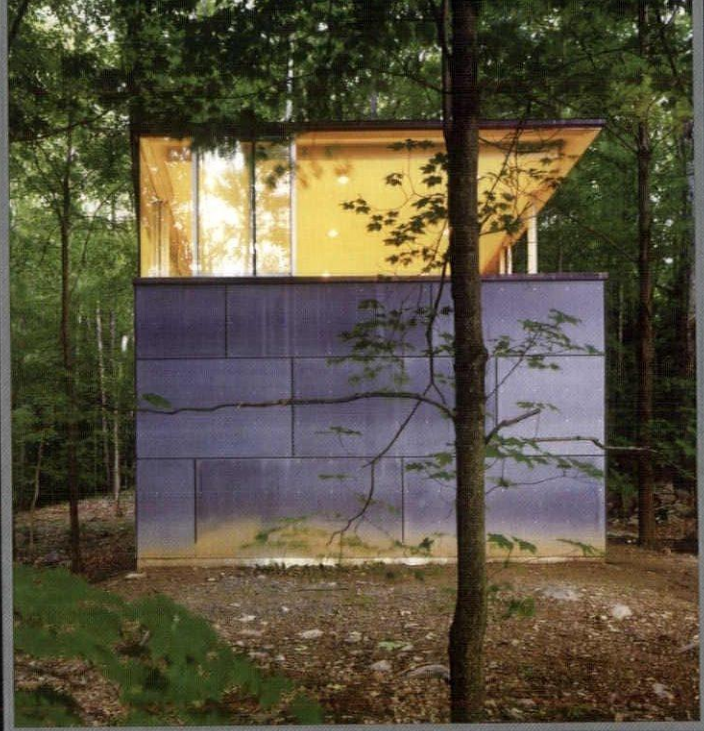
"What was fascinating about this project was finding a program that I was able to make conform almost literally to a two-dimensional form. I thought about the preciousness of the books, and the constancy of the environment as a place to think about history."

Peter L. Gluck, Architect

"The project is so simple and so reduced – like a little poem of mental meaning and space in the woods. It's a windowless vault for books at the base, and then this very light and airy, open pavilion at the top...as if the body is in the ground and the head is in the trees. It's a beautiful counterpoint."

Rick Joy, AIA, Juror

WARCHOL



Scholar's Library

Peter L. Gluck and Partners Project Team: Peter L. Gluck, David Mabbott, Frederik Rissom

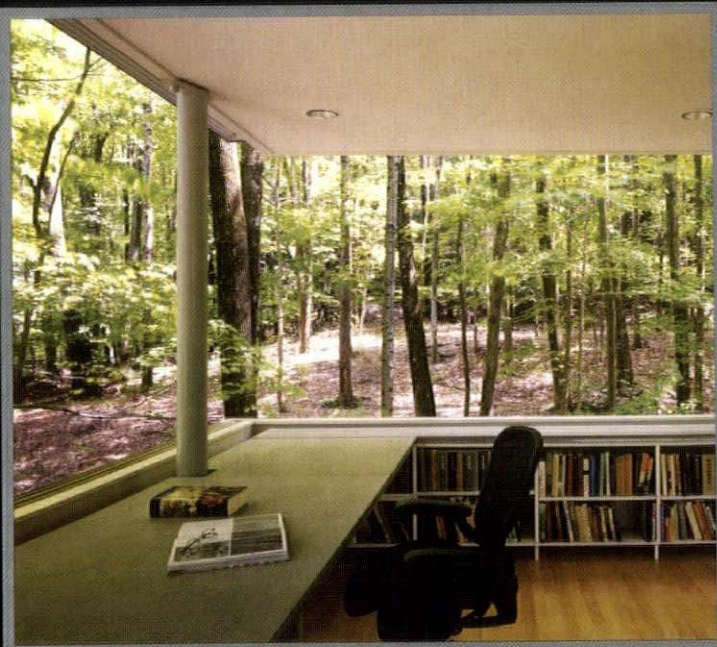
Structural Engineer: Robert Silman Associates, P.C., Consulting Engineers

MEP Engineer: Simon Rodkin, P.C., Consulting Engineers

Suppliers: Cement Board Fabricators (exterior siding); Jensen Beach Aluminum (windows); Fireslate (counters); Stonco (outdoor lighting)

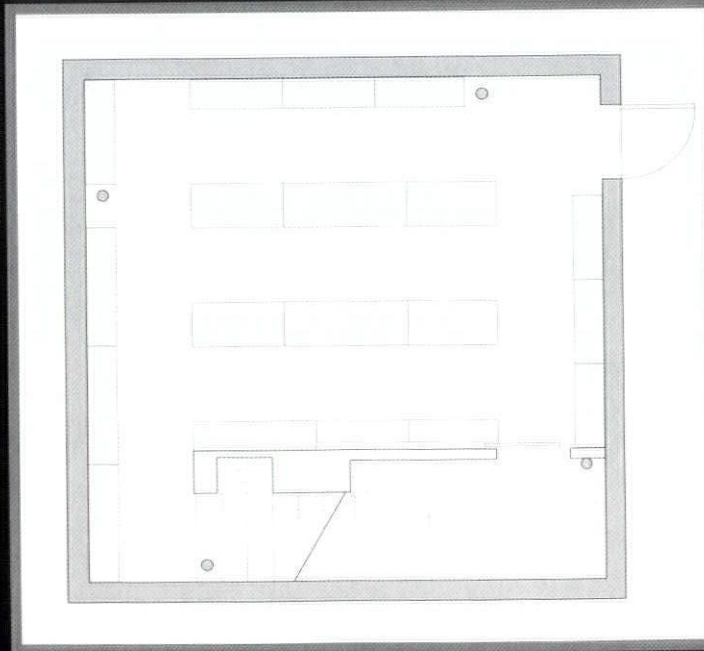
Photography: Paul Warchol

PAUL WARCHOL



Upper-level study

PETER L. GLUCK AND PARTNERS



Lower level library plan

Architect: Daniel Goldner Architects

Project: Local Union 580 Ornamental and Architectural
Ironworkers Apprentice Training Facility

Location: Long Island City, NY

Client: Local Union 580

Even "cowboys of the sky" go to school, and the new 18,000-square-foot facility for New York City's Local Union 580, Ornamental and Architectural Ironworkers, is where they now go to learn their trade.

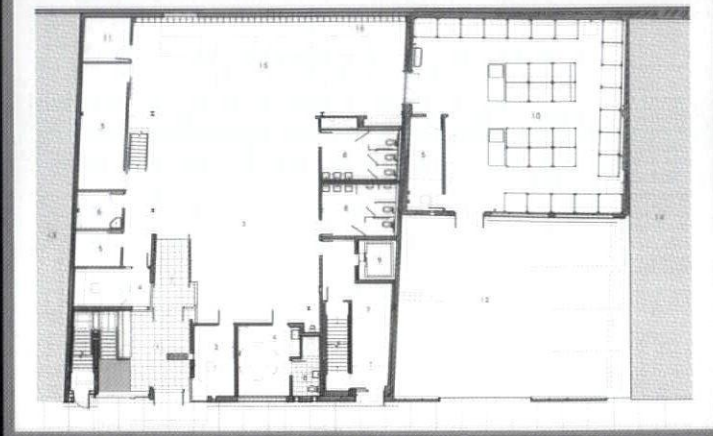
Located in Long Island City, the two-story building was combined with an adjacent, set back, one-story building to form the welding and erection workshops. Traditional classrooms for approximately 60 students occupy the basement level; the second floor is reserved for a commercial tenant.



DAVID JOSEPH



DAVID JOSEPH



Left: A glass floor by the window in the lobby brings natural light to the lower level Bottom left: Local Union 580 Ornamental and Architectural Ironworkers Apprentice Training Facility Above: First-floor plan

Fourteen metal types are used throughout the project. The ground floor façade has bead-blasted stainless steel and oxidized blackened steel panels that turn inward to hold a canopy of gloss black steel that forms the entry and lobby ceiling. A stainless steel mesh screen envelops the second-floor original brick façade. Glass is used as a counterpoint to the metal elements, such as lime-green slot windows on the façade, and a glass section of the lobby floor that brings light into the lower level.

"The great opportunity of designing for the Ornamental and Architectural Ironworkers was access to the fine materials that clad the exterior and wrap into the lobby, the craftsmanship of which are the union's own best advertisement."

Daniel Goldner, AIA, Architect

"The building becomes almost a sample board – a large size mock up and exuberant celebration of the training of this next generation of people in this very important aspect of construction. What we appreciate is that a very ordinary, industrial brick building was retained, and that you actually see the old building – and its new use and new layer – at the same time...a subtle relationship."

Brigitte Shim, Int'l. Assoc. AIA, Juror

Daniel Goldner Architects Project Team: Daniel Goldner, AIA, Davis Iszard, AIA, Ashley Wilson, Jimmy Counts

General Contractor: StructureTone

Structural Engineer: Wexler and Associates

M/E/P Engineer: John J. Guth Engineering

Metal Installation Sub: Empire Architectural Metal Corp.

Suppliers: GKD USA Inc. (mesh); Rudy Art Glass Studio (colored glass)

Architect: Steven Harris Architects

Project: Weiss House

Location: Cabo San Lucas, Mexico

Client: Claire and George Weiss

Far from New York City, where the Sea of Cortez meets the Pacific, the Weiss House, designed by Steven Harris Architects, sits atop a cliff about 250 feet above the ocean in Cabo San Lucas, Mexico.

Harris was involved in selecting the extraordinary site for this 21st-century cliff dwelling – a winter home for his clients, songwriter George David Weiss and Claire Nicholson, a former Bendel's buyer. Located in a luxury, gated community, the 9,000-square-foot, reinforced concrete house is the southernmost private house on the Baja Peninsula.

The all-white house exists harmoniously amid the blue ocean, vermilion-colored mountains, and patches of cactus and stone outcroppings. It is divided in two, with an internal courtyard separating the master bedroom from the living room, dining and guest rooms, and study. The synergy between house, land, sea, and sky is explicit: a staircase is carved out of stone, the living room has transparent walls, and the azure lap pool fuses with the blue horizon.

"We had to suppress the architecture and defer to the landscape and view. The house flirts with invisibility and is hard to see from the street, and the residents cannot see another house from inside their own."

Steven Harris, AIA, Architect

"The base of the house, the armature that sculpts the whole thing, is presented with the posture of a stone ruin. The elegant, beautiful detailing of the inserted elements that just barely touch, but don't really touch, is a really beautiful move. It's definitely the work of a skilled and experienced and passionate architect."

Rick Joy, AIA, Juror

Steven Harris Architects Project Team: Steven Harris, AIA (Principal), Tom Zook (Project Architect), Lucien Rees-Roberts (Interior Designer)

Landscape Architect: Margie Ruddick Landscape

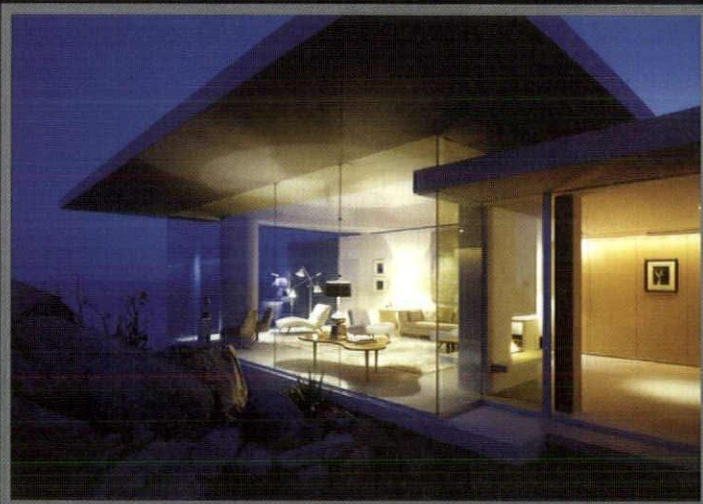
Builder: Alejandro Trevino Angulo

Photography: Scott Frances/Esto

SCOTT FRANCES/ESTO

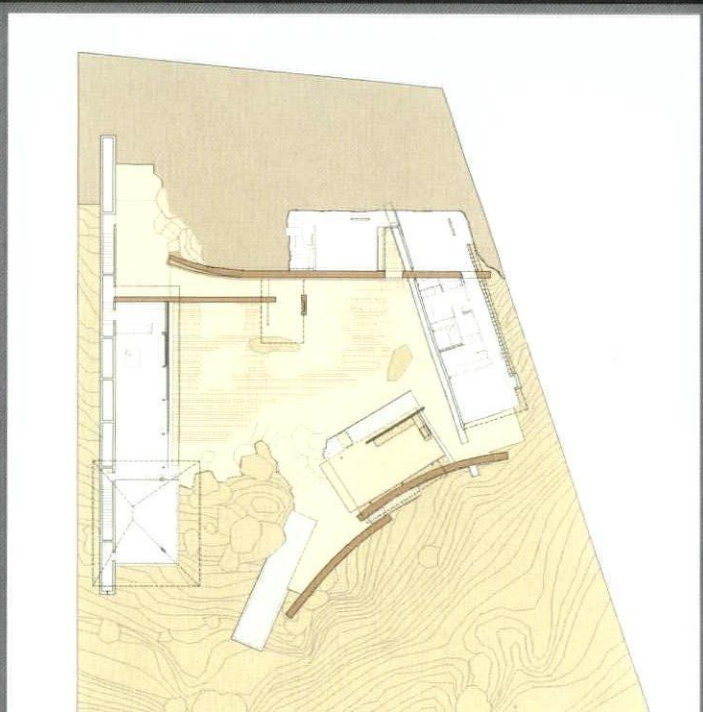


SCOTT FRANCES/ESTO



Top: Internal courtyard separates outside living room (left) from master bedroom (right) Above: View into living room Below: Site plan

STEVEN HARRIS ARCHITECTS



Architect: Richard Meier & Partners Architects

Project: Jubilee Church

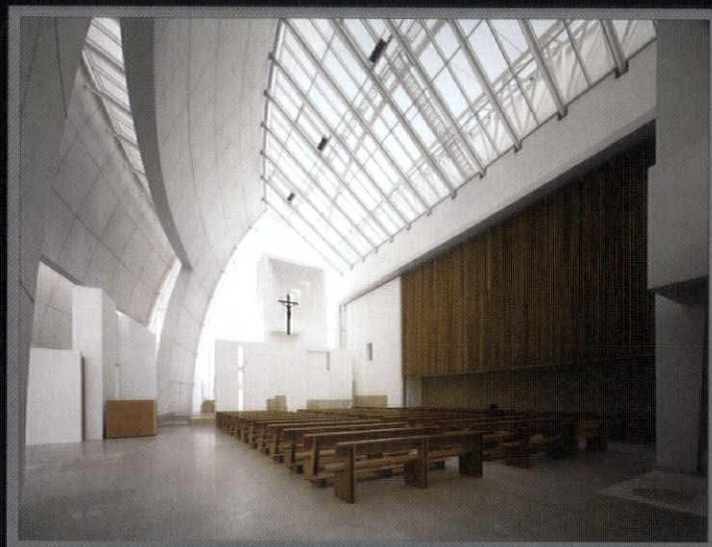
Location: Rome, Italy

Client: Opera Romana, la Preservazione delle fede e la

Provvista di Nuove Chiese in Roma

In celebration of 2,000 years of Christianity, the Vatican commissioned Richard Meier & Partners Architects to design the Jubilee Church (La Chiesa del Dio Padre Misericordioso). Located in Tor Tre Teste, a circa 1970s middle income housing project on the outskirts of the Eternal City, the Jubilee Church and its accompanying Community Center comprise 108,414 square feet. The complex serves as a spiritual and secular anchor for more than 8,000 residents of the immediate neighborhood and 25,000 in the surrounding area. The main nave seats 240 and day chapel seats 24.

Three concrete shells arc in graduated heights from 56 to 88 feet and recall a spinnaker against the wind. The glass ceilings and glazed skylights span the entire length of the building, filling the space with natural light – and sometimes shadow – as the sun moves across the sky.



Top: Jubilee Church Above: The church is washed in natural light Right: Ground floor plan

"Light is the protagonist of our understanding and reading of space. Light is the means by which we are able to experience what we call sacred. Light is at the origins of this building."

Richard Meier, FAIA, Architect

"The structural system of the three concrete shells is very innovative and daring. The interior space is really almost more about feeling like you are outside than inside. The beauty of nature and the constantly changing and subtle differences from night to day, cloudy to sunny become part of the spiritual experience."

Brigitte Shim, Int'l. Assoc. AIA, Juror



Richard Meier & Partners Architects Project Team: Richard Meier, FAIA

(Principal), John Eisler, AIA, Alfonso D'Onofrio, AIA, Joseph Meier

Structural & Mechanical Engineer: Ove Arup & Partners

Structural Consultant: Guy Nordenson and Associates

Mechanical Engineer (Italy): Studio Tecnico Dott. Ing. Luigi Dell'Aquila

Structural Control Engineer: Studi Tecnici Michetti

Geotechnical Engineer: Studio di Geologia Tecnico

Concrete Sponsor: Italcementi – CTG Centro Tecnico di Gruppo

General Contractor: Lamaro Appalti Spa

Liturgical Consultant: Church of the Blessed Sacrament

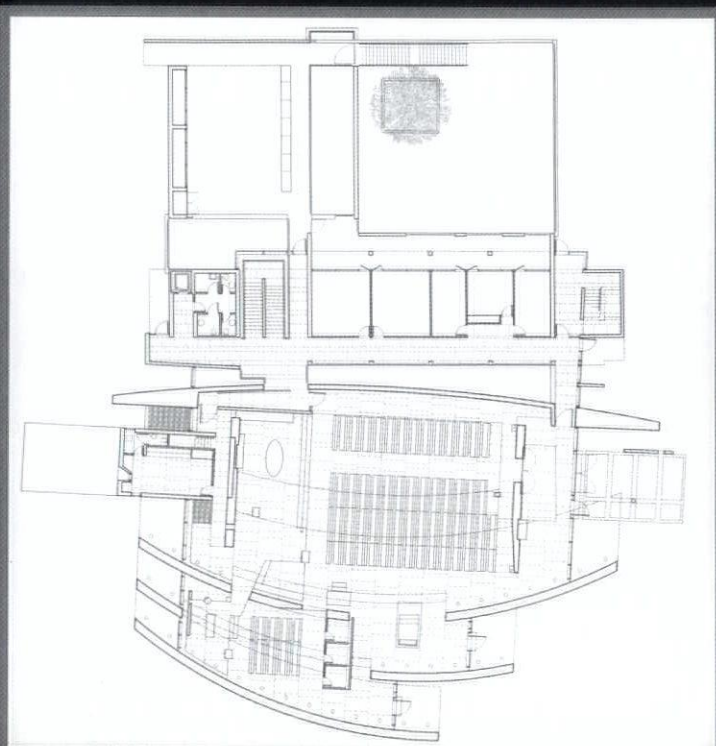
Organ Consultant: Alessandro Albenga

Lighting Consultant: Fisher Marantz & Stone

Curtainwall: Frener & Reifer

Cost Control: Ing. Peri – Mongiardini

Photography: Scott Frances/Esto



Architect: Richard Meier & Partners Architects, in association with Spector Group

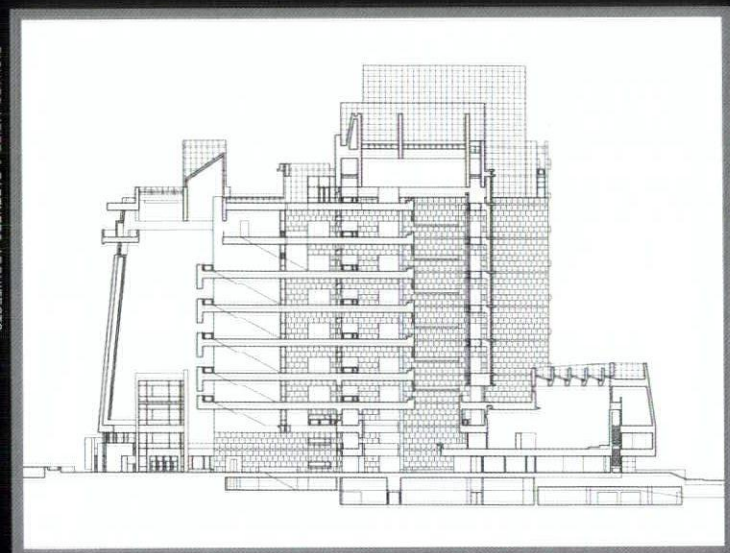
Project: U.S. Courthouse and Federal Building

Location: Central Islip, NY

Client: General Services Administration

Commissioned by the General Services Administration as part of the Design Excellence Program, the U.S. Courthouse and Federal Building in Central Islip, New York, reinterprets the role of a courthouse and offers a new kind of civic institution – one that is receptive to public events as well as the formalities and protocols of the judicial process.

The 735,000-square-foot white-coated, aluminum paneled building designed by Richard Meier & Partners Architects, in association with Spector Group, sits on a raised plaza, and is sited to take optimal advantage of panoramic views of Long Island's Great South Bay and the Atlantic Ocean.



The focal point of the plaza is a nine-story-high conical entrance-way. Once inside the expansive top-lit rotunda, visitors pass through security and proceed to a 12-story atrium, which is in the main block of the courthouse. The atrium serves to divide District and Magistrate Courts on the west side of the building from the Bankruptcy Courts on the eastern side. Facilities include courtrooms, judges' chambers, jury assembly rooms, prisoner handling facilities, administrative offices, a library, and a cafeteria.

"Creating a contemporary courthouse involves many contradictions: It must inspire but not alienate; impress but not intimidate. It must be accessible but also secure; comfortable but also dignified; part of the local community but also part of the nation. In this sense, it is the architect's task to give form to the practical and philosophical privileges of freedom."

Richard Meier, FAIA, Architect



Above: U.S. Courthouse and Federal Building **Left:** Rotunda section

"Everything is at a very monumental, appropriate scale to this building type. It's very hard, with today's criteria for security, to think out these conditions and to give them such clarity. But this building really succeeds in that. I think this cool, white expression is a very hopeful presentation to the public of its court system."

Merrill Elam, AIA, Juror

Richard Meier & Partners Architects Project Team: Richard Meier, FAIA (Principal), James Sawyer (Project Manager), Reynolds Logan (Project Architect), Peter Burns (Project Team); Spector Group (Technical Architects)

Structural Engineers: Ysrael A. Seinuk, PC

Mechanical Engineers: Syska & Hennessy

Civil and Site Engineer: Nelson & Pope

Geotechnical Engineer: Mueser Rutledge

Value Engineering: Project Management Services

General Contractor: Turner Construction

Landscape Architects: Michel & Associates

Lighting Consultant: Fisher Marantz Stone Partners

Environmental Consultant: Louis Berger & Associates

Concrete Consultant: Reginald Hough

Curtainwall Consultant: R.A. Heintges Architects

Cost Estimators: Sharf Godfrey

Signage/Graphic: Vignelli Associates

Fire & Life Safety: Rolf Jensen & Associates

Acoustical/AV/Telecommunications: Shen Milson & Wilke

Security Consultant: Systech Group, Inc.

Food Service: Romano-Gatland

Vertical Transportation: Lerch Bates & Associates

Photography: Scott Frances/Esto

Architect: Weiss/Manfredi Architects

Project: Museum of the Earth at the Paleontological

Research Institution

Location: Ithaca, NY

Client: Paleontological Research Institution

The story of history of the Earth, focusing particularly on the Northeastern United States, is told via the world-renowned collection of fossils and skeletons that are now contained in the 18,000-square-foot Museum of the Earth at the Paleontological Research Institute in Ithaca, New York.

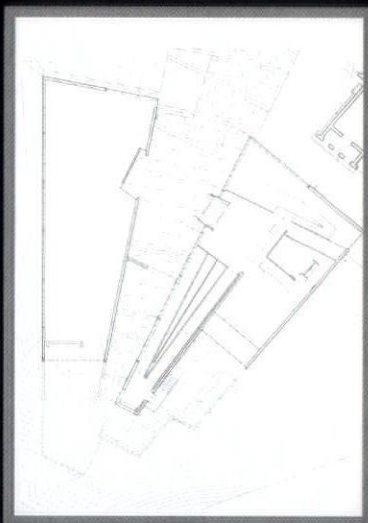
The new 18,000-square-foot museum is situated on a 6.2-acre site in the Finger Lakes Region in upstate New York. Two parallel interconnected and angled concrete buildings, designed by Weiss/Manfredi Architects, house one of the nation's largest paleontological collections. Visitors meander through three different "worlds" that correspond to different geologic periods in the region; interspersed are three Transition theaters and three Discovery Labs that contain artifact displays, audio-visual presentations, hands-on science labs, and works of art. The museum is heated by the earth via a subterranean geo-exchange system, which in and of itself is an educational exhibit.

Outside, cars are hidden from an otherwise pastoral view by a banked parking lot. A stream that runs through the parking lot and between the two wings of the museum ends in a reflecting pool. Two terraces, a large plaza, and an "Ice Age Garden" surround the museum.

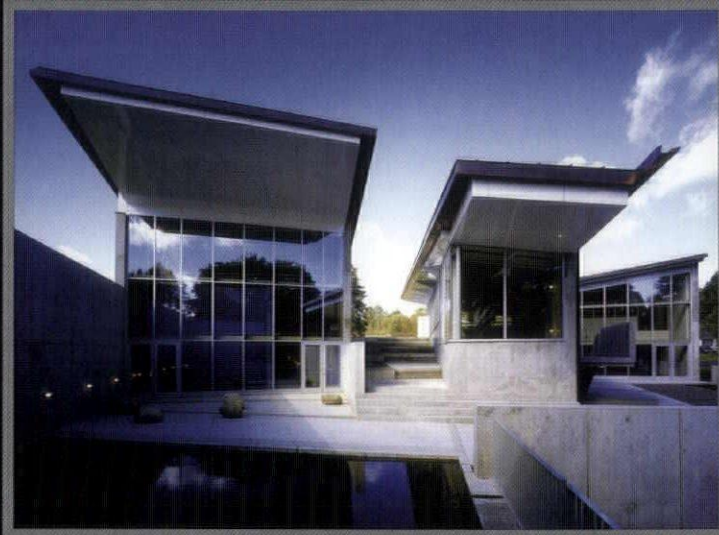
"The project was a great opportunity to expand our own preoccupation with the intersection of architecture, landscape, and civil engineering. We were encouraged to shape the site and building/surface and sub-surface conditions together to develop a seamless topography that extends from site to architecture and back again to site. We worked with creative civil engineers, horticulturalists, and paleo-botanists to inform and fully engage the design with the mission of the museum."

Michael Manfredi, AIA, Architect

"This project is rich in the way that it not only engages the site, but it uses aspects of the site in the concept and, most importantly, the circulation. A cool part is the visible management of the storm water sys-



WEISS/MANFREDI ARCHITECTS



Above: Museum of the Earth, Paleontological Research Institution

Below: Museum lobby



building, or series of buildings, is very refined, understated elemental forms that touch the land of the softly sloping site in a very light way."

Rick Joy, AIA, Juror

Weiss/Manfredi Architects Project Team: Michael A. Manfredi, AIA, Marion Weiss, AIA (Design Partners), Christopher Ballentine (Project Architect), Armando Petruccelli, Lauran Crahan, Michael Blasberg, AIA (Design Team), Giselle Sperber, Christopher Kimball (Assistants)

Engineers: Weidlinger Associates Consulting Engineers

MEFP Engineer: MG Engineering RC.

Civil Engineer: T.G. Miller, RC.

Owner's Representative: Fontana Enterprises, Inc.

Lighting: Brandston Partnership, Inc.

Horticulture/Landscape: Elemental Landscapes

Exhibition Consultants: Jeff Kennedy Associates, Inc.

General Contractor: Hueber Breuer Construction Co., Inc.



I Like Dalki Theme Park

Architects: Ga.A architects, Mass Studies, and Slade Architecture
Project: Dalki Theme Park/I Like Dalki
Location: Heyri Art Valley, Republic of Korea
Client: Ssamzie Corporation

For those not versed in Korean pop culture, Dalki (meaning "strawberry") is a cartoon character – invented as an icon to market fashion products – who inhabits a garden with her friends. The 14,000-square-foot I Love Dalki theme park, located about an hour north of Seoul, is a cross between a surreal entertainment center and a retail emporium. Designed by Seoul-based Ga.A Architects and Mass Studies, and New York City-based Slade Architects, the building defines three zones vertically: an over-scaled artificial garden and sky at the ground level; a flowing mixed-program space on the main level; and a roof garden.

"The most satisfying thing is seeing people, particularly children, use and explore the space. We transformed a purely commercial program into a public hybrid. The building can be understood and used in a variety of ways."

[James Slade, AIA, Architect](#)

"At the risk of being the defenders of the brash commercialism, we chose this project because we thought there was a really keen intellect at work here and also a very talented hand. It's like this little wonderland, this 'hyper-nature' where a giant mushroom form holds up the building."

[Merrill Elam, AIA, Juror](#)

Ga.A Architects Project Team: Moongyu Choi (Principal), Jeonghui Kim, Kwangho Cha, Inchul Kang, Taekwon Yun, Bongki Son, Daegon Koh, Jeyong Kang
Mass Studies Project Team: Minsuk Cho (Principal), Kisu Park, Hyungjoo Lee, Joungwon Lee, Sunbok Choi, Soon Pyo Lee, Byulnam Yoo
Slade Architecture Project Team: James Slade, AIA (Principal), Hayes Slade, Ilya Korolev, Francisco Pardo
General Contractor: Hanool Construction
Structural Engineer: Shin Structural Engineers
M/E/P: Han On Eng, Dong-Ho Eng
Civil Engineer: Kyoung-In Eng
Artist Collaborator: Hyungjoo Lee

Architect: Audrey Matlock Architect
Architect of Record: Gensler
Project: Armstrong Avenue Visitors Center
Location: Lancaster, PA
Client: Armstrong World Industries

The renovation/expansion of the 50,000-square-foot Armstrong Visitors Center in Lancaster, PA, is a study in surfaces, reflecting Armstrong's core business: surface products. The original façade has been screened entirely with perforated metal emblazoned with the company's logo. The facility, designed by Audrey Matlock Architect in association with Gensler, incorporates office space for staff with exhibition and presentation space for visitors to the corporate campus.

DANIEL MASON



Armstrong Avenue Visitors Center

"Along with using Armstrong's ceiling and floor products, this "wrapper" explores surface as a generator of texture, form, and space. This project was filled with challenges, from new ways to utilize the computer to the exploration of several new fabrication techniques."

[Audrey Matlock, Architect](#)

"What we appreciated about this project was a bold and playful building elevation consisting of perforated metal, clear glazing, frosted panels, and a new "skin" that adds a new dimension to this type of otherwise nondescript existing building and gives it a very public presence."

[Brigitte Shim, Int'l. Assoc. AIA, Juror](#)

Audrey Matlock Architect Project Team: Audrey Matlock, Ryan Critchfield, Robert Carbon, David Lancor, Preston Johnson
Architect of Record: Gensler
General Contractor: Skanska
Structural Engineer: CS Davidson
M/E/P: Barton Associates
Civil Engineer: CS Davidson
Landscape Architect/Consultant: Site Design Resources
Façade sign fabricator: Capital Manufacturing
Photography: Daniel Mason

Architecture MERIT

Architect of Record: Ronnette Riley Architect

Architect: Bohlin Cywinski Jackson

Project: Apple SoHo

Location: New York, NY

Client: Apple Computer, Inc.

Complying with Apple's design aesthetics, the Berkeley office of Bohlin Cywinski Jackson, in collaboration with Ronnette Riley Architect of New York, designed Apple's first urban store – a 16,000-square-foot, two-story technowonderland in SoHo.

The landmarked building, a circa 1920s Neoclassical-style former post office-turned-Restoration Hardware store, has huge windows. A simple palette of materials – stone flooring, bead-blasted stainless steel panels, custom wood fixtures, and laminated glass – creates an ethereal interior that accentuates the refined design and technology of the products. The *pièce de résistance* is a solid glass staircase where visitors can “walk on air,” and a specially engineered 70-foot uninterrupted skylight. At the top of the stairs is a theater used for classes, demonstrations, and videoconferencing.

“Apple CEO Steve Jobs was an inspiration to the design team. He was hands-on and attended all 53 design meetings, and always wanted to know if what we were doing was the best way to do it.”

Ronnette Riley, FAIA, Architect

“It excels in both aesthetics and function. When you enter you see just the glass stairs and the products, but what's really special is that people are the thing that activates the space. The rigorous attention to detail supports the retail agenda for transparency in the building.”

Rick Joy, AIA, Juror

Bohlin Cywinski Jackson Design Project Team: Peter Q. Bohlin, FAIA (Design Principal), Jon Jackson, AIA (Principal-in-Charge), Karl Backus, AIA (Project Manager), Rosa Sheng, AIA, RA (Project Architect), Ben McDonald, Colleen Caulliez, Michael Waltner

Ronnette Riley Architect Design Project Team: Ronnette Riley, FAIA (Principal), Mark Brungo, AIA (Project Architect), Yumi Moriwaki, Assoc. AIA (Job Captain), Dan Williams

Structural Engineer: Dewhurst Macfarlane & Partners, P.C., in association with Goldreich Engineering

MEP: Flack + Kurtz, Inc

Lighting Design: ISP Design, Inc.

Fixtures: Eight Inc.

Security/Data/AV: Emmaco Prentiss, Inc.

Specialty Contractors: Seele - USA; Tripyramid Structures; Depp Glass

General Contractor: JT Magen & Company, Inc.

Photography: Peter Aaron/Esto



The glass stair is transparent from the sales floor

Architecture MERIT

Architect: Rafael Viñoly Architects

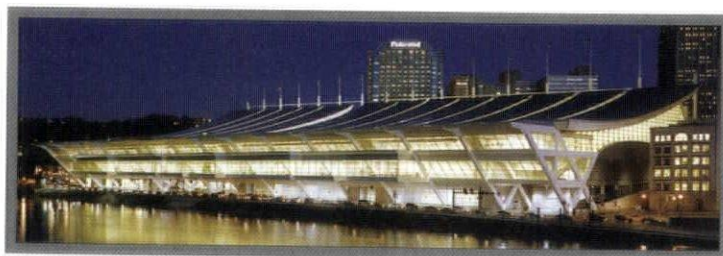
Project: David L. Lawrence Convention Center

Location: Pittsburgh, PA

Client: Pittsburgh Sports & Exhibition Authority

With a shape said to have been inspired by the cables of “The Sisters” – three circa 1920s bridges that span the Allegheny River – the new Rafael Viñoly-designed David L. Lawrence Convention Center graces the Pittsburgh riverfront. The more than 1.5 million-square-foot facility places public and functional areas in both waterfront and city-side spaces with wonderful views.

One feature that distinguishes this convention center from all others is that it incorporates so many green technologies, such as water reclamation and low-temperature air distribution systems. It is the largest sustainable building and the first convention center to have been certified with a Gold LEED rating by the U.S. Green Building Council.



David L. Lawrence Convention Center

“It's a building type that is usually considered to be hopeless architecturally. Perhaps the most important part of the design, from our perspective, is that it redefines the building type as something that needs not be considered just an automatic dumb box, but can be an inspiring space. And people have a chance to see their city in a way which is absolutely unique.”

Rafael Viñoly, FAIA, JIA, SCA, Architect

“Gold LEED certification is quite an achievement. They've done this through a natural lighting system and natural ventilation, among other strategies.”

Brigitte Shim, Int'l. Assoc. AIA, Juror

Rafael Viñoly Architects Project Team: Rafael Viñoly, FAIA, Jay Bargmann, AIA, David Rolland, AIA, Charles Blomberg, AIA, Felipe Nistal
Structural Engineer: Dewhurst Macfarlane & Partners/Goldreich Engineering

M/E/P, Sustainability Consultant: Burt Hill Kosar Rittlemann Associates

Civil Engineer: Chilton Engineering

General Contractor/Construction Manager: Turner/ PJ Dick/ ATS - A Joint Venture

Sustainability Advisor: Green Building Alliance

Consultants: SMG (operations); Shen Milson Wilke (acoustics); Lam Partners (lighting)

Photography: Roman Viñoly

ROMAN VIÑOLY

Interiors HONOR

Architect: Andrew Berman Architect

Project: Center for Architecture

Location: New York, NY

Client: AIA New York Chapter

Andrew Berman Architects won an open competition to design the Center for Architecture – the headquarters for the AIA New York Chapter and its charitable arm, the Center for Architecture Foundation (formerly the New York Foundation for Architecture). The 12,000-square-foot facility includes galleries, a lecture hall, and a library.

Portions of floor slabs were cut out of the structural frame at street level and the level below to create an open and spatially dynamic series of public spaces. By replacing the original street level façade with a 64-foot-wide window wall, natural light – and enticing views – stream down to the second basement level. The facility is equipped with two geothermal wells extending 1,260 feet into bedrock and drawing on the constant 55-degree temperature of the ground water to provide heating and cooling.

PETER AARON/ESTO



Andrew Berman Architect Project Team: Andrew Berman, AIA (Principal), Irina Verona, AIA (Project Architect), Kevin Wineger, Julia Neubauer, Claudi Aguillo

Structural/Mechanical/Electrical Engineer: Norfast Consulting Group

Lighting: Cline Bettridge Bernstein Lighting Design

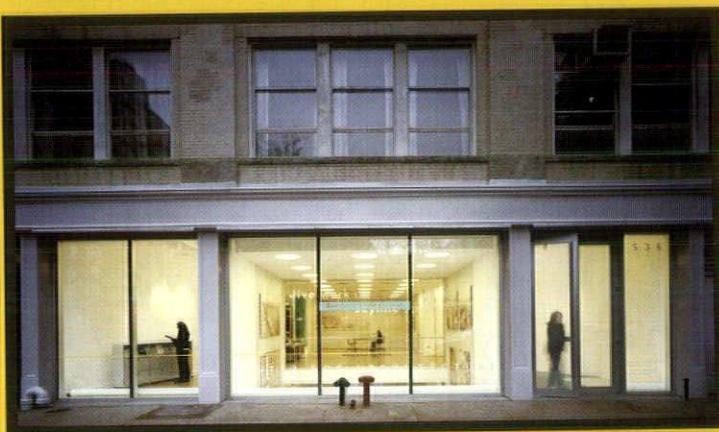
AV/Acoustical: Arup & Partners

Elevator: Jenkins/Huntington, Inc.

Contractor: Ibex Construction

Photography: Peter Aaron/Esto

PETER AARON/ESTO



Above: Center for Architecture **Right:** Lower-level mezzanine

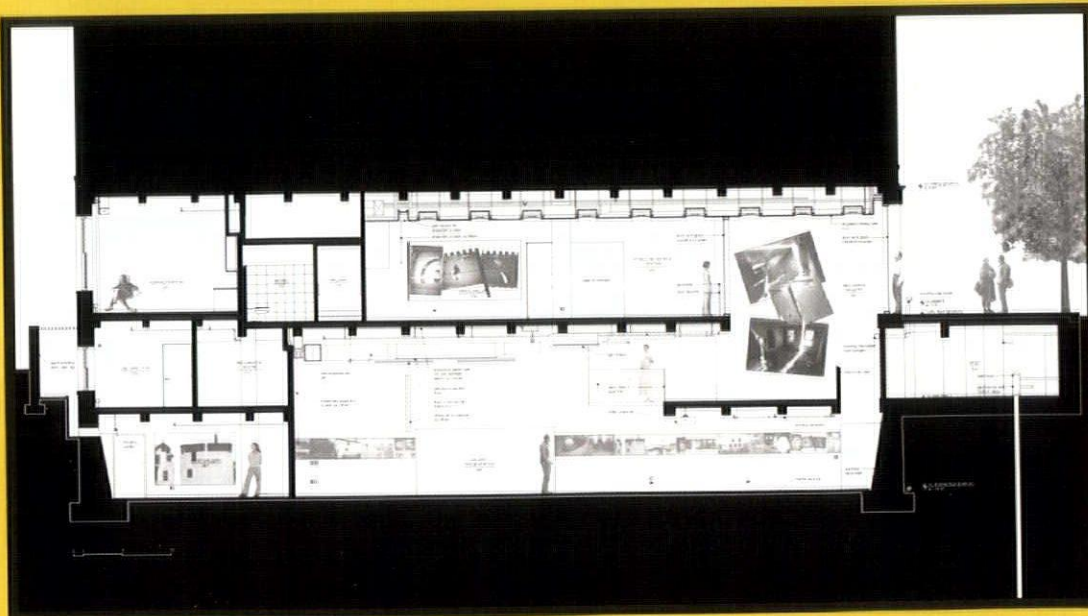
"I wanted to express the transformative powers of architecture. To do so, I felt the project needed to always be read as space wrought from nothing, created with modest means and appropriately grand aspirations."

Andrew Berman, AIA, Architect

"An ingenious section that gets the light through to the second level basement creates an urban drama from the street down into what is a fairly distant place."

Riccardo Roselli, Juror

ANDREW BERMAN ARCHITECT



Interiors HONOR

Architect: BSKS Architects

Project: East End Temple

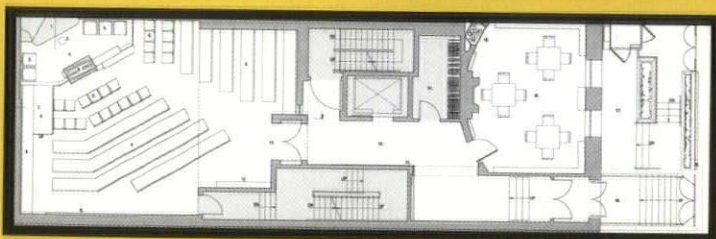
Location: New York, NY

Client: East End Temple

Housed in a Richard Morris Hunt-designed 1883 French Renaissance-style townhouse, the 12,500-square-foot East



PETER AARON/ESTO



BSKS ARCHITECTS

Above: Floorplan Top: Bronze doors of the ark Right: East End Temple

End Temple, designed by BSKS Architects, embodies a contemporary aesthetic while incorporating references to centuries-old laws and traditions.

In the 180-seat sanctuary, natural light – a traditional symbol of divine presence – is brought into the double-height space high over the ark. The volume is cubic in proportion, as was the first sanctuary described in the book of Exodus. Ten lights, each slightly different in character, hang from the center of the space in random locations and at different heights, representing the 10 individuals required for a quorum.

A prayer in bronze welcomes visitors at the entry hall, continues to the doors of the sanctuary, reappears through the memorial plaques, and finishes at the wall of Jerusalem stone surrounding the bimah (dais) that is the focal point of the space. There, numerous bronze strips with a variety of prayers are set into the walls and rise up to the light. Other prayers, written on pieces of paper by members of the congregation, were tossed into the molten bronze that was used for casting the ark door panels. The saying "Within these doors are cast the prayers and wishes of congregation El Emet," is written on the door handles, and was made literal at the ceremony at the foundry.

"The project is one of my favorites because of the collaboration that evolved between ourselves and the congregation. We came to the table with strong architectural ideas and we fed off of their reactions, criticisms, encouragement, and thoughts to create a deeply meaningful space. It resonates spiritually with the congregation in no small measure because they had such a strong hand in it."

George Schieferdecker, AIA, Architect

"What struck us was the amount of care and attention the designers lavished upon finding meaning with the congregation. You can see it

not only in the way they rendered the details, but also in the very ritualistic, formal process where the congregation took part in making the details – the prayers being cast into the molten bronze as it was being forged for many of the elements. I think it's quite rare today in architecture to find people who are willing to get into a project, immerse themselves into the detail and the meaning and the content."

Charles Terry Shook, Juror

BKSK Architects Project Team: George Schieferdecker, AIA (Partner-in-Charge), Dan Menitoff, AIA (Project Architect)

Structural Engineer: Anthony Gennaro

Lighting Design: Kugler Tillotson Associates

Suppliers: Chris Moeschle, The Farm (metal work); Argos Foundry (bronze casting); Fernando Lopez, Design 2100 (custom pews); Alison Berger Lights (custom lights); The Furnished Office (furniture); Eagle Custom Furniture (millwork)

Contractors: Bob Schenkel, Ed Delgado, Ian Dorn

Photography: Peter Aaron/Esto



PETER AARON/ESTO

Interiors HONOR

Architect: Christoff:Finio Architecture

Project: Angelo Donghia Material Study Center

Location: New York, NY

Client: Parsons School of Design, New School University

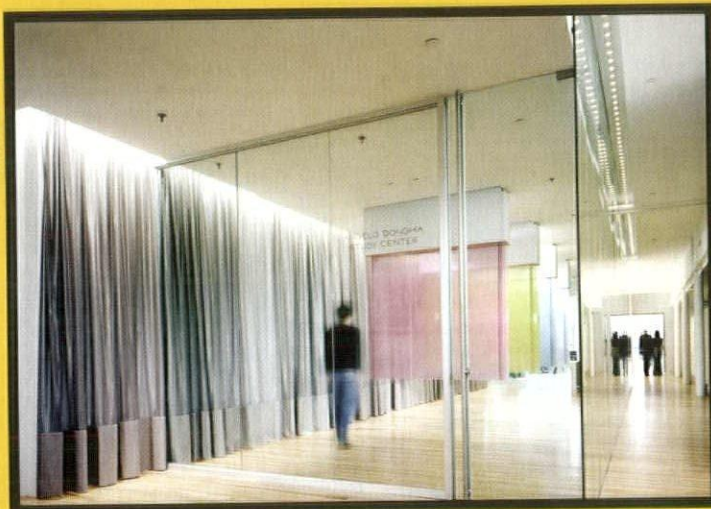
A grant from the Angelo Donghia Foundation to Parsons School of Design (the late Donghia's alma mater) has transformed an otherwise uninspired collection of small, close studio spaces and windowless classrooms into the 15,000-square-foot Angelo Donghia Materials Study Center. Christoff:Finio Architecture conceived of the Center as a transparent island connecting the studio, students, faculty, and public.

The center includes a materials library, an 80-seat "smart" classroom/lecture hall, and a computer lab. In the gallery, colored resin panels extend from the ceiling for displaying materials exhibitions. Frameless panels of glass, each 12 feet tall and two feet wide, are set directly into channels in the existing wood floor, and held away from the soffit above by means of suction cups – the same used in the robotic manufacture of automobile parts. This transparent/reflective membrane mediates the relationship between the new center and the open studio space. Other materials used throughout are acid etched glass, stained medium-density fiberboard millwork, sanded Homasote exhibition walls, and wire-cut-foam formed concrete. The project was completed in eight months at less than \$100/square-foot.

"What was most satisfying/terrifying about this project was making architecture for the study of architecture – designing a home for designers. Fortunately, we were given little time to speculate about the number of critics who would inhabit this place; we were preoccupied with the pressures of a ridiculously tight schedule and an ever-expanding scope of work. It's a great laboratory for students of architecture, lighting, and design."

Martin Finio, Architect

ALBERT VECERK/ESTO

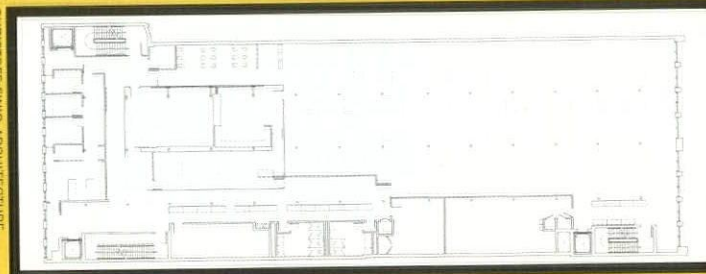


Above: Angelo Donghia Material Study Center **Left:** Suspended colored resin panels for gallery displays

ELIZABETH FELICELLA



CHRISTOFF:FINIO ARCHITECTURE



"The materials study center is notable for a very consistent and meticulous use of materials, as befits its namesake. There are some extraordinary touches such as combining, in the same colorway, different materials like concrete and Homasote. It's truly imaginative."

Patricia Conway, Juror

Christoff:Finio Architecture Project Team: Martin Finio, Taryn Christoff (Principals-in-Charge), Jeff Hong, Robert Donnelly

General Contractor: Excel Builders

Lighting Consultant: Richard Shaver

Code: Design 2147, Ltd.

Suppliers: Parsons School of Design; Donghia (furniture); Erco (lighting); Bear Woodworking (millwork); Heptagon Creations (metalwork); 3Form (resin panels); Rosalind Brenner Designs (glass); Mark David Interiors, Donghia (curtain); Brady Stone, Talmige Smith, Thong Tran (concrete panel)
Photography: Elizabeth Felicella

Interiors HONOR

Architect: Polshek Partnership Architects

Project: Judy and Arthur Zankel Hall

Location: New York, NY

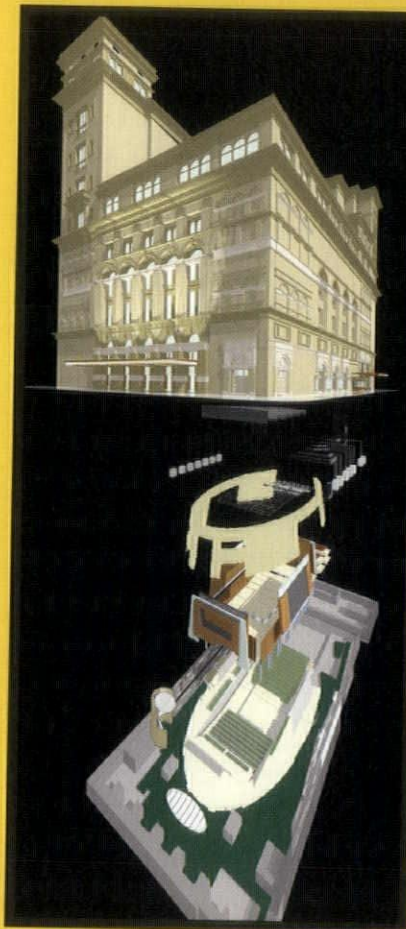
Client: Carnegie Hall

Andrew Carnegie's vision of three great stages under one roof was realized when Carnegie Hall first opened in 1891. Throughout the years, however, one of the halls was leased to arts organizations – until its rebirth as Zankel Hall, a 41,000-square-foot, flexible auditorium designed by Polshek Partnership.

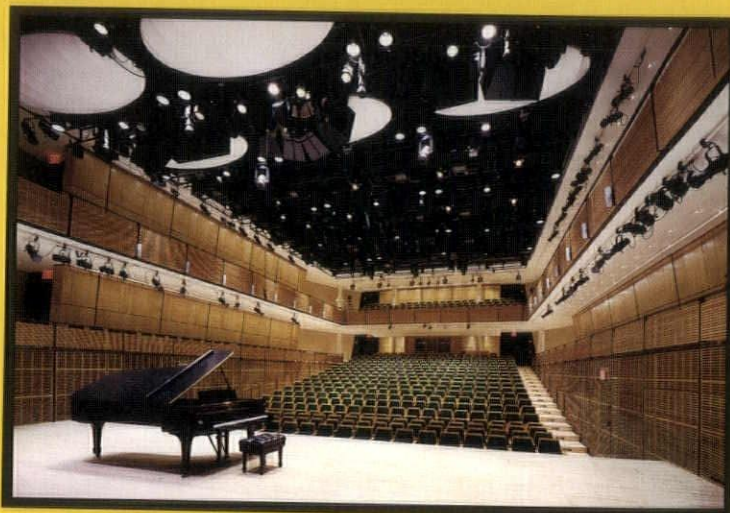
The hall sits directly below Isaac Stern Hall and is the venue's second largest performance space. The main floor consists of adjustable performance platforms that can be raised and lowered to accommodate a variety of musical genres. Blocks of seats are affixed to "chair wagons" atop air casters, which can be moved in and out of an adjacent storage "garage." The lifts and chair wagons work in tandem to create three different sized end stages, an end stage with an orchestra pit, center stage, and a flat floor, with up to 644 seats. The ceiling is fitted with remote-controlled steel trusses that allow theatrical equipment to be easily repositioned. Imbedded in the infrastructure of the auditorium floor and ceiling are conduit and wiring to allow lighting, sound, video, communications, and recording equipment to be placed virtually anywhere, as needed.

Within the rectangular outline defined by the footprint of the hall's bearing walls is a canted ellipse constructed in reinforced concrete and finished in finely polished Artisan Plaster. Nested in the ellipse are four freestanding walls, paneled in American sycamore, that form the acoustical volume.

The new hall required a greater volume of space than the original lower level auditorium; approximately 6,300 cubic yards of bedrock had to be excavated from underneath the landmark building – without disturbing the events going on upstairs.



POLSHEK PARTNERSHIP ARCHITECTS



JEFF GOLDBERG/ESTO

Above: Judy and Arthur Zankel Hall **Left:** Plan

"An extremely difficult project: a below-grade space in an historic building below an existing concert hall...very complicated, technical issues to deal with. Yet they succeeded. Beautiful treatment for the public spaces below grade...that's always difficult to do."

Charles Terry Shook, Juror

Polshek Partnership Architects Project Team: James Polshek, FAIA, Richard Olcott, FAIA (Design Partners), Joseph Fleischer, FAIA (Management Partner), Charles Griffith, AIA (Project Manager), Thomas Wong, AIA (Senior Designer), Charles Brainerd, AIA David Ooyevaar (Project Architects), Charmian Place (Interior Design), Ghiora Aharoni, Ruth Berkold, Peter Brooks, AIA, Rebecca Carpenter, Robert Condon, AIA, Anna Law Ho, Alex Leung, Jane Lin, James Sinks, AIA, Alina Tesmer, Robert Young, Jonathan Zane

Structural Engineer: Robert Silman and Associates

Mechanical/Electrical: Flack + Kurtz Consulting Engineers

Acoustics: Jaffe Holden Acoustics, Inc.

Theater: Auerbach Pollock Friedlander

Graphic Design: Poulin + Morris

Lighting: Auerbach Glasow

Historic Preservation: Higgins & Quasebarth

Building Code: Jerome S. Gillman, Consulting Architect

Restoration: Jay Cardinal Building Restoration

Elevator: DTM Elevator Consulting, Inc.

Construction Manager: Tishman Construction Corporation of New York

Photography: Jeff Goldberg/Esto

Interiors HONOR

Architect: Rogers Marvel Architects

Project: Canal Street Penthouse

Location: New York, NY

Client: Roger Howander

The space had protected views of the Hudson River, but inside, the scenario was quite different. The interior was cramped and tight with closely spaced columns, low ceilings, and small windows. The finished product had to combine two spatial types: the urban loft and the modern object building.

To create a combined 5,500-square-foot gallery and pied-à-terre for an art and textile collector, Rogers Marvel Architects removed two columns, a portion of the roof slab, and most of the masonry exterior facing the river. A new steel structure was inserted into the center of the plan to create a large, open gallery space and a pavilion structure on the roof level. The new, higher structure of the gallery ceiling allows better views over the parapets and an interstitial space for recessed planters and ductwork.

Natural light now bathes the interior spaces and connects the sixth floor loft to the penthouse above. A continuous, narrow skylight separates the original concrete from the new structure so that the gallery ceiling appears to float in light. A skylit glass stair leads from the gallery to the penthouse pavilion to the upper roof terrace.

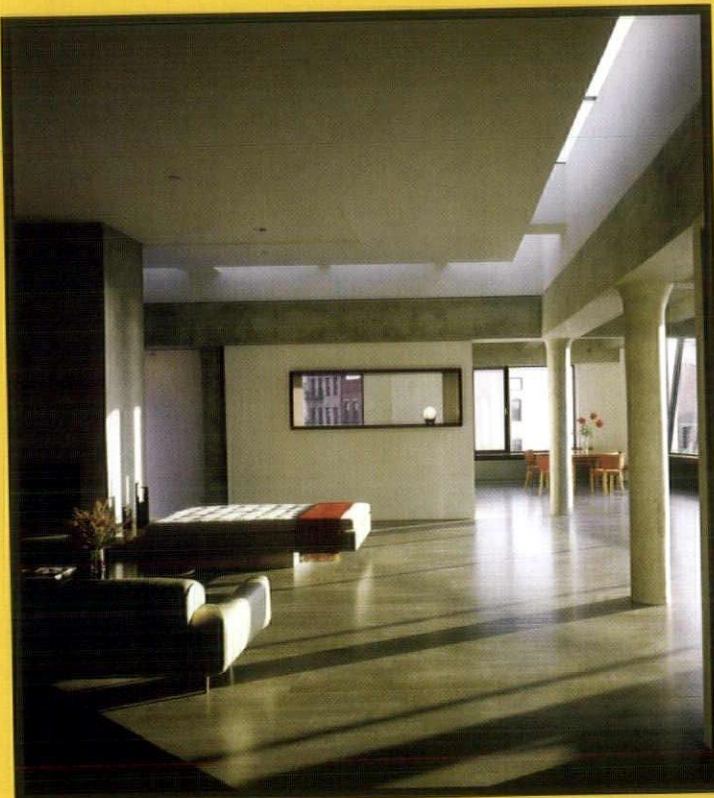
"The project is an urban house, complete with broad views and outdoor spaces at every level, and an isolated glass pavilion atop the Tribeca neighborhood roovescape. A great window faces the Hudson River, and skylights pop up through a field of beach grass to surround the pavilion."

Rob Rogers, AIA, Architect

"The colors are wonderful. It's like something from an Edward Hopper painting. It has interior spaces, exterior spaces, it's got a garden, it sits up in the sky, and it overlooks the Hudson. It's got everything."

Patricia Conway, Juror

PAUL WARCHOL



Above: A continuous, narrow skylight separates the original concrete from the new structure so that the lower-level gallery ceiling appears to float. **Below left:** 6th floor plan. **Below right:** The glass rooftop pavilion.

Rogers Marvel Architects Project Architect: Alissa Bucher, AIA

Structural Engineer: Ross Dalland, RE.

Mechanical Engineer: RA. Collins RE.

Landscape Architect: Dirtworks, Inc.

General Contractor: James Lee Construction

Acoustical Consultant: Cerami & Associates

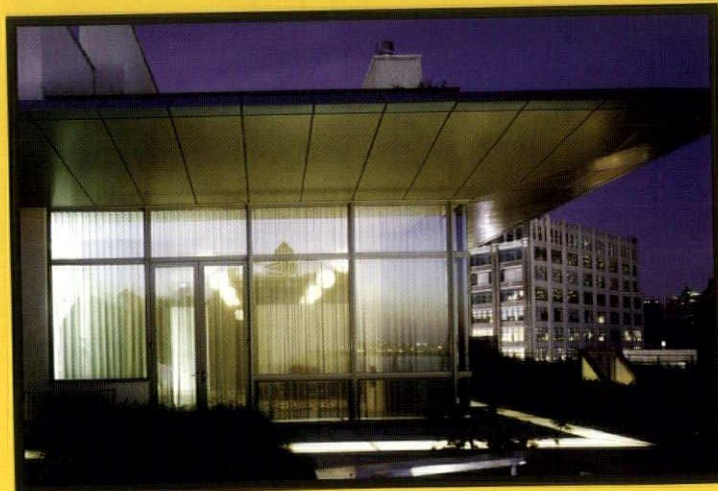
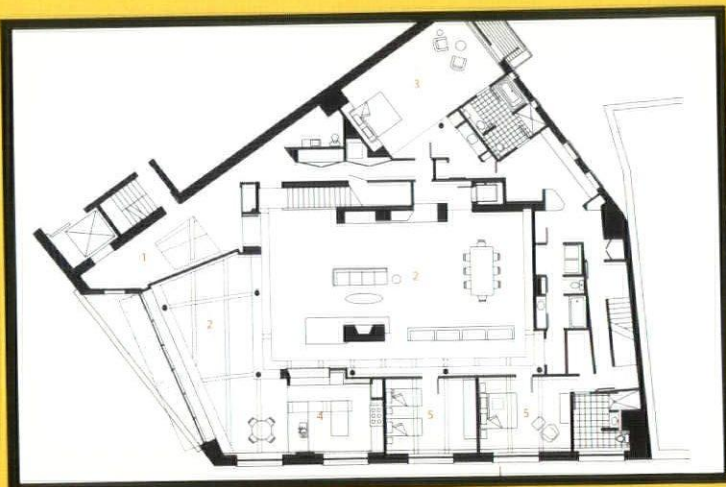
Lighting Consultant: Arc Design

Cost Estimator: G2 Project Planning

Curtainwall Consultant: R.A. Heintges Architects

Owner's Representative: JS&B Associates, Inc.

Photography: Paul Warchol



Interiors MERIT

Architect: Deborah Berke & Partners Architects

Project: Box Studios

Location: New York, NY

Client: Box Studios

The new 17,500-square-foot headquarters for Box Studios, a photography studio, is a three-story, 19th-century industrial building in the *au courant* Meatpacking District, renovated by Deborah Berke & Partners.

A massive security door protects the entrance, and folds up to double as an awning during business hours, fitting in with the neighborhood's omnipresent canopies. Six large, steel sash windows puncture the brick façade, now painted black. A new skylight and atrium illuminate workspaces down to the ground floor, organizing the building according to lighting requirements at each stage of the photographic production process.

"To me, it is simplicity, toughness, rigor that makes Box special. On the street, it's strong yet serene. Inside, it's clean and precise."

Deborah Burke, AIA, Architect

"There are some nice solutions in the façade, the way the portal folds up and becomes the entrance awning. Open areas visually communicate with the entrance and work spaces. The controlled use of natural light and very well worked out artificial lighting was obviously a strong point in the design. This is the best of projects in a similar vein."

Riccardo Roselli, Juror



CATHY TIGHE

Box Studio: skylight and floor-through atrium brings natural light to all floors

Deborah Berke & Partners Architects Project Team: Deborah Berke, AIA, Stephen Brockman, Heather Snyder, Elie Derman, Simon Murray

General Contractor: Taconic Builders, Inc.

Structural Engineer: Ross Daland, PE

M/E/P Engineer: Stanislav Slutsky, PE Consulting Services

Fire + Safety: Forum Engineering, PC

Security: T&R Alarm

Code: J. Callahan Consulting

Elevator: Zip Systems

Suppliers: Elliptipar; Lightolier (lighting); Benjamin Moore (paint); WoodPerfect (millwork)

Photography: Cathy Tighe

Interiors MERIT

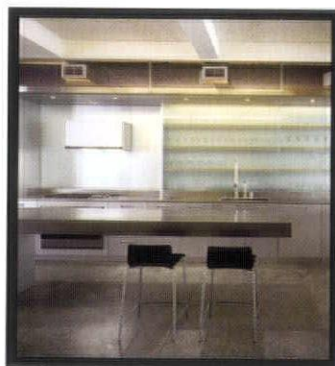
Architect: Desai/Chia Studio

Project: Cooper Square Residence

Location: New York, NY

Client: Randall Yuen

Designed to suit the needs of a young family, Desai/Chia Studio transformed an L-shaped industrial loft into a three-bedroom home. The 5,000-square-foot loft is anchored by two cores sheathed in ash wood slat and glass skin that allows light through while providing acoustical and visual privacy. One core houses the private bathrooms and another houses a guest bathroom and home office. A central feature is the anodized aluminum and glass kitchen capped by a clear glass soffit that acts as a large light box. The kitchen island, a generous nine-foot-long cantilevered counter, is at the heart of the family's everyday activities.



PAUL WARCHOL



PAUL WARCHOL

Left: Kitchen Right: Wood slats and glass skin allow light into interior private spaces

"Our goal was to maintain the sense of spaciousness and more importantly, allow the unfettered flow of light through the loft."

Katherine Chia, Architect

"It's a project that starts with the typical bare loft and, without going through a lot of expensive moves, it manages to make the most of its gutsy materiality to create a very comfortable finished feeling."

Patricia Conway, Juror

Desai/Chia Studio Project Team: Katherine Chia, Arjun Desai, Philip Kerzner
Contractor: Giovannitti, Inc.

Lighting Consultant: Christine Sciulli Light + Design

Structural Engineers: Attila Rona, Donald Friedman

Mechanical Engineer: Simon Rodkin, PC

Code: J Callahan Consulting

Acoustical Consultant: Acoustilog

Audio/Visual: WTB Associates

Suppliers: Desai/Chia Studio; Cappellini; Troy; B&B Italia (furniture);

Nulux; Iris; Ardee; Cappellini; Prandina (lighting); Kasthall/B&B Italia; The Rug Company (carpet); Blatt Billiards (pool table); Azzarone (flooring);

Triad; Sony; Samsung; Legacy; Russound (audio/visual); Benjamin Moore (paint); American Woods & Veneers (millwork)

Photography: Paul Warchol

Project HONOR

ALLIED WORKS ARCHITECTURE/UMMA



Architect: Allied Works Architecture, Inc.

Project: University of Michigan Museum of Art

Location: Ann Arbor, MI

Client: University of Michigan

Considered one of the finest university art museums in the country — its African, Asian, and Western art collections include masterworks by Durer, Whistler, Monet, and Picasso — the museum has outgrown its home in an historic Beaux-Arts building. The project includes renovating and integrating the existing building into a new 55,000-square-foot addition that will double the museum's current size and reinforce this corner as a campus gateway. The addition will be composed of three gallery wings that radiate from a central circulation core, creating a sequence of exterior landscaped spaces for outdoor art installations.

The project will include a substantial amount of new galleries, an education center and auditorium, restaurant, collections storage, and an expanded museum shop. Strategically placed transparent façades will allow views in and out of the gallery spaces and public areas.

"The design was motivated by three fundamental aspirations: to join the historic heart of the campus to the rest of the civic and academic community; to unify and amplify the distinct periods of history represented in the existing architecture of the campus; and to create a connection between the museum and the everyday life of the campus."

Brad Cloepfil, AIA, Architect

"The volumetric and spatial strategy is interesting. The lightness of the spaces is remarkable."

Pascal Quintard-Hofstein, Juror

Allied Works Architecture Project Team: Brad Cloepfil, AIA, Thomas Robinson, Chelsea Grassinger, Matt Johnson, Keith Alnwick

Associate Architect/Code/Estimating: IDS

Structural Engineer: KPFF

M/E/P: ARUP

Lighting Design/Consultant/Daylighting/Energy: ARUPLighting

ALLIED WORKS ARCHITECTURE/UMMA



Top: University of Michigan Museum of Art **Above:** Transparent facades will allow views in and out of the gallery spaces and public areas **Below:** New addition will double the museum's size

ALLIED WORKS ARCHITECTURE/UMMA

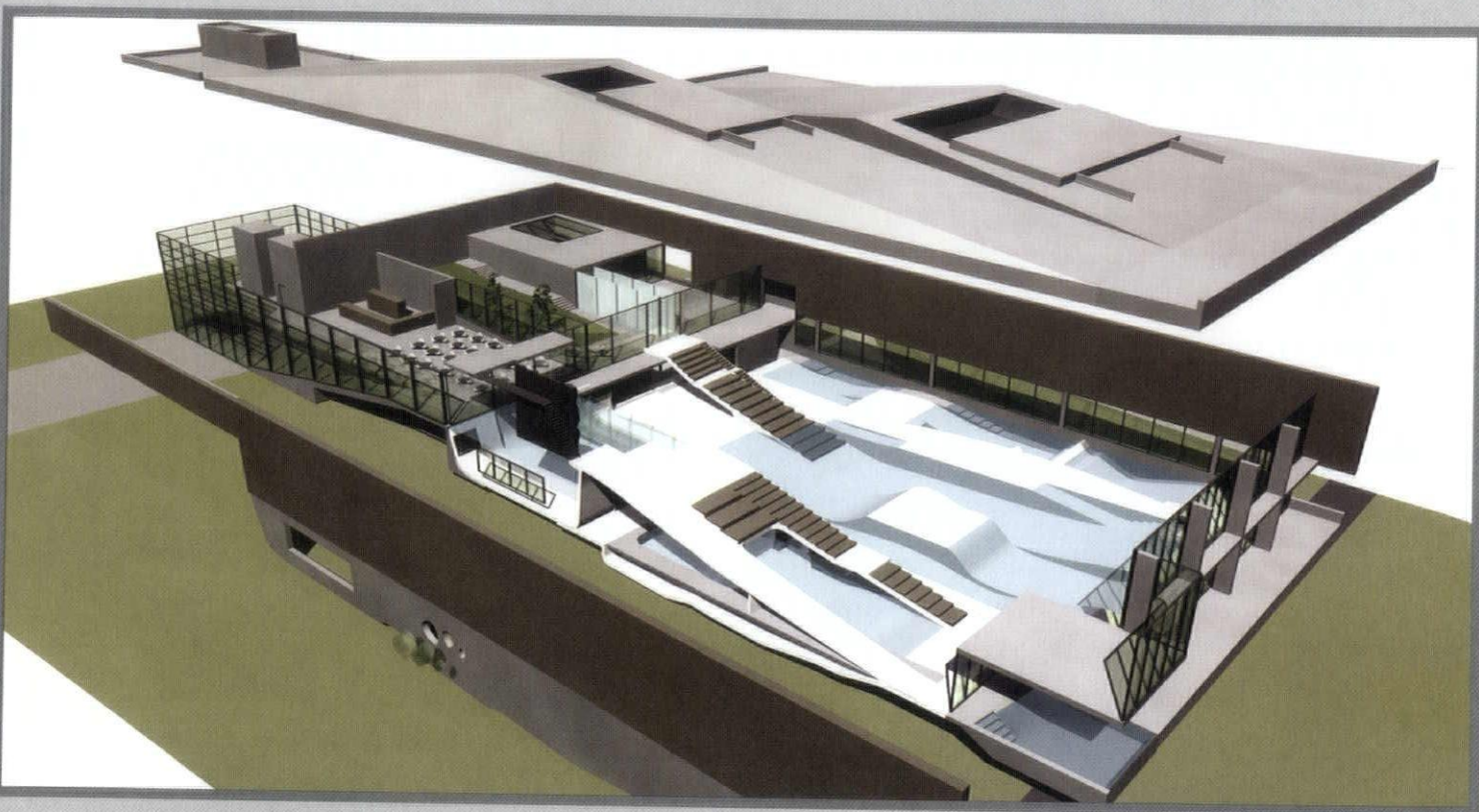


Civil Engineer: Atwell-Hicks

Cost Consultant: IDS

Curtainwall Consultant: R. A. Heintges Architects

Project HONOR



Architect: Christoff:Finio Architecture

Project: Aquacenter

Location: Aalborg, Denmark

Client: Municipality of Aalborg

An international competition, sponsored by the Federation of Danish Architects and the Danish Foundation for Culture and Sports Facilities, invited architects to design an aqua center to be built in connection with an existing sports and culture center on the outskirts of Aalborg. Christoff:Finio's submission seeks to redefine how people relate to water in a constructed environment. Swimmers and spectators are equal participants in the proposed 100,000-square-foot complex.



Top: Aquacenter: islands, bridges, and a beach separate different pools for different uses **Above:** There are pools for diving, infants, and salt and hot water swimming

A series of concrete ribbons repeat along the length of the pool room, serving as forms to contain water and create a menu of water-based activities, including separate pools for diving, play, relaxation, infant, salt water, and outdoors. The pools are intermingled with islands, bridges, and even a beach for lounging. On a more intimate scale, the surfaces respond directly to the size and shape of the human body – folding or stretching to form ways in and out of the water. Other elements include changing rooms and showers, sauna and massage rooms, and a cafe.

The Aquacenter was the first competition we did as an office, and was our first chance to test many of the nascent ideas we had about what our practice should be and about what architecture could be, unfettered by the common constraints of a signed contract. While this Danish competition ultimately went to three Danish firms, our proposal still embodies ideas about form, material, and structure that we'll pursue in future work.

Martin Finio, Architect

"What we really liked about this project is the way in which the strips give the pool social spaces. There are all these environments that make swimming a social activity."

Karen Van Lengen, AIA, Juror

Christoff:Finio Architecture Project Team: Martin Finio, Taryn Christoff (Principals-in-Charge), Robert Donnelly, Filippa Berglund, John Szot, Alex Heurzel

Project HONOR

Architect: Leven Betts Studio
Project: 106 Greenwich Street
Location: New York, NY
Client: Private Developer

The 14-story, 45,000-square-foot project will include 35 floor-through duplex apartments and a penthouse spa. Adjacent to the apartment building will be a 15-level, 115-car (and revenue-producing) parking garage-cum-vertical garden.

Using existing automated parking technology, the robotic system saves square footage by eliminating space needed for circular ramps, and cuts down on carbon monoxide exhaust from idling cars. The aboveground parking also saves the excavation costs of an underground facility. The garage will also serve as a vertical air-filtering garden, acting as a trellis for air-filtering plants to grow vertically – creating a rear garden wall.

"Every apartment will have a front and rear view, and everyone will have access to the vertical garden that, at street level in the rear of the building, is semi-public, like a pocket park."

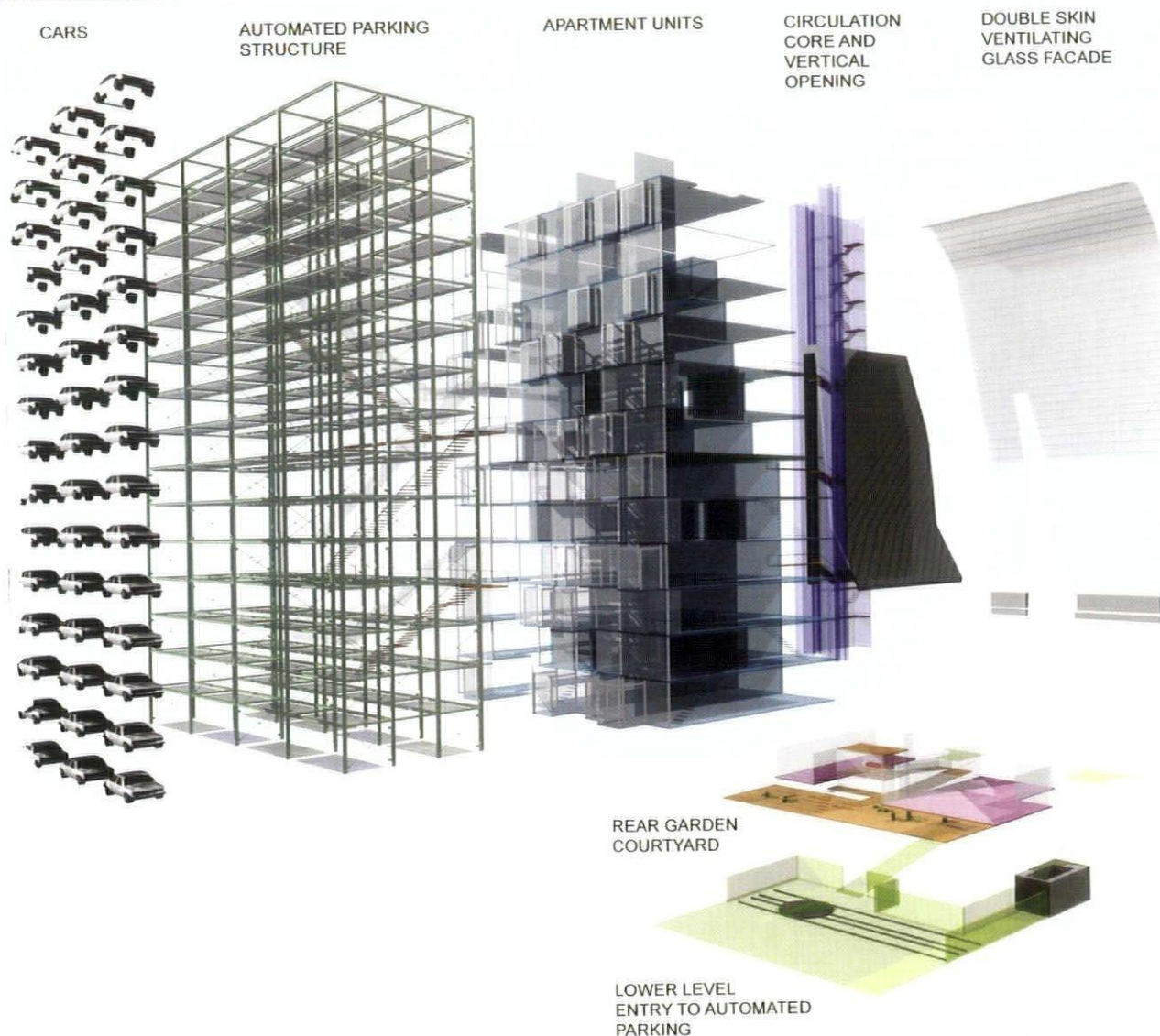
Stella Betts, Architect

"This is interesting because it puts the car into a mechanized system where there are no ramps and, therefore, no exhaust. We thought it was quite an innovative way of dealing with the parking issue in New York – producing revenue, but also using it as a green wall between the lofts and the parking."

Karen Van Lengen, AIA, Juror

Leven Betts Studio Project Team: David Leven, AIA, Stella Betts, Tim Furzer

106 Greenwich Street: in back will be an automated parking garage-cum-vertical garden



Project HONOR

Architect: Skidmore, Owings & Merrill LLP

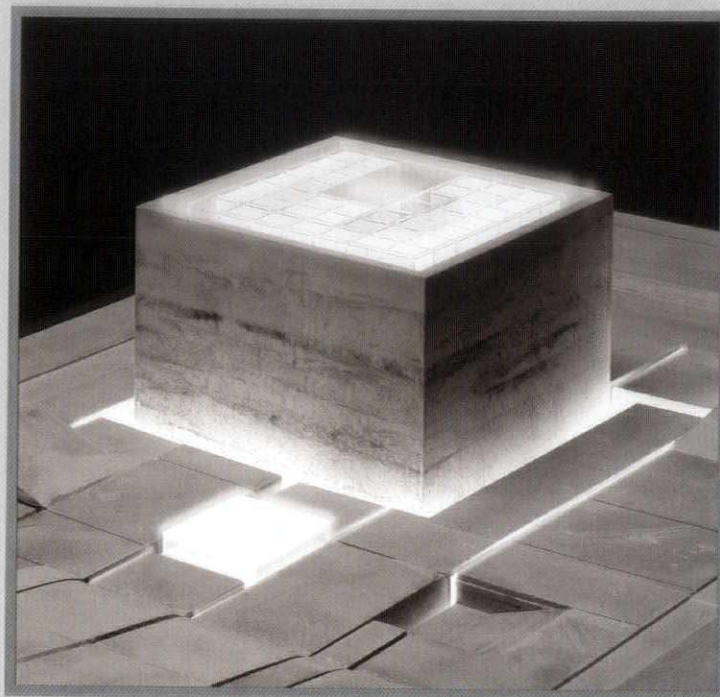
Project: ARB Bank Headquarters

Location: Riyadh, Saudi Arabia

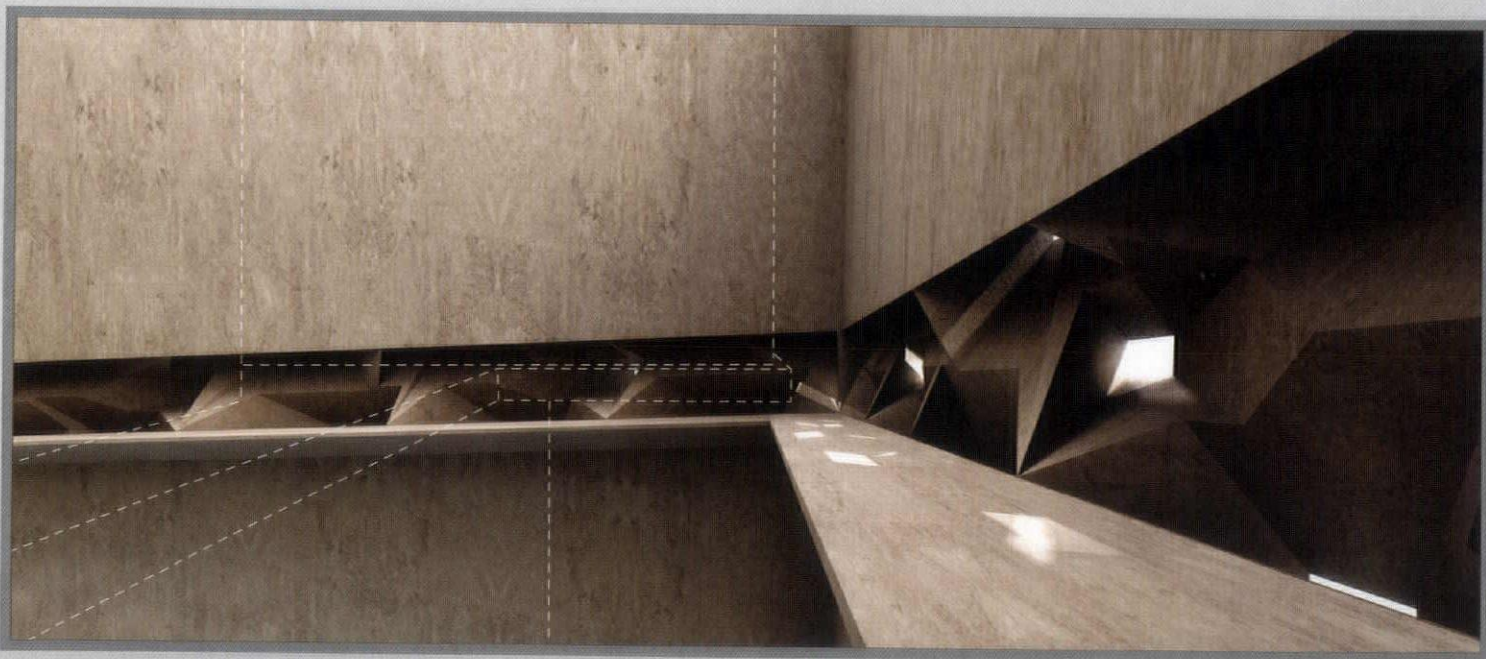
Client: ARB Corp.

The 90,000-square-meter (900,000-square-foot) headquarters for ARB Bank, which was established by farmers, is conceived as a series of earth-forms within an active farmland that will change with the seasons. A cistern that collects, controls, and distributes water will be the centerpiece of the project. Traditional rammed-earth construction, a millennia-old building technique, will be used to construct a 60-meter-tall (195-foot-tall) box that sits atop a cistern. The walls of the box act as a protective envelope against both the desert and urban environments.

The bank is a labyrinth of interconnected program elements divided into three "neighborhoods": office space, amenities, and parking, woven together with a spiraling ramp that runs along the rammed earth wall. "Periscoping" windows penetrate the monolithic walls and allow intermittent views as one moves along the spiraling ramp.



JOCK POTT/ESTO



SKIDMORE, OWINGS & MERRILL

Top: ARB Bank Headquarters Above: "Periscoping" windows will penetrate the thick, rammed-earth walls

"ARB Bank establishes a new paradigm for office buildings by turning the typology inside out, thus creating interlocking courtyards within a protected envelope. Reminiscent of the traditional middle-eastern courtyard houses, the internalized garden/oasis becomes the collective center of the work environment."

Gary Haney, AIA, Architect

"As a working environment, this is an interesting project. It has a certain sculptural quality. The internal space uses opacity as a light strat-

egy that expresses a paradox – the way the spaces are layered within this climate and countryside. The references are impeccable."

Pascal Quintard-Hofstein, Juror

Skidmore, Owings & Merrill Project Team: Peter Magill, AIA (Managing Partner), Gary Haney, AIA (Design Partner), Stephen Apking, AIA (Interior Design Partner), Imad Ghantous (Project Manager), Aybars Asci, AIA (Senior Designer)

Associate Architect: Mohamed Harasani Architects

Project MERIT

Architect: Paul J. Amatozzio

Project: Six Theoretical Exercises – Houses and Garden

Location: Theoretical

Client: None

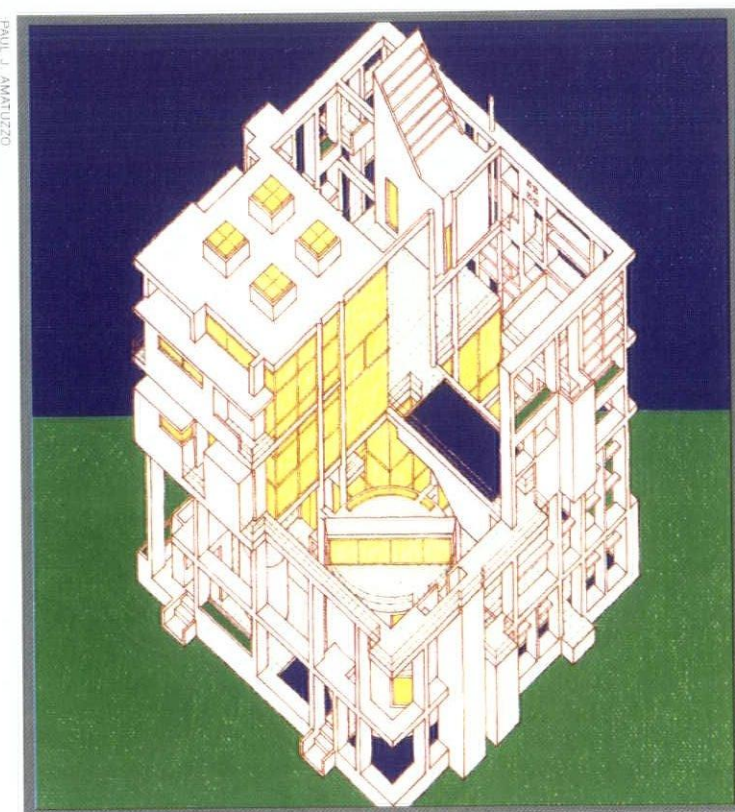
The portfolio of six projects, drawn by hand, demonstrates a line of research and investigation rather than a unique or idiosyncratic singular project. The repetition of the primary program (the house and the garden), primary conditions (the inside and the outside), and primary site (the ground and the sky) are addressed not as mundane restrictions but as sources and references for spatial invention. The focus is on the underlying requisites of architecture, including the formation of habitable space, the organization of structure and material, and the nature of two- and three-dimensionality.

"My work is based on an understanding of architecture as a distinct plastic discipline."

Paul J. Amatozzio, Architect

"To me, this is an important project because of its remarkable use of geometry, of space, of clarity, of generosity – the recurrent theme of what is a house? What is a garden? And meshing the quality of the two. This is drawn by hand, patiently, beautifully, carefully – and for this, it has taken my heart."

Pascal Quintard-Hofstein, Juror



One of Six Theoretical Exercises – Houses and Gardens

Project MERIT

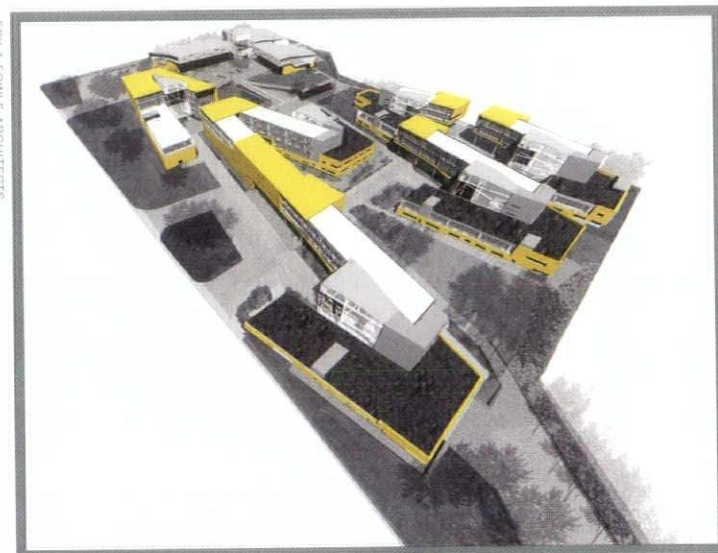
Architect: Fox & Fowle Architects

Project: Perth Amboy High School

Location: Perth Amboy, NJ

Client: New Jersey School Construction Authority

This project was a finalist in an international competition to design a new urban high school that would be an inspiring, challenging, and flexible learning environment. The design maximizes the identity of each of five academies by creating a community of transparent units. Green roofs are part of an integrated sustainable program – and environmental teaching tool – that includes skylights, operable windows, storm water management, and a geothermal heat pump.



Perth Amboy High School competition entry

"We developed an accessible campus plan that acknowledges the site's existing topography and projected use patterns. The configuration of structures and open space makes multiple uses of the grounds, with natural paths of water defining distinctive routes."

Sudhir S. Jambhekar, AIA, Architect

"The scheme is really about creating a permeable campus that interweaves all of the parts. The subtext to that includes sustainability, a major organizing component of the design, and also a modular flexibility looking towards long-term expansion and change."

Peter Papademetriou, AIA, Juror

Fox & Fowle Project Team: Sudhir Jambhekar, AIA (Design Principal), Heidi Blau AIA (Studio Director), Michelle Kim, Theresa Genovese, Jeremy Geddes, Biju Chirathalattu (Designer), Bill Chalkley (Graphics), Xander Redfern (Model)

Structural Engineer: Thorton -Tomasetti

M/E/P: Vanderweil Engineers

Landscape Architect: Margie Ruddick Landscape Design

Project MERIT



GRUZEN SAMTON ARCHITECTS

William Paterson University Student Center

Architect: Gruzen Samton Architects Planners Interior Designers LLP

Project: William Paterson University Student Center

Location: Wayne, NJ

Client: William Paterson University

The new student center is a unifying element on the 7,000-student campus. The project entails renovation of the original 98,000-square-foot center, and 60,000 square feet of new construction. The plan, articulated and supported through a series of strategically located programmed spaces such as lounges, tall lobbies, and dining and flex spaces, creates a clear circulation route linking the upper and lower campuses. The path connects parking and drop off areas to a new ballroom and conference center, the existing Wayne Hall dining facility, and an expanded student center, all of which occupy different elevations on the sloping site.

"Concepts of transparency and connectivity will breathe new life into the tired student center. Connecting bridges and selective additions will bring in light and air. New façades of our own time will connect inner and outer spaces while unifying and bringing new definition to campus courtyards."

[Scott Keller, AIA, Architect](#)

"The project is about forging cohesive links between buildings by adding to the complex and also by redefining parts of the interiors of some of the existing buildings. This supports an increased student population and provides access to the community."

[Peter Papademetriou, AIA, Juror](#)

Gruzen Samton Project Team: Scott Keller, AIA (Principal-in-Charge), Joseph Giovanniello (Project Manager), Scott Oliver, AIA (Project Designer), Rhonda Ebbesen (Project Architect), David Rozzi (Interior Designer)
Associate Architect: Gilbert L. Seltzer Associates, Architects
Structural Engineer: Consulting Engineers Collaborative
M/E/P: Kallen & Lemelson

Site/Civil Engineer: Stagg Associates, LLC

Landscape Architect: Mathews Nielsen Landscape Architects, PC

Lighting Consultant: Hillmann Dibernardo & Associates

Acoustics/AV: Cerami & Associates, Inc.

Construction Manager: Cambridge Construction Management, Inc.

Project MERIT

Architect: hMa, Hanrahan Meyers Architects

Project: Pratt Institute Design Center

Location: Brooklyn, NY

Client: Pratt Institute

The new entrance pavilion will connect two existing industrial loft buildings, Steuben Hall and Pratt Studios, into the Pratt Design Center, housing all of the school's design arts programs. The Pratt Pavilion will be a Cor-ten steel box that "floats" above a frameless, transparent glass entrance level. The facility will include a gallery for student work, an interior design library, and a landscaped, illuminated courtyard. The project entails 8,000 square feet of new construction and 100,000 square feet of renovation.



hMA, HANRAHAN MEYERS ARCHITECTS

Pratt Institute Design Center

"The most difficult aspect of the design was, surprisingly, not the box itself, but the detailing of the opening between the two existing buildings where the box floats. It took months of design work to determine how to clean out that opening so that the box reads as an object from inside and outside of the new Design Center."

[Victoria Meyers, AIA, Architect](#)

"The simplicity of what was done we admired in terms of the highest impact for the least amount of intervention – the impact that a very simple programmatic intervention could do to enhance the expansion of two buildings that were disconnected from one another by providing probably the biggest front door and canopy of all the projects that we looked at."

[Peter Papademetriou, AIA, Juror](#)

hMa, Hanrahan Meyers Architects Project Team: Thomas Hanrahan, AIA, Victoria Meyers, AIA (Principals), Dan Cheong, Lisa Hsiao, Jang-Hwon Cheon

Structural Engineer: Robert Silman & Associates

M/E/P: Goldman Copeland & Associates

Lighting Designer: Peter Barna

Project MERIT

Architect: Rogers Marvel Architects, PLLC

Project: Stephen Gaynor School/Ballet Hispanico

Location: New York, NY

Client: Stephen Gaynor School/Ballet Hispanico

Ballet Hispanico is expanding its existing facility from one small building to include the top three floors of a new adjoining 10-story tower that will also house the Stephen Gaynor School, a private K-8 school for children with learning difficulties. To keep the 38,000-square-foot school manageable for the children, the program is divided into an upper and lower school, joined by an atrium stair.

The 12,000 square feet occupied by the ballet company includes three large dance studios with panoramic north/south views. There will be separate entrances for each institution.

"The project accommodates a unique combination of programs, and the building reflects each in structure and material. The building, composed of copper and brick panels, is low-rise and high-rise, becoming both a street level and a neighborhood beacon."

Robert M. Rogers, AIA, Architect

"This is a very complex program – a school and a ballet company sharing vertical space. Central to the plan is the seven-story atrium that forms an internal binding agent and allows the occupants to share an awareness of one another."

Peter Papademetriou, AIA, Juror

Rogers Marvel Architects Project Team: Robert M. Rogers, AIA, Jonathan Marvel, AIA (Principals), Thaddeus Briner, RA (Project Architect)

Structural Engineer: Severud Associates

Mechanical Engineer: Flack + Kurtz, Inc.

Curtainwall Consultant: Axis Group Ltd.

Acoustic Engineer: Robert Hansen and Associates

Elevator Consultant: Van Duesen

Security Consultant: Ducibella, Vantor & Santore



Stephen Gaynor School/Ballet Hispanico

Project MERIT

Architect: Skidmore, Owings & Merrill LLP

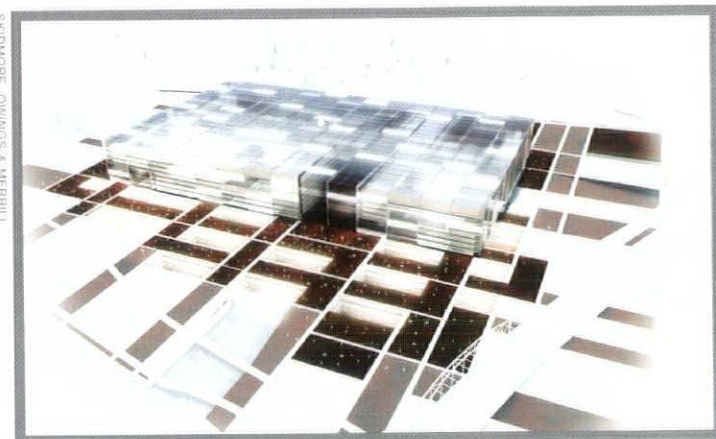
Project: European Central Bank Headquarters

(Competition entry)

Location: Frankfurt am Main, Germany

Client: European Central Bank

An immense, continuously blossoming floral landscape that threads its way through interior and exterior spaces would be the setting for the new European Central Bank (ECB) headquarters. A transparent, luminous glass shell will integrate the new office structure and Grossmarkthalle, Frankfurt's historic wholesale market. A self-contained office complex exists within the building's glass case; the shell's active, synthetic skin will regulate the interior climate, collecting rainwater and automatically adjusting the level of sun and shade.



European Central Bank Headquarters

"The design expresses three main ideas about the ECB: cooperation, a sublime environment, and transparency. An immense interior and exterior flower garden is the setting for the headquarters building and the historic Grossmarkthalle; the glass shell unifies old and new."

Roger Duffy, AIA, Architect

"The strategy of trying to make an office park – no pun intended – is really what caught our attention. It proposes a field of flowers and a built environment that disappears behind it. We could work in an environment like this."

Pascal Quintard-Hofstein, Juror

Skidmore, Owings & Merrill Project Team: Roger Duffy, AIA, Peter Magill, AIA, Stephen Apking, AIA (Partners), Michael Kirchmann (Senior Design Architect), Stephen Abel, AIA, Thomas Behr, Michael Casey, Brant Coletta, Peter Fajak, John Fawcett, Robert Finger, Verena Haller-Kuhnert, Yuji Nishioka, Patrick Ventker (Design Team), Philip Brown (Renderer)
Associate Architect: Nagele Hofmann Tedemann (NHT Architekten)
Structural Engineers: Schlaich Bergermann und Partner
M/E/P: HL-Technik
Landscape: Studio Land Srl

Project MERIT

Architect: Swanke Hayden Connell Architects

Project: Sustainable Technologies Research Park

Location: Syracuse, NY

Client: Bruce Kenan, Destiny USA

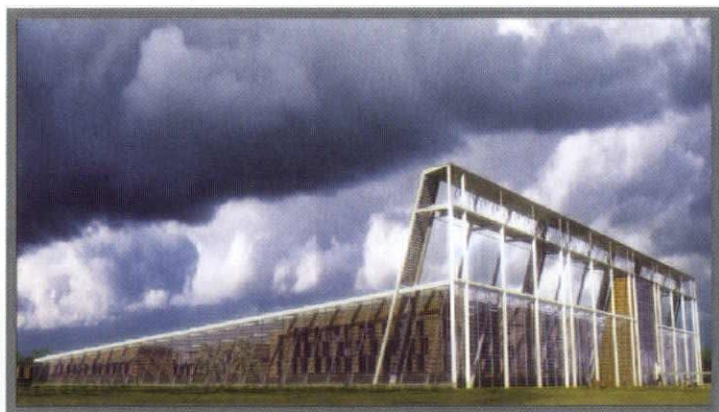
A suburban brownfield will be home to a one million-square-foot facility dedicated to the research and development of sustainable building technologies. The program consists of labs, offices, conference spaces, and testing facilities, as well as a sports complex, wellness center, spa, and accommodations for short- and long-term living. A number of sustainable strategies include a "biosphere" buffer zone that will surround a number of three- and four-story buildings, along with wind harvesting, photovoltaic cells, a gray water recycling system, and bore hole water cooling.

"This project applies a dense urban planning typology on a sprawling suburban site. It will create a place for think-tanks and independent academic and commercial enterprises working literally under one roof in the pursuit of developing and testing technologies for sustainable design and products."

Roger L. Klein, AIA, Architect

"The project is a research park contained in an envelope – a very clean envelope – that was, it looks like, studied carefully for ecological reasons. From the diagrams, it looks as if it really works. The "biosphere" creates a new kind of public space for the people working there."

Karen Van Lengen, AIA, Juror



Sustainable Technologies Research Park

Swanke Hayden Connell Project Team: Richard S. Hayden, FAIA (Managing Principal), Roger Klein, AIA (Design Principal), Charles Thomson (Senior Designer), Jon Mark Capps, Mark Maljanian, AIA, Liatt Avigdor

Project MERIT

Architect: THINK

Project: World Cultural Center

Location: New York, NY

Client: Lower Manhattan Development Corporation

This proposed master plan for the former World Trade Center site called for two soaring open latticework structures reminiscent of the WTC's twin towers. The new twins would become the World Cultural Center. Within the towers – the tallest in the world – distinctive cultural facilities for visual and performing arts would be designed by other architects. The phased plan includes eight 40- to 75-story office towers (also by other architects) to fulfill the site's 10 million-square-foot programming requirements, and would be a catalyst for transforming lower Manhattan into a mecca for culture and commerce.



World Cultural Center

"The design and design team presented a model of international collaboration between architects, planners, and engineers that set an example by placing culture, community, and the public realm at the forefront."

Frederic Schwartz, AIA, Architect

"This scheme of two empty towers is well known to the public at this point. The jury did not completely agree, but it should be recognized here because of the innovative way it plays the programming, leaving free the ground plane for the ghost of what was the World Trade Center. We also felt that this project was a real winner and then got pushed out – and that it should be recognized in a public way."

Karen Van Lengen, AIA, Juror

THINK Project Team: Frederic Schwartz Architects; Rafael Viñoly Architects; Ken Smith Landscape Architect; Shigeru Ban Architects



Williamsburg Community Center

PAUL WARCHOL

The AIA New York Chapter encourages the design and construction of public buildings that demonstrate principles of design excellence. A special award was created to recognize an especially significant public project that opened for use

in 2003 or 2004. The Chapter's Honors Committee served as the jury, and included: Sara Caples, AIA; Theoharis David, FAIA; Mark Ginsberg, AIA; Frank Lupo, AIA; Audrey Matlock, AIA; Peter Schubert, AIA; and Roberta Washington, AIA.

Public Project of the Year

Project: Williamsburg Community Center

Architect: Pasanella + Klein Stolzman + Berg Architects

Client: New York City Housing Authority

As part of the renovation of the historic Williamsburg Houses, a 1930s Modernist low-scale housing development, the New York City Housing Authority sponsored a design competition for a community center. The 21,000-square-foot recreational facility includes a gym, dance studio, performance stage, art studios and darkroom, computer facilities, commercial kitchen, and even a recording studio. The center is a series of pavilions that radiate from a central multi-purpose space. Movable partitions create flexible program areas. Interior walls are decorated with two replicas of WPA murals that originally graced the social rooms of the Williamsburg Houses.

Structural Engineer: LeRoy Callendar, P.C.

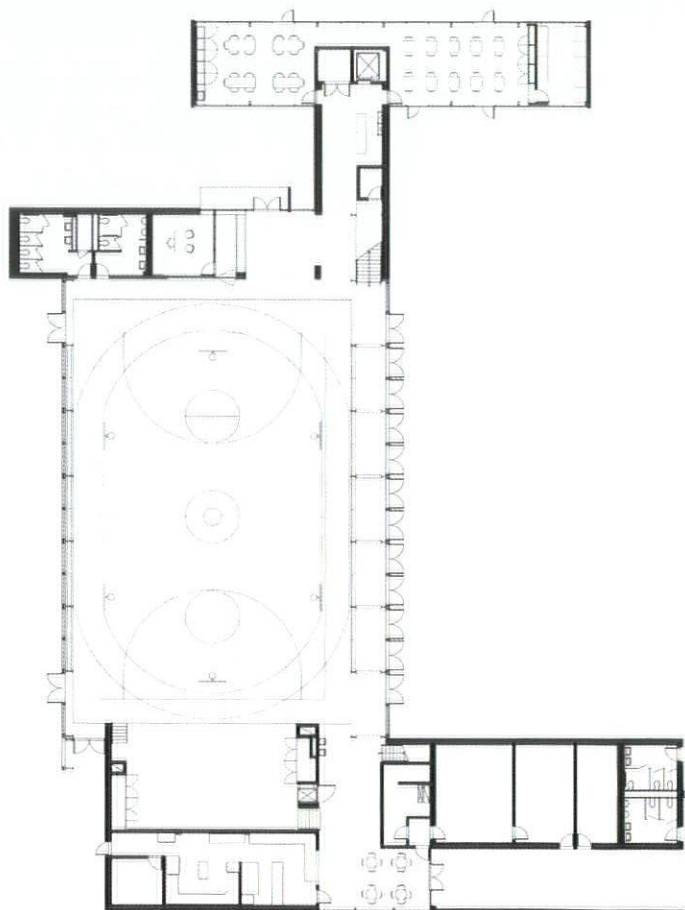
M/E/P: Goldman Copeland Associates

Landscape Architect: Mathews Nielsen Landscape Architecture

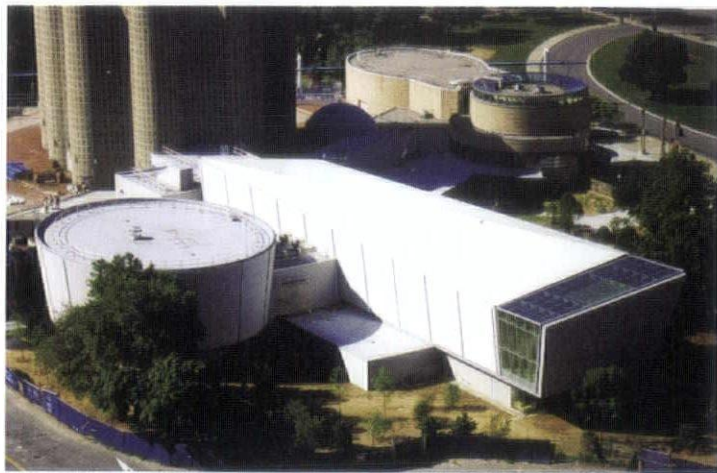
Lighting Design: Kugler Tillotson Associates

Civil Engineer: Leonard J. Standberg and Associates

General Contractor: EMCO Tech Construction Corp.



PASANELLA + KLEIN STOLZMAN + BERG ARCHITECTS



STEVE TURNER

New York Hall of Science

Honorable Mention

Project: New York Hall of Science

Architect: Polshek Partnership Architects

Client: City of New York Department of Design and Construction and Department of Cultural Affairs

The New York Hall of Science's iconic structure, designed by Harrison and Abramovitz for the 1964 Worlds Fair in Flushing Meadows, was expanded to give the museum a total of 70,000 square feet of space. The new building is low in volume and its transparency contrasts with the relative opacity of the adjacent cellular concrete frame structure studded with cobalt blue, cast shards of glass. The new building contains two permanent exhibit halls, an exhibit hall for traveling exhibits, three discovery labs, and a teacher and resource center.

Artist: James Carpenter Design Associates

Structural Engineer: Leslie E. Robertson Associates

M/E/P Fire Protection, Security: Flack + Kurtz

Landscape Architect: Mathews Nielsen Landscape Architecture

Lighting Design: Brandston Partnership

Graphic Design: Poulin + Morris Design

Civil Engineer: El Taller Colaborativo

Construction Manager: Bovis Lend Lease

Honorable Mention

Project: World Trade Center Temporary PATH Station

Design Architect: The Port Authority of New York & New Jersey

Associate Architect: The Ives Group

Client: The Port Authority of New York & New Jersey

After 16 months of construction, commuters could once again travel by train from New Jersey to Lower Manhattan. The temporary PATH station is the first public space to be completed on the former World Trade Center site. Commuters ride up eight brand-new escalators and walk across a new canopied plaza to the new Church Street entrance/egress. Below ground, tunnels were rehabilitated, and three platforms and five tracks were restored. The interim station will be in use through 2009 when the permanent Santiago Calatrava-designed WTC Transportation Hub will be completed.



JOHN BARTLESTONE

World Trade Center Temporary PATH Station

Engineering, Program & Construction Management: The Port Authority of New York & New Jersey

Structural Engineer (canopy): Severud Associates

Lighting Design: Domingo Gonzalez Design

Graphics/Wayfinding: Pentagram Design

General Contractor: Yonkers/Tully/Pegno JV

Citation

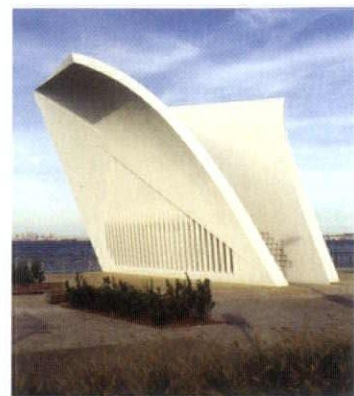
Project: Staten Island September 11 Memorial

Architect: Masayuki Sono

Collaborator: Lapshan Fong

Client: New York City Economic Development Corporation and Staten Island Borough President James R. Molinaro

The Borough of Staten Island issued a Request for Proposals for a Staten Island September 11 Memorial in January 2003. The memorial committee selected "Postcards," submitted by Masayuki Sono, an architect with Voorsanger & Associates, from among 179 entries from 19 countries. The two, thin 40-foot-long fiberglass panels arching 40 feet into the air stand on the St. George esplanade next to the ferry terminal. Meant to resemble windswept postcards "of love and remembrance," the 15-ton panels frame a view of Lower Manhattan. Rows of recessed plaques at eye level bear the names and profiles in silhouette of the 267 Staten Islanders who were lost in the attacks on the WTC. The siting on the edge of land and water adds poignancy to this very provocative mix of architectural forms and meaningful symbols.



MICHAEL ROGOL

Staten Island September 11 Memorial

Structural & Civil Engineer: Weidlinger Associates Inc.

Landscape Architect: Mathews Nielsen Landscape Architecture

Lighting Design: Fisher Marantz Stone

Graphics and Signage: That's Nice

Construction Manager: Bovis Lend Lease

2004 BSA / AIA NY Housing Awards

The biennial housing design awards program is a collaboration between the Boston Society of Architects and the AIA New York Chapter. Winning projects were exhibited at the Center of Architecture during AIA NY Design Week in October, and at the BSA Build Boston Convention and Design Celebration in November. All housing types completed anywhere in the world after 1997 were eligible.

Honors

Architect: Anmahian Winton Architects, Cambridge, MA, in association with James Dayton Design, Minneapolis

Project: Residential Loft, Minneapolis

Client: Private

Architect: Machado and Silvetti Associates, Boston, in association with Kirksey, Houston

Project: Weiss College at Rice University, Houston

Client: Rice University

Architect: Taller de Enrique Norton Arquitectos/TEN Arquitectos, New York, NY & Mexico City

Project: Parque España Residential Building, Mexico City

Client: Haydee Roviroso

Architect: Stelle Architects, Bridgehampton, NY

Project: Beach House, Fire Island, NY

Client: Noel and Ellen Berk Rauch

Awards

Architect: Louise Braverman, Architect, New York, NY

Project: Chelsea Court, New York, NY

Client: Palladia, Inc.

Architect: Hacin + Associates, Boston

Project: The Lofts at East Berkeley Street, Boston

Client: The Hamilton Company Russell Development, Inc.

Architect: Brian Healy Architects, Boston

Project: Pool House, Gradyville, PA

Clients: Stephen and Judy Patrizio

Architect: Taller de Enrique Norton Arquitectos/TEN Arquitectos, New York, NY & Mexico City

Project: Residence, Mexico City

Client: Private

Architect: Scarano & Associates Architects, Brooklyn, NY

Project: 234 West 20th Street Condominium, New York, NY

Client: Mr. Matthew Blesso

Architect: SINGLE speed DESIGN, Cambridge, MA

Project: Valentine Houses, Cambridge, MA

Client: Azzam Development & Design, Inc.

Citations

Architect: Ehrenkrantz Eckstut & Kuhn Architects, New York, NY

Project: Arverne-by-the-Sea, Arverne, NY

Client: Benjamin - Beechwood LLC

Architect: Handel Architects, New York, NY, in association with Shalom Baranes Associates, Washington, DC

Project: The Ritz-Carlton Hotel & Residences, Georgetown, Washington, DC

Client: Millennium Partners and EastBanc, Inc.

Architect: Lerner Ladds + Bartels, Providence, RI

Project: Residence, Jamestown, RI

Client: Private

Architect: Paul Lukez Architecture, Somerville, MA

Project: Residence, Lexington, MA

Client: Frank Walsh and Amy Glass

Architect: Richard Meier & Partners, New York, NY

Project: 173-176 Perry Street Condominiums, New York, NY

Client: Private

Architect: William Rawn Associates, Boston, with Les Girouard Berkeley, CA

Project: The Carneros Inn, Napa, CA

Client: Carneros Partners, Keith Rogal, CEO

Jurors

Scott Keller, AIA, Gruzen Samton Architects, New York, NY

Barbara Skarbinski, AIA, ABS Architect, New York, NY

Ilkka Suvanto, AIA, Bergmeyer Associates, Boston; Co-Chair, BSA Housing Committee

Martha Werenfels, AIA, Durkee Brown Viveiros & Werenfels, Providence, RI

Peter Wiederspahn, AIA, Northwestern University; Wiederspahn Architecture, Somerville, MA

A sampling of jurors' observations:

"With the exception of a few loft renovations, we saw little innovation – however, much of the work manifested a high level of design competence. As always, unfortunately, the interior design of many multi-family projects we reviewed did not receive the same attention that the designers brought to bear on the exterior design. We were also quite surprised to find almost no attention given to sustainable design issues in the projects submitted this year."

"While we assume that many portfolios are assembled by marketing professionals, it is important to note that juries such as ours typically consist of design professionals looking for hard information, so the narrative material should not be geared to "selling" the project as one would to a newspaper editor; be concise."

ASLA NY 2004 Design Awards

The New York Chapter of the American Society of Landscape Architects now has its office in the Center for Architecture. A standing room-only crowd of landscape architects – along with many AIA members – convened at the Center for the ASLA NY 2004 Design Awards program on December 13, 2004. Opening remarks by ASLA NY's immediate past president Edmund D. Hollander, ASLA, and current president, W. Dean Gomolka, ASLA, advocated collaboration between landscape architects and architects.



BETSY PINOYER SCHIFF

Honor

Gantry Plaza State Park, Queens, NY

Thomas Balsley Associates and Sowinski Sullivan Architects, with Lee Weintraub

After years of degradation, Gantry State Park is being transformed into a 19-acre natural shoreline of peninsulas, coves, and piers, to be built in increments along with the planned community of Queens West.

Honor

Capitol Plaza, New York, NY

Thomas Balsley Associates

This new public open space with lush bamboo groves, ornamental grass plantings, and contemporary seating connects 26th and 27th Streets just east of Sixth Avenue. A vibrant orange, 90-foot-long corrugated metal wall draws the attention of passersby.



MICHAEL KOONTZ

Merit

Chelsea Waterside Park, New York, NY

Thomas Balsley Associates

Linking Chelsea and its waterfront, a grand promenade stretches from 22nd to 24th Street along the Hudson River, passing through a horticultural display area, basketball court, children's play area, and an overlook terrace. The park reflects the area's industrial past with such materials as large, rough slabs of stone and stainless steel.



MICHAEL KOONTZ

Merit

Rooster Hill Farm, North Salem, NY

Edmund Hollander
Landscape Architect
Design, with Mojo
Stumer Associates
(Building Architect)

The 20-acre weekend home is a modern interpretation of a traditional farm.

Curving stone walls create spaces for gardens and grass paths. An infinity-edge pool set 18 feet down the slope from the main house provides a visual connection with the reservoir in the distance.



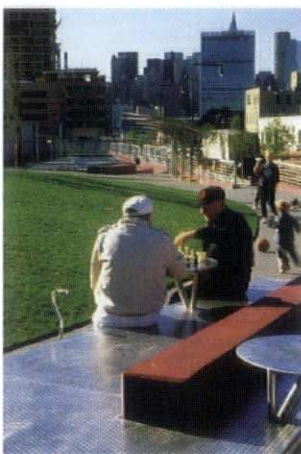
CHARLES MAYER

Merit

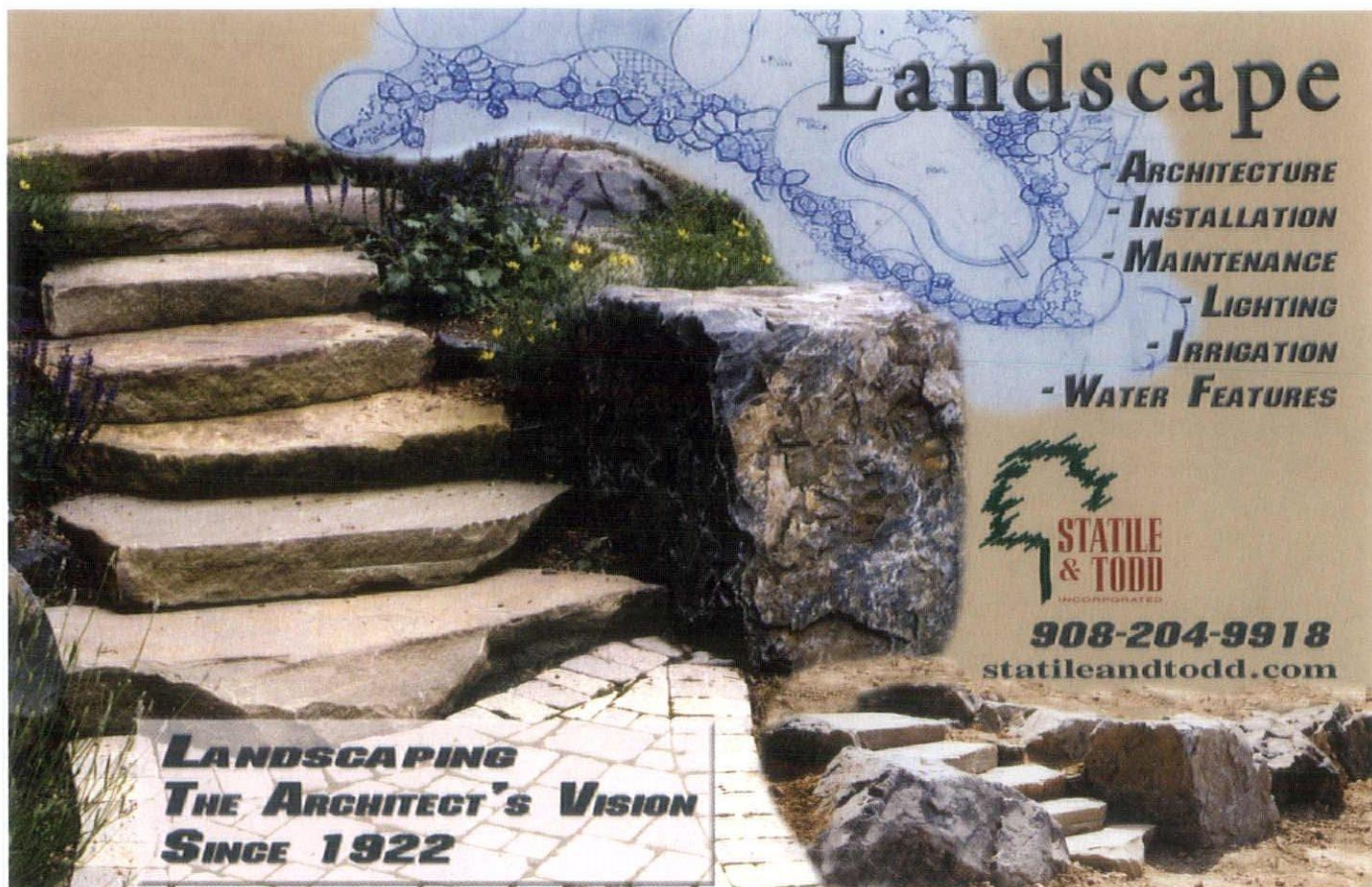
Hunters Point Community Park, Queens, NY

Weintraub & di Domenico and Thomas Balsley Associates

A contemporary village green is used as a gathering space, with functional partitioning provided by a system of low, curving walls and architectural fences. A high wall with penetrations of colored glass block and stainless steel panels serves as a strong unifying element.



MICHAEL MORAN



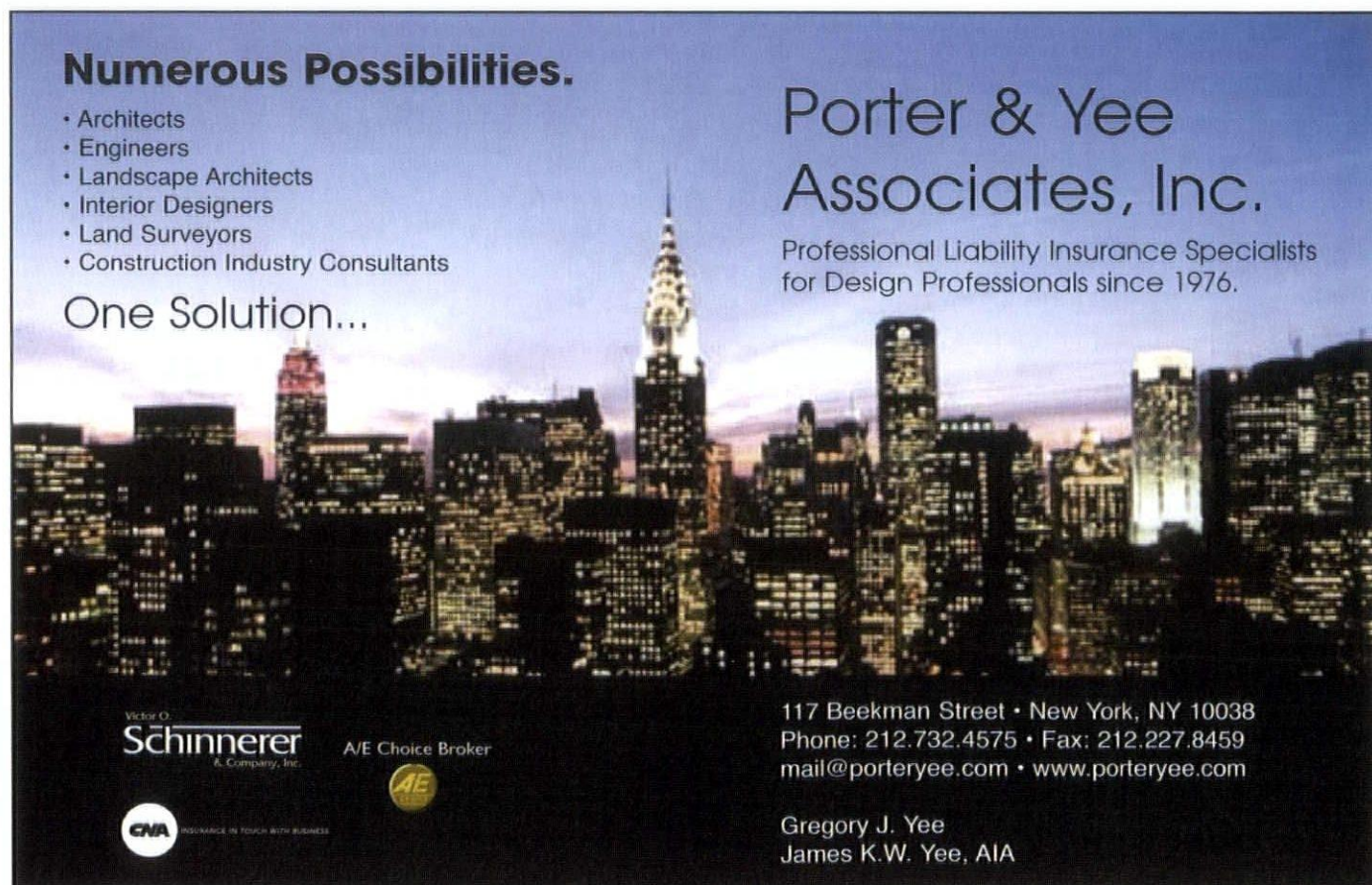
Landscape

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Specialization and Its Discontents

Last Words

Rick Bell, FAIA

Executive Director

AIA New York Chapter

Don't know much about geography / Don't know much trigonometry / Don't know much about algebra / Don't know what a slide rule is for... Sam Cooke in Wonderful World

The behavior of human beings shows differences, which ethics, disregarding the fact that such differences are determined, classifies as 'good' or 'bad.' Sigmund Freud in Civilization and Its Discontents

In this world there are two kinds of people, my friend. Those with loaded guns and those who dig. You dig. Clint Eastwood in The Good, the Bad and the Ugly

Where's the Beef?

Mario Salvadori started his class on structures for first-year architectural students with a description of the difference between engineers and architects. Engineers, he would say, are specialists. Mechanical, electrical, or structural experts to be sure, but with finer and finer areas of specialization – fluid thermodynamics, microfilament linkages, tensile structures – with each distinction engineers begin to know more and more information about a finer and finer area of knowledge, until they know “everything about nothing.” Architects, on the other hand, need some knowledge of the history of art, must have read some psychology, and have to understand contracts like a lawyer and building codes like a Talmudic scholar. By the end of the day, they know less and less about a broader and broader sphere, or “nothing about everything.” Professor Salvadori would then deliver the laugh line: “No wonder they can't communicate with each other.”

Today, the difference between architects who specialize and those who don't creates further distinctions and dialects of discord. Architects certified to have attained particular knowledge may no longer be the well-rounded jack-of-all-trades that has characterized practice from Aalto to Wright, from Beyer to Robertson.

Recognition

Awards are for achievement. Most awards – think of the summer Olympic gold medals – are for specific measures of excellence: the épée, the sprint, the butterfly. Others are for strokes of genius; MacArthur recognition knows no bounds, and requires no returns or re-runs. Architectural awards cut both ways. The Pritzker Prize and the AIA Gold Medal recognize, or are supposed to recognize, a lifetime of superlative and diverse work. The AIA New York Chapter has design awards in three categories: Architecture, Interior Architecture, and Projects (often never-to-be-realized). Over the years, the Design Awards committee has struggled with the question of whether or not particular building types are disadvantaged by not having distinct award categories. Affordable housing, for example, may not photo-

graph as well; health facilities are traditionally under-represented. Should specialized awards be conferred? The Chapter Board recently agreed that the Housing Committee may conduct its own award program to recognize and encourage excellence in housing design.

The related question, of course, is whether specialization of practice is good or bad. Architectural firms that specialized in dot-com facilities in the late 1990s had to retool quickly. Some disappeared, or merged into other organizations. Business plans and marketing strategies that depend on a proven track record in one distinct building type are only as logical as the long-term strength of that sector. One thinks of the young first-time gambler in the Café Americain in Casablanca putting all his chips on red 22. Sometimes it works, sometimes it doesn't, but it often seems less than completely honest.

What about the increasing alphabet soup of specialized professional certification? When Andrew Berman and Irina Verona were working on the design of the Center for Architecture, they had not, as yet, become LEED-certified by the U.S. Green Building Council. Nonetheless they specified cork flooring, energy-efficient light fixtures, and one of New York City's first geothermal systems – with two wells each going down 1,260 feet into bedrock. They subsequently picked up LEED certification at a training session that took place in the Center lecture hall they had designed. Is this a marketable credential or simply a necessity in an age where environmental consciousness is not yet an adequate part of daily architectural practice? Probably both. But where do you draw the line? Do we all need to be certified in building envelope design? Is this expanding the envelope?

What's In It for the Client

The medical profession has long been divided between generalists and specialists. Board certification in a specialty brings not just another framed diploma to a physician's wall, but referrals, renown, and receipts. So are distinctions good or bad? Should there be different professional strokes for different folks? Frankly, I'm of two minds on the issue. The AIA New York Chapter would like your opinion. Keep those cards, letters – and e-mail messages – coming.



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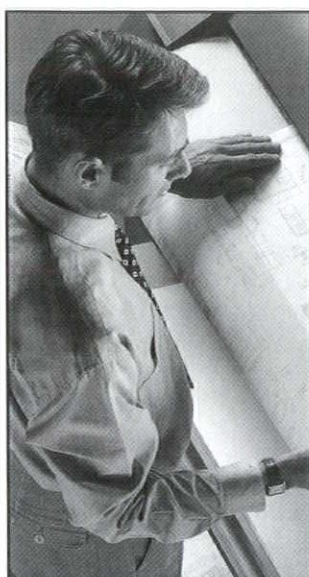
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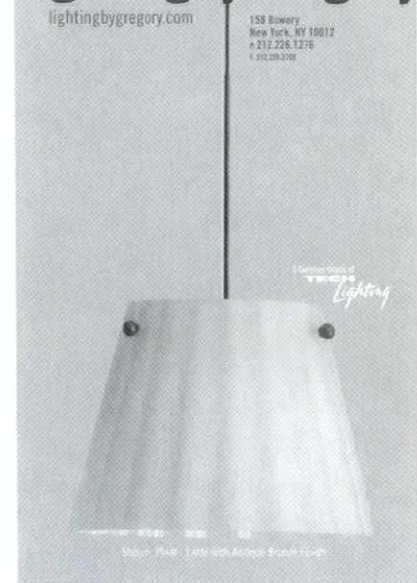
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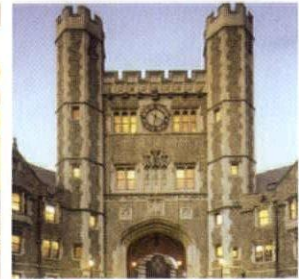
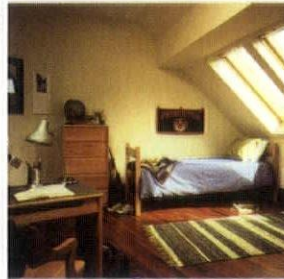
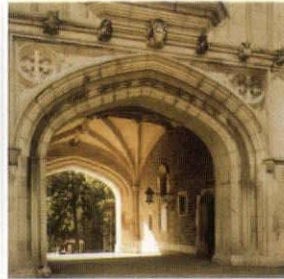
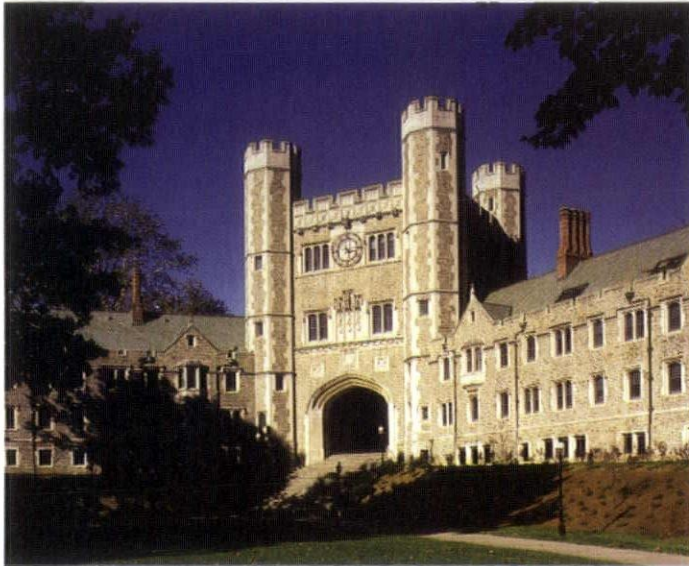
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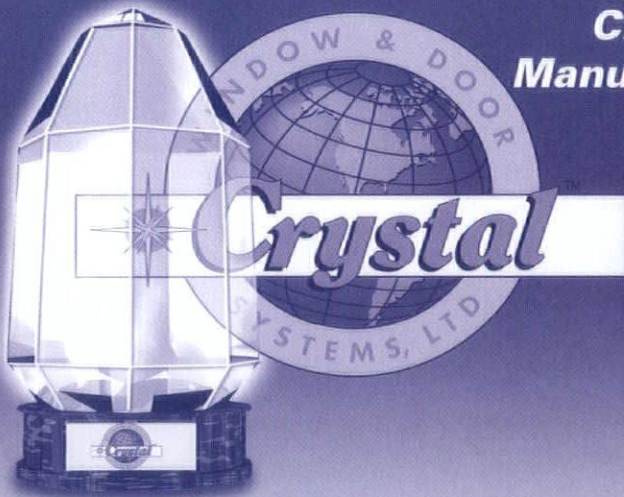
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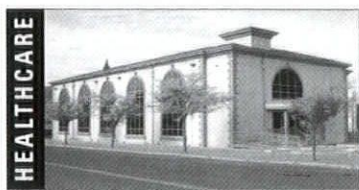
Index to Advertisers

AV Multimedia Consultants	
Novita	48
AIA Continuing Education	
Pratt Manhattan	6
Amenities	
Raymond Michael LTD	55
Architectural Ceilings	
Hunter Douglas	4
Architectural Doors	
Select Interior Door	49
Architectural Engineering	
Einhorn Yaffee Prescott	51
Architectural History	
Cultural Resource Consulting Group	54
Architectural Illustrators	
New York Society of Renderers, Inc.	53
Architectural Law	
Schwartzman Garelik Walker Kapiloff & Troy	50
Architectural Renderings	
New York Society of Renderers, Inc.	53

Attorneys	
Law Offices of C. Jaye Berger	49
Schwartzman Garelik Walker Kapiloff & Troy	50
Awnings	
Capitol Awning Company	48
Billing	
Archioffice/Orange Loft	49
Built-In Appliances	
Goldman Associates	56
Ceiling Fans	
Lighting by Gregory, Inc.	48
Commercial Roofing Equipment	
Marathon Roofing Products	49
Construction Law	
Schwartzman Garelik Walker Kapiloff & Troy	50
Construction Management	
Ibex Construction	12
Skanska USA Building Inc.	8
Construction Managers	
Turner Construction	IFC
Consulting Engineers	
Atkinson Koven Feinberg Engineers	16

Severud Associates	2
Weidinger Associates Inc.	1
Contractors	
Turner Construction	IFC
Corrosion Inhibitors	
Degussa	10
Corrosion Protection	
Voigt & Schweitzer	5
Cost Estimating & Specifications Software	
Building System Design	48
Day Lighting	
Berg/Howland Associates, Inc.	49
Design & Architecture	
M & L F (Museum & Library Furniture)	50
Design Professional Insurance	
Porter & Yee Associates Inc.	46
Digital Imaging	
Capitol Awning Company	48
Document Management	
Service Point	48
Doors	
Select Interior Door	49
Drafting Services	
Swan Drafting Services, Inc.	54
Educational Planning & Design	
Einhorn Yaffee Prescott	51
Engineering - Structural	
Severud Associates	2
Engineers	
Atkinson Koven Feinberg Engineers	16
Entrance Doors	
Black Millwork Company	16, 56
Facility Planning Consultants	
Novita	48
Furniture - Institutional	
M & L F (Museum & Library Furniture)	50
Galvanizing	
Voigt & Schweitzer	5
General Contractors	
Ibex Construction	12
Turner Construction	IFC
Historic Preservation	
Einhorn Yaffee Prescott	51
Industrial Roofing Equipment	
Marathon Roofing Products	49
Institutional Furnishings	
M & L F (Museum & Library Furniture)	50
Insurance	
Design Insurance Agency Inc.	54
Petty Burton Associates	50
Porter & Yee Associates Inc.	46
Prosurance/Redeker Group	53
Interior Construction	
Turner Construction	IFC
Italian Marble & Stone	
Marmo Arredo	OBC
Kitchen Appliances	
Goldman Associates	56
Landscape Construction	
Statile & Todd, Inc.	46
Landscape Design	
Statile & Todd, Inc.	46
Landscape Maintenance	
Statile & Todd, Inc.	46
Law Firms	
Schwartzman Garelik Walker Kapiloff & Troy	50
Legal Services	
Law Offices of C. Jaye Berger	49
Lighting Consulting	
Berg/Howland Associates, Inc.	49

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Super Enterprises-USA Inc.	..3		
Mechanical/Electrical/Plumbing			
Atkinson Koven Feinberg Engineers	..16		
Modular Buildings			
Williams Scotsman	..52		
Office Furniture Manufacturers			
Haworth	..6		
Office & Project Management			
Archioffice/Orange Loft	..49		
Ornamental Metal			
The Ornamental Metal Institute	..7		
Paint			
Voigt & Schweitzer	..5		
Patio Doors			
Black Millwork Company	..16, 56		
Photography			
Remy Toledo Gallery	..55		
Pipe Supports			
Portable Pipe Hangers	..50		
Playground Equipment/Vandal Resistant			
Raymond Michael LTD	..55		
Printing			
Service Point	..48		
Professional Liability Insurance			
Design Insurance Agency Inc.	..54		
Petty Burton Associates	..50		
Porter & Yee Associates Inc.	..46		
Prosurance/Redeker Group	..53		
Protective/Blast Design			
Weidlinger Associates Inc.	..1		
Renderers			
New York Society of Renderers, Inc.	..53		
Reprographics			
Service Point	..48		
Roofing Equipment Support Systems			
Portable Pipe Hangers	..50		
Roofing Products & Accessories			
Marathon Roofing Products	..49		
Sculpture			
Remy Toledo Gallery	..55		
Signs			
Capitol Awning Company	..48		
Software			
Archioffice/Orange Loft	..49		
Building System Design	..48		
Solar Shadings			
Hunter Douglas	..4		
Solid Surface			
Marmo Arredo	..OBC		
Steel			
The Steel Institute	..IBC		
Structural Engineers			
Severud Associates	..2		
Weidlinger Associates Inc.	..1		
Surveying Services			
Swan Drafting Services, Inc.	..50		
Theatre Consultants			
Novita	..48		
Track & Recessed Lighting			
Lighting by Gregory, Inc.	..48		
Vandal Resistant/Playground Equipment			
Raymond Michael LTD	..55		
Walkways			
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Windows			
Black Millwork Company	..16, 56		
Windows & Doors			
Crystal Windows & Doors	..51		
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Black Millwork Company	..www.blackmillwork.com	..16, 56
Building System Design		..48
Capitol Awning Company	..www.capitolawning.com	..48
Crystal Windows & Doors	..www.crystalwindows.com	..51
Cultural Resource Consulting Group	..www.crcg.net	..54
Degussa	..www.protectsll.com	..10
Design Insurance Agency Inc.	..www.designinsuranceagency.com	..54
Einhorn Yaffee Prescott	..www.eypae.com	..51
Goldman Associates	..www.gany.com	..56
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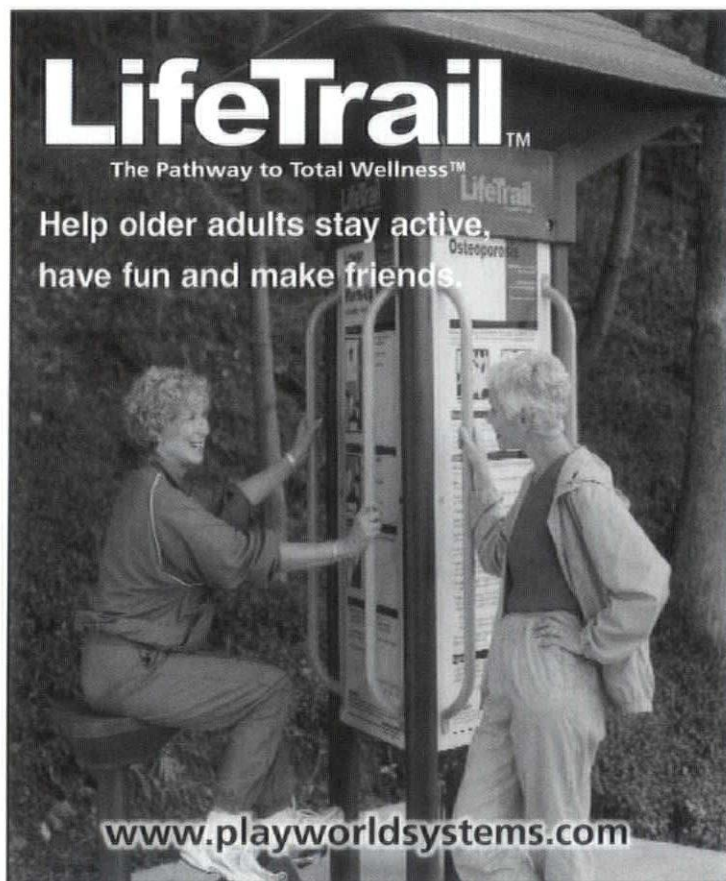
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