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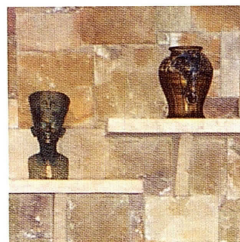
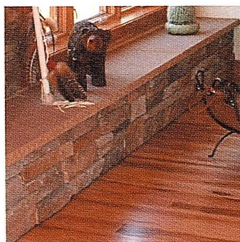
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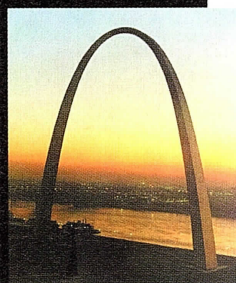
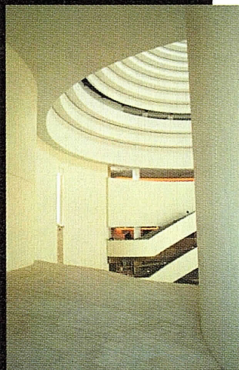


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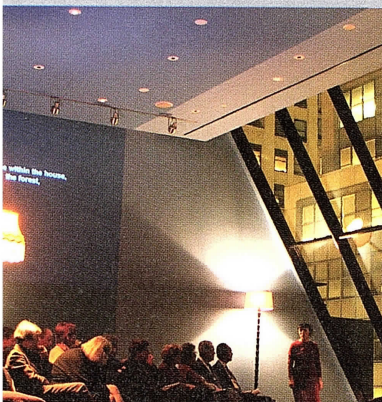
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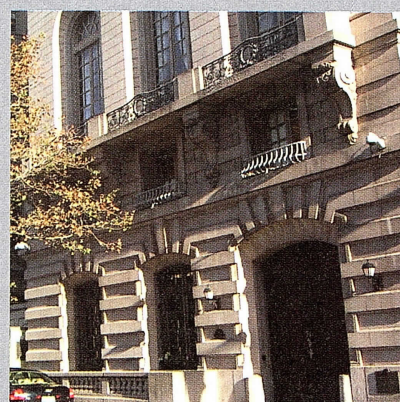
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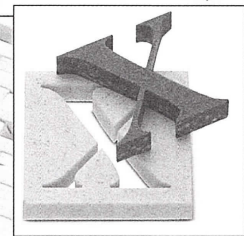
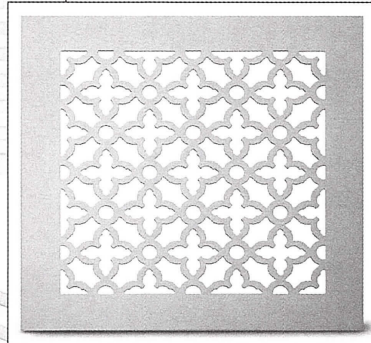
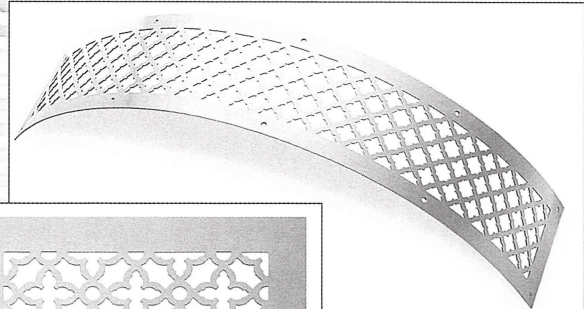
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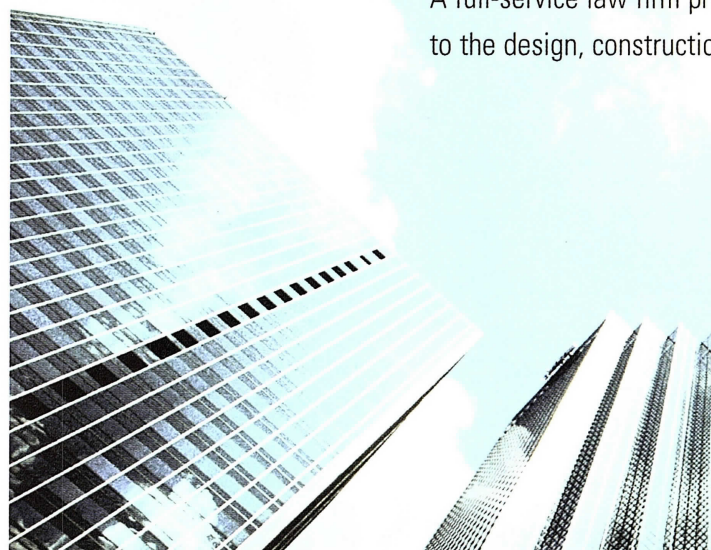
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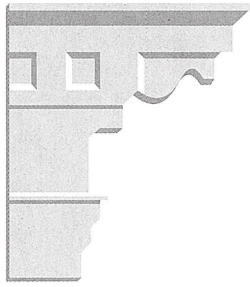


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Design Awards/ Housing Awards

First Words
Letter from Two Presidents

Nineteenth-century essayist Ralph Waldo Emerson said, "Nothing great was ever achieved without enthusiasm." With 41 award-winning projects, the 2005 AIA New York Chapter's Design Awards reflect the unrelenting enthusiasm of the New York design community and showcase some of the greatest architectural projects around the world. As the 2005 and 2006 Presidents of the New York Chapter, we are proud of the design acumen that emanates from our Chapter, and we send our heartfelt congratulations to all the winners of the 2005 Design Awards program!

Since 1982, the New York Chapter's Design Awards have celebrated the talent and enthusiasm of members, spotlighting groundbreaking and noteworthy projects around the world. Today, excellence in design continues to be robust. Jurors noted a "rediscovery of modernism" that was "...uniformly capable, uniformly articulate, uniformly modern..." A common theme among the award winners was their major contribution to the public realm, such as William Jefferson Clinton Library, Bronx Charter School for the Arts, Frieder Burda Collection Museum, Whitney Water Purification Facility, and the Memorial to the Murdered Jews of Europe.

The Design Awards Committee brought jurors from all over the world; managed 460 entries in three categories: Architecture, Interior Architecture, and Projects; organized the exhibition of award recipients; presented symposia of the jurors in each of the categories; and arranged for production of the Awards DVD. This was an extraordinary effort, with all proceeds from the DVD sales donated to Katrina relief!

This year the Chapter also sponsored its first Housing Design Awards program. We congratulate the Housing Committee for their exceptional efforts in organizing the program – jury, symposia, and exhibition – and kudos to the 14 winners. The Housing Awards jurors noted that housing is what weaves the city fabric together; it is important to our quality of life whether it is economical or luxurious, with a simple program or complex. We thank all those who entered their projects and participated in both of the engaging and lively awards programs.

Why did we hold a separate Housing Awards program? At the initiative of the Housing Committee and in consultation with the Design Awards Committee, the Chapter Board decided to sponsor a specialized awards program this year. In the past,



LARRY LINK

housing has not fared well when judged against high-budget institutional and corporate projects. Often housing projects focus on addressing social and economic problems, which deserve in-depth examination and reward on their own merits. Indeed, the Housing Awards program enriched and complemented the Design Awards program. In past years, we've collaborated on housing awards with the Boston Society of Architects and we look forward to doing so again in the future. We plan to offer the Housing Awards program in the future, and we will also be exploring other special awards categories.

This issue of *Oculus* presents a comprehensive *précis* of jurors' insights into the work and the field. All of the entries for both awards programs are available on the Chapter web site: www.aiany.org

Our deepest thanks go to the Design Awards Committee, and especially Linda G. Miller for her leadership in preparing this special Awards issue of *Oculus*. Please note the 2006 Design Awards program will be shifting its calendar to this spring. The deadline for registration is April 14 and submissions are due May 5. This year's program will also include an awards luncheon in June and an exhibition at the Center for Architecture June 29 – August 26.

Susan Chin, FAIA, and Mark Strauss, FAIA

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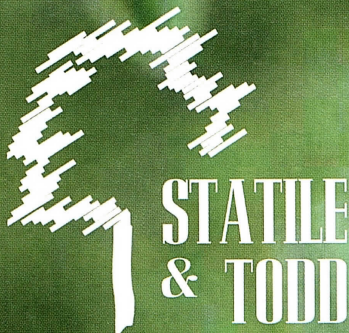
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2005 AIA New York Chapter Design Awards

By **Peter C. Budeiri, AIA**
Chair, AIA New York Chapter
2005 Design Awards Committee

In 2005, the AIA New York Chapter Design Awards program added new features as it focused on drawing the public – as well as the profession – into a discussion of architectural design excellence. Models of award-winning projects reappeared in the Design Awards exhibition after a long absence. A professional design firm – Graham Hanson Design – created the exhibition and the program's graphics. A series of November talks with Honor Award recipients accompanied the exhibition.

Three juries selected 41 Honor and Merit Award winners in Architecture, Interior Architecture, and Projects categories from a record field of 460 entries. Many attributed this year's strong turnout to Graham Hanson's sharp Call for Entries. Special thanks also go to the Architectural League for adding their membership to the list of Chapter members who received the Call, as the Chapter's Design Awards Committee worked to add a greater number of non-AIA architects to the program.

The third Design Awards exhibition at the Center for Architecture announced its presence to the public with a sidewalk kiosk and a bold graphic on the floor of the Lecture Hall, visible from the street through the Center's storefront. This year, visitors encountered five models among boards presenting all the winning projects, plus a continuous screening of the Design Awards DVD, in which the jurors tell why the winning entries intrigued them. (The DVD can be purchased at the Center for Architecture.) Special thanks go to Chapter Exhibitions Coordinator Sophie Pache, Mark Wright, AIA, of the Design Awards Committee, Graham Hanson Design, and DVD producer Python Aquarius.

Architect, planner, and author Denise Scott Brown visited the AIA New York Chapter on November 1st to inaugurate a new feature of the Design Awards program: three evenings in which Honor Award winners present and discuss their work. Scott Brown moderated the Architecture symposium after a thought-provoking afternoon meeting



with the winning architects. *Metropolis* Editor Susan Szenasy and Columbia University Professor Hilary Ballon led the Interior Architecture and Projects symposia later in the month. Special thanks to the three moderators and to Mark Wright, AIA, who coordinated all three events.

Sponsorship made this year's expanded program possible and dedicated volunteers made it happen. We thank lead sponsor Haworth, repeat sponsor Microsol Resources, and Graham Hansen Design, which donated a large portion of its design fee. Angelo Monaco, the Chapter's former Program Committee Coordinator, was star of the production. Elizabeth Lee put together the jury symposium's PowerPoint with grace and skill under tremendous pressure. From the Committee, particular thanks go to David Goldschmidt, AIA; Jeffrey Kenoff, AIA; Elisabeth Martin, AIA; Snigdha Mittal; Lorenzo Pagnamenta, AIA; Nadia Samuelson; and William Singer, AIA.

The whole year's efforts came together on jury day, September 19th. The provocative perspective of moderator Michael Sorkin enlivened the jury discussion at that evening's symposium announcing the winners. As always, nine brilliant jurors stood at the heart of the 2005 Design Awards program. We admire them and are grateful for their generous contribution. Listening to their deliberations excited and enlightened us.

Jurors

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Philadelphia, Pennsylvania

Architecture HONOR

Architect: Eisenman Architects

Project: Memorial to the Murdered Jews of Europe

Location: Berlin, Germany

Client: Stiftung Denkmal für die ermordeten Juden Europas

Integrated into the newly rebuilt Reichstag and government district in the heart of Berlin, the Memorial to the Murdered Jews of Europe commemorates a dark chapter in the history of the German people and signifies the republic's official recognition of its responsibility to keep alive the memory of the genocide perpetrated during World War II. The final design, approved in 1999, covers 19,000 gently and unevenly sloping square meters – the size of three football fields. It is composed of a field of 2,711 concrete pillars, or stelae, each 95 centimeters wide, 2.38 meters long with heights varying from zero to 4 meters. The pillars are spaced 95 centimeters apart, allowing visitors to walk single file through the grid paved with concrete stones. Noticeably absent are inscriptions of any kind.

What makes this a memorial in the conventional sense is the inclusion of a subterranean Information Centre – four exhibition rooms with coffered ceilings that echo the undulating field above and transition from the abstract to concrete, sacred and profane. The memorial opened on May 10, 2005, the 50th anniversary of the end of World War II.

"The memorial attempts to achieve a silence, no meaning, no center, no getting there, no narrative. Recently, I saw a blind man touching the pillars, and I realized that he could 'see' more than others walking in the field, because he could feel and hear the pillars, their texture, and the kinds of things that overcome a purely visual response to the field."

Peter Eisenman, FAIA, Architect

"This building is not a building. It's a landscape. It's a piece of art. It is an outstanding space, a fantastic space, which you can't really see because you have to walk through it. You have to feel the motion. The important part of this is not the blocks; it's the spaces in between."

Jury

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Above: The 2,711 concrete pillars, or stelae, rise from zero to 4-meters-high
Below: Memorial to the Murdered Jews of Europe is the size of three football fields

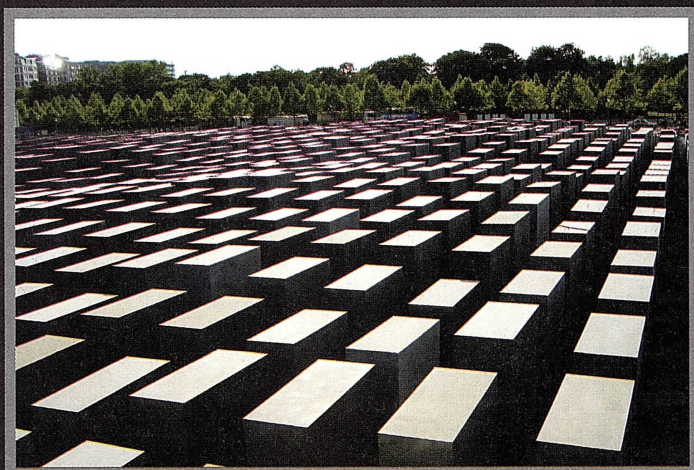
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EISENMAN ARCHITECTS



Architecture HONOR

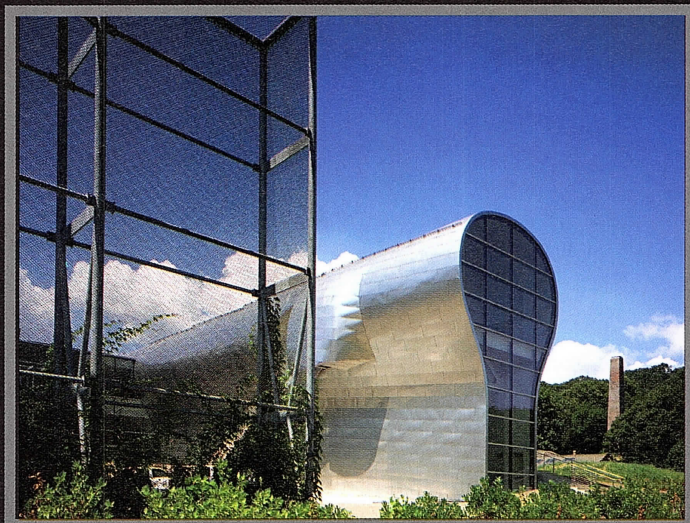
Architect: Steven Holl Architects

Project: Whitney Water Purification Facility and Park

Location: South Central Connecticut

Client: South Central Connecticut Regional Water Authority

Engineers traditionally drive the design of water treatment facilities, but in the case of the Whitney Water Purification Facility and Park, it was the creative fusion of architecture and landscape architecture that took the lead. Sited on 14 bucolic acres on the border between suburban Hamden and the city of New Haven, this sustainable complex is composed of an underground water purification plant encased in masonry boxes lying beneath a 35,000-square-foot green roof garden.



PAUL WARHOL

The stainless-steel "sliver" building is shaped like an inverted water drop; the wire fence will soon be covered with vines

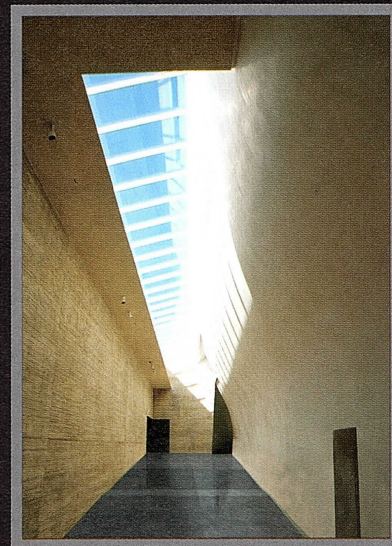
The design used the six steps of the water treatment process as a metaphor. The "micro-to-macro" reinterpretation of the process led to, for example, "bubble" skylight lenses in a field of wild mosses that mimic the ozonation bubbling that occurs in the treatment plant underground.

The aboveground operational and public facilities are housed in a 360-foot-long stainless-steel "sliver" in the shape of an inverted drop of water. The curvilinear interior of the sliver, which could be mistaken for a grand work of public art, has a lobby designed to hold exhibitions, a lecture hall, conference rooms, laboratories, and other necessary operational rooms.

The park is situated near a children's science and engineering museum in a building once owned by the inventor Eli Whitney. Originally, the plant was to offer educational tours and public use of its multi-purpose rooms. But since 9/11, water treatment plants are off-limits to the public.

"This project was a rare chance for us to collaborate on a new model of urban infrastructure, combining the urgent need to manage and conserve water resources, the interface of community with the design process, and the fusion of landscape and architecture."

Steven Holl, AIA, Architect



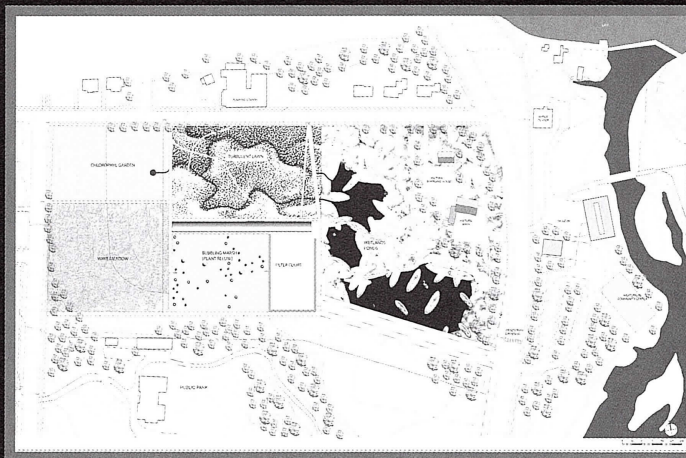
ANDY RYAN

Lobby and exhibition space

"Some people might say, 'It almost looks like a museum.' But I say, 'Why shouldn't a water purification plant look like a museum?'"

We were impressed by the fact that for a functional building a client would hire a good architect to do a very special building. Architecture played a role. Space played a role. What impressed us the most: it's a very integrated project – the plant, the park around it, the landscape – all are part of the project."

Jury



STEVEN HOLL ARCHITECTS

Site plan: the building is located between the Bubbling Marsh and the Turbulent Lawn

Steven Holl Architects Project Team: Steven Holl, AIA, Chris McVoy, AIA (Partner-in-Charge), Anderson Lee, Arnault Biou, Annette Goderbauer, Urs Vogt (Project Architects), Justin Korhammer, Linda Lee, Rong-hui Lin, Susi Sanchez

Landscape Architect: Michael Van Valkenburgh & Associates

Engineers: CH2Mhill; Tighe and Bond Consulting Engineers

ROLAND HALBE FOTOGRAFIE



Above: Frieder Burda Collection Museum; bridge to Kunsthalle at right Below: A ramp zigzags from the main entry to the top floor gallery

Architect: Richard Meier & Partners Architects

Project: Frieder Burda Collection Museum

Location: Baden-Baden, Germany

Client: Sammlung Frieder Burda

If the name Baden-Baden conjures up thoughts solely of the 19th-century beau monde – think again. A stroll by the Oos River, along the formal gardens of the Lichtentaler Allee, past the neoclassical façade of Hermann Billig’s 1909 Staatliche Kunsthalle, brings you to the Frieder Burda Collection Museum. This gleaming, muted white, 21,527-square-foot building, which has been likened to a southern European villa, was designed to exhibit a connoisseur’s 550-piece private collection of modern art from the last 100 years.

Museumgoers are greeted by Anselm Kiefer’s *Bohemia Lies By the Sea* in the ground floor exhibition area. From the top-lit entry space visitors may also circulate to the mezzanine and upper level galleries via the vertical ramp hall. A glass-enclosed bridge at the mezzanine level connects the new museum to the Kunsthalle entry lobby to the north. Delicately engaging the façade of the Kunsthalle, the bridge connection is designed to be minimally intrusive on the older building. The upper level exhibition area is covered with skylights and is accessed from the ramp hall via a bridge that

ROLAND HALBE FOTOGRAFIE



allows for views back to the surrounding park or to the lower level. The louvered skylights control the amount of natural light entering the gallery space throughout the day while the recessed floor plate brings natural light down to the lower level.

“The project is an exercise in contextual modernism: its apparent simplicity as object in the landscape adjacent and connected to the existing Kunsthalle creates a unified ensemble.”

[Bernhard Karpf, AIA, Architect](#)

“This project is exemplary and very, very beautiful with remarkable gallery spaces. Richard Meier has created an obstacle for himself in that his work is so defined that he’s established a standard, which he has to meet, and it’s not always possible. In this case, I think he has met his own standard and exceeded it.”

[Jury](#)

Richard Meier & Partners Architects Project Team: Richard Meier, FAIA, Bernhard Karpf, AIA, Stefan Scheiber, David Robins, James Luhur, Sudipto Ghosh, Annie Lo, Anne Strüwing

Associate Architect: Freier Architekt

Structural Engineer: Schumer & Kienzle

Mechanical Engineer: Schneider, Ebinger, Früh Ingenieurgesellschaft m.b.H

Electrical Engineer: b.i.g.Bechtold Ingenieurgesellschaft m.b.H

Landscape Architect/Consultant: Bernd Weigel

Lighting Design/Consultant: Zumtobel Staff

Façade Consultant: Lothar Rudolph, Berater f. Fassadentechnik

Geotechnical Engineer: Geyer-Hettler-Joswig

Acoustic Consultant: Müller BBM Munich

Architecture HONOR

Architect: Polshek Partnership Architects

Project: William J. Clinton Presidential Center

Location: Little Rock, AR

Client: The Clinton Foundation

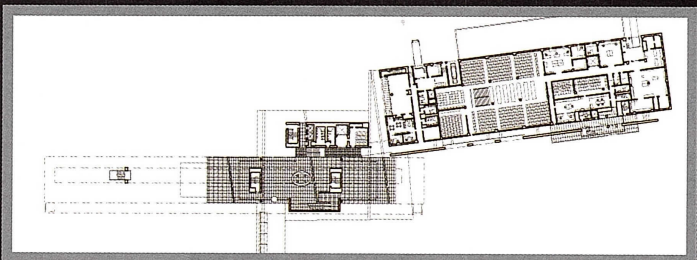
President Clinton had definite ideas about his library: it should be sustainable, situated downtown to help rehabilitate a derelict section of the city, modeled after Trinity College in Dublin (a personal architectural favorite), and embody the theme of his administrations – “Building a Bridge to the 21st Century.”



ALBERT VECERKA/ESTO

William J. Clinton Presidential Center overlooks a new waterfront park on the Arkansas River

Clad in glass and metal, the main library building is cantilevered over a waterfront park and, at first glance, appears to be the seventh in a series of bridges spanning the Arkansas River. The building's prominent feature is a 240-foot-long, 40-foot-high, naturally lit, 20,000-square-foot exhibition space. There are also an 80-seat theater, multi-purpose event facilities, café, research offices, support space for archivists and scholars, and private quarters for the president when he is in residence. The secure collection of the presidential archives is held in the adjacent stone and concrete Archives building.



POLSHEK PARTNERSHIP ARCHITECTS

Ground floor plan

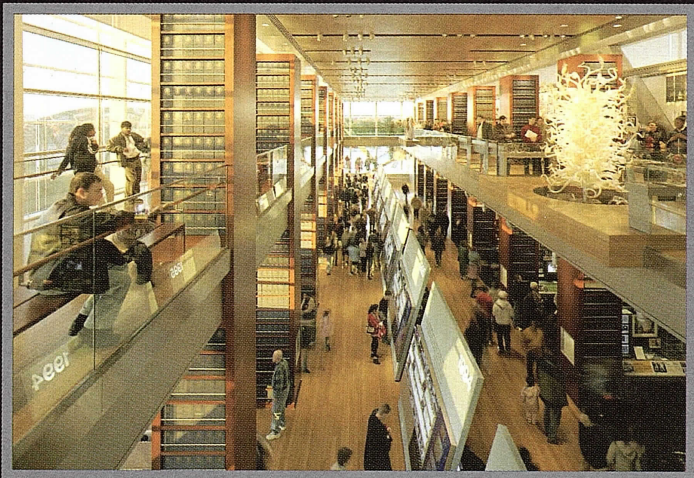
The design strategy for the 28-acre site also included the preservation of the Choctaw Railway Station, which houses the Clinton Public Policy Institute and the Clinton School of Public Service. The Rock Island Railroad Bridge is now a pedestrian crossing to the Center's riverfront park, which will link to and extend the existing chain of parks along the river. The Center is the first building in Arkansas to be awarded LEED Silver for its green building strategies.

“Designing a presidential library was a great honor, and President Clinton was a highly intelligent, sophisticated, design-savvy client. The commission gave us the opportunity to reinvent this building type, to take it from a mausoleum into a living, vibrant place for learning, dialogue, and study, one that is integrated into the city, not apart from it.”

Richard M. Olcott, FAIA, Architect

“It's an important and extraordinary public project and one that really suggests where this trend might go in a world where these projects are most often brutally conservative. We wanted very much to award the vision of this project and the connection of the architecture to the program.”

Jury



TIM HURSELEY

The library houses millions of documents, along with artifacts and photographs

Polshek Partnership Architects Project Team: Richard M. Olcott, FAIA, James S. Polshek, FAIA (Design Partners), Joseph L. Fleischer, FAIA (Partner-in-Charge)

Associate Architects: Polk Stanley Rowland Curzon Porter Architects; Witsell Evans Rasco Architects and Planners; Woods Caradine Architects

Landscape Architect: Hargreaves Associates

Exhibition Design: Ralph Appelbaum Associates

Structural Engineer: Leslie E. Robertson Associates

M/E/P Engineer: Flack + Kurtz; Cromwell Architects Engineers (Associate M/E/P)

Signage/Graphics: Poulin + Morris

Lighting: Cline Bettridge Bernstein

Curtainwall Consultant: R. A. Heintges Architects Consultants

LEED Consultant: Steven Winter Associates

Specifications: Robert Schwartz & Associates

Acoustical Consultant: Cerami and Associates

Security: Ducibella Venter & Santore

Civil/Geotechnical: McClelland Consulting Engineers

ADA Consultant: LCM Architects, LLC

General Contractor: CDI Contractors

Architecture HONOR

Architect: weisz + yoes wrchitecture + urban design

Project: Bronx Charter School for the Arts

Location: Bronx, NY

Client: Civic Builders

A new addition to the burgeoning Hunt's Point community in the Bronx is the Bronx Charter School of the Arts, an elementary school founded in 2004 on the theory that arts education is a catalyst for the academic and social success of all students.

The new school's design was developed jointly by the architects, parents, faculty, trustees, and members of the community. By incorporating color theory and spatial clarity as a connection between physical space and art, the architects put principle into practice. In addition to the former factory building's traffic-stopping façade, which syncopates an otherwise non-descript block with its brightly striped glazed brick, color has been incorporated throughout the school – floor tiles, door and window frames, carpets, and furnishings are coordinated to promote vibrancy and unity.



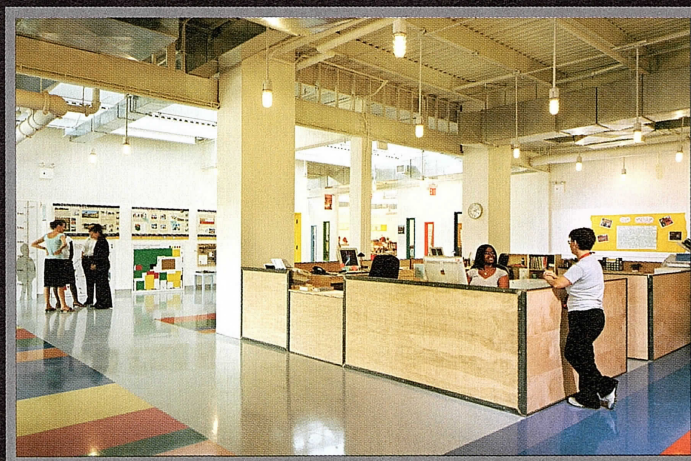
The brightly striped glazed brick façade brightens the neighborhood

The floor plan of the 23,700-square-foot school combines a traditional school layout with an open design. Multi-use shared spaces called “pods” create learning zones that promote interaction between students and faculty. Music, art, and dance rooms that occupy the picture-windowed façade provide visibility from the street and connect the arts to the community. Filtered fresh air and north-facing skylights supply the building with an ethereal aesthetic and healthy environment for children.

“The project used any means at our disposal, which in this case meant using the roof and street wall to manipulate natural light, to undo some of the problems experienced in many institutional buildings, such as lack of orientation and neutrality of environment, to

school-as-studio-space where the environment is tuned for creative work. The use of color on the exterior was a response to a Bronx tradition of graffiti murals and signage and the use of vivid color to create an identity.”

Claire Weisz, AIA, and Mark Yoes, Architects



Interior spaces are filled with natural light from north-facing skylights

“This was the dark horse candidate. It was the kind of project that we wanted to see all day, where a dramatic budget was set against serious creativity in solving a problem in a very, very straightforward way. This is one of the few projects – and this was a surprise – that really went after sustainable as well as social issues.”

Jury

Weisz + Yoes Project Team: Claire Weisz, AIA, Mark Yoes, Jasmit Rangr, Ivonne Schickler

Engineer: Buro Happold

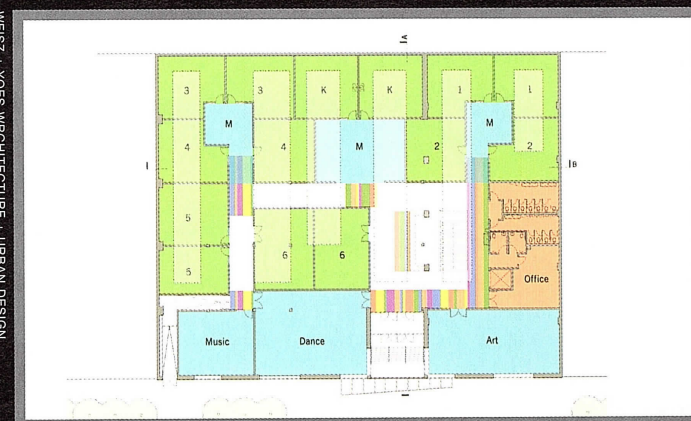
General Contractor: Kel-Mar Interiors

Lighting Design: Jim Conti Lighting Design

Acoustics Consultant: Shen Milsom & Wilke

Community Engagement: Sam Schwartz Company

Zoning: David Turner Architect



Floor plan numbers indicate classrooms and grades; “M” marks multi-use spaces; pale outlines denote skylights

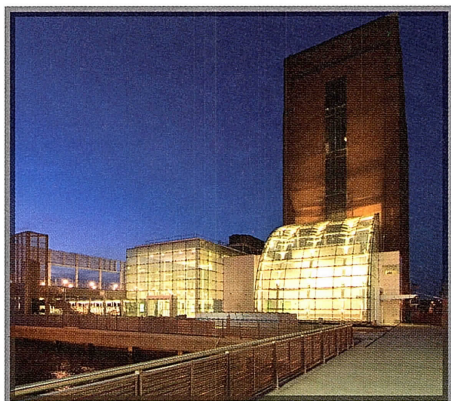
Architect: William Nicholas Bodouva & Associates

Project: West Midtown Ferry Terminal

Location: New York, NY

Client: New York City Economic Development Corporation

This new maritime gateway on West 39th Street's Pier 79 is a realization of New York City's commitment to the redevelopment of its waterfront – as well as its interest in growing commuter ferry service along the Hudson. With six ferry slips the



The terminal and the ventilation towers

facility can handle a range of commuter vessels from short haul ferries and water taxis to high-speed long distance craft. In stark contrast to the hulking brick Art Deco ventilation towers of the Lincoln Tunnel that it shares a site with, the sleek, low-rise terminal uses structural glass for utmost transparency. Integrated into the life of Hudson River Park, the 30,000-square-foot facility is a series of intersecting boxes with a float structure and a passenger terminal/waiting area with retail space, a café, and various administrative and support spaces.

"Flanked on either side by the massive vent shafts, this building really had to establish its identity and street presence. Maintaining views of the river for those within the building as well as the surrounding community was a priority for us."

William Nicholas Bodouva, FAIA, Architect

"It's not an easy task to build a ferry terminal. The detailing is very good and the interior space is quite interesting. We thought infrastructure buildings should be interesting, not just functional. They should be a topic in architecture."

Jury

General Contractor: Skanska USA

Structural Engineer: Thornton Tomasetti Engineers

M/E/P Engineer: Joseph R. Loring & Associates, Inc.

Civil Engineer: Ewell W. Finley & Partners, Inc.

Landscape Architect: Thomas Balsley Associates

Lighting Design: Domingo Gonzalez Associates Inc.

Graphics/Signage: 212 Harakawa, Inc.

Marine Engineer: Han Padron Associates, Inc.

Geotech: URS Greiner Woodward Clyde Consultants, Inc.

Fire & Life Safety: Rolf Jensen & Associates, Inc.

Curtain Wall: Gordon H. Smith Corporation

Architect: Diamond and Schmitt Architects with SLCE Architects

Project: Samuel Priest Rose Building

Location: New York, NY

Client: Jewish Community Center

The building was designed to serve as the living room for the community and as such had to offer spaces to accommodate a broad membership spectrum. Like most Manhattan living rooms, space was an issue in this 100 by 100-foot urban corner site. Programs designed to address diverse needs were grouped into stacked clusters. Sedentary activities such as the library, chapel, meeting rooms, and administrative offices were positioned remotely at the top of the building; social and group clusters including a café, theater, and workshop studios are located at or near the entrance; and the activities cluster, including two sixth-floor swimming pools and a gym lies in between. The nursery school on the second floor has a rooftop playground.



Fenestration in the brick and glass façades varies according to internal need

"Achieving architectural coherence while accommodating a wide variety of functions in a tight, urban space was the architectural challenge. Creating a building of the spirit for the Jewish community of Manhattan without reference to religious sectarianism was a challenge of expression."

A.J. Diamond, FRAIC, Hon. FAIA, Architect

"It's a very interesting and very well functioning community center, which we appreciated. They piled up functions you wouldn't pile up in any other city of the world except New York."

Jury

Diamond and Schmitt Architects Project Team: A.J. Diamond, FRAIC, Hon. FAIA, Martin Davidson, Pat Hanson, George Przybylski, Dalibor Cizek, Chloe Town, Peggy Theodore, Des Gregg, Jarle Lovlin; SLCE Architects

Interior Design: Iu + Bibliowicz Architects

General Contractor: AMEC

Structural Engineer: Desimone Consulting Engineers

M/E/P Engineer: Lehr Associates

Lighting Design: Gary Gorden Lighting

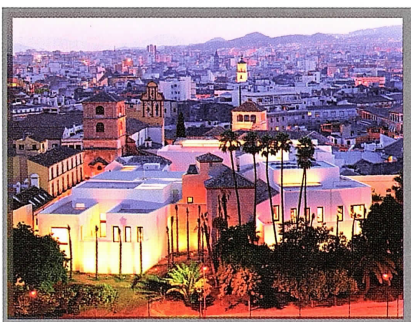
Graphics/Signage: Pentagram

Audio-visual: Cerami & Associates, Inc.

Architect: Gluckman Mayner Architects
Project: Museo Picasso Malaga
Location: Malaga, Spain
Client: Fundacion Museo Picasso Malaga

The museum, capturing the breadth of Picasso's long and prolific career, is housed in the Palacio de Buenavista, a National Monument in the old quarter of Malaga, the artist's birthplace. The palace, characteristic of 16th-century Andalusian architecture, was fully restored and now serves as the main entry to the museum and contains its permanent collection. Facilities and services required of a modern museum added temporary galleries, a library, archives, education center, auditorium, bookstore, offices, restoration facilities, and a public plaza. Adjacent buildings were purchased and six new buildings, geometric in form and rendered in white, were inserted into the urban fabric to house the museum's ambitious program, totaling 80,000 square feet.

DAVID HEALD



Museo Picasso Malaga is now a blend of the restored historic palace and contemporary additions

"The grain of the city, the shape and the forms and the proportions were accepted and taken into the museum. The new spaces are very light, friendly, very open, and I think it will be a successful museum."

Jury

Gluckman Mayner Architects Project Team: Richard Gluckman, FAIA (Lead Designer), Martin Marciano (Project Architect/Manager), Elena Cannon, Celia Chiang, Srdjan Jovanovic-Weiss, Russo Panduro, Amina Razvi, Joao Regal, Elizabeth Rexrode, Kaori Sato, Nina Seirafi, Tamaki Uchikawa, Thomas Zoli (Design Team)

General Contractor: Ferrovial-Agroman, S.A.

Structural, M/E/P Engineer: Arup Spain

Landscape Architect: Maria Medina

Theater: Stolle

Acoustics: Arup U.K.

Lighting Design: Isometrix

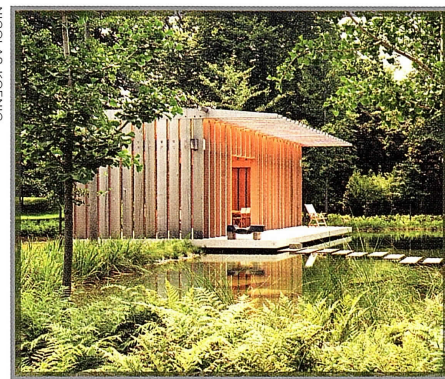
Graphics/Signage: 2 x 4

Conservation: Paul Schwartzbaum

Architect: Gluckman Mayner Architects
Project: Sculpture Garden Pavilion
Location: Bridgehampton, NY
Client: Confidential

Inspired by an important Shinto shrine in Japan, this 17 by 40-foot pavilion acts as a gateway into a contemplative garden space for a private collection of Isamu Noguchi sculptures. The open-air structure, made of hand-selected cedar timbers, utilizes the

NICOLAS KOENIG



The open-air garden pavilion cantilevers over a pond

ancient art of Japanese joinery. The technique, which relies on the joiner's ability to link pieces of wood in a dovetail-like fashion, was performed by a carpenter who trained in Japan under a master craftsman. The structure sits atop a concrete slab cantilevered over the ground to give the illusion that the pavilion is floating. Light fixtures cast into the slab illuminate the white glass roof panels, producing an evening glow reminiscent of a paper lantern.

"The pavilion was inspired by Connecticut River Valley tobacco barns and Japan's Grand Shrine of Ise. The collective expertise of the carpenter and the structural engineer helped realize the goal of using contemporary technology to enhance the strength and beauty of traditional Japanese construction."

Richard Gluckman, FAIA, Architect

"This project has a remarkable quietness about it and a very beautiful setting. What's so wonderful is its quiet virtuosity and refined quality."

Jury

Gluckman Mayner Architects Project Team: Richard Gluckman, FAIA (Lead Designer), David Taber (Project Manager/Architect), Georg Thiersch

General Contractor: Wright & Company

Structural/Electrical Engineer: Arup NY

Landscape Designer: Edwina von Gal

Landscape Architect: Christopher Laguardia, PC Landscape Architects & Planners

Lighting Design: Office for Visual Interaction, Inc. (OVI)

Others: Reg Hough (concrete consultant); Thomas Matthews

Woodworking (carpenter); Galaxy Glass & Mirror (glass); RSL (custom lighting)

Architect: Helfand Architecture

Project: Automated Trading Desk Technology Campus

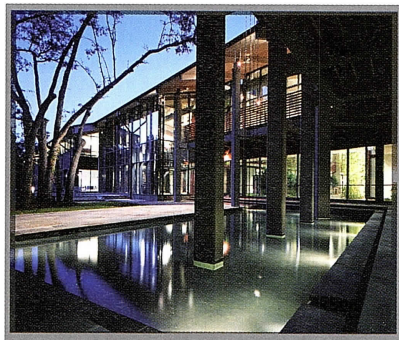
Location: Mount Pleasant, SC

Client: Automated Trading Desk

Though almost 800 miles from Wall Street, this high tech trading company can be there in milliseconds electronically. The company's new 70,000-square-foot, two-story headquarters (whose address is 11 Wall Street) is woven into a 22-acre site of shade trees and reflecting pools. Engaging the garden settings beyond the building as well as within enclosed atria, the unified architectural and landscape design creates a contemplative counterpoint to the stresses of working on a 24/7 trading floor. The highly contemporary design respects the historic Low Country vernacular. Numerous sustainable design features include storm water retention for irrigation, extensive daylighting, distributed HVAC systems, and ecological restoration of the site.

"The client wanted a glassy Zen-like contemplative environment, but it had to be secure, and hurricane and earthquake proof. Furthermore, the footprint of the building could not disturb the protected historic live oak trees."

Margaret Helfand, FAIA, Architect



The 29-story tower is a centerpiece of the city's urban redevelopment

PAUL WARCHOL

"The ponds look like corporate reflecting pools, and they're the giant rainwater collection system. So things which had at one point in time been an object of status in a corporate landscape now become emblematic of a relationship with nature, which we felt was just stunning. It was the one entry where a strong environmental agenda actually was the primary form-giver."

Jury

Helfand Architecture Project Team: Margaret Helfand, FAIA (Principal-in-Charge), Niall Cain (Project Architect), Jennifer Tulley, Tom Chang (Project Team) George Scarpidis, Leslie Hamanaka, John Tinmouth, Tom Ambler, Omayya Kanafani

Executive Architect: McKellar & Associates, Inc.

General Contractor: Gulf Stream Construction Co. Inc.

Structural Engineer: Johnson & King

M/E/P Engineer: Barrett, Woodyard & Associates, Inc.

Civil Engineer: Seamon, Whiteside and Associates, Inc.,

Landscape Architect: Seamon, Whiteside & Associates, Inc.; Susan Nelson/Warren Byrd Landscape Architects

Architect: KPF

International

Project: De Hoftoren

Location: The Hague, The Netherlands

Client: RGD-

Government Building Department

KPF (Kohn Pedersen Fox) International won the competition to design an office tower for ING, a real estate development firm based in The Hague, on land at the edge of the city's central park. When

completed, the Dutch Ministry of Education, Science, and Culture purchased the 55,000 square meters of office space as its new headquarters. Working with government agencies and guided by the urban regeneration master plan that controls the government/embassy district the final design features a 29-story spire-like *wolkenkrabber*, or "cloud scratcher" as skyscrapers are known in Holland, and a curvaceous low bar building containing offices, a conference center, restaurant, and ground floor arcade that looks onto a central courtyard, hence the name, "Courtyard Tower."

"The building is an investigation of how a high rise can be a marker in the city and a maker of place. On the skyline, the two arms of the building seem to reach out and embrace the city beyond. On the ground plane, the arms wrap around a courtyard – a quiet, green oasis in the middle of the bustling city center."

David Leventhal, AIA, and Kevin Flanagan, AIA, Architects

"What impressed us is the building's fluid form. It's not your usual high rise. It creates an ensemble, a very monolithic piece of architecture. Also impressive is the rather modest choice of materials in the interior. It's about space and light."

Jury

KPF International Project Team: Lee A. Polisano, FAIA, RIBA, David Leventhal, AIA, Kevin Flanagan, AIA, Ron Bakker, David Doody, Bernard Tulkens

Associate Architect/Structural Engineer: Arcadis

General Contractor: Heijmans IBC Bouw

M/E/P Engineer: Hiensch Engineering

Landscape Architect: Copijn Utrecht B.V.

Interior Design: Trude Hooykaas Interiors

Façades: Scheldebouw B.V.

Stone Consultant: White Mountain Stone Company



The 29-story tower is a centerpiece of the city's urban redevelopment

H.G. ESCH

Architecture MERIT

Architect: Ohlhausen DuBois Architects

Project: Klein Residence

Location: Santa Fe, NM

Client: Michael and Jeanne Klein

This glass house is a study in structure, light, and texture, which at times blur the distinction between the built and the natural environment. Responding to the serenity of the desert southwest, a structural glass wall is the only support for the cantilevered roof of a house set on a mountainside. This 8,500-square-foot private residence for art collectors from Houston showcases their paintings, sculptures, and other works of art. A sky space designed by James Turrell in the center of the house is part of their permanent collection.



A structural glass wall is the only support for the cantilevered roof over the living room

"This was a remarkable commission – a great site and sophisticated, courageous clients who wanted to learn everything about architecture. The exploration of structural glass, the research into materials, the collaboration with artists and craftsmen – everything became possible."

Mark DuBois, AIA, Architect

"Outside the brown zone of Santa Fe is this amazing house on an extraordinary site with an unbelievable room, which is actually supported by glass."

Jury

Ohlhausen DuBois Architects Project Team: Mark DuBois, AIA (Design Partner), David Fox (Project Designer)

Landscape Architects: Paula Hayes, Charles Pearson

General Contractor: Wolf Corporation

Structural Engineer: QPEC/Quiroga-Pfeiffer Engineering

Glass Engineer: Dewhurst Macfarlane & Partners Inc.

Lighting Design: Christine Sciulli Light + Design

M/E/P Engineer: M&E Engineering

Architecture MERIT

Architect: Platt Byard Dovell White

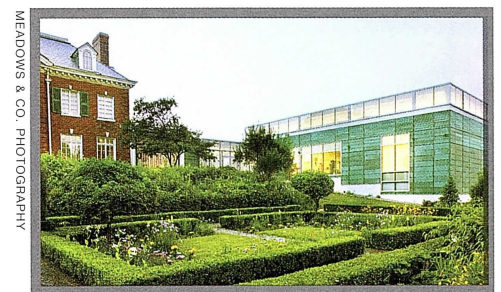
Project: Saginaw Art Museum Addition

Location: Saginaw, MI

Client: Saginaw Art Museum

At the turn of the 20th century, the prominent architect Charles A. Platt was commissioned to design a home and garden in a fashionable section of Saginaw, Michigan, for lumber baron C. L. Ring. A century later, the Saginaw Art Museum underwent an ambitious expansion by an architectural team that included the aforementioned architect's grandson.

The stately, 1904 Georgian Revival mansion is now the centerpiece of the museum and showcases an expansive permanent collection of 14th- to 20th-century American and



Copper cladding on the new wings complement the Georgian mansion

European paintings and sculpture. Flanking the Ring mansion and garden at the rear are two separate glass wing pavilions – one for special exhibitions, the other for educational programming. Perimeter skylighting of the galleries, copper cladding, wood lattice-screen garden enclosures, and glazed connectors complement the exterior materials and detailing used by its original architect.

"The challenge was to maintain the existing architectural hierarchy while joining it to a modern expression. This was accomplished by embracing the Italianate garden and juxtaposing the existing Georgian brick with new and contrasting, but complementary, materials and design."

Charles A. Platt, FAIA, and Ray H. Dovell, AIA, Architects

"It is an extremely successful project in terms of its massing and fundamental organization. It has some very interesting characteristics such as the juxtaposition of new and existing construction and materials, and the space that's created between the three components."

Jury

Platt Byard Dovell White Project Team: Charles A. Platt, FAIA, Ray H. Dovell, AIA (Principals-in-Charge), Matthew M. Mueller

Architect-of-Record: Wigen Tincknell Meyer & Associates

Museum Consultant: RKK&G Museum & Cultural Consultants

Landscape Architect: Mark Robinson Associates

M/E/P Engineer: Peter Basso Associates

General Contractor: Pumford Construction

Architecture MERIT

Architect: Polshek Partnership Architects
Project: Brooklyn Museum Entry Pavilion and Plaza
Location: Brooklyn, NY
Client: Brooklyn Museum



RICHARD BARNES

The new entry glows beneath the museum's Beaux-Arts façade

Boasting a 560,000-square-foot Beaux-Arts structure and a world-renowned collection, the Brooklyn Museum now has a new entry pavilion and plaza. The new pavilion roof is articulated as a series of stepped glass arcs, which are supported by metal plates and cables, and recall the grand stairs of the original McKim Mead & White entrance. The skylight glass is laminated and point-supported in a hybrid structural design that uses both the glass and the steel as structural components. From its interior, the colonnade and pediment of the limestone façade are visible above. The new entry embraces the street and subway entrance, and defines a new public amphitheater and a water sculpture that entertains and delights.

"The design allowed us to bring new life and vitality to a 19th-century landmark and contribute to the revitalization of Brooklyn. We used an architectural vocabulary that is as indicative of this century as the aesthetic of McKim Mead & White was to theirs."

James S. Polshek, FAIA, Architect

"The material choice of a glass roof in juxtaposition to the stone building is both provocative and handsome."

Jury

Polshek Partnership Architects Project Team: James S. Polshek, FAIA (Design Partner), Duncan R. Hazard, AIA (Management Partner), Don Weinreich, AIA (Project Manager), Robert D. Young, AIA (Senior Designer), David E. Tepper, AIA, R. Craig Mutter, AIA (Project Architects), Robert S. Condon, AIA (Job Captain), Deborah Campbell, AIA, John Feit, Russell Fredette, AIA, Elliott Hodges, Oneka Horne, James Ke, Kwansoo Kim, Sally Leung, Andrea Mason, Sherrill Moore, Alejandro Salazar, Marc Schaut, Margaret Tyrpa, John Zimmer, AIA, Michael Halfants, Eugenie Huang, Jong Kim, Jane Lin, Lois Mate, AIA, Charmian Place, William Rosebro, James Sinks, AIA, Daniel Stube, AIA, David Wallance, AIA, Thomas Wong, AIA (Design Team)

General Contractor: Bovis Lend Lease

Structural Engineer: Robert Silman Associates

M/E/P Engineer: Jaros, Baum & Bolles

Lighting: Brandston Partnership, Inc

Landscape Architect: Judith Heintz Landscape Architecture

Landmarks Consultant: Higgins & Quasebarth

Water Features: WET Design

Civil Engineering: El Taller Colaborativo, PC

Signage: 2X4

Architecture MERIT

Architect: SHoP Architects
Project: The Porter House
Location: New York, NY
Client: Jeffrey M. Brown Associates

With a nod to one of the choicest cuts of beef in the meatpacking district where it is located, The Porter House is a 10-story luxury condominium. The development at 66 Ninth Avenue includes 22 residences



SEONG KWON

Four new stories atop a renovated 1905 warehouse

ranging from 900 to 3,400 square feet, as well as a ground floor commercial space. An existing six-story masonry and heavy timber structure originally built in 1905 as a warehouse for a wine importer was renovated and topped by four new stories that cantilever eight feet over the top of an adjoining building, while two partial floors wrap down on the back of the old structure. The façade uses a custom fabricated metal panel system and floor-to-ceiling windows that

accentuate both the verticality of the structure and the unique interface between the original Renaissance Revival façade and the new addition. Internally mounted light boxes on the façade create a visual focus by blurring the massing of the building as day turns to night.

"This was an incredible opportunity to challenge the definition of contextuality. If we had it to do all over again, we would tear the warehouse building down."

Gregg Pasquarelli, Architect

"An interesting and exceptional building handled straightforwardly as a piece of urban form; and engaging, intriguing presence in the city."

Jury

SHoP Architects Project Team: Gregg Pasquarelli, Kimberly Holden, Christopher Sharples, Coren Sharples, William Sharples (Principals), Jonathan Mallie (Project Manager), Colleen O'Keefe, Jennifer Conway

General Contractor: Bethel Construction

Structural, M/E/P, Civil Engineer: Buro Happold Consulting Engineers

Zinc Facade System: Maloya Laser, Inc. (fabricators); L. Martone & Sons, Inc. (consultants)

Architect: Tod Williams Billie Tsien Architects

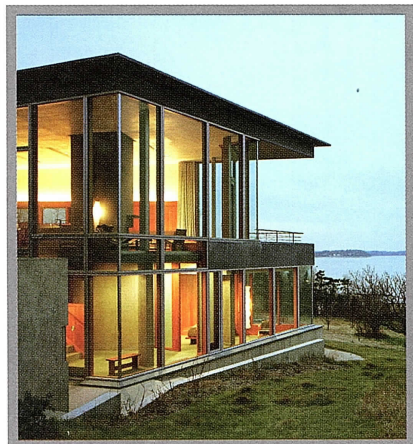
Project: House on Eastern Long Island

Location: Shelter Island, NY

Client: Rob Sloan

Shelter Island remains provincial even when the population soars with the summer temperatures. On a steep bluff with water views, anesthesiologist (and outdoorsman) Rob Sloan commissioned a new home, complete with a basement level to hold his kayaks and other outdoor equipment. The house consists of two building masses – the main house and the garage, both formed in cast-in-place concrete and blue Brazilian granite. The house can be entered by walking up stairs to the split between the two buildings, or from above at an elevated automobile court to an elevated courtyard. At this level are a guest bedroom and bath, open kitchen and dining area, and a living room that opens to the interior courtyard. Downstairs are the master bedroom suite and two more bedrooms. A glass corridor connects the bedrooms to a game room in the lower level of the garage building.

MICHAEL MORAN



Even with expansive windows for ocean views, the house was built to withstand severe Atlantic storms

presumably extremely supportive clients. In this case, we felt that the execution of the project really rose to high standards. The detailing is wonderful throughout.”

Jury

Tod Williams Billie Tsien Architects Project Team: Tod Williams, FAIA, Billie Tsien, AIA (Partners), Paul Schulhof, Betty Chen (Project Architects), Kyra Clarkson, Jennifer Turner, Leslie Hanson, Martina Bendel, William Vincent, Andy Kim (Design Team)

Contractor: Wright and Company Construction, Inc.

Structural Engineer: Severud Associates

M/E/P Engineer: Webber and Grahn

Landscape Architect: Edmund Hollander Design

Lighting: Renfro Design Group

“The owner wanted a house that would stand up to fire and weather and time. We had the opportunity to build a concrete and stone house made to last.”

Billie Tsien, AIA,
Architect

“By and large, many of the houses submitted had the most gratuitous of circumstances: wonderful expansive sites, ample budgets, and

Architect: Weiss/Manfredi Architects

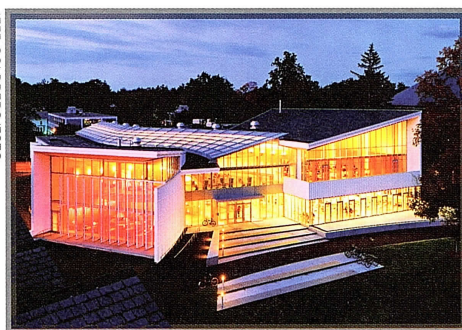
Project: Smith College Campus Center

Location: Northampton, MA

Client: Smith College

This new, two-story, 60,000-square-foot glass, steel, and wood Campus Center has become Smith College's signature building and only campus-wide communal space. Imagined as an interior passage

JEFF GOLDBERG/ESTO



The Campus Center's glazed curtainwalls and skylit gallery make it a light-filled, welcoming place

areas, performance spaces, dining facilities, student offices, mail-room, and a fireplace lounge. Outdoor terraces connect the dining and lounge areas with the surrounding campus grounds. The project mediates the physical and social gap between the residential and institutional buildings adjacent to the site.

“The Olmsted landscape and the botanic garden inspired the idea of a more fluid and open building, which is more of an extension of the landscape than the gravity-bound brick academic buildings.”

Marion Weiss, Architect

“This building managed to be vibrantly progressive, and at the same time, a good neighbor to its surroundings by emphasizing inhabitation, humanity, light.”

Jury

Weiss/Manfredi Architects Project Team: Marion Weiss, Michael A. Manfredi (Design Partners), Tae-Young Yoon (Project Manager), Armando Petruccelli, Kok Kian Goh, Lauren Crahan, Jason Ro, Michael Blasberg, Stephanie Maignan, Chris Payne (Project Team)

General Contractor: Daniel O'Connell's Sons

Structural Engineer: Weidlinger Associates, Inc.

M/E/P Engineer, Fire & Life Safety: Jaros, Baum & Bolles Consulting Engineers

Civil Engineer: Fuss & O'Neill

Landscape Architect: Towers|Golde, Site Planners and Landscape Architects

Lighting Design: Renfro Design Group, Inc.

Audio-visual: Shen, Milson & Wilke, Inc.

Others: R.A.Heintges Architects Consultants (glazing)

Interiors HONOR

Architect: Bentel & Bentel Architects/Planners

Project: The Modern

Location: New York, NY

Client: Museum of Modern Art/Union Square Hospitality Group

As part of the Museum of Modern Art "campus," the architects of The Modern had a historically rich palette to work with. Danny Meyers's new 10,000-square-foot restaurant is located at the nexus between the original museum building by Richard Goodwin and Edward Durell Stone, the adjacent museum annex and sculpture garden by Philip Johnson, and the new museum by Yoshio Taniguchi. Just as the design of the new MoMA mediates between the experience of the city and that of the art it displays, the design of the restaurant mediates between the museum and the city. The insertion of a system of sinu-



EDUARD HUEBER

The Bar (or Barr) Room

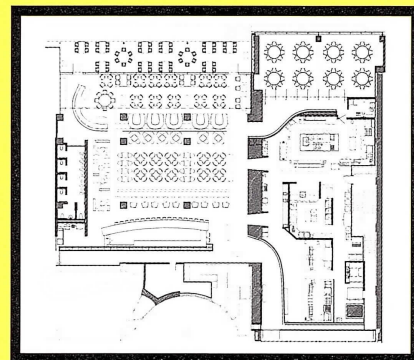


EDUARD HUEBER

The main dining room offers view to MoMA's sculpture garden

ous lighted glass walls bind the restaurant spaces that straddle different building areas and also separate the various program areas.

The restaurant has entrances from the museum and from West 53rd Street, where diners enter through a luminous white entrance tunnel that opens up to the Bar Room (also known as the Barr Room), and the formal dining room beyond. From either entrance, the space reverberates with the feeling that "you've arrived" for a four-star meal overlooking the Abby Aldrich Rockefeller Sculpture Garden. Gauze-like veils of luminous glass, an all-glass wine rack, brushed marble bar, and custom-designed seating create a spare yet warm series of interior dining environments.



BENTEL & BENTEL ARCHITECTS/PLANNERS

Floor plan shows 6,000-square-foot main floor of the restaurant; there is a 4,000-square-foot kitchen mezzanine below

"A project like a restaurant in a building like MoMA might be considered a 'once in a lifetime' kind of project. The challenge was to create a modern yet inviting environment. Many restaurateurs want something warm so patrons return, but not necessarily modern. In this case, we knew that 'modern' was a priority, which made us happy."

Carol Rusche Bentel, FAIA, Paul Bentel, Ph.D., FAIA, Peter Bentel, AIA, Architects

"The restaurant is an extension and reinforcement of Modernism and the new use of materials. The architects describe the restaurant as an interpretation of the museum at large – a place of many places."

Jury

Bentel & Bentel Project Team: Paul Bentel, FAIA, Peter Bentel AIA, Carol Rusche Bentel, FAIA, Susan Nagle, ASID, Raffaele Razzano, Thomas O'Connor, Chris Minchey, Peter Malkias, Ben Cruz, Rob Costello

Structural Engineer: Severud Associates

M/E/P Engineer: GC Eng & Associates PE

Lighting Designer: George Sexton Associates

Graphics/Signage: Museum of Modern Art Graphic Design Department,

Acoustics/Sound System: Walters Storyk Design Group

Code: Jerome Gilman

Food Services: Clevenger Frable LaVallee

General Contractor: Structuretone Global Services

Furniture: Fritz Hansen; Erik Jorgensen; Kallemo; R. Randers; Globe Furniture; Kobenhaven Design

Lighting: Zumtobel; Kurt Versen; Edison Price; Ardee; Litelab

Metal & Glass: The Iron Shop

Interiors HONOR

Architect: Davis Brody Bond

Project: Human Rights in China New York Headquarters

Location: New York, NY

Client: Human Rights in China

When Human Rights in China (HRIC), a non-governmental organization founded by Chinese scientists and scholars to protect human rights in China, acquired 3,500 square feet of contiguous space on the 33rd floor of the Empire State Building, they still faced a space problem. Their program required more space than they had available. To complicate the situation, the group's executive director wanted an open office environment and the president, who was incarcerated in a Chinese prison for more than a decade, wanted an office where he could close a door and have privacy when needed.

The design solution was to use storage furniture as architecture. Individual units, color-coded according to program designation, serve as walls, light boxes, storage systems, and workstations. Since they rest on a movable track system, they can be easily reconfigured to accommodate various work situations such as conferences, receptions, board meetings, and even exhibitions. Even the HVAC unit, which covers one-third of the ceiling, feels less obstructive when considered as part of this dynamic floor plan.

"The new HRIC headquarters is actually three scenes in one: an office scene, a conference scene, and an exhibition/reception scene. The main challenge was to accommodate the different programmatic requirements within a limited space; the solution was movable shelving."

Steven M. Davis, FAIA, Architect

"This was very expressive about the technology that allowed the program to fit in the space. It wasn't trying to hide nor celebrate it in an overly self-conscious way. Flexibility has been another one of the great acid dreams of Modernism, but is pulled off here in a way that seems well-scaled with respect to furniture items that actually do support a functional office, as well as create an interesting, densely-layered space."

Jury

Davis Brody Bond Project Team: Steven M. Davis, FAIA (Partner-in-Charge), Mayine Yu, AIA (Project Manager), Naji Mojaes (Project Designer), Nathan Hoyt, AIA, Jancis Lao (Interior Designers)

Consulting Engineer: IP Group Consulting Engineers

General Contractor: York Construction Corp.

Code: William Dailey Building & Zoning Consultant

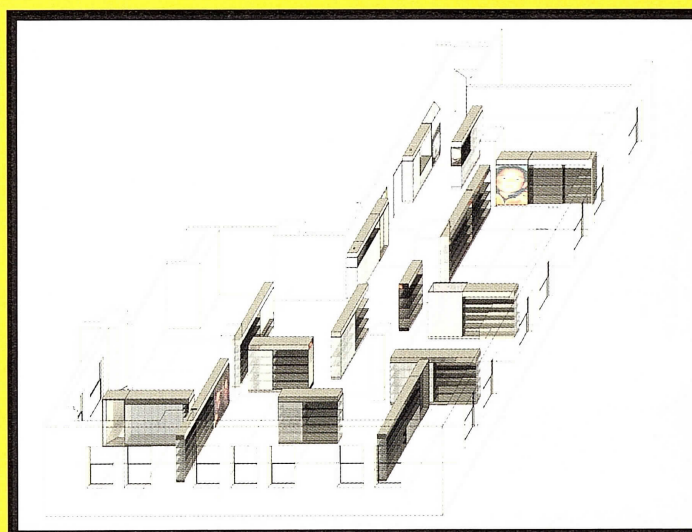
Construction Manager: Empire State Building Company

Furnishings: Modern Office Systems (shelving); Herman Miller (desks); Plyboo (bamboo floor); Benjamin Moore (paint); H&H Woodwork (mill-work)

JODY KIVORT



DAVIS BRODY BOND



JODY KIVORT



Top: Interior "walls" are storage units on tracks, color-coded according to program **Middle:** Axonometric shows basic plan with reception/gallery at right **Above:** Shelving and storage units on a track system creates flexibility for the small office to accommodate conferences, receptions, and exhibitions

Interiors HONOR

Architect: Richard Meier & Partners Architects

Project: 66 Restaurant

Location: New York, NY

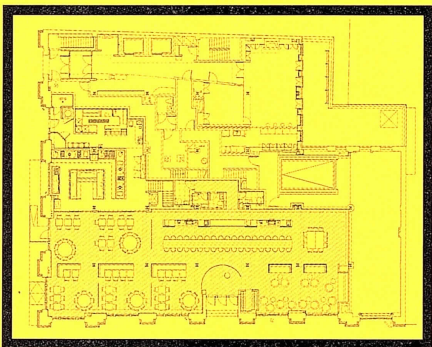
Client: Suarez Restaurant Group & Jean Georges Enterprises

A creative collaboration between Richard Meier, FAIA, chef Jean Georges Vongerichten, and restaurateur Phil Suarez, 66 Restaurant is a fusion of sleek modern design and traditional Chinese cuisine. Housed in the ground floor of the 1901 Textile Building, designed by Henry J. Hardenbergh (architect of the Dakota and the Plaza Hotel), the entry is defined by 12-foot-high curved glass.

They say there's not a bad table in the restaurant, which is designed as an open space divided by large frosted glass panels. The



SCOTT FRANCES/ESTO



RICHARD MEIER & PARTNERS ARCHITECTS

Right: A communal table seats 40; a dining area is set apart by stainless-steel mesh and upholstered banquettes **Top: Aquariums** offer diners watery views into the kitchen **Above: Shaded area of floor plan highlights the dining areas**

150-seat dining areas include upholstered leather banquettes with tall, stainless-steel mesh backs. A 44-foot poured epoxy resin table serves as a communal space for 40 patrons, and an additional 25 guests can be accommodated in the lounge area. Overhead, red silk banners depicting Chinese ideograms containing a good will hang from large square coffers recessed in the 12-foot-high ceiling. Ceiling coves conceal lighting, giving the space a warm and sensual radiance. The bar, located behind a frosted glass wall along the communal table, provides an unusual backdrop for

bartenders who appear in silhouette. Aquariums stocked with exotic fish separate the main dining area from the kitchen, affording guests watery view of the busy kitchen.

Completing the ensemble are tables constructed of ice-blue poured epoxy resin with stainless steel bases, and classic furnishings by Eames, Bertoia, Saarinen, and Cassina.

"The collaboration with a true culinary artist was irresistible. Equally irresistible was the opportunity to contribute new architecture to an archetypal turn-of-the-century building designed by Henry Hardenburgh. The challenge was to create a space that lived up to the exacting standards of the client as well as to the wonderful architectural legacy of the existing building."

Richard Meier, FAIA, Architect

"The 44-foot table is the showpiece, in combination with the matte-glass screen behind, defining the restaurant area from the kitchen. We felt that that the architecture achieves a fantastic space with a minimal palette of materials and lighting that creates a very unusual atmosphere for the restaurant."

Jury

Richard Meier & Partners Project Team: Richard Meier, FAIA, Don Cox, AIA, Thomas Juul-Hansen

General Contractor: Certified of New York

Structural Engineer: Goldstein Associates

M/E/P Engineer: Ambrosino DePinto & Schmieder

Lighting Design/Consultant: L'Observatoire International

Restaurant Consultation and Design: Mark Stech-Novak

Audio-visual: Robert Drake Associates

Others: Cassina; Knoll; Herman Miller; Atta Studios; Gratz Enterprises (furniture); Architectural Glass Craft (specialty glass); Bashphon (acoustical ceiling); GKD-USA (metal fabric banquettes); Sani-Metal (dining banquettes); C.B. Management Service (fish tanks)



SCOTT FRANCES/ESTO

Interiors HONOR

Architect: Voorsanger Architects

Project: Elie Tahari Fashion Design Office and Warehouse

Location: Millburn, NJ

Client: Elie Tahari

When trend-setting women's fashion designer Elie Tahari decided to move his design office and warehouse to suburban New Jersey, he sought to create an exciting and uplifting working environment. To that end, the design team renovated a 200,000-square-foot, nondescript storage facility from the inside out. Seventh Avenue doesn't seem so far away when you enter a building where the central hallway has the feel of a fashion show runway. And one doesn't miss Bryant Park as much when two 20 by 30-foot interior garden courts can be enjoyed by the staff throughout the year.

The client, who is said to love the Asia Society renovation by Voorsanger Architects, was no doubt impressed with the way light poured into the museum.

The same openness was achieved in the 20,000-square-foot office portion by cutting into the roof structure to create two courtyards out of former vaults. The structural system was reinforced and the interior perimeter fitted with glass paneling, leaving the courtyards open to the sky and letting in natural light. The centrally positioned courtyards are accessible to the office and symmetrical to the entry axis.

The building's use as a house of fashion is expressed by fabric that billows from the walls of the conference room and by the façade's stainless steel mesh and translucent panels, which are reminiscent of clothing in the designer's collection.

"Elie Tahari sees his total world as a compulsive design statement about himself and his firm. Exciting design is always about energy, energy and the will to win. Elie has all these traits in abundance. Michael Van Valkenburgh worked on the two gardens with a beautifully deft hand. His calm, almost Zen-inspired result truly belies his intense persona."

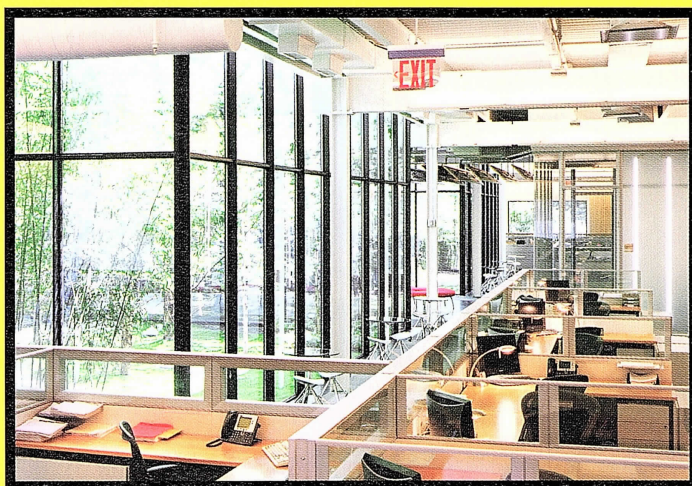
Bartholomew Voorsanger, FAIA, Architect

ELIZABETH FELICELLA



The "runway" entry is flanked by two courtyard gardens

ELIZABETH FELICELLA



Workstations have views of the open-air courtyards

"This is a large warehouse space and we found this incredibly seductive. We very much liked the clarity and straightforwardness with which the beams of the original architecture have been cut, and just stop in front of the glass windows; you can see the relationship of the workspaces to the courtyards."

Jury

Voorsanger Architects Project Team: Bartholomew Voorsanger, FAIA

(Partner-in-Charge of Design), James MacDonald, AIA (Partner/Project Architect), Jorge Prado, Kim Neuscheler, Chieko Takahashi

Landscape Architect: Michael Van Valkenburgh Associates

Structural Engineer: Weidlinger Associates Inc.

M/E/P Engineer: AKF Engineers

Civil Engineer: Mullen Engineering

Lighting Design: L'Observatoire

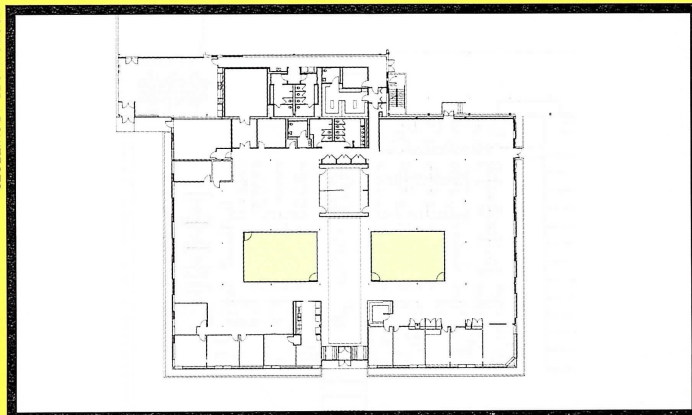
Graphics/Signage: Signs + Decal

General Contractor: Nexus Development

Interior Designer: Harold Streitman

Others: Gisele Stomeyer Designs (artist); Empire Office; Unifor USA (furniture); Shaw (carpet); Benjamin Moore (paint); De Santis Architectural Woodworking (millwork)

VOORSANGER ARCHITECTS



Floor plan illustrates access to the courtyard gardens from the "runway" and the work areas

Interiors MERIT

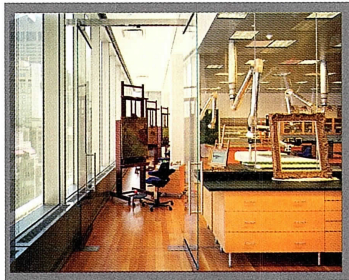
Architect: Alspector Anderson Architects

Project: Conservation Department, Museum of Modern Art

Location: New York, NY

Client: Conservation Department, Museum of Modern Art

MoMA's conservation department naturally requires a premiere facility. The space allocated to the department increased modestly in relation to the museum's expansion, so it was imperative to create versatile spaces suited for a wide variety of treatments – and foster intradepartmental interaction and collaboration, despite being spread over three floors. The program includes labs for paintings, sculpture, and works on paper, as well as for conservation science, a departmental library, and a conference room. Though functions, such as x-radiography, sculpture shower, and spray lacquering, have distinct technical and spatial requirements, the architects were able to combine some of them into multipurpose rooms. Storage for art, tools, equipment, treatment files, and supplies had to be ample, readily available, yet unobtrusive, and reliable exhaust systems were essential.



The Painting/Sculpture studio has abundant natural light

"We always enjoy working with conservators and this was no exception. The MoMA conservation staff brought passion, intelligence, and wit to the process to forge a design that reflects their mission and fulfills their needs."

Samuel Anderson, Architect

This type of space is extremely programmatically driven. There's almost no architectural determination to be made in such an interior. On the other hand, there's an aesthetic that's clearly carried out."

Jury

Alspector Anderson Architects Project Team: Samuel Anderson (Partner-in-Charge), Edward Gormley, Juan Villafane (Project Architects)

Core-Shell Architect: Taniguchi and Associates

Architect of Record: Kohn Pedersen Fox Associates

General Contractor: AMEC

Structural Engineers: Severud Associates; Guy Nordenson and Associates

M/E/P Engineer: Altieri Sebor Weibor

Lighting Design: George Sexton Associates

Mechanical Contractor: ASM & Heritage

Electrical Contractor: Unity International Group

Others: Interstate (drywall, ceilings); Haywood Burke (flooring); Petersen, Geller, Spurge (millwork); Kewaunee (fume hoods); Plymovent (solvent snorkels); Petersen, Geller, Spurge (custom furniture); Håg (chairs)

Interiors MERIT

Architect: Asymptote Architecture

Project: Carlos Miele Flagship Store

Location: New York, NY

Client: Carlos Miele

Carlos Miele's bold, second skin fashion designs embrace the traditional as well as the modern aesthetics of his native Brazil. This is echoed in the design of his flagship store in Manhattan's trendy meat packing district by a spatial narrative centered primarily on an abstraction of what symbolizes Brazilian culture, landscape, and architecture. With its sculpted white backdrop the store is both sensual and sophisticated. It is a hybrid of shopping and visual experience, a place to see, and possibly, like the fashion designer's clothes, be seen in.

"The project is a synthesis of various influences: Brazilian modernity and culture, and the body as subject in fashion design as well as an object of movement and choreography. Performance art and performance architecture using new technologies in form making drove the design."

Hani Rashid and Lise Anne Couture, AIA, Architects

"The invitation to enter is very clear from the shop window,

and leads to this mysterious space, which is very seductive, we felt, for the world of shopping and desire. The spatial and rich visual experience was equally matched in the architecture."

Jury

Asymptote Project Team: Hani Rashid, Lise Anne Couture, AIA

(Principals), Jill Leckner (Project Architect), Noboru Ota, John Cleater, Peter Horner, Cathy Jones (Project Team), Micheal Levy Bajar, Janghwan Cheon, Teresa Cheung, Mary Ellen Cooper, Shinichiro Himematsu, Michael Huang, Lamia Jallad, Ana Sa, Markus Schnierle, Yasmin Shahamiri (Assistants)

Engineers: Kam Chiu, PE; Andre Tomas Chaszar, PE

Lighting Consultant: Focus Lighting Inc.

A/V Consultant: Ben Greenfield

Contractor: Vanguard Construction & Development

Fabricator: 555 International

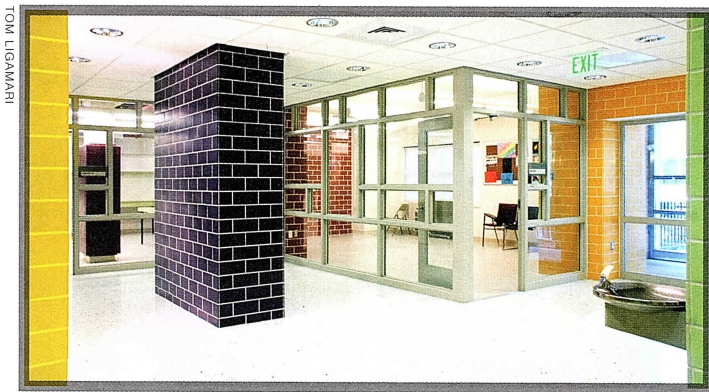


The sculpted backdrop for the clothing is both sensual and sophisticated

Interiors MERIT

Architect: Edelman Sultan Knox Wood Architects
Project: O'Dwyer Gardens Community Center
Location: Brooklyn, NY
Client: New York City Housing Authority

O'Dwyer Gardens in the Coney Island section of Brooklyn houses more than 1,000 residents in its six apartment buildings. The 3,700-square-foot community center underwent a gut renovation that focused on bringing the activity of the facility back to the center of the space. Providing maximum views into every room from the lobby establishes a sense of security and connectedness, especially for



Areas are defined by brightly-colored glazed tiles

children attending after-school and alternative learning classes. Boldly colored glazed tiles that are durable and easy to maintain delineate the massing of spaces. Additional upgrades and expansions include a new stainless steel vestibule, built-in furniture, new equipment in the music/computer room, ADA compliant bathrooms and kitchen, and entirely new HVAC and life/safety systems.

"Low staffing levels necessitated high visibility throughout the center and this led to a design of transparent glass partitions and tile finished blocks. Views from one room through the lobby into another connect the spaces, activities, and occupants, helping to create community."

Andrew Knox, AIA, Architect

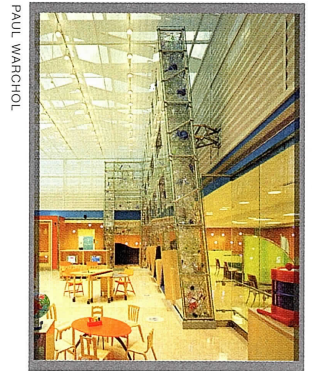
"With a modest budget the architects have created a sense of identity and belonging in a very robust way, and a center that reaches out to the entire community."

Jury

Edelman Sultan Knox Wood Architects Project Team: Andrew Knox, AIA (Partner), Kimberly Murphy, AIA (Project Architect/Manager)
Structural Engineer: Dunne and Markis Consulting Structural Engineers
MEP Engineer: Laszlo Bodak Engineers
General Contractor: Emco Tech Construction
Others: National Lighting (lighting); Roppe; Allstate (flooring); Gail Tile (wallcovering); Benjamin Moore (paint)

Interiors MERIT

Architect: Granary Associates
Project: Memorial Sloan-Kettering Cancer Center Claire Tow Pediatric Pavilion
Location: New York, NY
Client: Memorial Sloan-Kettering



The 70-foot-long sculptural wall has playful light elements activated by stepping on footprints in floor

As part of a larger vertical expansion of the main clinical block, Memorial Sloan Kettering's new Pediatric Day Hospital was moved to the 9th floor to create a bright and comforting environment. The focal point is a 20-foot-high sculptural wall that extends up into an expansive skylight. It contains more than 8,000 pieces of glass in a stainless steel frame. Interactive devices set off whirligigs of light. The main waiting area is subdivided by "rolling sails" of stainless steel and stretched fabric that allow users to create smaller pods for privacy. The light-filled treatment area is broken down into smaller components by vertical planes of color, wood, and glass. Each treatment bay is a personal refuge where the patient can watch TV, play video games, or connect to the Internet.

"What we're most proud of is that we have taken a space people do not like and made it into a place where young people and volunteers actually enjoy hanging out. You get the sense that the environment is working to help these kids get better."

John J. Cummiskey, AIA, Architect

"We liked that the architects created areas of delight and distraction for children and their parents. There's lots of room for exploration. The colors and materials aid the children in terms of a sense of identity and belonging as well as orientation."

Jury

Granary Associates Project Team: John J. Cummiskey, AIA (Principal-In-Charge), Mahmoud Mehrabian, AIA (Project Executive), Pierre Trombert (Design Director), James May, AIA (Project Manager), Richard Killeen (Project Architect), Jennifer Kenson (Senior Interior Designer), Charlotte Passera (Intern Designer)

General Contractor: HRH Construction

Structural Engineer: Robert Silman Associates, P.C.

M/E/P Engineer: Jards Baum & Bolles

Lighting Design: Hillmann DiBernardo & Associates

Technology Consultant: Shen Milsom Wilke, Inc.

Graphics/Signage: H Plus Incorporated

Art Consultant: MKM Fine Art Inc.

Furnishings: David Edward; Minima; Krug; KI; HBF; Knoll (furniture); Boca Flasher; Wila; Lite Lab; Flos (lighting); Forbo (flooring); Benjamin Moore (paint); Sloan & Company (millwork)

Interiors MERIT

Architect: Steven Harris Architects

Project: Play

Location: Elmhurst, NY

Client: PLAY

The signs on the building on Queens Boulevard read “Play,” “A Lounge,” and “Eat Drink Smoke Bowl Shoot,” succinctly describing the program of this 10,000-square-foot indoor adult playground, where each activity is assigned a stripe of space and a wave of the color spectrum. Visitors may entertain themselves at a 45-foot-long stainless steel bar, four bowling lanes, 17 championship pool tables, eight projection screens, and numerous booths for eating, drinking, and socializing. Smokers can indulge while observing the scene from the comfort of their own glass enclosed box. And all this fun came in at \$50 per square foot.



SCOTT FRANCES

Saturated colors define the different areas for play at Play

“Play is a pool hall-cum-bowling alley-cum-cocktail lounge, a corrupt program contained within a series of polychromatic stripes – a modern carnival where normative rules of behavior are suspended.”

[Steven Harris, Architect](#)

“The scheme is a very unusual typology. We liked the striation of the different functions and the way the architect chose to deal with each of them with very specific colored atmospheres.”

[Jury](#)

Steven Harris Architects Project Team: Steven Harris, John Woell, Victoria Partridge

General Contractor: Win Sing Construction Co.

Structural Engineer: Russell Davies

Lighting Design: Filament 33, Marianne K. Maloney

Graphics/Signage: Glen Cummings

Fire & Life Safety: Denis Keith

Flooring: Floorworks

Interiors MERIT



MICHAEL MORAN

The translucent paneled ceiling houses HVAC and sprinkler systems

Architect: Leven Betts Studio

Project: Mixed Greens Gallery

Location: New York, NY

Client: Mixed Greens

Mixed Greens sells original contemporary art from its 3,500-square-foot storefront gallery in Chelsea. Using the building’s existing beam and column pattern, the space is divided into two galleries separated by an office and packaging area in the middle. The same column pattern was used to create a custom luminous ceiling that contains all the HVAC, sprinkler, and lighting elements. In some instances, the translucent panels extend from the ceiling to become light fixtures over key locations in the space. Also custom-designed are the reception desk, a bar, and a pivoting media table with built-in computer laptops that display the gallery’s collection.

“This project diverged from the “white box” approach of a typical gallery design. There were three design components: the ceiling, built-in furniture, and color, usually taboo in gallery design.”

[Stella Betts, Architect](#)

“The innovation in the scheme is the luminous ceiling, developed as a volume, not simply a flat plane, containing the mechanical systems and lighting. It helps extend our understanding of the potential of a ceiling in a modernist space.”

[Jury](#)

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

Interior Designer: GV Interiors

Lighting Consultant: Tilottson Design

Contractor: Taocon Inc

Interiors MERIT

Architect: Lewis.Tsurumaki.Lewis Architects

Project: Xing Restaurant

Location: New York, NY

Client: Michael Lagudis and Chow Down Management

This 2,000-square-foot Chinese restaurant in Hell's Kitchen occupies a floor plan typical of a New York tenement – light wells on each side of the building create a bottleneck. Composed of four distinct yet interlocked areas, the design employs a logic derived from the

Surrealist game Exquisite Corpse. Each area is defined by a specific material, moving from hard to soft. A layered stone bar and bamboo booths at the front of the restaurant give way to a corridor of stacked colored acrylic that extends into the front dining room as a light canopy. An aquarium wall and red velvet paneling turn the rear dining room into an exotic padded booth.

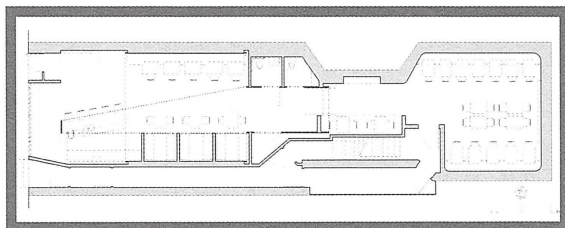


Four areas from front to back change from hard materials (stone, bamboo) to soft (velvet)

"The pleasure of the design came in the elaboration of the interior volumes, each of which exhibits contrasting material and functional qualities as one progresses through the space."

Marc Tsurumaki, Architect

Floor plan shows bottleneck formed by two light wells



"The entire architectural *parti* is clearly laid out as part of the image and identity of the restaurant. A very commendable small project."

Jury

Lewis.Tsurumaki.Lewis Project Team: Paul Lewis, AIA, Marc Tsurumaki, David J. Lewis (Partners), Eric Samuels, Lucas Cascardo, Alex Terzich, Matthew Roman

General Contractor: Gateway Design Group

Interiors MERIT

Architect: Studios Architecture

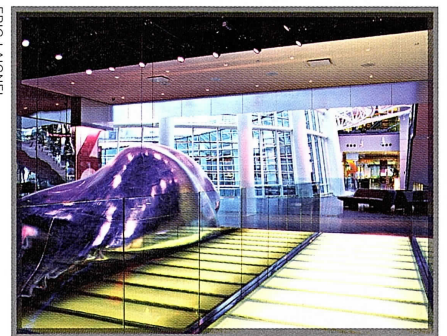
Project: Bloomberg

LP Headquarters

Location: New York, NY

Client: Bloomberg LP

ERIC LAIGNEL



View from Broadcast Center includes Indigo Manglano-Ovalle's "Cloud" and reception beyond; atrium overlooks Beacon Court at street level

When Bloomberg LP decided to build its New York City headquarters for more than 3,600 employees, the

interior architect was brought on board early in the process (the same firm had also designed Bloomberg offices in Los Angeles and Paris). The financial media company occupies 700,000 square feet on floors 3-16 and a full floor below grade at 731 Lexington, a 55-story tower designed by Pelli Clarke Pelli. A ride up the spiral escalator leads to key public spaces in the sixth floor sky lobby filled with public art works. Surfaces and planes in a palette of simple materials, colors, textures, and dramatic lighting are used in unexpected ways. As in all Bloomberg offices, there's a large fish tank in the reception area – only this office also has its own koi pond.

"There was an unprecedented level of trust and mutual respect between all parties – the building architect, graphic designer, lighting designer, and the in-house team. You cannot tell where one group's work ends and another begins."

Todd DeGarmo, AIA, Architect

"What makes this a strong scheme is the consistent architectural approach. The materials are actually rather simple and the colors are rather straightforward."

Jury

Studios Architecture Project Team: Todd DeGarmo, AIA (Principal-in-Charge), Tom Krizmanic, AIA (Design Principal), Brian Tolman (Senior Designer/Senior Project Architect), Mike Krochmaluk, Geoff Deold (Project Architects), Brooke Luckock, Sohith Perera (Designers)

Building Architect: Pelli Clarke Pelli

Structural Engineer: Weidinger Associates, Inc.

M/E/P/FP Engineer: Cosentini Associates, LLP

Lighting Design: Johnson Schwinghammer

Project Management: Turner Construction

Construction Management: StructureTone, Inc.

Acoustical: Shen Milsom Wilke, Inc.

Others: Unifor; Knoll; Herman Miller; Vitra; Cappellini; Moroso (furniture); Zumtobol; A+L; Lightolier (lighting); Interface (carpet); Benjamin Moore (paint); Mitsubishi Electric & Electronics (escalator)

Project HONOR

Architect: Balmori.Sanders
Project: Staten Island Olympic
 Equestrian Facility (commissioned)
Location: Staten Island, NY
Client: NYC 2012

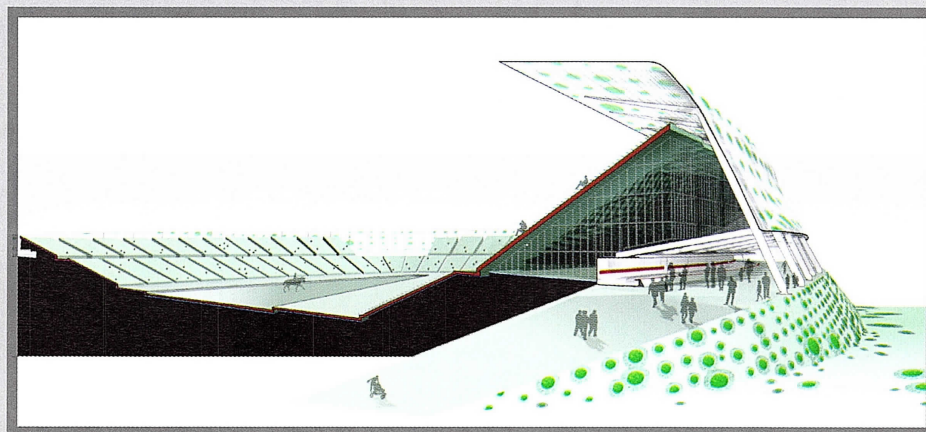
The design challenge for this sustainable equestrian venue was twofold: how to work with off-the-shelf materials such as bleachers and tents to create an economical, temporary equestrian facility while at the same time leaving behind an environmentally progressive park as a post-games legacy. The design team chose to weave together buildings and landscape in a scheme composed of two principal elements: the berm and the ribbon.

The berm, an S-shaped earth mound, defines two exterior spaces – a demountable outdoor amphitheater for 35,000 spectators and a gently curving overlook that would offer aficionados a behind-the-scenes look at warm-up fields where horses and riders are framed against a backdrop of marshlands. Threading its way through the berm, the ribbon, made of a durable translucent fabric, defines a public circulation route that links public stadium and private practice area, and at the same time creates a façade for the stadium, a covered canopy for VIP and press seating, and a pedestrian bridge that terminates at a roof terrace covering stables for 200 horses. Vertical incisions within the roof membrane permit natural light and views to pass between spectators above and athletes and horses below.

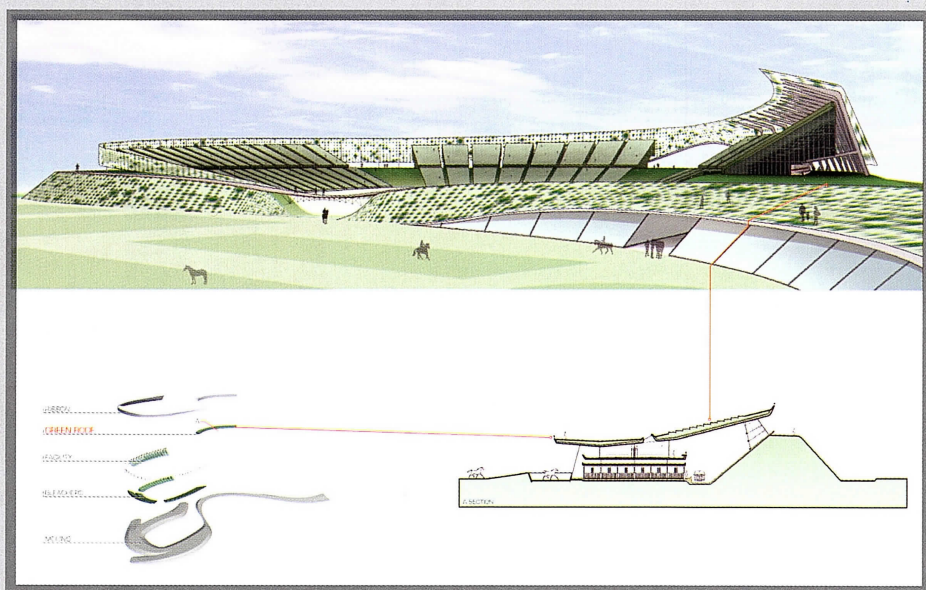
If the Olympics had come, facilities such as the grand arena and stables would have remained on the site and been incorporated into the park as permanent elements. In addition, pedestrian and equestrian paths that connect to existing paths in the park would have remained as a post-games gift for New York.

“Our goal was to integrate building and landscape. Midway through the process, budget cuts forced us to change direction and work with temporary bleachers rather than embed the stadium seating in the berm. We came up with a new strategy – a common abstract pattern of dots printed on the scrim that wraps the temporary bleachers merges with an identical pattern of planted dots scattered horizontally across the landscape, blurring the boundary between building and berm.”

Diana Balmori, ASLA, and Joel Sanders, Architects



BALMORI.SANDERS



BALMORI.SANDERS

Top: Olympic Family Lounge and Press Center are housed beneath the bleachers Above: A “ribbon” atop the berm forms a pedestrian bridge linking the stadium to the training fields and terminates as a roof terrace covering stables for 200 horses.

“We lament that this is not going to get built. It’s a wonderful example of collective intelligence and collaboration between architect and landscape architect. Their sinuous ribbons of mounds and berms, which are integrated with seating tiers and manufactured cladding, create an integrated, beautiful whole.”

Jury

Joel Sanders Architect Project Team: Joel Sanders (Principal), Brian Kimura (Project Architect), Edowa Shimizu, Serra Kiziltan

Balmori Associates Project Team (landscape architecture): Diana Balmori, ASLA (Principal), Mark Thomann (Project Architect), Sangmok Kim, Emily Abruzzo

Structural/Civil Engineer: Arup

Cost Consultant: Bovis Lend Lease

Project HONOR

Architect: Shigeru Ban Architects + Dean Maltz Architect

Project: Nomadic Museum (commissioned)

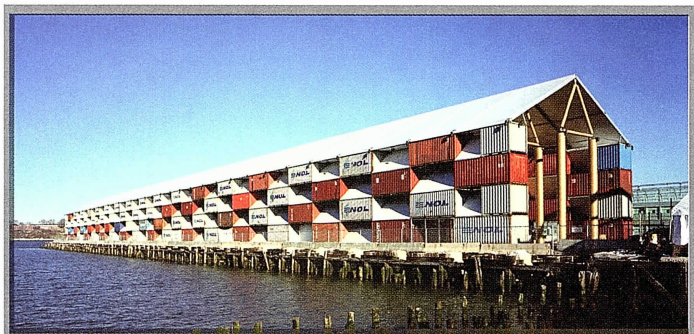
Location: New York, NY

Client: Bianimale Foundation

More than 500,000 people visited the Nomadic Museum during its stay on Pier 54 at West 13th Street, March-June 2005. The 45,000-square-foot "traveling" museum is made of 148 readily available steel cargo containers housing Gregory Colbert's solo exhibit, "Ashes and Snow" – photos and videos of people interacting with elephants, hawks, and whales.

Stacked 34 feet high to form the walls of the museum, the containers were secured with a diagonal fabric-like membrane. The roof trusses were partially constructed of specially designed 12-inch diameter paper tubes resting on 30-inch diameter paper tube columns composed of recycled paper with an inner and outer waterproof membrane.

The interior, likened to a post-industrial cathedral with a 56-foot-high peaked roof, contained a long wooden boardwalk with stone paths on each side. Suspended from thin cables were unframed, large-scale photos from Colbert's travels to Asia, Africa, and Antarctica. With a turn of a lever, the connectors disengage, the tubes get packed away in the containers, and the Nomadic Museum is ready to travel to another locale and be seen by a new audience. It is currently making its home in Santa Monica, California, through May 14, 2006.



"People have told me that visiting the museum was a most spiritual experience. As for me, the opportunity to be involved with a building that could have such a positive impact on so many people was overwhelming. The Nomadic Museum brings art to the public at a grand scale with a low cost, temporary building system that continues to evolve as it travels from place to place."

Dean Maltz, Architect

"For the jury, this was essentially a slam dunk. We recognized right away that this project was incredibly poetic, not only for its content but also for the way in which the pier was transformed. It was an urban activator in terms of engaging the public and creating a very social experience."

Jury

MICHAEL MORAN



Left: The Nomadic Museum stretched 672 feet along Pier 54 **Above:** Paper tubing made up much of the roof trusses and columns **Below:** Axonometric

Shigeru Ban Architects +

Dean Maltz Architect

Project Team: Shigeru

Ban, Hon. AIA, Nobutaka

Hiraga, Keina Ishioka

(SBA); Dean Maltz, Kelvin

Li, Chad Kraus, William

Bryant (DMA)

General Contractor: MVN

Associates

Structural Engineer: Buro

Happold

Exhibition Designer:

Officina di Architettura - Ombra Bruno

Lighting Design: Alessandro Arena

Construction Management: Bovis Lend Lease; LMB Inc.

Fabric Structures: Summit Structures

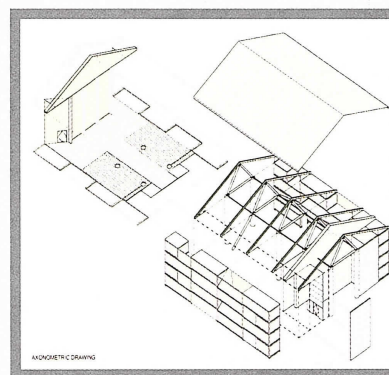
Audio-visual: Go Show Entertainment, Inc.

Code: Manhattan Expedition

Paper Tubes: Sonoco

Shipping Containers: TRS Containers

Fabric Membrane: Naizil, Inc.



Project HONOR

Architect: Hellmuth, Obata + Kassabaum with Studio JTA
Project: Harlem Hospital New Patient Pavilion (commissioned)
Location: New York, NY
Client: Dormitory Authority of the State of New York; NYC Health & Hospitals Corporation; Harlem Hospital



HELLMUTH, OBATA + KASSABAUM/AMD

Above: A double-skin curtain wall based on the hospital's restored WPA murals will make the new facility a colorful landmark on Lenox Avenue
Below: A soaring, light-filled atrium will be the new main entrance

Located in the heart of Harlem, the hospital has been an important community institution since opening in 1887. During the 1990s, Harlem Hospital became the poster child for New York City's overcrowded 11-hospital system. The center, consisting of seven buildings, lacked a plan for departmental location and growth, and no coherent institutional image. As part of the \$225 million modernization and expansion program, three buildings will be demolished and replaced with a new \$150 million patient pavilion. The pavilion will accommodate all high-technology services, including emergency room, operating rooms, diagnostic and treatment services, radiology, and critical care bed suite. Guided by the primary objective of providing an upgraded and fully interconnected facility under one roof, the 260,000-square-foot structure will project a bold, vibrant, new image for the community.

Part of the project will include the restoration of 12 previously hidden WPA murals by African-American artists that depict the history of medicine and the role of hospital workers. A representation of these historically significant murals will be transformed into a high-performance double skin curtain wall, bringing color and life back to Lenox Avenue. The atrium will showcase the restored murals alongside new works of art, and take its color palette from the murals.

"This high-performance building will take murals, once hidden from public view, to the other extreme – front and center on Lenox Avenue. We have also integrated a new public atrium and green space in

response to the hospital's desire to make a civic contribution to the Harlem community."

Kenneth Drucker, AIA, LEED

"This is an extremely commendable project, for what is a very difficult project type. It turns itself outward and really gives something back to community and the city. It uses art, light, and color therapeutically in order to engage the community, as well as engage the patients."

Jury

Hellmuth, Obata + Kassabaum Project Team: Chuck Siconolfi, AIA, Richard Saravay, AIA, Georgine Ilesco, Mary Jane Van Horn, Felix Hu (Medical Planning); Kenneth Drucker, AIA, Arnold Lee, AIA, Grace Liao, George Switzer, Andrew Cohen, Christopher Korsh (Architecture)
Studio JTA: Jack Travis, FAIA

Structural Engineer: Robert Silman & Associates; Trevor Salmon Associates

M/E/P Engineer: Kallen & Lemelson Lakhani & Jordan

Civil Engineer: Philip Habib & Associates

Landscape Architect: Elizabeth Kennedy Landscape Architects

Lighting Design: Susan Brady Lighting Design

Geotechnical Engineer: Matrix New World Engineering, Inc.

Acoustics: Cerami Associates

Curtain Wall: R.A. Heintges & Associates

Others: GZA GeoEnvironmental (hazmat); Iros Elevator (vertical transportation); Louis Sgroe Equipment Planning (medical equipment); The Schachinger Group (materials management); Global Partners in Shielding (shielding); Corporate Reprographics (reprographics)



HELLMUTH, OBATA + KASSABAUM/AMD

Project HONOR

Architect: Marble Fairbanks

Project: Expanded Alliances : Industry & Beyond
Commissioned

Location: New York, NY

Client: Department of Art History and Archaeology,
Columbia University

Expanded Alliances is a project that combines research into new computerized fabrication techniques, building information modeling (BIM) and construction, and innovative approaches to organizing an architectural design project. The larger goal of the three research topics is to expand the architect's role using digital technology in all aspects of the organization and fabrication of a project.

Test Project 2005-0 is a new slide library for the Department of Art History and Archaeology at Columbia University. The team included Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP) students and the recently opened GSAPP Fab-Con Lab. Undergraduate and graduate architecture students worked on the fabrication and assembly of the project, moving their digital design experience – integral in their education – into the realm of building.

The east wall is made up of 435 layers of one-inch-thick lightweight fiberboard sandwiched together with glass viewing portals inserted. The portals offer views from and bring natural light into the hallway from a sky-

light in the 800-square-foot room. The other walls are solid panels with one-quarter-inch perforated lines mimicking the tooling paths for each of the layers of the east wall. The project was completed both

as a prototype to test the premise of the research and to fulfill the immediate program needs of the client as the first phase of a long-term master plan.

"It was important to us that all those involved believed in this project as not only fulfilling the current program needs of the Art History and Archaeology Department but also as true research and experimentation in design, fabrication, and new forms of communication and collaboration between architects, university departments and facilities and architecture students."

[Scott Marble and Karen Fairbanks, Architects](#)

"This is a modest project, but it is a keen example of the 21st-century integration of design and craft. What began as a non-applied craft research project becomes applied through the realization of the wall. What's really intriguing is the insertion of glass fins that are cut and layered into the layered wood and does some monumental thing with light. It's quite beautiful."

[Jury](#)

Marble Fairbanks Project Team: Scott Marble, Karen Fairbanks
(Partners), Jake Nishimura, Eric Ng, Katie Shima

GSAPP FabCon Lab: David Benjamin (Project Manager), Cory Clarke, Peter Anzalone (Co-directors)

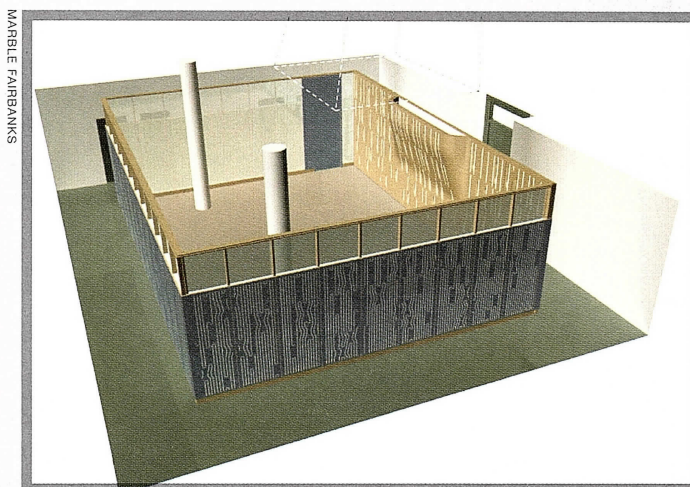
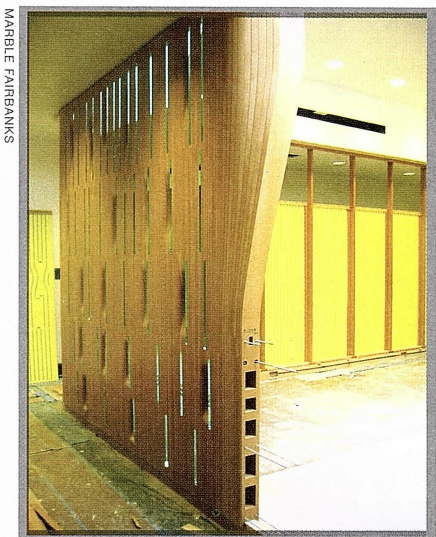
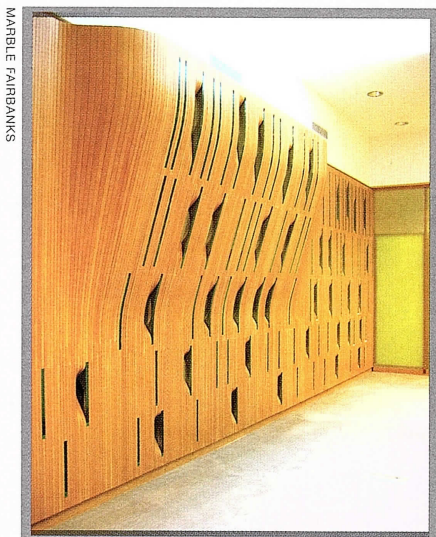
GSAPP Building Crew: Mark Taylor, Darren Zhou, Jamison Guest

Lighting Designer: Rick Shaver Architectural Lighting

Structural Engineer: Norfast Consulting Group

Contractor: Ideal Interiors

Fabricators: Bjork Carle Woodworking; Stainless Metals, Inc.; Kangoo Products



Top left: The east wall is 435 layers of lightweight fiberboard sandwiched together with glass viewing portals inserted. Bottom left and above: Layered wall under construction; other walls are panels with perforated lines reflecting the tooling paths for each of the layers of the east wall.

Project HONOR

Architect: nARCHITECTS

Project: Canopy (commissioned)

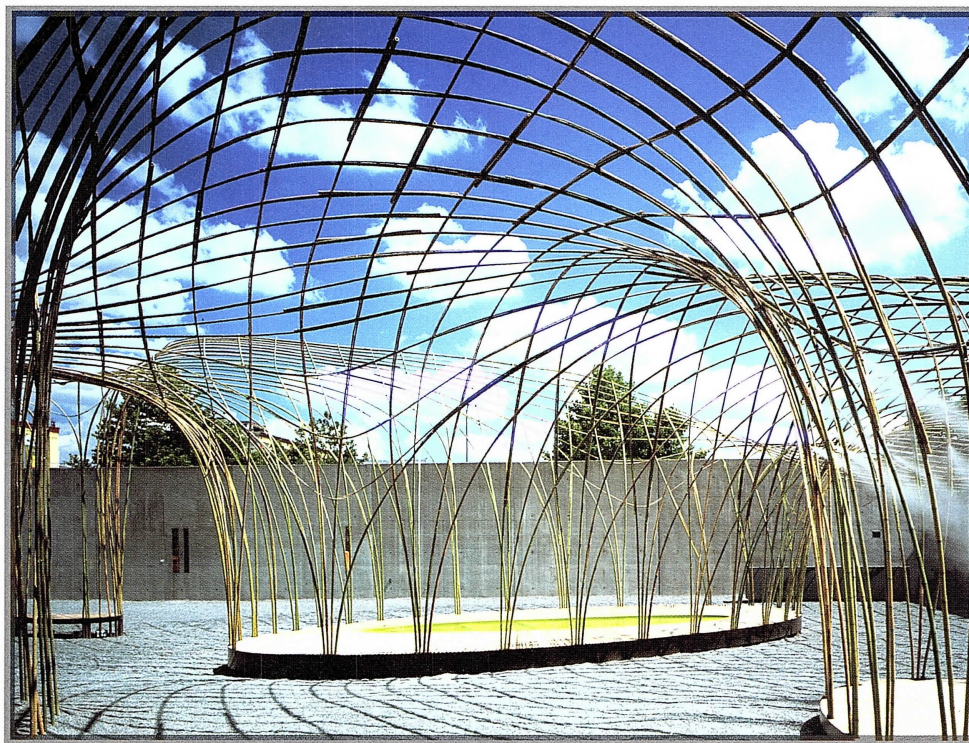
Location: Long Island City, NY

Client: Museum of Modern Art/P.S. 1

"Canopy," the winning design in the 2004 MoMA/P.S. 1 Young Architects competition, included more than 30,000 linear feet of supple, freshly cut, green bamboo poles installed last summer in the MoMA/P.S. 1 Contemporary Art Center's courtyard. The project relied on the bamboo's natural structural qualities and a singular tectonic system to bind together the overhead shade structure, and to create varying atmospheres. Pinches in the bamboo lattice produced a range of shadow densities and patterns across the courtyard throughout the day.

Dips in the canopy defined rooms open to the sky, each with a distinct climatic environment for different modes and scales of lounging: Pool Pad incorporated a wading pool; Fog Pad had fog nozzles that spread a cool halo of mist; Rainforest featured a sound environment and water misters that provided intermittent rain showers; and Sand Hump's half-open ellipse oriented itself to maximize exposure to sun and shade. On any given Saturday during the summer, 7,000 people played and relaxed under the 1,100-square-foot bamboo canopy, which by the end of the season aged from light green to brown.

"We took advantage of the organic properties of bamboo in ways that we could have neither predicted nor modeled. Similarly, we were happy to see people engage with the multiple environments as we



Above: Pool Pad, center, with green wading pool; Fog Pad, right **Below:** Canopy at dusk



had programmed them – and were even happier to discover the wide range of uses and events that people invented for themselves."

[Eric Bunge, AIA, Mimi Hoang, Architects](#)

"What impressed the jury is the project's very strong effect with few means. It's a very light bamboo structure, not a wall, not a roof, but like an umbrella. So it creates activities with the big surfaces, with the small holes, and there is resting and fresh water. With few means, it makes a real public space."

[Jury](#)

nARCHITECTS Project Team: Eric Bunge, AIA, Mimi Hoang (Principals), Jorge Pereira (Project Architect), Samuel Dufaux, Kayt Brumder, Phu Hoang, Claudia Martinho, Marica Mckeel, Christopher Rountos, Dayoung Shin, Nik Vekic

Fabrication/Installation Team: Eric Bunge, AIA, Nick Gelpi, Mimi Hoang, Matt Hutchinson, Ian Keough, Jonathan Kurtz, Jeannie Lee, Marica Mckeel, Jorge Pereira, Aaron Tweedie, with Anthony Acciavatti, Jenny Chou, Samuel Dufaux, Jennifer Fetner, Toru Hasegawa, Mark Hash, Hikaru Iwasaka, Sebastian Potz, Christopher Rountos, Kevin Sipe, Peter Thon, Nik Vekic

Structural Engineer: Markus Schulte, Ove Arup & Partners

Bamboo Consultant: Dave Flanagan, Bamboo Fencer

Bamboo Supplier: Big Bamboo

Steel Fabrication: Amuneal Manufacturing Corp.; nARCHITECTS

Landscape Architect/Consultant: Marie Viljoen

Sound Environment: Jose Ignacio Hinestroza

FRANK OUDEMANN

JORGE PEREIRA

Project HONOR

Architect: Skidmore, Owings & Merrill

Project: United States Census Bureau Headquarters (commissioned)

Location: Suitland, MD

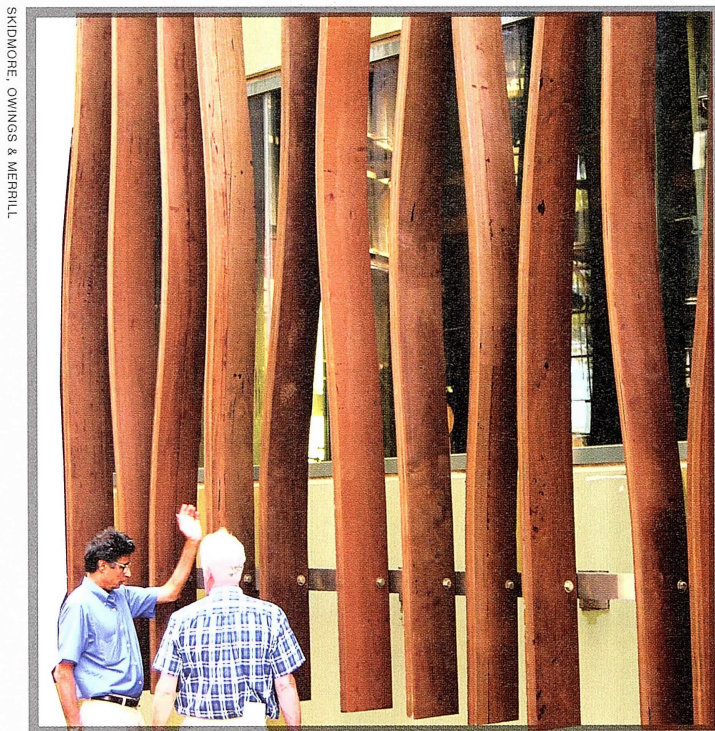
Client: U.S. General Services Administration National Capital Region

Funding for the 2.5 million-square-foot complex in the metro Washington D.C. area was approved by Congress in stages and for that reason, the program was divided into two equal, self-contained halves to be built separately, but still function as a single unit. The building is conceived as having been cleaved from a single rational mass, which is pulled apart to achieve phasing needs. The resulting mass is manipulated around a new courtyard that connects the exist-

system of green-tinted pre-cast spandrels and glazed vision panels that match the tones of the landscape. Façades facing the courtyard are fully glazed to maximize daylight. A finely scribed “veil” of curving lines echoes the wooden sunshades. The parking garages are sheathed in a green wire armature that will become an “ivy veil” for natural ventilation, to filter light, and increase oxygen content within the garages.

“This complex is a study in how to design a very large corporate campus that minimizes the real and perceived impact to its site, adopting sustainable measures and principles, and exploring an architectural expression that celebrates and heightens this relationship. The projects attempts to blur the distinction between building and landscape by camouflaging both the structures and their scale.”

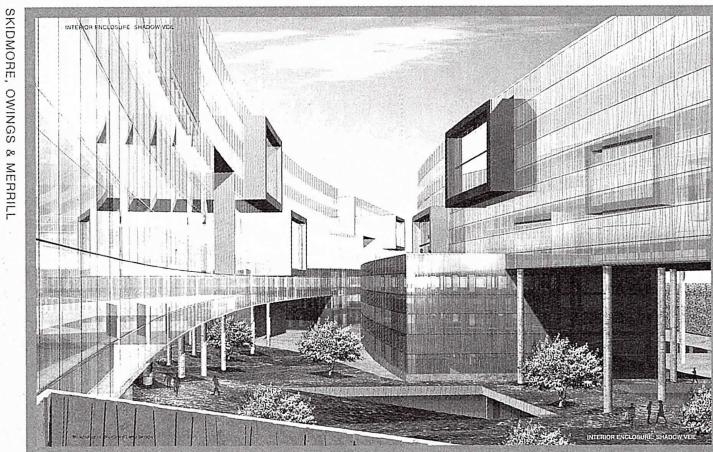
Gary Haney, AIA, Architect



A “wood veil” of vertical oak sunshades brings a sense of the forest into the offices

ing landscape to and through the building's center.

The Census Bureau, which is part of the GSA's Design Excellence Program, is designed to achieve a LEED Silver rating, incorporating water reclamation, recycled building materials, minimized energy consumption, and maximized natural day-lighting. In addition to these prescribed sustainability measures, the building's shape, massing, cladding, and roofing materials were all selected to explore the architectural expression of a sustainable architecture. The façades that face the woods are clad in a system of vertical laminated, white oak sunshades that create dappled patterns of shadow and warm light inside the offices, suggesting a forest interior. Underlying this “wood veil” is a



Glazed courtyard façades are “shadow veiled” with etched pattern echoing the wood sunscreens on perimeter façades

“This was one of the very few projects out of all of the entries that aggressively addresses the issue of sustainability in a way that makes sense and that's earnest. We think SOM and the federal government are to be commended for raising the bar with this project.”

Jury

Skidmore, Owings & Merrill Project Team: David M. Childs, FAIA, Gary Haney, AIA (Design Partners), Peter Magill, AIA (Managing Partner), Stephen Apking, AIA (Interior Design Partner), Anthony Fieldman, AIA (Senior Designer), Elias Moubayed, Mark Igou, AIA, Nestor Santa-Cruz, Aybars Asci, Devawongs Devakul Na Ayudhya, Joyce Ip, Noppon Psiutharnon

Planning/Landscape/Environmental Analysis: EDAW, Inc.

Civil Engineer: Wiles Mensch Corporation

Parking: Carl Walker, Inc.

Vertical Transportation: Lerch, Bates & Associates, Inc.

Lighting Design: Domingo Gonzalez Associates

Telecommunications: Shen Milsom & Wilke

Audio Visual/Acoustical: Polysonics, Inc.

Project HONOR

Architect: Weiss/Manfredi Architects

Project: Barnard Nexus (commissioned)

Location: New York, NY

Client: Barnard College

The master plan to transform the historic four-and-a-half-acre, four-block urban campus of Barnard College in Morningside Heights envisions a new arts center as its centerpiece. The new six-story, multi-use building, called the Nexus, will replace Vincent Kling's 1963 Millicent McIntosh Student Center. Whereas the McIntosh has its back to the street, the Nexus, with its glass skin and varying levels of opacity, will project the new, open face of Barnard onto Broadway as well as create a second entrance to the campus.

The 110,000-square-foot, loft-like building will contain communal as well as intimate spaces, including a coffee bar, dining hall, reading room, black box theater, special event space, exhibition gallery, and fine art and architecture studios, linked vertically by a series of stairs, pathways, and internal views.

The landscape of Lehman Lawn, an urban oasis, serves as the catalyst of the design strategy. From the historic entrance gates at Broadway, the design frames a clear sightline linking the heart of campus to historic Milbank Hall, which will be reconnected to the main campus by a series of stepped terraces to Lehman Lawn. As a further extension of the outdoor gathering space, the landscape will be extended vertically to an ascending internal garden that brings landscape and light into the public spaces of the Nexus. In addition, a green roof garden terrace will offer views of the campus and the city below.



WEISS/MANFREDI ARCHITECTS

"The Nexus presented a remarkable opportunity to make vivid Barnard's vital mix of academic, social, and cultural life, and bring together the currently separated spaces for architecture, visual art, library, theaters, galleries, and cafes."

Marion Weiss, Architect

"It's a building with a diagonal sequence of public spaces, and what is very interesting is the building's cutting plan and cutting section. There's quality in the understanding of the city, of the situation, of the views of the city, and what is public and what is not public."

Jury

Weiss/Manfredi Architects Project Team: Marion Weiss, Michael A.

Manfredi (Design Partners), Mike Harshman (Project Manager), Yehre

Suh, Kok Kian Goh, Tae-Young Yoon, Clifton Balch, Michael Blasberg,

Megan Born, Patrick C. Hazari, Dara Huang, John Peek, Michael Steiner

Structural Engineer: Severud Engineers

M/E/P/FP Engineer: Jaros, Baum & Bolles Consulting Engineers

Civil Engineer: Langan Engineering

Landscape Architect: HM White Site Architects

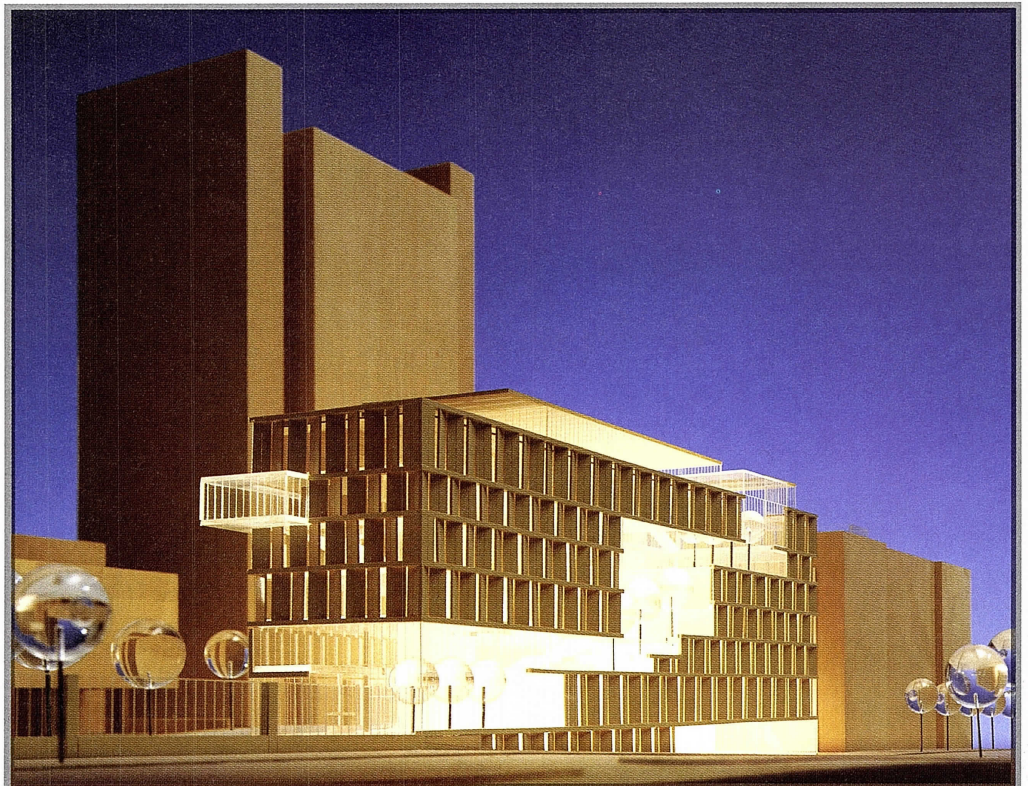
Lighting Design: Brandston Partnership, Inc.

Glazing: R.A.Heintges Architects Consultants

Theater Consultant: Fisher Dachs

Theater Acoustics: Jaffe Holden Acoustics

Sustainability: Steven Winter Associates



WEISS/MANFREDI ARCHITECTS

Top: View of Nexus from Milbank Hall, which will be reconnected to the campus by a new series of stepped terraces to Lehman Lawn Above: Nexus will be a layered, transparent campus presence on Broadway

Project MERIT

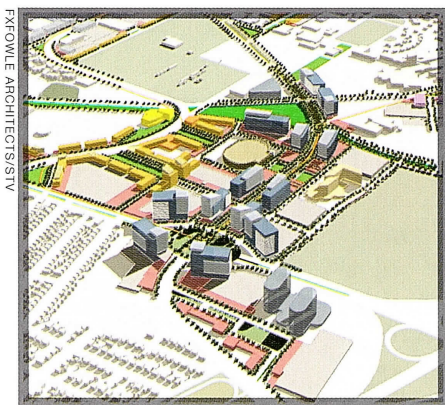
Architect: FXFOWLE Architects/STV

Project: Nassau Centre Major Investment Study (commissioned)

Location: Nassau County, NY

Client: Nassau County

Focusing on three square miles in a nine-square-mile area known as Nassau Centre, in Uniondale, the study examined transportation alternatives to the ubiquitous single occupant vehicle, such as bus, light rail, and expanded heavy rail. The plan creates pedestrian-friendly nodes of mixed-use development served by public transit. The final plan, fine-tuned through a process that involved extensive community outreach and public design charrettes, incorporates an emerald ribbon of green spaces and a golden thread of commercial and retail development with an active street life, both interwoven with transit linkages to create a flexible fabric of smart growth for the future of the county.



"We had a client who believed in the transformative power of planning and a great team to work with. Together we have come up with a 'vision for a new suburbia' — sustainable alternatives to the sprawl that has overtaken all too much of our country."

Mark Strauss, FAIA, AICP, Architect

"It speculates on improvements to an existing perimeter center through these ribbons and threads that are drawn around the existing buildings and fabric. Transportation linkages, landscape greenways and parks, and new pathways enable places for new development and opportunities for social, cultural, and educational needs."

Jury

FXFOWLE Architects/STV Urban Design/Planning Team: Mark Strauss, FAIA, AICP, John Loughran, AIA, AICP, PP, LEED, Biju Chirathalattu, LEED, Robert Katchur, William Chalkley (FXFOWLE); Margarita Gagliardina, Kenneth Lin, AICP, Joseph Romeo (STV)

Transportation/Traffic Engineer: STV, Inc.

Ridership Demand Forecasting: AECOM Transportation Group

Economic Analysis: RKG Associates

GIS: Sidney, B. Bowne & Son

Public Involvement & Agency Coordination: JAC Planning; Sustainable Long Island

Land Use Policy: Saccardi & Schiff

Project MERIT

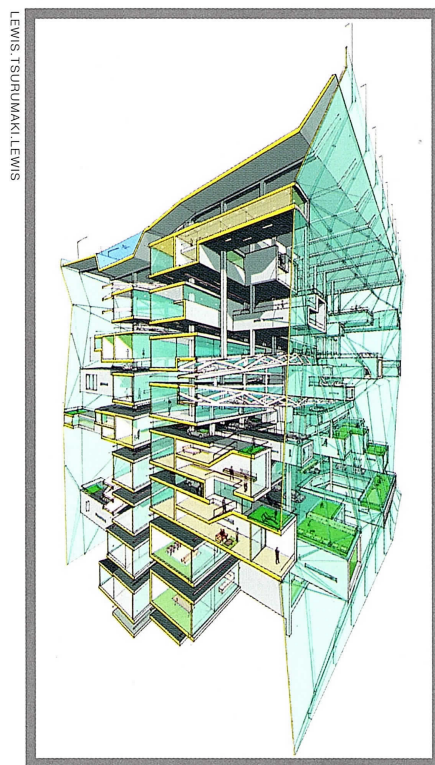
Architect: Lewis.Tsurumaki.Lewis

Project: Park Tower (commissioned)

Location: Generic American City

Client: Architectural Record

This project was selected to be in *Architectural Record's* "Transcending Type: Six Architects in the Vanguard of Contemporary Design" at the U.S. pavilion at the 2004 La Biennale di Venezia. It presupposes that once equipped with clean hydrogen fuel and noiseless engines, vehicles will no longer be relegated to the underground, transforming the suburban commute into an urban ascent, including panoramic views and urban garden stops. While employing a mix of skyscraper-type programs — retail on the ground level, hotel and office space in the middle, and residential on top — the project intertwines in the manner of a double helix a continuous drive-through parking garage and a sandwich of occupiable architectural spaces.



Park Tower would combine retail, office, hotel, and living spaces with parking

"What if suburban desires and urban density/verticality could be combined in the form of a drive-up skyscraper? Park Tower exploits the reciprocal relation between function and parking as the catalyst for architectural invention."

Mark Tsurumaki, Architect

"This one of the few theoretical projects we had to judge. We see it as a metaphoric view of the American city: the horizontal city, with the houses and the cars always together, meeting the vertical city, New York, where everything is going up."

Jury

Lewis.Tsurumaki.Lewis Project Team: Paul Lewis, AIA, Marc Tsurumaki, David J. Lewis (Partners), Alex Terzich, Israel Kandarian, Hye-Young Chung, Hilary Zaic, Michael Tyre, Maya Galbis (Project Assistants)

Project MERIT

Architect: Rogers Marvel Architects

Project: New York City Financial District Streetscape + Security (commissioned)

Location: New York, NY

Client: NYC Department of City Planning; Lower Manhattan Development Corporation; NYC Economic Development Corporation

The design focus of this project is to maintain a vibrant streetscape while installing cutting-edge security in the densest urban condition in New York City – the Financial District, specifically the area of the New York Stock Exchange. Through careful examination and evaluation and thorough coordination with multiple stakeholders and city agencies, a comprehensive strategy knits together the cultural, historical, and financial landmarks with the security plan. Custom-designed components for the district include a fountain in front of the Stock Exchange, “NoGo” sculptural barriers, and a shallow-foundation turntable barrier. These elements serve as street-level amenities, preserving the sense of an inviting public space while functioning as high-tech security devices. The first phase of the new security architecture was completed in September 2004 and subsequent phases are currently underway.



ROGERS MARVEL ARCHITECTS

“Many of our most beloved public spaces are the by-product of solutions to very practical planning problems of their time. Thoughtful civic design is the most important goal; cutting-edge security strategies in this highly public and sensitive downtown site are simply today’s means to get there.”

[Rob Rogers, AIA, Architect](#)

“A very smart project. It offers a lot to think about in terms of how to deal with security, and not dumb it down to the lowest common denominator. The barriers are not closing down – but expanding public spaces.”

[Jury](#)

Architect-of-Record: Rogers Marvel Architects **Project Team:** Rob Rogers, AIA, Jonathan Marvel, AIA, Richard Ramsey, ASLA, Graeme Waitkin, Tim Fryatt

Landscape Architect-of-Record: Quennell Rothschild

General Contractor: Bovis Lend Lease LMB, Inc.

Structural Engineer: Weidinger Associates

M/E/P Engineer: Jaros Baum & Bolles

Civil Engineer: Vollmer Associates

Lighting Consultant: Linnea Tillett Lighting

Security: Ducibella Ventor + Santore

Project MERIT

Architect: Skidmore, Owings & Merrill

Project: Deerfield Academy Koch Center for Science, Math & Technology (commissioned)

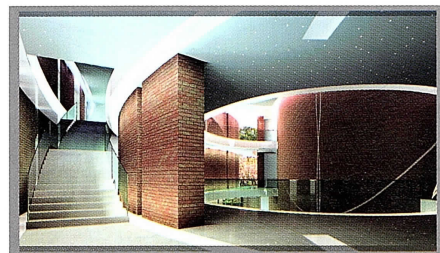
Location: Deerfield, MA

Client: Deerfield Academy

Utilizing the Flemish bond brick style to mesh with other brick buildings on campus, the 78,000-square-foot building extends architecture into the landscape, taking advantage of grade

changes to unify the higher and lower campus levels with building walls that become site retaining walls. Program spaces between the walls are stepped, forming a terraced green landscape with a garden roof system. The facility is designed to encourage interdisciplinary mixing and informal learning.

The design arose from ideas generated at a symposium that included a perceptual artist, observational astronomer, physicist, museum director, geologist, a leading sustainability architect, historians, and an MIT Artificial Intelligence Lab scientist. The resulting facility is both a flexible container for scientific inquiry and a scientific instrument itself. The project is expected to be awarded LEED Gold certification when completed.



SKIDMORE, OWINGS & MERRILL

Central commons area and public lobby

“The building creates a partnership with the earth by building into it and placing the removed soil on its roof, by conserving and returning storm water to nature, and by its energy efficiency and good air quality.”

[Roger F. Duffy, AIA, Architect](#)

“What this well-endowed private school has built for years is brick Georgian Colonial that is a pseudo-historical Williamsburg affront to the landscape. In this case, the landscape confronts that dialect with a series of eluvial planes, incorporating the common campus fabric, making spatial riffs that become occupiable within the building.”

[Jury](#)

SOM Project Team: Anthony Vachionne, AIA (Managing Partner), Roger Duffy, AIA, David Childs, FAIA (Design Partners), Ursula Schneider, Scott Kirkham (Senior Designers), Chris McCready (Project Manager), Reiner Bagnato (Technical Coordinator), Walter Smith (Education Design Specialist), Alexandra Cuber, Vivian Lee, Thomas Behr, Terry Hudak

Construction Manager: Gilbane Building Co.

Structural Engineer: LeMessurier Consultants; John Born Associates (structural consulting engineer)

M/E/P Engineer: Ove Arup & Partners

Civil Engineer: Tighe & Bond, Inc.

Landscape Architect: Brown Sardina, Inc.

Planetarium Consultant: Spitz, Inc.

Project MERIT

Architect: Skidmore, Owings & Merrill

Project: John Jay College of Criminal Justice

Location: New York, NY

Client: City University of New York; John Jay College of Criminal Justice; Dormitory Authority of the State of New York

The college is not only an academic institution; it is also a major training facility for local, state, and federal law enforcement personnel. Phase II of the project, located on a dense, urban site, is a 620,000-square-foot expansion with a façade of glass, ceramic frit, and colored fins – a counterpoint to the existing (and recently renovated) masonry Haaren Hall. The design responds to the institution's goals to accommodate increased enrollment and create a self-contained city within a city. The interior is organized by a cascading series of stairs and escalators that forms a circulation spine between 10th and 11th Avenues. This culminates in a football field-sized campus commons that connects with Haaren Hall at the main classroom level.

"The goal, quite simply, is to give the college a new identity and a stronger presence within the city. The all-glass façade allows the diverse programmatic functions to read on the exterior, a metaphor for the transparency of justice."

Mustafa Abadan, AIA, Architect

"What interested the jury was the urban strategy of developing two phases vertically. The section becomes very important. It is the New York City grid no longer in plan, but in section."

Jury

Skidmore, Owings & Merrill

Project Team: Mustafa

Abadan, AIA, Marilyn Taylor,

FAIA, TJ Gottesdiener, FAIA,

Stephen Apking, AIA, Lisa

Gould, AIA, Chris Cooper, AIA, Jonathan Stein, Jeff Young, Serge

Demerjian, AIA, Gaetano Punzi, AIA, Woodson Rainy, AIA, Lois Mazzitelli

Construction Management: Turner Construction Co.

Structural Engineer: Leslie E. Robertson Associates

M/E/P & Vertical Transportation: Jaros Baum & Bolles

Laboratories Planning: GPR Planners Collaborative, Inc.

Education Planning: Cannon Design

Higher Education Programming: Scott Blackwell Page Architect

Lighting: SBLD Studio

Acoustics/AV/Telecommunications: Shen Milsom & Wilke

Graphics: Lebowitz/Gould/Design, Inc.

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Everything Housing: From Homeless Shelters to Luxury Living

AIA New York Chapter 2005 Housing Design Awards

By James McCullar, FAIA, Chair,
and Wids DeLaCour, AIA, Co-Chair,
AIA New York Chapter Housing
Committee

The AIA New York Chapter Housing Biennial Design Awards program is the first building types awards program established at the Center for Architecture and complements the internationally recognized AIA NY Design Awards program. Premiated projects were presented at the October 17 exhibition opening to a standing room only audience by juror Adele Naude Santos, FAIA, with introductions by 2006 Chapter President Mark E. Strauss, FAIA, AICP, and Shaun Donovan, Commissioner, Department of Housing Preservation & Development (HPD). The exhibition at the Center for Architecture Hines Gallery ran from October 6 through November 30. In his introduction, Strauss stated: "This is a great occasion for AIA NY, as it marks the first time the Chapter has recognized Housing Design separately from our Chapter Design Awards program. By recognizing housing projects on display here tonight, we are acknowledging more forthrightly the role that housing plays in the culture of our city and world."

The inaugural program comes at an opportune time. New York City is experiencing a revitalized housing market after decades of building subsidized housing in older neighborhoods that declined after World War II. Thanks to that effort in stabilizing its neighborhoods, New York has experienced a record growth in population and the economy led by new immigrants. Under Mayor Bloomberg's planning initiatives, the city has rezoned underused waterfronts and other areas for new residential districts and provided incentives for affordable housing, which is key to continued economic growth and New York's status as an international center. HPD Commissioner Shaun Donovan drove this point home in his opening remarks: "Since 1990, New York City has added more people than the population of Boston. Great design benefits new residents, helps regenerate neighborhoods, and reinforces New York's reputation as the design capital of the world. It is inspiring that so many of the winners are affordable housing developments."

The Program recognized all types of multi-unit housing design, both affordable and market rate, including projects under or approved for construction. From more than 100 entries, the jury selected 14 projects ranging from supportive housing to luxury residential towers and community design. The jury, forced to choose from a large body of work, looked at the diversity of housing types balanced by budgets and response to program opportunities. In its closing comments, the jury stated:

Jury

Julie Eizenberg, AIA

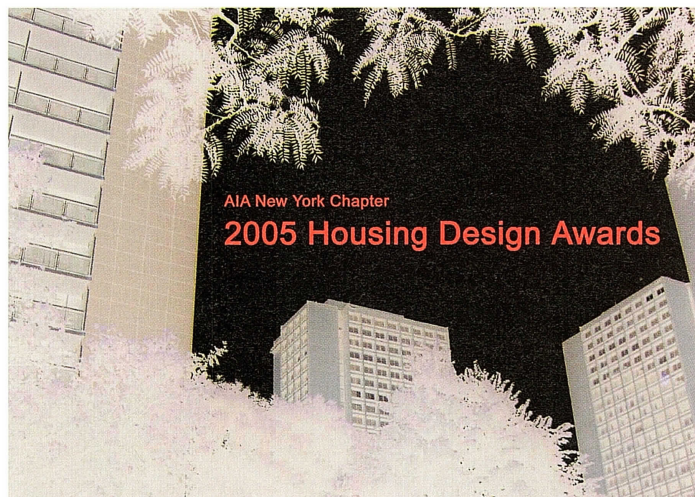
Koning Eizenberg Architecture
Santa Monica, California

Michael Pyatok, FAIA

Pyatok Architects
Oakland, California

Adele Naude Santos, FAIA

Dean, School of Architecture & Planning
Massachusetts Institute of Technology



"This thing called housing, while it has one label, spans such a broad spectrum of multiple housing types. It is really about city building...sometimes even more so than iconic buildings. It goes all the way from the homeless to the super rich, so it's a very complex building type.

"We were looking for more than one aspect of a project to reward. It wasn't because it was beautifully put together, but how it addressed issues of program and opportunities.

"We were also influenced by the fact that there are buildings with enormous budgets, ones with very small budgets, some that are really complex problems, and others that are simple problems. We tried to weigh the expectations that are much higher in a high-income market...as opposed to low-income projects when one is dealing with the minimal."

We wish to thank the many people and sponsors who made the program possible, starting with 2005 President Susan Chin, FAIA, and the Board of Directors; Rick Bell, FAIA, Executive Director; Pamela Puchalski, Deputy Director for Programs & Development, Annie Kurtin, Angelo Monaco, and Sophie Pace from the Center for Architecture for their invaluable assistance; Kristen Richards and Linda G. Miller, who reported the jury and opening event; exhibition sponsors The Hudson Companies Inc. and Anonymous Donor; and the opening reception sponsors Square D Company, Prosurance Redeker Group, Ltd., and Skidmore, Owings & Merrill, LLP.

Housing AWARD

Architect: Davis Brody Bond

Project: Strivers Gardens

Location: New York, NY

Client: Strivers Gardens

At the time of the first Harlem Renaissance, African-American professionals who lived on 138th Street between Seventh and Eighth Avenues were said to be living on "Strivers' Row." The current Harlem real estate renaissance is evidenced by Strivers Gardens, with brick façades reminiscent of the masonry used on its namesake a few blocks uptown.

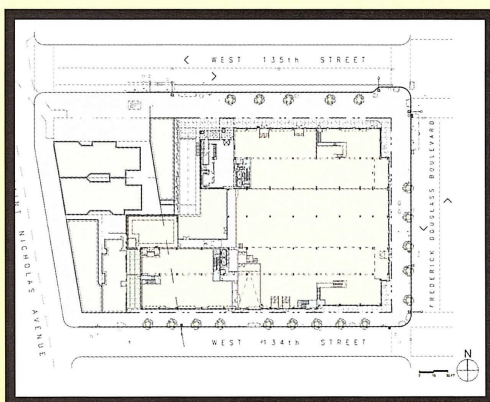
ALBERT VECERKALESTO



Above: The two residential towers include commercial space at street level, professional office space, and below-grade parking **Right:** An inner courtyard garden includes a waterfall, pond, and stream **Below:** Ground floor plan shows L-shaped inner courtyard in green

Designed with today's young professionals in mind, this full-service, luxury condominium development is composed of two parallel mid-rise residential towers. The north tower, at 12 stories, is separated by an inner courtyard from a seven-story tower. The shared lobby is served by a 24-hour concierge, and leads to an open air, L-shaped garden with a waterfall, pond, and stream. The complex has 46,000 square feet of commercial space at street level. The building contains 170 units, 75% of which are afford-

DAVIS BRODY BOND



able, with upscale amenities and most include terraces; the 21 pent-house apartments have large, private roof gardens.

The complex was the final phase of the Strivers Center redevelopment project in the Upper Manhattan Empowerment Zone, and it was partially developed by ANCHOR, a neighborhood revitalization program co-sponsored by the Department of Housing Preservation and Development and the New York City Housing Partnership. Other players involved included the Greater Harlem Chamber of Commerce, as well as the offices of the Manhattan borough president and the mayor.

"The difficulty was in designing a building that would meet the community's expectations within the budgetary constraints of affordable housing. The perseverance of the Harlem Chamber of Commerce and local politicians was critical to maintaining the city's support. When the project was finally underway, the design included high-end materials and luxury amenities not found in typical subsidized housing."

J. Max Bond, Jr., FAIA, Architect

ALBERT VECERKALESTO



"This project does a lot with a little. Knowing what these budgets can be like, to get this degree of sculptural play is a positive contribution, and sends a message to the broader community of developers that it can be done."

Jury

Davis Brody Bond Project Team: J. Max Bond, Jr., FAIA (Partner-in-Charge), Helen Cohen, AIA (Project Manager), Richard Franklin, AIA (Managing Partner), Richard Gonzalez (Project Architect), John Schwartz, Roland Charpentier, Bennie Johnson, Jon Edelbaum, Peter Tripp, Dae Ik Kim, Karla Fernandes, Glenn O'Neill, Clover Linné

General Contractor: Jekmar Associates, Inc.

Structural Engineer: Goldreich Engineering P.C.

M/E/P Engineer: T & S Associates

Civil Engineer: Langan Engineering & Environmental Services, Inc.

Landscape Architect: Stamatis P. Lycos

Housing AWARD

Architect: Jonathan Kirschenfeld Associates

Project: Marcy Avenue Residence

Location: Brooklyn, NY

Client: New York State Office of Mental Health; Services for the Underserved

"Opening doors to independence" is the motto of Services for the Underserved, a non-profit organization that has provided supportive housing for more than 5,000 individuals from the ranks of the city's most vulnerable. Sited on a corner lot, this new 50-unit building for mentally ill clients affords its occupants the opportunity to live with dignity and independence within the Bedford-Stuyvesant community.

The ground floor communal spaces are conceived as a single generous room connecting the garden and the major street, and are articulated by cabinetry elements and columns. The majority of the studio units are located in a three-story volume that is elevated on columns above the ground floor. Furniture and built-in cabinetry was designed to offer residents a variety of room configurations and maximum storage options. A lower volume containing the remainder of the apartments along the side street extends the scale of the existing brick row-house fabric. This smaller scaled massing allows southern light into the garden, and interlocking at the corner with the larger volume, sets up the building entry.

"In some ways, the budget constraints imposed on a project such as this — \$170 per square foot — work to my advantage: I can make only a limited number of design moves, and each one has to count. It's a good way to keep the building simple and modest."

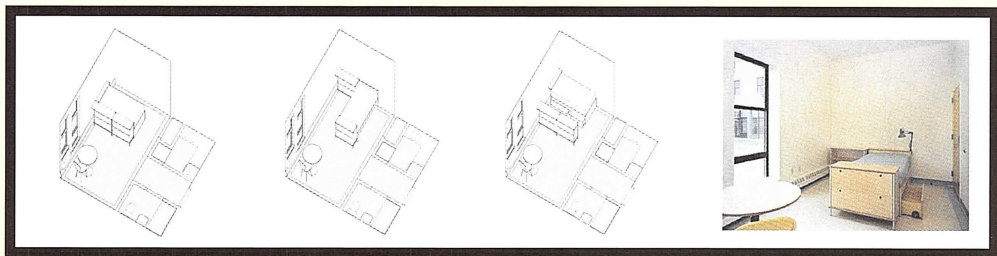
Jonathan Kirschenfeld, R.A., Architect

"This building reminds me of the brick buildings of the Amsterdam School of the early 1920s because of the level of concern with the different places of the building — they are subtle partly because of budget, but also because the architect was thinking about all those different levels of detail."

Jury

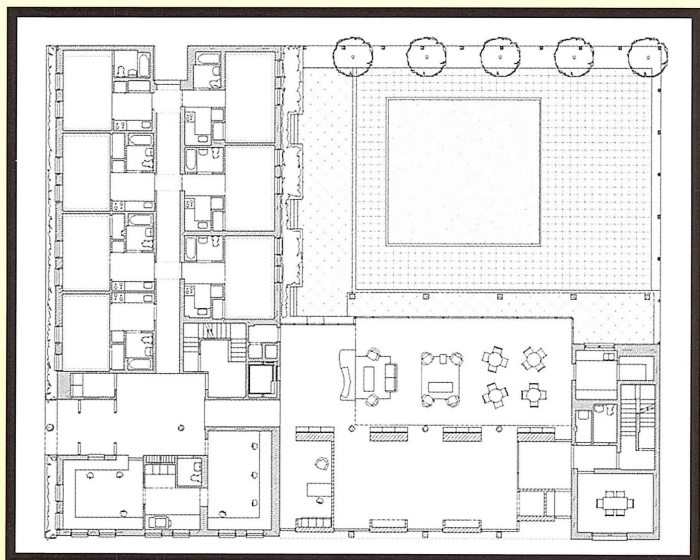


PAUL WARCHOL



JONATHAN KIRSCHENFELD ASSOCIATES

Top: A double-height "sun porch" window brings natural light to the interior corridors **Above:** Studio furniture and built-in cabinetry offer a variety of room configurations **Below:** Ground floor plan shows communal spaces facing the enclosed garden



JONATHAN KIRSCHENFELD ASSOCIATES

Jonathan Kirschenfeld Associates Project Team: Jonathan Kirschenfeld, R.A., Johann Mordhorst, Nicola Bormann

General Contractor: Artec Construction & Development Corp.

Structural Engineer: Robert Silman Associates

M/E/P Engineer: Reynaldo Preggo, P.E.

Furniture Production: Milder Office

Housing AWARD

Architect: Kohn Pedersen Fox Associates

Project: First World (Block 125)

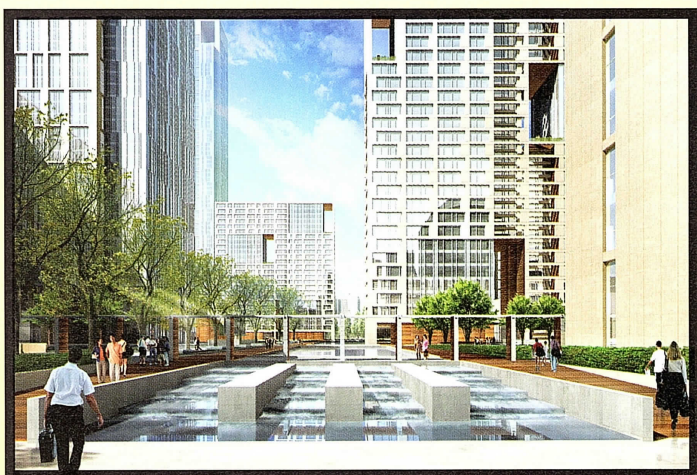
Location: New Songdo City, Incheon, Republic of Korea

Client: Gale International

JOCK POTT/ESTO



KOHN PEDERSEN FOX ASSOCIATES



Top: Model of buildings will be scaled from one to 65 stories **Above:** Pedestrian linkages include green spaces and water features **Right:** Site plan for the 25-acre development

Billed as the future of northeast Asia, New Songdo City, a city created for 50,000 inhabitants, is rising on 1,500 acres of reclaimed waterfront land 40 miles south of Seoul.

As per KPF's 2003 master plan, 40% of New Songdo City will be reserved for green space, and the city will adopt Venetian-style canals, Parisian boulevards, and its own Central Park. The convention center, however, will be based on studies of Korean temples and palaces. In addition to 40 million square feet of office space, 10 million square feet of retail space, and 30 million square feet of residential space, the city will boast an iconic office tower, government center, schools, healthcare facility, open markets, restaurants, a golf course, an arts/cultural center, museum, and even an aquarium.

Block 125, the first block being built on 25 acres for 7,000 resi-

dents, has a mixed-use program including 1,600 residential units, 1,000 live/work spaces, retail, and community facilities. The apartment complexes will be a culturally contextual hybrid of tower/park planning and an urban streetwall approach. The buildings are scaled in increments of ascending height – 1, 3, 8, 23, and 65 floors. Throughout, the motif of the screen is used to balance masses with voids, thus allowing for the reading of a permeable space. Residents will begin to move in during the spring of 2008.

"While the current zoning and commercial constraints which apply to Korean housing will not allow for a pedestrian scale street grid, we have suggested a set of internal pathways and roadways which provide for public circulation. In this way, we hope to set a standard armature of block design that will be applied as a rule to future blocks. We are searching for paradigms, and solving very practical issues at the same time."

James von Klemperer, AIA, Architect

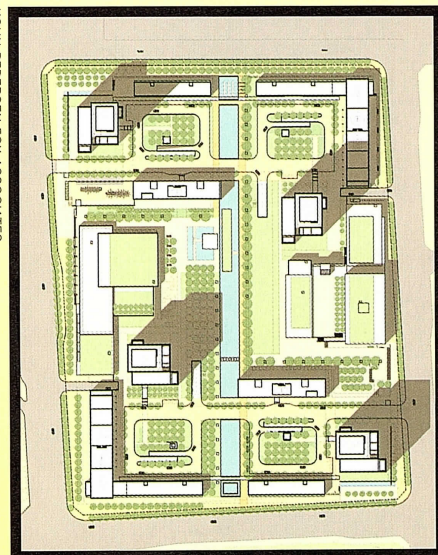
"The building forms are quite beautifully detailed and proportioned. The clue to good housing it s not just the buildings and their forms and façades, but the network of public spaces they create. They seem to be quite nice and livable."

Jury

Kohn Pedersen Fox Associates Project Team: James von Klemperer, AIA (Design Principal), Gregory Clement, FAIA (Managing Principal), Brian Girard, AIA (Senior Designer), Russell Patterson (Project Manager), Nancy Yin, Ming Leung, Richard Nemeth AIA, Jisop Han, Esther Park, Knute Haglund, Keon-soo Nam, Kangsoo Lee, Terri Cho, Megna Patel, Justin Kim, Lindsay Hance, Jinsuk Park, Jae Kwon, Sohee Lee, Chihiro Aoyama, David Goldschmidt, Alan Salchow, Rosanna Ho, Ana Serra, Jose Sanchez, Ana Crittenden, Stephen Deters, Roger Goodhill, Karl Larson, Shin Nishigaki, Temple Simpson, Anne Timerman, Daniel Treinen, AIA, Margo Tsim, Kirill Babikov, Van Velsor W. Fowlkes, Alkis Klimathanos, Cristian Solano, Diarmuid Kelly, Liana Bresler, Ricardo Ikeda, Alvaro Baile

Architect-of-Record;
Code: Kunwon
Architects Planners & Engineers
General Contractor: POSCO E&C
Structural Engineer: Weidinger Associates
M/E/P Engineer: Cosentini Associates
Landscape Consultant: Towers/Golde

KOHN PEDERSEN FOX ASSOCIATES



Housing AWARD

Architect: Magnusson Architecture & Planning

Project: Melrose Commons

Location: Bronx, NY

Client: Nos Quedamos; L&M Equity Participants; Procida Realty & Construction; Melrose Associates; Phipps House

"We Stay/Nos Quedamos" was the rallying cry of nearly 6,000 residents of the Melrose section of the South Bronx (with a median annual income of \$12,000) when a 63-block urban renewal plan was proposed in the late 1980s. Fearing displacement, and wanting a say in the future of their community, residents and business owners formed the Nos Quedamos Committee. The architectural and planning firm began working for Nos Quedamos *pro bono* to craft what became the Melrose Commons Urban Renewal Plan, shaped by committee input and signed into law in 1994.

Six Melrose Commons projects are currently under construction, with six more scheduled to begin in 2006. Projects serve a variety of

clients, from the homeless to homeowners, and range from town houses to towers. The Melrose Commons Cornerstone project consists of six developments over a four-block area. This new generation of buildings will add 400 units of housing, and more than 100,000 square feet of commercial space and community facilities to the neighborhood. The buildings' designs follow the tradition of strong bases with lively retail uses on the streets, and a middle masonry ground that is topped by stronger expression of the upper floors.

"The plan that has been developed is informed by the cultural and historic perspective that the community brings to it, while at the same time, allowing for change as this community evolves over time. The architecture attempts to bring together a traditional residential form with gestures of respect to the cultural context of the community."

Petr Stand, APA, Architect

"What is really interesting is the process of engagement with the community, the strategy for new sites and development, the kind of standards and vocabulary established, rather than the individual buildings. As architects, we always think of the finished product, but sometimes it's actually the strategy for making it that's more important."

Jury

Magnusson Architecture & Planning Project Team: Magnus Magnusson AIA (Principal-in-Charge), Petr Stand, APA (Principal in-Charge/Planning), Joseph Lengeling, AIA (Principal in-Charge/Design), Sung Kim (Project Designer/Planner), Christine Hunter, AIA (Senior Project Architect/Manager), Vandani Mehta, Omalawa Abdullah-Musa, Oswaldo Orozco, Roberta Fennessy (Planner)

Builder: Procida Construction / L&M Building

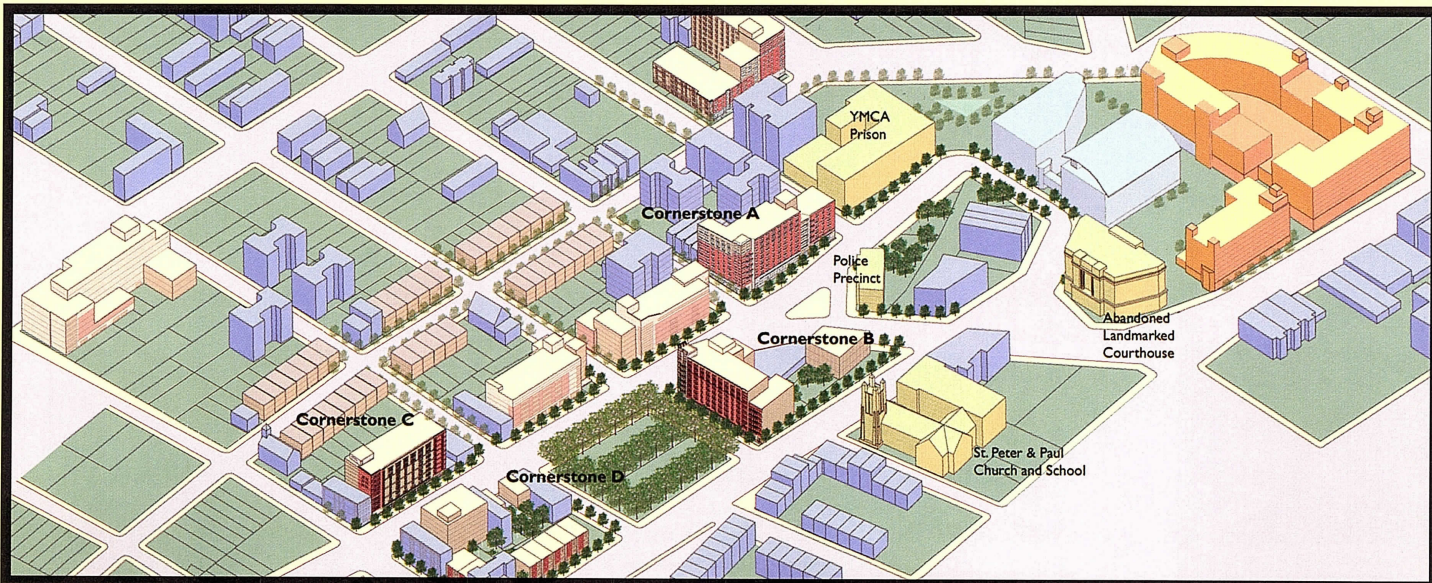
Structural Engineer: Goldstein Associates

MEP Engineer: Simon Rodkin PC



MAGNUSSON ARCHITECTURE & PLANNING

Above: Larger Cornerstone buildings will include street-level retail and articulated corners to enliven intersections and mark entries **Below:** The Cornerstone project consists of six developments over a four-block area



MAGNUSSON ARCHITECTURE & PLANNING

Housing AWARD

Architect: Richard Meier & Partners
Project: 165 Charles Street
Location: New York, NY
Client: Alexico Management Group

While echoing the crystalline character of its Perry Street siblings directly north, 165 Charles Street has Richard Meier's signature on its interior as well as exterior. The condo made headlines for its asking prices (a 682-square-foot studio went on the market for \$1 million; the 4,551-square-foot duplex penthouse went to \$18.5 million) as well as for its architecture.

The 16-story glazed glass and white steel luxury high rise, prized for its floor to ceiling fenestration affording Hudson River views, has a range of apartment configurations. With the exception of the lower two floors and the penthouse, the building is divided by a central spine into a pair of two-bedroom/two-bath apartments per floor. The front part of each is organized freely about an island kitchen unit. The bedrooms open off a gallery running along the central spine.

The second floor has four one-bedroom apartments, each with a double-height living/dining room. The third floor has a pair of one-bedroom apartments facing north and south respectively, as well as

two studio apartments at the east end of the plan. Amenities include a professional 35-seat screening room, a 50-foot-long infinity pool and waterfall, fitness center, wine cellar, and an art gallery dressed with models of Meier buildings as well as some of his sculptures.

"This condominium tower opens a new paradigm in urban living. The simple, crystalline form of the building presents a view of the building that is as iconic as the spectacular views from each of the apartments."

Bernhard Karpf, AIA, Architect

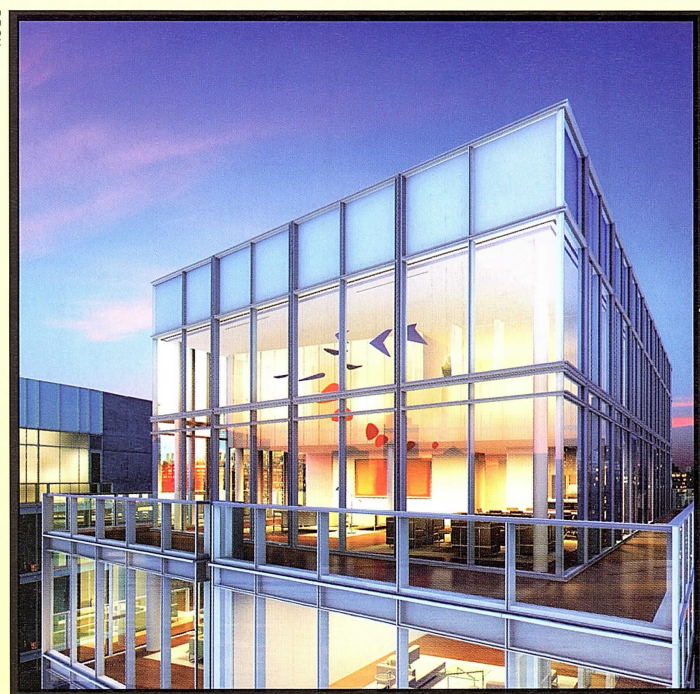
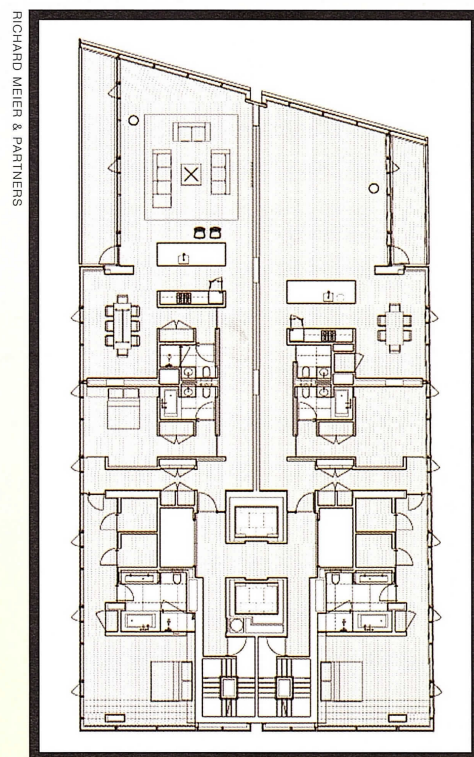
"There is a sense of classic modernism that infuses this project – the connection between inside and outside, the elegance in use of materials. It is part of a family of towers that is really delicate and obviously beautifully detailed."

Jury

Richard Meier & Partners Project Team: Richard Meier, FAIA, Bernhard Karpf, AIA, Donald Cox (Principals-in-Charge), Carlos Tan, Kevin Lee (Project Architects), Clay Collier, Gil Evan-Tsur, Milton Lam, Michael O'Boyle, Aaron Vaden-Youmans, Hyunjoon Yoo
General Contractor: Bovis Lend Lease
Structural Engineer: Arup
M/E/P Engineer: Ambrosino, DePinto & Schmieder
Landscape Architect: Zion Breen & Richardson
Lighting Design: Fisher Marantz Stone



Left: The crystalline 165 Charles Street Right: Typical two-apartment floor plan



Double-height penthouse

Housing AWARD

Architect: Murphy Burnham & Buttrick Architects

Project: Bronx Row Houses

Location: Bronx, NY

Owner: Habitat for Humanity/NYC; NYC Department of Housing Preservation and Development



KEVIN CHU/KCUP

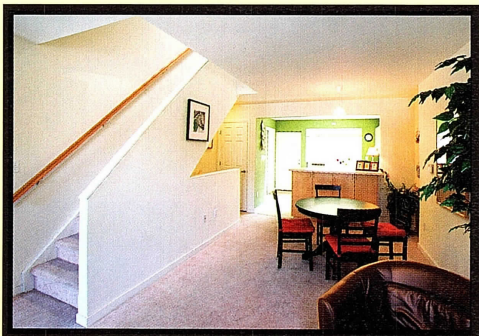
Above: Front stoops and built-in seating encourage a sense of community **Right:** Plan and section **Bottom:** Large windows, front and back, and a skylight over the stairway fill the interior with natural light

For the sum of \$1 per lot, Habitat for Humanity NYC purchased 13 rubble-strewn lots in the Mott Haven section of the South Bronx from New York City. In the borough that has the lowest homeownership rate in the city, 13 families now have a home to call their own.

The architectural team was committed to building affordable housing with amenities any homeowner would be proud of. The three-story, three-bedroom row houses

are loft-like and airy, despite a small footprint. The houses meet the EPA's EnergyStar residential rating requirements, and have open kitchens with a garden view, oversized windows, a skylit stairway, and a window seat that faces a new neighborhood park across the street.

Each house has its own front yard – raised 18 inches above the sidewalk and fenced in to prevent them from being used as car parks. There are oversized stoops and landings with built-in seating. The architects, with donated labor and materials, participated in a day-long “build” to erect lot-defining planters and install landscaping –



KEVIN CHU/KCUP

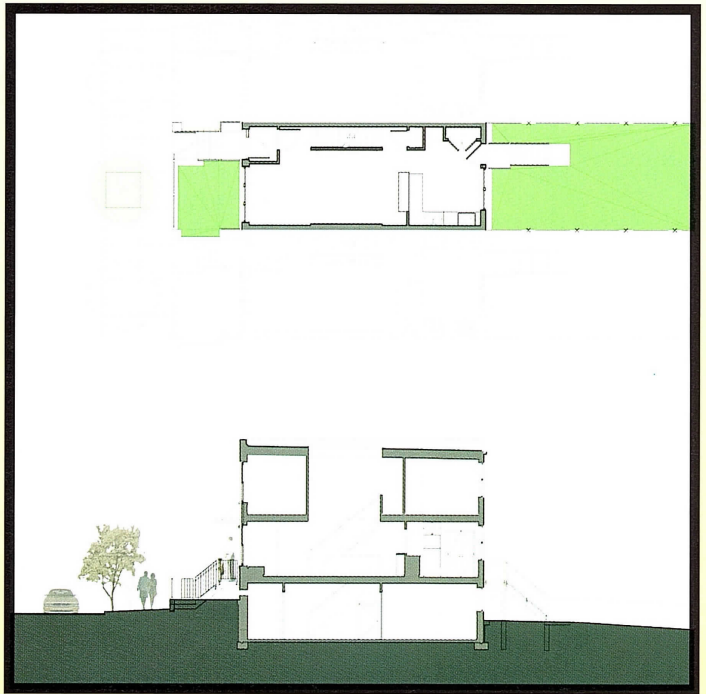
important elements that would otherwise have been omitted from the project due to budget constraints.

“Our project developed as a critique of poorly designed single family housing that had proliferated on vacant lots in the Bronx over the last decade. We took an urbanistic approach, designing housing that activates the street and re-weaves this fractured neighborhood.”

Jeffrey Murphy, AIA, Architect

“There is a lightness of spirit that you feel through this development that we didn't get in a lot of the housing we looked at. Nothing is seen as a liability here; everything is seen as an opportunity. Even the kitchen, though inexpensive, is a lot better than many of the expensive ones we saw in other projects.”

Jury



MURPHY BURNHAM & BUTTRICK

Murphy Burnham & Buttrick Project Team: Jeffrey Murphy, AIA (Partner-in-Charge), Adam Campagna (Project Architect), Ana Maria Leon, Andrew Diebel, Greg Colston, Kingsley Ho

General Contractor: Maskow Masonry

Structural Engineer: Dunne & Markis

M/E/P Engineer: D'Antonio Consulting Engineers, P.C.

Civil Engineer: Michael Wein

Landscape Architect: Robin Key Landscape Design

Daylighting/Energy: Steven Winter & Associates

Others: IKEA (lighting, bathroom hardware, vanities); Crystal Windows (windows); Estone (precast concrete stairs, steel railings, fencing, awnings)

Donated furnishings: Beaulieu (carpet); Medeco (hardware); Whirlpool (appliances)

Housing AWARD

Architect: Rawlings Architects

Project: The Dance Building

Location: New York, NY

Client: Dance Theater Workshop

Since 1965, the Dance Theater Workshop (DTW) has been firmly rooted in a two-story garage building it owned on West 19th Street. The old building's overarching limitation was its small, second-floor theater. The organization's new 11-story, 60,000-square-foot building now features a 192-seat, column-free black box theater for dance and drama at street level. The expansion includes a ground floor lobby/gallery/café, two dance studios with floor-to-ceiling glass, and 12 luxury condominiums beginning on the fourth floor.

A separate and distinct entrance for the apartments completes the ground floor façade. The column-free lofts have large expanses of glass, a private outdoor balcony or terrace, high-end kitchens, and custom-designed bathrooms. The architect designed four apartment fit-outs in keeping with the architectural language of the building while responding to the particular needs of each owner. A penthouse apartment has access to a private roof terrace.

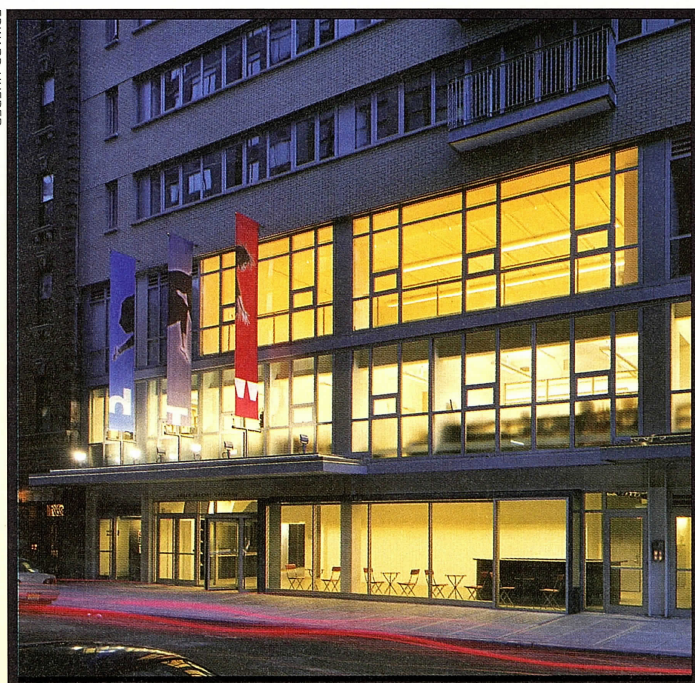
"Our firm's role evolved from that of a reviewing architect critiquing a proposed long-term renovation and addition scheme offered to DTW by a developer, to proposing an alternative scheme that increased sellable air-rights by 50% while providing a larger theater. This allowed the project to be done all at once as a new building, out of the ground."

Ed Rawlings, AIA, Architect



EDWARD HUEBER

EDWARD HUEBER



Left: The new Dance Building in Chelsea Above: At night, the lobby and upstairs dance studios add a welcome glow to the neighborhood Below: Section illustrates below-grade theater, two floors of dance studios with a terrace, and 12 condos above

"The contrasts between the building and its surroundings, with the long ribbon windows, help highlight the fact there's an important cultural institution at the base of the building. It's not just housing, it is a very special place."

Jury

Rawlings Architects Project Team: Ed Rawlings, AIA, Satoko Hoshino, Steven Kilian, Stefano Giubileo, John Adamek, Jojo Zachariah, Usman Haque, Thomas Kronreif, Claudia Diaz

General Contractor: RCDolner Construction

Structural Engineer: De Nardis Associates LLC

M/E/P Engineer: Laszlo

Bodak Engineer pc

Civil Engineer: Mike Ween

Lighting Design: Donald

Holder Lighting Design

Graphics/Signage:

Wojciechowski Design

Acoustics: Acoustic

Dimensions

Project Manager:

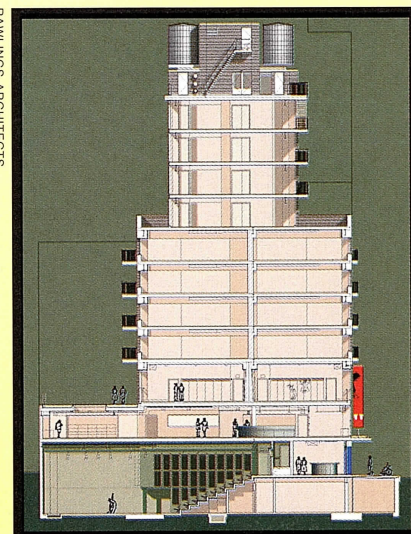
Freeman / Frazier &

Associates, Inc

Developer: 219w19

Street Development LLC

RAWLINGS ARCHITECTS



Housing AWARD

Architect: Rogers Marvel Architects

Project: 14 Townhouses

Location: Brooklyn, NY

Client: HS Townhouse Development Partners

Tree-lined State Street in the Boerum Hill section of Brooklyn, considered by some to be a textbook illustration of a gracious row house block, boasts 24 renovated brick townhouses and five Romanesque brownstones that are on the National Register of Historic Places. These venerable homes will be joined by 14 new, single-family townhouses. Instead of mimicking their neighbors, the new limestone and brick townhouses honor them with a modern reinterpretation, with variations in material, façade planes, assembly details, openings, and entries providing an undulating composition for the street.

Scheduled to be completed this spring, this is the first phase of a five-phase development that will include more single-family townhouses, market-rate rental apartments and condominium lofts, affordable housing, and a mix of other uses that will include commercial, retail, cultural, and institutional space.

"We wanted to pick up the same kit of parts of the traditional townhouse and play with that in a modern vocabulary. The buildings employ elements such as stoops, gardens, and red brick but also incorporate black and white brick, projected copper surrounds, and terraces overlooking the street."

Jonathan Marvel, AIA, Architect



Above: New townhouse facades will be contemporary interpretations of the historic brownstone neighborhood **Below:** A 20-foot-high glass wall looks over the rear garden



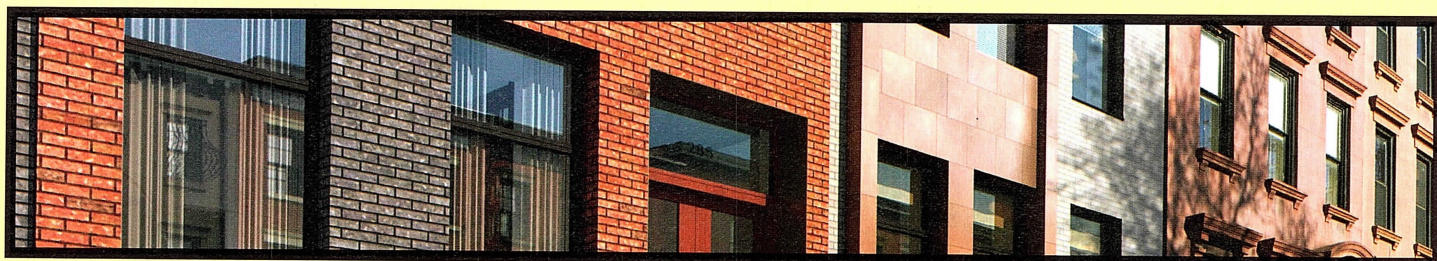
The upscale townhouses have two different designs. The smaller plan, at 3,424 square feet, has four or five bedrooms, four baths, a roof terrace, and a private backyard. The larger plan, at 3,760 square feet, can accommodate an additional bedroom. Daylight enters the interior spaces through a 20-foot-high

north-facing glass wall, nine-foot-high south facing windows, and an eight-foot-wide skylight. These market rate townhouses, priced at \$2.75 million, have top-of-the-line kitchens and bathrooms.

"The project uses all the basic ingredients of the tradition – base, middle, top, a rhythm that's about 20 feet wide and works its way down the street. There's no pastiche, or corny repetition of the past, but it has the past written all over it in a very contemporary way."

Jury

Rogers Marvel Architects Project Team: Jonathan Marvel, AIA (Principal), Scott Demel, R.A. (Project Architect), Nebil Gokcebay
Consulting Architect: DeLaCour & Ferrara Architects
General Contractor: B2B Associates
Structural Engineer: Gilsanz Murray Setficek LLP
M/E/P Engineer: Collado Engineering
Civil Engineer: Langan Engineering + Environmental Services
Landscape Architect: Rogers Marvel Architects
Lighting Design: SBLD Studio
Graphics/Signage: dbox
Others: Tri-State Brick (brick, cast stone); Wassau Windows; Bulthaup (kitchens); Stone Source (interior tile)



dbox

dbox

dbox

Housing AWARD

Architect: SHoP Architects

Project: The Porter House

Location: New York, NY

Client: Jeffrey M. Brown Associates

With a name that immediately announces that it's located in the hip confines of Gansevoort Market, The Porter House is a blending of the old and the new, just as the neighborhood is a mixture of fashionable new shops and old meatpacking plants.

building, and two partial floors that wrap down along the back of the warehouse structure. The zinc and glass façade uses a custom fabricated metal panel system and floor-to-ceiling windows that accentuate the verticality of the structure and the unique interface between the original building and the new addition. Marine grade fluorescent fixtures in galvanized steel and opalene acrylic panel boxes mounted to the façade at irregular intervals go on at dusk and off at midnight. On the ground floor is an additional 4,400 square feet of commercial condo space.

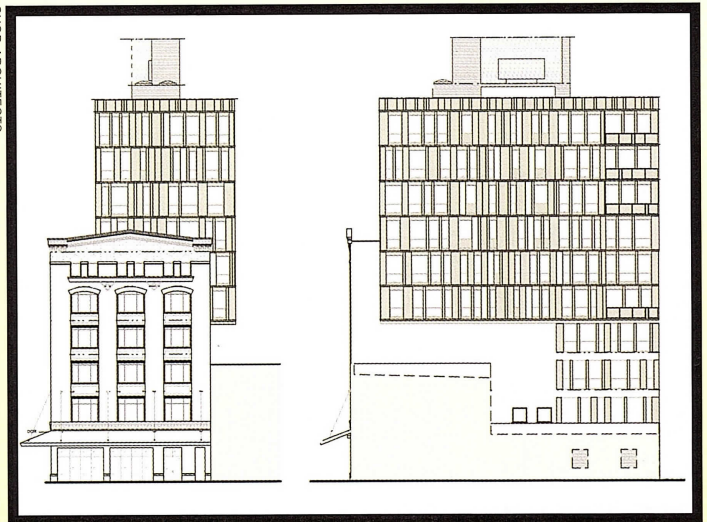
SHOP ARCHITECTS



Four new stories of apartments fit neatly atop the renovated six-story warehouse building

The 45,000-square-foot luxury condominium building, located on the corner of a block of row houses and six-story apartment buildings, used transferred air rights to reach 10 stories. The building consists in part of the renovation and conversion of a six-story, 30,000-square-foot yellow brick Renaissance Revival warehouse built in 1905. The new, 15,000-square-foot addition is composed of four new stories that cantilever eight feet over the top of an adjoining

SHOP ARCHITECTS



West and south elevations show the addition cantilevered over neighboring building

All told, the development has 22 residences ranging in size from 900 to 3,400 square feet all with high ceilings and large, open loft layouts and expansive windows. The asking price for the smallest two-bedroom was \$1.1 million.

"One of the most rewarding aspects was taking on the risk of ownership while pushing the design envelope."

[Gregg Pasquarelli, Architect](#)

"Very often, when you see something new added to something old, the old thing is really skin deep. Here, the new top is intentionally set back, and it's one form grabbing another, avoiding that skin-deep quality. It's a collision of two forms and two eras."

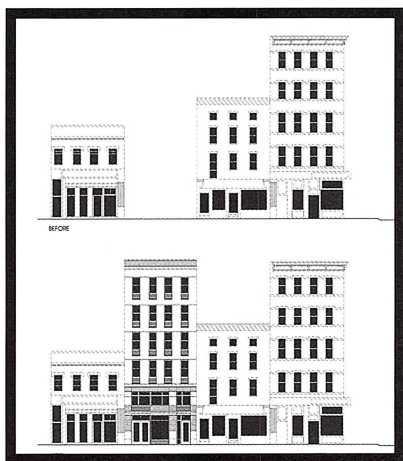
[Jury](#)

SHoP Architects Project Team: Gregg Pasquarelli, Kimberly Holden, Christopher Sharples, Coren Sharples, William Sharples (Principals), Jonathan Mallie (Project Manager), Colleen O'Keefe, Jennifer Conway
General Contractor: Bethel Construction
Structural, M/E/P, Civil Engineer: Buro Happold Consulting Engineers
Zinc Facade System: Maloya Laser, Inc. (fabricators); L. Martone & Sons, Inc. (consultants)

Housing CITATION

Architect: Beyhan Karahan & Associates, Architects
Project: 381 Broome Street/176 Mulberry Street
Location: New York, NY
Client: Sophia Partners

At the beginning of the last century, distinct examples of Italianate masonry buildings in New York's Little Italy were destroyed by fires. Upon the foundations and party walls of one such lost 19th-century office building sits a new, six-story residential building. The original



Broome Street façade rhythms before and after addition of new building

cellar was excavated for commercial space and a one-story garage with a mezzanine level that had occupied the site for several decades was renovated to create more commercial space. The residential part consists of apartments, floor-through lofts, and a large duplex penthouse. Design cues for building height, materiality, and details were taken from the surrounding ornamental masonry structures and interpreted into modern masonry façades with large vertical openings, exposed I-beams, and flat metal panels. The tradition of lovely residential back gardens was preserved above the commercial level where the two backyards meet. A terrace garden at the top level creates an airy extension to the living room of the penthouse.

"To make buildings in brick masonry with a sense of the craft, to capture proportions of the traditional streetscape, to create textures without replicating the previous century proved to be challenging and exciting for us."

[Beyhan Karahan, AIA, Architect](#)

"This is a case of enormous care taken by the architect to try to mend the space between two street fronts that ties it to its context. It's a notch above many other efforts."

[Jury](#)

Beyhan Karahan & Associates, Architects Project Team: Beyhan Karahan, AIA, Ricky Liu
General Contractor: IJ Universal Construction Corp.
Structural Engineer: Severud Associates
M/E/P Engineer: Mottola Rini Engineers
Civil Engineer: Dewberry, Inc.

Housing CITATION

Architect: BKS
Architects
Project: 114-116
Hudson Street
Condominiums
Location: New York, NY
Client: AFC Realty
Capital

Located in Tribeca, this project renovated a five-story, 19th-century commercial loft structure and built an addition next to and above it, using an adjacent vacant lot. The

double façade is articulated with an integrated system of vertical supports, horizontal sunscreens, and glass frames. From the street what appears to be two separate buildings is really one new, seven-story residential condominium. The 19,000-square-foot building consists of four full-floor residential units, one duplex penthouse, and the ground floor retail space. The loft-apartment layouts reflect the scale and fenestration of two very different eras. The original building, naturally more self-contained and private, accommodates the bedroom, bath, and storage. The new, infill portion, which is 45 feet shallower, contains the living/dining/kitchen area in an open plan.

"We wanted to preserve the openness of the vacant lot in plan and façade. It was as if we recreated the historical rift in the urban fabric as we simultaneously sewed it back together."

[George Schieferdecker, AIA, Architect](#)

"There is an elegance to the new façade. Actually its two pieces joined together, new and old; the living room gets the glassy façade and the masonry part is the core and bedroom wing."

[Jury](#)

BKS Architects Project Team: George Schieferdecker, AIA (Partner-in-Charge), Todd Poisson, AIA (Associate-in-Charge/Project Manager), Harry Kendall, AIA (Partner-in-Charge of Landmarks Approval), Marc Grassi, Ivan Chabra

General Contractor: Top 8 Construction Corporation

Structural Engineer: Anthony Gennaro, P.E., P.C.

M/E/P Engineer: Stanislav Slutsky

Landmarks Consultant: Higgins & Quaesbarth

Façade & Waterproofing Consultant: Israel Berger & Associates, Inc.

Others: Kawneer (window wall); Marvin (wood windows); Wausau (curtain wall); Gamco (stainless steel storefront); Snaidero (kitchens); Stone Source (stone)



JONATHAN WALLEN

Housing CITATION

Architects: Magnusson Architecture & Planning

Projects: Parkledge Apartments Renovation

Location: Yonkers, NY

Client: The Wishcamper Group

Sited prominently on a hilltop, this 30-year-old housing complex, built under the original UDC/HUD Section 8 program, was in need of significant renovations. The mission was to improve existing conditions both visually and functionally in the five buildings, which contain 310 apartments. The design approach was to strengthen and enhance the original Modernist design; exterior repairs were made, new color added, and all windows and wall louvers were replaced. All apartments received new finishes, including kitchen cabinets and appliances, bathroom fixtures, and light fixtures. A new security system was installed and management offices were relocated to the ground floor lobby. The renovated main entrance consists of a new steel canopy and glass screen wall that unifies the existing buildings in terms of function, security, and appearance.

"The satisfaction this project provided was three-fold: the preservation of the units, the pleasure of working with Modernist forms, and the drama of a unique site. We were able to pull out the qualities of the original architecture and restore the dignity to the site and its buildings."

[Petr Stand, APA, Architect](#)

"This is a wonderful saving of a resource that could have easily have gone the way of the wrecking ball. It's been given a level of delight and dignity where the residents feel they're living in a very special place."

[Jury](#)

**Magnusson
Architecture
and Planning
Project Team:**
Petr Stand,
APA (Principal),
Angelo San
Diego (Project
Architect)
General
Contractor:
Argus
Construction
Structural
Engineer:
Albert P Kung
M/E/P
Engineer: Mansour Engineering
Project Management: Soundbuild



Instead of facing demolition, the 30-yearold public housing project has a newly refreshed Modernist life

Housing CITATION

Architect: Polshek Partnership Architects

Project: Schermerhorn House

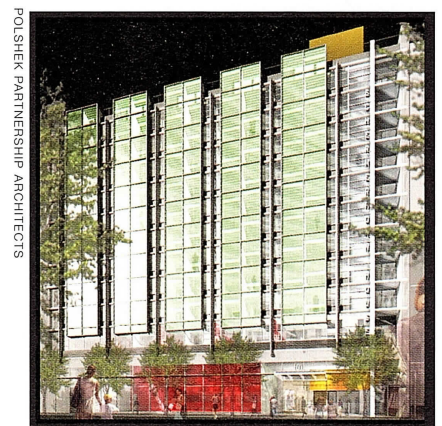
Location: Brooklyn, NY

Client: Common Ground Community; The Actor's Fund

The nine-story, 216-unit building, scheduled to be completed by 2007, is part of an overall block development in the Boerum Hill section of Brooklyn being developed in conjunction with Common Ground and the Actors' Fund of America as supportive housing for

members of the entertainment community, particularly those who are elderly, disabled, or HIV-positive. The design expresses its two distinct contextual environments. The north face marks the verticality of the dense urban fabric it fronts, while the south face responds to the horizontality of the low-scale residential neighborhood by stepping

down and extending into a terrace on the second level. The structural design supports the building on cantilevered steel trusses over a subway tunnel, providing both gravity and lateral support. A performance space for dance and theater will help foster a sense of community for tenants and their neighbors.



Schermerhorn House will provide safe, attractive, and affordable housing

"This has been an exciting opportunity to explore a new visual and material identity for subsidized housing, expressive of a vital and sustainable community environment and responsive to the unique structural challenges of the downtown Brooklyn site located directly above the subway."

[Susan T. Rodriguez, FAIA, Architect](#)

"We always bemoan the fact that as a society, we think that people of limited needs or resources shouldn't be treated with the same sort of imagination and joy of living as everyone else. This is going to be a tremendous contribution to the residents and the neighborhood. And frankly we're delighted."

[Jury](#)

Polshek Partnership Project Team: **Susan T. Rodriguez, FAIA (Design Partner), Timothy P. Hartung, FAIA (Management Partner)**
Structural Engineer: Silman Associates, P.C.
M/E/P Engineer: Flack + Kurtz, Inc.
Civil Engineer: Langan Engineering and Environmental Services, P.C.
Lighting Design: Brandston Partnership, Inc.

Housing CITATION

Architect: Skidmore, Owings & Merrill

Project: 270 Greenwich Street / Site 5B

Location: New York, NY

Client: Edward J. Minskoff Equities

Originally planned as an office complex, this gray granite, aluminum, and glass mixed-use development will occupy nearly an entire city block in Tribeca, just north of the World Trade Center complex, on land that was formerly an urban renewal site. The 1.1-million-square-foot development is composed of a two-level 170,000-square-foot retail platform with two residential structures rising above, one a 31-story luxury loft tower with approximately 260 condominium apartments, and the second an "L" shaped building with 175 rental units. The project incorporates luxury condos and townhouses, market-rate rentals, and affordable housing. The complex is clad in a lace screen of stone piers, which is also applied to the second level of the retail platform that formally ties the base and tower together. The building will be set back from Greenwich Street to create space for a 25,000-square-foot landscaped plaza.

"Given the complexity of the project's program and size, we have manipulated the surfaces to unify the building."

Mustafa Abadan, AIA,
Architect

"The program of ingredients was a great foundation to start from. The façade could be very well executed in a way that's quite varied from one block front to another. If people are allowed to do their thing in outdoor spaces, it could be a wonderful montage over time."

Jury

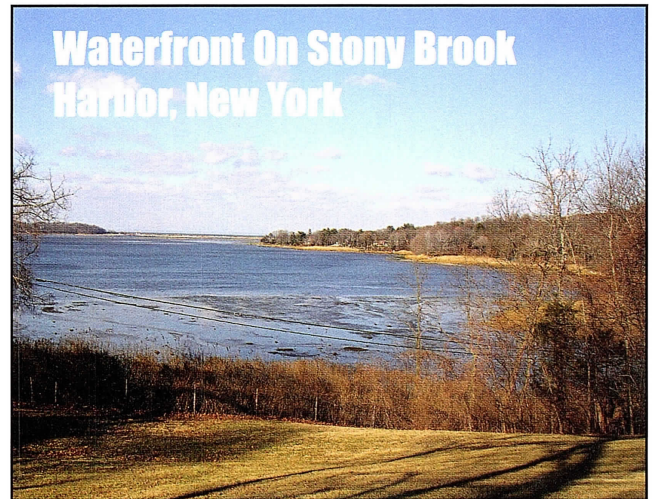
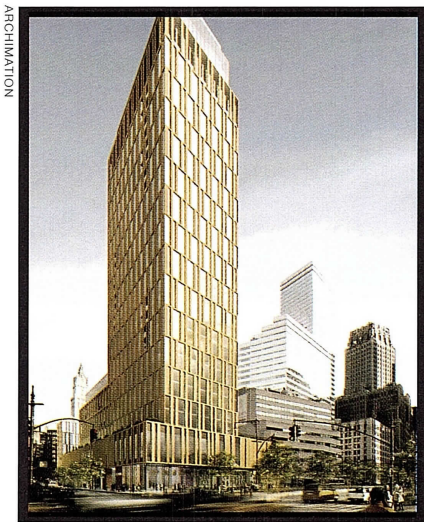
Skidmore, Owings & Merrill Project Team: Mustafa Abadan, AIA (Design Partner), T.J. Gottesdiener, FAIA (Managing Partner), Carl Galioto, FAIA (Technical Partner), Chris Cooper, AIA (Senior Designer), Brian Tierney, AIA (Technical Coordinator), Brant Coletta (Project Manager), Adam Anzzolin, Rui Borges, Mihai Craciun, Scott Melancon, Pablo de Miguel, Frank Ho, Elisa Silva, Anice Stephens

Residential Layout Architect: Ismael Leyva Architects

Structural Engineer: Cantor Seinuk Group

M/E/P Engineer: Cosentini Associates

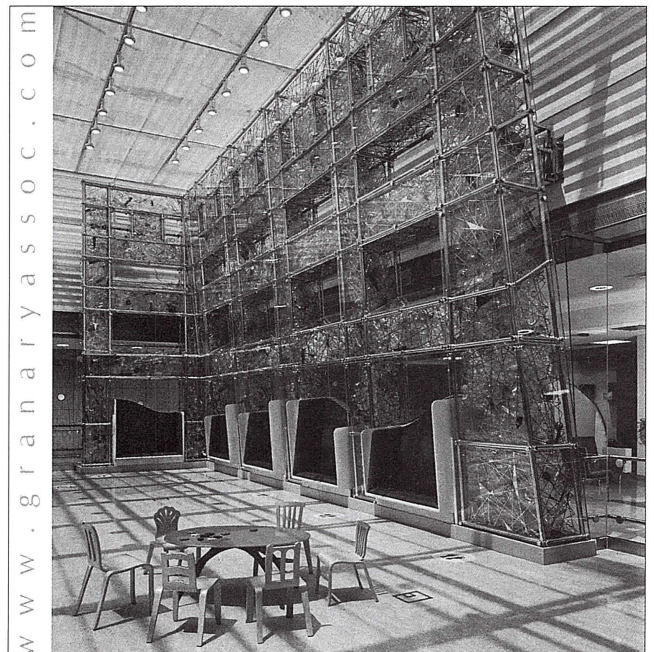
andscape Architect: Thomas Balsley Associates



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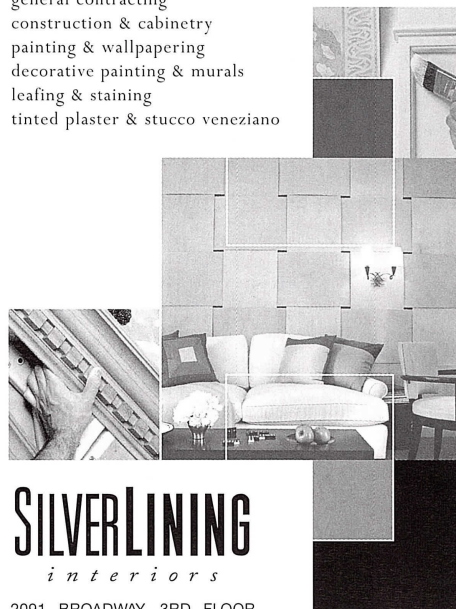
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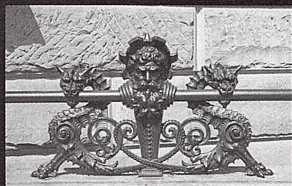
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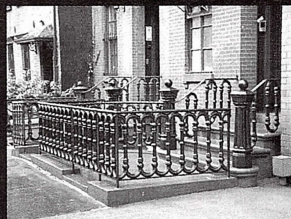
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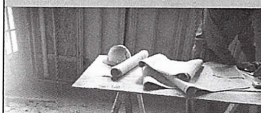
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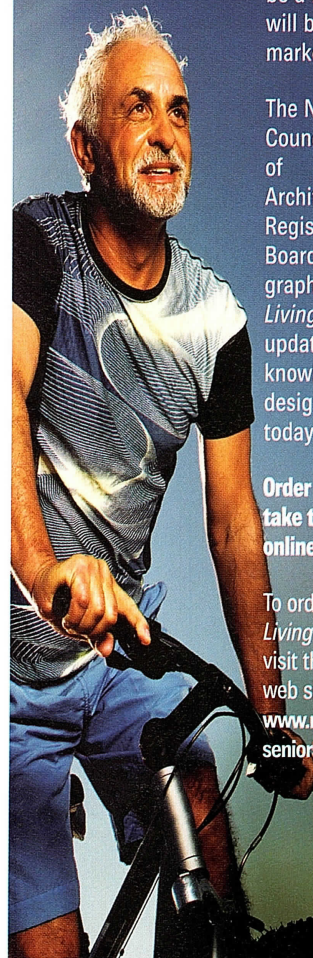
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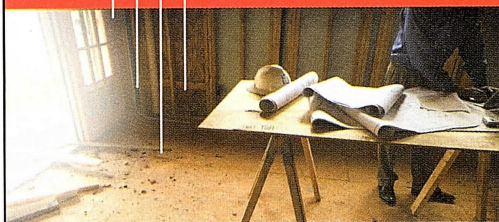
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The good news is that Mayor Bloomberg and the New York City Council are in the process of adopting the International Building Code (IBC), which would modernize New York City's antiquated and cost-prohibitive code. While this is a good first step, much more needs to be done, especially as it relates to plastic pipe.

Adopting the IBC without adding unwarranted and arbitrary plastic pipe restrictions can reduce construction costs in New York City — benefiting everyone, not just the special interests — while also creating opportunities for growth and jobs.

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For more information, contact the American Plastics Council at 518-432-7835.

This message was brought to you by the Plastic Pipe & Fittings Association, Vinyl Institute and American Plastics Council.

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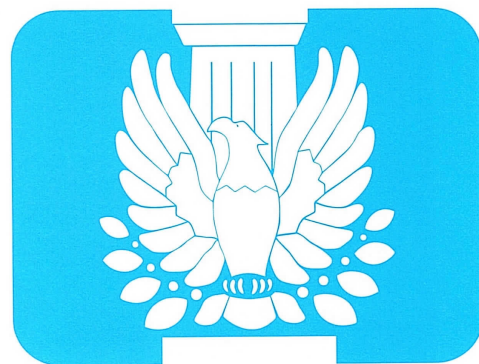


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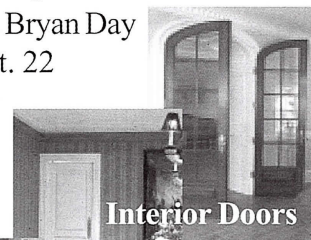
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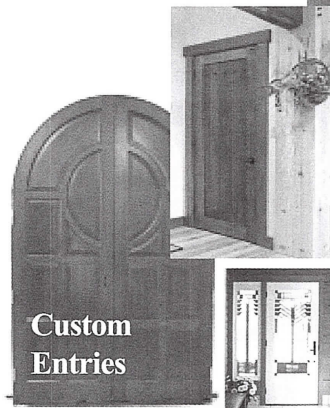
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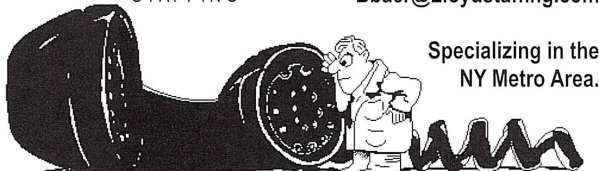


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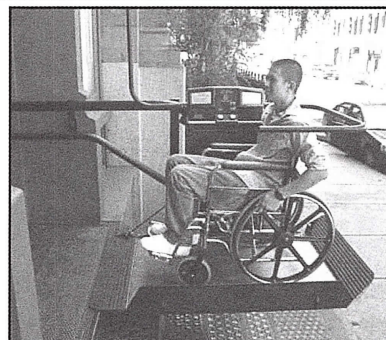
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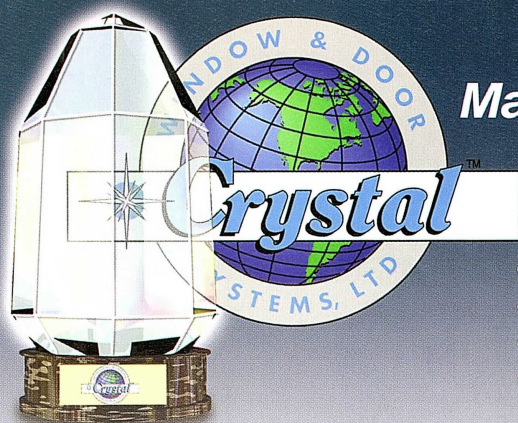
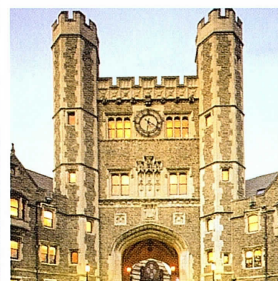
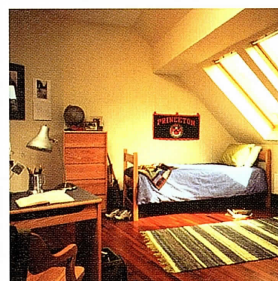
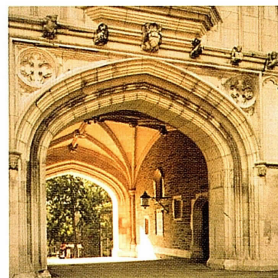
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