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# 2006 Design Awards



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Renzo Piano Building Workshop Beyer Blinder Belle

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## 25 Years of Design Excellence



n 1982, under the leadership of AIANY President John Belle, FAIA, the current awards program was created, after an earlier honors program had lapsed. From the beginning, the program was designed to increase awareness of outstanding architecture and to recognize the architects, clients, and consultants who work together to improve the built environment.

With this issue of *Oculus*, we celebrate our 2006 AIA New York Chapter Design Awards honorees. In addition to commemorating 30 outstanding projects and their architects, it is worth noting that we are also marking an important milestone. This year is the 25th year – the silver anniversary – of bestowing accolades for design excellence in architectural design by New York City architects.

Eric Goshow, AIA, served as the first chair of the Design Awards Committee with assistance from Alan Gaynor, AIA, and James McCullar, FAIA. Six awards were given that first year. Five went to firms that continue to provide design leadership in New York: Skidmore, Owings & Merrill, Richard Meier & Partners, Robert A.M. Stern Architects, Gwathmy Siegel & Associates, and Tod Williams & Associates (now Tod Williams Billie Tsien Architects).

In the first four years, the board appointed the Committee before opening it to the membership. During that period, the Committee established the format for the program that included international jurors; exhibitions and awards presentations at the Urban Center (home of AIANY at that time); and *Oculus* issues devoted to the annual design awards. The first international jurors were James Stirling and Hans Hollein. The first categories included Architecture and Projects. The Interior Architecture category was added later as the program continued to grow and flourish under the leadership of succeeding chairs.

The awards program quickly developed a reputation for fostering an unusual level of quality for a local chapter. This reputation continues unabated today.

To celebrate the awards' 25th year, the AIANY Chapter introduced a new event this year. On June 28, 2006, the Chapter held its first At the 1st Annual Awards Luncheon (I-r): Mark Strauss, FAIA; Eric Goshow, AIA; Ronnette Riley, FAIA; James McCullar, FAIA; Lorenzo Pagnamenta, AIA; Alan Gaynor, AIA; and Rick Bell, FAIA

annual Design Awards Luncheon. On the 52nd floor of 7 World Trade Center, with a 360-degree view of the city as a backdrop, more than 700 members of the A/E/C community and their guests celebrated the 2006 Design Awards winners. In her opening remarks, Awards Luncheon Chair Ronnette Riley, FAIA, asked every architect present who had contributed a winning project over the past 25 years to stand – and many stood! (A directory of winners was included in the Awards Luncheon program booklet.) Riley also thanked the Awards Committee, chaired by Lorenzo Pagnamenta, AIA, and the AIANY staff for "helping to organize such an ambitious 25th Anniversary event."

As 2006 AIANY Chapter President, I also spoke. I reminded the audience that the AIANY Chapter's theme for 2006 is "Architecture as Public Policy," a theme that reflects the Chapter's interest in promoting architects' greater involvement in influencing the public realm and public policy. "Architects need to understand more fully the political process, and political leaders need to become stronger advocates for design excellence," I said.

I concluded by stating that I could not think of a better way to celebrate our theme than an awards luncheon that proclaims loudly and clearly that design does matter. As demonstrated by the projects that we have honored, the lines between architecture, planning, graphic design, interiors, media, and technology have become blurred. What is consistent is the high quality of the design effort.

As we begin to prepare for the 2007 awards program, our deepest thanks go to the Design Awards Committee, and to Linda G. Miller for her tireless efforts in preparing this special Awards issue of *Oculus*.

Mark E. Strauss, FAIA, AICP President, AIA New York Chapter



On a sunny June day, more than 700 design industry professionals ascended to the 52nd floor of 7 World Trade Center to celebrate the first annual AIA New York Chapter Design Awards Luncheon – and take in the 360-degree riews of the city.





Left: NYC Department of City Planning Chair Amanda Burden, Hon. AIANY, with Richard Tomasetti, Hon. AIA, co-chairman of Thornton-Tomasetti Group Middle: AIANY Chapter President Mark Strauss, FAIA, with keynote speaker John Maeda of MIT Media Lab Right: 2006 Design Awards Committee Chair Lorenzo Pagnamenta, AIA, with Awards Luncheon Chair Ronnette Riley, FAIA



Good food and good company



Left: A gathering of AIANY Presidents (I-r): Mark Ginsberg, FAIA (2005), Joan Blumenfeld, FAIA (2007), and George Miller, FAIA (2003) Middle: Design Award winners David Rockwell and Peter Marino, FAIA, share a moment Right: Kudos all around (I-r): AIANY Executive Director Rick Bell, FAIA; Landmarks Preservation Commission Chair Robert Tierney; Skidmore, Owings & Merrill Design Partner David Childs, FAIA; and Hillier CEO Thomas K. Fridstein, FAIA, RIBA

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## 2006 AIANY Design Awards

### Introduction

ideas, though the jury noted that in some cases the ideas were not

totally resolved in the details. Several jurors were surprised to see a

strong Modernist bias in so many projects and expressed disappoint-

ment in the lack of diversity. The jurors also cautioned that submission materials can be a risky business. While there were intriguing projects

with "razzle-dazzle" presentations, a lack of information crippled the

jurors' ability to fully evaluate their merits. (There were also extraordi-

tireless effort of the Awards Committee, including Illya Azaroff, Assoc.

This ambitious program wouldn't have been possible without the

nary projects with "shameful" presentations.)

By Lorenzo Pagnamenta, AIA 2006 AIANY Design Awards Committee Chair

It was an honor and a pleasure to serve as the Chair of the Design Awards Committee on its 25th anniversary.

For the past quarter of a century, the Committee has promoted design excellence and increased design awareness within the architectural community, and more importantly, it has generated interest in architecture among the general public. The cumulative contributions of the past awards recipients have established a parameter for design excellence recognized well beyond the Chapter.

This year, we assembled an outstanding jury, comprising internationally prominent architects, academics, and emerging voices who

gave an enthusiastic and prompt response to our invitation. Our goal was to bring to the table a diversified panel that would be willing to sift through the staggering 404 entries of work by New York architects designed for sites in this city and all around the world – entries of



AIA, Peter Budeiri, AIA, Gerald Gurland, FAIA, Elizabeth Lee, Assoc. AIA, Elisabeth Martin, AIA, Tina Mesiti-Ceas, Assoc. AIA, William Singer, AIA, and Mark Wright, AIA. Special thanks to the dedicated Chapter staff, including Marcus Bleyer, Katherine

very high overall quality – and be able to recognize and select without bias the contributions of genuine excellence.

The jury met in May to deliberate and select the 2006 Awards. They brought a fantastic synergy, independence of mind, and professional enthusiasm to carry out this daunting task, and we extend our thanks to all of them for their excellent work.

The discussion among the jurors was lively, exposing contradictory points of view, followed by articulated analysis and theoretical reasoning. Their choices indicate a willingness to embrace interesting and unusual concepts and designs. The 2006 Design Awards cover the entire gamut of the architectural practice in terms of size and typology. A common thread this year was the general forsaking of trite formulas or novelty trends for the pursuit and development of original Jaeger, and Pamela Puchalski – and to everyone who graciously lent their time and expertise.

We would also like to thank Rick Bell, FAIA, and the AIANY Chapter for the opportunity to showcase the Design Awards at the great Luncheon event in June, and for the Awards Exhibit hosted by the Center for Architecture.

Editor's note: We're very pleased to include in this issue of *Oculus* the winners of design competitions sponsored by the American Society of Landscape Architects New York Chapter (ASLANY) and the Illuminating Engineering Society New York Section (IESNY). – Kristen Richards

### Jurors

### Architecture

Natalye Appel, FAIA, Natalye Appel + Associates Architects, Houston

Moshe Safdie, FAIA, Moshe Safdie and Associates, Boston

Prof. Aleš Vodopivec, University of Ljubljana, Slovenia

### **Interior Architecture**

Ammar Eloueini, AEDS, Chicago

Jeffrey Hoover, AIA, Tappé Associates, Boston

David Salmela, FAIA, David Salmela Architect, Duluth, Minnesota

### **Projects**

Odile Decq, Odile Decq + Benoît Cornette, Paris

Raymond Huff, AIA, Huff + Gooden, Charleston, South Carolina

Prof. Alan J. Plattus, Yale University, New Haven, Connecticut

## Architecture HONOR

Architects: Renzo Piano Building Workshop / Beyer Blinder Belle Architects & Planners

Project: Morgan Library & Museum, New York, NY Client: Pierpont Morgan Library & Museum

The Pierpont Morgan Library closed for construction in May 2003 and reopened to the public on April 29, 2006, as the Morgan Library and Museum, a name more fitting for the venerable art institution after a \$106 million expansion and renovation.

Major new elements include a more prominent – and contemporary – entrance on Madison Avenue and a glass-clad, 50-foot-high central atrium that, like an Italian piazza, serves as a public gathering place. It also creates a seamless link to the library's three landmark buildings – the original McKim, Mead & White-designed Morgan Library built in 1906; the 1928 library annex; and Morgan House, a brownstone mansion from 1840. Now exposed to the atrium, those buildings' rear façades have been reconstructed with Tennessee marble and brownstone.



The luminous new entrance on Madison Avenue



Interior offices overlook the atrium; upper levels of the library/museum. are reached via glass-enclosed elevators (left) The roof over the atrium and new reading room is a steel-framed glass skylight with a continuous fixed sunscreen grate above the glass and automatic motorized light control louvers and blinds on the interior of the glass. The sun control systems allow natural light to be diffused in the galleries and reading room with the most light-sensitive books and manuscripts. Of the 151,000 square feet of new construction, 80,000 were carved out of Manhattan bedrock to house a 240-seat performance hall, an additional gallery, and probably one of the world's most secure collections vaults. New construction above grade, which includes a café, restaurant, and gift shop, is in keeping with the renovation of the museum's older buildings and the character of the Murray Hill neighborhood.

"The most exciting part of our collaboration was the opportunity to help realize the new piazza. Hidden from public view for decades, the rear façades of the three restored landmarks set the stage for this new space. From the center of the piazza, one can now experience New York City architecture of the 19th, 20th, and 21st century." Richard Southwick, AIA, Architect

"We unanimously felt this was a masterpiece. The urban design strategy, the dialogue between the old and the new, the evolution of the tectonic language, the sensibility towards daylighting – all this comes together in a wonderful way." Jury

Design Architect: Renzo Piano Building Workshop: Renzo Piano, Hon. FAIA, Giorgio Bianchi, Thorsten Sahlmann, Kendall Doerr, Mario Reale, Alex Knapp

Executive Architect: Beyer Blinder Belle Architects & Planners: Richard Southwick, AIA, Michael Wetstone, AIA, Rob Tse, Frank Prial, AIA, Yuri Suzuki, Joseph Gall, AIA, Meghan Lake

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## Architecture MERIT | Architecture MERIT

### Architect: Steven Holl Architects Project: The Planar House, Paradise Valley, AZ

In a tony enclave outside of Phoenix, this 3,320-square-foot, twobedroom house was designed for contemporary art collectors. It is constructed of tilt-up concrete walls that capture daytime heat and radiate it at night; light and air chimneys are connected to cooling pools in the floor. The flat and rotated nature of the walls merges with

the simple orthogonal interiors designed expressly for exhibiting art. Laser-cut Cor-ten steel panels that act as sunscreens during the day become even more dramatic when backlit at night. They delineate a lap pool courtyard, camouflage a garage door, and create an ornamental ramp to the rooftop sculpture garden with views to the Camelback Mountains.



The Planar House lap pool

"A fine site and an appreciative client allowed the chance to realize an integral architecture of tilt-up concrete with experimental details, down to the door handles."

Steven Holl, AIA, Architect

"It's a house that doesn't compete with nature, but sits firmly on the ground. It has a very rational plan, and at the same time we found it very poetic."

Jury

Steven Holl Architects Project Team: Steven Holl, AIA (Principal-in-Charge), Martin Cox (Project Architect), Tim Bade (Project Architect/Schematic Design), Robert Edmunds, Annette Goderbauer, Hideki Hirahara, Clark Manning **General Contractor: The Construction Zone** Structural Engineer: Rudow & Berry **Mechanical Engineer: Roy Otterbein** Landscape Design: Steve Martino & Associates Electrical Engineer: Associated Engineering

## Architect: J.M. Lin Architect Project: Taiwan Foundation for Democracy, Taipei, Taiwan **Client:** Ministry of Foreign Affairs, Republic of China (Taiwan)

A neglected 22-year-old reinforced concrete residence for government officials in downtown Taipei was transformed into the home of the Taiwan Foundation for Democracy. A new glass front signifies the structure's repurpose from residential to institutional use. The 6,297square-foot business and cultural complex now contains a VIP room, offices, conference rooms, a library, a lecture hall, and an exhibition space designed with local materials such as stone and timber, in addition to metal and concrete. Grass, gravel, wood deck flooring, and black granite pavement accentuate outdoor spaces.



The business and cultural complex houses an organization that furthers democracy and human rights

"The spaces are endowed with breathable, open membranes, and at the same time, will take on a rich character with the passing of time." J.M. Lin. AIA. Architect

"This amazing project has an existing house at its core, a house that was completely forgettable, and the architect rescued it to make it something memorable. The renovation brought in materials that are about nature and the place."

Jury

J.M. Lin Architect Team: Jou Min Lin, AIA (Lead Architect), Tung Hwa Lin, Ying Hao Chin, Yu Fen Su, Yu Cheng Lu, Jia Tsong Lin, Yi Ju Chen, Chia Te Chen, Hung Chu

Structural Engineer: Shih Hsiung Chiang Structural Engineer & Associates

Landscape Architects: J.M. Lin Architect; The Observer Design Group Contractors: The Eslite Corporation; Faithful Standard Inc.

## Architecture MERIT | Architecture MERIT

## Architect: OpenOffice arts+architecture collaborative with **Robert Irwin**

Project: Dia:Beacon, Beacon, NY **Client:** Dia Art Foundation

Sited on 31 idyllic acres along the Hudson River, this 290,000-squarefoot former Nabisco box factory built in 1929 is now a museum for large-scale pieces of contemporary art with an atmosphere of simplicity and serenity. The broad spans between support columns and more than 34,000 square feet of north-facing, saw-tooth skylights make the space ideal for the museum's monumental sculptures. The \$57 million conversion included galleries, educational-media facilities, a bookstore, a café, and gardens, along with new walls, windows and skylight glass, light-reflective roofing, and mechanical systems. The museum is listed on the National Register of Historic Places.

"Early in the design process, a friend commented that we had to 'do nothing - with absolute precision.' This crystallizes our approach to Dia:Beacon. We didn't design the walls/space; we designed rules for them."

Lyn Rice, AIA, Architect

"The vistas overlooking the river and the gardens work together with the transparency of the glass to make a proper house for the museum's giant artworks."

Jury



### The approach to Dia:Beacon's front door

Editor's note: OpenOffice was formally closed in 2004.

OpenOffice Team: Alan Koch, Lyn Rice, AIA, Galia Solomonoff, AIA, Linda Taalman (Principals-in-Charge), Jay Hindmarsh (Team Leader), Astrid Lipka, Leif Halverson, Howard Chu, Martin Hagel, Damen Hamilton, Anoo Raman, Alisa Andrasek, Ava Hamilton Artist Collaborator: Robert Irwin **MEP Engineer: Ove Arup** Structural Engineer: Ross Dalland, PE **Civil Engineer: T.M. Depuy Civil Engineering** Specifications Consultant: Construction Specifications, Inc.

Hardware: Glezen-Fisher

**Preservation Consultant: Jeffrey Shrimpton** 

General Contractor: Dia Art Foundation

CA Advisor: SOM



Building the new 7 WTC after 9/11 posed several design challenges: it had to be a dignified structure with exemplary construction quality, safety, sustainability, and urban design. The 52-story, 1.7 millionsquare-foot, \$700 million office tower exceeds the requirements of New York City building codes in terms of safety. It also includes areen design features that have earned it the first LEED Gold certification in the city. The slen-

7 World Trade Center is the city's first skyscraper to be certified LEED Gold

der glass pylon is narrower than its predecessor, allowing for the opening of Greenwich Street and space for a public park. The first 80 feet of the tower house vertically stacked Con Edison transformer vaults that needed a breathable skin. James Carpenter collaborated on the podium screen, devising two layers of stainless-steel rods that act as prisms that create a moiré effect.

"We wanted the building to reinstate the street grid, which Yamasaki had abandoned. The building is a simple icon of resiliency and thus created an extruded parallelogram tower of openness, light, and porosity." David Childs, FAIA, Architect

"It has an absolutely stunning curtain wall and entranceway that is completely transparent and inviting." Jury

Skidmore, Owings & Merrill Team: David M. Childs, FAIA (Design Partner), Carl Galioto, FAIA (Technical Partner), T.J. Gottesdiener, FAIA (Managing Partner), Peter Ruggiero, AIA (Senior Designer), Kenneth A. Lewis, RA (Project Manager), Chris Cooper, AIA (Senior Design Architect), Nicholas Holt, AIA (Senior Technical Architect), Jonathan Baker

**Collaborating Artist: James Carpenter Design Associates** Installation Artist: Jenny Holzer **Construction Manager: Tishman Construction** Structural Engineer: Cantor Seinuk MEP Engineer: Jaros Baum & Bolles Civil Engineer: Philip Habib & Assoc. Lighting: Cline Bettridge Bernstein Lighting Design Landscape: Ken Smith Landscape Design Signage: Pentagram

## Architecture MERIT | Architecture MERIT

## **Architect: Voorsanger Architects Project: Blue Ridge Residence, Charlottesville, VA Client:** Dan and Nan Brody

Views of the Blue Ridge Mountains are organized perpendicularly to the linear movement through this 8,000-square-foot house. Separated by a stone gallery, two elongated, asymmetrical wings compose the upper level, which contains the master bedroom suite and public rooms; the lower level has bedrooms, and family and exercise rooms. The glass exterior has no visible structure, which is possible because all lateral windloads on the house are restrained by interior rigid, sheer walls.



The house is nestled into a mountainous slope ringed with mature trees

"This is the gentle and bucolic landscape of Thomas Jefferson - very beautiful and very quiet. The local architectonic tendencies are to continually genuflect to Mr. Jefferson. Bravely this client wanted none of that."

Bart Voorsanger, FAIA, Architect

"The whole house is open to and has incredible respect for nature." Jury

Voorsanger Architects Team: Bartholomew Voorsanger, FAIA (Partner-in-Charge of Design), Louis Dobday, AIA (Project Architect), Jean-Luc Briguet, Aaron Neubert, Phine Weeke, Jorge Prado, Flint Sackett, Matthew Pickner

Interior Design: Voorsanger Architects; BAM Design Structural Engineer: Dunbar Milby Williams Pittman & Vaughan Mechanical & Plumbing: 2RW Geotechnical Engineer: Schnabel Engineering Associates Landscape Architect: Nelson Byrd Woltz Surveyor: Gary M. Whelan Certified Land Surveyor Contractor: Abrahamse & Co Builders

Architect: Voorsanger Architects Project: Wildcat Ridge Residence, Aspen, CO



The views are stunning through 13- to 25-foot floor-to-ceiling windows

The profile of this 14,300-square-foot residence built on 200 acres high above Snowmass Ski Resort parallels the crest of the mountain ridge. A folded plate structural system allows for long spans between vertical supports, eliminating the need for interior columns. Steel trusses form ribs that are visible inside of the house and extend outside to the cantilevered edges of the copper roof. A 200-foot-long, 13-foot-high wall of Montana rock forms a spine that runs the length of the house, separating the east and west wings (with 11 bedrooms and 11 bathrooms - make that 13 if you count the two powder rooms). Floor-to-ceiling windows offer exquisite views.

"This is easily the most spectacular site I've ever worked on. It is so heroic. I felt that if the structure could speak to the scale of the site, then a dialogue could begin."

Bart Voorsanger, FAIA, Architect

"We felt it was exuberant. It is developed around the concept of a great roof, which is quite an extraordinary structure." Jury

Voorsanger Architects Team: Bartholomew Voorsanger, FAIA (Partner-in-Charge of Design), Elizabeth McClure, AIA (Project Architect), Omar Renteria, Masayuki Sono, Martin Stigsgaard, Cheiko Takahashi Interior Design: Voorsanger Architects; BAM Design Structural Engineer: Weidlinger Associates Mechanical/Electrical Engineer: Tucker Associates Lighting: L'Observatoire **Contractor:** Keelty Construction Landscape Architect: Design Workshop

OCULUS FALL OG AWARDS

## Interiors HONOR

### Architect: Gabellini Sheppard Associates Project: Top of the Rock at Rockefeller Center, New York, NY Client: Tishman Speyer Properties

When Raymond Hood's stately 70-story slab building at 30 Rockefeller Center opened in 1933, an elevator in the main lobby whisked visitors up to the observation decks designed to look like the decks of a great ocean liner sailing the urban sky. After a 20-year hiatus and a \$75 million renovation, the observatory has reopened as the Top of the Rock. The spectacle begins at the entrance on West 50th Street and a triple-height lobby with a 35-foot chandelier composed of 600 strands of prismatic Swarovski crystals that resemble an inverted Art Deco-style skyscraper. Visitors ascend an elliptical staircase to the mezzanine level where there is a multimedia exhibition on the history of Rockefeller Center. Ticketing, a gift shop, and exit areas were carved from former office space of no historic importance.

The "show" continues in the elevators where transparent glass ceilings treat riders to colorful light displays and projections in the elevator shaft all the way up to the 67th floor. There they are met by a glowing crystal geode-like interior wall, the "Weather Room," a glasswalled, triple-height viewing room, and terraces with wraparound views. The first two tiers of observation decks are encircled by ninefoot-high clear optical glass panels, for safety as well as wind protec-





The soaring, Art Deco-inspired atrium greets visitors at street level

open, offering pristine views of the city. "Not only does Rockefeller Center represent a progressive streak of modern urban planning, it still has the power to transform the way we view and perceive New York. Researching and developing Top of the Rock was an allout trip into an Art Deco wonderland." Michael Gabellini, FAIA. Architect

tion; the top deck is





### A view from the Top of the Rock

Gabellini Sheppard Associates Team: Michael Gabellini, FAIA (Design Principal), Daniel Garbowit, AIA (Managing Principal), Kimberly Sheppard, AIA (Design Principal), Blandine Seguin, (Project Manager), Sylvie Blondeau, Laurin Goff, Matteo Minchilli, Jongku Yee (Architects), Karen Ahamad, Sandra Fay, Kentaro Ishihara, Masaki Morinobu, Jonathan Yang (Designers), Gideon Shapiro (Historic/Graphic Research) Infrastructure Architect: Thomas Furman/SLCE Architects **Construction Manager: Structure Tone** Structural Engineer: ADG Lighting Design: William Armstrong Lighting Design MEP Engineer: Edwards & Zuck Exhibition Design Consultant: Bob Weis Design Island Associates Exhibition Design Graphics Consultant: Hunt Design Landmarks Consultant: Higgins & Quasebarth Operations/Deck Planning Consultant: Bruce Laval Chandelier/Core Wall Fabrication/Installation: Nagel Hammers Studios Observation Deck Optical Glass Panel Fabricator: W&W Glass Systems Architectural Metal: Architectural Metal Group (AMG) Structural Steel/Atrium Stair: Empire City Iron Works Gradating Terrazzo Flooring: Port Morris Tile and Marble Corporation Glass and Metal: Coordinated Metals (CMI) Stone Consultant: Continental Stone Consulting & Engineering Services

## Interiors **MERIT**

### Architect: hanrahanMeyers Architects Project: White Space, New York, NY

This primarily white, 1,600-square-foot apartment that overlooks Central Park was designed so that it would become invisible main and the "objects" in the space would be the views of the park. All of the surfaces white were treated in a different way to create a play of light, texture, and materiality: textured white wood ash panels were sandblasted prior



Architect-designed furniture includes a coffee table that can be made into a bed

to painting them with a matte finish; a plaster wall in the master bedroom created from ground white marble was polished to a high sheen; and the ash bed was acid washed and wire-brushed to bring out the texture, then finished with shiny lacquer; and floors are white-stained oak and Carrara marble. Much of the minimalist furnishings were custom-designed by the architects. Glass and steel, and raw ash wood planes by a Japanese artisan, act as interludes within a symphony of whites.

"This space takes nature and puts it into a frame so that you can really see it as well as see your place within it." Victoria Meyers, AIA, Architect

"This interior has a very clean and modernist vocabulary. There's this wonderful contrast between machine-quality products and handhewn organic ones."

### Jury

hanrahanMeyers Architects Team: Victoria Meyers, AIA, Thomas Hanrahan, AIA (Design Principals), Kathy Chang Contractor: Fountainhead Construction Lighting Design: Richard Shaver Table Design: Miya Shoji

## Interiors **MERIT**

### Architect: Shelton, Mindel & Associates Project: Hudson River Residence, New York, NY

Adjacent to the Hudson River in the West Village, this one-bedroom residence in a sleek, modernist tower achieves a sense of intimacy without compromising the integrity of the refined glass curtain wall. Two geometries are at play: the street grid of Manhattan and the flow of the river. The grid is expressed in the form of the building core, which continues into the space to enclose the kitchen, bathrooms, bedroom, and storage. The lighting scheme, furniture plan, and terrazzo floor – whose stone components were inspired by the frozen Hudson – respond to the angled geometry of the window walls and the river.



The apartment takes advantage of glass curtain walls by housing the kitchen, bedroom, and baths in the wood plank-clad core

"Our client was willing to make concessions in order to respect a building whose beauty was based on its context and continuous glass curtain wall."

Lee Mindel, FAIA, Architect

"The uniqueness of this residence is how it took the view into account. There's a beautiful cleanness about the space, and the materials selected are classic and gorgeous."

Jury

Shelton, Mindel & Associates Team: Peter Shelton, Lee Mindel, FAIA (Firm Partners), Michael Neal, AIA (Senior Architect), Ole Sondresen, AIA (Project Architect) Contractor: As You Like It Engineer: IP Group Lighting Consultant: Johnson Schwinghammer Lighting Consultants

## Interiors CITATION

Architect: a+i design corp. Project: DZ Bank, New York, NY **Client: DZ Bank** 



A variety of functional spaces needed on the executive floor meant overlapping some programmatic requirements: floor-to-ceiling interior glass walls in the private offices bring natural light into the interior spaces, including the reception area.

"We liked this project for its absolute excellence in execution of the modernist agenda. A very limited palette of materials are arrayed and detailed in such a way that it's just stupendous." Jury

a+i design corp. Team: Dag Folger (Principal), Sommer Schauer (Project Manager), Brandon Hicks (Designer) Consulting Engineer: Arthur Metzler Assoc, Consulting Engineers General Contractor: JT Magen and Co. Lighting Design: Thomas Thompson

## Interiors CITATION

## Architect: Leroy Street Studio Architecture/DSDHA **Project: Victorian Stable Residence, Berkshire, UK**

"This is a great example of how to do this kind of work. There is a clear delineation between what is historic and the new insertions and it was done in a way that didn't create a jarring juxtaposition." Jury

Leroy Street Studio Architecture Team:

Morgan Hare, Mark Turkel, AIA, Shawn

Structural Engineer: Mervyn Brown Assoc. Ltd

Swimming Pool Consultant: BBS Technical Services

Landscape Architect: Edmund Hollander Design

Mechanical & Electrical Engineer: Beaver Building Services Ltd.

Watts, Maria Clara Sanchez, Anne

Associate Architect: DSDHA

**Civil Engineer:** Trevor Millea

**Contractor: Laybrook Homes** 

**Project Coordinator: Malcolm Hunt** 

Interior Design: Veere Grenney Assoc.

On a former stud farm, with stables and staff cottages, buildings were gutted and reconceived with modern interventions, such as an indoor pool house.

## Interiors CITATION

### Architect: Messana O'Borke Architects Project: StoreFront, New York, NY

"It is very interesting in the spatial qualities it creates, and the choice of materials is very well thought out. We liked the contrasts between the elements in the space."

## Jury

Messana O'Rorke Architects Team: Brian Messana, AIA, Toby O'Rorke (Principals-in-Charge), Christopher Courtney Lighting Design: ZeroLux Lighting MEP: M.A. Rubiano General Contractor: 9J Builders



The renovation of a former storefront on a Far East Village tenement block into living space for a couple who collect art and contemporary furniture resulted in abstract spaces where functions are defined by furnishings.

## Interiors CITATION

Architect: Slade Architects Project: Loeb Apartment, Miami, FL



In a high-rise condominium overlooking the Atlantic, fixed walls were replaced with a series of moveable walls so that enclosed bedrooms can be opened up and allow expansive ocean views from the main living space.

"We liked this for the detailing, the crisp lines, and the subdued Miami palette."

### Jury

Slade Architecture Team: James Slade, AIA, Hayes Slade (Principals), Oliver Spreckelson, Dervla Reilly, Ilya Korolev, Liz Arnaiz, Gianpaolo Schiavo

**MEP Engineer: Steven Feller. PE** Structural Engineer: The Raul Puig Group

Contractor: Edward Nieto Design Group

Frederick

# Furniture Design: BDDW

## Interiors **CITATION**

### Architect: WORK Architecture Company Project: Lee Angel Showroom & Office, New York, NY



Appropriate for a jewelry design and production company, a dramatic 40-foot-long promenade from the reception area to the showroom includes a wall of backlit shelves with jars of beads, creating a link between the realms of production and presentation.

"The simple use of the corridor and a unique presentation system it's beautifully done for a minimalist space." Jury

WORK Architecture Company Team: Dan Wood, AIA, Amale Andraos (Partners), Shawn MacKinnon (Project Architect) Artist/Fabric Consultant: Elodie Blanchard/Elastico Contractor: TDC-Integkral Design & Construction Lighting Consultant: Tillotson Design Associates MEP Engineer: A&D Associates

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## Project HONOR



View looking south on Fulton Street

Architect: Kevin Kennon Architect PC with Rockwell Group Project: Incubator Project, New York, NY (commissioned) Client: The Incubator Foundation

Formed in 2002, the Incubator Foundation is a non-profit arts advocacy organization with an advisory board consisting of architects, artists, and actors. By combining a live/work environment with exhibition and performance spaces, the Incubator Project would become a catalyst for cultural development in Lower Manhattan. The 60,000square-foot complex, sited on the north side of Fulton Street to create a through block between Gold and Cliff Streets, would include two theaters, exhibition and studio spaces, 10 artist residences, an outdoor sculpture garden, and ground-floor retail and restaurant. Residencies for visual and performing artists would range from two weeks to nine months, and living accommodations and work facilities would be adapted to the needs of each artist. As a public/private collaboration, the project has garnered support and guidance from the City of New York, corporations, and other arts groups. "The idea was to be small and self-sustaining – the antithesis of the mega-cultural programming contemplated for Ground Zero." Kevin Kennon, Architect

"This is a well-designed project knitted between existing buildings and public space."

### Jury

Kevin Kennon Architect Team: Kevin Kennon (Design Principal), Taylor Aikin, Ryan Harvey (Senior Designers), Andy Bollinger, Gisella Vidalle, Veronica Zalcberg, Ireta Kraal, Shane Neufeld, Pablo Jendretzki Rockwell Group Team: David Rockwell, Marc Hacker General Contractor: Plaza Construction Structural Engineer: Thornton Tomasetti Group M/E/P Engineer: Cosentini Associates Civil Engineer: Langan Engineers Landscape Architect/Consultant: Olin Partnership Graphics/Signage, Audiovisual: Imaginary Forces Cost Consultant: Cushman + Wakefield

## Project HONOR

### Architect: Morphosis/Gruzen Samton

Project: NYC 2012 Olympic Village, Queens West, NY (commissioned) Client: NYC 2012

If New York City had won the bid to host the 2012 Olympics, this competition-winning design for the Olympic Village would have been an important legacy of the Games. The village would have transformed a light industry and warehouse district into 61 acres of housing and parkland in Queens West, a waterfront development along the East River directly across from the United Nations. It was to be a temporary international city inhabited by 18,000 athletes and coaches. Afterwards, the 4,400 units of



Above: The ribbon structure is elevated to allow access to the waterfront – and views of Manhattan Below: Residential towers anchor the north end of the 61-acre site

housing in four high-rise and three long low-rise buildings would have been home to just as many New Yorkers – with 43 acres of urban and natural parkland.

Sited to knit together the open space and maximize the views of the Manhattan skyline, the design proposed residential towers with sky gardens anchoring the northern end of the site. To the south, a canted and undulating ribbonlike structure gracefully wraps around the edges of the site. The structure is elevated an average of four stories above grade creating broad portals that provide access to the waterfront promenade, marina, pier, beach, and of course – views.

The design includes every imaginable kind of indoor and outdoor sports and leisure time facility, including a 100,000-square-foot indoor training center, a four-screen cinema, a natural amphitheatre, shops, and restaurants.

"This was a rare project combining public park space and private-sector housing on an amazing site with a view of the city. This is the type of project that, were it built, would define an office and a career." Thom Mayne, FAIA, Architect

"The project responds to a spectacular site in a strong way. It would have been a powerful contribution to the New York landscape." Jury



Morphosis Team: Thom Mayne, FAIA (Principal), Paul Gonzales (Project Manager), Ben Damron, Graham Ferrier, Ed Hatcher, Marty Summers, Nadine Quirmach, Chris Warren (Project Designers), Anne-Marie Burke, Natalia Traverso Caruana (Project Team), Reinhard Schmoelzer, Luiz Luz, Masako Saito, Go-Woon Seo (Model Team) Associate Architect: Gruzen Samton Architects LLP Landscape Architect: Hargreaves Associates Mechanical/Electrical Engineer: IBE Consulting Engineers Transportation: Arup

**Planning: Richard Weinstein** 

## Project MERIT

## Project MERIT

### Architect: CR Studio Architects Project: Robbins School Competition, Stage II, Trenton, NJ (commissioned) Client: School Construction Corporation of New Jersey.

City of Trenton, Board of Education

The existing elementary school is a 50,000-square-foot U-shaped early 20th century masonry building. The proposal includes an additional 50,000 square feet, and reconfigures the U-typology by extending its logic on both an urban and a classroom scale. A new courtyard between the addition and original building is an urban gesture that is paradoxically welcoming and protective, creating crisscrossing but clearly controllable paths in, through, and around a neighborhood in need of a safe playground.

"We were excited about the possibility of designing a large public project to be built as a catalyst for change in a community in real need." Jonathan Dreyfous, AIA, Architect

"This is a very well researched and developed project in terms of how the architects proposed to transform the open space inside the U into a courtyard to be used by schoolchildren."

Jury



The school addition would be welcoming and protective, and fit the scale of the neighborhood

CR Studio Architects Team: Victoria Rospond, AIA, Lea Cloud, AIA, F. Jonathan Dreyfous, AIA (Partners), Jeni Chan, Adelina Castro, Goetz Menzel, Sally Zambrano-Olmo, Sam Roberts, Peter Girzone, JC Calhoun, Iona Strachan, Ben Abelman, Casey Miller

Associated Architect: The Thomas Group: James Nichols, AIA, Allen M. Kirschner, AIA, Leed

Environmental Consultant: atelier ten

Facade Consultant: Front, Inc., Bruce Nichol, ARB, RIBA, Partner

### **Architect:** Marble Fairbanks

**Project:** Glen Oaks Branch Library, Queens, NY (commissioned)

**Client:** NYC Department of Design and Construction; Queens Borough Public Library



The new library will fit comfortably in the mixed low-rise residential and commercial neighborhood

Located at the juncture of a suburban residential and a low-scale commercial and institutional neighborhood in Queens, this new 18,000-square-foot library will be 80% larger than the one it is replacing – and still blend in with the neighborhood scale. The massing and material strategies respond to the different site conditions on each elevation. As a project of the New York City's Design Excellence Program, the library will be a high-performance, LEED certified building. The design includes adult, young adult, and children's reading rooms; collections; periodicals; a cybercenter; community meeting rooms; and staff workplaces.

"Bringing design to the forefront of public architecture will have a lasting effect on the city not only because of the buildings that will be built, but equally importantly as an example to be followed in the future for all public architecture." Scott Marble, Architect

"It's light and open and has great promise to become a unique public beacon. We liked its scale, its modesty, and that it did interesting things with relatively limited architectural means." Jury

Marble Fairbanks Team: Scott Marble, Karen Fairbanks (Principals), Mallory Shure (Project Manager), Eric Ng, Stacey Murphy, Jake Nishimura, Adam Marcus, Katie Shima, Christopher Kroner, Jane Lea, Andrew Colopy, Rob Booth Lighting Design: Richard Shaver Architectural Lighting Landscape Architect: SCAPE MEP Engineer: Plus Group Structural Engineer/LEED Consulting: Buro Happold Civil/Geotechnical Engineer: Langan Engineering & Environmental Services

## Project MERIT

## Project MERIT

## Architect: Peter Marino Architect Project: Nassau County Museum of Art, Roslyn Harbor, NY (commissioned)

**Client:** Nassau County Museum of Art

Located on the 145-acre William Cullen Bryant Preserve on the north shore of Long Island, the Nassau County Museum of Art is presently housed in the original circa 1890 brick and limestone Georgian mansion with a sculpture garden and formal gardens, and a permanent collection of American and European 19th and 20th century art. The new 18,000-square-foot wing positioned on the east side of the mansion will house a new museum entry, 11 galleries, and a multipurpose auditorium. The wing forms a contemporary backdrop to the existing historic museum while being sensitive to its scale and site. Using a minimal palette, this reinterpretation of traditional garden architecture creates a dialogue between the late 19th and 21st century architecture. Brick garden walls and greenhouse pavilions were the inspiration for the new structure that consists of an 18-foot-tall, 120-foot-long brick wall with three white metal-clad pavilions perched on top. The pavilions' walls and roofs cascade away from the original building, and glass fissures cut into the walls and ceilings allow light and views of the sky and environs.



The museum addition is sensitive to the site and scale of the existing Georgian mansion

"The project was special since the existing structure was once Henry Clay Frick's country house and thus is a 'sister' to the Frick in New York, which I consider to be one of the premier cultural venues of our city." Peter Marino, FAIA, Architect

"This is a beautiful design. It's very sensitive in terms of images and how to develop white luminescent volumes on something fixed to the ground."

Jury

Peter Marino Architect Team: Peter Marino, FAIA (Principal), Paul Garrett, Stephen Moser, AIA (Senior Project Architects), Simon Wutherich

Landscape Architect: Oehme, van Sweden Associates

Architect: Morphosis / Gruzen Samton Project: Cooper Union Academic Building, New York, NY (commissioned) Client: The Cooper Union for the Advancement of Science and Art



The new academic building is conceived as a vertical piazza contained within a

The new building is expected to rate LEED Silver

steel and glass semitransparent envelope; operable perforated stainless-steel panels will create a continually changing façade pattern. The eight-story vertical campus is organized around a central atrium. A skip-stop elevator system stops only on the fourth and seventh floors housing sky lobbies and communal spaces, such as meeting rooms and lounges, encouraging social and academic interaction. Public spaces, including retail and a gallery, are located at street level where the transparent façade invites the neighborhood to observe and take part in activities. The project is expected to receive LEED Silver using a number of environmentally sensitive design solutions.

"This is an extraordinary opportunity to build a freestanding project on a miniblock in New York, for an institution that was a formative influence early in my career. To be building for this school now feels like coming home."

Thom Mayne, FAIA, Architect

"This massive block opens as one moves inside to reveal an unanticipated and very elaborate interior landscape. While the exterior maintains a sense of decorum, the payoff is on the interior." Jury

Morphosis Team: Thom Mayne, FAIA (Principal/Lead Designer), Pavel Getov (Project Architect), Chandler Ahrens, Jean Oei (Project Designers), Silvia Kuhle (Project Manager), Salvador Hidalgo (Job Captain), Natalia Traverso Caruana, Go-Woon Seo, Kristina Loock, Debbie Lin, Irena Bedenikovic, Chris Warren (Project Team), Marty Doscher, Ben Damron, Graham Ferrier (Project Assistants), Reinhold Schmoelzer, Charles Austin, Shannon Loew, Eui Yeob Jeong, Patrick Dunn-Baker, Domenique Cheng, Steve Chen, Go Chang, Luiz Luz, Sean Anderson, Claudia Lugo (Model Team)

Associate Architect Gruzen Samton LLP: Peter Samton, FAIA (Partner-in-Charge), Susan Drew, AIA, LEED, Joanne Fernando, AIA, Suzanne Troiano, Stefanie Romanowski, Edward Mayer, RA, Mani Muttreja, RA, Robert Williams, Tyrone Harley, ASID, Karlo Rosete Structural Engineers: John A. Martin Associates; Goldstein Associates MEP: IBE Consulting Engineers; Syska Hennessey Group Contractor: F.J Sciame Construction Co. Landscape Architect: Mathews Nielsen Landscape Architects Lighting: Horton Lees Brogden Lighting Design Cost Consultant/Sustainable Design/LEED: Davis Langdon Graphics: Pentagram Vertical Transportation: Van Deusen and Associates

Vertical Transportation: Van Deusen and Associate: Code Consultant: ARUP Fire

## Project MERIT

## Project MERIT

**Architect: Rogers Marvel Architects** Project: Westchester Reform Temple, Scarsdale, NY (commissioned)

**Client:** Westchester Reform Temple

Marcel Breuer designed the congregation's first temple in 1956. Percival Goodman redesigned the sanctuary in 1969, and Peter Gisolfi Associates made additions to the building in 1995. The design envisions the suburban site as a series of spaces going from campus green to social hall to sanctuary and sanctuary garden, with the new sanctuary mediating the transition from public to private, from temporal to spiritual. The eastern wall of the sanctuary, made of reflective bent glass louvers, allows a limited view of the garden and simultaneously reflects the faces of people praying in the sanctuary. The existing sanctuary will be renovated to house classrooms and a study center for the temple's religious school.

"The eastern wall is rather like seeing a landscape reflected in a rippling river: ever-changing and full of light and color. It is a window of this congregation in its place of worship."

Robert M. Rogers, AIA, Architect



The east wall of the new sanctuary is reflective bent glass louvres

"The architects had to struggle with managing previous iterations while adding a new sanctuary, which is an extraordinary worship space. Its diaphanous glass wall refracts the image of the congregation and the landscape."

### Jury

Rogers Marvel Architects Team: Rob Rogers, AIA, Jonathan Marvel, AIA (Principals), Alissa Bucher, Assoc. AIA (Project Architect), Josh Kaplan, Chris Dameron, Lissa So

Structural Engineer: Robert Silman Assoc.

Mechanical Engineer: Collado Engineering

Lighting Design: Jim Conti Lighting Design

**Civil Engineer:** Langan Engineering & Environmental Services Judaica Consultant: Harley Swedler

Architect: Skidmore, Owings & Merrill Project: Bridging the Rift, Central Arava, Israel, and Wadi Araba, Jordan (commissioned) **Client: Bridging the Rift Foundation** 



The central spine of the research center literally straddles the border between Israel and Jordan

In 2004, the cornerstone was laid for a life sciences research center, sponsored by Cornell and Stanford Universities, on the border between Israel and Jordon in the Rift Valley, about 30 miles north of the Dead Sea. The project requires both nations to allocate 75 acres for what will be an academic free zone. The architecture is rich with symbolism. Groves of olive trees, the universal symbol for peace, will ring the site. All research buildings will touch on a central spine that bisects the center of the site on what is literally the border. The Library of Life, a metal-clad spiraling tower composed of two encircling arcs representing unity and cooperation, will eventually house the world's most advanced database of all living things. The focal point, a horizontal building made of concrete shells clad in copper and wood, will house a large auditorium and conference center. High- and low-tech environmental controls include rooftop solar reflectors, solar chimneys, and trellises.

"Architecture is more than buildings. It is a symbol that reflects the political, cultural, and social ethos of the society that builds them. That is particularly true with this project." Mustafa Abadan, AIA, Architect

"This project looks back to historical precedents in terms of understanding the nature of building in the desert. It's a resolved piece of architecture that adds weight and credibility to its important mission as it stands alone in the desert."

### Jury

Skidmore, Owings & Merrill Team: Mustafa Abadan, AIA (Design Partner), TJ Gottesdiener, FAIA (Managing Partner), Jane Moos Cohen, AIA (Project Manager), Chris Cooper, AIA (Project Architect), David Maestres, Kat Park, Da-un Yoo

## Project CITATION

### Architect: Architecture Research Office Project: Corrulamp-1 (noncommissioned)



The lamp is formed by stacking layers of lasercut corrugated cardboard; the cut of each layer is slightly rotated, creating an ever-shifting translucency as one moves around it. "We were struck by the merging of technologies to create these effects. The adaptation to a lampshade as a piece of interior architecture was remarkable."

Architecture Research Office Team: Stephen Cassell, Adam Yarinsky, AIA (Principals), Reid Freeman (Senior Associate), Dan Spiegel, Bryan Young

## Project **CITATION**

### Architect: Steven Holl Architects Project: Sail Hybrid, Knokke-Heist, Belgium (commissioned) Client: Knokke-Heist, Belgium

"The building sits above the datum of this seaside resort community. It acts like a sail and an iconic element in that landscape." Jury

Steven Holl Architects Team:

Steven Holl, AIA (Principal), Chris McVoy (Partner-in-Charge), Nick Gelpi (Project Architect), Noah Yaffe (Assistant Project Architect), Young Jang, Richard Liu, Edward Lalonde, Alessandro Orsini

Local Architect: Buro 2 Structural Engineer: Robert Silman Associates



Inspired by Magritte's 1953 The Ship Which Tells the Story to the Mermaid housed in the original 1930 casino designed by Leon Stynen, the design is a hybrid composition of three distinct architectures: a sail-like hotel/apartment tower, the restored casino, and a perforated Congress Hall.

## Project CITATION



The 10-unit complex is a prototype designed for seniors who are raising their grandchildren and includes a day care center and senior social services.

Architect: Caples Jefferson Architects Project: Intergen, Chicago, IL (commissioned)

**Client:** Chicago Mayor's Office for People with Disabilities

"Spaces, courtyards, and passageways are blended in a subtle way to integrate the community; a beautiful and quite gentle roofscape unifies and articulates the separate parts." Jury

Caples Jefferson Architects Team: Everardo Jefferson, AIA, Sara Caples, AIA, William Adelson, AIA (Principals), Yusuke Matsushita (Project Architect), Sayaka Akiyama, Michael Behrman, Emily Chang-Zidarov, Ben Fawkes, Min Kim, Alexandra Lee, Anca Vasiliu, Christopher Webb

Project CITATION

Architect: Lewis.Tsurumaki.Lewis Project: Nazareth House, Nazareth, PA (commissioned) Client: Toshi and Diana Tsurumaki

"The public face of a conventional gable front garage morphs into a modern, strong residential form in back – two different architectures blended together through a complex roof form."

Lewis.Tsurumaki.Lewis Team: Paul Lewis, AIA, David J. Lewis, Michael Tyre, Lucas Cascardo



The 5,000-square-foot residence is partially imbedded within a steeply sloping site with views that alternate between the contained landscape of a courtyard and extended views over neighboring houses to the distant mountains.

Sustainable Design: Steven Winter Associates

## Project **CITATION**

Architect: Rogers Marvel Architects Project: Erie Street Plaza, Milwaukee, WI (noncommissioned)

**Client:** Milwaukee Dept. of City Development



Two 45-foot-high tilted planes – one a concrete slab, the other illuminated from within – are like a "hinge" marking the convergence of two rivers and Lake Michigan along the city's RiverWalk.

"The architects played with materiality to create a moment in the urban environment."

Jury

Rogers Marvel Architects Team: Rob Rogers, AIA, Jonathan Marvel, AIA (Principals), Vince Lee, Aaron Young (Associates), Richard Ramsey, ASLA, Gretchen Schneider, Chris Dameron

Landscape Architect: Peter Lindsay Schaudt Landscape Architecture

Project **CITATION** 

### **Architect: TEN**

Arquitectos/Enrique Norten Project: Guggenheim Museum, Guadalajara, Mexico (commissioned) Client: Solomon R. Guggenheim Foundation

"We wondered how a building like this could be placed at the end of a major thoroughfare at the edge of this extraordinary landscape. But after some scrutiny, we realized that the building acts as a portal to that landscape, so it frames that experience."



The museum, sited at the edge of a deep canyon, is a transparent collection of museums wrapped in a vertical volume containing different typologies of gallery spaces.

## Jury

TEN Arquitectos Team: Enrique Norten, Hon. FAIA (Principal), Timothy Dumbleton, AIA (Managing Principal), Dieter ShoelInberger (Project Manager), Johan van Lierop, Alex Miller, David Campos, Miguel Rios MEP/Sustainable Design: ARUP Engineers Structural Design: Guy Nordenson and Associates Landscape Design: Field Operations Museum Design Consultant: Julian Zugazagoitia

## Project **CITATION**

### Architect: Zakrzewski + Hyde Architect Project: Artbox (noncommissioned)



This is a demountable, low-cost, lightweight, multifunctional exhibition and performance space made of cardboard, suitable for setup wherever needed. "This is a particular project. It's a box – an artbox – that could be placed in any urban environment or countryside." Jury

### Zakrzewski + Hyde

Architects Team: Stas Zakrzewski, AIA (Principal), Kevin Walsh, Bryan Tormey Structural Engineer: Ove Arup





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## ASLANY 2005 Design Awards

The annual Design Awards program sponsored by the New York Chapter of the American Society of Landscape Architects (ASLANY) recognizes contemporary works of landscape architecture to raise awareness of the diversity and reach of the field – an important part of ASLA's mission. The ASLA Colorado Chapter organized the jury for the 2005 awards. The criteria for judging included quality of design, relationship to context, and significant sensitivity to the environment and principles of sustainable development. This year,

### **Honor Award**

Mohegan Sun Casino and Hotel, Uncasville, CT Landscape Architect: EDAW

Located on 240 acres along Connecticut's Thames River, the Mohegan Sun Casino and Hotel has undergone a \$1 billion expansion/renovation. The master plan and landscape design re-establishes an indigenous landscape. Native plantings are set in contrast to abstract interpretations of tribal lore and culture. At the main entry, a 300-foot-diameter sunken tribal circle features perennial ornamental grasses and groundcover plantings of Mohegan tribal cultural and medicinal significance, surrounded by 13 distinctive rock formations marking the tribe's lunar calendar.

Client: Mohegan Tribal Authority Architects: Kohn Pedersen Fox Associates; Rockwell Group Civil Engineer: McFarland-Johnson, Inc. Landscape Contractor: Jays Landscape, LLC



we did not get any submissions in the Collaborative Design category, which honors outstanding work done in collaboration between a landscape architect and an allied professional. But we hope to build awareness of this award among the architecture and engineering communities and, in the future, celebrate multidisciplinary teams that transcend traditional roles.

Marcha Johnson, PhD, ASLANY Awards Committee Co-chair

### **Honor Award**

### Southpoint Park, Roosevelt Island, NY Landscape Architect: Mark K. Morrison Associates

Southpoint Park occupies 14 acres at the southernmost end of Roosevelt Island with commanding views of Manhattan, Queens, and the East River. The Wild Gardens/Green Rooms master plan is based on ecological park principles, with a diversity of accessible habitats from open meadows and shoreline nesting sites to streams, waterfalls, and planted woodlands. Also included in the plan is a café and event space in a portion of the Renwick Ruin.



Clients: Trust for Public Land for the State of New York; Roosevelt Island Operating Corporation

Architect: Hall Partnership Architects

Engineering and Surveying: Langan Engineering and Environmental Services

Naturalist: Michael Feller/NYC Parks & Recreation Natural Resources Group
#### **Merit Award**

Demchak Residence, Hampton Bays, NY Landscape Architect: Araiys Design

The residence is located on 1.9 acres with approximately 200 feet of frontage on Shinnecock Bay. Because the site is located so close to the water, the challenge was to piece together the desires of the client with the environmental regulations: The pool had to be set on piles with an intricate series of grade beams; a series of retaining walls were built to counteract a 35-foot grade change; and a catwalk and seasonal floating dock required a wetland permit from the New York State Department of Environmental Conservation.

Architect: Donald A. Denis, AIA, PC Landscape Contractor: James H. Lynch Landscaping Services Pool Builder: J. Tortorella Swimming Pools, Inc.



#### **Merit Award**

Idlewild Park Experimental Research & Education Center, Queens, NY Landscape Architect: EDAW

The project involves the conversion of a 224-acre wetland preserve near Kennedy Airport into an environmental research and education center to include trails, habitats, teaching stations, viewing decks, and blinds. The goal is to create a park where ecological experiments will be developed as socially and politically desirable urban projects.

**Client: Eastern Queens Alliance** 

Department of Environmental Planning: John McLaughlin Parks Department, Natural Resources Group: Michael Feller



#### **Merit Award**

A Farm, Re-interpreted, East Hampton, NY Landscape Architect: Edmund Hollander Landscape Architect Design

The architecture of this post-agricultural family compound references the orthogonal forms of the old farm fields. Taking its cue from this con-



cept, the landscape design is clean and contemporary, tying modern forms to the historic use of the property. Terraces adjacent to the house create exterior versions of the interior rooms. A simple palette of large shade trees and open lawns create an unfettered setting for the architecture.

Architect: Leroy Street Studio General Contractor: Andreassen & Bulgin Landscape Contractor: Groundworks Masonry Contractor: 7 Sons Masonry

#### **Merit Award**

#### 72nd Street Station Plazas, New York, NY Landscape Architect: Mathews Nielsen Landscape Architects

The project included a new 17,000-square-foot plaza to accommodate a new subway station house on one of Manhattan's busiest mass transit lines, and the rehabilitation of an existing 7,600-square-foot plaza across the street. Long, low planters with generous seating define the long axis and demarcate a "slow lane" along Verdi Square; the center of the cross axis is left open for circulation.

Clients: Metropolitan Transportation Authority; New York City Transit Architects: Dattner Architects; Gruzen Samton, LLP



# 2006 IESNY Lumen Awards

Now in its 38th year, the Lumen Awards, sponsored by the Illuminating Engineering Society, New York Section (IESNY), were presented to 10 New York-based lighting designers for professionalism, ingenuity, and originality in lighting design. This year's field of 79 submissions included classic designs and many innovative approaches to solving visual challenges. The 2006 jury awarded Lumens in two categories: Merit, in recognition of a permanent architectural application, and Citation, a special recognition for an art or temporary installation, technical detail, or portion of a single project. The Lumen Awards exemplify the depth and breadth of talent in New York's professional lighting community.

#### Randy Sabedra, RS Lighting Design President, IESNA New York Section

#### Jury

Mustafa Abadan, AIA, Design Partner, Skidmore, Owings & Merrill Elizabeth Donoff, Senior Editor, Architectural Lighting

Dan Jacoby, AIA, Senior Associate, Studio Design Director, TPG Architecture

Nelson Jenkins, AIA, LC, IES, LEED, AP, Principal, LumenArchitecture Addison Kelly, IALD, IES, LC, Principal, US Lighting Consultants Thomas Thompson, Partner, Brandston Partnership

#### **Lumen Citation**

Project: Dodger Stages (now World Stages), New York, NY Lighting Design: Sachs Morgan Studio Architect: Beyer Blinder Belle Architects and Planners Interior/Set Design: Klara Zieglerova Client: Dodger Stages

Theatrical and architectural lighting merge to foreshadow the stage



drama in this underground off-Broadway five-theater complex. The lighting design successfully bridges the mystery of the two lighting worlds with the use of backlit scrims, translucent materials, and carefully mixed displays of color and shadow.

#### Lumen Citation

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

A six-story addition cantilevered above a 1905 six-story warehouse features a custom fabricated metal panel system fitted with internally mounted light boxes housing marine



grade fluorescent fixtures. The condo in Manhattan's Meatpacking District becomes a sparkling light fixture by night.

#### Lumen Award of Merit with Distinction for Civic Service

Project: Higgins Hall Central Wing, Pratt Institute School of Architecture, Brooklyn, NY

Architect); Rogers

NY Ighting Design: Arc Light Design Architects: Steven Holl Architects (Design



Marvel Architects (Architect-of-Record) Client: Pratt Institute

The lighting plays a dual role of embracing the architecture of the glass wing by accentuating the mitigating floor planes visible through the evenly illuminated channel glass on the exterior, and providing functional illumination to the design studios in the interior.

#### Lumen Award of Merit with Distinction for Civic Service

Project: Robin Hood L!brary Initiative - PS 32, Bronx, NY Lighting Design: Renfro Design Group Architect: Tod Williams Billie Tsien Architects Client: Robin Hood Foundation



A field of downlights on a blue ceiling conjures up images of a starry sky, and reading alcoves wrapped in a warm wood glow from lensed fluorescent slots behind the benches create a space that engages the literary interests of the students.

#### **Lumen Award of Merit**

Project: Terminal 1, Lester B. Pearson International Airport, Toronto, Canada Lighting Design: Brandston Partnership

Architect: Airport Architects Canada, a joint venture of Skidmore Owings & Merrill, Moshe Safdie and

Associates, and Adamson Associates Client: Greater Toronto Airports Authority

The architecturally integrated lighting scheme is flexible, maintenance friendly, and varied. Primary lighting is indirect, to reduce glare. Significant signage is internally lighted, to improve visibility. The use of balanced daylight and electric sources creates a public gathering space of elegance and celebrates travel.

#### **Lumen Award of Merit**

Project: 111 South Wacker Drive, Chicago, IL

Lighting Design: Cosentini Lighting Design

Architect: Lohan Caprile Goettsch Architects (now Goettsch Partners) Client: The John Buck Company

Architectural features in the lobby of this new 51-story office tower inspired the lighting design. White

marble-clad core walls that climb nearly 50 feet high are bathed in a cool, diffuse northern light, giving the impression that the entire building is supported solely by the core.

#### **Lumen Award of Merit**

Project: National World War II Memorial, Washington, DC Lighting Design: Horton Lees Brogden Lighting Design Architect: Friedrich St. Florian Architect/Leo A Daly Landscape Architect: Oehme, van Sweden & Associates Artist: Kaskey Studio

Client: National Mall & Memorial Parks

As inscribed on the Freedom Wall, the "darkness of global conflict and the light of freedom" are expressed in the lighting scheme. Lighting was discreetly integrated into the architecture and the intensi-



ty carefully balanced to accentuate the forms without intruding on the adjacent memorials. The result celebrates the beauty of the site while retaining an appropriate contemplative mood.

#### **Lumen Award of Merit**

Project: Frisson, San Francisco, CA Lighting Design: Kester, Inc. Restaurant Consultant: Mark Stech-Novak Restaurant Consultation & Design Client: Sprezzatura Restaurant

Group



The restaurant's circular main dining room is bathed in warm autumnal hues that start with yellow-orange dusk tones and transform to sunset magentas. An expansive, backlit domed ceiling has circular cutouts that filter light into the room through resin inserts and change color as the evening progresses.

#### Lumen Award of Merit

Project: Chanel Ginza, Tokyo, Japan Lighting Design: Tanteri + Associates Architect: Peter Marino + Associates Architects

Client: Chanel Japan

Within the tower's glass curtain wall is a seamless integration of electrochromic glass, steel mesh, and 700,000 white LEDs. By day, the façade appears transparent and at night the glass turns translu-



cent and the LEDs transform the building into a large-scale screen.

#### Lumen Award of Merit

Project: Mixed Greens Gallery, New York, NY Lighting Design: Tillotson Design Associates Architect: Leven Betts Studio Architects Interior Design: Ghislaine Vinas Client: Mixed Greens Gallery



The lighting scheme and white-on-white finishes in this Chelsea art gallery create a crisp environment compensating for a lack of natural light. With the exception of a few strategically placed halogen spotlights and wall washers, the gallery is illuminated entirely by dimmable 3000K fluorescent light that forms a frosted acrylic luminous ceiling.



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# Fall Classic

#### Last Words

Rick Bell, FAIA Executive Director AIA New York Chapter

#### "I knew the record would stand until it was broken." Yogi Berra

is hard to watch baseball on television or listen on the radio and not be bombarded with statistics. Does it matter that David Ortiz was released from the Minnesota Twins the same day, December 16th, as the Boston Tea Party? No. Baseball has a statistical database about individual and team performance that is unparalleled. With an eye on New York, it is easy to see how well baseball players have fared in our city.

#### MVP at 18.7%

Since 1931, the Most Valuable Player Award of Major League Baseball has been conferred 75 times in each of the two leagues. In the American League, Yankees including Gehrig, DiMaggio, Gordon, Rizzuto, Berra, Mantle, Maris, Howard, Munson, Mattingly, and Rodriguez have won the award a total of 19 times (25.3%) while playing in New York. In the National League, 9 MVP awards out of the 75 conferred (12%) have gone to the likes of Hubbell, Camilli, Robinson, Campanella, Mays, and Newcombe. Combining both leagues, the average is 18.7%. For the World Series, the Yankees, Dodgers, Giants, and Mets together have a record of 34 World Series trophies of the 102 awarded since the first year the games were played in 1903, or 33.3% of the totals. Are New Yorkers better as team players than as individual achievers, or is baseball, more than architecture, a sport where cooperation and collaboration are needed to achieve significant success? How do New York architects compare in the measures of individual and team achievement?

#### Pritzker at 17.2%

The Pritzker Prize, the world's most prestigious architecture award, has been awarded to 29 individuals since it was initiated in 1979. Of these laureates, only 8 (or 27.6%) have had their primary place of practice in the United States. This distinguished list includes Philip Johnson (1979, New York), Kevin Roche (1982, New York), I.M. Pei (1983, New York), Richard Meier (1984, New York), Gordon Bunshaft (1988, New York), Frank Gehry (1989, Santa Monica), Robert Venturi (1991, Philadelphia), and Thom Mayne (2005, Santa Monica). Depending how you count, 5 of 8 (62.5%) or 5 of 29 (17.2%) have played mostly here at home in New York City.

#### Gold Medal at 17.7%

The Gold Medal is the highest honor that the American Institute of Architects can confer on an individual. It is awarded to recognize a significant body of work of lasting influence on the theory and practice of architecture. Sixty-two individuals have received the Gold Medal since it was first presented in 1907. Award winners have



#### Wait 'til next year...

included 11 New York architects (17.7%) from Charles McKim (1909), George Post (1911), Bertram Goodhue (1925), Ralph Walker (1957), and Wallace Harrison (1967) to, more recently, Philip Johnson (1978), I.M. Pei (1979), Romaldo Giurgola (1982), Nathaniel Owings (1983), Kevin Roche (1993), and Richard Meier (1997).

#### Firm of the Year at 34.9%

The AIA's Architecture Firm Award annually recognizes a practice that has consistently produced distinguished architecture. The award dates back only to 1962 and has been conferred merely 43 times, of which 15 were to firms with a major office located in New York City (34.9%). These include SOM (1962), I.M. Pei & Partners (1968), Roche Dinkeloo (1974), Davis Brody (1975), Mitchell/Giurgola (1976), Edward Larrabee Barnes (1980), Hardy Holzman Pfeiffer (1981), Gwathmey Siegel (1982), Kohn Pedersen Fox (1990), James Stewart Polshek & Partners (1992), Beyer Blinder Belle (1995), SOM (1996), Kliment & Halsband (1997), Perkins+Will (1999), and Gensler (2000).

Of course New York sports teams, especially the Yankees, do better than those of other cities. Their salaries, benefits, and operating budgets are higher. New York architectural firms also have been privileged to be able to attract the best and most talented designers from other places.

The point that must be made, however, is just as Major League Baseball is increasingly a match-up of the most talented players from around the globe, so too is architecture becoming an increasingly diverse worldwide community. Perhaps more recognition should be bestowed on extended and overlapping teams. While the AIA New York Chapter can revel in the number of awards, the real measure of our success will be the statistics on diversity and talent that choose to charrette in the city that never sleeps. If you can design it here, you can design it anywhere.



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