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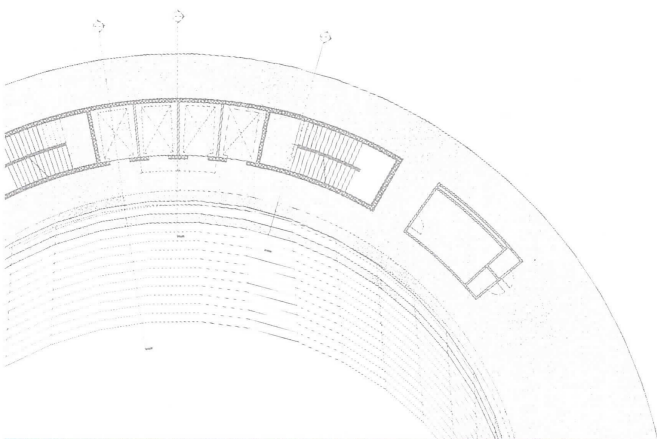
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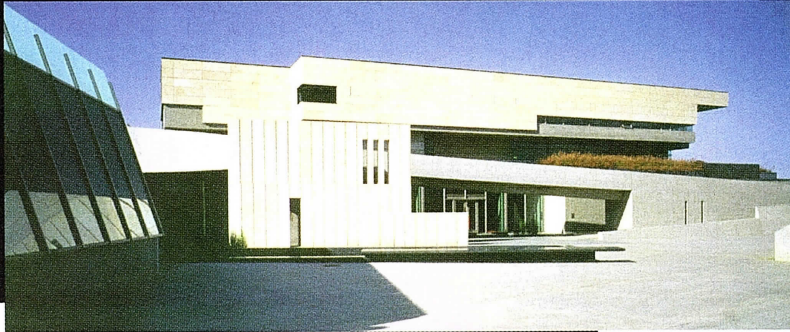
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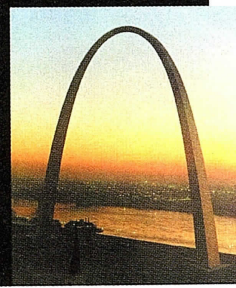
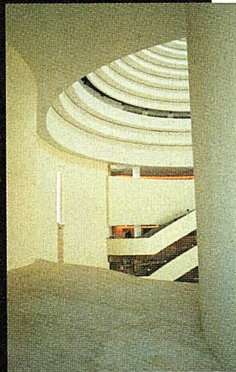


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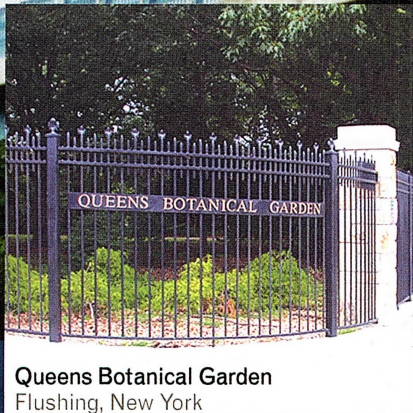
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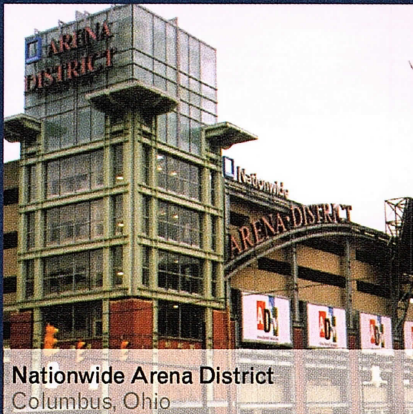
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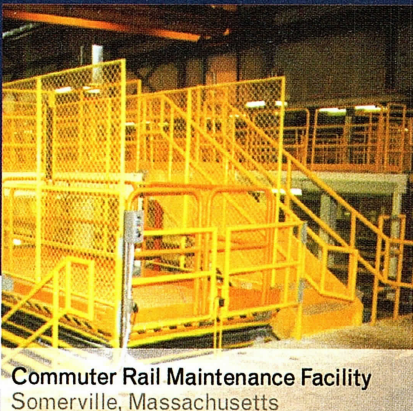
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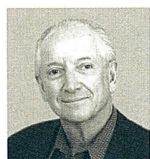
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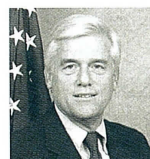
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The Good, the Bad, and the Beautiful

First Words
Letter from the President

In this issue of *Oculus* we celebrate a very successful Design Awards Program, honoring 31 exemplary architecture projects. Thank you to the Design Awards Committee, our sponsors, and editorial coordinator Linda G. Miller for all your hard work. This issue also commemorates the winners of the ASLANY and IESNY awards, who have done outstanding work in landscape architecture and lighting design.

We know the number of Design Awards the New York Chapter gives is not nearly enough; New York is a tough town, and many projects are passed over here that would win awards in other, less competitive places. Because there are so many thoughtfully designed projects, the awards become a reflection of the jury and their values, and when we appoint a jury we deputize them as Deciders. We ask them to mandate what is worthy and what is not from a pool of submissions that contains far more high-quality work than can be recognized.

With such an overabundance of design talent, it could be said that the makeup and predilections of the jury, as well as the guidelines and directions they are given, become more important than the specifics of the work that eventually receives an award.

So what is it that we have been seeing as award-winning work? Are we selecting projects that are “merely” Beautiful? Have we moved past the Renaissance conflation of the Beautiful and the Good? (In some cultures, we have been told, the two words are the same.) In this regard there is the case of Leni Riefenstahl as a lightning rod and poster child for us to contemplate. She has left what no one will deny is a “beautiful” body of work; its meaning has perplexed writers from Susan Sontag to the authors of two biographies recently reviewed in *The New York Times*. Her work brings us back to the subject of the relationships between the political, social, moral, and aesthetic realms – relationships that in modern culture are complex and intertwined.

Should at least some of the work we award be more tied to these complex realms, the mission of the Chapter, and the ideals of the profession? At the 2007 Design Awards Luncheon in April, our keynote speaker, Milton Glaser, started his talk with his own beautiful work contemplated in silence. Then he chose to ride off into the wilds of other, more controversial areas. I personally found him inspiring, because he asked us to consider meaning reaching beyond the aesthetic. To me, this message transcended the particulars of his political message.

Should our awards be more a reflection of the Chapter’s direction as a politically engaged and energized entity with a yearly theme and emphasis? In my humble opinion the answer is yes. But I welcome the discussion and debate that I hope this position will foster, and I look forward to hearing from those of you who disagree (or agree) as we prepare for next year’s awards program.

Joan Blumenfeld, FAIA, IIDA, LEED AP
2007 President, AIA New York Chapter



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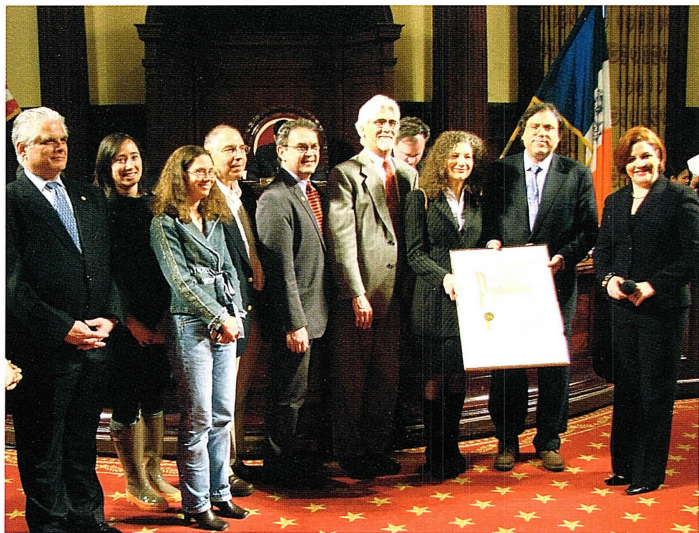
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CITY OF NEW YORK

Commemorating the 150th anniversary of the founding of the AIA in Lower Manhattan in 1857 and the work that the AIA has done for the City of New York (l-r): Anthony Schirripa, AIA, IIDA; Annie Kurtin; Suzanne Mecs; Stanley Stark, FAIA; Rick Bell, FAIA; National AIA President RK Stewart, FAIA; Joan Blumenfeld, FAIA, IIDA, LEED AP; The Hon. Alan Gerson, New York City Council; and The Hon. Christine Quinn, Speaker of the New York City Council.



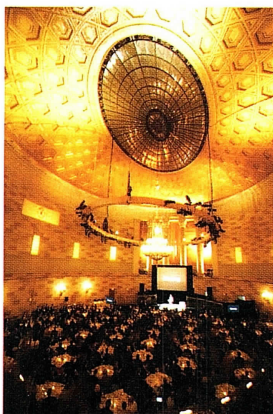
SAM LAHOZ

Plaque marks the spot! AIA National President RK Stewart, FAIA; NYC Dept. of Buildings Commissioner Patricia Lancaster, FAIA; AIA National Vice President George Miller, FAIA; and 2007 AIANY President Joan Blumenfeld, FAIA, IIDA, LEED AP, read the Mayoral proclamation dedicating the plaque to honor the site of the founding of the American Institute of Architects.



NEELESH JETHWA

The Hines Gallery played host to "NY150+: Timeline Ideas - Structures - Futures," a visual time capsule of the AIA's 150 years and its impact on shaping the built environment of New York City, curated by Diane Lewis, AIA.



NEELESH JETHWA



NEELESH JETHWA

Milton Glaser, keynote speaker at the 2nd Annual AIANY Design Awards Luncheon, commands the crowd with his renewed love of New York City.



NEELESH JETHWA

Andy Frankl of Ibex Construction (left), who graciously underwrote the NY150+ Timeline and 2007 Design Awards Opening Party on April 12, gets the party started with (l-r): Cynthia Kracauer, AIA, LEED AP, AIANY Managing Director; e-Oculus editor Jessica Sheridan, Assoc. AIA, LEED AP; and Illya Azaroff, Assoc. AIA.



KRISTEN RICHARDS

Illya Azaroff, Assoc. AIA, AIANY Vice President of Design Excellence, George Miller, FAIA, and RK Stewart, FAIA, celebrate the 2007 AIANY Design Awards winners.

The York & Sawyer-designed Gotham Hall was an elegant background for the 700 guests attending the sold-out 2007 Design Awards Luncheon.



SAM LAHOZ

In April, the New Housing New York Legacy Project, an AIA150 initiative, opened the exhibition with a sweet reception (l-r): project winner Jonathan Rose; David Burney, AIA, Commissioner, NYC Dept. of Design + Construction; Shaun Donovan, Commissioner, Dept. of Housing Preservation and Development; Lance J. Brown, FAIA; and project winner Dattner Architects' William Stein, AIA, LEED AP.

KRISTEN RICHARDS



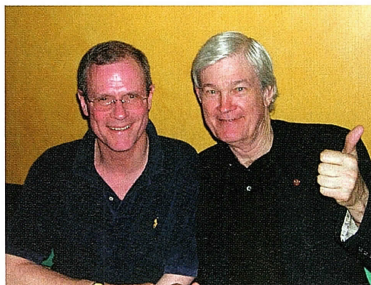
The 2007 Topaz Award was presented to Lance Jay Brown, FAIA (center) by AIA President RK Stewart, FAIA (left), and Ted Landsmark, Assoc. AIA, NOMA, President of both Boston Architectural College and ACSA (Association of Collegiate Schools of Architecture), and 2006 AIA Whitney Young Award recipient (right).

KRISTEN RICHARDS



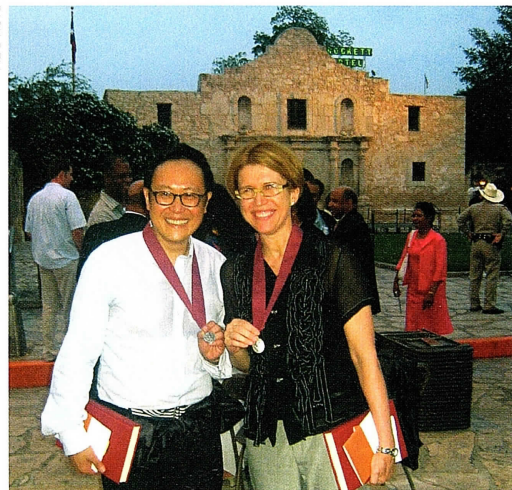
Jane Smith, AIA, and AIA 2007 President Joan Blumenfeld, FAIA, IIDA, LEED AP, at the AIA New York State reception, sponsored by Ibex.

KRISTEN RICHARDS



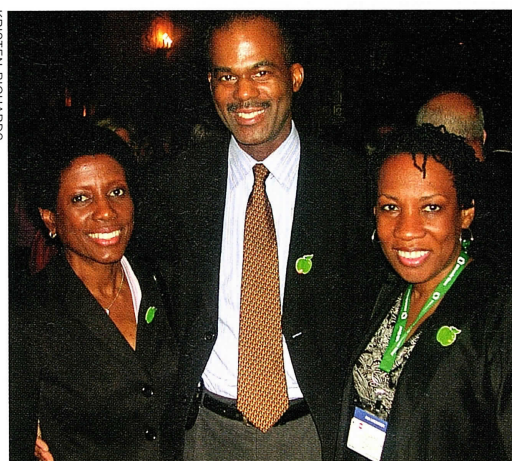
Eric Goshow, AIA, and Jim McCullar, FAIA, celebrate the opening of "New Practices New York" at San Antonio's Blue Star Arts Space.

RICK BELL



Calvin Tsao, FAIA, and Margaret Rietveld, FAIA, after the FAIA Investiture Ceremony at the Alamo.

KRISTEN RICHARDS



Heather Philip-O'Neal, AIA, Terry O'Neal, AIA, and Roberta Washington, FAIA, at AIA NY reception.

SAM LAHOZ



In March, Zack McKown, AIA, and Calvin Tsao, FAIA, principals of Tsao & McKown Architects, delivered the 2007 Gil Oberfield Memorial Lecture themed "Serving Conscience," sponsored by the AIA NY Interiors Committee.

ERIN MCCLUSKEY



StudentDay@theCenter: Tim Hayduck, School Program Manager at the Center for Architecture Foundation, led curious students from PS 22 through the School of Architecture exhibition at the Center.

ANNIE KURTIN



On March 23rd we celebrated the 95th birthday of architect, author, and former Frank Lloyd Wright apprentice Edgar Tafel, FAIA. The event also featured screenings of "Fallingwater: The Apprentices," and "Saving Falling Water" by filmmaker Ken Love.

ERIN MCCLUSKEY



FamilyDay@theCenter: in connection with the New Housing New York exhibition, parents and kids designed sustainable houses of their dreams.



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EXPERIENCE EXCELLENCE IN FORM AND FUNCTION

In this issue of *Oculus*, the AIA New York Chapter celebrates our New York colleagues whose designs have made exciting and thought-provoking contributions to our built environment. Like most such programs in AIA components across the country, the AIANY Design Awards rely on professionals in the field to cull the best of the many submissions. This is a tried and proven model of architects speaking to other architects and using exhibitions and publications to elevate the public's knowledge of great design. The AIANY awards program is arguably the most competitive in the nation.

Recently, the AIA undertook a poll to determine America's Favorite Architecture. Unlike the local design awards program, this poll determined the public's perception of design quality today. The goals were to elevate the public's interest in our profession and to advance the dialogue on design. The poll was part of the AIA's yearlong series of anniversary events under the theme "AIA150 – Celebrating the Past, Designing the Future."

The flagship program of AIA150 is Blueprint for America, conceived as a gift from architects to our nation by working with the public and elected officials to plan a better future for our communities. Across the United States, 157 local AIA chapters have been working with their communities on these initiatives. AIANY's New Housing New York competition is one of the Blueprint programs. Via Verde, the Phipps Rose Dattner Grimshaw winning scheme will be built, and the design solution will lead to a new model for affordable sustainable housing that can be adapted for other sites here and in other cities. Information on the Blueprint initiatives can be found at www.AIA150.org and on a featured layer on Google Earth, launched in April.

AIA's poll on America's Favorite Architecture was the first sesquicentennial event that captured the attention of the public as well as the architectural community. Harris Interactive, a research company that has predicted winning candidates at election time, developed the poll. The results were announced by the AIA and U.S. Representative Earl Blumenauer of Portland, Oregon, a strong congressional supporter of design and livable communities. As soon as they made the announcement, AIA's website became overloaded and crashed, due to the public's intense interest.

And what of the results? For me, they were surprising. Like many others, I thought that the public would have responded by indicating great admiration for what most of us consider the masterpieces of Modernism or for the more current, landmark buildings of our time. I expected that the list would include most of the American buildings included in *Icons of Architecture: The 20th Century* published by Prestel. In fact, only six of the 19 buildings included in that tome made the list.

The buildings most admired by the public span the years between 1770, the year that Thomas Jefferson's Monticello was built, to 2007, when the New York Times Building was completed. The public voted for architecture that stirred their emotions or that was famous and perhaps even personally familiar to them. For New Yorkers, there has to

be a sense of pride in having 33 of the top 150 buildings within our city. America's Favorite Architecture in New York, Chicago, and Washington, DC, accounts for almost half the list.

As most of you know, the Empire State Building came in first, followed by the White House, the Capitol, and the National Cathedral. (Richard Meier, FAIA, is the living architect with the most buildings on the list.)

The release of America's Favorite Architecture has spurred many new polls in towns and cities across the country. Architectural critics are asking for reconsideration. Three of the buildings that I miss most on the list are Louis Kahn's Salk Institute, Frank Lloyd Wright's Johnson Wax Building, and I.M. Pei's National Gallery of Art East Wing.

What were the surprises? For me, the ballparks. I have yet to meet an architect or member of the public who put these on their list of favorites. I have nothing against Fenway Park other than the usual New York/Boston rivalry, but are these really the buildings that Americans love? Is Yankee Stadium on the list because it is a senti-

mental favorite now that it is scheduled for demolition? I suspect that it will not surprise many that the number of sports stadiums (10) outpaced the number of religious buildings (seven).

As intended, the AIA's poll has spurred conversation about architecture and design. Many architects are interested in the cutting-edge designs of Libeskind, Hadid, Gehry, Herzog & de Meuron, Koolhaas, and the generation of designers following them. The public, however, retains a great interest in the past, and buildings that are classical or emotive.

Today, there is a great need to elevate the public's understanding of quality design, and to develop a greater focus on the sustainability of our designs. What will be on the list in 25 years? In 50? I hope our contemporary work will have great resonance in the future. I also hope we will continue to listen to the public, and design exciting and memorable architecture that will uplift our spirits and enhance our lives. What's on your list?

RONNETTE RILEY, FAIA



View of Chrysler Building from 80th floor of the Empire State Building

George H. Miller, FAIA, is the managing partner of Pei Cobb Freed & Partners. He served as President of AIANY, and during his term the Center for Architecture was inaugurated. He is a vice president of AIA National and is the chair of the AIA150 Oversight Committee, responsible for planning the activities celebrating the 150th anniversary of the American Institute of Architects.

America's Favorite Architecture New York Winners

Rank

- | | | | |
|----|--|-----|--|
| 1 | Empire State Building (William Lamb, Shreve, Lamb & Harmon, 1931) | 56 | Rockefeller Center (Raymond Hood, FAIA, et. al., 1932) |
| 9 | Chrysler Building (William Van Alen, FAIA, 1930) | 68 | New York Times Building (Renzo Piano, Hon. FAIA; FXFOWle Architects, 2006) |
| 11 | St. Patrick's Cathedral (James Renwick, FAIA, 1878) | 71 | Hearst Tower (George P. Post & Sons; addition: Foster + Partners, 1927-2006) |
| 13 | Grand Central Terminal (Reed and Stern; Warren and Wetmore, 1913) | 72 | Flatiron Building (Daniel Burnham, FAIA, 1903) |
| 16 | St. Regis Hotel (Trowbridge & Livingston, 1904) | 74 | Guggenheim Museum (Frank Lloyd Wright, 1959) |
| 17 | Metropolitan Museum of Art (Calvert Vaux, FAIA; McKim, Mead & White; Richard Morris Hunt, FAIA; Kevin Roche, FAIA; John Dinkeloo, FAIA, 1880-2007) | 81 | The Plaza Hotel (Henry Janeway Hardenbergh, FAIA, 1907) |
| 19 | World Trade Center (Minoru Yamasaki, FAIA; Antonio Bruttiochi; Emery Roth & Sons, 1972) | 84 | Yankee Stadium (Osborn Architects & Engineers, 1923) |
| 20 | Brooklyn Bridge (John Augustus Roebling, 1883) | 86 | Lincoln Center (Wallace K. Harrison, FAIA, et al., 1962) |
| 23 | Cathedral of St. John the Divine (Heins & La Farge; Ralph Adams Cram, 1880s) | 87 | The Dakota Apartments (Henry Janeway Hardenbergh, FAIA, 1884) |
| 33 | Rose Center for Earth and Science (James Stewart Polshek, FAIA, 2000) | 100 | Radio City Music Hall (Edward Durrell Stone, FAIA, 1932) |
| 44 | Woolworth Building (Cass Gilbert, FAIA, 1913) | 105 | Time Warner Center (Skidmore, Owings & Merrill, 2003) |
| 46 | Waldorf Astoria (Schultze & Weaver, 1931) | 111 | United Nations Headquarters (Wallace K. Harrison, FAIA; Oscar Niemeyer, FAIA; Le Corbusier, Hon. FAIA, 1947) |
| 47 | New York Public Library (Carrère & Hastings, 1911) | 115 | TWA Terminal, Kennedy Airport (Eero Saarinen, FAIA, 1962) |
| 48 | Carnegie Hall (William B. Tuthill, FAIA; Richard Morris Hunt, FAIA, and Dankmar Adler, FAIA, 1891) | 125 | Citicorp Center (Hugh Stubbins & Associates; Emery Roth & Sons, 1977) |
| 53 | Apple Store Fifth Avenue (Bohlin Cywinski Jackson, 2006) | 133 | Royalton Hotel (Gruzen Samton Steinglass; Philippe Starck, 1988) |
| | | 141 | Apple SoHo (Bohlin Cywinski Jackson; Ronnette Riley Architect, 2002) |
| | | 143 | Penn Station (McKim, Mead & White, 1910) |
| | | 146 | Museum of Modern Art (Philip Goodwin, FAIA; Edward Durrell Stone, FAIA, 1939) |

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STRENGTH BY DESIGN

2007 Design Awards

Introduction

by William Singer,
AIA, LEED AP

Carrying out the Design Awards program is an intensely focused collaborative effort engaging many colleagues. The members of the Design Awards Committee (DAC) and those who supported our efforts merit my real thanks; the successes of the program are theirs.

The awards encompass work located anywhere in the world designed by AIA members or by registered architects practicing in New York City, and work located in the city designed by registered architects practicing anywhere in the world. Built projects completed since the beginning of 2002 and unbuilt projects initiated since then were eligible. Associate AIA members could only submit for Interiors and Projects. This year's call for entries drew approximately 440 responses worldwide – around 160 each for Interiors and Architecture, and 120 Projects. Whenever possible, the DAC encouraged and supported AIA President Joan Blumenfeld's theme, "Architecture Inside/Out." The DAC revised the Interior Architecture award category to Interiors to encourage broader professional participation, and, to give Interiors pride of place, all DAC material listed that category before Architecture and Projects. The number of this year's Interiors entries surpassed previous years by nominally 25%.

The jury judges three categories – Interiors, Architecture, and Projects – with three jurors impaneled for each. The DAC selects the jury through an open recommendation and consensus process. The jurors serve as a professional courtesy and receive no honorarium or stipend. This year's nine-member jury was exemplary, encompassing large visions, superior minds, fertile experiences, and rich wisdom. The international group included Dan Hanganu, a Romanian Canadian; Benjamin Gianni, an American from Canada; Mathias Sauerbruch from Germany; Piero Sartogo, AIA, and Massimiliano Fuksas, Hon. FAIA, from Italy; and four Americans, Jeanne Gang, AIA, Frank Harmon, FAIA, Debra Lehman-Smith, Assoc. AIA, and Peter Waldman. While praising the overall excellent quality of this year's entries, the jurors commented on a dearth of drawings – plans and sections – and an overuse of professional photography to present the work.

The jury chose the winners in one day, and the 31 winning projects were announced the same evening, February 12, in a public Design Awards Symposium at the Center for Architecture. Kurt Andersen, a master of public discourse, served as moderator for the symposium. An exhibition of the winning projects at the Center examined the processes of the award-winning designers and the jury. This year Graham Hanson Design again created exquisite graphics and exhibition design.

AIA also recognized the award winners at the second annual Design Awards Luncheon in April at Gotham Hall, a former grand banking hall adaptively reused for special events. The luncheon exceeded expectations in attendance and general good cheer, with



an overriding sense of appreciation for the high quality of design in the award winners' body of work. As chair and host of the luncheon, HOK design partner Ken Drucker, AIA, skillfully organized, managed, and delivered the event.

The award winners presented their projects in three open forums moderated by jurors at the Center in May. Dan Hanganu moderated Architecture, Peter Waldman moderated Projects, and Debra Lehman-Smith, Assoc. AIA, moderated the Interiors forum, scheduled to coincide with the International Contemporary Furniture Fair. All programs were free and open to the public.

The Design Awards Committee serves a core mission of the AIA, excellence in design, and it embraces new members. If you are interested in participating in the DAC, please e-mail William M. Singer (wsinger@gruzensamton.com), and we'll put you on the committee's mailing list.

[William M. Singer, AIA, LEED AP](#), a partner at Gruzen Samton Architects, chaired the 2007 AIA Design Awards Committee. He is also an active member of the Chapter's Architecture for Justice Committee and is currently working on the modernization of the Emanuel Celler U.S. Courthouse, the renovation of El Museo Del Barrio, and a new NYC Department of Transportation LEED-certified vehicle maintenance facility.

Architecture HONOR

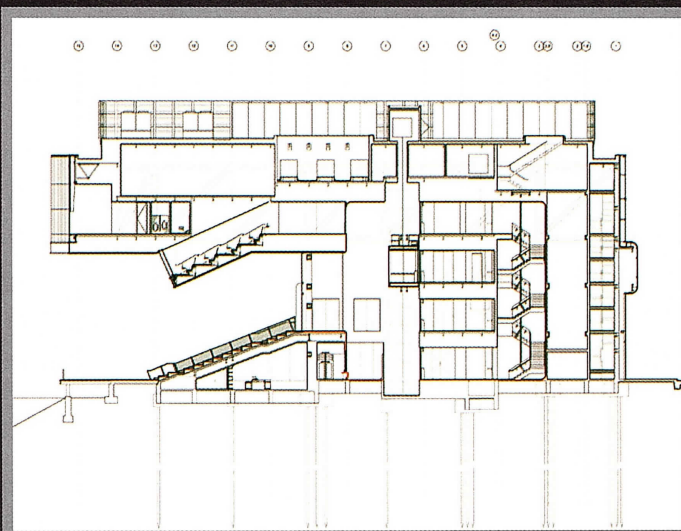
Architect: Diller Scofidio + Renfro

Project: Institute of Contemporary Art, Boston, MA

Client: Institute of Contemporary Art

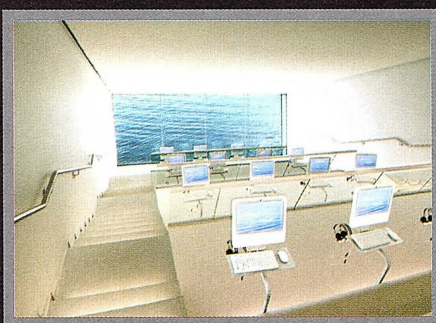
In 1999 the City of Boston selected the Institute of Contemporary Art (ICA) as the recipient of a prime waterfront site on the Boston Harborwalk. It was a win-win situation: the museum would become a cultural cornerstone on a revitalized waterfront, and the site would give the institute the space it needed to present its popular programming and exhibitions.

DILLER SCOFIDIO + RENFRO



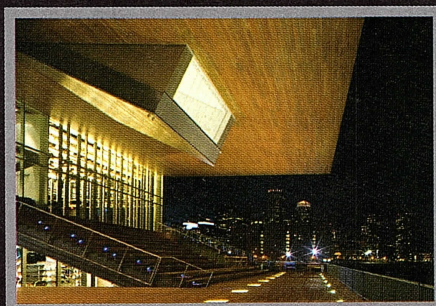
The 65,000-square-foot building, of which 18,000 square feet are dedicated to flexible, column-free galleries with 15 ½ foot ceilings and an adjustable skylight system. The building also contains a 350-seat multipurpose theater, digital media center, café, bookstore, education center, and administrative offices. A large exhibition space called the “gallery box” is cantilevered over the Harborwalk and extends out to the

IMAN BAKAN



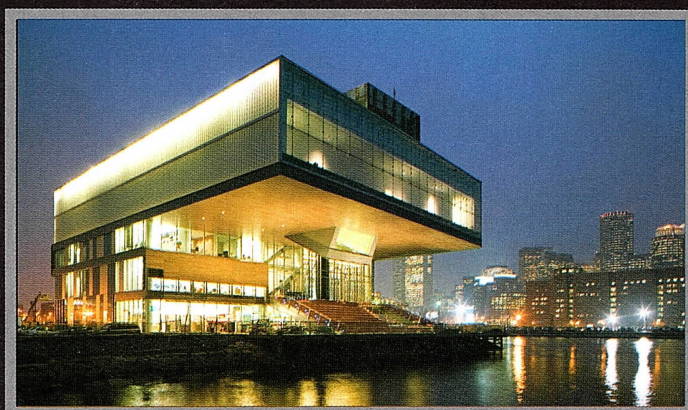
Top: Section Above: The digital media center cantilevers out over the exterior public “room”

IMAN BAKAN



The exterior public “room” facing the water is sheltered by the cantilevered gallery

IMAN BAKAN



Institute of Contemporary Art

water's edge, supported by four massive trusses, behind translucent exterior walls. The façade consists of uniformly sized vertical planks that alternate between transparent glass, translucent glass, and opaque metal. The wooden surface of the Harborwalk folds up to create a sheltered public “room” facing the water and weaves its way to define the interior until it emerges as the underside of the cantilevered gallery box.

The design was featured at *NEXT: The Future of Architecture* during the 8th Annual International Architecture Exhibition at the Venice Biennale and a retrospective of the architects' work at the Whitney Museum of American Art in 2003. When the museum opened to the public in December 2006, it was the first new museum in Boston in the last century. It was also the first building by Diller Scofidio + Renfro to be built in the United States.

“Our design negotiates between two competing objectives: to perform as a dynamic civic building filled with public and social activities, and as a contemplative space providing individual visitors with intimate experiences with contemporary art. The ‘public’ building is built from the ground up and the ‘intimate’ building, from the sky down.”

Elizabeth Diller, Architect

“This is an example of architecture in an urban context and how buildings can actually make contributions to the public realm.”

Jury

Diller Scofidio + Renfro Team: Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, RA (Principals), Flavio Stigliano, RA (Project Leader), Deane Simpson, Jesse Saylor, Eric Howeler

Associate Architect: Perry Dean Rogers and Partners: Martha Pilgreen (Principal-in-Charge), Gregory C. Burchard, Mike Waters (Project Managers), Henry Scollard (Project Designer)

SMEP: Arup New York

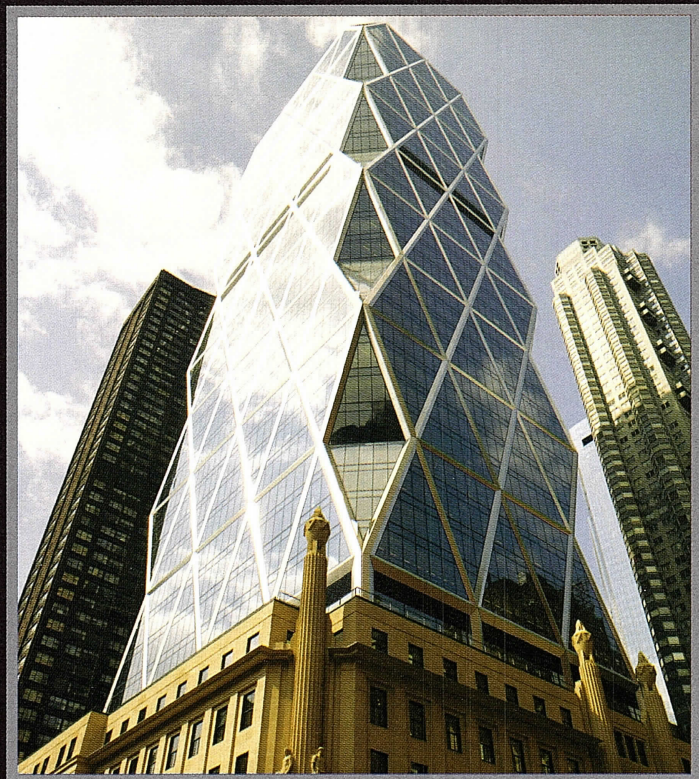
Theater Consultant: Fisher Dachs

Acoustics: Jaffe Holden Acoustics

Project Management: Seamus Henchy Associates

Lighting: Arup London

Architecture HONOR



NIGEL YOUNG/FOSTER + PARTNERS

The modern tower rises from the landmarked Art Deco base

Architect: Foster + Partners

Project: Hearst Tower, New York, NY

Client: Hearst Corporation

In 1928, the six-story International Magazine Building that Joseph Urban was commissioned to design as the headquarters of the Hearst publishing empire was completed. William Randolph Hearst had a vision that one day it would serve as the base of an impressive tower. Almost 80 years later his dream has come true. Today, a new 46-story glass-and-steel tower rises above the original, landmarked cast-stone façade, creating a dialogue between Urban's Art Deco base and the new tower's diagrid framing pattern. Each triangle in the diagrid is four stories tall, and the diamond-shaped corners add a faceted silhouette to the skyline.

With its efficient use of resources, abundant natural daylight and fresh air, and modern technologies, this 856,000-square-foot building is the first in New York City to receive a LEED Gold rating for its core, shell, and interiors. Most notably, it was constructed using more than 80% recycled steel. The diagrid framing uses 20% less steel than conventionally framed towers, and it was designed to consume 25% less energy than most Manhattan towers.

The old and the new are linked on the outside by a transparent skirt of glazing that floods the interior spaces below with natural light and gives the impression that the tower is floating above the base. The building's main spatial element is its atrium lobby – a vast internal piazza. It occupies the entire shell of the original building and fea-

tures a 340-seat company cafeteria, the 168-seat Joseph Urban Theater, and exhibition spaces. A series of diagonal escalators takes riders from the street-level lobby to the atrium level. They are set between the two halves of Ice Fall, a cascading water-and-glass sculpture designed by James Carpenter, which cools and humidifies the air.

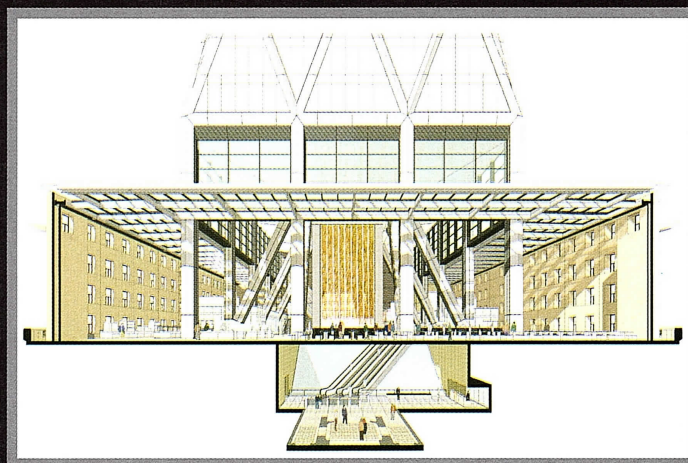
In October 2006, all 2,000-plus Hearst employees, previously scattered in different offices, were finally able to gather in the new location. It includes corporate offices, magazine divisions, a broadcast studio, and the fabled Good Housekeeping Institute and Dining Room.

"By expressing the structure in a sculptural way and casing it in reflective stainless steel, it becomes the identity of the tower – especially from a distance. Notice how the light strikes it at different times of the day and how it sometimes sparkles."

Norman Foster, Hon. FAIA, Architect

"This is an office building that is working on the basis of an internal street, which creates a community within the building, making this a very exceptional space on the ground floors."

Jury



FOSTER + PARTNERS

Lobby and atrium section

Foster + Partners Team: Norman Foster, Hon. FAIA, Brandon Haw, Mike Jelliffe, Michael Wurzel, Peter Han, David Nelson, Gerard Evenden, Bob Atwal, John Ball, Nick Baker, Una Barac, Morgan Fleming, Michaela Koster, Chris Lepine, Martina Meluzzi, Julius Streifeneder, Gonzalo Surroca, Chris West, John Small, Ingrid Solken

Associate Architect: Adamson Associates (shell and core)

Interior Design: Gensler

Water Feature: James Carpenter Design Associates

Development Manager: Tishman Speyer Properties

Structure: Cantor Seinuk Group

Services/MEP: Flack & Kurtz

Vertical Transportation: VDA

Lighting: George Sexton (core and shell); Kugler Associates (fit-out)

Food Service: Ira Beer Associates

Construction Manager: Turner Construction

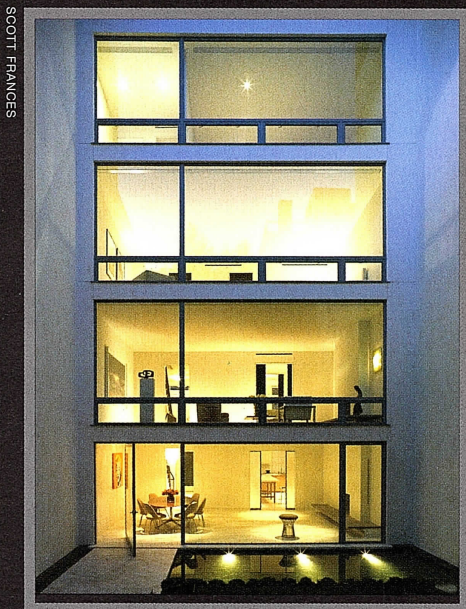
Architecture HONOR

Architect: Steven Harris Architects

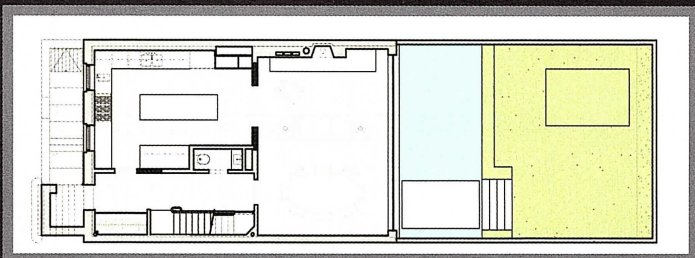
Project: 92 Jane Street, New York, NY

Client: Madison Development

Wandering through the Greenwich Village Historic District, with its quaint, tree-lined 19th-century streets, can feel like journey through time. Landmark status guarantees the preservation of the aesthetic of every building in the neighborhood. Façades are mandated to be preserved and, when reconstructed, to maintain the historic context of the district. This 1858 Greek revival townhouse's façade complies with those requirements, while it also acts as a very proper "front" for the architectural surprise inside.



92 Jane Street new rear glass curtain wall and garden reflecting pool



First floor plan with garden



Dining room and garden

The 5,000-square-foot, four-story townhouse is 24 feet wide. The interior organization was determined by the building's south-facing rear yard, completely enclosed by 35-foot-high walls, creating a world of seclusion. Taking full advantage of this exceptional condition, the rear stone façade was replaced with glass to maximize the visual connection between the interior spaces at the rear of the house and the back



Penthouse view

garden. The garden itself is treated as a very private exterior room decorated with a green carpet, a bamboo grove, and a marble slab that bridges over a reflecting pool that spans the width of the townhouse.

The interior is dressed in a palette of rich but neutral materials, including white oak, painted plaster, and subtly veined marble. Its simple spatial organization takes its cues from the traditional Greenwich Village townhouse plan, providing a series of generalized spaces that are dictated by structure and circulation while, at the same time, offering programmatic flexibility. The translucent volume of a rooftop penthouse appears to hover between the front and rear of the townhouse, open to both street and garden.

"We had the rare opportunity to design an urban exterior room with the sky as a ceiling and grass and a reflecting pool as the floor."

Steven Harris, AIA, Architect

"Sensitive care and creative skill crafted a modern intervention into the delicate historic fabric. The clear spatial organization and modernist abstraction established the right balance between old and new."

Jury

Steven Harris Architects Team: Steven Harris, AIA, John Woell, Bryan Natinsky, David Kelly

Contractor: ABR Construction

Structural Engineer: Ross Dalland P.E.

Mechanical Engineer: Becht Engineering

Architecture HONOR

Architect: Steven Holl Architects

Project: Higgins Hall Center Section, Pratt Institute,
Brooklyn, NY

Client: Pratt Institute

Higgins Hall, an 1868 building in three sections that houses the Pratt Institute School of Architecture, suffered a fire in 1996. At the time, Rogers Marvel Architects was in the process of renovating the building, and continued to do so on the damaged north and south wings. The fire virtually devastated the center wing, but presented an opportunity to completely redesign and contemporize the space.

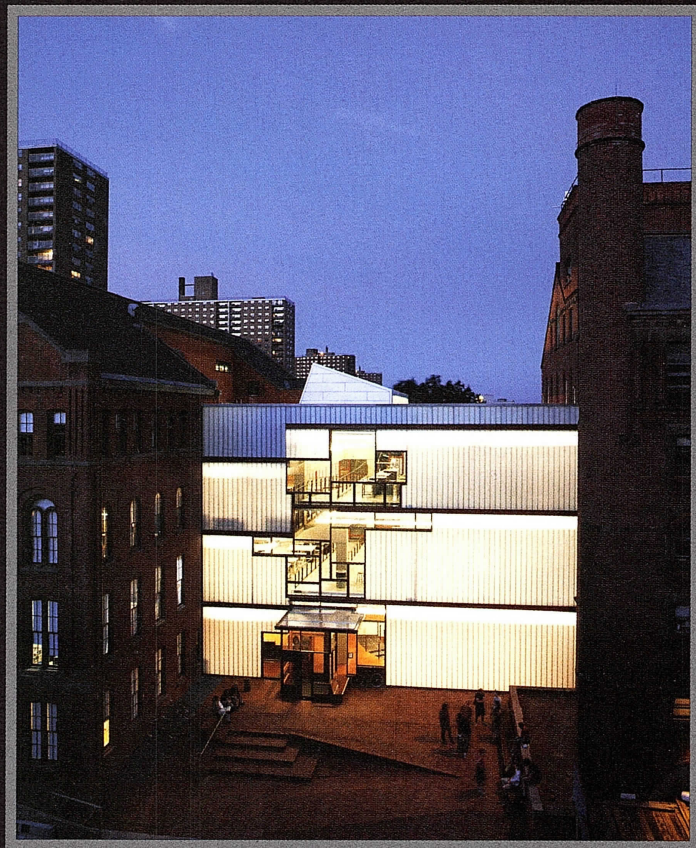


ANDY RYAN

The new center section is a 22,000-square-foot urban insertion that joins the two adjacent historic landmarked buildings, forming an “H.” The section houses a lobby gallery, studios, an auditorium, a digital resource center, a review room, workshops, and a gallery terrace. Six precast concrete columns support the glass center, and the thick steel beams and columns form stonelike bones. Structural glass with translucent white insulation forms a thick skin that glows at night.

The floor plates of the north and south wings do not align. They meet at the center in a new glass section to create what the architects call a “dissonant zone” that marks the new entry to the school. The misalignment varies increasingly as it moves vertically: on the first floors the misalignment is $\frac{1}{2}$ inch, or the thickness of a finger, and it increases incrementally until it is 6 feet, 7 inches on the fourth floor. A two-throated skylight marks the top of this center wing, bringing southern and northern light into the building.

Salvaged from the fire, red-brick from the building’s past has been recycled into a slumped brick-and-concrete base forming an entranceway for a new generation of architects.



ANDY RYAN

Above: The new center section connects two historic wings **Left:** Skylit top floor studios mediate misaligned floor plates

“As we studied the adjoining buildings, we discovered the floors are misaligned by a series of dimensions that relate directly to the dimensions of the human body. This became the generating idea for the project. Now that the three buildings are seamlessly connected at all levels, it is hard to see that the process was really about exploring the possibilities hidden within what first seemed to be irreconcilable differences.”

Tim Bade, Architect

“The spaces and the whole arrangement are very successful and are very good examples of a kind of new architecture that is sensible. It responds to needs, responds to a site, and makes the most out of the means available.”

Jury

Steven Holl Architects Team: Steven Holl, AIA (Design Architect), Tim Bade (Project Architect), Makram elKadi (Assistant Project Architect), Martin Cox, Annette Goderbauer, Erik Langdalen

Associate Architect: Rogers Marvel Architects

Structural Engineer: Robert Silman Associates, P.C.

Mechanical Engineer: Ove Arup & Partners

Curtain Wall Consultant: R.A. Heintges & Associates

Lighting Consultant: Arc Light Design

Construction Manager: Sciamè

Architecture HONOR

Architect: Steven Holl Architects and Ruessli Architekten AG

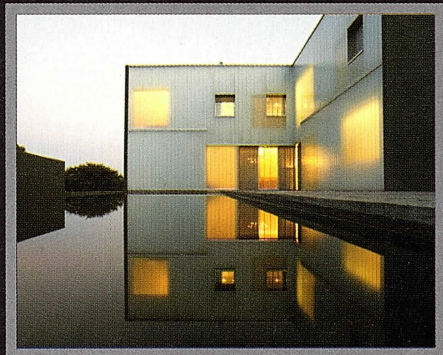
Project: New Residence of the Swiss Embassy, Washington, D.C.

Client: Swiss Federal Office for Buildings and Logistics

Completed in August 2006, the official residence of the Ambassador of Switzerland to the United States is more than just a private home – 70% of the residence was designed to accommodate private and public functions, from official meetings to exhibits and cultural events.

Sited atop a hill in the Woodley Park section of Washington, the 14,000-square-foot residence offers a rare view of the Washington Monument. The building's charcoal-color concrete and sand-blasted translucent structural glass planks were inspired by the snow-covered alpine mountains in Switzerland.

The residence was designed and constructed according to the ecofriendly Swiss Minergie Standard. With regard to materials and energy consumption, the plan corresponds to LEED principles. The transparent and semitransparent glass on the south façade use passive solar energy, and a low-maintenance sedum green roof with PVC panels provides considerable energy savings and other green

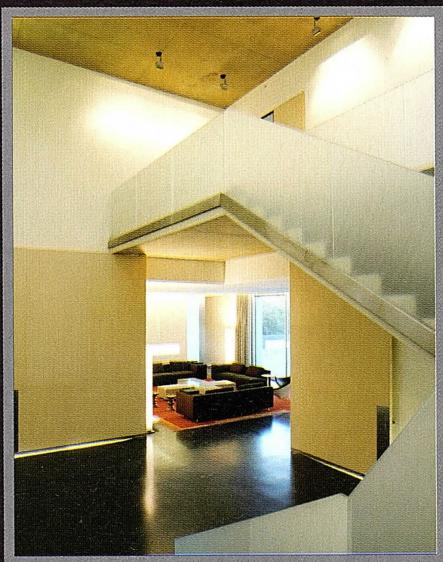


Above: Reflecting pool at dusk **Left:** Main entrance **Below:** Detail of reception area



A diagonal line of overlapping spaces drawn through a cruciform courtyard plan was the conceptual starting point of a scheme that won an international competition over 10 other Swiss/American design teams. An arrival square, reflecting pool, reception courtyard, and herb garden are what visitors first see.

Interior public areas consist of two formal dining rooms, three salons, a reception hall, and a stone terrace with city views. The upstairs private space is divided into three areas: living quarters for the Ambassador, two guest rooms, and two staff apartments.



benefits. Other energy-saving measures include automated, sensor-equipped external window shades that close when it becomes too sunny or windy, to better regulate interior temperature.

"The client's environmental requirements and our interest in sustainable design were an ideal combination for making this an exemplary green building. The collaborative design process

with Swiss architects, engineers, and consultants was very important, allowing for cross-pollination in many areas of environmental relevance."

Olaf Schmidt, Architect

"This is an elegant house. It's a fantastic project that is beautifully crafted, and it works sensitively and eloquently with materials as a basis for the architectural expression."

Jury

Holl/Ruessli Team: Steven Holl, AIA, Justin Ruessli (Design Architects), Olaf Schmidt, Stephen O'Dell (SHA Project Architects), Arnault Biou, Peter Englaender, Annette Goderbauer, Li Hu, Irene Vogt (SHA Project Team); Mimi Kueh (RA Project Architect), Andreas Gervasi, Phillip Rössli, Rafael Schnyder, Urs Zuercher (RA Project Team)

Structural Engineers: A.F. Steffen Engineers; Robert Silman Associates
Mechanical Engineers: B+B Energietechnik AG; B2E Consulting Engineers

General Contractors: James G. Davis Construction; Niersberger Gebäudetechnik

Interior Design: ZedNetwork Hannes Wettstein

Landscape Architect: Robert Gissinger

Architecture HONOR

Architect/Site Design:

Weiss/Manfredi

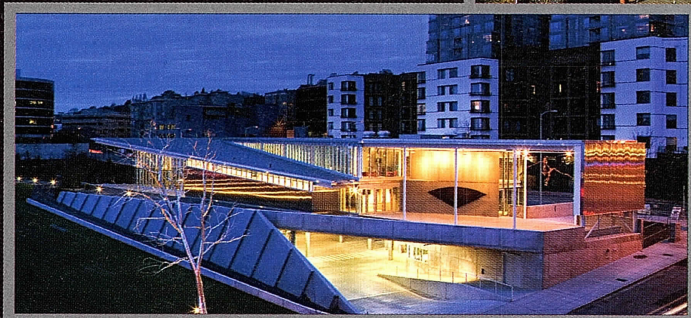
**Project: Olympic Sculpture Park,
Seattle, WA**

Client: Seattle Art Museum

The Olympic Sculpture Park is a new urban model for sculpture parks that integrates art, architecture, landscape architecture, infrastructure, and ecology. Questions arose: how could the architects capitalize on the urban infrastructure that divided the site into what in reality was three separate sites; how could this park



BENJAMIN BENSCHNEIDER



BENJAMIN BENSCHNEIDER

Top: Olympic Sculpture Park during the opening weekend Above: The park pavilion

create new relationships between the city and the sound; and how might this project emphasize the spectacle of fusing art and nature in an urban environment?

The new park is located on nine acres of what was Seattle's last parcel of undeveloped waterfront property, an industrial site divided by train tracks and an arterial road. A continuous 2,200-foot, Z-shaped green platform descends 40 feet from the city to the waterfront, while offering views of the skyline, the Olympic Mountains, and Puget Sound. It also links three new archetypal landscapes: the Valley, Grove, and Shore, each containing different trees and plants indigenous to the Northwest. A series of sculpture galleries throughout the park creates a setting for major works by Alexander Calder, Louise Bourgeois, Richard Serra, Beverly Pepper, and Tony Smith, among others. At the summit stands a luminous steel-and-glass pavilion with flexible interior spaces for showcasing art and holding public programs and special events, as well as a café and underground parking.

Out of a field of 52 entries, this design won an international competition the Seattle Art Museum sponsored in 2001. It was selected for inclusion in Groundswell: Constructing the Contemporary Landscape, a 2005 exhibition at the Museum of Modern Art. This \$65 million venue for contemporary sculpture opened to the public in January 2007.

"After six years it is immensely gratifying to see our vision for a new topography, a park that wanders from the city to the water's edge, come to life."

Marion Weiss, AIA, Architect

"This project bridges the realms of architecture and infrastructure so beautifully that it gives us hope that we can have a greater impact on the public realm."

Jury

Weiss/Manfredi Team: Marion Weiss, AIA, Michael A. Manfredi, FAIA (Design Partners), Christopher Ballentine (Project Manager), Todd Hoehn, Yehre Suh (Project Architects), Patrick Armacost, Michael Blasberg, Emily Clanan, Lauren Crahan, Beatrice Eleazar, Kok Kian Go, Hamilton Hadden, Mike Harshman, AIA, Mustapha Jundi, Justin Kwok, John Peek, and Akari Takebayashi

Structural/Civil Engineering Consultant: Magnusson Klemencic Associates

Landscape Architecture Consultant: Charles Anderson Landscape Architecture

Mechanical/Electrical Engineering Consultant: ABACUS Engineered Systems

Lighting Design Consultant: Brandston Partnership, Inc.

General Contractor: Sellen Construction

Geotechnical Engineering Consultant: Hart Crowser

Environmental Consultant: Aspect Consulting

Aquatic Engineering Consultant: Anchor Environmental

Graphics Consultant: Pentagram

Security and AV/IT Consultant: ARUP

Catering & Food Service Consultant: Bon Appetit

Kitchen Consultant: JLR Design

Retail Consultant: Doyle + Associates

Project Management: Barrientos

Architectural Site Representation: Owens Richards Architects

Architect: Peter L. Gluck and Partners

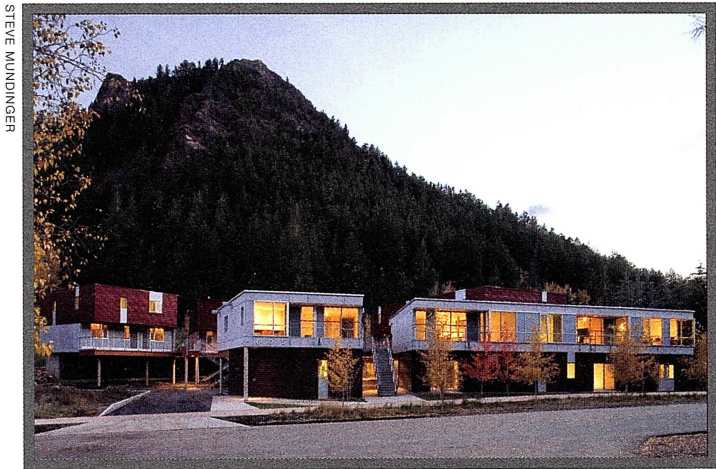
Project: Little Ajax Affordable Housing, Aspen, CO

Client: The City of Aspen and Aspen GK III, LLC

Aspen, playground of the affluent, has a housing shortage for the working families needed to sustain the community. In this 14-family-unit affordable housing project, a skewed courtyard geometry creates a transition between the street grid and the irregularity of the mountain landscape. Three angled slots slice through the courtyard block and connect external circulation routes to public walking trails. A storefront system wraps all of the living spaces, providing floor-to-ceiling glass and multiple views for each apartment. With an efficient centralized mechanical system, low-VOC paints, recycled-content carpets, and other green features, it far exceeds the city's strict sustainability code.

"We feel a great responsibility as architects to provide design in contexts other than wealthy environments. Our housing initiatives and inner-city work allow us to achieve real results beyond theory, talk, and computer imagery."

Peter L. Gluck, Architect



"Obviously the budget was low, but the way the buildings have been arranged and the access has been organized implies a degree of social exchange that is probably very welcome in these types of housing. To make the most out of the little means that are available – that's the merit of this project."

Jury

Peter L. Gluck + Partners Team: Peter L. Gluck, Charlie Kaplan, Jason Kreuzer, AIA, Jason LaPointe, Jen Bloom Leone, Bethia Liu, Adam Manrique, Hiroaki Takimoto

Structural Engineer: KL&A, Inc.

Mechanical Engineer: Beaudin Ganze Consulting Engineers

Environmental Consultant: Walsh Environmental

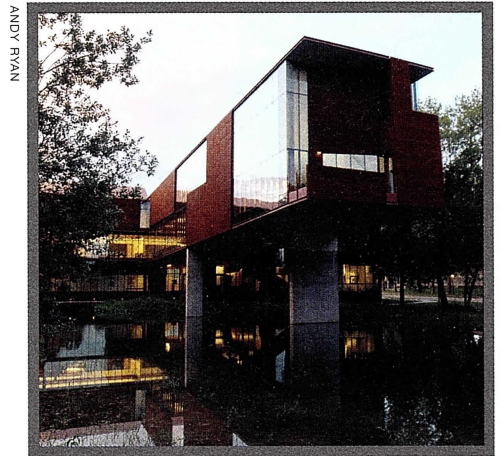
Land Planning: Joe Wells, Land Planning

Architect: Steven Holl Architects

Project: School of Art and Art History, Iowa City, IA

Client: University of Iowa

Partially straddling a pond and an adjacent limestone bluff, this new 67,000-square-foot art building's assemblage of glass and Cor-Ten steel planes are woven into the site, creating new campus spaces, pathways, and



connections to the landscape. An elevated library wing extends out over the pond. A public route follows the contour edge of the pond and extends vertically up into the building's central atrium by a suspended stair of red folded steel plates. The main horizontal passages and meeting areas provide communal spaces essential to the school's interdisciplinary approach.

"The building gives form to the interdisciplinary educational model of the school by integrating dynamic spaces within implied volumes and indeterminate boundaries."

Steven Holl, AIA, Architect

"There's a lot of imagination and innovation, particularly with details and materials."

Jury

Steven Holl Architects Team: Steven Holl, AIA, Chris McVoy, Martin Cox (Design Architects), Martin Cox (Associate in Charge), Li Hu, Gabriela Barman-Kramer (Project Architects), Arnault Biou, Regina Chow, Elsa Chryssochoides, Hideki Hirahara, Brian Melcher, Chris Otterbine, Susi Sanchez, Irene Vogt, Urs Vogt

Local Architect: Herbert Lewis Kruse Blunck Architecture

Structural Engineer: Guy Nordenson and Associates with Structural Engineering Associates

Mechanical Engineer: Alvine and Associates

Curtain Wall Consultant: WJ Higgins & Co.

Civil Engineer: Shive-Hattery

General Contractor: Larson Construction

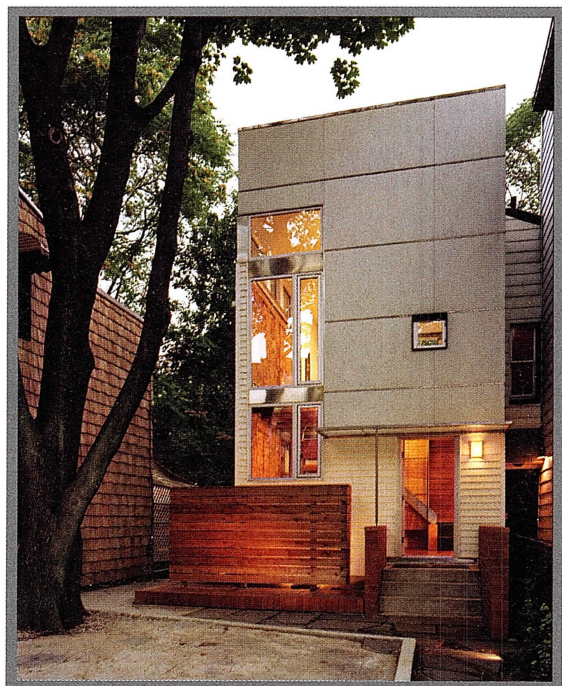
Architecture MERIT

Architect: noroof architects

Project: Slot House, Brooklyn, NY

Client: Private

During renovation of this two-family house, the pivotal decision to keep a 60-foot-tall maple tree precipitated a slot incision that allowed the tree to be seen from inside the house. The cut also revealed the building's original handmade brick and timber walls underneath sheetrock and vinyl siding. The slot became the central spatial concept, and it is repeated to extend the house both vertically and horizontally. The resulting interior is an open, vertical loft that reveals the archaeology of the original structure. A security grill that slides to become ladder up to a guest sleeping loft makes use of found space above the kitchen.



CHUCK CHOI

"This small house reminded us that engaging community isn't an issue of size or location. Big or small, each piece added to the places where we live and work is vital if it allows us to experience ordinary stuff in slightly extraordinary ways."

Margarita McGrath, AIA, and Scott Oliver, AIA, Architects

"This is an example of how simple materials and simple spatial conditions were used to great avail."

Jury

noroof Team: Margarita McGrath, AIA, Scott Oliver, AIA

General Contractor: Gena Yakubov

Steel: Randy Rollner, William Booth, "Josh"

Millwork: Michael Ford

Expeditor: Scott Snail

Architecture MERIT

Architect: Skidmore, Owings & Merrill

Project: U.S. Census Bureau Headquarters, Suitland, MD

Client: U.S. General Services Administration

Sited on 80 wooded acres close to downtown Washington, D.C., this 2.5 million-square-foot complex houses the bureau's 6,000 employees. To minimize the necessarily large building's presence in its natural setting, the design limited the office program to eight stories and used various other architectural and sustainable-design strategies to reduce the real and perceived impact on the site. A *brise soleil* of laminated white oak camouflages the edges of the buildings and breaks down the enormous scale. Various green techniques, including water reclamation, recycled building materials, minimal energy consumption, and natural daylighting, helped the project achieve a LEED Silver rating.



EDUARD HUEBER

"This project is a study in how to design a very large corporate campus that adopts sustainable measures and principles to create a new language for green architecture."

Gary Haney, AIA, Architect

This was quite creative, which is extraordinary given the size and the fact that it's a government building. It doesn't look like government work. And it takes on environmental issues."

Jury

SOM Base Building Team: Gary Haney, AIA (Design Partner), David Childs, FAIA (Consulting Design Partner), Peter Magill, AIA (Managing Partner), Nazila Shabestari-Duran, AIA, Elias Moubayed, AIA (Project Managers), Anthony Fieldman, AIA, Rod Garrett, AIA (Senior Designers), Mark Igou, AIA (Senior Technical Coordinator), Aybars Asci, AIA, Kim Van Holsbeke, Takuya Yamauchi, Magd Fahmy, Devawongs Devakul Na Ayudhya, Dan Choi, Joyce Ip, Jason Klimoski, Noppon Psiutharnon, Michael Carline, RA

Structural & MEP Engineer: Skidmore, Owings & Merrill

Planning/Landscape/Environmental Analysis: EDAA, Inc.

Civil Engineer: Wiles Mensch Corporation

Interior Programming, Space Planning: Metropolitan Architects and Planners

Fire Protection: Rolf Jensen & Associates

Cost Estimating: Project Management Services, Inc.

Vertical Transportation: Lerch, Bates & Associates, Inc.

Security: Sako & Associates

Parking: Carl Walker, Inc.

Blast: Hinman Consulting Engineers

Food Services: Hopkins Food Specialist, Inc.

Lighting Design: Cline Bettridge Bernstein Lighting Design

Base Building Lighting: Domingo Gonzalez Associates

Telecommunications: Shen Milsom & Wilke

AV & Acoustical Consultant: Polysonics, Inc.

Design/Build Contractor: Skanska USA Building

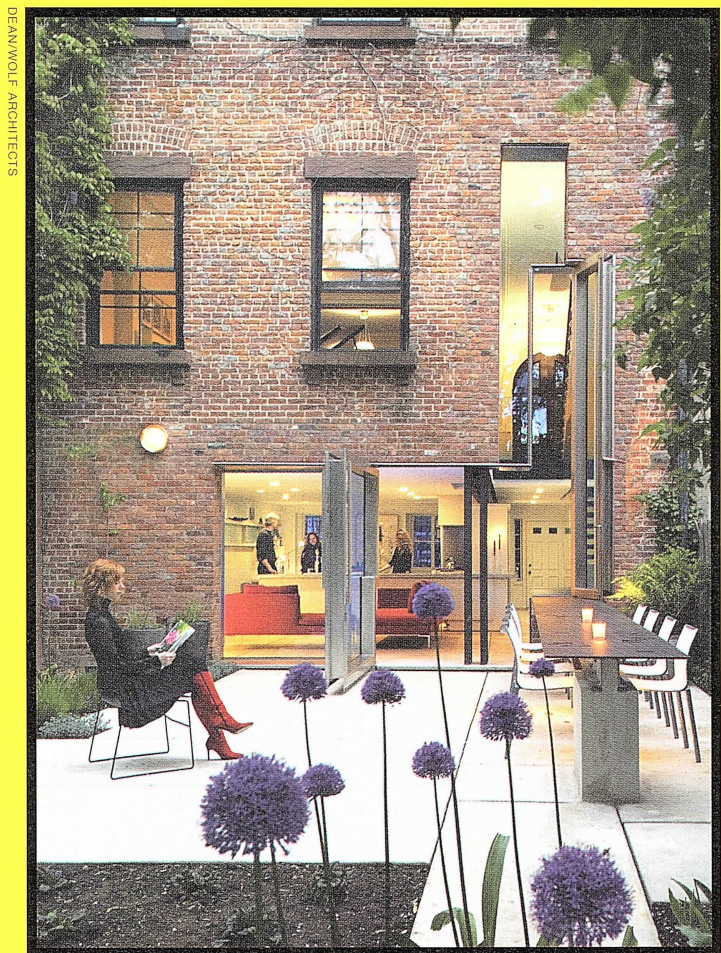
Structural Engineer of Record: Walter P. Moore & Associates

M/E/P Engineer of Record: Soutland Industries / GHT Limited

Civil Engineer of Record: A Morton Thomas and Associates

Construction Manager: DMJM Heery

Interiors HONOR



The dining table slides into the garden

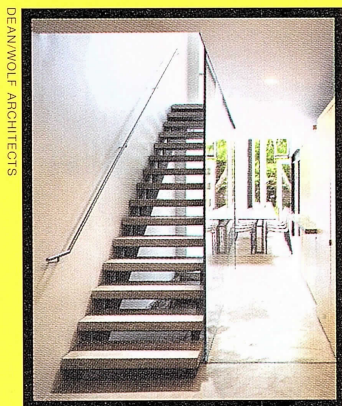
Architect: Dean/Wolf Architects

Project: Operable Boundary Townhouse/Garden, Brooklyn, NY

Client: Private

The traditional boundary between the parlor and kitchen floors in a classic Brooklyn Heights brownstone was opened by excavating a two-story space. This upward extension is enhanced by the stairway connecting to the bedrooms.

The new, double-height kitchen/dining area becomes an entertainment and family zone that opens to the garden. The separation between the garden and the house is made nearly imperceptible by two planes of glass at either side of deep stainless steel frames. Adding to the permeability of the entwined spaces, the door and window pivot open to allow the laser-cut blackened



Stairway lead to bedrooms



The dining room

translucent steel table to slide effortlessly between the interior and garden – an ideal solution for the professional couple who loves to give garden parties. The operable nature of the design allows the visual and the physical relationship of house and garden to remain in a state of flux.

“The client made the astute observation that being in the original lower level made her feel like a servant. Noting that this was because the original function of the lower townhouse level was indeed that, we gutted the space, undermining the formal feel of the 19th-century townhouse and interjecting a playful spirit with the inside/outside table.”

Kathryn Dean, Architect

“We prized one small intervention: the surface of glass penetrating a brick wall, very carefully, very cleverly creating three-dimensional space using planar elements and connecting the inside to the outside in an extraordinary way...à la Carlo Scarpa.”

Jury

Dean/Wolf Team: Kathryn Dean (Partner Lead), Eunjeong Seong, Charles Wolf, AIA

Structural Engineer: Hage Engineering

Contractor: SASA Renovations

Interiors HONOR

Architect: Della Valle Bernheimer

Project: 23 Beekman Place, New York, NY

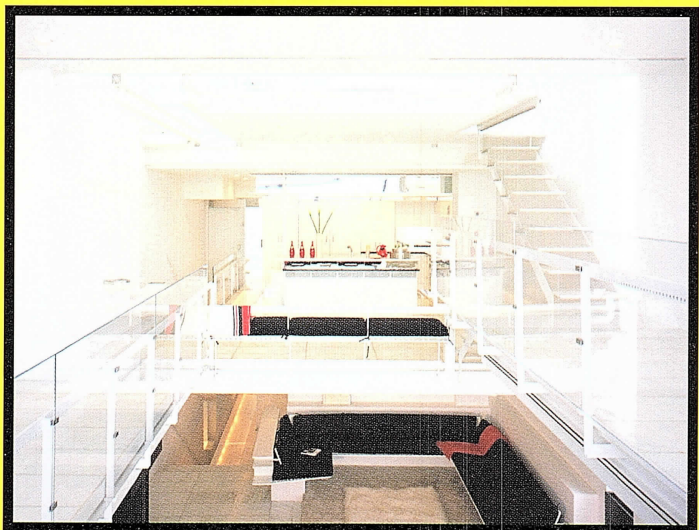
Client: Private

When asked to name one of New York's most sought-after residential addresses, this one easily comes to mind. In 1978, Paul Rudolph added a superstructure atop this tony Upper East Side townhouse. His quadruplex penthouse served as his home, office, and laboratory for many architectural experiments and alterations. Subsequent renovations after Rudolph's death in 1997

were thought to be unsympathetic to his original design, and the renovation prior to the final one was halted with only demolition and plumbing rough-in complete.



RICHARD BARNES



RICHARD BARNES

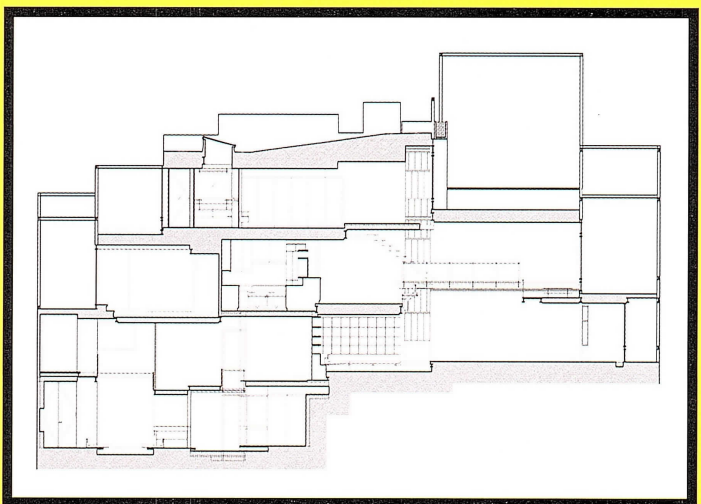
Despite the absence of a historic design reference, it was this latest project – using in-depth documentation of previous design iterations and examination and understanding of Rudolph's design principles – that finally modernized the apartment. What resulted was an extrapolation of how Rudolph might have continued his experiments in architecture and design in his apartment given modern innovations and new technology.

"When we took over the project, the space was mostly stripped down to its existing steel structure and not like the familiar photos of what once was. It was a challenge to work within an icon. We had to rescue Rudolph's work and assimilate his logic in order to move ahead."

Andrew Bernheimer, AIA, Architect

"We were reminded that there are a lot of other amazing spaces that people have managed to compromise. This renovation actually managed to enhance – which is no mean feat."

Jury



DELLA VALLE BERNHEIMER

Top left: Paul Rudolph's penthouse superstructure **Above:** Section **Below:** Folded metal plate stair **Left:** Main living area

Della Valle

Bernheimer Team:

Jared Della Valle, AIA, LEED AP (Partner-in-Charge), Andrew Bernheimer, AIA (Design Architect), Adam Ruedig (Project Manager), Brian Butterfield, Gregory Morgan, Burck Schellenberg

Contractor: CW

Contractors

Exterior

Restoration: Yates Restoration

Structural

Engineer: Vista Engineering

Mechanical Engineer: Guth DeConzo



RICHARD BARNES

Interiors MERIT

Architect:
Asymptote
Project: Alessi
Flagship Store,
New York, NY
Client: Alessi
US Shops

Alessi stores feature the Italian company's playfully designed housewares, which are often conceptualized by famous architects and designers. In an effort to move away from the postmodern and reinvent the Alessi brand with a new store look, the prototype design for the flagship store in SoHo took its cues from fluid and dynamic movement. This change permeates all aspects of the design from the interior shell to the built-in display niches to the custom-designed modular shelving and coffee bar.

"The design found a foothold in a minimal, mathematically inspired domain, leaving behind characters and iconography and instead finding new forms of provocation, elegance, and sophistication."

[Hani Rashid and Lise Anne Couture, AIA, Architects](#)

"As opposed to other international retailers, this space showed a remarkably clever economy of means. It was a very simple architectural idea that transformed the space."

[Jury](#)

Asymptote Team: Hani Rashid, Lise Anne Couture, AIA (Principal Architects), Jill Leckner, Stella Lee, David Lessard (Project Architects), Carsten Laursen, Karen Lee, Jong Kouk Kim, Erick Carcamo, Asako Hiraoka-Sperry (Design Team), Jenny Chow, Ruben Useche, Salvador Lopez, Natalia Ibañez Lario, Carlo Kessler, Marcia Akermann, Peter Heller (Assistants)

Structural Engineer: Robert Silman Associates

MEP Engineer: Kam Chiu Associates

Lighting Consultant: Tillotson Design Associates

Contractor: Fountainhead Construction



ASYMPTOTE

Interiors MERIT

Architect: Christoff:Finio Architecture
Project: The Heckscher Foundation for Children
Headquarters, New York, NY
Client: The Heckscher Foundation for Children

Designed by Samuel Trowbridge in 1902, the existing five-story, 7,000-square-foot Upper East Side townhouse was fully gutted and transformed into the new headquarters for this philanthropic children's organization. Long, narrow sections of each floor plate were cut away from one side of the building, creating a broad, uninterrupted shaft of natural light from the roof skylight down to the ground floor. The floors are structurally suspended from the roof to maintain a column-free entry level. At the rear, a formerly enclosed ground-level extension was transformed into a covered terrace.



ELIZABETH FELICELLA

"This project felt a bit like a coming out for us. It shows we are capable of doing institutional-scale, complex work with the same level of clarity and presence that we're after in all our work."

[Martin Finio, AIA, Architect](#)

"You have this very architectural element which organized the entire building in terms of light."

[Jury](#)

Christoff:Finio Team: Martin Finio, AIA, Taryn Christoff (Principals), Jeff Hong (Project Designer), Chris Mechaley, John Szot, Vicki Yuan, Christoph Rhein, Marilena Patoulas, Allison Tick
Consulting Engineer: Buro Happold
Lighting: Rick Shaver
Glass Consultant: Front, Inc.
Contractor: Fountainhead Construction

Interiors MERIT

Architect: STUDIOS Architecture

Project: Bloomberg LP Expansion Floors 17-20, New York, NY

Client: Bloomberg LP

When Bloomberg decided to add another 80,000 square feet of office space to its Midtown headquarters, the architectural mission was to ensure the 600-plus staff members occupying those floors were integrally connected, physically and culturally, as if they had already been in the fold when STUDIOS designed the original floors. The new floors link directly to the other tower floors through a series of alternating, open communicating stairs, weaving a circulation path that meanders vertically through the campus, while creating a colorful, transparent backdrop against the open office floors. In compensation for the lack of enclosed offices, the conference room count is much higher than average offices, and these transparent glass rooms are clustered in common areas adjacent to main circulation paths.

"Architects often get to do their best work with repeat business for clients with whom they have developed a high level of trust.



ERIC LAIGNEL

Here, we have been able to continue to refine a unique visual language to support changing program requirements in a new physical context."

Todd DeGarmo, AIA, LEED AP, Architect

"We found this interesting because of the use of colors. The idea of articulating the different space by different colors gives a personality and a point of reference and direction. The space becomes continuous and induces teamwork."

Jury

STUDIOS Team: Todd DeGarmo, AIA, LEED AP (Principal-in-Charge), Tom Krizmanic, AIA, LEED AP (Design Principal), Brian Tolman, AIA, LEED AP (Senior Designer/Project Manager), Mike Krochmaluk, LEED AP (Project Architect)

MEP: Cosentini Associates

Structural Engineer: Weidlinger Associates

IT: Maxxus

AV: Verrex

Security: Sawyer Control Systems

Food Service: Post & Grossbard

Construction Manager: Structure Tone

PETER PENNOYER
ARCHITECTS



is pleased to announce

PARTNERS
Thomas P. R. Nugent
Elizabeth Graziolo

DIRECTOR OF DESIGN
Gregory F. Gilmartin

June 1, 2007

WWW.PPAPC.COM

Interiors of Interest to the Public Realm

“We created a special award for public clients. Our appreciation was doubled, because this project type usually means bureaucracy and boring. Good architecture can happen within the public realm, and these projects show it.”

Jury

Architect: Sage and Coombe Architects

Project: Fort Washington Branch Children's Room, New York, NY
Client: New York Public Library

SAGE AND COOMBE ARCHITECTS



Original casework, with built-in window seats, adorns three perimeter walls of this room

located on the second floor of a four-story structure built in 1914. The last renovation was performed in the 1950s, and a modernization was long overdue. To scale down the voluminous 2,500-square-foot room, the architects created individual reading and activity rooms called “reading gardens,” each one given a distinctive, playful character through a graphic applied to the large lampshades hung from 18-foot ceilings above and woven into the area rugs below. The graphics were generated by collaging images found in the New York Public Library image archive.

“The challenge was to address the large and sometimes overwhelming spaces with tremendous atmosphere but deteriorated infrastructure. We focused on retaining some of that atmosphere by restoring the original millwork while reinventing the definition of the space.”

Jennifer Sage, AIA, Architect

“A modest, small, but powerful project – a conversation of citizenship and beauty.”

Jury

Sage and Coombe Team: Jennifer Sage, AIA, Peter Coombe, AIA (Principals), Michaela Metcalfe, LEED AP (Project Architect), Adam Davidson (Graphic Designer), Julia McCarthy (Designer)

Engineer: Guth DeConzo Consulting Engineers

Lighting: Davis Mackiernan Architectural Lighting

Contractor: Gannon Vitolo Contracting

Architect: Skidmore, Owings & Merrill

Project: U.S. Census Bureau Headquarters, Suitland, MD

Client: U.S. General Services Administration

Given the size of the building (2.5 million square feet) and the need to update the bureau's organizational system, the interiors team developed a series of innovative techniques for space planning and wayfinding. Workspaces with low partitions surround the perimeter to allow natural light and easy communication. Offices with glass fronts and internal support rooms are located in the core, easily accessible to each work group. Directorates organized in a series of two-story units are connected vertically by an internal stairway linked to support nodes with meeting spaces. A vibrantly colored main passageway leads to “boxes” containing amenities such as the café, fitness center, and auditorium. Color tones in areas near the exterior are more natural, blurring the lines between the natural wooded landscape and the built environment.

EDUARD HUEBER



“Our goal was to bring the latest and very best thinking on architecture and the corporate workplace from the business world and apply it to a government agency.”

Stephen Apking, AIA, Architect

“It's interesting that, being a public building, they define circulation paths with color charts; the gallerias are codified by the use of materials and color.”

Jury

SOM Interior Design Team: Stephen Apking, AIA (Interior Design Partner), Peter Magill, AIA (Managing Partner), Nazila Shabestari-Duran, AIA (Project Manager), Nestor Santa-Cruz, IIDA, Donald Holt, Nicholas Cotton, Mary Broaddus (Senior Designers), Catherine Haley (Strategic Planner), Cynthia Mirbach (Furniture Designer), Elizabeth Marr, AIA (Senior Technical Coordinator), Amber Giacometti, Ya Ching Hsueh, Celine Jeanne, Jennifer Lee, Ashley O'Neill, Michele Pate, Jeremy Singer Architect of Record; HKS, Ricardo C. Bargas, AIA (Vice President)

Structural & MEP Engineer: Skidmore, Owings & Merrill

Civil Engineer: Wiles Mensch Corporation

Interior Programming, Space Planning: Metropolitan Architects and Planners

Vertical Transportation: Lerch, Bates & Associates, Inc.

Security: Sako & Associates

Lighting Design: Cline Bettridge Bernstein Lighting Design

Base Building Lighting: Domingo Gonzalez Associates

Telecommunications: Shen Milsom & Wilke

AV & Acoustical Consultant: Polysonics, Inc.

Design/Build Contractor: Skanska USA Building

Structural Engineer of Record: Walter P. Moore & Associates

M/E/P Engineer of Record: Soutland Industries / GHT Limited

Civil Engineer of Record: A Morton Thomas and Associates

Construction Manager: DMJM Heery

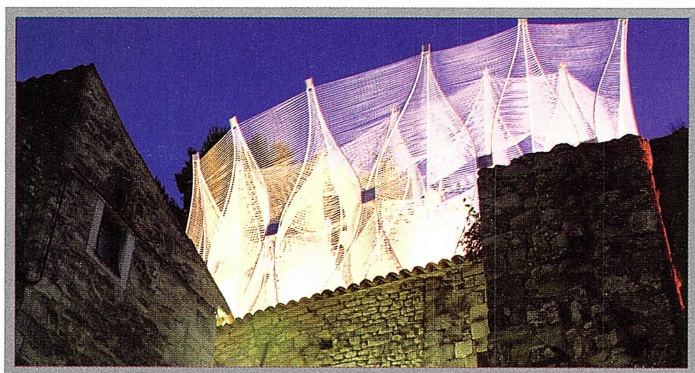
Project HONOR

Architect: nARCHITECTS

Project: Windshape, Lacoste, France

Client: Savannah College of Art and Design

Even though this installation was ephemeral, the project made an impression on the medieval town of Lacoste, in Provence, France, where the Savannah College of Art and Design (SCAD) maintains a satellite campus for graduate students. It was designed for *Chimères*, an exhibition of various site-specific installations throughout the village. The architects conceived an inhabitable outdoor environment consisting of two 8-meter-high pavilions that dynamically changed according to the whims of the legendary mistral wind, a cold, dry wind that can be as fierce as 60 miles per hour.



nARCHITECTS

A structural vine-like network of white plastic pipes, joined together and stretched apart by aluminum collars, emerged from the limestone walls and terraces below the ruins of a castle once occupied by the infamous Marquis de Sade in the late 18th century. Fifty kilometers of white polypropylene string, threaded through the structural lattice, were woven to create swaying enclosures. Varying the degree of tension made the pavilions respond to the wind in several ways, from rhythmic oscillations to fast ripples across its surfaces. Assisted by a team of SCAD students, the architects constructed the pavilions over a period of five weeks. They remained aloft throughout summer 2006.

"This was a huge gamble for us. We could build anything we wanted, and we promised the school two buildings that would move, ripple, shake, sway, and billow with the wind. We were amazed that it actually did, since there was no precise way to model or predict the level of responsiveness to the wind."

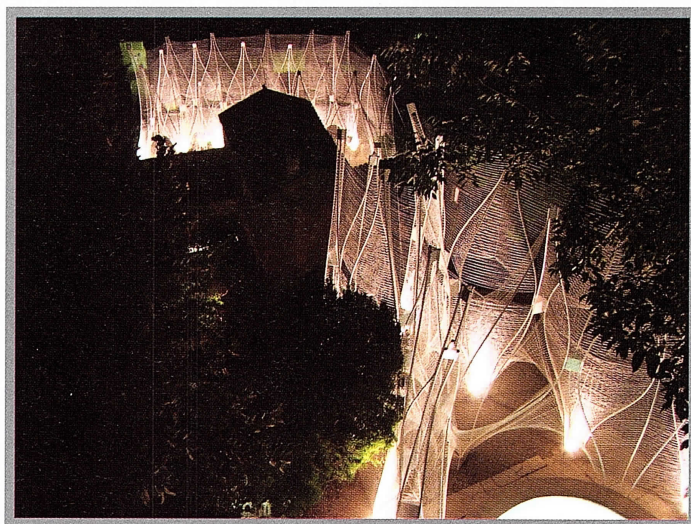
Eric Bunge, AIA, and Mimi Hoang, Architects

"We were profoundly affected by the simple modular system of frames that moved in response to the wind. It's not a light building, and neither is it a series of tents. It's a small project that, against the solidity of stone, is something beautiful...using architecture to make connections and not just trapped space within."

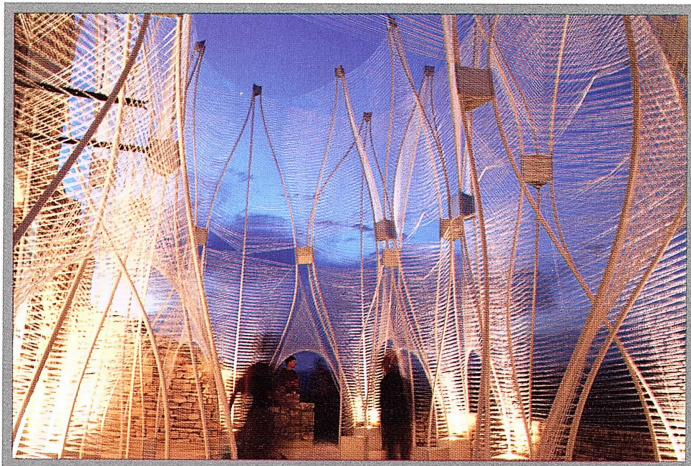
Jury



nARCHITECTS



nARCHITECTS



nARCHITECTS

Left: View from base of wall **Top:** View from below the hillside village
Middle: Night view from above **Above:** Inside Windshape

nARCHITECTS Team: Eric Bunge, AIA, Mimi Hoang, NCARB; Daniela Zimmer (Project Architect), Takuya Shinoda, Shuji Suzumori

Fabrication: nARCHITECTS: Daniela Zimmer, Eric Bunge, AIA, Mimi Hoang, Kazuya Katagiri; SCAD: Jim Bischoff, Michael Gunter, Cindy Hartness, Michael Porten, Ryan Townsend, Troy Wandzel, Natalie Bray, Sarah Walko

Project HONOR

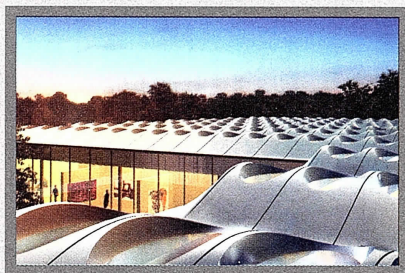
Architect: Thomas Phifer and Partners

Project: North Carolina Museum of Art, Raleigh, NC

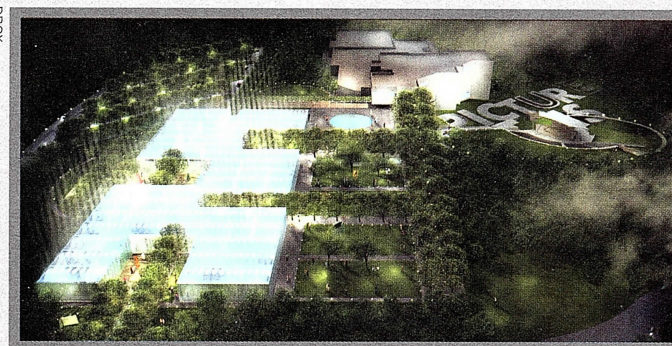
Client: State of North Carolina/North Carolina Museum of Art

On the eve of its 60th anniversary, the museum unveiled an ambitious \$138 million expansion plan, including the construction of a new pavilion. The new 127,000-square-foot, single-story building will provide an additional 85,000 square feet of new gallery space to house the museum's impressive permanent collection spanning 5,000 years and including more than two dozen Rodin sculptures. Clad in a reflective seamless skin of satin-finished stainless steel panels, the building has been designed to visually merge with the landscape and the changing conditions of the atmosphere. An undulating roof plane echoes the pattern of surrounding hills and contains a lighting system that captures daylight through highly engineered, glass-enclosed oculi.

The new pavilion, adjacent to the museum's landmark outdoor amphitheater created in 1997 by Smith-Miller+Hawkinson Architects with artist Barbara Kruger, will include a museum store, café, and dramatic garden entry plaza. The existing 1983 Edward Durrell Stone building will become a center for temporary exhibitions, collections management, education, and administration. Upon completion in



DBOX



DBOX



Top: The rooftop oculi will glow at night **Above:** Rodin Gallery and courtyard **Top left:** Roof overview **Left:** One of several garden galleries

"This is a very ambitious project for a state institution with the goal to not only preserve and display art in extraordinary interior spaces with daylight, but to also relate art to the landscape."

Jury

Thomas Phifer and Partners Team: Thomas Phifer, AIA (Principal), Greaves, AIA (Project Partner), Gabriel Smith, AIA (Project Architect), Christoph Timm, Adam Ruffin, Katie Bennett, Kerim Demirkan, Len Lopate, Jon Benner, Joseph Sevene, Daniel Taft, Eric Richey

Executive Architect: Pearce Brinkley Cease + Lee Architects

Landscape Architect: Peter Walker and Partners

Executive Landscape Architect: Lappas + Havener

Structural Engineers: Lasater Hopkins Chang; Skidmore, Owings & Merrill

Mechanical Engineers: Stanford White and Associates; Altieri Sebor Weiber

Civil Engineers: Kimley-Horn Associates; ArtifexED

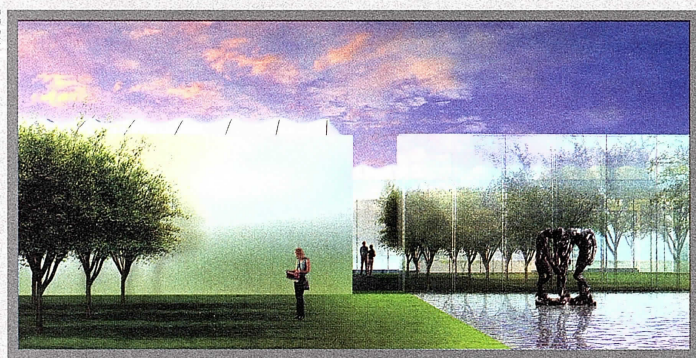
Daylight Engineering: Ove Arup UK/New York

Electric Lighting: Fisher Marantz Stone

Acoustics: Creative Acoustics

Security: Risk Management Associates; James J. Davis and Associates

Construction Management: Barnhill/Centex



2009, the 164-acre campus will be the nation's largest art museum park, with walking paths, bike trails, ecological projects conceived with artists, and site-specific commissioned works set in a rolling green landscape on the edge of pine woods.

"I'm particularly excited about using natural daylight over the entire museum to illuminate the art. The changing light through the seasons will be beautiful on the exceptional collection of Old Masters paintings."

Thomas Phifer, AIA, Architect

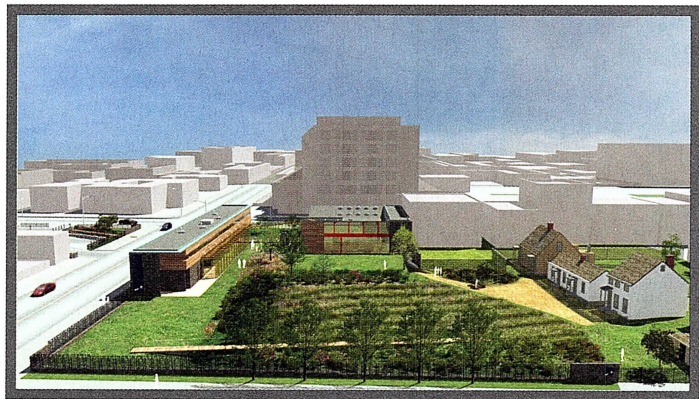
Project MERIT

Architect: Caples Jefferson Architects

Project: Weeksville Heritage Center, Brooklyn, NY

Client: NYC Department of Design + Construction

Forty years ago, the four remaining houses from a once-thriving 19th-century African-American freedmen's settlement in central Brooklyn were discovered. Now a heritage site, the renovated houses stand in a parklike setting. As a modern counterpoint to the historical buildings, the interpretive landscape recalls the community's agricultural origins, and a new gateway building will house classrooms, offices, an exhibition gallery, a performance space, and a small library. Construction is expected to be completed in 2009.



MIKE STARR, CICA DA DESIGN

"When we think how stirring a visit to the Tenement Museum was for our son, we're very excited to help future children, perhaps someday our grandchildren, discover part of New York's African-American heritage."

Sara Caples, AIA, and Everardo Jefferson, AIA, Architects

"A very modest project, but an important one that helps to rethink the culture and the context of the historic homes located within the larger community center."

Jury

Caples Jefferson Team: Everardo Jefferson, AIA, Sara Caples, AIA (Principals), Michael Behrman (Project Architect), Sakaya Akyama, Min Kim, Yevgeny Koramblyum, Adam Watson, James Wene, Yusuke Matsushita, Charles Miles Grazyna Pilatowicz, Audrey Soodoo Raphael, Will Roth, Koby Sackey, Juliette Spertus

Structural Engineer: Severud Associates Consulting Engineers

Mechanical Engineer: Joseph R. Loring & Associates

Contractor: Hill International

Project MERIT

Architect: Cooper, Robertson & Partners

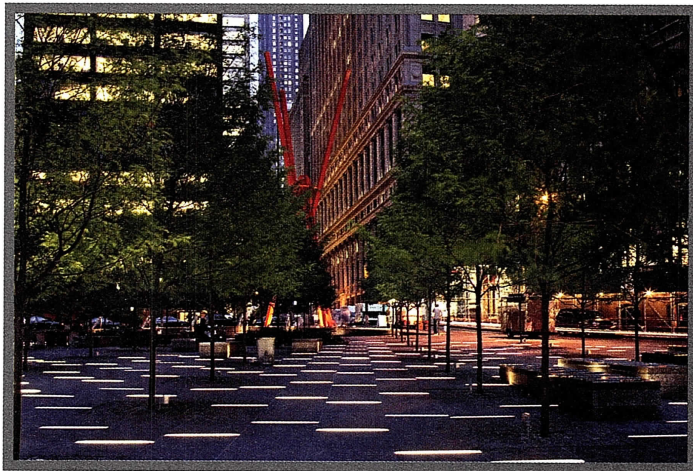
Projects: Zuccotti Park, New York, NY

Client: Brookfield Properties

In the aftermath of 9/11, this park was used as a staging area for emergency vehicles, which stressed its already unstable foundation and cracked the pavement. Built in the 1960s and originally called Liberty Park, it was an all-pavement, unembellished, privately-owned public space between the World Trade Center site and the Financial District. The new design re-creates the diagonal walkway through a grove of shade trees and 24 granite benches, paving stones, and milk-white glass pavers that are lit from below at night. A signature London plane tree facing the WTC site anchors one end, and on the opposite corner is *Joie de Vivre*, a tall metal sculpture by Mark di Suvero.

"Instead of using harsh floodlights or spacing streetlights to solve security concerns, we used glass pavers lit from below to create a dramatic effect."

Randall Morton, AIA, Architect



COOPER, ROBERTSON & PARTNERS

"We thought the lit pavement was quite wonderful. It pays a very quiet and deferential homage to the WTC site without making a big issue of it being a memorial, and that is very touching."

Jury

Cooper Robertson Team: Alexander Cooper, FAIA (Partner-in-Charge), Randall Morton, AIA, Paul Milana, AIA (Design Partners), Ralph Ottaiano, AIA (Project Manager), Kieran Trihey, RA, LEED AP (Project Architect), Hirotaka Hayakawa

Structural/Geotechnical: Meuser Rutledge Consulting Engineers

Electrical/Plumbing: Jaros Baum & Bolles Consulting Engineers

Landscape Architect: Quennell Rothschild & Partners

Lighting Consultant: Kugler Associates

Project MERIT

Architect: CR Studio

Project: Pier 62 Carousel Shed, New York, NY

Client: Hudson River Park Trust

This is an architectural component of an eight-acre landscape design proposal by Michael Van Valkenburgh Associates for the Chelsea Cove section of Hudson River Park. The rebuilt pier will be home to a new carousel built in an old-fashioned style. The label “shed” is somewhat of a misnomer. It's actually a 4,500-square-foot pavilion with a convex, faceted canopy of light steel trusses topped by a three-inch layer of engineered soil for plantings – and an integrated fully solar-powered roof. The exposed structure and industrial materials recall the utility of the site's past as a warehouse and provide the setting for playful reuse of the waterfront.

“The carousel shed is a sculptural and programmatic focal point among a field of overlapping zones.”

Jon Dreyfous, AIA, Architect

“This shows a sensitivity to the question of what's architectural design and what's landscape design, and echoes the preconditions of the site.”

Jury



CR Studio Team: Victoria A Rospond, AIA, Jonathan Dreyfous, AIA, Lea H. Cloud, AIA, Peter Girzone, Goetz Menzel, Gloria Kim, Cem Dutoit, Sumit Sahdev

Landscape Architect: Michael Van Valkenburgh Associates: Matthew Urbanski, Peter M Arato, Chris Gates

Engineers: Charles G. Michel Engineering; Hage Engineering

Lighting Design: Tillotson Design Associates

Project MERIT

Architect: Kohn Pedersen Fox Architects

Project: Park Fifth, Los Angeles, CA

Client: Park Fifth Associates

This project will radically change the face of the area around the downtrodden Pershing Square Park in downtown Los Angeles. It will be an assemblage of individual buildings, as opposed to a single megastructure. It consists of a 76-story tower (the tallest residential building west of Chicago), a 36-story tower, and two 14-story mid-rise

KOHN PEDERSEN FOX



buildings, one containing a five-star hotel, all surrounding a courtyard and arrival plaza. The complex will also include restaurants and retail at street level, and a 15th-floor garden with two outdoor swimming pools. The six floors of underground parking will be connected directly with the underground Pershing Square subway station.

“Our ambition is to stack a series of backyard bungalows on top of each other until they spiral up into a high-rise tower located on what is probably the most significant public space in the whole plan of Los Angeles.”

James von Klemperer, FAIA, Architect

“We saw a lot of residential projects, and most of them were commercially driven. This one took a different approach and had a strong idea about the typology and the different users of the building.”

Jury

KPF Team: James von Klemperer, FAIA (Design Principal), Gregory Clement, FAIA (Managing Principal), Brian Girard, AIA (Senior Designer), Christopher Keeny, AIA (Project Manager), Tuan Luong, Lindsay McCullough, Jae Kwon, Jinseuk Park, Knute Haglund, AIA, Nicolas Rader, Debra Asztalos

Consulting Architect: Leo A Daly

MEP: Flack + Kurtz

Structural: Nabih Youssef & Associates

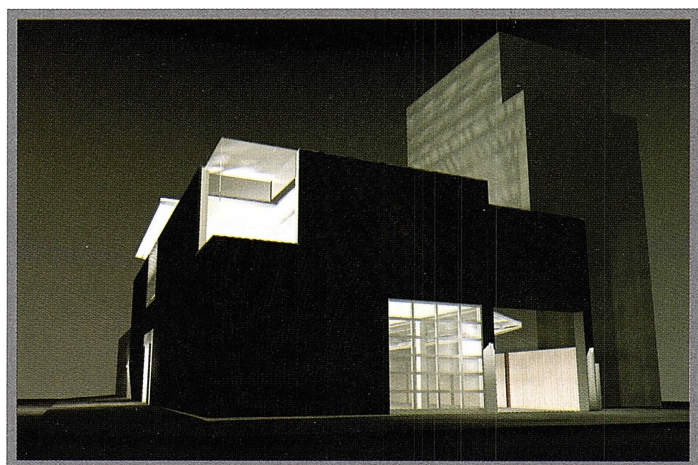
Project MERIT

Architect: Ogawa/Depardon Architects

Project: Red Hook Workspace, Brooklyn, NY

Client: Private

As a multimedia artist, the client wanted a workspace to produce and display his art. The new three-story building references the garage previously occupying this corner site and the neighboring industrial warehouses in the waterfront neighborhood, now undergoing transition. The building is a bold volume with security gates and glass facing the street; both can be fully opened to bring in light and air. A void running the length of the building creates an exterior workspace/garden. Bifold doors of polycarbonate open upward, creating an awning. The core of the building houses a darkroom. Above is an office mezzanine overlooking the workspace where another void creates an outdoor space. A live/work studio on the top floor offers views of New York Harbor.



OGAWA/DEPARDON ARCHITECTS

"The client wanted something secure. Not a fortress-like structure, but something that hides what's within. As architects, we wanted to create some mystery about it."

[Kathryn Ogawa, AIA, Architect](#)

"This project uses an architecture that is as tough as its surroundings, but it creates an inspiring environment and a sense of place that we thought was very appropriate."

[Jury](#)

Ogawa/Depardon Team: Kathryn Ogawa, AIA, Gilles Depardon (Principals), Susan Bhang, John Vett IV, Edgar Papazian, Ben Abelman, Nicholas Karytinios, Jason Tang, Chris Kao, Jenny Chou

Structural Engineer: David Kufferman, PE

Mechanical Engineer: Charles G. Michel Engineering

Lighting Designer: SM Lighting Design

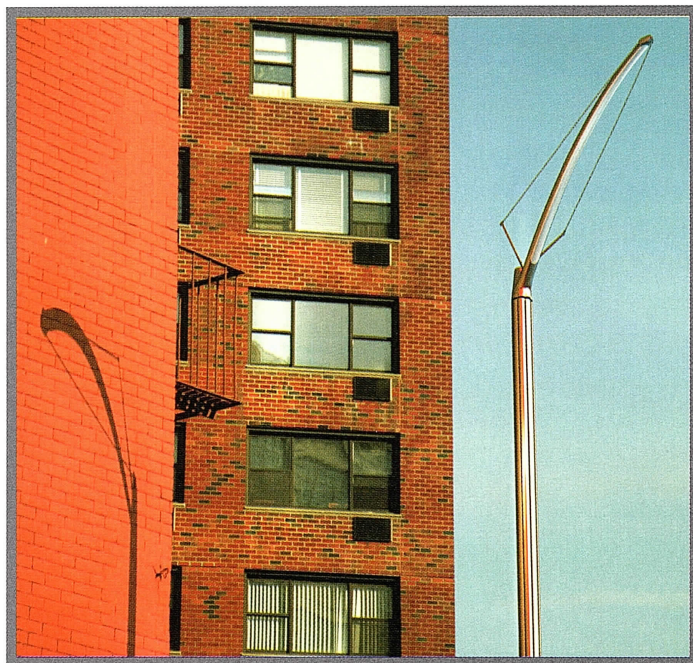
Geotechnical Engineer: Geotechnical Engineering Options

Project MERIT

Architects: Thomas Phifer and Partners; Office for Visual Interaction; Werner Sobek Ingenieure

Project: City Lights

Client: NYC Department of Design + Construction



XOBG

There are more than 300,000 streetlights in New York City. The ubiquitous light is an essential part of the public realm and street architecture, playing a critical role in the security, economy, and aesthetic of the city. An international design competition, sponsored by the Department of Design and Construction in partnership with the Department of Transportation, drew more than 200 designs for a cost-effective streetlight that responds to the urban landscape while meeting technical performance standards. This winning design and its variations will be used throughout the five boroughs.

"What was most interesting in developing the light fixture was working collaboratively with our lighting and structural engineers. For us, this was not a beauty contest but rather a process to explore the latest lighting technologies and express them in a spirited way."

[Thomas Phifer, AIA, Architect](#)

"Streetlamps are typically forgotten as objects of design. We especially commended this one because the architect took on such an ordinary item and made it into a thing of beauty."

[Jury](#)

Project Team: Thomas Phifer, AIA, Werner Sobek, Jean Sundin, Enrique Peiniger, Matthias Schuler, Christoph Timm, Joseph Sevene, Michael Fei
Lighting Consultant: Office for Visual Interaction
Structural Engineer: Werner Sobek Ingenieure
Environmental Engineer: Transsolar

Project MERIT

Architect: Lyn Rice Architects

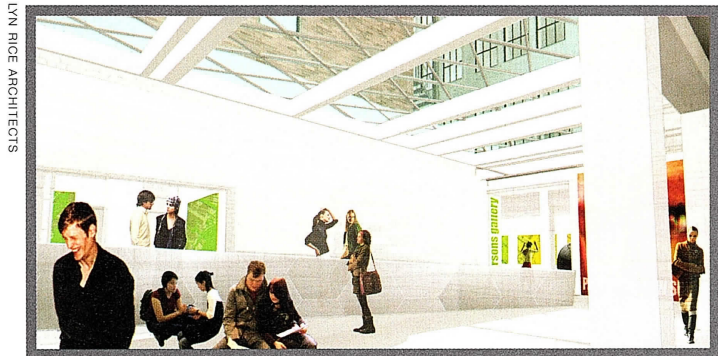
Project: Sheila C. Johnson Design Center, New York, NY

Client: Parsons The New School for Design

The center is an urban renovation that will be the geographic center of the school, uniting existing street-level lobbies of four adjacent pre-1917 buildings to create a new 20,000-square-foot common space and identity for the school. Prior to renovation, the space was a labyrinth of clogged circulation. The new center will include a new critique space, an auditorium, an archive, a design store, and an expanded gallery/exhibition area that will be visually open to the street. The focal point of the new urban campus is a sky-lit interior quad where circulation paths cross. The project is expected to be completed in 2008.

"We set up architectural opportunities for the students to create their own identity through their work, rather than working to build an identity for them. The result is that identity is not so much imposed as it is revealed and staged, primarily through a series of student-created pedagogical billboards."

Lyn Rice, AIA, Architect



"This is a reinterpretation of the college campus and a desire to create a quad space. The project was really more like a planning project than one specific architectural intervention."

Jury

Lyn Rice Architects Team: Lyn Rice AIA (Principal), Astrid Lipka (Associate), Kimberlae Saul (Project Manager), Anne-Rachel Schiffmann, Karl-Erik Larson (Team Leaders), Leif Halverson (SD Project Architect), Kai Hotson, Erik Carver, Julie Torres Moskovitz, Pamela Torres, Daria Supp, Steven Chen, Billy Garcia, Julie Paux, Wook Kang, Thomas Warnke, Aaron Forrest, Younglan Tsai, Jonathan Garnett, Joanna Gulik
Structural, MEP/FP Engineer: Buro Happold
Glazing Consultant: Front, Inc.
Collaborating Artist: Ben Rubin, EAR Studio
Lighting Consultant: R. Shaver Architectural Lighting
AV, Acoustics: Cerami
Specifications: Construction Specifications
Elevator Consultant: Van Deusen & Associates
Construction Manager: Richter+Ratner

Project MERIT

Architect: Rogers Marvel Architects

Project: 55 Water Street Plaza, New York, NY

Client: The New Water Street Corporation

Despite its panoramic views, the one-acre elevated plaza atop the parking garage of a 1972 Emery Roth & Sons office building was not very popular. It was hidden from view and dimly lit, and a forebodingly long escalator took visitors from the street level up to a barren, windswept brick courtyard. The dramatic transformation begins by bringing the park down to the street with the addition of four shorter escalators, four short staircases, plantings, and terraces. A grand stair under the building's main tower leads to an expansive green lawn, a stepped L-shaped amphitheater around an artificial grass lawn; a gently sloping landscaped "dune," and a boardwalk that terminates at a 50-foot-high illuminated beacon visible from the opposite shores of the harbor.



"This project is a model for how to add green space on top of buildings and adds another emerald in the plan to ring Manhattan with necklace of green."

Jonathan Marvel, AIA, Architect

"This is simple, humble almost. But very, very human and it definitely offers something to the city."

Jury

Rogers Marvel Team: Robert Rogers, AIA, Jonathan Marvel, AIA (Principals), Vincent Lee (Project Architect), Christian Wofford, Michael Russo

Landscape Architect: Ken Smith Landscape Architect

Curtain Wall: R A Heintges Architects & Consultants

Lighting: Jim Conti Lighting Design

Structural Engineer: Office of James Ruderman LLP

Mechanical Engineer: Jaros, Baum and Boles Consulting Engineers

Contractor/Construction Manager: Plaza Construction

Curtain Wall: W&W Glass Systems, TriPyramid Structures

Bench: Material Process Systems

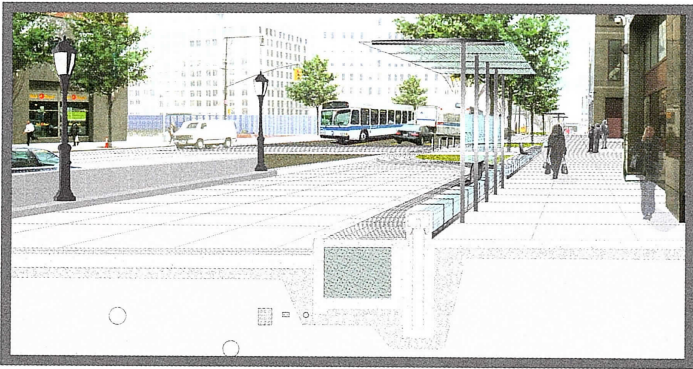
Project MERIT

Architect: Rogers Marvel Architects

Project: Battery Park Streetscapes, New York, NY

Client: Hugh L. Carey Battery Park City Authority

Started in 2002, the project is an urban design for the improvement of the streetscapes, parks' amenities and connections, and perimeter security at the World Financial Center. It is also a welcome antidote to the Jersey barriers that inundated the neighborhood post-9/11. The project includes innovative vehicular barrier prototypes, such as a



ROGERS MARVEL ARCHITECTS

collapsible fill that will give way under the weight of a heavy vehicle, while maintaining an appropriate pedestrian experience. Illuminated glass benches provide wayfinding for pedestrians as well as barriers to vehicles. Specialty glass structures offer shade in the daytime and reflected light at night. Other integrated elements include new seating areas, a dog run, and a plant nursery.

"It was an urban design laboratory where we merged post-9/11 security needs with new streetscape technologies to create a district that is both secure and fundamentally pedestrian in nature and material."

[Robert M. Rogers, AIA, Architect](#)

"We know that in New York it's very important to keep buildings secure, and so we see bollards sprouting up like armed mushrooms all over. Here is a project that invented ways to prevent unfortunate events from happening by subtle interventions into the landscape."

[Jury](#)

Rogers Marvel Team: Robert Rogers, AIA, Jonathan Marvel, AIA (Principals), Vincent Lee (Project Architect), Scott Demel (Project Manager), Michael Russo, Susannah Drake, Marsh Kriplen,

Art Elements/Glazing Design: James Carpenter Design Associates

Security: Ducibella Venter & Santore

Blast and Security Engineer: Weidlinger Associates

Structural Engineer: Robert Silman Associates

Lighting Design: Fischer Marantz Stone

Civil Engineer: Langan Engineers

Electrical & Plumbing Engineer: DVL Consulting Engineers

Contractor/Construction Managers: URS Corporation; Hudson Meridian Construction Group

Project MERIT

Architect: Frederic Schwartz Architects

Project: NOLA ShotgunLOFT Affordable Housing, New Orleans, LA

Client: Global Green USA

For residents in post-Katrina New Orleans, the idea of building the vernacular shotgun house, with its natural airflow and cross-ventilation, is popular again. This project, a modern version of the traditional type, was the third finalist out of 3,000 entries in a competition to design a green, 12-unit residential building. The prototype combines open loft living space with prefabricated bathroom and kitchen modules. Using regional, renewable, and recycled materials, the three-



FREDERIC SCHWARTZ ARCHITECTS

story building is lifted four feet off the ground to prevent flooding and for ventilation. The garden elevation is a vertical stack of vernacular Deep Southern porches with vine-covered stairways, and the porches are fitted with a dual-protection shade/hurricane shutter system. The design, construction, and operation are factors in a 93% reduction in energy costs. The Global Green competition judges awarded the project with a Certificate for Excellence for Sustainability.

"Right now nothing is more important than confronting the issues of global warming, affordable housing, and helping the people of New Orleans, and this project sets a standard for all three."

[Fred Schwartz, FAIA, Architect](#)

"This shows a trend towards a simpler kind of architecture and an awareness of the materials and use of energy and responses to climate."

[Jury](#)

NOLA ShotgunLOFT Team: Frederic Schwartz, FAIA (Team Leader), Tomas Bauer, Andy Bryant, Helge Fuhrmann, Michael Haggerty, Daniel Hammerman, Malin Heyman, Tracey Hummer, Jessica Jamroz, Dohoon Kim, Mare Luik, Filipa Matos, Piotr Medes, Henry Rollmann, Melike Wirth

Associate Architects: EHDD Architecture/Marc L'Italien, AIA; Wayne Troyer Architect; Full Spectrum of NY

MEP Consultant: Atelier Ten

Landscape Architect: DIRT Studio

Project MERIT

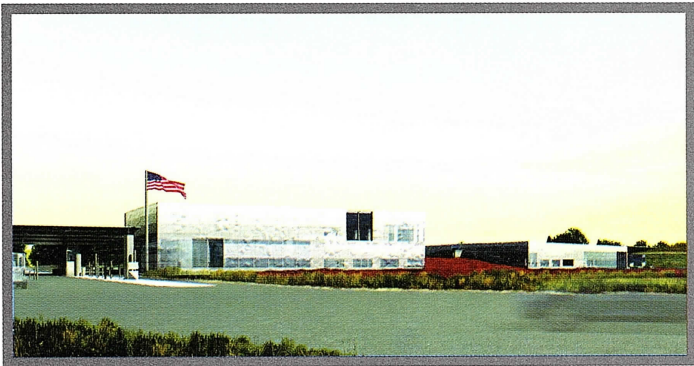
Architect: Robert Siegel Architects

Project: United States Land Port of Entry, Calais, ME

Client: U.S. General Services Administration

In an era of color-coded security alerts, the design intent is to create a welcoming yet secure, flexible yet permanent gateway to the United States. Part of the GSA's Design Excellence Program, the border station is inspired by the glacially eroded granite landscape of Maine. The building's durable, diaphanous aluminum mesh skin reflects the changing colors of the sky and landscape, and it is transparent from within and translucent from without, permitting security officers to see out while preventing others from seeing in. Since millions of vehicles pass through this border every year, the building is placed on axis, at the high point of the site, to create an appropriate monumentality. The project develops a new border station type where an open space, not just a road, provides the visual connection between arrival and passage.

ROBERT SIEGEL ARCHITECTS



"While we may feel like putting up walls as a symbol of our defense, this project provides an openness, and therefore strength, that represents an enduring commitment to national security."

Robert Siegel, AIA, Architect

"There's an expression of materiality in the interesting manipulation of the exterior skin of the building."

Jury

Robert Siegel Architects Team: Robert Siegel, AIA, Brad Burns, Assoc. AIA, Justin Huang, Julien Leyssene, Christopher Metz, Heather Pfister, Eduardo Ramos, Richard Tobias, AIA, Wayne Walker, Holly Williams, Assoc. AIA, Kelsy Yates

Engineering: Ove Arup & Partners

Landscape Architecture: Sasaki Associates

Facade Consultant: Front Inc.

Model: Radii Inc.

Rendering: DesignStor

Project MERIT

Architect: Smith-Miller+Hawkinson Architects

Project: 405 West 53rd Street, New York, NY

Client: SDS Procida

The low-rise, midblock project in Chelsea replaces open parking lots and derelict structures with a seven-story, 82-unit condominium of maisonettes, studios, and duplex and triplex apartments. The faceted façade is designed to capitalize on views and privacy. The maisonettes' small street-side forecourts take their cue from Jane Jacobs's observations about city life, buffering street activity while providing direct access to the ground floor and garden, connecting home and street life. Most units enjoy southern street-side and northern court exposure with natural floor-thru ventilation.

SMITH-MILLER+HAWKINSON ARCHITECTS



"What makes the project is its density and agility. Stacked floor-thru duplex units are paired with triplex maisonettes and cellar parking in a utopian mix."

Henry Smith-Miller, Architect

"We saw more experimentation with the types of units in housing, this project being an example."

Jury

Smith-Miller+Hawkinson Team: Henry Smith-Miller, Laurie Hawkinson (Principals), Christian Uhl (Project Architect), Bronwyn Breitner, Seila Reviriego, Ruchika Modi, Aaron Hockett, Karolina Szulc, David Moses, Michela Chiavi, Yong Roh

Associate Architect: Montroy Andersen/Richard DeMarco, AIA

Structural Engineer: Severud Associates

MEP Engineer: Sideris Engineers

Curtainwall Consultant: R.A. Heintges Architects

Enclosure Consultant: Henshell & Buccellato Consulting Architects

Lighting Consultant: Claude R. Engle Lighting Consultant

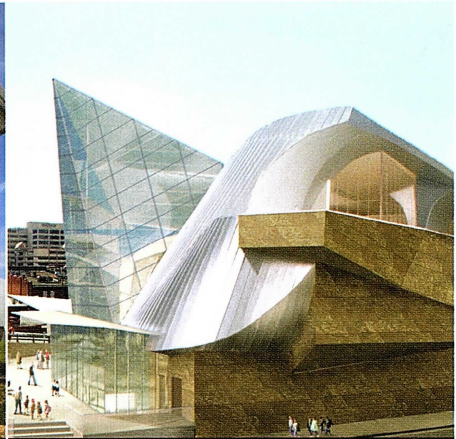
Expediter: Metropolis Inc.



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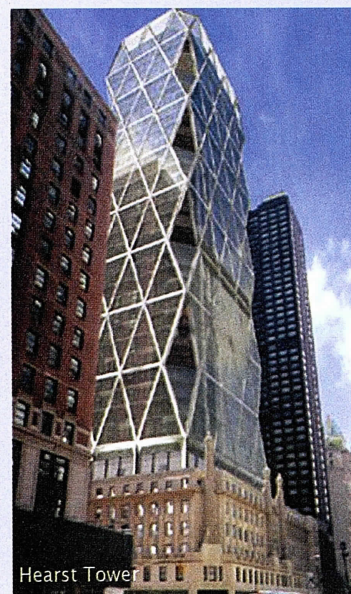
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ASLANY 2006 Design Awards

In fall 2006, the downstate New York Chapter of the American Society of Landscape Architects held its annual awards program organized by the Awards Committee chairs Michael Spitzer, ASLA; Adrian Smith, ASLA; and Greg Maret, ASLA. The ASLA Colorado Chapter juried 34 entries and bestowed 13 Honor and Merit Awards in four categories: Landscape Architectural Design; Small projects under \$50,000; Collaborative Design recognizing collaboration between landscape architects and allied professionals; and Planning, Analysis, Research, and Communications. Some recent and ongoing trends the jury noted include: modern landscapes with a rich developed horticultural palette; adaptive reuse of urban environments; green roofs with a dynamic design aesthetic; and healing landscapes, which promote well-being.

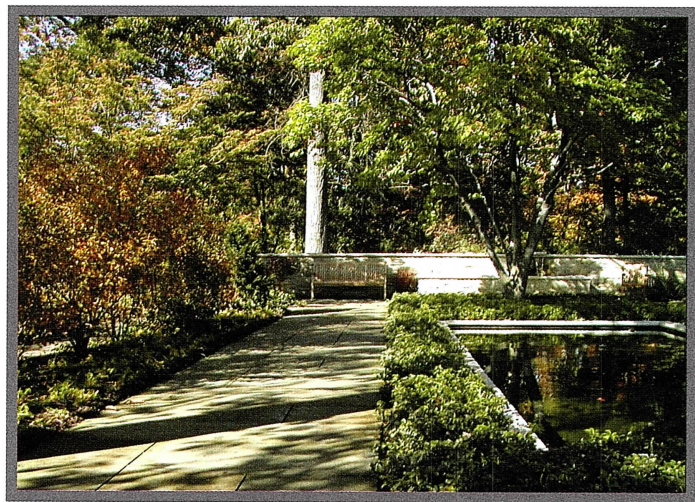
LANDSCAPE ARCHITECTURAL DESIGN

Honor

Landscape Architect: Dirtworks, PC Landscape Architecture

Project: Elizabeth & Nona Evans Restorative Garden, Cleveland, OH

Client: Cleveland Botanical Garden



The garden educates and entertains visitors of all ages and abilities with sensory-rich programs and experiences.

Landscape Architect of Record: Behnke Associates

Horticultural Therapist: Patricia G. Owen, MS, HTR

Client Representative: Rhodes/Dahl

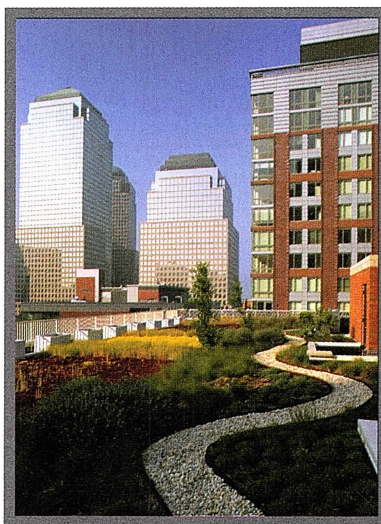
Honor

Landscape Architect: Mathews Nielsen Landscape Architects

Project: Tribeca Green Residential Tower, New York, NY

Client: The Related Companies

MAX DONOSO SAINT



As one of four buildings surrounding Teardrop Park in Battery Park City, Tribeca Green was designed and constructed in accordance with Battery Park City's Green Guidelines. The charge was twofold: Provide an 8,400-square-foot green roof on the 15th-floor mechanical penthouse and create a streetscape along perimeter sidewalks.

Architect: Ismael Leyva Architects

Irrigation Consultant: Northern Designs

Honor

Landscape Architect: Saratoga Associates

Project: The Battery Bosque, New York, NY

Client: The Battery Conservancy; NYC Department of Parks & Recreation

Using a simple palette of materials and forms, an uninviting, bland section of the park has been transformed into a rich, colorful destination in the heart of the Battery.

AMY BARKOW



Architect: weisz + yoes studio architecture

Horticultural Design: Piet Oudolf Design

Lighting Design: Tillett Lighting Design

Fountain Design Consultant: R.J. Van Seters Company

Site MEP: ADS Consulting Engineers

Structural Engineer: Buro Happold

General Contractor: Metrotech Contracting

Planting Contractor: Kelco Construction

Merit

Landscape Architect: Abel

Bainnson Butz

Project: Schaefer Brewery

Esplanade, Brooklyn, NY

Client: NYC Economic

Development Corporation

Located on a former Schaefer Brewery site, the 38,200-square-foot open space is the first segment of a series of waterfront developments. On the lower level, a wood deck is bordered by a continuous custom wood and stainless steel bench integrated into a wall. On the upper level, an overlook patio with an arbor gives a spectacular view of the East River and the Manhattan skyline.

Marine /Plumbing/Electrical Engineer: Han-Padron Associates

Storm Drainage: Wesler Cohen Associates

ABEL BAINNISON BUTZ



Merit

Landscape Architect: Thomas

Balsley Associates in association with Melendrez

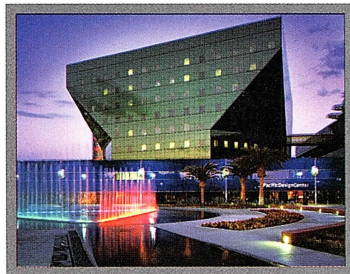
Project: Pacific Design Center,

West Hollywood, CA

Client: Cohen Brothers Realty

Prior to an extensive five-year renovation costing more than \$30 million, the Cesar Pelli-designed landmark was surrounded by five acres of barren plazas and an inhospitable landscape. Now Wave Park and Fountain Plaza offer two decidedly different and dramatic spaces for various industry and community events.

THOMAS HINCKLEY



Fountain Consultant: Fluidity Design Consultants

Signage: Selbert Perkins Design

Merit

Landscape Architect: Hollander Design

Project: English Country House, United Kingdom

In a collaboration between architects, landscape architects, artists, and cultural historians, a centuries-old English country estate was transformed into a contemporary family retreat, juxtaposing traditional garden elements with modern landscape forms and sculptures.

EDMUND HOLLANDER, ASLA



Building Architects: Leroy Street Studio; DSDHA

Exterior Lighting Consultant: Greg Yale, Landscape Illumination

Building Contractor: Laybrook Homes

Landscape Gardener: Charles Gilchrist

Merit

Landscape Architect: Saratoga

Associates

Project: Front Street

Courtyards, New York, NY

Client: Yarrow LLC, c/oZuberry

Development Corporation

As secret urban gardens accessed through passageways leading from the street to the interior of the newly restored and developed residential blocks in Lower Manhattan's South Street Seaport Historic District, the courtyards create oases of idealized nature in a "concrete" environment.

SARATOGA ASSOCIATES



Architect: Cook+Fox

Lighting Design: Conti Lighting Design

Fountain Design: R.J. Van Seters Company

Structural Engineer: Robert Silman Associates

MEP Engineer: Laszlo Bodak Engineers

Contractor: F.J. Sciamie Construction Co.

Planting Contractor: Kelco Construction

SMALL PROJECTS

Merit

Landscape Architect: Urbitran

Group

Project: Metro-North Railroad

Beacon Station Canopy

Landscape, Beacon, NY

Client: MTA Metro-North

Railroad

MICHAEL V. RUGGIERO, RLA, ASLA



The project was a result of a rapid contract change order when Metro-North realized during final construction that, as a centerpiece of an ambitious, high-profile expansion project, a new landscape design was needed to create a more aesthetically satisfying public space. Within three weeks, a site analysis, a landscape plan, and construction documents were ready to go, and the landscape was planted in two days with only \$40,000 in additional expense to the site contract.

Project Architect: Sowinski Sullivan Architects

100% Site Design & CDs: Edwards and Kelcey

30% Schematic Design: Urbitran Group

COLLABORATIVE DESIGN

Honor

Landscape Architect: Mathews Nielsen Landscape Architects
Project: Monsignor Kowsky Plaza, New York, NY
Client: Battery Park City Authority

Formerly known as Pumphouse Plaza, the site had housed mechanical air intake equipment for the World Trade Center. Long a neglected space devoid of plantings at the nexus between the commercial and residential sectors of Battery Park City, the 18,000-square-foot area was ripe for redesign to receive visitors, workers, and residents.

Architect: weisz + yoes architecture
Engineer: TRC Engineers
Structural Engineer: Buro Happold



MAX DONOSO SAINT

Merit

Landscape Architect: Ken Smith Landscape Architect / Rogers Marvel Architects
Project: 55 Water Street Plaza, New York, NY
Client: New Water Street Corporation

The one-acre waterfront project is a redesign of a 1970s-era elevated plaza in New York City's financial district. The design improves site access with a redesigned and landscaped step/escalator corridor and a landscaped hill leading to an elevated promontory overlooking New York Harbor. A beacon structure creates new visibility for the plaza from the street and anchors a multi-purpose event space and lawn.



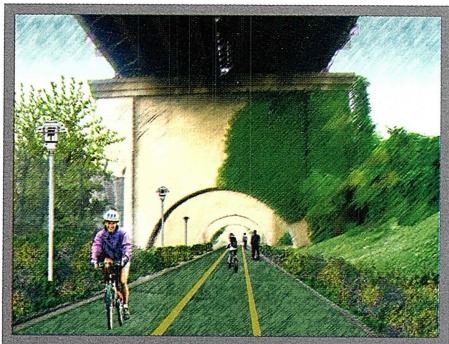
PETER MAUSS/ESTO

PLANNING, ANALYSIS, RESEARCH, AND COMMUNICATIONS

Honor

Landscape Architect: Mathews Nielsen Landscape Architects
Project: South Bronx Greenway, Bronx, NY
Client: NYC Economic Development Corporation

The greenway culminates the efforts of several community groups to create new connections to and along the waterfronts of the Hunts Point and Port Morris neighborhoods and to



MATHEWS NIELSEN LANDSCAPE ARCHITECTS

improve the daily life of more than 16,000 workers in the food distribution sector. Its goal is to foster an environment in which residents are healthy, thriving neighbors of markets, businesses, and municipal services.

Transportation Planner: Dewberry-Goodkind
Environmental Planners: HDR | LMS
Marine Engineer: HPA
Environmental Graphics: Russell Design Associates

Honor

Landscape Architect: Ken Smith Landscape Architect
Project: East River Waterfront Study, New York, NY
Client: NYC Department of City Planning; NYC Economic Development Corporation



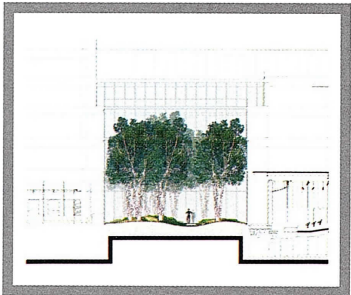
KEN SMITH LANDSCAPE ARCHITECT/SHOP ARCHITECTS/ ROGERS STIRK HARBOUR + PARTNERS

Led by Richard Rogers Partnership (now Rogers Stirk Harbour + Partners) and SHoP Architects, the \$150 million construction estimate master plan alternatives were based on an extensive community involvement process. Design initiatives include two miles of new esplanade, improved neighborhood access, public use and retail pavilions under the FDR elevated highway, and a series of new and redesigned public spaces along the East River.

Merit

Landscape Architect: HM White Site Architects
Project: New York Times Solar Radiation Study, New York, NY
Client: New York Times; Forest City Ratner Companies

The landscape design for the 52-story tower's courtyard and rooftop is a product of collaboration between the team of architects, landscape architects, and scientists. Scientific microclimatic analyses of 3-D computer models of Midtown were used to determine plant species and the locations of plantings.



HM WHITE SITE ARCHITECTS

Design Architect: Renzo Piano Building Workshop
Executive Architect: FXFowle Architects
Microclimate Consultants: Ekistics

The Lumen Awards, sponsored by the Illuminating Engineering Society New York Section, were presented to New York-based lighting design firms at the Lumen Gala on June 13, 2007. Now in its 39th year, the Lumen Awards honor lighting designers whose projects demonstrate professionalism, originality, and technical and artistic talent. The 2007 jury presented one Lumen Award of Excellence, the highest level of recognition for a permanent architectural lighting application. Awards of Merit honor permanent architectural applications, and Citations recognize an art installation, technical detail, portion of a single project or temporary installation, or other work.

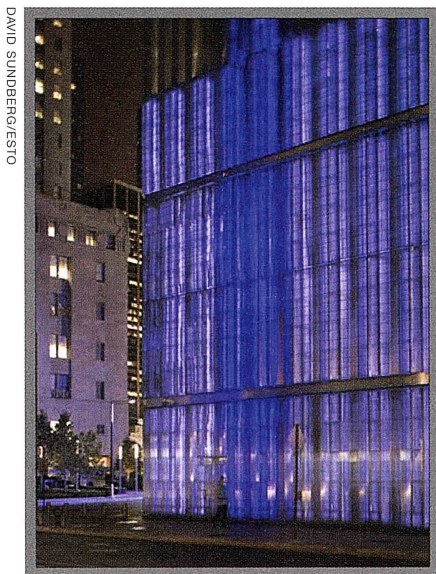
Randy Sabedra, RS Lighting Design
President, IESNA New York Section

Jury

Joan Blumenfeld, FAIA, IIDA, LEED AP, Principal, Perkins+Will, 2007 AIANY Chapter President
Ken Douglas, IALD, IES, LC, Principal, Illumination Arts
Ann Kale, IALD, President, Ann Kale Associates
Joanne Lindsley, FIALD, FIES, LC, President, Lindsley Consultants
Caleb A. Mackenzie, IESNY, LC, Senior Associate, T. Kondos Associates
William Menking, Founder and Editor, The Architect's Newspaper
Shawn Sullivan, Principal, Rockwell Group

Award of Excellence

Project: 7 World Trade Center, New York, NY
Lighting Design: Cline Bettridge Bernstein Lighting Design
Architect: Skidmore, Owings & Merrill
Design Consultant: James Carpenter Design Associates
Client: Silverstein Properties



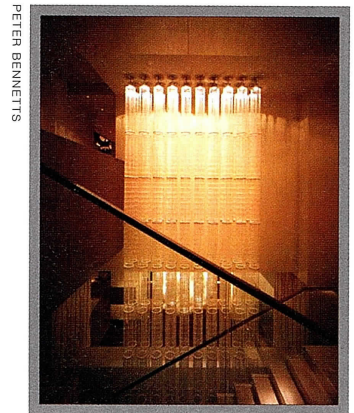
DAVID SUNDBERG/ESTO

The shimmering podium light wall – one of the largest interactive LED walls in the world – masks the skyscraper's 7-story base housing transformer vaults. At dusk, the LEDs are violet, then light blue, and finally a darker blue. Passersby trigger an LED column that "follows" pedestrians as they walk along the sidewalk.

Award of Merit

Project: Millennium Hilton Bangkok, Thailand
Lighting Designer: Arc Light Design
Architect/Interior Designer: BARstudio
Client: Millennium Hilton Bangkok

To reduce the built volume, a swath was cut through the public areas. The lighting heightens the drama in these huge spaces with massively scaled decorative fixtures that provide a glow and accent the ground floor.

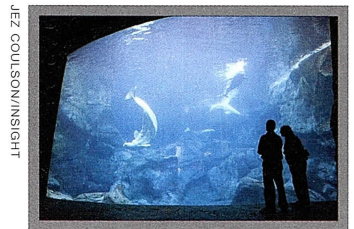


PETER BENNETTS

Award of Merit

Project: Georgia Aquarium, Atlanta, GA
Lighting Design: Fisher Marantz Stone
Architect: TVS; Peckham Guyton Albers & Viets; Heery International
Client: Georgia Aquarium

An acrylic tunnel and viewing windows separate visitors from blue seas, coral reefs, waves washing overhead, and the stars of the show – nearly 100,000 fish. The lighting re-creates the magic of life underwater while simultaneously addressing animal husbandry needs and exhibition requirements.

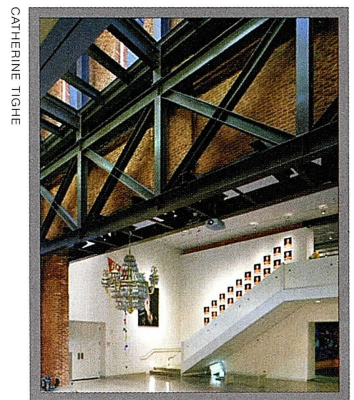


JEZ COULSON/INSIGHT

Award of Merit

Project: 21C Museum Hotel, Lexington, KY
Lighting Design: Renfro Design Group
Architect: Deborah Berke & Partners Architects; K. Norman Berry Associates
Client: 21C Museum Hotel

This combination boutique hotel, restaurant, and museum exhibits 21st-century art. It was carved from five adjacent 19th-century buildings on historic Main Street. The lighting is discreet and flexible, focusing attention on the changing exhibitions displayed throughout the hotel.



CATHERINE TIGHE

Award of Merit

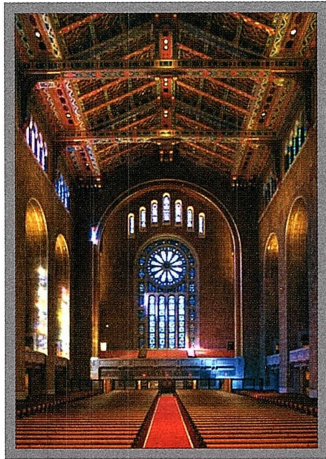
Project: Temple Emanu-El, New York, NY

Lighting Designer: Sachs Morgan Studio

Architect: Beyer Blinder Belle

Client: Temple Emanu-El

The renovation revealed original, exquisite polychrome ceiling, tiles, and mosaics. Lighting levels were increased without adding new penetrations or the appearance of supplemental lighting. Formerly dark, inaccessible stained glass windows were backlit to once again inspire awe.



SAMUEL MORGAN

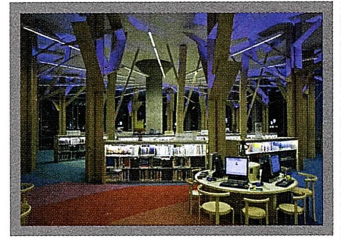
Citation

Project: Minneapolis Central Library Children's Reading Room, Minneapolis, MN

Lighting Design: Cline Bettridge Bernstein Lighting Design

Architect: Pelli Clarke Pelli Architects; Architectural Alliance

Client: Minneapolis Central Library



PAUL GROSSBY ARCHITECTURAL PHOTOGRAPHY

Transparency, openness, and light define the new library in a city known for its gray days and long winters. In the children's library, a radial ceiling pattern creates a canopy over the space. Hidden in the "branches" of wooden tree-like structures are LEDs that change color, adding an unexpected touch of playfulness.

Award of Merit

Project: Third Point, New York, NY

Lighting Design: Ann Schiffrers Lighting Design

Architect: Slade Architecture; TPG

Client: Third Point

The lighting design plays an important role in the bold architecture of this Midtown penthouse office. A cloud-like glass treatment provides privacy yet maintains views of the city for all, giving the illusion everyone is floating in the cityscape.



KEN HAYDEN

Citation

Project: Coney Island Parachute Jump, Brooklyn, NY

Lighting Design: Leni Schwendinger Light Projects
Engineer: STV

Client: NYC Economic Development Corporation; Brooklyn Borough President's Office; NYC Department of Parks and Recreation



EDUARD HUEBER, ARCHPHOTO

The lighting scheme evokes the thrill of the famous amusement ride. Through rhythm and color, floodlights and LEDs appear to dance in six different computer-programmed sequences. Illuminated 365 days a year, the tower is a beacon for the redevelopment of the area.

Award of Merit

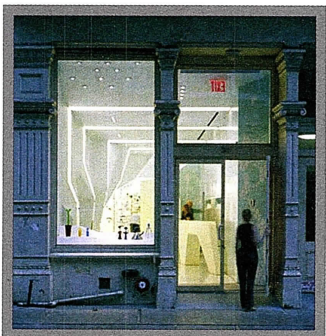
Project: Alessi Flagship Store, New York, NY

Lighting Design: Tillotson Design Associates

Architect: Asymptote

Client: Alessi USA

A combination of whimsically arranged light sources and nine undulating luminous stripes across the ceiling and walls give the narrow retail space structure and the illusion of vastness. Reflective surfaces required very controlled use of pin spots to highlight products without glare.



ELIZABETH FELICALLA

Citation for Daylighting

Project: Museo de Arte de Ponce, Puerto Rico

Lighting Design: Tanteri + Associates

Architect: Luis Gutierrez Architects

Client: Museo de Arte de Ponce



MATTHEW TANTERI

As part of the renovation of Edward Durrell Stone's 1965 building, one of the finest sunlit museums in the world, redesigned skylights framed with custom translucent glazing and fluorescent uplighting respect the original design and provide diffused UV-free sunlight. Electric light is not required for most of the museum's operational hours.



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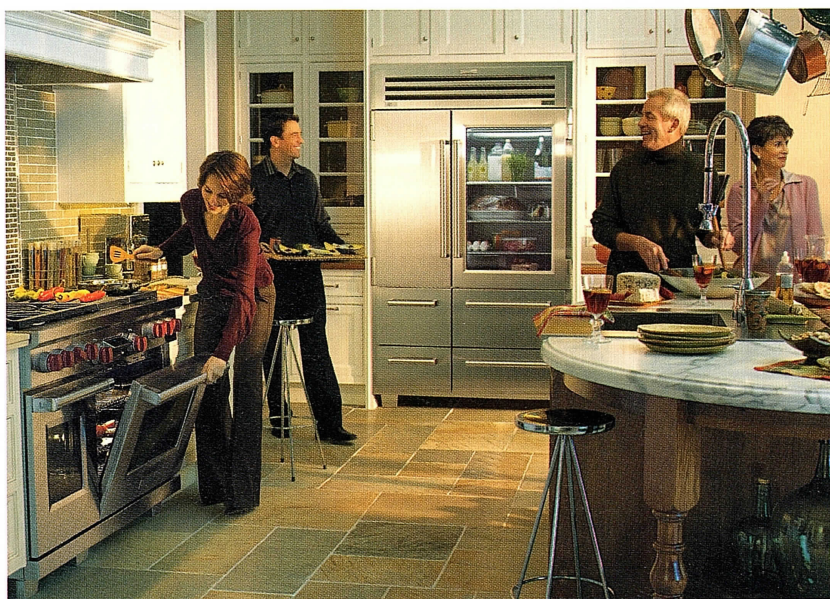
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Tempus fugit

Sed fugit interea fugit irreparabile tempus

But it flees in the meantime: irretrievable time flees.

Virgil, "Georgica"

I am not weary, and 'tis long to night.

I pray you let us satisfy our eyes

With the memorials and the things of fame,

That do renown this city.

Shakespeare, Twelfth Night, 1602

Once I built a tower, up to the sun,

brick and rivet and lime.

Once I built a tower, now it's done.

E. Y. Harburg and Jay Gorney, "Brother, Can You Spare A Dime," 1932

went to the Observation Deck atop the Empire State Building recently, on a day with zero visibility. There was nothing to see, except for the building itself. The Empire State Building, with new energy-efficient windows installed and new LED light fixtures in the offing, looks good at 76 years of age. And it recently topped the America's Favorite Architecture poll – the American ideal building vote – although the Chrysler Building (the ninth favorite) has more chrome and the Chanin Building more charm.

The *WPA Guide to New York City*, written eight years after the Empire State Building was completed, states simply, "Its architectural importance far transcends the matter of height alone. The design, for which Shreve, Lamb, and Harmon won the gold medal of the Architectural League in 1931, is essentially modern." In an essay called "Everyone Knows This Is Somewhere, Part I" (one of many reasons to read Constance Rosenblum's wonderful collection *New York Stories*), the poet Glyn Maxwell wrote, "New York simply feels like the present: glittering, breathtaking, with its back to the past, its horizons heaped too high to see far. The only comparison that springs to mind is with an earlier visitor, King Kong, who, in his terrible panic, for a still bewitching second of film, believes the cityscape is the rocky peaks of his island home."

Trying to remember the emptiness of the skies and the stillness of the streets in the New York of September 2001 makes us appreciate the Empire State Building even more. Architecture can be a time capsule, embalming styles of the past. Or it can zip through different periods at the same site, like a time machine, allowing us to hum along with the spirit of each age as we dance to the harmonies of the spirit of the place.

The time travel plots of Jack Finney's novels can be read as veiled architectural criticism or as a sketchbook of what time does to our sense of architectural permanence. In *Time and Again*, Finney's protagonist, a graphic artist transported back to 1882, turns to look at "that astonishing street, the unbelievable height of the Empire State

Building at Thirty-Fourth Street, if the air should happen to be miraculously clear enough to see it. That was the picture – asphalt and stone and sky-touching towers of metal and glass – that was in my mind instinctively as I turned to look down the length of the street. Gone. All gone! This street was tiny! Narrow! Cobbled! A tree-lined residential street!"

Does winning a design award or an architectural popularity contest assure that a building will be respected over time and endure? Including the Empire State

Building and the Chrysler Building, 33 of America's 150 favorite works of architecture are in New York, the city where preservationists never sleep. Of the 150 total projects picked in the AIA poll, 28 are structures dating from before 1900. Some 57 date from the first half of the 20th century, and 48 were constructed during its second half. Only 17 were started or completed after the millennium.

Paul Goodman, whose brother Percival was a fellow utopian and a Fellow of the AIA, wrote in *Empire City: A Novel of New York City*: "I never myself thought that these imperial masterpieces were very impressive; in a certain sense, I never took them seriously. But now, lay the Normandie on her side; blow up the bridge upstream; bombard the skyscrapers; and empty the glorious highways numbered One to One Hundred and Fifty – then I'll live my life in mourning without a single example of magnificence."

Seen from afar, or on high, buildings such as the Empire State elicit immediate identification and have an iconic timelessness that resonates with our sense of who we are and what we fear to lose. In his 1948 book *Here is New York*, E. B. White wrote, "The Empire State Building shot twelve hundred and fifty feet into the air when it was madness to put out as much as six inches of new growth." He sees this as "the white plume saying that this way is up." The building has become our lighthouse and clock tower, the benchmark against which we measure distance and time, especially when its deep blue, recalling Yankee Stadium (#86), illuminates Midtown's October night sky.

In *The Shape of Time: Remarks on the History of Things* (1962), George Kubler wrote, "Even architecture, which is commonly thought to lack figural intention, is guided from one utterance to the next by the images of the admired buildings of the past, both far and near in time." Accolades and awards help enunciate Kubler's concept of a linked succession of prime works. Life is short, but architecture goes long, and often tall.

Last Words

Rick Bell, FAIA

Executive Director

AIA New York Chapter



Bell (and friend) on AIA's #1

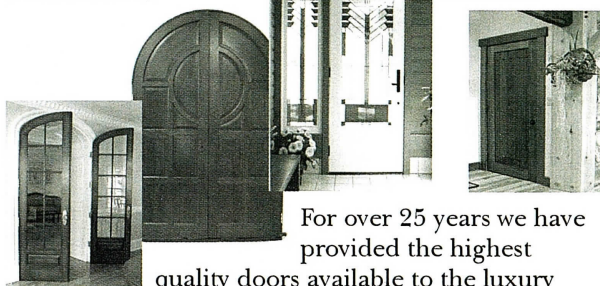
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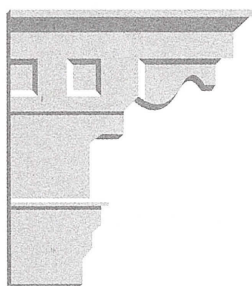
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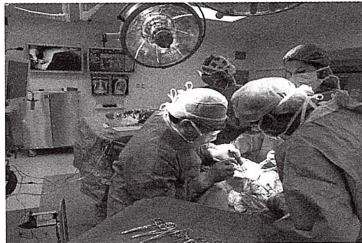
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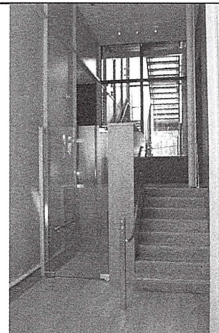
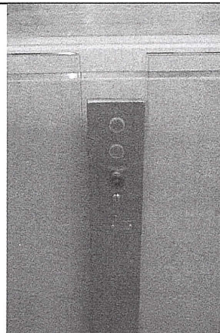
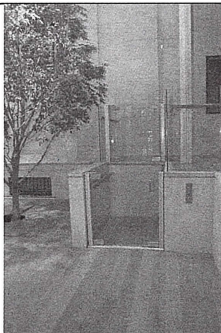
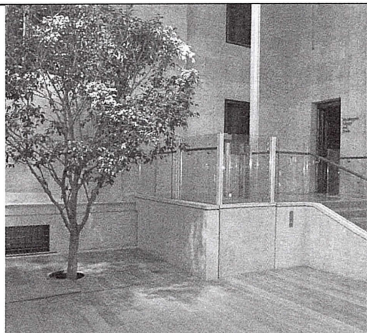
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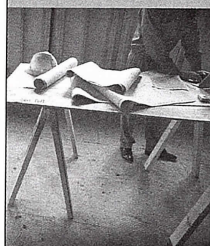
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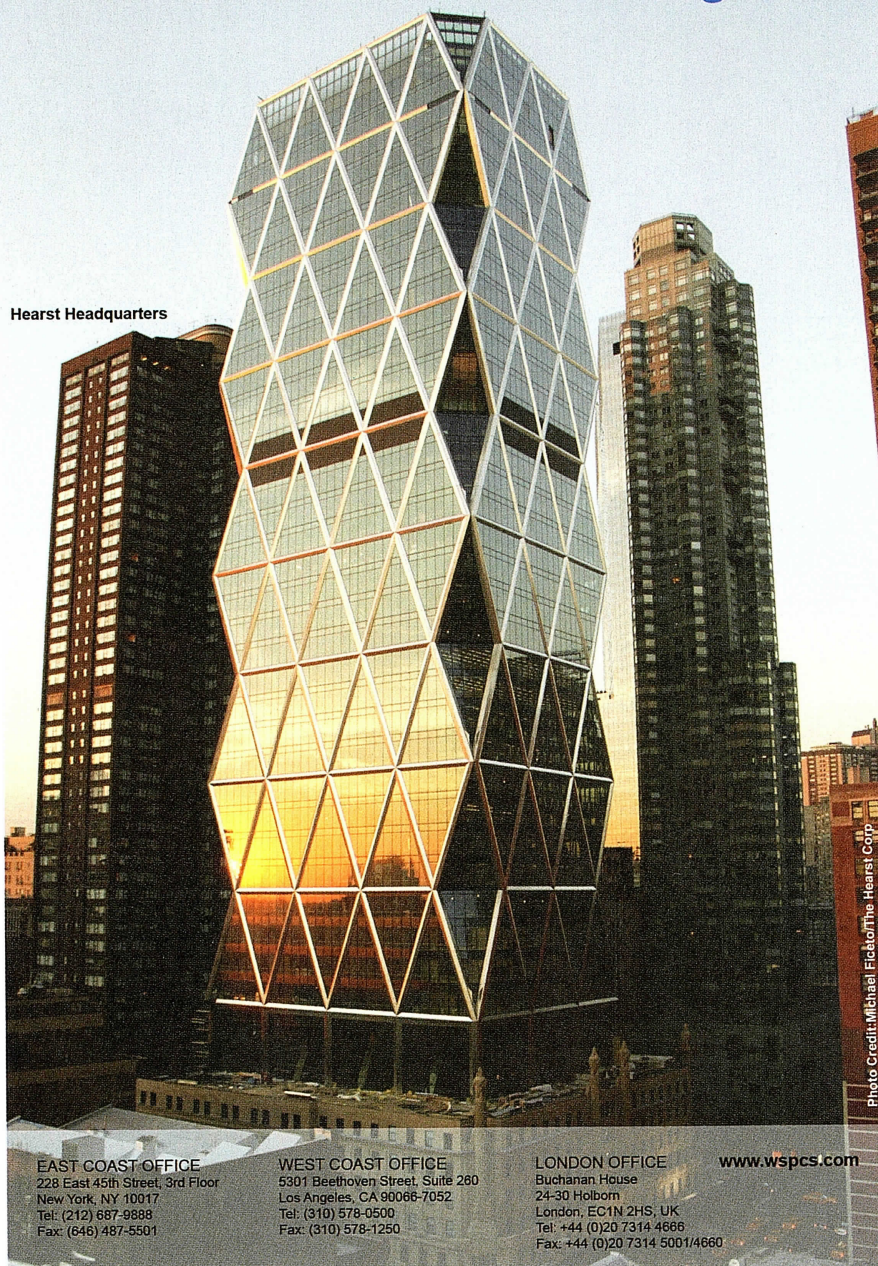
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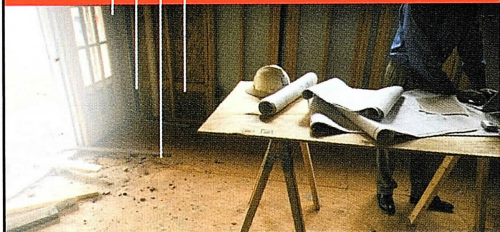
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No City in the world is home to as many internationally prominent architects, interior designers, engineers and schools of architecture as New York. No magazine reports on New York architects' activities as thoroughly and intriguingly as *Oculus*.

Green Commercial Interiors: Once an Option, Soon the Norm

By Bill Milard

Architects of multifunctional buildings know the scenario all too well: a closed and crowded space, a few flickering fluorescent lights, a desk lamp, a personal computer, and a person looking bored. Now, a 20-minute drive and one other discovery goes into the mix: a green building. It's not just a building, it's a lifestyle. It's a way of life. It's a way of thinking. It's a way of being. It's a way of living. It's a way of working. It's a way of playing. It's a way of being green.

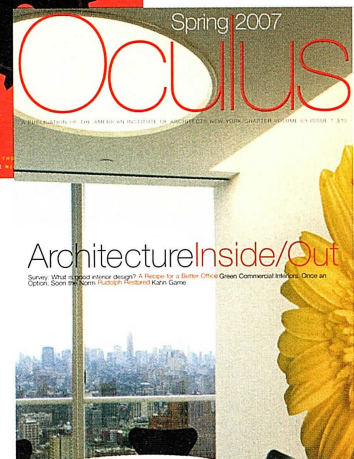
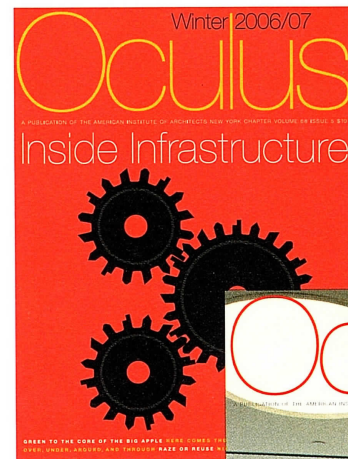
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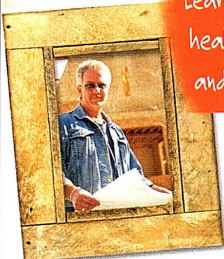
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