2008 AIANY Design Awards

AIA New York and Boston Society of Architects Biennial Design Type Awards
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The 2008 Design Awards have been a stunning success. The talent, typological diversity, and innovation of the New York design community is reflected in the 30 award-winning projects in Architecture, Interiors, and Projects and the 22 newly inaugurated Biennial Design Type Awards for Educational Facilities, Sustainable Design, and Urban Design. We offer congratulations to each of the winners, who are showcased in this issue of Oculus.

The Design Awards Luncheon on April 30 and the exhibition that opened at the Center for Architecture on May 1 were equal successes. Held at the magnificent former banking hall at Cipriani Wall Street with 750 attendees, the reception and luncheon featured a thought-provoking keynote address by Peter Eisenman, FAIA, Int. FRIBA, and recognition of the 52 award winners and projects.

I am especially pleased that the 2008 Design Awards reflect this year’s theme, Architecture: Designs for Living, which represents the design typologies that shape our communities and define our cities. Mayor Michael Bloomberg’s initiatives for PlaNYC2030 anticipates the addition of one million new residents, who will require new urban planning, housing, schools, health facilities, workplaces, transportation, and other uses for a greener, more livable 21st-century city that will remain competitive in an emerging global society. As affordable housing expert Michael Pyatok, FAIA, observed, housing can be applied to the many other design types so important to neighborhoods and cities: "This thing called housing, while it has one label, spans such a broad spectrum of multiple housing types. It is really about city building...sometimes even more so than iconic buildings. It goes all the way from the homeless to the super rich, so it’s a really complex building type."

With the goal of recognizing these specialized design types, the Biennial Design Type Awards were added to the Design Awards program this year. The biennial awards will be co-sponsored with the Boston Society of Architects (BSA), which for more than 10 years has invited AIANY members to enter its own biennial awards for a range of design types. Beginning in 2008, we have returned the favor and invited the BSA to enter our Educational Facilities, Urban Design, and Sustainable Design Awards. In 2008, the BSA sponsored Health Facilities and Housing Design Awards, which we will sponsor in 2009, and we will continue taking turns in future years. The addition of Urban Design cannot be underestimated, given its importance in the transformation of our city. And it mirrors the national AIA Honor Awards. At a regional level, the biennial awards allow for an exciting collaboration with the BSA.

Our deepest thanks go to the U.S. and international jurors who traveled to be with us; to the Design Awards and Biennial Design Type Committees and Center for Architecture staff for organizing the awards and exhibition; to Roger Duffy, FAIA, the Design Awards Luncheon Chair for a superb event; and to Oculus Editor Kristen Richards and writers Linda G. Miller and Richard Staub for this very special Design Awards issue. As a past chair, I am especially proud of the Design Awards program, which has continued to evolve and represent the best of our design community and the city we love.

James McCullar, FAIA
2008 President, AIA New York Chapter
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Design Awards Luncheon keynote speaker Peter Eisenman, FAIA, Int. FRIBA, addressed an audience of 700-plus at Cipriani Wall Street.

The 2008 Design Awards and Biennial Design Type Awards exhibition, designed by Graham Hansom Design.

AIANY had 17 members named FAIA this year, the highest amount of inductees in the nation. Gerald (Guy) Geier II, FAIA, FXFowle Architects (right) adjusts the boutonniere of Stephen Apking, FAIA, Skidmore, Owings & Merrill, at the reception for new fellows.

Newly inducted fellows Pamela Loeffelman, FAIA, Perkins Eastman; and Hillary Brown, FAIA, New Civic Works.

As part of the 2008 Architecture: Designs for Living Public Lecture Series, a March panel focused on Design Directions for Corporate and Financial Institutions (l-r): Lance Boge; Randolph H. Gerner, AIA; Rafael Pelli, AIA, LEED AP; Serge Appel, AIA, LEED AP; and moderator Fanny Gong, AIA, co-chair of the Banking and Finance Committee (not pictured).

The Forum on Sustainable Urbanization in the Information Age, held at the United Nations in March, was organized by the AIA New York Chapter, UNDESA-GAID, UN-Habitat, and the Regional Plan Association, with the support of the City of New York.
At the opening of the “Building China” exhibition, curator Wei Wei Shannon, People's Architecture, discusses the Jianchauan Museum town with James Russell, AIA.

2008 AIA National Convention in Boston

The AIA New York State party at Fenway Park (l-r): AIANY Chapter President James McCullar, FAIA; party sponsor Andy Frankl, President, Ibex Construction; Richard Cook, AIA, Cook + Fox Architects; and Sherida Paulsen, FAIA, 2009 AIANY Chapter President.

Center for Architecture Foundation

Fenway fete: Architectural Record Editor-in-Chief Robert Ivy, FAIA, congratulates SOM's Marilyn Jordan Taylor, FAIA, shortly after announcement that she was named dean of University of Pennsylvania School of Design.

Family Day at the Center: April 19th Immigrant Stories on Bleecker Street. Design educator Jane Cowan leads a walking tour of the Italian immigrant history of the South Village, joined by James Bleecker Sr. and Jr. who share their stories.

2008 AIA National Convention in Boston

Fenway fete: AIANY Executive Director Rick Bell, FAIA, with David Parken, LFRAIA, CEO of the Royal Australian Institute of Architects - which recently changed its name to Australian Institute of Architects (another AIA).

Attending the New York/China Dialogues program (l-r): Li Chung (Sandy) Pei, AIA, Pei Partnership; Susan Chin, FAIA, NYC Department of Cultural Affairs; Calvin Tsao, FAIA, Tsao & McKown Architects; James von Klemperer, FAIA, Kohn Pedersen Fox; and Fred Bland, FAIA, AICP, Beyer Blinder Belle.
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The 2008 AIANY Design Awards call-for-entries for the three award categories drew approximately 400 responses worldwide — 160 for Architecture, 140 for Interiors, and 100 for Projects. In addition to unbuilt work, Projects includes, but is not limited to, urban design, landscape, product design, and theoretical projects.

The Design Awards Committee selected a three-member jury for each category through an open recommendation and consensus process. Consummate professionals who have achieved highest peer recognition for their work, this international group included David Adjaye, RIBA (Architecture), from London; Terry Dwan (Projects) from Milan; Ada Karmi-Melamede, AIA, IIA (Architecture), from Tel-Aviv; Karen McEvoy, MRAI, NCARB (Projects), from Dublin; and Luigi Prestinenza-Puglisi (Projects) from Rome. Pamela Babey (Interiors) from San Francisco; Will Bruder, AIA (Architecture) from Phoenix; Donna Robertson, FAIA (Interiors), from Chicago; and Paul Zajfen, FAIA, RIBA (Interiors), from Los Angeles, represented domestic interests.

The jurors commented frequently on the high quality and standards of the work submitted, while lamenting the overuse of electronic renderings and professional photography to compensate for projects with few or poorly executed ideas. The Architecture jury focused on the execution of details as emblematic of realizing the whole project, as demonstrated by its selections. Members of the Interiors jury remained silent for the first two-and-a-half hours of the process; once they started conferring with each other, they judged smoothly and consensually. The jury for Projects, always the most difficult collection of entries to premiate because of the widely diverse range of submissions, struggled through much internal jury debate to award what is an exceptionally notable body of work.

The juries selected the winners in one day, February 25, and the winning projects were announced the same evening in a public Design Awards Symposium at the Center for Architecture. Six Architecture, 10 Interiors, and 14 Project Honor and Merit Awards were given, with Hilary Ballon, Ph.D., serving as moderator for the symposium. An exhibition of winning projects opened on May 1 at the Center to illuminate the submissions of the award-winning designers.

Graham Hanson Design created stunning graphics and a memorable exhibition design.

The Design Awards program involves the intensely focused collaboration of many participants. I’d like to express my gratitude to the committee members and those who supported the committee’s efforts; the success of the program can be attributed to their hard work.

The award winners presented their projects in an open forum at the Center. Architecture presentations took place on May 7, moderated by juror Will Bruder, AIA; Interiors on May 19, moderated by juror Paul Zajfen, FAIA, RIBA; and Projects on June 18, moderated by AIANY Vice President for Design Excellence Illya Azzaroff, AIA.

The Design Awards Committee serves a core mission of the AIA — excellence in design — and embraces new members. If you are interested in participating on the committee, please send your e-mail address to me at wsinger@gruzensamton.com.

William M. Singer, AIA, LEED AP, a partner at Gruzen Samton Architects, chaired the 2007 and 2008 AIANY Design Awards Committee. He is also an active member of the Chapter’s Architecture for Justice Committee.
Architect: Steven Holl Architects  
Project: Nelson-Atkins Museum of Art - Bloch Building, Kansas City, MO  
Client: Nelson-Atkins Museum of Art

The six finalists in the 1999 competition for the Nelson-Atkins expansion project were encouraged to view the museum’s north side as the optimum site for an addition. But Steven Holl Architects’ unanticipated winning design, the Bloch Building, connects the 165,000-square-foot addition to the eastern end of the original 1933 Beaux-Arts “Temple of Art,” designed by Wight and Wight. Five interconnected translucent “lenses” amble 840 feet along the sloping edge of the museum’s sculpture park. Ascending as sculptural interventions, the lenses are actually vaulted ceilings to cathedral-like exhibition spaces below ground.

From the new museum lobby in the first lens, visitors move southward on a sinuous, flowing path of stairs and ramps from one gallery to the next, gradually stepping down into the park. Park spaces between the lenses become green roofs that insulate and control stormwater. “Breathing Ts” transmit light down into the galleries along their curved undersides, while providing a location for HVAC ducts. The double-glass cavities of the lenses gather sun-heated air in winter and exhaust it in summer.

The design also creates unique spaces such as the Zen-like Noguchi Sculpture Court, and a site-specific collaborative installation with artist Walter de Maria’s “One Sun/34 Moons” set in a reflecting pool at the entrance plaza. During the day, natural light enters through 34 oculi at the bottom of the pool that project water-refracted light into the garage below. At night, light shines upward to create a watery glow, softly illuminating the plaza.

Jury: “The architect contextualizes the pavilion-under-a-podium idea in relation to the landscape and a Neoclassical building, which is very interesting. He orchestrates light and movement in a new and original way.”

Steven Holl Architects: Steven Holl, AIA, Chris McVoy, Martin Cox, Richard Tobias, Masao Akyoshi, Gabriela Barman-Kraemer, Matthias Blass, Molly Blieden, Elisavet Chryssochoides, Robert Edmonds, Simone Glostra, Annette Goderbauer, Mimi Hoang, Makram El-Kadi, Edward Lulonde, Li Ru, Justin Korkhammer, Linda Lee, Fabian Lionch, Stephan O’Dell, Irene Vogt, Uwe Vogt, Christian Wessmann  
Associate Architect: Berkbille Nelson Immenschuh McDowell Architects (BNIM)  
Structural Engineer: Guy Nordenson and Associates; Structural Engineering Associates  
MEP Engineer: Ove Arup & Partners  
Landscape Architects: Gould Evans; Olin Partnership  
Lighting Design Consultant: Renfro Design Group  
General Contractor: J.E. Dunn Construction Company
A short walk via a stand of trees separates a weekend home from a freestanding, 1,800-square-foot writing studio. The simple structure, built for a historian, acts as a symbolic portal from an open field to a wooded area. Fanning out from the glass entry door is a V-shaped, double-height space containing the entrance hall, stairs, bath, and kitchen. The study, relaxation, and entertainment areas are on the cantilevered second floor, topped with a skylight. A floor-to-ceiling picture window affords panoramic views of the woods and a tidal stream. The building’s exterior is clad in copper and shifts in apparent form and color depending on daylight, viewing angle, and season. Meant to weather naturally over the years, it marks the passage of time—something a historian would appreciate.

Jury: “The simplicity of function and materiality of this stand-alone project is almost more sculptural than pragmatic...sheltered, yet linked to the landscape.”

Andrew Berman Architect: Andrew Berman, AIA, Julia Neubauer, Dan Mierl, Darío Oechsli
Landscape Architect: Eleanor McPeck Landscape Design
Structural Engineer: Gilsanz Murray Steficek
MEP Engineer: CGM Engineering
General Contractor: R.B. Hartwell and Sons
Daylighting Engineering: Carpenter Norris Consulting
Acoustical Consultant: Robert F Mahoney & Associates

This 2,200-square-foot Hudson Valley retreat for a gallerist and a lawyer is constructed of elegant but durable and economical materials. Sited on a meadow, the east and west sides of the house open to the landscape. On the eastern end, a double-height entry/stair hall gives an immediate orientation of the house—living spaces downstairs, sleeping and workspaces upstairs. A double-height porch connects the two levels, extending the living area downstairs while affording views of a lake from upstairs. The north and south façades are relatively solid; from the lower level living spaces, continuous slot windows frame views of the landscape, while at the upper level, sculpted skylights offer views of the changing sky. Strategically placed operable windows and ventilating skylights allow breezes to flow through the home. Exterior stainless-steel screen panels a few inches off the main structure protect the house from weather extremes.

Jury: “It was refreshing to see green technology used with restraint in this small-scale project. The ability to do so much, edit one’s palette, and focus on the purpose really charmed us.”

Thomas Phifer and Partners: Thomas Phifer, AIA, Greg Reaves, AIA, Joseph Sevone, Christoph Timm, Jon Benner, Ina Ko, Katie Bennett, Kerim Demirkhan
Structural Engineer: Weidlinger Associates
General Contractor: Kevin Beck
Architecture MERIT

Architect Renzo Piano Building Workshop and FXFowle Architects, and Gensler (Interior Architect)

Project The New York Times Building, New York, NY

Client The New York Times and Forest City Ratner Companies

Guided by the idea that it is important to see how a building is constructed, the design reveals structural steel, beams, and columns. The 52-story, 1.5 million-square-foot building is sheathed entirely in layers of clear glass, in keeping with the newspaper's "culture of transparency." A scrim of glazed terra-cotta ceramic tubes functions as an aesthetic device and also mitigates solar heat gain. A daylighting and shading system uses the sun's position and a sensor network to raise and lower shades in the New York Times Company space. The systems work in concert to ensuring the building uses natural light whenever possible. The building's atrium garden is visible from the street—a rare amenity in Times Square.

Jury: "Very few architectural schemes deal with the envelope in its totality, meaning its members, its joints, and its ego. Technology, when it's well crafted, is extremely beautiful."

Architects: Renzo Piano Building Workshop/FXFowle Architects; Renzo Piano, Hon. FAIA, Bernard Piatier, Bruce Fowle, FAIA, LEED AP, Daniel Kaplan, AIA, LEED AP


Structural Engineer: Thornton Tomasetti Group

MEP Engineer: Flack + Kurtz

Civil Engineer: Vollmer Associates

Curtain Wall Design Consultant: Heitmann & Associates

Construction Manager: AMEC Construction Company (core & shell); Turner Construction (interiors)

Acoustical Consultant: Cerami & Associates

IT/Audio-Visual Consultant: Constantin Welsh-Lowe

Graphic Design: Pentagram

Lighting Design Consultants: Susan Brady Lighting Design; Office for Visual Interaction (OVI)

Project Management/Cost Consultant: Gardiner & Theobald

Code Consultant: JAM Consultants

Advanced Building Technology: Lawrence Berkeley National Laboratories

Environmental Consultant: Roux Associates

Landscape Architects: H.M. White Site Architects; Cornelia H. Oberlander

Architecture MERIT

Architect Polshek Partnership Architects

Project Yale University Art Gallery – Kahn Building Renovation, New Haven, CT

Client Yale University Art Gallery

Completed in 1953, the Yale University Art Gallery was considered Louis I. Kahn's first significant commission, and an important turning point in the history of American museum architecture. Constructed of masonry, glass, and steel, the building has been acclaimed for the bold geometry of its design, daring use of space and light, and technical innovations. The restoration sought to preserve the building's historic architecture and restore original design features. The most complex aspect was replacing the building's original, problematic window-wall system. A system was created to duplicate the appearance of the original while accommodating the temperature and humidity requirements of a modern museum. An exterior courtyard, roofed over in the 1970s, has been restored as an outdoor sculpture space. Extraneous partitions were removed and individual galleries revealed in spacious, unobstructed vistas according to Kahn's original vision.

Jury: "The architects were great archaeologists and fine art historians. In capturing the nuance of the proportion and detail, they captured the spirit of this membrane. It's great to see a modern building restored like this."

Polshek Partnership Architects: Duncan R. Hazard, AIA, Steven C. Peppas, AIA, Lloyd L. DesBray, AIA, Robert S. Condon, AIA, Gary L. Anderson, AIA, Charmian C. Place

Structural Engineer: Robert Silman Associates

Mechanical Engineer: Altieri Sebor Wieber

Acoustics/AV/Telecommunications: Shen Milsom & Wilke

Landscape: Towerslaolde

Preservation: David Delong

Lighting: Fisher Marantz Stone

Exterior Wall Consultant: James R. Gainford, AIA

Curtain Wall Consultant: Gordon H. Smith Corporation

Gallery Staff and Consultants: Jock Reynolds, Louisa Cunningham, Leslie Myers, AIA, Richard Moore, Mark Malkin

Exhibition Design: Staples & Charles

Wayfinding Design, Graphics/Signage: OPEN Design

Art Storage: Biblio Design

Exhibit Lighting Design: Heferan Partnership Lighting Design

Lobby Design: Joel Sanders Architect

Lobby Media Design and Millwork: Art Guild

Conservation Environment Consulting: Garrison/Lull

General Contractor: Barr & Barr
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Brown University Sciences Library has the distinction of being one of the first high-rise libraries in the country. The new 35,000-square-foot study center, located on the three lower levels of the 14-story 1971 Brutalist-style tower, was designed to create a contemporary public profile and an inviting study space by updating the functionality and character of the library, which had lost favor with students. Administrators wanted an environment that promotes a culture of multidisciplinary inquiry and collaborative learning.

While the architects addressed the building lobby that now hosts a new café and mezzanine, which remains a quiet study space, the design focused on Level A, the wide-open floor below the lobby. The project revealed highlights of the existing architecture, including board-formed concrete walls and floor-to-ceiling windows that look out on four sunken courtyards. Noise volumes corresponding with study activities serve as an organizing principle. Several micro-environments, each furnished differently, accommodate a graduation from quiet individual study zones to interactive areas in the middle to space for noisier collaborative activities. Brightly colored furniture and retro patterns refer to the library's innate architectural style, and a bamboo plywood checkout counter gives a nod to today's sensibilities. A variety of chairs and flat, upholstered "flirtstones" can be arranged as desired for lounging or group cram sessions. Collaboration rooms feature glass walls students can write on. Printed on board-formed concrete walls throughout the space, yet half-hidden, are dozens of silk-screened quotations and illustrations curated from the school's libraries, complete with call numbers. Signage divides the space according to decibel levels, using the Eurostile typeface found in wayfinding graphics that date back to the library's opening in 1971.

Jury: "A beautifully crafted insertion into an existing building creating great impact with limited funds. The design benefited from a clearly reasoned and imaginatively thought out program."

Architecture Research Office: Adam Yarkny, FAIA, Stephen Casseli, AIA, Kim Yao, AIA, Craig Mutter, Keith Greenwald, Jeanette Kuo, Arthur Chu, Cynthia Gunadi, Tina Hunderup
Structural Engineer: Leslie E. Robertson Associates
MEP Engineer: Altieri Sabor Wieber
General Contractor: Shawmut Design & Construction
Lighting Design Consultant: Tilton Design Associates
Acoustical Consultant: Shen Millem & Wilke
Code Consultant: Hughes Associates
Landscape Architect: Michael Van Valkenburgh Associates
Graphics Consultant: OPEN
Furniture Consultant: Move Management
As in botany, this flower shop is a hybrid. The 2,000-square-foot space was originally intended to be only a shop, but it soon became a popular place for private parties, fashion shows, and photo shoots. Created from a warehouse in the Meatpacking District, the shop opened in 2001 when trendy stores, restaurants, and clubs still shared the streets with wholesale meat companies, predating the neighborhood's designation as a historic district, and the transformation of the High Line. Opened in 2006, the addition added almost 1,300 square feet, including two mezzanines and more views through openings in the masonry of the atelier. The new space is connected to the old one by a large steel volume that contains workspace and a bathroom downstairs and offices upstairs. A large mahogany pocket door separates the two.

The architects had to fully understand the way the atelier worked so they could accommodate the needs of production. Their vision for the space was to move production to the center so the movements of the staff arranging flowers at workstations became a display in itself for passersby. The architects designed all of the fixed tables, bars, and wall display systems. A 40-foot-long Corian sink further connects the two spaces, and since there is a floor height change between the two, the sink is counter-height for working in one, and lower for display in the other. The Flower Bar, a large monolithic mahogany box that runs along a wall of windows in the new addition, is a unique spot to relax sip tea, and people-watch.

Jury: “This project inserted itself into the fabric of the historic district, opened up a different aspect for the building, and contributed something back to the street.”
Louis Kahn designed the landmark Yale University Art Gallery in 1952, while he was a visiting critic at the Yale School of Architecture (YSOA). He conceived the museum as an open loft that could be subdivided using a series of floating modular display panels. In that spirit, as Polshek Partnership Architects was renovating and restoring the museum, architect and current YSOA Associate Professor (Adjunct) Joel Sanders, AIA, designed the new, 3,500-square-foot first-floor Interface Lounge. Atypical of traditional museum lobbies, the lounge consolidates several functions, including the reception desk, waiting area, museum shop, and café. As its name implies, the space features video and new-media screenings and programming.

Flexibility is a key element in the design, and everything can be removed, except the U-shaped ebonized-oak reception desk at the museum’s entrance. Mobile furniture and display units can be combined and reconfigured to create a dynamic environment to host a range of events, including galas, temporary exhibitions, and informal study groups. Visitors browse through publications, meet with friends and colleagues, or work on their laptops while sitting on contemporary sectional sofas and Harry Bertoia chairs, surrounded by Joseph Albers and Sol LeWitt canvases and Kahn’s iconic tetrahedral ceilings.

Jury: “A thoughtful, restrained addition to an American architectural icon, the scheme picks up on the building’s aesthetics and sits very naturally and comfortably.”

Joel Sanders Architect: Joel Sanders, AIA, Brian Kimura, Martyn Weaver
Structural Engineer: Rodney D. Gibble Consulting Engineers
Electrical Engineering Consultant: ControlGroup
Contractor: Foundations
Cabinetry/Audio-Visual Design Engineering fabrication/installation: Art Guild, Inc.
Project Management: Joseph Petruzzo
Audio-Visual Design: Leith Carlson
The chef/owner of this 225-seat restaurant believes that cooking is a craft, not an art. This sentiment guided the architects to design a simple yet spatially and texturally rich interior for this 100-year-old former bakery building adjacent to the High Line. Mixing new and existing elements, the design features a new two-story, 2,000-bottle steel and glass wine vault, a rough plaster and blackened steel wall, existing arched concrete ceilings and riveted steel columns, and a new rhythmically patterned oak, bronze, and steel ceiling. Together, these elements modulate the scale of the 16-foot-high space of the 3,500-square-foot main floor as patrons move through the 100-foot long room. The spatial compression and release created by these elements provides varying degrees of intimacy while preserving the communal quality of a single-room refectory the owner wanted. All furnishings, such as the walnut and steel dining tables and leather banquettes, celebrate their materials and the simple craftsmanship used to assemble them.

Jury: "This project was an inventive re-examination of a common challenge: how to create a flexible changeable environment while developing a place of great character and distinction – all at a minimal cost."

Architects Christoff:Finio Architecture
Project Museum as Hub at the New Museum of Contemporary Art, New York, NY
Client New Museum of Contemporary Art

The Museum as Hub is a cultural laboratory exploring art and ideas through a partnership between the New Museum and cultural institutions in Seoul, Cairo, Eindhoven, and Mexico City. The partnership will program the museum’s fifth-floor Education Center, conceived to engage audiences through multimedia workstations, exhibition areas, screenings, symposia, and events. The space consists of a moveable table composed of several smaller tables that can be positioned anywhere along a floor track. Combined with fabric curtains on ceiling tracks, the space can be configured to suit meetings for two to 20 people at the table, and countless more via the Internet.

Jury: "This project required a very sophisticated hand to keep it from becoming too confusing. You can clearly see what is new and what is old, and yet there is a dialogue."

Structural Engineer: Koutsoubis, Alonso Associates
MEP Engineer: AIA Consulting Engineers
Food Service Consultant: Alliance Food Equipment Corp.
General Contractor: MG & Company
Fashion designer Marc Jacobs selected the monumental Palais Royal with its 18th-century arcades for his first European retail outlet. This posed the architectural challenge of inserting a contemporary retail store in a historic setting. The architect worked closely with the French Ministry of Culture and the Agence des Bâtiments de France to insure the design met local requirements and to develop a new façade standard. Seven adjacent bays were fused together to create a continuous 1,700-square-foot street-level retail store, while the basement contains offices, stockrooms, and support areas. The primary strategy was to open the space and unify the disparate elements within through replacement of the façade, repetitive use of ceiling vaults, wrapping millwork around the perimeter, and modifying the building’s structure to allow for an open plan. The elemental form of the vault serves as a hybrid between both historic and contemporary architectural forms. The vault encapsulates the space and counterbalances the strong horizontal line of the store as well as the visual pull of the garden courtyard.

Jury: “This is a very sophisticated project because it developed a prototype for how all other spaces would be treated. It is exquisitely detailed in a manner appropriate to both Parisian tradition and a historic building.”

Stephan Jaklitsch Architects: Stephan Jaklitsch, AIA, Mark Gardner, Robert Hendrick, Michael John Rafailopolus, Alex Jermy, Stan Mathis
Local Architect: Louis Vuitton Malletier
Associate Architect: Sophie Architectes
Lighting Design Consultant: L’Observatoire International
Furniture Consultant: Christian Liaigre
Structural Engineer: SARRC
Mechanical Engineer: Bureau D’Etudes Fluides
Construction Manager/Contractor: Schmit

A garage/mechanical building was transformed into a Modernist two-story, light-filled space that is integrated with the pool, sculpture garden, creek, and main house. The concrete floor is similar in palt to the stone and wood surfacing used as exterior paving. Furnishings inside and outside are comprised of Bauhaus building blocks that blur the lines between exterior and interior, sculpture, and furniture. The bedroom, bathroom, stairs, and storage areas are constructed of maple with all furnishings of wood, wicker, or leather. A Cubist composition of light wooden planes and glass form a two-story prosценium. The eaves and gables in the bedroom are clad in maple, alluding to sleeping in a tree house.

Jury: “This skillfully marries the interior with the pool and exterior landscape. Interesting pieces of furniture are not only functional, but exhibits.”

Associate Architect: Reed Morrison, AIA
Structural Engineer: The Office of Stanley Goldstein
MEP Engineer: I.P. Group Consulting Engineers
General Contractor: Fountainhead Construction
Lighting Design Consultant: Schwinghammer Lighting
Landscape Architect: R/F Landscape
Custom Rugs: V’Soske
Custom Upholstery: Jonas Upholstery
The new 10-story, Frank Gehry-designed headquarters for media conglomerate IAC is located along the West Side Highway in rapidly transitioning West Chelsea. The design team was challenged to consolidate the company’s numerous diversified businesses within interior spaces that responded to the building’s irregularly shaped floor plates and undulating curtain wall. The natural light-filled perimeter open plan areas feature a flexible furniture system that works organically with the building’s shell. Blasts of colors inspired by the branding of dozens of resident companies punctuate the space, framing the muted palette of the curtain wall. All floors provide advanced video-conferencing facilities and Wi-Fi. An interactive media wall seamlessly integrated into the architecture runs the length of the street-level lobby, creating a digital living room for the community.

Jury: “The team created a coherent interior that blends with the idiosyncratic building and yet has its own substantial character.”

STUDIOS Architecture: Todd DeGarmo, FAIA, Tom Krizmanic, AIA, Brian Tolman, AIA, Geoff DeOld, David Burns, Sara Schuster, Joshua Rider
MEP Engineer: Cosentini Associates
Structural Engineer: DeSimone Consulting Engineers
Lighting Design Consultant: Brandston Partnership
Acoustical Consultant: Shen, Milsom & Wilke
Audio-Visual Consultant: McCann Systems
Security Consultant: TM Technology Partners
Graphics Consultant: Bruce Mau Design
Geotechnical Engineering Consultant: Langan Engineering and Environmental Services
General Contractor: Turner Construction Company

Finding the stores too cluttered with merchandise, including women’s clothing, home furnishings, and “found objects,” the client requested a new design that would modernize the brand. Designed to enliven the shopping experience in a mundane mall, the L-shaped plan features two focal points: a glassed-in interior courtyard with a lawn and an orange tree, and a “shoppable hill,” containing a bench, space for hanging clothing, and potted plants. Storage and displays run along perimeter walls. Display niches and store fixtures, from warehouse-like steel shelves to plug-in walls and ceilings, were created using materials not traditionally seen in retailing, such as Panelite panels, silk-screened cork, acoustic insulation, and oriented strand board.

Jury: “This is like an interior playground for shopping. It’s very eclectic and appropriate to the corporation’s image.”

WORK Architecture Company: Dan Wood, AIA, Amale Andraos, Sam Dufaux, Christo Logan, Rebecca Satterlee, Linda Vestergaard,
Landscape Architect: O.I.R.T. Studio
Lighting Design Consultant: Tillotson Design Associates
Structural Engineer: Paradigm Structural Engineers
MEP Engineer: Polaris Consulting Engineers PC
General Contractor: Russel-Filand Builders
The client, an intelligence consulting firm, wanted a space that would appeal to their young international employees and represent the service they perform: blending expert terrorism research and analysis with commercial intelligence in the maritime arena. In a “covert op” state of mind, the architects designed a 2,100-square-foot office that created an insular world in a modern building. Ceilings were painted black, a backlit polycarbonate ceiling was suspended, window walls were screened with parachute fabric, and concrete was poured on the floors. Sliding glass doors enclose a conference room and offices with minimal partitions.

Jury: “You can tell the architects really cared about the detailing. These interiors are very elegant.”

*Architect* Workshop For Architecture  
*Project* Maritime Intelligence Group Office, Washington, DC  
*Client* Maritime Intelligence Group

**Workshop For Architecture**: John Lee, AIA, LEED AP  
**MEP Engineer**: Collective Design Associates  
**Furniture Consultant**: Bulo Furniture  
**Code Consultant**: Balodemas Architects  
**Graphics Consultant**: Office In Concept  
**General Contractor**: Farragut Development Company

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The challenge of this project was to maximize material and space efficiency while finding a structural logic suited to the slenderness of a 57-story live/work tower on a tight waterfront site on the Manhattan side of the Brooklyn Bridge. A combination of two structural systems inverts the common wisdom of high-rise design, allowing a light, glassy skin near the base to become a heavy, nearly solid wall near the top. This transition from transparent to solid and commercial to residential is marked by a Sky Lobby on the 32nd floor – a reconstituted ground plane with panoramic views to re-orient residents before they ascend to their apartments. Inspired by the concept of biophilia, humans’ deep affiliation with nature, the design lets residents experience nature yet still feel sheltered from harsh weather.

Large expanses of wall are interrupted with sections of floor-to-ceiling windows. The residential portion of the project is a study in how to reveal the stunning views but still allow the inhabitants to feel safe. By rotating the window expanse by 90 degrees, the design offers both prospect and refuge: People are drawn to high places where they can see the horizon (prospect), while their backs are protected (refuge).

Since the waterfront is built on pilings, cribbing, and infill, the tide still rises and falls beneath the streets along the river. This is clearly illustrated in the Earth Lobby, where water in a large reflecting pool corresponds to rising and falling tides. The water then circulates over a wall, creating white noise that reinforces the pool as a buffer between the commercial and residential entries.

Jury: “A considered and challenging design strategy for a high-rise live/work tower that negotiates its interaction with the earth and sky, modulating them in an interesting way.”

Cook+Fox Architects: Serge Appe!, AIA, Matthew Brown, LEED AP, Joshua Benzwie, Pamela Campbell, LEED AP, Sarah Caylor, Rick Cook, AIA, Amrita Dasgupta, LEED AP, Shelby Doyle, LEED AP, Guido Elgueta, Bob Fox, AIA, Jared Gilbert, LEED AP, Ruth Gyuse, LEED AP, Alice Hartley, LEED AP, Brandon Hendricks, Kristen Johnson, LEED AP, Simon Rearte

Structural Engineer: Severud Associates
Architect: Leeser Architecture  
Project: World Mammoth and Permafrost Museum, Yakutsk,  
Republic of Sakha (Yakutia), Siberia  
Client: Republic of Sakha-Yakutsk

It is believed the remains of a woolly mammoth that lived during the Pleistocene era have been frozen in Yakutia’s permafrost for 18,000 years. This extinct relative of the elephant will be exhibited in an underground permafrost gallery at the new museum established expressly for its study in Yakutsk, the largest city built on continuous permafrost.

The design of the 70,000-square-foot complex is a low-impact, highly insulated response to the region’s extreme climate. Temperatures range from -45°F in winter to 90°F in summer, yet the permafrost remains at or below 52°F. A translucent “skin” is patterned after the logic of the permafrost. The envelope is constructed of a super-insulated double-wall glazed façade, with an Aerogel lattice network situated between the layers. Natural light is provided to the interior perimeter zones, while Aerogel’s silica pores trap gas modules to slow loss of heat energy. The building is elevated on structural supports 20 feet above ground to avoid heat transfer to the thermally sensitive permafrost. Inverted “legs” on the roof capture southern and western sunlight. Light monitors, positioned to disrupt wind pattern-  
ing and minimize snow drifting on the roof, regulate shades to prevent heat loss. Wind turbines and solar photovoltaic cells produce electricity, which is stored on site, reducing dependency on the grid.

Visitors can view restricted research areas via escalators in a climate controlled tube that take them to the museum level. Here, there is a reception area, shops, an auditorium, conference rooms, a media library, exhibition spaces, and a café. Indoor gardens promote a sense of year-round natural life even in the desolate winter months. The design was the winning entry in an international competition sponsored by the Republic of Sakha-Yakutia in 2007.

Jury: “This is a stunning object building, embracing the opportunity to become an icon, a needed symbol in this region. It also juxtaposes its form on the surroundings through the use of the technological skin.”

Leeser Architecture: Thomas Leeser, Cleveland Adams, AIA, David Linehan, LEED AP, Eveline Juergens, Joseph Haberl, Simon Arnold  
Structural/MEP Engineer: Arup  
Landscape Architect: Balmori Associates  
Sustainability Consultant: Atelier Ten  
Environmental Consultant: Rown Williams Davies & Irvin Inc.  
Consulting Engineers & Scientists:  
Lighting Design Consultant: Tillett Lighting Design Inc.  
Owner’s Representative: La Paz Group
The Syracuse Center of Excellence in Environmental and Energy Systems (CoE) is a federation of institutes and corporations that create innovations in the areas of clean and renewable energy, indoor environmental quality, and water resources. True to its mission, the CoE’s new headquarters is rising from a former brownfield site in downtown Syracuse.

The 55,000-square-foot building, sited on three acres, will anchor the corridor that connects the city center with the Syracuse University campus. The facility will include spaces for offices, research, development, education, and public outreach by federation partners. Laboratories are organized along a circulation path that acts as a gallery, with its activities visible to the public. Considered a “living laboratory,” the CoE incorporates cutting-edge technology for energy efficiency. Sustainable design strategies include photovoltaic panels to generate electrical supply, a horizontal wind turbine, and a geothermal borefield supplying half the heating and cooling needs. The building’s narrow width provides panoramic views and promotes natural daylighting and ventilation. The energy-efficient north and south long façades optimize solar radiation; the north façade provides acoustic insulation from the adjacent highway. Radiant heating and cooling and displacement ventilation reduce the building’s demand for mechanically driven air. Recycled and non-volatile-organic-compound-emitting materials lower embodied energy costs and foster better indoor air quality. A green roof thermally insulates the area below and collects stormwater for the building’s non-potable water needs. The project is slated for completion in early 2009 and is expected to receive LEED Platinum certification.
The winner of the seventh annual MoMA/P.S.1 Young Architects Program, a competition to design an installation for P.S.1’s courtyard, this design was realized and enjoyed by thousands on Saturdays during the summer of 2006. The site-specific installation served as the setting for Warm Up!, a music and art block party that’s fast becoming an annual rite of summer in the city. Nine curved interconnected shells composed of birch plywood and polypropylene mesh became a canopy under which the public could sunbathe, cool off in wading pools, eat, drink, and dance the night away.

Contained within the concrete walls of the courtyard were three separate outdoor rooms, each offering a distinct climatic zone in the tradition of a Roman bath. The two-shell shadeless Caldarium had an array of radial chaise lounges for sunbathing around a large soaking pool. In the largest room, the triangular Tepidarium, six shells provided shade that lowered the temperature of the ground by deflecting radiation, tidal pools and water misters cooled the air by evaporation, and concertina shells blew breezes downward, lowering the temperature by as much as five degrees. Visitors could “chill out” in the smallest room, the one-shell Frigidarium lined with inexpensive foil bubble reflective insulation to keep the ice benches cool. The project was digitally fabricated using CNC milled wood and laser-cut steel from e-mailed 3D files in a completely paperless process.

Jury: “An exciting transformation of an urban space, with an innovative use of materials and construction processes that produces a series of rich environmental experiences.”
Project **HONOR**

**Landscape Architect/Architect** West 8 / Rogers Marvel Architects
/ Diller Scofidio + Renfro / Quennell Rothschild / SMWM

**Project** Governors Island Park and Public Open Space, New York, NY

**Client** Governors Island Preservation and Education Corporation

In 2007, the Governors Island Preservation and Education Corporation selected this winning entry from five finalists to transform the 172-acre Governors Island into a gem on New York City's emerald necklace of waterfront green spaces. The master plan includes three parcels of land comprising 90 acres of natural and created parkland that will embrace the ecology, history, culture, and beauty of the island, which is a seven-minute ferry boat ride from the southern tip of Manhattan.

Jury: "A dynamic transformation of a unique place. Using a rich palette of diverse landscapes, this project integrates ecology and culture into an ambitious new public parkscape."

The island's flat terrain will be punctuated with five key destinations: a two-mile Great Promenade along the water's edge; a restored park design within the North Island Historic District, which contains buildings dating to 1810; the Great Lawn, a new 40-acre park on the southern half of the island; the Marsh; and Vertical Landscape, composed of steep hills that cut diagonally across the island. Earth dredged from the marshes and debris from demolished Coast Guard buildings will be used to construct "hills" that house various programs and provide panoramic views of the Verrazano-Narrows Bridge, the Statue of Liberty, Brooklyn, New Jersey, and Manhattan. The plan also calls for a fleet of 3,000 wooden bicycles to be used by park visitors at no charge. Financed by the city and state, the project is expected to cost about $400 million and be completed by 2012.

**West 8: Adriaan Geuze, Jerry van Eyck, Martin Biewenga**

**Rogers Marvel Architects:** Robert Rogers, FAIA, Jonathan Marvel, AIA,
Guido Hartray, Aaron Young, Lissa So, Kip Katich

**Land Planner:** SMWM

**Associate Architect:** Diller Scofidio + Renfro

**Landscape Architect:** Quennell Rothschild & Partners

**Park Programming:** Jane Clark Chermayeff & Associates

**Engineering & Sustainability:** ARUP

**MEP Engineer:** Collado Engineering

**Structural Engineer:** B. Thayer Associates

**Cost Estimator:** Faithful + Gould
Project HONOR

Architect David Yum Architects
Project ELV Winery, Santa Barbara County, CA
Client Evening Land Vineyards

The list of requirements for a new winery on a 400-acre site in Santa Barbara Wine Country was concise. The client wanted a 3,600- to 4,000-square-foot building for storing wine barrels that could also be used for wine production. The first structure, to be built for a modest construction cost, would be a template for two other buildings, phased in over time.

Inspiration for the plan came from the name of the winery, Evening Land Vineyards, a reference to Greek mythology and Hesperia, the western land of golden harvests protected by Atlas’ daughters and unattainable by mortals. The buildings are perched at the western edge of the lower vineyard on a steep ridge, reinforcing the slope and protecting it from erosion. Visitors approaching from the east encounter a large reflecting pool, formed by pre-cast concrete planks, that mirrors the sky above and provides passive evaporative cooling. A staircase descends into the pool, recalling the journeys made by the ancient Greeks across the sea in search of Hesperia. At the bottom of the stairs, doors lead into the barrel storage room, whose subterranean location reduces the cooling load and thus energy consumption; a supplementary HVAC unit runs on a geothermal pump. Block and tilt-up construction help minimize construction time and waste. A sculptural screen, developed in relation to a mapping of the site topography, reduces the need for artificial lighting during work hours.

Jury: “There is an elegant play of scales contrasting austere with seductive simplicity. The project is meditative and stimulating, dexterous and innovative.”

David Yum Architects: David Yum, AIA, Uriel Ortega, Kimberly Touhey, Jin Ah Kim, Nathan Friedman, Patricia Clayton, Joan Gauthier
Structural Engineer: Van Sande Structural Consultants
Civil Engineer: Erie & Van Sande
General Contractor: Diani Building Corp.
Project MERIT

Architect GRO Architects
Project Best Pedestrian Route, New York, NY
Client Alliance for Downtown New York in collaboration with the Lower Manhattan Cultural Council

The Best Pedestrian Route (BPR) is a prefabricated, modular, structurally sound, albeit temporary walkway included in Re:Construction, a public art program using art to mitigate Lower Manhattan construction sites. With its affixed undulating form and supersized orange arrows, the BPR recasts the ubiquitous sidewalk shed into an art installation. The pattern created by the repetition of the directional symbol creates a field of abstract “leaves” that guide pedestrians through a dynamic interplay of light and shadow. Digital fabrication technologies precisely cut all components off-site on a computer-numerically-controlled mill. The prefabricated components, created with assistance from students at the New Jersey Institute of Technology, allow for easy reassembly at construction sites. BPR’s first stop: the 1889 Corbin Building, destined to be incorporated into the design of the new Fulton Street Transit Hub.

Jury: “This project expressed enthusiasm with a sophisticated and yet primitive simplicity that created a stimulating urban play. The resulting lightness attracts the eye towards the repetitive. It was a refreshing and bold revisiting of a staid typology.”

GRO Architects: Richard Garber, AIA and Nicole Robertson, AIA; Scott Corey, Patrick Candalla
Structural Engineer: Buro Happold Consulting Engineers
Fabrication: GRO Architects with New Jersey Institute of Technology
Fab Lab: Richard Garber, Director; Chris Booth, Adam Brillhart, Greg Capone, Eric Felczak, Justin Foster, Michael Genauer, John Im, Ninett Moussa
Fabrication Studio: Advanced Cutting Services (ACS); Waterjet
General Contractor: Helix Partners

Project MERIT

Architect Himma Architecture
Project Ridge House and Master Plan, Aodi, Taiwan
Client Genuine Development Asset Management - Next Gene20

Twenty international architectural firms have joined to design Next Gene20, a residential development on the Northeast Coast National Scenic Area along the Pacific Ocean in Taiwan. The design for the Ridge House began with topographic studies of a ravine on a site selected for a weekend home. The program was divided into two masses, one containing shared social space, the other for private shared spaces, distributed along a linear band that progresses from grade to a height of 10.5 meters. The building skin wraps these two elements, protecting the home from harsh sunlight and neighborhood traffic.

Ridge House's basic form was the starting point for the 10-house master plan, which utilizes the modules of the original building in 10 unique configurations in a continuous linear band that follows the contours of the site.

Jury: “Here, the risk to seem too simplistic is defied by planes, volumes, and massing that contrast with nature in the scenic area site. There is an articulation and skill in the seemingly awkward morphology.”

Himma Architecture: Brian Ripel, RA, Hallim Suh, Sae Hyun Kim, Seung Hyun Kang
"Give a man a fish; you have fed him for today. Teach a man to fish; and you have fed him for a lifetime." This adage inspired the architects to propose a prototype community for Building New Hope, a volunteer organization that supports grassroots development projects in Central America, to provide affordable housing that is largely self-constructed. Using micro-financing models, the home-building program forms communities with groups of five to 10 women. Each group is granted financing and trained to work alongside staff workers. A fabrication facility manufactures the lightweight roof and wall panels; a single house has two bedrooms, an outdoor kitchen, and a bathroom. Prefabrication allows for a higher quality of workmanship, reduced costs, and a well-designed product. The base unit of development is for eight families residing on one acre of land. Teach women how to build a house and they learn a new trade, provide shelter for their families, and together, build a community.

Jury: "The architects challenged available technology by using available materials. Beyond techniques and actual buildability, this project has a depth of meaning."

AC Hocek Architecture/OffSite: Ali C. Hocek, AIA, Calista Ho, Bashar Azzouz

This project was submitted to the 2006 invited international competition to design an addition that would quadruple the space of Erik Gunnar Asplund's iconic 1928 Stockholm Public Library. The existing library organizes books, reading rooms, offices, and circulation around a cylindrical rotunda illuminated by clerestory windows. This proposal transformed the idea of the luminous central space into a series of yellow-glass light voids that form the core of each new department and also carry heating, cooling, and ventilation. The colored glass volumes penetrate the floor plates that pull in natural light and offer views through the building and of the sky. When lit at night, the voids glow in the nighttime streetscape.

Jury: "The project concentrates its energies on technique combined with quality design. The articulated play of atmosphere, programmatic layers, and constructed elements is well resolved, fluid, and believable."

Leven Betts Architects: David Leven, AIA, Stella Betts, Rachel Chaos, Mathias Christensen, Lucas Echeveste, Christian Eusebio, Trudy Giordano, Rachel Johnston, Erica Quinones, Kibur Sahlu, Jean Luc Torchon
Structural Engineer: Robert Silman Associates
Project MERIT

**Architect** Joel Sanders Architect with Haeahn Architecture
**Project** Seongbukdong Residences, Seoul, Korea
**Client** LIG Engineering & Construction

This enclave of 12 sustainable courtyard houses is located in the Seongbukdong district of Seoul, known for its exclusive villas and embassy buildings. The project is designed to take advantage of the area’s steeply sloping site by updating the ancient principle of “shakkei,” or a “borrowed view,” beyond one’s own property. The staggered arrangement of L-shaped dwellings insures that each unit enjoys unobstructed southern views of a wooded valley, framed in the foreground by its neighbors’ planted green roofs. In addition, apertures that frame views of neighboring rear and side yards visually expand the property of each unit without compromising privacy. Each unit is organized around two terraces that spatially and visually link inside and outside. On the main floor, cutouts in the floating terrazzo floor channel greenery from the lower terrace to a dramatic top-lit interior stairwell that connects the living and dining areas with a second terrace shared by the bedrooms above.

**Jury:** “A well considered strategy for creating living spaces in a sustainably compact, but complex, composition that optimizes the setting for all residents while minimizing its footprint.”

**Joel Sanders Architect:** Joel Sanders, AIA, Aniket Shahane, AIA, Jean Suh
**Haeahn Architecture:** Taeman Kim, Kwangnam Cha, Seunghwan Lee, Ruth Kim
**Collaborating Artist:** Joel Sanders Architect (Joel Sanders, AIA)

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Project MERIT

**Architect** Skidmore, Owings & Merrill
**Project** Al Rajhi Bank Headquarters, Riyadh, Saudi Arabia
**Client** Al Rajhi Bank

The 30-story, 125,000-square-meter Al Rajhi Bank headquarters is designed to reflect the stature of one of the most prominent banks in Saudi Arabia. Rising from a water courtyard surrounded by land forms and pavilions, the central tower deviates from traditional high-rise building techniques by using four external, cast-in-place concrete columns that shield an uninterrupted, column-free central office space within. An inside-out tower fragments and relocates the core functions to the outer perimeter, allowing the building to counter the desert climate by controlling solar exposure. The tower is a series of suspended rotating square platforms, defined and supported by the four concrete piers. The orientation of each level responds to its respective function: the ground floor orients towards the Riyadh city grid; the mosque floor, towards Mecca; the higher office floors, towards distant views.

**Jury:** “A multi-layered project resulting in a high-rise form that addresses and responds to its particular environmental and cultural setting in an innovative way, grounding it in its context.”

**Skidmore, Owings & Merrill:** Peter Magill, AIA, Stephen Apking, FAIA, Aybars Asci, AIA, Chas Peppers, Mark Igou, AIA, LEED AP, Dean Mackenzie, Hoppon Plisatharn, Yasemin Kologlu, James Mallory, Neil Katz, Jim Hickerson
**Associate Architect:** Mohamed Harasani

**Architects**
Queens Plaza has been called "the gateway to Long Island City," although at present, not a welcoming one. This project, which spans one mile from the plaza to the East River below the Queensboro Bridge, makes the plaza more attractive for the millions who currently live, work, or pass through the area. It is one of the first to follow NYC's High-Performance Infrastructure Guidelines. The multidisciplinary team developed an overall plan that improves accessibility, supports a re-mix of pedestrian, bicycle, and public transit traffic, and dramatically greens the area with beautiful places for relaxation, recreation, and commerce. The elevated subway track structure will be turned into an elegant lantern-like series of sculptural spaces that integrate infrastructure, art, and ecology. A broad swath of trees along the track structure enfolds the refuge-like park landscape, then meanders along the medians, down to the river.

Jury: "This is an extremely difficult landscape project, and the urban conditions were challenging. It was encouraging to see how they used screens to illuminate, hide, encompass, and embrace you."

WRT: Margie Ruddick, ASLA, Judith Heintz, ASLA, Hank Bishop, Loren Shaw, Toby Horton, Elizabeth Hamil
Marpillero Pollak Architects: Sandro Marpillero, AIA, Linda Pollak, AIA, Paul Tong, Patrick Curry, Chris Eldt, AIA, Michael Lewis, Ariane Sphikas, Talgo Itadani, Bruce Davison
Collaborating Artist: Michael Singer
MEP Engineer/Construction Manager: Langan Engineering
Lighting Design Consultant: Light Projects
Structural Engineer: Weidlinger Associates

The Friends of Hudson Square was formed by local residents, landlords, and business owners who opposed the development of a Department of Sanitation facility in their neighborhood. To protect the character of this growing residential and commercial area, the group sponsored "Envisioning Hudson Square," a charrette that produced RISE, short for Raised Integral Surface Experience. RISE proposes an urban-scaled promenade and green space providing 85,000 square feet of landscaped terrain and an interconnection between existing and future neighborhood developments and institutions. The roof of the park, which disguises a new sanitation garage, has three uniquely programmed plateaus - botanical, cultural, recreational - approached by a series of ADA-accessible green pathways. The connective walkable greenspace continues to the roofs of the massive 1935 St. John Center and a UPS building, and ends at Pier 40.

Jury: "A challenging re-interpretation of the urban roofscape, this project illustrates the potential for an accessible green roofscape to reconnect and enhance the urban fabric."

Zakrzewski + Hyde Architects: Stas Zakrzewski, AIA, Marianne Hyde, RA, Kevin Teague, Peter Van der Zwan, Jawunta DiSclafani, Jeff Dee, Joy Cardillo, Caroline Couturier
Landscape Architect: Starr Whitehouse Landscape Architects (Laura Starr)
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Educational Facility Design: We Need Better Spaces for Kids

The Educational Facility Design jury welcomed the AIANY’s introduction of Biennial Design Type Awards because these focus on a building’s mission and idiosyncrasies, which may go unnoticed in an award program dominated by flashy buildings. They also help flush out problem areas within important, high-budget building types, such as educational facilities.

Of the 10 entries submitted for K-12 projects and 33 for Higher Education, five Honor Awards and three Merit Awards were given for Higher Education, and one Merit Award for K-12.

The jury was disappointed that there were so few K-12 entries, and noted that only 30% of all submissions were publicly financed projects. Do design constraints on public buildings give architects so little freedom to operate, the jury wondered, that they don’t believe their work merits consideration for these awards? Perhaps we need a regional or even national forum to discuss whether our pragmatic approach to designing public school buildings is resulting in less-than-ideal places for our children to learn. Since last year’s jury in Boston expressed similar sentiments, it appears that the East Coast is not as pedagogically supportive an environment as the Midwest and the West Coast, which allow for more progressive school building designs.

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Only one Merit Award was given to K-12 because the jury found a disconnect between the aspirations, pedagogy, and architecture among the submissions. Projects appeared to represent the world of adults rather than the realm of children, who need spaces they can immerse themselves in and explore with their hands and minds. Kids’ interests were not represented spatially, kinetically, actively, or organizationally. Children deserve spaces as dignified as those submitted for higher education. Moreover, many presentations failed to explain the educational premise behind the projects. The jurors said architects should use better narratives and illustrations to describe their educational and architectural intentions, and how the two were developed together.

An astonishing seven of the eight awards given to higher education facilities went to adaptive reuse projects. “This speaks to a smart strategy in terms of an economy of means and an economy of resources,” one juror noted. “These projects adapted to existing conditions and produced environments that were far richer than a lot of the new construction we saw. They seemed to do more with less.”

The projects the jurors ultimately selected contributed to the learning environment in an active way, instead of prompting the question, “This is a nice building, but what’s it got to do with education?”

Umberto Dindo, AIA, is principal of Dindo Architect, and has served as architect for several NYC schools. As chair of the AIANY Committee on Architecture for Education, he organized and co-curated the Center for Architecture’s 2007 exhibition of European schools, “School Buildings – The State of Affairs/A new architecture for a new education,” now touring seven U.S. cities.

Cathy Jackson, AIA, is a partner at Gruzen Samton Architects, and co-chair of the AIANY Committee on Architecture for Education. As an architect and a planner, she has specialized in planning K-12 and higher education facilities nationwide.
Architect Architecture Research Office
Project Susan P. and Richard A. Friedman Study Center, Providence, RI
Client Brown University

This 27,000-square-foot student study space, open 24 hours a day, introduces a work environment that embodies Brown University’s culture of multidisciplinary inquiry and collaborative learning. Occupying the three lowest floors of the 14-story, Brutalist-style Sciences Library (Warner Burns Toan Lunde, 1971), the design reveals the existing architecture while reconfiguring basement Level A. The amount of sound associated with activities serves as the organizing principle, with signage indicating divisions by decibel level. Micro-environments have distinct furnishings, while collaborative study rooms feature writable glass walls. Printed on walls throughout the space are quotations and illustrations that students can research in the catalog, participating in the kind of learning Brown promotes.

Jury: “The design creates a variety of spaces with varied moods.”

ARO Team: Stephen Cassell, AIA, Adam Yarinsky, FAIA, Kim Yao, AIA, Craig Mutter, Jeanette Kuo, Keith Greenwald
Landscape Architect: Michael Van Valkenburgh Associates
 MEP Engineer: Alteri Sebor Weber
 Structural Engineer: Leslie E. Robertson Associates
 Lighting Design: Tillotson Design Associates
 Acoustics: Shen Milsom & Wilke
 Graphic Design: OPEN
 Construction Manager: Shawmut Design and Construction

Architect Gluckman Mayner Architects
Project Syracuse University, The Warehouse, Syracuse, NY
Client Syracuse University Office of Design and Construction

Part of an initiative to help revitalize downtown Syracuse, this renovation of a 140,000-square-foot, 1920s warehouse creates a temporary home for Syracuse University’s School of Architecture and a permanent location for the School of Visual and Performing Arts and community programs. Driven by a fast-track schedule and a $50/square-foot budget, the facility offers a 125-seat lecture hall, a reading room, gallery and incubator spaces, a café, administrative offices, library storage, studios, and classrooms. A curtain wall of blue and clear glazing and orange Panelite insulated units introduces daylight into studios and offers a visual connection to the main campus and neighborhood.

Jury: “A smart solution for temporary space, this building transformation announces the collective activity of education and could easily transform itself again to provide another use and leave a legacy for the city.”

Gluckman Mayner Architects Team: Richard Gluckman, FAIA, Martin Marciano, Sam Brown, Mark Fiedler, Bunkyung Kim, Patrick Head, Okang Hemmings, Nadia Meratla, Cody Meeks, Tom Zoli
 Executive Architect/Construction Manager: VIP Structures
 MEP Engineer: Sack & Associates, Consulting Engineers
 Structural Engineer: John P. Stopen Engineering Partnership
 Civil Engineer: EDR - Environmental Design and Research
Educational Facility Design HONOR

**Architect** Office dA  
**Project** Fleet Library at the Rhode Island School of Design, Providence, RI  
**Client** Rhode Island School of Design

The Fleet Library, located in the main hall of a historic bank building, called for equal attention to preservation, engineering, and design intervention. To fit the program in the hall, two pavilions housing key programmatic components were inserted, enabling the addition of study spaces, a reading room, and a circulation island. The design makes use of every surface and pocket of space to maximize each function. Able to be dismantled with minimal disturbance, the “islands” act as colossal pieces of furniture that frame a collective “living room.” They enhance the hall without mimicking its architecture.

**Jury:** “The design creates environments that engage with books without being dominated by their display, and accommodates social gatherings at different scales – altogether a stimulating environment for education.”

**Office dA:** Nader Tehrani, Monica Ponce de Leon, Daniel Gallagher, Arthur Chang, Lisa Huang, LEED AP, Sean Baccoli, Kurt Evans, Anna Goodman, Ahmad Reza Schricker, Ghazal Abassy  
**Structural Engineer:** Simpson, Gumpertz & Heger  
**MEP Engineer:** Harry Grodsky & Co.  
**Electrical Engineering Consultant:** Dykeman Electrical  
**Lighting Design Consultant:** Hogan Macaulay Architects  
**Graphics Consultant:** Meyer Scherer & Flockcastle  
**General Contractor:** Shawmut Design and Construction

**Educational Facility Design HONOR**

**Architect** Polshek Partnership Architects  
**Project** Monika A. and Charles A. Heimbold Jr. Visual Arts Center, Bronxville, NY  
**Client** Sarah Lawrence College

The Heimbold Center creates a dynamic interdisciplinary environment for the visual arts at Sarah Lawrence College. The building’s primary material is glass, used for transparency and the generous amounts of daylight it allows within. This includes glass garage doors, which open to the landscaped terrace from studios, critique spaces, and a café. While the studio spaces for the fine art departments are specific to each discipline, production spaces are accessible to all students, and general critique spaces, seminar rooms, and technology clusters are interspersed throughout the building. Sustainable design principles informed the design process and were integrated into the conceptual design.

**Jury:** “A departure for the campus and a dramatic acceptance of modern architecture, the design is a thoughtful integration of landscape and architecture, contextual in ways far beyond style, and approachable at a distance in a way that engages passersby.”

**Polshek Partnership Architects:** Susan Rodriguez, FAIA, Timothy Hartung, FAIA, Joanne Sliker, AIA, John Lowery, AIA, Jeff Miles, AIA  
**Structural Engineer:** Severud Associates  
**MEP Engineer:** Altieri Seber Wieber  
**Landscape Architect:** Quennell Rothschild & Partners  
**Lighting Design:** Brandston Partnership  
**Graphics Consultant:** Poulin + Morris  
**Acoustical Consultant:** Harvey Marshall Berling Associates  
**Audio-Visual Consultant:** Harvey Marshall Berling Associates  
**Theater Consultant:** Harvey Marshall Berling Associates  
**Civil Engineer:** Langan Engineering and Environmental Services  
**Sustainability Consultant:** Steven Winter Associates  
**Construction Manager:** F.J. Sciame Co.
The Sheila C. Johnson Design Center unites at street level the four historic buildings that comprise the campus of Parsons The New School for Design. It also introduces a range of shared spaces around a new, skylit urban quad. New entries on Fifth Avenue and West 13th Street connect via the quad to provide access to the 32,800-square-foot center's new auditorium, galleries, archives center, student critique area, orientation center, and meeting rooms. Stripped to expose the substantial concrete and steel structures, the buildings' character provides a raw and varied industrial context for new, more refined architectural interventions.

Jury: “An immersive, active, participatory environment, the design holds program functions but provides much more.”

Lyn Rice Architects: Lyn Rice, AIA, Astrid Lipka, AIA, LEED AP, Kimberlae Saul, AIA, Karl-Érik Larson, Anne-Rachel Schiffmann, Leif Halverson, Kai Hotson, Julie Torres Moscovitz, Pamela Torres, Erik Carver, Jonathan Garnett, Joanna Gulik

MEP/Structural Engineer: Buro Happold
Construction Manager: Richter+Ratner
Educational Facility Design

**MERIT**

**Architect** BKSK Architects
**Project** New York Hall of Science Preschool Teaching Park, Queens, NY
**Client** The New York Hall of Science

This 30,000-square-foot addition to an existing playground is an “outdoor classroom” that engages young learners with the natural and built environment.

Jury: “This project puts the child at the center of design.”

BKSK Architects: Joan Krevlin, AIA, Julia Nelson, AIA, LEED AP, Harpreet Dhaliwal, AIA, LEED AP, Tara Rochkind, Pascal Charron
Structural Engineer: Weidlinger Associates
MEP Engineer: Lilker Associates
Landscape Architect: Lee Weintraub Landscape Architecture
Safety Consultant: Fran Wallach
Construction Manager: NYC Department of Design and Construction
Contractor: Case Construction Co.

**MERIT**

**Architect** Brian Healy Architects
**Project** Grant Recital Hall, Providence, RI
**Client** Brown University

Inserted in a former carriage house, this intimate hall is designed to enhance acoustic performance by exposing the entire volume and placing two distinct acoustic screens within the space. A plaster and wood scrim shapes the side walls to modulate the sound.

Jury: “This is a clear concept, well detailed and executed.”

Brian Healy Architects: Brian Healy, AIA, Paxton Sheldahl, Gerry Gutierrez, Elizabeth Kostojohn, Amy Campos, Tala Klinck, Rachel Levitt
MEP/FP Engineer: The Collaborative Engineers
Structural Engineer: Richmond So Engineers
Lighting: Lam Partners
Acoustical/AV: Kirkegaard Associates
General Contractor: E.W. Burman

**MERIT**

**Architect** Steven Holl Architects
**Project** New York University Department of Philosophy, New York, NY
**Client** New York University

The interior renovation of an 1890 commercial building organizes the facility’s new spaces around a light-filled staircase that encourages interaction and active participation, and introduces a new 120-seat auditorium for university-wide use.

Jury: “The design gives the Philosophy Department a sense of identity and fosters a sense of community within the building.”

Steven Holl Architects: Steven Holl, AIA, Tim Bade, Edward Lalonde, Ernest Ng, Lesley Chang, Nick Gelpi, Jongseo Lee, Clark Manning, Irene Vogt, Ebbe Wisæcarver
Structural Engineer: Robert Silman Associates
MEP Engineer: Ambrosino Depinto & Schneider
Lighting Design Consultant: Renfro Design Group
Audio-Visual Consultant: Ove Arup & Partners
Acoustical Consultant: Shen Milsom & Wilke
Security Consultant: C.H. Guernsey & Company
Construction Manager: F.J. Sciame Construction Co.

**MERIT**

**Architects** studio SUMO
**Project** Josai School of Management, Sakado, Japan
**Client** Josai University

The 70,000-square-foot school responds to a multi-level site with a single-loaded bar that turns back onto itself and connects head-to-tail through a glass bridge, defining three courtyard spaces and allowing views across different points of the building.

Jury: “The design is open and connected to the urban environment and invites you up the hill.”

studio SUMO: Sunil Bald, Yolande Daniels, David Huang, Shai Turner, Brad McCoy, James Khamsi, Jeff Dee
Associate Architect/Structural/MEP Engineer-of-Record/Contractor: Obayashi Corporation
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As they perused the submission books, the Sustainable Design jury was searching for projects that illustrated tangible analysis, substantive data, and integrated design. Their task proved to be challenging, as the design metrics were left to the discretion of the submitters. But the jury did discover some excellent entries that included outlines of the sustainable features of the buildings’ design and systems, design diagrams that illustrated the impact of the environment on the buildings’ massing and fenestration, and wall system analysis noting the advantages of ventilated double-glass walls or rain-screen design. There were also some beautiful buildings that lacked meaningful metrics or diagrams, and some thoughtful buildings that had clear metrics but lacked the spark of design excellence the jurors were looking for.

The Queens Botanical Garden Visitor & Administration Center by BKSK Architects stood out as an excellent example: it incorporated design process diagrams that truly shaped the building, and provided design metrics that quantified BKSK’s numerous significant achievements.

The jury also took particular interest in the reuse of existing building stock as exemplified by two of the four Honor Award winners: the Unilever London Headquarters by Kohn Pedersen Fox Associates, and the Inland Steel Building Restoration by Skidmore, Owings & Merrill.

There was consensus that the value of building reuse was underrated. “If we are going to make a difference in terms of global climate change as well as stewardship of the earth, we have to build on a sustainable base,” said juror Meredith Elbaum, AIA, LEED AP. “We can do every new building to LEED Platinum standards, but if we don’t focus on the existing building stock, we are done.”

At the end of the day, the jurors were excited about the quality of the Honor and Merit Award winners, but their knowledge of the possibilities left them wanting more. “There wasn’t a single entry that was zero energy or a living building, and that’s the future,” observed juror Craig Curtis, AIA, LEED AP. “It was surprising that not a single project was pushing the envelope toward a zero carbon footprint.”

Satisfied with a good day’s work, the jurors left the Center for Architecture with an excellent group of award winners stacked neatly on the table, and a clear challenge to design professionals for the future.

Charles Griffith, AIA, LEED AP, is an associate partner at Polshek Partnership Architects. He has been promoting sustainable design issues at PPA since 1990.

Jessica Strauss, AIA, LEED AP, is the principal of Steel Leaf, an environmental consulting firm in New Haven.
Architect BKS K Architects
Project Queens Botanical Garden Visitor & Administration Center, Flushing, NY
Client Queens Botanical Garden

The Visitor & Administration Center consists of three interconnected spaces situated along the garden’s edge to minimize impact and maximize light and ventilation. Tilted red columns support a roof canopy that shelters the entrance forecourt, while bridges lead to the central building area. The façade is layered with red cedar, and there is a brise-soleil over windows that can slide fully open. Water unifies the building and landscape, with rainy-day precipitation falling from the canopy into cleansing pools, then flowing into the watercourse that weaves through the site. The Center is set to become the first NYC institution to receive a LEED Platinum rating.

Jury: “This project, like the other winning entries, has a design strategy that ties into sustainable strategies, and even if it hadn’t pursued LEED, it would have been an excellent case study.”

Architects Kohn Pedersen Fox Associates
Project 100 V E - Unilever London Headquarters, London, U.K.
Client Unilever PLC

The redevelopment of the 1931 landmark Unilever London Headquarters and its 1970s addition introduces a flexible workplace while remediating significant deficiencies. Extensive consultations with Unilever, the City of London, and English Heritage resulted in a design that retains important parts of the building’s historic fabric while transforming the workplace. It includes the reconfiguration of floor plates to introduce a dynamic atrium that fosters a sense of interconnection. A café, an exhibition space, a restaurant, and a conference area bring the public into the ground floor. The project’s BREEAM (the U.K.’s version of LEED) “excellent” rating includes a 25% reduction in carbon emissions.

Jury: “This is an inspiring addition to a historic building in a tight urban sight. The contrast of the aggressively contemporary work against the classical stone building makes them both more interesting….and BREEAM rated.”
Architects Renzo Piano Building Workshop in association with FXFowle (Base Building Architect) and Gensler (Interior Architect)
Project The New York Times Building, New York, NY
Client The New York Times Company

The building offers a working environment that is not only sustainable, but also aesthetic, functional, and inviting. An exterior second skin of ceramic rods are spaced to maximize views and light while cutting heatload. This solution allows for floor-to-ceiling glass while still achieving high levels of energy efficiency. The project is the result of a multiyear effort that included a 4,500-square-foot building mock-up where 107 sensors monitored interior light levels, glare, and temperature to create the automated lighting, dimming, and shade systems to maximize daylight while managing glare and solar heat gain and reducing annual energy use by 20%-30%. The building generates 40% of its power with clean-burning gas engines, and captures much of the waste heat to heat and cool the space. Finishes and furnishings are also sustainable. Every employee in the open plan has light and views on three sides.

Jury: “This project is as notable for its process as for the excellent product. The investment in daylighting analysis during the design phase has paid off in a great building.”

Architects: Renzo Piano Building Workshop/FXFowle Architects
Interior Architect: Gensler: Robin Kloor Avia, FIIDA, Ed Wood, IIDA, Rocco Giannetti, AIA, Tom Lanzelotti, AIA, EJ Lee, Patricia Aponto, Naoko Oguro, IIDA, Susana Su-Tom, Rina Consuelo Parado, AIA, Oliver Schaper
Structural Engineer: Thornton Tomasetti Group
MEP Engineer: Flack + Kurtz
Civil Engineer: Volkner Associates
Construction Managers: AMEC Construction Company (core & shell); Turner Construction (interiors)
Acoustical Consultant: Cerami & Associates
IT/Audio-Visual Consultant: Constantin Walsh-Lowe
Graphic Design: Pentagram
Lighting Design Consultants: Susan Brady Lighting Design; Office for Visual Interaction (OVI)
Project Management/Cost Consultant: Gardiner & Theobald
Code Consultant: JAM Consultants
Advanced Building Technology: Lawrence Berkeley National Laboratories
Environmental Consultant: Roux Associates
Landscape Architects: H.M. White Site Architects; Cornelia H. Oberlander

Sustainable Design/Preservation HONOR

Architect Skidmore, Owings & Merrill
Project Inland Steel Building Restoration, Chicago, IL
Client Capital Partners LP

The full retrofit and reconceived interior for Chicago’s 1950s Inland Steel Building as an office-hotel defines a new paradigm for the contemporary workplace while satisfying landmark requirements. It will also raise the building to LEED Platinum standards for both core and shell and commercial interiors. Designed to accommodate growing or mobile companies, the structure makes sustainability effortless with fully responsive building systems – including a green roof to manage stormwater and reduce the urban temperature. Active chilled beams in the ceiling and motorized solar shading maximize thermal performance. A kit-of-parts of furniture, partitions, and coordinated finish palettes overcomes the wastefulness of demolition and fit-out with an immediately deployable office. Ergonomic workstations allow users to customize air and daylight preferences to create a productive work atmosphere.

Jury: “This is an inventive renovation. Every aspect of this design has been thoughtful, and there is clear intention about the future of this building and its impact.”

Skidmore, Owings & Merrill: Stephen Aiping, FAIA, Peter Magill, AIA, Carl Galioti, FAIA, William Baker, AIA, Roger Frechette, FAIA, Nazila Shabestari-Duran, AIA, Class-Heinric Appelquist, Jim Simmons, Chuck Besjak, Noboru Ota, John Darrow, Katherine Shen, Ece Calguner Erzan, Fatmir Hodzic, Jeong Hoon Kim, Yoonsoo Oh, Joey Fonacier, Madeline Chang, Jennifer Rainey
Structural/MEP Engineer: Skidmore, Owings & Merrill
Owner’s Representative: DLA Piper US
This "city within a city" is a pedestrian-oriented urban oasis that combines public and private space to encourage the use of shared resources, reduce the need for wasteful modes of transit, and attain LEED Gold certification.

Jury: "This confronts us with interesting urban growth issues. The geothermal conditioning and water conservation are excellent, but it lacks a sense of building orientation that is somewhat unsettling."

Steven Holl Architects: Steven Holl, AIA, Li Hu, Hideki Hirahara, Gong Dong, Tim Bade, Chris McCoy, Garrick Ambrose, Yenling Chen, Rodolfo Dias, Guido Guscianii, Young Jang, Edward Lalonde, James MacGillivray, Matthew Uselman, Christian Beerli, Johanna Brazier, Cosimo Caglilula, Kefei Cai, Shihi-Yi Chow, Frank-Olivier Coitier, Christiane Deptolla, Matthew Jull, JongSeo Lee, Eric Li, Richard Liu, Cory Manning, Giorgos Mitroulis, Olaf Schmidt, Judith Tse, Li Want, Kitty Wang, Ariane Wiegnner, Noah Yaffe, Liang Zhao

Associate Architect: Beijing Capital Engineering Architecture Design Co.
Structural Engineer: Guy Nordenson and Associates
Mechanical Engineer: Transolar Energetechnik; Cosentini Associates
Lighting Design Consultant: L’Observatoire International
Curtain Wall Consultant: Front; XAC Architectural Decoration Co.
Landscape Architect: EDAW Beijing

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Substainable Design/Educational MERIT

Architects Polshek Partnership Architects
Project Monika A. and Charles A. Heimbold Jr. Visual Arts Center, Bronxville, NY
Client Sarah Lawrence College

A dynamic environment for the visual arts, the LEED certified facility incorporates principles of sustainable design in its siting, solar orientation, material selection, daylighting, and mechanical systems.

Jury: "The building orientation and passive response is so clear that you can look at the building section and tell which way is north. It fits well into the site and brings daylight and views into nearly every room despite being half underground."

Polshek Partnership Architects: Susan Rodriguez, FAIA, Timothy Hartung, FAIA, Joanne Silker, AIA, John Lowery, AIA, Jeff Miles, AIA
Structural Engineer: Severud Associates
MEP Engineer: Altieri Sebor Wieber Consulting Engineers
Landscape Architect: Quennell Rothschild & Partners, LLP
Lighting Design: Brandston Partnership, Inc.
Graphics Consultant: Poulin + Morris
Theater/Acoustical/AV Consultant: Harvey Marshall Berling Associates
Civil Engineer: Langan Engineering and Environmental Services, P.C.
Sustainability Consultant: Steven Winter Associates, Inc.
Construction Manager: F.J. Sciame Co.
The new AIANY/BSA award program for Urban Design is helping to advance the dialogue about the challenges and opportunities for urban design in the 21st century.

The program’s inaugural jury highlighted the importance of sensitivity to the small scale, underlining the fact that city design is not always about the big gesture. Honor Awards went to a pair of innovative design interventions that carve out meaningful public space and make key connections from urban voids and marginal opportunities.

At 55 Water Street, Bogers Marvel addressed the increasingly common problem of creating public space on urban rooftops. This well-grafted project not only fashioned a vital new public space out of a barren and underutilized elevated plaza, it also used architecture elegantly to ensure this remote space would be easily accessible. Zabrzewski + Hyde’s more conceptual and ambitious Hudson Square BISE inventively exploited the rooftop of a New York City maintenance garage to create new open space, an intriguing mix of residential and institutional development, and pedestrian connections to Hudson River Park. “At a time of diminished public resources, both of these projects take a relatively modest scale of intervention and get a lot of leverage out of it,” juror M. David Lee, FAIA, observed.

A Merit Award went to DMJM Harris’ scheme for the East Side Access 50th Street Ventilation Facility for demonstrating how monumental infrastructure initiatives like the MTA’s ongoing East Side Access can sensitively integrate into the city and introduce new neighborhood-scaled public spaces. Three additional Merit Awards were given to projects that addressed challenges as diverse as rebuilding in the aftermath of a catastrophe (Fred Schwartz Architects’ Unified Plan for New Orleans District 3 and 4); using the redevelopment of obsolete industrial sites to repair the fabric of a historic European city (Robert A.M. Stern Architects’ Musikviertel in Belgium); and devising new ways to approach security in the post-9/11 world (Rogers Marvel’s Pentagon Reservation: Perimeter Security & Pedestrian Plaza). Stern’s project, which inserted a big box retailer into a fragile urban fabric while creating a lively city square, was especially cited as a replicable prototype.

Aware of the numerous design initiatives in New York City and Boston, jurors and organizers had looked forward to a wider range of projects, including transportation, campus design, urban design master plans, regional scale designs, and design guidelines. Noted one juror, “Even the congestion pricing plan would have been an interesting entrant.”

The jury suggested future entrants provide more project background, especially project collaborators, conceptual diagrams, and a clear articulation of objectives, achievements, and innovations. “An architecture project should be able to describe itself,” noted juror Thomas Fisher, “but urban design requires a narrative.” Illuminating the ongoing discussion about the definition of good urban design,
Architect Rogers Marvel Architects  
Project 55 Water Street Plaza, New York, NY  
Client New Water Street Corporation

This transformation of a barren, one-acre elevated plaza into a vibrant, multiprogrammed, and accessible public park is one of the latest additions to the Green Necklace that will circle the edge of Manhattan. New escalators, elevators, plantings, and terraces bring the park down to the street level and draw pedestrians in, while a “beacon” anchors the northeast corner, providing additional amenities and concession services. The tower includes support space and becomes a welcoming lantern that invites people up to view New York Harbor from the plaza’s eastern prospect. The beacon also serves the event space with an infrastructure flexible enough to accommodate an ice-rink, film venue, or wedding tent. The sloping green to the south is an assemblage of flora offering a year-round spectacle of changing colors.

Jury: “This elevated landscape recaptures public space and makes connections with the street, and does so in the face of diminished resources.”

Architect Zakrzewski + Hyde Architects  
Project Hudson Square RISE (Raised Integral Surface Experience), New York, NY  
Client Friends of Hudson Square

This is an urban promenade and greenspace for SoHo’s expanding residential and commercial community in Downtown Manhattan. Promoting reuse of the largely-vacant St. John Center and recasting a planned (and highly contested) Department of Sanitation garage as a community amenity, it includes an 85,000-square-foot park with three botanical, cultural, and recreational plateaus. It also includes the roof of the UPS building as an urban foyer, providing a variety of retail opportunities and access to new cultural venues. Bridging the West Side Highway, it links to Pier 40 and the Hudson River Parkway.

Jury: “As an example of an elevated public realm, it shows how you can take a relatively modest scale of intervention and get a lot of leverage out of it.”
### Urban Design MERIT

**Architect** DMJM Harris, Subconsultant to the joint venture group PB/STV/Parsons Transportation Group; General Engineering Consultant Responsible for all Engineering and Design of the project  
**Project** Long Island Rail Road East Side Access 50th Street Ventilation Facility  
**Clients** Metropolitan Transportation Authority Capital Construction, State of New York

The ventilation facility, which houses equipment vital for the function of the LIRR’s new station at Grand Central Terminal, employs a variety of design and engineering strategies, including a public park, that reduce the facility’s impact on the dense Midtown Manhattan environment.

**Jury:** “The design is a functional improvement that brings civic value and creates a public space while addressing noise and scale.”

**DMJM Harris:** Peter Hopkinson, FAIA, Elton Elperin, AIA, Maria Tarcynska, AIA, Axel Reyes  
**Landscape Architect:** EDAW  
**Lighting Design Consultant:** DGA  
**Construction Manager:** MTA Capital Construction

### Urban Design MERIT

**Architect** Frederic Schwartz Architects  
**Project** Unified New Orleans Plan (Districts 3 and 4), New Orleans, LA  
**Client** New Orleans City Planning Commission

The plan offers 50 realistic “bricks-and-mortar” action-oriented architecture, urban design, and planning proposals for funding by the Louisiana Recovery Authority to assist residents who want to return to their homes and neighborhoods.

**Jury:** “This project is great as a unified approach.”

**Frederic Schwartz Architects:** Frederic Schwartz, FAIA, Helge Fuhrmann, Jessica Jamroz, Michael Haggerty, Henry Rollmann, Douglas Romaines  
**Associate Architects:** Eskew Dumes Ripple; Wayne Troyer Architect; Waggoner & Ball

### Urban Design MERIT

**Architects** Rogers Marvel Architects and Ritter Architects  
**Project** Pentagon Reservation: Perimeter Security & Pedestrian Plaza, Washington, DC  
**Client** U.S. Department of Defense

This new pedestrian plaza for the Pentagon addresses security concerns while creating usable and programmed public space for 30,000 on-site employees and visitors.

**Jury:** “The designers didn’t try to invent the solution out of whole cloth but drew on historical antecedents to use the landscape for security.”

**Rogers Marvel Architects/Ritter Architects:** Robert Rogers, FAIA, Jonathan Marvel, AIA, James William Ritter, FAIA, Aaron Young, Maki Kawaguchi, LEED AP, Graeme Waitzkin (Rock Twelve Security Architecture), Richard Ramsey

### Urban Design MERIT

**Architect** Robert A.M. Stern Architects  
**Project** Musiskwartier, Arnhem, The Netherlands  
**Client** AM Development BV

The 9,600-square-meter project reinvigorates an underutilized former industrial site in a historic Dutch city as a lively new residential and retail neighborhood, with a market square surrounded by new mixed-use buildings.

**Jury:** “This project does all the right things in terms of materiality, is appropriate for its place, and works well as a plaza.”

**Robert A.M. Stern Architects:** Robert A.M. Stern, FAIA, Paul Whalen, AIA, Daniel Lobitz, AIA, Joel Mendelson, AIA, Can Tiryaki, Richard Wachter  
**Associate Architect:** INBO B.V.  
**Land Planner:** T+T Design  
**MEP Engineer:** Raadgunde
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Whatever race you be,  
Will share the bounties of the earth...  
from “I Dream A World” by Langston Hughes

May you build a ladder to the stars  
And climb on every rung,  
May you stay forever young.  
from “Forever Young” by Bob Dylan

You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights,” stated Whitney Young Jr. during the keynote speech of the 1968 AIA Convention. “You are most distinguished by your thunderous silence and your complete irrelevance.” As these charges were leveled, only 1% of architects in the United States were African-American.

Things are not much better today, according to Theodore Landsmark, Esq., Assoc. AIA, president of the Boston Architecture College, at the AIA’s Diversity Plenary held last March in St. Louis. “We have not succeeded,” said Landsmark, winner of the AIA’s 2006 Whitney Young Award, given that only 1.5% of U.S. architects in 2008 are African-American. “What needs to be changed is the very culture of the practice of architecture.”

Are design awards a reflection of this culture? There are 52 AIA New York design awards profiled in this issue of Oculus; only three went to firms led by an African-American or Latino architect. These are Pablo Castro-Estevez, AIA, of OBRA; Yolande Daniels of studio SUMO, and Alex Gil of Workshop For Architecture.

Is change possible? For firms led by women, the statistics have improved. Twenty of the winning design firms have women as principals: Amale Andraos of WORK Architecture Company, Carol R. Bentel, FAIA, of Bentel & Bentel; Stella Betts of Leven Betts Studio; Taryn Christof of Christof: Finio; Yolande Daniels of studio SUMO; Elizabeth Diller of Diller Scofidio + Renfro; Marianne Hyde of Zakrzewski + Hyde; Joan Krevlin, AIA, of BKSK; Jennifer Lee of OBRA; Andrea P. Leers, FAIA, and Jane H. Weinzapel, FAIA, of Leers-Weinzapel; Farnaz Mansuri, Assoc. AIA, of De-Spec Inc.; Toshiko Mori, FAIA, of Toshiko Mori Architect; Linda Pollak, AIA, of Marpillero Polak; Monica Ponce de Leon of Office dA; Jill N. Lerner, FAIA, at KPF; Nicole A. Robertson, AIA, of GRO Architects; Susan T. Rodriguez, FAIA, of Polshek Partnership; Sylvia J. Smith, AIA, at FXFowle Architects; Halim Suh of Himma Architecture Studio, and Billie Tsien, AIA, of Tod Williams Billie Tsien.

The problem of diversity in the profession has long been acknowledged. Two decades after Young’s speech, Robert Traynham Coles, FAIA, the 1981 winner of the AIA Whitney Young award, wrote a guest editorial for Progressive Architecture titled “Black Architects, an Endangered Species,” in which he called the lack of access to soci-
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