

Summer 2008

Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 70 ISSUE 2 \$10

2008 AIA NY Design Awards

AIA New York and
Boston Society of Architects
Biennial Design
Type Awards



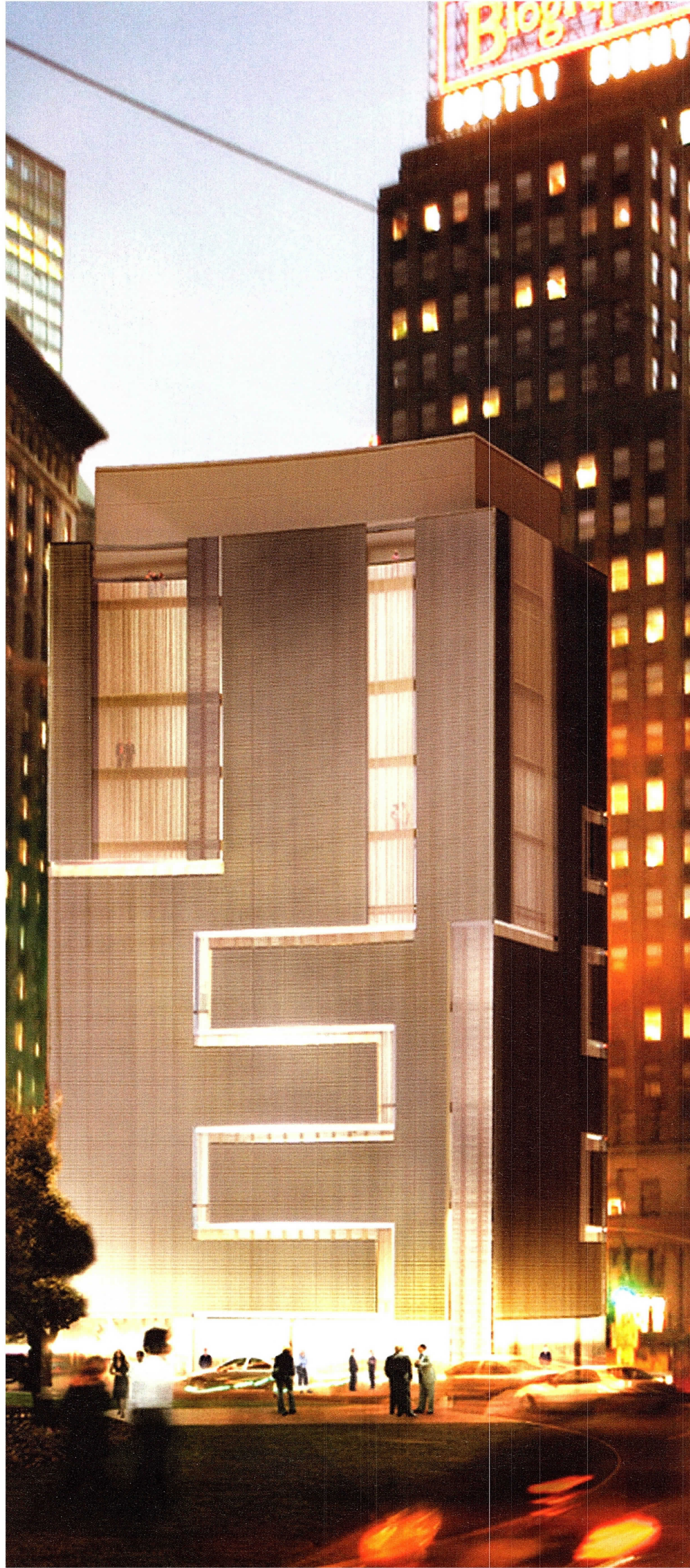
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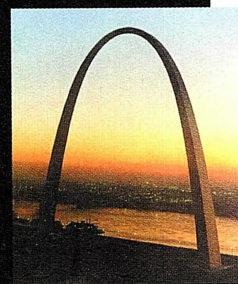
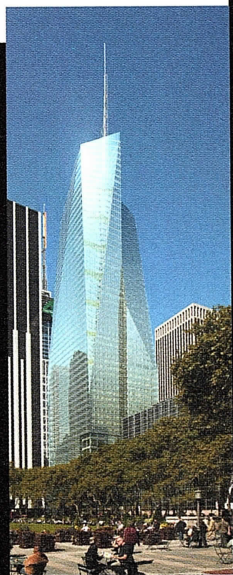
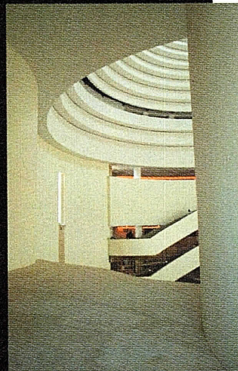


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Summer 2008

Vol. 70, No. 2

Oculus: A publication of the
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Designs for Success

First Words
Letter from the President

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*.

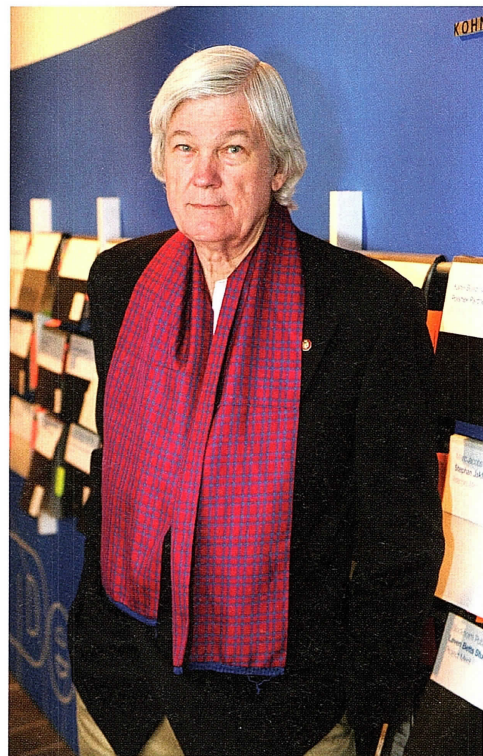
The Design Awards Luncheon on April 30 and the exhibition that opened at the Center for Architecture on May 1 were equal successes. Held at the magnificent former banking hall at Cipriani Wall Street with 750 attendees, the reception and luncheon featured a thought-provoking keynote address by Peter 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
2008

Center Highlights

Center for Architecture



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Design Awards Luncheon keynote speaker Peter Eisenman, FAIA, Int. FRIBA, addressed an audience of 700-plus at Cipriani Wall Street.



CLIFF DOERZBACHER

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



GREG CLARKE

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).



SAM LAHOZ

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

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.

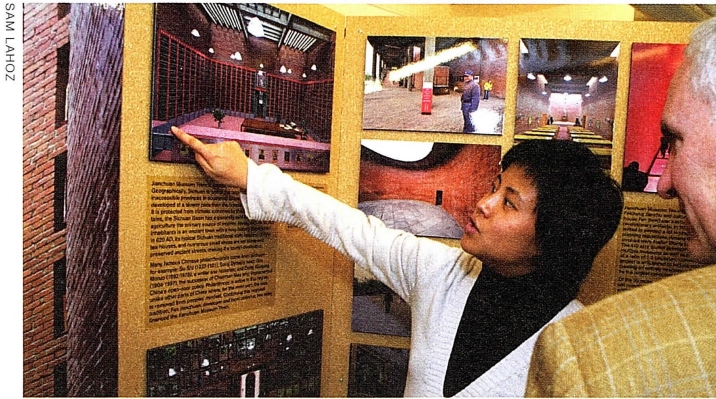


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MEGAN CHUSID

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 Jianchuan Museum town with James Russell, AIA.



Attending the New York/China Dialogues program (l-r): Li Chung (Sandi) 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.

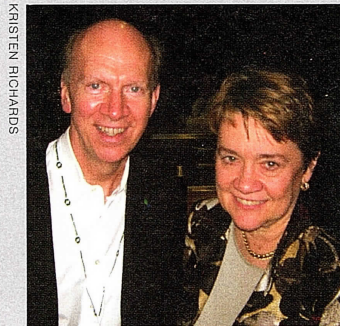
2008 AIA National Convention in Boston



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.

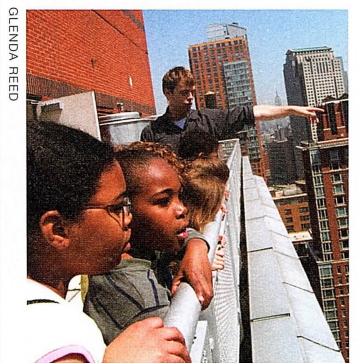


Fenway fete: AIANY Executive Director Rick Bell, FAIA, with David Parken, LFRAIA, CEO of the Royal Australian Institute of Architects - which recently changed its name to Australian Institute of Architects (another AIA!).



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.

Center for Architecture Foundation



April@theCenter: Green Cities of the Future. Atop the green roof of the Solaire in Battery Park, Maintenance Supervisor Miraslav Salon points out heliostats on a neighboring green building to elementary school students as part of a spring break program at the Center for Architecture.



FamilyDay@theCenter: 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.



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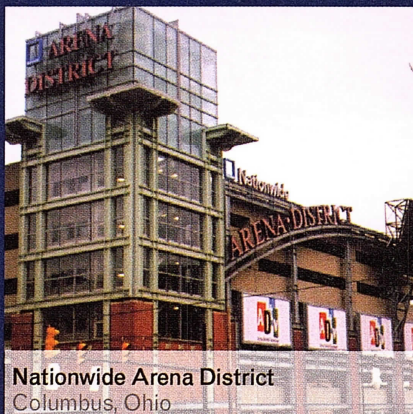
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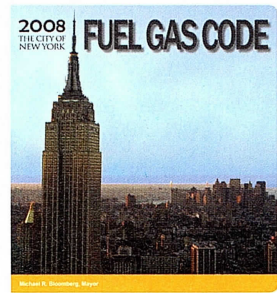
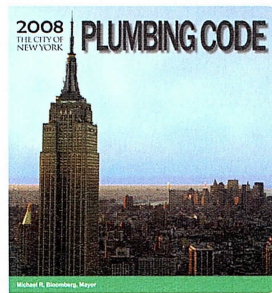
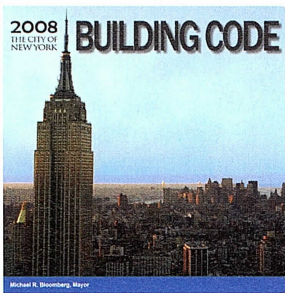
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By William M. Singer,
AIA, LEED AP

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, MRIAI, 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.



AIANY 2008 Design Awards jury (l-r): Architecture: David Adjaye, RIBA, Adjaye Associates; Ada Karmi-Melamede, AIA, IIA, Ada Karmi-Melamede Architects; William P. Bruder, AIA, William Bruder Architects Interiors: Pamela Babey, BAMO; Donna V. Robertson, FAIA, Dean of the College of Architecture, Illinois Institute of Technology, Chicago; L. Paul Zajfen, AIA, RIBA, CO Architects Projects: Karen McEvoy, MRIAI, NCARB; Bucholz McEvoy Architects; Luigi Prestinenza Puglisi, Architectural critic; Terry Dwan, Studio Citterio Dwan; and Hilary Ballon, Ph.D., moderator (standing)

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.



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STRENGTH BY DESIGN

Architecture HONOR

Architect: Steven Holl Architects

Project: Nelson-Atkins Museum of Art – Bloch Building,
Kansas City, MO

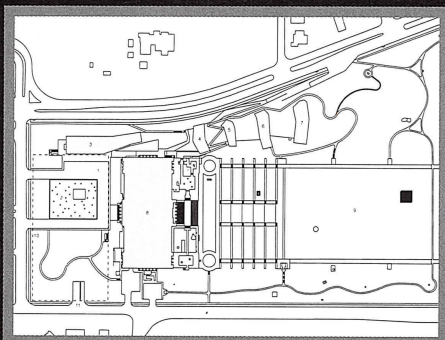
Client: Nelson-Atkins Museum of Art

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.

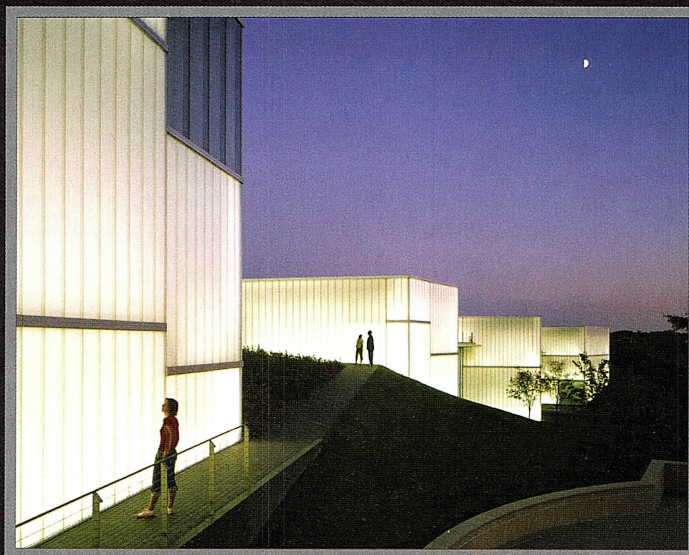
From the new museum lobby in the first lens, visitors move southward on a sinuous, flowing path of stairs and ramps from one gallery to the next, gradually stepping down into the park. Park spaces

between the lenses become green roofs that insulate and control stormwater. "Breathing T's" 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



STEVEN HOLL ARCHITECTS



ANDY RYAN

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 Akiyoshi, Gabriela Barman-Kraemer, Matthias Blass, Molly Blieden, Elissavet Chryssochoides, Robert Edmonds, Simone Giostra, Annette Goderbauer, Mimi Hoang, Makram El-Kadi, Edward Lalonde, Li Hu, Justin Korhammer, Linda Lee, Fabian Lionch, Stephen O'Dell, Irene Vogt, Urs Vogt, Christian Wassmann

Associate Architect: Berkebile Nelson Immenschuh McDowell Architects (BNIM)

Structural Engineers: 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



ANDY RYAN

Architecture MERIT

Architect Andrew Berman Architect

Project Private Library and Writing Studio,

Long Island, NY

Client Withheld

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.



MICHAEL MORAN

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 Misri, Dario 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

Architecture MERIT

Architect Thomas Phifer and Partners

Project Salt Point House, Salt Point, NY

Client Cristina Grajales and Isabelle Kirshner

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



SCOTT FRANCES

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 Sevene, Christoph Timm, Jon Benner, Ina Ko, Katie Bennett, Kerim Demirkan

Structural Engineer: Weidlinger Associates

General Contractor: Kevin Beck

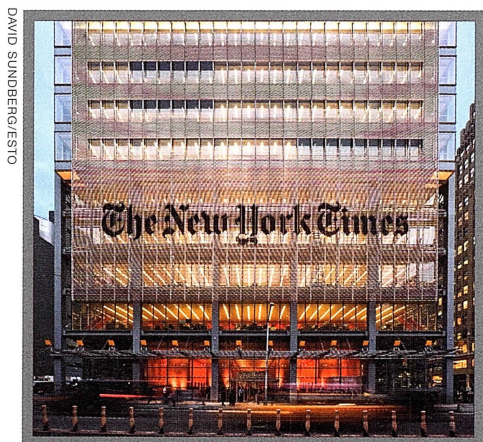
Architect Renzo Piano Building Workshop and FXFowle Architects, and Gensler (Interior Architect)

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 Platner, Bruce Fowle, FAIA, LEED AP, Daniel Kaplan, AIA, LEED AP
Interior Architect: Gensler: Robin Klehr Avia, FIIDA, Ed Wood, IIDA, Rocco Giannetti, AIA, Tom Lanzelotti, AIA, EJ Lee, Patricia Aponte, Naoko Oguro, IIDA, Susana Su-Tom, Rina Consuelo Parado, AIA, Oliver Schaper
Structural Engineer: Thornton Tomasetti Group
MEP Engineer: Flack + Kurtz
Civil Engineer: Vollmer Associates
Curtain Wall Design Consultant: Heitmann & 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

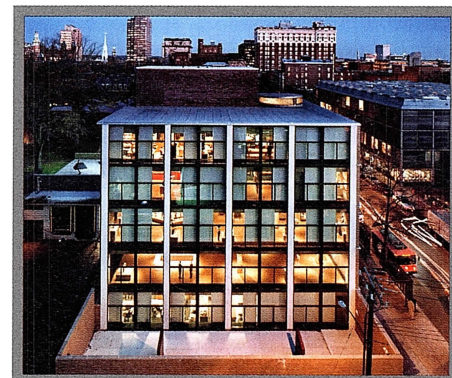
Architect Polshek Partnership Architects

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."



© YALE UNIVERSITY ART GALLERY. PHOTO: ELIZABETH FELICELLA

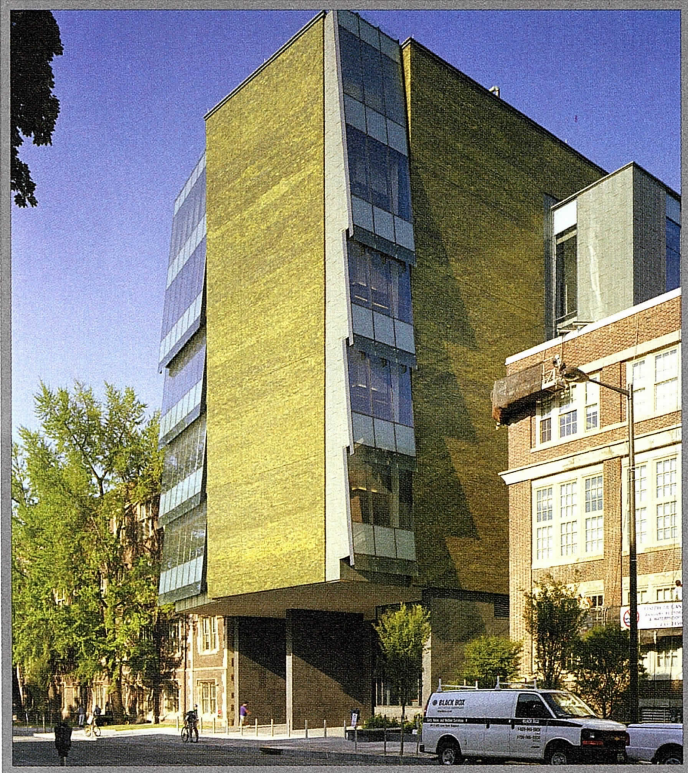
Polshek Partnership Architects: Duncan R. Hazard, AIA, Steven C. Peppas, AIA, Lloyd L. DesBrisay, AIA, Robert S. Condon, AIA, Gary L. Anderson, AIA, Charmian C. Place
Structural Engineer: Robert Silman Associates
Mechanical Engineer: Altieri Sebor Wieber
Acoustics/AV/Telecommunications: Shen Milsom & Wilke
Landscape: TowersI Golde
Preservation: David DeLong
Lighting: Fisher Marantz Stone
Exterior Wall Consultant: James R. Gainfort, 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: Hefferan Partnership Lighting Design
Lobby Design: Joel Sanders Architect
Lobby Media Design and Millwork: Art Guild
Conservation Environment Consulting: Garrison/Lull
General Contractor: Barr & Barr

Architect Tod Williams Billie Tsien Architects

Project Skirkanich Hall, Philadelphia, PA

Client University of Pennsylvania

MICHAEL MORAN



This six-story, 58,000-square-foot building, which houses labs, classrooms, an auditorium, and offices, was designed to connect the School of Engineering and Applied Sciences (SEAS) and the rest of the campus, create social spaces between two adjacent buildings, and give the SEAS a prestigious "front door." The building's cladding includes zinc paneling and mossy green ceramic glazed bricks developed by the architects. Sand-blasted glass windows, set at an angle like great shingles, provide diffused natural light to the laboratories. A quiet courtyard features a reflecting pool and a secret contemplative garden.

Jury: "This project is about knitting a joint between old buildings. These small gardens are a gift to the urban fabric of an older city."

Tod Williams Billie Tsien Architects: Tod Williams, FAIA, Billie Tsien, AIA, Philip Ryan, Evan Ripley, David Later, John Skillern

Associate Architect: Peter Guggenheimer Architects

MEP Engineer: Ambrosino DePinto and Schneider

Structural Engineer: Severud Associates

Lighting Design Consultant: Fisher Marantz Stone

IT/Acoustical Consultant: Shen, Milsom, and Wilke

Code Consultant: Code Consultants

Specification Writer: Construction Specifications

Civil Engineer: Vollmer Engineers

Cost Consultant: Advanced Cost Solutions

Vertical Transportation Consultant: Van Deusen & Associates

Exterior Enclosure Consultant: Axis Group Limited



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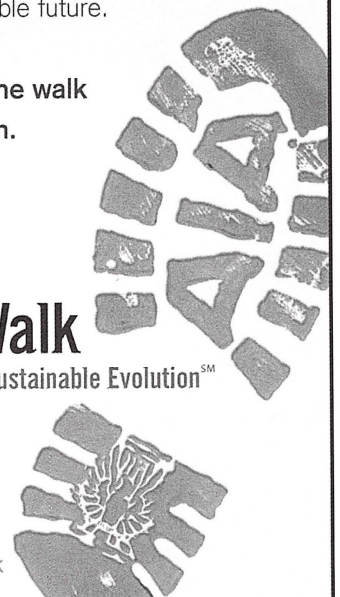
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Interiors HONOR

Architect Architecture Research Office

Project Susan P. and Richard A. Friedman Study Center,
Providence, RI

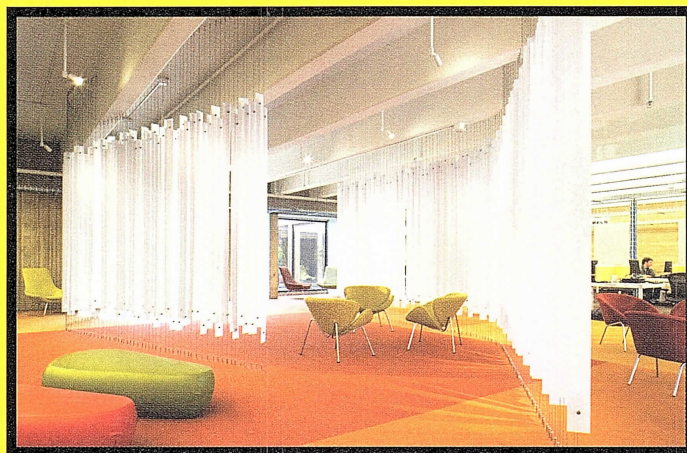
Client Brown University

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.

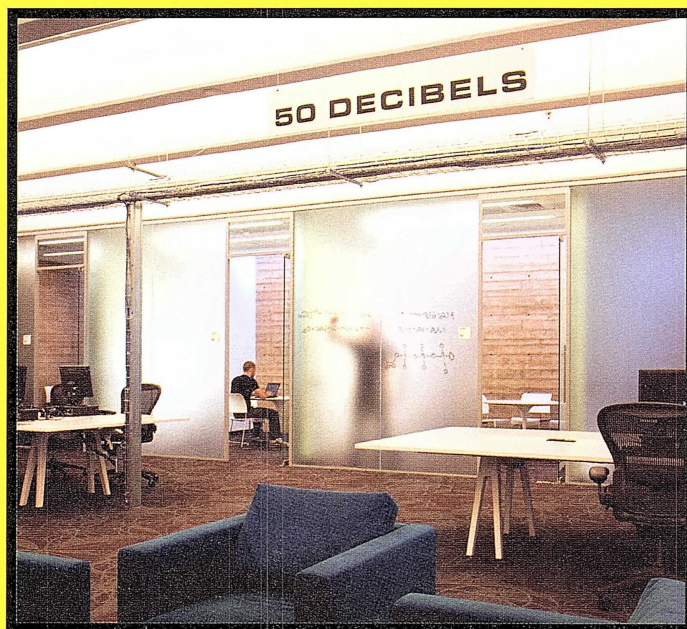


ARCHITECTURE RESEARCH OFFICE

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.



PAUL WARCHOL



PAUL WARCHOL

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 Yarinsky, FAIA, Stephen Cassell, 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 Sebor Wieber
General Contractor: Shawmut Design & Construction
Lighting Design Consultant: Tillotson Design Associates
Acoustical Consultant: Shen Milsom & Wilke
Code Consultant: Hughes Associates
Landscape Architect: Michael Van Valkenburgh Associates
Graphics Consultant: OPEN
Furniture Consultant: Move Management

Interiors HONOR

Architect De-Spec Inc. / Vista Engineering

Project Banchet Flowers,
New York, NY

Client Banchet Flowers

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

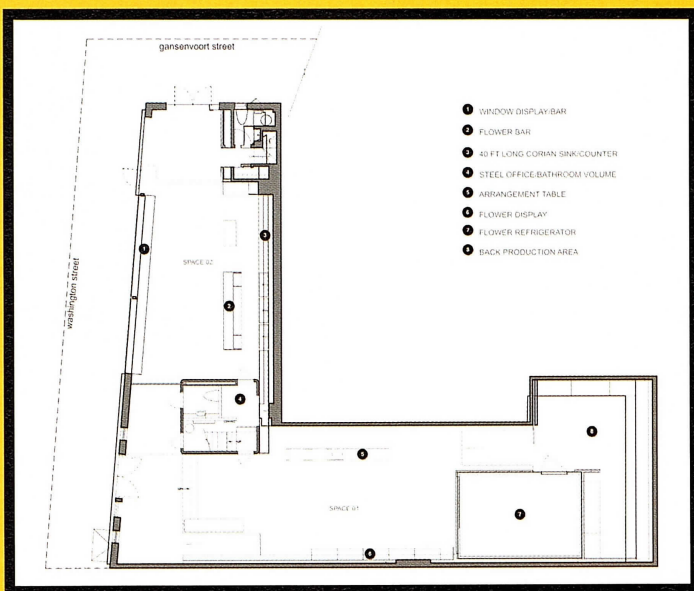
FRANK OUDEMAN



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."

DE-SPEC INC. / VISTA ENGINEERING



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

FRANK OUDEMAN



De-Spec Inc. / Vista Engineering: Tom Shea, Gus Patel
Structural Engineer: Vista Engineering Corporation
General Contractor: Wing Kin Consulting
General Contractor: Always Lee Sign
MEP Engineer: Gotham Air Mechanical Contractors

Interiors HONOR

Architect Joel Sanders Architect

Project Yale University Art Gallery Media Lounge, New Haven, CT

Client Yale University Art Gallery

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 ebony-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. Gible Consulting Engineers

Electrical Engineering Consultant: ControlGroup

Contractor: Foundations

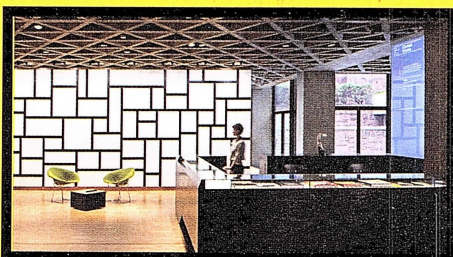
Cabinetry/Audio-Visual Design Engineering fabrication/installation: Art Guild, Inc.

Project Management: Joseph Petruzzo

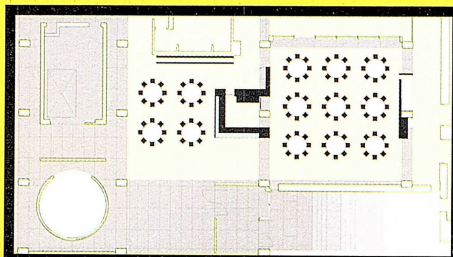
Audio-Visual Design: Lath Carlson



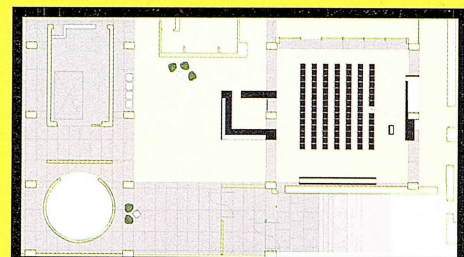
PETER AARON/ESTO



PETER AARON/ESTO



JOEL SANDERS ARCHITECT



Interiors MERIT

Architect Bentel & Bentel Architects

Project CRAFTSTEAK NY, New York, NY

Client Craft Restaurants

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

EDUARDO HUBER@ARCHPHOTO



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 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, Alsonso Associates

MEP Engineer: AMA Consulting Engineers

Food Service Consultant: Alliance Food Equipment Corp.

General Contractor: MG & Company

Interiors MERIT

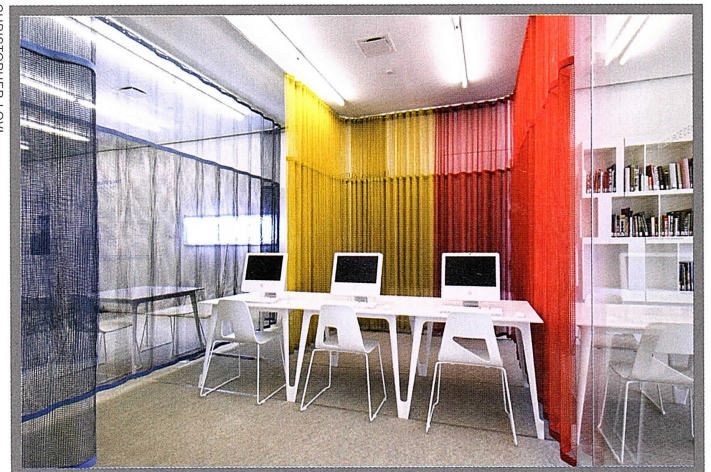
Architects Christoff:Finio Architecture

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.

CHRISTOPHER LOVI



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."

Christoff:Finio Architecture: Taryn Christoff, RA, Martin Finio, AIA, Jennifer Gillette, Thomas Ryan

Fabrication Studios: Sterling-Miller Designs; Mary Bright

Design Visualization: Brooklyn Digital Foundry

Construction Manager: F.J. Sciamè Construction

Interiors MERIT

Architect Stephan Jaklitsch Architects

Project Marc Jacobs Paris, France

Client Marc Jacobs

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.



JEAN PHILIPPE CAULIEZ

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, Michaeljohn Raftopolous, Alex Jermyn, Stan Mathis

Local Architect: Louis Vuitton Malletier

Associate Architect: Sopha Architectes

Lighting Design Consultant: L'Observatoire International

Furniture Consultant: Christian Liaigre

Structural Engineer: SARRC

Mechanical Engineer: Bureau D'Etudes Fluides

Construction Manager/Contractor: Schmit

Interiors MERIT

Architect Shelton, Mindel & Associates

Project North Sea Pool House, Southampton, NY

Client Withheld



MICHAEL MORAN

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 pallet 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 proscenium. 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 Engineers: 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

Interiors MERIT

Architect STUDIOS Architecture

Project IAC Headquarters, New York, NY

Client InterActiveCorp

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

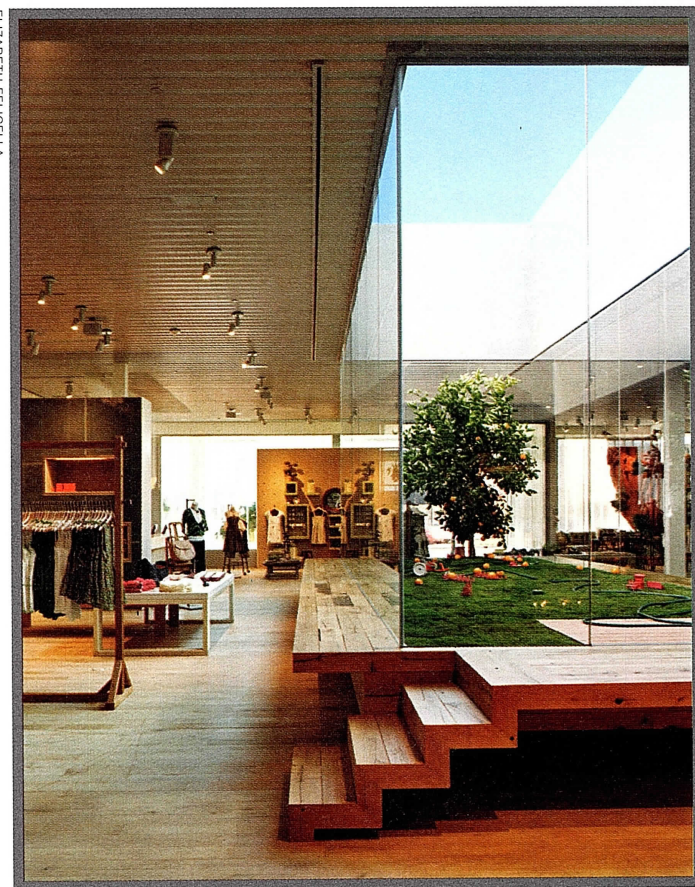
Interiors MERIT

Architect WORK Architecture Company

Project Anthropologie Store at Shops at Dos Lagos, Corona, CA

Client Anthropologie

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: D.I.R.T. Studio

Lighting Design Consultant: Tillotson Design Associates

Structural Engineer: Paradigm Structural Engineers

MEP Engineer: Polaris Consulting Engineers PC

General Contractor: Russell-Filand Builders

Interiors MERIT

Architect Workshop For Architecture

Project Maritime Intelligence Group Office, Washington, DC

Client Maritime Intelligence Group

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.



CHUCK CHOI

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

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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Project HONOR

Architects Cook+Fox Architects

Project Waterfront Tower, New York, NY

Client Withheld

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 Appel, 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

MEP Engineer: Jacobs, Baum & Bolles

COOK+FOX ARCHITECTS



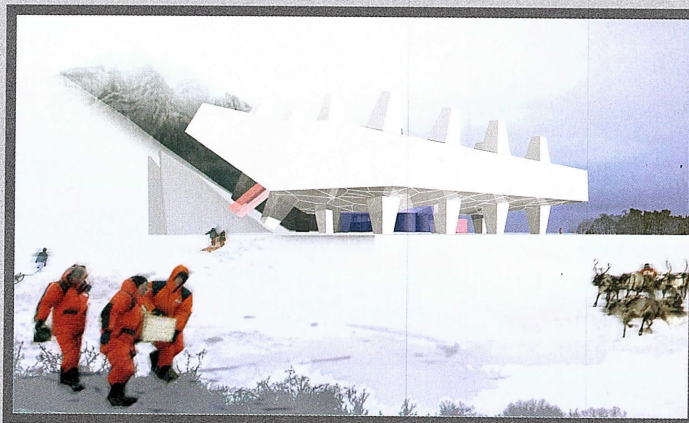
Project HONOR

Architect Leeser Architecture

Project World Mammoth and Permafrost Museum, Yakutsk, Republic of Sakha (Yakutia), Siberia

Client Republic of Sakha-Yakuta

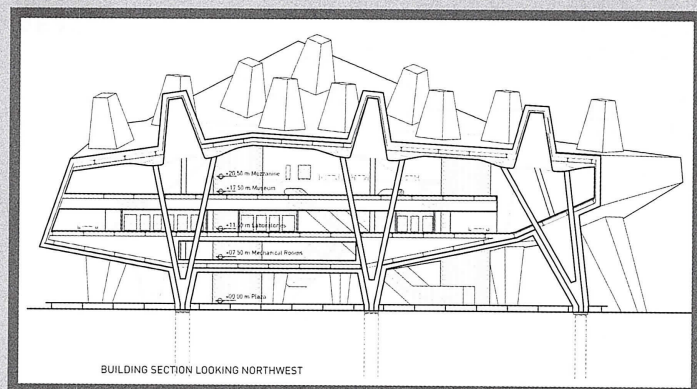
It is believed the remains of a woolly mammoth that lived during the Pleistocene era have been frozen in Yakutia's permafrost for 18,000 years. This extinct relative of the elephant will be exhibited in an underground permafrost gallery at the new museum established expressly for its study in Yakutsk,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



LEESER ARCHITECTURE

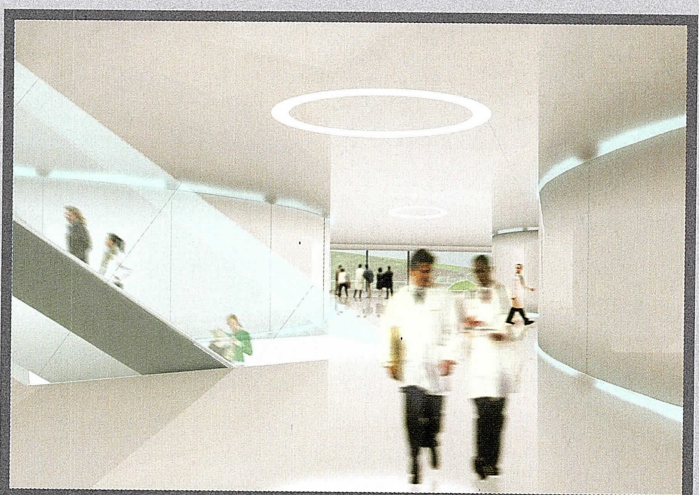


LEESER ARCHITECTURE



western sunlight. Light monitors, positioned to disrupt wind patterning 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.



LEESER ARCHITECTURE

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 32°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

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: Rowan Williams Davies & Irwin Inc.
Consulting Engineers & Scientists

Lighting Design Consultant: Tillett Lighting Design Inc.

Owner's Representative: La Paz Group

Project HONOR

Architect Toshiko Mori Architect

Project Syracuse Center of Excellence in Environmental and Energy Systems, Syracuse, NY

Client Syracuse University Office of Design and Construction

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.

Jury: "In terms of design innovation based on programmatic definition, this project goes beyond its brief. Not just a simple layering of planes or technological tricks, it uses elements in an efficient and deft manner. It seems relentlessly modern and rigorous, and yet well articulated at a human scale."

Toshiko Mori Architect: Toshiko Mori, FAIA, Joshua Uhl, AIA, Tilman Schmidt, Michael Innerarity

Programming Partner: Burt Hill

Executive Architect: Ashley McGraw Architects

MEP/Structural Engineer: Arup & Partners

Civil Engineer: Stearns and Wheeler

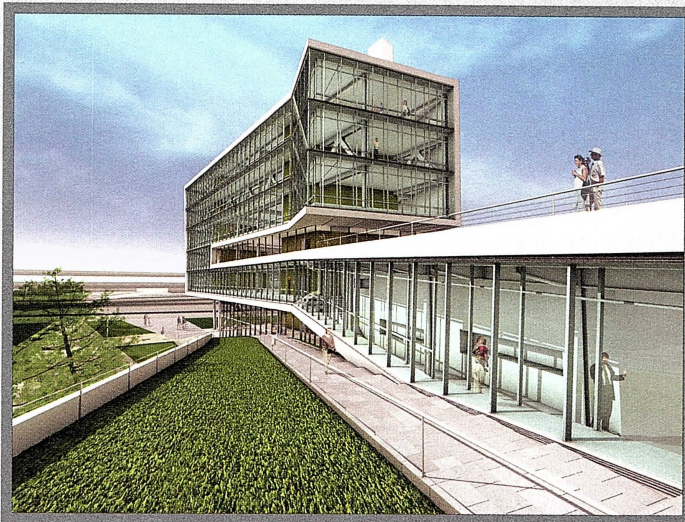
Environmental Consultant: Transsolar KlimaEngineering

Landscape Architect: Hargreaves Associates

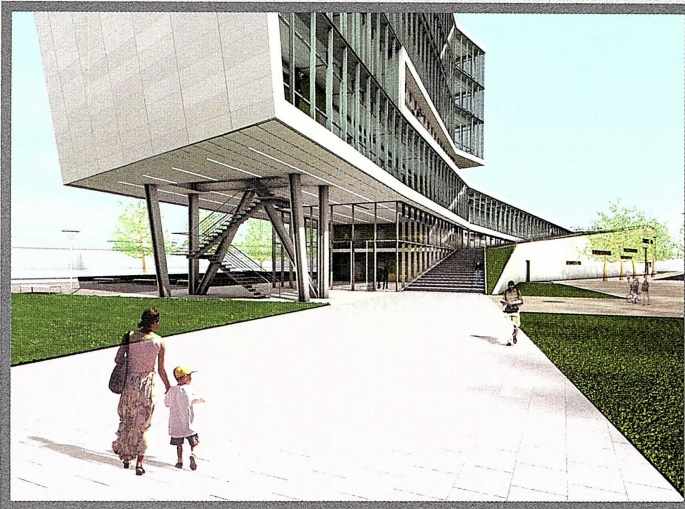
Contractor: Le Chase Construction Services



TOSHICO MORI ARCHITECT



TOSHICO MORI ARCHITECT



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.

Project HONOR

Architect OBRA Architects

Project BEATFUSE!, Long Island City, NY

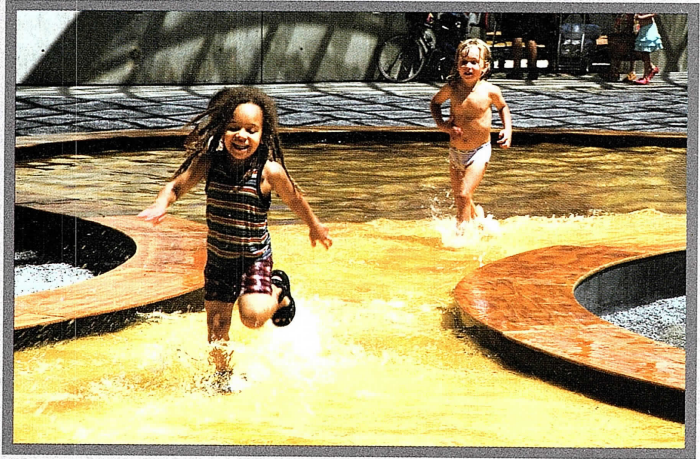
Client P.S.1 Contemporary Art Center /
Museum of Modern Art

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 temper-

ature 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."



OBRA Architects: Pablo Castro, AIA, Jennifer Lee, LEED AP, Shin Kook Kang, Akira Gunji, Selin Semaan, Luis Costa, Kaon Ko, Alice Bo-Wen Chang, Dasha Khapalova, Tobi Bergman, Paul Chan, Niall Gallacher, Eric Gewirtz, David Karlin, Jung Min Kim, Joshua Lehman, Kim Shkapich, Glen Barfield, Macky Bergman-Clarke, Luis Berrios, Justin Bhagat, Manuel Castro, Panos Chatzitsakryis, Po Chen, Terri Chiao, Nancy Clarke, Erica Gibson, Cho Won Jang, Aoi Jesse, Seung Hyun Kang, Sojin Kang, Katerina Kourkoula, Paul Cheng-Hao Lo, Wendy Meguro, Keiko Sasaki, Jeff Sturges, Jose Torrecilla, Michele Torrecilla, Stelina Tsifti, Nicole Vlado, Leah Young

Structural Engineer: Robert Silman Associates

Construction Manager: Sciame

Environmental Consultant: Transsolar Energietechnik

Lighting Design Consultant: Tillet Lighting Design

Aquatic Engineering Consultant: Dr. Gerald Palevsky, PE

Graphics Consultant: Omnivore

Fabricators: Maloya Laser; Four Corners CNC Services; Shaw Stewart Lumber; Solors Optional Axis; Caliper Studio

Contractor: Site Assembly; Island Acoustics; Caliper Studio

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."

WEST 8 + ROGERS MARVEL ARCHITECTS



WEST 8 + ROGERS MARVEL ARCHITECTS



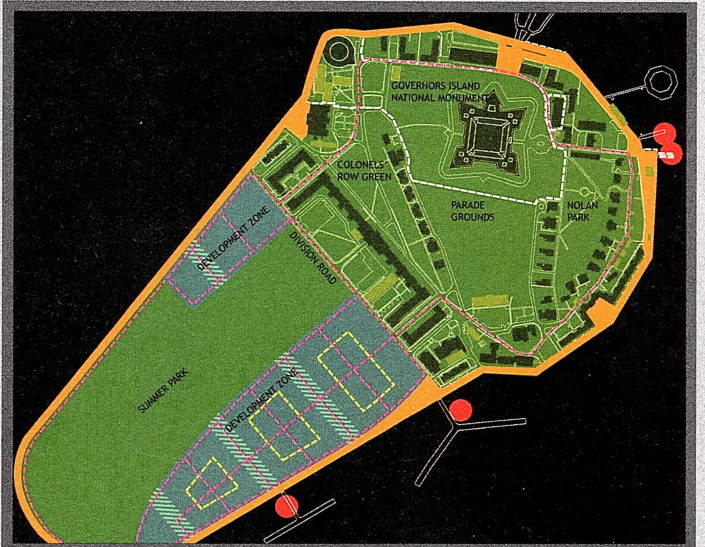
WEST 8 + ROGERS MARVEL ARCHITECTS



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

WEST 8 + ROGERS MARVEL ARCHITECTS



Project HONOR

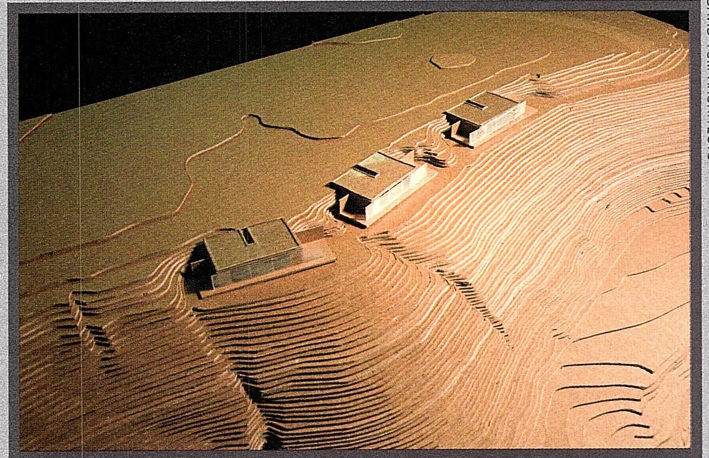
Architect David Yum Architects

Project ELV Winery, Santa Barbara County, CA

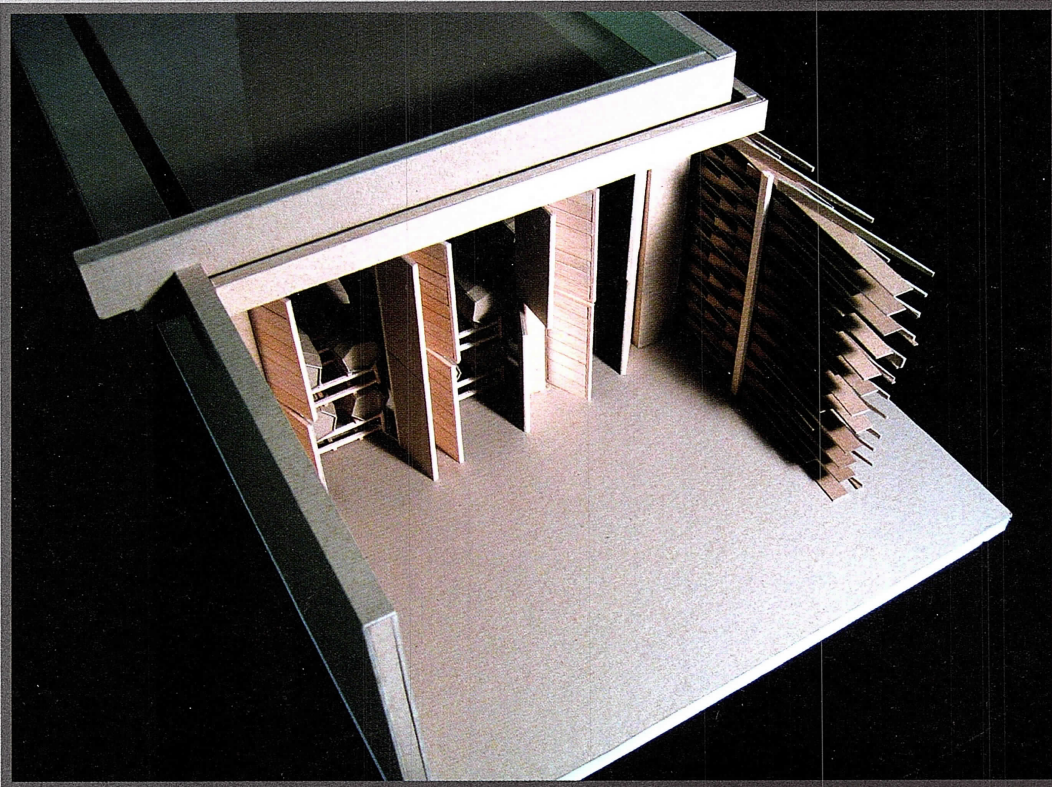
Client Evening Land Vineyards

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



DAVID YUM ARCHITECTS



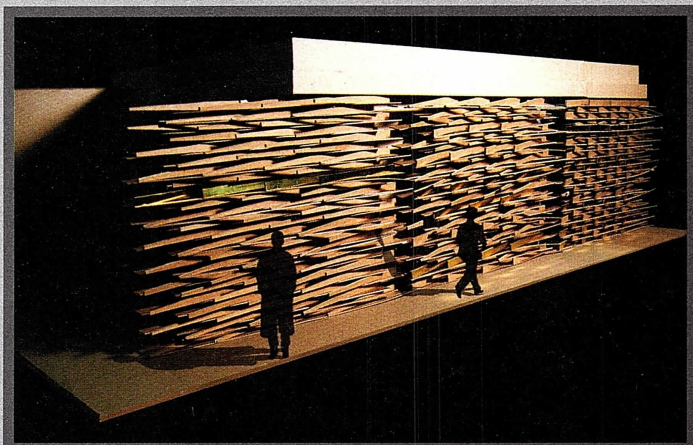
DAVID YUM ARCHITECTS

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 sculp-

tural 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.



DAVID YUM ARCHITECTS

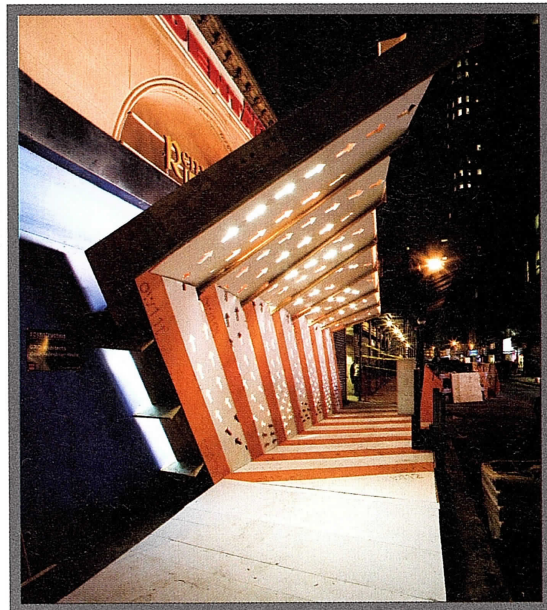
Project MERIT

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.



FABIAN BIRGFELD/PHOTOTECTONICS

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

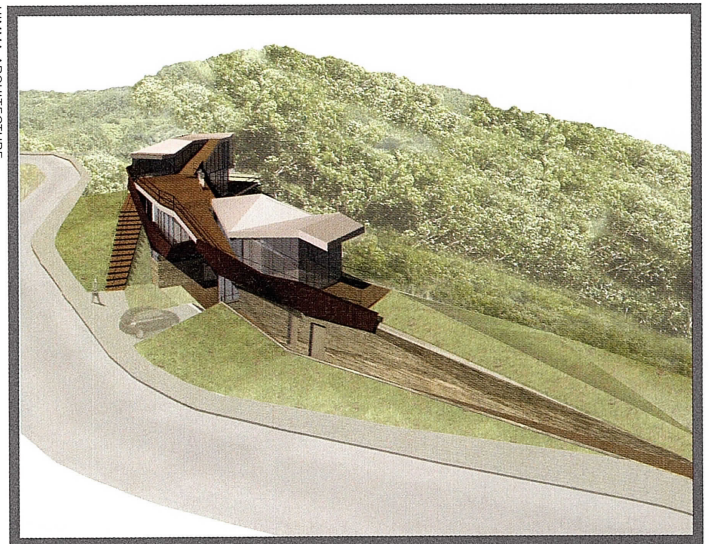
Project MERIT

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



HIMMA ARCHITECTURE

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, Hailim Suh, Sae Hyun Kim, Seung Hyun Kang

Project MERIT

Architect AC Hocek Architecture/OffSite

Project The Tristes Tropiques Houses, Nicaragua

Client Building New Hope

"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 fab-



rication 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."

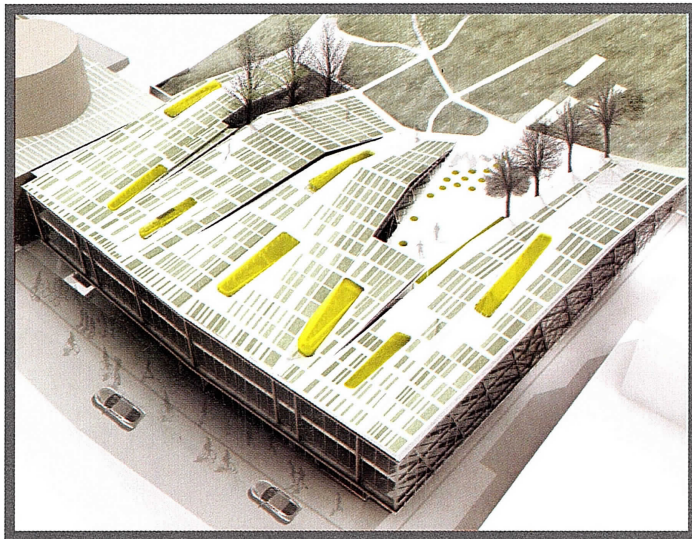
AC Hocek Architecture/Offsite: Ali C. Hocek, AIA, Calista Ho, Bashar Azzouz

Project MERIT

Architect Leven Betts Architects

Project Stockholm Public Library Addition, Stockholm, Sweden

Client City of Stockholm Public Library



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 Sahu, 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

JOEL SANDERS ARCHITECT / HAEAHN ARCHITECTURE



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)

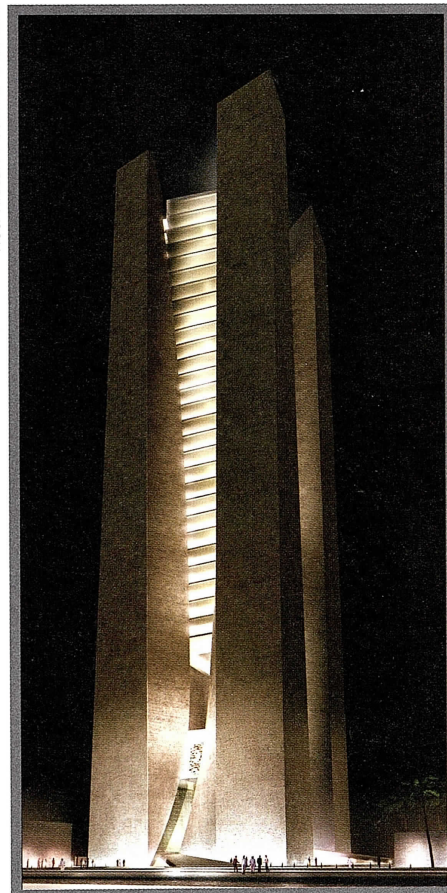
Project MERIT

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/SOM



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

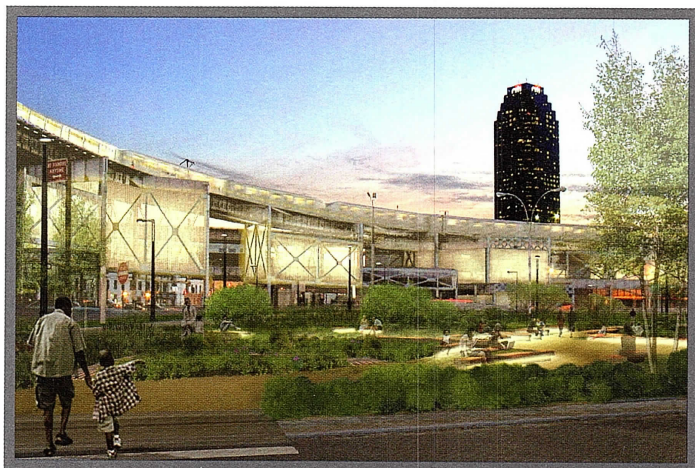
Project MERIT

Landscape Architect/Architect WRT/Marpillero Pollak Architects

Project Queens Plaza Bicycle and Pedestrian Improvement Project, Long Island City, NY

Client NYC Department of Planning and the NYC Economic Development Corporation

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 the NYC’s High-Performance Infrastructure Guidelines. The multidisciplinary



WRT / MARPILLERO POLLAK ARCHITECTS

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 Hamill
Marpillero Pollak Architects: Sandro Marpillero, AIA, Linda Pollak, AIA, Paul Teng, Patrick Curry, Chris Eidt, AIA, Michael Lewis, Ariane Sphikas, Taigo Itadani, Bruce Davison
Collaborating Artist: Michael Singer
MEP Engineer/Construction Manager: Langan Engineering
Lighting Design Consultant: Light Projects
Structural Engineer: Weidinger Associates

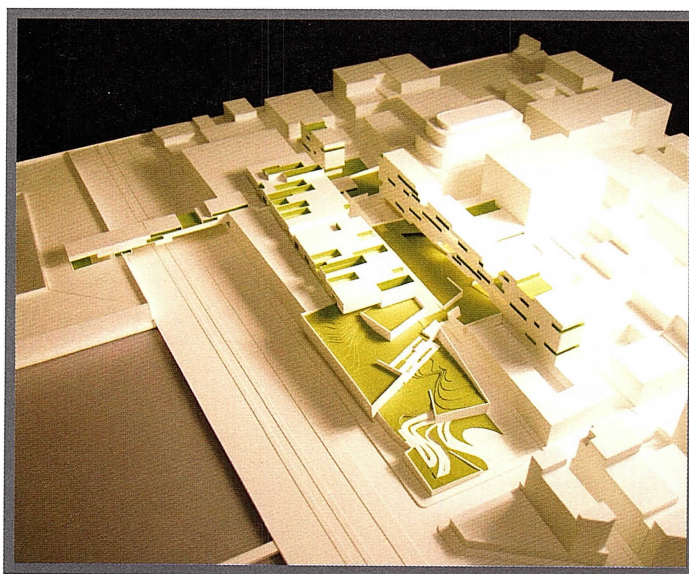
Project MERIT

Architect Zakrzewski + Hyde Architects

Project Hudson Square RISE, New York, NY

Client Friends of Hudson Square

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.



ZAKRZEWSKI + HYDE ARCHITECTS

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

Zakrzewski + Hyde Architects: Stas Zakrzewski, AIA, Marianne Hyde, RA, Kevin Teague, Peter Van der Zwan, Jawnuta DiScialfani, Jeff Dee, Joy Cardillo, Caroline Couturier
Landscape Architect: Starr Whitehouse Landscape Architects (Laura Starr)

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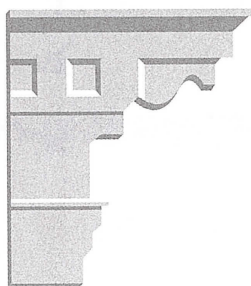
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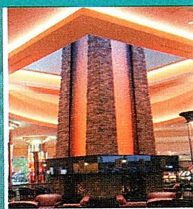
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Educational Facility Design: We Need Better Spaces for Kids

By **Umberto Dindo, AIA**, and
Cathy Jackson, AIA

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.

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



Educational Facility Design jury (clockwise from left): Jane H. Weinzapfel, FAIA, Principal, Leers Weinzapfel Associates Architects; John Weekes, AIA, Principal, Dull Olson Weekes Architects (DOWA); Michael Patraulea, Gruzen Samton (facilitator); and John Comazzi, W+C Willkins + Comazzi, and Assistant Professor, College of Design at the University of Minnesota

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.

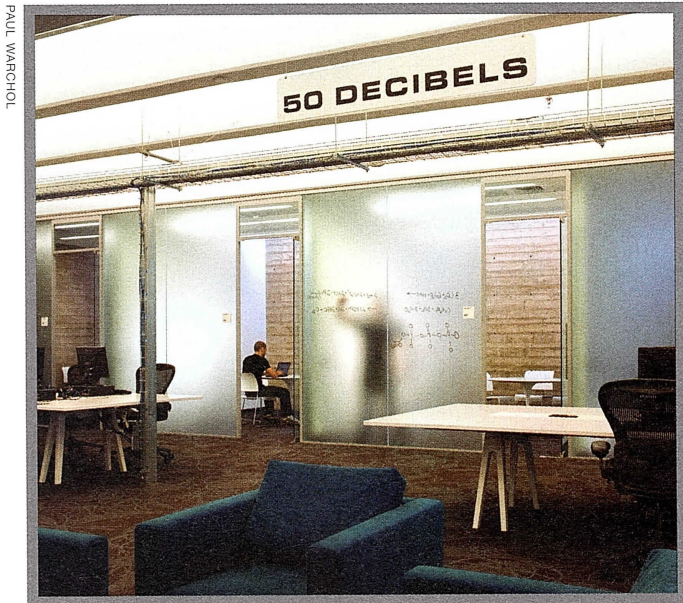
KRISTEN RICHARDS

Educational Facility Design HONOR

Architect Architecture Research Office

Project Susan P. and Richard A. Friedman Study Center,
Providence, RI

Client Brown University



PAUL WARCHOL

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: Altieri Sebor Wieber
Structural Engineer: Leslie E. Robertson Associates
Lighting Design: Tillotson Design Associates
Acoustics: Shen Milsom & Wilke
Graphic Design: OPEN
Construction Manager: Shawmut Design and Construction

Educational Facility Design HONOR

Architect Gluckman Mayner Architects

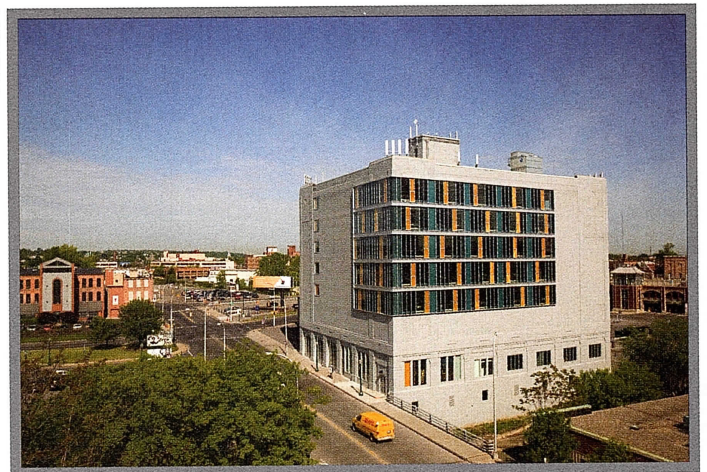
Project Syracuse University, The Warehouse, Syracuse, NY

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."

DAVID HEAD



Gluckman Mayner Architects Team: Richard Gluckman, FAIA, Martin Marciano, Sam Brown, Mark Fiedler, Eunkyung 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

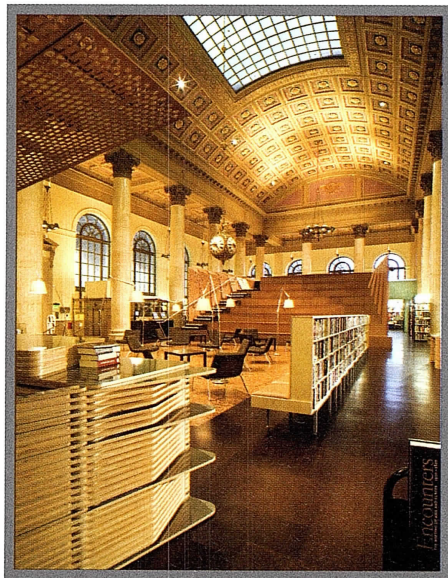
Educational Facility Design HONOR

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



JOHN HORNBER

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 Baccei, 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 Macaully Architects
Graphics Consultant: Meyer Scherer & Rockcastle
General Contractor: Shawmut Design and Construction

Educational Facility Design HONOR

Architect Polshek Partnership Architects

Project Monika A. and Charles A. Heimbald Jr. Visual Arts Center, Bronxville, NY

Client Sarah Lawrence College

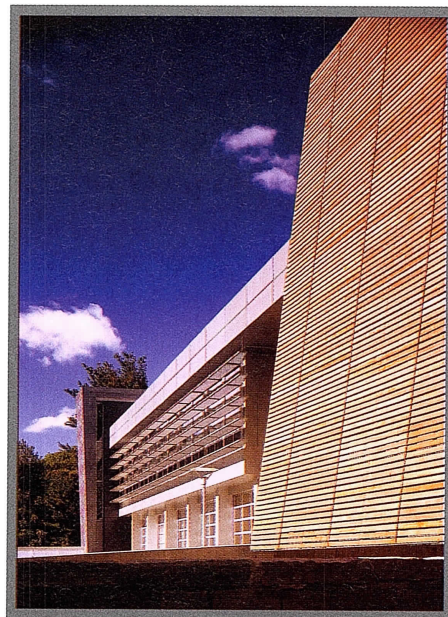
The Heimbald Center creates a dynamic interdisciplinary environment for the visual arts at Sarah Lawrence College. The building's primary material is glass, used for transparency and the generous amounts of daylight it allows within. This includes glass garage doors, which open to the landscaped terrace 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 Sebor 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. Sciamie Co.



RICHARD BARNES

Educational Facility Design HONOR

Architects Lyn Rice Architects

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

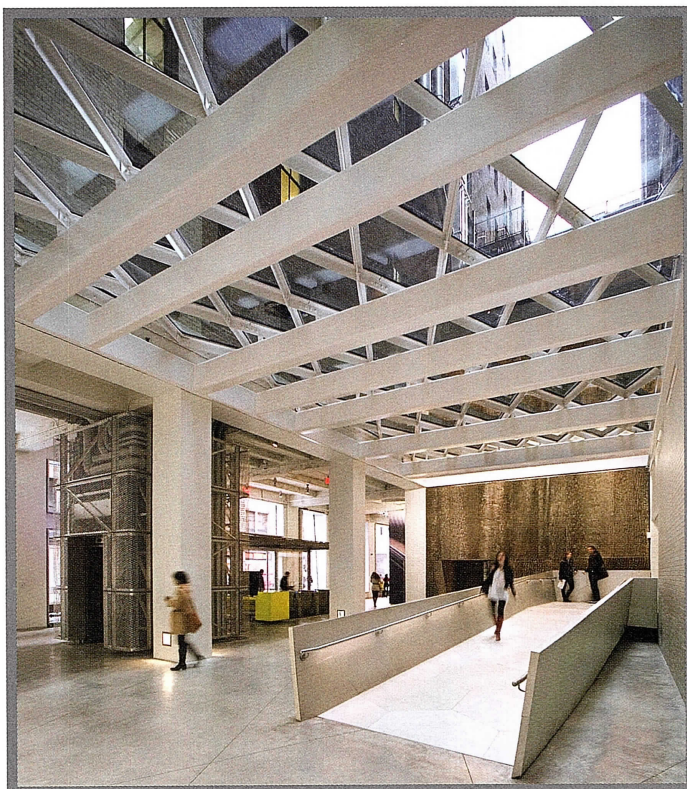
Client The New School

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-Erik 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

MICHEL MORAN



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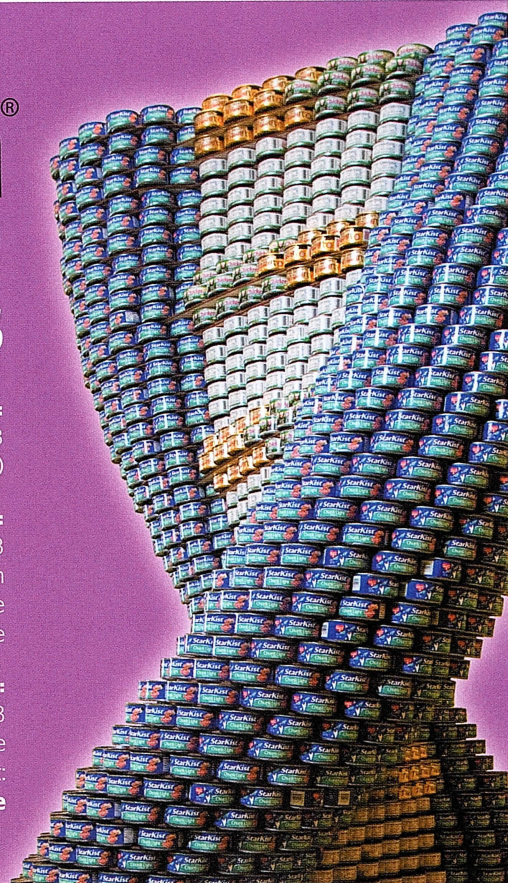
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Educational Facility Design

MERIT

Architect BSKS

Architects

Project New York Hall of Science Preschool Teaching Park,

Queens, NY

Client The New York

Hall of Science



JEFF GOLDBERG/ESTO

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

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

BKS 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.

Educational Facility Design

MERIT

Architect Steven Holl

Architects

Project New York University Department of Philosophy,

New York, NY

Client New York University



ANDY RYAN

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, Ebbie Wisecarver
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. Sciamie Construction Co.

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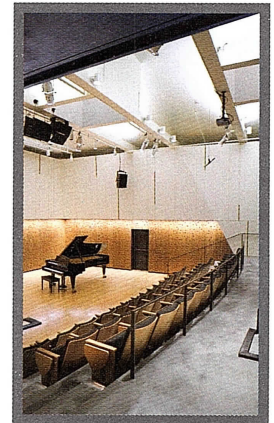
MERIT

Architect Brian Healy Architects

Project Grant Recital Hall,

Providence, RI

Client Brown University



JOHN HORNBER

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
Acoustic/AV: Kirkegaard Associates
General Contractor: E.W. Burman

Educational Facility Design

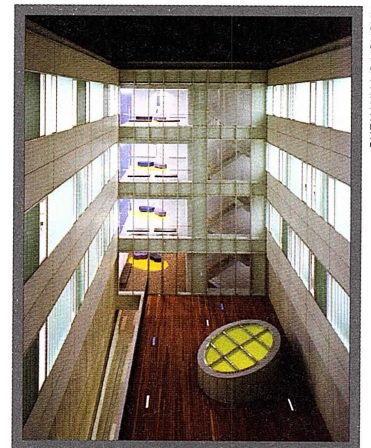
MERIT

Architects studio SUMO

Project Josai School of Management, Sakado,

Japan

Client Josai University



MACISA & PARTNERS

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.

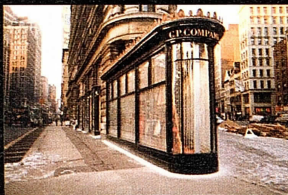
Jury: "The design is open and connected to the urban environment and invites you up the hill."

studio SUMO: Sunil Bald, Yolande Daniels, David Huang, Shai Turner, Brad McCoy, James Khamisi, Jeff Dee
Associate Architect/Structural/MEP Engineer-of-Record/Contractor: Obayashi Corporation
Structural/MEP Engineer (schematic phase): Arup

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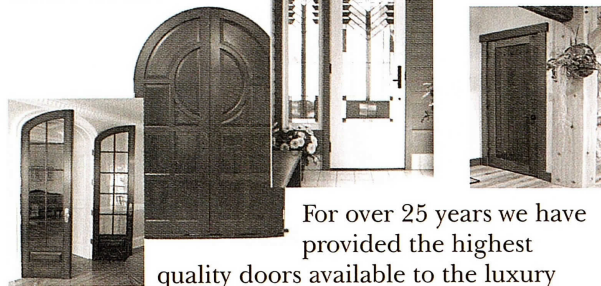


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Sustainable Design: Great Expectations

By Charles Griffith, AIA,
LEED AP, and Jessica
Strauss, AIA, LEED AP

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 BKS Architects stood out as an excellent example: it incorporated design process diagrams that truly shaped the building, and provided design metrics that quantified BKS'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.



Sustainable Design jury (l-r): Meredith Elbaum, AIA, LEED AP, Director of Sustainable Design, Sasaki Associates; Craig A. Curtis, AIA, LEED AP, Partner, The Miller Hull Partnership; and Stephen J. Kieran, FAIA, Principal, KieranTimberlake Associates

Juror Stephen Kieran, FAIA, of KieranTimberlake Architects spoke for all when he noted, "It has to be a beautiful, extraordinary, and compelling design. You have to have – and articulate – initiatives, and measure and verify your performance on these issues. It is an integral process that adds value when carefully constructed to a whole that is greater than the sum of its parts. Sustainable design requires analysis and correct science as part of the process."

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.

Sustainable Design/Cultural HONOR

Architect BSKS Architects

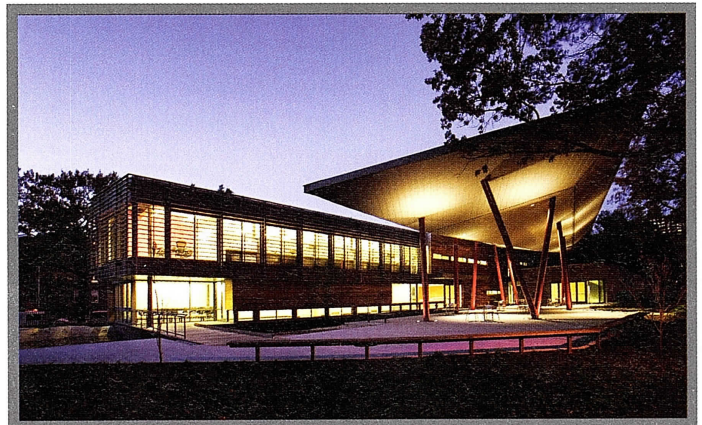
Project Queens Botanical Garden Visitor & Administration Center, Flushing, NY

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."

JEFF GOLDBERG/ESTO



BSKS Architects: Joan Krevlin, AIA, Julia Nelson, AIA, Paul Capece, AIA, Gerry Smith, Dirk Hartmann, Diane Alexander, Keith Pitocchi
Structural Engineer: Weidlinger Associates
MEP Engineer: P.A. Collins
Landscape Architects: Atelier Dreiseitl; Conservation Design Forum
Environmental Consultant: Viridian Engineering & Environmental
Lighting Design Consultant: Kugler Associates
General Contractor: Stonewall Contracting Corp.
Construction Manager: NYC Department of Design and Construction

Sustainable Design/Commercial HONOR

Architects Kohn Pedersen Fox Associates

Project 100 VE - 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 inter-connection. 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."

Kohn Pedersen Fox Associates:

John Bushell, RIBA, Jim Dunster, Robert Hartwig, Robert Peebles, Etain Fitzpatrick, AIA, Alanna Zie, Laura King, Simon Close, RIBA, Daniel Moore, Tim Yu, Clara Doty, Eva

Esteban, Greg Hughes, Takatomo Kashiwabara, Lydia Kim, Claudia Maggi, Raita Nakajima

Interior Design: Pringle Brandon

Space Planning: DEGW

Historic Building Advisor: Alan Baxter & Associates

Lighting Design Consultant: Speirs & Major

Landscape Architect: Charles Funke Associates

Development Manager: Stanhope

Construction Manager: Bovis Lend Lease

Planning Consultant: Gerald Eve

Project Manager: Drivers Jonas

Cost Consultant: Davis Langdon

Structural/MEP Engineer/Acoustical Consultant/Fire Safety: Ove Arup

IT Consultant: Faber Maunsell

Audio-Visual Consultant: Mark Johnson Consultants

H.G. ESCH



Sustainable Design/Commercial HONOR

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



NIC LEHOUX

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 Klehr Avia, FIIDA, Ed Wood, IIDA, Rocco Giannetti, AIA, Tom Lanzelotti, AIA, EJ Lee, Patricia Aponte, Naoko Oguro, IIDA, Susana Su-Tom, Rina Consuelo Parado, AIA, Oliver Schaper
Structural Engineer: Thornton Tomasetti Group
MEP Engineer: Flack + Kurtz
Civil Engineer: Vollmer 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 Apking, FAIA, Peter Magill, AIA, Carl Galioto, FAIA, William Baker, AIA, Roger Frechette, FAIA, Nazila Shabestari-Duran, AIA, Claes-Henric Appelquist, Jim Simmons, Chuck Besjak, Noboru Ota, John Darrow, Katherine Shen, Ece Calguner Erzan, Fatmir Hodzic, Jeong Hee Kim, Yoonsoo Oh, Joey Fonacier, Madeline Chang, Jennifer Rainey
Structural/MEP Engineer: Skidmore, Owings & Merrill
Owner's Representative: DLA Piper US



SKIDMORE, OWINGS & MERRILL

Subsustainable Design/ Multi-family Residential MERIT

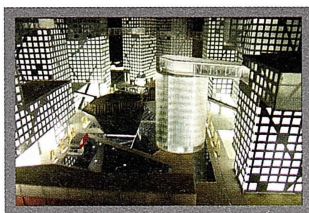
Architect Steven Holl Architects

Project Linked Hybrid, Beijing, China

Client Modern Investment Group

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.

STEVEN HOLL ARCHITECTS



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 McVoy, Garrick Ambrose, Yenling Chen, Rodolfo Dias, Guido Gusciana, Young Jang, Edward Lalonde, James MacGillivray, Matthew Uselman, Christian Beerli, Johnna Brazier, Cosimo Caggiola, Kefei Cai, Shih-I Chow, Frank-Olivier Cottier, Christiane Deptolla, Jathew Jull, JongSeo Lee, Eric Li, Richard Liu, Clark Manning, Giorgos Mitroulias, Olaf Schmidt, Judith Tse, Li Want, Kitty Wang, Ariane Wiegner, Noah Yaffe, Liang Zhao
Associate Architect: Beijing Capital Engineering Architecture Design Co.
Structural Engineer: Guy Nordenson and Associates
Mechanical Engineers: Transsolar Energietechnik; Cosentini Associates
Lighting Design Consultant: L'Observatoire International
Curtain Wall Consultant: Front; XAC Architectural Decoration Co.
Landscape Architect: EDAW Beijing

ARCHITECTURAL ATTORNEYS

SCHWARTZMAN, GARELIK, WALKER, & TROY

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Subsustainable Design/Educational MERIT

Architects Leers Weinzapfel

Associates and Samuel

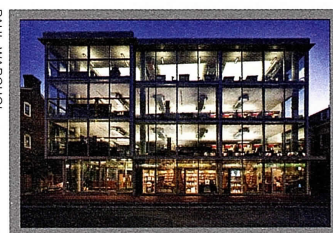
Anderson Architects

Project Harvard University

**Library Services Building,
Cambridge, MA**

Client Harvard University

PAUL WARCHOL



This building, which has a goal of LEED Gold certification, provides highly specialized flexible spaces, with a full window wall on its north face bringing light deep into the interior.

Jury: "This project resolved a demanding set of user daylighting needs within the limitations of an urban infill site. The geothermal system enabled the rooftop skylights so that all benefited. It is a great fit into the context while being quietly sustainable."

Leers Weinzapfel Associates: Andrea Leers, FAIA, Joe Raia, AIA, Natasha Espada, AIA
Associate Architect: Samuel Anderson Architects
Structural Engineer: Lim Consultants
MEP Engineer: Cosentini Associates
Code Consultant: Solutions Engineers
Cost Estimator: Faithful + Gould
Acoustical Consultant: Acentech
Landscape Architect: Stephen Stimson Associates
Civil Engineer: Green International Affiliates
General Contractor: Jackson Construction

Subsustainable Design/Educational MERIT

Architects Polshek Partnership

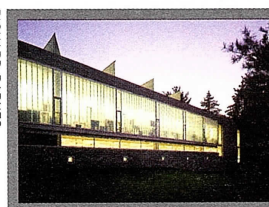
Architects

Project Monika A. and Charles A.

**Heimbold Jr. Visual Arts Center,
Bronxville, NY**

Client Sarah Lawrence College

RICHARD BARNES



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 Sliker, 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. Sciamco Co.

Urban Design: Small-Scale Projects Make Big Impact

By Lance Jay Brown, FAIA,
Eric C.Y. Fang, AIA, and
Jeffrey Raven, AIA

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, Rogers Marvel addressed the increasingly common problem of creating public space on urban rooftops. This well-crafted 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 RISE 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' Musiskwartier 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,



KRISTEN RICHARDS

Urban Design jury (l-r): Thomas Fisher, Professor and Dean, College of Design, University of Minnesota, Minneapolis; M. David Lee, FAIA, Vice-President, Stull and Lee; Jeffrey Raven, AIA (facilitator); Lance Jay Brown, FAIA (facilitator); Eric Fang, AIA (facilitator); and Martha Lampkin Welborne, FAIA, Managing Director, Los Angeles Grand Avenue Committee;

Fisher said, "You're talking about spending public dollars for actions and getting multiple layers of public approvals. It can't be just because you thought it was a good idea."

Lance Jay Brown, FAIA, is principal of Lance Jay Brown Architecture+Urban Design and ACSA Distinguished Professor at the School of Architecture, Urban Design and Landscape Architecture, CCNY/CUNY. He facilitated the Urban Design jury.

Eric Fang, AIA, is director of Urban Design and Planning at Street-Works LLC, and a member of the AIANY Planning & Urban Design Committee.

Jeffrey Raven, AIA, is director of Sustainability + Urban Design at the Louis Berger Group, and a member of the AIANY Planning & Urban Design Committee.

Urban Design HONOR

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.”



NATHAN SAVERS

Rogers Marvel Architects: Robert Rogers, FAIA, Jonathan Marvel, AIA, Vincent Lee, Christian Wofford, Michael Russo
Landscape Architect: Ken Smith Landscape Architect
Structural Engineer: Office of James Ruderman
MEP Engineer: Jaros, Baum and Boles
Lighting Design Consultant: Jim Conti Lighting Design
Curtain Wall Design: R.A. Heintges & Associates
General Contractor: Plaza Construction

Urban Design HONOR

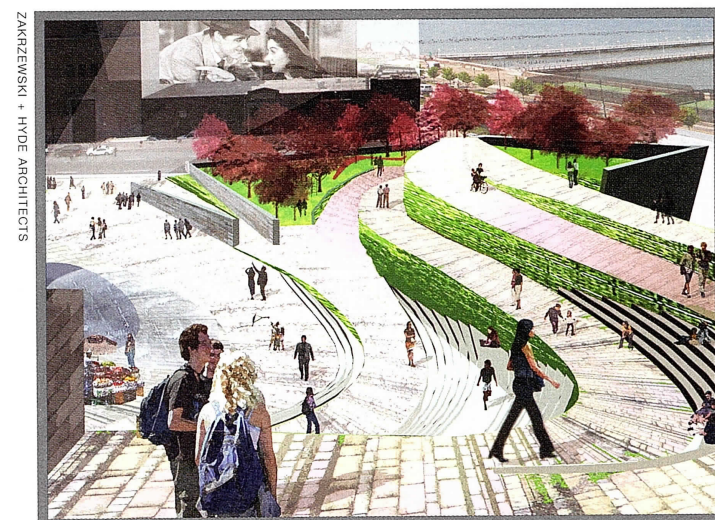
Architect Zakrzewski + Hyde Architects

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.”



ZAKRZEWSKI + HYDE ARCHITECTS

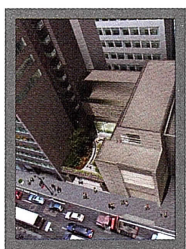
Zakrzewski + Hyde Architects: Stas Zakrzewski, AIA, Marianne Hyde, RA, Kevin Teague, Peter Van der Zwan, Jawnuta DiSciafani, Jeff Dee, Joy Cardillo, Caroline Couturier
Landscape Architect: Starr Whitehouse Landscape Architects and Planners

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



MTA CAPITAL CONSTRUCTION

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 Tarczyska, AIA, Axel Reyes

Landscape Architect: EDAW

Lighting Design Consultant: DGA

Construction Manager: MTA Capital Construction

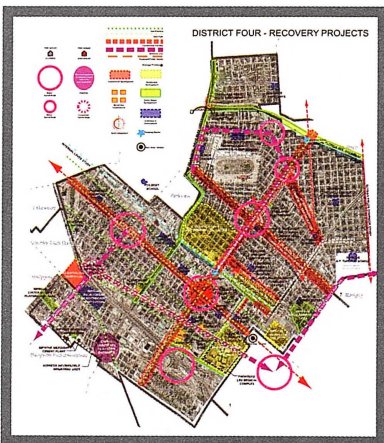
Urban Design MERIT

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.



FREDERIC SCHWARTZ ARCHITECTS

Jury: "This project is great as a unified approach."

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

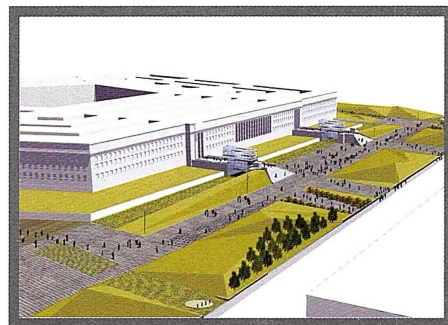
Urban Design MERIT

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.



ROGERS MARVEL ARCHITECTS

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 Tirayaki, Richard Wachter
Associate Architect: INBO B.V.
Land Planner: T+T Design
MEP Engineer: Raadgvende




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More and more communities are facing unique economic and environmental challenges as they develop. There is growing evidence that communities can do more to ensure that the balance between economic growth and the environment is maintained by creating strong neighborhoods with a wide range of options for housing, public spaces, commercial developments, and transportation.

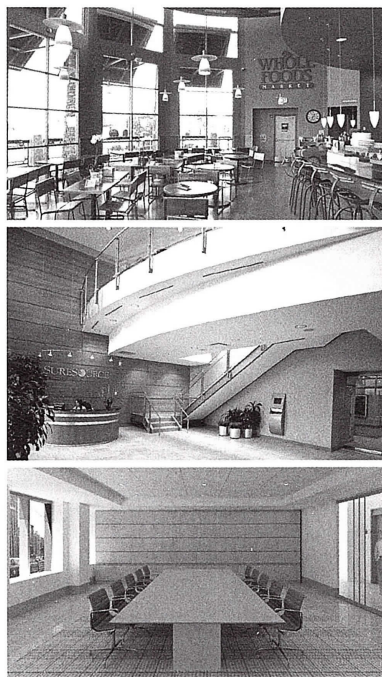
NCARB's newest monograph, *Getting to Smart Growth II*, examines the wide variety of tools and policies that are available to create these diverse, more livable communities. It presents case studies that show where these approaches have been successfully implemented, and provides dozens of practice and financial tips.

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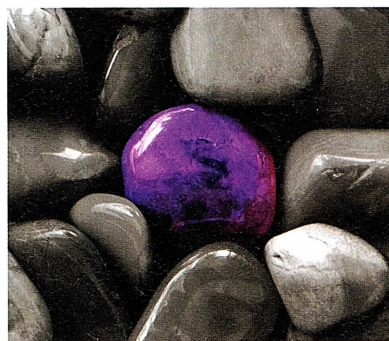
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Forever Young

Diversity as an Awards Issue

**A world I dream where black or white,
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 Christoff of Christoff: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. Weinzapfel, FAIA, of Leers-Weinzapfel, Farnaz Mansuri, Assoc. AIA, of De-Spec Inc., Toshiko Mori, FAIA, of Toshiko Mori Architect, Linda Pollak, AIA, of Marpillero Pollak, 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, Hailim 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-



Bell with AIA President-elect Marvin Malecha, FAIA, and AIA North Carolina Communications Director Heather Vance pushing the arch and envelope in St. Louis

etal resources a crisis that "threatens the profession, which, in order to survive, must begin to look like the society it must serve – a society which is becoming increasingly minority." He added, "We need the best and brightest to compete, regardless of race."

The Diversity Plenary in St. Louis was charged with drafting an action plan for diversity now. Marshall Purnell, FAIA, the AIA's first African-American president, said: "Until we place a value on the people who are underserved in this profession, we are all just spitting in the wind...our voices will not be heard unless we have all our voices at the table."

What are the elements of an action plan? It starts, as Stephen Klimont, FAIA, stated in "25 Steps to Diversity," published in the November 7, 2007 issue of *AIArchitect*, by focusing attention on four key action groups: architecture school deans and faculty; architecture firm principals; the patrons, black and majority; and the professional media. In other words, begin by stressing the value of design as early as grade school coupled with subsequent support through community colleges and professional degree programs. Develop consciousness at client organizations, both private and public, that minority-owned firms are there for significant projects, not bits and pieces or leftovers. Only one Fortune 500 company has a corporate headquarters designed by an African-American firm; moreover, no new GSA building, be it courthouse or border station, has been awarded to a black design firm. AIA member firms, large and small, similarly need to look hard at how hiring and retention practices advance diversity as a goal.

"We are part of a generation that believes we can change the world, and never in human history has there been the commitment, the resources, the courage, the money, and the technology to make our dreams come true," said Ambassador Andrew Young Jr., celebrating the life of Martin Luther King Jr. at Duke University in 2007. Based on the St. Louis Diversity Plenary, we should think more about whose designs are recognized, and which dreams are not deferred.

FREDERICK BUTTERS, FAIA



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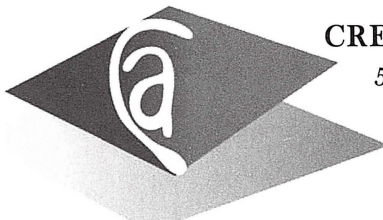
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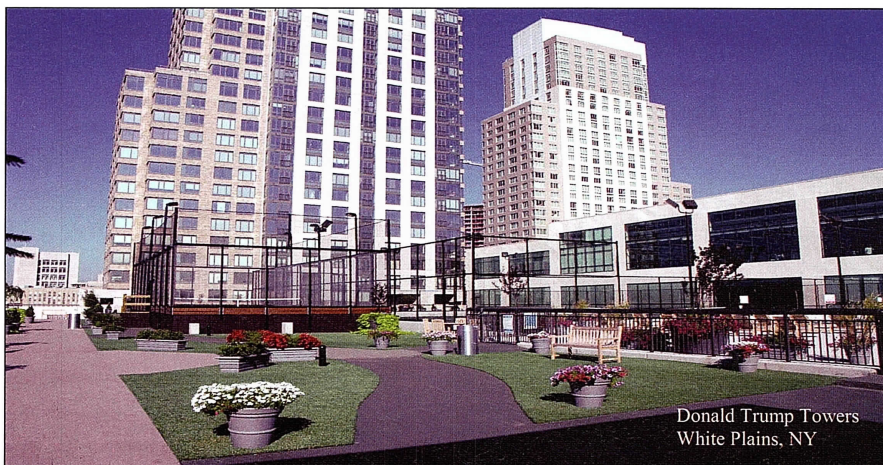
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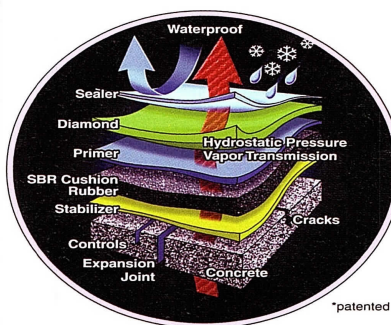
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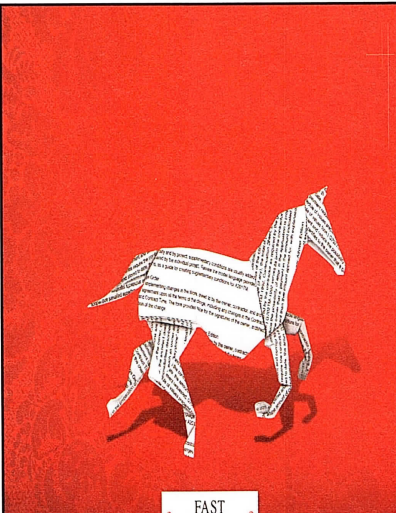
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