

Summer 2010

Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 72 ISSUE 2 \$10

2010 AIA NY Design Awards

ASLANY Design Awards

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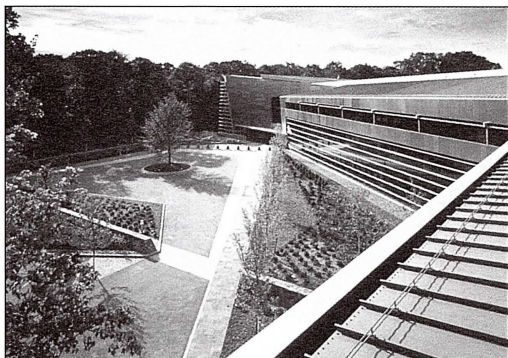
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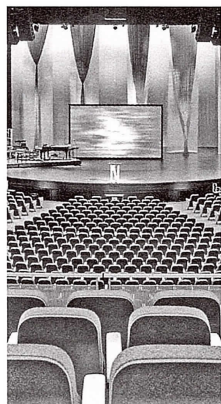
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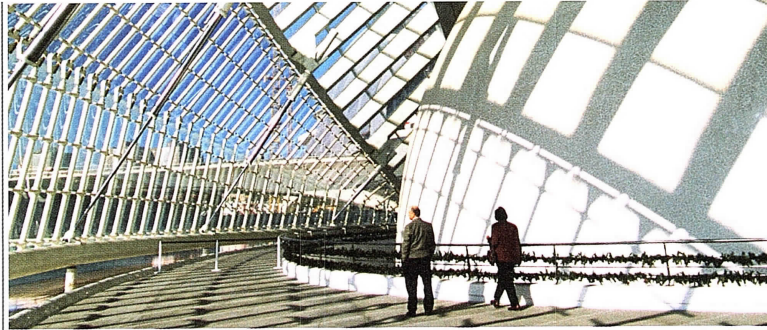
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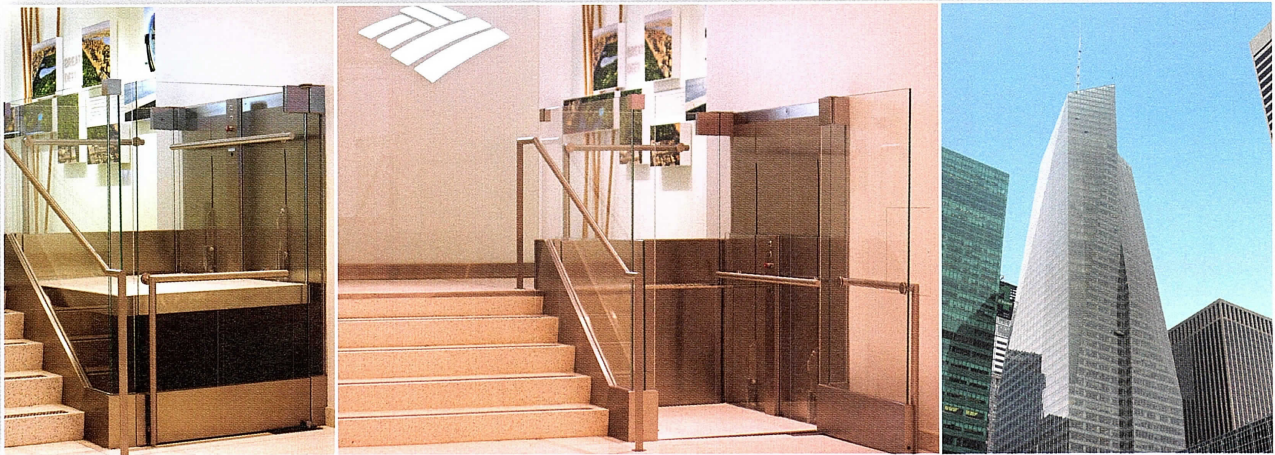
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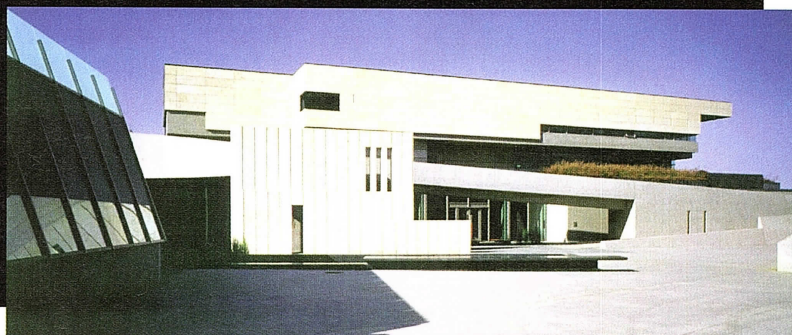


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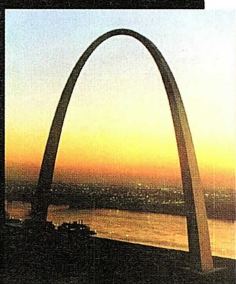
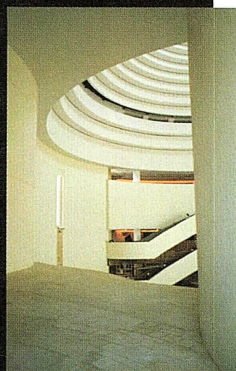
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ANTHONY P. SCHIRIPA,
FAIA, IIDA, President of the
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and

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FAIA, President of the
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Leadership...By Design

First Words

Letter from the President

This year our Design Awards program celebrated a few firsts. The program went electronic, attracting 425 paperless entries and reinforcing our commitment to conserve our resources. We added the category of Urban Design for the first time as well!

Thirty-four entries were cited for either Honor or Merit awards that recognize outstanding architectural design. To reinforce that these are "New York's" awards, the winning projects were either by New York City-based architects, evidencing design leadership around the globe, or by architects from elsewhere who are working in New York. Through these awards we honor architects, clients, and consultants who worked together to achieve design excellence.

Our jurors came from the Northeast, Midwest, West Coast, and Canada, and we thank them warmly for their service and applaud their choices: 13 in Architecture, six in Interiors, 11 in Unbuilt Work, and four in Urban Design. They include projects from the U.S., Europe, Asia, and South America, and were selected for design quality, program resolution, innovation, and technique. It is a commanding body of work that demonstrates how architects are leading the way in creating buildings that explore new methods to educate our future generations; housing that embraces and celebrates the surroundings; open, collaborative, and light-filled environments that provide new ways to work; and the elegant simplicity of luxury fashion retail environments. We marvel at the soaring, almost flight-like airport terminal; the simplicity of a single-room chapel for prayer and meditation; and the masterful restoration of our architectural heritage, all designed with sustainability in mind. We also celebrate unbuilt work, and hope that governments and private clients will find the resources to build them.

Almost seven years ago, I proposed that we commemorate the honorees at a luncheon with their peers as a way for members to share in celebrating design excellence. The success of this annual event has exceeded my wildest dreams and, with the funds raised, the Chapter has been able to expand its already strong programming at the Center for Architecture to benefit our members and the public. The 2010 Design Awards Luncheon, held on April 14 at the luxurious Cipriani Wall Street, was attended by more than 600 people, including architects, designers, engineers, contractors, and public officials. I thank all who attended, especially in a difficult economy.

Our awards program would not be possible without the significant efforts of our Chapter's staff, who made sure that the complexity of the events, programs, judging, and luncheon were executed flawlessly. And, of course, we appreciate the generous support of our many sponsors. Thank you!

A special thanks also to our Design Awards Committee and the chairs, Audrey Matlock, AIA, and Lori Mazor, AIA, for organizing this year's program and engaging an all-star jury for each project category. And thanks to *Oculus* Editor Kristen Richards, Hon. ASLA, and writers Linda G. Miller and Richard Staub for their efforts in putting this issue together. One last first: this year, the Design Awards Committee will become an elective committee, with the first slate elected to a two-year term at our annual meeting.

So join me in celebrating the multifaceted Design Awards. Though the exhibition was temporary, this special issue of *Oculus* is a lasting tribute to the exemplary projects we honored. Looking through these pages, you'll see many excellent examples of Leadership by Design.

Anthony P. Schirripa, FAIA, IIDA
2010 President, AIA New York Chapter



BOB WALLACE PHOTOGRAPHY

Center Highlights

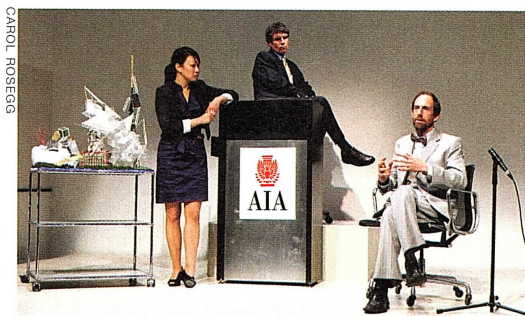
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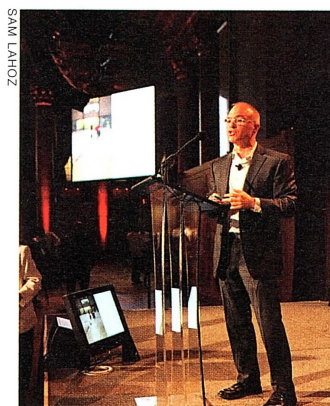
The Center for Architecture 2009 exhibition "Context\Contrast: New Architecture in Historic Districts" traveled to Washington, DC, for a three-month showing at AIA National Headquarters. AIANY organized a public program comparing new architecture in New York and DC's land-marked districts. (l-r): Tony Schirripa, FAIA, IIDA, AIANY President; George Miller, FAIA, President, AIA National; Sherida E. Paulsen, FAIA, Principal, PKSB Architects; Robert Tierney, Chair, NYC Landmarks Preservation Commission; Tersh Boasberg, Chair, Historic Preservation Review Board, Washington, DC; Rick Bell, FAIA, and Executive Director, AIANY.



The 2010 AIANY Design Awards exhibition wrapped around Tafel Hall for three months.



The Bilbao Effect, a new satiric play by Oren Safdie, made its New York debut at the Center for Architecture in May; (l-r): Ann Hu, Marc Carver, and Joel Van Liew.



Mark Robbins, Dean of the School of Architecture, Syracuse University, gave the keynote at the 2010 Design Awards Luncheon.



The AIANY delegation stopped for a photo op between legislative appointments at the 2010 AIANY Lobby Day in April. (l-r): Margaret Castillo, AIA, LEED AP, AIANY President-Elect; Susan Chin, FAIA; Margery Perlmutter, Esq., AIA, Director of Legislative Affairs; Venesa Alicea, Assoc. AIA, LEED AP; Ricardo Scofidio, AIA; Anthony Schirripa, FAIA, IIDA, President, AIANY; and Rick Bell, FAIA, Executive Director, AIANY.

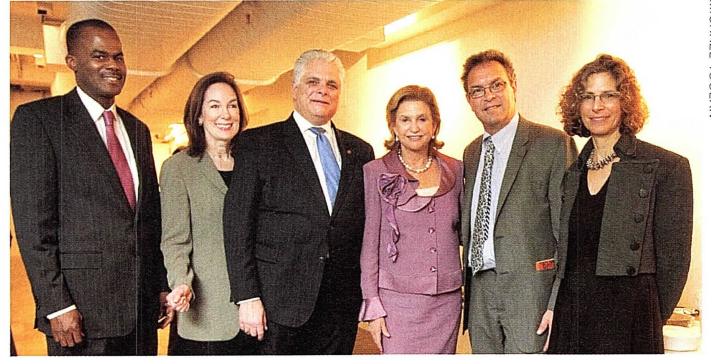


Leadership from AIANY and AIA Brooklyn visited the Domino Sugar Refinery site with Rafael Viñoly Architects and the developer, CPC Resources. (l-r): Tony Schirripa, FAIA, IIDA, President, AIANY; Don Weston, AIA, Chair, and Jean Miele, Member, AIA Brooklyn Urban Design Committee; Rick Bell, FAIA, Executive Director, AIANY; and Mitchell Korby, Esq., Herrick Feinstein.



EMILY NEMENS

The first Design for Aging public program in April (l-r): Nathan Jerry Maltz, AIA, founder of the new Design for Aging Committee; Commissioner Lilliam Barrios-Paoli, NYC Department for the Aging; Margaret Castillo, AIA, LEED AP, AIANY President-Elect; and AIANY Executive Director Rick Bell, FAIA.



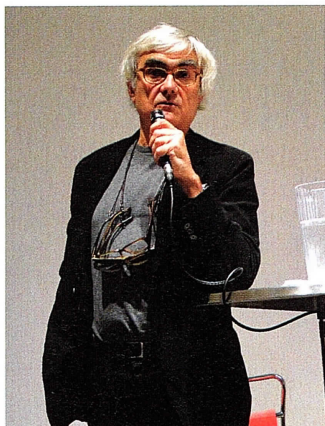
MICHAEL TOULAN

Congresswoman Carolyn Maloney visited the Center in March to speak about transportation and infrastructure projects in her district. (l-r): Terrence E. O'Neal, AIA; Margaret Castillo, AIA, LEED AP, President-Elect, AIANY; Anthony P. Schirripa, FAIA, IIDA, President, AIANY; Congresswoman Carolyn Maloney; Rick Bell, FAIA, Executive Director, AIANY; and Margery Perlmutter, Esq., AIA, Director of Legislative Affairs, AIANY.



EMILY NEMENS

On May 18, 250 architects, health professionals, urban planners, developers, and fitness experts gathered at the Center for Fit City 5, organized by AIANY and the NYC Department of Health & Mental Hygiene (DOHMH). Participating in a Commissioner's Roundtable were (l-r): Fatma Amer, PE, First Deputy Commissioner, Buildings Department; Amanda Burden, FAICP, Hon. AIA, Commissioner, City Planning; David Burney, FAIA, Commissioner, Department of Design + Construction; Adrian Benepe, Parks Commissioner; Thomas Farley, MD, MPH, Commissioner, DOHMH; Janette Sadik-Khan, Transportation Commissioner; and Matthew Sapolin, Commissioner, Mayor's Office for People with Disabilities.



EMILY NEMENS

In April, Rafael Viñoly, FAIA, gave a public presentation of the master plan for The New Domino. Right: The 2010 Convergence conference brought architecture students from New York State to firms around the city and to the Center. Venesa Alicea, Assoc. AIA, LEED AP (center), spoke with young architecture students.



ALEX WELSH

Fit City 5's packed house paused for a mid-conference Fitness Break.



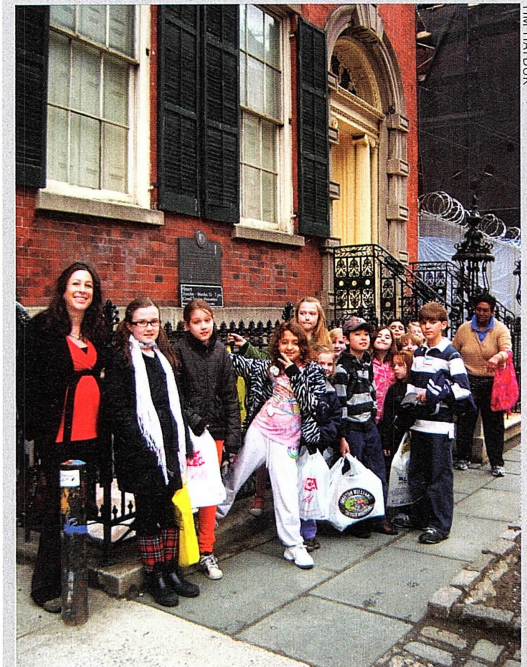
EDITH ALTIRRANDA

Center for Architecture Foundation



HEATHER ZUSMAN

Students cutting paper during the "Houses of the Future" studio vacation program.



TIM HANDUK

During spring break, students in the Center for Architecture Foundation's Vacation Studio program visited the Merchant's House Museum, a preserved single-family home from the mid-19th century.

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2010 AIA NY Design Awards

Introduction

By Audrey Matlock, AIA

The AIA New York Chapter Design Awards have always been a benchmark for the focus and direction of architecture in this city. This year's awards included categories for Architecture, Interiors, Urban Design, and Unbuilt Work, soliciting work by New York architects anywhere in the world, and by designers based elsewhere doing projects in NYC.

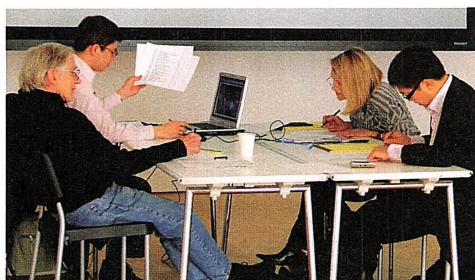
This year's 425 submissions was the largest number in the program's history, signaling the extent of projects commissioned three to five years ago. The category of Architecture received the largest number of submissions, another record at 187, followed by 117 in the Interiors category. Many of the 97 Unbuilt Work submissions were commissioned projects but on hold due to the current "unbuilding" climate.



Architecture jury (l-r): Julie Snow, FAIA, Julie Snow Architects; Gilles Saucier, Saucier + Perrotte; and Stanley Saitowitz, Stanley Saitowitz/Natoma Architects

A silver lining to this building slowdown is that architects have had time to reflect on the significance of their role in society. It is heartening to see the extent to which the work seriously tackled an array of urban challenges and sustainable issues while under the umbrella of design excellence. The jurors claimed that the work was "tremendously impressive, intellectually seamless while marrying social and environmental considerations." While noting the projects were generally smaller and less adventuresome than in years past, jurors commented that many dealt with the long-term future of our cities and communities.

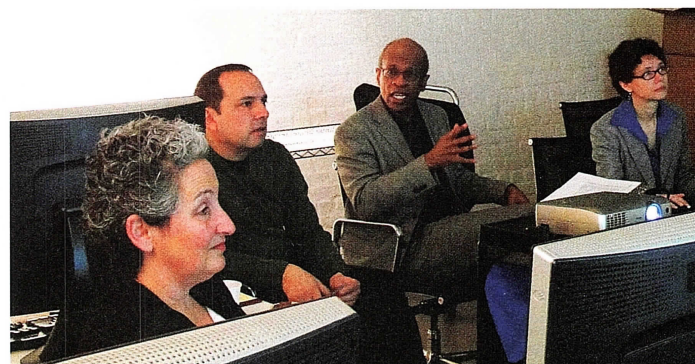
This year's Design Awards program was revamped to include Urban



Unbuilt Work jury (l-r): Craig Hodgetts, FAIA, Hodgetts + Fung; Adam Siegel (proctor); Karen Van Lengen, FAIA, University of Virginia (former Dean); and Qingyun Ma, MADA s.p.a.m., USC (Dean)



Interiors jury (l-r): Brian MacKay-Lyons, Hon. FAIA, MacKay-Lyons Sweetapple Architects; Brigitte Shim, Shim-Sutcliffe Architects; and Glenn Pushelberg, Yabu Pushelberg



Urban Design jury (l-r) Julie Eizenberg, AIA, Koning Eizenberg Architecture; Teddy Cruz, Estudio Teddy Cruz; Maurice Cox, University of Virginia (former mayor of Charlottesville and NEA Director of Design); and Suzanne Mecs (proctor)

Design, an area of increasing importance that frequently overlaps with architecture and landscape agendas. This was evident in several of the 24 projects submitted this year from all over the globe. Though totaling fewer submissions than actual ongoing New York waterfront, street, park, and reclamation site development projects, the four winners – all in NYC – acknowledge the growing value and significance of good urban design.

April 22 was the 40th anniversary of the first Earth Day, when 20 million people across the country rallied to save the Earth and stop the rapid depletion of our precious resources. In the subsequent 40 years, too little has been accomplished by everyone, including the design profession, towards these ends. Is it possible that someday a stronger bond between our needs and our desires will help us become leaders in this effort? By awarding work that marries firmness, commodity, delight, and environmental care, higher standards are set for us all.

Audrey Matlock, AIA, principal of Audrey Matlock Architect, is engaged in designing projects worldwide. She is currently co-chair, with Lori Mazor, AIA, of the AIA Design Awards Program.

EMILY NEMENS

EMILY NEMENS

EMILY NEMENS

EMILY NEMENS

Architecture HONOR

Architect: Peter Gluck and Partners

Project: The East Harlem School, New York, NY

Client: The East Harlem School at Exodus House

Located in a neighborhood plagued by poverty and violent crime, this independent, not-for-profit middle school is committed to recognizing its 120 students as individuals and contributors to the community. The school's mission and culture of learning and social awareness are reflected in the design of the 27,800-square-foot, five-story building through spaces suffused with natural light, promoting calm, creativity and collective responsibility.

Classrooms and other academic spaces are located on the upper floors, screened by a fabric-like weave of staggered windows and panels of varying colors and degrees of reflectivity, creating a pixelated-like façade. Window openings are placed in relation to interior planning rather than imposing any formal exterior logic. The entry lobby, cafeteria, and multipurpose gymnasium on the lower floors, used for school-

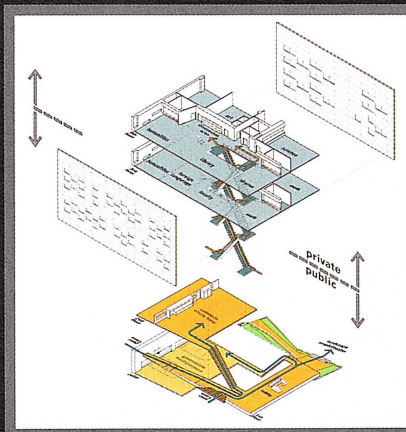
Jury: "The school is a powerful demonstration that architecture can support community change, with kids actively taking part in the life of the school, and the building working within the community. This project was clearly the result of an intensive effort by the architect."



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PETER GLUCK AND PARTNERS

wide gatherings and public special events, are linked by light-filled stairs and gentle ramps, and can be glimpsed by passersby through the translucent, acid-etched glass façade.

Initially, the school was hesitant to use the firm's integrated architectural design and construction management service, assuming it would be more costly. In reality, the integrated project delivery process shaved \$520,000 off the budget, which went towards the school's endowment.

Peter Gluck and Partners Design Team: Peter L. Gluck, Shannon Bambenek, Kees Brinkman, Kathy Chang, Steven Chen, A.B. Moburg-Davis, Marc Gee, Bethia Liu, Jill Reinecke, Elaine Sun, Stacie Wong
Structural Engineer: Robert Silman Associates
MEP Engineer: Rodkin Cardinale Consulting Engineers
Lighting Consultant: Lux Populi
Kitchen Consultant: Kitchen Consultants
Code Consultant: Design 2147
Zoning Consultant: Slater and Beckerman
General Contractor: ARCS Construction Services

Architecture HONOR

Architect: Steven Holl Architects

Project: Knut Hamsun Center, Hamarøy, Norway

Client: Nordland Fylkeskommune

"There was a tower in front of me...a black octagonal tower." So begins Knut Hamsun's existentialist novel *Mysteries*. The museum that pays homage to Norway's Nobel Laureate for Literature has been realized in the form of a six-story, parallelogram-shaped tower. The tarred black timber exterior skin, characteristic of medieval wooden stave Norse churches, is punctuated by balconies. Commissioned in 1994, the project was mired in controversy, primarily over the concern that

Jury: "The image of this project in the landscape was very compelling; the dark-stained wood created a fusion of the horizontal and vertical forms."

Steven Holl Architects Team: Steven Holl, AIA, Noah Yaffe, Francesco Bartolozzi, Ebbie Wisecarver, Peter Engländer, Erik Fenstad Langdalen, Gabriela Barman-Kraemer, Yoh Hanaoka, Justin Korhammer, Anna Müller, Audra Tuskes

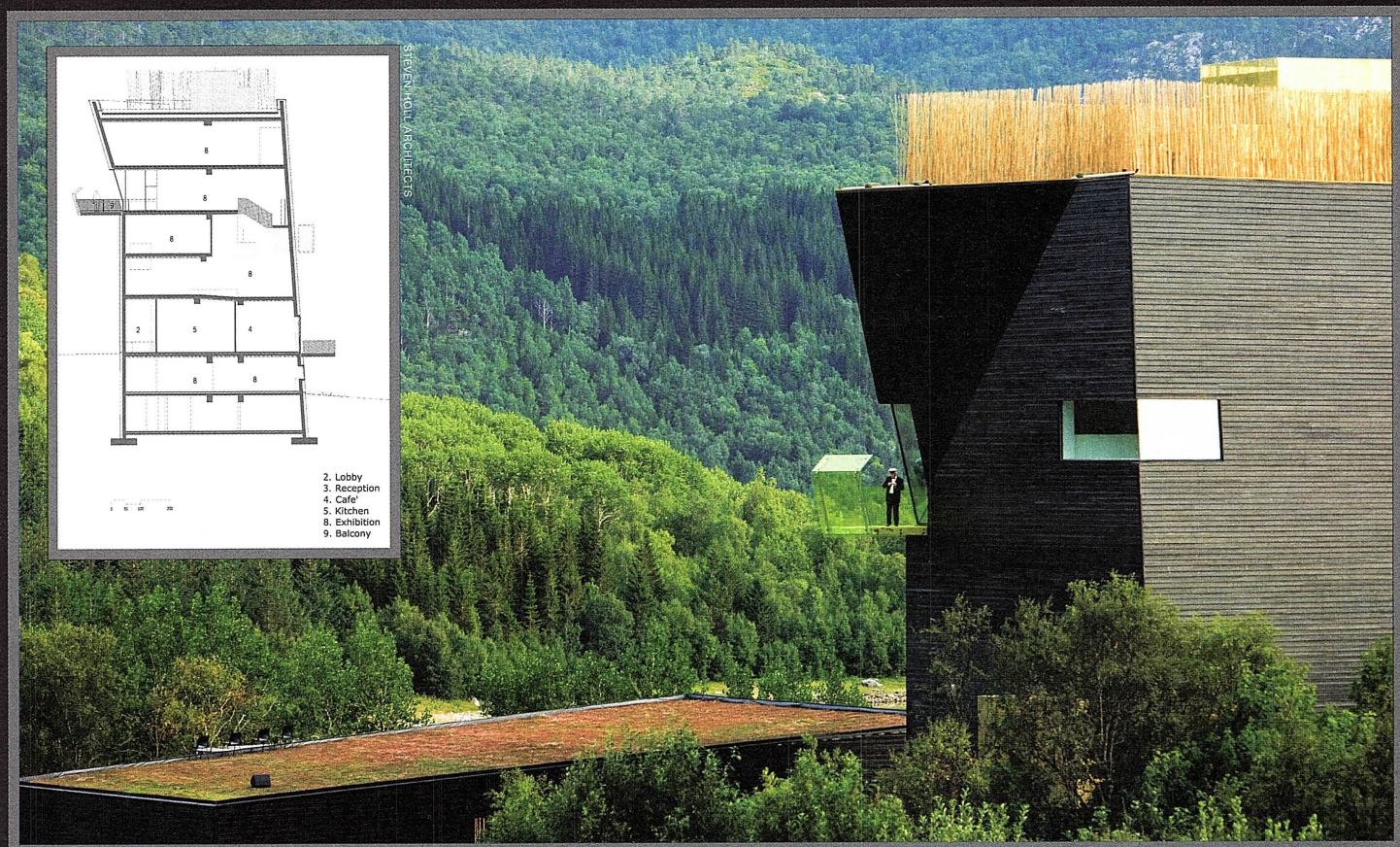
Architect-of-Record: LY Arkitekt

Structural Engineers: Guy Nordenson and Associates (design development); Ramboll Norge (construction documents)

Landscape Architect: Landskapsfabrikken

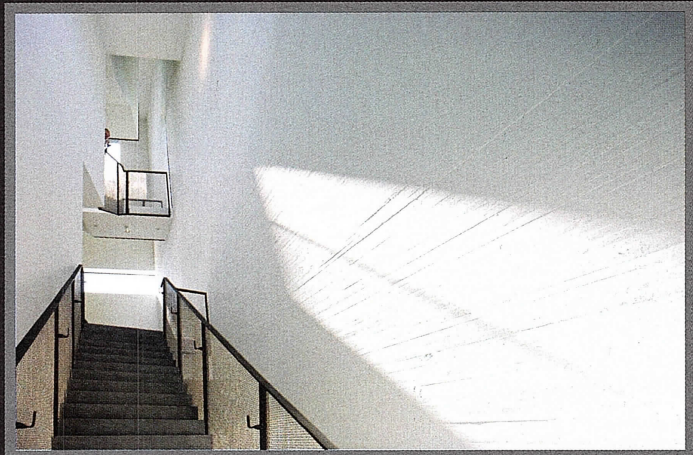
Lighting consultant (design development): L'Observatoire International

General Contractors: Skanska Norge AS; Veidekke AS (interiors)



Hamsun's Nazi sympathies overshadowed his legacy, but also over the design and initial proposed site. It was completed in time for the national celebration of the author's 150th birthday in 2009.

The 27,000-square-foot building is located above the Arctic Circle, near where Hamsun was raised. The concept for the project, "Building as a Body: Battleground of Invisible Forces," is derived from Hamsun's book, *Hunger*. The design embodies themes expressed in his early writings as well as the vernacular architecture and surrounding mountainous landscape. With its rough, white-painted concrete interiors, the museum contains exhibition areas, a library and reading room, a café and a 230-seat auditorium connected to the main building via a subterranean passageway that takes advantage of the natural topography and natural light.



IVAN BAAN

IVAN BAAN

Architecture HONOR

Architect: Steven Holl Architects
Project: Vanke Center/Horizontal Skyscraper, Shenzhen, China
Client: Shenzhen Vanke Real Estate Co.

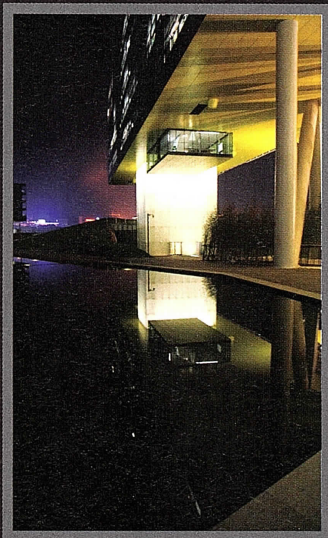
Instead of building several smaller structures each with a specific program, the designers decided to “float” one large mixed-use building. This “horizontal skyscraper,” named for one of China’s leading real estate developers, is as long as the Empire State Building is tall, and rises on eight columns to just under the 35-meter height limit. The almost 1.3-million-square-foot building contains separate contiguous zones for office space, condominiums, and a hotel. The elevated structure leaves the ground level for a public park, with the building itself providing the shady spots. Sunken into the underside of the building are glass cubes that offer 360-degree views of the gardens below.



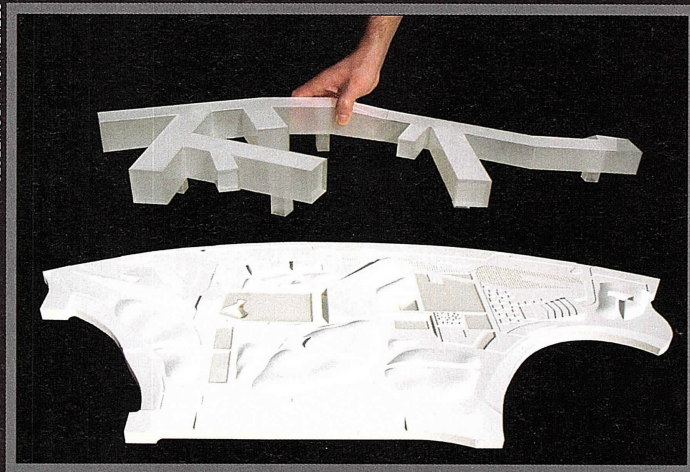
STEVEN HOLL ARCHITECTS

The park design is inspired by Roberto Burle Marx’s gardens in Brazil. Mounds of earth, bracketed by pools and walkways, conceal a below-ground conference center, spa, and parking area that includes charging stations for electric vehicles. With an abundance of sustainable features, the complex is expected to be one of the first LEED Platinum projects in Southern China. Perhaps its most sustainable feature is that it was built to withstand tsunamis.

STEVEN HOLL ARCHITECTS



STEVEN HOLL ARCHITECTS



SHU HE



Steven Holl Architects Team: Steven Holl, AIA, Li Hu, Yimei Chan, Gong Dong, Garrick Ambrose, Maren Koehler, Jay Siebenmorgen, Christopher Brokaw, Rodolfo Dias, Eric Li, Jason Anderson, Guanlan Cao, Lesley Chang, Clemence Eliard, Forrest Fulton, Nick Gelpi, M. Emran Hossain, Seung Hyun, Kang, JongSeo Lee, Wan-Jen Lin, Richard Liu, Jackie Luk, Enrique Moya-Angeler, Roberto Requejo, Jiangtao Shen, Michael Rusch, Filipe Taboada

Competition Phase Project Team: Steven Holl, AIA, Li Hu, Gong Dong, Justin Allen, Garrick Ambrose, Johnna Brazier, Kefei Cai, Yenling Chen, Hideki Hirahara, Eric Li, Filipe Taboada

Associate Architect/Structural-Mechanical Engineer: CCDI

Structural Engineer: CABR

Climate Engineer: Transsolar

Landscape Architect: Steven Holl Architects

Curtain Wall Consultant: Yuanda Curtain-wall

Lighting Consultant: L'Observatoire International

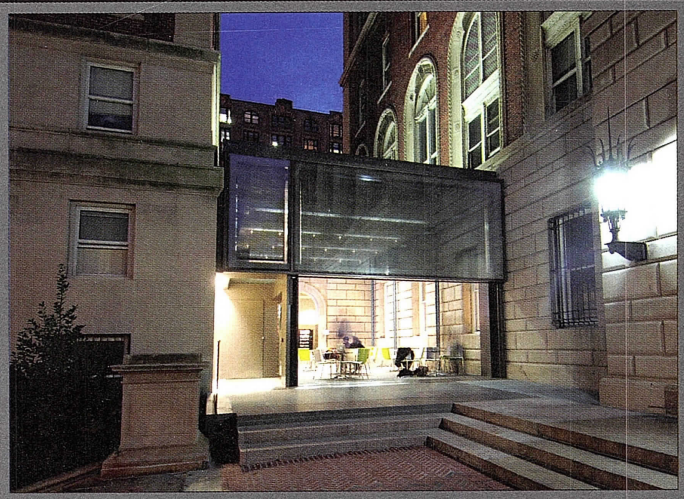
Architecture HONOR

Architect: Marble Fairbanks

Project: Toni Stabile Student Center at the Columbia University Graduate School of Journalism, New York, NY

Client: Columbia University Graduate School of Journalism

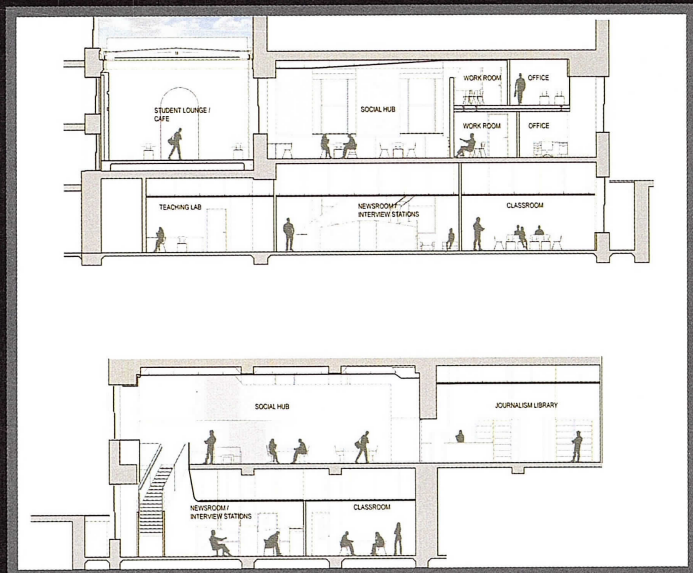
The new student center consists of a 9,000-square-foot interior renovation of two floors in an existing McKim, Mead & White building, plus a 1,000-square-foot addition, together forming an intellectual and social center for the school. A portion of the existing floor slab was removed to create a new double-height, multipurpose space and to bring natural light to the lower level. The main floor's "social hub" encourages student-faculty interaction and includes study areas and flexible spaces for meetings and events. On the level below are the newsroom, classrooms, and a teaching lab.



MARBLE FAIRBANKS / JONGSEO KIM

Three different perforated, powder-coated steel surfaces provide material consistency and a unified identity: the wall in the social hub features graphic images of the building and the streetscape beyond; the ceiling is built to suit the acoustics; the corrugated ceiling in the café is designed for sun shading. The glass-fronted café located in the addition has an operable window wall so it can be opened. It also sports plasma screens and LED signage broadcasting the news, so the subject of journalism is never completely out of mind.

Jury: "We were impressed with the integration of contemporary materials and production within a historic structure. The restraint of the design defers to the dominance of the historic buildings."



MARBLE FAIRBANKS



MARBLE FAIRBANKS / JONGSEO KIM

Marble Fairbanks Team: Scott Marble AIA, Karen Fairbanks, AIA, LEED AP, Adam Marcus, LEED AP, Mallory Shure, LEED AP, Eric Ng, Stacey Murphy, Robert Booth, LEED AP, Darren Zhou, Katie Shima

Structural Engineer: Robert Silman Associates

MEP/FP: Plus Group

Façade Consultant: FRONT Inc.

Fabrication Consultant: Proxy Design

Geometry Consultant: Stevens Institute Product Architecture Lab

Lighting Design: Rick Shaver Architectural Lighting

Audio/Visual Consultant: Arup

Graphic Design: Thumb Projects

General Contractor: Structure Tone

Architecture HONOR

Architect: Toshiko Mori Architect

Project: The Eleanor and Wilson Greatbatch Pavilion,
Buffalo, NY

Client: Martin House Restoration Corporation

The 7,700-square-foot pavilion serves as the visitor's center for the Darwin D. Martin House complex, a collection of five Frank Lloyd Wright Prairie-style buildings. The open plan houses an event and gallery space with interpretive exhibitions related to Wright's principles and Darwin's patronage of the great architect.

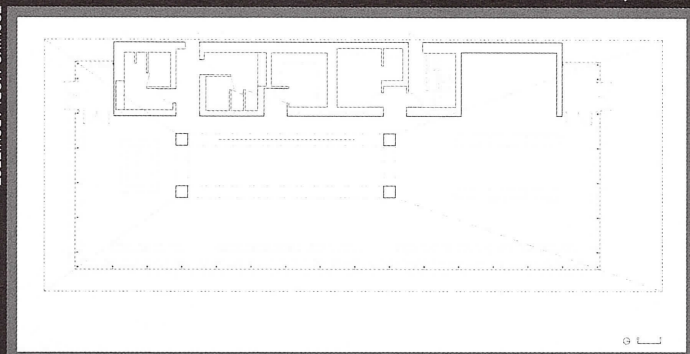
PAUL WARCHOL PHOTOGRAPHY



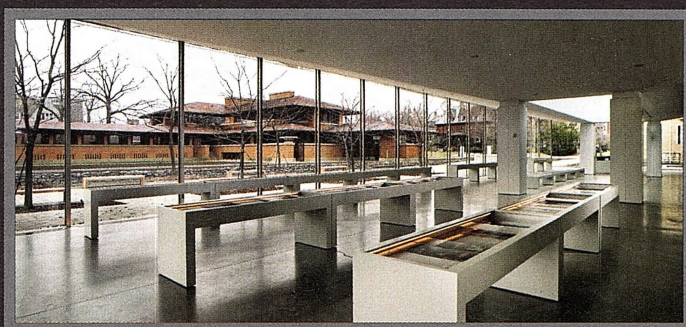
PAUL WARCHOL PHOTOGRAPHY



TOSHIKO MORI ARCHITECT



PAUL WARCHOL PHOTOGRAPHY



The pavilion responds to the context of the Martin House through contrast rather than mimicry by reinterpreting the proportions and geometries of composition, structure, and materials that Wright used. Continuing Wright's practice of innovation, the pavilion façade is made of transparent triple-glazed, high-performance glass that provides thermal insulation while maximizing daylight. The air-delivery system uses geothermal heat exchange for heating and cooling the building, and is discreetly concealed and acoustically insulated. A radiant cooling and heating system in the floor slab balances seasonal thermal fluctuations. Displacement ventilation provides airflow through natural convection, allowing for a more energy-efficient system that organically integrates architecture and technology.

Jury: "Beautifully conceived to not emulate the Martin House, the pavilion serves as a light counterpoint to the weight of the historic structure. We were delighted that 'organic architecture' should also take on structural efficiency and innovative environmental design."

Toshiko Mori Architect Team: Toshiko Mori, FAIA, Sonya Lee, AIA, Alexandra Barker, AIA (team member, competition phase)

Structural Engineer: Skidmore, Owings & Merrill

MEP/FP: Landmark Facilities Group

Landscape Architect: Quennell Rothschild & Partners

Environmental Consultant: Transsolar Energietechnik GmbH

Audio/Visual/Lighting: Arup

Façade Consultant: Front Inc.

Film, Exhibition, Graphic Design: 2x4

Civil Engineer: Watts Architecture and Engineering

Specifications: Donald Baerman, AIA, Architect

Construction Manager: LPCiminelli

Architecture HONOR

Architect: Morphosis Architects with Gruzen Samton

Project: 41 Cooper Square, New York, NY

Client: The Cooper Union for the Advancement of Science & Art

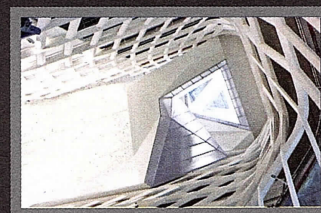
The new 175,000-square-foot academic building contains reconfigurable, state-of-the-art classrooms, laboratories, studios, and public spaces, including an exhibition gallery and a 200-seat auditorium. At the heart of the building is a vertical "piazza," designed to promote social, intellectual, and creative exchange among students from the college's schools of art, architecture, and engineering, previously housed in separate buildings. This central space is defined by an undulating lattice that wraps a 20-foot-wide grand stair ascending four stories through a sky-lit atrium. "Skip-stop" elevators encourage the use of the stairs and sky bridges, which also provide opportunities for impromptu meetings. The building's sculpted façade reverberates with light and shadow via a high-performance double skin, whose semi-transparent layer of perforated stainless steel wraps the glazed envelope to provide interior environmental control and allow passersby views of the inside.



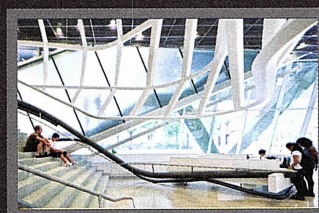
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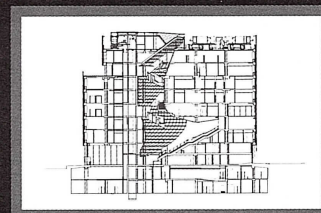
IMAN BAAN



IMAN BAAN



IMAN BAAN



MORPHOSIS ARCHITECTS/
GRUZEN SAMTON

Jury: "Clearly the architecture gives Cooper Union a powerful new presence on the square and in the city. At the same time, the interior space speaks to innovation and collaboration, and the exterior detailing makes the building work at multiple scales."

Morphosis Team: Thom Mayne, FAIA, Silvia Kuhle, Pavel Getov, Jean Oei, Chandler Ahrens, Natalia Traverso Caruana, Go-Woon Seo, Irena Bedenikovic, Salvador Hidalgo, Debbie Lin, Kristina Looock, Marty Doscher, Ben Damron, Graham Ferrier, Reinhard Schmoelzer, Patrick Dunn-Baker, Charles Austin, Sean Anderson, Dominique Cheng, Soohyun Cheng, Eui Yeob Jeong, Amy Kwok, Shannon Loew, Brock Hinze, Hugo Martínez, Greg Neudorf

Gruzen Samton Team (Associate Architect): Peter Samton, FAIA, Susan Drew, AIA, LEED AP, Tim Schmiderer, RA, Cathy Jackson, AIA, LEED AP, Joanne Fernando, AIA, Sari Mass, Ed Mayer, Mani Muttreja, RA, Alfreda Radzicki, AIA, LEED AP, Stefanie Romanowski, Karlo Rosete, Suzanne Troiano, Robert Williams

Project Management: Jonathan Rose Companies

Construction Management: F.J. Sciam Construction

Landscape Architect: Mathews Nielsen Landscape Architects

Structural Engineers: John A. Martin Associates; Goldstein Associates

MEP: IBE Consulting Engineers (mechanical concepts); Syska Hennessy Group (engineer-of-record)

Lab Consultant: Steve Rosenstein Associates

Graphics: Pentagram Design

Performing Arts/Media: Auerbach Pollock Friedlander

Lighting Designer: Horton Lees Brogden Lighting Design

Acoustics Engineer: Newson Brown Acoustic

IT/AV/Security: Syska Hennessy Group

IT: Barnes Wentworth

Civil Engineer: Langan Engineering and Environmental Services

Geotechnical Consultant: Mueser Rutledge Consulting Engineers

Fire Engineer: Arup Fire

Expeditor/Code: Berzak Schoen Consultants

Vertical Transportation: Van Deusen & Associates

Façade Consultant: Gordon H. Smith Corporation

Water Proofing Consultant: Henshell & Buccellato

Sustainable Design/LEED; Cost Consultant: Davis Langdon

Environmental Design Peer Reviewer: Atelier Ten

Commissioning: Synergy Engineering

Consulting Engineer: Rowan Williams Davies & Irwin

Architecture HONOR

Architect: Thomas Phifer and Partners

Project: Fishers Island House, Fishers Island, NY

Client: Private

Fire destroyed the client's original Colonial Revival house, but like a phoenix, a modern glass-and-steel house rose to take its place – only this time with unobstructed views of the extensive existing gardens and the sea. This natural environment set the stage for the design of the 4,600-square-foot house. Located on almost four acres along the rocky coastline of an island at the eastern end of Long Island Sound, the long, narrow “garden pavilion” responds to the natural surroundings and views. The house features his and hers master bedrooms, a guest bedroom, living room, library, kitchen, pantry, and three gallery spaces for the client's art collections. Within the perimeter of a lace-like trellis that wraps around the

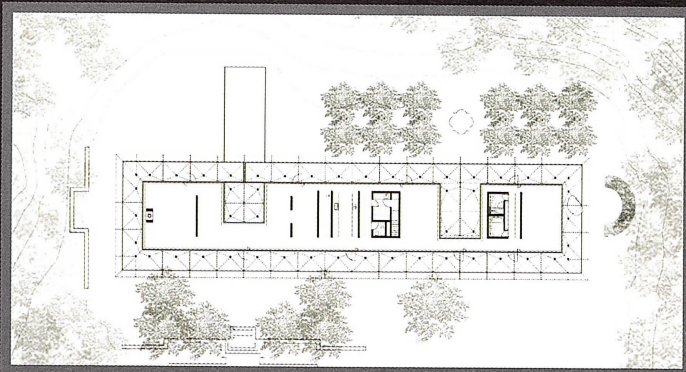
exterior of the house are a moss garden and reflecting pool. The choreography between the glass walls, landscaped courtyards, and gardens beyond is designed so that, in essence, when one is inside the house, interior and exterior elements can be experienced and enjoyed simultaneously, and vice versa.

Jury: “The simplicity of the glass pavilion and the delicately detailed trellis seems to be a flawless response to the formal mature garden coastal site. The site and architecture are in perfect balance.”

SCOTT FRANCES



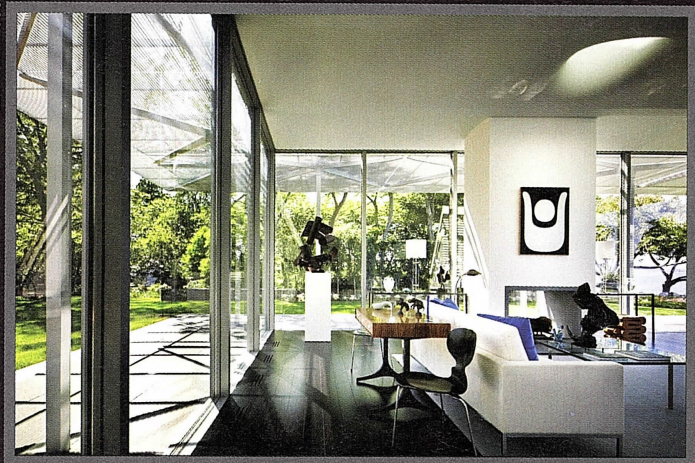
THOMAS PHIFER AND PARTNERS



SCOTT FRANCES



SCOTT FRANCES



Thomas Phifer and Partners Team: Tom Phifer AIA, Andrew Mazor AIA, Donald Cox AIA, Eric Richey, Adam Ruffin, Katie Bennett, Lisa Tilney, Rebecca Emmons

Structural Engineer: Skidmore Owings & Merrill

Mechanical Engineer: Ambrosino, DePinto & Schmieder

Interior Lighting: OVI

Exterior Lighting: Greg Yale

Architecture MERIT

Architect: Garrison Architects

Project: Koby Cottage, Albion, MI

Client: Kullman Industries

Located on the bucolic campus of a boarding school for troubled teens, this lakeside cottage is a therapeutic home away from home for visiting parents. The X-shaped, 1,100-square-foot structure consists of two raised modules separated for light, space, and privacy. The common dining area is situated at the crossing and flanked by the living room, kitchen, and two bedrooms. The structure is also a prototype of a system designed for the construction of multistory modular buildings.



GARRISON ARCHITECTS



GARRISON ARCHITECTS

Jury: "Even though it is a modular building, it didn't lose its poetry. The 'X' is a simple gesture, and creates an interesting window."

Garrison Architects Team: James Garrison, AIA, Herbin Ng, Vanessa Moon

MEP/Structural Engineer: Paulus, Sokolowski & Sartor

General Contractor: Kullman Industries

Architecture MERIT

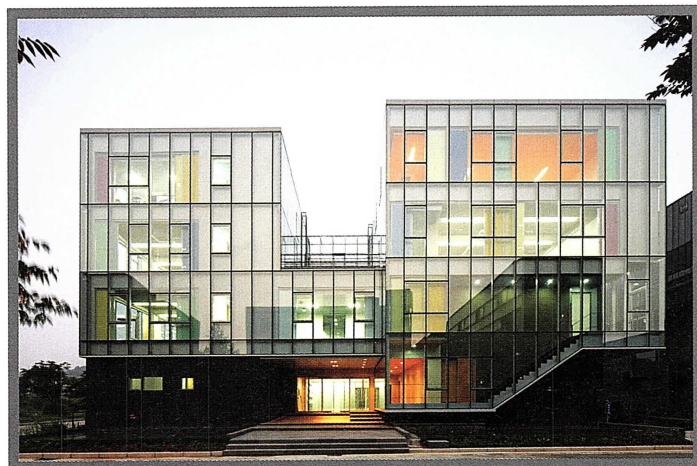
Architect: SAA/Stan Allen Architect

Project: Salim Publishing House, Paju Book City, Korea

Client: Salim Publishing

Approximately 20 miles outside of Seoul is a 10-year-old eco-friendly city planned for and established by the book publishing industry. This 22,500-square-foot building extends and elaborates the given "book-shelf typology," with an L-shaped volume that opens toward the river and creates an entry court. The colored double-skinned curtain wall and roof garden designed to visually connect with the adjacent wetland maximize the potential for passive heating and cooling.

Jury: "The simplicity of architectural form is skillfully combined with the use of moving color panels to create powerfully intriguing structures, rather than overtly sculptural volumes usually seen in this context."



E. JAE-SEONG, SEOUL, KOREA

SAA/Stan Allen Architect Team: Stan Allen, Jane Kim, Benjamin Cadena, Marc McQuade

Local Architect: Iroji (construction documents)

Structural Engineer: Seoul Architects & Structural Engineers Co.

MEP: SEAH Engineering Co.

Electrical/Telecom: Urim Electrical Engineering & Consulting

General Contractor: Meda Construction

Architecture MERIT

Architect: STUDIOS Architecture

Project: 200 Fifth Avenue, New York, NY

Client: L&L Holding Company

When it opened in 1909, this Maynicke & Franke-designed 14-story landmark with its Neo-Renaissance façade was one of the city's most prestigious and innovative office buildings, with 60,000-square-foot, U-shaped floor plates that wrap around a courtyard, creating light-filled interiors. Located in the Madison Square Park/Flatiron neighborhood, it has been transformed into a 715,000-square-foot Class A building with LEED Gold certification. The exterior envelope underwent a historic restoration. New architectural elements include a modern lobby, landscaped courtyard, roof terraces, and an area on each floor enclosed in a modern glass curtain wall.



NIKOLAS KOENIG/CHRIS BOALS ARTISTS

Jury: "This project is well integrated into its environment. The renovation is beautifully executed, giving the building noblesse."

STUDIOS Architecture Team: Todd DeGarmo, FAIA, LEED AP, David Burns, David Must, AIA, LEED AP, Graham Clegg, AIA, Catherine Burns, Sara Schuster, LEED AP, Angela Vizcarra, LEED AP

MEP: FMC Associates

Structural Engineer, Building Envelope & Façade Restoration: Thornton Tomasetti

Landscape Architect: Landworks Studio

Preservation Consultant: Higgins Quasebarth & Partners

Lighting Consultants: Johnson Light Studio; Kugler Ning Lighting Design

LEED Consultant: CodeGreen

Elevator Consultant: MJR Elevator Consulting Group

Code/Life Safety Consultant: Charles Rizzo & Associates

GeoTech Consultant: Langan Engineering, Inc

Acoustical Consultant: Cerami & Associates

Security Consultant: TM Technology Partners

General Contractor: Structure Tone

Architecture MERIT

Architect: UNStudio and Handel Architects

Project: New Amsterdam Plein & Pavilion, New York, NY

Client: The Battery Conservancy

During the New York 400 celebration, the Dutch Government gifted the city an outdoor living room for cultural offerings that doubles as an intermodal transportation hub. The project's focal point is a 5,000-square-foot sculptural pavilion with four flowing wings and an LED system for nighttime light shows. Giving the site a historical context are a stone-paved civic platform (*plein* in Dutch), with walkways engraved with quotations from Russell Shorto's *The Island at the Center of the World*, and a depiction of a map of New Amsterdam.



UNSTUDIO/HANDEL ARCHITECTS

Jury: "Architecture and event create an opportunity to design a public pavilion that weaves together the public plein and the interior space."

UNStudio Team: Ben van Berkel, Caroline Bos, Wouter de Jonge, Christian Veddeler, Kyle Miller, Jan Schellhoff, Wesley Lanckriet, Arndt Willert

Handel Architects Team (Executive Architect/Architect-of-Record): Gary Handel, AIA, D. Blake Middleton, FAIA, LEED AP, Stephen Matkovits, AIA, LEED AP, Mark Morris

Structural/MEP/FP, Lighting Design, Sustainability: Buro Happold

Landscape Architect: AECOM Transportation (Site/Civil); NYC

Department of Parks & Recreation

Kitchen Consultant: Shawmut Design and Construction

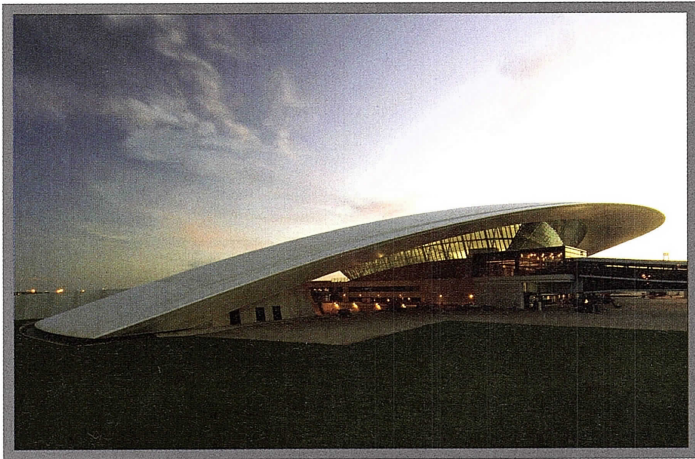
Architecture MERIT

Architect: Rafael Viñoly Architects

Project: Carrasco International Airport, Montevideo, Uruguay

Client: Puerta del Sur S.A.

As the country's sole airport serving international passengers year-round, the three-story, 460,000-square-foot, V-shaped terminal offers an expanded and modernized gateway to the capital. Housed beneath a gently curved, 1,200-foot-long roof, inspired by the dunes along the coast, are arrivals on the ground level, departures on the first, and a landscaped public terrace on the second level, which contains a restaurant, space for commercial and cultural uses, and views of the runway and concourse.



DANIELA MAC ADDEN

Jury: "A curve emerges from the ground and responds to a new vocabulary for this building type. It's a refreshing form for a terminal."

Rafael Viñoly Architects Team: Rafael Viñoly, FAIA, IntFRIBA, JIA, SCA, David Rolland, AIA, JIA, LEED AP

Structural Engineers: Thornton Tomasetti Group, Magnone - Pollio Ingenieros

Landscape Architect: Santiago de Tezanos Architects

Mechanical Engineer: Ing. Luis Lagomarsino & Associates

Electrical Engineer/Lighting Consultant: Ing. Ricardo Hofstadter

Plumbing Engineer: Estudio Jack Yaffe Berro

General Contractor: Puerta del Sur, S.A.

Architecture MERIT

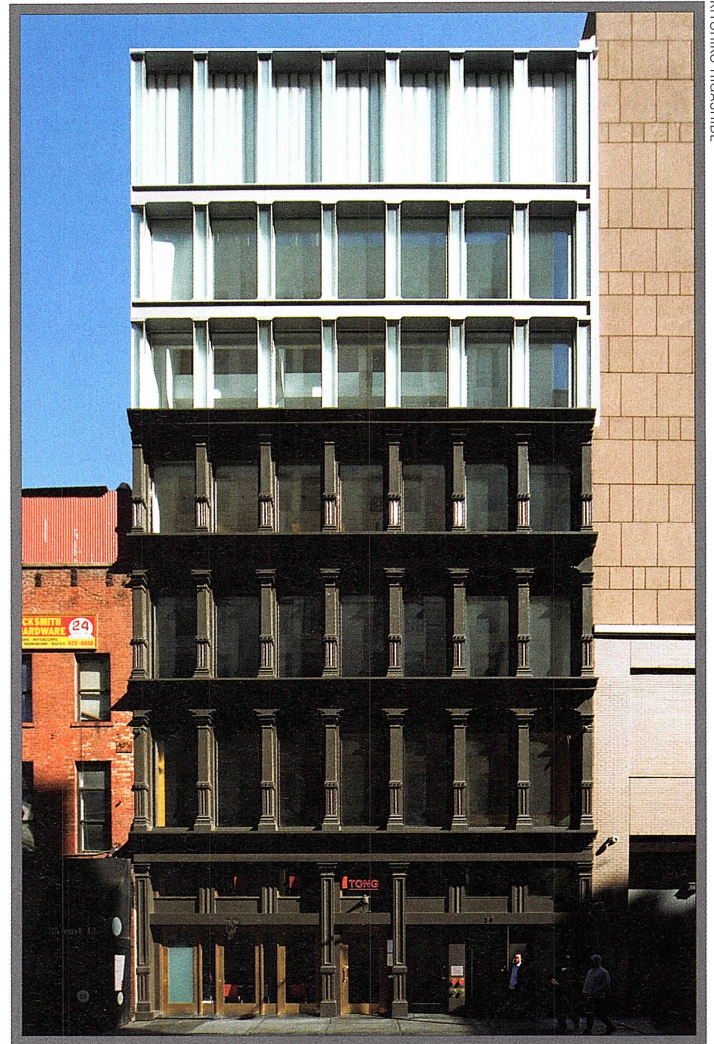
Architect: Phillip Wu Architect

Project: 39 East 13th Street, New York, NY

Client: Private

Instead of being demolished for a new commercial building, this run-down warehouse with a cast-iron façade – one of the few remaining in Greenwich Village – was restored and integrated into a new contemporary glass curtain wall. Three floors were added to the original four, creating a 14,000-square-foot building that houses a restaurant, commercial space, and a top-floor conference center. To create the illusion that the original façade is still load bearing, the new curtain wall is cantilevered over it with only a small expansion joint between them.

Jury: "We appreciated the simplicity of the intervention and the clarity of the gesture. The detailing is appropriate and respects the dimension of the cast-iron, creating a visual relationship between the old and the new."



KIYOHICO HIGASHIDE

Philip Wu Architect Team: Philip Wu, AIA, Hitoshi Maehara, AIA, Benjamin Hufford

Structural Engineer: Weidlinger Associates

Curtain Wall Consultant: Bendheim Wall Systems

Curtain Wall Installer: Sunrise Glass & Aluminum

General Contractor: SCK Teamwork Corporation

Interiors HONOR

Architect: Butler Rogers Baskett

Project: Trinity School – Johnson Chapel, New York, NY

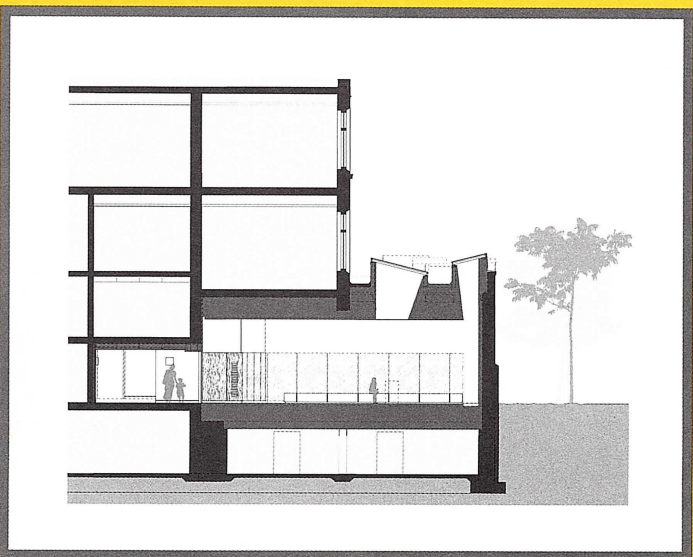
Client: Trinity School

The college preparatory, coeducational independent day school for grades K–12 has a new spiritual heart: the renovated 1,000-square-foot Johnson Chapel, which supports services, classes, and speakers from diverse religious traditions.

WOODRUFF BROWN ARCHITECTURAL PHOTOGRAPHY



BUTLER ROGERS BASKETT



The architects used a design methodology of subtraction, refinement, and integration. A light slot along the top of the north wall introduces natural light, reflecting sunlight deep into the space. The wall continually changes throughout the day, from cool morning light to warm afternoon glow. This light slot is picked up at the wall's bottom edge by a narrow bed of river rock and a stone fountain, lending texture, shadow, sound, and detail to the space.

The indirectly-lit ceiling plane is separated from perimeter walls, creating a cloud-like effect. A light cone over the altar table punctures the flat ceiling, which is otherwise unencumbered by light fixtures, access panels, diffusers, and smoke detectors. A displacement ventilation system delivers conditioned air at low velocity through the river rock. Used air is extracted via the reveal at the edge of the ceiling, resulting in a healthy, efficient, and quiet system without visible diffusers or grilles.

Doors, seating, lighting, hymnal slots, and a sound system are integrated into a wide ribbon of maple paneling that wraps two sides of the space, creating intimacy and providing a warm counterpoint to the crisp plaster. The material palette also includes a walnut plank floor, white river rock, a series of blackened-steel candelabra, and a matching door pull. The hammered steel crucifix can be easily removed and hung on a custom armature. Visited by people of all traditions seeking solace, the chapel is a sacred place of serenity, light, and balance.

WOODRUFF BROWN ARCHITECTURAL PHOTOGRAPHY



Jury: "There is a richness of experience within one relatively small room, with natural light making the space dynamic."

Butler Rogers Baskett Team: Robert Vuyosevich, AIA, LEED AP, Mark Maljanian, AIA, Joseph Zappulla

MEP Engineer: Werner E. Tietjen, PE

Structural Engineer: Hage Engineering

Lighting Engineer: Hilman DiBernardo Leiter Castelli

General Contractor: Alexander Wolf and Son

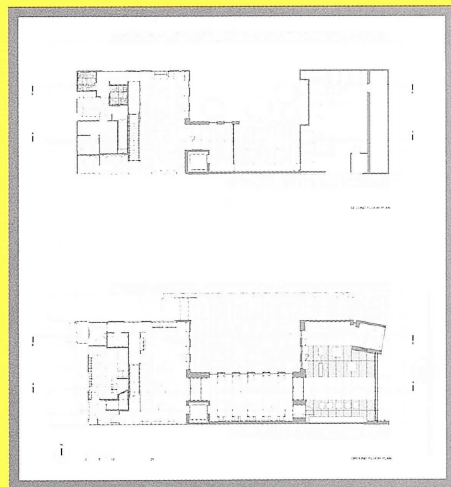
Interiors **HONOR**

Architect: Peter Marino Architect

Project: Chanel Robertson Blvd., Los Angeles, CA

Client: Chanel

The Chanel boutique in Beverly Hills sits on Robertson Boulevard, the area's main shopping street. Its retractable first-floor entry channels the street's energy, presenting a dramatic 20-foot-wide by 11-foot-high opening into the 5,400-square-foot store. The white plaster wall above suggests Chelsea galleries, as do the clean, spare finishes within.

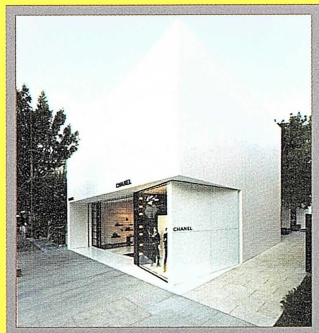


PETER MARINO ARCHITECT

The architects organized the first floor into three zones arranged around a courtyard, whose plaster wall is punctured by 17 uniformly tall, vertical windows. The initial zone, with 16-foot-high glossy black and white Barrisol ceilings, black and white polished stone

floors, and stage lighting, is exuberantly theatrical. Four steps lead visitors up to zone two, a series of lighted coves that run up one wall, across the ceiling, and down the opposite wall. Compressed in both plan and section, this space offers a pause for shoppers passing through the boutique. The perpendicular coves orient them to the courtyard, whose southern California light is filtered through four mature fern pine trees.

Another short flight of steps leads to the third zone: a long, very low space dominated by a one-inch-thick glass wall with black metal and white glass cantilevered shelving. The glass disappears into a two-story slot showcasing two pieces by local artist Robert Greene. A break in the shelving leads to a black polished concrete stair, which ascends beside the 20-foot-high, two-story display wall to the second-floor salon. Here, a light-filled aerie expands outward to a terrace set among the fern pine crowns.



PAUL WARCHOL

Jury: "The design moves you from the outside in, with nothing superfluous in this rich experience. It has great clarity because of the level of editing."

Peter Marino Architect Team: Peter Marino, FAIA, Darren Nolan, Stanley Jones, AIA

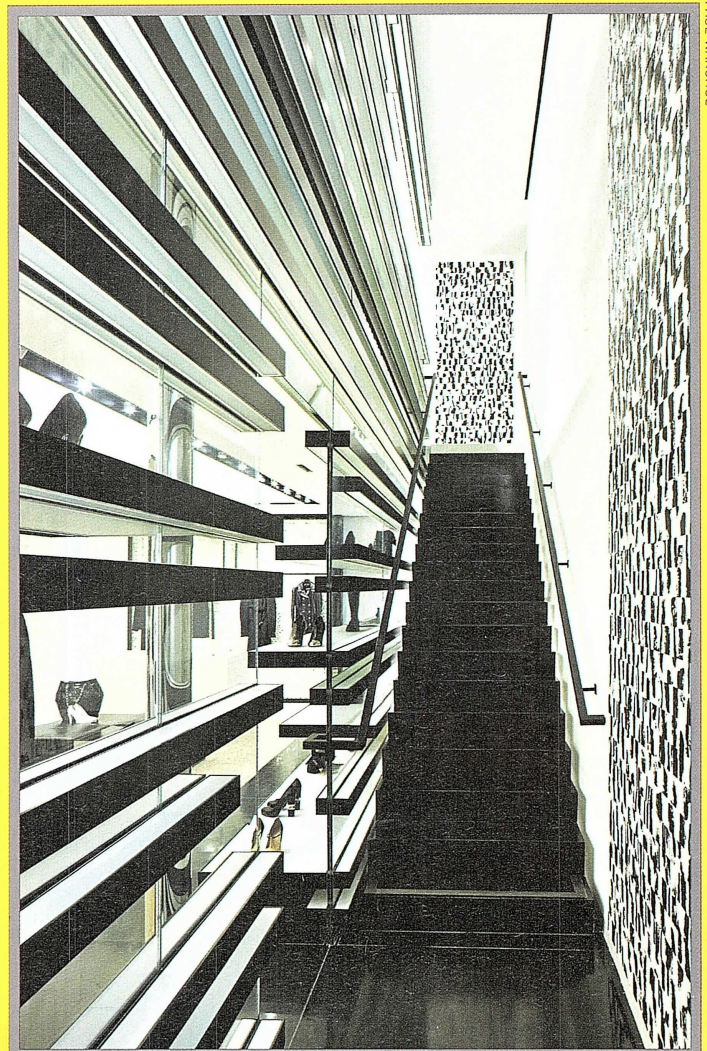
Structural Engineer: Murphy Burr Curry

MEP Engineer: Rosini Engineering

General Contractor: Dickinson Cameron Construction



PAUL WARCHOL



PAUL WARCHOL

Interiors MERIT

Architect: Garrison Architects

Project: Slocum Hall, Syracuse University School of Architecture, Syracuse, NY

Client: Syracuse University School of Architecture

This renovation of a Beaux Arts academic building offers a new home for Syracuse University's School of Architecture. Collaborating with the university and its School of Architecture, the design team set



DAVID JOSEPH

three goals: make the 120,000-square-foot building visually and environmentally porous to encourage communication and increase natural light and ventilation; remove past renovations to reveal its inherent qualities; and introduce programmatic elements as contemporary constructions that reinforce the building's historic fabric. The structure's abandoned atrium was the focus of this effort. New open-

ings now reveal school activities and the new insertions, while the atrium allows sunlight into the building's center and lets air move throughout without fans and ducts. Restoring the early 20th-century ventilation engine, fueled by gravity with contemporary controls, brings a steady flow of fresh air and energy savings. The atrium promotes interaction and brings students and faculty together.

Jury: "A renovation that demonstrates how well a design school can practice what it preaches."

Garrison Architects Team: James Garrison, AIA, Salvatore Tranchina, Elizabeth Emerson, Mark Gordon, Kris Gregerson, John Lacy, Michael Lynch, Herbin Ng, Lisette Wong

Structural Engineer: Klepper, Hahn & Hyatt

Sustainability Concepts: Ove Arup

MEP Engineer: Joseph R. Loring and Associates

MEP Engineer (Phase 1): Peterson Engineering

Lighting Design: Cline Bettridge Bernstein Lighting Design

General Contractor: Hayner Hoyt

Interiors MERIT

Architect: Lyn Rice Architects

Project: The New School Welcome Center, New York, NY

Client: The New School

The Welcome Center is an information hub for The New School's Greenwich Village campus. It is noteworthy because it is finished not with traditional materials like stone or wood, but with refined architectural apparatuses, whose high- and low-tech installations organize the corner space. The double-sided monitor beam spanning the large perimeter windows has 12 LCD screens that display promotional videos both inside and out. In the middle ground are steel clamp-on internet kiosks, secured to two cast-iron columns. To one side, a map wall orients visitors and supports a steel information rack. Covering the rear wall, a large light box with a supergraphic projects a strong identity to the street. The bright-orange security threshold and silver information desk and stair shape the center's north and south boundaries. Custom steel desks with glossy auto-body paint finishes contrast with the shell space, which is stripped bare to expose the historic cast-iron and wood structure.



LYN RICE ARCHITECTS

Jury: "This adaptive reuse project uses modest but graphically strong means to fit within the fabric of Manhattan."

Lyn Rice Architects Team: Lyn Rice, AIA, Astrid Lipka, AIA, Ivan Chabra, AIA, Steven Y.N. Chen, Billy Garcia, Anne-Rachel Schiffmann

Architect-of-Record: Cooper, Roberson & Partners

Structural Engineer: Robert Silman Associates

MEP/FP Engineer: Herbert Kunstadt Associates

Lighting Consultant: Tillotson Design Associates

General Contractor: Vanguard Construction

Interiors MERIT

Architect: Shelton, Mindel & Associates

Project: Manhattan Rooftop Duplex, New York, NY

Client: Private

This 4,400-square-foot project seamlessly combines the top two floors and terrace space of a Manhattan co-op building to create a light-filled, serene duplex penthouse. The main staircase seems to float in the two-story void created by opening the slab between the floors. The cubic nature of the open volume emphasizes the floors' verticality. The bay system, with large-scale punched openings, is a continuous gesture that wraps the interior and houses heating, venti-



MICHAEL MORAN PHOTOGRAPHY, INC.

lating, window treatments, and hidden ambient lighting. A floating plane of toweled plaster above the bronze fireplace spans the width of the living room and aligns with the sill along the window wall. The two-story, wood-clad central core includes the kitchen, bath, and infrastructure. Wood paneling also articulates the upper-floor family seating area.

Jury: "While not the most lavish, this design was the most elegant among a well-represented project type."

Shelton, Mindel & Associates Team: Peter Shelton, Lee Mindel, FAIA, Michael Neal, Grace Sierra, Nathan Somera, Vanesa Dimitrou, Paula Young

MEP Engineer: I.P. Group

Structural Engineer: Ross Dalland, P.E.

Landscape Architect: Town and Gardens

Audio/Visual Consultant: Audio Command Systems

Lighting Design: Schwinghammer Lighting

General Contractor: Zale Contracting

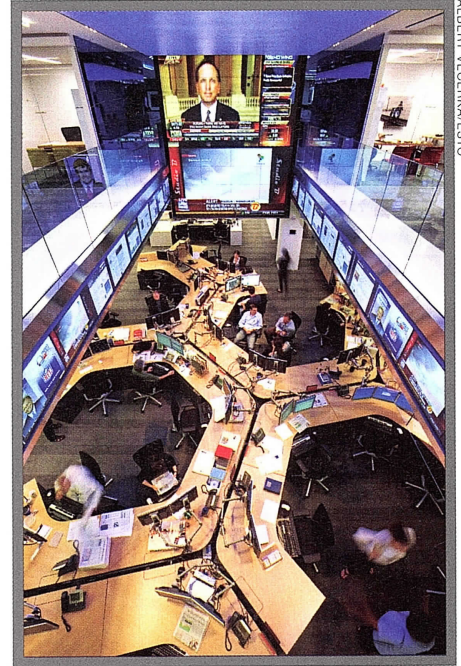
Interiors MERIT

Architect: STUDIOS Architecture

Project: Dow Jones Offices, New York, NY

Client: News Corporation

Dow Jones's new workplace fosters collaboration and efficient communication among its print, online, and wire services groups in a single space spread over five floors. The "Vertical Connection" defines the space and facilitates team work among its users. Created by cutting away floor plates, it is the central circulation zone, with an internal staircase



ALBERT VECERKA/ESTO

that links the floors to the reception area, open gathering and meeting areas, coffee stations, and the Editorial Hub. Planes of blue glass define it and visually connect the floors. The Editorial Hub, a 21st-century newsroom, is the heart of the space. Its workstations are clustered in a honeycomb pattern and surrounded by a giant central LCD screen and smaller perimeter screens. They deliver a constant stream of information via multiple video feeds. Sustainable strategies reduce energy consumption.

Jury: "This project brings a playful approach to establishing a dynamic situation with great orientation to the work space, while creating a sense of place."

STUDIOS Architecture Team: Todd DeGarmo, FAIA, LEED AP, Tom Krizmanic, AIA, LEED AP, Mike Krochmaluk, LEED AP, Brian Kaplan, AIA, LEED AP, Erin Ruby, LEED AP, Alberto Valladares, LEED AP

MEP Engineer: AMA Consulting Engineers

Structural Engineer: Axis Design

IT/Security Engineer: TM Technology Partners

Audio Visual Engineer: Lilker Associates Consulting Engineers

Lighting Designer: SBLD Studio

Graphic Designer: Design360 Inc.

Acoustician: Acoustic Dimensions

General Contractor: Benchmark

Urban Design HONOR

Architect: James Corner Field Operations and Diller Scofidio + Renfro

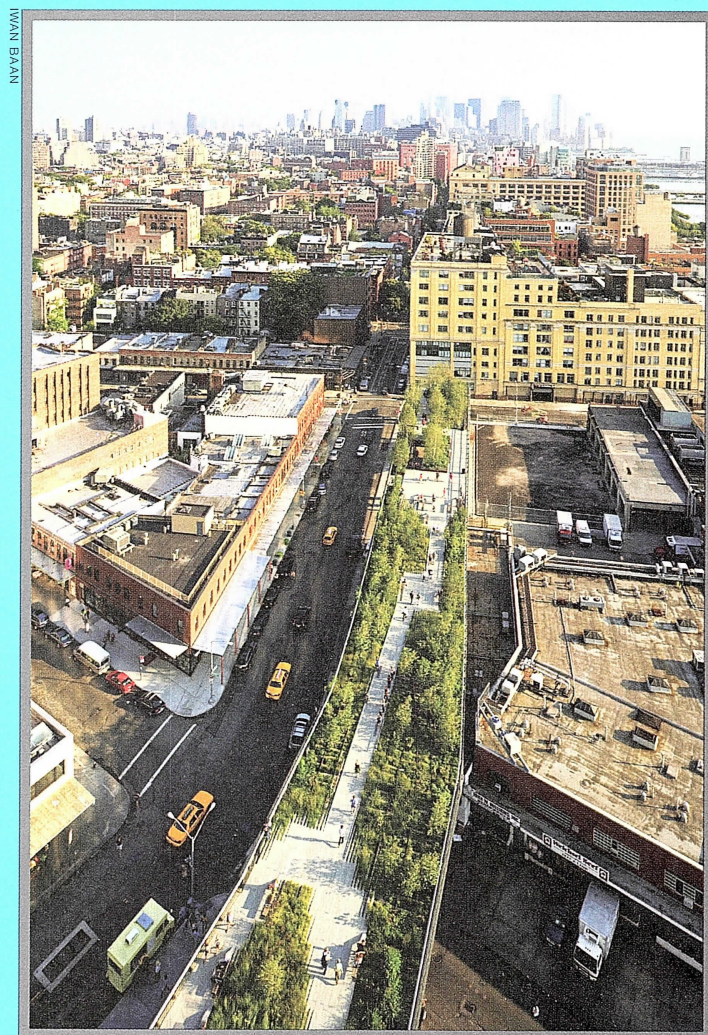
Project: The High Line, New York, NY

Client: Friends of the High Line

Since the first of three sections of the High Line opened in 2009, it has been visited by more than 2 million people. The project is a testament to the foresight and fortitude of the Friends of the High Line and its supporters in the public and private sectors that the derelict post-industrial structure was saved from demolition and reimagined as a public park.



The design team's master plan was inspired by native and wild-seeded vegetation that overtook the elevated railway after it was abandoned. Based upon the principles of agri-tecuture, organic and building materials are combined to accommodate natural conditions, including woodlands, grasslands, and plant beds, with programmatic ones, such as a sundeck with a water feature, an amphitheater, and space for public art installations. The park will eventually run 1.5 miles from the Meatpacking District to Hudson Rail Yards, coursing through and in between buildings three stories above the street, offering a distinct way to view the city.



Jury: "This was a perfect storm of clients, architects, and political leaders and proved to be one of the defining urban spaces in the 21st century. It sets the gold standard."

James Corner Field Operations Team (Design Lead/Landscape Architecture/Urban Design): James Corner, Lisa Switkin, Nahyun Hwang, Sierra Bainbridge, Tom Jost, Danilo Martic, Tatiana von Preussen, Maura Rockcastle, Tom Ryan, Lara Shihab-Eldin, Heeyeun Yoon, Hong Zhou

Diller Scofidio + Renfro Team: Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Matthew Johnson, Tobias Hegemann, Gaspar Libedinsky, Jeremy Linzee, Miles Nelligan, Dan Sakai



Structural/MEP Engineer: Buro Happold Consulting Engineers
Structural Engineer/Historic Preservation: Robert Silman Associates
Lighting Consultant: L'Observatoire International
Planting Design: Piet Oudolf
General Contractor: Kiska Construction

Urban Design MERIT

Architect: Architecture Research Office with Beyer Blinder Belle, OPEN, and Marc Kristal

Project: Five Principles for Greenwich South, New York, NY

Client: The Alliance for Downtown New York

This study reimagines a largely neglected, 41-acre section of Lower Manhattan called Greenwich South. Central to this strategic framework are five design principles: Encourage an Intense Mix of Uses; Reconnect Greenwich Street; Connect East and West; Build for Density, Design for People; and Create a Reason to Come and a Reason to Stay. These are embodied by proposals from the dozen firms invited to participate in a month-long charrette. An exhibit at Zuccotti Park and two publications marked its culmination.

Jury: "This represents a major upgrade in the quality of life and air. How they disseminated the information gave the process a public face."

Architecture Research Office Team (Design Architect): Stephen Cassell, AIA, LEED AP, Adam Yarinsky, AIA, LEED AP, Kim Yao, AIA, Annie Barrett,

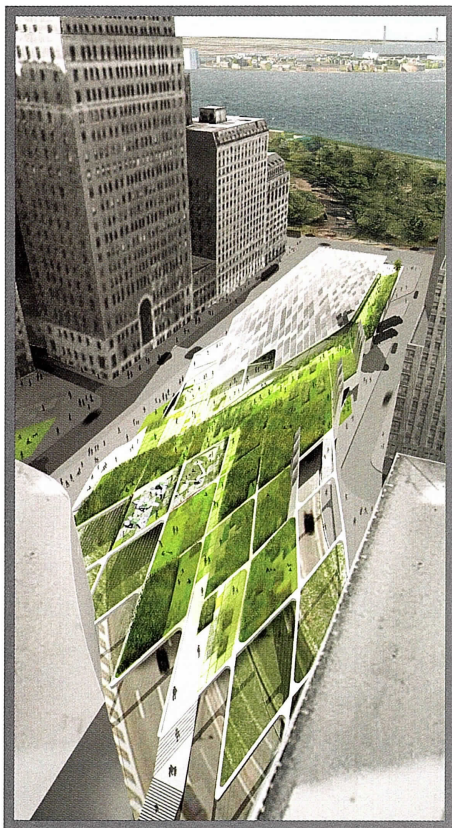
Nicolas Harrison, Emelie Larsson, Adriel Mesznik, Neil Patel, Jeon Yeung, LEED AP
Beyer Blinder Belle Architects and Planners Team (Planning Consultant): Neil P. Kittredge, AIA, AICP, Sapna Advani, AICP, LEED AP, Rayna Huber Erlich, RA, LEED AP, Richard Miller, AIA, LEED AP, Marie Hines Cowan, Ralph Choueiri, LEED AP

OPEN Team (Graphic Design): Scott Stowell, Ryan Thacker, Robert A. Dilesio, Jr., Lucia Vera Gehrenbeck

Writer: Marc Kristal

Charrette Participants: Architecture Research Office; Beyer Blinder Belle; Coen + Partners; DeWitt Godfrey; IwamotoScott

Architecture: Jorge Columbo; Morphosis; Lewis.Tsurumaki.Lewis Architects; OPEN; Raphael Lozano-Hemmer; Transsolar Climate Engineering; WORKac



ARCHITECTURE RESEARCH OFFICE

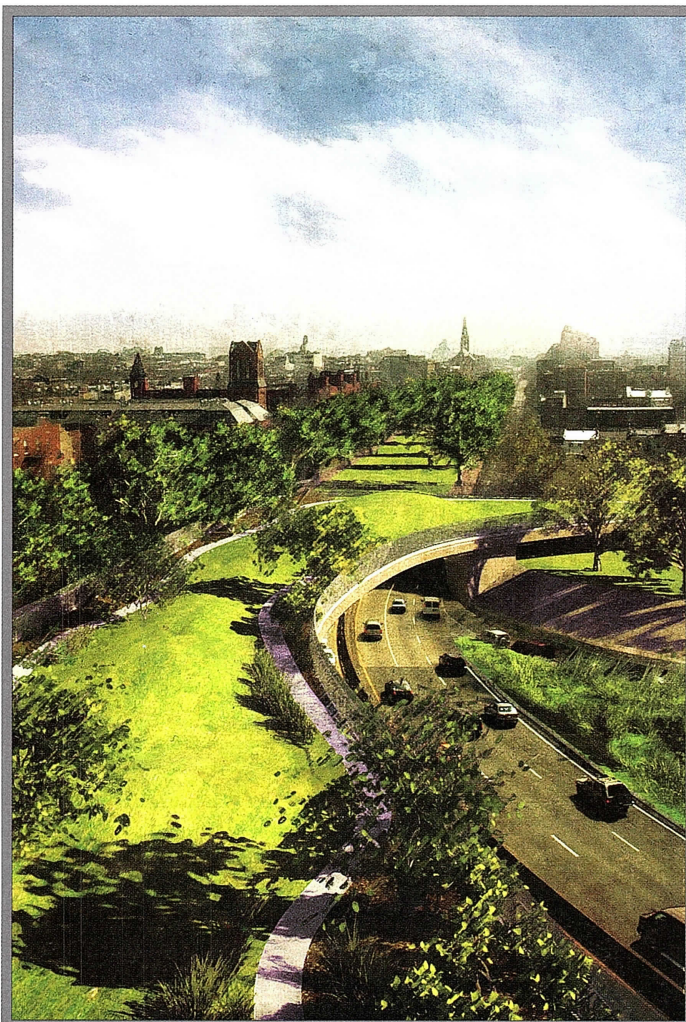
Urban Design MERIT

Architect: dlandstudio

Project: BQE Trench: Reconnection Strategies for Brownstone Brooklyn, Brooklyn, NY

Client: New York State Council on the Arts

The depressed section of the six-lane Brooklyn Queens Expressway rips apart the eastern and western sections of Carroll Gardens and Cobble Hill. This study proposes constructible and ecologically-minded remedies, such as planting green walls that absorb pollution, recreating a pedestrian-friendly main street by lining it with trees and adding a bike lane, and decking over this stretch of highway with a park that reconnects both severed neighborhoods.



CHRIS URRICH & DLANDSTUDIO

Jury: "Reclaiming large urban infrastructure projects is every city's problem, and this project is a minimum gesture resulting in maximum effect."

dlandstudio Team: Susannah Drake, RA, RLA, Rebecca Hill, Yong Kim, Anne Clark, Alexia Friend, Phillip Lee

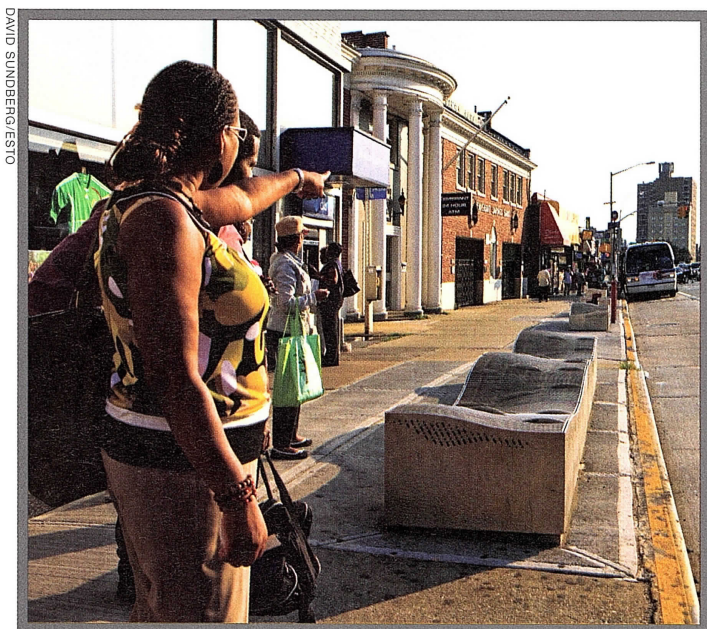
Urban Design MERIT

Architect: Rogers Marvel Architects with di Domenico + Partners and Stantec

Project: MTA Flood Mitigation Streetscape Design, New York, NY

Client: Metropolitan Transit Authority

An idea conceived in a design charrette has resulted in the installation of approximately 800 flood-mitigation modules in four high-risk locations in Queens, with more in the works. With their distinctive wave profile, the five-foot-long hammered stainless-steel units prevent water from entering subway tunnels through sidewalk grates, while providing required ventilation and minimizing sidewalk obstruction. They also create a unified streetscape element – and a place to sit.

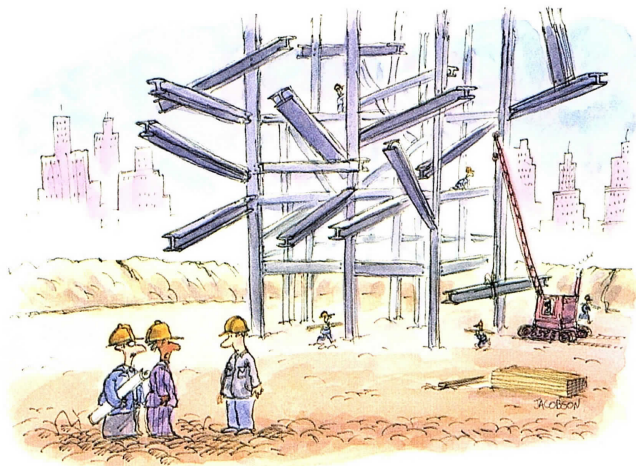


Jury: "This project is a really utilitarian solution infused with public art and design innovation."

Rogers Marvel Architects Team: Robert M. Rogers, FAIA, Jonathan J. Marvel, AIA, Guido Hartray, Jennifer Carpenter, LEED AP, Tak Cheung, Kelly Convery

Architect-of-Record: di Domenico + Partners

Civil Engineer: Stantec



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Unbuilt Work MERIT

Architect: Della Valle Bernheimer and Architectural Research Office

Project: R-House, Syracuse, NY

Client: Home Headquarters, Syracuse University
(competition sponsor)

The two-story, 1,100-square-foot R-House presents an affordable and adaptable model, consuming as much energy as a hairdryer to heat. The roof is a simply folded surface, recalling the appearance and scale of neighboring houses. The translucent walls of the front porch and rear deck cast an inviting glow after dark. Windows and



DELLA VALLE BERNHEIMER/ARCHITECTURAL RESEARCH OFFICE

skylights provide views and optimize south light. The muted reflectivity, fine texture, and silver color of the corrugated aluminum roof and walls contribute to a sense of vibrancy. Lit by two-story windows, the interior is airy and bright, and carefully detailed concrete, wood floorboards, and plywood panels imbue warmth and integrity. Adaptable to different needs, R-House can grow from two bedrooms to three or four by extending the second floor over the living space. One design variation includes a rental unit.

Jury: "A great example of an affordable housing prototype, with a high level of consideration given to energy. Its complex, rich, intimate interior volumes break the pattern of suburban housing and are more in line with a contemporary lifestyle."

Della Valle Bernheimer Team: Jared Della Valle, AIA, LEED AP, Andrew Bernheimer, AIA, Garrick Jones, Lara Shihab-Eldin, Janine Soper
Architecture Research Office Team: Adam Yarinsky, FAIA, LEED AP, Stephen Cassell, AIA, LEED AP, Jane Lea, Neil Patel, Scott Geiger
Structural Engineer: Guy Nordenson and Associates
Landscape Architect: Coen + Partners
Environmental/Passive House Consultant: Right Environments
Cost Estimator: Stuart-Lynn Company

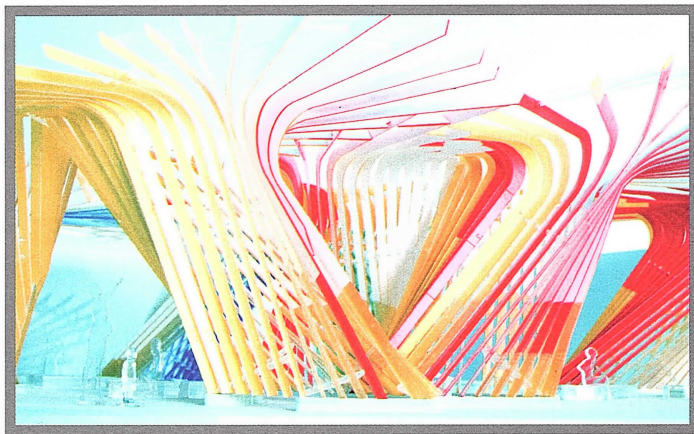
Unbuilt Work MERIT

Architect: EASTON + COMBS

Project: Lux Nova, Queens, NY

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

This installation, proposed for the courtyard of MoMA P.S.1, offers a 10,000-square-foot structure whose diaphanous, multihued surfaces span above visitors and thicken at ground level to provide multiple scales of habitation. Its temperate environments and luminous atmospheres change dynamically with daylight, offering a landscape of spaces for gathering and contemplation. The proposal explores the environmental performance of cellular polycarbonate, a sustainably manufactured and 100% recyclable building material. The design takes advantage of polycarbonate's strength and ultra-light weight as



ADAM WARD

an interwoven lattice structural skin. The structures' organization creates a fenestrated surface that produces a moiré visual field. This innovation reveals the narrative power of the material's properties and demonstrates how materials are used to influence local atmospheres.

Jury: "As an installation, this project is delightful and full of luminosity and color, with great potential to shape an urban space. It is quite sophisticated in its assembly and economy of means."

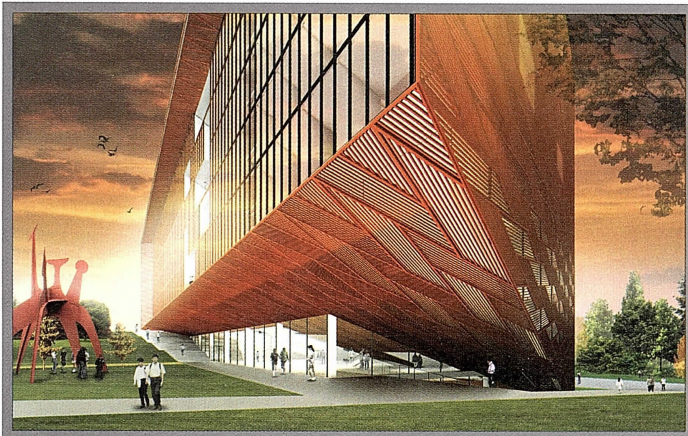
EASTON + COMBS Team: Lonn Combs, RA, Rona Easton, AIA
Engineer: Robert Otani

Unbuilt Work MERIT

Architect: Ginseng Chicken Architecture
Project: Open Paradox, Seoul, South Korea
Client: KAIST University

The proposed IT Convergence Center for the Korea Advanced Institute of Science and Technology introduces a new multidisciplinary research and educational environment. Set on the sloped East Campus Plaza, the 33,000-square-foot building promotes interaction between students and faculty, the entire school population, and the public. Easily reached from anywhere on campus, it adds a lively presence to the campus's previously neglected northeast corner. The building's three zones are education on top, research in the center, and public zone at ground level. Within the research zone, a bridged atrium separates student labs in the north wing from faculty offices in the south wing. The atrium encourages cross-fertilization among different disciplines and research teams. It also lets visitors on the ground level see research projects taking place.

GINSENG CHICKEN ARCHITECTURE



Jury: "This vertical campus creates all kinds of possibilities and makes a huge gesture on the campus. Its logic is presented clearly and persuasively."

Ginseng Chicken Architecture Team: Jeeyong An, Sang Hwa Lee
Associate Firm: ILKUN Architects & Engineers
MEP Engineer: WooWon
Structural Engineer: Yoshinori Nito Engineering and Design
Landscape Architect: Sam Landscape Architecture

Unbuilt Work MERIT

Architect: H Associates and Haeahn Architecture
Project: Chung-Nam Government Complex, Hongsung, South Korea
Client: Design Competition for Chung-Nam Government Complex

The design of a new Government Complex of Chungnam Province reimagines the idea, image, and functions of an institutional building, government center, and civic park. The building form is continuous and horizontal, reflecting the adjacent mountain landscape and blurring the differences between the built and the natural. A sinuous green roof connects several buildings and provides a unified outdoor

H ASSOCIATES/HAEAHN ARCHITECTURE



space for a variety of programs and people. The 8.2-acre site's topography and green axes inform the 1.1-million-square-foot buildings' organic shapes and provide view corridors extending to the natural scenery surrounding the site. The government and civic spaces coexist in the same complex, and the building envelope modulates the degree of connectivity between these two systems. The façade is a continuous layer of metal with variably-sized perforations that relate directly to the degree of privacy needed.

Jury: "This offers another approach to the way people interact and perceive their government. As a non-hierarchical space, it is an optimistic prototype with a spirit that looks towards the future."

H Associates Team: Taeman Kim, Ph.D, Jean Kim, AIA, LEED AP, Hangman Zo, KIRA, Sung Cho, AIA, Linda Daniels
Haeahn Architecture Team: Se Han Yoon, KIRA, Ki Hong Nam, KIRA, In Sun Joo, KIRA, Min Jin Park, KIRA, Ji Won Baek, Joo Hwang Kim, Jong Hoon Im, Chung Ho Kim, Won Sang Oh, Suk Beom Kwon, Dae Hyun Lee, Dong Wook Kang
Landscape Architect: AECOM

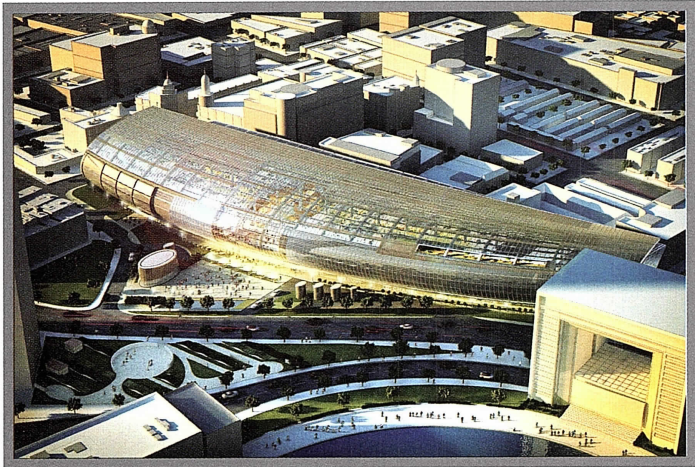
Unbuilt Work MERIT

Architect: Kohn Pedersen Fox Associates

Project: Tianjin Hang Lung Plaza, Tianjin, China

Client: Hang Lung Properties Limited

This redevelopment plan for Tianjin reinvigorates the banks of the Hai He River, which flows through the city, and offers an urban center as a new version of the city market. The project marks the center's eastern edge, facing the main pedestrian street and freeing the site's river-side area for a public park. Nearly a quarter-mile long and six stories high, the 1.65-million-square-foot building engages the site's discon-



VISUALHOUSE

nected edges within a carapace-like, concrete-and-glass structure that curves dramatically upward and converges with the opposite south façade. Public atriums connect the two primary pedestrian hubs at the east and west, while the central public atrium is both public plaza and vertical concourse to the building's upper sky street, dividing the internal shell and linking river with street. The building's transparency and bustling activity engage passersby; frequent entries along the streets integrate it into the urban flow.

Jury: "This very complex, heroically-scaled project has the delicacy of a smaller scale."

Kohn Pedersen Fox Associates Team: Paul Katz, FAIA, HKIA, James von Klemperer, FAIA, Jeffrey A. Kenoff, AIA, Gary Stluka, Bernard Chang, Audrey Choi, Ben Albury, Shih-I Chou, Shawn Duffy, Javier Galindo, Heejin Kim, Yoojung Kim, Marianne Kwok, Sae Ra Park, Charlie Portelli, Sam Schmitz, James Siow, Nathan Wong; **Project Team no longer with KPF:** Don Burusphat, Yu-Liang Chen, Sandra Choy, Thomas Coldefy, Onur Gun, James Jenkins, Hanna Lim, Fanny Lee, Kangsoo Lee, Terri Lee, Soo Hee Lee, Bonnie Leung, Ming Leung, Jose Sanchez, Scott Springer, Kyle Steinfeld, Andrew Tsang, Zhe Wang, Scott Wilson

Project Architect: P&T International

Local Design Institute: TACE

Structural Engineer/LEED Consultant: Ove Arup & Partners Hong Kong

MEP Engineer: Parsons Brinckerhoff (Asia) Limited

Landscape Architect: ADI Limited

Retail Interior Architect: Benoy

Curtain Wall Consultant: ALT Limited

Lighting Consultant: Brandston Partnership Inc. (BPI)

Traffic Consultant: MVA

Property & Construction Consultant: Rider Levett Bucknall

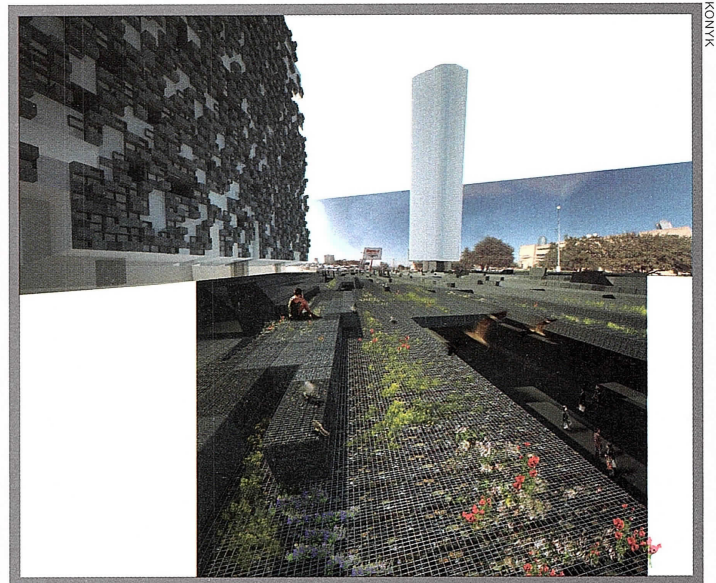
Unbuilt Work MERIT

Architect: konyk

Project: Urban Aeration, Dallas, TX

Client: Re:Vision Dallas

This proposal explores how materials of our built environment can be used in a 500,000-square-foot housing block to reduce carbon dioxide simply by exposure to air. The residential units, arrayed in a simple block on the site's southern edge, are clad with a porous plane composed of carbon capture and oxygen-enhancing natural minerals. The buildings' surfaces cleanse the air and reduce the amount of carbon compounds. A site-sized air-circulation system powered by a solar chimney on the south face of the housing block activates air



KONYK

movement through a subterranean geothermal heat exchange, reducing ambient air temperature to 55 degrees Fahrenheit and drawing it up through the site. Introducing this cooled air facilitates ventilation and maintains moderate temperature for the public assembly area and apartments above.

Jury: "The serious research that went into this project is admirable. Its passive devices don't require energy or man's services, making it a win-win situation. This is a regenerative, highly hopeful, almost utopian approach to architecture."

konyk Team: Craig Konyk, AIA, Carmeron Delargy, Jeewon Paek, Andrew Miller, Azhari Rasuman, Andreas Viglakis

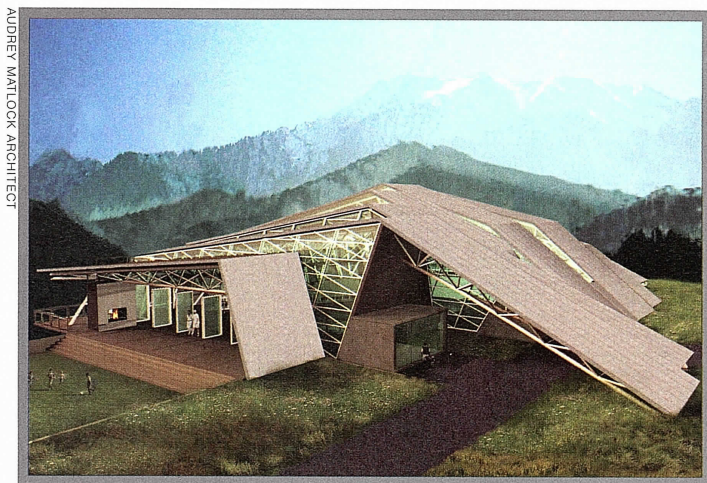
Unbuilt Work MERIT

Architect: Audrey Matlock Architect

Project: Medeu Sports Center, Almaty, Kazakhstan

Client: Serzhan Zhumashov, Capital Partners

This sports center sits on a small plateau in the foothills of the Kazakhstan's Tian Shan Mountains. The design minimizes the profile of the building's large mass while maintaining a dialogue with surrounding mountain peaks. The contemporary structure suggests early indigenous ones, expressing individual framing elements and a light-weight skin. Depressing the 20,000-square-foot building into the earth leaves only the roof and a few vertical walls above grade, and adds structural stability in an environment prone to earthquakes and serious mudslides. Similar to Saarinen's Ingalls Rink, the roof profile creates a dynamic relationship with the landscape. A ramp leads to the lower-



AUDREY MATLOCK ARCHITECT

level courts, while viewing areas and a gym circle the courts at grade. At the building's east end, an open dining pavilion faces the best mountain views. Sliding glass panels connect the pavilion with the interior and with steps that face the sports fields and provide seating.

Jury: "A brilliant project that is a perfect fit in the landscape."

Audrey Matlock Architect Team: Audrey Matlock, AIA, Theo Smith, LEED AP, Mark Myers, Mark Blumberg, Brian Baxter, Itir Saran, Benjamin Metz
Structural/MEP Engineer: Golden Horn Corp.
Envelope Consultant: Werner Sobek New York

Unbuilt Work MERIT

Architect: Guy Nordenson and Associates, Catherine Seavitt Studio, and Architecture Research Office

Project: On the Water: Palisade Bay, New York – New Jersey Upper Bay

Client: AIA College of Fellows

The hazards posed by climate change, sea-level rise, and severe storm surges on coastal cities demand the adaptive design of urban infrastructures. Using GIS and HAZUS modeling to predict flooding in the New York and New Jersey Harbor region, the response, called "soft infrastructure," offers three strategies to buffer wave energy and absorb flooding in the New York-New Jersey Harbor region. First,



GUY NORDENSON AND ASSOCIATES/CATHERINE SEAVITT STUDIO/ARCHITECTURE RESEARCH OFFICE

develop an archipelago of islands, shoals, and reefs that reduce the impact of storm-induced wave energy and improve the ecology of the estuarine environment. Second, create a soft but resilient thickened coastline edge combining tidal marshes, public parks, finger piers, and slips for recreation and development, and determine where to place protective seawalls. Third, establish flexible zoning formulas for coastal development that evolve in response to climate change and storm events.

Jury: "These diverse solutions address a big topic and have application for many coastal areas. Here, architecture orchestrates input from marine biologists, architects, and engineers with the results being much more than the sum of their parts."

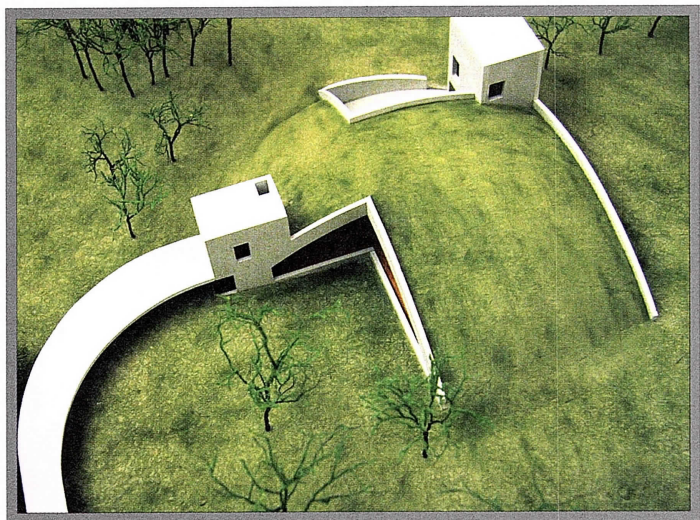
Unbuilt Work MERIT

Architect: OBRA Architects

Project: The Great Hall at Grace Farms, New Canaan, CT

Client: Private

This project expands the facilities of a Christian church with the renovation of a barn and the creation of a new 10,000-square-foot, multi-purpose Great Hall that will function as an indoor basketball court, social event room, and temporary space for religious services. Set on a 48-acre site dominated by a large hill and mature trees, the hall had to be kept in close proximity to the barn. The building's curved roof



OBRA ARCHITECTS

risers from and falls naturally to the lawn, suggesting a new hill on the landscape and offering a continuity of experience. The spherical dome of the building has been cut away on three sides to bring light and nature inside. These glass-enclosed, 15- to 20-foot-high openings to the east suggest a symbolic orientation for Christianity and the morning light, to the north face the pastoral landscape, and to the west connect visually to the barn.

Jury: "This demonstrates a lot of thought and ingenuity, coming as close as architecture gets to being installation art that is at one with the landscape."

OBRA Architects Team: Pablo Castro, AIA, Jennifer Lee, LEED AP

Structural Engineer: Guy Nordenson Associates

MEP Engineer: Buro Happold Consulting Engineers

Landscape Architect: Deborah Nevins & Associates

Design & Experiential Branding: Pompei A.D.

Façade Consultant: Front

Civil Engineer: McChord Engineering Associates

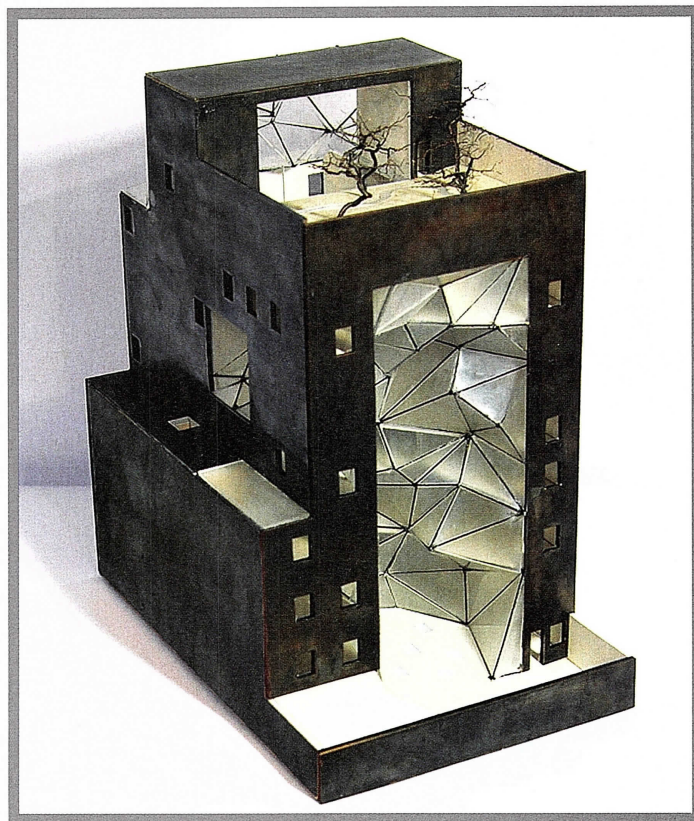
Unbuilt Work MERIT

Architect: OBRA Architects

Project: Korean Cultural Center New York, New York, NY

Client: Ministry of Culture, Sports and Tourism in Korea

This new home for the Korea Cultural Center will promote its identity within the rich cultural landscape of New York City. The design features multistory faceted window walls in its north and south sides. Constructed of large panes of acid-etched glass and steel structural elements, these "light clouds" bring daylight into major public spaces. The glazed façades allude to light as object, with their geometry amplifying light by diffraction. The complex patterning of their volumes gives the center a defining presence on the street and changing light patterns inside, suggesting the "multifaceted" diversity of contemporary Korean culture. Elsewhere in the building, the façades have simple rectangular window openings, acknowledging the context of its more traditional neighbors.



CREDIT: HAND ARCHITECTURE STUDIO

Jury: "This intelligent formal response to a city driven by technology offers a visceral infusion of different kinds of light that lets the street come into the building."

OBRA Architects Team: Pablo Castro, AIA, Jennifer Lee, LEED AP

Associate Architect: hANd architecture studio

Structural Engineer: Robert Silman Associates

MEP Engineer: ICOR Associates

Sustainability Consultant: Viridian Energy & Environmental

Daylight Consultant: Tanteri + Associates

Lighting Design: Tillet Lighting Design

Cost Estimators: Slocum Consulting; Davis Langdon

Unbuilt Work MERIT

Architect: Pelli Clarke Pelli Architects

Project: Transbay Transit Center, San Francisco, CA

Client: Transbay Joint Powers Authority

Transbay Transit Center and Tower aspire to become two of San Francisco's great buildings. The transit center will be an active hub that nurtures street life. A rhythmic pattern of curving steel supports and glass animates the multi-block-long building's exterior. Marking the

main entrance is a grand public plaza covered by a billowing glass-and-steel canopy, while five "light columns" brighten the interior, each composed of four steel cross braces that open to a large oculus. Those openings punctuate the 5.4-acre public city park on the roof, which displays local ecologies and offers attractions and activities.

The adjoining tower's gently tapering profile reduces its shadow on the surroundings, while its mix of metal and glass alleviates glare. At the street, the tower steps back to allow for wider sidewalks and a street-scaled canopy. Green building strategies include passive solar shading, high-performance glazing, geothermal cooling, and wind power.

Jury: "This transit center, with its park-like roovescape, is an impressive invention and urban amenity."

Pelli Clarke Pelli Architects Team: Cesar Pelli, FAIA, Fred Clarke, FAIA, Mark Shoemaker, AIA, Randolph J. Volenec, Heather Kim, LEED AP, Victor Agran, Ke-Wei Chang, LEED AP, Erica Schroeder, Andrew Nyhart, Sebastian Curria

Architect-of-Record: AAI Architects

Structural Engineers: Thornton Tomasetti; Schlaich Bergermann & Partner

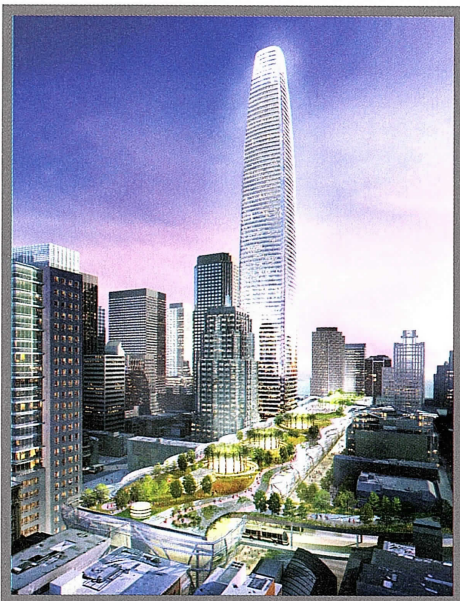
MEP Engineers: WSP Flack + Kurtz; Buro Happold

Transportation Engineer: Arup

Landscape Architect: Peter Walker and Partners

Sustainability: Atelier Ten

General Contractor: Webcor/Obayashi



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2010 ASLA NY Chapter Design Awards

This year's entries to the New York Chapter of the American Society of Landscape Architects were juried by five members of the ASLA Potomac/Maryland Chapter. They awarded 15 projects from a total of 37 submissions.

Landscape Architectural Design HONOR

Abel Bainnson Butz: Queens West, Stage II, Long Island City, NY

The 13-acre urban waterfront development project includes a nine-acre park with a waterfront esplanade, a children's play area, a large central lawn, a naturalized area with seating platforms that overlook the cove wetlands, and a community garden. Sustainable design strategies were a significant aspect of the project.



MAYRA SUAREZ

Jury: "Clearly, a wonderful civic space that invites use. Good visual sequence of spaces and pedestrian circulation; design responsive to the site and community needs."

Architect: Sowinski Sullivan Architects; **Civil Engineer:** Philip Habib and Associates; **MEP Engineer:** Wesler Cohen and Associates; **Marine Engineer:** Halcrow; **Lighting Design:** Thompson + Sears; **Signage:** Russell Design Associates; **Structural Engineer:** Thornton-Tomasetti Engineers; **Irrigation Design:** Northern Designs; **Cost Estimator:** VJ Associates; **Permitting:** AKRF

Landscape Architectural Design HONOR

LANDGARDEN Landscape Architects: East 117 Street NYRP-TARGET Community Garden, New York, NY

This project transformed a vacant lot into a valuable community garden for an East Harlem neighborhood. The versatile open space is used for large community events, small gatherings, or just relaxing outdoors. Sustainable design practices include solar and wind power, storm-water recharge, water harvesting, composting, use of recycled material, and growing of local produce.



EDWARD BONACORSI

Jury: "A good effort on a small budget. Effectively maximizes limited space for a variety of activities – just what an urban pocket park should do."

Client: New York Restoration Project; **Funding:** The Target Corporation; **Garden Design:** Sean Conway/Target Corporation; **Architect:** Barton Design Works; **Contractor:** Kokobo Landscapes

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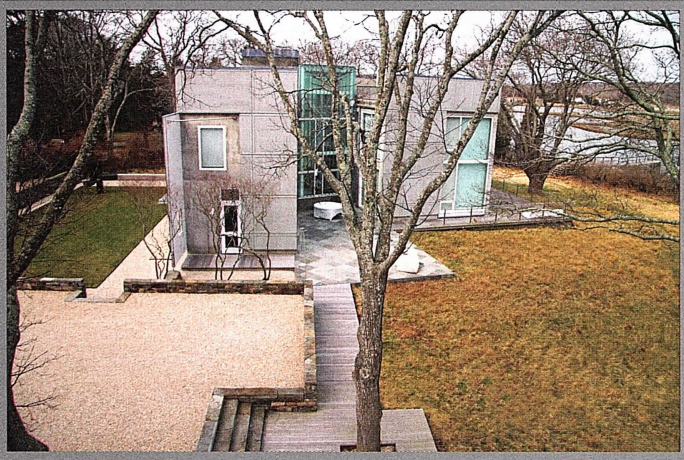
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Landscape Architectural Design HONOR

RUMSEY FARBER LANDSCAPE ARCHITECTURE



Rumsey Farber Landscape Architecture: North Sea Residence, Southampton, NY

A collaborative effort with the architects, the landscape design integrates modern architecture into its surroundings by juxtaposing a formal, minimalist aesthetic and a more natural environment typical of the Atlantic coastline. Environmental stewardship is tied seamlessly into the comprehensive site plan.

Jury: "Excellent design – beautiful simplicity, fine detailing, and use of sustainable materials. Minimalist approach, elegant and restrained, but spatially complex."

Architects: Shelton, Mindel & Associates; Reed A. Morrison;
Environmental Consultant: Inter-Science; **General Contractor:** Fountainhead Construction; **Landscape Contractor:** Whitmores

Landscape Architectural Design HONOR

W Architecture and Landscape Architecture: West Harlem Piers Park, New York NY

The culmination of a 30-year struggle by the community to regain its waterfront, the park transforms a long, linear site into a public space that reconnects the community to the Hudson River. A 69,000-square-foot parking lot is expanded via new piers and a narrowed roadway into a 2.4-acre park that reimagines the threshold between city and river. Sustainable strategies include reuse of materials found onsite, increased site permeability, and drought-tolerant plant material.

ALISON CARTRIGHT



Jury: "Expansion of precious open space is welcoming and accessible to the public, offering a variety of different experiences. Design elements beautifully extended and woven into paved areas. Good to see a sustainable approach included."

Artist: Nari Ward; **Engineer:** AECOM (formerly DMJM/Harris); **Graphics:** Port City Studios; **Irrigation:** Northern Design; **Historic Curator:** Eric K. Washington; **Landscape Contractor:** Trocom Construction Corp.

Landscape Architectural Design HONOR

HM White Site Architects + Cornelia Hahn Oberlander Landscape Architect: New York Times Building Lobby Garden, New York, NY

A counterpoint to its busy and gritty Times Square context, the Lobby Garden is a living sanctuary within an entirely manufactured setting. Microclimatic conditions were measured through 3-D modeling simulations to identify horticultural limitations and craft a carefully calibrated design. The garden has three primary elements: a birch tree grove, an undulating sedge carpet surface, and a floating timber path.

AARON BOOHER/HM WHITE SITE ARCHITECTS



Jury: "Simple, elegant plantings and earth forms as art. Good use of contrast between architectural setting and lush landscape. Asian simplicity, quiet serenity."

Clients: The New York Times Company; Forest City Ratner Companies;
Architects: Renzo Piano Building Workshop; FXFOWLE Architects;
Microclimatic Consultant: Ekistics Planning & Design; **Arborist/Soil Food Web Specialist:** Tree Wise Organics; **Engineers:** Thornton Tomasetti;
WSP Flack & Kurtz; **Lighting Consultant:** Office for Visual Interaction;
Landscape Contractor: Kelco Construction; **General Contractor:** Amec Construction Co.

Landscape Architectural Design MERIT

Dirtworks Landscape Architecture: Garden of Hope – The Joel Schnaper Memorial Garden, Terence Cardinal Cooke Health Care Center, New York, NY

The 3,000-square-foot rooftop garden, originally conceived to serve only HIV/AIDS patients, now serves as an oasis of peace and tranquility for the larger community of long-term patients, visitors, and staff.



BRUCE BUCK PHOTOGRAPHY

Jury: "A well thought-out concept that succeeds in creating a sense of intimacy and ease; shows a concern for the special problems of its users."

Architect: Michael Rubin Architects; **Director of Therapeutic Recreation:** Mimi Fierle; **Horticultural Therapist:** Donna Arabian

Landscape Architectural Design MERIT

Robin Key Landscape Architecture: Brooklyn Heights Townhouse, Brooklyn, NY

Originally designed by noted landscape architect Alice Recknagel Ireys (1911-2000), the garden balances a historic restoration with a modern interpretation, maintaining the original design's integrity while improving connections between the garden's many levels.



FRANCOISE FLEISCHER

Jury: "Good historic research and a respectful restoration, done with feeling for the original character of the garden. A fine tribute to an influential designer of the late 20th century."

General Contractor: Robert Taffera; **Landscape Contractor:** Roger Miller Gardens; **Mason:** Artistic Masonry; **Exterior Carpenter:** Jim Schutte Inc.; **Metal Fabricator:** Piscopo Iron Works; **Irrigation Contractor:** Potenzano Irrigation & Lighting; **Furniture:** McKinnon and Harris

Landscape Architectural Design MERIT

Edmund Hollander Landscape Architects: Rolling Meadows, Sagaponack, NY

In this collaboration with Selldorf Architects to create a sustainable landscape for a contemporary house, the ocean-swept field naturally lent itself to a

flat, round plane of drought-tolerant fescue turf as a setting for the orthogonal architecture, infinity-edge pool, and orchard. Native meadow grasses and beach roses are an homage to the ocean.

Jury: "Spare and elegant concept, contextual with landscape. Simple, modern lines harmonious with the architecture; nice restraint, dominant character of landscape is celebrated. Sense of place is strong. Less is more."

Building Architect: Selldorf Architects; **General Contractor:** Ben Krupinski; **Landscape Contractor:** Whitmores; **Pool:** Casual Water



CHARLES MAYER

Landscape Architectural Design MERIT

Mathews Nielsen Landscape Architects: Life Sciences Building at SUNY Albany, Albany, NY

The landscape design for the new 194,000-square-foot Life Sciences Building includes a central signature courtyard that provides a dramatic and elegant first impression for visitors entering the building, and respects the Modernist aesthetic of Edward Durell Stone's 1960s campus.

Jury: "A very traditional space very well detailed, award-winning not for its innovation but because it expresses the Modernist character of the setting and building so well."

Owner: University of Albany (SUNYA); **Client:** State University Construction Fund; **Architect (prime consultant):** The Hillier Group (now RMJM); **Fountain Consultant:** R.J.

Van Seters Company; **Irrigation Consultant:** Northern Designs; **Civil Engineer:** Clough Harbour & Associates



MAX DONOSO

Landscape Architectural Design MERIT

Mathews Nielsen Landscape Architects: Pier 86 and the Intrepid Sea, Air & Space Museum, New York, NY

The 1,200-foot-long pier/entrance plaza for the museum also provides vessel docking, open space, and an impromptu emergency management facility, if needed. The landscape evokes the museum's history, the forms of sea, air and space technology, and the power of the Hudson River location.



Jury: "For an enormous project with many facets and players, this is an excellent job in creating a successful public space for large crowds, providing a variety of experiences."

Owner: Hudson River Park Trust; **Client:** Intrepid Sea, Air & Space Museum; **Architect:** Dattner Architects; **Civil/Structural/Marine Engineer:** Halcrow (HPA Engineers); **Lighting Design:** Tillotson Design Associates

Landscape Architectural Design MERIT

terrain-nyc landscape architecture: frog Work/Play Terrace, New York, NY

The terrace is one long, dynamic multiuse space that includes small, intimate work areas, family-sized picnic/meeting tables, vegetable and herb gardens for staff lunches, and views out to the Hudson River.



Jury: "Creative use of a limited space. Inviting, clever, and functional."

Client: frog design; **Architect:** Sigma Seven; **General Contractor (Terrace):** JT Magen; **Landscape Contractor:** McNulty Outdoors; **Gaia Soil:** Gaia Institute

Unbuilt Projects MERIT

MKW + Associates: Ocean Breeze Park, Staten Island, NY

This was an opportunity to create much-needed athletic facilities and revitalize 110 acres of native coastal grasslands and wetlands. The project skillfully integrates active recreation within a natural environment by using alternative energy sources, native vegetation, and storm-water management technologies.



Jury: "A thorough ecosystem analysis that emphasizes its importance as a recreational facility and a resource for wildlife."

Client: NYC Department of Parks & Recreation; **Architect (field house):** Sage and Coombe Architects; **Environmental Consultant:** Roux Associates; **Civil Engineer:** HDR

Unbuilt Projects MERIT

Alison Duncan, Sarah Ludington, Petra Mager, Gareth Mahon, Stephanie Saulmon, Julie Torres Moskovitz/Fabrica 718: East River State Park, Brooklyn, NY

This project integrates waterfront access, community art and educational opportunities, and the use of sustainably-designed technology to create a much-needed public space. Park officials and local organizations use it as a roadmap for future park development.



Jury: "Big themes, well developed and presented, that address ecological, sustainable, and social issues."

Clients: Friends of the East River State Park; Neighbors Allied for Good Growth; Brooklyn Architects Collective

Unbuilt Projects MERIT

Starr Whitehouse Landscape Architects and Planners with nARCHITECTS: “Connect the Parks” at Paulus Hook, Jersey City, NJ

The project connects six disjointed waterfront parcels into one contiguous park with a unified design vision. The park responds to the community's needs while speaking to the site's natural beauty within a regional waterfront park system.



Jury: “Another great example of civic space for people. Nice series of spaces, imaginative bridges and splash fountain, and interesting details.”

Client: Jersey City Waterfront Parks Conservancy

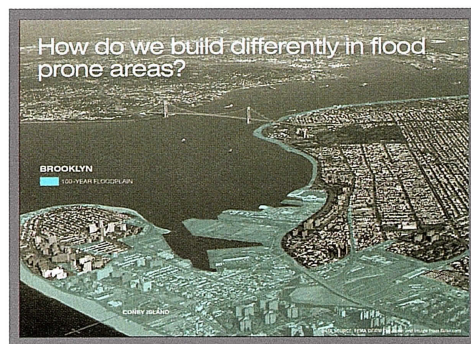
STARR WHITEHOUSE/ARCHITECTS

Planning, Analysis, Research, and Communications MERIT

Nancy Owens Studio: Will Climate Risks Change the Map of NYC?

This digital presentation, exhibited at the Action Center to End World Hunger in Lower Manhattan, illustrates the current and projected impacts of storm surges and sea-level rise in the five boroughs, and ways to mitigate and adapt to global climate change.

Jury: “Asks important environmental questions well presented for wide audience, using simple but very effective graphics. A remarkable and successful effort in bringing together a vast collection of data.”



NANCY OWENS STUDIO

Exhibit Organizer: Citizens Network for Sustainable Development;
Graphic Design Consultant: Laurel Marx Design; **Exhibit Host:** Mercy Corps Action Center



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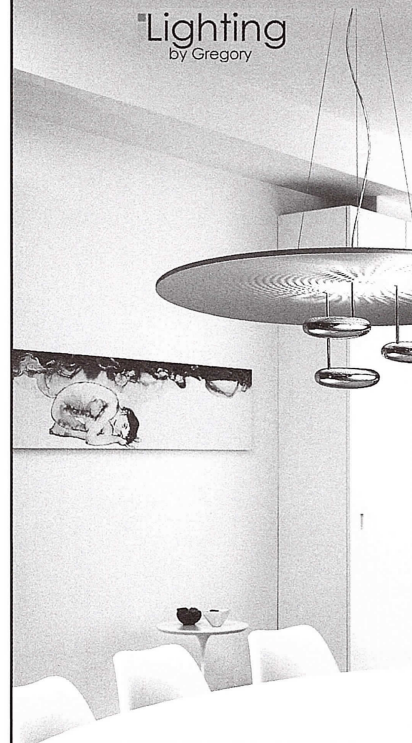
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Different from the Rest

Last Words

Rick Bell, FAIA

Executive Director

AIA New York Chapter

**Everyone arrives later than everyone else, taller than expected...
delight appears to be making a comeback.**

("The Opening," 2010, Philip Schultz)

Don't you love farce?

My fault I fear.

I thought that you'd want what I want,

Sorry, my dear.

("Send in the Clowns," *A Little Night Music*, 1973, Stephen Sondheim)

What amounts to a dream anymore?

A crude device; A veil on our eyes

A simple plan we'd be different from the rest.

("Vaporize," 2010, *The Broken Bells*: James Mercer & Danger Mouse)

In the 21st century, there are no objective criteria that tell us what defines a good building, what makes one bad, and what seems just plain ugly. No building code spells out design quality. No regulations prevent streetscape smut. In her farewell to New York, mezzo-soprano Frederica von Stade defined excellence as a combination of intelligence, discipline, generosity, and heart. What applies to music also pertains to architecture.

Louis Sullivan, who built many great buildings in the Midwest, created only one structure in New York: the beautiful – and intelligent – Bayard-Condict Building on the north side of Bleecker Street near Broadway. Sullivan hated New York City and the things the architects of his day were doing here. "New York is old," he wrote in 1918 in *Kindergarten Chats*, and "its sins are fixed, the damage is done." Sullivan railed against New York's architecture, particularly buildings that tried to look like they were from another time, which "all together swell and sway and swirl into a huge monotone of desolation, of heartlessness, and of an incredibly arid banality that roars above a muffled murmur of incompetence and strangulation." If Sullivan were walking the streets of the city today, what buildings would he praise and which would he lambast?

The Good

Let's start with an AIA NY 2010 Design Award winner. Sullivan would have particularly liked the Toni Stabile Student Center at Columbia University, a disciplined project by Marble Fairbanks that nestles against the Neoclassical mass of the McKim Mead & White structures that the Chicagoan deplored. Stabile is made of materials of our time; it is open and inviting, democratic, and plain-spoken. Its architectural vocabulary teaches the journalism students within a different vernacular – one of balanced proportion, energy efficiency, and good humor.

The Bad

Sullivan's scribbled thoughts were the blog of his day. He could have written the critique in the weblog *Curbed* of the "comically oversized balconies" of the ungenerous building next to the historic Russian &

Turkish Baths at 266 East 10th Street. This renovation's architect, Robert Scarano, AIA, has built other tall structures in Manhattan, including the controversial luxury tower at 52 East 4th Street. Labeled in another blog entry as "everyone's favorite Brooklyn debaser," Scarano has made his mark on condominium-crazy Williamsburg, including a block-through 86-unit development at 125 North 10th Street

that looks a bit like Miami Beach squeezed into historic Brooklyn. On the Lower East Side as in Williamsburg, the excesses of the boom years are plainly visible from every corner, a sad legacy of half-built structures, vacant lots, and what many consider to be eyesores.

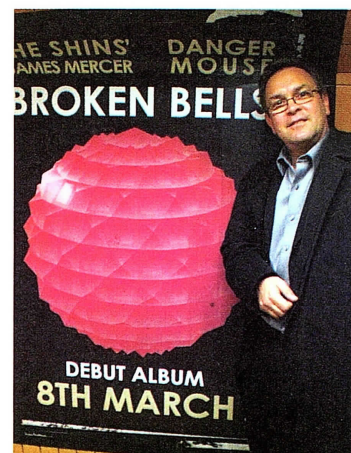
The Ugly

I wonder what Sullivan would have thought of the King of Eclecticism, the much-revered Philip Johnson, and the massive Bobst Library he designed on Washington Square, a block away from the diminutive Center for Architecture. Would Sullivan have seen a heartless building that turns away from the street, looks not at the park, and turns a blind eye to the variegation of scale that speaks of respect for humankind and streetscape? Not for me to say.

In Roman times, Vitruvius, a less than fully employed architect, spelled out how to get it right. In *Ten Books of Architecture*, he listed what he called the fundamental principles of architecture, which included firmness (safety), commodity (usefulness), and delight (beauty). He wrote of "beauty and fitness, found when the members of a work are of a height suited to their breadth, of a breadth suited to their length." A "fit city" meant a lot, even then.

In the current fiscal meltdown, much less is being built than before, so we have a chance to catch our breath and plan how to build our city better. The new metropolis needs to take shape with intelligence, discipline, generosity, and heart. Together we can create buildings and neighborhoods that are healthier, that involve a more active way of living.

All this can be done economically. Vitruvius defined economy in buildings as "a thrifty balancing of cost and common sense in the construction of works." The creativity of architects can allow for good buildings – fit and beautiful – to be built in bad times. What was built or partially built in the boom years needs to be made right. The projects winning AIA NY Design Awards this year generally balance cost and common sense to correct the outsized greed of the unlamented hangdog development of the recent past. Design does matter!



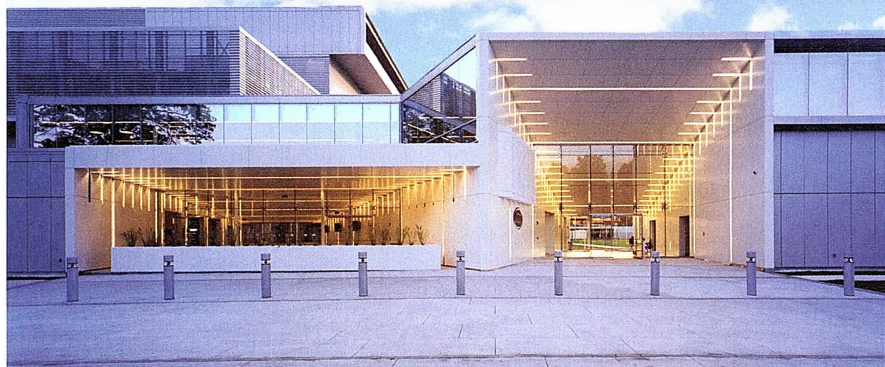
London calling: Bell in the Tube

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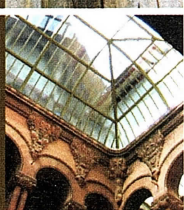
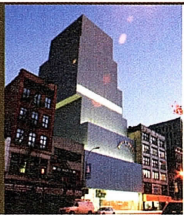
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From top to bottom: New Museum of Contemporary Art, New York, NY; World Trade Center Slurry Wall, New York, NY; New York State Capitol, Albany, NY.

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Timothy Hawk, AIA — Member Since 1992

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call for entries

Who Teams of New York City Architects, Engineers, Contractors, Designers and Students attending Schools of Architecture, Engineering and Design.

What Design & build structures made entirely from canned foods within a 10'x10'x8'h space.

When Aug. 12.....Deadline for Entry
TBD.....Kickoff Meeting
TBD.....Logistics Meeting @ WFC
Nov. 8-10.....Food Delivered to WFC
Nov. 11.....Open to Public
Nov. 15.....Judging & Gala Night
Nov. 22.....Decanstruction

Where World Financial Center, Battery Park City

Why To benefit City Harvest

How Complete entry form below.
Include check for \$200 payable to:
'Canstruction New York, Inc.'

Mail to: Canstruction® c/o SDA
Att.: Annie Tan
P.O. Box 2589
New York, NY 10108

It starts with one can.

To feed the hungry. To lift the spirit. To change the world. Canstruction®, a charity committed to ending hunger, is using 'one can' as a catalyst for change. Over 1.5 million New Yorkers access hunger relief programs each year. Canstruction's Annual NYC Design/Build Competition puts a visual spotlight on hunger while showcasing the New York design community's best and brightest.

Think you have what it takes to design and build a structure made of nothing more than canned food, ingenuity, and luck? Enter today. Get creative, help stop hunger. [one can.](#)



Complete rules and regulations will be emailed upon receipt of entry form. Teams are responsible for acquiring canned food.



WORLD FINANCIAL CENTER
NEW YORK
BATTERY PARK CITY

firm name _____

address _____

phone _____ fax _____

team captain _____ home phone _____

cell phone _____ email _____

For further information, contact us at: email@canstructionny.org
Sponsored by Society for Design Administration and American Institute of Architects
Look us up on the web at: www.canstructionny.org

