Let V&S show you how to be RUST-FREE on your next project! Architects, Engineers and DOT’s are specifying hot dip galvanizing for corrosion protection of steel more than ever before. They are galvanizing more not only for cost and time savings, but for the Environmental impact of using galvanized steel over other corrosion protection coatings. Call a V&S professional on your next project to see how Galvanized Steel can help your corrosion problems.

Now Available from V&S: The brand new AIA-accredited Sustainable Development Seminar from the American Galvanizers Association. Call us to schedule one at your location today -- dates are filling up fast!
acoustic consulting & design | products & services

Our collaborative approach and proactive design philosophy have resulted in the successful completion of thousands of projects. Specialized products integrated with our customized acoustic solutions including patented testing device and methodology provide a level of accountability which is unparalleled in the industry.

- Approved NYC Noise Consultant
- Performing Arts / Theater Acoustics
- Architectural & Building Acoustics, ATSTM Testing
- MEP Systems Noise and Vibration Control
- Paradise Effect™ Computer Modeling Program
- Outdoor Noise, Environmental Assessments & Code Compliance
- Expert Witness Testimony
- Acoustic Blue Print Review & Construction Noise Mitigation Plan
- Patented Testing Device and Products

integrated delivery

For 30 years, our commitment to accountability is demonstrated through our unique integrated delivery approach: From Design Development through completion we ensure the proper integration of materials and correct execution methods for results that are redefining the industry standard.
Oculus: A publication of the AIA New York Chapter

Oculus Staff
Editor-in-Chief
Kristen Richards, Hon. AIA, Hon. ASLA
kristen@archnewsnw.com

Contributing Editors
Lisa Delgado; John Morris Dixon, FAIA; Bill MInard; Linda G. Miller; Stanley Stark, FAIA; Richard Staub; Claire Wilson

Cory Editor
Eliera Serocki

Art Director
Wyman Projects

Design Consultant
Pentagram, New York

Publisher
Naylor, LLC

eOculus
Editor
Jessica Sheridan, Assoc. AIA, LEED AP
eoculus@aiany.org

Oculus Committee/Advisory Board
Miguel Balizzi
Rick Bell, FAIA
Margaret O. Castillo, AIA, LEED AP
Dana Darling
Gerard (Guy) F.X. Geer, IF, FAIA, FIDIA, LEED AP
Daniel Heuberger, AIA, LEED AP
Elizabeth Kubany
Alexander Larnis, AIA
Maxine Leighton, Assoc. AIA
Kirsten Sibilia, Assoc. AIA, LEED AP (Chair)

Editorial Advisor
James S. Russell, FAIA

Board of Directors 2011
President
Margaret O. Castillo, AIA, LEED AP
First Vice President / President-Elect
Joseph J. Alforts, AIA, LEED AP

Vice President for Design Excellence
Mary A. Burke, AIA, IDOA

Vice President for Professional Development
Jill N. Lemar, FAIA

Vice President for Public Outreach
Abby P. Suckle, FAIA, LEED AP

Secretary
Umberto Dindo, AIA

Treasurer
Kathleen D. Levitan, AIA

Director, Publications
Kirsten Sibilia, Assoc. AIA, LEED AP

Director, Educational Affairs
Megan S. Church, Assoc. AIA

Director, Programs and Strategic Planning
Lance Jay Brown, FAIA

Director, Legislative Affairs
Margery H. Pomerantz, Esq., AIA

Director, Industry Affairs
David S. Patrick, Assoc. AIA

Director, Development Affairs
Mancy Stanley, Hon. AIA

Associate Director
Mark Behm, Assoc. AIA, LEED AP

Public Director
Lori P. Mazor, AIA

Public Director, Educational Affairs
Stanley T. Allen, AIA

Public Director, Professional Affairs
Craig Schwitter, PE

Director, Student Affairs
Craig Schwitter, PE

Immediate Past President
Anthony P. Schnirick, FAIA, IDOA

Alternate Director, Professional Development
Cari Gallo, FAIA

Alternate Director, Public Outreach
Ernest Hutton, Jr., Assoc. AIA, FAICP

Oculus: A publication of the AIA New York Chapter

Alternate Director, Design Excellence
David Piscuskas, FAIA

Legal Counsel and ex officio
Michael S. Zetlin, Esq

Executive Director and ex officio
Rick Bell, FAIA

American Institute of Architects
New York Chapter
Center for Architecture
536 LaGuardia Place
New York, NY 10012
212.683.0023
E-mail: info@aiany.org
www.aiany.org

Chapter Staff and Services
Executive Director
Rick Bell, FAIA (ext. 110)
info@aiany.org

Managing Director
Cynthia Pifer Krausser, AIA, LEED AP (ext. 119), ckrausser@aiany.org

Development Manager
Jennifer Apple (ext. 108), japple@aiany.org

Policy Director
Jay Bond (ext. 116), jbond@aiany.org

Director of Exhibitions
Rosamund Fletcher (ext. 136), rfletcher@aiany.org

Office Manager
Daniel Fox (ext. 113), dfox@aiany.org

Events and Marketing Manager
Christina Jung (ext. 112), cjung@aiany.org

Member Services Director
Suzanne Howell Maco, Hon. AIA NYS (ext. 115), smaco@aiany.org

Communications Director
Nicole Friedman (ext. 126), nfriedman@aiany.org

Exhibitions Coordinator
Julliana Barto (ext. 120), jbarto@aiany.org

Partnership Programs Manager
Laura Trimble (ext. 111), ltrimble@aiany.org

Finance Director
Henry Zachary (ext. 131), hzachary@aiany.org

Oculus is a benefit of both AIA New York Chapter and Center for Architecture membership. For information on professional and public memberships, please call 212.358.6115.

One-year subscription (4 issues): $40 (U.S.), $60 (foreign). The AIA New York Chapter also publishes the twice-monthly online newsletter eOculus. To advertise in Oculus or eOculus, please contact Drew Jasinski at djasinski@naylor.com or 352.333.3434. For reprint or back issue information or to be placed on the e-mail list, contact info@aiany.org.

The opinions expressed herein or the representations made by advertisers, including copyrights and warranties, are not those of the Board of Directors, officers, or staff of the AIA New York Chapter or the Editor of Oculus, unless expressly stated otherwise.

© 2011 The American Institute of Architects New York Chapter. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.
Sperone Westwater Gallery
2011 AIA Design Award Recipient

Design Architect: Foster + Partners | Executive Architect: AAI Architects, P.C.

Photography: AAI Architects

Sciame
WHERE BUILDING IS AN ART

F.J. Sciame Construction Co., Inc. | 14 Wall Street, New York, NY 10005 | 212.232.2200 | www.sciame.com
Lighting Design: The plan was a complex one.

- Design, manufacture, and integrate a rectangular aluminum channel into a millwork and gypsum rock ceiling.
- Include 2 Light MR16 recessed fixtures and adjustable double gimbal lamp holders within the channel for accent and downlighting purposes.
- Incorporate a trimless detail on one side of the channel and adapt to a wood ceiling on the other side.
- Complete the ceiling and interior design integration with an antique bronze anodized finish.

The Black Book - Volume 1
Now Available

3G Lighting
WWW.3GLighting.com

For 3G product information or to find a local representative, contact 3G Lighting Inc. Tel: 905.850.2305  TF: 888.448.0440  Email: info@3Glighting.com
That's because at STV we are a little different. We're 100 percent employee owned. With a stake in the business, our planners, architects, engineers and construction managers are motivated to satisfy our clients. We focus on what matters most: personal attention, quality and innovative thinking. And, since we're located throughout the U.S., wherever the work is, we're already there.

When it comes to getting your project delivered right, our differences are what count. As employee-owners, performance takes on a new perspective.

We see things a little differently.

Prepare for The Architect Registration Examination® or fulfill your continuing education requirements

Institute of Design & Construction offers courses in:
• Architect Registration Examination® Preparation
• Green Building Design (LEED)
• Construction Site Safety (OSHA)
• NYC Construction Code

For a full course list, call 718-855-3661 or visit www.idc.edu

INSTITUTE OF DESIGN & CONSTRUCTION 141 Willoughby Street, Brooklyn, NY 11201
Award-Winning
Structural Engineering
Since 1928

Severud Associates
CONSULTING ENGINEERS P.C.
469 Seventh Avenue, Suite 900
New York, NY 10018
(212) 986-3700
info@severud.com
# Table of Contents

## First Words
11 Celebrating New York Design, the World Over
By Margaret O’Donoghue Castillo, AIA, LEED AP

## Center for Architecture
13 Center Highlights

## Last Words
47 Nature and Nurture
By Rick Bell, FAIA

## Index to Advertisers
49 Alphabetical and Categorical Index

View the Oculus archive online: naylornetwork.com/arc-nxt

---

**Oculus Summer 2011**

**2011 AIANY Design Awards**

### Introduction
17 By Audrey Matlock, FAIA

### ARCHITECTURE

#### Honor
- Diller Scofidio + Renfro in collaboration with FXFOWLE
- Hyper Pavilion Lawn and Restaurant
- Steven Holl Architects
- Horizontal Skyscraper – Vanke Center
- LOT-EK
- APAP OpenSchool
- Thomas Phifer and Partners House in Midwest
- Thomas Phifer and Partners
- North Carolina Museum of Art
- Tod Williams Billie Tsien Architects
- C.V. Starr East Asian Library

#### Merit
- Diller Scofidio + Renfro
- Granoff Center for the Creative Arts at Brown University
- Ennead Architects
- Gateway Center, Westchester Community College
- Ennead Architects
- Newtown Creek Wastewater Treatment Plant
- Ennead Architects
- The Standard
- Roger Ferris + Partners
- Country Estate
- Foster + Partners
- Sperone Westwater
- SAA / Stan Allen Architect
- Taichung InfoBox
- Rafael Viñoly Architects
- Ray and Dagmar Dolby Regeneration Medicine Building

### INTERIORS

#### Honor
- Dean/Wolf Architects
- Inverted Warehouse/Townhouse
- Michielli + Wyetzner Architects
- EDAW Inc.
- Thomas Phifer and Partners
- Fifth Avenue Apartment
- Tod Williams Billie Tsien Architects
- David Rubenstein Atrium at Lincoln Center

#### Merit
- Cook + Fox Architects
- 641 Avenue of the Americas
- Dean/Wolf Architects
- Implied Rotation Townhouse
- OBRA Architects
- URBIA Furniture System for Small Apartments in Big Cities
- SYSTEMarchitects
- aA SHELTER
- WXY Architecture + Urban Design
- NYC Information Center

### URBAN DESIGN

#### Honor
- Diller Scofidio + Renfro in collaboration with FXFOWLE and Beyer Blinder Belle Architects & Planners
- Lincoln Center Public Spaces
- diandstudio / Architecture Research Office
- Lower Manhattan: A New Urban Ground
- Michael Van Valkenburgh Associates
- Brooklyn Bridge Park

#### Merit
- James Corner Field Operations
- Qianhai Water City
- PPJ: Perkins Eastman; Posco E&C; JINA Architects
- Hanoi Master Plan to 2030 and Vision to 2050
- LEVENBETTS
- Phx-caseXcase: Cactus Flower Housing
- Morphosis Architects
- Phare Tower
- Solid Objectives – Idenburg Liu (SO-IL)
- Kulüje Art Center

#### UNBUILT WORK

- CR Studio
- Marine Company 1 Firehouse
- EASTON+COMBS
- Changing Room
- KNEstudio / University of Illinois urbanCLOUD
- Philip Lee Workshop
- Just Add Water: A Proposal for the NYC Shaft Sites
- NAMELESS
- Playcloud
- Sage and Coombe Architects
- Bronx River Art Center
- Joel Sanders Architect
- LGBT Retirement Community

---

Correction: On page 25 of the Spring '11 edition of Oculus, the top photo should have been credited to Curtis + Ginsberg Architects, and the bottom photo to Thomas H. Kieren/Architectural, Interiors & Landscape Photography.

Cover: Lincoln Center Public Spaces Architect: Diller Scofidio + Renfro in collaboration with FXFOWLE and Beyer Blinder Belle Architects & Planners
Photography: ©2011 Iwan Baan
Congratulations to the winners of AIA National Chapter 2011 Honor Awards Kohn Pedersen Fox Associates and Weiss/Manfredi Architects

More on their winning projects One Jackson Square and Barnard College Diana Center online and in Metals In Construction

Ornamental Metal Institute of New York

www.ominy.org
LETTER FROM THE PRESIDENT

Celebrating New York Design, the World Over

Moderator Kent Kleinman made an interesting point at this year’s AIANY Design Awards symposium where winners of the Architecture and Interiors Awards presented their projects. The Cornell University architecture dean was looking at an array of winning architecture projects – an academic building in Rhode Island, a library in California, a community center in Korea – and in each saw a new kind of connection between architecture and landscape. In these projects, he posited, the connection was more deliberate than the aesthetics of big picture windows. It was a purposeful connection, and on many levels: program, function, form, and movement.

The conversation that ensued was an exciting one, and I came away thinking that we are approaching a new model of how buildings can engage with the environment around them. These new projects make architecture about people, spaces, and the environment in the broadest sense, and in their own way exemplify the themes of my presidential agenda, “Design for a Change.” The challenge to our profession is to recognize the profound impact design has on our social well-being and ecological footprint. Fostering the understanding of the visceral connection between the spaces we inhabit and the surrounding environment is fundamental to our role as designers. Celebrating the environment can happen anywhere, as Design Award-winning architects prove. From repurposing once-derelict industrial piers in Brooklyn to encouraging students to spend more time outside, architects are doing their part to improve both the built and natural environments.

The other common theme of these projects was, of course, that they were all 2011 Design Awards winners. It’s integral to the mission of our Design Awards program that we celebrate New York’s design excellence by honoring outstanding projects in NYC and saluting projects that New Yorkers have undertaken around the globe. I was very honored to name our first annual “Best in Show,” collectively given to the three Lincoln Center projects that won 2011 Design Awards: the Hypar Pavilion Lawn and Restaurant, the David Rubenstein Atrium, and the Lincoln Center Public Spaces renovation. While these projects have created positive change in the heart of New York, with the recession, we’ve noticed more and more of our work going abroad. (Of the record-breaking 433 entries, 50 were for projects in Asia.) No matter the location, I am proud that these projects represent our members’ work, and that we continue to call this city and its design community home.

I want to express my gratitude to the Design Awards Committee, the Design Awards Jurors, the Design Awards Luncheon Committee, and the AIANY staff for their parts in organizing the competition, luncheon, and exhibition. Thank you to Design Awards Co-chairs Betty Y. Chen, AIA, and Audrey Matlock, FAIA, and the entire committee: Natan Bibliowicz, AIA, Karen Fairbanks, AIA, Richard J. Gluckman, FAIA, David Piscuskas, FAIA, Joel Sanders, AIA, Peter Schubert, AIA, Annabelle M. Selldorf, FAIA, Allen Swerdlowe, AIA, David Wallance, AIA, and Claire Weisz, AIA. I would also like to thank Tony Schirripa, FAIA, IIDA, immediate past president and this year’s Design Awards luncheon chair, Jen Apple, the Chapter’s development manager, and the entire Luncheon Committee for making the Design Awards program not only an important design competition, but a successful fundraiser for the Chapter and Center for Architecture. I’d also like to thank Oculus Editor-in-Chief Kristen Richards, Hon. AIA, Hon. ASLA, and Contributing Editors Linda G. Miller and Richard Staub for their efforts in creating this special awards issue. Now, enjoy the AIANY Design Awards 2011 "Oculus!"

Margaret O’Donoghue Castillo, AIA, LEED AP
2011 President, AIA New York Chapter
THE AIA NEW YORK CHAPTER SINCERELY THANKS THE FOLLOWING ORGANIZATIONS FOR THEIR GENEROSITY AND SUPPORT OF THE 2011 DESIGN AWARDS PROGRAM.

AIANY DESIGN AWARDS 2011

BENEFACCTOR

Vanguard
Construction & Development Co. Inc.

PATRONS

Diller Scofidio + Renfro
FXFOWLE
Trespa

SPONSORS

Arup
Buro Happold
Ennead Architects
F.J. Scuame Construction Co., Inc.
Gensler
Halcrow Yolles
Ibex Construction
Ingram Yuzek Gainen Carroll & Bertolotti, LLP
Jaros, Baum & Bolles
Knoll/Lane Office
Kohn Pedersen Fox Associates
Mancini Duffy
MechoShade Systems, Inc.
New York University
Robert A.M. Stern Architects
Rogel Ferris + Partners
Rudin Management Company, Inc.
Sage and Coombe Architects
Stalco Construction, Inc.
Structure Tone Inc.
Studio Daniel Libeskind
STUDIOS Architecture
Swanke Hayden Connell Architects
Syska Hennessy Group
Turner Construction Company
Weidlinger Associates, Inc.
New Fellows 2011
AIA New York Chapter

The AIA elevated seven AIANY Members to the College of Fellows this year. (l-r): Thomas M. Phifer, FAIA; Stanley T. Allen, FAIA; Audrey Matlock, FAIA; Henry Myerberg, FAIA; David Miles Ziskind, FAIA; Michael Anthony Nieminen, FAIA; and Burton Lloyd Roslyn, FAIA.

Henry N. Cobb, FAIA, founding partner at Pei Cobb Freed & Partners, speaking at the Center in April.

Margaret O’Donoghue Castillo, AIA, LEED AP; Liz Diller, Diller Scofidio + Renfro; and Rick Bell, FAIA, AIANY Executive Director, sitting in front of a picture of the Hypar Pavilion at Lincoln Center, a part of the “Best in Show” spotlight exhibition in May.

In April, the Women in Architecture and Global Dialogues Committees organized the second installment of Puerto Rico Now. (l-r): Moderator Warren James with Laura Cordero de Agrait, AIA, and Diana Luna.

Center for Architecture Foundation

More than 650 people gathered at Cipriani Wall Street in April for the 2011 Design Awards Luncheon. (l-r, front): Sherida Paulsen, FAIA, 2009 AIANY President; Margaret O’Donoghue Castillo, AIA, LEED AP, and George Miller, FAIA, AIA National Immediate Past President, at Mazria’s Architecture 2030 lecture in April.

Barbara Wilks, FAIA, ASLA, Principal of W Architecture & Landscape Architecture, at a pin-up meeting for the “Glimpses of New York and Amsterdam in 2040” exhibition, which opened in June.

Public school students presented their model of a sustainably redesigned city block during the Center for Architecture Foundation’s spring break program “Green NYC” in April.
Your clients come to you for your skill and vision in design. In today's economy, they also want plans that incorporate energy-efficient technologies. LIPA's Commercial Efficiency Program (CEP) can help you exceed your clients' expectations in designing projects that deliver maximum energy savings. That's good for you, your clients and the environment.

CEP offers you and your clients:
- Rebates up to $100,000 for pre-qualified equipment
- Rebates up to $200,000 for custom designed energy-saving technologies and systems
- Rebates up to $400,000 for the integration of energy-efficient technologies in your whole building projects

LIPA also offers FREE energy audits and technical assistance. Economic Development electric rate discounts are available for your clients who are expanding on Long Island.

For more information, visit www.lipower.org/efficiency or call 1-800-692-2626
Chapter III
Design Big. Dream Big. And take a step through the looking glass with Alice.

direct-to-glass printing, brought to you by GGI. Using Alice’s high-resolution printing technology, any image, design, or text you imagine can be printed permanently, accurately, and cost-effectively on glass. So, whether you’re designing a curtain wall, signage, or interior partitions, work with GGI and Alice to Tell Your Story With Glass!
The newest FRP wall panels from Crane Composites combine the traditional benefits of fiberglass reinforced plastic with innovative and attractive patterns. DESIGNS FRP wall panels have presence, perform like FRP and are available with pattern matched moldings for seamless and moisture resistant installations.

School Hallways  Cafeterias  Dining Rooms  Reception Areas  Health Clubs

- Mold & Mildew Resistant
- Variety of Textures
- Easy To Install
- Cleanable
- Durable

DESIGNS™
The newest FRP wall panels from Crane Composites combine the traditional benefits of fiberglass reinforced plastic with innovative and attractive patterns. DESIGNS FRP wall panels have presence, perform like FRP and are available with pattern matched moldings for seamless and moisture resistant installations.

PRODUCT SPECS
- Available Sizes: 4' x 8' 4' x 10'
- Textures: Smooth
- Thickness: 0.075"
- Fire Rating: Class A or Class C per ASTM E-84

APPLIED FOR
- Site Investigation
- In House Lab Testing
- Geotechnical Analysis
- Foundation Design
- Marine Design
- Instrumentation and Monitoring with Website Reporting and Data Interpretation

Mueser Rutledge Consulting Engineers
14 Penn Plaza • 225 W. 34th Street • New York, NY 10122
T: (917) 339-9300  F: (917) 339-9400  • www.mrce.com
Geotechnical Engineering • Foundation Engineering • Marine Engineering

www.DESIGNSFRP.com

Visit us online to request samples

CRANE Composites
1.800.435.0080

Copyright 2011 by Steel Institute of New York

www.siny.org

More on their winning projects
Hypar Pavilion and
The Standard
online and in Metals in Construction

Congratulations to the winners of AIA New York Chapter 2011 Design Awards
Diller Scofidio + Renfro, FXFOWLE Architects, and Architecture Merit Award winner Ennead Architects

2011 AIAANY Design Awards
This year marks the 30th anniversary of the AIANY Design Awards Program. From a total of 433 submissions, 38 projects are recognized with Honor or Merit Awards in the categories of Architecture, Interior Design, Urban Design, and Unbuilt Work. This is the largest number of entries in the program’s history. Even though construction activity is down, it’s a good sign to see so many excellent entries.

The most striking feature of this year’s Awards Program is that it highlights the effects of a maturing global culture on our profession. If the winning projects can be considered a cross section, this cultural evolution embraces a greater sharing of design values and expertise than in previous years. Though track record, technical know-how, and foreign caché may still be important selection criteria, intellectual capital, cultural sensitivity, and fresh design vision appear to be gaining ground.

The diverse 12-person awards jury paralleled the mix of projects. Representing Spain, Korea, Turkey, Canada, and the U.S., with members from eight different states, the jurors participated in a post-jury symposium deftly led by William Menking, editor-in-chief of The Architect’s Newspaper. The jurors’ lively conversation covered a range of topics. Overall, the jurors appreciated the level of cultural empathy that designers brought to their international projects. For example, LOT-EK’s APAP Openschool in Seoul was singled out by Seoul native Minsuk Cho, AIA, as successful for its public commitment and artistic approach to a low-budget project. The C.V. Starr East Asian Library in Berkeley by Tod Williams Billie Tsien Architects was praised by the two Asian jurors for its marriage of traditional Asian themes with modernity.

Another theme that threaded through both U.S. and foreign projects was the engagement of landscape and building. Jurors agreed that this architectural fascination achieved exceptional success with Lincoln Center’s Hypar Pavilion Lawn and Restaurant by Diller Scofidio + Renfro and FXFOWLE. Also, James Corner Field Operations’ Qianhai Water City in Shenzhen, China, was commended for how well it combined these two components within such a grand vision.

In both the Architecture and Interiors categories, U.S. projects showed restraint while maintaining technical and material advancement. Those especially noted include Thomas Phifer and Partners’ three award-winning projects, along with those by Dean/Wolf Architects and WXY Architecture + Urban Design. Many winning projects addressed social and environmental change head-on. There will undoubtedly be a long waiting list for Joel Sanders Architect’s luscious retirement home, and dlandstudio/Architecture Research Office gives hope that larger agendas for cities are being considered.

This year has seen great political change across the globe. The outcome of these events is important because our futures are becoming increasingly intertwined with those of other nations. Events such as the AIANY Design Awards and, on a larger scale, the Urban Age Conferences and World Architectural Festivals, among others, are creating a greater global understanding in our profession. Could it be that the tide is turning and architects from different nations are beginning to work more closely to both preserve differences and achieve change? Food for thought.
A single architectural gesture satisfied the dual requirements of a destination restaurant and a public green that consume limited space on the Lincoln Center campus. The parabolic shape of the pavilion counters the rectilinear form of the Modernist buildings on the campus. The hypar touches down on the North Plaza at one end, where steps lead up to the “Illumination Lawn,” a sloping, 7,200-square-foot, grass-covered public space. Lifting up at two opposing corners, the structure carves out space for Lincoln, an 11,000-square-foot restaurant on two levels, with the undulating curvature of the lawn creating the roof. Three separate dining areas comprise the interior, each occupying a space with a different ceiling height. A glass curtain wall framed by the restaurant’s contoured wood ceiling gives patrons front-row seats to the activity around the reflecting pool, the Henry Moore sculpture, and the architectural masterpieces on the campus. The 60-by 17-foot, glass-enclosed kitchen, which serves 160 diners and 40 at the bar, is located in the center, enabling diners and passersby to watch the chef and his staff create culinary works of art. This project is part of Lincoln Center’s program to renew its 16-acre urban campus.

Jury: “It is in the middle of New York City and it’s green! It’s simple and successful in the way it plays on the change of plane in the plaza.”

Alex Leung, LEED AP, Arthur Liu, Robert Loken, AIA, Brenda May, Steve Melike, AIA, LEED AP, Sean Murphy, Daniel Pomeroy, Monika Sarac, Andrea Schelly, Sebastian Touzet, AIA

GENERAL CONTRACTOR: Turner Construction
STRUCTURAL & M/E/P ENGINEER: Ove Arup & Partners
LIGHTING CONSULTANT: Tillotson Design Associates

KITCHEN DESIGN: Yui Design
ACOUSTICAL CONSULTANT: Jaffe Holden
TELECOM & CONSULTANT: Shen Mitson & Wilke

Alex Leung, LEED AP, Arthur Liu, Robert Loken, AIA, Brenda May, Steve Melike, AIA, LEED AP, Sean Murphy, Daniel Pomeroy, Monika Sarac, Andrea Schelly, Sebastian Touzet, AIA

GENERAL CONTRACTOR: Turner Construction
STRUCTURAL & M/E/P ENGINEER: Ove Arup & Partners
LIGHTING CONSULTANT: Tillotson Design Associates

KITCHEN DESIGN: Yui Design
ACOUSTICAL CONSULTANT: Jaffe Holden
TELECOM & CONSULTANT: Shen Mitson & Wilke
Horizontal Skyscraper – Vanke Center  
SHENZHEN, CHINA

This project redefines the skyscraper and re-invents the corporate campus. Instead of several smaller structures each catering to a specific program, separate zones for office, residential, and a hotel are inclusive in one contiguous horizontal skyscraper that is as long as the Empire State Building is tall. The nearly 1.3 million-square-foot building is perched atop eight legs, thus generating the most public green space possible, and allowing sea and land breezes to pass through the gardens below. The landscape is inspired by landscape architect Roberto Burle Marx’s tropical gardens in Brazil. Mounds of earth, bracketed by pools and walkways, conceal a below-grade conference center, spa, and parking area that includes spaces for electric vehicles with built-in charging stations. The project is one of the first buildings in Southern China rated LEED Platinum for its sustainable features; perhaps the most critical is that it is tsunami-proof.

Jury: “The team found the right cultural conditions to test things that are not possible in the U.S., and developed a whole set of new spatial innovations.”

2011 AIANY Design Awards

2011 Oculus

19
Known for pioneering the practice of "up-cycling" shipping containers, the firm was invited by the city of Anyang to give a presentation entitled "Everything You Want to Know about Shipping Containers and More." The talk led to the commission to design a structure for the Anyang Public Art Program's 2010 arts and education program. The project presented a chance to design outside the confines of conventional orthogonal schemes. Located in a park and positioned over a pedestrian walkway, the 2,600-square-foot structure is made of eight new and recycled containers skewed at a 45-degree angle and combined in a fishbone pattern, generating an overhang tilted skyward. At ground level, the containers' footprint forms an amphitheater that descends towards the riverbank and connects with an existing stairway. The second level, lifted 10 feet above, apportions space for a large multipurpose room and two studios for artists-in-residence. Viewpoints are numerous. Large windows bookend each container, and peephole tubes punctuate the sides in lines from low to high, so children and adults can enjoy the surroundings. A long roof deck that resembles a diving board stretches out towards the river.

Jury: "Simple, but not simplistic. It straddles between art and architecture, and enlivens a dreary mass-produced housing area."
At the end of private drive that winds along hills and through forests is a white pavilion with a shallow reflecting pool and horizontal canopy, high atop a steep slope. The 10,000-square-foot residence is organized on three terraced levels, each offering a different experience of the landscape. The top functions as an entry pavilion with long views, and leads down a story to an open-layout living room, dining room, and kitchen that overlooks the tree canopy. The lowest level contains bedrooms and a den, nestled into the woods with glimpses of the river. Long travertine retaining walls extend across the slope from east to west, stitching a straight line from outside, into the house, and back outdoors again, shaping a sequence of terraces that step down toward the river. Each floor plane juts out horizontally like a wide springboard, launching a visual trajectory toward the river. As it emerges from indoors out, each platform becomes the roof of the volume below; at this point of transition, hardwood floors give way to the aluminum trellis, dotted with north-facing oculi, which hovers over the roof to shelter the glass walls and seating terraces while providing soft natural light to the interior.

Jury: "Exquisitely detailed and highly refined set of architectural spaces. Nicely done."
Located within a 164-acre public sculpture park, the 127,000-square-foot West Building is the centerpiece of the museum’s expansion program and a showcase for its encyclopedic collection. Clad in anodized aluminum panels with large areas of glass, the façade appears to dematerialize into soft reflections of the surrounding sky and landscape. The main entrance to this LEED Gold-certified building opens directly into the sculpture hall. It is reached by an allée of trees sited in an entry garden, part of a new 5,650-square-foot plaza that links the new building to the outdoor amphitheater, designed in 1997 by Smith-Miller + Hawkinson Architects with the artist Barbara Kruger. Three other entrances enable visitors in the gardens to enter freely. Echoing rolling hills, the undulating roofline of the one-story building is a series of rhythmic curves. It expresses a highly engineered system of vaults and coffers, with 362 skylights that bring in abundant yet controlled natural light, supplemented with electrical light as needed. More than 65,000 square feet of gallery space is organized around the sculpture hall. At one end of the hall are 30 works by Rodin, separated by a glass window-wall looking out to the Rodin Courtyard and Garden. The building also contains a café, museum store, and offices. With the new building, the museum’s 1983 East Building, designed by Edward Durell Stone, is now the center for temporary exhibitions, educational and public programs, and administrative functions.

Jury: “One of the best projects. It uses a similar language as the House in the Midwest. The interior light is very nice.”
Carved deep into a hillside, this rectangular-shaped, 68,000-square-foot building, with granite walls, pitched red-clay tile roof, and symmetrical façade, fulfills design guidelines for the “classical core” of the University of California, Berkeley, campus. To make a bold expression of the materials in East Asian languages contained within, the architects adopted and reinterpreted the screen, an element of Asian architecture. The bronze screens were cast in a foundry in China using a thousand-year-old sand-casting technique to impart a rough texture. Fabricated in a variation of traditional cracked-ice motif and a contemporary grid pattern that resembles bamboo, the screens adorn three sides of the building. Resembling a golden veil when illuminated, they also obscure irregularly placed windows and create the illusion of symmetry. The library entrance is accessed from the hillside via a pedestrian bridge or by stair from the green. A long north-facing skylight illuminates a central void that reaches one story below ground. Cantilevered from a structural wall is a cast-in-place architectural concrete stair with solid granite treads. The stair connects all four levels and is flanked by book stacks that are joined by glass bridges.

Jury: “It’s daunting to express Asian architecture without being overdone or kitsch. They created beautiful modern architecture with details that resonate with traditional Asian buildings.”
Granoff Center for the Creative Arts at Brown University

**ARCHITECTURE**
**MERIT AWARD**

**Granoff Center for the Creative Arts at Brown University**  **PROVIDENCE, RI**

**Architect:** Diller Scofidio + Renfro  
**Client:** Brown University

Clad in grey zinc panels with a glass front façade, this 38,815-square-foot building was designed for a center that blurs the boundaries between the arts, sciences, and humanities. Three floors are split in half, vertically offset, and conjoined by a glass wall; each half-floor then visually connects to two others. Building features include expanded landings conceived as vertically stacked “living rooms,” production and recording studios, a screening facility, multimedia lab, physical media lab, gallery space, and recital hall. The landscape shears as well, half inclined toward the entrance lobby and half descending from the recital hall, creating an outdoor amphitheater.

**Jury:** “Spatially interesting with a clear sectional organization idea.”

---

**Gateway Center, Westchester Community College**  **VALHALLA, NY**

**Architect:** Ennead Architects  
**Client:** Westchester Community College

Located at an entrance to a college whose mission is to make higher education accessible to a diverse population, the 70,000-square-foot center is a physical embodiment of the word “gateway.” Sustainable design principles guided the siting and massing strategy, integration of energy-efficient systems, and selection of materials, earning the project LEED Gold. A glass pavilion serves as the welcome center and links two academic wings. Fieldstone visually connects the historic buildings, contrasting with the cantilevered, zinc-clad wing housing classrooms, and the custom steel brise soleil fronting seminar rooms. The project also includes labs, an auditorium, a café, and an illuminated tower.

**Jury:** “A suitable welcoming space that befits its name. We liked the skin and volume and circulation.”
Newtown Creek Wastewater Treatment Plant  BROOKLYN, NY

Architect: Ennead Architects
Client: New York City Department of Environmental Protection

At night, a highly visible diaphanous layer of blue light surrounds eight 145-foot-high, stainless steel-clad digester eggs on the 53-acre site, NYC’s largest waste-water treatment facility. A vibrant color palette identifies each part of the plant – green is used to designate vertical circulation elements, blue for high-bay equipment, and orange for accent buildings, such as the main building and visitor’s center. Expanses of glass display and demystify the process and provide natural light in machinery rooms. A waterfront park was designed with provisions for extending the concept all along Newtown Creek as the area develops away from strictly industrial use.

The Standard  NEW YORK, NY

Architect: Ennead Architects
Client: Andre Balazs Properties

This 18-story, 337-room hotel straddles the High Line, affording 360-degree views of the city and the park below. Sculptural piers raise the building 57 feet off the street in opposition to the street grid, allowing the horizontally-scaled industrial landscape to pass beneath it. The building’s two slabs are “hinged,” further emphasizing the building’s diversion from the grid and its levitation above its neighbors. Gritty meets pretty with the juxtaposition of poured-in-place, board-formed concrete and water-white glass. The curtain wall breaks with traditional architecture of hotels, replacing opacity with transparency – making the hotel a place to “see and be seen.”

Jury: “The coupling of architecture and the High Line as a rediscovered urban form.”
Country Estate  
NEW CANAAN, CT

Architect: Roger Ferris + Partners  
Client: Private

The owner of Philip Johnson’s 1953 Wiley House wanted to restore and renovate existing structures on the estate and add new construction. Of prime importance to the client, an art collector, was respecting the architectural integrity of the overall compound. To that end, Johnson’s house and outdoor pool were faithfully restored. All materials were reviewed and selected on site, with changes made to complement and underscore the original house. A 19th-century barn was transformed into a private art gallery, its massing and materiality responding to the house. A new pool house and garage were woven into the existing components on the site.

Jury: “Very true to how Philip Johnson worked with art. There was intelligence behind the project.”

Sperone Westwater  
NEW YORK, NY

Architect: Foster + Partners  
Client: Sperone Westwater

The 20,000-square-foot gallery offers spaces that vary in proportion and ambience. The design incorporates a 27-foot-high exhibition space at street level with a sky-lit gallery, mezzanine floor, sculpture terrace, and private viewing galleries on the fourth and fifth floors. Administrative offices and a library/events space are located on the upper floors. A 12- by 20-foot elevator that doubles as a moving gallery optimizes the space. The glass façade that houses the bright-red, square “moving room” acts as a buffer zone, protecting the building from extreme temperatures, acoustically insulating the galleries, and enlivening the streetscape on the Bowery.

Jury: “It makes a dramatic and unexpected statement, and we like how it fits into the environment.”
Taichung InfoBox
TAICHUNG, TAIWAN

Architect: SAA / Stan Allen Architect
Client: City of Taichung

In 2009 the firm completed the master plan for Taichung Gateway, a 600-acre mixed-use development that replaces a defunct airport. To raise public awareness of the project, a temporary 12,500-square-foot exhibition pavilion was built inside an existing airplane hangar. Bamboo, the ubiquitous material for scaffolding throughout Asia, was used to construct the pavilion; its dense weave creates complex optical effects. Bleachers serve as seating for a performance space, and an overlook terrace enables visitors to watch the construction. Drawings, models, and computer animations are also displayed. The structure will remain about two years, until the hangar needs to be demolished.

Jury: “A good example of site-specific and time-specific architecture, and intelligent use of material that can be recycled.”

Ray and Dagmar
Dolby Regeneration Medicine Building
SAN FRANCISCO, CA

Architect: Rafael Viñoly Architects
Client: University of California, San Francisco

On a steeply sloping, uneven site once thought unbuildable stands an 80,000-square-foot structure devoted to stem cell research. The main floor functions as a laboratory and is divided into four split levels; each level steps down a half-story as the building descends the hillside. The serpentine structure is supported by steel space trusses resting on concrete piers that minimize site excavation and incorporate seismic base isolation. Exterior ramps and stairs provide circulation between levels, and a pedestrian bridge connects the facility to three other buildings. Inside, open labs flow into one another, and flexible laboratory casework systems enable the rapid reconfiguration of research programs.

Jury: “This could have been a dreary office park, but instead it is an interesting take on California hillside Modernism.”
The project is an addition to and a renovation of a TriBeCa loft building. The structure is a traditional New York industrial warehouse that covers an entire lot. The design inverts the conventional townhouse configuration that places the parlor floor almost at street level. The elevator opens at the main entry on the top floor to a view of the diagonally juxtaposed exterior garden and interior reading court. The fifth-floor kitchen and dining spaces are joined by a single stair that rises to the penthouse living room. The descending route to the bedrooms, playrooms, and study crosses beneath the glass floor of the fourth-floor reading court, providing glimpses through the gardens to the sky.

To create these spaces, the architects excavated double-story volumes out of the building's center and opened the roof to introduce light. Tough oxidized steel construction featuring Cor-ten steel panels is suspended from the rooftop parapets to reinforce the upside-down organization. The voids provide a setting for traditional townhouse garden uses: exterior garden, reading court, and playground.

The steel panels suspended into the two upper courts drop shingle-style in layers that move continuously inward. Frameless burgundy glass replaces some panels, creating openings down through the reading court in spiral pattern. To counterbalance these descending gestures, the glass of the garden court rises delicately toward the skyline, enclosing the rear wall of the penthouse living room. The glass doors at the front of this room slide open to draw the residents onto the garden deck and into the city.

Jury: “Its power comes from how it splits circulation to bring light deep into the building and gives a sense of mystery and the unexpected.”
Architect: Michielli + Wyetzner Architects
Client: EDAW Inc.

Occupying the top floor of a 1910 New York City landmarked building, this 10,000-square-foot office interior for the global urban planning and landscape architecture firm EDAW Inc. (now Design + Planning at AECOM) was the first of a comprehensive design upgrade of the company's North American offices.

Intended to foster creativity among its staff and inspire its clients, the open office space has a new skylight located above a glass-paneled central meeting room that is surrounded by rows of open workstations. Tracks suspended from ceiling-mounted steel trusses allow individual steel-framed glass panels of the meeting room to slide across the office, creating various space configurations for conferences, displays, and office-wide presentations. This flexible design element meets the ever-changing needs of the office while providing a vibrant and dynamic focal point.

A full-height pin-up wall, with bookshelves below, spans the width of the open office space. Break-out tables sit adjacent to the wall for informal work sessions and discussions. The project's construction methods, mechanical system, lighting design, and material selection achieve a LEED Gold rating.

Jury: "This metaphor for today's workplace allows space to be ambiguous and offers an encouraging precedent."
Fifth Avenue Apartment  NEW YORK, NY

Architect: Thomas Phifer and Partners
Client: Private

Jury: "The design team has thought through the issues in an inventive way, with subtle manipulations that affect everything."

This apartment in a 1929 Fifth Avenue residential building transforms a warren of spaces into minimalist yet expansive areas. The entry foyer sets the tone for the 1,500-square-foot unit with a plane of mirror-polished stainless steel floating overhead. A freestanding wall pulls away from the corners, letting space flow around it, and a smooth, pewter-gray floor of plaster and concrete continues into the apartment.

The owners' collections of Minimalist art and early 20th-century Modernist furniture are set forth in a combined kitchen-dining-living area and a bedroom. Each space has a sleek, freestanding cabinet of exposed apple plywood, which conceals functional elements while delineating separate areas. The main living area's credenza houses kitchen functions within a single, extra-long volume, free from such distractions as visible hardware. Wide reveals separate the cabinet's top plane from its base and its base from the floor, achieving a floating effect. Even the bathrooms, partially enclosed in translucent glass, read as simple, ethereal forms. Inside, each fixture – including the cylindrical, sand-blasted glass shower stall and vertical plane of mirror – becomes a discrete object.
The former Harmony Atrium was designated a privately owned public space under a New York City program that offers zoning incentives to developers whose high-rise buildings include accessible public spaces. Extending between Broadway and Columbus Avenue, the two-story atrium was neglected and soon deteriorated into a homeless shelter and rock-climbing business. So Lincoln Center, a few blocks away, opted to sponsor the space as its public visitor facility.

The 9,600-square-foot space, known as the David Rubenstein Atrium at Lincoln Center, offers free performances, free Wi-Fi, event information and tickets, and a café. It is the first LEED-certified building on Lincoln Center's campus.

Cantilevered canopies announce the presence of the atrium to visitors who enter through large glass doors. Inside, 30-foot-high plant walls create the feeling of a garden, and marble benches along with moveable chairs and tables offer places to rest. A sculptural ceiling fountain drops thin streams of water into a stone basin. Sixteen oculi pierce the golden ceiling to bring natural light into the space; colored artificial lighting illuminates the interior at night, creating an ideal atmosphere for concerts.

Two enormous felt paintings by textile artist Claudy Jongstra adorn the atrium. One installation, featuring gray ellipses rolling playfully on a yellow background, relates to the ceiling, while the other surrounds a media wall on which images and information about Lincoln Center are projected. Transformed by light, water, and thoughtfully chosen materials, the space is a tranquil and welcoming oasis. More than 250,000 people visited the atrium in its first five months.

Jury: “This perfect balance of programming achieved the right tone for a public space through material, texture, and light.”
641 Avenue of the Americas  NEW YORK, NY

Architect: Cook+Fox Architects
Client: Cook+Fox Architects

Occupying the penthouse of a former department store building, the firm’s own office demonstrates many best practices in green design, healthy work environments, and forward-thinking sustainability concepts. It features 14-foot-high ceilings, and nine-foot-tall windows offering views of the Manhattan skyline. The lighting scheme uses zone controls and daylight-dimming fixtures to save energy while highlighting the space’s ornate 1902 details. An upgraded ventilation system and natural, low-VOC materials protect indoor air quality. Material choices give the studio a warm, modern aesthetic while displaying ecologically-responsible options. Called a “biophilic work environment” by its architects, the project is the first in the state to receive LEED-CI Platinum certification.

Jury: “A clear commitment to sustainable practice has been realized in an old loft building.”

Implied Rotation Townhouse  NEW YORK, NY

Architect: Dean/Wolf Architects
Client: Private

This relocated 18th-century TriBeCa townhouse has a rear garden adjacent to the public court of a housing complex. The semi-private garden/stoop hybrid doesn’t offer much privacy. To reclaim that oasis, this design opens the building’s section, displaces the expansive volume associated with the garden into the interior, and reorients the focus towards the sky. The centerpiece of the 3,700-square-foot project is a suspended staircase that inverts the traditional stair’s structure and emphasis. While the traditional stair stands rooted near the entry and gives weight to the arrival home at day’s end, the suspended stair hangs from curvilinear laser-cut, folded stainless-steel bands on the upper level and spills into the family gathering space, emphasizing the morning awakening and descent.

Jury: “A mandate for the transmission of light results in a continually-changing celebration of vertical circulation.”

Dean/Wolf Architects Team: Kathryn Dean, AIA, Charles Wolf, Stephen Mueller
General Contractor: SASA Renovation
Structural Engineer: Hage Engineering
ME/P Engineer: Manny Rubiano, PC
URBIA Furniture System for Small Apartments in Big Cities
NEW YORK, NY

Architect: OBRA Architects
Client: Private

This CNC-manufactured system of modules can be used to partition a space vertically or horizontally to create loft floors. It takes maximum advantage of minimal area through intelligent layout and the introduction of specific, clear proportions. The units are designed for high structural performance, minimum weight, and ease of installation, relying on hollow, half-inch ash plywood construction and a 2-by-8-foot maximum size that fits through doors and into elevator cabs. With endless possible reconfigurations, owners can disassemble the system and take it with them when moving out. The panel construction uses semi-concealed fasteners, which punctuate the surfaces with access openings that introduce an "unintentional" ornamentation derived from the necessities of its assembly.

Jury: "Easily assembled and disassembled, this installation becomes more powerful when it seems to go beyond the system."

DESIGN TEAM:
Pablo Castro, AIA, Jennifer Lee, LEED AP, Terry Chance, Akira Gunji, Shin Kook Kang, Atsushi Koizumi, Luis Miguel Costa, Bronwyn Kotzein, Fabiana Meacham, Selin Semaan, Elizabeth Snow

GENERAL CONTRACTOR:
Terry Chance/Site Assembly

STRUCTURAL ENGINEER:
Robert Silman Associates

SEATING:
FatBoy; BKF

aA SHELTER NEW YORK, NY

Architect: SYSTEMarchitects
Client: All Angels’ Episcopal Church; Milind Sojwal, Rector

All Angels’ was founded in the 1830s to minister to the poor and homeless. The aA SHELTER is a 1,600-square-foot space on the ground floor of the church’s only remaining building, the 1904 Parish House, designed by Henry J. Hardenbergh, on the Upper West Side. It offers meals, accommodations, and social and medical services. The designers’ low-cost renovation, using construction plywood with a honey-colored finish, celebrates the nomadic life of many of the space’s users with movement, seen in the operable contoured wall with storage behind, and the suspended ceiling fixtures, whose laser-cut perforations soften the fluorescent light above. A pattern of lines articulates the changing geometry in the ceiling, walls, and floor.

Jury: “By investing in two elements, the contoured wall and ceiling fixtures, this design has transformed a space in a powerful way.”

SYSTEMARCHITECTS TEAM:
Jeremy Edmiston, Rob Baker, Charles Kwan, Steven Addington, Franz Daniel, Maryana Grinshpun, Tony Jin, Holly McCurdy, Becky Shoemaker, Breitanne Walliser

GENERAL CONTRACTOR: All Angels’ Episcopal Church, Dan Kesport, Jesse Wilson

STRUCTURAL ENGINEER:
Macintosh Engineering

CNC MILLING: ShopBot Tools
LASER CUTTING: METAL FORMING, POWDER COATING: Precision Shape Solutions

EPOXY SPECIALIST AND SUPPLY: Aspen Supply Corp.

GENERAL CONSTRUCTION:
EPOXY INSTALLATION: Lavada
METAL FORMING: Paul C. Steck

CARPENTRY: Tom Kozlowski
PAINTING & EPOXY INSTALLATION: Anton Beresia
LIGHTING SUPPLY: Enviro Light

CHAIRS: Izzy Plus
NYC Information Center
NEW YORK, NY

Architect: WXY Architecture + Urban Design
Client: NYC & Company

Just north of Times Square, the NYC Visitor Information Center integrates architecture and media design to transform a 21,000-square-foot storefront into a portal to New York. The view from the street pulls the visitor inside, where the graphic banding of floor and walls creates a foreshortened perspective to simulate the city experience. Touch screens answer FAQs in 10 languages, providing visual directions, quick tips, and up-to-the-minute events that can be e-mailed to users on the go. Multi-touch screen tables with sophisticated interactive mapping capability let visitors create a custom NYC guidebook. Animating the center’s back wall, the “FlyNYC” space projects visitors’ itineraries on flat-screen monitors.

Jury: “This very successful alignment between technology and the user makes learning fun.”

NEW YORK / AMSTERDAM

On View at the Center for Architecture
June 8 – September 10, 2011
Coinciding with its 50th anniversary and as part of its overall redevelopment process, Lincoln Center embarked upon a major initiative to modernize and revitalize the public spaces on its 16-acre urban campus. The intent was to embrace the spirit of the existing architecture by Max Abramovitz, Pietro Belluschi, Gordon Bunshaft, Wallace K. Harrison, Philip Johnson, Eero Saarinen, and Dan Kiley, incorporating elements of transparency to create a new, contemporary language for the cultural complex. To that end, the architects turned the campus inside out, extending the spectacles taking place inside the performance halls out onto the public spaces and adjoining streets. Seen through the eyes of passersby, the most visible changes are ones that link the campus with the cityscape. The Grand Stair, once separated from Columbus Avenue by a passenger drop-off road, now connects the avenue directly to the renovated plaza and central fountain (see cover); the service road and a new concourse entrance now sit beneath the Grand Stair. Once a service corridor, West 65th Street is now a pedestrian-friendly central spine for the campus. With numerous other enhancements, the transformation of the campus interweaves the disciplines of urban planning, architecture, landscape design, and information design.

Jury: “Big infrastructure meets small, delicate moves, working in a setting of complex governance; excellent in scale and detail. It connects the campus to a new generation.”
The 2010 MoMA/P.S.1 Architects-in-Residence program asked five interdisciplinary teams to reenvision ways to counter the effects of rising water levels, which resulted in the "Rising Currents" exhibition at MoMA in 2010. Instead of designing "shovel-ready" solutions, the teams were charged with creating adaptive soft infrastructures along designated areas of coastline around New York Harbor that would benefit the area for the long term. The team assigned to study Lower Manhattan presented a holistic proposal consisting of two components – porous green streets and a graduated edge – to create a flexible and adaptive future for the southern tip of the island. Storm-event freshwater inputs from upland sources would irrigate hybrid streets to maintain the health of inland and coastal ecologies. Three interrelated high-performance systems – a productive park network, freshwater wetlands, and tidal brackish marshes – would be constructed on the coast to block higher sea levels and mitigate storm surge force. At Battery Park, the marsh systems weave through a series of breakwater islands, strategically placed to dampen the frequency and dull the force of storm surges. By aligning the advantages of naturally occurring and engineered systems, this new urban paradigm transforms the city in both performance and experience. The team continues to explore the feasibility of the proposal and has been meeting with city and private agencies to discuss its implementation.

Jury: "The project is visionary, stunning, and masterful, thinking about water management in an intelligent way with moves that could be immediate. It's doable."

DLANDSTUDIO TEAM: Susannah Drake, AIA, ASLA, Lauren E Barry, Yong K Kim, Elliott Landry Smith, Leah Kiren Sok
ARCHITECTURE RESEARCH OFFICE TEAM: Stephen Cassell, AIA, LEED AP, Adam Yarinsky, FAIA, LEED AP, Michael Jeon Yeung, Neil Pate, Darina Zlatceva
LANDSCAPE ARCHITECT: dlandstudio
VOLUNTEERS: David Anderson, Taryn Harunah, Kara Lanahan, Erica Layton, Ken Mistbonner, Charles C.W. Smith, Michael Yarinsky
For 20-somethings attending a film screening here with the Manhattan skyline as a backdrop, it's almost inconceivable that the park was once an off-limits collection of abandoned piers, storage sheds, and parking lots. So far, 18 acres are open; when completed, 85 acres of derelict waterfront will have been transformed into one of the brightest jewels in the city's green necklace. Sustainability is driven by the concept of "structural economy," the careful coordination of program, and existing structural conditions. The "skeletons" of some pier sheds, for example, were left intact to define play areas, provide shelter, and support lighting and sport nets. In addition, the park reuses wood from demolished on-site buildings, granite from two defunct area bridges, and fill salvaged from the MTA's East Side Access project. Public access to the park is enabled via "urban junctions" - neighborhood parks at key entry points that transition between the main park and adjacent residential communities. These entry parks provide a variety of recreation areas, such as dog runs and playgrounds, which foster a sense of community stewardship and engender the safety that comes with constant use. Unlike other waterfront parks, where visitors remain perched above the water, this park encourages close interaction with the water's edge, with the inclusion of shoreline elements such as a kayak launch and a constructed salt marsh.

For 20-somethings attending a film screening here with the Manhattan skyline as a backdrop, it's almost inconceivable that the park was once an off-limits collection of abandoned piers, storage sheds, and parking lots. So far, 18 acres are open; when completed, 85 acres of derelict waterfront will have been transformed into one of the brightest jewels in the city's green necklace. Sustainability is driven by the concept of "structural economy," the careful coordination of program, and existing structural conditions. The "skeletons" of some pier sheds, for example, were left intact to define play areas, provide shelter, and support lighting and sport nets. In addition, the park reuses wood from demolished on-site buildings, granite from two defunct area bridges, and fill salvaged from the MTA's East Side Access project. Public access to the park is enabled via "urban junctions" - neighborhood parks at key entry points that transition between the main park and adjacent residential communities. These entry parks provide a variety of recreation areas, such as dog runs and playgrounds, which foster a sense of community stewardship and engender the safety that comes with constant use. Unlike other waterfront parks, where visitors remain perched above the water, this park encourages close interaction with the water's edge, with the inclusion of shoreline elements such as a kayak launch and a constructed salt marsh.

For 20-somethings attending a film screening here with the Manhattan skyline as a backdrop, it's almost inconceivable that the park was once an off-limits collection of abandoned piers, storage sheds, and parking lots. So far, 18 acres are open; when completed, 85 acres of derelict waterfront will have been transformed into one of the brightest jewels in the city's green necklace. Sustainability is driven by the concept of "structural economy," the careful coordination of program, and existing structural conditions. The "skeletons" of some pier sheds, for example, were left intact to define play areas, provide shelter, and support lighting and sport nets. In addition, the park reuses wood from demolished on-site buildings, granite from two defunct area bridges, and fill salvaged from the MTA's East Side Access project. Public access to the park is enabled via "urban junctions" - neighborhood parks at key entry points that transition between the main park and adjacent residential communities. These entry parks provide a variety of recreation areas, such as dog runs and playgrounds, which foster a sense of community stewardship and engender the safety that comes with constant use. Unlike other waterfront parks, where visitors remain perched above the water, this park encourages close interaction with the water's edge, with the inclusion of shoreline elements such as a kayak launch and a constructed salt marsh.

For 20-somethings attending a film screening here with the Manhattan skyline as a backdrop, it's almost inconceivable that the park was once an off-limits collection of abandoned piers, storage sheds, and parking lots. So far, 18 acres are open; when completed, 85 acres of derelict waterfront will have been transformed into one of the brightest jewels in the city's green necklace. Sustainability is driven by the concept of "structural economy," the careful coordination of program, and existing structural conditions. The "skeletons" of some pier sheds, for example, were left intact to define play areas, provide shelter, and support lighting and sport nets. In addition, the park reuses wood from demolished on-site buildings, granite from two defunct area bridges, and fill salvaged from the MTA's East Side Access project. Public access to the park is enabled via "urban junctions" - neighborhood parks at key entry points that transition between the main park and adjacent residential communities. These entry parks provide a variety of recreation areas, such as dog runs and playgrounds, which foster a sense of community stewardship and engender the safety that comes with constant use. Unlike other waterfront parks, where visitors remain perched above the water, this park encourages close interaction with the water's edge, with the inclusion of shoreline elements such as a kayak launch and a constructed salt marsh.
Qianhai Water City

SHENZHEN, CHINA

Landscape Architect: James Corner Field Operations
Client: Urban Planning, Land & Resources Commission of Shenzhen Municipality

Awarded first prize in an international competition, the scheme envisions a new “water city” that includes 4,500 acres of reclaimed land surrounding the harbor. The site is broken into five manageable development subdistricts through the introduction of five “water fingers.” Extending along existing rivers and channels, the water fingers function as hydrological infrastructures for remediating storm water and increasing public parkland. Each subdistrict will generate a diverse range of interconnected neighborhoods for 1.5 million inhabitants. This hyperdense yet ecologically sensitive project offers an iconic waterfront, diverse building stock, cultural and recreational features, and interconnected public open spaces, resulting in a world-class city.

Jury: “Interesting planning strategy and a fascinating premise to turn a village into a new world city that will rival Hong Kong and Shanghai. The idea is very strong.”

Hanoi Master Plan to 2030 and Vision to 2050

HANOI, VIETNAM

Architect: PPJ: Perkins Eastman; Posco E&C; JINA Architects
Client: The Ministry of Construction on Behalf of the Office of the Prime Minister

After a review of 21 international competitors, this team was selected to create a comprehensive master plan for the capital city of Hanoi. The 1,000-page plan provides recommendations to guide the growth and modernization of this 1,274-square-mile city of 6.5 million people through 2030, and a vision for Hanoi to become an attractive, sustainably-driven world-class city by 2050. The team recommends permanently protecting 70% of the city, including its natural and productive agricultural areas, from further development; channeling expected growth into several satellite cities linked by transit systems connected to the city center; and preserving the city’s cultural and architectural legacy.

Jury: “The plan is forward-thinking with elements of social equity, and takes a stance against overly-rapid urbanization.”
Cactus Flower Housing (CFH) proposes an antidote to the single-family housing crisis and the sprawl of the American grid. It is targeted specifically for Phoenix, whose urban plan is laid out on a grid, like many cities. But overlaying Phoenix's plan is the water infrastructure, distributed along eight canals, which runs through streets, crosses intersections, and cuts through neighborhoods. Set along one of the canals, the project would repurpose that system as an urban turn toward the canals.

Located along the Grand Canal, CFH includes five "cactus" housing towers, one low-rise "snake" housing component, and a series of support programs including markets, stores, and restaurants. The street level fronts the canal and adds a vibrant, open commercial and institutional layer. Above it is a platform of social-service programs as well as a Living Machine that filters wastewater from the building into usable water that can be fed back into the city's water system or reused in the building. The roof level is a building communal space, functioning as both a sun and water umbrella that collects water in a cistern.

CFH's several different unit types are based on the structure and infrastructure of a cactus. Water/infrastructure is towards the middle, with the dryer program along the perimeter and edges, and folded skin providing shade from the sun, outdoor breezeways, and cross ventilation for natural cooling. From urban plan to unit configuration, this dense multifamily housing program is an integrated urban infrastructure whose elements can meet the particularities of the canal/grid on a case-by-case basis.

Jury: "This project understands the problem of managing resources and provides a set of possibilities for sunbelt cities."

LEVENBETTS TEAM: David Leven, AIA, Stella Betts, Angi Tsang, Jason Hudspeth, Magnus Westergren, AIA, Tara Mrowka, Ed May
The Phare Tower marks the first stage of a major redevelopment of La Défense, a Parisian business district dominated by high-rise towers. The nearly 1,000-foot-tall building is a hybrid structure whose tripod base straddles the site. It meets the ground with one splayed structural leg, two occupied legs, and a pavilion. The two occupied legs frame a monumental gateway that allows pedestrian traffic to flow beneath the building. The pavilion directs circulation from the transit hub below grade, through neighboring facilities, and into the tower's public spaces. At its base, the building's skin opens, exposing a 250-foot-high Grand Hall, the center for all vertical transportation. Escalators soar to the ninth-floor lobby. On the 66th floor, a restaurant and terrace offer spectacular 270-degree views.

The tower's asymmetric profile swells to accommodate the Grand Hall, becomes more slender in response to wind load, and tapers off to a thicket of wind turbines, antennas, and hair-like structures on the roof. The building appears to shift continually, responding to its site, environment, and performance requirements. The tower’s technologies harness the wind for energy production. Both its form and orientation respond to the sun’s path. The planar, clear-glazed north façade maximizes interior exposure to year-round natural daylight. A curvilinear second skin of diagonal stainless-steel mesh panels wraps its continuous south, east, and west glazed façades to minimize heat gain and glare and to maximize energy efficiency. The high-performance skin transforms with changes in light, becoming opaque, translucent, or transparent from different vantage points.

Jury: “A sure-handed, optimistic balance between the private and public, this building imagines how the street can become vertical.”

MORPHOSIS ARCHITECTS

ARCHITECT: Morphosis Architects
CLIENT: SC-CNIT DEVELOPPEMENT

ENERGY MODELING: BFB Elements
ACOUSTICAL ENGINEER: AVLS
COST ESTIMATORS: Davis Langdon; Sterling Quest Associates; AEI
VERTICAL TRANSPORTATION: Lerch Bates of North America
CODE AND SECURITY CONSULTANT: Cabinet Casso

THE JURY’S VERDICT
"A sure-handed, optimistic balance between the private and public, this building imagines how the street can become vertical."
Since 1982, Kukje Art Center, a gallery in Seoul, Korea, has presented the work of significant Korean and international contemporary artists, one of the few opportunities for Koreans to see such works without traveling abroad. Until recently, the gallery had exhibits in two buildings that were adequate for showing smaller paintings and sculpture, but could not accommodate larger pieces, installations, and performances that are common today.

In this two-part project, the gallery will add a third building for installations and performances, renovate one of the older buildings, and add a bookstore and coffee shop. It also commissioned a master plan that would create a similar presence for the buildings (which are not next to one another) through similar landscaping, signage, and lighting. This is particularly challenging because the buildings are in the historic, low-rise Sogyeok-dong neighborhood characterized by small alleyways and courtyard houses.

The design for the project space calls for a one-story, single-span building that will present large installations, performances, and other functions on the first floor. The two sublevel floors will house a sales room, lecture space, and storage areas. Circulation is pushed out to the edge of the building to maintain the pure geometry of the box. A perimeter skylight admits natural light.

Because the diagrammatic geometry of the white cube appeared to be too rigid within the historic fabric, the designers enveloped the building in a permanent “nebula” – a pliable chainmail veil that the designer developed, engineered, and fabricated with Front Inc. The stainless-steel mesh produces a layer of diffusion in front of the building mass, combining both a multidirectional reflection and openness. It also generates a moiré pattern through interplay of its shadows. The material can stretch, thus avoiding creasing, is strong yet pliable, and can easily wrap around simple shapes.

Jury: “A very poetic solution for something that is normally prosaic, done with passion and emotion.”

SO-IL TEAM: Florian Idenburg, Int’l. Assoc. AIA, Jing Liu, Iannis Kandyliaris, Cheon-Kang Park
ASSOCIATE ARCHITECT: Jong-Ga Architects
GENERAL CONTRACTOR: JEHYO
STRUCTURAL ENGINEER: Dongyarg Structural Engineers
M/E/P ENGINEER: GIK Technology
FAÇADE CONSULTANT: Front Inc.
MODELING/FABRICATION: Situ Studio
Marine Company 1 Firehouse  NEW YORK, NY

Architect: CR Studio
Client: NY River Park Trust

Marine Company 1 Firehouse is a new pier and building that will house the last fireboat company in Manhattan. Bordering the edge of the West Village, the project introduces a precast concrete pier and float docks, while keeping existing piles as a marine life habitat and reminder of past pier structures. Each floor of the 8,500-square-foot firehouse serves a distinct function: The deck level is a staging area for the fireboat; the second floor includes kitchen, dining area, and living room; the third is for sleeping and bathing; the top floor has a study area. Each façade responds to its orientation and use, tied together by a skin of zinc cladding.

Jury: “A beautiful dialogue between a boat and a house, this split saltbox becomes complete when the boat arrives.”

CONSTRUCTION MANAGER: SKANSKA, USA
STRUCTURAL ENGINEER: Robert Silman Associates

Changing Room  NEW YORK, NY / CHICAGO, IL

Architect: EASTON+COMBS
Client: Extension Gallery for Architecture

This architectural installation explores definitions of intimate and public realms, and the psychological conditions associated with transparency, reflectivity, illumination, and lightness. The piece employs a lightweight, semi-transparent dichroic polycarbonate surface, which causes visible light to be split into beams of different wavelengths. Organized by the textile and tectonic logic of a herringbone weave, the surface allows for maximum visual effects. Suspended as a structural and material veil, the lightweight skin dilates along the bottom edge, creating interior visual corridors and passages for the body to move through. The limit and perception of the interior belies the transparency and spectacle from the exterior.

Jury: “This ambiguous and transvestite space becomes a surrounding shroud and indoor shrine.”

EASTON+COMBS TEAM: Lorr Combs, RA, Rona Easton, RA, APB, LEED AP, Edwin Liu, Peter VanHage, Heath Horn
GENERAL CONTRACTOR/CONSTRUCTION MANAGER: EASTON+COMBS Design Build
urbanCLOUD  NEW YORK, NY
Designer: KNEstudio / University of Illinois
Client: urbanSHED International
Design Competition

The 6,000 sidewalk sheds that flank buildings and construction sites at any given time obstruct more than one million linear feet of sidewalk. Supposedly temporary, they often become permanent. And while they protect pedestrians from overhead debris, they are utilitarian eyesores, as building code prohibits their surfaces from being visually stimulating. The thesis behind urbanCLOUD is that sidewalk sheds should create interesting spatial conditions and add value to cities. Its system utilizes lightweight, translucent materials suspended from buildings, creating a protective “cloud” canopy that levitates above sidewalks, filters natural light, and generates a subtle glow, providing a soothing contrast to the hubbub of urban life.

Jury: “What is often a banal condition has been turned into an aesthetic one.”

Just Add Water: A Proposal for the NYC Shaft Sites  NEW YORK, NY
Designer: Philip Lee Workshop
Client: New York State Council on the Arts

When completed in 2020, New York's City Water Tunnel No. 3 (CWT3) will provide residents with drinking water from upstate reservoirs. But the CWT3 will be visible only as 33 unmarked access shaft sites – currently fenced off, trash-filled, and weedy – located primarily in populated residential areas throughout the Bronx, Brooklyn, Manhattan, and Queens. This proposal envisions six sites as storm-water retention ponds combined with public recreational spaces. The ponds will collect rainwater from streets and buildings, preventing polluted runoff from flowing into wetlands, estuaries, and rivers. Once purified, the water can be used for fountains, gardening, and perhaps drinking.

Jury: “Seeming gaps in the city become an opportunity to create landscapes of water.”
Playcloud  NEW YORK, NY

Designer: NAMELESS  
Client: FIGMENT / ENYA / SEAoNY / City of Dreams Competition

Visible from lower Manhattan and neighboring islands, Playcloud is a temporary pavilion designed for the flat landscape of Governors Island. The installation, for the annual FIGMENT Art Festival, consists of an inflatable structure with long strands of yarn hanging below. People are encouraged to touch, sit, or lean on it, which produces changes in air pressure that cause it to gently sway. Playcloud also interacts with the environment. It expands and contracts with air pressure and temperature, appearing almost to breathe. Its subtle motion is reminiscent of a swimming jellyfish.

NAMELESS TEAM:  
Uncchung Na, Assoc. AIA,  
Sora Yoo, Kiseok Oh  
STRUCTURAL ENGINEER:  
ABR System

Jury: "This minimal form has an almost balletic presence."

Bronx River Art Center  
BRONX, NY

Architect: Sage and Coombe Architects  
Client: Bronx River Art Center

The Bronx River Art Center (BRAC) is a non-profit organization that provides art and environmental education. This design declares BRAC's identity on the exterior of the 100-year-old, 20,000-square-foot former warehouse building, while renovating the interior to meet other goals, all on a tight budget. A large-scale graphic using BRAC's logo is wrapped around the building, in view of elevated subways and highways nearby. To meet BRAC's sustainable mission, the light-colored exterior and green roof reduce the energy required to cool the building. Perforated vinyl window film extends the graphic across façades, enhancing the shading of interior spaces. The project seeks a minimum of LEED Silver.

Jury: "There is an optimism in this design, taking a super-bad building and creating a strong visual brand."
The Commons is a mixed-use residential complex specifically for LGBT 55+ seniors. The 74,111-square-foot complex combines attached homes and a 26-unit assisted living facility set around a landscaped park. Shared amenities include spa, dining, and lounges. Assisted and independent living are merged in one linear building, with a continuous lap pool running the length of the site. A cantilevered building forms the social hub of the community. The flexible two-level units cater to a variety of lifestyles, and each house type offers residents the option to socialize in common living areas or enjoy the privacy of their own rooms.

Jury: "This design poses questions worth asking about lifestyle choices and life in the desert."
Nature and Nurture

The siting of Thomas Phifer and Partners’ North Carolina Museum of Art (NCMA) on Blue Ridge Road instead of in downtown Raleigh – more than five miles away – was controversial. So says Carroll Leggett, chief of staff to former U.S. Senator Robert Burren Morgan, both North Carolina arts activists. NCMA is reportedly the first major art museum in the country to be formed by an act of a state legislature and entirely funded by state monies. Surrounded by gardens and pools, the one-story, light-filled building is well integrated into a 164-acre park that has become an important cultural site. The project has been compared to Kahn’s Kimbell Art Museum in Texas, itself serving a statewide and international audience, not just that of Fort Worth. NCMA’s South Carolina-born architect said that Southerners “have a very, very deep sense of pride in and attachment to the land. They’re usually very aware of landscape, of light, of how light relates to landscape. The NCMA is one of the very few museums in the United States attached to an expansive, almost rural-feeling landscape.” The museum belongs to everyone, or, as Phifer says, it is “the foyer to nature, not the foil to it.”

Although not one of the official AIA New York Design Awards jurors, 1993 AIA Gold Medalist Thomas Jefferson wrote: “How is a taste in this beautiful art to be formed in our countrymen, unless we avail ourselves of every occasion when public buildings are to be erected, of presenting to them models for their study and imitation?” He continued: “You see, I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile them to the rest of the world, and procure them its praise.” Jefferson criticized cities and spoke of the redeeming beauty of the landscape: “No occupation is so delightful to me as the culture of the earth, and no culture comparable to that of the garden.”

If NCMA is Jeffersonian and bucolic, the Hypar Pavilion at Lincoln Center, by Diller Scofidio + Renfro in collaboration with FXFOWLE, is architecturally Hamiltonian and urban. A tilted grass lawn above a restaurant named for Lincoln, the Great Emancipator, it is a collector of concertgoers and passersby. Equally urbane is the David Rubenstein Atrium by Tod Williams Billie Tsien Architects. This public gathering place is the gateway to the cultural center, an interior concourse of calm and coffee and conversation, lit by a series of tubular oculi that add volume and light to the through-block passage. Both projects – the restaurant and the atrium – are squeezed into tight leftover sites and wonderfully explode Lincoln Center’s sightlines and trajectories.

In Chambers for a Memory Palace, Charles Moore, FAIA, the 1991 AIA Gold Medal Winner, wrote about such interior spaces: “Yet another way to make a room fascinating, which is my favorite, is to alter the borders, to blow out some of the walls, ceilings, or the floor, or – and especially – the corners, to give us the chance to make the space inside escape, around the corners and out of sight, or down into the dark, or most expansively up into the light.” He describes “a hole opened out the top for light and to make the sizable space come alive” and notes that architectural space is not like that of “national expansionists.” Was he criticizing Jefferson?

In the New York Times, culture reporter Robin Pogrebin questioned the Kentucky bluegrass lawn at Lincoln Center; yet a green roof there has more than symbolic importance. That nature matters in architectural design, as do light, movement, experimentation and playfulness, we learn from projects from Monticello to the Piazza d’Italia. Can we nurture both the interactive integration of open space with built form, as well as the civic density of cultural concentration? Jefferson wrote: “I should prefer the celebrated fronts of Modern buildings which have already received the approbation of all good judges.” Was he dissing Moore?

Rick Bell, FAIA
Executive Director, AIA New York Chapter
Your BIM Connection.

Design, construction and management solutions to support the entire project delivery process.

MICRODESK
800.336.3375 | www.microdesk.com

LERA congratulates Ennead Architects on the design of the Gateway Center at Westchester Community College

Leslie E. Robertson Associates Consulting Structural Engineers
30 Broad St, 47th Fl
New York, NY 10004
www.lera.com 212.750.9000

2011 AIA NY Design Awards
index to advertisers

APPLIANCES
Karl's Appliance
Wholesale Division

ARCHITECTS
STV, Inc.

ARCHITECTURAL BAR GRILLES
Architectural Grille

ARCHITECTURAL GLASS
General Glass International

ARCHITECTURAL RENDERING, ANIMATIONS & SCALE MODELS
Genesis Studios, Inc.

ATTORNEYS
Gogick, Byrne & O'Neill, LLP
Zetlin & De Chiara, LLP

AUDIO-VISUAL
Audio Video Systems
Acoustic Dimensions

AUDIO-VISUAL/ACOUSTICAL CONSULTING
SoundSense

BOLLARDS
Architectural Iron Company

CLAIMS DISPUTE RESOLUTION
Zetlin & De Chiara, LLP

CONSULTING ENGINEERS
Edwards & Zuck Consulting Engineers
IP Group Consulting Engineers
Mueer Rutledge Consulting Engineers
Severud Associates Consulting Engineers P.C.
Thornton-Tomasetti Group

CONTINUING EDUCATION
Institute of Design and Construction
International Code Council

CORK FLOORING
American Cork Products Company

CUSTOM HOME BUILDERS
Greg D'Angelo Construction Inc.

DESIGN/BUILD
STV, Inc.

EDUCATIONAL FACILITIES
Pratt Manhattan Center for Continuing & Professional Studies
STV, Inc.

ELECTRICAL ENGINEERS
Edwards & Zuck Consulting Engineers

ENGINEERING
Cosentini Consulting Engineers
De Nardis Engineering
Halcrow Yolles
Lakhani & Jordan Engineers, PC
STV, Inc.
Wexler Associates Structural Engineers
WSP Cantor Seinuk

FIREPLACES & STOVES
Wittus Inc.

GALVANIZERS/GALVANIZING SERVICES
V & S Galvanizing

GENERAL CONTRACTORS
F.J. Sciame Construction Co., Inc.
Greg D'Angelo Construction, Inc.
Turner Construction Co.

GLASS FILM
GlassFilm Enterprises
Contact us for innovative, low cost solutions to the challenge of securing and maintaining coverage in the recessional economy. We have the experience, relationships and commitment to help!

Call 212.693.1550 today!

Ask to speak to one of our specialists for more information:

- Greg D. Kumm
gkumm@proredinsure.com
- Warren Redeker
wredeker@proredinsure.com
- Rich Standing
rstanding@proredinsure.com
- Greg Kumm, Jr.
greg@proredinsure.com

Visit our NEW Website
www.iae-insurance.com

Center for Architecture
AIA New York Chapter

536 La Guardia Place, New York, NY 10012
212.683.0023 | info@aiany.org | www.aia.org
The Center for Architecture is a hub for all interested in the built environment. It is a place to gather, share, learn, honor, and advocate.

The Center’s mission is to:
- Provide a center of learning for the public and building industry professionals in order to improve the quality of the built environment
- Explore cutting-edge topics, technological innovations and other issues concerning the built environment
- Foster an exchange and collaboration among members of the design, construction and real estate community
- Promote an appreciation of New York’s unique urban fabric
- Inspire community values and provide fellowship opportunities
- Promote cultural tourism of New York City’s architecture

Is New York’s Best Appliance Resource In New Jersey?

KARL’S APPLIANCE

Is Your BEST CHOICE For Appliances!

Miele | Sub-Zero | Viking | Wolf | Thermador | GE | Electrolux | Jenn-Air | Frigidaire | KitchenAid | Whirlpool

65 PASSAIC AVENUE, FAIRFIELD
469 ROUTE 17 SOUTH, PARAMUS
Call us at: 888-98-KARLS
Visit us online at: WWW.KARLSAPPLIANCE.COM
E-Mail Our Architect/Builder/Wholesale Division: gopatin@karlsappliance.com or jbecker@karlsappliance.com
Design Insurance Agency Inc.

Dedicated to satisfying the needs of today’s design professional

90 Broad Street, 15th Floor, New York 10004
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@dia.tc

Thomas G. Coghlan

Charter Member A/E Choice
Founder & Member of a/e ProNet

ALPHABETICAL INDEX

3G Lighting, Inc. www.3glighting.com .......... 6
A Degree of Freedom www.adegreeoffreedom.com ....... 54
Acoustic Dimensions www.acousticdimensions.com ...... 15
American Cork Products Company www.amcork.com ............ 55
Architectural Grille www.archgrille.com ............. 51
Architectural Iron Company www.architecturaliron.com ........ 10
Audio Video Systems www.audiovideosystems.com ........ 46
Caldwell Manufacturing Company North America www.caldwellmfgco.com .......... 56
Cosentini Associates www.cosentini.com .............. 4
Crane Composites Inc. www.CClFV.com .................. 16
De Nardis Engineering www.denardis.com .......... Back Cover
Design Insurance Agency Inc. www.designinsuranceagency.com ... 52
F.J. Sciame Construction Co., Inc. www.sciame.com ............ 5
General Glass International www.generalglass.com .......... 15
Genesis Studios, Inc. www.genesissstudios.com .......... 46
GlassFilm Enterprises www.glassfilmenteprises.com ...... 54
Gogick, Byrne & O’Neill, LLP www.gogick.com .............. 14
Greg D’Angelo Construction, Inc. www.gdcbuild.com .......... 52
HALCORW, INC. www.halcrowylles.com .............. 54
In House Kitchen Bath Home www.inhousekbh.com .............. 49
Ingram, Yuzek, Gainen, Carroll & Bertolotti www.ingramllp.com .............. 58
Institute of Design and Construction www.idc.edu .............. 7
International Code Council www.ICCSafe.org .............. 55

Wexler Associates
Structural Engineers

High-rise buildings
Housing
Retail and industrial structures
Parking structures
Support of excavation
BIM (Building Information Modeling)
Seismic isolation and separation
Staggering-truss structures
Blast and physical security

INDEX TO ADVERTISERS
Where innovation and integrity meet sustainability.

On-Site Services | Managed Print Services
Content Management (scanning, indexing, archiving & hosting)
3D Printing & Model Making | Project Management Software Integration
Posters | Banners & Signs | Custom Wallpaper | Vehicle Graphics
Binding & Finishing | Mounting & Laminating | Installations | Variable Data Printing
Web-to-Print Digital Storefronts | Color Management | Project Site Mobilization
Equipment Sales & Service | CAD Plotting

Archtober

Coming to NYC this October

WSP Flack+Kurtz
www.wspfk.com...... Inside Back Cover
Zetlin & De Chiara, LLP
www.zdlaw.com..................... 58

2011 AIANY Design Awards

Summer 2011 Oculus 53
A proud member of the New York design community...

For more than 25 years, Halcrow Yolles has collaborated on iconic structures that shape the skyline of our dynamic city.

Green buildings are changing the way people think about construction and generating responsible action. Turner was among the first to build GREEN and helped launch the 1999 LEED Pilot Version.

With more than $10 Billion in LEED Certified projects and 200 LEED Registered projects to date, Turner is a leading green contractor. We take pride in our responsibilities to the environment and the communities in which we build and live.

Halcrow Yolles
Offices worldwide

GlassFilm Enterprises
We have designs on your glass

GFE offers a variety of film-to-glass applications designed to enhance the appearance of glass. LUMISTY, pictured above, makes glass change from transparent to translucent depending on the angle of view. Also available is DECOLITE, a series of translucent films with or without patterns, that simulate etched glass. Recent product introductions include DICHO-MIST, a dichroic film that changes the color of glass depending on the angle of view.

GFE COLORS, a series of transparent colored films, and CUSTOM DESIGNS.

CALL FOR FREE SAMPLES:
978-263-9333

GlassFilmEnterprises.com

GlassFilmEnterprises.com

BUILDING A MORE SUSTAINABLE FUTURE...
ONE GREEN BUILDING AT A TIME.

Green buildings are changing the way people think about construction and generating responsible action. Turner was among the first to build GREEN and helped launch the 1999 LEED Pilot Version.

With more than $10 Billion in LEED Certified projects and 200 LEED Registered projects to date, Turner is a leading green contractor. We take pride in our responsibilities to the environment and the communities in which we build and live.

Turner

Albany (518) 432-0277
Buffalo (716) 853-1000
Syracuse (315) 701-3047

www.adegreeoffreedom.com

LEAN, green structural engineering team
Seeking to explore possibilities with hip architecture studio, with possible eye to a long-term relationship.

www.adegreeoffreedom.com

2011 AIANY Design Awards
On View at the Center for Architecture
October 1, 2011 – January 21, 2012

EDWARDS & ZUCK CONSULTING ENGINEERS

Services
MEP/FP Engineering
Life Safety
Commissioning
Sustainable Design

Sectors
Commercial
Critical Systems
Educational
Retail
Hospitality
Gaming
Residential

315 Park Avenue South New York, NY 10010 (212) 330-6200
www.edzuck.com

Heritage Ball 2011
Is the Project You’re Working on Eligible for NYSERDA Funding?

We can help your clients’ new construction or major renovation projects secure NYSERDA funding for energy efficiency measures and technical assistance.

As a Technical Assistance provider for NYSERDA’s downstate New Construction Program, Thornton Tomasetti can provide the energy analysis required to obtain funding.

Wolfgang Werner
Director of Sustainability
917.661.8266
wwerner@ThorntonTomasetti.com

Thornton Tomasetti
Design with an added layer of protection.

Design with all around protection in mind when you use AIA Contract Documents.

Take peace of mind to the next level with AIA Contract Documents. Our new agreements, like B109™-2010, are designed to help address the challenges of multiple-family and mixed-use urban projects. Plus, we have documents to guide you in regional and urban planning—from revitalizing aging urban areas to creating vibrant new communities, and more. AIA Contract Documents are easy-to-use, widely accepted, and fair and balanced for all parties involved.

New documents are available with AIA Contract Documents software and at AIA Documents-on-Demand™. Learn more at aia.org/contractdocs or call 800-242-3837.
We have over 20 years of experience representing design and construction professionals with contracts, litigation, alternate dispute resolution, ownership transition, the sale and purchase of practices, intellectual property, risk management and other business issues.