

Oculus

Summer 2011

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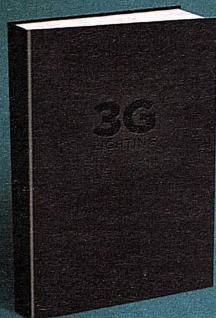
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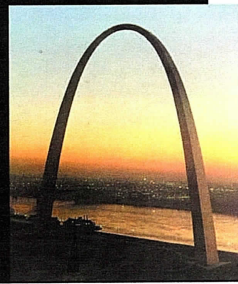
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Correction: On page 25 of the Spring '11
edition of *Oculus*, the top photo should
have been credited to Curtis + Ginsberg
Architects, and the bottom photo to
Thomas H. Kieren/Architectural, Interiors
& Landscape Photography.

Cover: Lincoln Center Public Spaces
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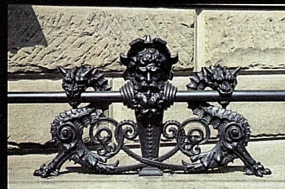
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LETTER FROM THE PRESIDENT



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Celebrating New York Design, the World Over

Moderator Kent Kleinman made an interesting point at this year's AIA NY 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-derelect 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 AIA NY 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 AIA NY 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
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Center Highlights

New Fellows 2011 AIA New York Chapter



(above) 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**.



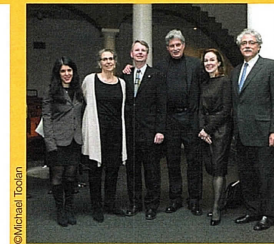
(above) **Henry N. Cobb, FAIA**, founding partner at Pei Cobb Freed & Partners, speaking at the Center in April.



(above) **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.



(left) (l-r): **Ilana Judah, Int'l. Assoc. AIA, LEED AP BD+C**, and **Pat Sapinsley, AIA, LEED AP, AIANY COTE co-chairs**; **Peter Arsenault, FAIA, LEED AP**; **Edward Mazria, AIA**; **Margaret O'Donoghue Castillo, AIA, LEED AP**; and **George Miller, FAIA, AIA National Immediate Past President**, at Mazria's Architecture 2030 lecture in April.



(left) **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.

(left) 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, 2011 AIANY President**; **Robert Ivy, FAIA, AIA National EVP/CEO**; **Tony Schirripa, FAIA, IIDA, 2010 AIANY President and Design Awards Chairman**. (l-r, back): **Dick Anderson, Hon. AIANY, President, New York Building Congress**; **Adrian Benepe, Commissioner, NYC Parks Department**; and **William Fellows, AIA, PKSB Architects**.



(above) 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

(above) 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.

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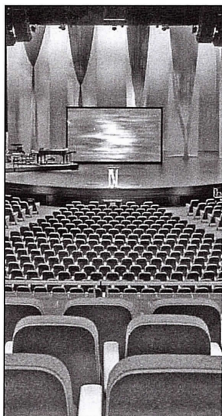


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2011 AIANY DESIGN AWARDS

ARCHITECTURE / INTERIORS
/ URBAN DESIGN / UNBUILT WORK

BY AUDREY MATLOCK, FAIA

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 Senzhan, 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 specially 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. ■



All Photos ©Emily Nermann

Photos, top to bottom:

Architecture jury (l-r): Minsuk Cho, AIA, Principal, Mass Studies, Murat Tabanlıoğlu, Tabanlıoğlu Architects; and Vincent James, FAIA, Principal, VJAA, Cass Gilbert Professor-in-Practice, University of Minnesota School of Architecture.

Interiors jury (l-r): Patricia Patkau, FRAIC, Hon. FAIA, Hon. FRIBA, Principal, Patkau Architects; Monica Ponce De Leon, Principal, Office dA; and Neil Frankel, FAIA, FIIDA, Chair, University of Wisconsin/Milwaukee, School of Architecture and Urban Planning.

Urban Design jury (l-r): Marilyn Jordan Taylor, FAIA, Dean, University of Pennsylvania School of Design; Ray Gastil, Director, Gastilworks Planning & Design; and Julia Czerniak, Principal, CLEAR, Associate Professor, Syracuse University School of Architecture.

Unbuilt Work jury (l-r): Chris Genik, AIA, Principal, Daly Genick, Dean, NewSchool of Architecture and Design, San Diego; Joseph Hawkins, Assoc. AIA (proctor); Elias Torres Tur, Partner, Martinez Lapena – Torres Arquitectos; and Joseph Rosa, Director, University of Michigan Museum of Art.

Audrey Matlock, FAIA, principal of Audrey Matlock Architect, is engaged in designing projects worldwide. She is currently co-chair, with Betty Y. Chen, AIA, of the AIANY Design Awards Committee.

Hypar Pavilion NEW YORK, NY

Architect: Diller Scofidio + Renfro
in collaboration with FXFOWLE
Client: Lincoln Center for the Performing Arts



DILLER SCOFIDIO + RENFRO TEAM (ARCHITECTURE AND INTERIOR DESIGN):
Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Kevin Rice, AIA, Zoe Small, AIA, LEED AP, Haruka Saito, Ann-Rachel Schiffman, Stefan Roeschert, Michael Hundsnurher, Roman Loretan, Dan Sakai, LEED AP, Chris Andreacola, AIA, LEED AP, Anthony Saby, Mateo Antonio de Cardenas, Toshikatsu Kiuchi, Felipe Ferrer, Hallie Terzopolos

FXFOWLE TEAM:
Sylvia Smith, FAIA, LEED AP, Heidi Blau, AIA, LEED AP, Robert Katchur, LEED AP, Heng-Choong Leong, AIA, Jason Abbey, AIA, LEED AP, Jeff Anglada, AIA, LEED AP, Nicholas Cates, AIA, LEED AP, Annie Coombs, Aaron Dai, Hugh Dunbar, Fernanda Frietas, LEED AP, David Glick, Andre Goltsblat, Adam Griff, Carl Hauser, LEED AP, William Haskas, Sylvia Hernandez, Nina Kinoti-Metz, LEED AP, Daniel Kohn, Jiyoung Lee,

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 Mielke, AIA, LEED AP, Sean Murphy, Daniel Romero, 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
TEL/DATA CONSULTANT:
Shen Milson & Wilke

Horizontal Skyscraper – Vanke Center SHENZHEN, CHINA

Architect: Steven Holl Architects /
CCDI China Construction Design International
Client: Shenzhen Vanke Real Estate Co.



This project redefines the skyscraper and reinvents 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."

STEVEN HOLL ARCHITECTS TEAM:
Steven Holl, AIA, Li Hu, Yimei Chan, Gong Dong, Garrick Ambrose, Maren Koehler, Stephen Jay Siebenmorgen, AIA, Christopher Brokaw, Rodolfo Dias, Eric Li, Jason Anderson, Guanlan Cao, Clemence Eliard, Forrest Fulton, Nick Gelpi, M. Emran Hossain, Kelvin Jia, Seung Hyun Kang, Jongseo Lee, Wan-Jen Lin, Richard Liu, Jackie Luk, Chris McVoy, Enrique Moya-Angeler, Roberto Requejo, Michael Rusch, Jiangtao Shen, Filipe Taboada, Manta Weihermann
COMPETITION PHASE TEAM:
Steven Holl, AIA, Li Hu, Gong Dong, Justin Allen, Garrick Ambrose, Johnna Brazier,

Kefei Cai, Yenling Chen, Hideki Hirahara, Eric Li, Filipe Taboada
ASSOCIATE ARCHITECT & M/E/P ENGINEER:
CCDI (China Construction Design International)
LANDSCAPE ARCHITECTS:
Steven Holl Architects; CCDI
STRUCTURAL ENGINEER:
CABR (China Academy of Building Research)
LIGHTING CONSULTANT:
L'Observatoire International
SUSTAINABILITY CONSULTANT:
Transsolar KlimaEngineering
CURTAIN WALL CONSULTANT:
Shenyang Yuanda Aluminum Industry Engineering Co.



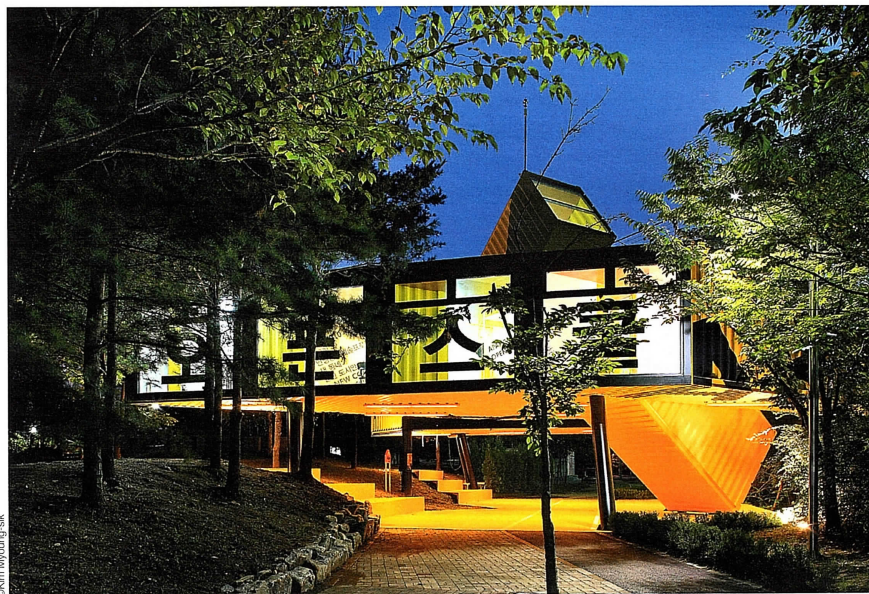
APAP OpenSchool ANYANG, SOUTH KOREA

Designer: LOT-EK
Client: Anyang Public Art Program



Jury: "Simple, but not simplistic. It straddles between art and architecture, and enlivens a dreary mass-produced housing area."

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. ■



LOT-EK TEAM:
Ada Tolla, Int'l. Assoc. AIA,
Giuseppe Lignano, Int'l. Assoc.
AIA, Tommy Manuel, RA
PROJECT MANAGEMENT
CONSULTANT/CONSTRUCTION
MANAGER:
PREGRAM

GENERAL CONTRACTOR:
ACE
STRUCTURAL ENGINEERS:
Robert Silman Associates;
MIDAS Information
Technology
M/E/P ENGINEER:
Samil ENG

House in the Midwest

Architect: Thomas Phifer and Partners
Client: Private



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. ■

**THOMAS PHIFER
AND PARTNERS TEAM:**
Thomas Phifer, FAIA, Greg
Reaves, LEED AP, Thierry
Landis, Katie Bennett,
Joseph Chase

Jury: "Exquisitely detailed and highly refined set of architectural spaces. Nicely done."



North Carolina Museum of Art

COLUMBIA, NC

Architect: Thomas Phifer and Partners
Client: North Carolina Museum of Art



**THOMAS PHIFER
AND PARTNERS TEAM:**
Thomas Phifer, FAIA, Greg
Reaves, LEED AP, Gabriel
Smith, AIA, LEED AP,
Adam Ruffin, Katie Bennett,
Jonathan Benner, Eric Richey,
Daniel Taft, Kerim Demirkan,
Len Lopate, Christoph Timm,
Joseph Sevene

ASSOCIATE ARCHITECT:
Pearce Brinkley Cease + Lee

LANDSCAPE ARCHITECT:
Lappas + Havener

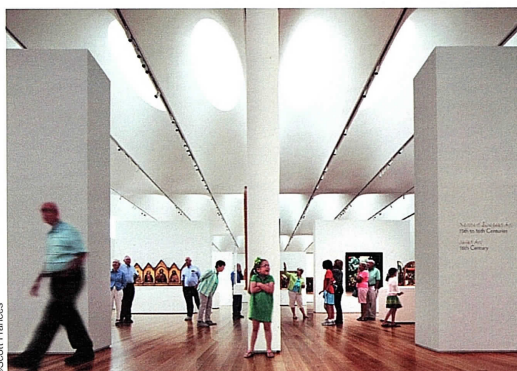
GENERAL CONTRACTOR:
Balfour Beatty / Barnhill

STRUCTURAL ENGINEER:
Skidmore, Owings & Merrill

M/E/P ENGINEER:
AltieriSeborWeiber

CIVIL ENGINEER:
Kimley-Horn Associates

LIGHTING CONSULTANT:
Arup (Natural Lighting
Design); Fisher Marantz Stone



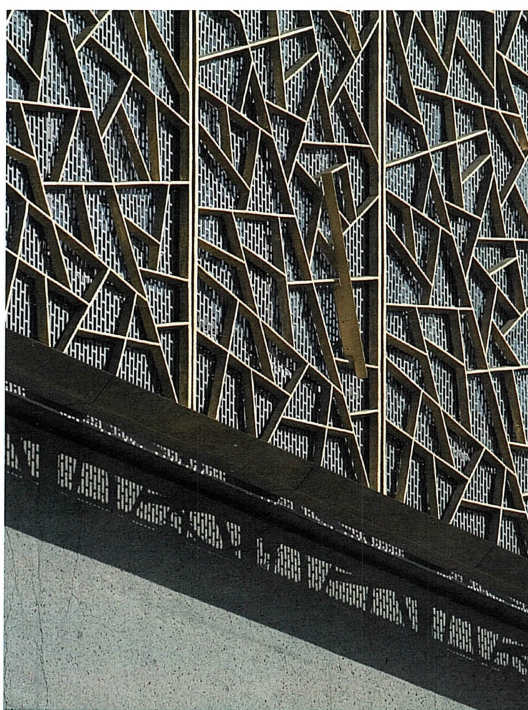
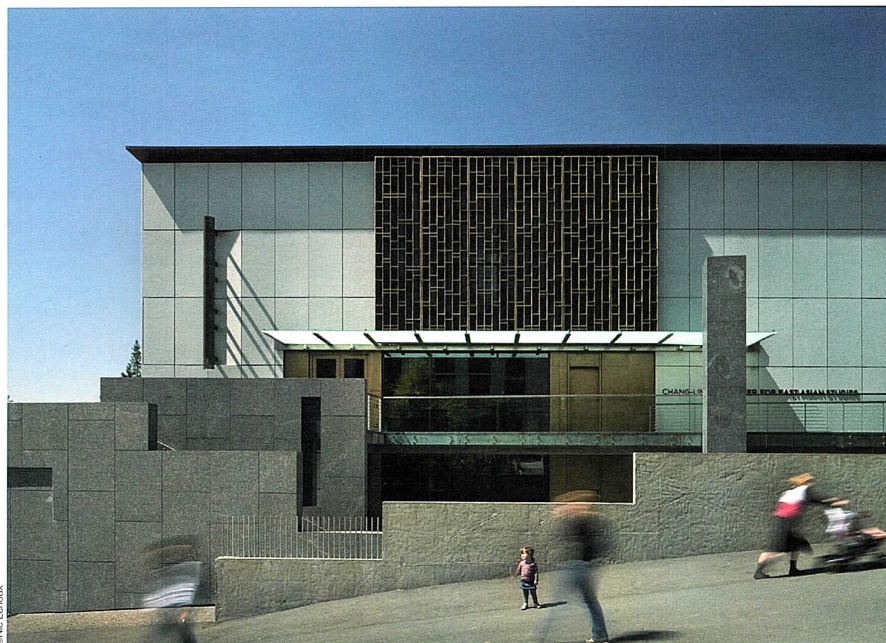
Located within a 164-acre public sculpture park, the 127,000-square-foot West Building is the centerpiece of the museum's expansion program and a showcase for its encyclopedic collection. Clad in anodized aluminum panels with large areas of glass, the façade appears to dematerialize into soft reflections 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 Durrell 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."

C.V. Starr East Asian Library BERKELEY, CA

Architect: Tod Williams Billie Tsien Architects
Client: University of California, Berkeley



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.”

TOD WILLIAMS BILLIE TSIENT ARCHITECTS TEAM:
Tod Williams, FAIA, Billie Tsien, AIA, Jonathan Reo, RA, Martina Bendel, Peter DePasquale, Andy Kim, John Skillern, Jennifer Turner
ASSOCIATE ARCHITECT:
Tom Eliot Fisch
LANDSCAPE ARCHITECT:
Conger Moss Guillard
GENERAL CONTRACTOR:
McCarthy Builders
STRUCTURAL & CIVIL ENGINEER:
Rutherford & Chekene
M/E/P ENGINEER:
WSP Flack + Kurtz
GEOTECHNICAL:
URS Corporation
LIGHTING CONSULTANT:
Office For Visual Interaction
CURTAIN WALL/ WATERPROOFING/GRILLE PROCUREMENT:
Axis Group Limited
ACOUSTICS:
Acoustic Dimensions
AUDIOVISUAL CONSULTANT:
CM Salter
GRAPHICS CONSULTANT:
Propp and Guerin
SECURITY TELECOM ENGINEER:
Teecom Design Group

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.”



©Steven Baum

DILLER SCOFIDIO + RENFRO TEAM: Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Gerard Sullivan, AIA, LEED AP, Jesse Saylor, Anthony Saby, Chris Andreacola, AIA, LEED AP, Mateo de Cardenas, AIA, Michael Hundsnurscher, James Brucz, Robert Condon, Laith Sayigh, Hallie Terzopolos, Flavio Stigliano, Kailin Gregga, Clint Keithley

LANDSCAPE ARCHITECT: Todd Rader + Amy Crews
CONSTRUCTION MANAGER: Shawmut Design and Construction
STRUCTURAL ENGINEER: Robert Silman Associates
M/E/P ENGINEER: AltieriSeborWieber
CIVIL ENGINEER: Nitsche Engineering

GEOTECHNICAL: GZA GeoEnvironmental, Inc.
LIGHTING CONSULTANT: Tillotson Design Associates
SUSTAINABILITY CONSULTANT: Atelier Ten
LIFE SAFETY CONSULTANT: Hughes Associates
FAÇADE CONSULTANT: Simpson Gumpertz & Heger
FAÇADE PEER REVIEW: Leavitt Associates
SPECIFICATIONS CONSULTANT: Construction Specifications IT/ SECURITY CONSULTANT: R.G. Vanderweil Engineers
ACOUSTICAL/AV CONSULTANT: JaffeHolden
THEATRE CONSULTANT: Fisher Dachs Associates
WAYFINDING: Pentagram; Malcolm Gear Designers
HARDWARE CONSULTANT: Assa Abloy Door Security Solutions
COMMISSIONING AGENT: RDK Engineers

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.”

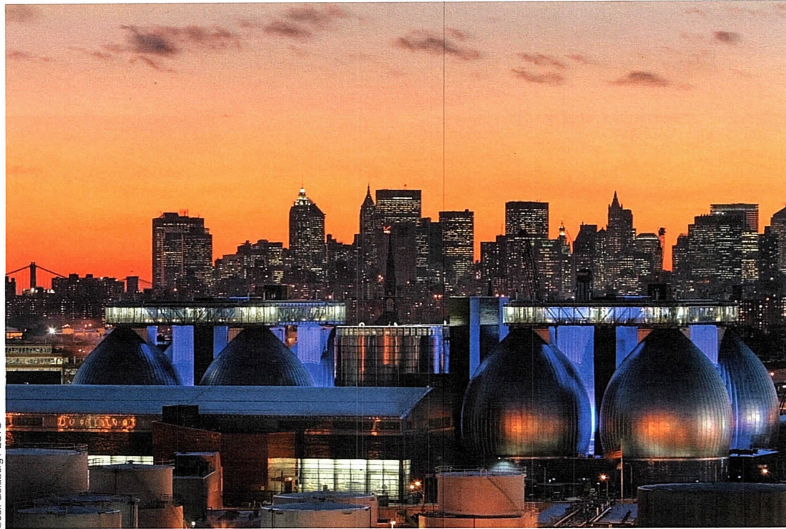


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ENNEAD ARCHITECTS TEAM: Susan T. Rodriguez, FAIA, Timothy Hartung, FAIA, Joanne Sliker, AIA, LEED AP, John Zimmer, AIA, Patrick Golden, AIA, Harry Park, Craig McIlhenny, AIA, Mimi Madigan, Paul Keene, AIA, Charles Brainerd, AIA, LEED AP, Maura Rogers, Kyo-Young Jin, Yekta Pakdaman-Hamedani, Matthew Bissen, AIA, Saem Oh, Charmian Place, Joerg Kiesow, Dan Stube, AIA
STRUCTURAL ENGINEER: Leslie E. Robertson Associates

M/E/P ENGINEER: Thomas Polise Consulting Engineers
GEOTECHNICAL, SITE CIVIL ENGINEER, & SURVEYOR: Langan Engineering and Environmental Services
LIGHTING CONSULTANT: Susan Brady Lighting Design
SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental
LANDSCAPE ARCHITECT: Towers | Golde
COST: Wolf and Company
SPECIFICATIONS: Construction Specifications

ACOUSTICS, AV & TELECOM: Cerami & Associates; TM Technology Partners
LIFE SAFETY & CODE: Hughes Associates
ELEVATOR: Iros Elevator Design Services
FOOD SERVICE CONSULTANT: Hopkins Food Service Specialists
GRAPHICS & SIGNAGE: H Plus Incorporated
SECURITY: Aggleton & Associates
CONSTRUCTION MANAGER: STV
GENERAL CONTRACTOR: Worth Construction Company Inc.



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.

Jury: "It recognizes the value of design in major infrastructure projects. The involvement of an architect brings it to another level."

ENNEAD ARCHITECTS TEAM:
Richard Olcott, FAIA, James Polshek, FAIA, Timothy Hartung, FAIA, Joanne Sliker, AIA, Greg Clawson, AIA, Jack Phillips, Peter Mullan
ARCHITECT/ENGINEERS-OF-RECORD: A triverture of Greeley-Hansen, Hazen & Sawyer, and Malcolm Pirnie
LIGHTING CONSULTANT:
L'Observatoire International

LANDSCAPE ARCHITECT:
Quennell Rothschild & Partners
PERCENT FOR ART ARTISTS:
Vito Acconci, George Trakas
GENERAL CONTRACTORS:
Silverite Construction Company; AJ Pegno & Tully Construction; John P. Picone Inc/McCullagh Construction; Skanska, Picone, McCullagh, Perini Construction

The Standard NEW YORK, NY

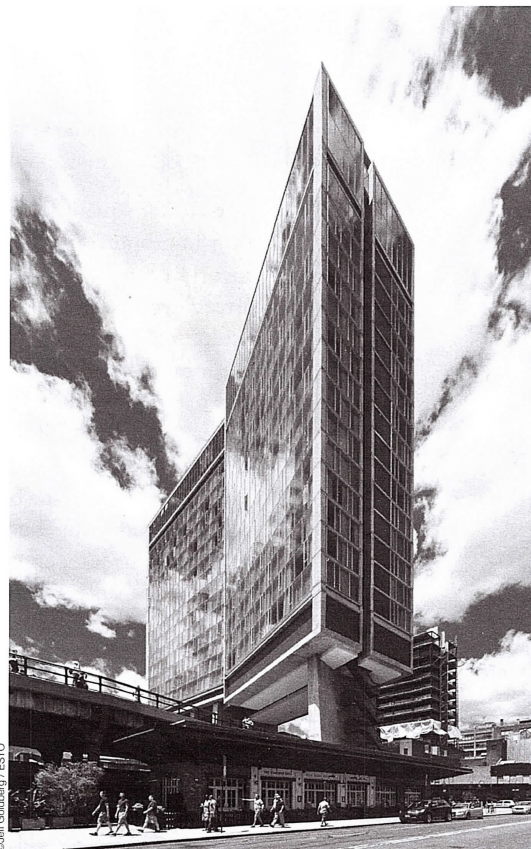
Architect: Ennead Architects
Client: Andre Balazs Properties

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."

ENNEAD ARCHITECTS TEAM:
Todd Schliemann, FAIA, Kevin McClurkan, AIA, LEED AP, Amy Lin, AIA, Megan Miller, AIA, LEED AP, Tara Leibenhaut-Tyre, AIA, Gary Anderson, Darla

Elsbernd, John LaBombard, AIA, Apichat Leungchaikul, Ken Mito, AIA, Saem Oh, Michael O'Meara, AIA, Jesse Peck, AIA, Alan Slusarenko, Frederick Tang, Maya Weissman-Ilan



INTERIOR DESIGN:
Roman and Williams
Buildings and Interiors
DESIGN CONSULTANT:
Shawn Hausmann
CONSTRUCTION MANAGER:
Pavarini McGovern
STRUCTURAL ENGINEER:
DeSimone
M/E/P ENGINEER/IT/SECURITY:
Edwards & Zuck
GEOTECHNICAL:
Langan Engineering and Environmental Services
LIGHTING CONSULTANT:
L'Observatoire International
SURVEYOR: Stantec Consulting Services
ACOUSTICS:
Cerami & Associates
ENVIRONMENTAL ENGINEER:
H.A. Bader
EXTERIOR FAÇADE:
R.A. Heintges
FOOD SERVICE CONSULTANT:
Commercial Kitchen Design
AV: Audio Unlimited
EXPEDITOR: Jerome S. Gillman
ZONING: Michael Parley
ADA: LCM Architects

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."



©Paul Rivera / archphoto

ROGER FERRIS + PARTNERS TEAM: Roger Ferris, AIA, RIBA, Robert Marx, AIA, Myron Mirgorodsky, AIA, Tiziano Fabrizio

GENERAL CONTRACTOR: Peacebridge

STRUCTURAL ENGINEERS: Thornton Tomasetti; The DiSalvo Ericson Group
M/E/P ENGINEER: Consulting Engineering Services (CES)

CIVIL ENGINEER: Divesta Civil Engineering Associates
LIGHTING CONSULTANT: Fisher Marantz Stone



©Miguel Young / Foster + Partners

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."

FOSTER + PARTNERS TEAM: Norman Foster, Hon. FAIA, Mouzhan Majidi, AIA, David Nelson, Spencer de Grey, David Summerfield, Michael Wurzel, Mike Jelliffe, Mike Gardner, Ben Scott, Peter Han, Tommaso Fantoni, Taek Park, Sebastian Mendez, Jacob Bekermus, Stephen Nielson

ARCHITECT-OF-RECORD: Adamson Associates / AAI Architects

GENERAL CONTRACTOR: Sciame

STRUCTURAL & M/E/P ENGINEER, LIGHTING DESIGN: Buro Happold

ELEVATOR/MOVING ROOM: Edgett Williams

CODE CONSULTANT: JAM Consultants

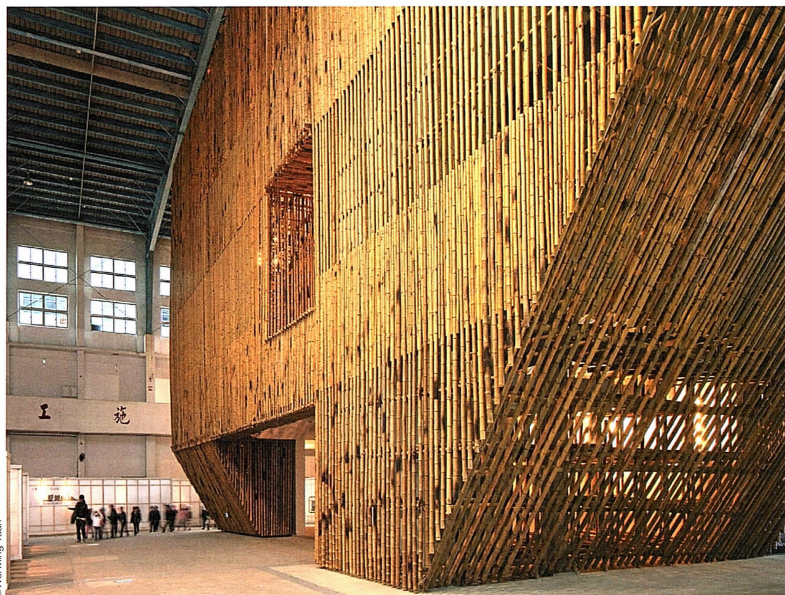
Taichung InfoBox

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.

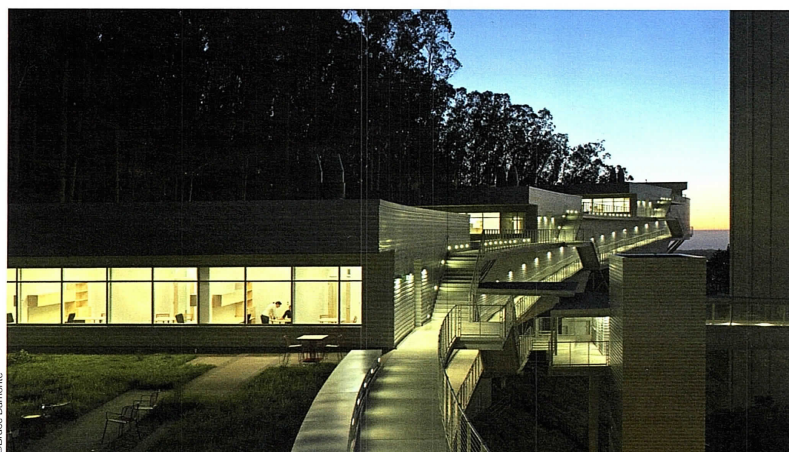
Jury: "A good example of site-specific and time-specific architecture, and intelligent use of material that can be recycled."



SAA / STAN ALLEN ARCHITECT
TEAM: Stan Allen, FAIA, Marc McQuade, Chris Oliver, Dahlia Roberts

ASSOCIATE ARCHITECT:
W.B. Huang Architects & Planners

PROJECT MANAGEMENT
CONSULTANT: Feng Chia Design Center
GENERAL CONTRACTOR:
Long Top Construction Co.



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."

RAFAEL VIÑOLY ARCHITECTS
TEAM: Rafael Viñoly, FAIA, Int'l. FRIBA, JIA, SCA, Chan-li Lin, AIA, LEED AP, Josh Schroeder, AIA, LEED AP, Beth Lundell Garver, Assoc. AIA, Corey Wowk
ARCHITECT-OF-RECORD: SmithGroup
LANDSCAPE ARCHITECTS: CMG Landscape Architecture (Design); Carducci & Associates (of Record)
PROJECT MANAGEMENT CONSULTANT (OWNER'S REPRESENTATIVE): Nova Partners

DESIGN/BUILD CONTRACTOR: DPR Construction
STRUCTURAL ENGINEERS: Nabih Youssef Associates (Design); Forell/Elsesser Engineers (of Record)
MECHANICAL, PLUMBING, & FIRE PROTECTION ENGINEERS: Gayner Engineers (Design); ACCO Engineered Systems (of Record)
ELECTRICAL ENGINEERS: Cammisa and Wipf (Design); Cupertino Electric (of Record)

CIVIL ENGINEERS: Sandis (Design); Creegan & D'Angelo (of Record)
LABORATORY PLANNER: GPR Planners Collaborative (Design)
COMMISSIONING AGENT: Glumac
TABLES/DESKS: Thermo Scientific Hamilton (laboratory furniture); Steelcase

Inverted Warehouse/Townhouse

NEW YORK, NY

Architect: Dean/Wolf Architects

Client: Private



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.

DEAN/WOLF ARCHITECTS TEAM:
Kathryn Dean, AIA, Charles
Wolf, Eunjeong Seong
INTERIOR DESIGN:
James Greenberg
STRUCTURAL ENGINEER:
Hage Engineering
M/E/P ENGINEER:
Manny Rubiano, PE
AUDIO/VIDEO CONSULTANT:
Clarity Custom
GENERAL CONTRACTOR:
OMA Tech

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."

EDAW Inc.

NEW YORK, NY

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. ■



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MICHIELLI + WYETZNER

ARCHITECTS TEAM:

Michael Wyetzner, AIA, LEED AP, BD+C, Frank Michielli, AIA, LEED AP, Eric Johnson, Kitting Luo, Jason Pogorzala

GENERAL CONTRACTOR:

Vanguard Construction

STRUCTURAL ENGINEER:

Hage Engineering

M/E/P ENGINEER:

KF Engineers

LIGHTING CONSULTANT:

Tillotson Design Associates

SUSTAINABILITY CONSULTANT:

YRG Sustainability

SEATING: Knoll Studio; Vitra

LIGHTING: A&L Lighting;

Metalux; Kurt Versen

FLOOR COVERING:

Prince Street (carpet);

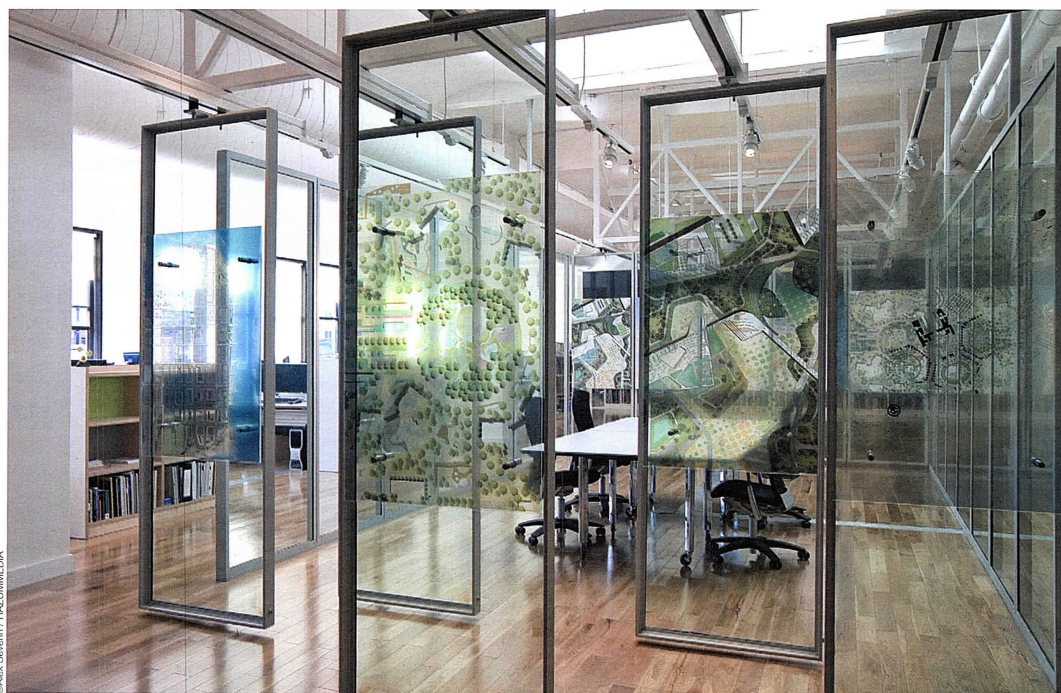
Lanka (floor tile)

WALL COVERING:

Forbo (tackable surface)

TABLES/DESKS: Knoll

Jury: "This metaphor for today's workplace allows space to be ambiguous and offers an encouraging precedent."



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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."

THOMAS PHIFER AND PARTNERS
TEAM: Thomas Phifer, FAIA,
Andrew Mazor, Rebecca
Garnett, Amanda Dickson
GENERAL CONTRACTOR:
Bernsohn & Fetner
STRUCTURAL ENGINEER:
Robert Silman Associates
M/E/P ENGINEER: Ambrosino,
DePinto & Schmieder
LIGHTING CONSULTANT:
Davis Mackiernan
Architectural Lighting
CONCRETE FLOORS:
Art-in-Construction
GLASS PARTITIONS:
Zecca Mirror & Glass
MILLWORK: Minzner
METAL WORK: Veyko

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.

In the two main rooms, deep window surrounds – acting like large-scale picture frames rendered in mirror-polished stainless steel with elongated, mitered corners – amplify views out. The reflective margins seemingly dissolve solid walls and capture indirect views of the sky and street. From some angles, the faceted mirrors produce an almost kaleidoscopic multiplicity; from others, they recall the visual complexity of Cubist collages, deconstructing their subjects. Mostly these edges magnify and open the space, balancing the dialogue between transparency and reflection.

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. ■

David Rubenstein Atrium at Lincoln Center

NEW YORK, NY

Architect: Tod Williams Billie Tsien Architects

Client: Lincoln Center for the Performing Arts



TOD WILLIAMS BILLIE TSIENT ARCHITECTS TEAM:

Tod Williams, FAIA, Billie Tsien, AIA, Felix Ade, RA, John Skillern, Aaron Kornreger, Jenée Anzelone, Carlyle Fraser

LANDSCAPE CONSULTANT:
Vertical Garden Technology

PROJECT MANAGEMENT
CONSULTANT: AECOM

GENERAL CONTRACTOR:
RCDolner LLC

STRUCTURAL & M/E/P
ENGINEER: ARUP

LIGHTING CONSULTANT:
Fisher Marantz Stone

SUSTAINABILITY CONSULTANT:
Steven Winter Associates

FAÇADE CONSULTANT:
Axis Group Limited

GRAPHICS CONSULTANT:
Pentagram

THEATRICAL CONSULTANT:
Fisher Dachs Associates

WATER FEATURE
CONSULTANT: Dan Euser
Waterarchitecture

SEATING: Arper (chairs);
TWBSA (marble benches)

TABLES: Fritz Hansen

FLOOR COVERING: Port Morris
Tile & Marble Corporation

WALL COVERING:
Chilewich | Sultan

CUSTOM MILLWORK:
Bauerschmidt & Sons

ARTIST: Claudy Jongstra

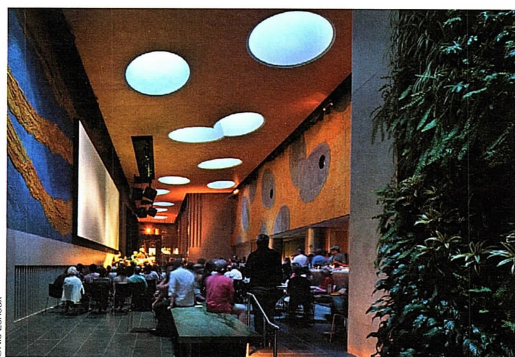
The former Harmony Atrium was designated a privately owned public space under a New York City program that offers zoning incentives to developers whose high-rise buildings include accessible public spaces. Extending between Broadway and Columbus Avenue, the two-story atrium was neglected and soon deteriorated 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."



©Bryan Dinitz

COOK+FOX ARCHITECTS
TEAM: Rick Cook, AIA, Dan Brammer, AIA, Mark Rusitzky, AIA, LEED AP, Natalia Martinez, LEED AP
GENERAL CONTRACTOR: Stephens Construction
GREEN ROOF CONSULTANT: Green Roof Blocks/Green Paks
PLANT SELECTION: Jost Greenhouses
M/E/P ENGINEER: WSP Flack+Kurtz
LIGHTING CONSULTANT: Cline Bettridge Bernstein Lighting Design

GRAPHIC DESIGN CONSULTANT: Doyle Partners
HVAC CONTROLS CONSULTANT: Trane New York
MILLWORK: Woodweave Furniture Company
COMMISSIONING AGENT: Jaros, Baum, and Bolles
CODE CONSULTANT: JAM Consultants
SEATING: Herman Miller; L&C Stendal
LIGHTING: HumanScale; Crestron (controls)
CARPET TILES: InterfaceFLOR
TABLES/DESKS: KlipTech

WORKSTATIONS: Smith & Fong; SierraPine
STRUCTURAL POSTS, GLASS: TrusJoist
KITCHEN COUNTERTOP: IceStone
WALL INSULATION: Bonded Logic/Environmental Construction Outfitters
SOLAR SHADES: MechoShade
BATHROOMS: Sloan (dual-flush toilets); Kohler (waterless urinals)



©Paul Warchol

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
M/E/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 Kotzen, Fabiana Meacham, Selin Semaan, Elizabeth Snow

GENERAL CONTRACTOR:

Terry Chance/Site Assembly

STRUCTURAL ENGINEER:

Robert Silman Associates

SEATING: FatBoy; BKF



©OBRA Architects



©SYSTEMArchitects / Tony Jin

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

GENERAL CONTRACTOR: All Angels' Episcopal Church, Dan Keepert, 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 Berisaj
LIGHTING SUPPLY: Enviro Light
CHAIRS: Izzy Plus

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.”

NYC Information Center

NEW YORK, NY

Architect: WXY Architecture + Urban Design

Client: NYC & Company

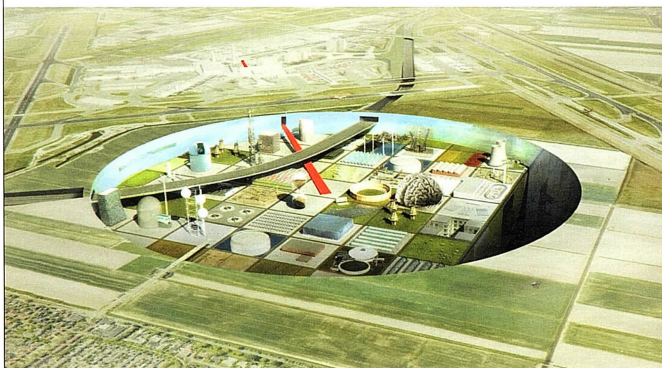
Just north of Times Square, the NYC Visitor Information Center integrates architecture and media design to transform a 21,000-square-foot storefront into a portal to New York. The view from the street pulls the visitor inside, where the graphic banding of floor and walls creates a foreshortened perspective 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."



WXY ARCHITECTURE + URBAN DESIGN TEAM: Claire Weisz, AIA, Mark Yoes, AIA, LEED AP, Layng Pew, AIA
MEDIA DESIGN: Jake Barton/Local Projects
GENERAL CONTRACTOR: 3-D Laboratory
CONSTRUCTION MANAGER: WXY Architecture + Urban Design
M/E/P ENGINEER: Guth DeConzo Consulting Engineers
LIGHTING CONSULTANT: Technical Artistry
LIGHTING DESIGN EQUIPMENT: Videosonic Systems
LIGHTING: Bartco Lighting; WattStopper; Tridonic; Legion; Lightolier; Lutron
FLOOR COVERING: Sherwin Williams; Armorseal; DT Self Leveling Decorative Wear
TABLES: Arc Stainless (enclosures); Gesturetek (multi-touch displays)
FLYNYC PYLON: Corian
SUSPENDED CEILING: Barrisol USA

NEW YORK /
AMSTERDAM



On View at the Center for Architecture
June 8 – September 10, 2011

Lincoln Center Public Spaces

NEW YORK, NY

Architect: Diller Scofidio + Renfro
in collaboration with FXFOWLE and
Beyer Blinder Belle Architects & Planners
Client: Lincoln Center for the Performing Arts



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."

**DILLER SCOFIDIO + RENFRO
PROMENADE TEAM:**
Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Benjamin Gilmartin, AIA, Andrew Colopy, LEED AP, Pablo Garcia, Robert Condon, Matt Peterson, Laith Sayigh, Chiara Baccarini, Shawn McKinnon, Charles Curran, Peter Zuspan, Eric Howeler

65TH STREET TEAM:
Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Kevin Rice, AIA, Mateo de Cardenas, Robert Donnelly, Felipe Ferrer, Pablo Garcia, Stefan Gruber, Michael Hundsnurscher, Matthew Johnson, Toshikatsu Kiuchi, Roman Loretan, Ben Mickus, AIA, Haruka Saito, Jesse Saylor, Stephen Jay Siebenmorgen, AIA, LEED AP, Deane Simpson, Zoe Small, AIA, LEED AP, Josh Uhl, AIA

**FXFOWLE TEAM (65TH STREET
AND NORTH PLAZA):**
Sylvia Smith, FAIA, LEED AP, Heidi Blau, AIA, LEED AP, Robert Katchur, LEED AP, Heng-Choong Leong, AIA, Jason Abbey, AIA, LEED AP,

Jeff Anglada, AIA, LEED AP, Nicholas Cates, AIA, LEED AP, Annie Coombs, Aaron Dai, Hugh Dunbar, Fernanda Frietas, LEED AP, David Glick, Andre Goltsblat, Adam Griff, Carl Hauser, AIA, LEED AP, William Haskas, Sylvia Hernandez, Nina Kinoti-Metz, LEED AP, Daniel Kohn, Jiyoung Lee, Alex Leung, LEED AP, Arthur Liu, Robert Loken, AIA, Brenda May, Steve Mielke, AIA, LEED AP, Sean Murphy, Daniel Romero, Monika Sarac, Andrea Schelly, Sebastian Touzet, AIA

**BEYER BLINDER BELLE
ARCHITECTS & PLANNERS TEAM
(PROMENADE):**
Richard Southwick, FAIA, LEED AP, Larry Gutterman, AIA, LEED AP, Andrew Berlinger, AIA, LEED AP,
LANDSCAPE ARCHITECT:
Mathews Nielsen Landscape Architects

GENERAL CONTRACTOR:
Turner Construction

**STRUCTURAL & M/E/P
ENGINEER:**

Ove Arup & Partners

LIGHTING CONSULTANT:
Tillotson Design Associates

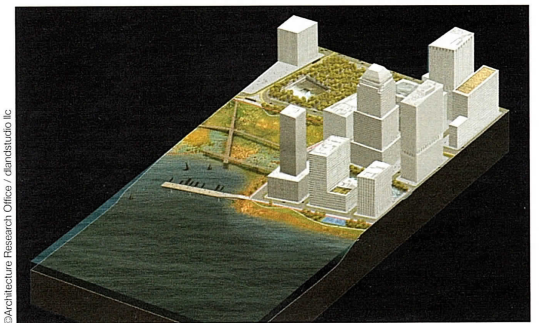
Lower Manhattan: A New Urban Ground

NEW YORK, NY

Architects: dlandstudio /
Architecture Research Office
Client: Museum of Modern Art



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 Solk
ARCHITECTURE RESEARCH OFFICE TEAM: Stephen Cassell, AIA, LEED AP, Adam Yarinsky, FAIA, LEED AP, Michael Jejon Yeung, Neil

Pate, Darina Zlateva
LANDSCAPE ARCHITECT: dlandstudio
VOLUNTEERS: David Anderson, Taryn Harunah, Kara Lanahan, Erica Layton, Ken Missbrenner, Charles C.W. Smith, Michael Yarinsky

Brooklyn Bridge Park BROOKLYN, NY

Designer: Michael Van Valkenburgh Associates
Client: Brooklyn Bridge Park Conservancy



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. ■

MICHAEL VAN VALKENBURGH ASSOCIATES TEAM:
Michael Van Valkenburgh, FASLA, Matthew Urbanski, ASLA, Paul Seck, ASLA, Gullivar Shepard, Nate Trevethan, Rachel Gleeson, Stephen Noone, Nik Elkovitch, ASLA, Dorothy Tang

ARCHITECT-OF-RECORD (PIER 6 WARMING HUTS):
Maryann Thompson Architects

LANDSCAPE ARCHITECT:
Matthews Nielsen Landscape Architects

CONSTRUCTION MANAGER:
Skanska USA Building

STRUCTURAL ENGINEER:
Ysrael A. Seinuk, P.C.

M/E/P, CIVIL ENGINEER & GEOTECHNICAL:
AECOM

LIGHTING CONSULTANT:
Domingo Gonzalez Associates

COST ESTIMATOR:
Accu-Cost Construction Consultants

ACOUSTICAL ENGINEER:
Cerami Associates

ECOLOGIST:
Great Eastern Ecology

IRRIGATION:
Northern Designs

GRAPHIC DESIGN:
OPEN

PARK BUILDING ARCHITECT-OF-RECORD:
Paulus, Sokolowski and Sartor Architecture

SOIL SCIENTIST:
Pine and Swallow Associates

STRUCTURAL ENGINEER (FOR MTA):
Richmond So Engineers

WATER FEATURE CONSULTANT:
R.J. Van Seters Company

STORMWATER REUSE CONSULTANT:
Nitsch Engineering



Jury: "The park is a combination of big and small ideas and invented topographies. It's a democratic park. Everyone is invited to come in."

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.”

JAMES CORNER FIELD OPERATIONS TEAM:
James Corner, RLA, ASLA,
Richard Kennedy, Hong
Zhou, RLA, LEED AP, Chris
Marcinkowski, Hang Cheng,
Biyoun Heo, Yang Dai,
Karianne Halse, Nicolas Koff,
Brad Goetz, Stephanie Ulrich

VIDEO: Richie Gelles
**SUSTAINABILITY & ECOLOGY
CONSULTANT:**
EDesign Dynamics



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

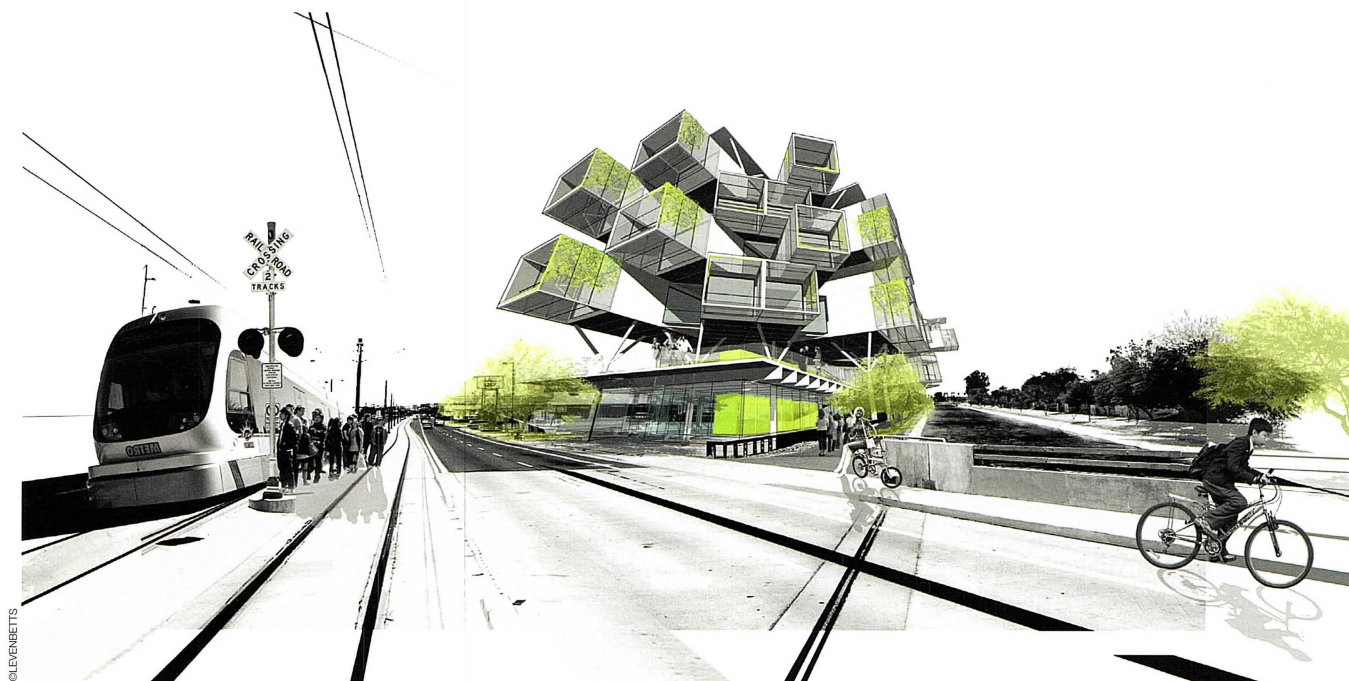
After a review of 21 international competitors, this team was selected to create a comprehensive master plan for the capital city of Hanoi. The 1,000-page plan provides recommendations to guide the growth and modernization of this 1,274-square-mile city of 6.5 million people through 2030, and a vision 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.

PPJ TEAM: L. Bradford Perkins, FAIA, MRAIC, ICP,
Paul Buckhurst, ARIBA
ASSOCIATE ARCHITECTS:
Vietnam Institute of
Architecture, Urban and
Rural Planning; Hanoi Urban
Planning Institute
LANDSCAPE ARCHITECT:
RGR Landscape
**LAND USE & TRANSPORTATION
PLANNING CONSULTANT:**
BFJ Planning
**DEMOGRAPHIC & ECONOMIC
FORECASTS CONSULTANT:**
Urbanomics

Jury: “The plan is forward-thinking with elements of social equity, and takes a stance against overly-rapid urbanization.”

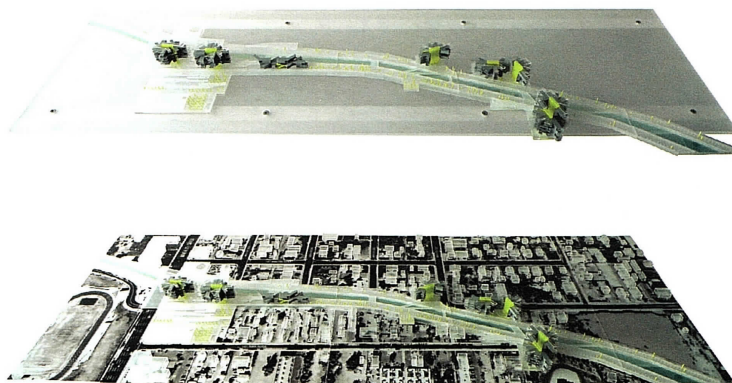
PhXcaseXcase: Cactus Flower Housing PHOENIX, AZ

Architect: LEVENBETTS
Client: 306090 Publications



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 circuitry for a dense, water-based, desert urbanism. It turns the city inside out or right side in by turning it 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

Phare Tower LA DÉFENSE, PARIS, FRANCE

Architect: Morphosis Architects
Client: SCI CNIT DEVELOPPEMENT

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. ■

MORPHOSIS ARCHITECTS

TEAM: Thom Mayne, FAIA, Tim Christ, AIA, Charles Lamy, Matt Grady, David Rindlaub, Chandler Ahrens, Irena Bedenikovic, LEED AP, Patrick Dunn-Baker, Anna Crittenden, Marty Doscher, Graham Ferrier, Kerenza Harris, Brock Hinze, Yasushi Ishida, Hunter Knight, Sunnie Lau, Debbie Lin, Andrea Manning, Richard McNamara, Aaron Ragan, Stephanie Rigolot, Scott Severson, Benjamin Smith, Satoru Sugihara, Martin Summers, Aleksander Tamm-Seitz, Suzanne Tanascaux, Ben

Toam, Shanna Yates, Hugo Martinez, Kyle Coburn, Guiomar Contreras, Mauricio Gomez, Joe Justus, Jennifer Kasick, Duly Lee, Michelle Siu Lee, Barbra Moss, Greg Neudorf, Nutthawut Piriyaarakob, Michael Sargent, AIA, Christin To, Jose Vargas, Dana Viquez
CONSULTING ARCHITECT: SRA Architectes
STRUCTURAL ENGINEER: Setec TPI
HVAC AND ENVIRONMENTAL ENGINEERS: Setec Batiment, IBE Consulting Engineers

ENERGY MODELING:

RFR 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

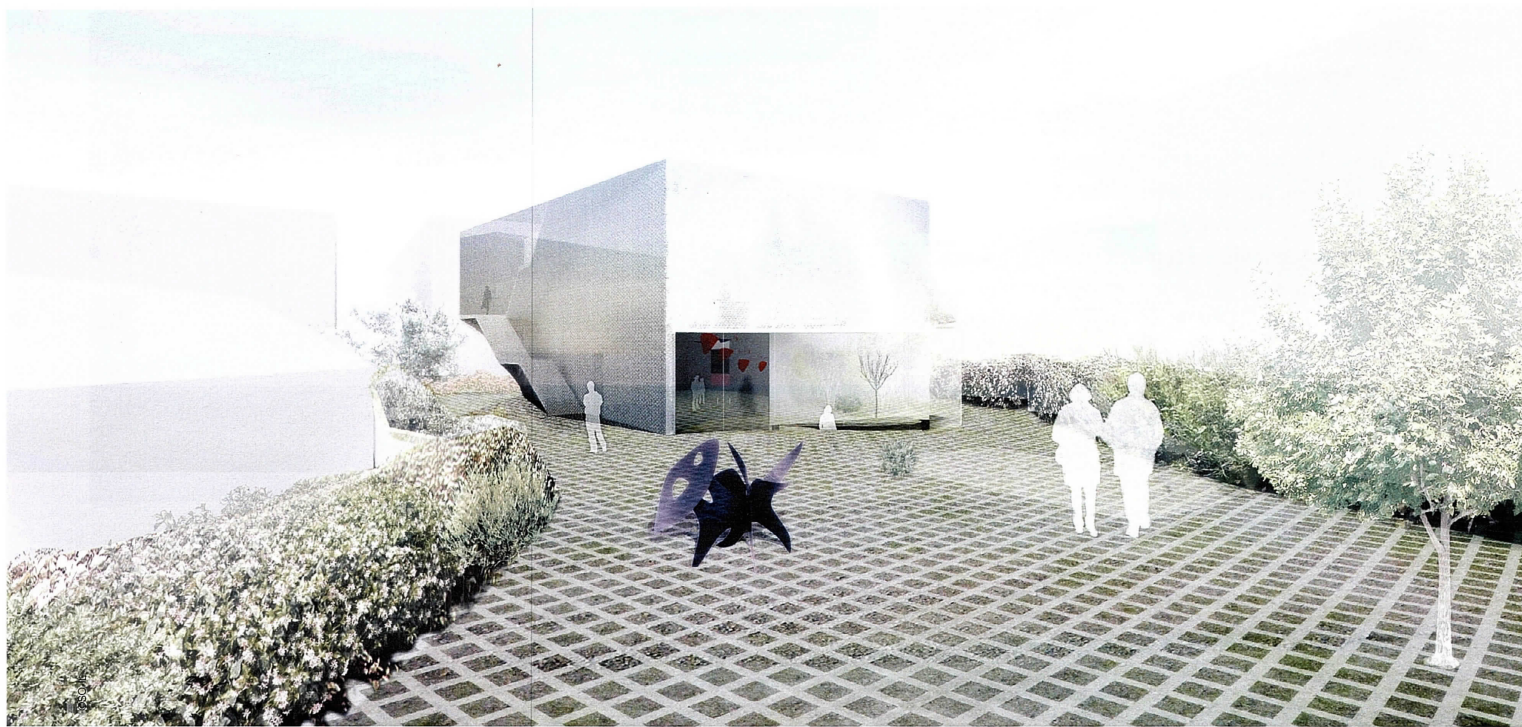
Jury: "A sure-handed, optimistic balance between the private and public, this building imagines how the street can become vertical."



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Kukje Art Center SEOUL, SOUTH KOREA

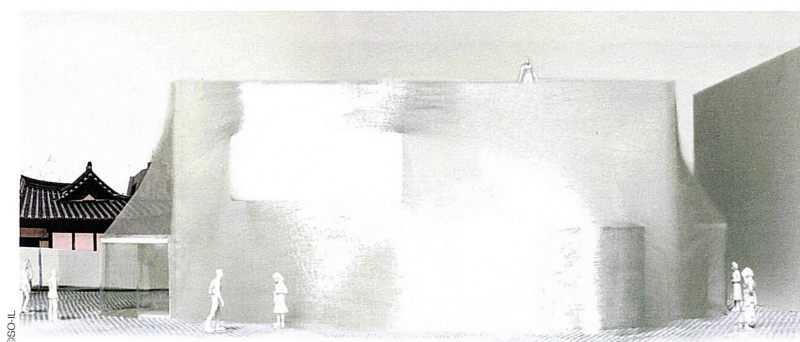
Designer: Solid Objectives - Idenburg Liu (SO-IL)
Client: Kukje Gallery



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 build-



ing 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 Kandylaris, Cheon-Kang Park
ASSOCIATE ARCHITECT: Jong-Ga Architects
GENERAL CONTRACTOR: JEHYO
STRUCTURAL ENGINEER: Dongyang Structural Engineers
M/E/P ENGINEER: GK 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."

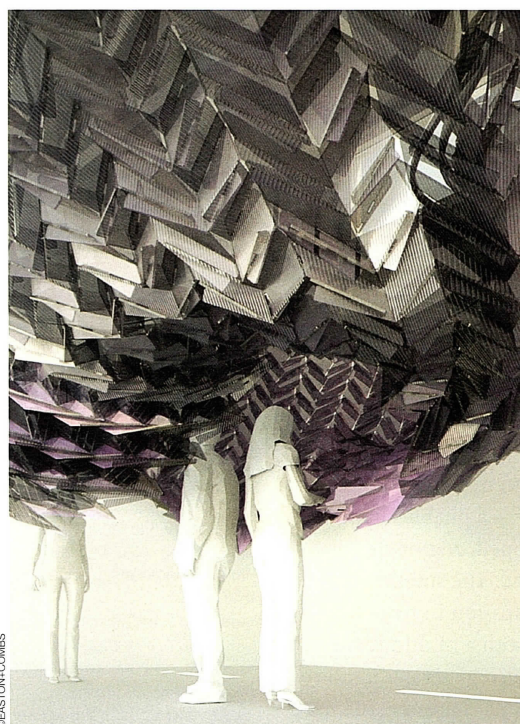


CR STUDIO TEAM: Anke Roggenbuck, LEED AP, F. Jonathan Dreyfous, AIA, LEED AP, Victoria A. Rospond, AIA, Lea H. Cloud, AIA, LEED AP, Sam Roberts, AIA, LEED AP, Kathryn Feather, Kathryn Hilton, LEED AP, Gloria Kim, AIA, LEED AP,

Kellie Barlow, LEED AP, Alana Anderson, LEED AP, Emiel Rog, Mathias Rolski, Philipp Richelt, Thomas Draper
CONSTRUCTION MANAGER: SKANSKA, USA
STRUCTURAL ENGINEER: Robert Silman Associates

M/E/P ENGINEERS: Mueser Rutledge Consulting Engineers; Charles G. Michel Engineering

BUILDING ENVELOPE CONSULTANT: Simpson Gumpertz & Heger



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: Lonn Combs, RA, Rona Easton, RA, ARB, 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.



KNESTUDIO TEAM:
Kevin Erickson, Assoc. AIA,
Johann Rischau, Mathew
Strack, Brodie Bricker,
Montana Crady, Marc Rutzen
**STRUCTURAL ENGINEER &
LIGHTING CONSULTANT:**
Arup New York

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.



PHILIP LEE WORKSHOP TEAM:
Philip Lee, Assoc. AIA, Heidi
Werner, Todd Linkner, Nick
Giuliano

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:
Unchung Na, Assoc. AIA,
Sorae Yoo, Kiseok Oh
STRUCTURAL ENGINEER:
ABR System

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



SAGE AND COOMBE ARCHITECTS TEAM:
Jennifer Sage, AIA, LEED AP, Peter Coombe, AIA, LEED AP, Julia M Leeming, AIA, LEED AP, Kit Yan, Mark Hoffman, LEED AP, Erik Lang, AIA, LEED AP

LANDSCAPE ARCHITECT: KaN
LANDSCAPE DESIGN
STRUCTURAL & CIVIL ENGINEER: Weidinger Associates
M/E/P ENGINEER: IP Group
GEOTECHNICAL: Langan Engineering and Environmental Services

LIGHTING CONSULTANT: Horton Lees Brogden Lighting Design
SUSTAINABILITY CONSULTANT: Ambrosino DePinto & Schmieder Consulting Engineers
GRAPHIC DESIGN: Tattfoo Studio

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."

LGBT Retirement Community PALM SPRINGS, CA

Architect: Joel Sanders Architect
Client: Private

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.



JOEL SANDERS ARCHITECT
TEAM: Joel Sanders, AIA,
Christopher Kitterman, AIA,
Rob Daurio, Kevin Wei
LANDSCAPE ARCHITECT:
Surface Design

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

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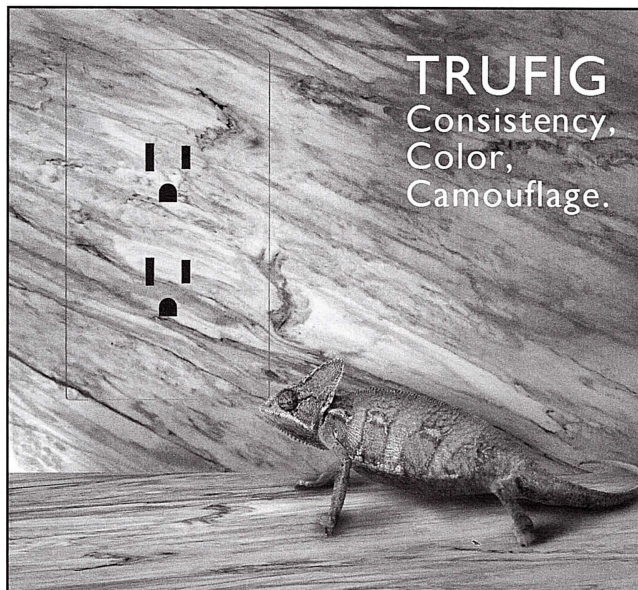
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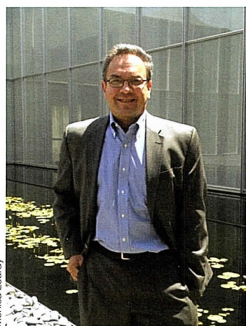


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Bell by the lily pond at the North Carolina Museum of Art

"No one remembers
my blueprints / & my
plans / my steady
hammering, / my
dreams of fantastic
escapes."

—from the poem
"The Prisoner"
by Erica Jong

"Say nice things about
me / 'Cause I'm gone
south / Carry on
without me / 'Cause
I'm gone."

—from the song
"Carolina in My Mind"
by James Taylor

"The silver-haired seed
of the milkweed /
comes to roost there,
frail as the halo / rayed
round a candle flame."

—from the poem
"Polly's Tree"
by Sylvia Plath

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 Sco-

fidio + 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 course 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.

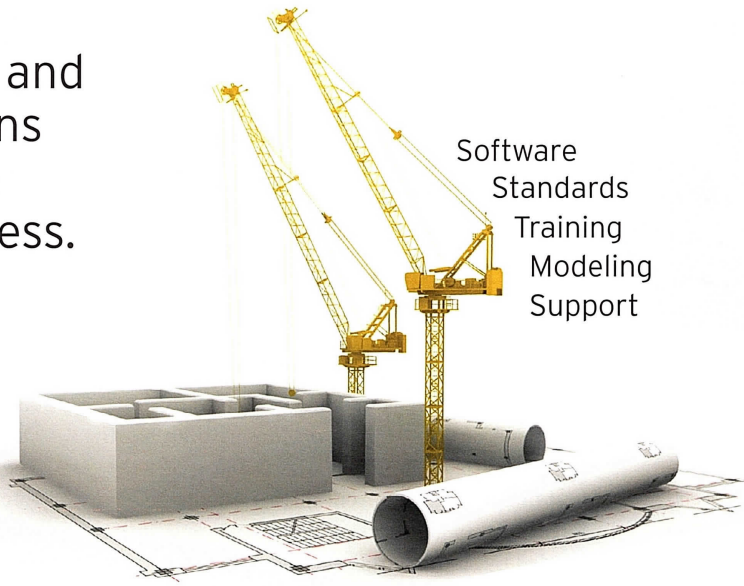
In *Chambers for a Memory Palace*, Charles Moore, FAIA, the 1991 AIA Gold Medal Winner, wrote about such interior spaces: "Yet another way to make a room fascinating, which is my favorite, is to alter the borders, to blow out some of the walls, ceilings, or the floor, or – and especially – the corners, 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

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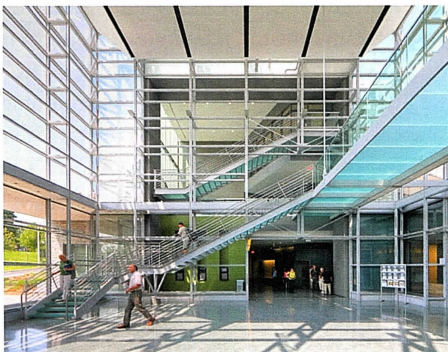
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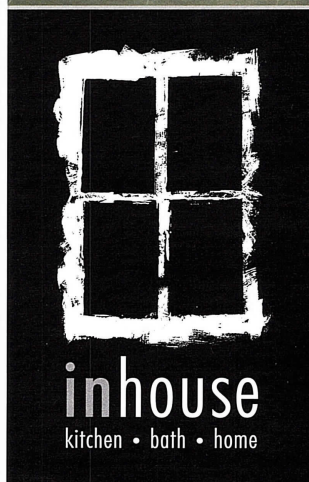
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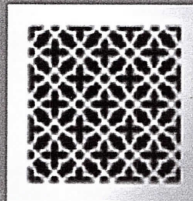
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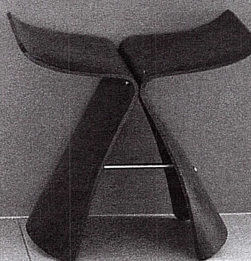
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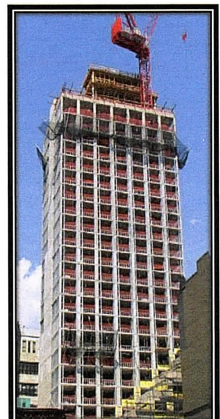
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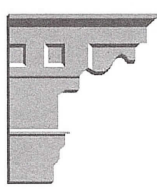
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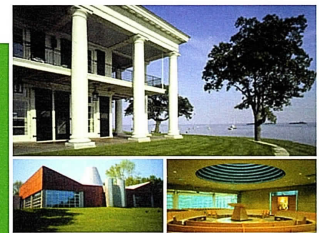
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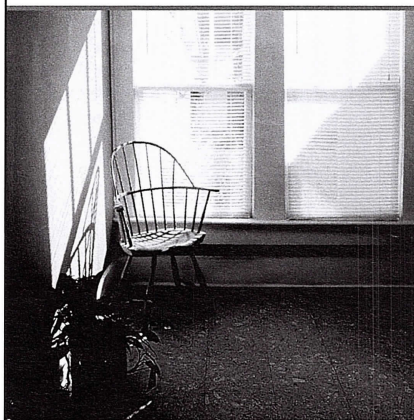
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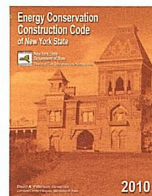
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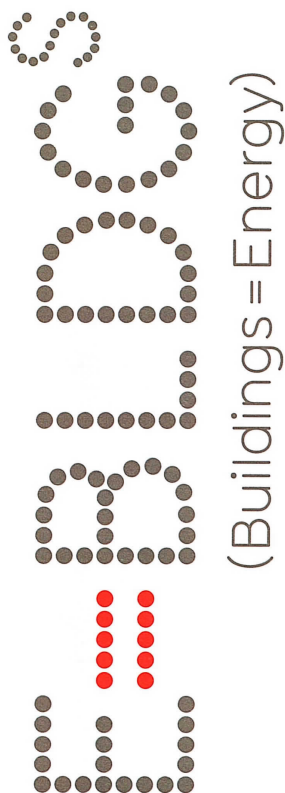


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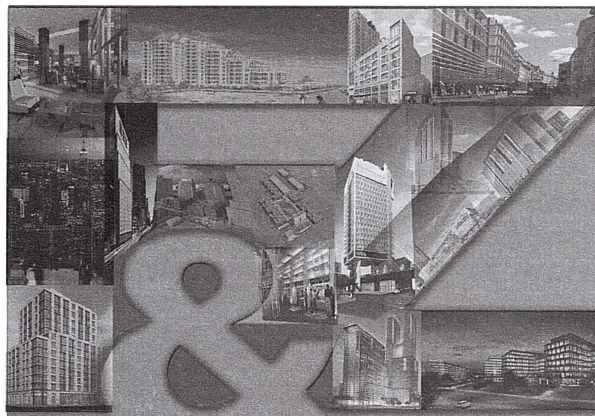
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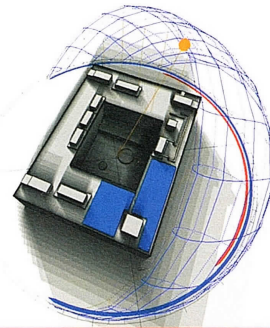
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