

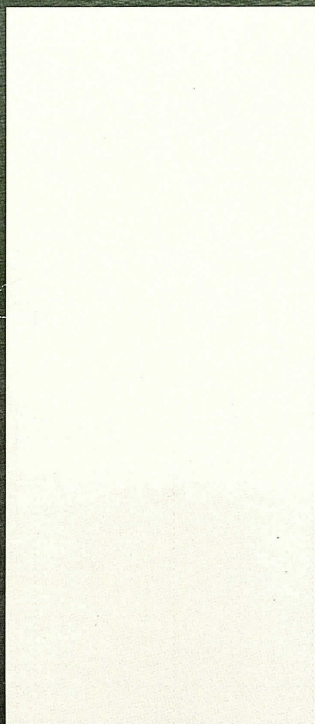
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PROJECTS





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Columbia University Medical Center Education Building
Lead Designer: Diller Scofidio + Renfro | Executive Architect: Gensler

Architecture Merit Award Winner (Above):
New York City Center Renovation Restoration | Architect: Ennead Architects

Urban Design Merit Award Winner (Below):
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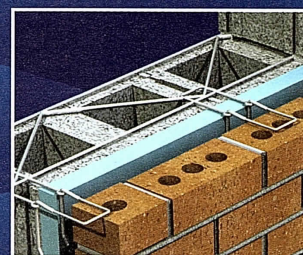
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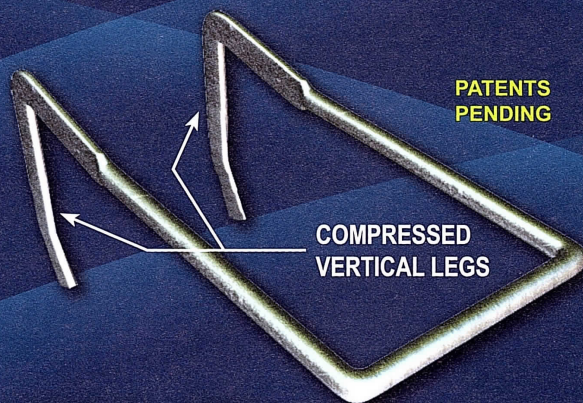
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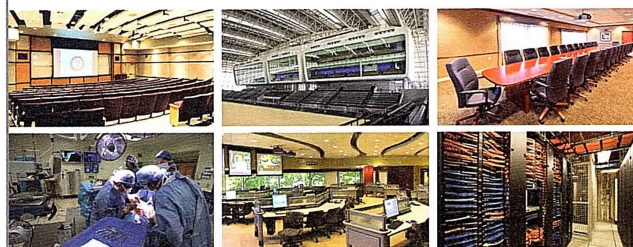
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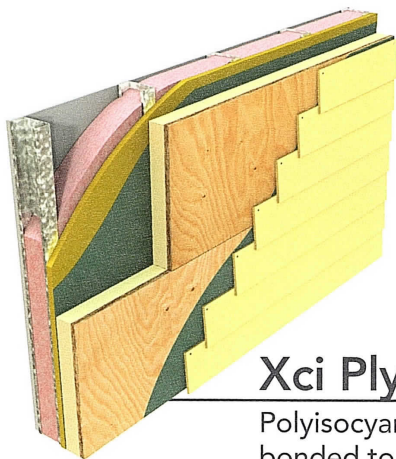
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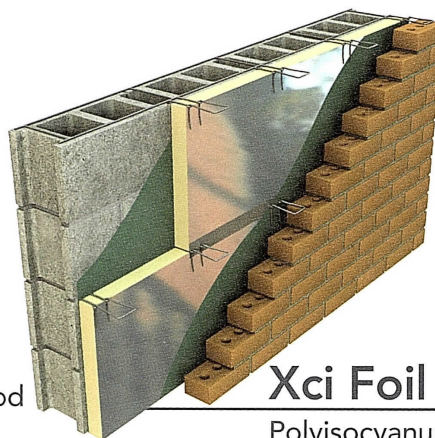
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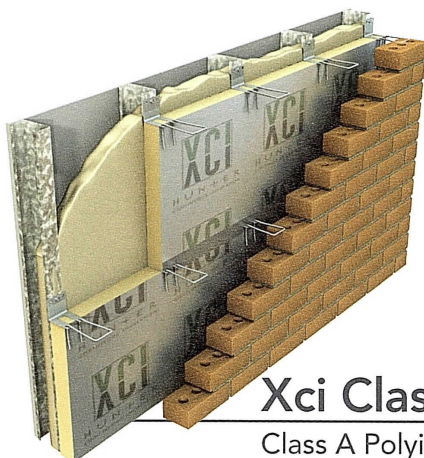
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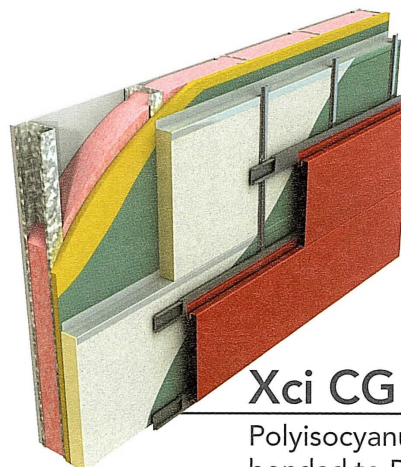
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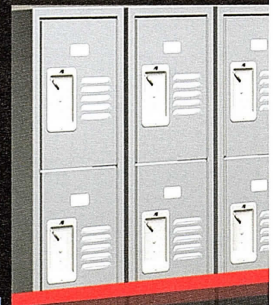
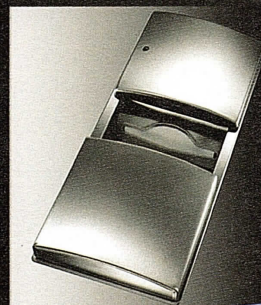
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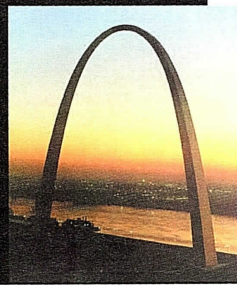


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Table of Contents

Oculus Summer 2013
2013 AIAANY Design Awards

- 15 **First Words**
Letter from the President:
Aspiring to Great Design
By Jill N. Lerner, FAIA

- 17 **Center for Architecture**
Center Highlights

- 55 **Rhetorically Speaking**
Isn't it Iconic?
By Rick Bell, FAIA, and
Gwenaëlle de Kerret

- 56 **Index to Advertisers**
Alphabetical and
Categorical Index

**View the Oculus archive
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Introduction 23
Innovation, Grace, and Style
By Ronnette Riley, FAIA, and Karen Fairbanks, AIA

ARCHITECTURE 24

Honor

hanrahanMeyers architects
Won Dharma Center

Kohn Pedersen Fox Associates and
SLCE Architects
One Jackson Square

Platt Byard Dovell White Architects
New-York Historical Society

Richard Meier & Partners Architects
Jesolo Lido Condominium

RUR Architecture
O-14

SHoP Architects and AECOM/
Ellerbe Becket
Barclays Center

Skidmore, Owings & Merrill
John Jay College of Criminal
Justice

Steven Holl Architects
Daeyang Gallery and House

Merit

Desai Chia Architecture
LM Guest House

Ennead Architects
Stanford University,
Bing Concert Hall

Ennead Architects
New York City Center
Renovation and Restoration

GLUCK+ (formerly Peter Gluck
and Partners Architects)
Tower House

ikon.5 architects
McGee Art Pavilion | School of Art
& Design, New York State College
of Ceramics

Morphosis Architects
Perot Museum of Nature
and Science

NADAAA
Model Home Gallery

Roger Ferris + Partners
Bay House

Skidmore, Owings & Merrill
510 Fifth Avenue Renovation
and Adaptive Reuse

Skidmore, Owings & Merrill
Al Hamra Tower

Steven Holl Architects
Sliced Porosity Block –
CapitaLand Raffles City

Thomas Phifer and Partners
Clemson University College of
Architecture

Tod Williams Billie Tsien Architects
Center for the Advancement of
Public Action, Bennington College

INTERIORS 39

Honor

Guerin Glass Architects
LifeEdited 1

Toshiko Mori Architect
Sean Kelly Gallery

Merit

Bernheimer Architecture
MALIN+GOETZ

EwingCole
Bayhealth Medical Center

Jaklitsch/Gardner Architects
Marc by Marc Jacobs Showroom

WORKac/Work Architecture
Company
The Children's Museum of the Arts

URBAN DESIGN 43

Honor

EE&K a Perkins Eastman company
Qingdao Harborfront

J.M. Lin Architect
Badouzi Harbor Urban Design with
the National Museum of Marine
Science & Technology and the
National Aquarium

Merit

Louis I. Kahn, FAIA; David
Wisdom; and Mitchell | Giurgola
Architects

Franklin D. Roosevelt Four
Freedoms Park

SAMOO Architecture, New York
agri-CULTURE: Richardson
Mixed Use Development

Terreform ONE
Urbaneer Resilient Water
Infrastructure

Thomas Balsley Associates /
WEISS/MANFREDI
Hunters Point South
Waterfront Park

WORKac/Work Architecture
Company
New Holland Island

PROJECTS..... 48

Honor

Christopher Johnson Architect
with Ramona Albert
Kápolna Madaras

Merit

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Landscape (Triptych)

Cooper Joseph Studio
Webb Chapel Park Pavilion

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LETTER FROM THE PRESIDENT

Aspiring to Great Design

We had a packed house as we celebrated design excellence at AIANY's annual Design Awards Luncheon in April. I was grateful to see such an outpouring of support for the profession and for the Center for Architecture. Nine hundred people were there for the honorees, the work itself, and the numerous professionals engaged in the business, art, and craft of creating great buildings. Guests included important government representatives, policymakers with whom we share both the legacy and the future of the built environment.

The AIANY Design Awards competition is the toughest in the country, vying with the AIA National awards process. We received more than 400 submissions, from which 42 amazing projects were recognized. And in keeping with the theme for the year, Global City/Global Practice, more than 25% of the projects were international. This issue of *Oculus*, deftly put together by Editor-in-Chief Kristen Richards, Hon. AIA, Hon ASLA, and Contributing Editors Linda G. Miller and Richard Staub, is dedicated to the presentation of these award-winning projects.

Why are these awards so important, so desirable?

Awards serve many purposes. No one designs a building specifically to win an award, but it is very gratifying to win one and be recognized by one's peers. Acknowledging these achievements focuses the discussion on design and the importance of design excellence. Great design challenges us to think out of the box, solve problems with innovative ideas, achieve great technical advances, and contribute to the environment with beauty and distinction. To firms both large and small, the AIANY Design Awards represent a chance to be widely recognized for an outstanding accomplishment – for fledgling firms to “get on the map,” and for established firms to burnish their reputations for innovation, quality, and relevance. And clients love to see their projects win awards, to receive a public affirmation of buildings that represent their own aspirations, judgment, and hard work. Signature design undeniably adds value.

Awards are also important in representing our profession's body of work in a given year – a snapshot in time. They are part of a distinct legacy of buildings that mark our society and its aspirations: The Woolworth Building, Seagram Building, and MoMA, for example.

With design awards, we recognize a society that values longevity – the expectation that these buildings will be here for many years, their quality setting the bar for future generations. We hope the projects will be a source of pride and pleasure for those who use and encounter them on a daily basis. As we ponder the fate of the American Folk Art Museum, completed in 2001 and winning the top honors of our profession, one can only hope that MoMA and other building owners will not be quick to discard important achievements for expedient solutions. We cannot keep everything; many notable architects have had buildings demolished in their lifetimes. But one must consider: What is being lost? Is it of irreplaceable value? Can it be integrated and repurposed in a new way? Why is its destruction necessary to the future of the institution or client at hand?

The AIA can play a role in fostering that dialogue. Often we take a stand on an issue, advancing a controversial project that represents a larger, important principle; sometimes we participate in determining what should be saved. Recently we offered testimony regarding Louis Kahn's FDR Memorial and CookFox's proposal for a site at the edge of SoHo; we will also do so for the proposed East Midtown Zoning and for other issues yet unknown.

As with our awards program, we will continue to focus on quality design. As I present the views of our Chapter, I see more and more that our opinion matters, that our voice is sought out and respected by others in the community. Architecture and design excellence are at the heart of our global competitiveness and of a resilient New York.

Jill N. Lerner, FAIA

2013 President, AIA New York Chapter



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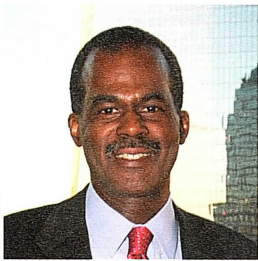
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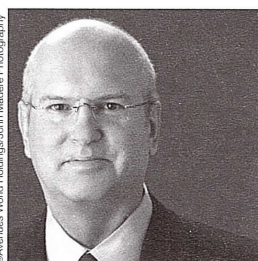
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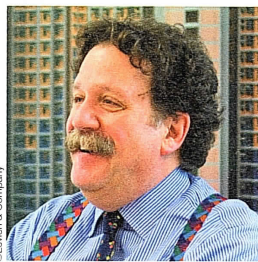
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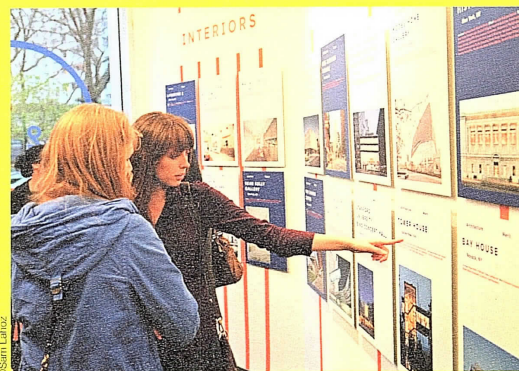


(left) On April 17, a record 900 industry professionals gathered at Cipriani Wall Street for AIA New York's annual Honors and Awards Luncheon. (l-r): **Jill N. Lerner, FAIA**, 2013 AIANY President, with Award of Merit recipient **Hon. Robert B. Tierney**, Chairman, New York City Landmarks Preservation Commission; Stephen A. Klimment Oculus Award recipient **Suzanne Stephens**,

Deputy Editor, *Architectural Record*; and Medal of Honor recipient **William Pedersen, FAIA, FAAR**, Founding Design Partner, Kohn Pedersen Fox Associates.

(below) For six weeks in April and May the "2013 Design Awards" exhibit put the spotlight on the 42 winning projects featured in this issue of *Oculus*.

(right) On February 23, Post-Sandy Initiative Housing Working Group members held a design charrette focusing on sea-level rise mitigation. The findings of all five Working Groups – Housing, Transportation & Infrastructure, Critical & Commercial Buildings, Codes & Zoning, and Waterfront – were published in the Post-Sandy Initiative Report on May 1. Among the nearly 90 participants were (clockwise from left): **Lance Jay Brown, FAIA**, AIANY President-elect; **Adam J. Reeder, PE, CFM**; **Lee Weintraub, FASLA**; **Alex Alaimo, AIAS**; **Andrew McNamara, CEM, LEED AP**; **Martha Sickles, AICP, LEED AP**; **Carmi Bee, FAIA**; **Jonathan Marvel, FAIA**; **Albert S. Wei, AICP, LEED AP**.



(above) At the annual AIA Grassroots Leadership and Legislative Convention in Washington, DC, in April, AIANY leaders met with elected representatives in

Congress. (l-r): **Julie Engh, Assoc. AIA, LEED AP**; **Jill N. Lerner, FAIA**, 2013 AIANY President; Congresswoman **Nydia M. Velázquez**; and **Venesa Alicea, AIA, LEED AP**.



(above) The FAR ROC [For a Resilient Rockaway] Competition, which launched at the Center in April, calls for innovative planning and design solutions for a resilient, sustainable development at Arverne East, an 80+-acre site on the Rockaway Peninsula. Co-sponsors include AIANY and its Committee on the



Environment (COTE), NYC Housing Preservation and Development (HPD), L+M Development Partners, Bluestone Group, Triangle Properties, and Enterprise Community Partners. (l-r): **Jill N. Lerner, FAIA**, with HPD Commissioner **Mathew M. Wambua**.

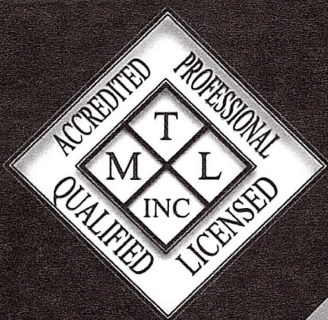
(above) "Broadway: 1000 Steps," an exhibition by Mary Miss that decodes our urban environment and makes sustainability tangible through the arts, opened in March. (l-r): **Ray Gastil**; **Mary Miss**; **Rick Bell, FAIA**; and **Karen Van Lengen, FAIA**.

Center for Architecture Foundation

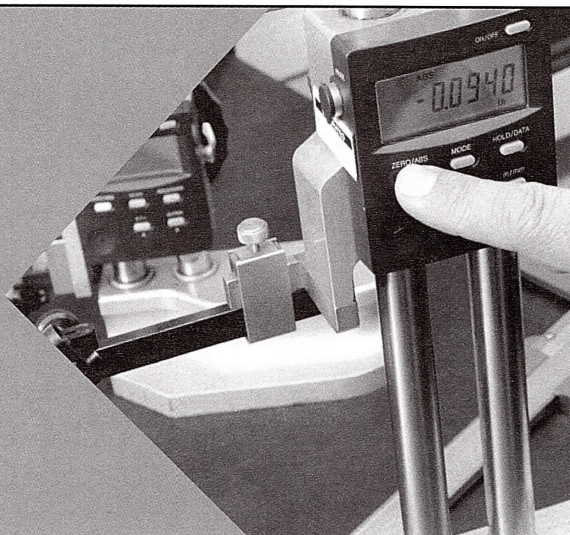


(above) Participants in the Center for Architecture Foundation's recent public program for adults, Design Insider: Urban Parks and Plazas, try their hand at re-imagining nearby LaGuardia

Park after learning about landscape design fundamentals as presented by **Scott Streeb** of Michael Van Valkenburgh Associates (in brown slacks), and **Jenny Lee, CFAF Design Educator** (far left).



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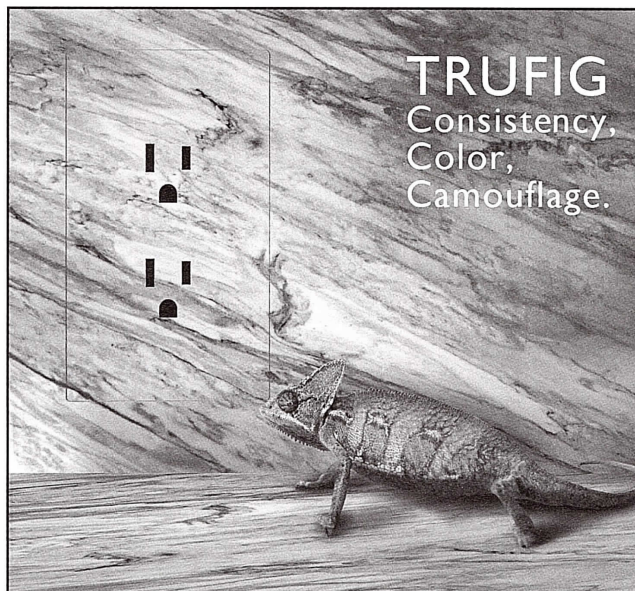
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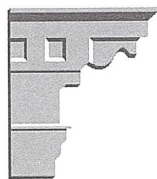
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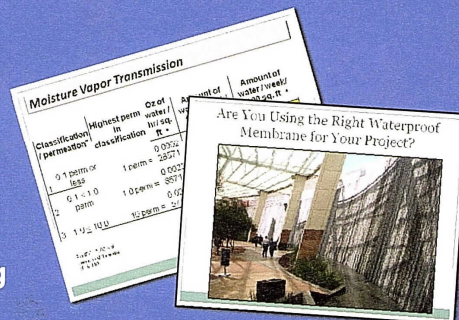
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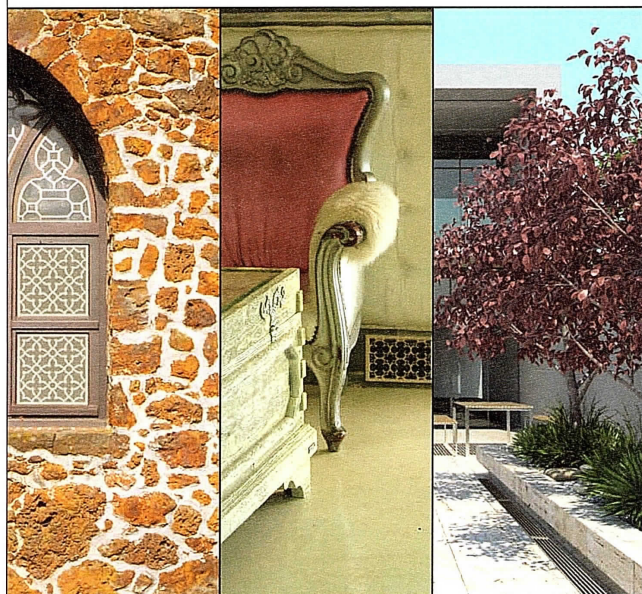
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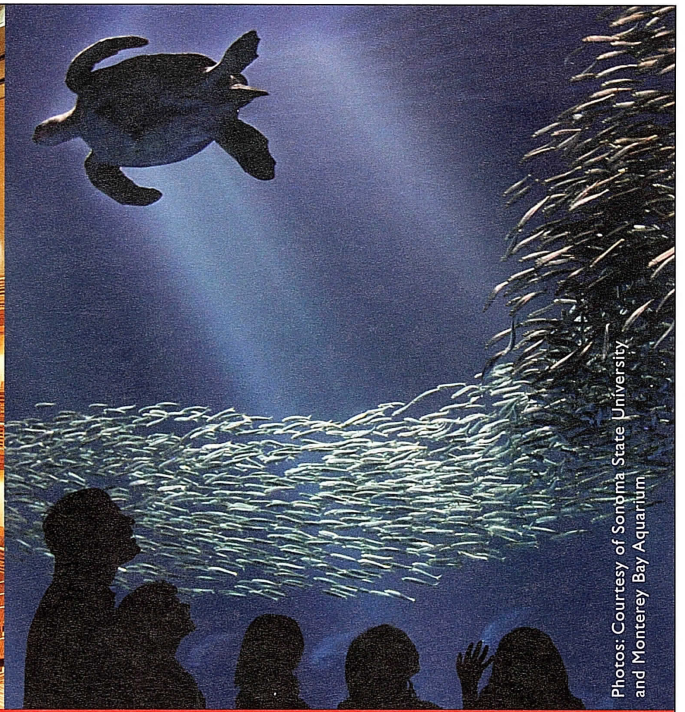
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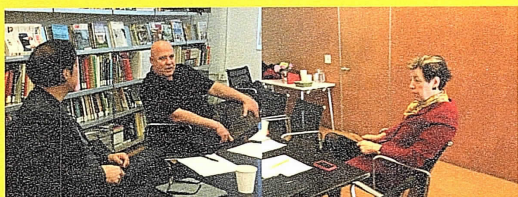
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2013 AIANY DESIGN AWARDS

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2013 Design Awards Committee Co-chair **Ronnette Riley, FAIA**, is principal of Ronnette Riley Architect, and Co-chair **Karen Fairbanks, AIA**, is a founding partner of Marble Fairbanks.



(top-bottom) Architecture jury (l-r): **Bruce Kuwabara, AIA**, KPMB Architects; **Lawrence Scarpa, FAIA**, Brooks + Scarpa Architects; **Ann Beha, FAIA**, Ann Beha Architects.

Interiors jury (l-r): **Amanda Levete, ALA**; **Clive Wilkinson, FAIA, RIBA**, Clive Wilkinson Architects; and **Andrew Wells, FAIA, LEED AP**, Dake Wells Architecture.

Urban Design jury (l-r): **Alex Krieger, FAIA, NBBJ**; **Kathryn Gustafson, PLA, ASLA, Hon. FRIBA**, Gustafson Guthrie Nichol; **David Coomes, EDCO Design London Limited**.

Projects jury (l-r): **Marlon Blackwell, FAIA**, Marlon Blackwell Architect; **Eric Höweler, AIA, LEED AP**, Höweler + Yoon Architecture/MY Studio; and **Michelle Addington**, Yale School of Architecture.

Innovation, Grace, and Style

BY RONNETTE RILEY, FAIA, AND KAREN FAIRBANKS, AIA

Within contexts as diverse as New York City, Dubai, Bennington, VT, and Clemson, SC, architects have created some brilliant designs for a range of public and private clients. They are among the projects recently honored by AIA New York, which each year recognizes exceptional design in its Design Awards Program. This annual review looks at design projects submitted by New York City architects and projects in New York City by architects practicing elsewhere in the world. Entrants in the 2013 Design Awards were strongly encouraged to submit work that reflects a broad and inclusive definition of superior design. Reviewing the 403 entries, the juries were instructed to evaluate how successfully each project met its individual requirements in addition to the varying degrees of building conformity, opportunities, and budgetary constraints. This issue of *Oculus* presents an overview of the ingenious creative design solutions of the 42 award-winning projects, of which 13 received Honors Awards and 29 received Merit Awards.

Twelve nationally and internationally renowned architects comprised the four juries in each of the four categories: Architecture: Ann Beha, FAIA (Boston); Bruce Kuwabara, AIA (Toronto); Lawrence Scarpa, FAIA (Los Angeles). Interiors: Amanda Levete (London); Andrew Wells, FAIA, LEED AP (Springfield, MO); Clive Wilkinson, FAIA, RIBA (Culver City, CA). Urban Design: David Coomes (London); Alex Krieger, FAIA (Cambridge, MA); Kathryn Gustafson, PLA, ASLA, Hon. FRIBA (Seattle/London). Projects: Michelle Addington (Yale); Marlon Blackwell, FAIA (Fayetteville, AR); Eric Höweler, AIA, LEED AP (Boston).

With many bold entries to consider, the jurors based decisions on multiple criteria, including but not limited to: the best design plan, technical engineering, mechanical and urban systems advancement, cross-disciplinary design innovation and research, restoration and preservation, and the increasing presence of sustainability in design. The Projects category, formerly reserved for unbuilt projects, includes a built pavilion with an inventive roof designed to encourage airflow through the structure. Another design in this category stood out for its use of cables to create a screen façade for a parking garage. A building with a lace-like concrete shell, both structure and screen, won an Architecture award. A winning submission in the Interiors category featured the creative, adjustable organization of a small 420-square-foot apartment, designed as a prototype for a series of small units that are models for sustainable living. The Urban Design category awarded multiple projects addressing urban waterfronts and parks, as well as projects incorporating urban agriculture. The award-winning projects demonstrate unique, inventive, and creative solutions at all scales. Awards were presented to the most tenacious and innovative design solutions that tackled the task at hand by combining genius with grace and style.

On March 4, 2013, the AIA New York Chapter held a symposium, moderated by Marc Kushner, AIA, of HWKN and Architizer, at which the jurors discussed the winning submissions and project insights. On April 17, 900 people gathered at Cipriani Wall Street to celebrate the award winners and other honorees, and an exhibition of the winning projects opened the following evening at the Center for Architecture. Congratulations to all the winners of this year's AIANY Design Awards. ■

Won Dharma Center

CLAVERACK, NY

Architect: hanrahanMeyers architects
Client: Won Buddhism of USA



Jury: "This deploys limited materials in many different ways. The serenity of the mission is embedded in the buildings. It seems complete."

©Michael Moran/OTTO

The design of the Won Dharma Center strikes a balance between the built and the natural environment. Though secluded within a five-acre site in the Hudson Valley, the 32,000-square-foot spiritual retreat, built on a gently sloping hill, is open and inviting. Evident throughout are references to Korean Buddhist temples and villages and the symbol of the sect, the circle. The focal point is a meditation hall, conceived as a simple, rectangular-shaped wooden structure with mountain views. Four spiral-shaped wooden buildings that house offices, dining rooms, and spaces for residents and guests are loosely clustered around a courtyard used for meditative walks. Features that exemplify the organization's sensitivity towards nature and desire to be eco-friendly include the positioning of buildings toward the west and south to provide optimal daylighting, overhangs to prevent excessive heat gain, and passive and geothermal cooling systems. The project meets LEED Gold standards. ■

HANRAHANMEYERS ARCHITECTS
DESIGN TEAM: Thomas Hanrahan, RA, NCARB, Victoria Meyers, RA, AIA, LEED GA, Anita Ng, AIA, LEED AP

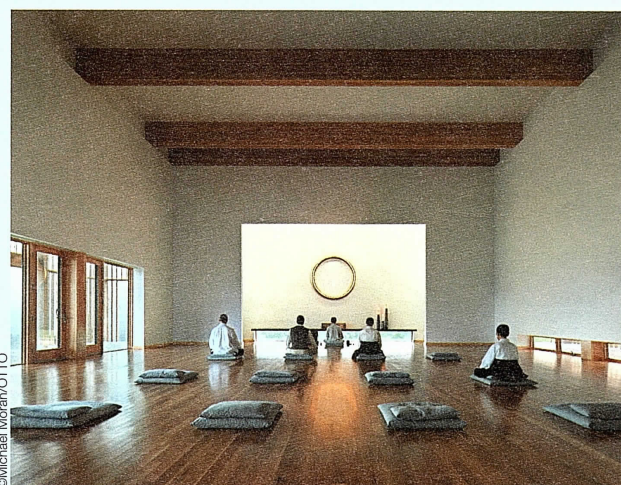
INTERIOR DESIGNER & CLIENT REPRESENTATIVE: Myonggi Sul Design
LANDSCAPE ARCHITECT: Seo An Landscape

LIGHTING DESIGN: Light and Space Associates

STRUCTURAL ENGINEERS: Wayman C. Wing Consulting Engineers; Hage Engineering
M/E/P ENGINEER: CSArch

GEOTECHNICAL ENGINEER: Dente Engineering
KITCHEN DESIGN: Wes Design

GENERAL CONTRACTOR: Heitmann Builders

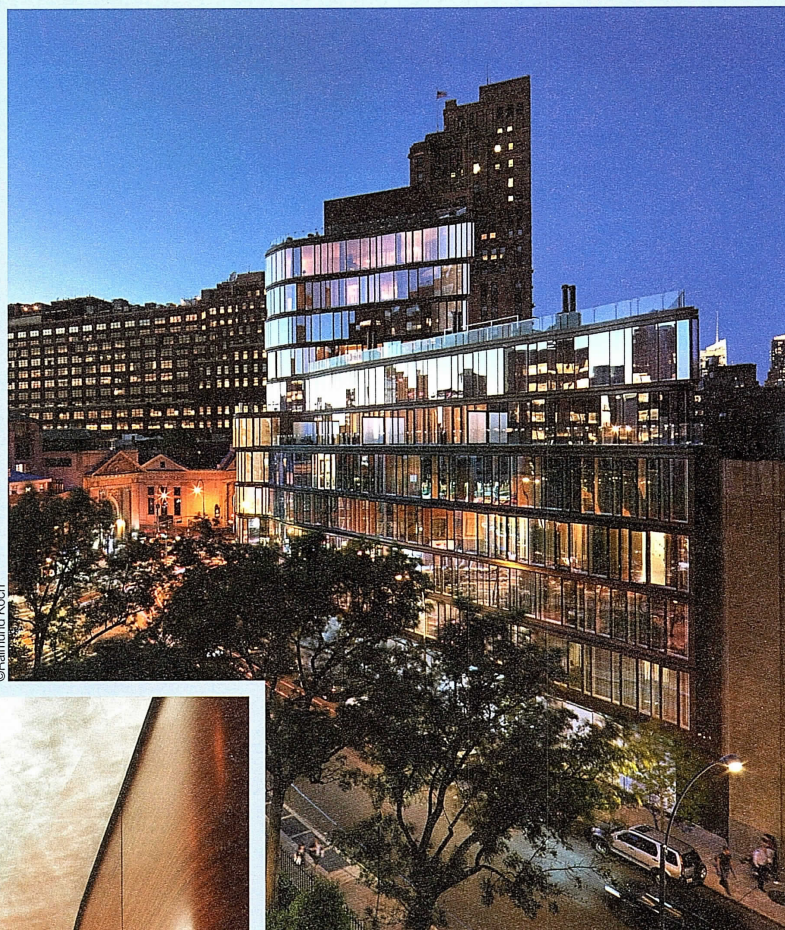


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One Jackson Square

NEW YORK, NY

The fluid form of One Jackson Square serves as a counterpoint to the masonry architecture prevalent in the Greenwich Village Historic District, which is reflected in the panels of the building's façade. The 65,000-square-foot, 30-unit residential building is sited on the north edge of Jackson Square Park on what used to be a parking lot. The building straddles two zones and, as a result, steps down from 11 stories to seven. Each floor is delineated on the exterior by stacked bands of glass that undulate independent of one another. This curvature is echoed in the building's canyon-like lobby. Lined in smooth, CNC-milled bamboo, the lobby winds its way to the elevator vestibule. Like the bends in a river, recesses and protrusions in the bamboo form shelves and a bench. A skylight illuminates the far end of the lobby, and the light streams through a shaft to the lower level. Here, residents share a lounge, media room, kitchen, and fitness room. The project garnered a LEED Silver rating. ■



©Raimund Koch



©Raimund Koch

Jury: "This responds well to the site conditions and breaks new ground in housing typology. It is technologically amazing and shows a mastery of detail. The lobby is a thing of beauty – it's like moving through a carved-out canyon."

KOHN PEDERSEN FOX ASSOCIATES DESIGN TEAM:
William Pedersen, FAIA, Trent Tesch, AIA, Dominic Dunn, AIA, Michael Kokora, Albert Lin, Lauren Schmidt
ASSOCIATE ARCHITECT:
SLCE Architects
STRUCTURAL ENGINEER:
Gilsanz Murray Steficek
M/E/P ENGINEER:
WSP Flack & Kurtz

GEOTECHNICAL/CIVIL ENGINEER: RA Consultants
SUSTAINABILITY CONSULTANT: Steven Winter Associates
ACOUSTICAL CONSULTANT: Cerami Associates
VERTICAL TRANSPORTATION: Jenkins & Huntington
HISTORIC PRESERVATION: Higgins & Quasebarth
GENERAL CONTRACTOR: Hunter Roberts Construction Group

New-York Historical Society

NEW YORK, NY

Architect: Platt Byard Dovell White Architects
Client: New-York Historical Society



Following a three-year renovation, the once-austere New-York Historical Society, the city's oldest museum, designed by York and Sawyer in 1908 and expanded by Walker and Gillette in 1938, reopened as a more welcoming and user-friendly place for making history matter. Visitors to the 197,000-square-foot museum are greeted by a Keith Haring mural above the admissions desk. The former warren of cloakrooms and gallery spaces has been transformed into a single spacious gallery that provides an overview of museum's vast collections. Other new features include a children's museum, restaurant, and 425-seat multipurpose theater. Limited, though significant, changes to the exterior of this designated landmark were designed to enhance the museum's street presence. These include enlarged windows, a wider staircase leading up to the expanded entrance on Central Park West, a redesigned 77th Street entrance with improved accessibility, and exterior lighting that showcases the architectural features on the building's façade. ■

Jury: "The renovation maintains the beauty of this historic building by integrating new tech without revealing the modern fabric. It makes the content accessible and changes the perception of a historical society."

PLATT BYARD DOVELL WHITE
ARCHITECTS DESIGN TEAM:
Ray H. Dovell, AIA, Scott Duenow, AIA, LEED AP, Simone Ghetti, LEED AP, Ben Allen, LEED AP
CHILDREN'S MUSEUM
ARCHITECT: Lee H. Skolnick Architecture + Design Partnership
RESTAURANT ARCHITECT: SLDesign
STRUCTURAL ENGINEERS: Leslie E. Robertson Associates; Robert Silman Associates
M/E/P ENGINEER: Altieri Sebor Weber
COST ESTIMATING: Faithful+Gould
LIGHTING: Renfro Design Group (interior); Vortex Lighting (exterior)
ACOUSTICS: Cerami & Associates

SPECIFICATIONS:
Construction Specifications
REGULATORY APPROVALS/TRAFFIC: AKRF
OWNER'S REPRESENTATIVE: Zubatkin Owner Representation
AUDITORIUM RIGGING: Pook Diemont & Ohl; LA ProPoint
SHOW PRODUCTION: Donna Lawrence Production
PROJECT MANAGEMENT: Seruto & Co.
THEATER DESIGN: David Sirola
LIGHTING DESIGN: Available Light
ACOUSTICS: JaffeHolden
A/V: Electrosonic
THEATER CONSULTANT: Production & Performance Facility Consulting
CONSTRUCTION MANAGER: Cauldwell Wingate

Jesolo Lido Condominium

JESOLO, ITALY

Five distinct two- and three-bedroom, floor-through duplex penthouse apartments, each with its own private terrace and outdoor pool, top this beachfront condominium in Jesolo Lido, a popular resort on the Adriatic Sea. The 10-story residential building, with its glass and white aluminum façade, contains an additional 69 two- and three-bedroom balconied units. Amenities include a spa, a series of pools (one of which flanks the length of the building), gardens, and a boardwalk leading to the beach. The 79,650-square-foot condominium is part of an ensemble that includes Jesolo Lido Village, set further inland and built at the scale of the adjacent low-rise buildings, and the beachfront Jesolo Lido Hotel. All three projects are tied together along a spine that acts as a viewing corridor and public access to the beach. ■

Architect: Richard Meier & Partners Architects
Client: HOBAG AG



©Roland Halbe, courtesy of Richard Meier & Partners Architects

Jury: "Simple, understated, elegant, light, airy, quite beautiful, and one color. It belongs to the beach."

RICHARD MEIER & PARTNERS
ARCHITECTS DESIGN TEAM:
Richard Meier, FAIA, Bernhard Karpf, AIA, Stefan Scheiber-Loeis, RA, BDA
LANDSCAPE ARCHITECT:
CZStudio Associati
PROJECT MANAGEMENT:
Studio di Ingegneria dr. ing. Tiziano Bonato
FAÇADE CONSULTANT:
PBI - Planungsbüro für Ingenieurleistungen GmbH
MEP: Bandiera Impianti s.r.l.
LIGHTING: Paula Sekles
GENERAL CONTRACTOR:
ZH General Construction Company



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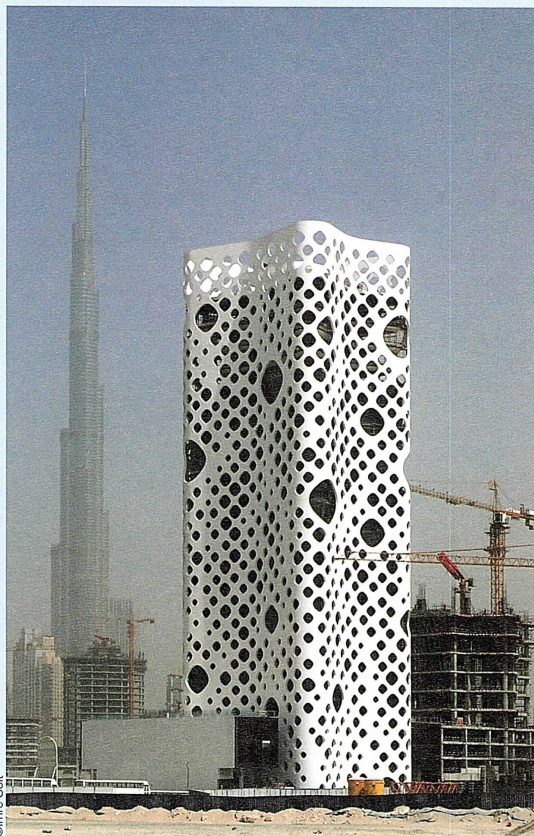
O-14

DUBAI, UNITED ARAB EMIRATES

Architect: RUR Architecture

Client: H&H Investment & Development

Located in the heart of a new commercial and residential district in Dubai, O-14 turns office tower typology inside out. The structure and skin of this 300,000-square-foot, 22-story tower have been reversed, offering a new economy of tectonics and space. The tower's concrete shell, organized as a diagrid, provides an exoskeleton that frees the building's core from the load of lateral forces, creating virtually column-free interior spaces. The efficiency of the shell is linked to a system of lace-like openings of various sizes that dot the entire façade. In addition to making the building a standout among its neighbors, the perforations are designed to let in light, air, and views of the city and bay. The space left between the shell and core causes a chimney effect that cools the surface of the window wall. The tower sits atop a two-story podium containing public spaces that open to the city's waterfront esplanade. ■



Jury: "The building integrates technology, natural conditions, design, and the lives of the inhabitants. It proves big isn't necessarily better."

RUR ARCHITECTURE DESIGN TEAM: Jesse Reiser, AIA, FAAR, Nanako Umemoto, Mitsuhsa Matsunaga, Michael Overby, Jason Scroggin, Cooper Mack, Kutan Ayata, Roland Snooks
LOCAL ARCHITECT-OF-RECORD: Erga Progress
STRUCTURAL ENGINEER: Ysrael A. Seinuk

LIGHTING CONSULTANT: L'Observatoire International
WINDOW WALL CONSULTANT: Heintges & Associates
GENERAL CONTRACTOR: Dubai Contracting Company
TABLES/DESKS: Artistic Metal Works Corp. (fabricator)

Barclays Center

BROOKLYN, NY

Barclays Center, the 675,000-square-foot multipurpose arena that is home to the Brooklyn Nets, is the centerpiece of the Atlantic Yards development project. Its sculptural form, consisting of three articulated bands of steel panels fabricated to achieve a rusted patina, is interpreted both as a nod to Brownstone Brooklyn and an evocation of the borough's industrial past. Glazing between the bands and at street level provides a visual connection to the surroundings. The arena is located above a large transit hub, and visitors ascending from the new subway station to the plaza are greeted by an irregularly-shaped oval canopy containing a dynamically programmed video screen. Passing through the glass entryway, they have views of the scoreboard, arena bowl, and court. Other features include luxury suites, private clubs, restaurants, and retail. When rapper Jay-Z headlined the arena's grand opening in September 2012, not one seat was vacant in the arena built for 19,000 concertgoers and 18,000 sports spectators. LEED Silver certification is pending. ■

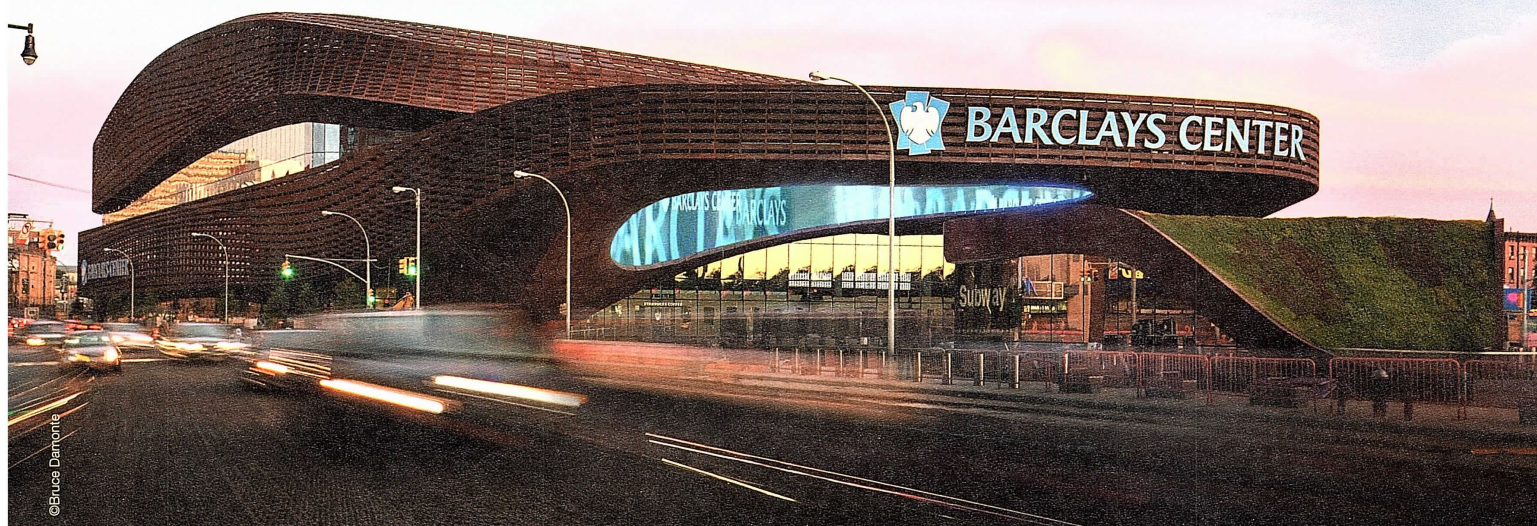
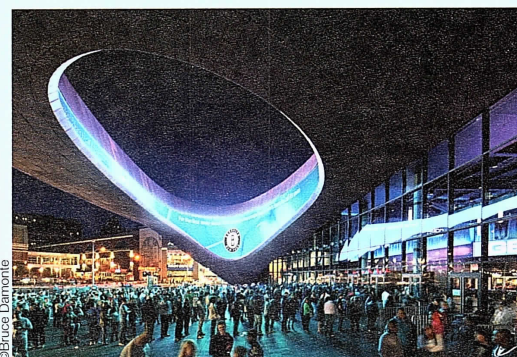
Architects: SHoP Architects and AECOM/Ellerbe Becket
Client: Forest City Ratner Companies

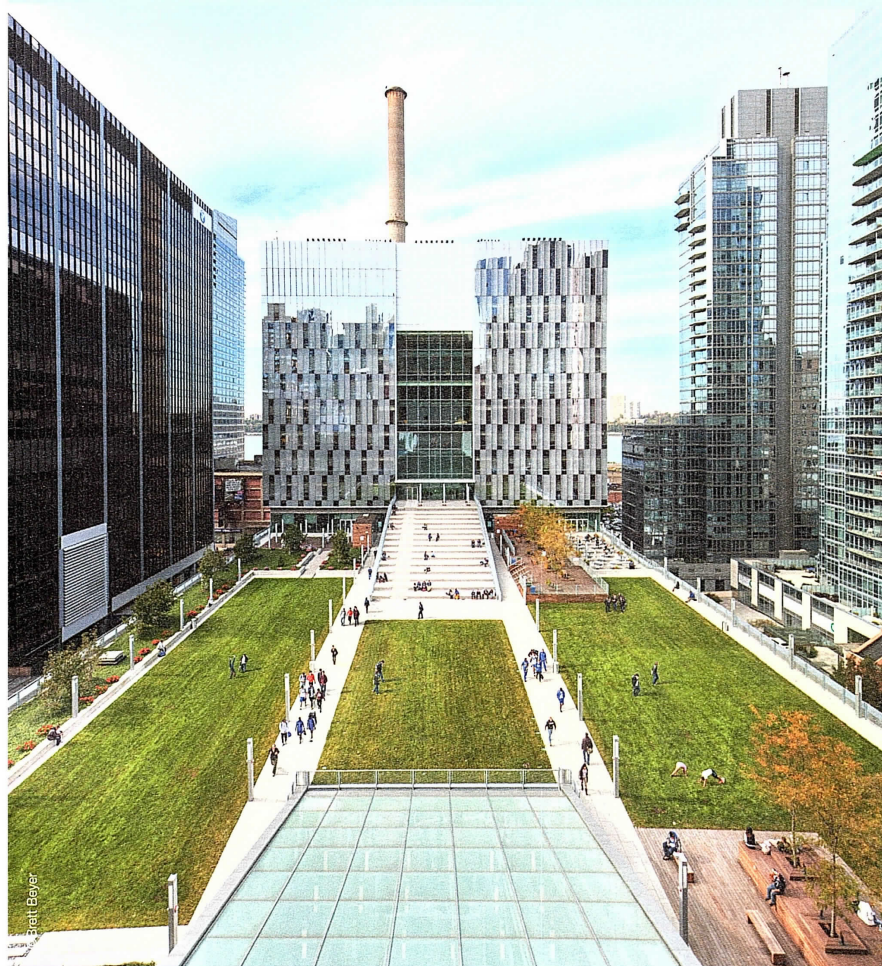
SHOP ARCHITECTS DESIGN TEAM: Christopher R. Sharples, AIA, William W. Sharples, AIA, Coren D. Sharples, AIA, Kimberly J. Holden, AIA, Gregg A. Pasquarelli, AIA, Jonathan Mallie, AIA, RA, Ayumi Sugiyama, AIA, RA, Nadine Berger, Christopher Lee, Adam Modesitt, Sean Bailey, Zach Downey, Rajiv Fernandez, Dickson Fogelman, Youngmoo Hur, Isaiah King, Jan Leenknecht, Tim Martone, Paul Miller, Krista Ninivaggi, Anabelle Pang, Gene Pasquarelli, Daniel Plonski, Brandon Quattrone, Mariano Recalde, Ryan Salvas, Lisa Schwert, Todd Sigaty, Zack Snyder, Tiffany Taraska, Maria Wong, Georgia Wright, Wontae Yang, Bill Yeung
ARCHITECT-OF-RECORD: AECOM/Ellerbe Becket
STRUCTURAL ENGINEER: Thornton Tomasetti
M/E/P ENGINEER: WSP Flack + Kurtz

GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services
LIGHTING CONSULTANT: Tillotson Design Associates
SUSTAINABILITY CONSULTANT: e4
GENERAL CONTRACTOR/ CONSTRUCTION MANAGER: Hunt Construction Group
LIGHTING: Goldstick Lighting
GRAPHICS/SIGNAGE/ WAYFINDING: Pentagram
STRUCTURAL (PLAZA): Stantec
EXTERIOR FAÇADE/A/V: Parsons
FAÇADE: ASI Limited/SHoP Construction
CODE CONSULTANT: FP&C Consultants
ADA CONSULTANT: McGuire Associates
ACOUSTICAL ENGINEER: Acoustical Design Group
STEEL MANUFACTURER: Banker Steel

EXTERIOR CURTAIN WALL: ASI Limited (metal/glass curtain wall fabricator); Viracon (glass); Alucobond (insulated metal panels)
SHOP CONSTRUCTION TEAM: Brian Sweeney, John Cerone, Peter Adams, Tomek Bartczak, Lindsey Cohen, Jon David, Russell Davies, Adham ElGhatit, Jesse Embley, Adam Gerber, Alexis Gonzalez, Konrad Graser, John Gulliford, Kyla Farrell, Asmita Jani, Julie Jira, Emily Johnson, Taek Kim, Mathew Kirkham, Alexis Lenza, Steve London, Tom McInerney, Mark Ours, Ildiko Ozavath, Mark Pollock, Joseph Reyes, Jason Roberts, Luke Smith, Foteinos Soulos, Hashim Suleiman, Caroline Young, RA

Jury: "The muscularity of the building is powerful. It pushes the typology and is a complete urban game-changer. One of the best sports venues built in a long time, it belongs to the neighborhood. Move over, Bilbao."





John Jay College of Criminal Justice

NEW YORK, NY

Architect: Skidmore, Owings & Merrill
Client: City University of New York; John Jay College of Criminal Justice; Dormitory Authority of the State of New York

The 625,000-square-foot John Jay College of Criminal Justice occupies an entire city block. The new vertical campus, similar in height to adjacent buildings, consists of a 14-story tower above a four-story podium. Running the length of the podium is a 500-foot-long cascade that acts as the circulation and social spine of the building and encourages students to use the stairs. Flanked by classrooms, the cascade connects to an existing academic building and is programmed with open-plan lounges, study areas, and gathering spaces, including a landscaped terrace that serves as the campus commons. Stacked throughout the aluminum-and-glass-clad tower are three double-height academic quads, each dedicated to a particular area of study. The tower also features a conference center, various-sized lecture halls, an instructional lab for emergency management, a high-rise simulator, a moot courtroom, and a black box theater. ■

Jury: "A complete package – a sophisticated connector building with a beautiful skin. An architectural beauty we aspire to."



**SKIDMORE, OWINGS & MERRILL
DESIGN TEAM:**
T.J. Gottesdiener, FAIA,
Mustafa K. Abadan, FAIA,
Marilyn Jordan Taylor,
FAIA, Jeff Young, AIA, John
Ostlund, Lisa Gould, FAIA,
Christopher Cooper, AIA,
Salvatore Raffone, AIA, Basil
Lee, AIA, Scott Melancon,
Frank X. Ruggiero, AIA,
Gaetano Punzi, Serge
Demerjian, Lai Mei Chau, AIA,
Julia Murphy, AIA
LANDSCAPE ARCHITECT:
Quennell Rothschild &
Partners
**OWNERS REPRESENTATIVE/
CONSTRUCTION MANAGER:**
Turner Construction Co.
STRUCTURAL ENGINEER: Leslie
E. Robertson Associates
**M/E/P ENGINEER & VERTICAL
TRANSPORTATION:**
Jaros Baum & Bolles

**CIVIL/GEOTECHNICAL/
ENVIRONMENTAL:**
Langan Engineering &
Environmental Services
LIGHTING CONSULTANT:
SBLD Studio
LABORATORIES PLANNING:
GPR Planners Collaborative
Higher Education
PROGRAMMING: Scott
Blackwell Page Architect
**ACOUSTICS/AV/IT/
TELECOMMUNICATIONS:**
Shen Milsom & Wilke
COST ESTIMATING: AccuCost
Construction Consultants;
Turner Construction Co.
FOOD SERVICE:
Romano Gatland
GRAPHICS:
Lebowitz/Gould/Design
ZONING: Development
Consulting Services
EXPEDITING SERVICES: RPO

Daeyang Gallery and House

SEOUL, SOUTH KOREA

Architect: Steven Holl Architects
Client: Daeyang Shipping Co.



Located on a hill in the suburbs of Seoul, the 10,700-square-foot Daeyang Gallery and House features three distinct copper-clad pavilions – entry, residence, and event space. After ascending steps from the courtyard to the entry pavilion, visitors arrive in a triangular-shaped space where they are surrounded by water, behind glass walls, at elbow height. Mirrored in this unifying sheet of water are gardens and the sky, and the three pavilions appear to float on their own reflections. Down another stair is the lower-level gallery, which houses the client's art collection, hosts small events, and leads to the other two pavilions. The red-and-charcoal-stained wood interiors are animated by natural light from clear glass skylight strips. The base of the pool is also the roof of the gallery and, like a cesura in music, strips of glass lenses bring dappled light down to its white plaster walls and granite floor. The geometry of the project is inspired by a sketch for a musical score, *Symphony of Modules*, by Hungarian-Canadian composer Istvan Anhalt. ■

Jury: "It feels like a village and respects the scale of the neighborhood. Rich in materials, and the water adds to the peacefulness. Quite stunning."

STEVEN HOLL ARCHITECTS
DESIGN TEAM: Steven Holl, FAIA, JongSeo Lee, Annette Goderbauer, Chris McVoy, Francesco Bartolozzi, Marcus Carter, Nick Gelpi, Jackie Luk, Fiorenza Matteoni, Rashid Satti, Dimitra Tsachrelia
ASSOCIATE ARCHITECT: E.rae Architects
STRUCTURAL ENGINEER: SQ Engineering
MECHANICAL ENGINEER: Buksung HVAC+R Engineering
LIGHTING CONSULTANT: L'Observatoire International
GENERAL CONTRACTOR: Jehyo

LM Guest House

DUTCHESS COUNTY, NY

Architect: Desai Chia Architecture

Client: Withheld

This 2,000-square-foot house, sited atop a rock outcropping that overlooks a trout pond, was designed as a contemplative retreat for weekend visitors. Floor-to-ceiling, triple-paned windows in widths of 10 and 20 feet frame the open living and sleeping areas. A slatted wood core disguises mechanical, storage, and bathing spaces, plus couchette nooks for extra guests. Since the structural design allows the roof to cantilever out from four steel columns embedded in the wood core, minimal materials are needed to achieve the expansive areas at both ends of the house. The entire assembly was prefabricated off-site, shipped in one container, and erected in two days.

Jury: "A classic, well-crafted modern design in the tradition of the glass house, it is a model you've seen before, but done extremely well. It has a freshness to it."



©Paul Warchol

DESAI CHIA ARCHITECTURE
DESIGN TEAM: Katherine Chia, AIA, Arjun Desai, AIA, Ian Mueller
LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates
STRUCTURAL ENGINEER: Arup
M/E/P ENGINEER & SUSTAINABILITY CONSULTANT: Tucker Associates (Salamone Group)

GEOTECHNICAL ENGINEER: GeoDesign
CIVIL ENGINEER: Paggi Martin DelBene
LIGHTING CONSULTANT: Christine Sciulli Light + Design
BUILDING ENVELOPE CONSULTANT: James R. Gainfort, AIA Consulting Architects
CONSTRUCTION MANAGER: Daniel O'Connell's Sons

SEATING: R 20th Century; Knoll; Descience Lab
LIGHTING: Specialty Lighting; Nulux; Iris; Luceplan; Optolume
FLOOR COVERING: ABC Carpet
CUSTOM MILLWORK: Descience Laboratories

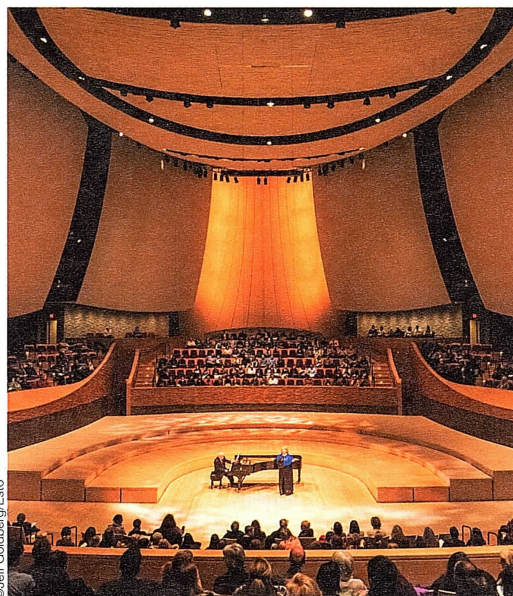
Stanford University, Bing Concert Hall

STANFORD, CA

Architect: Ennead Architects

Client: Stanford University

Bing Concert Hall seamlessly integrates architecture, acoustics, and technology. At the heart of the 114,000-square-foot building is an 842-seat concert hall that occupies an elliptical-shaped drum. Sections of the hall's vineyard-style seating split into terraces that ring the stage. Low, angled wood walls embrace each section and reflect and disperse sound. Circling the hall are large convex-shaped sails that provide optimal acoustic reflection and absorption and can be used as projection screens. A double-curved ceiling reflector housing technical equipment floats above the stage. The hall's irregularly-shaped daylit lobby, used for pre- and post-performance events, looks out onto the campus via a glass and aluminum curtain wall.



©Jeff Goldberg/Esto

Jury: "An arresting project that gets better and better as you look at it. The elegant interior feels tactile. A magical theater space."

ENNEAD ARCHITECTS DESIGN TEAM: Richard Olcott, FAIA, Timothy Hartung, FAIA, Stephen Chu, Steven Peppas, AIA, Chris Andreacola, Mahasti Fakourbayat, Greg Clawson, LEED AP, Gary Anderson, AIA, Andrew

Burdick, AIA, LEED AP, Jeff Geisinger, AIA, LEED AP, Kyo Jin, Joerg Kiesow, Stephen Kim, Lindsay McCullough, AIA, Charmian Place, Yong Roh, Andy Sniderman, AIA, Aimee St. Germain, Na Sun, Marcela Villarroel-Trindade, Assoc. AIA,

Todd Walbourn, AIA, LEED AP, Desiree Wong, AIA
LANDSCAPE ARCHITECT: Office of Cheryl Barton
STRUCTURAL ENGINEER: Degenkolb Engineers
MECHANICAL/PLUMBING ENGINEER: Taylor Engineering

ELECTRICAL ENGINEER: The Engineering Enterprise
GEOTECHNICAL ENGINEER: Cornerstone Earth Group
CIVIL ENGINEER: Wilsey Ham
LIGHTING DESIGN: Brandston Partnership

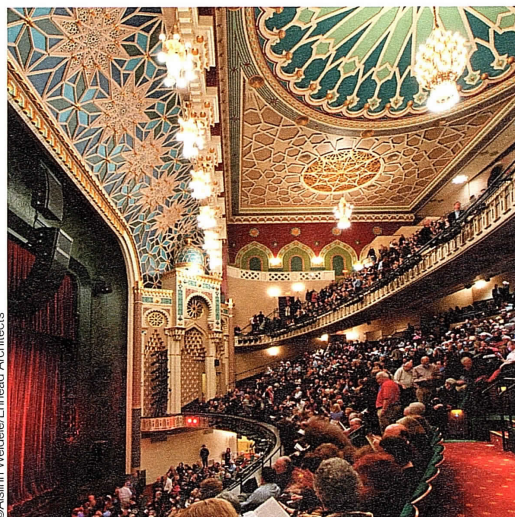
SUSTAINABILITY CONSULTANT: Atelier Ten
ACOUSTICS: Nagata Acoustics America
THEATER: Fisher Dachs Associates
SOUND ISOLATION/NOISE CONTROL: Robert F. Mahoney & Associates
AUDIO: Sonitus
VIDEO: Boyce Nemece
SUSTAINABILITY: Atelier Ten
ENERGY MODEL: Gabel Energy Associates
CURTAIN WALL: Heintges & Associates
SPECIFICATIONS: Construction Specifications
SECURITY: Safir Rosetti (Guidepost Solutions)
CODE: Rolf Jensen & Associates
ELEVATOR: Lerch Bates
GRAPHICS: Kate Keating Associates; Propp + Guerini
COST: Donnell Consultants; Clare Randall-Smith
LOOSE FURNITURE: RMA Design Studios
PARAMETRIC MODELING: CASE
RENDERINGS/ANIMATIONS: Crystal
PHYSICAL MODELS: Situ Studio; Gemmiti Model Art
GENERAL CONTRACTOR: Turner Construction Company

New York City Center Renovation and Restoration

NEW YORK, NY

Architect: Ennead Architects
Client: New York City Center

New York City Center, designed by Harry P. Knowles in collaboration with Clinton & Russell and completed in 1924 as a Shriners meeting hall, has reinvented itself as a modern performance venue. The comprehensive renovation includes restoration of the historic fabric of this 164,000-square-foot designated landmark, known for its Moorish-style design. Improvements include upgraded backstage facilities and an expanded and redesigned inner lobby and patrons' lounge. Auditorium seating has been reconfigured for better sightlines, comfort, and accessibility. Inspired by the terra-cotta arches and bronze lamps over the entry doors, the new heated bronze-and-vaulted-glass marquee shelters patrons, and its transparency establishes a visual connection to the polychromatic façade above. LEED Silver certification is pending.



©Aislinn Weideler/Ennead Architects

Jury: "Beautiful restoration. With preservation, it's not what you see, it's what you don't see. Virtually invisible new tech maintains the spirit of the building."

ENNEAD ARCHITECTS DESIGN TEAM: Duncan Hazard, AIA, Marc Schaut, Thomas Newman, Charles Griffith, AIA, LEED AP, James Sinks, AIA, LEED AP, Todd Van Varick, Charmian Place, Bernardo Almonte, William Clark, AIA, Jeffrey Geisinger, AIA, LEED AP, Christen

Johansen, AIA, LEED AP, Paul Keene, Elizabeth Langer, Allison Reeves, Maria Rizzolo, Patricia Salas, Melissa Sarko, AIA, Greg Smith
ORIGINAL ARCHITECT: H.P. Knowles (1923)
STRUCTURAL ENGINEER: WSP Cantor Seinuk

MECHANICAL/ELECTRICAL ENGINEER: Cosentini Associates
RESTORATION: Li Saltzman Architects
THEATER: Fisher Dachs Associates
A/V & COMMUNICATIONS: Auerbach Pollock Friedlander
ACOUSTICS: Kirkegaard & Associates
LIGHTING: Brandston Partnership
GRAPHICS: Two Twelve Associates
CIVIL ENGINEER: Langan Engineering & Environmental Services
ELEVATOR: IROS Elevator Design Services
SUSTAINABILITY: Viridian Energy & Environmental
SECURITY: T&M Protection Resources
FOOD SERVICE: Giampietro Associates
ZONING: Development Consulting Services
BUILDING CODE: JAM Consultants
SPECIFICATIONS: Robert Schwartz & Associates
OWNER'S REPRESENTATIVE: Levien & Company
CONSTRUCTION MANAGER: Sciame

Tower House

UPSTATE NEW YORK

Architect: GLUCK+ (formerly Peter Gluck and Partners Architects)
Client: Thomas Gluck

Designed as a stairway to the treetops, this 2,545-square-foot vacation house, owned by a principal of the firm, occupies a minimal footprint so as not to disturb its wooded site. Dark green, back-painted glass of the rainscreen wall cladding camouflages the house by reflecting the surrounding woods. The tower is a glass-enclosed stair that ascends from the forest floor to a treetop aerie connecting all levels of the building up to a rooftop terrace. The south-facing stair creates a solar chimney – as heated air rises, it is exhausted out the top, and fresh air enters the house from the cooler north side. Spreading out from the top of the stair is the main living space, cantilevered 30 feet from the ground.

Jury: "Whimsical. Delightful. A mini-house on steroids that recalls a forest ranger's watchtower. It shows the optimism of an architect. Keep the trees!"



©Paul Warchol

GLUCK+ DESIGN AND CONSTRUCTION TEAM: A.B. Moburg-Davis, Peter L. Gluck, Thomas Gluck, David Hecht, Marisa Kolodny
LANDSCAPE ARCHITECT: Hoerr Schaudt Landscape Architects

STRUCTURAL ENGINEER: Robert Silman Associates
M/E/P & ENVIRONMENTAL ENGINEER: IBC Engineering Services
LIGHTING CONSULTANT: Lux Populi

FAÇADE CONSULTANT: Forst Consulting Co.
CONSTRUCTION MANAGER: GLUCK+ Construction

McGee Art Pavilion, School of Art & Design, New York State College of Ceramics ALFRED, NY

Architect: ikon.5 architects

Client: State University Construction Fund,
State of New York

Located on the main campus pedestrian thoroughfare, the 19,000-square-foot pavilion, with its ceramic façade, promotes the school's objective to advance the art and science of ceramics. Unglazed terra-cotta tubes arranged in a staggered pattern act as a solar and rain screen, and also allude to the work of students within the building. The expansion to the original Peter Blake building (1973) includes a two-story exhibition hall with a mezzanine, offering a bird's-eye perspective of sculptural works on display. Suspended from the mezzanine ceiling is the black box Immersive Gallery for audio and video art forms. A canopy cantilevers over the sidewalk, sheltering a glass window wall that allows passersby a view of student work.



IKON.5 ARCHITECTS DESIGN
TEAM: Joseph G. Tattoni, AIA,
Arvind Tikku, AIA, Charlie
Maira, AIA, LEED AP, Michael
Zareva, LEED AP, Michael
Herbst, AIA, Shawn Daniels

STRUCTURAL ENGINEER:
Ysrael A. Seinuk
M/E/P ENGINEER: Joseph R.
Loring & Associates
CIVIL ENGINEER:
Costich Engineering

LIGHTING CONSULTANT:
Illumination Arts
GENERAL CONTRACTOR:
The Pike Company
LIGHTING: LFI
WALLCOVERING:
Benjamin Moore Paint
MESH RAILING: Amico

Jury: "Creates a new identity for the school; it adds punch to and changes the perception of the larger existing building. It takes the school's mission literally. Very witty."

Perot Museum of Nature and Science DALLAS, TX

Architect: Morphosis Architects

Client: Perot Museum of Nature and Science

Rejecting the notion of museum architecture as neutral background for exhibits, the 180,000-square-foot Perot Museum becomes an active tool for science education, including sustainability. Located near the Dallas Arts District, the museum is conceived as a large cube, with a textured, precast concrete exterior. The building floats over the site's landscaped plinth and is topped with an undulating roofscape composed of rocks and native grasses. The last escalator a museum-goer takes to get to the top floor is encased in a 150-foot-long glass tube on the building's exterior. It offers views of the city before it angles back inside.



Jury: "A powerful, iconic building. The precast concrete skin is beautiful and fits in well with the iconography of the city."

MORPHOSIS ARCHITECTS DESIGN
TEAM: Thom Mayne, FAIA, Kim
Groves, Brandon Welling, Arne
Emerson, Aleksander Tamm-
Seitz, Natalia Traverso Caruana,
Paul Choi, Kerenza Harris,
Sal Hidalgo, Andrea Manning,
Aaron Ragan, Scott Severson,
Martin Summers, Jennifer
Workman, AIA, Katsuya Arai,
Jesus Banuelos, AIA, Andrew
Batay-Csorba, Marco Becucci,
Chris Bennett, Anne Marie
Burke, Amaranta Campos,
John Carpenter, Min-Cheng
Chang, Emily Cheng, Kyle
Coburn, Jon Cummings, Laura
Decurgez, Yusef Dennis, Alex

Deutschman, Chris Eskew,
Alex Fritz, Andrew Gaudette,
Mauricio Gomez, Brock Hinze,
Yasushi Ishida, Jai Kumaran,
Edmund Kwong, Matt Lake,
Jeremy Magner, Hugo Martinez,
John McAllister, Jason
Minor, Borja Muguiro, Sophia
Passberger, Anna Protasevich,

Kateryna Rogynskya, Scott
Smith, Satoru Sugihara, Ben
Toam, Elizabeth Wendell, AIA,
Michelle Young, Josh Sprinkling
ASSOCIATE ARCHITECT &
SUSTAINABILITY CONSULTANT:
Good Fulton & Farrell

LANDSCAPE ARCHITECT &
SITE SUSTAINABILITY:
Talley Associates
OWNER'S REPRESENTATIVE:
Hillwood Development
STRUCTURAL ENGINEER:
Datum Engineers
CONSULTING STRUCTURAL
ENGINEER:
John A. Martin Associates
M/E/P ENGINEER:
Buro Happold
CIVIL ENGINEER:
URS Corporation
GEOTECHNICAL ENGINEER:
Terracon Consultants
FAÇADE: JA Weir Associates
LIGHTING CONSULTANT:
Office for Visual Interaction
ACOUSTICS & SECURITY:
JaffeHolden
AUDIOVISUAL/IT: WJHW
CODE: Jim W Sealy Architects
SPECIFICATIONS: Inspec
VERTICAL TRANSPORTATION:
Barbre Consulting
TECHNOLOGY & BIM: Synthesis
WATER PROOFING: Apollo BBC
ACCESSIBILITY:
Access By Design
ARCHITECTURAL
VISUALIZATION: Kilograph
COST ESTIMATOR:
Davis Langdon
GENERAL CONTRACTOR:
Balfour Beatty Construction

Model Home Gallery

SEOUL, SOUTH KOREA

Architect: NADAAA

Client: Samsung Corporation

In South Korea, model home galleries are designed to promote housing and establish relationships with area residents. Apartment buildings are created as multiples, with a new residential structure replicated up to 30 times to form an entire neighborhood. In addition to model homes and sales offices, they feature art galleries, auditoria, cafés, and open spaces that benefit the community. This 105,000-square-foot project is conceived as a black box punctuated by slit-windows embedded within horizontal louvers, perched atop a glass plinth. The building connects with its surroundings as city sidewalks extend through the building. Through the curtain wall, passersby can see activities inside and peek at the undulating ceiling that demarcates programming and infrastructure.

Jury: "This prototype for a mixed-use building is a beautifully detailed and mysterious object."



NADAAA DESIGN TEAM:
Nader Tehrani, Katie Faulkner, AIA, Kevin Lee, Dan Gallagher, Ellee Lee, Richard Lee, John Houser, Ryan Murphy, Samuel Jacobson, Tom Beresford, Tim Wong, AIA
ASSOCIATE ARCHITECT: AandD

LANDSCAPE ARCHITECT:
Dongshimwon
CIVIL ENGINEER: Daegyo
STRUCTURAL ENGINEER:
Yunwoo Structural Engineers
COST ESTIMATOR:
Shinhwa Interior Co.
MEP ENGINEER:
Chungwoo Eng.

LIGHTING: Taewon Electrical
EXTERIOR: Woojung
CURTAIN WALL:
Daemyung Gunyoung
ENERGY CONSULTANT:
Gunhwan
TRAFFIC CONSULTANT: KTS
EXHIBITION: A Works

Bay House NOYACK, NY

Architect: Roger Ferris + Partners

Client: Withheld

Located on Noyack Bay on the South Fork of Long Island, this 6,400-square-foot, five-bedroom residence optimizes indoor/outdoor beachfront living and emphasizes openness, natural light, and sustainability. The ensemble is a composition of two staggered bars paralleling the shoreline that connect on both floors. Sunlight streams into the interior through glass curtain walls, while louvered screens provide views, shading, and privacy. Perpendicular to the water, a leeward lap pool aligns with a gap in the structure that creates a two-level exterior living space. A deck-connected pool house contains a study and bathroom at grade, and an office on the second floor. Guest quarters are above a garage in a separate structure.

Jury: "The strength is its restraint; the simple, elegant use of screen adds depth to the building. Disciplined, rational, fresh, direct, and stripped down to the essentials."



ROGER FERRIS + PARTNERS
DESIGN TEAM: Roger Ferris, AIA, RIBA, Robert Marx, AIA, LEED AP, Myron Mirgorodsky, Tiziano Fabrizio, Brian Ridgeway, AIA, David Rooth

STRUCTURAL ENGINEER:
Robert Silman Associates
M/E/P ENGINEER: D'Antonio Consulting Engineers
CONSTRUCTION MANAGER:
JGF Pinnacle

CIVIL ENGINEER:
S.H.W. & S. Land Surveyors

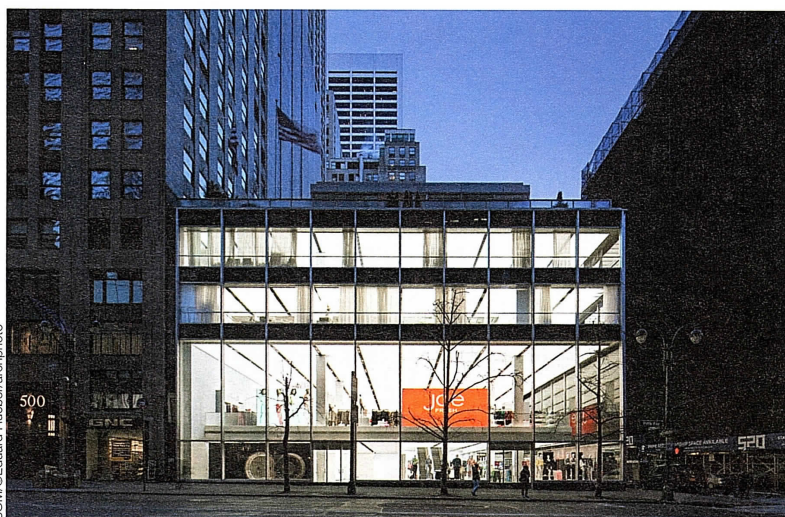
510 Fifth Avenue Renovation and Adaptive Reuse

NEW YORK, NY

Architect: Skidmore, Owings & Merrill

Client: Vornado Realty Trust

Designed by SOM's Gordon Bunshaft, FAIA, and completed in 1954, the Manufacturers Hanover Trust Company building was one of the first examples of a glass curtain wall. Over the years, this designated landmark suffered insensitive modifications. Adaptive reuse served as a vehicle for the preservation and restoration of elements fundamental to the integrity of the original design. The building's pavilion-like proportions, transparency, luminous ceilings, circular stainless-steel vault door, marble columns, and cantilevered floors were restored, and new systems were incorporated in the 30,000-square-foot renovation, which includes two retail floors and the basement. The original Bertoia-designed screen is back and can be seen behind the checkout counter of retailer Joe Fresh, the building's new occupant.



SOM/Eduard Hueber/archphoto

Jury: "This captures and retains the spirit and grandeur of the original design in a fresh, new way."

SOM DESIGN TEAM:
Roger Duffy, FAIA, T.J. Gottesdiener, FAIA, Jonathan Stein, AIA, Frank Mahan, AIA, Sam O'Meara, Petra Jarolimova
STRUCTURAL ENGINEER:
Skidmore, Owings & Merrill
M/E/P ENGINEER:
Highland Associates

LIGHTING CONSULTANT:
Brandston Partnership
TENANT FIT-OUT ARCHITECT:
Callison
GENERAL CONTRACTOR:
Sweet Construction Corporation (base building)
CONSTRUCTION MANAGER:
Richter+Ratner (tenant space)

Al Hamra Tower

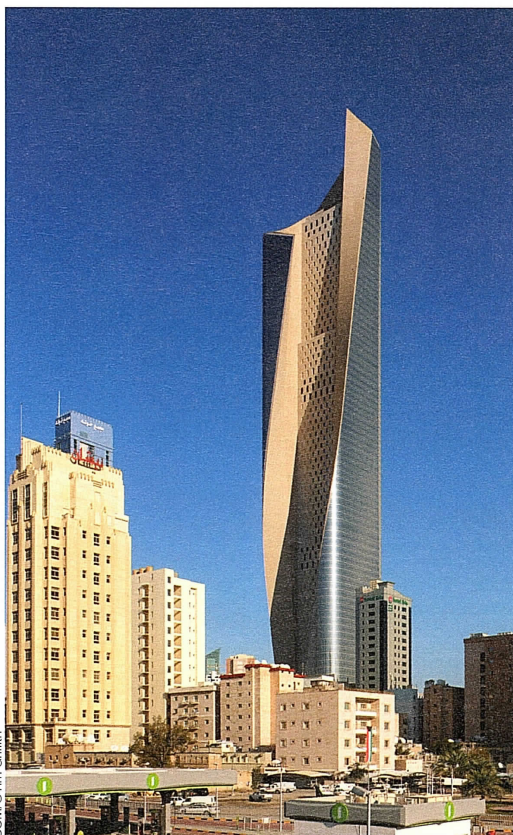
KUWAIT CITY, KUWAIT

Architect: Skidmore, Owings & Merrill

Client: Al-Jazera Consultants

At 77 stories tall, the 1.9-million-square-foot Al Hamra Tower is the tallest building in Kuwait. Removing a slice from each floor of the initial idealized mass, unprecedented for such a tall structure, generated the tower's asymmetrical geometry. Two flare walls of reinforced concrete extend from the southwest and southeast corners of the central core along the height of the tower. The limestone-clad south façade shields against solar gain and acts as a heat-storing thermal mass; glass along the east, north, and west façades offer gulf views. The 80-foot-high lobby contains an exposed concrete lamella bracing system that filters light in a way reminiscent of the vernacular architecture of the region.

Jury: "This incorporates cultural symbols in a fresh way and reminds us of a Middle Eastern dress."



SOM/Tim Griffin

SOM DESIGN TEAM:
Gary Haney, AIA, RIBA, Peter Magill, AIA, Aybars Asci, AIA, Mark Igou, AIA, Eric Van Epps, AIA, Herbert Lynn, AIA, Tarek Sharaway
ASSOCIATE ARCHITECT:
Al-Jazera Consultants
LANDSCAPE ARCHITECT:
Francis Landscapes
STRUCTURAL & M/E/P ENGINEER: Skidmore, Owings & Merrill; Mark Sarkisian, PE, SE, LEED, Neville Mathias, PE, SE, LEED AP, Aaron Mazeika, PE, SE, LEED AP
WIND TUNNEL TESTING:
BMT Fluid Mechanics (UK)
GENERAL CONTRACTOR:
Ahmadiah Contracting & Trading Company
PROJECT MANAGER: Turner Construction Co.
TELECOM/ACOUSTICS/ SECURITY/IT:
Shen Milsom & Wilke
VERTICAL TRANSPORTATION:
Van Deusen & Associates
FAÇADE MAINTENANCE:
Entek Engineering
FIRE PROTECTION: Arup
GEOTECHNICAL ENGINEER:
Consultancy Group Company
LIGHTING: OVI (Office for Visual Interaction)
TRAFFIC: Parsons Brinkerhoff

Sliced Porosity Block – CapitaLand Raffles City

CHENGDU, CHINA

Architect: Steven Holl Architects

Client: CapitaLand China

Instead of being designed as an object-icon skyscraper, this three-million-square-foot, LEED Gold project takes its shape from the distribution of natural light to the surrounding neighborhood. Lining the perimeter of the site are five mixed-use towers, the largest rising to 404 feet. The building structure is organized in six-foot-high openings with earthquake diagonals and glass panel slices. The minimum required sunlight exposures to the surrounding neighborhood determine the geometric angles that slice the white concrete. A large public plaza in the center of the block contains three levels, featuring water gardens that function as skylights to the six-story shopping precinct below.

Jury: "A modern-day version of the Barcelona Block, and a new way to look at dense living. A whole community within itself."



STEVEN HOLL ARCHITECTS
DESIGN TEAM: Steven Holl, FAIA, Li Hu, Roberto Bannura, Lan Wu, Haiko Cornelissen, Peter Englaender, JongSeo Lee, Christiane Deptolla, Inge Goudsmit, Jackie Luk, Maki Matsubayashi, Sarah Nichols, Manta Weihermann, Martin Zimmerli, Justin Allen, Jason Anderson, AIA, Francesco Bartolozzi, Guanlan Cao, Yimei Chan, Sofie Holm

Christensen, Esin Erez, Ayat Fadaifard, Mingcheng Fu, Forrest Fulton, Runar Halldorsson, M. Emran Hossain, Joseph Kan, Suping Li, Intl. Assoc. AIA, Tz-Li Lin, Yan Liu, Daijiro Nakayama, Pietro Peyron, Roberto Requejo, Elena Rojas-Danielsen, Michael Rusch, Ida Sze, Filipe Taboada, Ebbie Wisecarver, Human Tieliu Wu, Jin-Ling Yu

ASSOCIATE ARCHITECT & STRUCTURAL ENGINEER: China Academy of Building Research
MEP, FIRE ENGINEER & LEED CONSULTANT: Arup
LIGHTING CONSULTANT: L'Observatoire International
QUANTITY SURVEYOR: Davis Langdon & Seah (DLS)
TRAFFIC CONSULTANT: MVA Hong Kong
ARTIST: Lebbeus Woods with Christoph a. Kumpusch

Clemson University School of Architecture

CLEMSON, SC

Architect: Thomas Phifer and Partners

Client: Clemson University College of Architecture, Arts and Humanities

This 7,000-square-foot cast-in-place concrete building exhibits works from a valuable collection of woodcuts called *ukiyo-e*, meaning "pictures of the floating world," intended to elevate viewers from their daily routines. Inspired by this notion, the upper portion of the building appears to hover over a partially below-grade glass-box gallery and visitors' center. Above are a black box gallery and a flexible white box gallery exhibiting works by local artists and craftspeople. Each level has its own designated ramp providing direct access from the campus walk. The patterning of the façade is informed by the graphic method of depicting rain, found in many of the prints.

Jury: "Good integration of structure, daylighting, and sustainability. Quite amazing!"



THOMAS PHIFER AND PARTNERS
DESIGN TEAM: Thomas Phifer, FAIA, Eric Richey, Robert Chan, Katie Bennett
ASSOCIATE ARCHITECT: McMillan Pazdan Smith Architecture

LANDSCAPE ARCHITECT: Pond and Company
STRUCTURAL ENGINEER: Skidmore, Owings & Merrill
M/E/P ENGINEER: Talbot and Associates

CIVIL ENGINEER: Dutton Engineering
ENVIRONMENTAL CONSULTANT: Transsolar
GENERAL CONTRACTOR: Holder Construction

Center for the Advancement of Public Action, Bennington College

BENNINGTON, VT

Architect: Tod Williams Billie Tsien Architects
Client: Bennington College

Clustered around a central courtyard, three buildings comprising 15,800 square feet form a compound in which issues of global concern are addressed. The symposium building features a UN-style assembly room, classrooms, a faculty lounge, and an open-to-the sky, glass-walled interior courtyard. The residence building contains three live/work suites for visiting scholars. The Lens is a multiuse space for mediation, debate, and performance. Each building, designed to LEED Silver standards, is clad in locally-sourced reclaimed marble and climatized by a geothermal system. Large operable windows prioritize natural light and ventilation. Custom millwork, hand-glazed tiles, and vibrant fabrics add color and texture to the interiors.



©Michael Moran/OTTO

Jury: "It's a very tactile building that's beautifully detailed from façade to furniture. You want to caress it. Anytime you want to touch a building, it's a good sign."

TOD WILLIAMS BILLIE TSIENT ARCHITECTS DESIGN TEAM:
Tod Williams, FAIA, Billie Tsien, AIA, Susan Son, David Moses, AIA, Erin Putalik, Evan Ripley, William Vincent, Matthew Montry, Christina Chang

LANDSCAPE ARCHITECT:
Reed Hilderbrand

STRUCTURAL ENGINEER:
Severud Associates

M/E/P ENGINEER:
Ambrosino DePinto & Schmieder Engineers

CIVIL ENGINEER:
Otter Creek Engineering

GEOTECHNICAL ENGINEER:
GZA GeoEnvironmental

LIGHTING CONSULTANT:
Tillotson Design Associates

SUSTAINABILITY CONSULTANT:
Steven Winter Associates (for schematic design)

GRAPHICS CONSULTANT:
Roll Barresi & Associates

ROOF HATCH CONSULTANT:
Turner Exhibits

FOUNTAIN CONSULTANT:
Dan Euser Waterarchitecture

ACOUSTIC/AV/TELECOM CONSULTANT:
Acoustic Dimensions

STONE CONSULTANT:
Walker Zanger

CONSTRUCTION MANAGER:
Daniel O'Connell's Sons

MARBLE SUPPLIER:
Gawat Marble & Granite

GRANITE SUPPLIER:
Trowel Trades Supply

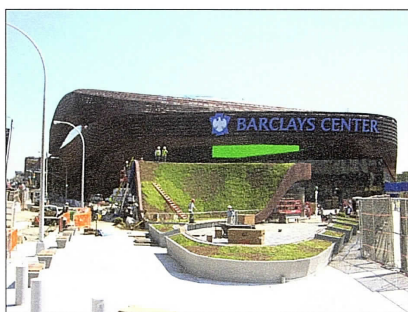
MILLWORK:
Descience Laboratories

FELT ARTIST: Claudy Jongstra

TILES: Gustin Ceramics



VIDARIS.COM



Barclays Center, Brooklyn, New York



Millennium Towers, Boston, Massachusetts



Hunters Point South, Long Island City, New York

Vidar, Inc. was formed to combine the operations of Israel Berger & Associates (IBA) and Viridian Energy & Environmental (Viridian). Vidaris focuses on providing a niche marketplace for specialty consultancies in the A/E/C worldwide industry that offer high level consulting and monitoring services for all buildings types and specialty structures in all real estate market sectors. By building synergy among its' brands, Vidaris creates additional value for its clients and provides a holistic approach to consulting services.

NEW YORK

CONNECTICUT

MASSACHUSETTS

LifeEdited 1 NEW YORK, NY

Architect: Guerin Glass Architects
Client: LifeEdited, Inc.



©Matthew Williams

This 420-square-foot space is the prototype for a line of extremely small, high-performance, transformable apartments being developed as models for sustainable living. Less space uses less material and less energy, unburdening the user from needing to fill multiple rooms that are used only part-time. Every element is designed with a specific purpose and in most cases is adjustable, allowing the apartment to serve a variety of functions. Furniture is built into the walls, and either folds or slides out to convert from couch to bed, kitchen island to dining table, or movie screen to office. All materials, finishes, fixtures, and appliances are high-functioning, certified sustainable, and locally sourced where possible. ■

Jury: "The constraints of the brief have resulted in a very resolved, seemingly spacious composition. It seems appropriate for where we are in the profession. Ingenious."



©Matthew Williams

GUERIN GLASS ARCHITECTS
DESIGN TEAM: Yu Wing Deng,
Scott Glass, AIA, LEED AP
ARCHITECT-OF-RECORD:
David Bucovy Architect

DESIGNER: LifeEdited:
Catalin Sandu, Adrian Iancu,
Graham Hill, Jayson Halladay,
Margaret Gorman
SUSTAINABILITY CONSULTANT:
David White

GENERAL CONTRACTOR:
Composite Fabrication
CONSTRUCTION MANAGER:
Scott Glass
FURNISHINGS:
Resource Furniture

Sean Kelly Gallery NEW YORK, NY

Architect: Toshiko Mori Architect

Client: Sean Kelly



©Michael Moran/OTTO

Commanding a prime spot in Manhattan's developing Midtown West is Sean Kelly Gallery, a 22,000-square-foot space exhibiting contemporary art. It occupies the ground and basement levels of a historic 1914 industrial building, its design combining a respectful deference to its urban context with a new material sensibility.

The interior is a careful balance of work and exhibition spaces, both equally on display to the public. It includes two exhibition areas, a library, offices, and a black box theater that doubles as a third exhibition space. This configuration allows for maximum flexibility, accommodating the broad range of work by gallery artists, including Marina Abramovic, Antony Gormley, Rebecca Horn, and the estate of Robert Mapplethorpe.

The entry serves as a portal into the monumental white space, offering a calm respite from the city's bustle. Adding contrast is a heavy timber reception desk and the central, wood-paneled library with custom floor-to-ceiling bookshelves. These are juxtaposed with the lightness of the galleries and glass-walled administrative offices. ■



©Michael Moran/OTTO



©Michael Moran/OTTO

TOSHICO MORI ARCHITECT
DESIGN TEAM: Toshiko Mori,
FAIA, Hye-Young Chung,
LEED AP

STRUCTURAL ENGINEER:
Rodney D. Gobble Consulting
Engineers

M/E/P ENGINEER: Thomas
Polise Consulting Engineer

LIGHTING CONSULTANT: Arup

GENERAL MILLWORK:

Material Process Systems

GENERAL CONTRACTOR:

Qwest Contracting

ARTISTS: Jeff Zimmerman
(library lighting); Peter
Superti (library table); Antony
Gormley (public gallery space
sculptures)

Jury: "A very strong execution done with great restraint and a light touch. The designer put a lot of effort into revealing as little as possible in some areas, while offering others with contrasting richness."

MALIN+GOETZ

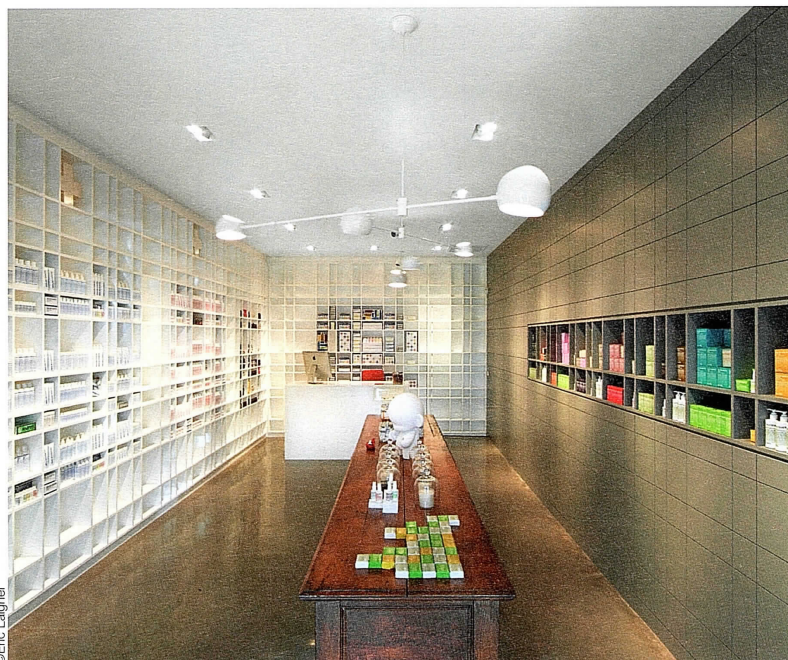
LOS ANGELES, CA

Architect: Bernheimer Architecture

Client: MALIN+GOETZ

This skin care and perfume company wanted its first Los Angeles retail shop to be a clean, modern environment that would highlight the brand's products and allow customers to locate products by type. The façade had to entice passersby, and the 800-square-foot interior needed a separate storage/office area for a large inventory. The custom shelving system is calibrated to the products' proportions; it covers two walls and incorporates a concealed door leading to the storage room. On the third wall, a niche has been fitted into a series of panels milled with the same "shelving" pattern. The reductive façade showcases the product in a lit display niche and allows views into the interior through a large glass opening.

Jury: "A graphic approach has resulted in a well-executed space that offers a seamless relationship between space and product."



©Eric Laignel

BERNHEIMER ARCHITECTURE
DESIGN TEAM: Andrew Bernheimer, AIA, Max Worrell, AIA, Alexandra Burr

GENERAL CONTRACTOR:
Vandermeer General Contractor
SEATING: Vitra

LIGHTING:
David Weeks Studio
FLOOR COVERING: Ardex
TABLES/DESKS: Knoll

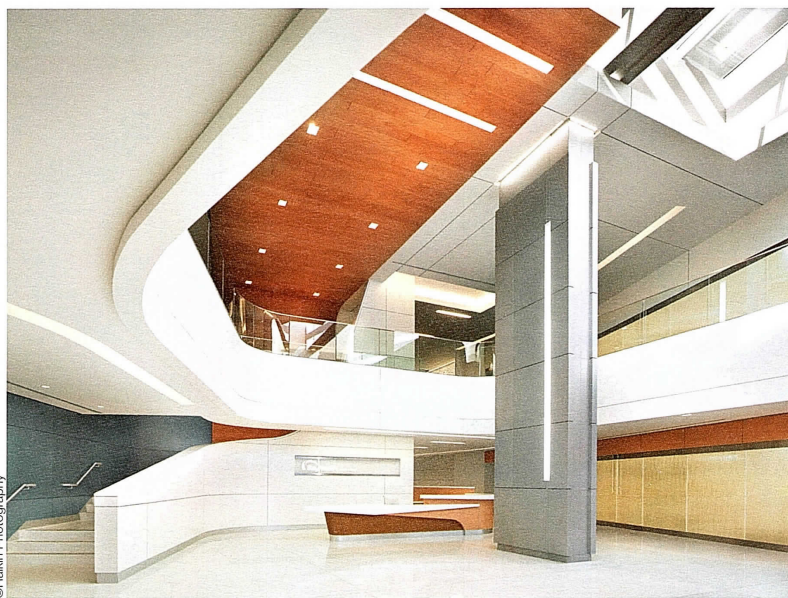
Bayhealth Medical Center

DOVER, DE

Architect: EwingCole

Client: Bayhealth Medical Center

Bayhealth Medical Center's \$140-million pavilion provides a state-of-the-art emergency department with a helipad, oncology center, conference center, sterile department, pharmacy, security department, loading dock, central plant, and parking garage. A skylit welcome center links the 245,000-square-foot addition to other hospital functions; its location in the three-story structure drove the upward-looking atrium design. The second level's curved floor opening frames the skylight, while the sweep of the stairway interlocks with the wood-clad canopy. A refined palate of colors, organic textures, and graphic accents activates what are primarily white forms. Facility-wide, the blend of clean white surfaces with pops of cheerful color enhanced by natural images and textures melds cutting-edge medical technology with a patient-friendly atmosphere.



©Halkin Photography

Jury: "A welcome break from the standard hospital environment. We were encouraged by the manipulation of the space. It would make you feel better about going there. Incredibly hard to do well."

EWINGCOLE DESIGN TEAM:
Andrew Jarvis, AIA, LEED AP, Saul Jabbawy, Mary Frazier, AIA, LEED AP, Rebecca Ofsharick

LANDSCAPE ARCHITECT:
The Becker Morgan Group

STRUCTURAL ENGINEER:
EwingCole: Aitor Sanchez, PE, Jason Wiley, PE
MEP ENGINEER: EwingCole: David Gordon, PE, Jason Fierko, PE, LEED AP, CEM, Christopher Brown, PE, John Kerns

LIGHTING DESIGNER:
EwingCole: Mary Alcaraz, PE, LC, CEM, LEED AP
PARKING GARAGE CONSULTANT:
Timothy Haahs & Associates
GENERAL CONTRACTOR:
Whiting-Turner Contracting

Marc by Marc Jacobs Showroom

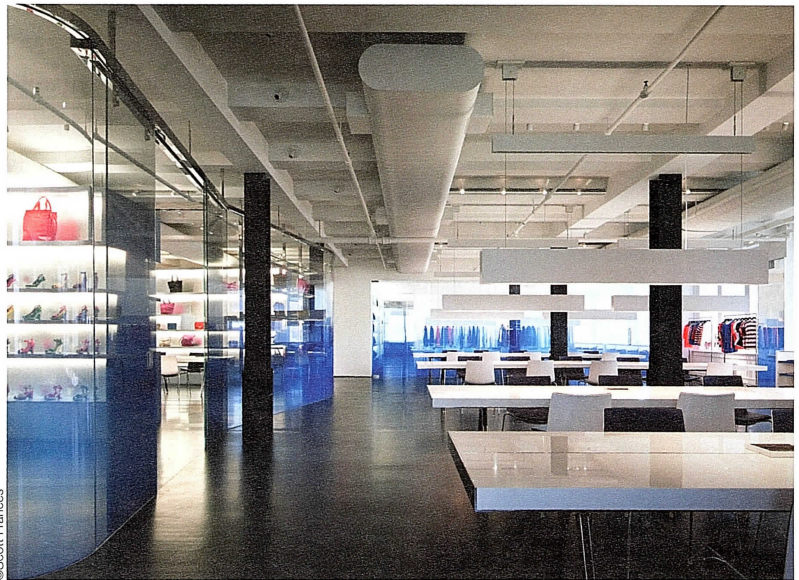
NEW YORK, NY

Architect: Jaklitsch/Gardner Architects

Client: Marc Jacobs International

This 6,500-square-foot fashion showroom for Marc by Marc Jacobs reinterprets the brand's iconic palette of blue glass, "Marc Blue" shelving, and stainless-steel fixtures to reflect the brand's maturing image. The design maximizes daylight in the deep floor plate, bringing it into the showroom as well as office and meeting areas needing privacy and acoustic control. A central curvilinear glass form delineates private zones while allowing light in; it is printed with a special gradient to create subtle visual screening and add presence. White Corian and polished stainless-steel tables create durable meeting spaces, while custom jewelry displays and egg-shaped necklace forms offer contemporary alternatives to traditional, off-the-shelf forms.

Jury: "The very well-detailed design brings light very successfully into the space. There is a lot of transparency while still offering privacy where called for."



©Scott Frances

JAKLITSCH/GARDNER
ARCHITECTS DESIGN TEAM:
 Stephan Jaklitsch, AIA, Mark
 Gardner, AIA, LEED AP BD+C
STRUCTURAL ENGINEER:
 Hage Engineering
M/E/P ENGINEER:
 HLW International

GENERAL CONTRACTOR:
 Apogee Design and
 Construction
LIGHTING: Illumination Works
FABRICATOR/MILLWORKER:
 Buzzoni
GLASS VENDOR:
 McGrory Glass

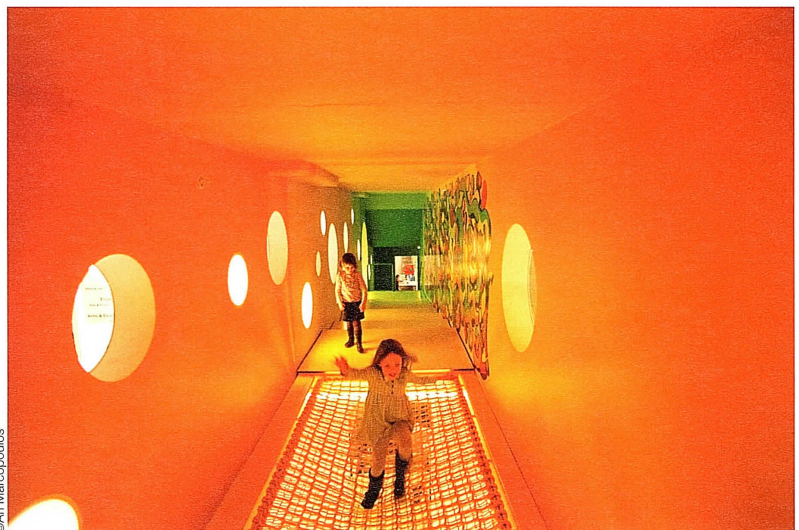
Children's Museum of the Arts

NEW YORK, NY

Architect: WORKac/Work Architecture Company

Client: Children's Museum of the Arts

The new 10,000-square-foot quarters of the Children's Museum of the Arts have allowed it to add and upgrade programs. A large central gallery provides a major exhibition and event space and a connector for activities. At its perimeter is a rainbow-colored corridor offering a transition between the "white boxes" of the gallery and classrooms that helps visitors distinguish among age-group activities. Children ages seven and older can go to the upper-level multipurpose art gallery, art studios, and media lab. The "stroller parking garage" leads to the Wee Arts studio for toddlers. A rope bridge, which is part of the corridor, spans the entrance and links to the museum's famous Ball Pond, an elevated structure visible from the entrance and outside.



©Ari Marcopoulos

Jury: "A very playful environment with an elegant use of color. The overhead net passageway for children is quite inventive."

WORKAC DESIGN TEAM:
 Dan Wood, AIA, LEED AP,
 Amale Andraos, Sam Dufaux,
 Nick Hopson, Tamicka Marcy,
 Beth O'Neill, Jesung Park,
 Lasse Lyhne-Hansen, Kevin
 Lo, Esben Serup Jensen,
 Rūni Weihe

STRUCTURAL ENGINEER:
 Gace Consulting Engineers
M/E/P ENGINEER: Plus Group
LIGHTING CONSULTANT:
 Tiltotson Design Associates
GRAPHIC DESIGN: Base Design
SINK FABRICATION:
 DESU Design

GENERAL CONTRACTOR:
 MG & Company
FLOOR COVERING: Studio HK
TABLES/DESKS: Quinze &
 Milan; Gressco; Knoll

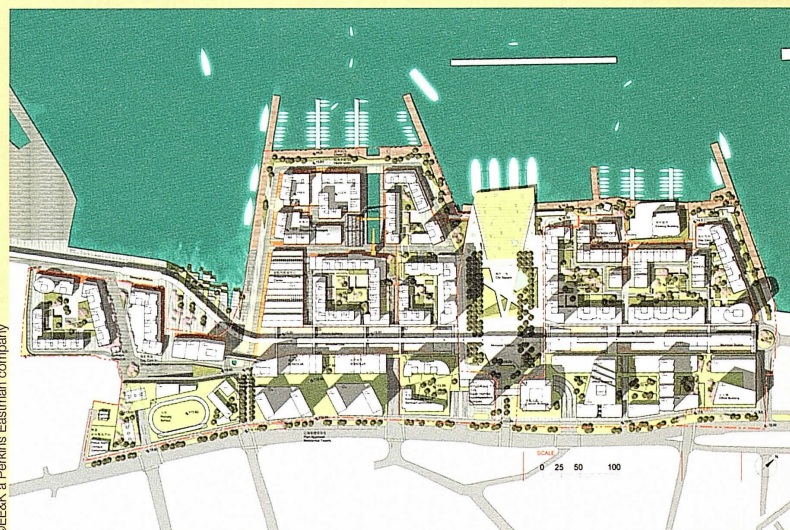
Qingdao Harborfront

QINGDAO, SHANGDONG, CHINA

Architect: EE&K a Perkins Eastman Company
Client: Franshion Properties (China); Qingdao City
Construction Investment Group



Growing prosperity and the relocation of commercial port activities to new facilities across Jiaozhou Bay have allowed Qingdao to reimagine its 64-acre waterfront. Old docklands and shipyards are being remade into new mixed-use communities that reunite the waterfront with the city. Proposed neighborhoods have building heights that step back from the water's edge. High-rise buildings mark key places, with low- to mid-rise buildings making up typical neighborhood blocks featuring interior courts and retail podiums. Pedestrian and local vehicular traffic are at grade; parking and arteries are below. Redesigned ferry and bus operations and a new multi-modal transit hub sit beneath a grand public park that is perched over the bay. Former liabilities will become assets, and selected structures such as derelict dry docks will be adaptively reused as a water inlet and marina serving as the centerpiece of a new plaza. Skeletal structures and overhead rail cranes of several warehouses will be preserved and transformed into a commercial destination with retail, restaurants, and nightlife venues. ■



Jury: "The level of inventiveness is amazing. An industrialized waterfront is being reclaimed by integrating leisure, housing, and retail with a superb hierarchy of spaces. A rich layering of experiences has been very well thought through."

EE&K DESIGN TEAM:
Chao Ming Wu, AIA, Ming Wu, AIA, Barry McCormick, AIA, Jungwoo Ji, Mikhail Kim, Yung Eun Kim, LEED AP, Richard Qian Li, AIA, LEED AP, Liang Liang, LEED AP,

Kiran Mathema, Katie Paxton, Prashant Salvi, Mathew Snethen, RA, Yuehui Xu, RA, Xinghua Zhao
LOCAL DESIGN INSTITUTES:
Shanghai Institute of Architectural Design &

Research; Qingdao Urban Planning & Design Institute
LOCAL PLANNING INSTITUTE:
Shanghai Urban Planning & Design Research Institute
OWNER'S REPRESENTATIVE:
Silver Asset Limited

Badouzi Harbor Urban Design with the National Museum of Marine Science & Technology and the National Aquarium KEELUNG CITY, TAIWAN

Architect: J.M. Lin Architect

Client: Ministry of Education, Taiwan

Jury: "An intricate engagement in a larger built fabric that provides much-needed density. It introduces three important civic buildings that give the city a new heart."

J.M. LIN ARCHITECT DESIGN
TEAM: Jou Min Lin, AIA

ASSOCIATE FIRM:
Fei & Cheng Associates

LANDSCAPE ARCHITECTS:
J.M. Lin Architect; The
Observer Design Group

STRUCTURAL ENGINEER:
Columbus Engineering Co.

M/E/P ENGINEER:
Kuan Yuan Engineering Co.

GENERAL CONTRACTORS:
Tasa Construction Co.;
Grandsun Engineering Co.;
Golden Sun Construction Co.

CONSTRUCTION MANAGER:
Taiwan Area National
Expressway Engineering
Bureau



Neglected sections of Badouzi Harbor, totaling 118 acres, are being transformed into marine science and ecology museums, a waterfront bike trail, highland parks, and ecology experience areas overlooking the sea. Blending preservation with innovation, the remains of one coal-fired power station from the 1930s and another from the '50s have been incorporated into the design of the new National Museum of Marine Science & Technology. The eco-museum complex also includes a 300-seat IMAX Theater and the Regional Exploration Center, which focuses on everyday harbor activities that enrich the city's cultural life. The yet-to-be-built National Aquarium, actually two buildings linked by an elevated walkway, will complete the celebration of the city's marine-based livelihood. ■



Franklin D. Roosevelt Four Freedoms Park

NEW YORK, NY

Architects: Louis I. Kahn, FAIA (1901-1974);

David Wisdom, FAIA (1906-1996)

Architect-of-Record: Mitchell | Giurgola Architects

Client: Franklin D. Roosevelt Four Freedoms Park

Louis Kahn's only project in New York City took more than 40 years to be realized. The four-acre memorial to President Franklin D. Roosevelt and the four essential human freedoms he espoused sits at the southern tip of Roosevelt Island in the East River. The park is as true to Kahn's design as possible. A central lawn is flanked by two allées lined with little-leaf linden trees. "The Room" is an open-air plaza at the tip of the island surrounded on three sides by 36-ton monolithic granite blocks spaced one inch apart; at its entrance is a colossal bronze bust of FDR. To accommodate rising sea levels, the elevation of the park was raised approximately 15 inches.



©Paul Warchol

Jury: "This is a space of quiet celebration and angelic zest. A long, nature-filled entry leads to a room of stability, at which point the city goes away and recollection can begin."

ARCHITECT-OF-RECORD:
Mitchell | Giurgola Architects
Landscape Architects: Harriet
Pattison (w/Kahn); Lois Dubin
(1975-present)

STRUCTURAL ENGINEER:
Weidlinger Associates

M/E/P ENGINEER:
Loring Engineers

GEOTECHNICAL ENGINEER:
Langan Engineering &
Environmental Services

PROJECT MANAGEMENT
CONSULTANT: John Conaty, RA
LIGHTING CONSULTANT:
Tillett Lighting Design
OWNER'S REPRESENTATIVE:
Metropolitan Planning &
Management
CONSTRUCTION MANAGER:
Sciame

agri-CULTURE: Richardson Mixed Use Development

RICHARDSON, TX

Architects: SAMOO Architecture New York;

SAMOO Architects & Engineers

Client: JP Partners

agri-CULTURE is a recipe for a healthy lifestyle and a sustainable environment. Capitalizing on the city's agricultural past, the design transforms an underutilized office park into a 76-acre, mixed-use, transit-oriented development with a generous urban farming component. A non-profit would manage the farmland, which can be used by residents, restaurants, research groups, and schools. The state's topographic grid system was used to determine optimal sites for planting zones, interspersed between existing office buildings, and locations for educational and leisure activities. A pedestrian bridge over the highway encourages the use of mass transit to get to the farm.



©SAMOO Architecture, Gabor Csah

Jury: "It is a thought-provoking metaphor for the need to get close to agriculture again. Having agriculture bound into urban design is a reminder to integrate food production into urban living."

SAMOO DESIGN TEAM:
Sang-won Lee, AIA, Joseph
Lengeling, AIA, Julie Roberts,
Jeff Schmidt, AIA, LEED AP,
Harry Park, Robert Condon, AIA

Urbaneer Resilient Water Infrastructure

BROOKLYN, NY

Designer: Terreform ONE

Client: Borough of Brooklyn, NY

This investigation focuses on storm water retention along the Brooklyn waterfront by adaptively reusing decommissioned naval vessels to create an engineered landscape that morphs into a riparian buffer zone. After being decontaminated, the hulls of the vessels are cut into vertical sections, sunk at designated locations, and filled with dredged sediment to stabilize them. The parts are then arranged in a way that slows the velocity of the current, enforces natural sedimentation at different scales and levels, and promotes the reestablishment of salt marshes. This project has implications for the overarching problem of rising sea levels in New York Harbor and beyond.

Jury: "We like this because of its holistic view and considerable variety; it is unbelievably sustainable, proactive, and full of imagination."



©Terreform ONE

TERREFORM ONE DESIGN TEAM: Mitchell Joachim, Ph.D., Assoc. AIA, Maria Aiolo, Assoc. AIA, LEED AP, Melanie Fessel, Josef

Schrock, Elisabeth Haid, Wagdy Moussa, James Schwartz, Jacqueline Hall, Greg Mulholland

Hunters Point South Waterfront Park

LONG ISLAND CITY, NY

Park Designers: Thomas Balsley Associates / WEISS/MANFREDI

Client: NYC Economic Development Corporation

The Hunters Point South neighborhood is on the rise, and its greatest amenity is its 10-acre waterfront park. New wetlands and paths replace concrete bulkheads and create an infrastructural "soft" edge. A richly planted bioswale delineates the park from inland areas. The focal point is an elliptical-shaped lawn framed by a continuous path and a pleated-steel shade canopy that shelters a water ferry dock and a concessions building. A 30-foot-high cantilevered platform overlooks the marshlands at the water's edge. The park's highly irregular perimeter varies in width, determining the scale of program elements.



©Arup/Thomas Balsley Associates / WEISS/MANFREDI

"So connected to the urban plan; reaches out to the water's edge. Very ingenious in accommodating storm water as part of a natural system, and gives a healthy edge to the city."

THOMAS BALSLEY ASSOCIATES DESIGN TEAM: Thomas Balsley, FASLA, Christian Gabriel, Dale Schafer, Michael Koontz
WEISS/MANFREDI DESIGN TEAM: Marion Weiss, FAIA, Michael A. Manfredi, FAIA, Christopher Ballentine, RA, Michael Steiner, LEED AP, Lee Lim, Michael Blasberg, RA, Alice Chai, Nick Elliot, Hyung-Gul Kook, AIA, Joe Vessell

PRIME CONSULTANT & INFRASTRUCTURE DESIGNER (CIVIL, STRUCTURAL ENGINEER; LIGHTING DESIGN): Arup
ECOLOGICAL SYSTEMS & RESTORATION ECOLOGIST: E-Design Dynamics
MARINE ENGINEERING: Halcrow
PUBLIC ART: Karyn Olivier
M/E/P; FP ENGINEERING: A.G. Consulting Engineering
ENVIRONMENTAL ENGINEER: Yu & Associates
COST ESTIMATOR: VJ Associates
TRAFFIC ENGINEER: B-A Engineering
GRAPHIC DESIGNER: Two Twelve
HISTORICAL RESEARCHER: AKRF

New Holland Island

ST. PETERSBURG, RUSSIA

Architect: WORKac/Work Architecture Company
Client: New Holland Island Development

For centuries, New Holland had been hidden from the world. All outsiders could see was a red brick archway over a channel leading to the 19-acre island in the heart of St. Petersburg, a military port conceived by Peter the Great. Today, based on a competition-winning master plan, a cultural city-within-a-city is being created, to be completed by 2017. Brick warehouses once used for drying timber are being restored and repurposed for museums, restaurants, and hotels. An interior public promenade winds its way below the roofs of warehouses to be linked by sky bridges, and new construction includes a contemporary art museum. Parking and shared infrastructures are situated beneath a sloped, landscaped wedge overlooking an all-season recreational area – formerly a pool used to test ships.



©WORKac

Jury: "Brash, bold, and an incredibly rich use of space. With urbanism, you can embalm it or destroy it. This project adaptively reuses it with a careful repositioning of historical artifacts for a variety of contemporary uses."

WORKAC DESIGN TEAM:

Amale Andraos, Dan Wood, AIA, LEED AP; Competition Team: Jason Anderson, Guilherme de Bivar, Tony van Diep, Sam Dufaux, Julcsi Futo, Alina Gorokhova, Nick Hopson, Sooran Kim, Elodie Le Roy, Tamicka Marcy, Anna Menke, Marta Pavao, Video: Eric Lane. Project Team: Sam Dufaux, Michael Alexander, Bertilla Baudiniere, Estelle Bordas, Ilya Chistiakov, Ivan Cremer, Patrick Daurio, Julcsi Futo, Brantley Highfill, Alfie Koetter, Victoria Meniakina, Chris Oliver, Timo Otto, Maggie Tsang, Colleen Tuite

PRESERVATION ARCHITECTS: Jorge Otero-Pailo, AIA; Xenia Vytuleva

STRUCTURAL, M/E/P, TRAFFIC ENGINEER: Arup

BALLOON CONSULTANT: Groupe AEROPHILE



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Kápolna Madaras

MADARAS, HARGHITA
COUNTY, ROMANIA

Architect: Christopher Johnson Architect
with Ramona Albert
Client: Jozsef Petho



©C. Johnson/R. Albert

Located on the highest summit of the Harghita Mountains of Transylvania, Kápolna Madaras is a small pilgrimage chapel open to travelers and local villagers. Every summer for generations, area Roman Catholics have journeyed to Madaras to witness the blessing of local saints. The congregation has always been exposed to the elements but, once built, the 590-square-foot chapel will provide shelter and a place of rest.

The building is a proclamation of natural and man-made dualities. It is at once “the cathedral” and “the cave” – temporary and permanent, cultured and primitive. The space allows the ceiling to disappear into the heights – at its tallest point the structure is 42 feet high – with the eye and mind drawn upward. The light filtering in from behind the nave provides a quiet glow, while the small oculi overhead allow precise shafts of light at certain times of day.

The truncated doughnut-shaped form can appear either light and billowy or massive and inert, resembling both a tent and a stone. The textural play of the interior and exterior surfaces reinforces the idea that the building is a simple continuous manifold – a two-sided sheet of wooden skin, primitively formed into a shelter. Digital and parametric design technologies are reconciled with local materials and construction techniques: in particular, the centuries-old woodworking skills of local carpenters. ■



©C. Johnson/R. Albert

Jury: “It’s incredibly compact, precise, clear, and very expressive. Fully recognizable as a hill chapel, it still manages to challenge ideas of what a chapel should be.”

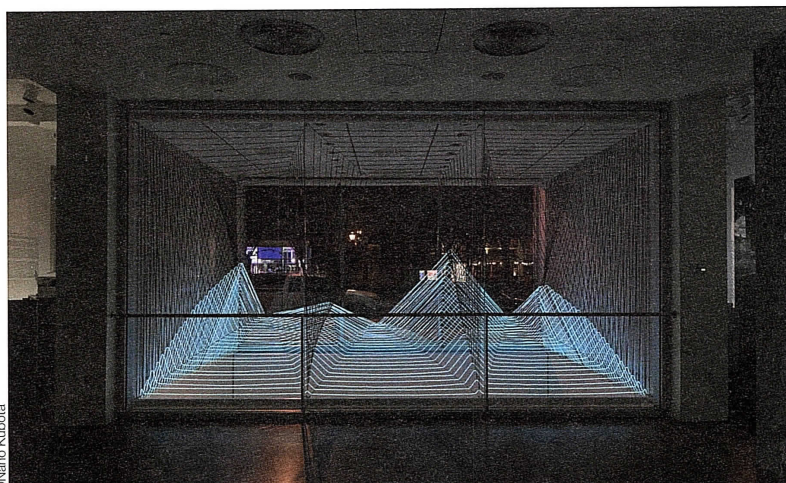
DESIGN TEAM:
Christopher Johnson, AIA,
LEED AP, Ramona Albert

Landscape (Triptych)

NEW YORK, NY

Architect: ABRUZZO BODZIAK ARCHITECTS
Client: AIA New York Chapter

An installation created for the Center for Architecture's street-front space, this abstract landscape is composed of polyethylene-fiber rope and energy-efficient electroluminescent (EL) wire strung in tension across the double-height, 270-square-foot area. The Center's large-scale windows define a divided canvas through which the landscape is represented, its form inverting when seen in different light conditions. In the dynamic interplay of light and space, each material takes precedence by night or day. Conceptualized as a sketch in light, the project was suggested by the neon lights of neighboring storefronts. EL wire, typically used for emergency lighting, nighttime costumes, raves, and events such as Burning Man, was repurposed to create a low-voltage, neon-like landscape that seems to extend from the adjacent sidewalk.



Jury: "It creates a maximal effect through minimal means. It affords the opportunity to explore duality – the thing as both source and shadow of the source."

ABRUZZO BODZIAK ARCHITECTS
DESIGN TEAM: Gerald Bodziak, AIA, LEED AP, Emily Abruzzo, AIA, LEED AP, Lee Gibson, Christopher Egervary, Christian Poules
STRUCTURAL ENGINEER: Thornton Tomasetti
SCRIPTING CONSULTANT: Desbiens Design Research

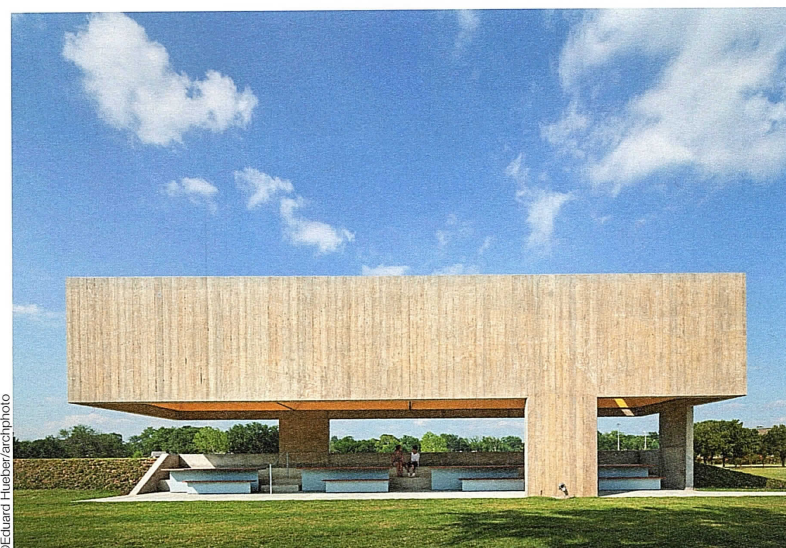
STEEL FABRICATION: Sure Ironworks
TECHNICAL ROPE: Samson Rope
ELECTROLUMINESCENT WIRE: Cool Neon

Webb Chapel Park Pavilion

DALLAS, TX

Architect: Cooper Joseph Studio
Client: City of Dallas

The Dallas Park and Recreation Department is replacing several decaying 1960s shelters in its public parks. One replacement, set into a berm between a community soccer field and playground, is a simple, raw concrete pavilion that asserts pure geometry to achieve bold form and function. The structure's cantilevered canopy of exaggerated depth has only three supports, allowing visitors almost seamless views of the surroundings. Inside, the 903-square-foot pavilion's heavy shell opens to reveal four vibrant yellow pyramidal voids in the roof. Their primary purpose is natural ventilation based on the open-sided, thatched-roof *palapa*, encouraging hot air to move through the pavilion. Convection breezes increase as the volume seemingly lifts away from the ground, cooling those using the pavilion's picnic tables and benches.



Jury: "A compact, smart solution that has a direct relationship with both earth and sky. It is a figure in the landscape, sculptural and powerful."

COOPER JOSEPH STUDIO
DESIGN TEAM: Wendy Evans Joseph, FAIA, LEED AP, Chris Cooper, AIA, LEED AP, Chris Good, Read Langworthy
ASSOCIATE ARCHITECT: Quimby McCoy Preservation Architecture
STRUCTURAL ENGINEER: Jaster-Quintanilla Engineering

ELECTRICAL ENGINEER: Gerard & Associates Consulting Engineers
CONCRETE CONSULTANT: Reginald D Hough, FAIA Architectural Concrete Consultant
GENERAL CONTRACTOR: Phoenix 1 Restoration & Construction

Columbia University Medical Center Education Building

NEW YORK, NY

Architects: Diller Scofidio + Renfro with

Executive Architect Gensler

Client: Columbia University

The new Medical Center Education Building will be the anchor for the redesigned Columbia University Medical Campus. The 100,000-square-foot tower condenses diverse university functions into a 14-story “vertical campus.” Occurring alongside such private spaces as lecture halls, classrooms, laboratories, and administrative offices are informal public areas including the student commons, lounges, and cafés. Situated along the sun-lit south façade of the building, this multistory, interconnected “Study Cascade” is the building’s unifying element, an inviting landmark that restores a sense of place to the academic community. To enclose the private spaces, the north façade is clad in cement panels with strip windows sheathed by an aluminum exo-skin. Together, the two façades form a building that is at once strategically introverted and extroverted.

Courtesy of Diller Scofidio + Renfro and Columbia Medical Center



Jury: “It reinvents the academic tower, inserting public spaces that provide new opportunities for functions to mix together.”

DILLER SCOFIDIO + RENFRO
DESIGN TEAM: Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Benjamin Gilmartin, AIA, Gerard Sullivan, AIA, LEED AP, Barak Pliskin, AIA, LEED AP, Jesse Saylor, Elizabeth Wisecarver, Chris Hillyard, Josh Jow, JD

Messick, Thomas Carruthers, Yoon-Young Hur
EXECUTIVE ARCHITECT: Gensler
LANDSCAPE ARCHITECT: SCAPE Landscape Architecture
STRUCTURAL ENGINEER: Leslie E. Robertson Associates
MEP ENGINEER/TEL/DATA CONSULTANT: Jaros Baum & Bolles
CURTAINWALL CONSULTANT: Buro Happold
LIGHTING CONSULTANT: Tillotson Design Associates
ACOUSTIC/A/V CONSULTANT: Cerami & Associates
BUILDING CODE CONSULTANT: Milrose Consultants
ELEVATOR CONSULTANT: Jenkins & Huntington
GRAPHIC DESIGN: 2x4
GEOTECHNICAL ENGINEER: Weidinger Associates
SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental
FOODSERVICE CONSULTANT: Cini-Little International
CONSTRUCTION MANAGER: Sciame
WIND TUNNEL: Boundary Layer Wind Tunnel Laboratory
COST ESTIMATOR: Gardiner and Theobald

Delancey + Essex Municipal Parking Garage

NEW YORK, NY

Architect: Michielli + Wyetznar Architects

Client: NYC Department of Design +

Construction; NYC Department of Transportation

This renovation of the six-story, 40-year-old Delancey and Essex Municipal Parking Garage on the Lower East Side renews the 130,000-square-foot concrete structure and introduces innovative, dynamic façades on both sides of the through-block building. The lightweight façades are composed of two layers of cables strung diagonally in contrasting directions to produce a moiré effect. The patterns seemingly move across the building as viewers pass by. The 1¼-inch composite cable is standard DOT road barrier material used in a new way – turned sideways and spanned vertically. The cables, which allow for natural ventilation, are positioned as though woven on a loom, a nod to the area’s early garment industry.

©Michielli + Wyetznar Architects



Jury: “The solution uses minimal means to achieve a high effect. It offers a continual sense of visual animation on both streets.”

MICHIELLI + WYETZNER
ARCHITECTS DESIGN TEAM: Frank Michielli, LEED AP, Michael Wyetznar, AIA, LEED AP, Jason Pogorzala, Kottling Luo, Rebecca Arcaro, Elena Hasbun
STRUCTURAL ENGINEER: Engineering Group Associates

M/E/P ENGINEER: M-E Engineers
LIGHTING CONSULTANT: Tillotson Design Associates
ELEVATOR CONSULTANT: Van Deusen & Associates

Wyckoff House Museum

BROOKLYN, NY

Architect: nARCHITECTS

Client: NYC Department of Parks & Recreation

The museum is New York State's oldest private residence (c. 1650) and the city's first designated landmark. The city commissioned the 4,800-square-foot cultural education building and landscaping of the one-acre site to provide a buffer between the neighborhood and the museum, and to chronicle Dutch history in Brooklyn and America. A covered central passageway connecting two separate volumes leads to the house. The portal provides access to public programs and administration and acts as a shelter for outdoor activities. The building's dark zinc cladding offers a dramatic contrast with the portal's orange-glazed terra-cotta rainscreen interior. The landscape design includes native historical plantings woven into a simple, sparse covering with an indirect path to the house. The building is on track to receive at least LEED Silver.



©nARCHITECT

Jury: "The solution draws you in, creating an extended threshold for the house. It makes the house more precious, providing a context that extends its meaning and importance."

NARCHITECTS DESIGN TEAM:
Eric Bunge, AIA, Mimi Hoang, AIA, LEED GA, Ammr Vandal, RA, LEED AP, Christopher Grabow, Lily Zhang, Marc Puig, Cheryl Baxter, Tony-Saba Shiber, Daniel Katebini-Stengel; with Mariela Alvarez Toro, Daniel Morrison, Alex Tseng, Nancy Putnam
LANDSCAPE ARCHITECT:
Nancy Owens Studio

STRUCTURAL ENGINEER:
Robert Silman Associates
M/E/P ENGINEER: Plus Group Consulting Engineering
LIGHTING: MediumBase
CIVIL ENGINEER: Muñoz Engineering and Land Surveying
COST ESTIMATOR: Westerman Construction
GRAPHIC DESIGN:
karlssonwilker

Helsinki Central Library

HELSINKI, FINLAND

Architect: Platform for Architecture + Research

Client: City of Helsinki

The Central Library, planned for Helsinki's cultural district, addresses the complex program of a 21st-century library and the site's potential as a civic link. Its six floors are intersecting axes that organize the 150,000-square-foot building, providing dynamic configurations for the library's program – and spectacular vistas. With each floor pointing toward a landmark, the library becomes a symbolic center for the city. The west façade's varied surfaces capture facets of daylight and offer views of the sky and sea. The narrow building's long-span truss system and 38-foot-wide floor plates allow for column-free flexibility in layout, and create an ideal reading environment by maximizing natural light. Sustainable strategies of site integration, natural light autonomy, high-performance façade, and cogeneration make it a zero-carbon building.



©Platform for Architecture + Research

Jury: "The design offers a highly transparent, powerful form, a hyper version of the *maison de verre*. It exerts itself as a civic presence, contributing to its context."

PLATFORM FOR ARCHITECTURE + RESEARCH DESIGN TEAM:
Jennifer Marmon, AIA, LEED AP, Angus Goble, Dip. Arch. ARB, Assoc. AIA, Matthew Young, Ross Ferrari, Allison Klute, Assoc. AIA, Cory Ringo, Seyoung Choi, Ryan Fagre, Tom Ames,

Assoc. AIA, Reza Hadian, Garrett Runck, Aliya Popita, Yen Vo, Cici Luong, Ji Hao
STRUCTURAL ENGINEER & ENVIRONMENTAL CONSULTANT:
Arup, Russell Fortmeyer, LEED AP, Senior Consultant
VISUALIZER: Laptop

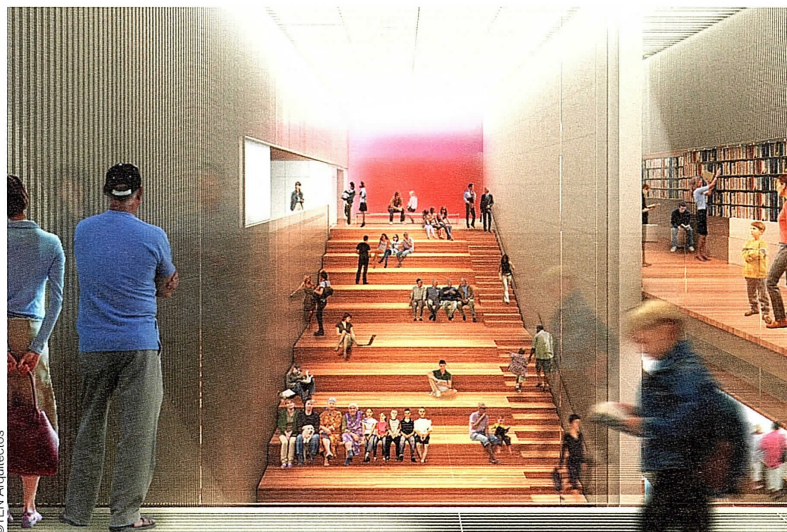
53rd Street Library

NEW YORK, NY

Architect: TEN Arquitectos

Client: New York Public Library

In a Manhattan neighborhood known for museums, high-end retail, and luxury residences, this 30,000-square-foot branch library will serve as a public space for the community and tourists. Set at the base of a new 40-story hotel, the design transforms a predominantly below-grade site into an open, light-filled civic landscape. Its sheer glass façade reveals a descending play of spaces with glass, stone, ipe wood, and perforated zinc offering a variety of textures. A cascading stair and bleacher connect the three floors, bringing light and views to the interior's deepest corners. The adaptable open plan and integration of books, art, and technology will provide a wide choice of spaces. Designed to achieve at least LEED Silver, the project will include signage and/or tours that highlight its sustainable strategies.



©TEN Arquitectos

Jury: "A distinctly urban building that offers passersby an inviting, content-filled void, with every passage involved in a binary split. The transparency makes it feel more social."

TEN ARQUITECTOS DESIGN
TEAM: Enrique Norten, Hon.
FAIA, Andrea Steele, AIA,
James Carse, LEED AP, Joe
Murray, Erik Martinez

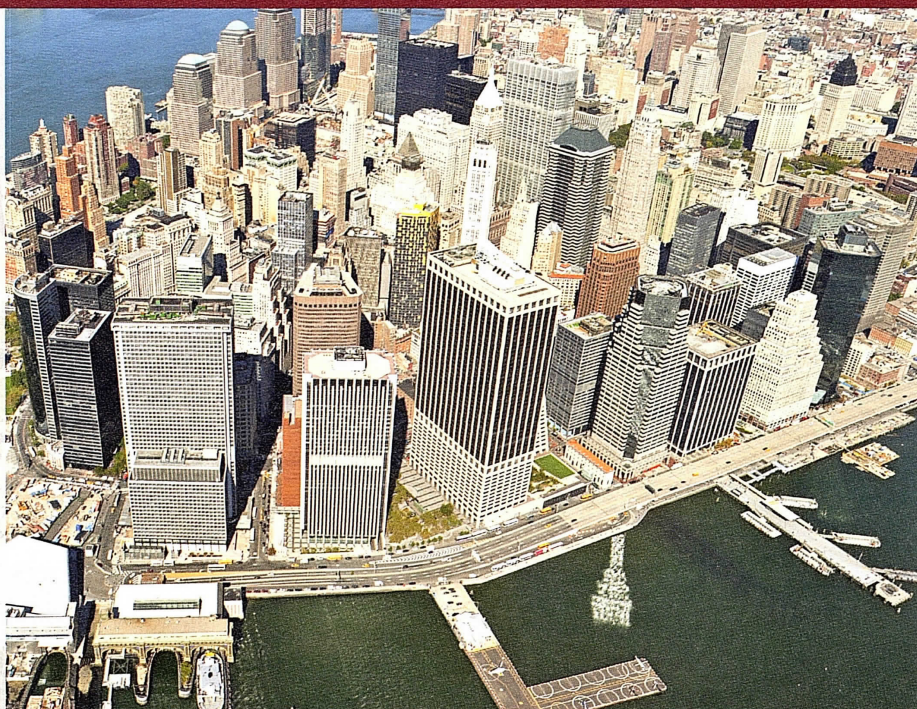
STRUCTURAL ENGINEER:
WSP Cantor Seinuk
M/E/P ENGINEER &
SUSTAINABILITY CONSULTANT:
Cosentini Associates

LIGHTING CONSULTANT: Horton
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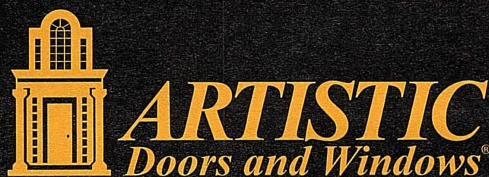


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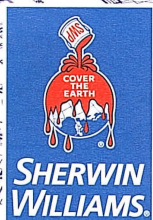
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de Kerret and Bell at the iconic New York Yacht Club.

RHETORICALLY SPEAKING

Isn't It Iconic?

If you try to be an icon,
then the icon becomes you.

—from “Icon” in the album *Manhay*, Daan Stuyven, 2009

In semiology as in architecture, an icon is a sign or construction whose form directly reflects the thing it signifies. The word icon, from the Greek *εἰκών*, generally means likeness or image. But iconic architecture has taken on a somewhat more provocative sense, referencing buildings that are described as timeless or as targets, of overarching importance, and as creators of civic context.

The iconographic potential of extraordinary structures can often be recognized through logotypes seen as *maquettes* or miniatures, models of the project. An iconic building can be, in Charles Baudelaire’s words from “Correspondances” in *Les Fleurs du Mal* (written in 1857, the year the AIA was founded), “a temple in which living pillars sometimes let slip indistinct words – into a shadowy and profound whole” or “infinite things – that sing of the transports of the spirit and the senses.” (Translation by Cat Nilan, 2004.)

This year 12 distinguished jurors picked 42 award-winning buildings, interiors, projects, and sites, some of which will prove, over time, to be iconic. Many of these award winners symbolize durability, convenience, and delight. These Vitruvian principles can also be considered as criteria for evaluating the visual identity of their graphic representation.

The Al Hamra Tower in Kuwait City, by Skidmore, Owings & Merrill, has a logotype whose shape recalls the 1,354-foot-tall swoop of the built form. It was inspired by the name of the tower when written in Arabic. The logo’s designers say they “mirrored the tower in so many ways, combining ancient and new characteristics that reflect the harmony between mass and space.” By shape and color, the graphic symbol is meant to reflect and evoke attributes of the building, including “strength, power, defiance, and steadfastness.” The height, poetry, and pro forma of Al Hamra may determine its long-term importance. But its logo, betting on that success, emphasizes its ambition.

Closer to home is the \$75-million renovation by Ennead Architects of the famed New York City Center on West 55th Street. This landmark performing arts space hosted the Mayor’s Awards for

Arts and Culture earlier this year. FutureBrand, the graphic designers of the theater’s logo, wrote that “a bold visual identity was created to bring New York City Center’s story to life” – one that evokes the architecture of the building itself and calls to mind the shape of the stage and façade, using “patterns and colors found in the facility to speak to its beauty and diversity.” There is an inheritance from the past and a glance toward the future – movement and change are glimmering in both the logo and the building.

Looking at these award-winning places and others, such as Louis I. Kahn’s Franklin D. Roosevelt Four Freedoms Park on Roosevelt Island, we ask: Is each place an object or a sign? At the FDR park, the rectilinear stones, paralleled in the logo, embody each of the Four Freedoms (of speech, of religion, from want, and from fear) in a shape that conjures up durability and evokes a succession of megaliths or *menhirs*.

In these diverse typologies – an office tower in the desert, a renovated concert hall in Manhattan, and a long-delayed memorial on a previously quarantined urban island – the notion of “icon” is ambivalent. It is simultaneously what announces but also grounds each building. These structures are first and foremost functional shells housing public uses that become a visible index of a culture of place. But, as exuberant expressions of the moment and the future, these award winners are a large part of what an architectural enthusiast comes to visit and value. The architecture becomes the most important part of the visual experience. And the logo representing each structure becomes the miniaturized symbol – the architectural cameo – of the project as both commodity and community.

In John Ruskin’s words, “When we build, let us think that we build forever.” Ditto for the graphics.

Rick Bell, FAIA

Executive Director, AIA New York Chapter

Gwenaëlle de Kerret

Semiotician – Qualitative Research Director
Harris Interactive, Paris



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Index to Advertisers

ACCOUNTING

Grassi & Co. 56

AIR & VAPOR BARRIERS/MOISTURE

MANAGEMENT

Hohmann & Barnard, Inc. 4

Vidaris, Inc. 38

APPLIANCES

GE Monogram Design 11

Karl's Appliance Wholesale

Division 20

ARCHITECTS

Noble Company 21

ARCHITECTURAL BAR GRILLES

Architectural Grille 21

Artistry in Architectural Grilles 54

ARCHITECTURAL DOORS & WINDOWS

Artistic Doors & Windows 53

ARCHITECTURAL HARDWARE

C R Laurence Company, Inc.

..... Inside Back Cover

DORMA Americas 5

ATTORNEYS

Zetlin & De Chiara, LLP 52

AUDIO VISUAL/ACOUSTICAL

CONSULTING

Harvey, Marshall Berling

Associates 20

AUDIO/VISUAL

Audio Video Systems 18

AUDIO-VISUAL SYSTEMS

Electrosonic, Inc. 9

CLAIMS DISPUTE RESOLUTION

Zetlin & De Chiara, LLP 52

CONSULTING & DESIGN SERVICES

Auerbach Pollock Friedlander 22

Shen Milsom & Wilke 5

CONSULTING ENGINEERS

Edwards & Zuck, P.C. New York 56

Severud Associates Consulting

Engineers P.C. 12

CONTINUING EDUCATION

Institute of Design and Construction 19

Pratt Manhattan 18

CORK FLOORING

American Cork Products

Company 19

CUSTOM SHOWER DOORS

Mr. Shower Door 7



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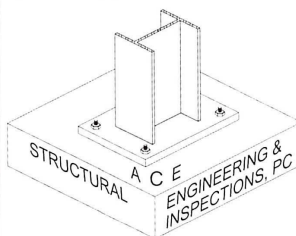
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DRAWINGS/RENDERINGS/MODELS

Tenguerian Architectural Models 19

ELECTRICAL ENGINEERS

Edwards & Zuck, P.C. New York 56

ENGINEERING

Cosentini Associates 4

De Nardis Engineering Outside Back Cover

Lakhani & Jordan Engineers, PC 21

FAILURES/STRUCTURAL INSPECTION

Municipal Testing Laboratory Inc. 18

GENERAL CONTRACTORS

F.J. Sciamie Construction Co., Inc. Inside Front Cover

Qwest Contracting Corp. 57

GLASS

Pilkington North America 8

GLASS FILM

GlassFilm Enterprises 9

INSULATION

Pittsburgh Corning Corporation 19

INSURANCE

Design Insurance Agency Inc. 19

Prosurance Redeker Group 5

INTERIORS

Noble Company 21

LAW FIRMS

Ingram, Yuzek, Gainen,

Carroll & Bertolotti 8

Zetlin & De Chiara, LLP 52

MECHANICAL ENGINEERS

Edwards & Zuck, P.C. New York 56

METALWORK

Ornamental Metal

Institute of New York 14

The Steel Institute of New York 10

OUTDOOR KITCHENS

Brown Jordan-Danver 20

PAINT/WALLPAPER

Sherwin-Williams 54

PLUMBING

Noble Company 21

PRINTING

National Reprographics, Inc. 47

PROFESSIONAL LAND SURVEYOR

Control Point Associates 3



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Ace Structural Engineering
& Inspections, PC 56

STORAGE

ASI Storage Solutions 9

STRUCTURAL DESIGN

Ace Structural Engineering
& Inspections, PC 56

TESTING & INSPECTION SERVICES

Municipal Testing Laboratory Inc. 18

TESTING LABORATORIES

Municipal Testing Laboratory Inc. 18

UTILITIES

Long Island Power Authority 22

WALL COVERINGS/ACOUSTICAL CORK

American Cork Products
Company 19

WALLS

Hunter Panels 6

Index to Advertisers

ALPHABETICAL INDEX

| | | | | | |
|--|--------------------|---|--------------------|---|----|
| Ace Structural Engineering & Inspections, PC www.acestructural.com..... | 56 | Edwards & Zuck, P.C. New York www.edzuck.com..... | 56 | National Reprographics Inc. www.nrinet.com..... | 47 |
| American Cork Products Company www.amcork.com..... | 19 | Electrosonic, Inc. www.electrosonic.com..... | 9 | Noble Company www.noblecompany.com..... | 21 |
| Architectural Grille www.archgrille.com..... | 21 | F.J. Sciame Construction Co., Inc. www.sciame.com..... | Inside Front Cover | Ornamental Metal Institute of New York www.ominy.org..... | 14 |
| Artistic Doors & Windows artisticdoorsandwindows.com..... | 53 | GE Monogram Design www.monogram.com..... | 11 | Pilkington North America www.pilkington.com/na..... | 8 |
| Artistry in Architectural Grilles www.aagrilles.com..... | 54 | GlassFilm Enterprises www.glassfilmenterprises.com..... | 9 | Pittsburgh Corning Corporation www.pittsburghcorning.com..... | 19 |
| ASI Storage Solutions www.asigroup.us..... | 9 | Grassi & Co. www.grassicpas.com..... | 56 | Pratt Manhattan www.pratt.edu..... | 18 |
| Audio Video Systems www.audiovideosystems.com..... | 18 | Harvey Marshall Berling Associates www.hmb-a.com..... | 20 | Prosurance Redeker Group, Ltd. www.ae-insurance.com..... | 5 |
| Auerbach Pollock Friedlander www.auerbachconsultants.com..... | 22 | Hohmann & Barnard, Inc. www.h-b.com..... | 4 | Qwest Contracting www.qwestcontracting.com..... | 57 |
| Brown Jordan-Danver www.danver.com..... | 20 | Hunter Panels www.hunterxci.com..... | 6 | Severud Associates Consulting Engineers P.C. www.severud.com..... | 12 |
| C R Laurence Company, Inc. www.crlaurence.com..... | Inside Back Cover | Ingram, Yuzek, Gainen, Carroll & Bertolotti www.ingramllp.com..... | 8 | Shen Milson & Wilke www.smwllc.com..... | 5 |
| Control Point Associates, Inc. www.controlpointassociates.com..... | 3 | Institute of Design and Construction www.idc.edu..... | 19 | Sherwin-Williams www.sherwin-williams.com..... | 54 |
| Cosentini Associates www.cosentini.com..... | 4 | Karl's Appliance Wholesale Division www.karlsappliance.com..... | 20 | Tenguerian Architectural Models www.tenguerian.com..... | 19 |
| De Nardis Engineering www.denardis.com..... | Outside Back Cover | Lakhani & Jordan Engineers, PC www.lakhanijordan.com..... | 21 | The Steel Institute of New York www.siny.org..... | 10 |
| Design Insurance Agency Inc. www.designinsuranceagency.com..... | 19 | Long Island Power Authority www.lipower.org..... | 22 | Vidaris www.vidaris.com..... | 38 |
| DORMA Americas www.dorma.com..... | 5 | Mr. Shower Door www.mrshowerdoor.com..... | 7 | Zetlin & De Chiara, LLP www.zdlaw.com..... | 52 |
| | | Municipal Testing Laboratory, Inc. www.mtlab.net..... | 18 | | |

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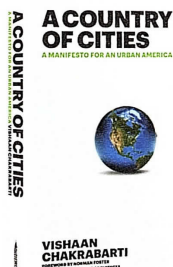


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Vishaan Chakrabarti

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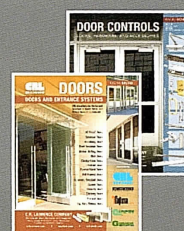
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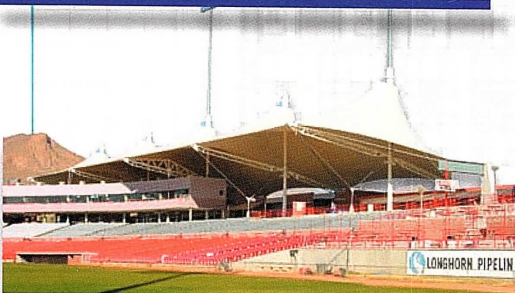
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