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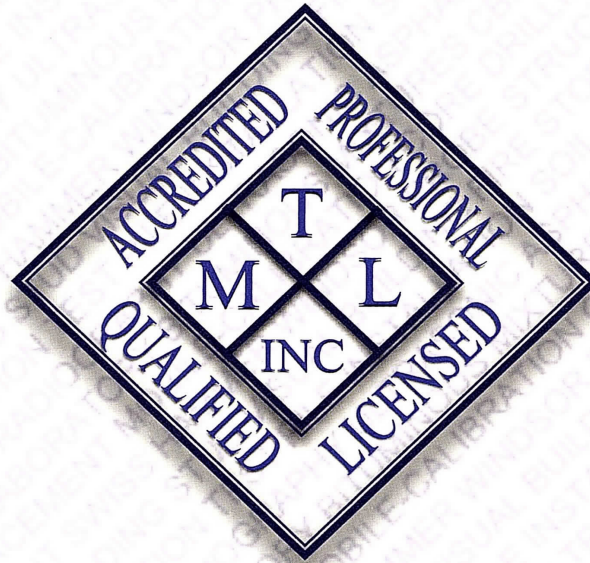
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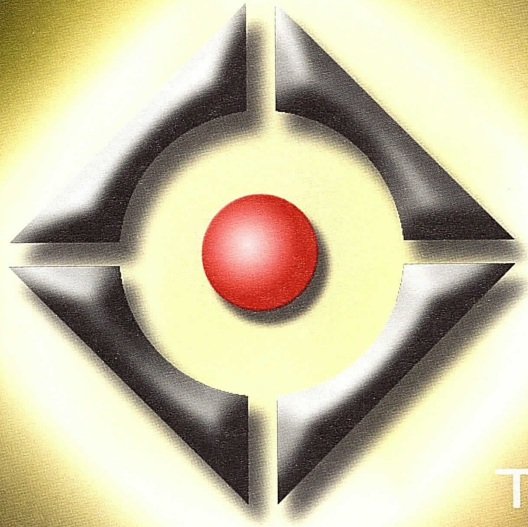
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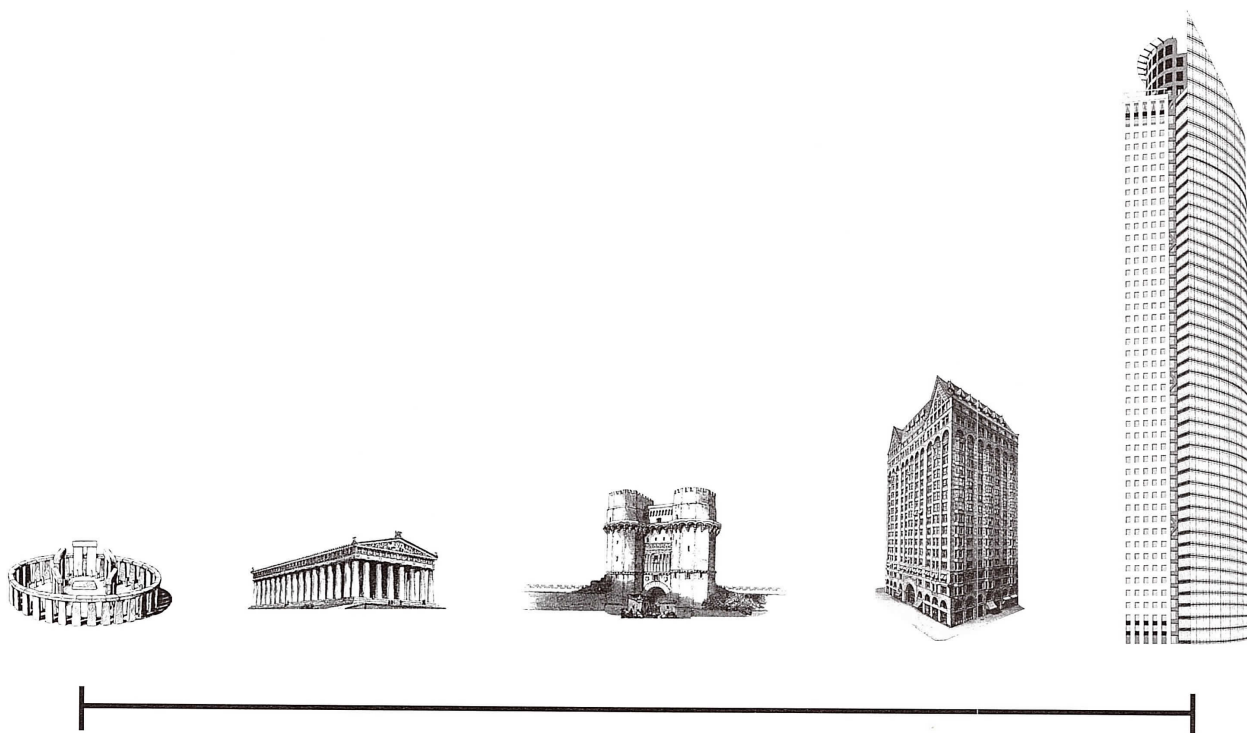
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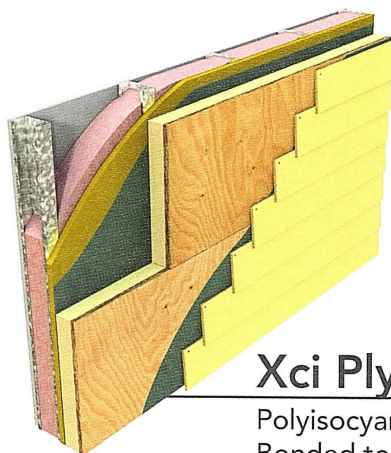
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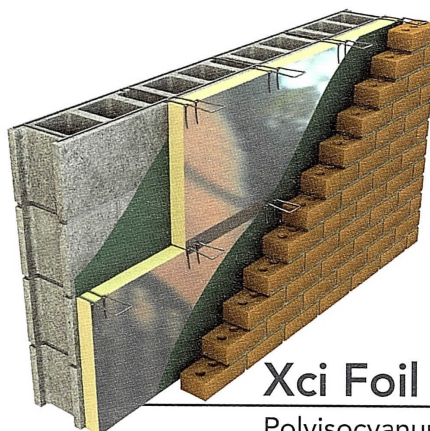
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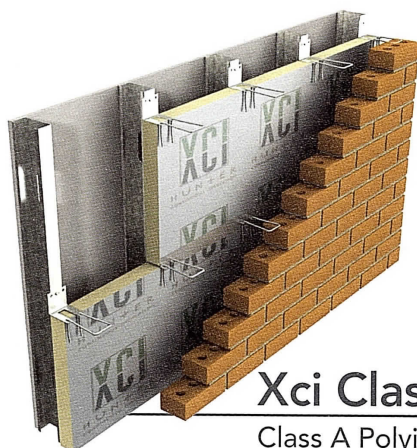
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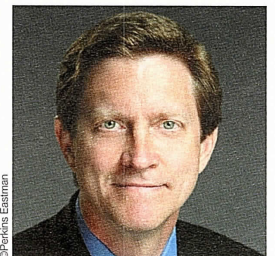
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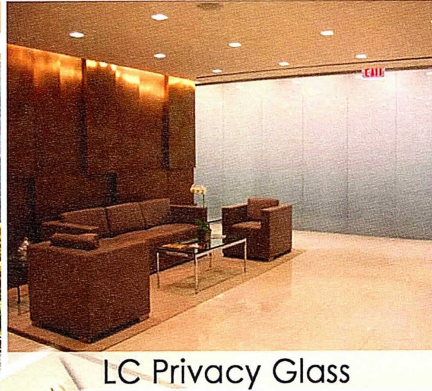
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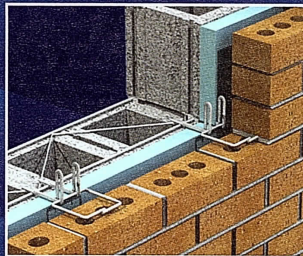
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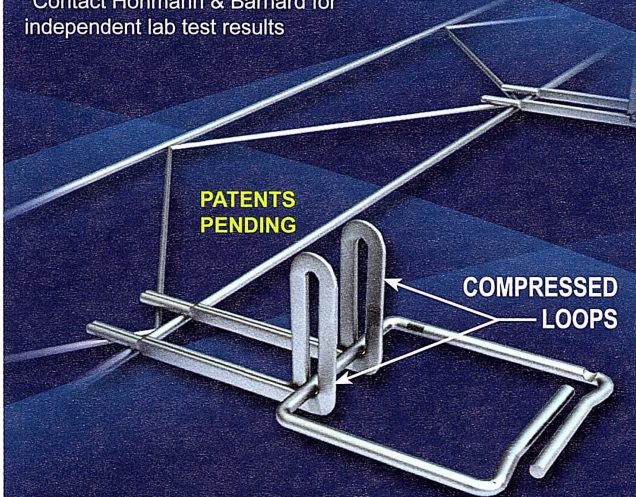
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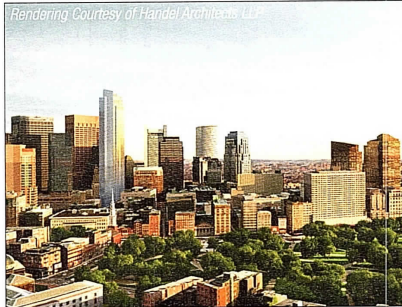
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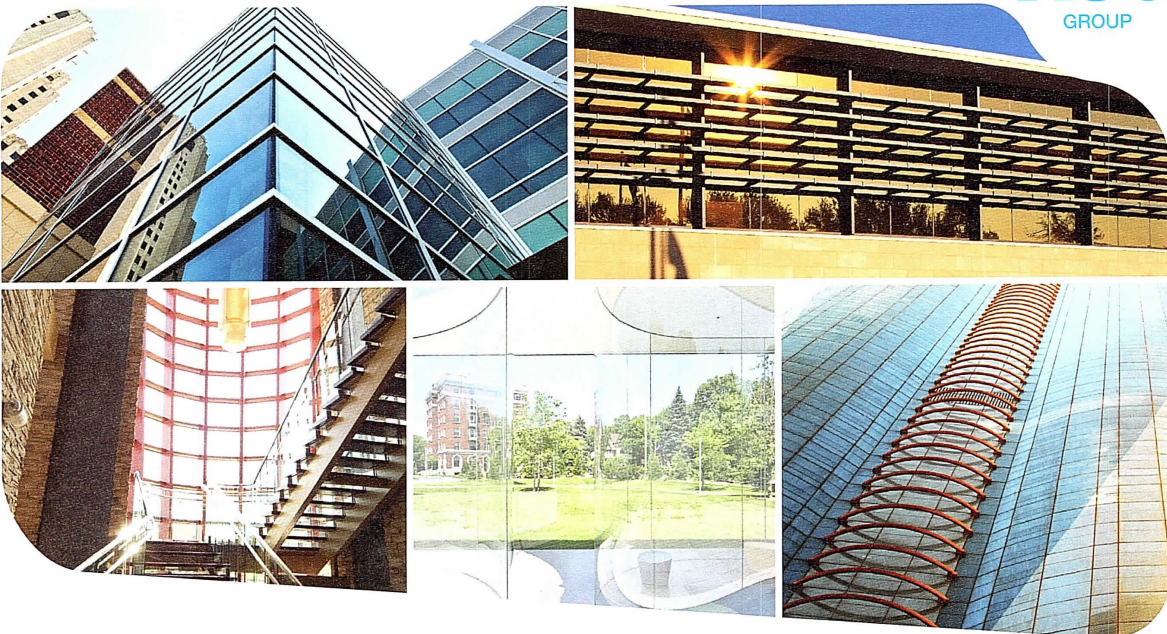
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Editor-in-Chief
Kristen Richards, Hon. AIA, Hon. ASLA
kristen@ArchNewsNow.com

Contributing Editors

Lisa Delgado; John Morris Dixon, FAIA;
Jonathan Lerner; Bill Millard; Linda G. Miller;
Stanley Stark, FAIA; Richard Staub; Claire
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Copy Editor

Elena Serocki

Art Director

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eOculus

Camila Schaulsohn Frenz
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Rick Bell, FAIA (ext. 110)
bell@aiany.org

Managing Director

Cynthia Phifer Kracauer, AIA, LEED AP
(ext. 119), ckracauer@aiany.org

Communications Director/

eOculus Editor-in-Chief
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cschaulsohn@aiany.org

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bhoff@aiany.org

Events and Marketing Coordinator

John LoPresto (ext. 112)
jlopresto@aiany.org

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Suzanne Howell Meeks, Hon. AIA NYS
(ext. 115), smeeks@aiany.org

Exhibitions Coordinator

Katie Mullen (ext. 120)
kmullen@aiany.org

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Inbal Newman (ext. 113)
info@aiany.org

Senior Development Coordinator

Nicole Pesce (ext. 125)
npesce@aiany.org

Committee Programs Manager

Eve Dilworth Rosen (ext. 117)
erosen@aiany.org

Public Programs Manager

Zoë Seibel (ext. 126)
zseibel@aiany.org

Finance Director

Henry Zachary (ext. 131)
hzachary@aiany.org

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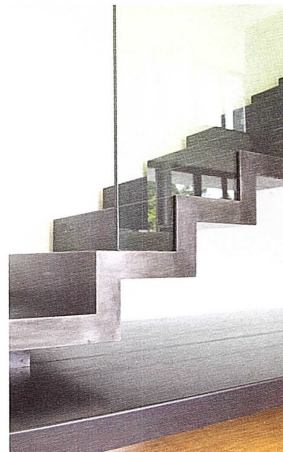
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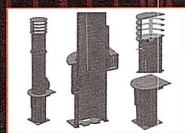
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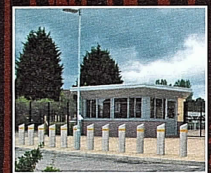
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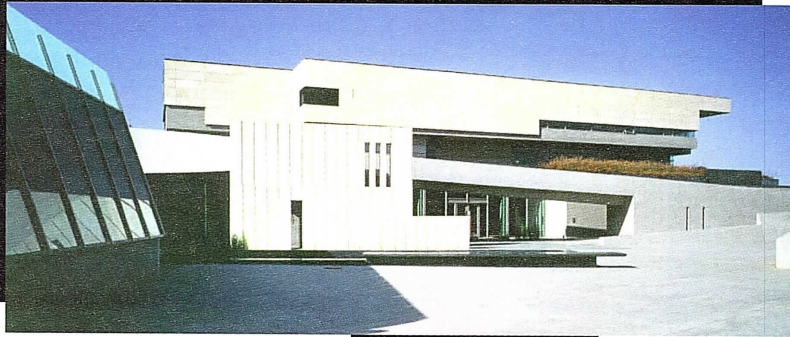


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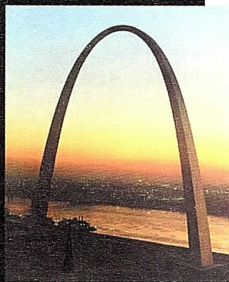
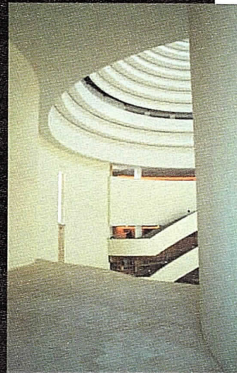
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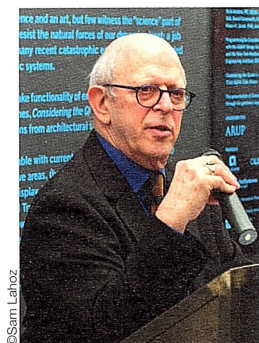


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LETTER FROM THE PRESIDENT

The Importance of Being Recognized

The summer issue of *Oculus* always focuses on the AIANY Chapter's Design Awards. The Oxford Dictionaries defines "award" as a "prize or other mark of recognition given in honor of an achievement," and "achievement" as "something accomplished, especially by superior ability, special effort." However, it is the phrase "mark of recognition" that I want to draw attention to: recognition is "the act of accepting that something is true or important or that it exists."

It is the recognition by the awards jury panel, the celebration at the grand Honors and Awards Luncheon, and the exhibition of the winning submissions in our public gallery for all to see. Recognition is the all-important PR moment. Without this recognition, the awards would be – like the proverbial falling tree – unheard. Recognition is the route to advancement that professionals rely on and use to grow their activities.

This notion did not spring to mind without insight from elsewhere. I want to give a shout-out to Beverly Willis, FAIA, who has made recognition a hallmark of the Beverly Willis Architecture Foundation, which promotes the role of women. Her film, *A Girl is a Fellow Here: 100 Women Architects in the Studio of Frank Lloyd Wright*, underscores that no matter how successful or wise one is, if she, or he, goes unrecognized, as many in our profession have, we suffer both individually and collectively.

So we take pride in our awards, not only because of the work they recognize, but because of their democratic nature and civic purpose; because they are all-inclusive and serve to advance all members of merit, without exclusion; and because they are conferred by incomparable peers demonstrating tough love and the most genuine generosity.

Recognition has another critical function: it illuminates the types of projects the profession is being commissioned to do, does as research, and does in response to imperatives we both lead and carry out. Of the 383 submissions received, more than half of the 35 awards bestowed were in the realm of the 2014 Presidential Theme, "Civic Spirit : Civic Vision." And I was pleased to see many projects responding to the accelerated emergence of environmental and climate change challenges. All the 2014 winning projects are exciting, fulfilling, and beautiful.

I am also proud to announce that the AIA New York Chapter's own Post-Sandy Initiative, the cooperative and collaborative work and publication spearheaded by the Design for Risk and Reconstruction Committee (DfRR), has been awarded a most notable Collaborative Achievement Award by AIA National. Cooperation and collaboration have come to characterize Center for Architecture and AIANY committee events, and no work better represents "Civic Spirit : Civic Vision." This year, our own Executive Director Rick Bell, FAIA, received AIA National's prestigious Edward C. Kemper Award for his significant contributions to the profession. We applaud his recognition!

Special thanks to our jurors and to the many Chapter leaders, committee chairs, and staff who worked so hard to make this such a success. And thanks to *Oculus* Editor-in-Chief Kristen Richards, Hon. AIA, Hon. ASLA, and Contributing Editors Linda G. Miller and Richard Staub for their efforts in creating this special awards issue.

I wish you all an enjoyable and productive summer and look forward to *seeing* and *recognizing* you at the Center for Architecture!

Lance Jay Brown, FAIA, DPACSA
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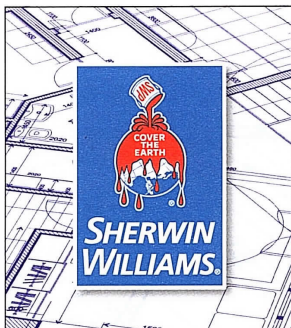


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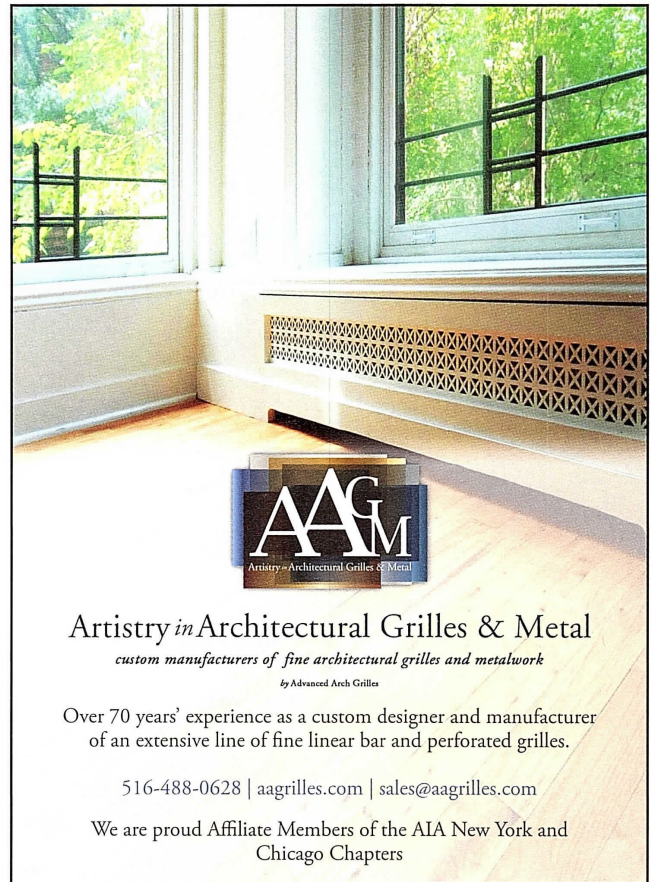
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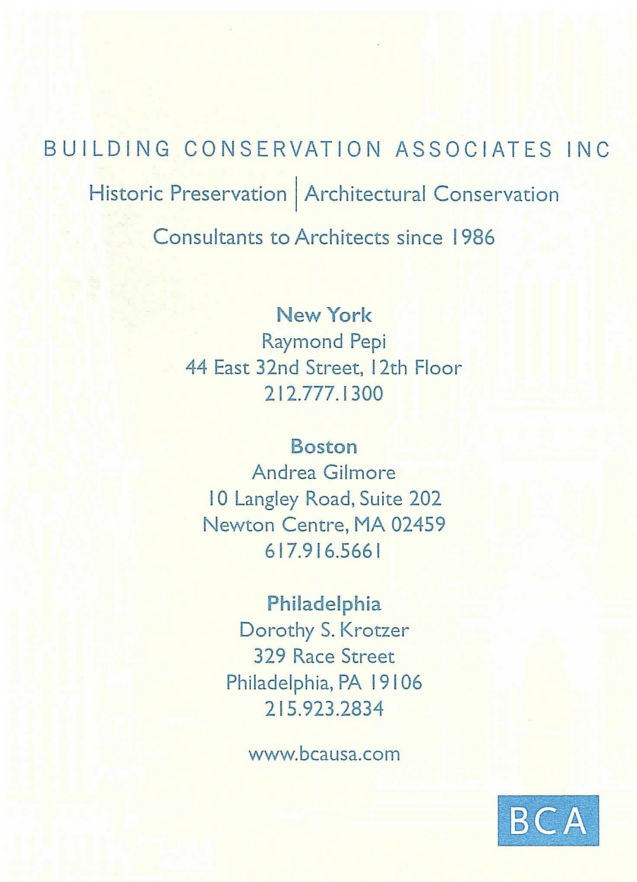
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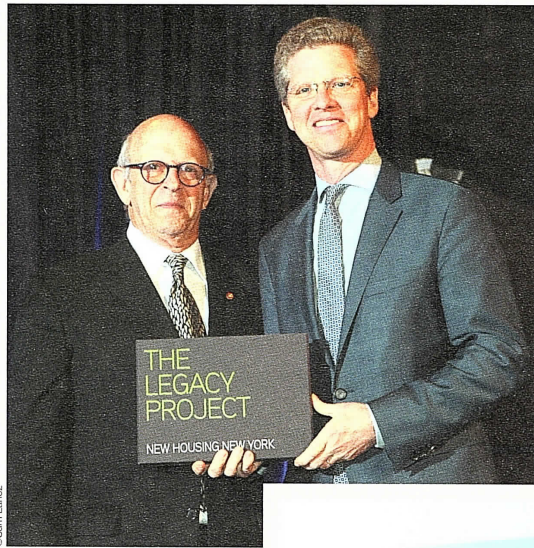
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Center Highlights



(above) Shaun Donovan, Hon. AIANY, Secretary of the U.S. Department of Housing and Urban Development (right), delivered a special keynote address at this year's Honors and Awards Luncheon on April 23, in which he applauded the AIANY Post-Sandy Initiative. He was gifted a signed copy of *The Legacy Project* on Via Verde in the Bronx, a project he helped advance, by AIANY 2014 President Lance Jay Brown, FAIA.



(left) AIANY Executive Director Rick Bell, FAIA, and Ambassador Jarl Frijs-Madsen, Consult General of Denmark in New York, celebrated the March 13 opening of "Copenhagen Solutions," an exhibition that presented how the Danish city is becoming the first CO2-neutral capital in the world.

(above) Organizers of "NYRP EDGEducation Pavilion," including New York Restoration Project founder Bette Midler, attended the exhibition's opening on February 6, featuring proposals by eight emerging architecture firms for an education and recreational center in Sherman Creek Park.

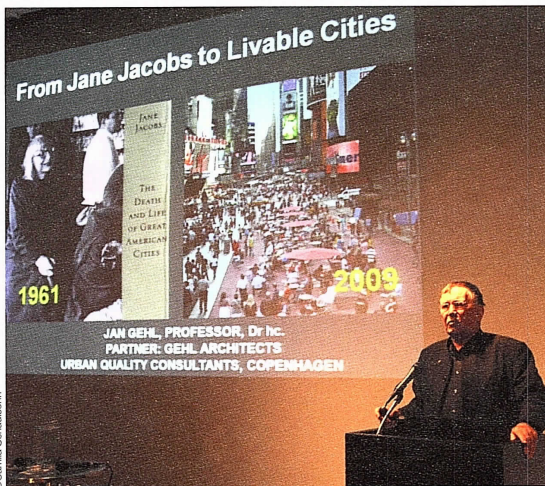


(above) At AIA New York State 2014 Lobby Day on April 29, an enthusiastic delegation met with Assemblyman Herman D. Farrell, Jr., to discuss the Good Samaritan

legislation and other issues of importance to New York architects. (l-r) Emma Pattiz; Nancy Goshow, AIA, LEED AP BD+C; Hon. Farrell; Lance Jay Brown, FAIA; and Abby Suckle, FAIA.



(left) The 35 winners of the 2014 AIANY Design Awards were featured in an exhibition at the Center for Architecture, which opened April 24, the day after the annual Honors and Awards Luncheon.

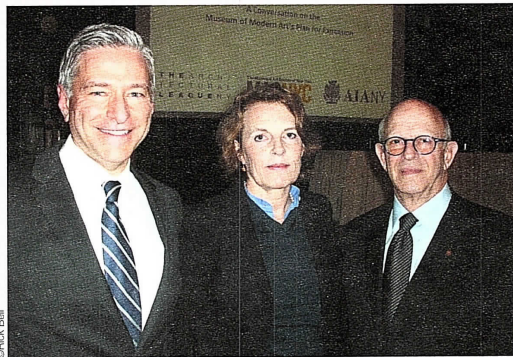


(left) Jan Gehl discussed the lineage of urbanist thought and his latest publication, *How to Study Public Life*, co-authored by Birgitte Svarre, at the February 5 Oculus Book Talk.

(right) The exhibition "Considering the Quake: Seismic Design on the Edge," was curated by Dr. Effie Bouras and Professor Ghyslaine McClure of McGill University, and designed by SOFTlab.



(right) At "A Conversation on the Museum of Modern Art's Plan for Expansion" on January 28, opening remarks were made by the presidents of the event's three collaborating organizations: (l-r) Vin Cipolla, Municipal Art Society of New York; Annabelle Selldorf, FAIA, The Architectural League of New York; and Lance Jay Brown, FAIA.



Center for Architecture Foundation



(left) The Center for Architecture Foundation's April Family Day was led by engineers from Mueser Rutledge Consulting Engineers and Exponent Engineering, providing insight into how earthquakes

might affect NYC buildings. Families used spaghetti to strengthen their skyscraper designs built of toothpicks and marshmallows, which were tested on a real shake table by professionals such as Charlie DeVore (pictured).



(above) Seventh graders from Brooklyn's I.S. 220 gathered at the Center for Architecture on May 3 to present their final designs for a Sports Medicine and Rehab Facility, a project

they developed through the Center for Architecture Foundation's Learning By Design:NY program at their school.

(above) The exhibition "Polis: 7 Lessons from the European Prize for Urban Public Space [2000-2012]" celebrated successful applications of the democratic conception of the city through 35 projects.



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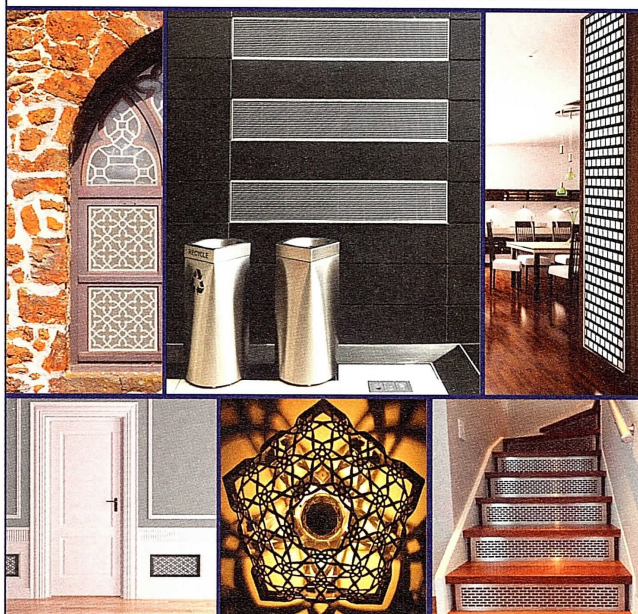
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DESIGN AWARDS

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Super, Sexy, Serious

By Karen Fairbanks, AIA, LEED AP,
and Alexander P. Lamis, AIA

Jurors from around the world gathered to review entries for the AIA New York Chapter 2014 Design Awards, an annual program open to projects worldwide by New York City-based architects and work within New York by architects from other locales. The four juries in each of four categories (Architecture, Interiors, Urban Design, Projects) premiated 13 Honor Awards and 22 Merit Awards from a total of 383 submissions from 203 firms. Honor Award winners in Architecture included the sensitive restoration of the Donald Judd Home and Studio in New York City, a new museum built around an existing dry dock in Denmark, and a new sports complex for Columbia University, organized to capture views of playing fields and the city beyond. Interiors jurors noted they were looking for work that transcended type, had clear concepts and notable experiential qualities, and was inventive and well executed. They selected two projects for honors: one an undulating, continuous work surface forming a ribbon that envelops meeting spaces, and the other a carefully sequenced and elegantly detailed shop for Calvin Klein in China. Honor Award winners in the Projects category included a house in the White Mountains that looks out on the landscape through rooms positioned around an elliptical wood structure, and an exhibition about schools displayed at the Center for Architecture. Urban Design honors were given to potentially transformational projects in Russia and Boston. We were pleased to learn that, for a number of the architects and firms, this was their first AIA award.

In selecting jurors for the AIANY Design Awards, we look for a range of perspectives and expertise in different areas. This year's jurors hailed from four continents and also reflected regional diversity in American practice. The public got a glimpse of their deliberations when jury members commented on the projects and the process during the Design Awards Jury Symposium on March 3, 2014, at the Center for Architecture. When symposium moderator Susan Szenasy, Hon. AIANY, editor-in-chief and publisher of *Metropolis*, asked jurors what they thought was missing from the submissions, or what they'd like to see in the future, Architecture category jurors asked for "less architecture," as they believed many projects were "overdone." The Projects category jurors thought much of the work was "safe" – solving real problems, which is important, but not formally experimental or utopian. Juror Kunlé Adeyemi wondered if this reflected a change in focus from experimental formalism (super sexy) to a focus on design work that was very serious (and important): "Couldn't we have both?" To juror Reed Kroloff, who was looking for how architects "understand the contemporary moment," the awards are given to encourage risk-taking.

We would like to thank fellow committee members, the jurors, and all who submitted their work to the AIANY 2014 Design Awards program. ▲

Karen Fairbanks, AIA, LEED AP, a founding partner of Marble Fairbanks, and Alexander P. Lamis, AIA, a partner at Robert A.M. Stern Architects, co-chaired the 2014 Design Awards Committee.



All Photos ©Cecilia Schulz/aim

(top-bottom) Architecture jury (l-r): **Alberto Campo Baeza**, Estudio Arquitectura Campo Baeza, Madrid; **Sharon Johnston**, AIA, Johnston Marklee, Los Angeles; **Regine Leibinger**, Barkow Leibinger, Berlin.

Interiors jury (l-r): **Joeb Moore**, AIA, Joeb Moore + Partners, Greenwich, CT; **Dorothée Boissier**, Gilles & Boissier, Paris; **Patrick Tighe**, FAIA, Patrick Tighe Architecture, Santa Monica, CA; (proctor **Emma Haberman**, AIANY Development Manager, at computer).

Urban Design jury (l-r): **Giancarlo Mazzanti**, Intl. Assoc. AIA, Bogotá, Colombia; **Robert Campbell**, FAIA, *Boston Globe*; **Susie Kim**, AIA, Koetter Kim & Associates, Boston; (proctor **Emma Pattiz**, AIANY Policy Coordinator, at computer).

Projects jury (l-r): **Kunlé Adeyemi**, NLÉ, Amsterdam and Lagos; **Reed Kroloff**, Director, Cranbrook Academy of Art, Bloomfield Hills, MI, and Principal, jones|kroloff, Washington, DC; **Sheila Kennedy**, AIA, Kennedy & Violich Architecture, Boston.

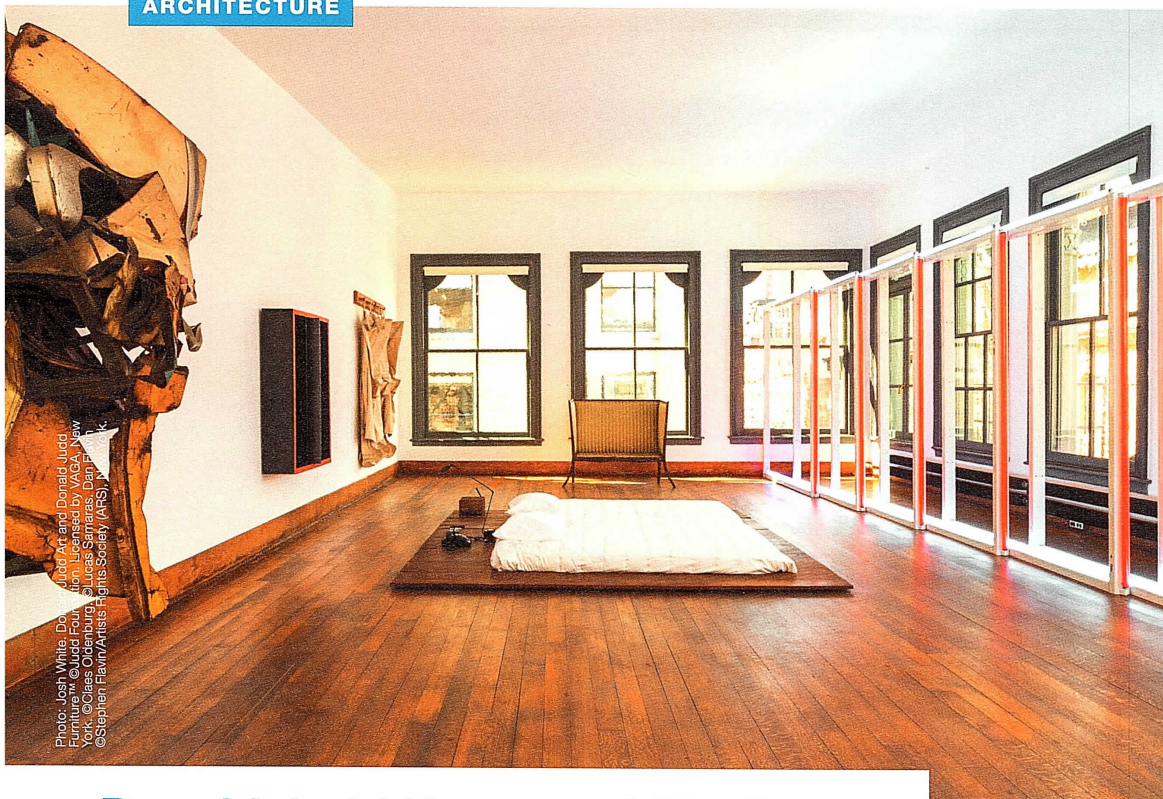


Photo: Josh White. Do-
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AP, Jeff Hong, RA, Jejon
Yeung, AIA, LEEP AP, James
Henry, Katy Barkan, Zac
Stevens, RA, Jeff Jordan,
Matt Azen

**EXTERIOR RESTORATION
ARCHITECT:** Walter B. Melvin
Architects

STRUCTURAL ENGINEER:
Robert Silman Associates

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CIVIL ENGINEER: Langan
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LIGHTING DESIGN: Richard J.
Shaver Architectural Lighting

**SCAFFOLDING AND SHORING
ENGINEER:** Plan B Engineering

BUILDING ENVELOPE:
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ELEVATOR:
Van Deusen and Associates

CODE CONSULTANT/EXPEDITOR:
William Dailey Building and
Zoning

GRAPHIC DESIGN:
Poulin + Morris

SPECIFICATIONS: Construction
Specifications, Inc.

Donald Judd Home and Studio

New York, NY

Architect: Architecture Research Office

Client: Judd Foundation

To the artist Donald Judd, the placement of a work of art was as critical to its understanding as the work itself. After a comprehensive three-year restoration, the 19th-century, 8,500-square-foot, five-story building that became Judd's primary home and workplace has been converted into an artist's house-museum. It is here that Judd developed his concept of "permanent installation," and his works of art and those of his contemporaries, including John Chamberlain, Marcel Duchamp, Dan Flavin, Claes Oldenburg, and Frank Stella, remain where he originally exhibited them.

Furniture used by the Judd family and the artifacts they collected also remain in place and on view. Judd admired the Nicholas Whyte-designed building with its cast-iron façade, abundant windows, and open floor plan. Since both the façade and windows had fallen into disrepair, more than 1,300 pieces of cast iron were restored and new historically accurate, double-pane windows and frames were installed. The building also lacked proper mechanical and life-safety systems. Significant space in the basement, where the Judd Foundation has its offices, and sub-basement level, which has a conference room and ADA-accessible restrooms, now contains HVAC, electrical, plumbing, and fire protection infrastructure. The building opened to the public on June 3, 2013, on what would have been Judd's 85th birthday. ▲



Photo: Josh White © Judd Foundation

Jury: "Of all the restoration projects, this one stood out for us. It was meticulously restored, and innovative ways that remained relatively invisible were found to repair or replace elements."

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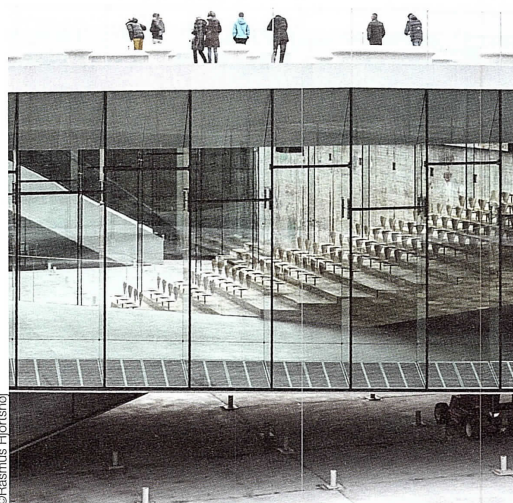
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Danish Maritime Museum Helsingør, Denmark

Architect: BIG – Bjarke Ingels Group
Client: The Danish Mercantile and Maritime Museum

A remnant of a decommissioned shipyard has been transformed into a new cultural destination, offering an innovative way for the public to look forward without forgetting its shipbuilding past. An abandoned dry dock is the centerpiece of the new 70,000-square-foot Danish Maritime Museum, and with its untouched concrete walls it has become an exhibit in itself. Nine two-story galleries wrap the perimeter of the dry dock in a continuous loop. Approximately 38,000 square feet of exhibition space is used to depict Denmark's role as a world maritime leader. Twenty-three feet below sea level, in a raw, open space at the bottom of the structure, visitors can experience the expanse of the dry dock and imagine what it was like when the shipyard was in operation.

A series of glazed double-level bridges span the dry dock. One acts as an extension of the street-level promenade, another contains the auditorium, and a third zigzags down towards the museum's main entrance. Floors gently slope as they connect the exhibition spaces with the auditorium, classroom, offices, café, and floor of the dry dock,

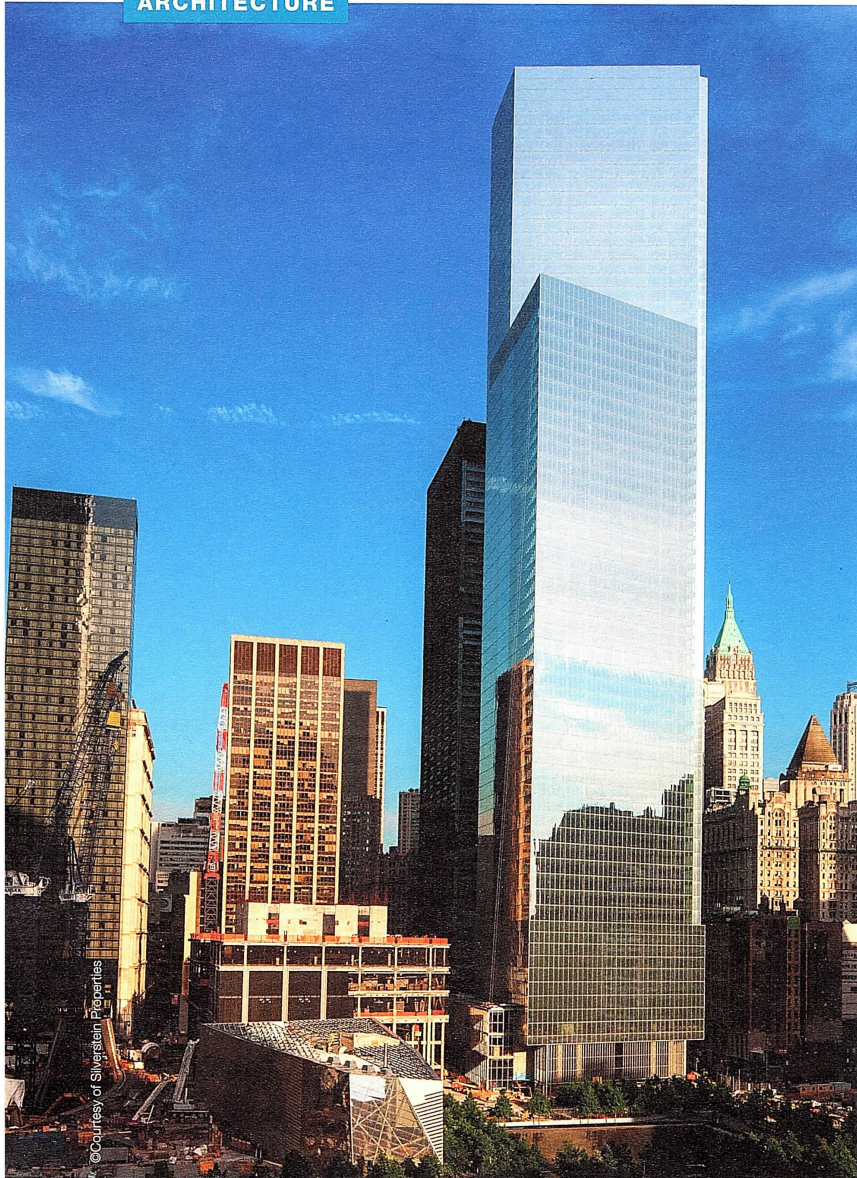


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so visitors continually descend further and further below the water's edge. The design meets the condition that the new museum not interfere with views of nearby Kronborg Castle, made immortal as Elsinore in Shakespeare's *Hamlet*. ▲

Jury: "The project has to do with infrastructure and circulation. Not only did we appreciate it, we were intrigued by it."

BIG – BJARKE INGELS GROUP
DESIGN TEAM: Bjarke Ingels, David Zahle, John Pries Jensen, Henrik Kania, Ariel Joy Norback Wallner, Rasmus Pedersen, Annette Jensen, Dennis Rasmussen, Jan Magasanik, Jeppe Ecklon, Karsten Hammer Hansen, Rasmus Rodam, Rune Hansen, Alina Tamosiunaite, Aysen Hiller, Ana Merino, Andy Yu, Christian Alvarez, Claudio Moretti, Felicia Guldberg, Gül Ertekin, Johan Cool, Jonas Pattern, Kirstine Ragnhild, Malte Chloe, Marc Jay, Maria Mavriku, Masatoshi Oka, Oana Simionescu, Pablo Labra, Peter Rieff, Qianyi Lim, Sara Sosio, Sebastian Latz, Tina Lund Højgaard, Tina Troster, Todd Bennet, Xi Chen, Xing Xiong, Xu Li
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4 World Trade Center

New York, NY

Architect: Maki and Associates

Client: Silverstein Properties

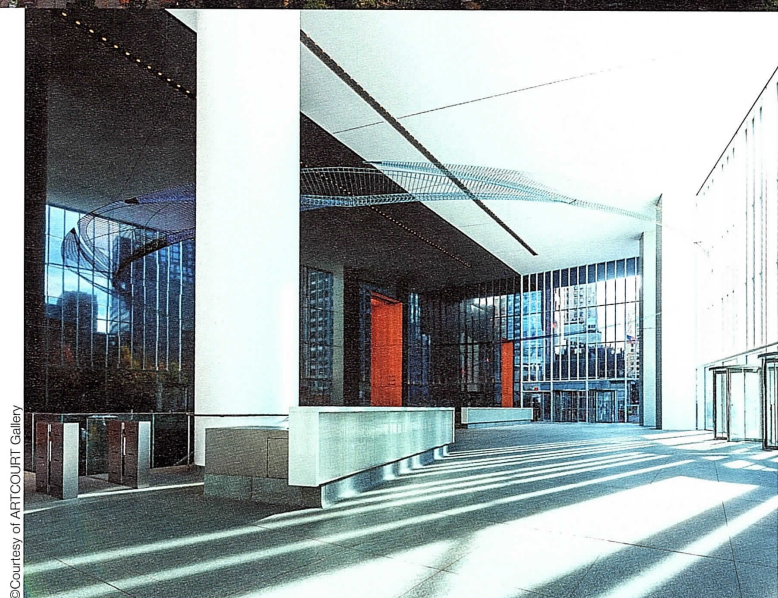
The adjectives “abstract,” “dignified,” and “ephemeral” have been used to describe the presence of 4 World Trade Center. The 72-story office tower is one of a planned ensemble to open on the original 16-acre World Trade Center site. The 2.3 million-square-foot building consists of a podium designed for retail that seamlessly integrates with the streetscape and connects with underground pedestrian concourses leading to subway lines and PATH trains.

The lobby, which faces the 9/11 Memorial, has soaring 46-foot-high glass walls on three sides, with an inner wall of polished granite, and a kinetic titanium sculpture by Kozo Nishino titled *Sky Memory* that circles overhead. The minimalist tower features a setback on the 57th floor that carves out space for a sky terrace. Open and efficient floor plates with 80-foot perimeter column spans, column-free corners, and floor-to-ceiling windows afford abundant natural light and uninterrupted views. Designed to meet LEED Gold certification, the project features highly efficient heating and cooling systems, rainwater collection, low-flow fixtures, and insulated glass coated to achieve a matte metallic quality. The façade is so reflective that it paints a portrait of surrounding buildings, passing clouds, and sunlight as it transitions from day to night. ▲

Jury: “Fantastic façade and a strong, solid building for Lower Manhattan. It also sticks to Daniel Libeskind’s master plan.”

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Johnson Museum of Art Addition and Alteration Ithaca, NY

Architect: Pei Cobb Freed & Partners Architects

Clients: Cornell University; Herbert F. Johnson Museum of Art

The expansion and renovation of the Johnson Museum of Art were designed to showcase the museum's permanent collection, which has grown extensively since it opened in 1973. The new 16,000-square-foot addition takes the form of a pavilion located on a site identified in the original master plan, and is linked to the main building two levels below grade. Without diminishing the importance of the original museum building, designed by I.M. Pei & Partners, nor compromising the prominence of its main visitor entrance, the addition needed to establish its own presence and have a separate entrance, making it possible to hold special events without opening the entire museum.

In contrast to the original's complex form, the addition presents a simple volume and neutral square plan, while its material follows the buff-colored, architectural board-formed concrete of the existing building, establishing a visual connection through continuity of color. The new lobby, designed as a mezzanine, leads down to galleries, studios, offices, a 150-seat lecture hall, and collections storage. From underground, visitors can connect to the main building, where the expanded fifth-floor galleries now exhibit the museum's acclaimed Asian Art collection. ▲

Jury: "What a huge challenge to not compete with the existing Pei building. It's a solid piece on its own, and it creates a dialogue with the existing one."



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PEI COBB FREED & PARTNERS

ARCHITECTS DESIGN TEAM:

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George H. Miller, FAIA,
Michael D. Flynn, FAIA, Andre
Morawski, ASLA, RA, Kerry
Sheehan, Howard Settles,
Keunsook Suk, Pu Chen,
Yetunde Olaiya, Ahmed
Youssef

M/E/P ENGINEER:

ICOR Associates

STRUCTURAL ENGINEER:

Leslie E. Robertson Associates

GEOTECHNICAL/SEISMIC

CONSULTANT: Atlantic Testing
Laboratories, Limited

LANDSCAPE ARCHITECT:

Pei Cobb Freed & Partners

JAPANESE GARDEN DESIGN:

Marc Peter Keane

LIGHTING DESIGN:

Renfro Design Group

CONCRETE CONSULTANT:

Reginald B. Hough, FAIA,
Architect

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Stuart-Lynn Company

CONSTRUCTION MANAGER/

GENERAL CONTRACTOR:

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Campbell Sports Center, Columbia University

New York, NY

Architect: Steven Holl Architects

Client: Columbia University

Campbell Sports Center is the first new athletic building to be constructed on Columbia University's campus since the mid-1970s. The 48,000-square-foot, five-story building is the primary athletics facility for the university's outdoor sports programs. Rising on slender "legs," the building acts as a connector between the revitalized Baker Athletics Complex and the busy corner in northernmost Manhattan where Broadway meets 10th Avenue and the elevated subway tracks.

The design concept – "points on the ground, lines in space" – develops from point foundations on the sloping site. It is a nod to the diagrams that sports coaches use to represent the physical push and pull of game plays. The facility was also designed to serve the mind, body, and mind/body of student-athletes and their coaches; to that end, it is stratified in three layers of different programs. At the heart of the facility is a double-height workout space set at field level and aligned with the elevated subway tracks. A hospitality suite, student lounge, study center, theater-style meeting rooms, and offices round out the program. At points throughout the interior the steel structure is left exposed, as are other robust materials, such as concrete plank and bamboo finishes. The project was designed to achieve LEED Gold certification. ▲

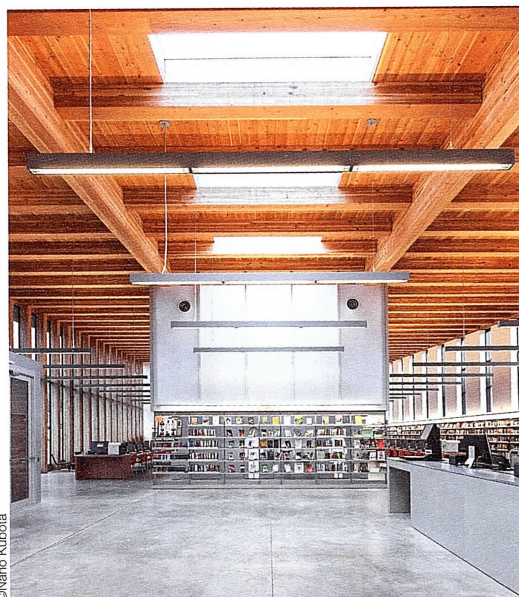


Jury: "A powerful urban response born out of its context. It expresses its function in a smart way, expresses the infrastructure around it, and engages the city."

STEVEN HOLL ARCHITECTS
DESIGN TEAM: Steven Holl, FAIA, Chris McVoy, Olaf Schmidt, Marcus Carter, LEED AP, Christiane Deptolla, Peter Englaender, Runar Halldorsson, Jackie Luk, Filipe Taboada, Dimitra Tsachrelia, Ebbie Wisecarver
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M/E/P ENGINEER: ICOR Associates
CIVIL ENGINEER: Hirani
LIGHTING DESIGN: Wald Studio
SUSTAINABILITY CONSULTANT: Transsolar
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Stapleton Branch of the New York Public Library Staten Island, NY

Architect: Andrew Berman Architect
Clients: New York Public Library; NYC Department of Design + Construction

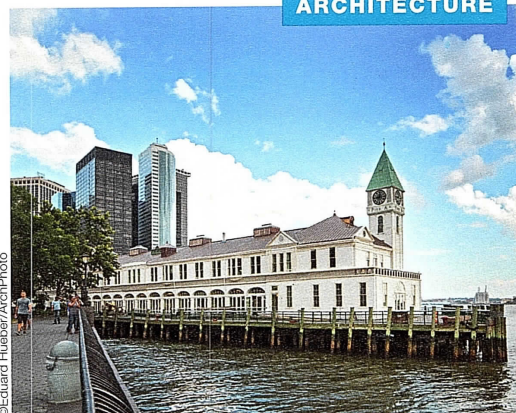
The expansion of the Stapleton Library seamlessly blends the brick and stone 1907 Carnegie Library, designed by Carrère and Hastings, with a new light-filled wood and glass 7,000-square-foot addition. While maintaining its historic character, the original 5,000-square-foot library has been restored, upgraded, and repurposed as a children's reading room. The new section is lined with collections for teens and adults, and has open yet separate areas that serve as reading rooms and lounges. In the center is a glass-enclosed multipurpose community room for special events. The new structure is framed with glue-laminated timber, with a glazed façade applied to the structural posts, leaving the beauty of the wood visible to patrons and passersby.

◀ Jury: "We liked its minimal approach. Well fabricated, but in its modesty, it is very well resolved."

ANDREW BERMAN ARCHITECT
DESIGN TEAM: Andrew D. Berman, FAIA, Dan Misri, RA, Vinci So
LANDSCAPE ARCHITECT: WRT New York
STRUCTURAL ENGINEER: Gilsanz Murray Steficek
M/E/P ENGINEER: IP Group Engineers
CIVIL ENGINEER: Langan Engineering
LIGHTING DESIGN: Cline Bettridge Bernstein
CONSTRUCTION MANAGER: NYC Department of Design + Construction
GENERAL CONTRACTOR: Plaza Construction

Jury: "This is a precise renovation. It would be nice to see every pier look this way." ▶

H3 HARDY COLLABORATION
ARCHITECTURE DESIGN TEAM: John Fontillas, AIA, LEED AP, Hugh Hardy, FAIA, Jack Martin, AIA, LEED AP, Mallary Simmons, James Sines, AIA, CCCA, LEED AP, Jason Van Nest, RA, Iva Zoretic, AIA, LEED AP
STRUCTURAL ENGINEER: Weidinger Associates
UNDERWATER SYSTEMS ENGINEERS: DSM Engineering Associates; Envar Services
M/E/P ENGINEER: AKF
CIVIL ENGINEER: KS Engineers
LIGHTING DESIGN: L'Observatoire International
SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental
HISTORIC PRESERVATIONIST: Building Conservation Associates
CODE CONSULTANT: William Vitacco Associates
CONSTRUCTION MANAGER: LiRo Program & Construction Management



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Pier A Restoration and Adaptive Reuse New York, NY

Architect: H3 Hardy Collaboration Architecture
Client: Battery Park City Authority

Pier A, constructed in 1836 at the southern tip of Manhattan, is a designated New York City Landmark and listed on the National Register of Historic Places. The oldest functioning pier in the city, it sat vacant and deteriorating for decades. An extensive remediation and restoration focused on preserving the character of the 38,700-square-foot building, consisting of a three-story head house and a two-story pier-shed, while renovating it to accommodate future commercial tenants. Historic elements such as wood trim, stair railings, doors, iron structural brackets, and pilaster moldings were salvaged, restored, and reused. New elements include flooring, elevator, staircase, roof, and access ramps. Sustainable features, expected to meet at least LEED Silver certification, include geothermal heating and air conditioning.

Editor's Note: Green Light Studios is responsible for the fit-out for restaurants and other public amenities that will be available when Pier A opens to the public this year.

East 34th Street Public Ferry Terminal New York, NY

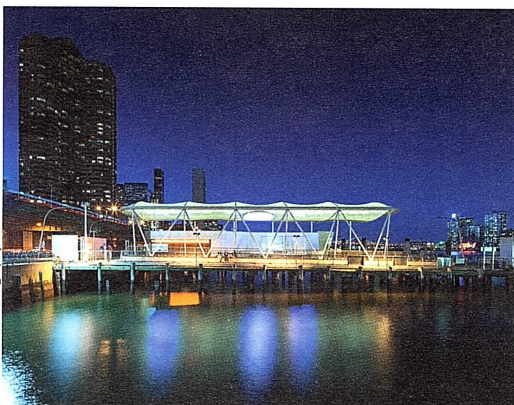
Architect: Kennedy & Violich Architecture

Clients: NYC Economic Development

Corporation; NYC Department of Transportation;

NYC Department of Parks & Recreation

Frequented by commuters and day trippers, the 34,650-square-foot East 34th Street Ferry Terminal enlivens an otherwise underused section along the waterfront. It is the city's first public project constructed with digitally-fabricated components built off-site and transported on-site for rapid construction. Design innovations, guided by principles of "soft," resilient infrastructure, include the invention of a lightweight triangulated column structure that minimizes structural steel, and the design of a fully tensile, structural roof canopy. Sunlight is reflected along undulating perforated aluminum walls and through light wells in the canopy. At night, interactive LEDs embedded in the wells and animated by tidal flows emit a welcoming glow. A smart building system includes mobile rain screens, real-time transportation information, and river flow monitors.



©John Horner Photography



©John Horner Photography

◀ Jury: "It engaged intensive research on structure, infrastructure, and new materials in a way that was exploratory, well resolved, and elegant."

KENNEDY & VIOLICH ARCHITECTURE DESIGN TEAM: Frano Violich, FAIA, Sheila Kennedy, AIA, Veit Kugel, Dipl. Ing., Tonya Ohnstad, Ted Steinemann, Sloan Kulper, IDSA, Jason O'Mara, Heather Micka-Smith

LANDSCAPE ARCHITECT: Ken Smith Landscape Architect

INTERACTION DESIGN: Small Design Firm Inc.

STRUCTURAL ENGINEER: Schlaich Bergermann & Partner

MARINE & CIVIL ENGINEER: McLaren Engineering Group

M/E/P ENGINEER: Lakhani & Jordan Engineers

TENSIONED FABRIC ENGINEER: Span Systems

PERFORATED METAL ENGINEER & FABRICATOR: Linel

CONSTRUCTION MANAGER: Hudson Meridian

Construction Group

GENERAL CONTRACTOR: D'Onofrio General Contractors Corp.

Jury: "We appreciated its straightforwardness and found it intriguing. It's very simple and not trying to do too much." ▶

MORRIS ADJMI ARCHITECTS/AA

STUDIO DESIGN TEAM: Morris Adjmi, FAIA, Aldo Andreoli, Int'l. Assoc. AIA

ASSOCIATE ARCHITECT: AA Studio

STRUCTURAL ENGINEER: Thornton Tomasetti

M/E/P ENGINEER: ICOR Associates

GEOTECHNICAL ENGINEER: Oweis Engineering

LIGHTING DESIGN: RS Lighting

CONSTRUCTION MANAGER: Foundations Group

250 Bowery

New York, NY

Architect: Morris Adjmi Architects

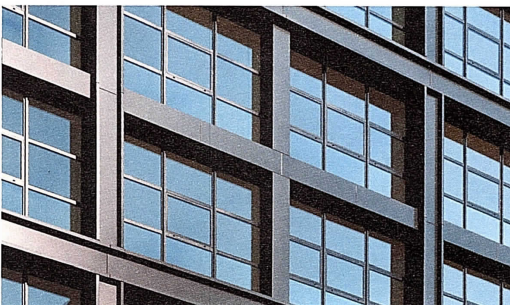
Designers: AA Studio and Morris Adjmi Architects

Client: V.E. Equities

Conceived as a contemporary loft building, 250 Bowery strikes a presence amidst the neighboring 19th- and early 20th-century commercial buildings and former flophouses. The 48,000-square-foot, eight-story, mixed-use building is distinguished by its façade of factory-sash, floor-to-ceiling windows framed with wide-flange, powder-coated aluminum steel beams and columns, and its suspended metal and glass awning. The project contains 20 one- and two-bedroom luxury condominium units, four duplex penthouses with private roof terraces, offices on the second floor, and retail space on the ground and basement levels. The building joins the New Museum and Sperone Westwater Gallery, located across the street, in the transformation of what was once Skid Row into a vibrant residential, retail, and cultural destination.



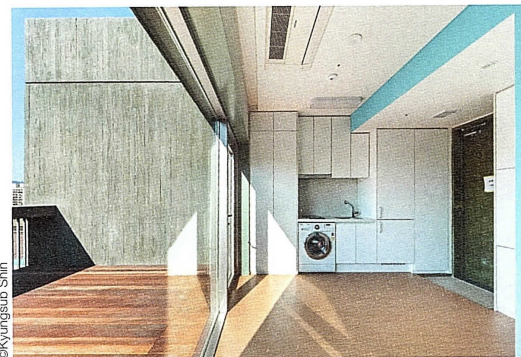
©Alexander Severin/RAZUMMEDIA



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©Kyungsub Shin



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◀ Jury: "It engages a lot of different urban conditions, and is both clear and inventive in its infrastructure. It allows for a wide variation of built and unbuilt within the massing of the building."

N.E.E.D. ARCHITECTURE DESIGN TEAM: Sangmok Kim, AIA, LEED BD+C, Sungwoo Kim, KIRA, SBA NL

STRUCTURAL ENGINEER: AIMAC Structure

M/E/P ENGINEERS: Woowon M&E; Daekyoung Electrical Engineers

GEOTECHNICAL ENGINEER: C.G. E&C

GENERAL CONTRACTOR: C&O Construction

Jury: "To paraphrase Plato, beauty is a reflection of the truth. Fortunately in architecture, there are many possible truths, but we admire this truth and this beauty." ▶

Sanggye 341-5

Seoul, South Korea

Architect: N.E.E.D. Architecture
Clients: Joungja Choi and others

Sanggye 341-5, a 21,500-square-foot mixed-use building noted for its exposed black concrete exterior, is one of the first generation of micro-housing projects in Seoul, where housing is geared towards families. A new housing code passed in 2009 enabled the development of more flexible housing types and the redevelopment of small private lots. The building includes a 4,600-square-foot coffee shop in the basement and on the first two floors, commercial space on the next two floors, and 21 studio apartments, ranging from 160 to 540 square feet, arranged in a tiered configuration on floors five through eight. Unlike other micro-housing buildings in Seoul, this one boasts private terraces that do not sacrifice any FAR. Some units feature terraces larger than their indoor living spaces.



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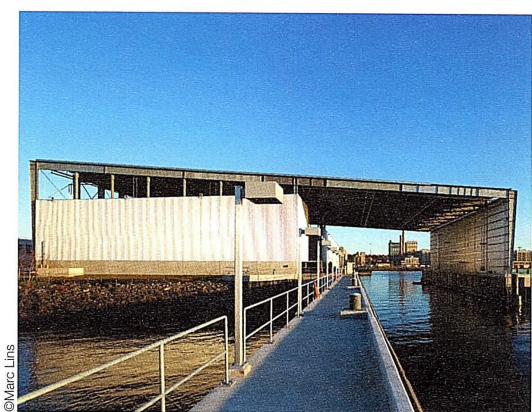
©Scott Frances - OTTO

Fire Island House

Long Island, NY

Architect: Richard Meier & Partners Architects
Client: Withheld

A minimal material palette of glass, white finishes, and wood reflects the natural beauty and colors of the landscape and bay that surround this 2,000-square-foot beach house. Views are framed between the raised platform of the main level and flat roof, which projects over two staggered volumes. One contains a double-height living room, the other, a media room and kitchen on the ground floor, with the master suite on the second. The volumes interlock in the center to provide a service core. Natural daylight is maximized by the shift between the volumes and double-height curtain wall on three sides, composed of transparent, high-performance solar glazing with white aluminum mullions and transoms. The site also includes a garden, swimming pool, and pool pavilions.



Sunset Park Material Recovery Facility Sunset Park Brooklyn, NY

Architect: Selldorf Architects
Client: Sims Municipal Recycling

Recyclable glass, plastic, and metals arrive by barge, truck, and rail at the Sunset Park Material Recovery Facility, located on an 11-acre waterfront pier in the South Brooklyn Marine Terminal. Here they are sorted, crushed, and baled, a process the public can watch from a viewing platform. The design is influenced as much by the neighborhood's industrial vocabulary as by its programmatic requirements. Organized around a series of courtyards, the pre-engineered facility is distinguished by structural elements that are inverted to appear on the exterior, giving steel girders and lateral bracing greater visual impact. The 11,500-square-foot administration and education center – containing offices, an employee cafeteria, and a recycling exhibition – is connected via a skybridge to the viewing platform located in the 114,000-square-foot processing plant. Sustainable features include photovoltaics, a wind turbine, bioswales, and a retention pond.

◀ Jury: “Extraordinary project. Not many people are capable of recognizing how construction to cover garbage can be nice.”

SELLDORF ARCHITECTS DESIGN TEAM: Annabelle Selldorf, FAIA, Sara Lopergolo, AIA, Kevin Keating, Marc Pittsley, Jason Kim, Mimi Madigan, Jose Revah, Amie Sachs, Dylan Sauer

ARCHITECT-OF-RECORD (PROCESSING FACILITY BUILDINGS): Steven Gambino Architects

LANDSCAPE DESIGNER: Mark Vaccaro

FACILITY ENGINEER: RRT Design & Construction
PRE-ENGINEERED BUILDINGS ENGINEER:

Nucor Building Systems

EQUIPMENT ENGINEER: Bollegraaf/VAN DYK Recycling Solutions

STRUCTURAL ENGINEER (EDUCATION CENTER AND ADMINISTRATION BUILDING): DSi Engineering

CIVIL ENGINEER/MARINE AND FOUNDATIONS ENGINEER: Moffatt and Nichol Engineers

GEOTECHNICAL ENGINEER: GZA GeoEnvironmental

M/E/P ENGINEER: Senon Associates

FIRE PROTECTION ENGINEER: Lloyd Howell, PE

CONTRACTOR (SITE AND CIVIL): Galvin Brothers

CONTRACTOR (BUILDINGS): West Rac Contracting Corp.

CONSTRUCTION MANAGER: Sims Municipal Recycling

Jury: “The pieces in the forest are well placed with delicacy and precision, like notes in a pentagram.” ▶

TOSHICO MORI ARCHITECT DESIGN TEAM:

Toshiko Mori, FAIA

STRUCTURAL ENGINEER: Skidmore, Owings & Merrill

CIVIL ENGINEER: Crawford & Associates

LIGHTING DESIGN: Kugler Ning Lighting Design

M/E/P & GEOTECHNICAL ENGINEER: Landmarks Facilities Group

GENERAL CONTRACTOR: Prutting and Company Custom Builders



House in Ghent Ghent, NY

Architect: Toshiko Mori Architect
Client: Withheld

Perched on a rock outcropping overlooking the Hudson River Valley, this weekend home and compound totaling 6,000 square feet occupies a minimal footprint. Inspired by Japanese garden pavilions, four separate and functionally distinct glass pavilions are connected by a raised concrete walkway. Representing a subtle iteration of the archetypal glass house, the main, cooking, guest, and exercise pavilions maintain their own, individual approach to the relationship between transparent and opaque materials, yet play off each other over the topography. The project also takes advantage of sustainable mechanical systems, including a geothermal heat pump and in-slab radiant heating; when not in use, the pavilions can be shut down through an environmental control system.



The Barbarian Group

New York, NY

Architect: Clive Wilkinson Architects

Client: The Barbarian Group

The Barbarian Group – which creates online consumer experiences for the likes of Pepsi, IBM, Bloomberg, and General Electric – requested a design that represents how technology can invigorate and empower people through connectivity. Given a tight budget, the architects adapted a 20,000-square-foot space for a staff of 175. Designers created an endless table or “superdesk,” with staff members working on the same continuous surface, as a way to unify and center the company.

The plywood structure arises from the oak floor supported by pony walls. Circulation routes bisect the space, so the table rises to bridge over pathways and maintain surface continuity. The cave-like spaces beneath these “arches,” created using a plywood coffer structure, accommodate meetings, offer focused workspace, and provide shelving and storage. The desk’s clear epoxy, surfboard-like surface emphasizes its fluid nature. A physical model was transposed from hand drawings, shaped by a computer, fabricated in Los Angeles, and laser cut into 870 unique plywood panels that were shipped to New York and assembled on site. There are 4,400 square feet of table surface and 1,100 linear feet of perimeter edge surface, with a starting density of five linear feet per person. ▲



CLIVE WILKINSON ARCHITECTS
DESIGN TEAM: Clive Wilkinson,
FAIA, RIBA, Chester Nielsen,
Thomas Terayama, AIA, LEED
AP, Yuna Kubota, Caroline
Morris

ASSOCIATE ARCHITECT: Design
Republic Partners Architects

M/E/P ENGINEER:

JFK&M Consulting Group

LIGHTING DESIGN: Horton Lees
Brogden Lighting Design

TABLE FABRICATOR:
Machineous

IT CONSULTANT:

Labrador Technology

GENERAL CONTRACTOR:
Coleman Construction

Jury: “The solution rescales and blurs the line between furniture and architecture in a delightful way. The execution is impressive.”





Calvin Klein Collection at Forum 66 Shenyang, China

Architect: SPAN Architecture

Client: Calvin Klein, Inc.

The design for this 1,800-square-foot retail space began with a reverence for the original architecture of the Calvin Klein Collection stores, which featured signature elements – niches, case goods, and lighting – that became part of the brand. This iteration builds on that architecture with a “salon,” a bridge and filter between the store’s programmatic elements, and “regulating lines,” which merge many original details and elements.

The salon is a focused area in the center of the store, where select pieces from the entire collection are presented in an intimate environment. Its form is a series of blackened steel ribs that repeat at different dimensions and intervals. The salon also creates a semipermeable filter separating the men’s and women’s collections and accessories. The lighting scheme, developed as a series of regulating lines, simplifies the store ceiling, unifies the space, and creates a new kind of merchandising experience. A monolithic lit plane animates the back of the store and draws in pedestrian traffic. Marble provides a classical counterpoint to the edgier, more contemporary scrim-and-frame structure. ▲

Jury: “The architect had a clear conceptual vision that extends the concept of display. There is a sense of syncopation in the design, which was superbly executed.”

SPAN ARCHITECTURE DESIGN

TEAM: Karen Stonely, AIA, LEED AP, Jean-Gabriel Neukomm, RA, Peter Pelsinski, AIA, LEED AP, Aaron Zalneraitis, RA, Adam Crowley, Margot Dirks, Alan Ho, Elizabeth Oder, Angi Tsang

VISUAL MERCHANDISING:

Calvin Klein, Inc. Visual Team

LIGHTING DESIGN:

Cooley Monato Studio

GENERAL CONTRACTOR:

Kingsmen Projects Pte. Ltd.



©John Tadashi Martin/Reddog Studio



©Latent Productions/Hokyoung Lee



©Latent Productions/Karla Rothstein

Runner & Stone

Brooklyn, NY

Architect: Latent Productions

Client: Runner & Stone

Runner & Stone is a 2,000-square-foot bakery, restaurant, and bar offering handmade breads and locally grown produce. Its design mirrors the chefs' philosophy towards food preparation by using basic elements – concrete, steel, and light – which, when combined, are more than their individual parts. Simplicity of material, elegant detailing, and open sightlines create an environment that transitions from pre-dawn baking to early-morning café to lunch and formal dining space. Raw steel plates form the bar and storefront; redwood planks reclaimed from Brooklyn water towers were transformed into custom furniture; and 50-pound flour sacks were repurposed as the formwork for nearly 1,000 gently swollen concrete building units, fabricated on site, that thread through the enterprise and up the stairwell to the residences above.

◀ Jury: "The provocative use of flour sacks to create building units suggests a softened brutalism with a tactile appeal."

LATENT PRODUCTIONS DESIGN TEAM: Karla Rothstein, RA, Salvatore Perry, RA, LEED AP, Sean Dawson, Bridget Rice, Muchan Park

STRUCTURAL ENGINEER: Robert Silman Associates
LANDSCAPE, LIGHTING DESIGN, CONSTRUCTION MANAGER: Latent Productions

SEATING, TABLES: Withers and Grain

FLOOR COVERING: Tau Ceramica

GENERAL CONTRACTOR: Design Tech Construction

Jury: "This offers a good mix of classical moldings and more contemporary space, achieved through a tightly controlled series of moves." ▶

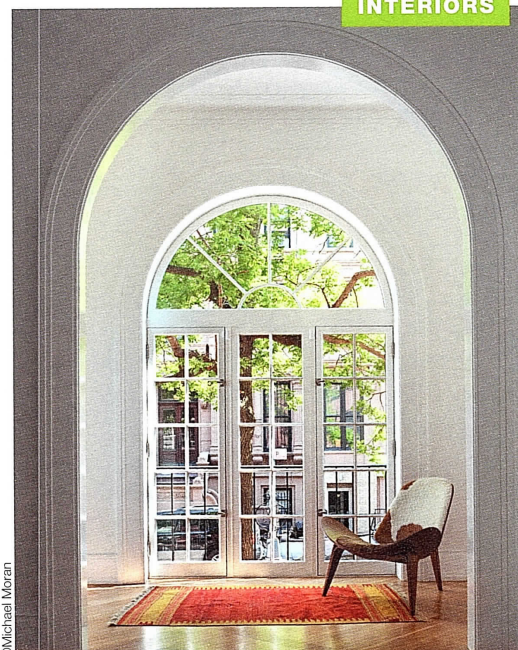
O'NEILL ROSE ARCHITECTS DESIGN TEAM: Devin O'Neill, Faith Rose, AIA

STRUCTURAL ENGINEER: Ross Dalland, PE

M/E/P ENGINEER: D'Antonio Consulting

LIGHTING DESIGN: Lighting Collaborative

SEATING AND TABLES: Carl Hansan and Son



©Michael Moran



©Michael Moran

West Side Townhouse

New York, NY

Architect: o'Neill rose architects

Client: Withheld

Designed by architect George H. Budlong, this five-story building was one of nine brownstone townhouses built together on West 75th Street from 1889 to 1890. During the last decade, the single-family house was subdivided into six apartments, and significant historic elements were stripped from the façade. The stoop was demolished, and ad hoc additions were made to the rear yard and roof. This design completely restored the front façade and stoop, and replaced ad hoc structures with green terraces and a low-slung penthouse. The 9,500-square-foot interior merges the spatial elegance of a 19th-century home with the lightness of modern living. The parlor level retains its formal presence, and as the floors rise their historical detail becomes more streamlined, culminating in a modern fifth-floor penthouse.

Hudson River Pier Residence

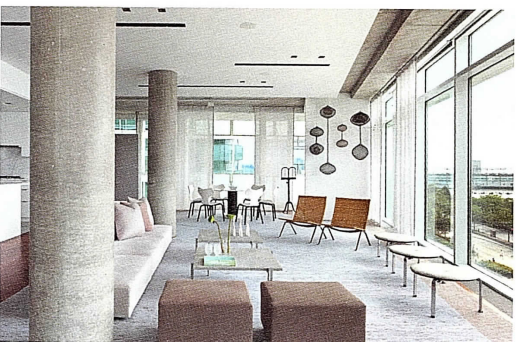
New York, NY

Architect: Shelton, Mindel & Associates
Client: Withheld

This full-floor, 3,000-square-foot residence in a glass-walled tower adjacent to Manhattan's Hudson River respects the architectural integrity of the building while responding to the shifting geometry of the water's edge. The plan reflects the street grid being bisected at an angle suggested by the river. Orthogonal planes enclose the more private spaces, including the kitchen, bathrooms, bedrooms, study, and media room. Ceiling lights, which can be programmed to pulse like the traffic flow below, are positioned to avoid reflections that would obscure nighttime views. The public area's custom rug is a metaphor for boardwalk, pier, and water. Pivoting walls modulate the spaces and intense reflections of sky and water. Furniture mimics the city's landscape using light and shadow, reflection and absorption.



©Michael Moran



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◀ Jury: "This is an impeccably executed residence with a bold vision that brings the rooms' scale, furnishings, and materials into inventive play."

SHELTON, MINDEL & ASSOCIATES DESIGN TEAM:
Lee F. Mindel, FAIA, Michael Neal, AIA, Grace V. Sierra
CIVIL ENGINEER: I.P. Group
LIGHTING: Tirschwell & Co.
GENERAL CONTRACTOR:
Evista Group

Jury: "We liked the evolution of the plan, the clear connection between concept and expression, and the dynamic flow of spaces." ▶

EXECUTIVE ARCHITECT: SLAB
ARCHITECTURE: Jill Leckner, RA, LEED AP, Jeffrey Johnson, AIA
DESIGNER: Jeffrey Inaba, Assoc. AIA, INABA
STRUCTURAL ENGINEER: Buro Happold
M/E/P ENGINEER: Kam Chiu Associates
LIGHTING DESIGN: Tillotson Design Associates
SEATING AND TABLES: Knoll; Furniture Masters; Gubi
CUSTOM LIGHTING: AL Lighting; Let There Be Neon
FLOOR COVERING: D Magnan (terrazzo); GetReal (concrete)
CONSTRUCTION MANAGER: Richter + Ratner

Red Bull Studios New York

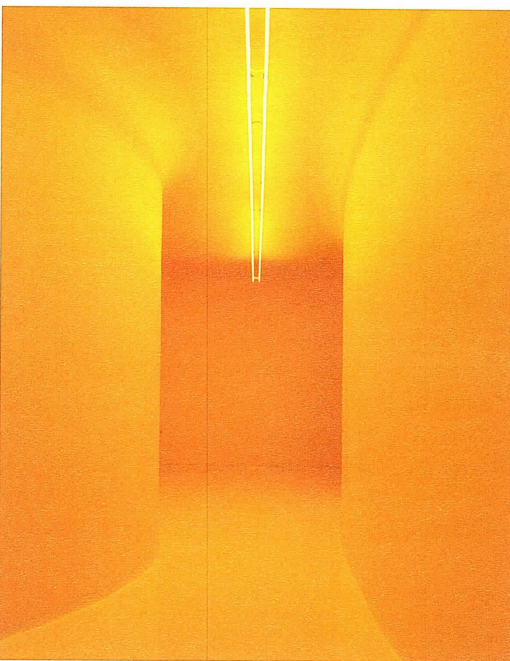
Brooklyn, NY

Architect: SLAB Architecture in collaboration with INABA
Client: Red Bull North America

Red Bull Studios is a 38,000-square-foot music workshop offering emerging musicians the opportunity to experiment in production and record high-quality tracks. The design includes a small lecture room and several lounges; a rehearsal room, recording studio, and AV editing suite for music production; and a gallery and reception area for presenting finished work. Color was a central driver of the design: the main gathering areas are painted dark blue and white, while brightly saturated colors on thresholds and smaller secondary spaces emphasize transitions between working sessions. Since the facility is used at all hours, lighting is key. By day, the space receives natural light from floor-to-ceiling windows; at night it is illuminated by custom-fabricated neon fixtures.



©Greg Irikura



©Greg Irikura



©Slade Architecture



©Antoni Stark

Virgin Atlantic Clubhouse at JFK Queens, NY

Architect: Slade Architecture
Client: Virgin Atlantic Airways

The clubhouse functions as a private members club, boutique hotel lobby, restaurant, and chic bar. Surrounded by views of the jetways, aircraft, and the iconic TWA Terminal, the 10,000-square-foot lounge combines the glamour of 1960s air travel with an uptown vibe. Distinct areas cater to different passenger activities and are organized by sound levels – quiet, talking, and cocktail lounges – and length of stay. Activities requiring less time are closer to the entry. The central cocktail lounge, enclosed by a curving screen of stainless-steel rods and walnut fins, is illuminated by 2,000 powder-coated golden cylinders hanging from the ceiling. Specially designed furnishings and wallpapers define the character of each area.

◀ Jury: “There is an exciting willingness to explore new materials and fabrication methods. The fluid movement through the space is very appropriate for an airport.”

SLADE ARCHITECTURE DESIGN TEAM: Hayes Slade, AIA, IIDA, James Slade, AIA, IIDA, LEED AP, Tian Gao, David Iseri, Magda Stoenescu, Goizeder Arteché, Frances Calosso, Yuko Okuma, Alessandro Perinelli, Will Choi, Marco Juliani, Lauren Lochry, Santi Slade, Garrett Pruter; and Virgin Atlantic In-House Design

STRUCTURAL ENGINEER: Gilsanz Murray Steficek

M/E/P ENGINEER: ADS Engineers/Ambrosino,

Depinto & Schmieder

ACOUSTICAL ENGINEER: Cerami & Associates

LIGHTING DESIGN: L'Observatoire International

PROJECT MANAGER: PT Projects

KITCHEN CONSULTANT: Next Step Design

CONSTRUCTION MANAGER: Holt Construction

Jury: “It is an inventive, playful solution that offers a thoughtful response to workstations by showing a range of possibilities.” ▶

WORK ARCHITECTURE COMPANY DESIGN TEAM: Amale Andraos, Dan Wood, AIA, Sam Dufaux, Tamicka Marcy, Julcsi Futo, Beth O'Neill, Elodie Le Roy, Deborah Richards, Michael Alexander, Nick Hopson, Karl Landsteiner, Estelle Bordas (furniture)

LANDSCAPE DESIGN: Town and Gardens

AV CONSULTANT: Diversified Systems

M/E/P & FP ENGINEER: Plus Group Consulting Engineering

STRUCTURAL ENGINEER: Robert Silman Associates

LIGHTING DESIGN: Tillotson Design Associates

IT CONSULTANT: TM Technology Partners

GENERAL CONTRACTOR: Conelle Construction Group



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Wieden + Kennedy New York, NY

Architect: WORK Architecture Company
Client: Wieden + Kennedy New York

Renowned advertising agency Wieden + Kennedy wanted its New York office to support its collaborative culture and accommodate growth. The three-floor, 50,000-square-foot renovation organizes the workplace by creating “neighborhoods” for 20 to 30 people, incorporating informal lounges, kitchens, stand-up tables, traditional meeting rooms, “phone booths” for intimate meetings, and “wide-n-long” rooms for large groups. Circular cuts in the two floor slabs contain sculptural stairs that link the three floors; the bottom “Coin Stair” doubles as an auditorium. The spiraling upper stair’s structure achieves maximum lightness through thin plates of solid steel and perforated metal guardrails. A double-height slab cut at the building’s corner opens up an outdoor “park” for lunch, meetings, and yoga.



Zaryadye Park

Moscow, Russia

Architects: Diller Scofidio + Renfro
with Hargreaves Associates
Client: City of Moscow

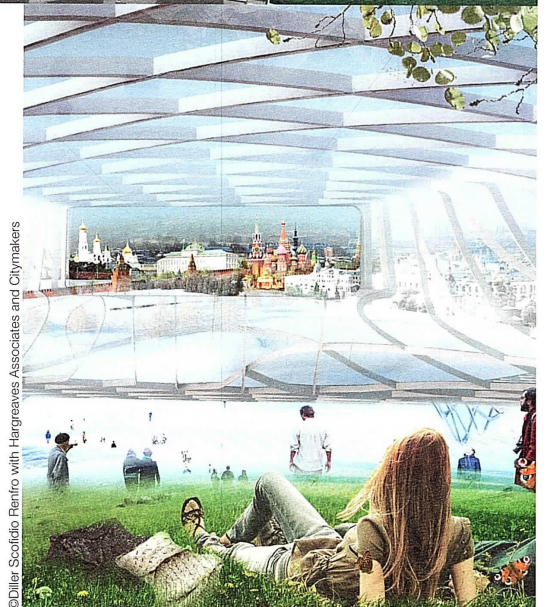
The new 13-acre Zaryadye Park is the missing link that completes the collection of monuments and urban districts forming central Moscow. The international competition-winning design is based on the principle of “wild urbanism,” a hybrid landscape that combines natural and built environments. The park incorporates four Russian landscape typologies – tundra, steppe, forest, and wetland – and organizes them into terraced zones with programmed spaces integrated into the landscape.

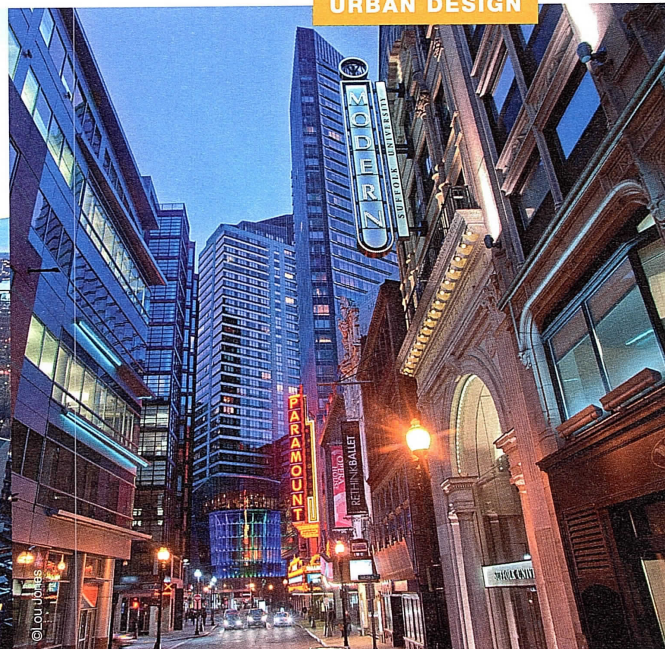
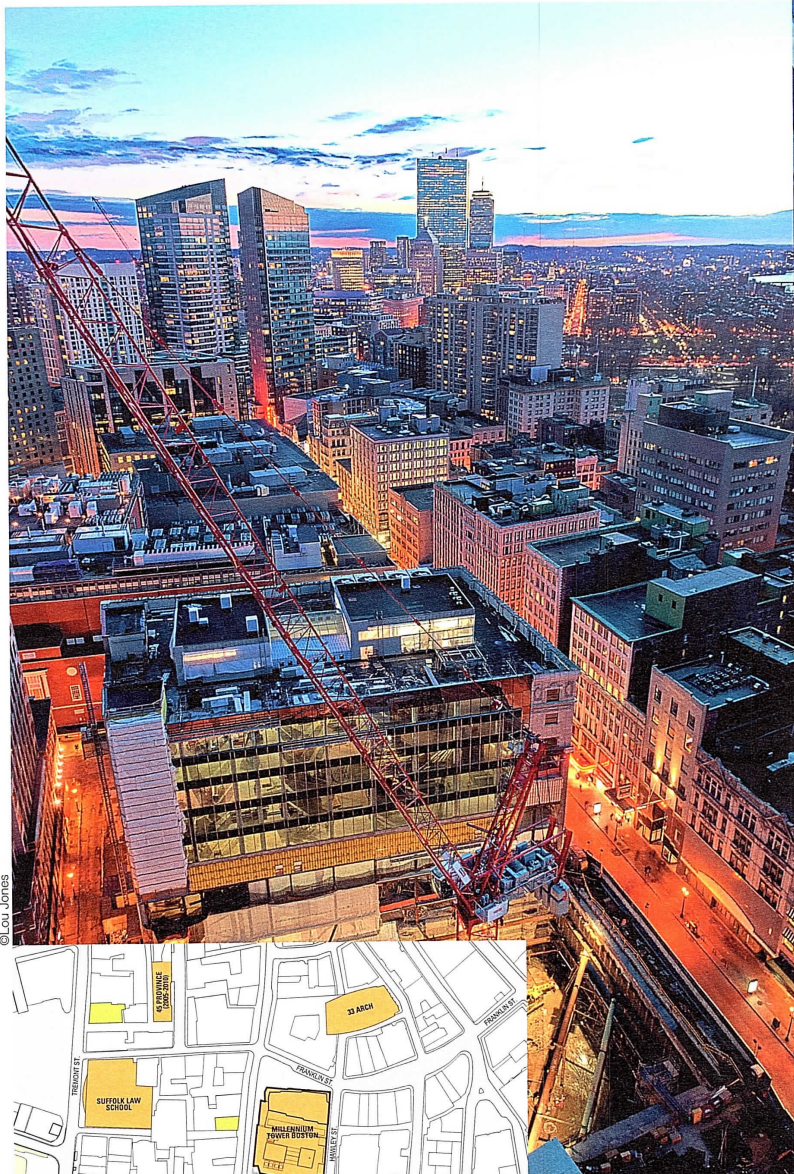
Characteristic elements of Kitay-Gorod, one of the oldest parts of Moscow, and the cobblestone paving of Red Square are combined with the gardens of the Kremlin to create a new park that is both urban and green. Using a paver system that seamlessly knits landscape with walking surfaces, the park is pathless so visitors can move about in unscripted ways. Sustainable technologies such as temperature regulation, wind control, and natural light simulation create augmented microclimates that encourage enjoyment of the park any time of the day, year-round. Located on a site that lay vacant for years after the famous Rossiya Hotel was demolished, Zaryadye Park is the first new public park in Moscow in half a century. ▲



Jury: “A most positive project. A metaphor for diversity and democracy. It understands the weather in Moscow.”

DILLER SCOFIDIO + RENFRO
DESIGN TEAM: Elizabeth Diller,
Ricardo Scofidio, AIA, Charles
Renfro, AIA
ASSOCIATE ARCHITECT:
Citymakers
LANDSCAPE ARCHITECT:
Hargreaves Associates
STRUCTURAL & M/E/P
ENGINEER: Buro Happold
LIGHTING DESIGN: Arup
SUSTAINABILITY CONSULTANT:
Transsolar
MASTER PLANNING:
Citymakers, c/o State
Development





Transforming Boston's Midtown Cultural District Boston, MA

Architect: Handel Architects

Clients: Millennium Partners with Boston Redevelopment Authority

During its 1940s heyday, Boston had a vibrant commercial and theater district. A decade later, it was suffering from urban blight. Looking for ways to rebuild the district 25 years ago, the city created a planned development area called the Midtown Cultural District. It experienced two decades of unsuccessful megaprojects, due partly to economic recessions, but also to the failure to recognize the paradigm shift occurring in mixed-use development. Fundamentals of the new strategy include the “residential hybrid building,” which nurtures smaller-scale, peripheral development like boutiques, restaurants, cafés, and retail; discourages the closed system of malls; and encourages mixed-use development to animate the streetscape.

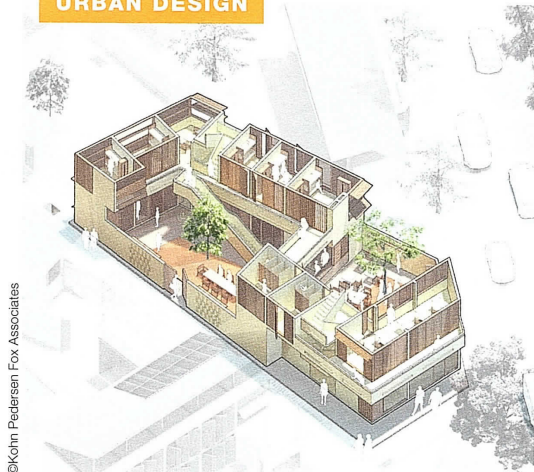
The transformation of the district began in 2001 with the Ritz-Carlton Towers, a large mixed-use project. Millennium Place opened in 2013. Another major project is Millennium Tower Boston, a contemporary residential tower coupled with the restoration of the former Filene's Department Store building, a historic landmark designed in 1912 by Daniel Burnham. These projects, by Handel Architects, have revitalized the district into a neighborhood where people can live, work, dine, shop, and even go to the movies. ▲

Jury: “Different from anything we saw in that it was not a proposal for anything to be done at one moment in time, but a lesson in urban design over a period of 30 years.”

HANDEL ARCHITECTS DESIGN TEAM: Gary Handel, AIA, Blake Middleton, FAIA, LEED AP, Frank Fusaro, AIA, Deborah Moelis, AIA, Stephen Matkovits, AIA

ASSOCIATE ARCHITECTS: CBT Architects; Hargreaves Associates; Höweler + Yoon Architecture; Richard Burck Associates





©Kohn Pedersen Fox Associates

◀ Jury: "This is perhaps one of the least pretentious projects we saw. The plan preserves the density, activity, color, and life of the old neighborhood, which the residents loved."

KOHN PEDERSEN FOX ASSOCIATES DESIGN TEAM: James von Klemperer, FAIA, Bruce Fisher, AIA, Jennifer Pehr, AICP



©Kohn Pedersen Fox Associates

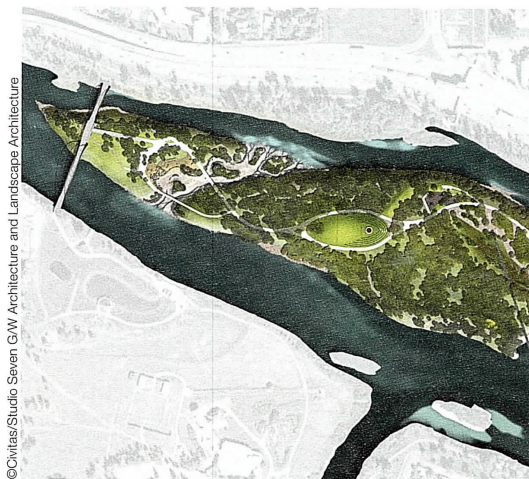
Ga Mashie

Accra, Ghana

Architect: Kohn Pedersen Fox Associates
Client: Millennium Cities Initiative, a project of the Earth Institute, Columbia University

Despite its close proximity to governmental ministries and civic institutions, the historic waterfront district of Ga Mashie has deteriorated over time into a slum. Home of the Ga tribe, the neighborhood is rife with decrepit housing, non-linear alleys created by ad-hoc construction, inadequate infrastructure, and a scarcity of public open space. The goal of the Millennium Cities Initiative, a project of Columbia University's Earth Institute, is to design housing prototypes in keeping with traditional configurations, and to create a master plan for the neighborhood and greater coastal area. Though still in schematic planning stages, the project has been approved by community and government stakeholders, and construction is scheduled to begin in 2015. The architects have been working on this project on a pro bono basis.

W ARCHITECTURE AND LANDSCAPE ARCHITECTURE / CIVITAS DESIGN TEAM: Barbara Wilks, FAIA, FASLA, Mark Johnson, FASLA, Martin Barry, ASLA, Scott Jordan, Kate Cella
ARCHITECT-OF-RECORD/ LANDSCAPE ARCHITECT-OF-RECORD/CIVIL ENGINEER: IBI Group/Landplan
STRUCTURAL ENGINEER: Read Jones Christoffersen Consulting Engineers
STRUCTURAL PAVILION: Guy Nordenson and Associates
M/E/P ENGINEERS: SMP Engineering; Wiebe Forest Engineering
GEOTECHNICAL ENGINEER: Stantec
ENVIRONMENTAL ENGINEER: Matrix Solutions
LIGHTING DESIGN: Tillet Lighting Design
ECOLOGICAL CONSULTANT: Green Shield Ecologies
COST ESTIMATING: BTY Group
COLLABORATION ARTISTS: Jeremy Pavka Industries
PROJECT MANAGER: Calgary Municipal Land Corporation
CONSTRUCTION MANAGER/ GENERAL CONTRACTOR: Marmot Concrete Services



©Civitas/Studio Seven G.W. Architecture and Landscape Architecture



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St. Patrick's Island

Calgary, Alberta, Canada

Architect: W Architecture and Landscape Architecture
Designers: Civitas and W Architecture and Landscape Architecture
Client: Calgary Municipal Land Corporation

As part of a revitalization plan for Calgary's waterfront, the 30-acre St. Patrick's Island is being revived as a key urban breathing space. The intent is to restore the island's ecology, increase biodiversity, and create amenities to make the park an active place. Soil removed to recreate the historic channels is repurposed for the "rise," a vantage point for viewing the skyline and for sledding in winter. Displaced earth and a flood-protection dyke for slides form the "playground." Other areas include a sun deck, picnic areas, and two amphitheaters. Though still under construction, the park has proven to be a model of resilient design, as evidenced by having sustained severe flooding in 2013 by allowing the park to interact with the seasonal flow of the river.



©NADAAA

New Hampshire Retreat Bethlehem, NH

Architect: NADAAA

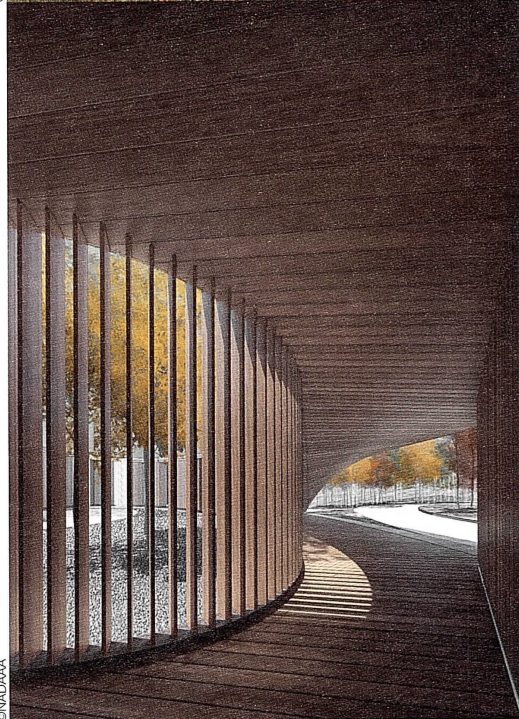
Client: Withheld

Situated north of the Presidential Range of the White Mountains, this home is conceived as a chain of rooms that capture incremental views of the mountains. Mt. Washington, Mt. Jefferson, and at least seven other peaks form a panorama that is observed in sequence as one moves from room to room. The 7,100-square-foot residence has an elliptical plan with a courtyard in the center that acts as a domestic respite from the rugged outdoor environment.

The service spaces are compressed within the northern edge of the ellipse, linking storage, laundry, and wash areas to the garage by way of a service stair. The joints that connect each room are customized, grafting the surfaces of one room to another. The differences of each space – living, dining, sleeping, etc. – are maintained, while a new and continuous whole is formed by eradicating conventional thresholds from space to space. In essence, the design offers an architectural joinery that crafts connections between each volume. ▲

NADAAA DESIGN TEAM: Nader Tehrani, Katherine Faulkner, AIA, Ryan Murphy, Sergio Verrillo, Marta Guerra, Tim Wong, Tom Beresford, Lisa Lostritto, John Houser, Alda Black, Laura Williams, Wes Hiatt

STRUCTURAL ENGINEER: Simpson Gumpertz & Heger

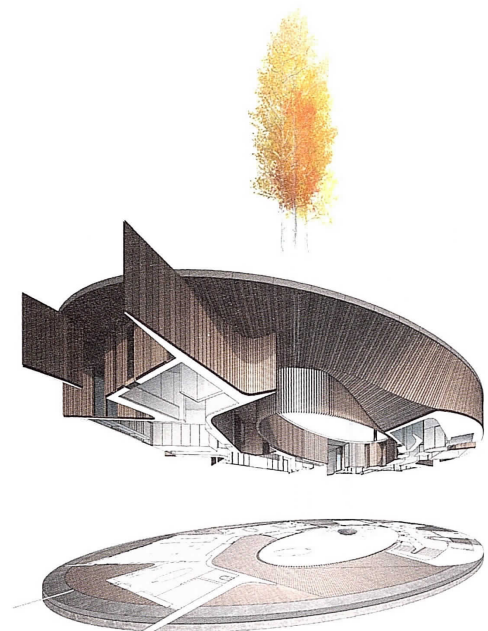


©NADAAA

Jury: “A compact solution that turns this typology inside out and uses a beautiful skin and detailing.”



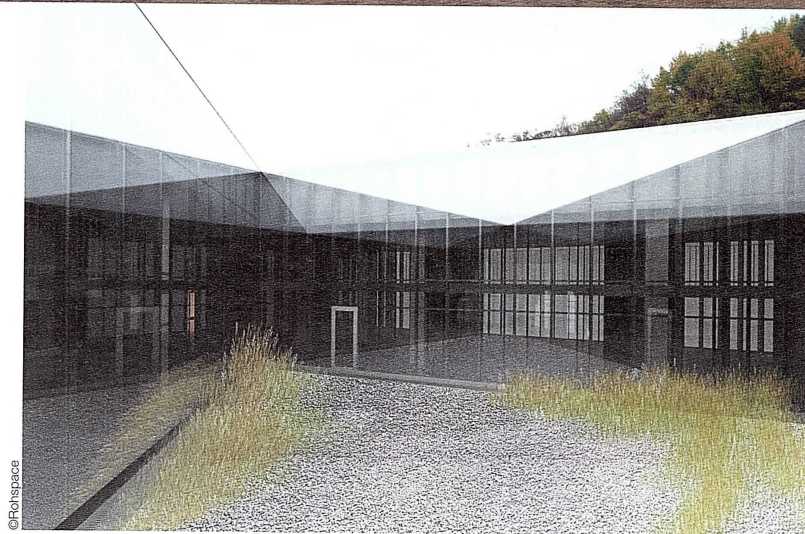
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NAMELESS ARCHITECTURE
 DESIGN TEAM: Unchung Na,
 Sorae Yoo, Kiseok Oh
 ASSOCIATE ARCHITECT:
 Jplus Architects
 CIVIL ENGINEER: Hanmi C&D
 STRUCTURAL ENGINEER:
 Mido Structural Consultants
 M/E/P ENGINEER:
 Suyang Engineering



Triangle School Namyangju-si, South Korea

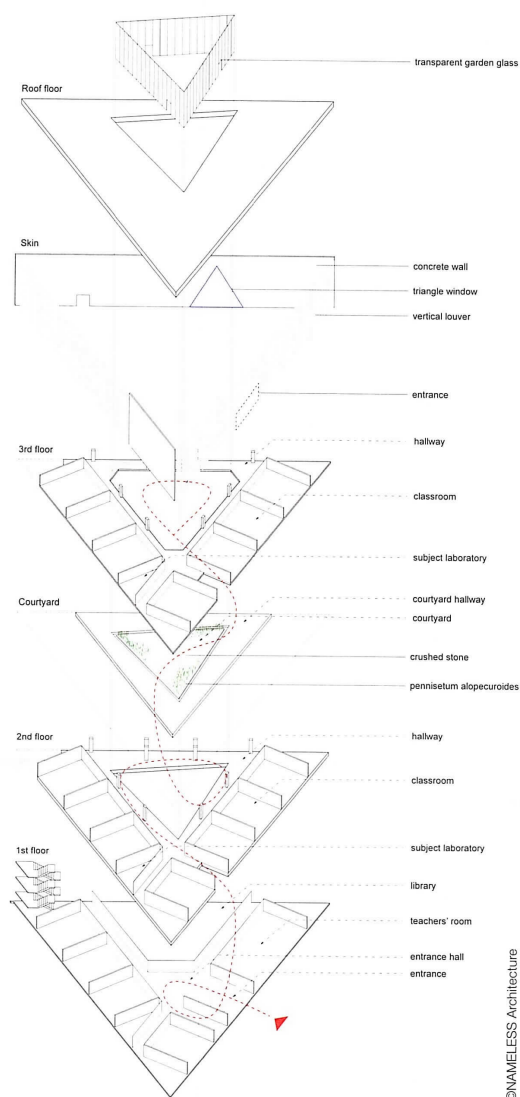
Architect: NAMELESS Architecture

Client: Dongwha High School

Located in Namyangju, adjacent to Seoul, this 28,000-square-foot high-school building explores the complex interactions among people, education, and location. The school responds to the different characteristics of its three bordering sides: playground to the north, hill to the east, and building to the west. These three distinct contexts lead to three different façades – opened, closed, and compromised. In contrast, the interior opens uniformly into the center of the building. On the second and third floors, which have classrooms, a courtyard opens to the sky.

The transparent internal triangle that divides the courtyard is placed at different angles to the exterior triangle. This discordance creates vertical gaps between floors, connecting them in a single space to provide an open view from any spot. The building becomes a medium that promotes open conversation in a flexible and enjoyable social space. ▲

Jury: "This is a very elegantly executed form. The spaces are well resolved. There is a freshness in the treatment of the façades, and a rigorous yet flexible interpretation of the geometry."



©NAMELESS Architecture

(No) Stop Marconi

Rotterdam, The Netherlands

Architect: N H D M/Nahyun Hwang

+ David Eugin Moon

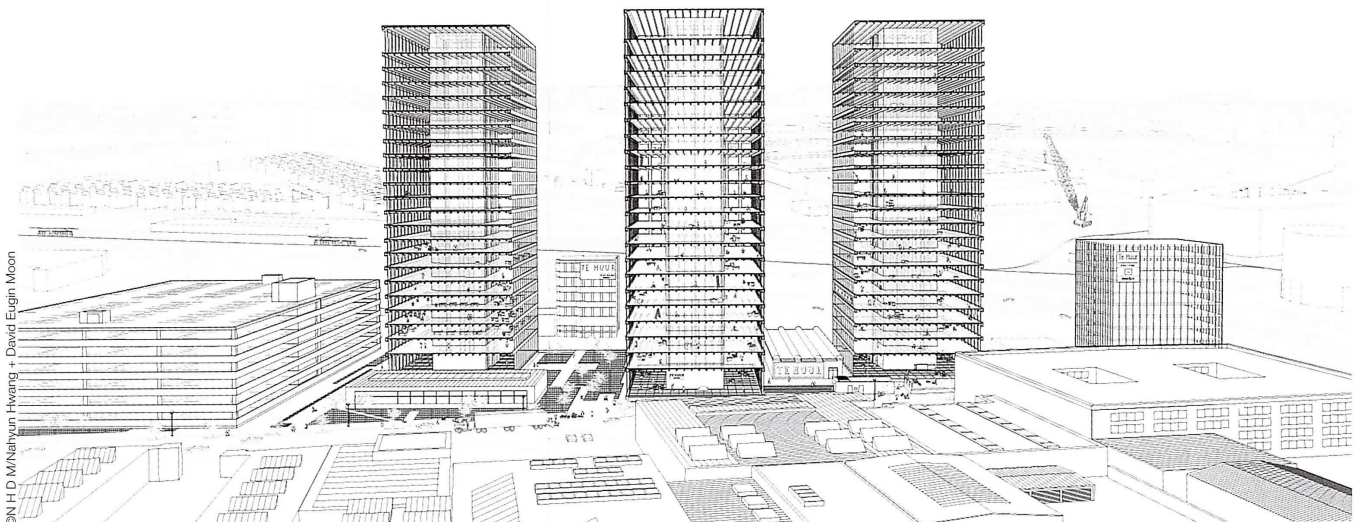
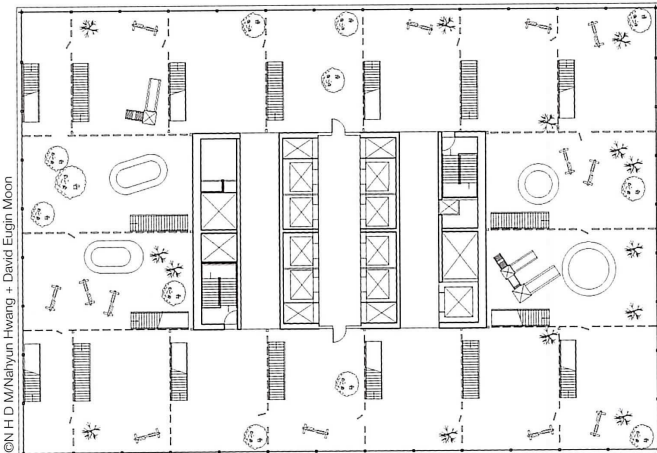
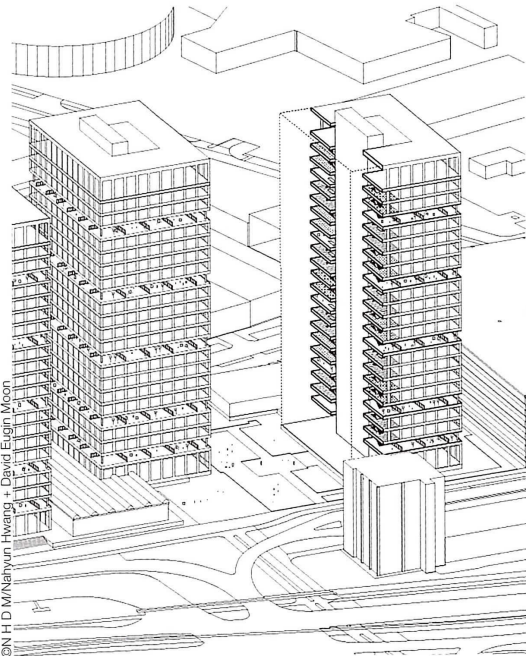
Clients: 5th International Architecture
Biennale Rotterdam

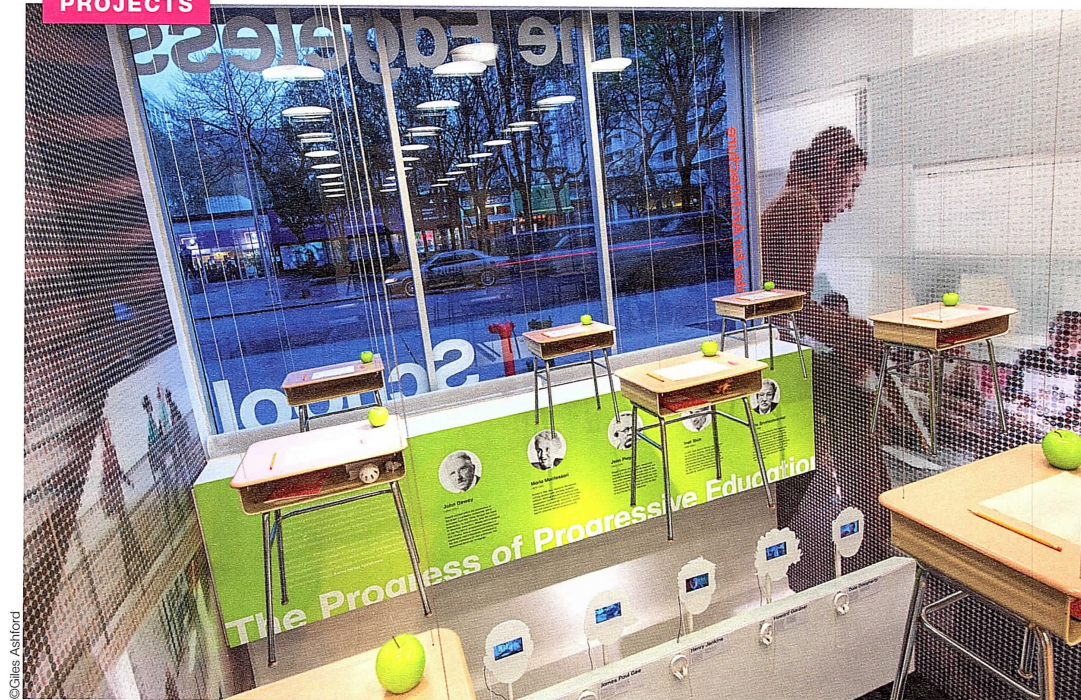
Jury: "It is a clever and intelligent re-search project that explores different prototypes for empty high-rise buildings."

N H D M/NAHYUN HWANG +
DAVID EUGIN MOON DESIGN
TEAM: Nahyun Hwang,
David Eugin Moon, AIA,
Catherine Lynn Baldwin,
Virginia Black, Soohee Choi,
Andrea Einheuser, Sehee
Kim, Sunhyung Stephen
Kim, Soon Jae Kwon, Liezel
Pimentel, Aaron Weller, Sheri
Zon.

The 305-foot-high Europoint (or Marconi) Towers, designed by SOM from 1971 to 1975, will become vacant within the next few years, when its main occupant and developer, the City of Rotterdam, relocates to the OMA-designed De Rotterdam, the largest building ever erected in the Netherlands. The Europoint Towers are representative of an increasing number of usable but vacant office towers across Europe. As of 2011 there were 72.5 million square feet of unoccupied workspace in high-rise towers in Holland alone.

This project proposes that empty urban towers such as these – with their readily available, tightly packed, and ubiquitously distributed spaces – may be effective new grounds for the city. Each new "slate" neatly stacked in the form of a dense urban vacuum is an underexplored *tabula rasa* with endless programmatic potential. The project discusses the significance of the city's underutilized spaces and their repeated and unchallenged production. It examines a general condition of contemporary architecture and urbanism, where dramatically changing conditions often create a mismatch between the speculative and the actual world. (No) Stop Marconi offers multiple proposals for the towers, such as various housing typologies and public and commercial uses, and explores contemporary issues in city-making. ▲





Jury: "This was a very tight exhibit whose graphics elevated the design. It offered a potential point of interface between the community and the Center for Architecture."

The Edgeless School, Center for Architecture

New York, NY

Architect: Sage and Coombe Architects
Client: AIA New York Chapter

"The Edgeless School" addressed how technology and changes in pedagogy have affected school design. The exhibit looked at 19 recently built elementary and high schools in the U.S. with a design solution that included the conceptual and practical placement of architectural models, photographs, texts, and videos. Nine elementary-school desks from the 1960s were suspended in the double-height storefront window, creating a familiar yet evocative image of the traditional classroom. As a counterpoint, current classroom furniture was located on the mezzanine directly below.

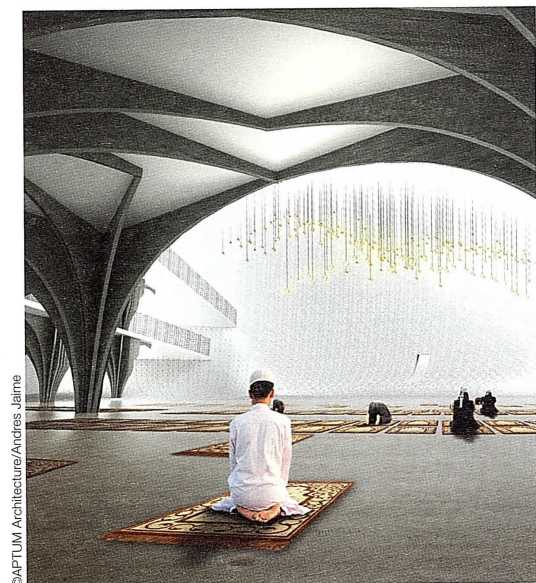
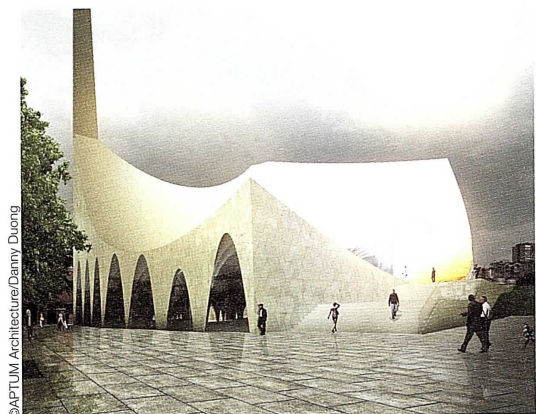
Projects were displayed in the street-level and mezzanine galleries. On the mezzanine, white Plexiglas silhouettes of famous people contained small screens with videos of "talking heads" expounding on education. Above, "fixed heads" and explanatory text represented luminaries of educational theory. The projects were printed on Mylar sheets that floated slightly in front of the painted walls, blurring the edge between fixed surface and individual presentations. Wall text spilled and folded across surfaces, from wall to ceiling, and around model bases.

SAGE AND COOMBE
ARCHITECTS DESIGN TEAM:
Peter Coombe, AIA, LEED AP, Jennifer Sage, FAIA, LEED AP, Skye Beach, AIA, LEED AP, William Bryant, AIA, Julia Leeming, AIA, LEED AP, Sam Loring, AIA, LEED AP, Andrew Kao, LEED AP, Sara Murado
CURATOR: Thomas Mellins



CENTER FOR ARCHITECTURE
EXHIBITION TEAM:
Rosamond Fletcher, Juliana Barton, Jose Guerrero
GRAPHIC DESIGN: Hyperakt
FURNITURE: Steelcase
FLOOR COVERING:
Shaw Contract
LARGE FORMAT PRINTING:
Duggal
GENERAL CONTRACTOR:
Tim Pearson

On each of the storefront window's side walls were enlarged, pixilated images of two projects, one representing teaching and the other, "edgeless" architecture. The pixels were actually two-inch-round images reflecting the array of projects. This pixel motif was also used to transform the grid of a larger-than-life Scantron form, with bubbles filled in by pencil, to create signage marking the entry to the lower level. ▲

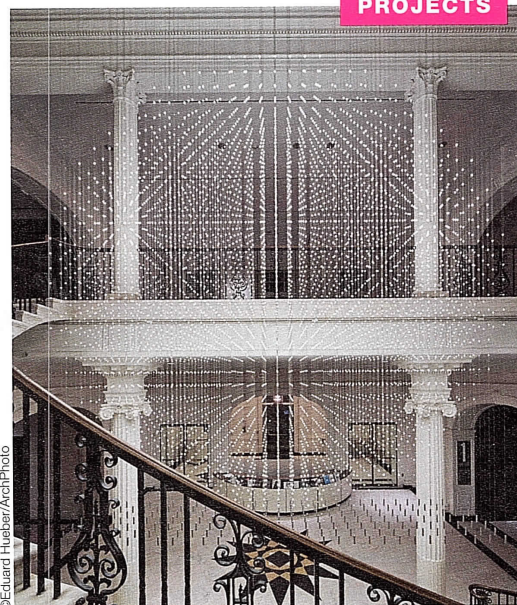


◀ Jury: "This is a bold, contemporary interpretation of the traditional mosque form."

APTUM ARCHITECTURE DESIGN
TEAM: Roger Hubeli, SIA, Julie Larsen, Wes Chiang, Danny Duong, Andres Jaime, Andrew Paul, Bryan Scheib
STRUCTURAL ENGINEER: Sinead C. Mac Namara

Jury: "This economical solution creates amazing effects with very little means, and that is part of its impact." ▶

COOPER JOSEPH STUDIO
DESIGN TEAM: Wendy Evans Joseph, FAIA, Chris Cooper, AIA, Wonwoo Park
LIGHTING DESIGN CONSULTANT: Studio 1Thousand
FABRICATOR: RUSHdesign



MI'RAJ – Prishtina Central Mosque Competition

Prishtinë, Republic of Kosovo

Architect: APTUM Architecture
Client: The Islamic Community of the Republic of Kosovo

The Prishtina Mosque Competition for the Islamic community of Prishtinë, Kosovo's capital, called for a unifying symbol for the city's many mosques. In this design, visitors approach from a broad stair that rises along the south side of the building to an open plaza. The ascension continues to the main entry with a deep overhang leading to the lobby. The building consists of two structures that meet and fuse at the plinth level. The subterranean concrete arches, which form a base for the larger programs above, provide physical separation while still maintaining a visual seamlessness. The space frame on the upper floors adapts to the complex geometry of the prayer hall and creates a cavity for mechanical and HVAC systems.

Starlight

New York, NY

Architect: Cooper Joseph Studio
Client: Museum of the City of New York

The Museum of the City of New York's historic entry rotunda lacked an element reflective of its contemporary mission. This 15-foot-diameter light sculpture provides that, its beauty unfolding as one ascends the circular stairs to the second-floor galleries. Initially seen as bright and boldly sculptural, it becomes delicate and ethereal up close. As visitors move between floors, the geometry of a uniform spatial grid generates a dynamic array of radiating patterns of light. LED white pixels are arranged in a six-inch matrix on individual strands, each composed of three stainless-steel wires that hold individual circuit boards between them. The wires are held straight with five-ounce, stainless-steel, custom-designed weights. The concept demanded accurate execution in every detail, and is the product of computer-generated, hand-assembled components.

New Law Library of Harlem

New York, NY

Architect: *MULTIPLICITIES

Client: Friends Charitable Community Law Library of Harlem

The New Law Library of Harlem is envisioned as a center where the community can come together, be empowered, and learn to defend itself against injustice. Located in two joined historic brownstones that speak to Harlem's 1920s Renaissance and 21st-century reemergence, the 8,500-square-foot building will open onto the street and Adam Clayton Powell Plaza using "stoop culture" as an organizational precedent. The ground floor will include a welcoming café that spills out to the street in front and garden in back, leading to a large event space. The research library will be on the parlor level, with upper levels offering additional research, conference, and office facilities. A grand, ceremonial stair rises from the sidewalk up to an oculus at the roof garden.



Rendering: SuperChroma ©MULTIPLICITIES



Rendering: SuperChroma ©MULTIPLICITIES

◀ Jury: "This is an economical transformation of the domestic brownstone using a slot staircase and bookcases.

The restraint and simplicity of means are admirable."

*MULTIPLICITIES DESIGN TEAM: Daniel Holguin, AIA, Adriana Campmany Serna, Maya Nakamura, Glenn Fulk
STRUCTURAL ENGINEER: Buro Happold

Jury: "The grafting of the structure into the plan has created modes of circulation outside the norm. It is expressive and challenges how one traditionally goes about creating connections." ▶

OBRA ARCHITECTS DESIGN TEAM: Pablo Castro, AIA, Jennifer Lee, AIA, LEED AP, Shin Kook Kang, Samuel Zumsteg, Sen Liu, Catherine Ahn, Yencheng Chen, Rhys Williams, Yihong Deng, Ran Zhang, Yichun Xu, Ruoyi Jiang, Thomas Guerra, Qingxiang Liang, Qiuchen Li, Kate Cahill, Anthony Terzino, Akira Ishikura, Frederic Schnée

ASSOCIATE ARCHITECT/ STRUCTURAL ENGINEER/M/E/P ENGINEER: China Architecture Design & Research Group (CADRG)

LANDSCAPE ARCHITECT: OBRA Architects

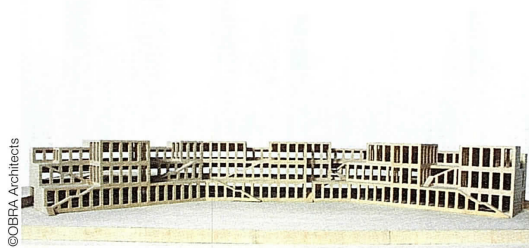
Sanhe Kindergarten

Beijing, China

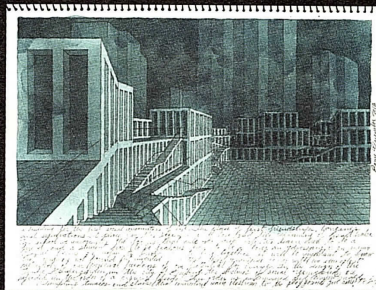
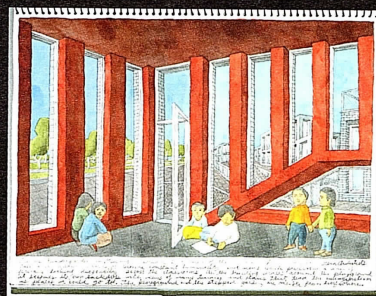
Architect: OBRA Architects

Client: Sanhe Bai Jia Real Estate Co., Ltd.

Located on the outskirts of Beijing, the Sanhe Kindergarten is part of a residential development that includes 21.5 million square feet of high-rise housing. The 59,200-square-foot building, configured as a faceted arc of three wings, is meant to create a sense of place and comfortable scale for 540 small children. The south façade, with a rigid order of rectangular windows, dissolves gradually towards the upper floors into a random arrangement of stairs, terraces, and open views of the landscape. The building becomes an object that can be climbed and conquered by young imaginations. All terraces are interconnected with stairs, allowing children to join friends, go to the playground, or egress high floors in case of an emergency. The north façade has horizontal ribbon windows along corridors.



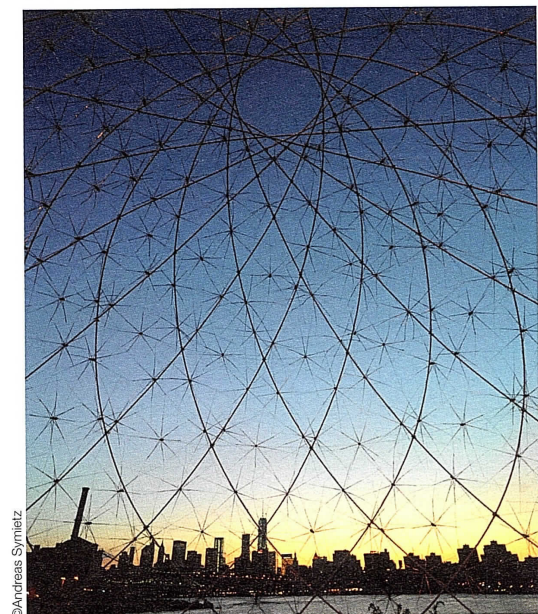
©OBRA Architects



©Pablo Castro courtesy of OBRA Architects



©Andreas Symietz



©Andreas Symietz

Harvest Dome 2.0

Brooklyn Navy Yard, Inwood Hill Park, Gowanus Canal, NY

Architect: SLO Architecture

Clients: NYC Department of Parks & Recreation; Gowanus Canal Conservancy

Harvest Dome is a giant diaphanous orb for the New York City waterways. Twenty-four feet in diameter, the cupola was constructed from more than 450 discarded umbrella frames and made buoyant with a ring of 128 empty two-liter soda bottles. A quintessential part of urban detritus, the umbrella frames were transformed into a transcendent dome to float alongside and bring attention to the city's tidal salt marshes. Harvest Dome 2.0, the concept's second iteration, was constructed during the summer of 2013 at the Brooklyn Navy Yard. It was tugged up the East and Harlem Rivers via barge and exhibited at the Inwood Hill Park inlet before being taken to Governors Island and the Gowanus Canal, where it floated last April.

◀ Jury: "This elegant solution is both whimsical and delightful, while harkening back to Buckminster Fuller's dome proposal."

SLO ARCHITECTURE DESIGN TEAM: Amanda Schachter, Alexander Levi, Sharif Anous
CONSTRUCTION TEAM: Amanda Schachter, Alexander Levi, Sharif Anous, Jee Hyung Park, Nate Long, Hande Oney, Therese Diede, Gerard Joyas; with help from Billy Rohan, Chris Maldonado, Arthur Shmulevsky, Rachel Mulder, Eiji Jimbo, Robert Wrazen

SPECIAL THANKS TO: City of New York; NYC Department of Parks & Recreation; Inwood Canoe Club; Gowanus Canal Conservancy; Gowanus Dredgers Canoe Club

Jury: "This is the skillful use of local building traditions to create a contemporary form and address pressing social and environmental issues." ▶

TOSHIKO MORI ARCHITECT DESIGN TEAM: Toshiko Mori, FAIA, Jordan MacTavish
STRUCTURAL ENGINEER: Schlaich Bergermann und Partner

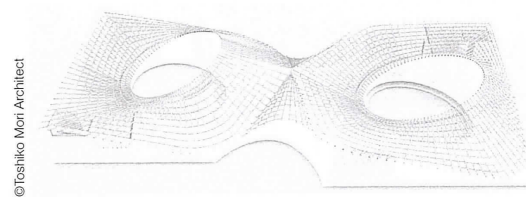
MILLWORK: Aaron Portiz Furniture
GENERAL BUILDER/ CONTRACTOR: Magueye Ba, Sinthian, Senegal



©Toshiko Mori Architect



©Toshiko Mori Architect



©Toshiko Mori Architect

Sinthian Cultural Center and Artists' Residence

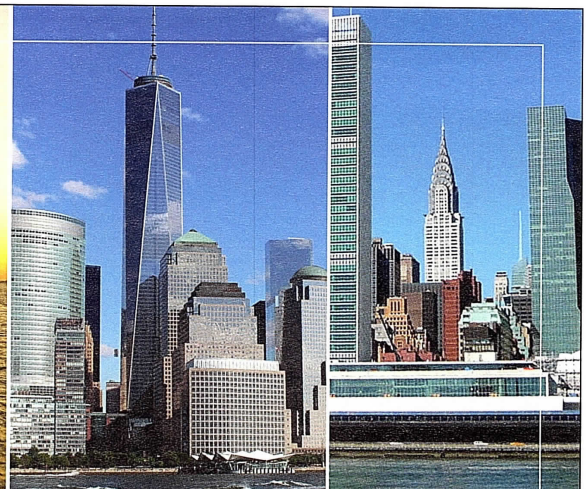
Sinthian, Senegal

Architect: Toshiko Mori Architect

Clients: The Josef and Anni Albers Foundation; The American Friends of Le Korsa

Situated in the remote community of Sinthian, Senegal, near the border of Mali, this 11,285-square-foot facility offers the community a waiting space for nearby medical clinics, gathering space, performance area, and residency for visiting artists. Sharing music, art, and performance helps support the region's resiliency and offers common ground within a community of 12 tribes. The traditional pitched roof is transformed through a process of inversion, creating two courtyards within the building plan and shaded studio areas around the perimeter. The building's traditional structure is formed primarily of bamboo and compressed earth blocks. Its inverted roof can serve as a rain collection system, providing substantial domestic and agricultural water for the community.

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— ARIEL KAMINER, THE NEW YORK TIMES



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Melissa T. Billig
Jessica L. Rothman
Tara B. Mulrooney
Sean Scuderi

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Bell and ball at Brooklyn Bridge Park

What we term virtues are often but a mass of various actions and diverse interests, which fortune or our own industry manage to arrange...

—François VI, duc de La Rochefoucauld, *Reflections; or Sentences and Moral Maxims*, 1665–1678

Just bear in mind that we are Wards in Chancery...

—Mabel in *The Pirates of Penzance; or, The Slave of Duty*, Gilbert & Sullivan, 1880

Now people are starting to see, based on a measurement not of poll numbers, but of actions. We believe in grassroots action and we judge success on results, on making a difference in the lives of people in all five boroughs.

—Mayor Bill de Blasio, 100 Days Speech at Cooper Union's Great Hall, April 2014

LETTER FROM THE EXECUTIVE DIRECTOR

Award of the State

Architecture done for governmental clients has a special obligation to engage the public and create new civic context. The expenditure of funds generated by tax levy or bond issue is categorically different from private-sector disbursement of corporate or institutional monies. Issues of public oversight, project longevity, and user value speak to qualitative imperatives. Public realm clients, mindful of political pressures, community participation, and local priorities, find the expression of quality is based on the satisfaction of social needs.

A progressive approach to the design of public structures and sites involves inclusiveness, transparency, and avoidance of displacement and gentrification. In municipalities with few buildable sites, locations on the city's edge often come with environmental problems that need to be mitigated before shovel hits ground.

When everything comes together – funding, community participation, design team, site availability, and political will – the results can be exemplary. The highest award for a public project comes from people using the space, voting with their feet to be there. In addition, there is the recognition that comes from organizationally-sanctioned award programs. In New York City, the local chapters of the American Institute of Architects confer design awards, as do other professional societies, including the American Society of Landscape Architects and the American Council of Engineering Companies. The City of New York, through the design excellence program of the Public Design Commission, recognizes stellar projects in all five boroughs. Internationally, associations such as the Centre de Cultura Contemporània de Barcelona bring together other groups, including the Cité de l'Architecture et du Patrimoine, to praise superb public work in award programs like the European Prize for Public Urban Space (POLIS).

What, then, are three extraordinary award-winning projects that have been exhibited recently at the Center for Architecture? The South Brooklyn Marine Terminal at Sunset Park, by Selldorf Architects, won one of the 35 awards conferred by the

four AIA New York design juries this year. Elegant in its formal simplicity, functional and tough in its materials and expression, the project has garnered the praise of architectural critics and community residents alike. Michael Kimmelman in the *New York Times* called it “an architectural keeper,” saying it was “a well-designed plant – welcoming to the public, beckoning from the waterfront.” With an education and visitors’ center, trees, bioswales, a cafeteria, and classrooms, this isn’t the traditional municipal recycling facility.

Pier 5, an ASLA-NY award winner at Brooklyn Bridge Park by landscape architect Michael Van Valkenburgh Associates, welcomes borough residents and visitors from elsewhere in the city and the world. Implementing ideas suggested by the NYC Active Design Guidelines, the pier provides opportunities for physical activity in everyday life – strolling, dog-walking, bicycling, jogging, and, most importantly, kicking a soccer ball with the pleasures of the harbor in the background.

On the Atlantic coast of France, in Nantes, a POLIS award-winning project along the water's edge recalls the sordid history of slave-trading between Western Europe and former colonies in Africa and the Caribbean. Coming to terms with the partially-forgotten stories of indenture, diaspora, and racism was not easy for the municipality or community. The POLIS text describes the transformation of the Quai de la Fosse: “A wharf on the Loire River where slave ships once docked has been renovated with a new riverside walk that replaces a car park, while a memorial space commemorates the slave trade.” Nantes Mayor Jean Marc Ayrault said: “This memorial is a place for remembering, understanding, and reflecting on the struggle against human exploitation and discrimination, which is still taking place today.”

What do all these new public works have in common? Superb sites. Public involvement. Amazing design. The purpose of design awards is to recognize and spotlight extraordinary architecture. The validation of the jury process helps do so.

Rick Bell, FAIA
Executive Director, AIA New York Chapter

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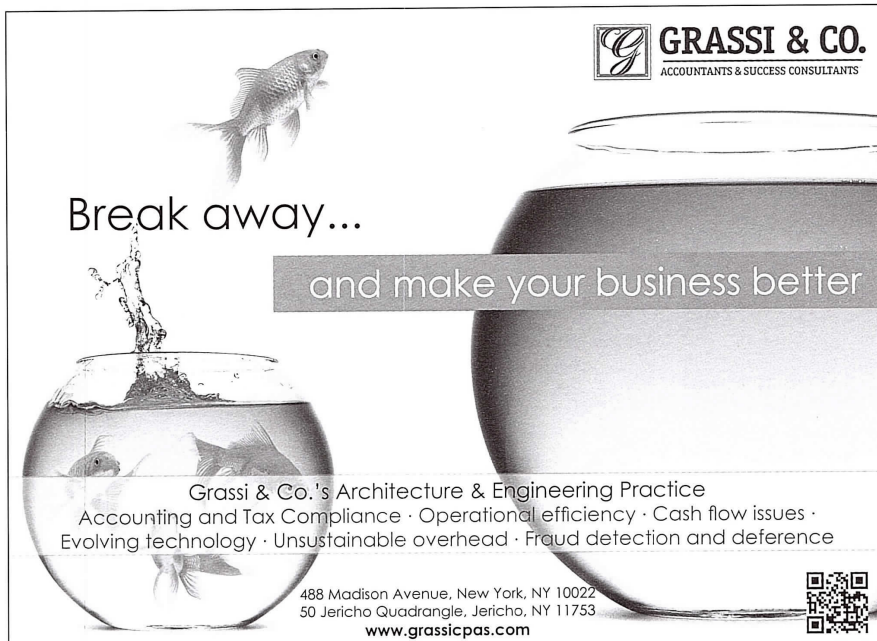
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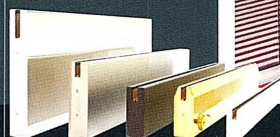
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