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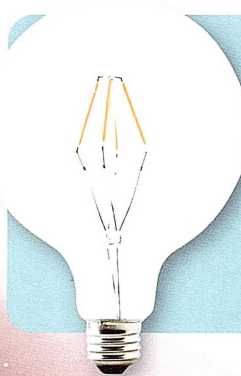
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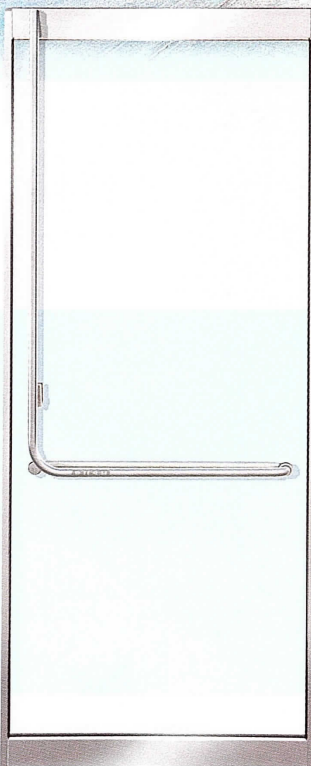
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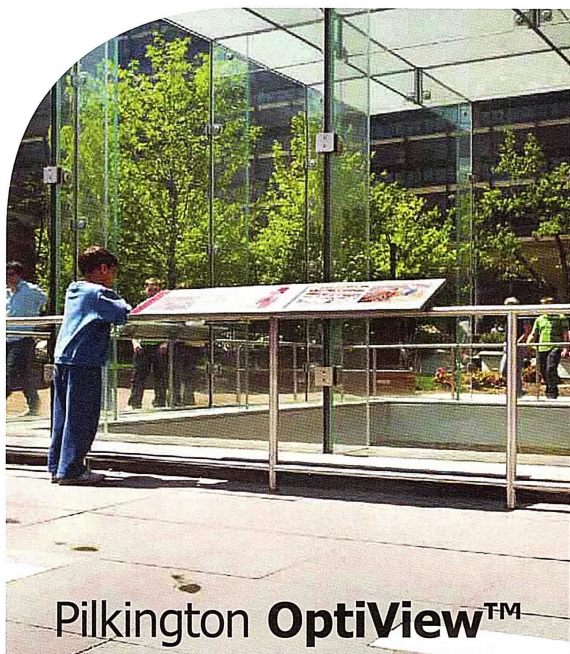
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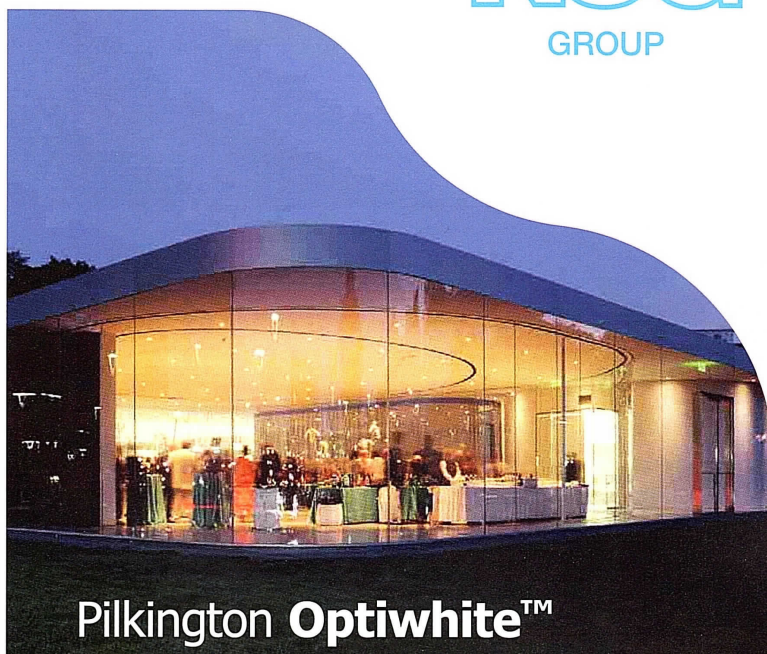


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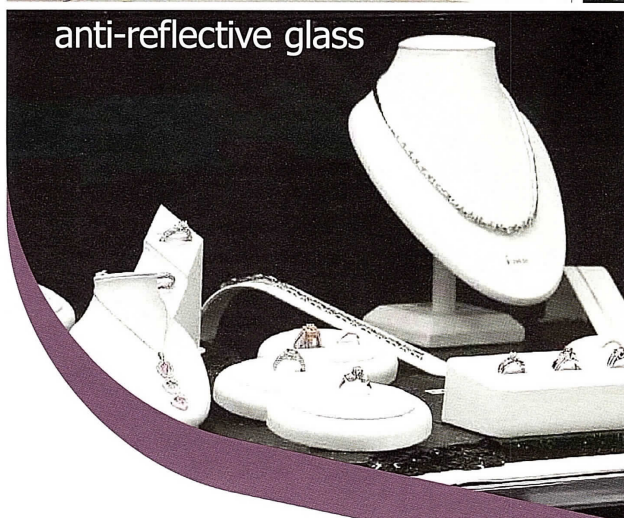
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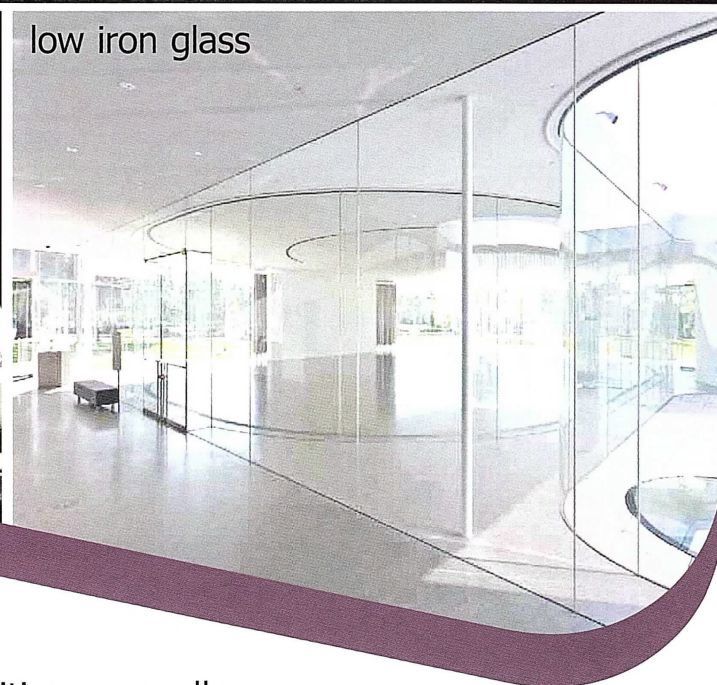
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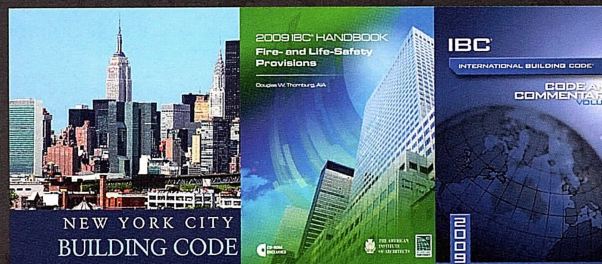
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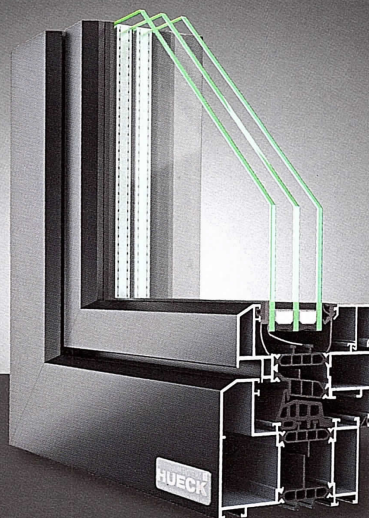
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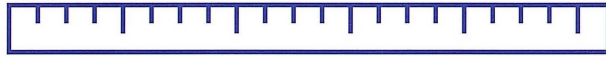
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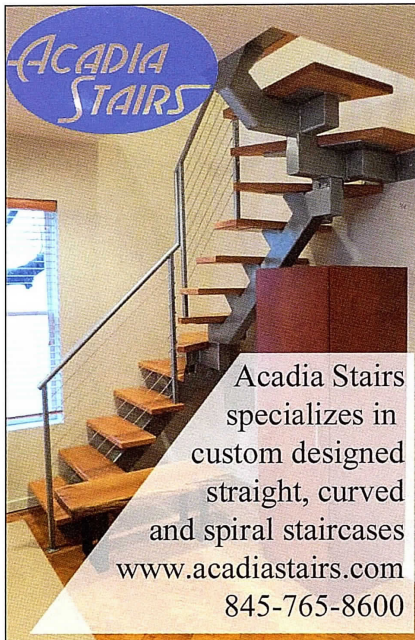
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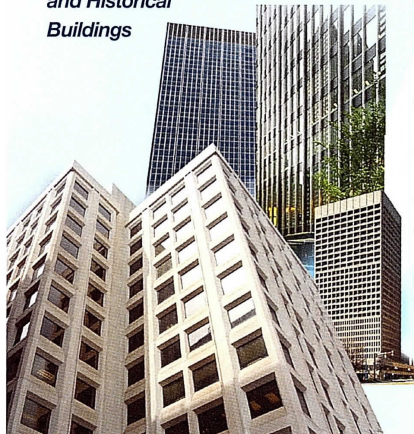
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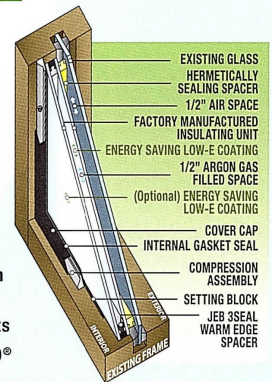


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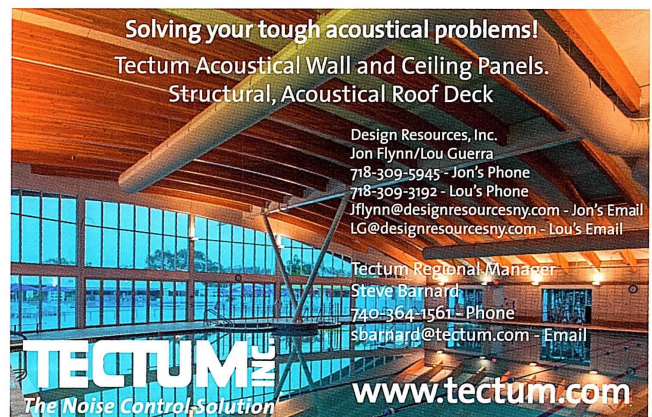
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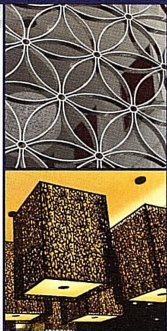
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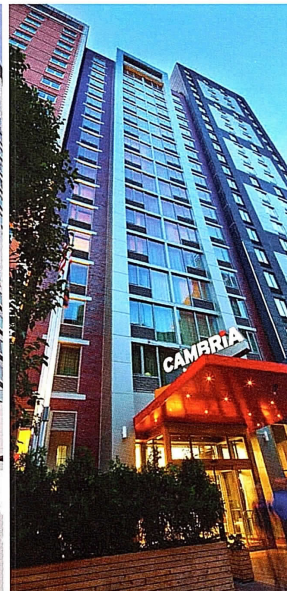
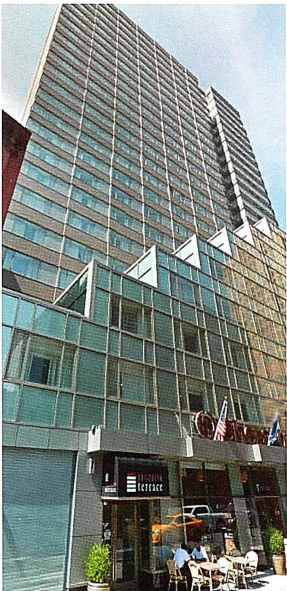
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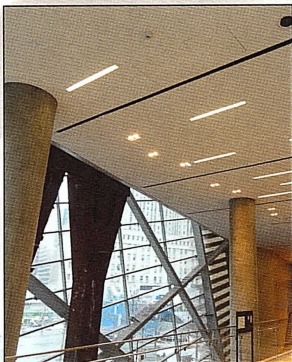
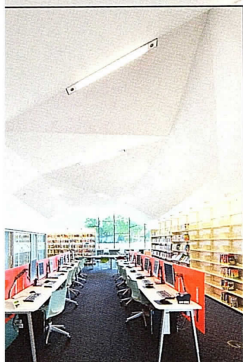
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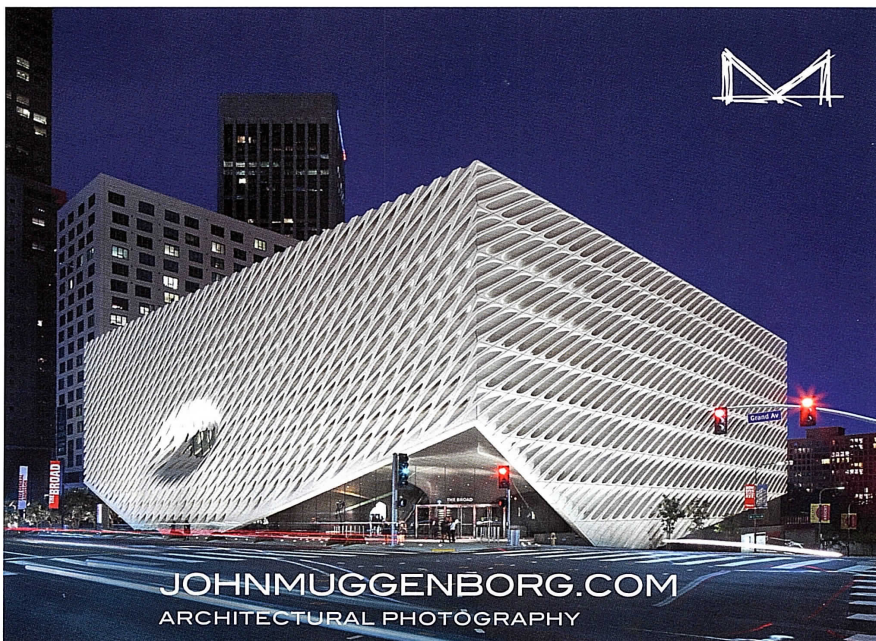
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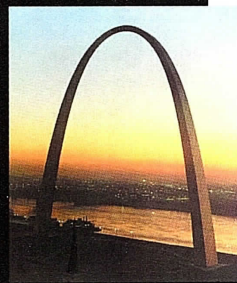
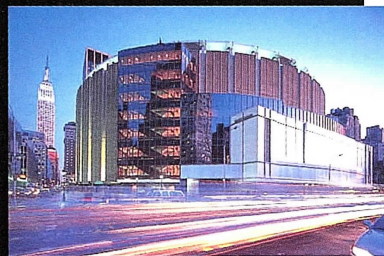
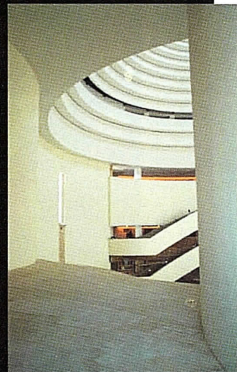


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LETTER FROM THE PRESIDENT

Striving for Excellence

It's June, the days are long, and hopefully we're getting a bit of time to pause and reflect. The AIA New York Design Awards – selected in February and celebrated in April – are the focus of this issue, so we have a bit of distance to ponder what they mean. Reviewing more than 330 submissions, the jurors had the opportunity to see the breadth of the work our Chapter members do. Every juror noted the thoughtful and high quality of the projects as a whole, but selections had to be made, and we can thank the jurors for their careful deliberations and choices. No single theme, size, scale, or building type dominated the award winners: the common thread was the striving for excellence. Their achievements were visible at multiple scales within a project through clarity of concept, response to need, attention to detail, and innovative solutions.

As we celebrated the award winners on April 15, we also honored three individuals for their outstanding contributions to the field of architecture: Iwan Baan, Robert M. Rubin, and Annabelle Selldorf, FAIA.

Iwan Baan received the Stephen A. Kliment Oculus Award for his exceptional ability to capture and communicate issues of the built environment to the broadest public imaginable. Iwan's sense of truth, beauty, and the human condition brings a unique authenticity to his photographs. Through his images, he speaks for our profession and issues in ways that words cannot.

Robert M. Rubin's contribution was recognized with the Award of Merit, which has previously been given to such notables as R. Buckminster Fuller, David Rockefeller, and Phyllis Lambert. Through Bob's knowledge, passion, and devotion to the craft and innovations of architecture, he has preserved and brought to the public eye the works of Jean Prouvé, Shigeru Ban, and Pierre Chareau. Like Iwan, Bob brings the outsider's view to our profession, elevating it in ways we cannot.

Finally, Annabelle Selldorf, FAIA, received the Medal of Honor, the Chapter's highest honor conferred on an architect for distinguished work and high professional standing. Annabelle's work seamlessly integrates craft, scale, and proportion. Bringing an exquisite attention to detail to all her work, she treats historic and complex urban contexts with sympathy that consistently yields beauty and ingenuity. She is truly a credit to the profession.

I conclude with thanks to all of our members who participate and continue to engage and wrestle with the diverse issues of our profession. Enjoy the summer!

Carol Loewenson, FAIA, LEED AP
2016 President, AIA New York Chapter



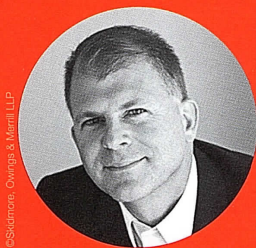
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Corrections: In *Oculus* Spring 2016, "A Win-Win for Rockefeller University" (pg. 24), the names of George Candler, Rockefeller University associate vice president for planning and construction, and Timothy O'Conner, chief-of-staff and vice president for university strategy and research operations, were misspelled. We apologize for the errors.

Also, "In Print" (pg. 40), the review of *Slow Manifesto* referred to "the late Kevin Roche." We are delighted to report that Mr. Roche is alive and well – and regret the error.

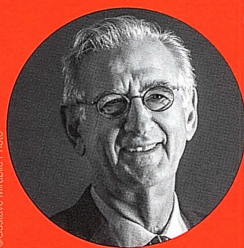
AIA New York Chapter Congratulates

the following Chapter members who have been
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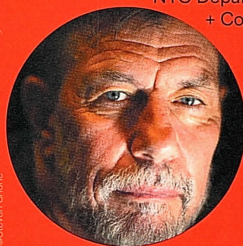
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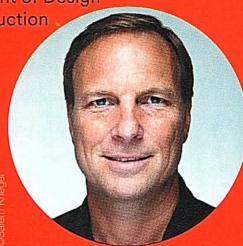
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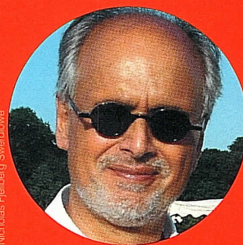
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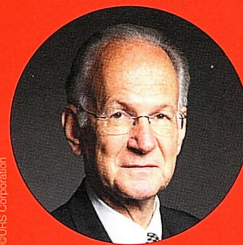
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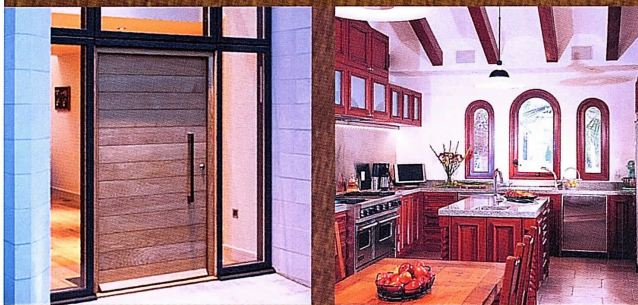
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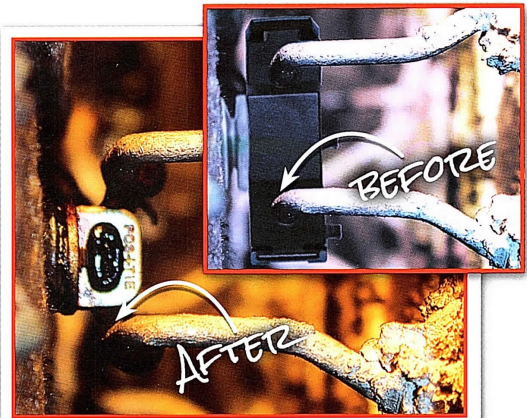
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Center Highlights



(left) AIANY's Annual Honors and Awards Luncheon celebrated design excellence in New York City. (l-r) **Benjamin Prosky**, Executive Director, AIANY/Center for Architecture; **Annabelle Selldorf**, FAIA, Selldorf Architects (Medal of Honor); **Iwan Baan**, Photographer (Stephen A. Kliment Oculus Award); **Robert M. Rubin** (Award of Merit); and **Carol Loewenson**, FAIA, LEED AP, 2016 President, AIANY.



(above and left) "New York New Design" put the spotlight on work by chapter members of AIA New York, AIA Brooklyn, AIA Bronx, AIA Staten Island, and AIA Queens, showcasing 185 projects submitted by more than 100 firms.



(above) **Faith Rose**, AIA, Founding Partner, o'neill rose architects and former Executive Director of the Public Design Commission, joined the AIANY Women in Architecture Committee for its monthly Leadership Breakfast series.



(left) AIANY New Practices New York Committee (NPNY) co-chairs and jurors convened to select the winners of the 2016 edition of the competition. (l-r) **Christopher Leong**, Assoc. AIA, Co-chair, NPNY; **Julian Rose**, Principal, Formlessfinder; **William Menking**, Editor-in-Chief, *The Architect's Newspaper*; **Ada Tolla**, Intl. Assoc. AIA, Partner, LOT-EK; **Jane Smith**, AIA, IIDA, Partner, Spacesmith; **Martino Stierli**, Philip Johnson Chief Curator of Architecture and Design, MoMA; and **Philipp von Dalwig**, Assoc. AIA, Co-chair, NPNY.



(above) Rotterdam-based MVRDV Principal **Jacob van Rijs** discussed innovations in housing at a program organized by the AIANY Housing Committee.

(right) NYC Department of Design + Construction (DDC) Commissioner **Feniosky Peña-Mora** and Chief Architect **Margaret Castillo**, FAIA, LEED AP, unveiled the agency's Design and Construction Excellence 2.0 Guiding Principles at the Center for Architecture. (l-r) **Castillo** and **Peña-Mora** with **Carol Loewenson**, FAIA, 2016 President, AIANY, and **Benjamin Prosky**, Executive Director, Center for Architecture/AIANY.





(left) The AIANY Emerging New York Architects and Global Dialogues Committees hosted a panel discussion about how new forms of media are changing the architecture industry. (l-r) **Ekaterina Zavvalova**, Co-founder, FOAM, Architectural Designer, CDR Studio; **George Valdes**, VP Product, IrisVR; **Ian Harris**, Founder, Arbuttle Industries; **David Basulto**, Founder and Editor-in-Chief, *ArchDaily*; and **Benjamin Prosky**, Executive Director, AIANY/Center for Architecture.

(below) The April Oculus Book Talk gathered **Nancy Levinson**, Editor, *Places Journal*; **Despina Stratigakos**, Associate Professor and Interim Chair of Architecture at the University of Buffalo; **Joan Blumenfeld**, FAIA, IIDA, LEED AP, Chair of the Beverly Willis Architecture Foundation; and **Lori Brown**, AIA, Associate Professor of Architecture at Syracuse University, to discuss Stratigakos's new book, *Where Are the Women Architects?*

(right) AIANY 2016 President **Carol Loewenson**, FAIA, LEED AP, joined NYC Economic Development Corporation President and CEO **Maria Torres-Springer** as she discussed how NYCEDC encourages inclusive innovation and economic growth through the built environment.



(above) At "Legends: 3 Harlem Architects, 4 Decades," **Percy Griffin**, AIA, Principal, Griffin Architect and Planner; **Arthur Symes**, NOMA; and **Francis L. Turner**, RA, Principal, Francis L. Turner Architect and Planner, spoke about their experiences as architects of color in Harlem in the late 1960s with **Jack Travis**, FAIA, Founder, Jack Travis Studio and AIANY Board Secretary.

(right) At the February Oculus Book Talk, **Sam Schwartz**, PE, President and CEO, Sam Schwartz Engineering, and **Alex Garvin**, Hon. AIANY, President and CEO, AGA Public Realm Strategists, discussed Schwartz's new book, *Street Smart: The Rise of Cities and the Fall of Cars*.



(right) Second graders at PS 1 in Chinatown put finishing touches on their model of a historic South Street Seaport building created in an eight-week Learning By Design:NY program about the city's architecture.



(above) Roller coasters, haunted houses, and other amusement park rides were designed and built by PS

133 fourth graders who took a 10-week Learning By Design:NY program focusing on structures and 3D design.

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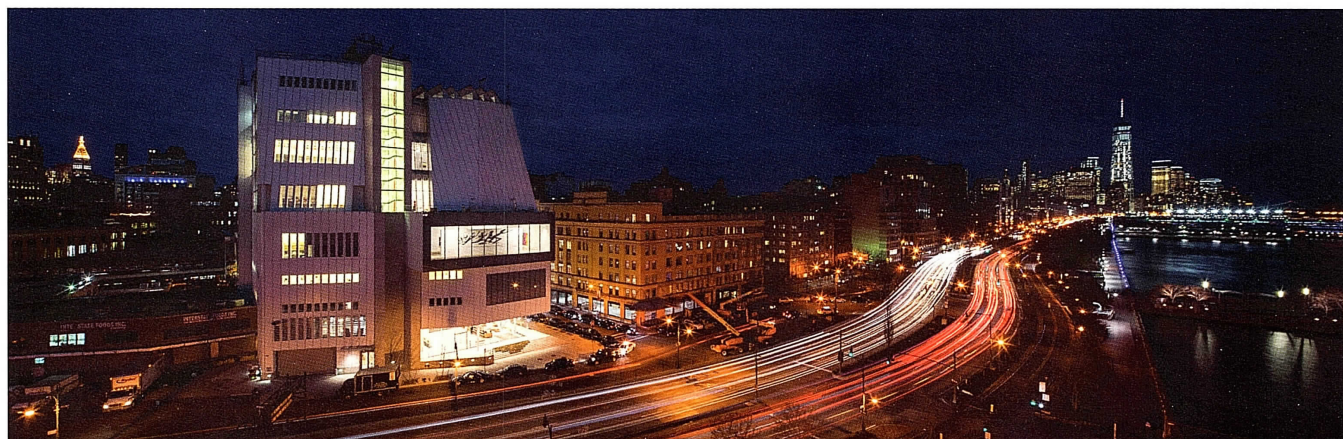
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The 2016 AIA NY Design Award Winners



2016 AIANY DESIGN AWARDS

Strong Ideas Inventively Executed

By Kai-Uwe Bergmann, AIA, RIBA, and James Slade, FAIA, LEED AP

The winners of the 2016 AIANY Design Awards include well-known design firms, as well as smaller and recently established firms. The projects range in scale and program from a 70-square-foot chicken coop in East Hampton to a 2.8 million-square-foot skyscraper at Ground Zero in Lower Manhattan. What this year's award recipients have in common are clear, inventive ideas carried through all aspects of the project.

The judging process culminated in a three-day weekend of intense discussions at the Center for Architecture by a jury representing varied backgrounds and geographic diversity. The jurors together reviewed all projects across the four categories of Architecture, Interiors, Urban Design, and Projects, conferring a total of 31 awards out of 366 submissions.

The jury acknowledged the very high caliber of submissions, stating that the middle range of the submissions would be award winners in any other state or local awards program. Many submissions had strong visual appeal and were formally inventive and well executed. What set the winners apart was the rigor with which ideas were carried through the entire project, from program to functionality to materiality. Moreover, projects that made the final cut had bigger social, programmatic, and material ambitions, seeking to impact and improve the larger context and community. As juror Julien De Smedt explained, the jury went from projects that say, "Look at me," to projects that say, "Look in me," as they made their final selection.

The winners all have a responsive cleverness: inventiveness that solves the problem in a way that is not obvious. They thoroughly explored the possibilities and asked the right questions, creating designs that expand the social and functional benefits and the use of materials beyond mere project

requirements. In addition to featuring a strong social component, many winning designs also deal with the idea of a temporal resilience; they flexibly accommodate different conditions at different times or unforeseen changes in the near or distant future.

The jury emphasized the importance of the presentation in conveying the ideas behind the project: graphics, photography, and narrative had a big impact on the award process and deliberation. Often the projects with the strongest, clearest ideas included very clear diagrams in their submissions. But winning projects had to demonstrate that the ideas had been carried through the project, and, in the case of built project categories, executed in the built work.

The jury selected a large number of awards in the Architecture category and relatively few in the other categories. Many winners in the Architecture category had noteworthy interior spaces and impact at the urban scale. All were notable at the project/concept level and successfully realized the project ambitions.

Unlike the 2015 Design Awards, the jury decided not to award an overall "Best of the Competition" project for 2016. They believe the winners represent a cohesive collection of projects that, together, embody the best of the submissions this year, and that no singular project could do this.

We want to acknowledge and thank our fellow committee members, the team at AIANY, the jurors, and everyone who submitted work to the AIANY 2016 Design Awards. ▲

Kai-Uwe Bergmann, AIA, RIBA, a partner at BIG – Bjarke Ingels Group, and **James Slade, FAIA, LEED AP**, a founding principal of Slade Architecture, are co-chairs of the 2016 AIANY Design Awards Committee.

ARCHITECTURE
INTERIORS
URBAN DESIGN
PROJECTS

The 2016 AIANY Design Awards jury (l-r): **Elizabeth Chu Richter, FAIA**, CEO, Richter Architects, Corpus Christi, TX; **Mark Johnson, FASLA**, Civitas, Denver; **Shih-Fu Peng**, Heneghan Peng Architects, Dublin, Ireland; **Julien De Smedt**, JDS Architects, Copenhagen and Brussels; **Shane Coen**, Coen+Partners, Minneapolis; **Michael Speaks**, Dean, Syracuse University School of Architecture; **Lorcan O'Herlihy, FAIA**, Lorcan O'Herlihy Architects (LOHA), Los Angeles; **Michel Rojkind**, Rojkind Arquitectos, Mexico City.

GUEST PERSPECTIVE:

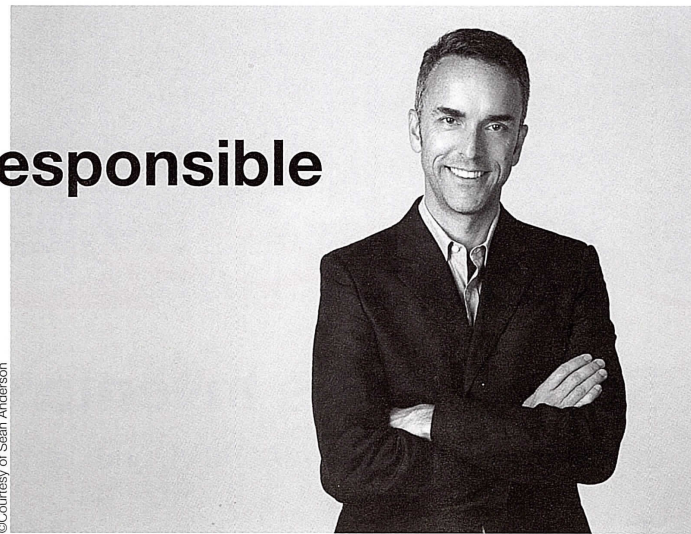
From Responsive to Responsible

By Sean Anderson

No work of architecture and design is ever static. And, indeed, what propels this year's AIANY Design Awards winners is the circulation and movement of ideas across scales, times, and contexts. For what they described as a "record year for architecture," the jury reviewed an unprecedented 366 entries resulting in 31 awards, including 20 for Architecture, five for Interiors, two for Urban Design, and four for Projects. Given the strength of submissions in each category, the projects that sought to reconcile problem-solving with performative aesthetics were among those chosen for their principled designs. What is evident among the award winners is a departure from restrictive notions of form and materiality while embracing experience as a catalyst to create contemporary buildings, landscapes, and spaces.

This year's winners are most compelling by the range of scales presented. The projects sought to situate design and building as part of a process toward integrating those who most come in contact with their buildings, whether as occupant or app-happy voyeur. We have seen how the intensive emergence of cultural capital is deployed as a means to consider the city as a space of multiple, often conflicting forces. With the impeccable Whitney and The Broad museums, both Renzo Piano Building Workshop and Diller Scofidio + Renfro respectively rethink how an institution reveals itself to locate art and viewers in an ever-unfolding technology. Similarly, the Susan T. Rodriguez team's Chipakata Children's Academy in Zambia, Todd Williams Billie Tsien Architects' Lefrak Center in Brooklyn, and Adjaye Associates' Sugar Hill Housing present how a community interacts with and domesticates a city. And we can all take note of the social processes found in a chicken coop designed by Architecture Research Office. If aesthetics are a register of subjective conditioning, so too can we begin to understand how all of this year's projects cultivate value through extensive research into the architecture of interface and play.

For each project, the architects and designers asked, "What are the agents of the program, and how do typologies drive design?" Dattner Architects and WXY architecture + urban design's sanitation garage and salt shed, Thomas Phifer and Partners' Corning Museum of Glass, and the interior explorations of A+I's Horizon Media expansion focus on detail to further challenge how spaces are integrated and invented. Moreover, sensitivities to context and scale do not hinder provocative design, as shown by Selldorf Architects' elegant David Zwirner gallery, Marvel Architects' St. Ann's Warehouse, and TEN Arquitectos' Centro University and Mercedes House. Experimentation in and out of



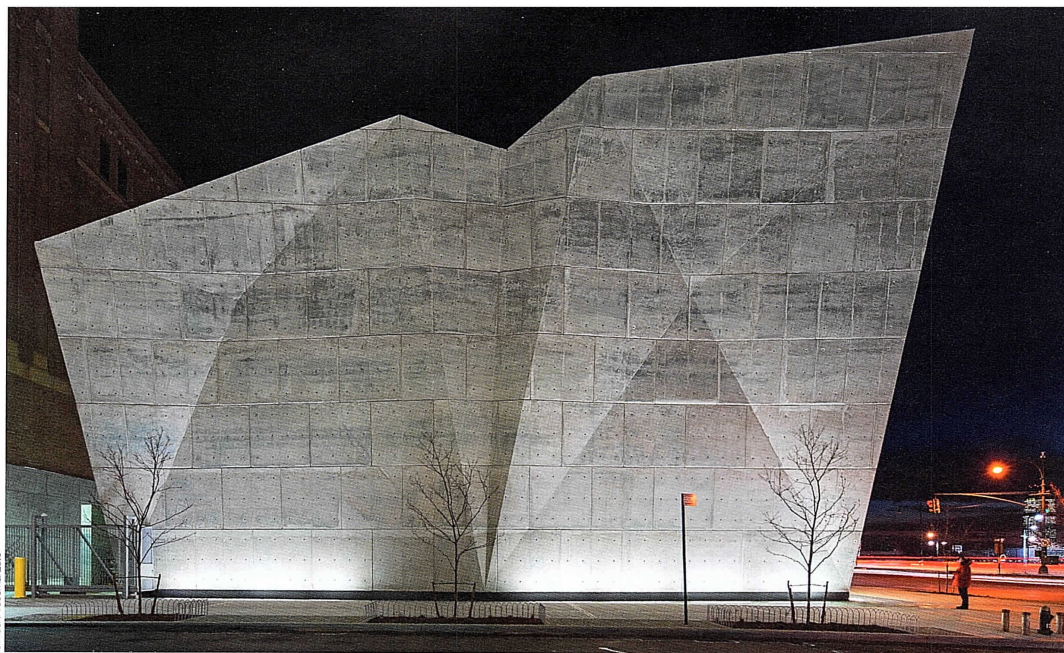
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the city occurs whether we are marveling about the minimum size of an apartment with nARCHITECTS' Carmel Place, or the interplay and potential of interior and exterior landscapes found within WEISS/MANFREDI's Novartis Pharmaceuticals Building, or W Architecture's plans for Plaza 33.

This movement is emblematic of a renewed vision for New York architects practicing in the 21st century. No longer conditioned by any "ism," architects and designers have been emboldened not only by remarkable contexts in which to work, but also by the courage of clients who aspire to equity in all aspects of design and production. The result across the winning projects is a collection of propositions mediated by a sense of responsibility. Rehabilitative strategies for both individuals and multiple communities are advanced by the renovation of St. Patrick's Cathedral and the new Public School 330Q by Murphy Burnham & Buttrick, as well as educational projects such as the Ryerson University Student Learning Center by Snøhetta, and Ernie Davis Hall at Syracuse University by Mack Scogin Merrill Elam Architects. Writ large, the abundance of exemplary design this year points toward architecture that is actively confronting program with innovative purpose.

We must begin to ask how contemporary architecture resolves the nexus of responsibility and responsiveness. If time is context, architecture demands us to ask, "Who are we today?" and, more importantly, "Who will we be tomorrow?" A pervasive curiosity is found in multiple scales across this year's winners, with each project yielding generative moments: welcome opportunities to slow down, lift one's eyes, and think. None of the projects say, "Look at me," but rather, they urge, "Look within." ▲

Sean Anderson is the associate curator in the Department of Architecture and Design at the Museum of Modern Art. He was this year's moderator for the AIANY Design Awards Jury Symposium. His book *Modern Architecture and its Representation in Colonial Eritrea* was published in 2015.



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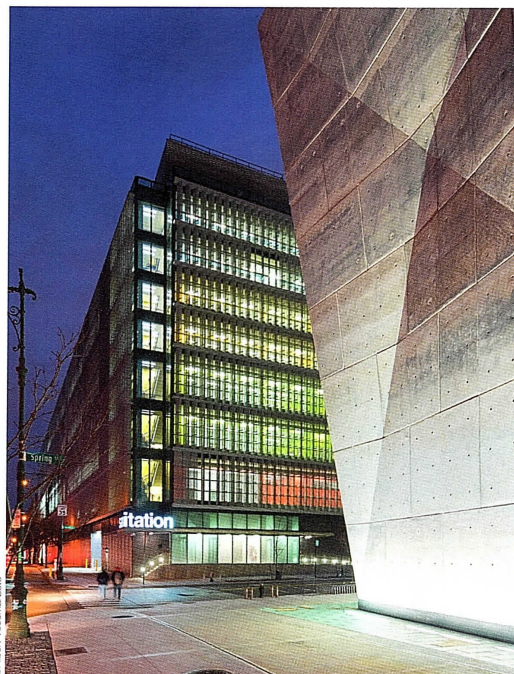
Manhattan Districts 1/2/5 Garage and Salt Shed

New York, NY

Architects: Dattner Architects in association with WXY architecture + urban design
Owner: NYC Department of Sanitation
Client Agency: NYC Department of Design + Construction

The design team's approach for infrastructure as civic architecture is to assume design excellence, environmental responsibility, and sensitivity to the urban context: all achieved in this LEED Gold project. The 425,000-square-foot garage houses three district garages, accommodating more than 150 sanitation vehicles and a workforce of more than 250, and is considered a benchmark project for the NYC Department of Design + Construction's Active Design program. A double-skin façade wraps the curtain wall with 2,600 custom-perforated metal fins that reduce solar heat gain and glare, obscure mechanical louvers, and break the building's mass into rhythmic vertical elements. A 1.5-acre green roof softens views from neighboring buildings, protects the roof membrane, and enhances storm-water retention and thermal performance. On one side, the fins follow the slopes of the interior ramps, shielding the view of headlights and activity; on another, they track the sun through the day for optimal shading, creating an ever-changing façade.

Rising 70 feet from a "moat" of textured glass paving, the 6,300-square-foot, cast-in-place concrete salt shed acts as a counterpoint to the diaphanous, scrim-like façade of the garage. Though once targeted as undesirable, raising a rallying cry for



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NIMBY, it shows how a community can radically change its opinion. The architecture of these side-by-side buildings is being applauded for successfully integrating critical services into a neighborhood with a resounding call for YIMBY! ▲

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Jury: "A gift to the community."

DATTNER DESIGN TEAM:
Paul Bauer, AIA, LEED AP, Richard Dattner, FAIA, Gia Mainiero, AIA, LEED AP BD+C, Jay Chokshi, LEED AP BD+C, Joon Cho, AIA, Jillian Crandall, Assoc. AIA, Michael Daniels, AIA, Ruth Dresdner, AIA, Eric Epstein, AIA, LEED AP, Eugene Kwak, LEED AP, Boris Lakhman, RA, Daniella LaRocca, RA, Brian Nesin, AIA, LEED AP, Matthew Thomas, RA

WXY DESIGN TEAM:
Claire Weisz, FAIA, Mark Yoes, AIA, LEED AP, Layng Pew, AIA, Christopher Kupski, AIA, Adriel Mesznik, AIA, LEED AP, Iva Filipovic, AIA, Karina Gilbert, Maiko Shimizu, Travis Eby, Jowenne Poon, RA, Elly Cho

LANDSCAPE ARCHITECT:
Abel Bainson Butz

LIGHTING DESIGN: Domingo Gonzalez Associates

STRUCTURAL ENGINEER:
The Burns Group

CIVIL & MEP ENGINEER:
Greeley and Hansen

COMMISSIONING: Horizon Engineering Associates

GEOTECHNICAL ENGINEER:
Langan Engineering

SURVEYOR: Maitra Associates

CURTAIN WALL CONSULTANT:
Front Inc.

VERTICAL TRANSPORTATION:
VDA

ARCHITECTURAL CONCRETE CONSULTANTS:
Reginald Hough, FAIA; Terra Tech Associates

TRAFFIC:
Philip Habib & Associates

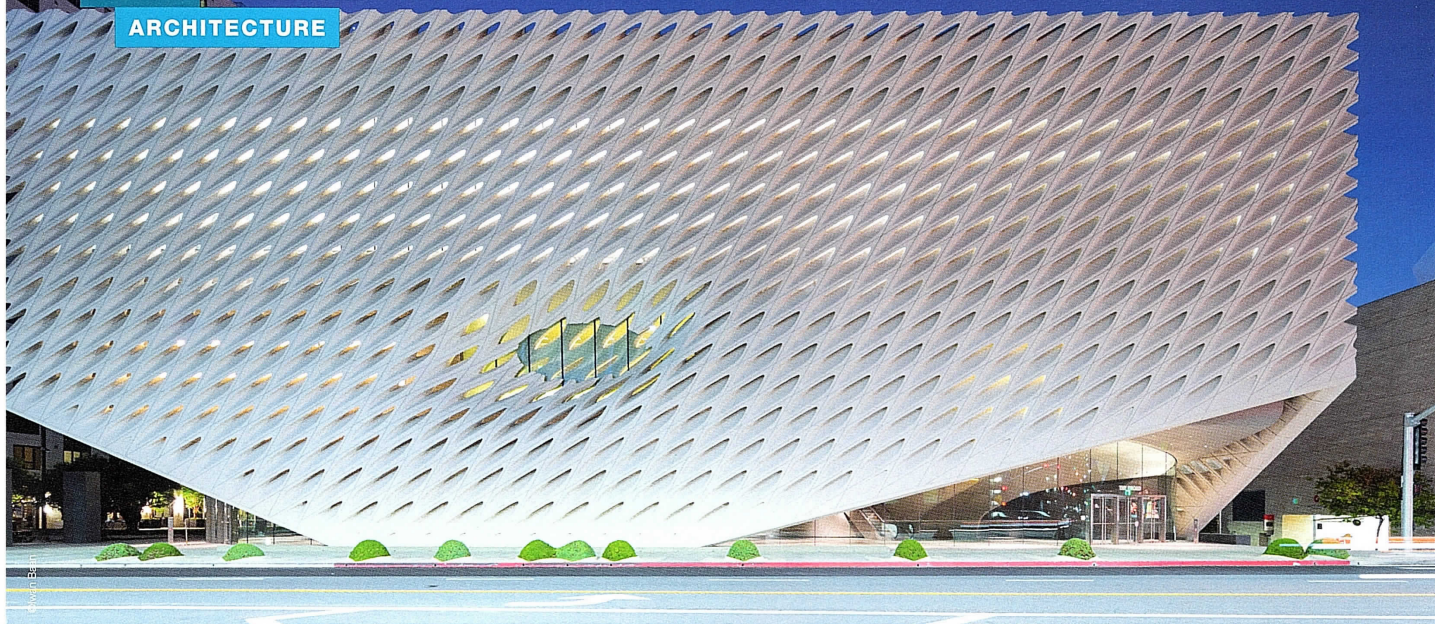
ARCHITECTURAL SPECIFICATIONS:
Robert Schwartz Associates

HARDWARE: Jerome Thomson

COST CONSULTANT:
J.C. Estimating

GENERAL CONTRACTOR:
DeMatteis/Darcon Joint Venture

CONSTRUCTION MANAGER:
Turner Construction Company



The Broad Los Angeles, CA

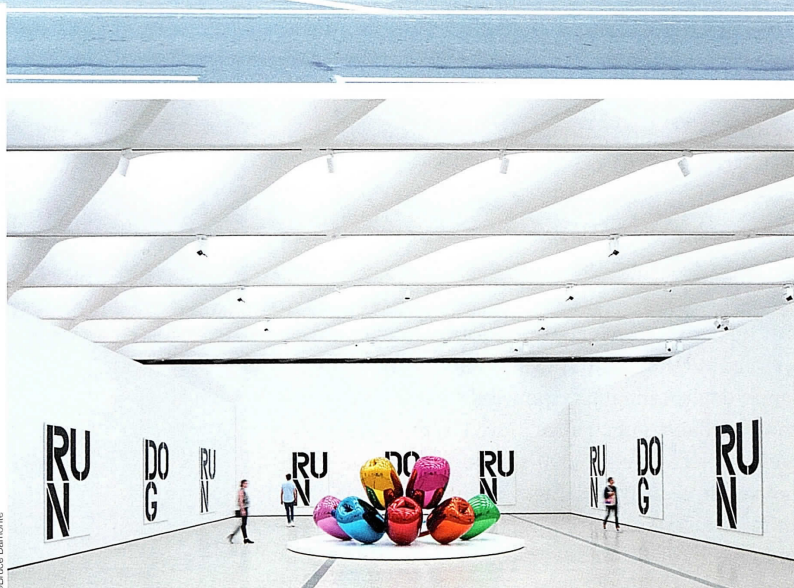
Architects: Diller Scofidio + Renfro

in collaboration with Gensler

Client: The Broad Foundation

The Broad's "veil-and-vault" design merges two key programming components – exhibition and storage – in one three-story, 120,000-square-foot building that houses the museum's renowned 2,000-piece collection of postwar and contemporary art. For its inaugural exhibition, 250 masterworks were selected to be on view. The remainder of the collection not on exhibit or on loan is stored in the 21,000-square-foot vault. Instead of being relegated to the back of house, however, the vault is center stage and shapes the entire museum-going experience. Its carved underside hovers over the lobby while its top is the floorplate of the 35,000-square-foot third-floor gallery.

The vault is enveloped by the veil: an airy, honeycomb-like exoskeleton structure that spans the block-long building and filters daylight. Composed of 2,500 pieces of glass-fiber-reinforced concrete panels and 650 tons of steel, the veil lifts at two corners to reveal the lobby, containing shops and a 15,000-square-foot gallery. A 105-foot-long escalator "tunnels" up through the vault, carrying museumgoers to the third floor with almost an acre of fully flexible, column-free exhibition space below a 23-foot-high ceiling. Visitors can descend via a cylindrical glass elevator, but if they take the winding central stairway that travels through the vault, windows offer glimpses of the collection in storage. The museum recently received LEED Gold certification. ▲



Jury: "A strong urban solution, simple and elegant, and a beautiful example of how architecture is used to reinforce the brand."

DILLER SCOFIDIO + RENFRO

DESIGN TEAM:

Elizabeth Diller, Ricardo Scofidio, AIA, Charles Renfro, AIA, Kevin Rice, AIA, Kumar Atre, Oskar Arnorsson, Ryan Botts, John Chow, Gerardo Ciprian, Robert Condon, Zachary Cooley, Charles Curran, Robert Donnelly, Eliza Higgins, Christopher Hillyard, AIA, Michael Hundsnurscher, Matthew Johnson, Robert Loken, Nkiru Mokwe, William Ngo, Matthew Ostrow, Haruka Saito, Daniel Sakai, AIA, LEED AP, Andrea Schelly, Anne-Rachel Schiffmann, AIA, LEED AP BD+C, Zoe Small, AIA, LEED AP, Quang Truong, AIA

GENSLER DESIGN TEAM:

Rob Jernigan, FAIA, LEED AP, David Pakshong, Wendi Gilbert, AIA, Brianna Seabron, Nora Gordon, AIA, Greg Kromhout, AIA, Yasushi Ishida, Arpy Hatzikian, Marty Borko, Assoc. AIA, Philippe Paré, AIA, Robyn Bisbee, Melanie McArtor, AIA, LEED AP, Patrice Hironimus, Valentin Lieu, AIA, LEED AP, Yupil Chon, Brenda Wentworth, Jae Rodriguez, Robert Garlipp, Jay Hardin, Alexis Denis, Ricardo Moura, Lauren Gropper, Steven Hergert, AIA, Pavlina Williams, AIA, Evangelique Zhao, AIA, Sebastian Mittendorfer, Scott Carter, AIA

STRUCTURAL ENGINEERS:

Nabih Youssef Associates;
Leslie E. Robertson
Associates

CIVIL ENGINEER: KPFF
Consulting Engineers

MEP; FIRE, LIFE-SAFETY;
LIGHTING ENGINEER
(GALLERIES): ARUP

LIGHTING DESIGN: Tillotson
Design (exclusive of galleries)

VERTICAL TRANSPORTATION:

Lerch Bates Associates

COLLECTION STORAGE:

Solomon + Bauer +
Giambastiani

SECURITY:

Ducibella Venter + Santore

WATERPROOFING:

Simpson Gumpertz & Heger

GRAPHIC DESIGN:

2 x 4; Keith & Co.

GENERAL CONTRACTOR:

MATT Construction

St. Ann's Warehouse Brooklyn, NY

Architect: Marvel Architects

Client: St. Ann's Warehouse; Susan Feldman, Creative Director

Out of the scenic ruins of what was once a Civil War-era tobacco warehouse along the Brooklyn Bridge waterfront, a new 25,000-square-foot home for the acclaimed avant-garde theater group, St. Ann's Warehouse, has risen.

On three sides, a freestanding discrete structural steel volume was inserted into the much-beloved and restored existing brick walls. The interior space is divided into simple geometries that can support overlapping programming, and can easily be modified to create a variety of staging options. The main stage is a double-height space fitted with curtains so it can be arranged to accommodate 300 to 700 seats. The fourth side of the building contains support and community spaces, including a small multiuse studio. This side opens onto a triangular-shaped landscaped park that sits within the footprint of the original warehouse and is accessible from Brooklyn Bridge Park. A clerestory of clear glass bricks fills the gap between the original walls and the roof of the new theater.

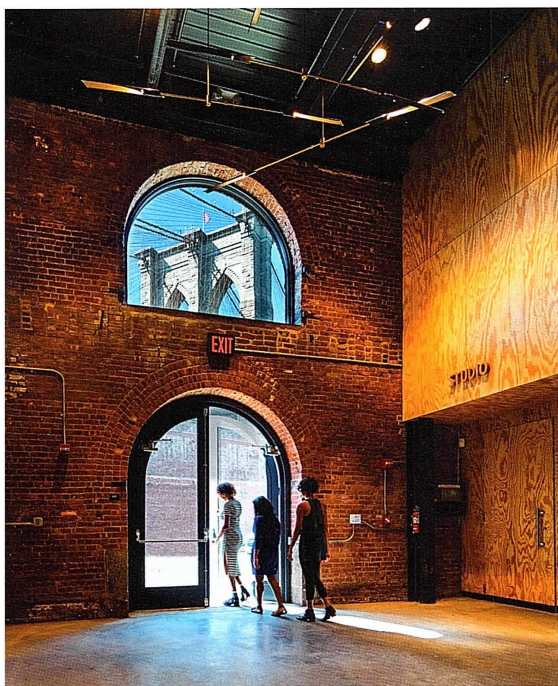
A drama was staged before the theater was completed when Hurricane Sandy flooded the space – so electrical and mechanical systems are positioned on the roof, and easily replaceable plywood lines the interiors. ▲

Jury: "Through materiality and craft, the interventions celebrate and enhance the existing structure. There is a clarity in concept that, with skillful execution, creates a wonderful theatrical environment."

MARVEL ARCHITECTS DESIGN TEAM: Jonathan Marvel, FAIA, Lissa So, AIA, Scott Demel, AIA, Zachary Griffin
LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates
HISTORIC PRESERVATION: Higgins Quasebarth & Partners

THEATRE CONSULTANT: CharcoalBlue
STRUCTURAL ENGINEER: Robert Silman Associates
MEP ENGINEER: Buro Happold
EXTERIOR LIGHTING: Domingo Gonzales Associates
CUSTOM LIGHT FIXTURES: David Weeks Studio
SIGNAGE: Tom Fruin

GRAPHIC DESIGN: Flyleaf Creative
EXPEDITOR: JM Zoning
OWNERS REPRESENTATIVE: DBI
CONSTRUCTION MANAGER: Yorke Construction



Carmel Place (formerly My Micro NY)

New York, NY

Architect: nARCHITECTS

Client/Owner: Monadnock Development

With one- and two-person households on the rise, the NYC Department of Housing Preservation and Development (HPD) launched adAPT NYC, a pilot program to develop a housing prototype to specifically accommodate this growing demographic. In 2012 HPD invited development teams to submit proposals for the design, construction, and operation of a micro-unit building.

Four years later, the first tenants are set to move into the competition-winning, LEED Silver proposal called Carmel Place (formerly known as My Micro NY). The 10-story, 25,000-square-foot building is composed of 65 locally prefabricated modules that were stacked onsite on city-owned property on East 27th Street. The 55 micro-units – 40% of which are affordable – range in size from 250 to 370 square feet, smaller than the 400-square-foot minimum allowed under current regulations. Units are designed with efficiency and flexibility in mind, and creative features such as overhead loft storage are made possible thanks to ceilings more than nine feet high. Large exterior sliding doors and Juliet balconies provide light, air, and views, which help to maximize the perceived volume of personal space. But micro-living means living beyond the confines of one's own four walls, so shared amenities are plentiful, and include a ground-floor gym, lounges, a roof deck, bike and other tenant storage space, and a small garden. ▲

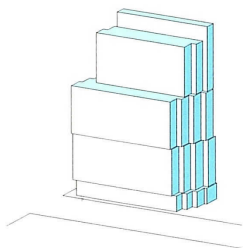
Jury: "The proportions of the units bring a unique and provocative solution to the modular housing typology. This will surely set a standard for future development at challenging urban sites."



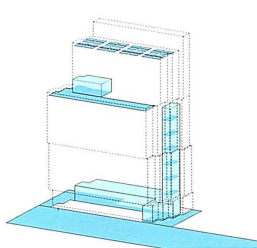
NARCHITECTS DESIGN TEAM:
Eric Bunge, AIA, Mimi Hoang, AIA, Ammr Vandal, Tony-Saba Shiber, Daniel Katebini-Stengel, Cheryl Baxter, Albert Figueras, Prathyusha Viddam, Gabrielle Marcoux, Amanda Morgan, Zach Cohen, Matthew Scarlett, Matthew Wilson, Alexis Payen;
Competition Phase: Eric Bunge, AIA, Mimi Hoang, AIA, Ammr Vandal, Daniel-Katebini Stengel, Christopher Grabow, Alex Tseng, Nancy Putnam
BUILDER: Monadnock Construction; Capsys Corp.
STRUCTURAL ENGINEER: DeNardis Engineering
MEP ENGINEER: A. Joselow
CODE CONSULTANT: J.M. Zoning
CIVIL ENGINEER; LANDSCAPE: Langan Engineering
LEED CONSULTANT: Taitem Engineering
CONSULTING ARCHITECT (COMPETITION PHASE): Willis DeLaCour, AIA



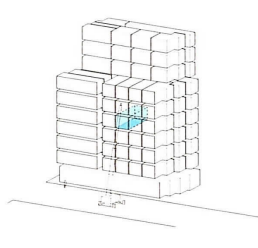
OUR COMMUNITY



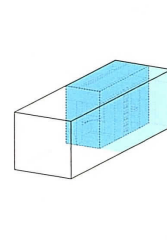
OUR MICRO TOWERS



OUR SHARED SPACES



OUR MICRO MODULES



MY MICRO UNIT



Chipakata Children's Academy Zambia, Africa

Design Principals: Susan T. Rodriguez, FAIA (Ennead Architects); Frank Lupo, FAIA; Randy Antonia Lott
Client: 14+ Foundation

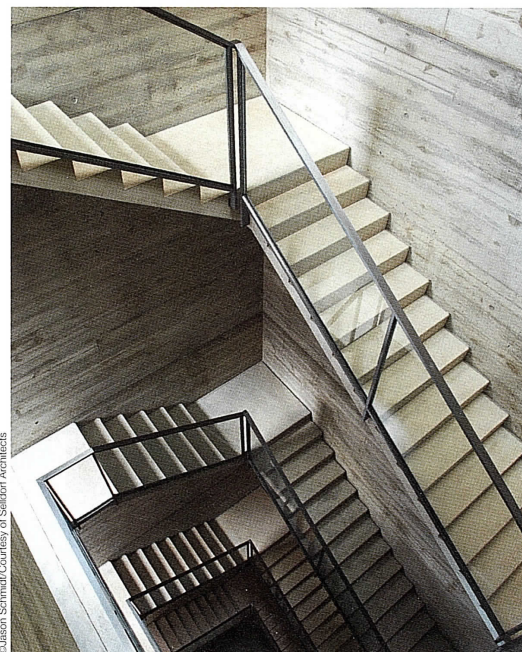
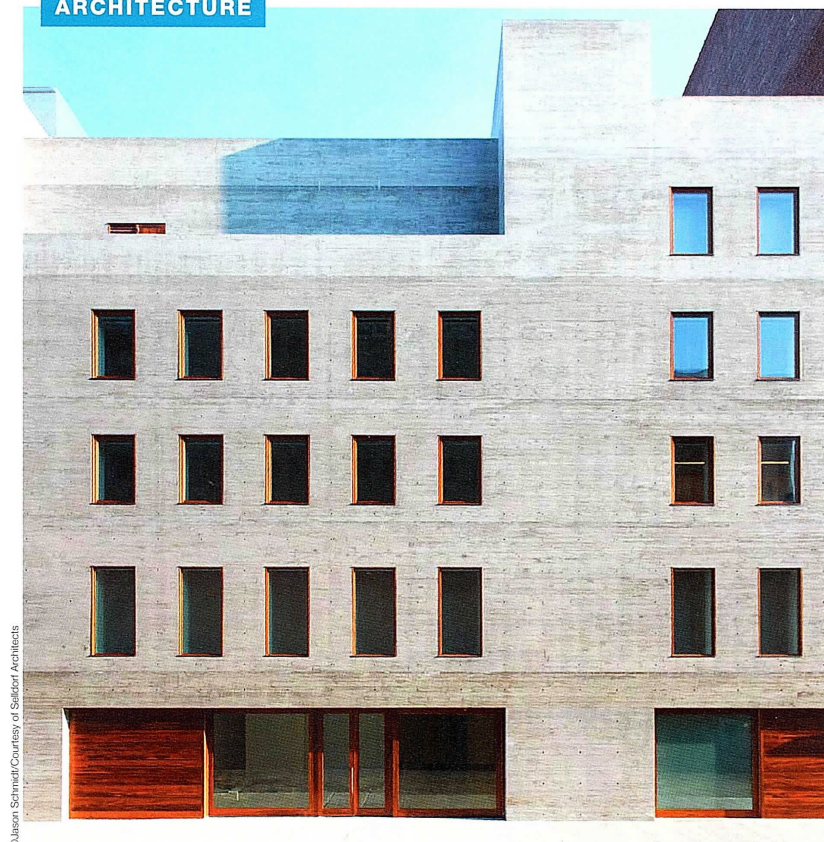
It takes a village to construct a new school. In the village of Chipakata, Zambia, it takes a New York-based non-profit organization whose mission is to build schools in remote areas so kids don't have to walk hours to get to them. And it takes a team of architects passionate about the 14+ Foundation's mission to design the academy in partnership with the local community.

The design for the project was initiated by colleagues serving as trustees of The Architectural League of New York. Working pro bono, they not only designed the first buildings on campus, but created a masterplan to ensure the continued, sustainable growth of the village. The design transforms the traditional Zambian school building into an expanded network of interior and exterior spaces underneath a unifying and protective metal canopy. Sited on a rectangular-shaped concrete slab are three modular, two-story masonry classroom buildings. Each building has open-air classroom seating on the second floor, under the canopy. An adjacent triangular pavilion is a community gathering space for informal and celebratory occasions, creating a total of 20,000 square feet of covered space. The campus is powered by photovoltaic panels on the rooftops so the campus can be used as an after-school community center, even after dark. ▲

Jury: "So simple and yet so elegant."

STRUCTURAL ENGINEER:
Nat Oppenheimer (Silman)
CONSTRUCTION MANAGER:
Fabian Bedolla/14+
Foundation





Jury: "A powerful, strong, well-crafted building that reflects what's going on inside."

David Zwirner

New York, NY

Architect: Selldorf Architects

Client: David Zwirner

This client/architect relationship has produced three galleries in New York and London.

This newest David Zwirner gallery on West 20th Street, however, is the first to be designed from the ground up, replacing a parking garage deemed not suitable to be properly adapted.

As befits the industrial heritage of the neighborhood, the five-story façade is of rough, yet refined, exposed concrete. The teak storefront and window frames on the upper floors impart a warm contrast to the concrete. The 30,000-square-foot building is specifically designed to accommodate the range of modern masters the gallery represents, with spaces diverse in scale, materiality, and lighting. The industrial sensibility continues in the main exhibition space on the ground floor: a 5,000-square-foot, column-free gallery with concrete floors and 18-foot ceilings with saw-tooth skylights. Exposed concrete forms the skylit central stair that connects the main gallery with a series of smaller ones on the second floor, and the viewing rooms, library, offices, and art



handling areas on the floors above. Built to strict museum standards, the gallery has also achieved LEED Gold certification for its multiple sustainable features, including five green roof spaces and maximized daylighting. It is the first LEED-certified commercial art gallery in the U.S. ▲

SELLDORF ARCHITECTS DESIGN TEAM:

Annabelle Selldorf, FAIA, Sara Lopergolo, AIA, Julie Hausch-Fen, David Moore, RA, Susan Parapetti, RA, Matthew Kanewski, Laura Samul, Dylan Sauer

TERRACE GARDEN DESIGNER:

Piet Oudolf

STRUCTURAL ENGINEER:

DeSimone Consulting Engineers

MEP ENGINEER:

AltieriSeborWieber

CONCRETE CONSULTANT:

Reginald Hough Associates

GEOTECHNICAL ENGINEER:

Langan Engineering & Environmental Services

LEED/SUSTAINABLE DESIGN CONSULTANT:

Atelier Ten

LIGHTING DESIGN:

Atelier Ten; Renfro Design Group (gallery and viewing rooms)

GREEN ROOF CONSULTANT:

Goode Green

ENVELOPE CONSULTANT:

James R. Gainfort, AIA Consulting Architects

ENVIRONMENTAL ENGINEER:

Roux Associates

ACOUSTIC CONSULTANT:

Shen Milsom & Wilke

ELEVATOR CONSULTANT:

IROS Elevator Design Services

FIRE ALARM CONSULTANT:

Acotech Services

EXPEDITER:

Jam Consultants

SPECIFICATIONS WRITER:

Construction Specifications

GENERAL CONTRACTOR:

Eurostruct

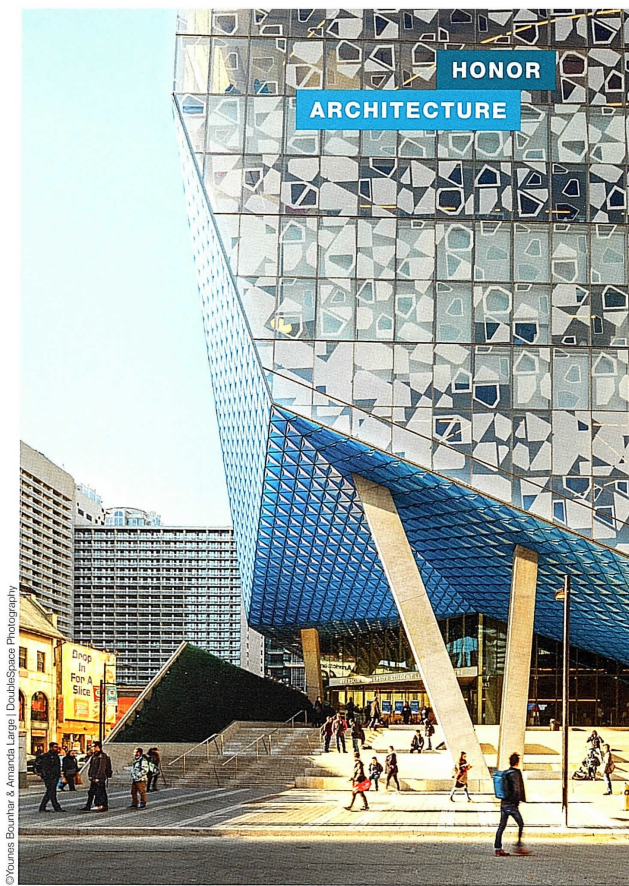
Ryerson University Student Learning Centre Toronto, Canada

Architects: Snøhetta with Zeidler Partnership Architects
Client: Ryerson University

Conceived as a library without books, this 151,000-square-foot building greatly expands the services of the university's library and archive, located just across the street. It provides critically needed group learning environments, learning support services, meeting rooms, innovation labs, a business incubator, and spaces for individual research.

Visitors enter the eight-story, exposed-concrete structure from a corner platform that creates a welcoming yet protected urban edge. To make the entry more prominent, that corner of the building, which lifts upward, is clad in iridescent-blue, hand-folded metal panels that continue into the lobby. Situated on a well-known commercial avenue, the building features retail shops at street level. The spacious lobby atrium offers informal seating areas, a café, and the university's welcome desk. Acting as a multipurpose forum with integrated seating and performance technology, it hosts events ranging from pep rallies to music performances.

The façade is composed of a digitally-printed fritted glass whose varying pattern controls building heat gain and frames views of the city. Each floor of the building provides space inspired by a different natural theme. On the sixth floor, "The Beach" is an open, informal study area that slopes down through a series of ramps and terraces. "The Sky" occupies the top floor with an uplifting ceiling that offers broad overlooks and is awash in natural light. ▲



©Dariusz Bourcier & Amanda Lurie | DoubleSpace Photography

Jury: "The beautiful inflection at the street level says, 'Come in and experience me.'"

DESIGN ARCHITECT,
LANDSCAPE, INTERIORS:
Snøhetta

DESIGN TEAM: Craig Dykers, AIA, LEED AP, Int. FRIBA, FRSA, RAAR, NCARB, Michael Cotton, RA, Michael Loverich, Jon Kontuly, RA, Anne-Rachel Schiffmann, AIA, LEED AP, RA, Carrie Tsang, Samuel Brissette, Dennis Rijkhoff, Misako Murata, RLA, Elaine Molinar, AIA, LEED AP, NCARB, Fred Holt

EXECUTIVE ARCHITECT:
Zeidler Partnership Architects

DESIGN TEAM:
Vaidila Banelis, OAA, AAA, SAA, MAIBC, RAIC, LEED AP, Mike Smith, LEED AP, Dennis Rijkhoff, Mitsuru Delisle, OAA, LEED AP

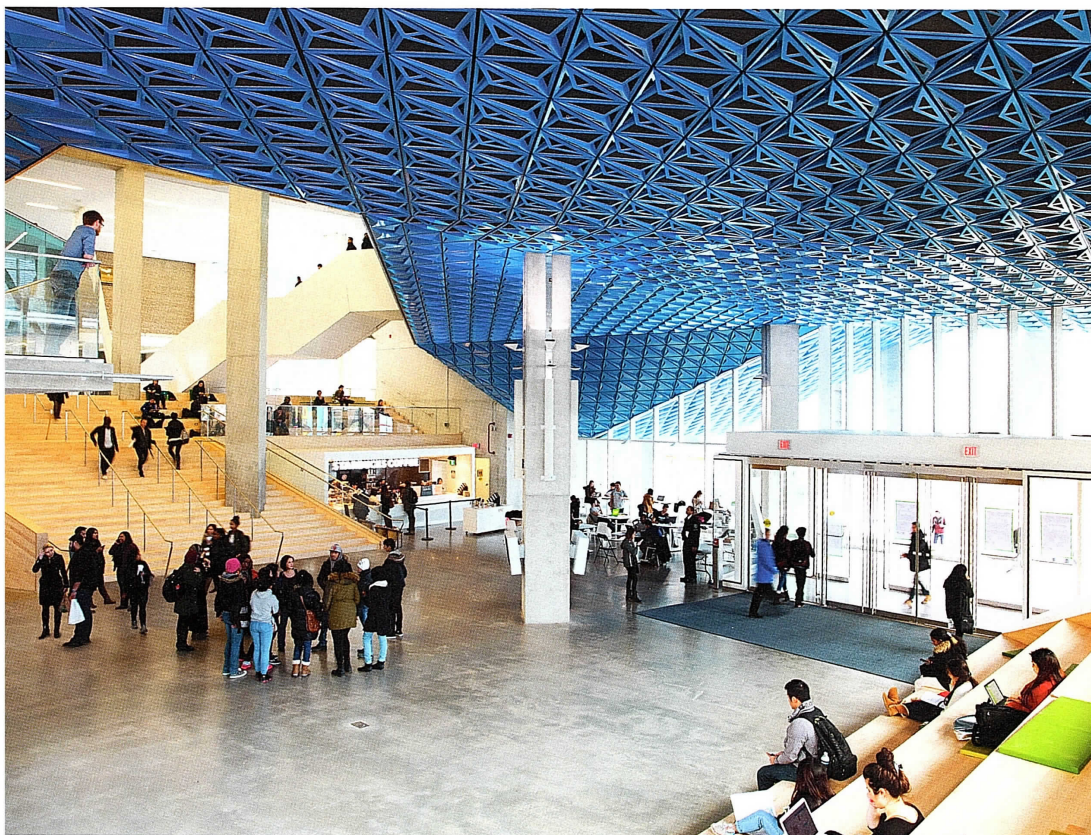
STRUCTURAL ENGINEER:
Halcrow Yolles

CIVIL ENGINEER:
RV Anderson Ltd.

MEP ENGINEER:
Crossey Engineering

LIGHTING DESIGN: Consullux
Lighting Consultants;
Crossey Engineering

GENERAL CONTRACTOR:
EllisDon



Lefrak Center at Lakeside in Prospect Park

Brooklyn, NY

Architect: Tod Williams Billie Tsien Architects | Partners
Client: Prospect Park Alliance
Owner: NYC Department of Parks & Recreation

Clad in rough-hewn granite and set into the topography of the park, the 75,000-square-foot, LEED Gold Lefrak Center appears to be a series of large stone retaining walls in the landscape. The L-shaped plan for the year-round skating and recreational facility consists of two one-story pavilions. One is for chilling equipment and concessions, and the other is for ticketing, skate rentals, and other services. Offices are connected by a bridge at roof level.

Park pathways lead visitors to the planted roof terraces that overlook the rinks and park beyond. A regulation-size hockey rink lies beneath a 108-foot-wide by 230-foot-long canopy supported by irregularly placed columns. The midnight blue underside of the canopy is carved with silver painted lines inspired by patterns produced by figure skaters, and is illuminated at night. This rink is connected to an elliptical-shaped rink that's completely open to the sky, which can be used for skating when the regulation rink is in use for matches or practice. In summer, the large rink becomes a roller rink and event space, and the smaller one converts into a water-play feature.

The project also restored 26 acres of Olmsted and Vaux-designed parkland, including Music Island and the Esplanade, which had been demolished in 1961. ▲

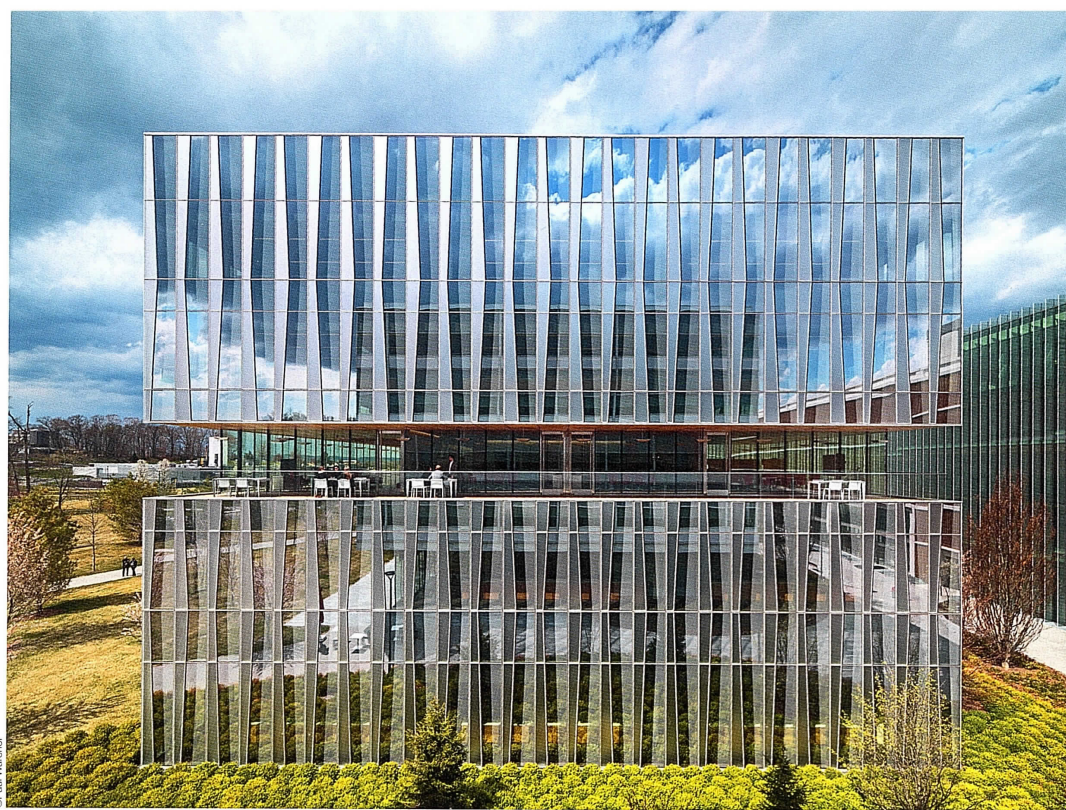
Jury: "The project integrates perfectly within Olmsted and Vaux's restored vision for Prospect Park. Indoor and outdoor merge into a great recreational space."

TOD WILLIAMS BILLIE TSIENT ARCHITECTS DESIGN TEAM:
Tod Williams, FAIA, Billie Tsien, AIA, Andy Kim, Elisa Testa, RA, Erin Putalik, Nate Petty, Shengning Zhang
LANDSCAPE ARCHITECT:
Prospect Park Alliance Office of Design and Construction
STRUCTURAL ENGINEER:
Robert Silman Associates
MEP ENGINEER:
ICOR Associates
CIVIL ENGINEER: Stantec
RINK REFRIGERATION ENGINEER:
Van Boerum & Frank Associates
LIGHTING:
Renfro Design Group
WATER FEATURE: Fluidity
WATERPROOFING:
James R. Gainfort, AIA Consulting Architects

A/V; ACOUSTICS CONSULTANT:
Acoustic Distinctions
GRAPHICS: Poulin + Morris
GREEN ROOF: Roofmeadow
LEED CONSULTANT: 7Group
CODE: William Vitacco Associates
KITCHEN CONSULTANT:
Ricca Newmark
COMMISSIONING AND ENERGY MODEL: EME Group
GEOTECHNICAL:
Richard S. Kessler, P.E.
SECURITY:
Ducibella Venter & Santore
SPECIFICATIONS:
Construction Specifications
CONSTRUCTION MANAGER:
Sciame Construction



©Michael Moran/OTTO



Jury: "The lightness and refinement of the exterior envelope are masterful and speak of a high level of detailing that is rare to find. The beautiful expression of the interior circulation and communal living rooms makes this a great environment to work in."

Novartis Pharmaceuticals Building

East Hanover, NJ

Architect: WEISS/MANFREDI Architecture/Landscape/Urbanism

Client: Novartis Pharmaceuticals Corporation

The Novartis Pharmaceuticals Building 335 reimagines the paradigm of a building as a box. Contained in the rectilinear 140,000-square-foot building are flexible and collaborative work environments, including open-office workstations, conference rooms, smaller "enclave rooms," and "living rooms" for oncology researchers.

Five floors of open-office work areas are connected by a vertically ascending spiral of "living rooms" and outdoor spaces that look out over the corporate campus. Marked by column-free spans, wood finishes, and low-iron glass, these alternative communal spaces allow research groups to interact on a formal and informal basis. To achieve the column-free, double-height living rooms, the upper floors are suspended over the ascending public zone from 100-foot-long plate girders at the roof, which are cantilevered 30 feet from the two central building cores. Centralized building cores allow for all workstations to be located within 30 feet of the exterior façade for access to natural daylight and views. The custom-designed aluminum curtain wall at the open-office spaces adds a level of domestication to the building through the use of soft, oscillating bands of acid-etched glazing. The reflective façade mirrors the ever-changing environment around it. ▲

WEISS/MANFREDI DESIGN TEAM:

Marion Weiss, FAIA, Michael A. Manfredi, FAIA, Clifton Balch, Joseph Chase, Matthew G. Ferraro, Joseph Vessell, Mateo Antonio de Cárdenas, Michael Blasberg, Armando Petrucci, Cheryl Baxter, Carol Chang, Hanul Kim, Noah Z. Levy, Asami Takahashi

STRUCTURAL ENGINEER:

Severud Associates

MEP/FP/SECURITY:

Cosentini Associates

CURTAIN WALL CONSULTANT:

Heintges & Associates

LIGHTING DESIGN CONSULTANT:

Brandston Partnership

FOOD SERVICE CONSULTANT:

JNDavella Consulting

AV/ACOUSTICS CONSULTANT:

Shen Milsom & Wilke

ELEVATOR CONSULTANT:

Van Deusen & Associates

COST ESTIMATOR:

Davis Langdon (AECOM)

CODE & LIFE SAFETY:

Code Consultants, Inc.

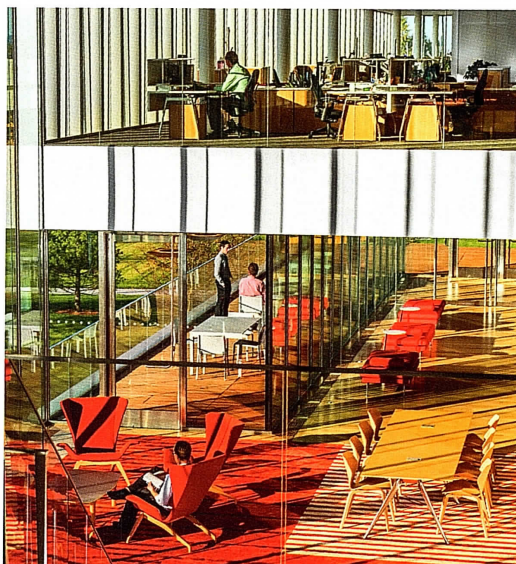
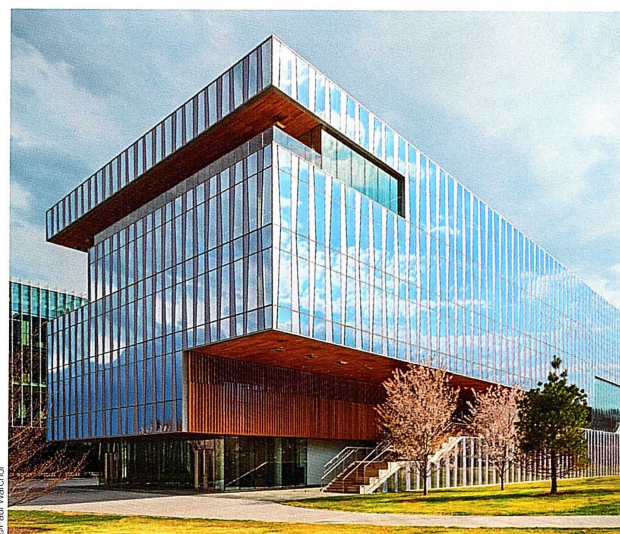
WATERPROOFING:

James R. Gainfort, AIA

Consulting Architects

CONSTRUCTION MANAGER:

Turner Construction Company





◀ Jury: "This strong form is responsive to the context and needs of the neighborhood. It has gravitas."

DESIGN ARCHITECT: Adjaye Associates (for all areas other than apartment interiors)
 ARCHITECT-OF-RECORD: SLCE Architects
 LANDSCAPE ARCHITECT: Rader + Crews
 STRUCTURAL ENGINEER: Ysrael A. Seinuk
 MECHANICAL ENGINEER: Rodkin Cardinale
 FAÇADE CONSULTANT: Israel Berger & Associates
 LEED CONSULTANT: Steve Winters Associates
 LIGHTING DESIGN: Renfro Design Group
 CONTRACTOR: Mountco Construction and Development



Jury: "The skylights and lightwells are the architecture that becomes the project's prime driver, bringing a celebration of light into the domestic sphere." ▶

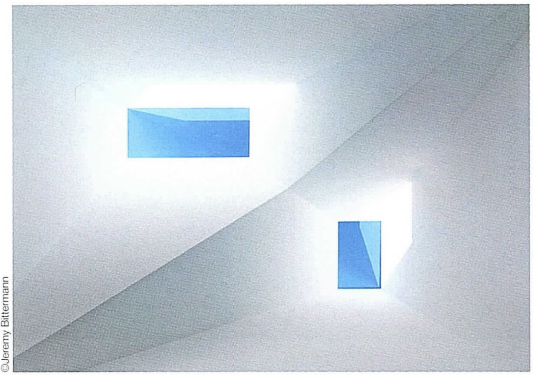
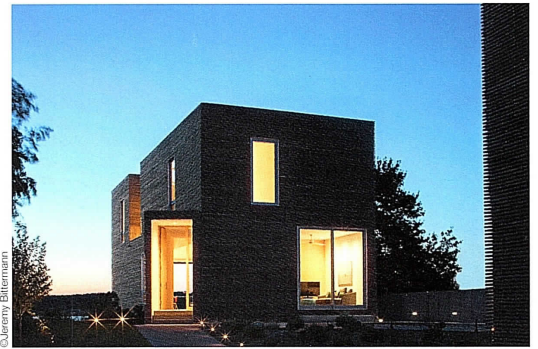
BERNHEIMER ARCHITECTS
 DESIGN TEAM: Andrew Bernheimer, AIA, NCARB, Maxwell Worrell, Aaron Forrest
 LANDSCAPE ARCHITECT: Paula Hayes
 STRUCTURAL ENGINEER: Structures Workshop
 CONTRACTOR: Highland Builders

Sugar Hill Housing

New York, NY

Architects: Adjaye Associates with SLCE Architects
 Client: Broadway Housing Communities

This 13-story, mixed-use development in Harlem offers 124 affordable apartment units and space for early education programs and a cultural organization. Generated by a context of Gothic Revival row houses, the site's exacting parameters, and a tight budget, the 191,500-square-foot building steps back at the ninth floor to create a 10-foot-deep terrace and cantilevers on opposite sides. Its cladding of rose-embossed pre-cast panels gives a textured, ornamental effect. The façade's saw-toothed fenestration suggests the bay windows found in nearby residential buildings.



Quonochontaug House

Charlestown, RI

Architect: Bernheimer Architecture
 Client: Withheld

The use of natural light is prominent in the design of this 2,200-square-foot weekend waterfront retreat. Double-height skylight volumes alternate along an east-west axis above an open space plan containing the kitchen, living room, study, and entry foyer. The largest volume consists of two skylights that form a pyramidal shape. The skylights taper at their apex, providing fleeting views of the sky while illuminating the ground floor. Second-floor bedrooms are positioned around the negative space created by the skylights. In contrast to the light-filled interior, the building is clad in *shou sugi ban*: slats of cypress, charred and oiled.

Berkeley Art Museum and Pacific Film Archive Berkeley, CA

Design Architect: Diller Scofidio + Renfro
Executive Architect: EHDD
Client: University of California, Berkeley Art Museum Pacific Film Archive

The 83,000-square-foot Berkeley Art Museum and Pacific Film Archive integrates the repurposed 1939 Art Deco-style former UC Berkeley Press Building, noted for its expressive steel frame and saw-tooth roof, with a new stainless-steel, 35,000-square-foot structure. Draped between the 1930s buildings, the new volume creates a public spine that begins as a cantilevered café marking the building's entrance, and culminates in a 230-seat theater. In addition to 25,000 square feet of gallery space, the building has a smaller theater, a performance forum, study centers, an art-making lab, and an outdoor screen visible from a small adjoining plaza.

Jury: "The project uses space and form in a seamless fashion, beautifully blurring the lines between program and form."



©Kwan Eason



©Elizabeth Daniels

DILLER SCOFIDIO + RENFRO
DESIGN TEAM: Charles Renfro, AIA, Zoe Small, AIA, LEED AP BD+C, Anthony Saby, Michael Samoc, AIA, LEED AP, Charles Curran, Haruka Saito, William Ngo, Mark Gettys
EXECUTIVE ARCHITECT: EHDD; Duncan Ballash, AIA, LEED AP BD+C
STRUCTURAL ENGINEER: Forell/Elsesser Engineering
MEP ENGINEER: Stantec
CIVIL ENGINEER: BKF Engineers
LIGHTING DESIGN: Tillotson Design
FIRE; LIFE SAFETY: HYT Corporation; The Fire Consultants
GENERAL CONTRACTOR: Plant Construction

MACK SCOGIN MERRILL ELAM
DESIGN TEAM: Mack Scogin, AIA, Merrill Elam, AIA, Lloyd Bray, AIA, Sheri Schmieder Locke, Jeff Collins, Andrea Kavouklis, Dennis Sentic, Sonti Bluangtook, John Cearley, Michael Filisky, Margaret Fletcher, Jason Hoeft, Carrie Hunsicker, LEED AP, Matthew Leach, Trey Lindsey, Jeremy Magner, Gary McGaha, Sarah Nelson, Michael Patino, Jen Pindyck, AIA, Bo Roberts, Reed Simonds, Barnum Tiller, Stephen Trimble, Anja Turowski, Rubi Xu

LANDSCAPE ARCHITECT: Reed Hilderbrand Associates
STRUCTURAL & MEP ENGINEER; SUSTAINABILITY; COMMUNICATIONS/IT CODE CONSULTANT: ARUP
CIVIL ENGINEER: Stearns & Wheeler
LIGHTING DESIGN: Gabler-Youngston
COST CONSULTANT: Vermeulens Cost Consultants
SECURITY CONSULTANT: Aegis Security Design
ELEVATOR CONSULTANT: Peterson Engineering
FOOD SERVICES CONSULTANT: Andy Share & Associates
SPECIFICATION WRITER: Collective Wisdom Corporation
DOOR HARDWARE CONSULTANT: Ingersoll Rand Security and Safety
ACOUSTICS CONSULTANT: Arpeggio Acoustic Consultant
GENERAL CONTRACTOR: J.D. Taylor Construction Corp.

Ernie Davis Hall at Syracuse University Syracuse, NY

Architect: Mack Scogin Merrill Elam
Client: Syracuse University

As the first new project with a residential component in more than 30 years, the hall has given the university the opportunity to improve both the quality of student life and campus sustainability. The LEED Gold building combines residential, academic, social, recreational, dining, and retail components in one nine-story, 145,000-square-foot structure. The active areas feature an inclined interior sidewalk. Dining is distributed on four terraced levels that negotiate the topography. Students reside on the upper floors in a combination of singles and split-double rooms. Corridor windows, lounges, and study areas are placed to maximize daylight and views.

Jury: "This building is alive with movement, linking public to private realms with skill. Few residential projects achieve this level of invention, identity, and freshness."



©Timothy Hurley



©Jeff Baungart

Public School 330Q

Queens, NY

Architect: Murphy Burnham & Buttrick
Client: NYC Department of Education; NYC School Construction Authority

Via high-impact exterior glazing interspersed between pre-cast concrete panels and multiple interior windows, passersby can peer into and through PS 330Q and see the cafeteria, multipurpose “gymnasium” that straddles the ground floor and basement, and the playground. Color is used as a wayfinding teaching tool, with each floor and special space assigned a color. Common spaces are linked by an extra-wide corridor. The 65,000-square-foot, four-story elementary school was designed to meet Green School Guidelines set by the NYC School Construction Authority. As part of the Public Art for Public School program, a sculpture by Terence Gower is suspended from the library’s ceiling.

MURPHY BURNHAM & BUTTRICK
DESIGN TEAM: Jeffrey Murphy, AIA, LEED AP, Mary Burnham, AIA, Jose Miranda, AIA, Youngjoo Kahng, AIA, LEED AP, Giang Le
LANDSCAPE ARCHITECT; CIVIL & GEOTECHNICAL ENGINEER: Langan Engineering
STRUCTURAL ENGINEER: Robert Silman Associates
MEP: Joseph Loring & Associates

ENVIRONMENTAL CONSULTANT: AKRF

FOOD SERVICE CONSULTANT: Romano Gatland
ACOUSTICAL & A/V: Cerami & Associates
COST ESTIMATOR: Slocum Consulting
CODE CONSULTANT: Berzak/Schoen
ELEVATOR CONSULTANT: Van Deusen & Associates
GENERAL CONTRACTOR: T.A. Ahern Contractors Corp.



◀ Jury: “The kids are the clients. Strong and straightforward. ‘Look at me to look in me!’”

Jury: “This is a stunning restoration done at a consistently high level throughout the building. It seems to glow.” ▶

MURPHY BURNHAM & BUTTRICK
DESIGN TEAM: Jeffrey Murphy, FAIA, LEED AP, Harold Buttrick, FAIA, Mary Burnham, AIA, Rolando Kraeher, AIA, Sarah Rosenblatt, Meaghan Rispoli

RESTORATION CONSULTANT: Building Conservation Associates

LANDSCAPE ARCHITECT: Robin Key Landscape Architecture

MEP CONSULTANT: Landmark Facilities Group

STRUCTURAL ENGINEER: Silman Associates

STAINED GLASS

PRESERVATIONIST: Jean Phifer, FAIA

STAINED GLASS AND WINDOW RESTORATION: Botti Studio of Architectural Arts

STAINED GLASS CONSULTANTS: Drew Anderson; Keith Barley

GLASS CONSULTANTS: Eckersley O’Callaghan & Partners; Heintges & Associates

DOOR RESTORATION: Mary Kay Judy

LIGHTING CONSULTANT: Fisher Marantz Stone

MEP ACOUSTICS: Cerami & Associates

AV CONSULTANTS: JaffeHolden; Abel Cine Tech

GEOTECHNICAL ENGINEER & SURVEYORS: Langan Engineering; GB Geotechnics USA

GEOTHERMAL CONSULTANT: PW Grosser Consulting

ELEVATOR CONSULTANT: Van Deusen & Associates

MEP COMMISSIONING: Aramark

FIRE PREVENTION CONSULTANT: Arup Fire

CODE CONSULTANT: William Dailey

COST CONSULTANT: Christopher Slocum

SECURITY CONSULTANT: Ducibella Venter & Santore

CONSTRUCTION SPECIFICATIONS: Aaron Pine

OWNERS REPRESENTATIVE: Zubatkin Owner Representation

CONSTRUCTION MANAGER: StructureTone

St. Patrick’s Cathedral

New York, NY

Architect: Murphy Burnham & Buttrick
Client: Trustees of Saint Patrick’s Cathedral

This \$175 million restoration included the conservation and expansion of the national landmark. Designed by James Renwick, Jr., the Neo-Gothic-style building opened in 1878 and reached a serious state of disrepair by 2005. All building surfaces were renewed using processes having minimal impact on the building fabric, which includes marble, roofing, metals, plaster, wood, Béton Coignet cast stone, and stained glass. Outdated infrastructure systems were replaced, and life-safety systems and landscaping upgraded. Construction was conducted to allow the 98,000-square-foot complex to remain open for daily masses.





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The Choy House

Queens, New York

Architect: o'neill rose architects
Client: The Choy Family

It's common for extended families to live together in single-family homes in this neighborhood. What's uncommon is the way this 2,700-square-foot house allows for three family units to have their own separate homes under the same roof, each delineated by varying exterior materials. A narrow slice creates a triplex for the client's brother and his wife; the client and his young family occupy the remainder of the first and second floors; and the lower level, which opens up to a sunken terraced garden, is the domain of the family matriarch. The entire family shares the ground-floor family room and outdoor pavilion.

Jury: "A most clever clustering of three homes in one, suggesting a pathway to future densities and styles of family life."

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

RENZO PIANO BUILDING WORKSHOP
DESIGN TEAM:
M. Carroll, E. Trezzani, K. Schorn, T. Stewart, S. Ishida, A. Garritano, F. Giacobello, I. Guzman, G. Melinotov, L. Priano, L. Stuart, C. Chabaud, J. Jones, G. Fanara, M. Fleming, D. Piano, J. Pejckovic, M. Ottonello, F. Cappellini, F. Terranova, I. Corsaro

COOPER ROBERTSON DESIGN TEAM: Scott Newman, FAIA, Thomas Wittrock, AIA, LEED AP, Thomas Holzmann, Greg Weithman, AIA, Kieran Trihey, AIA, LEED AP, Weifang Lin, AIA, LEED AP, Erin Flynn, RA, LEED AP, Christopher Payne, AIA, LEED AP, Annalisa Guzzini, Eric Ball, Atara Margolies, LEED AP, German Carmona, Jenelle Kelp, Marlena Lacher, Eric Boorstyn, Jeremy Boon-Bordenave, Lori Weatherly, Lauren Weisbrod

LANDSCAPE ARCHITECT:
Mathews Nielsen Landscape Architecture

LANDSCAPE, HORTICULTURE CONSULTANT: Piet Oudolf
STRUCTURAL ENGINEER: Silman

MEP/FIRE PROTECTION:
Jaros, Baum & Bolles
CIVIL ENGINEER:

Philip Habib & Associates
BUILDING ENVELOPE AND CURTAIN WALL CONSULTANT:
Heintges & Associates

LIGHTING DESIGN: Arup

THEATER PLANNING:
Theatre Projects Consultants

A/V; ACOUSTICS:
Cerami & Associates

LEED CONSULTANT:
Advanced Building Envelope

MODELING: Vidaris

FAÇADE MAINTENANCE:

Entek Engineering
SECURITY: Layne Consultants International

INFORMATION TECHNOLOGY:
TM Technology Partners

FOOD SERVICE CONSULTANT:
Clevenger Frable LaVallee

VERTICAL TRANSPORTATION:
VDA

SIGNAGE AND WAYFINDING:

Entro Communication

MOISTURE PROTECTION:

Henshell + Buccellato

SPECIFICATIONS:

The Friday Group

FLOOD MITIGATION

CONSULTANT: WTM Engineers

CONSTRUCTION MANAGER:

Turner Construction



©Ellie Lederman



©Shir Lebraux

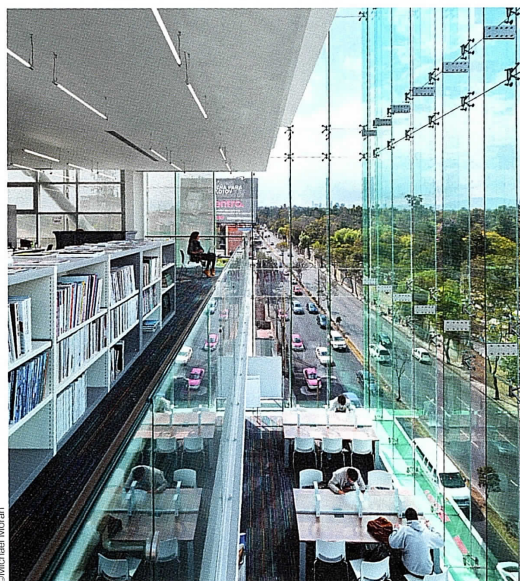
Whitney Museum of American Art

New York, NY

Architects: Renzo Piano Building Workshop in collaboration with Cooper Robertson
Client: Whitney Museum of American Art

The two sides of this nine-story, 200,000-square-foot museum are organized around an exposed, pre-cast concrete core. To the south, overlooking the Hudson River, are 50,000 square feet of bright, double-height galleries linked by terraces and outdoor stairways that step back from the adjacent High Line. To the north are an education center, research library, art storage area, conservation labs, offices, and support spaces. Visitors enter from a public plaza into a glazed lobby beneath the cantilevered mass of the building. The lobby includes a museum shop, restaurant, café, and free public gallery. The museum anticipates a LEED-NC Gold rating.

Jury: "The external stair makes a visual connection with the High Line, extending its connection to the public realm."



CENTRO University

Mexico City, Mexico

Architect: TEN Arquitectos
Client: CENTRO University

The overlapping volumetric composition of the four buildings located on the 78,740-square-foot, LEED Platinum-certified campus increases the sense of openness within, while muting distractions from a heavily-trafficked thoroughfare. Interconnected glass, concrete, and steel buildings are centered around a 7,000-square-foot courtyard that includes a monumental 40-foot-wide staircase, which doubles as a seating area and tops a 400-seat auditorium. Communal spaces have views of the courtyard and nearby Chapultepec Park. The building façades surrounding the courtyard offer exhibition space for works of design and media students.

Jury: "A bold, clear example that uses movement and the public realm to organize the familiar building blocks of higher-education buildings."

CENTRO UNIVERSITY

TEN ARQUITECTOS DESIGN

TEAM: Enrique Norten, FAIA, Melissa Fukumoto, Ernesto Vázquez, Jorge Nava, María Vargas, Francisco López Gaona, Leopoldo Montero, Miguel Ríos, Lenin Cruz, Ricardo Castilla, Salvador Arroyo, Eduardo Ezeta, Diego Urbano, David Arellano, Isaac Uribe, Elvia Navarrete, Alonso Gaxiola, Ana Janeiro, Daniel Hernández, Ricardo Rentería

INTERIOR DESIGNER:

Grupo Diarq

STRUCTURAL ENGINEER:

CTC Ingenieros Civiles

LEED CERTIFICATION & COMMISSIONING:

AKF

LEED CONSULTANT:

IBALCA

EXTERIOR WALL CONSULTANT:

FAPRESA

GLAZING CONSULTANT:

Grupo Sordo Noriega

ACOUSTICS CONSULTANT:

SAAD Acustica

LIGHTING CONSULTANT:

Ideas en Luz

GENERAL CONTRACTOR:

Grupo GA&A

MERCEDES HOUSE

TEN ARQUITECTOS DESIGN

TEAM: Enrique Norten, FAIA, Andrea Steele, AIA, James Carse, AIA, AICP, LEED AP, Tim Dumbleton, AIA, Hale Everets, AIA, David Maestres, Mark Dwyer, AIA, Dieter Schoellnberger, Florian Oberhueber, Pedro Hernandez, AIA, Jeffrey Goldberger, AIA, Joyce Chang, AIA, Angela DeRiggi, Yu-Ju Lin, Jong Seo Lee, Veronica Kan, Yi-Ling Teng, Manta Weihermann, Enrique A. Gomez, Giovanni Sidari, Shai Turner, Daisuke Nagatomo, Masako Saito, Jose Castañeda, Armando Rodríguez

STRUCTURAL ENGINEER:
Rosenwasser / Grossman
Consulting Engineers

MEP ENGINEER: Ettinger
Engineering Associates

CURTAIN WALL CONSULTANT:
Israel Berger and Associates

LEED CONSULTANT: Viridian
Energy & Environmental

CIVIL ENGINEER:
Philip Habib & Associates

EXPEDITOR:

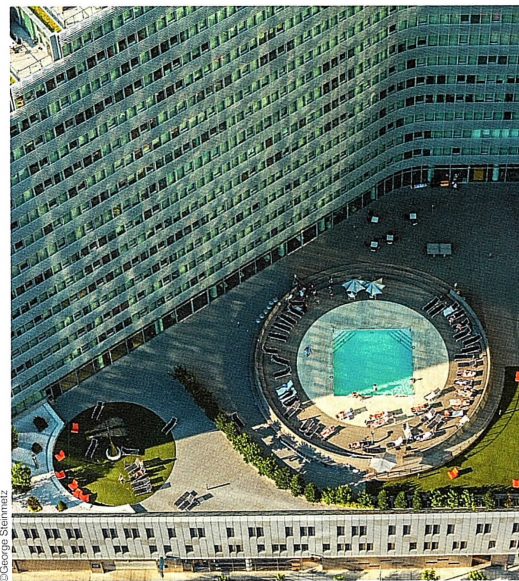
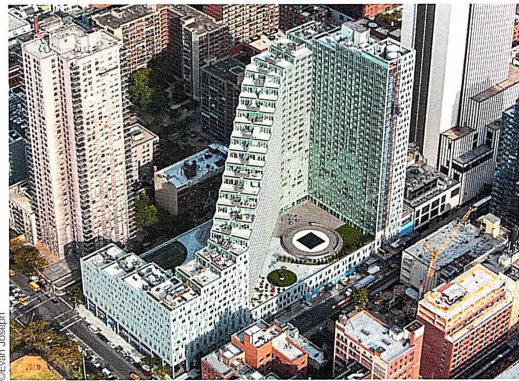
William Vitacco Associates

CONSTRUCTION MANAGER:

Greenstar Builders

GENERAL CONTRACTOR:

Two Trees Management



Mercedes House

New York, NY

Architect: TEN Arquitectos
Client: Two Trees Management

This 1.3-million-square-foot, mixed-use development slopes upwards from 86 to 328 feet, reconciling the waterfront park to the west with Manhattan's vertical grid to the east. Rising over a commercial base are 27 floors offering 865 units of housing. There are also 275,000 square feet of service floors below grade, and a 37,000-square-foot space for various uses. The building's N-shape reduces the mass, with each floor stepping up to allow views of the Hudson River, private terraces, and green roofs. It also permits courtyards on the south and north sides.

Jury: "The design creatively pulls the open space up the building, producing opportunities for more residents to enjoy a view of the Hudson River."

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Jury: "This building
speaks better than
any words could
describe it." ►

THOMAS PHIFER AND PARTNERS

DESIGN TEAM: Thomas Phifer,
FAIA, Gabriel Smith, FAIA,
LEED AP, Adam Ruffin, Katie
Bennett, Remon Alberts,
Bethany Mahre, Brad Cooke,
Mo Gagnon, Gerry Gendreau,
Eric Ho, Isaiah King, Brad
Kingsley, Joanna Luo,
Stephen Varady, Colin Ward
LANDSCAPE ARCHITECT:
Reed Hilderbrand

STRUCTURAL ENGINEER: Guy
Nordenson and Associates

MEP AND FIRE PROTECTION
ENGINEER:

Altieri Sebor Wieber

FAÇADE CONSULTANT: Heintges

DAYLIGHTING AND LIGHTING
DESIGN: Arup

CLIMATE ENGINEER: Transsolar

CIVIL ENGINEER AND LEED

CONSULTANT: O'Brien & Gere

WATERPROOFING CONSULTANT:

Simpson Gumpertz & Heger

ENVIRONMENTAL GRAPHICS:

2x4

COST CONSULTANT:

Stuart-Lynn Company

SPEC WRITER:

Construction Specifications

ACOUSTICS AND A/V DESIGN:

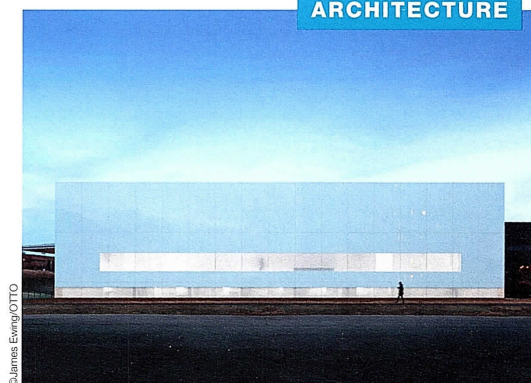
JaffeeHolden

THEATER DESIGN:

Theatre Projects

CONSTRUCTION MANAGER:

Gilbane+Welliver Joint Venture



Corning Museum of Glass

Corning, NY

Architect: Thomas Phifer and Partners

Client: Corning Museum of Glass

Within the 100,000-square-foot, LEED Silver Corning Museum of Glass Contemporary Art + Design Wing is 26,000 square feet of new gallery space. As museumgoers wander through five amorphously-shaped galleries defined by curvilinear walls, they experience the rare sight of glass art as it appears in natural daylight, via a complex skylight system that evenly diffuses the light. The façade of laminated glass transitions from a bright white rain screen to a translucent fritted window. In contrast is the adjacent black cladding of the renovated Steuben glass factory, transformed into a 500-seat theater where visitors can observe master glassmakers at work.



Horizon Media Expansion New York, NY

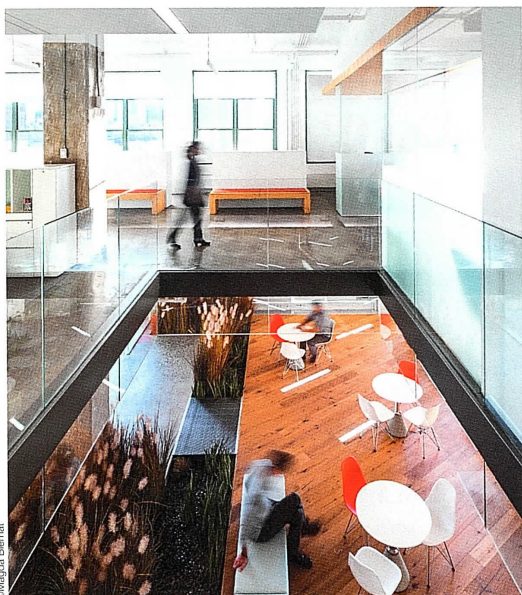
Architect: A+I

Client: Horizon Media

This latest expansion of Horizon Media's downtown Manhattan headquarters reflects its position as one of the country's fastest-growing privately owned media companies. Located in the landmarked industrial building One Hudson Square, this 35,000-square-foot addition elaborates on the design approach used throughout the rest of the company's six-floor, 130,000-square-foot space, which, in total, includes floors 11 through 16.

The offices were created to promote a thorough change in Horizon's culture. Bringing together the company's functions from different parts of the city was just the start of its effort to increase collaborative exchange and present an innovative face to clients and prospective talent. The design takes off on the 18-story, full-block building's virtues, which include 360-degree views, lots of daylight, high ceilings, and a massive but beautiful concrete structure. This openness and the industrial aesthetic have inspired expansive layouts where glass walls predominate and large, rectangular cutouts in the floors expand visual connections.

The main 16th-floor entrance is connected to this 15th-floor addition by a wide staircase that continues to the 14th floor. A wood-planked boardwalk links the large and small conference rooms and the "war room," which are bordered by plantings of tall grasses. Most of these spaces are set a few steps above or below the boardwalk to create an abstracted landscape. Wood accents and terra cotta-colored seating rev up the otherwise neutral-to-cool palette. ▲



Jury: "They connected the space to other floors in strategic ways. The floor cuts are both simple and dramatic."

A+I DESIGN TEAM:
Brad Zizmor, AIA, Dag Folger,
Kate Thatcher, RA, Tony
Moon, RA, Lindsay Harkema,
Phil Ward, Alan Calixto
GENERAL CONTRACTOR:
Reidy Contracting Group

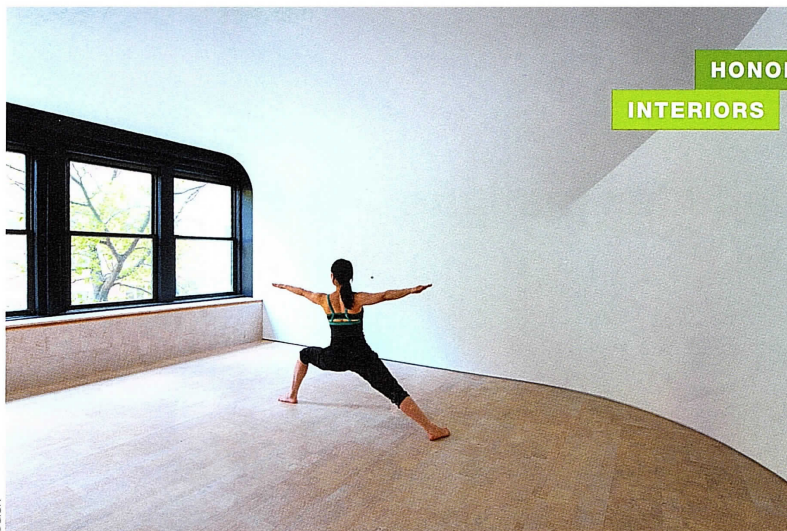
CRS Studio New York, NY

Architect: Clouds Architecture Office

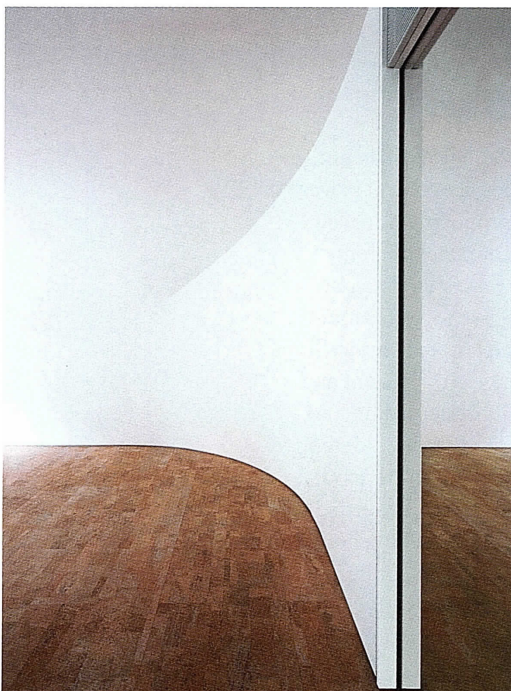
Client: CRS (Center for Remembering & Sharing)

The Center for Remembering and Sharing (CRS) is a downtown Manhattan community center “for artists and individuals who want to share their creativity.” Among the spaces it needed to fulfill its mission were a massage room, an office/pantry, and, most importantly, a multipurpose room that could be used for yoga, meditation, and various events, while also serving as a classroom and photography studio. CRS had just 802 square feet to accommodate the entire program.

The project centerpiece is the 345-square-foot multipurpose space, whose design theme is transcendence – a common element in all the space’s activities. Those who meditate leave behind everyday reality to enter an empty space free from pressure, desires, and needs. Yoga practitioners focus attention internally, concentrating on movement and breathing. The objective, therefore, was to make the room’s form recede and “disappear,” as if a fog had entered the space and obscured its limits. To that end, the designers applied the principles of conic geometry, where curved walls are intersected by planes to define a partial edge, but with a certain ambiguity. This gives the space aspects of the finite and infinite, of restriction and openness. Visitors are reminded that the edge is meaningful because it gives a sense of limit to the uncertain space it encloses. ▲



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Jury: “This is a very subtle and beautiful space that goes beyond just getting the program ‘right.’”

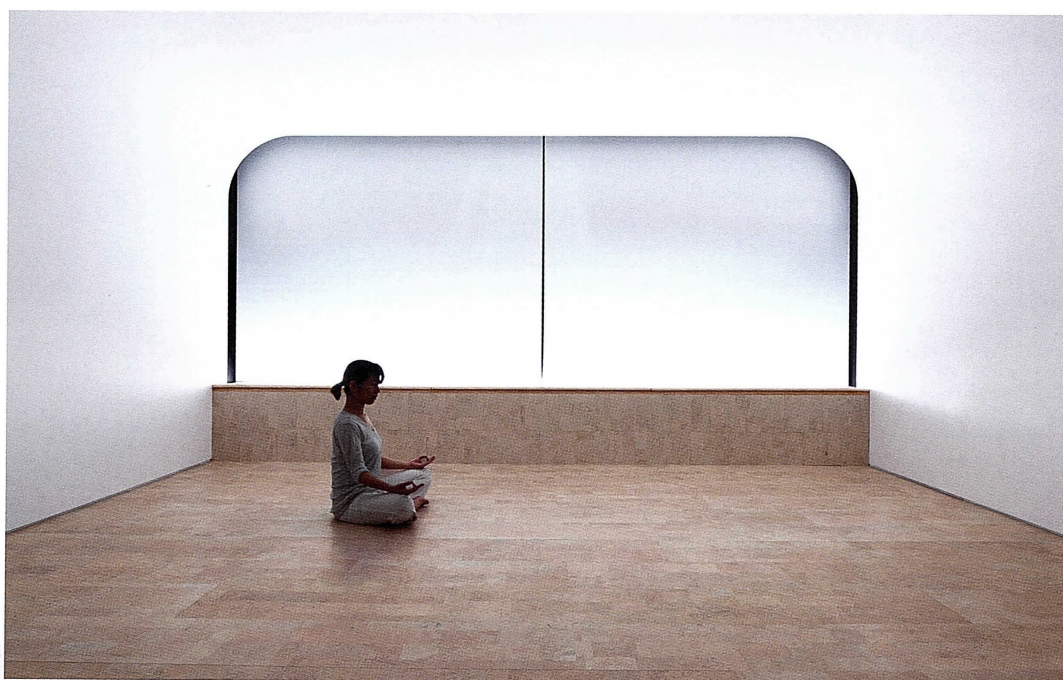
CLOUDS ARCHITECTURE OFFICE

DESIGN TEAM:

Ostap Rudakevych, RA,
Masayuki Sono

LIGHTING DESIGN:
Brian Mosbacher

GENERAL CONTRACTOR:
Toderic



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Van Alen Institute

New York, NY

Architect: Collective-LOK

Client: Van Alen Institute

The narrow, street-level home of the Van Alen Institute is designed to be many things. The organization wanted flexible spaces for a breadth of public programming, including exhibitions, lectures, reading groups, and book launches, as well as a comfortable and efficient office environment. The solution introduces five forms of “screen play” that give shape to this range of uses within the 1,250-square-foot space.

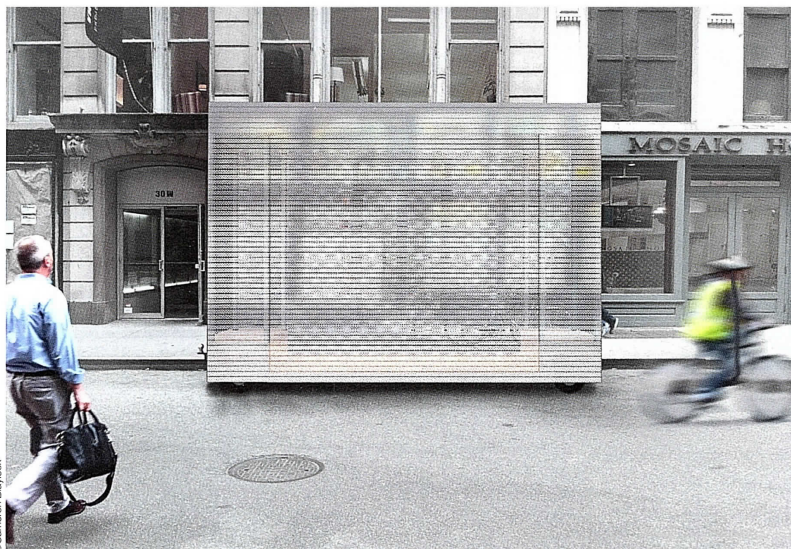
On the east side, an accordion wall that runs the length of the space masks a dense poché of private and semi-private programs, producing a curved figure in plan that can accommodate different scales of use. Along the west wall, a long display niche provides a panoramic screen for continuous multi-projection and an uninterrupted surface for exhibitions, seating, and storage. Translucent and opaque curtains embedded in the accordion and display walls can be extended to bracket different uses along the length of the space, allowing individual areas to be separated or joined as needed.

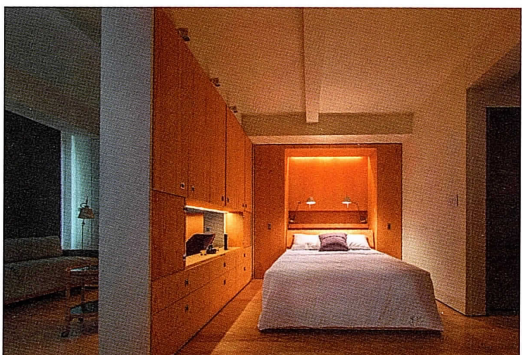
Above, a translucent, suspended ceiling both obscures and reveals fluorescent and spot lighting, mechanical equipment, projectors, and audio equipment within an ethereal geometry of perforated metal coffers. Outside, vertical metal screens extend the space outward to include a mobile street seat in front and an outdoor terrace in back, creating a layered threshold from the city into Van Alen’s institutional space. ▲

Jury: “There is great versatility – and intriguing ambiguity – within a relatively simple plan. And the solution engages the street as well.”

COLLECTIVE-LOK DESIGN TEAM:
Jon Lott, RA, William O'Brien, Jr., Michael Kubo, Young Byun, May Jieun Jeong
COMPETITION TEAM/ COLLECTIVE-LOK:
Jon Lott, RA, William O'Brien, Jr., Michael Kubo, Hyun Chung, Aimee Hultquist, Kyung Sik Kim, Paul Knepley, Dammy Lee, Dave Miranowski

STRUCTURAL ENGINEER:
Robert Silman Associates
LIGHTING: Doug Russell/
Lighting Workshop
GENERAL CONTRACTOR:
Interior Alterations





Pivot

New York, NY

Architect: Architecture Workshop
Client: Paul and Billie Andersson

Pivot is a prewar studio apartment revamped so the owner can host 10 for dinner, sleep six, and have a home office, a private study, and an efficient kitchen – all within 400 square feet. The project's open space is achieved by various overlaying functions. For example, a pivoting wall cabinet divides the apartment in two so each space can be used independently. Extensive multipurpose custom cabinetry allows for the interior to quickly change from serene white walls to lush wood paneling.

◀ Jury: "This is an innovative response to the wasted space that occurs in many apartments. It asks questions about the space we occupy."

ARCHITECTURE WORKSHOP
DESIGN TEAM:
Robert Garneau, AIA, LEED AP, Eric Ansel, RA
EXPEDITOR:
Resolution Expediting
CONTRACTOR:
Valter Prael Alb-Bros Construction Corp.

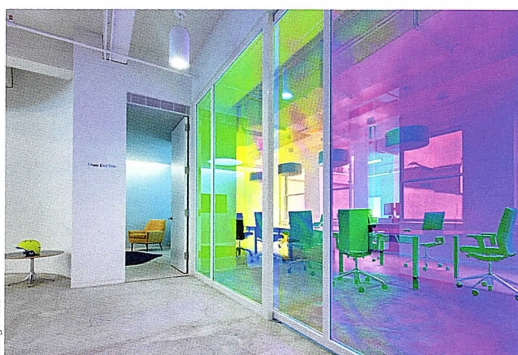
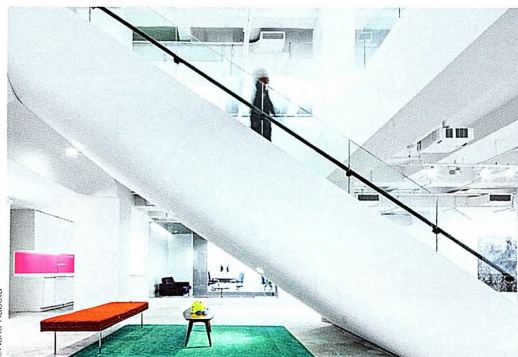
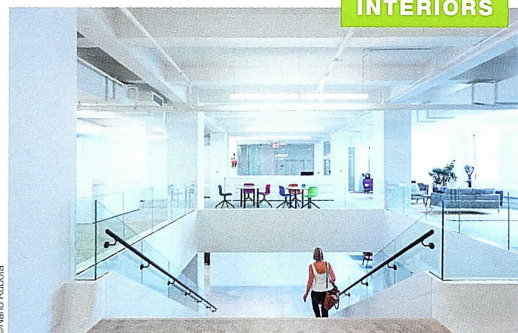
Jury: "This is a straightforward design that remains sufficiently flexible for change." ▶

INABA WILLIAMS DESIGN TEAM:
Jeffrey Inaba, Assoc. AIA, Ostap Rudakevych, Yoichiro Mizuno, Alan Kwan, Sean Connolly

SLAB ARCHITECTURE DESIGN TEAM:
Jill Leckner, RA, LEED AP, Jeffrey Johnson, AIA, RA, Matthew Voss, Min Chen
ENVIRONMENTAL GRAPHICS:
MTWTF

LIGHTING DESIGN:
WALD Studio

STRUCTURAL ENGINEER:
Buro Happold
MEP: Kam Chiu Associates
OWNER'S REPRESENTATIVE:
Lisa Tilney
CONSTRUCTION MANAGER:
Richter+Ratner

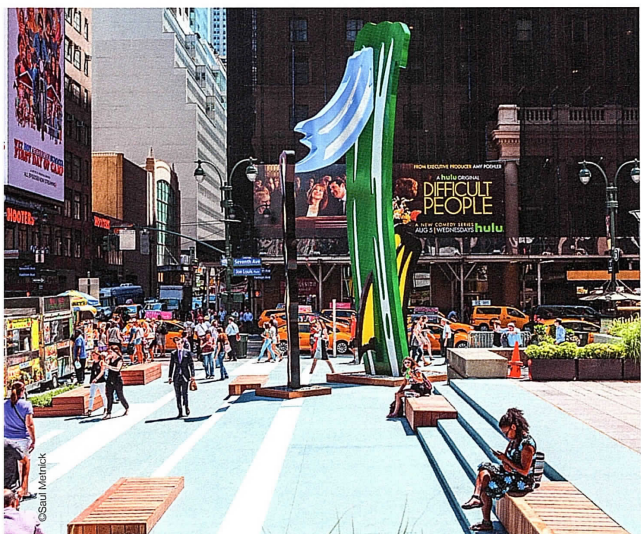


Red Bull New York Office

New York, NY

Design Architect: INABA WILLIAMS;
Executive Architect: SLAB Architecture
Client: Red Bull

The design of this 16,800-square-foot office space is dialed back to focus on the basic architectural qualities of scale and light. Because offices and technology are evolving quickly and the future functions of the workplace are unpredictable, the designer teams composed a layout with three types of spaces: large zones with open office seating, medium-sized enclosed areas for conferencing, and small workrooms that can also be used for meetings. The IT and MEP systems were left exposed to make upgrades easier.

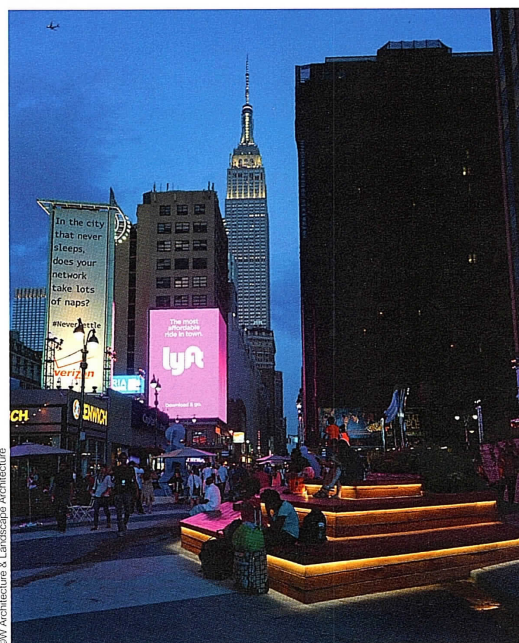
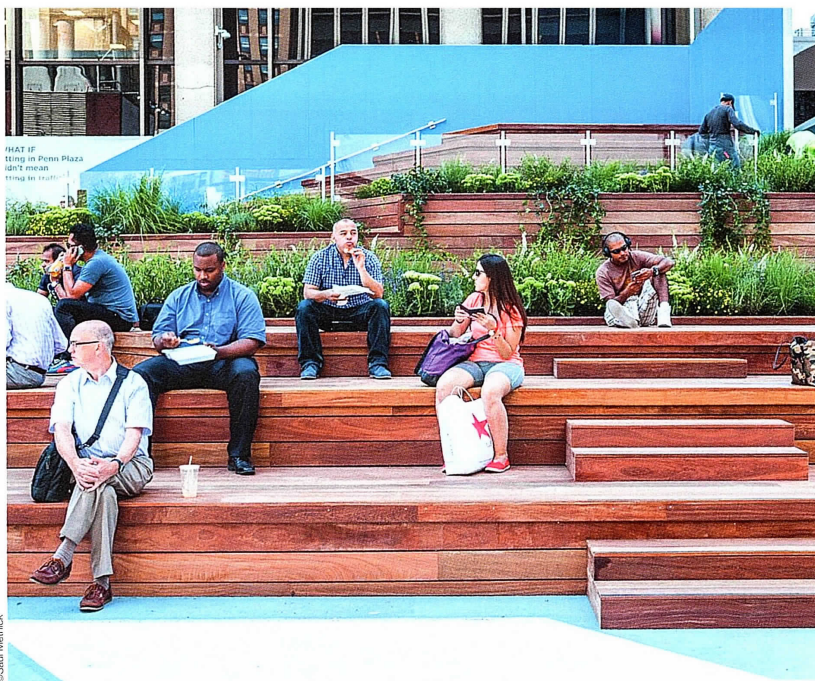


Plaza 33 New York, NY

Architect: W Architecture & Landscape Architecture
Client: Vornado Realty Trust

A major property owner in Manhattan's Penn Station area wanted to transform its gritty, bustling identity, if only for a few months. And the NYC Department of Transportation and Community Board 5 were all for it. So from mid-summer into fall of 2015, the portion of 33rd Street between Seventh Avenue and the Madison Square Garden loading dock was closed to traffic to become a pedestrian haven known as "Plaza 33."

On one side of the busy street, an elevated building plaza lined with heavy planter walls was removed to create a permanent, continuous concrete stair connecting the building with the street. Temporary planters, benches, and terraced bleacher seating built out of timber framing were introduced to unify the public and private areas. Street and sidewalks were painted in a bold gray-and-white-striped pattern, with large sculptures by Keith Haring and Roy Lichtenstein adding punctuation. Chairs and tables with bright umbrellas were set up to allow for pedestrian traffic, which can get congested, and offer places to relax, eat lunch, and meet friends. The multifunctional main bleacher, which incorporated a stage and planting areas, screened the loading dock and offered views of the Empire State Building and Seventh Avenue's illuminated signage. Designed and constructed in six weeks, Plaza 33 will return this coming summer – this time for keeps. ▲



Jury: "This changed the nature of urban design, acting as a performative project reacting through time and culture. It had an openness where everyone was welcome."

W ARCHITECTURE DESIGN TEAM:
Kate Cella, RA, Tyler Silvestro,
Barbara Wilks, FAIA, FASLA
TRANSPORTATION CONSULTANT:
Sam Schwartz Engineering
PLANT SPECIALIST: Plantus
CONTRACTOR; LIGHTING:
Production Glue



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Jury: "This offers a smooth extension of the city and is true to St. Petersburg's particular atmosphere. Yet it still has the sense of being a destination." ►

ROGERS PARTNERS DESIGN

TEAM: Robert M. Rogers, FAIA, Vincent Lee, AIA

EXECUTIVE ARCHITECT:
ASD | SKY

DESIGN LANDSCAPE ARCHITECT:
Ken Smith Workshop

EXECUTIVE LANDSCAPE
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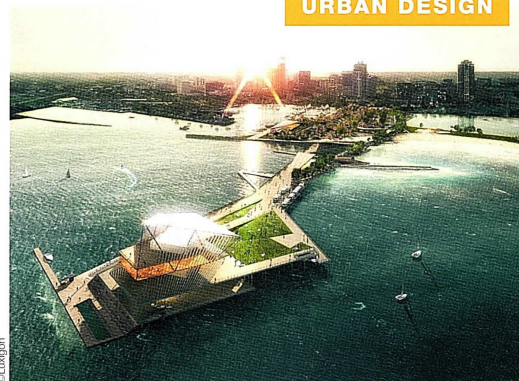
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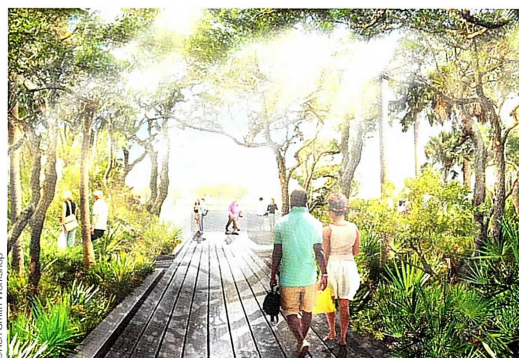
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The New St. Pete Pier St. Petersburg, FL

Architect: ROGERS PARTNERS Architects
+Urban Designers

Client: The City of St. Petersburg

The revitalized St. Petersburg Pier will embrace its dual role as a city icon and key contributor to city's downtown vitality. The design extends the city's urban and recreational fabric into the bay, creating active and passive connections. Among its features are a water lounge that allows visitors to dip their feet and kids to safely play. The breakwater will increase the quality of the water and that of marine animal and plant communities – and create 300 linear feet of new reef.



Jury: "A building that refers to New York traditions and defers to neighbors while standing out in a field of peers."



2 World Trade Center

New York, NY

Architect: BIG – Bjarke Ingels Group

Client: Silverstein Properties and 21st Century Fox/News Corp.

Marking the final chapter of the World Trade Center site, the 1,340-foot-tall 2 World Trade Center will sit at the junction between the archetypal Manhattan skyline and a landmark neighborhood characterized by industrial heritage warehouses. The tower attempts to blend these distinct environments at the nexus of the 9/11 Memorial, unifying high-rise with low-rise, and modern with historical, through a series of seven stacked boxes. Each box is on average 12 stories tall and ranges from large to small, so that the building steps back at an angle parallel to the incline of 1 WTC. On another side of the tower, each box overhangs the one below by several feet, animating the building with a gentle spiral.

Inside, the glass-clad tower will provide physical environments suited for collaboration through a mix of open workplaces and amenities. A stepped, diagonal "vertical street" wraps around the building, connecting multiple floors of offices, lobbies, and breakout spaces. Six outdoor terraces totaling 36,000 square feet will extend social interaction outdoors. With different plantings selected according to altitude, the terraces will start with the lush garden on the lowest terrace, which connects to the greenery rising from St. Paul's Chapel below, and conclude with the terrace on the 80th floor, which resembles an evergreen tundra, where the low vegetation complements hardscaped textures. ▲



BIG DESIGN TEAM:

Bjarke Ingels, Thomas Christoffersen, Ute Rinnebach, Martin Voelkle, Linus Saavedra, Douglass Allgood, Adam Sheraden, AIA, LEED AP, Adrian Subagyo, Alessandra Peracin, Ali Chen, Amina Blacksher, Armen Menendian, Benson Chien, Cadence Bayley, Carolien Schippers, Catherine Papst, Christi Farrell, Chris White, AIA, Daisy Zhong, David Brown, AIA, LEED Green Associate, David Zhai, Dominyka Voelkle, Dong-Joo Kim, Doug Stechschulte, Emily Watts, Eva Maria Mikkelsen, Florencia Kratsman, IIDA, LEED AP, Haochen Yu, Hector Garcia, Hsiao Rou Huang, Iva Ulam, AIA, LEED AP, Jan Leenknecht, RA, LEED AP, Jennifer Kimura, Jenn Wood, Jessica Jiang, Ji-Young Yoon, John Himes, Jonathan Riekie, Julie Kaufman, AIA, LEED AP BD+C, Lauren Connell, Lawrence Mahadoo, Lucio Santos, AIA, LEED AP, Maki Matsubayashi, RA, Manon Otto, Maria Sole Bravo, Nicholas Coffee, Otilia Pupezanu, Paul Manhertz, Rune Hansen, Sabri Farouki, RA, Sebastian Claussnitzer, Seoyoung Shin, Simon Lee, LEED AP, Tammy Teng, Terrence Chew, Thomas McMurtrie, Thomas Yaher, Tiago Sa, Vivien Cheng, Yaziel Juarbe, Yu Inamoto, AIA, Zhonghan Huang

EXECUTIVE ARCHITECT:

Adamson Associates

EXECUTIVE INTERIOR

ARCHITECT: Gensler

STRUCTURAL ENGINEER: WSP

ELECTRICAL/MECHANICAL

ENGINEER:

Jaros, Baum & Bolles

ACOUSTIC ENGINEER:

Acoustic Distinctions

VERTICAL TRANSPORTATION:

Van Deusen & Associates

FAÇADE CONSULTANT: Vidaris

CODE CONSULTANTS: CCI

3D RENDERINGS: D-Box

PHYSICAL MODEL: Radlil Inc.

ANIMATION: Squint/Opera

MEP CONSULTANT (21CF/NEWS

CORP INTERIORS): AMAPC

PROJECT MANAGEMENT (21CF/

NEWS CORP.):

Gardiner & Theobald

CONSTRUCTION MANAGER:

Turner Construction



◀ Jury: "Research can be fun with beautiful results."

ARCHITECTURE RESEARCH
OFFICE DESIGN TEAM:
Stephen Cassell, AIA, LEED
AP, Nicholas Desbiens, AIA,
LEED AP, Ethan Feuer

Jury: "Fabulous work that enlivens the building and its occupants. The design solution allows a much-appreciated engagement with its urban context." ▶

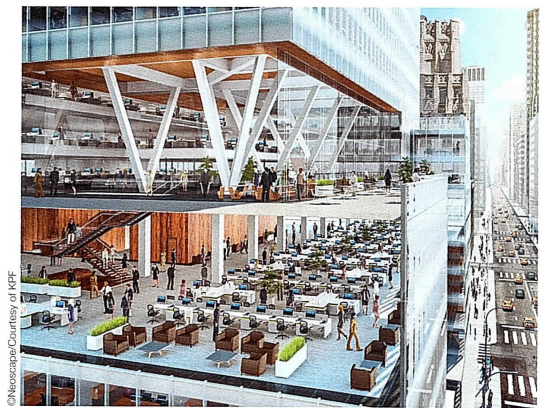
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TEAM: Gene Kohn, FAIA, Doug
Hocking, AIA, LEED AP B+C,
Lloyd Sigal, AIA, Dawood
Rouben, Hughy Dharmayoga,
Yori Tepperman, Greg Waugh,
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Chicken Coop Sagaponack, NY

Architect: Architecture Research Office
Client: Withheld

Before designing this chicken coop at a farmhouse on Long Island, NY, the firm conducted exhaustive research into the needs and habits of well-bred chickens. The coop's simple rounded form, almost eight feet tall, is clad in aluminum shingles whose folded edges cast shadow patterns that change throughout the day. The ends of the 60-square-foot coop are cedar siding. In winter, the eight residents benefit from radiant floor heating.



390 Madison New York, NY

Architect: Kohn Pedersen Fox Associates
Client/Developer: L&L Holdings

This renovation of a Midtown Manhattan office building removes two lower-floor slabs while adding eight floors on top to create a 32-story, 859,100-square-foot structure. A new building would have meant significantly reduced square footage to meet new zoning regulations. Also included are an energy-efficient curtain wall, new roofs, and cores with new elevators and mechanical, plumbing, and electrical equipment. The ground floor features a two-story lobby and retail spaces, with the ninth floor offering an L-shaped, triple-height atrium with a 20-foot-wide terrace garden.



Reinvent Paris: Creative Mixed-Use Hub Paris, France

Design Architect: NBBJ

Client/Investor: Urbem/Triptyque

This proposal for a mixed-use building claims the space above the Paris ring road Boulevard Périphérique. As a bridge, the building creates much-needed neighborhood connections among the city's separate class systems. It also combines future-forward workplaces, apartments, retail amenities, and public space on flexible floorplates tied together via an incubator creative zone. This zone links the city from sidewalk to rooftop through a vibrant structure that leads to a public roof offering 360-degree views of Paris.

Jury: "A complex and clever project on a difficult gateway site, this building strikes a balance between being fresh and new without boasting."



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Feng, Dom Lio, Ryan Ma,
Will Robertson, AIA, Jay
Siebenmorgen, AIA, LEED AP
BD+C, Alex Washburn, AIA,
Danny Wei

LOCAL ARCHITECT-OF-RECORD:
SAA Architects

ENVIRONMENTAL DESIGN:
Atelier Ten

STRUCTURAL ENGINEER: ARUP

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LETTER FROM THE EXECUTIVE DIRECTOR

Honor and Influence

The spring season brings with it warmth, growth, and architectural recognition through a number of awards ceremonies. Through the dark winter months, juries, panels, and committees were tasked to study the work of many talented and dedicated people to recognize some of them in various ways. The recognition includes lifetime achievement awards, grants for academic research, and prizes for emerging practitioners. But when an architect is given an award, he or she is also given increased visibility and an opportunity to convey a message.

I was thrilled to have the opportunity in early April to attend a panel at the United Nations Headquarters titled “Challenges Ahead for the Built Environment,” featuring the 2016 Pritzker Prize Laureate Alejandro Aravena with fellow Laureates Christian de Portzamparc, Glenn Murcutt, Jean Nouvel, Renzo Piano, Richard Rogers, and Wang Shu. Aravena noted that overpopulation of cities around the world presents significant challenges. He made the case that designers cannot accommodate the growing needs of populations in cities on their own, and that architects should embrace informal models of design and work to integrate them, rather than resist them. He asked architects to think of how the informal and formal city can coexist.

Overwhelmingly the panel agreed that collaboration and civic engagement are integral to the future of architectural practice. Aravena, for example, has made the designs for some of his social housing projects available to the public on his website. It will be interesting to see if and how his designs are used and adapted over time. While many architects engage in complicated battles to protect their intellectual property rights and the integrity of their designs, the winner of the highest award in architecture suggests that architects may want to give away some of their work for the greater good.

I would like to recognize the work of our own 2016 AIA New York Design Awards recipients featured in this issue of *Oculus*. The fantastic work presented here and the ambitious people who created it are essential to the Chapter’s efforts to promote design excellence. All of this year’s recipients, through their work and actions, have emerged as important leaders in our field, and with leadership comes responsibility.

The profession of architecture faces real challenges, some of which include inadequate racial diversity in our workforce, the attrition rate of practicing women architects, and the prohibitive costs of an architectural education. I encourage our recipients to see this recognition as an opportunity to join the dialogue, as their work will no doubt continue to receive attention and acclaim – and continue to influence the profession.

Benjamin Prosky

Executive Director

AIA New York Chapter/Center for Architecture



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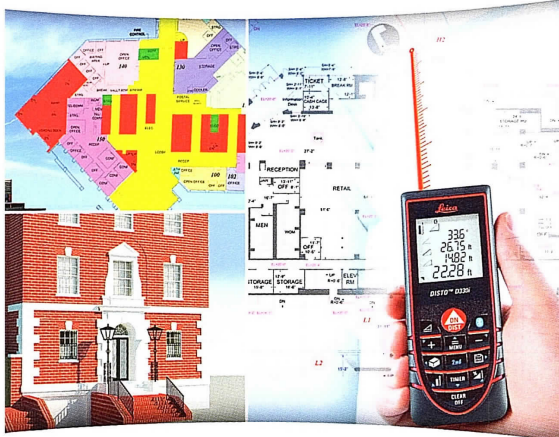
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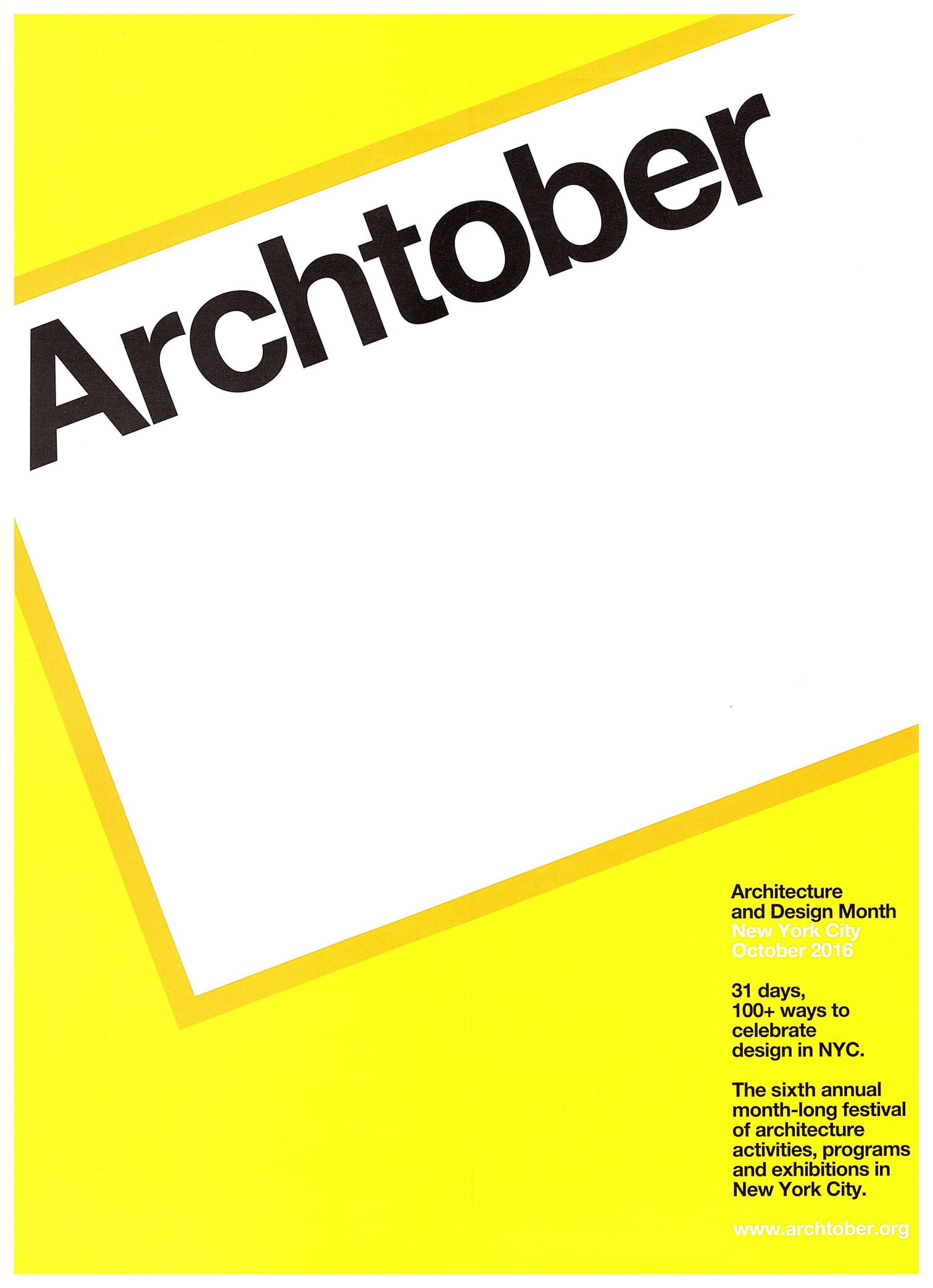


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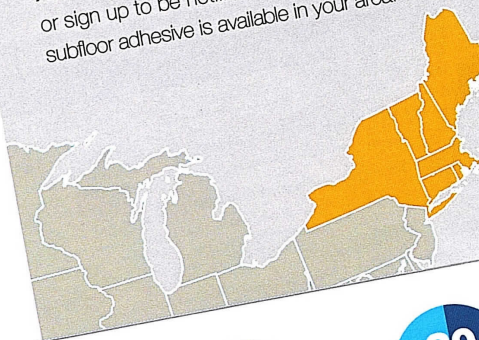
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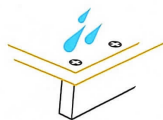
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