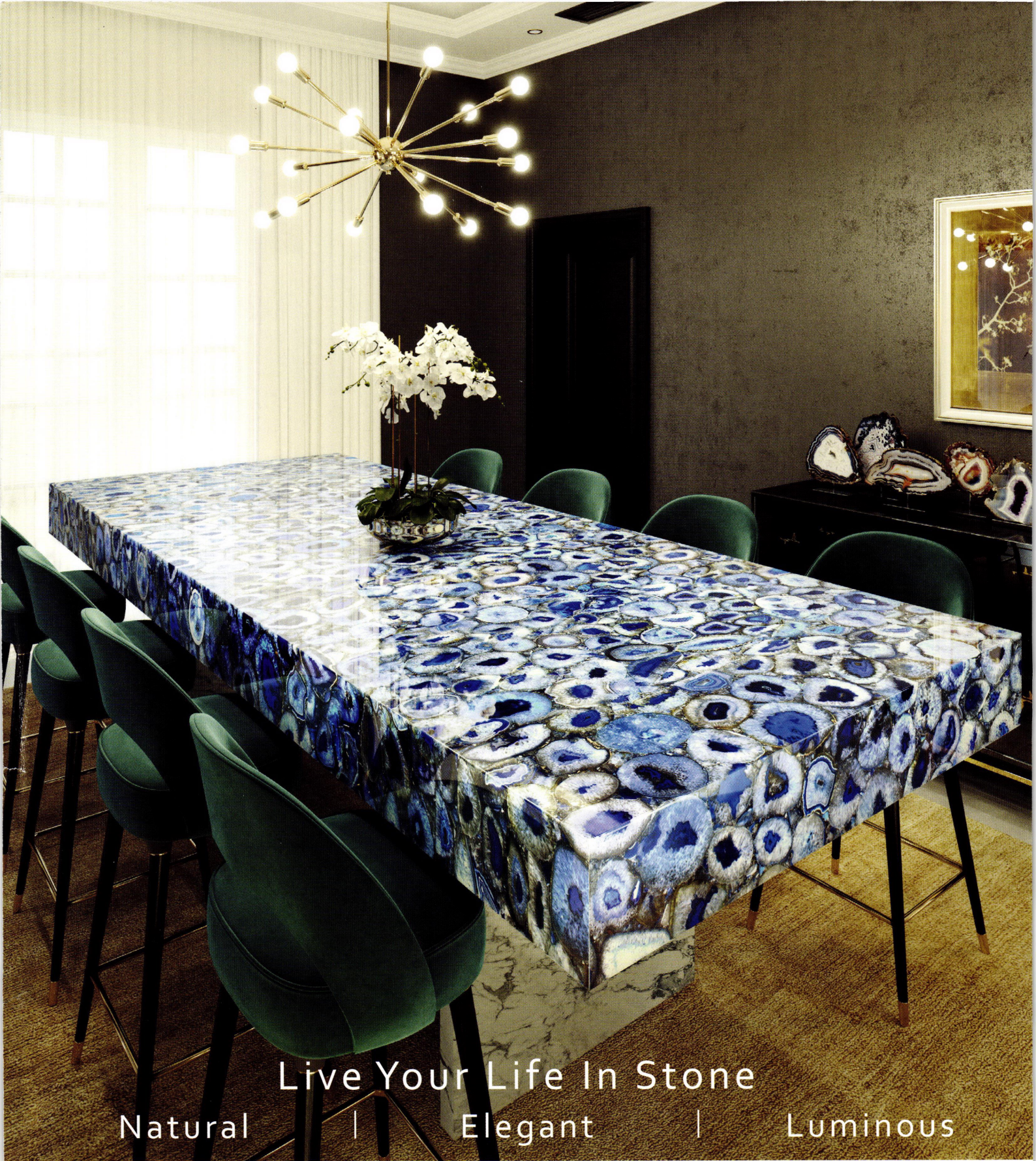


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Spring 2018

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Volume 80, Issue 1
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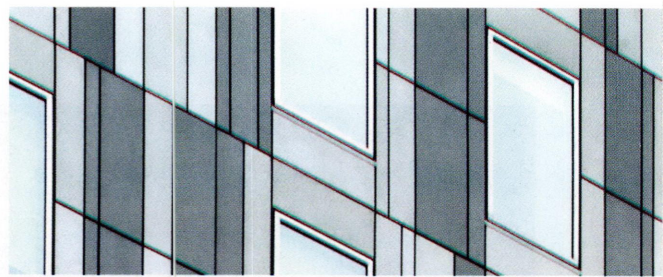
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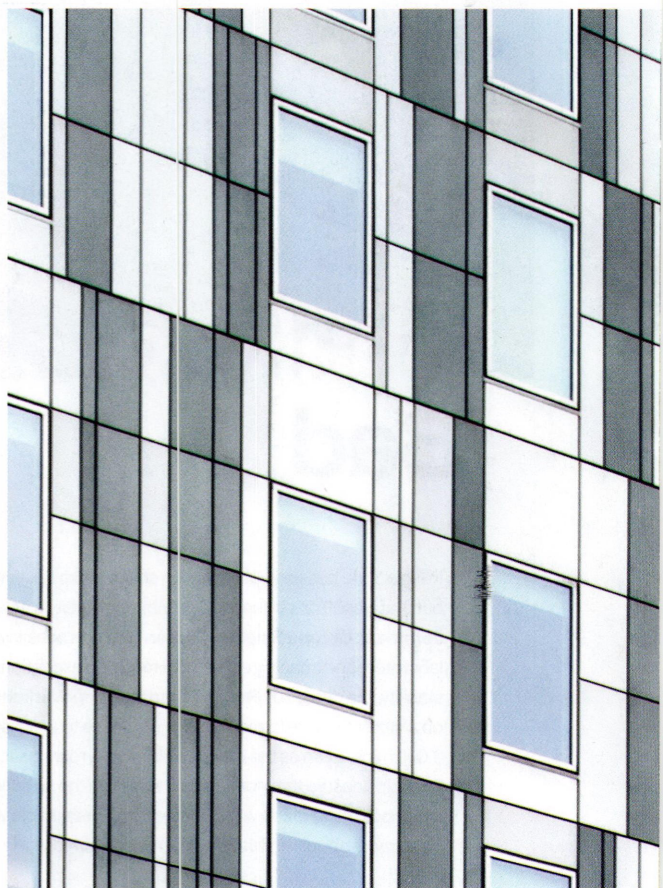
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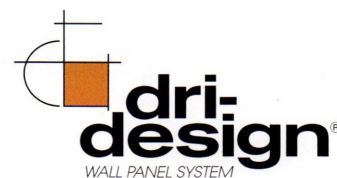
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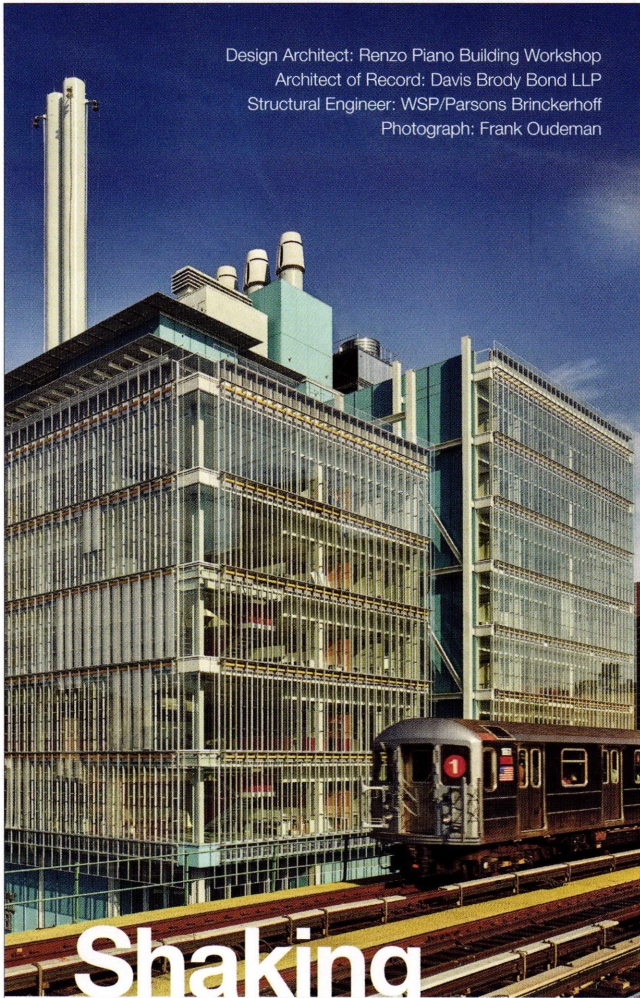
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Photograph: Frank Oudeman



Shaking Bad

In New York, passing subways can shake entire buildings, but that wasn't an option for Columbia University's new **Jerome L. Greene Science Center**. Home to sensitive laboratory and imaging equipment requiring exceptional stability, the design by **Renzo Piano Building Workshop** relies on a steel structure to reduce floor vibrations to a miniscule 2,000 mips. Even as the elevated No. 1 train roars past, this helps ensure that nothing distracts from the scientific advances being made within the center's unshakable walls. Read more about it in **Metals in Construction** online.

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Oculus

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Spring 2018 Vol. 80, No. 1

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				Cover: Best in Competition Winner The Smithsonian National Museum of African American History and Culture in Washington, D.C. Image by: Alan Karchmer, rights held by the Smithsonian Institution

Architect: Marpillero Pollak Architects
 Photograph: Courtesy Marpillero Pollak Architects



Page Turner

Queens' new **Elmhurst Community Library** serves one of the most diverse and vibrant communities in New York. Designed by **Marpillero Pollak Architects**, the LEED Silver-rated facility features two structural glass-encased reading rooms that allow light to flood in during the day and offer glimpses of the state-of-the-art library setting at night. Erected by **W&W Glass**, its glazed features have become beacons for the community, drawing its knowledge-hungry members to the wealth of information within. Read more about it in **Metals in Construction** online.

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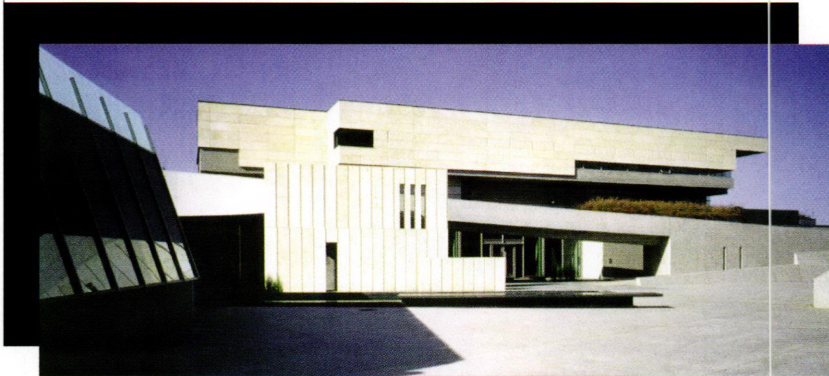
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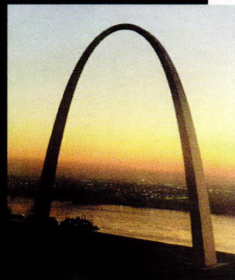
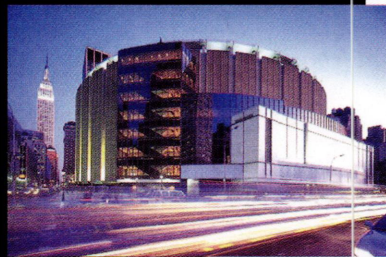
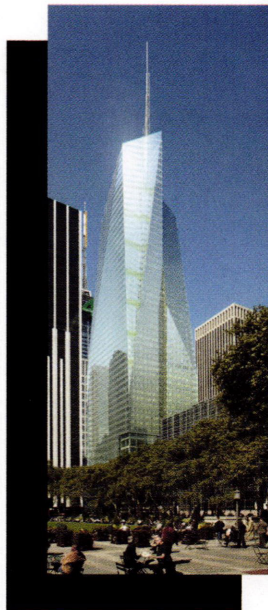
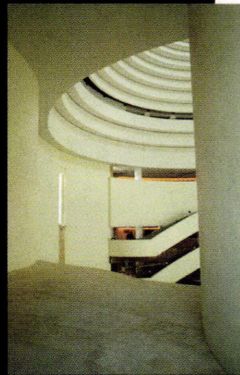
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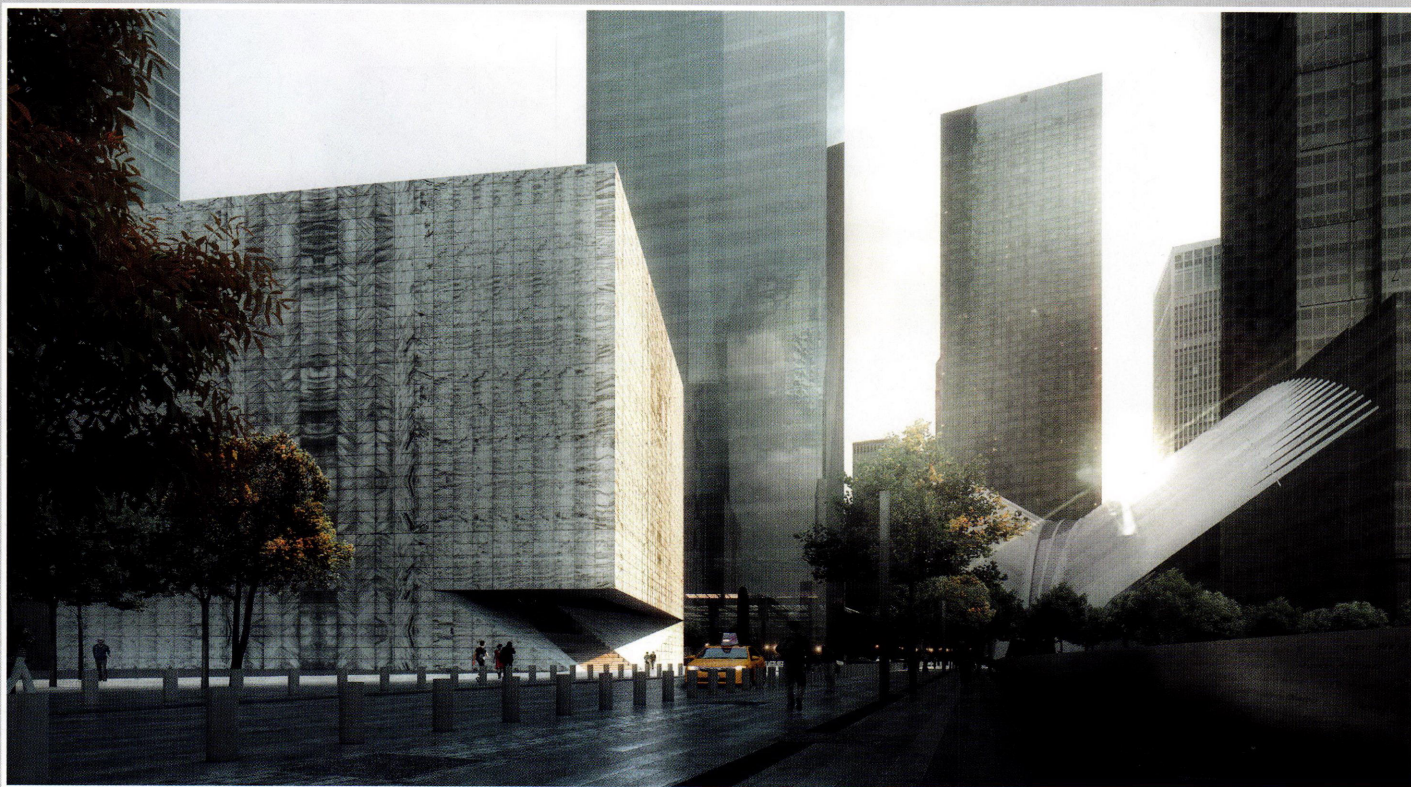


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ARCHITECT|ACTIVIST

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If you ask architects why they chose the profession, you'll hear a variety of reasons—a love of design, a fascination with materials, the challenge of understanding how a building fits into its surroundings, the thrill of overseeing a sketch evolve into a structure, to name a few. But a deeper, common reason underlies all these: a desire to change the world for the better.

In choosing the theme of “Architect|Activist” to define my year-long tenure as president of AIANY, I am calling upon this common goal we share. We must address issues affecting our profession, such as equity, diversity, licensing, and design/build, as well as those impacting society, such as climate change, resiliency, homelessness, immigration, and infrastructure. In 1968, civil rights leader Whitney Young excoriated the architectural profession for its lack of leadership in social and civic causes. Many would contend that, 40 years later, we have not made much progress. It's time for that to change. Architects must not only take the lead in moderating conversations about these and other issues facing our polarized society, but

also be the driving force in *generating* those conversations.

Mildred Schmertz, FAIA, was this kind of leader. Mildred, who passed away on January 9 at the age of 92, studied architecture and graphic design and applied that potent combination to her work at *Architectural Record*, first as a designer, then as a writer, next as an editor, and finally, as editor-in-chief. Using the pages of *Record*, Mildred generated conversations about migration, housing, and so many other issues that still press upon us today, not just in New York, but globally.

It's incumbent upon architects to take the conversations happening within our profession beyond us and into the world at every opportunity. Meanwhile, the discussions we have among ourselves must inspire us to ever higher standards. This year's jury for the 2018 AIANY Design Awards did a remarkable job of celebrating, critiquing, and, most importantly, articulating the design values found in each of the 32 winning submissions across four categories.*

The Best in Competition winner was the National Museum of Afri-

can American History & Culture in Washington, D.C. The transparency of the façade, along with the infiltration of light it permits, is a strong metaphor for openness. The building encourages us to engage in conversation and find solutions to the issues that divide us. Besides the project's design and its significance as an addition to the National Mall, the jury rightly acknowledged the team's thoughtful and collaborative approach to the awards submission itself.

Congratulations to all the winners of the 2018 Design Awards for their outstanding work.

**Gerard F.X. “Guy” Geier II,
FAIA, FIIDA, LEED AP
2018 AIANY President**

**We regret that two of the awards originally announced in January have been rescinded pending further consideration of potential inappropriate conduct of firm principals in relation to the ALA's code of ethics. AIANY will continue to address ongoing ethics concerns in the profession and do everything we can to support an equitable and safe practice culture.*

A NEW SEASON

Photo credit: Nir Arieli



Few publications today can claim a lifespan of 80 years and counting: *Oculus* was launched in 1938 and has been published continuously since by the AIANY. That impressive track record makes me all the more honored and thrilled to join this year as editor. I'm picking up the baton from my friend and colleague Alan Brake, who guided *Oculus* through its 79th volume with a keen eye and deft editorial hand, and from longtime editor, Kristen Richards, who established the lively magazine format we know today. They both worked to create a network of crackerjack contributors, which I'm fortunate to inherit.

In serving the AIANY membership, it also can claim a local focus, a territory fewer and fewer publications stake out as their own. This local lens allows us to dive deeper into topics from a specifically New York perspective, better understanding and evaluating how big ideas are put into practice in our own communities. And with its quarterly frequency, *Oculus* has the opportunity to be thoughtful and analytical where many higher-metabolism, news-oriented publications are not. For three of our four issues every year, we'll ask questions around a central theme and ask some of the best writers and

thinkers in the field of architecture to address them.

The exception is the annual Design Awards issue, when we sit on our perch in New York City and look out to see what great things New York-based firms have accomplished in the past year around the globe. An international jury of architect peers evaluated hundreds of AIANY Design Awards submissions in an intensive two-day review, selecting projects across four categories that stand out for their design excellence. The pages of this issue are dedicated to celebrating these award winners.

I'd like to acknowledge several people who helped bring this issue to life: our writers, Linda Miller and Richard Staub, who synthesized jury comments and project information into pithy descriptions; my outstanding editorial intern, Cassandra Gerardo, who wrangled editorial and design details with finesse; our eagle-eyed copy editor, Elena Serocki; Executive Director Ben Prosky and the team at the Center for Architecture, who supported our maiden voyage with much goodwill and patience; and, finally, Alex Bachrach and his publishing and design team at BNP, expert collaborators with great ideas.

Also be on the lookout for a new season of Oculus Book Talks at the Center as well as a new edition of "Oculus Quick Takes," the associated Book Talk podcast founded by Miguel Baltierra, which will include on-the-street segments that take the interviews out of the studio.

In this and every issue, we aim to create a publication that is smart, engaging, and, above all, of value to our readership. I hope you'll let us know what you think!

A handwritten signature of Molly Heintz in black ink.

Molly Heintz
Editor-in-Chief

AT THE CENTER

SOCIAL HOUSING: NEW EUROPEAN PROJECTS

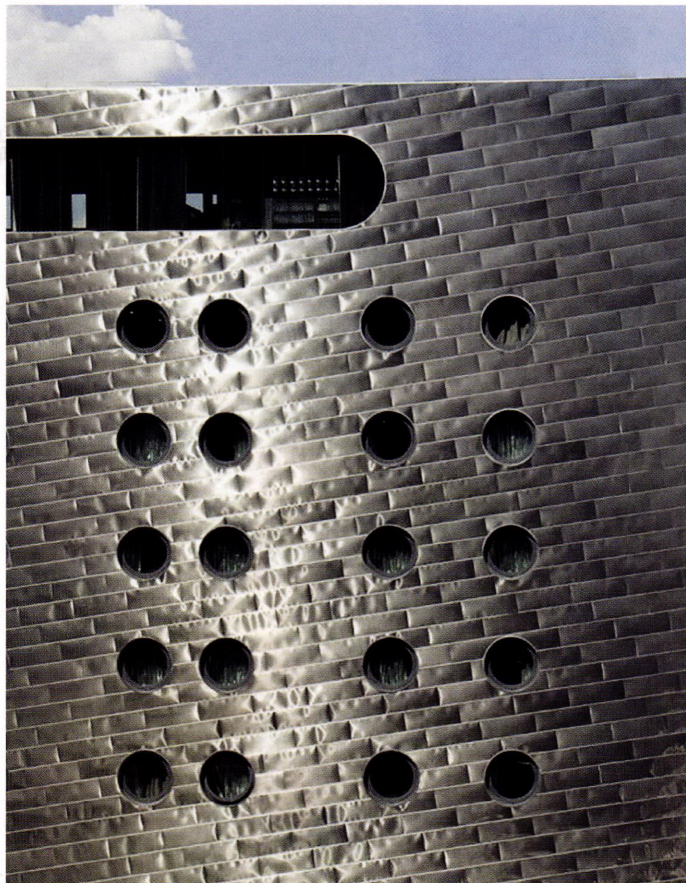
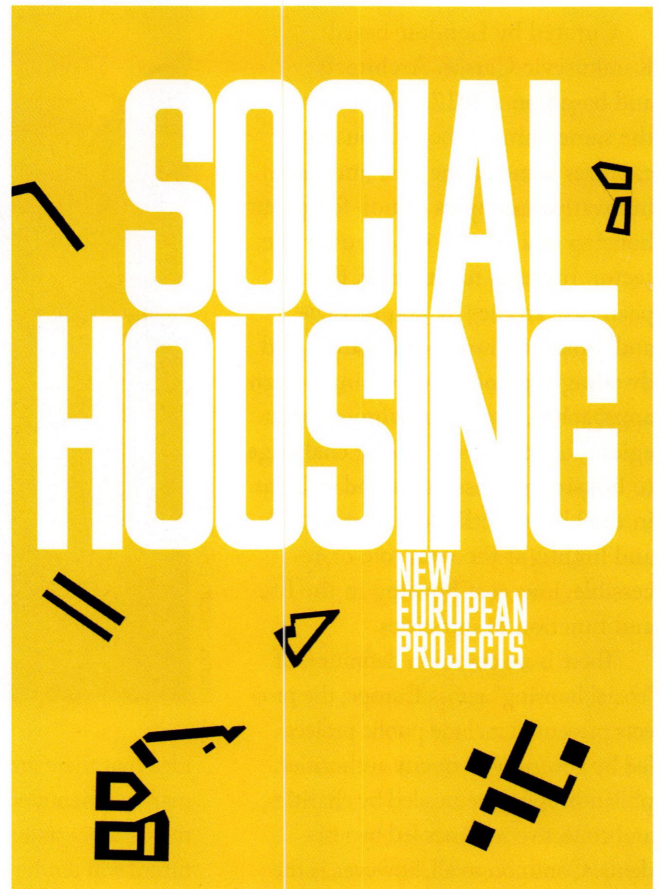
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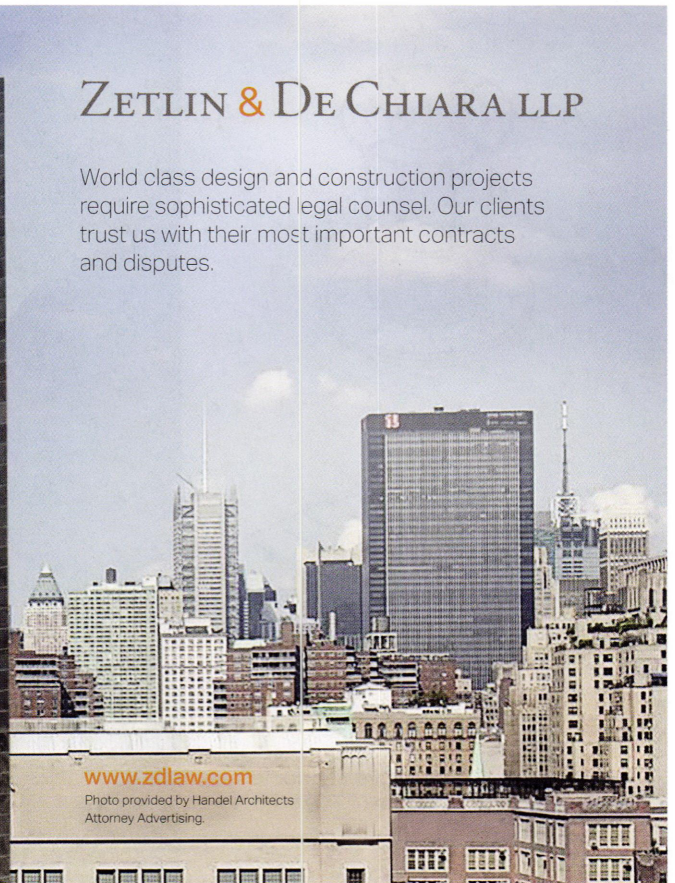
On view through May 19

In Europe, a new generation of architecture practices are transforming affordable housing. Responding to continued need, changing clients, and new funding methods, architects are once again addressing how homes can be delivered at scale while piloting new methods to achieve high standards of design. *(continued)*



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Curated by London-based Karakusevic Carson Architects and based on a 2017 publication of the same name, “Social Housing” captures some of the best and most innovative examples of not-for-profit housing at a critical juncture for the sector. It draws together 25 European case studies by 20 practices and looks at a range of building and dwelling typologies, emerging design approaches, and refurbishment strategies. Together, they offer a challenge to housing professionals and citizens in the U.S. to rethink how we build, and highlight the vital role of accessible, low-cost housing in the life and function of our cities.

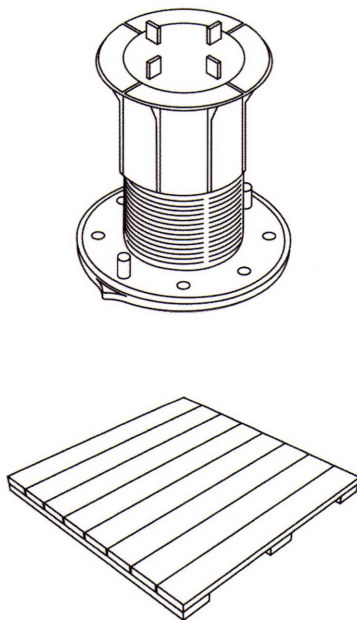
There is no common definition of “social housing” across Europe; the projects presented include public projects led by government or city authorities, philanthropic schemes led by charities, and collective schemes led by residents. Common to all, however, is the



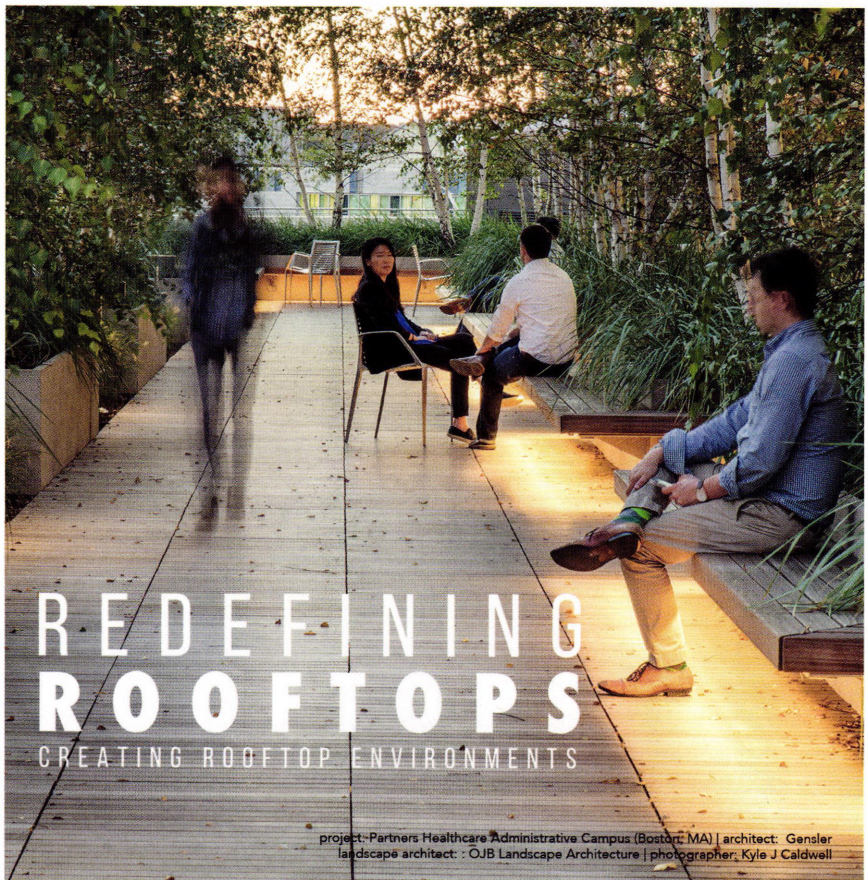
Photo credit: Erik Bardin

idea that there are alternatives to purely market-orientated housing provision. As the curators state, our brave new housing future will not be born out of siding with

any single ideology or ethos, but rather through a variety of means and a shared determination by those willing and able to innovate, improve, and raise standards.



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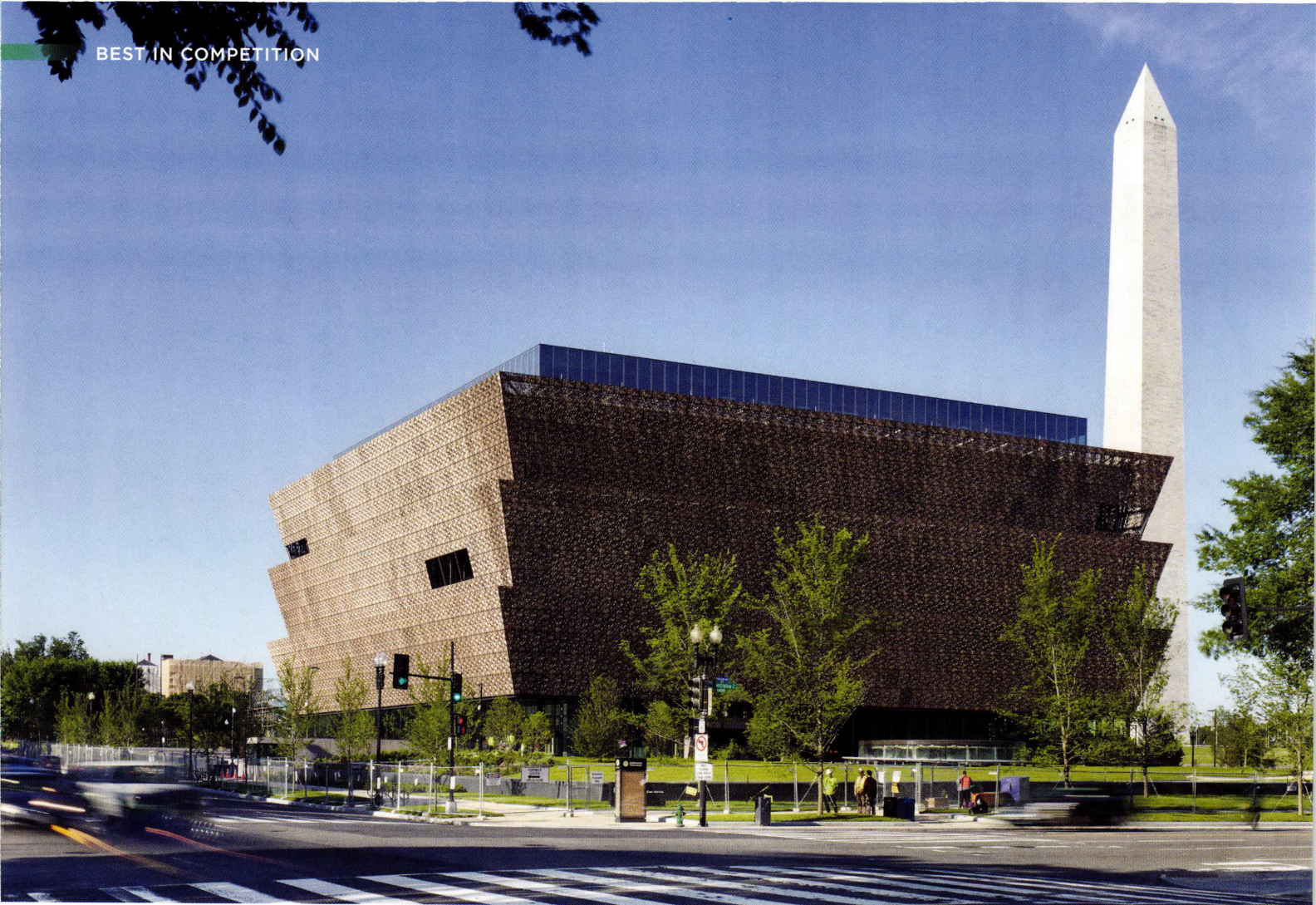
J. Meejin Yoon
Höweler + Yoon Architecture
Head of the Department of
Architecture, MIT
Boston, Massachusetts



The AIANY Design Awards 2018 Jury, from left to right: Debra Lehman Smith, J. Meejin Yoon, Tom Kundig, Ila Berman, Walter Hood, Gro Benesmo, and Aaron Forrest, with 2018 AIANY President Guy Geier.

On a cold weekend in early January, seven jurors arrived in New York to review over 300 awards submissions for this year's edition of the AIANY Design Awards. Their top selections are presented on the following pages. But beyond discussing the merits of each project, the jury had an ongoing, robust conversation about the state of architecture. Over the course of two days, they wondered if the level of risk-taking is as high as it had been in years past; they questioned whether sustainability was the normative baseline yet for all design in the U.S.; they noted that they'd like to see more projects that deal with multifamily housing and issues of social justice. In a year dominated by architecture submissions, the jury challenged AIANY members to submit more interiors and urban design projects in 2019. They remarked on the range of scales in the work and the international reach of so many New York firms, but, above all, they were impressed by the level of design excellence. "I expected the submissions to be top-drawer," said juror Tom Kundig. "From a practitioner's standpoint, the work is terrific."

Across four categories—Architecture, Interiors, Projects (unbuilt), and Urban Design—the jury gave three types of awards: Honor, recognizing the highest level of design excellence; Merit, for runners up; and Citation, a new honorable mention award that recognizes a specific and notable design aspect of a project. *(continued)*



SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY & CULTURE

WASHINGTON, D.C.

FRELON ADJAYE BOND + SMITHGROUPJJR

By Deane Madsen

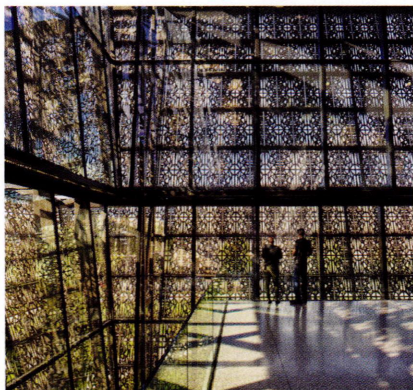
The Smithsonian National Museum of African American History & Culture (NMAAHC), designed by the powerhouse collaboration of Freelon Adjaye Bond/SmithGroupJJR, stands out from its Washington, D.C., context with both its mission and its architecture. Sited at the intersection of the National Memorial Grounds and the National Mall, the NMAAHC navigates the

realms of both museum and memorial in its own programming. It forges new aesthetic ground through its bold form and dramatic cladding, in contrast with its bleached Neoclassical surroundings.

The NMAAHC closes out the Smithsonian's Museum Row with an emphatic exclamation point in the form of a decidedly unconventional façade that replicates the 17-degree

angle of the adjacent Washington Monument apex with a three-tiered corona clad in bronzed aluminum. The museum's form, which is akin to an inverted ziggurat, draws inspiration from the capital of a Yoruban sculptural column. Its intricate bronzed aluminum panels reference ironwork of both free and enslaved African-Americans in the southern states.

Visitors to the NMAAHC enter at its southern side, which is shaded from Washington's summer sun (and its inclement winters) by a cantilevering shelter. The museum reinforces connections to its surrounding community with a grand hall that offers unobstructed, panoramic outward views back through 15-foot-high windows wrapping the ground floor. Above, the exterior cladding panels filter light and dappled shadows through circulation spaces that connect the upper-level galleries while modulating heat gain.



Inside the museum, programming is divided into three distinct experiential zones: The weighty history galleries are below grade, where somber exhibitions detail America's fraught foundations built on slavery; at ground level, the museum emphasizes community through an open floorplate that encourages interaction; and the upper floors celebrate cultural moments and achievements. Although the upper galleries are largely self-contained boxes, apertures cut through their walls and the façade panels offer framed views of monuments outside the museum. And after visitors ascend ramps from the lowest depths of the history galleries—which begin with 15th-century slave trade and continue through three levels and the centuries to the Civil Rights movement—they can pause for reflection in a quiet contemplative court with a daylight-admitting oculus.

The NMAAHC is equally a celebration of African-American architecture.

“A lot of things could have gone wrong with this one—you know, in D.C. But it somehow made it through the gauntlet.” —Walter Hood

Design principals Phil Freelon, FAIA, of The Freelon Group and J. Max Bond, Jr., of Davis Brody Bond conducted preliminary studies for the museum prior to its design competition. Their respective firms later joined with David Adjaye, Hon. FAIA, of Adjaye Associates, and SmithGroupJJR in the competition phase of the



project to round out the team's expertise on all aspects of the concept. Bond passed away in 2009, just a few months before his team won the NMAAHC design competition. Yet despite all the obstacles embedded in this project—this subject, this particular site, this political climate—the collaborative team's vision

The Freelon Group (Perkins+Will)

Phil Freelon, FAIA, LEED AP, Zena Howard, FAIA, LEED AP, Mike Rantilla, AIA, LEED AP, Todd Case, Thomas Ragsdale, John Fole, Brittany Eaker-Kirkland, Abby Kody, Noah Carbulon, Rebecca Walker, Mark Chambers

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SmithGroupJJR

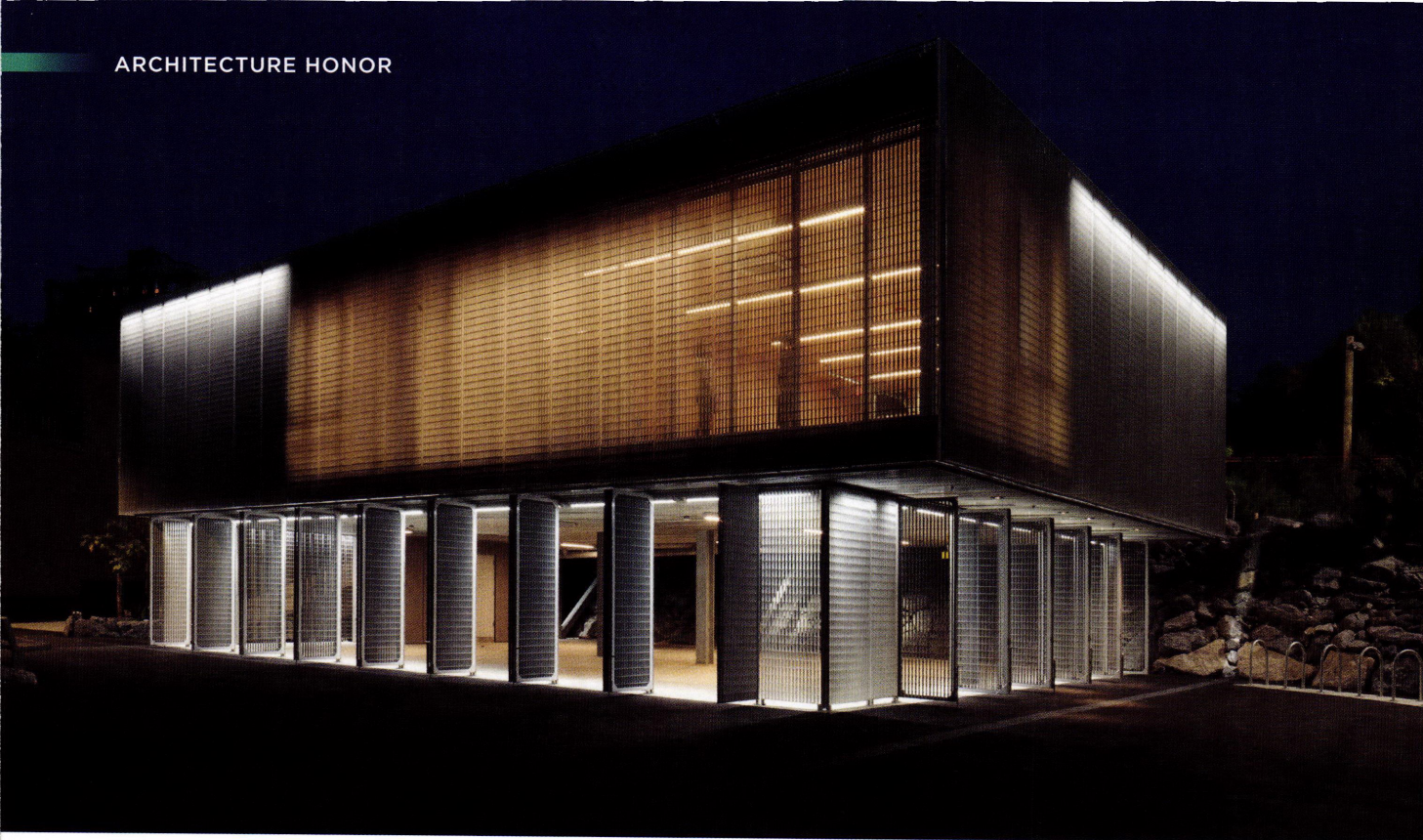
Hal Davis, FAIA, Marcus Wilkes, AIA, LEED AP BD+C, Monteil Crawley, LEED AP BD+C, Krissada Vinyoopongphan, LEED AP BD+C, Jonathan Guo, AIA, LEED AP BD+C, Rennie Grant, Michael Dobbs, AIA

Collaborators

Gustafson Guthrie Nichol, Clark/Smoot/Russell, A Joint Venture, Ralph Appelbaum Associates (RAA), Rocky Mountain Institute, WSP Flack + Kurtz Inc., Robert Silman Associates, Guy Nordenson and Associates, Froehling & Robertson, Rummel Klepper & Kahl, LLP, Gorove/Slade, A. Morton Thomas & Associates, Inc., AECOM, Arup, Construction Specifications, Inc., Doyle + Associates, Erbschloe Consulting Services, Faithful+Gould, Fisher Marantz Stone, Shen Milsom & Wilke, LLC, Hopkins Foodservice Specialists, Inc., Fisher Dachs Associates, Lerch Bates, Poulin+Morris, Robinson & Associates, Rolf Jensen Associates (now Jensen Hughes), Heintges, Weidlinger (now Thornton Tomasetti)

held strong through the design process to yield a building unwavering in its message and of exemplary achievement.

Deane Madsen is the founder of the local architecture appreciation group Brutalist DC and the former associate editor of design for Architect Magazine.



BROOKLYN BRIDGE PARK BOATHOUSE

BROOKLYN, NY

ARCHITECTURE RESEARCH OFFICE

Poised on riprap overlooking the East River, the 5,000-square-foot Brooklyn Bridge Park Boathouse provides secure, open-air storage for kayaks at grade level, with a multipurpose room and public restrooms on the upper floor. The architecture of the boathouse is purposeful, economical, and resilient, in response to its program and the character of the park. The boathouse is sited on the Pier 5 Uplands, the latest phase in the development of Brooklyn Bridge Park, an 85-acre, one-and-one-half-mile-long park that has transformed a stretch of post-industrial waterfront into a civic amenity.

The building and the landscape were designed concurrently, through close collaboration between the architect and Michael Van Valkenburgh Associates, the landscape architect. Robust materials—including the galvanized

steel structure, gray fiber cement panels, anodized aluminum grilles, exposed concrete floor, and plywood interior walls—are carefully composed to elevate the quality of this jewel-like public building.

The upper level appears to float, wrapped with metal grilles that create a dynamic quality of light and shadow throughout the day, and glow at night when they are backlit. Shaded by the grilles, large southwest-facing floor-to-ceiling windows in the multipurpose room, which will be used primarily by groups interested in boating, provide expansive views of the harbor and Lower Manhattan. The boathouse makes its public debut during the summer of 2018. The park will offer free walk-up kayaking to the delight of experienced and beginner kayakers, launching from Pier 2. *Linda Miller*



“With its context and the way it’s used, this building breathes the place it’s in.”
—Tom Kundig

Architecture Research Office Design Team

Adam Yarinsky, FAIA, LEED AP, Stephen Cassell, AIA, LEED AP, Megumi Tamanaha, AIA, Jeff Hong, AIA, Jason Kim, William Smith

Collaborators

Leslie E. Robertson Associates, Altieri Sebor Wieber LLC, Sherwood Design Engineers, Mueser Rutledge Consulting Engineers, Michael Van Valkenburgh Associates, Inc., Tillett Lighting Design Associates, Jensen Hughes, Cerami & Associates, Simpson Gumpertz & Heger, Construction Specifications, Inc., PJS Group, YR&G (now WSP)



TIRPITZ MUSEUM

BLÅVAND, DENMARK

BIG - BJARKE INGELS GROUP

Seamlessly embedded in the wind-swept coastal landscape, the new Tirpitz cultural complex with its light-filled spaces acts as a gentle counterbalance to the foreboding World War II bunker that was once part of the Atlantic Wall. Visitors follow four pathways cut into the sand dunes and descend to a central courtyard, where they can access four differently themed gallery spaces. The bunker museum, amber museum, local history museum, and gallery for special exhibitions are operated by four independent institutions and comprise the “invisible museum.”

The 30,100-square-foot structure consists of a series of four single-story, rectangular cast-on-site concrete boxes, half submerged into the landscape. Each box is formed from a reinforced concrete base slab, two reinforced concrete

walls, and a post-tensioned concrete roof. The concrete walls are arranged so that the two walls are at right angles to each other, and the roof is supported along only two edges. Besides supporting the roof, the walls act as earth-retaining structures and face outwards from the center of the site. Nearly 20-foot-tall glass panels look out into the central courtyard and bring daylight into the underground gallery spaces. The walls separating the courtyard and the gallery spaces can rotate so visitors can wander from space to space. A tunnel connects the gallery spaces to the bunker, where an interactive light show reveals how it would have functioned during the war. Growing wild, vegetation disguises the roofs of the galleries. **LM**



“It inverts ideas of what architecture is.”
—Ila Berman

BIG - Bjarke Ingels Group Design Team

Bjarke Ingels, Finn Norkjaer, Brian Yang, Frederik Lyng, Ole Elkjær-Larsen, Jakob Lange, David Zahle, Andreas K. Pedersen, Tore Blanke, Snorre Emanuel Nash Jørgensen, Michael Andersen, Hugo Soo, Marcella Martinez, Geoffrey Eberle, Adam Busko, Hanna Johansson, Jakob Andreassen, Charlotte Cocco, Mikkel Marcker Stubgaard, Michael Schøriemann Jensen, Alejandro Mata Gonzales, Kyle Thomas David Tousant, Jesper Boye Andersen, Alberte Danvig, Jan Magasanik, Enea Michelesio, Alina Tamosiunaite, Ryohei Koike, Brigitta Gulyás, Katarzyna Krystyna Siedlecka, Andrea Scalco, Tobias Hjortdal, Maria Teresa Fernandez Rojo, Yehezkiel Wiliardy, Kristoffer Nengendahl, Kai-Uwe Bermann, AIA

Collaborators

AKT, Luchinger + Meyer, Fuldendt, Gade & Mortensen Akustik, Bach Landskab, Ingeniørgruppen Syd, Tinker Imagineers, Kloosterboer Décor, COWI, Kjæhr & Trillingsgaard, Pelcon, BIG IDEAS, Svend Ole Hansen



SQUARE HOUSE

STONE RIDGE, NY

LEVENBETTS

The 43-foot by 43-foot Square House embraces the simple concept that architecture can completely engage landscape, not just through its apertures but from its organizational basis and its approach to what it means to be inside and outside. The house has no front or back door, but rather four primary openings and a series of either thinner apertures or large expanses of glass. Each face of the house offers a different experience of the landscape—a moss garden, a wood

deck with an adjacent sculpture garden, a sloped wooded space, and a bermed lawn. Rooms can be accessed directly from the outside, creating a fluid relationship between interior and exterior. At the south elevation, steps extend through the glass into the home's sunken lounge area.

The house takes cues from Japanese inns called *ryokan*, found in hot spring resorts. The bathing area contains a Japanese-style in-floor hot tub, a soaking tub, and a steam room. An outdoor stair leads to a roof garden with its own outdoor shower. The large fireplace in the lounge area and the radiant heating cast into the concrete slab provide heat for the house. To keep cool in the summer, the home utilizes the thermal mass of south-shaded concrete, which is calibrated to allow in only the winter sun. The material approach maximizes



the sculptural and textural opportunities of cast concrete, enabling the building to sit in the landscape and act as both a threshold and a permeable surface. **LM**

LEVENBETTS Design Team

David Leven, AIA, Stella Betts, Andrew Feuerstein, Seung Teak Lee, Hans Tursack

Collaborators

Silman, Marc Peter Keane, Eric Glasser & Company, Inc., Naho Kubota

“This project is exquisite—it’s like looking at a sculpture that’s human-sized.”
—Tom Kundig



MAGAZZINO ITALIAN ART

COLD SPRING, NY

MQ ARCHITECTURE

Magazzino Italian Art is a new private warehouse art space devoted primarily to Arte Povera, or “poor art,” an Italian art movement from the late 1960s to the ‘70s that made use of commonplace materials. Nestled in the Hudson Valley, the project was designed to pay homage to its name—*magazzino* means “warehouse” in Italian—as well as

renovated and repurposed. One drawback of this older space was that it could not accommodate the larger works in the collection—a requirement for the new addition. It also had skylights, and much of the artwork required the managed daylight the addition could provide.

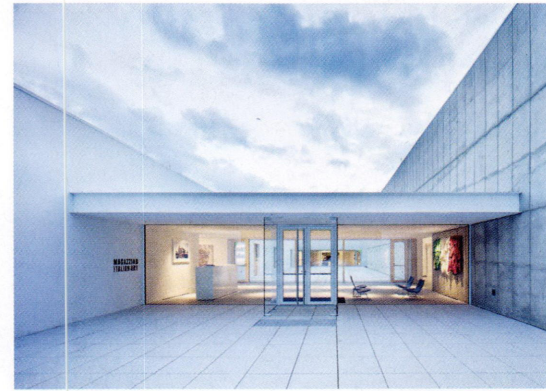
The new 14,000-square-foot cast-in-place concrete building

“It is wonderfully simple...and it is quiet enough to embrace the art.” —Debra Lehman Smith

to the collection of art it houses, by using simple building components and techniques.

An existing 11,000-square-foot L-shaped building, formerly a dairy distribution center and later a computer factory, was completely

with metal trusses was constructed parallel to the longer portion of the existing building. Combined, they form a rectangle and create a central courtyard that acts like a virtual room between the two buildings. Glass connectors link the buildings



and promote simple circulation. The warehouse is home to select works from the Olnick Spanu Collection, most of which has never been exhibited in the U.S. In addition to temporary exhibitions, the space houses a research library of over 5,000 books and catalogues on postwar and contemporary art. The program required 15,000 square feet for exhibition space, with the remainder assigned to office, storage, and mechanical space. *LM*

MQ Architecture Design Team

Miguel Quismondo, AIA, Jesus Aparicio Alfaro, Rocio Calzado Lopez

Collaborators

Michael Carr, PE, CES-Consulting Engineering Services, Badley & Watson Surveying & Engineering, P.C., Map Design Studio, Waterhouse Cifuentes Design, Stuart-Lynn Company, Miguel Quismondo, AIA



UNIVERSITY OF TORONTO DANIELS BUILDING AT ONE SPADINA

TORONTO, CANADA

NADAAA

Situated on a prominent circle that breaks the city's grid, the University of Toronto Daniels Faculty of Architecture, Landscape, and Design involves the renovation and expansion of a 19th-century neo-Gothic heritage building and a new integrated work of contemporary architecture made of glass, concrete, and steel. Together, the old and new buildings form a 111,000-square-foot hub for

studying, researching, and advocating for sustainable urbanization. The complex accommodates a program of studio space, fabrication workshops, classrooms, offices, library, café, exhibition space, and auditorium.

The challenge of integrating the historic building may be the project's greatest opportunity. The spires and edges of the building create the ideal foil for a contemporary box with a deep floorplate requiring natural lighting. Originally, a U-shaped wall enclosed a cloistered courtyard. The new addition fills this space with the insertion of a flexible auditorium. The space includes a design studio with a column-free span of over 110 feet, which incorporates an undulating

ceiling with clerestory windows, a double-height fabrication lab, and an open bleacher space that provides a sectional bridge and functions as both a crit and a breakout space. The north and south sides of the building serve as monumental faces, and the east/west axis connects the campus with the community through an interior "street." Sustainable design practices include rainwater harvesting, daylighting, and a green roof. Folds in the landscape, conceived in anticipation of future pavilions, offer opportunities for seating, bike storage, and microenvironments. **LM**

NADAAA Design Team

Katherine Faulkner, AIA, Nader Tehrani, Richard Lee, Tom Beresford, RA, John Houser, Amin Tadj, Tim Wong, AIA, Alda Black, Marta Guerra (Animations), James Juricevich, Parke Macdowell, Dane Asmussen, Laura Williams, Peter Sprowls, Noora Al Musallam, Tammy Teng, Wesley Hiatt, John Mars, Mazyar Kahali

Collaborators

Adamson Associates Architects, ERA Architects, Entuitive, Mulvey Banani International, Inc., The Mitchell Partnership Inc., Aercoustics Engineering Ltd, A. M. Candaras Associates Inc., PUBLIC WORK, Upper Canada Specialty Hardware, Eastern Construction Company Limited, Daniels Faculty

"It's very synthetic in that one move is accomplishing three to five things."

—J. Meejin Yoon



“This is an intriguing home, designed with some risk and some delight.” —Tom Kundig

MICHIGAN LAKE HOUSE

LEELANAU COUNTY, MI

DESAI CHIA ARCHITECTURE

Perched high on a woodland bluff, this 4,800-square-foot vacation home is an assemblage of three offset wood structures that play off each other. One volume of the vacation house contains the living room and kitchen. It connects to a “vista” seating terrace featuring a double-sided corten fireplace that is sheltered by a 20-foot cantilevered roof. The outdoor room provides unobstructed views of Lake Michigan and the surrounding landscape. The other two volumes house the master bedroom suite and three children’s bedrooms, respectively. A glass-enclosed covered dining area/entry breezeway connects all three structures. The grouping and the house’s undulating roofscape are playful references to the vernacular architecture of nearby fishing villages.

The exterior is clad in cypress boards that have undergone *shou sugi ban*, a traditional Japanese method of charring wood to make it rot- and

insect-resistant and maintenance-free. Reclaimed ash trees from the site were milled down and used for the cabinetry, flooring, ceiling panels, and custom furniture, including the dining table, coffee tables, and bed in the master bedroom. The roofscape follows the movement of the terrain, while the resulting rhythm of exposed Douglas fir beams provides layers of asymmetrical vaults throughout the interiors. Scuppers on the roof collect

rainwater, allow for drainage, and assist with erosion control around the site. Studies of the prevailing winds determined window placement to take advantage of natural ventilation; the house is also equipped with geothermal heating and cooling. Locally sourced stone creates outdoor seating areas, pathways, and steps. **LM**

Desai Chia Architecture Design Team

Katherine Chia, FAIA, Arjun Desai, AIA, Ray Kendra, AIA, Huy Dao

Collaborators

Environment Architects, Apex Engineering & Management, Inc., Bayshore Engineering, Jozwiak Consulting, Surfacedesign, Inc., Christine Sciulli Light + Design, Waara Technologies, James R. Gainfort, AIA, Easling Construction Company, Woodbine Custom Furniture & Cabinetry, Waara Technologies





CORNELL UNIVERSITY UPSON HALL RENOVATION

ITHACA, NY

LTL ARCHITECTS AND PERKINS+WILL

“The way they developed the skin and its technical performance is extremely innovative, as are the interior spaces that are part of the new layered system.” —Ila Berman

A masterplan to envision an energy-responsive recladding of seven buildings on the Engineering Quad at Cornell University prompted the renovation and reprogramming of the existing Upson Hall. Originally designed by Perkins + Will in 1956, the 160,000-square-foot building was stripped down to its concrete frame and designed from the inside out.

Though the renovation included the replacement of the building's yellow façade, one of its most notable features,

the building gained a high-performing envelope in return. By integrating façade design with energy-modeling, the design team developed a “transparent blanket” with a climate-specific response: it calibrates open glazed areas to maximize daylight in an overcast environment, and features heavily insulated walls for energy efficiency during cold winters. Three different terracotta profiles change from lower to upper floors to accentuate shadow patterns and reflect the stratified rock of the

LTL Architects Design Team

David J. Lewis, AIA, Paul Lewis, FAIA, Marc Tsurumaki, AIA, Clark Manning, Chao Lun Wang, Debbie Chen

Perkins+Will Design Team

Robert Goodwin, FAIA, Craig Sobeski, Joe Giovanniello, Paul Harney, Annaliesa Harris, Deborah Chang, Karina Moya, Scott Allen

Collaborators

Thornton Tomasetti, M-E Engineers, T.G. Miller, PC, Trowbridge Wolf Michaels, Lumen Architecture, Code Consultants Professional Engineers, The Sextant Group, Faithful+Gould, The Pike Company

local geology. Yellow vertical panels reference the original façade color. Larger expanses of glass are reserved for the new cantilevered gathering spaces located at key connecting points.

The school's administrative hub is placed at the main entrance, adjacent to a new communicating staircase that links five floors of classrooms, faculty laboratories, student spaces, and faculty offices. To spotlight student project spaces, visual and physical connections were newly created between the main entry floor and the lower floor. The second floor contains classrooms and laboratories, including wind tunnels and material testing. The building is on track to receive LEED Platinum status. **LM**

NYC DOT HARPER STREET YARD STRUCTURES

QUEENS, NY

nARCHITECTS

Located in an industrial area of the borough, the New York City Department of Transportation (NYCDOT) Harper Street Facility project consists of two new buildings and the renovation of an existing one.

Serving the NYCDOT vehicles housed at yard, the new 325-square-foot monitoring booth/diesel pump station functions as a fueling station and is configured to help improve the site's traffic patterns. It is easily recognized by its graphic tile pattern, which recalls traffic signage. The new electrical transformer building, with alternating bands of black and white exterior grade tiles, takes its cues from the graphic electrical symbol denoting a step-up in power. The 496-square-foot building houses transformers on a secure, open-air platform, and electrical panels in an indoor heated space, allowing the building to increase

power from 208v to 480v. This provides a much-needed upgrade for the plant's electrical distribution system, which includes an asphalt processing structure and asphalt storage tanks. The building also features a green roof, visible from the Whitestone Expressway above, emphasizing the NYCDOT'S commitment to improving the city's environment.

The project also involved the renovation of a 43,605-square-foot garage and vehicle maintenance shop. Focusing on improving the building's functionality, repairs include coordinating mechanical system upgrades, installing a new exhaust system, replacing the slab, and upgrading the roof. To minimize disruption at the facility, the project required carefully phased work and tight coordination between consultants. The project was managed

"We wanted to recognize the complexity in these programs that add playfulness to something very pragmatic and technical in a very complex, urban situation."

—Gro Benesmo

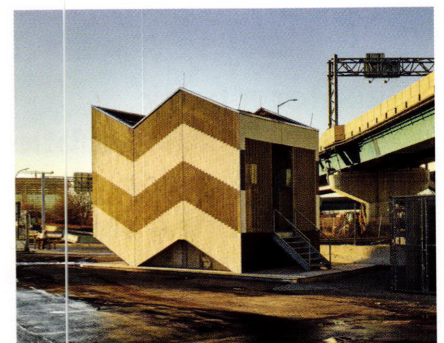
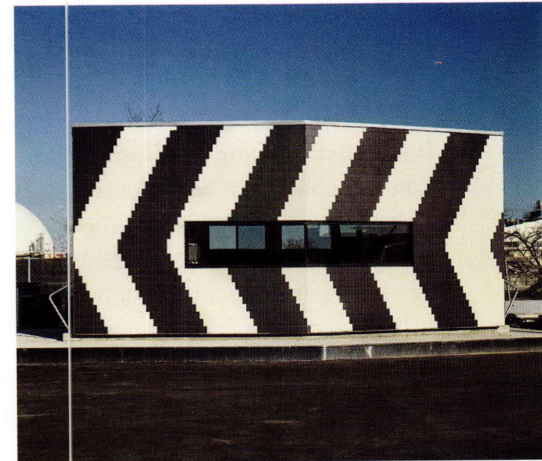
by the NYC Department of Design and Construction under the DDC's Design + Construction Excellence Program. *LM*

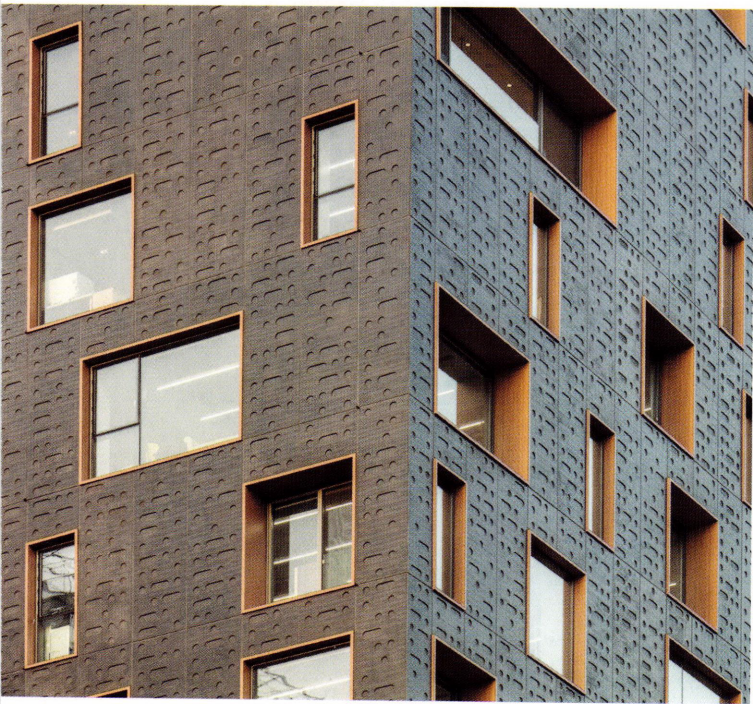
nARCHITECTS Design Team

Eric Eunge, AIA, Mimi Hoang, AIA, NCARB, LEED, Marc Puig, Stephen Hagmann, Thomas Heltzel, Ammr Vandal, RA, LEED AP, Lily Zhang, Julia Chapman, Daniel Morrison

Collaborators

Silman, Plus Group Consulting Engineering, PLLC, Langan, Louis Berger, URS Corporation, J Callahan Consulting Inc., Ellana, Inc.





THE BOOK COMPANY HEADQUARTERS

SEOUL, KOREA

N.E.E.D. ARCHITECTURE

The Book Company, the South Korean publisher of fashion magazines such as *Marie Claire* Korea, *Singles*, *Beauty+*, and *Styler*, is considered a trendsetter at the forefront of beauty, fashion, and lifestyle. But up until last year, its management and each of its publications occupied different offices in Seoul. This 15-story headquarters building was commissioned to consolidate these titles into one home.

“Built for a book company, it has a subtle reference to print technique in the skin, but it’s not too much.”
—Gro Benesmo

The 54,000-square-foot structure starts five levels belowground with a three-level parking garage. Above that is an underground performance space, with a café and retail space extending from the first level belowground to two floors aboveground. The office lobby is on floors three and four, with the rest of the tower devoted to offices, conference space, and a roof garden.

Practical needs drove the design: a rectangular, open floor plan whose linear core is pushed to the back; a dark, thick skin that complies with the energy code and can withstand dusty winds from China; and the maximum height allowed by city regulations.

The resultant volume—lean, dark, and solid—dominates its neighbors, with a hardness in color, shape, and

materials that belies the ephemeral content of its publications. A Morse code-inspired relief pattern on black glass fiber reinforced concrete building panels adds texture to its façade. Its severity is broken by a random pattern of large windows, all floor-to-ceiling in height but with varying widths, framed in warm wood. The interiors demonstrate a just-the-basics aesthetic with an exposed concrete ceiling and wood floors. **Richard Staub**

N.E.E.D. Architecture Design Team
Sangmok Kim, AIA, LEED BD+C, Sungwoo Kim, KIRA SBA NL, Suki Kwun, Seungjin Park, Sora Jeong, Kyoonyhyung Yoo

Collaborators
Thekujo, HANA Consulting Engineers Co., Ltd., Top Jung Engineering Co., Tae Young Geotechnical Engineering Co., C&O Construction, François Perrodin, Kyungsub Shin





COLUMBIA UNIVERSITY LENFEST CENTER FOR THE ARTS

NEW YORK, NY

RPBW/DAVIS BRODY BOND



Located in what was once an industrial area, the Columbia University Lenfest Center for the Arts is the second building to open on the new Manhattanville campus. The center is intended to be both a university-wide facility and a community resource. A largely monolithic massing dictated by program needs, the eight-story, 60,000-square-foot building appears to levitate above the highly transparent ground-floor lobby, which becomes visually continuous with the surrounding outdoors.

The stacked building program includes a variety of “presentation” spaces: a 150-seat film screening room, a 99-seat flexible performance space, a gallery, and a top-floor multipurpose room for symposia, readings, music, events, and exhibitions. Depending on the day-to-day needs of each space, the amount

of daylight can be controlled through a mechanical shading system at the windows. At the top floor, a fixed grating above the skylight permits northern light while blocking direct southern light, and a horizontal motorized shade below the skylight further filters the natural light entering the space. In contrast with the off-white color of the cladding panels, certain components that are visible from outside sport bright colors. Similarly, some exposed steel elements function as “lace” when juxtaposed against the smooth skin of the aluminum cladding panels. Exterior columns and structural bracing, a suspended canopy, a suspended balcony, and the raised fins of the aluminum panels themselves project shadows on the façades and create a visual complexity. The project received a LEED Gold Certification. *LM*

“There’s a reliance on the section and the city, where it’s less about the object or thing and more about the experience.”
—Walter Hood

RPBW/ Design Consultant Team

Antoine Chaaya, Elies Garnaoui, Kendall Doerr, William Antozzi, Serge Drouin, Carol Ruiz, Alhame Saoud, Tudor Zamfirescu-Zega and Giovanni Glorilanza, Changuang Sun; Olivier Aubert, Christophe Colson, Yorgos Kyrkos (models)

Davis Brody Bond Design Team

William H. Paxson, AIA, Joseph Navarro, Bennie Johnson, Oliver Sippl, Jon Fukutomi, Siu Hong Albert Yu, RIBA, Joseph Grant, Rafael Gavilanes, AIA, Monika Sarac, LEED AP, John Henle, AIA, Dohhee Zhong, Taylor Holland, Hui Ying Candy Chan, LEED AP, Jeffrey Harrigan, Charles Mattern, AIA, Floyd Gillis, Richard Kelly, Jr., Carl Brown, LEED AP, Veronique Ross



KEW GARDENS HILLS LIBRARY

QUEENS, NY

WORK ARCHITECTURE COMPANY

The long-awaited Kew Gardens Hills branch of the Queens Library replaces and enlarges the existing 1966 library, which lacked the facilities and physical presence so necessary to the community. The focal point of the 11,660-square-foot building is a wrapper of public space along the library's perimeter that occupies the setback between the preexisting building's footprint and the sidewalk. The library is capped by a green roof that joins existing side gardens to form a continuous loop of green. The façade is a literal "lifting up" of the library's exterior walls to expose passersby to the activities taking place within. Inside, the library's rectangular core is reserved for book stacks, while the perimeter zone is a band of bright, open rooms for different user groups: adults, teens, children, and staff.

The articulated roof distinguishes the rooms: At the library's public corner, the roof achieves a monumental scale, while a smaller peak is sized for the children's corner. The façade then reaches downward to provide privacy to teen and staff areas. An awning is created by folding a section of the façade over the street, like marking one's place in a favorite book. The exterior façade is made from glass fiber reinforced concrete in a curtain-like pattern of vertical folds. It acts as a beam, requiring only two columns along its length, providing an open interior while supporting the roof. This certified LEED Silver project was managed by the NYC Department of Design and Construction under DDC's Design + Construction Excellence Program. **LM**



"A few simple formal moves relate to a program in a way that makes it very meaningful to the neighborhood it's in."
—Aaron Forrest

WORKac Design Team

Dan Wood, FAIA, Amale Andraos, Sam Dufaux, Anne Menke, Jason Anderson, Erica Goetz, Karl Landsteiner, Jesung Park, Evgeniya Plotnikova

Collaborators

Leslie E. Robertson Associates, Lilker Associates, Tillotson Design Associates, CCBS Consulting, Aaron Pine, Construction Specifications Inc., S&N Builders Inc, ads ENGINEERS





LUMA ARLES

ARLES, FRANCE

SELLDORF ARCHITECTS

Two 19th-century industrial sheds have been converted into exhibition facilities as part of LUMA Arles, a contemporary art center and public park just south of the historic city center in Arles, France. It is the latest phase in the transformation of a once-deserted 16-acre rail depot into a complex for artists, researchers, and creators to collaborate on multidisciplinary works and exhibitions.

The first building, Les Forges, opened to the public in the summer of 2015. The architects maintained and

stabilized the former foundry's cast-iron columns and steel trusses, while recladding the gabled roof with cast tiles, a reference to the original Roman clay tiles. A new open-air courtyard is located at the western end of the 31,000-square-foot structure. Visitors arrive at a double-height space that includes a new mezzanine accessible from an open steel stair. Skylights have been added, bringing diffused natural light to the space.

La Mécanique Générale, originally the repair shop, required a complete

**"It's about control or orchestral gestures, where you achieve a lot by adding very little."
—Gro Benesmo**

reconstruction to make it an exhibition space. Sharing the industrial language of steel columns and concrete floors, the 48,000-square-foot space can display a great variety of art or function as a workshop for resident artists. A column-free, 66-foot-long addition for the exhibition of large works has a concrete façade and zinc roof, in resonant contrast with Mécanique's refurbished stuccoed limestone façade and new tile roof. Skylights running north-south provide diffused light throughout. Sustainability measures include daylighting, natural ventilation, use of local materials, radiant heating and cooling, LED lighting, and rainwater harvesting. **LM**

Seldorf Architects Design Team

Annabelle Selldorf, FAIA, Sara Loperuolo, AIA, John Spencer, David Bench, RA, Ian Ollivier, Rachel Robinson, Jacob Segal

Collaborators

C + D Architects, Terrell, Bureau Bas Smets, Studio ZNA, Ingélux, Socotec, Cabinet Lamoureux Acoustics, Transsolar Deutschland, Bureau Michel Forgue, Myamo, Casso Associates

CANADIAN NATIONAL HOLOCAUST MONUMENT

OTTAWA, CANADA

STUDIO LIBESKIND

From afar, the Canadian National Holocaust Monument appears as a sculptural element on the urban landscape. Sited on a .79-acre site across from the Canadian War Museum, and linked to it by pedestrian paths, the monument honors all victims of the Holocaust and recognizes the survivors who eventually made Canada their home. The monument combines architecture, art, landscape, and scholarship to create an ever-changing engagement with one of the darkest chapters of human history, while conveying a powerful message about humanity's enduring strength and survival.

Conceived as an experiential environment, the cast-in-place, exposed concrete structure is composed of six triangular concrete volumes configured to create the points of the Star of David, the universal visual symbol of the Holocaust. The space is organized with two physical ground planes that are differentiated by meaning: the ascending plane alludes to the future, and the descending plane leads visitors to interiors dedicated to contemplation and memory. Painted on the concrete walls of each triangular space are large-scale photographic landscapes of current-day Holocaust sites.

The tallest of the volumes, the "Sky Void," houses an eternal "Flame of Remembrance," a 46-foot-high form that encloses visitors in a cathedral-like space and frames the sky above. The "Stair of Hope" rises from the central gathering space, cuts through an inclined wall, and points at the upper plaza. At night, the stair becomes a glowing beacon framed by parliament buildings in the distance. Surrounding the monument, conifer trees will emerge from the pebbled ground, inspired by Canada's boreal forest. **LM**

Studio Libeskind Design Team

Daniel Libeskind, FAIA, Carla Swickerath, Michael Ashley, AIA, Jason Jimenez, Toralf Sümichen, Jesse Bernard

Collaborators

RJC Engineers, Rooney, Irving & Associates Limited, WSP (Ottawa), Golder Associates, Ltd., Claude Cormier + Associés, Focus Lighting, Yves Belanger, Robert Schwartz & Associates, Turner & Townsend, UCC Group, Lord Cultural Resources, Edward Burtynsky, Doris Bergren

"The context really gives this monument its power. There are different layers of experience as you move around it: at high speeds driving, or at slower speeds walking." —Walter Hood

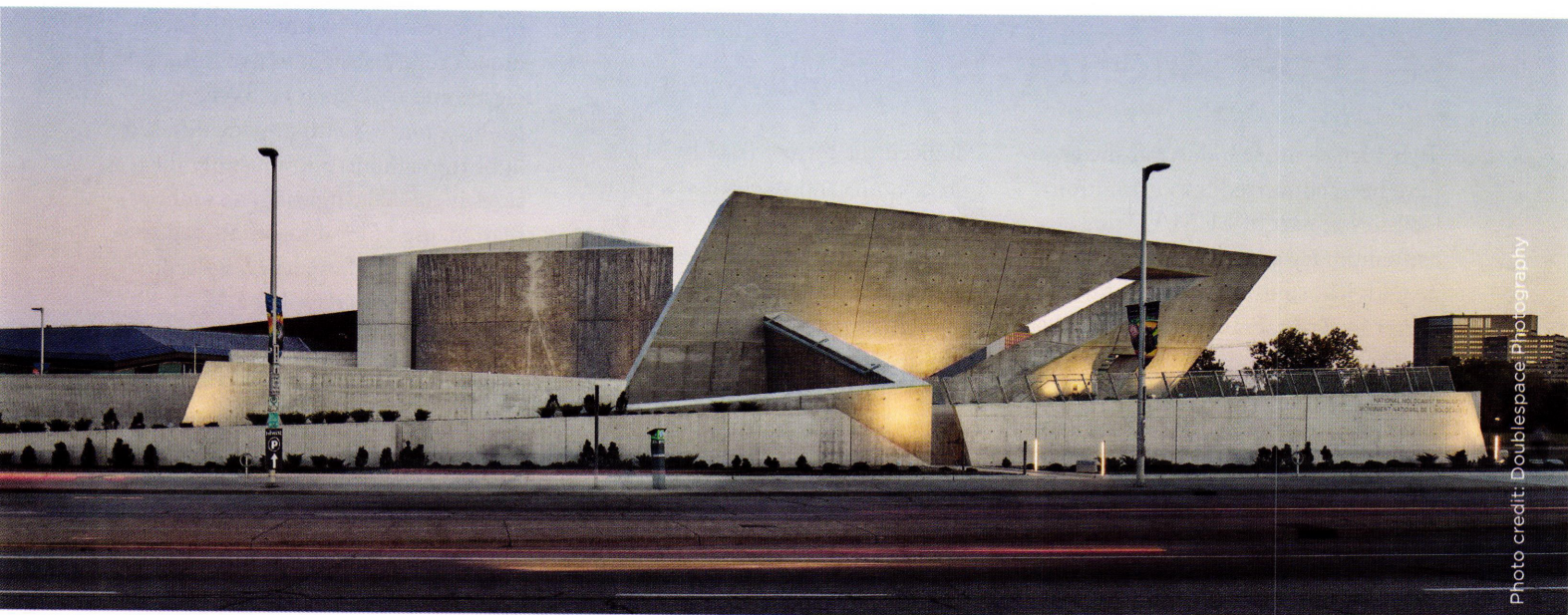


Photo credit: Doublespace Photography

JOSAI INTERNATIONAL UNIVERSITY I-HOUSE DORMITORY

TOGANE, JAPAN

STUDIO SUMO

The i-House Dormitory at Josai University is designed to house, educate, and integrate a community of 140 culturally and economically diverse local and international students who might not otherwise be able to afford to study in Japan. Dorm rooms range from single and double rooms with private baths, to four bedrooms with

shared bathrooms. Communal spaces include a gallery, archive room, terrace, event space, and group kitchen.

The south façade of the 30-foot-wide dormitory bar faces the university entry and supports exterior walkways screened by interwoven aluminum louvers. Dorm rooms face north to the rice fields beyond. The

“The most interesting thing about this project is the layering of space: you don’t just see through the façade, but into the circulation of the building.” —Ila Berman



open circulation and narrow profile promote cross-ventilation, systemically addressing country’s strict sustainability standards. The louvers mask the dormitory program and create a unified façade that reflects a singular communal identity rather than a collection of units. The south-facing aluminum tracks the sun throughout the day, with the building appearing white, then silver, and finally a glowing orange at sunset.

Behind the louvered façade, multiple sliding glass doors open onto the walkways, recalling the *engawa* or veranda space of traditional Japanese houses. The 30,168-square-foot building employs cast-in-place concrete. Four-foot-thick column walls, each 12 feet on center, permit the slab to span 26 feet without beams. The elimination of beams allowed for a total of five floors, which is within the height limit of the campus. **LM**

Studio SUMO Design Team

Sunil Bald, AIA, Yolande Daniels, Edward Yujoung Kim, Teo Quintana, Jae-Hyun Kim, Kevin Sani, Yezi Dai, Youngtack Oh, Masahi Takazawa

Collaborator

Obayashi Corp (Koji Onishi, Toshimichi Takei, Atsuko Mori, Mao Shigeishi, Hikaru Takei), Kawasumi Kobayashi Kenji Photograph Ltd.



PRINCETON UNIVERSITY ANDLINGER CENTER FOR ENERGY AND THE ENVIRONMENT

PRINCETON, NJ

TOD WILLIAMS BILLIE TSIEN ARCHITECTS | PARTNERS

The design for the Andlinger Center for Energy and the Environment at Princeton University accommodates a complex program on a tight site by subtly weaving pathways, courtyards, and buildings into the landscape. The work within the center addresses today's most pressing environmental issues, and the design challenge was to minimize the environmental footprint of a program that requires much energy usage. To that end, the center met high standards for sustainable construction, reaching LEED Silver equivalency.

The 125,000-square-foot building is clad in linear gray brick, providing

thermal insulation and visually relating to the surrounding engineering quad. The majority of the program is located belowground, where sensitive equipment is protected from ambient vibrations. The three sunken gardens, which can be used by students, researchers, and visitors, provide spaces for private moments and public gatherings, while allowing natural light from above to filter into labs, classrooms, offices, common areas, and the conference center. Clean rooms sensitive to UV conditions are carefully arranged and controlled. Two light-filled stairwells, seen as towers from the exterior, provide vertical access. The 208-seat lecture hall

is shaped inside like a crystalline geode. Angled, faceted planes define the space, while light filters through a skylight. Throughout the building, large windows frame views of the surrounding gardens, and the circulation is enlivened with colorful tapestries of sustainable felt. These murals depict enlarged, abstracted images from the sketchbooks of scientists, including Marie Curie, Albert Einstein, and others whose discoveries relate to the work now taking place at the center. **LM**

NADAAA Design Team

Katherine Faulkner, AIA, Nader Tehrani, Richard Lee, Tom Beresford, RA, John Houser, Amin Tadj, Tim Wong, AIA, Alda Black, Marta Guerra (Animations), James Juricevich, Parke Macdowell, Dane Asmussen, Laura Williams, Peter Sprowls, Noora Al Musallam, Tammy Teng, Wesley Hiatt, John Mars, Maziyar Kahali

Collaborators

Adamson Associates Architects, ERA Architects, Entuitive, Mulvey Banani International, Inc., The Mitchell Partnership Inc., Aercoustics Engineering Ltd, A. M. Candaras Associates Inc., PUBLIC WORK, Upper Canada Specialty Hardware, Eastern Construction Company Limited, Daniels Faculty

"This is an example of architects at the top of their game, who understand how to deliver a beautifully detailed and fabricated project."
—Tom Kundig

KENT STATE CENTER FOR ARCHITECTURE AND ENVIRONMENTAL DESIGN

KENT, OH

WEISS/MANFREDI ARCHITECTURE/
LANDSCAPE/URBANISM



The new 117,000-square-foot Kent State Center for Architecture and Environmental Design makes new connections with students, the campus, and the city. A continuous gallery anchors the building's main public level and opens up to the university's new esplanade, a pedestrian walkway that links the university with the city's downtown. On the ground floor, an ascending sequence of spaces features a café, gallery, 200-seat multipurpose lecture room, classrooms, library, and reading areas.

An expansive, flexible 650-seat studio loft forms the heart of the program. The tiered arrangement of studios informs the massing of the building, which bridges the institutional and residential scales of its neighbors. Stairs on both the north and south façades of the building connect the studios. The south-facing fire stair, which cantilevers from the face of the building, overlooks the campus. The north façade of the building features large glazed areas of curtain wall that bring northern light into the studios and provide views toward the campus and city. An ascending sequence of bay windows accommodates lounge areas that cantilever over the esplanade. The color and texture of the iron-spot brick façade and custom brick fins, which were fired locally in a beehive kiln, relate to the materials of the surrounding campus and town. The project is expected to receive a LEED Platinum certification. *LM*

**“Every single move
that is articulated in
the building is clear.”**
—Ila Berman

WEISS/MANFREDI Architecture/Landscape/ Urbanism Design Team

Marion Weiss, FAIA, Michael A. Manfredi, FAIA, Mike Harshman, AIA, Bryan Kelley, David Maple, Hugo De Pablo, Darius Woo, Julia Schubach, Olen Milholland, Seungwon Song, Michael Blasberg, Patrick Armacost

Collaborators

Richard L. Bowen & Associates Inc., Weidinger Associates International, Jaros, Baum & Bolles, Resource International, Inc., Dynamix Engineering, Ltd., Knight & Stolar, Inc., Lighting Workshop, Gilbane Building Company, TEK Systems Design





DELANCEY AND ESSEX MUNICIPAL PARKING GARAGE

NEW YORK, NY

MICHELLE + WYETZNER ARCHITECTS

The most noticeable feature of the renovated 40-year-old Delancey and Essex Municipal Parking Garage is the dynamic façades: two layers of thick cables create undulating moiré patterns as a viewer passes in front of the concrete building. The Department of Transportation (DOT) also

called for the addition of 22 spaces for bicycles, the replacement of the roof and elevator, and LEDs instead of fluorescent lights to make the 130,000-square-foot building more energy efficient.

Depending on the viewer's vantage point, the mid-block, five-story building's two façades appear to shift from

a solid, folded surface to a lightweight scrim to a transparent web of lines. Prominent on the more visible Essex Street side is a 17-foot-tall DOT super graphic sleeved onto the cables. Inspiration for the cable design came from the work of 20th-century abstract artists Naum Gabo and Fred Sandback, whose work defined form and space with lines of string and wire. *RS*

"This is a project we wanted to particularly cite, given the utilitarian nature of the parking garage and how the new screen transforms this piece of municipal infrastructure. The lightness of the screen and its woven quality create a kind of moiré pattern as you move around the building. It's very well executed and elegant." —J. Meejin Yoon

Michielli + Wyetzner Architects Design Team

Frank Michielli, AIA, Michael Wyetzner, AIA, Jason Pogorzala, Elena Hasbun, Kotting Luo

Collaborators

Engineering Group Associates, P.C., Van Deusen & Associates, M-E Engineers, Tillotson Design Associates, Construction Specifications, Inc., Pete & Co., NSP Enterprises, Inc.

WILLIAMSBURGH SAVINGS BANK

BROOKLYN, NY

DAVID SCOTT PARKER ARCHITECTS

Completed in 1875, the Williamsburgh Savings Bank has been described by the Landmarks Preservation Commission as “one of the most monumental spaces surviving in New York from the Post-Civil War era.” Designed by George B. Post, with Aesthetic-style interiors by Peter B. Wight, the early Beaux-Arts Classical structure helped shape and define architectural trends. In recent decades, however, the building suffered from serious neglect. In 2010 it was purchased and repurposed as an event and exhibition venue, undergoing a painstaking \$27 million, four-year restoration.

The 20,600-square-foot project included restoring and repointing exterior granite and interior limestone ashlar masonry; removing modern white paint from interior walls and moldings; renewing Wight’s polychrome cast-iron drum; and conserving the hand-painted mural in the dome. Also removed were World War II-era skylight covers, 1980s interior partitions, and non-contemporaneous fluorescent lighting fixtures. Original elements were conserved or reintroduced based upon surviving fragments and documentary evidence. *RS*



David Scott Parker Architects

David Scott Parker, AIA, John Wasilewski

Collaborators

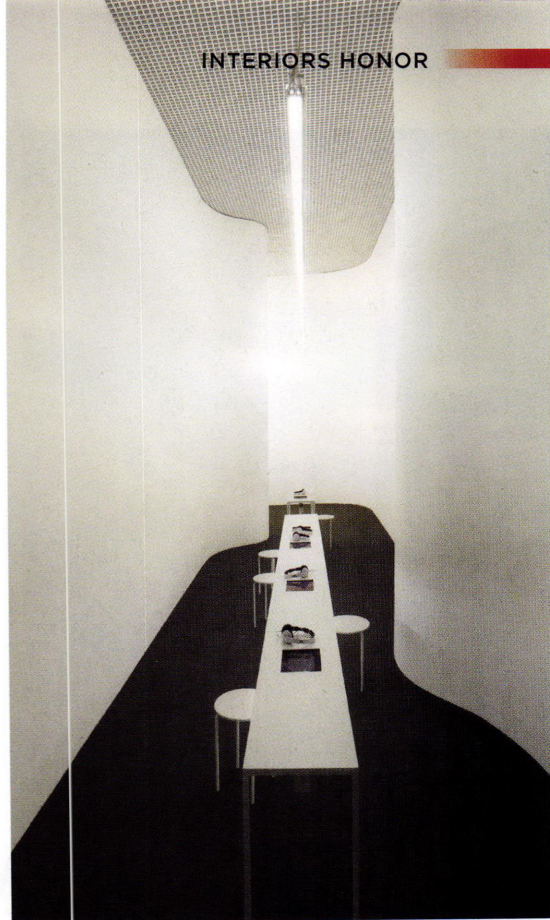
Bosch Architecture, Edwards & Zuck, Federico Roza, David Scott Parker Architects, Dome Voyagers, Carlos Perez San Martin, Urban Aesthetics, Pinocchio Woodworks, Sandra Spannan, Ernest Porcelli Art Glass, Bradbury & Bradbury, Holly Fisher, Scott Holland

“We don’t see many perfect renovations and restorations at this level. They found the best craftsmen all the way through, from the top of the dome to the terrazzo.” —Debra Smith Lehman

AIANY DESIGN AWARDS 2018

April 20–June 27, 2018

The 2018 AIANY Design Awards exhibition features
32 winning projects in the categories of Best in Competition,
Architecture, Interiors, Projects, and Urban Design.



NAM JUNE PAIK ART CENTER RENOVATION

YONGIN, SOUTH KOREA

N H D M/NAHYUN HWANG + DAVID EUGIN MOON

The Nam June Paik Art Center, which opened in 2008 in Yongi, South Korea, is devoted to displaying the work and continuing the creative spirit of its namesake, the seminal 20th-century artist. The renovation of approximately 12,000 square feet of the museum (about a third of the publicly accessible area) provides new ways for visitors to interpret and linger in the institution. It engages the ground floor of the art center, including what had been only partially accessible areas, as well as underutilized space on the second floor.

Open Ground, the redesigned main floor of the museum, introduces three large-scale programmatic zones—the circular “Workshop” area, a new environment for Paik’s *TV Garden* (1974) installation, and a floating, linear “Project Gallery.” These all-white spaces set

“It’s difficult to have the clarity of concept legible in every single image and drawing; this project did an exemplary job of knowing what it was about from the start.” —Aaron Forrest

against dark gray and black walls have a strong figural presence. A number of mobile “bars” address the changing needs of the lobby, including additional group seating, spaces for lockers, an information desk counter, and a display area for the museum shop.

The second-floor “Flux NJP Play Room,” created for user-guided learning and exploration, has media-integrated custom furnishings and infrastructure for moving image projections and future technologies. Designed with an L-shaped

curving footprint, the white-walled room provides a space of solitude for visitors to engage with the learning material, a contrast to the expansive gallery that occupies most of the floor. The curves of the wall delineate surfaces for media projections and spaces for group or personal use. **RS**

N H D M/Nahyun Hwang + David Eugin Moon | Design Team

Nahyun Hwang, David Eugin Moon, AIA, Justin Kollar, Jinhee Kang

Collaborators

ALab Architects, SEN Engineering Group



CORNELL UNIVERSITY RHODES HALL

ITHACA, NY

LEVENBETTS

Two floors in Cornell University's Rhodes Hall were completely renovated to introduce more open and dynamic pedagogical spaces for the Computer Systems Laboratory (CSL) and the Department of Operations Research and Information Engineering (ORIE), both part of the School of Engineering. The 10,000-square-foot space pre-sents a complete rethinking of older approaches to teaching and learning

"The skin and its technical performance are extremely innovative, as are the interior spaces that are part of the new layered system." —Ila Berman

found in the original classrooms of the 1990 building.

The interiors recast the relationship between research areas and collaborative workspaces, creating a learning atmosphere that reinforces connections and contexts. While encouraging new types of learning scenarios, the interiors direct sight-lines and awareness across workspaces and the entire floor, and offer views of the campus and natural environment. The use of smart classrooms and distance learning enables academics to communicate with colleagues around the world.

To link the learning spaces with the school's larger communities, the design features interior glass walls for transparency, selective exposure of systems and building structure, and views into spaces from hallways. The design met the LEED Silver standard.

CSL's space provides offices for Ph.D. students, collaborative work-space for Master of Engineering students, enclosed large conference areas, small meeting rooms, a dry lab for manufacturing and testing computer chips, and a series of less formal, open "hack" spaces.

The ORIE program's larger space is designed as a tiered, distance-learning smart classroom for 99 students. It houses smaller onsite lectures as well as talks shared with Cornell's New York Tech Campus and other locations. **RS**

LEVENBETTS Design Team

David Leven, AIA, Stella Betts, Eric Rothfeder, Andrew Feuerstein, Dawn Marie Polak, Felipe Colin, Cornelia Foley

Collaborators

Structural Engineer: Silman, Lumen Architecture, lally acoustical consulting, Delta Engineers, Architects, & Surveyors, Nasco Construction, Andrew Mancini Associates, Naho Kubota



NEW YORK FAMILY OFFICE

NEW YORK, NY

SHELTONMINDEL + A+I

This five-floor headquarters for an international philanthropy organization is a well-tailored, serene environment that relies on inspiration from two major 20th- and 21st-century artists to enliven the space. The living artist is James Turrell, the sculptor of intense light environments, who designed the office centerpiece, a two-story, hollow oval called the “Egg.” Rising from the third floor through a large rectangular opening to the top of the fourth, one can access the Egg on both floors and enter a seamless space suffused with intense hues. It is a dramatic focal point for an otherwise rectilinear, symmetrical layout that is bathed in light from windows on three sides offering views of the Hudson River and Manhattan.

The 20th-century artist who influenced the design is Bauhaus master Josef Albers, whose series of

paintings called *Homage to the Square* and book *Formulation: Articulation* are a cornerstone of color theory for artists and designers. Most of the 120,000-square-foot office is designed in muted tones of gray, white, and pale brown. The first Albers-inspired intervention comes with the bright green pedestal tables and credenzas in the second floor’s communal spaces. The third- and fourth-floor private offices and conference rooms feature brilliant expanses of yellow, magenta, red, and blue, with silver and neutral colors for the CEO on the fifth.

Gently rising open stairways connect the middle three floors. Many furnishings were originally designed by the architect for Knoll, then adapted to this space. Modern furniture classics include Eames office chairs and Warren Platner armchairs. **RS**



“It’s a very simple interior, but one that really embraces a bigger movement and a bigger voice that is supportive of the arts.” —Debra Lehman Smith

SheltonMindel Design Team

Lee F. Mindel, FAIA, Grace V. Sierra, Michael Neal, AIA, Marc C. Newman, Emily M. Meroney

A+I Architecture Design Team

Brad Zizmor, Sommer Schauer, Cheryl Baxter

Collaborators

Arup, AMA Consulting Engineers, PC, Lighting Workshop, Gillman Consulting, Longman Lindsey, Reidy Contracting Group, TAD Associates, Bauerschmidt & Sons, SITU Studio, Wilks:one



PARSONS MAKING CENTER

NEW YORK, NY

RICE+LIPKA ARCHITECTS

The multidisciplinary Making Center for Parsons School of Design supports the most advanced practices in digital technology and physical craft in an energized, back-to-basics working environment. Two floors in two adjoining buildings were stitched together to introduce a collaborative, 26,000-square-foot open studio, where design students from Parsons's broad range of creative disciplines can work side by side. The programs include art, communication, media, printmaking, ceramics, and fashion design, along with architecture, lighting, and interior design.

The Making Center is located on the second floor and ground level, and both have a direct connection to the first floor lobby and gallery, which separates them. The second floor's open U-shaped plan allows a gradual shift in use, from the south leg's messier, exploratory making

(metal and woodwork) to cleaner, orderly making (textile work) in the north. In between is a state-of-the-art technologies corral for 3D digital production, a space for rethinking and testing the limits of how and where everything is made.

More than half of the 14,000-square-foot second floor is an all-purpose continuous space punctuated by plywood work/storage installations with bold, black graphics and two enclosed areas: a small tool library and a ventilated 3D printing room. A dozen large windows, formerly covered, are opened to introduce natural light.

The center's open lower level provides both dry and wet making facilities. At the west end is advanced printmaking, while at the east end, newly opened-up vaulted space houses more open work area, teaching space, and a ceramics studio. **RS**

"It's a complicated building to renovate, and through the use of a few simple architectural elements and graphics, all of a sudden that space becomes easy to navigate and exciting to experience."

—Aaron Forrest

Rice+Lipka Architects Design Team

Lyn Rice, AIA, LEED AP, Astrid Lipka, AIA, LEED AP, Benjamin Cadena, AIA, LEED AP, Taylor McNally-Anderson, Alexander Crean, Lindsay Harkema, Ahmad Khan, Rachel Kim, Marisa Musing, Igsung So, Wayne Yan, Guanyi Zhang

Collaborators

Silman, M-E Engineers, Richard Shaver Architectural Lighting, Design 2147, Rice+Lipka Architects, Aaron Pine, Construction Specifications, Inc., QWEST Contracting, Preda Consulting Engineers, P.C.



THE GERKEN RESIDENCE

NEW YORK, NY

YOUNG PROJECTS

Occupying the top two floors of a historic Tribeca building, the 6,000-square-foot Gerken residence serves a family of five, along with extended family members who live near New York City. The family asked for expansive spaces—its rooms include a 1,000-square-foot living room, five bedrooms, five bathrooms, a 250-square-foot exte-

rior courtyard, and a 1,500-square-foot roof garden. And with that request came the design challenge of organizing them.

One solution, which helps ground the architecture's central play of voids and solids, was to clad the exposed building core in curtain-like, undulating plaster panels. Working with renowned plaster artisans and

skilled contractors, the architects adapted methods for making traditional crown and base moldings to generate orthogonal tiles that oscillate lengthwise, creating elegant, curving forms. Seeming to change according to the light and one's point of view, the tiles are a visual reference point throughout the residence. **RS**

“A simple shift of a molding die while pulling the plaster produced a really wonderful and evocative surface that then became the organizing principle for the apartment.” —Aaron Forrest

Young Projects Design Team

Bryan Young, RA, AIA, Jon Cielo, Noah Marciniak, RA, Naying Kim, Sam Eby, Meredith Kole

Collaborators

Silman, Engineering Solutions, PLLC, Future Green Studio, Richard Shaver Architectural Lighting, Butter and Eggs, Code LLC, Taocon, Inc., Kammettal

NewPractic

Agency—Agency
Tei Carpenter

On View from April 12
to July 7, 2018

MABU
Matt Burgermaster

Center for Architecture
536 LaGuardia Place
NY, NY 10012

NHDM
Nahyun Hwang +
David Eugin Moon

Only If Architecture

P.R.O.
Peterson Rich Office

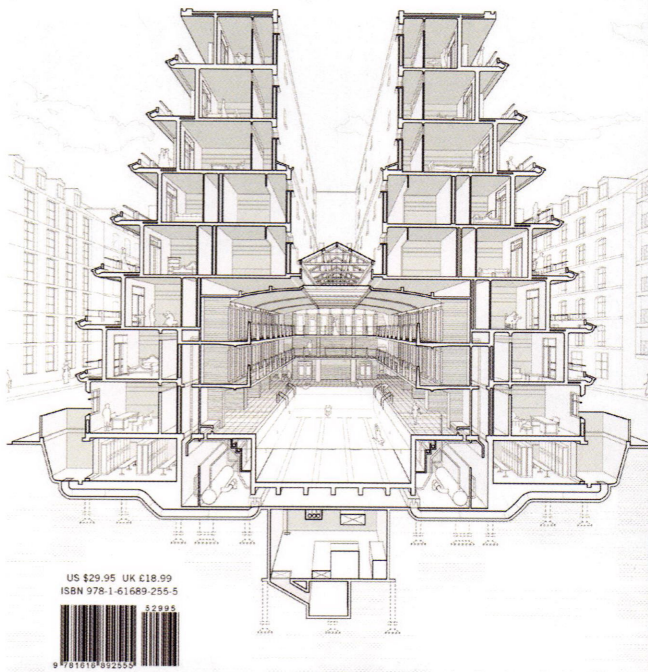
New Practices New York, a biennial competition since 2006, serves as the preeminent platform to recognize and promote new and innovative architecture and design firms in NYC. Sponsored by the AIANY New Practices Committee, this juried portfolio competition honors architects that utilize unique and innovative strategies, both in the projects they undertake and the practices they have established.

Exhibition design by Studio Lin
and MOS Architects

esNewYork

An essential history, guide, and reference to section in architecture—the first comprehensive analysis of what it is and what it does.

Princeton Architectural Press
www.papress.com



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Lewis, Tsurumaki, Lewis
MANUAL OF SECTION

MANUAL OF SECTION

Paul Lewis, Marc Tsurumaki, David J. Lewis

MANUAL OF SECTION

NEW YORK, NY

LTL ARCHITECTS

This is the first comprehensive book about the role of the section in architecture. It presents the section's dual role as a representational drawing—ripe with the ability to demonstrate structure, interior space, and form—and as a key locus of design invention. The book is based

primarily on drawings rather than text, and its cross-section diagrams are the result of archival research that attempts to offer a detailed and precise representation of that which cannot be seen.

To create each drawing, the design team/authors first produced a full digital building model, including interiors and site context. The team next established a cutting plane for the section and a horizon line, and refined the resulting drawing in Illustrator. This representational technique combines the abstraction of the section cut with the three-dimensional space suggested by the perspective. And that, in turn, helps the reader appreciate the complexity of each design solution.

In the traveling exhibit associated with *Manual of Section*, 64 copies of the book are put on display, with each copy open to one of the cross-sections, held and illuminated by its own stand, and clipped to the next book for stability. The stands are arranged from left to right, unfolding the sequence of the book into the gallery space. Configured to the space of almost any venue, it is an exhibit about section that exploits its plan. **RS**

LTL Architects Team

Paul Lewis, FAIA, Marc Tsurumaki, AIA, David J. Lewis, AIA, Erica Alonzo, Laura Britton, Nerea Castell Sagües, Debbie Chen, Erica Cho, Kenneth Garnett, Kevin Hayes, Alec Henry, Jenny Hong, Krithika Penedo, Rennie Jones, Van Kluytenaar, Anna Knoell, Zhongtian Lin, Lindsey May, Asher McGlothlin, Christine Nasir, Corliss Ng, Cyrus Peñarroyo, Anika Schwarzwald, Hannah Sellers, Abby Stone, Yen-Ju Tai, Regina Teng, Antonia Wai, Chao Lun Wang, Tamara Yurovsky, Weijia Zhang, Elissa Palmer, Antonia Wai, Anna Knoell, Robert Becker

Collaborators

Princeton Architectural Press (Sara Stemen, Kevin C. Lippert)

“We think it’s an incredible contribution to the discipline, to architectural education as well as to the practice.”
—J. Meejin Yoon



THINNESS PAVILION

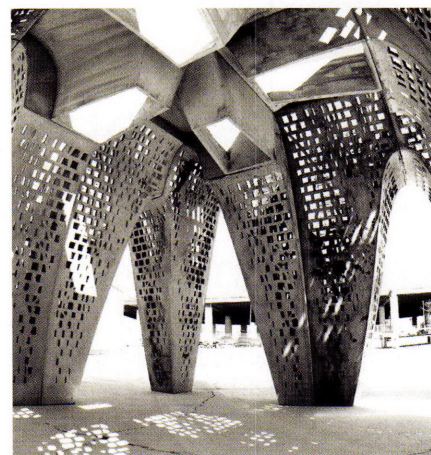
SAN FRANCISCO, CA

APTUM ARCHITECTURE

Architecture today is driven by a fascination for the “thin,” with design and construction of contemporary buildings often reduced to high-tech veneers that enclose mundane steel or concrete structures. In 2014, at the Venice Biennale, curator Rem Koolhaas stated that the architect’s influence has “been reduced to a territory that is just two centimeters

thick.” APTUM Architecture saw Koolhaas’s two-centimeter statement as a provocation. Its response was to assemble a design research team of architects, engineers, and material scientists to answer two questions: When architecture has to happen within two centimeters, what can a designer do? Are designers fascinated with thinness, or just forced to like it and actually fantasize about something thicker or more volumetric?

The team conducted a formal and spatial exploration, looking at structure, surface, and materiality. The result of its investigation is *Thinness*, a 10'x10'x10' pavilion consisting of 16 prefabricated, three-quarters-of-an-inch-thick concrete walls. Its fabrication and construction were a collaboration between the architect and a concrete manufacturer,



using high-performance, lightweight concrete. The mobile structure counters the perception of concrete as a heavy and solid material through its thin structure, skin, and surface quality. The design joins surface and structure to create a new approach to being thin yet volumetric. *RS*

Thinness Pavilion

APTUM Architecture Design Team: Roger Hubeli, Julie Larsen, AIA, Sean Morgan

Industry Partner

CEMEX Global R&D, Davide Zampini, Alex Guerini

“It’s a very small pavilion, but it questions a lot of the basic things about architecture, like how we think about structure.” —Ila Berman



LONDON MITHRAEUM

LONDON, UK

STUDIO JOSEPH

“The experience of moving through space comes together to tell the story within the site.”
—Walter Hood



In 1954 London archaeologists discovered the foundations of a Roman-era temple devoted to the cult of Mithras—a god imported from ancient Indo-Iranian mythology—along with important artifacts. During construction on the same site in 2007, over 17,000 additional antiquities were unearthed.

This museum unites the findings at the temple's original location below the office building. Its three levels reveal Roman life, the cult of

Mithras, and the temple foundations through media experiences, the exhibition of hundreds of “finds,” and interactive displays. The grade-level entrance gallery offers ancient artifacts including personal effects, glassware, wooden writing tablets, and ceramics. As visitors descend to the lower levels, they are flanked by granite walls etched to show the layers of history from the modern era to ancient Roman times. At the lowest level, the

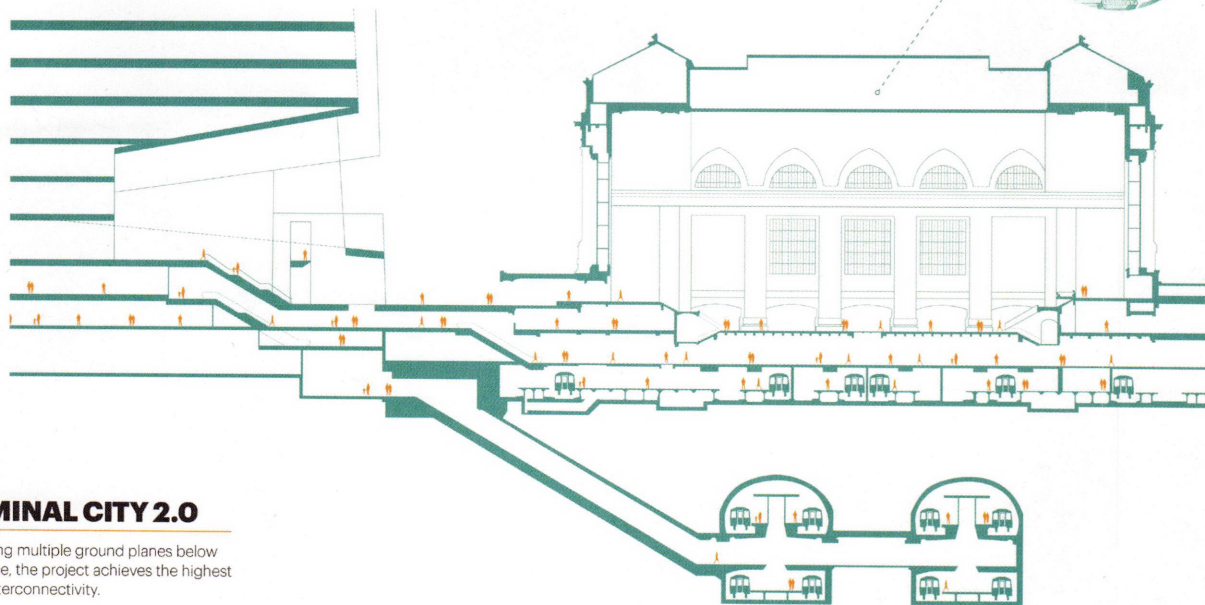
temple is suggested by using beams of downward directed light that interact with a theatrical fog rising from the preserved foundation. **RS**

Studio Joseph Design Team

Wendy Evans Joseph, FAIA, LEED AP,
Monica Coghlan, Chris Cooper, AIA, LEED AP,
Connie Wu, AIA, LEED AP,
Wonwoo Park

Collaborators

Local Projects, Foster + Partners, AKT II,
Sweco AB, Matthew Schreiber, Tillotson
Design Associates, Sir Robert McAlpine,
Museum of London Archaeology



TERMINAL CITY 2.0

Connecting multiple ground planes below the surface, the project achieves the highest level of interconnectivity.

ONE VANDERBILT

NEW YORK, NY

KOHN PEDERSEN FOX ASSOCIATES

Rising next to Grand Central Station on a full-block site, the 83-story skyscraper One Vanderbilt is designed to meet the anticipated market for contemporary office space and assure Midtown Manhattan's continued growth. Set to be the tallest office tower in Midtown, One Vanderbilt will join the iconic Chrysler Building and Empire State Building in defining the city's skyline. Its base addresses the area's growing density and strengthens the Midtown core, specifically the Grand Central District.

One Vanderbilt fits into the city's public transport network, blending private enterprise and the public realm. The base of the building becomes

part of the spatial sequence of Grand Central and an entrance to the city, greeting thousands of commuters daily. An integrated belowground complex provides connections to the terminal, the new East Side Access, and an active urban base.

A public room on the northeast corner of the One Vanderbilt site anchors one block of Vanderbilt Avenue as a proposed pedestrian plaza. By positioning the primary office entry on this new plaza, the design promotes public/private interaction at the main address. The public room integrates complex belowground connections, a grand stair connects the public room to Grand Central Concourse Level B1, a further

escalator continues to Dining Level B2, and a final escalator leads to East Side Access. On the south end of Vanderbilt Plaza, an MTA subway connection to the cross-town shuttle and 4, 5, and 6 subway lines are provided. **RS**

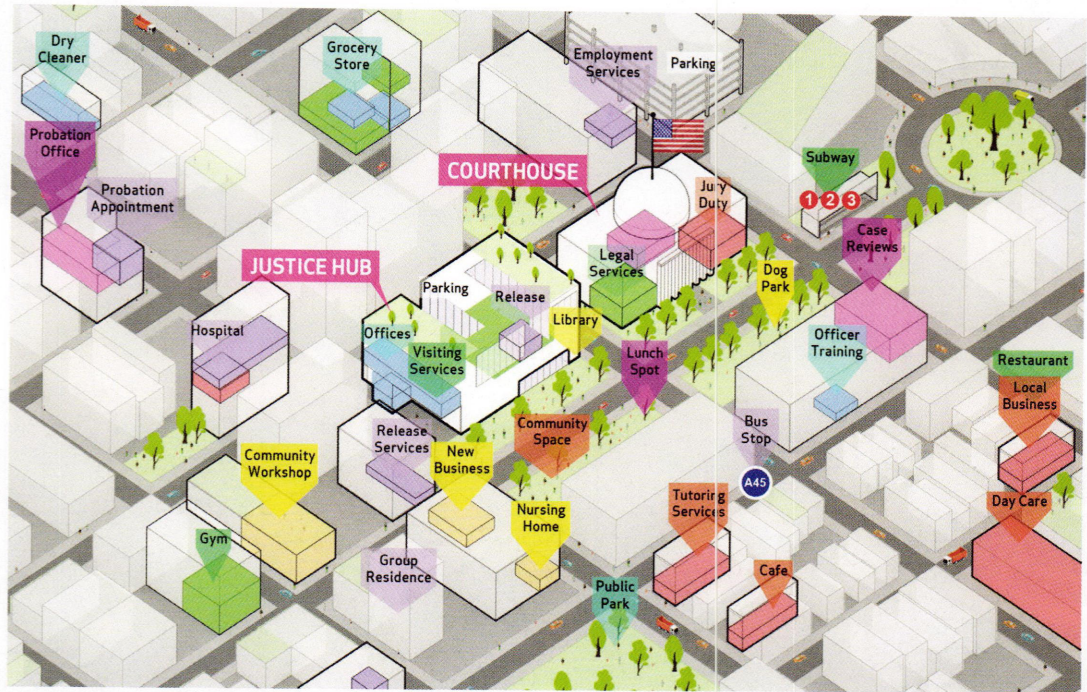
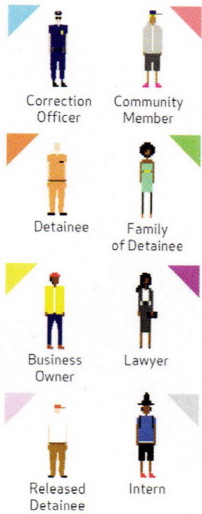
Kohn Pedersen Fox Associates Design Team

Eugene Kohn, FAIA, James von Klemperer, FAIA, Dominic Dunn, AIA, Charles Ippolito, AIA, Andrew Cleary, AIA, Trent Tesch, AIA, Jeffrey Kenoff, AIA, Darina Zlateva, AIA, Nicole McGlinn, AIA, Christopher Allen, AIA, Alessandro Boccacci, Theodore Carpinelli, AIA, Javier Galindo, Anton Gladden, Assoc. AIA, Susan Green, Younhak Jeong, Algis Kalvaitis, Rebecca Kent, Assoc. AIA, Jeong A. Lee, Meghan Lilly, Mark Long, AIA, Stephen Martinez, Margaret Mayell, AIA, Joseph Michael, AIA, Brandon Mut, Elizabeth Rice, Assoc. AIA, Stephanie Rogowski, AIA, Katsunori Shigemi, AIA, Ian Siegel, Assoc. AIA, Steven Smolyn, Assoc. AIA, Rachel Villalta, Assoc. AIA, Lucien Wilson, Xin Zha

Collaborators

AECOM, AKRF, Inc, Bramco Plus LLC, Cerami & Associates, Code Consultants Professional Engineers, C.S. Caulkins Co. Inc, Delos, Department of City Planning, Domani Inspection Service, Inc., Gensler, Higgins Quasebarth & Partners, Hines, Howard I. Shapiro & Associates, HMA Consulting, Israel Berger & Associates, Jaros Baum & Bolles, Kasirer Consulting, LLC, Langan, Geotechnical/Civil Engineers, Milrose Consultants, Inc., MTA Metro-North Railroad, MTA Real Estate, Pentagram, Rowan Williams Davies & Irwin, Inc. (RWDI), Severud Associates, Silman, Stantec, Stone Engineering, T&M Protection Resources, Tishman, Van Deusen & Associates, Vidaris/Viridian Energy & Environmental, Vibra Tech, Waldorf Demolition, Wiss, Janney, Elstner Associates, WCD Group/Emteque LLC, Lovett Silverman, Thornton Tomasetti, Tillotson Design Associates

"This scheme was applauded for managing a complex section to create a really urban connective tissue." —J. Meejin

CITY LIVING /
CIVIC
CONNECTIONS

JUSTICE IN DESIGN

NEW YORK, NY

NADAAA

How will new jail facilities be integrated into New York communities? That question was posed by a multidisciplinary team of architects, planners, psychologists, and incarceration reform advocates, and answered in the *Justice in Design* report.

corrections officers, former inmates, and family members discussed the changes most needed today. The team explored how design could be used to positively impact the lives of all people affected by the criminal justice system, while considering the complex issues inherent in creating detention

Justice Hubs are facilities that are responsive to the needs of detainees, officers, lawyers, visitors, and community members. They offer healthy environments and support rehabilitation for those incarcerated or detained, while also providing neighborhoods with public amenities such as libraries and community meeting rooms. The report recommends locating hubs near courts to allow for faster due process, better access to lawyers for detainees, and easier visitation for friends and family. It also suggests redesigned jail interiors that support more life-enhancing experiences such as access to daylight and fresh air, and services to help the recently released return to normal life. **RS**

“Instead of looking at only one side of the cycle, this suggests there is this other side in which we can play a more important part in how we reintegrate people who’ve been incarcerated back into everyday life.” —Walter Hood

The issue is pressing, with Rikers Island jail projected to close over the next several years. To address it, the team organized research and design charrettes as well as public workshops at which community members,

facilities and their relationship to the greater community. The resulting *Justice in Design* report presents innovative design and programming guidelines for future borough-based New York City jails, termed “Justice Hubs.”

NADAAA Team

Dan Gallagher, AIA, Nader Tehrani, Ergys Hoxha, Alex Diaz, Nicole Sakr, LEED AP

Collaborators

Irwin S. Chanin, Susan Gottesfeld, Karen Kubey, Susan Opatow, Jayne Mooney



HOUSTON-GALVESTON AREA PROTECTION SYSTEM (H-GAPS)

GALVESTON BAY, TX

**ROGERS PARTNERS ARCHITECTS
+ URBAN DESIGNERS**

Over 40% of the petrochemical activity in the U.S. occurs in the Houston-Galveston area of Texas. Oil tankers that carry the oil to the Gulf of Mexico and beyond use the Houston Ship Channel, which is a natural watercourse created by dredging Buffalo Bayou and Galveston Bay to accommodate the traffic of large ships. H-GAPS is a surge protection system that proposes the creation of Mid-Bay Barrier Islands and Mid-Bay Gate as a cost-effective solution that, during major storms, will protect both the industrial infrastructure of the Houston Ship Channel and the communities that line the western shore of Galveston Bay.

Given the substantial investment that any storm protection system represents, the elements of that system must perform in all conditions, not only during storms. This system functions primarily as a protective barrier, with the Mid-Bay Gate—designed as a floating dam—sliding across the mouth of the ship channel, dropping to the surface, and locking into a receiving dock on the other side.

When not in use, the gate will be a gathering place for the community. And, during the rest of the year, the islands will offer recreational amenities for the Houston and Galveston Bay

“We wanted to recognize this idea of actually bringing infrastructure to the forefront and allowing people to experience it and use it.”

—Walter Hood

communities, including marinas for sailboats and water sports, bay-front campsites, and an expansive network of bike, hike, horse, and running trails. This constructed archipelago will also create a new habitat for flora and fauna and support the bay’s remarkable ecological diversity. **RS**

**ROGERS PARTNERS Architects + Urban
Designers Design Team**

Rob Rogers, FAIA, L. Tyler Swanson, AIA, ASLA, Kate Larsen, AIA, ASLA, Alex Warr

Collaborator

Walter P. Moore

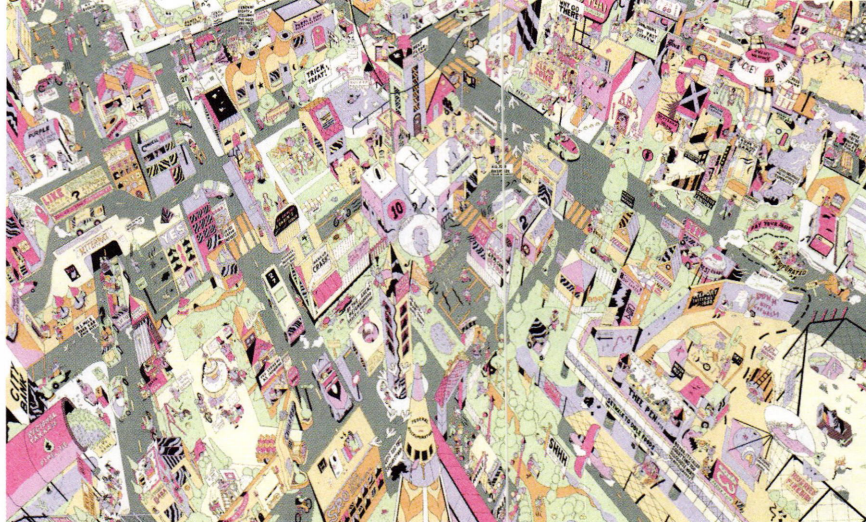
*Congratulations to all the winning teams
of the 2018 Design Awards!*

AT THE CENTER

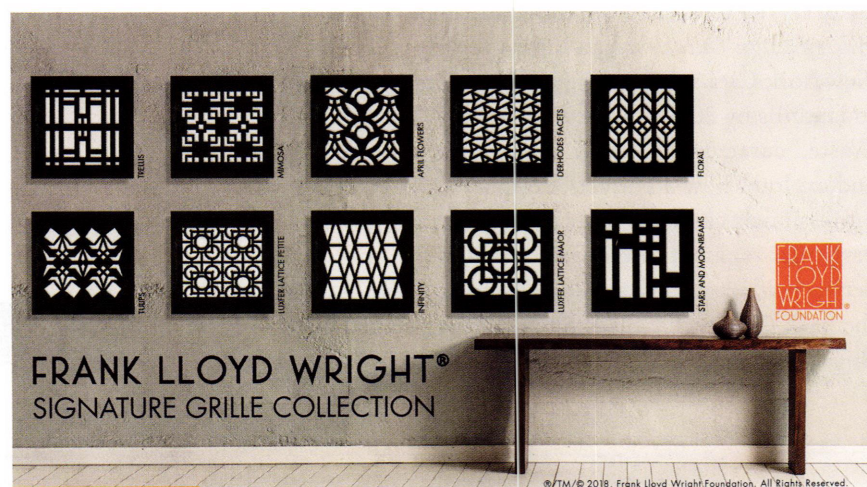
OCULUS BOOK TALK

The Arsenal of Exclusion & Inclusion Interboro

The Arsenal of Exclusion & Inclusion (Actar, 2017) is an encyclopedia of 202 tools—or “weapons”—used by architects, planners, policy makers, developers, real-estate brokers, activists, and other urban actors in the U.S. to restrict or increase access to urban space. On March 1, Interboro partners Tobias Armbrorst and Georgeen Theodore and project writer and editor Riley Gold joined *Oculus* Editor-in-Chief Molly Heintz in a conversation about the making of the book. They discussed how their arsenal has been used, and how the weapons they’ve identified might be deployed (or retired) to make more open cities where more people feel welcome in more spaces.



The book’s cover illustration playfully maps “weapons” of exclusion and inclusion.



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Photo credit: Berit Hoff

The authors presented to a full house at the Center on March 1.

AT THE CENTER

DESIGNING WASTE

Exhibition

Center for Architecture

536 LaGuardia Place

On view June 14 – September 1

In 2017, the Center for Architecture launched *Zero Waste Design Guidelines*, an initiative that will help New York City achieve its goal of sending zero waste to landfills by 2030. The new exhibition “Designing for Waste,” curated by Andrew Blum, picks up this thread and explores how architects, designers, and building professionals can contribute to the effort. It focuses on a particular segment of the waste stream: the brief period between when we discard something and it rolls away on the back of a truck. This exhibition is supported by the Rockefeller Foundation.

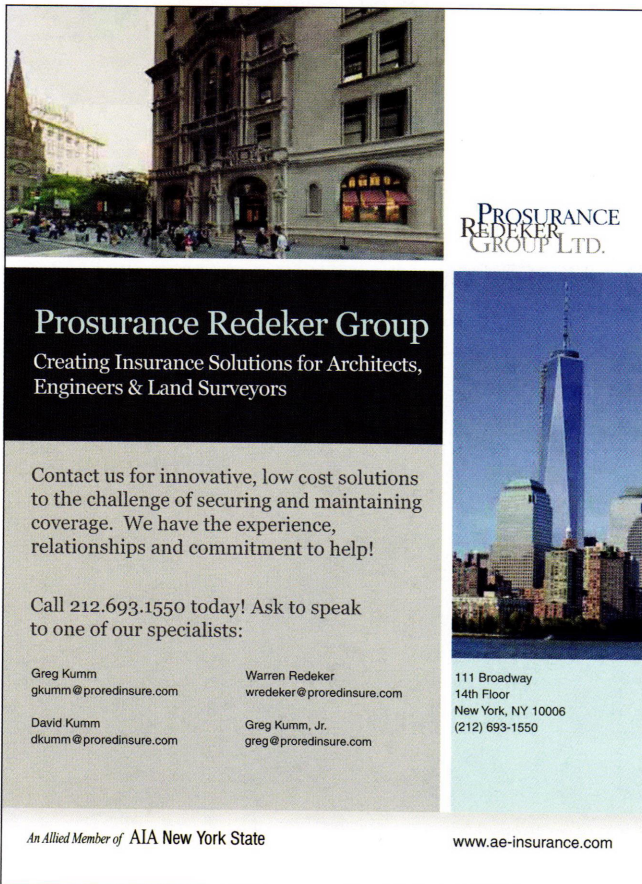
Designing Waste

Strategies for a
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6/14 – 9/1/18

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AIA'18, 30 YEARS IN THE MAKING...

**BENJAMIN PROSKY, ASSOC. AIA
EXECUTIVE DIRECTOR
AIA NEW YORK CHAPTER | CENTER FOR
ARCHITECTURE**

Photo credit: Chelsea Avery and Joseph Corbin



Ben Prosky pictured with banner from AIA Conference, NYC, 1988, courtesy of Lenore Lucie, FAIA.

The pleasures of AIA's annual Conference of Architecture (formerly known as the Convention) are many. It gives us the chance to visit new cities; participate in behind-the-scenes, architect-led tours of significant projects; and meet and learn from colleagues from around the country. This year, if you haven't heard yet(!), AIA New York will host to the A'18 Conference on Architecture (June 20–23, 2018). We consider the event a homecoming of sorts: 10 years after the founding of the AIA in New York City in 1857, the then start-up organization held its first convention here, where it was repeated annually for a decade before moving to other cities. The last time the conference took place in New York was 30 years ago. Obviously, the city has changed a lot since then, and we are eager to show off the myriad ways our members have influenced the city's more recent transformations.

Over the past two years, AIANY has been busy working to ensure the event's anticipated 20,000-plus attendees will get a chance to learn why so many design practices work in New York, and to see what has been built here in the past 30 years. We've organized over 100 unique tours that will be offered more than 250 times, bringing

roughly 10,000 ticket-holders to all five boroughs via subway, bus, bike, and boat. Our goal is to convey the complex ways that architectural practices—from local to international—not only yield new buildings and private and public spaces, but also foster advancement on social, technological, cultural, and environmental fronts. Some of the topics our tours address: Jane Jacobs's Greenwich Village, the nation's first public housing projects, post-industrial waterfront reclamations, preservation of modernist icons, public-private partnerships for mixed-use mega-projects, pedestrian- and bike-friendly infrastructure, active city design guidelines, new models for affordable housing, hyper-engineered towers, remediating landscapes, and resilient infrastructure. We are grateful for the enthusiasm and support of many firms, individuals, and peer organizations for our tour program.

To coincide with A'18, we've issued a call for public events to be publicized under the banner of Architecture Week (June 18–24). Look for our special city guide, in print and online, which will inform visitors and locals alike about many events throughout the city.

The Center for Architecture will be especially busy during the conference. The featured exhibition "Designing

Waste" will convey the key premise of our Rockefeller Foundation-funded initiative: that waste is a design flaw, and architects have a significant role to play in achieving zero waste goals. Other gallery spaces will feature the 2018 AIANY Design Awards winners, as well as the New Practices winners. And in the 532 Gallery, Ennead will present an homage to James Stewart Polshek, this year's deserving winner of the AIA Gold Medal.

The national conference always affords numerous opportunities for volunteers. AIANY is organizing a Day of Service project: On Saturday, June 23, we will deploy teams of AIA volunteers, led by local firms, to community-based organizations in the five boroughs to donate labor and design savvy to improve spaces for New Yorkers in need. (Look for more information on the A'18 website.) We are also seeking local volunteers to staff our welcome kiosk at the Javits Center.

One last request: Send us your favorite NYC spots—restaurants, cafés, bars, parks, bike rides, walks, rooftops, galleries, museums, etc. They just might make it into our city guide! For this and any A'18-related inquiries, email us at a_18@aiany.org.


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