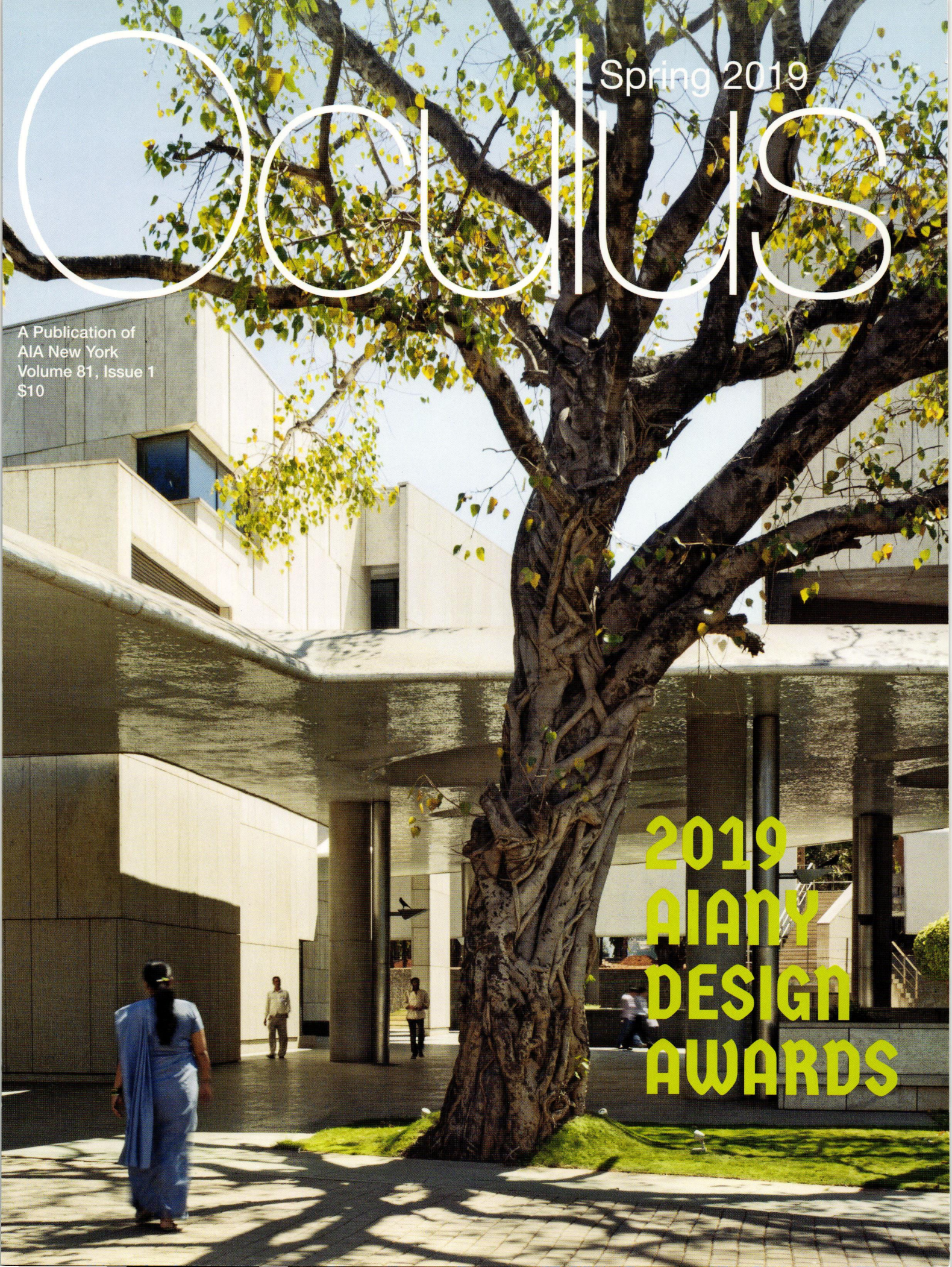


Spring 2019

# oullus

A Publication of  
AIA New York  
Volume 81, Issue 1  
\$10

**2019  
AIA NY  
DESIGN  
AWARDS**





# CLOUD CEILINGS

## Convex, Flat & Concave

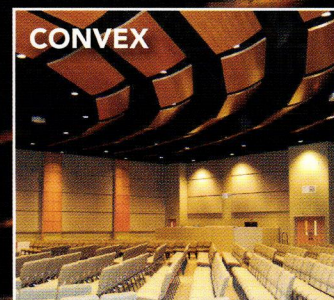
### IN PERF & NON-PERF

#### CLOUD CEILINGS

Cloud panels are easy to install, and may be used individually or linked together (with mending plates) in various sizes and shapes to form larger clouds. Mounted on 1" steel tube frames, Clouds are available in concave, convex, and flat styles. Curved Clouds have a standard 12' radius. Custom radius and size options are available. Finishes include wood veneer or a high-pressure laminate. For projects requiring sound absorption, Clouds may be perforated and backed with an acoustical backer.

#### FEATURES

- Available in wood veneer
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- Concave: 12' typical radius
- Flat panels
- Perforated or slotted
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Ballet Memphis, Memphis, TN Architect: archimania General contractor: Grinder, Taber & Grinder, Inc. Installing contractor: Ralph Jones Sheet Metal  
Profile: Snap-Clad, perforated Snap-Clad, perforated Corrugated Color: Zinc, natural copper material Photo: courtesy of archimania

# Perfect Performance



"We wanted to make the project dynamic and energized. The copper screen looks more solid during the day and perforated at night when lights are on behind it—enhancing the urban experience within the entertainment district."

-Todd Walker, FAIA, Principal, archimania



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"They figured out very ingeniously how to create both shade and ventilation. I suspect that is a significant part of how you experience this, and the pleasure of being within this project."

—Juror Craig Barton

# OCULUS SPRING 2019 AIANY DESIGN AWARDS

**8 Letter from the President**  
**Activating Community**  
 By Hayes Slade, AIA

**10 Letter from the Editor**  
**Critical Milestones**  
 By Molly Heintz

**13 Street Level**  
**Midtown Viaduct**

**14 At the Center**  
**Syria Before the Deluge**

**15 Beyond the Center**  
**Répétiteur at City Center**

## FEATURE

**17 2019 AIANY Design Awards**  
**Jury Note**

**18 Best in Competition**  
**Tata Consultancy Services,  
 Banyan Park**  
 Tod Williams Billie Tsien  
 Architects|Partners + Somaya &  
 Kalappa Consultants

## ARCHITECTURE

**20 Honor**  
**Ephemeral Edge**  
 Dean/Wolf Architects

**Floral Court**  
 Kohn Pedersen Fox Associates

**22 Merit**  
**Shelter Island House**  
 Christoff:Finio Architecture

**SUNY Fredonia Rockefeller Arts  
 Center Addition**  
 Deborah Berke Partners

**35XV**  
 FXCollaborative

**Tenement Museum**  
 Perkins Eastman

**Columbia University The Forum**  
 Renzo Piano Building Workshop +  
 Dattner Architects

**Cluny Park Residence**  
 SCDA Architects

**Virginia Commonwealth University  
 Institute For Contemporary Art**  
 Steven Holl Architects

**University of Pennsylvania  
 Department of Management  
 & Technology**  
 Studio Joseph

**Empire Stores**  
 Studio V Architecture +  
 S9 Architecture

**Princeton University Embodied  
 Computation Laboratory**  
 The Living

**Cornell Tech Tata Innovation Center**  
 Weiss/Manfredi Architecture/  
 Landscape/Urbanism

## INTERIORS

**33 Honor**  
**New York Public Library 53rd  
 Street Branch**  
 Ten Arquitectos

**34 Merit**  
**Turnstyle**  
 Architecture Outfit PLLC

**Oculi House**  
 O'Neill Rose Architects

**Chelsea Pied-À-Terre**  
 STADT Architecture

**Claus Porto**  
 Tacklebox Architecture

## PROJECTS

**38 Merit**  
**Investing In Our Future: How  
 School Modernization Impacts  
 Indoor Environmental Quality  
 and Occupants**  
 Perkins Eastman

**Dissolving Arch**  
 stpmj

**Subculture: Microbial Metrics and  
 the Multispecies City**  
 The Living

## URBAN DESIGN

**41 Honor**  
**Tanderrum Bridge**  
 John Wardle Architects + NADAAA

**+StL: Growing an Urban Mosaic**  
**OBJECT TERRITORIES + [dhd]** Derek  
 Hoeferlin Design + TLS Landscape  
 Architecture

## SUSTAINABILITY

**43 Honor**  
**New York University 370 Jay Street**  
 Mitchell Giurgola Architects

**44 Merit**  
**COOKFOX Architects Studio**  
 COOKFOX Architects

**Bridge**  
 Gluck+

**46 Index of Collaborators**

**49 In Print**  
**Capsule Book Reviews**  
 By Stanley Stark, FAIA

**50 Index to Advertisers**  
**Alphabetical**  
 View the Oculus archive online:  
[aiany.org](http://aiany.org)

**52 Letter from the Executive Director**  
**Advocating for a Better  
 (Designed) World**  
 By Benjamin Prosky, Assoc. AIA

**Cover and above:**  
 Tata Consultancy  
 Services, Banyan Park  
 in Mumbai, India, by  
 Tod Williams Billie Tsien  
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 with Somaya & Kalappa  
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Images by Michael  
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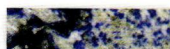
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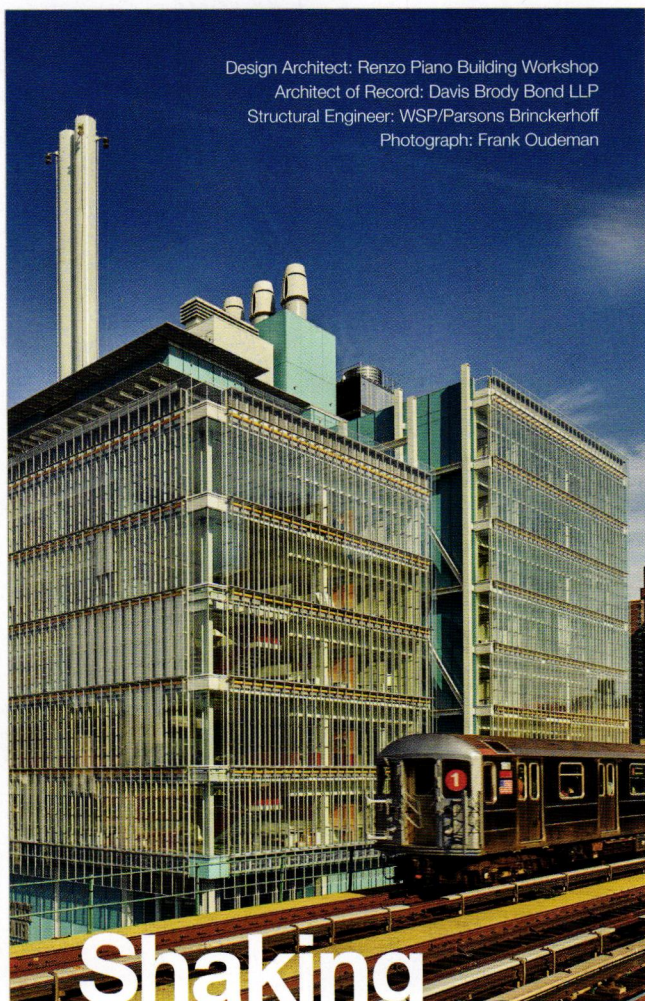
sandstone  
 quartzite

marble  
 granite

limestone  
 travertine



Design Architect: Renzo Piano Building Workshop  
 Architect of Record: Davis Brody Bond LLP  
 Structural Engineer: WSP/Parsons Brinckerhoff  
 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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A low-angle photograph of a modern architectural structure featuring a dense network of red steel cables or rods radiating from a central point, creating a complex web-like pattern against a clear blue sky. The structure appears to be part of a larger building or tower.

AISC at the 2019 AIA Conference on Architecture

# Beyond the Frame: Thermal Bridging Solutions + Curved Structural Steel

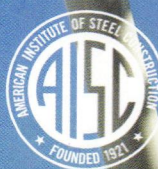
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photo: Ted Parker, Jr.



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Facade Design by SHoP Architects  
Structural Engineer and Facade Consultant: Thornton Tomasetti

# Instant Replay

With four consecutive Stanley Cup victories in its history, the **Nassau Veterans Memorial Coliseum** is a beloved fixture of Long Island life. When the owner of the 1972 arena decided to reward fans with a renovation worthy of its storied past, it reimagined the venue with an overcladding that would bring new life to the facility. With a design by **SHoP Architects** and **Thornton Tomasetti**, the new folded-ribbon facade of composite aluminum fins connects to the original structure with a minimum of intervention, ensuring thoughtful reuse of a venue that still has a lot of wins in its future. Read more about it in **Metals in Construction** online.

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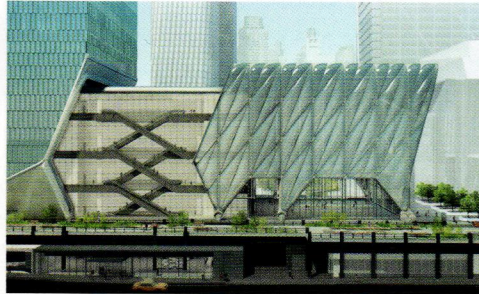
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**Trinity Church**

Architect: Murphy Burnham & Buttrick Architects



**The Shed, NYC**

Architects: Diller Scofidio + Renfro and Rockwell Group



**The Ronald O. Perelman Performing Arts Center at the World Trade Center**

Design Architect: Diller Scofidio + Renfro  
Executive Architect: Gensler



**The Studio Museum in Harlem**

Architects: Adjaye Associates  
Cooper Robertson

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all 2019 AIA New York Design Award Winners



# ACTIVATING COMMUNITY

Photo credit: Ana Slade



This first quarter of 2019 has been an eventful one around the Center for Architecture and AIA New York in general. Focusing on Building Community, the 2019 presidential theme, has led us to concentrate on a handful of new events and reframe some existing traditions.

I strongly believe that the richness and energy of the whole community have not been fully galvanized—particularly when you consider the size of the membership and the number of members who actively engage with initiatives. Three new initiatives coming out of these first three months go directly to the heart of increasing outreach and broadening participation within our community:

**Discover Architecture:** Our Discover Architecture! program offered high-school students career discovery placements at architecture offices around the city. To address the next stage in the development of an architect's career, we have also launched a mentorship program called Torch to build bridges between emerging professionals and our AIA Fellows.

**Advocacy Network:** It has always been our goal for the Chapter to speak with the power and full force of the voices gathered. Whether for issues of logistics or access and outreach, our advocacy work tends to stay within a concentrated group. In the coming months, we'll be creating a more open network that will allow members to get directly involved in the ongoing advocacy efforts as directed by the Advocacy Committee and the Executive Committee. Our objective is to put together a group that is apprised of our ongoing topics of

focus who can become actively involved on an issue-by-issue basis—writing letters, attending advocacy meetings with officials, testifying, etc. Please stay tuned for more details on the rollout of this in the coming weeks.

**Oculus Op-Ed Open Call:** We are thrilled to invite op-ed submissions to be considered for publication in the Summer issue of *Oculus*, which itself will focus on the theme of inclusivity and the multicultural city. Among the nearly 6,000 Chapter members, presumably there are voices, ideas, and views we have not heard. Please submit your thoughts and share your perspectives. For us to really have an active community, ideas and conversation must flow freely and come from all quarters. This new direction will be a great way to bring in and highlight some member voices that perhaps have not been so broadly featured. **Pieces should be no more than 800 words and be submitted by April 22.** Please email your submission in a Word document format to [editor@aiany.org](mailto:editor@aiany.org). We look forward to hearing from you!

In terms of ongoing traditions, our Annual Awards Luncheon is the first of the large-scale Chapter events of the year. We continue to celebrate the “best of the best” here. Our honorees this year—Deborah Berke, Cindy Allen, and Roseanne Haggerty—are trailblazers and icons, each exceptional in her field. This year, however, our honorees also demonstrate and represent a commitment to community that is inspiring and exemplary. Cindy and Roseanne are spotlighted elsewhere in

this issue, and I'm honored to write a few words here about my professional colleague, Deborah Berke.

Deborah, founder of Deborah Berke Partners and dean of the Yale School of Architecture since 2016, is receiving our 2019 AIANY Medal of Honor. The body of work she has amassed through her firm has “a distinct and lasting character,” as it so perfectly states on her website. The thoughtful intellectual direction of her work delivers a clarity and authenticity, a trueness that is focused. At the same time, the close relationship with other visual arts is always evident. Furthermore, the openly collaborative process at her firm is commendable in a field that has historically been dismissive of the collective nature of the design and delivery process. In addition to her work at her firm, Deborah has taught throughout her career and is currently leading the Yale School of Architecture. Her dedication to teaching and passing on her expertise is inspiring. The fact that she has consistently taught while practicing at the highest caliber is a tremendous achievement and example for us all.

Congratulations to all our 2019 honorees! ■

A handwritten signature in dark ink, appearing to read 'Hayes Slade'.

Hayes Slade, AIA  
2019 AIANY President





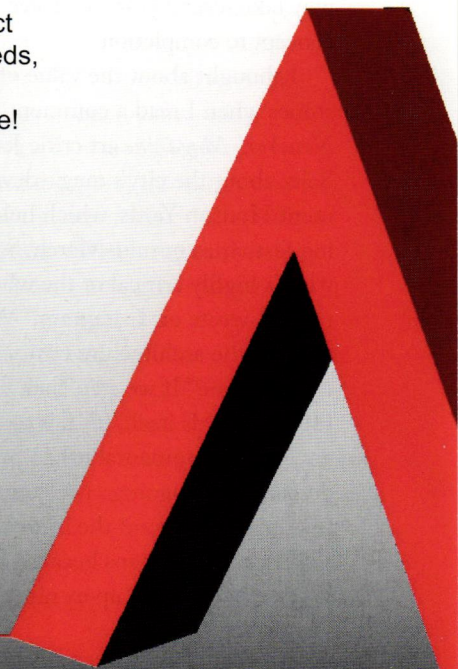
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# CRITICAL MILESTONES

Photo credit: Courtesy of Sara Jayazeri



From left to right: Daria Pahhota and Molly Heintz with committee members Sara Jayazeri and Vivian Lee.

The Women in Architecture and Marketing and Communications Committees co-hosted a sold-out panel discussion in March at the Center, “Success Starts with Strategy: Tips for Fierce Marketing and Communications.” The speakers—Carol Doscher, Tami Hausman, Daria Pahhota, and Yeng Wu—are all top-of-their-game communications professionals from different corners of the architecture world, and I was honored to moderate the discussion, which included topics such as how to command a room and how to work with press. In putting together this special Design Awards issue of *Oculus*, I recalled the comments of Daria, who is chief communications officer at Bjarke Ingels Group/BIG. She underscored the value of celebrating milestones during the life of an architecture project, which may take several years to evolve from concept to completion.

I thought about the value of milestones when I read a comment from *New York Magazine* art critic Jerry Saltz about the city’s mega-development Hudson Yards, which held opening festivities in mid-March. Saltz, who is highly critical of the whole project, wrote on Instagram, “Where were all the architecture critics for the last 12 years?” If we step back from Hudson Yards itself, it’s fair to say that any such monumental urban project demands an ongoing civic conversation that extends beyond the immediate stakeholders. Perhaps because Hudson Yards was conjured up *ex nihilo* on top

of the West Side rail yards by a private developer, a robust public debate on its merits never truly happened—even though all New Yorkers have skin in the game in the form of developer tax incentives and government infrastructure assistance (the 7 train) totaling nearly \$6 billion, according to a recent *New York Times* analysis.

Project milestones over the last decade were missed opportunities to have more in-depth conversations about Hudson Yards at large. As Saltz says, these conversations might have been instigated by architecture critics, yes, but also by architects themselves. In an effort to offer architects a platform to begin conversations like these, *Oculus* is launching an open call for op-eds to be included in future issues, starting with Summer 2019. We’ll select at least one op-ed for every print issue, and also publish these online. **Op-eds should be no more than 800 words and be submitted to [editor@aiany.org](mailto:editor@aiany.org). The deadline for Summer issue submissions is April 22.** The topic is up to you, but perhaps you have something to say about Hudson Yards, professional practice, or another subject that relates more broadly to our Summer issue theme, “The Inclusive City.”

Considering project milestones also led me think that how the industry bestows design awards—primarily on completed work and from submissions—tells only a fraction of the project’s story, which often omits accounts of the hurdles, roadblocks,

and problem-solving that went into ultimately making the project a success. The same goes for awards to individuals. Cindy Allen, editor-in-chief of *Interior Design* magazine, is this year’s Stephen A. Kliment Oculus Award recipient. Most people know Cindy from the polished, lively, and smart publication she produces monthly—a must-read for any professional working in architecture and interiors. Having been involved with the development and writing of a handful of *Interior Design* stories over the years, I’ve seen firsthand how Cindy and her editorial team operate: The standards are stratospherically high, and any image or phrase that doesn’t meet them is redone or reworked until they do. As AIANY President Hayes Slade told me, “She is a tireless advocate for design across disciplines. To say she is enthusiastic would be an understatement.” Beyond the publication (which was a pioneer in establishing an online presence beyond print), Cindy has launched an iconic series of annual international awards and events that celebrate design and, just as importantly, bring design professionals together in a supportive network. Thank you, Cindy, for your vision, leadership, and the untold hours of hard work behind them. ■

Molly Heintz  
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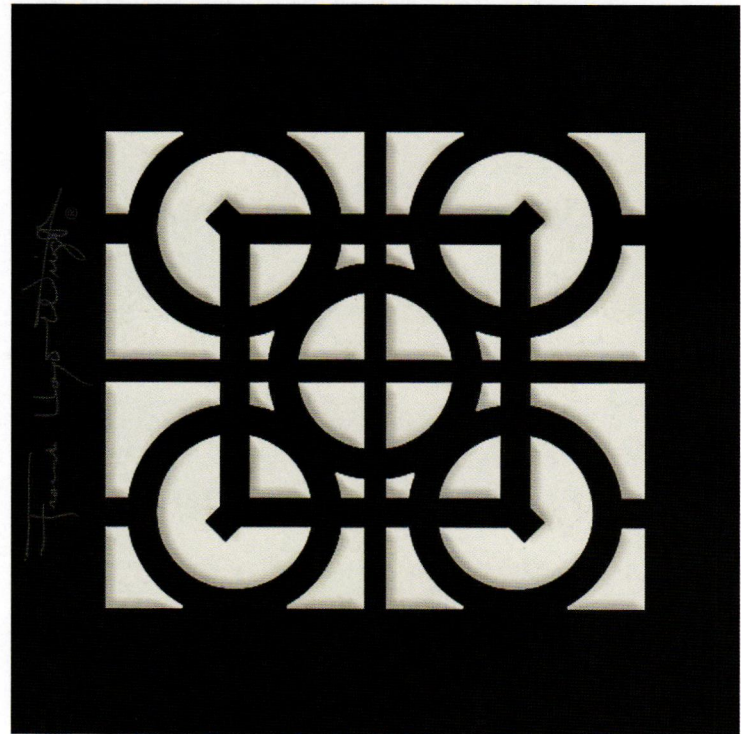
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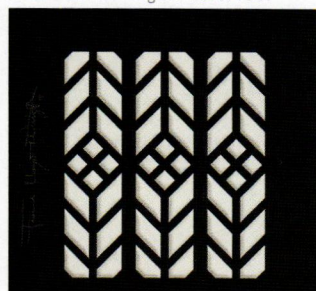
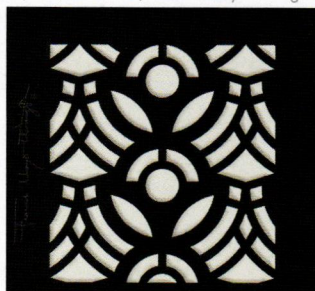
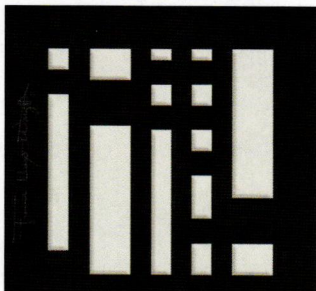
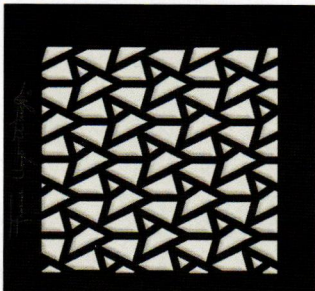
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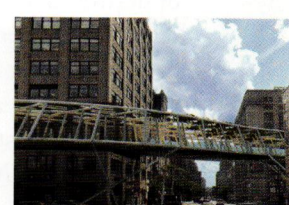
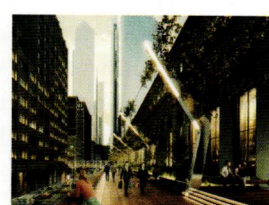
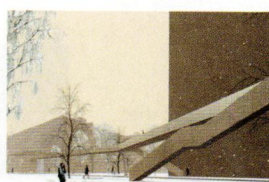
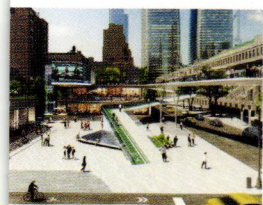
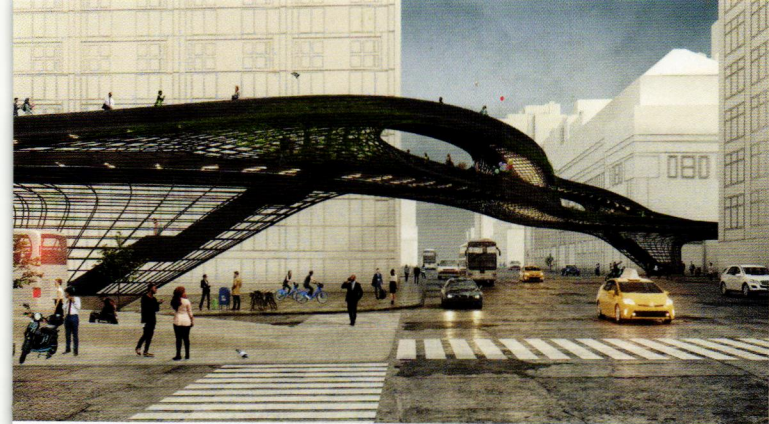
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At top: Three views of winning "Midtown Viaduct" proposal. Bottom row, left to right: "The Nexus," "The Snake," "High Lines," "The Spine," and "Trestle" proposals.



## STREET LEVEL

# MIDTOWN VIADUCT

WINNER, 2019 METALS IN CONSTRUCTION DESIGN CHALLENGE

When Moynihan Train Hall (née Post Office) opens in 2020, it's estimated that 100,000 commuters will exit the building and head directly to their gleaming new offices a few blocks west at Hudson Yards. The 2019 Metals in Construction Design Challenge asked participants to submit a concept to "create a new urban pathway," specifically a pedestrian bridge linking the two sites. A jury of experts in architecture, engineering, and urban design considered 45 qualifying proposals; this year's jurors included Paul Bauer, AIA, LEED AP, principal, Dattner Architects; Enrica Oliva, M.Sc. Struct. Eng., partner and COO, Werner Sobek NY; Benjamin Prosky, Assoc. AIA, executive director, AIANY; and Claire Weisz, FAIA, founding principal, WXY architecture + urban design. Jack Robbins, AIA, LEED AP, principal and director of urban design, FXCollaborative Architects, served as moderator for jury deliberations.

The jury discussed the six finalists on February 25 at the Times Center and announced the winner of the \$15,000

grand prize: a proposal by New York-based DXA Studio with Silman Structural Engineers titled "The Midtown Viaduct," a floating pathway whose lattice-like steel structure appears both delicate and durable. The jury was impressed with the structural and fabrication feasibility of the project, noting that it added to the urban experience while fulfilling its primary function as a pedestrian expressway.

Finalist teams honored at the event included Lissoni Architettura ("High Lines"); Lukstudio ("The Nexus"); Konrad Brzykcy and Bartłomiej Bogdanik ("The Snake"); Andreu Estany, Joan Bardy, and Paul Greenway ("The Spine"); and Cooper Robertson and Werner Sobek ("Trestle"). *Molly Heintz*

### "Midtown Viaduct" DXA Studio Team:

Jordan Rogove, DXA Studio (partner); Wayne Norbeck, DXA Studio (partner); Scott Hughes, Silman (structural engineer); and DXA Studio team members Sarah Keane, Sando Thordarson, Shahab Heidari Faroughi, Roman Falcon, Axelle Zemouli, Ryan Barnette, Brian Hellar, and David Scurry. ■



AT THE CENTER

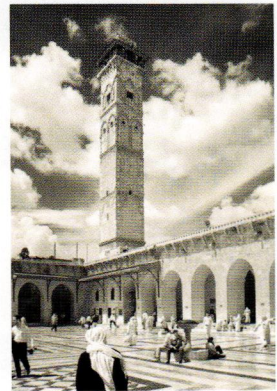
## ON VIEW

Center for Architecture  
536 LaGuardia Place

### Syria Before the Deluge

March 28–July 12, 2019

In 2009 acclaimed architectural photographer Peter Aaron visited Syria and was awed by the rich and diverse built heritage of the country. His monumental shots of Hellenistic and Roman ruins, Ottoman inns, medieval souks, Crusader castles, early Christian pilgrimage sites, and grand mosques are now a tragic documentation of loss. The Syrian civil war began after Aaron's visit, and in the intervening years many of the photographed sites have been severely damaged or destroyed. On view are 48 haunting images of this incredibly ancient part of the world—a place many of us may never have the opportunity to visit safely—that allow us to admire and mourn these magnificent structures that stood for hundreds, and even thousands, of years. **Natalie Dubois** ■



Clockwise from top: Tetrapylon, Palmyra; Courtyard of the Great Mosque of Aleppo; Inside court of the Mosque of Abraham (Ibrahim), Aleppo Citadel.

Photo credits: Peter Aaron

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BEYOND THE CENTER

## ON VIEW

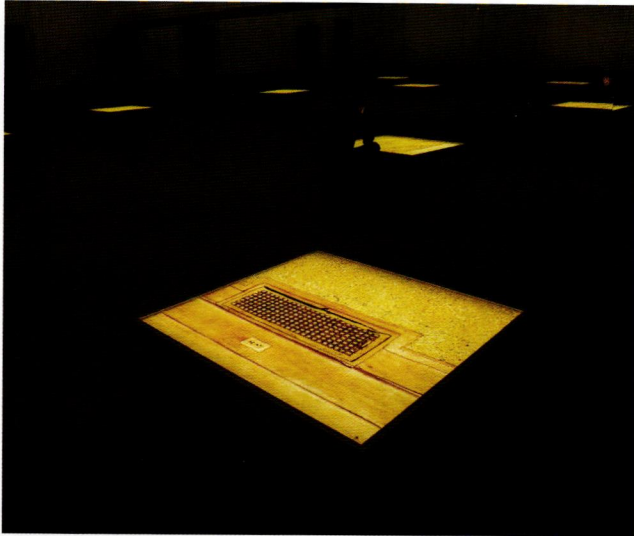
New York City Center  
130 W. 56th St, Fourth Floor

**Répétiteur** by Jorge Otero-Pailos

Harkness Studio

April 29–May 5, 2019

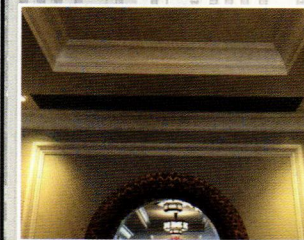
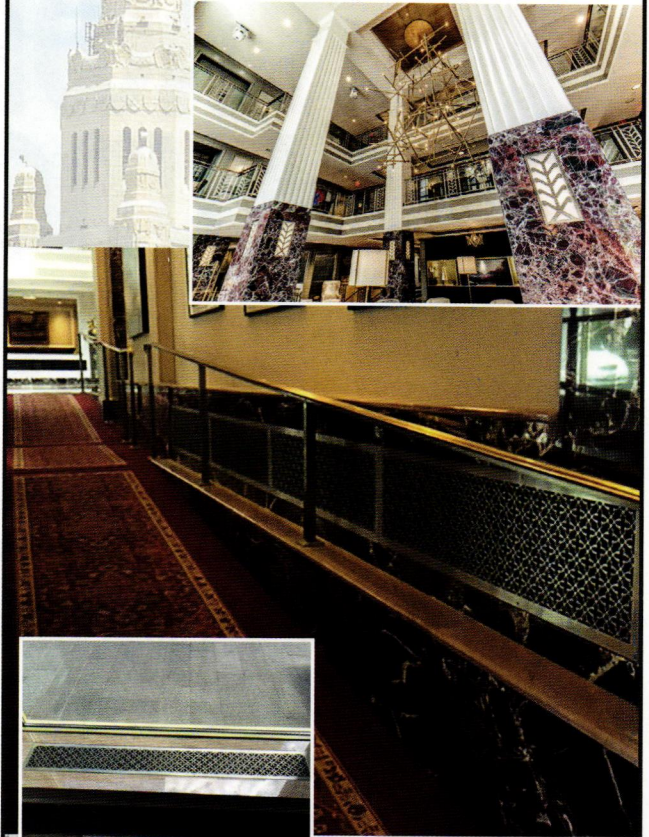
10am–6pm



Memorializing the ephemeral is the goal of *Répétiteur*, one of three visual arts projects commissioned by New York City Center to celebrate its 75th Anniversary Season. Set in the grand practice studio used by Merce Cunningham and his dancers, artist and architect Jorge Otero-Pailos sets out to capture not the polished performance but the process that led to it, characterized by sweat, sound, and the dust and wear of time. Otero-Pailos cast sections of the studio wall using golden latex sheets and then positioned these pieces into six light boxes floating on the studio floor. There, each section was combined with a unique soundtrack of dancers working with Cunningham or his *répétiteurs*—the dance masters who teach a choreographer's work to a new generation. Cunningham's pieces notably required that dancers keep time with their bodies rather than with the music, so the ambient stomps and slaps in the recordings underscore the idea of time while conjuring the relentless physical effort that once animated the space. The installation will be open for a final viewing at City Center from April 29 through May 5, concurrent with the Frieze Art Fair. **MH** ■

Photo credit: SOE studio and Paula Lobo © Jorge Otero-Pailos

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**AIA**  
New York

# HONORS AND AWARDS LUNCHEON 2019

**Congratulations to the  
2019 AIA New York Design Award  
winners and to this year's honorees:**

Medal of Honor

**Deborah Berke**

FAIA, LEED AP

Award of Merit

**Rosanne Haggerty**

Stephen A. Kliment  
Oculus Award

**Cindy Allen**

Please visit the 2019 AIA New York Design Awards exhibition, on view  
at the Center for Architecture from April 15 through June 29.



# 2019 AIANY DESIGN AWARDS

## 2019 Jury

**Carol Ross Barney, FAIA, Hon. ASLA**  
Design Principal, Ross Barney Architects

**Fabrizio Barozzi**  
Partner, Barozzi/Veiga

**Craig Barton**  
Architect, Educator, and Author

**Billie Faircloth, AIA, LEED AP BD+C**  
Partner, KieranTimberlake

**Alessandro Munge**  
Principal, Studio Munge

**Garth Rockcastle, FAIA**  
Founding Principal, MSR Design

**Brigitte Shim, Hon. FAIA**  
Principal, Shim-Sutcliffe

*The jury evaluated each project's design quality, response to its context and community, program resolution, innovation, thoughtfulness, and technique. Submitted projects had to have been completed by AIANY members or architects/designers practicing in New York, or be New York projects designed by architects/designers based elsewhere.*



Photo credit: Samuel Lahoz

On January 14, the jury presented the results of their deliberations at a panel discussion at the Center.

What distinguishes the AIANY Annual Design Awards? In a word, breadth. From a small-scale residence to a vast campus, from a dissolving installation to a ground-up arts center, the 2019 Design Awards jurors did not lack for variety. That spread reflects the New York architecture community itself: operating globally, experimenting constantly, and, as noted by this year's jury, taking risks. When architects and their clients are both willing to take risks by design, the results can be transformative. The jury also commended the level of design research evident in the submissions—work leading to the development of a knowledge base that extends beyond the life of any one project.

In the following pages you'll see snapshots of the 27 projects the jurors found exceptional among hundreds of submittals. Top projects received Honor Awards, with Merit Awards going to other highly competitive projects in the same category. This year, in addition to Architecture, Interiors, Project, and Urban Design, a fifth category of Sustainability was added to the awards program. The jury valued shining a spotlight on sustainable initiatives and performance metrics but noted that, ultimately, sustainable efforts should be the norm, something to be expected and integrated into the design of every project. Across all the winners, the jury selected one outstanding project to receive this year's Best in Competition award: Tata Consultancy Services Banyan Park Campus in Mumbai, designed by Tod Williams Billie Tsien Architects with India-based firm Somaya & Kalappa Consultants.

Congratulations to all the winners! Take a closer look at the projects at the 2019 AIANY Design Awards Exhibition at the Center for Architecture through June 29, or at [www.aiany.org](http://www.aiany.org). ■





# TATA CONSULTANCY SERVICES, BANYAN PARK

MUMBAI, INDIA

**TOD WILLIAMS BILLIE TSIENT  
ARCHITECTS|PARTNERS + SOMAYA &  
KALAPPA CONSULTANTS**

*By Komal Sharma*

Just off the Western Express Highway in Mumbai, a busy artery that connects the south of the city to its developing north, sits Banyan Park, the offices of Tata Consultancy Services. Twenty-three acres of lush green landscape, this surprisingly serene haven houses the brains of the leading information technology company of India.

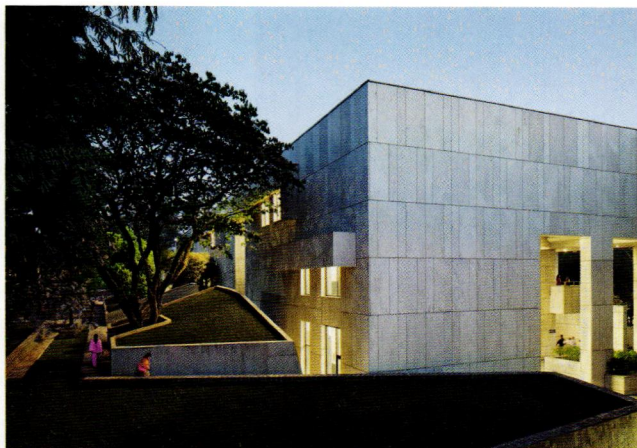
Tata Sons Limited is a legacy company that offers a range of products of services, including steel, automobiles, hotels, phone services, chemicals, watches, and more. Its chairman emeritus, Ratan Tata, is an enigmatic leader, trained in architecture, who has built an empire distinct in its values. When New York-based architects Tod Williams and

Billie Tsien were approached by Tata's team, they were amused and unbelieving, never having worked in India before. But Tata knew their work and sought them out, according to Williams, "because, he said, 'You have respect for the land. You respect craft. And I would like you to build something that is not too hard on the land.'"

For the architects, the next 10 to 12 years were a deep dive into the creative whirlpool that is India, as they experienced its material culture and learned what it means to build there. Williams, Tsien, and their partner, Paul Schulhof, were introduced to Mumbai-based architects Somaya & Kalappa, and from there began a meeting of minds and sensibilities.

The campus opens with a central atrium, which is covered in a canopy of ceramic mosaic tile. It softens the great horizontality of the eight buildings





or blocks that branch out from here, encompassing 450,000 square feet. Clad in an ash-colored Kashmir white stone, each block is a low-set, three-story structure. The buildings include the company's headquarters, an experience

54 species of trees—and 44 species of animals, including a variety of birds and friendly fruit bats—and every existing tree on the site has been saved. The campus slopes from east to west towards the Arabian Sea, resulting in a beautiful

another. The design team cleverly tapped into natural air currents, minimizing the need for air-conditioning. Banyan Park is a beautiful exception to the reckless glass towers that mark real estate development in Mumbai.

And then there is the craft work. The architects traveled extensively through India—to Rajasthan, Pondicherry, Varanasi—discovering skills that could be adapted to Banyan Park. “Brinda [Somaya] introduced us to silversmiths, weavers—crafts you might not relate with architecture. But it made us think about a building that was connected to the land and the people,” remembers Tsien. “We traveled like locals, huddled into auto-rickshaws going through narrow by-lanes of small ancient towns,” recalls Somaya fondly. “The ideas came right from the place, the people, the travels. We went to Jaisalmer and were astonished by the stone-carved *jaalis* [filigree work of ancient Persian origin],” says Williams. That led to one of the most beautiful features of Banyan Park: an elevated verandah-cum-walkway clad on one side in a stone *jaali*. It connects the different blocks and has benches for employees to sit, walk by, and look at the woods outside. It would make an ideal spot to be when the great Indian monsoon comes pouring down. It's nice when architecture doesn't lock you in, but instead nudges you to leave your desk and linger just a bit in nature.

*Komal Sharma is a Delhi-based design writer. An alumna of Parsons The New School for Design, she contributes to Architectural Digest, Harper's Bazaar India, Metropolis and Apartmento.*

**“There was a sense of craft that made the design very specific to this place, as opposed to feeling generic and anywhere.” —Juror Garth Rockcastle**

center, conference rooms, a briefing center, cafeterias, a library, an auditorium, and workspaces for the firm's 2,000-plus employees. Though expansive and volumetric, the Banyan Park complex is notably human scale.

The architecture is configured around the landscape. The site has more than

play between elevation and sunken space. The gardens seep into the offices: Grassy stairs lead out into pockets of greenery, oculi-shaped skylights flood the interior with natural light, and the eye travels from inside to out. The architecture and landscape are stitched together poetically, as if one stanza simply flows into

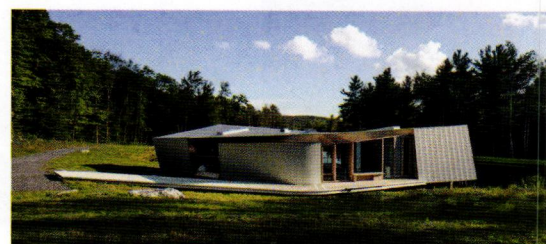
**Tod Williams Billie Tsien Architects | Partners Design Team**

Tod Williams, FAIA, Billie Tsien, AIA, Paul Schulhof, AIA, Shuchi Chauhan, Brian Abell, Anna Andersen, Jenée Anzelone, Martina Bendel, Brent Buck, Kyu Young Huh, Andy Kim, Bryan Kim, David Later, Denise Lee, Ami Mehta, Aurelie Paradiso, Jean Pelle, Jonathan Reo, LEED AP, Elisa Testa, Peter Warren, AIA, Shengning Zhang

**Collaborators**

Somaya & Kalappa Consultants, Sterling Engineering Consultancy Services Pvt. Ltd., Severud Associates, Spectral Services Consultants, Altieri Sebor Wieber LLC, Ravi & Varsha Gavandi, Acoustic Dimensions, Fisher Marantz Stone





# EPHEMERAL EDGE

AUSTERLITZ, NY

DEAN/WOLF ARCHITECTS

The pond embodies the ephemeral aspects of living in this 2,000-square-foot weekend home on a forested hillside upstate. The design is informed by the curving edge of the pond, the torqued banks necessary to construct the pond, the spindly edge of the forest clearing, and the quiet beauty of the panoramic vista in the distance. To capture these bucolic views, the house is curved in plan, with the building's steel structure sitting on concrete foundations along the pond's edge. The curvilinear volume floats on five piers; the first pier stands at the edge of the

pond where the living room deck extends to reach it, while the last is positioned in the pond, allowing the master bedroom and bath to float completely over the water. Amid the radial plan of delicate rebar structural walls, skylights sequentially mark the passage of the sun over the course of the day, filling the intimate spaces of the house with light and shadow. Views into the distance and of the pond are always present. The dining area aligns with the view through the house, joining the table to the larger landscape while occupying an intimate space. *Linda Miller*

**"The interplay between inside and outside is handled in wonderful and unexpected ways."**  
—Juror Brigitte Shim

## Dean/Wolf Architects Design Team

Kathryn Dean, AIA, FAAR, Chris Kroner, Charles Wolf, AIA, Zachary Rousou

## Collaborators

Reed Hilderbrand, Hage Engineering PC, Crawford & Associates, Dan Proper PE SECB, Webster Landscapes, QUADRESIGN Inc.





# FLORAL COURT

LONDON, UNITED KINGDOM

KOHN PEDERSEN FOX ASSOCIATES

An in-depth analysis of the potential of the 30,000-square-foot Covent Garden site led to the creation of Floral Court, a lively mixed-use precinct whose buildings provide a new total floor area of more than 150,000 square feet. Three key themes were realized: improving the public realm through the creation of an entirely new pedestrian route and courtyard; preserving and repositioning historic structures; and replacing non-contributing buildings with contemporary architecture. New passages through a historic 19th-century terrace and a contemporary building connect the formerly

inaccessible interior of the block, now a courtyard, to surrounding routes and venues. The collection of individual projects combines retail, restaurant, and residential uses in an assemblage of contemporary and period buildings. Notably, a former landmarked industrial building has been transformed into a concept store through the insertion of a new skylight to create an enclosed atrium. An unremarkable 1980s office block was replaced with a new contemporary-style building, informed by the brick architecture of the original warehouse district. Adding to the vitality of the area are 45 new residences, located in the new

**“It’s a renovation, but it’s also about how to insert in a sensitive way a new, contemporary architecture in this very historical context.”**

**—Juror Fabrizio Barozzi**

buildings and on the upper floors of historic row houses, whose reimaged period interiors serve as reception and retail spaces. *LM*

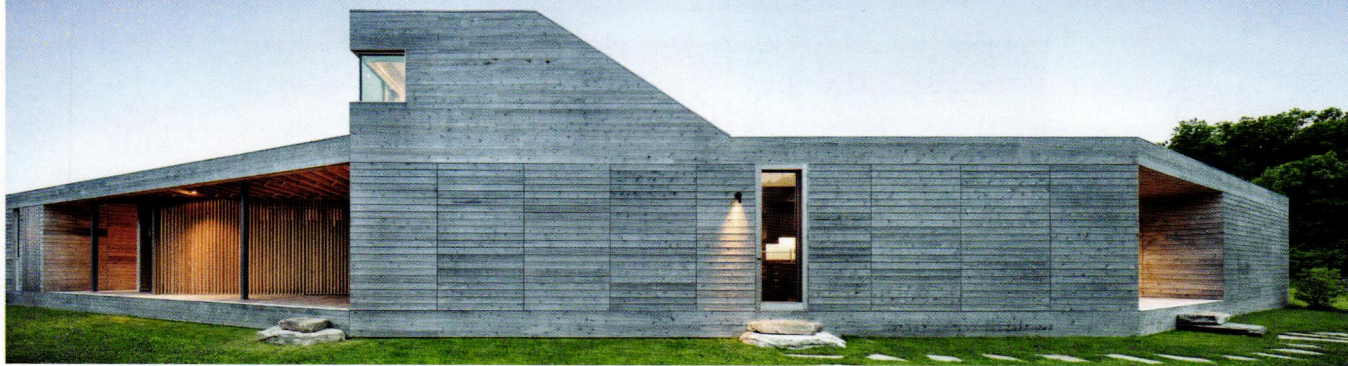
## Kohn Pedersen Fox Associates Design Team

Brian Girard, AIA, RIBA, Lydia Firminger, ARB, RIBA, Alex Miller, AIA, Ascinda Stark, Alison Flaherty, Brian Sheehy, Rachael Samuel, Julian Cross, Michiko Sumi, ARB, Martin Tang, Simon Wimble, Louis Sullivan, ARB, RIBA, Vasilis Ilchuk, Timmy Yoon, Jack Broad, Amrita Raja, Yheu-shen Chua

## Collaborators

Sir Robert McAlpine, Waterman Group, Hoare Lea, Eckersley O’Callaghan, Second London Wall, MOLA, Donald Insall Associates, Arcadis, Publica, Richard Coleman Consultancy, Miller Hare, Soundings, Four Communications, WSP, Gerald Eve, Isometrix, Speirs + Major, Sandy Brown, Amanda Stevenson, David Bonnett Associates, Jeremy Gardner Associates





# SHELTER ISLAND HOUSE

SHELTER ISLAND, NY

CHRISTOFF:FINIO ARCHITECTURE

With the Shelter island House, a year-round residence for a family of four, the architects sought to make a small house feel big. Located on a 2.5-acre sylvan site, the 3,000-square-foot wood-clad house is conceived as three distinct, rectangular volumes. The north volume is for private living and contains the family's bedrooms. The central space is for more public activities, including the kitchen, dining, living, and entry areas. And

the south volume is a guest space and changing area for the adjacent pool. Placed in a seemingly casual relationship to one another, the assembled volumes are unified under a common wooden roof and floor plane, resulting in a series of continuous covered spaces. Though it may seem counterintuitive, the house is sited close and parallel to a neighboring residential site, so in order to maintain a sense of privacy and reinforce the boundary line,



the eastern length of the house is primarily solid. The opposite face of the house is left open to the rest of the property, visually and physically connecting residents to the surrounding landscape. The result is a synthesis of site and structure, and a seamless experience between inside and out. **LM**

**“Once inside the house, you see how it reaches out and becomes more porous and dynamic.”**

**—Juror Garth Rockcastle**

**Christoff:Finio Architecture Design Team**

Taryn Christoff, Martin Finio, FAIA,  
Caleb Linville

**Collaborators**

Hage Engineering PC, Flanders Heating & Air Conditioning, James C. Grimes Land Design, Stephen Horner, Maude Adams, Artisan Construction Associates Incorporated





# SUNY FREDONIA ROCKEFELLER ARTS CENTER ADDITION

FREDONIA, NY

DEBORAH BERKE PARTNERS

SUNY Fredonia Rockefeller Arts Center is hailed as the most significant performing arts venue in Western New York, serving both the campus and the community at large. A two-story, 60,000-square-foot linear addition extends along and beyond an entire side of the original 1968 I. M. Pei and Partners' center. This placement allows the former back and service side of the building to become the new primary entrance, a move that better connects the building to the campus. The new glass-and-zinc addition respects the austere architecture language of the original building, while at the same time making it more transparent and welcoming. Vertical metal fins provide

sun shading and add texture and depth to the façades. As a counterpoint to Pei's cast-in-place concrete construction, the renovation features façades with diagonal striations, a pattern different from the existing building. The addition allows for classrooms, sculpture and ceramic studios, performance spaces for music and dance, and a variety of shops and other shared facilities, including areas for set design and construction. The building's sun-filled dance studio has floor-to-ceiling window walls, which allow rehearsals to be visible to the campus and turn the building into a beacon at night. The project achieved LEED Silver certification. **LM**

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**"It touches lightly on the existing building, and then establishes its own identity on the campus."**  
**—Juror Brigitte Shim**

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#### Deborah Berke Partners Design Team

Deborah Berke, FAIA, LEED AP, Maitland Jones, AIA, LEED AP, Noah Biklen, AIA, LEED AP, Scott Price, LEED AP, Cara Liberatore, Alessandro Preda, Tal Schori, Janine Soper, Renee Vanegas, Barry Yanku

#### Collaborators

Mathews Nielsen Landscape Architects, Silman, Larsen Engineers, Lakhani & Jordan Engineers, Northland Associates, Campus Construction Management Group, PHT Lighting Design, Chris Cooper





## 35XV

NEW YORK, NY

FXCOLLABORATIVE

35XV—a name that plays on the street address—is a hybrid residential-academic building on a 75-foot-wide, mid-block site where Greenwich Village meets Chelsea. With its dual programming mission, the project was accomplished first by acquiring excess air rights and second by making the most of its complex, three-dimensional puzzle through the finessing of challenging zoning and sky exposure plane requirements. A new building for the expanding campus of Xavier High School is now housed in a six-story, 38,000-square-

foot, granite-clad base. This lower portion of the building anchors the design, echoing the low-rise scale of the block's street-wall. Rising above is a sculpted, 19-story tower with a textured façade resembling shingles on its vertical portions. Window placement is staggered like brickwork, the pattern rotating every few floors in a series. The seventh floor is reserved for residential amenity spaces, including a common terrace, while the remaining 18 floors contain a mix of one- to four-bedroom luxury condominiums, totaling 55 units. The building uses



a hybrid structural system with an exposed steel frame at the base, which allows the tower to cantilever 17 feet over the existing school and 36 feet over the rear yard. The project achieved a LEED Silver certification. **LM**

### FXCollaborative Design Team

Dan Kaplan, FAIA, LEED AP, Stephan Dallendorfer, RIBA, LEED AP, Daniel Schmitt, LEED AP, Toby Snyder, AIA, LEED AP BD+C, Nadia Samuelson, AIA, LEED AP BD+C, Alfreda Radzicki, AIA, LEED AP

### Collaborators

Beyer Blinder Belle (Associate Architect), Severud Associates, Van Deusen & Associates, Dagher Engineering, Langan, BNO Design, SEE/Arch LLC, William Vitacco Associates Ltd., Cerami & Associates, Steven Winter Associates, Gilsanz Murray Steficek LLP, Entek Engineering LLC, Construction Specifications Inc., Alchemy Properties

**“The fact that there were two different programs collaborating to create this project was really important.”**  
—Juror Brigitte Shim





# TENEMENT MUSEUM

NEW YORK, NY

PERKINS EASTMAN

Using the fabric of existing buildings, the Tenement Museum preserves and interprets the history of immigration by recalling the experiences of people who lived in the Lower East Side tenements from the late 19th century till the 1970s. The design methodology, per the goals of a 20-year strategic phased plan, was to retain and showcase as much of the existing buildings as possible so they could serve as teaching tools. The challenge was to safely reproduce the conditions that make these buildings historically significant

while remaining responsive to the vision and educational goals of the museum, a National Historic Site. One building that had been boarded up and in ruins was restored after being stabilized. Thanks to extensive research and the use of found objects, the recreated apartments give visitors the opportunity to glimpse the everyday life of immigrant families from different countries. Three separate “dumbbell-style” tenement buildings, built under the rules of the Tenement House of 1879, were stitched together to create 21,000 square feet of

additional inhabitable space. This latest phase of the project is the expansion onto the upper floors of the building that houses the museum’s storefront visitors and education center. The new space provides room for administrative offices and hosts a permanent exhibition, “Under One Roof,” which documents the stories of people who immigrated and lived in the neighborhood post-World War II through the 1970s. **LM**

## Perkins Eastman Design Team

Nicholas Leahy, AIA, LEED AP, Christine Albright, Charles Williams, AIA, Andres Pastoriza, AIA, LEED AP, Amra Kulenovic, LEED AP, Yu-Hwa Lin, LEED AP BD+C, Martin Munter, LEED AP, Yujin Lee, Rebecca Doyle, Meredith Simpson, Lou Bauko

## Collaborators

Severud Associates, Anthony M. Giudice, P.E., Kohler Ronan, CSArch, Plumb Excel Group Engineering P.C., Clinard Design Studio Inc., Russell Design, Constructomics, Kelmar Designs, Fame Construction, Jablonski Building Conservation, potion, Pamela Keech

**“The problem was, how do you highlight elements of the existing building to narrate its history, and then also intervene with a modern program?”**

**—Juror Craig Barton**





# COLUMBIA UNIVERSITY THE FORUM

NEW YORK, NY

RENZO PIANO BUILDING WORKSHOP + DATTNER ARCHITECTS

As the gateway to Columbia University's Manhattanville campus, The Forum welcomes the university community, academic visitors, neighborhood residents, and the public at large. Triangular in plan, the 56,000-square-foot building is the third building on the new campus, adding communication and community to the functions of the first two buildings, which are dedicated to neuroscience research and the arts. The family of buildings visually relate to one another by using similar materials, including a façade

palette of glass, concrete, and metal panels. An exposed steel frame echoes the nearby elevated subway and viaduct structures and is reminiscent of the neighborhood's industrial past; polished concrete flooring, exposed MEP systems, wood, and rough-face concrete block further finish that aesthetic. At street level, the café and information center accommodate exhibitions, events, and community functions. The top two stories contain a 430-seat auditorium, associated meeting rooms, and an academic wing that houses university initiatives. The largely opaque volume of the two-level auditorium is expressed with a pre-fabricated concrete skin with punched windows, while the offices, which require daylight, feature a glazed façade. The visually transparent ground floor is designed to be both conceptually and physically open to the public. The project is pursuing a LEED Gold certification. *LM*

**"It's a building that's able to establish a particular relationship with its surroundings with a little bit of modesty."**

**—Juror Fabrizio Barozzi**

## **Renzo Piano Building Workshop Design Team (Design Architect)**

Antoine Chaaya, DPLG, Serge Drouin, DPLG, AIA, Simon Bastien, Hiroko Nakatani, LEED AP BD+C, Collin Anderson, NCARB, Anouphap Phommachakr, Carol Ruiz, Alhame Saoud, Maurits Van der Staay, Yigit Ergecen, Sunyoung Park, Changuang Sun, Dionysios Tsagkaropoulos, Olivier Aubert, Christophe Colson, Yiorgos Kyrkos

## **Dattner Architects Design Team (Architect of Record)**

Beth Greenberg, FAIA, Catherine Selby, AIA, Daniel Heuberger, AIA, Joon Cho, AIA, Yohan Kim, AIA, Elvira Hoxha, Brian Nesin, AIA, Zoey Wu, Hanson Liu

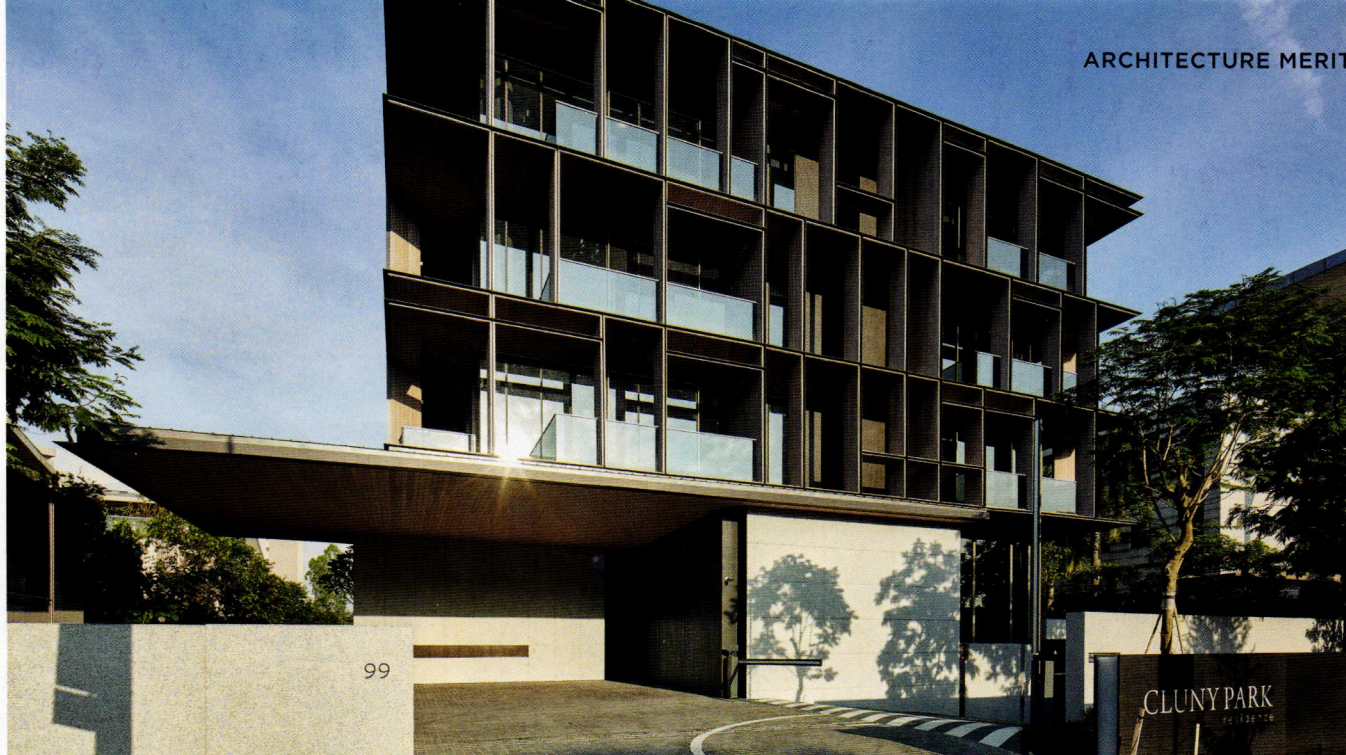
## **Caples Jefferson Architects Design Team (Associate Architect)**

Everardo Jefferson, AIA, Michael Behrman, AIA, Tiffany Urosa, Jessica Paz, Neil Flanagan

## **Collaborators**

AECOM, WSP, Stantec, Mueser Rutledge Consulting Engineers, James Corner Field Operations, Tillotson Design Associates, Front Inc., The Clariant Group, Arup, Cerami & Associates, Aggleton & Associates, Lynstaar, Vidaris, e4 inc., Skanska, Simpson Gumpertz & Heger, Pentagram, Construction Specifications Inc., Davis Langdon, Jenkins and Huntington





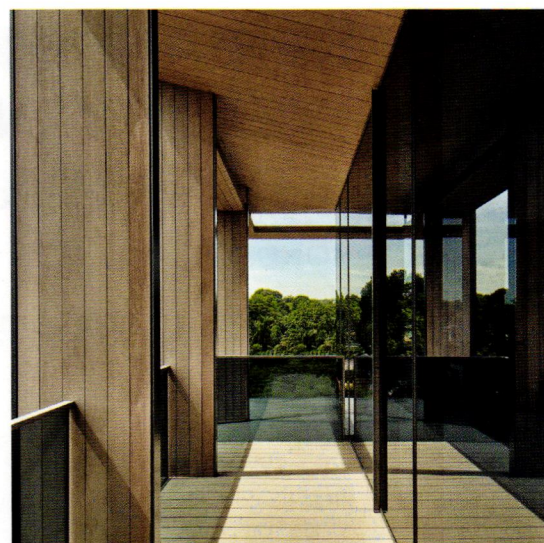
# CLUNY PARK RESIDENCE

SINGAPORE

SCDA ARCHITECTS

Unobstructed views of the Singapore Botanic Gardens, a UNESCO World Heritage site, define the Cluny Park Residence, situated across the street from the gardens in a tropical landscape. Taking advantage of this privileged location, all 52 units in this four-story, 75,300-square-foot building have large balconies that act as true living spaces—a contemporary take on the veranda—and reduce the need for indoor air-conditioning. Inside,

common areas have cross-ventilation thanks to interior courtyards that are open to the sky. Bordering the balconies are angled fins that frame the lush scenery of the gardens and also act as brise-soleils, deflecting harsh rays of the sun and minimizing solar gain. The building's façade is composed of glazing framed by light composite timber trimmed with aluminium. Full-height glazing works to dissolve the division between indoor and outdoor space, visually extending the interior. The units have two or four bedrooms, and all have private elevators. The top two floors house duplex units, allowing for generous double-height living spaces, with even higher ceilings on the fourth story. Ground-floor apartments have private patios and pools, and privacy of the residents is assured by a layer of perimeter planting. Green cements and recycled concrete aggregate are incorporated in the building's structure. **LM**



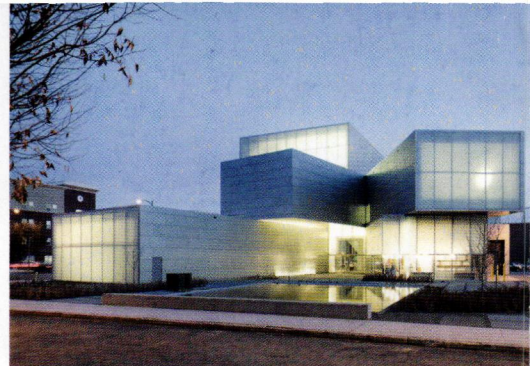
**“We all appreciated just how clean and simple it was, and the planning was very well done.”**  
—Juror Alessandro Munge

**SCDA Architects Design Team**  
Soo K. Chan, AIA, RIBA, MSIA, Malcolm McCulloch, MSIA, Edo Adrianus Kartono

**Collaborators**  
Web Structures, Bescon Consulting Engineers Pte, CCW Associates Pte Ltd, Rider Levett Bucknall LLP, Hock Guan Cheong Builder Pte Ltd., SCDA Landscape, SCDA Interiors







# VIRGINIA COMMONWEALTH UNIVERSITY INSTITUTE FOR CONTEMPORARY ART

RICHMOND, VA

STEVEN HOLL ARCHITECTS

Sited at the city's busiest intersection, the Virginia Commonwealth University (VCU) Institute for Contemporary Art (ICA), also called the Markel Center, forms a luminous glass and titanium-zinc gateway to the campus. The city-facing entrance is defined by a performance space that intersects with the double-height Forum, a 33-foot-tall programmable space that acts as the heart of the building. Joining this central space is a forked plan containing four galleries inspired by the concept of "forking time," a notion suggesting that many different timelines may

exist simultaneously, rather than as one common, linear thread. The first floor contains a 4,000-square-foot gallery, a café, a shop, and a 240-seat auditorium for film screenings, theater and music performances, lectures, and other programs. On the second floor are two galleries and a terrace for site-specific installations, and on the third is an additional gallery. Geothermal wells provide heating and cooling energy for the building, and four green roofs absorb stormwater, offset carbon emissions, and maximize insulation, reflected in the building's LEED Gold Certification.

Propelled by VCU's top-ranked School of the Arts, the ICA's architecture provides a venue for a variety of performing arts and community events that engage the university, the city, and beyond. And, because the museum is a non-collecting institution, the only work that is permanent is the building itself. *LM*

## Steven Holl Architects Design Team

Steven Holl, FAIA, Chris McVoy, Dominik Sigg, Dimitra Tsachrelia, Garrick Ambrose, Rychiee Espinosa, Scott Fredricks, Gary He, Martin Kropac, JongSeo Lee, Yasmin Vobis, Christina Yessios

## BCWH Architects Design Team

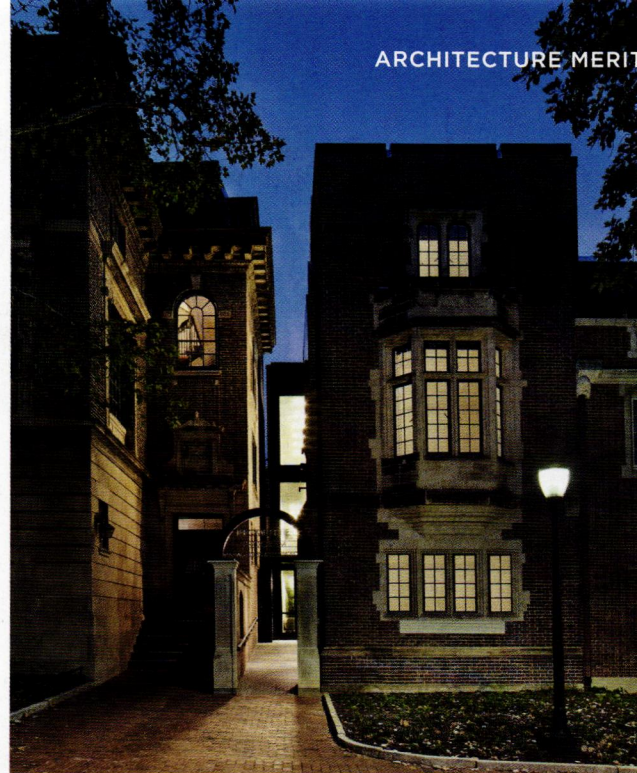
Charles Piper, Bo Fairlamb, Jason Dufilho

## Collaborators

Silman, Arup, Ascent Engineering Group, Vanasse Hangen Brustlin, Michael Boucher Landscape Architecture, L'Observatoire International, Convergent Technologies Design Group Inc., Theatre Projects Consultants, Sustainable Design Consulting, Gilbane Inc.

**"Its primary public interface is on one corner, with tentacles that go out; it's in a short form now, but it has the capacity to grow."**—Juror Garth Rockcastle





# UNIVERSITY OF PENNSYLVANIA DEPARTMENT OF MANAGEMENT & TECHNOLOGY

PHILADELPHIA, PA

STUDIO JOSEPH

Built as a private residence in the late 1800s, the building that now houses the dual-degree technology and business program had undergone multiple renovations and suffered damage over the years. The 8,500-square-foot University of Pennsylvania Department of Management & Technology building is wedged between two designated landmarks along a tree- and brick-lined pedestrian thoroughfare. The intent of the project was to restore historic elements, including the circa-1920s American Gothic façade. The renovated façades, laid in a staggered, soldier course bond pattern, are a juxtaposition of black metal panels and glass with manganese iron-spot brick—the latter a nod to the mostly brick campus. The remainder of the structure, irrevocably compromised,

necessitated the insertion of new construction into the existing footprint. A major design challenge was to rectify the problematic access presented by an alleyway entry and the lack of natural light to the interior. Given the long, narrow configuration of the site, one way to increase transparency was by insertion of two-story spaces and large areas of glass while stacking the core along the wall. Interior planning features an efficient circulation core with scissor stair and multi-height volumes at the center, affording light and visual transparency throughout. A smart classroom with retractable walls, individual and group study areas, a conference room, and open lounges predominate over enclosed, single-use rooms. The project achieved a LEED Gold Certification. *LM*

**“This project acknowledges the integrity of the existing public thoroughfare and the existing fabric of the building, as well as the need for the university to add more program space.”**  
—Juror Craig Barton

#### Studio Joseph Design Team

Wendy Evans Joseph, FAIA, LEED AP, José Luis Vidalon, Chris Raeburn, RIBA, Chris Good, Rafael Herrin-Ferri, AIA, Robin Taff, Jade Jiambutr, Wonwoo Park

#### Collaborators

Scott Henson Architect (Preservation Architect), DAVID RUBIN Land Collective, CVM Engineers, Knollwood Consulting LLC, Bruce E. Brooks & Associates, Langan, Tillotson Design Associates, Jensen Hughes Associates, Re:Vision, Construction Specifications Inc., Becker & Frondorf, P. Agnes Inc.





# EMPIRE STORES

BROOKLYN, NY

STUDIO V ARCHITECTURE  
+ S9 ARCHITECTURE

For the last half century, seven 19th-century masonry warehouses lay abandoned until a City of New York-sponsored competition resulted in their adaptive reuse as Empire Stores. The revitalized structure is a now a destination with 450,000 square feet of office, retail, dining, and cultural spaces. The “anarchitecture” of artist Gordon Matta-Clark inspired the slices of public space through the building and the walls, reminiscent of Piranesi’s Carceri drawings that feature a sequence of spiraling stairs, bridges, and terraces. Contemporary steel additions rest on the original timber structure, and a

massive matte foundation was slid under the stone walls to replace decayed timber piles. A four-story, open-air courtyard excavated from the center of the building serves as a large public space with retail and eateries. Glass curtain walls line the courtyard, blending contemporary and historic to make visible the building’s striations. As a nod to the building’s origins as a coffee warehouse, chutes and hoisting wheels remain in view. The Brooklyn Historical Society’s satellite exhibition space occupies the second floor, five floors of open office space sit above, and the landscaped rooftop, accessible from the courtyard, features a

two-story contemporary addition. With a new pedestrian passageway carved through it, the building now provides a connection between the waterfront and the DUMBO neighborhood, rather than being a barrier. The project achieved a LEED Silver certification. **LM**

## STUDIO V Architecture Design Team

Jay Valgora, AIA, AICP, LEED AP, John McCallum, AIA, Gordon Wilhelm, AIA, Guido Furlanello, Gianfranco Cerini, Sishir Varghese, Andy Wu, Zongye Lee

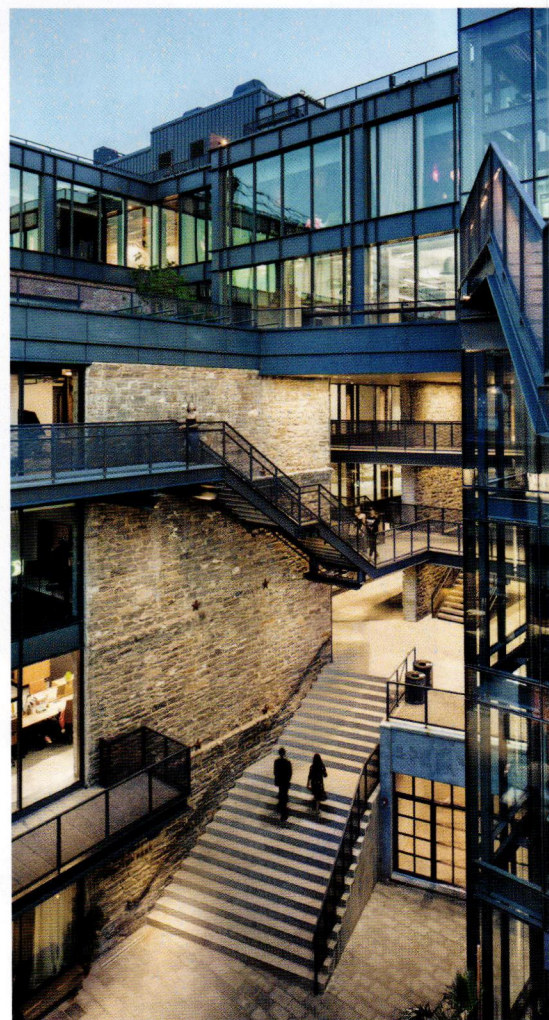
## S9 Architecture Design Team

Navid Maqami, AIA, LEED AP, John Clifford, Sital Patel, AIA, LEED AP, Carl Yberg, Yu Duk So, George Chin, Daniel Cheng, Rolex Pinzon, Julia Stokien, Bhushon Mondakar

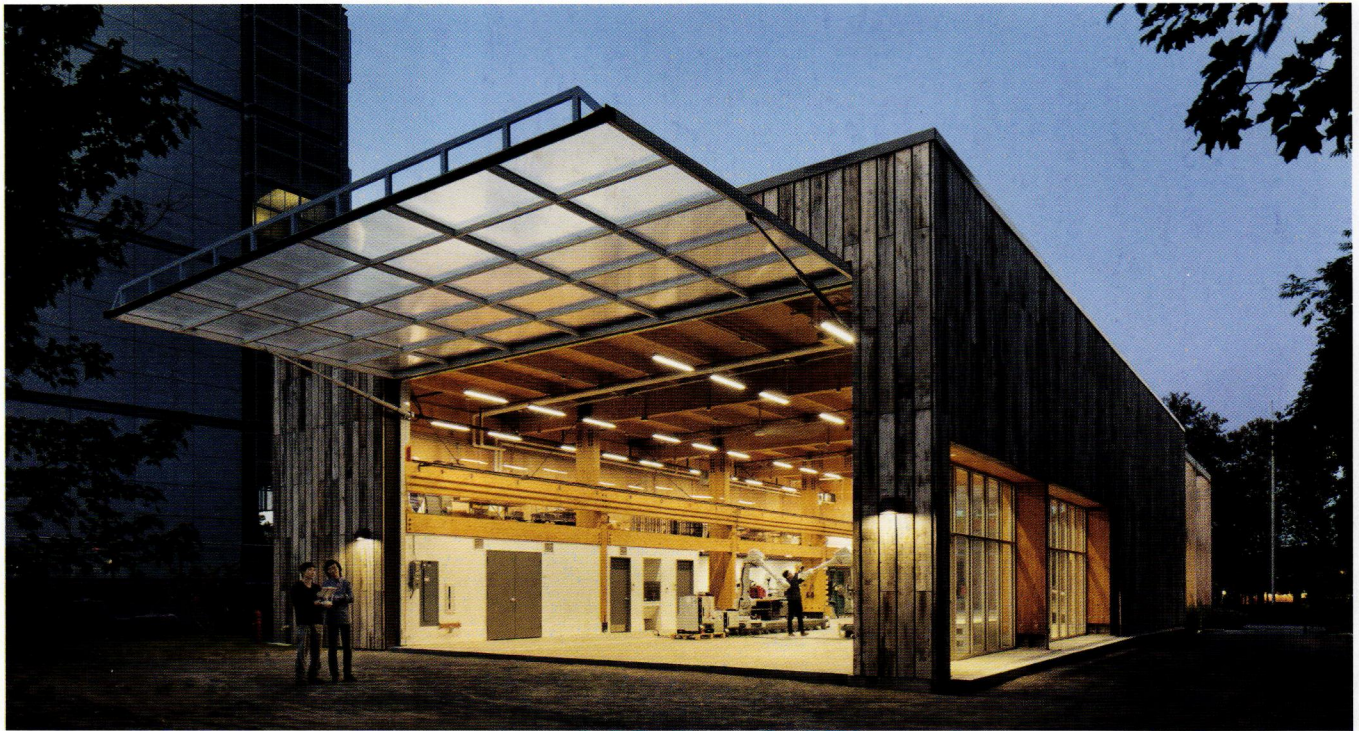
## Collaborators

Perkins Eastman (Associate Architect), Future Green Studio, Silman, Mottola Rini Engineers, RA Consultants LLC, Tillotson Design Associates, Code Consultants Professional Engineers PC, Spiegle Architectural Group, MJM Associate Construction, Higgins & Quasebarth & Partners

**“That slice exposed a new inner world and relationship to the outer layers, which was important to the project’s success.” —Juror Garth Rockcastle**







# PRINCETON UNIVERSITY EMBODIED COMPUTATION LABORATORY

PRINCETON, NJ

## THE LIVING

Just as biologists use an electron microscope to study organisms, architects will use the Embodied Computation Laboratory to study buildings and construction systems and to experiment with new technologies. Commissioned by Princeton University's School of Architecture, the 7,500-square-foot building is located on a site that has a history of architectural innovation, including Buckminster Fuller's first geodesic dome. A model for new approaches to sustainability and low-carbon features, the lab features a heavy timber superstructure that supports a five-ton overhead gantry crane, and a façade built from reclaimed, local scaffolding boards. The façade boards are computationally sandblasted, showcasing advances in machine

learning computation and the capacity to create new types of aesthetic experience from traditional materials. Intentionally left incomplete, the structure becomes an ever-evolving framework: an "open source building" that can adapt in tandem with rapid advances in architectural building technology and changes in pedagogy. The project includes a flexible plan, an incomplete open frame to host new envelope systems, a "quick release" façade system to allow swapping and testing of different panels, and a mechanical system with sensors and "plug-and-play" equipment and heat sources. The space is conducive to cross-disciplinary research in automated construction, embedded sensors, feedback systems, geothermal wells, energy harnessing, and wall and roof prototypes. **LM**



**"The execution is exemplary. It's a series of extremely simple volumes, intentionally delineated to change over time."**

**—Juror Billie Faircloth**

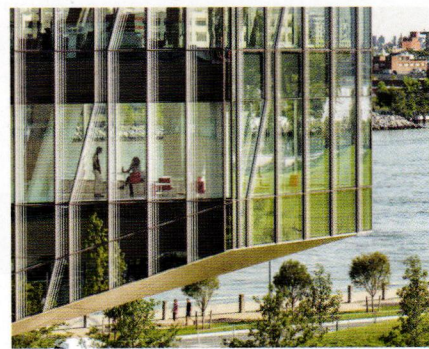
### The Living Design Team

David Benjamin, John Locke, AIA, Danil Nagy, Ray Wang, Jim Stoddart, Lorenzo Villaggi, Damon Lau, Dale Zhao

### Collaborators

NK Architects (Architect of Record), BuroHappold, Faithful+Gould, Big Reuse, Evan Eisman Company, Axel Kilian, Forrest Meggers, Epic Construction, Van Note-Harvey, CraneBuzz





# CORNELL TECH TATA INNOVATION CENTER

NEW YORK, NY

WEISS/MANFREDI ARCHITECTURE/LANDSCAPE/URBANISM

From vantage points along the East River, the exterior of the Tata Innovation Center at Cornell Tech on Roosevelt Island appears to be completely transparent. In fact, the façade is 40% transparent and 60% opaque, the ratio considered to be the “sweet spot” for sustainable

light-filled circulation areas encourage social interaction and collaboration, such as the entry gallery with its terraced lounges and generously proportioned wood stairs. A third of the seven-story, 235,000-square-foot building accommodates the university’s studios, classrooms,

rooftop, sheltered by a solar energy-generating canopy, provides an outdoor gathering and event space. Outdoors at ground level, retail and social spaces sit beneath two 80-foot cantilevers, whose five-foot-tall steel trusses were inspired by the structure of the Queensboro Bridge. Designed to anticipate environmental challenges such as rising sea levels, the entry floor rises seven feet above the 100-year flood plain. The project is built to LEED Silver standards. **LM**

**“The interior is incredibly well executed as a series of cascading public spaces.” —Juror Billie Faircloth**

design. It is composed of thermally efficient transparent units and highly insulated, opaque shadow box units. The building’s shape and split floorplate ensure that all occupants enjoy natural daylight. Central,

event spaces, and labs with the latest fabrication, electronic, and robotics technologies. A mix of technology-focused start-ups and established companies are located on the upper levels, and an accessible landscaped

## WEISS/MANFREDI Design Team

Marion Weiss, FAIA, Michael A. Manfredi, FAIA, Mike Harshman, AIA, Joe Vessell, AIA, Pierre Hoppenot, Heather McArthur, Sergio Saucedo, Catherine Qi, Todd Hoehn, Lee Lim, Andrew Ruggles, Joe Vessell

## Collaborators

Thornton Tomasetti, Jaros Baum & Bolles, Heintges, Renfro Design Group, Arup, Turner Construction, Brooklyn Grange





## NEW YORK PUBLIC LIBRARY 53<sup>RD</sup> ST. BRANCH

NEW YORK, NY

### TEN ARQUITECTOS

The 30,000-square-foot New York Public Library 53rd Street Branch occupies the base of a 40-story hotel, with one story at grade and two below. A glass façade at street level reveals amphitheater-style seating that can accommodate up to 250 visitors for lectures, films, and live performances. Tiers of oak bleachers face a large-format

multimedia wall placed directly under the street-side windows. Running alongside the seating, a staircase leads belowground, where the library wraps around the tower's structural core. Floors are visibly connected to bring light and views to the deepest corners of the space. The adaptable open plan and integration of books, art, and technology engage library-goers by providing an accessible, intuitive landscape that includes a variety of public and private spaces. At the lowest level is an 11,000-square-foot reading room containing over 20,000 books. The library also features a 120-capacity community room that can be divided for classes and programs; a street-level “grab and go” area where patrons can easily access books on hold or browse through

popular titles; a children's room; and a “laptop bar,” a popular spot that overlooks the amphitheater. In a dense and bustling area of Midtown, the branch provides much-needed public space that benefits the local community and tourists alike. The design won a Merit Award in the Unbuilt Projects category in the 2013 AIA NY Design Awards. **LM**

#### TEN Arquitectos Design Team

Enrique Norten, FAIA, Andrea Steele, AIA, Joe Murray, James Carse, AIA, AICP, LEED AP, Wook Kang, Erik Martinez, Ekta Desai, Andrew Deibel, Sebastian Gutierrez, Harry Byron, Hannah Lee, Dichen Ding

#### Collaborators

WSP Cantor Seinuk, Consentini Associates, Van Deusen & Associates, HLB Lighting Design, Milrose Consultants, lally acoustical consulting, Construction Specifications Inc., 2x4, Faithful+Gould, Turner Construction, WSP Flack + Kurtz

**“Just by working with the section, the project is able to transform an interior space into a very public space.” —Juror Fabrizio Barozzi**





# TURNSTYLE

NEW YORK, NY

## ARCHITECTURE OUTFIT

Turnstyle is the privately funded retail transformation of a heavily traversed public passageway below Manhattan's busy Columbus Circle into a vibrant shopping, eating, and gathering space. The 365-foot-long, mezzanine-level concourse connects Columbus Circle subway stations to sidewalk entries and several office buildings. The goal was to bring a street-level urbanism while appreciating the passageway's different

functions. Rather than a destination, it is a place that travelers inhabit briefly but frequently; as part of a routine, it builds in one's memory to become an important urban space. The celebration of the site's distinct features aims to create an urban place that draws people and sustains businesses.

The designers stripped away familiar MTA paraphernalia to show off the century-old beams, columns, and vaults with white paint and warm light. The decorative metal "spine" screens pipes and conduits with an openwork pattern derived from the station's historic tiles. Glass storefronts with transoms allow the vaults to pass over stores, providing a feeling of spaciousness. Illuminated blackened steel signs identify the stores, and colorful flooring, kiosks, and tables mark where people can pause to eat, talk, or buy something. These and other features bring a street-level vitality to the space. **LM**

**"These are always such compressed spaces, but the team used mirrors and other elevated interjections to create a dynamic, kinetic space."**  
—Juror Garth Rockcastle



**Architecture Outfit Design Team**  
Thaddeus Briner, Marta Sanders, AIA,  
Stephen Nielson, Stephanie Jones

**Collaborators**  
BuroHappold, Lighting Workshop,  
Design 2147, PS New York, Urban Projects  
Collaborative, ZDG LLC





# OCULI HOUSE

NEW YORK, NY

O'NEILL ROSE ARCHITECTS

One major shortfall of the brownstone typology is that very little daylight reaches the center of the building. The typical response to this limitation is to place functions such as closets and bathrooms at the center, since they do not require natural light. This design brings daylight into and through the heart of a historic, five-story, 5,000-square-foot brownstone. The boldest move is the addition of two elliptical oculi, their shape inspired by Isamu Noguchi sculpture. They fill the new penthouse space with light that spills down the stairwell, which gradually widens as one ascends the staircase. Light also filters through the foyer and

the large glazed openings of the new three-story back wall. Terraces on the front and back of the penthouse let visitors experience the oculi as abstract forms.

An expression of two types of craftsmanship, the oculi are designed using precise 3D computer modeling, and then constructed with traditional plastering techniques. This intersection of digital and handmade is also evident in the kitchen's stone wall: Each of its nine pieces of stone was digitally patterned and cut so that the natural veining of the individual pieces creates a visual landscape across the width of the wall. *Richard Staub*



**O'Neill Rose Architects Design Team**  
Devin O'Neill, Faith Rose, AIA, Kathryn Ballo, Chaiyu Liu

**Collaborators**  
Ross Dalland PE, D'Antonio Consulting Engineers, ABR Molding, Pamela Power Design, Keryn Kaplan

**"The detail and the quality of light are mind-bending."  
—Juror Carol Ross Barney**





# CHELSEA PIED-À-TERRE

NEW YORK, NY

STADT ARCHITECTURE

The design challenge in creating the Chelsea Pied-à-Terre apartment was to realize the wish list of the clients in a small (580-square-foot) space. The couple, who permanently reside in Vancouver, British Columbia, wanted their East Coast home to have a robust working kitchen, so the architects opened what had been a cramped, enclosed kitchen and reoriented it to take advantage of the living room's daylight. New pale oak herringbone and large-format terrazzo tile floors define the living and kitchen/bathroom areas respectively. To mitigate their reaction to downtown Manhattan's concrete environment, the clients also requested

a landscape feature. After much consideration, the designer proposed a "landscape" in the form of a custom, hand-painted wallcovering, which also serves as the space-defining canopy and headboard wall for a bed inspired by the Dutch Renaissance architect Hans Vredeman de Vries.

A gold-leafed ceiling creates a luminous sky above the bed, while the deep green field anchors the headboard wall. When privacy is not a concern, the canopy bed becomes a visual focal point from the open living room. As needed, two large acid-etched glass doors close but still allow diffused natural light to filter through the apartment. *LM*



**STADT Architecture Design Team**  
C.R. Kitterman, AIA, Issac Harding

**Collaborators**  
Clarke Construction Consultants, Calico Wallpaper, Killowen Construction Inc.

**"The minimalism in the material selections is the main contributor to the success of the project. Showing restraint was, I think, brave on the part of the architect." —Juror Alessandro Munge**





# CLAUS PORTO

NEW YORK, NY

## TACKLEBOX ARCHITECTURE

A modest early-1800s building in Manhattan's Nolita neighborhood is the location for the first international retail store for Claus Porto, the 131-year-old Portuguese fragrance house. Occupying its 550-square-foot ground floor is a faceted, 42-foot-long

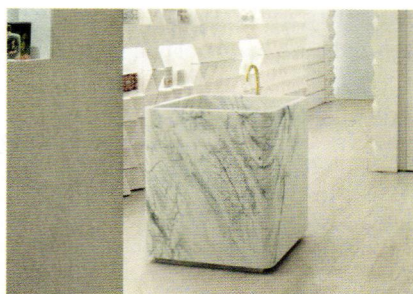
freestanding archway where visitors may immerse themselves in the perfumery's special scents and products. References to Portuguese architecture and craftsmanship abound, beginning with subtle references to the city of Porto's São Bento train station, whose arched entrances serve as a welcoming gateway to travelers. The station is also famous for the intricate *azulejo* tilework on the walls of its central hall, depicting important events from Portugal's history. This tilework inspired the store's 1,500 diamond-shaped tiles, milled from Portuguese cork and then whitewashed, leaving the cork's texture still visible. Carved

"The interior architecture of the space is perhaps as powerful as the product, but the product still stands out, and that's a big success." —Juror Alessandro Munge

cork niches hold Claus Porto's decoratively wrapped products and suggest the timeless spirit of craft and ingenuity that have defined the brand. Since one of the company's products is hand soap, there is a monolithic wash basin, carved from a single block of Estremoz marble that stands in contrast to the textured walls. It is at the heart of the space, a celebration of the ritual of daily cleansing. **RS**

**Tacklebox Architecture Design Team**  
Jeremy Barbour, AIA

**Collaborators**  
Henderson Engineers, LOOP Lighting, Digifabshop, Amorim Cork, CODE LLC, TMF Construction LLC, Anne-Margreet Honing







# INVESTING IN OUR FUTURE: HOW SCHOOL MODERNIZATION IMPACTS INDOOR ENVIRONMENTAL QUALITY AND OCCUPANTS

WASHINGTON, DC

PERKINS EASTMAN

How do you demonstrate the impact of well-designed school buildings on learning outcomes and on student and teacher health and well-being? A research study of the District of Columbia's renovated schools accomplished that by evaluating and quantifying the benefits of the school district's modernization efforts.

To improve learning environments, staff satisfaction, and student performance, the District of Columbia completed full renovations of many of its older school buildings. The goal was to create high-performance, 21st-century learning environments. The study looked at the perceived satisfaction of both students and

**“This is actually a contribution to the profession that needs to be recognized. It’s not just a body of work, but methods that can be used by designers for our clients.”**  
—Juror Billie Faircloth

faculty, on-site measurement of Indoor Environmental Quality (IEQ), and archival data collected by the school district. Using these factors to compare modern-

ized and older facilities, the research team could assess just how well the modernization efforts succeeded in improving the learning environment. This study supports continued funding to update the school building stock, using high-performance design criteria to protect the health, well-being, safety, and satisfaction of those who teach and learn in school buildings. **LM**

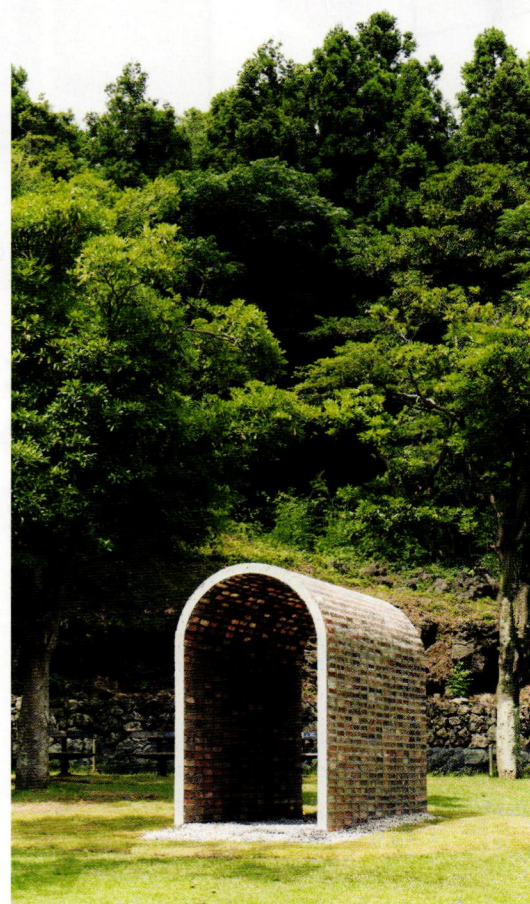
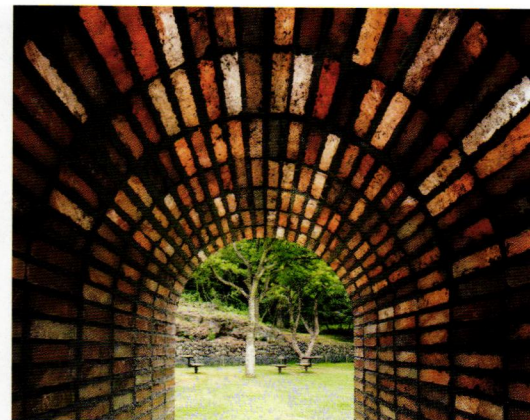
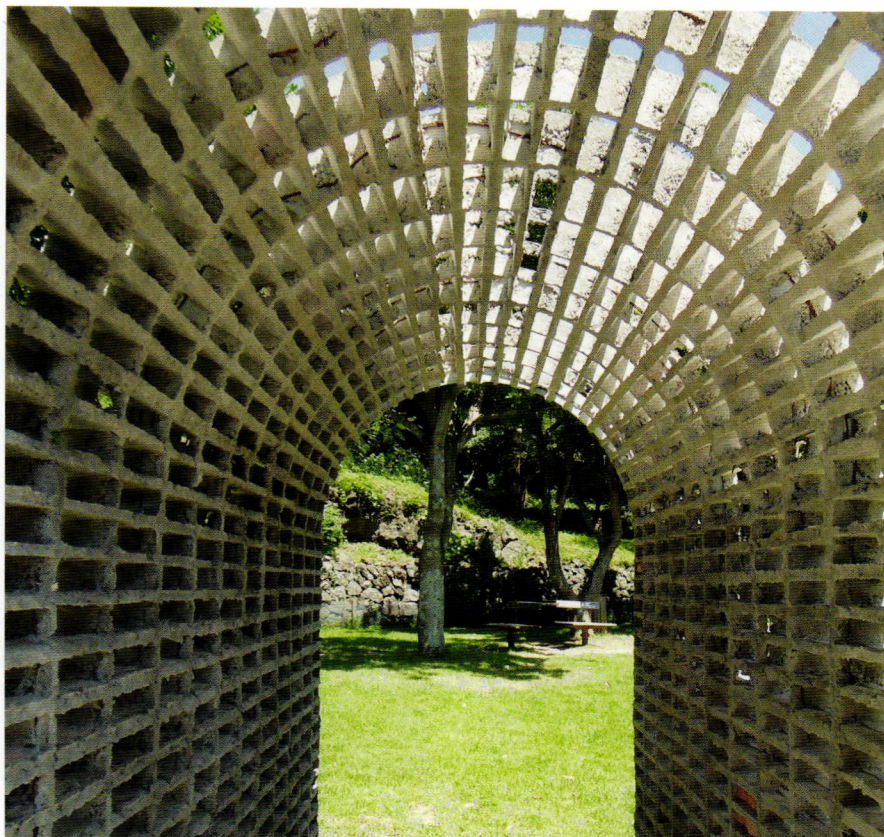
#### Perkins Eastman Design Team

Emily Chmielewski, EDAC, Katie Herber, LEED AP ID+C, ND, EDAC, Heather Jauregui, LEED AP BD+C, O+M, CPHC, Sean O'Donnell, FAIA, LEED AP

#### Collaborators

District of Columbia Public Schools (Strategic Research Partner), Patrick Davis, J+J Flooring Group, Lance Kruse





## DISSOLVING ARCH

JEJU ISLAND, SOUTH KOREA

STPMJ

Jeju Island, South Korea, is the site for Dissolving Arch, an installation designed to respond to the weather and in particular to the island's rainy and humid summers. The form is straightforward: an arch that is eight feet high, 10 feet long, and four feet wide, constructed of rock-salt bricks and cement mortar. Exposure to the rain erodes the salt bricks, leaving behind an open grid of mortar.

The architects' curiosity about the composition of bricks and their use prompted the installation. What would it mean to use salt bricks, a material that is opposite to a clay brick's density and solidity? Salt bricks, which are light-permeable and will melt in contact with water, transmitted light inside the arch

and gradually dissolved because of the island's rainfall. To expedite the process, the surface of the salt bricks was scored, increasing the rain's frictional force, and the cement was reinforced with steel wires. At summer's end, what was left behind was a skeletal arch of mortar that allowed light to come directly in and offered views outward of the surrounding parkland. It is a transformed installation in a permanent form. **RS**

### stpmj Design Team

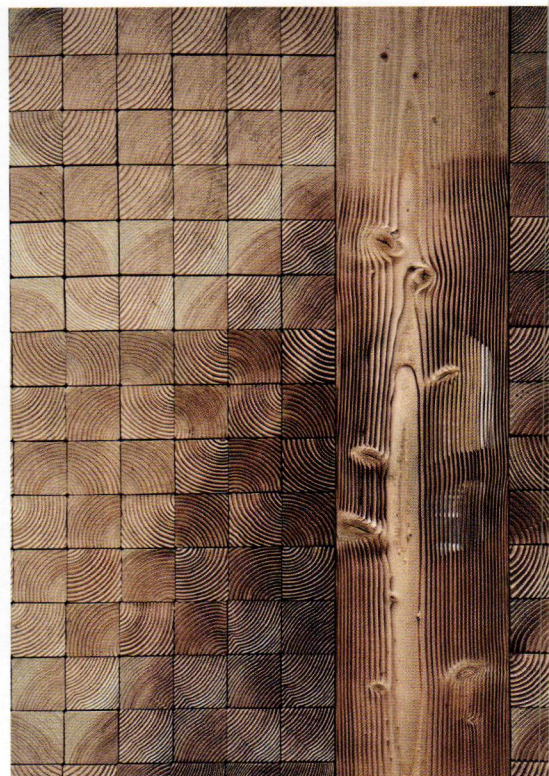
Seung Teak Lee, Mi Jung Lim, AIA, Seung Yeon Han, Jeong Ho Kim, Sung Min Kim

### Collaborators

Centum Engineering

**“This is a great example of an experiment and an experience that one imagines, but never realizes: void-filled masonry.” —Juror Billie Faircloth**





# SUBCULTURE: MICROBIAL METRICS AND THE MULTI-SPECIES CITY

NEW YORK, NY

## THE LIVING

Cities have their own diverse ecosystems, and just as humans have gut microbiomes made up of trillions of microbes, cities have urban microbiomes. This project involves an experiment in “urban metagenomics,” which includes measuring and designing for the 99% of life in cities that is invisible to humans. The 2018 installation *Subculture* at the Storefront for Art and Architecture made that data visible through a façade that hosted microbes and facilitated the collection of genetic material. The project also included a biology lab that sequenced DNA from the façade and other sites, and an automated visualization compar-

**“It’s a celebration of the nature of the material itself.”**  
—Juror Garth Rockcastle

ing the gut biomes of different city neighborhoods.

A team of biologists, technologists, and fabricators developed a new approach to creating a bio-receptive building material to host diverse and beneficial microorganisms. Grids of four-inch by four-inch wood tiles, eroded through sandblasting at vari-



ous depths to create separate microclimates, transformed Storefront’s façade. It became a demonstration of buildings as stewards for the urban microbiome, and showed how unconventional uses of common building materials can help drive a new bio-receptive era. Just as we consume probiotic food to stay healthy individually, we eventually may design “probiotic architecture” to stay healthy collectively. **RS**

### The Living Design Team

David Benjamin, John Locke, AIA, Danil Nagy, Damon Lau, Dale Zhao, Ray Wang, Jim Stoddart, Lorenzo Villaggi

### Collaborators

Kevin Slavin, Dr. Elizabeth Henaff, Evan Eisman Company





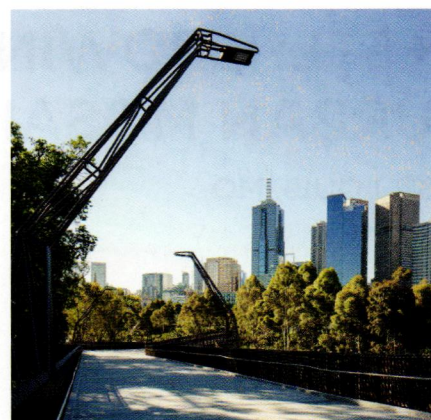
# TANDERRUM BRIDGE

MELBOURNE, AUSTRALIA

JOHN WARDLE ARCHITECTS  
+ NADAAA

The new Tanderrum Pedestrian Bridge links Birrarung Marr—an inner-city park in Melbourne, Australia—with the Melbourne Park sports precinct to create a major new arrival point for Melbourne Park. It also serves as a major pedestrian entrance during the Australian Open. A pathway through Birrarung Marr leads via a ramp to the bridge, whose alignment respects the city's established bridges and the topography of the park. The design also makes an important connection between the historic landscape of Speakers' Corner and the outside

tennis courts of Melbourne Park across Batman Avenue. Both places are steeped in egalitarian values: one as a center for free speech on any topic, the other as one of the sport's great precincts, where any player can practice or play. The 950-foot-long bridge is slender—a flat steel girder structure that tapers at its edges to achieve the required span across Batman Avenue. Its underside follows the slope of the landscape to eliminate low spaces and settle the bridge into the landscape. The lightweight filigree character of the steel structure



provides the framework for a journey, with views through toward the Yarra River, Birrarung Marr, and the city. **RS**

## John Wardle Architects Design Team

John Wardle, LFRAIA, Stefan Mee, RAIA, Mathew van Kooy, RAIA, Adam Kolsrud, RAIA Grad., James Loder, RAIA, Paul Bickell, RAIA, Jeff Arnold, RAIA Grad., Stuart Mann, Ruairi Molloy, Sharon Crabb, Affiliate RAIA

## NADAAA Design Team

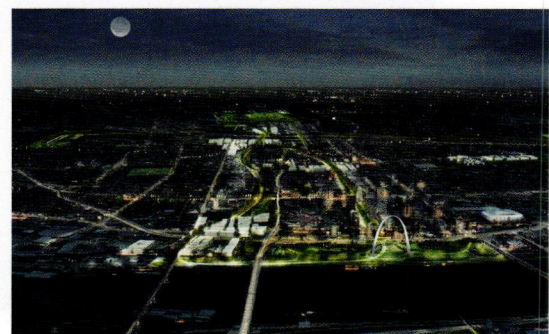
Nader Tehrani, Arthur Chang, AIA, Parke MacDowell, AIA, Thomas Tait, Nick Safley

## Collaborators

OCULUS, GHD, Electrolight, McKenzie Group, Buro North, RBA, Cundall, Fitzgerald Constructions Australia, Harris HMC

**“The power of repetition was well expressed and really appreciated.” —Juror Brigitte Shim**





## +STL: GROWING AN URBAN MOSAIC

ST. LOUIS, MO

**OBJECT TERRITORIES + [DHD] DEREK HOEFERLIN DESIGN + TLS LANDSCAPE ARCHITECTURE**

Saint Louis is facing an urban dilemma. In the center of the city, running east-west in a shallow valley, are Interstate 64, the freight rail, and Amtrak rail, connecting the city to the region and the nation. Unfortunately, this swath of transportation links also forms a major physical and psychological barrier, separating Central West End, Midtown, Downtown, and North City neighborhoods from those to the south.

Currently, these arteries with their accompanying industry can be crossed only at major intersections. This radical reconception of the area will bridge the north-south divide to become the primary extended link or greenway system. Significant investment is required to unite divisions, remediate industry, add amenities, incentivize development, and provide alternate means of movement. +StL proposes to physically join

north and south at the central east-west corridor with a greenway extending as far north and south as it does east and west. The effort builds on connectivity and investment planning already underway by local partners, and provides an armature for future projects by Great Rivers Greenway, Trailnet, and others. The resulting new urban mosaic will build on different cultural identities and histories, shared ambitions, and a new productive greenway for St. Louis. **RS**

### **OBJECT TERRITORIES Design Team**

Marcus Carter, AIA, Michael Kokora, Miranda Lee, Issac Lai Ka Leung, Desmond Liu, Pamela Maguidad, Keshav Ramaswami

### **[dhd] Derek Hoeflerlin Design Team**

Derek Hoeflerlin, AIA, Jess Venecek, Casey Ryan

### **TLS Landscape Architecture**

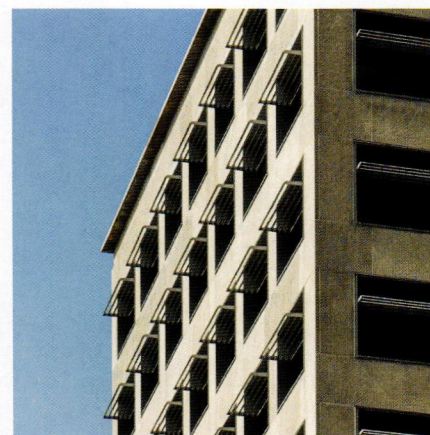
Tom Leader, FASLA, Ivan Valin, Joyce Fong, Stephen Zimmerer

### **Collaborators**

Silman, Langan, Preservation Research Office, Ramboll, Project Controls Group, Econsult Solutions, James Lima Planning and Development, Kristin Fleischmann Brewer, Bryan Cave LLP, Dutchtown South Community Corporation, North Newstead Association, Prosperity Labs, Jeremy Goss, Jason Purnell, Edesign Dynamics, EDSI, Borderless Studio, Linda Samuels, Terra Technologies

**“Space between buildings is as important as the buildings we make, and it definitely is architecture.”**  
—Juror Carol Ross Barney





## NEW YORK UNIVERSITY 370 JAY STREET

BROOKLYN, NY

MITCHELL GIURGOLA ARCHITECTS

The 370 Jay Street project combines three achievements: the LEED Platinum renovation of a mid-century building with sustainability as a key goal; advancement of a new academic trajectory for New York University; and a partnership between the university and New York City. As part of the city's Applied Science Initiative, NYU and the city's Economic Development Corporation partnered to upgrade and renovate 370 Jay Street to become a flagship building that elevates the applied sciences and creative arts as an integral component of the emerging Brooklyn Tech Triangle.

Opening in 1951 as the Metropolitan Transit Authority (MTA) headquarters, the 13-story building was

praised by critic Lewis Mumford for its design. When the MTA moved out, the 560,000-square-foot building went into a decline. The recent transformation makes it a model for progressive sustainability, energy efficiency, and practical implementable solutions. Sustainable design strategies include façade renovation with new high-efficiency windows, high-performance glazing, optimized sills and sun shades, daylight harvesting, a microturbine, and thermal storage. As one of four LEED v.2009 Platinum certified Core and Shell projects in the city, the project demonstrates how to renew an abandoned structure as a high-performing, sustainable building that is also an urban hub for innovation. **RS**

**“The client had very high goals and worked with the architects to answer a bigger question: How do we take existing built fabric and begin to think about that performing and operating at a really high level?” —Juror Billie Faircloth**

### Mitchell Giurgola Design Team

Carol Loewenson, FAIA, LEED AP, Stephen Dietz, AIA, LEED AP, Paul Broches, FAIA, LEED AP, Jillian Sheedy, AIA, Garrett Omoto, AIA, LEED GA, Angela Fisher, AIA, LEED AP, Carl Gruswitz, AIA

### Collaborators

STUDIOS Architecture, Mathews Nielsen Landscape Architects, Silman, BR+A Consulting Engineers, Langan, Van Deusen & Associates, CBBLD, J. Callahan Consulting, Inc., Shen Milsom & Wilke, Pentagram, Atelier Ten, SUPERSTRUCTURES, Construction Specifications Inc., Skanska, Heintges, Jacobs Consultancy, Jacobs | Doland | Beer





# COOKFOX ARCHITECTS STUDIO

NEW YORK, NY

## COOKFOX ARCHITECTS

The new architecture studio for COOKFOX Architects is a walk-the-talk realization of the firm's mission to connect people to nature within the built environment. Located on the 17th floor of the 1921 Fisk Tire Building by Carère & Hastings, the 15,000-square-foot interior and its three

**"The architects are actually experimenting on themselves, and are now able to articulate what the benefits are from a first-person perspective."**  
—Juror Brigitte Shim

landscaped terraces totaling over 5,000 square feet explore the next generation of workplace design. Firm visitors first encounter a formal gallery hall whose exhibition walls and rhythm of concrete beams establish a sense of arrival. Just beyond is the reception area, which gives way on either side to an east-west orientation and full-ceiling-height spaces. Gardens at each end of the open studio anchor office views. A vegetable garden and apiary on the east terrace are adjacent to an interior dining area and gathering space. Across the studio, a landscape of native trees, wildflowers, sedums, and grasses includes outdoor meeting areas. Connections with nature extend into the studio through natural materials and textures that stimulate

similar positive biological responses. The lighting system prioritizes daylighting to support healthy circadian rhythms, while high-quality air filtration, zoned temperature control, CO<sub>2</sub> monitoring, and low-VOC materials ensure the best possible indoor air quality. **RS**

### COOKFOX Architects Design Team

Richard Cook, FAIA, Mark Rusitzky, AIA, LEED AP, Darin Reynolds, AIA, LEED AP BD+C, Dan Brammer, AIA, LEED AP, Bethany Borel, Associate AIA, WELL AP, Zach Craun, LEED GA, WELL AP, Hilary Catterall, Sue Biolsi, AIA, Zach Grzybowski, Leila Hirvonen, LEED GA, NCIDQ, Jean Li, AIA, LEED GA

### Collaborators

WSP, Jaros Baum & Bolles, Deco Custom Woodwork, Brooklyn Grange, William Dorvillier, LightBox Studios, JAM, Longman Lindsey, DesignCo, ADRM, Terrapin Bright Green, Paladino, Thomas Stephens Construction





# BRIDGE

PHILADELPHIA, PA

GLUCK+

The Philadelphia site for Bridge, a 17-story retail and residential development, was a challenge. On two sides were busy commuter roads; on the third, a bridge; and on the fourth, historic four-story residential buildings. The solution was a 13-story tower rising from a four-story podium, which offers residents panoramic skyline and waterfront views while reinforcing

ties with the low-rise neighborhood. The ground-level retail floor of the 170,000-square-foot building steps back from the hectic intersection to provide a neighborhood destination point. On the podium's roof is the building commons, offering a venue for local events and views of the pedestrian, bicycle, and rail activity on the adjacent bridge.

The high-performance building envelope's window-wall system transitions from historic punched openings to large framed openings of high-efficiency glazing for ample daylighting, while providing a 60% insulated wall. Generous plantings on the podium roof integrate an urban amenity with environmental conservation goals of reducing storm-water runoff and heat island effects. The

building incorporates innovative heating and cooling with variant-refrigerant flow technology. It also features smart thermostats adjustable by residents, individual unit metering, and LED lighting. Energy efficiency (anticipating 22.9% energy cost savings) and aesthetics were achieved at reasonable cost. **RS**

## GLUCK+ Design Team

Cory Collman, Peter Gluck, Thomas Gluck, Charles Gosrisirikul, Brian Novello, Steve Preston

## Collaborators

The Harman Group, Inc., Bala Consulting Engineers, Cornerstone Consulting Engineering & Architectural Inc., Pennoni Associates, Inc., Lux Populi, Forst Consulting and Architecture PLLC, Harvey Marshall Berling Associates, Alan Hill Design, The Sheward Partnership, Construction Specifications Inc., Jeffrey M. Brown Associates LLC, Eckert Seamans Cherin & Mellott, LLC, Zipf Associates, Inc.

**“This project added urban density, but also created humane public spaces at the same time.”**  
—Juror Garth Rockcastle



# INDEX OF COLLABORATORS

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### Arup

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Bridge

### GHD

Tanderrum Bridge

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Floral Court

### Miller Hare Limited

Floral Court

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Floral Court

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### Workplace Design

### BNO Design

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# INDEX OF COLLABORATORS

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Oculi House

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**Theatre Projects Consultants**  
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Tenement Museum

**Electrolight**  
Tanderrum Bridge

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Tata Consultancy Services  
Banyan Park

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Street Branch

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Arts Center Addition

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Institute for Contemporary Art

**Harris HMC**  
Tanderrum Bridge

**Maude Adams**  
Shelter Island House

*continued on page 48*



# INDEX OF COLLABORATORS

GOLD AND NICKEL PLATED BRONZE PENDANT CHANDELIER RESTORATION, GRAND CENTRAL TERMINAL, NEW YORK, NY

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**Linda Samuels**  
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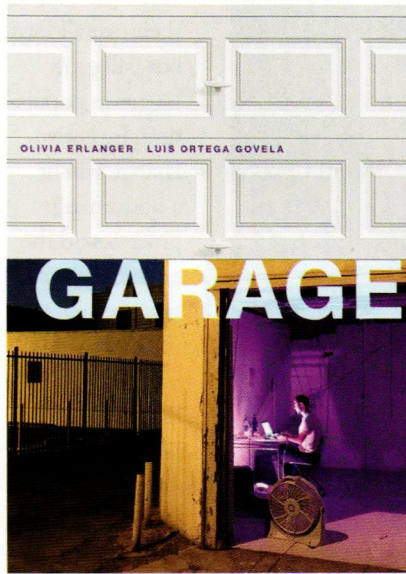


## IN PRINT

# REVIEWS

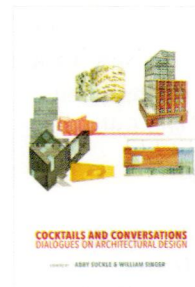
**Garage**, by Olivia Erlanger and Luis Ortega Govea. MIT Press, Cambridge, MA, 2018. 209 pp.

This history of the garage is intertwined with the history of suburbia. Reputedly invented by Frank Lloyd Wright for his prairie houses, the garage emerged as a simple sheltered attachment to the suburban tract home, and has been a staple of suburban architecture ever since. As an unprogrammed space, it was adapted to a wide variety of personal and entrepreneurial activities, many conducted apart from the nuclear family. The book traces its evolution, identifies some famous enterprises that emerged from the freedom the garage offered (the toy



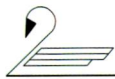
company Mattel, tech giants Apple and Google, and, most famously, Hewlett-Packard), and explores the mythology that has enshrouded the humble structure. There is a lesson here: Neutral space can become almost anything.

**Cocktails and Conversations: Dialogues on Architectural Design**, ed. by Abby Suckle and William Singer. American Institute of Architects New York Chapter, New York, 2018. 174 pp.



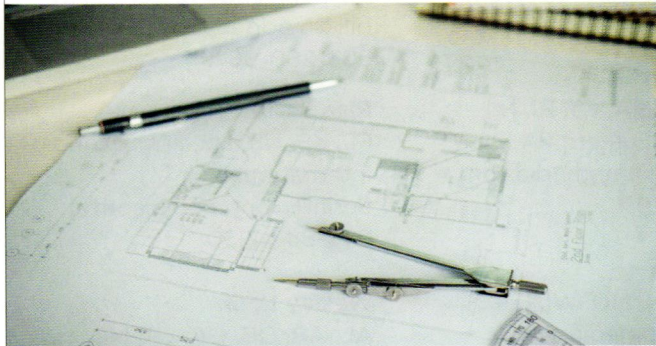
Able edited by Abby Suckle, FAIA, and William Singer, AIA, this volume is a selective summary of the first six years of AIANY's interview-and-

imbibing program, "Cocktails and Conversations." Launched by the Architecture Dialogue Committee in 2012, the series features architects speaking with leading lights of the profession. Well illustrated by Bishakh Som and designed by Kritika



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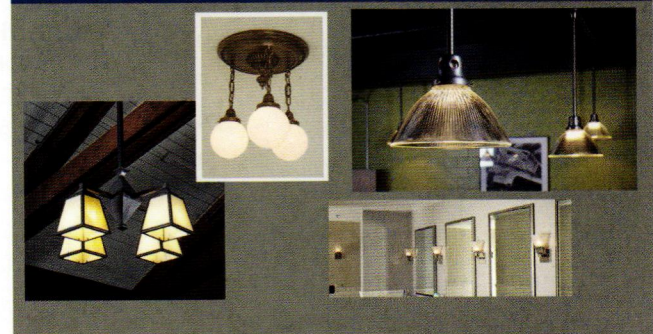
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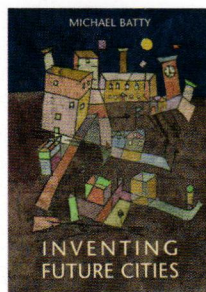


Dhanda, this is an edited, condensed edition of 39 diverse practitioner-interlocutor interviews, accompanied by apropos custom cocktail recipes provided by select bartenders. Just as there are mixed-use buildings, this is a mixed-use program highlighting the preoccupations, goals, ambitions, processes, outcomes, reputational concerns, and hopes—from the minimal to the global—of the New York design community. It is alternately fun, insightful, and, if you follow the directions, intoxicating.

**Inventing Future Cities**, by Michael Batty. MIT Press, Cambridge, MA, 2018. 304 pp.

This book is largely about the author's anticipated transition from a world of many cities to a world of all cities.

A professor of planning at the Bartlett School of Architecture at University College of London, Batty argues that future



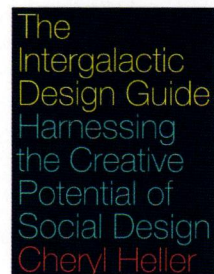
will be smart systems, artificial intelligence, and information technology. While the author has a great deal of insight into where we have been, his arguments on where we are going are less convincing.

**The Intergalactic Design Guide: Harnessing the Creative Potential of Social Design**, by Cheryl Heller. Island Press, Washington, DC, 2018. 233 pp.

Social design is similar to traditional design processes, but with a key difference: Unlike conventional design,

cities will keep their overall form but will grow bigger in population. Inventive change will be a bottom-up process, and the engines of this transformation

it does not just emphasize project realization, but also stresses transformation and change as an outcome. This book is a primer on the principles and processes that drive social design. A fundamental element is a significantly widened group of stakeholders and



their deeper engagement in all aspects of the broadened process. The book also includes nine case studies illustrating how the process works and dem-

onstrating a central tenet: leadership by design. This volume will be a helpful reference to the many practitioners whose projects embrace more expansive social goals.

*Stanley Stark, FAIA, NCARB, LEED AP, is the book critic for Oculus. ■*

## INDEX TO ADVERTISERS

### ALPHABETICAL INDEX

ABC Stone Trading .....	3
Acoustical Surfaces .....	CV2
AISC .....	5
ARCAT .....	9
Architectural Grille .....	12
Artistry in Architectural Grilles .....	15
Brass Light Gallery .....	49
E.W. Howell Co. ....	14
Historical Arts & Casting .....	48
Kee Safety .....	CV3
Oculus House Ads .....	16
Petersen Aluminum .....	1
Sciame Construction, LLC .....	7
Severud Associates Engineers .....	CV4
Steel Institute of New York .....	4
Swan Drafting Services .....	49
Ornamental Metal Institute of New York ..	6
Transceramica .....	11

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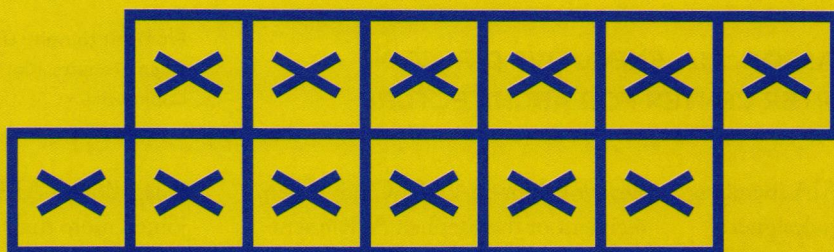
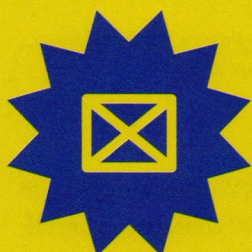
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## LAST WORD

# ADVOCATING FOR A BETTER (DESIGNED) WORLD

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

I am confident that most AIA members would agree with me that a designer's work is never done! Designing housing or schools or hospitals is challenging, creative, and time-consuming work. However, as an association that advocates for the profession, AIA New York understands that architects have to make a case for the value of design even before a commission can actually be imagined or funded. Long before the exceptional work acknowledged in this Design Awards issue was even started, architects had to engage in a form of design advocacy with a client, a community, or even government entities.

Advocacy is at the core of our efforts to promote design excellence. First, I'd like to congratulate all the architects and design professionals who had a role in realizing, and advocating for, the award-winning projects recognized in these pages. I would also like to acknowledge the work of an outstanding design and social justice advocate, Roseanne Haggerty, who is being recognized this year with the AIANY Award of Merit. And finally, I would like to share some insight into the Capitol Hill Day that AIA led in Washington, DC, on March 6, 2019.

Each year AIANY members on the Honors and Awards Committee identify exceptional people who enrich the design community in a myriad of ways. In this issue, 2019 AIANY President Hayes Slade, AIA, acknowledges one of the three 2019 honorees: Medal of Honor recipient Deborah Berke, FAIA; and *Oculus* Editor-in-Chief Molly Heintz recognizes another: *Interior*

*Design* Editor-in-Chief Cindy Allen, recipient of the Stephen A. Kliment Oculus Award. The third honoree at this year's Honors and Awards Luncheon is being celebrated with the AIANY Award of Merit, which highlights exceptional work in advocating for design by non-architects. Roseanne Haggerty, housing activist and developer, has spent her career not only identifying strategies to end homelessness, but implementing them through innovative financing, community engagement, the preservation of existing buildings, and the development of new ones. After completing an architecture degree at Columbia University GSAPP in 1990, she founded Common Ground Community, an organization devoted to developing supportive housing and ending homelessness. In 2011, Haggerty expanded her work to broader community efforts to end homelessness by founding Community Solutions. She is the recipient of the 2012 Jane Jacobs Medal from the Rockefeller Foundation and was named a MacArthur Fellow in 2001. Additionally, Haggerty has been actively engaged with AIANY: She gave the 2016 annual Samuel Ratensky Lecture on housing, and recently met with AIANY members and Urban Design Forum Fellows to advise them on their collaborative efforts on Conscious Shelter Design Guidelines for the NYC Department of Homeless Services.

Inspired by the impact that design advocates like Roseanne Haggerty have made, I am proud to report on the Capitol Hill Day that AIA recently held in Washington, DC. On March 6, a



From left to right: Ben Prosky, Pascale Sablan, Adam Roberts, Kim Yao, and Hayes Slade on Capitol Hill.

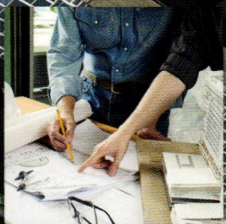
delegation of AIANY members and staff joined more than 600 colleagues from all 50 states to engage in over 400 meetings with federal representatives and members of Congress. AIA members advocated for two nationally relevant issues: energy efficiency and school safety. Noting that buildings contribute more than 40% of carbon emissions nationally, AIA members requested an amendment to the federal tax code to incentivize the use of energy-efficient technologies for building components (such as HVAC, lighting, windows, and roofs) and building management systems by expanding the definition of Quality Improvement Property to encourage sustainable design. In the area of school safety—an issue that generally receives bipartisan support—AIA is advocating that design can play a role in helping to improve our schools holistically. However, current federal grants that promote school safety efforts do not cover design services. AIA members asked lawmakers to establish a federal clearinghouse of resources and school design best practices for school officials to access.

Advocacy for design excellence remains at the core of AIA's mission. I encourage members to get involved in these important efforts at the local, state, and federal levels. These efforts not only raise the public's awareness about the importance of design, but also inform the passage of laws that can greatly restrict or enhance an architect's ability to improve the built environment.

To learn more about national advocacy issues, log on to [www.aia.org/legislative-action](http://www.aia.org/legislative-action). And for local advocacy issues, see [www.aiany.org/membership/advocacy](http://www.aiany.org/membership/advocacy). ■



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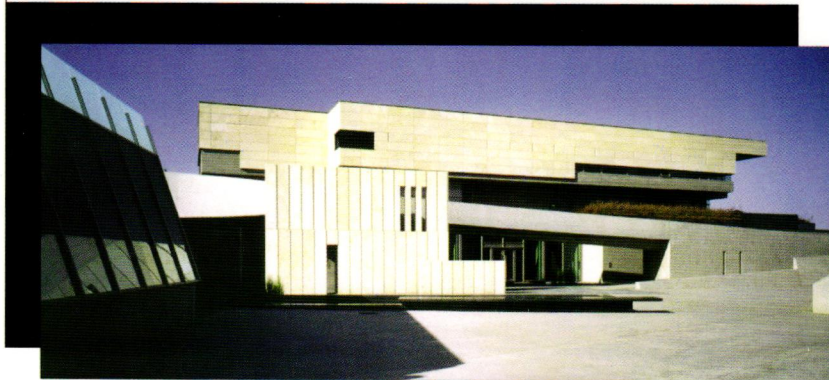


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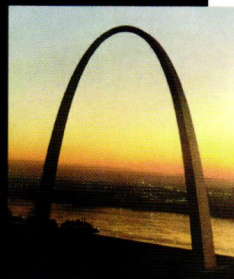
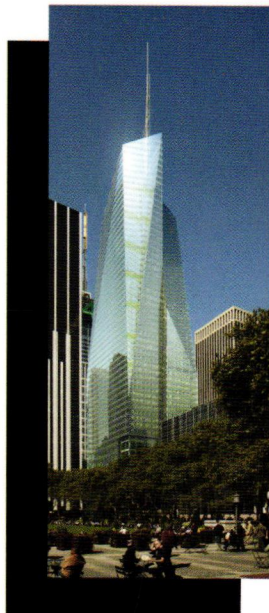
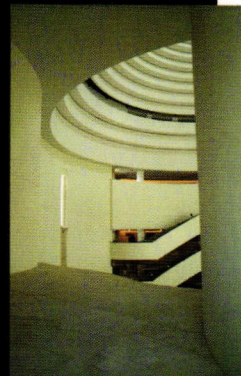
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