Oculus

Spring 2020

A Publication of
AIA New York
Volume 82, Issue 2
$10

2020 AIANY DESIGN AWARDS


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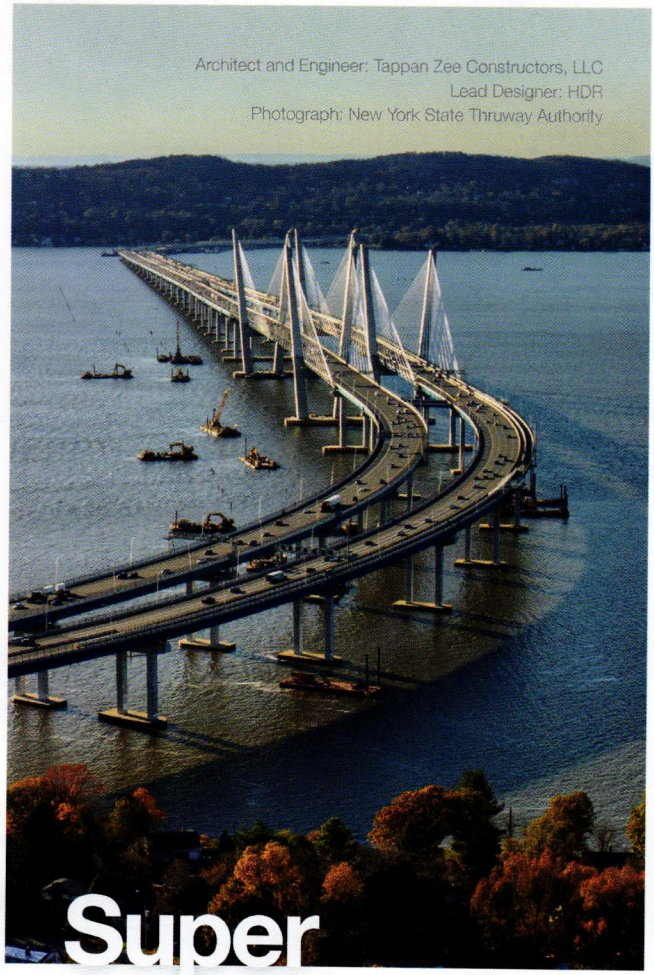

Super Mario

The Tappan Zee Bridge, revolutionary in its day, was well past the end of its operational life. Replacing it with the new **Governor Mario M. Cuomo Bridge**, a span of more than three miles across the Hudson River, required erecting a structurally complex cable-stayed design with careful attention to the river ecosystem. The resulting "smart bridge" takes an active role in monitoring its own performance while carrying traffic—a triumph that will benefit the Hudson Valley for generations to come. Read more about it in **Metals in Construction** online.

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A History of Performance

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AIANY/CENTER FOR ARCHITECTURE STAFF AND SERVICES

Executive Director
Benjamin Prosky, Assoc. AIA
(ext. 129)
bprosky@aiany.org
Managing Director, AIANY
Suzanne Mecs, Hon. AIA NYS
(ext. 115) smecs@aiany.org
Deputy Director
Jesse Lazar (ext. 108)
jlazar@aiany.org
School Programs Manager
Dustin Atlas (ext. 132)
datlas@cfafoundation.org
Accounting Manager
Carol Bartold (ext. 128)
cbartold@aiany.org
Editor-In-Chief, *Oculus*
Molly Heintz
editor@aiany.org
Assistant Director, Member Services
Joseph Corbin (ext. 118)
jcorbin@aiany.org
Facilities Coordinator
Charles Cortes (ext. 130)
ccortes@aiany.org
Director of Digital Content
and Strategy
Meghan Edwards (ext. 136)
medwards@aiany.org
Architectural Tours Coordinator
Mary Fichtner (ext. 119)
mfichtner@aiany.org
Design Educator
Nadya Kim (ext. 127)
nkim@centerforarchitecture.org
Lead Design Educator
Tim Hayduk (ext. 137)
thayduk@cfafoundation.org
Director of Programs
and Exhibitions
Berit Hoff (ext. 138)
bhoff@aiany.org
Membership Services Assistant
John Hanson, (ext 117)
jhanson@aiany.org
Senior Archtober Manager and
Exhibitions Manager
Katie Mullen (ext. 120)
kmullen@aiany.org
Facilities Manager
Rafael Peralta (ext. 130)
rperalta@aiany.org
Facilities Coordinator
David Reid (ext. 130)
dreid@aiany.org
Director of Policy
Adam Roberts (ext. 116)
aroberts@aiany.org
Communications Director
Camila Schaulsohn (ext. 114)
cschaulsohn@aiany.org
Youth Programs Manager
Mary Lib Schmidt (ext. 133)
info@cfafoundation.org
Program and Event Coordinator
Maria Budtz Sorensen (ext. 139)
mbudtz@aiany.org
Technology Manager
Philip Stevens (ext. 124)
pstevens@aiany.org
Director of Education
Catherine Teegarden (ext. 135)
cteegarden@cfafoundation.org
Development Manager of
Special Events
Morgan Watson (ext. 110)
mwatson@aiany.org
Finance Director
Henry Zachary (ext. 131)
hzachary@aiany.org

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On View Through July 12, 2020

Eileen Gray

Bard Graduate Center Gallery

18 West 86 Street, NYC
bgc.bard.edu/gallery

Centre Pompidou

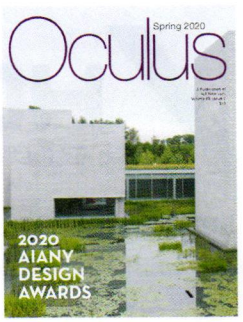
Eileen Gray has been organized by Centre Pompidou, Paris, in collaboration with Bard Graduate Center.

Image: Eileen Gray. Transat chair, 1926-29. Varnished sycamore, nickel-plated steel, synthetic leather. Centre Pompidou, Musée national d'art moderne, Paris, purchase, 1992, AM 1992-1-1.

OCULUS SPRING 2020
AIANY DESIGN AWARDS

Cover:
Glenstone, Potomac, MD, by Thomas Phifer and Partners

Photo credit: Iwan Baan, courtesy of Thomas Phifer and Partners



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LETTER FROM THE PRESIDENT

COLLABORATING IN A NEW REALITY

Photo credit: Adam Roberts

Kim Yao speaks at a rally for subway accessibility as part of the Fix the Subway coalition.

Unprecedented is a powerful word that emphasizes world-shattering events, a break from tradition, a new reality. It indicates a condition that is unlike any that has come before, at least in our lifetimes. As we close the first quarter of 2020, it's a word that is used frequently to describe our new shared existence during a global pandemic. Due to COVID-19, I have witnessed friends and colleagues transition from business as usual to elective self-containment. As individuals, families, and companies, we have accelerated into new territory, relying on technology and virtual infrastructures to enable our daily activities for both work and play.

Architecture is an inherently collaborative discipline—the process of design, the integration of materials and systems, the execution of an abstract vision into material reality. I believe that our new daily grind—where working from home challenges the very premise of a healthy work-life balance—will leave an imprint on how we design and collaborate in the future. Just as 9/11 forever altered how we conceive of tall buildings and public space in dense urban environments, and Superstorm Sandy intensified our integration of resilient strategies for the city, COVID-19 has forced us to pivot towards new modes of constant collaboration. We are finding our footing despite our shared sense of unease and uncertainty in terms of personal health and safety and economic stability. As I write this letter today, and the virus continues to spread, we continue towards unknown territory that will test the social and economic resilience of our city.

Despite COVID-19's long shadow, we must continue to gather as a discipline (albeit virtually) to further our shared discourse. It is of the utmost importance that during periods that strain our social fabric, we persist as architect optimists, for optimism and a belief in our ability to make the world a better place are at the root of our profession. This sense of optimism pervades the work of Snøhetta, winner of AIANY's 2020 Medal of Honor. Aspirational, diverse, accessible—Snøhetta's design work globally demonstrates intelligent design excellence. Its visionary architecture provides environments that bring people together—for work, study, play—at all scales. In New York City alone, the firm has transformed two of Manhattan's most high-profile sites: the 9/11 Memorial and Museum Pavilion, and the heart of Times Square. Both sites required reinvention, necessitating architecture that directly engages the public. The 9/11 Memorial and Museum Pavilion is a gateway, a small and robust structure that bridges to an intense and emotional museum experience. The reconstruction of Times Square reimagines an urban condition that was fixed in the collective memory of New Yorkers. This ability to elevate and reinvent, in a fashion that invites the public in, is what sets Snøhetta's work apart.

Beyond the quality of its architecture, Snøhetta also aspires to practice differently. Fundamentally an interdisciplinary practice—combining architecture, landscape architecture, graphics, and product design—Snøhetta embraces a nonhierarchical structure. Highly collaborative, Snøhetta literally draws from the collective to create. This philosophy underpins a design process that relies on the diverse perspectives of each team, where the individual has a voice contributing to a collective vision.

While we are entering unprecedented territory that challenges our social cohesion, I remain fundamentally optimistic about the entwined future of our city and profession. I am pleased that our community will come together, in the near future, to recognize Snøhetta, along with Gregory Wessner, Hon. AIA, executive director of Open House New York, and Alexandra Lange, the architecture critic for Curbed, who will also be honored at the ceremony. I congratulate all the 2020 AIANY Design Awards winners for their outstanding vision and work. ■

Kim Yao

Kim Yao, AIA
2020 AIANY President

LETTER FROM THE EDITOR

CRITICAL VOICES FOR CRITICAL TIMES

Photo credit: Nir Arieli

As I write this editor's letter from the dining room table, while listening in on my first grader's virtual homeroom meeting, I'm thinking of all the New Yorkers whose daily routines have been upended by the coronavirus. Our *Oculus* editorial team often works remotely at the start of each issue, but we come together in the production phase for photo editing, markups to many versions of layouts, and final proofing. Not this time! This issue was created almost 100% virtually, and I hope our readers will excuse any resulting rough spots.

Even though the annual Design Awards Luncheon and the associated exhibition at the Center are postponed, we wanted to seize the opportunity to celebrate the award winners as planned in print. For this issue, we were lucky once again to have our excellent writers Linda G. Miller and Richard Staub on the case, and were delighted that DC-based writer Deane Madsen returned to contribute a special essay on our Best in Competition winner, Glenstone Museum in Potomac, MD, by Thomas Phifer and Partners. Based on Deane's evocative piece, Glenstone is just the kind of meditative environment we could all use right now. His words along with Iwan Baan's incomparable photography transport us there.

We're multitasking in unexpected ways from unexpected places. For many of us, our daily commutes are suspended, our MetroCards are in hibernation, our bike tires are freshly pumped, our ride-sharing is reduced. Acknowledging this massive shift in routine, we're adding a lens to our upcoming Summer issue dedicated to Urban Transportation at All Scales: transportation in a time of crisis. How does something like coronavirus affect how we move around the city? What should we learn from these new conditions? What changes should we retain once the threat has subsided? How can we better prepare for future events? We're calling for op-ed articles from our membership responding to this theme and its associated questions. Please send your 800-word submissions to editor@aiany.org by April 30.

Ultimately, there are sure to be silver linings in this surreal period, but there is no denying that it's a painful moment in the history of New York that will leave scars. As this issue was about to go to print, we learned of the death of architect and critic Michael Sorkin, who contracted COVID-19. This was devastating news not only to those who knew him personally, but also to everyone who knew him through his electric writing. Critical in his assessments and fearless in his choice of subjects, Michael's teaching and writing impacted so many in the architecture profession and beyond. He was one of the first people I commissioned for an op-ed when I became editor of *Oculus*; for me, working with him on that piece about climate change for our special AIA conference issue (Summer 2018) was challenging, yes, but immensely rewarding. ("You commissioned an op-ed—don't you want my opinion???" was his reaction to some proposed cuts. We tussled via email and found a stylistic middle ground that didn't compromise his argument.)

Michael's words will be held up as exemplary by many generations of architects and writers yet to come. It was a thrill to learn that a friend who operates in the spirit of Michael—that is, she is immensely knowledgeable, insightful, and not afraid to speak truth to power—is this year's recipient of the Stephen A. Kliment Oculus Award. Alexandra Lange, who currently writes for Curbed, brings a Sorkin-esque clarity and wit to her writing on a broad range of design subjects, most notably architecture and urban environments. Her book *Writing About Architecture* has become a must-have of aspiring architecture journalists, and her latest book, *The Design of Childhood*, puts a spotlight on relevant and fascinating but critically under-examined territory. Writers like Alexandra keep the architecture profession on its toes, and, more importantly, make architecture a public conversation. Congratulations to Alexandra and all the 2020 honorees and award winners! ■

Molly Heintz

Molly Heintz
Editor-in-Chief
editor@aiany.org

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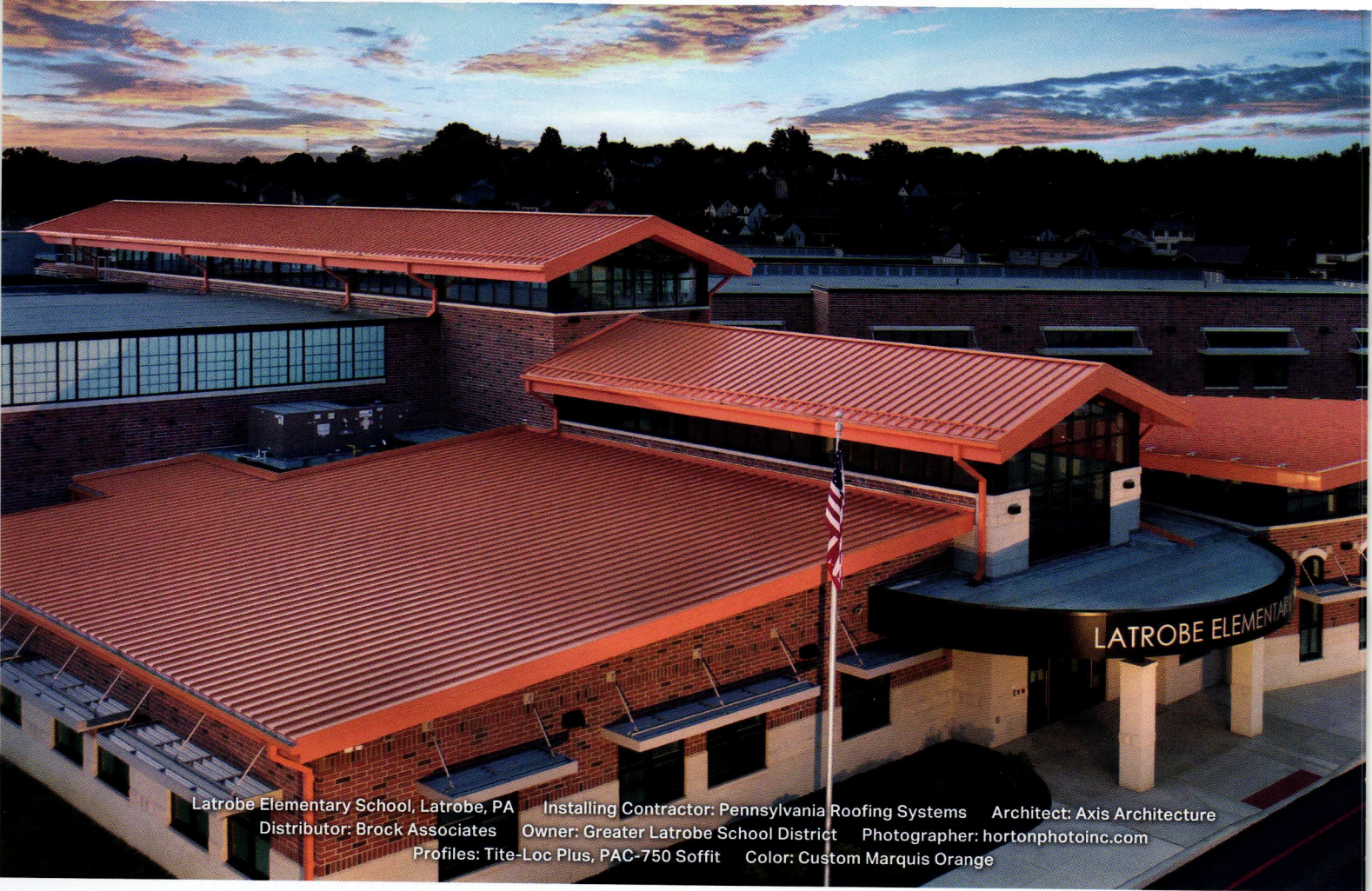

Latrobe Elementary School, Latrobe, PA Installing Contractor: Pennsylvania Roofing Systems Architect: Axis Architecture
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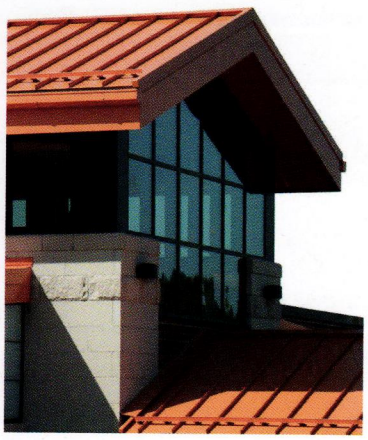

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STREET LEVEL

GIVING AGING NYC OFFICE TOWERS A NEW LIFE

BY THE EDITORS

Metals in Construction magazine and the Ornamental Metal Institute of New York recently named a winner and five finalists for the 2020 Design Challenge to give an aging office tower a new identity. The competition, titled "Transform a Facade," challenged architects, engineers, and students to submit ideas for upgrading an aging, energy-inefficient high-rise office building in order to comply with NYC's Green New Deal goals, and also to create a more desirable space for companies competing for the highly skilled employees in today's labor market. The site chosen for the challenge was 63 Madison Avenue, a 15-story high-rise office building constructed in 1962. Its age makes it typical of the office buildings that populate Manhattan's NoMad district, many of which are mandated to reduce carbon emissions by 2030 to comply with the city's new building emissions standards, known as the Climate Mobilization Act (CMA). The CMA's emissions targets are stringent: to comply, 63 Madison must cut its emissions in half by 2030.

The "Second Skin" concept presents a way to reboot New York's aging office stock, helping existing buildings to meet the requirements of the city's Green New Deal while improving the workspace for occupants.

The magazine awarded a $15,000 grand prize to the design judged best at achieving the goals of increasing light to the interior and affording tenants greater visual access to the outdoors while significantly reducing carbon emissions. Titled "Second Skin," the winning proposal was submitted by a team with members from WilkinsonEyre, Eckersley O'Callaghan, Josef Gartner GmbH, MRG Studio, and Level Infrastructure.

"We were drawn to this exciting competition initially due to its sustainable credentials," says Giles Martin, project director, WilkinsonEyre. "Rather than imagining a shiny new façade system, it genuinely seeks to solve a very real problem; many of New York's buildings won't meet the 2030 targets, but how to retrofit a solution without redeveloping the whole building? With our partners Eckersley O'Callaghan and

Honors and Awards Luncheon

Congratulations to the 2020
AIA New York Design Award Winners
and to this year's honorees:

Snøhetta
Medal of Honor

Gregory Wessner, Hon. AIANY
Executive Director, Open House New York
Award of Merit

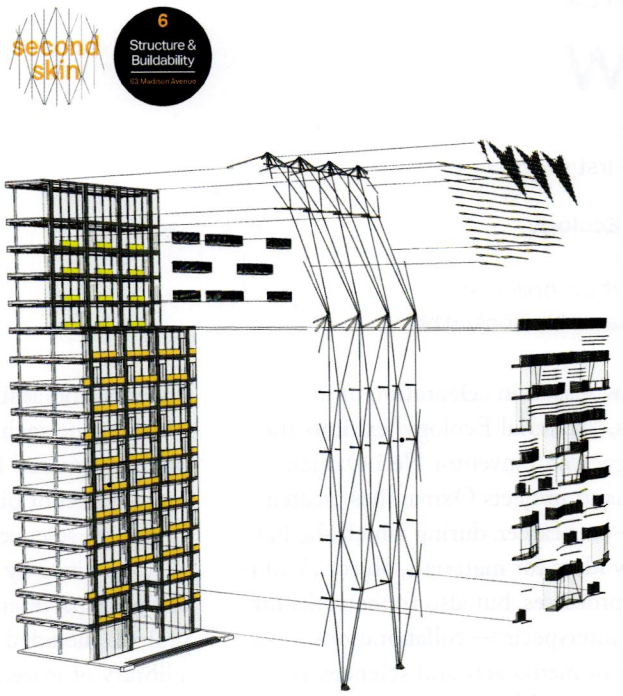
Alexandra Lange
Stephen A. Kliment Oculus Award

July 7, 2020
Cipriani Wall Street
11:30am–2pm

2020

Gartner we have developed 'Second Skin,' a loose-fit system that can be applied to any number of the city's existing buildings, giving them a new image and new function for today's market. After all, the greenest building is one that exists already."

This year's winner was chosen from a field of 31 qualifying entries. The panel of six jurors who awarded the prize include experts in office architecture and façade design and engineering: Gabrielle Brainard, AIA, LEED AP, CHPC, architect, building envelope consultant, educator; Margaret Cavenagh, AIA, LEED AP, Studio Gang; Enrica Oliva, M.Sc. Struct. Eng., Werner Sobek New York; John Pachuta, AIA, Heintges; Mic Patterson, PhD, LEED AP+, Façade Tectonics Institute; and Stephen Selkowitz, Lawrence Berkeley National Laboratory. See the winner's and finalists' competition entries at www. metalsinconstruction.org/2020-winners-finalists. ■



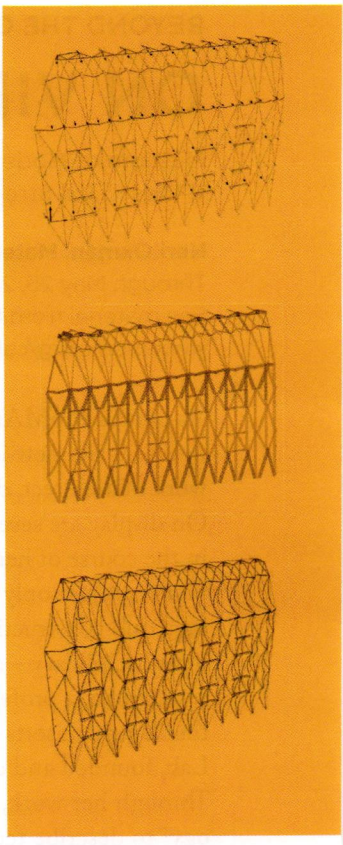


Image credit: WilkinsonEyre

BEYOND THE CENTER

ON VIEW

Museum of Modern Art
11 West 53rd Street, First Floor

Neri Oxman: Material Ecology
Through May 25, 2020
See material from the show online at
www.moma.org/calendar/exhibitions/5090

As part of MoMA's new season in celebration of innovators and new ideas, "Material Ecology" exhibits the work of architect, designer, and inventor Neri Oxman. On display are seven major projects Oxman has created in the course of her 20-year career, during which she has pioneered not only new ideas for materials, objects, buildings, and construction processes, but also frameworks for interdisciplinary—and interspecies—collaborations.

Oxman, a professor of media arts and sciences at the Massachusetts Institute of Technology's Media Lab, founded and directs the Mediated Matter Group. Through her work, she conceived the term "material ecology" to describe technical approaches and objects that are informed by and directly engage with the structures, systems, and aesthetics of nature. Integrating advanced 3D printing techniques with in-depth research of organic phenomena and behaviors, material ecology operates at the intersection of biology, engineering, materials science, and computer science.

Organized by Paola Antonelli and Anna Burckhardt of the Department of Architecture and Design, the seven projects included in this exhibition serve as a "demo" for a library of materials and processes that might someday be available to all architects and designers. The objects and structures are all designed as if grown—no assembly required. Together they represent a new age in which biology, architecture, engineering, and design join forces to build the future. ***PA***

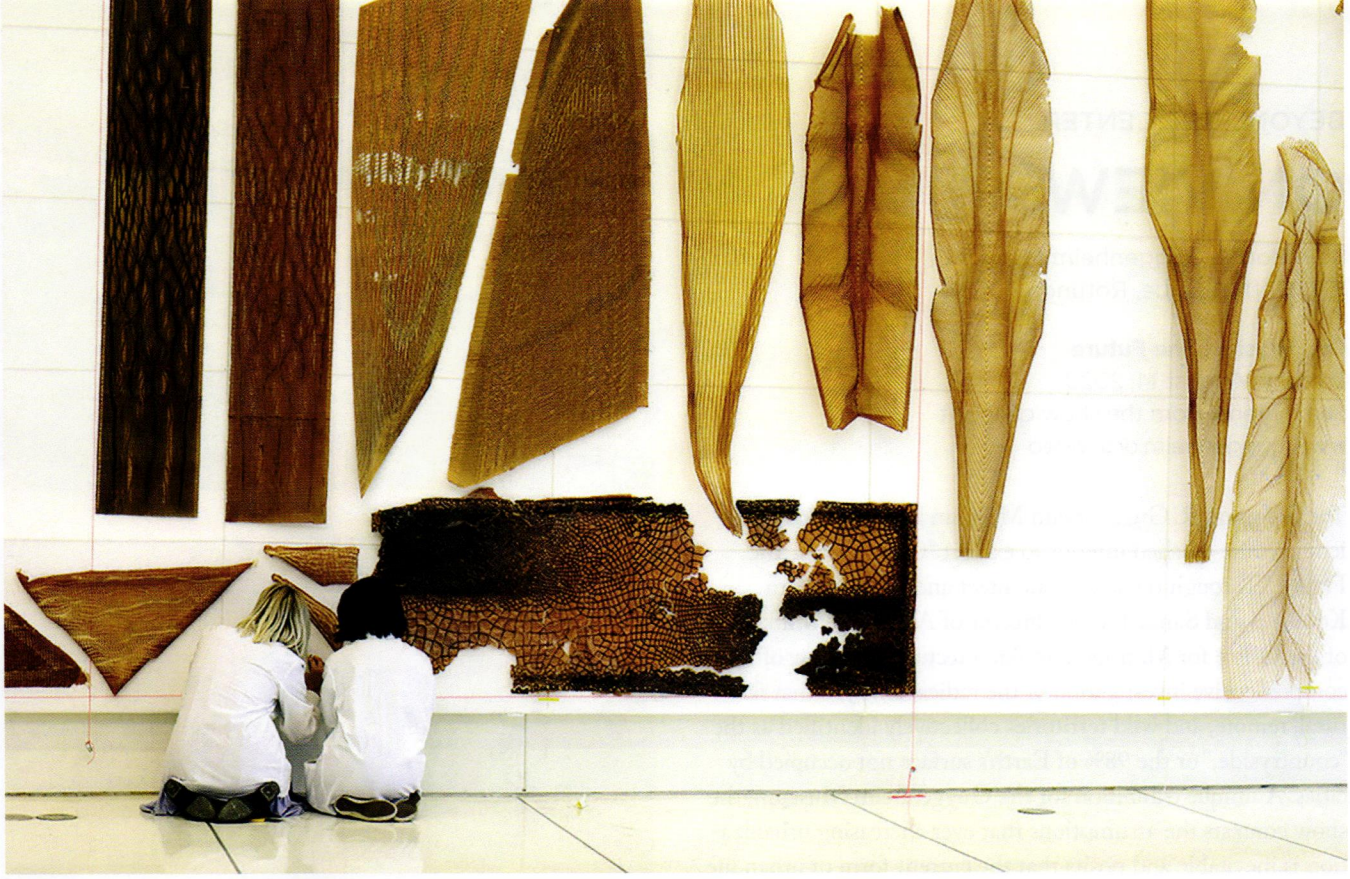


Photo credit: Courtesy the Mediated Matter Group

Neri Oxman and the Mediated Matter Group. *Aguahoja* I.2018. The Aguahoja Artifacts Display: "A catalog of material experiments spanning four years of research shows the range of aesthetics and behaviors we have been able to elicit in medium- to large-scale prints prints via performative geometric toolpaths, generative design, bio-composite distributions, and variable fabrication parameters."

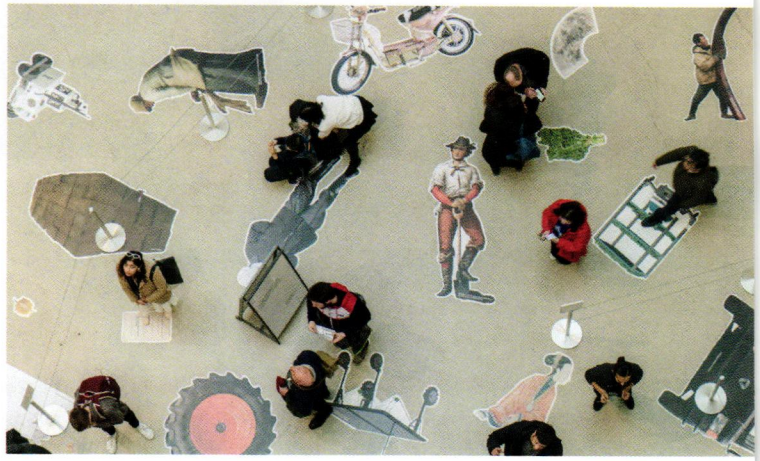
BEYOND THE CENTER

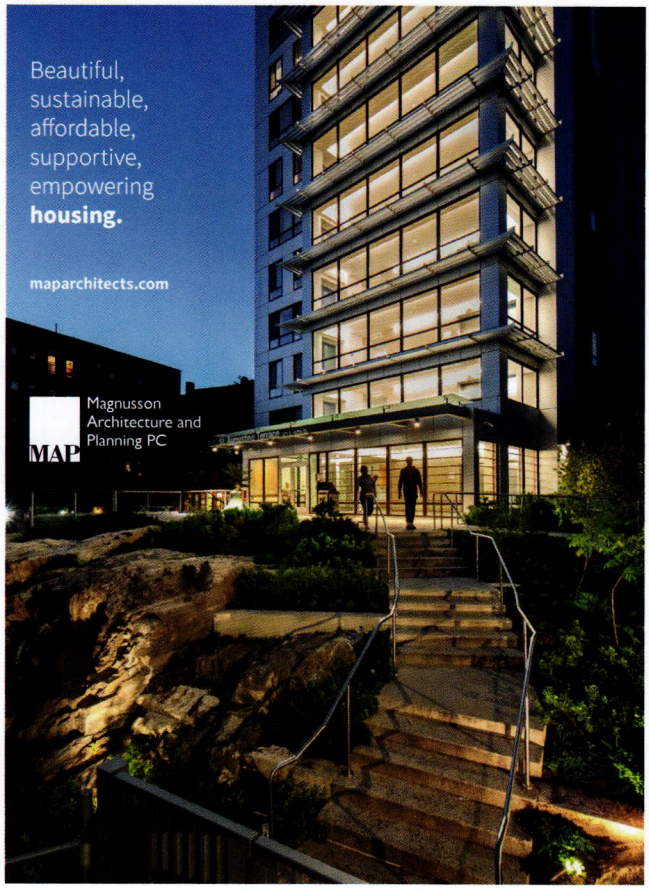
ON VIEW

Solomon R. Guggenheim Museum
1071 Fifth Avenue, Rotunda

Countryside, The Future
Through August 14, 2020
See material from the show online at
www.guggenheim.org/video

The Solomon R. Guggenheim Museum has transformed its iconic white-washed interior to exhibit "Countryside, The Future." Through the lens of architect and urbanist Rem Koolhaas and Samir Bantal, director of AMO, the think tank of the Office for Metropolitan Architecture, the show offers a comprehensive investigation of the radical changes that face rural, remote, and wild territories collectively identified as the "countryside," or the 98% of Earth's surface not occupied by cities. A unique exhibition for the Guggenheim Museum, the show contests the assumptions that ever-increasing urbanization is inevitable and posits that the current form of urban life has necessitated the organization, abstraction, and automation of the countryside at an unprecedented scale that is worth pausing to consider.





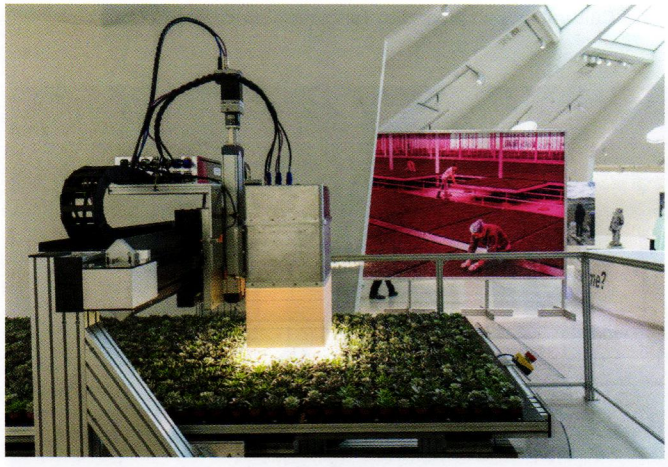


Photo credit: Courtesy AMO

The rotunda installation at the Guggenheim presents original research that addresses urgent environmental, political, and socioeconomic issues. Installation views of "Countryside, The Future" by Laurian Ghinitoiu.

Organized by Troy Conrad Therrien, curator of architecture and digital initiatives at the Guggenheim, in collaboration with Koolhaas and Bantal, the project presents investigations by AMO; Koolhaas with students at the Harvard Graduate School of Design; the Central Academy of Fine Arts, Beijing; Wageningen University, Netherlands; and the University of Nairobi. The full-rotunda installation unfolds up the ramp through a set of themed vignettes, covering 80 case studies that outline the rapid transformation of rural environments across the planet. From "Leisure and Escapism" to "Cartesianism," the show aims to upend traditional notions of the countryside as a romantic landscape full of creek beds, hillsides, and family farms to a more realistic image of the hyper-efficient and inorganic place it has become. On display in one of the most famous art institutions in the most densely populated American city, "Countryside, The Future" highlights the ways in which technological systems meant to improve urban life have come to define it for the rest of the world outside the city. ***PA***

AT THE CENTER

ON VIEW

Center for Architecture
536 LaGuardia Place

Access for All: São Paulo's Architectural Infrastructures
Through September 2020

Photo credit: Ciro Miguel

Left: The rooftop pool at SESC 24 de Maio by Paulo Mendes da Rocha + MMBB Arquitetos.
Right: Roof Terrace of Centro Cultural by Luiz Benedito Telles and Eurico Prado Lopez.

As one of the world's megacities, São Paulo, Brazil, has seen decades of investment in architectural infrastructure that attempts to mitigate its open-space shortages and fulfill the constant need for recreational, cultural, and sports programs. The exhibition "Access for All: São Paulo's Architectural Infrastructures" presents buildings, open spaces, and infrastructural projects at different scales—public, semipublic, and privately owned—that attempt to create inclusive places for urban society.

The examples selected were built from the 1950s to the present—starting with the establishment and consolidation of modern architecture in Brazil—creating an exhibition that is both a historical survey and an analysis of current architectural production. There is an emphasis on how architecture interweaves with the city, since the case studies are accessed through raised or open ground floors, and how it connects to the city through internal streets. The exhibition features archival facsimiles alongside newly commissioned photographs, films, architectural drawings, illustrations, models, and interviews.

While many cities around the world are still chasing the so-called "Bilbao effect"—the creation of a monofunctional "signature" work by a famous architect that can attract tourism—this exhibition advocates for architectural infrastructure that adds programs of different natures and is aimed at social sustainability for local citizens. This aspect of urban growth in São Paulo illustrates how architecture and infrastructure can contribute to a city's urban development in multiple ways. ***JK***

2020 AIANY DESIGN AWARDS

Photo credit: Sam Lahoz

Left to right: Jurors Gary Hilderbrand, Lisa Iwamoto, Dina Griffin, Bryan C. Lee Jr., Kunlé Adeyemi, Mary Ann Lazarus.

2020 Design Awards Jury

Kunlé Adeyemi
Founder | Principal, NLÉ

Dina Griffin, FAIA, NOMA, IIDA
President, Interactive Design Architects

Gary Hilderbrand, FASLA
Founding Principal, Reed-Hilderbrand

Lisa Iwamoto
Founder, IwamotoScott Architecture

Mary Ann Lazarus, FAIA, LEED Fellow
Architect and Consultant, Cameron MacAllister Group

Bryan C. Lee Jr.
Director of Design, Colloqate

Carme Pinós*
Founder, Estudio Carme Pinós

*Juror Carme Pinós was unable to attend the live jury event in New York on January 12-13, 2020.

The 2020 Design Awards Jury convened for two days in mid-January to discuss almost 300 awards submissions across five categories: Architecture, Interiors, Projects, Urban Design, and Sustainability. In the pages that follow, you'll see the 34 projects that, in the jury's opinion, stood out from the pack. Top projects received Honor Awards, with Merit Awards going to other highly competitive projects in the same category, and two projects were recognized with Citation Awards for outstanding work on specific design elements. From the select group of 34, the jury chose one Best in Competition winner, and that project graces our Spring cover: Glenstone Museum, designed by Thomas Phifer and Partners.

The jurors, practitioners who come from outside New York, all remarked on the outstanding quality of the submissions as a whole, which made for an ultracompetitive awards process. They were impressed that even developer-driven projects revealed a great deal of design ingenuity, testifying to the fact that project architects had a notable degree of freedom to execute their design visions. Yet the jurors would like to see even more experimental design work from New York architects, as well as design that integrates performance in more progressive ways. So, AIANY members, prepare to rise to this challenge for the 2021 Awards, which will open for submissions in late fall.

Until then, congratulations to all the 2020 winners! Take a closer look at projects at the 2020 AIANY Design Awards Exhibition at the Center for Architecture from July through September, or at www.aiany.org. ■

GLENSTONE

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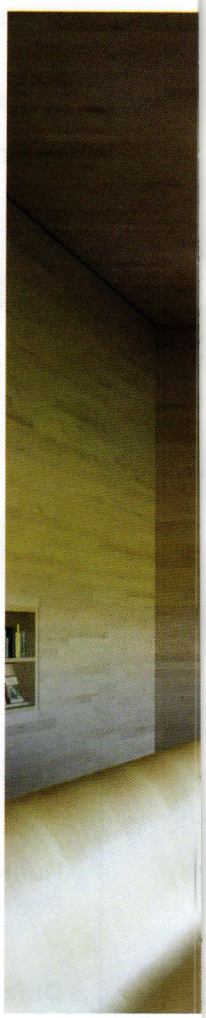
THOMAS PHIFER AND PARTNERS

By Deane Madsen

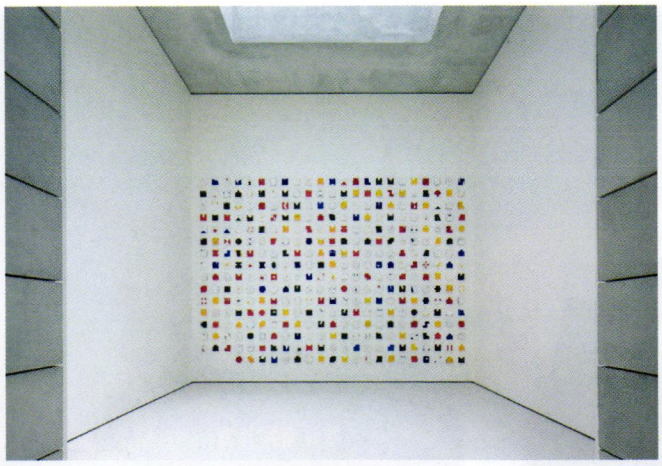


From the moment you enter Glenstone, you can tell it's a different kind of place. The entry sequence is carefully choreographed, starting from a gatepost off Glen Road, where the crunch of gravel provides an auditory arrival cue. You continue on a gentle meander to the first Pavilion, a light, cedar-clad, maple-lined welcoming hall that offers facilities, maps, and umbrellas if weather calls for them, as another few thousand feet outdoors lie ahead before the museum itself. Across a bridge, the path curves slightly to the east to face Jeff Koons's *Split-Rocker* (2000), a 39-foot-tall half-dinosaur, half-rocking horse sculpture planted annually with an assortment of vibrant flowers.

Whatever your mode of arrival to the gates, you can't help but take a more leisurely journey from the welcome hall through the landscape that subtly introduces Glenstone's deliberately slow experience, as well as one of the major materials used by the team from Thomas Phifer and Partners with PWP Landscape Architecture: nature. Glenstone sits on nearly 300 acres, every inch of which has been cultivated and crafted. Its founders, Mitchell and Emily Wei Rales, have gradually expanded the museum's campus since its 2006 opening, and have taken an approach similar to that of 18th-century English landscape architect "Capability" Brown. They planted thousands of trees and reintroduced a stream alongside a winding forest pathway, but also adjusted the positioning of a pair of century-old sycamores to generate a better "aha!" moment upon approach.

Passing the sycamores, you turn southward to see the tops of the closest Pavilions, a variable gray mass rising above a rolling meadow. Closer approach following the curvature and gentle climb of the gravel path shifts views of The Pavilions from frontal to oblique, showing the gaps between them, before you arrive to find that the museum is actually below grade. A Michael Heizer piece, *Compression Line* (1968/2016), is installed below to the east, and what appears to be continuous landscape westward is actually a planted roof.

As you get closer to The Pavilions, the gray mass becomes distinguishable first as multiple volumes, then as stacks of one- by one- by six-foot concrete blocks, which form a cluster of rooms of varying proportion encircling a central water garden inspired by the horizonless rock garden of Kyoto's Ryōan-ji Temple. Many of these galleries were developed in consultation with artists or their estates for specific artworks and installations. This includes one dedicated to three



Architecture Design Team
Thomas Phifer FAIA, NCARB; Gabriel Smith, FAIA, NCARB, LEED AP; Andrew Mazor, AIA; Michael Trudeau, AIA; Rebecca Garnett; Jonathan Benner; John Bassett; Bethany Mahre; Petra Pearsall, Assoc. AIA, LEED AP; Remon Alberts; Greg Bonner; Robert Chan; Isaiah King, AIA; Elijah Porter; Lamare Wimberly

Landscape Architect
PWP Landscape Architecture

Collaborators
Stantec; VIKA; Schnabel Engineering; Altieri Sebor Wieber; Skidmore, Owings & Merrill; Hector Columbani Associates; R.A. Heintges

"It's a beautiful integration of building and landscape."
—Juror Lisa Iwamoto

"date" pieces by On Kawara, commemorating the moon landing, and another in which a full room by Robert Gober is installed within the gallery.

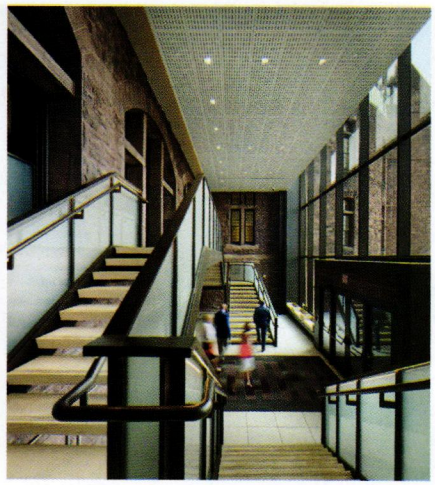
Glenstone's interior is filled with sumptuous details—tactile ones, like the milled wooden handrail and the ubiquitous concrete blocks; and visual ones, such as signage and sprinklers that align with gaps between the blocks. Each gallery connects to a circulation corridor that overlooks the water garden through immense sheets of glass that sit in stainless mullions and extend beyond the roofline to serve as handrails above. Designing these galleries with permanence in mind, Phifer and his team studied the structure's materiality intensely, considering several types of stone before they chose concrete as another primary medium of the museum. Composed of some 26,000 concrete blocks—each hand poured and troweled, and with variable color dependent on the seasons during which they cured—The Pavilions are quite literally the sum of many parts, and the effect is one of enduring cool.

The third medium Phifer employs is light. Some of the galleries feature unbroken sheets of seemingly infinite glazing that not only admit daylight, but also seem to invite the nature inside; others have laylights to diffuse light from above. The largest gallery, in which the artworks will rotate more frequently, includes monitors above the poured concrete ceiling with north- and south-facing clerestories of frosted glass. Another room, housing an additional Heizer work, is roofless. The illumination conditions change seasonally—or even momentarily, when a cloud passes overhead—allowing a more conscious appreciation of time through the gentle rhythms of nature and weather.

"We wanted the rooms to express themselves, their own nature, their own art, and their place in the landscape. And then we wanted the experience of moving into a room, and then moving back to the pool, and having a place for pause," Phifer says. "So the whole experience of moving around the rooms is one of constantly returning to prepare yourself both in time and distance to see the next work. We tried very hard to develop this idea about a rhythm that was slow, to slow you down."

***Deane Madsen** is an architectural writer and photographer who lives and works in Washington, DC. He is a former associate design editor of* Architect Magazine, *and the founder of Brutalist DC.*

Photo credit: Iwan Baan, courtesy of Thomas Phifer and Partners



RICHARDSON OLMSTED CAMPUS RENOVATION

BUFFALO, NY

DEBORAH BERKE PARTNERS

"As the first phase of a massive rehabilitation project on a significant property, this is heroic." —Juror Gary Hilderbrand

The renovation of the Richardson Olmsted Campus has brought new life to the derelict former Buffalo State Asylum for the Insane, which had been abandoned for more than 40 years. The 140-year-old architectural masterpiece and National Historic Landmark was originally designed by H.H. Richardson with a landscape by Frederick Law Olmsted and Calvert Vaux, and has been transformed into the Hotel Henry Urban Resort and Conference Center. The 191,000-square-foot boutique hotel has 88 hotel rooms, conference facilities, a destination restaurant, and a café, integrated with a restoration that respects the grandeur of the original design by retaining many original architectural details. Discreet additions and subtractions allowed the inclusion of conveniences and amenities for vacationers and businesspeople. Small rooms that once housed patients have been combined to create larger guest rooms. In wide, light-filled hallways once used as patient day areas, cabinet-like bump-outs provide bathrooms for guest rooms. The redesign added a new steel-and-glass entry pavilion topped by a terrace. At night, the entry pavilion glows like a lantern, and the building's illuminated monumental towers give the hotel a presence visible from a distance. The project has contributed to the momentum of Buffalo's revitalization, while the rebirth of the massive complex reinforces the city as a center for American design, especially with the addition of the Buffalo Architecture Center to the campus. ***LGM***

Architecture and Interior Design Team
Stephen Brockman, LEED AP; Gunnar Burke, AIA; Virginia Gray; John Midgette, AIA; Alexandra Fox Tailer; Alessandro Preda, AIA

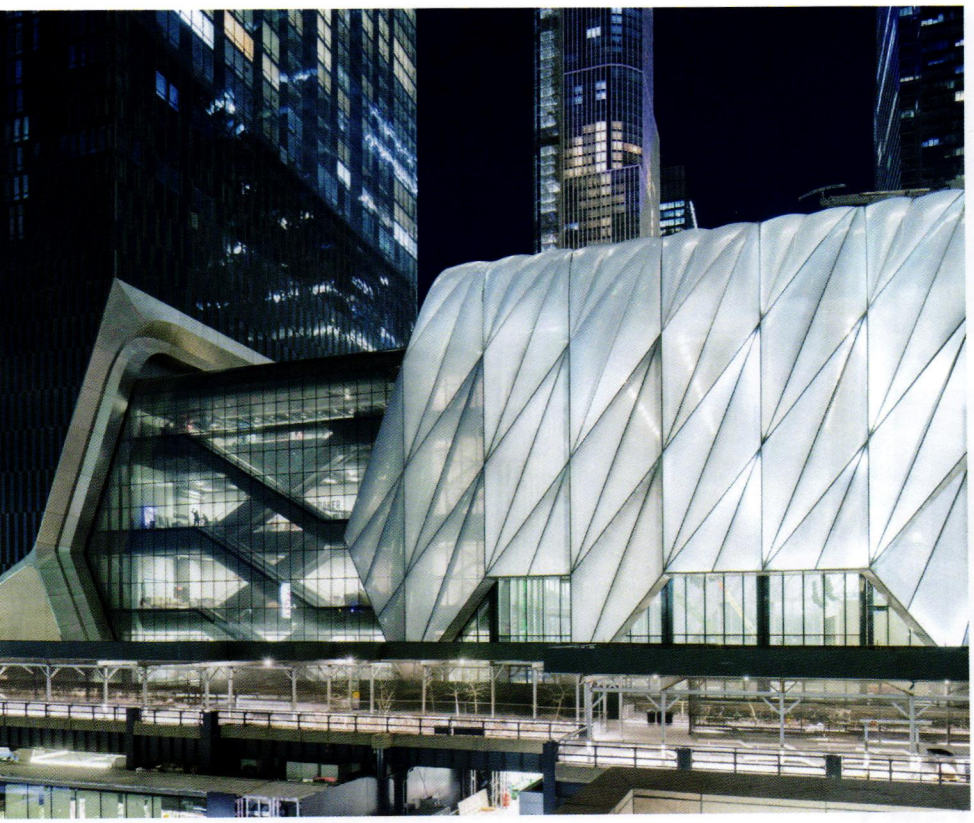
Architect of Record Team
Flynn Battaglia Architects: Peter T. Flynn, AIA; Ronald Battaglia, FAIA; Mark J. Wendel, AIA, LEED AP; Courtney Creenan-Chorley, AIA

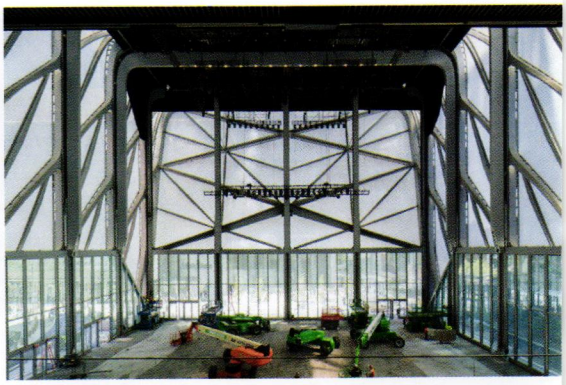
Preservation Architect Team
Goody Clancy: Jean Carroon, FAIA, LEED Fellow; Angela Wyrembelski

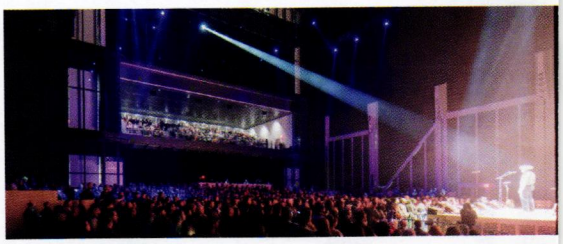
Landscape Architect
Andropogon Associates

Collaborators
Watts Architecture & Engineering, P.C.; Buffalo Engineering, P.C., with R. P. Morrow Associates, P.C.; Simpson Gumpertz & Heger; LPCiminelli; Kugler Ning Lighting

Photo credit: Christopher Payne/ESTO







THE SHED

NEW YORK, NY

DILLER SCOFIDIO + RENFRO AND ROCKWELL GROUP

The Shed is a non-profit cultural organization that commissions, develops, and presents works of art across all disciplines. It resides on city-owned land where the High Line meets Hudson Yards. The infrastructure of the 200,000-square-foot facility is flexible to meet the needs of an unknowable future, and is therefore responsive to variability in scale, media, technology, and the evolving needs of artists. Its eight-level base building includes two levels of gallery space, a versatile theater, a rehearsal space, a creative lab, and a skylit event space.

The building's telescoping steel and ETFE outer shell can deploy from its position over the base building. Based on gantry crane technology, the kinetic system comprises a sled drive atop the base building. Bogie wheels are guided along a pair of 273-foot-long rails onto the 20,000-square-foot adjoining plaza to double the building's footprint for large-scale performances, installations, and events. When deployed, the shell creates a 17,200-square-foot, light-, sound- and temperature-controlled multiuse space that can accommodate an audience of 1,250 seated or 2,000 standing. Flexible overlap space in the two adjoining galleries of the base building allows for an expanded audience of up to 3,000. Large operable doors allow it to function as an open-air pavilion. Since opening, The Shed has hosted a wide spectrum of artistic endeavors and has reasserted the city as a place of art production and consumption. ***LGM***

"It is a massive, massive programmatic leap that effectively thinks about the flexibility of communal and civic space at a scale unlike anything outside of football stadiums."
—Juror Bryan C. Lee Jr.

DS+R Architecture Design Team
PARTNERS: Elizabeth Diller, Ricardo Scofidio, AIA; Charles Renfro, AIA; Benjamin Gilmartin, AIA; PROJECT DIRECTOR: Robert Katchur; TEAM: Kazuhiro Adachi; Alina Agorokhova; David Allin, AIA; Sarosh Anklesaria; Mario Bastianelli; Barry Beagen; Charles Berman, AIA; Ryan Botts; Katrina Collins; Annie Coombs; Jason Dannenbring; Andrew Domnitz; Lilian Fitch, AIA; Laura Haak; Rosannah Harding, AIA; Anahit Hayrapetyan; Seto Hendranata; Michael Hundsnurscher; Merica May Jensen, AIA; Soerynn Kim; Alex Knezo; Robert Loken, AIA; Lindsay May; David Mayner, AIA; Meaghan Michael McElderry, AIA; Jonathan Parker, AIA; Matthew Ostrow, AIA; Michael Robitz, AIA; Bre Rouse; Michael Samoc, AIA; Benjamin Smoot, AIA; Jack Solomon, AIA; Evan Tribus; Lisette Vargas

Rockwell Group Collaborating Architect Team
PARTNER: David Rockwell; Project Manager: Evan Tribus; Project Architect: Catherine Yatrakis; Staff: Julia Choi, Cody Davis, Timo Kuhn

Collaborators
Langan Engineering, Jaros, Baum & Bolles, Thornton Tomasetti, Van Deusen & Associates, Akustiks; Façade Engineering: Thornton Tomasetti; Kinetic Engineering Services: Hardesty & Hanover, Vidaris

Photo credit: Iwan Baan

LOS ANGELES LGBT CENTER ANITA MAY ROSENSTEIN CAMPUS

LOS ANGELES, CA

LEONG LEONG ARCHITECTURE AND KILLEFER FLAMMANG ARCHITECTS

Architecture Design Team
Leong Leong Team: Dominic Leong, AIA; Christopher Leong; Gabriel Burkett; Shanna Yates; Nile Greenberg; Dale Strong; Yu-Hsiang Lin; Competition Team: Dominic Leong, AIA; Christopher Leong; Nile Greenberg; Nyssa Sherazee; Gabriel Burkett; Yu-Hsiang Lin; Grace Choy; Juan Chavez; Tracey Coffin; Elizabeth Nichols; Killefer Flammang Architects Team: Barbara Flammang, AIA; Jesse Ottinger, AIA, Project Architect; Matthew Hohmeier; Wu Ji; David Takahashi; Raymond Vuong

Landscape Architect
Pamela Burton & Company

Collaborators
Kimley Horn, Feffer Geological Consulting, Glumac, Nabih Youssef, Newsom Gonzalez, Oculus Light Studio, Freeman Group; Interior Designer: Wolcott Architecture; Glass: Viracon

Conceived as a sanctuary for an intergenerational community, the Los Angeles LGBT Center's Anita May Rosenstein Campus represents a new typology for community-based urban development with its cohesive mosaic of identities and programs. The design intent of the campus is to emphasize openness and connectivity with its neighbors. By modulating the scale of the nearly block-long,183,700-square-foot building, with its whitewashed stucco façade at ground level and glass with anamorphic cutouts in the curtain wall above, the designers created an approachable interface to the city. Larger programs such as affordable housing for seniors, beds for homeless youth, a new senior community center, a youth academy, and administration are accommodated on the upper floors. Inspired by courtyard houses typically found in Hollywood, the campus features a series of internal landscaped courtyards that are open to the sky. They buffer and connect various programs, allow deep light into the floor plan, and provide a tranquil refuge for clients and staff. At the heart of the campus is Pride Hall, a 50-foot-tall flexible event space with a roof deck that overlooks the Hollywood Hills. The hall opens directly onto a public plaza that visually links to an existing center facility across the street. All told, the center's combined facilities welcome over 42,000 client visits each month. The project anticipates a LEED Gold certification. ***LGM***

"There's a lot of formal ingenuity here."
—Juror Lisa Iwamoto

Photo credit: Iwan Baan

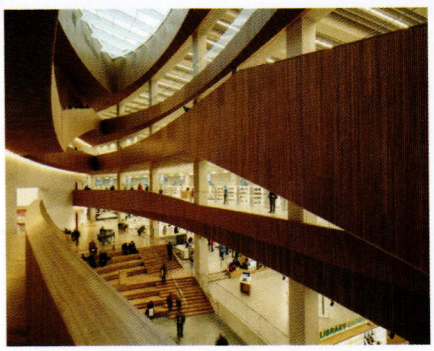
CALGARY CENTRAL LIBRARY

CALGARY, ALBERTA, CANADA

SNØHETTA

The entry plaza of the 240,000-square-foot Calgary Central Library rises above a train line and doubles as a bridge uniting two separate neighborhoods. The façade's modular pattern of hexagonal forms in alternating panels of fritted glass and iridescent aluminum is sculpted away to reveal an expansive wood archway. Its shape evokes a Chinook, a regional atmospheric phenomenon resulting in dramatic arched cloud formations. The double-curved wooden shell counts among one of the largest free-form timber soffit structures in the world. As the archway continues into the lobby and atrium, the wood spirals upwards over 85 feet to a view of the sky through an oculus. The raw material palette creates the sense that this library is a place of engagement, not just a repository for 450,000 books. Created for and inspired by the city's diverse population, the library contains spaces designed for social interaction and exchange, as well as for studying and learning. Livelier public spaces are concentrated on the lower levels, with quieter zones above, culminating in a reading room, conceived as a jewel box, for focused study and inspiration. The prow of the building serves as a lookout over the burgeoning new cultural district and as a beacon at night. ***LGM***

"The convergence of infrastructure, public space, and interior space makes it quite powerful."
—Juror Kunlé Adeyemi



Architecture Design and Landscape Architecture Team
Snøhetta: Craig Dykers, FAIA, LEED AP, Int FRIBA, FRSA, RAAR, PhD; Michelle Delk, ASLA; Vanessa Kassabian, AIA, NCARB, LEED AP; Dennis Rijkhoff; Sam Brissette; Mia Kang; Anne-Rachel Schiffmann, AIA, NCARB, LEED AP BD+C

Executive Architect
DIALOG

Collaborators
Delcan Corporation & Parsons, Entuitive, FF&A Consultants in Acoustics & Noise Control, Stuart Olson

Photo credit: Michael Grimm, courtesy of Snøhetta

THE REACH

WASHINGTON, DC

STEVEN HOLL ARCHITECTS

The REACH expansion adds much-needed space to the Kennedy Center for the Performing Arts, Edward Durell Stone's monumental 1971 building, helping it maintain its leadership role in providing artistic and cultural opportunities. Clad in white titanium concrete, a new material with the same color tonality as the original building's Carrara marble, three new pavilions shape the outdoor spaces between them and frame views of the Washington Monument, Lincoln Memorial, and Potomac River. A new pedestrian bridge connects the center to the other memorials via a trail along the riverfront. Varied in form, the pavilions add 72,000 square feet of space for rehearsals, performances, events, classes, and forums. In the interior, a newly developed crinkled concrete texture lines the walls of rehearsal/performance spaces, integrating acoustical qualities directly within the structural cast-in-place concrete walls. The expansive use of glass allows natural light to penetrate the building, and windows are positioned for full-depth interior views. While the original center encompassed nine formal spaces, the REACH has nine informal ones, designed to dissolve the boundaries between the audience and the art. The pavilions are interconnected below 69,000 square feet of publicly accessible green roofs. The merging of living landscape and architecture on this site expands the definition of a "living memorial." The project achieved a LEED Gold certification. ***LGM***

"It really takes what is formal and makes it for the people." —Juror Mary Ann Lazarus

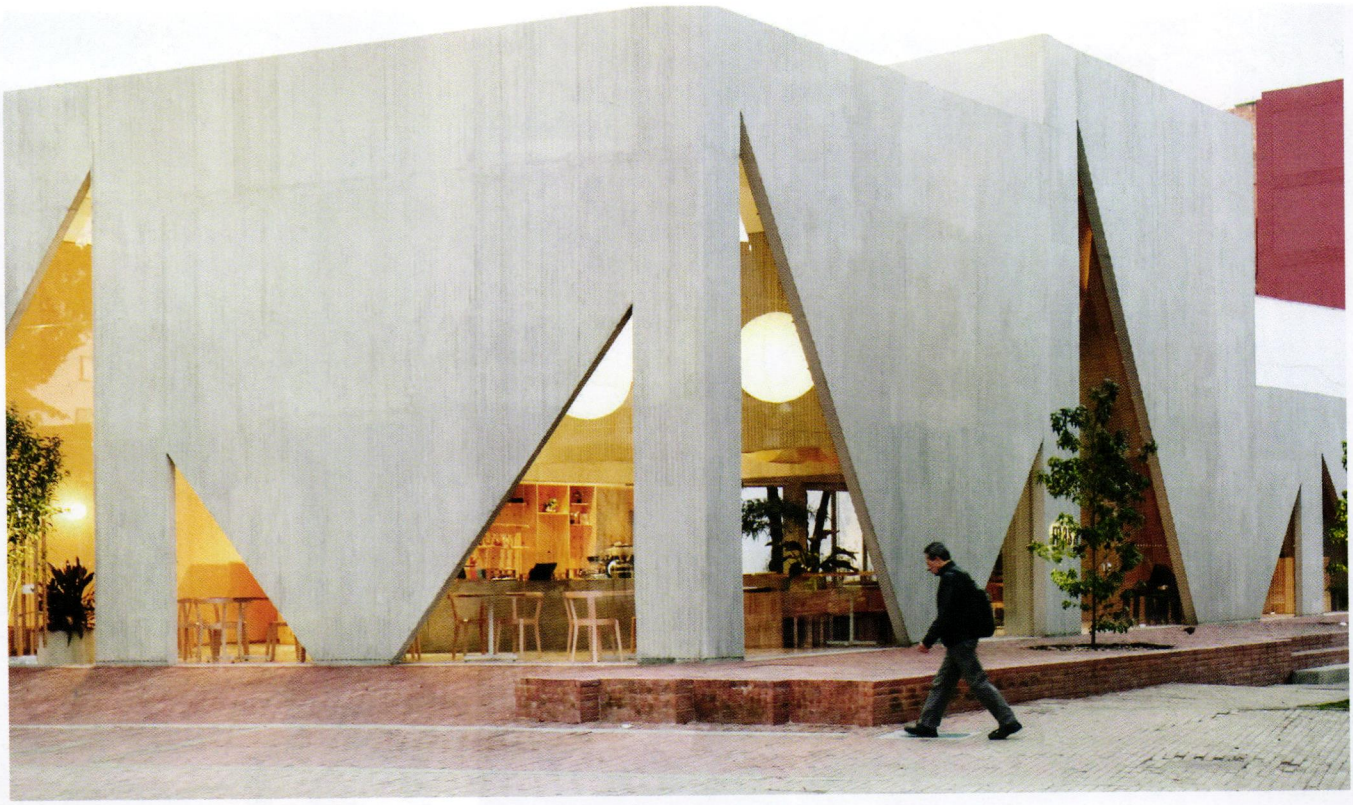
Architecture Design Team
Steven Holl, FAIA, Principal; Chris McVoy, Partner in Charge; Garrick Ambrose, Project Architect; Magdalena I. Naydekova, Assistant Project Architect; Bell Ying Yi Cai, Kimberly Chew, J. Leehong Kim, Martin Kropac, Elise Riley, Yun Shi, Dominik Sigg, JongSeo Lee, and Alfonso Simelio, Project Team

Architect of Record
BNIM

Landscape Architect
Hollander Design Landscape Architects

Collaborators
Langan, Silman, Vertran, Transsolar, Harvey Marshall Berling Associates, Thornton Tomasetti

Photo credit: Richard Barnes

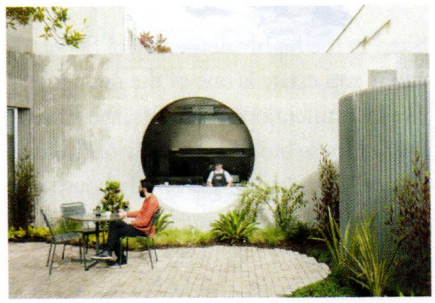


MASA CAFÉ & BAKERY

BOGATÁ, COLOMBIA

STUDIO CADENA

The Masa Café & Bakery, known to locals as Masa 105, is sited on a corner lot on Main Avenue. The design uses simple forms and materials to maximum effect. The shell of the single-story, 7,500-square-foot building is constructed of cast-in-place corrugated concrete interspersed with a variety of triangle-shaped glazed cutouts. Passersby can view the activity going on inside, and café patrons can watch the street life taking place outside. A series of interconnected but distinct volumes house different program areas for the café, bakery, dining, and retail space. The different zones flow into one another with the ease of an open plan. An enclosed outdoor patio is designed around an existing tree. Alfresco diners can view the food production and indoor diners through one of the glazed cutouts. Terrazzo floors with large circles in gray tones unite the indoor and outdoor zones. Custom-designed elements such as a long concrete bar, a cylindrical wood-clad service station, a multi-tiered seating platform, pendant lighting, and a metal mesh ceiling installation serve to casually define the space. Masa's third outpost in the city, it fulfills the bakery's aspiration to create a connection between process and product. ***LGM***

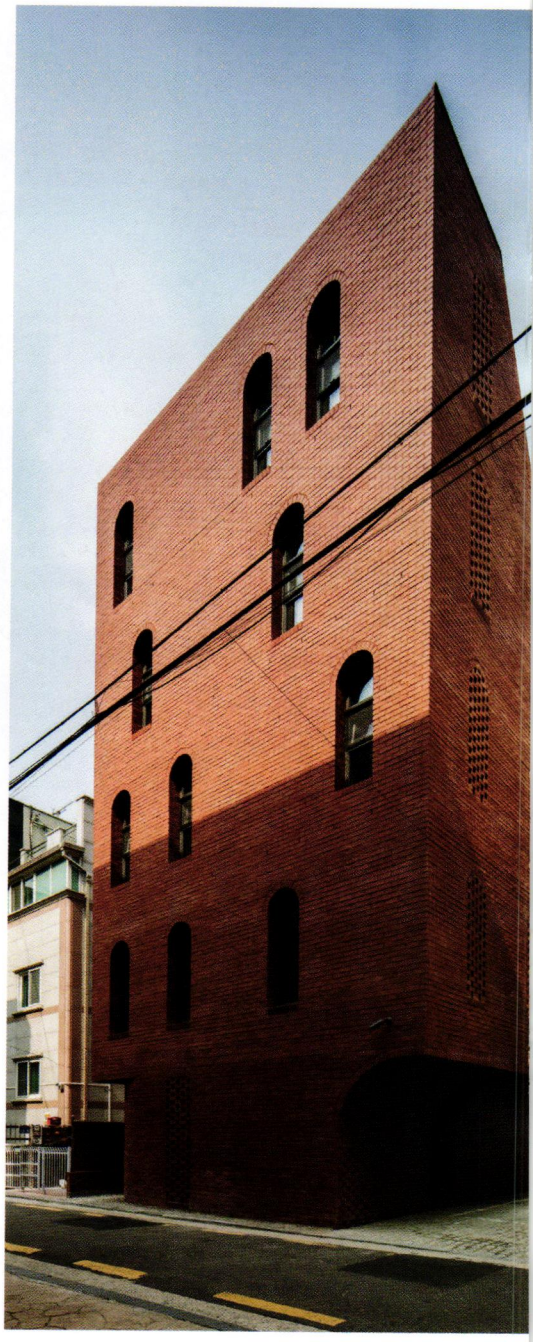


Architecture Design Team
Benjamin Cadena, AIA

Collaborators
Alfonso Uribe S & Cia., Arquitectura & Bioclimática, JGMC Ingeniería and BYC INGENIEROS HIDRAULICOS, Ingeniería y Proyectos de Infraestructura, MRB S.A. and ODQ S.A.S., ClaroOscuro Lighting Design

"The way it's lightly touching the ground looks like a ballerina on toes." —Juror Dina Griffin

Photo credit: Benjamin Cadena



FIVE-STORY HOUSE

SEOUL, SOUTH KOREA

STPMJ ARCHITECTURE

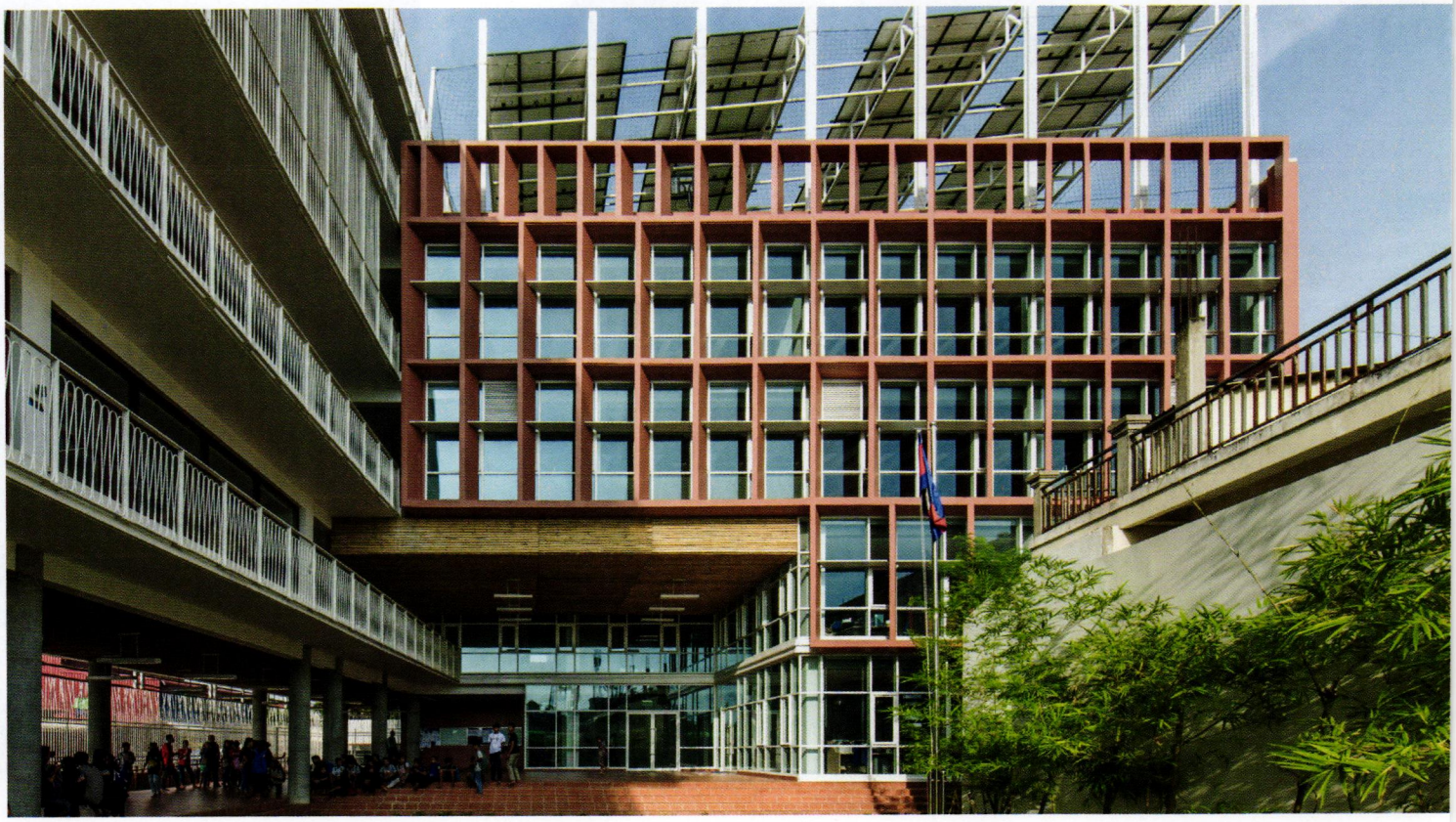
Sited in the highly dense city of Seoul, where real estate is one of the most effective investment opportunities, the Five-Story House built for a family of five is a vertically stacked single-family house on a compact 1,076-square-foot site. Taller than most of its neighbors and distinctively clad in brick, the 1,900-square-foot house is designed for vertical living, with different floor layouts based on the family's lifestyle plus the demands outlined in Seoul's residential zoning requirements. The arc of the five-foot cantilever over the parking space echoes the sloped wall of the fourth floor, which is set back for daylight requirements. A play space for the three young daughters and the father's furniture-making studio occupy the ground floor. The family's kitchen, dining area, and living room are located on the second floor, another gathering space with an adjacent terrace is on the fourth, and the bedrooms are spread out on floors three through five. ***LGM***

"It's a celebration of brick, which can be very flat and boring, but here it is very subtle and dimensional."
—Juror Bryan C. Lee Jr.

Architecture Design Team
Seung Teak Lee; Mi Jung Lim, AIA; Jeong Eun Kim

Collaborators
Daedo Engineering; ON dnc.; TEO Structure

Photo credit: Bae Jihun



NEESON CRIPPS ACADEMY

PHNOM PENH, CAMBODIA

COOKFOX

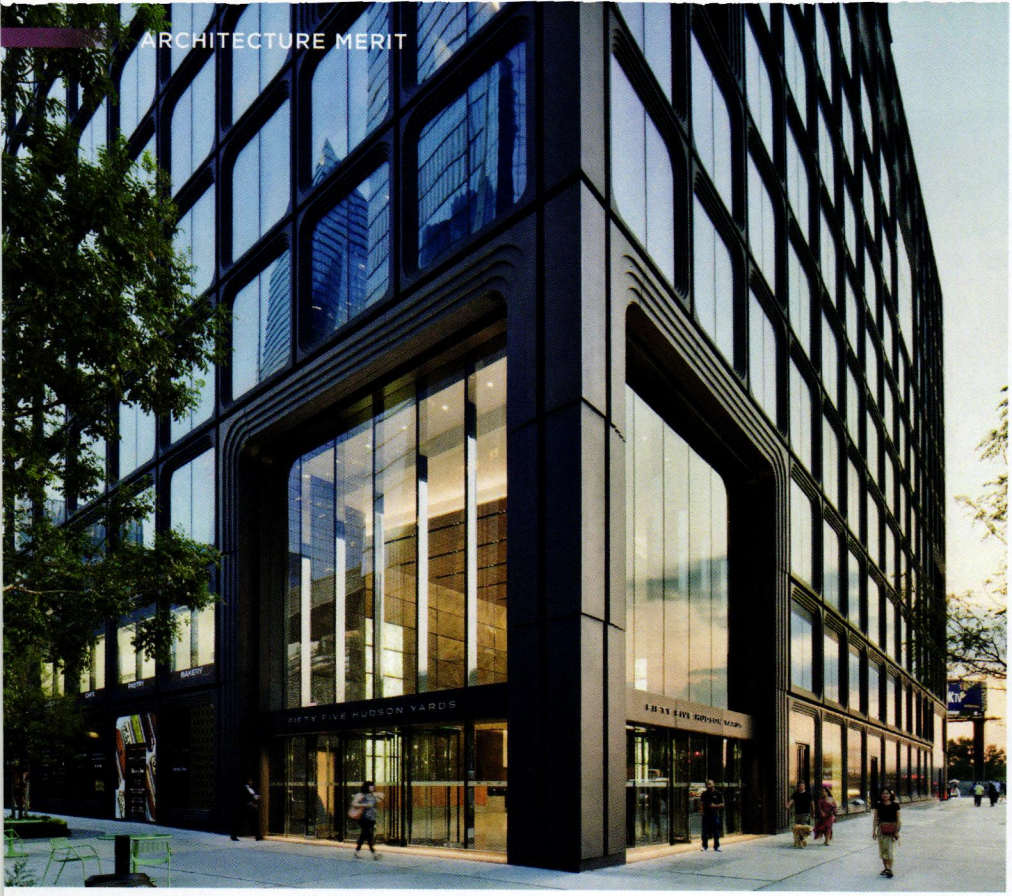
Four hundred secondary-school students who once might have scavenged on a nearby infamous landfill are now receiving a high-quality STEAM-based education at the Neeson Cripps Academy. The five-story building utilizes biophilic design, natural local materials, and sustainable strategies to provide safe spaces for learning. The 33,400-square-foot building is conceived in two parts: A long south wing is composed of open-air classrooms and flexible enclosed learning spaces accessed by outdoor walkways; an intricate bamboo screen and deep overhangs shade the façade. The north wing contains science labs, an art studio, a computer lab, a film and media room, galleries, multipurpose spaces, and administration offices that are air-conditioned with an energy-efficient VRF mechanical system. Deep vertical and horizontal brise-soleils provide exterior shading. Daylighting is a priority in the classrooms and circulation spaces. Photovoltaics are integrated into the roof design as a rain- and sunshade, which also protects a multipurpose rooftop sports court. Flexible gathering spaces that encourage strong long-term social networks and collaborative learning are a significant part of the design. The school's entry features a large stone wall carving inspired by students' drawings, depicting their country's past, present, and future. It was translated into a single vision by a local sculptor. Designed by the architects as a pro bono project, the school is a priceless gift to the community. ***LGM***

"We think about performance all the time, but this really exemplifies the goals of the AIA framework for design excellence."
—Juror Mary Ann Lazarus

Architecture Design Team
Rick Cook, FAIA; Pam Campbell; Ciarán Conlon

Collaborators
Optima Consultants, iLi Consulting Engineers Mekong Ltd. (Design), Arcadia Engineering Group (Construction), ACH Management

Photo credit: David Yeow



55 HUDSON YARDS

NEW YORK, NY

KOHN PEDERSEN FOX ASSOCIATES

Architecture Design Team
Lloyd Sigal, FAIA; Trent Tesch, AIA; Lauren Schmidt, AIA, LEED AP BD+C; Lane Rapson, AIA; Minho Jeon, AIA; Jaclyn Jung, AIA

Collaborators
Langan, WSP, Steve Kinnaman & Associates, Longman Lindsey (Acoustics), Gilbane and Related Construction, Vidaris, One Lux Studio, Vidaris

The orthogonal form of 55 Hudson Yards stands in contrast to the surrounding development. The highly articulated façade of glass and cast aluminum is evocative of the cast-iron industrial buildings in the nearby historic districts and the adjacent High Line. The façade design of the 1,265,000-square-foot, 51-story office tower reflects the relationship between the grid of the tower and the podium: the podium uses a single-height grid, while the tower employs a double-height grid every two floors. The podium façade also includes several large modules, which are utilized for a variety of purposes, including lobby entrances, mitigation of façade transitions, and terraces. Complete with trees and greenery, the terraces on various floors foster a connection to the surrounding green spaces and contribute to the project's LEED Gold certification. With a public park on one side and a viaduct and active railway on the other, the podium structure is positioned atop the relatively new number 7 subway extension, while the tower sits directly above an existing five-story subway ventilation building that new construction had to encase. Both site conditions had a major impact on the superstructure of the building, as all loads were required to transfer to specific predetermined points to avoid the station and tracks. The recladding of the existing structure also had to maintain the MTA's ventilation requirements. ***LGM***

"It's a really successful façade strategy that has a lot of depth to it and is able to mediate between scales."—Juror Lisa Iwamoto

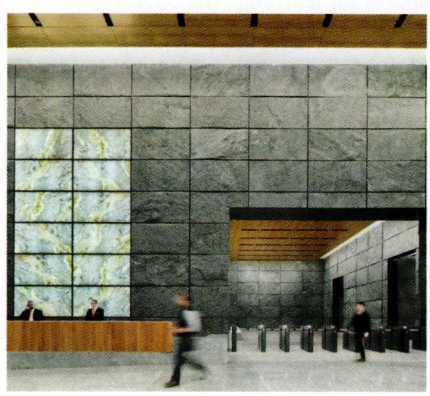


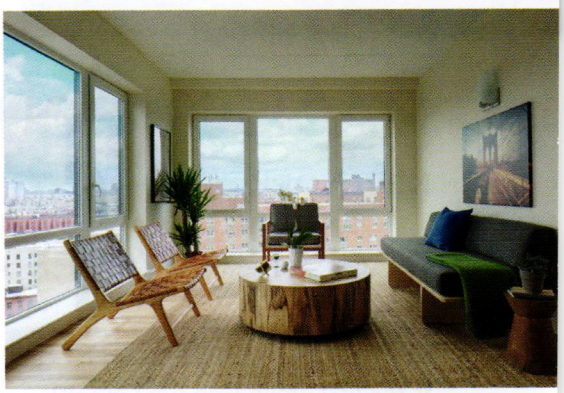
Photo credit: Connie Zhou

ST. AUGUSTINE TERRACE

THE BRONX, NY

MAGNUSSON ARCHITECTURE & PLANNING

A dwindling congregation and a crumbling building led to the demise of a neighborhood church. In its place, the Archdiocese of New York commissioned St. Augustine Terrace, a 13-story residential building with 112 units of affordable housing ranging from studios to three bedrooms, for moderate-income to formerly homeless households. The design of the 117,290-square-foot building was inspired by the belief that a house of worship stands as a beacon of light to its community. It was created with the knowledge that implementation of sustainability measures is important to the way residents experience their building. A column of fully glazed expanded elevator lobbies glows like a tower of light at night and also illuminates an adjacent park. Sunshades featured on the front façade shield people from glare as they enjoy daytime views of the Manhattan skyline, while solar panels help to power communal spaces, including the elevator lobbies. Rock formations unearthed during construction were incorporated into the landscape. Decking at the building's entry extends out over the rocks and resembles a ship's lookout. The bell and stones recovered from the former church have been placed throughout the landscaping, serving as a reminder of the church's mission to help those in need. The building has achieved a LEED Gold certification. ***LGM***

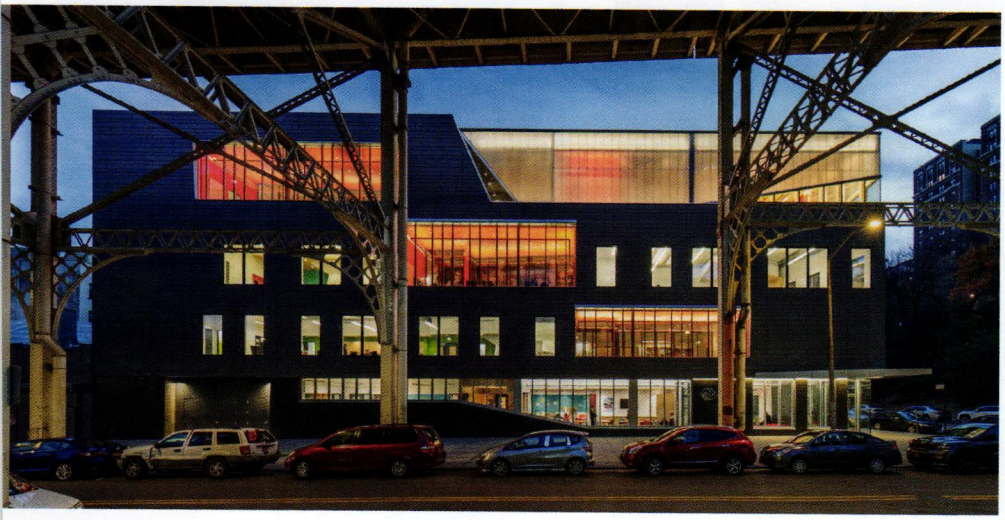


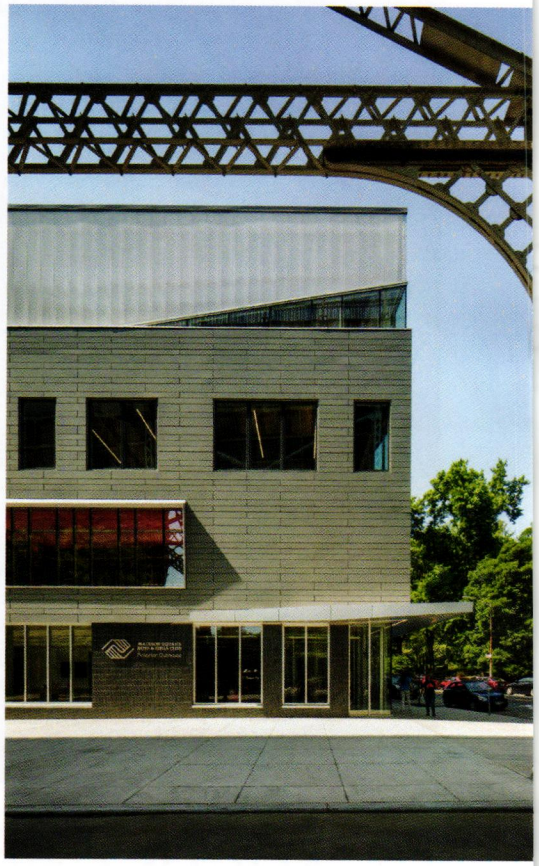
"For affordable housing, this achieves maximum effect with minimum resources."
—Juror Mary Ann Lazarus

Architecture Design Team
Fernando Villa, AIA, LEED AP BD+C; Magnus Magnusson, AIA, LEED AP; Rachel Simpson, AIA; Eugene Mekhtiyev, AIA; Sam Shneyer

Landscape Architect
Terrain

Collaborators
Philip Habib & Associates, URS, Johnson & Urban, GACE, Mega Contracting Group, Bright Power





MADISON SQUARE BOYS & GIRLS CLUB

NEW YORK, NY

ROGERS PARTNERS ARCHITECTS + URBAN DESIGNERS

The Pinkerton Clubhouse in Harlem is the first ground-up Boys & Girls Club built in New York since 1970. This flagship location, the largest and most advanced of the five Madison Square Boys & Girls Club facilities in the city, houses the organization's administrative headquarters on the ground floor. The club's mission to provide a safe, nurturing, and educational environment for young people ages 6 to 18 is expressed in the design vision. Clad in brick and zinc on the lower volume and translucent polycarbonate on the uppermost level, the four-story, 45,000-square-foot clubhouse is designed as a vertical playscape programmed with recreational and learning opportunities for neighborhood kids. The building's organization, which is visible from the exterior, centers around an open stair defined by glass-encased gathering spaces, connecting all levels both visually and socially while bringing natural light deep into the site.

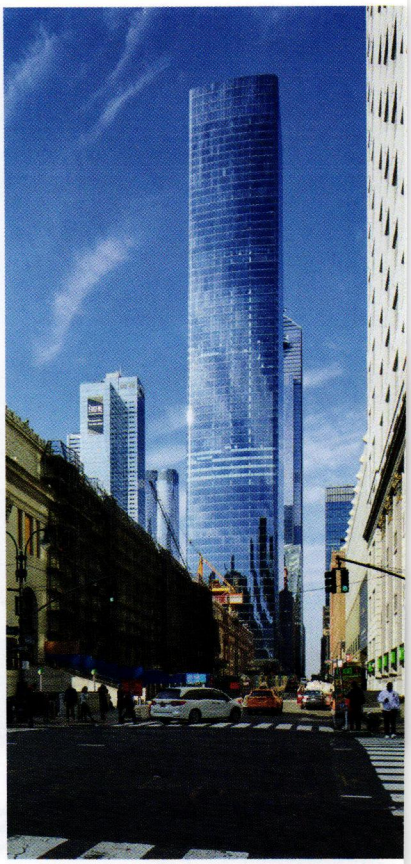
Spaces include a gym with climbing wall, a rooftop ball field, age-specific program spaces, tutoring and quiet learning spaces, a screening room, a digital technology lab and maker space, a dining and gathering space, and dance, performance, visual arts, music, and production studios. Historically, members often drop out when they become teenagers, but the new design, with its dedicated Teen Lounge and Skybox, entices them to stay. ***LGM***

"This was done on a very tight budget and was beautifully executed." —Juror Mary Ann Lazarus

Architecture Design Team
Rob Rogers, AIA; Elizabeth Stoel, AIA; Alissa Bucher, AIA; Andrea Solk; Jonathan Palazzolo; Nicki Vance

Collaborators
Langan, Thornton Tomasetti, Cerami & Associates, T.G. Nickel & Associates

Photo credit: © Albert Vecerka/ESTO



ONE MANHATTAN WEST

NEW YORK, NY

SKIDMORE, OWINGS & MERRILL

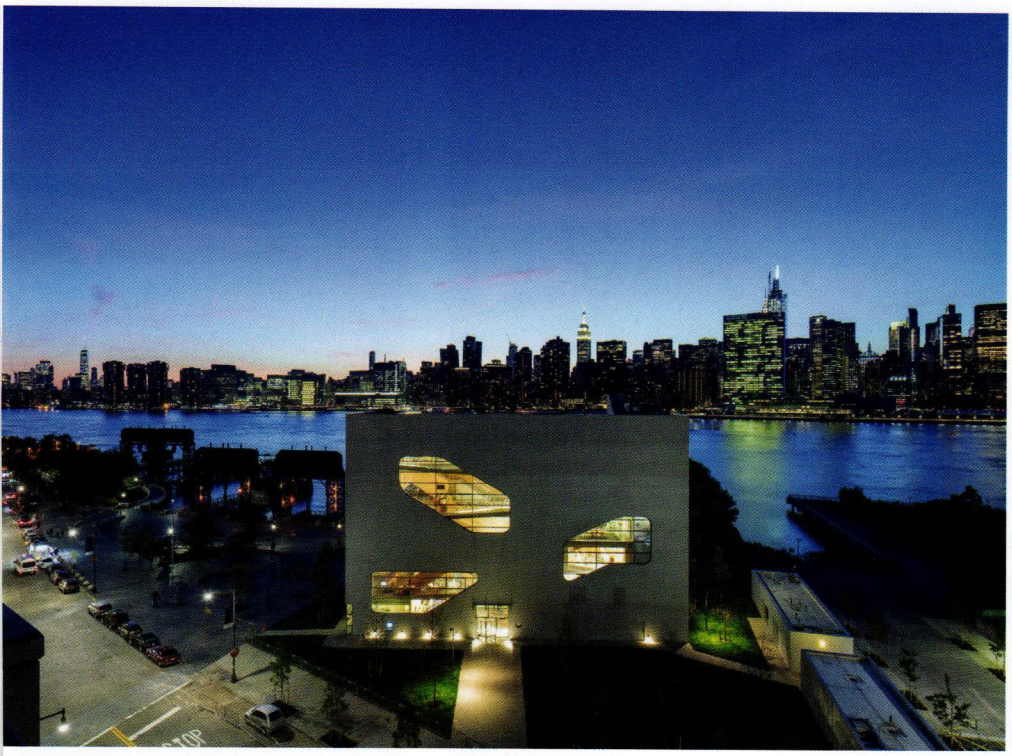
As the first new office building to be completed on the eight-acre Manhattan West Development, the soaring 2.1-million-square-foot One Manhattan West is a gateway to a new mixed-use neighborhood. The area for the building's foundation is smaller than its total footprint, and about 40% of the building is above active railroad tracks. To balance the structure and accommodate the railways beneath, the tower's reinforced concrete central core, clad in travertine, rises like a tree trunk, with floorplates that branch out symmetrically. To reinforce the structure, perimeter columns slope into the core above the lobby level. The lobby is a triple-height room that serves as a public space, allowing the public outdoor space to seamlessly extend into the lobby. Transparent glass fins, spanning the full height of the lobby, create the effect of a "nonexistent enclosure." The tower is located 60 feet from the street to allow the building to provide its own public plaza, offering green space where none existed before. One Manhattan West—along with an adjacent tower similar in design—will become the principal access point to the development's two acres of public space and retail. Thousands of people are expected to work in the building, contributing to the vibrancy of this new pedestrian corridor. The project achieved a LEED Gold certification. ***LGM***

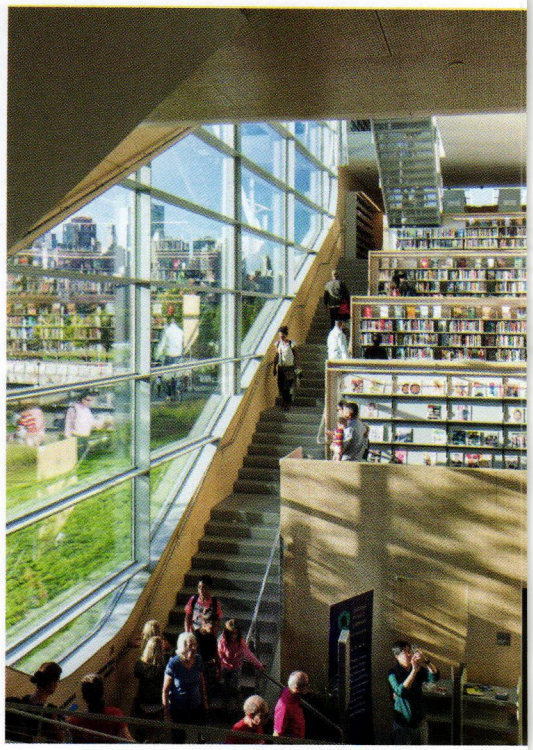
"An elegant monolith, but I particularly admired the lobby and its expression to the outside."
—Juror Dina Griffin

Architecture Design Team
Gary Haney, FAIA, Design Partner; Kenneth Lewis, AIA, Design Partner; T.J. Gottesdiener, FAIA, Design Partner; Kim Van Holsbeke, AIA, Senior Designer; Nicole Dosso, FAIA, Technical Director; John Hollenberg, AIA, Senior Technical Designer; Julia Murphy, AIA, Project Manager; Liana Zimmerman, Assoc. AIA, Project Manager; William F. Baker, Structural Engineering Consulting Partner; Charles Besjak, FAIA, Structural Engineering Director; Georgi Petrov, AIA, Structural Engineering Associate Director; Preetam Biswas, Structural Engineering Director; Matthew Streeter, Structural Engineer; Joseph Chase, AIA, Technical Architect; Sherry Xuan Yang, AIA, Technical Architect; Marco Sanchez, Design Architect; Yifeng Wu, Design Architect; Rowan Georges, AIA, Specifications

Landscape Architect
James Corner Field Operations

Collaborators
Philip Habib and Associates, Mueser Rutledge, Jaros Baum & Bolles, Cerami & Associates, Thornton Tomasetti, Tishman/AECOM





HUNTERS POINT LIBRARY

LONG ISLAND CITY, NY

STEVEN HOLL ARCHITECTS

Located along the East River and set against a backdrop of high-rise residential towers, the Queens Public Library at Hunters Point stands as a public building in a public park, bringing community-devoted space to the waterfront. In opposition to the trend of incorporating public libraries into social space within residential towers, this 22,000-square-foot library stands independently. While the plan is compact—allowing for a large amount of public green space—the building section is open for the most energy-efficient design, with spaces ranging from intimate reading areas to active gathering spaces. The building's aluminum-painted concrete shell is not just a façade but a load-bearing structure that omits curtain walls and columns. Sculpted cuts carved out of the building's façade reveal the movement of people within, frame views of the Manhattan skyline, and act as a beacon at night. The program's separation into children's, teen, and adult areas can be read in the sculpted cuts on the east face, with one opening for each area. Warm bamboo creates an inviting interior space, and natural light enters through the large windows. The stairs switch back from mezzanine to mezzanine, connecting reading areas and arriving at a rooftop reading terrace. The library faces a reading garden bordered by a pavilion with a bosque of ginkgo trees. This is a project of the NYC DDC Design and Construction Excellence program. ***LGM***

"We recognize the complexity at work here in the circulation and the organization of the spaces and programs." —Juror Kunlé Adeyemi

Architecture Design Team
Steven Holl, FAIA, Principal; Chris McVoy, Partner in Charge; Olaf Schmidt, Senior Associate in Charge; Filipe Taboada, Project Architect, Associate; Suk Lee, Project Architect CA; Bell Ying Yi Cai, Rychiee Espinosa, JongSeo Lee, Maki Matsubayashi, Michael Rusch, Dominik Sigg, Yasmin Vobis, and Jeanne Wellinger (Project Team)

Landscape Architect
Michael Van Valkenburgh Associates

Collaborators
Langan Engineering & Environmental Services, Silman, Transsolar, NYC Department of Design and Construction

Photo credit: Paul Warchol 2019

SOLAR CARVE

NEW YORK, NY

STUDIO GANG

Distinguished by its gem-like curtain wall, 40 Tenth Avenue is also known as Solar Carve for the way in which incident sun angles the building's form, a strategy developed through the studio's ongoing research into connecting people to their environments. Each of the building's 75 three-dimensional glass "carves" consists of a central, diamond-shaped pane of glass tilted downward to reduce bird strikes and provide views and shade to the offices inside. Each carve is surrounded by four triangular panes that are perpendicular to the floor slab. The 145,000-square-foot commercial building is set back to increase light and view exposures to the adjacent High Line, compared to the as-of-right zoning envelope. To prioritize this popular public space, the design team has stacked the building's mass toward the western edge and carved away the southeast and northwest corners. This maximizes sunlight, fresh air, and river views for people in the park, while creating corner terraces for tenants. The 12-story building also supports 40,000 square feet of retail space, a 10,000-square-foot roof deck, and an 8,000-square-foot terrace on the second floor, just below the elevated park. The project explores how shaping architecture in response to solar access and other site-specific criteria can expand its potential to have a positive impact on its environment. ***LGM***

Architecture Design Team
Studio Gang: Jeanne Gang, FAIA; Bryan Scheib, RA; Jean Suh, RA, LEED AP; and Weston Walker, AIA, LEED AP; with John Castro, RA, LEED AP; Juan de la Mora; William Emmick, AIA, LEED AP; Elif Erez; Julcsi Futo; Wei-Ju Lai, AIA, LEED AP; Arthur Liu, RA; Greta Modesitt, RA; Anika Schwarzwald, RA; Mark Schendel, AIA, LEED AP; Katie Stranix, RA; Rolf Temesvari, LEED GA; Art Terry; Lindsey Wikstrom; Todd Zima, AIA

Landscape Architect
HMWhite

Collaborators
RA Consultants, GEA Consulting Engineers, Arup, Joseph Neto and Associates/Lerch Bates; OER Consultant: HarPar Engineering, Cauldwell Wingate Construction

"The concern was not just what the façade would look like, but also how the building affects the site and its neighbors." —Juror Dina Griffin

Photo credit: Tom Harris, courtesy of Studio Gang

FORD FOUNDATION FOR SOCIAL JUSTICE RESTORATION

NEW YORK, NY

GENSLER

Hailed at its opening in 1968 as a modernist icon, the Ford Foundation building had aged and its life-safety systems needed an update. In addition to the complexity of the retrofit, the foundation began to consider its new focus on social justice; to create a home in line with today's mission, leadership decided to go ahead with a complete renovation of the landmarked building's interiors, façades, and systems. The work maintains the building's original character while significantly increasing transparency, accessibility, and higher energy performance standards. After the two-year project, the more vibrant structure has reopened as the Ford Foundation Center for Social Justice.

Accessibility and universal design elements were seamlessly implemented throughout. The landmarked atrium garden was restored to its original design, while a new brick pathway increases wheelchair access and allows for more inclusive circulation. The garden also incorporates new touch-and-smell garden and braille signage for the visually impaired. Private offices that had lined the atrium perimeter have been relegated to the outer edge of the building, making the atrium visually accessible to all staff. The majority of the Warren Platner-designed legacy furniture was restored and reused, and brass fixtures were restored and refitted with state-of-the-art lighting technology. In keeping with its social mission, the building has been certified LEED Platinum. ***RS***

"The project repositions the building for a much more public-facing and equity-based operation."
—Juror Kunlé Adeyemi

Architecture Design Team
Robin Klehr Avia, FIIDA, Project Principal; Madeline Burke-Vigeland, AIA, Principal and Project Director; Ed Wood, IIDA, Principal and Design Director; Lydia Gould, CID, IIDA, Principal and Design Director; Ambrose Aliaga-Kelly, AIA, Principal and Technical Director; Johnathan Sandler, Principal and Strategy Director; Bevin Savage-Yamazaki, Assoc. AIA, Project Manager; Jonas Gabbai, LEED, Design Director; Karen Pedrazzi, AIA, LEED, Technical Architect; Thomas Turner, AIA, Architect; Meghan Magee, CDT, LEED AP BD+C, LEED-AP, Designer; Obi Elechi, Designer; Anthony Harris, AIA, LEED, Architect; Ian Korn, AIA, LEED, Architect; Kate Sherwood, AIA, Design Manager; David Briefel, LEED, Sustainability Director; Lissa Krueger, Designer; John Bricker, AIGA, SEGD, Principal; Craig Byers, Design Director, Brand; Andrea Plenter Malzone Velez, SEGD, Graphic Designer; Kevin Carlin, Project Manager, Brand

Landscape Architects
Raymond Jungles in collaboration with SiteWorks

Collaborators
Historic Preservation: Higgins Quasebarth & Partners LLC; Risk Assessment: Thornton Tomasetti/Weidlinger; Furniture Restoration: Thomas J. Amato Co.; Architectural Woodwork: Miller Blaker; Lighting Restoration and Fabrication: Crenshaw; Ornamental Metal Fabrication and Restoration: Amuneal Manufacturing Corp.; Wood Flooring: Haywood Berk Floor Company, Inc.; Architectural Concrete Flooring: Azzarone Contracting

Photo credit: Garrett Rowland, courtesy of Gensler

POSTER HOUSE

NEW YORK, NY

LTL ARCHITECTS

Poster House is the first museum in the United States dedicated to posters and their many roles in society. Occupying a two-floor site in the Flatiron District, the 14,500-square-foot space balances contrasting functions that correspond to a poster's role as both commerce and art, public information, and cultural artifact. In response to the institution's mission and program, the main floor is split almost in half. Galleries are to the east, and public spaces such as reception, café, and gift shop are to the west. The diagonal that divides them is apparent in the gray plaster walls of the gallery spaces. At the front of the interior, the diagonal allows more space for the main gallery and then, as it proceeds towards the back, opens up for the public zone, all the while keeping the entrance and street visible. At the main entry, a canopy extends out from the wall to create a zone of overlap, connecting the front door at the sidewalk to the interior door of the main gallery. The basement floor provides office and meeting spaces, a storage and conservation room, and a small auditorium. ***RS***

"The long space is connected with a diagonal line and articulated with different finishes on each side—it's just such a brilliant move."
—Juror Lisa Iwamoto

Architecture Design Team
Marc Tsurumaki, AIA, LEED AP, NCARB; Paul Lewis, FAIA, LEED AP, NCARB; David J. Lewis, AIA, LEED AP; Anna Knoell, RA; Michael Schissel, RA; Jillian Blakey; Sonia Flamberg; Jenny Hong; Eli Back

Collaborators
Polise Consulting Engineers, Silman, DTM Inc., J. Callahan, Richter+Ratner, Lumen Architecture

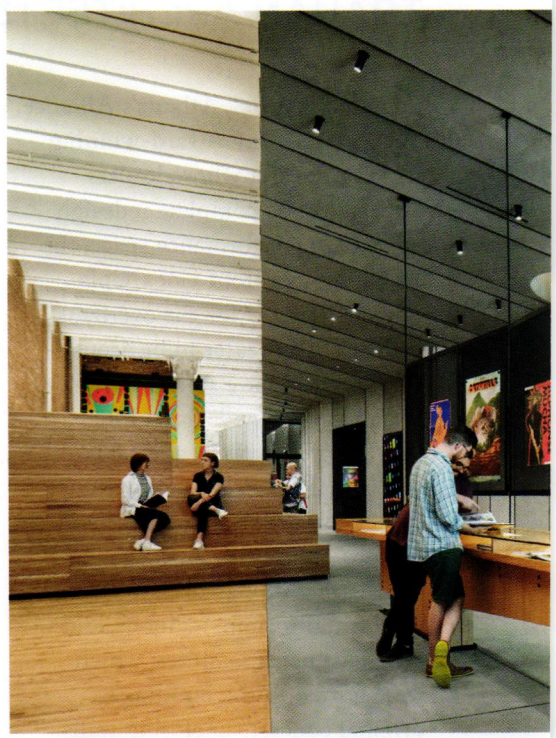
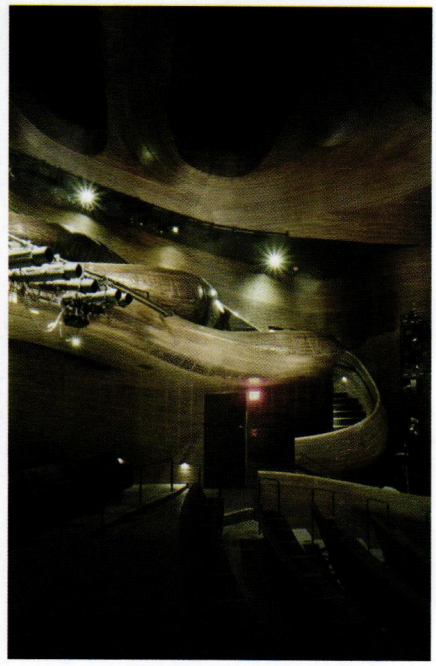
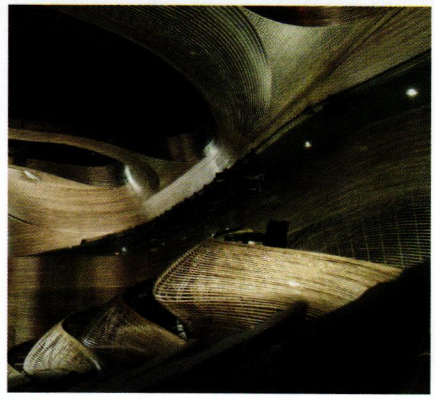


Photo credit: Michael Moran/Otto





COCA-COLA STAGE AT THE ALLIANCE THEATRE

ATLANTA, GA

TRAHAN ARCHITECTS

Founded in 1968, Atlanta's Alliance Theatre is a Tony Award-winning regional theater whose leaders undertook the complete redesign of its main performance space, the 70,000-square-foot Coca-Cola Stage. The goals for the overhaul were for the theater to be acoustically perfect, have state-of-the-art technology, provide good interior flow for patrons, and offer an intimate environment with no separation between audience and performers.

The initial phase of work focused on the auditorium, its lobby, and artistic support facilities, which were gutted to the building's original concrete enclosing walls.

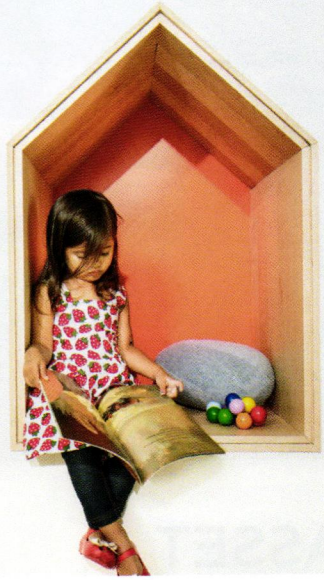
The auditorium's plan optimizes sightlines to the stage, utilizes ramps in lieu of lifts, and integrates stairs to provide access to all seating zones from every entrance within the chamber. The transformation pulled the 650-seat auditorium 10 feet closer to the stage. Each surface was tuned acoustically to deliver pin-drop sound to its patrons. A collaboration between the architects, artist Matthias Pliessnig, and the fabricator resulted in a technique for creating the theater's steam-bent millwork guardrails and balconies on a grand scale. Merging hand craft with mass production, the team synthesizes acoustic performance, hand-driven artistry, and sophisticated laser positioning to provide an enveloping theater experience. ***RS***

"The beautiful thing about it is that it's driven by what the hand can do."
—Juror Bryan C. Lee Jr.

Architecture Design Team
Sarah Cancienne, AIA; Conway Pedron; Ayesha Husain; Sarah Hussaini

Collaborators
Additional architects: Leigh Breslau, AIA; Brad McWhirter, AIA; Robbie Eleazer, AIA; James Babin AIA; DLB Associates, Uzun + Case, Lerch Bates, Talaske Group, Jensen Hughes, Fisher Marantz Stone

Photo credit: James Babin



MI CASITA PRESCHOOL AND CULTURAL CENTER

BROOKLYN, NY

BARKER ASSOCIATES ARCHITECTURE OFFICE AND 4|MATIV

Located in a new mixed-use development in Brooklyn, Mi Casita Preschool and Cultural Center consists of three classrooms that occupy a large ground-floor space with a lower level for support programming. The 2,300-square-foot interior is organized around an L-shaped trough sink that is a social gathering spot for children. Divisions between classrooms are made with furniture to provide flexibility so the space can be transformed for special events.

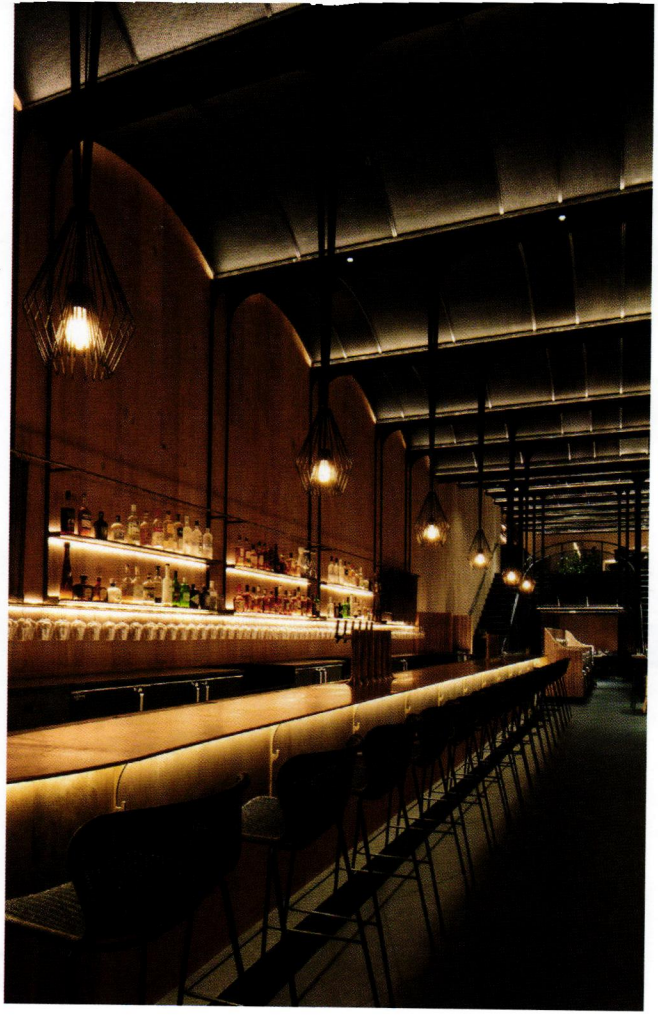
The school's focus on being a "home away from home" and learning from Brooklyn's different cultures led the designers to incorporate graphic elements relating to home and city. A large house-shaped vitrine on the mezzanine showcases materials that relate to the curriculum. House-shaped cutouts in the walls provide child-sized reading nooks and passageways. A graphic in shades of pale blue in the tile mosaic around the bathroom and trough sink suggests the city skyline. Color is also used for dramatic effect throughout the space. The 15-foot-high ceiling's turquoise hue and globe-shaped hanging lights give the sense of being under a bright blue sky. Orange is used as an accent throughout the space, such as within wall cutouts and along stairs leading to a lower-level coworking space for parents. ***RS***

Architecture Design Team
Barker Associates Architecture Office: Alexandra Barker, AIA, Principal, Project Architect; Christina Ostermier, AIA, Project Architect; Priya Patel, Design Architect; Esther Beke; Interior Designer from 4|Mativ Design Studio

Collaborators
Levin Engineering, Avishay Mazor, PE, 360 Interior Concept

"The positioning of the rooms in a slightly asymmetrical way creates so many dynamic spaces." —Juror Lisa Iwamoto

Photo credit: Lesley Unruh



ASSET

NEW YORK, NY

BATES MASI + ARCHITECTS

In creating Asset restaurant, the architects excavated what had been a retail store in search of unique textures and hints of the past that would offer a rich guest experience. A point-cloud scan revealed vaults of expanded metal lath above the fire-rated ceiling. The vaults were reintroduced as an exposed element serving multiple functions. Formally, their rhythm punctuates the expansive, 6,000-square-foot space to provide a more intimate scale. Structurally, they conceal steel girders, from which are hung the stair, bar shelves, and light fixtures, allowing those elements to be more delicate than if they were self-supporting. Oak wall paneling was sandblasted to erode the soft earlywood that lies on top of the harder latewood grain, thereby enhancing its character and increasing its sound-absorption properties. A mezzanine, also a remnant of the earlier space, overlooks the bar below and gives a view of the street beyond through a two-story glass curtain-wall façade. A grand stair connecting the levels is divided in two parts, one side for service and the other for guests. The two sides merge in a gentle curve reminiscent of the ceiling vaults. Beneath the mezzanine, the more intimate space can be divided into private dining rooms using expanding metal screens. ***RS***

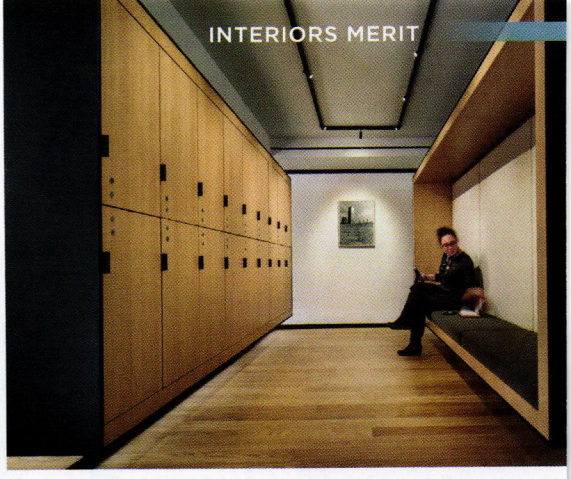
"The stair, the vault—all of these things would generally exist in other materialities, weights, and thicknesses." —Juror Bryan C. Lee Jr.

Architecture Design Team
Architect and Lead Designer: Paul Masi, AIA, LEED AP; Project Architects: Xiao Lin, Nick Braaksma

Architect of Record
SRAA+E

Collaborators
SRAA+E, TSF Engineering, CRAFT Engineering Studio, MTC Construction, Radiance Lighting, AAV Corp

Photo credit: Bates Massi + Architects



NYU BOBST LIBRARY, SPECIAL COLLECTIONS

NEW YORK, NY

CANNONDESIGN

"I like the expression and incorporation of structure into this space dedicated to archives." —Juror Dina Griffin

This project makes New York University's Special Collections broadly accessible by housing its materials in a centrally located, safe, and secure environment within the 11-story Bobst Library designed by Philip Johnson in the early 1970s. The two-floor space brings together the university's three special collections, which include rare English and American literature, materials related to progressive social movements, and collections dedicated to New York's downtown art scene and the institutional history of NYU itself. The intent is to put a public face on an ostensibly private collection while fostering research and ensuring the collection's longevity.

The second floor is used by students, faculty, academic researchers, and library staff. Open teaching spaces introduce the collections and are used to demonstrate the methodology of primary-source research. A gallery showcases selected holdings from the collections on a rotating basis. The Special Collections Reading Room provides a secure and serene atmosphere for focused scholarly study, while the North Reading Room accommodates student study and can be quickly converted for large Special Collections lectures. Also on the second floor are dedicated spaces to receive, clean, and preserve incoming collections before transfer to the collection's third-floor compact material storage system. ***RS***

Architecture Design Team
John Reed, AIA; Bradley Lukanic, AIA; Carisima Koenig, AIA; Frances Fox; Andrew Fisher; Demosthenis Simatos; Gregory Levy, AIA; Samantha Dobrusin, AIA

Collaborators
Jaros Baum & Bolles, Thornton Tomasetti, Van Deusen Associates, Cerami, Vidaris

Photo credit: Scott Frances

AFNY PROJECT 6

NEW YORK, NY

DESAI CHIA ARCHITECTURE

AF New York, a supplier of high-end plumbing fixtures, wanted a new concept for a showroom that would present a select group of the world's most talented plumbing fixture design companies. The goal was to celebrate these fixture collections and acknowledge the design quality of each product. The architects responded with a 7,500-square-foot showroom that suggests an art gallery. Displays throughout the space emphasize the fixtures' iconic profiles, material quality, and attention to detail. The versatile environment can offer TED-talk type events for the general public, and product launches and presentations for the design community. A hands-on workshop space enables architects and designers to collaborate with their project team and clients. Flexible seating includes movable bench-like plinths, as well as tiered plinths that are much like bleachers.

The designers integrated collaborative "meeting houses" through the middle of the showroom so architects and designers can present collections of products to clients in an industrially raw, yet engaging setting. The meeting houses are loosely organized as a series of offset structures; the spaces between them offer more intimate seating and framed display areas for featured products. A large meeting house near the elevators can be converted into a presentation space for panel discussions or product launch events. ***RS***

"It totally redefined what a showroom can be."
—Juror Kunlé Adeyemi

Architecture Design Team
Katherine Chia, FAIA; Arjun Desai, AIA; Kenneth Mitchell; Eric Feuster

Architect of Record
RH Consultants & Associates

Collaborators
General Contractor: Chilmark Construction, Christine Sciulli Light + Design; Millwork: Elephants Custom Furniture

Photo credit: Mark Craemer, courtesy of Desai Chia Architecture

HOPP APARTMENT

NEW YORK, NY

MARTIN HOPP ARCHITECT

This flexible, ergonomic home is a prototype for renovation projects in unremarkable existing locations. In this case, a garden-level apartment was the space that remained after major structural repairs in the basement of a 1930s building. The drawbacks of the partially below-grade space were an odd layout and a subterranean feel. The foundations hemming in the apartment allowed for only brief moments of natural daylight. The challenge was to transform this commonplace 720 square feet (including 30% corridor and bathroom) into the perfect multipurpose apartment. The one-bedroom space features an additional Murphy bed for weekend guests.

The solution was a series of small hyperfunctional spaces with flexible microelements and extensive custom white oak millwork that was built locally. Custom elements included folding and pivoting doors, a rotating table, counterbalanced spring mechanisms, and lots of storage. These high-quality microelements produced a series of multifunctional light and bright spaces within a white and wood aesthetic. The result: a very versatile interior that can adapt to the changing needs of its residents. This prototype offers dignity, pleasure, and enhanced functionality—a simple and calm sanctuary, entered via a planted access way, that shields one from the city's sensory overload and gives new life to an existing structure. ***RS***

"It's a Swiss Army knife of an apartment—everything kind of folds out and comes back in." —Juror Mary Ann Lazarus

Architecture Design Team
Martin Hopp, AIA, RIBA

Collaborators
Manuka DB and Bonomo & Sons

Photo credit: Fei Liu

CRYE PRECISION HEADQUARTERS

BROOKLYN, NY

MN DESIGN PROFESSIONAL CORPORATION

Located in the Brooklyn Navy Yard, Crye Precision's new headquarters accommodates all aspects of its business: the design and fabrication of top-end military apparel and protective gear for the U.S. Military Special Forces and domestic police forces. Previously its various functions had been located in different facilities. Now, the nationally landmarked, 87,000-square-foot industrial building accommodates administrative, design, manufacturing, testing, and storage spaces as well as a product showroom adjacent to the main entry hall.

The architects organized operations to facilitate the flow of materials and goods in and out of the facility. A massive, central high-bay space, which is only partially air-conditioned, houses storage and temporary work types; the adjacent, fully air-conditioned ground floor and mezzanine spaces house design, production, testing, manufacturing, and gathering spaces. Honoring the steel structure and detailing of the existing building, new architectural elements echo the materiality, proportion, details, and rhythm of the original. In a welcoming gesture to both employees and guests, a landscaped "prehistoric forest" has been planted at the building's main entry to draw attention to the partially air-conditioned environment of the central high bay. ***RS***

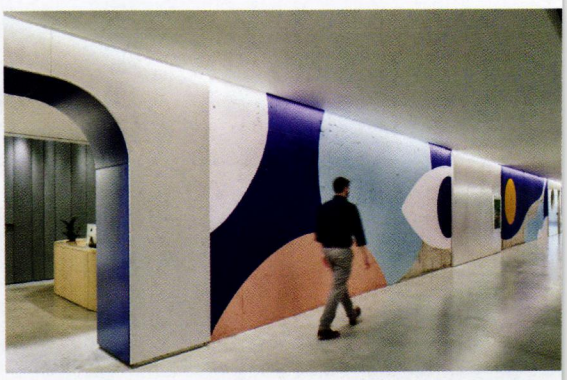
"It's a manufacturing facility that takes a whole new perspective on what it means to be a warehouse."
—Juror Mary Ann Lazarus

Architecture Design Team
Anya Gribanova, AIA, Studio Director; Jonathan Garnett, Assoc. AIA, Partner, Creative Director; Steven Harper, AIA, Partner, Operating Director; Preeti Sriratana, Assoc. AIA, Partner, Managing Director; Chelsea Meyer, Associate Design

Landscape Architect
Verdant

Collaborators
Morris-Flood Associates, LLC, ADS Engineers, Simpson Gumpertz & Heger, Higgins Quasebarth & Partners; Construction Manager: Vorea

Photo credit: Aaron Thompson



CASPER NEW YORK HEADQUARTERS

NEW YORK, NY

ARCHITECTURE RESEARCH OFFICE

The new headquarters for Casper, a popular mattress company launched in 2014, represents the brand's playful, dreamy aesthetic within two floors of Three World Trade Center. Through an intelligent planning strategy and vibrant materiality, the interior provides flexible office space for the growing company.

The office features large, open work areas that are punctuated by varied collaborative spaces. Daylit common areas with expansive views from the 39th and 40th floors anchor each floor along the west and are linked by a wood-paneled circulating staircase. "Work neighborhoods" along the perimeter of both floors organize groups by departmental relationships.

The central core of the square floorplate provides orientation with murals designating the east and west walls and translucent meeting rooms lining the north and south walls. Larger conference rooms anchor the four corners, and support spaces—including still-to-come nap pods and a mock brick-and-mortar store—are tucked within the core. Meeting spaces range from large conference rooms to phone booths and felt-wrapped work pods.

Architectural details further express Casper's whimsical identity. Above the desks, custom curving baffles integrate lighting and enhance acoustics. Curving portals through the building core define transitions between spaces, and a material palette of muted accent colors, softly curving surfaces, and wood cabinetry add warmth. Per Port Authority requirements for the entire World Trade Center site, the space has achieved the equivalent of LEED certified. ***RS***

"There was true innovation in the ceiling plane by creating custom elements that address both the idea of a perceptual ceiling, lighting, and acoustics in one integrated element." —Juror Lisa Iwamoto

Architecture Design Team
Co-Principals-in-Charge: Kim Yao, AIA, and Adam Yarinsky, FAIA, LEED AP; Project Director: Kai Pedersen, AIA; Project Manager: Drew Powers, AIA; John Collamore; Lian Ren

Collaborators
AMA, WSP, Longman Lindsey, Clune Construction Company, HDLC

Photo credit: James Ewing

ZOID

GHENT, NY

LEVENBETTS

ZOID was commissioned by the art park Art Omi in Ghent, NY, for the "architecture fields" section of its outdoor exhibition area. The idea for the project and the name "zoid" come from the architects' ongoing study of a single repeatable shape—a right trapezoid. This shelter pavilion is a variation on the trapezoid theme. It is made up of six open trapezoids that enclose a 13- by 10-foot open courtyard with large blocks of wood used for seating. The architects see ZOID as having aspects of a pavilion, a house, and a campsite, and entertained the possibilities of these functions during the design phase. Both a stripped-down shelter and a "proto-prototype" for an affordable house, ZOID was designed to prioritize nature and collective engagement with others. The trapezoids vary in height from four to 10 feet, and in width from three to 10 feet. Made of plywood sheets, two-by-fours, and two-by-sixes, ZOID was constructed on-site over the course of summer 2018 by the design staff. It was initially planned to be a temporary structure, but enthusiasm for the design suggests it may remain in place longer. ***RS***

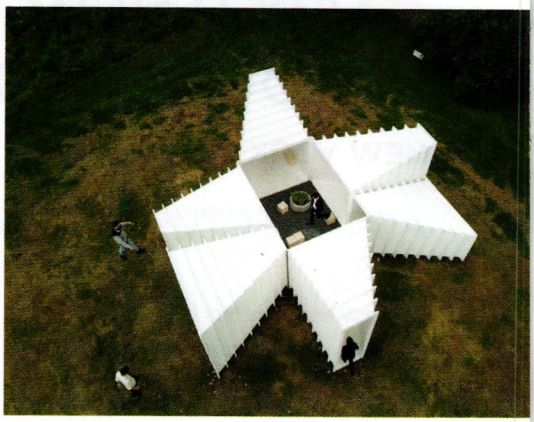
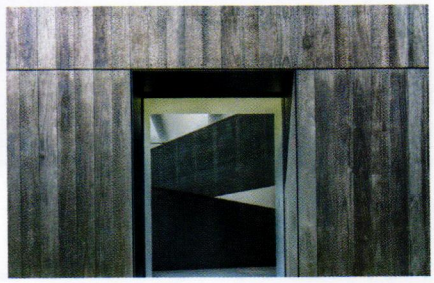


Photo credit: Richard Barnes

"There is a convergence of issues in a very playful, simple form." —Juror Kunlé Adeyemi

Architecture Design Team
David Leven, Stella Betts, Rachel Chaos, Felipe Colin Jr., Caleb Sillars, Sasha Urano, Andrew Luy, Okki Berendschot, Andrea Chiney

Collaborators
Silman, Rachel Chaos



LX PAVILLION

BEDFORD HILLS, NY

OLI ARCHITECTURE

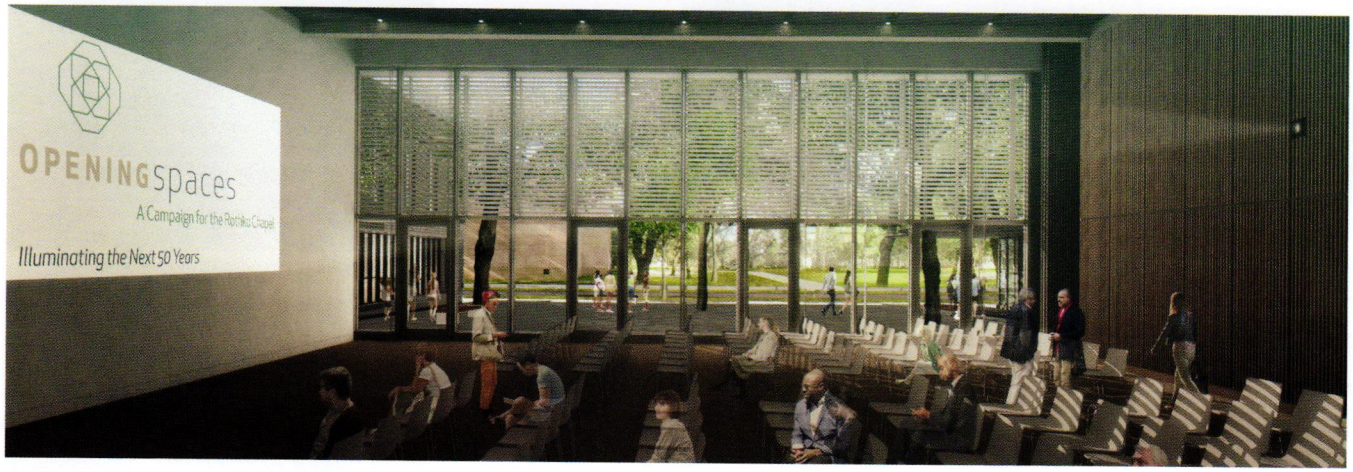
Located on the estate of a prominent art collector in Bedford, NY, LX Pavilion is devoted to the exhibition of a single Richard Serra sculpture, *London Cross*, 2014. The 1,300-square-foot building stands among a collection of large-scale sculptures, most notably two outdoor curved steelworks by Serra. The sculpture-specific pavilion has a 36-foot-square footprint and is 22 feet tall. Skylights in the sawtooth roof face 20 degrees east of true north. Inside, the sculpture is composed of two 15-ton weathering-steel plates, each measuring 40 feet long, seven feet tall, and two-and-a-half inches thick. Balanced on its edge, the lower steel plate runs diagonally between two corners of the room. Resting on the bottom plate's midpoint, the upper steel plate stands perpendicular to it between the room's other two corners. The top-down view is of a weighty, delicately poised X. The lower plate bisects the pavilion into two galleries, and a single door on opposite sides allows entry to each gallery and heightens awareness of the unseen side. Generously sized windows on two walls offer a glimpse of the surrounding countryside. The building's exterior is clad with a charred Accoya timber rainscreen that wraps the concrete walls. In contrast to the preserved patina of the steel plates, the façade's patina will change naturally over time. ***RS***

"We love the precision and the discipline of this project."
—Juror Gary Hilderbrand

Architecture Design Team
Hiroshi Okamoto, Principal; Dongshin Lee, Project Lead

Collaborators
Kellard Sessions Consulting, D.P.C.; GZA GeoEnvironmental, Inc.; Dagher Engineering, PLLC; LERA Consulting Structural Engineers; Skylight Structural Engineer: David L. Kufferman, P.E.; APEX PROJECTS, LLC

Photo credit: Image courtesy of OLI, photography by FRAME Studios



A NEW CAMPUS FOR THE ROTHKO CHAPEL

HOUSTON, TX

ARCHITECTURE RESEARCH OFFICE

John and Dominique de Menil founded the Rothko Chapel as a place for spiritual reflection and social action. Set within a group of residential bungalows, the chapel and its reflecting pool embody the de Menils's ecumenical ideals and egalitarian vision. The master plan furthers the chapel's mission through a campus of new buildings for expanded public programs as well as through the meticulous restoration of the chapel building itself.

The challenge was twofold: to restore the sense of awe that visitors experience in the presence of Mark Rothko's 14 monumental paintings, and to create a campus grounded in both the power of the chapel and the modest character of the neighborhood.

The expansion shifts the visitor's starting point to the Welcome Pavilion on what will become the north campus. It's the beginning of a journey that prepares viewers for the intense experience within the chapel. In addition to the Welcome Pavilion, the north campus also includes the Meeting House and the Office and Archive Building, which together define a public courtyard. The south campus is composed of the chapel, plaza, and Barnet Newman's sculpture, *Broken Obelisk*. There is also a new surrounding landscape for assembly, reflection, and introspection. The project is targeting LEED v4 certification. ***RS***

"By making a place for these singular objects, it creates an identity for the campus."
—Juror Lisa Iwamoto

Architecture Design Team
Co-Principals-in-Charge: Stephen Cassell, FAIA, and Adam Yarinsky, FAIA, LEED AP; Project Director: Neil Patel, AIA; Project Manager: Alissa Chastain; Yannik Neufang, AIA; Jayne Choi; John Collamore; Cameron DeLargy; Luke Winata; Mathew Bohne

Landscape Architect
Nelson Byrd Woltz Landscape Architects

Collaborators
Walter P Moore, Collaborative Engineering Group, Guy Nordenson and Associates; Cardno Haynes Whaley, Threshold Acoustics LLC, Simpson Gumpertz & Heger, Linbeck Group, George Sexton Associates

Image credit: Architecture Research Office

Image credit: Studio Joseph

MISSING VOICES

PRINCETON, NJ

STUDIO JOSEPH

Scudder Plaza is a prominent site at the crossroads of the Princeton University campus. Adjacent to the Woodrow Wilson School, it is the location of the proposed but unrealized "Missing Voices" installation, a response to Princeton's request for a "Wilson Marker." This full-site project acknowledges Wilson's complicated legacy head-on by channeling the voices of those whose civil rights were denied under his administration: women, people of color, and immigrants. The design includes three gestures that offer opportunities for physical and digital community engagement. Bronze plaques are embedded in the existing granite paving as the common material of commemoration; without words, they are intended to demonstrate the power of incremental change and the idea that all voices are equal. Oversized benches encourage the exchange of ideas, acting as an informal outdoor classroom for small groups or as catalysts for directed learning and conversation. Finally, running the length of the site is a translucent concrete screen, on which a data-driven media display can be seen both day and night, when activated. Words emanate from behind the screen and appear in a strikingly elegant and robust way. Remaining in place, per the university's requirements, are the plaza's rectangular fountain, large bronze sculpture, surrounding trees, and dedicated pedestrian paths. ***RS***

"We were moved by the narrative of this project that uses open space, light, and graphics to create a space for protest."
—Juror Dina Griffin

Architecture Design Team
Wendy Evans Joseph, FAIA; Monica Coghlan; Hannah Pavlovitch

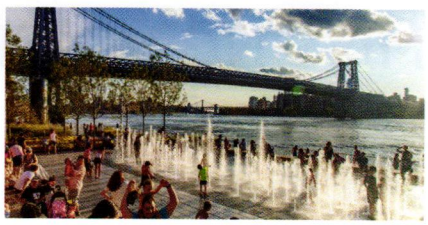
Landscape Architect
Ken Smith Workshop

Collaborator
Silman

DOMINO PARK

BROOKLYN, NY

JAMES CORNER FIELD OPERATIONS



This five-acre park is the first phase in the transformation of the former Domino Sugar Refinery as Domino Park, an ambitious 11-acre, mixed-use development. Located in North Williamsburg, a Brooklyn community with one of the lowest ratios of open space to people, the development reconnects the neighborhood to the formerly industrial stretch of the East River for the first time in 160 years. The park showcases the history of the iconic waterfront site by integrating over 30 large-scale industrial relics into an interpretive and educational "Artifact Walk." Among the artifacts are 21 original columns from the raw sugar warehouse, gantry cranes, screw conveyors, bucket conveyors, and syrup tanks. The park, which follows Waterfront Edge Design Guidelines and is built above FEMA flood-elevation requirements, includes many native plant species that reduce storm-water runoff and function as an absorbent sponge and first line of defense against sea-level rise. The development has been embraced by the diverse community it serves with nearly two million visitors since its opening in June 2018. The park offers a variety of activity-oriented features, including expansive lawns, beach volleyball, a playground, a dog run, and a taco stand. ***RS***

"It celebrates the original industrial fabric and highlights that as a feature of the space. It also works at multiple scales."
—Juror Lisa Iwamoto

Landscape Architecture Team
James Corner, RLA, FASLA; Lisa Switkin, FAAR, ASLA; Karen Tamir, RLA; Sanjukta Sen; Tsutomu Bessho, RLA; Johanna Barthmaier; Ashley Ludwig

Collaborators
Master Plan Architects: SHoP Architects with Vishaan Chakrabarti; Master Plan Landscape Architects: James Corner Field Operations, Philip Habib & Associates, Altieri Sebor Wieber LLC, Silman; Marine Engineer: McLaren Engineering Group, Kelco, Lighting Workshop; Water Feature Designer: Soucy Aquatik; Playground Artist: Mark Reigelmän

Photo credit: Barrett Doherty

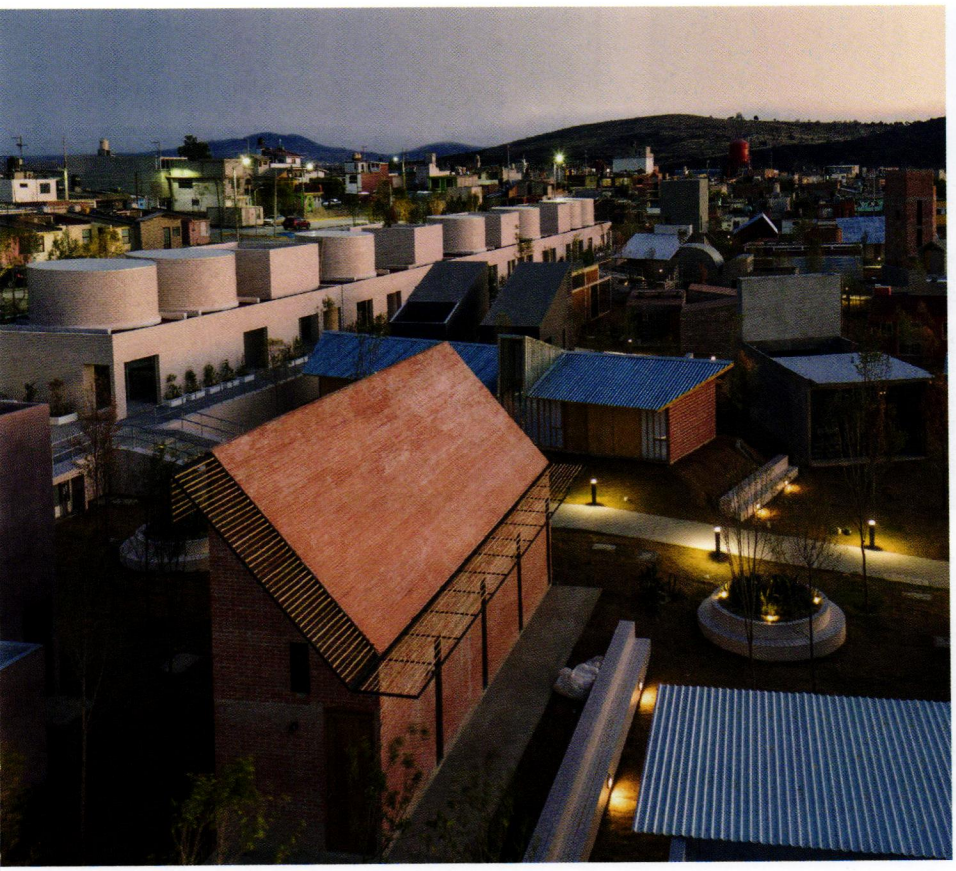


Photo credit: Jaime Navarro, courtesy of MOS Architects

HOUSING NO. 8 (LABORATORIO DE VIVIENDA)

APAN, HIDALGO, MEXICO

MOS ARCHITECTS PLLC

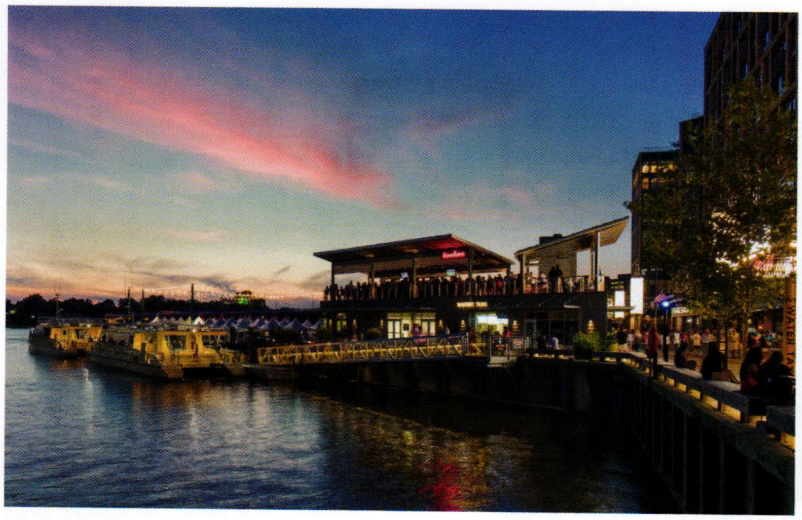
This Education Center for Mexico's Institute of the National Housing Fund for Workers (INFONAVIT) is the administrative heart and entry point for a nine-acre master plan of low-income housing prototypes. The 32 prototypes solicited by INFONAVIT's Center for Research for Sustainable Development rethink the fundamentals of spatial organization, environment, construction, and material. These prototypes—along with circular planters for gardening, a brick water tower for on-site water storage, and playgrounds for residents and the wider community—are informally arranged across the sloped site to produce a variety of spaces through an economy of elements.

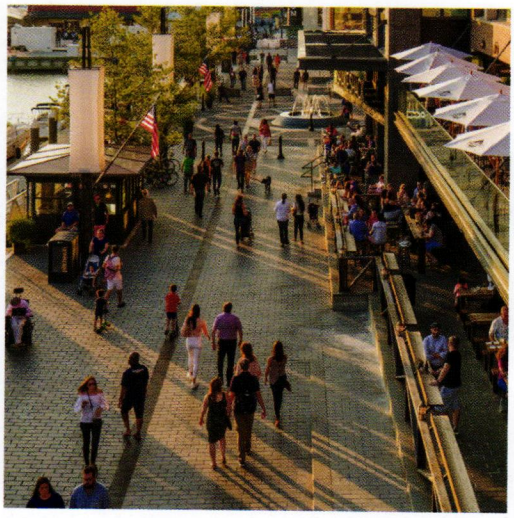
The 12,500-square-foot Education Center sits atop this slope, a place to survey the prototypes below and fulfill several purposes: accommodate large groups, educate students, and provide short-term workspaces. The ceramic block-walled building includes offices, reading rooms, galleries, a café, classrooms, and workshops. Four open-air courtyards separate the programs and allow movement and visual access through the structure while offering views of the surrounding environment. The entire building will be covered with a lush green roof to help insulate the interior and provide a further connection with the landscape. ***RS***

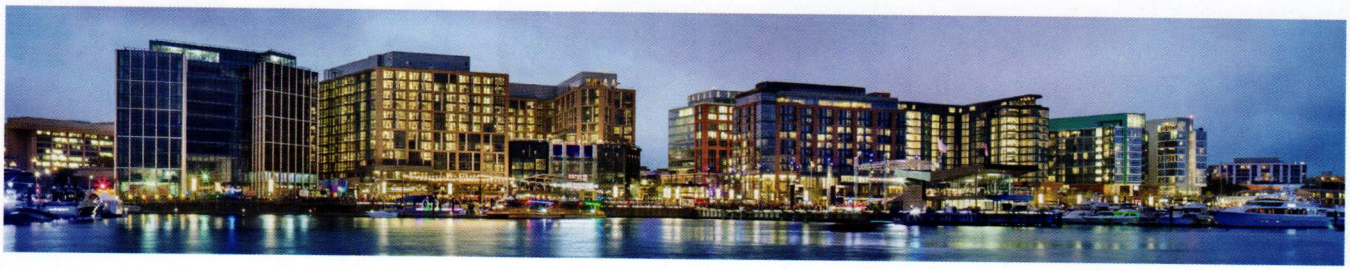
"It is an appropriately scaled, beautifully articulated building that allows for permeability between the existing context and this new set of small economic housing elements." —Juror Bryan C. Lee Jr.

Architecture Design Team
Michael Meredith, AIA, Principal; Hilary Sample, AIA, Principal; Cyrus Dochow, Project Architect; Paul Ruppert, Project Architect; Fancheng Fei; Michael Abel; Mark Acciari; Lafina Eptaminitaki; Mark Kamish

Collaborators
Instituto del Fondo Nacional de la Vivienda para los Trabajadores (INFONAVIT) and Centro de Investigación para el Desarrollo Sostenible (CIDS); Furniture: Esrawe, Mexico City, Mexico







DISTRICT WHARF

WASHINGTON, DC

PERKINS EASTMAN

For decades, one of the greatest challenges for Washington, DC, has been to make the most of its waterfront. The area's commercial uses had lain dormant since the urban renewal efforts of the 1950s and '60s, and Washington, like many other cities around the world, sought to create a sustainable vision for its rebirth. The solution, District Wharf, began with the creation of the Water Plan, which framed the vision for a vibrant waterfront and was key to appreciating the potential for landside development. Sited along a mile-long stretch of the Potomac River known as the Washington Channel, the plan appreciates the entire channel as a renewable site, not just the water's edge.

Making the Water Plan a priority resulted in a waterfront "theater," where boats, public piers, pedestrians, cyclists, retail patrons, and cultural programs come together in one lively location. On land, District Wharf embodies the ideals of conscientious place-making, with direct public transportation to the busy site. Lined by open-air cafés and restaurants, the bustling pedestrian areas are designed to facilitate spontaneity with a variety of opportunities to congregate and enjoy urban life. Public spaces are enlivened by artworks that serve as destinations for outdoor activities and festivities. The plan is purposely porous, featuring open spaces and view corridors to the city and the water throughout. ***RS***

"From an urban design perspective, they have redesigned streets, reprioritizing them mainly for pedestrians." —Juror Gary Hilderbrand

Master Plan Architecture/Urban Design Team
Perkins Eastman: Stan Eckstut, FAIA; Hilary Bertsch, AIA; Omar Calderon, AIA; Mathew Snethen, RA; Stan Eckstut, FAIA; Hilary Bertsch, AIA; Belen Ayarra; Joshua Eisenstat; Perkins Eastman DC: Douglas M. Campbell, AIA, LEED AP; R. Douglas Smith, AIA; Gary D. Steiner, AIA; David Shirey, AIA, LEED AP; Stephen Penhoet, AIA; Liang Liang; Douglas M. Campbell, AIA, LEED AP; Jason Abbey, AIA; Sarah Watling

Landscape Architects
Landscape Architecture Bureau; Lee and Associates, Inc.; Michael Vergason Landscape Architects; and Nelson Byrd Woltz Landscape Architects

Collaborators
PSI; Engineering Consultants: AMT Consulting Engineers, LLC; Southwest Waterfront Engineering Group; Joint Venture; SK&A and Thornton Tomasetti; Michael Blades & Associates, Ltd.; Marine Engineering Consultant: Moffat & Nichol; Clark Construction Group, LLC, and Clark Foundations, LLC; Bliss Fasman Inc. and MCLA; Sustainable Design Consulting: Greening Urban, LLC, and Heller & Metzger, PC; Constructability and Construction Feasibility: Clark Construction Group, LLC, and Clark Foundations, LLC

Photo credit: Sarah Mechling/Perkins Eastman

"It addresses all kinds of performance issues, from health and wellness to material choice to energy efficiency."
—Juror Mary Ann Lazarus

STAR INNOVATION CENTER: SRI LANKA PASSIVE HOUSE INDUSTRIAL BUILDING

COLOMBO, SRI LANKA

JORDAN PARNASS DIGITAL ARCHITECTURE

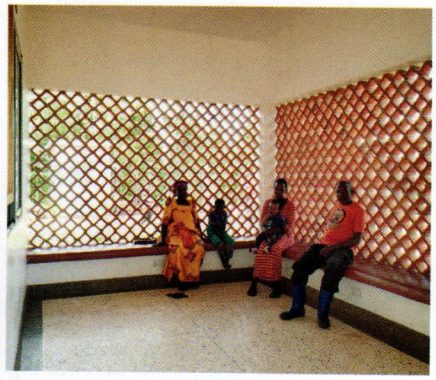
The Star Innovation Center, an apparel product-development facility, is the first certified Passive House project in South Asia and the second certified Passive House factory building in the world. The project demonstrates that ultra-high-performance efficiency standards can be achieved in any climate and for any typology. It also raises the bar for sustainability, energy efficiency, worker comfort, and lower operational costs for the garment industry globally. The structure of the existing obsolete building was preserved, which reduced the waste, carbon emissions, and fossil fuels typically associated with demolition and new construction. Careful engineering of the building systems and enclosure ensures that workers enjoy year-round comfort in a workspace that provides abundant natural light, low humidity, filtered fresh air, and moderate temperatures. The project team included local architects, engineers, fabricators, and builders who could demonstrate the feasibility of high-performance building in the region. The colorful two-story, nearly 47,400-square-foot building contains space for pattern making, cutting and sewing; management offices; showrooms; a resource library; a color lab; and an outdoor canteen. The project furthers the client's commitment to maintaining high standards in the areas of social, environmental, ethical, and safety compliance. Monitoring of utility data shows the building has produced an average of 54% annual energy savings when compared with the previous facility. ***RS***

Architecture Design Team
Jordan Parnass, AIA, RIBA, LEED AP, CPHD; Marijke Huelsmann, Int. Assoc. AIA, CPHD; Kevin Hennessey, CPHD; Philip Weller, CPHD; Yereem Park, AIA, CPHD; Elizabet Bereslavskaya; Brenton Duhan; Jorge Duran; Andrew Keung; Yvette Xiner Liu

Architect of Record
Vinod Jayasinghe Associates

Collaborators
Chandana Dalugoda Consultants and Kosala Kamburadeniya, PE; Ajith Vandebona, PE; Eranda Solanga; TriTech Engineers (Pvt) Ltd

Photo credit: Ganidu Balasuriya



MOUNT SINAI AMBULATORY SURGICAL FACILITY

KYABIRWA, UGANDA

KLIMENT HALSBAND ARCHITECTS

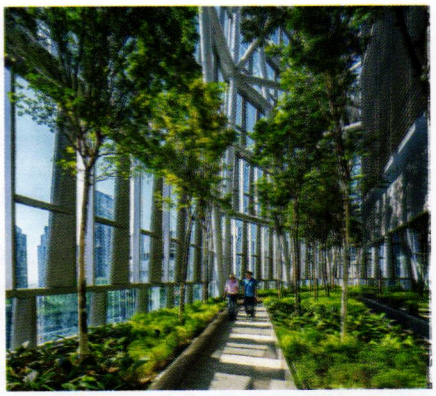
Conceived as a replicable prototype for other resource-poor areas, the Mount Sinai Ambulatory Surgical Facility provides cost-effective healthcare for an underserved rural population. The 8,000-square-foot building is designed with a focus on simplicity. Its modular forms make it possible to use locally sourced materials and local labor for construction and maintenance. Bricks and cladding tiles are made from red clay dug from the ground near the building site and fired in a local kiln. The bricks are composed in complex patterns of varying densities, forming screen-like walls that let in light and airflow. The wavy shapes of the tiles are reminiscent of the nearby White Nile river and were formed in custom, handmade molds. On-site banana plants inspired the shape of the building; solar panels were imagined as leaves that gather sun and provide shade to the brick structure beneath. Power generated from 75kWp solar panels is stored in Li-Lead Acid hybrid battery storage that can run the surgical facility for up to two days. Telemedicine links to Mount Sinai Surgery in New York provide advanced surgical consultation with real-time operating-room video conferencing. Here, modern and vernacular technologies work in tandem to create a self-sustaining facility that also sustains the health and well-being of its patients. ***RS***

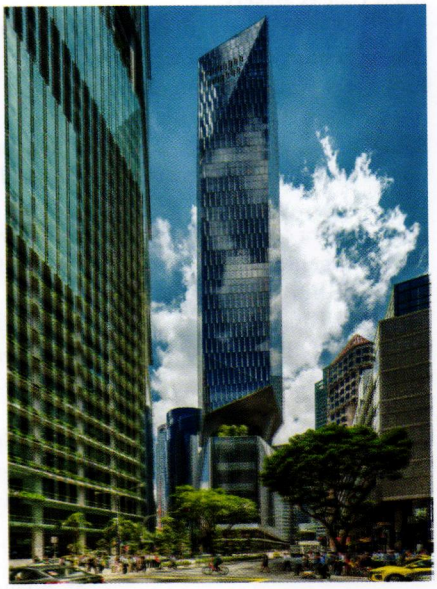
Architecture Design Team
Frances Halsband, FAIA; George K. George, AIA; Max Marin; Simone Meeks

Collaborators
Keltron Development Services, Nile Precision Surveys; Landscape Consultant: Ugandan Tropical Landscapes

"The subtle things they've done—like not having a regular grid of columns and having the columns shaped like branches of trees—really add to the effect."
—Juror Lisa Iwamoto

Photo credit: Bob Ditty





18 ROBINSON

SINGAPORE

KOHN PEDERSEN FOX ASSOCIATES

Designed to address the principles of sustainable urbanism, 18 Robinson is a highly visible Class A building that maximizes the potential of its small site in downtown Singapore. The Landscape Replacement Policy of the "Garden City" requires that greenery lost due to development must be replaced with publicly accessible green space of equal area within the new structure. This condition, combined with the constraints of working within a tight, triangular site, influenced the design of the 259,400-square-foot, crystalline building, which happens to be the home of KPF's Singapore office. The 20-story tower is set atop a seven-story retail podium. Its landscaped spaces include a glass-enclosed sky garden offering views of the city, a terraced roof-scape on the podium, outdoor terraces integrated into key office floors, and a pocket retail park. The form and scale of the podium relates to the historic Lau Pa Sat food court nearby, while the height of the tower maximizes views of the nearby marina. As high-performing façades are a must in this climate, frits and solid panels within the curtain wall are designed to optimize light and views while greatly reducing solar gain and glare. The faceted façade panels differentiate the building from those around it and lighten its appearance. The project has achieved a Greenmark Platinum rating, Singapore's equivalent to LEED, thanks to the design of its planning, envelope, and mechanical systems. ***RS***

"The big idea here is to move the podium up and make a public space, but it's done in a way that integrates all kinds of other attributes."
—Juror Mary Ann Lazarus

Architecture Design Team
Robert Whitlock, AIA; Bruce Fisher, AIA; Robert Graustein; Debra Asztalos, LEED AP BD+C; Brandon Komoda; Burgess Rice; Anthony Kim; Nathan Wong; Tom Tang; Sam Edwards; Cuyler Hendricks; Yu-Cheng Koh; Wen Zhu; Philip Jacobs; Charles Frivaldo; Michele Chan

Associate Architect
architects61

Landscape Architect
Grant Associates

Collaborators
TY Lin International Group, KTP Consultants, Acviron Acoustics Consultants, Woh Hup, Meinhardt, Lighting Planners Associates, Building System and Diagnostics

Photo credit: Tim Griffith

INDEX OF COLLABORATORS

Engineering

ADS ads Engineers
Crye Precision Headquarters

Ajith Vandebona PE
Star Innovation Center: Sri Lanka Passive House Industrial Building

Alfonso Uribe S & Cia S A
Masa Café & Bakery

Altieri Sebor Wieber LLC
Five-Story House, Domino Park

AMA
Casper New York Headquarters

Arquitectura & Bioclimatica, JGMC Ingeniería and BYC INGENIEROS HIDRAULICOS
Masa Café & Bakery

Arup
Solar Carve, The REACH

Avishay Mazor, PE
Mi Casita Preschool and Cultural Center

Buffalo Engineering, P. C. with R. P. Morrow Associates, P.C.
Richardson Olmsted Campus Renovation

Buro Happold
Madison Square Boys & Girls Club

Chandana Dalugoda Consultants and Kosala Kamburadeniya PE
Star Innovation Center: Sri Lanka Passive House Industrial Building

Climate Engineer: Transsolar
Glenstone, The REACH

Collaborative Engineering Group
A New Campus for the Rothko Chapel

CRAFT Engineering Studio
Asset

Dagher Engineering, PLLC
LX Pavilion

Delcan Corporation & Parsons
Calgary Central Library

DIALOG
Calgary Central Library

DLB Associates
Coca-Cola Stage at the Alliance Theatre

DTM Inc.
Poster House

Entuitive
Calgary Central Library

Façade Engineering: Thornton Tomasetti
The Shed

Feffer Geological Consulting
Los Angeles LGBT Center Anita May Rosenstein Campus

GACE
St. Augustine Terrace

GEA Consulting Engineers
Solar Carve

Glumac
Los Angeles LGBT Center Anita May Rosenstein Campus

Guy Nordenson and Associates; Cardno Haynes Whaley
A New Campus for the Rothko Chapel

GZA GeoEnvironmental, Inc.
LX Pavilion

Hector Columbani Associates
Five-Story House

ICOR Associates
Glenstone, Hunters Point Library

iLi Consulting Engineers Mekong Ltd. (Design), Arcadia Engineering Group (Construction)
Hunters Point Library

Ingeniería y Proyectos de Infraestructura
Masa Café & Bakery

Jaros Baum & Bolles
Ford Foundation Center for Social Justice Restoration, NYU Bobst Library, Special Collections, The Shed, One Manhattan West

Johnson & Urban
St. Augustine Terrace

Joseph Neto and Associates/ Lerch Bates
Solar Carve

Kellard Sessions Consulting, D.P.C.
LX Pavilion

Keltron Development Services
Mount Sinai Ambulatory Surgical Facility

Kimley Horn
Los Angeles LGBT Center Anita May Rosenstein Campus

KTP Consultants
18 Robinson

Langan
55 Hudson Yards, The REACH, Hunters Point Library, Madison Square Boys & Girls Club

Langan Engineering & Environmental Services
Glenstone, Hunters Point Library, The Shed

LERA Consulting Structural Engineers
LX Pavilion

Lerch Bates
Coca-Cola Stage at the Alliance Theatre

Levin Engineering
Mi Casita Preschool and Cultural Center

Marine Engineering Consultant: Moffat & Nichol
District Wharf

Michael Blades & Associates, Ltd.
District Wharf

Morris-Flood Associates, LLC
Crye Precision Headquarters

Mueser Rutledge
One Manhattan West

Nabih Youssef
Los Angeles LGBT Center Anita May Rosenstein Campus

OER Consultant: HarPar Engineering
Solar Carve

Optima Consultants
Hunters Point Library

Philip Habib & Associates
St. Augustine Terrace, Domino Park, One Manhattan West

Polise Consulting Engineers
Poster House

RA Consultants
Solar Carve

Schnabel Engineering
Five-Story House

Silman
Glenstone, Hunters Point Library, The REACH, Poster House, Missing Voices, ZOID, Mount Sinai Ambulatory Surgical Facility, Domino Park

Simpson Gumpertz and Heger
Crye Precision Headquarters, Richardson Olmsted Campus Renovation

INDEX OF COLLABORATORS

SK&A
District Wharf

Skidmore, Owings & Merrill
Five-Story House,
One Manhattan West

Skylight Structural Engineer: David L. Kufferman, P.E.
LX Pavilion

Southwest Waterfront Engineering Group, Joint Venture
District Wharf

Thornton Tomasetti
Madison Square Boys & Girls Club, The Shed, Ford Foundation Center for Social Justice Restoration, NYU Bobst Library, Special Collections, District Wharf

TSF Engineering
Asset

TY Lin International Group
18 Robinson

URS
St. Augustine Terrace

Uzun + Case
Coca-Cola Stage at the Alliance Theatre

Van Deusen & Associates
The Shed, Ford Foundation Center for Social Justice Restoration, NYU Bobst Library, Special Collections

Vertran
The REACH

VIKA
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Watts Architectures & Engineering, P.C.
Richardson Olmsted Campus Renovation

WSP
55 Hudson Yards,
The REACH, Casper
New York Headquarters

Glazing, Curtain Wall Consultant

Kawneer
Los Angeles LGBT Center Anita May Rosenstein Campus

Landscape

Andropogon Associates
Richardson Olmsted Campus Renovation

Grant Associates
18 Robinson

HMWhite
Solar Carve

Hollander Design Landscape Architects
The REACH

James Corner Field Operations
One Manhattan West, Domino Park

Ken Smith Workshop
Missing Voices

Landscape Architecture Bureau; Lee and Associates, Inc.; Michael Vergason Landscape Architects; and Nelson Byrd Woltz Landscape Architects
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Michael Van Valkenburgh and Associates
Hunters Point Library

Nelson Byrd Woltz Landscape Architects
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Pamela Burton & Company
Los Angeles LGBT Center Anita May Rosenstein Campus

PWP Landscape Architecture
Glenstone

Raymond Jungles in collaboration with SiteWorks
Ford Foundation Center for Social Justice Restoration

Rogers Partners
Madison Square Boys & Girls Club

Snøhetta
Calgary Central Library

Terrain
St. Augustine Terrace

Verdant
Crye Precision Headquarters

Planning Consultant, Townscape, Zoning and Land Use Analysis

Land Use Counsel: Holland & Knight
One Manhattan West

Interior Design, Workplace Design

4|Mativ Design Studio
Mi Casita Preschool and Cultural Center

Deborah Berke Partners
Richardson Olmsted Campus Renovation

Interior Designer: Wolcott Architecture
Los Angeles LGBT Center Anita May Rosenstein Campus

Lighting Design

Arup
Glenstone

Bliss Fasman Inc. and mcla
District Wharf

CannonDesign
NYU Bobst Library, Special Collections

Christine Sciulli Light + Design
AFNY Project 6

ClaroOscuro Lighting Design
Masa Café & Bakery

Fisher Marantz Stone
Solar Carve, Ford Foundation Center for Social Justice Restoration, Coca-Cola Stage at the Alliance Theatre

George Sexton Associates
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HDLC
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Alex Bachrach
Publisher
BachrachA@bnpmedia.com
646-849-7110

Joe Sosnowski
ME, VT, NH, MA, CT, RI, NJ, MD, DE and Eastern PA
SosnowskiJ@bnpmedia.com
610-278-7829

Bruce Smith
IL, IA, IN, MN, MO, WI, UT
SmithB@bnpmedia.com
224-216-7836

Lisa Zurick
KY, MI, OH, OK, Western PA, TX and Eastern CAN
ZurickL@bnpmedia.com
513-823-0248

Bill Madden
AZ, CA, CO, ID, MT, NM, NV, OR, WA, WY and Western CAN
bill@maddenandassociates.net
503-260-9679

Risa Serin
FL, KS, ND, NE, NY, SD and International
SerinR@bnpmedia.com
646-849-7130

Wesley Loon
AL, AR, DC, GA, LA, MD, MS, NC, TN, SC, VA, WV
LoonW@bnpmedia.com
859-414-3795

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ON OPENNESS AND ARCHITECTURE

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

Photo credit: Sam Lahoz

**"The development of an official style must be avoided. Design must flow from the architectural profession to the government, and not vice versa."
—Senator Daniel Patrick Moynihan, "Guiding Principles for Federal Architecture" (1962)**

Like speech, architecture is a form of expression, meaning that any limitation on it represents a dangerous infringement on civil liberties. Free and open societies like ours do not dictate architectural styles or restrict creativity.

On February 4, *Architectural Record* first reported that a draft executive order, "Making Federal Buildings Beautiful Again," was circulating among White House staff. The order seeks to designate classical architecture as the preferred style of federal buildings. Suddenly, architecture was once again thrust into the political arena.

AIA New York Chapter joined AIA National in its vigorous opposition to this order, encouraging members to participate in a nationwide letter-writing campaign to the White House. AIA members wrote over 10,000 letters of opposition, and AIANY requested further action from our federal representatives. On March 3, with the collaboration of Representative Jerrold Nadler (D-NY), 12 members of the New York State Congressional Delegation issued a letter to President Donald Trump in support of AIA's efforts to prevent the draft executive order from being signed into effect.

While the fate of the draft executive order is unknown at the time of print, this situation raises the important issue of how we promote design literacy among the general public, including lawmakers. Understanding and appreciating a range of architectural styles, both historic and contemporary, can only help us feel better connected to our ever-changing built environment.

I am therefore thrilled that the AIANY Honors and Awards Committee has chosen to recognize Gregory Wessner, Hon. AIA, with the 2020 Award of Merit, which is conferred on non-architects for their contributions to the profession, at the Chapter's annual Honors and Awards Luncheon. Wessner has devoted his career to advancing knowledge about the practice of architecture. Starting out at the National Academy of Design, he continued his service to the design world while working at the Architectural League of New York for close to a dozen years. During his tenure at the Architectural League, he worked on a range of research projects and initiatives that resulted in important exhibits on numerous architects and the city. At Open House New York, where he is currently executive director, Wessner has dramatically transformed the organization by providing access to buildings and education about the city to a huge number of people, mostly the general public. He has broadened the scope of Open House New York, breaking out beyond the traditional confines of the fall Open House weekend to create a plethora of thematic and educational programming throughout the year.

Organizations such as AIANY and the Center for Architecture know that partners like Gregory Wessner and Open House New York greatly advance our society's collective knowledge, appreciation, and stewardship of architecture, thus engendering an openness to architectural form and style. We encourage him to continue his work and hope that his efforts will help us to persuade the White House to become a more open house! ■